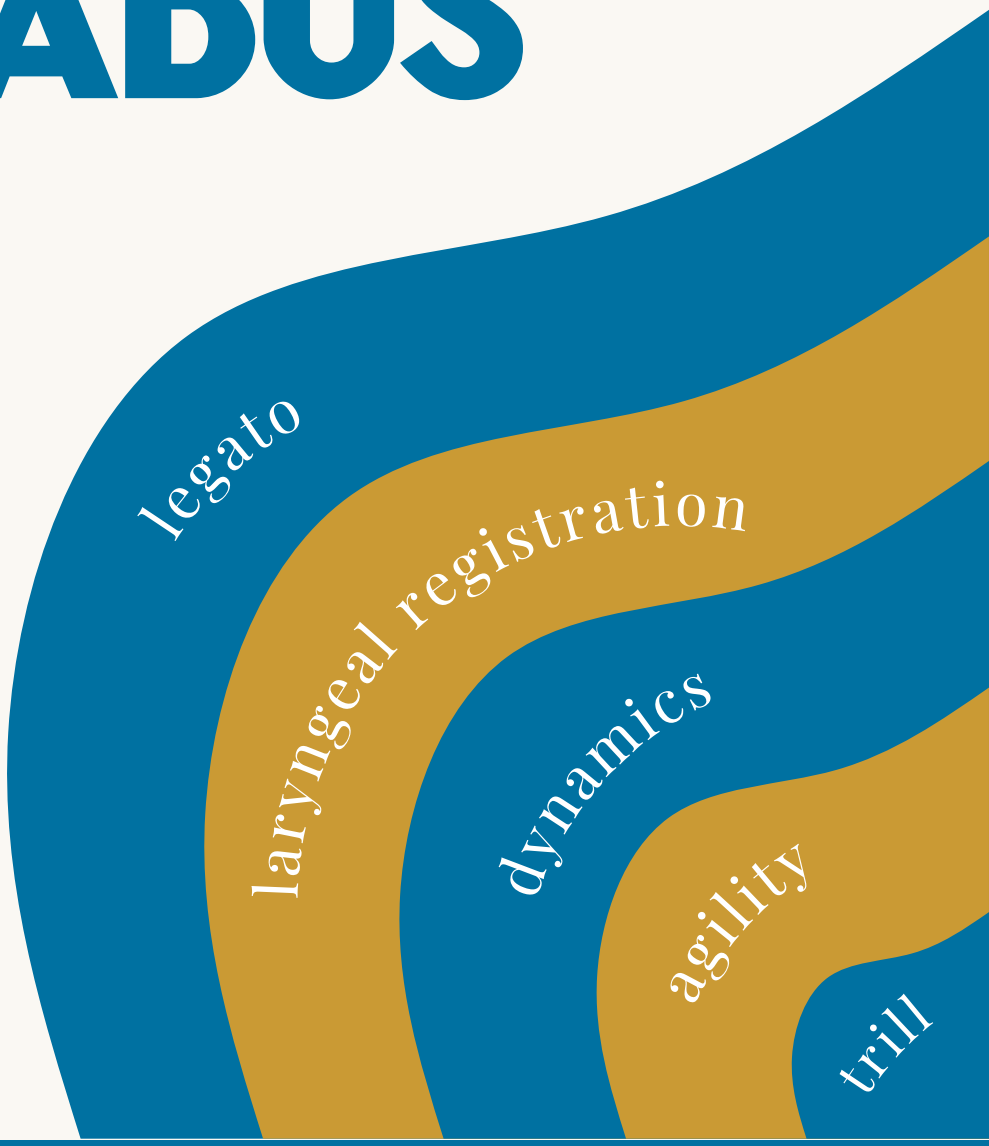
SKILL SET SUMMER 2023 SYLLABUS



BEL CANTO
BOOT CAMP

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WELCOME

Welcome to Skill Set Summer 2023! This syllabus is tailor-made for singers and teachers of singing who are interested in a skill-focused and research-based approach to the nuts and bolts of singing. We firmly believe that skill and art cannot be separated. As we say: Refine your technique. Unlock your imagination.

The summer can be a time of great growth for singers at all levels. If you are professionally engaged in a summer festival either as a soloists or young artist, dedicate a little time every day to your own personal development as a singer. It is easy for your own individual goals to get lost in the schedule of the company you are working for. Make sure to carve out some "me time."

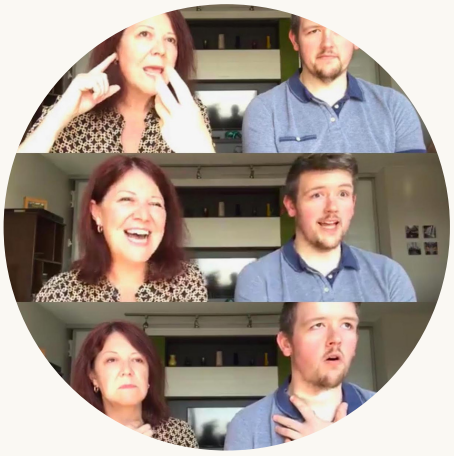
If you have some down time this summer, you can really invest in yourself and your craft. A mere 30 minutes a day spent in constructive skill development will have you ready for a new season. Starting a new school year or facing an audition season after the summer? Invest time now.

If you want to explore the material in this syllabus with other singers we invite you to join us either online or in person. Our online group meets 10 times over the course of the summer or you can join us in New York for our in person training week between July 24 and 28. Take part in our concert at Opera America on July 29. You can also sign up for both if you are feeling extra studious!

For supplemental work to this syllabus we suggest our signature course The Vaccai Project, available at Amazon. It contains extensive research and essays supporting the material we will use during the summer.

Have a great summer!

Rachelle Jonck & Derrick Goff



SUPPORT OUR WORK

This syllabus is made available to you free of charge. Please consider supporting our work by visiting our Annual Campaign page and sharing it with your friends and colleagues.

ANNUAL CAMPAIGN

“

If you cannot sing a phrase exactly as you imagine it, you need more skills, not more opinions about how the phrase should go.

– RACHELLE JONCK

PRE-WORK

SELF-EVALUATION

A few self-evaluation questions to help you get started. Be honest - the clearer you can be here, the more you will get out of this work.

01. What is legato and how do you achieve It?

02. What do you listen for when you listen to other singers?

03. What are your goals for every practice, voice lesson, and coaching? Do you and your team have a solid plan to execute?

SELF-EVALUATION CONTINUED

04. What do you think about when you practice? In lessons? In auditions? In the rehearsal room? In performance?

05. What do you practice every time you practice?

06. Where do you feel more vulnerable: in the practice room or on stage? Why?

07. What do you perceive you need to get to the next level? Is it in your control?

PRE-WORK

HONESTY CHECK

01. On a scale of 1 to 10, how is your mastery of legato?	1	2	3	4	5	6	7	8	9	10
02. On a scale of 1 to 10, how much control do you have over your dynamics?	1	2	3	4	5	6	7	8	9	10
03. On a scale of 1 to 10, how adept are you at moving your voice?	1	2	3	4	5	6	7	8	9	10
04. On a scale of 1 to 10, how successful are you at executing a trill?	1	2	3	4	5	6	7	8	9	10
05. On a scale of 1 to 10, how often are you successful at executing what you imagine?	1	2	3	4	5	6	7	8	9	10

TOTAL: _____

THE NUMBERS DON'T MATTER

5 TO 20 Surprise! We are all singers on a journey. You are probably better at one or more of these things than you imagine. We're glad you're here.

21 TO 35 Every singer we have met is on a path of learning and developing excellence. We aspire to create a community that inspires excellence.

36 TO 50 We love skilled singers at Bel Canto Boot Camp. We look forward to helping you grow as you continue to hone your skills.

“

If artists come to a realization of their deficiencies, they lack only too frequently the courage to acknowledge them to others. Not until we artists all reach the point when we can take counsel with each other about our mistakes and deficiencies, and discuss the means for overcoming them, putting our pride in our pockets, will bad singing and inartistic effort be checked, and our noble art of singing come into its rights again.

– LILLI LEHMANN, HOW TO SING

WEEKLY PRACTICE PLANNER

MON

TUE

WED

THU

FRI

SAT

SUN

WEEK OF

TOP TASKS

NOTES

"Every voice is different,
but there is not a new technique for every voice."
- Rachelle Jonck

RESOURCES

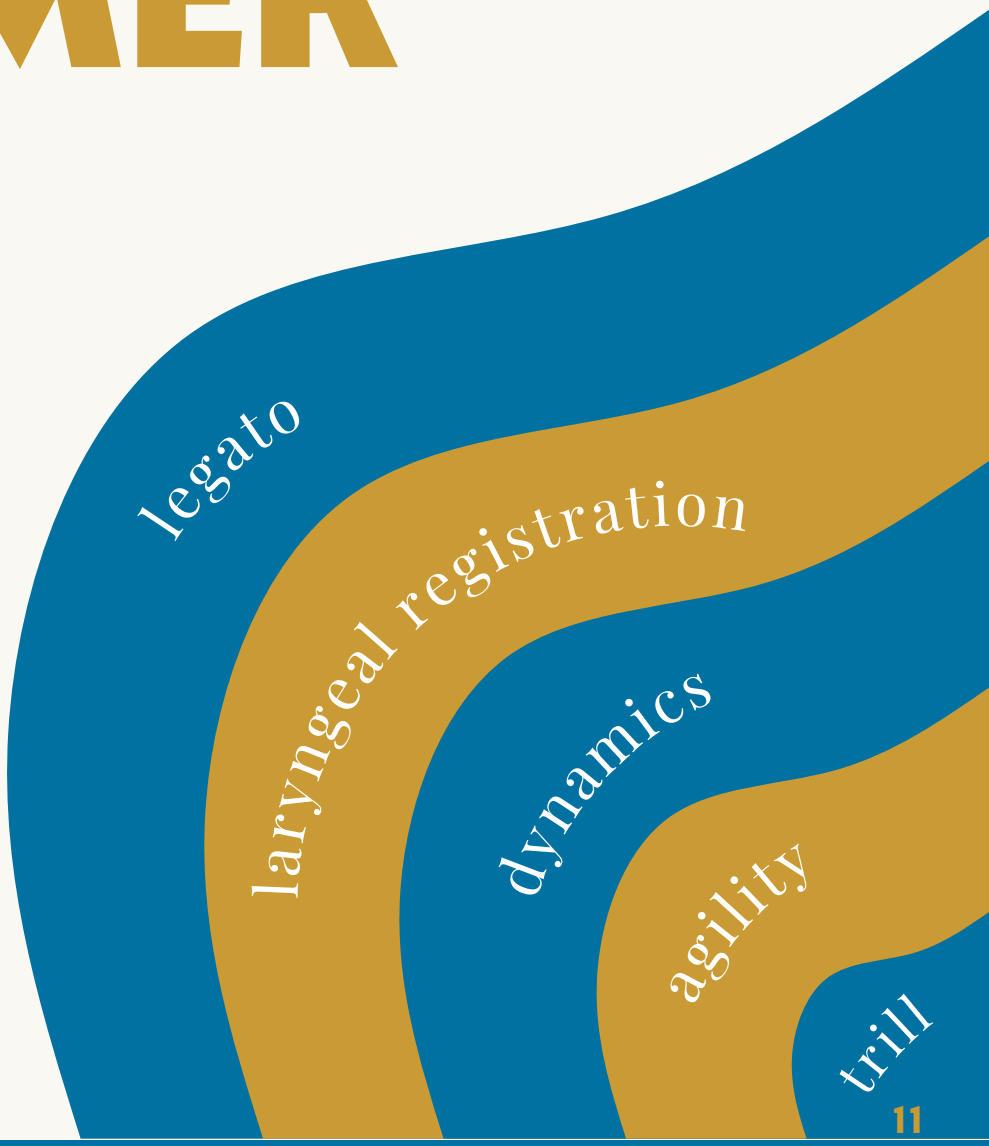
DAILY HABIT TRACKER

	M	T	W	T	F	S	S
SKILL SET ROUTINE							
Legato	○	○	○	○	○	○	○
Laryngeal Registration	○	○	○	○	○	○	○
Dynamics	○	○	○	○	○	○	○
Agility	○	○	○	○	○	○	○
Trill	○	○	○	○	○	○	○
VOCALISES							
	○	○	○	○	○	○	○
	○	○	○	○	○	○	○
	○	○	○	○	○	○	○
	○	○	○	○	○	○	○
	○	○	○	○	○	○	○

NOTES

LEGATO

SKILL SET SUMMER 2023



BEL CANTO
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LEGATO THROUGH THE AGES

Let him learn the Manner to glide with the Vowels, and to drag the Voice gently from the high to the lower Notes, which, thro' Qualifications necessary for singing well, cannot possibly be learn'd from Sol-fa-ing only, and are overlooked by the Unskilful. Tosi: *Observations on the Florid Song*, 1723

By this portamento is meant nothing but a passing, tying the voice, from one note to the next with perfect proportion and union, as much in ascending as descending. It will then become more and more beautiful and perfected the less it is interrupted by taking breath, because it ought to be a just and limpid gradation, which should be maintained and tied in the passage from one note to another. The portamento cannot be acquired by any scholar who has not already united the two registers, which are in everyone separated. Mancini: *Practical Reflections on Figured Singing*, 1774

Through some disjunct intervals [the singer] will carry the voice with such an inflection that it will pass by way of an indefinite number of sounds of which one cannot specify the pitch.
Asioli: *Scale e salti per il solfeggio, Preparazione al canto ed ariette*, 1814

By carrying the voice from one note to another, it is not meant that you should drag or drawl the voice through all the intermediate intervals, an abuse that is frequently committed - but it means to "unite" perfectly the one note with the other. Vaccai: M*etodo Pratico di Canto Italiano per Camera*, 1833

Carrying the voice (*port de voix - portamento di voce*) is leading from one pitch to another passing through all the intermediary pitches possible. The portamento can include everything from the semitone to the biggest range of the voice. Its length is taken on the last portion of the note that is left. The speed depends on the character of the music to which it belongs.
Connecting pitches (*vocalisation liée - agilità legata e granita*) is passing from one pitch to the other in a clean, subtle, spontaneous way, without letting the voice be interrupted or tarry on an intermediate pitch...So that legato coloratura shows all the characteristics of perfection, it is necessary that the intonation be irreproachably just; it is necessary that all the notes have an equality of value, sound, and color, and finally that all the pitches be equally legato. We can hardly achieve this goal after a year and a half of study.
García: *A Complete Treatise on the Art of Singing* Part I, 1847

Without legato there is no singing; and, the two things that render the human voice superior to every other instrument are the power of legato, and the variation in color.
F. Lamperti: *The Art of Singing According to Ancient Tradition and Personal Experience*, 1884

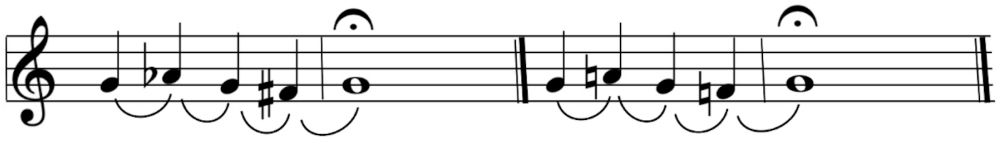
The pupil must observe a strict legato, a smooth and unbroken passage from one tone to the other. The breath must not be interrupted between the tones, but flow evenly as if a single tone were sung.
G.B. Lamperti: *The Technics of Bel Canto*, 1905

Legato was often taught by first rehearsing deliberate, audible, portamenti between pitches, which were subsequently reduced in duration to the point of imperceptability. Voice in this regard is analogous to a string instrument on which pitch is changed with the tuning key, not on the fingerboard, and for which the bow continues while the string is being retuned. It involves very rapid changes in vocal fold tension from one sustained, vibrant pitch, to the next, rapidly moving through the intervening micro-pitches too quickly for them to be perceived. Kenneth Bozeman: *Kinesthetic Voice Pedagogy 2*, 2021

If we change the length of our vocal folds while keeping our breath engaged, we hear what the Italians call *portamento*. It is just how the instrument works. Ain't no other way to get there unless you interrupt your air flow (oops! now you are no longer singing legato) or separate the pitches in some other muscular way, for example with your jaw (oops! now you are no longer binding together smoothly). While portamento is not the goal – legato is – portamento is the result of truly consistent breath between the pitches. Call it "support" or "cheesecake" if the word portamento scares you. Just do it!

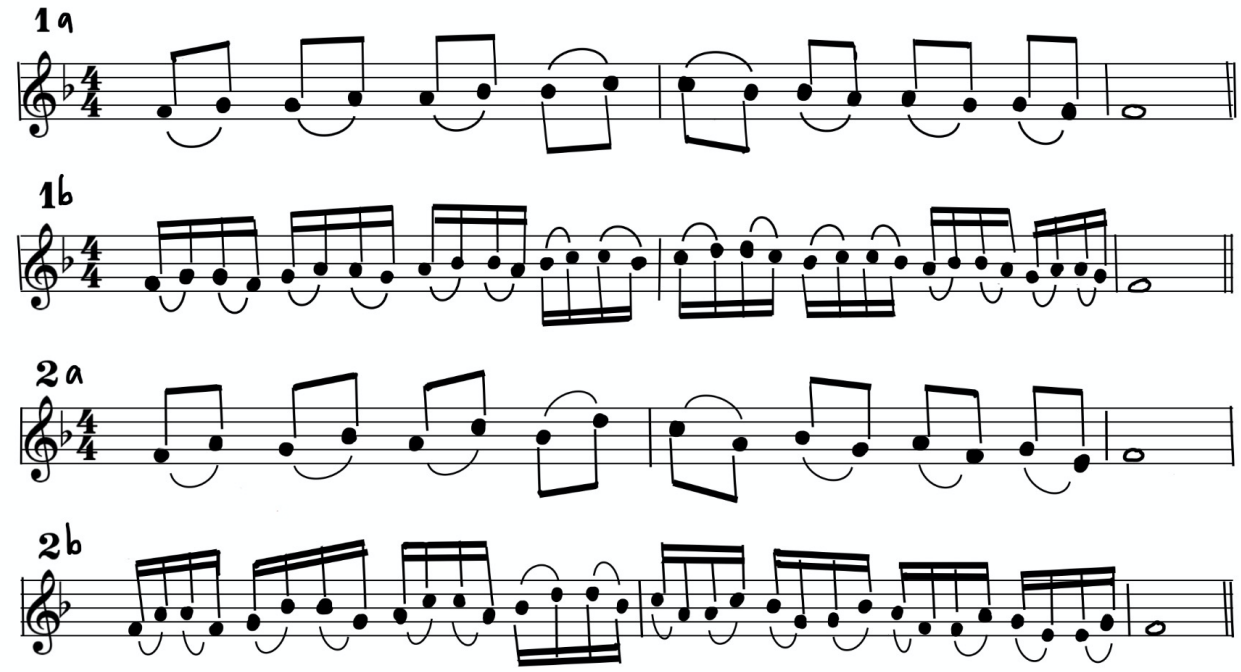
All the old treatises follow onset and *messa di voce* exercises with portamento. We should too. Excerpts are from Marchesi – semitone and tones and some bigger intervals if you feel like it. At BCBC we often just sing legato semitones and tones up and down from different pitches (pick pitches while showering or lying on the floor just like you did with your one note exercises). We call it "flossing" since it is something you should do every day. I'm serious.

YOU MUST PRACTICE PORTAMENTO EVERY DAY



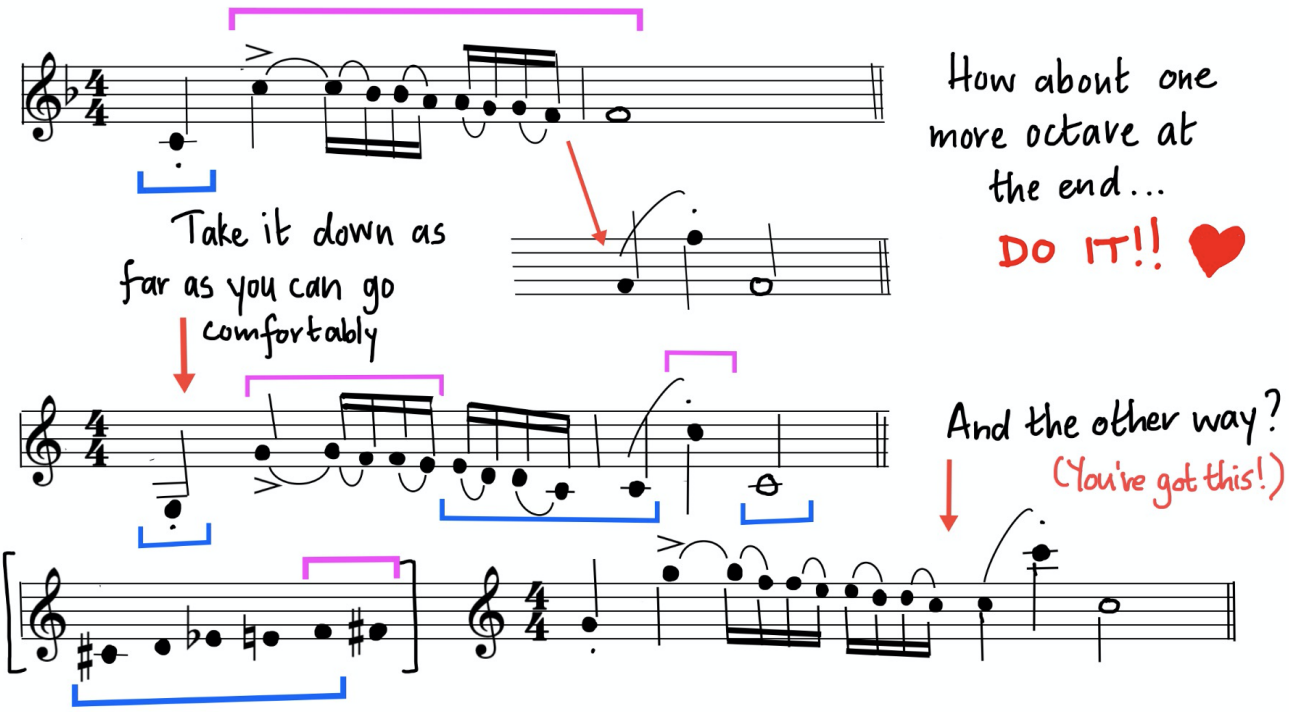
practice on all vowels, especially /a/

Change pitches without interrupting your air (support). It seems pretty basic, but do you do it? In all your small intervals?



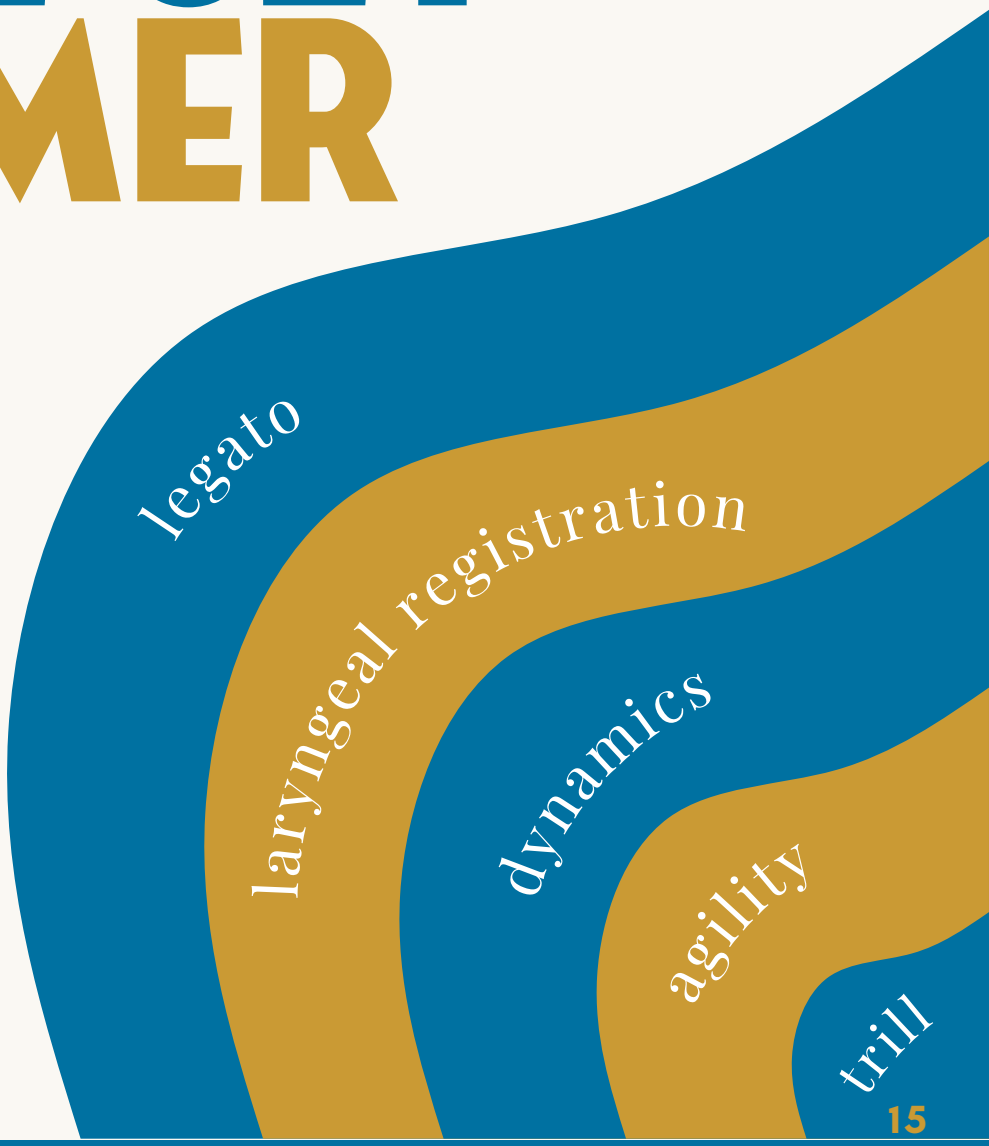
How do you feel about throwing some registration in this mix?

Let's go for it!!



LARYNGEAL REGISTRATION

SKILL SET SUMMER 2023



BEL CANTO
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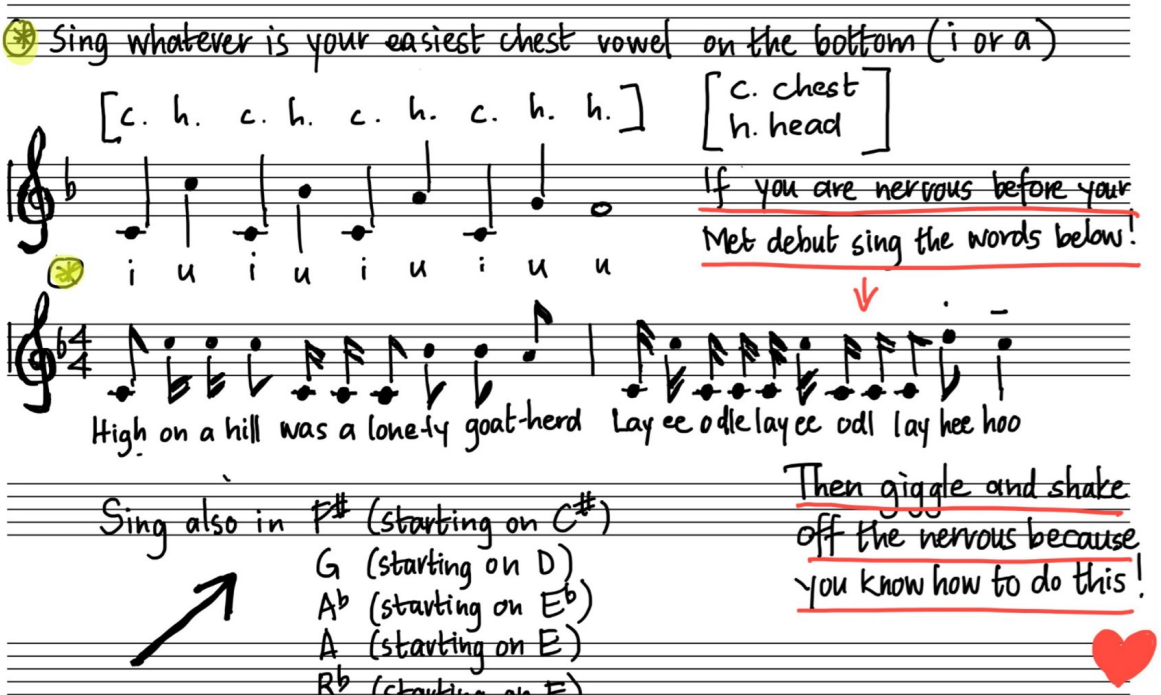
COME YODEL WITH ME - TREBLE

ISOLATING REGISTERS



Sing also in F♯ (starting on C♯)
G (starting on D)
A♭ (starting on E♭)
A (starting on E)
B♭ (starting on F)

BUT only as high as you can sing the lowest note in chest easily – **NO BELTING!**

Sing also in E (starting on B)
E♭ (starting on B♭)
D (starting on A)
C♯ (starting on G♯)
C (starting on G)

AND keep the upper notes in head easily. Middle C and C♯ will not be loud in head voice, but it essential to build for good register transitions. **NO PUSHING!**

from *The Vaccai Project*

Repertoire Application

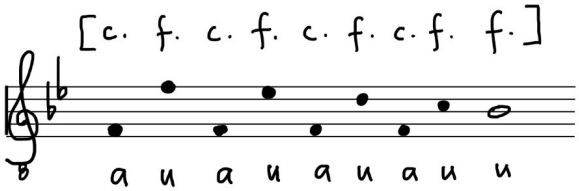
COME YODEL WITH ME - TENOR

ISOLATING REGISTERS

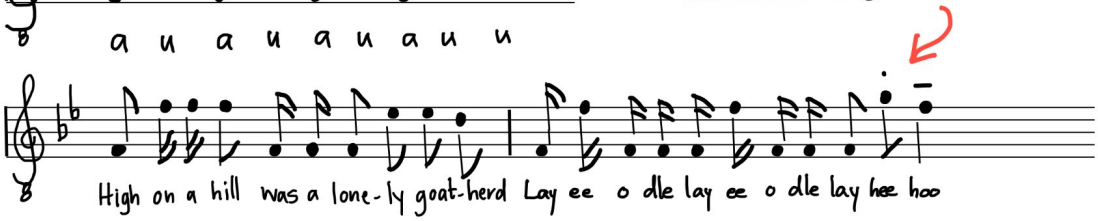
The purpose of this practice sheet is to develop head voice coordination, aka letting your falsetto inform your chest dominant singing past the passaggio.

DYNAMICS are EVERYTHING!

[c. chest f. falsetto]



If you are nervous before your Met debut sing the words below!



Then giggle and shake off the nervous because you know how to do this!

Sing also in B (starting on F♯)
C (starting on G)
D♭ (starting on A♭)
D (starting on A)
E♭ (starting on B♭)
E (starting on B)
F (starting on C)

BUT only as high as you can sing the highest falsetto note **EASILY!**

NO REINFORCING THE FALSETTO!
YOU ARE NOT A COUNTER TENOR!

from *The Vaccai Project*

Repertoire application

COME YODEL WITH ME - BAR/BASS

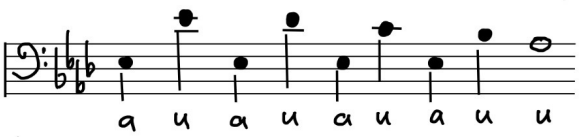
ISOLATING REGISTERS

The purpose of this practice sheet is to develop head voice coordination, aka letting your falsetto inform your chest dominant singing past the passaggio.

DYNAMICS are EVERYTHING!

[c. chest f. falsetto]

[c. f. c. f. c. f. c. f. f.]



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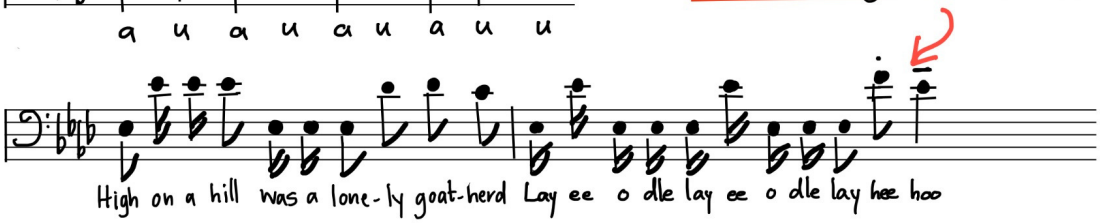


Then giggle and shake off the nervous because you know how to do this!

Sing also in A (starting on E)
B♭ (starting on F)
B (starting on F♯)
C (starting on G)
D♭ (starting on A♭)
D (starting on A)
E♭ (starting on B♭)

BUT only as high as you can sing the highest falsetto note **EASILY!**

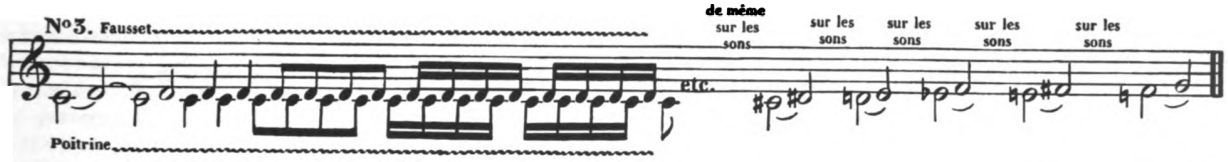
NO REINFORCING THE FALSETTO!
YOU ARE NOT A COUNTER TENOR!

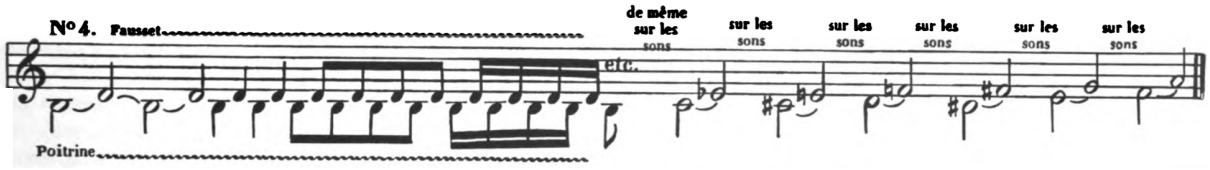
from *The Vaccai Project*

Repertoire application

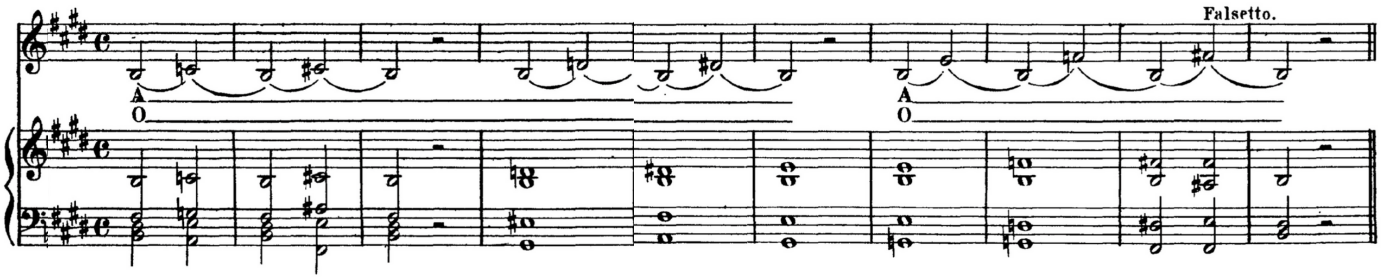
García starts his switching exercise here on a single pitch. This might work for you but it might make more sense for your voice to do these exercises in reverse order, starting with No. 4

Note how García sticks consistently to F4 as the highest note in "poitrine" (chest).





If a minor third is not large enough to get clarify the laryngeal tilt for you, extend to even larger intervals. We will encounter basic laryngeal exercises for the treble voice in Vaccai's lessons on sevenths and octaves.



sure qu'on les fait plus facilement, il faudra presser le mouvement jusqu'à ce qu'on puisse chanter d'une seule respiration le N.° 8. Il faudra faire attention de chanter jusqu'au Fa en voix de poitrine, tant en descendant qu'en montant.

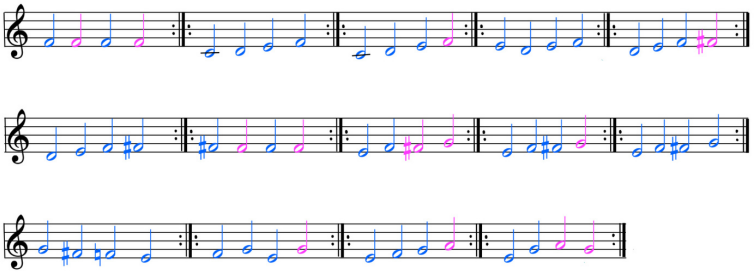
Viardot: "One must take care to sing up until F in chest voice, both descending and ascending"

García, *Traité complet de l'art du chant* (1847), Viardot, *Une heure d'étude* (1897)

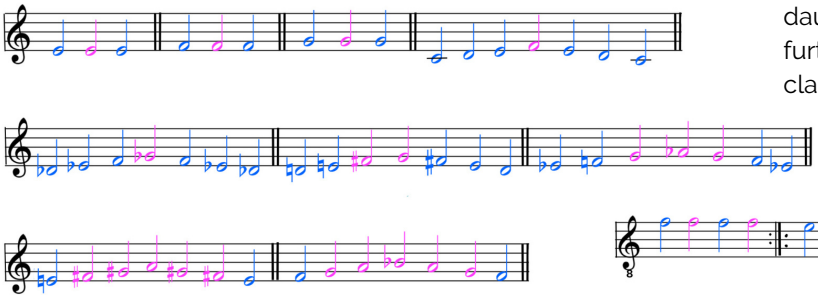
HISTORICAL SWITCH EXERCISES

UNIFYING CHEST AND HEAD REGISTERS

Garaudé for treble voices:

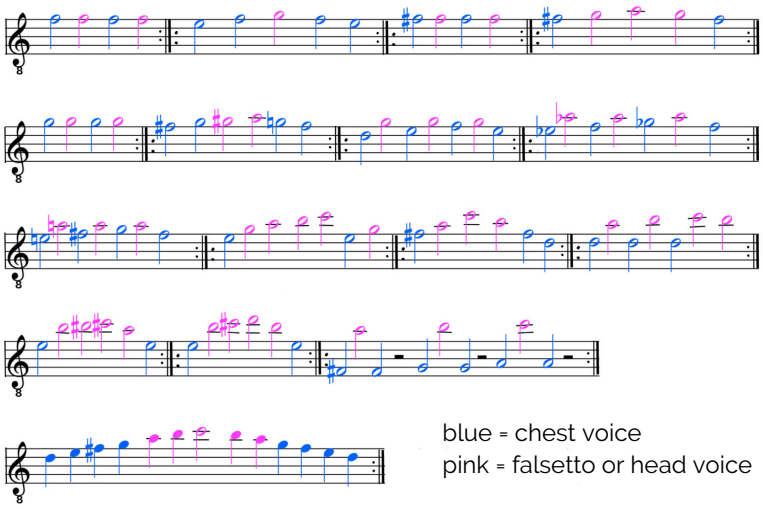


Mengozzi for treble voices:



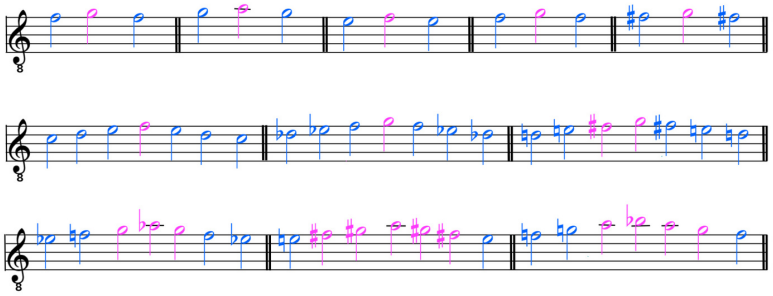
In the "modern era" (roughly the era of the microphone) the preference for "smooth transition" resulted increasingly in "no transition." This had the inverse effect on the treble and non-treble voice: treble voices started to avoid the chest transition singing consistently in M2 while non-treble voices increasingly remained in M1 after the advent of the "do di petto". This modern approach to registration was not the order of the day during the heyday of Italian opera. Performing the Italian repertoire becomes an ever more daunting task for singers as we move further and further away from training registration in this classic manner.

Garaudé for tenors:

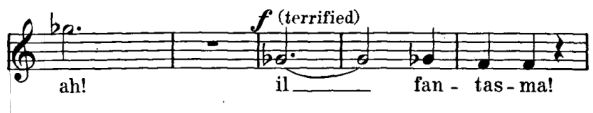


blue = chest voice
pink = falsetto or head voice

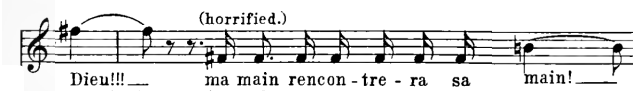
Mengozzi for tenors:



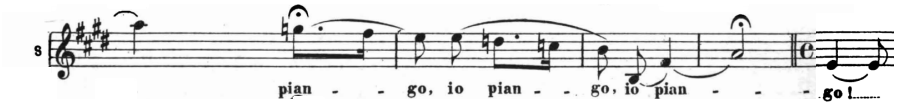
While F4 was the norm in performance, exercises like these illustrate that singers were encouraged to practice the skill up to G4. Below are some examples from the repertoire where chest dominant singing above F4 is invited by the composer. It is interesting to listen to Lina Bruna Rasa (with Mascagni himself on the podium) in this live recording from The Hague in 1938. Even more interesting than the A4 in chest at the end of the aria is how often she sings F#4 and G in chest - and not only in climactic phrases. Notice how calm the upper middle voice and secondo passaggio remain despite the "chest heavy production."



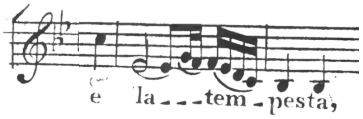
Donizetti, *Lucia di Lammermoor*



Gounod, *Roméo et Juliette*



Mascagni, *Cavalleria rusticana*



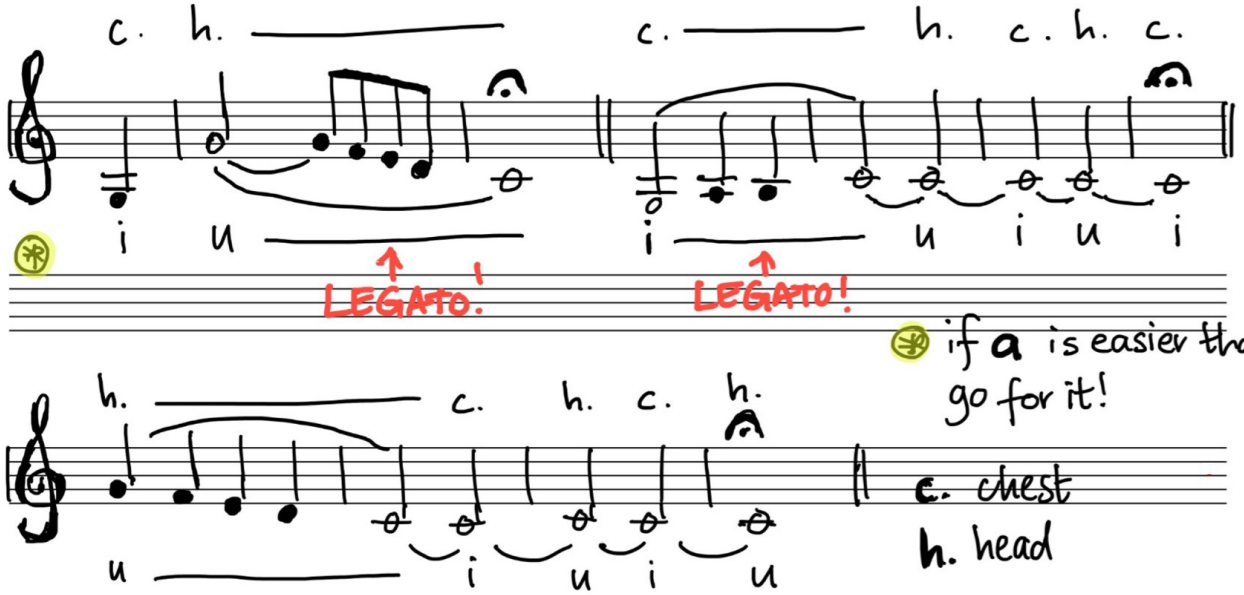
Mozart, *Così fan tutte*
Most singers find it easier to move through G4 staying in "light chest" in this passage

Garaudé, *Méthode complète de chant* (1854) Mengozzi, *Méthode complet* (1840)
from *The Vaccai Project*

COME SWITCH WITH ME - TREBLE

UNIFYING CHEST AND HEAD REGISTERS

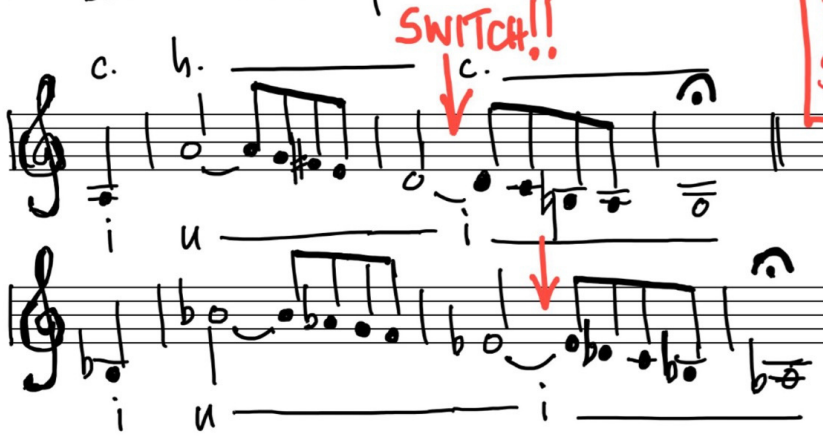
Do NOT push the envelope! Sing only in the range you can achieve ease of production without pushing in either chest or head.



if **a** is easier than **i**, go for it!

c. chest
h. head

- If **G** is not comfortable in easy chest, start on whatever lowest pitch is comfortable and go from there.
- Sing in all keys up to **F** (start on **C** and switch on **F**) but only go as high as you can without pushing on the chest voice. Don't rush the process!



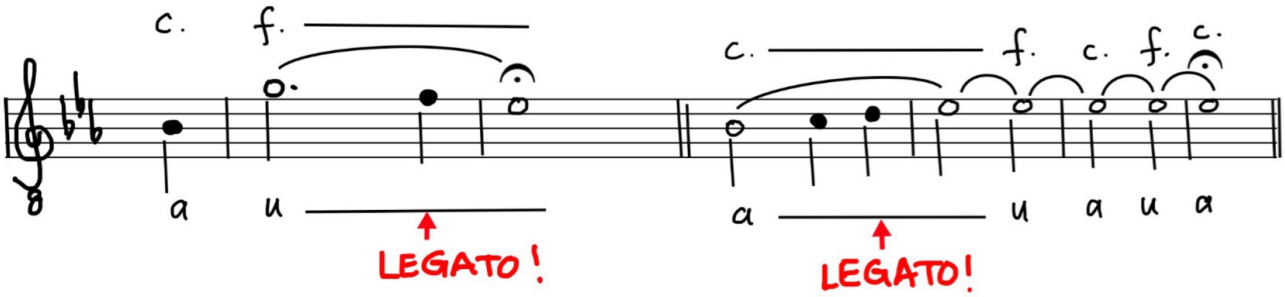
FINAL CHALLENGE:
Sing the whole page on **a**

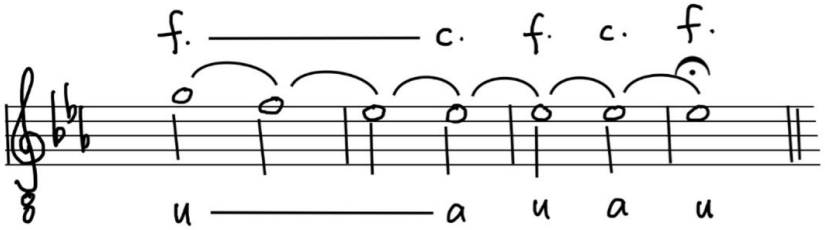
2 more!

- Starting on **B♭** (switch on ~~E♭~~)
- starting on **C** (switch on **F**)

from *The Vaccai Project*

Do NOT push the envelope! Sing only in the range you can achieve ease of production without pushing in either chest or falsetto.

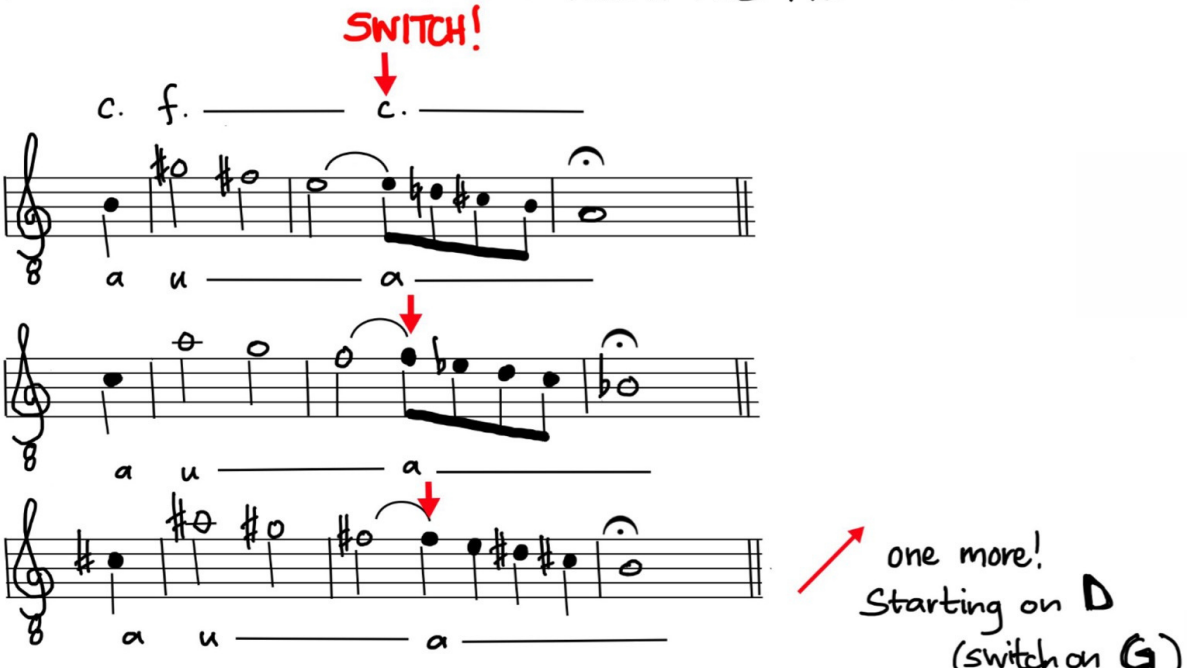




c. chest
f. falsetto

Sing in all keys up to G (start on D and switch on G) but only go as high as you can without reinforcing the falsetto.

DON'T RUSH THE PROCESS!

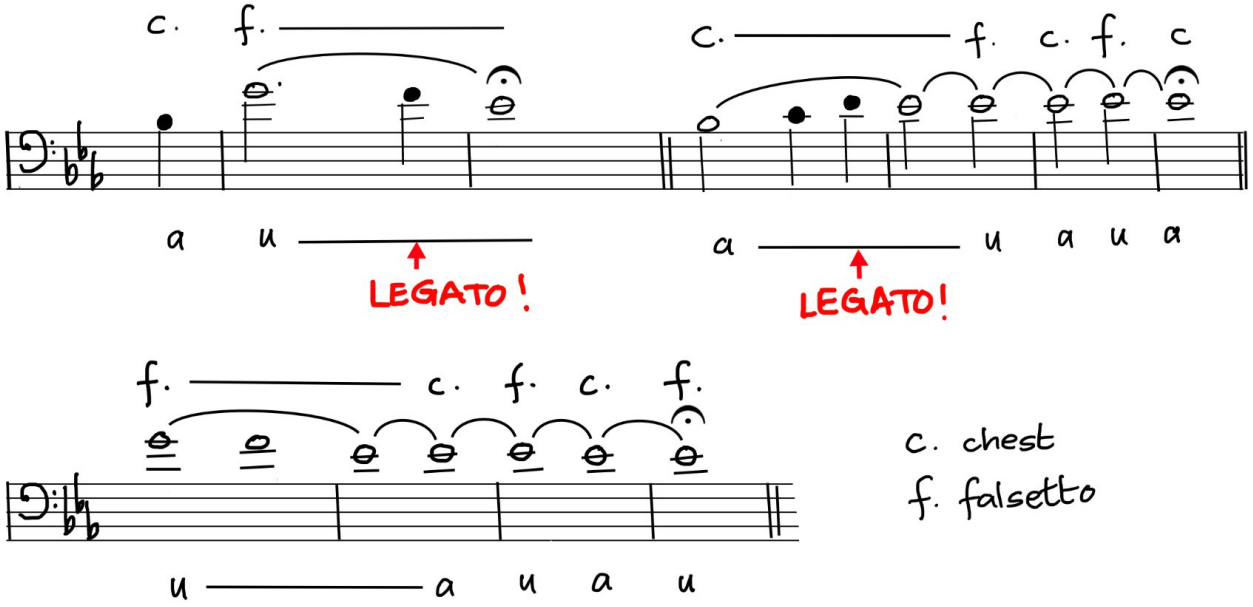


from *The Vaccai Project*

COME SWITCH WITH ME - BAR/BASS

UNIFYING CHEST AND HEAD REGISTERS

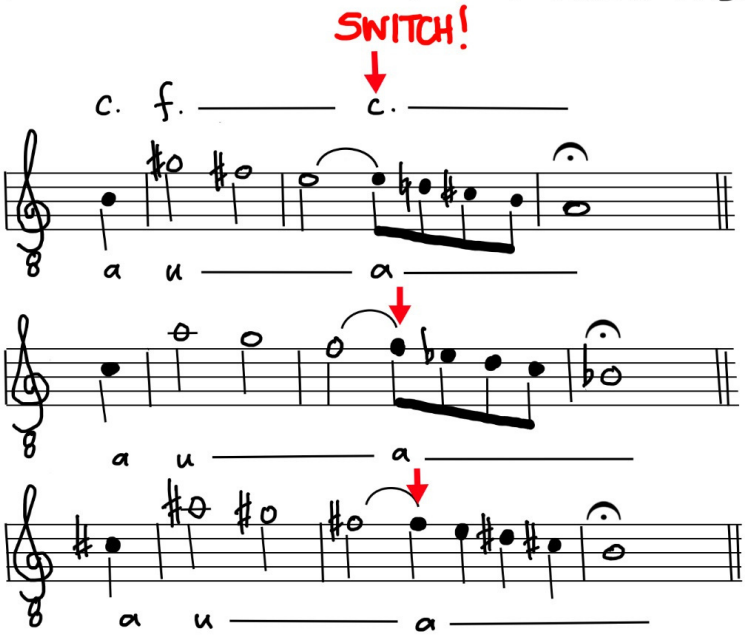
Do NOT push the envelope! Sing only in the range you can achieve ease of production without pushing in either chest or falsetto.



c. chest
f. falsetto

Sing in all keys up to G (start on D and switch on G) but only go as high as you can without reinforcing the falsetto.

DON'T RUSH THE PROCESS!



Too many ledger lines!! Tell me you can read this

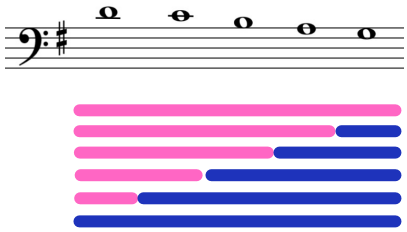
OK, THANKS

one more! Starting on D (switch on G)

from *The Vaccai Project*

BCBC SWITCH EXERCISES

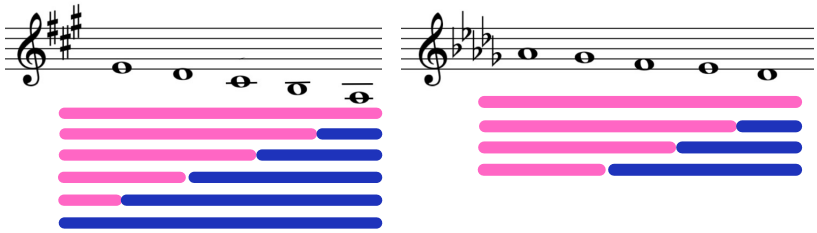
UNIFYING CHEST AND HEAD REGISTERS

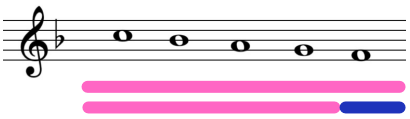


TENORS, BARITONES, BASSES

Sing this exercise in all keys in which you can sing all five pitches in easy falsetto as well as chest-dominant 'full voice'

blue = chest voice
pink = falsetto or head voice



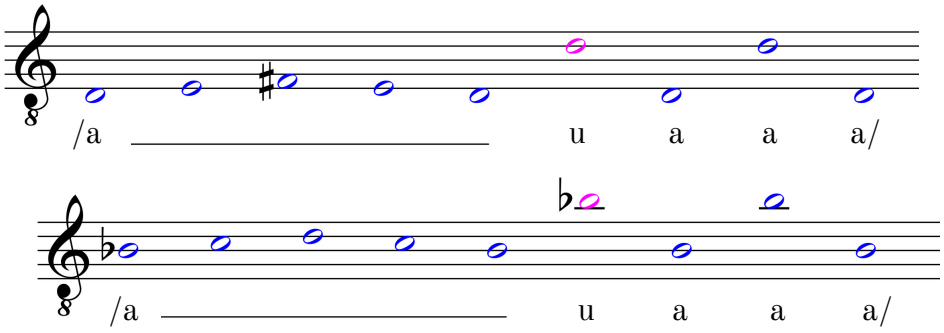


SOPRANOS, MEZZO-SOPRANOS, CONTRALTOS

This exercise inspires you to practice transitioning on different pitches towards your eventual goal of achieving F4 equally easily in head or chest dominance. Start in a key where you can sing all five pitches in head voice and sing at least the lowest note in chest, progressing up to F major.

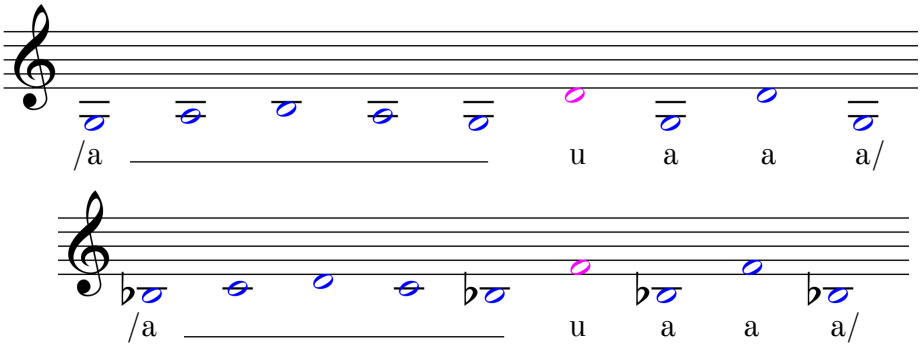
Non-treble voices

Take this exercise as high as your falsetto and full voice allow on the top note



Treble voices

Take this exercise up to F4 on the top note

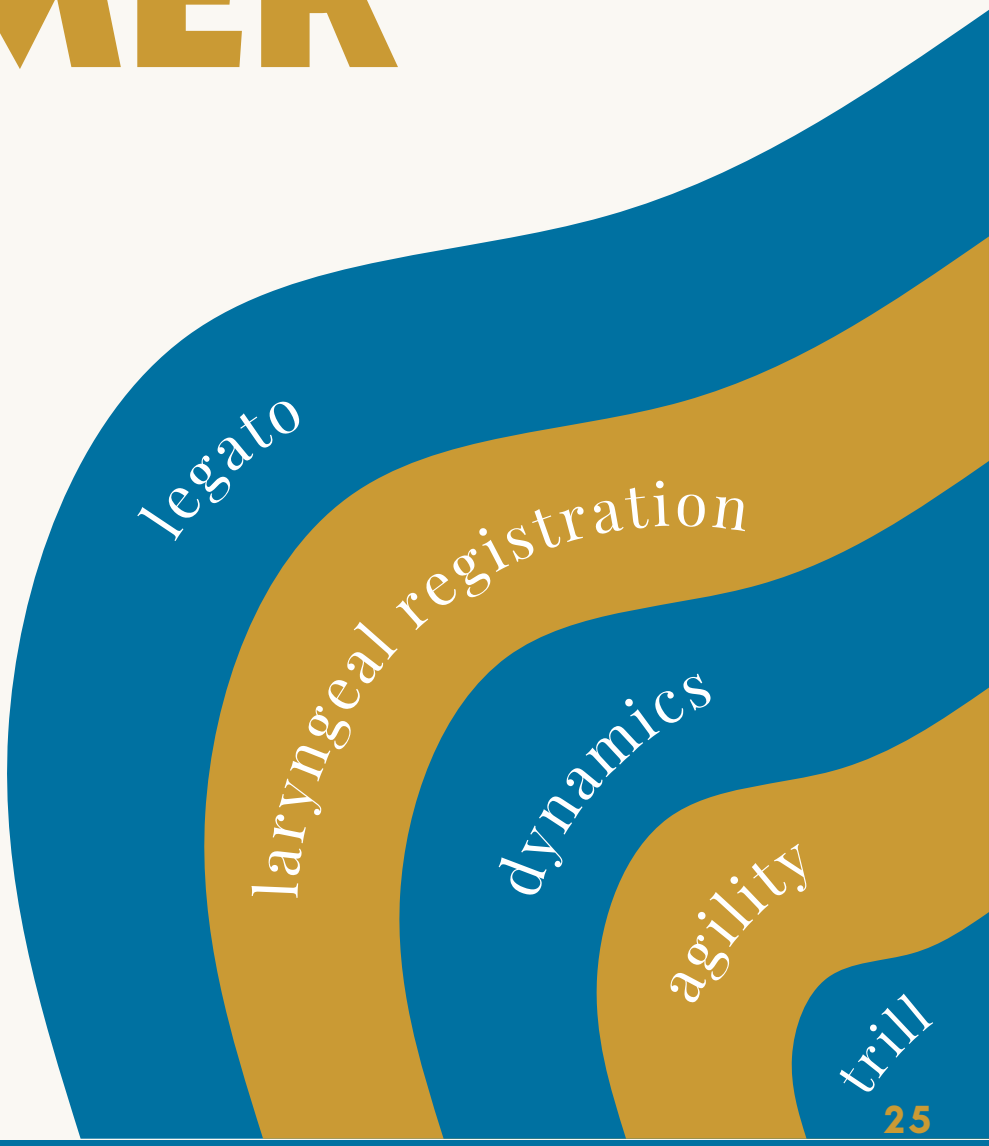


Remember that you don't have to achieve F4 on day one! Take it slow. No pushing on the chest voice or anywhere!

from *The Vaccai Project*

DYNAMICS

SKILL SET SUMMER 2023



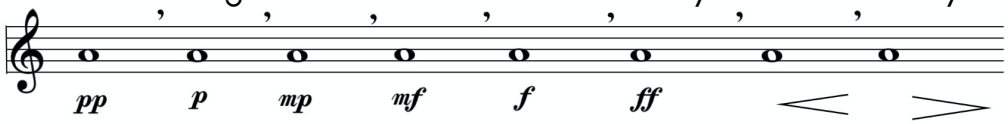
BEL CANTO
BOOT CAMP

BECOME THE MVP OF THE MDV

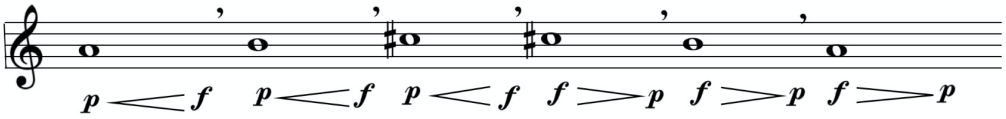
PRACTICING DYNAMICS AS A RESULT OF REGISTRATION

1. Do one thing at a time:

   a) Garaudé: "Sing sustained tones in different dynamics - ONE dynamic at a time."

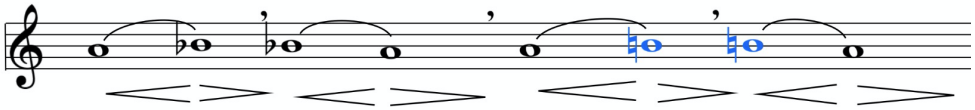


   b) Panofka: "First crescendo - take a breath - then diminuendo."



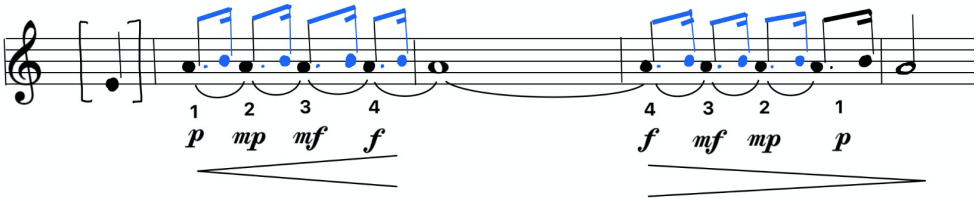
2. Ask a neighbor for help:

   a) Bordèse: "Try changing the pitch at the apex of your crescendo?"



BCBC Suggestion: Repeat with whole steps, improve messa di voce and legato in small intervals all at the same time!

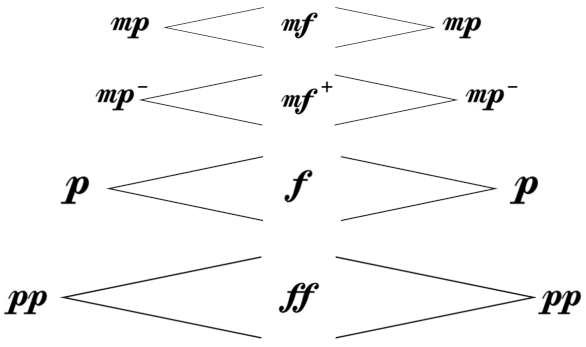
   b) Celoni: "Let's get a longer breath going and sustain the apex of the crescendo."



BCBC in blue: Use upper neighbor tones to help you define mid-level dynamics. Then leave out the blue notes!

3. The BCBC way:

   Work outwards from your best mid-level (mezzo-piano) dynamic.



ff and pp are not absolute terms; what do they represent as your voice changes and develops? As you refine your skills?

soprano and mezzo-soprano voices F4 and above in M1

soprano and mezzo-soprano voices between C4 and F4

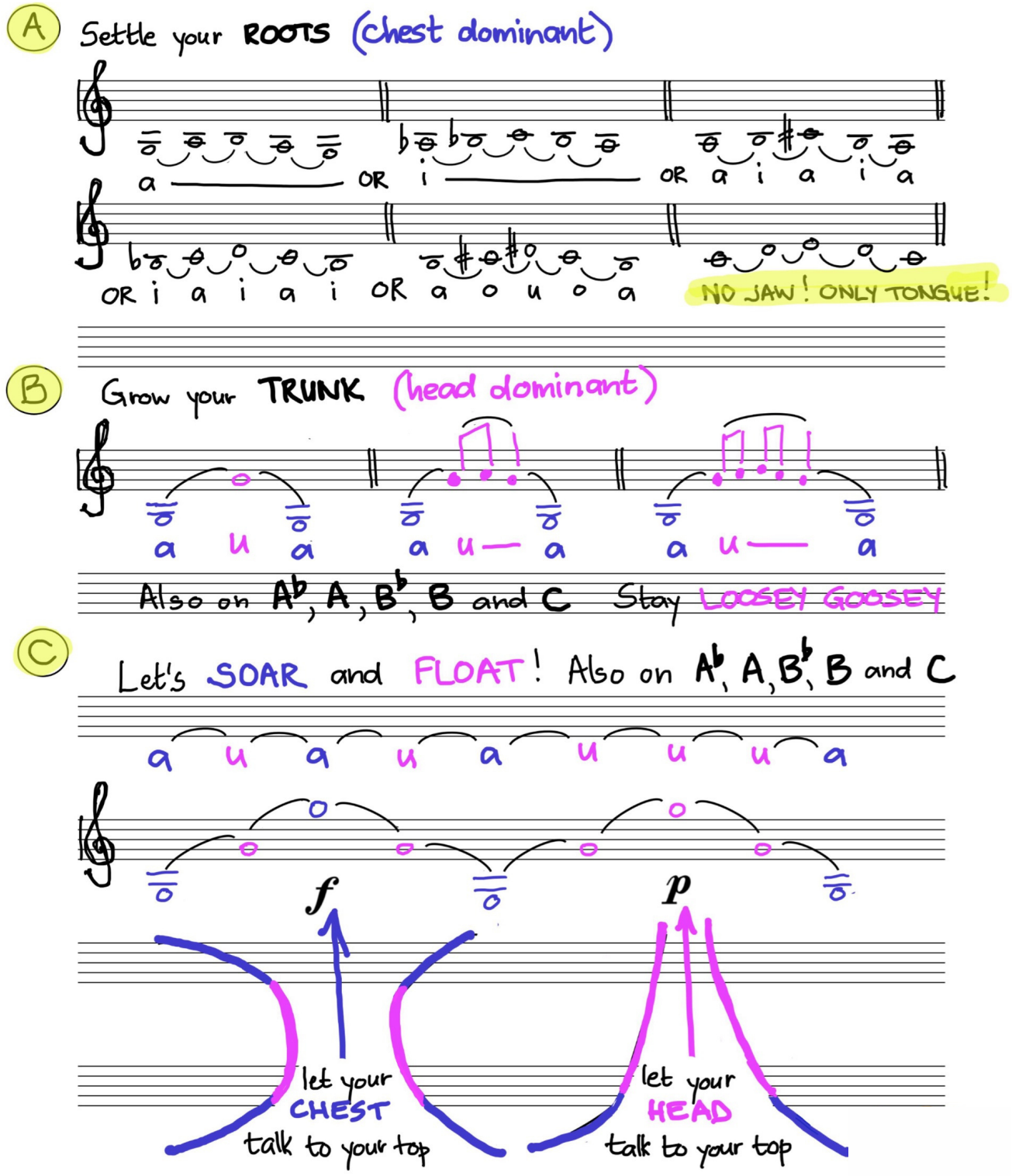
soprano and mezzo-soprano voices C4 and below
tenor, baritone, and bass voices through the range in M2

Since the pitches between C4 and F4 can be achieved both in M1 and M2 your MDV on these pitches can span both laryngeal vibratory modes

References:
Garaudé, *Méthode complète de chant* (1854)
Pellegrini Celoni, *Grammatica* (1810)
Bordèse, *Méthode élementaire du chant* (1852)
Panofka, *L'art de chanter, op. 81* (1854)

SOAR AND FLOAT - TREBLE

FORTE VS PIANO DYNAMICS IN THE TOP OF THE VOICE

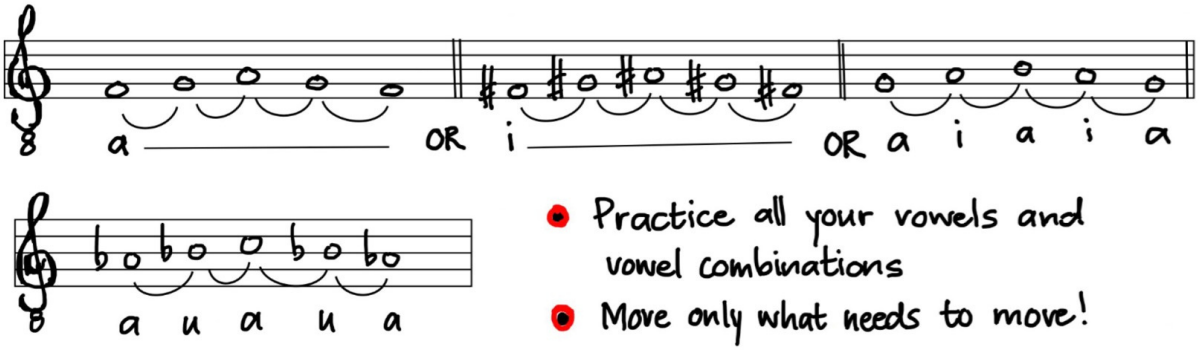


from *The Vaccai Project*

SOAR AND FLOAT - TENOR

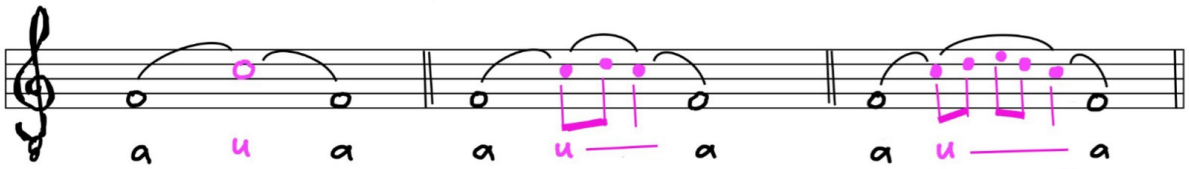
FORTE VS PIANO DYNAMICS IN THE TOP OF THE VOICE

A Settle your **ROOTS** (chest dominant)



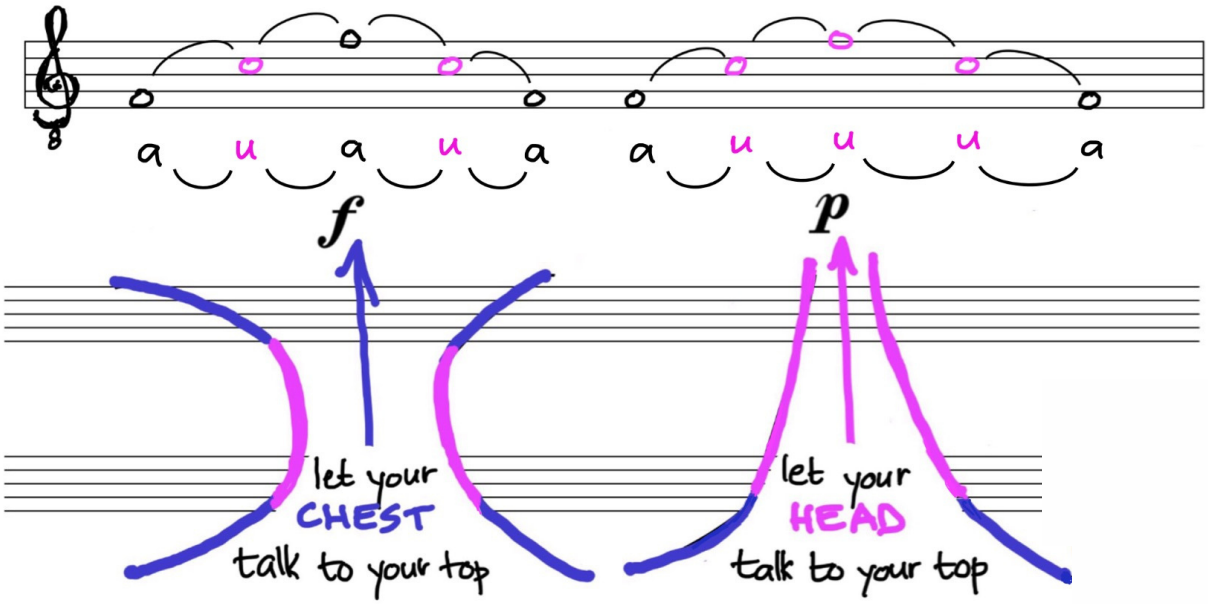
- Practice all your vowels and vowel combinations
- Move only what needs to move!

B Grow your **TRUNK** (same dynamic)



Also on F♯, G, A♭, A and B♭. Stay LOOSEY GOOSEY!

C Let's SOAR and FLOAT! Also on F♯, G, A♭, A and B♭



you are not meant to leave chest dominance in this exercise;
rather, find dynamic possibilities within chest dominant sound in the passaggio and above

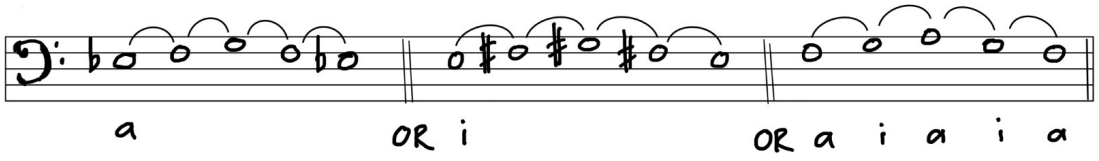
from *The Vaccai Project*

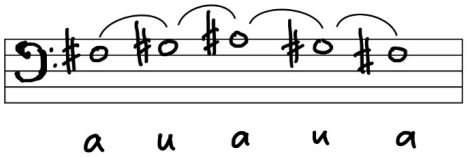
SOAR AND FLOAT - BAR/BASS

FORTE VS PIANO DYNAMICS IN THE TOP OF THE VOICE

Basses: only up to your comfort level. Stay chill

A Settle your **ROOTS** (chest dominant)





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- Move only what needs to move!

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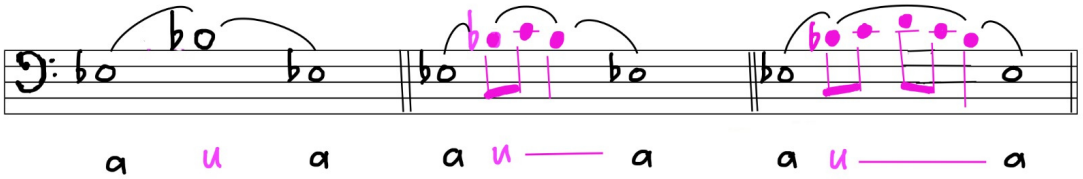
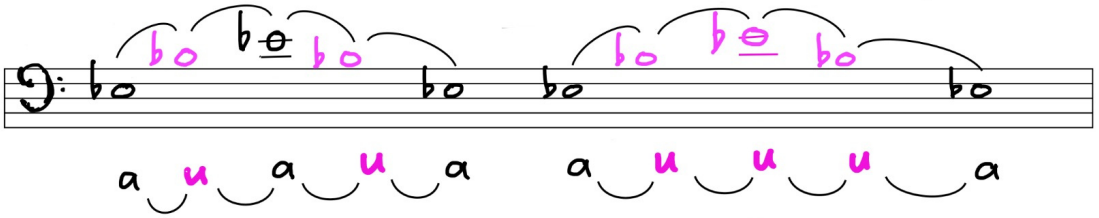
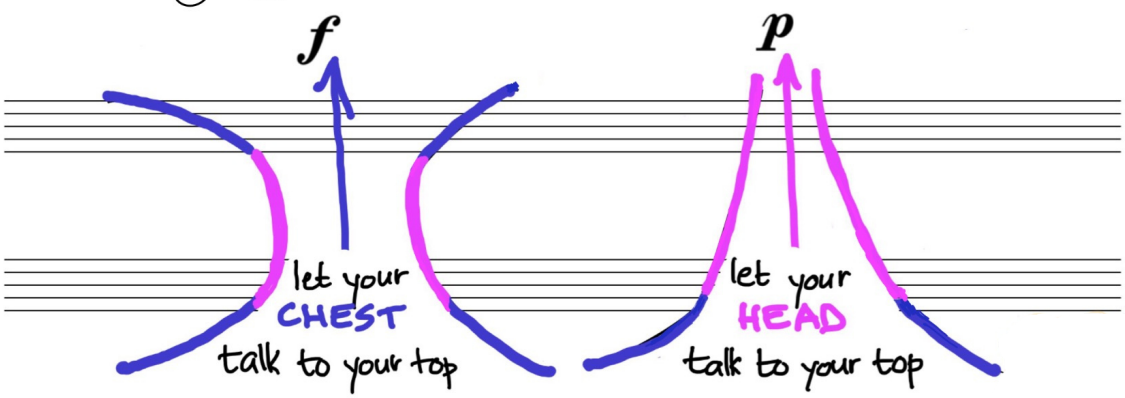


Also on E, F, F♯, G and A♭. Stay LOOSEY GOOSEY!

C Let's SOAR and FLOAT! Also on E, F, F♯, G and A♭





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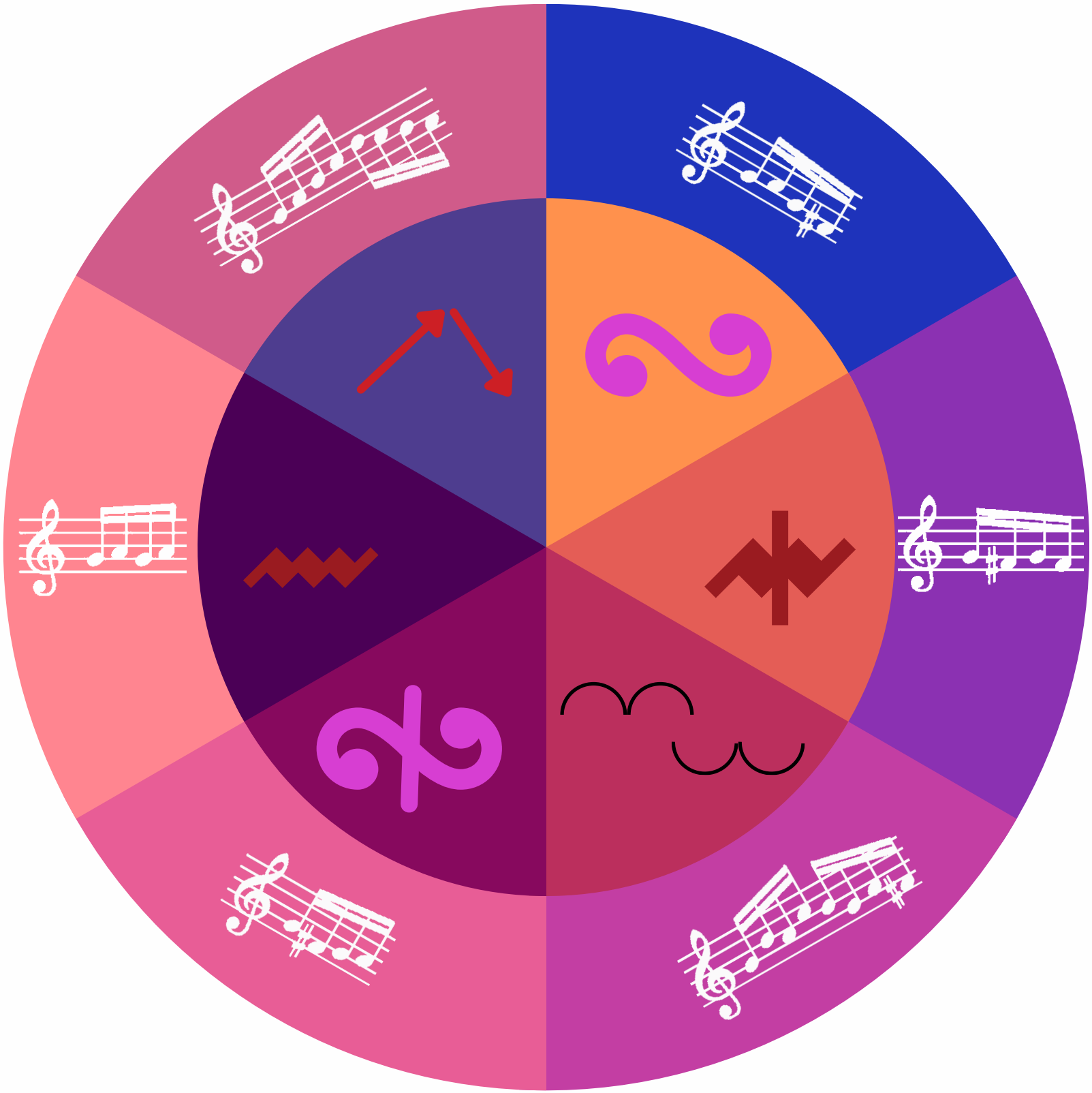
rather, find dynamic possibilities within chest dominant sound in the passaggio and above

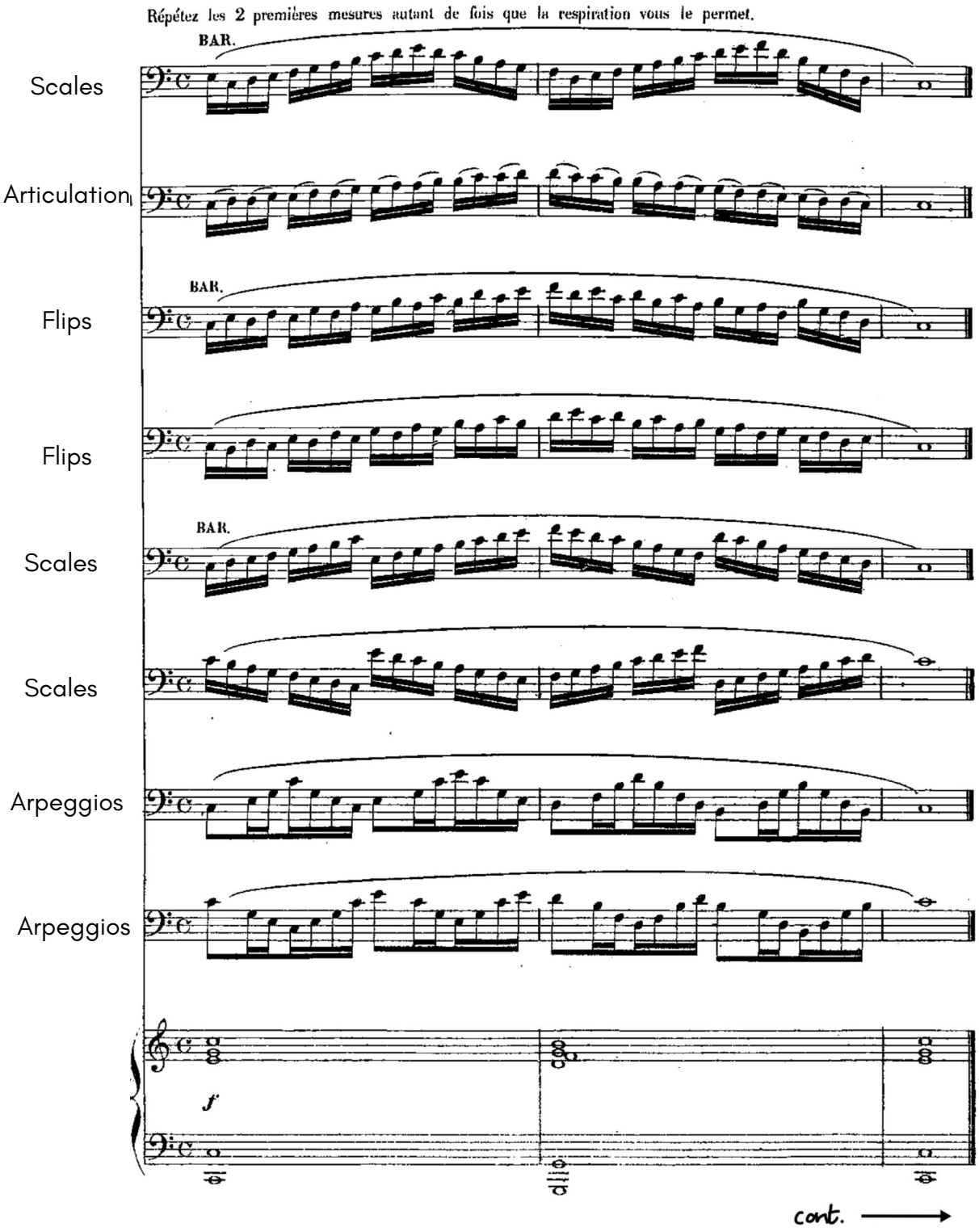
AGILITY

SKILL SET SUMMER 2023

BEL CANTO
BOOT CAMP



Bordèse: *Méthode élémentaire du channt*



HISTORICAL AGILITY ON I-V-I

Turns and scales

Mordents and arpeggios

Mordents and neighbor tones

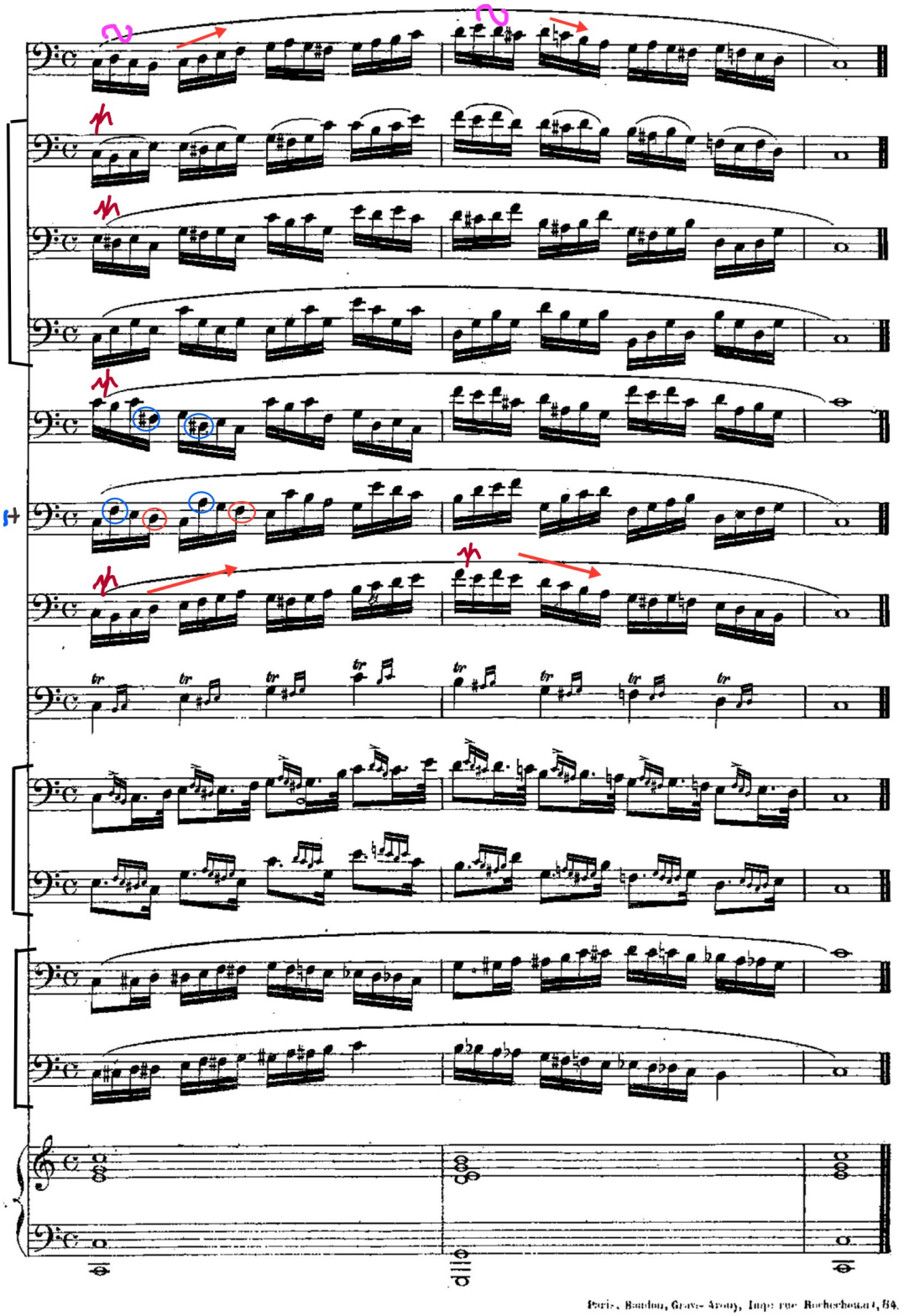
Neighbor tones and passing tones

Mordents and scales

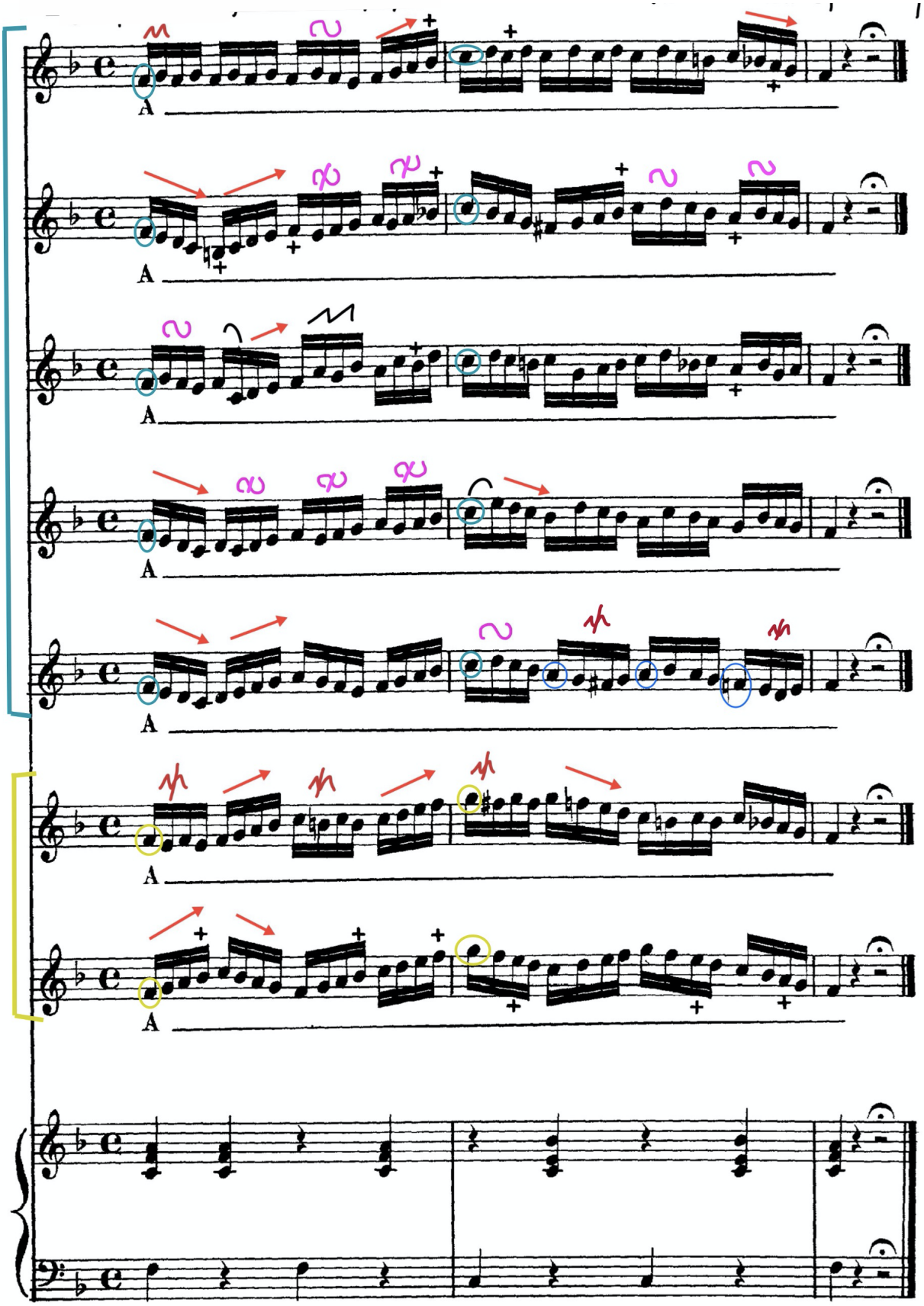
Trills with Nachschlag

Turns

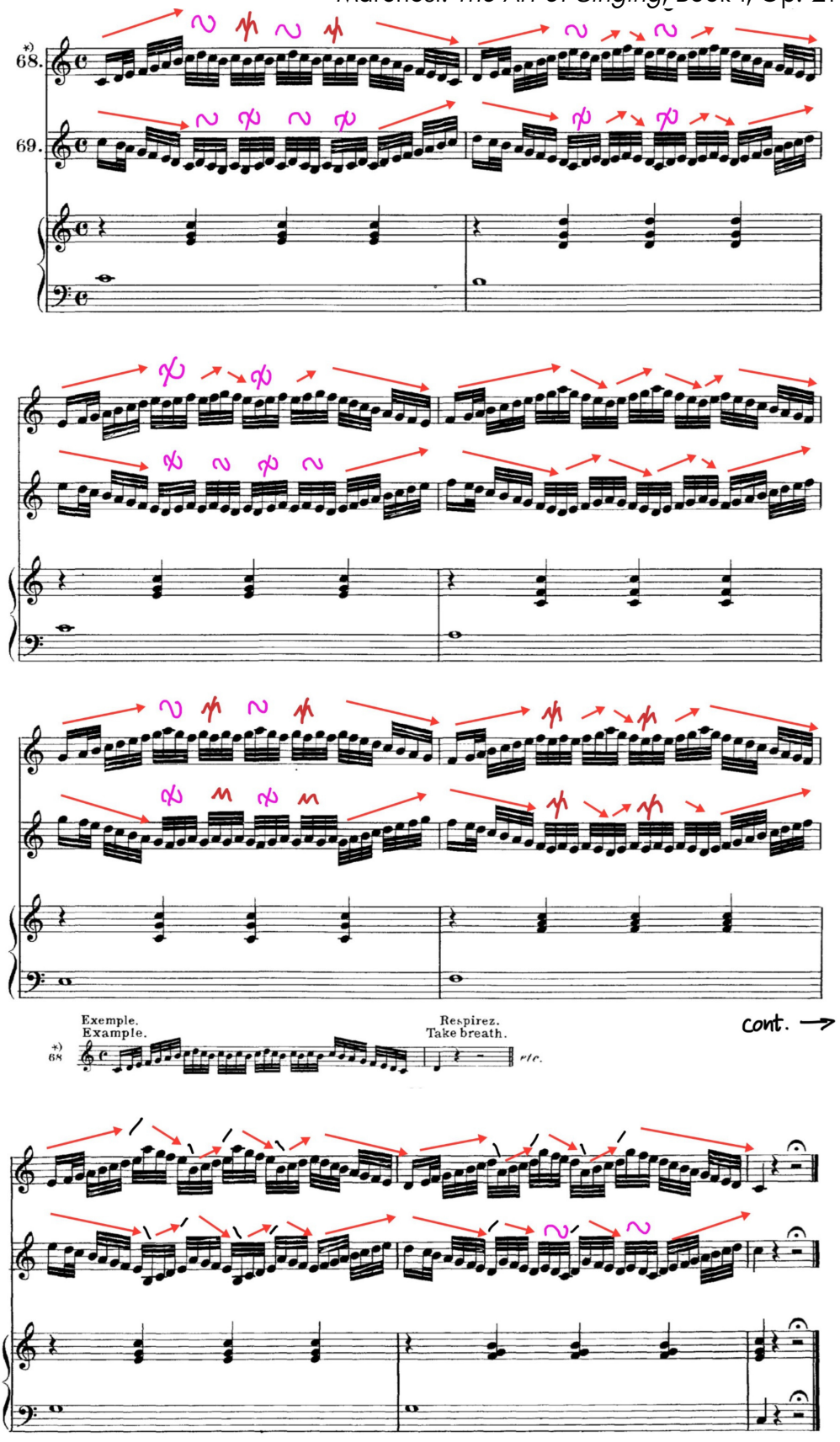
Chromatic scales



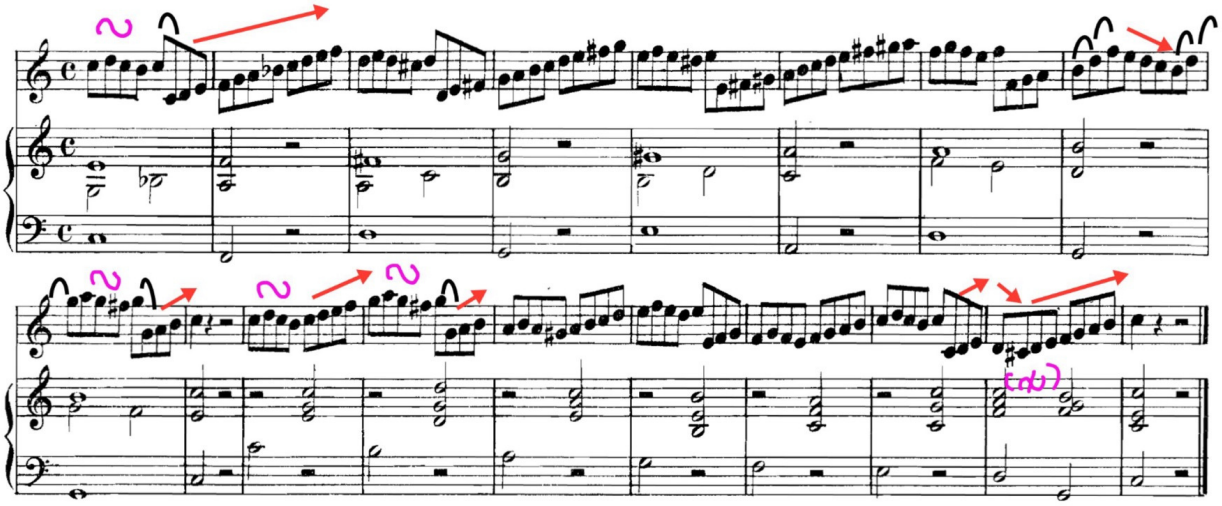
Viardot: *Hour of Study*



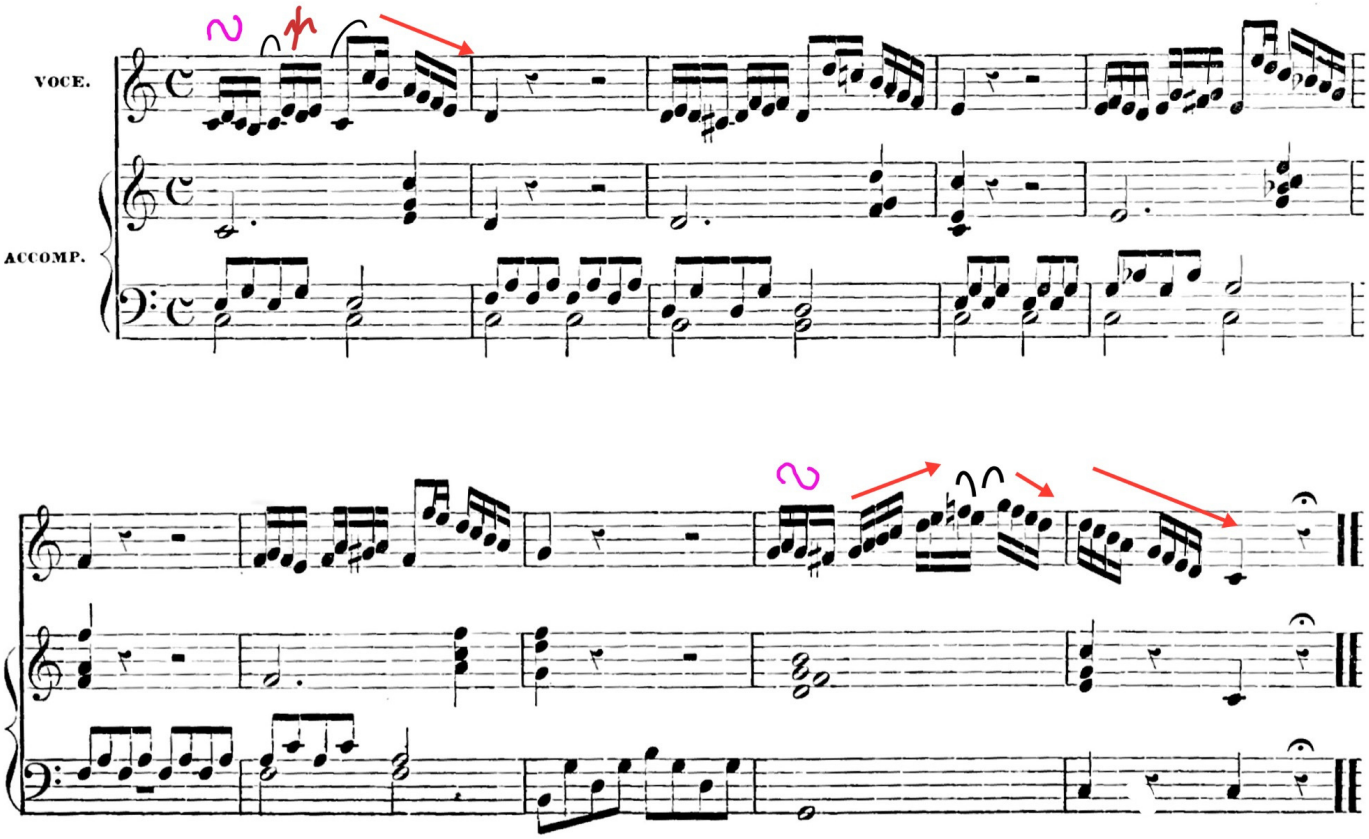
Marchesi: *The Art of Singing*, Book 1, Op. 21



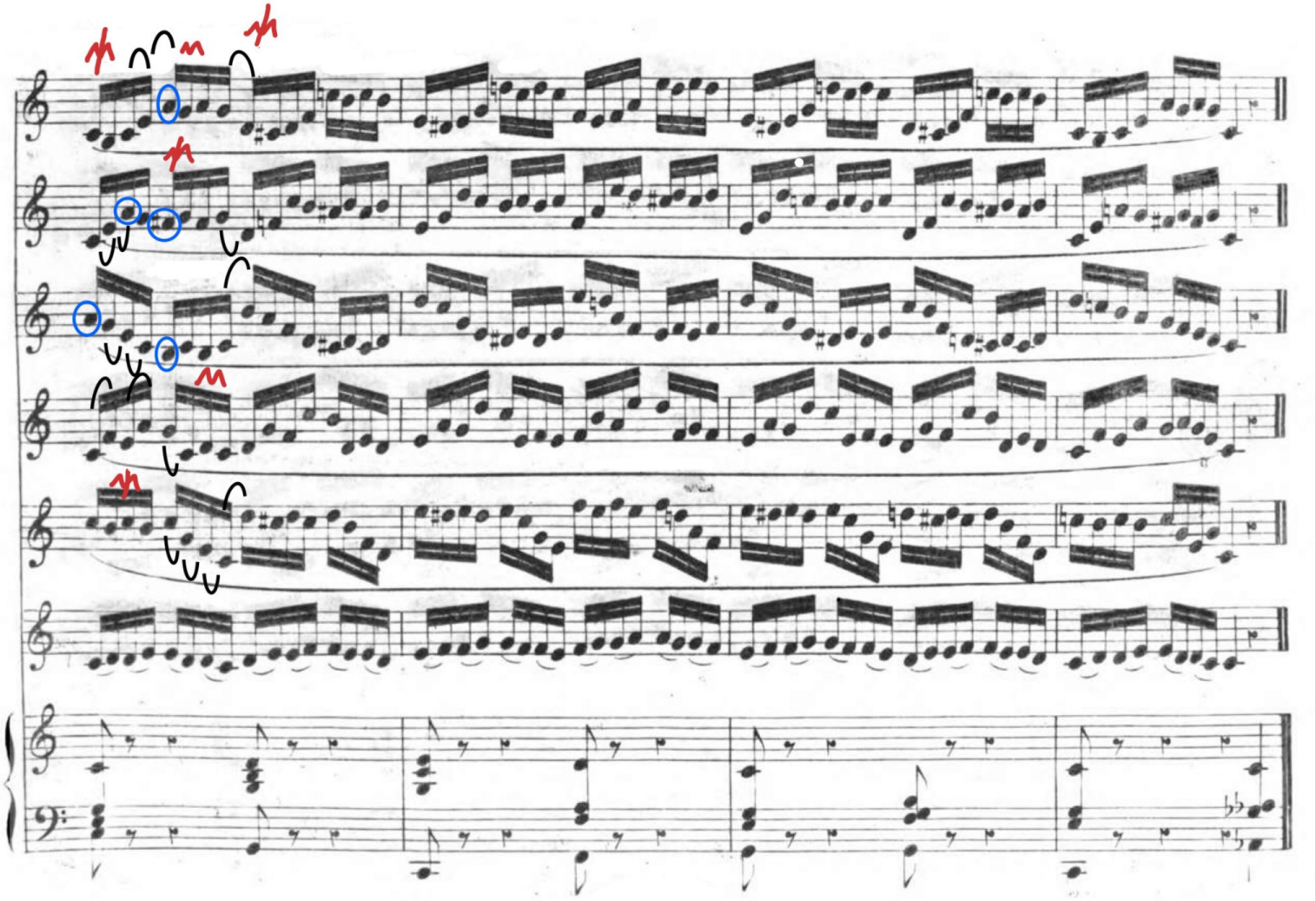
García: *The Art of Singing*



Crivelli: *Instructions and Progressive Exercises*

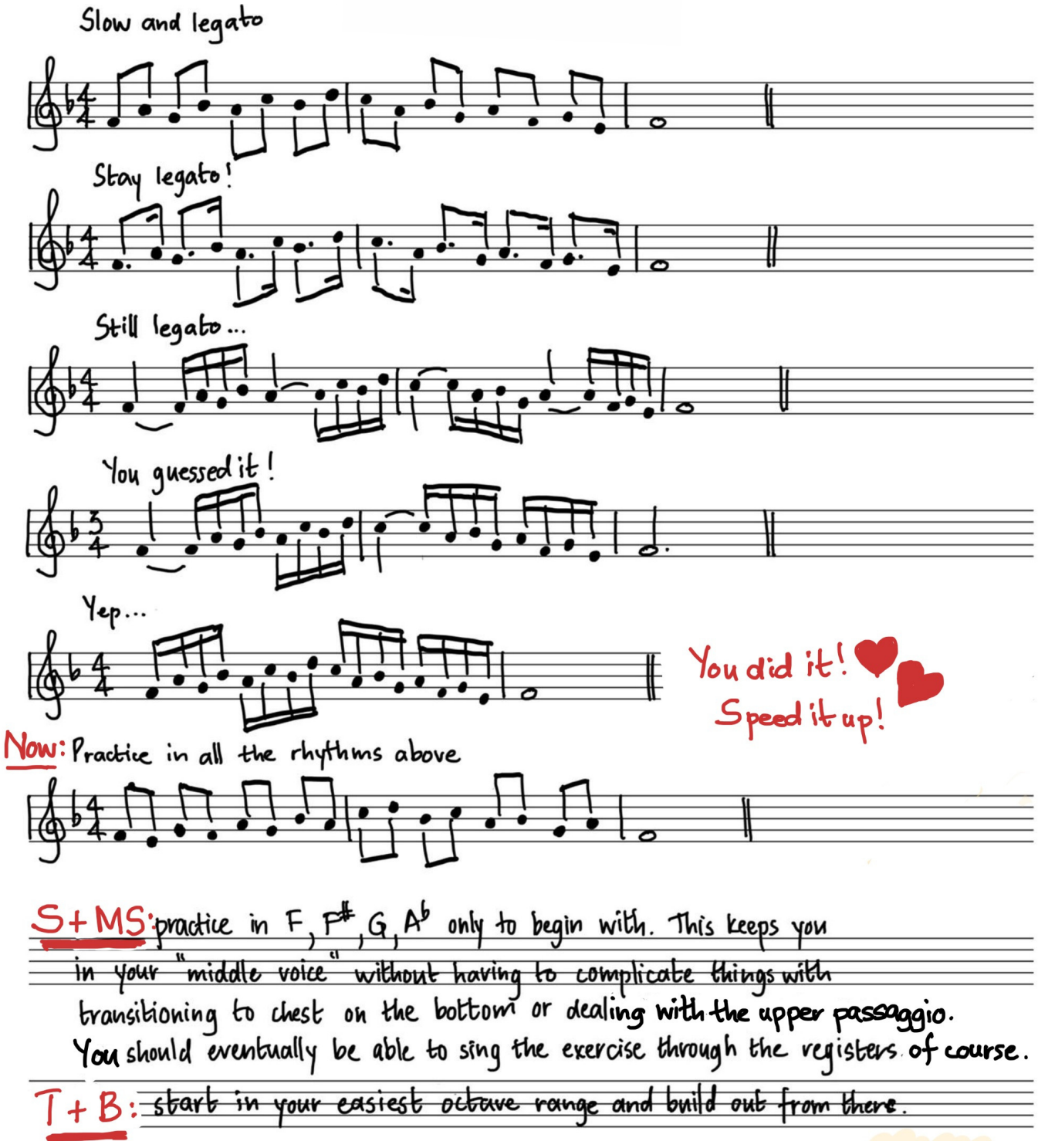


Panofka: *Art de chanter*, op. 81



List your arias with coloratura
Name the patterns in your score

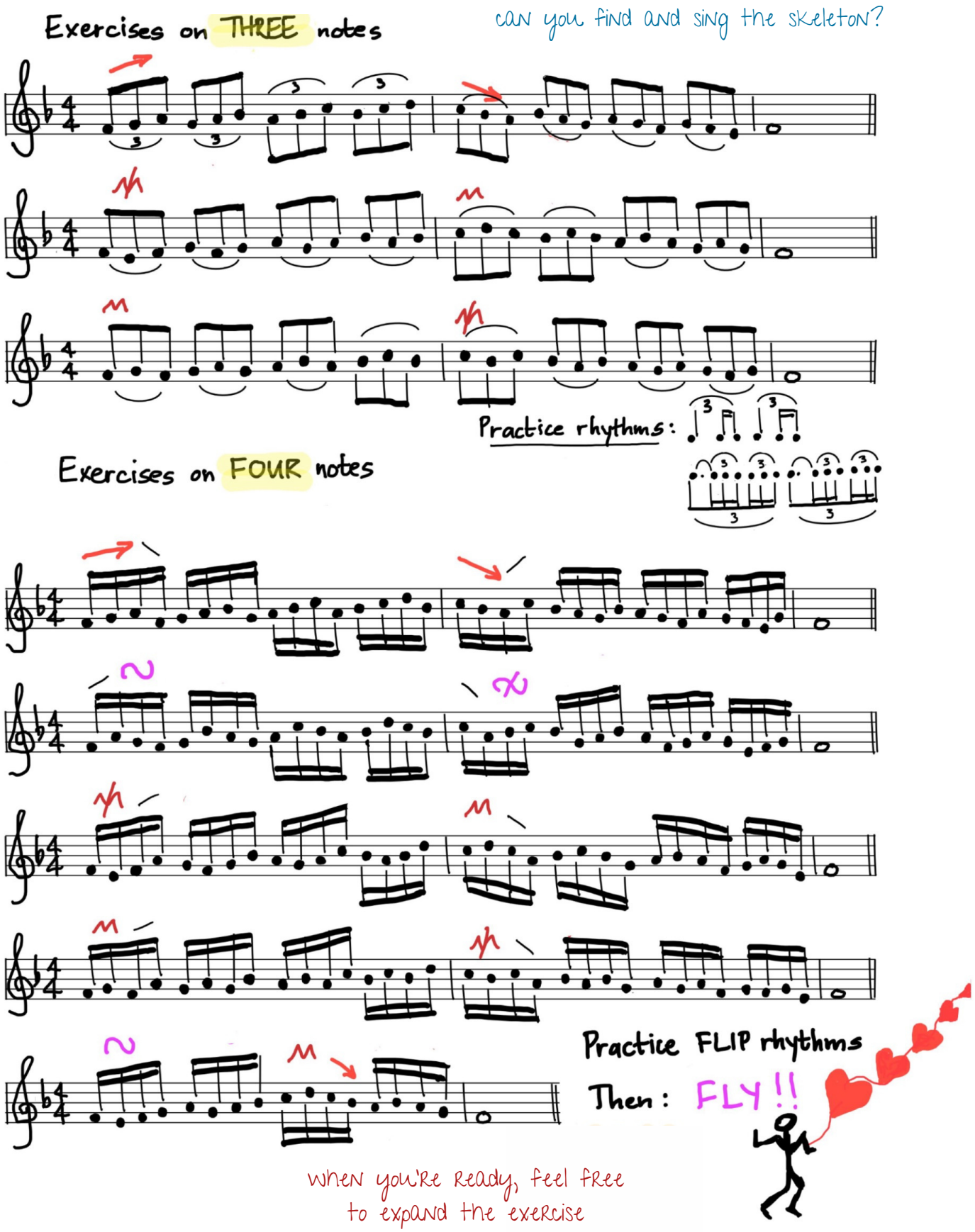
COME FLIP WITH ME



when you're ready, feel free
to expand the exercise
to an octave if you want!

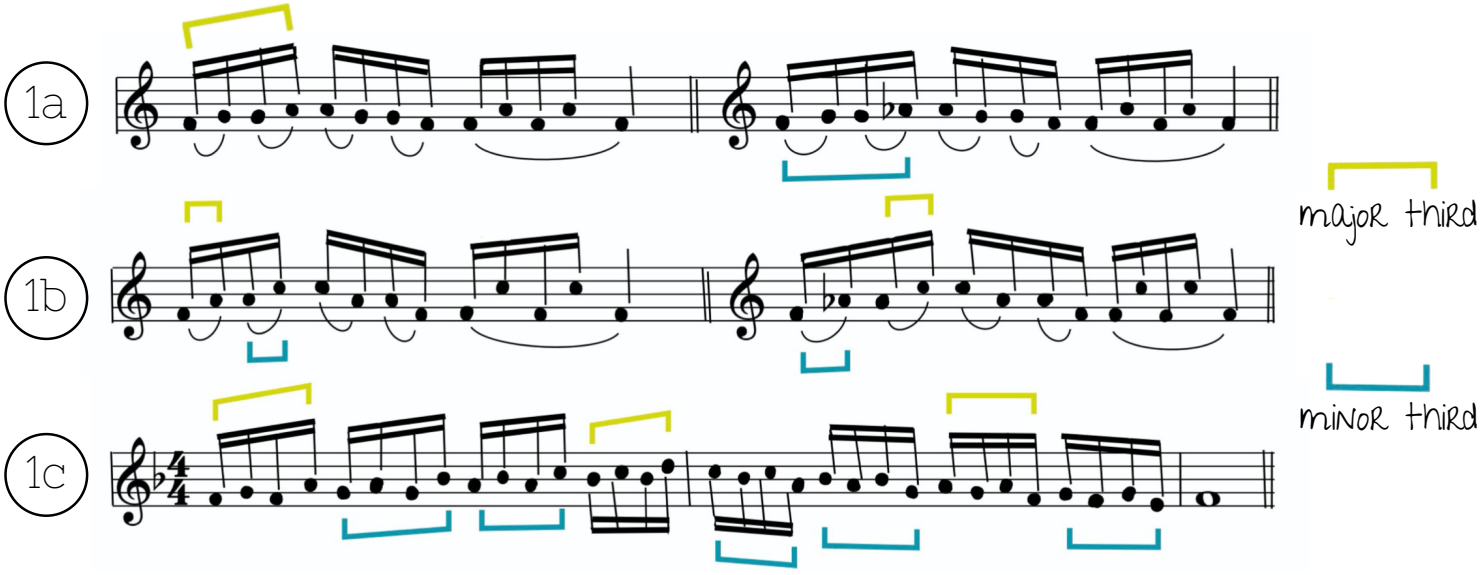
from *The Vaccai Project*

COME FLY WITH ME

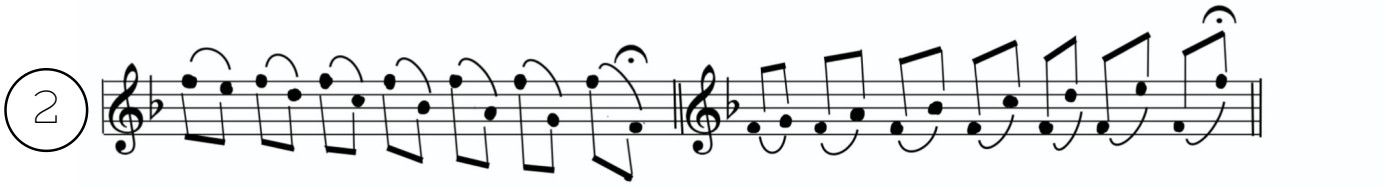


from *The Vaccai Project*

First, get your seconds and thirds solid.



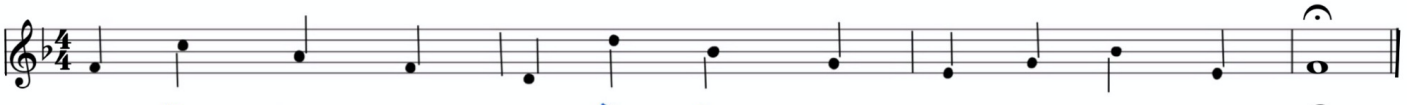
Now add the rest of the diatonic intervals.



in addition to practicing legato intervals, this is a great exercise for the speed of your portamento. the larger the interval, the faster the portamento in a constant tempo.

THE FOUR NOTE TURN IN COLORATURA

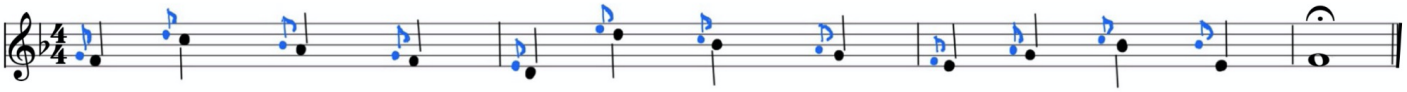
1 Skeleton



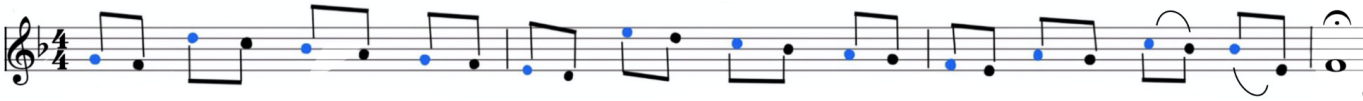
2 Appoggiatura notation

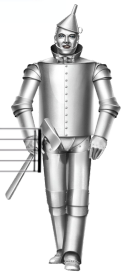
Bordèse says: *L'appoggiatura qui se marque ainsi:* a pour effet:

The appoggiatura that is marked like this: *results in*

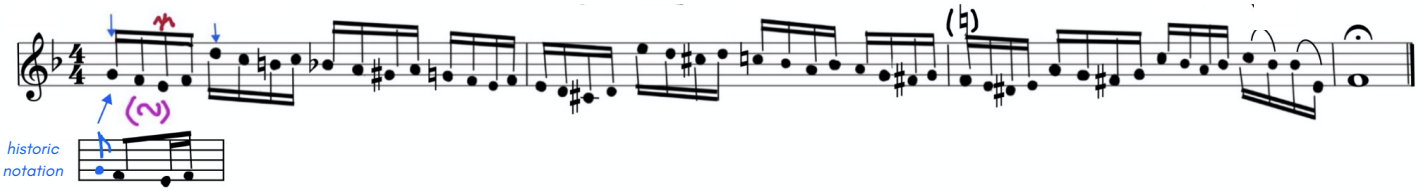


Upper appoggiatura as sung



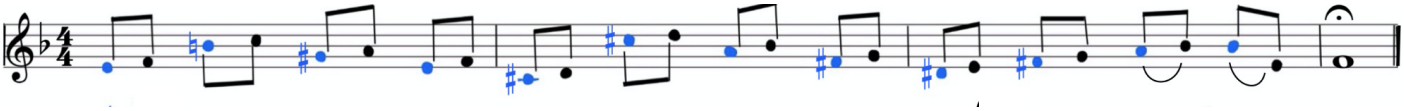


3 Turn starting on upper appoggiatura

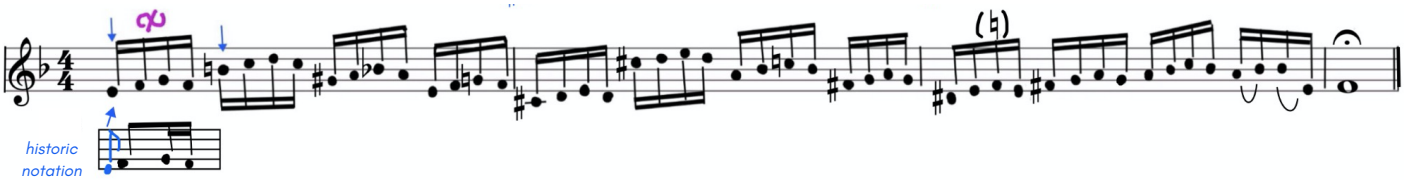


historic notation

4 Lower appoggiatura as sung

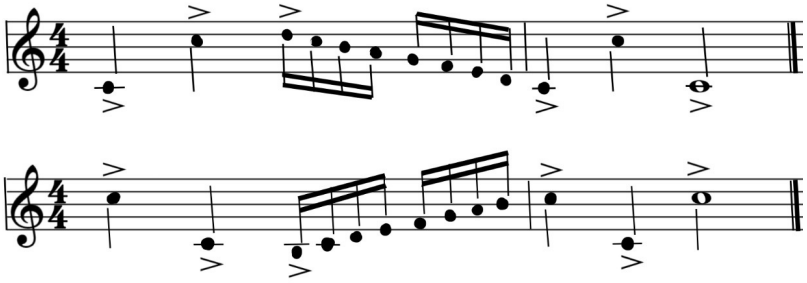


5 Turn starting on lower appoggiatura

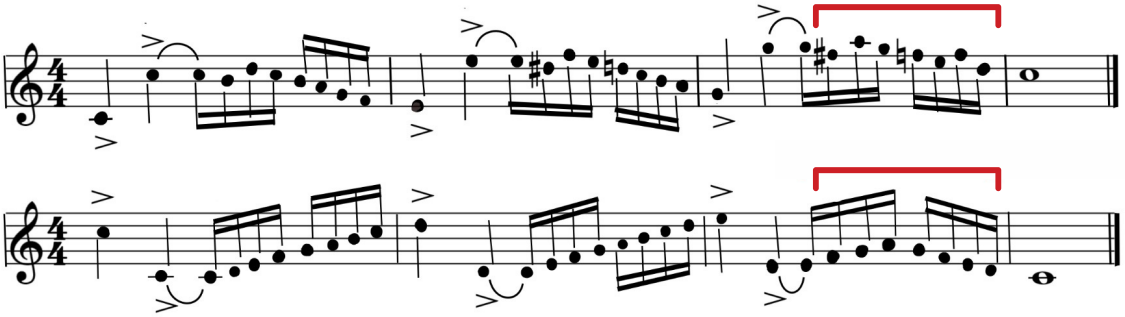


historic notation

1 Scales starting on a beat

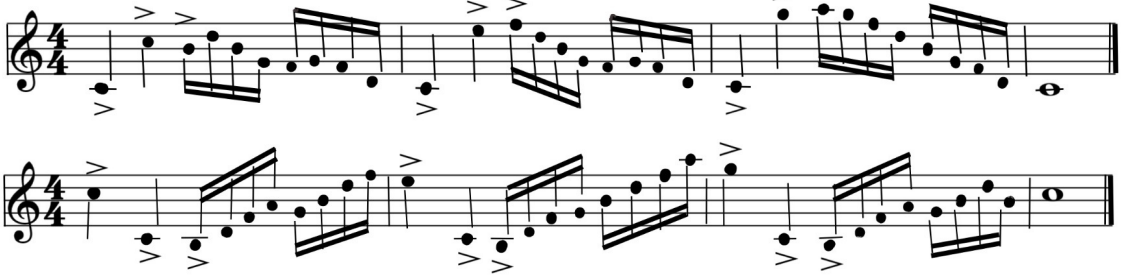


2 Scales starting after a tied note

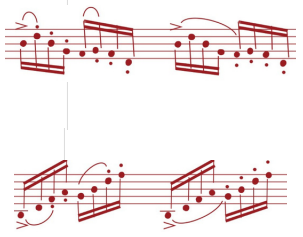


Challenge:
How many different ways
can you come up with
to resolve this exercise to C?

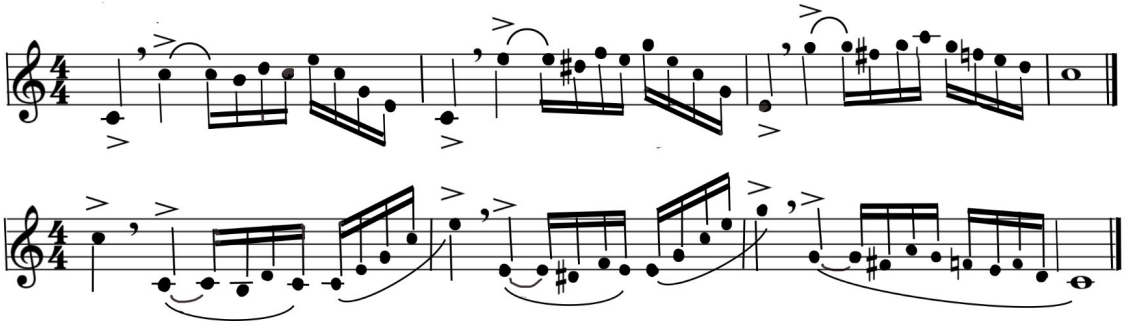
3 Arpeggios starting on the beat

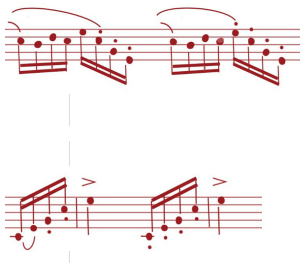


Articulation variations



4 Arpeggios starting after a tied note





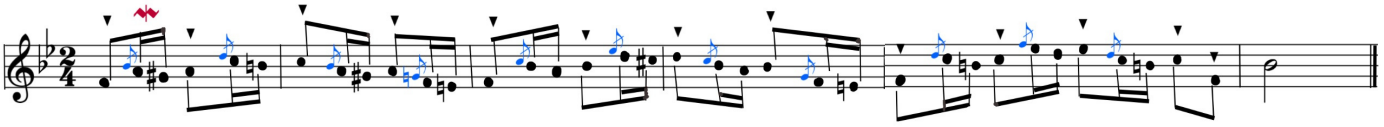
NONLEGATO ARTICULATION

based on Garaudé

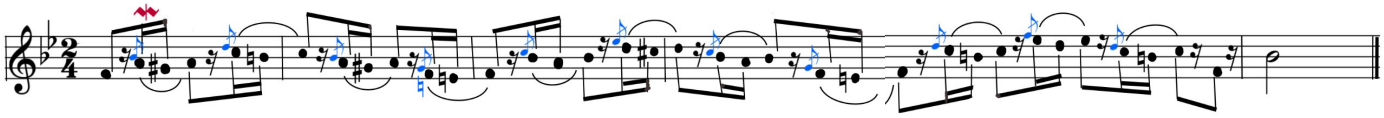
1

Try adding acciaccature!

written

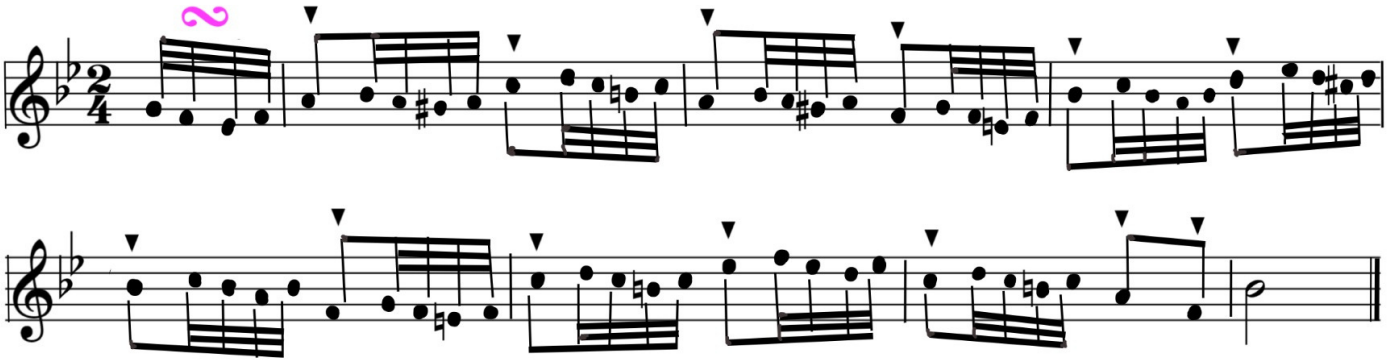


sung

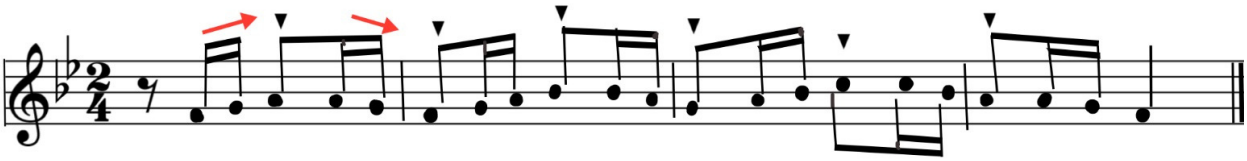


Then turns in 1b!

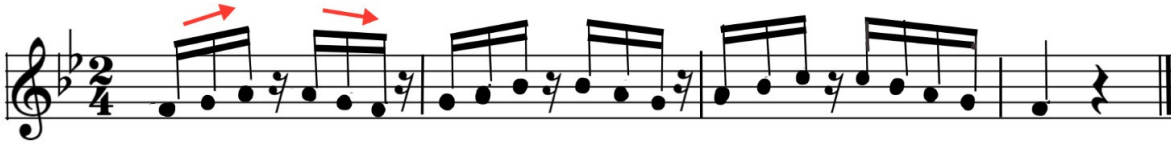
1b



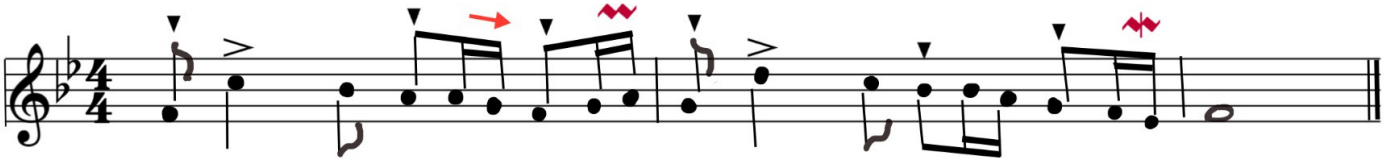
2

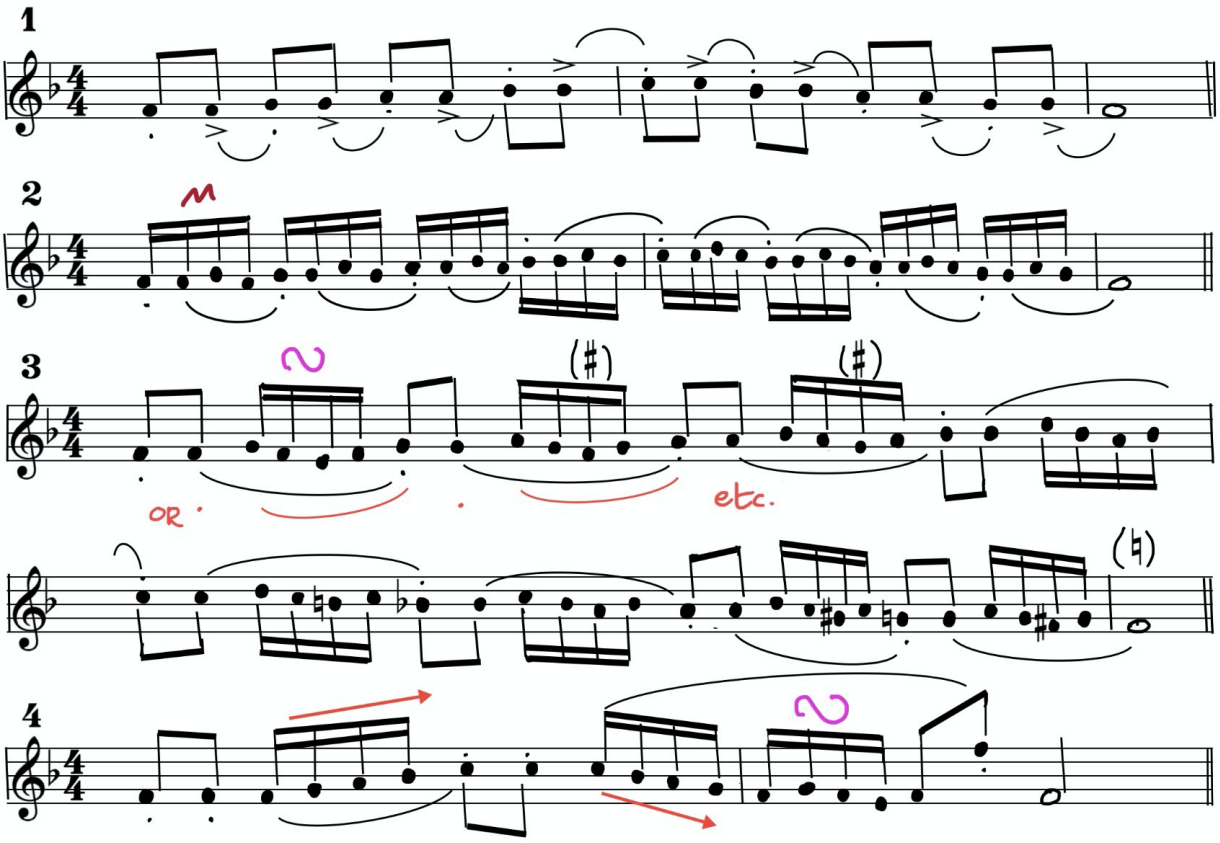


3

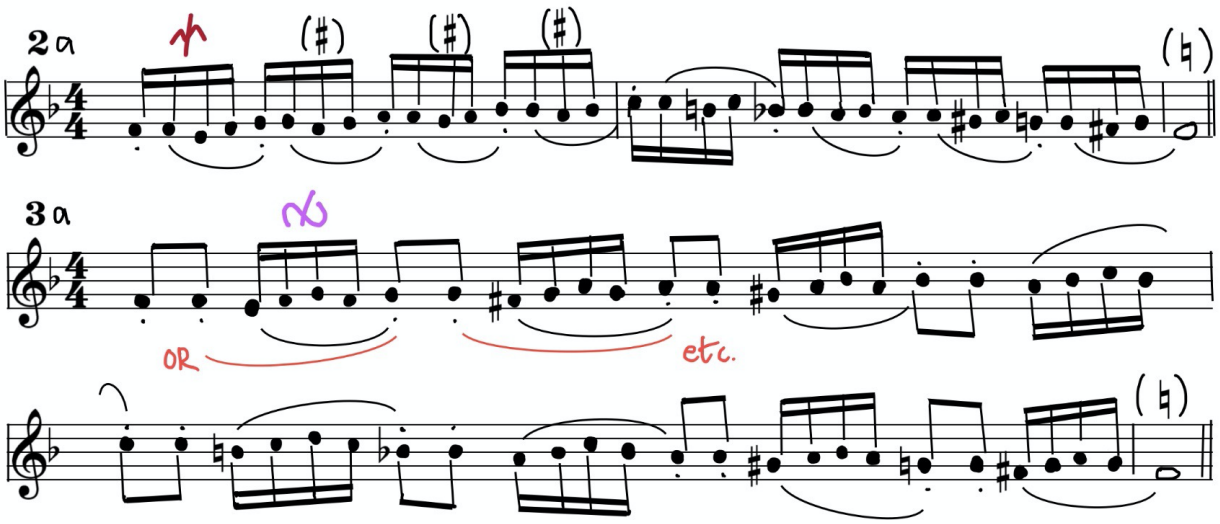


4





Have fun and turn the mordents and turns around!



TRILL

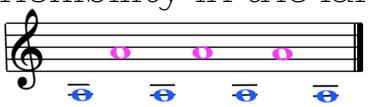
SKILL SET SUMMER 2023

BEL CANTO
BOOT CAMP

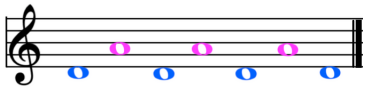
TRILLS

BCBC approaches trills as ornaments of one note and the result of motion in the larynx similar to the freedom found in a yodel and the acciaccatura.

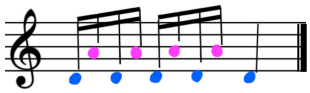
Find flexibility in the larynx with a yodel



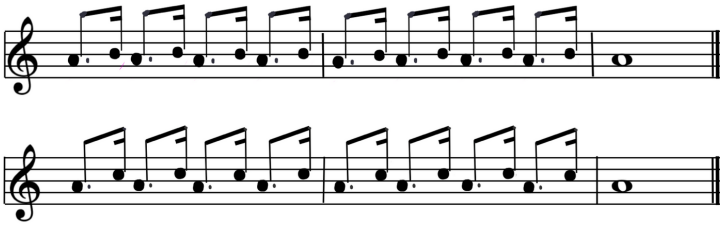
First on an octave, getting progressively faster



Then on a fifth

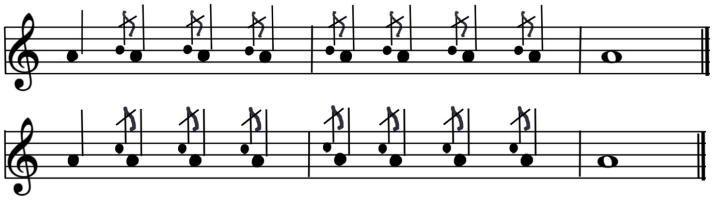


Practice dotted rhythms with upper notes



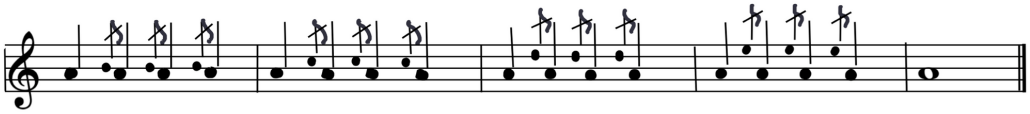
As you practice the upper dotted sixteenths, start with equal volume to the main note. Next step is to sing them slightly softer

Turn your dotted rhythms into acciaccaturas

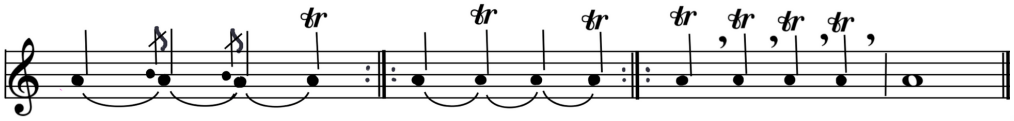


Remember the acciaccatura does not occupy rhythmic space of its own

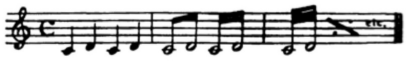
Widen the interval of the acciaccatura



Get to trilling!



Le trille ne résulte pas de deux notes frappées l'une après l'autre et accélérées jusqu'à la plus grande vitesse, comme par exemple :



Ce passage ne sera jamais qu'un trait d'agilité qui peut précéder ou suivre le trille ; c'est une variété du trille que l'on nomme *Trillo molle* lorsqu'il est placé comme il suit :

The trill does not result from two notes one after the other and accelerated to the highest speed, like for example:

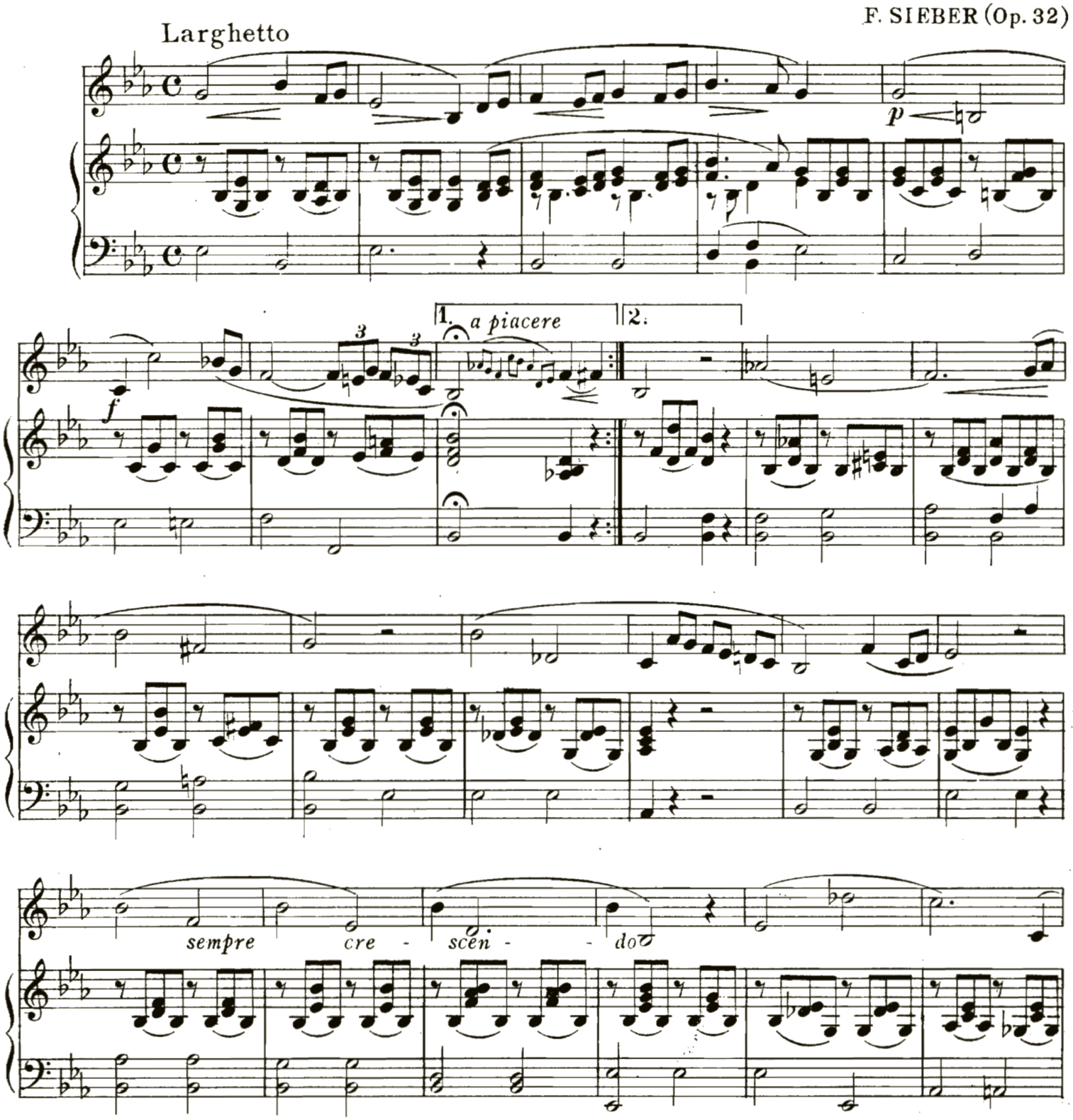
This will only be an aspect of agility that can precede or follow the trill.

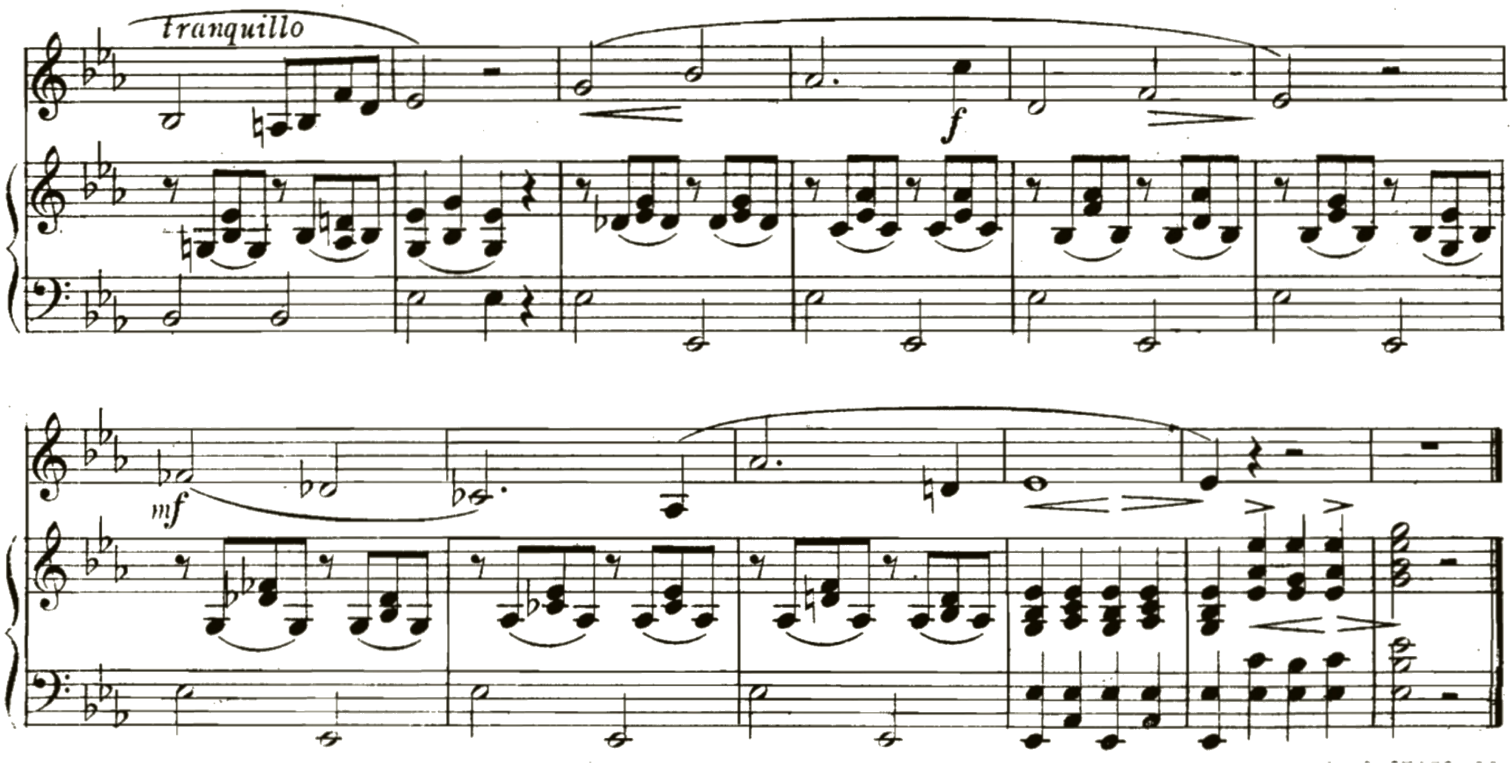
García, *Complete Treatise on the Art of Singing* (1847)

VOCALISES

SKILL SET SUMMER 2023

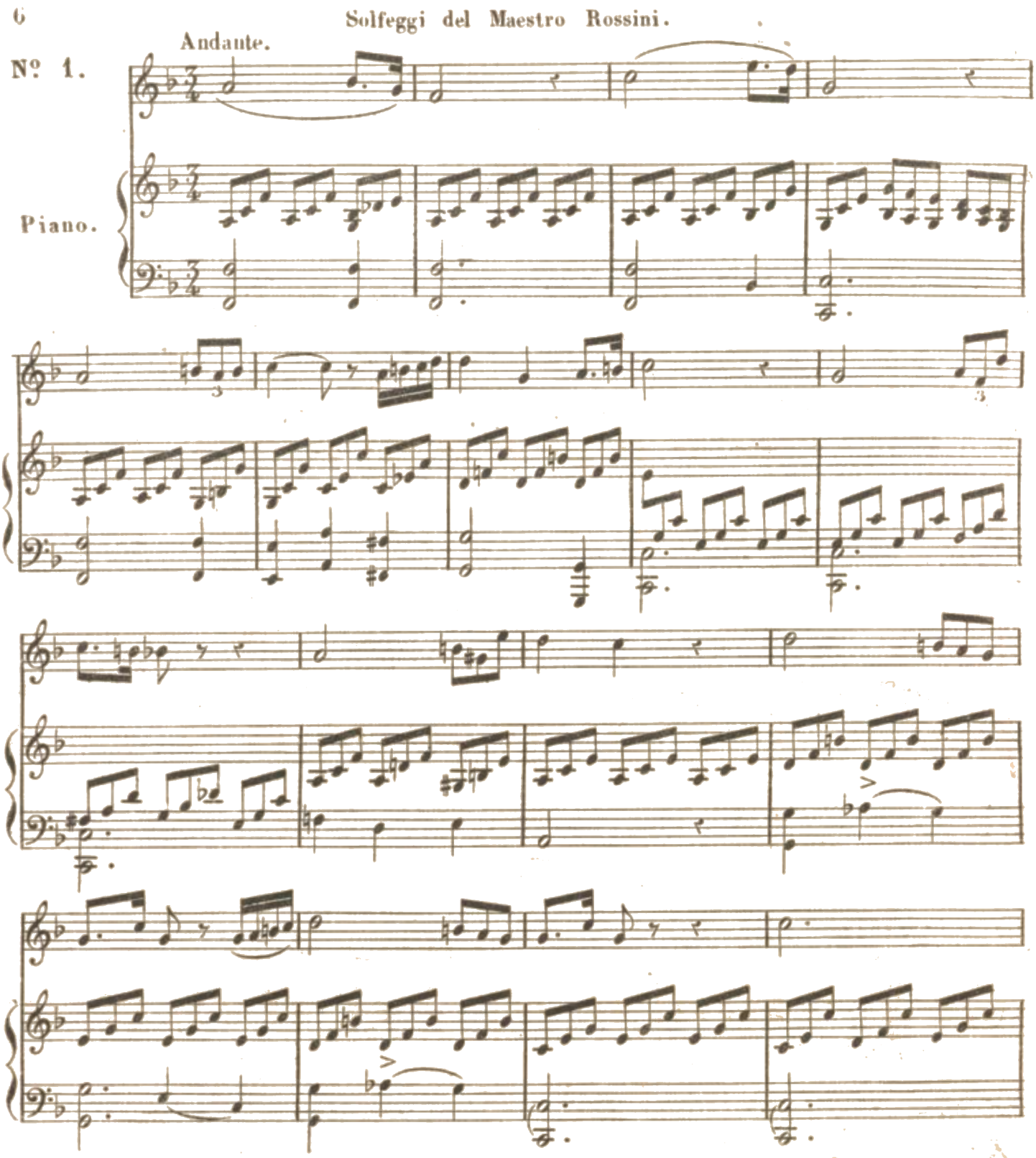
BEL CANTO
BOOT CAMP

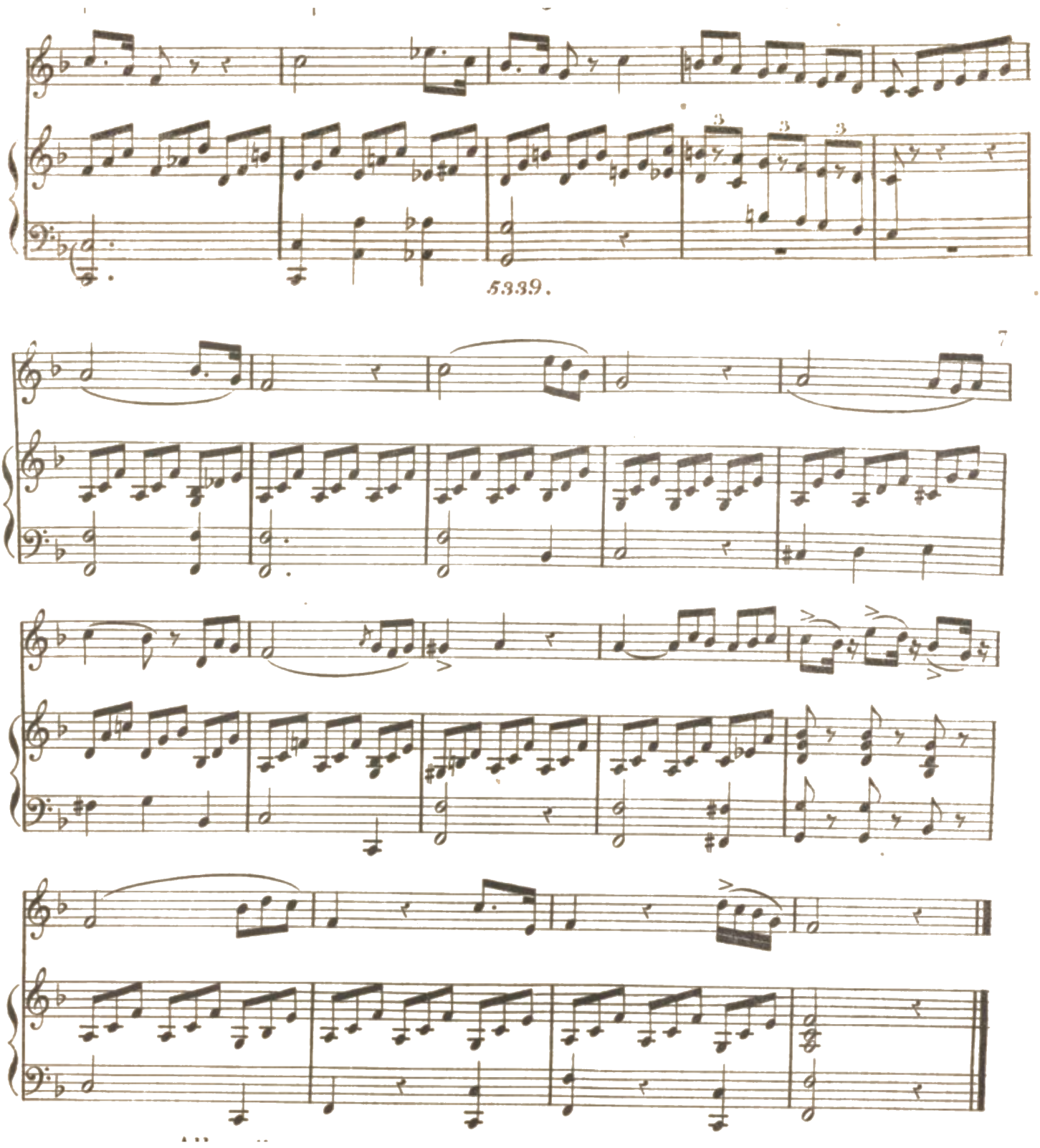

F. SIEBER (Op. 32)
Larghetto
p
f
1.
a piacere
2.
sempre
cre - scen - do

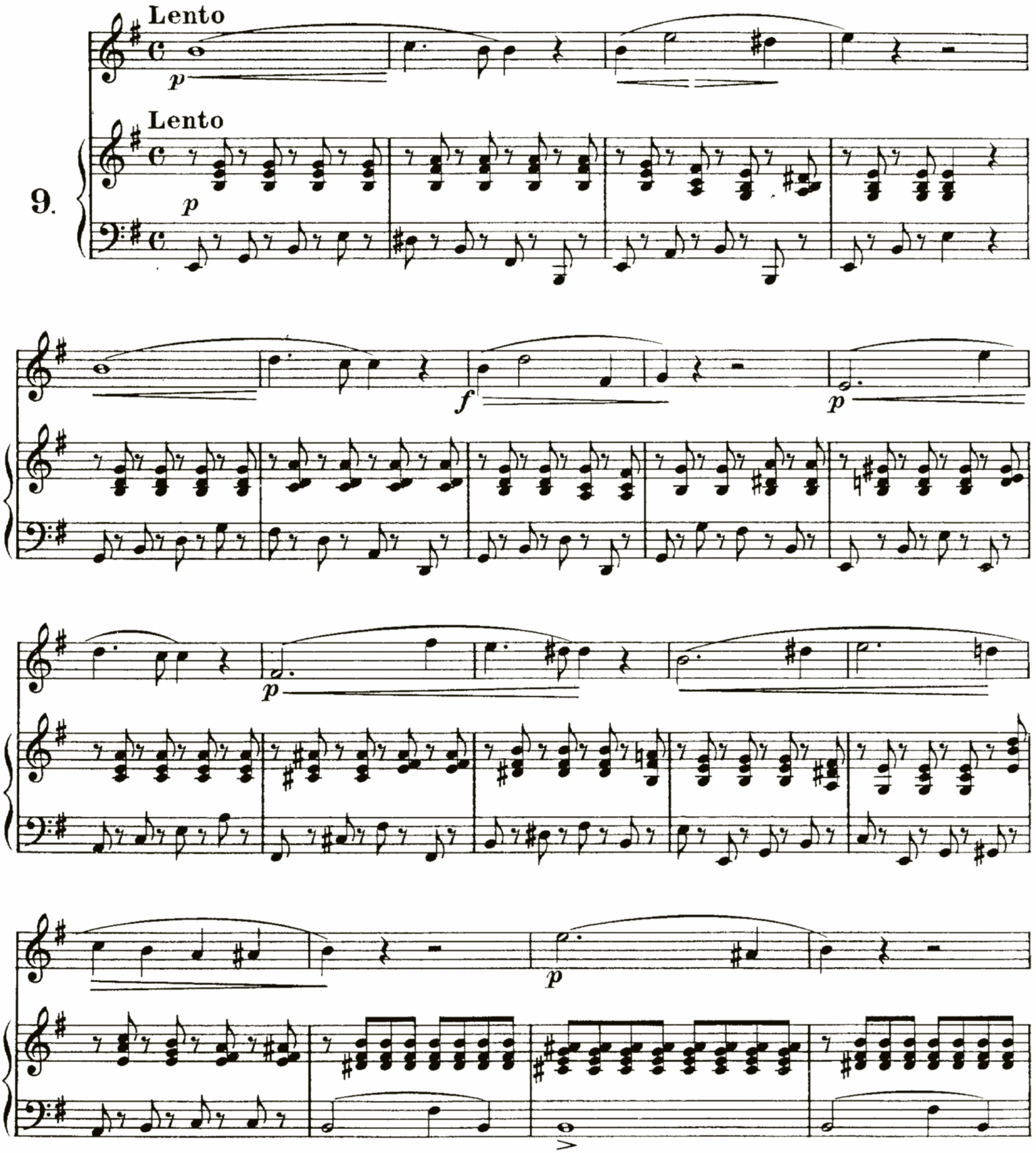


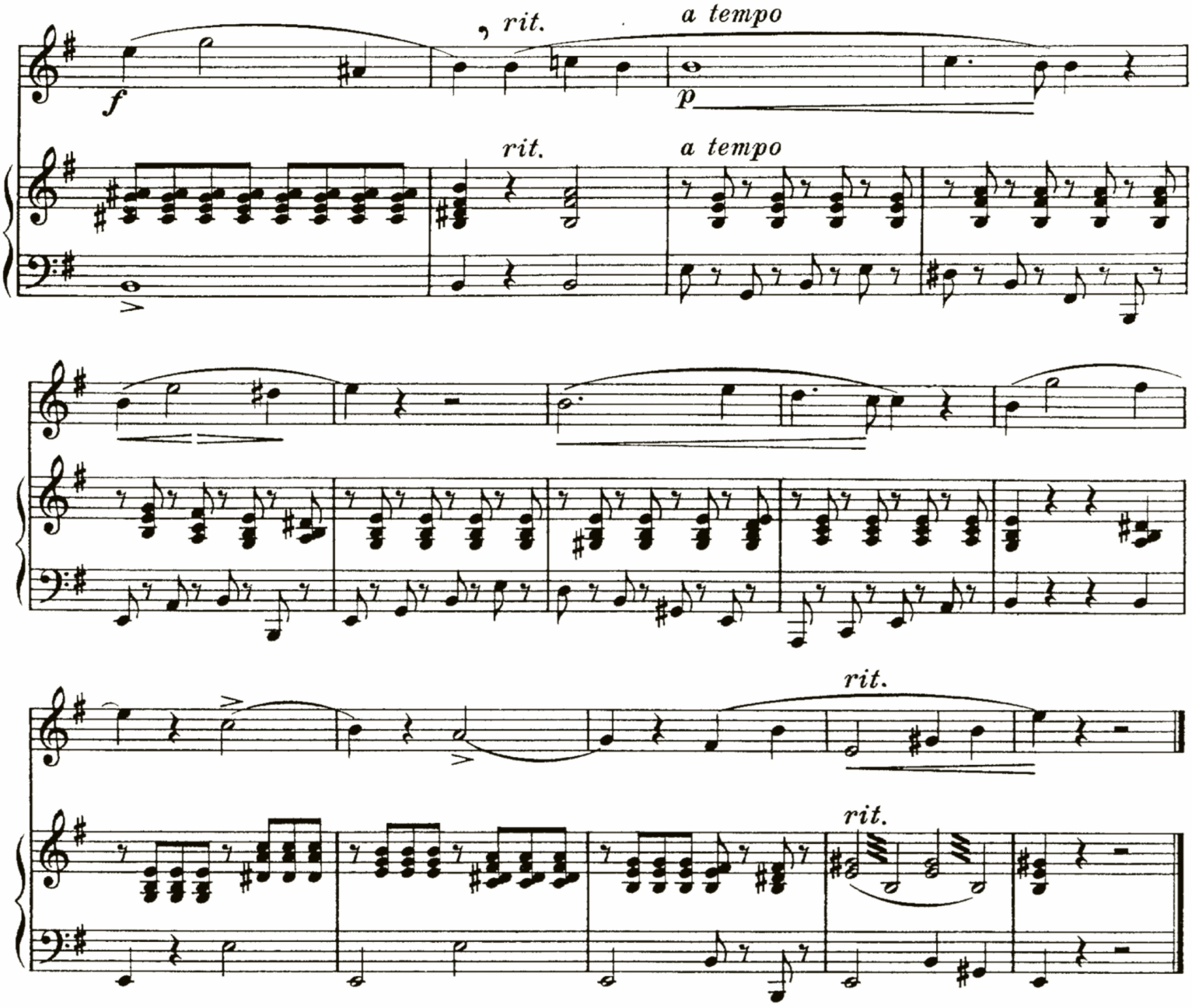
Make a list of your arias/songs to practice after singing this vocalise

BEL CANTO
BOOT CAMP


6
Solfeggi del Maestro Rossini.
Andante.
Nº 1.
Piano.

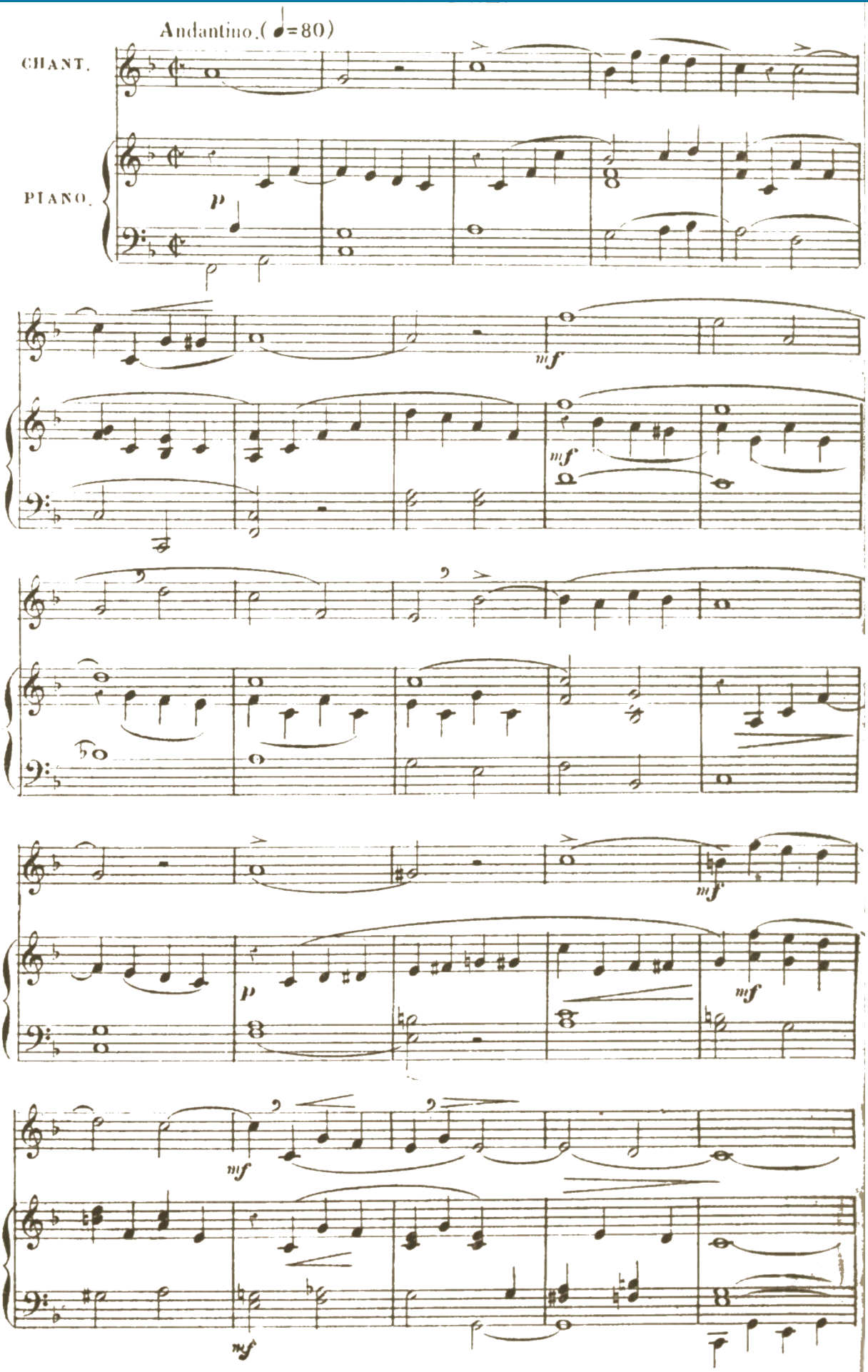

5339.
7

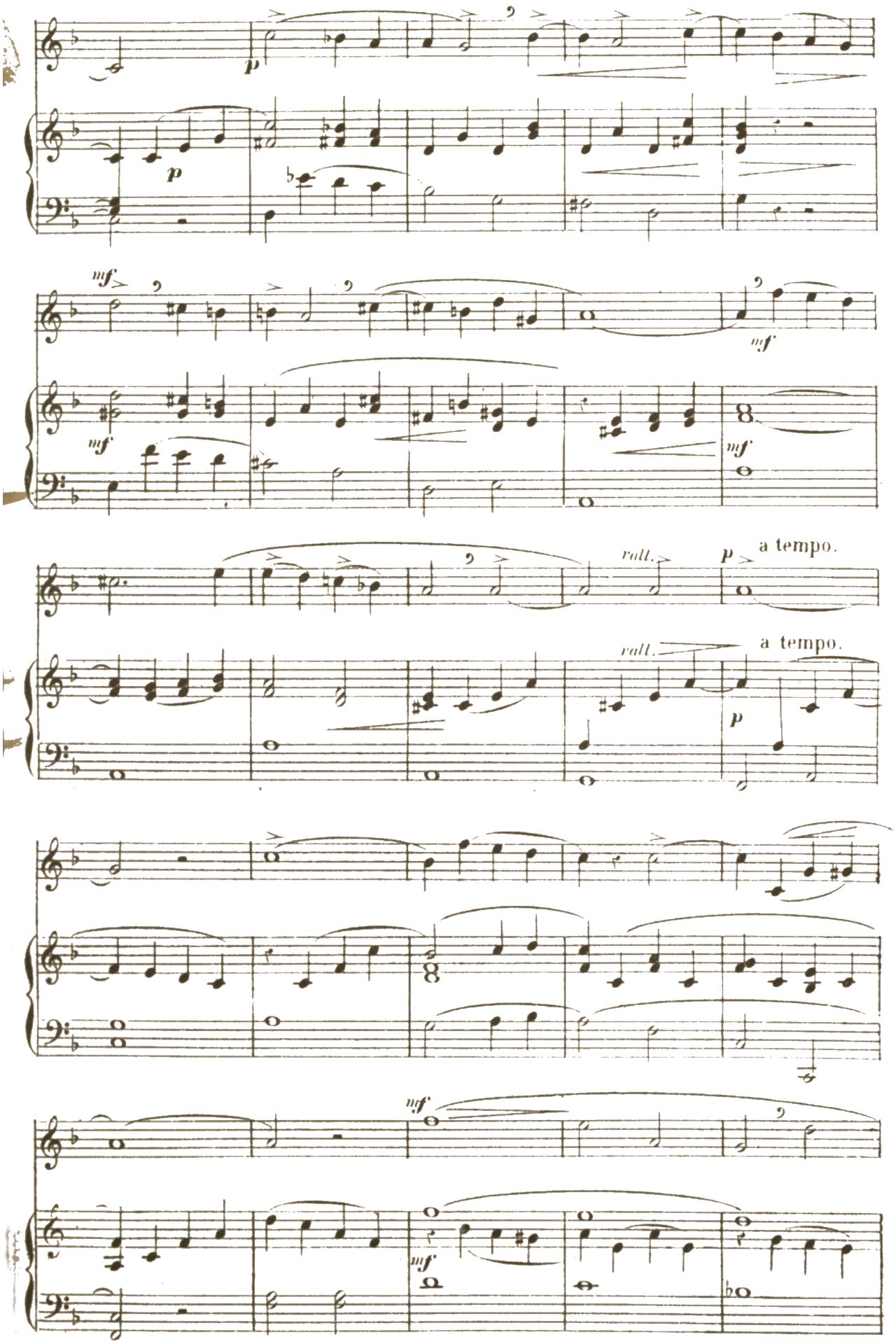

Lento
p
Lento
9.
p
f
p
p
p

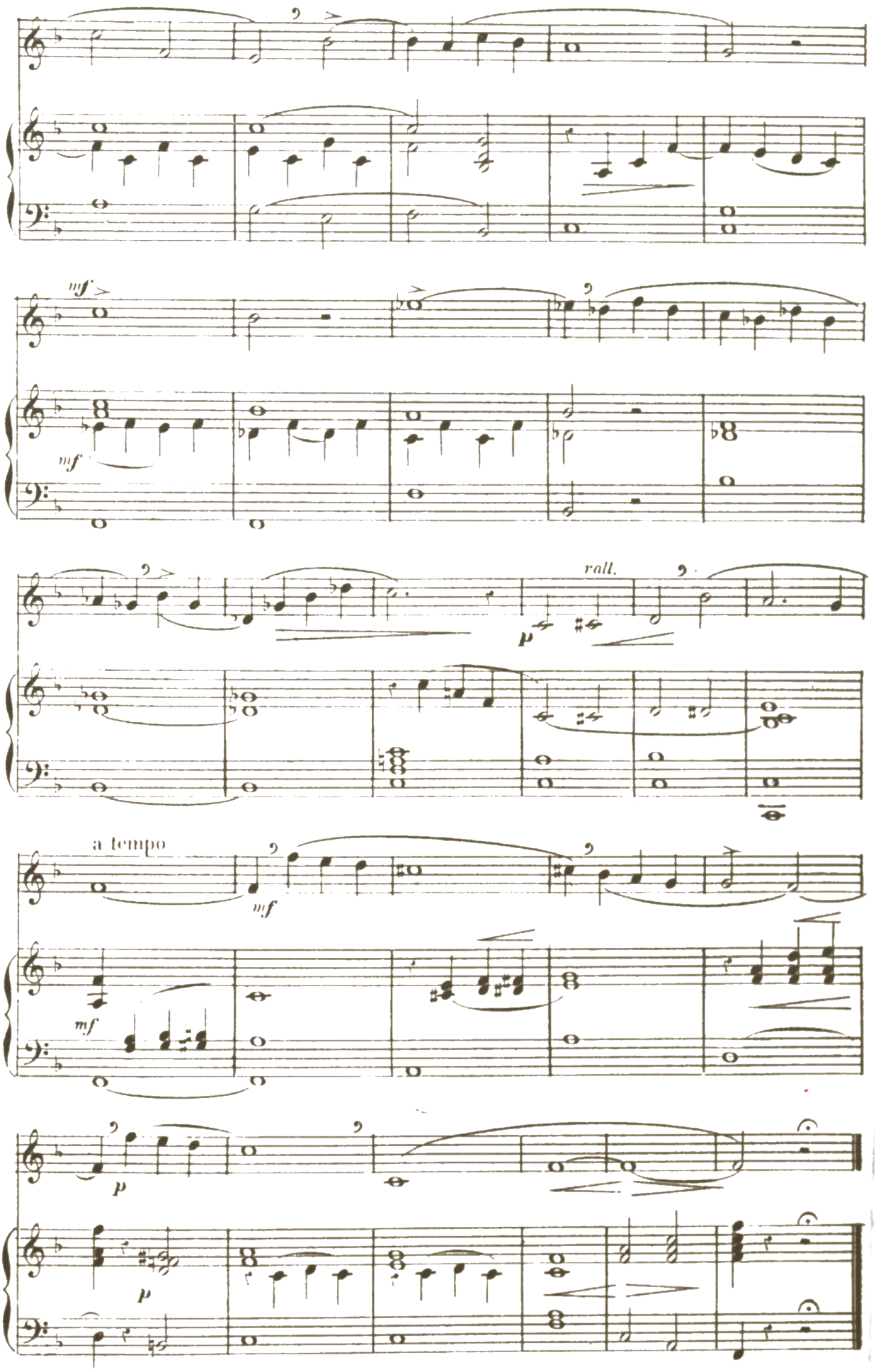


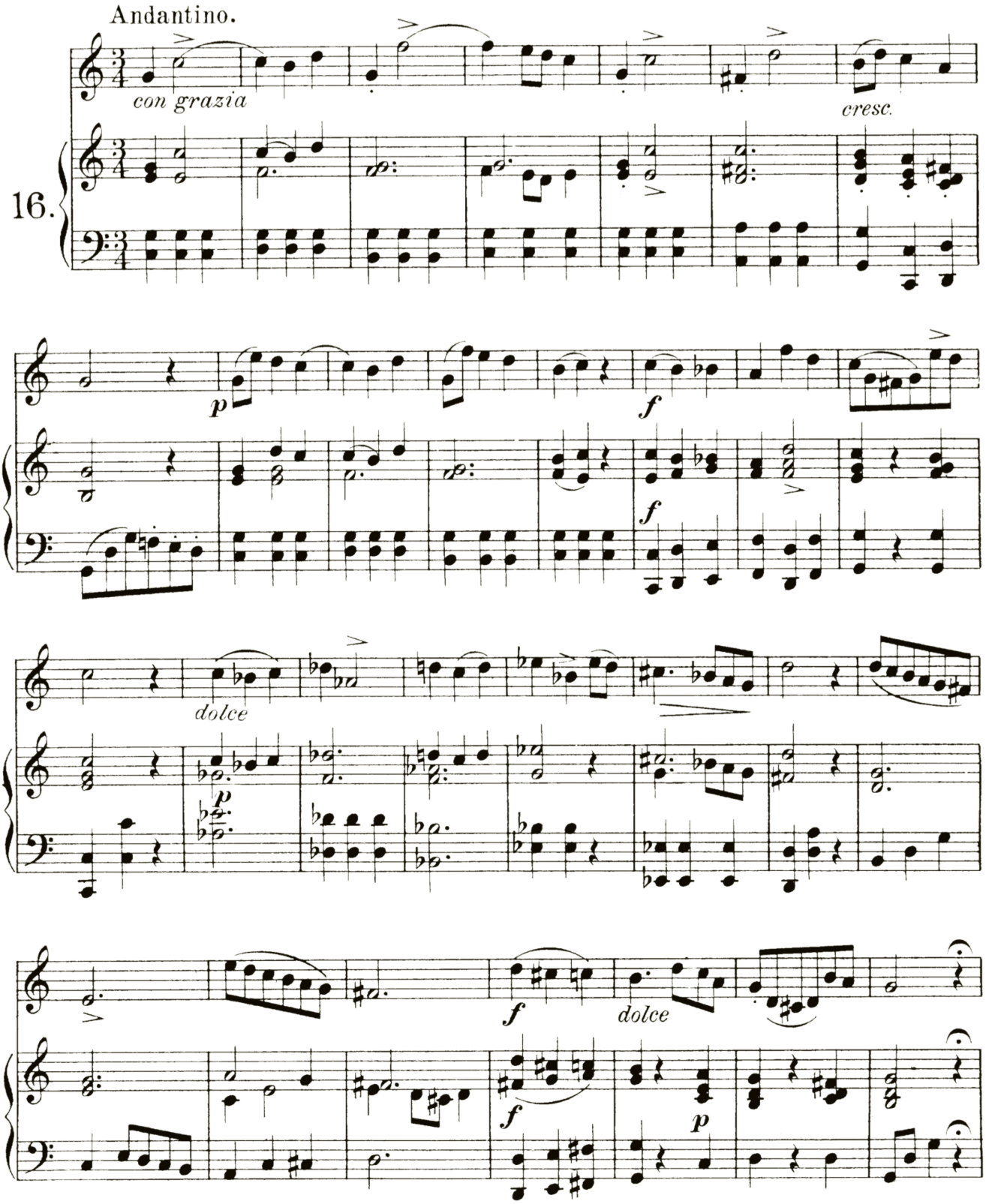
List your cantabile arias/songs. Spend time thinking about dynamics of each phrase: Sustained dynamic, one crescendo, one diminuendo, or one of each. No more!

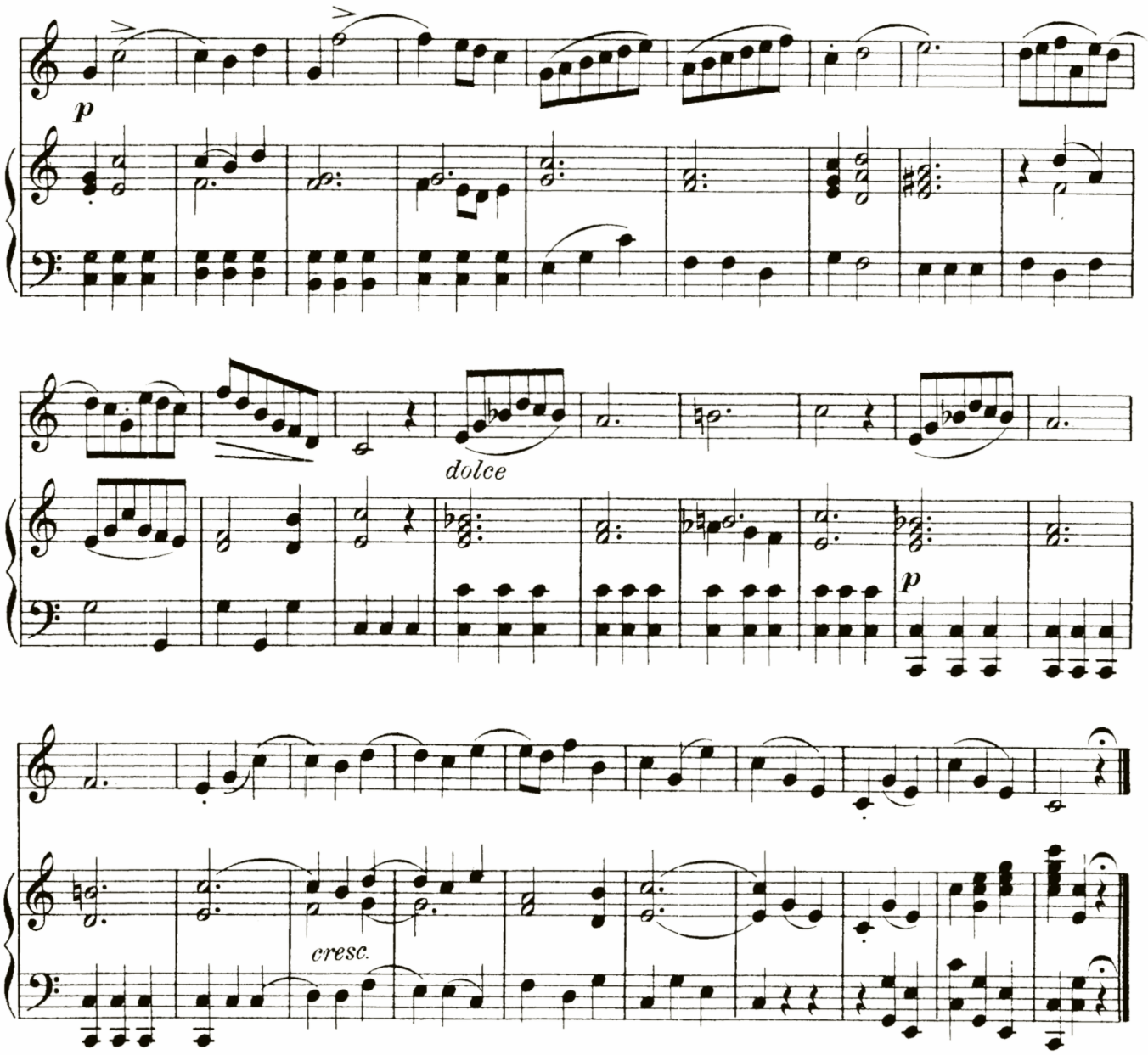
BEL CANTO BOOT CAMP


Andantino. (♩=80)
CHANT.
PIANO.
p
mf
mf
mf
p
mf
mf
mf


p
p
mf
mf
mf
mf
rall.
p
a tempo.
rall.
a tempo.
p
mf
mf

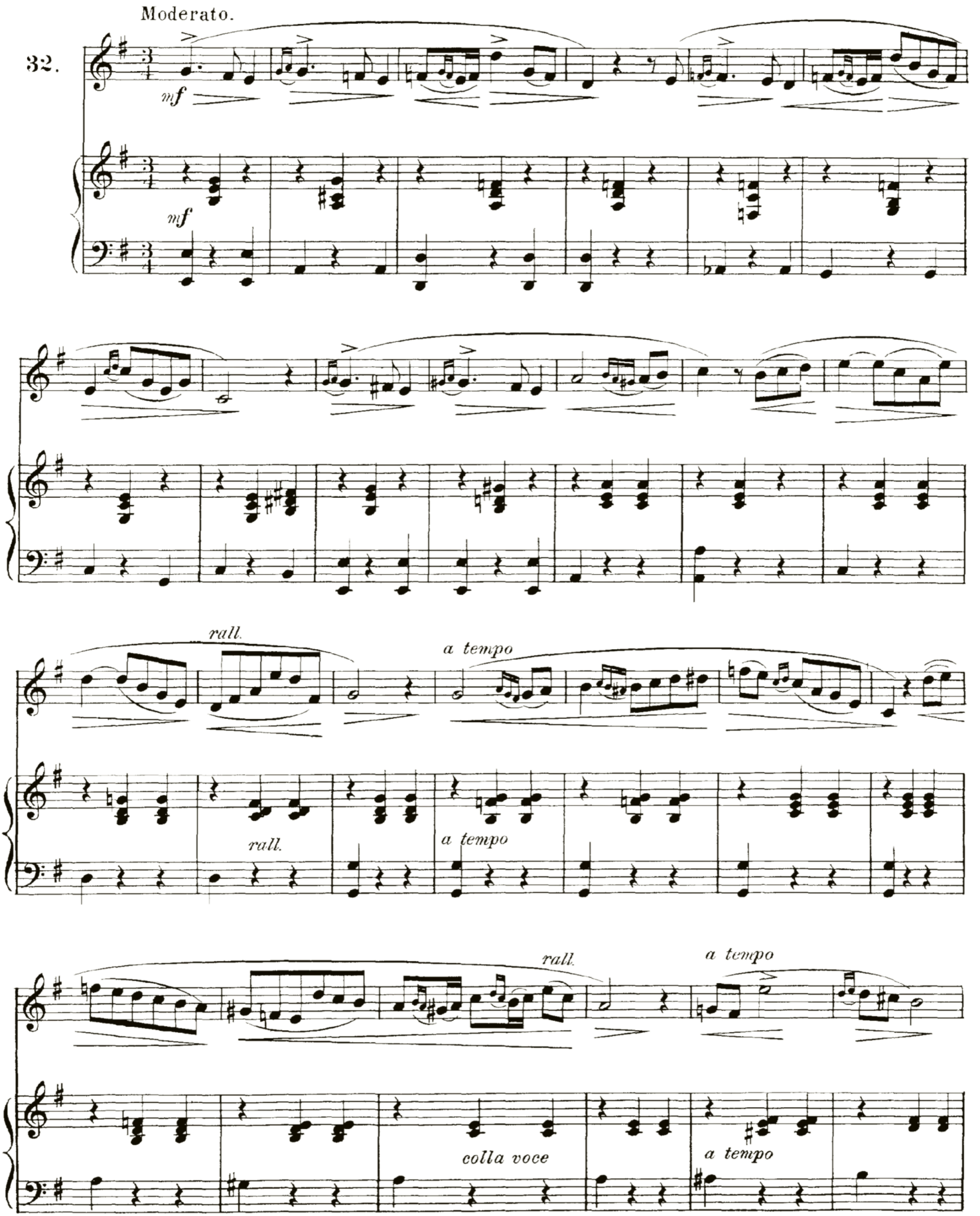

mf
mf
rall.
p
a tempo
mf
mf
p
p

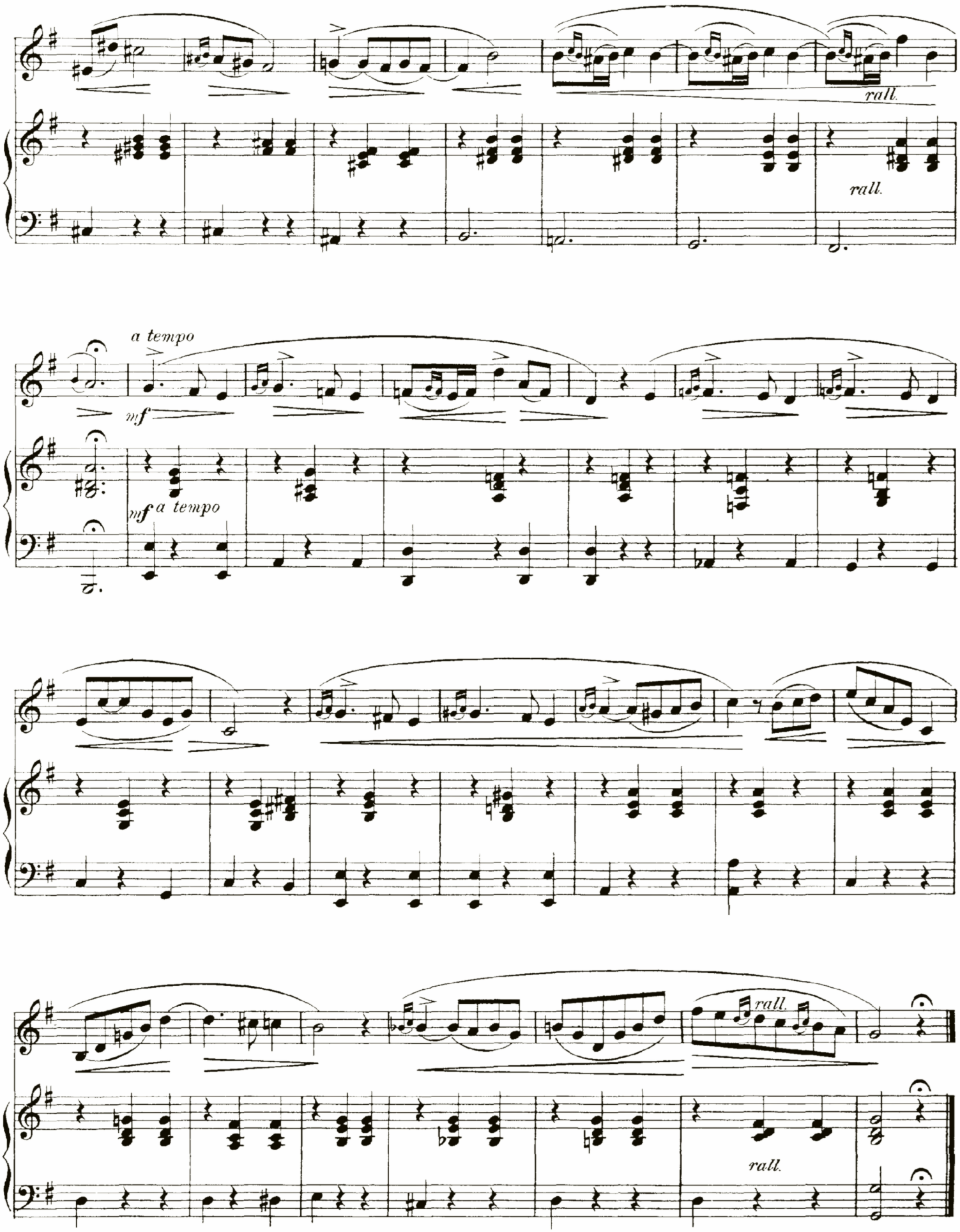

Andantino.
con grazia
cresc.
16.
p
f
f
dolce
p
f
dolce
f
p

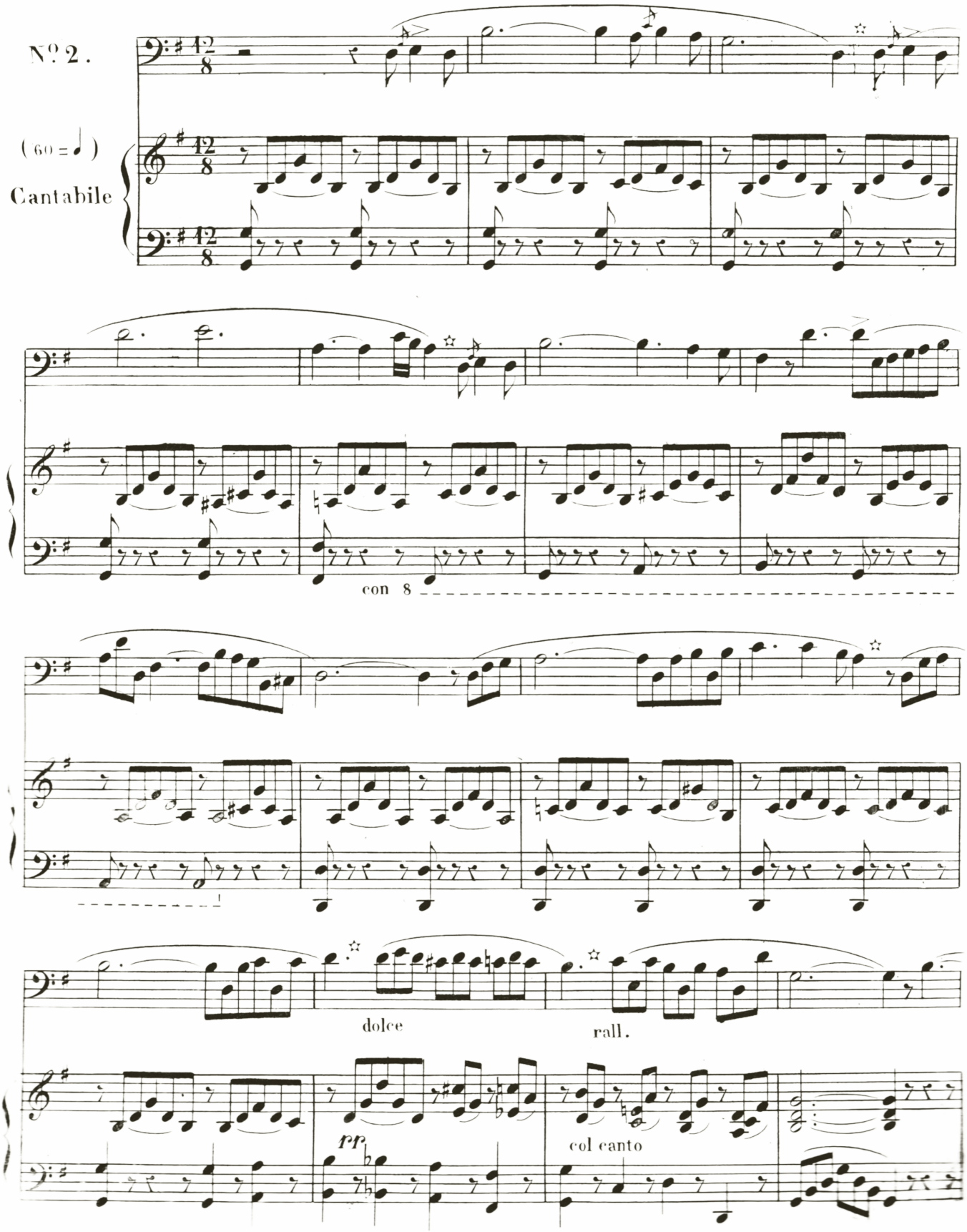


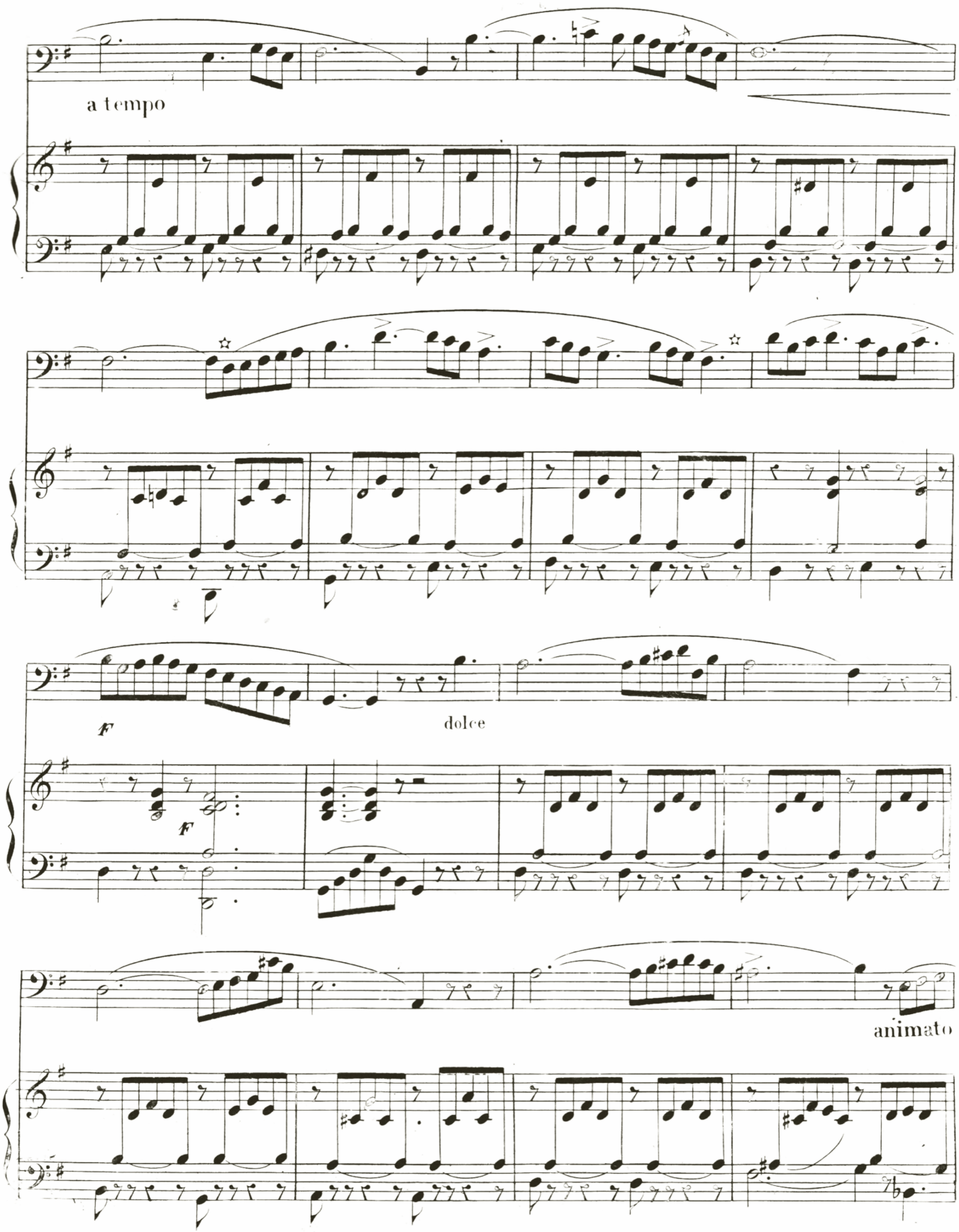
List your repertoire with slow scales and arpeggios
Sing "Registration, Scales and Arpeggios" (p 42) slowly
to prepare for this vocalise.

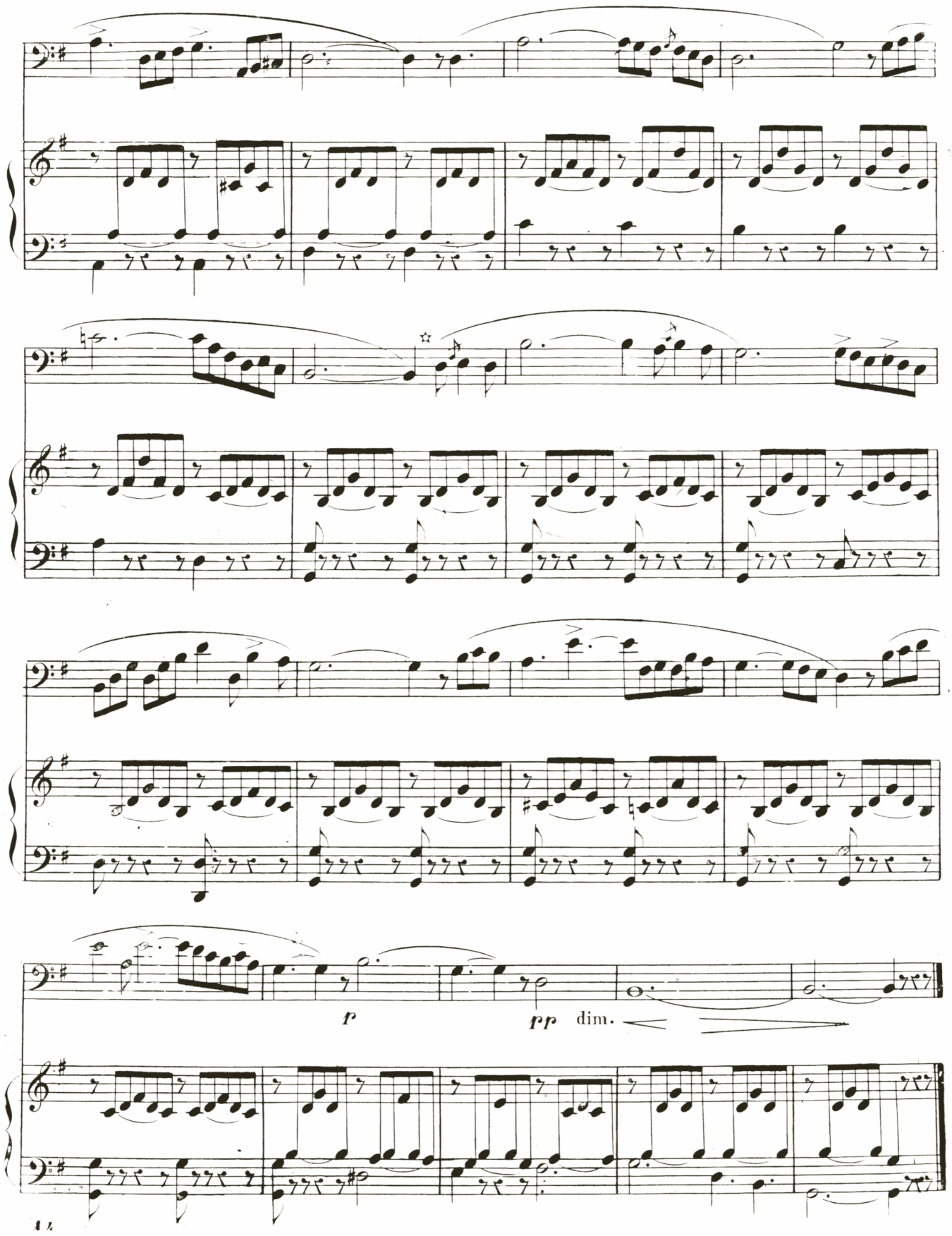
BEL CANTO
BOOT CAMP


Moderato.
32.
mf
mf
rall.
a tempo
rall.
a tempo
rall.
a tempo
colla voce
a tempo


rall.
rall.
a tempo
mf
mf a tempo
rall.
rall.

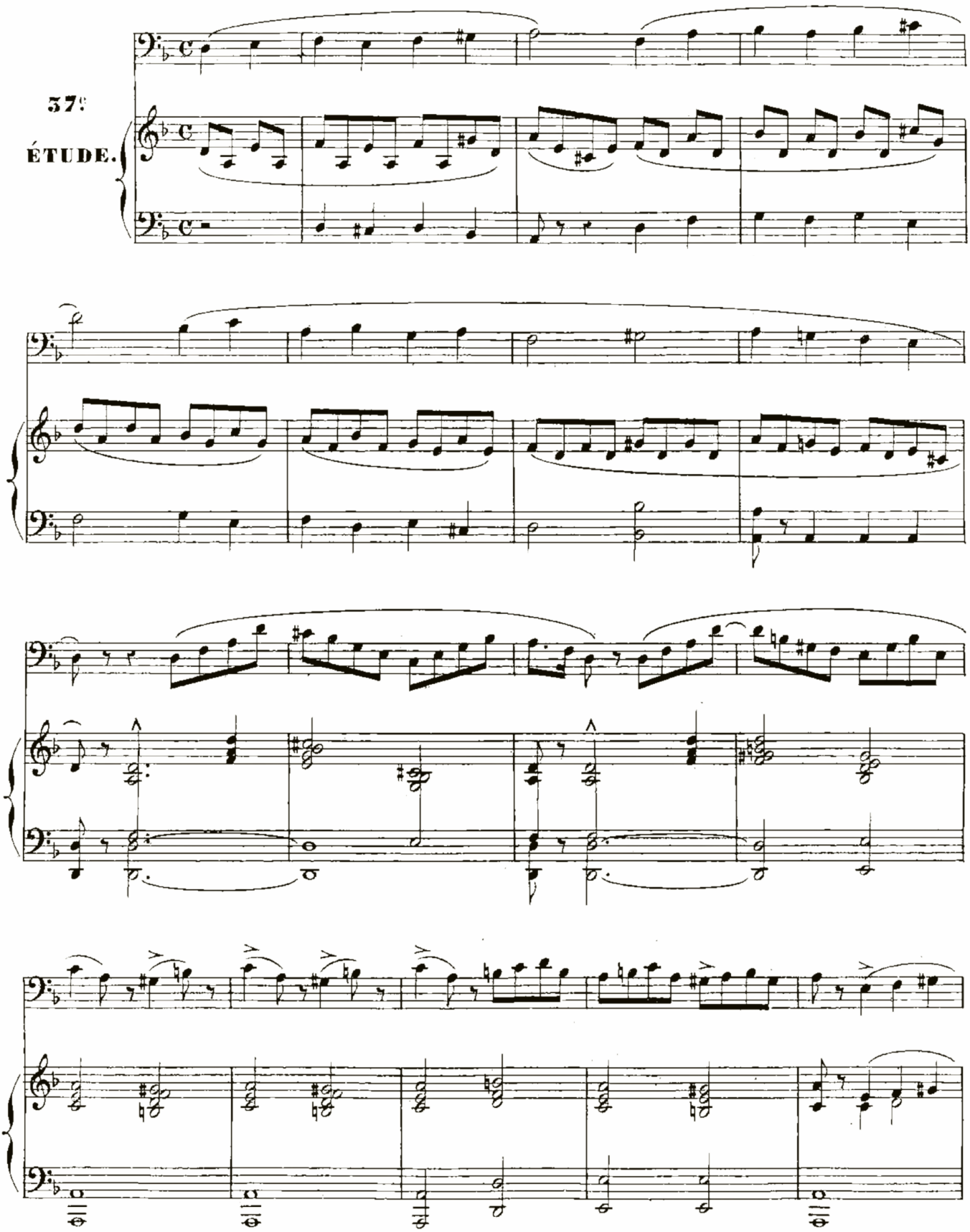

Nº 2.
(60 = ♩)
Cantabile
con 8
dolce
rall.
pp
col canto

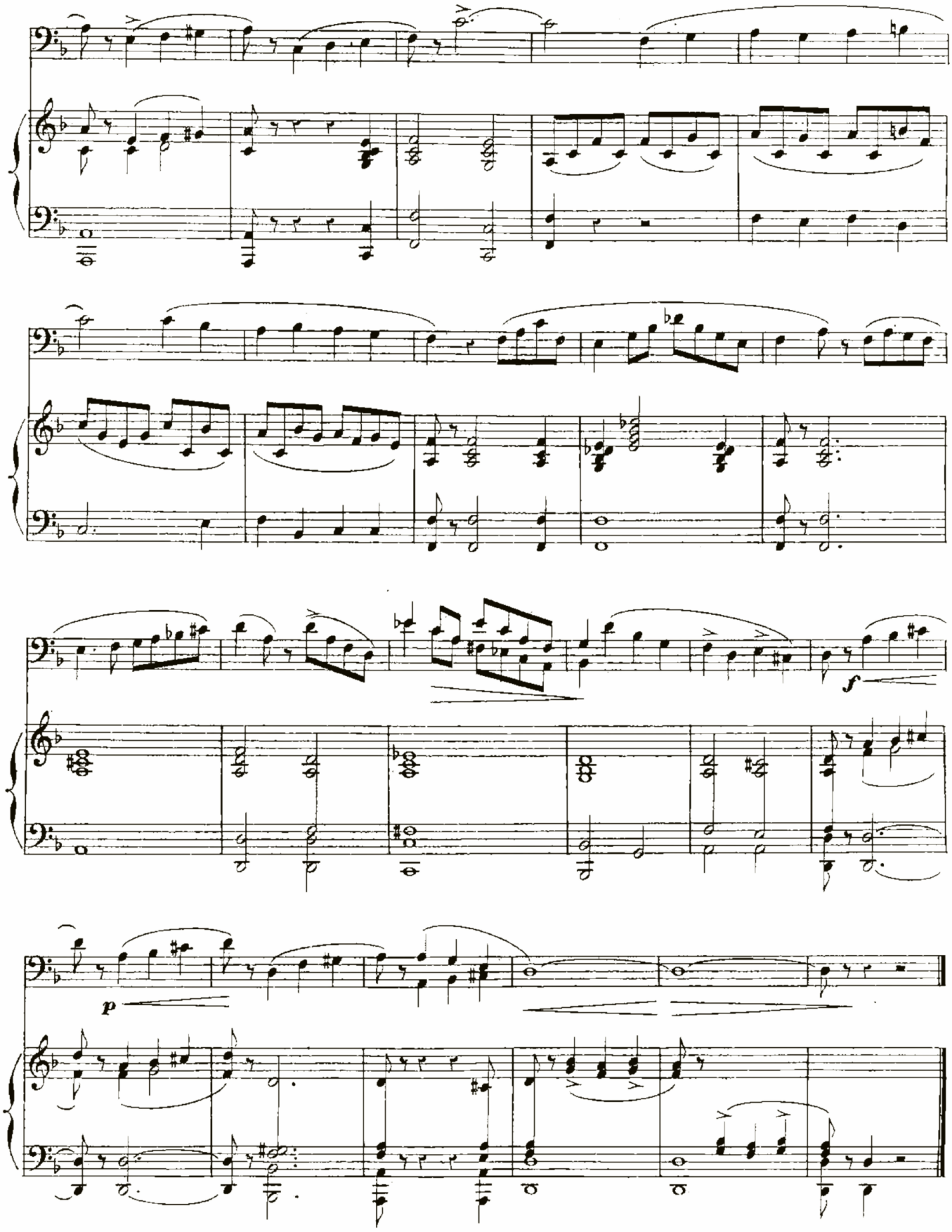

a tempo
dolce
animato

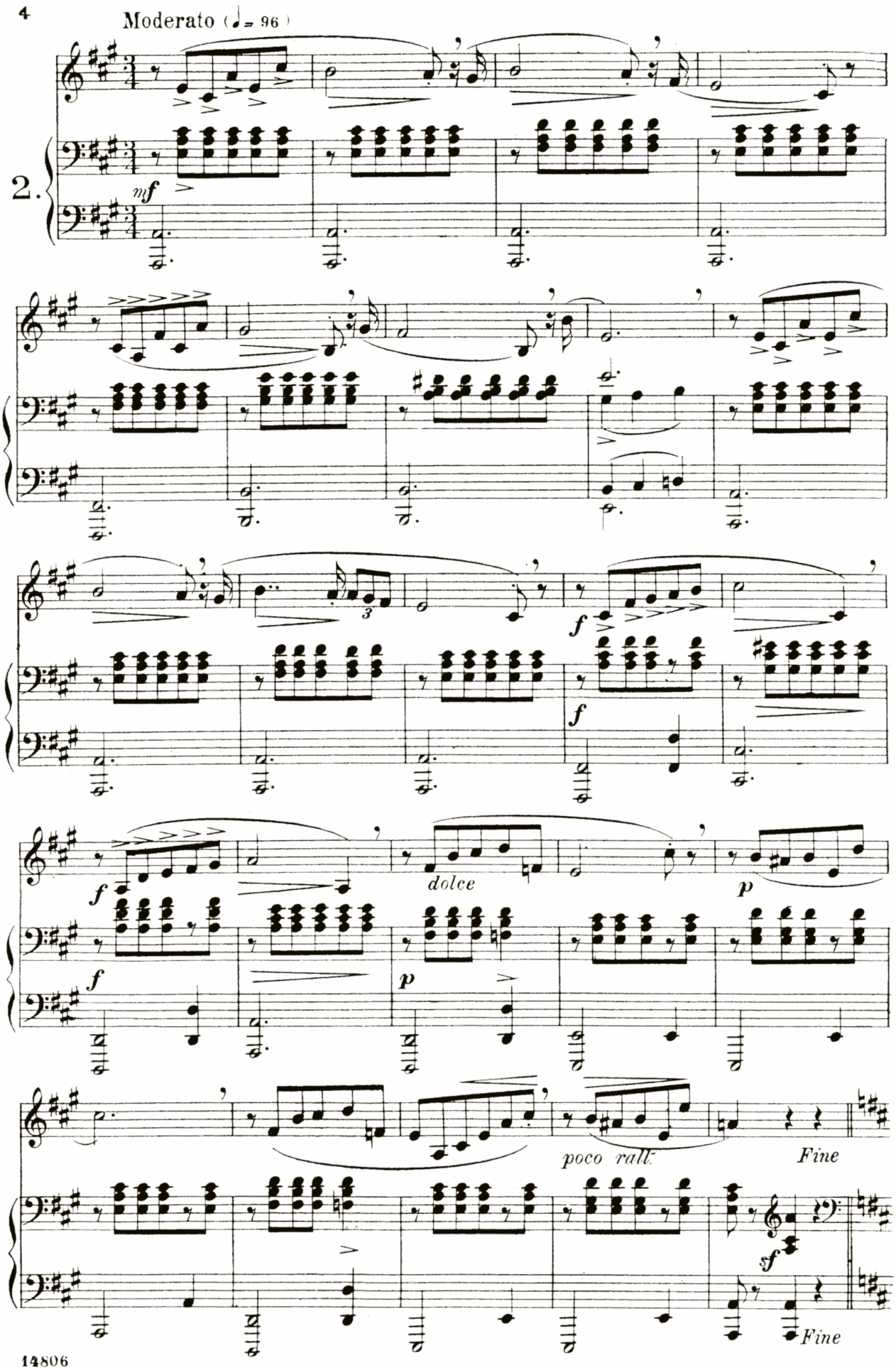

p
pp
dim.

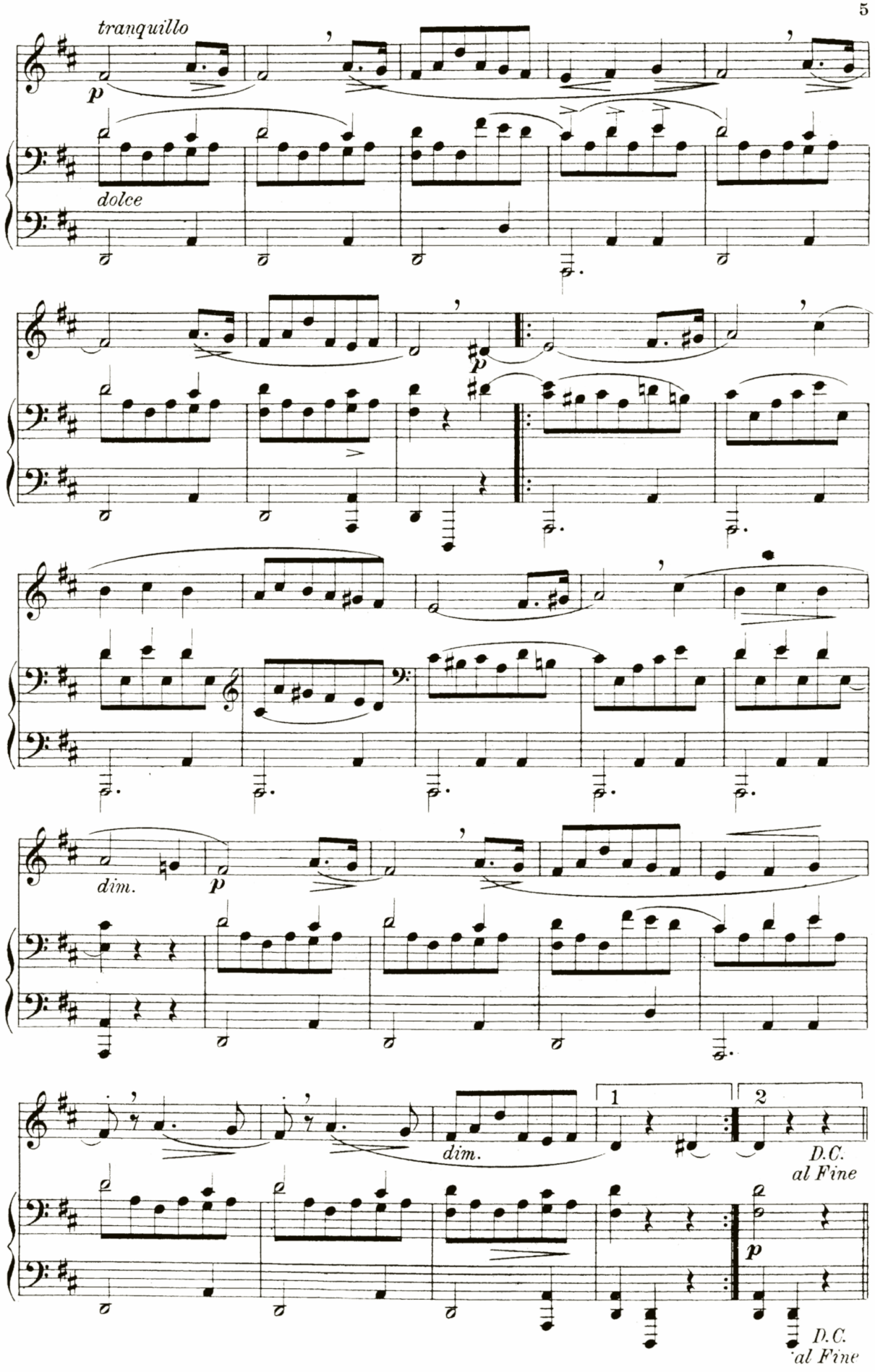
62 ÉTUDE SPÉCIALE POUR LA 2de AUGMENTÉE ET LES ACCORDS DE 7e DIMINUÉE.

37e ÉTUDE.

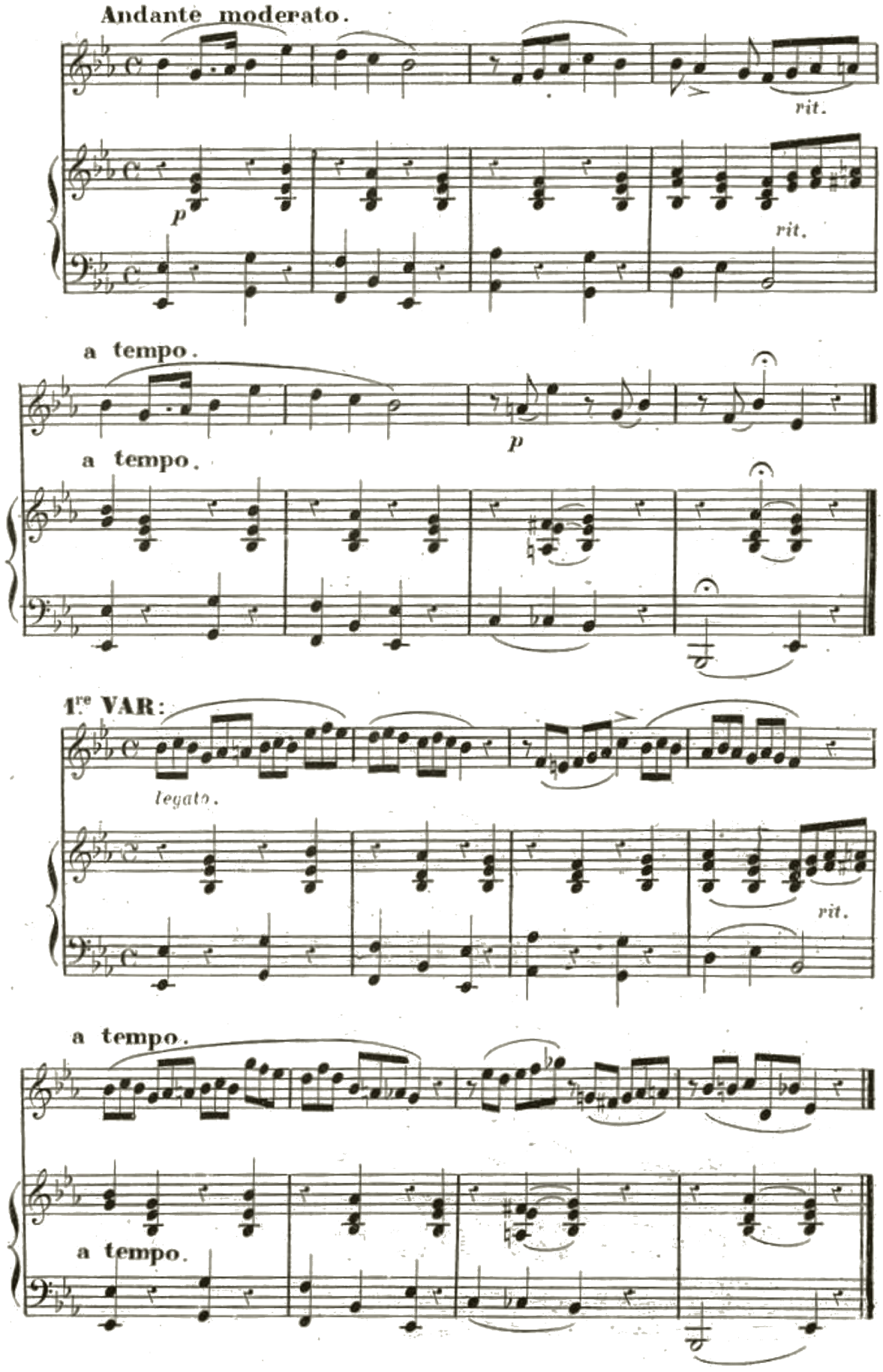


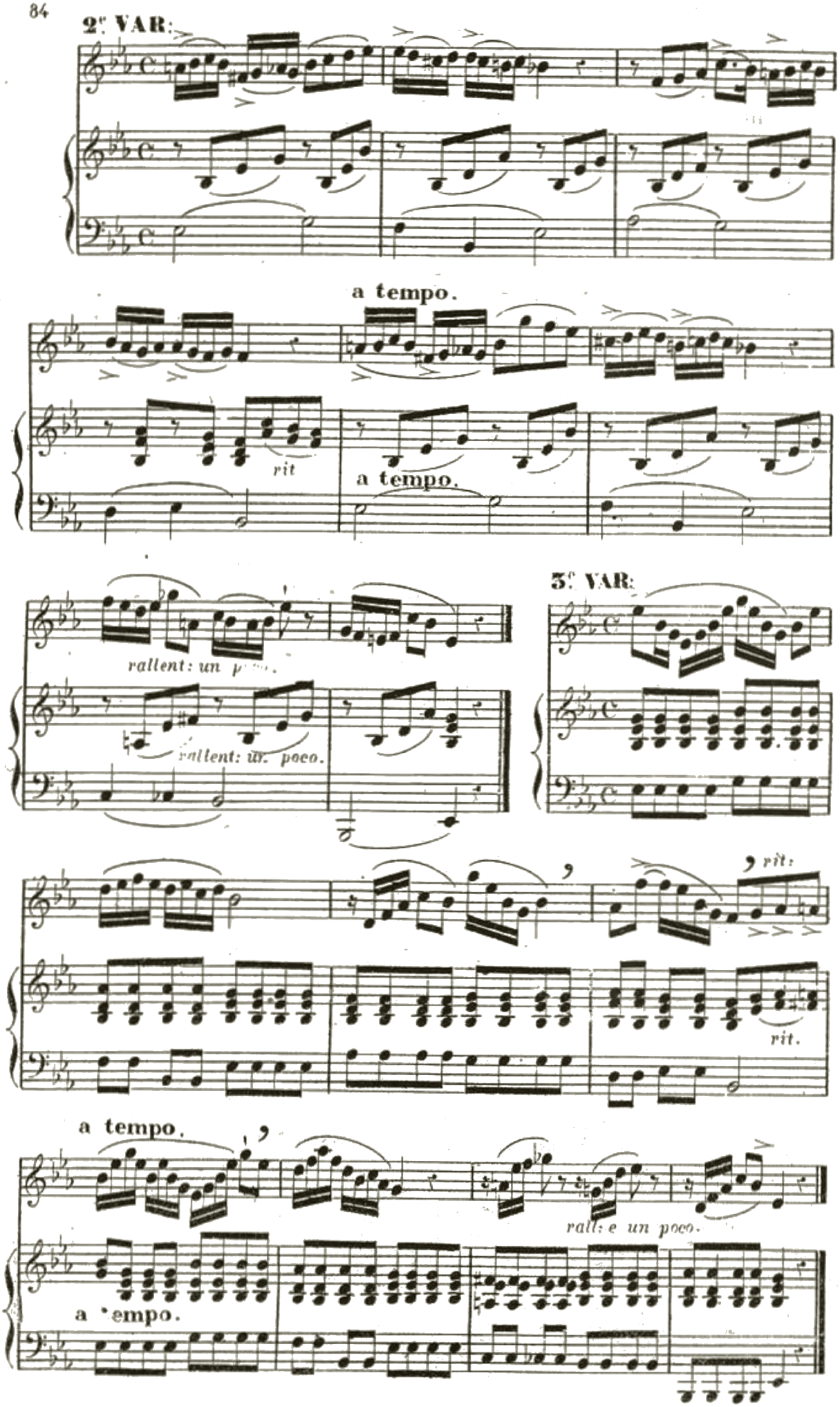

f
p

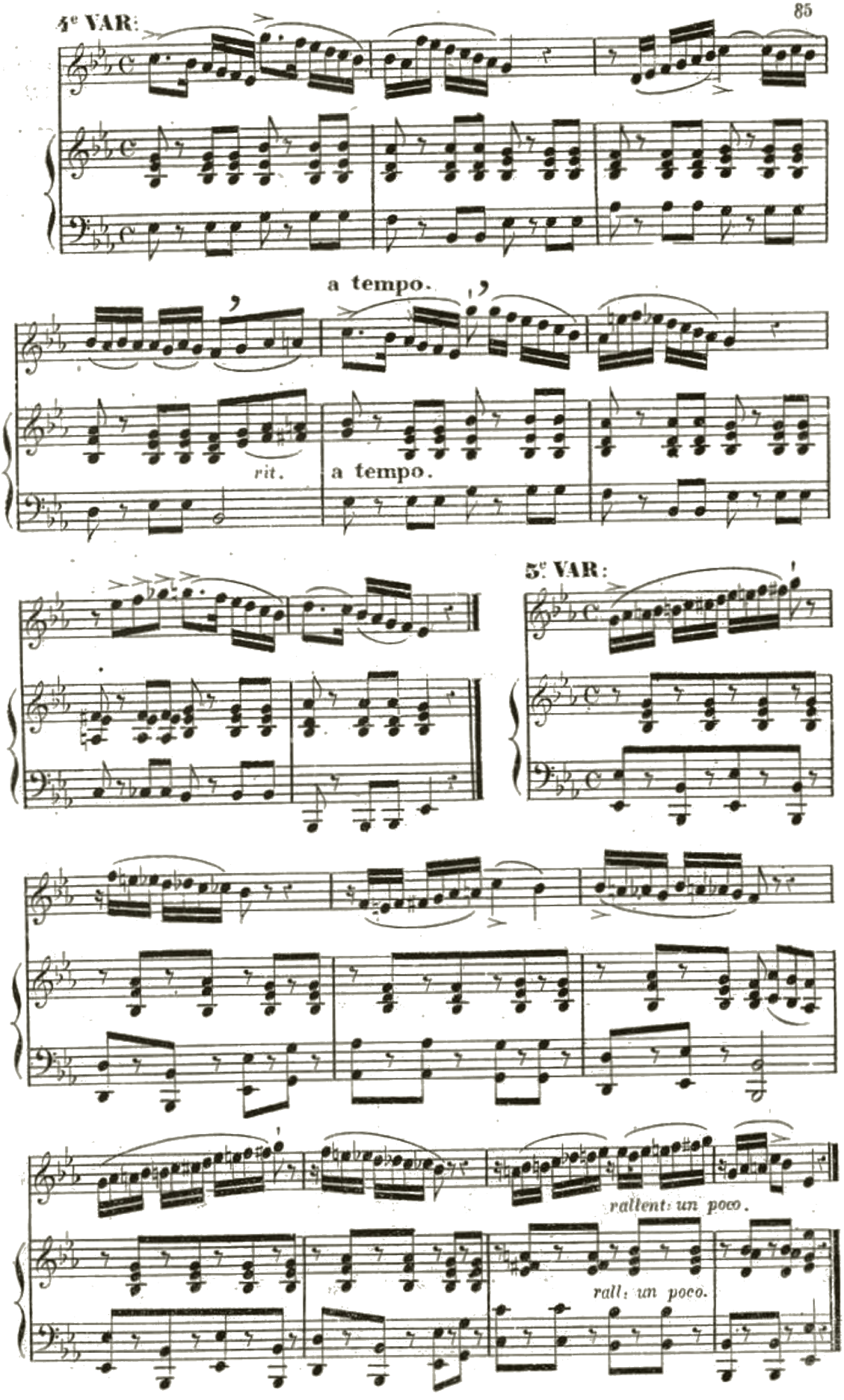

4
Moderato (♩= 96)
2.
mf
f
dolce
p
poco rall.
Fine
sf
Fine
14806


tranquillo
p
dolce
p
dim.
p
dim.
1
2
D.C.
al Fine
p
D.C.
al Fine

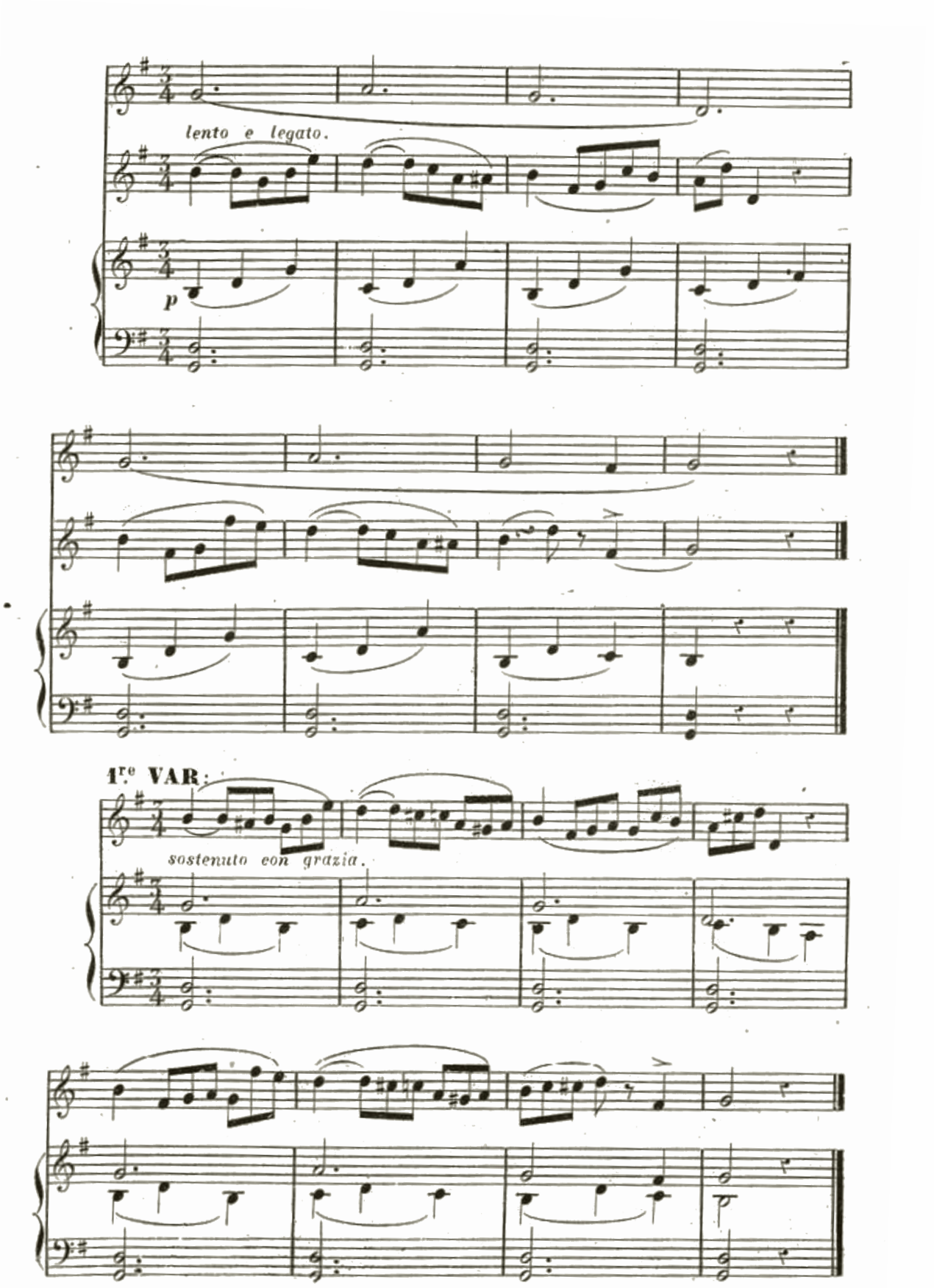
Laure Cinti-Damoreau (1801-1863)
1st Theme and Variations from Nouvelle méthode de chant

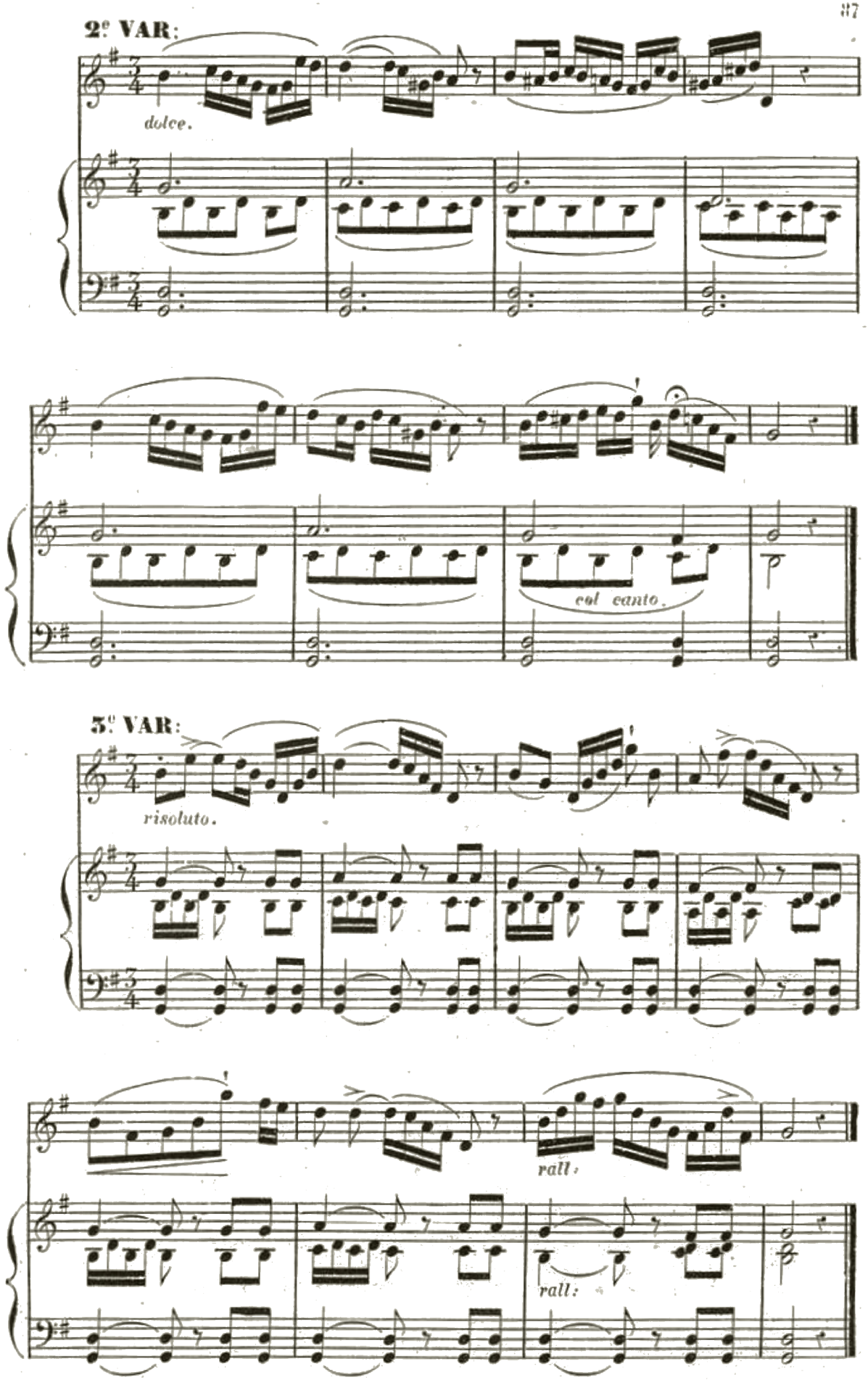


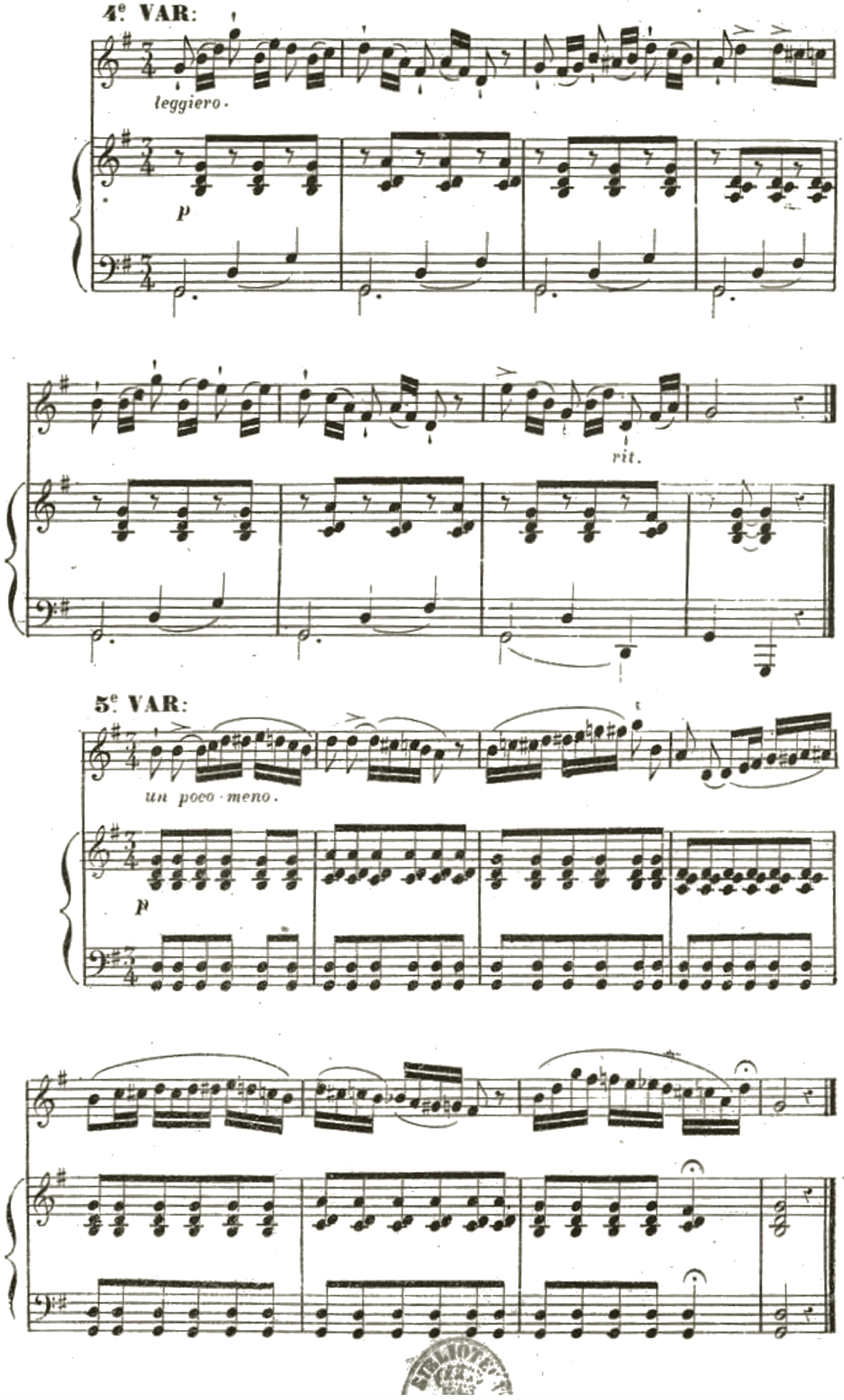

2.e VAR.
a tempo.
rit
a tempo.
rallent: un p
rallent: un poco.
3.e VAR.
rit:
rit.
a tempo.
rall: e un poco.
a tempo.


4e VAR:
a tempo.
rit.
a tempo.
5e VAR:
rallent: un poco.
rall: un poco.

Laure Cinti-Damoreau (1801-1863)
2nd Theme and Variations from Nouvelle méthode de chant




2º VAR:
dolce.
col canto.
3º VAR:
risoluto.
rall.
rall:



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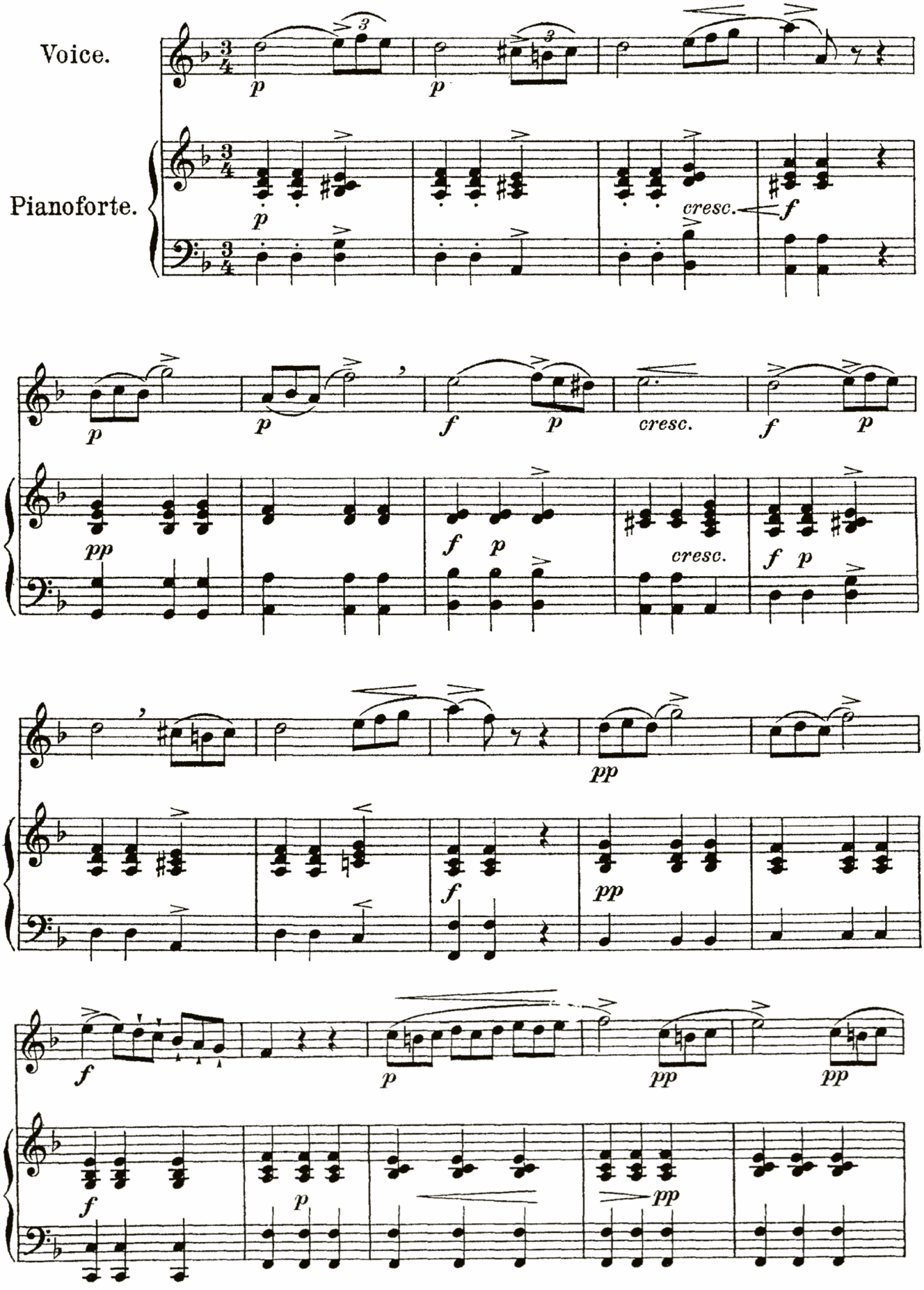
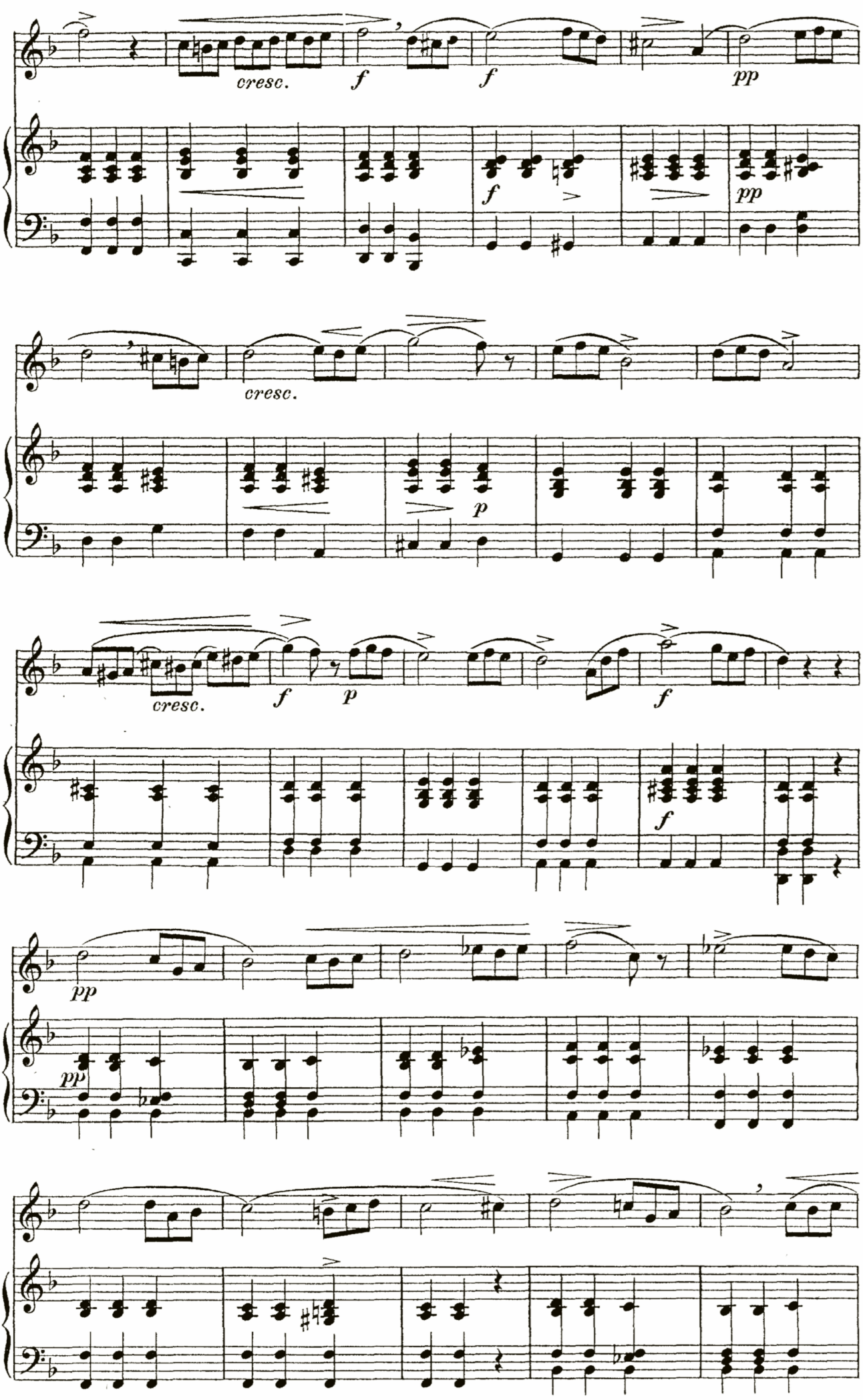
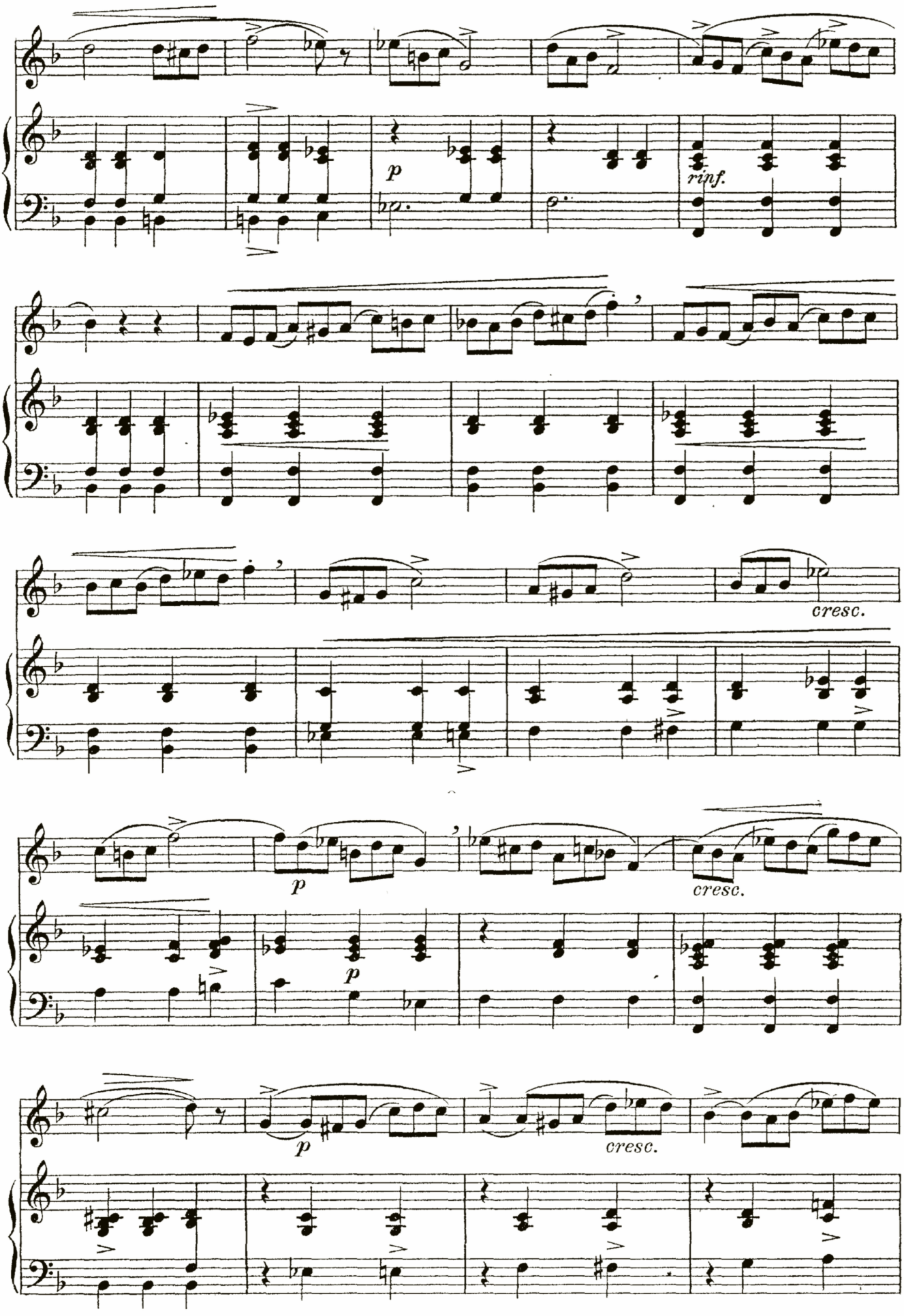
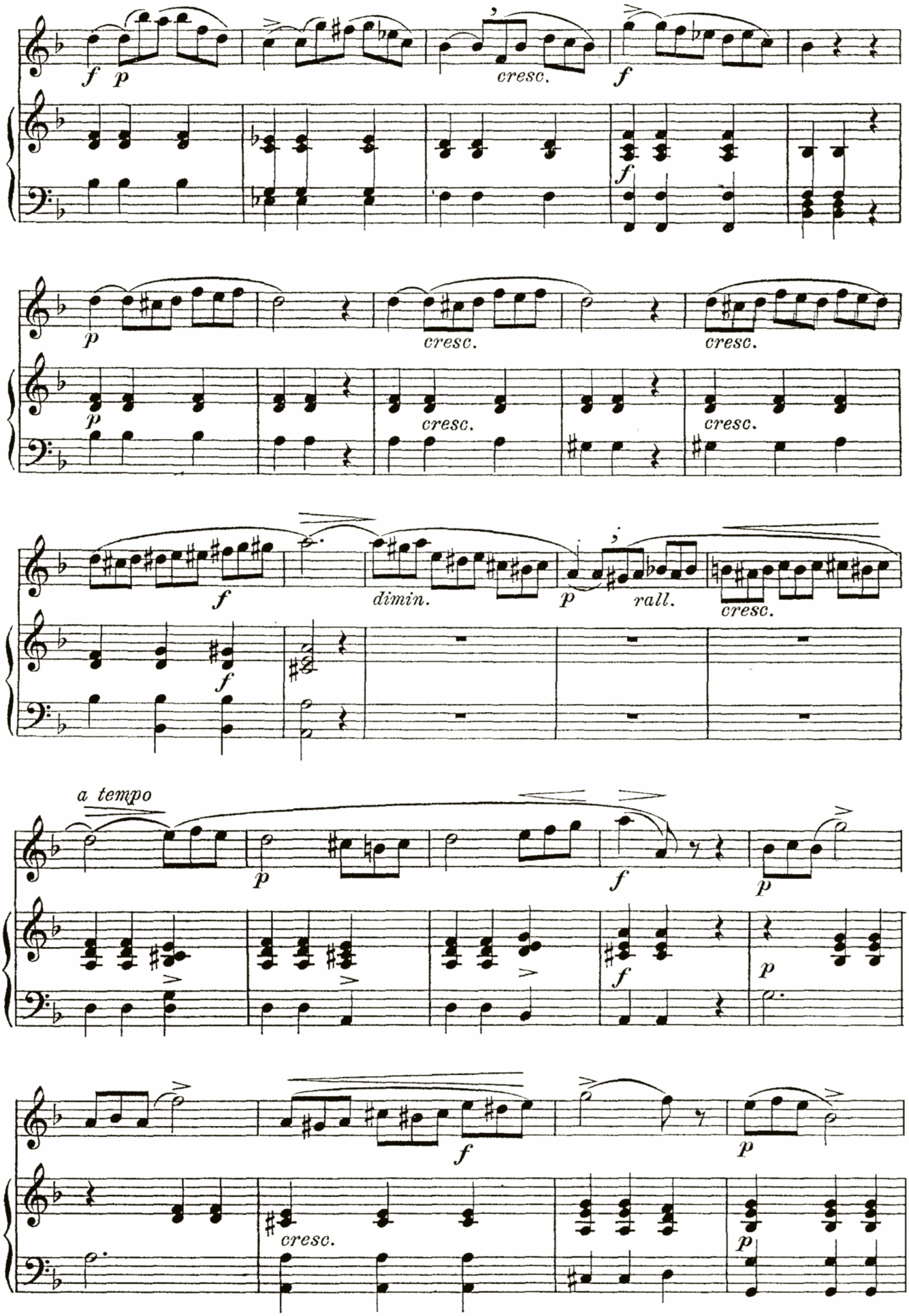
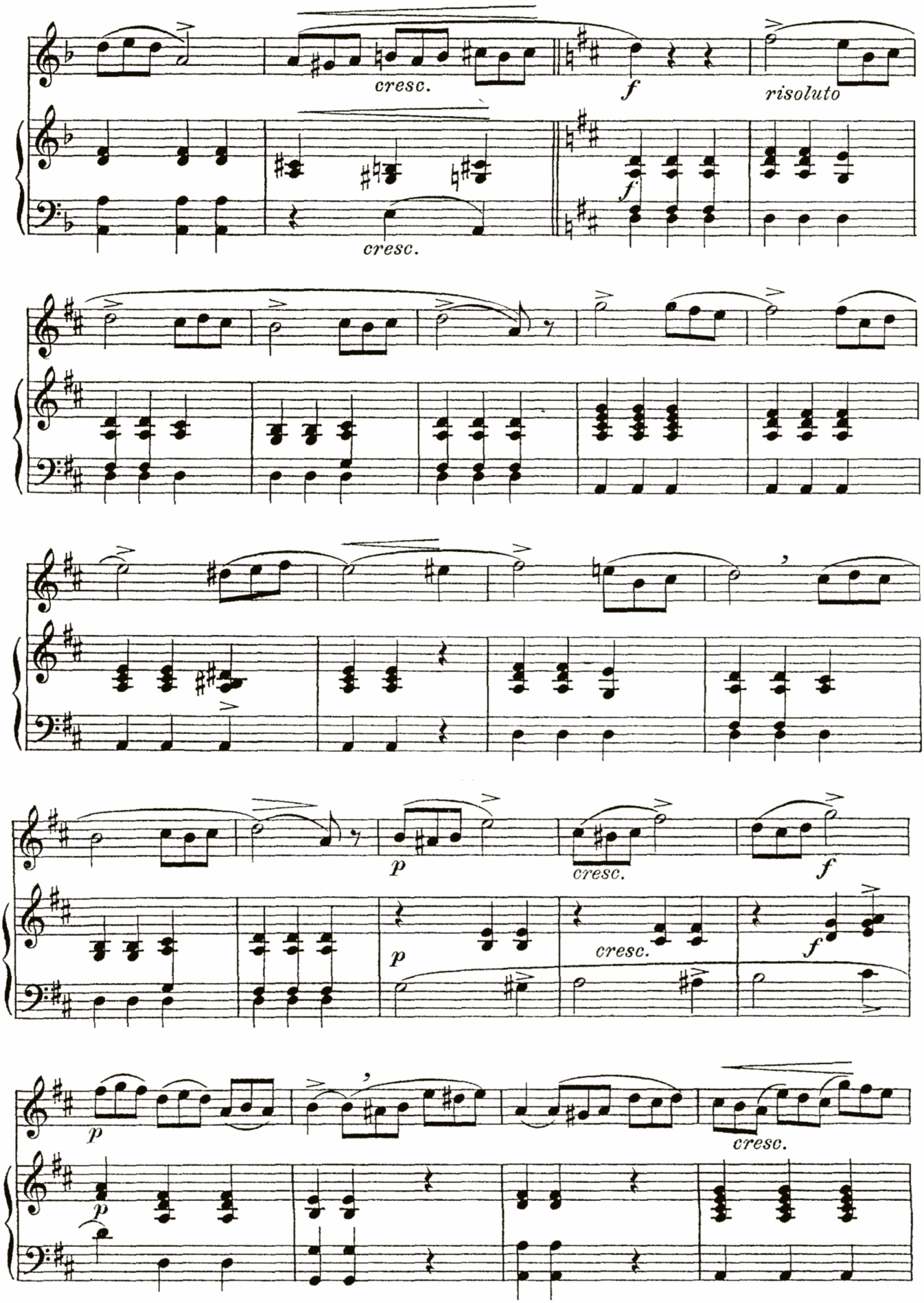
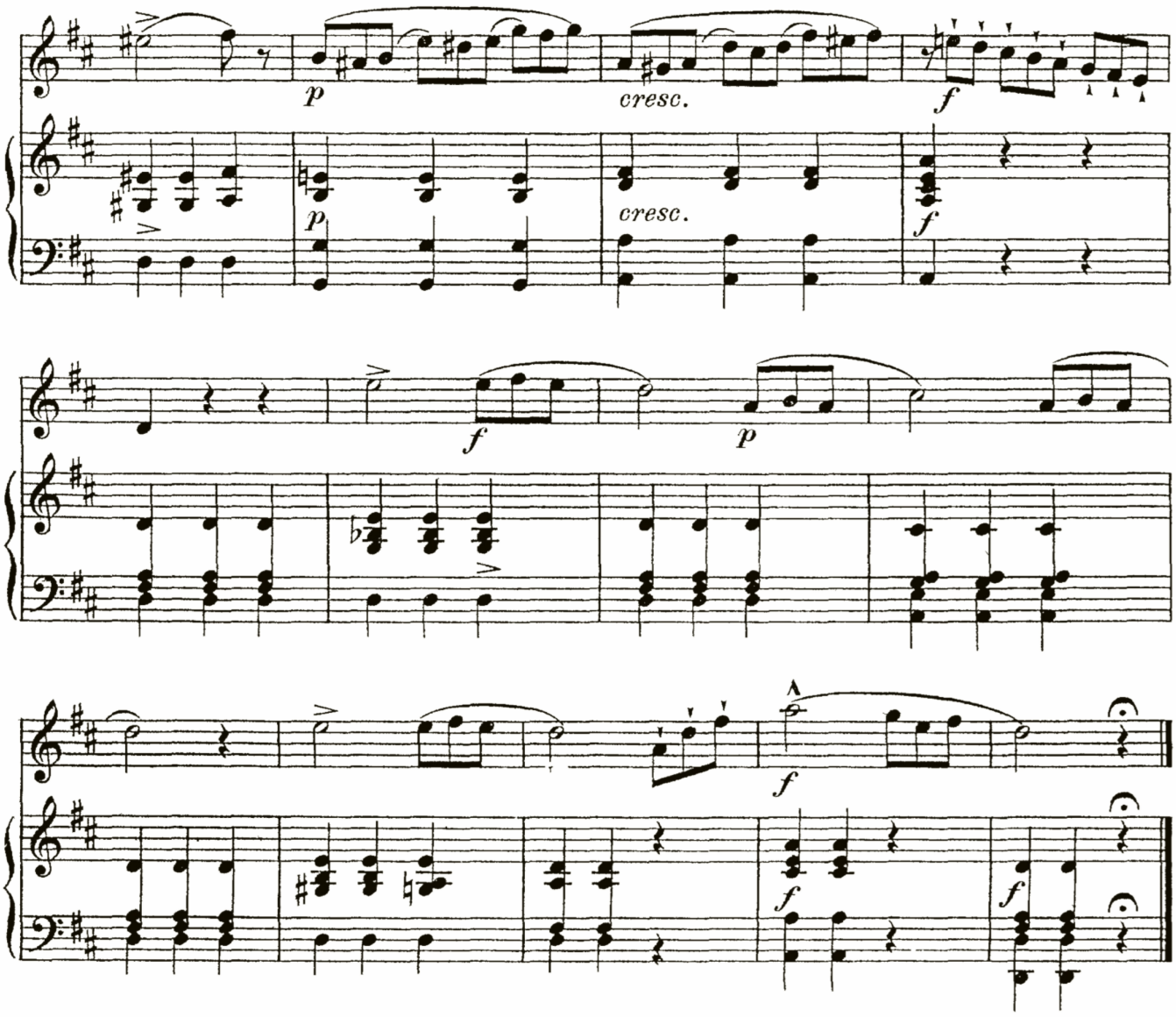

Voice.
Pianoforte.
cresc.
cresc.
cresc.


cresc.
f
f
pp
f
pp
cresc.
p
cresc.
f
p
f
f
pp
pp


p
rinf.
cresc.
p
cresc.
p
cresc.

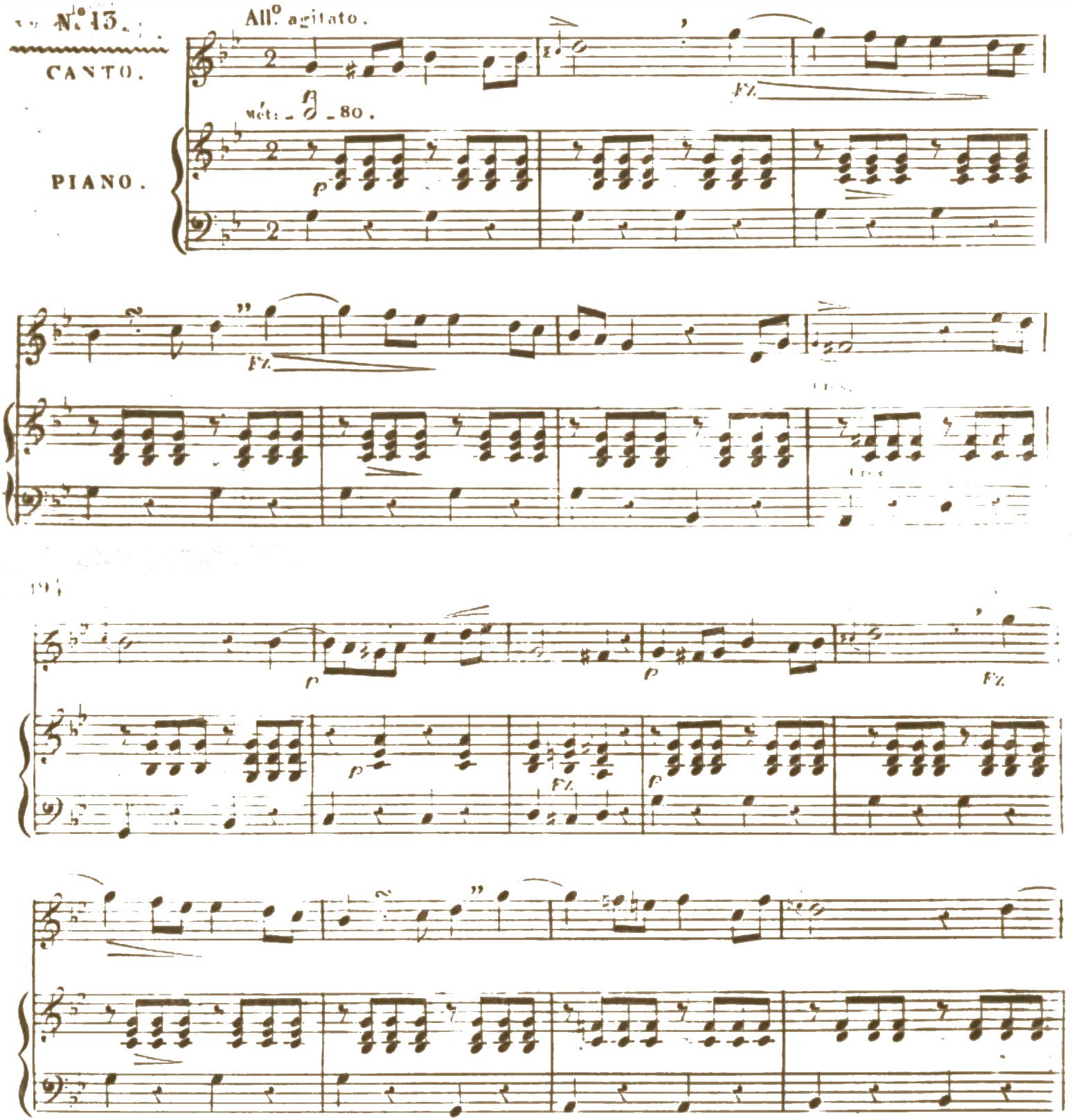

f p
cresc.
f
f
p
cresc.
cresc.
p
cresc.
cresc.
f
dimin.
p
rall.
cresc.
f
a tempo
p
f
p
f
p
f
cresc.
p

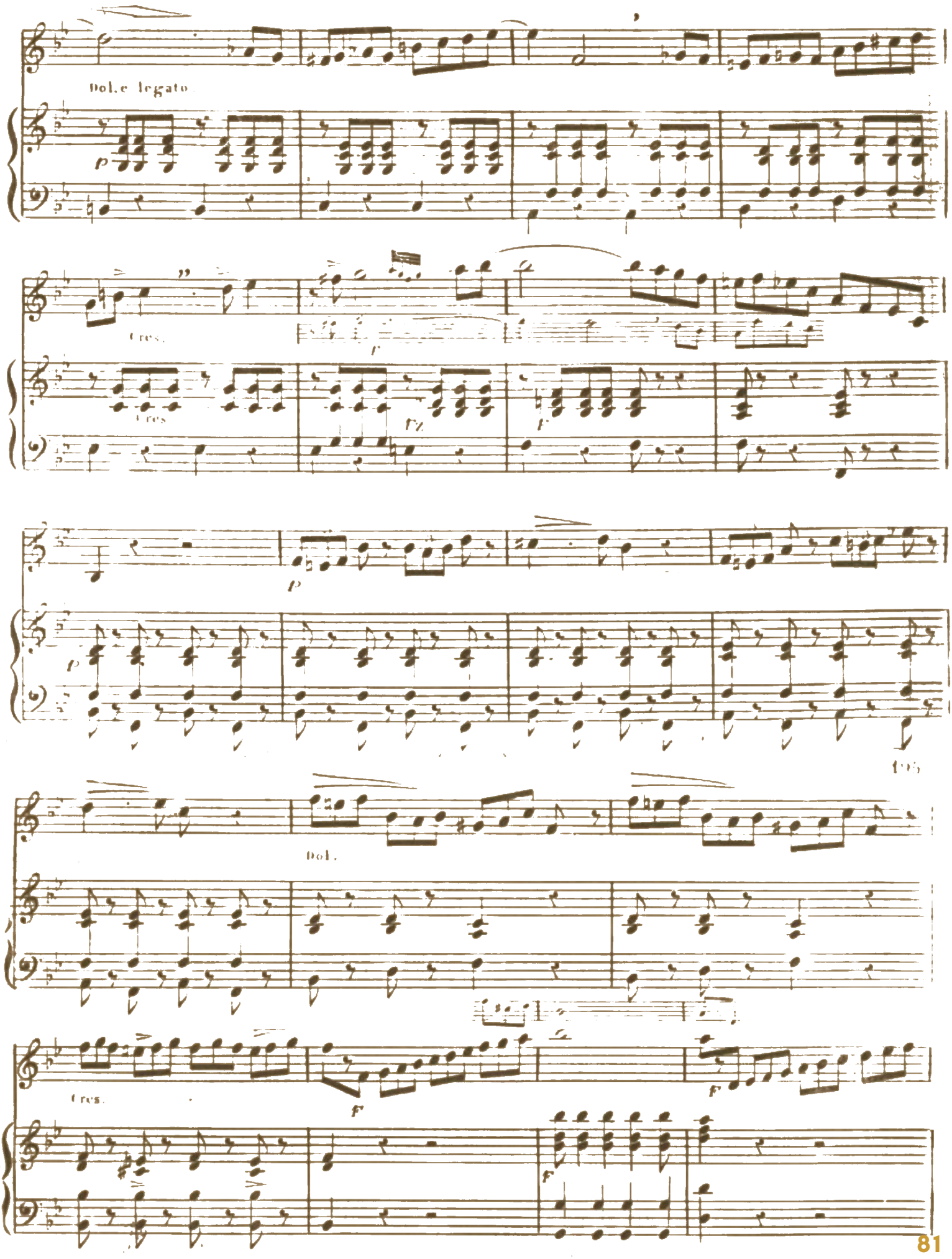

cresc.
f
risoluto
cresc.
f
p
cresc.
f
p
cresc.
f
p
cresc.
p

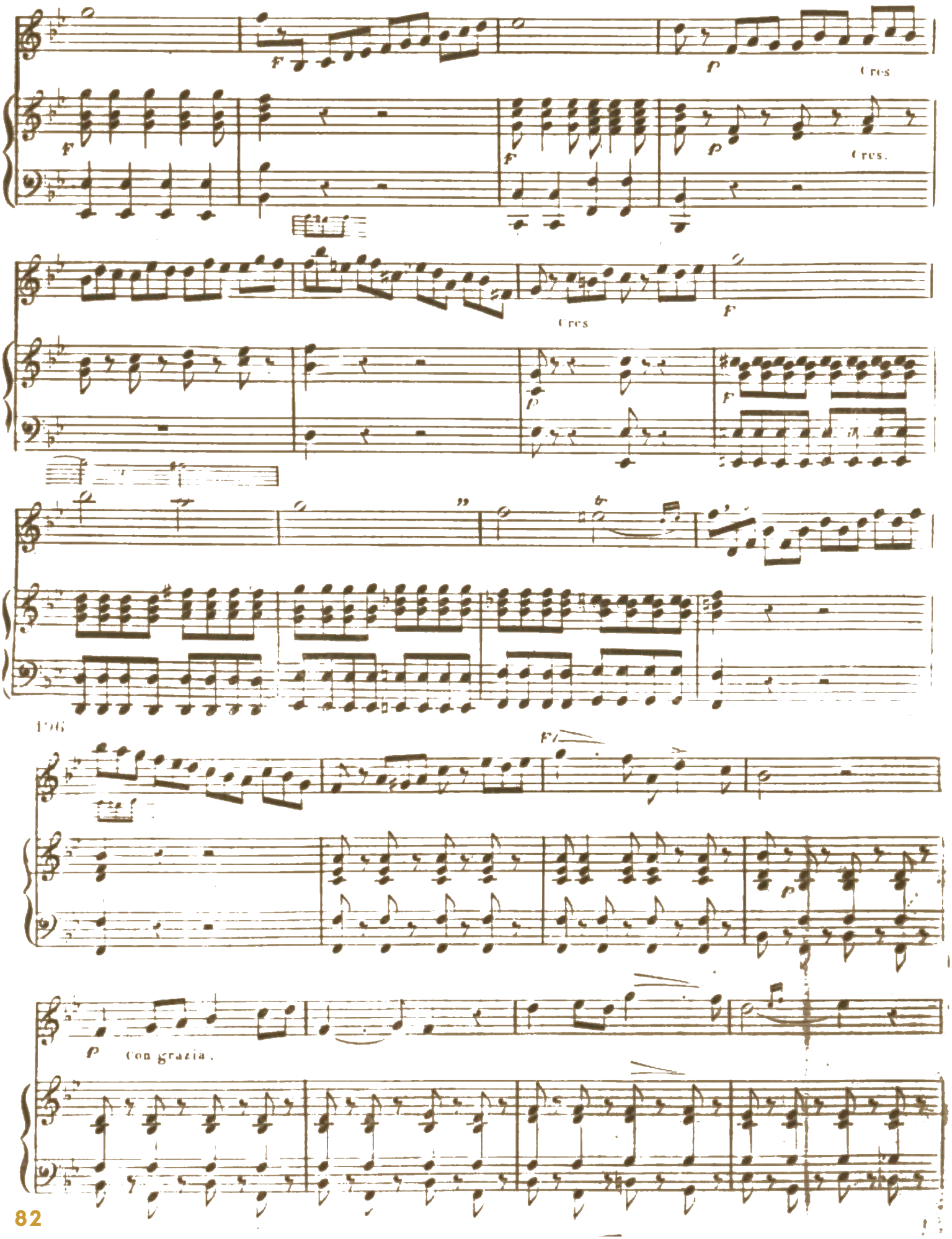


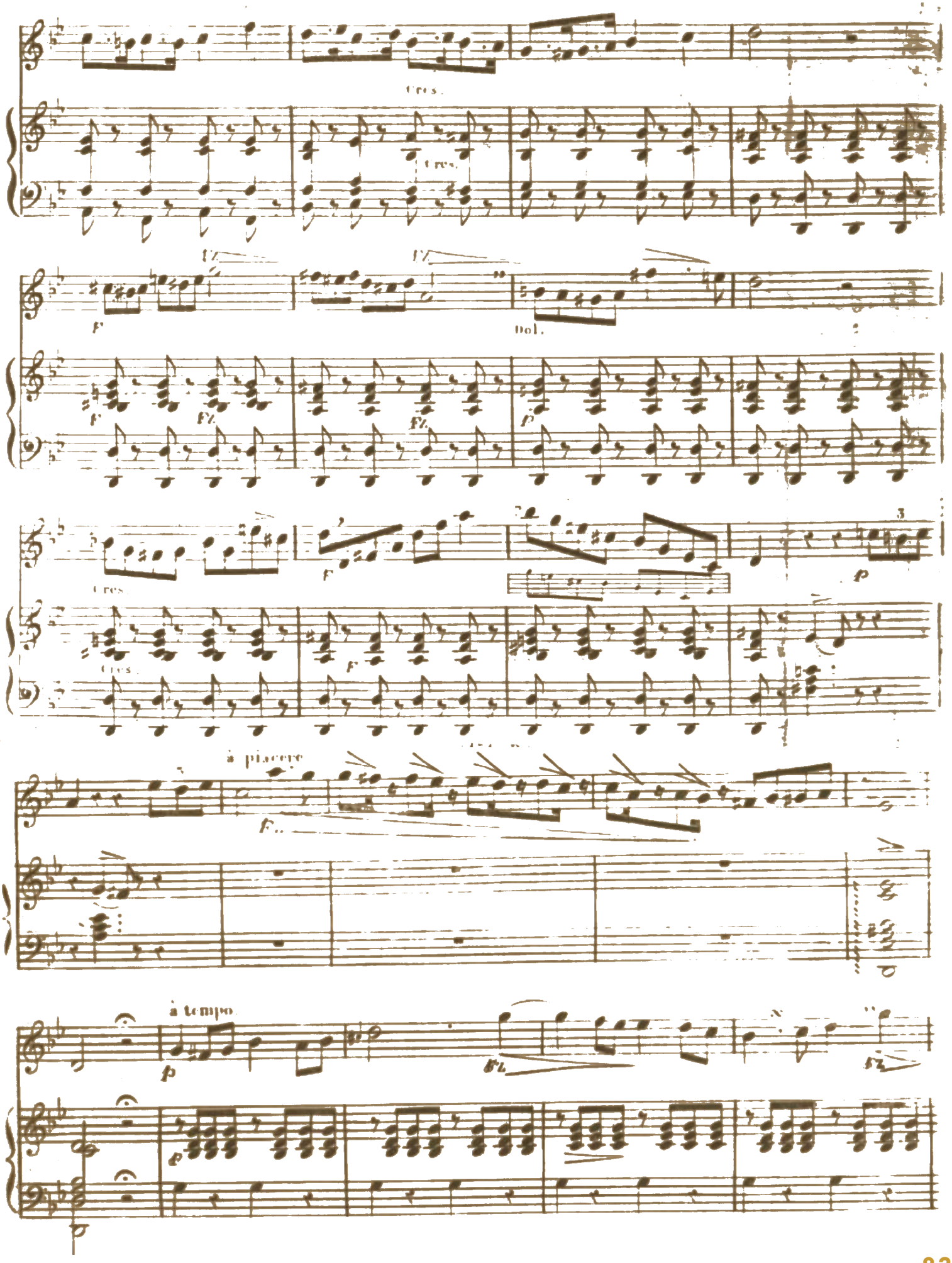
This vocalise is long and hard! Sing it in sections and keep track of which parts you have studied. Note the date you manage to sing through all of it!

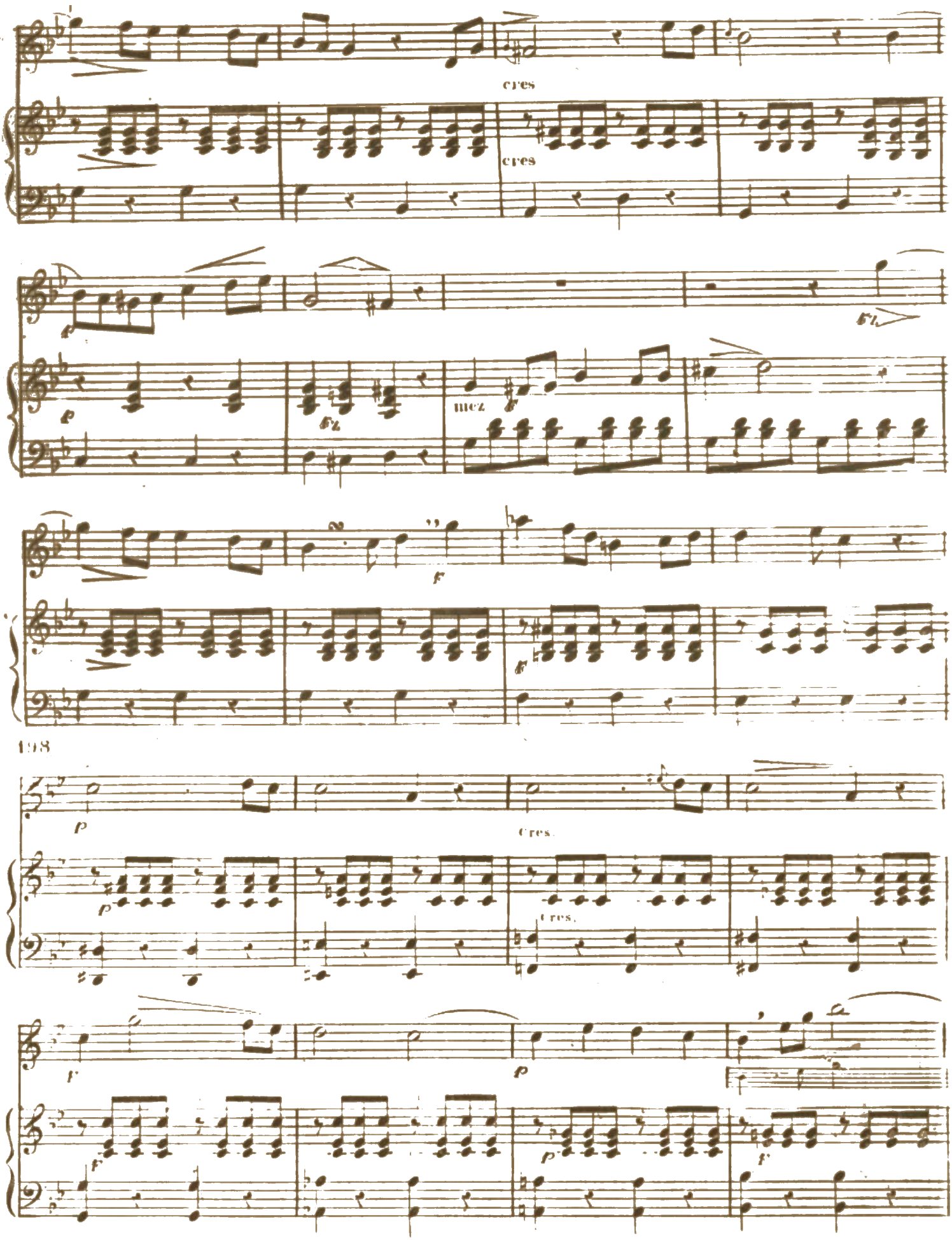
BEL CANTO BOOT CAMP

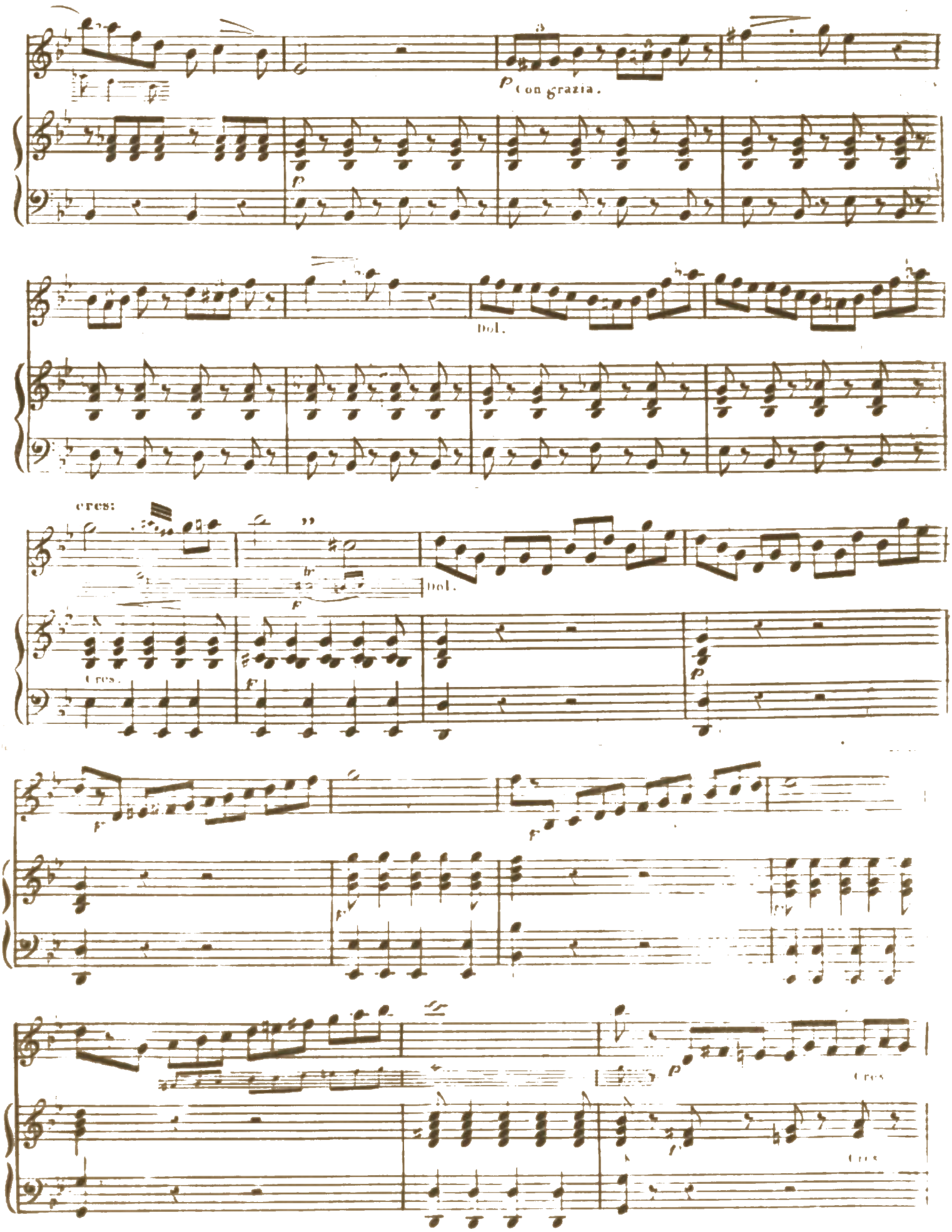

N.° 13.
All.° agitato.
CANTO.
PIANO.
mét: 80.
p
fz

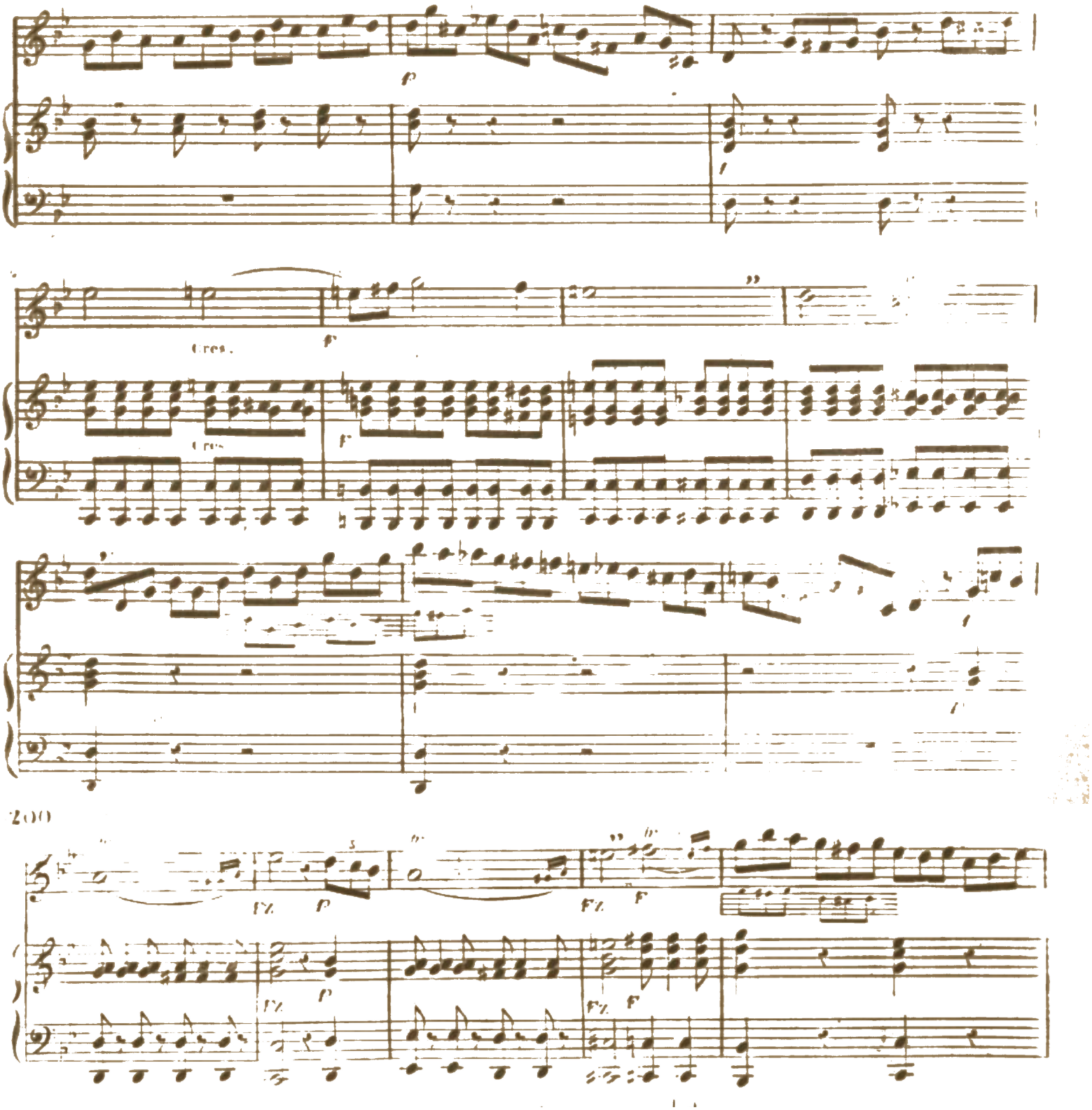

Dol.e legato
p
Cres.
Cres.
f
fz
f
p
p
105
Dol.
Cres.
F
F
F

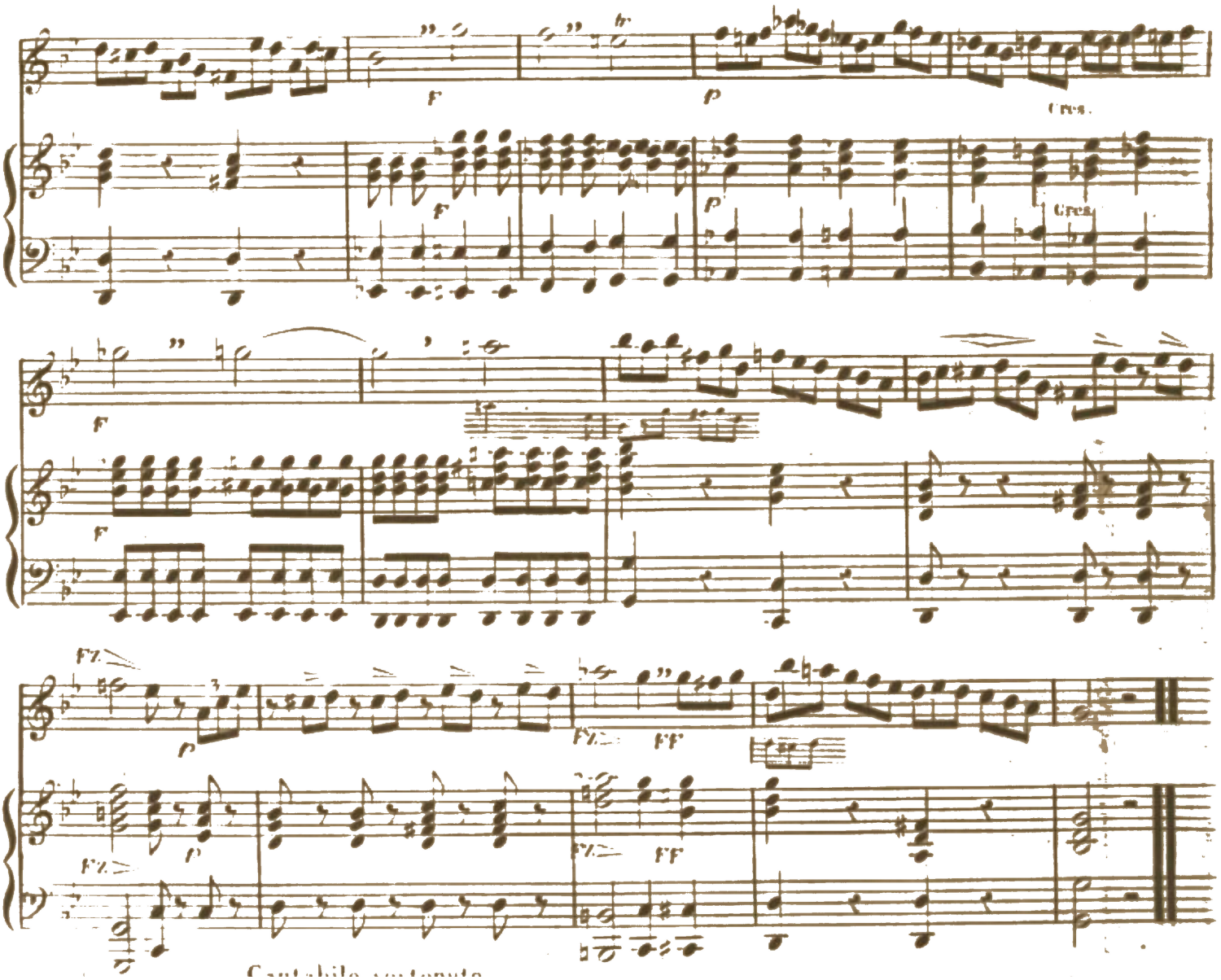

F
P
Cres
F
P
Cres.
Cres
F
P
F
F
P
Con grazia.


Cres.
Cres.
Dol.
à placere
à tempo


cres
cres
mez
f
p
fz
fz
f
198
p
Cres.
p
Cres.
f
p
f
p
f


p con grazia.
dol.
cres:
dol.
cres.
cres
cres


Cres.
Cres.
200



Ok, this is really hard! Do just a little bit at a time and name the skills you are refining in each phrase as you practice. You've got this!

BEL CANTO
BOOT CAMP

OUR PHILOSOPHY

THE BEL CANTO BOOT CAMP WAY

- Finding community in our daily personal practice, not only in rehearsal and performance
- Refine your technique – Unlock your imagination
- Learning from the past to inform our future
- Welcoming all who seek to learn

> **Empowered singers seek truth: the history of their craft, the building blocks of their technique. They speak their mind with their own voice.**

MAKE SMART CHOICES

S

SPECIFIC

Break down the skill set and be specific about where you need to and want to grow.

M

MEASURABLE

Consider making regular recordings so you can enjoy hearing your progress. Consider joining an Intensive to enlist the help of colleagues and mentors.

A

ATTAINABLE

Everything that can be seen and understood is attainable. If you know where and how to grow you will realize your goals.

R

RELEVANT

Regularly discover how improved proficiency in the skill set unlocks your imagination in your repertoire.

T

TIME-BOUND

While the search for excellence is a lifelong endeavor, every step along the way can be savored and appreciated. Celebrate your small victories.

NOTES:

SINGERS AND THE WORLD

Time for a little introspection on how your art intersects with the world.

S	W	O	T
Strengths What is in your wheelhouse? What do you know you know? What are you proud of?	**Weaknesses** What do you hide? What is the missing link? What do you negotiate around?	**Opportunities** What feeds you? What are your dreams? Do you recognize opportunities when they appear?	**Threats** What takes from you? What keeps you from achieving your dreams? What are you scared of?

NOTES / BRAINSTORMING

NOTES / BRAINSTORMING

ORNAMENTATION / CADENZAS / EXERCISES

ORNAMENTATION / CADENZAS / EXERCISES

ORNAMENTATION / CADENZAS / EXERCISES