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WHAT EVERY SINGER SHOULD KNOW

HEART TO HEART TALKS WITH VOCAL
STUDENTS AND THOSE CONTEM-
PLATING VOICE CULTURE

BY
MILLIE RYAN

NEW YORK: CARL FISCHER
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DEDICATION

I LOVINGLY DEDICATE THIS BOOK

TO MY SON

EDWARD RYAN, JR.



MILLIE RYAN

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INTRODUCTION.

My aim in writing this book has not been to provide a method of vocal instruction, as singing is an art which can neither be taught through books nor correspondence. Neither have I compiled a technical treatise on the voice but instead have attempted a series of "heart-to-heart" talks with beginners and those who contemplate the study of voice culture, dealing with the essential needs of singing and illustrating *what every singer should know* with practical descriptive comment such as has proved valuable to me in my long professional experience as a singer and teacher. ho

In my estimation, books abounding in technical terms are valueless to a beginner, while they are of even less account to the finished artist. While it cannot be denied that many valuable books on singing have been published, very few have been written in a manner simple enough to be grasped by a beginner. In view of such a lack of serviceable material, I have endeavored to offer all the valuable "hints" and "helps," gathered through my many years of experience and covering all questions that are absolutely f

INTRODUCTION

necessary to know, in brief, simple and understandable language.

Before concluding, I should like to mention that the gratifying success of the first edition of this book and the quick sale of twenty-five hundred copies prompted this new edition, practically doubled in size and added to with many new illustrations, chapters, and twenty-four practical lessons from my own system of teaching.

As this book voices the sentiment of some of the most brilliant lights in the profession and contains facts based on years of actual experience, it is not egotistical for me to say that its careful, thoughtful and conscientious perusal will give to the student of voice culture assistance that will be of *inestimable value* in reaching his goal, and I trust that in this, its improved appearance, it will meet with as warm and cordial a reception as was given it at the time of its first appearance by the general public, and my large following of professional students.

A handwritten signature in cursive script, reading "Millie Ryan". The signature is written in black ink and features a long, sweeping horizontal line that extends from the end of the name across the bottom of the page.

“IS IT WORTH MY WHILE
TO HAVE MY VOICE
CULTIVATED?”



THE first question which arises with all those who possess an average singing voice is, “Will it pay me to study voice culture?” The answer may be found in the following:

“If you possess a good voice, do not hesitate a moment to cultivate it, regarding it as the most beautiful gift granted you by heaven.”
— Schumann.

“But,” says the applicant, “I must make my own living. Have I enough material to cultivate and be able to realize returns?”

This depends entirely on yourself and what your ambitions are.

There is a great field in music, and if you have ear, voice, and talent, **STUDY**. And, if in addition to these you have ambition, determination and application, you are sure of success. What your field of operation will be, whether church, concert or opera, time will decide.

WHAT EVERY SINGER SHOULD KNOW

The power to win is yours — determine to succeed and you cannot fail.

In order to make a success of anything, you must give it your undivided attention, and while doing so, your aim must be fixed constantly on the goal which you desire to attain. Rome was not built in one day; neither can the elementary training of a voice be accomplished in a year. *h*

If you are in good health, you must never allow the warm days of summer to be an obstacle to your practice. Can you imagine the successful banker, rising young doctor, lawyer or actor stopping his work because of a warm day? There may be *some* who do, but they are not the ones who are successful. When hearing any of the great singers, think of the obstacles they had to overcome, before reaching their position of excellence. Never doubt yourself or your ability, but say that “what determination and application have done for others can be done for me.” *d*

You must have confidence in yourself if you want others to have confidence in you.

Never lose your temper. Adelina Patti was asked how she preserved her charm long after



ADELINA PATTI

The most famous soprano of the nineteenth century.

VOICE CULTIVATION

the springtime of youth deserts the average woman. She replied, "I keep my temper." Don't expect to grasp, assimilate and put into practice in one lesson what it has taken years for your teacher to accomplish.

I remember one pupil who said her purse would not allow anything better than a hall room in New York for a whole winter's study, and that she really had no "chance" to practice, as her room was too small. This was a very poor excuse, as that was merely one obstacle to be overcome.

The artists who have reached the top are those who have had *innumerable* obstacles to overcome.

In Switzerland, over a little barber shop, in a room so small that there was hardly room for two chairs in addition to the piano, Madame Nordica, with Madame Cosima Wagner, and a coach, practiced daily. The following winter she won one of the successes of her career, as "Isolde."

To reach the top in the profession, you must have more than voice and application, for a singer may have the greatest of technique, yet lack "soul" and "intelligence." You

WHAT EVERY SINGER SHOULD KNOW

must possess the two last-named qualifications, as the teacher will be unable to provide them for you.

✓ In singing, the beginner needs a model to imitate, just as much as the painter or sculptor. Everything is “imitation” until you develop in your work; your individuality will assert itself as you become proficient. Do not allow anyone to frighten you by telling you “never imitate or you will simply be a parrot.” Only the very poor teacher aware of his or her own weakness as a model would make such an assertion. If the beginner is fortunate enough to secure a teacher who can demonstrate a *perfect tone*, do not be afraid to imitate. ✓

In order to fully interpret the emotions it is necessary to possess considerable knowledge outside of the singing lesson. It is for this reason that singers seldom reach the stage of “artist” until they are pretty well advanced in years. It is not *how many* lessons you take, but the gradual development, which you attain through experience. You must feel the heart-beats of others, must know “joy,” “pain” and “sorrow” intimately in order to



ENRICO CARUSO

AS VASCO DI GAMA

The greatest of living tenors, was born in Naples, of a peasant family, in 1874. He is one of a family of twenty-four children, and as a child sang on the streets of his native town. America first heard Caruso in 1904, when his singing created a furor.

VOICE CULTIVATION

fully express these emotions. There is no rule of “right” and “wrong” in the interpretation of a song, it being simply a matter of opinion. That is where individuality will assert itself. I remember taking the old war-horse, “*Una Voce Poco Fa*,” from *Il Barbiere* (Rossini) to three of the greatest living singing masters in Italy. Each one interpreted the aria a little differently, and I am positive each thought he was the nearest to the composer’s idea. Which one was correct?

“When you sing you are delivering a message, and you must make your audience understand and feel it, as our ‘feelings,’ above all, are immediately affected by music.” — Von Weber.

Do not be too anxious to realize financially. Consider that Wagner’s salary as choir-master in the city of Warsaw was less than \$12.00 a month. The great drawback to many of the students in America is the desire to work on the surface only — they don’t seem willing to start at the beginning and work their way up. The matter of studying voice culture for a year does not make it possible for the singer

WHAT EVERY SINGER SHOULD KNOW

to step before an audience and attain immediate success without other preparation.

It takes more than the studio to make a “star.” No artist ever began as a master. In addition to being a singer, you must possess talent, character and the ability to manage. If there is one of these qualities lacking, you must remain only an “artist.” It takes all three in accord to produce a “STAR.”





NELLIE MELBA

Famous English prima donna. Born near Melbourne, she adopted the name "Melba" in remembrance of the Australian city.

“CAN I BECOME A GRAND OPERA SINGER?”



THE average teacher, in fact, most teachers, will say, “Yes, if you study,” but this is not true, as at best you might have about one chance in a thousand. Have you any idea of the requirements necessary in order to become a “star” of the Metropolitan Opera House Company?

You must have a fine voice, a “big” voice, a voice of great power and endurance, perfect enunciation, clear and correct pronunciation, knowledge of the modern languages, have at least twenty-five operas committed to memory, uncommon dramatic ability, good physique, size, personality and “pull.” And you must also be on the other side of the ocean to accept the engagement; and then, your acceptance by a director to “star” is about as difficult as an audience with a king.

There is no reason why a person with voice and talent who has to make his own living, could not do so after several years of study. I have over two hundred pupils who are earn-

WHAT EVERY SINGER SHOULD KNOW

ing a good living by singing, and as many more holding church positions paying them enough to enable them to continue their studies.

Show me a pupil who has to make his own living, and who has studied with one teacher for eight or nine years and cannot make his living by singing, and you are showing me one who *never will*.

Of course, there is no end to the study of voice culture. I have studied more or less for over twenty years and am still studying, but if you have to make your own living, secure whatever position may be open to you. The church or concert position is *equally* as valuable as the opera. To be an "artist" is the aim the student has in view, and "study" is the means to that end.

In Europe grand opera performances are a daily need in the smallest communities and regular attendance at these performances have become second nature, but in this country, grand opera has as yet been dependent upon the financial assistance and backing of a small circle of wealthy individuals. Operatic performances so far have been restricted in the main to our larger cities and have not been



MME. LILLIAN NORDICA

Whose fame was international and whose sudden death prevented the carrying out of her plans of establishing a conservatory of music and festival house for operatic performances at Neal, N. J.

GRAND OPERA SINGER

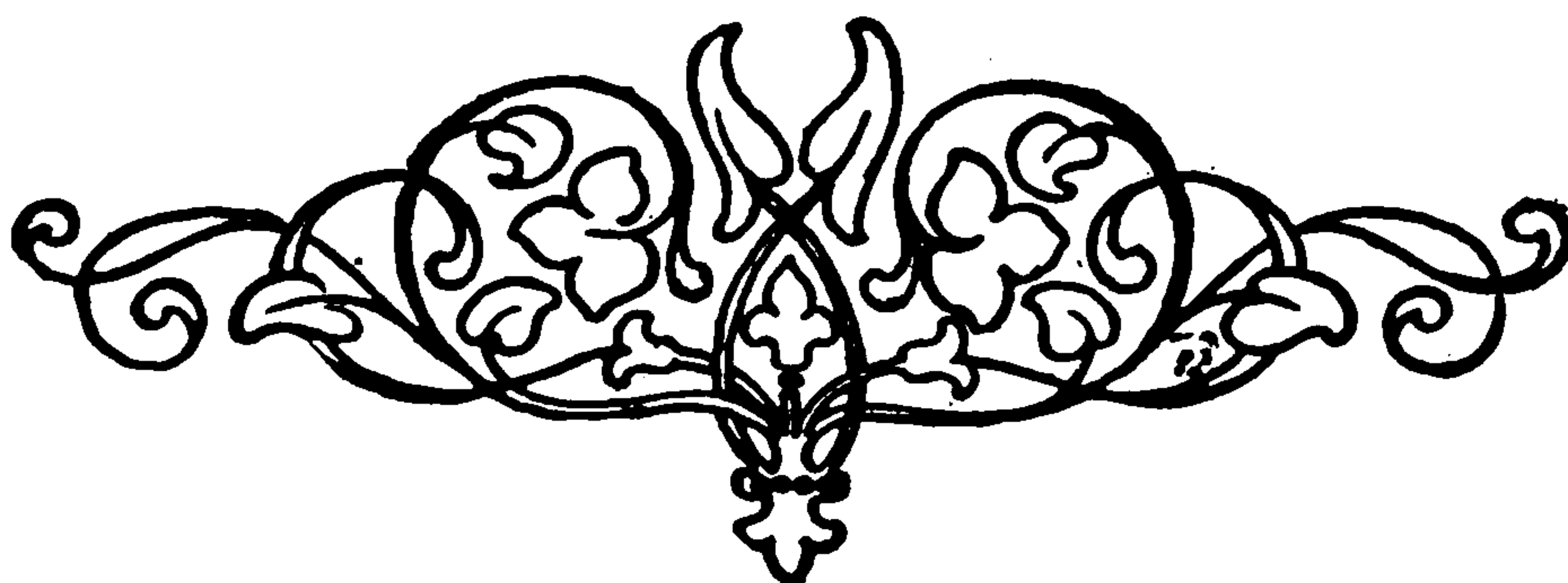
plentiful enough to thoroughly acquaint the public at large with the operas and create a demand. However, matters in this respect are constantly improving and as an instance I should like to mention that this year I had the pleasure of witnessing the "Standing Room Only" sign for the performances of such older operas as *Il Trovatore*, *Faust* and *Carmen*, in a western city of 200,000 inhabitants, where five years ago it was impossible to draw an audience of a hundred persons unless heralded by spectacular advertising. Unquestionably this interest in grand opera is due to the invention of the phonograph and the organization of orchestras and grand opera study clubs by up-to-date, capable teachers.

It is also a practical certainty that within a very few years grand opera in English will also gain ground, and divide honors with that in French, German and Italian, giving those who have not studied the foreign languages, but who are otherwise prepared, a chance for positions on the grand opera stage.

It is to be regretted that there are many who insist that the days of the old Italian opera, with its arias and glorious coloratura work,

WHAT EVERY SINGER SHOULD KNOW

are passing, in order to give place for the new *music drama*. , This is not correct, and will not be possible as long as there are excellent singers who can sing these older operas. We have room for both the grand opera and the music drama.





JEAN DE RESZKE

AS TRISTAN IN TRISTAN AND ISOLDE

The elder of the two De Reszke brothers, famous Polish singers. Until the advent of Caruso, Jean de Reszke was said to have the most phenomenal tenor voice of any living singer. His career was long and successful

“AT WHAT AGE SHALL I TAKE
UP THE STUDY OF VOICE
CULTURE?”



RS. L. and her 15-year-old daughter called at my studio. The mother explained that her little girl had been “leading the singing” in school ever since she was eleven years old, but that her voice was not as good as it used to be, and that she would like to have her study, but thought she was too young. I tried the girl’s voice and found two registers used so differently that persons sitting in the next room would think they were listening to two different singers. She had a terrible break between the chest and head tones, and for *four* years had been developing in this bad way of singing. Now, this child should either have taken up voice culture at eleven years of age or not “lead the singing” in school. Children, with very few exceptions, in going from chest to head tones, will sing *with* the throat, not understanding how to make the change, or rather how to place the tone; in this way producing a break, which later in life, when voice

WHAT EVERY SINGER SHOULD KNOW

culture is taken up, will cause endless, and in some cases, permanent trouble.

I know of many children who sing at entertainments, school, church, etc., and you will hear their parents say, "Scarcely a week passes that my daughter does not sing at some entertainment. If she were a little older, we would have her take up voice culture." Now, if your daughter is old enough to sing at entertainments, she is old enough to study. Either do not let her sing, or put her under the care of a good teacher.

"How shall I know if she is under proper instruction?"

First of all, a good teacher will not allow her to sing at the top of her voice, which all children seem to delight in doing. A good teacher will not develop on the extreme *high* or extreme *low* tones. A good teacher will even up the *medium* register, teach her how to use the *breath on the tone*, how to *place* the tone, overcoming all seeming change from chest to head, will give her perfect pronunciation and enunciation. This can be done at any age from eleven years on, results, of course, depending on the individual. A girl



MELANIE KURT

Famous for her impersonations of Wagner's heroines.

THE STUDY OF VOICE CULTURE

who has good ear, and who does not lead the singing in school at eleven, nor sings at entertainments, can begin at sixteen or seventeen and develop into a very fine singer.

“Should my son take up voice culture before his voice has changed?”

This case is just the same as with the girl, *if he sings*. In fact, I have found in my twenty years' experience as singer and teacher that the boy who studies voice culture before his voice changes has an easy road to travel *after* his voice has changed. Many boys' voices have not finished changing until they are eighteen or nineteen years of age. The boy who studied before his voice began changing understands breath control, placing of the tone, besides pronunciation and enunciation. These four fundamentals are absolutely necessary in order to sing well; and whether his voice, after the change, develops into tenor or bass, these fundamentals remain the same, and enable him to continue, instead of merely beginning. The boy, who has studied, or is in charge of a good instructor, will know *when* to stop singing. I have known many boys with promising voices, who have ruined

WHAT EVERY SINGER SHOULD KNOW

them entirely by singing or trying to sing *during* the change. But they were not boys who were under instruction, or they would have known better. I do *not* claim that it is necessary to begin the study of voice culture as a child, as this rests entirely with the individual, but I *do* claim that you can count those singers, who have reached distinction and whose voices have lasted any length of time on one hand, who started their singing lessons after they were out of their teens.

I have pupils who are making a good living as church soloists and on the concert stage, who commenced their study after they were twenty years old, but they are the *exception*, and *not the rule*.

✓ I think a woman has the greatest success in teaching children. This may be partly due to her maternal instincts. Her illustrations and demonstrations are more simple than a man's. Her patience with children also fits her wonderfully well to teach the child.

You can accomplish nothing with the voice through fear. If the young students love their work, and look forward to their lessons, they cannot fail in whatever they undertake.

THE STUDY OF VOICE CULTURE

To satisfy those who disagree with me in regard to the value of early study, I would ask them to read the lives of the great singers, and they will find that with very few exceptions they took up the study of voice culture before and during their early teens. Space forbids presentation of a complete list. However, for the benefit of those who have no access to the biographies of singers, I will select the names of a few of the best-known vocalists of the past and present:

Malibran, one of the world's most famous singers was studying Solfeggio with Panseron in Naples, Italy, at the age of seven, and made her debut in grand opera when fifteen years old.

Pesaroni made her grand opera debut at sixteen, and twenty-five years later we find her still one of the leading grand opera singers.

— *Therese Tietjens* made her debut in grand opera at the age of fifteen. *W. F. M. Wm. Lunde*

Pauline Lucca was singing at thirteen, and made her debut at the age of sixteen.

Kellogg made her debut as Gilda in "Rigoletto" at the age of eighteen.

15. *St. Louis home*

WHAT EVERY SINGER SHOULD KNOW

Minnie Hauck took up voice study at the age of twelve, and was singing in grand opera during her seventeenth year.

Christine Nilsson, as a child, sang on the streets, was placed under an instructor, and six months later sang at Court.

Albani, during her twenty-second year, was engaged by the Royal Italian Grand Opera at Covent Garden, to sing the leading roles of grand opera.

Scalchi studied while a mere child, and made her grand opera debut at the age of sixteen.

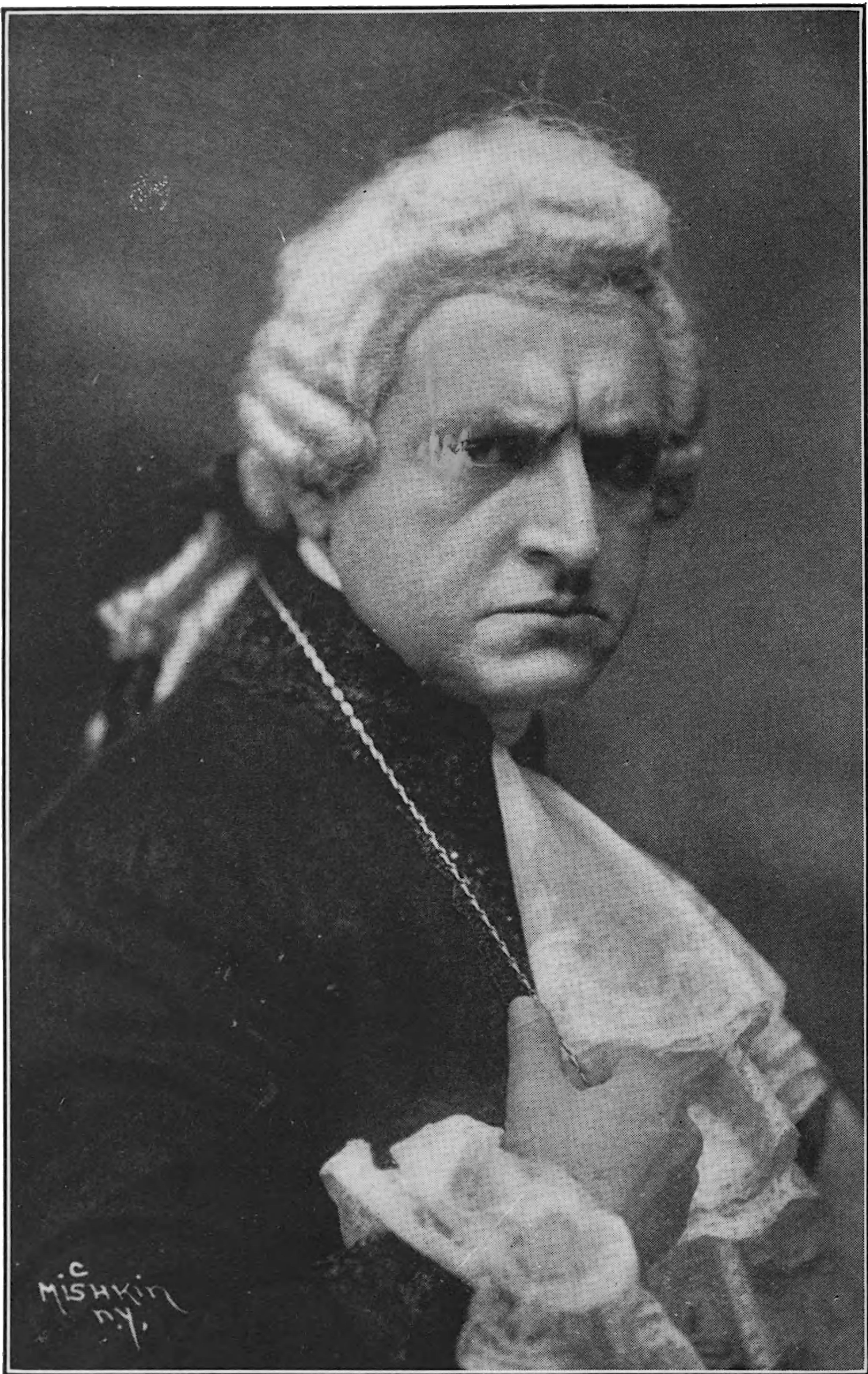
Melba made her debut in grand opera when she was twenty-two years of age.

Nevada sang in public at the age of six.

Patti made a three-year concert tour under the direction of Strakosh, between the ages of eight and eleven, and made her grand opera debut at sixteen.

Emmy Destinn made her debut at Dresden at the age of nineteen.

Blanche Arral made her debut at the Opera Comique, Paris, at the age of fifteen. She took first prize in singing classes at Liege at the age of ten.



PASQUALE AMATO
In his famous impersonation of Scarpia in Puccini's opera
"Tosca."

THE STUDY OF VOICE CULTURE

Johanna Gadski made her debut at eighteen years of age.

Lillian Nordica made her debut at fifteen and at the time of her death was one of the greatest and most admired of our singers.

Marcella Sembrich sang solos in church when she could scarcely see over the railing, and was in grand opera at the age of twenty.

While some doubt may exist regarding the abilities of some of the less-known artists mentioned in the above list, such singers as Scalchi, Melba, Patti, Nordica and Sembrich have achieved undying fame both as singers and artists.

When considering the amount of study which it takes for the mastery of a principal part in any of the more important operas, the ceaseless exertion to perfect the *coloratura* work which they contain, I think you must be convinced that if early study were injurious to the voice, these great "songsters" would not be living examples of my assertion.

Someone will say, "This may be the case with women, but what of the men?"

We find the great German tenor, *Albert Nieman*, singing grand opera roles at eighteen.

WHAT EVERY SINGER SHOULD KNOW

Heinrich Vogl, styled the "Interpreter of Wagner," sang the heroic opera roles of this great master at the age of twenty.

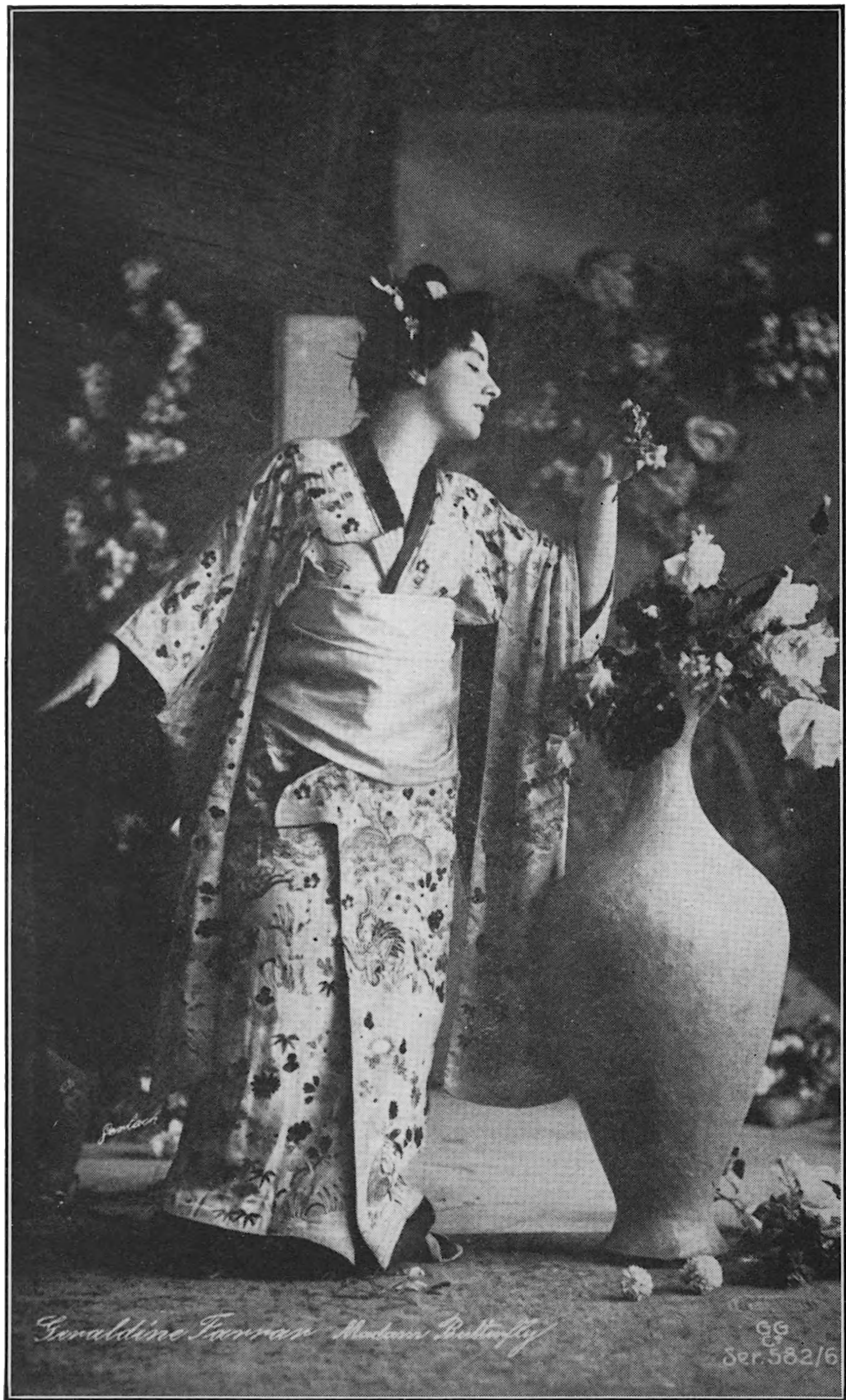
Italo Campanini was singing in grand opera at twenty-one.

Guilliam Ibos, the grand French tenor, and *Van Dyck*, were both singing grand opera roles at the age of twenty-two.

Jean de Reszke was soloist at the cathedral at Warsaw at the age of *twelve*, and was singing in grand opera at twenty-two. He was still singing after his forty-fifth year with extraordinary success.

Then I hear someone say, "Perhaps their voices did not change, as they were tenors." There is *some* change at maturity in *all* voices. Very well, what about Victor Maurel? He was singing grand opera roles at twenty-one. Jean Baptiste Faure took up the study of the voice at thirteen, and at twenty-two *created* the part of Mephistopheles in Faust.

These men and women, whose names stand out as brilliant stars in the firmament of music, studied and sang before and in their early teens, and their voices were neither harmed nor spoiled, but rather improved thereby.



GERALDINE FARRAR

In her famous impersonation of "Madama Butterfly" in
Puccini's opera of the same name.

SINGING LESSONS AS A HEALTH CULTURE.



SHOULD like to take up the study of voice culture, but am not very strong."

That is the very reason you should take up singing. I have seen anæmic girls take up the study of voice culture, and at the end of one year's study develop perfect breathing, a fine full chest, rosy lips, warm hands, elegant digestion and a good disposition.

There is no tonic for the *nerves* equal to voice culture. At one of the large sanitariums where eight hundred and five patients were suffering from tuberculosis, there was but one who had been a singer. The nasal breathing prevents adenoids from developing. The deep respiration oxygenates the blood and gives us power to resist diseases. We stand and walk better. We derive unusual pleasure for ourselves, with the power to entertain others. As the study is unlimited, our interest cannot fail to increase with each year. It fills our lives as nothing else can do.

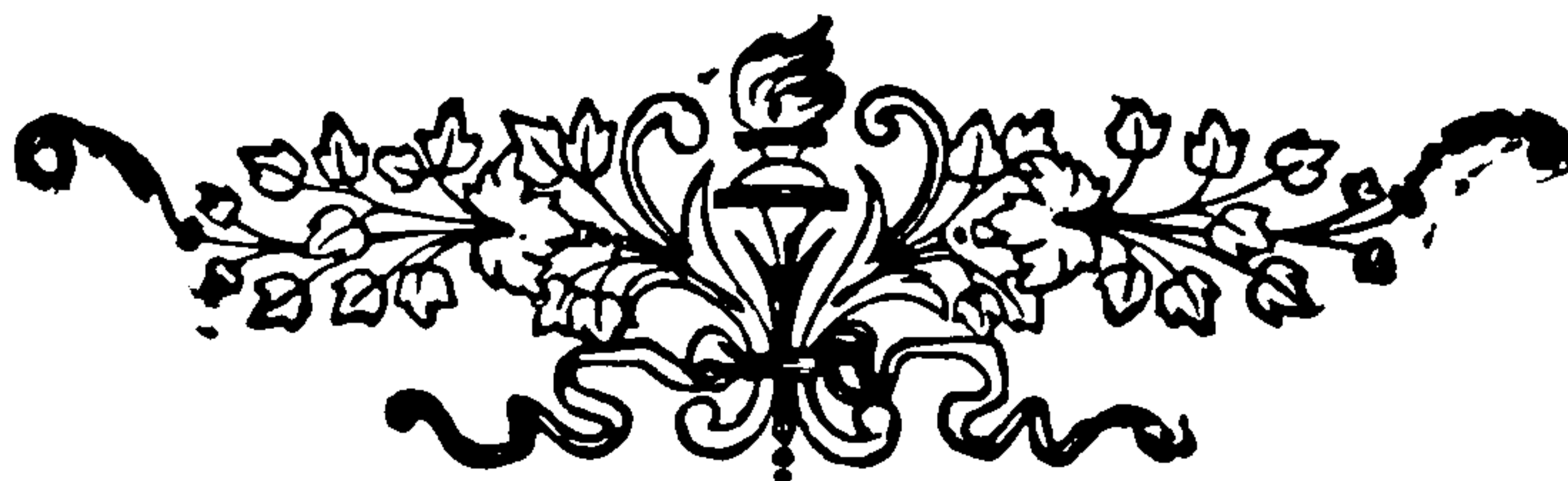
WHAT EVERY SINGER SHOULD KNOW

“ Though everything else may appear shallow and repulsive, even the smallest task in music is so absorbing and carries us so far away from town, country and earth, and all earthly things that it is truly a blessed gift of God.” — Mendelssohn.

It is a fact that more people become patients through “ boredom ” than through fever. It is the monotony of the daily routine and lack of interest which is the root of most of the “ illness ” and “ nerves ” of our present day young women.

Try the study of voice culture as an interesting and permanent remedy.

The cause of “ musical indigestion ” is the attending of concerts where one is compelled to listen to singing or playing, which is poorly executed or too far beyond one to be properly understood.





MARCELLA SEMBRICH

One of the most attractive personalities, as well as gifted sopranos among contemporary operatic singers.

ADVICE TO PARENTS.

ARENTS should encourage their children who are taking up the study of voice culture, as home encouragement is necessary to children. I know that parents are inclined to think that when they pay for music lessons, nothing further should be expected of them. But this is positively a wrong idea.

Do not make the great mistake of forcing your children upon the public too soon. Many excellent young voices have been ruined in this manner. A child eleven years of age was brought to my studio. She had ear, voice and talent, but was almost “sung out.” She had a bad break in her voice, and performed the most unusual contortions in taking a tone, and producing by pushing the throat. The mother assured me that everybody thought she sang “just grand.” She was to sing at an entertainment in a month, and they thought a few lessons in voice culture would be of great value. It took an hour of my valuable time to convince them that she must not sing at present, as it was positively

WHAT EVERY SINGER SHOULD KNOW

necessary to overcome the break in her voice, keep her from singing too much, and cure her audible breathing. They finally arranged for her instruction, but made semi-monthly trips during three months to ascertain if she was ready to sing in public, and left with the remark that "they knew of many teachers who would be glad to have her sing for them as an advertisement." Even the child was disappointed, as undoubtedly she heard nothing but such talk at home.

Parents should be sensible enough to remember that their little girl cannot finish school in three months, that their son cannot go through college in three months, nor learn to play the piano in three months.

Her youth and the assertion that "people will not expect much" is no excuse. The public judge by what they see and hear and not by what she may be able to accomplish if she is given time. How often have we heard father say, "Johnny, go and play a piece for the company." Poor Johnny would rather take a licking. *He* knows he is not ready to play for company, but father says, "Here I have been paying for Johnny's piano

ADVICE TO PARENTS

lessons and Mary's singing lessons for nearly three months, and I haven't heard a song or piece yet. If they are not learning anything, they had better quit taking lessons." And poor Johnny and Mary inflict on the company exactly what might be expected after only three months of training.

Parents, select a reputable teacher — the highest priced is often the cheapest in the end. When convinced that they are under perfect instruction, leave it to the teacher as to when they should play or sing in public, and you will find that just as soon as they are able, the teacher will be as anxious and pleased as yourself to have them appear.



“IS IT NECESSARY TO GO ABROAD TO STUDY?”



THIS, of course, depends entirely upon your ambition. There are very few American singers who have reached positions on the grand opera stage without having previously studied abroad.

It is well in any case to get your preliminary training at home. We have excellent teachers in this country from every part of the globe and there can be no questioning the fact that for tone placing and singing you can do equally as well at home as abroad.

I would advise boys or girls who have a good home and live in a community where it is possible to get proper instruction to take their first two or three years of work in this country. Take up the study of languages and if their progress warrants making a life work of music, then I would suggest that they go to Europe in order to get those broadening and finishing touches which go towards the making of a full-fledged artist.

For your German songs and operas you



EMMA CALVÉ
In her famous impersonation of the title part in Bizet's
"Carmen."

IS IT NECESSARY TO GO ABROAD

should go to Germany. For the Italian operas to Italy, where it is possible for you to live in the atmosphere of the opera and hear the language every day. The same also applies to the French, who, of all people, insist emphatically on perfect diction.

You can, of course, take up and to some extent learn the languages at home, but you are liable to meet with the same disappointment as a young lady from the west who studied French in school for several years and thought herself proficient in that language. She went to Paris to study music and it was fully six months before she was able to either understand or make herself understood in common, every-day conversation.

I am in favor of the class lessons so popular in Europe, and hope some day we will be able to make them universal. Ten or twelve pupils assemble at one time and each takes his lesson in turn. In this way each gets the benefit of the other lessons. This also enables the pupils to become accustomed to singing before each other, an invaluable aid for the overcoming of nervousness. Some pupils desire to take their lessons in private, as they

WHAT EVERY SINGER SHOULD KNOW

do not care to sing before a class. This feeling will gradually disappear and it is much better to have it over with in the beginning, than later, when you are expected to go before a critic or manager and sing.

.

The expense of studying abroad may be adjusted entirely according to your pocket-book. When people tell you it is cheaper to study on the other side, they simply display their ignorance of the subject. I have studied in this country, Germany, France and Italy, and I have found that, including everything, it costs about the same everywhere. You can secure board and room from five dollars a week up to any price you wish to pay. It is also possible to live cheaper than this if necessary, but for the student of singing it is of great importance to eat good, nourishing food, as it is impossible to sing well unless you are in excellent physical condition.

Several of the old Italian music masters do not hesitate to say that it is the American with the large purse who has forced them to raise their prices, when they were perfectly satisfied to charge much less.



OTTO GORITZ

IS IT NECESSARY TO GO ABROAD

Miss Moneybag arrives in Italy to take up voice culture. She calls on one of the old masters; he asks her seventeen lira (about \$3.00) per lesson. This sounds cheap to her as she has been paying \$5.00 a lesson at home, so she starts out again looking for a higher-priced teacher. She finds one who has had a little more experience with Americans, and who asks her thirty-five lira; this sounds more in accordance with her pocketbook, and she lists for the season. This understanding of the American pocketbook has been going on for some time and the old "Maestro" who was perfectly satisfied with \$3.00 is awakening to the fact that if he wants these Americans he must raise his prices. And so we find at present, lessons costing about the same the world over. However, when Miss Small Pocketbook and real talent arrives, she can always arrange terms in accordance with her pocketbook, when she proves she is there to accomplish results. This is not merely hearsay, but a fact gathered in my interviews with some of the most noted singing-masters.

Naturally, if your ambitions and talents lead you towards the operatic stage, it will

WHAT EVERY SINGER SHOULD KNOW

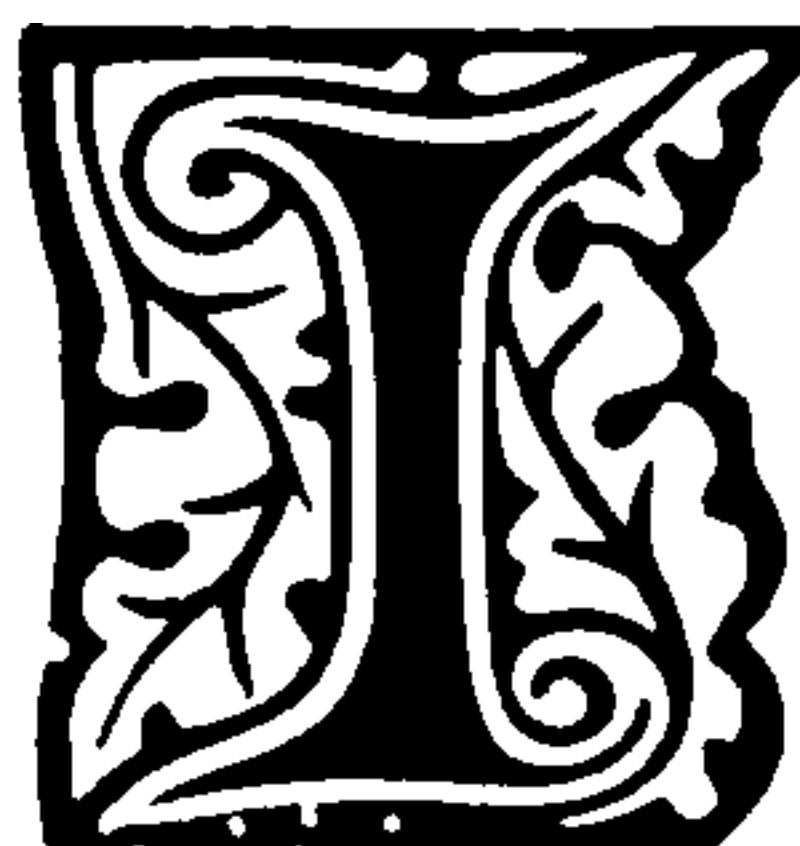
be most advisable to go abroad. The chances there are more plentiful and the prestige and experience to be gained at any of the European opera houses will assist in the procuring of engagements in all other countries where operatic singers are in demand. As a practical illustration I should like to cite the case of a beautiful mezzo-soprano who had been singing with the English Grand Opera Company, and though in every way qualified to sing with the Metropolitan Grand Opera Company in New York, was unable to secure an engagement with them. She went abroad, changed her name, and returned the following season as one of the Metropolitan Grand Opera stars, and is still one of the favorites in that company.

This seems rather inconsistent, but nevertheless is true. Practical experience has taught us, that once a singer has been fortunate enough to gain a debut abroad, he or she will have practically no trouble in securing a position with any manager on this side of the ocean.



MARY GARDEN

CHORUS SINGING.

T is of great value to singers to belong to a good chorus, provided they know enough not to attempt to be the whole chorus themselves, and are willing to give others a chance.

To be a success in the chorus you must observe the following rules:

(1) Be punctual.

(2) Stand erect, and on both feet. Let your chest lead.

(3) Make yourself a part of the chorus, and remember that you are not engaged in solo singing.

(4) Don't annoy those around you by "wiggling" or "fidgeting."

(5) Rise and sit down in unison with the others.

(6) Do not cover your face with your music.

(7) Remember it is the conductor's duty to beat time. Keep head, arms and feet still.

(8) Do not try to sing louder than the others. You will not be heard any better and will strain your voice.

WHAT EVERY SINGER SHOULD KNOW

(9) Remember to hold every long note for its full count.

(10) Time and rhythm are the two great factors in chorus singing.

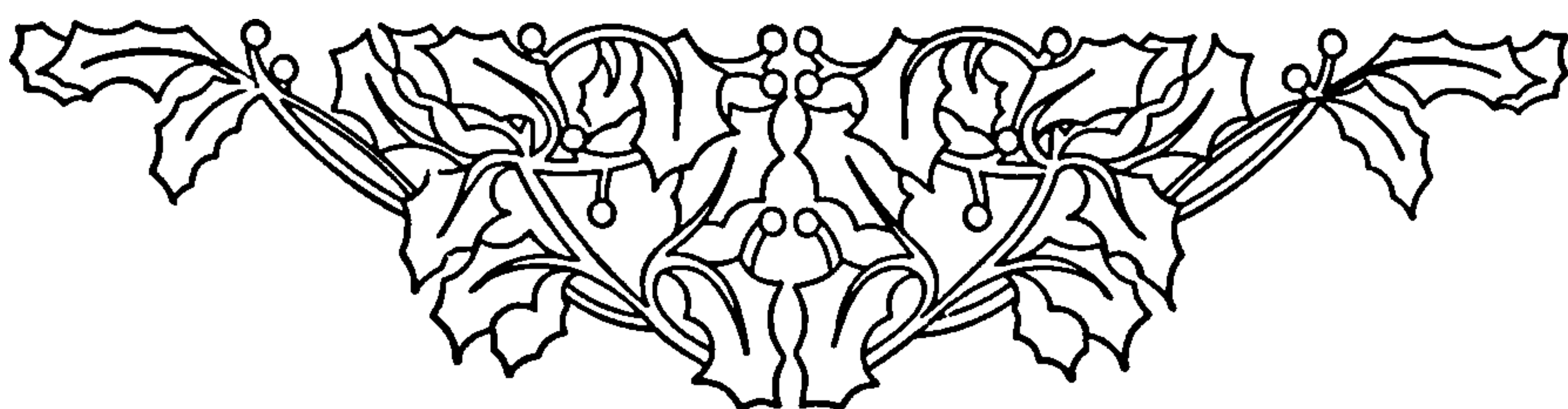
(11) Remember that “rests” are of as great importance as “notes” in music.

(12) Do not start before or hang on after the others have ceased to sing.

(13) Do not fail to slightly accentuate the **first** beat of each measure except where accents are especially marked on other beats.

(14) Don't look bored because you must stand up to sing. Determine whether you are going to be *too tired* to do your part before becoming a member of a chorus.

(15) Do not look all over the place, but keep your eyes on the conductor.





MME. SCHUMANN-HEINK

STAGE FRIGHT.



HAVE never met a singer, amateur or professional, who does not or has not at some time suffered from this dreadful malady. There is no positive cure but constant appearances before an audience, although some singers never overcome this form of nervousness.

The only consolation is in knowing that persons entirely devoid of this feeling will never make artists, as they are lacking in temperament. Emotion is the flesh and blood of music and the condition is one in which self-consciousness, nervous energy and emotion play a large part. However, as you gain confidence in yourself and your work, and feel that you are “*en rapport*” with your audience, this sensation will wear off to a great extent.

Very few children before their teens are troubled with stage fright. In fact, they seem to glory in appearing before an audience. These early appearances if continued in the right way will therefore be of inestimable value for the balance of their lives, and it is

WHAT EVERY SINGER SHOULD KNOW

most desirable to let them appear before the classes in the studio until they are prepared to appear in public.

When one begins to discuss nervousness, suggestion takes it up and it spreads like wildfire. A young singer who had appeared several times in the same solo and done excellent work was stepping on the stage to sing when one of her friends thoughtlessly remarked: "Aren't you nervous about that high 'C?'" The suggestion immediately lodged in her brain and she could think of nothing but that high "C." Her fear increased and she finally sang the tone that had never given her the least trouble before, with an almost heroic physical effort.

It is the confident friend who helps you win your audience by the encouraging remark, "I know you will be a success," while the one who asks, "Aren't you afraid you are going to break down?" in reality will assist you in doing so. Always try to have the confident friends around you, especially in the earlier stage of your career.

There is an erroneous idea about not eating before singing. If you are nervous there is

STAGE FRIGHT

nothing so dangerous as trying to sing on an empty stomach. I know of singers who eat nothing on the day they are going to sing, the result being increased nervousness caused from weakness.

I would not advise a big meal before singing, but would advise taking something, the quantity depending entirely on the individual. A cup of black coffee, a glass of water, a glass of claret, an orange, a raw egg, or anything that agrees with you. Give the stomach some work to do and that "giddy feeling" will entirely disappear. I always take a raw egg before singing.

One of our noted tenors, before stepping into view of the audience, lights a cigarette, takes three puffs and throws it away. Three puffs could be of very little value, but he imagines he sings better. Judging from his age and the endurance of his voice, it has evidently not injured him, though I would not advise singers to use tobacco.

Those suffering from phlegm in the throat will find almost instant relief in eating a dry prune. I acquired this habit in Italy, where it is very popular with the singers. Dried

WHAT EVERY SINGER SHOULD KNOW

prunes are beneficial for the general health as well as the throat. Find what agrees with you, for what might be agreeable to one may be disagreeable to another.

When you step upon the stage take time to fully relax, get your mind on the introduction your accompanist is playing. This prepares you for your song. Look *beyond* your audience, not *at* them.

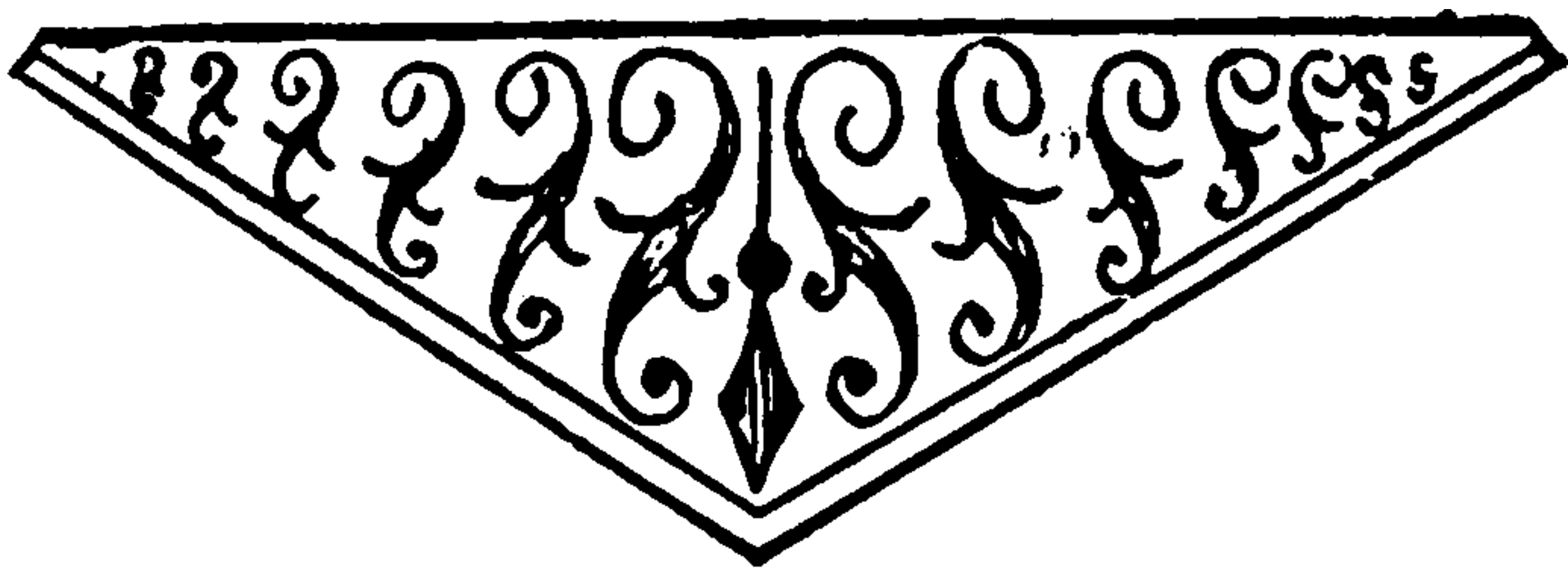
By this time you will have fairly good control of yourself. Think of *what you are going to sing*, and not of how you are feeling. Sing to your audience as if you were telling them a story. Speak distinctly and make them understand and feel what you are saying. Don't wear anything that binds you, such as tight shoes, tight corsets or tight collars, as they all tend to contract instead of relax. It is through nervousness that singers have "wobbled" off the stage after their solo, before the accompanist has finished. Remember that in the interval between the end of your solo and the last note of the accompaniment, you should stand perfectly still. Say to your audience (mentally), "Don't move until the accompaniment is finished." You

STAGE FRIGHT

will be surprised to see how well you can hold them. All these little thoughts will help to make you forget yourself.

I once read an article on stage fright. The author advised the singer to look at his audience as though they were so many cabbage heads. I cannot agree with him. You, no doubt, have heard people sing as though they were inspired. I have felt that way many times when singing, and I am sure my audience inspired me. It would have been impossible to sing like that to empty chairs or a field of cabbage heads.

Analyze yourself and your work as much as you please at home, but when you go before an audience, forget yourself and let your aim be to win them.



THE ACCOMPANIST.



FIND that only about one in every hundred, who study voice culture, are able to accompany themselves on the piano. Nearly all know the keyboard and can get along after a fashion, but correct and musicianly accompaniment is so necessary that the vocal student should make a point of securing a first-class accompanist.

Your voice teacher here, or abroad, is always in a position to furnish you with one. You must arrange for his services at least twice a week. You can have no idea of the progress this will mean in your work. If you are asked to sing at an entertainment, do not take anyone's word that "there will be a good accompanist on hand," but see to it yourself that you will have one. If it is not possible for you to have your own accompanist, be sure that you have ample time for rehearsal, and if the accompanist present is not a good one, *do not sing*.

A poor accompanist has been the cause of the failure of many young singers who are anxious to get before the public.



LOUISE HOMER
One of the greatest English-speaking contraltos.

THE ACCOMPANIST

The young and inexperienced singer cannot be too particular on this point, and I would suggest that amateurs during their first few appearances before the public sing only with an accompanist with whom they have become accustomed to sing. All young singers are more or less nervous; in fact, I know very few old ones who are not, and this is where your own accompanist will prove of the greatest value.

One of my pupils who made her debut said, "I had a sensation as of a lump in my throat, and felt that at the end of the pause I *must* swallow or choke. My accompanist who had played for me before, seemed to notice my predicament, and by giving me a little more time on that 'pause,' I was saved. With a strange accompanist, I would have gone to pieces."

Because a singer is an amateur, parents and friends seem to think that anyone can play the accompaniments. The truth of the matter is, the less experienced the singer, the better the accompanist must be. Good accompanists are born, not made.

To be sure, practice makes perfect, but I

WHAT EVERY SINGER SHOULD KNOW

know of many fine pianists who read well, have time, rhythm, technique, execution, and yet will never make good accompanists. It takes all of these essential requirements and more.

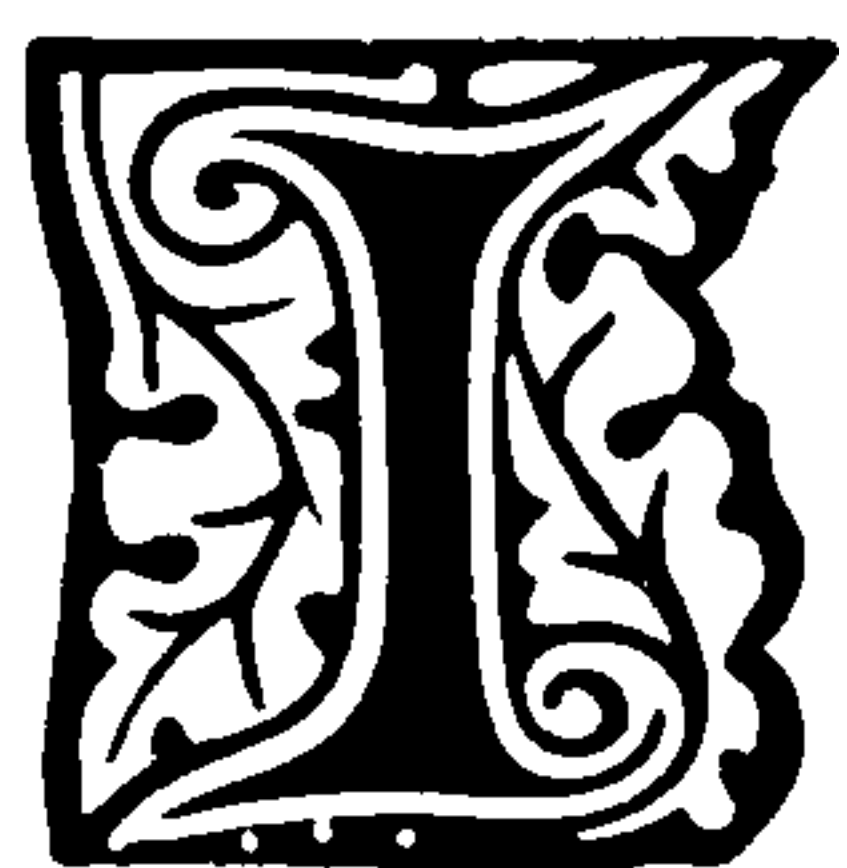
Nothing makes failure more certain than the blundering of an inexperienced and unskilled accompanist.





MATHILDE DE MARCHESI
The world's greatest teacher of the nineteenth century.

SELECTING A TEACHER.



T is not always that the best read man on voice culture makes the best teacher; in fact, we find that teachers who have not been singers themselves, but who have devoted years to the study of the physical and technical side of the question, have turned out very few good singers.

In order to make a good teacher, one must first have command of his own voice in order to make perfect demonstrations which are essential to the beginner. Further, a teacher in order to be successful must have practical experience with the world and singers. No two voices can be treated in the same manner. Therefore, the teacher with the practical experience is naturally far better equipped to teach than the one who has merely studied the mechanism of the throat.

It is positively harmful for a teacher to make any attempt to explain the technical side of the voice to a *beginner*. Better develop the ear and memory. A teacher must have patience and tact in order to be able to deal with the different natures, dispositions

WHAT EVERY SINGER SHOULD KNOW

and moods that are encountered in the studio. One word of kindness and encouragement will invariably do more toward putting a pupil at ease and secure the best results than any number of severe sermons and sarcastic criticisms.

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The pupils are paying for their lessons and are entitled to courteous treatment. Avoid the nervous, irritable teacher. The teacher who becomes impatient or ruffled because a pupil cannot instantly grasp his meaning, walking up and down the floor with clenched fists chastising the air, and in every way displaying his own nerves and lack of self-control is not a *teacher*, but a *fool*. Such a person has either forgotten his own earlier struggles or has never studied. Avoid the teacher with a hobby. There is nothing so barren in the world as one idea, springing from one idea, nourished by one idea and aiming at one idea. This includes the teacher who believes in keeping the pupil on one tone for six months. While your tone needs more than six months to become perfect, dwelling on that one tone alone for that length of time is decidedly wrong.

SELECTING A TEACHER

We frequently accept students who have acquired numerous bad habits in breathing or singing. They often know their trouble and ask how long it will take to undo this work and get back into the right way. They seem to think it a matter of working back to the beginning for a certain time and then starting all over again. This is not true. It is a matter of beginning *now* and beginning right. The thoughts of a pupil should be directed towards *advance*, not *retreat*. You must not think of what you *have done*, but what you *must do*.

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Avoid the teacher who advances theories and mechanical contrivances. A laryngoscope in the hands of a physician might save many lives, but in the hands of a singing teacher may ruin many voices. The perfect teacher uses the simplest demonstrations, realizing that technical terms go entirely over the heads of the beginner. The following suggestions are entirely useless:

Sing the tone forward.

Sing the tone on the teeth.

Sing over your larynx.

WHAT EVERY SINGER SHOULD KNOW

Sing that tone with the epiglottis lowered, the palate raised, and on the end of the breath.

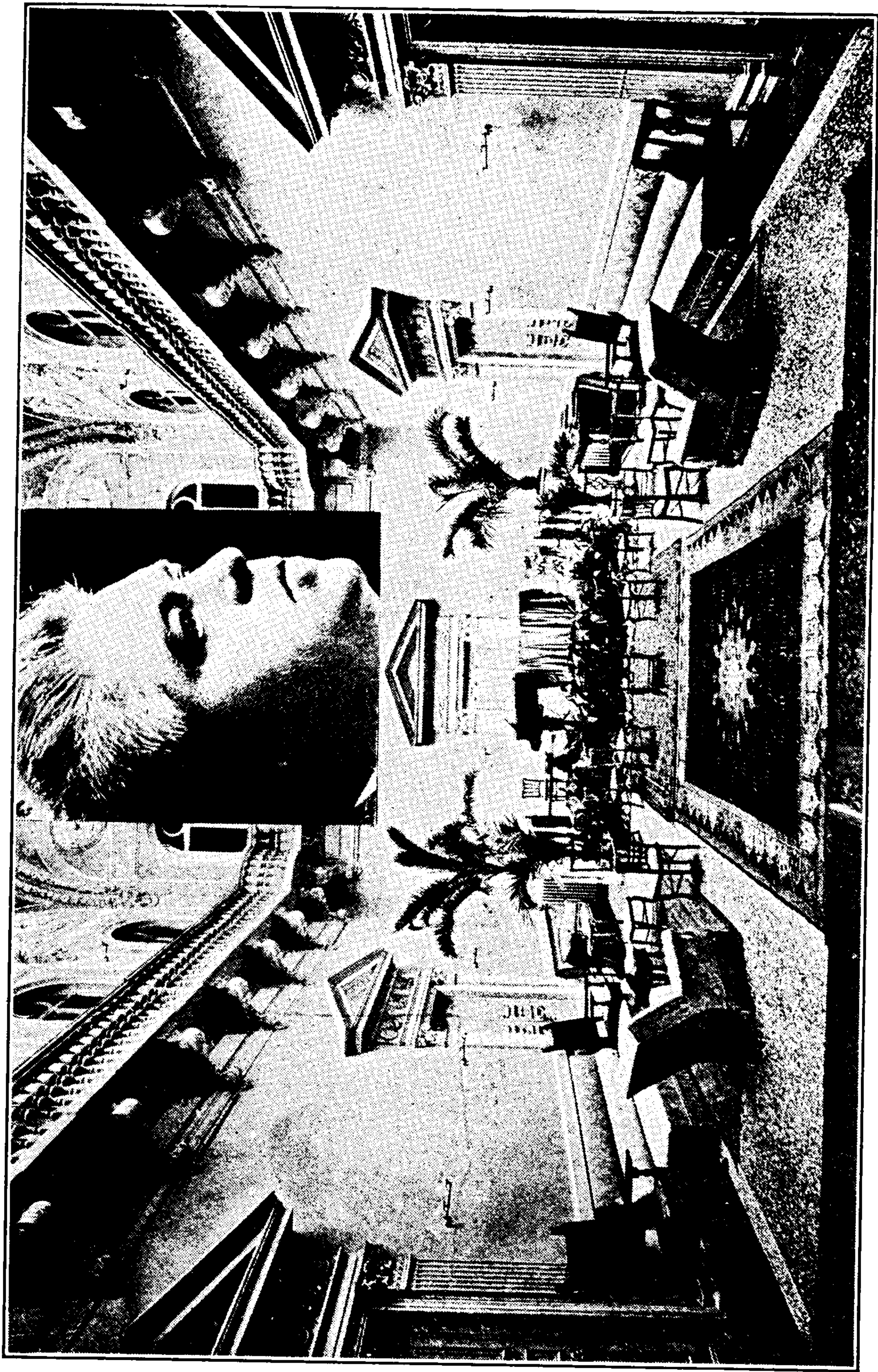
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I have personally heard these instructions given to pupils, and I assure you the pupil did not gain anything through them.

It is positively absurd to insist on a beginner knowing the structure of the vocal cords, neither will the patting, pinching or massaging of the neck and facial muscles, that some teachers advocate, make you sing any better. It is undoubtedly of some benefit to “wrinkles,” but not to the voice.

Garcia, admitted to be one of the greatest singing masters of his time, said, regarding the position of the larynx being higher or lower, or the greater or less raising of the palate, that the singer need only follow natural effects, and larynx, palate and the rest will take care of themselves. Do not complicate it with theories.

A new pupil went into the studio of a well-known teacher for a hearing. She took with her a popular song — the only song she knew. The teacher cried “Trash,” and would not



ISIDORE BRAGGIOTTI AND HIS WONDERFUL STUDIO IN FLORENCE, ITALY

SELECTING A TEACHER

even talk the matter over. This was foolish, selfish and unreasonable.

Every voice which comes under our care includes the personality behind the voice, and is of distinct and special interest. This pupil's *environment* had undoubtedly been such that she was not further developed and could hardly be expected to love and understand the music which the teacher was accustomed to perform or teach. However, many a singer, who first brought a popular song, has developed into a successful church or concert singer. This was not brought about by reprimands and unkind criticisms of their shortcomings, but by patient consideration and gradual development. Give the pupils a chance to learn to perform good music before you demand that they should appreciate it. A good teacher will encourage questions. If there are any questions pertaining to the study of voice culture that he cannot answer it is time he should know.

Unless a teacher is a perfect accompanist, so that he can keep his eyes away from the keyboard, he should employ an accompanist, for the teacher should *see* as well as *hear* the pupil sing the finished numbers.

WHAT EVERY SINGER SHOULD KNOW

And last, but not least, select a teacher who tries to understand you, who makes you feel at ease, and who shows as much interest in your voice as in your pocketbook.





ANNA ARNAUD

ART FOR ART'S SAKE.



HOW many musicians live up to this much-abused term? In my travels here and abroad I have found just two whose lives were entirely devoted to "art for art's sake." They both reminded me of the last act of "Beau Brummell," and certainly did not suggest happiness. To fully live up to "art for art's sake," one must necessarily have means, and you would be surprised to know how few of those who are in position to live up to it, do so. Singers, in whom you would expect to find a demonstration, — real musicians, to whom the whole world has bent its knee, — will stand before an audience and sing a little popular waltz song, à la "After the Ball," — a song we would consider too inferior to allow one of our pupils to sing. Is this "art for art's sake?" Where then should we look for a demonstration, if not in the finished singer or artist?

Do not these singers know better? Certainly, but they study their audience, give the few their best, and the masses what they

WHAT EVERY SINGER SHOULD KNOW

want. In search for “art for art’s sake,” we turn to the “artist,” and we find him trying to please the audience.

We are living in a very material age. If you can afford to do so, live “art for art’s sake” in your home, but if you have to make your living, and cope with the world to make a success, you must study your audience; they paid their money and want to be entertained. You must endeavor to strike a happy medium, without lowering your dignity, as a singer and an artist.

I notice that those who “rant” and “storm” on the subject of “art for art’s sake” seldom live it, of which we were given a fair demonstration when one of our disciples of “art for art’s sake” went on a “concert” tour and was so anxious to “please” his audience, that the program was a perfect vaudeville performance. It is needless to say that the “artist” was severely criticised. Don’t bill yourself as a concert singer and then give a vaudeville performance. Use judgment. Watch the teacher who is constantly talking “art for art’s sake.” Note for how many struggling musicians he holds out a helping

ART FOR ART'S SAKE

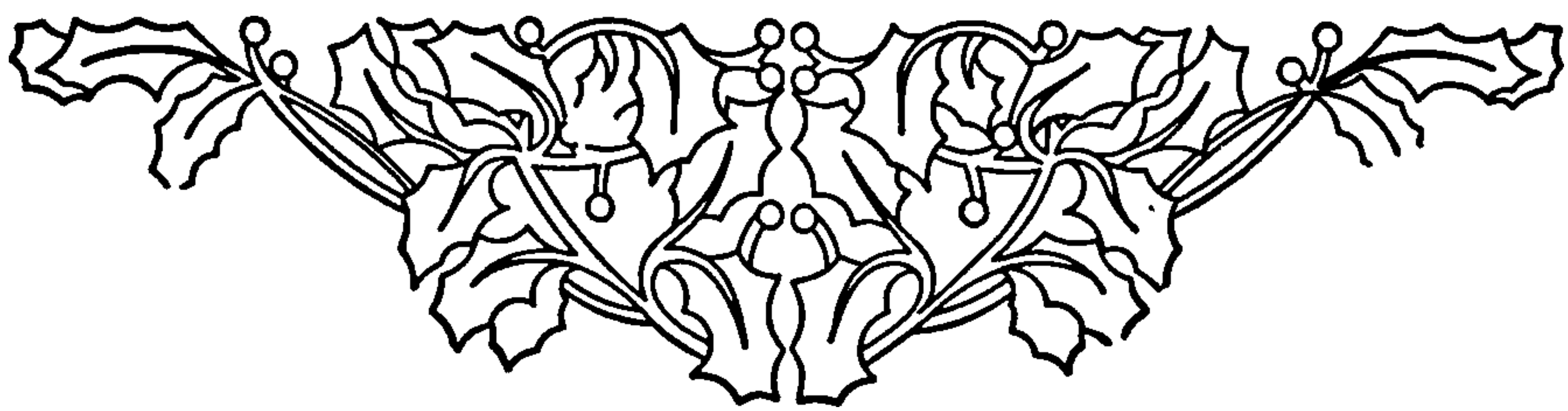
hand and how much of his time and life he devotes to "art for art's sake."

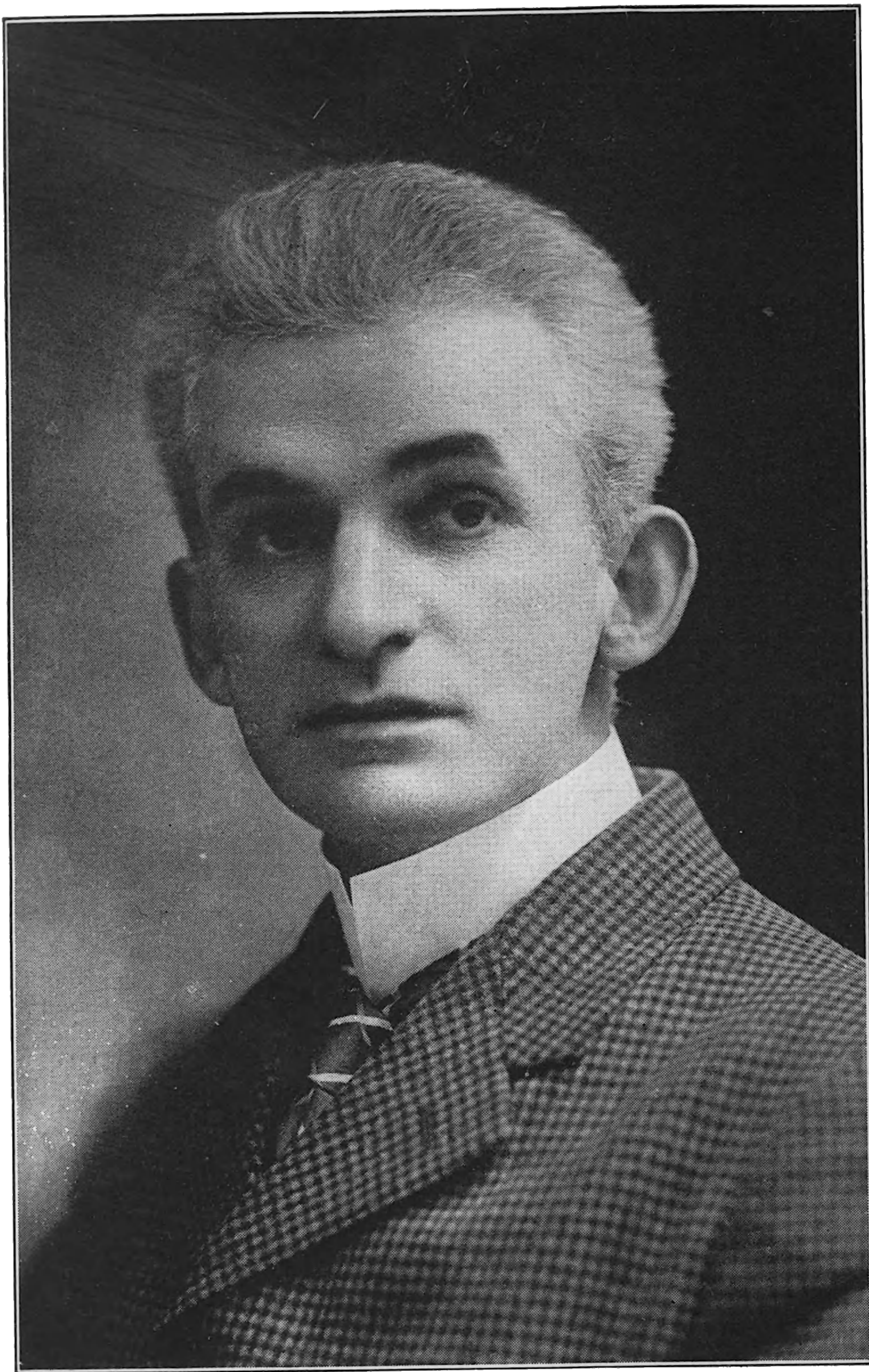
I feel as though our better teachers charge enough for their lessons to make it possible for them to devote an evening a week to "art for art's sake"; invite their pupils to talk, sing, take up the biographies of the old masters, and do ensemble work, besides studying the oratorios and operas. Such meetings, I am sure, would help create a greater love and understanding of the better things in music, for the more we hear of the art, the more we love it. This would aid to a greater extent in creating love and understanding of "art for art's sake," and would be a greater test of our sincerity.

Debussy, the well-known composer of "Peleas and Melisande," says in an article on "Art for Art's Sake":

"Don't talk to me about elevating public taste. That is the greatest 'bluff' one can din into your ears. Just think for a moment what the public is composed of. How many in the audience understand music? How many devote themselves to music during the day? An infinitesimal number. The rest, where do they come from? From offices, stores, business

houses of some kind, or they come from teas and gossip, and then they go to hear the opera. Most of them are tired after a day's work or idleness, and such people cannot be expected to take an interest in serious music. Impossible! No; the only thing you can do for the public is to lift it, for one moment, out of its daily thoughts, and with that we will have to be content. Under such conditions, what difference does it make whether you have German, Italian or French opera? There is no immovable truth in art. You cannot say this is so or so, and what difference do the means make as long as the end is accomplished? If Italian opera is more effective than German opera, what does it matter? All art is untruth. You may have been told that art is eternal because it is true, but there you are mistaken."





MILTON ABORN

OPERA IN ENGLISH.



HE cry that our language is not singable is absurd.

Heretofore a singer, to be able to sing in Grand Opera, has found it positively necessary to go abroad, and perfect the operas in their original tongue, neglecting his own language entirely.

We admit that the Italian, with so few words in the language ending with a consonant, is much easier to sing. We also admit that no translation can be as good as the original. *Poor translations, poor pronunciation and enunciation are at fault* rather than our language.

For instance, let us imagine going to a concert in Germany or Italy, and hearing "Coming through the Rye," "Annie Laurie," or "Swanee River" poorly translated into the foreign languages and sung with poor pronunciation and enunciation. I doubt if the effect would be satisfactory.

So blame the translation rather than our language and let us improve our pronunciation and enunciation so that when we finally

WHAT EVERY SINGER SHOULD KNOW

get American operas . (and they will arrive sooner or later), we can make our language as beautiful and understandable as any on earth.

Henry W. Savage and Milton & Sargent Aborn have devoted years of their lives to create a demand for Grand Opera in English and their labors have not been in vain.

The English speaking singers are at last coming into their own. Fifteen years ago it was almost impossible to find an English speaking singer in the Metropolitan Opera House Company in New York City, where now out of principals engaged, 75 per cent are Americans.

During the season of 1914, at the Century Opera House in New York City, thirty-five Grand Operas were successfully produced in English, during thirty-five successive weeks. The average graduate with operatic ambitions, with his diploma in hand, is invariably confronted with that inelegant but expressive colloquialism "Now that you have it, what are you going to do with it?" I shall call attention once more to Milton Aborn and his ceaseless endeavors in behalf of "Opera in English." His long-standing promise to open



HOMER LIND

**Who created the part of Klingsor in the Henry W. Savage
English production of "Parsifal."**

OPERA IN ENGLISH

a School of Opera that would “ fill a place in American art long vacant ” has been fulfilled not only for the instruction and finishing of *qualified* students in every branch of operatic art, but in giving practical opportunities for such students to appear in professional public performances, and in this way obviating the long years of hardship and suffering which so many of our American singers have experienced in Europe.



EDUCATING THE MASSES.



HE musician who refuses to make certain concessions to the public gives proof of courage, but not of wisdom. One cannot expect to go before an audience and sing over their heads, and by so doing educate them up to one's own standard of music.

You must reach down from your lofty ideals and meet the public on its own ground.

For example, in creating a love for grand opera (which the people, especially of the west, up to a few years ago have had no chance of hearing), you must proceed gradually, carefully and with tact.

Teachers of voice culture should organize grand opera study clubs, give concerts, using selections from popular grand operas such as "Il Trovatore," "Carmen," which are tolerably well-known, are attractive and can easily be followed, hummed and remembered by the masses.

With such preparation and gradual training it would not be long before grand opera would share honors with the now flourishing musical

EDUCATING THE MASSES

comedy in the affections of the music-loving public, and the term "grand opera" would not sound to them like a "bugaboo."

In Brooklyn one afternoon I passed a number of boys coming from school, and was astonished to hear them whistling an air from "Tannhäuser." While this would be quite natural in Europe it is rather unusual here, where the popular song has the upper hand with the young folks. Upon inquiry I found that a phonograph had been installed in the school and that every morning the pupils listened to selections from the grand operas. I have always been a firm believer in the educational value of the phonograph and this belief was considerably strengthened by the above incident, besides bringing me to realize still more fully, what signal effect the hearing of good music in our public schools will have upon the coming generation.

In order to fully appreciate a difficult composition one must have made a study of music the same as any doctor, in order to appreciate a lecture on some intricate medical subject, must have made a thorough study of his profession.

WHAT EVERY SINGER SHOULD KNOW

The painter sees the beauties of execution in a great painting, which entirely escape the eye of the uninitiated; yet the musician will go before an audience of whom two-thirds have probably never studied music at all, and expect them to appreciate classical music, and because they do not, he would brand them as unappreciative. In doing this he expects the impossible.

The average audience does not care for the name of a composition as long as the music appeals to them, and this is generally a matter of how it is interpreted.

The power of beautiful interpretation does not make itself felt in singing the classics alone. Many persons harbor the notion that interpretation relates to the work of the dead masters only. This is not true. The simplest song needs interpretation, as well as the oratorio or operatic aria and the difference between good and bad artists is largely a matter of interpretation. A simple song that emanates from the heart and soul, will have a reciprocal effect on others and will outlive all sermons in the memory.

The average audience goes to the concert,

EDUCATING THE MASSES

not to be educated, but to be entertained. Entertain them, interest them, win them and they will come again.

After you have endeared yourself to them, you can begin to sing more pretentious music, and before they realize it, they are listening to and enjoying the works of the great masters.

I have seen a vast audience go to hear Patti sing "Home, Sweet Home," and while listening they became acquainted with other songs, which, after repeated hearings, helped to educate them towards the appreciation of better music.

I love the "oratorios" and "grand operas" particularly. They are part of my life. But I do not expect all with whom I come in contact to feel the same.

I have seen more people asleep at a piano recital than I have at church, nor could I blame them, when some amateur would be wrestling with a twenty-page selection of which he had not the slightest conception, with the exception of being able to read the notes and find them on the instrument.

Let us not become so blinded that we can see only one way — our way.

WHAT EVERY SINGER SHOULD KNOW

In educating the masses let us not begin by driving them away with compositions which they cannot understand.

Art has no fatherland, and all that is beautiful should be prized by us, no matter how simple or in which clime or region it was produced.

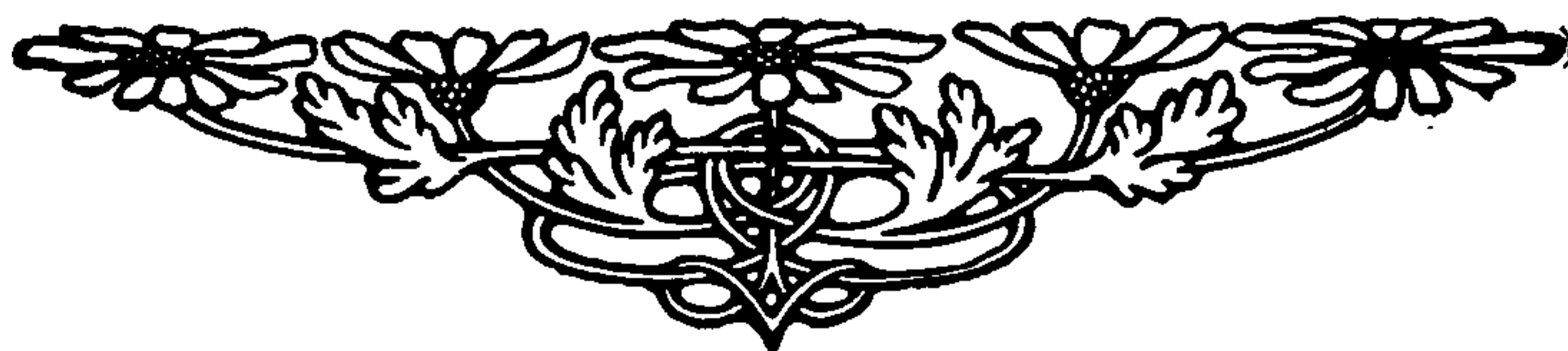
To my mind it is rather ridiculous to hear someone dwelling on the fact that Mansfield did not ask his audience what play they wanted and then, in comparison, claim that neither did Patti ask them what she should sing. Bear this in mind: The audience did not go to hear “*Il Barbieri*” or “*Peer Gynt*”; they went to hear *Patti* and see *Mansfield*, and what they rendered was only incidental to the fact that they were Patti and Mansfield, people in whom the public was interested. But while they were listening to these artists they became acquainted with the better works.

So leave it to the “finished artist” to produce the great works. You are an amateur and have your little share to do in educating the masses. Don’t begin by giving a difficult program. Sing something simple, that you are perfectly familiar with, and don’t be afraid

EDUCATING THE MASSES

of new compositions. It is surprising that even old singers fear a new song. Select something with a pretty melody and rhythm and you will be perfectly safe.

You may have noticed that artists, as a rule, always have some favorite song or some particular style of composition with which they identify themselves. You should do likewise.



HINTS AND HELPS FOR SINGERS.



GET out into the fresh air at least once a day, summer and winter. If you are in good health, *walk* in preference to riding.

Get plenty of sleep. It is better than all other tonics.

If you are “out of sorts,” try a little “new thought,” or “mental science.” It may be all you need.

Sponge your neck, chest and back with cold water every morning.

Girls, accustom yourselves to wearing your waists minus collars.

Boys, wear your collars loose. The artists all do.

Never bundle your neck in winter. A light covering will do.

Eat what agrees with you, and avoid going on diets, if possible.

If you desire to gain weight or put on more flesh, you must eat plenty of nourishing food at least three times a day, drink plenty of pure fresh water, good rich milk, ale, malt extracts, and everything that agrees with you.

NOTED AMERICAN SINGERS



LOUISE HOMER



RICCARDO MARTIN



RITA FORNIA



CLARENCE
WHITEHILL



GERALDINE
FARRAR



CARL SIBBERT



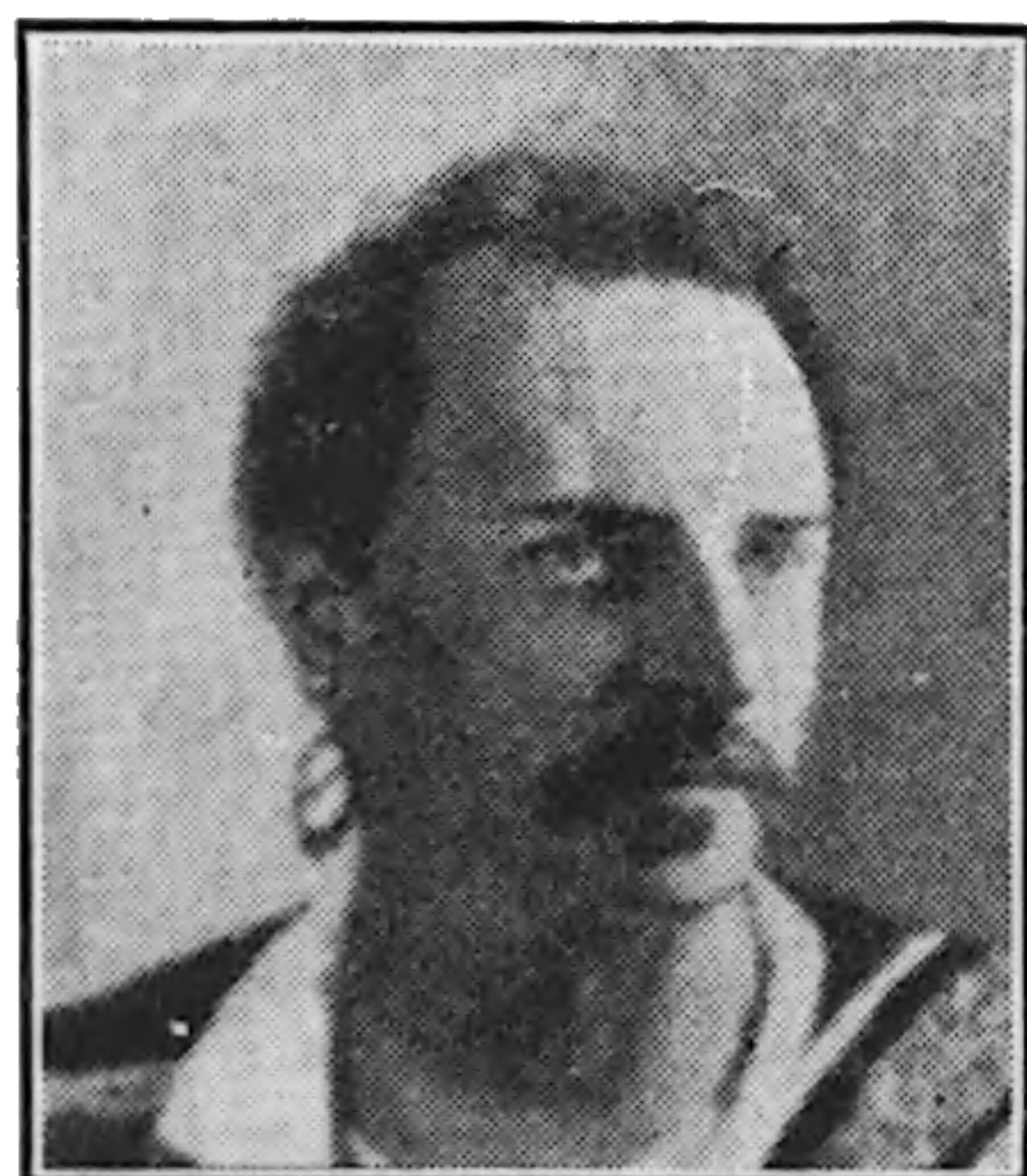
MARIE RAPPOLD



THOMAS CHALMERS



SOPHIE BRASLAU



JOSEPH SANTLEY



ALMA GLUCK



PAUL ALTHOUSE

HINTS AND HELPS FOR SINGERS

Should you desire to reduce your weight, eat sparingly — some dry toast with a cup of tea or coffee in the morning. At noon eat one or more oranges, and nothing else. For dinner take only one kind of meat or fish, a vegetable, a fruit, a salad, some dried toast, with a cup of black coffee or tea. Use no potatoes, butter or cream.

There is no special diet for singers. It is only necessary to keep in good health, take plenty of exercise, and eat and drink only those things which agree with you.

Pose your speaking voice low, as it not only benefits the voice, but also denotes refinement.

Saddle riding, walking, physical culture, fencing, dancing, elocution, the study of any instrument will all be of some value in helping you to become an artist.

Use your brains more than your throat. —

Don't be impatient because things do not come your way at once. Rome was not built in one day.

Let your study of music cultivate within you a sympathy and love for all that is artistic.

Do not be unjustly prejudiced against good

WHAT EVERY SINGER SHOULD KNOW

music because you do not understand it. Hear that class of music more, and it will help you to overcome the prejudice.

Acquaint yourself with the old master works before you take up novelties.

Keep young in mind and thought, and the body will not grow old.

Think for yourself and *think*.

Don't worry, for worry is born largely of misdirected ambition.

When someone is singing, do not shrug your shoulders and assume a pained expression, so as to impress those who may be sitting near you that you are a great critic.

Have you ever thought what a desolate place this world would be without music?

Never neglect an opportunity to hear a great singer. If your means are limited, subdue your pride, for it is far better to sit in the gallery and be able to hear *ten* "artist concerts" than to sit in the orchestra and be able to hear only *one*.

Be willing to sacrifice much for your music.

Associate as much as possible with people who *know more* about music than you do.

HINTS AND HELPS FOR SINGERS

Read everything you can find on the subject. You will find *some* truth in all of it.

When you attend a concert look forward for the best only — don't be a pessimist, be an optimist, and you will derive much more benefit. Don't criticize audibly when someone is singing. *An artist never does.*

Before going to hear an artist sing, acquaint yourself as much as possible with the program.

While under one instructor, do not run around to other studios to have your voice tried. It is undignified, and reflects on your teacher, as well as upon yourself.

Become a sight reader by reading at sight.

You can break yourself from clearing your throat by *not* clearing it. You will be surprised to find it was only a habit.

Punctuality at the studio is essential. Ten minutes early for your lesson is better than two minutes late.

If there is anything about your lesson that you do not understand, ask questions. You are paying for information.

Practice systematically if you expect to make a success.

WHAT EVERY SINGER SHOULD KNOW

Beginners should practice only fifteen minutes at a time.

The scales are the backbone of music study.

Remember your consonants are of as great value as your vowels.

In singing, you must use both your nose and mouth for breathing.

Always stand up when practicing your exercises.

Memorize all your songs.

When asked to sing, sing songs only with which you are perfectly familiar.

Stand on both feet and let your chest, not your stomach, lead.

If you expect to sing well, leave the tight collar, the tight corset and the tight shoes at home.

It is better to stand too near the footlights than too far back.

If you are not an expert at handling a train on the stage, don't wear one.

While waiting for the introduction to be played, don't count the footlights or the stars, but look out beyond the audience, rather in line with your eyes and nose.

HINTS AND 'HELPS FOR SINGERS

When holding music, never hold it so high as to hide your face from the audience.

Sing *to* your audience, not *at* it.

Try to look pleasant, even if you don't feel that way. The audience can't help it.

Never fail to give a smile or word of encouragement to other beginners who may be on the same program with you.

It is certainly appalling to know how many good singers have bad stage manners.

A man must never put either one or both hands in his trouser pockets, nor stand with his feet spread far apart while singing. Both of these faults denote improper training.

If you are ever so warm, use your handkerchief only before or after you leave the stage.

Correct dress is essential.

For a man, for informal entertainments, black suit, black shoes, white shirt, collar and cuffs, with either a black or white tie. For concert, only evening dress is appropriate.

For girls, the nicest thing to wear is a gown; if you do not wear one, try to have your waist and skirt correspond in shade. The so-called shirtwaist effect, which is produced by waist

WHAT EVERY SINGER SHOULD KNOW

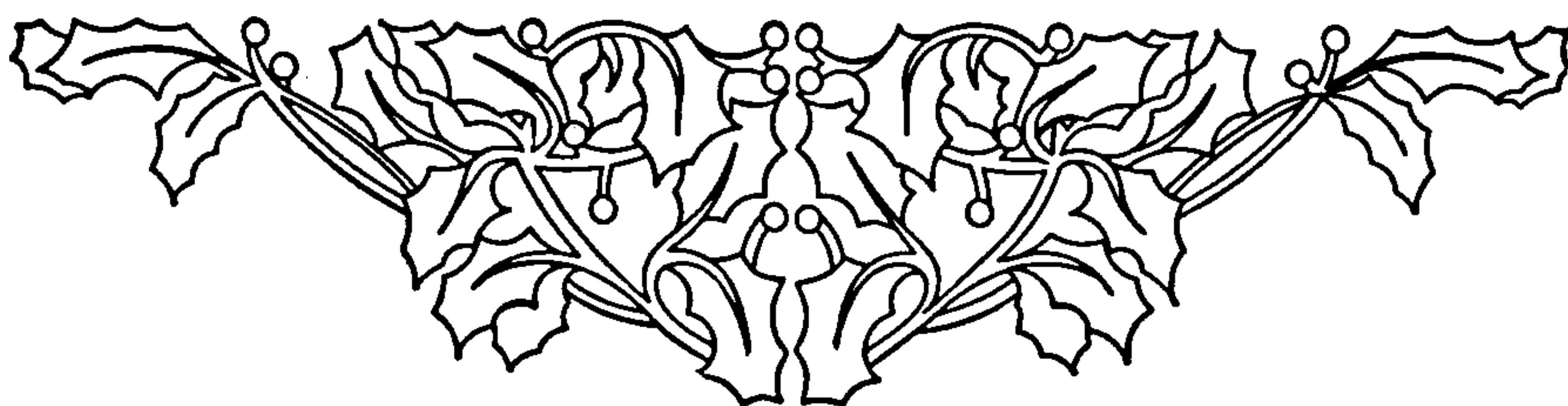
and skirt of different colors, is not effective on the stage.

Wear hose and slippers of the same color if possible.

Amateurs when on the stage frequently rearrange a tie or smooth back a stray curl, etc.; this is but a form of nervousness and looks bad. Finish your toilet at home.

For ease and grace take dancing lessons.

The graduates from dancing and dramatic schools never appear ill at ease before company.



NOTED AMERICAN SINGERS



MARGARET SYLVA



JOSEPH SHEEHAN



ZELIE DE LUSSAN



HERBERT
WITHERSPOON



ALICE NIELSEN



HENRI SCOTT



LOIS EWELL



MORGAN KINGSTON



JULIA HEINRICH



FELY CLEMENT



CHRISTINE
MILLER



EMMA JUCH

amphibian

PITCH (EAR).



OW shall I know if my pitch (ear) is good enough to become a singer? Take a song that you think you know, and place the music on the piano. Play the first chord or introductory strain and then stand away from the piano and sing the song *without* the accompaniment. Then go back to the instrument, play the last chord and see if you are still on pitch. If you are, it is reasonable to suppose that you have pretty good pitch (ear).

Many good voices have been ruined by practicing constantly with an instrument out of tune. If you expect to be a singer, and to have perfect pitch, buy a tuning pipe, “C” and “A” (International), or a tuning fork “C,” International pitch. If you find your instrument does not correspond with this pitch, have it tuned at once.

I have found tuners who simply balance the registers on whatever pitch they find your instrument to be in. If you are a singer, insist that the tuner tune your instrument to *International pitch*.

WHAT EVERY SINGER SHOULD KNOW

A person who has no pitch (music deaf) can never become a singer, and is very foolish spending time and money trying to learn to sing.

The two following exercises are invaluable for *pitch*. Memorize them in the key of C and then practice them in all keys without the assistance of the instrument, or by simply playing the keynote or chord. Sing the entire exercise on one breath sustaining the tone.



Sing each exercise ten times, gradually gaining in speed.



NOTED AMERICAN SINGERS



EMMA EAMES



JOSEPH NAVEN
BECKMAN



LAURE DE VILMAR



FRANCIS ROGERS



CAROLINE WHITE



LOUIS KREIDLER



OLIVE FREMSTAD



EVAN WILLIAMS



ELLEN BEACH YAW



EMMA ABBOT



ARTHUR MIDDLETON



SYBIL SANDERSEN

RANGE.



HE range varies according to the character of the voice. The following table presents a simple standard for gauging the average voice.

The range of the *great* soprano is three octaves. The same may be said of the *great* tenor. The mezzo and alto, two, and two and one-half octaves. The baritone and bass, one and one-half to two octaves. The average good solo requires one and one-half to two and one-half octaves.

Soprano	Mezzo Soprano
Mezzo Contralto	Contralto
Tenor	Baritone
Bass	

WHAT EVERY SINGER SHOULD KNOW

Great range depends entirely upon an early start and perfect tone placement. I have had pupils come to me with but one and a half octave range, who have gained an octave in a year's work.

A young tenor who had been studying for some years complained that it was impossible for him to sing a good Middle "C"; that before he studied he was able to sing a good Middle "C" and a fair "B." I found that his former teacher insisted that in his practice he must always begin on "E" *above* Middle "C." In this way he *established* this "E" as his low limit tone. This was merely a matter of proper tone placement, and was quickly proven in his case. In less than a year from that date he was engaged as tenor soloist in one of the leading churches in New York City.

In evening up your range, it is a good habit in sustained tone practice, to sing *your* best tone first, then try to make the others as near this quality and color as possible, but in arpeggio or scale work, I would suggest that the soprano, alto, or tenor begin on Middle "C" and work up to their limit and return to the Middle "C," then *below* to their limit, then

back again to Middle “C.” The soprano and tenor will be surprised to find how soon this “C” will be developed and not seem low at all.

Male voices are an octave lower in pitch than female voices. The tenor sings in the treble clef, and we will call his Middle “C” *his* Low “C.” A great singer produces a high tone exactly in the same quality as a low tone, but he does not *produce it in the same way*. The compass or range does not determine the character of the voice. The mezzo soprano may have a greater range than her sister who is a soprano, but this does not follow that *she* is a soprano.

Singers often have a break, going from “chest” to “medium” or from “medium” to “head” tones. This, in all cases, can be cured in one season’s work, as it is due entirely to faulty placement of the tone. There are two principal kinds of soprano voices. *The coloratura soprano*, whose work is best in arias like “I am Titania” from Mignon, or the “Shadow Song” from Dinorah, etc.

The dramatic soprano, with heavier quality and a less flexible voice, who excels in roles like Kundry in Parsifal, etc.

WHAT EVERY SINGER SHOULD KNOW

The mezzo soprano has a rounder, heavier quality with less range.

The mezzo contralto, heavier in tone and less flexible than the mezzo soprano.

Contralto or alto voices excel in oratorio. We do not find many grand opera roles for the contralto or alto. This voice is best adapted to selections such as "O Rest in the Lord," "The Lord is Mindful of His Own," etc.

The tenor must be very careful in the selection of songs, as in his case the difference in quality and quantity is more varied than in any other voice. It is as pitiful to hear a light tenor attempt to sing Robusto Tenor roles as it is to hear a Robusto tenor sing a Lyric Tenor role. A young man who was singing second tenor in a quartet in the Lyceum Circuit, called on me at one time, lamenting that he was unable to secure a church position in the city where he expected to locate, on account of not having *range enough* to sing tenor, and of course being unable to sing bass. I gave him the same advice I have given all young first bass or second tenors: if your voice is second tenor

RANGE

develop more on your high tones and if your voice is first bass develop more on your low tones.

The baritone, the basso cantante, and bass are the heavier of the low male voices, and sing in the bass clef. A pure bass is as difficult to find as a pure tenor. If you find you have two or three *wonderful* low tones of fine quality, do not worry about the range, rather develop on the quality, and whatever range you need will come with proper placement. Buffo is the comic basso you hear in the lighter operas.

Have a competent teacher hear you and determine the character of your voice; get started in the right way, and remember that no end of harm can be done to a fine contralto voice trying to sing soprano and vice versa.



WHAT AND HOW TO PRACTICE.

IT does not depend so much upon *what*, but *how* you practice. The average beginner takes up his practice in an aimless sort of way. Every action should have some result in view. After taking your lesson, if you find you are not positive as to the proper course to be pursued at home, ask your teacher the necessary questions to put you on the right path. You should have all your work laid out for you and go about it in a systematic manner. Only in this way can you hope to achieve any degree of success.

A beginner should not practice much more than five minutes at a time on each construction, neither would much less than that be sufficient to accustom any particular set of muscles to that one construction. Never practice your limit tones (at either end of your range) as much as you do your middle register. What I mean by middle register is low enough to produce chest and high enough to produce head tones. If you can produce a fine middle register, the high tones will naturally follow in time. Melba says, "On days when my

WHAT AND HOW TO PRACTICE

high tones do not come easily in practice, I do not sing them.” Do not *show* or *cover* your teeth because you have seen some singers do so; individual construction differs.

— Pronounce your words naturally and distinctly, never forgetting the consonants at the end of the words. Don't think because you are singing from a Marchesi book that you are studying her method. You are getting the method of the teacher with whom you are studying. There are but two ways of singing — “right” and “wrong” — and it makes little difference from which instruction book you are taking your lesson; they are all good and are all constructed on the same principles. The main thing is knowing *what* you are trying to do.

Many pupils who are poor readers worry through several exercise books, and at the end of that time have only memorized the notes and made no progress whatever on the main point — tone.

— The pupil should learn to use the ear, mind and memory, and a great deal of time would be gained in tone placing by taking it up before using any exercise books.

WHAT EVERY SINGER SHOULD KNOW

If you are deficient in sight reading, take up this study at once, preferably in class work, as it is absolutely necessary that you should be able to read music at sight.

Antiquated and complicated systems of sight reading are responsible for many poor readers. We need more *ear training* and ability to *think*. Avoid the use of the do-re-mi syllables unless you are already proficient in that system. Practice with the pitch names, A, B, C, D, and with the scale numbers 1, 2, 3, 4, in order to acquire a relationship of the tones of the scale, otherwise the syllable “la” or any other syllable will do.

If you have an “off day,” when all the work seems to go wrong, don’t practice; mechanical work is of no value whatever in singing. Even the artists have their “off days,” but don’t allow these days to become too frequent.

The best position for practice is to stand naturally, clasp your hands in front or let them hang carelessly and naturally at your sides. Claspings your hands behind your back or resting them on your hips, are both bad positions for singing.

WHAT AND HOW TO PRACTICE

When you practice do not simply kill fifteen minutes' time. Mere practice makes a mechanical gymnast, while study produces a musician.

In taking up your exercises use the instrument as little as possible.

As an illustration, I will offer the following suggestions for arpeggio singing.

Play the arpeggio in the Key of C until you are perfectly familiar with the construction, then *sing* it once *with* the piano, then play only the chord or keynote and sing the arpeggio *without* the piano; continue in this way in all the keys within your range, getting your pitch from the chord or keynote; this manner of practice is of the greatest value, as you can stand in a natural singing position and as you do not have to give part of your thought to the music or instrument, you can pay more attention to the pitch and tone, so that when you come to arias with recitatives *without* accompaniment, you will not have as much difficulty staying on pitch as those who invariably depend on the support of the instrument.

In songs you should pursue the same course; play the most difficult passages and "memo-

WHAT EVERY SINGER SHOULD KNOW

size them ” before you attempt to sing them; in this way you do not unnecessarily tire the voice. Memorize all your songs; it is only after you can get away from the reading that you are capable of doing your best work. Always practice before a mirror and you will not be so liable to acquire facial contortions and will soon overcome the bad habit of lifting the shoulders when you “see yourself as others see you.”

Pupils frequently ask why it is so much easier to sing an exercise on “ah” than to sing a sentence. With the “ah” you have only one vowel, while in the sentence there are both vowels and consonants. By diligent practice you will soon find that the tone helps the word, and the words help the tone. 

Another complaint frequently heard in the studio is this: “I sang this exercise perfectly at home, and can’t see why I am unable to sing it now.” How many times did you sing this exercise perfectly at home? Don’t consider an exercise learned until you can sing it ten times in succession *without an error*.

Lillie Lehmann says: “I expended ten years in perfecting the trill which every voice

WHAT AND HOW TO PRACTICE

must master.” And yet some pupils become discouraged because they can not master the art of singing in a few months!

Many singers complain of a contraction (hardness) under the chin. This is frequently found where they have been taught to place the tip of the tongue against the back of the lower teeth to keep the tongue down. Leave the tongue limp and speak your vowels and consonants perfectly and distinctly, and the tongue will take care of itself.

Those who are working to produce low tones will find that in the morning, immediately after rising, the lower tones respond most readily and practicing at this time of day may help you to find a way of increasing the lower range.

Don't neglect the scales. Many years ago Madame Patti, while on a concert tour, was awakened from her early morning sleep by the sound of a piano in a room close to hers. It was slow scale practicing and was maddening to the singer. She rang the bell, and demanded that the practice be discontinued at once. What was her astonishment to learn that the player was not a beginner, as she had

supposed, but the great artist, Hans von Bülow.

Why is the so-called Italian method supposed to be the correct method of singing? Partly because the Italian “a” (as you would pronounce “ä”) is the most natural sound that can be sung. In connection with this, I should like to mention that this “ä” is the sound used in two-thirds of the words in every song we sing and consequently plays a very important part in singing.

We *sing* only the *vowels* and *speak* the *consonants*. In the Italian language we find practically no *final consonants*, which is *one* of the reasons why Italian is the smoothest, easiest and most beautiful language for singing.

Very few beginners realize that it is not only the words “law,” “raw,” “saw,” “tall,” “hall,” etc., that contain the Italian “ä,” but also the words “light,” “bright,” “might.”

In the word “night,” the beginner usually dwells on the “ee,” making it “na-*eet*,” while it *should be* pronounced “*naw*-eet,” dwelling on the “ä.”

The Italian vowels cover the sound, tone color and pronunciation of the Latin, English,

WHAT AND HOW TO PRACTICE

Italian and German, with the exception of the German “ö” and “ü.”

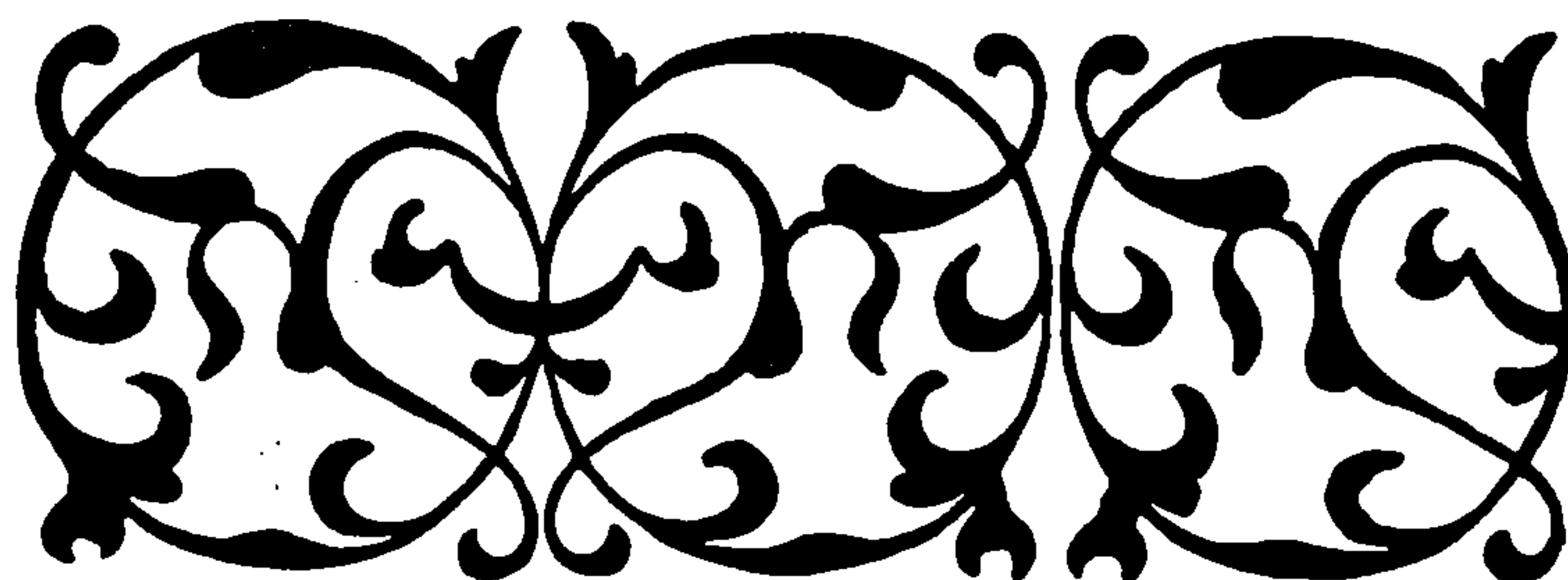
With the French it is quite different as in that language sound and production stand by themselves. A French singer does not so readily sing the other languages, neither does an American, in the same length of time, master the French as well as the other languages. The French insist on *perfect diction*, and one of our grand opera singers who delights the New York opera goers by her singing of “Faust,” “Carmen,” etc., in French, would not be tolerated at the opera in Paris on account of her diction.

As French is the diplomatic language of the world, it would be well to take this up first. Then study *Italian* for your singing and you will find the Spanish, Latin and German can be easily mastered.

Study only those songs which have merit. “After the Ball” was composed within the past twenty years, and over 3,000,000 copies have been sold, yet this song is both dead and buried, while the “Earl King,” by Schubert, composed in 1798, is found today upon practically all the programs of our noted singers.

WHAT EVERY SINGER SHOULD KNOW

When taking up a new song read the words carefully and get an idea of what you are going to sing about before trying to sing it. Never breathe in the middle of a word, or break a sentence by taking breath.





PILAR MORIN

THE BREATH.



THE foundation upon which you have to build your voice is the *breath*, and like all other foundations, it must be properly laid, or the structure will be a failure. It is imperative that you have absolute and perfect *control* of the breath. An athlete once said to me, “If breath is the foundation of good singing, I certainly should make a fine singer, as I have the largest chest expansion and can hold my breath the longest time of anyone in the college.” The truth is, a small girl, weighing ninety-six pounds, who had less than one-fifth of his chest expansion, had twice the volume of sound-carrying power in tone, and could sustain a tone three times as long as he.

To practice breathing is not practicing singing, and the teacher who keeps a pupil indefinitely on “breathing lessons” is either “killing time” or is not a proficient instructor of voice culture.

It should be taken for granted that all healthy persons breathe properly.

It is not the breathing, but the power of

WHAT EVERY SINGER SHOULD KNOW

control, which is of vital importance. It may be that after taking “breathing lessons” for a period of six months, you will still be far from able to control the breath *on the tone*. It is the way you practice, rather than the length of time which brings proficient results.

By referring to the chapter on “Practical Exercises,” you will find that I demonstrate the matter thoroughly.

A good tone should have *resonance*, or what we call “vibration,” but not “tremolo.” Many young singers confuse these two. Undoubtedly it is just as bad to sing with a straight, cold, unmusical tone as it is to produce an exaggerated “vibrato” or “tremolo.”

If you are unable to make the distinction between these two, do not fail to consult someone who can do so, in order that you may not enter the pitfalls, which it takes months to overcome.

You cannot realize *how little breath* is necessary *on the tone*; we sing with a great amount of *breath pressure*, but with *very little breath*. Have you ever taken a covered head tone without scarcely taking any breath, and found that you could sustain it for a practically unlimited period?

THE BREATH

Remember, we use less breath singing in the head than we do in the medium register. Think of this when you are practicing. Your “mezza” tone (medium soft) is simply to keep the same *open throat* position, but hold back on breath. The better you understand how to sing with *pressure* and with *less breath* on your tone, the purer your tone will be. We must not *hear* breath, and those husky, wheezy tones you hear from singers are simply faults in “pushing out” too much “breath” on the tone. It is not a matter of *how much* breath you take, but how you *control* your breath. Again I call attention to how little breath you use in *speaking*; think of this when singing.

I found that one of my pupils who had taken a course in *breathing* elsewhere, in taking a tone, would push her breath out so hard that you heard more *breath* than *tone*. In singing a tone or short sentence, her chest would collapse and she would become, as she termed it, “All out of breath.” She would give me all kinds of wonderful breath demonstrations, but could not connect the *breath* and *tone*.

I requested her to speak the sentence, “This

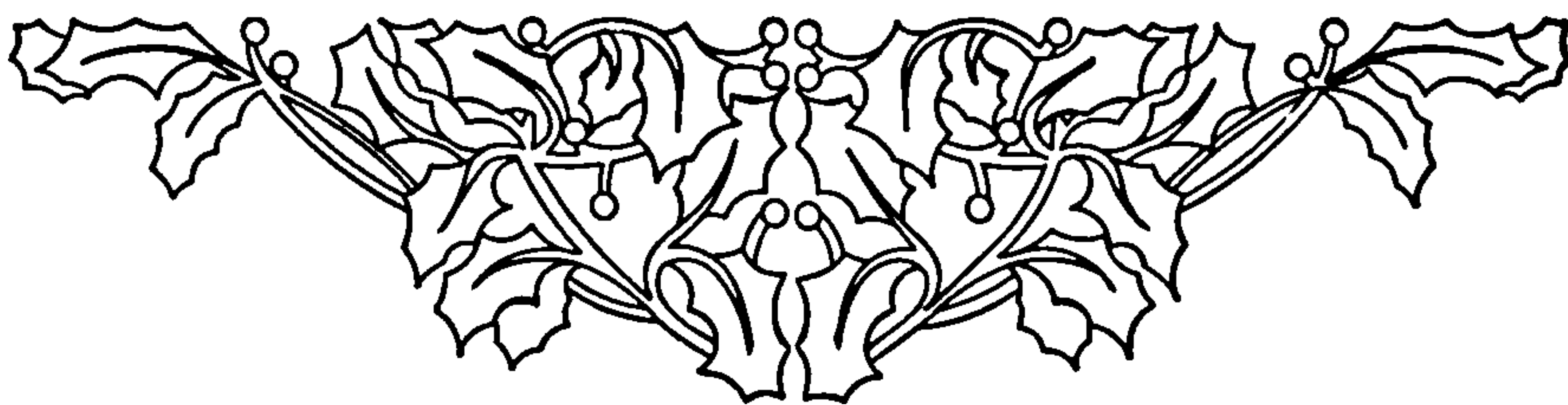
WHAT EVERY SINGER SHOULD KNOW

is a very beautiful day,” in a natural way. I asked her if she could hear a lot of escaping breath? She answered, “No.” I then asked her to place one hand across the ribs and one across the chest and center her thoughts directly on these two points to see if she could ascertain what was taking place there, while once again in a natural speaking voice she repeated the sentence. She did so, and found she was *not* “out of breath,” and that her chest did *not* collapse and she did not feel any discomfort. I then asked her to repeat the sentence on the medium tone “E” above middle “C,” then on “F,” then on “G,” directing her each time to think she was merely *speaking* the sentence, and then, for the first time in her life, she commenced to understand the meaning of *breath control*. During the next lesson we were able to begin “tone placing” without the least trouble in connecting the breath and tone. *Try it yourself.*

All kinds of athletics, breathing lessons or exercises in moderation are beneficial, but they are *not* voice culture. As your *breath* plays a most important part in tone placing, the

THE BREATH

breath and *tone* should start *together*, go hand in hand, so to say, from the very beginning. In the chapter devoted to “How to Practice,” I shall give some practical exercises that will give the breath and tone a chance to become acquainted with each other, also illustrations demonstrating breath control.



MUSIC.



MUSIC is the art of combining tones in such melodic harmonic and rhythmic progression, as to produce an agreeable and intelligent effect.

A Tone is a sound of definite *pitch* (high or low) *value* (long or short) and *power* (loud or soft).

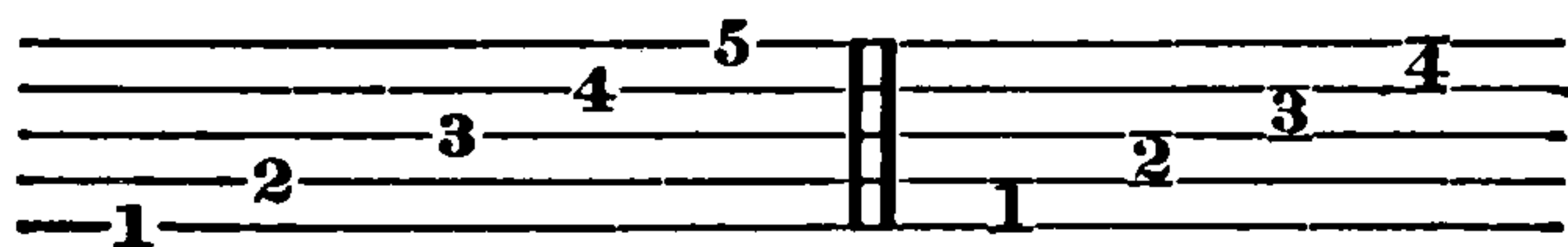
A Melody is a succession of single tones in pleasing order, an air or tune.

Harmony is a combination of tones sounding together and, in general, progressing according to the rules of musical art.

Rhythm is the measured movement of music, brought about by the regular alternation of *heavy* and *light* (strong and weak) accents, *i.e.*, of *tones* marked more or less strongly.

There are seven fundamental tones, — A, B, C, D, E, F, G. Tones are expressed in writing by characters called *notes*.

The notes are written on five parallel lines, and in their spaces, termed the *staff*.

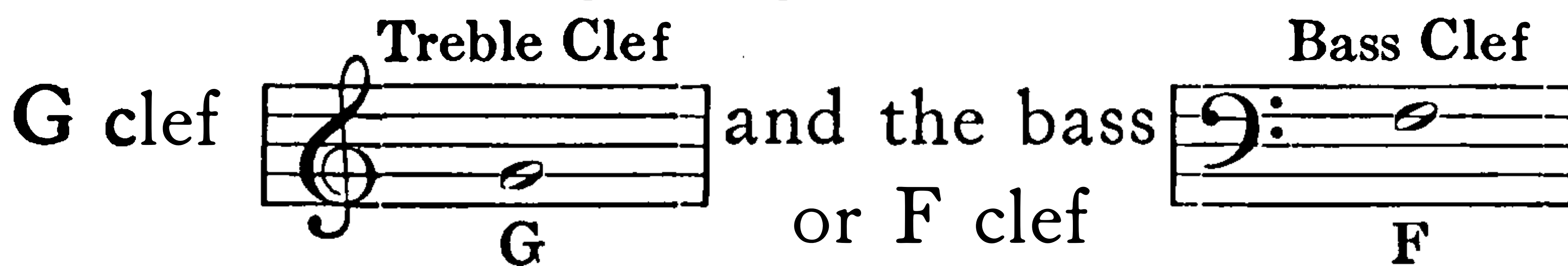


MUSIC

The lines and spaces are counted *upwards* from *below*.

The names of the notes and their pitch are indicated by means of a character called a *clef*, which is placed at the beginning of the staff.

There are 2 principal clefs, the treble or



THE NOTES.

Notes On, Above, and Below the Staff (Treble Clef)



Notes On, Above, and Below the Staff (Bass Clef)



Whole Note



Half Notes



Quarter Notes



WHAT EVERY SINGER SHOULD KNOW

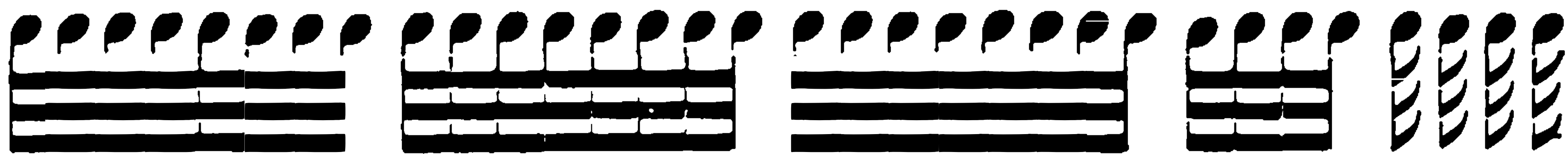
Eighth Notes



Sixteenth Notes



Thirty-second Notes

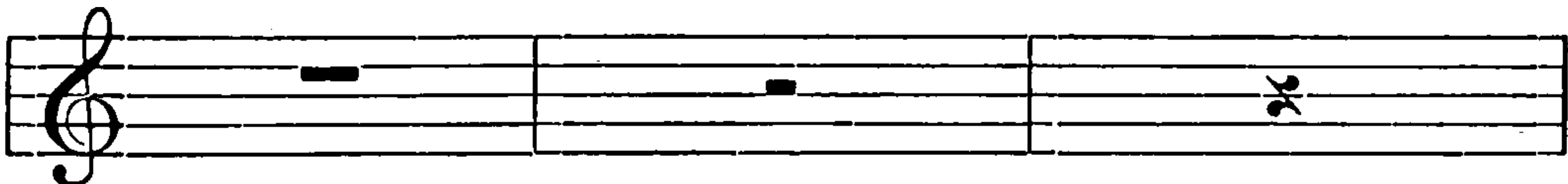


Each note is equal, in duration, to one-half of the preceding.

A dot after a note prolongs the note one-half of its value. A double dot after a note prolongs the latter one-half of its own value and one-half of the value of the first dot itself.

The stems of the notes may be turned up or down, tied or not, without changing the duration of the notes.

The Rests are small characters which denote a silence equal in duration to the notes which they replace.



Whole Rest

Half Rest

Quarter Rest



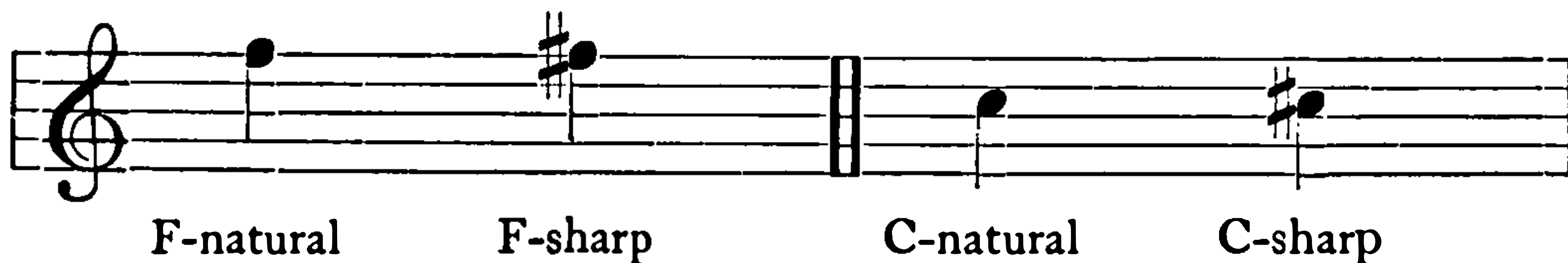
Eighth Rest

Sixteenth Rest

Thirty-second Rest

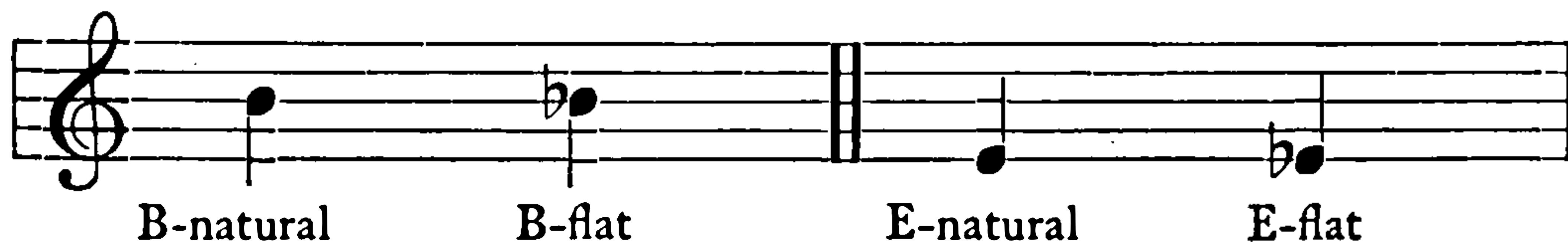
MUSIC

The sharp (#). The note before which a sharp is placed, must be raised a semi-tone.

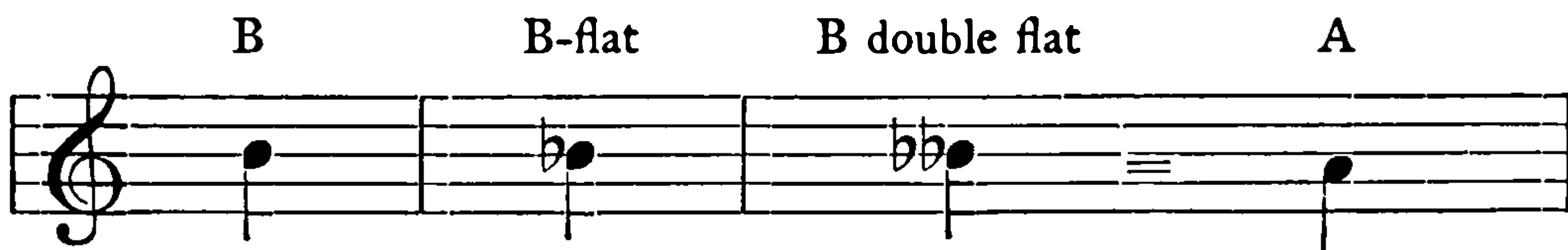


The Double Sharps (x) serve to raise a note already sharp, another semi-tone. F double sharp would be sung on G natural.

The Flat (b). The note before which the flat is placed must be lowered a semi-tone.



A Double Flat (bb) serves to lower a note already flat, by another semi-tone. B double flat would be sung on A.



The Natural (♮) contradicts either the sharp or flat, and restores the note to its natural pitch.

The Scale is a succession of notes ascending or descending in fixed order. There are three varieties of scales in music; the diatonic

WHAT EVERY SINGER SHOULD KNOW

major



minor



and the chromatic scale which consists of twelve successive semi-tones, alternately minor and major, thus: C, C#, D, D#, E, F, F#, G, G#, A, A#, B, C.



The Key is synonymous with scale and implies a regular series of seven tones, governed by a principal tone called a keynote. There are only two natural keys, C Major and A Minor; any other is a transposition of one of these.

Key Signatures. There are 12 Major and 12 Minor Keys. You will be surprised to know how many people who sing, do not know in *what key they are singing*. Memorize the following at once:

MUSIC

SIGNATURES OF THE MAJOR KEYS.

C, natural Key; no sharps, no flats.

G, one sharp.

F, one flat.

D, two sharps.

B $\flat$, two flats.

A, three sharps.

E $\flat$, three flats.

E, four sharps.

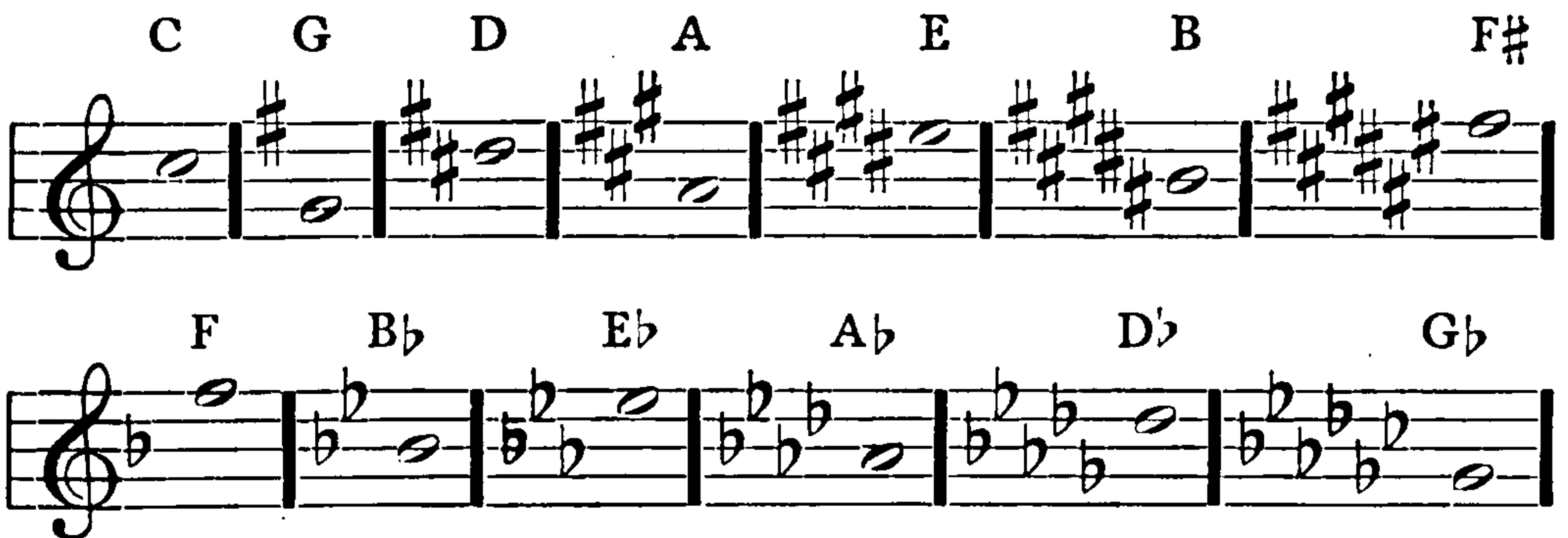
A $\flat$, four flats.

B, five sharps.

D $\flat$, five flats.

F $\sharp$, six sharps.

G $\flat$, six flats.



N.B. — The key of G $\flat$ is seldom used; F $\sharp$ is preferred.

SIGNATURES OF THE MINOR KEYS.

A-natural, no sharps, no flats.

E, one sharp.

D, one flat.

B, two sharps.

G, two flats.

F $\sharp$, three sharps.

C, three flats.

C $\sharp$, four sharps.

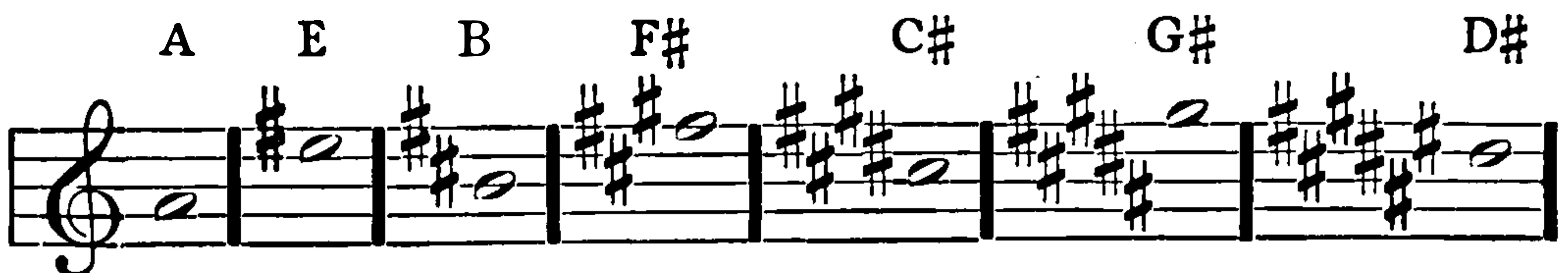
F, four flats.

G $\sharp$, five sharps.

B $\flat$, five flats.

D $\sharp$, six sharps.

E $\flat$, six flats.



WHAT EVERY SINGER SHOULD KNOW

TIME SIGNATURES.



one beat.

Common or $\frac{4}{4}$, 4 beats to the measure, each quarter note counting



3 beats to the measure, each quarter note counting one beat.



2 beats to the measure, each quarter note counting one beat.



3 beats to the measure, each half note counting one beat.



3 beats to the measure, each eighth note counting one beat.



6 beats to the measure, each eighth note counting one beat.



ing one beat.

9 beats to the measure, each eighth note counting



each eighth note counting one beat.

12 beats to the measure, each

TWENTY-FOUR EXERCISES AND INSTRUCTIONS ON HOW TO PRACTICE.



STAND erect, but not in a strained position. Place the palm of your hands over your ribs, pointing the fingers forward. (See Figure 1.)

Exhale by blowing slowly through the closed lips, very much as though you were blowing on embers to make them burn. In doing this, you will find that your finger tips will almost meet in front. (See Figure 2.)

Keep your hands in the same position and *inhale* through the nose. You will notice a large space in front between your hands. (See Figure 3.)

Keeping your hands in the same position, repeat this exercise five times; then drop your arms to your sides, relax and rest a few moments, repeating this exercise several times, until it comes easy.

Be sure when *inhaling*, that you do not use enough muscular exertion or take enough breath to cause lifting of the shoulders, which is decidedly *wrong*.

WHAT EVERY SINGER SHOULD KNOW

Place your hands as in the first position, exhale, then inhale and, while keeping the ribs extended against your hands, which is done by holding the breath and by muscular tension, speak the sentence, "This is a beautiful day," then exhale, inhale again, holding the breath while you repeat the sentence. Repeat this several times, then drop your arms to the sides and rest.

It is better at the beginning to take *too little* than *too much* breath. Most beginners take too much breath, making its control impossible. Until you understand control of the breath, it is better to take just enough breath to extend your ribs against your hands as far as they will go *without discomfort*.

Don't let anyone tell you that "diaphragmatic," "intercostal" or "abdominal" breathing *alone* is the only safe course; perfect breathing is a *combination* of these and more.

By practicing the above exercises you will find that in a short time all the organs which nature intended to be used for breathing will be in play.

The reason the beginner is instructed to place the hands on the ribs is to teach him how

INSTRUCTIONS ON HOW TO PRACTICE

to work from the *central* point, and as the student progresses and continues these exercises he will find that the costal, intercostal, dorsal, diaphragmatic and abdominal muscles are all doing their share.

.

Place your hands as in the first position. *Exhale — inhale.* Sustain the syllable “saw” on an easy medium tone. As you *attack* the tone do not let the chest collapse, but as you sustain it, let the ribs collapse very slowly under the palm of your hands. Try to resist so as not to let *too much* breath escape. Don’t let your chest collapse any more than is absolutely necessary. The lower the tones you sing the *less* resistance you need, while the higher the tones you sing the *more* resistance you need. In order to sustain a high tone, draw in slightly under the ribs, leaving the chest extended. Singing the tone now takes the place of the exhaling exercise, with the exception that you must never allow the chest to collapse in “attacking” the tone.

Ex. I

Saw (breath) saw (breath) saw

WHAT EVERY SINGER SHOULD KNOW

Sing this example in all the keys within your range, beginning on Middle “C.”

The word “saw,” besides giving you the vowel “ä,” also gives you the correct sound of the Italian “ah” and what the “ah” *should be* in singing.

The average beginner sings too much on the tone color of “a” as in *hat*, which, as you ascend the scale, would finally land the tone in the region of the back of your neck.

In learning to sing the “ah” or Italian “ä,” always use words like “saw,” “raw,” “law,” “paw,” “daw,” “gnaw,” sustaining the tone.



Inhale, and while holding your breath, drop your jaw as in “ä,” attacking the tone without letting any breath escape. While holding your jaw in the “ä” position, curve your lips into an “o,” singing ä-o-ä-o-ä-o on one breath, gradually allowing the breath to escape on the last two vowels. Repeat this exercise in all keys in your range. You will find an “oh” with

INSTRUCTIONS ON HOW TO PRACTICE

fine head resonance, and an open and relaxed throat.

Some find their head tones first by humming through the nose, while to some, this suggestion would be of no value.

Ex. 3



Inhale, drop your jaw, feel no breath escape in the attack. Sing the exercise on the vowel “ä,” letting breath escape slowly on the last two beats. This gives you six beats on each breath. Begin this exercise on Middle “C,” sing it in all keys of your range, going up the scale to your limit, then sing each tone down to Middle “C,” going below “C” to your limit, and returning again to Middle “C.”

Ex. 3a



WHAT EVERY SINGER SHOULD KNOW

Follow instructions of Example 3.



Follow instructions of Example 3.

After practicing Examples 3, 3*a*, 3*b*, on vowel “ä,” practice these three exercises on the vowel “o,” keeping your throat open, jaw in “ä” position, curving lips to a small “o.”

THROAT EXERCISE.

On rising in the morning and before retiring at night, take a hand mirror and have a good look at your throat. No person is too young to do this exercise. You will be surprised how many doctors have to use a spoon to hold down a patient’s tongue in order to see the throat. Leave your tongue perfectly limp, open the back of your throat, lifting the soft palate (uvula).

If you practice this faithfully for a couple of months you will find a fine open throat such as all singers *must have* in order to sing well.

Don’t push the tip of the tongue against the lower teeth in order to get it away from the throat, — it gives you faulty production.

INSTRUCTIONS ON HOW TO PRACTICE

ITALIAN VOWELS AND RULES FOR THEIR PRONUNCIATION

- a pronounced as ä in saw.
- e pronounced as ā in fāte.
- i pronounced as ee in meet.
- o pronounced as o in note.
- u pronounced as oo in moon.
- c before a as c in call.
- c before o as c in coal.
- c before e as ch in chair.
- c before i as ch in cheese.
- che pronounced k or kay.
- chi pronounced kee or key.
- e has 2 sounds as ě and as ā.
- (ě) when placed between 2 consonants, as in
“nel,” pronounced “Nell.”
- ā at the end of a word, as in salve, pronounced
säl-vāy.
- g before a as g in gall.
- g before o as g in gold.
- g before u as g in good.
- g before e as j in jail.
- g before i as j in jeer.
- g before l silent — gli — pronounced lee or ylee.
- g before n silent — gni — pronounced nee as in
ynee, “signor” pronounced (see-nee-or)
- h is always silent.
- j has sound of y.
- z pronounced ts — mezzo — pronounced metso.
- All r's are rolled.

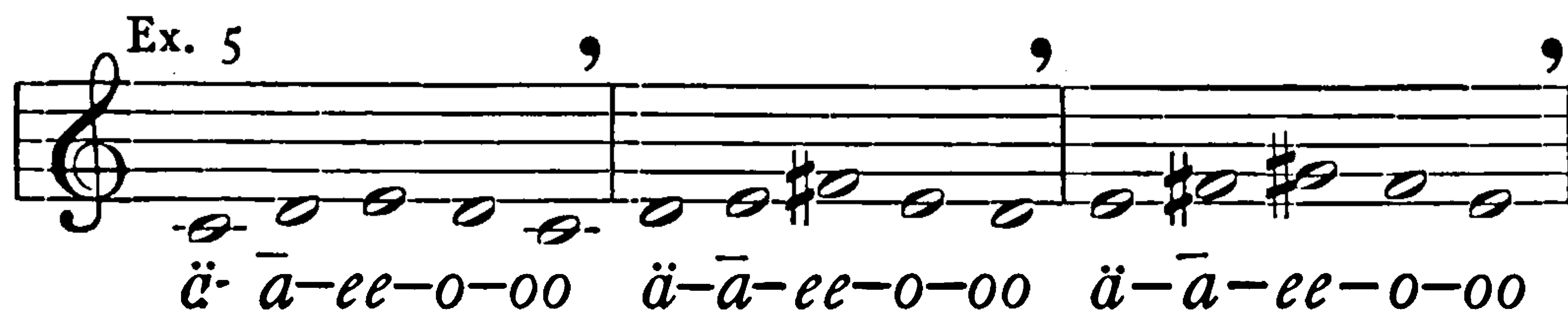
WHAT EVERY SINGER SHOULD KNOW



For vowel “ä” drop your jaw, as in Example 2, vowel e (ā) partially close the jaw, vowel i (ee) the teeth almost meet, vowel “o” the jaw drops as in “ä” and the lips form the “o,” vowel u (oo) a closed “o.” We do not waste much time on the vowel u (oo), as it is only a closed or modified “o.”

In singing your vowels, make an attempt to keep your throat open with a feeling of yawning, or as if you were drawing up the soft palate.

Always think of head resonance to keep your throat from helping you to sing your vowels, the great fault of all beginners.



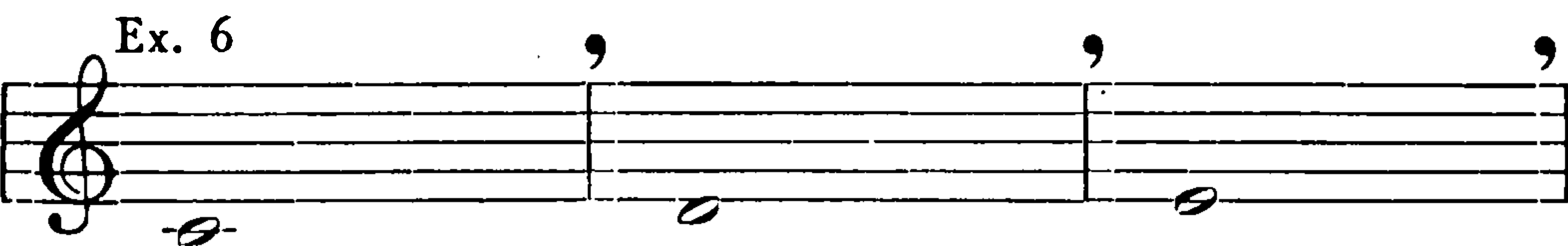
Inhale, allowing no breath to escape in the attack on the “ä.” Let the breath begin to escape slowly on the vowel i (ee) and you will find plenty of breath for the entire measure.

INSTRUCTIONS ON HOW TO PRACTICE

Sing this exercise in all keys of your range.

Next, take up your consonants before the vowel

Ex. 6



- | | | |
|---|------------------------|------------------------|
| Baw, bay, bee, bo, boo | Baw, bay, bee, bo, boo | Baw, bay, bee, bo, boo |
| Daw, day, dee, do, doo | Daw, day, dee, do, doo | Daw, day, dee, do, doo |
| Faw, fay, etc. | Faw, fay, etc. | Faw, fay, etc. |
| Gaw, gay, etc. | Gaw, gay, etc. | Gaw, gay, etc. |
| Haw, hay, etc. | Haw, hay, etc. | Haw, hay, etc. |
| J, k, l, m, n, p, q, r, s, t, v, w, y, z. | | |

until you have covered all the consonants. Practice this exercise in all the keys within your range.

FINAL CONSONANTS

Then your final consonants, as in “late,” “date,” “light,” “bright.”

For an illustration use the word “late” — if this word is to be held four beats, sing “lā,” pronouncing the “t” as you *end* the fourth beat.

Ex. 7



lā - - - - t lā - - - - t lā - - - - t

In the word “late,” make your “l” and your “ā” distinct and on the tone, but as

WHAT EVERY SINGER SHOULD KNOW

you pronounce your “t,” which must also be distinct, drop the tone so as not to leave an “after-tone.” This must be done in all words except those ending with “m” and “n.”

If you have trouble *rolling* your “r’s,” which is absolutely necessary, practice the following words in *two* syllables, not, however, dropping the tone.

Example: —

Tree as tau-ree.

Trust as tau-rust.

True as tau-rue.

Breeze as b-reeze.

Train as tau-rain.

Bright as b-right.

Brown as b-rown.

After you have mastered the rolled “r” through the above exercise, pronounce in *one* syllable as it *should* be pronounced.

It is *positively* necessary to roll the “r” in the *beginning* of a word, or in words with two “r’s,” as sorrow, morrow. In pronouncing these words we sing them “saw-row,” “maw-row,” rolling the “r.”

It is not positively necessary to roll the “r” at the *end* of a word, as in “bird,”

INSTRUCTIONS ON HOW TO PRACTICE

“heard,” “near,” “your”; in these words you may drop the “r” entirely.

With many singers I find a muscular contraction under the chin, which has undoubtedly been brought about by “methods” advocating the placing of the tip of the tongue against the back of the lower teeth. Put your thumb well up under your chin and see that there is no contraction (hardness). Leave your tongue perfectly limp, and hum through the nose at first, gradually turning the humming into an “ao,” “ao,” “ao,” then to “oa,” “oa,” “oa,” then to a-e-i-o-u, and a-ee-o-oo, sustaining the tone and keeping the thumb pushed well up under the chin to feel that there is no contraction. By using this exercise you will be able to overcome this common fault in a very short time, but you must practice it systematically.

Ex. 8



The arpeggio is not merely the singing of 7 tones. It is the best exercise to enable

WHAT EVERY SINGER SHOULD KNOW

you to join your registers and extend your range.

Sing the arpeggio slowly and sustained. Let no breath escape as you *attack* middle “C,” don’t take too much breath at the beginning. Begin the upper tone (C) of the arpeggio soft. The pause (∞) over the fourth note (C) signifies that this tone must be held longer than the others. To sustain this tone draw in at your waist line and below (see page 93), keeping your ribs extended as in Fig. 5. While holding breath in this way, you can sustain a tone indefinitely. By allowing a little breath to escape, you make the swell (<). Continue this swell over to the next note (G), to avoid the common fault of many singers who “drop” their upper tones. Sing this exercise in all keys in your range.



Follow instructions given in Example 8, but sing the arpeggio *twice* on one breath, singing a (ä) on the first arpeggio and “o” on the second. Then alternate, first singing “o,”

INSTRUCTIONS ON HOW TO PRACTICE

then a (ä). Keep the jaw down, only using the lips to form “o.”

Next sing Example 9 quicker, doubling the time.

Ex. 10



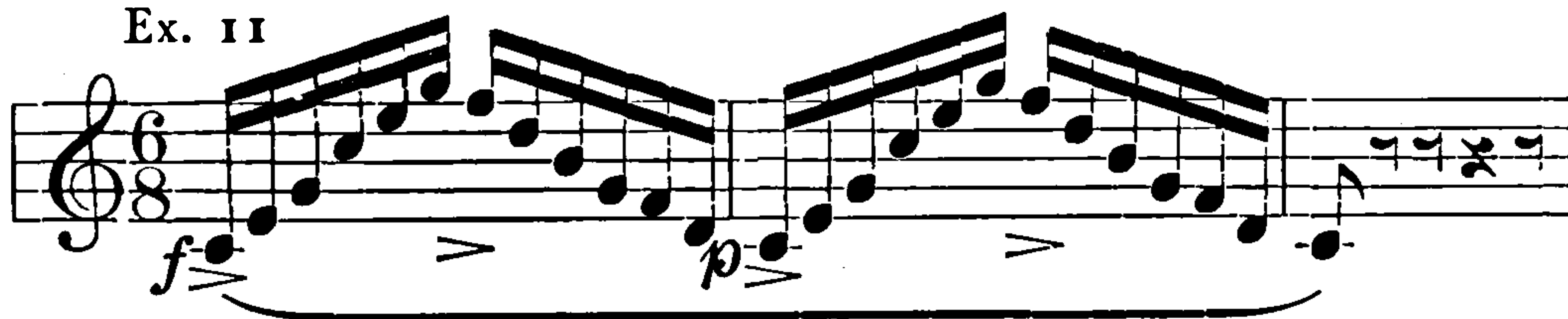
All in one breath

Legato, smooth and connected — sustain the tone from note to note.

Staccato, the opposite of legato — do not sustain the tone from note to note, attack the tone and drop it instantly.

Sing this exercise on all vowels, in all keys of your range.

Ex. 11



Follow instructions of Example 10.

Ex. 12



WHAT EVERY SINGER SHOULD KNOW

Follow instructions as in Example 2, but allow practically no breath to escape until after you *attack the upper tone*; the latter must be commenced *softly*.

If you have a *break* going from your head to your medium register, or from medium to chest register, practice this exercise from the high tone down, always beginning *above* your break.

Ex. 13



o — ä

o — ä

o — ä

Practice this, using all vowels, in all keys of your range.

Ex. 13a

legato

ä - - - - - ä - - - - - ä - - - - -

The musical notation for the vocal line is written on a single staff in treble clef. It consists of three measures. The first measure contains four eighth notes: G4, A4, B4, and A4. The second measure contains four eighth notes: G4, F#4, E4, and D4, with the word "staccato" written above the staff. The third measure contains four eighth notes: G4, F#4, E4, and D4, with a sharp sign (#) above the staff. The lyrics "ä - - - - - ä - - - - - ä - - - - -" are written below the staff, aligned with the notes.

Follow instructions as in Example 10.

INSTRUCTIONS ON HOW TO PRACTICE

EXERCISES ON HALF-TONE WORK



In this exercise do not let any breath escape until you attack the “C#.” Make a swell and drop the tone suddenly.

Sing this on all vowels, in all keys in your range.



Follow instructions of Example 14, but continue the swell on the upper tone to the tone an octave below.

PORTAMENTO AND ACCENT



To be sung in all keys.

WHAT EVERY SINGER SHOULD KNOW

legato staccato covered legato semi-staccato

ff mf pp ff mf

A wonderful combination example; sing in all keys and only take breath after the covered tone.

ITALIAN PRONUNCIATION

Continue each of the following exercises as high and low as you can sing with perfect ease.

Ex. 15

(a)

a e l o u ä ā ee o oo ä ā ee o oo

(b)

o me mo ri a o me mo ri a o me mo ri a

(c)

tu o fu ro re tu o fu ro re

(d)

tu o fu ro re ad - dio-prec i - o - sa

INSTRUCTIONS ON HOW TO PRACTICE

ad - dio-prec - o - sa ad - dio-prec - o - sa

(e) ad - dio-speran-za mi - a ad - dio-speran-za mi - a

(f) ad - dio-speran-za mi - a bambi-nello-mio-taci - te

bambi-nello-mio- taci - te bambi-nello-mio- taci - te

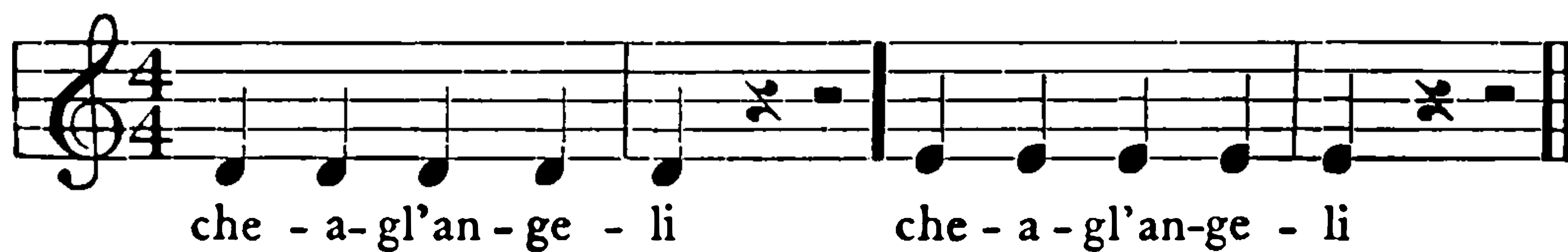
(g) ve - nite quamio bambi-no ve-nite-qua mio-bam bi-no

ve - nite-qua mio-bam bi - no

(h) gi - o - ja - pro - vai gi - o - ja - pro -vai

(i) gi - o - ja - pro - vai che - a - gl'an-ge - li

WHAT EVERY SINGER SHOULD KNOW



Pronunciation for the above exercise as follows: —

- | | | | | | | | | |
|----|------|---------|-----------|----------|------|------|-----|----|
| 1. | a | e | i | o | u | | | |
| | aw | aye | ee | o | oo | | | |
| 2. | o | me | mo | ri | a | | | |
| | o | may | mo | ree | aw | | | |
| 3. | tu | o | fu | ro | re | | | |
| | too | o | foo | ro | rā | | | |
| 4. | a | dio | pre | ci | o | sa | | |
| | a | deeo | pray | chee | o | saw | | |
| 5. | a | dio | spe | ran | zo | me | a | |
| | aw | deeo | spā | rawn | tsaw | mee | aw | |
| 6. | bam | bi | nello | mio | ta | ci | te | |
| | bawm | bee | nello | meeo | taw | chee | tā | |
| 7. | ve | ni - te | qua - mio | bam - bi | no | | | |
| | vā | nec | tā | quā | meeo | bām | bee | no |
| 8. | gi | ^ | va | pro | vai | | | |
| | gee | o | vā | pro | vāee | | | |
| 9. | che | a | gl'an | ge | li | | | |
| | k | - | ä - | lawn | jay | lee | | |
| | | | (or lān) | | | | | |

These syllables will help to connect your vowels and consonants, and prepare you for your songs. They cover all vowels and consonants in the English language.

INSTRUCTIONS ON HOW TO PRACTICE

We use the *Italian* pronunciation on these syllables to secure a broad, full tone.

Next build sentences from words which seem most difficult for you and sing the entire sentence on one sustained tone.

Ex. 16



Now the day is over. Now the day is over. Now the day is over.

The musical notation consists of a single treble clef staff divided into three measures by vertical bar lines. Each measure contains a single, horizontally-oriented oval note, representing a sustained tone. Above each measure, there is a comma symbol (',').

Sing in all keys in your range.

In a song where some particular phrase or sentence seems difficult to you, sing the entire phrase or sentence on one sustained tone, pronouncing the words distinctly until you have gone down several tones below and several tones above the key in which it is written, singing it over and over on the one sustained tone in all the keys of your range. I cannot tell you of the benefit you will derive from mastering a difficult phrase or sentence in this manner.

In singing songs pronounce your words perfectly and distinctly, letting the palate, glottis and larynx take care of themselves. If your method of singing is good, nothing can injure your voice.

WHAT EVERY SINGER SHOULD KNOW

Ex. 17



Sing this exercise slowly and smoothly and well connected on the vowel “ä” in all keys of your range. Then repeat, using the different vowels.

Ex. 18



INSTRUCTIONS ON HOW TO PRACTICE

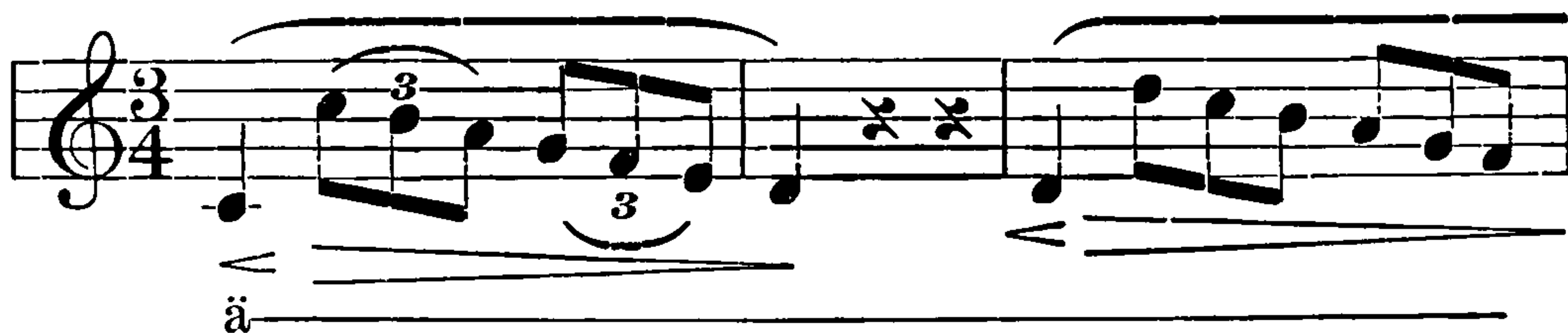
In ascending the scale cover the tone. To cover the tone simply put a little more “o” in your “ah,” so that by the time you are near your high limit tone, you should almost be singing “so,” “lo,” “dough.” This enables you to find your head tone. It will not be “low” or “dough,” but a good “ah.” If you do not gradually curve the “ah” into an “o” *toward your high tones*, you will find them turning into the “a” as in hat.

Ex. 19



Sing on all vowels in all keys of your range.
Sing the following exercises on all vowels,
in all the keys of your range.

Ex. 20



WHAT EVERY SINGER SHOULD KNOW

ä

ä

ä

ä

ä

Ex. 21

ä

ä

INSTRUCTIONS ON HOW TO PRACTICE



CHROMATIC SCALE

Ex. 22



Sing this Exercise (b) in one breath
Sing (a) and (b) in all Keys

Ex. 23



WHAT EVERY SINGER SHOULD KNOW



Ex. 24



When you have mastered the work as far as Ex. 19 ascending and descending, by whole tone intervals, take up the same exercises ascending and descending in half-tone intervals. Then continue from Exercise 19 to 24 in this manner. For the benefit of the beginner, I will illustrate just how to practice each exercise, taking the arpeggio as an example:

INSTRUCTIONS ON HOW TO PRACTICE

Music notation for three exercises, each consisting of a Voice staff and a Piano staff.

Exercise 1: The Voice staff shows a scale ascending from C4 to G4. The Piano staff shows a C major triad (C-E-G) in the right hand and a C major arpeggio (C-E-G) in the left hand.

Exercise 2: The Voice staff shows a scale ascending from C4 to E5. The Piano staff shows a C major triad in the right hand and a C major arpeggio in the left hand.

Exercise 3: The Voice staff shows a scale ascending from C4 to G4. The Piano staff shows a C major triad in the right hand and a C major arpeggio in the left hand. The word "etc." is written at the end of the exercise.

Stand: play the arpeggio with the right hand, in the Key of C until you have memorized it mentally; then play only the *chord* in the Key of C, sing the arpeggio, and continue in this manner as high as you can sing with ease; then descend the scale in the same manner as low as you can sing with ease. Follow these instructions for the entire 24 exercises.

WHAT EVERY SINGER SHOULD KNOW

Practice Exercises 19, 20, 21, 22, 23, 24 slowly, gradually gaining in speed.

I would suggest that you practice each exercise until you can sing it 10 times in succession, *perfectly*.

Do not spend over 30 minutes at a time on scale practice.

A beginner should never practice more than 20 minutes at a time, 3 times a day. After 6 months' study, you may practice 30 minutes at a time, and 4 times a day.

LIST OF ITALIAN WORDS

their meaning, character, and expression

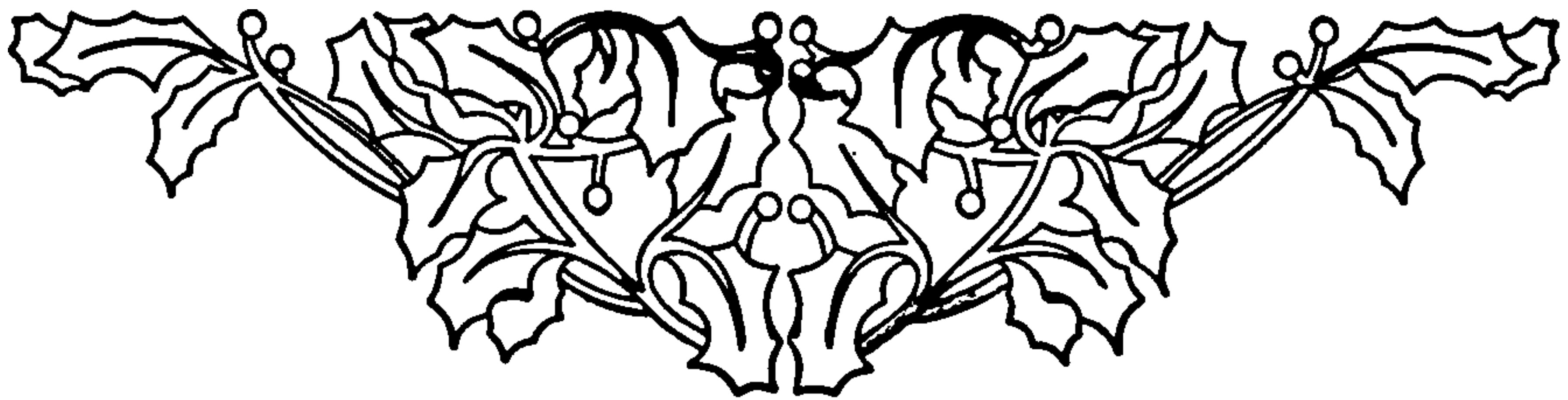
<i>Adagio.</i>	One degree faster than <i>larghetto</i> , but very expressive.
<i>Affettuoso.</i>	With fond expression.
<i>Agitato.</i>	With passion and fire.
<i>Allegro.</i>	A lively movement.
<i>Allegretto.</i>	Not as quick as <i>allegro</i> .
<i>Amoroso.</i>	With tender expression.
<i>Andante.</i>	Slow and distinct.
<i>Andantino.</i>	A little slower than <i>andante</i> .
<i>Assai, molto, più, poco, non troppo.</i>	These words, when joined to any of the foregoing, serve to extend or modify their meaning; as
<i>Adagio non troppo.</i>	Not too slowly.

INSTRUCTIONS ON HOW TO PRACTICE

<i>Allegro assai.</i>	Very quick.
<i>Più presto.</i>	Quicker than presto.
<i>Poco presto.</i>	Almost presto.
<i>Cantabile.</i>	In a singing style.
<i>Con brio.</i>	With brilliancy.
<i>Con gusto.</i>	With taste.
<i>Crescendo — <i>cres.</i></i>	< Gradually increase from soft to loud.
<i>Diminuendo — <i>dim.</i></i>	> Gradually diminish from loud to soft.
<i>Forte — <i>f.</i></i>	Loud.
<i>Fortissimo — <i>ff.</i></i>	Very loud.
<i>Furioso.</i>	With great spirit.
<i>Grave.</i>	A very slow movement.
<i>Larghetto.</i>	A degree faster than largo.
<i>Largo.</i>	Slow and in sustained style.
<i>Legato.</i>	Smooth and connected, expressed by a curved line over the notes.
<i>Maestoso.</i>	In majestic style.
<i>Mezzo forte — <i>m.f.</i></i>	Medium loud.
<i>Mezzo piano — <i>m.p.</i></i>	Medium soft.
<i>Pastorale.</i>	In a simple and tender style.
<i>Pianissimo — <i>pp.</i></i>	Very softly.
<i>Piano — <i>p.</i></i>	Softly.
<i>Prestissimo.</i>	The quickest movement.
<i>Presto.</i>	Quick.
<i>Scherzando.</i>	In a light and playful style.
<i>Sostenuto.</i>	All the notes must be sustained for their full length.

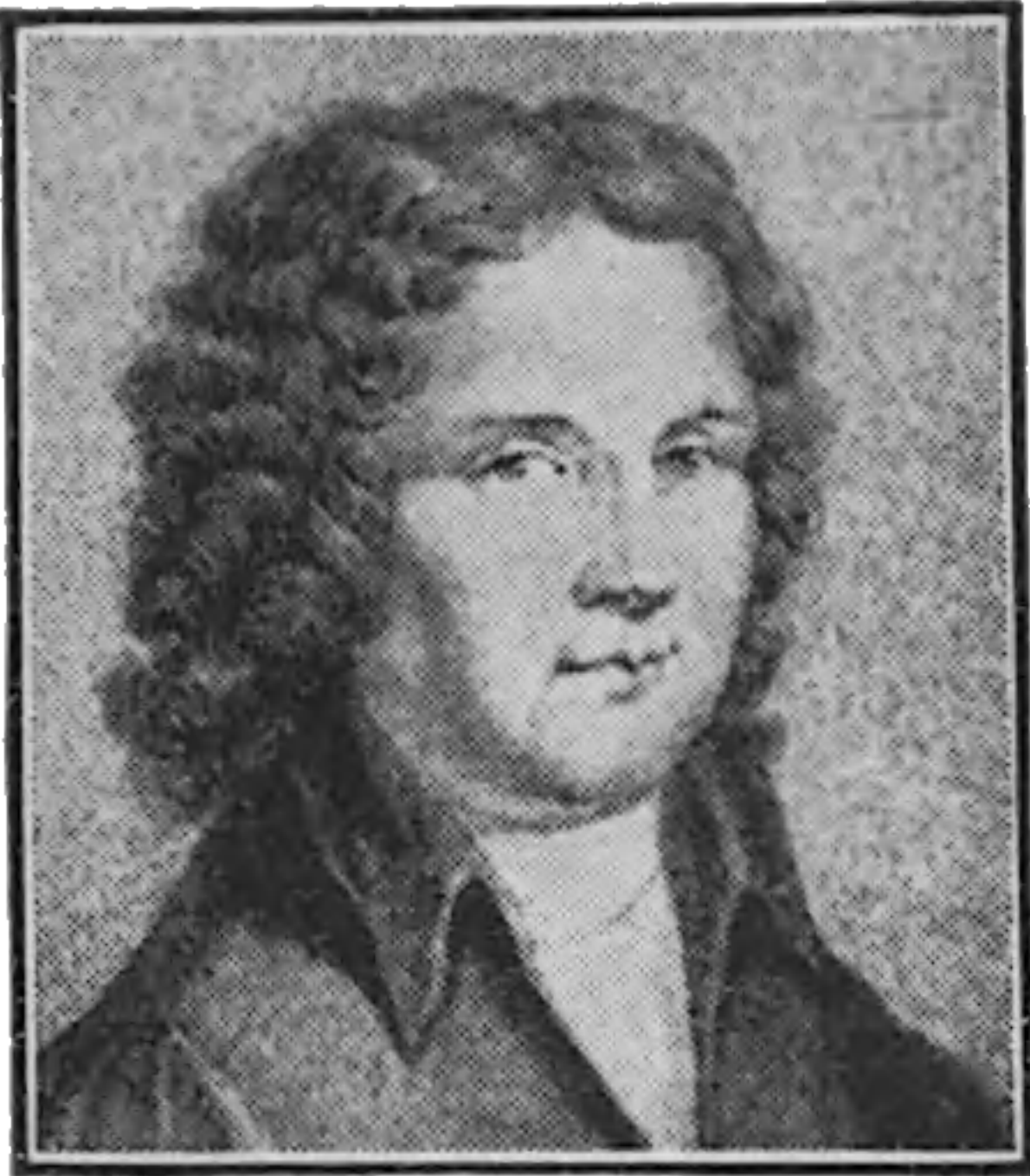
WHAT EVERY SINGER SHOULD KNOW

<i>Staccato.</i>	Short, opposite to legato.
<i>Vigorouso.</i>	With vigor.
<i>Vivace.</i>	With spirit.

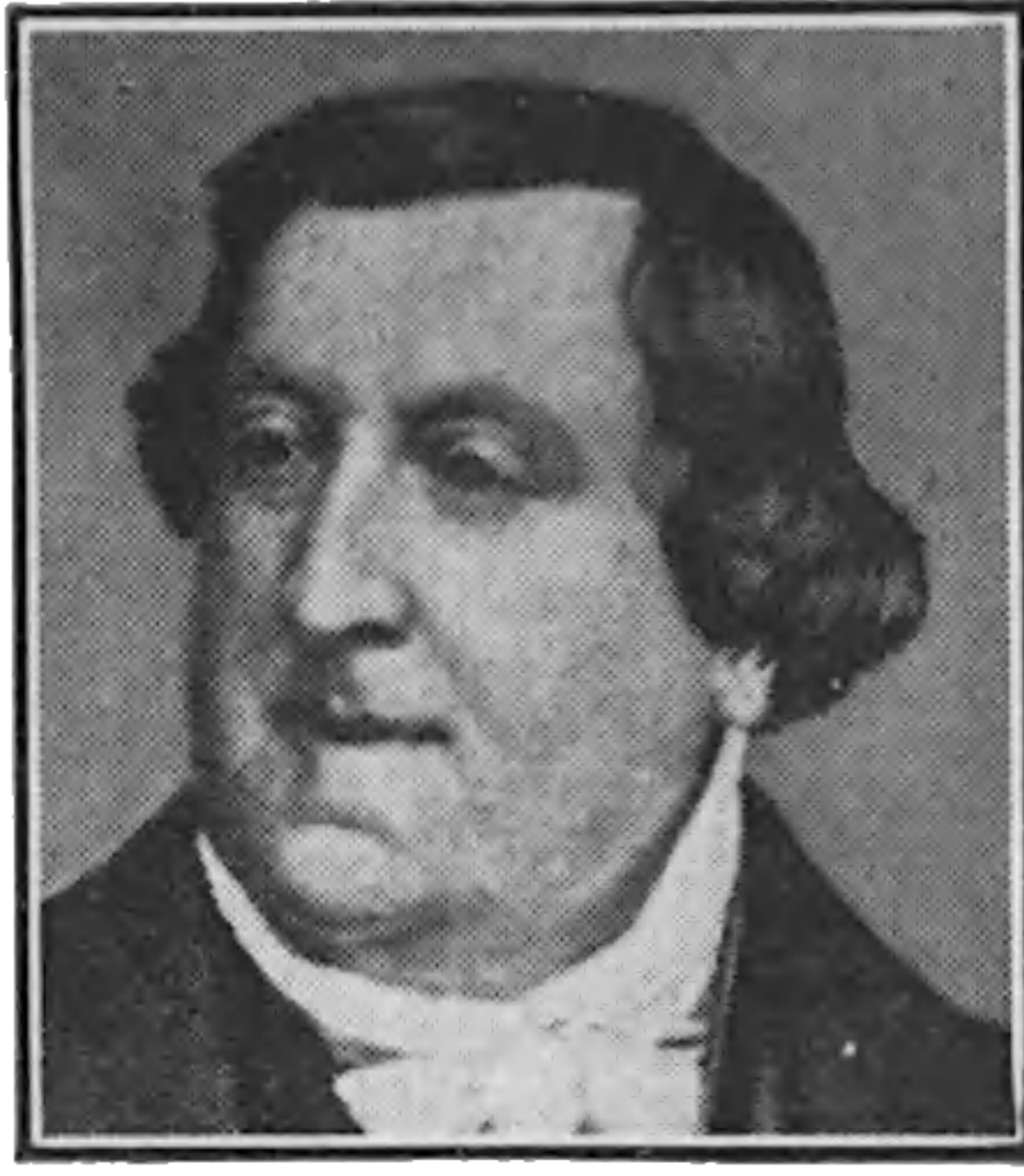


FAMOUS COMPOSERS

FAMOUS CLASSIC AND MODERN ITALIAN COMPOSERS



D. SCARLATTI



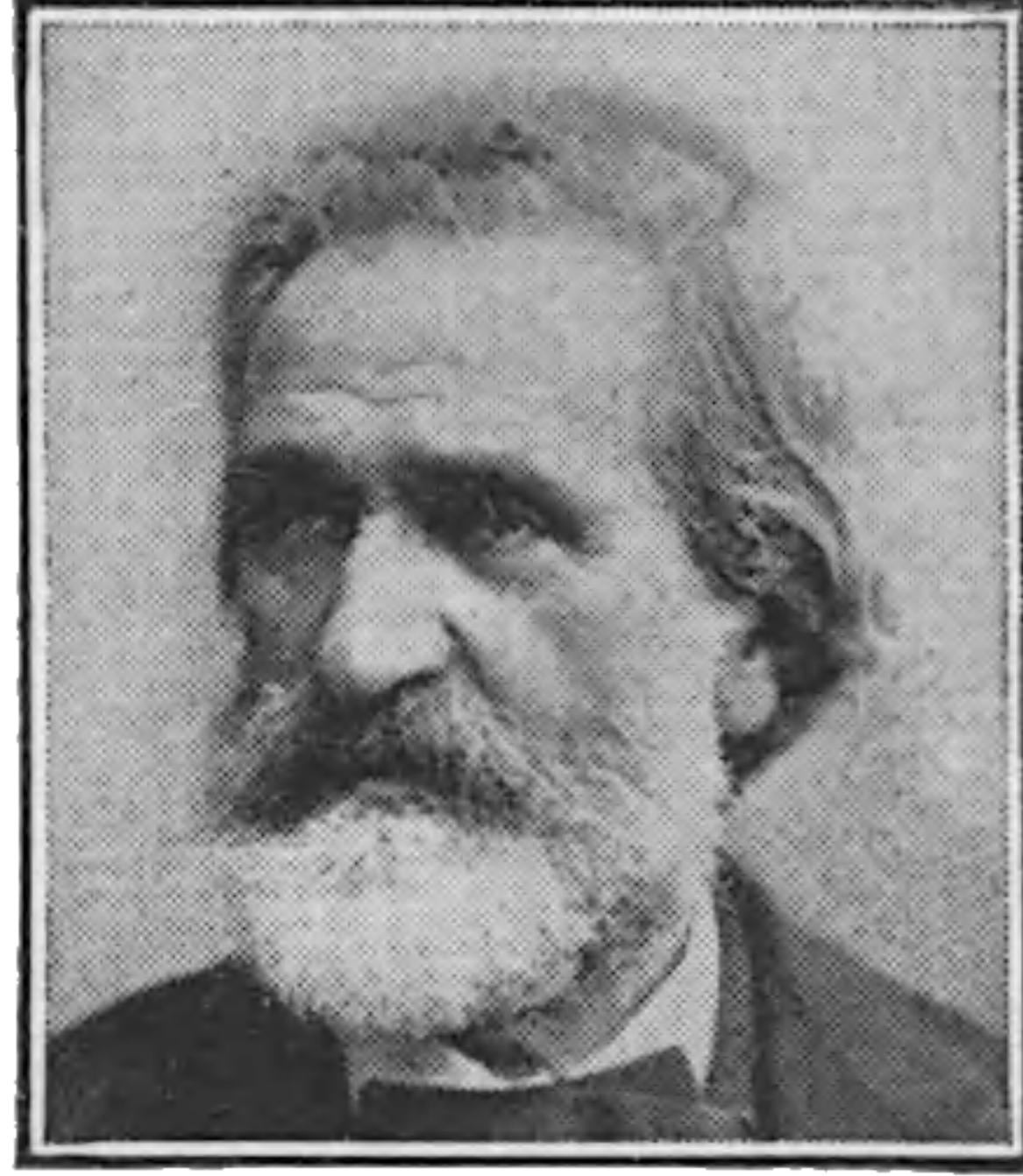
ROSSINI



CORELLI



DONIZETTI



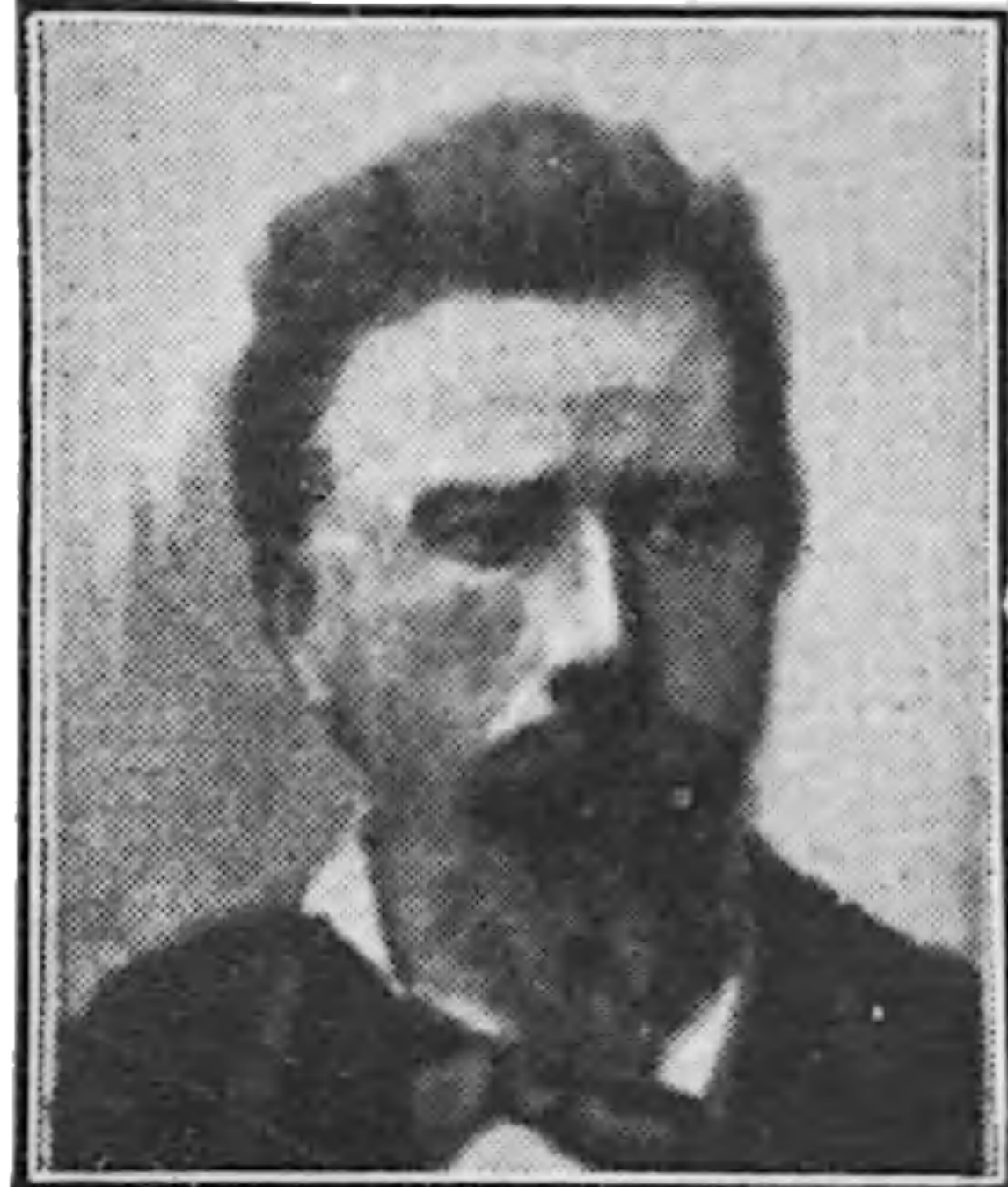
VERDI



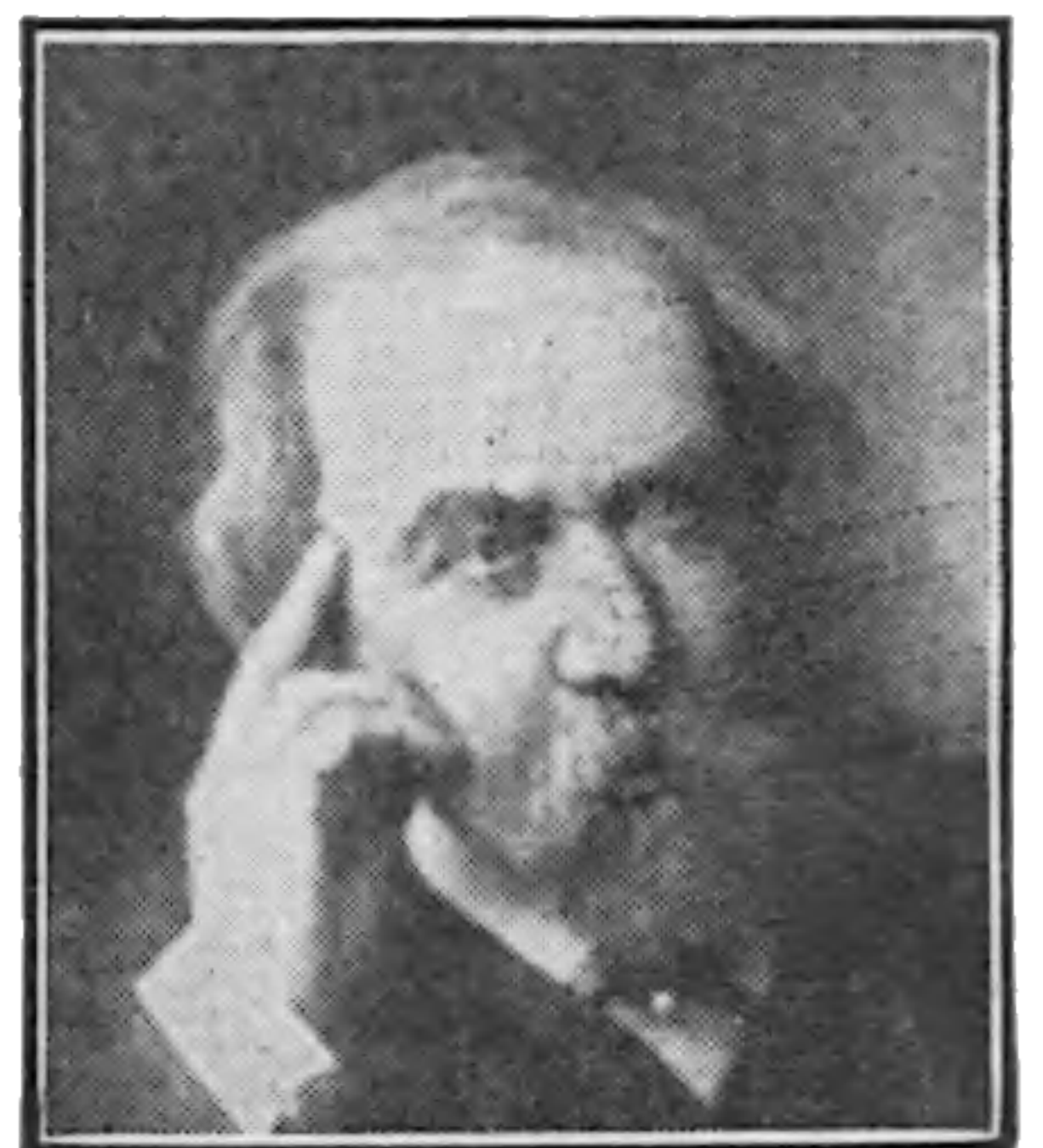
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BOITO



PONCHIELLI



SGAMBATI



MASCAGNI



PUCCINI



LEONCAVALLO

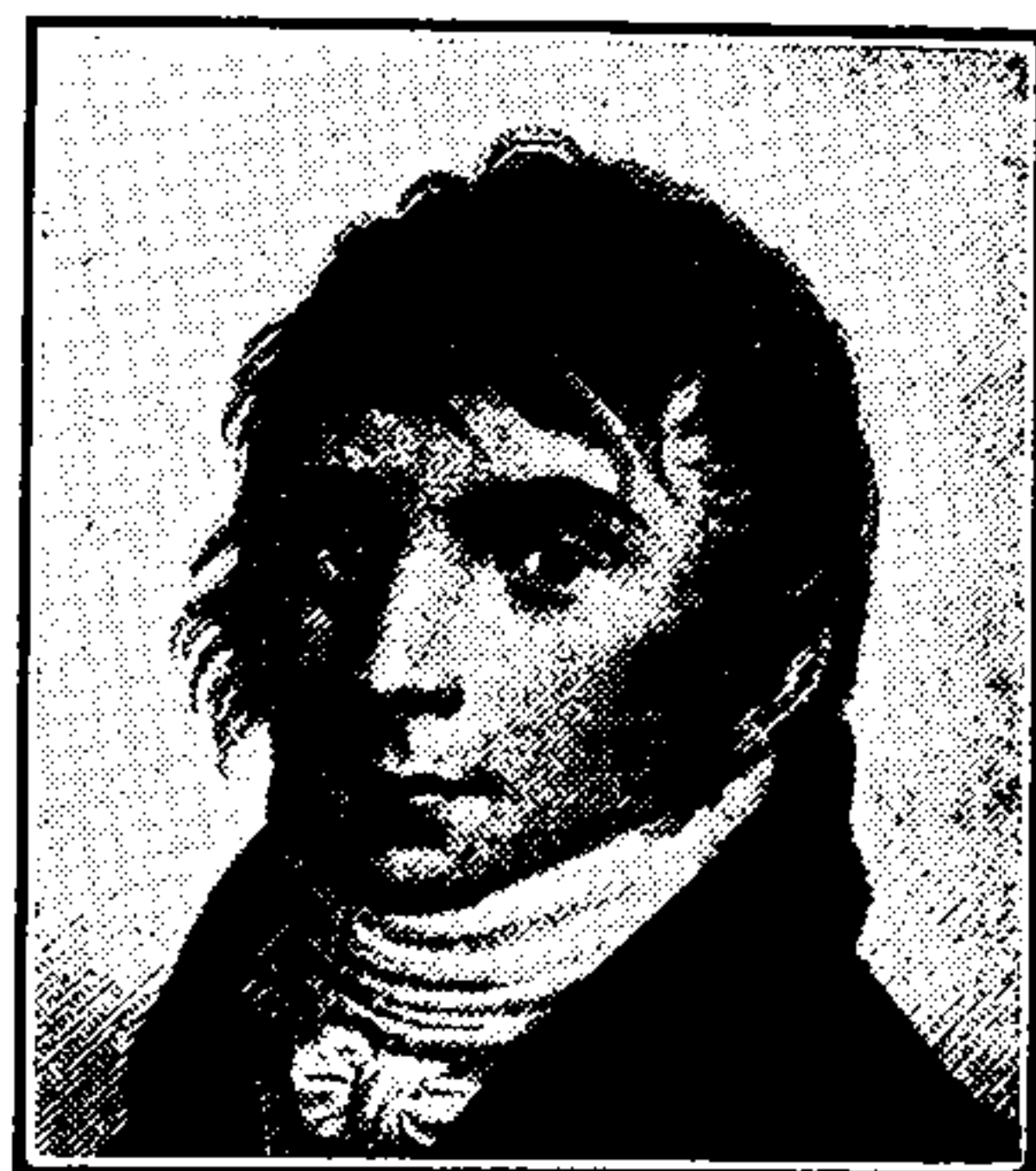
FAMOUS CLASSIC AND MODERN FRENCH COMPOSERS



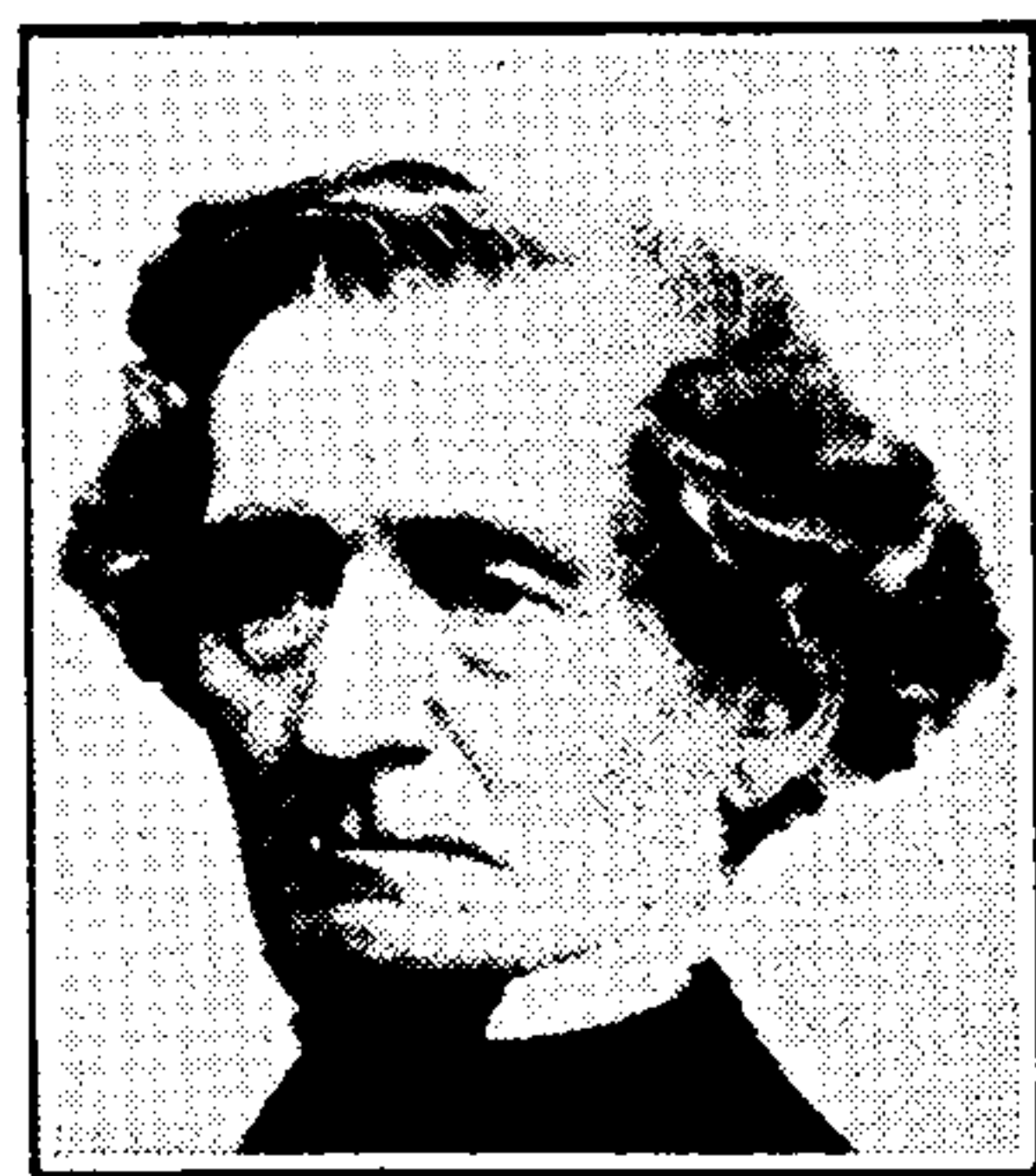
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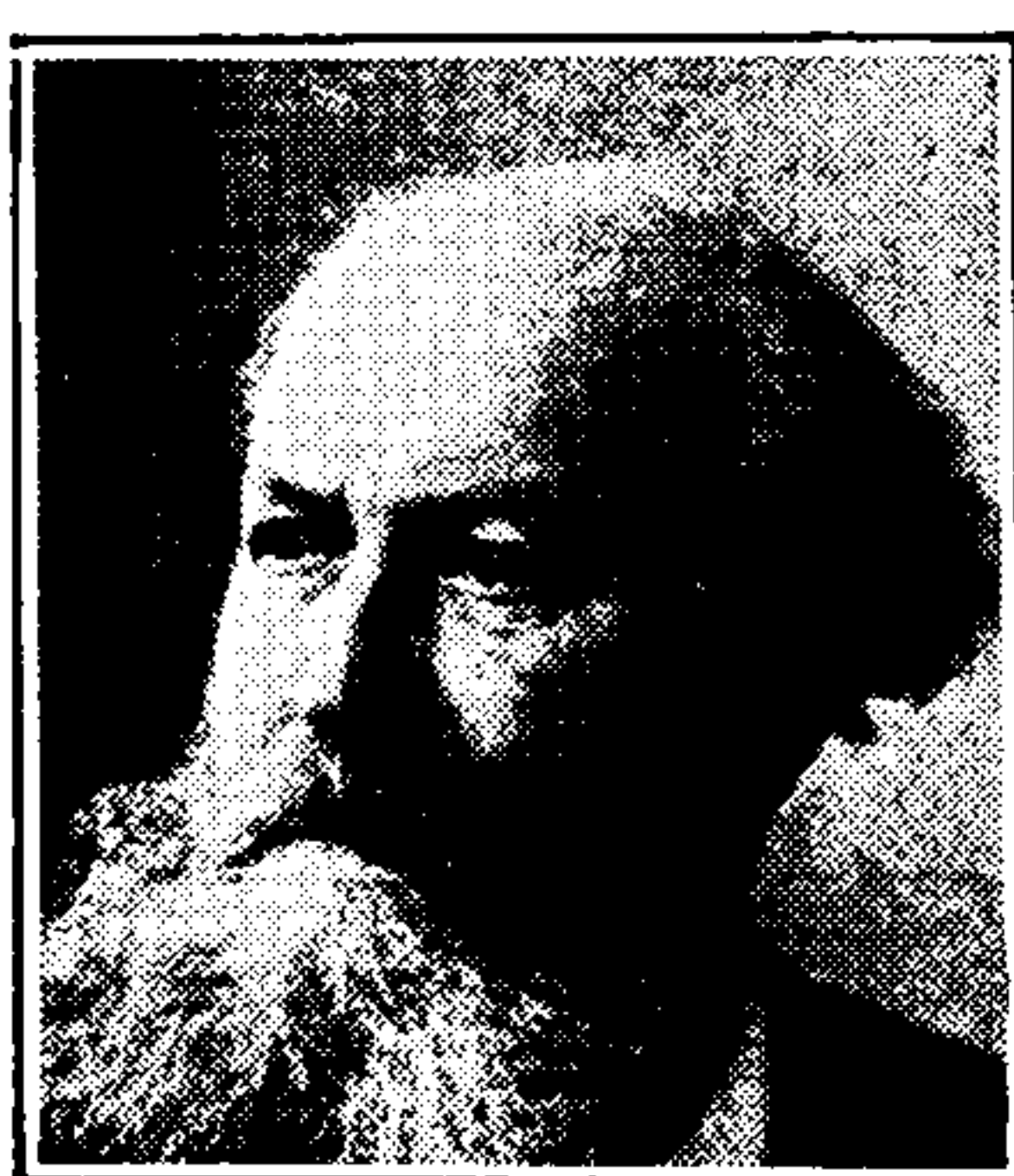
COUPERIN



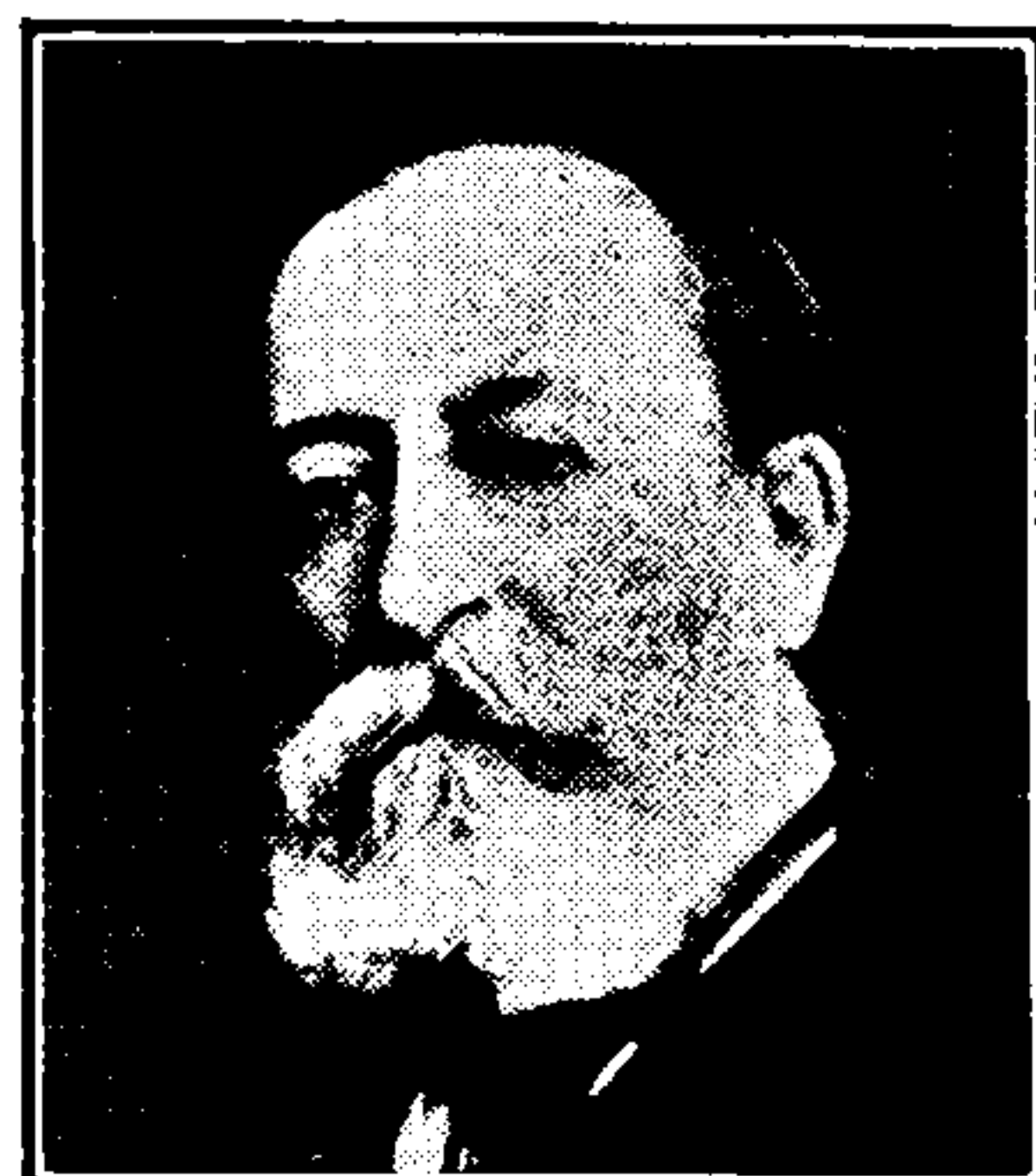
CHERUBINI



BERLIOZ



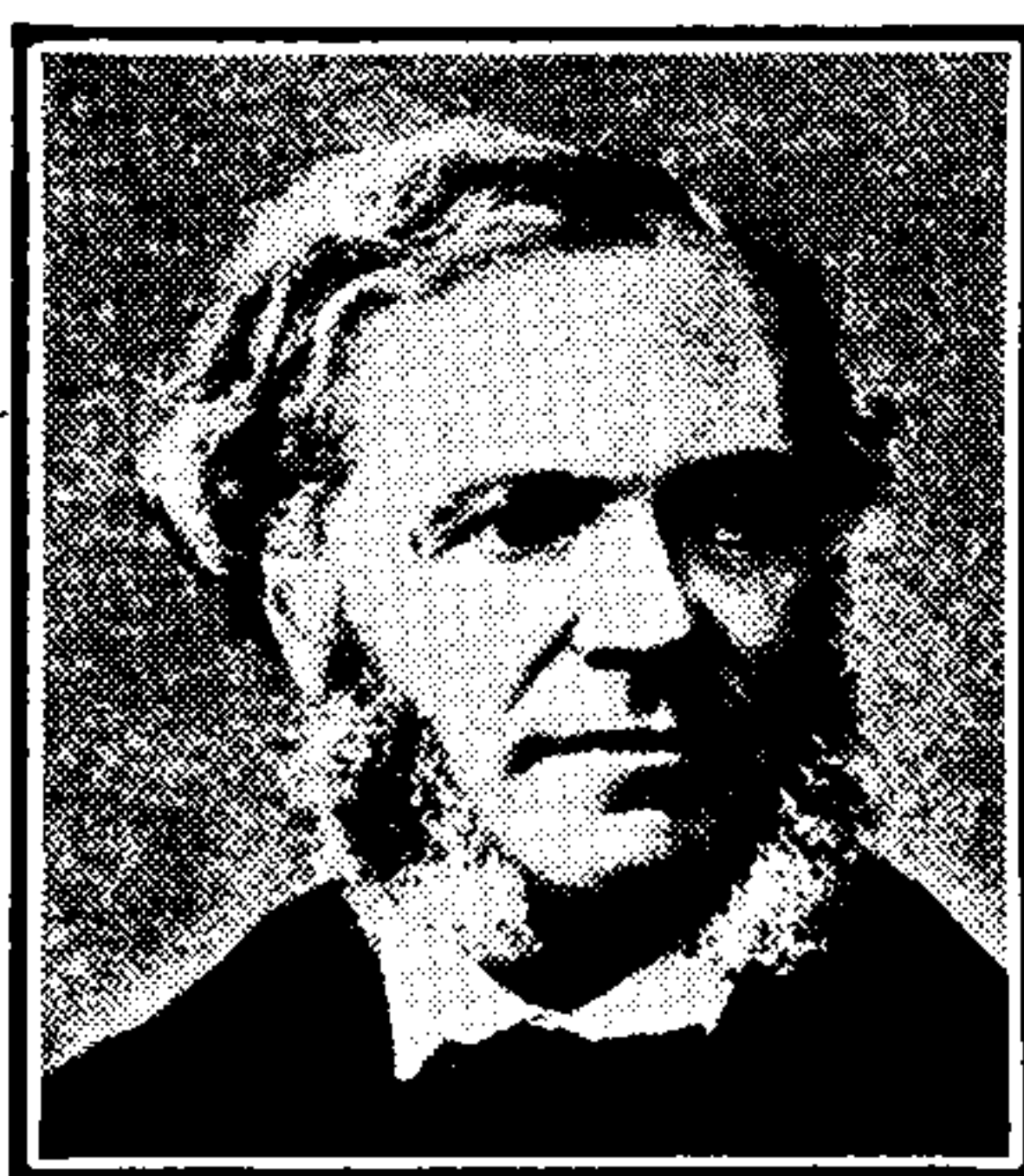
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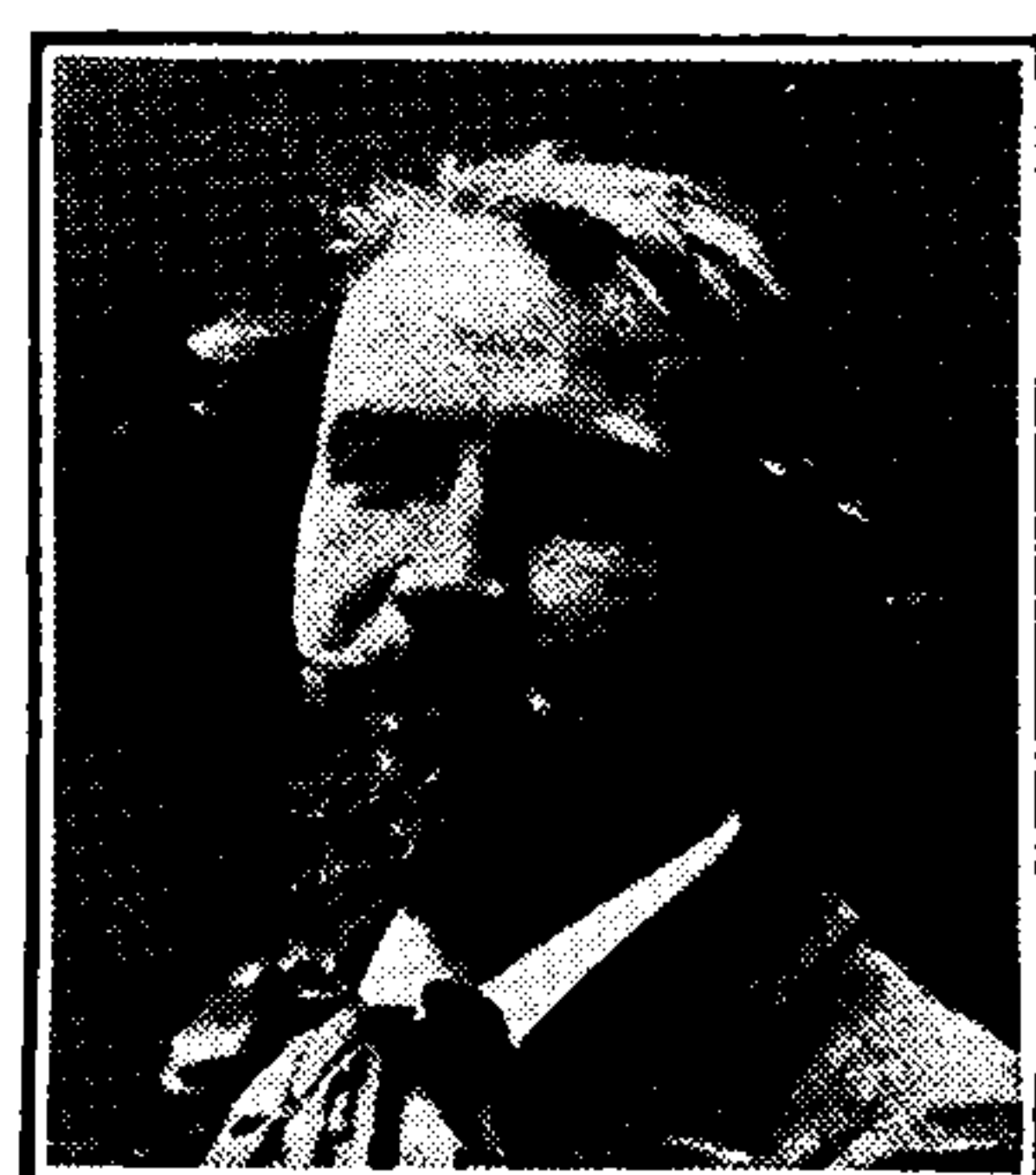
SAINT-SAËNS



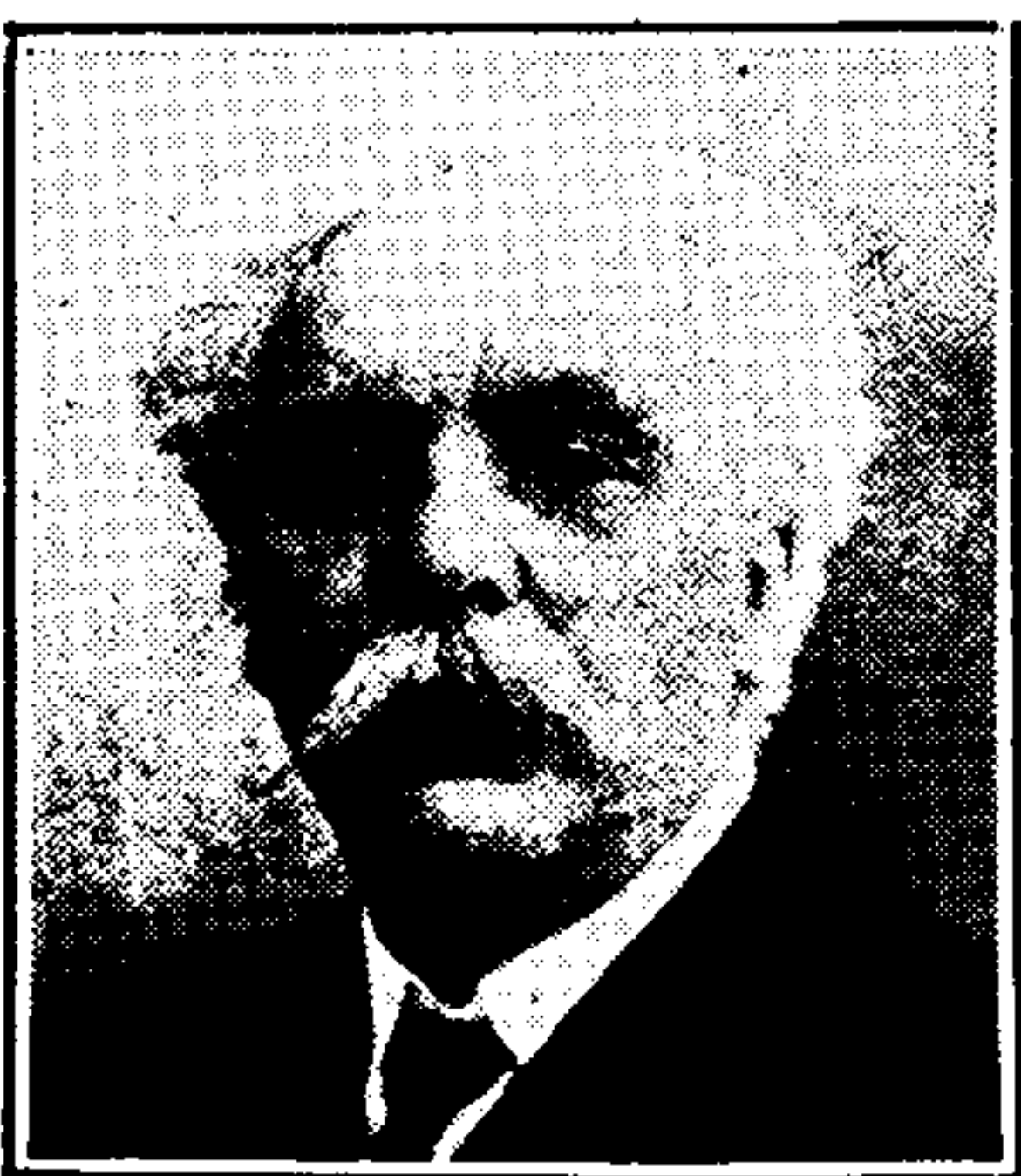
MASSENET



FRANCK



CHARPENTIER



FAURÉ



D'INDY

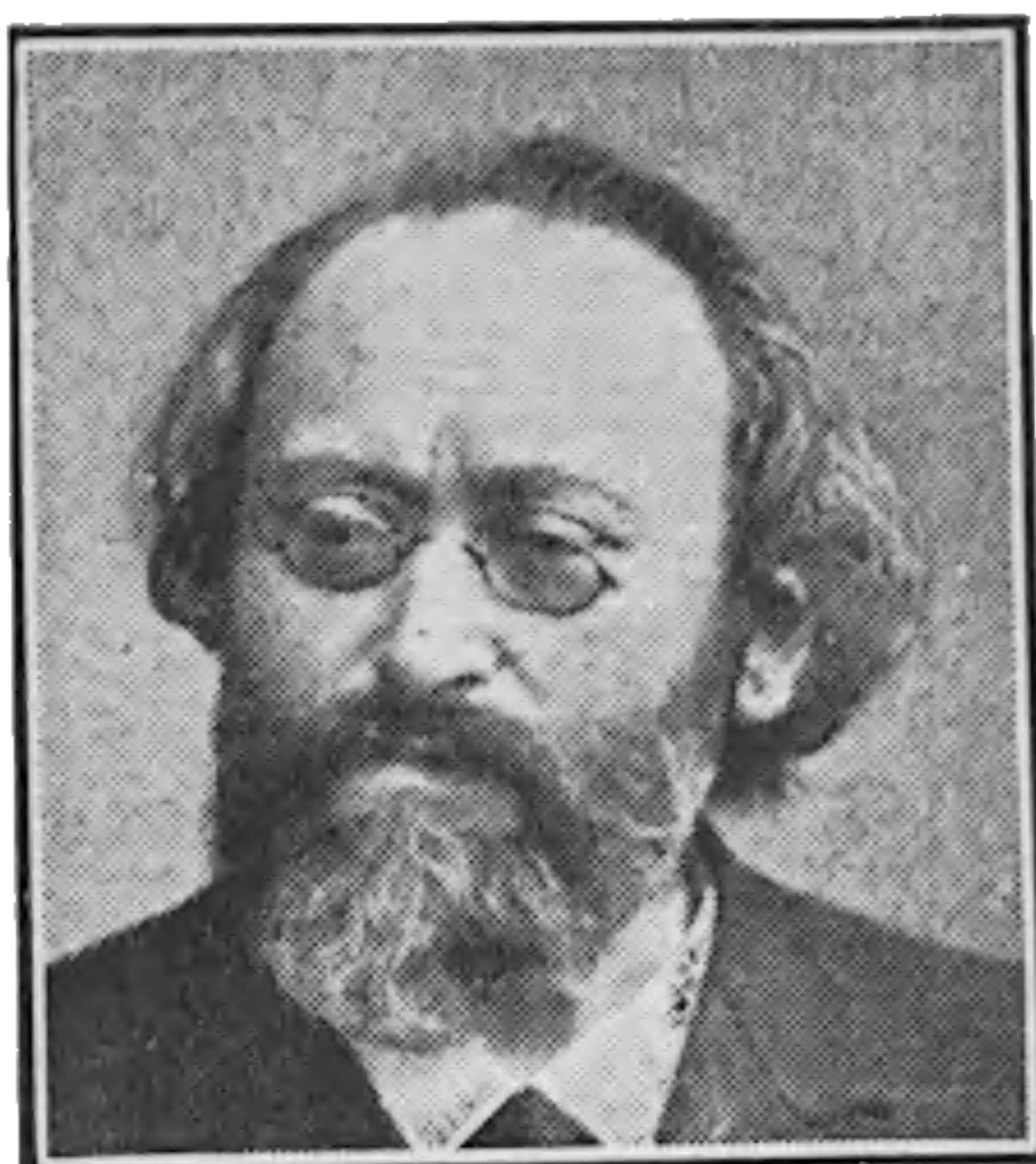


DEBUSSY

MODERN GERMAN COMPOSERS



CORNELIUS



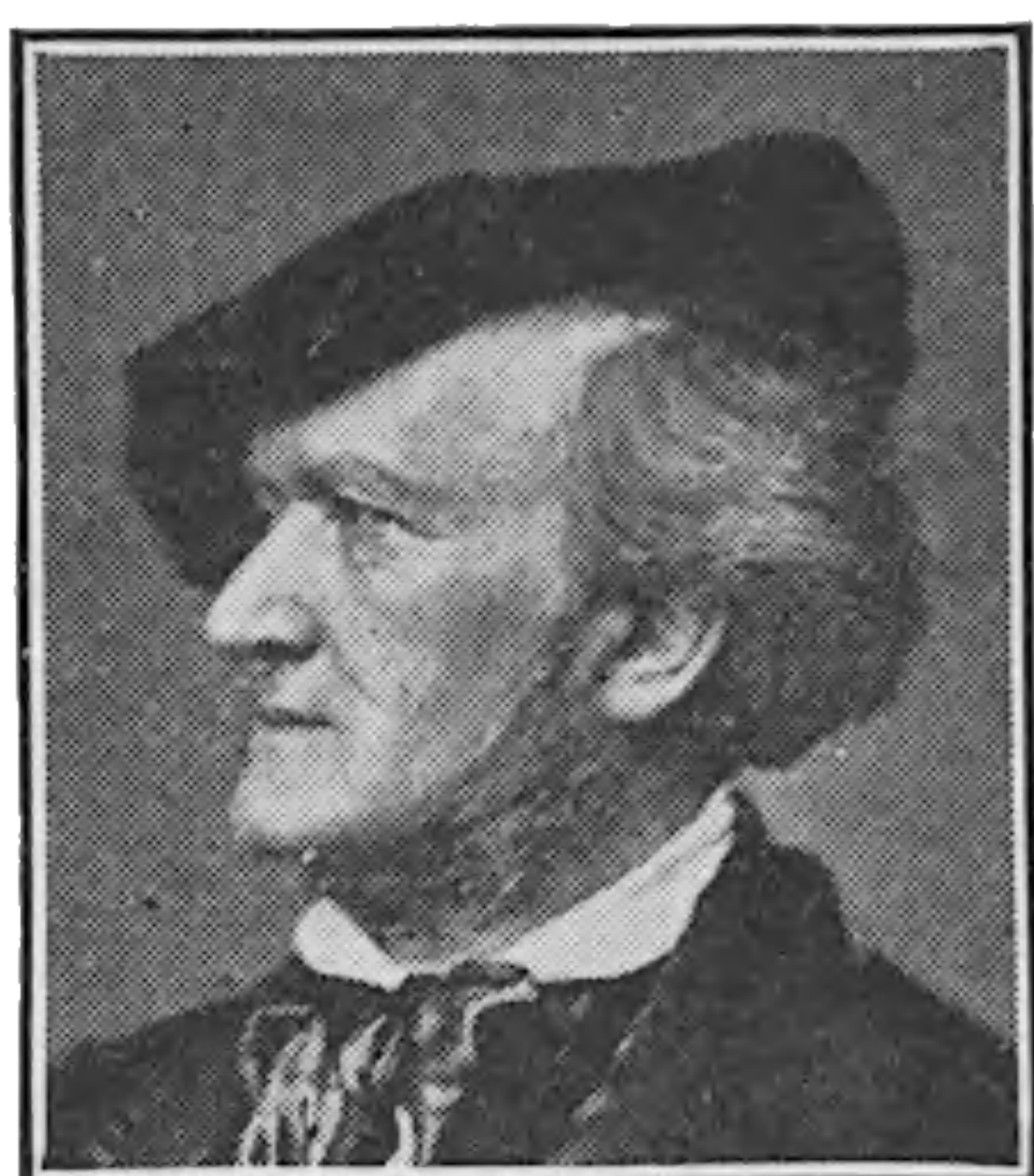
BRUCH



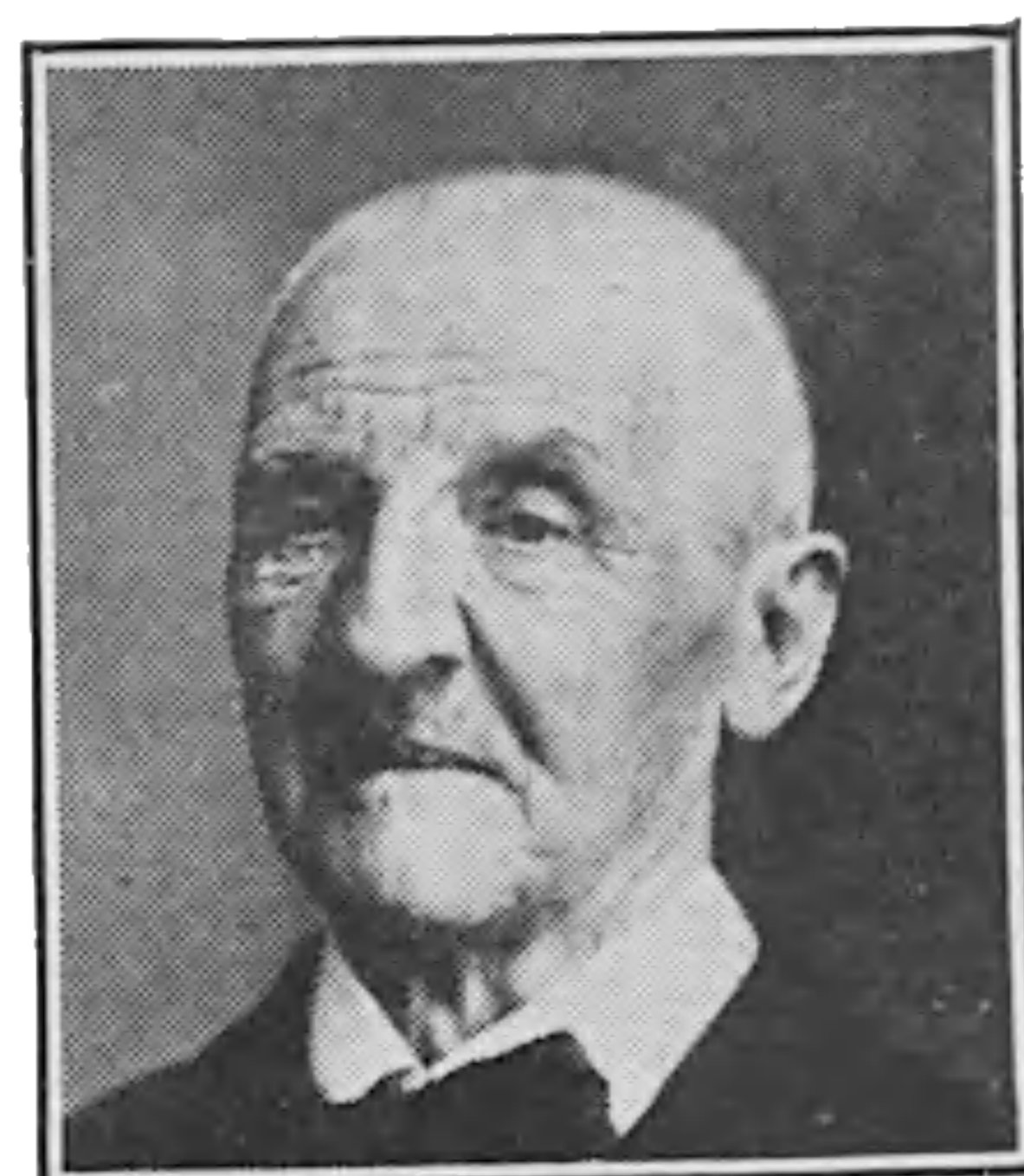
GOLDMARK



RICHARD STRAUSS



WAGNER



BRUCKNER



MAHLER



WEINGARTNER



HUMPERDINCK



WOLF



REGER

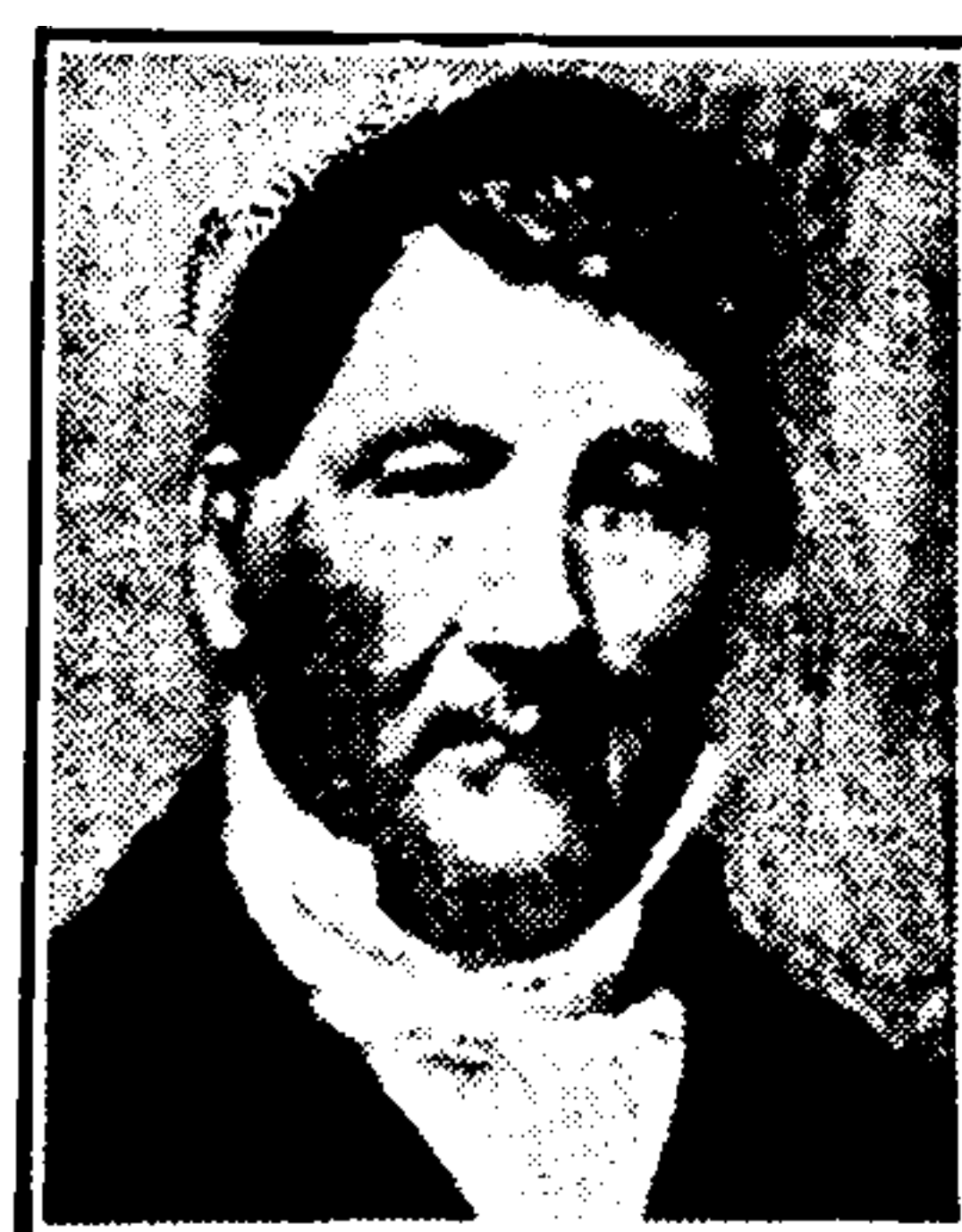


HAUSEGGER

ROMANTIC GERMAN COMPOSERS



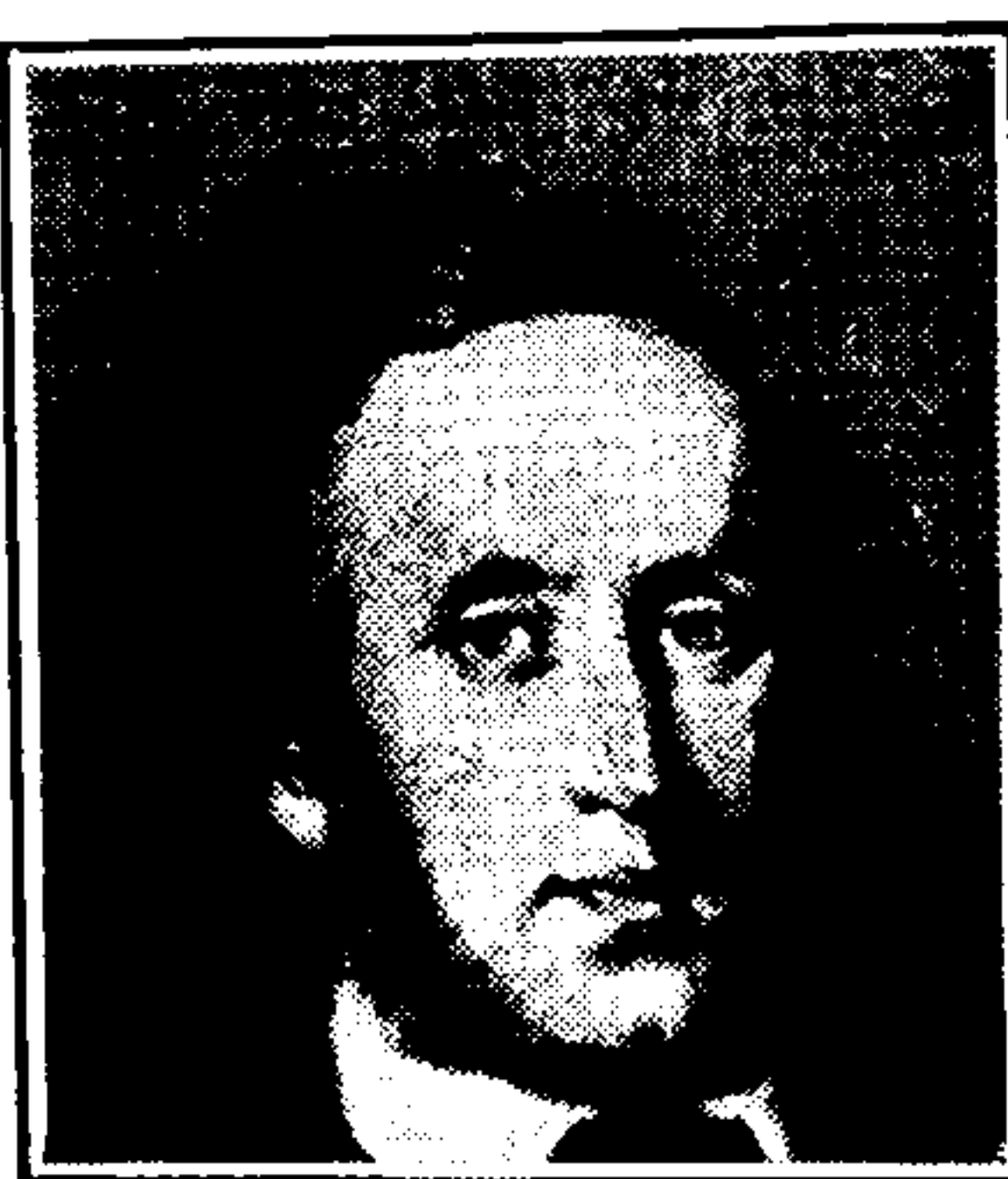
MARSCHNER



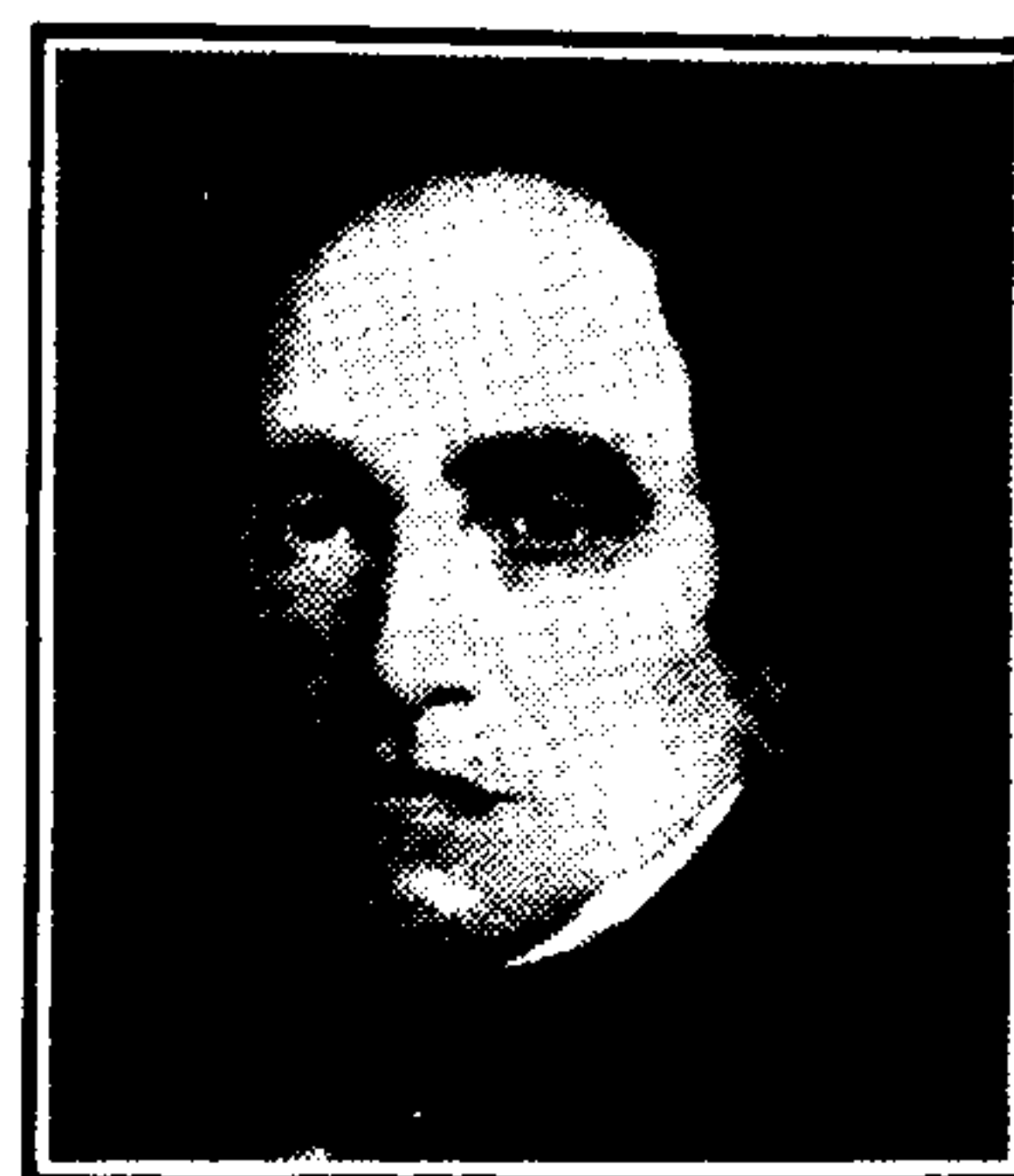
SPOHR



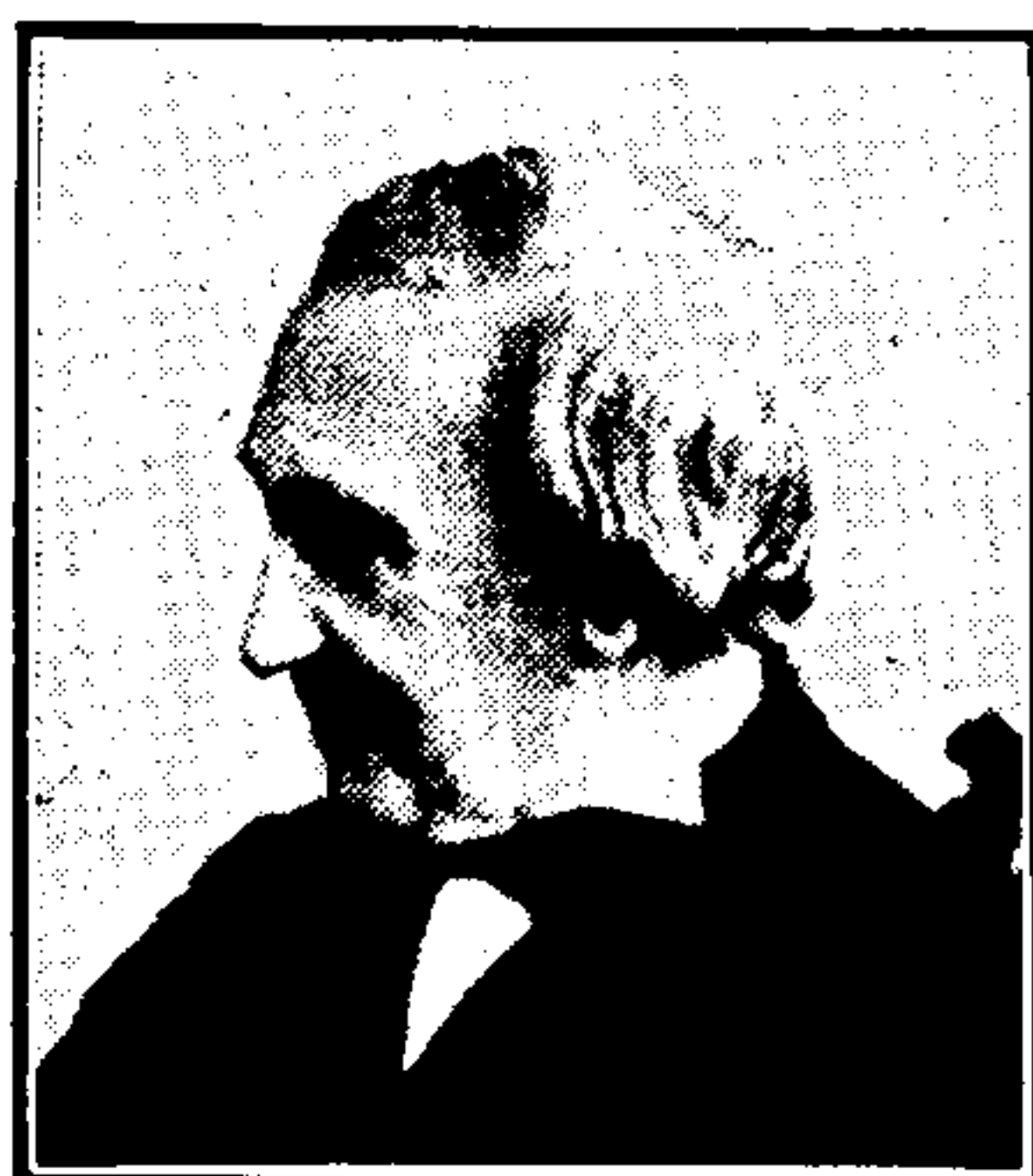
WEBER



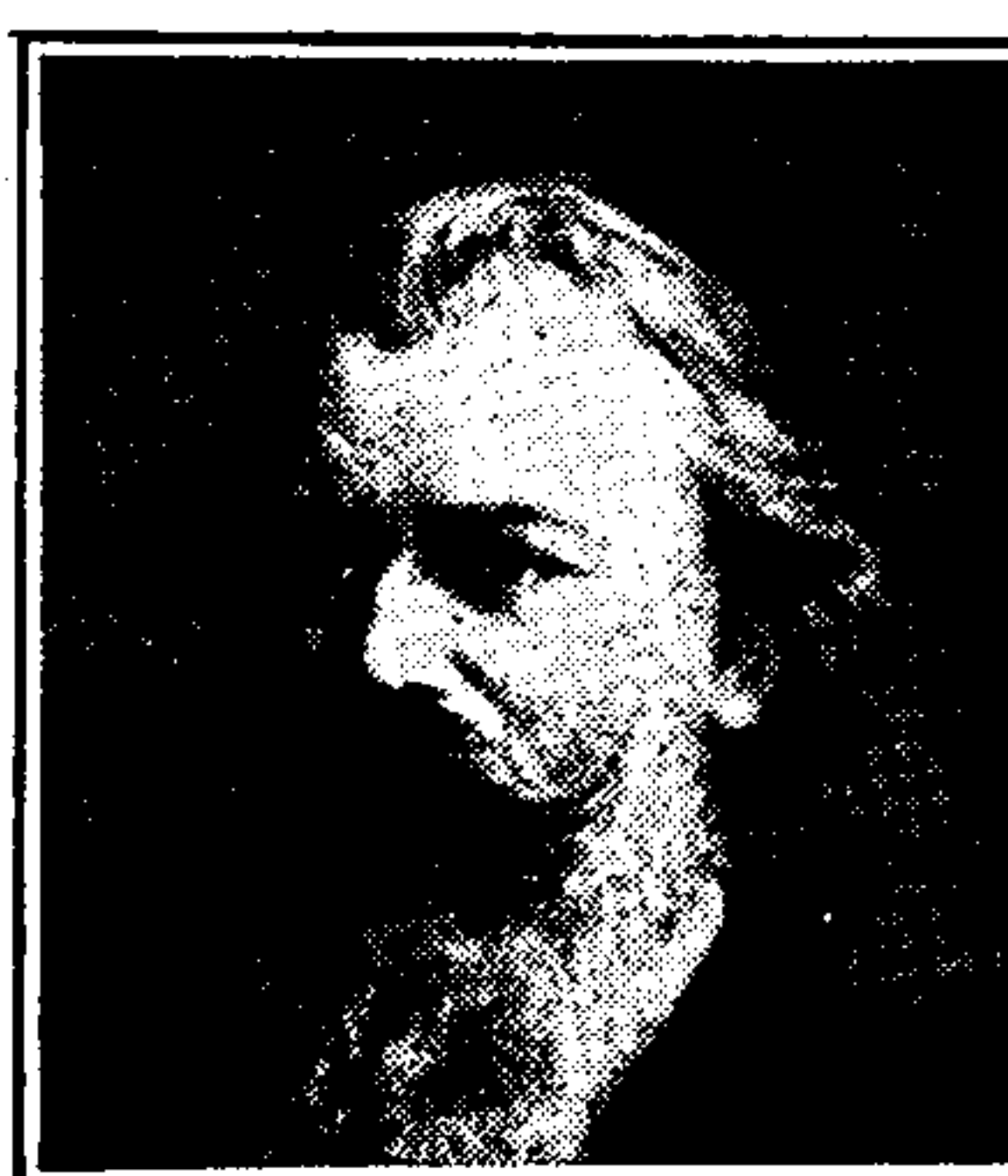
MENDELSSOHN



MEYERBEER



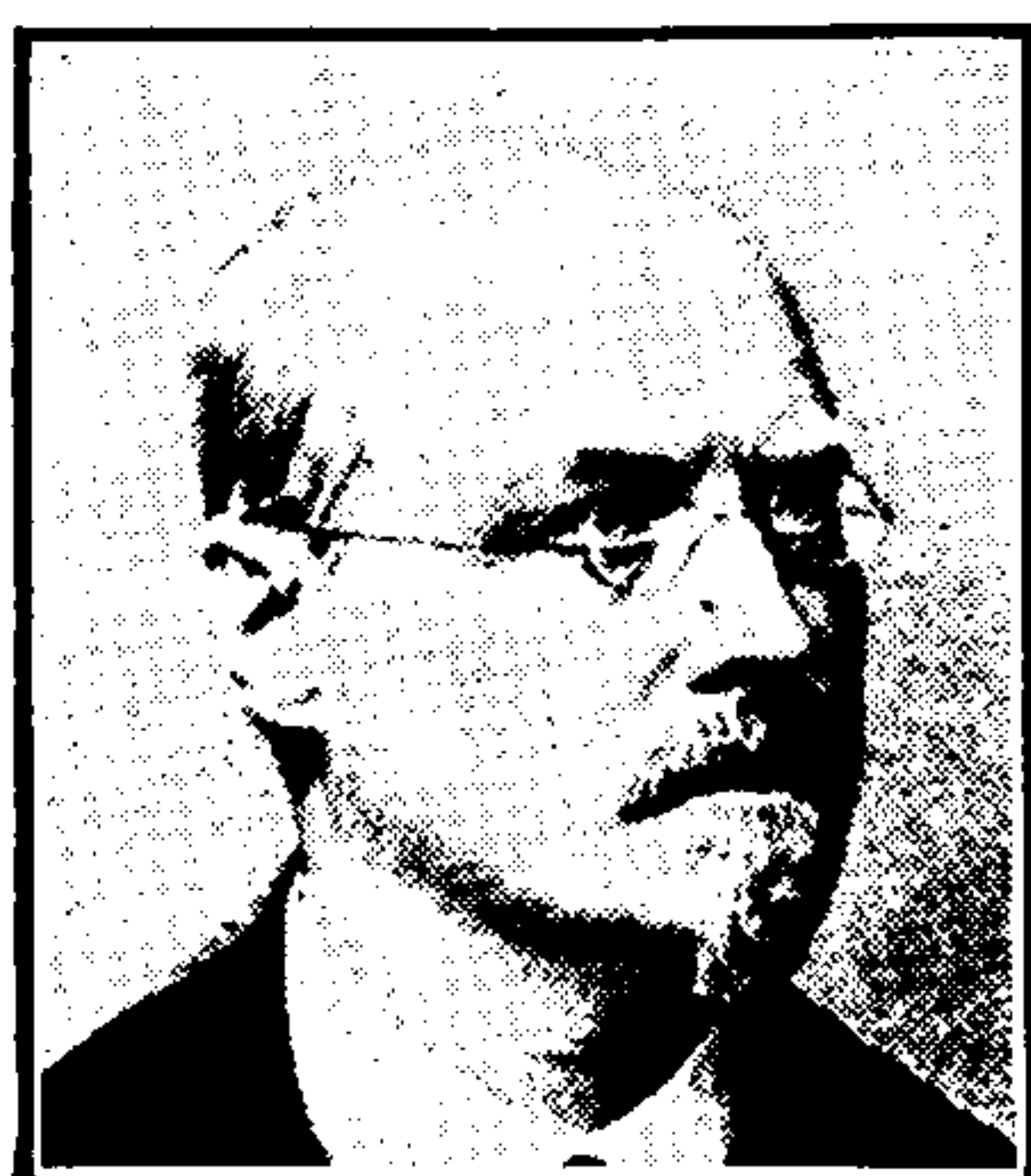
FRANZ



BRAHMS



SCHUMANN



RAFF



JENSEN

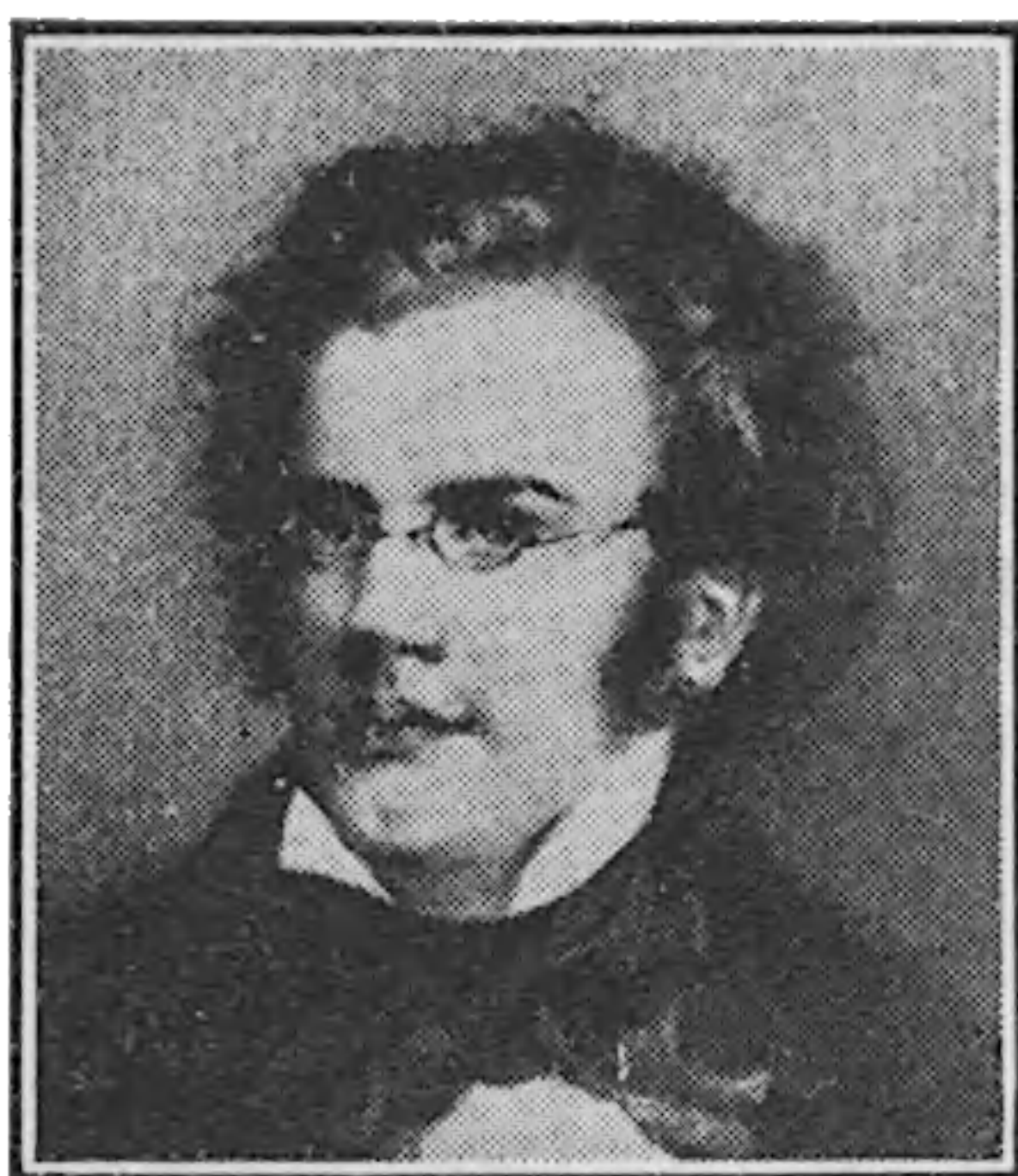
CLASSIC GERMAN COMPOSERS



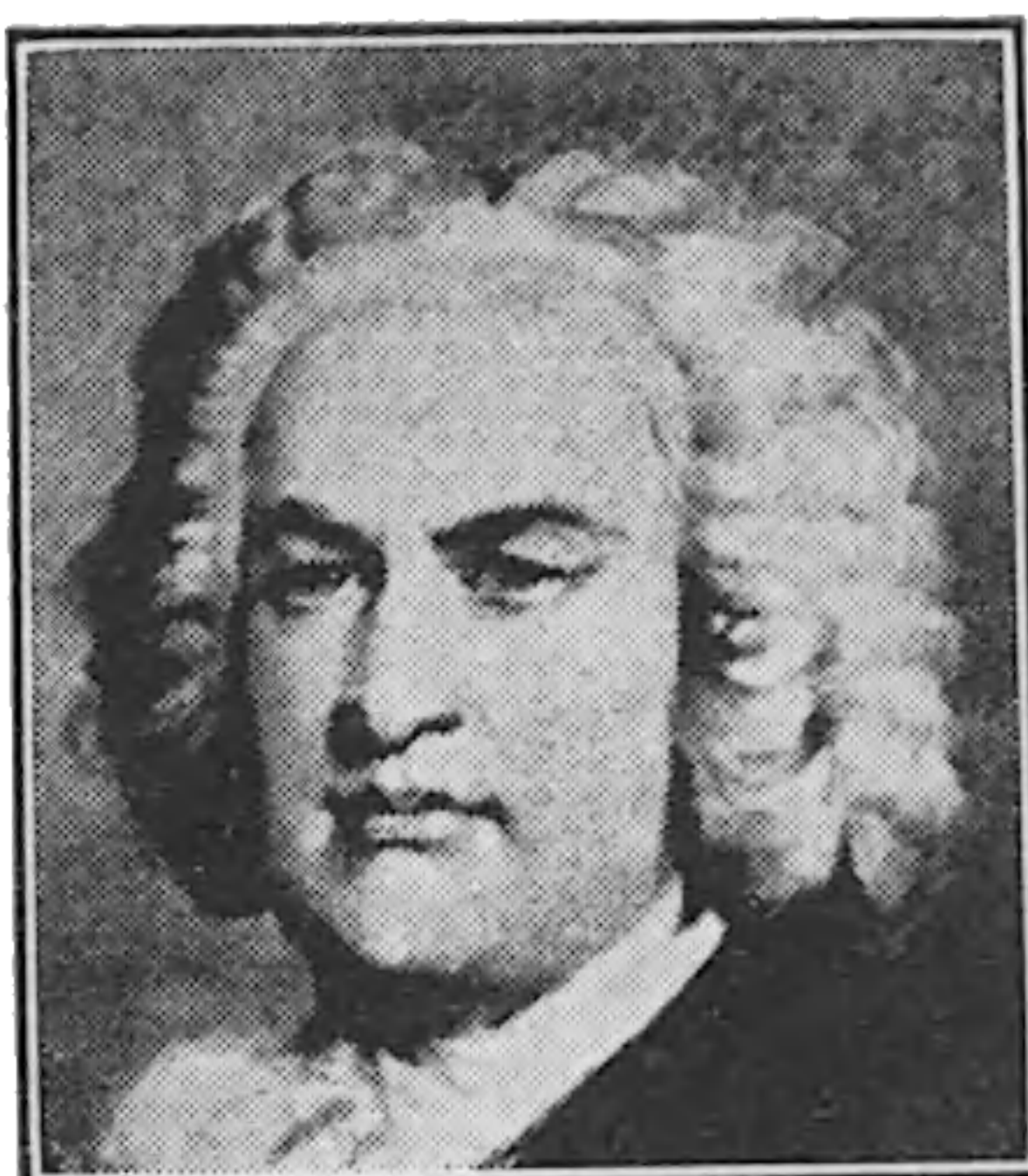
MOZART



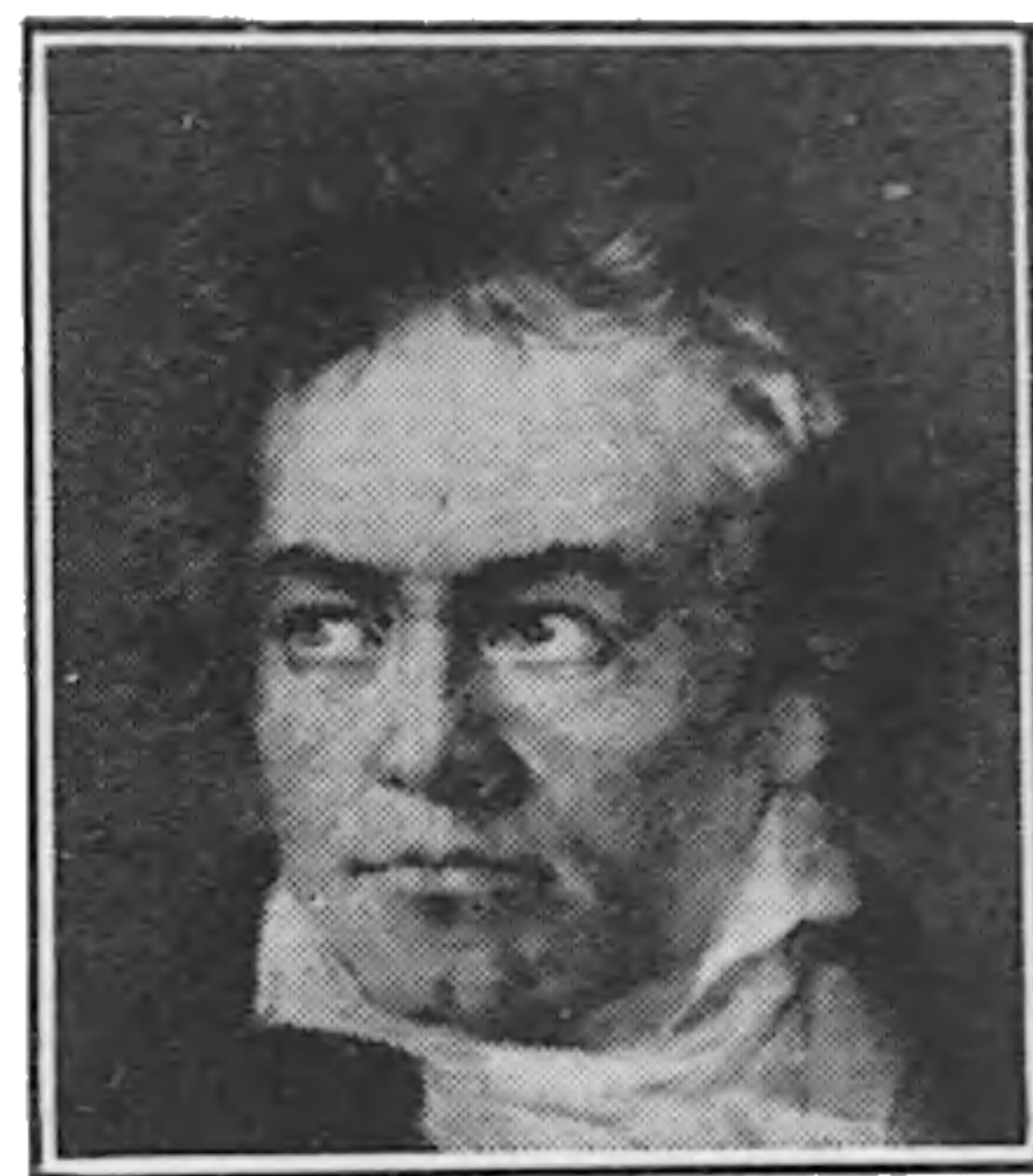
GLUCK



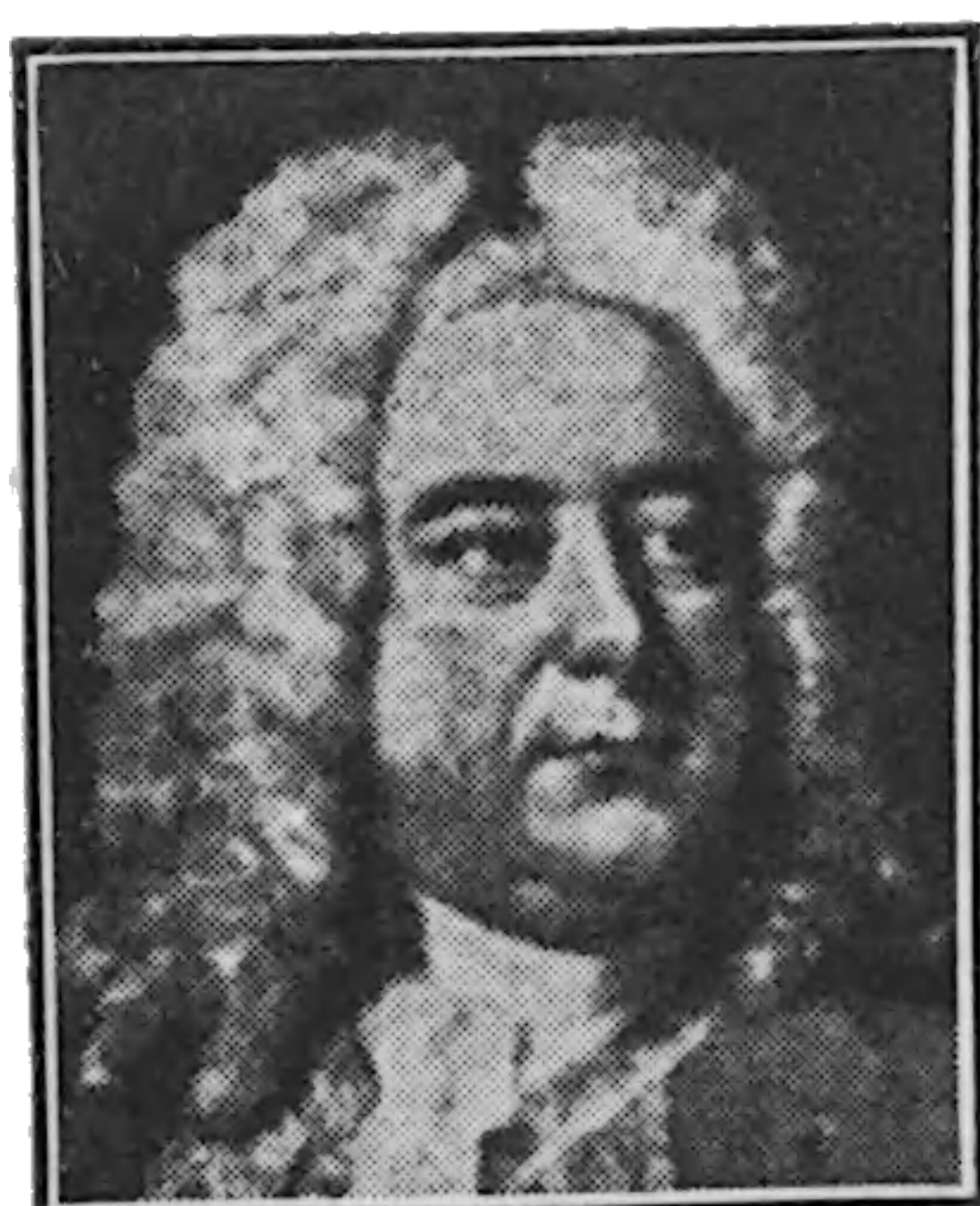
SCHUBERT



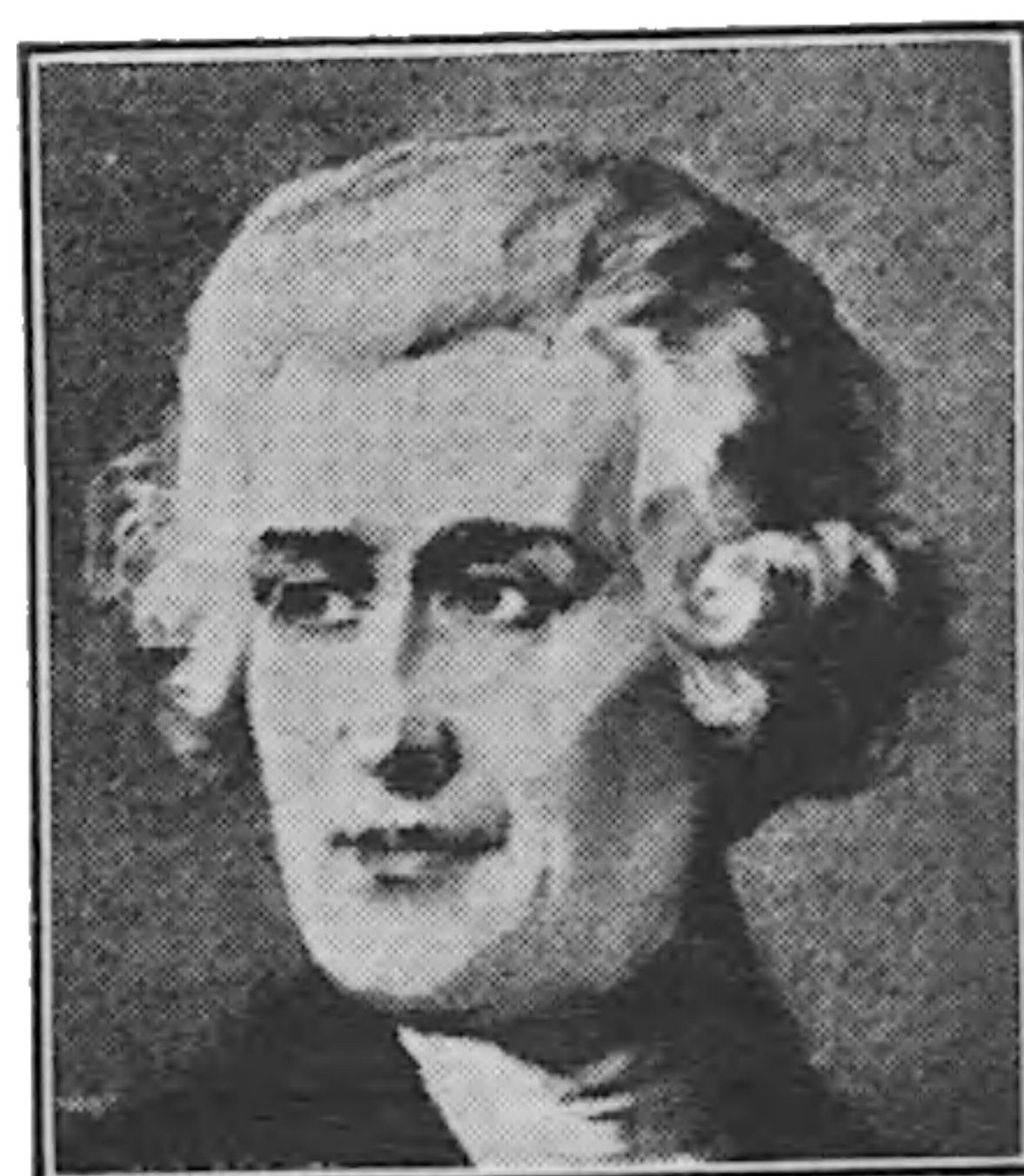
BACH



BEETHOVEN

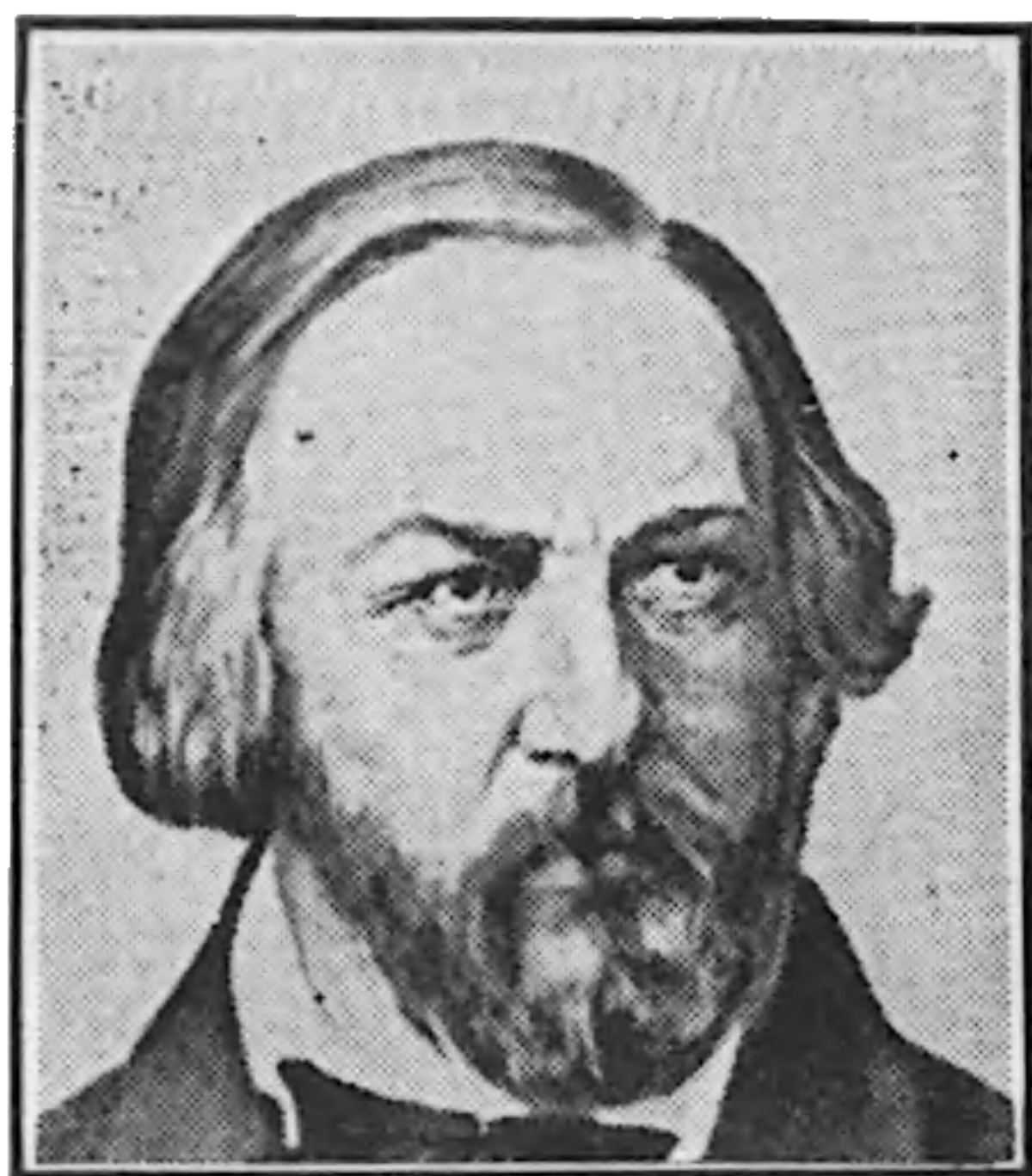


HANDEL



HAYDN

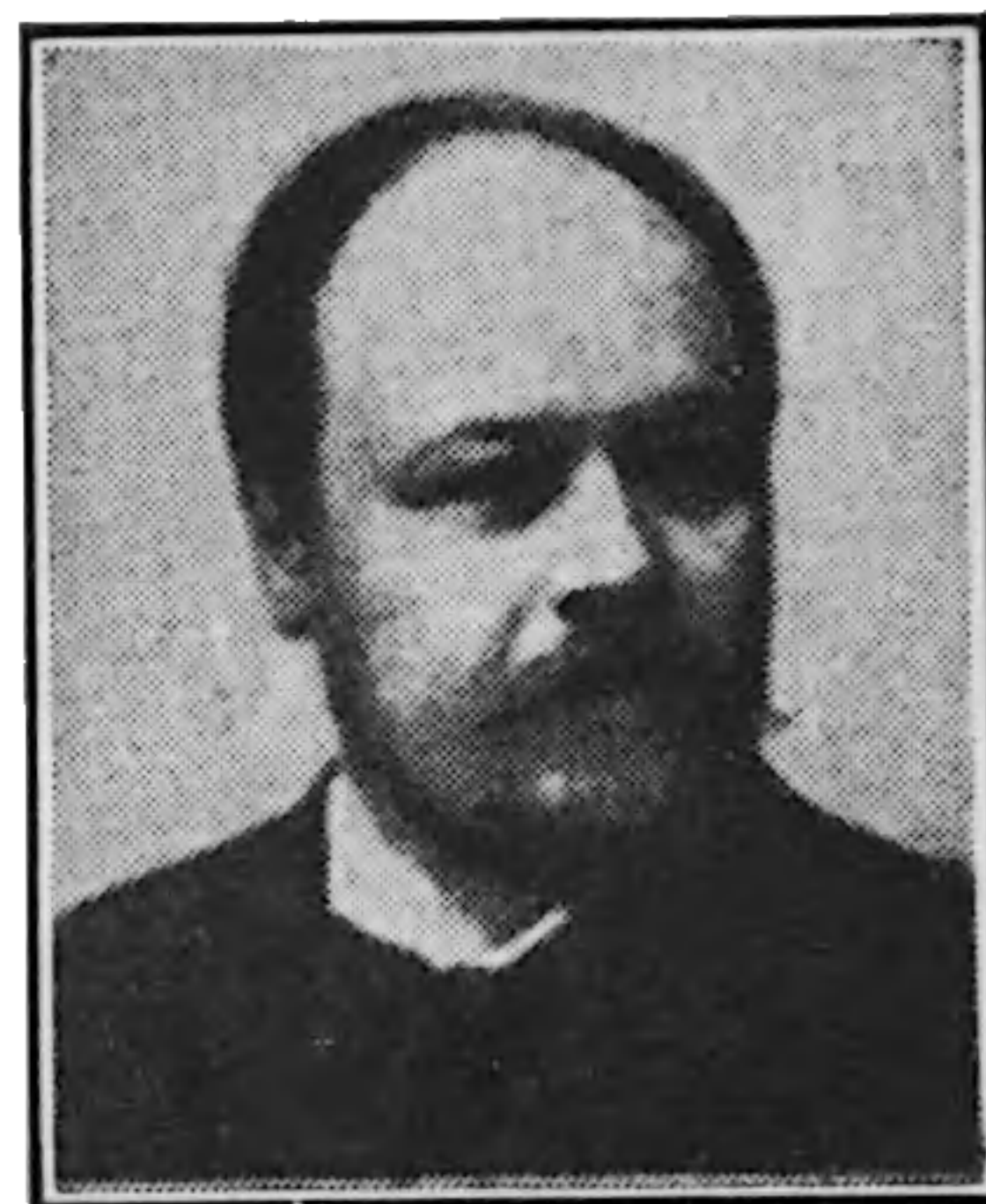
FAMOUS RUSSIAN COMPOSERS



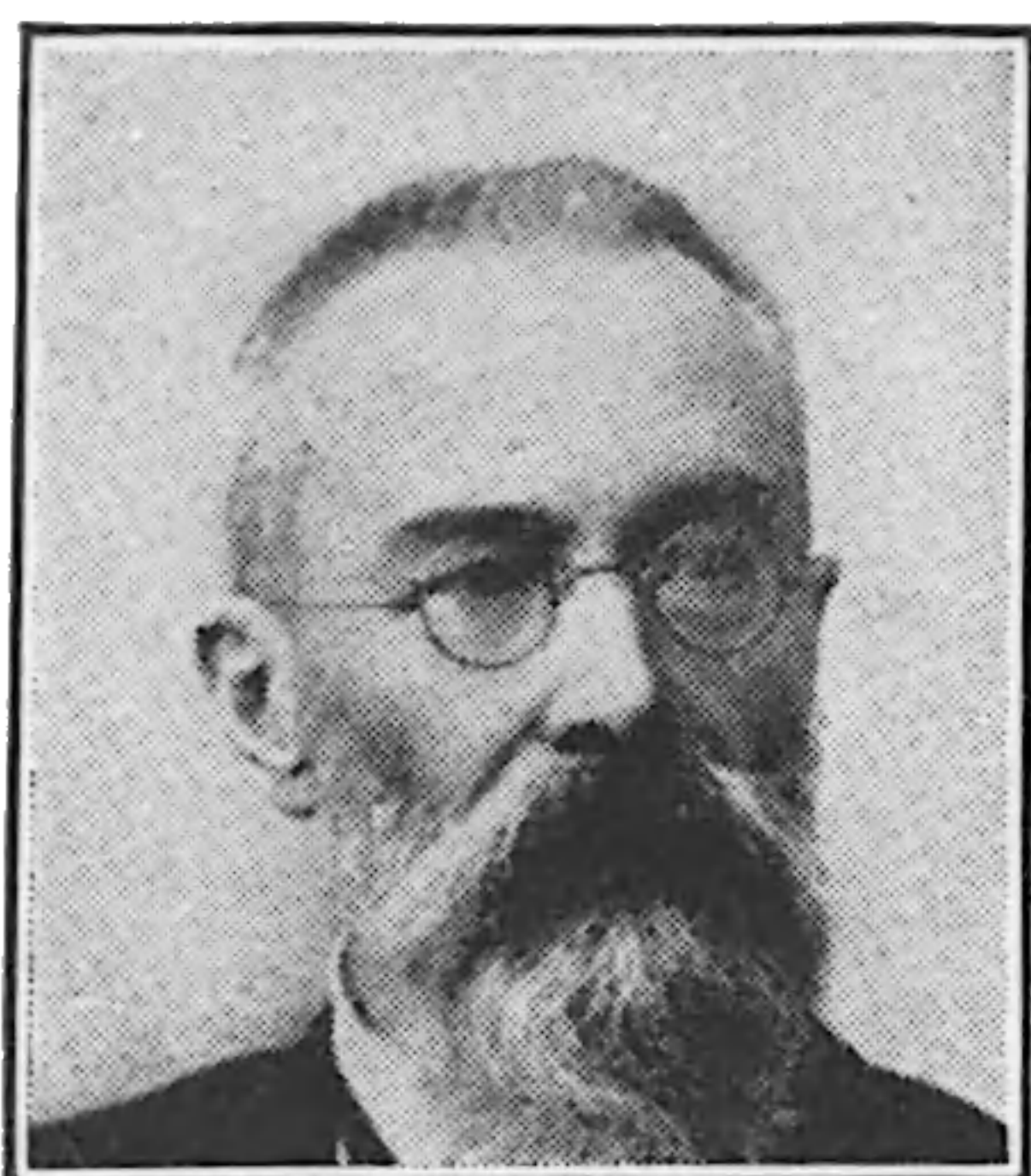
GLINKA



TCHAIKOVSKY



LIADOFF



RIMSKY-KORSAKOFF



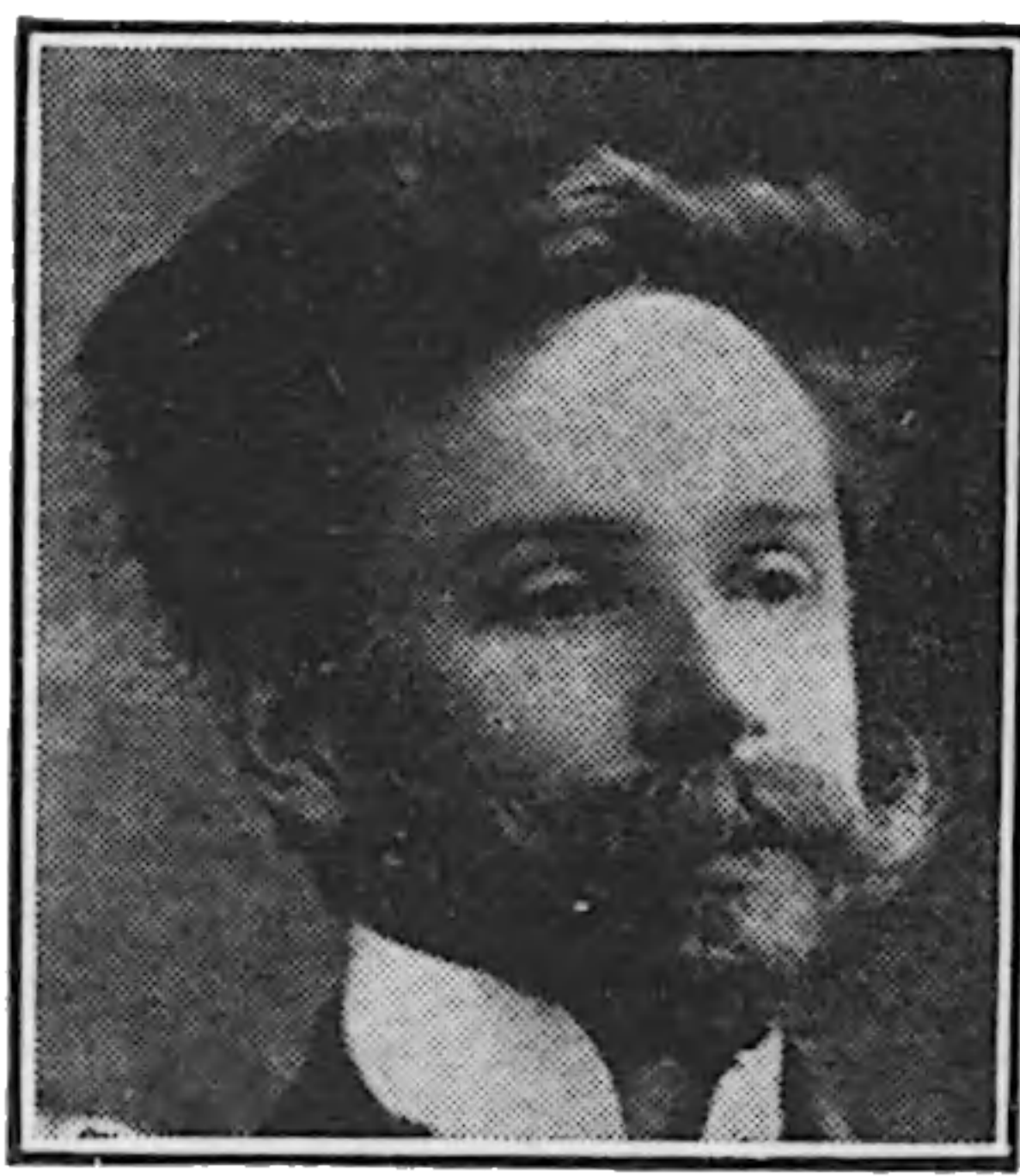
GLAZOUNOFF



RUBINSTEIN



MUSSORGSKY



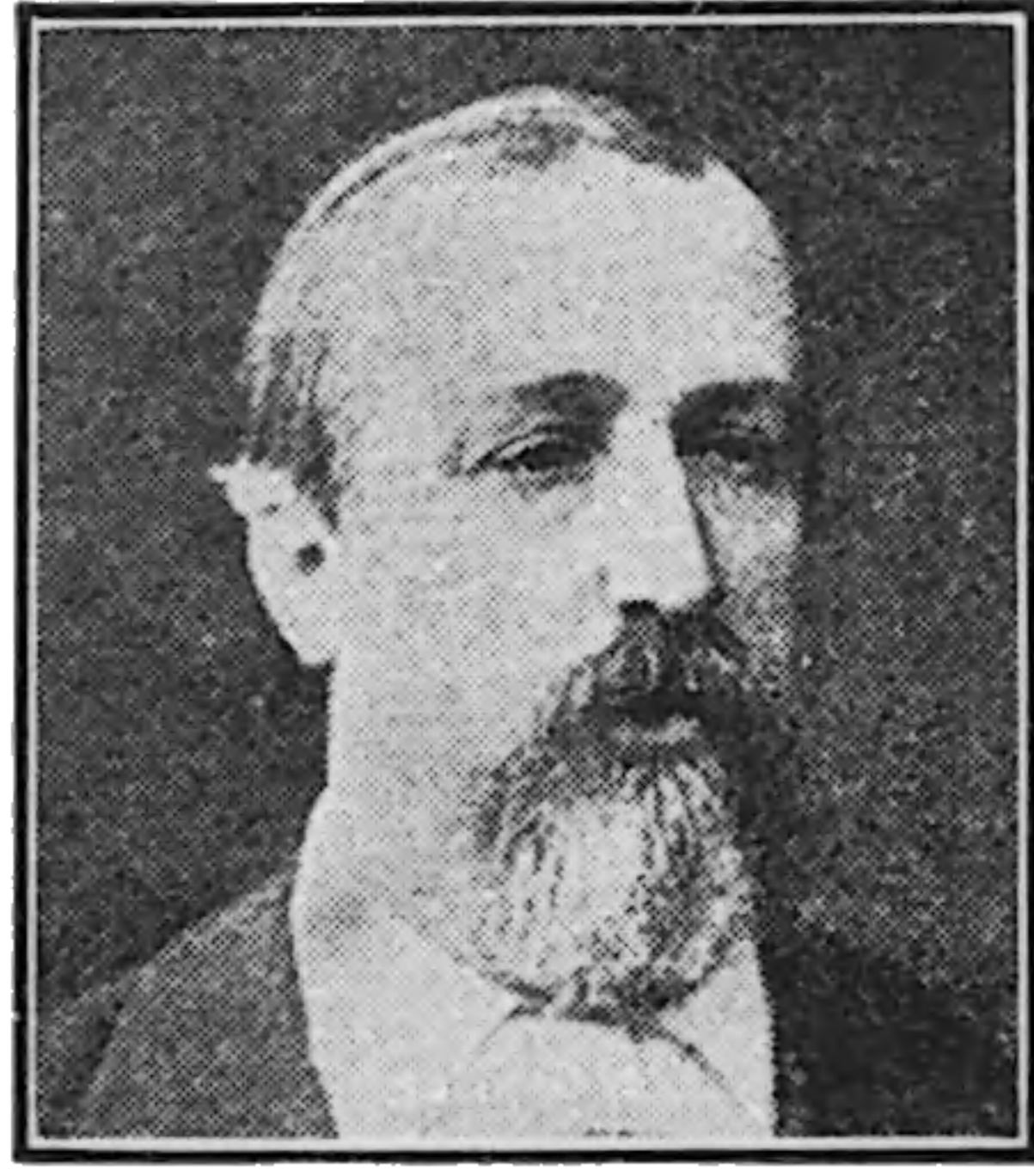
ALEX. SCRIBINE



RACHMANINOFF



BALAKIREFF



BORODIN



ARENSKY

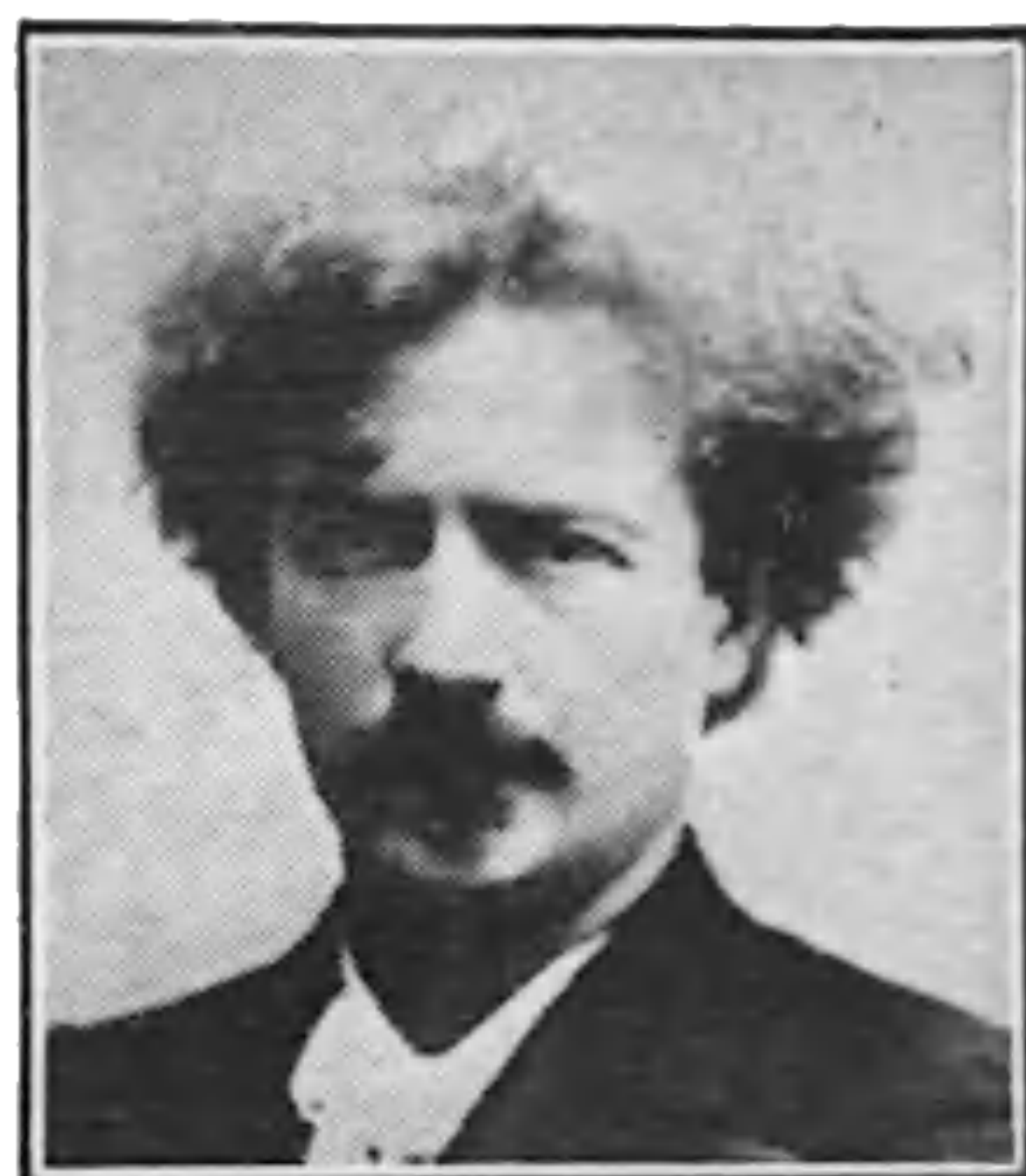
BOHEMIAN, HUNGARIAN, POLISH AND SWISS COMPOSERS



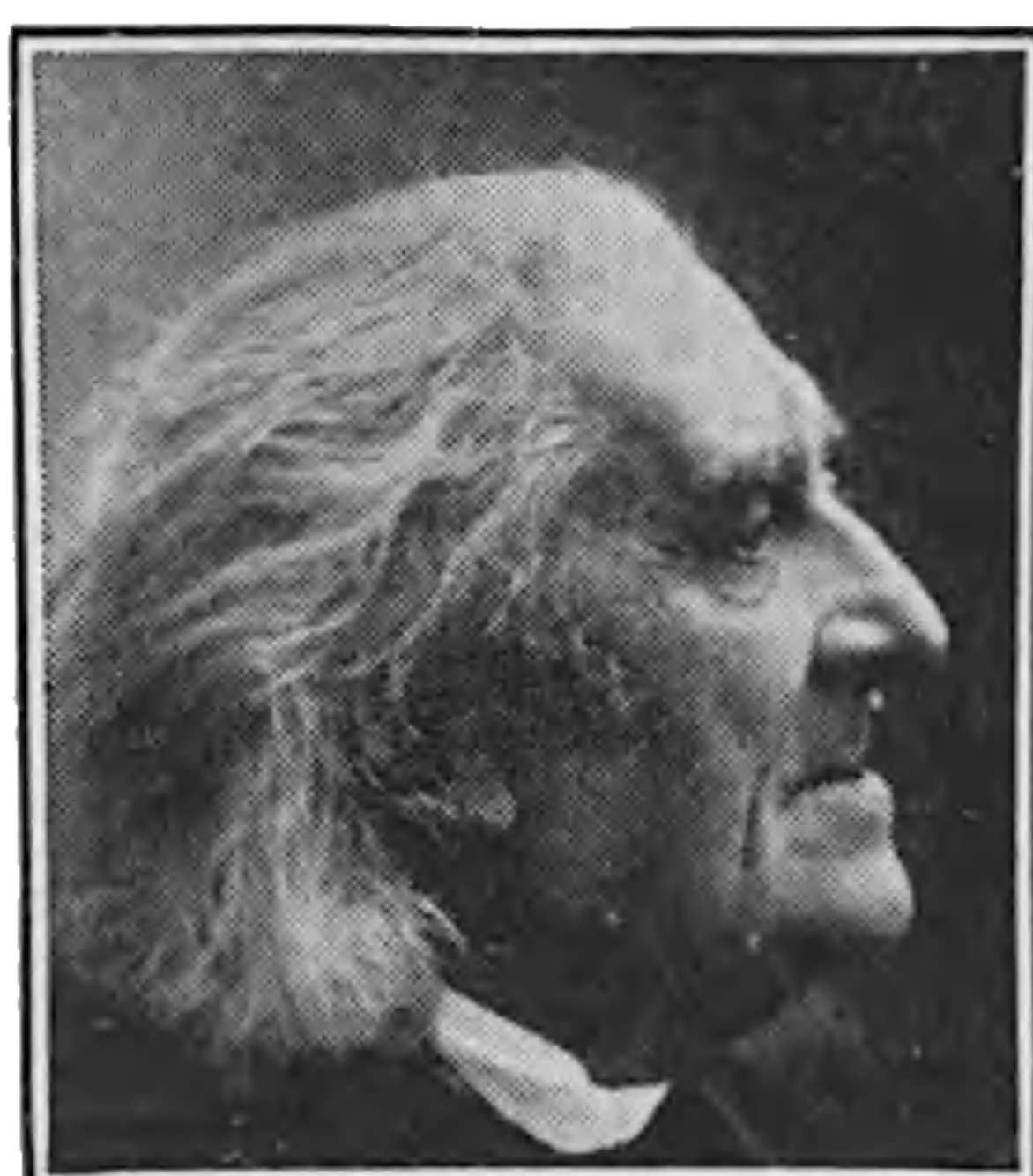
DALCROZE



CHOPIN



PADEREWSKI



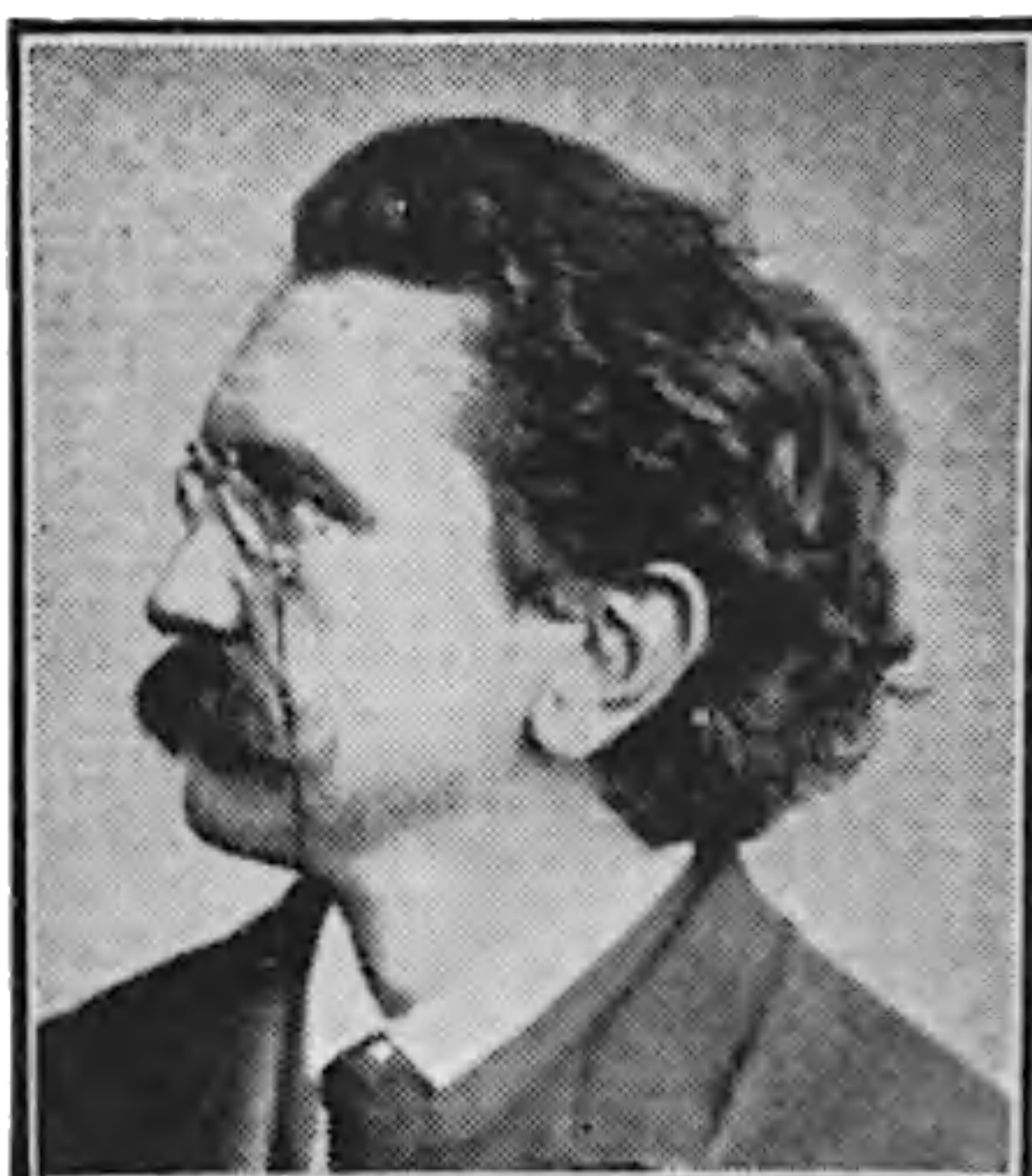
LISZT



DVOŘÁK

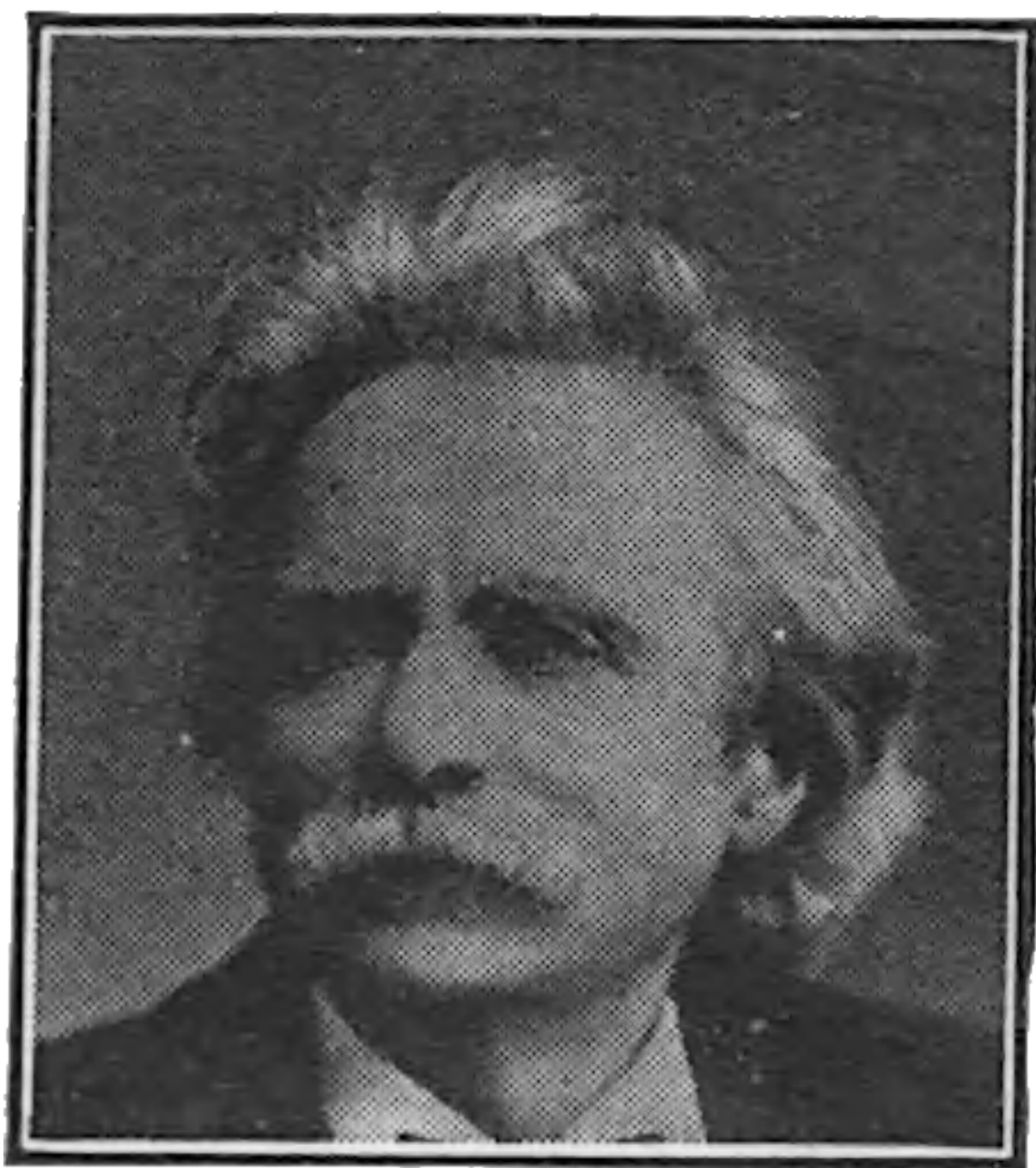


SMETANA



HUBER

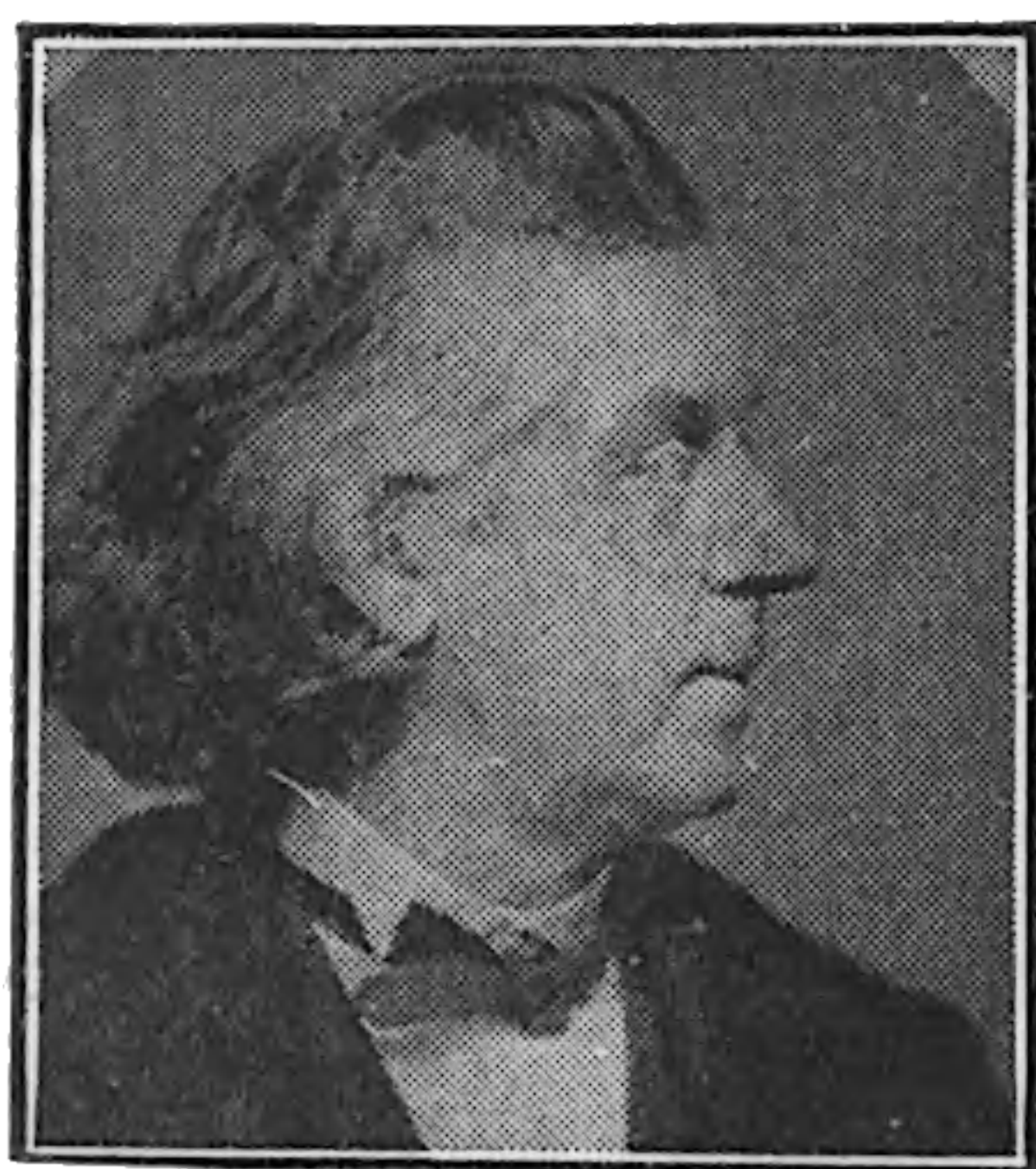
FAMOUS SCANDINAVIAN AND NETHERLAND COMPOSERS



GRIEG



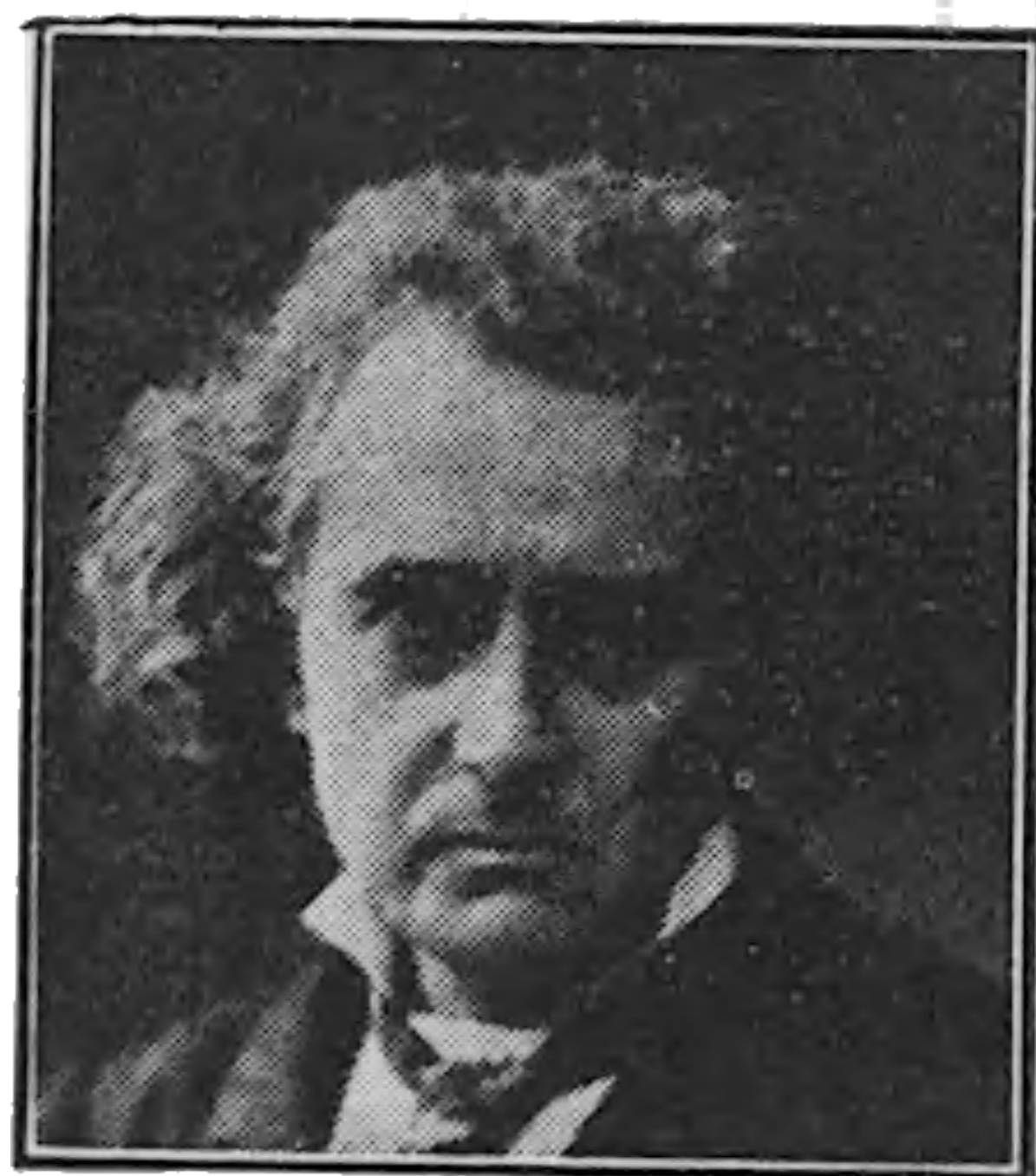
JEAN SIBELIUS



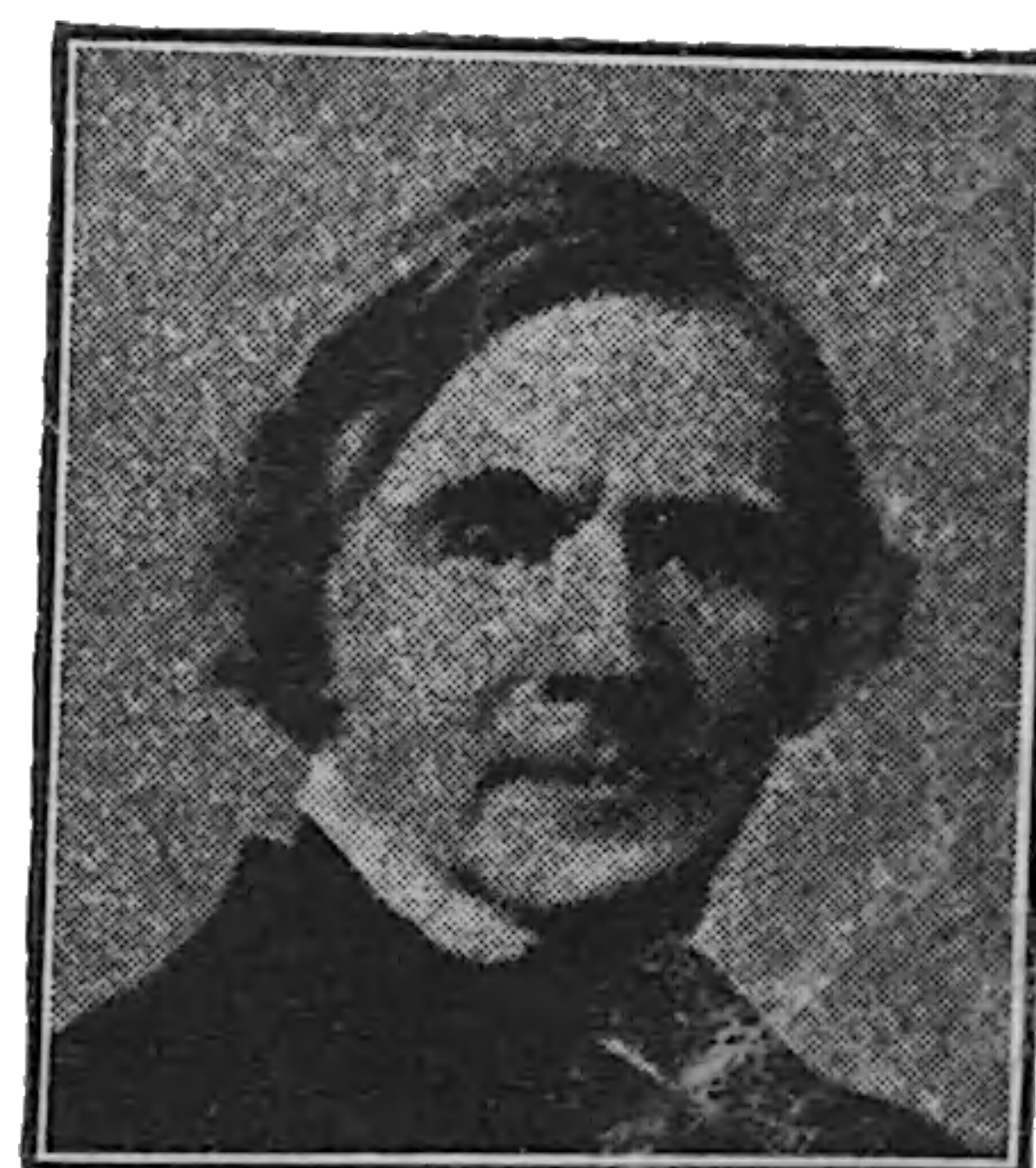
N. W. GADE



SVENDSEN



EDGAR FINEL

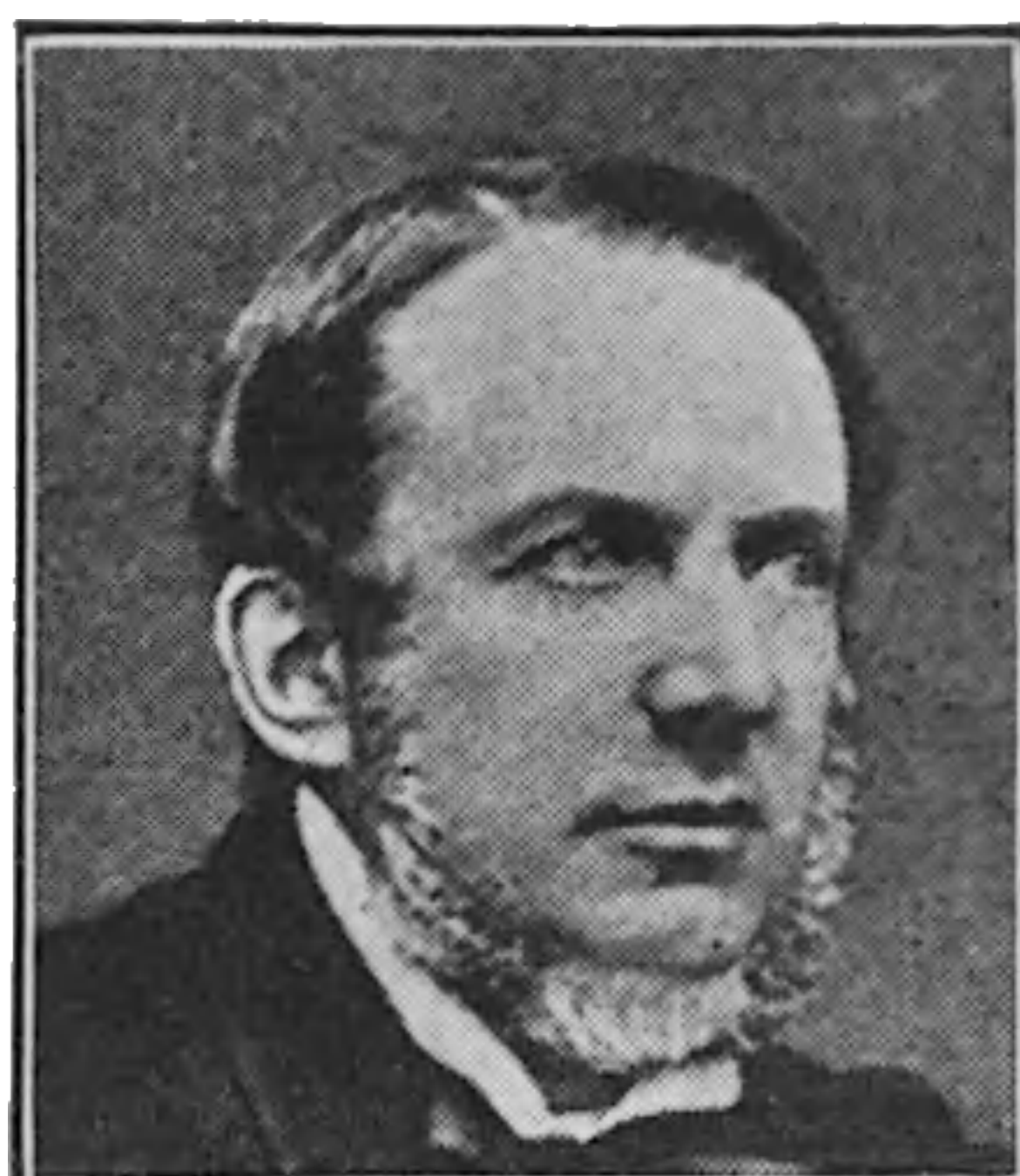


OLE BULL

FAMOUS CLASSIC AND MODERN BRITISH COMPOSERS



PURCELL



BALFE



SULLIVAN



COWEN



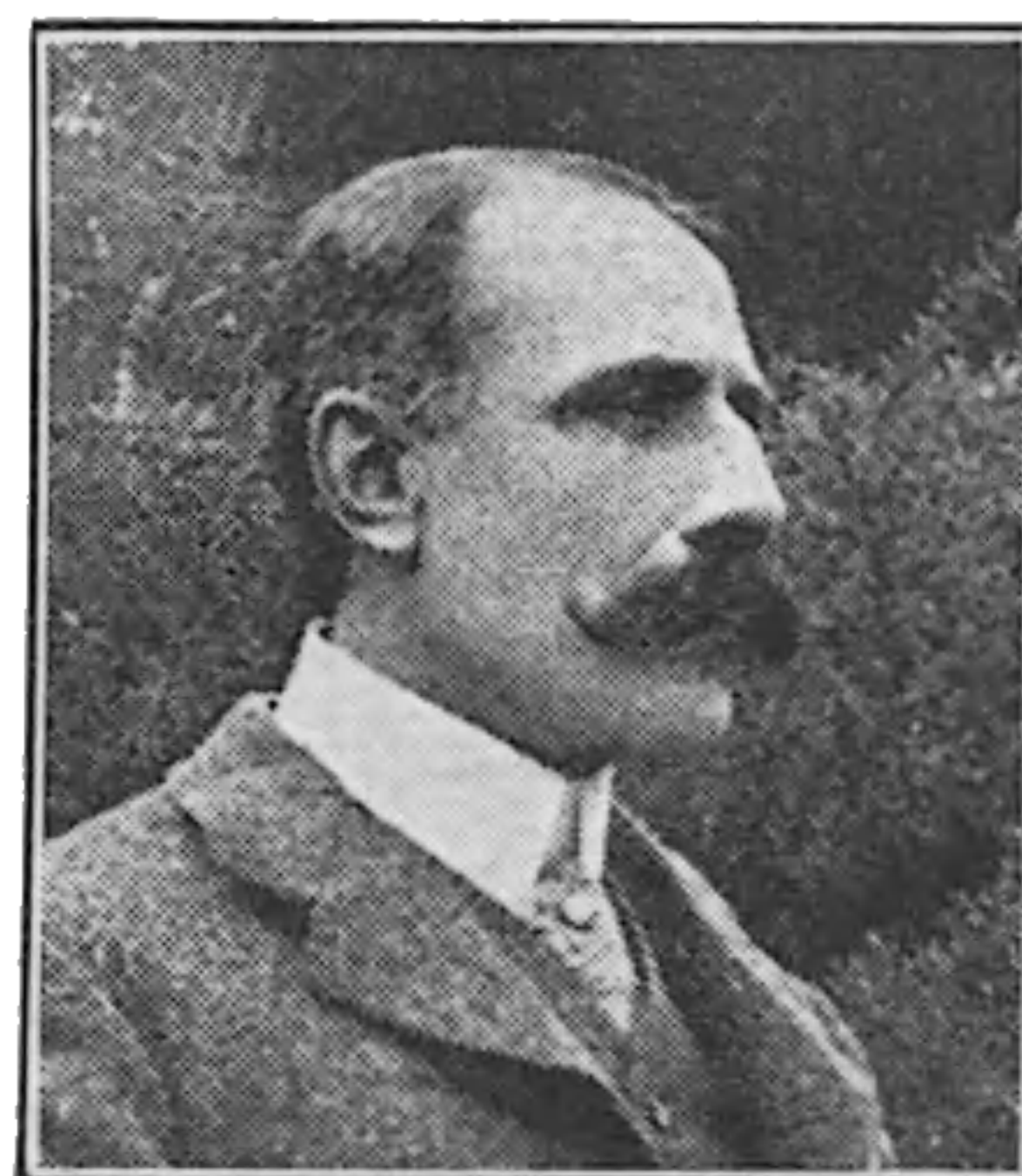
MACKENZIE



BANTOCK



COLERIDGE-TAYLOR



ELGAR

FAMOUS AMERICAN COMPOSERS



FOOTE



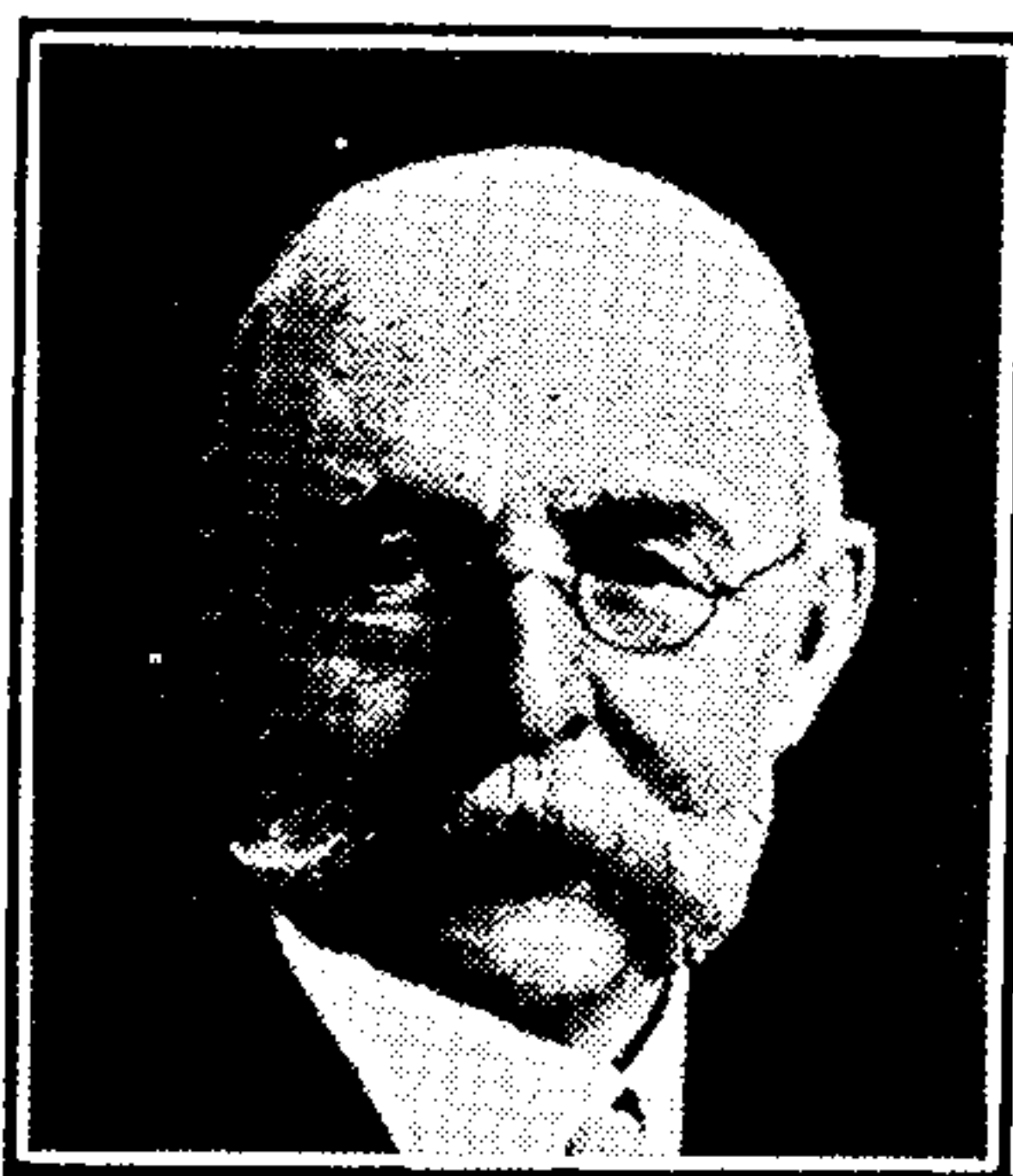
MRS. BEACH



PARKER



CHADWICK



PAINE



MACDOWELL



HADLEY



STILLMAN-KELLEY



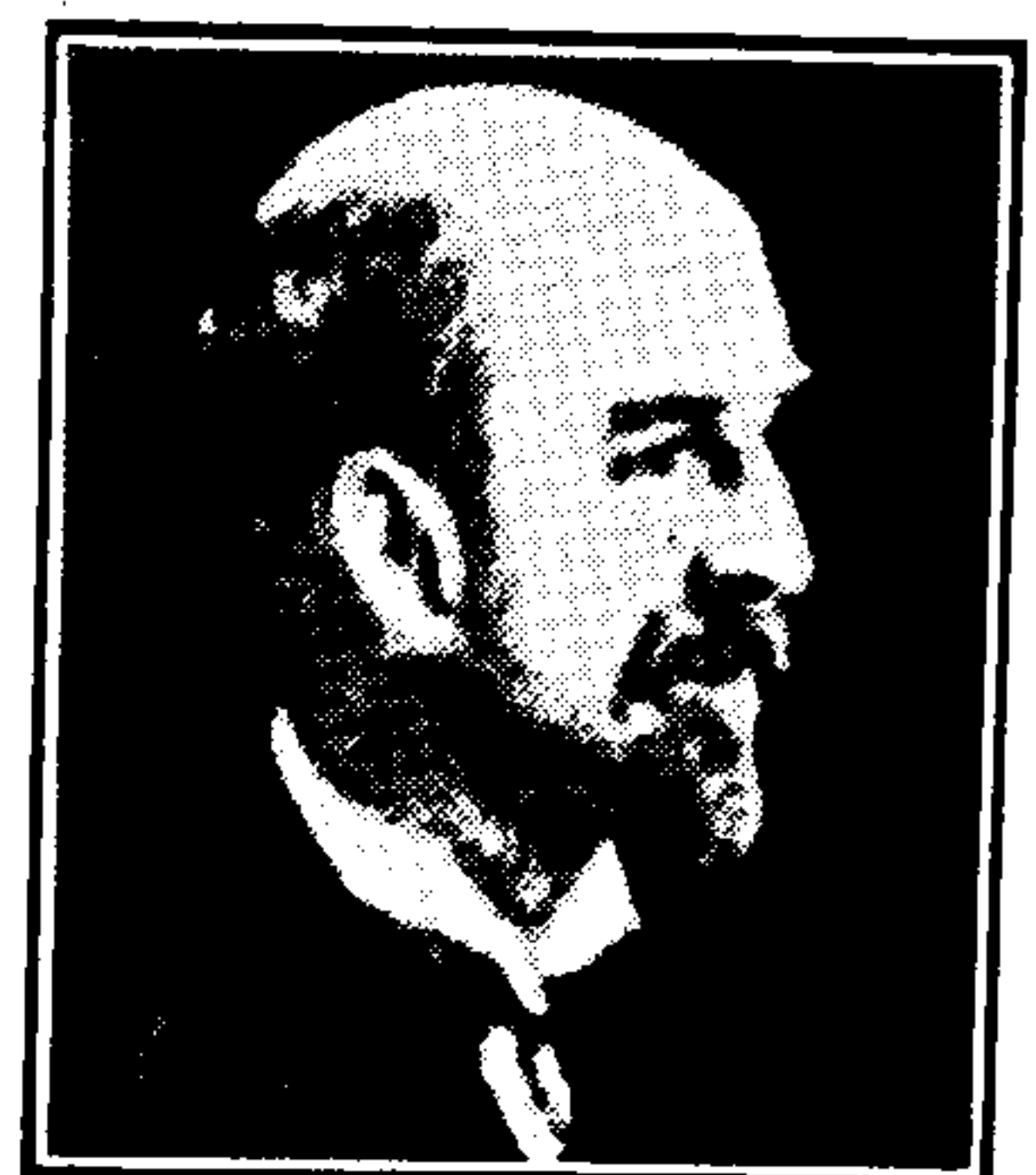
E. NEVIN



VAN DER STUCKEN



CADMAN



LOEFFLER

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Ryan, Millie

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