

**THE VOICE
FOUNDATION
ANNUAL
SYMPOSIUM
2024**



LEGATO THEN AND NOW, VIBRATO EDITION

**A CLOSE-UP OF WHAT
HAPPENS BETWEEN THE
PITCHES IN THE CLASSICAL
BEL CANTO TRADITION**

**BEL CANTO
BOOT CAMP**



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INTRODUCTION

Listening to early 20th century recordings in the context of modern recordings or live performances reveals two commonly shared experiences:

- Historically, singers sang with more portamento between pitches, enough for the naked ear to hear – especially in slow music.
- Historically, vibrato on average was faster in rate and smaller in extent, it is well-nigh impossible to find a recording of what we would call a “wobble” in recordings before 1940. Today wide and slow vibratos are a mainstay on our international operatic stages.

Is there a correlation between legato and vibrato? And, if there is, how can the professional singer and teacher utilize one to aid or improve the other?

We set our historical baseline exploring the legato of the singing giants of the past – it is futile to attempt our exercises without solid auditory goals. In addition to setting targets with our ears, spectrography allows us to put image to sound. Inputting historical recordings into spectrographic software, we can visualize both legato and vibrato and analyze them acoustically. Using VoceVista Video Pro, Bodo Maas and team’s new phase difference tool in conjunction with Theodora Nestorova’s time-varying parametric models, legato and vibrato can be evaluated both in recordings, and in real-time. Especially in coloratura, spectrography proves an extremely useful tool exploring what can be hard to hear with the untrained naked ear: what does legato coloratura sound and look like? Is it similar to legato in slow cantabile?

Historical treatises typically follow onset and sustained pitch exercises with exercises designed to develop legato – typically titled “Portamento”. Using the same process we used to establish “historically ideal bel canto legato”, we can investigate our own voices. How does our legato compare to that of singers from the early 20th century? What role does vibrato play in the construction of a “classic legato interval”? Is the presence of an audible portamento a question of taste or technique?

We are producing an hour long video tracing legato between 1906 and 1993 in collaboration with our colleague Steven Tharp. Find it on our YouTube channel soon. In the meantime you are invited to access the complete playlist from which our examples will come at this QR code.



Rachelle Jonck & Derrick Goff

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THE VACCAI PROJECT

Inspired by bel canto principles, The Vaccai Project explores the optimal and healthy use of the un-amplified voice as taught in the treatises of the 18th, 19th and early 20th centuries.

[GET YOUR COPY HERE](#)

THE BCBC INITIATIVE

New Home of Bel Canto Boot Camp's Non-Profit Work

Bel Canto Boot Camp was founded in 2020 to provide high level instruction at low or no cost to all who wish to learn about the training of the un-amplified voice as most commonly used in opera, concert, and oratorio, but applicable to all genres built around the acoustic human voice. In addition to our direct work with singers and teachers of singing, our work has led us to collaborations ranging from audience development to exploring new sustainable funding models as the world increasingly grapples with the interdependence of its profit and non-profit sectors.

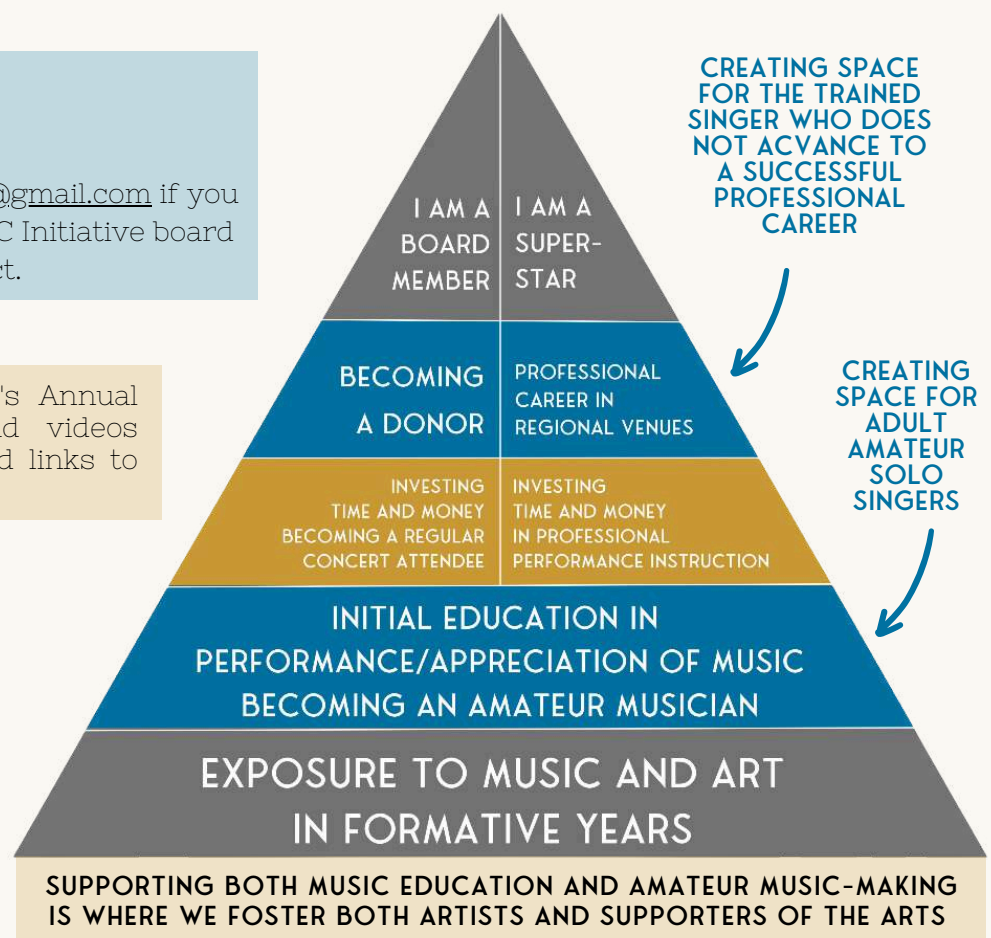
Our no-cost work has been sponsored by funds derived from membership, sales of our signature course, The Vaccai Project, paid collaborations with schools and organizations, and donations (either direct or tax-deductible through fiscal sponsorship by Fractured Atlas). By 2023 it became clear that the need for our offerings far exceeds our means – we simply cannot reach all who need us and could benefit from collaborating with us. This led us to the decision to incorporate The BCBC Initiative as a 501(c)(3) company under US law. All donations in support of our teaching, research and other collaboration are fully tax exempt.

The BCBC Initiative is now home to BCBC's current and planned non-profit work in the USA and abroad (currently South Africa, with plans to branch out to Puerto Rico and Mexico soon). Additionally, it will strive to identify innovative ways to connect artist-to-artist as well as artist-to-audience – two sides of the creative pyramid growing in symbiotic relationship. The goal will be to serve as a conduit between as many sectors of the pyramid as possible – to create lasting bonds between artist (both professional and amateur), audience, and donor.

How you can help:

- Donate to The BCBC Initiative at belcantobootcamp.com
- Contact us at belcantobootcamp@gmail.com if you are interested in joining The BCBC Initiative board or want to collaborate on a project.

Use this QR code to visit BCBC's Annual Appeal page for brochures and videos detailing our current projects and links to contribute.



MODERN TIMES BRING "CLEANER SINGING"

by Rachelle Jonck

Why did the audible portamento as agent of legato fall out of fashion in modern times? And why did non-legato coloratura become so prevalent in the 20th century? We often hear people say "well, tastes changed", but why did they?

A one page answer lies somewhere between the arrival of the microphone and the falling out of fashion of the melismatic styles. One note per syllable, that is all pitches (or at least the vast majority of pitches) introduced by consonants in the late romantic German repertoire and the Italian verismo allowed singers (and their teachers) to become lazy about practicing (and teaching) melismatic patterns like scales - essentially the connection between notes on vowels. The rigors of training the melismatic styles which were essential for hundreds of years were lost. The simultaneous arrival of the microphone and subsequent development of amplification created a perfect storm - it inspired new styles of singing (and acting) in which the voice was carried electronically from performer to listener. In these styles carrying the voice on the breath becomes optional, especially in intimate moments where unsupported singing or speaking can be very effective in the amplified voice. The microphone and speakers are doing the "carrying work". The bel canto skill of legato above all others can be described as "old-fashioned" because singing without a microphone is "old-fashioned". If we were modern, we would have adopted the microphone as a simple way to "carry our voices" - as we did on Broadway and in jazz clubs.

During the revival of the melismatic styles favored by Bach, Mozart and all the bel canto greats, singers who grew up without singing their scales (and all the other coloratura patterns) had to invent ways to sing this repertoire - repertoire they felt an affinity for, but lacked the technical prowess to bring to life. A new style of coloratura singing came into fashion: a style of necessity, not inspiration - born from inventing ways to sing coloratura passages with voices not capable of achieving the desired clarity without separating the pitches in some muscular way. Aspirated articulation (introduction of h's) was only one of the work arounds they employed: they shook their jaws, they grabbed their tongues, they shook their heads and contorted their bodies. Some people still like this kind of coloratura singing. Interestingly enough these "modern coloratura antics" are described by Tosi already in 1723: "Let him be corrected if he marks them (the coloratura) with the Tongue, or with the Chin, or any other Grimace of the Head or Body." (Full quote on page 9)

Why hold on to the bel canto ideals of legato singing? The singer's legato originates in the desire (or one might say need) to carry the voice from pitch to pitch, seeking continuous resonance. At the same time it allows the audience to keep their ears pinned to the voice as they follow it within the fabric of sound that might surround it (a piano, an orchestra). Legato is intrinsically linked to audibility. We can say it is one of the microphones of the unamplified voice. There is another very practical reason to focus our efforts on the training of legato coloratura: If a singer needs help with this skill, our best option is to train it the old fashioned way. If any of the "contorting methods" were "natural" to the singer, they would've found their own peculiar way to cross this bridge already. Our quest will be to explore "old-style" coloratura: the kind we find described in the technique books up to the early 1900's and we hear evidence of on early recordings - let's say roughly up to 1950 (and occasionally beyond).

FUTURE RESEARCH INTERESTS

by Alice Del Simone

It is relatively easy to hear the different approaches to legato when we utilize the wealth of readily available recorded material - from the classic bel canto technique to more modern approaches (especially those influenced consciously or subconsciously by the microphone). The differences are often quite stark. At BCBC, we seek to determine ways to quantify those differences. We invite the voice science and vocal pedagogy community to join us in seeking answers to the following questions. There might be others you think of! Please share them with us and reach out if you are interested in collaborating.

- Does vibrato rate and/or vibrato variability change throughout a singer's range? As dynamics change? In cantabile versus coloratura repertoire?
- Does low vibrato variability always correlate with legato singing?
- Do singers on early recordings display a lower vibrato variability than modern singers?
- Does/must vibrato rate/variability change when the speed of coloratura changes?
- What influence does using chest voice have on vibrato variability?

BIOGRAPHIES



Bulgarian-British-American soprano, researcher, and teacher **Theodora Nestorova** is a Ph.D. candidate (Interdisciplinary Studies/Applied Performance Sciences) at McGill University. Theodora's vibrato work has been published in the *Journal of Voice* and *Acoustical Society of America* and won awards at international conferences. Recognized with the NATS Voice Pedagogy & Emerging Leader Awards and the Excellence Award for her voice lecturer/instructorship at McGill and the AXiO Performing Arts Medicine/ENT Vocalex Clinic. Theodora is the winner of the American Prize in Vocal Performance and has recorded with world-renowned labels (Aparté & Bulgarian National Radio). A Fulbright Scholar to Vienna, Austria, Theodora holds an M.B.A. (Arts Innovation/Global Leaders Institute), a M.M. (Vocal Pedagogy/New England Conservatory), and a B.M. (Voice Performance/Oberlin Conservatory). theodoranestorova.com



Alice Del Simone received her B.A. in Vocal Performance and B.S. in Plant Science from the University of California, Davis, and her M.M. in Voice Pedagogy and Performance at the University of Colorado Boulder where she is currently pursuing her D.M.A. Del Simone enjoys a varied performance career on both the operatic and concert stages and is particularly passionate about new works. She is also an avid music educator and voice science researcher. Del Simone enjoys approaching the challenges of music education with positive energy and optimism and celebrates the differences that make each voice unique. She is currently undertaking research that explores student-specific effective vocal instruction techniques.

BIOGRAPHIES



Rachelle Jonck received her musical training at the Conservatory of the University of Stellenbosch where she majored in piano and musicology. In her native country she was awarded the FNB/Vita award for her contribution to opera in South Africa and the Nederburg Opera Prize – South Africa's premier opera award. In 1998 Rachelle moved to New York City where she maintains a private coaching studio with a focus on bel canto technique and historically informed performance practice. In the Spring of 2024 she embarked on an extensive European coaching and research tour which included a master class and coaching at Guild Hall in London, a workshop in Berlin, and working with singers at Stuttgart Opera, Staatstheater Nürnberg, Stadttheater Bern and Dutch National Opera.



Derrick Goff is an alumnus of the Metropolitan Opera's Lindemann Young Artist Development Program and has returned at the MET music staff. He has enjoyed many years of collaboration at Teatro Nuovo, a continuation of the young artist program of Bel Canto at Caramoor, where he is resident as a coach, chorus master, and Italian teacher. In addition to his work as a pianist, coach, and conductor, Derrick holds degrees in organ and voice from Westminster Choir College. He is on faculty at Manhattan School of Music.



Tenor **Steven Tharp's** operatic credits include the Metropolitan Opera, New York City Opera, Netherlands Opera, among many other houses. Handel and Mozart are well represented in Mr. Tharp's repertoire of more than 60 operatic parts. In concert, Mr. Tharp has appeared with the New York Philharmonic, Chicago Symphony, Philadelphia Orchestra, and the Cleveland Orchestra, among others. Steven has recorded for Decca, Delos, Newport, Albany and Naxos, earning a Grammy Award nomination. He has served as stage director for the Manhattan School of Music and for Caramoor. He lives in Columbia, Missouri and is Associate Professor of Voice at the University of Missouri.

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: *Metodo 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 imperceptibility. 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

COLORATURA THROUGH THE AGES

Let the scholar not be suffered to sing Divisions (Tosi's term or coloratura) with Unevenness of Time or Motion; and let him be corrected if he marks them with the Tongue, or with the Chin, or any other Grimace of the Head or Body. There are many Defects in the Divisions, which it is necessary to know, in order to avoid them; for, besides that of the Nose or the Throat, and the others already mentioned, those are likewise displeasing which are neither mark'd nor gliding; for in that Case they cannot be said to sing, but howl and roar. There are some still more ridiculous, who mark them above Measure, and with Force of Voice, thinking (for Example) to make a Division upon A, it appears as if they said Ha, Ha, Ha or Gha, Gha, Gha; and the same upon the other Vowels. The worst Fault of all is singing them out of Tune.

Pier Francesco Tosi: *Observations on the Florid Song*, 1723

It is certainly true that if the sense of the word permits, and the singer possesses the capacity to produce passage-work in a lively, equal, round, and distinct manner, it is an exceptional ornament in singing ... Singers who have the capacity to produce passage-work roundly and distinctly, with all the force and *none of the defects*, of the voice, are rare.

Johann Joachim Quantz: *Versuch einer Anweisung die Flöte transversière zu Spielen*, 1752

(Florid singing) should be sustained by the robustness of the chest, and accompanied by the gradation of the breath, the light action of the fauces, so that every note is heard distinctly ... One should not believe that this cantilena required detaching the note.

Giambattista Mancini: *Pensieri e riflessioni pratiche sopra il canto figurato*, 1774/7

Agility is a very necessary skill for every good singer. It serves to surprise and put the listeners in a good mood. It is further used to create cadences, pauses, and embellishments of the song. Thus the great privilege of moving the emotions is that which is commonly referred to as singing to the heart. It is reserved only for those singing with the necessary portamento and expression; and this is achieved by holding and carrying (*portare*), or tying together (*legare*) the voice well.

Anna Maria Pellegrini Celoni: *Grammatica*, 1810

Canto di agilità sparkles because of the rapid movement of the notes. Roulades, arpeggios and trills abound in it. The treatment of the passages should be free, the performance light, and the voice used sparingly. This style adapts perfectly to comic opera, to *allegro* movements of the gay airs, to the lively movements of the *rondos* and the variations.

One undoubtedly owes the creation of *Canto di maniera* to singers whose voice lack power, and whose organs, although capable of the performance of difficult intervals, do not possess an extreme agility. In order to substitute for the most brilliant means of vocalization, the lively roulade, the arpeggio at full speed, the passages displayed on one syllable, etc., these artists had recourse to ornaments composed only of little motives ... Their vocalization is, it is true, managed with art and well colored by the timbres and expression; but it is devoid of power, of fire.

The *Canto di bravura* is nothing but the *canto di agilità*, only with the addition of power and emotion. The artist can sing *di bravura* when he possesses a brilliant and full voice, a free and vigorous agility, boldness and warmth ... Bravura singing suits all brilliant and impassioned music. This style requires that one reinforce the low tones of descending passages. With women, the chest tones are the only ones which can satisfy this need of energy and power.

Garcia: *A Complete Treatise on the Art of Singing* Part II, 1847

GARCIA APPOGGIATURA CHART COMPARED TO VACCAI ORNAMENT LESSONS

Appoggiatura substitutes: **mordents**, **Schleifer** and **turns** used to create prosodic accents even if the downbeat is consonant

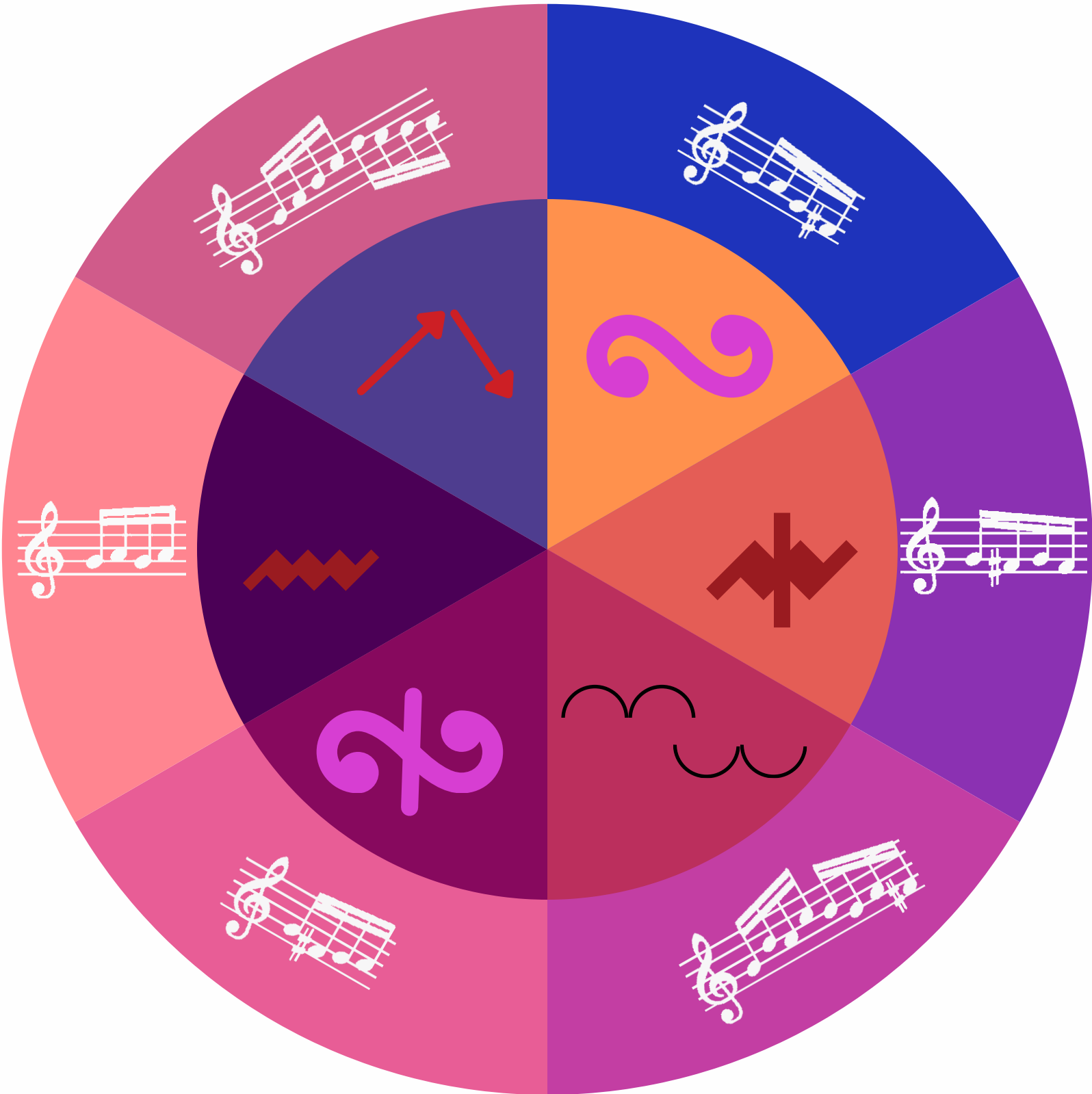
VACCAI UNITS OF PITCHES

The **Schleifer** is an ornament of two or three diatonic notes "sliding" to the main notated pitch. It can be ascending or descending.

(No separate lesson in Vaccai, but used often in coloratura passages)

An **escape tone** (échappée in French) is an upper or lower neighbor tone that does not return to the main note (like a mordent or inverted mordent does) but skips in the opposite direction from which it was approached.

UNITS OF PITCHES MERRY-GO-ROUND



UNITS OF PITCHES IN TREATISES

Anna Maria Pellegrini Celoni (1780-1835)
Grammatica (1810)

The image shows a page from a musical treatise with three systems of staves. The top system is labeled '8.' and contains eight variations of a musical exercise, numbered 1 through 8. The middle system is labeled '1. Var.' and 'Scheletro.' (Skeleton), showing a simplified version of the exercise. The bottom system is labeled 'Allegro.' and 'Figured Bass', showing the bass line with figured bass notation. The score is heavily annotated with red arrows pointing to scale passages, blue circles around notes indicating appoggiatura or acciaccatura, red 'M' marks for mordents, purple squiggly lines for turns, and red checkmarks for flips.

Variations
Skeleton
Figured Bass

Celoni's "Grammatica" is a concise treatise filled with fantastically useful exercises. Chronologically she fits between the oft-quoted Corri and García and thus provides invaluable information about the continuum of the Italian style.

- appoggiatura/acciaccatura
- M mordent
- ↪ scale (passing tones)
- ∞ turns
- ✓ flips

The image shows a musical score for a piece titled 'Appoggiatura posta in diverse maniere.' (Der Vorschlag auf verschiedene Weise angebracht). The tempo is marked '3. Allegro'. The score is for a single melodic line and a figured bass line. The melodic line is heavily annotated with blue arrows pointing to notes, purple squiggly lines for turns, and red checkmarks for flips. The figured bass line contains numerical figures for the left hand. A handwritten note in purple ink says 'Flips created by rearranged pitches of the turn'.

Appoggiatura posta in diverse maniere. | Der Vorschlag auf verschiedene Weise angebracht.

3. Allegro

Flips created by rearranged pitches of the turn

from *The Vaccai Project*

UNITS OF PITCHES IN TREATISES

Anna Maria Pellegrini Celoni (1780-1835)

Grammatica (1810)

Cosa sia Cantare
di Portamento.

L'agilità è una cosa necessarissima per ogni buon Cantante, e questa serve per sorprendere, e mettere di buon umore gli ascoltanti, serve per far cadenze, communi, refiorimenti etc. Il gran privilegio poi di muovere gli affetti, che è quello, che comunemente dicesi cantare al cuore, è riserbato solo a chi canta di portamento colla dovuta espressione; e ciò si attiene con il fermare, e portare, o sia legare bene la voce.

Piccoli Solfeggi per accostumarsi a cantare di Portamento.

Was das heisse: mit Portament,
(Tragen der Stimme) singen.

Die Fertigkeit der Kehle ist für jeden guten Sänger eine sehr nothwendige Sache; sie dienet dazu, um die Zuhörer zu überraschen und sie in eine gute Stimmung zu bringen, sie dienet ferner, um Cadenzen, Fermaten, Ausschmückungen des Gesanges u. s. w. zu machen. Die grosse Gabe der Natur, die Affecten zu erregen, ist dann diese, wenn man zum Herzen singt. Diese ist nur dem vorbehalten, welcher mit dem gehörigen Portament und Ausdruck singt; und dieses hängt zusammen mit dem guten Festhalten, Tragen oder Verbinden der Stimme.

Kleine Solfeggien um sich zu gewöhnen, mit Portament zu singen.

1. Andante espressivo.

2. Amorososo.

Solfeggi per cantare di Portamento. | Solfeggien mit Portament zu singen.

1.
Adagio
non tanto.

UNITS OF PITCHES IN REPERTOIRE

Be silly and sing this text!

tor - nar
turn flip turn flip turn flip

scale scale chro - ma - tic scale now de - scen - ding!

Mozart, *Il mio tesoro* from *Don Giovanni*

del - la ter - ra in cui vi - via - - mo ei for -

mia - - mo un ciel d'a - mor, d'a - - mor, d'a - -

mor - - - d'a - - mor

Bellini, *Ah non giunge* from *La sonnambula*

senti - rà

pie - tà di me

Mozart, *Non mi dir* from *Don Giovanni*

UNITS OF PITCHES IN VERDI CADENZAS

Rigoletto: Caro nome

a tricky Verdi cadenza!

melodic skeleton

understanding upper and lower neighbors of the chord tones

clarify first the pitches that belong to the V7/V9 chord

La traviata: È strano...Ah! fors'è lui...Follie, follie!...Sempre libera

ORNAMENTATION PRACTICE: CARO MIO BEN

Can you name all the ornaments I used? Make sure you can name yours as well!

YOU!

ME

Ca - ro mio ben, cre - di - mi al - men, sen - za di te lan - guisce il

cor - ca - ro mio ben, sen - za di te - lan - gui - sce il

cor. Il tuo fe -

del so - spi - ra o - gnor. Ces - sa, cru - del, tan - to ri -

ORNAMENTATION PRACTICE: CARO MIO BEN

gor! Ces - sa, cru - del, tan - to ri - gor, - tan - to ri -

different chord tone

This system shows the first two measures of the vocal line. The lyrics are "gor! Ces - sa, cru - del, tan - to ri - gor, - tan - to ri -". The music is in a key with two flats (B-flat and E-flat) and a common time signature. Handwritten annotations include pink double notes above the notes for "tan - to ri" and a red double note above the notes for "tan - to ri". A green arrow points to the second note of the second "tan - to ri" with the text "different chord tone".

gor. Ca - ro mio ben, cre - di - mi al - men, sen - za di te - lan - gui - sce il

This system shows the next two measures of the vocal line. The lyrics are "gor. Ca - ro mio ben, cre - di - mi al - men, sen - za di te - lan - gui - sce il". Handwritten annotations include pink double notes above the notes for "Ca - ro mio ben" and "cre - di - mi al - men", a blue double note above the notes for "sen - za di", and a red squiggle above the notes for "te - lan - gui - sce il".

cor, ca - ro mio ben, cre - di - mi al - men, sen - za di

This system shows the next two measures of the vocal line. The lyrics are "cor, ca - ro mio ben, cre - di - mi al - men, sen - za di". Handwritten annotations include blue double notes above the notes for "cre - di - mi al - men" and "sen - za di".

te - lan - gui - sce il cor.

tr

chord tone

This system shows the final two measures of the vocal line. The lyrics are "te - lan - gui - sce il cor.". Handwritten annotations include a pink squiggle above the notes for "te - lan - gui - sce il", a red double note above the notes for "lan - gui - sce il", and a green arrow pointing to the second note of "lan - gui - sce il" with the text "chord tone". A "tr" (trill) symbol is placed above the notes for "lan - gui - sce il".

PRACTICING MAJOR AND MINOR THIRDS

Slow and legato



Stay legato!



Still legato...



You guessed it!



Yep...



You did it! ❤️
Speed it up! ❤️

Now: Practice in all the rhythms above



S+MS: practice in F, F[♯], G, A^b only to begin with. This keeps you in your "middle voice" without having to complicate things with transitioning to chest on the bottom or dealing with the upper passaggio. You should eventually be able to sing the exercise through the registers of course.

T+B: start in your easiest octave range and build out from there.

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

UNITS OF PITCHES PRACTICE

Exercises on THREE notes

can you find and sing the skeleton?

Three staves of musical notation in 4/4 time, each containing two measures. The first measure of each staff features a triplet of eighth notes. Red arrows and 'm' markings are present above the notes.

Practice rhythms:

Practice rhythms:

Exercises on FOUR notes

Five staves of musical notation in 4/4 time, each containing two measures. The first measure of each staff features a group of four eighth notes. Red arrows and 'm' markings are present above the notes.

Practice FLIP rhythms

Then: FLY!!



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

from *The Vaccai Project*

HISTORICAL AGILITY ON I-V-I

Bordèse: *Méthode élémentaire du chant*

Turns and scales

Mordents and arpeggios

Mordents and neighbor tones

Neighbor tones and passing tones

Mordents and scales

Trills with Nachschlag

Turns

Chromatic scales

The image displays a series of musical exercises in bass clef, organized into ten systems. Each system includes a descriptive label on the left and a corresponding musical staff on the right. The exercises are: 1. 'Turns and scales' with pink annotations; 2. 'Mordents and arpeggios' with red annotations; 3. 'Mordents and neighbor tones' with red and blue annotations; 4. 'Neighbor tones and passing tones' with blue and red annotations; 5. 'Mordents and scales' with red annotations; 6. 'Trills with Nachschlag' with 'tr' markings; 7. 'Turns' with slanted note heads; 8. 'Chromatic scales' with chromatic lines; 9. A grand staff system with treble and bass clefs; 10. A grand staff system with treble and bass clefs. The exercises are in common time (C) and feature various rhythmic patterns and ornaments.

Paris, Baudou, Gravé-Arroy, Imp: rue Richelieu, 84.

HISTORICAL AGILITY ON I-V-I

Viardot: *Hour of Study*

The image displays a musical score for the piece "Hour of Study" by Viardot. It consists of eight staves of treble clef and one grand staff of piano accompaniment. The score is annotated with various markings:

- Staff 1:** Red arrows pointing to the first and third measures. A pink squiggle is above the second measure. A blue circle is around the first note. A plus sign is above the fourth measure.
- Staff 2:** Red arrows pointing to the first and second measures. Pink squiggles are above the second and third measures. Blue circles are around the first and fourth notes. Plus signs are above the second, third, and fifth measures.
- Staff 3:** Red arrows pointing to the first and second measures. A pink squiggle is above the first measure. A blue circle is around the first note. A plus sign is above the fourth measure.
- Staff 4:** Red arrows pointing to the first and third measures. Pink squiggles are above the second and third measures. Blue circles are around the first and fourth notes. A plus sign is above the fifth measure.
- Staff 5:** Red arrows pointing to the first and second measures. Pink squiggles are above the second and third measures. Blue circles are around the first, fourth, and fifth notes. A plus sign is above the second measure.
- Staff 6:** Red arrows pointing to the first, second, and fourth measures. Pink squiggles are above the second and third measures. Blue circles are around the first, fourth, and fifth notes. A plus sign is above the second measure.
- Staff 7:** Red arrows pointing to the first, second, and fourth measures. Pink squiggles are above the second and third measures. Blue circles are around the first, fourth, and fifth notes. A plus sign is above the second measure.
- Staff 8:** Red arrows pointing to the first and second measures. Pink squiggles are above the second and third measures. Blue circles are around the first, fourth, and fifth notes. A plus sign is above the second measure.
- Staff 9:** Red arrows pointing to the first and second measures. Pink squiggles are above the second and third measures. Blue circles are around the first, fourth, and fifth notes. A plus sign is above the second measure.
- Staff 10:** Red arrows pointing to the first and second measures. Pink squiggles are above the second and third measures. Blue circles are around the first, fourth, and fifth notes. A plus sign is above the second measure.

AGILITY COMBINING UNITS OF PITCHES

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

68. *~ ♯ ~ ♯*

69. *~ ♯ ~ ♯*

~ ♯ ~ ♯

~ ♯ ~ ♯

~ ♯ ~ ♯

~ ♯ ~ ♯

Example. *Respirez. Take breath.* *cont. →*

64. *etc.*

~ ♯ ~ ♯

~ ♯ ~ ♯

AGILITY COMBINING UNITS OF PITCHES

García: *The Art of Singing*

Two systems of musical notation. The first system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The second system also consists of a vocal line and piano accompaniment. The vocal lines feature complex melodic runs with red arrows indicating pitch direction and pink squiggly marks above certain notes. The piano accompaniment provides harmonic support with chords and moving bass lines.

Crivelli: *Instructions and Progressive Exercises*

Two systems of musical notation. The first system is labeled 'VOCE.' and 'ACCOMP.' and shows a vocal line with complex melodic runs and piano accompaniment. The second system continues the vocal and piano parts. Red arrows and pink squiggly marks are used in the vocal line to highlight specific technical elements. The piano accompaniment features rhythmic patterns and chordal structures.


LARGER INTERVALS IN COLORATURA


Panofka: *Art de chanter*, op. 81

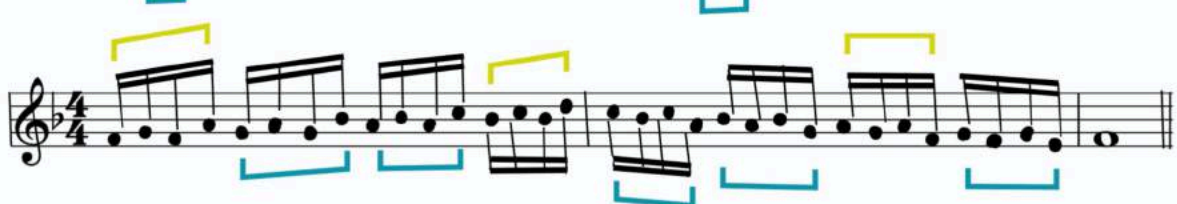
List your arias with coloratura
Name the patterns in your score

PREPARATION FOR LARGER INTERVALS IN COLORATURA

First, get your seconds and thirds solid.

1a 

1b 

1c 

major third

minor third

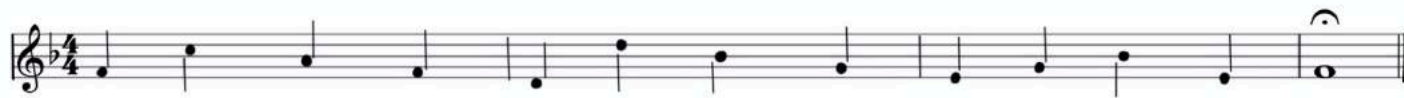
Now add the rest of the diatonic intervals.

2 

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

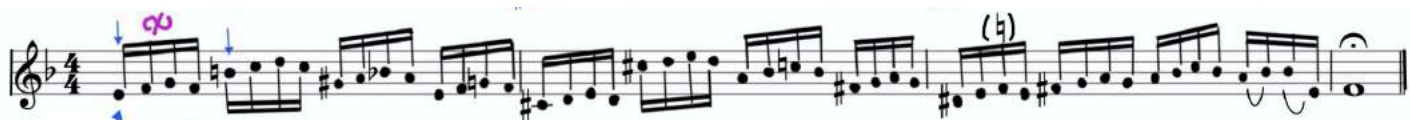


historic notation 

4 Lower appoggiatura as sung



5 Turn starting on lower appoggiatura



historic notation 

REGISTRATION, SCALES, AND ARPEGGIOS

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

UNITS OF PITCHES WITH ARTICULATION

1

2

3

4

Have fun and turn the mordents and turns around!

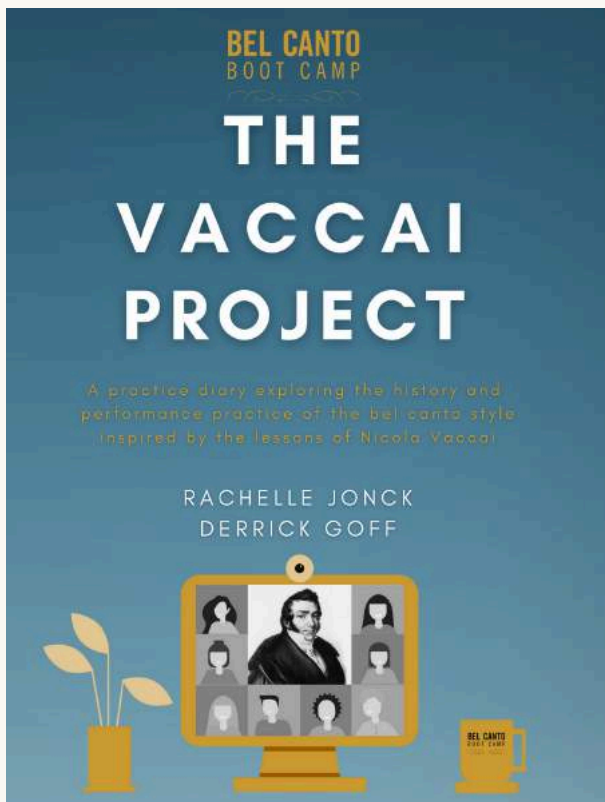
2a

3a



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



Most modern music books are either scores or textbooks. Scores sometimes have an Introduction or Appendix with information in tiny print; most textbooks have some score examples, but not enough to use in every day practice. Historical treatises often have both but can be impossibly long and difficult to read. This book combines the score of the Vaccai Method with historic exercises and essays on history and performance practice – solving the problem, uniting scholarship and music together in one place. For good measure, we throw in Italian poetry and libretto study and both basic and advanced Italian diction as well! The Vaccai Project includes the 15 classic lessons of Vaccai’s Metodo pratico newly engraved in the medium (original) key. Higher and lower keys, as well as a bass clef version are available via link provided. Historical performance practice notes on the score help the singer unpack historical notational conventions.

Each chapter has a Practice Journal to inspire the singer to write down their own thoughts. Many chapters have prompts or tasks to help the singer connect the lessons to their regular repertoire. Scattered through the book are QR codes linking to instructional videos.

- Basics of Legato
- Introduction to Laryngeal Registration
- Dynamics
- Singing Coloratura
- The Why and How of the Appoggiatura
- Poetic Meter, Syllabification and Text Underlay
- Introduction to the Italian Libretto: Versi sciolti and versi lirici
- Verb Tenses and Moods
- Advanced Italian Diction: Phrasal Doubling and Assimilation
- The Mind/Body Connection
- Units of Pitches: The Building Blocks of Ornamentation, Variation and Coloratura Singing
- Scales and Ornamental Patterns
- Finding the Melodic and Harmonic Skeleton
- Ornamentation Practice Sheets
- Variation Practice Sheet
- Construction of the Cadenza
- Recitative Study Technique: The Libretto and The Score

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