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Concone
40 Lessons for Contralto, Op. 17
Part 1

PREFACE

The sterling value and great usefulness of Concone's Lessons have been so long recognized and so generally admitted, that their extensive adoption caused, as a natural consequence, the issue of numerous editions in almost every country where the study of the Art of Singing is cultivated. No edition, however, which has hitherto come under my notice, seems to me as correct, complete, and reliable as it should be.

I have endeavored to rectify this deficiency by adding, in the present edition, signs of expression and phrasing, where I considered it expedient to do so, completing, and, in some cases, altering the breathing-marks, and altogether carefully revising the whole work.

The purpose of these Lessons—in their Author's own words—is :—

I. "To place and fix the voice accurately ;"

II. "To develop *taste* while singing broad, elegant, and rhythmical melodies."

I recommend their practice, in conjunction with the Vocal Exercises to be found in my "Method of Singing"—after the system of respiration and voice-production therein explained has been sufficiently mastered.

The first Twenty-five Lessons are intended to be sung as "*Solfeggi*"—viz., pronouncing on every note its corresponding Italian name (*Do, re, mi, fa, sol, la, si*), and emitting each tone with equality, purity, intensity of voice, and preciseness of intonation.

The last Fifteen Lessons should be "*vocalised*"—viz., sung upon the broad and open sound of the Italian vowel A (as pronounced in the word *Father*).

ALBERTO RANDEGGER.

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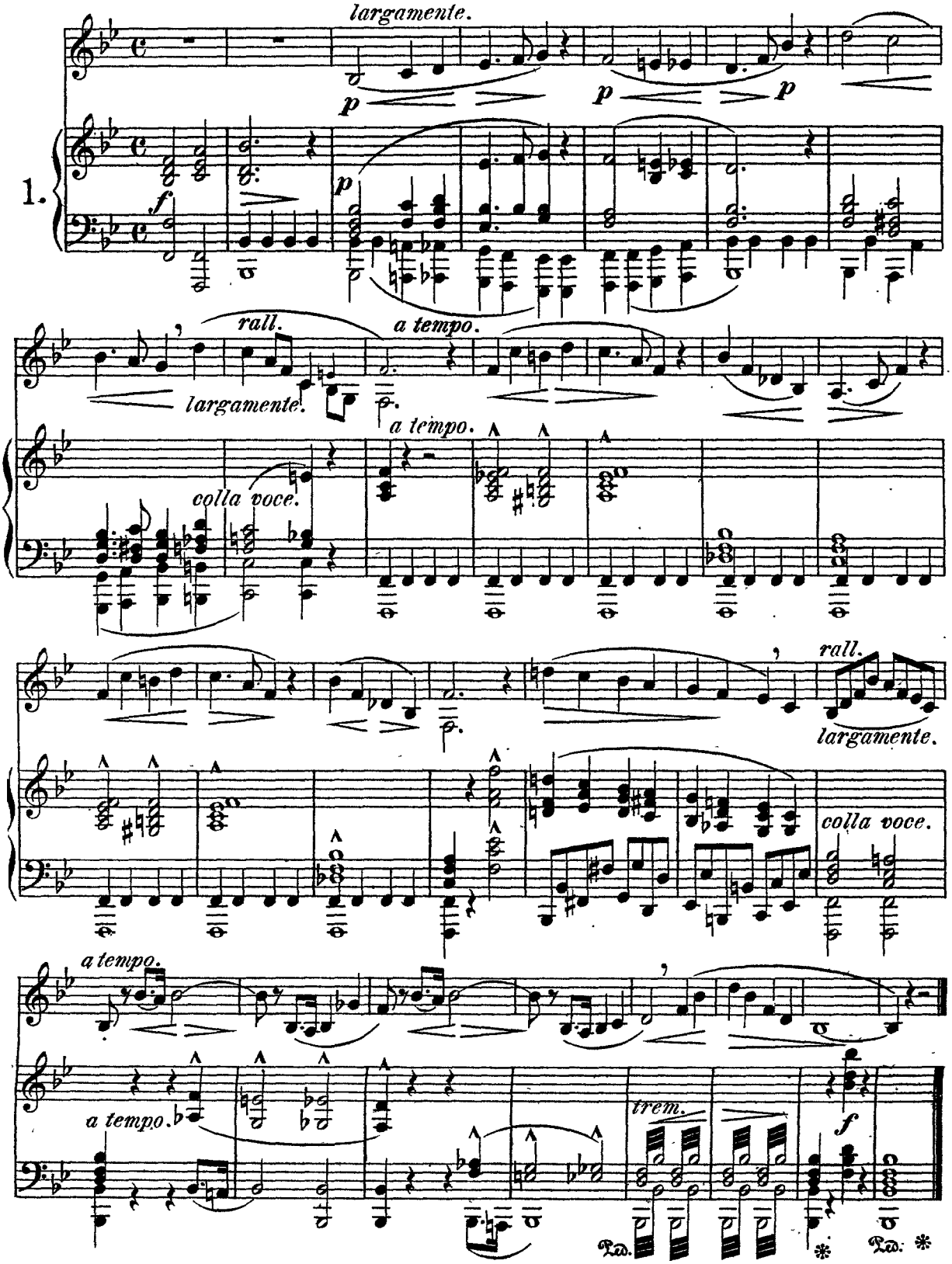
The sign (𝄐) and the rests indicate where breath is to be taken.

Moderato sostenuto. (♩ = 80.)



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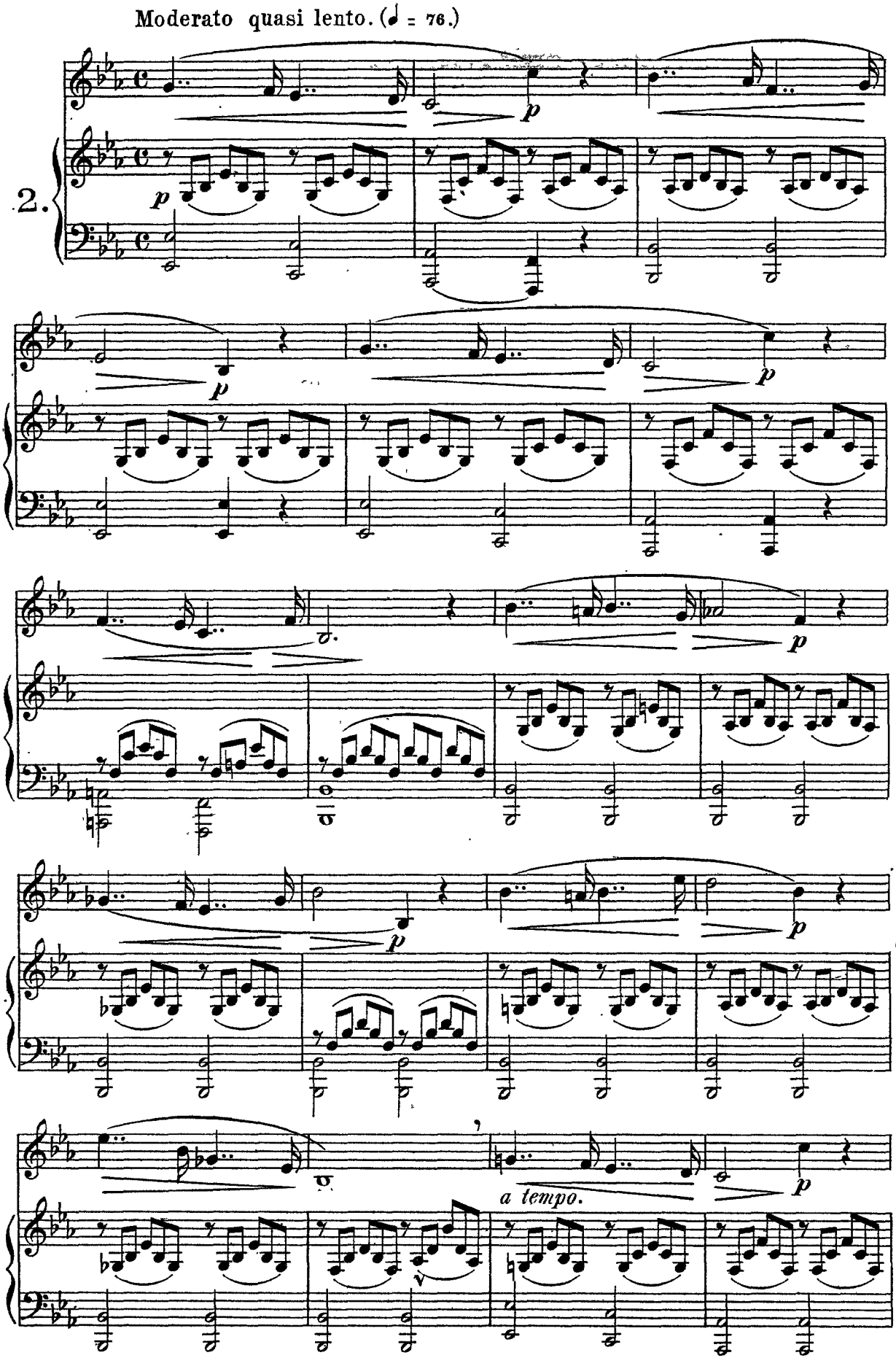

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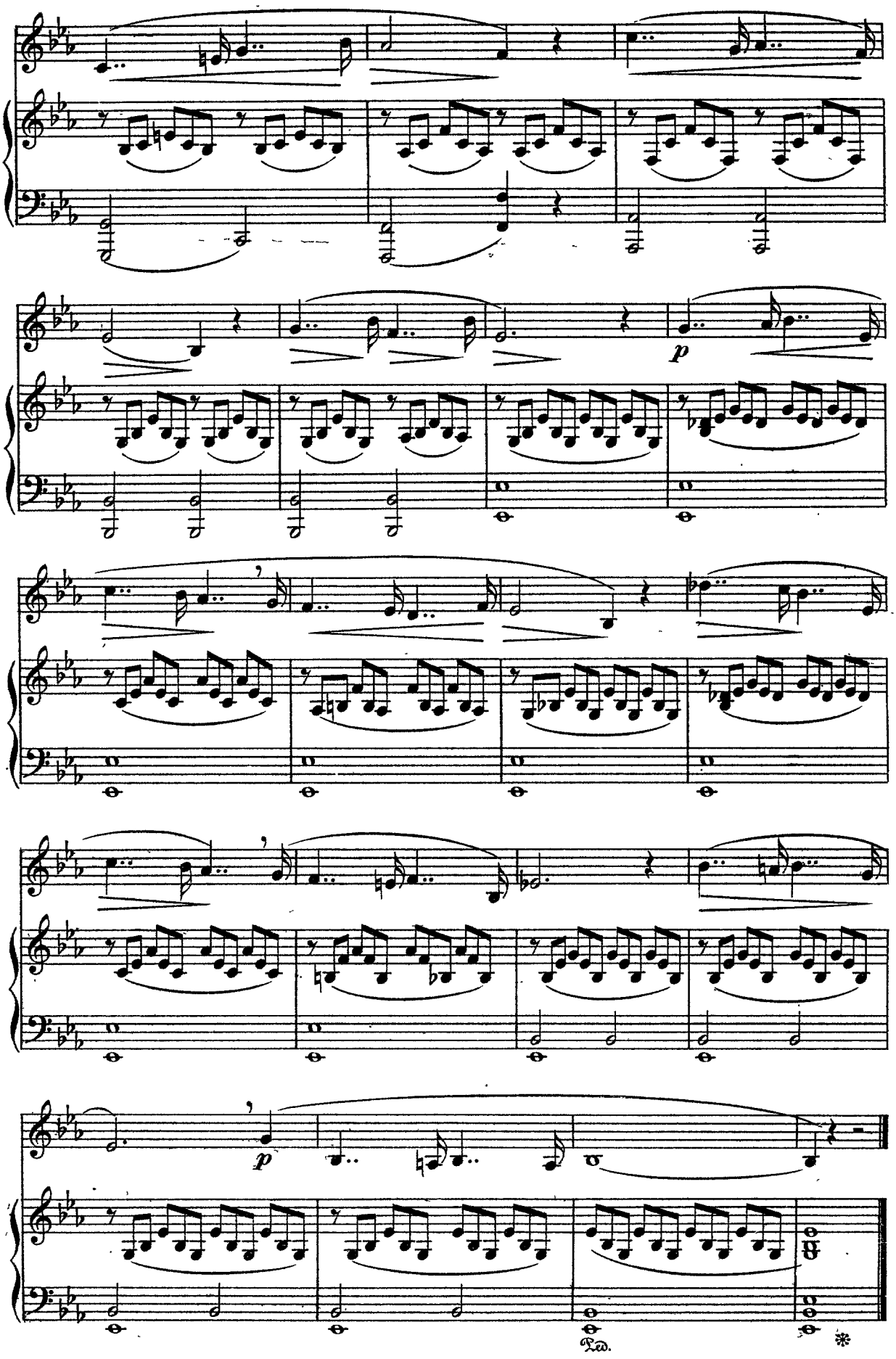

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