

Shakespeare
The Art of Singing
Part 3

CONTENTS

	PAGE
Embellishments —	
The Appoggiatura	2
Acciaccatura and Mordent	5
Gruppetto or Turn	5
Trill	6
Exercises on the Embellishments	7
Exercises on the Trill	9
Messa di Voce	13
Advanced Technique	14
Exercises for the further Development of Agility	15
Hints on Phrasing	39

THE ART OF SINGING.


EMBELLISHMENTS.


At the present time vocal embellishments, with the exception of the trill, are nearly always written out in full; but in old music they are indicated by certain signs, which often present difficulty to the beginner and of which it is on that account desirable to give a short description.

THE APPOGGIATURA.


The *Appoggiatura* offers special difficulty, because its value is often undefined and has to be left to the taste and feeling of the singer. Certain accented notes in a melody, forming as a rule with the bass the intervals of the eleventh, ninth, and seventh, have been termed appoggiature from their *leaning*, as it were, on the next note to which they almost invariably descend. Without preparation these discordant intervals were forbidden by the rules of strict harmony, but they were found in course of time so pleasing to the ear, that they were used by singers before composers dared to break the rules by writing them down, and hence they are, especially in recitatives, often omitted altogether from the printed score, though intended to be sung, as for instance—

Examples of the traditional addition of the appoggiatura in the recitative, "Guinse al fin il momento" from Mozart's Opera, "Le Nozze di Figaro."

As sung. 

As written. 

Giun-se al fin il momento che go-drò sen-za af-fan-no in brac-cio all'i-dol mi-o.



Ti-mi-de cu-re, u - sci-te dal mio petto, a tur-bar non ve-ni-te il mio di - let-to!



Oh co-me par che all'a-mor-o-so fo-co l'a-me-ni-tà del lo-co, la ter-ra e il ciel ri-



spon-da, co-me la not-te i fur-ti miei se-con-da!

THE ART OF SINGING.

In the arias, however, the composers frequently adopted the practice of writing them as small notes in front of those to which they usually descend; but unhappily they followed no invariable rule, sometimes writing the note and sometimes omitting it, to the great confusion of students.

When sung, the appoggiatura always takes half the value of the succeeding note; thus:—

As written. 

Should be sung. 

Ex. in Gluck of the appoggiatura ascending. 

Sung. 

Last two notes to be sung thus—

Ex. in Handel of the appoggiatura descending a fourth. 

Sung. 

Except in the case of a dotted note, when the appoggiatura takes two-thirds of the value of the succeeding note (on the authority of C. Ph. E. Bach and Leopold Mozart); thus:—

As written. 

Should be sung. 

When, however, the dotted note is lengthened by being tied, the appoggiatura takes the full value of the dotted note and descends on to the tied note (on the same authority); thus:—

As written. 


Should be sung. 

Examples of appoggiature as sung in the Aria "Deh vieni non tardar" from "Le Nozze di Figaro."

As written. 


As sung. 

Deh vie-ni, non tar-dar, o gio-ja bel-la vie nio-ve a-mò-re

Often sung. 

per go-der t'ap-pel-la, fin-chè non splen-di in ciel no-tur-nà fa-ce

THE ART OF SINGING.

as sung. 

fin - ch'è l'a-ria e ancor bruna, e il mon - do ta - ce Qui



mor-mo ra il ru - scel, qui scher-za l'au-ra che col dol-ce su - sur-roil cor ri -

stau-ra qui ri - do - no i fio - ret - tie l'er - ba è fre - sca,



ai pia-ce-ri d'a - mor qui tut to a - de - sca Vie - ni, ben mi o, tra



que-ste pian-te a - sco - se vie - ni vie - ni ti vo' la fron - te in - co - ro -



nar _____ di ro - - se ti vo' la fron - te in - co - ro -

(Traditional variation.)



rit.

nar, _____ in - co - ro nar _____ di ro - - se