


1911

# Lesson Book: Singing

Crampton George

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Singing lessons 76-100

All parts.



A COURSE OF  
**SINGING LESSONS**

by

**George Crampton**

*Given by the*

*UNIVERSITY EXTENSION METHOD*

through the

Siegel-Myers

Correspondence School of Music

**Monon Block Chicago**

**LESSON No 76**  
**Soprano, Mezzo-Soprano or Tenor**



# SIEGEL - MYERS

## Correspondence School of Music

Chicago, Ill.

LESSON N<sup>o</sup> 76

## A COURSE OF SINGING LESSONS

by George Crampton

Soprano, Mezzo-Soprano or Tenor

This lesson and Lesson N<sup>o</sup> 75  
are to be studied together

## The Lost Chord

Words by ADELAIDE A PROCTOR

Music by ARTHUR SULLIVAN

Andante moderato.

Seat - ed one day at the or - gan, I was wea - ry and ill at ease, And my fin - gers wan - dered

i - dly O - ver the noi - sy keys. I know not what I was play - ing, Or

what I was dream - ing then, But I struck one chord of mu - sic, Like the sound of a great A -

men, Like the sound of a great A - men.

Mezza voce

It



flood - ed the crim - son twi - light, Like the close of an An - gel's Psalm, And it lay on my fev - ered

spir - it, With a touch of in - fi - nite calm, It qui - et - ed pain and sor - row, Like

love o - ver - com - ing strife, It seem'd the har - mo - nious ech - o From our dis - cor - dant

life, It link'd all per - plex - ed mean - ings, In - to one per - fect peace, And

trem - bled a - way in - to si - lence As if it were loath to cease; I have

*p* *cresc* *dim* *cresc* *dim* *p* *tranquillo sempre* *p* *tranquillo.* *poco a poco piu animato* *cresc* *animato* *f* *agitato* *f* *agitato*



sought, but I seek it vain - ly, That one lost chord di - vine, Which came from the soul of the

or - gan, And en - tered in - to mine. *Grandioso* *mf* It may be that Death's bright

*cresc* *molto ritard* *ff*

An - gel, Will speak in that chord a - gain; It may be that on - ly in Heav'n, I shall

*sempre ff*

hear that grand A - men. It may be that Death's bright An - gel, Will speak in that chord a - gain, It

*sf* *sf* *fff*

may be that on - ly in Heav'n I shall hear that grand A - men. *ritard* *ff* *colla voce forza*

*ritard* *colla voce forza* *a tempo* *rallentando*



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## A COURSE OF SINGING LESSONS

by George Crampton

Contralto, Baritone or Bass

*This lesson and Lesson No 75  
are to be studied together*

Words by ADELAIDE A PROCTOR

## The Lost Chord

Music by ARTHUR SULLIVAN

*Andante moderato*

*p* *cresc* *f* *dim* *p*

Seated one day at the organ, I was weary and ill at ease, And my fingers wandered

*p*

idly over the noisy keys I know not what I was playing, Or

*cresc* *mf* *cresc*

what I was dreaming then, But I struck one chord of music, Like the sound of a great A -

*cresc* *dim* *p* *cresc*

men, Like the sound of a great A - men.

*poco rall* *f* *dim* *p* *cresc* *f* *dim*

*Mezza voce* *p* *it*



flood - ed the crim - son twi - light, Like the close of an An - gel's Psalm, And it lay on my fev - ered

spir - it, With a touch of in - fin - ite calm, It qui - et - ed pain and sor - row, Like

love o - ver - com - ing strife, It seem'd the har - mo - nious ech - o From our dis - cor - dant

life, It link'd all per - plex - ed mean - ings, In - to one per - fect peace, And

trem - bled a - way in - to si - lence As if it were loath to cease; I have



sought, but I seek it vain - ly, That one lost chord di - vine, Which came from the soul of the

or - gan, And en - tered in - to mine. *Grandioso* *mf* It may be that Death's bright

An - gel, Will speak in that chord a - gain; It may be that on - ly in Heav'n I shall

hear that grand A - men. *s* It may be that Death's bright An - gel, Will speak in that chord a - gain It

may be that on - ly in Heav'n I shall hear that grand A - men *colla voce forza*

*ritard* *colla voce forza* *a tempo* *rallentando*



**SIEGEL-MYERS**  
**Correspondence School of Music**  
**Chicago, Ill.**

**A COURSE OF SINGING LESSONS**

by George Crampton

**LESSON No 77**

**Soprano, Mezzo-Soprano or Tenor**

**The Graces of Singing**  
**Flexibility- Runs and Arpeggios**

In earlier lessons you have practiced exercises on slow scale passages and simple arpeggios chiefly for the object of blending the resonances. We will now study Runs or rapid scale passages and rapid Arpeggios to develop Flexibility. From a musical standpoint, the proper execution of Runs and rapid Arpeggios depends greatly on correct and careful accentuation of such passages, not only in *singing* but also in *preparation*.

*Mental* conception and grasp of the proper accent and rhythm is absolutely necessary before you can sing Runs or Arpeggios with any degree of certainty. Always make the *mental* conception and study of rapid passages *your invariable preparation* before you attempt to practice *singing* such passages. It is astonishing how moderately easy the execution of Runs and Arpeggios becomes, if you have a clear conception of the proper accent and rhythm. If you first take care of the accents, the notes of the Runs will almost take care of themselves.

In order to assist you in your preparation of the proper accentuation, the correct accents of the exercises in this lesson are not only indicated by the usual accent marks, but also by the *enlargement* of the accented notes, enabling you to see at a glance the proper notes to accent.

From a vocal standpoint, the correct execution of Runs and Arpeggios depends greatly on the care you take to avoid "singing open," or "open tones," especially on ascending passages, which we studied in Lesson No 44. "Open tones" or "singing open" really means singing with imperfect resonance. In *rapid* passages even more than in *slow* passages you must protect and preserve the resonance by *rounding the vowels*. The avoidance of "open tones" in singing ascending passages containing a number of tones of varying pitch sung at a rapid tempo, demands the careful attention of even the greatest singers, for the tendency of the tone to "open" and therefore degenerate into im-

perfect tone in such passages is always evident. Thus, "oh" will become "or," "or" become "ah," and "ah" become "ae," unless you guard against this "opening" tendency of the tone by carefully rounding the vowels, and by *thinking* to do this *before* you sing. It is an accepted vocal fact that Runs sung on a succession of words, are *easier* to sing correctly than Runs on a single vowel sound, because the variation of vowel sounds in the words protects the resonance, or at least hides any vocal deficiencies which the single vowel sound (unless it is pure and well rounded) will reveal and even exaggerate. Take proper care of the vowels and the tone will take care of itself. Briefly, the two essentials for the cultivation of Flexibility in rapid passages are (1) A proper conception and observance of the correct accents, (2) Pure and well rounded vowels.

Exercise No 1 contains Runs based on the diatonic major scale. These Runs are sung on the round sound of the vowel "ah" and also on the bright syllables.

First *prepare* your practice by carefully studying the accents. You will notice that the large notes (considered as a melody) move in regular intervals. This melody constitutes the melodic figure around which the other notes are arranged. When you have a clear conception of the tune or movement of the large accent notes, then begin to practice the exercise as a whole.

Practice *slowly* at first, even if you are compelled to break the phrases. A small breath mark is indicated for this purpose. When you know the exercise from *memory* and can sing every tone *correctly*, then increase the speed gradually at each practice. Observe that the groups of notes are enclosed by legato marks and must be sung legato. The second Run, No (2), is a little more difficult to sing than (1), because the melodic figure is based on the consecutive tones of the plain major scale.

**Ex. No 1**

The musical score for Exercise No 1 is presented in three systems. The first two systems are for the vocal parts, and the third is for the piano accompaniment. The vocal parts are written in treble clef with a 2/4 time signature. The piano part is written in grand staff (treble and bass clef) with a 2/4 time signature. The exercise consists of two runs, labeled (1) and (2), each with lyrics: "Ah - Lo - no - tay - sol - vay - mor - nor - ay, Mor - lay - day - por - tay - go - vor - ay." The piano part provides harmonic support with chords and a bass line. The tempo is marked "p" (piano).

*Practice also in the keys of D<sup>b</sup> & D*

(over)



# Singing Lesson No 77

## Soprano, Mezzo-Soprano or Tenor

Exercise No 2 consists of rapid Arpeggios in the major key. It commences with a slow Arpeggio, ①, in order to give you a clear conception of the intervals. ② is the same Arpeggio extended and sung at nearly double the speed of ①. (See note). ③ is the Arpeggio still further extended and is to be sung even faster than ②. Each part of this exercise should be practiced slowly at first and the speed should not be increased until the tones can be sung correctly.

Ex. No 2

*A little faster*

*Slowly*

① *p* Ah Lo nay rah,

② *p* Ah Lo nay rah mo rah to ray,

*Allegro*

③ *p* Ah Lah mor to var no,

Exercise No 3 consists of rapid Arpeggios in the minor key, and is designed on precisely the same plan as Exercise No 2. It should be prepared and practiced in exactly the same manner. Additional care must be given in this exercise (as in all exercises written in the minor keys) to the correct intonation of the intervals, especially on the descending Arpeggios. The passages which will demand your best attention are indicated by an asterisk. You must take every care to sing them in tune by practicing the intervals separately.

*A little faster*

Ex. No 3

*Slowly*

① *p* Ah Lo nay rah,

② *p* Ah Lo nay rah mo rah to ray,

*Allegro*

③ *p* Ah Lah mor to var no,

**NOTE:** The most certain way to regulate the speed of these exercises is by the aid of a Metronome. Thus the first part of these exercises should be sung with the slider at 60, the second part at 100 and the third part at 120. The aid of a Metronome is invaluable to a singer in intermediate and advanced studies. It helps you, (1) to sing in strict time, (2) to gain a proper conception of rhythm, (3) to regulate and sing your exercises and songs at their proper speed.



# SIEGEL-MYERS

## Correspondence School of Music

Chicago, Ill.

### A COURSE OF SINGING LESSONS

by George Crampton

### LESSON No 77

Contralto, Baritone or Bass

#### The Graces of Singing

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*A mental* conception and grasp of the proper accent and rhythm is absolutely necessary before you can sing Runs or Arpeggios with any degree of certainty. Always make the *mental* conception and study of rapid passages *your invariable preparation* before you attempt to practice *singing* such passages. It is astonishing how moderately easy the execution of Runs and Arpeggios becomes, if you have a clear conception of the proper accent and rhythm. If you first take care of the accents, the notes of the Runs will almost take care of themselves.

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Practice *slowly* at first, even if you are compelled to break the phrases. A small breath mark is indicated for this purpose. When you know the exercise from *memory*, and can sing every tone *correctly*, then increase the speed gradually at each practice. Observe that the groups of notes are enclosed by legato marks and must be sung legato. The second Run, No (2), is a little more difficult to sing than (1), because the melodic figure is based on the consecutive tones of the plain major scale.

#### Ex. No 1

Practice also in the keys of *A<sub>b</sub>, B<sub>b</sub> & B.*



# Singing Lesson No 77

## Contralto, Baritone or Bass

Exercise No 2 consists of rapid Arpeggios in the **major** key. It commences with a slow Arpeggio, ①, in order to give you a clear conception of the intervals. ② is the same Arpeggio extended and sung at nearly double the speed of ①. (See note). ③ is the Arpeggio still further extended and is to be sung even faster than ②. Each part of this exercise should be practiced slowly at first and the speed should not be increased until the tones can be sung correctly.

Ex. No 2

*Slowly* *A little faster*

*Allegro*

Exercise No 3 consists of rapid Arpeggios in the **minor** key and is designed on precisely the same plan as Exercise No 2. It should be prepared and practiced in the same manner. Additional care must be given in this exercise (as in all exercises written in the minor keys) to the *correct intonation* of the intervals, especially on the descending Arpeggios. The passages which will demand your best attention are indicated by an asterisk. You must take every care to sing them *in tune* by practicing the intervals *separately*.

Ex. No 3

*Slowly* *A little faster*

*Allegro*

**NOTE:** The most certain way to regulate the speed of these exercises is by the aid of a Metronome. Thus, the first part of these exercises should be sung with the slider at 60, the second part at 100 and the third part at 120. The aid of a Metronome is invaluable to a singer in intermediate and advanced studies. It helps you, (1) to sing in strict time, (2) to gain a proper conception of rhythm, (3) to regulate and sing your exercises and songs at their proper speed.



# SIEGEL - MYERS

## Correspondence School of Music

Chicago, Ill.

### A COURSE OF SINGING LESSONS

by George Crampton

### LESSON No 78

#### The Graces of Singing

#### Flexibility

#### Runs

Every ambitious singer aspires to sing the Arias from such oratorios as "The Messiah," "The Creation" and other master works of the great composers; for, apart from the splendid vocal effects of oratorio songs, they are very attractive to singers because of the vigorous exercise involved in the execution of the Runs which are so frequently encountered in oratorios.

If we are physically healthy we enjoy vigorous exercise. We are not always content to walk *slowly*. We enjoy walking *quickly* or *running*.

In singing, if your singing is healthy, that is to say, if your voice production is correct and easy, you will enjoy the vigorous exercise of practicing Runs. You cannot run *well* until you have first learned to walk *properly*, but as you have learned to walk *steadily vocally* by your study and practice of the principles and essentials of voice production, you are now proficient enough to practice *running* and *Runs*.

We can draw three useful comparisons between the physical exercise of running, and singing runs. (1) You must not attempt to run too fast at first; practice slowly. (2) You must set a steady pace by practicing in strict time with proper observance of the rhythmical accents. (3) You must never forget that good running depends on proper breathing and proper use of the muscles, as in walking. So, in practicing Runs you must always take care to breathe properly and to use your voice as correctly and carefully as in slow exercises.

Every singer who has attained your present proficiency in voice culture should make a daily habit of practicing Runs, not merely the same Runs each day, but different Runs in various forms spread over a week's practice.

The six exercises given below, selected from the works of famous vocal teachers, are arranged for this special purpose. Make at least two exercises part of your daily practice. You can choose Nos. 1 & 3, 2 & 5, 4 & 6 for the first three days, and Nos. 2 & 4, 1 & 5, 3 & 6 for the last three days of the week, and thus practice the entire six exercises thoroughly each week. Do not choose the

easier numbers and neglect the difficult numbers. It is impossible to point out definitely which of the exercises will be easy or difficult to you. Exercises which may be difficult for you to execute correctly until you have practiced them persistently, may be easy to another singer after moderate practice. On the other hand, those which are easy to you may be difficult to others.

Flexibility is probably the one essential of singing which depends chiefly on steady, persistent and regular practice and a repetition of exercises. But you must never regard its practice as merely mechanical or monotonous, for there is the *mental* concept of Flexibility as well as of other essentials of singing, which we have previously studied. This consists in (1) The preparation for tone production by thinking of the pitch and by proper breathing. This is the mental conception of tone (See Lesson No 69). (2) The preparation of the melodic structure and rhythmical accent in rapid passages (See Lesson No 77).

The practice of each of the following exercises should be preceded and prepared by the mental concept if you would achieve rapid success. Observe the same method of practice as directed in your last lesson, viz., proper rhythmical accentuation, avoidance of "open tones" and careful attention to breathing.

The melodic or scale structure is not especially indicated as in your previous lesson, but you will have no difficulty in distinguishing it after a little preparatory study.

Practice vigorously and regularly, making your ideals, correctness of intonation, smoothness and roundness of tone, rather than mere rapidity, force or loudness. Remember it is impossible to cultivate Flexibility unless you practice *thoughtfully*, with every regard for breathing, quality of tone and proper accentuation. The vocal instrument will refuse to execute runs, if you neglect or disregard its principles, either of breathing, placing or resonance.

It would be a good thing to review the lessons on these subjects; in fact, frequent review is absolutely essential in learning to sing.

*Rather softly but vigorously*

Ex. No 1

Ex. No 2

Ex. No 3

Ex. No 4

Ex. No 5

Ex. No 6

Accomp

**SPECIAL NOTE:-** In practicing the above exercises Soprano, Mezzo-Soprano or Tenor voices should commence in the original key, C, and transpose and practice upward; thus, C, D, D $\flat$  & E $\flat$ . Contralto, Baritone or Bass voices should commence in C and transpose and practice downward; thus, C, B $\sharp$ , B $\flat$ , A, A $\flat$ .



# SIEGEL-MYERS

## Correspondence School of Music

### Chicago, Ill.

## A COURSE OF SINGING LESSONS

by George Crampton

### The Graces of Singing Flexibility

AGILITY AND ELEMENTARY TONE COLOR

## LESSON No 79

This lesson and Lesson No 80  
are to be studied together.

### Soprano, Mezzo-Soprano or Tenor

Your previous practice of Agility or Flexibility of the Larynx has been exercised on vowel sounds. We will continue our studies with the practice of Agility on words. In order to make your study and practice interesting, helpful and practical, seven runs from the great Oratorios

have been selected and arranged as exercises. (See Lesson No 80). These selected runs will serve not only as studies of agility, but also as preparatory studies for oratorio singing.

### FLEXIBILITY OF THE RESONATOR, OR ELEMENTARY TONE COLOR

When runs or rapid passages are sung on words or sentences, their proper execution demands not only Flexibility of the Larynx, or Agility, but also *Flexibility of the Resonator*, which, we learned in Lesson No 72, is the flexibility and elasticity of the resonance cavities, and their ability and readiness to adapt themselves to the constant variation in the pitch of the fundamental tone, in order to mould and preserve the proper resonance for each tone.

*Special note: In this lesson and in all future lessons Flexibility of the Resonator is referred to as Elementary Tone Color in order to avoid any confusion with Flexibility of the Larynx, or Agility.*

Although runs sung on words or sentences are vocalized on vowel sounds, their correct execution and effect requires much greater consideration in the matter of *tone moulding or elementary tone color* than the execution of runs on simple vowels intended for the practice of Agility. Runs sung on words are intended to express the especial meaning of the words. In the classical oratorios, operas and songs, runs are intended as a *form of expression*, and not as mere ornaments. Observe, for instance, the widely different meanings of the word "glory" as it occurs in Exercises Nos. 1 & 2. How absurd it would be to sing the word in these two exercises with the same color of tone and with the same expression.

The seven runs will afford you an excellent opportunity for the practice of elementary tone color, because the words on each run have not only variety in vowel sounds but also in meaning. Apart from the words, the expression and elementary tone color, the *notes* of these runs will demand your careful attention and study, because they differ in musical structure and in several other ways from the runs in your previous lessons. These several other ways are:

- (1) In Figure or Pattern. Although they are all more or less based on a definite figure, the repetition of the initial figure is frequently an imitation and not an exact copy, as regards the intervals between the notes.
- (2) In Rhythmical Accentuation. The rhythmical accent varies in each run; thus, in Nos. 1, 2, & 6, the accent is regular on the first note of each figure. In No 5, the accent is irregular. In No 3, the rhythm is syncopated (see note), the 2nd and 4th beats being accented. All these different rhythms will be studied in the execution of the runs following.
- (3) In Agility. Different degrees of the Flexibility of the Larynx are necessary in each run; for instance, No 2 is easier to sing because it is sung on a descending scale. No 4 is more difficult because it is sung on an ascending scale, and also because of the alternating dotted notes and triplets; and so on.
- (4) In Intonation. On account of the variable nature of the intervals, some of the figures will demand separate study and practice.

- Six rules for the correct execution of runs:*
- (1) Study carefully the time signature, which is always placed at the beginning of a composition, in order to determine the proper rhythmical accents.
  - (2) Analyze the runs by observing their figure or pattern and the scale or melodic structure on which the figure ascends or descends (Lesson No 77).
  - (3) Practice the initial figure, and, after carefully noting any variations of tonality from the initial figure in the succeeding figures, practice these variations separately.
  - (4) Avoid any exaggeration of the regular rhythm by avoiding any temptation to force the tone on the accents, which can only result in distortion both of accent and tone. In the following lesson and in all future lessons in this course the principal rhythmical accents will be indicated by  $\wedge$ , the secondary accents and all special accents by  $>$ ; the accents in syncopated rhythm, inasmuch as they replace the regular accents, will also be indicated by  $\wedge$ .
  - (5) Take care to vocalize the runs on the roundest sounds of the vowels possible with due regard to their pure and clear enunciation, by moulding the tone in the Resonator, taking care to avoid any mispronunciation of the word in its entirety. Always commence softly and sing legato unless the exception is specially indicated.
  - (6) The last and not the least important rule: Always carefully prepare both by thought and deed, your breath control before you commence a run. The proper execution of runs demands the deepest inspiration of breath possible in the breathing space available, and after that, the strictest economy in expiration. You should release just enough breath to support the tone, which should always be poised and sustained by the control of the breath in the bellows, despite the constant change of pitch and the number of tones.

The following runs from the Oratorios should be practiced until memorized, and then re-practiced with greater freedom of execution; for you can sing so much easier and with much more attention to details if you are independent of the printed notes. The runs are intended to be sung on one breath only. The metronome marks indicate exactly the ideal tempo, but, until you are familiar with the notes, practice slower, using the suggested breathing spaces indicated by  $\cdot$ . When you have mastered the notes and can sing them distinctly, then you may practice at the proper tempo and on one breath. Practice always in strict time. You may obtain more extended exercise by transposing the runs into several other keys.

*NOTE: Syncopation is the result of an intentional shifting of the regular rhythmical accent from the regular, strong beat of a measure to a weak beat. It is of great importance in singing as regards tone color and style, and will be given especial attention in a later lesson.*

### RUNS FROM THE ORATORIOS (Analysis and Execution)

Ex. No 1 From "O THOU THAT TELLEST" (MESSIAH) Handel

Practice also in the  
keys of G<sup>b</sup>, G, A<sup>b</sup> & A.

This example is in 6/8 time, two rhythm. The figure consists of six notes and is subdivided into three groups of two notes each. The figures are founded on intervals of thirds (Major and Minor), which ascend in consecutive notes of the diatonic scale. The word "glory" in this run expresses the wonder of the revelation of the Messiah.

The context reads "And the Glory of the Lord" The vowel "o" in "glory" should be sung as "o" in "or" and not as "o" in "on". The run should be commenced softly, and the crescendo made gradually by an increase of resonance to the *mf* at the end. (Continued in Lesson No 80)



# SIEGEL-MYERS

## Correspondence School of Music

Chicago, Ill.

### A COURSE OF SINGING LESSONS

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### The Graces of Singing Flexibility

AGILITY AND ELEMENTARY TONE COLOR

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When runs or rapid passages are sung on words or sentences, their proper execution demands not only Flexibility of the Larynx, or Agility, but also *Flexibility* of the *Resonator*, which, we learned in Lesson No 72, is the flexibility and elasticity of the resonance cavities, and their ability and readiness to adapt themselves to the constant variation in the pitch of the fundamental tone, in order to mould and preserve the proper resonance for each tone.

*Special note: In this lesson and in all future lessons Flexibility of the Resonator is referred to as Elementary Tone Color in order to avoid any confusion with Flexibility of the Larynx, or Agility.*

Although runs sung on words or sentences are vocalized on vowel sounds, their correct execution and effect requires much greater consideration in the matter of *tone moulding* or *elementary tone color* than the execution of runs on simple vowels intended for the practice of Agility. Runs sung on words are intended to express the especial meaning of the words. In the classical oratorios, operas and songs, runs are intended as *a form of expression*, and not as mere ornaments. Observe, for instance, the widely different meanings of the word "glory" as it occurs in Exercises Nos. 1 & 2. How absurd it would be to sing the word in these two exercises with the same color of tone and with the same expression.

The seven runs will afford you an excellent opportunity for the practice of elementary tone color, because the words on each run have not only variety in vowel sounds but also in meaning. Apart from the words, the expression and elementary tone color, the *notes* of these runs will demand your careful attention and study, because they differ in musical structure and in several other ways from the runs in your previous lessons. These several other ways are:

- (1) In Figure or Pattern. Although they are all more or less based on a definite figure, the repetition of the initial figure is frequently an imitation and not an exact copy, as regards the intervals between the notes.
- (2) In Rhythmical Accentuation. The rhythmical accent varies in each run; thus, in Nos. 1, 2, & 6, the accent is regular on the first note of each figure. In No 5, the accent is irregular. In No 3, the rhythm is syncopated (see note), the 2nd and 4th beats being accented. All these different rhythms will be studied in the execution of the runs following.
- (3) In Agility. Different degrees of the Flexibility of the Larynx are necessary in each run; for instance, No 2 is easier to sing because it is sung on a descending scale. No 4 is more difficult because it is sung on an ascending scale, and also because of the alternating dotted notes and triplets; and so on.
- (4) In Intonation. On account of the variable nature of the intervals, some of the figures will demand separate study and practice.

*NOTE: Syncopation is the result of an intentional shifting of the regular rhythmical accent from the regular, strong beat of a measure to a weak beat. It is of great importance in singing as regards tone color and style, and will be given especial attention in a later lesson.*

#### RUNS FROM THE ORATORIOS (Analysis and Execution)

Ex. No 1 From "O THOU THAT TELLEST" (MESSIAH) Handel

*Practice also in the  
keys of Eb, E & F.*

This example is in 6/8 time, two rhythm. The figure consists of six notes and is subdivided into three groups of two notes each. The figures are founded on intervals of thirds (Major and Minor), which ascend in consecutive notes of the diatonic scale. The word "glory" in this run expresses the wonder of the revelation of the Messiah.

The context reads "And the Glory of the Lord." The vowel "o" in "glory" should be sung as "o" in "or" and not as "o" in "on." The run should be commenced softly, and the crescendo made gradually by an increase of resonance to the *mf* at the end. (Continued in Lesson No 80)



# SIEGEL - MYERS

## Correspondence School of Music

Chicago, Ill.

### A COURSE OF SINGING LESSONS

by George Crampton

### LESSON NO 80

This lesson and Lesson No 79  
are to be studied together

Soprano, Mezzo-Soprano or Tenor

### The Graces of Singing Flexibility

#### RUNS FROM THE ORATORIOS (*Analysis and Execution - continued*)

Ex. No 2 From "WITH VERDURE CLAD" (*CREATION*) Haydn  
*Andante* (♩ = 92)

*con grazia* *p*

The charm - ing land - scape is be - deck'd.

This charming run will require great care for its proper execution. Observe that it is marked *Con Grazia* (cōn Grā-tsia), with grace.

Although the rhythm is simple, the change from the 32nd notes to the 16th notes in the 2nd measure must be properly and delicately executed or the charm and grace may become an ugly blur. Avoid making the tone color too heavy on the ascending scale and the tendency

to "rush up" to the high note. Sing the high note *mf* not *f* and commence the descent very gracefully.

The six 16th notes of the descent must be sung with light legato but with a rounder and richer tone color than the ascending scale.

The run is an expression of charm and grace, so practice it with charming tone color and graceful execution.

Ex. No 3 From "HONOR AND ARMS" (*SAMSON*) Handel

*Allegro* (♩ = 100)

Or glo - ry

Practice also in the keys of C, D $\flat$ , D, E $\flat$  & E.

This is in common time, four rhythm. The figures consist of five notes, founded on the descending scale, which ascend in intervals of major and minor seconds and descend in thirds.

The word "glory" in this run expresses *disdain* or even *bravado* in direct contrast to the *wonder* of the "glory" in Exercise No 1. The

context reads "Or Glory in thy overthrow." The passage is sung by the giant Harapha in mockery of Samson. Commence the run rather softly "*p*," and by the same favorable use of the vowel as in the preceding exercise make a real and splendid crescendo to "*f*," strongly accenting the tones as indicated.

Ex. No 4 From "EVERY VALLEY" (*MESSIAH*) Handel  
*Andante* (♩ = 72)

*cresc* *f*

Ex - alt - ed

Practice also in the keys of E $\flat$  & F.

This is in  $\frac{4}{4}$  time, syncopated rhythm, the second and fourth beats being accented. The figures consist of 4 notes each, which ascend on the scale in intervals of an octave, a seventh, a sixth and a fourth. The context reads "Every Valley shall be exalted." There is no emotional spirit in the expression. The musical figures express the meaning

of the word. Sing the vowel "a" in "exalted" as "o" in "or" and not as "a" in "al." Commence softly and work up a fine effect by increasing the tone on each repetition of the high note, and singing the climax on the last and highest note with a fine resonant head tone. You must take great care, however, to avoid forcing the accented notes and tones.



# Singing Lesson No 80

## Soprano, Mezzo-Soprano or Tenor

Ex. No 5 From "WHY DO THE NATIONS RAGE" (MESSIAH) Handel

*Allegro* (♩ = 120)

His an-oint - - - - - ed

Practice also in the keys of A & B♭ (F♯ minor & G♯ minor)

This run will demand great care in (1) breathing (2) agility (3) elementary tone color. It is in common time, four rhythm. The figures are irregular, consisting of alternations of dotted notes and triplets. You must take care to make the dotted eighth notes long enough and the sixteenth notes short enough. Each of the triplets should be only slightly accented (this is indicated here by a dot). The last figure, will demand very clear execution to avoid blurring the passage. Every

triplet is strongly accented in this figure. The context reads "Against the Lord and against His Anointed." Sing the vowel "o" as "o" in "or," and not as "oi," and, commencing softly, make a gradual crescendo as in the two preceding exercises.

Your breath control must be well prepared and "gripped" in order to execute this run on one breath and at the proper tempo. Avoid any tendency to "open the tone" as you ascend.

Ex. No 6 From "WHY DO THE NATIONS RAGE" (MESSIAH) Handel

*Allegro* (♩ = 138)

Why do the people i - ma - - - - gine a - vain - thing? I - ma - - - gine a vain thing?

Practice also in the keys of A & A♭.

This is a difficult passage containing two runs, which are not only difficult as regards the notes but also in tone color. It is in 4/4 time, four rhythm. The first four figures are exactly alike in pattern, but differ in tonality, the first and second having a half step on the first triplet and the second and third figures a whole step. The fifth figure is different, and will need some steady practice. The sixth figure is again different, and is rarely well sung, even by experienced profes-

sional singers, because of the tone color of the vowel sound. Sing the vowel sound of "a" in "imagine" as the round sound of "ah" and not as "ay" or "er." You must observe every due care or the tone color will degenerate by becoming open on the fifth and sixth figures. Commence on the roundest possible sound of "ah" and allow the tone to broaden gradually in each repetition of the high note. Be very careful with your breathing and accentuation.

Ex. No 7 From "WITH VERDURE CLAD" (CREATION) Haydn

*Andante* (♩ = 92)

The plant ex - pands - - - - -

Practice also in the keys of A, A♭ & G.

A beautiful example of florid vocalization which will afford you an excellent opportunity for the practice both of agility and tone color. It is in 6/8 time, four rhythm. The figures, consisting of six notes each, are alike in pattern, but are irregular in tonality which will demand careful intonation. The passage should be commenced softly on the round sound of "ah," taking care however in this exercise not to make it too round, for the tone must be very smoothly "moulded" into pure head resonance towards the upper note of the first

figure, and come very smoothly back again to middle resonance on the second figure, and yet again to head resonance on the upper tone of the last figure; the run finishes on the middle resonance. So you can realize how delicate, smooth, and graceful must be its execution if you would interpret the passage with the beautiful effect intended.

Practice very legato. The accents should be so strong in this example as in the preceding ones. Observe carefully the crescendo and diminuendo marks.



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**A COURSE OF SINGING LESSONS**

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**LESSON NO 80**

*This lesson and Lesson No 79  
are to be studied together*

**Contralto, Baritone or Bass**

**The Graces of Singing**  
**Flexibility**

**RUNS FROM THE ORATORIOS (Analysis and Execution-continued)**

Ex. No 2 From "WITH VERDURE CLAD" (*CREATION*) Haydn  
*Andante* (♩ = 92)  
*con grazia*

This charming run will require great care for its proper execution. Observe that it is marked *Con Grazia* (cõn Grã-tsia), with grace.

Although the rhythm is simple, the change from the 32nd notes to the 16th notes in the 2nd measure must be properly and delicately executed or the charm and grace may become an ugly blur. Avoid making the tone color too heavy on the ascending scale and the tenden-

cy to "rush up" to the high note. Sing the high note *mf* not *f* and commence the descent very gracefully.

The six 16th notes of the descent must be sung with light legato but with a rounder and richer tone color than the ascending scale.

The run is an expression of charm and grace, so practice it with charming tone color and graceful execution.

Ex. No 3: From "HONOR AND ARMS" (*SAMSON*) Handel  
*Allegro* (♩ = 100)

Practice also in the keys of D, A♯, B♭ & B.

This is in common time, four rhythm. The figures consist of five notes, founded on the descending scale, which ascend in intervals of major and minor seconds and descend in thirds.

The word "glory" in this run expresses *disdain* or even *bravado* in direct contrast to the *wonder* of the "glory" in Exercise No 1. The con-

text reads "Or Glory in thy overthrow." The passage is sung by the giant Harapha in mockery of Samson. Commence the run rather softly "*p*," and by the same favorable use of the vowel as in the preceding exercise make a real and splendid crescendo to "*f*," strongly accenting the tones as indicated.

Ex. No 4: From "EVERY VALLEY" (*MESSIAH*) Handel  
*Andante* (♩ = 72)

Practice also in the keys of D♭, D & E♭.

This is in 4/4 time, syncopated rhythm, the second and fourth beats being accented. The figures consist of 4 notes each, which ascend on the scale in intervals of an octave, a seventh, a sixth and a fourth. The context reads "Every Valley shall be exalted." There is no emotional spirit in the expression. The musical figures express the meaning of

the word. Sing the vowel "a" in "exalted" as "o" in "or," and not as "a" in "al." Commence softly and work up a fine effect by increasing the tone on each repetition of the high note, and singing the climax on the last and highest note with a fine resonant head tone. You must take great care, however, to avoid forcing the accented notes and tones.



# Singing Lesson No 80

## Contralto, Baritone or Bass

Ex. No 5 From "WHY DO THE NATIONS RAGE" (MESSIAH) Handel  
Allegro (♩ = 120)

His an - oint - ed

Practice also in the keys of Gb & Ab.

This run will demand great care in (1) breathing (2) agility (3) elementary tone color. It is in common time, four rhythm. The figures are irregular, consisting of alternations of dotted notes and triplets. You must take care to make the dotted eighth notes long enough and the sixteenth notes short enough. Each of the triplets should be only slightly accented (this is indicated here by a dot). The last figure, will demand very clear execution to avoid blurring the passage. Every

triplet is strongly accented in this figure. The context reads "Against the Lord and against His Anointed?" Sing the vowel "o" as "o" in "or," and not as "oi," and, commencing softly, make a gradual crescendo as in the two preceding exercises.

Your breath control must be well prepared and "gripped" in order to execute this run on one breath and at the proper tempo. Avoid any tendency to "open the tone" as you ascend.

Ex. No 6 From "WHY DO THE NATIONS RAGE" (MESSIAH) Handel  
Allegro (♩ = 138)

Why do the people i - ma - gine a - vain - thing? i - ma - gine a vain thing?

Practice also in the keys of Gb & Ab.

This is a difficult passage containing two runs, which are not only difficult as regards the notes but also in tone color. It is in 4/4 time, four rhythm. The first four figures are exactly alike in pattern, but differ in tonality, the first and second having a half step on the first triplet and the second and third figures a whole step. The fifth figure is different, and will need some steady practice. The sixth figure is again different, and is rarely well sung, even by experienced professional singers, because of the tone color of the vowel sound. Sing

the vowel sound of "a" in "imagine" as the round sound of "ah" and not as "ay" or "er." You must observe every due care or the tone color will degenerate by becoming open on the fifth and sixth figures. Commence on the roundest possible sound of "ah" and allow the tone to broaden gradually in each repetition of the high note. Be very careful with your breathing and accentuation.

Ex. No 7 From "WITH VERDURE CLAD" (CREATION) Haydn  
Andante (♩ = 92)

The plant ex - pands

Practice also in the keys of E, Gb & G.

A beautiful example of florid vocalization which will afford you an excellent opportunity for the practice both of agility and tone color. It is in 6/8 time, four rhythm. The figures, consisting of six notes each, are alike in pattern, but are irregular in tonality which will demand careful intonation. The passage should be commenced softly on the round sound of "ah," taking care however in this exercise not to make it too round, for the tone must be very smoothly "moulded" into pure head resonance towards the upper note of the

first figure, and come very smoothly back again to middle resonance on the second figure, and yet again to head resonance on the upper tone of the last figure; the run finishes on the middle resonance. So you can realize how delicate, smooth, and graceful must be its execution if you would interpret the passage with the beautiful effect intended.

Practice very legato. The accents should not be so strong in this example as in the preceding ones. Observe carefully the crescendo and diminuendo marks.



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**A COURSE OF SINGING LESSONS**

by George Crampton

**LESSON No 81**

**Soprano, Mezzo-Soprano or Tenor**

**The Graces of Singing**

**Flexibility**

**Coloratura**

Coloratura (kōk-lōh-rāh-tōō-rāh), in singing, is a term especially applied to the correct and brilliant execution of all the ornaments, runs and rapid passages.

The study of Coloratura demands first, the separate and careful study of the ornaments and runs. If you have practiced these faithfully and regularly, you are now prepared to study Coloratura. Our exercise is in the interesting form of a melodious and effective Vocalizzo by Vaccai, and includes a comprehensive study and practice of all the ornaments. Now even after your faithful study and practice of the exercises of the preceding lessons, the execution of this Coloratura study will appear at first very formidable to you. You have in reality nothing to fear. The vocalizzo looks very difficult because of the numerous ornaments and runs. As a matter of fact you have studied and practiced every one of these separately in previous lessons, and the vocalizzo is merely a summary of previous exercises.

First, Study the melodic structure. You will find a simple melody underlies all the ornamentation. You can easily distinguish this from the rhythmical accent.

Second, Practice the melody apart from the ornaments until you are familiar with it.

Third, Practice the ornaments and runs separately.

Fourth, Practice the vocalizzo slowly, using the vowels.

Fifth, and lastly, Practice the vocalizzo complete with the words.

Observe carefully the accents, the phrasing marks, the marks of expression and, especially, the breath-marks, which are most important.

Phrases Nos. 4, 7, 8, 10, 12, 13, 14, 15, 16, will especially need your separate and careful practice. The dot (·) placed over the last note of several phrases is a staccato mark, and indicates that the particular note over which it is placed must be made short, by allowing the tone to just touch the note and then to be immediately ended, in order either (1) to terminate the phrases correctly, or (2) to leave enough time to replenish the breath.

If you practice carefully, gracefully and thoughtfully with a proper observance of the marks of expression, you will find this melodious vocalizzo not only beneficial to the flexibility of your voice as a Coloratura study, but also worthy of a graceful and artistic interpretation.

Arranged by George Crampton  
*Moderato*

**Vocalizzo**

VACCAI

So - no - le - may - te - vee - ray, Vay - ner - te - sol - in - vo - o, Lay - nor - ro - say - ray  
Soft o'er the mead - ows steal - ing, Gent - ly the breez - es blow, They play so gent - ly a -

mor - to, Mor - nay - sol - tay - lor - to, Lay - nor - ay, Vor - ray - te  
round us, They sigh so soft and low, They play so gently a -

nor - ay, Mor sol - tay - lor - to, La - mo - ray, Mor - nay - sol -  
round us, They sigh, yes, they sigh, So soft and low, They play so



# Singing Lesson No 81

## Soprano, Mezzo-Soprano or Tenor

tay —, Mor - nay — sol - tay — Le - mon - do, La - mor — La - mor —, La  
gent - ly, They play — so gent - ly a - round — us, They sigh — so soft —, They

mor — ray — po — vo — no —, Lo - ta - no, in - ter - ay - vor - o, In - vay — no - lay - ta  
sigh — so — soft — and — low —, Love - ly spring, thy voice so ten - der, All na - ture wakes with

mor — in - va - te - nor - o, No - lay - ta - mor - o, In - vay - te - nor - o, No - lay - ta  
love — with — love — and — joy —, Thy voice so ten - der, Thy voice so ten - der, Wakes all to

mor, No - lay - ta - mor - o, In - vay - te - nor - o, La — mor - o — tay — — nor - ay - sol — ray -  
love, Thy — voice — so — tender with — love — and — joy —, All — na - ture a - wak — — es with love — and —

lor, La - mor, Lay - nor, Vay - lor, Tay - vor, La - mor - o - tay - no, In - vay - te - nor.  
joy, With love — and joy —, With love — and joy, Na - ture a - wa - kes to wel - come the spring.



# SIEGEL-MYERS

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### A COURSE OF SINGING LESSONS

by George Crampton

### LESSON No 81

Contralto, Baritone or Bass

#### The Graces of Singing

#### Flexibility

#### Coloratura

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Observe carefully the accents, the phrasing marks, the marks of expression and, especially, the breath-marks, which are most important.

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If you practice carefully, gracefully and thoughtfully with a proper observance of the marks of expression, you will find this melodious vocalizzo not only beneficial to the flexibility of your voice as a Coloratura study, but also worthy of a graceful and artistic interpretation.

Arranged by George Crampton

*Moderato*

#### Vocalizzo

VACCAI

So - no - le-may - te - vee - ray, Vay - ner - te - sol - in - vor - o, Lay - nor - ro - say - ray -  
Soft o'er the mead - ows steal - ing, Gent - ly the breez - es blow, They play so gent - ly a -  
mor - to, Mor - nay - sol - tay - lor - to, Lay - nor - ay, Vor - ray - te -  
round - us, They sigh so soft and low, They play so gently a -  
nor - ay, Mor sol - tay - lor - to, La - mo - ray, Mor - nay - sol -  
round - us, They sigh, yes, they sigh, So soft and low, They play so



# Singing Lesson No 81 Contralto, Baritone or Bass

tay —, Mor - nay — sol - tay —, Le - mon - do, La - mor —, La - mor —, La -  
gent - ly, They play — so gent - ly a - round us, They sigh — so soft —, They

mor — ray — po — vor — no —, Lo - tay - no, In - ter - ay - vor - o, In - vay — no - lay - ta -  
sigh — so — soft — and — low —, Love - ly spring, thy voice so ten - der, All na - ture wakes with

mor — in - vay - te - nor - o, No - lay - ta - mor - o, In - vay - te - nor - o, No - lay - ta -  
love —, with love and joy —, Thy voice so ten - der, Thy voice so ten - der, Wakes all to

mor. No - lay - ta - mor - o, In - vay - te - nor - o, La — mor — o — tay — — — — — nor - ay - sol — — — — — ray -  
love, Thy — voice — so — ten - der with — love — and — joy —, All — na - ture a - wak - - - es with love and

lor, La - mor, Lay - nor, Vay - lor, Tay - vor, La - mor - o - tay - no, In - vay - te - nor.  
joy, With love and joy, With love and joy, Na - ture a - wak - es to wel - come the spring.



# SIEGEL - MYERS

## Correspondence School of Music

Chicago, Ill.

### A COURSE OF SINGING LESSONS

by George Crampton

### LESSON NO 82

This lesson and Lesson No 83  
are to be studied together

### Rhythmical Accentuation

"ACCENT IS THE LIFE OF MUSIC" (MATTHEWS)

### Marcato

You have learned in earlier lessons that rhythm is the effect of measured movement in music, and that it is impossible to preserve measured movement regularly and continually unless you accent properly; therefore, correct rhythm is impossible without proper accentuation. Accentuation is the first essential of correct execution in singing. The degree of accent or emphasis to be given depends on the style of each song.

The proper accentuation which should be given to a song in *delicate, legato* style is *light* but *definite*, the strong beats alone being moderately emphasized. (See Song Studies in Lessons Nos. 42-48).

In *broadly sustained legato* songs, the accentuation should be *moderate* and *ordinary*, with just enough strong emphasis on the strong beats and light emphasis on the weak beats to preserve the proper rhythm (See Song Studies in Lessons Nos. 20, 24, 28, 34, 39, 46, 61 & 65).

In songs of *spirited* or *stirring* style, such as sacred songs or martial songs, the proper accentuation should be *strong and marked* on both the strong and weak beats. (See Song Studies in Lessons Nos. 43, 50, 59.)

In songs of *florid* or *coloratura* style (see Lesson No 81) the proper accentuation should be very *marked and definite* in order (1) to preserve the regular rhythm through the ornamentation, and (2) to execute the runs and ornaments correctly.

These four degrees of accentuation will broadly cover all ordinary and regular accentuation.

There are other degrees of accentuation used in singing besides the ordinary and regular accentuation.

Your practice of accentuation has been confined chiefly to songs, studies and exercises in which the rhythmical accents have been ordinary and regular. Our present study of accentuation will be devoted to Marcato, the extraordinary accentuation of regular accents.

The term Marcato, meaning "with marked emphasis" is indicated by  $\wedge$  (See Illustration No 1) and implies *additional* emphasis on the *strong* and *weak* beats of a measure, and frequently on *every* beat of a measure.



You must not confuse Marcato with staccato. Marcato means that the tones should be strongly accented, but should also be sung sustained and legato. Staccato is indicated by a dot placed over the notes, and means that the tones are to be sung lightly, detached and unsustained; it is the opposite of legato, which we shall study later.

Marcato is used in singing for the following special effects:

- (1) For musical effects in runs and arpeggios.
- (2) For extraordinary emphasis on words and passages in order to strongly emphasize their meaning, character and significance.

Exercise No 1 is a Run from the oratorio, "Judas Maccabaeus" (Handel), in which Marcato is used for musical effect. In practicing this exercise and all other vocal exercises, studies and songs marked Marcato, you must avoid any "forcing" of the tone in Accentuation. The proper execution of such passages should involve no sacrifice of tone quality. Practice rather softly at first in order to guard against this tendency to "force". This exercise and all other exercises in this lesson must be practiced in strict tempo.

Exercise No 1

Allegro (♩ = 96)  
Marcato

Will strength cresc en.

Contraltos, Baritones or Bases practice also in the keys of F, Gb, Ab, A, Bb & B.

Exercise No 2 is a passage from "The Occasional Oratorio" (Handel), in which Marcato is used to strongly emphasize the meaning of the words, and so obtain a stirring, warlike effect. Although Marcato used in this way will nearly destroy legato, yet the passage should be sung sustained, and not in a "choppy" or "jerky" manner.

Exercise No 2

Allegro (♩ = 104)  
Marcato

When war-like en-signs wave on high, And trumpets pierce the vaulted sky

Contraltos, Baritones or Bases practice also in the keys of C, Db & Eb.

We shall apply our further study of Marcato to the brilliant interpretation of our next song study (Lesson No 83) by Handel, one of the greatest composers of all time. Handel's songs are very attractive to singers, because they are "grateful to sing". Handel, unlike other great composers, possessed a real knowledge of the voice and composed his voice parts with care and thought for the singer. This Aria, "My Faith Divine," is from one of his numerous Italian Operas, "Berenice," which was produced in 1738. The style of the Aria is broad, stirring, Marcato and legato. The mood of the words reflects the unwavering conviction of faith divine: their spirit is one of determination and even defiance.

The Tone Colors should be rich, bright and vibrant (but never light or pretty), and should be sustained by a full resonant tone, which, despite the soft passages, *p*, should be preserved throughout the Aria. The Aria is divided into three parts. The first part is in the major key, the second part in the relative minor, and the third part (a repetition of Part No 1) is again in the major. The rhythm,  $\frac{2}{2}$ , is regular except in the 8th, 13th and 16th phrases, when it is syncopated. In these instances, instead of the regular accentuation, the weak beats of the measure are accented. The proper accentuation of these syncopated passages is plainly and definitely indicated, so you will have no difficulty in executing them correctly.

(Syncopation will be the special subject of your next lesson.)

The Phrasing is rather irregular. The Aria contains some very long phrases (3, 8, 13 and 16), which contain the Runs. Other phrases are of moderate length and some are only short. This irregularity of the phrases is due to the repetition of the words.

Accentuation. The Aria should be sung legato and Marcato, and should be strongly accented as indicated, but you must take the greatest care to avoid any "forcing" of the tones on the accents, by, as it were, "barking" out the tones, which will not only destroy the sustained, legato effect but also the resonance and quality of the tone.

Tempo. The Aria is marked Moderato (at a moderate speed). The first part is marked at the Metronome time of  $\text{♩} = 90$  to 100, and the second part  $\text{♩} = 72$  to 90. You are advised not to exceed the first speed limit on any account during the practice period. Only when the execution of the Aria is mastered in all its details is it advisable to sing the Aria at the second speed limit.

Breath Control. The long phrases and runs will demand the greatest attention to the economy of your breath in order to execute them exactly as they are written. As, at first, this is very difficult, breathing places are indicated where the phrases may be broken, until you have mastered the runs and their execution.

General Execution. The proper execution of the Aria should be stirring and brilliant, and will demand flexibility and agility, as well as accentuation. The dotted notes in phrases 3 and 8 will involve careful and separate practice. The trills in phrases 6 and 18 you may find difficult to execute at present, but the alternate endings of these phrases (printed above them) may be used in place of the trills. The careful and correct practice of all these details of execution will reward you for correct and brilliant execution of all details will result in a brilliant interpretation.

(Continued in Lesson No 83)



**SIEGEL - MYERS**  
**Correspondence School of Music**  
Chicago, Ill.

**A COURSE OF SINGING LESSONS**  
by George Crampton

**LESSON No 83**  
*This lesson and Lesson No 82  
are to be studied together*

**SONG STUDY**  
**My Faith Divine**  
(Si, tra i ceppi)

**Soprano, Mezzo-Soprano or Tenor**

Arranged by GEORGE CRAMPTON

**Moderato** ( $\text{♩} = 90$  to  $\text{♩} = 100$ )  
*Marcato*

HANDEL



# Singing Lesson No 83

## Soprano, Mezzo Soprano or Tenor

(8) Shall my faith in tri-umph shine, in tri-umph shine, E'en tho' chains

*cresc.* *p* *f*

(9) and fet-ters tor-ture (10) E'en tho' chains and fet-ters tor-ture, (11) Shall my faith in tri-umph shine, (12) Shall my

*p* *p* *f*

(13) faith in tri-umph shine, in tri-umph shine, in triumphshi-ne,

*f*

*Adagio* (14) Shall my faith in tri-umph shine. *rit.* *Fine*

*Adagio* *rit.* *a tempo* *f* *ff* *pp* *Fine*

(15) *Slower*  $\text{♩} = 72 \text{ to } 90$  (16) No! not e-ven Death it-self Shall ex-tin-guish faith di-vine, my faith di-vine *cresc.*

*p* *f* *p* *cresc.*

(17) my faith di-vine, No! not ev-en Death it-self (18) Shall ex-tin-guish my faith di-vine. *alt.* *D.C.*

*cresc.* *f* *Adagio.* *cresc.* *D.C.*



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**LESSON No 83**  
*This lesson and Lesson No 82  
are to be studied together*

**Contralto, Baritone or Bass**

**SONG STUDY**  
**My Faith Divine**  
(Si, tra i ceppi)

Arranged by GEORGE CRAMPTON

HANDEL

**Moderato** (♩ = 90 to ♩ = 100)  
*Marcato*

*Marcato*

E'en though chains and fet-ters tor-ture, Shall my

faith in tri-umph shine.

Shall my faith in tri-umph shine, Shall my faith, shall my faith in tri-umph shine

E'en tho' chains and fet-ters tor-ture.

Shall my faith in tri-umph shine.

E'en though chains and fet-ters tor-ture, Shall my faith in tri-umph shine.



# Singing Lesson No 83

## Contralto, Baritone or Bass

8 Shall my faith in tri-umph shine, in tri-umph shine, E'en tho' chains

9 and fet-ters tor-ture, E'en tho chains and fet-ters tor-ture, Shall my faith in tri-umph shine, Shall my

10 faith in tri-umph shine, in tri-umph shine in tri-umph shi-ne

11 Shall my faith in tri-umph shine.

12

13

14 Adagio *espress.* *rit* *a tempo* *f* *fz* *pp* *Fine*

15 Slower  $\text{♩} = 72 \text{ to } 90$  No! not ev-en Death it-self Shall ex-tin-guish faith di-vine, my faith di-vine

16

17

18 Adagio *alt.* *fz* *fz* *Adagio* *cresc* *D.C.*

my faith di-vine, No! not ev-en Death it-self Shall ex-tin-guish my faith di-vine.



# SIEGEL-MYERS

## Correspondence School of Music

Chicago, Ill.

### A COURSE OF SINGING LESSONS

by George Crampton

### LESSON No 84

Contralto, Baritone or Bass

### Syncopation

Syncopation (See Note, Lesson No 79) is the proper Accentuation of tones or phrases in irregular or syncopated rhythm. (See Note No 2). Syncopation is indicated in two ways:

- (1) By distinctly and definitely emphasizing the weak accents separately. (See Illustration No 1).



Another illustration of this form of Syncopation may be seen in

Syncopation is not difficult to execute from a musical standpoint. Any one with an undeveloped sense of rhythm can sing syncopated passages. An illustration of this is the great popularity of "Rag Time" songs. "Rag Time" is simply common Syncopation. From a vocal standpoint, however, Syncopation demands serious attention for its proper execution, in order to avoid forcing the tone in emphasizing the irregular accents and thus destroying the quality of the tone. Syncopation is used, both Marcato and Legato, for musical effects and to emphasize the meaning and character of words and phrases. Even when the irregular accents of Syncopation are not especially indicated by Marcato, and are therefore not intended to be strongly emphasized, unless you are conscious of their irregular rhythm, you will fail to execute properly.

Another illustration of this form of Syncopation may be seen in Lesson No 83, phrases 13 and 16.

- (2) By accenting the weak accents and prolonging the tone into the usually strong, regular accent without re-sounding the tone. (See Illustration No 2).



Lesson No 83, phrase 8.

Exercises Nos. 1 and 2 are both on the same syncopated arpeggio, but are executed in different ways.

Take great care in each of these exercises (1) To round the vowels, (2) To control the breath supply very carefully so as to avoid any unnecessary escape of the breath in strongly emphasizing the accents. The breath control should never relax in any style of singing.

The simple chords of the accompaniment are in regular rhythm, so, in practicing, you will sing against the accompaniment. If you cannot play these chords in regular rhythm and at the same time sing in irregular rhythm, practice the exercise by beating the regular rhythm, and singing against it, unless you have a musical friend who will play for you. The exercises must be practiced in strict tempo.

Exercise No 1

Exercise No 2

*Practice also in the keys of Ab & A.*

Exercise No 3 is a remarkable syncopated passage from the opera "Aida" (ah-ee-dah) (Act I Scene 1) by Verdi. It occurs in a short duet between Aida and Radames. The exercise has been arranged to include both voice parts for your practice. Practice first the syncopated part, the piano playing the second part in regular rhythm. When you have mastered this, practice singing the second part in regular rhythm.

the piano playing the syncopated rhythm. If the piano accompaniment is not available, practice each part separately in strict time. Practice rather softly at first on "ah" until you have thoroughly mastered the Syncopation, giving the same careful attention to the vowel sounds and the breathing, as in the other exercises.

Arr. by George Crampton  
"AIDA" (VERDI)

Exercise No 3 *Legato*

AIDA 1. Whom to weep for, whom to weep for, whom to pray for? Ah! to him what pow'r now

*Marcato*

RADAMES 2. Glo - ry's sa - cred fire now claims me, On - ly war a-lone in -

binds me, Doom'd to love him, though all re - mind me That I love my coun - try's foe.

flames me, On to vict - ry, naught will stay me, War and car - nage to wreak up - on the foe.

Sopranos, Mezzo-Sopranos or Tenors transpose and practice also in the keys of A & Bb.  
Contraltos, Baritones or Bases transpose and practice also in the keys of Gb & G.

(over)



## Addenda to Singing Lesson No 84

### Syncopation

Exercise No 4 is a beautiful example of Syncopated rhythm contrasted with regular rhythm in a Run from "The Creation" (Haydn). The context is "the plant expands." When you have mastered the

notes and are familiar with the rhythm, practice softly and legato.

The accentuation must be definite but *delicate* both in the Syncopation and the regular rhythm.

Exercise No 4 From "WITH VERDURE CLAD" (*CREATION*) Haydn  
Andante (♩ = 96)

Exercise No 5 is a charming selection from Brahms "Gypsy Song" which will test your ability to the utmost to execute correctly. Practice first on "ah" rather slowly but in strict time. Do not attempt to sing this exercise quickly until you have mastered the notes and the rhythm.

Sopranos, Mezzo-Sopranos or Tenors practice the upper staff.  
Contraltos, Baritones or Basses practice the lower staff. The two staves may be sung together as a duet.

Exercise No 5 From "GYPSY SONG" Brahms

**NOTE No 1** The accent marks frequently used in this course to assist you in the proper ordinary Accentuation of songs, studies and exercises, are used solely for the purpose of instruction, and must not be confused with *Marcato*, which is always indicated by the term *Marcato* placed at the beginning of a song.

**NOTE No 2** The term *Syncopation* is also used to describe a song in which the accompaniment is in irregular or syncopated rhythm, and the voice part or melody in regular rhythm. Exercise No 5 is an example of this.



# SIEGEL-MYERS

## Correspondence School of Music

Chicago, Ill.

### A COURSE OF SINGING LESSONS

by George Crampton

### LESSON NO 84

Soprano, Mezzo-Soprano or Tenor

### Syncopation

Syncopation (See Note, Lesson No 79) is the proper Accentuation of tones or phrases in irregular or syncopated rhythm. (See Note No 2). Syncopation is indicated in two ways:

- (1) By distinctly and definitely emphasizing the weak accents separately. (See Illustration No 1).



Another illustration of this form of Syncopation may be seen in Lesson No 83, phrase 8.

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Exercises Nos. 1 and 2 are both on the same syncopated arpeggio, but are executed in different ways.

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The simple chords of the accompaniment are in regular rhythm, so, in practicing, you will sing against the accompaniment. If you cannot play these chords in *regular* rhythm and at the same time sing in *irregular* rhythm, practice the exercise by beating the regular rhythm, and singing *against* it, unless you have a musical friend who will play for you. The exercises must be practiced in strict tempo.

*Legato*

Exercise No 1

*Marcato*

Exercise No 2

*Practice also in the keys of D<sup>b</sup> & D.*

Exercise No 3 is a remarkable syncopated passage from the opera "Aida" (ah-eé-dah) (Act I Scene 1) by Verdi. It occurs in a short duet between Aida and Radames. The exercise has been arranged to include both voice parts for your practice. Practice first the syncopated part, the piano playing the second part in regular rhythm. When you have mastered this, practice singing the second part in regular rhythm.

the piano playing the syncopated rhythm. If the piano accompaniment is not available, practice each part separately in strict time. Practice rather softly at first on "ah" until you have thoroughly mastered the Syncopation, giving the same careful attention to the vowel sounds and the breathing, as in the other exercises.

Arr. by George Crampton  
"AIDA" (VERDI)

Exercise No 3 *Legato*

AIDA 1. Whom to weep for, whom to weep for, whom to pray for? Ah! to him what pow'r now

*Marcato*

RADAMES 2. Glo - ry's sa - cred fire now claims me, On - ly war a-lone in -

binds me, Doom'd to love him, though all re - mind me That I love my coun - try's foe.

flames me, On to vict - 'ry, naught will stay me, War and car - nage to wreak up - on the foe.

Sopranos, Mezzo-Sopranos or Tenors transpose and practice also in the keys of A & B<sup>b</sup>.  
Contraltos, Baritones or Basses transpose and practice also in the keys of G<sup>b</sup> & G.

(over)



# Addenda to Singing Lesson No 84

## Syncopation

Exercise No 4 is a beautiful example of Syncopated rhythm contrasted with regular rhythm in a Run from "The Creation" (Haydn). The context is "the plant expands." When you have mastered the

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The accentuation must be definite but *delicate* both in the Syncopation and the regular rhythm.

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Andante (♩ = 96)

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Exercise No 5 From "GYPSY SONG" Brahms

NOTE No 1 The accent marks frequently used in this course to assist you in the proper ordinary Accentuation of songs, studies and exercises, are used solely for the purpose of instruction, and must not be confused with Marcato, which is always indicated by the term Marcato placed at the beginning of a song.

NOTE No 2 The term Syncopation is also used to describe a song in which the accompaniment is in irregular or syncopated rhythm, and the voice part or melody in regular rhythm. Exercise No 5 is an example of this.



# Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS.

## A Course of Singing Lessons

By GEORGE CRAMPTON

## Lesson No. 85

(This lesson and Lesson No. 86 should be studied together.)

### THE ESSENTIALS FOR BRILLIANT EXECUTION

The brilliant interpretation of songs depends on the brilliant and correct execution of all their details. The principal essentials for brilliant execution, in addition to the primary study of voice production and its fundamental principles, and the secondary study of the graces of singing, may be briefly summarized as follows: The study of legato, rapid and clear articulation, flexibility, agility, accentuation, marcato, syncopation, the hold or pause, and pure and correct intonation.

We have studied the first seven of these essentials in previous lessons. In the next lessons we shall study the remaining essentials in exercises and song studies selected and arranged for the especial practice of brilliant execution.

Our next lesson, the song study "Estudiantina" (ěs-tōō-děē'an-tēē'nä), will afford you most attractive practice of all the essentials mentioned above, and especially of syncopation and the hold, or pause. The hold, or pause, indicated by  $\frown$  placed over or under a note, means that the time value of the note can be prolonged at the singer's discretion. It is also used over bar lines, when it indicates that there is to be a slight hesitation before going on with the next measure. The hold is sometimes indicated also by the abbreviation of the word Tenuto (Ten), but this is more properly applied to the *loudness* of the tone or phrase than to the *length*. The hold, properly executed, is one of the most *striking* effects of singing.

Previous lessons have included numerous instances of the hold, but nearly always in songs of slow tempo and regular accents. As our next song study is in *quick* tempo and the holds occur on *syncopated* accents, the hold will require your further attention and practice. Although the length of the hold depends primarily on the singer's discretion, this must be based on the tempo of the song (slow or fast) and the strength and duration of the accent on which it occurs.

The holds indicated by "X" in our song study occur on strongly *syncopated* accents, and for this reason must be sustained at least twice the ordinary duration of the note on which they occur, and must be *executed* with *strong attack* and *marcato*, and *finished* by a short *portamento* to the short note, which must be sung crisply and clearly before the final note of the phrase.

"Estudiantina" is a Spanish student or college song. Its song picture reflects the merry spirit of student life which, in Europe, is even more gay and careless than in America.

The English words have been rewritten and arranged so as to afford more *contrast* than the usual translation. Thus, the first stanza portrays the *arrival* of the students just "released" from college, the second stanza their *serenade* in the streets of Navarre, and the third stanza their *departure*. The first stanza will afford you practice not only in accentuation, marcato and syncopation, but also in flexibility, agility and clear and rapid articulation.

The first four phrases are in syncopated rhythm and must be strongly accented as indicated. The next four phrases and the repetition of phrases 7 and 8 and 9 and 10 are in regular rhythm, marcato. You must take great care in these phrases to *enunciate* and *articulate* the words clearly.

The marcato in phrases 5 and 6, preceding the octave interval, must be made without "forcing" either the accent or the tone, or you will distort these phrases. Phrase No. 11 is again syncopated, and must be strongly accented as indicated. The last tone (on the hold) should be even *more strongly accented* than the preceding tones, and *held* and *finished* by a quick portamento to the short note, which is the connecting note between phrases 11 and 12; these phrases must be joined together without pause for breath, as especially indicated.

The following repetition of the first melody (or subject) is varied in the final part of the stanza by another syncopated phrase (phrase 16), which should be sung at an increasing, quicker tempo and must be strongly accented. The hold on the first tone of the last phrase of the stanza should be executed in the same manner as the previous holds, but should be held even *longer*.

The second stanza demands *entirely different execution*. It is a serenade in regular rhythm and should be sung from *piano* to *mezzoforte* throughout. The tone color should be softer than in the first stanza and should be sustained legato. The triplets and eighth notes will require delicate agility for their proper execution. The tempo should be gradually retarded on the words "Now, good night," and the tone color should become even softer until the hold, which must be commenced *p*, sustained with a crescendo to *f*, until the end of the measure, where, by a rapid upward portamento, the tone should be carried over *without breath* and joined to the first phrase of the third stanza as indicated. Do not take breath here until *after* the word "returning."

The last stanza is a repetition of the first and should be executed similarly as regards the details, but the effect of the last stanza will be *even more brilliant* if you will sing at a *quicker* tempo and make the holds *longer* than in the first stanza.

The following songs may be used as companion studies to "Estudiantina":

#### SOPRANO OR MEZZO SOPRANO

"Love in Springtime".....Ardite  
"Sunshine Song".....Grieg  
"Summer".....Chaminade

#### CONTRALTO OR MEZZO SOPRANO

"Since First I Met Thee".....Rubinstein  
"The Maids of Cadiz".....Tosti  
"Sapphic Ode".....Brahms

#### TENOR

"Love a Captive".....Chaminade  
"La Donna e Mobile" (Rigoletto).....Verdi  
(Plume in the Summer Wind)  
"Ah! Sweet My Love".....Brahms

#### BARITONE OR BASS

"The Toreador Song" (Carmen).....Bizet  
"Bedouin Love Song".....Pinsuti  
"Hearest Thou?".....Mattei



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# SIEGEL - MYERS

## Correspondence School of Music

Chicago, Ill.

### A COURSE OF SINGING LESSONS

by George Crampton

### LESSON Nº 86

*This lesson and Lesson Nº 85  
are to be studied together*

Contralto, Baritone or Bass

### SONG STUDY

### Estudiantina

English words arranged by George Crampton.

P. LACOME

*Tamb, ad lib.* *Marcato and Legato*

*Allegro* (♩. = 88) *mf* *p*

From Sal - a - man - ca re - turn - ing —, Mer - ry heart - ed

*ff* *psubato* *p*

stu - dents, joy - ous and gay —, We are free now from our learn - ing —, Free to sing the night a -

*cresc* *f*

way —. From Ca - diz to Bar - ce - lo - na —, From Mur - cia - to Mi - ran - da —, When they hear our

*pp* *always legato*

songs — ec - ho loud and long —, When they hear our songs re - sound - ing —, Ev - ry one will say —, Here they

*cresc* *p* *cresc*

are —! Ev - ry one will say —, Here they are, Here they are, Hear they are —! Ah! Here come the jol - ly young stu - dents —

*cresc* *f* *ff* *fff* *ff*



*legg.* *p* *p* *cresc* *f*

From Sa-la-man-ca, the old, now re-turn-ing— They are free now— from their learn-ing— Free to sing the night a-way, to

*p* *cresc* *f*

sing the night a-way— Ah! Here they are— *a tempo*

*f* *ff* *ff*

*A little slower* *f* *p*

O love-ly maid of Na - var - - re, Dream-ing in slum-ber light—, List to our

*p*

dit-ty so ten - - der Ring-ing through the night— O - pen your lat-tice, Se - no - - ra, Show us your

*mf* *pp* *f*

face so fair—, Come, then, Ah! come and list to our dit-ties that ring on the mid - night air—, Come, then, ah

*p* *rall* *pp* *rall*

come and list to our dit-ties that ring on the mid - night air— Now good-night—, Now good-night— Ah—



*marcato* *mf* *sempre legato* *p* *cresc*

From Sa - la-man - ca re - turn - ing, Mer - ry heart - ed stu - dents, joy - ous and gay, We are free now from our learning, Free to

sing the night a - way. From Ca - diz to Bar - ce - lo - na From Mur - cia to Mi - ran - da

*pp* *sempre legato* *cresc* *p*

When they hear our songs ec - ho loud and long, When they hear our songs re - sound - ing, Ev - ry one will say

—, Hear they are! Ev - ry one will say, Here they are, Here they are, Here they are! Ah! Here come the jol - ly young students,

*cresc* *cresc* *f* *ff* *fff* *ff*

*p* *legg.* *cresc* *f*

From Sa - la - man - ca, the old, now re - turn - ing, They are free now from their learn - ing, Free to sing the night a - way, To sing the

night a - way. Ah! Here they are

*ff* *ff* *a tempo*

*Tamb. ad lib.*



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**LESSON Nº 86**  
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# SONG STUDY

## Estudiantina

P. LACOME

Tamb. ad lib.

### *Marcato and Legato*

*Allegro* (♩. = 88)

From Sal - a - man - ca re - turn - ing \_\_\_\_\_, Mer - ry heart - ed

stu - dents, joy-ous and gay—.

We are free now\_\_\_\_\_ from our learn-ing,

Free to sing the night a -

way\_\_\_\_\_. From Ca-diz to Bar-ce - lo-na\_\_\_\_\_.

From Mur-cia to Mi-ran - da \_\_\_\_\_, When they hear our

song \_\_\_\_\_ ec-ho loud and long, When they hear our song re - sound - ing \_\_\_\_\_, Ev-'ry one will say \_\_\_\_\_, Here they

are \_\_\_\_\_! Ev'-ry one will say \_\_\_\_\_, Here they are, Here they are, Here they are \_\_\_\_\_! Ah—! Here come the jol-ly young stu-dents



*p legg.*

—, From Sa-la-man-ca, the old, now re-turn-ing, They are free now— from their learning, Free to sing the night a-way, To

*p* *cresc*

*p* *cresc* *f*

sing the night a-way Ah! Here they are *a tempo*

*ff* *ff*

*X Tamb. ad lib.*

O love-ly maid of Na-var-re, Dreaming in slum-ber light—, List to our

*A little slower* *f* *p*

dit-ties so ten-der, Ring-ing through the night— O-pen your lat-tice, Se-no-ra, Show us your

*p* *mf* *pp* *mf*

face so fair—, Come then, Ah! come and list to our dit-ties that ring on the mid-night air—, Come then, ah

come and list to our dit-ties that ring on the mid-night air— Now good-night—, Now good-night— Ah—

*p rall* *pp* *rall*



# Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS.

## A Course of Singing Lessons

By GEORGE CRAMPTON

## Lesson No. 87

(This lesson and Lesson No. 88 should be studied together.)

### INTONATION—HOW TO SING IN TUNE

Singing with pure intonation and singing in tune are generally accepted as meaning one and the same thing. This is only partly correct, for singing in tune is only one of the two essentials of pure intonation, which are (1) To sing with pure tone quality; (2) To sing the tones with correct pitch or to sing in tune. The second essential is greatly dependent on the first, which means to say that it is impossible to sing absolutely in tune unless your tone quality is pure.

You have learned that pure tone quality is the result of correct tone production, which you have thoroughly studied and practiced, but a few faults of voice production which directly lead to singing out of tune may be especially mentioned at this point:

(1) Breathy tones and forced tones, the results of poor, incorrect or forced breath control. Breathy tones are invariably flat, and forced tones are invariably sharp.

(2) Open tones, the result of insufficient resonance, may be either sharp or flat.

(3) Throaty tones, the result of contracting the throat, are usually flat.

(4) Nasal tones, the result of closing or contracting the nasal cavities, are sharp.

Singing in tune, practically considered, is dependent on the relation between the throat and ear. This implies that, as the voice and ear are under the immediate and absolute control of the brain, the voice should be capable of reproducing with unfailing accuracy any tone which the ear has heard mentally in advance, and the ear should be able to recognize with equal certainty any tone produced by the voice. So you will easily realize that singing in tune depends, primarily, on the ability of the ear to recognize and appreciate the difference in the pitch of tones, which is commonly called musical ear; and, secondarily, on the ability of the voice to reproduce correctly any tone which the ear dictates.

"Singing out of tune," "Singing off key," "Singing off pitch," are criticisms we frequently hear in connection with singers, and, as they all point to the same inability to maintain the correct pitch, we will first study briefly some of the reasons for this common fault or weakness of singers, for it can be frankly stated that every singer, from the beginner to the great singer, is liable to sing out of tune occasionally, either through fault or weakness. Singers may vainly boast that they never sing "out of tune," which statement is always subject to the reply that perhaps they are unable to hear themselves, and are thus in a far worse condition than a singer who is conscious of an occasional failure to sing at the correct pitch. The truth of this will be realized by a study of the causes of singing out of tune. These may be divided broadly into physical weaknesses and musical faults. The physical causes of singing out of tune are:

(1) Physical disability, the result of chronic or temporary indisposition or physical relaxation, during which the singer is unable to properly control the muscles of the vocal organs. (See Lesson No. 69.)

Singers in this condition are conscious of this temporary weakness, which affects the quality of their tones as much as the pitch, but they are nevertheless unable to correct themselves. Although no general rule can be applied strictly in such cases, it may at least be said that no good can result from singing under such conditions, although it is a fact that the exercise of the vocal organs sometimes will relieve indigestion and other slight indispositions.

Professional singers of reputation will refuse to sing if they are suffering from physical indispositions, unless the situation absolutely depends on their appearance. The general public has no real conception of the heroic sacrifices made by singers in appearing sometimes under the most painful and distressing physical conditions, realizing that the all-knowing critic will be only too ready to accuse them of false intonation.

(2) Nervousness is another physical cause of singing out of tune, and is the result of a temporary failure to control the vocal organs on account of a lack of self confidence. Practice and experience are the great cures for a singer's nervousness.

The musical faults that contribute to singing out of tune are:

(1) Lack of musical ear. This, fortunately, is a very rare fault, for a total lack of musical ear means absolute inability to either appreciate or distinguish the pitch of tones (high or low); this is either a serious natural defection in the ear-drum or auditory nerve, or the result of disease. Such cases are so rare that they are scarcely worth mentioning, except as they present an opportunity to point out the difference between such an impossible condition for a singer and the very possible one of the lack of cultivation of the musical ear, which may be trained and developed to an astonishing degree.

It is a common experience that people who could not at first distinguish one tone from another eventually obtained that power in a very high degree through training and practice. Lack of cultivation of the musical ear is, therefore, a musical fault, and can certainly be gradually corrected by practice, both in listening and singing.

(2) Neglect or irregularity of practice is another musical fault which often results in singing out of tune. The singer invited to sing after a period of vocal inactivity is unable at first to sing at the correct pitch, because the vocal organs refuse to act readily and promptly on account of stiffness in the various muscles, which need exercise before they can respond promptly and maintain the pitch desired.

It has often been observed that the singers at a Sunday morning service, having hurried to church probably an hour or so after rising, and after a hurried breakfast, are unable to sing in tune until quite late in the service. A famous choir director in London adopted an excellent plan in order to avoid this fault. He held a short choir practice each Sunday morning before service. This plan has now been adopted by several choir directors in America.

(3) The commonest cause of singing out of tune is lack of ear cultivation, by which is meant not only the ability to distinguish and appreciate the different characteristics of intervals and their relation to the key, but also the ability to reproduce them correctly and readily. Intervals are of varying degrees of difficulty, both to appreciate and to reproduce in singing. Directly a singer can appreciate by mental impressions the definite and characteristic difference of every note of the scales, major or minor, one from the other, he can reproduce them correctly after very little practice, granting that the voice production is correct.

The study of sight reading and sight singing is the best and easiest way to develop ear cultivation, but, for the present, a series of exercises, vocalizzos, and selections from songs have been arranged in Lesson No. 88 for the special practice of singing in tune. Each exercise contains some especial difficulty, and as a whole they include most of the intervals which singers usually fail to sing correctly. Every exercise should first be studied mentally, either by reading it over (see Note) or by listening to it as played on an instrument. When you can appreciate and distinguish each interval in your mind, then practice their reproduction by singing them correctly.

*NOTE—Sight reading or sight singing does not necessarily mean the ability to read and sing notes correctly at first sight. The mental practice of reading notes by slowly "picking out," as it were, the different intervals without the aid of an instrument, except to establish the key note, is most helpful to the cultivation of singing in tune and sight singing.*



**SIEGEL-MYERS**  
**Correspondence School of Music**  
Chicago, Ill.

**A COURSE OF SINGING LESSONS**

by George Crampton

**LESSON No 88**

*This lesson and Lesson No 87  
are to be studied together*

**Soprano, Mezzo-Soprano or Tenor**

**Exercises for the Practice of Correct Intonation**

The most difficult and elusive intervals to sing in tune are thirds and sixths, especially *minor* thirds and sixths. Exercises Nos. 1 and 2 consist entirely of major and minor thirds and sixths alternated, on the major and minor scales. Observe that the notes are marked "A", which means they must be practiced very marcato, legato being entirely eliminated. Each interval must therefore be distinctly and vigorously sung with "no sliding up or down" to or from the upper tone.

This method of practice will help you to decide at once as to the correctness of your ear. Practice at first without accompaniment, after

you have obtained the key of the exercise and the pitch of the first note. This may be difficult, but you are earnestly advised to persevere both in mental practice, by "thinking" the pitch of the tones, and in unaccompanied practice, as this is the only certain way to realize the difference between the various intervals and to cultivate the quickness and readiness of the musical ear so necessary to singers.

Test the accuracy of your tones *occasionally* by the aid of an instrument, but try to be *independent* of any aid.

**Exercise No 1**

*Slowly* **MAJOR & MINOR THIRDS**

Ah \_\_\_\_\_, Ah \_\_\_\_\_, Ah \_\_\_\_\_, Ah \_\_\_\_\_, Ah \_\_\_\_\_, Ah \_\_\_\_\_, Ah \_\_\_\_\_.

*Practice also in the Minor Keys of D, E<sup>b</sup> & F.*

**Exercise No 2**

*Slowly* **MAJOR & MINOR SIXTHS**

Ah \_\_\_\_\_, Ah \_\_\_\_\_, Ah \_\_\_\_\_, Ah \_\_\_\_\_, Ah \_\_\_\_\_, Ah \_\_\_\_\_, Ah \_\_\_\_\_.

*Practice also in the Minor Keys of D<sup>b</sup> & D.*

Exercise No 3 is on the Minor Arpeggios. This exercise should also be practiced without accompaniment until the ear can correctly realize, and the voice can correctly reproduce, each interval. Then practice with the accompaniment.

**Exercise No 3** *Slowly*

Ah \_\_\_\_\_, Ah \_\_\_\_\_, Ah \_\_\_\_\_, Ah \_\_\_\_\_.

*Practice also in the Minor Keys of D<sup>b</sup> & D.*

Exercise No 4 consists of a series of thirds on the chord of the diminished seventh in the minor key. This exercise will demand your very best attention. The succession of minor thirds is very elusive, and you must use great mental concentration in order to realize these intervals without assistance. Practice very slowly and softly, and persevere. If you can sing this exercise correctly your ear cultivation is excellent.

**Exercise No 4**

*Slowly*

Ah \_\_\_\_\_, Ah \_\_\_\_\_, Ah \_\_\_\_\_, Ah \_\_\_\_\_.

*Practice also in F Minor F# Minor & G Minor.*



## Singing Lesson No 88      Soprano, Mezzo-Soprano or Tenor

Exercise No 5 is a Run from "The Messiah" (Handel). This exercise at first appearance looks easy. You have to try it without accompaniment to find out your mistake.

The 3rd, 4th, 5th, 6th, 7th and 8th measures are not easy to sing in perfect tune even with accompaniment. The descending minor scale will require very careful practice.

Exercise No 5      From "THE MESSIAH" Handel  
*Prestissimo* (♩ = 144)      *mf* *marcato*

For He is like a re-fin - er's  
fire, like a re-fin - er's fire.

Exercise No 6 is a passage from "Alfio's Song" in "Cavalleria Rusticana" (Mascagni). This peculiar passage is syncopated in rhythm and its key tonality is so elusive that singers always find it difficult to sing in correct rhythm and at the same time in tune. Practice without accompaniment until you have realized both the rhythm and the intervals.

Exercise No 6      From "CAVALLERIA RUSTICANA" MASCAGNI

So when - ev - er I may roam, My dear wife keeps watch at home, Ten -  
der and true is she, Her heart's my sweet-est treas-ure, Her  
love's my bright-est pleas-ure, She's all the world to me

**NOTE:** Singers are always inclined to think that because a song is full of "accidentals" it is consequently difficult to sing in tune. This is by no means the case; but on the contrary, singers have the greatest difficulty in singing in tune on very simple songs, and especially in pianissimo passages. As you learned in Lesson No 87, the commonest cause of singing out of tune is lack of ear training. Unaccompanied practice of intervals is the only way to correct this weakness.



# SIEGEL - MYERS

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Chicago, Ill.

### A COURSE OF SINGING LESSONS

by George Crampton

### LESSON N<sup>o</sup> 88

*This lesson and Lesson N<sup>o</sup> 87  
are to be studied together*

**Contralto, Baritone or Bass**

### Exercises for the Practice of Correct Intonation

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after you have obtained the key of the exercise and the pitch of the first note. This may be difficult, but you are earnestly advised to persevere, both in mental practice, by "thinking" the pitch of the tones, and in unaccompanied practice, as this is the only certain way to realize the difference between the various intervals and to cultivate the quickness and readiness of the musical ear so necessary to singers.

Test the accuracy of your tones *occasionally* by the aid of an instrument, but try to be independent of any aid.

#### Exercise N<sup>o</sup> 1

##### MAJOR AND MINOR THIRDS

*Slowly*

Ah ———, Ah ———, Ah ———, Ah ———, Ah ———, Ah ———, Ah ———.

*Practice also in the Minor Keys of A, Bb, B, Db & D.*

#### Exercise N<sup>o</sup> 2

##### MAJOR AND MINOR SIXTHS

*Slowly*

Ah ———, Ah ———, Ah ———, Ah ———, Ah ———, Ah ———, Ah ———.

*Practice also in the Minor Keys of G & Ab.*

Exercise N<sup>o</sup> 3 is on the Minor Arpeggios. This exercise should also be practiced without accompaniment until the ear can correctly realize, and the voice can correctly reproduce, each interval. Then practice with the accompaniment.

#### Exercise N<sup>o</sup> 3

*Slowly*

Ah ———, Ah ———, Ah ———, Ah ———.

*Practice also in the Minor Keys of G & Ab.*

Exercise N<sup>o</sup> 4 consists of a series of thirds on the chord of the diminished seventh in the minor key. This exercise will demand your very best attention. The succession of minor thirds is very elusive, and you must use great mental concentration in order to realize these intervals without assistance. Practice very slowly and softly, — and persevere. If you can sing this exercise correctly your ear cultivation is excellent.

#### Exercise N<sup>o</sup> 4

*Slowly*

Ah ———, Ah ———, Ah ———, Ah ———.

*Practice also in the Minor Keys of C, Db, D & Eb.*

(over)



## Singing Lesson No 88

## Contralto, Baritone or Bass

## Exercise No 5 From "THE MESSIAH" Handel

*Prestissimo* (♩ = 144) *marcato*

For He is like a re-fin-er's  
fire like a re-fin-er's fire

Exercise No 6 is a passage from "Alfio's Song" in "Cavalleria Rusticana" (Mascagni). This peculiar passage is syncopated in rhythm and its key tonality is so elusive that singers always find it difficult to sing in correct rhythm and at the same time in tune. Practice without accompaniment until you have realized both the rhythm and the intervals.

## Exercise No 6 From "CAVALLERIA RUSTICANA" MASCAGNI

*Andante*

So when - ev - er I may roam, My dear wife keeps watch at home, Ten-  
der and true is she, Her heart's my sweet-est treas-ure, Her  
love's my bright-est pleas-ure, She's all the world to me

**NOTE:** Singers are always inclined to think that because a song is full of "accidentals" it is consequently difficult to sing in tune. This is by no means the case; but on the contrary, singers have the greatest difficulty in singing in tune on very simple songs, and especially in pianissimo passages. As you learned in Lesson No 87, the commonest cause of singing out of tune is lack of ear training. Unaccompanied practice of intervals is the only way to correct this weakness.



# SIEGEL-MYERS

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### A COURSE OF SINGING LESSONS

by George Crampton

### LESSON No 89

Soprano, Mezzo-Soprano or Tenor

## The Dynamics of Singing

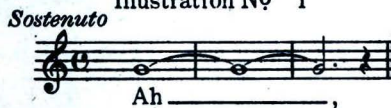
### Sostenuto-Crescendo-Diminuendo-Messa di Voce

The Dynamics (intensity or loudness) of vocal tones include every possible degree of intensity of tone from (*pp*) pianissimo to (*ff*) double forte. You must take care not to confuse intensity of tone with volume of tone in singing. Intensity of tone is loudness of tone and depends on the degree of breath pressure. Volume of tone is roundness or fullness of tone, and has been frequently mentioned in this course; it depends on the proper use of the resonance cavities.

The study of the Dynamics of singing includes:

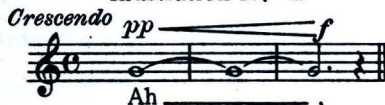
- (1) **SOSTENUTO** (sōh-stēn-nōō-tōh), The ability to sustain tones or phrases with one unvarying intensity of tone, pianissimo, piano, mezzo-forte, forte or double forte, during their full time value without sacrificing the quality of tone.

Illustration No 1



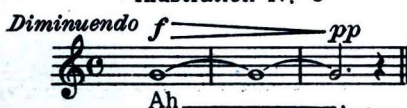
- (2) **CRESCENDO**, The ability to increase the intensity of a sustained tone from pianissimo to forte slowly and evenly without sacrificing the quality of tone.

Illustration No 2



- (3) **DIMINUENDO**, The ability to decrease the intensity of a sustained tone from forte to pianissimo slowly and evenly without sacrificing the quality of tone.

Illustration No 3



- (4) **MESSA DI VOCE** (mēs-sāh-dē-vōh-chēh), Literally, "The display of the voice." The combination of Crescendo and Diminuendo, or the ability to increase and diminish the intensity of a sustained tone from pianissimo to forte and from forte to pianissimo, or from forte to pianissimo and pianissimo to forte, without sacrificing the quality of tone. (See Note No 1)

Illustration No 4



You will at once realize that the proper execution of these four dynamics of singing is principally dependent on *perfect breath control*. Their practice is especially beneficial and strengthening to the vocal organs. If you practice the exercises given below faithfully and regularly, your voice will increase in volume, steadiness and quality, and your breath control will develop a surprising degree of endurance and strength.

The study and practice of the Dynamics of singing is popularly considered a primary vocal study, which, however, is incorrect, for their proper execution requires a thorough study of voice production and the greatest mastery of breath control in order to preserve the quality of tone.

Rules for practicing the Dynamics of singing:

- (1) Prepare the breath control.
- (2) Attack the tones correctly on the roundest sound of the vowels.
- (3) Sustain the tones poised above the breath by sustaining the same breath pressure and not by forcing the breath on the tones, and also by preserving the round sound of the vowel.
- (4) Avoid the tendency of forte to degenerate into mezzo-forte, and piano to mezzo forte, by concentrating your thoughts on the tone as you sing.

It is obvious that you cannot *vary* the *intensity* of a tone correctly until you can *sustain* it *perfectly* at *every* intensity, so we shall first study Sostenuto.

In your early lessons you practiced sustained tones and phrases for the exercise of breathing and resonance. It is, therefore, very probable that you can sing Sostenuto at every degree of intensity *except pianissimo*.

In Exercise No 1, Sostenuto tones are practiced at four different degrees of intensity, viz., *pp*, *p*, *mf*, and *f*, but always with the same roundness or volume. The pianissimo and piano tones are difficult to sustain without sacrificing the volume and the quality. Take the greatest care to attack these tones correctly but *gently* and *delicately* on the roundest sound of the vowel "ah," and to sustain them evenly and steadily by the firmest control of your breath, remembering always that *pianissimo* tones require the *least* breath pressure but the *greatest* breath control. It is easy to sing *impure* pianissimo tones by sacrificing the volume or quality of the tone in allowing the breath pressure to become too great, which can only result in breathy tone. It is *difficult* to sing a *pure* pianissimo tone. The *mf* and *f* tones will be comparatively easy to sing after your previous practice.

The following Exercises, Sostenuto 1, Crescendo 2, Diminuendo 3, Messa di Voce 4 must be transposed and practiced as indicated. Sopranos, Mezzo-Sopranos and Tenors practice in all keys from C to G. Contraltos, Baritones and Bases practice in all keys from A<sup>b</sup> to E<sup>b</sup>.

#### Exercise No 1

#### SOSTENUTO

Exercise No 1 consists of four systems of musical notation, each labeled 'SOSTENUTO' and 'Sustained (♩ = 80)'. Each system contains four staves, each with a different dynamic marking: 1. *pp*, 2. *p*, 3. *mf*, and 4. *f*. Each staff has a horizontal line underneath it, labeled 'Ah'. The notation shows a single note on a staff with a horizontal line underneath it, labeled 'Ah'. The dynamics are indicated by the markings *pp*, *p*, *mf*, and *f* at the beginning of each staff.



# SIEGEL - MYERS

## Correspondence School of Music

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### A COURSE OF SINGING LESSONS

by George Crampton

### LESSON No 89

Contralto, Baritone or Bass

## The Dynamics of Singing

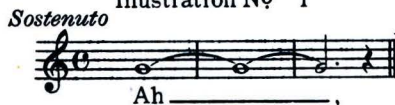
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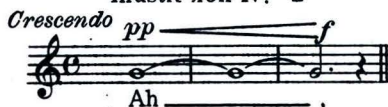
- (1) **SOSTENUTO** (sōh-stēn-nōō-tōh), The ability to sustain tones or phrases with one unvarying intensity of tone, pianissimo, piano, mezzo-forte, forte or double forte, during their full time value without sacrificing the quality of tone.

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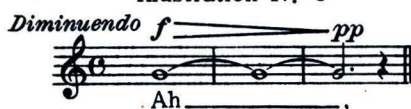
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Illustration No 2



- (3) **DIMINUENDO**, The ability to decrease the intensity of a sustained tone from forte to pianissimo slowly and evenly without sacrificing the quality of tone.

Illustration No 3



- (4) **MESSA DI VOCE** (mēs-sāh-dē-vōh-chēh), Literally, "The display of the voice." The combination of Crescendo and Diminuendo, or the ability to increase and diminish the intensity of a sustained tone from pianissimo to forte and from forte to pianissimo, or from forte to pianissimo and pianissimo to forte, without sacrificing the quality of tone. (See Note No 1)

Illustration No 4



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Rules for practicing the Dynamics of singing:

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#### Exercise No 1

#### SOSTENUTO

Sustained (♩ = 30)	Sustained (♩ = 30)	Sustained (♩ = 30)	Sustained (♩ = 30)
Sustained (♩ = 30)	Sustained (♩ = 30)	Sustained (♩ = 30)	Sustained (♩ = 30)



# Singing Lesson No 89 Contralto, Baritone or Bass

Observing all the rules just given, practice Exercise No 2 thoughtfully and carefully. You must take care to avoid making the Crescendo jerkily instead of evenly. The following illustrations show you the correct and incorrect conception of Crescendo.

Illustration No 5

Illustration No 6.

Observe that Crescendo primarily means pianissimo and only lastly indicates forte. You must take care to avoid "sharpening" the pitch of the tone as the breath pressure increases.

**Exercise No 2** **CRESCENDO** *Sustained (♩ = 60 to 30)*

*pp-p p-mf-f*  
Ah \_\_\_\_\_,  
(See Note No 2)

*pp-p p-mf-f*  
Ah \_\_\_\_\_,

*pp-p p-mf-f*  
Ah \_\_\_\_\_,

*pp-p p-mf-f*  
Ah \_\_\_\_\_,

The execution of Diminuendo requires greater attention and practice than Crescendo. The Diminuendo from *f* to pianissimo must be accomplished evenly and not by decreasing the breath pressure in a

series of jerks. The following illustrations show you the correct and incorrect conceptions of Diminuendo.

Illustration No 7

Illustration No 8

*The Correct conception of the Diminuendo.*

*The Incorrect conception of the Diminuendo.*

Take particular care to avoid flattening the pitch of the tone as the breath pressure diminishes.

**Exercise No 3** **DIMINUENDO** *Sustained (♩ = 60 to 30)*

*f-mf-p-pp*  
Ah \_\_\_\_\_,  
(See Note No 2)

*f-mf-p-pp*  
Ah \_\_\_\_\_,

*f-mf-p-pp*  
Ah \_\_\_\_\_,

*f-mf-p-pp*  
Ah \_\_\_\_\_,

Messa di Voce is the most effective use of the Dynamics of tone, but the most difficult to accomplish. Its perfect execution demands the greatest possible mastery of breath control.

In your practice, avoid reaching the climax of the effect too early by increasing the breath pressure too soon in the crescendo and decreasing it too soon in the diminuendo. The tone must be sustained at the same unvarying pitch and quality. It must only vary in intensity. It is improbable that you will be able to execute this beautiful and effective exercise perfectly, until you have practiced it for a long period. Its study and practice however, is in the highest degree beneficial.

**Exercise No 4** **MESSA DI VOCE** *Sustained (♩ = 60 to 30)*

*pp-p-mf-f-mf-p-pp*  
Ah \_\_\_\_\_,  
(See Note No 2)

*pp-p-mf-f-mf-p-pp*  
Ah \_\_\_\_\_,

*pp-p-mf-f-mf-p-pp*  
Ah \_\_\_\_\_,

*pp-p-mf-f-mf-p-pp*  
Ah \_\_\_\_\_,

**NOTE No 1.** *Messa di Voce* must not be confused with *Mezza Voce* (*méd-zuh-vùk-chéh*) meaning "half voice" *Mezza Voce* is a form of

**NOTE No 2.** The position of the expression marks in Exercises Nos. 2, 3 and 4 are only intended to suggest the increase and decrease of the



# SIEGEL MYERS

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### A COURSE OF SINGING LESSONS

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### LESSON N<sup>o</sup> 90

#### The Dynamics of Singing (continued)

You have learned that the Dynamics of singing include every possible degree of intensity from *pp* to *ff*. Although the exercises in Lesson N<sup>o</sup> 89, included only the dynamic effects of *pp*, *p*, *mf*, and *f*, their correct execution would include every ordinary degree of intensity possible, from pianissimo to forte.

There are other degrees of intensity indicated and used in singing

in addition to those above mentioned. Some are merely different terms indicating the same degree of intensity, while others are used for special effects. In order that you may understand their proper meaning, and their relation to the degrees of intensity already mentioned, the following Summary of Dynamics is arranged for your study.

#### SUMMARY OF DYNAMICS

##### TERMS INDICATING SOFTNESS

TERM	PRONUNCIATION	ABBREVIATION	MEANING
Pianissimo	Pě-ah-nis-sě-mōh	<i>pp</i>	Very soft.
Piano	Pě-ah-nōh	<i>p</i>	Soft.
Sotto Voce	Sōht-tōh-yōk-cheli		Subdued (soft).
Mezzo Piano	Měd-zōh Pe-ah-nōh	<i>mp</i>	Moderately soft.

##### TERMS INDICATING LOUDNESS

Mezzo Forte	Měd-zōh Fōhr-teh	<i>mf</i>	Moderately loud.
Forte	Fōhr-teh	<i>f</i>	Loud.
Fortissimo	Fōhr-tis-sě-mōh	<i>ff</i>	Very loud.
Sforzando	Sfōhr-tsāhn-doh	<i>sfz</i> , <i>sf</i> or <i>&gt;</i>	With special or sudden loudness.
Rinforzando	Rin-fōr-tsāhn-dōh	<i>rf</i>	"Reinforcing," with additional loudness.

##### TERMS INDICATING VARYING DEGREES OF LOUDNESS AND SOFTNESS

Crescendo	Krēh-shēn-dōh	<i>cresc. or pp</i> $\leftarrow$ <i>ff</i>	Gradually increasing in loudness.
Diminuendo	Dě-měe-nōō-ēn-dōh	<i>dim. or ff</i> $\rightarrow$ <i>pp</i>	Gradually decreasing in loudness.

##### TERMS INDICATING BOTH INTENSITY AND TEMPO

Morendo	Mōh-rēn-dōh	<i>mor.</i>	"Dying away" gradually diminishing in loudness and pace.
Smorzando	Smōr-tsāhn-dōh	<i>smorz.</i>	

Observe (1) The correct meaning of crescendo first implies pianissimo or piano, and the term diminuendo first implies mezzo-forte or forte; and (2) The two terms morendo and smorzando indicate not only a decrease in loudness but also a decreased or slower tempo.

There are two dynamic effects in the above summary which will require especial attention, namely sforzando and rinforzando. Sforzando, although it implies "force" does not mean "forcing the tone," but a sudden loudness which is immediately followed by a diminuendo. The degree of loudness in both sforzando and rinforzando is dependent on the degree of loudness preceding them in a song or phrase; for example, in a song or phrase marked *f*, the attack of the sforzando must be louder than *f*, and the close of the *sfz* not softer than *f*.

The proper execution of sforzando in a piano passage requires great skill and delicacy. Rinforzando does not mean double sforzando, but rather a strongly sustained sforzando or forte or *mf*. Thus, when rinforzando is used after sforzando, it contradicts the diminuendo ordinarily implied after *sfz*, and sustains the degree of loudness obtained by the attack of *sfz*.

Exercises Nos. 1 and 2, contain examples of the special dynamic effects of sforzando and rinforzando. Practice them first by making these special effects from *mf* to *sf* to *rf*, and afterwards from *p* to *sf* to *rf*, taking great care that the *sf* and *rf* in this practice should be scarcely more than *f*. You must also take great care with your breath control, and avoid any tendency to force either the breath or the tone in making these special dynamic effects.

##### SOPRANO, MEZZO SOPRANO OR TENOR

Ex. N<sup>o</sup> 1

1st time *f* to *p*  
2nd time *mf* to *pp*  
Practice also in the keys of E, F, F# & G.

Ex. N<sup>o</sup> 2

2nd time practice *mf* to *pp*

##### CONTRALTO BARITONE OR BASS

Ex. N<sup>o</sup> 1

1st time *f* to *p*  
2nd time *mf* to *pp*  
Practice also in the keys of D<sup>b</sup>, D & E<sup>b</sup>.

Ex. N<sup>o</sup> 2

2nd time practice *mf* to *pp*

(over)



## Singing Lesson N<sup>o</sup> 90

Exercise N<sup>o</sup> 3 is a splendid example of the effects made possible by the study of Dynamics. This beautiful passage, from Bach's "Christmas Oratorio," is by no means easy to execute correctly. The three *Messa di Voce* effects, each on a different word, will need very careful practice.

Ex. N<sup>o</sup> 3

SOPRANO, MEZZO-SOPRANO OR TENOR

*Andante* (♩ = 52)

Slum - ber, my lov'd one, en - joy thy re - pose.

Ex. N<sup>o</sup> 3

CONTRALTO, BARITONE OR BASS

*Andante* (♩ = 52)

Slum - ber, my lov'd one, en - joy thy re - pose.

Exercise N<sup>o</sup> 4 is a passage from the song study in the next lesson, "Still as the Night," in which *sforzando*, *rinforzando*, *f*, *mf*, *mp*, *p*, *pp* and *morendo* occur, and also *crescendo* and *diminuendo*. Practice exactly as indicated and follow very carefully the instructions given in this lesson and the previous one as to the correct execution of each Dynamic effect.

SOPRANO, MEZZO-SOPRANO OR TENOR

Ex. N<sup>o</sup> 4

Glow - ing as steel, And strong like the stone, Should be thy love, Should be thy love for me, Should be thy love for me.

CONTRALTO, BARITONE OR BASS

Ex. N<sup>o</sup> 4

Glow - ing as steel, And strong like the stone, Should be thy love, Should be thy love for me, Should be thy love for me.



**SIEGEL - MYERS**  
**Correspondence School of Music**  
Chicago, Ill.

**A COURSE OF SINGING LESSONS**

by George Crampton

**LESSON No 91**

**Contralto, Baritone or Bass**

**The Dynamics of Singing**

**Shading  
Song Study**

**Still as the Night**

**(Still wie die Nacht)**

This beautiful German Lied will afford you some excellent though difficult practice of the use of Dynamics in Shading, the term usually applied to the proper and correct use of the different Dynamics.

Although the melody, the rhythm and the phrasing of our Song Study are simple, the shading is very elaborate and will demand the mastery of pianissimo, sforzando, rinforzando and messa di voce.

"Still as the Night" is in the strophic form of the Lied. Its song picture and mood are those of deep sentiment. Although it is a love song, its feeling is much more serious than that of the usual love song; therefore, your tone colors must be rich and intense. The climax of the Lied, in the eleventh phrase, should be sung with vibrancy and nasal resonance in order to preserve the intensity of the effect. You must

take great care to avoid any mere prettiness or lightness in your tone colors. The Lied is very elaborately marked with the various Dynamics, and the shading is very delicate. Observe the various temporary *ritards* of the tempo, which are invariably followed by *a tempo*.

Another great point of this Lied is the vowel sound "e," which occurs so frequently in the English words, that the Song Study might be made a special study of the "e" sound. Sing this sound, "e," always *easily*, without contraction of the throat or forcing or pinching the tone. If you do this you will have no difficulty in shading the "e" sound as indicated.

Practice strictly as marked in the crescendos and diminuendos, remembering the old saying of a famous teacher, "When in doubt sing softly."

Arranged by GEORGE CRAMPTON

CARL BOHM Op. 326, No. 27

*p a tempo*

Still as the night, Deep as the  
Still wie die Nacht, tief wie das

*Andante (♩ = 60)*  
*Quietly*

*p*

*ritardando*

*p a tempo*

*f* *p* *rit* *a tempo* *p crescendo*

sea, Thy love should be for me. Still as the night and  
Meer, Soll dei - ne Lie - be sein. Still wie die Nacht und

*f* *p* *rit* *a tempo* *p crescendo*

deep as the sea, Should be thy love, Should be thy love for me,  
tief wie das Meer, Soll dei - ne Lie - be, dei - ne Lie - be sein



*pp* *Pritard*

Should be thy love for me  
Soll dei - ne Lie - be sein

*a tempo* *piu ritard*

*pp*

If thou lov'st me as I love thee, Ev - er thine  
Wenn du mich liebst so wie ich dich, will ich dein

*a tempo* *p* *mf* *p*

*rall* *a tempo* *f cresc* *sf*

own I'll be, Glow - ing as steel, and strong like the  
ei - gen sein, Heiss wie der Stahl, und fest wie der

*rall* *a tempo* *f cresc* *ff*

*rinforzando* *f* *mf* *p* *pp* *rit*

stone, Should thy love be for me a - lone, Thy love for  
Stein, Soll dei - ne Lie - be, dei - ne Lie - be sein, Soll dei - ne

*morendo* *pp a tempo* *rit* *morendo* *pp*

me a - lone  
Lie - be sein

*ritard* *p a tempo*



**SIEGEL - MYERS**  
**Correspondence School of Music**  
Chicago, Ill.

**A COURSE OF SINGING LESSONS**  
by George Crampton

**LESSON No 91**  
**Soprano Mezzo-Soprano or Tenor**  
**The Dynamics of Singing**

**Shading**  
**Song Study**  
**Still as the Night**  
**(Still wie die Nacht.)**

This beautiful German Lied will afford you some excellent though difficult practice of the use of Dynamics in Shading, the term usually applied to the proper and correct use of the different Dynamics.

Although the melody, the rhythm and the phrasing of our Song Study are simple, the shading is very elaborate and will demand the mastery of pianissimo, sforzando, rinforzando and messa di voce.

"Still as the Night" is in the strophic form of the Lied. Its song picture and mood are those of deep sentiment. Although it is a love song, its feeling is much more serious than that of the usual love song; therefore, your tone colors must be rich and intense. The climax of the Lied, in the eleventh phrase, should be sung with vibrancy and nasal resonance in order to preserve the intensity of the effect. You must

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Another great point of this Lied is the vowel sound "e," which occurs so frequently in the English words, that the Song Study might be made a special study of the "e" sound. Sing this sound, "e," always *easily*, without contraction of the throat or forcing or pinching the tone. If you do this you will have no difficulty in shading the "e" sound as indicated.

Practice strictly as marked in the crescendos and diminuendos, remembering the old saying of a famous teacher, "When in doubt sing softly."

Arranged by GEORGE CRAMPTON

CARL BOHM, Op. 326. No. 27

*Andante*  $\text{♩} = 60$   
*Quietly*

*p a tempo*

Still as the night, Deep as the  
Still wie die Nacht, tief wie das

*ritardando*

*p a tempo*

*f* *p* *rit* *a tempo* *p crescendo*

sea, Thy love should be for me. Still as the night, and  
Meer, Soll dei - ne Lie - be sein. Still wie die Nacht, und

*rit* *rit* *a tempo*

*f* *p* *p crescendo*

deep as the sea, Should be thy love, Should be thy love for me  
tief wie das Meer, Soll dei - ne Lie - be, dei - ne Lie - be sein

*f*

(over)



*pp* *p ritard*

Should be thy love for me.  
Soll dei - ne Lie - be sein.

*a tempo* *piu ritard*

*pp*

If thou lov'st me as I lov'st thee, Ev - er thine  
Wenn du mich liebst so wie ich dich, will ich dein

*a tempo* *pp* *mf* *p*

*rall* *a tempo* *f cresc* *sf*

own I'll be. Glow - ing as steel and strong like the  
ei - gen sein. Heiss wie der Stahl und fest wie der

*rall* *a tempo* *f cresc* *ff*

*ripforzando* *f* *mf* *p* *pp* *rit*

stone, Should thy love be for me a - lone, Thy love for  
Stein, Soll dei - ne Lie - be, dei - ne Lie - be sein, Soll dei - ne

*morendo* *pp a tempo* *rit morendo*

me a - lone  
Lie - be sein

*p a tempo*



# Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS.

## A Course of Singing Lessons

By GEORGE CRAMPTON

## Lesson No. 92

### tone color

*Tone color* is another vocal term which is popularly misunderstood. It is usually confused either with the *timbre* (tim'bër) of the voice and shading. The term *tone color* has been used frequently in this course, and you will probably realize its proper meaning; but, in order to remove all possible doubt as to its real meaning and purpose, we will briefly contrast the entirely different meanings of *timbre*, *shading* and *tone color*.

The *timbre* of the voice is the natural and individual (not good or bad) quality which distinguishes one voice from another, and is as evident in speaking as in singing. This individual quality can be developed and improved by voice culture.

*Shading*, as we have learned in the Dynamics of singing, is the correct and artistic use of the different degrees of intensity (loud and soft) of vocal tone.

*Tone color*, in its broadest sense, means the artistic use of the infinite varieties of the different qualities of tone made possible by the wonderful flexibility of the resonance cavities. You have already studied and practiced the use of *tone color* in a general way in the Sensations of Tone and also in certain Song Studies.

*Tone color* considered in detail has three forms:

(1) *Elementary*—the preparation and provision of proper resonance for the overtones generated by the fundamental tone; the moulding of the tone in the resonance cavities by the rounding of the vowels and the blending of the resonances.

(2) *Technical*—the thoughtful, correct and artistic use of the resonance cavities to produce the *tone colors* necessary for the proper interpretation of the song picture.

(3) *Aesthetic*—the proper mental conception of the *tone colors* necessary for the interpretation of the song picture.

You will, therefore, realize that *technical* and *aesthetic tone color* are absolutely dependent on each other, for it is manifestly impossible to reproduce the proper *tone colors* for the song picture unless you first have a clear conception of what *tone colors* are necessary. Again, it is possible that you may be able to form a clear mental conception of the *tone colors* necessary and yet be unable to reproduce them in your voice.

You have already studied and practiced elementary *tone color* in the blending of the resonances. *Technical tone color* you have also studied and applied in a general way in your song studies. *Aesthetic tone color* depends entirely on your powers of imagination and your ability to conceive in your mind the mood and spirit of the song picture.

In order to make your understanding of this necessary and artistic accomplishment in singing as thorough and complete as possible, we will illustrate its meaning and use in a simple comparison of *painting* and *singing*. For the purpose of comparison, we will consider the air as the *canvas*, the breath as the *brush*, and the infinite variety of the different qualities of the voice (*tone colors*) as the *colors*.

### Illustration No. 1

Before the painter commences his picture, he must first conceive it in his mind and brain through imagination, and conceive and decide the proper colors necessary for its effect.

Before the singer commences his song study, he must first conceive the song picture and conceive and decide the proper *tone colors* necessary for its interpretation and effect. (*Aesthetic tone color*.)

The conception of the picture being complete and definite and the choice of colors made, the painter takes his brush or crayon, which from long practice he has learned to control with such mastery and skill that it obeys his slightest wish, and sketches the bare outlines.

The singer, having formed a complete and definite conception of the song picture and the *tone colors* necessary for its proper interpretation, uses the breath, which he has learned to control with such mastery that it obeys the slightest wish, and sketches the musical outlines of his song picture by learning the notes.

The painter next chooses the colors necessary for the general color effect and background of his picture and mixes and blends them on his palette.

The singer chooses the resonances necessary for the general musical interpretation of the notes, and mixes and blends them in the blending of the resonances. (*Technical tone color*.)

The painter then gradually adds all the details in shading, coloring and finish until, finally, he reproduces completely his original mental conception of the picture.

The singer gradually adds all the details of interpretation, attack, phrasing, shading, *technic*, *tone color*, and finally reproduces completely his mental conception of the song picture.

You will easily realize from the above illustration (1) that it is impossible to execute the various details of singing unless you have

controlled and mastered the breath; (2) the necessity and importance of *tone color* in interpretation—it is indeed one of the principal essentials of interpretation.

And now, as you thoroughly understand the meaning and use of *tone color*, let us prepare our brush, palette and colors and practice on some exercises for technical *tone color*.

You have learned that certain sensations of tone are most definitely experienced on certain vowels (Lesson No. 45, Illustration No. 1). As a direct result of this, certain *tone colors* are most definitely realized on certain vowels.

We will use, for the present, just three *tone colors*: rich or full, bright or light, and their blending, veiled or soft. Now these colors of tone are most definitely realized as follows:

### Illustration No. 2

Rich or full on—oh, or and ea.  
Bright or light on—ay, ee and i.  
Veiled or soft on—oo and oi.

All these colors of tone may be realized by different mouldings of the resonance cavities on "ah."

Exercise No. 1 will help you to fully realize the *tone colors* peculiar to the above vowel sounds, but you are advised to practice, first, by speaking the vowel sounds and listening carefully to the various *tone colors* definitely realized on the vowels.

### Exercise No. 1—Soprano, Mezzo-Soprano or Tenor

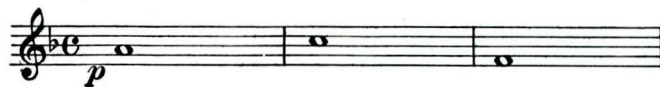
Rich Tone Color      Bright Tone Color      Veiled, Soft Tone Color



Oh _____	Ay _____	Oo _____
Or _____	Ee _____	I (oi) _____
Ea _____	I _____	
Ah _____	Ah _____	Ah _____

### Exercise No. 1—Contralto, Baritone or Bass

Rich Tone Color      Bright Tone Color      Veiled, Soft Tone Color



Oh _____	Ay _____	Oo _____
Or _____	Ee _____	I (oi) _____
Ea _____	I _____	
Ah _____	Ah _____	Ah _____

Our second exercise looks very simple, merely three sentences of words, not even sung to a tune but to a repetition of one note. Notice how different are the *song pictures* suggested by the different sentences and you will realize that the exercise is not so easy after all. The first sentence suggests *prayer*; the second sentence suggests *rejoicing*; the third sentence suggests *sentiment* and *love*. Therefore, each sentence demands, for its correct interpretation, a different *tone color*—the first rich, the second bright, and the third veiled and soft. Practice each one with the exact tempo, shading and *tone color* indicated. Try to make the *tone color* of each sentence quite different from that of the others.

### Exercise No. 2—Soprano, Mezzo-Soprano or Tenor



Slowly—mf	In-	cline	thine	ear	un-	to	my	pray'r
Allegro—f	With	song	and	dance	and	mer-	ry	play
Andante—p	So	fair,	so	sweet,	so	pure	art	thou

Practice on every tone from G to E $\sharp$ .

### Exercise No. 2—Contralto, Baritone or Bass



Slowly—mf	In-	cline	thine	ear	un-	to	my	pray'r
Allegro—f	With	song	and	dance	and	mer-	ry	play
Andante—p	So	fair,	so	sweet,	so	pure	art	thou

Practice on every tone from E to D.



# Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS.

## A Course of Singing Lessons By GEORGE CRAMPTON

## Lesson No. 93

This lesson and Lesson No. 94 should be studied together.)

### ESSENTIALS OF INTERPRETATION—TONE COLOR SONG STUDY—LOCH LOMOND—(Old Scotch Ballad)

Singers often assert that "Old songs and ballads are difficult to sing." Probably you have realized this in your own experience. It would be more correct to say that "Old songs and ballads are difficult to interpret properly."

Have you ever thought or realized *why* these exquisite old songs are difficult to interpret? It is not because of their **MUSICAL** demands, for their melodies, rhythms and phrasing are very simple. It cannot be on account of their **VOCAL** demands, for the range or compass of old songs rarely exceeds ten notes and as they readily lend themselves to transposition they can be "made to fit" every voice. There must be some **PARTICULAR** difficulty in their interpretation. What is it? Expression and its technical interpretation in tone color.

The proper interpretation of old songs and ballads depends entirely on expression and tone color, because of the widely different song pictures and moods which must be portrayed on the same melody or tune (*See Note 1*). Take, for example, our next song study, the old Scotch ballad "Loch Lomond," which has been especially selected because of its demands in expression and tone color. (*See Lesson No. 94 and Note 2 to this Lesson.*)

By yon bonnie banks and by yon bonnie braes,  
Where the sun shines bright on Loch Lomond,  
Where me and my true love we're ever wont to gae,  
On the bonnie, bonnie banks o' Loch Lomond.

Oh! ye'll tak the high road and I'll tak the low road,  
And I'll be in Scotland afore ye;  
But me and my true love will never meet again,  
On the bonnie, bonnie banks o' Loch Lomond.

'Twas there we partied in yon shady glen,  
On the steep, steep side o' Ben Lomond,  
Where, in soft purple hue, the Hieland hills we view,  
And the moon coming out in the gloaming.

Oh! ye'll tak the high road, etc.

The wee bird may sing and the wild flowers spring,  
And in sunshine the waters be sleeping;  
But the broken heart, it kens nae second spring again,  
Tho' the waeiful may cease frae their weeping.

Oh! ye'll tak the high road, etc.

How different is the mood of each verse. How absurd would be any attempt to express the meaning and expression of every verse in the same tone of voice—that is to say, with the same tone color. Let us briefly analyze the expression and tone color of each verse.

The mood of the first verse is one of happiness and brightness. It is a simple, happy description of a beautiful scene. The tone color should therefore be bright. The mood of the second verse is more reflective and regretful. The tone color should be correspondingly veiled and soft. The mood of the last verse is all of despair. The tone color should be rich, dark and intense.

From this broad but complete analysis of the expression and tone color, you will realize the importance of tone color, its technical relation to expression, and will also understand why the interpretation of old songs and ballads is especially ineffective unless you cultivate this important essential of interpretation.

The words contain some opportunities for special and exquisite effects in tone color; for instance, the word "gloaming" in the first verse, on which the favorable vowel sound makes possible a soft effect of tone color which is both suggestive and beautiful. The words "sleeping" and "weeping" in the last verse also present opportunities for soft and suggestive effects in tone color. In the refrain of each verse the idea of the "high" road and "low" road may be contrasted and suggested by a bright tone color on "high" and a rich and full tone color on "low."

The delicate shading of the ballad will also need your best attention. Observe, especially, the piano effect on the fourth phrase of the second verse; the pianissimo effect on the first phrase of the last verse, which changes by a gradual crescendo to the fortissimo at the end of the third phrase; and the pianissimo effect again on the fourth phrase of this verse.

The refrain of each verse should be sung differently, as indicated, in tone color, shading and tempo.

The tempo of each verse is variable, as indicated, and should be strictly followed.

The accentuation of the melody is regular and ordinary.

Observe the delicate Marcato effects in the third phrase of verse three and again in the third phrase of the last verse. The proper execution of these effects is important both to the significance of the words and the expression.

The effect of the words is much improved by the use of the Scotch dialect in several cases. In this song it is easy to pronounce the words "brae", "gae", "nae", "waeiful" and "frae," as "bray", "gay", "nay", "wayful" and "fray", and the word "Hieland" as "Heeland."

In conclusion, remember that expression must always be the foundation of your æsthetic interpretation of the song picture, and, although tone color is the artistic medium for the interpretation of expression, it must always be considered as the servant of expression, and can in no way replace any lack of expression.

**NOTE (1)** This refers more especially to ballads rather than to songs, because of their difference in vocal form. A song only portrays a single song picture and at most two or three different moods on the same melody. A ballad may portray any number of song pictures and moods on the same melody. There are numerous modern songs which portray several song pictures and moods, but they are not all portrayed on the same melody, but on different melodies composed for their especial and separate effect. This is called the art or composed form of the Ballad.

**NOTE (2)** In the following lesson your song study, the ballad "Loch Lomond," is arranged intentionally with a simple accompaniment. Too frequently the melodies of old songs and ballads are used as an excuse for elaborate and ingenious variations in the accompaniment, which, although attractive as music, only detract from the interpretation, and distract the singer's thoughts and attention from the expression and tone color. By using a simple accompaniment, the singer is left free and unhampered from any obtrusion on his interpretation.

**NOTE (3)** The following ballads may be used as companion studies on tone color and expression in connection with the song study in the next lesson: "The Mill-Wheel" (German), "The Banks of Allan Water" (English), "The Meeting of the Waters" (Irish).

(Continued in Lesson No. 94.)



A COURSE OF  
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by

**George Crampton**

*Given by the*

*UNIVERSITY EXTENSION METHOD*

through the

**Siegel-Myers**

**Correspondence School of Music**

**Monon Block Chicago**

**LESSON Nº 94**

**Soprano, Mezzo-Soprano or Tenor**



# SIEGEL - MYERS

## Correspondence School of Music

Chicago, Ill.

## A COURSE OF SINGING LESSONS

by George Crampton

## LESSON No 94

This lesson and Lesson No 93  
are to be studied together

Tone Color

Ballad Study

Soprano, Mezzo-Soprano  
or Tenor

Loch Lomond

(OLD SCOTCH)

① With bright tone color

Arranged by GEORGE CRAMPTON

*p* By yon bon-nie banks and by yon bon-nie braes, Where the

*p* *rall* *p*

*cresc* *mf* *mf* *mp*

sun shines bright on Loch Lo - - mond, Where me and my true love were ev - er wont to gae, on the

*poco rall* *mp* *p* *a tempo, marcato, and a little faster*

bon-nie, bon-nie banks o' Loch Lo - mond, Oh! ye'll tak' the high-road and I'll tak' the low-road, And

*poco rall* *a tempo*

*cresc* *mf* *p* *cresc* *mf* *mp*

I'll be in Scot-land a - fore ye; But me and my true love will nev-er meet a-gain on the

*p*



*rall pp* *mp* *p* *pp*

bon-nie, bon-nie banks o' Loch Lo - mond \_\_\_\_\_ ② *With Soft and Veiled Tone-color* 'Twas

*rall* *rall* *p* *rall*

*p cresc* *mp*

there that we part-ed in yon sha-dy glen, On the steep, steep side o' Ben Lo - mond, Where, in

*Very soft and veiled*

*p* *p* *pp rall* *p*

soft pur-ple hue, The Hie-land hills we view, And the moon com-ing out in the gloam - ing. Oh!

*poco rall*

*Marcato, a little faster* *mf* *f* *Slower pp*

ye'll tak' the high-road and I'll tak' the low-road, And I'll be in Scot-land a - fore \_\_\_\_\_ ye, But

*a tempo* *p*

*rall* *p* *a tempo* *mp*

me and my true-love will nev-er meet a-gain, On the bon-nie, bon-nie banks o' Loch Lo - mond \_\_\_\_\_

*rall* *rall*



③ *With Rich Dark Tone Color* *pp* *Slower* The wee bird may sing and the

wild flow'rs spring, And in sun-shine the wa - ters be sleep - ing, But the bro - ken heart it kens nae -

sec - ond spring a - gain, Tho' the wae - ful may cease frae their weep - ing. Oh! ye'll tak' the high road and

I'll tak' the low road, And I'll be in Scot - land a - fore ye; But me and my true love Will

nev - er meet a - gain, On the bon - nie, bon - nie banks o' Loch Lo - mond

*rall* *pp* *Slower* *colla voce* *pp* *rall* *pp*



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**Monon Block Chicago**

**LESSON Nº 94**  
**Contralto, Baritone or Bass**



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### A COURSE OF SINGING LESSONS

by George Crampton

Tone Color

Ballad Study

Loch Lomond

(OLD SCOTCH)

### LESSON No 94

This lesson and Lesson No 93  
are to be studied together

Contralto, Baritone  
or Bass

Arranged by GEORGE CRAMPTON

① With bright tone color

By— yon bon-nie banks and by yon bon-nie braes, Where the  
sun shines bright on Loch Lo - mond, Where me and my true love were ev - er wont to gae, On the  
bon - nie, bon-nie banks o' Loch Lo - mond, Oh! ye'll tak' the high-road and I'll tak' the low-road, And  
I'll be in Scot - land a - fore ye; But me and my true love will nev - er meet a - gain, On the



bon-nie, bo - nie banks o' Loch Lo - mond. ② *With Soft and Veiled Tone-color* 'Twas

there that we part - ed in yon sha - dy glen, On the steep, steep side o' Ben Lo - mond, Where, in

soft pur - ple hue, The Hie - land hills we view, And the moon com - ing out in the gloam - ing. Oh!

ye'll tak' the high-road and I'll tak' the low-road, And I'll be in Scot-land a - fore - ye. But

me and my true - love will nev - er meet a - gain, On the bon-nie, bon-nie banks o' Loch Lo - mond

*rall pp* *mp* *p* *pp*

*rall* *rall* *p* *rall*

*p cresc* *mp*

*Very soft and Veiled*

*p* *p* *pp rall* *p*

*poco rall*

*Marcato, a little faster*

*a tempo* *mf* *f* *pp*

*rall* *a tempo* *mp*

*rall* *rall*



*Slower*  
*pp*  
 (3) *With Rich Dark Tone Color* The— wee bird may sing and the

*p*

*Broadly, with great feeling*  
*p* *mp* *pp* *f*  
 wild flow'rs spring, And in sun-shine the wa - ters be sleep - ing, But the bro - ken heart it kens nae -

*Slowly*  
*mf* *p* *rall* *pp* *pp*  
 sec-ond spring a - gain, Tho' the wae - ful may cease frae their weep - ing. Oh! ye'll tak' the high-road and

*poco rall* *pp* *a tempo*

*Slower*  
*cresc* *mf* *p*  
 I'll tak' the low-road, And I'll be in Scot-land a - fore ye; But me and my true love will

*p*

*Slower*  
*rall* *p* *pp* *rall* *pp* *mp* *pp*  
 nev - er meet a - gain, On the bon-nie, bo - nie banks o' Loch Lo - mond.

*rall* *pp* *Slower* *colla voce* *rall*



# Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS.

## A Course of Singing Lessons By GEORGE CRAMPTON

## Lesson No. 95

### ESSENTIALS OF INTERPRETATION: DICTION, CORRECT PRONUNCIATION

You have learned that clear enunciation and distinct articulation of vowel sounds and consonants is of vital necessity in singing. Although the term pronunciation, in elocution and speaking, is generally understood as meaning the combined acts of enunciation and articulation, it is quite possible that your enunciation and articulation of vowels and consonants in detail might be perfect, and yet your pronunciation of the whole word or sentence might be faulty or incorrect, especially in singing. The combined qualities of clear enunciation, distinct articulation and correct pronunciation are called **DICTION**.

**DICTION** in song is even more essential than in speech, for singing is a higher development of speaking and, from the standpoint of **DICTION**, we might say that singing is exaggerated or heightened speaking.

In singing, the musical requirements of the melody, tempo or rhythm often demand that the words shall either be joined or slurred into each other, or shall be sung with great rapidity.

In any language like the English, when the vowels are separated by numerous consonants, the joining, or slurring, can only be accomplished by sustaining and preserving the pure qualities of the vowel sounds in an exaggerated or heightened degree of enunciation, and the rapidity can only be accomplished by the rapid, distinct utterance of the consonants in an exaggerated degree of articulation. Therefore, any little incorrect habit or error of **DICTION** in speaking becomes an obvious and glaring fault in singing.

One often hears the statement (usually offered as an excuse for poor **DICTION**) that the English language is either impossible, difficult or ugly to sing. This, of course, is both false and absurd. It is true that English is not as liquid, flowery or musical as the Latin languages (Italian, French and Spanish) because of its numerous consonants, but it is more liquid and musical than the Teutonic languages, German or Russian, and infinitely more expressive than Italian, French or Spanish. In fact, English, the result of an intimate union of the Latin and Teutonic languages, possesses the qualities of both, and in musical attributes and strength combined is the most expressive language of all.

**DICTION** is a most important essential of interpretation in singing, and, because of the infinite variety of forms and styles in song, is an essential which requires extended and detailed study. However, it may be said that if you enunciate the pure sounds of vowels clearly, articulate the consonants distinctly and pronounce the words and sentences correctly, your **DICTION** will be good.

The special object of the present lesson on **DICTION** is Correct Pronunciation. You have learned that little incorrect habits and errors of pronunciation in speaking become glaring faults in singing. As an interesting and amusing illustration of this, the following examples of **DICTION** actually heard on the concert and operatic stages are offered for your study:

#### Illustration and Exercise No. 1

##### What the Audience Heard

1. "Feacher of nacher"
2. "Jew of evonin"
3. "Ayternerty of tyeme"
4. "Las snight"
5. "Swee ender ryes"
6. "The firs tar"
7. "Softly the winz"
8. "Handsum, keind and gental"
9. "O dry tho steers"
10. "Her promy strew"
11. "Lend me your raid"

##### The Original Words

1. "Feature of nature"
2. "Dew of evening"
3. "Eternity of time"
4. "Last night"
5. "Sweet, tender eyes"
6. "The first star"
7. "Softly the winds"
8. "Handsome, kind and gentle"
9. "Oh, dry those tears"
10. "Her promise true"
11. "Lend me your aid"

All these examples of bad **DICTION** were the results of incorrect pronunciation and were all heard from English-speaking singers. It will be an interesting and useful exercise in pronunciation for you to practice each of the above examples, using, of course, the correct pronunciation. You may discover that you are inclined to pronounce them just as absurdly and incorrectly as the singers above mentioned.

The most common errors in pronunciation are the result of either **substitution**, **omission** or **addition** of sounds or syllables, or the **overlapping** of words in sentences. For instance, the first 3 examples in the above illustration are the result of **substitution**; 4, 5, 6 and 7 are the result of **omission**; 8 is the result of **addition**; 9, 10 and 11 are the result of **overlapping**.

**Exercise No. 2** includes some instances of incorrect pronunciation especially common to singers. Those in the first group are the result of **substitution**, those in the second group the result of **omission**, those in the third group the result of **addition** and those in the fourth group the result of the **overlapping** of sounds.

Practice each of these very carefully and slowly by speaking the pronunciation of every syllable and word. It is very probable that you will discover at least several faults of incorrect pronunciation, which, up to the present, have escaped your notice because they have become a habit. This exercise offers you an excellent opportunity to correct yourself.

#### Exercise No. 2

##### Group 1—Substitution

Word	Incorrect Pronunciation	Proper Pronunciation
And	Ant	And
Again	Agan	Agen
Always	Alwoz or alwuz	Alwaz
Dew	Ju or doo	Du
Eternity	Eternerty	Eterneety
Trinity	Trinerty	Trineety
Unity	Unerty	Uneety
Creature	Creacher	Creature
Feature	Feacher	Feature
Nature	Nacher	Nature
Fortune	Forchune	Fortune
Nestling	Nesseling	Nestling
Terrible	Terrerbale	Terri(e)ble
Gracious	Grashess	Grashous
Elegant	Elegunt	Elegant
Piety	Pietty	Piety
Goodness	Goodniss or goodnuss	Goodness

##### Group 2—Omission

And	An'	And
Every	Ev-ry	Ev-e-ry
Real	Reel	Real
Softly	Sofly	Soffly
Soften	Soffen	Soften
Listen	Lis'n	Lisen
Prison	Pris'n or prisen	Prison
Hasten	Has'n	Hasen
Shall	Sh'll	Shall
Old	Ol'	Old
Winds	Winz	Windz
Fields	Feelz	Feeldz

##### Group 3—Addition

Pray	Peray or prayee	Pray
Kind	Ke-ind	Kind
Across	Acrost	Across
Rippling	Rippeling	Rippling
Ancestral	Ancestreal	Ancestral
Ancient	Ansheean	Anshent
Glance	Glanzt	Glanz
Tears	Te-ars	Teerz
Fears	Fe-ars	Feerz

##### Group 4—Overlapping

Awaken	Awaeken	Awayken
Good-bye	Good-ar-bye	Good-bye

Now practice the correct pronunciation of **all** these words by **singing** them in the manner briefly indicated and suggested in Exercise No. 3. From your singing practice, you will probably discover and realize more readily any faults in your pronunciation because, as we have learned, they will become exaggerated or heightened.



an — d,	E — ter — ni — ty,	pray —
dew — al,	u — ni — ty,	tears —
re — al,	tri — ni — ty,	kind —
soft — ly,	ter — ri — ble,	fears —
list — en,	el — e — gant,	shall —
fea — ture,	pi — e — ty,	winds —
gra — cious,	ev — e — ry,	fields —
re — al,		

Your practice of this exercise is not limited to the note indicated. Choose three different tones in the upper, middle and lower parts of your voice and practice on each of them, adapting all the remaining words to this method of practice.



# SIEGEL - MYERS

## Correspondence School of Music

Chicago, Ill.

### A COURSE OF SINGING LESSONS

by George Crampton

### LESSON No 96

This lesson and Lesson No 97  
are to be studied together

#### Essentials of Interpretation Diction in Recitative

"A singer who is not able to recite his part according to the intention of the poet, cannot possibly sing it according to the intention of the composer"

Richard Wagner

The style or manner of your diction should be suited to the style of the song to be interpreted. Thus, in songs of sustained legato style, the diction of the words must be sustained and joined by prolonging the vowels and articulating the consonants quickly, but distinctly. In songs of brilliant style, which are written in rapid tempo and which require brilliant execution, the diction of the words must be brilliant, especially as regards the crisp articulation of the consonants. In songs of declamatory style (see Note No 1), the words and tones of which require *extraordinary* emphasis, because of their *significance*, the diction of the words must be *extremely clear and emphatic*.

Your studies have included the first two styles of songs (legato and brilliant songs), and special instruction has been given as to their enunciation and articulation.

The declamatory style includes dramatic and descriptive songs, both sacred and secular, songs and arias from Oratorios and Operas, and recitatives. As recitative is the best exemplification of the declamatory style, we shall make it the subject of our special study on Diction in declamatory singing.

Recitative is declamation or recitation, sung instead of spoken. Proper study of recitative is greatly neglected by the average singer. How frequently in church singing as well as in concerts, do we hear singers hurry carelessly through the introductory recitative in solos or anthems, with the result that the meaning of the words is entirely lost and the whole effect is one of monotony.

Such careless singers often say that they hurry through the recitative to get to the song, where they can begin to sing. This excuse is entirely without reason, for not only does the proper interpretation of recitative require greater and additional skill in singing than the usual song which follows, but the song picture or mood of the whole song is either *anticipated* or *described* by the recitative.

A recitative is frequently the text on which the sermon or reflection of the song is based. Recitative is generally defined as "Declamatory Singing in Free Tempo and Rhythm;" but this broad definition is really very narrow and incomplete, for recitative has two separate and distinct forms. (1) Free recitative, in which the voice part is declamatory more than melodious, and is intended to express the sense of words freely with no strict regard for tempo or rhythm. Free recitative is usually accompanied by a few simple chords, thus allowing the singer to declaim the words freely. (2) Rhythmical

recitative, or recitative *a tempo*, in which the voice part is declamatory more than melodious, as in Free recitative, but which, inasmuch as the accompaniment consists of rhythmical figures, *must be sung in strict tempo and rhythm*.

Illustrations and Exercises Nos. 1 and 2 are examples of Free and Rhythmical recitative. The proper interpretation of both forms of recitative includes not only declamatory singing, but also legato singing. The diction in both forms must be *extremely distinct and emphatic*. In Free recitative the diction must be so emphatic and decided that we might term it "Speaking in singing."

Clear and emphatic diction is therefore the prime essential in *both forms* of recitative. In practicing recitative, first read over the words in order to realize their meaning, then speak the words aloud slowly and emphatically, giving the most important words their proper significance. Having learned the notes, practice words and notes together, declaiming them first, in both forms of recitative, *in strict tempo*. In Free recitative the strict tempo can be afterwards relaxed, and you may declaim as freely as is conducive to the proper significance of the words; in brief, with free, distinct and emphatic diction.

In the following exercises on recitative, the most important words are printed in larger type to assist you to declaim them with the clearest diction, but you must remember that in recitative every word is even more important than in songs, and must be sung with even clearer diction than is necessary in songs.

Exercise No 1 is an example of Free recitative from "The Messiah" (Handel). It is a passage from the series of beautiful recitatives describing and reflecting upon the passion of Jesus Christ. The words must be sung with the greatest importance and with the deepest feeling and significance, as in all recitatives of a sacred character. Therefore, every word must be declaimed, not loudly, but so clearly and emphatically that its deep and sacred meaning is expressed.

In order to realize what is meant by the deeper significance of sacred recitative, contrast the meaning of these words if spoken in reference to an ordinary human character, with their present reference to Jesus Christ; you will then realize the deeper significance which must be expressed by your diction in sacred recitative.

Practice first by speaking the words aloud slowly and distinctly, and when you are familiar with the correct notes, practice words and notes together. Let your diction be clear, emphatic and always reverent.

SOPRANO, MEZZO-SOPRANO OR TENOR  
RECITATIVE from "THE MESSIAH" (Handel)

Illustration  
and  
Exercise  
No 1



# Singing Lesson No 96

CONTRALTO, BARITONE OR BASS

RECITATIVE from "THE MESSIAH" (Handel)

Illustration  
and  
Exercise  
No 1

*Largo* *RECIT.* *p* Thy RE-BUKE hath BROK-EN His HEART, He is FULL of

*p* (about ♩ = 58, ad lib.)

*mf* HEAV-I-NESS, He is FULL of HEAV-I-NESS; *p* Thy RE-BUKE hath BROK-EN His HEART. *mf*

Exercise No 2 is a rhythmical recitative from "Faust" (Gounod). It is the beautiful passage sung by Valentine (Marguerite's brother) Valentine is leaving for the war and Marguerite has given him a Medallion as a charm to shield his life. This recitative is so melodious and legato, that it is almost a little song in form and character; but

you must take the greatest care to avoid monotony and what is sometimes called a "sing-song" effect, by declaiming the words emphatically, just as you would speak them, and making the legato very light. In brief, your diction must be separate, distinct and emphatic. There are also some important effects of light and shade which will require careful attention

RECITATIVE from "FAUST" (Gounod)

*Andante* (♩ = 69)

Illustration  
and  
Exercise  
No 2

*p* DEAR gift of my SIS-TER, Made more HO-LY by her PRAY'R, How-

*p*

*mf* EV-er great the DAN-GER, There's NAUGHT can do me HARM, THUS pro-TECT-ed by a CHARM. *p*

*cresc* *mf* *dim*

The following songs containing recitatives may be used as companion studies to this lesson.

SOPRANO or MEZZO-SOPRANO

"Flower-Song" (Faust) Gounod  
"Berceuse" (Jocelyn) Godard

TENOR

"Comfort Ye" (Messiah) Handel  
"Berceuse" (Jocelyn) Godard

MEZZO-SOPRANO or CONTRALTO

"But the Lord is Mindful of His Own" (St. Paul) Mendelssohn  
"My Noble Knights" Meyerbeer

BARITONE or BASS

"The Bandolero" Stuart  
"The Evening Star" (Tannhauser) Wagner

ALL VOICES

"Come Unto Me" Coenen  
"Fear ye not, O Israel" Dudley Buck

Note No 1. In singing as in speaking, declamation means not only clear and distinct enunciation, articulation and pronunciation, but also the emphatic utterance of the words to heighten their meaning and significance. Declamatory singing however, does not necessarily mean loud or explosive singing, but rather singing with emphatic diction.



# SIEGEL-MYERS

## Correspondence School of Music

Chicago, Ill.

### A COURSE OF SINGING LESSONS

by George Crampton

### LESSON N<sup>o</sup> 97

This lesson and Lesson N<sup>o</sup> 96  
are to be studied together

Soprano, Mezzo-Soprano or Tenor

### Diction in Recitative (continued)

Exercise N<sup>o</sup> 1 is the recitative preceding the song "Jerusalem" (Parker), and is a splendid example of free recitative. Observe the *importance* of the words, their *significance* and their *meaning*, not only in the recitative, but in relation to the words of the song. They contain the entire song picture.

Practice the recitative, first by *reading* the words *aloud* slowly and emphatically, just as you would speak them if you were the Prophet. The first two sentences mean *command*. The last two

sentences describe the *effect* of the command. When you can speak the words emphatically, then practice them on the notes, at first in *strict tempo* and *rhythm*; and when you have mastered the union of words and music, then practice as *freely* as possible. Take great care with the accentuation, making it *marcato* as indicated: there are no legato or portamento effects necessary for the proper interpretation of this example. There should be a *contrast of tone color* to suit the change of expression from *command* to *description* between the first two sentences and the last two sentences.

#### EXERCISE N<sup>o</sup> 1

RECITATIVE from "JERUSALEM" (Parker)

Maestoso

Be-hold, thy KING draws NEAR the ci-ty GATES: Go forth, JE-RU-SA-LEM, with SHOUT and

ff

dim

f

SONG!

And, MOVED as by one THOUGHT, the peo-ple RISE

And HAST-EN forth, a GLAD TUMULTUOUS (THRONG.)

f

cresc

mf

f

f

cresc

poco rit

dim

colla voce

Exercise N<sup>o</sup> 2 is a splendid example of rhythmical recitative from "Faust" (Gounod). It is the great Invocation from "The Garden Scene," in which Mephistopheles, the Evil Spirit, invokes the aid of Night and the Flowers to cast a spell over Faust and Marguerite. Although the style is sustained and broad, it is not legato; therefore, your diction must be *sustained* but not *joined* or *slurred*.

In Phrases Nos. 4 and 5, a syllable is declaimed to each note on the words "And suspicion dispel," and "Ye flow'rs, aid the

entrancing charm with your odour so dreamy, and her senses bewilder." Your diction here must be very clear and emphatic; *every* syllable of *every* word must be *separately* and *distinctly* pronounced. There are several fine effects of light and shade which are plainly indicated. The tone color, although resonant and vibrant throughout, should be varied from the rich color of the first two phrases containing the appeal to night, to a softer and veiled color in the appeal to the flowers. The last phrase should grow from this color in a well executed crescendo to the richness and fullness of the climax on the word "Heaven."

#### EXERCISE N<sup>o</sup> 2

RECITATIVE from "FAUST" (Gounod)

Adagio (♩ = 60)

O NIGHT! Draw ROUND THEM thy

p

pp

Harp



# Singing Lesson No 97 Soprano, Mezzo Soprano or Tenor

CUR - TAIN Le<sup>t</sup> LOVE en-ter their HEARTS And SUS-PIC - ION dis -

*pp* *p* *cresc*

PEL, Ye FLOW'RS, aid the en-tranc - ing CHARM with your O - DOUR so DREAMY, and her sen-ses be -

*mf* *p* *cresc*

WIL - DER, Let her think her - SELF dream-ing in HEAV - en.

*mf* *cresc* *f*

Exercise No 3 is from "Parsifal" (Wagner) It is a fine example of Wagnerian recitative, which is a combination of free and rhythmical recitative. Wagner's recitatives are remarkable for their imitation of the natural inflections of the speaking voice in the vocal part, and their marvelous accompaniments. Each part, the voice and the accompaniment, is separate and distinct. In this example the voice declaims freely, but in tempo, while the accompaniment consists of two motives

or melodies representing some important character or subject in the opera. The first motive ① is the Eucharist motive, the second motive ② is the famous Grail motive.

Your diction must be *very clear* and *emphatic* in this exercise, which must be declaimed in *strict* time This recitative will also afford you excellent practice in *correct intonation*, for, as the accompaniment is separate and distinct from the voice part, the voice part receives very little support from it.

## EXERCISE No 3

RECITATIVE from "PARSIFAL" (Wagner)

① *Molto Lento* (about  $\text{♩} = 36$ ) HA! HO! WARD of the WOODS, DREAM war-ders, I WAR-RANT! Come, WAKE at LEAST with the

*f ten* *ff* *dim*

MORN - ing! HEAR ye the CALL? Now THANK our GOD that HE hath CALLED on YOU to HEAR it!

② *p* (Trumpets & Trombs) (Bassoons)



**SIEGEL - MYERS**  
**Correspondence School of Music**  
Chicago, Ill.

**A COURSE OF SINGING LESSONS**

by George Crampton

**LESSON No 97**

*This lesson and Lesson No 96  
are to be studied together*

**Contralto, Baritone or Bass**

**Diction in Recitative (continued)**

Exercise No 1 is the recitative preceding the song "Jerusalem" (Parker), and is a splendid example of free recitative. Observe the *importance* of the words, their *significance* and their *meaning*, not only in the recitative, but in relation to the words of the song. They contain the entire song picture.

Practice the recitative, first by *reading* the words *aloud* slowly and emphatically, just as you would speak them if you were the Prophet. The first two sentences mean *command*. The last two

sentences describe the *effect* of the command. When you can speak the words emphatically, then practice them on the notes, at first in *strict tempo* and *rhythm*; and when you have mastered the union of words and music, then practice as *freely* as possible. Take great care with the accentuation, making it *marcato* as indicated: there are no legato or portamento effects necessary for the proper interpretation of this example. There should be a *contrast of tone color* to suit the change of expression from *command* to *description* between the first two sentences and the last two sentences.

**EXERCISE No 1**

RECITATIVE from "JERUSALEM" (Parker)

*Maestoso*  
*ff*  
*dim*  
*f*  
*p cresc*  
*mf*  
*f*  
*f*  
*f*  
*cresc*  
*poco rit*  
*f*  
*dim*  
*colla voce*

Be-hold, thy KING draws NEAR the ci-ty GATES: Go forth, JE-RU-SA-LEM, with SHOUT and SONG! And, MOVED as by one THOUGHT, the people RISE And HAST-EN forth, a GLAD TUMULTUOUS THROG

Exercise No 2 is a splendid example of rhythmical recitative from "Faust" (Gounod). It is the great Invocation from "The Garden Scene," in which Mephistopheles, the Evil Spirit, invokes the aid of Night and the Flowers to cast a spell over Faust and Marguerite. Although the style is sustained and broad, it is not legato; therefore, your diction must be *sustained* but not *joined* or *slurred*.

In Phrases Nos 4 and 5, a syllable is declaimed to each note on the words "And suspicion dispel," and "Ye flow'rs, aid the entrancing charm with your odour so dreamy, and her senses bewilder."

Your diction here must be very clear and emphatic; *every* syllable of *every* word must be *separately* and *distinctly* pronounced. There are several fine effects of light and shade which are plainly indicated.

The tone color, although resonant and vibrant throughout, should be varied from the rich tone color of the first two phrases containing the appeal to night, to a softer and veiled color in the appeal to the flowers. The last phrase should grow from this color in a well executed crescendo to the richness and fullness of the climax on the word "Heaven."

**EXERCISE No 2**

RECITATIVE from "FAUST" (Gounod)

*p*  
*Adagio* (♩ = 60)  
*pp*  
*Harp*

O NIGHT! Draw ROUND THEM thy



# Singing Lesson No 97 Contralto, Baritone or Bass

CUR - TAIN, Let LOVE en-ter their HEARTS And SUS-PIC - ION dis -

PEL, Ye FLOW'RS, aid the entranc - ing CHARM with your O DOUR so DREAMY, and her senses BE -

WIL - DER Let her think her - SELF dream-ing in HEAV en.

Exercise No 3 is from "Parsifal" (Wagner). It is a fine example of Wagnerian recitative, which is a combination of free and rhythmical recitative. Wagner's recitatives are remarkable for their imitation of the natural inflections of the speaking voice in the vocal part, and their marvelous accompaniments. Each part, the voice and the accompaniment, is separate and distinct. In this example the voice declaims freely, but in tempo, while the accompaniment consists of two motives

or melodies representing some important character or subject in the opera. The first motive ① is the Eucharist motive, the second motive ② is the famous Grail motive.

Your diction must be *very clear* and *emphatic* in this exercise, which must be declaimed in *strict* time. This recitative will also afford you excellent practice in *correct intonation*, for, as the accompaniment is separate and distinct from the voice part, the voice part receives very little support from it.

## EXERCISE No 3

RECITATIVE from "PARSIFAL" (Wagner)

*Molto Lento* (about ♩ = 36)

HA! HO! WARD of the WOODS, DREAM war-ders, I WAR-RANT! Come, WAKE at LEAST with the MORN-ing! HEAR ye the CALL? Now THANK our GOD that HE hath CALLED on YOU to HEAR it!

*f ten* *ff* *dim*

*p* (Trumpets & Trombs) (Bassoons)



# Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS.

## A Course of Singing Lessons

By GEORGE CRAMPTON

## Lesson No. 98

### EXPRESSION

Your lessons have included a broad study of all the important essentials for the correct execution and interpretation of songs, except the last and greatest essential, expression. What is expression in singing? Expression is the interpretation of feeling and emotion through the medium of every other essential, which means that expression must be the inspiration and foundation of all the essentials of interpretation.

Music, in its outward form of melody and harmony, may be called the poetry of sound, and, in its inward form, the poetry of feeling and emotion. In singing, we may consider the *technical interpretation* of the words and melody the *outward form*, and the *aesthetic interpretation* of the feeling and emotion of the song picture, which is the expression, the *inward meaning*.

The inward meaning of a song is expressed through the *medium* of its outward form, but not *by* the outward form; for your voice may be magnificent, your tone-production perfect, your execution of every grace correct, your interpretation of every requisite perfect, your light, shade and tone color irreproachable, and your diction flawless—yet, without expression, your interpretation will never touch the hearts and souls of your hearers.

We might call the words and melody of a song its structure or body, the accentuation its life, and the expression the soul of the song. You can realize, therefore, that expression is the inspiration of interpretation in singing.

It is often stated that expression cannot be taught; that it must be natural and inborn in a singer. On the contrary, singers can be taught how to express the feeling and emotion of a song, and, what is even more, their power of feeling emotion can be developed by means of expression. It is true that power to feel emotion cannot actually be taught, but as this power is an instinctive, natural and common heritage of the vast majority of the human race, it is not necessary to teach it.

Experience has proved that there are a great number of people who seem to be devoid of feeling and emotion until they are awakened and stirred by some great sorrow or joy. Again, there are people who possess the power of feeling and emotion, but who instinctively repress all expression of it, and only through intimacy, or in some crisis, can we realize the existence in them of such a power. The power to feel emotion is within you, and can be awakened and developed through the exercise of thought in expression. Unless you can either feel or realize the feeling of emotion in your own heart and soul, you cannot touch the hearts and souls of others by your singing. Thus, if you wish to express sympathy or consolation, you must be able to feel or to realize the feeling of grief. If you wish to uplift others spiritually, you must either be uplifted spiritually yourself, or be able to realize and appreciate the meaning of spiritual faith.

The ability to actually feel every emotion either instinctively or by previous experience is not necessary in expression, but you must realize and appreciate emotion before you can express it in your singing. This is the great secret of expression, and it can be taught, learned and developed by the exercise of thought and imagination. Very frequently what we call the lack of expression in singing is merely lack of thought in the singers, both of what they are singing about and of its feeling and meaning; consequently, they are unable to express its feeling or meaning to you.

#### How to Cultivate and Develop Expression

The inspiration and foundation of expression is in the poetry or words of a song, which contain the song picture or mood to be expressed. The words should first be studied and read silently until their spirit and meaning is thoroughly understood, and their song picture and mood is so clearly and definitely pictured in your mind that you can realize the feelings of emotion necessary to the mood, and see the song picture. This habit of "living" the mood and song picture by mentally picturing yourself as the character who is either experiencing the emotions, or who is describing the song picture, is the first exercise in expression. The introduction of your own personality and individuality into the mood and song

picture cannot fail not only to develop your expression of emotion, but also your powers of imagination, which are so necessary in expression.

The mental exercise of feeling the emotion of a song and seeing its song picture can be cultivated still further by practice of what may be called the second exercise in expression, the practice of feeling and seeing separately and distinctly every word suggestive of emotion or description. If you make a habit of this exercise, you will achieve a wonderful power of expression and also a mastery of tone color; for (granting that the voice is cultivated), if you "feel and see" the words, your voice will reproduce the requisite tone color instinctively, instantly and correctly.

A famous teacher of elocution and expression, John Millard, made a practice of instilling this habit into his pupils, by exclaiming frequently during their recitations "feel it or see it," as the occasion demanded. I may say here, that this same teacher awakened in me, and taught me, all the expression and dramatic power I possess, and to this day, whether I am singing in church, at concerts or in grand opera, my old teacher's appeal to me "to feel and to see" the words rings in my memory and is a source of great inspiration and assistance to my interpretations. I would appeal to you in the same way, and urge you to let your motto for the cultivation of expression be "feel it" and "see it."

As an illustration of this exercise, let us suppose we were singing the following words from "A Summer Night" (Goring Thomas):

"Have you forgotten, love, so soon,  
That night, that lovely night of June,  
When down the tide, so idly dreaming,  
We floated, where the moon lay gleaming?  
O, Love, that last, long kiss that met,  
Can you forget?"

The scene suggested is a summer night on the sea, and the song picture is the remembrance of "that night our troth we plighted" (mentioned later in the song), which the lover recalls with tender reproach to the memory of the beloved.

This song picture is a common one in human experience and you will have no difficulty in seeing and feeling it in your imagination. Imagine yourself as the lover, and someone else as the beloved: surely this is not difficult. The feeling of the first line, one of tender appeal rather than doubt, will at once find suitable expression in your thought, and the reproach of "so soon" will be very natural and real. The feeling of the second line will also be realistically expressed, if you think of and see a "lovely night of June." Again, in the third and fourth lines, the description of "the tide" and "dreaming," "the moon" and "gleaming" will be immediately and truly expressed if you "see" the scene suggested. The feeling of the last two lines is so obvious and natural to you, that it will need no suggestion of mine to assist your imagination to realize it.

This illustration of the manner in which the imagination may be exercised, and the power of expression developed by thought and the habit of "feeling" and "seeing" the words, is applicable to every song.

Expression, like other great essentials of interpretation, requires extended study and experience to master all its details, but for the present the above "thought exercises," if practiced and applied, will be sufficient.

There are other mental methods for stimulating the imagination, and cultivating true expression, but they are all founded on the first two exercises on expression as given in this lesson.

Your next song study will afford you ample opportunities to exercise the powers of feeling and emotion through the cultivation of expression.

In conclusion, you are earnestly advised to accept every opportunity to listen to good music, for the especial purpose of cultivating expression. Singers are always inclined to limit their musical interest to the various song forms, but you can gain so much by listening thoughtfully to an orchestra, piano, organ, violin or 'cello. Listen with the same mental concentration and imagination you would exercise in your own interpretations. You will find that the habit of *thoughtful listening* will not only intensify the emotions expressed by music but will also awaken and develop your own powers of feeling, and enable you to convey them to others in your expression.



# Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS.

## A Course of Singing Lessons By GEORGE CRAMPTON

## Lesson No. 99

(This lesson and Lesson No. 100 are to be studied together.)

### THE ESSENTIALS OF INTERPRETATION

#### Light and Shade—Tone Color—Diction and Expression

Our next song study (see Lesson No. 100), "Hymn of the Angels," an arrangement of the "Sancta Maria" by Faure, has been especially selected because its proper interpretation requires, in an unusual degree, the application of the four great essentials of interpretation studied in the last few lessons—light and shade, tone color, diction, and expression.

This is a beautiful but comparatively unknown song by the composer of "The Palms," "Crucifix" and other more popular songs. Possibly the real reason why this song has not obtained greater popularity is because it is difficult to sing. The melody is both beautiful and inspiring, and the words are poetic and spiritual. The whole song is effective, and, as good sacred or semi-sacred songs are rare, you cannot fail to welcome this addition to your repertoire, for it may be used either in church or on a concert program. Its splendid vocal effects and remarkable climax are worthy of your finest efforts.

Let us briefly analyze and study its proper interpretation, first from the æsthetic standpoint, and afterwards from the technical standpoint. First, read over the words of the song.

In dreams, I heard the angels singing,  
Chanting their melodies sublime,  
Harmonies, divine and clear,  
In sweetest echoes, softly ringing.  
Then a song of divinest love,  
Grace and pardon bestowing,  
Came to my soul, in bliss o'erflowing.  
As the Angel-choir sang above,  
From far below those azure skies,  
From earth to heaven,  
A voice of pray'r seemed to arise.

O, sing again, ye angel voices,  
In perfect tones, your song of love.  
O Anthem sublime!  
My soul, on wings of glory,  
Aspires to join your song divine.

The earth enveiled in misty dreams,  
Under the canopy of night.  
The moon shone forth in radiant beams,  
Flooding the world with splendor bright.  
All nature, in pray'r now bending,  
Worship'd devoutly at the heavenly shrine,  
While now, as incense, the pray'r, ascending,  
Seem'd to accord with that song divine.  
And thus my soul, oppressed with sadness,  
Inspired and strengthened by  
Hope and gladness, awoke to life.

O, sing again, ye angel voices, etc.

The song picture portrays a dream in which is heard the "Hymn of the Angels." At first, the dreamer only observes the wonderful beauty of the melody and harmony, but soon a deeper note is struck in the suggestion of the song of Love telling of pardon, and, from the earth below, in answer, a voice of prayer seems to rise and harmonize with the heavenly song. The individual appeal and prayer commence with the refrain, when the soul of the dreamer awakes, and joins in the appeal of the angels.

The song picture of the second verse is only slightly different from that of the first verse. The earth, now awakened by the heavenly song, is flooded with prayer, which arises like incense to heaven. In this verse the individual appeal is introduced earlier, in the reflection of "And thus my soul" etc. The individual appeal grows in intensity to the refrain, when it repeats the inspiring prayer of the first verse.

The whole song picture is suggestive of aspiration and spirituality. Its interpretation, therefore, demands religious and poetic feeling for its adequate expression.

**Expression.**—For the interpretation of the expression of this song, you must apply the rules laid down in Lesson No. 98, first, by imagining yourself as the dreamer of the dream pictured in the song; secondly, by feeling the sentiments and seeing the words of the song. If you accomplish this, your expression will at once be true, natural, effective and complete. Nothing can replace a lack of expression in this song.

**Technical Interpretation and Diction.**—The Diction of the words in this song is very important, first, because it tells the story, secondly, because of the two styles of diction necessary, declamatory and sustained.

The first four phrases of each verse should be interpreted as rhythmical recitative. Every word should be sung and pronounced distinctly and emphatically, but always softly. In the next four phrases (5, 6, 7, 8,) your diction should be similar. The tones are, of course, sustained and legato, but you must never slur the tones at the expense of the clear and distinct diction of the words. Your diction of the next five short phrases (9, 10, 11, 12, 13) should be declamatory, except, of course, in the legato on the last two tones of each phrase, as indicated. Regular and sustained legato diction should not commence until the refrain. Observe, in the last phrase of the refrain, that the tones are marked Marcato. This effect applies equally to the words, which must be declaimed emphatically in this phrase.

**Tone Color.**—This is another important consideration in the proper interpretation of this song. You have learned that your song picture portrays a dream, therefore, in all passages suggesting the dream, you must use a soft, veiled tone color. And only when the individual appeal breaks through the dream should this be entirely changed to a brighter and more vibrant tone color. For instance, in the first verse, the first four phrases should be of soft, subdued tone color to suggest the dream and the voices (represented in the melody of the accompaniment) singing far away. The next four phrases, although of brighter color, should still retain the veiled effect. In fact, the tone color should never lose this effect until the refrain is reached, when, commencing with a bright tone color (but not too light), the brightness and richness of the color should grow with a gradual crescendo to the climax, when it should be as bright, rich and vibrant as possible. The thought of the soaring sensation and nasal resonance, in conjunction with the favorable vowel sound, will help you to obtain this tonal climax.

The second verse is similar in tone color. The first four phrases are very soft, veiled and dreamy, but a little brighter at the suggestion of "the moon." As the individual appeal in this verse commences earlier (phrase 9) you must repress any tendency to make the tone color too bright, and do not allow yourself to be tempted to either force or open your tones on the last climax, because you have already exhausted the legitimate bright colors.

**Light and Shade.**—There are a number of beautiful dynamic effects possible on phrases as, indicated. There are also two especially striking effects of crescendo on single tones. The first of these is at the end of phrase 13. The tone should be attacked *mf*, increased to *f* and held and finished *f*. The second effect is in the climax of the refrain, where the *ff* is reached on the high tone. This should be held for at least twice its usual length, even after the chord in the accompaniment is finished. The last two tones should also be sung *ff*.

The other essentials of the technical interpretation are not at all difficult, but you must sing the phrases exactly as indicated and on account must you break them. This will require careful attention to breathing. If you study, practice and apply the instruction given on the important essentials for the interpretation of this splendid song, you will achieve an interpretation to be proud of, and which will gain favor for you either in a church program or in concerts. An organ accompaniment or a violin or cello obligato will add to its effect. The scores for these may be obtained at any good music store.

The following songs may be used as companion studies:

Sacred.  
"The Lord is My Light," (Allitsen)  
"The Plains of Peace," (Barnard)  
"The Peace of God," (Gounod)  
"The Light of Life," (Cowen)  
"The Better Land," (Cowen)  
"The Star of Bethlehem," (Adams)

Secular.  
"The Promise of Life," (Cowen)  
"My Queen," (Blumenthal)  
"Queen of the Earth," (Pinsuti)  
"Thine is My Heart," (Schubert)  
"Goodbye," (Tosti)  
"Love is Calling," (Crampton)  
(In keys suitable for each class of voice)



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by

**George Crampton**

*Given by the*

**UNIVERSITY EXTENSION METHOD**

through the

**Siegel-Myers**

**Correspondence School of Music**

**Monon Block Chicago**

**LESSON N<sup>o</sup> 100**

**Contralto, Baritone or Bass**



# SIEGEL - MYERS

## Correspondence School of Music

Chicago, Ill.

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*This lesson and Lesson N<sup>o</sup> 99  
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**Contralto, Baritone or Bass**

## Hymn of the Angels

Arranged by GEORGE CRAMPTON

(SANCTA MARIA)

J. FAURE

*Andante religioso*

*pp*

*rall*

1. In dreams I heard the an - gels sing-ing, Chant-ing their mel - o - dies sub - lime \_\_\_\_\_,  
2. The earth en-veiled in mist - y dreams, Un - der the can - o - py of night \_\_\_\_\_, The

*pp* *sostenuto*

*pp a tempo*

*p* *cresc* *mp*

Har - mon - ies di - vine and clear, In sweet - est ech - oes soft - ly ring - - ing.  
moon shone forth in rad - iant beams, Flood - ing the world with splen - dor bright \_\_\_\_\_.

*mf* *dim* *pp*

*mp*

Then a song of di - vin - - est love \_\_\_\_\_, Grace and par - don be - stow - ing,  
All na - ture in pray'r now bend - ing, Wor-ship'd de - vout - ly at the heav'n - ly shrine,

*mf*

Red. \*



*mf* *cresc* *f* *p* *while* *mf* *rall*

Came to my soul —, in bliss o'er - flow - ing, As the an - gel choir sang a - bove.  
While now as in - cense, the pray'r as - cend - - ing, Seem'd to ac - cord — with that song di - vine.

*mf* *cresc* *pp* *cresc* *colla voce* *a tempo*

*With slowly increasing tempo*

*p* *mp* *mf*

From far be - low — those a - zure skies —, From earth to heav - en a voice of pray'r  
And now my soul — op-press'd with sad - ness, In-spir'd and strengthened by hope and glad-ness,

*p* *cresc*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*allargando* *Largo*

Seem'd to a - rise — O sing a - gain, ye  
A - woke to life —.

*colla voce* *mf*

*Red.* \*

*mf*

an - - - gel voi - ces, In per - - - fect tones your



songs of love, O an - them sub -

time; My soul, on wings of glo - ry, My

soul, on wings of glo - ry, a-spiesto join your song Di - vine.

*cresc* *mp* *cresc animato* *mf* *L. H.* *mp* *animato* *cresc* *rall* *ff a tempo* *riten* *pp* *rall* *dim* *D. S.*



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**LESSON No 100**  
*This lesson and Lesson No 99  
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**Soprano, Mezzo-Soprano or Tenor**  
**Hymn of the Angels**  
(SANCTA MARIA)

Arranged by GEORGE CRAMPTON

FAURE

*Andante religioso*

*pp*

*sostenuto*

1. In dreams I heard the an - gels sing - ing, Chant - ing their mel - o - dies sub - lime \_\_\_\_\_,  
2. The earth en-veil'd in mist - y dreams, Un - der the can - o - py of night \_\_\_\_\_, The

*pp a tempo*

*p*

Har - mon - ies di - vine and clear, In sweet - est ech - oes soft - ly ring - - ing.  
moon shone forth in rad - iant beams, Flood - ing the world with splen - dor bright \_\_\_\_\_.

*mp*

*mf*

Then a song of di - vin - - est love \_\_\_\_\_, Grace and par - don be - stow - ing,  
All \_\_\_\_\_ na - ture in pray'r now bend - ing, Wor - ship'd de - vout - ly at the heav'n - ly shrine,

*mf*

\* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*



*mf* *cresc* *f* *p* *mf* *rall*

Came to my soul —, in bliss o'er - flow - - ing, As the an-gel choir sang a - bove.  
While now as in - cense, the pray'r as - cend - - ing, Seem'd to ac - cord with that song di - vine.

*mf* *cresc* *pp* *cresc* *colla voce* *a tempo*

*With slowly increasing tempo* *p* *mp* *mf*

From far be - low — those a - zure skies —, From earth to heav - en a voice of pray'r  
And now my soul — op-press'd with sad-ness, In-spir'd and strengthened by hope and glad-ness,

*p* *cresc*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*allargando* *Largo* *mp* *mf*

Seem'd to a - rise —. O sing a - gain, ye  
A - woke to life —.

*colla voce*

*Red.* \*

*mf*

an - - - gel voi - ces, In per - - fect tones your



songs of love, O an - them sub -

- lime; My soul, on wings of glo - ry, My

soul, on wings of glo - ry, a - spires to join your song Di - vine

*cresc*

*mp*

*cresc animato*

*mf*

*L. H.*

*mp*

*animato*

*colla voce*

*cresc*

*f*

*rall*

*L. H.*

*rall*

*ff a tempo*

*riten*

*pp*

*dim*

*D. S.*

*D. S.*



