

HISTORICAL SWITCH EXERCISES

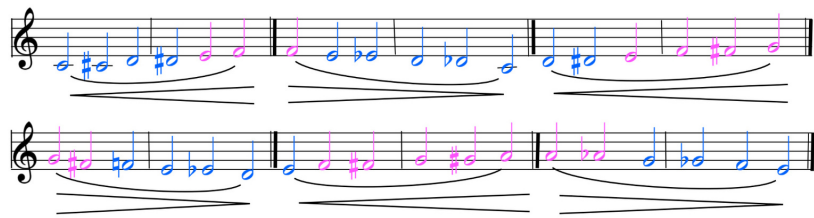
Garaudé wrote this for sopranos and mezzos:



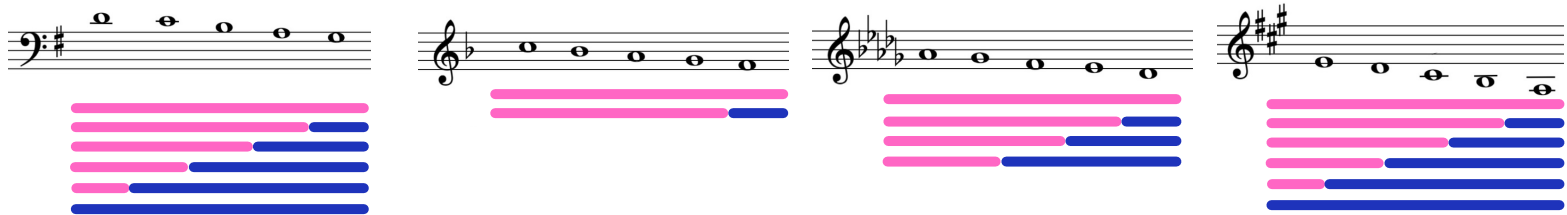
Garaudé wrote this for tenors:



Mengozzi wrote this:



BCBC offers this:



TENORS, BARITONES, BASSES

This exercise can be taken as high as you can sing in easy falsetto.

SOPRANOS, MEZZO-SOPRANOS, CONTRALTOS

This exercise helps you choose where you transition with the eventual goal being F4 available equally in head or chest dominance.

The perfect and imperceptible meeting of the different registers of the voice forms an essential part of the art of singing. One must avoid any type of toughness or hiccup that would result from the passage from one to the other. In some voices this passaggio is not very prominent; but in most others, this defect is only too frequent. The last note of chest-dominance and the first of head-dominance, or vice-versa, have to be connected naturally and effortlessly, in a manner that one would not notice the change. These exercises, when worked carefully, will give students the means to overcome this obstacle, and will make them to acquire the perfect equality of timbre that the Italians call *Voce spianata* (leveled voice), that sets the best singers apart. *Garaudé on sopranos*

This voice has two registers: that of Chest and that of head. To pass easily from one to the other, one must sweeten the last note of the chest voice and strengthen the first of the head voice, as it is by nature weaker. In tenor voices, head voice used skillfully has infinite charm. One must commit to give it force, equality, purity, and to unify it imperceptibly with the chest voice. *Garaudé on tenors*

