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Adopted by the Paris National Conservatory of Music.

Suggestions.

Throughout the entire course of her studies, and even after they are finished, the pupil will do well to begin her daily practice with sustained tones, followed by some exercises in graduated volocity.

We deem it useful to recall to mind which are

The faults to be corrected.

1. A respiration which is uneven, or superficial, or noisy, or short. Respiration, being the foundation of vocal art, cannot be too carefully and conscientiously attended to, as has been explained in the 1st Series of this work. It should become inaudible and invisible. This is the secret of the singer.
2. Attacking the tone downwards, or with an aspirate.
3. Uncertainty of intonation.
4. Defective quality or tremulousness of tone.
5. A vocalisation which is uneven, hard, either jerky through aspirates, or tame and vacillating through lack of accentuation, such as is called in Italian ("savonade.")

The qualities to be acquired.

1. A respiration which is slow or rapid, according as is required by the phrases, through the nose, or through the nose and mouth simultaneously. Without a profound study of respiration we can never become complete masters of our voice and our singing. It is necessary, therefore, to give to the study of it quite special care and attention.
2. Free and pure attack of the note emitted.
3. Exactness of intonation.
4. Quiet steadiness and good quality of the voice.
5. A vocalisation which is even and well-proportioned to all the degrees of velocity; as if we were concerned with the mechanism of the fingers on the keyboard of a pianoforte.

It is assumed as a matter of course that the pupil has worked out the exercises of the 1st Series of "An Hour of Study" before commencing the present one, so as to have been in this way prepared for the difficulties which the latter contains.

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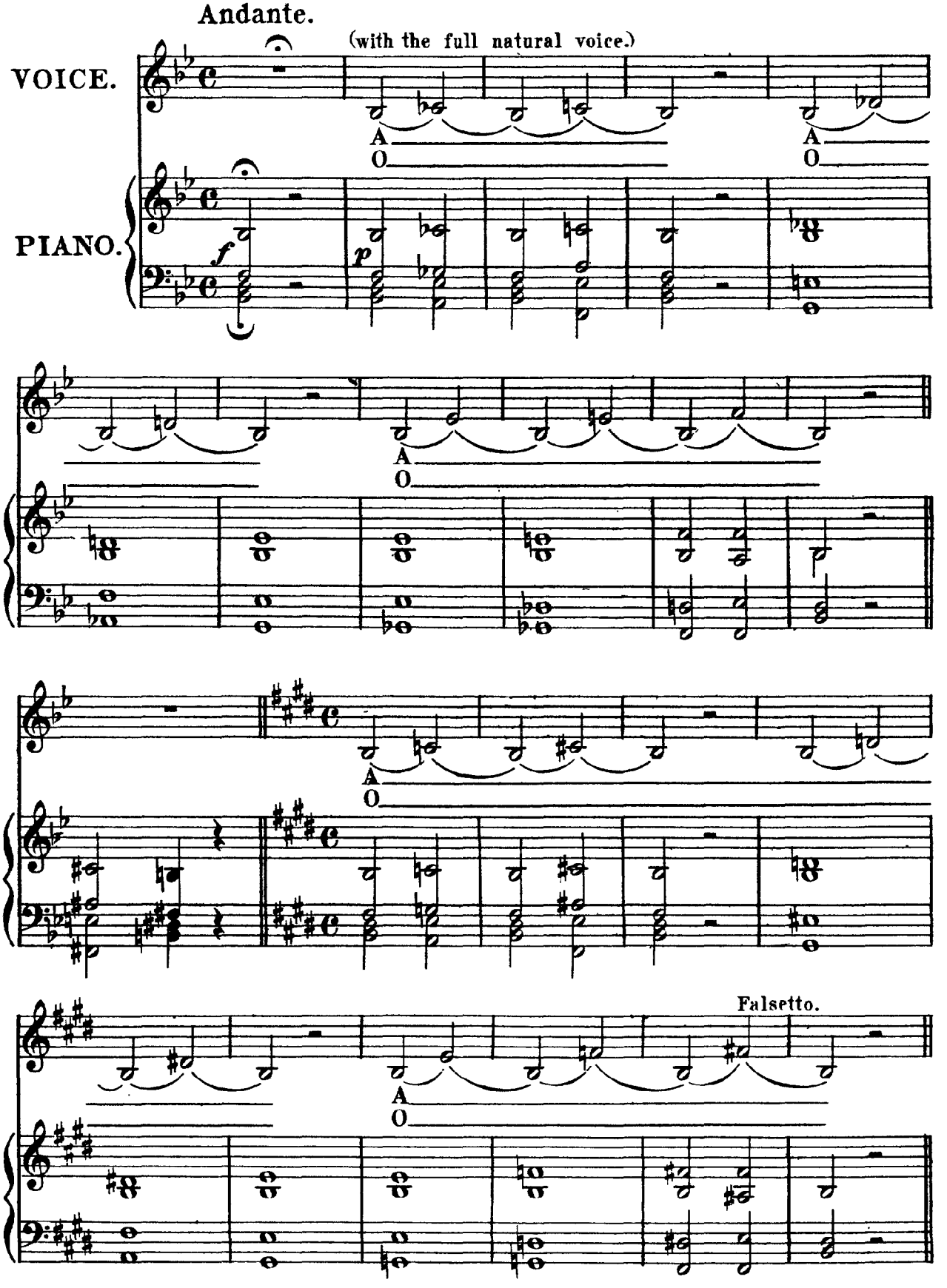
EXERCISES.



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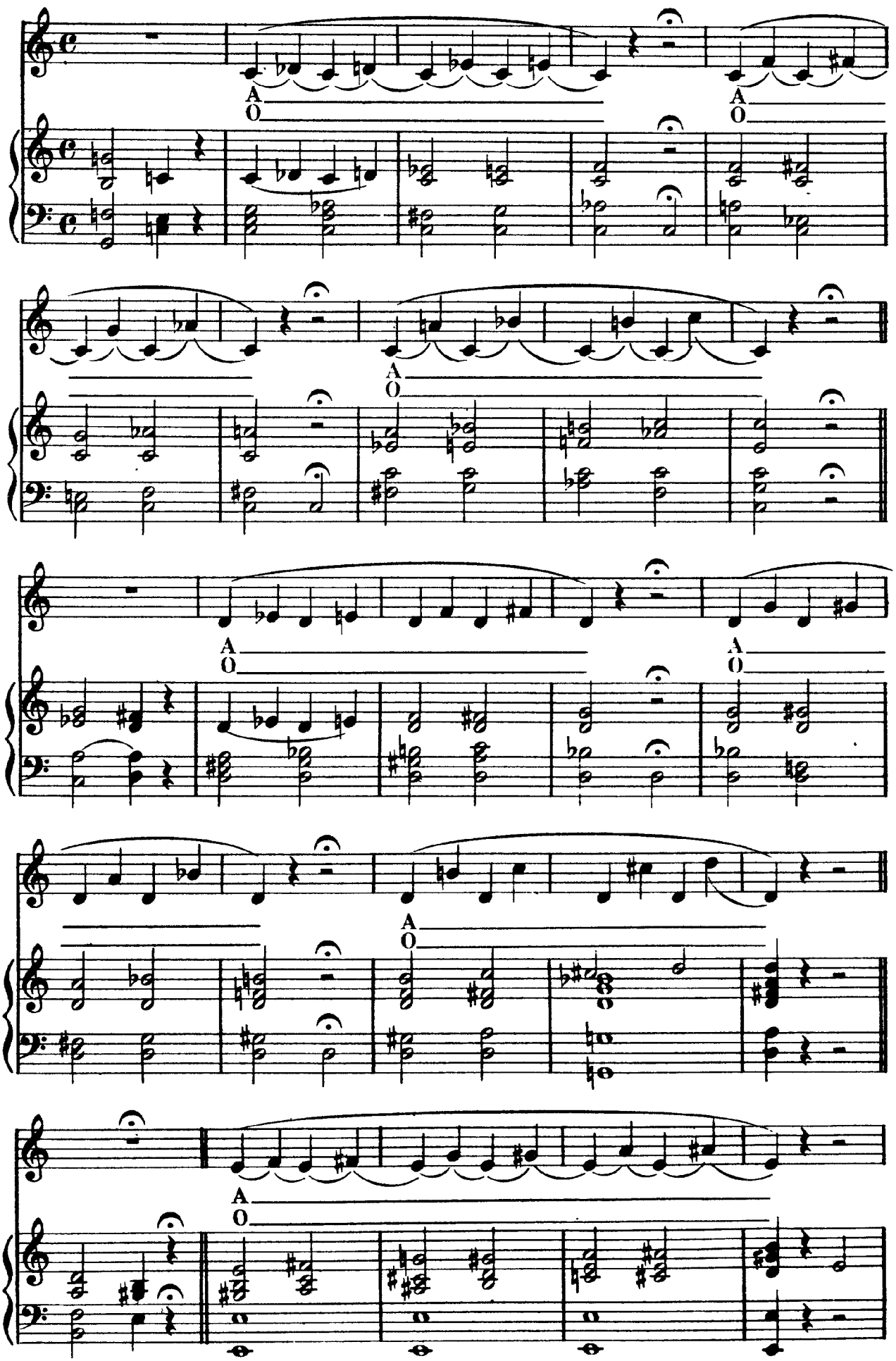

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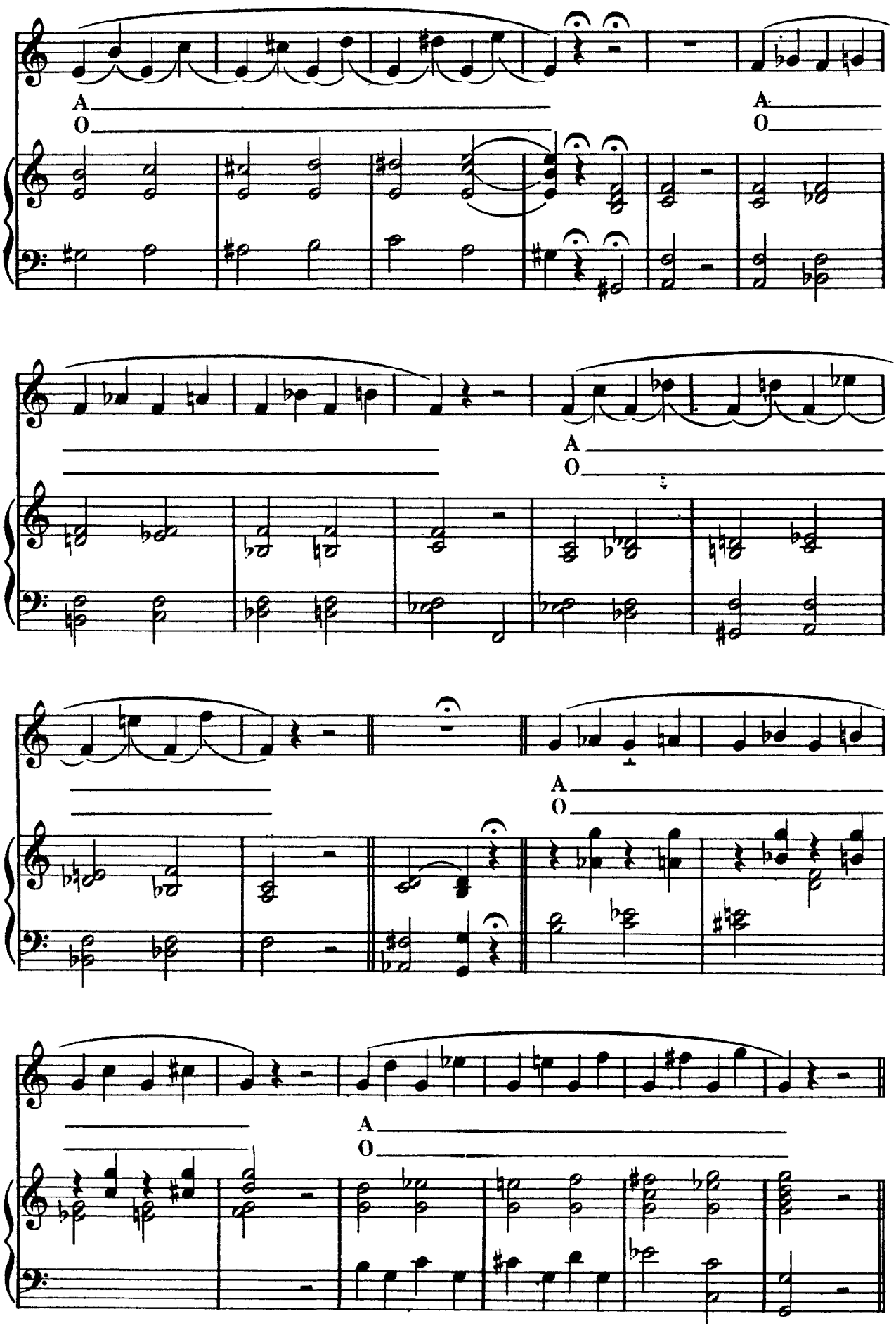

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