250519

RM

VOICE-TRAINING EXERCISES

FOR

BARYTONE.

BY

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PREFACE.

In compliance with a general request, we have undertaken the task of writing six books of Voice Training Exercises on the principles advocated in "The Mechanism of the Human Voice,"[1] and in "Voice, Song, and Speech."[2]

Each book contains those exercises only which are required for one particular class of voice. This plan has been adopted—1st, Because it facilitates the distinct treatment of the various voices necessitated by differences in their respective mechanisms. 2nd, Because the studies can be consecutive, instead of being intermixed with others not suited for the singer's voice, thereby materially reducing the price of the work.

Exercises on Intervals, with which Vocal Tutors generally commence, although valuable for teaching to read Music, have little or nothing to do with Voice Training proper, and are therefore omitted.

The table of contents will show the lines upon which these Exercises are written. No mention is made of theory; and students are referred for all explanatory matter to the two works mentioned above.

In order to remove unnecessary obstacles from the singer's path, everything has been written out at full length, thus saving the trouble of key transposition.

Great pains have been taken to make the Exercises not only useful, but also melodious and attractive. We trust that our labours may meet with the approval of our professional brethren and of the general public.

EMIL BEHNKE,
12, Avonmore Road, West Kensington, W.

CHARLES W. PEARCE,
14, Matheson Road, West Kensington, W.

June, 1884.

[1] "The Mechanism of the Human Voice," by Emil Behnke. (John Curwen & Sons, 8, Warwick Lane, E.C.) 4th Edition, price 1s. 6d.

[2] "Voice, Song, and Speech." A Practical Guide for Singers and Speakers. By Lennox Browne, F.R.C.S., Edin.; and Emil Behnke, Lecturer on Vocal Physiology and Teacher of Voice Production. (Sampson Low & Co., 138, Fleet Street, E.C.) 3rd Edition, price 15s.

HINTS ON THE PROPER USE

OF

"VOICE-TRAINING EXERCISES."

IN the Preface to our books of Voice-Training Exercises, we refer our readers for all matters of theory to the "*Mechanism of the Human Voice*," by Emil Behnke, and "*Voice, Song, and Speech*," by Lennox Browne, F.R.C.S., and Emil Behnke.

One or two of the exercises, however, being on a new plan, students may, at first, not understand their use. We therefore think it advisable to offer a few explanatory hints, which we hope will be sufficient to show the practical results to be obtained.

It is admitted by all authorities, without exception, that the production of good vocal tone necessitates :—1st, a supple open throat; 2nd, bringing the tone well forward in the mouth. It is precisely in these two fundamental requirements that singers frequently encounter the greatest difficulty. The throat stiffens—the root of the tongue does likewise; the throat narrows, the tone is shut in, and all its beauty is destroyed.

The Exercises on "Resonance" are specially designed to overcome these difficulties; and, curious as they may appear to those to whom they are new, they will be found most useful, and will save much time and trouble.

The first part of these Exercises consists in singing repeatedly and rapidly the syllable *koo*. Let the student try this before a mirror, and he will see that the larynx moves quickly up and down in the throat, and that the root of the tongue describes similar movements. A stiff attitude is hereby prevented, and the throat assumes a natural and open position.

The second part of the Resonance Exercises consists in singing either sustained tones, or legato phrases, on the vowels *oo*, *oh*, *ah*. The student sings *oo*, which is the most forward vowel, and then lets that vowel gradually and imperceptibly change into *oh*, taking care to keep the *oh* where he previously had the *oo*; that is to say, perfectly in front of the mouth. He then, in the same gradual and imperceptible manner, changes the *oh* into *ah*, again taking care to keep the *ah* where he previously had the *oh*—that is to say, perfectly in front of the mouth.

The great practical usefulness of these exercises on

koo, koo, koo, koo, koo, *oo-oh-ah,*

is therefore evident, and upon giving them a fair trial they will be found to bring out the voice, and to favour the production of pure tone in a very surprising manner.

The Exercises on "Attack" are intended to assist in overcoming difficulties frequently encountered in the striking of tones. It must be here borne in mind that the glottis is open in breathing and closed in tone-production. While the glottis is open there can be no tone, and it is therefore obvious the closing of the glottis is the *sine quâ non* of voice production. Consequently it must be of the greatest benefit to the voice to strengthen the muscles upon which the movement depends. Let the student sing the exercises devised for this purpose *softly* and *staccato*, being most careful to take a slight inspiration before every tone, for the breathing in these exercises is of as much importance as the singing. We cannot shut a door unless we first open it, and the same is true with regard to the glottis. By taking an inspiration we open the glottis; by singing a tone we shut it; and by alternately repeating these acts we give an enormous amount of exercise to the opening and closing muscles of the glottis. Let the student further bear in mind that in taking the inspiration, as well as in striking the tones, he should entirely depend upon the action of the diaphragm; he will then soon acquire a true "shock of the glottis," the importance of which is acknowledged on every hand.

There is no necessity to say anything about the Exercises on Flexibility, on Sustained Tones, &c., &c.; but a word may not be out of place respecting the Transitional Exercises. These are intended to lead out of one Register into another. The vowels are given in the same order in which they occur in the vowel scale of nature, and will materially assist the student in changing Registers. The Exercises should be sung *softly* and *staccato*, and a slight inspiration should be taken before every tone. Let each individual vowel group be sung six times before attempting the succeeding one, and let the speed of the exercises be gradually increased. It will be found that, working upon this plan, any forcing of the Registers is absolutely impossible, and that an extension of the compass of the voice will become a matter of natural growth.

EMIL BEHNKE, 12, *Avonmore Road, West Kensington, W.*

CHARLES W. PEARCE, 14, *Matheson Road, West Kensington, W*

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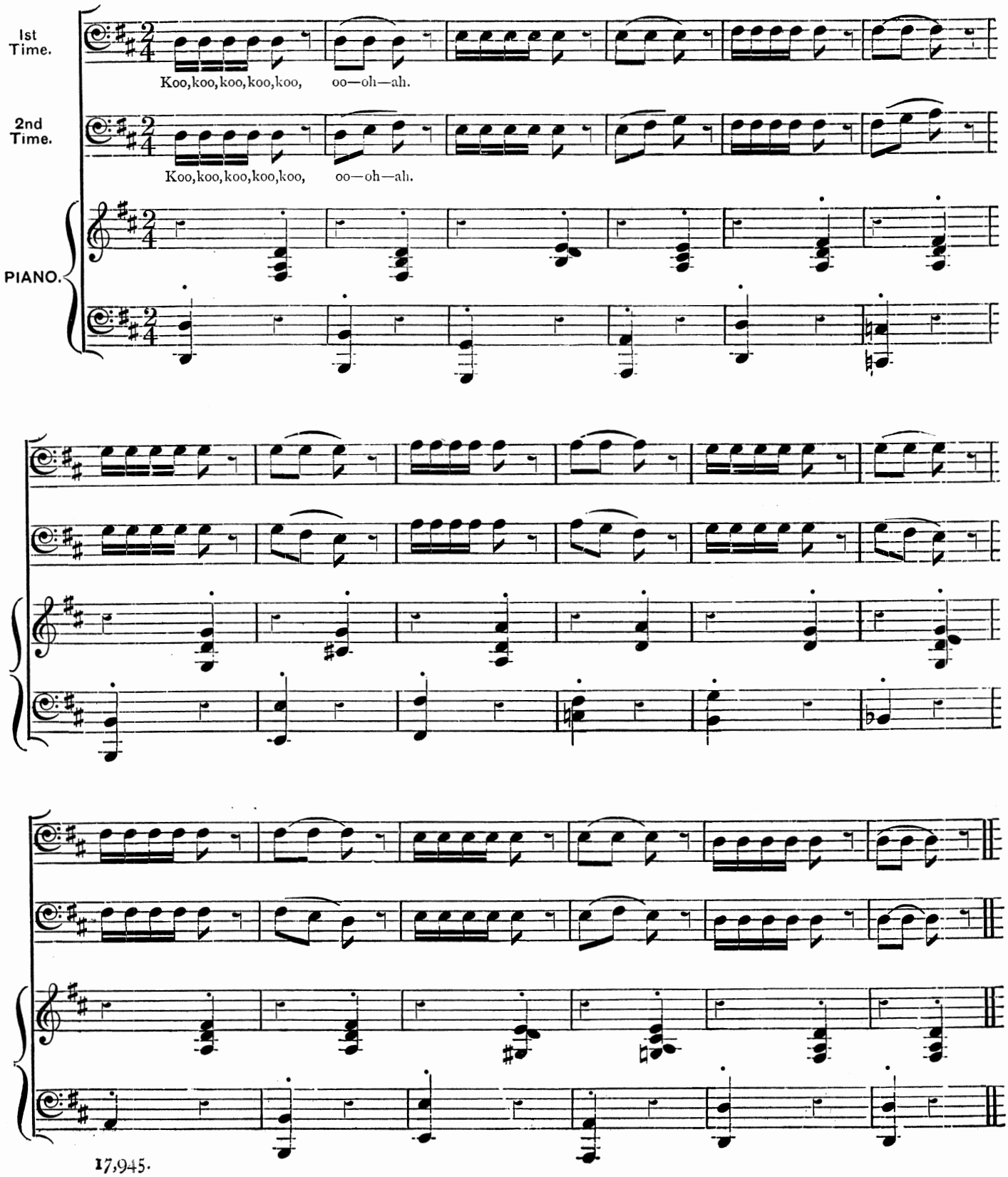
PART I.

No. 1. FIRST STEP—RESONANCE.



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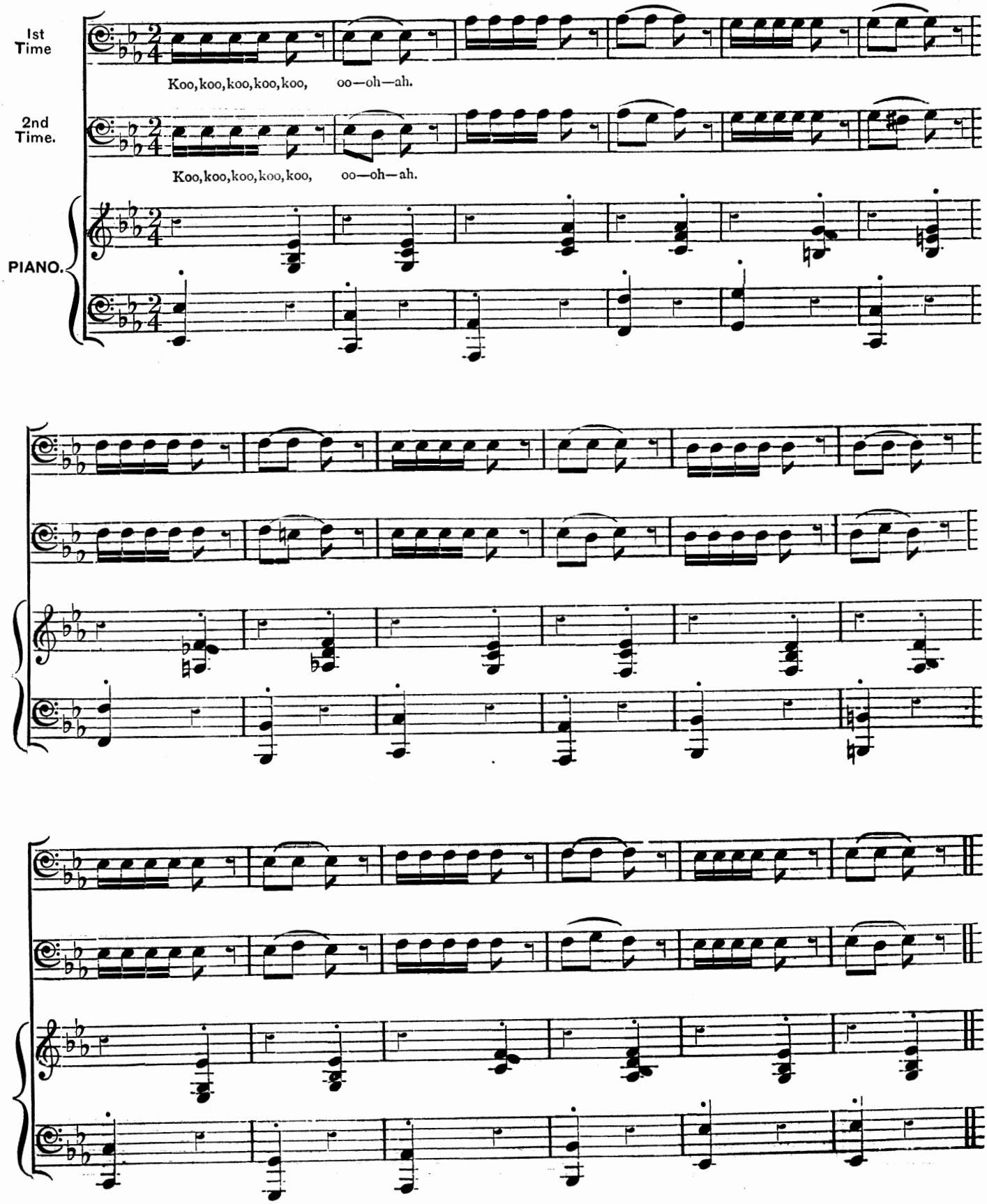
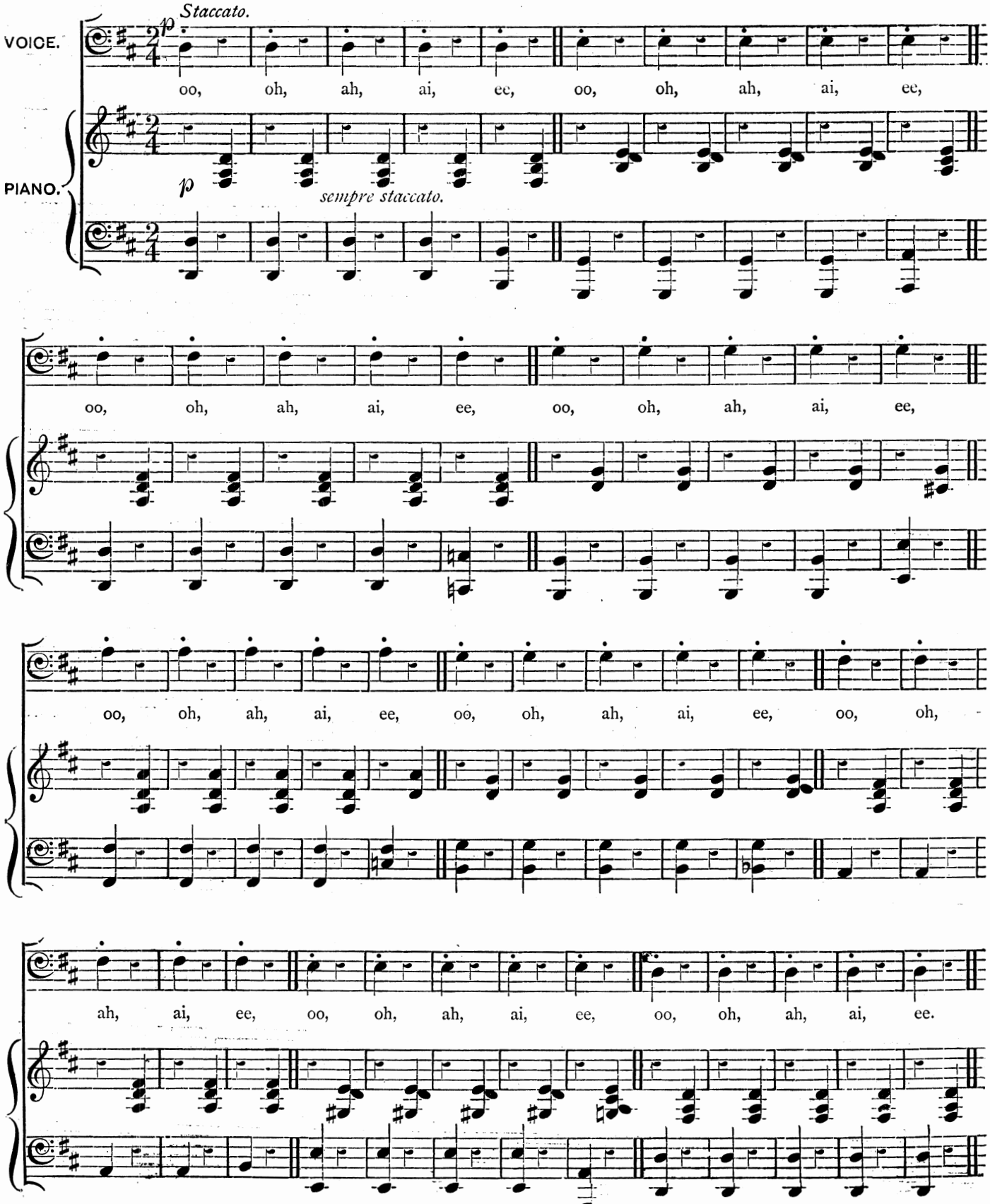

1st Time
Koo, koo, koo, koo, koo, oo—oh—ah.
2nd Time.
Koo, koo, koo, koo, koo, oo—oh—ah.
PIANO.

No. 3. SECOND STEP—ATTACK.



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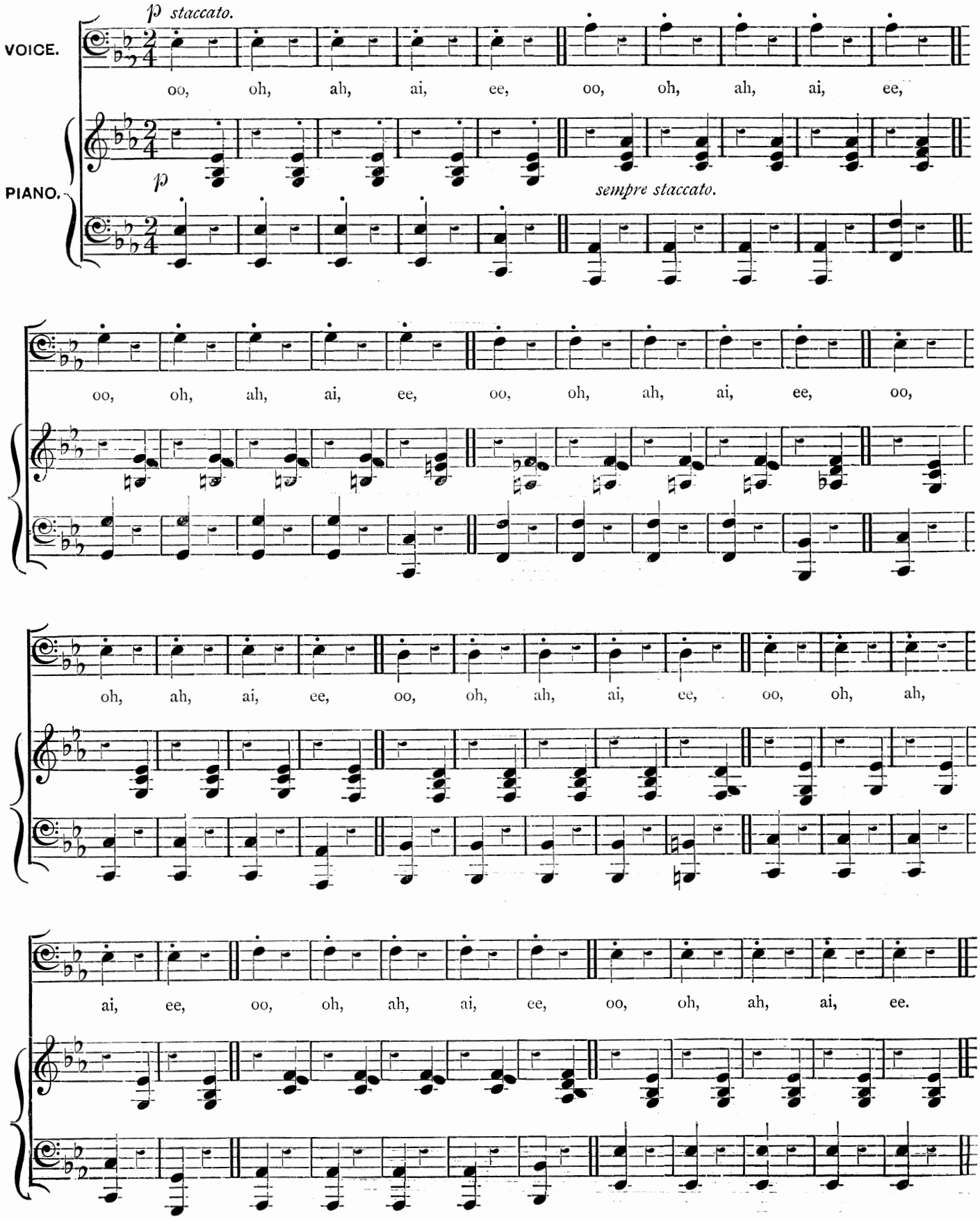
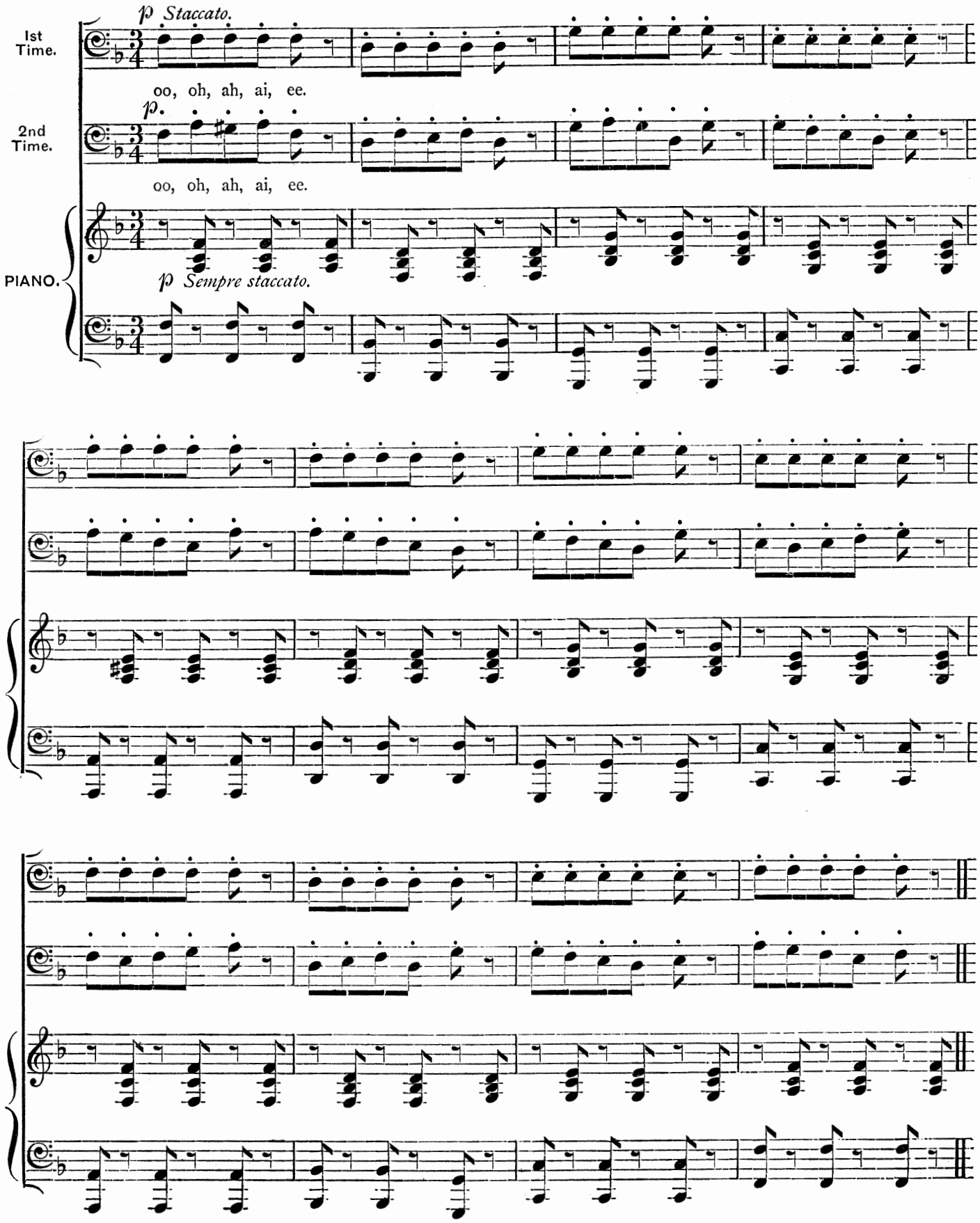
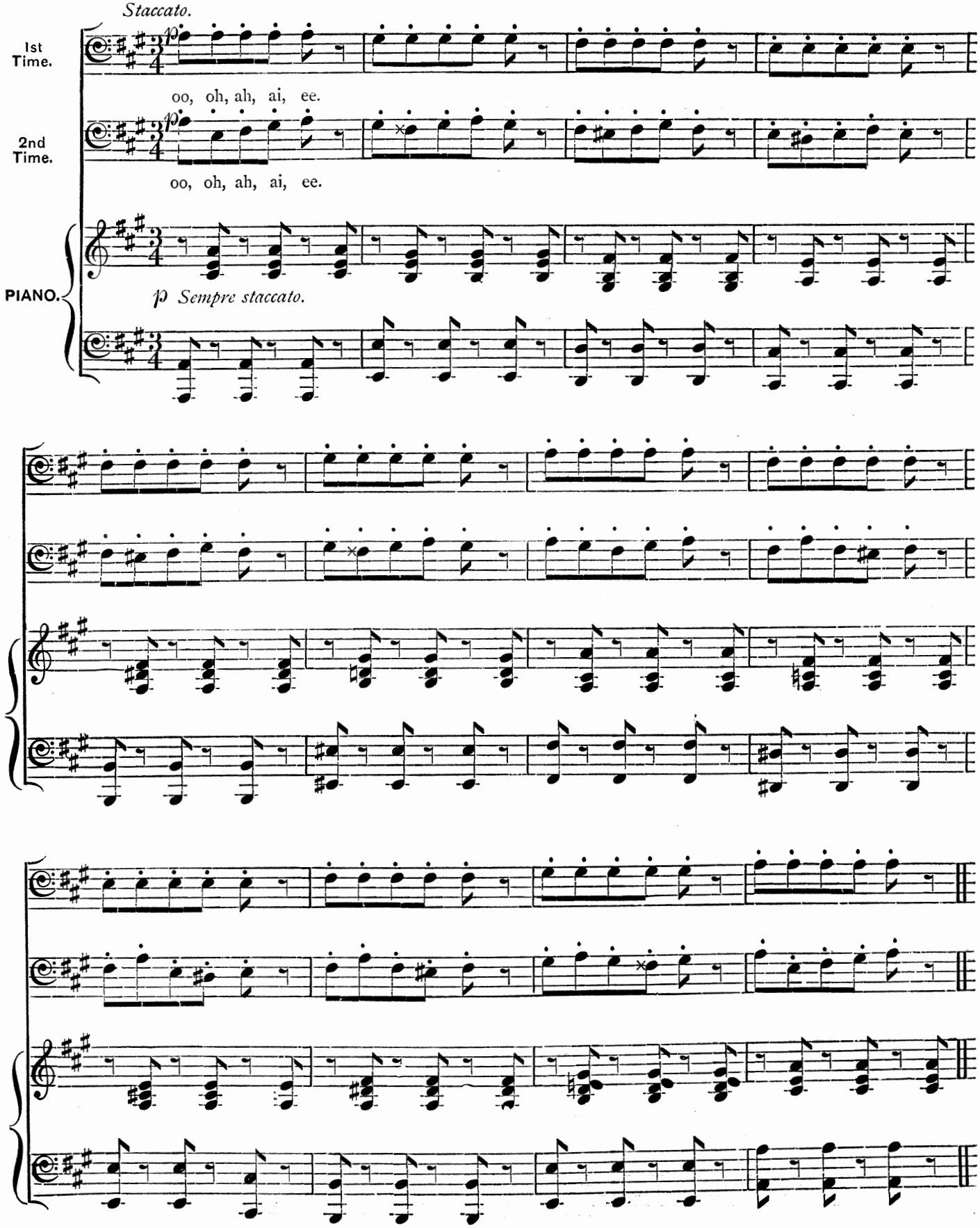

p staccato.
VOICE.
oo, oh, ah, ai, ee, oo, oh, ah, ai, ee,
PIANO.
p
sempre staccato.
oo, oh, ah, ai, ee, oo, oh, ah, ai, ee, oo,
oh, ah, ai, ee, oo, oh, ah, ai, ee, oo, oh, ah,
ai, ee, oo, oh, ah, ai, ee, oo, oh, ah, ai, ee.

No. 5.

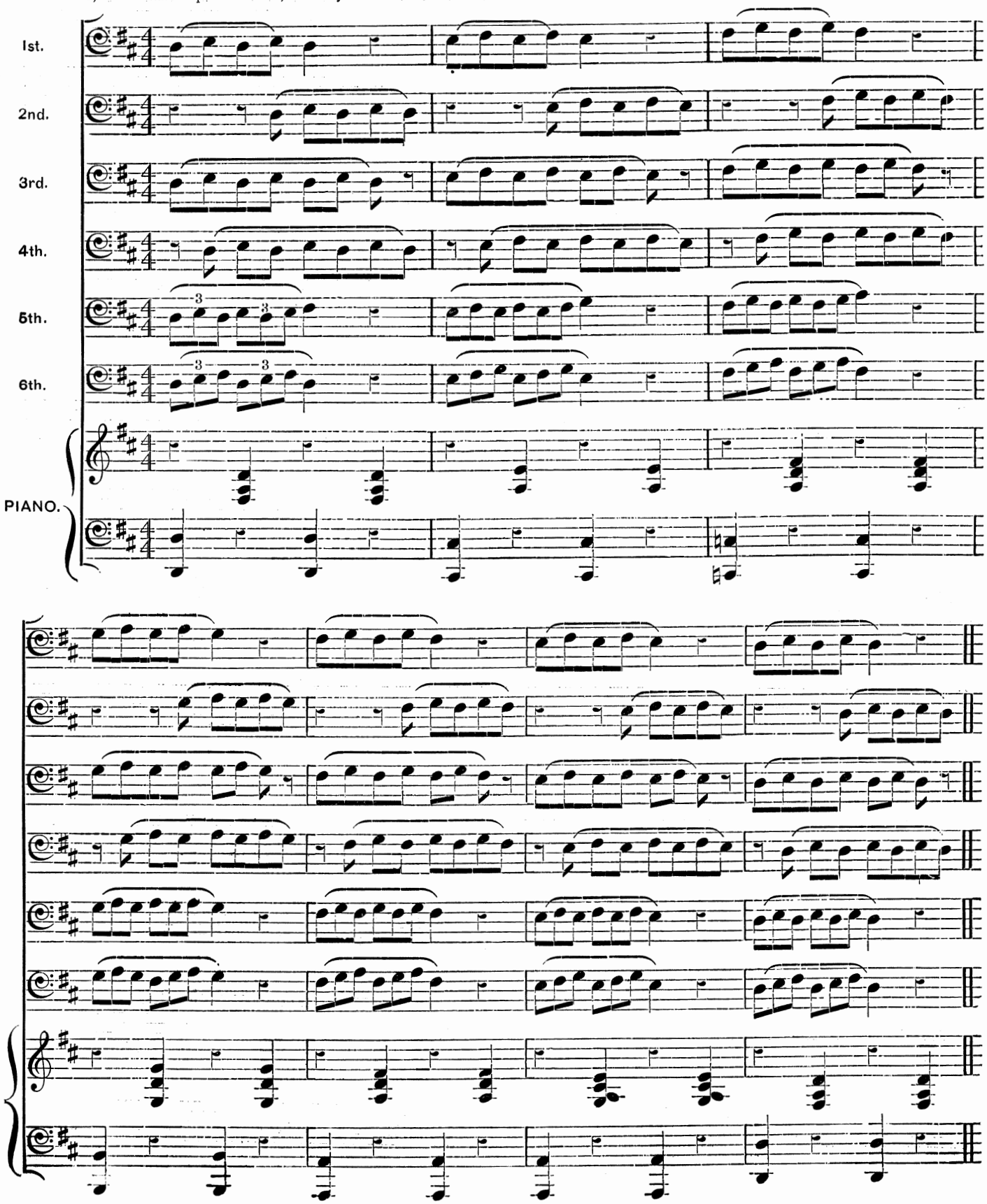

p Staccato.
1st Time.
oo, oh, ah, ai, ee.
p.
2nd Time.
oo, oh, ah, ai, ee.
PIANO.
p Sempre staccato.

No. 6.


Staccato.
1st Time.
oo, oh, ah, ai, ee.
2nd Time.
oo, oh, ah, ai, ee.
PIANO.
p Sempre staccato.

No. 7. THIRD STEP—FLEXIBILITY.

NOTE.—Where no special directions are given, the Exercises should be sung on any or all of the different vowels, at the discretion of the teacher, as also, for the sake of pronunciation, to the syllables *do, re, mi,* &c. ; or to such words as *Belisario,* &c.



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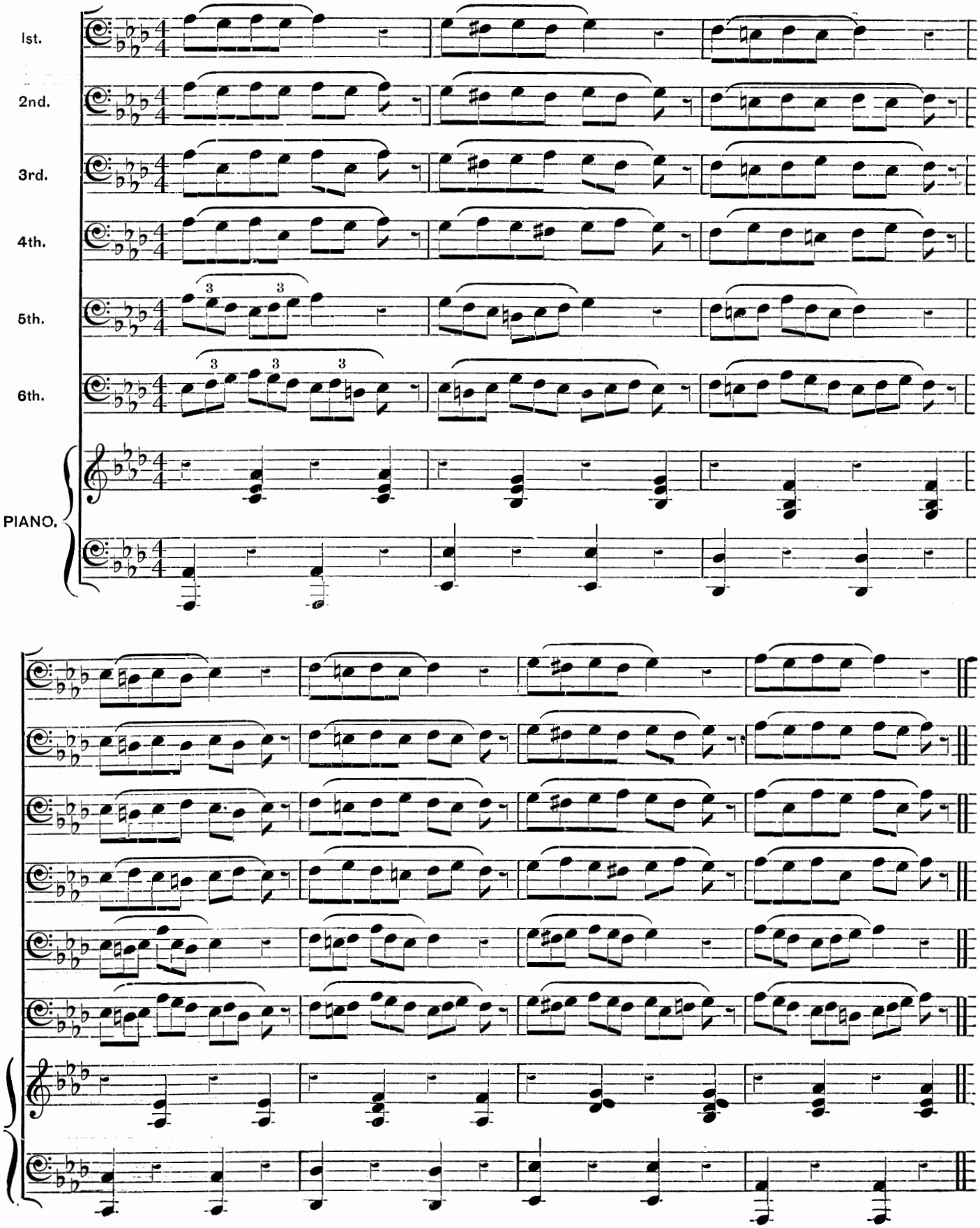
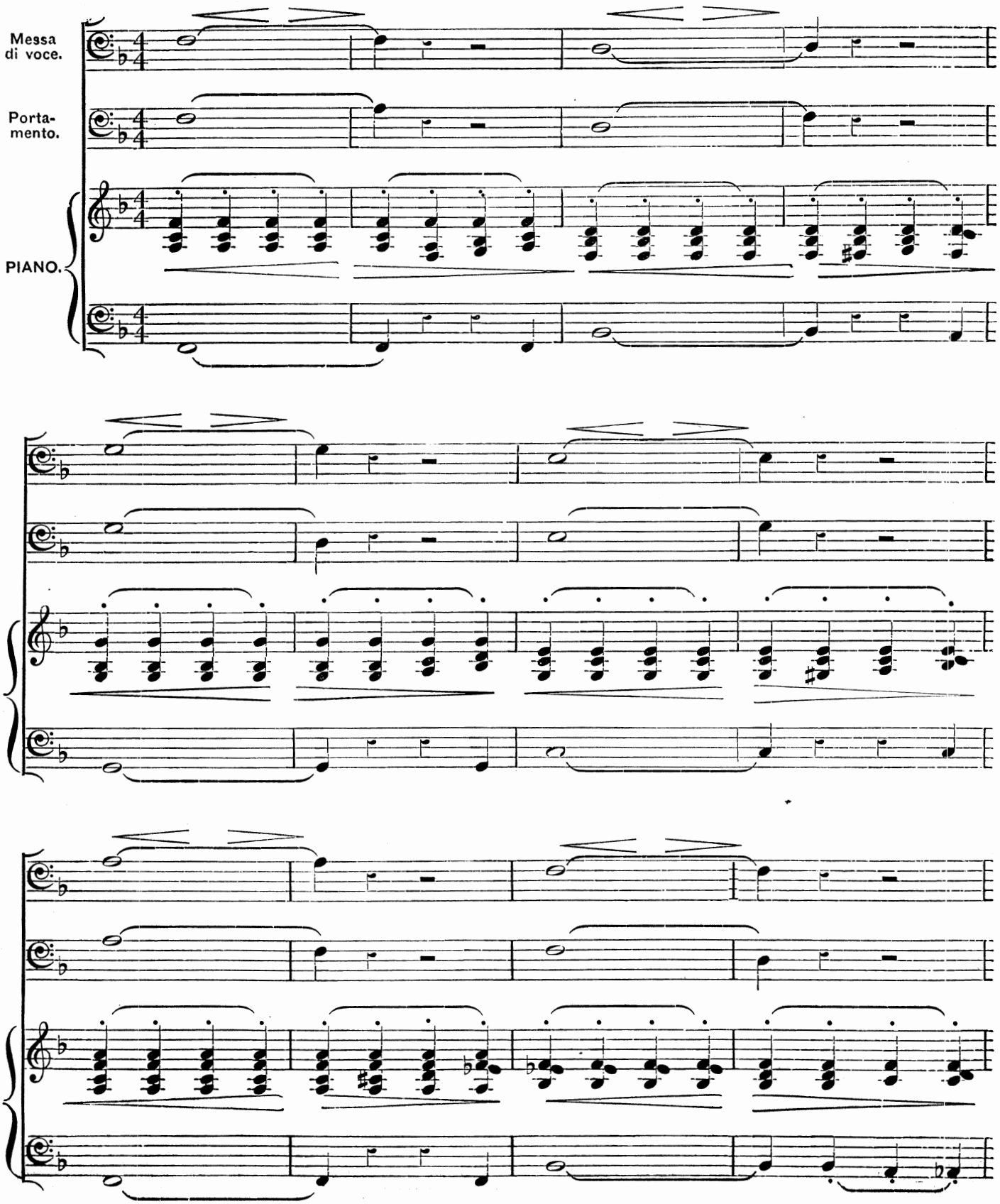
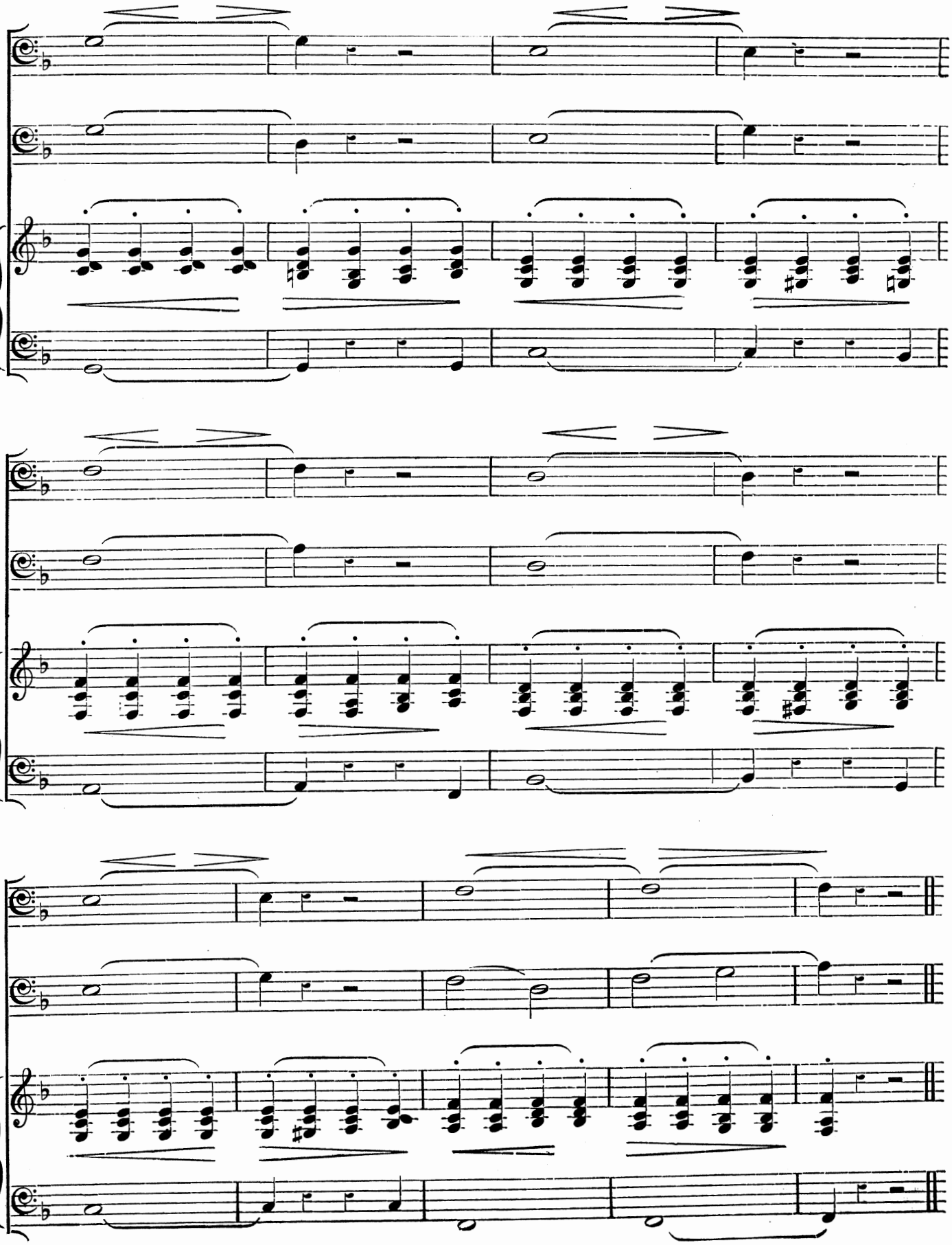


No. 9. FOURTH STEP—SUSTAINED TONES.





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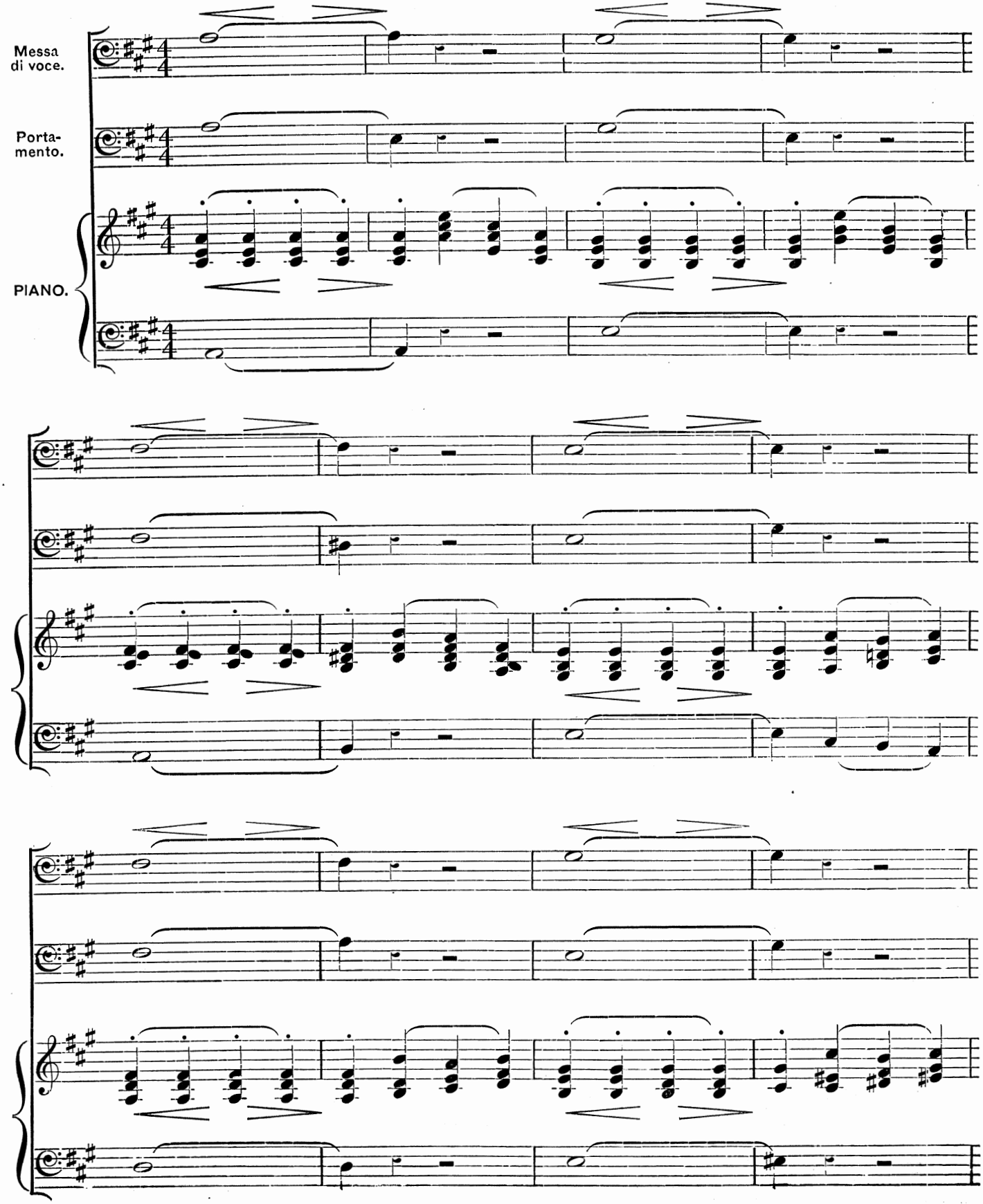
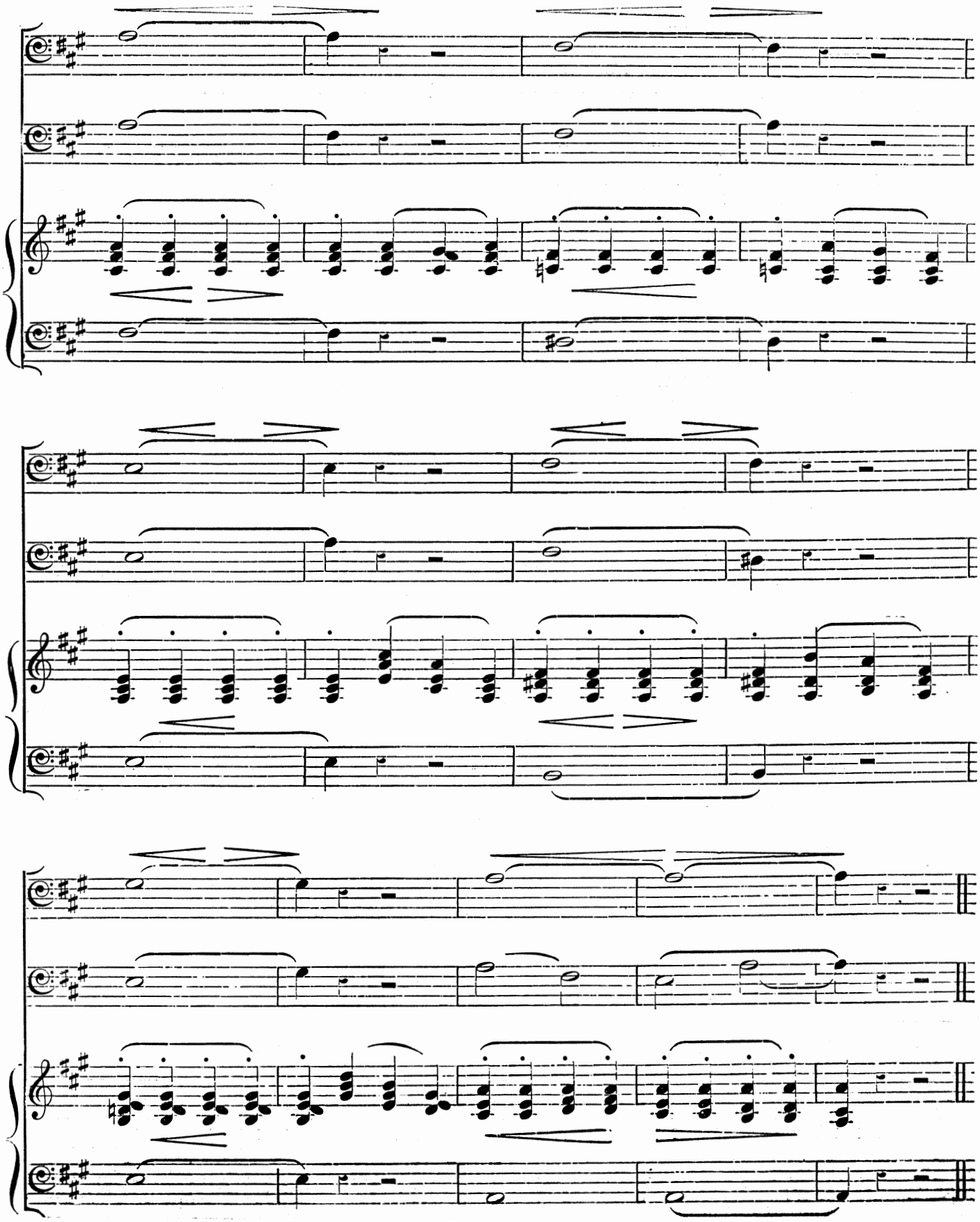
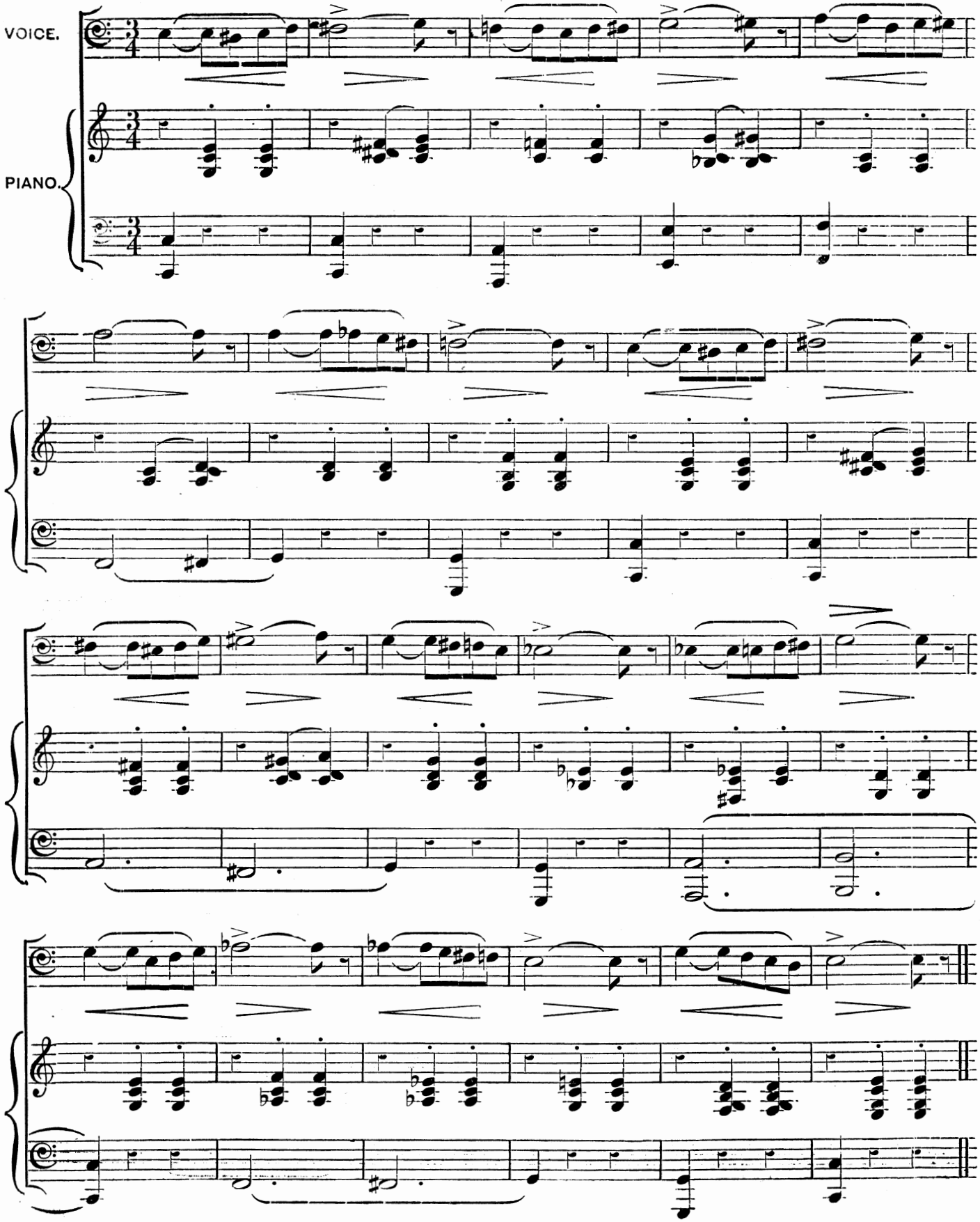


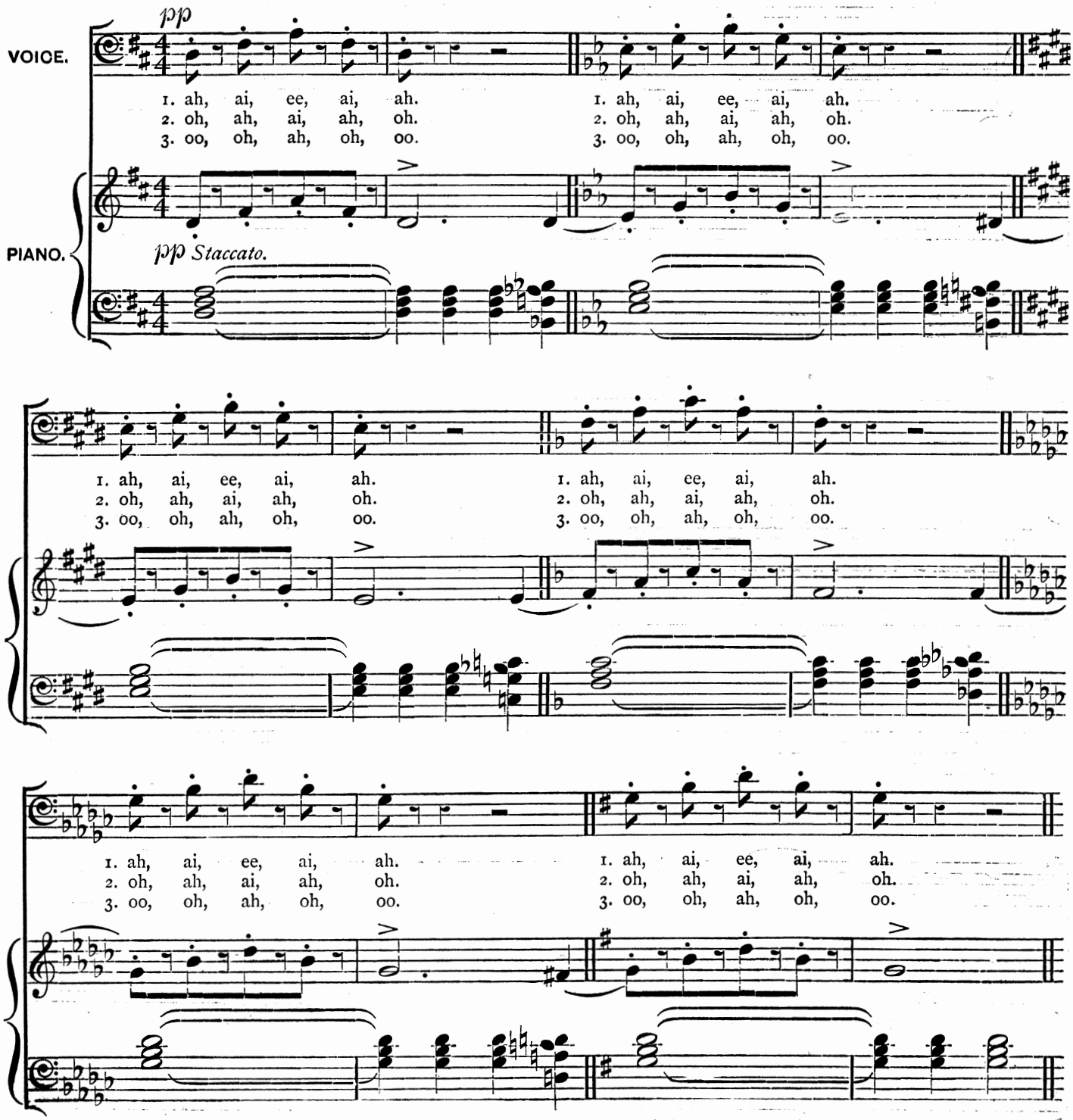


No. 11. FIFTH STEP—CHROMATIC PHRASES.

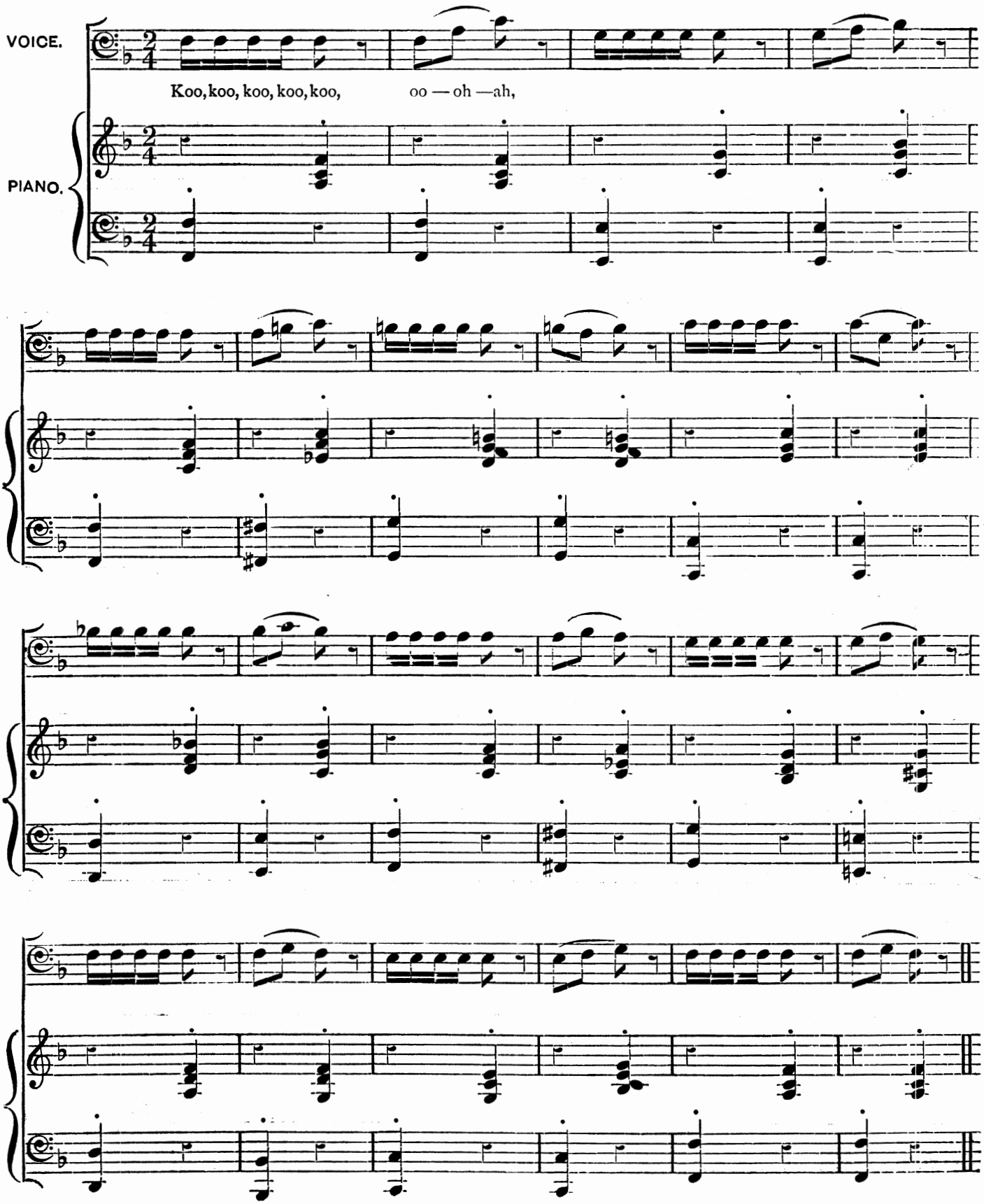


PART II.

No. 12. TRANSITIONAL EXERCISE.



No. 13. FIRST STEP—RESONANCE.



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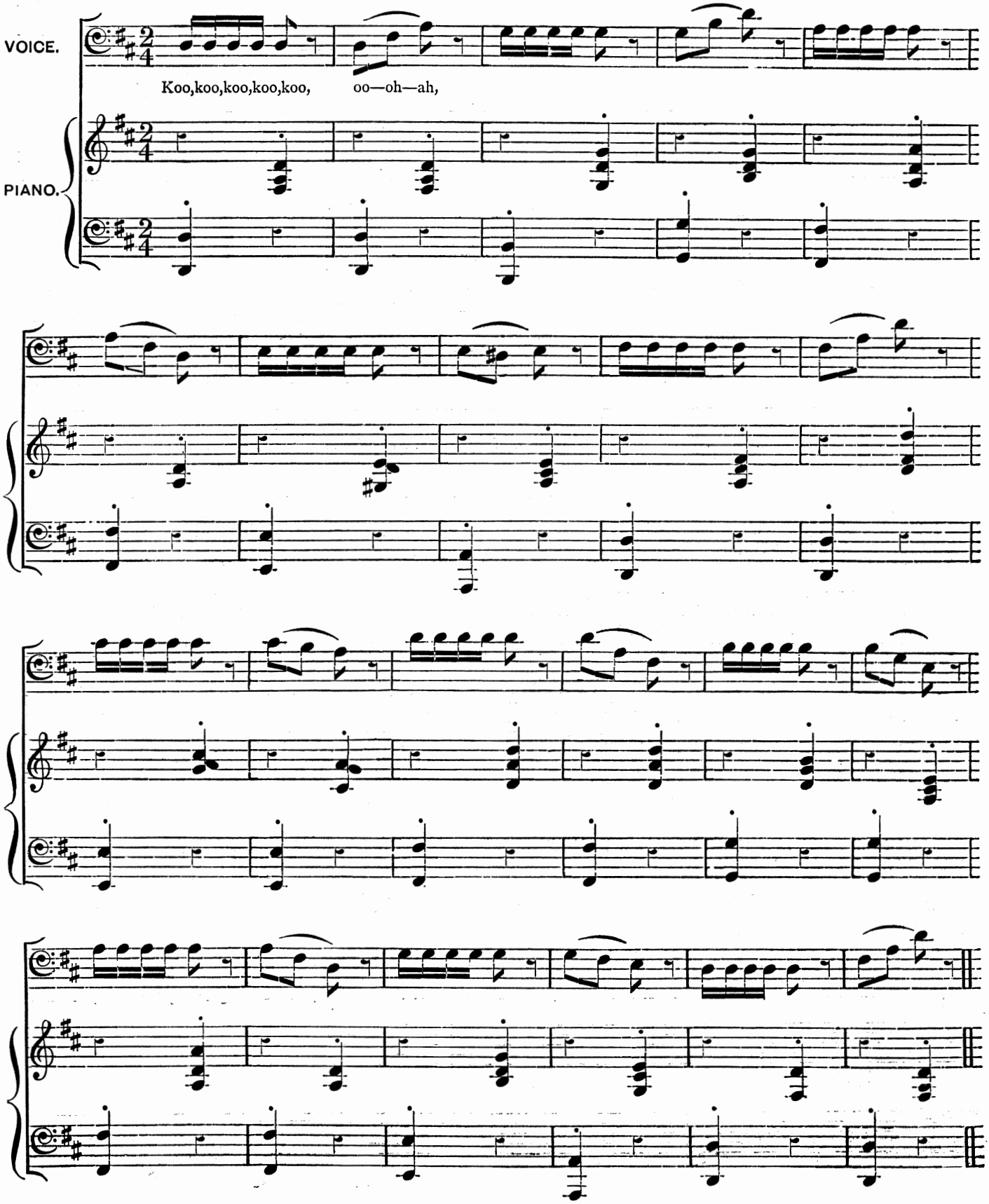
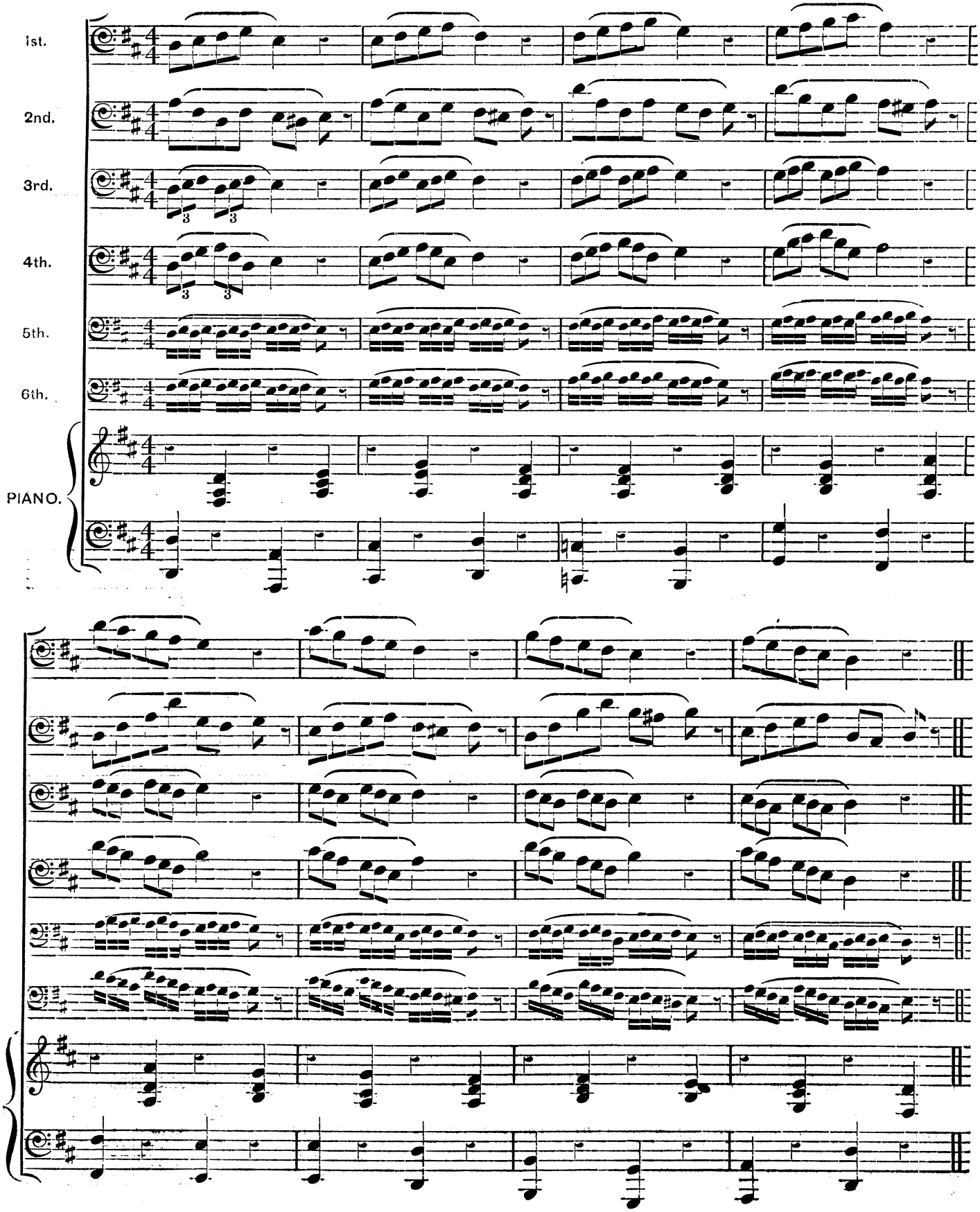


No. 15. SECOND STEP—FLEXIBILITY.



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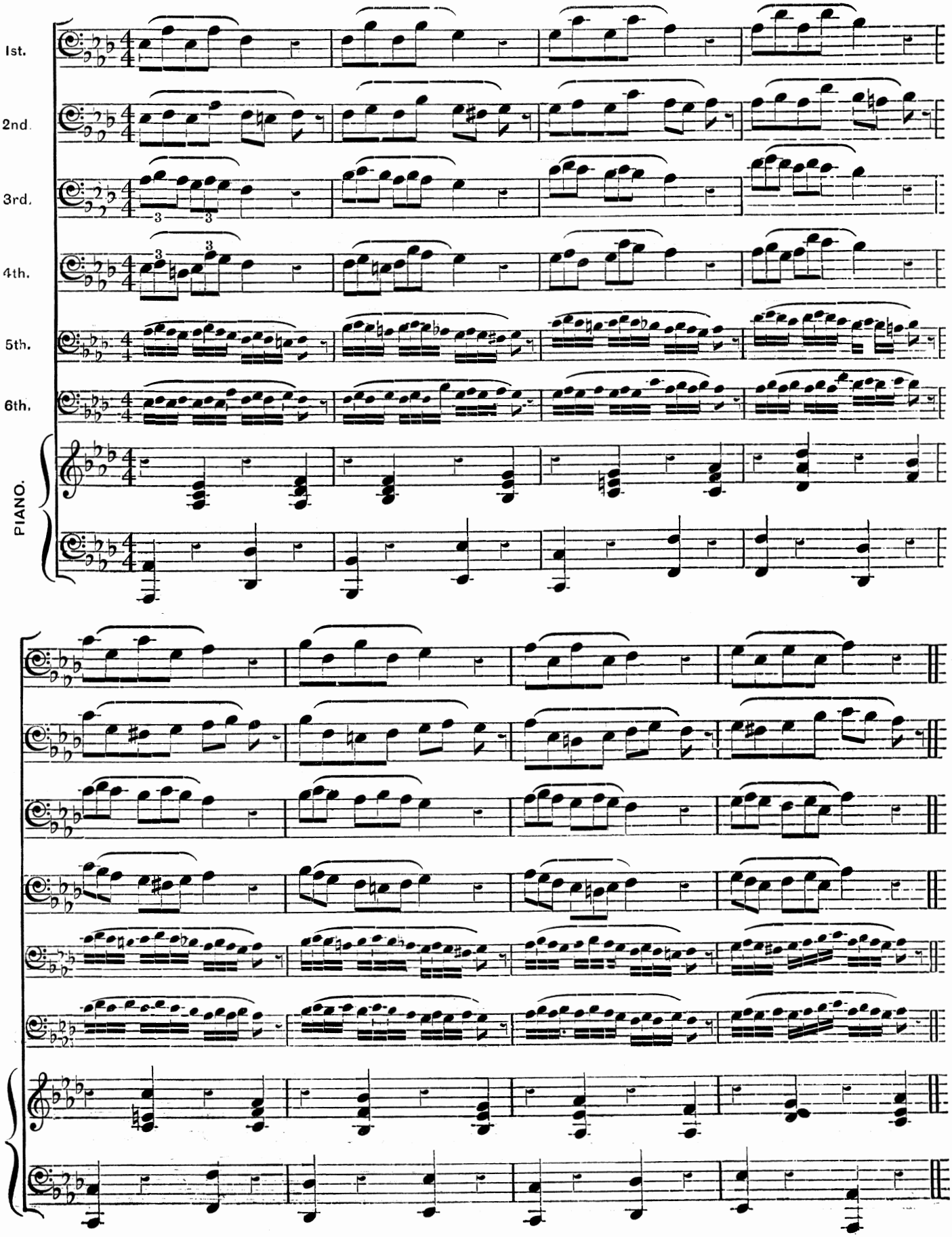
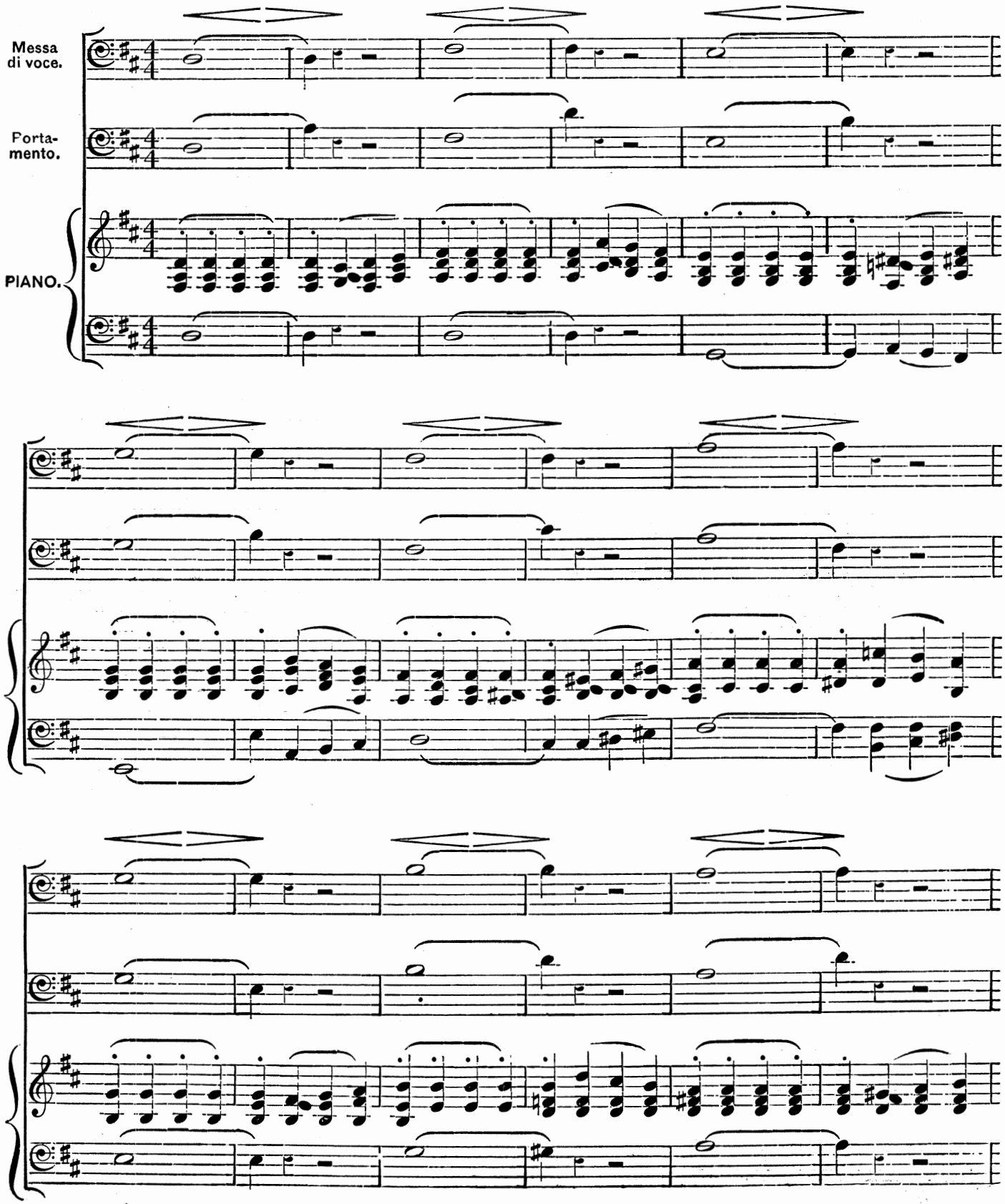
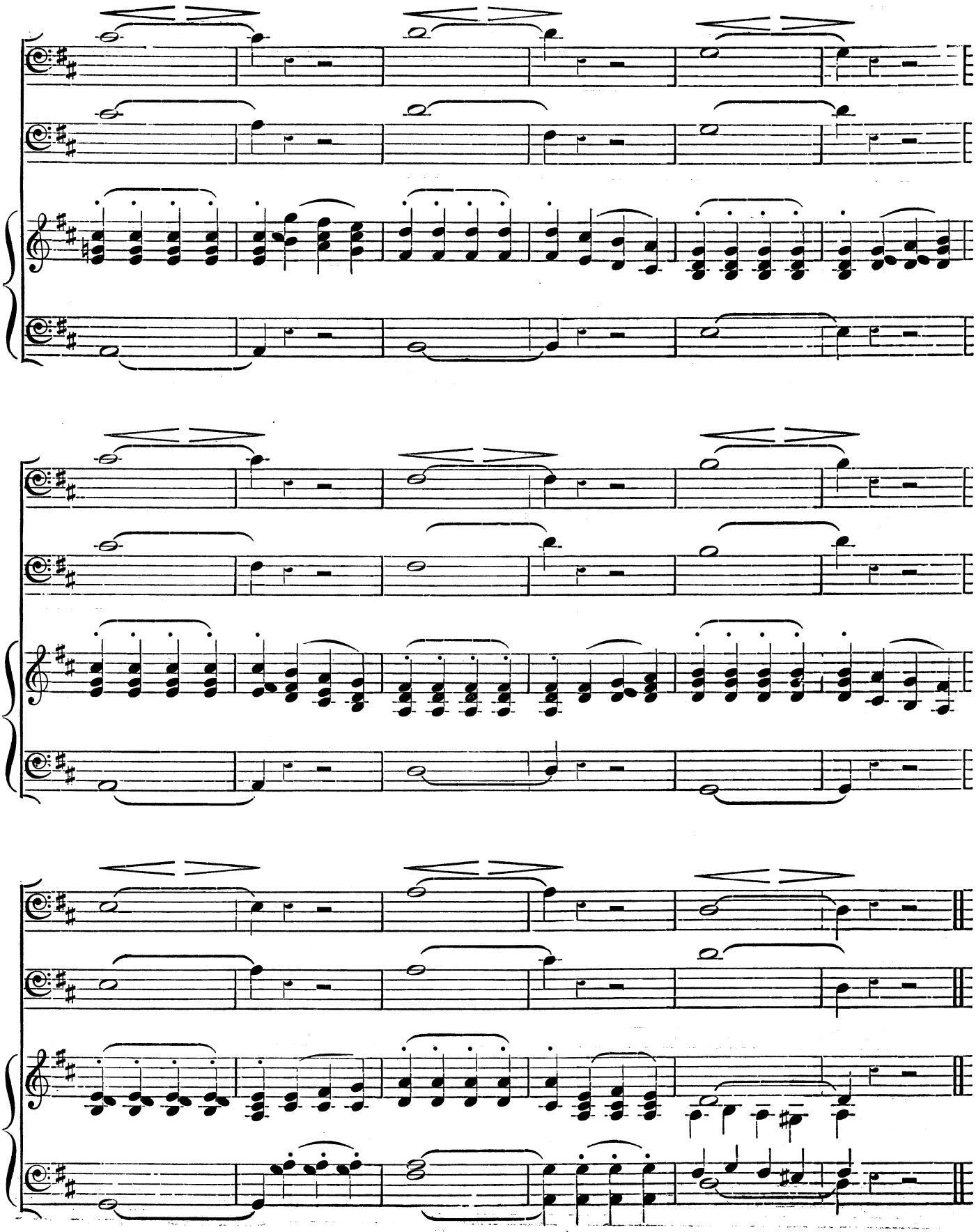


No. 17. THIRD STEP—SUSTAINED TONES.





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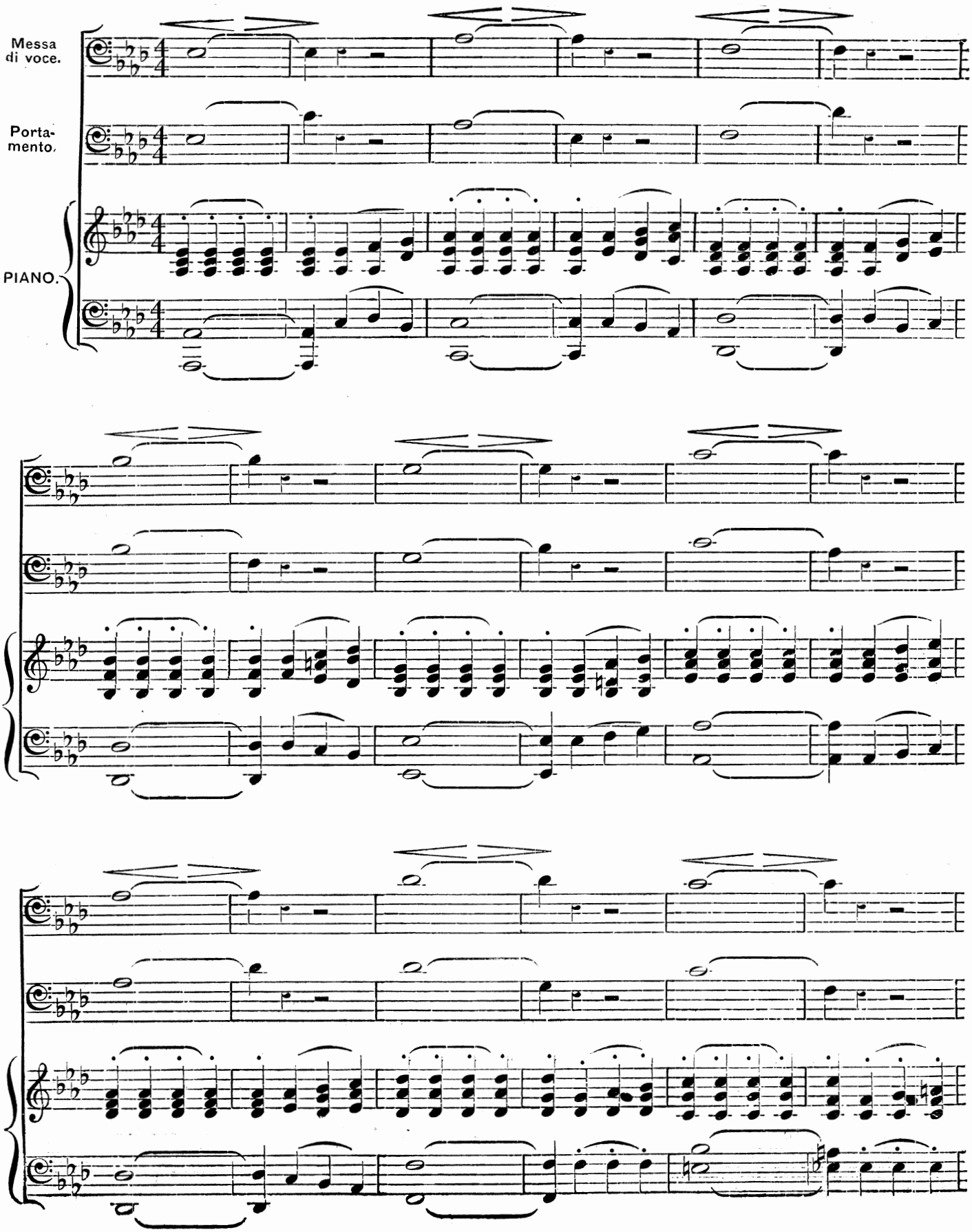
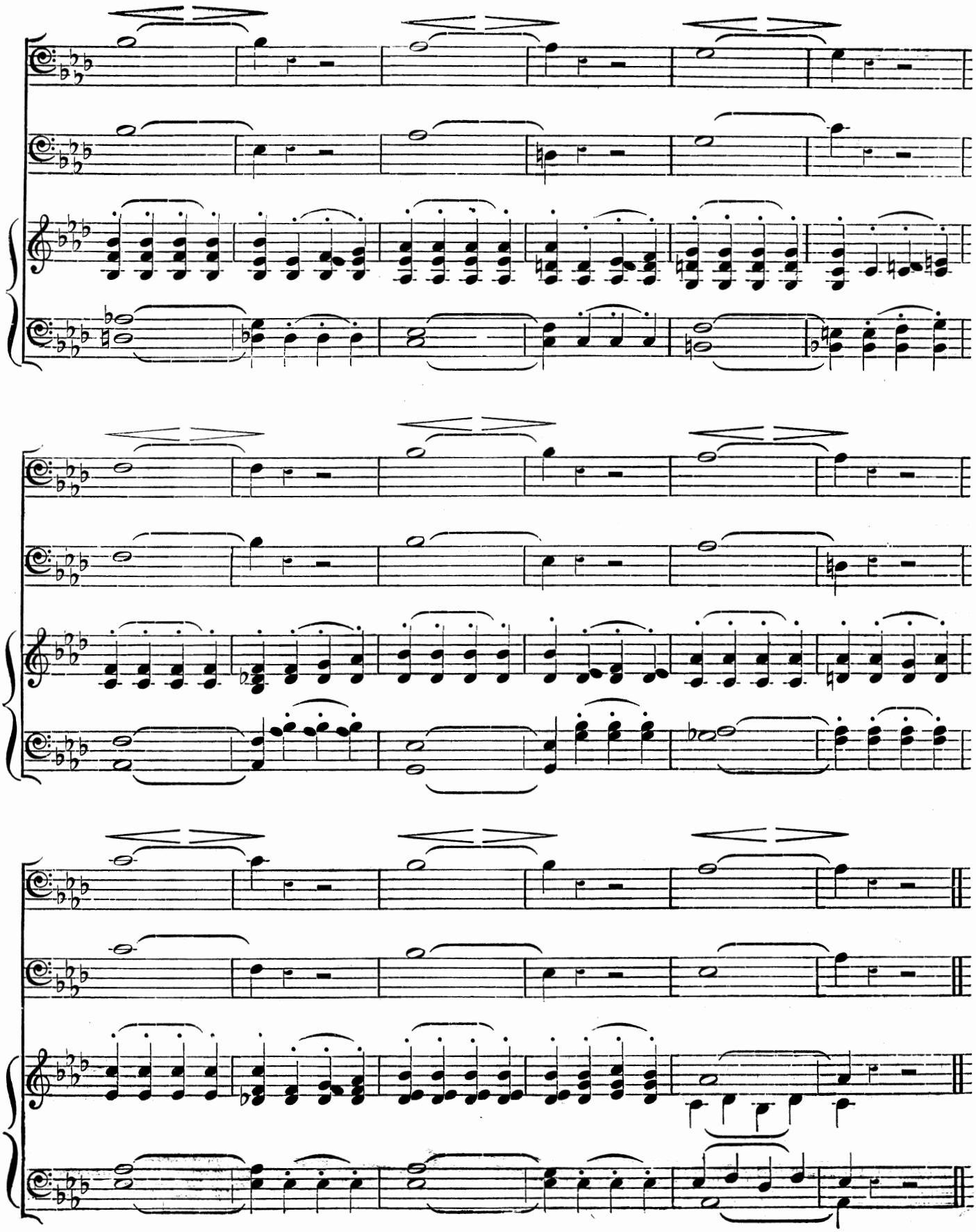
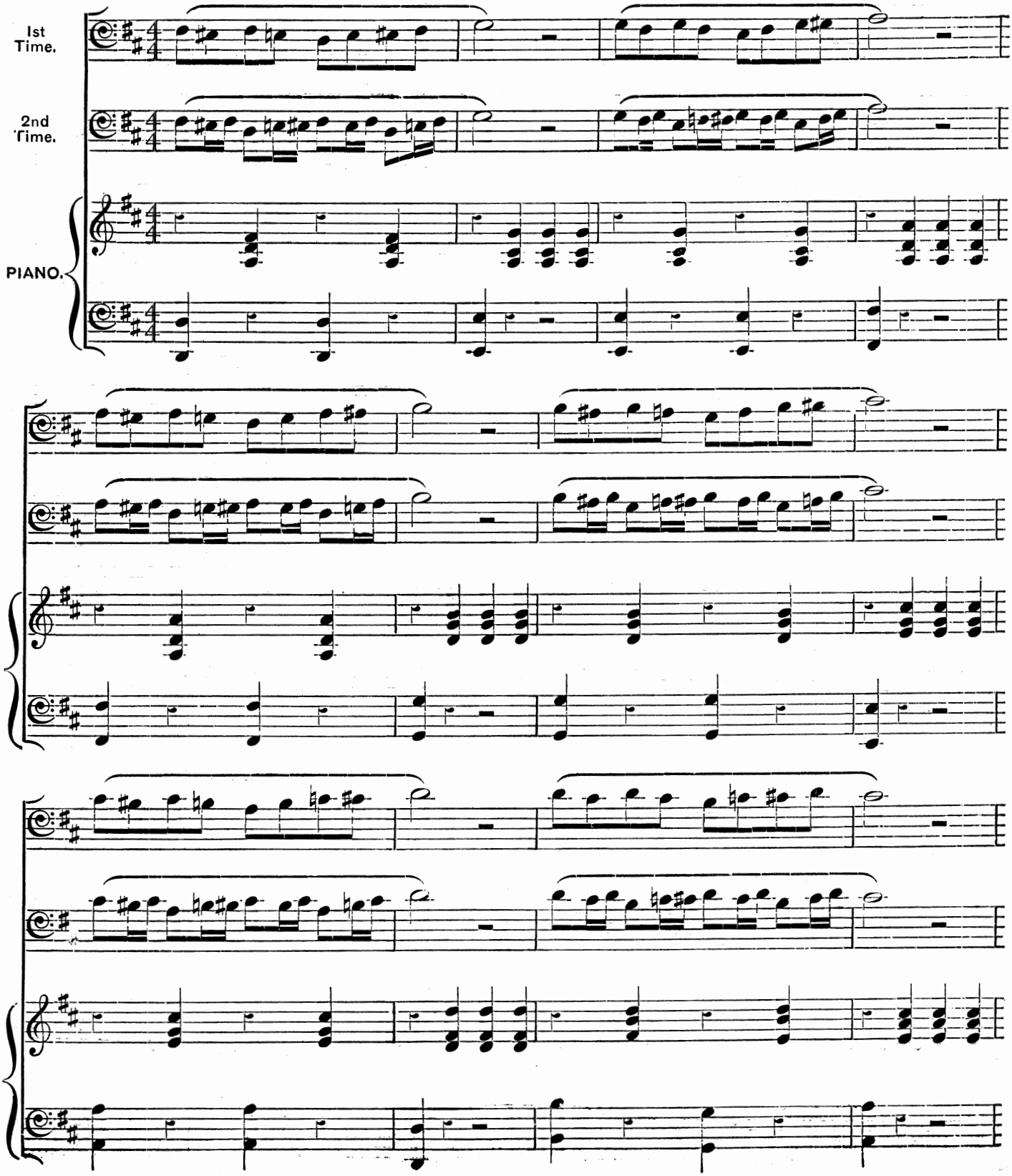
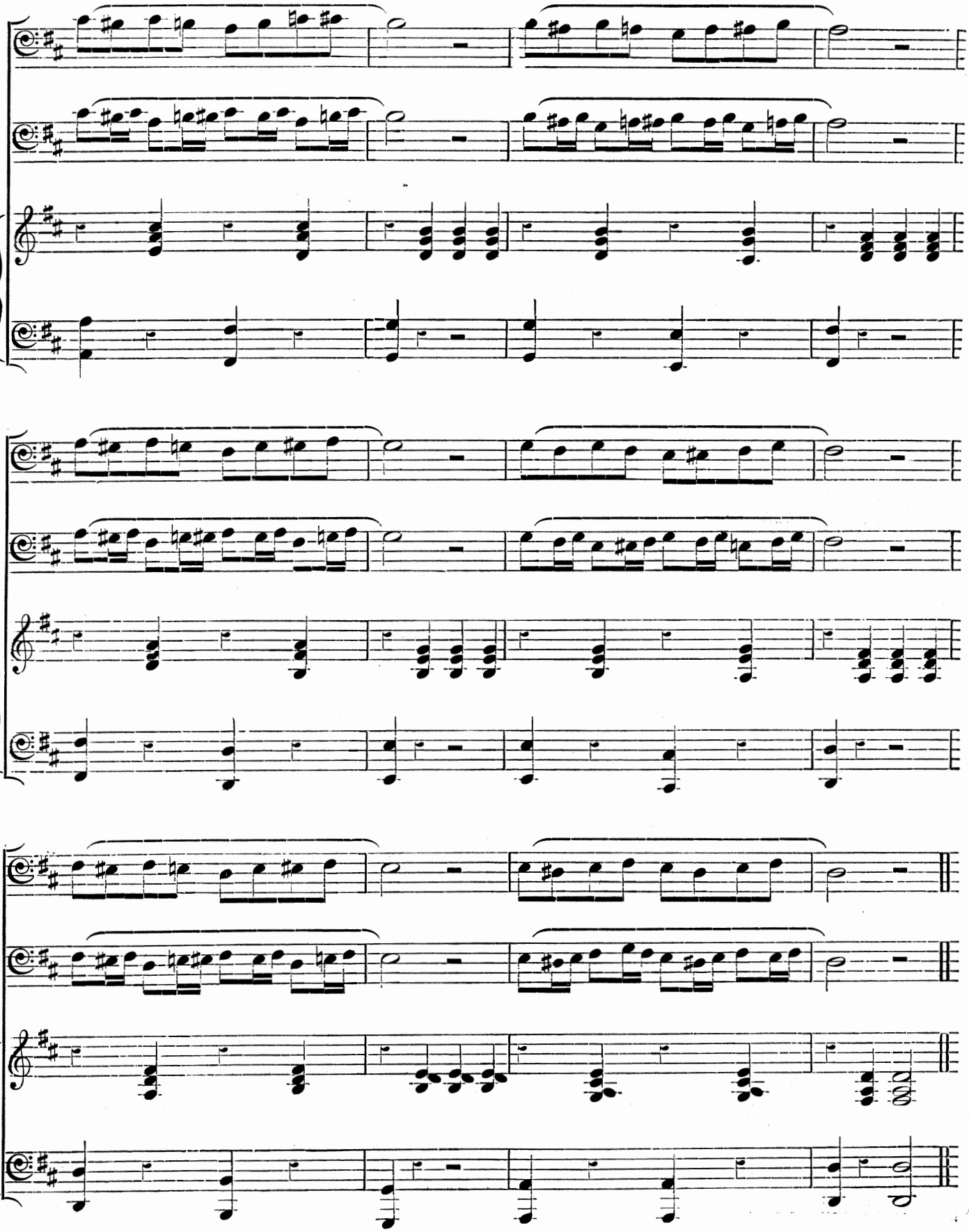




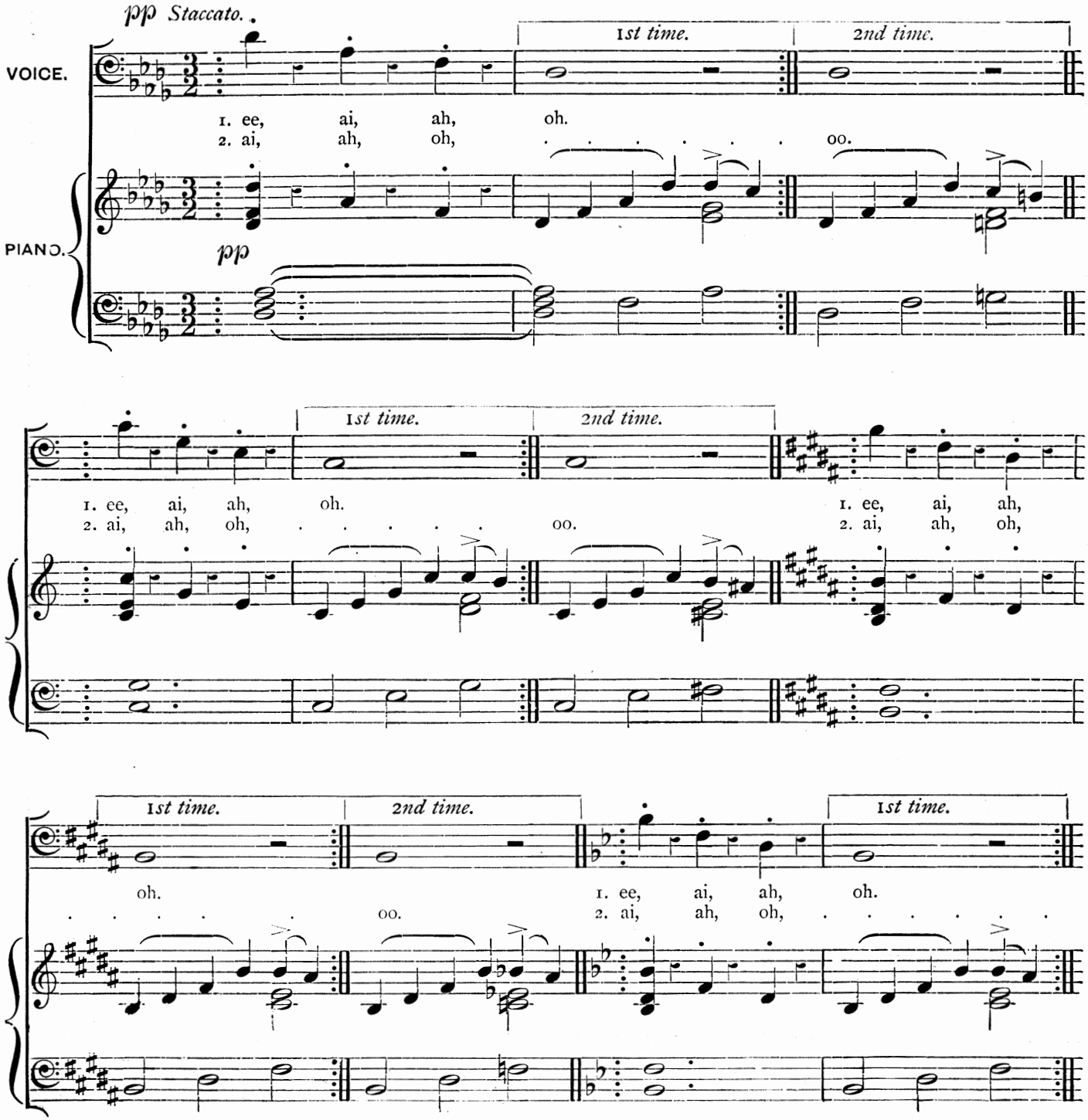
No. 19. FOURTH STEP—CHROMATIC PHRASES.

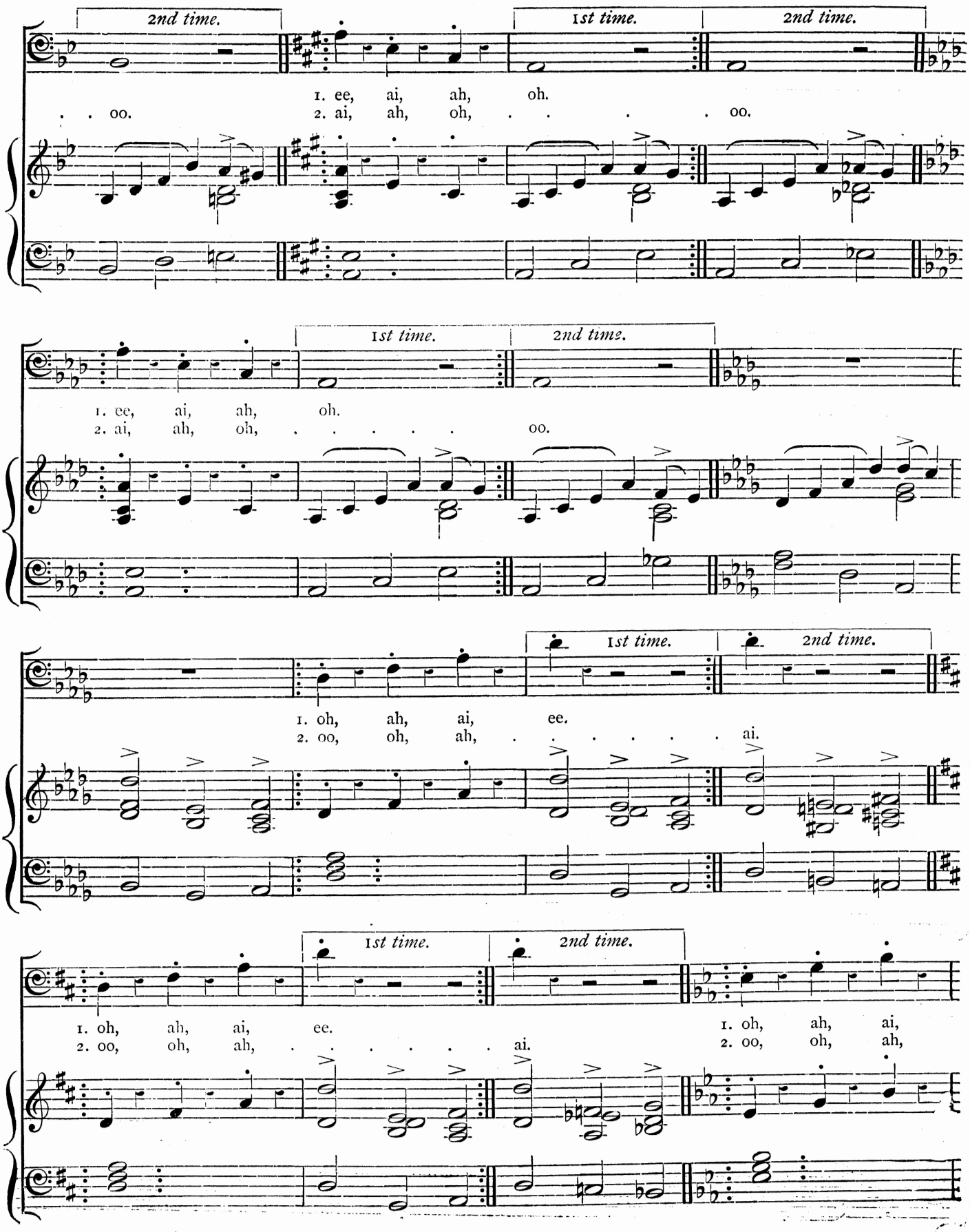


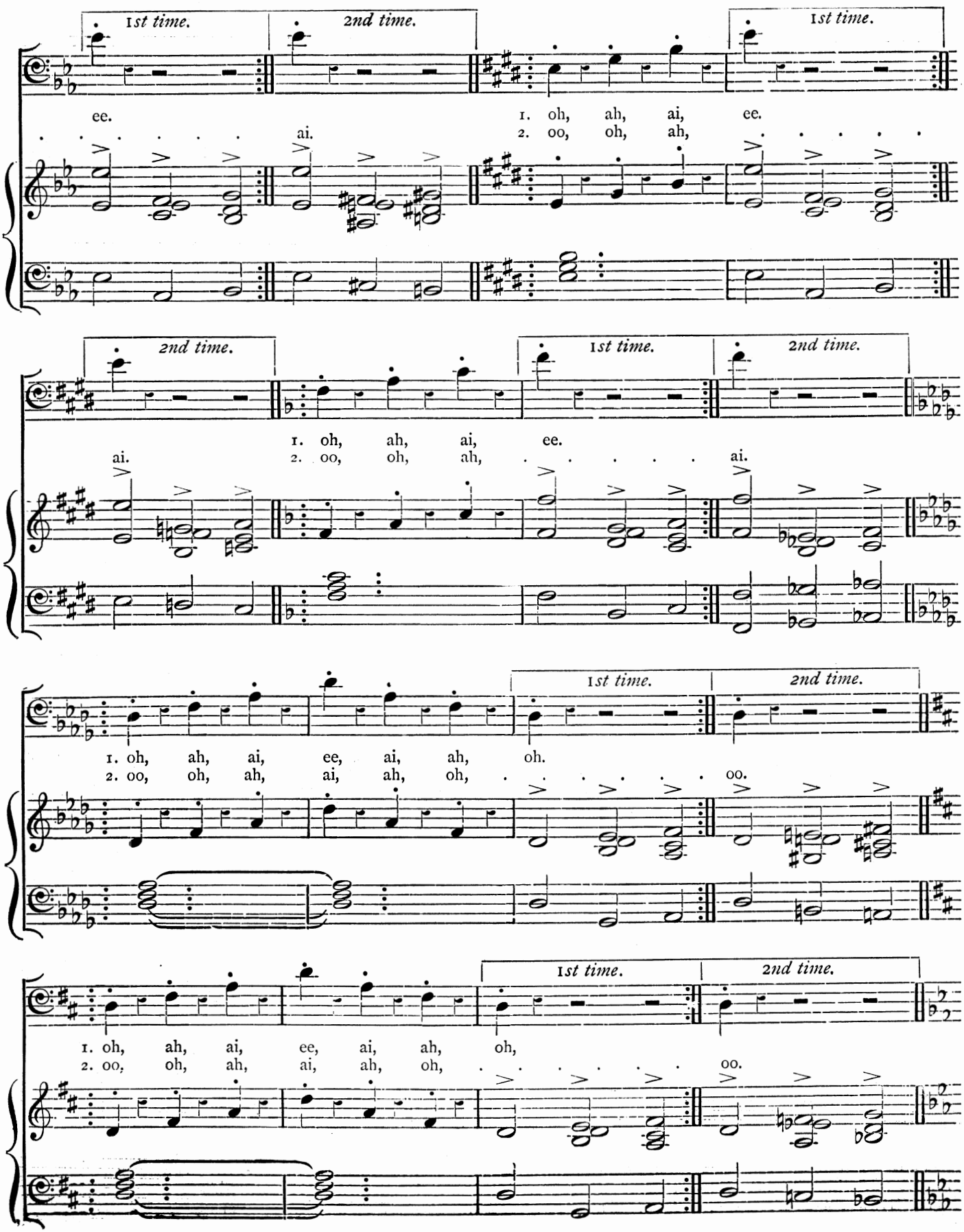


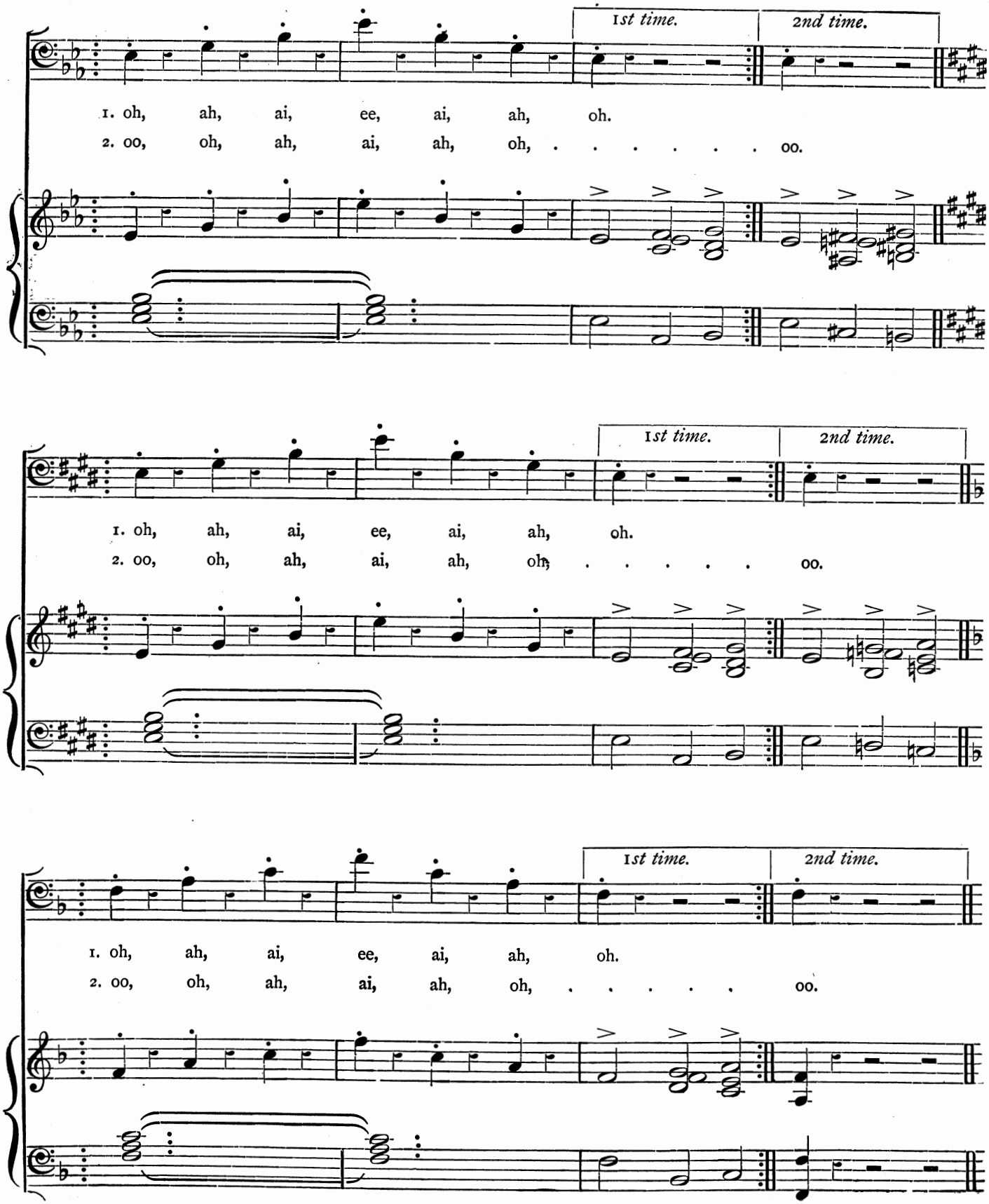
PART III.

No. 20. TRANSITIONAL EXERCISE.

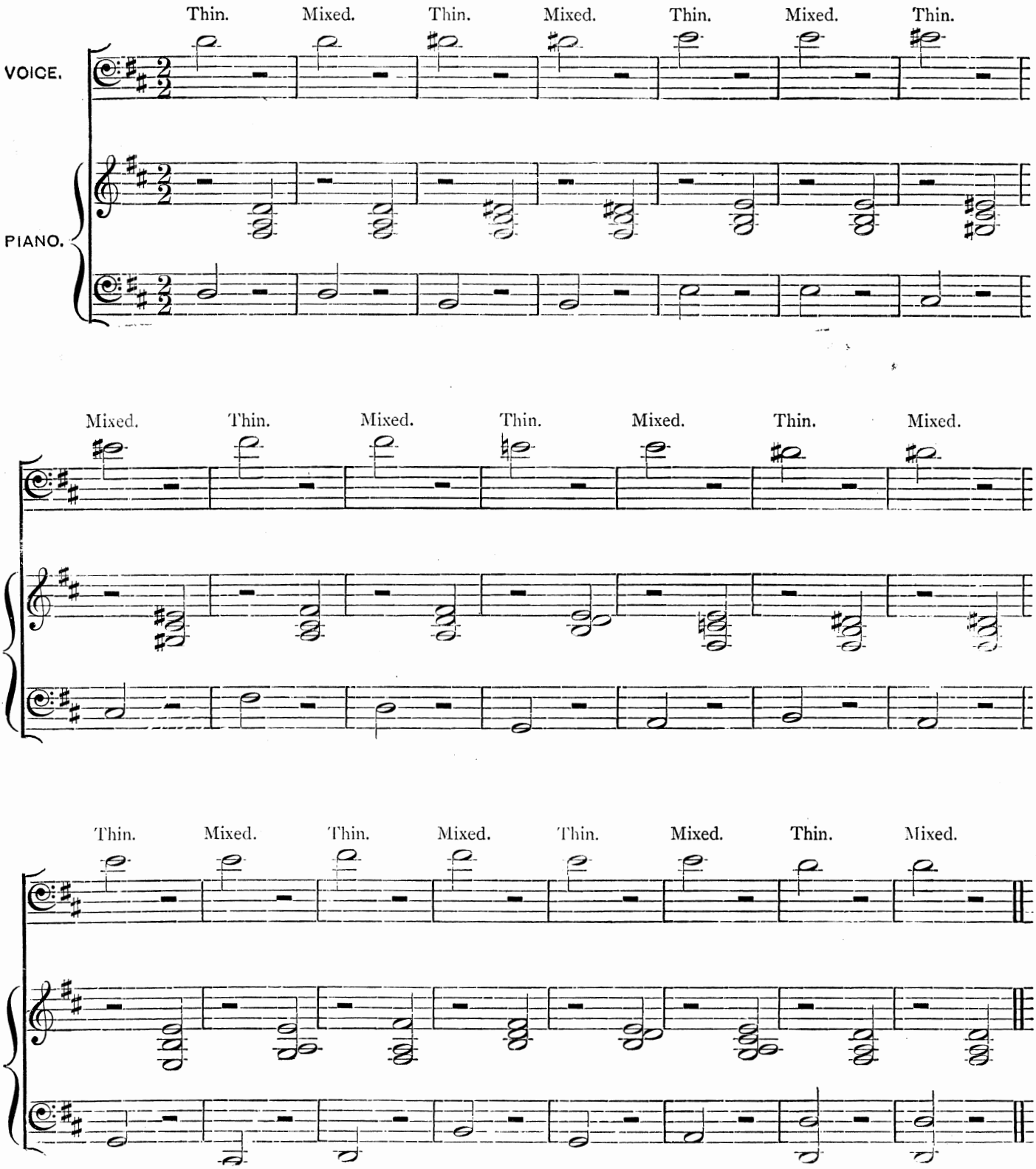



2nd time.
1st time.
2nd time.
. . oo.
1. ee, ai, ah, oh.
2. ai, ah, oh, ... oo.
1st time.
2nd time.
1. ee, ai, ah, oh.
2. ai, ah, oh, ... oo.
1st time.
2nd time.
1. oh, ah, ai, ee.
2. oo, oh, ah, ... ai.
1st time.
2nd time.
1. oh, ah, ai, ee.
2. oo, oh, ah, ... ai.
1. oh, ah, ai,
2. oo, oh, ah,

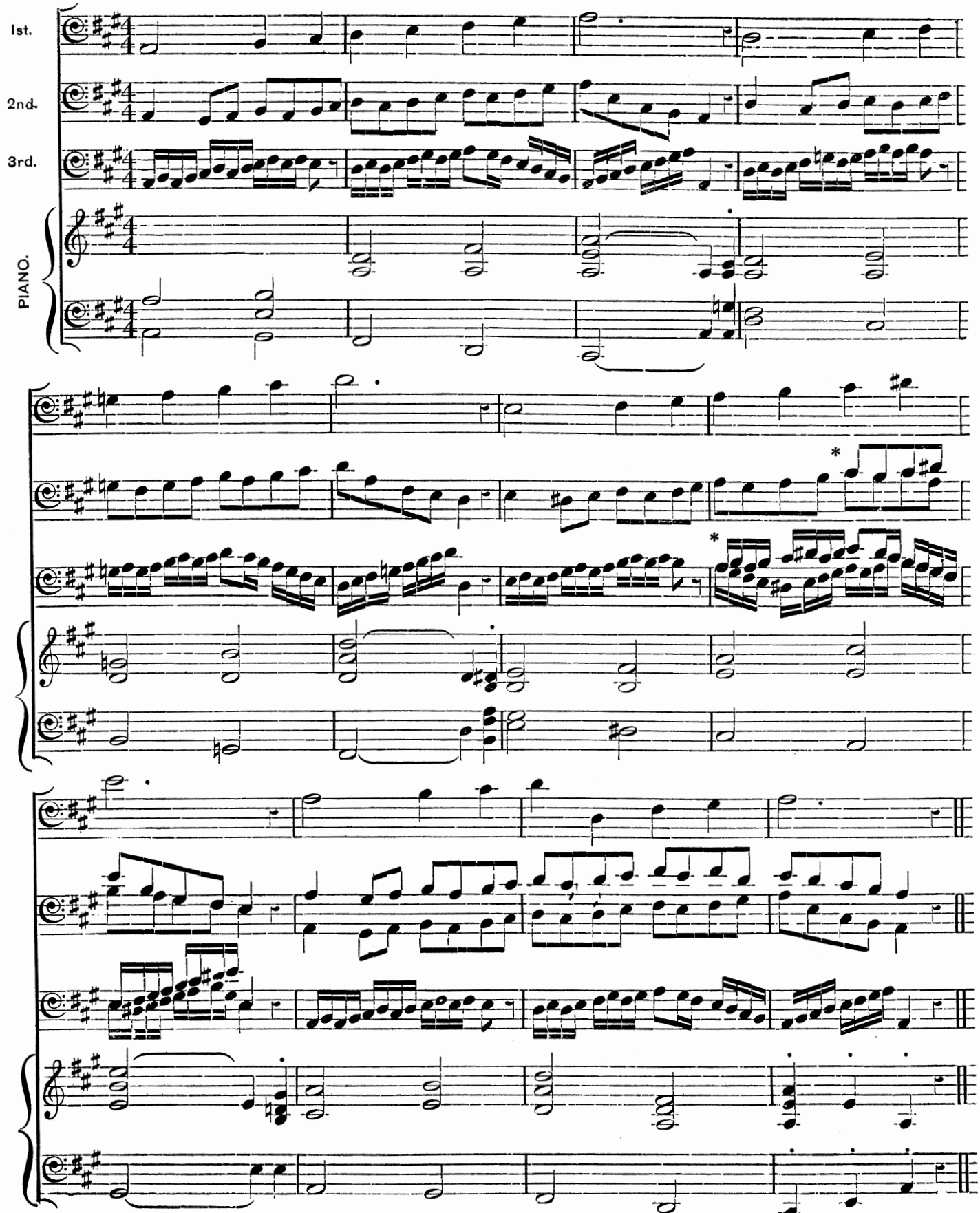

1st time.
2nd time.
1st time.
ee.
ai.
1. oh, ah, ai, ee.
2. oo, oh, ah,
2nd time.
1st time.
2nd time.
1. oh, ah, ai, ee.
ai.
2. oo, oh, ah, ai.
1st time.
2nd time.
1. oh, ah, ai, ee, ai, ah, oh.
2. oo, oh, ah, ai, ah, oh, oo.
1st time.
2nd time.
1. oh, ah, ai, ee, ai, ah, oh,
2. oo, oh, ah, ai, ah, oh, oo.


1st time.
2nd time.
1. oh, ah, ai, ee, ai, ah, oh.
2. oo, oh, ah, ai, ah, oh, ... oo.
1st time.
2nd time.
1. oh, ah, ai, ee, ai, ah, oh.
2. oo, oh, ah, ai, ah, oh, ... oo.
1st time.
2nd time.
1. oh, ah, ai, ee, ai, ah, oh.
2. oo, oh, ah, ai, ah, oh, ... oo.

No. 21. EXERCISE FOR THE VOCE MISTA. (Mixed Voice.)



No. 22. ON THE MAJOR SCALE.



* Voices of medium compass should sing these lower optional tones.

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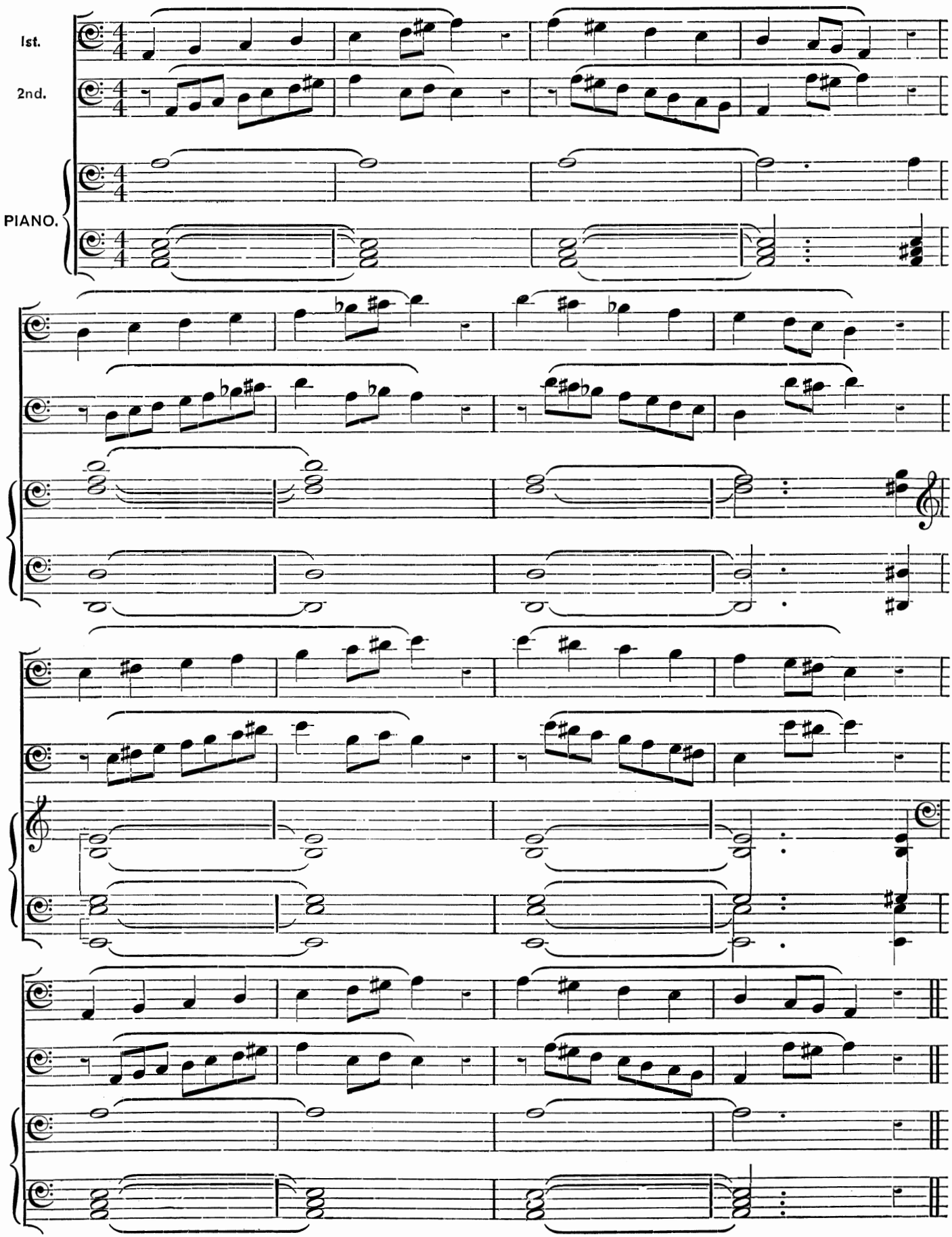
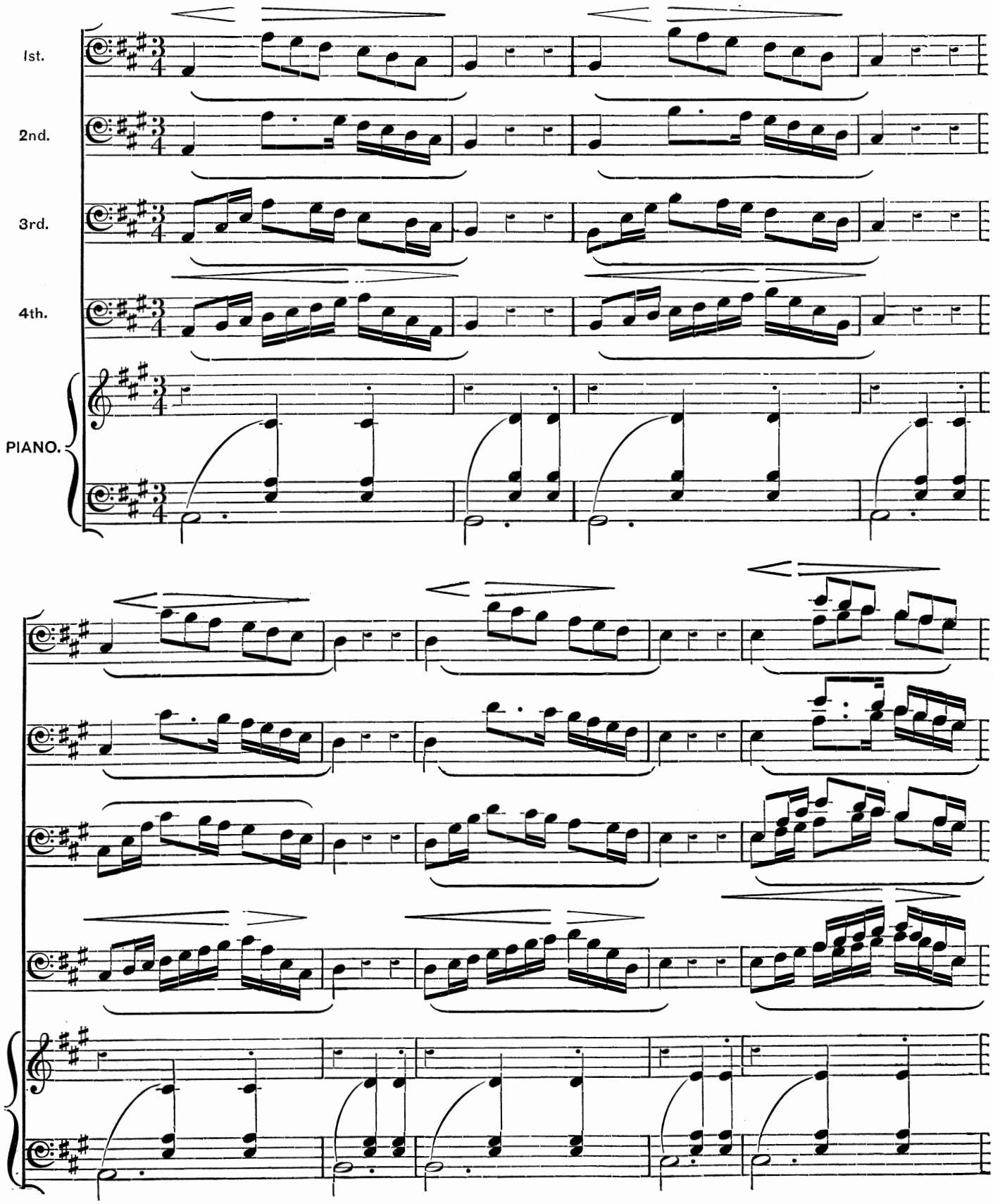
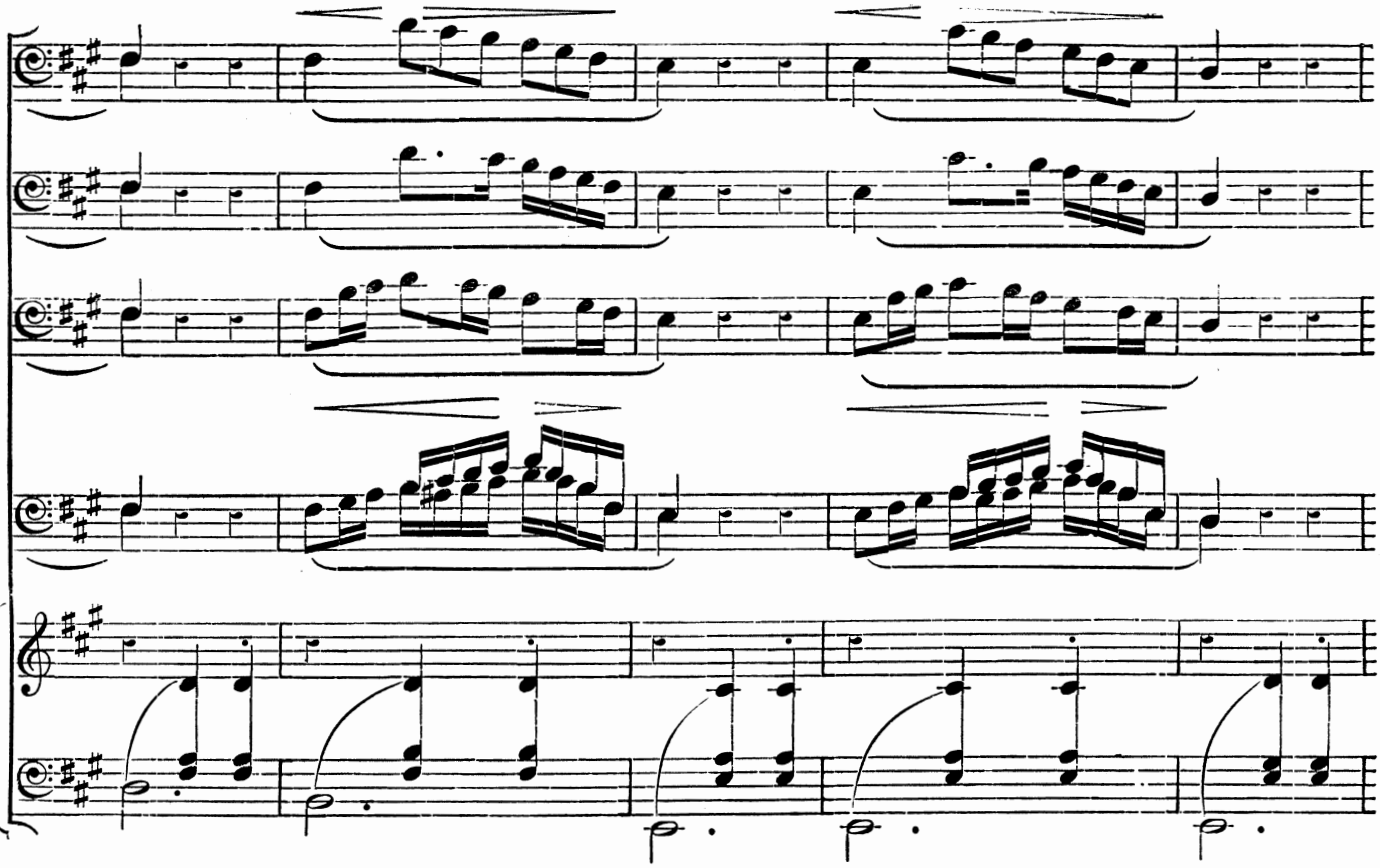
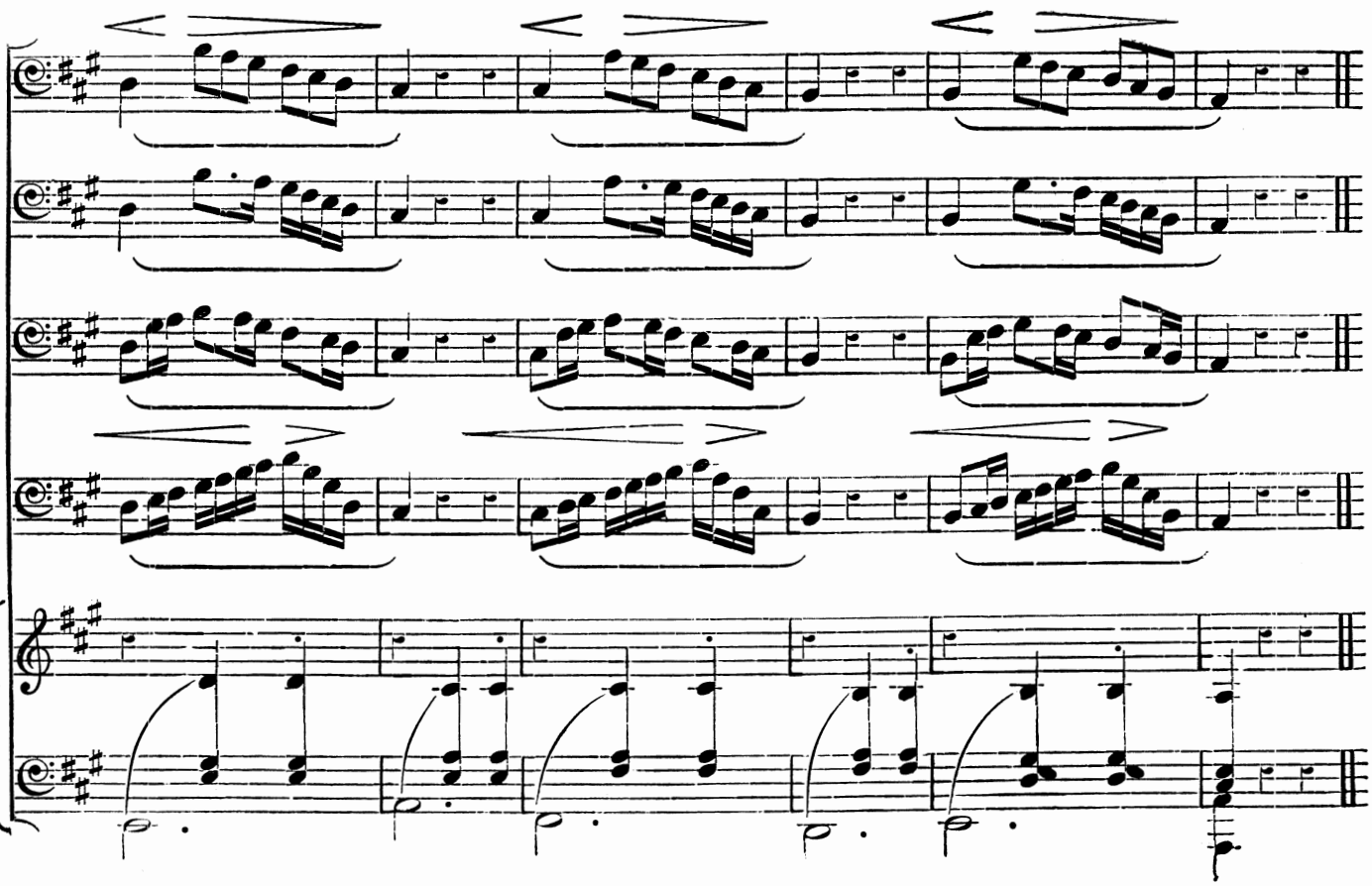
No. 23. ON THE MINOR SCALE.



No. 24. ON SCALE PASSAGES.







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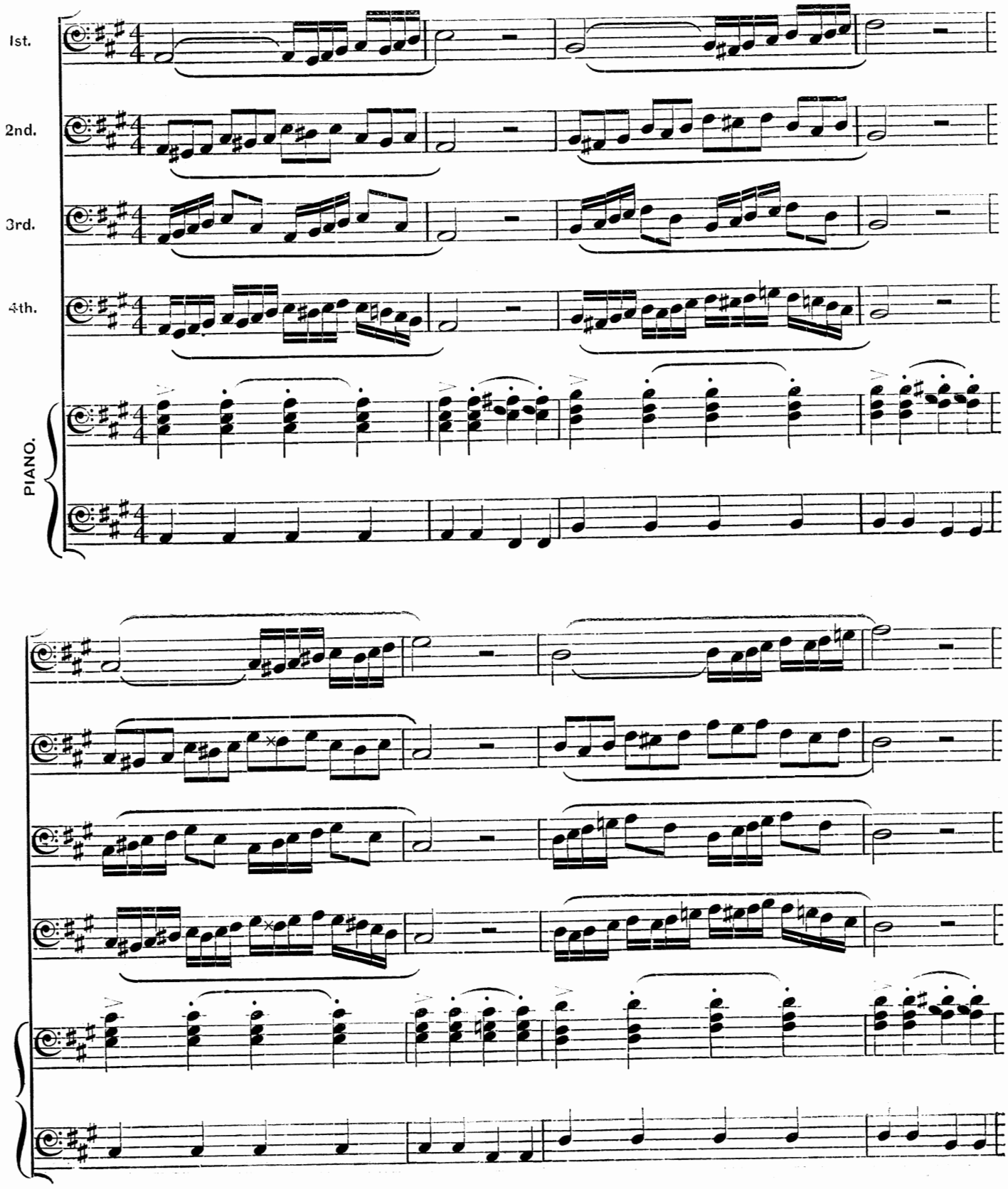

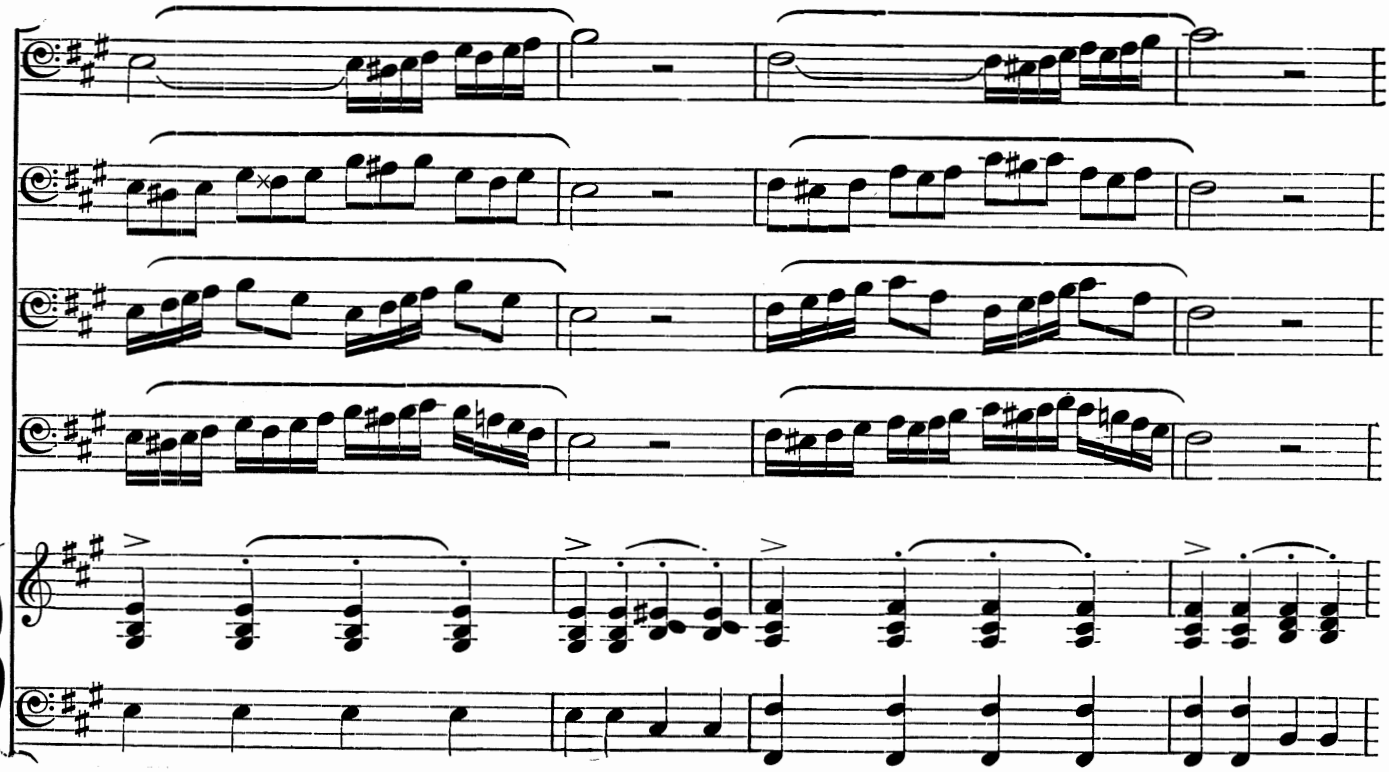

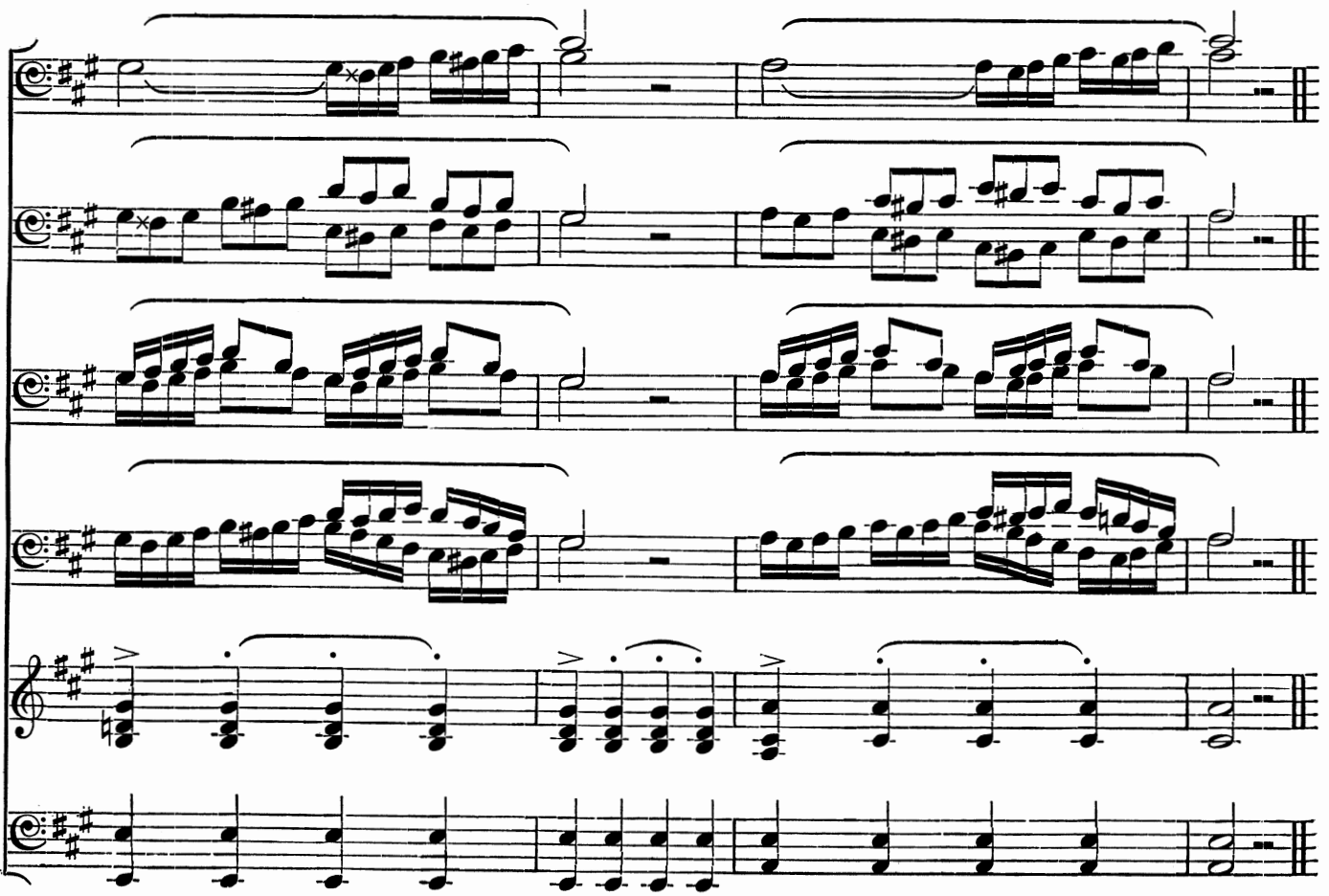

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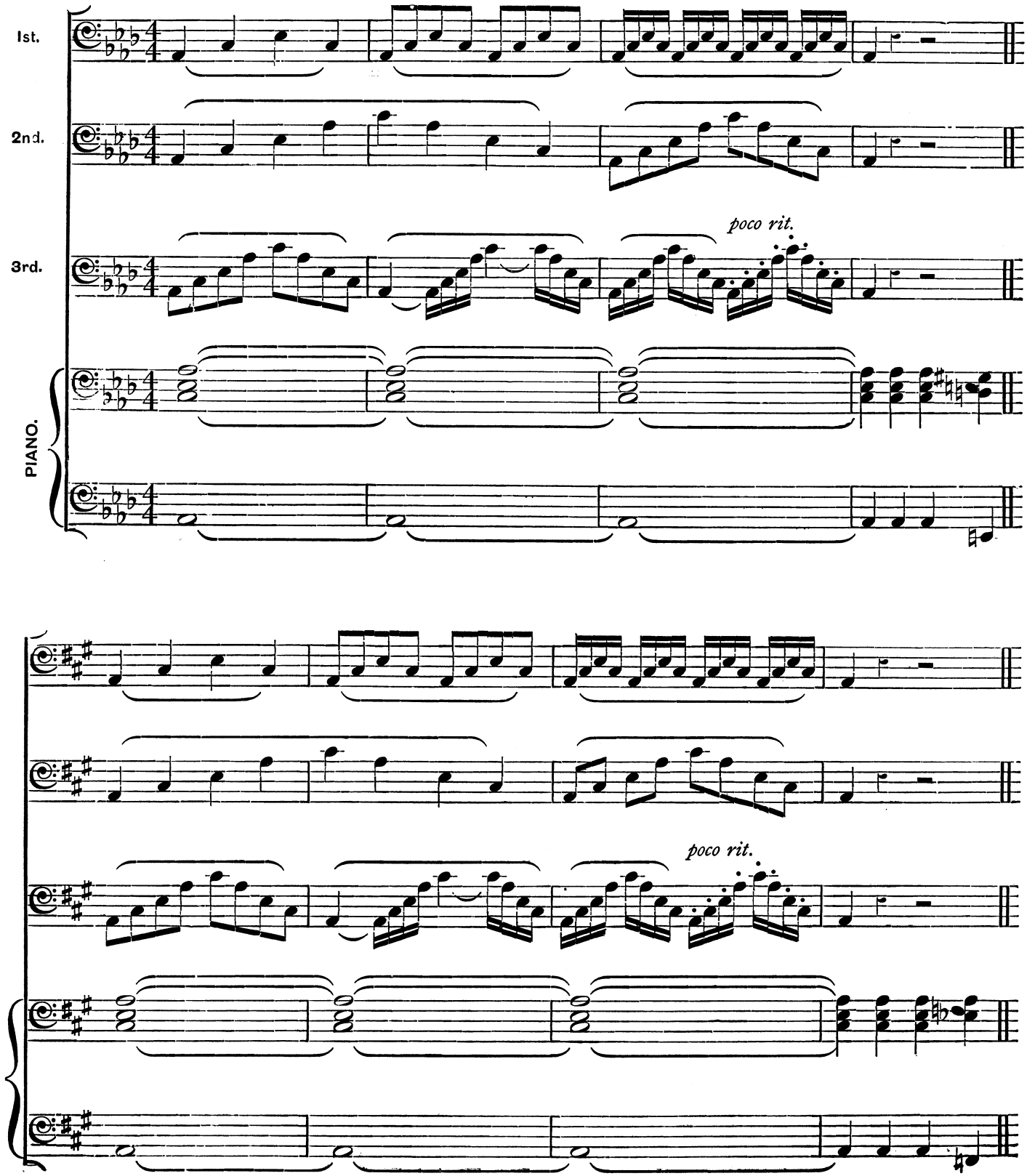

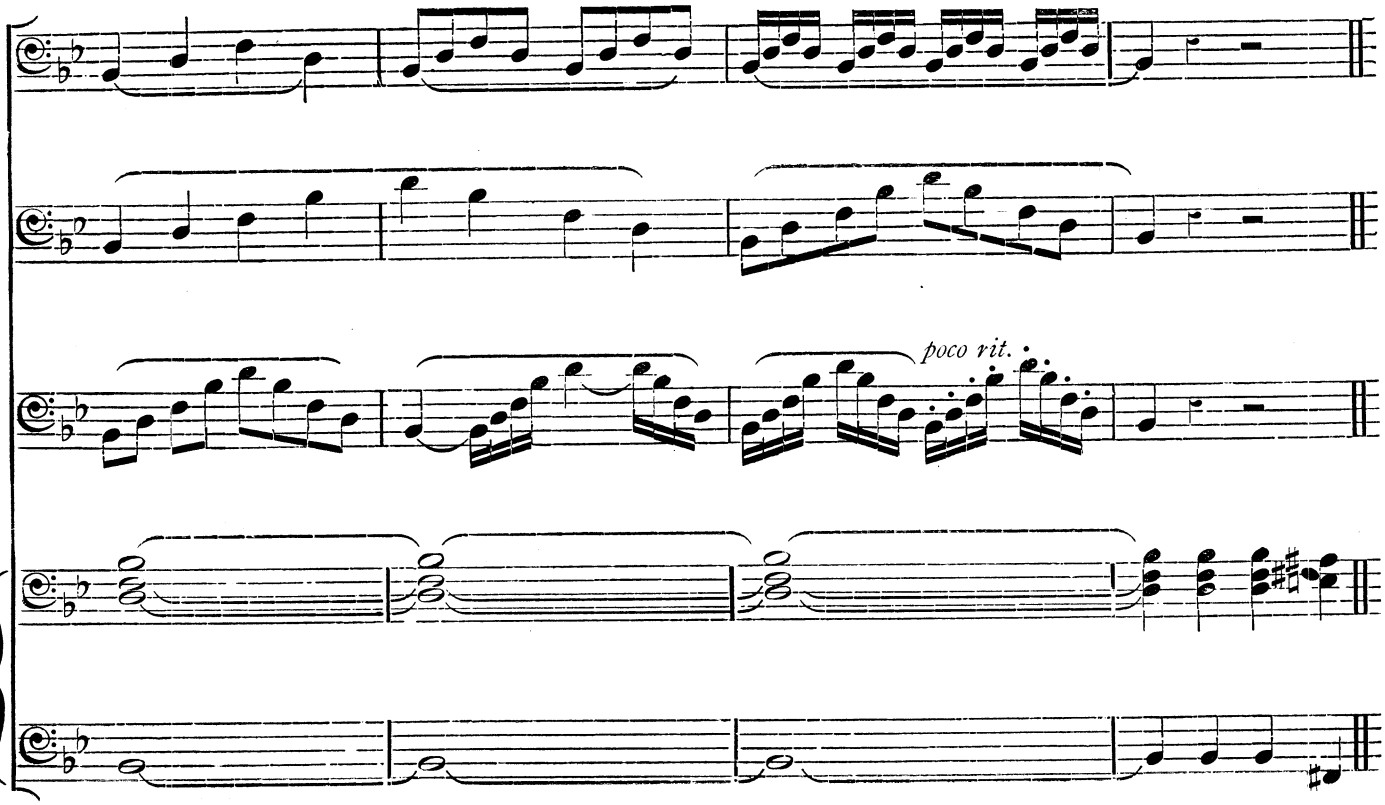
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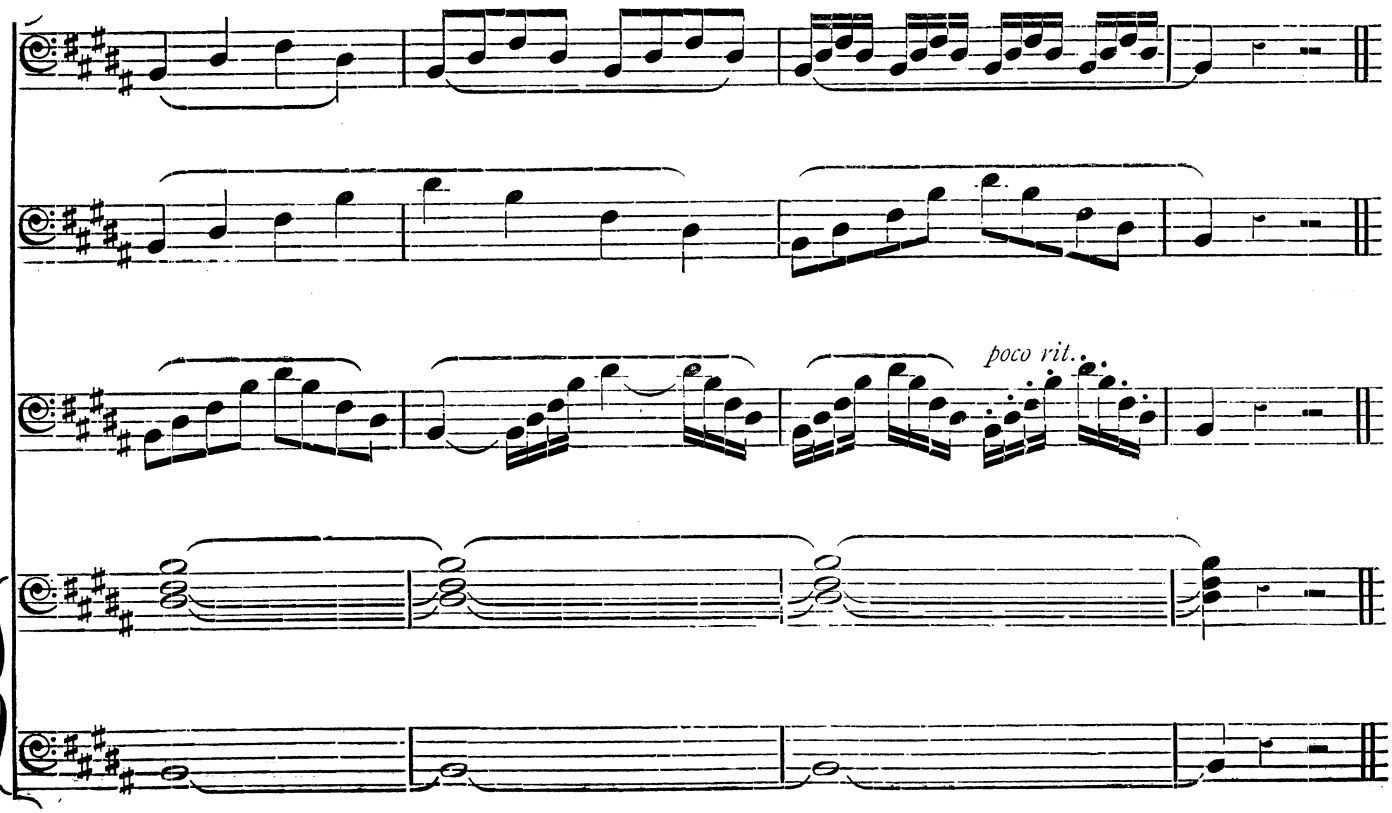
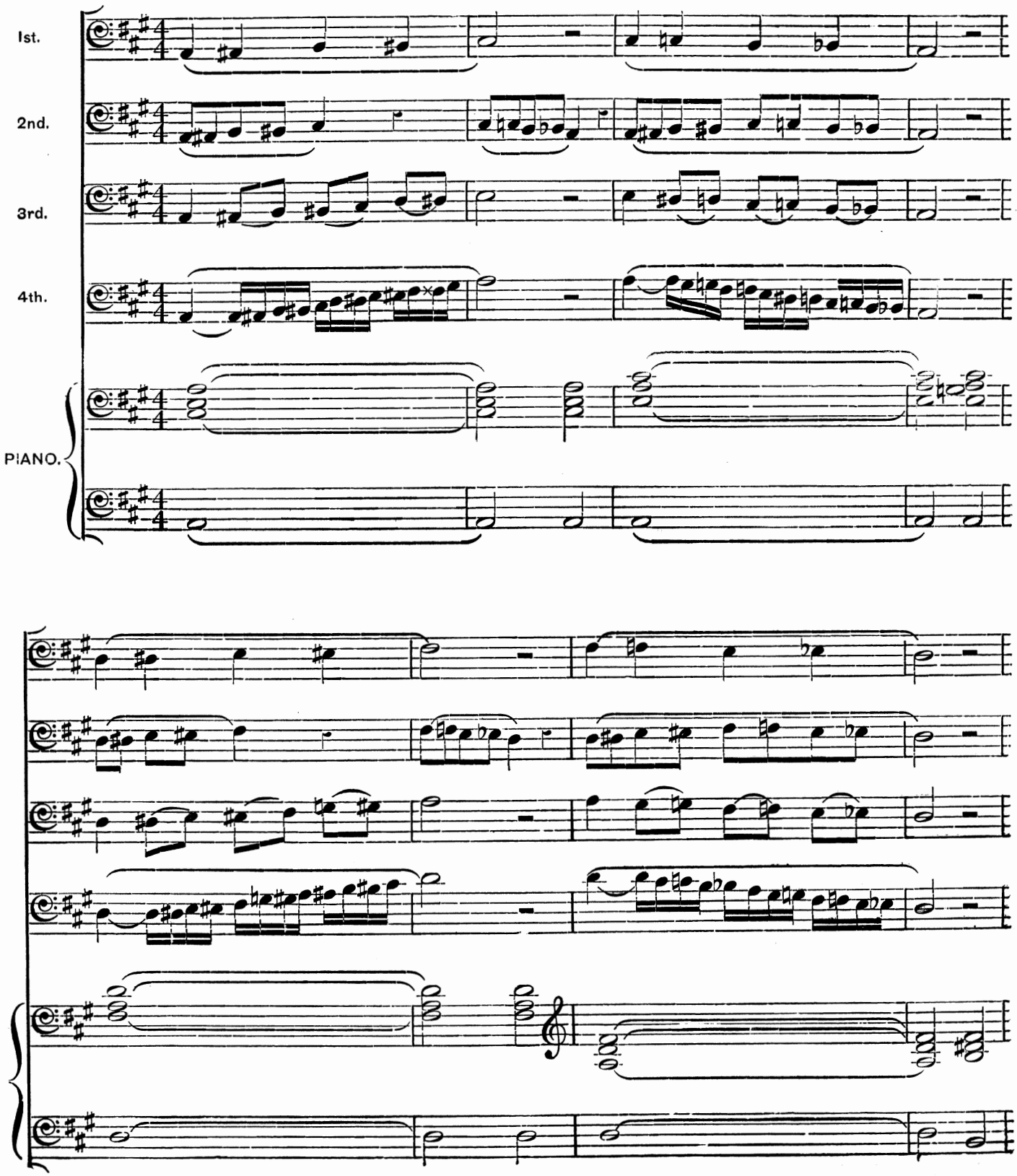
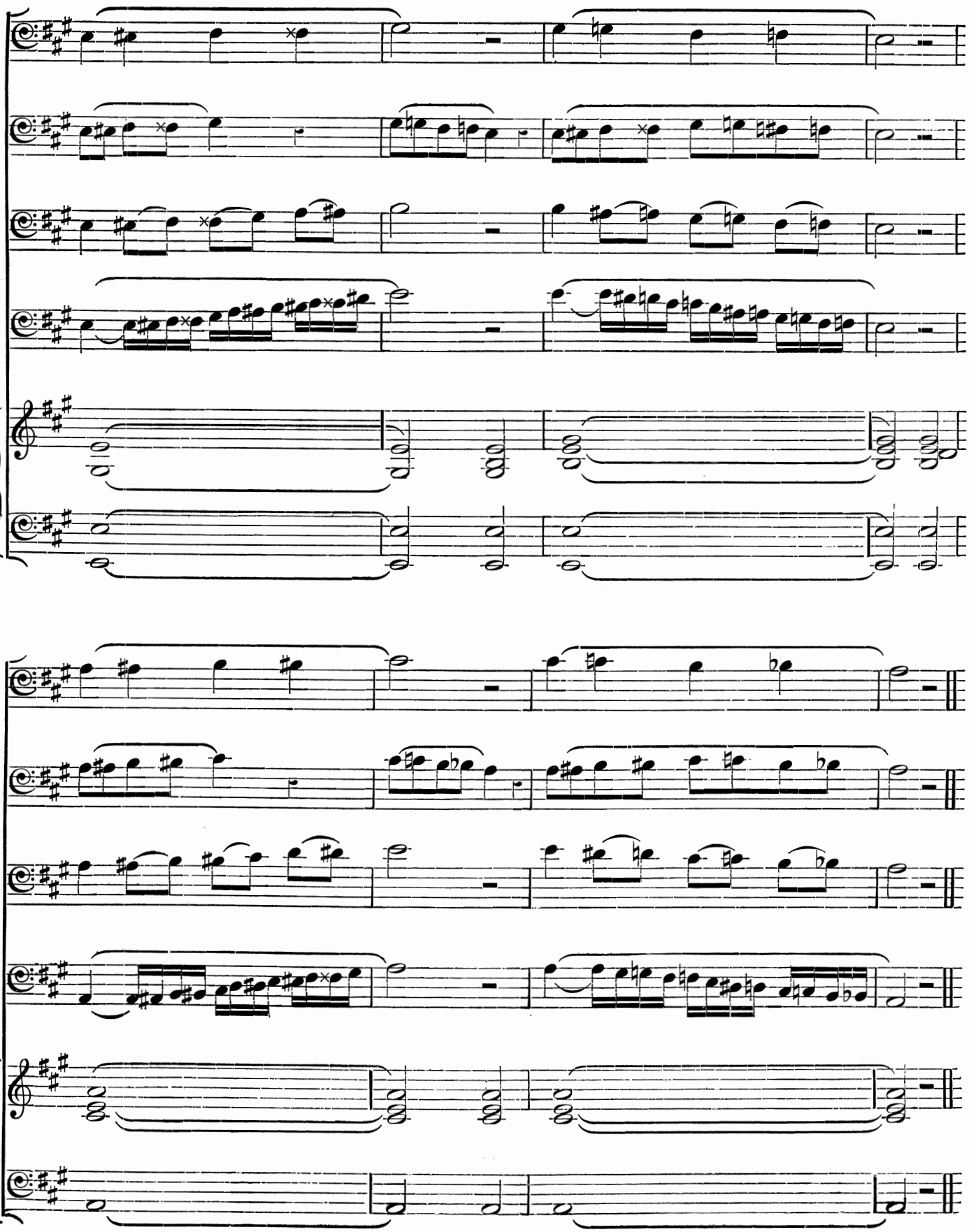

poco rit.

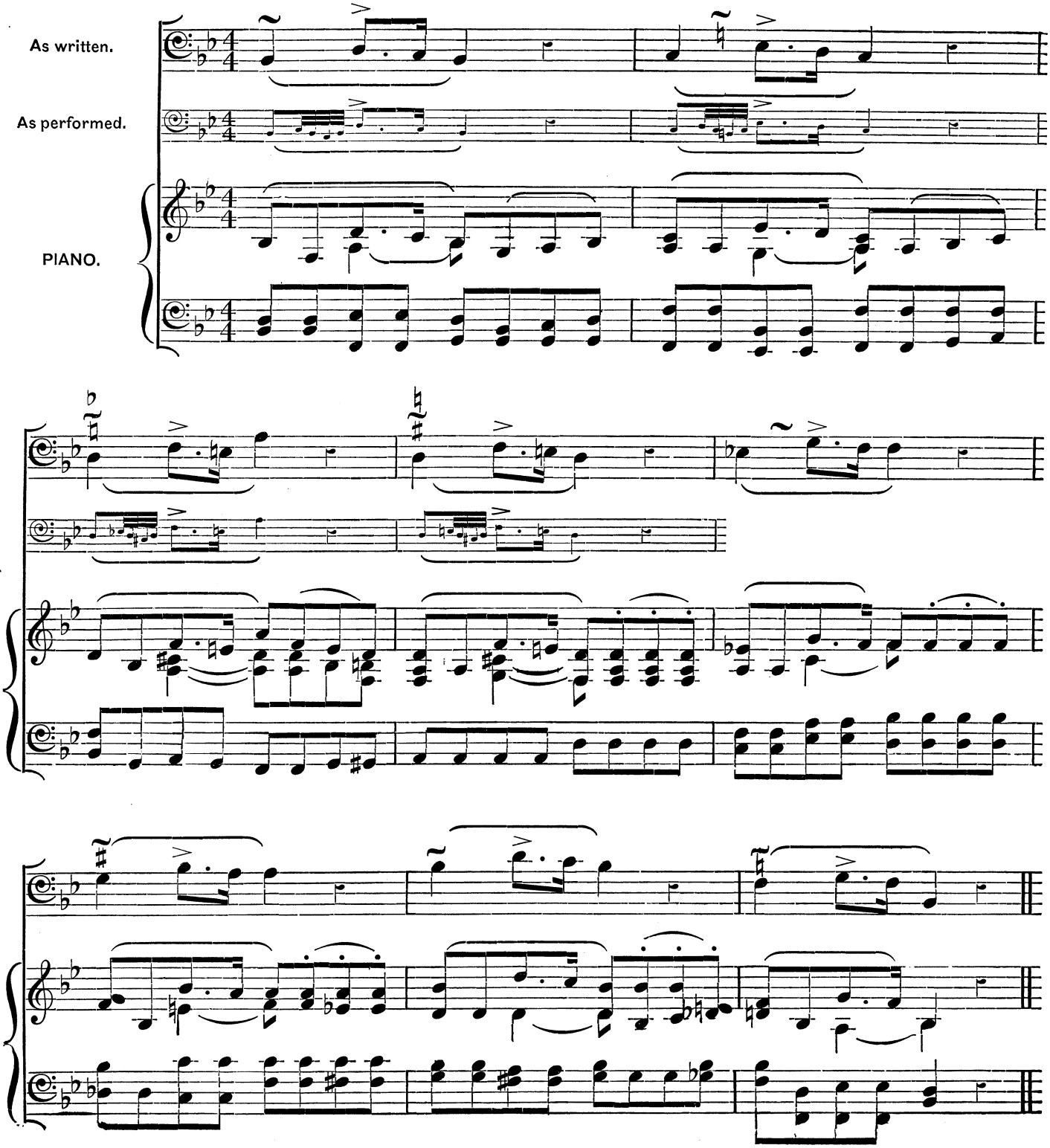
No. 27. ON THE CHROMATIC SCALE.



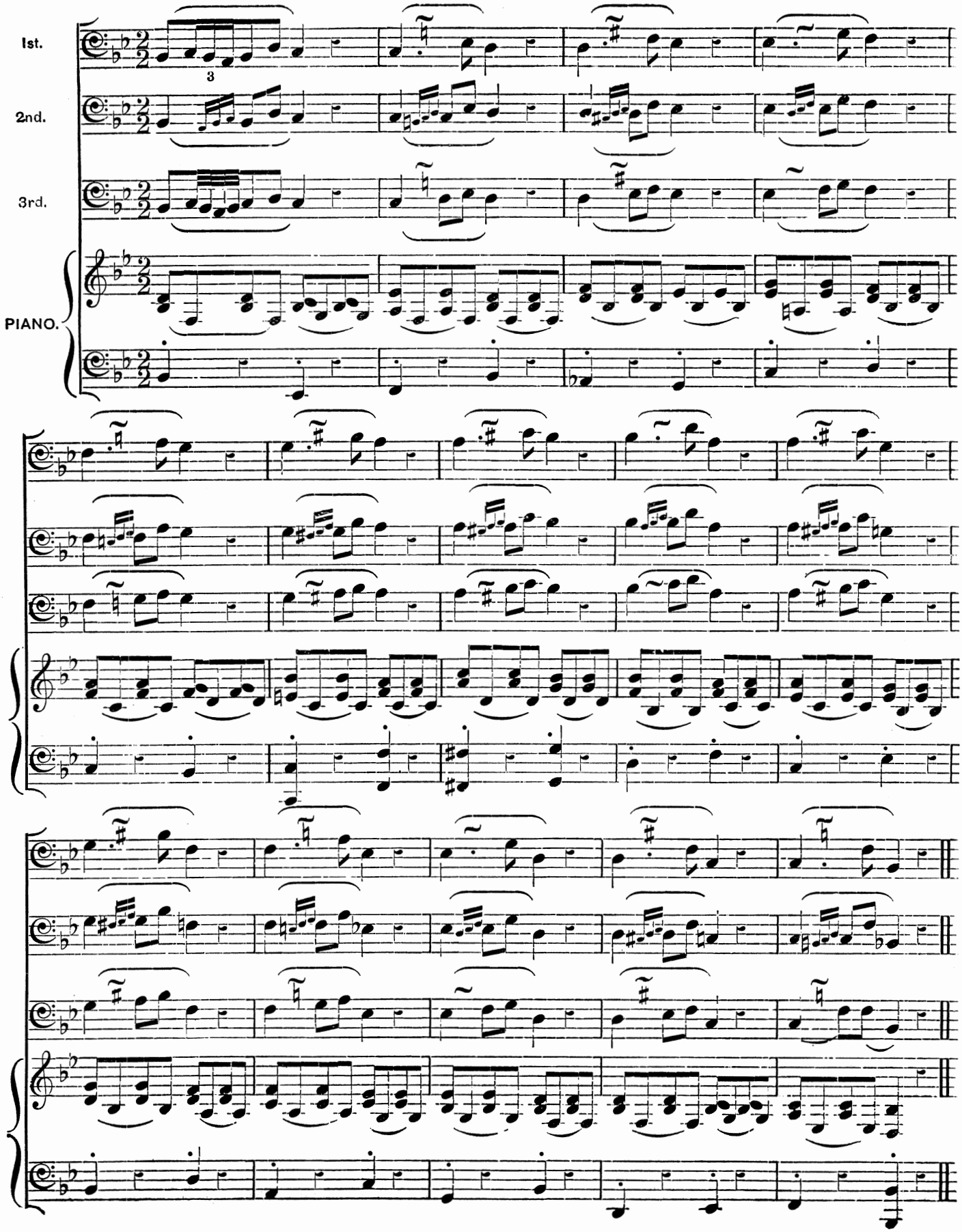


PART IV.—EMBELLISHMENTS.

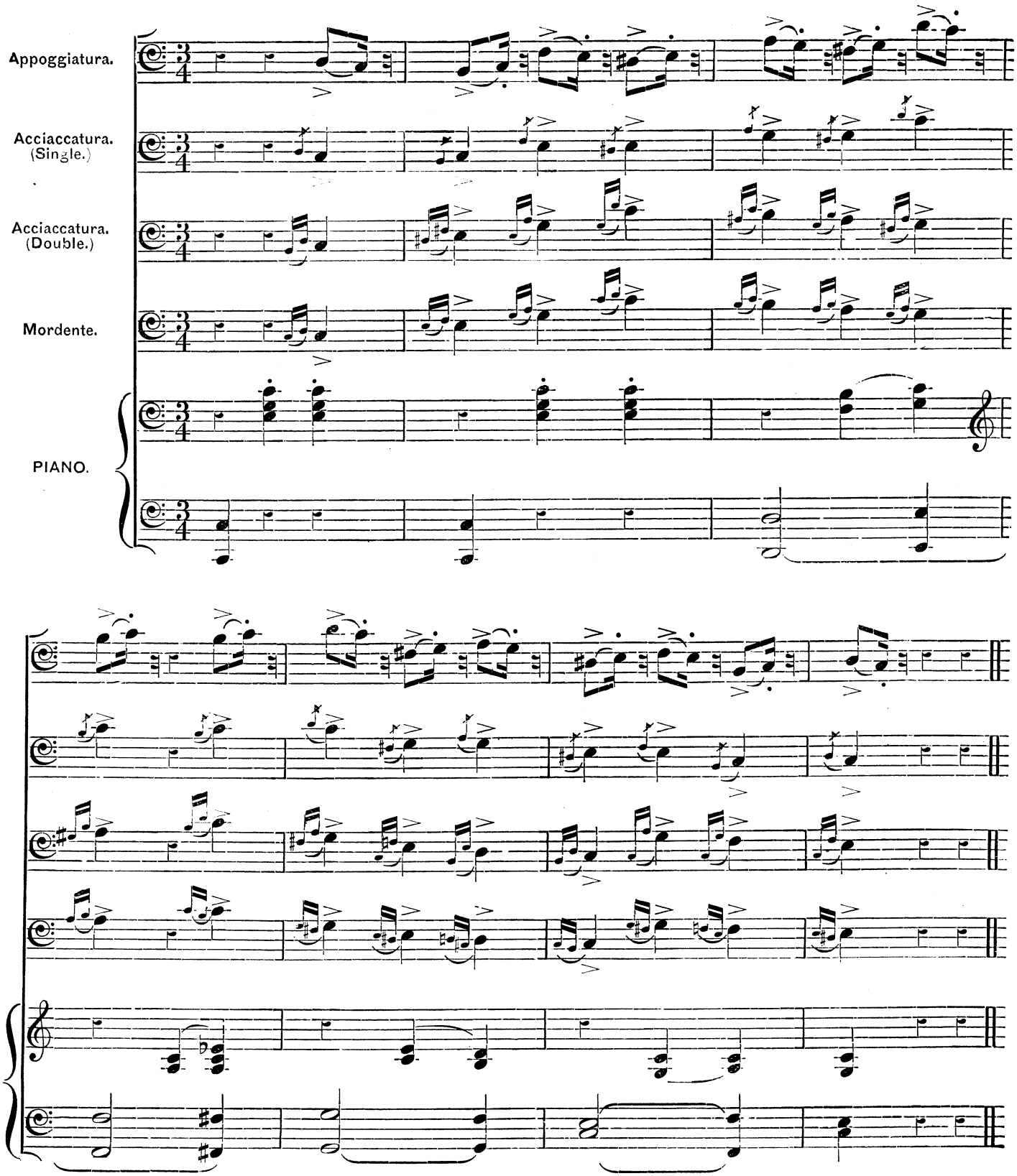
No. 28. THE TURN OR GRUPPETTO. (Cadential.)



No. 29. THE TURN OR GRUPPETTO. (Sequential.)



No. 30. OTHER ORNAMENTS AND GRACES.



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