ANYONE who wishes to sing really well should begin by learning how to sing in Italian, not only because the Italian school of vocalisation is acknowledged to be superior to all others, but also on account of the language itself, where the pure and sonorous tone of its many vowel sounds will assist the singer in acquiring a fine voice-production and a clear and distinct enunciation in any language he may have to sing, no matter what may be his nationality.

Experience has shown us that not only in France and England, but also in Germany, and even in Italy, many who are studying as amateurs rebel at the thought of the weary time their professors require them to devote to “Solfeggio.” Here they first urge that very trivial plea that, as they have no ambition beyond just singing to please a few friends in the restricted area of their own drawing-rooms, they need not dwell upon all those subtleties of the vocal art which they are ready enough to admit are indispensable for those desirous of commanding a larger and more critical audience from the public stage of the opera or the concert-room. It is to show the absurdity of such an argument, and to win over these faint-hearted ones to the true cause by more gentle means, and as it were, in spite of themselves, that I present this “Method” of mine to the public. They will find it new in design, very practical, very brief—yet very effective—and, as physicians say, “very pleasant to take.” The pupil will attain the same goal, and may even beat the record, but he will find the course far less lengthy and laborious, with spaces of contrasted sun and shade to beguile the tedious of the race.

As at first all must find a fresh difficulty in having, as they sing, to pronounce words in a language which is not habitual to them—a difficulty which is not altogether obviated by any amount of study in Solfeggio and Vocalising exercises on the same model,—I have tried to make matters easier by this plan of mine, where I adopt, even on the simple notes of the diatonic scale, words selected from the fine poetry of Metastasio instead of just the mere names of notes or syllables conveying neither meaning nor interest. By these means I trust I have rendered the pupil’s task so far less wearisome and thankless that he may even find pleasure in contracting the habit of clear articulation as he sings and, without experiencing any aversion, be led to the study of an indispensable form of exercise. I am of the opinion that not merely amateurs, but also those who think of entering the profession, will find my “Method” useful, for in each individual exercise I have sought to make the music illustrative of a different style of composition and of a distinct emotion, so that the pupil will learn more readily how to interpret later on the spirit of the various composers.

The vocal part of the exercises has been kept within such a restricted compass, not for the greater ease of the greater number of voices, but because of the conviction that at the very beginning it is more advantageous not to strain the vocal organs, and to keep to the medium register exclusively. This is amply sufficient to demonstrate the requisite rules, and, besides, should it be thought expedient, it is always easy to transpose the lesson into a key higher or lower, as the individual capability of the singer may necessitate.
HINTS ON PRONUNCIATION.*

ITALIAN.

Vowels:

General rule: The vowels are very open, and never to be pronounced as impure vowels or diphthongs; they are long in accented syllables which they terminate, — short in unaccented syllables, or in accented ones ending with a consonant.

a like ah or åh (never ã); e.g., amare [pron. åh-mah'-rëh].

e “ ay in bay (without the vanish i); e’ in bed; a in bare (before r).

i “ ee in beet; i in bit; i before a vowel, like y (consonant).

o “ ow, or oh (without the vanish u); o in opinion.

u “ oo in boot; u in bull.

Consonants:

General rule: Even the hard consonants are somewhat softer than in English; the soft consonants are very delicate.

b, d, f, g, m, n, p, qu, s, t, v, as in English.

c like k, before a, o, u, or another consonant except c, as below.

c “ ch in chair before e or i; cc like t-ch before e or i.

g “ g hard before a, o, u, or another consonant; except before l (pronounce gl like l-y [consonant], e.g. sugil, [pron. soo-l'-yë]), and n (pronounce gn like n in canion [kan'-yon]).

g “ z in azure (or a very soft j) before e or i.

h is mute.

j like y in you.

r, pronounce with a roll (tip of tongue against hard palate).

Where a doubled consonant occurs, the first syllable is dwelt upon; e.g., in ecco [pronounce ek'-ko, not ek'-o]. — Accented syllables take a less explosive stress than in English, being prolonged and dwelt upon rather than forcibly marked.

sc like sh, before e and i;

d “ ds (very soft ts).

GERMAN.

Vowels:

The simple vowels as in Italian;

y like German i or u.

Modified vowels:

ä like a in bare, but broader; ë in bed.

ö has no English equivalent; long ö can be pronounced by forming the lips to say òh, and then saying ò (as in bay) with the lips in the first position; short ö, by saying ë (as in bed) instead of ò. [N.B.—Long ö is the French eu (in jëw)].

ü has no English equivalent; pronounce long ü by forming the lips to say oo (as in boot), and then saying ee (beet) with the lips in the first position; short ü, by saying i (as in bit) instead of ee. [N.B.—Long ü is the French u.]

Diphthongs:

ai and ei like long i in bite.
ae like ä.

au “ ow in brow.
eu and ën like oi (more exactly ah'-å), closely drawn together.

Consonants:

f, h, k, l, m, n, p, t, as in English.
b and d, beginning a word or syllable, as in English; ending a word or syllable, like ä and ã respectively.

c like k before a, o, and u; like ts before e, i, and ä.

g usually hard, but like z in azure in words from the French and Italian in which g is so sounded; —eng, eng, ing, ong and ung terminate, at the end of a word, with a k-sound (e.g., Be'-bungk).
HINTS ON PRONUNCIATION.

j like y (consonant).
qu " kv.
r either with a roll, or a harsh breathing.
s beginning a word or syllable, and before a vowel, like z (soft); ending a word or syllable, like sharp s; before t and p, beginning a word, usually like sh (e.g. stumm, pron. sthum [u as in bull]); otherwise as in English.
v like f.
w " w (but softer, between v and w).
x " ks (also when beginning a word).
z " ts.

Compound consonants:

ch is a sibilant without an English equivalent; when beginning a syllable, or after e, i, u, ù, ai, ei, ae, eu, and au, it is soft (set the tongue as if to pronounce d, and breathe an h through it; e.g. Strich, pron. shrild-h); after a, o, u, and au, it is hard (a guttural h).

chs like x.
sch " sh.
sp and st, see s, above.
th like th.

Accented syllables have a forcible stress, as in English. In compound words there is always a secondary accent ("), sometimes a tertiary one ("), depending on the number of separate words entering into the composition of the compound word; e.g. Zweischen-akts""musik", Bo'genham""merkla- vier"". The principal accent is regularly marked (') in this work.

FRENCH.

Vowels:

a as in Italian, but shorter, often approaching English ä.
â like ah.
ê " u in but; e-final is almost silent in polysyllabic words.
é " ay in bay.
è " é in there.
ê " German ä, and always long.
i or i like ee in beet; short i as in English.
or as in Italian.
u like the German ü.

Diphthongs:

ai like ai in bait; but before t-final, or /, is pronounced as a diphthong (ak' ee, drawn closely together).
ai and ei like i.
eu, ei and œu like German û.
oi like oh-ah (drawn closely together).
ou and oh like oo in boot.
eau like o long, without the vanish u.

Modified by a following n, m, nd, nt or ml at the end of a syllable, the vowels and diphthongs are nasal (exception—verbal ending of 3rd pers. plural).

Consonants as in English, with the following exceptions:
c, like s in song before e, i, l, t, and l.
ch " sh.
g " s in azure before e, i, l, t, and l.
gn as in Italian.
h is often mute; no extended rule can be given here.

j like s in azure.
ll after l is usually sounded like English y (consonant), and frequently prolongs the i (ee); e.g. travailler [träh-vah-yay'], tranquille [trähngkeel'].

n nasal, see above; otherwise as in English. [The nasal effect is accurately obtained by sounding n (or m) together with (instead of after) the preceding vowel; but the sound of e is changed to åh, i to å (in bat), and u to eu.]

m, nasal in certain situations.
r with a roll.
s-final is silent.
t-final is silent.
er, et, es, est, ez, as final syllables, are pronounced like l.

Accentuation. The strong English stress on some one syllable of a polysyllabic word is wanting in French; the general rule is slightly to accent the last syllable.
Lesson I.
The Diatonic Scale.

In this 1st Lesson, Signor Vaccai has not grouped the letters of the Italian syllables according to the correct rules of spelling, but in such a fashion that the pupil may perceive, at the very first glance, how his voice should dwell on the vowels, exclusively, to the extreme value of the note or notes they influence, and how with a swift and immediate articulation of the consonants he should attack the following syllable. This will greatly facilitate him in acquiring what the Italians call the Canto legato (Chant liè)—though, of course, we need hardly say that here the teacher's example and oral explanation is better than all written precept.

Voice.

Child, tho' your way seems long, Since first we started, Come, learn how

Voice.

Ma neca solle ci ta piu de illu sa to, aneo rechè

Piano.

faith and song Keep men brave heart ed. While spring rejoices, And

sag iti conliewe fiate to, face che pal pita

while yet tis day Out with your voices, And march, march away.

presso a l mo rir, face che pal pita presso a l mo rir.
Intervals of the Third.

Ah! for those who feel no pity, When the simple dove, so pretty, 'Mid the arrows, shelter suing; Here and there, and sore distress'd, Wounded falls, with gentle cooing; Wounded falls, with gentle cooing, On the fowler's faithless breast, On the fowler's faithless breast.
Lesson II.

Intervals of the Fourth.

Ah! 'tis sadness, Not mere madness, Not mere
Lascia il lido, e il mare infido a sol
want that oft-times urges, Thro' those dreadful deaf'ning surges, Far, so
car tornerà il nocchiero, e pur sa che menzognero al tre
far and forth to sea, One who knows what storms can be! One who
volte l'inganno, altre volte l'inganno, altre
knows what storms can be, All too well what storms can be!
volte l'inganno, altre volte l'inganno.
Intervals of the Fifth.

Andante.

Then do not mock at me, Call me no cra - ven,

Av - vez-zo a vi - ve-re sen - za con - for - to

Andante.

Toss'd in mid - ha - ven, And furl'd all my sail.

in mez-zo al por - to pa - ven - to il mar.

Where winds most fa - vor me, Most I'm de - spar - ing-

Av - vez-zo a vi - ve-re sen - za con - for - to

Ah! sad sea - far - ing, If no fear prevail.

in mez-zo al por - to pa - ven - to il mar.
Lesson III.
Intervals of the Sixth.

When, unjustly, blame thou bear-est, All in silent scorn served
Bel-la provà è d'al-ma for-te l'es-ser pla-cia-e se-
renely, While the guilty one so mean-ly Sees and gives not look, nor
re-na nel soffrir l'in-giu-sta pe-na d'un-a col-pa' che non
sign, Then, tho' all un-seen, thou wear-est Such a crown as Saints deem
ha. Bel-la provà è d'al-ma for-te l'es-ser pla-cia-e se-
fair-est, Rarer far than gems the rare-est Brought' from far Gol-con-da's mine.
re-na nel soffrir l'in-giu-sta pe-na d'un-a col-pa' che non ha.
Lesson IV.
Intervals of the Seventh.

Adagio.

One gleam 'mid the thunder

Adagio.
Fra l'ombre un lampo

flash ing,
Where winds and waves are

so lo
bast al nocchi er sa

simile

dash ing;
One glance, and now the
gace
che gia ritro va il

pilot.
Sees where his bark should steer.

polo,
che rico nos ci il mar.
Intervals of the Eighth, or Octave.

And now at dawn's first 
Quell' on - da che ru-

call - ing, All gen-ty ris - ing, fall - ing,
i - na, bal - za, si fran - ge_e mor - mo-ra,

How fair these waves ap - pear, Fall - ing,
ma lim - pi - da si fa, bal - za,

fall - ing, gen - tly fall - ing, How lim - pid, sweet and clear.
bal - za, bal - za, bal - za, ma lim - pi - da si fa.
Lesson V.
Half-tones, or Semitones.

Andantino.

When leaf - let or De - li - ra dub -

feather Have bro - ken their teth - er, And
bio - sa, in - cer - ta va - neg - gia o -

wint - try wild weath - er Has
gni al - ma che on - deg - gia fra i
tost them on high; So conscience and
moti del cor. Delira dub.

reason, In passion's mad season, May
biosa, incerta vanegia o-

falter and waver. Oh! see, lest they
gni alma che ondeggia fra i moti del

die, Oh! see, lest they die.
cor, fra i moti del cor.
Lesson VI.
Syncopation.

Moderato.

Like wild bees at sunrise ranging, What were life but
Nel contrasto amor s'acende; con chi cede o

one long changing, Stone there not, all worlds above, Love, love, love,
chi s'arrende mai si barbaro non è, mai, mai, mai

true love. Times and chances, and dreams and fancies, All range and
non è. Con chi cede o chi s'arrende, non mai si

change, and pass from sight; But love is life's one steadfast light.
barbaro non è, no mai si barbaro non è.
Lesson VII.
Runs and Scale-Passages.

At first, the pupil should take the time of this exercise quite slowly. In after-study, he may work up to a sharp Allegro, progressively, as his capacity allows him. Scales should be sung with extreme smoothness, even and flowingly; but with each note clear and distinct. All jerking and slurring are equally to be avoided.

When snows are whit-est, Light-est and bright-est, One _fleck the con- il can-do-re d'in-tat-ta ne-ve e d'un bel slight-est, Their beauty flies. When friends are near-est, cor- re la _fe-del-ta. Un_or ma so la

dear-est, sin-cer-est, One doubt, the mer-est, Their friendship. che in_se ri-ce ve, tut-ta ne in-vo-la la sua bel-
dies; One doubt, the mer-est, Their friendship dies.
ta, tut-ta ne in-vo-la la sua bel-ta.
Lesson VIII.

The Appoggiatura taken from above or below.

The Appoggiatura (or leaning note) is the most expressive of all the musical adornments. The effect is gained by borrowing the full value indicated from the note that follows. On some occasions, the singer may slightly lengthen the time; but never, in any case, abbreviate it.

Andante.

If in my lady's eyes Love waketh never,
Senza l'amabile Dio di Citta-ra

Andante.

What need of azure skies, May's sweet endeavor? The
Indi non tornano di primavera. Non

birds sing so drearily, The blossom all dies. If in my
spirà un zeffi-ro, non spunta un fior. Ler-be sul
Lady's eyes comes sweet relenting, One look that love implies,

Margine del fonte amico, le piante vedove

One word consenting, Dawn-breaks on land and sea, The flow'rs rae sul colle apri-co per lui rivesto l'antico or

rise: The birds sing so cheerily, And day fills the nor, per lui rivesto l'antico or

skies; The birds sing so cheerily, And day fills the skies.

nor, per lui rivesto l'antico or-nor.
The Acciaccatura.

The Acciaccatura (or grace note) differs from the Appoggiatura in borrowing nothing from the value of the note that follows, though it may slightly intensify its accent. It should be sung with extreme lightness and ease, swiftly, and with the least appreciable time stolen from whatever precedes it.

**Andantino.**

Along the river reaches
Benche di senso privo, fin

Whispering water beeches Bend down when night is
l'arbo sel lo è grato a quel l'amico

Simile.

Falling, And drink the lingering pool, And
ri vo da cui riceve umor. Per
Now when noon is burning, Their silver leaflets
lui di fronde ornato, bella mercede gli

Turn-ing, They shade the sleeping waters, And
rende, dal sol quando difende il

Fan them clear and cool; They shade the sleeping
suo benefactor, dal sol quando difende il

Waters, And keep them clear and cool.
Fende il suo benefactor.
Lesson IX.
The Mordent.

Of all the musical graces or embellishments the Gruppetto (or Turn) is, at once, the most varied and the most difficult, from the apparent ease and lightness with which it must be executed. It consists of 2 or 3 notes, and can impart great charm to the singing without influencing the due sentiment of the phrasing of individual passages, or the general intention of the composer. It is, therefore, the only licence that the singer may occasionally take on his own responsibility. The slightest appearance of effort or premeditation is fatal. We may add that modern composers write the notes they wish to have sung; and it is impossible to condemn too strongly the singer's use of any Abbellimenti or vocal ornaments that are not indicated in the music by the composer himself. We are thankful to say this abuse has long since gone out of fashion.
secret they treasure Of pain or of pleasure. Con-
giorno verace, per far sì palese, d'un
fide it! To hide it, You see, is in-
labbro loquace bisogno non
vain. No, no, no, no, to hide it is vain.
ha. No, no, no, no, no, bisogno non ha.
Different ways of executing the Mordent.

Andantino.

Tho' I tend you night and morning, With such care your cage adorning; Vain endeavor, My sweet bird never Greets me ever. With one sweet song. Tho' I love you, Queen of ladies, nature in liberty. L'Angelletto in laici stretto perch´ mai cantar s`ascolta? Per ch`e spera un´altra volta di tor more I love where dancing shade is; Mid green alleys Where sunlight perchê mai cantar s`ascolta? Perchê spera un´altra
dallies, leaf-lit valleys, where wild bees throng, notes come ringing when

volta di tornare in libertà, perché spera un'

there. I'm winging, singing, singing loud and strong:

altra volta di tornare in libertà,

This way, that way, all day long, so clear and strong, so

di tornare in libertà, in libertà, in

clear and strong. The whole day long, the whole day long.

libertà, in libertà, in libertà.
Lesson X.
Introductory to the Gruppetto or Turn.

For the Grupetto or Turn, the pupil follows the rules given in Lesson VII, for the study of Scale Passages.

Moderato.

Sweet, how sweet when tears come welling,
Quando accende un nobil petto.

P poco stacc.

Where some dear one's voice is telling Deeds of
è innocente purloaffetto: debono.

Heroes In days gone by. Tears like these are
lezza amor non è. Quand o accende un
not unmanish; Ere the grand old memories

nobil petto, è innocente e puro af-

vanish, Love itself shall fall and die,

fetto: debolezza amor non è,

Love itself shall fall and die
debolezza amor non è.
Poco andante. The Gruppetto or Turn.

Tell me why, nowadays, No one dis-

Piu non si trovano tra mila-

Pers, ’Mid all these multitudes,

man ti sol due bell’ anima-

simile.

Two constant lovers. All for eternity

che siano costanti, e tutti parlano
Swear they'll be kind,
Yet but two

di fe del tà,
e tut ti

faith ful ones Where shall we find?
par la no di fe del tà,

Yet but two faith ful ones Where can we find?
e tut ti par la no di fe del tà.
Lesson XI.

Introduction of the Trill or Shake.

Allegro moderato.

The wind seemed ne'er to weary;

Se po-ver-il ruseel-lo

Cold fell the rain, and dreary, And all so ghostly and

mormo-ra len-to e bas-so, un ramo-seel-lo, un

ee-erie Night sank on sea and plain. Were

sas-so quasi-ar-estar-lo fa. Se
these dark wind-swept spaces Once fair with summer's
po-ve-roil ru-scel-lo mor-mo-ra len-to
ingraces, And bright with dear glad fac-es, fac-es-
bas-so, un ra-mo-scél-lo, un-sas-so qua-si,
I ne'er shall see a-gain, Those dear bright love-lit
qua-si-ar-re-star lo fa, un ra-mo-scél-lo, un
fac-es I ne'er shall see a-rall. gain?
sas-so qua-si-ar-re-star lo rall. fa.
Lesson XII.
Runs and Scale-Passages.

Allegretto moderato.

Like ships from anchor-straying, All
Siam navi-lon-de-al-genti la-

Allegretto moderato.

winds and tides obeying, Swaying to each e-
scia-te-in ab-ban-do-no, im-pe-tuo-si-

mo-tion We drift o'er life's dark o-ccean.
ven-ti i no-stri-a-fet-ti so-no,
Great waves are breaking before us, Great clouds are gathering ognì dilettò è seoglio, tutta la vita è un

Ah! well, ah! well, if day, if day shall remain, ognì dilettò è seoglio, tutta la

store us To land, safe home at last, safe home at last.

vi-ta è un mar, tutta la vi-ta è un mar.
Lesson XIII.
The Portamento.

In order to acquire an effective Portamento, the pupil must be careful not to slur one note into the other, with that sort of quavering that one hears too frequently in ill-trained voices—on the contrary, he must so blend the different registers and so bind the notes that they seem to flow into one even tone. When the true art of phrasing has been mastered by the means indicated in Lesson I, the Portamento will offer few difficulties—but here, more than anywhere, is the practical demonstration by a teacher or a proficient of the first importance. Failing these, we must be content with adding that the Portamento can be taken “by Anticipation” or “by Posticipation.” By the first of these methods, the singer attacks the value of the following note with the vowel of the preceding syllable, as was shown in the rules given for Lesson I. In certain phrases, where a great deal of sentiment has to be expressed, this manner is highly effective. For this very reason it must be used very sparingly, as in abuse it sounds affected, and the music grows languishing and monotonous. By the second method, which is less common, the singer attacks almost imperceptibly the syllable that follows with the value of the syllable that precedes.

Andante. (1st way.)

With eyes neigh blind with weeping,

With

Andante.

Vorrei spiegare l’affanno, na-

poor pale lips that tremble,

This secret, that I am

secon-der-lo vor-re-i, e men-tre i dub-bi

keep-ing, That robs my nights of sleep-

mie-ico-si cre-secen-do van-no!

31
heart a grief I'm bearing, I know can never

gli occhi miei non credo, non credo al mio pensier, non credo, non

heal; Ah! never, ahh! never my pain can heal, Ah! never, ah!
sier, non credo, non credo al mio pensier, non credo, non

never such pain can heal, such pain can never

credo al mio pensier, non credo al mio pensier

heal, such pain can never heal.
sier, non credo al mio pensier.
Allegr. (2nd way.)

"Ye call me deceiving; The grey sea was grieving, "O

O placido il mare insighi la sponda, o

men, reft of reason, Go chide this wild season. These mad winds, my

porta con l'onda terror e spavento: è colpa del

mas ters, Go chide them, not me! They cause your disasters, Not

vento, sua colpa non è, è colpa del vento, sua

Il" said the sea; "These mad winds, my masters, Go chide them, not me!"

colpa non è, è colpa del vento, sua colpa non è.
Lesson XIV.

We need hardly say, that nowhere is a clear enunciation of each word and syllable of more importance than in Recitative—otherwise, it must perforce quite fail in its mission. When we come across two similar notes at the end of a phrase, or several repeated notes in the body of a phrase, the note on which the word-accent falls should be entirely converted into an appoggiatura of the following note. To exemplify our meaning, we have marked with an "A" where such notes occur in the following exercise.

Recitativo.

Our first earthly duty is toward our country. How base and how mean-

La Patria è un tutto di cui siam partì, al cittadino è

heart-ed is he who seeks ad-van-tage in his country's dis-hon-or!

fal-lo con-si-de-rar se stes-so se-pa-ra-to da le-i.

Ver-i-ly, no loss or gain we need to con-sid-er save what can

Lu-ti-le o il dann-o ch'ei co-no-scer dee so-lo è ciò che

pros-per, or what can shame or in-jure, the land where first we saw the light:

gio-va o nuoce al-la sua patria a cui di tut-to è de-bi-tor.
When for her welfare she bids us sacrifice fortune, lifetime, and even our
dear ones, 'Tis her due that we render:

made us, what we have, what we are. Her laws protect us in our homes, and a-
broad her arms defend us, And her counsels en-

Quando i sudori e il sangue sparge per lei, nulla del proprio ci

She 'twas, who
donna rende sol ciò che ne'be.

Essai pro-
du-se, le-du-cò, io nu-dri. Con le sue leggi dagl'insul-ti do-

me-sti-cij di-fen-de, da-gli e-sterni con
light us,
She gives us safe - ty, glo - ry, sta - tion, name, and
l'ar - mi.
El - la gli pre - sta no - me, gra - do ed o -

race,
Rewards our mer - its and vin - di - cates our hon - or; With
nor, ne pre - mia il mer - to, ne ven - di - ca le of - fe - se, e

all lov - ing - kind - ness, un - ceas - ing - ly she watch - es our hap - pi - ness and
ma - dre a - man - te a fab - bri - car sàl - fan - na la sua fe - li - ci -

peace, if, per - ad - vent - ure, mortal man can be hap - py out of God's heaven!
Lesson XV.

A Recapitulation or Comprehensive Study of all the Rules given in the foregoing Lessons.

Moderato.

When now we go a-May-ing, O'er hill and vale a-

Al la sta-gion de' fio-ri e de' no-vel-lia-

Moderato.

stray-ing, Like chil-dren round us play-ing, Soft

mo-ri, è gra-to il mol-le fia-to d'un

zeph- yrs come and go; Like chil-dren around us

zef-fi-ro leg-ger; è gra-to il mol-le

play-ing, Soft zeph-yrs come and go. Now

fia-to d'un zef-fi-ro leg-ger. O