

Using *Bel Canto* Pedagogical Principles to Inform Vocal Exercises
Repertoire Choices for Beginning University Singers

by

Steven M. Groth

B.M. University of Wisconsin, 2013

M.M. University of Missouri, 2017

A thesis submitted to the
Faculty of the Graduate School of the
University of Colorado in partial fulfillment
of the requirement for the degree of
Doctor of Musical Arts
College of Music
2020

This thesis entitled:
Using Bel Canto Pedagogical Principles to Inform
Repertoire Choices for Beginning University Singers
written by Steven M. Groth
has been approved for the College of Music



Dr. John Seesholtz

Mutsumi Moteki

Dr. Mutsumi Moteki

DocuSigned by:



DC3BC15AEEA34FB

Dr. Steven Bruns

Date _____

The final copy of this thesis has been examined by the signatories, and we find that both the content and the form meet acceptable presentation standards of scholarly work in the above mentioned discipline.

Abstract

The purpose of this document is to identify and explain the key ideals of bel canto singing and provide reasoned suggestions of exercises, vocalises, and repertoire choices that are readily available both to teachers and students. I provide a critical evaluation of the fundamental tenets of classic bel canto pedagogues, Manuel Garcia, Mathilde Marchesi, and Julius Stockhausen. I then offer suggested exercises to develop breath, tone, and legato, all based classic bel canto principles and more recent insights of voice science and physiology. Finally, I will explore and perform a brief survey into the vast expanse of Italian repertoire that fits more congruently with the concepts found in bel canto singing technique in order to equip teachers with the best materials for more rapid student achievement and success in legato singing. For each of these pieces, I will provide the text and a brief analysis of the characteristics that make each piece well-suited for beginning university students.

Acknowledgements

Ever since my first vocal pedagogy class in my undergraduate degree at the University of Wisconsin-Madison, I have been interested in how vocal pedagogy can best be applied to repertoire choices in order to maximize students' achievement in the studio environment. During my coursework and teaching throughout my graduate studies at the University of Missouri-Columbia, I had my first opportunities to experiment with repertoire choices with a variety of different ages, experience levels, and voice types in a studio setting. In our graduate vocal pedagogy class, I learned more about the anatomy and physiology of the voice in addition to a teaching seminar, where we were able to teach in front of our class and receive feedback from our peers and instructor. After two more semesters of pedagogy and pedagogy seminar, two full years of teaching degree-seeking students at the University of Colorado-Boulder, and teaching as an adjunct voice faculty member at Colorado-Mesa University this past year, I have had the opportunity to explore less common *bel canto* repertoire with beginning students and notice how different pieces are more accessible and help students with key concepts of onset, *legato*, constant spin, and *vibrato*. What began as a desire to discover new repertoire has grown into a research passion of what melodic and harmonic characteristics of certain pieces help students grow most quickly and efficiently.

I would never have become the singer, artist, and pedagogue that I am today with the help of a large number of present and former teachers, mentors, and family. Firstly, I would like to thank my parents who provided me with musical opportunities from a young age and always encouraged me to strive for musical excellence. Thanks also to my wife, Sarah, for her encouragement and patience throughout the long performance weeks, and the highs and lows of completing a graduate degree. Thirdly, I would like to thank my first piano teacher and sister, Wendy Prostek, who always encouraged me to pursue excellence and fostered my passion for

music and musical achievement from my first lesson at age five until I was accepted at the University of Wisconsin. I would not be the musician I am today without the many wonderful conductors at the Milwaukee Youth Symphony Orchestra including Carter Simmons, and Margery Deutsch. My beginning voice teachers, Dawn Riesing and Kay Belich, and choir teachers Jenny Boyer and Sam Belich, encouraged me to pursue music and provided me with the skills needed to begin my University journey.

In my undergraduate degree at the University of Wisconsin-Madison, my voice professor Jim Doing helped kindle my love of voice performance and voice science with his knowledge of Voce Vista and constant enthusiasm. University Choir director Beverly Tayler offered us a sense of community and excitement for musical excellence as we prepared for four outstanding domestic and international tours. My retired piano professor, Todd Welbourne, was also instrumental in my undergraduate education as he helped me navigate the rigors of a double-instrument emphasis in a music education degree.

In my master's coursework I owe so very much to many professors who readily shared their pedagogical knowledge and overall love of music and voice as a genre. My retired pedagogy professor, Ann Harrell, always made time for her graduate students to come and ask questions, even semesters after our vocal pedagogy class. As a beginning teacher, this insight and encouragement was invaluable. Voice area coordinator, *Show-Me Opera* Director, and TA supervisor, Christine Seitz also served as my private lesson instructor throughout my degree at the University of Missouri. Her knowledge and expertise were invaluable both in the refinement of my own technique, but also the enthusiasm to help others succeed. Finally, my professor of collaborative piano, Janice Wenger, helped me gain a fuller understanding of both piano and voice through my studies as I added the degree of Master of Music in Collaborative Piano.

When I arrived at the University of Colorado, I received the help and encouragement of my first voice professors, Andrew Garland and Patrick Mason, followed by the new director of Vocal Pedagogy and my current professor and mentor, Dr. John Seesholtz. Patrick Mason's pedagogy courses further advanced my knowledge of the fundamentals of teaching. Over the past two years, Dr. Seesholtz continues adding pedagogical ideas and principles to my teaching and performing. A special thank you also goes to my committee members Dr. Mutsumi Moteki, Dr. Steven Bruns, Professor Jennifer Bird-Arvidsson, and Professor Chellis for all of the grading, recital attendance, reading and editing of documents, and mentoring me throughout my doctoral degree.

Table of Contents

Introduction.....	8
Chapter 1: The Pedagogues.....	10
Chapter 2: Guidelines, Registers, and Timbres.....	14
Chapter 3: Vocalizations.....	29
Chapter 4: Exercises.....	33
Chapter 5: Choosing Repertoire.....	40
Appendix 1: Resources to assign <i>bel canto</i> repertoire	55
Works Cited.....	56

Introduction

In the history of voice pedagogy, the father and son Manuel Garcia I (1775-1832) and II (1805-1906) are generally considered to be the forefathers of *bel canto* singing techniques. The father wrote a few fundamental statements and many exercises for singing. Manuel Garcia II, Mathilde Marchesi, and Julius Stockhausen modified these exercises in their pursuit of the most efficient singing methods in the style of the tenor, Giovanni Ansoni. These exercises sought to promote flexibility and longevity through the tuning of vowels and pitches. The singing of *bel canto* repertoire by composers such as Rossini, Bellini, and Donizetti requires the agility and flexibility demonstrated and honed through these exercises. In Berton Coffin's book, *Historical Vocal Pedagogy Classics* (1989)¹, he notes that much of the agility training found in these exercises was largely being neglected by modern voice teachings. In his opinion, the omissions of these skills have led to the overall decline of modern singing.

The overall vocal qualities associated with *bel canto* singing style feature a smooth *legato* and uniformity of tone throughout all vocal registers. A byproduct of this technique is that the voice is capable of executing complex embellishments. Especially in upper registers, the voice displays a clarity and lightness in tone while maintaining a resonance structure that highlights projection. Italian opera in the *bel canto* period demonstrated singers' abilities to sing long *legato* phrases alongside acrobatic embellishments. The implementation of this technique also prevents singers from attempting to add too much weight and darkness which can be detrimental to developing voices. However, as the nineteenth century progressed, and romanticism accented high-drama and heavier voices, the light and resonant sound of *bel canto* was abandoned for greater volume in the upper registers, as well as a fuller sound. It takes young singers time and a

¹ Coffin, Berton. *Historical Vocal Pedagogy Classics*. Metuchen, NJ: Scarecrow Press, 1989.

solid foundation in technique, especially *bel canto* technique, to produce this louder sound healthily.

Certain singers' careers reflected this shift from *bel canto* style towards Verdi and verismo compositional style, notably Gilbert Duprez. Born in 1806, Duprez began his career as a light lyric tenor singing Count Almaviva in Rossini's *Il Barbiere di Siviglia*, before singing heavier roles by Donizetti and Berlioz. He is one of the first tenors ever recorded singing a high C with the weight and volume not found in the earlier *bel canto* era. When Rossini heard this tone he likened the sound to "the squawk of a capon with its throat cut."² The singers that went on to be successful in the heavier, more dramatic works were trained largely in the *bel canto* style by Manuel Garcia, his contemporaries, and his disciples. In this manner, such celebrated twentieth-century singers as including Marilyn Horne, Joan Sutherland, Beverly Sills, and Dietrich Fischer-Dieskau were largely trained by the descendants of Manuel Garcia I and II and their contemporaries. In this way, the *bel canto* style and its techniques have continued to remain relevant in the modern era, even though it may seem quite different from the technique required in music composed later in the nineteenth century and afterwards. -It is for this reason that *bel canto* exercises and pieces must play a prominent role in students' formative teachings. There is no better way to develop an ease of tone, vibrato, and legato throughout all vocal registers. These standards of vocal excellence have remained a litmus test for good technique and vocal success for the past two hundred years, and will continue to remain relevant as teachers prepare their students for careers in operatic, concert, and teaching careers in the future.

² Coffin, Berton. *Historical Vocal Pedagogy Classics*. Metuchen, NJ: Scarecrow Press, 1989.

Chapter 1: The Garcia Historical Lineage

Manuel (del Pópulo Vicente Rodríguez) García (1775-1832) was respected as a renowned tenor, composer, director, and singing teacher. Soon after his seventeenth birthday, he traveled to Spain. In Málaga, he would achieve significant renown both as a composer and a singer.

Garcia I began the Parisian chapter of his life by singing his debut at Théâtre de l'Odéon in Paer's *Griselda* on February 11, 1808. Although being generally well-liked in Paris, Garcia I moved on to Italy in 1811 singing in Turin and Naples. It was here that he met the Italian tenor, Giovanni Ansani, and began his vocal instruction. This training proved to be indispensable as Garcia I wrote most of his exercises in the style of Ansani. While in Naples, several of Garcia I's works were premiered and received significant acclaim. Garcia I himself debuted the role of Count Almaviva in the premiere of *Il barbiere di Siviglia* under its original title, *Almaviva, ossia L'inutile precauzione*.

Shortly thereafter Garcia entered the prime years of his singing career as he performed and composed frequently in Paris and London. He regularly sang roles including Almaviva, Otello, and Don Giovanni in different Parisian and English houses. Shortly after establishing his musical society in Paris, the Cercle de la rue Richelieu, he established his singing school in London and published his *Exercises and Method for Singing* in 1824. He left for New York the following October where he would direct many of the Metropolitan Opera's first performances in Italian, including works by Rossini, Mozart, and his own compositions. After three years, Garcia I would move to Mexico until political unrest caused him to return to Europe. He continued performing, but critics remarked that his vocal abilities were a mere shadow of what it once had been in the late 1820s.

Garcia I last appeared onstage in 1831 and would pass away the following June. Even at the end of his career, critics continued to note his remarkable vocal flexibility. His ability to dazzle crowds with his ornamentation was seemingly without equal. Meanwhile, his power and stage presence afforded him the ability to perform dramatic roles including Rossini's *Otello* and *Don Giovanni* with finesse and ease. As a singer, composer, and pedagogue, his legacy of perfectionism and vocal prowess would live on through his children, Baritone and renowned pedagogue Manuel Garcia II, Mezzo-Soprano Maria Malibran, and Soprano Pauline Viardot, well into the twentieth century.³

Manuel Patricio Rodríguez Garcia (1805-1906) was born in Paris and much of his childhood was shaped by his father's rise to prominence in the 1810's. A baritone and vocal pedagogue, Garcia II began his vocal training under his father's tutelage, and he studied harmony in Naples with Zingarelli in 1814. He would continue to study both voice and harmony upon their return to Paris. When in New York at the Metropolitan Opera, Garcia II performed under his father's direction in 1825. However, after his unsuccessful Parisian debut on October 7, 1828, he gave up his aspirations of pursuing an operatic career. Thereafter his performances served to sing with his father's students as they prepared for mainstage careers.

During his brief period of service to the French army, he began studying the physiological traits of the voice. Soon after, he would write his *Mémoire sur la voix humaine* which would begin his rise to prominence within the field now described as vocal pedagogy in 1841. His *Traité complet de l'art du chant* written between 1840 and 1847 represented a major achievement and remained a staple of voice pedagogy research throughout his career. He served

³ Radomski, J., & Fitzlyon, A. (2001). García family. *Grove Music Online*. Retrieved 13 Feb. 2020, from <https://www-oxfordmusiconline.com.colorado.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000045707>.

as a Professor at the Paris Conservatory between 1847-1850 before joining the Royal Academy of Music in England between 1848-1895. During his tenure there, he invented the laryngoscope in 1855 which won him worldwide acclaim. It was also in England when Garcia II began perfecting his father's exercises with tremendous results. His students included Jenny Lind, Erminia Frezzolini, Julius Stockhausen, Mathilde Marchesi, Charles Bataille, and Charles Santley, and other highly recognized singers and pedagogues of the nineteenth and twentieth centuries.⁴

Mathilde Marchesi née Graumann (1821-1913) was a successful German Mezzo-Soprano and singing teacher whose international concert appearances impressed audiences in England, Germany, and the Netherlands. In 1845, she moved to Paris to study with Manuel Garcia. When Garcia II moved to England, she followed and began a string of successful concert performances in the London area in 1849 before leaving to perform in Germany and the Netherlands.

Marchesi's teaching career began as a Professor of Singing at the Vienna Conservatory in 1854. She remained in Vienna as a successful voice teacher and concert performer until she moved to Paris in 1861. Among her Viennese students at the time were successful operatic sopranos Gabrielle Krauss, Antonietta Fricci, and Ilma di Murska, who performed leading roles throughout Europe in operas by Gounod, Verdi, and Wagner in addition to other contemporaries whose fame has faded over time. In 1878, she moved to Paris and opened her own singing school that continued to thrive for nearly twenty-five years. She would publish her vocal method, based primarily on Garcia II's principles, in 1886. Later, she published both an

⁴ Stark, James. *Bel Canto: a History of Vocal Pedagogy*. Toronto: University of Toronto Press, 2008.

autobiography, *Marchesi and Music: Passages from the Life of a Famous Singing Teacher*, and a practical guide for students, *Ten Singing Lessons*.⁵

Julius Stockhausen (1826-1906) was a famous pedagogue who began his voice training with Manuel Garcia II in 1845 at the Paris Conservatory. He followed Garcia II to London in 1849 where he gained substantial acclaim as a Baritone concert singer. He established his own singing school in 1879 which became instantaneously famous. In 1882 he became a teacher at the Hoch Conservatory in Frankfurt while continuing his own school at the same time.⁶ His *Gesangsmethode* (Singing Method) was published in 1884 which was translated into English by his student Sophie Löwe. Later, in 1886, he would also publish *Gesangstechnik und Stimmbildung* (Singing Technique and Voice Training). Both of these texts have been very highly received by pedagogues and have furthered Garcia's legacy well into the twentieth and twenty-first centuries.⁷

⁵ Forbes, Elizabeth. "Marchesi family." Grove Music Online. 2001; Accessed 16 Apr. 2020. <https://www-oxfordmusiconline-com.colorado.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000017730>.

⁶ Stark, James, and James Stark. In *Bel Canto: a History of Vocal Pedagogy*, 11–29. Toronto: University of Toronto Press, 2008.

⁷ Pascall, Robert. "Stockhausen family." Grove Music Online. 2001; Accessed 16 Apr. 2020. <https://www-oxfordmusiconline-com.colorado.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026807>.

Chapter Two: Guidelines, Registers, and Timbres

Garcia I: The Rules

Beginning with Garcia I, a series of eight rules was crafted for the formation of the voice in an Italianate *bel canto* style. As Garcia I, Garcia II, Marchesi, and Stockhausen based their teaching on these basic principles, these rules will be explored to provide a basic understanding of the methods employed during this era. Garcia I believed that fewer rules were better than many, as too much clarification was apt to create confusion rather than clarity. Each rule applied to the body of exercises as a whole. Garcia created the rules to govern the execution of the exercises to ensure that they were properly practiced.

The first rule addresses the range of each exercise so that, despite each exercise being notated in C, Do, it should move easily from the lowest comfortable register of the voice and ascend by half-step until reaching the highest comfortable, non-forced tone. In this way, the exercises were not meant to serve as range-expanding devices, but rather as tone enhancing exercises throughout a singer's range. The second rule prescribes that each exercise is meant to be practiced on each of the Italianate vowels - beginning with [a], [e], and [i], then proceeding to [o] and [u]. Garcia I disdained an aspirate onset and therefore sought for a *coup de glotte*. This "strike of the glottis" can most aptly be described in modern terminology as a balanced onset that is neither aspirate nor overtly glottal in attack. Garcia's first two rules sought to create a consistent tone throughout the comfortable range of the voice on the five primarily pure vowels in the Italian language. As the remaining vowels of [ɛ] and [ɔ] are variations of the five pure vowels.

Garcia's third rule introduces a trio of possible embellishments to cadences to help students employ imagination while singing. These cadential ornamentations were used as a

guide to help students discover new ways to ornament and embellish melodic lines. This ability to embellish and beautify a line remains a fundamental tenet of *bel canto* singing and represented one of Garcia I's greatest strengths as a performer.

Rules four, five, six, and seven are dedicated to necessary parts of vocal technique in order to facilitate a good tone. In twenty-first century nomenclature, rule four discusses the role of posture and alignment of the body for singing. Garcia largely concerned himself with the openness of the chest so that breathing would create expansion. To that end, he prescribed having the arms crossed behind the back and the shoulders "thrown back." He describes the rest of the body as "erect," which loosely translated refers to the head in alignment with the neck. The fifth rule addresses the necessity of a slow, measured, inaudible breath that promotes a relaxed feeling prior to singing. Any other kind of breathing was described as "unpleasant to those who listen and injurious to the Singer."⁸ The sixth rule addresses the necessity of a sufficient mouth opening to allow the voice to resonate properly. He cites this as a major factor in the creation of a pleasing tone even if not a necessarily powerful one. Also included in this rule is the role of the mouth opening in creating a clear pronunciation that is paramount to a successful career. The seventh rule addresses the commencement of singing after inhalation. Garcia I prescribed the commencement of tone at the softest dynamic possible before increasing to the loudest comfortable dynamic before returning to the original piano. These exercises, later labeled *messa di voce* exercises once used by castrati, were used to find a supported soft tone and provided a window into the acceptable dynamic range of the *bel canto* voice.

Garcia's final rule gave the rules for Italianate slurring and *portamento* of the voice in relation to the Italian language. While this practice is fairly logical for native Italian speakers, it

⁸ Garcia, Manuel, and Donald V. Paschke. *A Complete Treatise on the Art of Singing: Complete and Unabridged*. Da Capo Press, 1984. P. 16.

provided the guideline for how and when the voice was to carry on a specified syllable.

Although not expressly written, it can also be assumed that Garcia also taught students how to use the elements of *legato* in the *bel canto* that avoided excessive *portamento* to the extremes of *glissando*. In this way, an Italian *portamento* connects two notes through breath support without a gratuitously excessive sliding sound.

These rules were set forth as the guidelines for the implementation of the 340 written exercises that followed. Certain of the rules pertain mainly to certain exercises, while others were applicable to every instance of singing. For example, rules one, two, four, and five apply to all of the exercises as each exercise is meant to begin in the lowest comfortable register and rise by semitone on each of the Italian pure vowels. Many of the exercises, however, were rooted in the implementation of a single primary rule. For example, Garcia I's first exercise was the implementation of the *messa di voce* technique found in the seventh rule. While the first two rules certainly still apply, the primary focus is on the seventh rule throughout this exercise. These rules and their application to the exercises would be expanded and described in greater detail by Garcia II, who at age twenty, after eleven years of study with his father, made his premier in America with the first Italian opera company to sing at the Metropolitan Opera.

Manuel Garcia II

During his military service in Algeria, Garcia II's research into the physiological traits of the voice represented one of the first scientifically motivated studies by a singer into the human voice. It seems only natural, therefore, that when he presented his *Mémoire sur la voix humaine* to the Academy of Sciences in Paris that his research represented a point of departure for all future nineteenth-century studies about the voice. His second published work, *Traité complet de l'art du chant* (1840-1847), sought to organize and synthesize a more complete understanding

between his father's approach and his own. This "Complete treatise on the Art of Singing" remained a standard method for teachers and students to promote healthy vocal technique throughout his lifetime and well into the twentieth century. Firmly rooted in *bel canto* technique, this method provided the means for a flexible foundation of healthy phonation that did not limit the possibility of singing more dramatic repertoire. Thus, students of Garcia II were considered among the best of their contemporaries - singing not only *bel canto* repertoire but also the newer, dramatic repertoire of Gounod, Verdi, and Wagner.

In his *Complete Treatise on the Art of Singing*, Garcia II begins his in-depth study by discussing the different voice types, registers, and timbres. The treatise begins with a brief description of the vocal apparatus. Garcia II then defines the voice types as child, mutating, women, and men. These voices are grouped together based on their similar registers, which Garcia describes as a series of consecutive and homogenous tones going from low to high, produced by the development of the same mechanical principle⁹. These tones are distinguished from different registers because the tones differ sonically and mechanically from another sequence of notes that are created by a different mechanism or group of laryngeal muscles.

Garcia II describes in detail the timbres of the voice and how the resonance cavities amplify and alter the sound produced by the vocal apparatus. Each of these timbres is created through the manipulation of the resonating cavities, particularly the laryngeal position, pharyngeal curvature, and the mouth cavity. At the end of this discussion, Garcia II discusses the differences between intensity and volume, a topic that is better suited to this study of *bel canto* pedagogy. He writes that although intensity and volume are often related, that an increase of force does not always lead to an enlargement of volume. The ramifications of this discussion

⁹ Garcia, Manuel, and Donald V. Paschke. *A Complete Treatise on the Art of Singing: Complete and Unabridged*. Da Capo Press, 1984. P. xii.

dictate that the relative power of a singer's instrument is directly proportional to his ability to properly align the larynx, pharynx, mouth cavity, and nasal cavities. These adjustments, when properly implemented, allow for the singer to maximize volume, intensity, or both. Essentially, intensity most directly relates with the emission of air and its amplification while volume is more directly related to the ultimate capacity of the resonating body. Garcia summarizes that in order for a singer to be successful, he requires a thorough knowledge and understanding of the mechanisms crucial for successful singing and the ability to isolate and combine their actions as necessary in different registers of the voice.¹⁰

Garcia II - The Aptitudes of the Student

Garcia II writes this first chapter of *A Complete Treatise on the Art of Singing: Part One* in part to dispel any preconceived notions regarding the requirements of becoming a serious and distinguished practitioner of voice. A student needs more than talent, but a fundamental knowledge of his instrument in order to master the art of singing. The professional singer must study solfeggio, an instrument, and finally the art of singing and harmony. Garcia II argues that it is only with this knowledge that a singer can make intelligently artistic decisions regarding ornamentation while respecting the composer's intentions. These studies will also avail him of alternate choices when it is advantageous for the singer to avoid certain figures or ranges in their voice due to health or fatigue. Garcia II argues that only when singers can artistically negotiate any difficulties that render parts of singers' full ranges inaccessible are they truly ready and practiced. As the rigors of a theatrical performing career necessitate a certain level of durability, a singer needs to possess the knowledge to make intelligent decisions when modifying the written notes so as not to "expose himself to the mockery of his audience."¹¹

¹⁰ Ibid. p. Lxiv.

¹¹ Ibid. p. 3.

Garcia II regards untrained voices as unpolished and possessing shorter ranges, tremulous vibrato, and being unequal in temperament. Only through persistent study can the voice achieve an even tone, consistent intonation, and proper intensity and elasticity within the vocal apparatus. There are only a few conditions that cause Garcia II to lose hope in his students, including a “limited intelligence,” an untrainable ear, or a voice that is partially or somewhat hoarse in overall tone. He cautions that people with weak immune systems who are also sick also cannot fully commit to the energy required to promote the emotion and the tone.

The human voice is the most delicate of the instruments and requires a certain measure of care so as to avoid damage. Excesses in over-practicing, diet, heavy laughing, or screaming are all to be avoided so as not to fatigue the vocal muscles. Garcia II refers to infrequent use of these excesses as “causing hoarseness” and frequent use of them to “completely destroy” the voice and the potential of the artist. Presuming that these excesses are avoided, the singer has the possibility of maintaining a freshness, spontaneity, and firmness in the vocal tone that is necessary for a career. Once a student wears this out, Garcia II argues that he is incapable of retrieving it in his lifetime. He summarizes, “A simple lack of moderation in poorly directed work is often sufficient to expose one to consequences no less grave” than the total destruction of the voice.¹²

Garcia II: General Observations on the Method of Study

Garcia II proceeds to provide a series of guidelines for the successful and efficient development of the vocal instrument. First and foremost, Garcia II prescribes the practice of the instrument only when a reliably in-tune instrument is available. In this manner, the singer will learn to hear and imitate precise intonation that will most directly aid in his development. While

¹² Ibid. p. 6.

instrumentalists can practice for up to eight hours each day, the vocal instrument is far more delicate and requires a different level of care in order to avoid damage. To this end, Garcia II advises practicing at first only in five-minute intervals up to five or six times each day. Eventually, each of these practice sessions can be increased to about thirty-minutes per day, in four different times. This presumes that each of these practice sessions is followed by a significant period of vocal rest. Practicing longer than thirty-minutes at a time is not recommended. These periods of rest should incorporate mental work so as to maximize the effectiveness of the time spent singing. This mental preparation is mainly aimed at minimizing the inexperienced groping that costs or taxes the singer and his instrument. The under-prepared singer becomes fatigued more quickly, no matter how robust his instrument.¹³

When beginning, students should create tones in full voice as Garcia II argues that it is more difficult to create the full intensity of tones than it is to restrain them. This comfortable *forte* sound also encourages students to utilize the fullness of breath and maximize the potential of their instrument. It is important, however, to avoid an overly pushed or forced tone which is equally detrimental to development. The fullness and agility of each voice varies according to its individual properties and must be properly observed in order to avoid unnecessary fatigue due to unrealistic expectations. To this end, Garcia gives specific metronome markings for each voice type in an attempt to guide teachers and singers for his exercises. These exercises will be addressed in greater detail later within this study as they form the foundation by which the pieces of this study have been chosen.

¹³ Ibid. p. 9.

Garcia II: Chapter IV - Breathing

Garcia II waits to address breathing until after he describes healthy tone production. For purposes of singing, however, breathing is chronologically the first and most important trait to the human voice and will be addressed first here. Garcia describes the process of breathing most generally as a consecutive inhalation and exhalation where the exhalation comprises the art of singing. In order to breathe properly, Garcia prescribes the following posture: holding the chest erect, the shoulders back without stiffness, and the chest free. One is to lower the diaphragm slowly without jerking and raising the chest by a slow expansive movement while allowing the hollow of the stomach to relax outwards.¹⁴ Provided that these conditions are met, the lungs create a vacuum and they will dilate until they have filled to their highest potential. By both expanding the chest and releasing the stomach outwards, the lungs are permitted to expand in three dimensions and prepare the student for the fullest and most relaxed overall breath. Likewise, the relaxed quality of the breath allows the lungs to retain their fullness without stressing or fatiguing the muscles. Without the slow and relaxed breath, the body can only retain the air needed for the short-term and is insufficient for singing.

The lungs, being essentially inert objects and incapable of affecting change on their surroundings, are governed by the musculature that surrounds them. Therefore it is essential that the diaphragm release slowly and the abdominal muscles relax, allowing the stomach or gut region to expand in three-dimensions, including frontal and back expansion. The intercostal muscles, not directly named by Garcia II, are responsible for the subtle and gentle “raising of the chest.” This description is incomplete, however, as the intercostal muscles involved in raising the chest also lift and expand the ribcage outward in each direction. It is this outward expansion

¹⁴ Ibid. p. 33.

that most drastically changes the volume of air that can be stored by the lungs and allows for free and easy access to the air.

Also necessary is the feeling of outward buoyancy of the ribcage. Thus, upon exhalation, the collapsing sensation of the ribs is delayed as long as is practical. The weight or force created by the collapse of the ribcage is detrimental to the free and easy access to the air by the primary muscle groups responsible for sending the air required for phonation - the abdominals. The three types of abdominals work in an antagonistic relationship with the diaphragm. Thus as the diaphragm contracts downwards during inspiration, the abdominals contract at a regular rate upwards in order to create a consistent flow of air required for phonation. It is only through the buoyant outward sensation in the ribcage that this consistent flow of air can be achieved. Only after a period of exhalation should the ribcage slowly return to its resting position without jerking. Garcia II closes this chapter on breathing with the following:

The breath, which holds the entire instrument under its subjection, exerts the greatest influence on the character of the performance and can make it calm or trembling, connected or detached, energetic or lifeless, expressive or devoid of expression.¹⁵

It seems somehow ironic that the chapter devoted to breathing is only three pages long and contains only four main breathing exercises, given Garcia II's recognition of the breath's importance to singing and expression. These exercises overall were prescribed in moderation as different breathing exercises create a significant quantity of fatigue within the body and need to be interspersed with long periods of rest. It is only through a development of the coordination of these breathing muscles that a steadiness of vocal tone and consistency can be achieved.

¹⁵ Ibid. p. 35.

Garcia II - The Formation of Tones

Garcia II's definition of the formation of tones is very clear and precise:

The voice is formed only by the periodic compressions and expansions which the air experiences when, at its exit from the glottis, that organ, by a regular and alternating action, stops it and allows it to pass.¹⁶

This generalized description of the mechanics of the voice essentially begins to describe the overall buildup of subglottic pressure until the glottis is forced open temporarily by a puff of air. These muscles, through elasticity and the adductor muscles are pulled back together in order to close the glottis once more. From these mechanics, a number of tenets of modern vocal pedagogy were born, including the research of Bernoulli and the myoelastic aerodynamic theory of phonation. This passage describes in detail how the successive “puffs” of air through the glottis due to subglottic pressure and the successive closures of the glottis through muscular adduction and elasticity essentially form the voice in the same way that lips buzzing in the mouthpiece of a horn create sound. Garcia goes on to describe the unique properties of the vocalis muscle in that it can change its shape, elasticity, length, and tension in order to facilitate the production of more rapid (higher) tones.

Garcia describes the muscular and elastic necessities of the different registers in order to describe their tone and their production. The chest register requires the firmest glottal closure and consequently the greatest adduction of the glottis (vocalis). This register places the entire length of the vocalis muscle into vibration during phonation. Garcia II describes this full glottal closure as the *coup de glotte* or “pinching of the glottis.” In the mixed voice that Garcia II refers to as *false* *setto*, the full length of the chords is also employed. There is a distinct increase in air usage and speed as the cartilages become more involved in the act of phonation. At a certain

¹⁶ Ibid. p. 23.

point, these cartilages will be incapable of bringing as firm a glottal closure as is desired and the tone begins to feel unstable. At this point, the adductor muscles will need to activate even more firmly to remedy the instability described here.

Garcia II proceeds to elaborate on the qualities of *timbre*: brightness, dullness, intensity, volume, and what can best be described as vocal color. He describes the characteristics of a “bright” sound as having a firm glottal closure in between each oscillation of the vocalis during phonation. While this closure is not required to be hermetic, the more firm the closure, the brighter and appealing the sound. It is important to note that Garcia II associates “brightness” and “intensity” with the voice’s ability to be aesthetically pleasing and powerful. A failure to fully adduct the vocalis in between oscillations creates a “duller” and “weaker” tone.

Finally, the overall *timbre* of the voice is determined by a few factors: partial or full opening of the glottis, activation of superior tendons, and pharyngeal activation in the resonance cavities. The tone, from the moments of its conception, is subject to the tube and resonance structure in which it was formed. This tube’s ability to lengthen, broaden or narrow, curve or flatten, and maintain an infinite number of permutations amongst these factors causes the resonance structure of the voice to take on the role of reflector and megaphone. The pharyngeal aspect of the resonance structure plays a key role in the creation of different vocal effects. The pharynx, conceptually, begins at the larynx, proceeds through the palate and ends at the opening of the mouth. A slightly curved pharyngeal position helps create the “clear timbre” and results in a lower laryngeal position. The “clear timbre” is most easily described as bright and penetrating. By extrapolation, it likely also creates a large quantity of ring and results in a louder tone. When employed in excess, the clear timbre causes a shrill or “shouty” characteristic. The more fully curved laryngeal position creates the rounder and sweeter characteristics as described by the

“sombre timbre.” In excess, this causes a muffled or swallowed characteristic that is thoroughly rebuffed by Garcia II and *bel canto* artists as a whole. Thus, each modification of the resonance structure - superior tendons, pharyngeal position, and buccal (mouth) position - has a dramatic effect on the overall vocal quality and accounts for the creation of different timbres of the voice.

Garcia II - The Exploration of Different Tones and Timbres

Garcia II argues that students must explore the full spectrum of tones and timbres regardless of their desirability in order to recognize and employ the most effective and pleasing tones throughout their singing in their careers. To that end, Garcia describes the production of a variety of tones and timbres: *pure, guttural, nasal, hollow, and veiled tone*. While each of these ideas has a variety of useful and detrimental factors, the overall reasoning for their exploration is that it will lead to self-awareness and the ability to make intelligent decisions depending on range, emotional content, and the composer’s overall aims.

A pure tone is seen as the most desirable and is described by having a flatness in the tongue and a raised soft-palate (velum). This renders the laryngeal column open and the sound is most efficiently reflected by the soft-palate forward through the space towards the mouth opening. The palate, hardening towards the mouth opening, further reflects the sonorous column out of the mouth opening to create a bright and ringing sound that is highly desirable. The singer must choose a space that is sufficiently large and utilizes the hard palate to amplify rather than muffle the overall resonance structure. This tone relies on the flexibility and elasticity of the pharynx from the glottis through the soft-palate as the pure tone and timbre by their very definition are reliant on this ability. The *timbres* of the voice are described primarily as defects and are described in detail mainly to recognize and correct vocal deficiencies.

When the tongue retracts into the throat and presses the pharynx back, the squashed sound of the *Guttural timbre* results. This sound is easily rectified by using the tongue primarily as an instrument for changing sounds into vowels - and through the activation of the tongue in terms of its tip and sides rather than its root or base. This can also result from an insufficient mouth opening, which should remain constantly open regardless of vowel. The *Nasal timbre* is produced by an insufficient lifting of the soft-palate, or velum, which leads to the nasal cavities influencing the tone before it proceeds through the mouth opening. This is easily identified and rectified by a slight pinching of the nose which simultaneously informs the singer whether or not the nasal cavities are activated and how much soft palatal lift is required to fully close the nasal cavities. The *Hollow timbre* is created when an obstruction such as the tip of the tongue or teeth impede the sonorous column. These can be compounded through any evidence of swelling, especially within the pharynx or tonsils, and is accompanied by a difficult access to head register. Finally, a *veiled tone* is created by an insufficient glottal closure through the adductor muscles. This duller and sometimes darker tone is only prescribed as an exercise of recognition so that students realize when it is occurring and eradicate it from their singing.

Garcia II's most recognized form of creating tone is found in his usage of the term *coup de glotte* or the "blow/stroke of the glottis." Presuming that one has undertaken a breath through proper posture or alignment as described earlier, and that the lungs have taken a relaxed breath that includes outward rib and stomach expansion, Garcia describes a precise and sudden attack of the tone that produces a clear [a] vowel. When done correctly, this commencement of the tone should create a ring and roundness without any obstacles from the rest of the vocal mechanism. In modern terminology this relates to the school of "balanced onsets." In this way, there is not a harshness of a "glottal attack," that Garcia II describes as a *coup de poitrine* or "blow of the

chest” as found in a cough. Equally undesirable is an overly breathy attack as created by an “h-onset” which can be exacerbated by the chest attempting to affect the moment of phonation. The chest serves no purpose other than to nourish the tone through an easy and free access to the air within the lungs. Garcia II emphasizes that it cannot be used to push, shock, or hurl air from the body. In order to prepare for the *coup de glotte*, a singer must close the glottis in order to allow subglottic pressure to increase. At the moment of phonation, a precise moment of air escaping the glottis must be precise and relaxed. Garcia cautions the use of consonants in order to aid in this precision as he believes that it masks the evidence of poor articulation and will hinder students’ recognition of poor technique.¹⁷

Garcia dictates that all voice types should begin training the voice to activate with the *coup de glotte* comfortably low within the chest register. Therefore most female voices, basses, and baritones should begin around C³ or C², while unusually high sopranos and tenors should begin on D³ or D², respectively. Once the singer can no longer sing the tones comfortably within chest register, usually between F-F# for female voices or B-C for baritones and C#-D for tenors, they should cease sound production in this manner. While it may be possible, particularly for tenors, to exceed this range in chest register, it is not recommended.

¹⁷ Ibid. pp. 42-43.

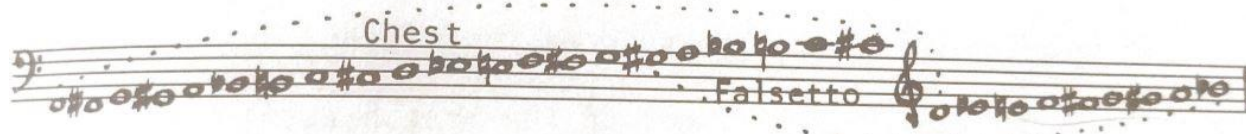
A generalized chart for voice types and registers is recommended below by Garcia:

Figure 1:

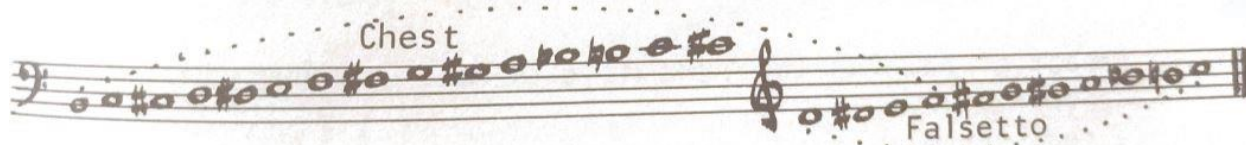
Contralto, Mezzo-Soprano, Soprano:



Basso and Baritone:



Tenor and Counter-Tenor:



Chapter 3: Vocalization

Manuel Garcia II - Vocalization

Vocalization, or the art of singing on vowels, is more precisely defined by Garcia II as the agility of the voice. As such, the overall agility will be tested in two timbres, in the three registers, throughout the entire voice, with all dynamic levels and at all attainable speeds. Furthermore, vocalizes will include all different kinds of passages, including carrying phrases (portamenti), tying phrases (liant), marking phrases, *staccato* phrases, aspirating phrases, and phrases with stops within them. By a careful study of all of these elements on the pure Italian vowels, students will be able to equalize their registers in order to find a continuous and consistent sound throughout their ranges.

The first type of passage is the portamento, or carried phrase. These phrases can have several different characteristics including different accented or emphasized notes in four different combinations: strong-weak, weak-strong, all strong, and all weak. This carrying sensation serves to equalize registers by eliminating breaks between notes and maintaining a consistent tone and legato between them. This is true regardless of whether or not the phrase is ascending or descending. Students should begin the first note with Garcia II's *coup de glotte* which will be referred to as "balanced-onset" from this point forward. At first, this effect will be achieved through a slight exaggeration or accent on the portamento itself. In time, however, this effect will be minimized either through speed or emphasis as too much portamento has a rather vulgar overall effect within phrasing. Garcia also notes that it is of primary importance to avoid opening the vowel so as not to accidentally crescendo and accentuate the portamento. Garcia offers scalar exercises number 32-37 as the most useful in successfully executing this act of portamento with quickness and precision.

The second and arguably most difficult exercise of portamento is that of slurred vocalization - or the consecutive slurring of tones via portamento. This is the most advanced technique amongst the vocal exercises and should be practiced after the previous exercise has been fully mastered. The underlying tendency of this exercise is to add an extra portamento into the first note, often referred to as scooping in modern terms. Garcia adds that this effect destroys even the most beautiful of voices and phrases. Garcia differentiates this term from *legato* or smooth vocalization, as this style is generally found at cadential figures and ornamentation.

Smooth vocalization, by contrast, is the art of *legato* singing where the voice moves quickly and crisply between notes without any space or aspiration in between them. This style is defined by the smoothness and uniformity of the air flow, air speed, and overall pressure. The movement from pitch-to-pitch, therefore, is created solely with the glottis. This gliding sensation from pitch to pitch is reliant on the elasticity of the glottis changing the pitch: keeping the intonation accurate, the timbre uniform, and equal duration throughout the phrase. Certain students who struggle with smooth vocalization may need to master marked and staccato vocalization before returning to smooth vocalization, as sometimes the voice requires time and practice before smooth vocalization is possible. This time and practice primarily will increase the elasticity of the vocalis and will make smooth vocalization possible. Smooth vocalization represents the primary phrasing used during all singing and should serve as the default unless otherwise indicated in the score. As such, students should avoid the articulation in Figure 2:

Figure 2. - Je vous aime - Accidental usage of Aspirated Vocalization¹⁸



Instead, students should use the following smooth vocalization model found in Figure 3:

Figure 3. Je vous aime - Smooth Vocalization¹⁹



Marked vocalization (*agilità marcellata*) is the act of accenting each successive note without stopping it for breathing or any other reason. This provides the overall effect of a diminuendo on each note within a phrase. The rearticulation of each note within the phrase is then reliant on the elasticity of the vocal muscle and not an “h” or breathy onset. This articulation or vocalization is indicated by staccato underneath a slur. The overall effect of this is to have a rearticulation from the abdomen for each note within the phrase and that the singer has sung each vowel as many times as there are notes within the phrase. The primary advantages of this vocalization is that it prevents singers from scooping into notes and helps to brighten overly dark vowels of basses and baritones. It is of the utmost importance that the impetus for the rearticulation come from the abdomen and not from the chest (*Coup de petto*) as any activation of the chest will merely cause an over-abundance of aspiration and muddle the precision required on each attack.

¹⁸ Ibid. p. 58.

¹⁹ Ibid. p. 58.

Staccato vocalization is the act of detaching each note from its neighbors within a phrase without an aspirated attack. Aspirated vocalization is, in essence, staccato vocalization with an aspirated attack. The staccato vocalization serves as a method to bring energy and life to sluggish voices as it requires a quick and coordinated activation of the breath before each successive note. Garcia II illustrates that each dot of staccato could easily be rewritten as a very short-duration rest for the overall comprehension of the student. Aspirated vocalization will mainly pertain to repeated notes for a very specific effect in either coloratura or cadential figures. These notes have a slight puff of air that comes from the abdominals, not the chest, in order to give these notes a slight “h” before each sound in a way that differs from the staccato vocalization. It should be noted that aspirated vocalization is used very sparingly and that most *staccato* markings are to be accomplished through successive activations and pauses in the abdominal musculature without any excessive “h” onsets.

Chapter 4: Exercises

Manuel Garcia II adapted the exercises of his father in order to provide a chronological and cohesive set of exercises to master the different types of vocalization. Some of his first exercises concern the use of carried phrasing through *portamento*. Garcia II's fifth exercise, shown below in **Figure 4**, uses stepwise motion both ascending and descending in order to allow students to practice carrying each note upwards to the next without releasing the breath support and vibrato speed. In this way each note leads seamlessly to the next with a slide leading between the pitches without a change in timbre or vowel. According to Garcia, students should begin with [a] if possible, as this is the most open and least constrained of the vowels before proceeding to the other vowels in sequence. However, if the voice is more prone to success with closed vowels, students can start with [i] and work their way towards the more open vowels. Students must be careful to keep the airstream constant through the activation of the abdominal muscles, and avoid any chest activation that would create a puff of air that would destabilize the sound. Students should also end each phrase by cutting off their note with the following breath, leaving the mouth open throughout the exercise. Initially, the quarter-note rest is merely a suggestion, as the student must allow for a relaxed and easy breath that lowers the diaphragm and expands the chest.

Figure 4. Portamento Exercise²⁰

Once students have mastered the art of the two-note ascending and descending portamento, they can proceed to the next exercises that involve portamento to thirds, fourths, fifths, sixths, sevenths, and octaves as found in the next exercises. Each of these should be approached in chronological order until mastered before proceeding to the next larger leap. Some of these leaps have been preceded or followed by stepwise motion to continue the legato through a longer phrase. Care must be taken to avoid disconnecting any of these extra notes and to cut off each phrase with the ensuing breath. The following exercise, shown in **Figure 5**, ascends and descends by a third first and then by a step. In order to facilitate the portamento and smooth vocalizations, the voice must maintain an equal amount of breath pressure and energy without changing the vowel during phonation.

²⁰ Ibid. p. 63.

Figure 5: Portamento and Smooth Vocalization²¹

The next series of exercises are called scales and roulades - essentially scalar coloratura, that adds successively larger and larger intervals until the entire scale is represented through the exercise. Garcia II cautions that until students can execute and master the two note and three note roulades through a consistent legato, they should not attempt longer phrase lengths for fear of building bad habits and inhibiting their ability to master roulades of any length. The first of these exercises is a two-note trill between C³ and C⁴. In the style of “scale, *volate, volatini*” these exercises employ increasingly smaller note values until the singer progresses from quarter notes to eighth notes, to sixteenth notes. Each of these must be performed with notes of uniform length, balanced onset, and consistent legato and vibrato with equal dynamic force throughout. Once the two note trill has been mastered at three speeds, the next exercise adds the third of the

²¹ Ibid. p. 64.

scale in sequence as seen below in **Figure 6**. In these exercises, the lowest note tends to become sharp and the top note begins to trend flat, so special care must be observed to have perfect intonation throughout. It is equally important that all the notes are placed precisely without sliding as this will inevitably affect both the rhythmic and pitch clarity of the entire exercise. It is important to observe the tendencies of certain pitches such as thirds and sevenths to be a bit flat so as to train the voice to recognize those issues and adjust accordingly. The following roulade exercises add the fourth, fifth, sixth, seventh, octave, and minor ninth to the vocalizations.

Figure 6 - Ex. 12: Beginning Roulade Exercise, Thirds ²²

The image shows a musical score for a beginning roulade exercise in C major, 4/4 time. It consists of three staves: a single treble clef staff for the vocal line and a grand staff (treble and bass clefs) for piano accompaniment. The exercise is divided into four measures. The first measure contains a quarter note C4, a quarter note E4, and a quarter note G4. The second measure contains a quarter note A4, a quarter note C5, a quarter note E5, and a quarter note G5. The third measure contains a quarter note F5, a quarter note D5, a quarter note B4, and a quarter note G4. The fourth measure contains a quarter note F4, a quarter note E4, and a quarter note C4. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Students should master this exercise before proceeding to the following exercises including fourths, larger intervals, and scalar passages of an octave or greater.

With exercise that spans an octave or more, it is essential to address intonation issues that arise, particularly during the descending scalar pattern. Most descending intervals will tend to be too large, especially on the mediant and leading tone - leaving them under pitch. When this occurs, the remedy is a function of air speed and air pressure, not of resonance space. This will avoid changing the vowel and creating a difference in the vowel. Equally important to the progression of these exercises is a uniformity of tempo. Students should begin at a slow tempo,

²² Ibid. p. 67.

breathing often so as to keep a supported tone throughout. As facility grows, the speed should increase throughout each exercise, with care being taken to avoid any unintentional *accelerando* or *ritardando* effects. The final notes in these exercises should be short and cut off immediately with the ensuing breath to avoid habitually extending final cadences which is rarely acceptable in repertoire. **Figure 7** and **Figure 8** represent the octave scale as represented by Garcia II in exercises seventeen and eighteen.

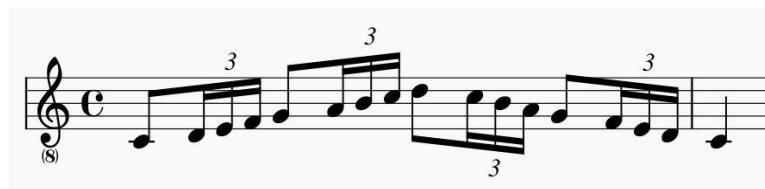
Figure 7 - Exercise 17: Octave Scalar Passage

Figure 8 - Exercise 18: Minor 9th Passage

In later exercises, Garcia II utilizes rhythms and accents in order to help students unify the rhythmic content in passages. Although this is not mentioned here, it is only logical to employ strategic rhythmic practice with accents or stress being put on different beats throughout each exercise. This practice, known as the pause (*temps d'arrêt*), is used primarily to give clarity in moments that might require extra attention for rhythmic or intonation accuracy. A scalar

example of this is shown below in **Figure 9**, although it is highly effective in exercises involving patterns as well.

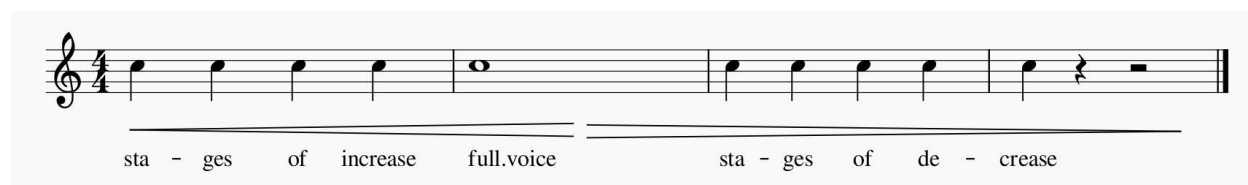
Figure 9 - Temps d'arrêt - Pause



These exercises are excerpted from Garcia II's collection of 340 for the purpose of giving beginning students the tools that they need in order to begin crafting the technique required for *bel canto* singing. This emphasis on clarity of tone from the moment of phonation throughout the duration of the phrase is rooted in the overall consistency of air speed, air pressure, and vowel. Once students have mastered an exercise using [a], they then proceed through the Italian vowels until each exercise can be accomplished throughout their comfortable range with confidence. Each exercise can then be practiced with different articulations and dynamic levels culminating in Garcia II's famous *messa di voce* exercise. This exercise requires a student to begin as quietly as possible with breath support and crescendo until comfortably loud before returning to as quietly supported as possible. The *messa di voce* arguably does not fall into the purview of the beginning singer but is included here as an example of the nearly infinite number of ways to change each exercise into increasing levels of difficulty. Thus each exercise is not a final goal, in and of itself, but is rather a stepping stone along the way that can be revisited throughout a beginning singer's studies - gradually increasing the difficulty level as he progresses throughout his degree. An example of a basic *messa di voce* exercise is included

below in **Figure 10**.

Figure 10 - *Messa di voce*²³



As students progress, the exercises become increasingly florid and patterned, with several of the exercises being labeled, exercises with thirty-two notes, as an example. It is only with steady, consistent, and relentless pursuit of perfection in the formative exercises, however, that any level of success can be attained with the later exercises.

The exercises that form the Garcia school prepare students for the art of consistently supported, legato lines that are so crucial to the overall *bel canto* style. A careful study of these exercises to master carried, smooth, accented, staccato, and aspirated vocalization give singers free and easy access to a host of different musical choices that allow singers of this genre a tremendous amount of freedom of expression and longevity in their careers. It is for these reasons that students should continue practicing these exercises in the pursuit of this ease of phonation in the twenty-first century and beyond.

²³ Ibid. p. 133.

Chapter 5: Choosing Repertoire

The logical next step for teachers is to choose repertoire that builds upon the principles found in Garcia II's exercises. Overall, the desirable characteristics are mostly step-wise melodic motion, limited vocal range, low tessitura, and short phrase-lengths. Ideally, these short phrases are separated by interludes that allow students ample time to breathe. These accessible traits are found in the etudes by Nicola Vaccai and many pieces by Stefano Donaudy, Francesco Paolo Tosti, Vincenzo Bellini, and Gaetano Donizetti.

Nicola Vaccai wrote a series of etudes that combine the elements of smooth vocalization with simple Italian lyrics. Each of these etudes focuses on maintaining constant spin and legato for a specific concept. The first of these etudes, named "Manca sollecita," prioritizes the constant spin and legato with step-wise motion. Each phrase is two measures long and allows students the opportunity to cut off each final note early and achieve a relaxed breathing structure throughout the piece. With a tenth range that sits below the passaggio, this piece is readily accessible to beginning students working on maintaining a consistent tone and spin throughout their singing.

While most Vaccai etudes are accessible to beginning students, another that stands out is "Semplicetta Tortorella." This etude focuses on thirds while maintaining a constant spin and vibrato. The tessitura of this etude also remains below the passaggio with short phrase lengths. Students can cut the final notes of phrases early to facilitate breath management in a way that makes this a logical progression for students who successfully maintain a consistent tone in exercises containing thirds and fourths.

Once students have mastered exercises and etudes, the next step is to assign art songs of gradually increasing length, phrase length, and tessitura. These pieces will be addressed in order

of relative difficulty, with easier songs appearing first and those with more difficult passages and prerequisite abilities appearing later. This is not an exhaustive list, rather, it seeks to provide teachers with a point of departure to discover *bel canto* repertoire that will accelerate their students' overall development.

Stefano Donaudy (1879-1925) composed several pieces that effectively advance the expectations of student achievement. “Sento nel core” is a two-page piece that combines stepwise melodic motion with small leaps in short phrases. The one stanza of text is broken into two sections with a full eight bar interlude that allows students to refocus their breath support before the contrasting secondary stepwise motive. The text, translation, range, and available keys are listed below for convenience. This piece is available in Stefano Donaudy’s 36 Arie di Stile Antico.

Sento nel Core²⁴

High Key: C minor Range: C³-F⁴

Low Key: A minor Range: A³-D⁴

Text

Sento nel core certo dolore
 Che la mia pace turbando va.
 Splende una face che l'alma accende;
 Se non è amore, amor sarà!

Translation

I feel in my heart, a certain sadness
 Which is disturbing my peace.
 A torch glows which ignites my soul
 If it is not love, love it will be!

Garcia Technical Elements Addressed: Smooth vocalization, Portamento, Coup de glotte

“Perduta ho la speranza” is another logical choice for students who are successfully executing both stepwise motion and small leaps in vocalizations and etudes. This melody of this three-page piece is made up largely of small leaps and stepwise motion in short phrases. Unlike “Sento nel core,” this piece rises above the *passaggio*, giving students the challenge of briefly blending higher and lower registers. The brevity of the high-register sections make this an ideal

²⁴ Donaudy, Stefano. *36 Arie Di Stile Antico: per Canto e Pianoforte*. Milano: Ricordi, 1973.

introduction for students to successfully implement high voice without taxing young voices.

This piece is also available in Stefano Donaudy's 36 Arie di Stile Antico.

Perduta ho la speranza...²⁵

High Key: G minor Range: D³-B-flat⁴

Low Key: D minor Range: A³-F⁴

Text

Perduta ho la speranza in voi mirare,
e di speranza sola nuttivo il core!
Ahimè! Ah! come farò, se per amare,
La fede ho già smarrita,
La fede nell'amore?

Translation

I have lost the hope of seeing you,
And with hope alone I was nourishing my heart
Alas! Ah, what will I do, if through loving,
I have already lost faith,
My faith in love?

Garcia Technical Elements Addressed: Smooth vocalization, Portamento, Coup de glotte

Francesco Paolo Tosti (1846-1916) was a composer and voice teacher in Italy and England that composed many pieces that are ideal for beginning singers. "L'ora è tarda" is a two-page song with a melody comprised of stepwise and small leaps. Each strophe features three short phrases, ideal for students working on consistent breath management and constant spin and legato. The entirety of this piece lies below the passaggio, making it ideal for students focusing primarily on their tone quality. Also, the Italian language within this piece is largely accessible and devoid of many of the trickier elements for English-language speakers. The dynamic markings of crescendo throughout the phrases also encourages students to avoid disconnecting from note-to-note. This piece is found in the anthology Francesco Paolo Tosti: 30 songs.

L'ora è tarda²⁶

High Key: E Major Range: E³-F-sharp⁴ Low Key: C major Range: C³-D⁴

Text

L'ora è tarda: deserto il mar si frange,

Translation

The hour is late; the waves break on the empty shore,

²⁵ Donaudy, Stefano. 36 Arie Di Stile Antico: per Canto e Pianoforte. Milano: Ricordi, 1973.

²⁶ Tosti, Francesco Paolo. 30 Songs. Milano: Ricordi, 2002.

E il gregge a'l pian calò:
Una tristezza grave in cor mi piange,
E sovra il lito io sto.

And the flocks have gone to the plain:
There is great sadness in my heart,
As I stand on the shore.

Io mi struggo d'amore e di desío,
Ma tu non pensi a me:
Tu sei partito senza dirmi addio:
Perché, dimmi, perché?

I struggle with love and desire,
But you do not think of me:
You have gone without saying goodbye:
Why? Tell me, why?

Garcia Technical Elements Addressed: Smooth vocalization, Portamento, Coup de glotte

“Malia,” also composed by Tosti, is an example of stepwise melodic motion and a comfortable tessitura. The short phrase lengths allow students the opportunity to maintain their breath support throughout the four stanzas of this two-verse strophic piece. The Italian language can become a major point of emphasis on account of the more simplistic melody and short phrase lengths, allowing students to focus on their single and double consonants and purity of the Italian vowels within the context of a legato line. This piece is also found in Francesco Paolo Tosti: 30 Songs.

Malia²⁷

High Key: F major Range: F³-F⁴

Low Key: E-flat Range: E-flat³-E-flat⁴

Text

Cosa c'era ne'l fior che m'hai dato?
Forse un filtro, un arcano poter?
Ne'l toccarlo'l mio core ha tremato,
M'ha l'olezzo turbato'l pensier!

Ne le vaghe movenze che ci hai?
Un incanto vien forse con te?
Freme l'aria per dove tu vai,
Spunta un fiore ove passa'l tuo piè!

Io non chiedo qual plaga beata
Fino adesso soggiorno ti fu:
Non ti chiedo se ninfa, se fata,
Se una bionda parvenza sei tu!

Ma che c'è ne'l tuo sguardo fatale?

Translation

What was in the flower you gave me?
Was it a philter, a magical power?
When I touched it, my heart trembled;
Its perfume clouded my senses.

What is it you have in the lovely way you move?
Do you bring some enchantment with you?
The air trembles where you pass,
Flowers spring forth at your feet!

I do not ask what blessed place
Was once your home:
I do not ask if you are a nymph, a fairy,
A blond apparition!

But what is it your fateful glance?

²⁷ Tosti, Francesco Paolo. 30 Songs. Milano: Ricordi, 2002.

Cosa ci hai ne'l tuo magico dir?
 Se mi guardi, un'ebbrezza m'assale,
 Se mi parli, mi sento morir!

What is it you have in your magical words?
 If you look at mi, rapture takes hold of me:
 If you speak to me, I feel I may die!

Garcia Technical Elements Addressed: Smooth vocalization, Portamento, Coup de glotte, Messa di voce

Vincenzo Bellini (1801-1835) was an Italian opera and art song composer whose vocal melodies were often described as pure in style while full of expression. Many of his art songs are readily accessible to beginning singers. “Dolente, immagine di Fille mia,” features a low tessitura and stepwise and small leap melodic motion that makes it ideal for beginning singers. The language is repeated several times, making it an ideal introduction to the Italian language. The cadential figures followed by long pauses allow singers to reset their support and breathe as much as necessary in between the different sections of the piece. This three-page song is found in Bellini’s Canzoni per voce e pianoforte.

Dolente immagine di Fille mia²⁸

High key: G minor Range: D³-G⁵

Low Key: E minor Range: B³-C⁵

Dolente immagine di Fille mia,
 Perché sì squallida mi siedì accanto
 Che più desideri?
 Dirotto pianto
 Io sul tuo cenere versai finor.
 Temi che immemore de’ sacri giuri
 Io possa accendermi ad altra face?
 Ombra di Fillide riposa in pace;
 È inestinguibile l’antico ardor.

Sorrowful image of my Fille,
 Why do you sit so dreary beside me?
 What more do you desire?
 Copious tears
 I have poured upon your ashes up to now.
 Do you fear that, forgetful of the sacred vows
 I could be ignited to another flame?
 Shade of Fillide, rest in peace:
 The Old passion is inextinguishable.

Garcia Technical Elements Addressed: Smooth vocalization, Portamento, Coup de glotte

“Malinconia, ninfa gentile,” is a three-page piece that helps students negotiate some larger leaps without traversing the passaggio. These leaps are interspersed with frequent melodic step-wise motion than allows students to focus on their breath support and tone throughout the

²⁸ Bellini, Vincenzo, Elio Battaglia, and Dietrich Fischer-Dieskau. *Canzoni: per Voce e Pianoforte: (Voce Medio-Grave)*. San Giuliano Milanese: Ricordi, 2004.

large number of short phrases. The brevity of the text makes this piece ideal for challenging intermediate students who excel at vocal technique but struggle with language. This three-page piece is found in Bellini's Canzoni per voce e pianoforte.

Malinconia, ninfa gentile²⁹

High Key: A-flat Major

Range: F³-A⁵

Low Key: E-flat Major

Range: C³-E⁴

Malinconia,
Ninfa gentile,
La vita mia
Consacro a te:
I tuoi piaceri
Chi tiene a vile,
Ai piacer veri
Nato non è

Melancholy,
gentle nymph,
my life
consecrated to you;
whoever your pleasures
hold in contempt
to genuine pleasures
is not born.

Fonti e colline
Chiesi agli dèi
M'udiro al fine
Pago io vivrò;
Né mai quel fonte
Co' desir miei,
Né mai quel monte
Trapasserò

Rivers and hills
I asked of the gods.
They heard me at last;
I shall live satisfied.
Never that river
with my desires,
nor ever that mountain
shall I cross.

Garcia Technical Elements Addressed: Smooth vocalization, Portamento, Coup de glotte

“Vanne, o rosa fortunata,” composed by Bellini, is another piece that features a primarily low tessitura and stepwise melodic motion. The ending phrases of each verse arrive above the passaggio, giving intermediate singers the opportunity to begin blending higher and lower registers. The shorter two-bar phrases can be linked together in longer four-bar phrases by more advanced students with better breath control. The text of this piece passes by more rapidly and would be ideal for students with better language skills who are working on blending registers through the second passaggio. This piece is available in Bellini's Canzoni per voce e pianoforte.

²⁹ Bellini, Vincenzo, Elio Battaglia, and Dietrich Fischer-Dieskau. *Canzoni: per Voce e Pianoforte: (Voce Medio-Grave)*. San Giuliano Milanese: Ricordi, 2004.

Vanne, o rosa fortunata³⁰**High Key: G major Range: D³-A⁵**

Vanne, o rosa fortunata,
 A posar di Nice in petto
 Ed ognun sarà costretto
 La tua vita ad invidiar.

Oh, se potessi anchi'io
 Transformarmi un sol momento;
 Non avria più bel contento
 Questo core a sospirar.

Ma tu inclini dispettosa,
 Bella rosa impallidita,
 La tua fronte scolorita
 Dalla sdegno e dal dolor.

Bella rosa, è destinata
 Ad entrambi un'ugual sorte:
 Là trovar dobbiam la morte
 Tu d'invidia ed io d'amor.

Low Key: D major Range: A³-E⁵

Go, oh fortunate rose,
 to rest upon Nice's breast:
 and everyone will be forced
 To envy your life.

Oh, if I could but transform
 myself into you for a single moment;
 this heart would have no more beautiful
 Content than in pining.

But you are bowing spitefully,
 beautiful fading rose,
 your paling face,
 From indignation and from sorrow.

Beautiful rose, for both of us
 is destined a similar lot:
 there must we find death,
 You from envy and I from love.

Garcia Technical Elements Addressed: Smooth vocalization, Portamento, Coup de glotte, Messa di voce

Gaetano Donizetti (1797-1848) was a composer of Italian opera and art song whose melodic lines demonstrate both the sophistication and the simplicity of *bel canto* repertoire. “Il giglio e la rosa” features a step-wise melodic motion inside an octave range. The short phrase lengths encourage students to really utilize the fullness of their breath support. The phrases with long note values on higher notes also encourage them to remain on the breath throughout the phrase, even as the notes descend as the phrase ends. This two-verse strophic piece also features an easy piano accompaniment that makes it ideal for teachers who may need to accompany their own students. “Il giglio e la rosa” is available in Gaetano Donizetti: 20 songs.

³⁰ Bellini, Vincenzo, Elio Battaglia, and Dietrich Fischer-Dieskau. Canzoni: per Voce e Pianoforte: (Voce Medio-Grave). San Giuliano Milanese: Ricordi, 2004.

Il giglio e la rosa³¹

High key: B-flat Major

Range: F³-F⁴

Low key: G major

Range: D³-D⁴

Non sdegnar, vezzosa Irene,
Questo giglio e questa rosa,
Che l'aurora rugiadosa
Di sue stille inumidi

Do not scorn, lovely Irene,
This lily and this rose,
that the dawn rosy
with its dewdrops moistened.

L'uno è fior sacro ad Imene,
L'altro piacque al dio bendato:
Ambo nacquero in un prato,
Ed un rivo ambo nudrì

The one is flower sacred to Hymen
the other pleases to the god blindfolded:
Both were born in one meadow,
and one river nourished them both.

L'uno è figlio del pudore,
A beltade è l'altro caro,
Ed olezzano del paro
Ed han regno in ogni cor.

The one is the son of modesty,
to beauty is the other dear,
and they are fragrant of equally
And have rule in every heart.

L'un tu vinci nel candore
Del tuo seno e del tuo volto,
Ogni pregio all'altro è tolto
Dal tuo labbro incantator.

The one you defeat in the whiteness
of your bosom and of your face;
every prize from the other is taken away
By your mouth enchanting.

Garcia Technical Elements Addressed: Smooth vocalization, Portamento, Coup de glotte

“Sull’onda cheta e bruna” by Donizetti is a three-page piece that features a stepwise melodic motion with medium phrase lengths that is ideal for intermediate singers. The longer note values towards the ends of phrases challenge students to successfully support phrases until their conclusion. The second section of this piece offers an introduction to *coloratura* without the Italian language as the secondary motive is sung on [a]. The final phrase offers the challenge of an octave leap for the last note, something that can be omitted or kept as necessary depending on the singer’s ability to manage their air speed and air flow at this point during the piece.

“Sull’onda cheta e bruna” is available in [Gaetano Donizetti: 20 songs.](#)

³¹ Donizetti, Gaetano, and John Glenn. Paton. 20 Songs: High ; Van Nuys, CA: Alfred Publishing, 1996.

Sull'onda cheta e bruna³²**High Key: G major Range: D³-G⁴**

Sull'onda cheta e bruna
 Pria che sorga la luna,
 Veloce, o gondolier,
 Deh, solca il tuo sentier,

Ma veh che la tua prora,
 Carezzi lieve il mar
 A solo sol Leonora,
 Che canta ansiosa ogn'ora,
 Oda del cor tra'l palpitar
 Del fido amante il remigar

Low Key: E-flat Major Range: B-flat³-E-flat⁴

On the wave silent and dark
 before that may rise the moon,
 quickly, o gondolier
 Please, embark on your path

but see that your prow
 may caress lightly the sea.
 at only Leonora alone,
 who sings anxiously all the while,
 may hear of the heart with the beating
 of the faithful lover the rowing.

Garcia Technical Elements Addressed: Smooth vocalization, Portamento, Coup de glotte

“Vaga luna che inargenti” by Vincenzo Bellini combines a delightful vocal melody with a higher tessitura that makes it a challenge for intermediate students who are working on maintaining excellent breath support through the passaggio. This two-verse strophic piece has a full eight-bar interlude in between the verses that allows students to reset their breathing structure after the moderately high tessitura tests their ability to release tension and maintain adequate breath support. This piece has many fewer opportunities for students to catch relaxed breaths and is less forgiving of mistakes. Although it sits below the passaggio, it rises sufficiently to create issues for inexperienced singers and can lead to tension problems. This piece is available in the Bellini anthology: *Canzoni per voce e pianoforte*.

Vaga luna che inargenti³³**High key: C major Range: E³-G⁴**

Vaga luna, che inargenti
 Queste rive e questi fiori

Low Key: A-flat major Range: C³-E-flat⁴

Pretty moon, who silvers
 These rivers and these flowers

³² Donizetti, Gaetano, and John Glenn. Paton. 20 Songs: High ; Van Nuys, CA: Alfred Publishing, 1996.

³³ Bellini, Vincenzo, Elio Battaglia, and Dietrich Fischer-Dieskau. *Canzoni: per Voce e Pianoforte: (Voce Medio-Grave)*. San Giuliano Milanese: Ricordi, 2004.

Ed ispiri agli elementi
Il linguaggio dell'amor;

and inspires the elements to
the language of love.

Testimonio or sei tu sola
Del mio fervido desir,
Ed a lei che m'innamora
Conta i palpiti e i sospir.

You alone are now witness
To my fervent desire,
and to her with whom I am in love
Recount the heartbeats and the sighs.

Dille pur che lontananza
Il mio duol non può lenir,
Che se nutro una speranza,
Ella è sol, sì, nell'avvenir.

Tell her also that distance
cannot assuage my sorrow,
that if I nourish one hope,
It is only, yes, for the future.

Dille pur che giorno e sera
Conto l'ore del dolor,
Che una speme lusinghiera
Mi conforta nell'amor.

Tell her also that day and night
I count the hours of sorrow,
that a promising hope
Comforts me in love.

Garcia Technical Elements Addressed: Smooth vocalization, Portamento, Coup de glotte, Messa di voce

“Vaghissima Sembianza,” composed by Stefano Donaudy, is a two-verse strophic piece that combines melodic step-wise lyricism with larger leaps that create climactic moments, challenging intermediate students to fully test the extremes of their instrument. The apex of each strophe and ensuing resolution forces the singer to blend higher and lower registers to create a coherent phrase at the end of each verse. This piece represents an excellent introduction to *rubato*, as Donaudy has written most of the tempo and dynamic markings in for the developing singer. Vaghissima Sembianza is found in Donaudy’s 36 Arie di Stile Antico.

Vaghissima Sembianza³⁴

High Key: A major Range: E³-A⁵

Low Key: F major Range: C³-F⁴

Text

Vaghissima sembianza
D'antica donna amata,
Chi, dunque, v'ha ritratta contanta simiglianza
Ch'io guardo, e parlo, e credo d'avervi
A me davanti come ai bei dì d'amor?

Translation

Most charming semblance
Of my formerly loved woman,
Who, then, has portrayed you with such a likeness
That I gaze, and speak, and believe to have you
Before me as in the beautiful days of love?

³⁴ Donaudy, Stefano. 36 Arie Di Stile Antico: per Canto e Pianoforte. Milano: Ricordi, 1973.

La cara rimembranza
 Che in cor mi s'è destata sì ardente
 V'ha già fatta rinascere la speranza,
 Che un bacio, un voto, un grido d'amore
 Più non chiedo che a lei che muta è ognor.

The cherished memory
 Which in my heart has been awakened so ardently
 Has already revived hope there,
 So that a kiss, a vow, a cry of love
 I no longer ask, except of her, who is forever silent.

Garcia Technical Elements Addressed: Smooth vocalization, Portamento, Coup de glotte, Messa di voce, Rubato

“L’ultimo bacio,” composed by Francesco Paolo Tosti, features a primarily stepwise melodic motion that flirts with the passaggio without exceeding it. The tessitura, that is generally quite comfortable, gives students the opportunity to explore the full realm of dynamic and expressive capabilities without the need for register blending. The last section of the piece, which ascends comfortably through the lower range through chromatic stepwise motion allows students to focus on the text and their overall tone and line. This building to the final phrase of “Digli che l’amo,” gives the students a chance to push the bounds of their instrument as they search for an appropriately passionate tone through dynamic contrast and rubato rather than brute force. This piece is found within Francesco Paolo Tosti: 30 Songs.

L’ultimo bacio³⁵

High Key: F major Range: F³-G⁴

Low Key: D major Range: D³-E⁴

Text

Se tu lo vedo gli dirai che l’amo,
 Che l’amo ancora come ai primi dì,
 Che nei languidi sogni ancor lo chiamo,
 Lo chiamo ancor come se fosse qui.

E gli dirai che colla fè tradita
 Tutto il gaudio d’allor non mi rapì;
 E gli dirai che basta alla mia vita
 L’ultimo bacio che l’addio finì.

Nessun lo toglie dalla bocca mia
 L’ultimo bacio che l’addio finì;
 Ma se vuol dargli un altro in compagnia
 Digli che l’amo, e che l’aspetta qui.

Translation

If you see him, tell him I love him,
 I love him still, as I did at first,
 I still call to him in my dreams,
 I call to him as if he were here.

Tell him that although he betrayed my trust,
 He has not taken away all the joy of those days;
 And tell him that I am happy all of my life
 The last kiss that ended his goodbye.

No one has taken it from my lips,
 That last kiss that ended our goodbye;
 But if he wants to give me its companion,
 Tell him I love him, and I am waiting for him here.

³⁵ Tosti, Francesco Paolo. 30 Songs. Milano: Ricordi, 2002.

Garcia Technical Elements Addressed: Smooth vocalization, Portamento, Coup de glotte, Messa di voce, Rubato

“Ideale,” also composed by Tosti, features a two-verse strophic form and overall virtuosity worthy of a closing recital piece. The phrase lengths are generally medium to long with more-tricky rhythmic structure that gives a rhythmic challenging. Overall the tessitura sits well below the passaggio although the climactic phrase gives the opportunity for a note in high voice that requires portamento and a blending from the middle register to high voice and a cutoff with the breath. This piece is found in Francesco Paolo Tosti: 30 Songs.

Ideale³⁶

High Key: A major Range: E³-F-sharp⁴ (A⁵)

Low Key: F major Range: C³-D⁴ (F⁴)

Text

Io ti seguì com'iride di pace
Lungo le vie del cielo:
Io ti seguì come un'amica face
De la notte nel velo.

E ti senti ne la luce, ne l'aria,
Nel profumo dei fiori;
E fu piena la stanza solitaria
Di te, dei tuoi splendori.

In te rapito, al suon de la tua voce,
Lungamente sognai;
E de la terra ogni affanno, ogni croce,
In quel sogno scordai.

Torna, caro ideal, torna un istante,
A sorridermi ancora,
E a me risplenderà, nel tuo sembiante,
Una novella aurora.

Translation

I followed like a rainbow of peace
Across the paths the sky:
I followed you like a friendly torch
In the veil of the night.

And I felt you in the light, in the air,
In the sent of the flowers;
And the lonely room was full
Of you and your beauty.

Entranced by you, by the sound of your voice,
I dreamed at length;
And all the trouble and anguish of the world
Were forgotten in that dream.

Come back, dear perfection, come back for a moment
And smile on me again
And from your face will shine on me,
A new dawn.

Garcia Technical Elements Addressed: Smooth vocalization, Portamento, Coup de glotte, Messa di voce, Rubato

³⁶ Tosti, Francesco Paolo. 30 Songs. Milano: Ricordi, 2002.

“Luoghi sereni e cari,” by Stefano Donaudy, is ideal for students who can maintain spin and legato throughout short phrases with ease, and presents more of a challenge for improving singers working towards longer phrase-lengths. This four-page piece sits mostly below the passaggio with a few opportunities for students to experiment with high voice as their ranges and vocal flexibility increase throughout their study. Phrases have fewer pauses and shorter interludes in between strophes, requiring a better overall command of the instrument. Phrases are primarily stepwise with some larger leaps that require a good understanding of legato connection and airflow necessary in maintaining the legato. This piece is found in Donaudy’s 36 Arie di Stile Antico.

Luoghi sereni e cari...³⁷

High Key: E-flat Major

Range: C³-G⁴

Low Key: C major

Range: A³-E⁴

Text

Luoghi sereni e cari, io vi ritrovo
Quali ai bei dì lasciai di giovinezza!
Gli stessi amati aspetti
Ovunque il passo io muovo...
Sol non mi punge ancor
Che l’amarezza dei mesti giorni
In cui i tormenti d’un triste inganno
Insegnato m’hanno pei primi cosa
Al mondo è dolor!

Lungi da voi fuggito allor
Cercai di trovar pace al mio tradito core.
Andai fin oltre mare, ed altre donne amai...
Ma nulla può lenire quel dolore
Ch’è piaga viva in ogni core d’amante
Che nell’amore aveva ugual fede
Che pregando il Signor!

Translation

Places serene and dear, I find you again
Just as in the beautiful days of youth I left behind!
The same beloved sights
Wherever I turn my step...
The only thing that no longer goads me
Is the bitterness of the unhappy days
During which the torments of a sad deception
First taught me what,
In the world, is sorrow!

Far from you having fled, then,
I sought to find peace for my betrayed heart.
I went beyond the sea, and I loved other women...
But nothing was able to alleviate that sorrow
Which is a living wound in every lover’s heart
Who had equal faith in love
As in praying to the Lord!

Garcia Technical Elements Addressed: Smooth vocalization, Portamento, Coup de glotte, Messa di voce, Rubato

³⁷ Donaudy, Stefano. 36 Arie Di Stile Antico: per Canto e Pianoforte. Milano: Ricordi, 1973.

“Amiamo,” composed by Gaetano Donizetti, is ideal for intermediate singers who have the ability to maintain breath control and spin throughout long phrases. The melodic motion is filled with larger leaps that require some register blending and several phrases spend significant time in higher registers. The long and expansive phrases in this piece allow students to experiment with dynamic contrast and encourage them to fully utilize their breath support.

“Amiamo” is found in the anthology, Gaetano Donizetti: 20 Songs.

Amiamo³⁸

High Key: D major Range: D³-G⁴

Low Key: C major Range: C³-F⁴

Text:

Or che l'età ne invita,
Cerchiamo di goder,
L'istante del piacer passa e non torna.
Grave divien la vita

Translation:

Now that the age to it invites,
let us seek to be happy.
The moment of pleasure passes and does not return
Serious becomes the life

Se non si coglie il fior;
Di fresche rose amor solo l'adorna.
Più bella sei, più devi
Ad amor voti e fé

If not one gathers the flower.
With fresh roses love only it adorns.
More beautiful you are, more you owe
to love vows and faith;

Altra beltà non è che un suo tributo.
Amiam ché i dì son brevi;
È un giorno senza amore
Un giorno di dolor, giorni perduto.

Another beauty naught is but a his tribute
Let us love, because the days are brief.
Is a day without love
A day of sadness, day lost.

Garcia Technical Elements Addressed: Smooth vocalization, Portamento, Coup de glotte, Messa di voce, Rubato

L'amante spagnuolo,” composed by Gaetano Donizetti, represents the most advanced piece in this study and offers a melodic line that is floridly ornamented both with embellishments and running sixteenth-note passages. These ornamented passages can be executed with either aspirated vocalization or smooth vocalization, although Garcia II would much prefer the smooth

³⁸ Donizetti, Gaetano, and John Glenn. Paton. 20 Songs: High ; Van Nuys, CA: Alfred Publishing, 1996.

vocalization method. The stepwise nature of the ornamentation, makes it an ideal introduction to coloratura and more florid repertoire.

L'amante spagnolo³⁹

High Key: G major Range: D³-G⁴

Corri destrier, deh, celere!
Corri! La via divora!
Recami accanto all'angelo
Che la mia vita infiora.

Deh, pria che l'alba in cielo
Spanda il suo roseo velo,
L'avverta il tuo nitrito
Che il suo fedel tornò.

E il volto a lei di giubilo
Tu scintillar farai,
E de' suoi dì delizia
O mio destrier, sì, saria.

Verrà la man pudica
A carezzarti amica,
E men di te felice
Io stesso allor sarò

Low Key: F major Range: C³-F⁴

Run, battle-horse, please, quickly!
Run! The road eat up!
Carry me to the side of the angel
That my life decks with flowers.

Please, before that the dawn in the sky
stretches its rosy veil
may her inform your neighing
That her faithful one returned.

And the face of her with joy
you to sparkle will cause,
and of her days delight,
Oh, my steed, yes, you will be.

Will come the hand modest
To caress you as a friend,
and less than you happy
I myself then shall be.

³⁹ Donizetti, Gaetano, and John Glenn. Paton. 20 Songs: High ; Van Nuys, CA: Alfred Publishing, 1996.

Appendix I: Resources for *Bel Canto* Repertoire

Vincenzo Bellini

Canzoni per voce e pianoforte: High voice, Low voice

- Critical edition by Elio Battaglia
- Forward by Dietrich Fischer-Dieskau

Stefano Donaudy

36 Arie di stile antico: High voice, Low voice

- English translations
- Biographical information

Gaetano Donizetti

20 Songs: High voice, Low voice

- Translations and background information about each song
- Songs taken from manuscripts

Francesco Paolo Tosti

30 songs: High voice, Low voice

- English Translations
- Biographical Information
- Select discography

Nicola Vaccai

Practical Method of Italian Singing

- Schirmer edition
- IMSLP
- Soprano/Tenor or Mezzo-Soprano(Alto)/Baritone

Works Cited

- Bellini, Vincenzo, Elio Battaglia, and Dietrich Fischer-Dieskau. *Canzoni: per Voce e Pianoforte: (Voce Medio-Grave)*. San Giuliano Milanese: Ricordi, 2004.
- Coffin, Berton. *Historical Vocal Pedagogy Classics*. Metuchen, NJ: Scarecrow Press, 1989.
- Donaudy, Stefano. *36 Arie Di Stile Antico: per Canto e Pianoforte*. Milano: Ricordi, 1973.
- Donizetti, Gaetano, and John Glenn. Paton. *20 Songs: High*; Van Nuys, CA: Alfred Publishing, 1996.
- Forbes, Elizabeth. "Marchesi family." Grove Music Online. 2001; Accessed 16 Apr. 2020.
<https://www-oxfordmusiconline-com.colorado.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/om-o-9781561592630-e-0000017730>.
- Garcia, Manuel, and Donald V. Paschke. *A Complete Treatise on the Art of Singing: Part One*. New York: Da Capo Press, 1984.
- Garcia, Manuel, and Donald V. Paschke. *A Complete Treatise on the Art of Singing: Part Two*. New York: Da Capo Press, 1984.
- Pascall, Robert. "Stockhausen family." Grove Music Online. 2001; Accessed 16 Apr. 2020.
<https://www-oxfordmusiconline-com.colorado.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/om-o-9781561592630-e-0000026807>.
- Radomski, J., & Fitzlyon, A. (2001). García family. *Grove Music Online*. Retrieved 13 Feb. 2020, from <https://www-oxfordmusiconline-com.colorado.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/om-o-9781561592630-e-0000045707>.
- Stark, James. *Bel Canto: a History of Vocal Pedagogy*. Toronto: University of Toronto Press, 2008.
- Tosti, Francesco Paolo. *30 Songs*. Milano: Ricordi, 2002.