

**THE VOICE
FOUNDATION
ANNUAL
SYMPOSIUM
2023**



**LARYNGEAL
REGISTRATION**

FROM TREATISE TO TODAY

**BEL CANTO
BOOT CAMP**



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INTRODUCTION

Historical treatises are in agreement that singers should be trained to sing calmly (“without forcing” in the words of Pauline Viardot) in chest voice up to F4. A number of theorists, including Garaudé and Mengozzi, exercise pitches up to G4 in chest. F4 in chest was not considered extreme.

It is important to remember that the F4 laryngeal passaggio exists in all voices - treble and non-treble. The human voice moves from chest to head dominance naturally in the vicinity of this pitch and bel canto training teaches the singer to achieve this natural “break” smoothly and elegantly. Yes, every voice is unique, but there is not a different technique for every voice.

Here we are concerning ourselves mainly with the historical exercises as notated in treatises and exercise books of the bel canto era. We have developed simplified exercises to help the modern singer who might lack this aspect in their training to “free the larynx.” It is not uncommon to find a highly trained soprano or mezzo with larynx “stuck in tilt” having been trained only “to bring the head voice down”, without any instruction in the chest-dominant singing. Similarly one finds all too often non-treble voices with little understanding of the “tilt of the larynx” - in their case, resulting in being “stuck in chest.”

Our end goal is to help the singer achieve the ability to execute the historical exercises or, at the very least, simplified and easily memorizable versions of them.

Of vital importance is the sound goal of the singer. It is futile attempting to train a singer to sing with classical registration if their idols sing in an intrinsically different way. We are conditioned to emulate what we hear and admire. To this end BCBC promotes intimate knowledge of the singers of the bel canto era and those closely attached to this era whom we can hear on early recordings.

We invite you to access [“Laryngeal Registration”](#) -our compilation video in collaboration with our colleague Steven Tharp. It comprises curated historical recordings exhibiting classic registration from 1903 to 1980.

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 BEL CANTO BOOT CAMP STORY

On March 12th, 2020, the unthinkable happened: The Metropolitan Opera closed its doors as New York buckled down for its extended battle with COVID-19. It was clear even in those early days of quarantine that we were entering trying times for the performing arts. On March 16th we launched an online practice diary, The Vaccai Project, to provide singers virtually with a systematic exploration and practice of the basics of their technique. The Facebook group exploded to just short of 2,000 singers from around the world. Extended lockdowns world-wide inspired us to delve into history ever deeper and share it with our new friends. We had the one thing we never have: TIME. Since then, our COVID project turned into Bel Canto Boot Camp and The Vaccai Project has been published in book form. The beauty of our online work lies in its inclusivity, an expansion of the richness of the New York opera community available to artists all over the world, breaking the often prohibitive barriers of distance, cost, time, and audition-only programs. Our work has expanded to include in person work: an annual training week in New York City, The Guild Hall and BCBC Residency Program in East Hampton, and various partnerships with schools and performing companies to explore how both singers and their audience learn most effectively.

FUTURE RESEARCH INTERESTS

Our goal is to teach measurable and attainable skills to singers at every level: onset, legato, registration, dynamics, agility, and trill. We are always looking for partners to integrate research, pedagogy and the professional performance sector in new and practical ways. With our stable of professional singers we seek to explore the basic concepts in sophisticated ways. What is healthy and sustainable singing in the un-amplified voice? In addition to studying registration in today's professional singer, we are particularly interested in advanced research on legato coloratura singing and how this skill promotes healthy vocal production. Other interests include group voice instruction and a return to the historic model of teaching musicianship skills (including harmony and counterpoint from the vocal perspective). Share your passions with us! Contact us at belcantobootcamp@gmail.com

SKILL SET SUMMER SYLLABUS

Our [Skill Set Summer Syllabus](#) explores similar research and exercises in the other classic bel canto skills: legato, dynamics and agility. It includes 40 pages of historical vocalises to practice skills. Join us in exploring the syllabus virtually or in person: sign up and more information [here](#).



SUPPORT OUR WORK

Bel Canto Boot Camp strives to teach all who wish to learn. We believe in decentralizing resources to make high level instruction available everywhere.

[ANNUAL CAMPAIGN](#)

THE INFLUENCE OF THE MICROPHONE

In the "modern era" (roughly since the invention of the microphone around 1900) the preference for "smooth transition" between vocal registers resulted increasingly in "no transition." This was due in no small measure to the fact that the laryngeal transition sounds much more "crude" or abrupt when recorded with a close mic (your iPhone, for example!)

The resistance to perceptible register transitions had inverse effects on the treble and non-treble voice in classical singing: treble voices started to avoid the chest transition by singing almost consistently in M2 while non-treble voices increasingly remained in M1 after the advent of the "do di petto". (Remember though that headier versions of the high tenor pitches were still sung on stage routinely for a long time after Duprez's chest dominant C5. Old recordings bear witness.) 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 the manner of Garcia, Garaudè, Viardot, and others.

On the other side of the coin, microphone styles of singing have embraced the natural break between chest and head and exploits it consistently as an expressive device. As belting has crept ever higher, the break to a head voice (very often underdeveloped) has become ever more prominent. Artist and audience alike have embraced it - to the extent that often young singers now associate any audible laryngeal break to be "contemporary style" singing.

THE PROBLEM WITH THE CURRENT TREND

It is vitally important to understand that the laryngeal registers have this in common: the higher, the louder! So, if we leave it to its own devices the point of transition cannot be smooth since the highest pitches in chest voice will naturally be much louder than the lowest pitches in head voice.

The modern way of dealing with this problem in classical voice has been increasingly to move the natural transition at F4 lower towards C4 or D4 and train the head voice to be artificially loud between C4 and F4. This solution has a devastating side effect: singing with too much pressure in the middle voice (roughly F4 to F5). Over pressured production on C4 to F4 in M2 easily results in over pressured production beyond those pitches resulting in a myriad of problems including "over darkened" vowels and the dreaded wobble. The problems don't end there: this "thick" middle voice now has trouble in the secondo passaggio: by the time we arrive at E5/F5 the pressure becomes unbearable and new problems arise: poor intonation, inability to "get through" this secondo passaggio into the top pitches of the voice.

All of these problems can be avoided if we deal with the fact of registers exhibiting a natural crescendo through its range in the historic way: "sweetening the chest voice" on the higher pitches preparing it to meet the head voice at a place where M2 can acquire strong solid phonation without "pushing". This place is F4.

HISTORICAL ONSET EXERCISE

WITH INSTRUCTION ABOUT LARYNGEAL PASSAGGIO

full chest voice
without straining/forcing

Voix de poitrine
à pleine voix sans forcer.

EXERCICES
(POUR VOIX DE FEMME)

CHANT. Modéré.

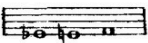
PIANO.


the F must be able to be sung in chest or head indiscriminately

Le Fa devra pouvoir être chanté en poitrine ou en fausset indifféremment.

falsetto/head
Fausset.

HISTORICAL CHEST VOICE EXERCISES



The higher notes  are sometimes difficult, for the only reason that they have only ever been sung in head voice. To help them come out, if the teacher deems it necessary, one will find the following exercise fruitful:

Les sons supérieurs  sont quelquefois difficiles, par la seule raison qu'ils n'ont jamais été donnés qu'en voix de tête. Pour les aider à sortir, si le maître le juge nécessaire, on fera avec fruit l'exercice suivant :



Archainbaud, *L'école du chant* (1900)

We will continue to see F4 as the "turning point" in many different treatises and exercise books from the late 19th and early 20th centuries. It is the natural fulcrum where the human voice, treble and non-treble, moves naturally from M1 (chest dominant) to M2 (head dominant) production.

REGISTRE DE POITRINE (Voix de femme).

Les femmes s'exerceront d'abord sur les sons  que nous choisissons comme généralement faciles. Si l'on s'y prend bien pour attaquer le son, il doit sortir pur et timbré. On le tiendra peu, et on recommencera l'épreuve plusieurs fois. On passera ensuite au demi-ton supérieur, et ainsi jusqu'au , puis on descendra par demi tons aussi bas qu'on pourra le faire sans effort.

CHEST REGISTER (Treble voice)

Treble singers will practice first on the pitches  that we choose as generally easy. If one goes about attacking the pitch well, it will come out pure and brilliant. Keep it short, and repeat the exercise several times. Proceed one half-step higher, and thusly to , then descend by half steps as low as one can do it without effort.

García, *Traité complet de l'art du chant* (1847)

HISTORICAL SWITCH EXERCISES

UNIFYING CHEST AND HEAD REGISTERS

Dans cet exercice, lorsque les passages seront bien établis, on pourra accélérer le mouvement de manière à arriver jusqu'aux noires dans un mouvement modéré.

In this exercise, when the transitions have been well established, one can accelerate the tempo up to that quarter notes in a tempo moderato.

The musical score is presented in five systems, each containing three staves. The top staff is a vocal line with lyrics 'poit. tête' and 'chest head' above it. The middle and bottom staves are piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings. A small '(b)' is visible at the end of the first three systems.

Archainbaud, *L'école du chant* (1900)

HISTORICAL SWITCH EXERCISES

UNIFYING CHEST AND HEAD REGISTERS

N° 1.

Fausset.....

VOCE. 

Poitrine.....

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

N° 2. Fausset.....



Poitrine.....

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

N° 3. Fausset.....



Poitrine.....

N° 4. Fausset.....



Poitrine.....

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.

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



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"

HISTORICAL SWITCH EXERCISES

UNIFYING CHEST AND HEAD REGISTERS

Garaudé for treble voices:



Mengozzi for treble voices:



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

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:



HISTORICAL VOCALISE: TREBLE

CLARIFYING PRIMO PASSAGGIO

16

LIAISON DES REGISTRES.

Opposition de la voix de poitrine à la voix de tête chez les femmes. Les sons de poitrine doivent être toujours clairs.

Audante. **I^{re} ÉTUDE.**

The score is divided into five systems. The first system shows the vocal line with notes marked 'poi.' and 'tête.' and piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system features a blue asterisk above a note and yellow boxes around notes in the vocal line. The fourth system includes a 'Cresc.' marking in the piano part and yellow boxes around notes in the vocal line. The fifth system ends with an orange asterisk above a note and yellow boxes around notes in the vocal line.

* Note E4 and F4 stay in head for the whole section of phrase

* Note F4 and G4 stay in chest for the whole motive

HISTORICAL VOCALISE: TREBLE

CLARIFYING PRIMO PASSAGGIO

Andantino. 2^e ETUDE

poi. tête. poi. tête. poi. tête.

poi. tête. poi. tête. poi.

tête. poi. tête.

rall. a tempo. sf poi. tête. poi. tête. poi. tête.

rall. a tempo.

rall. Largo. p poi. tête. f poi. tête. sf poi. tête.

fp Largo. p

* Up to G# in chest to unite with following C#

HISTORICAL VOCALISE: TREBLE

CLARIFYING PRIMO AND SECONDO PASSAGGIO

Pour s'exercer à réunir les trois Régistres de *Poitrine*, de *Médium* et de *Tête*.

Andantino. (2) Métr. - ♩ 58.

CHANT.

LEÇON I.

PIANO.

15

Garaudé, *Méthode complète de chant* (1854)

HISTORICAL VOCALISE: TREBLE

CLARIFYING PRIMO AND SECONDO PASSAGGIO

Garaudé, Méthode complète de chant (1854)

Garaudé, like many others of his era and since, identify a secondo passaggio at F5. This accounts for his calling F4-F5 "medium". From a laryngeal perspective his "medium" and "tête" are both in M2 (head dominant) production. These passaggi are an octave apart.

- We can clearly track E4, F4 and F#4 both in "poitrine" and "médium" based on the musical context - this is the primo (laryngeal) passaggio
- We can clearly track E5, F#5 and G5 both in "médium" and "tête" based on the musical context - this is the secondo passaggio

HISTORICAL VOCALISE: TENOR

CLARIFYING INTRODUCTION OF VOIX MIXTE

Adagio Cantabile. Metr. ♩ = 58.

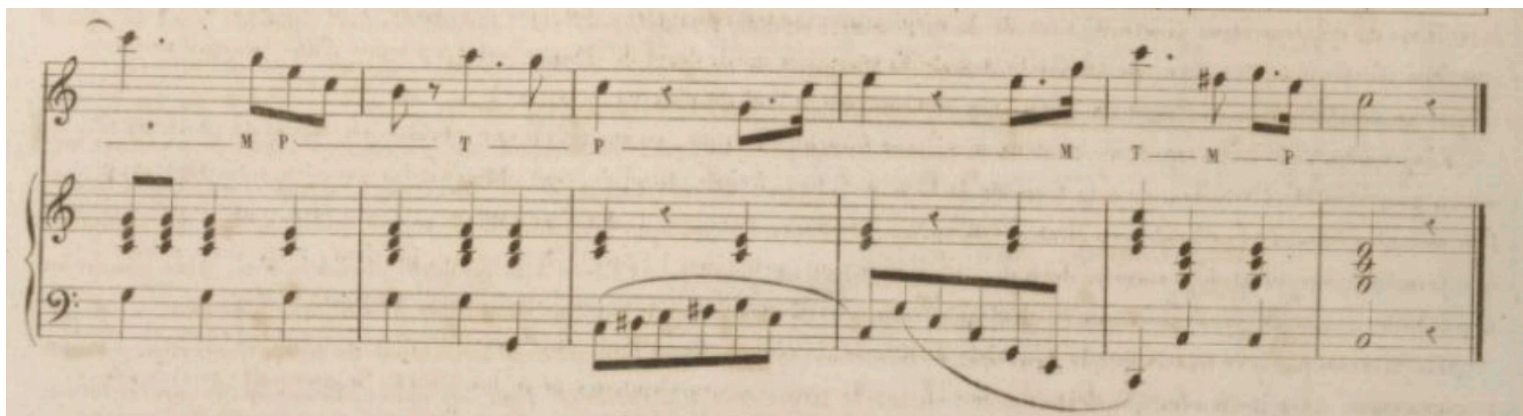
TÉNOR

LEÇON
IV.
.....

The musical score is presented in six systems. Each system contains a vocal line for Tenor and a piano accompaniment. The piano part is characterized by dense, arpeggiated chordal textures. The vocal line includes various dynamics (p, f) and markings for voice types (T, M, P, V). The score is from 'Méthode complète de chant' (1854), Lesson IV.

HISTORICAL VOCALISE: TENOR

CLARIFYING INTRODUCTION OF VOIX MIXTE



Afin de paraître prolonger d'une note ou deux leur voix de poitrine, dans le haut, ou, pour mieux unir celle-ci avec la voix de tête, les Ténors emploient souvent une qualité de son factice qu'on nomme *voix mixte*, en ce qu'elle participe un peu de l'un et de l'autre. Elle se prend sur le dernier son de poitrine, et peut s'étendre ordinairement plusieurs demi-tons au delà des bornes de celle-ci. Pour bien comprendre ce que c'est que cette voix mixte, il faut l'entendre par un Professeur. Un Ténor intelligent peut tirer grand parti de cette ressource pour pouvoir chanter certaines phrases sans changer de Régistre, ou pour ôter à ce changement toute espèce de dureté.

D'après l'exercice suivant, dans lequel la voix mixte est désignée par la lettre *M*, l'Elève pourra en essayer l'emploi dans diverses phrases de la *Leçon*. Je ne les ai point toujours désignées spécialement, parceque les différences d'étendue ou de Régistres des divers voix de Ténor doivent déterminer l'endroit où cette voix mixte peut s'employer.

So as to seem to prolong by one or two notes their chest voice in the top of the voice, or, to better unite the chest voice with the head voice, tenors often use an artificial sound that is called "voix mixte," in that it pertains a little of one (chest) and a little of the other (head). Voix mixte starts on on the last pitch of the chest voice, and can ordinarily extend several half steps therebeyond. To understand what this voix mixte is, one must hear it from a professor. A smart tenor can make good use of this resource to be able to sing certain phrases without changing register, or to remove every bit of harshness from the change of register.

According to the following exercise, in which the voix mixte is designated by the letter M, the student will be able to try its use in numerous phrases of the Lesson. I did not at all always designate them, because the difference in range or register of the different tenor voices must determine the place where voix mixte may be used.

Garaudé, *Méthode complète de chant* (1854)

COME YODEL WITH ME - TREBLE

ISOLATING REGISTERS

☀ Sing whatever is your easiest chest vowel on the bottom (i or a)

[c. h. c. h. c. h. c. h. h.] [c. chest
h. head]

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

i u i u i u i u u

High on a hill was a lonely goat-herd Lay ee odle lay ee odl lay hee hoo

Sing also in F# (starting on C#)

G (starting on D)

A^b (starting on E^b)

A (starting on E)

B^b (starting on F)

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

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

Sing also in E (starting on B)

E^b (starting on B^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]

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



a u a u a u a u u

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



High on a hill was a lone-ly goat-herd Lay ee o dle lay ee o dle lay hee hoo

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)
Db (starting on Ab)
D (starting on A)
Eb (starting on Bb)
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

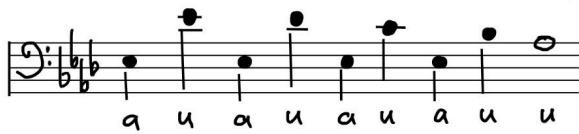
ISOLATING REGISTERS

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.]



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
- A (starting on E)
 - B^b (starting on F)
 - B (starting on F[#])
 - C (starting on G)
 - D^b (starting on A^b)
 - D (starting on A)
 - E^b (starting on B^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

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.

c. h. ——— c. ——— h. c. h. c.

i u i u i u i

LEGATO! LEGATO!

☞ if a is easier than i, go for it!

h. ——— c. h. c. h. a

u i u i u

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**

c. h. ——— c. ———

i u i u i u i

SWITCH!! SWITCH!!

2 more!

- Starting on **B^b** (switch on **E^b**)
- starting on **C** (switch on **F**)

COME SWITCH WITH ME - TENOR

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. f. ————
a u ————
↑
LEGATO!

c. ———— f. c. f. c.
a ———— u a u a
↑
LEGATO!

f. ———— c. f. c. f.
u ———— a u a u

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! ❤️

c. f. ———— c. ————
a u ———— a

SWITCH!

c. f. ———— c. ————
a u ———— a

SWITCH!

c. f. ———— c. ————
a u ———— a

SWITCH!

one more!
Starting on **D**
(switch on **G**)

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. f. c. f. c. f. c

a u a u a u a

LEGATO! **LEGATO!**

f. c. f. c. f.

u a u a u

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! ❤️

c. f. c.

a u a

SWITCH!

a u a

a u a

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

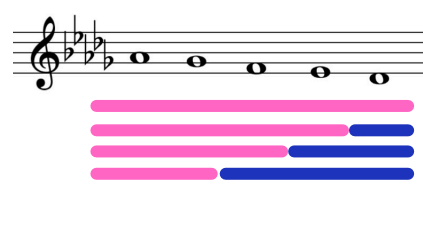
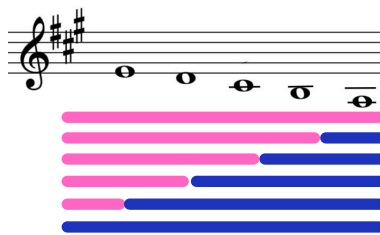
OK, THANKS ❤️

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

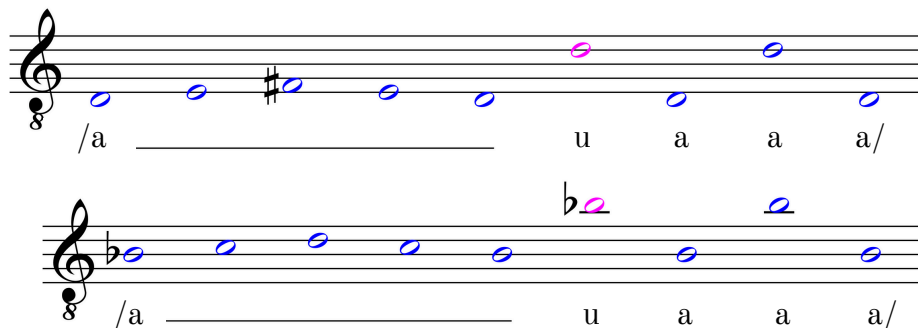


SOPRANOS, MEZZO-SOPRANOS, CONTRALTOS

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.

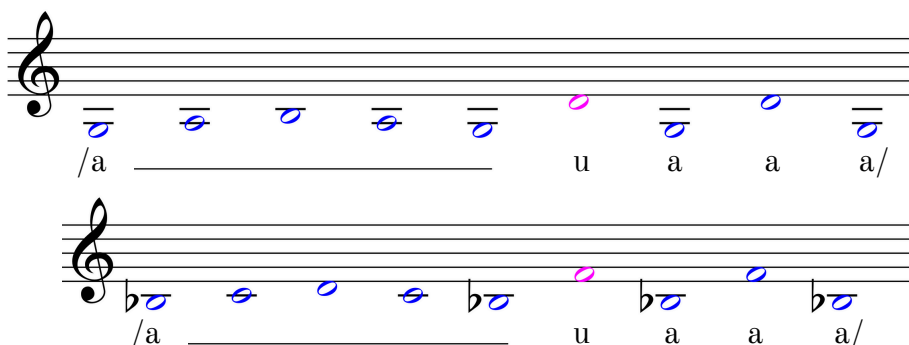
Non-treble voices

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!

BECOME THE MVP OF THE MDV

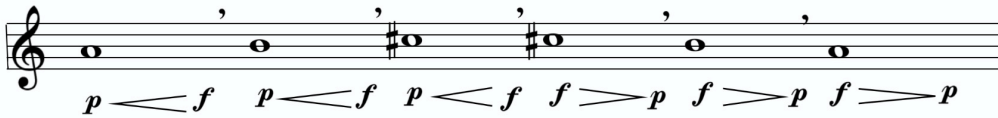
PRACTICING DYNAMICS AS A RESULT OF REGISTRATION

1. Do one thing at a time:

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

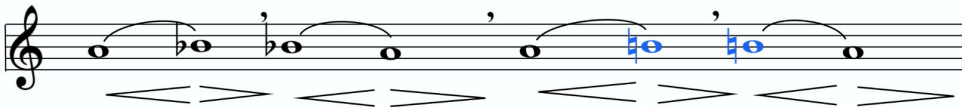


b) Panofka: "First crescendo - take a breath - then diminuendo."



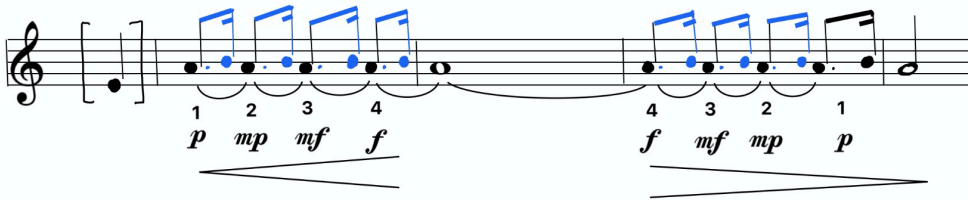
2. Ask a neighbor for help:

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!

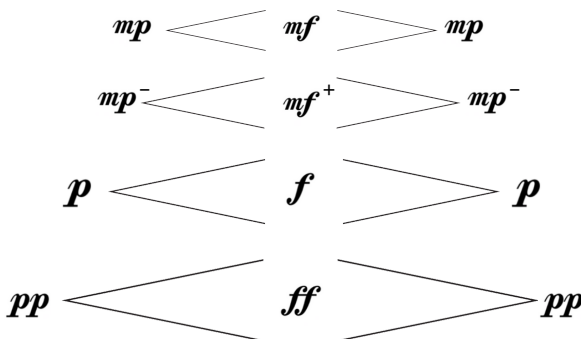
b) Celoni: "Let's get a longer breath going and sustain the apex of the crescendo."



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.



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

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

References:
Garaudé, *Méthode complète de chant* (1854)
Pellegrini Celoni, *Grammatica* (1810)
Bordèse, *Méthode élémentaire 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

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

Handwritten musical notation for exercise A. It consists of two staves. The first staff has a treble clef and a series of notes with vowels 'a' underneath. The second staff has a bass clef and a series of notes with vowels 'i', 'o', 'u' underneath. A yellow highlight is under the second staff with the text "NO JAW! ONLY TONGUE!".

B Grow your **TRUNK** (head dominant)

Handwritten musical notation for exercise B. It consists of two staves. The first staff has a treble clef and a series of notes with vowels 'a', 'u', 'a' underneath. The second staff has a bass clef and a series of notes with vowels 'a', 'u', 'a' underneath. The text "Also on A^b, A, B^b, B and C Stay LOOSEY GOOSEY" is written below the second staff.

C Let's **SOAR** and **FLOAT**! Also on A^b, A, B^b, B and C

Handwritten musical notation for exercise C. It consists of two staves. The first staff has a treble clef and a series of notes with vowels 'a', 'u', 'a' underneath. The second staff has a bass clef and a series of notes with vowels 'a', 'u', 'a' underneath. Below the second staff, there are two diagrams. The first diagram shows a blue curve representing the chest, with an arrow pointing up to the text "let your CHEST talk to your top". The second diagram shows a pink curve representing the head, with an arrow pointing up to the text "let your HEAD talk to your top".

SOAR AND FLOAT - TENOR

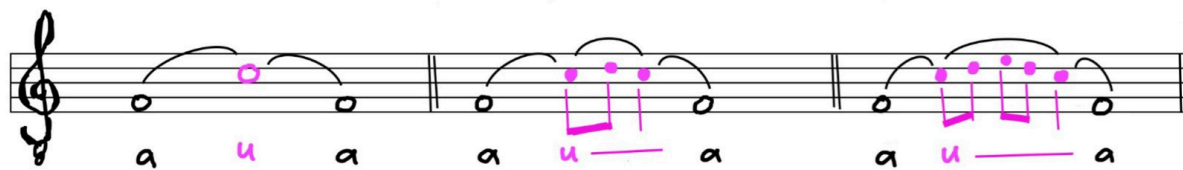
FORTE VS PIANO DYNAMICS IN THE TOP OF THE VOICE

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



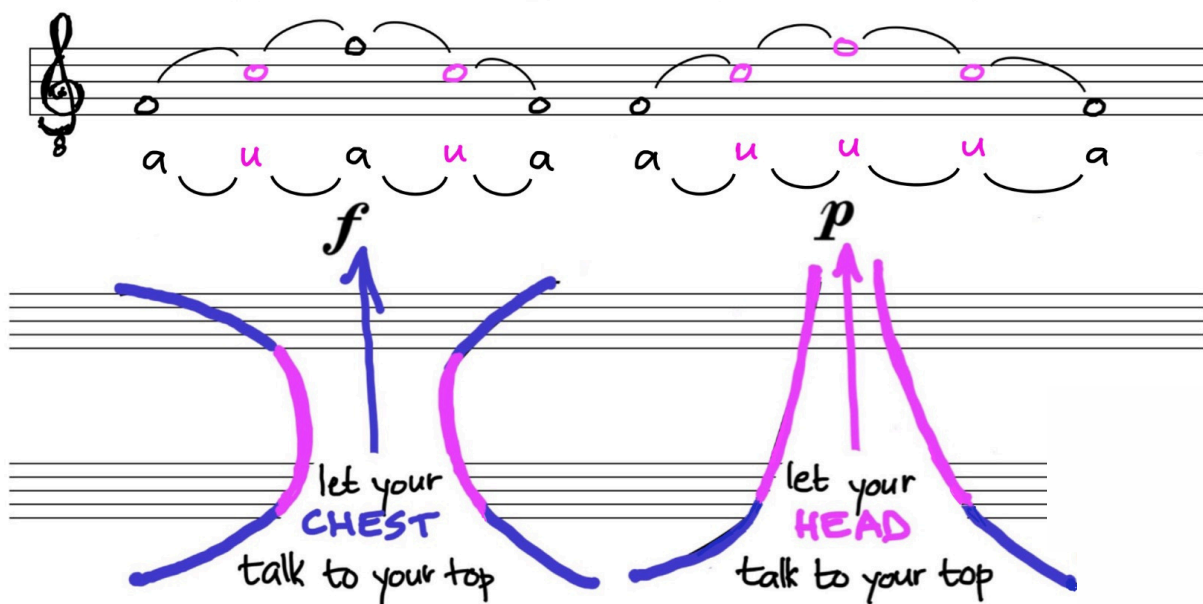
- Practice all your vowels and vowel combinations
- Move only what needs to move!

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



Also on F[#], G, A^b, A and B^b. Stay LOOSEY GOOSEY!

C Let's **SOAR** and **FLOAT!** Also on F[#], G, A^b, A and B^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

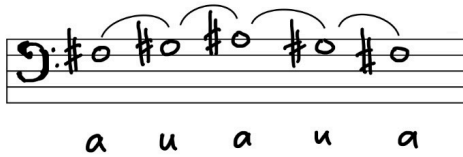
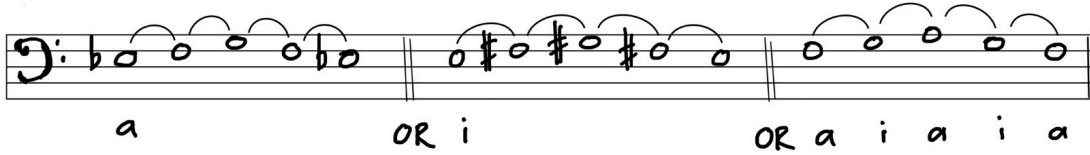
from *The Vaccai Project*

SOAR AND FLOAT - BAR/BASS

FORTE VS PIANO DYNAMICS IN THE TOP OF THE VOICE

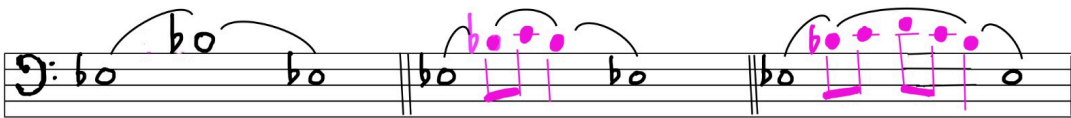
☹ Basses: only up to your comfort level. Stay chill ❤️

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



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

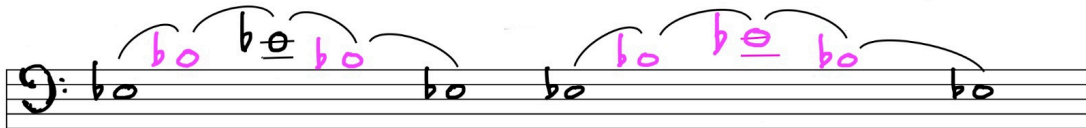
B) Grow your **TRUNK** (same dynamic)



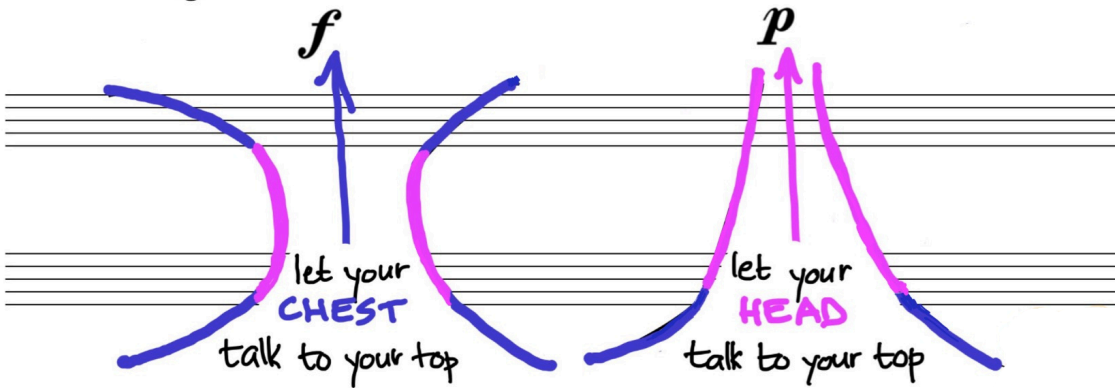
a u a a u a a u a

Also on E, F, F#, G and A^b. Stay LOOSEY GOOSEY!

C) Let's **SOAR** and **FLOAT!** Also on E, F, F#, G and A^b



a u a u a a u u u a



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

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
a u a u a u a

Then on a fifth

Practice dotted rhythms with upper notes

As you practice the upper dotted sixteenthths, 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)

from *The Vaccai Project*



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

BIOGRAPHIES



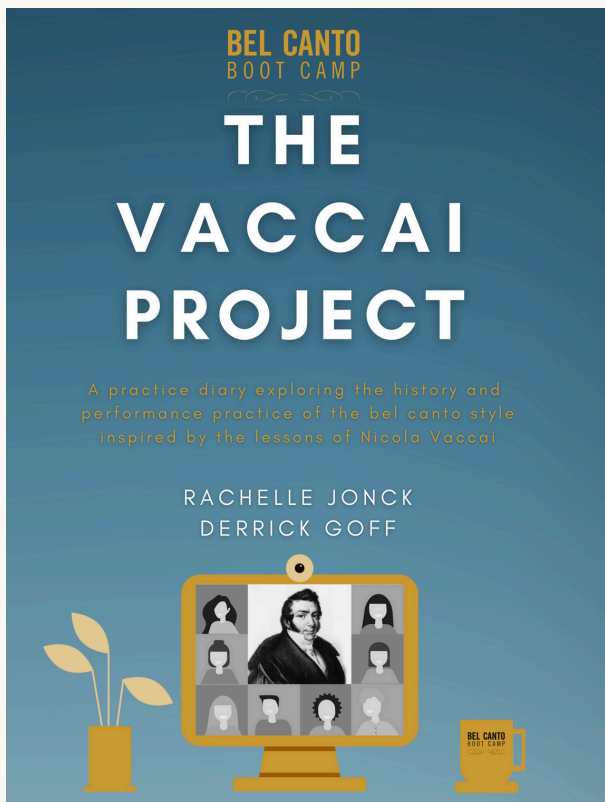
Rachelle Jonck received her musical training at the Conservatory of the University of Stellenbosch. In her native country she was awarded a FNB/Vita award for her contribution to opera in South Africa. In 1998 Ms Jonck received the Nederburg Opera Prize – South Africa's premier opera award. Rachelle moved to New York City as Head Vocal Coach and Assistant Conductor of Bel Canto at Caramoor. Her private coaching studio includes established professionals whose careers take them to the largest opera houses of the world, and younger singers still on the verge of a professional career. Her master class topics, while related to her main study field of bel canto, explore the wider application of the bel canto way of singing.



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.



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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