

# Shakespeare

## The Art of Singing

### Part 2

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## PRELIMINARY EXERCISE

For placing the voice with unerring tuning together with a natural and rapid utterance of words. The first word consists of *hoo<sup>d</sup>*, *u<sup>t</sup>*, *n*, "one" (see page 166) let the sounds *hoo<sup>d</sup>* and *u<sup>t</sup>* be tuned in the centre of the note.

*(Carefully prepare and test the breath control before singing and during the pauses.)*

VOICE

One two three four five six, ah, one two three four five six, ah, (ah)

PIANO  
(♩ = 60)

One two three four five six, ah, one two three four five six, ah, (ah) One two three four five six, ah,

one two three four five six, ah, (ah) One two three four five six, ah, one two three four five six, ah,

(ah) One two three four five six, ah, one two three four five six, ah, (ah)

\* An extra note to be sung in the same breath in order to test how much command over the breath the student possesses *after the phrase is finished*. In a later period of study he should substitute a turn

or a trill after each phrase.

One two three four five six, ah, one two three four five six, ah, ah/ One two three four five six, ah,

one two three four five six, ah, ah one two three four five six, ah, one two three four five six, ah,

ah one two three four five six, ah, one two three four five six, ah, ah

one two three four five six, ah, one two three four five six, ah, ah

one two three four five six, ah, one two three four five six, ah, ah

\* Either this note, or a turn, or a trill, must be sung without taking a fresh breath.

# EXERCISES

## ON THE REITERATED LAH

### Nº 1

**RULE IX.** Let the sound of the first *l* be heard in the very centre of the tune and the following *ls* will then be sung with similar freedom. *The jaw must not move, but must repose in unconscious ease.*

When necessary, place the thumb breadth-ways between the teeth in order to discover whether the jaw moves. Mastery over the *l* renders comparatively easy the pronunciation of the other tongue consonants *d, t, n, r, g(hard), k* and *th* to be practised also later on, see page 53. Let there be no cessation of sound between the notes. The sign  $\wedge$  indicates a frank and fearless start *in the centre of the pitch.*

*(Carefully prepare and test the breath control before singing and during the pauses)*

VOICE

Lah lah lah lah lah, (ah) Lah lah lah lah

*For variants of this exercise see page 53.*

PIANO  
(♩ = 60)

lah, (ah) Lah lah lah lah lah, (ah) Lah lah

\* *Either this note, or a turn, or a trill, must be sung without taking a fresh breath.*