ASTOR, LENOX
TILDEN FOUNDATIONS

DAILY VOCAL EXERCISES.

Compiled & Adapted

BY

Signorina Tecla Vigna.

THE JOHN CHURCH COMPANY.
CINCINNATI. NEW YORK. CHICAGO.

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Memoranda
For my Pupils

BREATHING has always been a most confusing question among singers and vocal teachers, and more so now than in former years. Some teachers insist that pupils breathe entirely from the abdomen, and should not use *at all* the upper part of chest; others teach to breathe entirely from the chest and pay no attention to the action of the diaphragm. From my experience, I can now with some assurance, suggest and explain the easiest and most practical way of breathing.

To obtain a correct natural method of breathing stand erect and throw the shoulders back. This will allow the lungs freedom of movement to inhale and exhale. Begin by breathing in slowly and evenly through the nostrils, pressing down the diaphragm and thus filling the lowest portion of the lungs. This will cause the abdomen to extend outward slightly. Next allow the chest to protrude and fill the middle portion of the lungs; then fill the upper part of the lungs by raising the upper part of the chest, forcing the abdomen in slightly, this last movement materially aiding the final process of filling the lungs. These three movements will finally come easily and naturally as one continuous movement. A little careful practice will make possible a natural method of inhaling.

Having thus carefully filled the lungs, hold the breath for a moment, and then let the voice out slowly and naturally. That hasty or immediate respiration may be obtained, it is necessary to practice breathing through the mouth; not with the mouth wide open, but with the lips only slightly parted.

There cannot be a set way of opening the mouth because there are no two mouths alike. The mouth must not be too wide open, because then the lower jaw, pressing on the larynx, would close the throat instead of opening it, and it is still worse not to open it enough; so let the lower jaw drop easy; do not smile; avoid the round shape.

I advise always; begin the exercise softly, necessarily the mouth does not open much, but in emitting more breath, in order to increase the sound, the mouth opens more—let the breath work that out. Do not move the lower jaw.

Mrs Douglas Powell

Ninety Daily Vocal Exercises.

A singer can become and continue to be master of his voice and means of expression only as long as he practices daily correct vocal gymnastics.

In practicing use always the vowel *a* not too open corresponding to *a* that english speaking people name in the word *Father.*

SIGNORINA TEKLA VIGNA.

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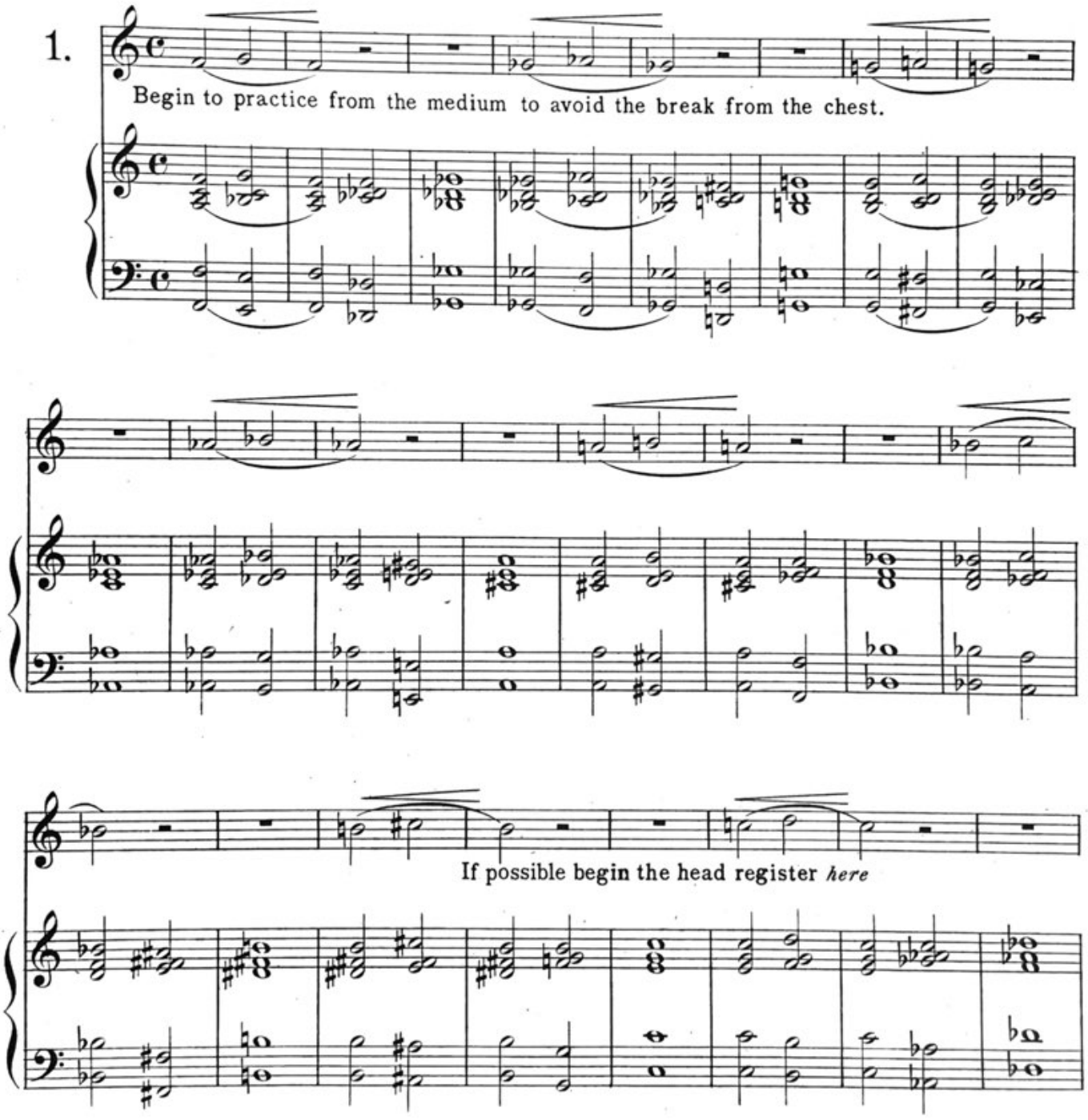

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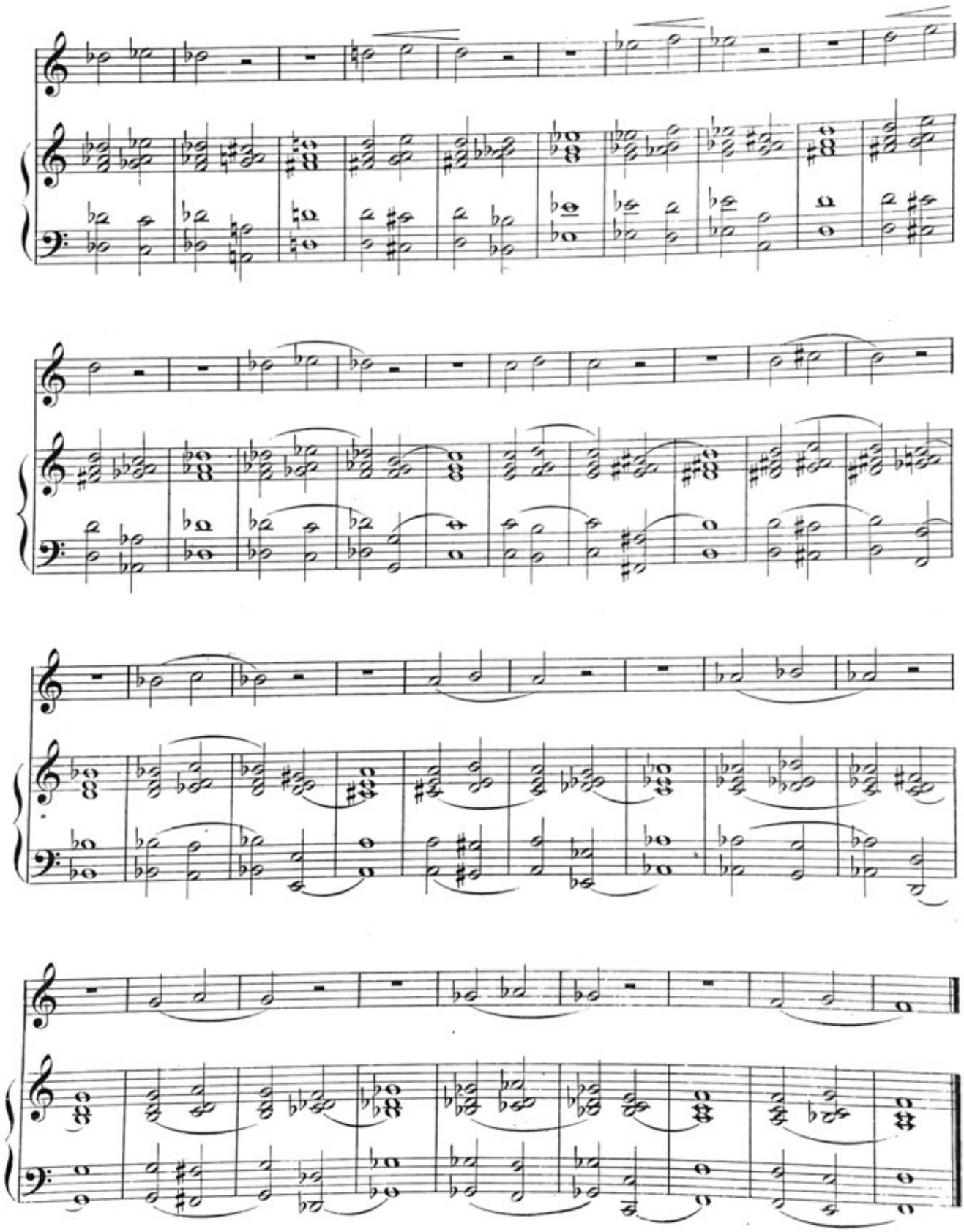

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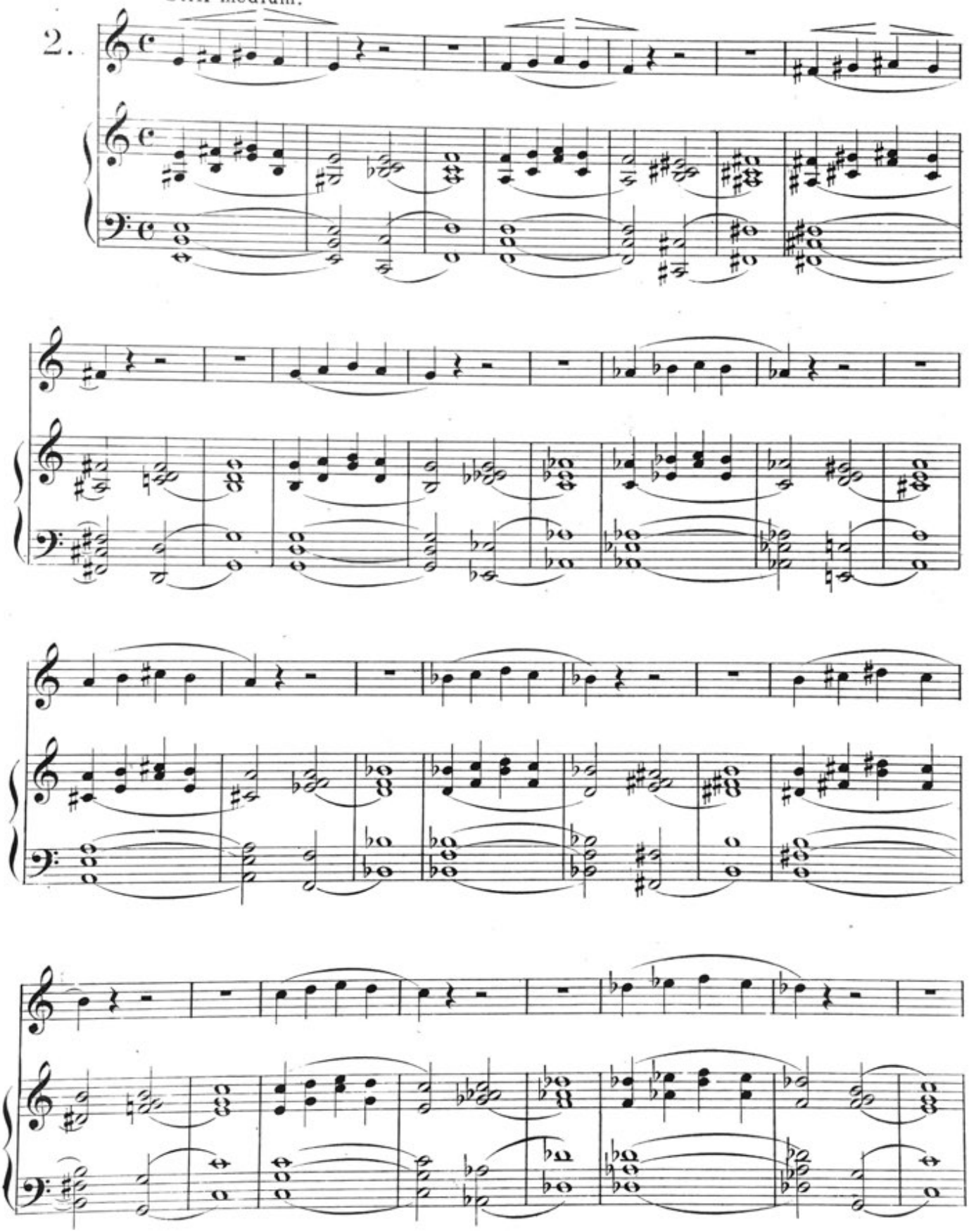

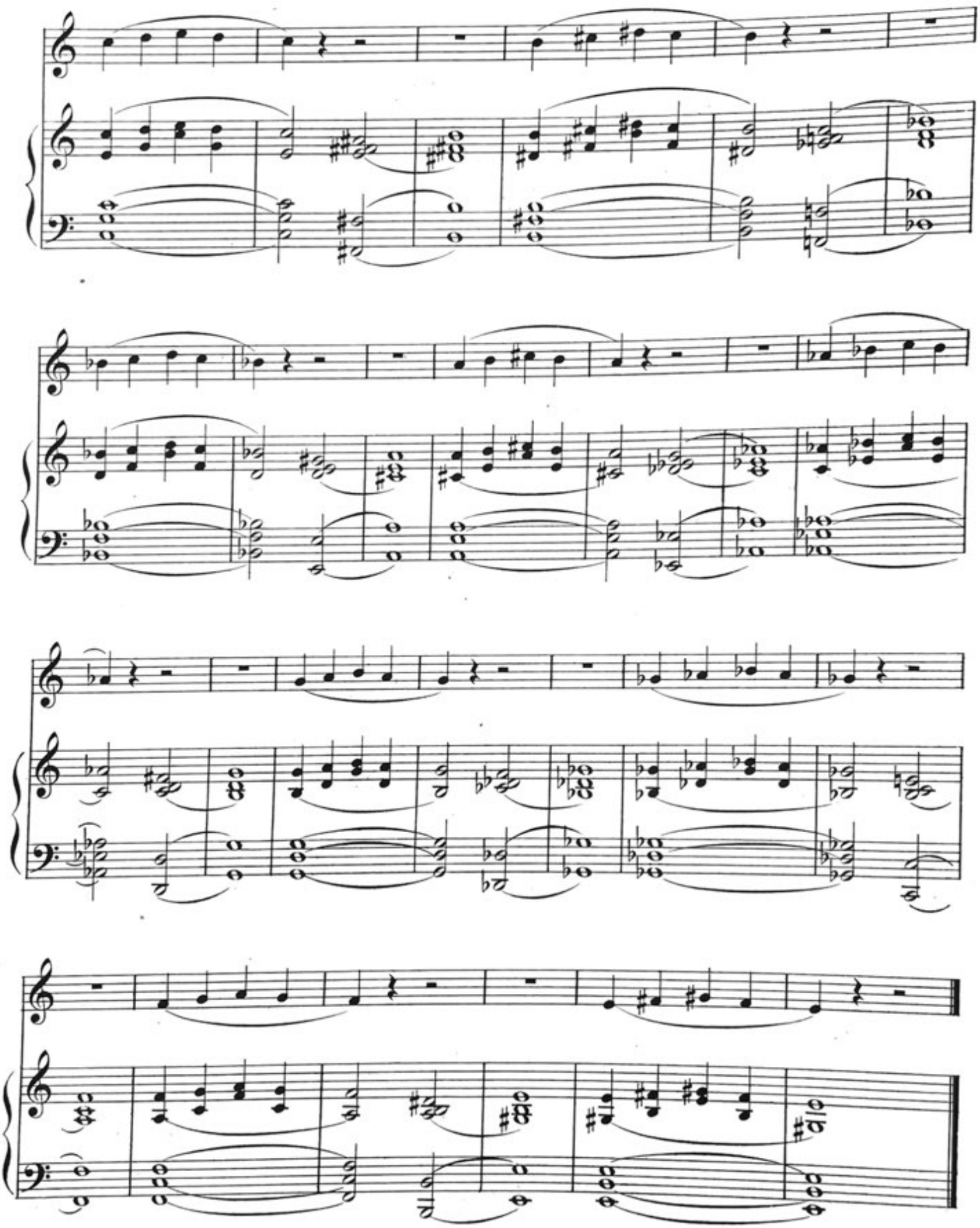

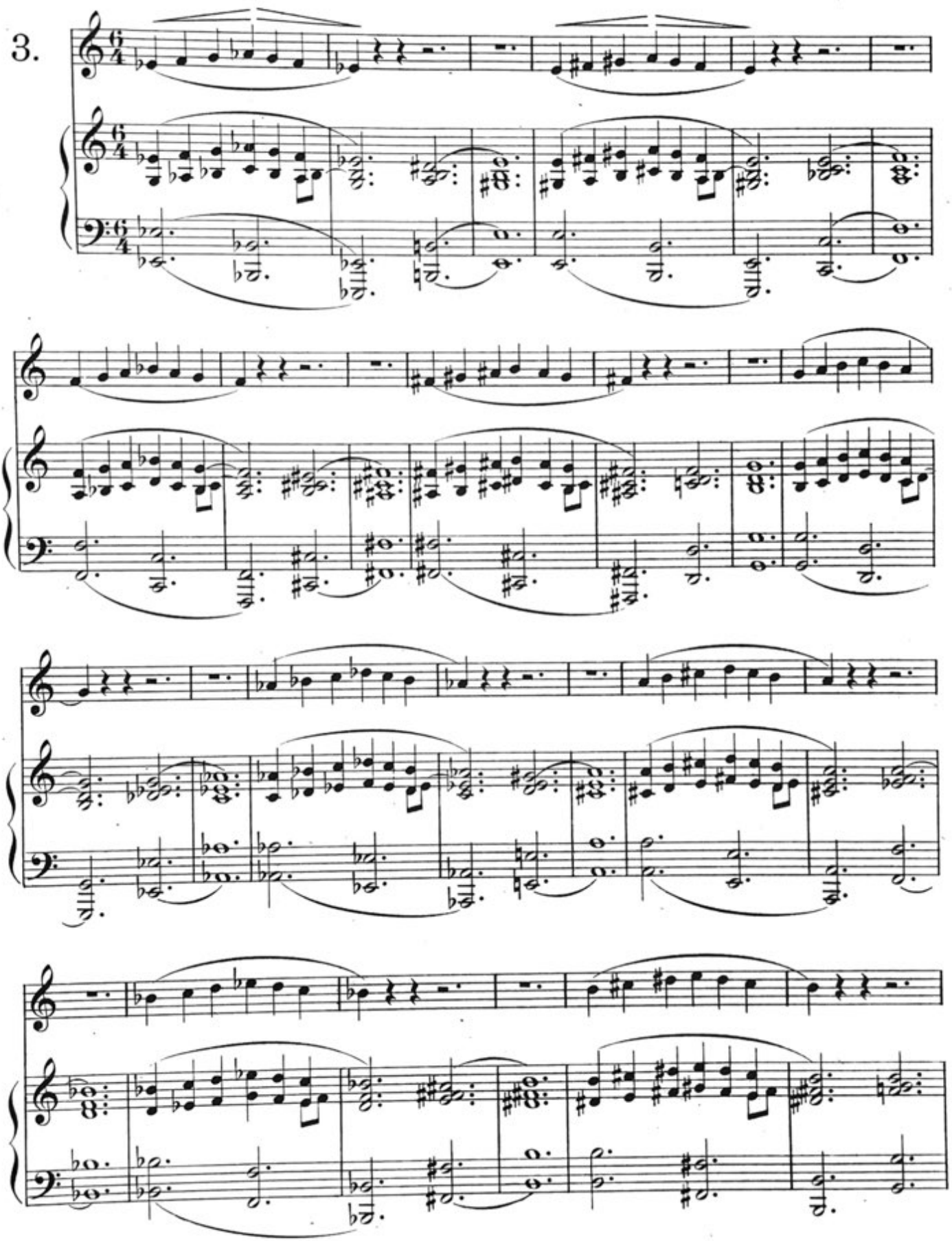
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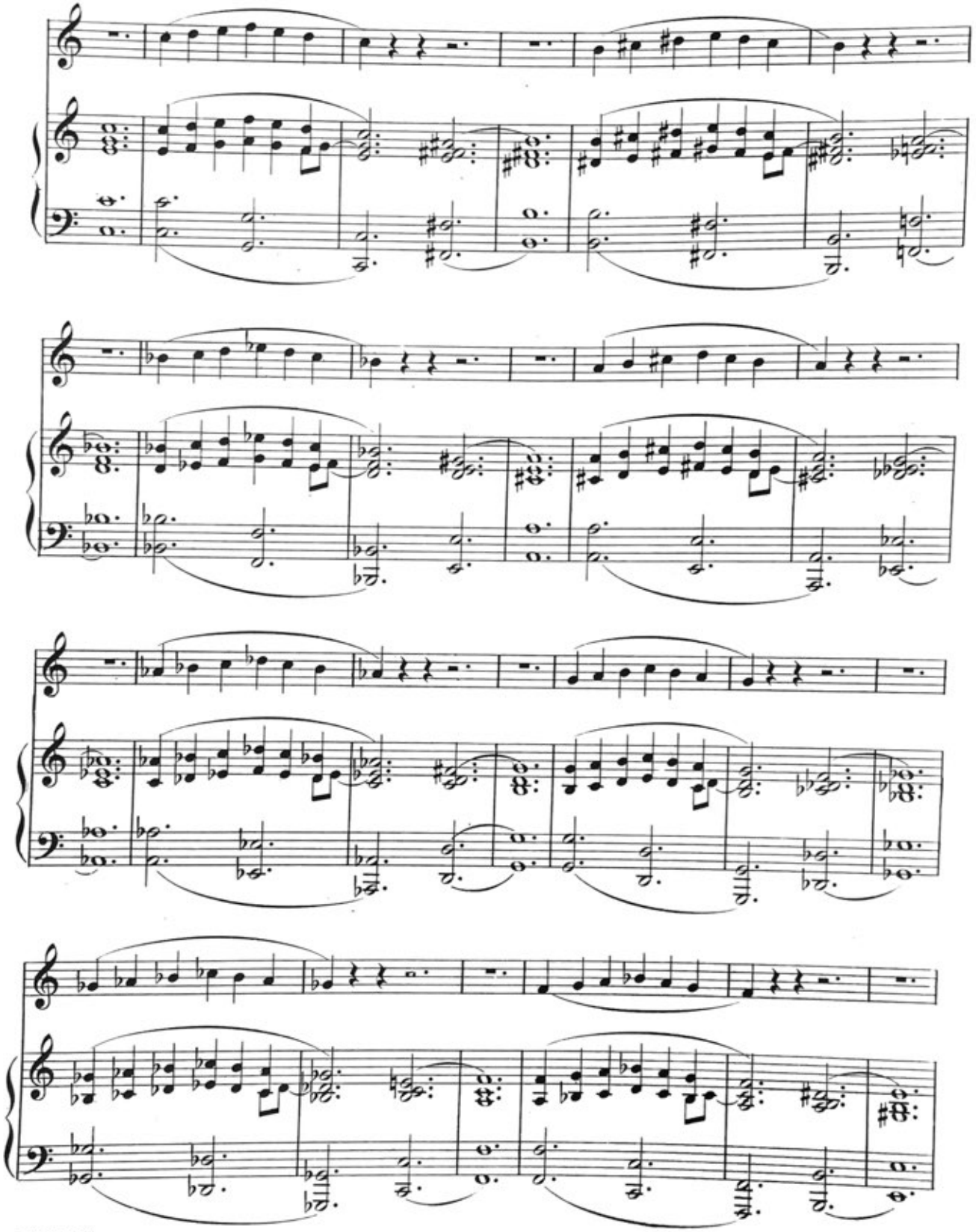

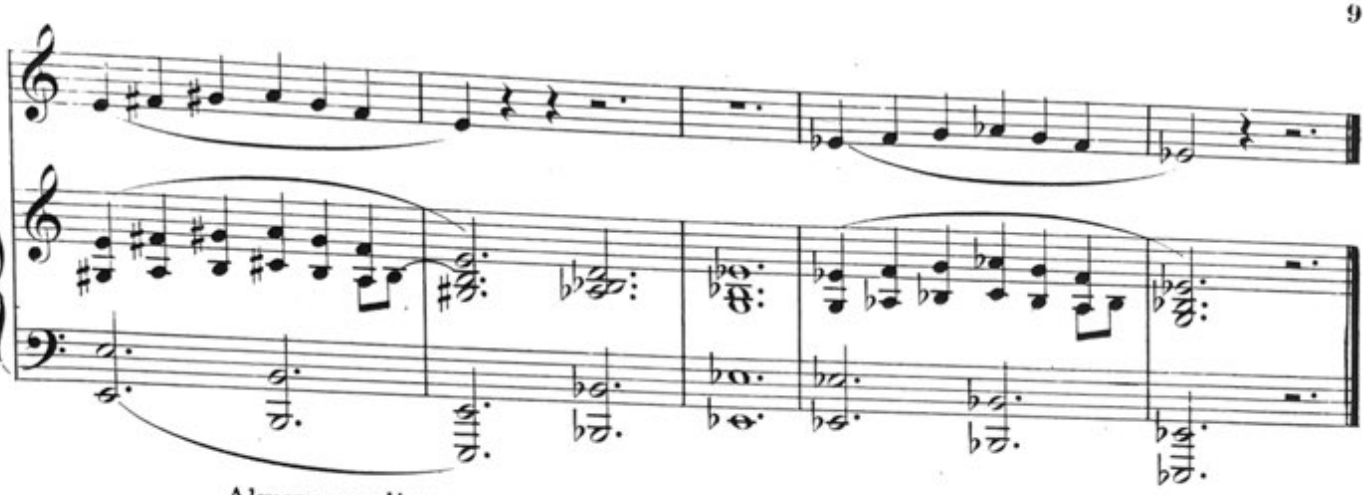

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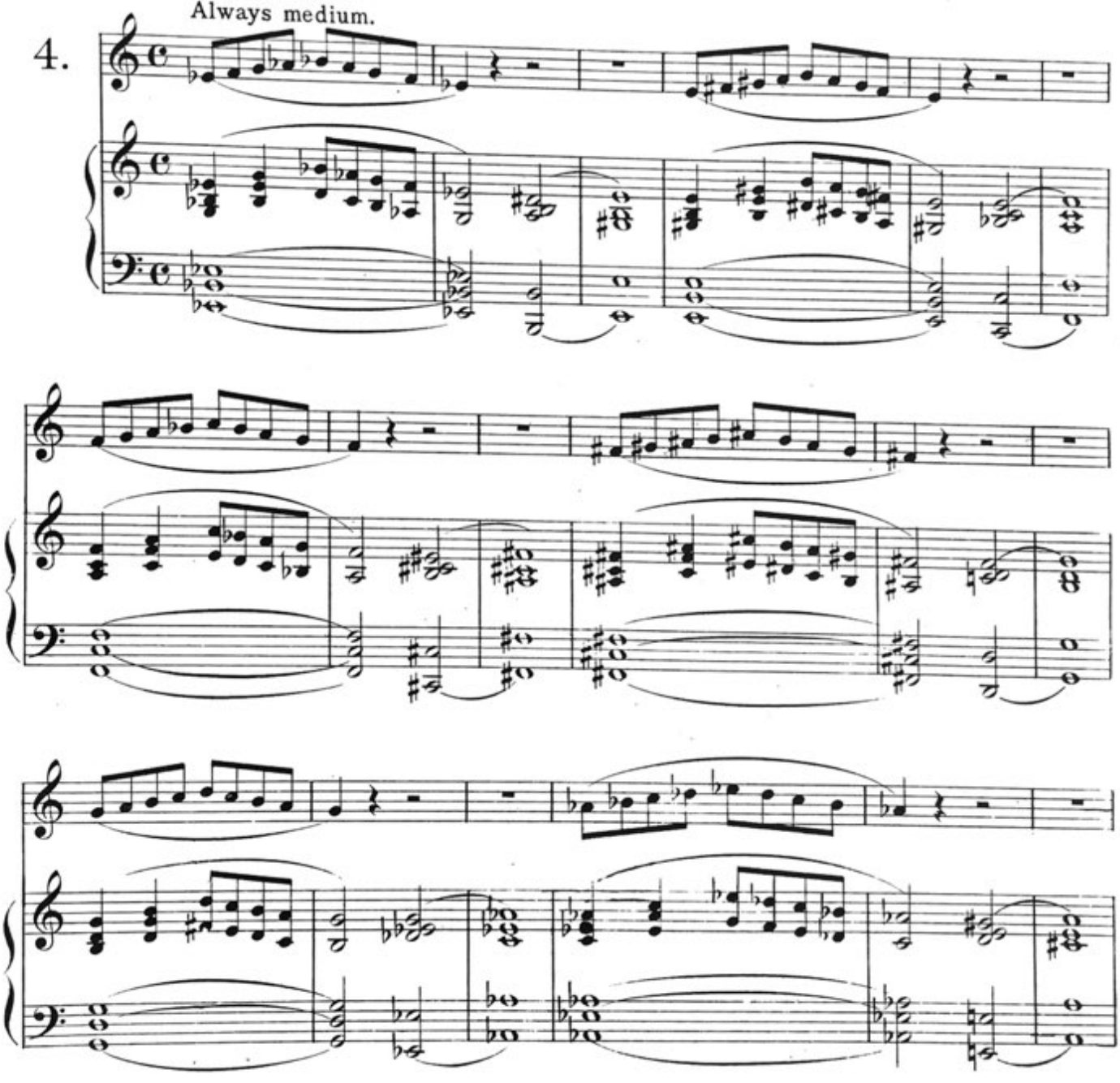
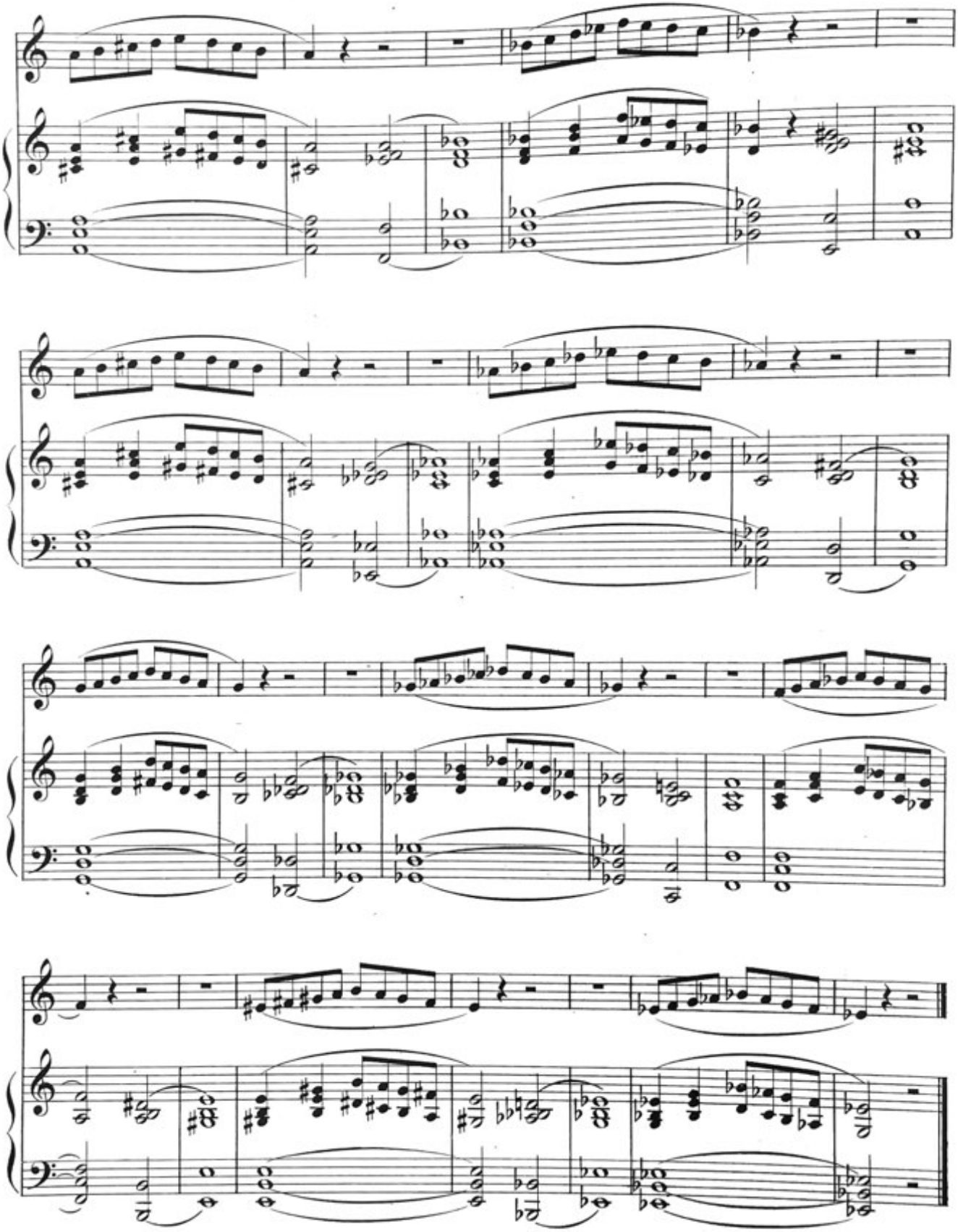
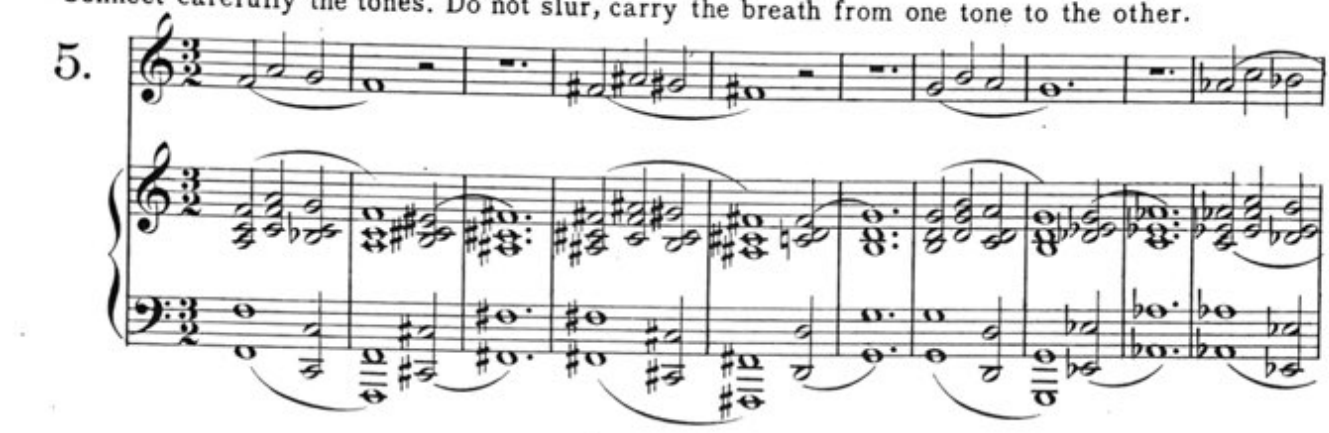




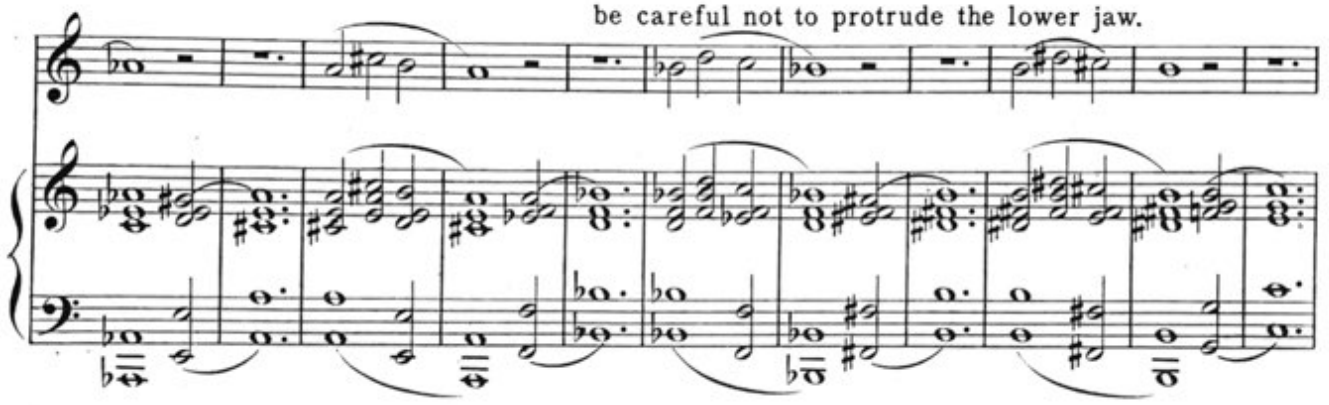
Always medium.

Connect carefully the tones. Do not slur, carry the breath from one tone to the other.

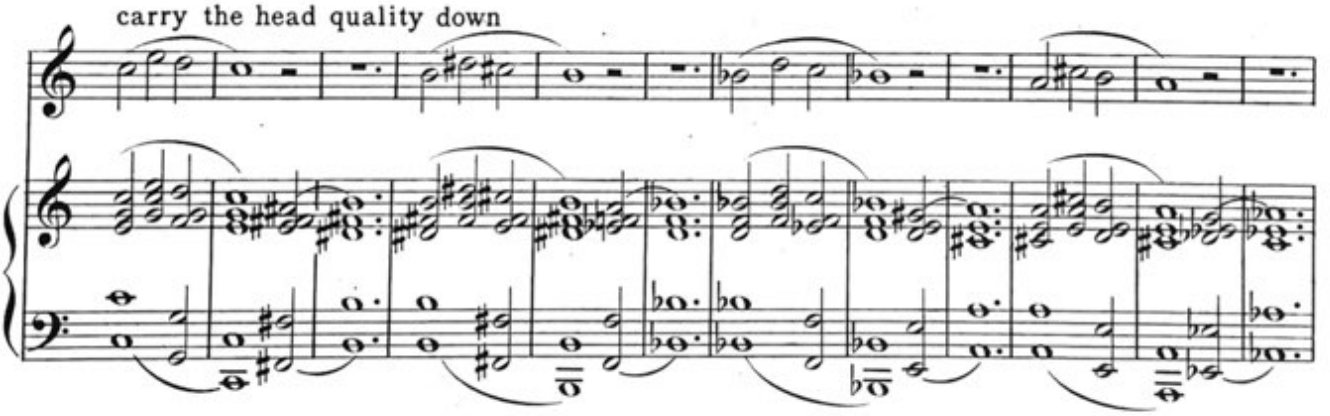
5.

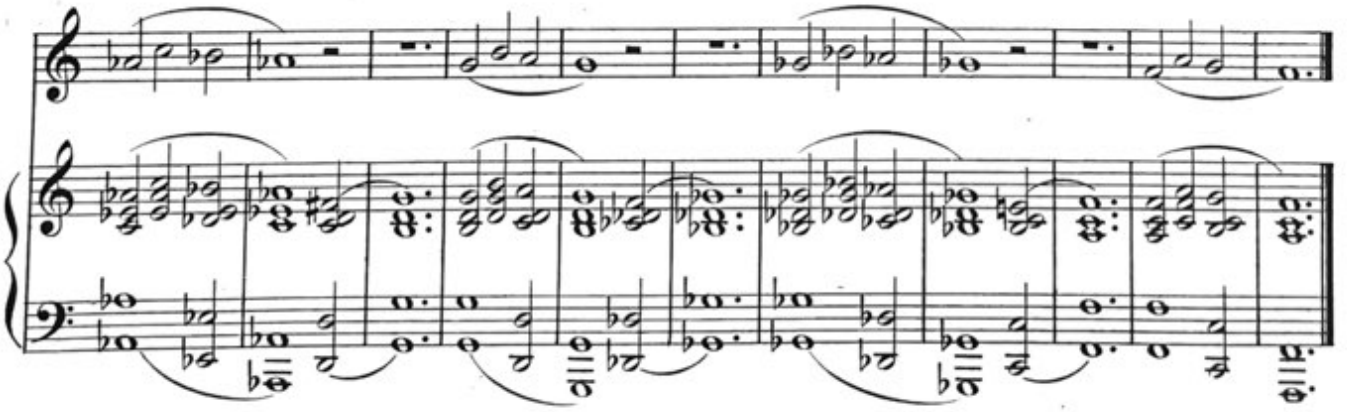


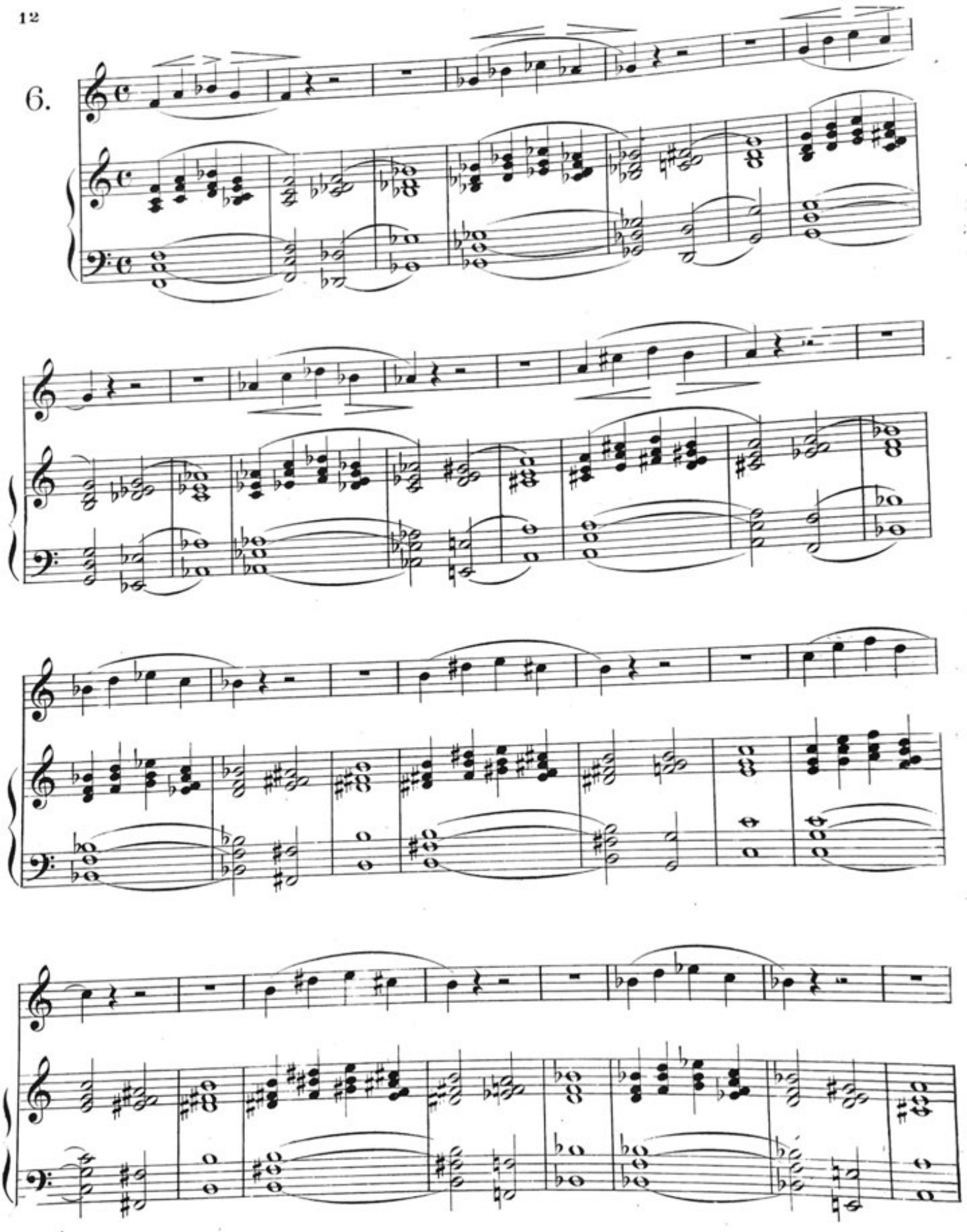
be careful not to protrude the lower jaw.



carry the head quality down



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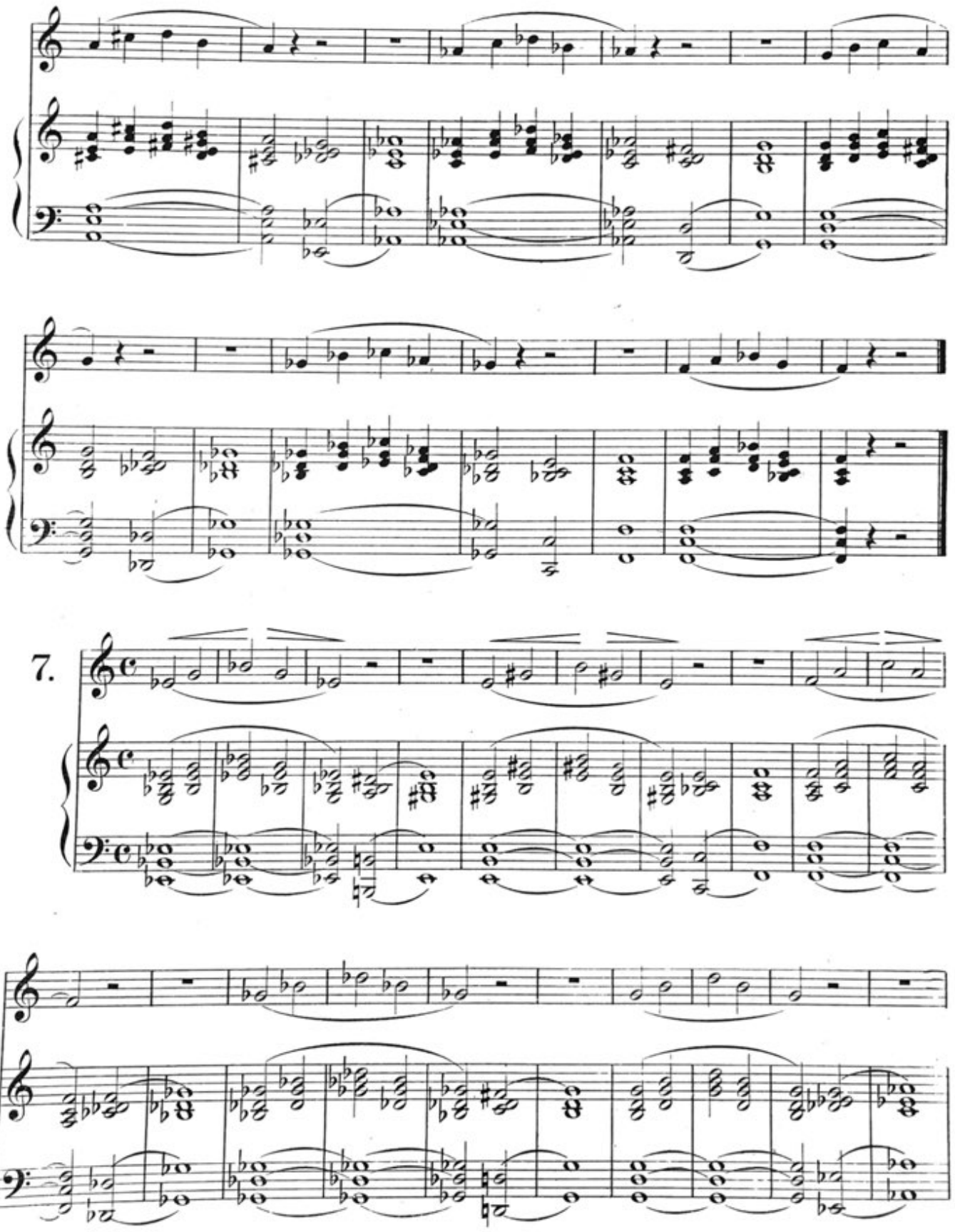
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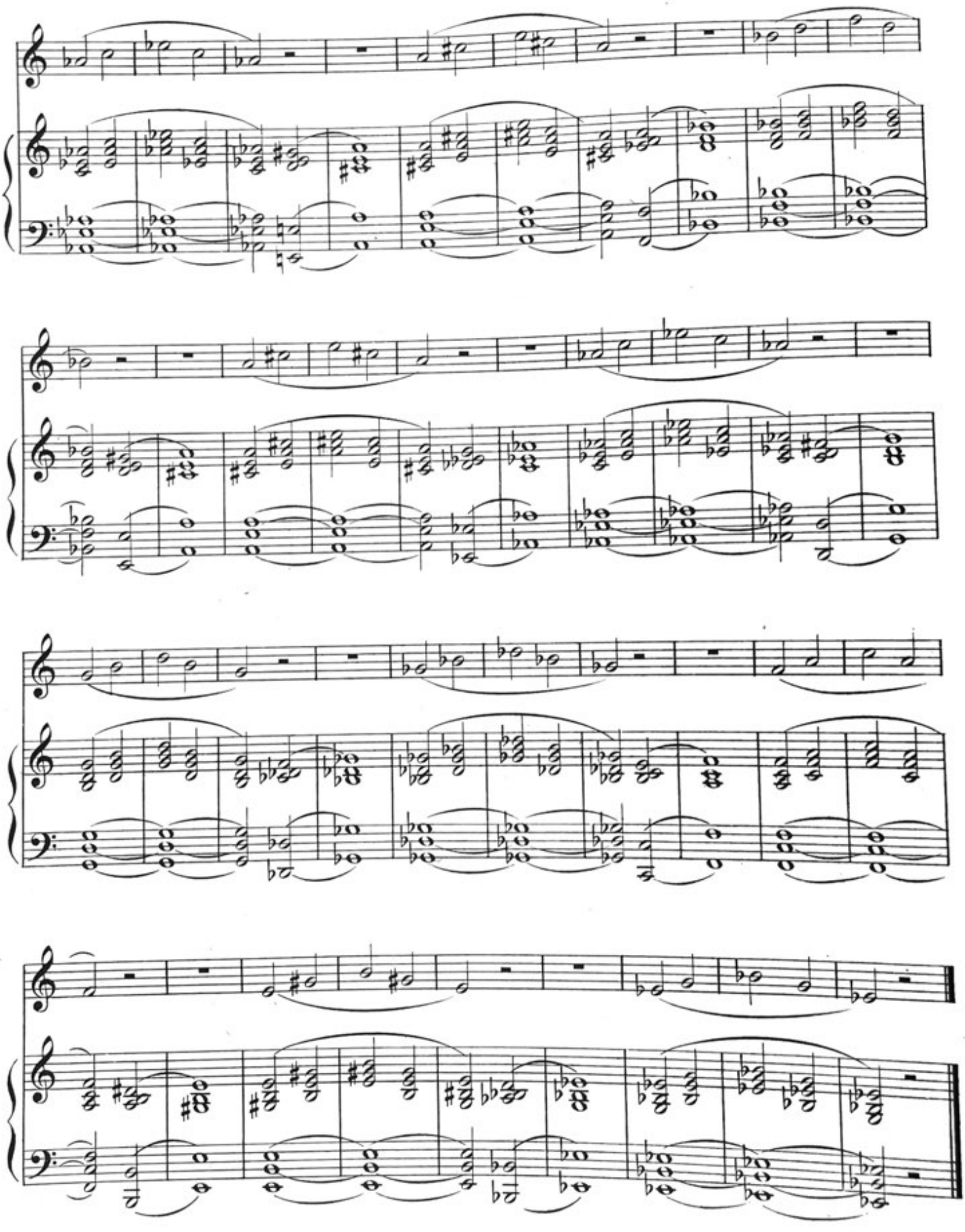

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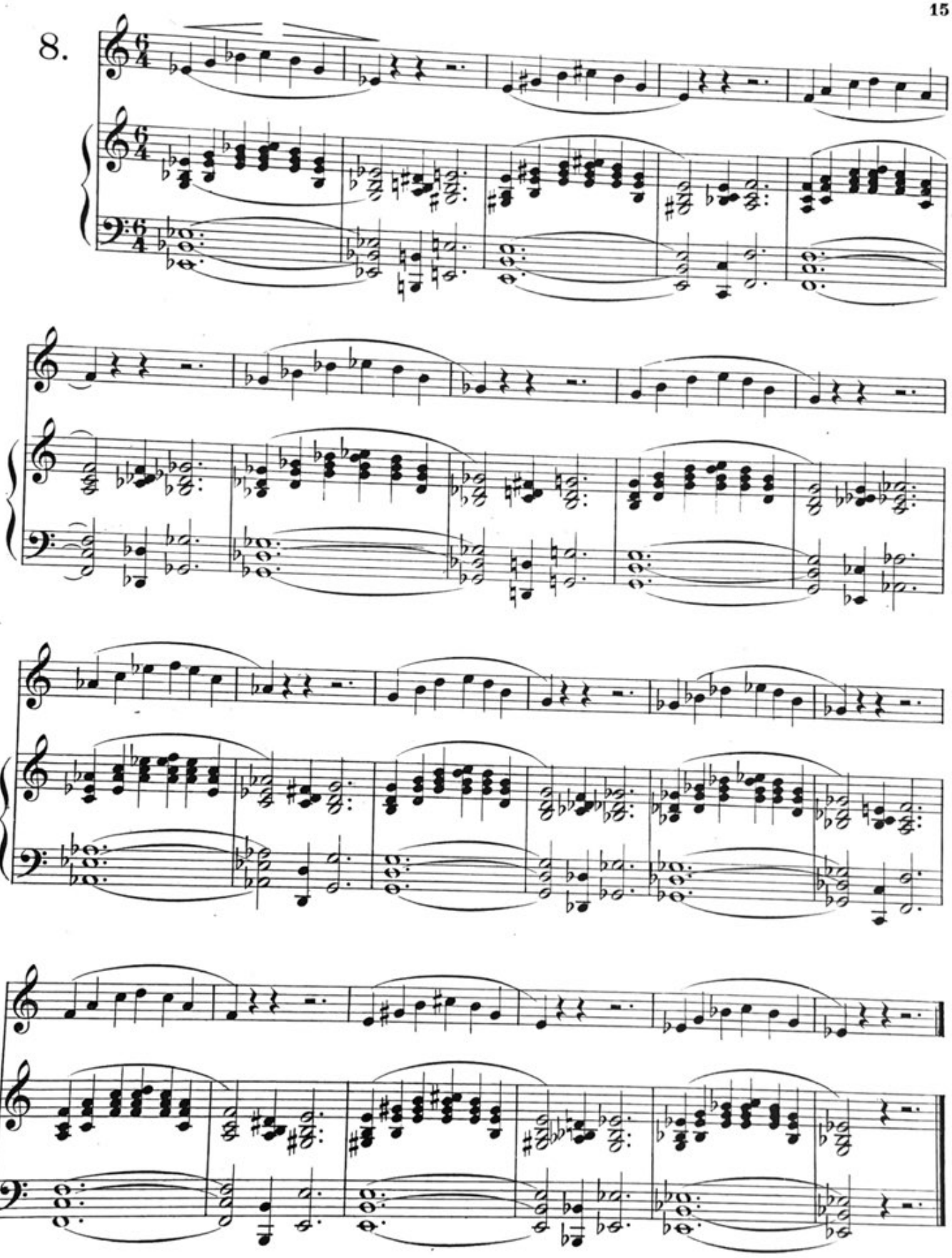

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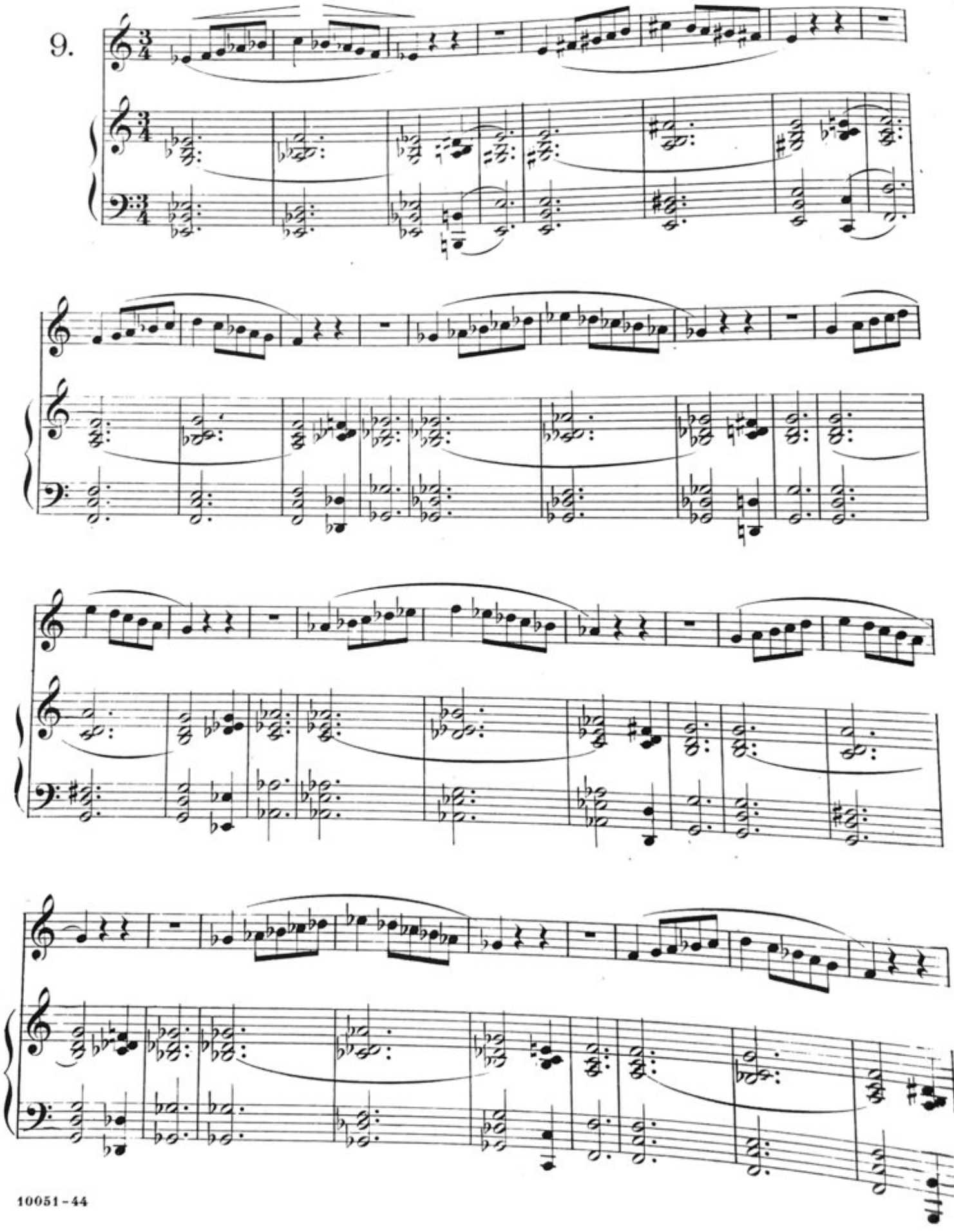

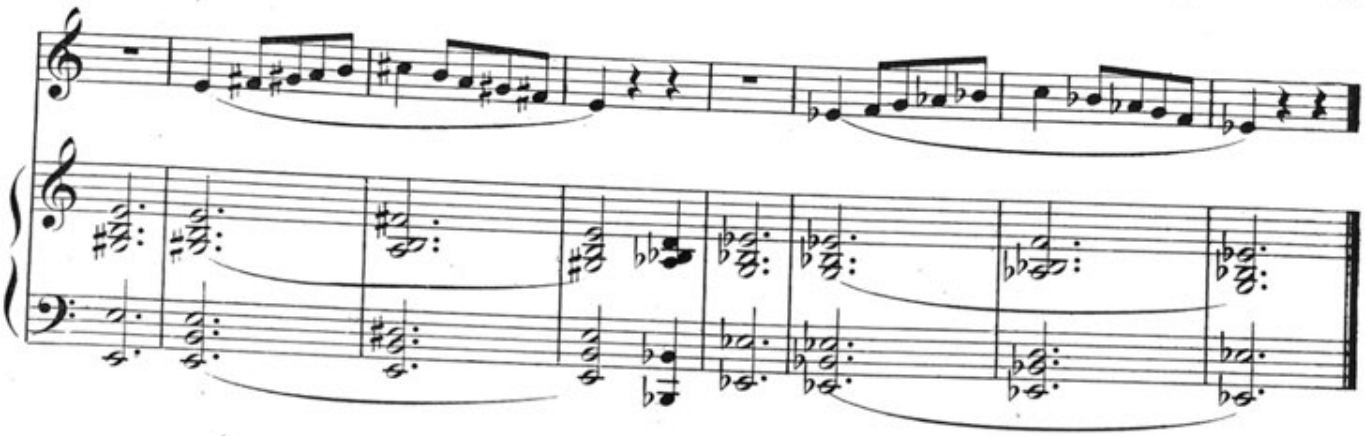

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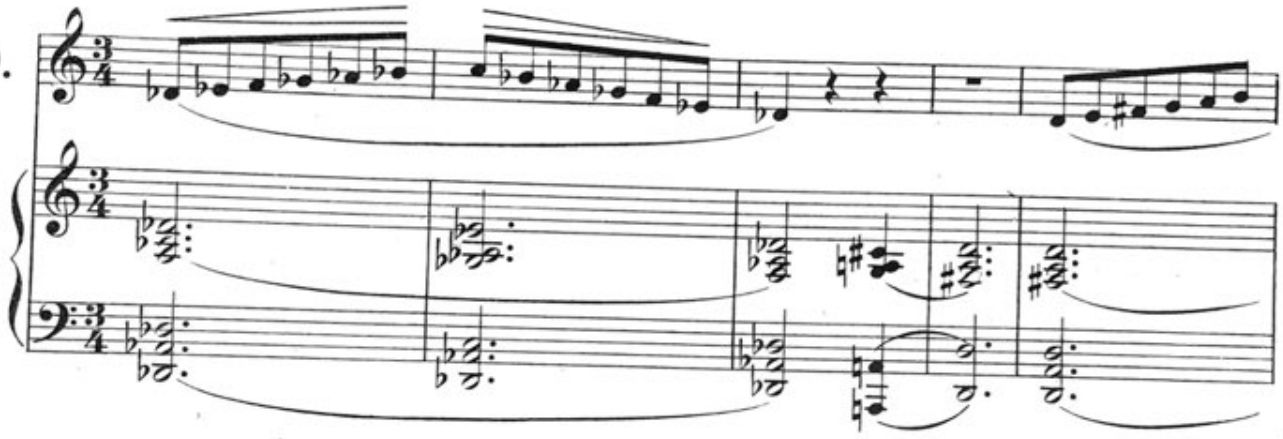

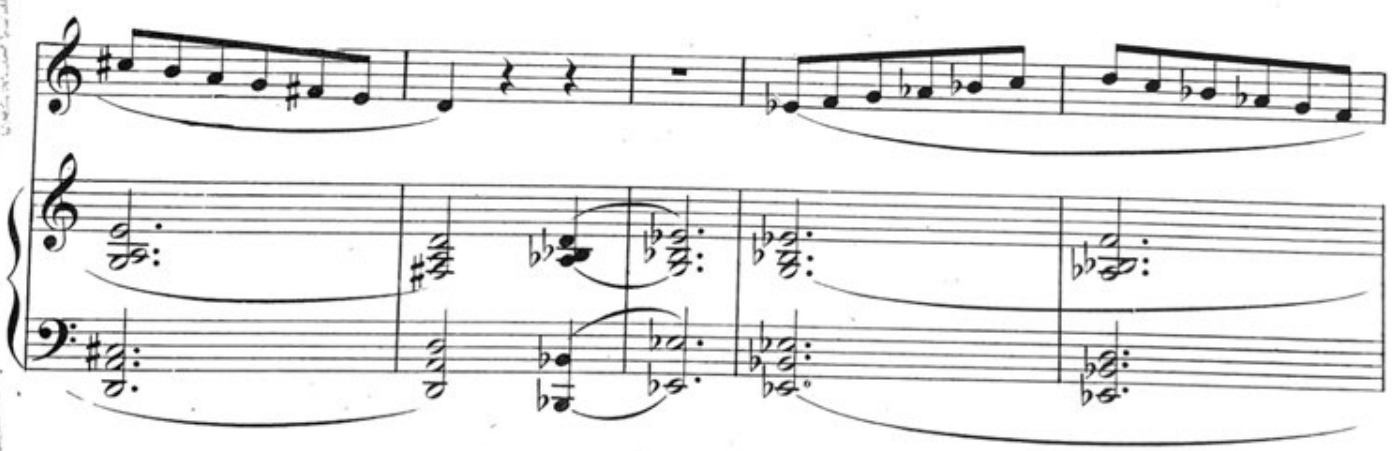

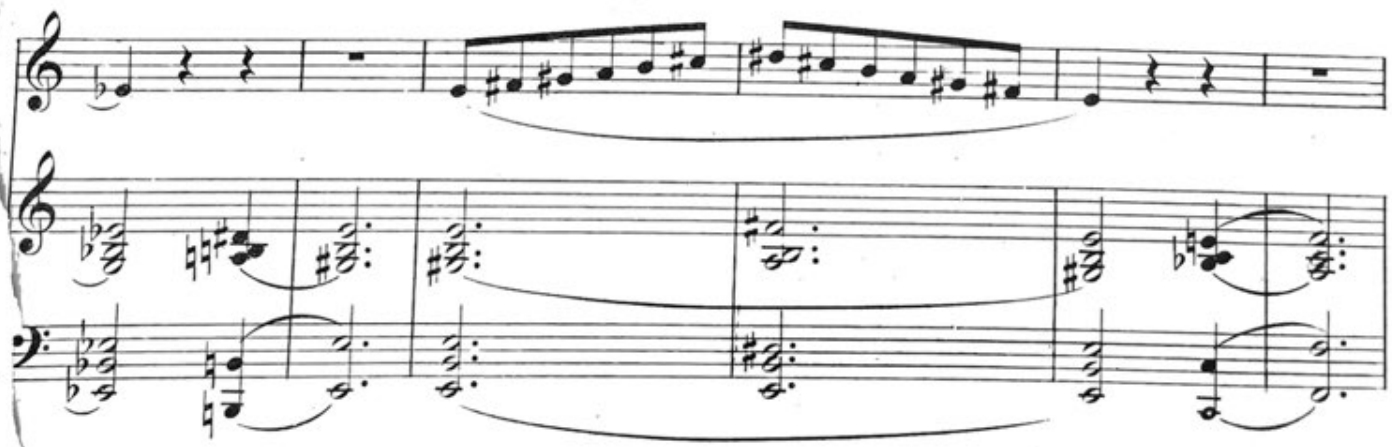

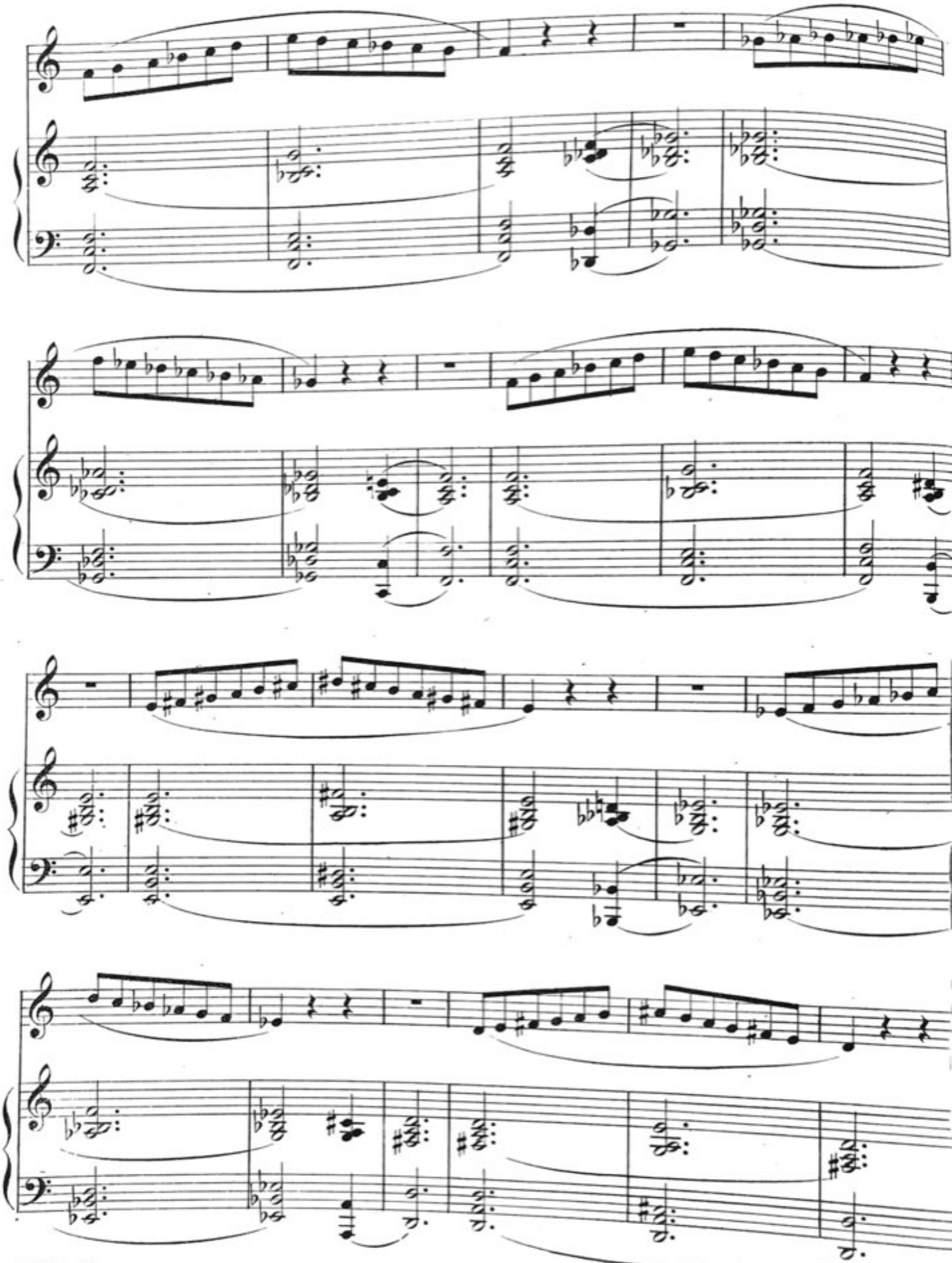

Take plenty of time between keys to take a good breath.

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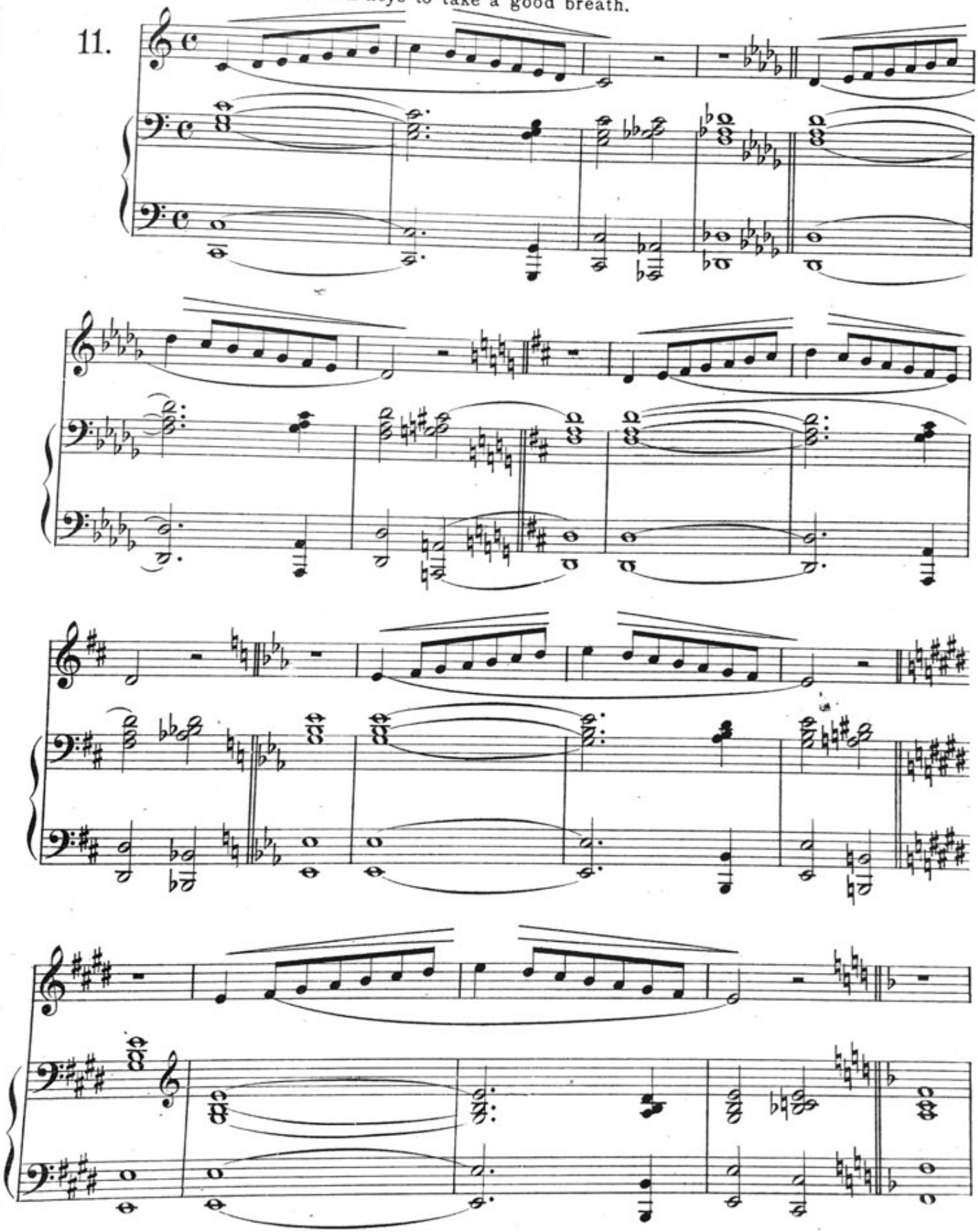
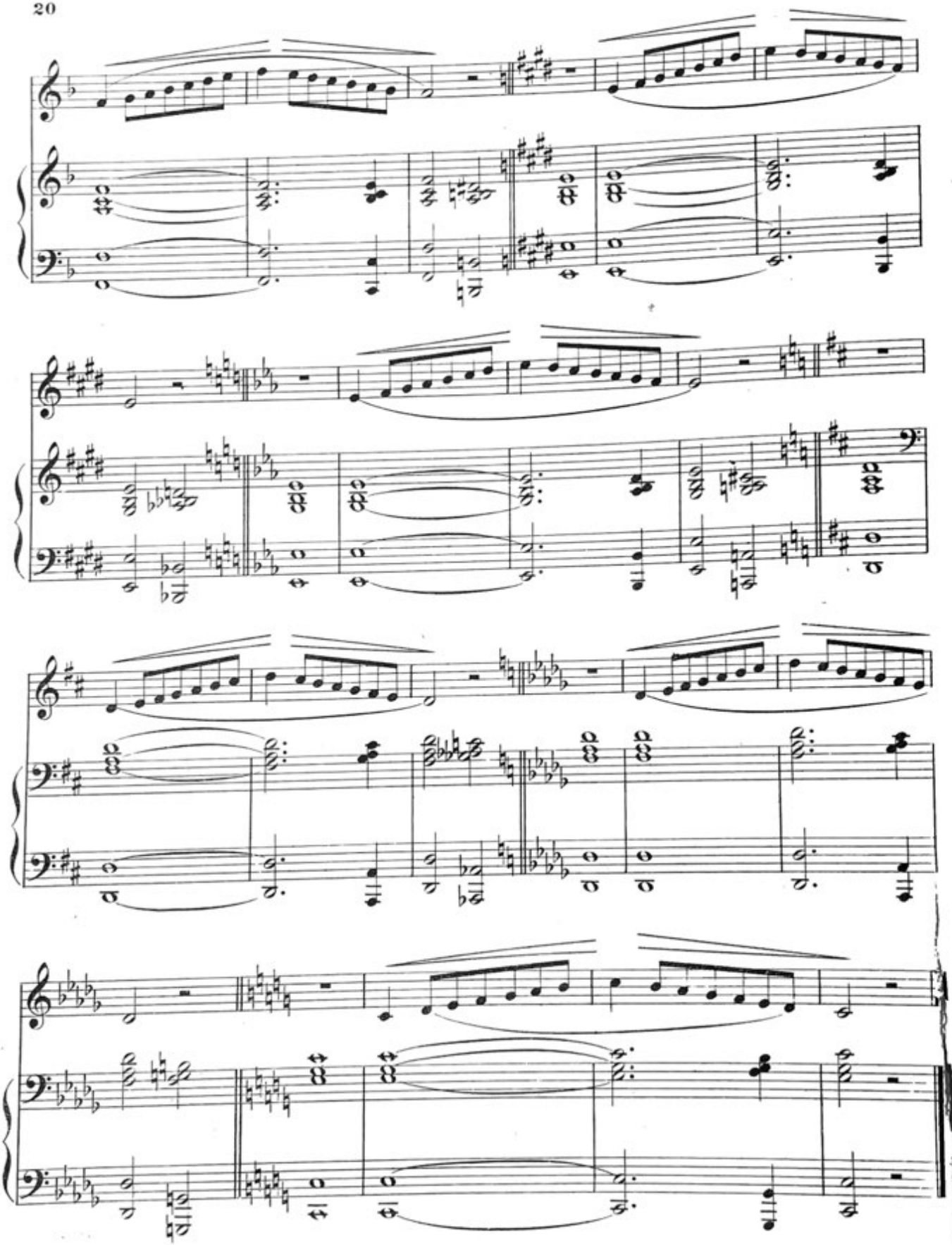
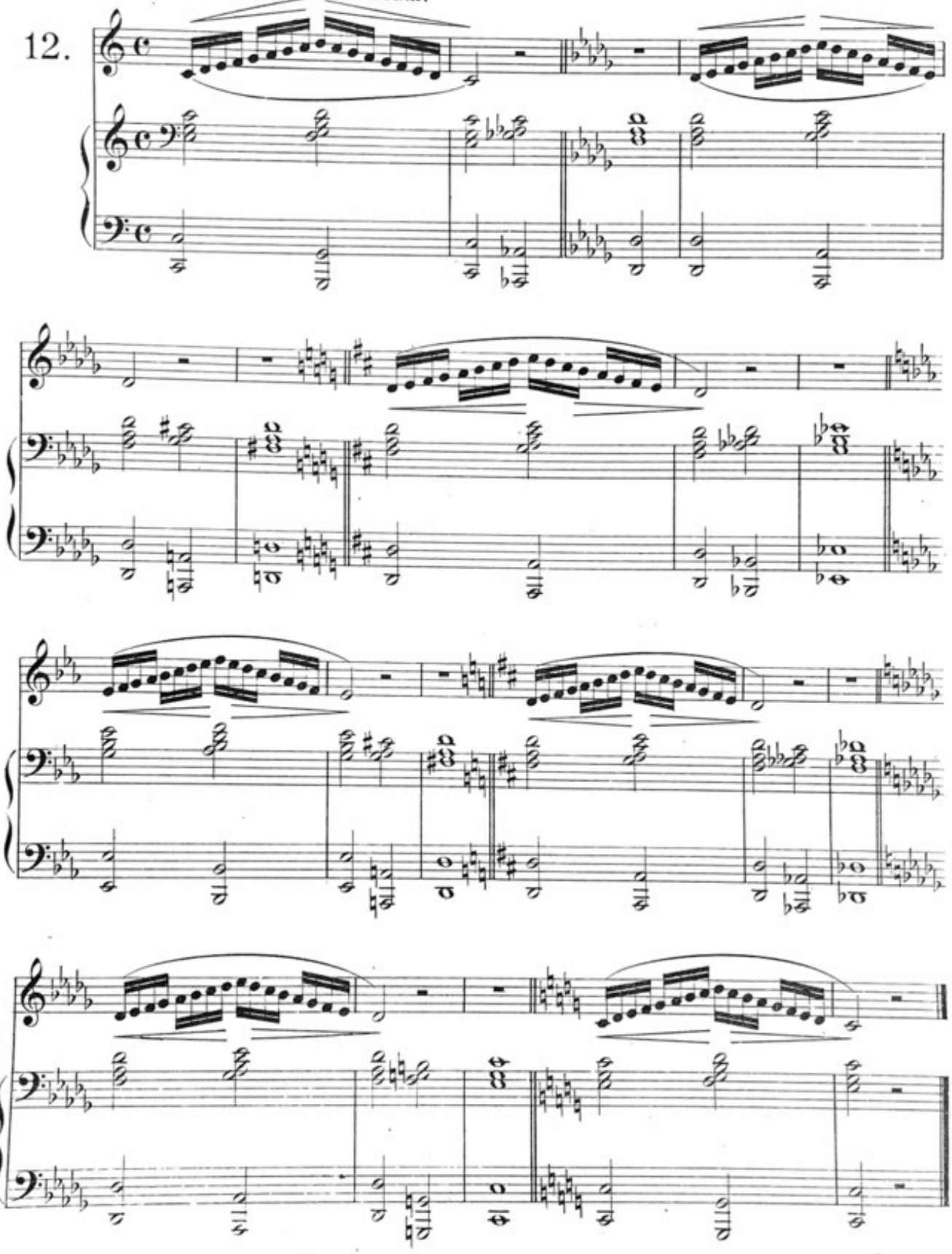


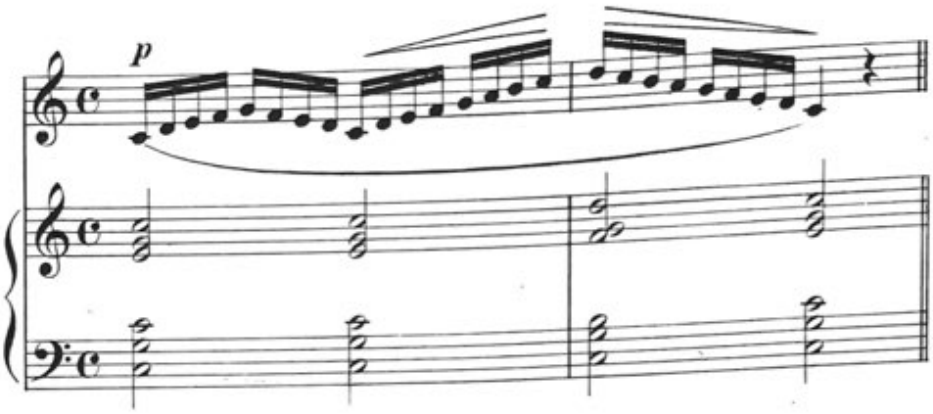


When practicing use your natural voice, do not restrain it, the soft voice must be the result of perfect control over the breath.

12.

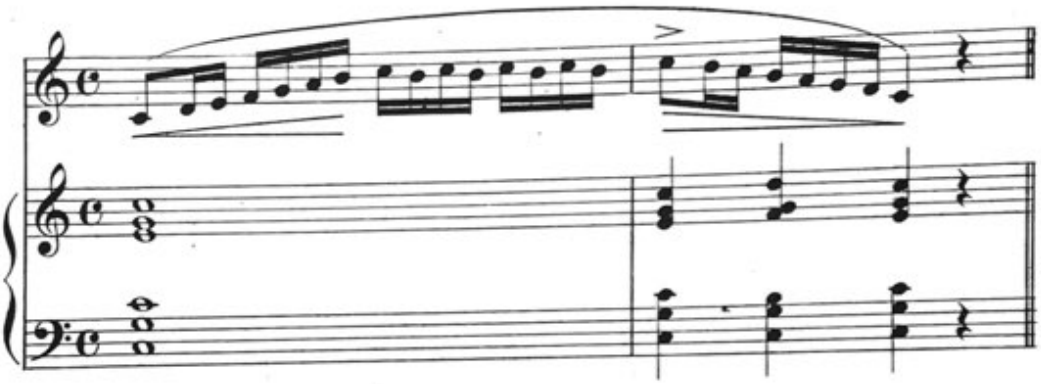


13. *p*



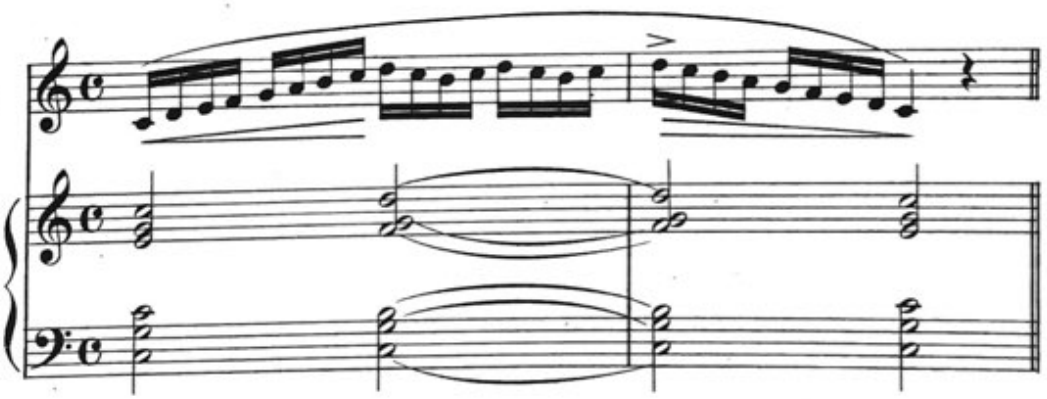
In All Keys Like Nº 12.

14.



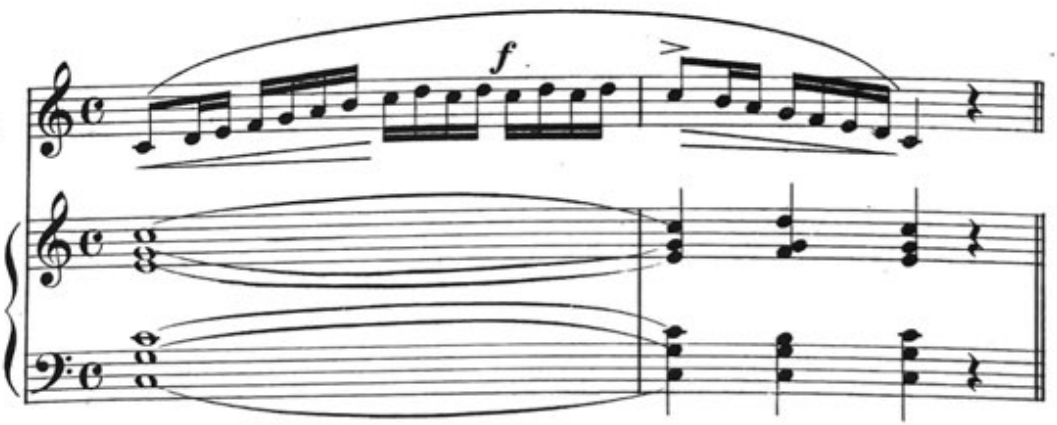
In All Keys.

15.

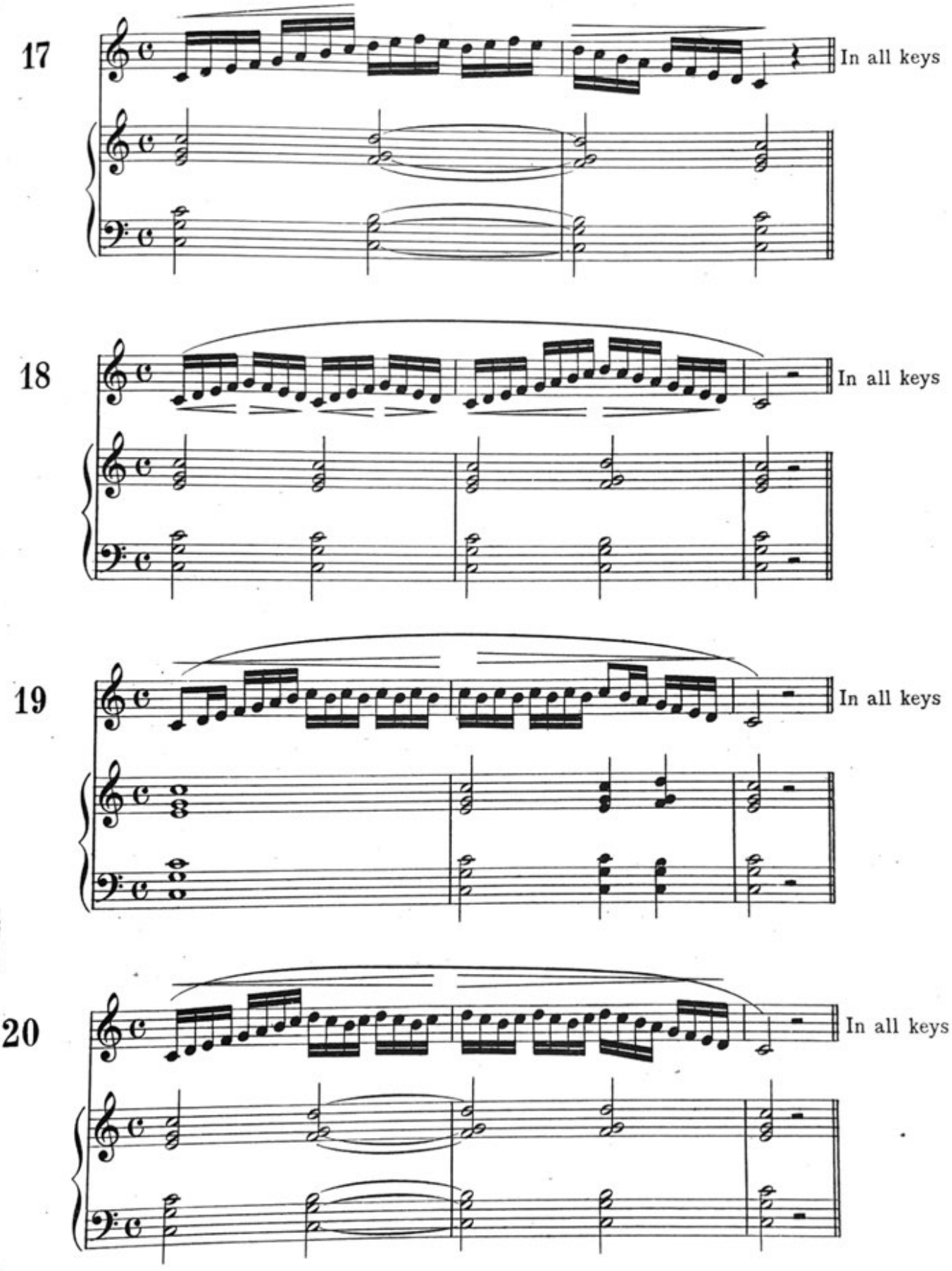


In All Keys.

16. *f*

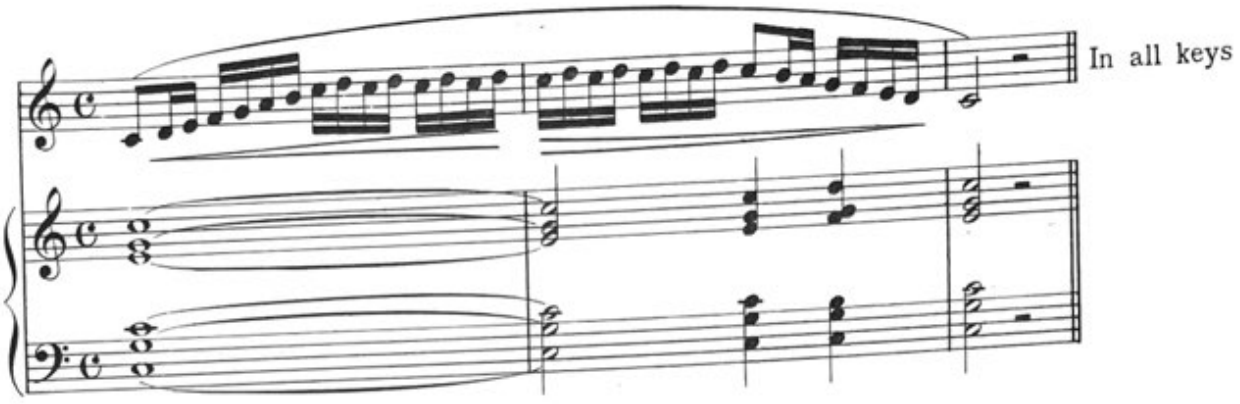


In All Keys.


17
In all keys
18
In all keys
19
In all keys
20
In all keys

24

21



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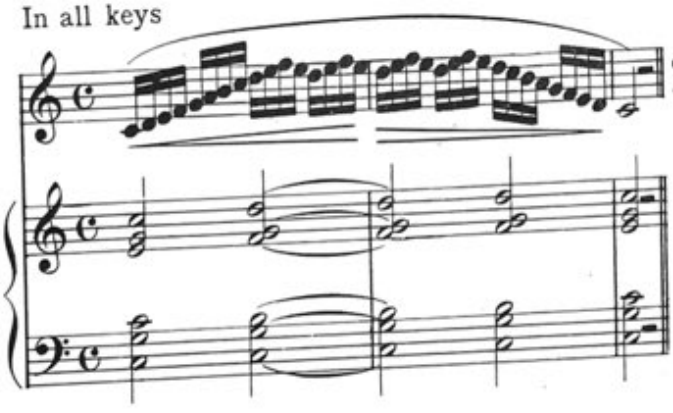

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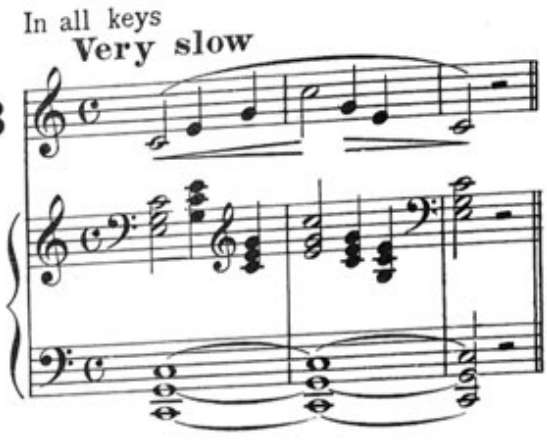

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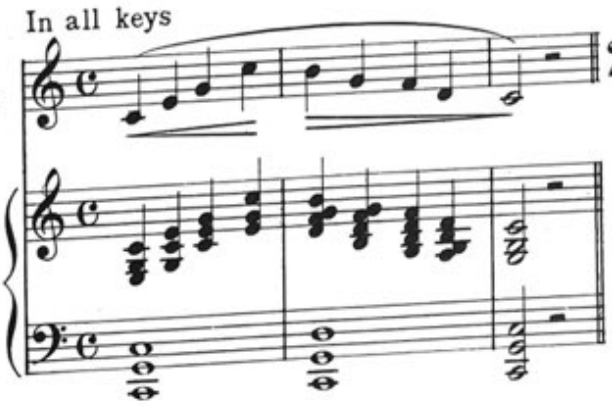

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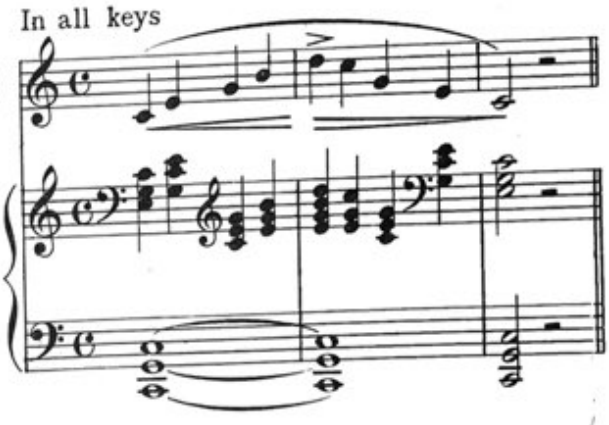

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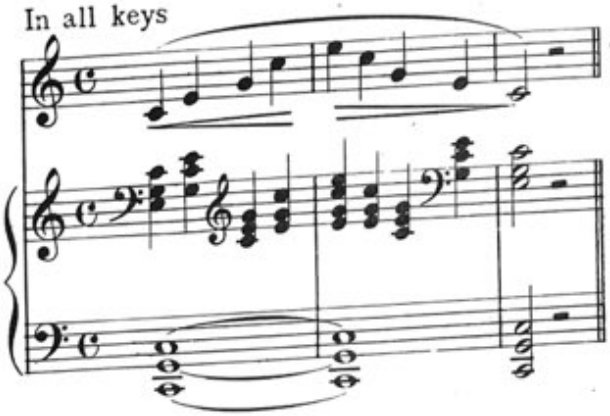

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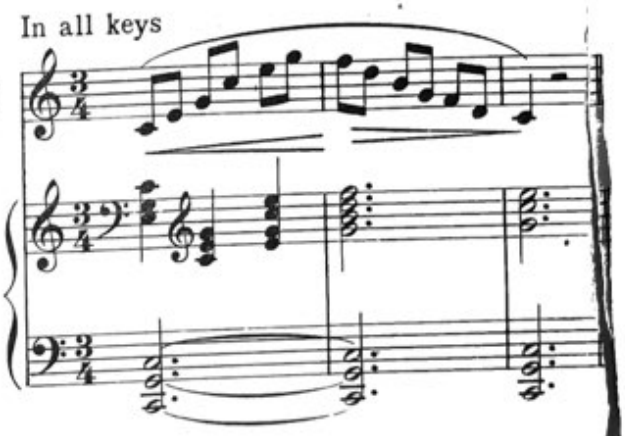

Exercises in minor keys.

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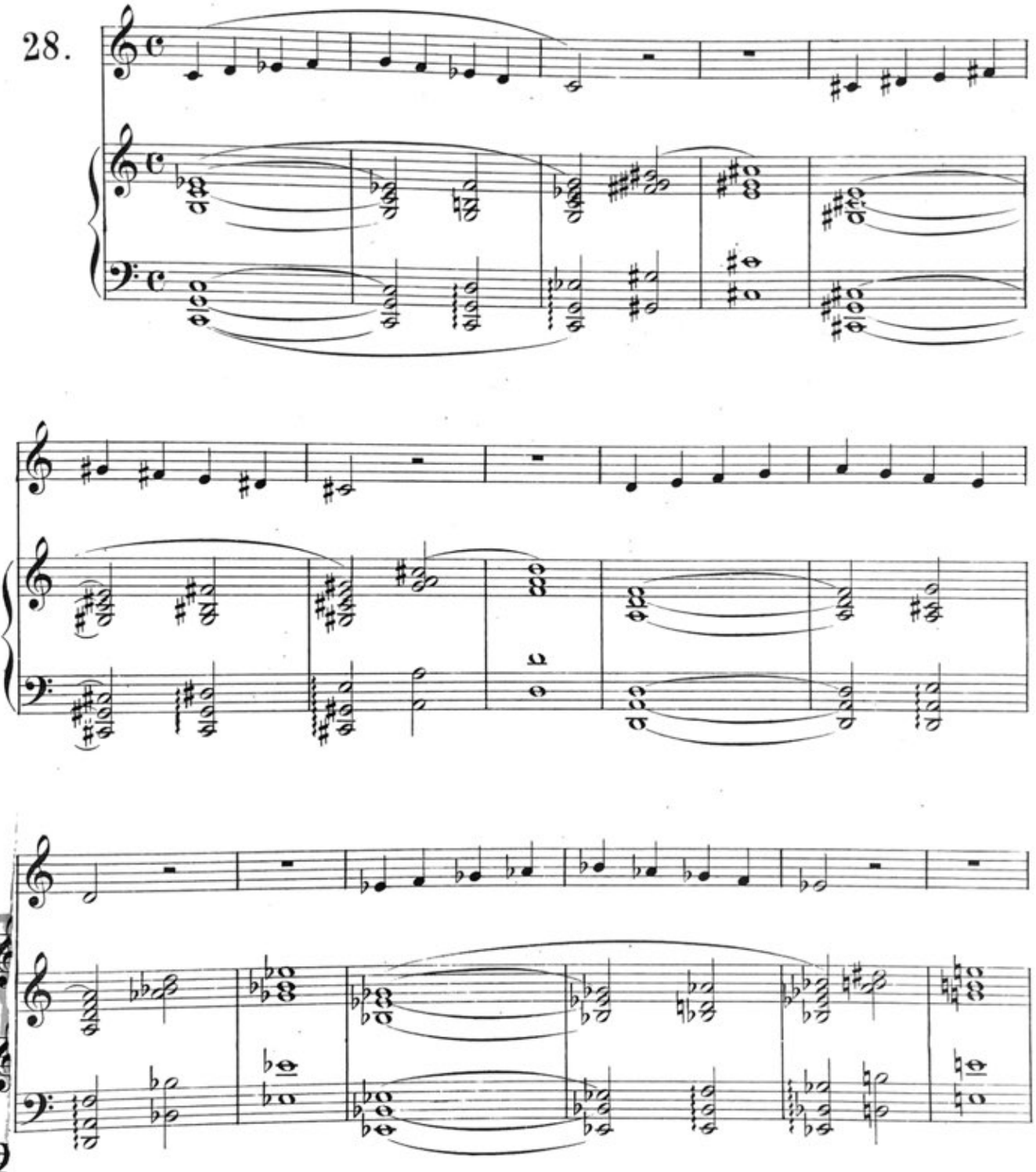

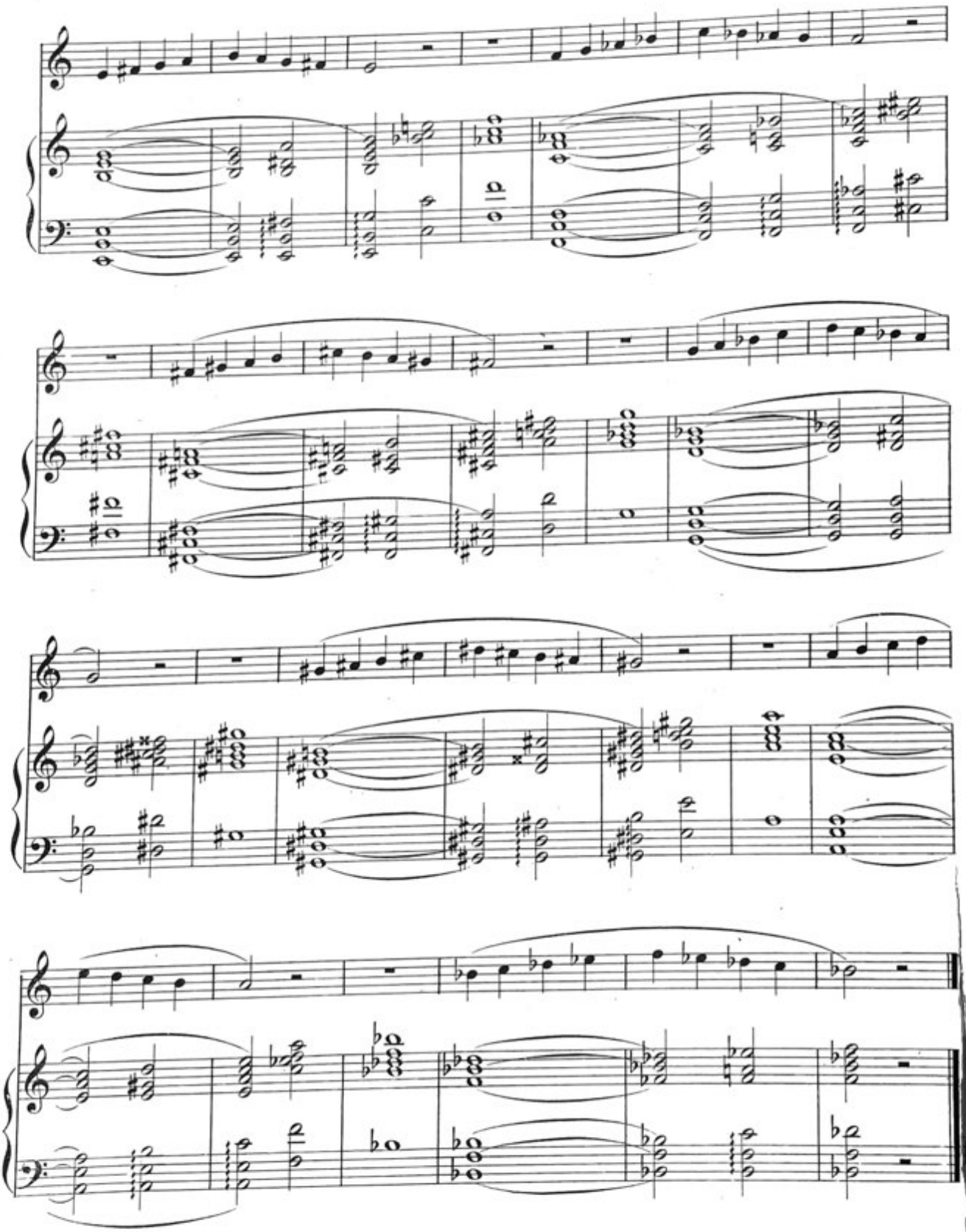

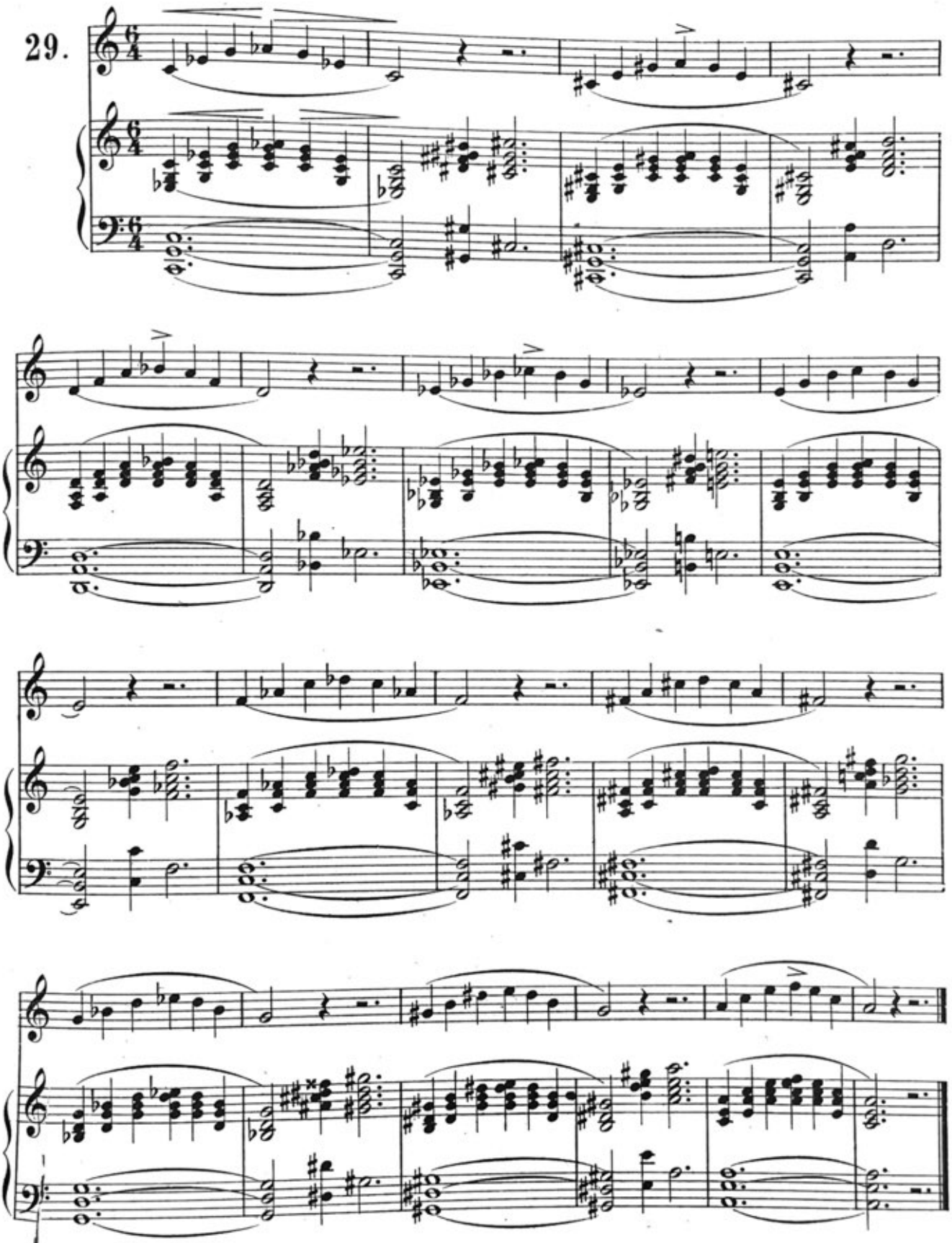
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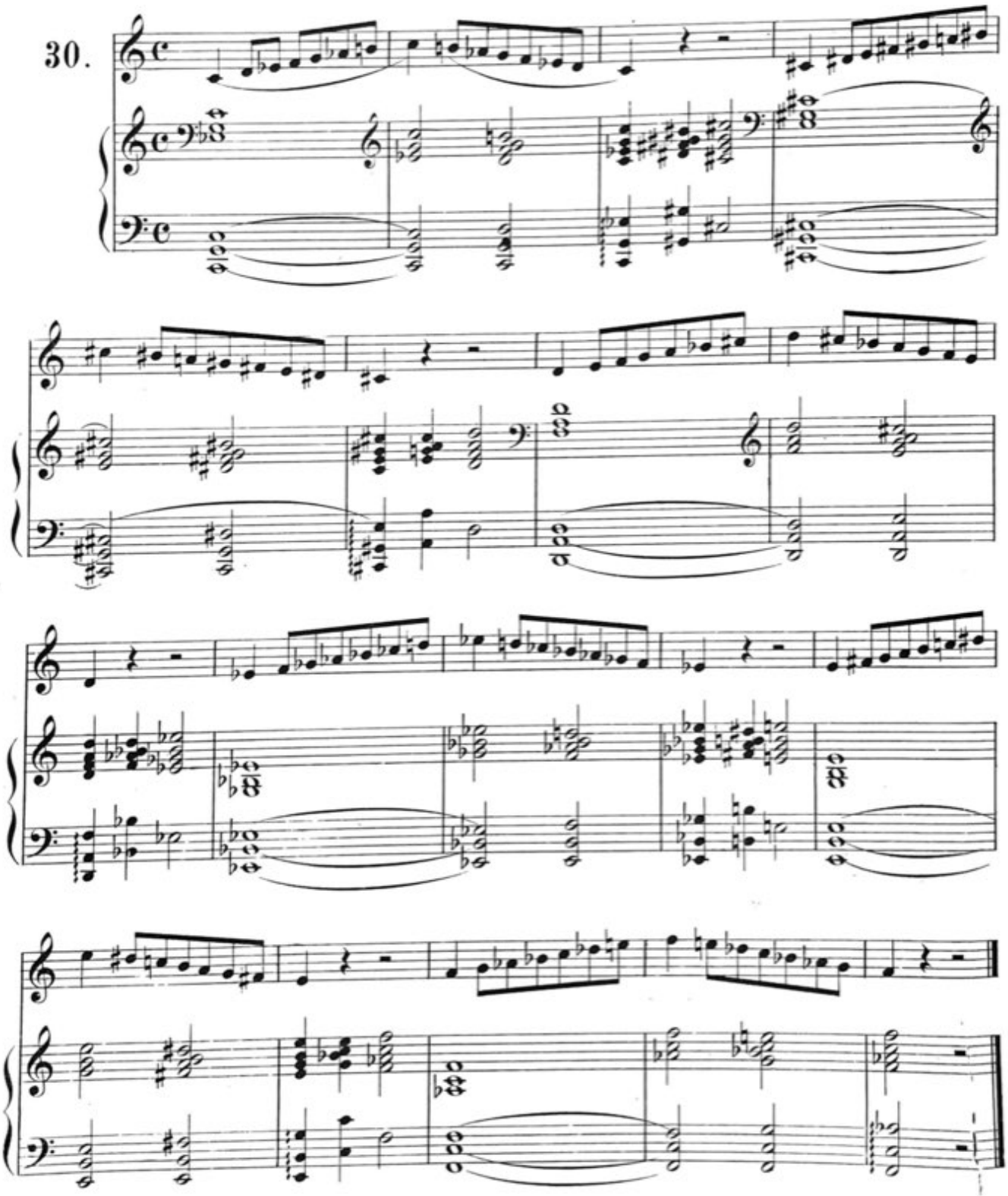
Minor Scales-Harmonics.

30.



Melodics.

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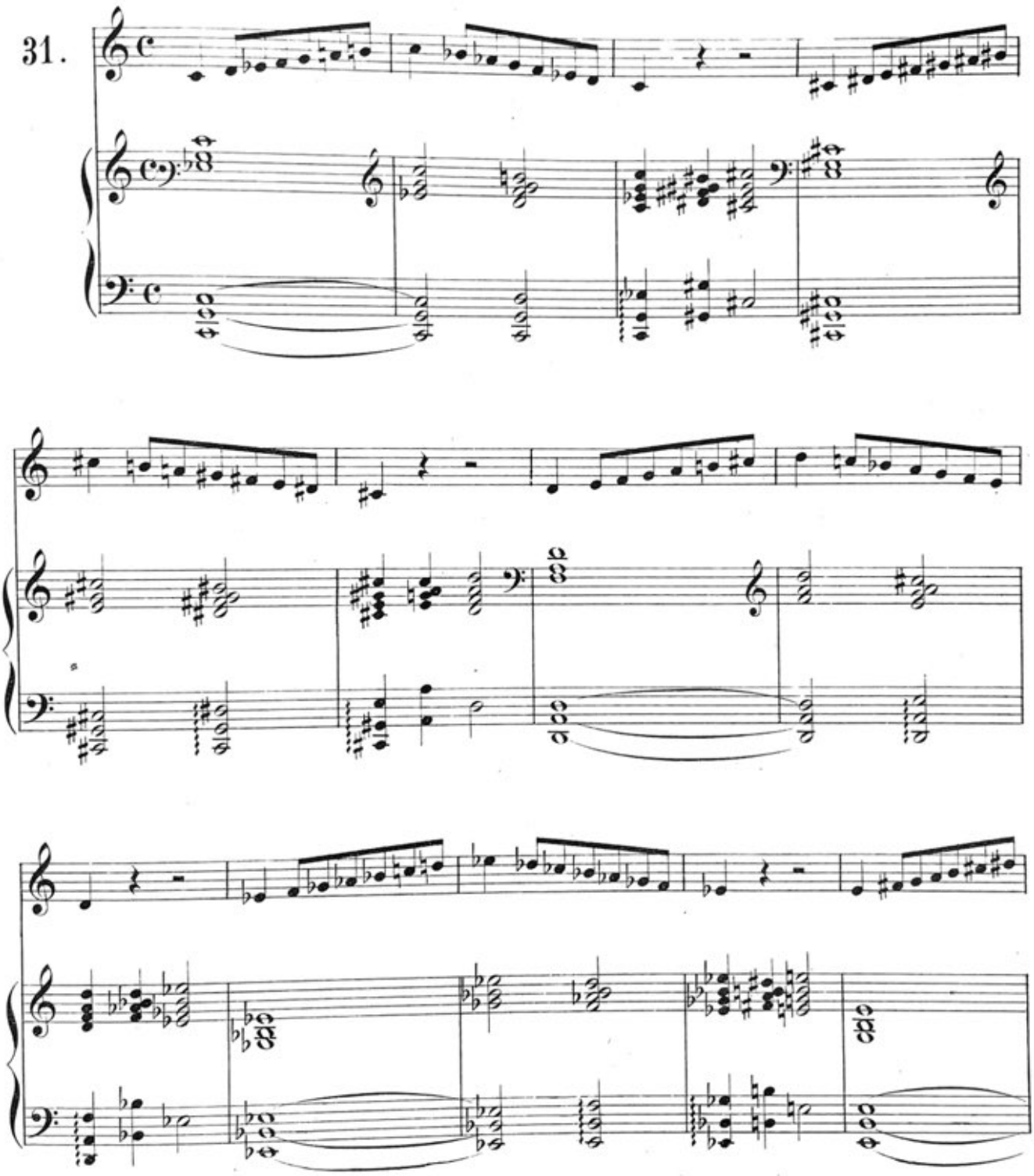
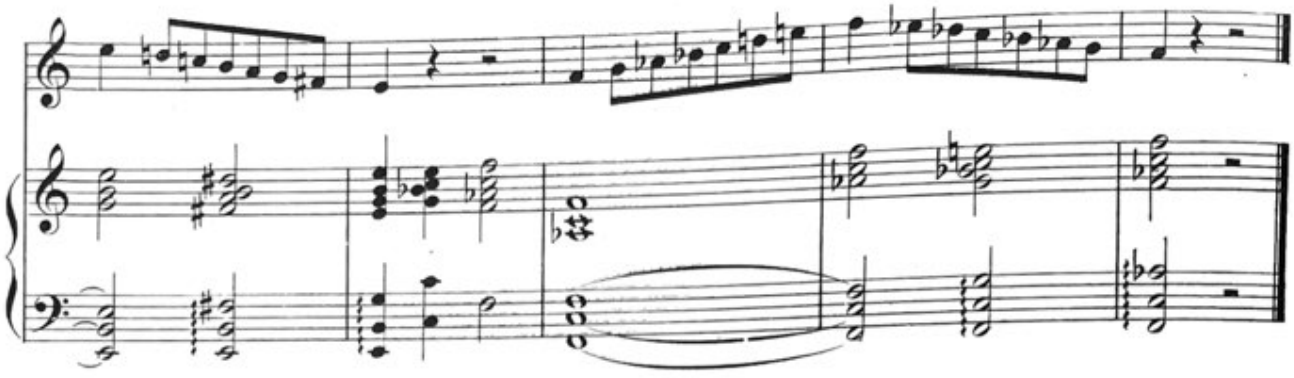
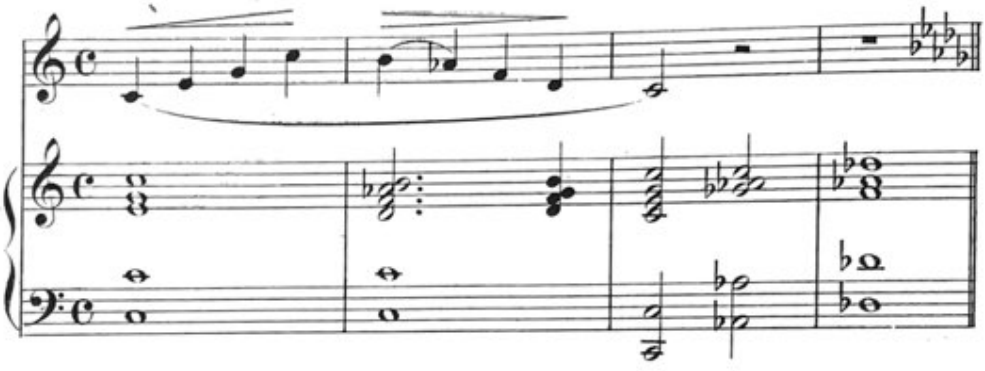




32. In All Keys.



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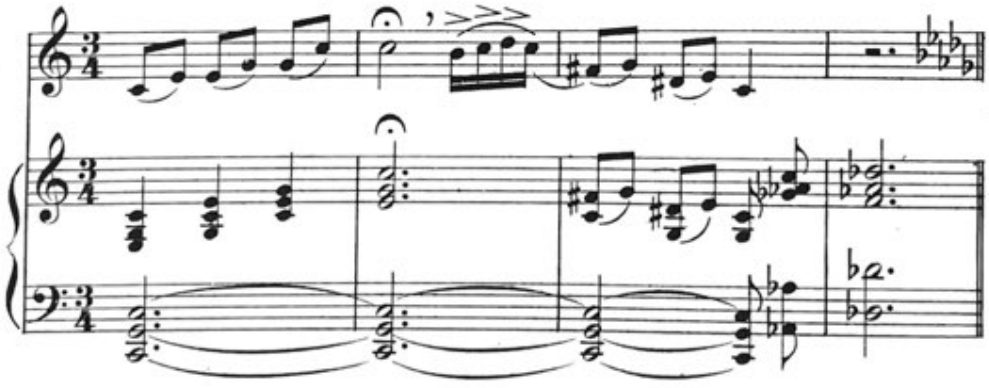

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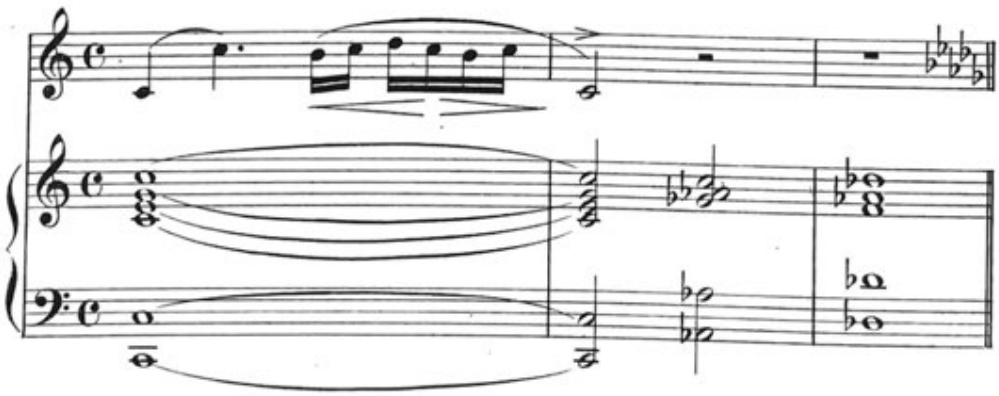

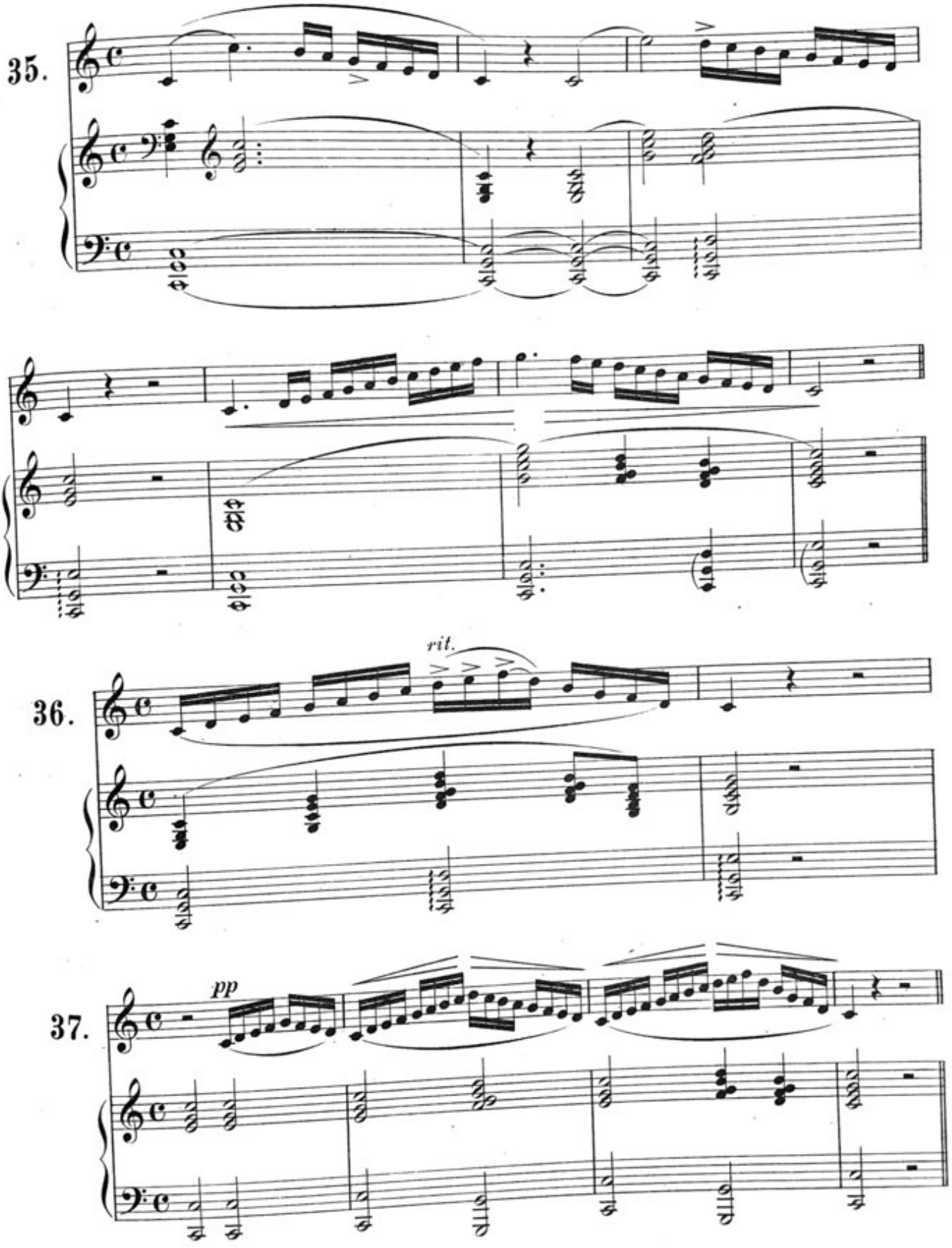
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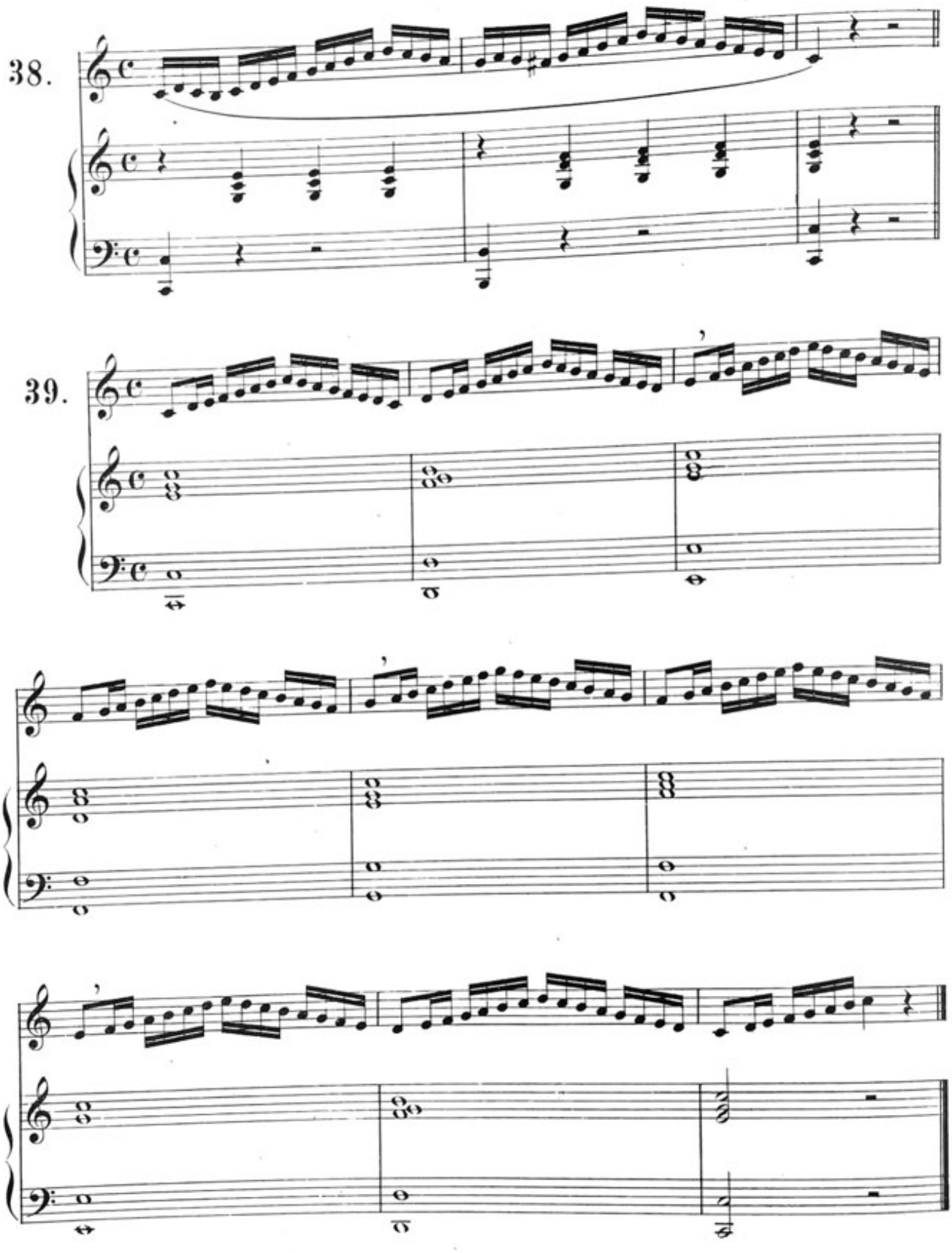
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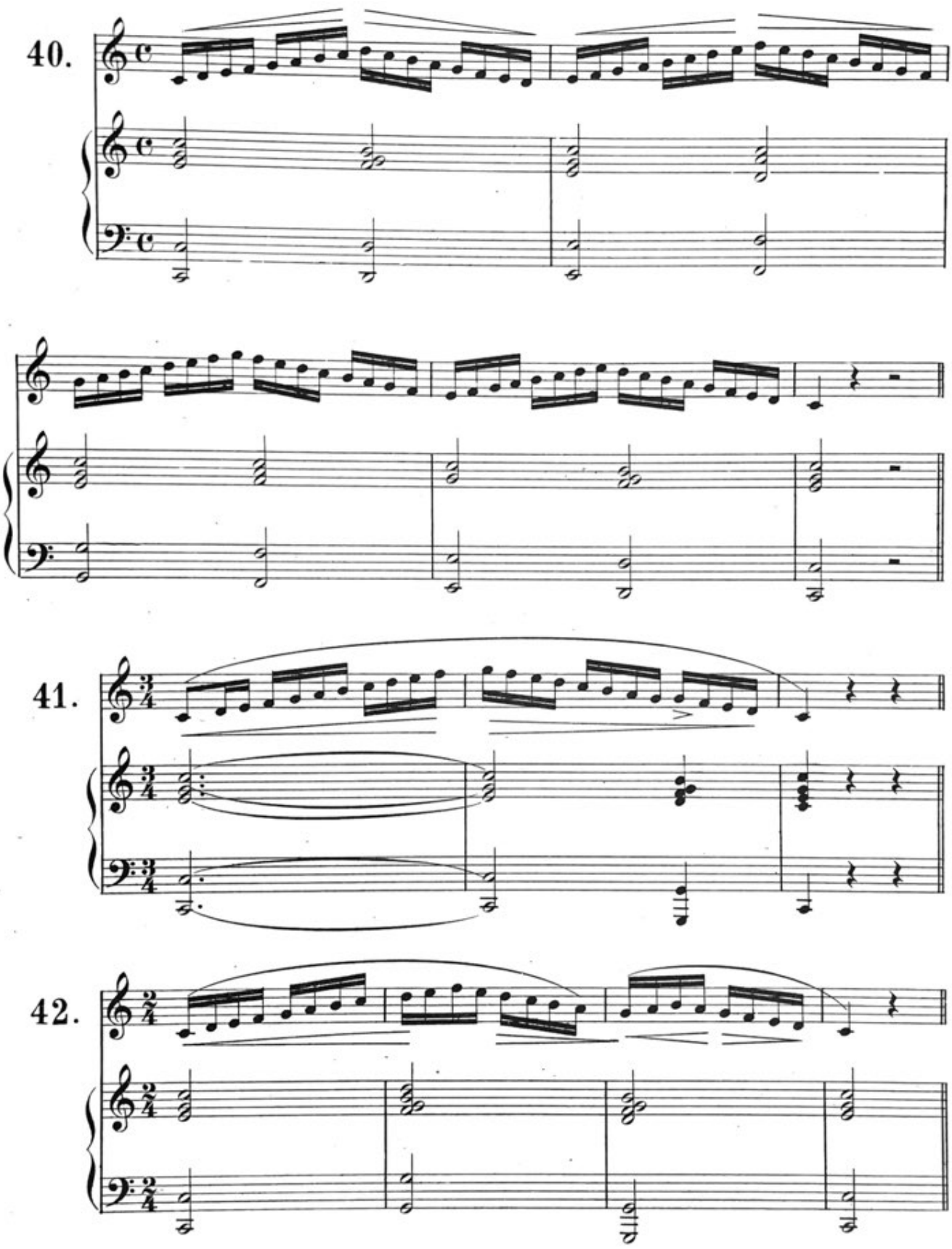
40.
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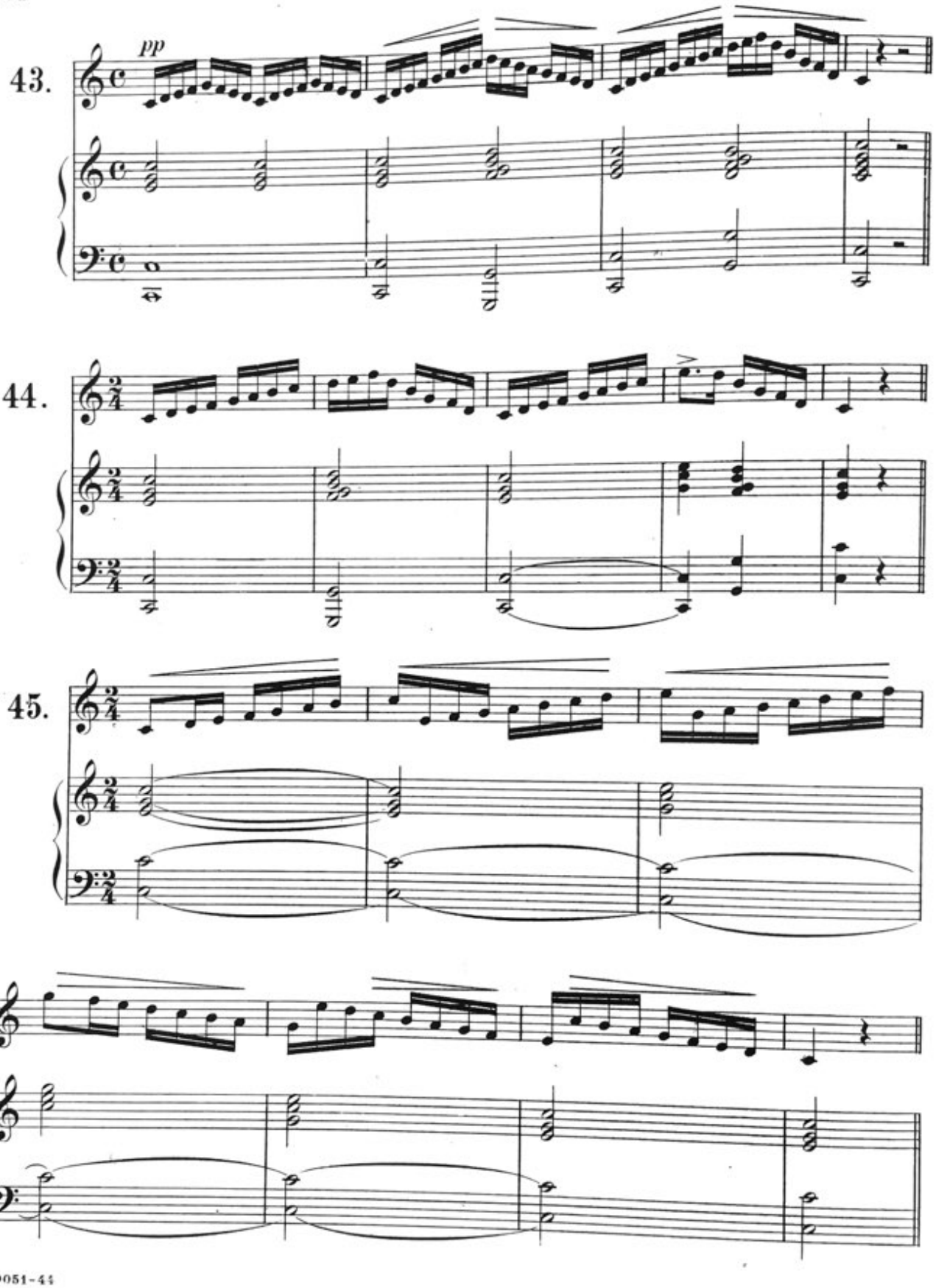
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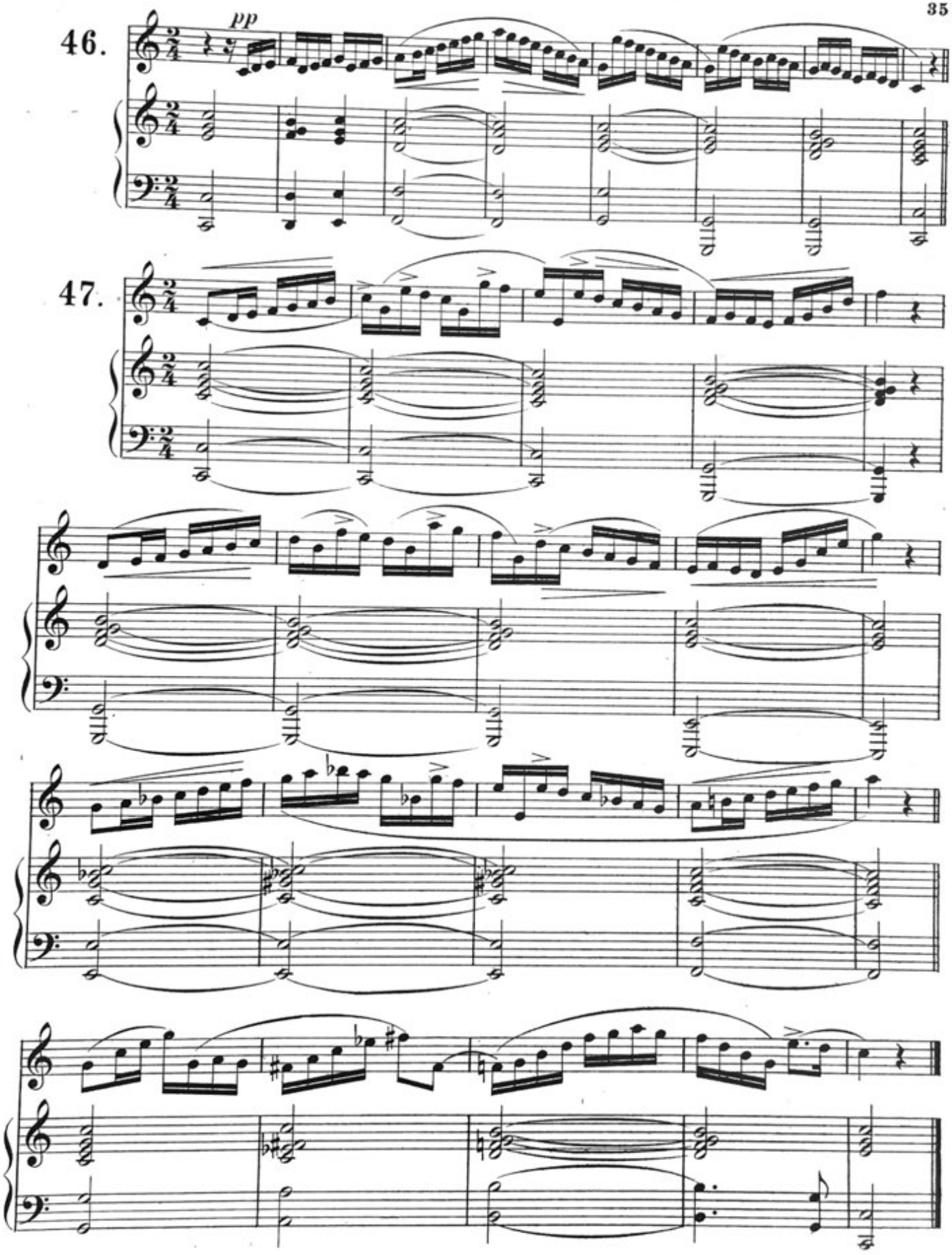
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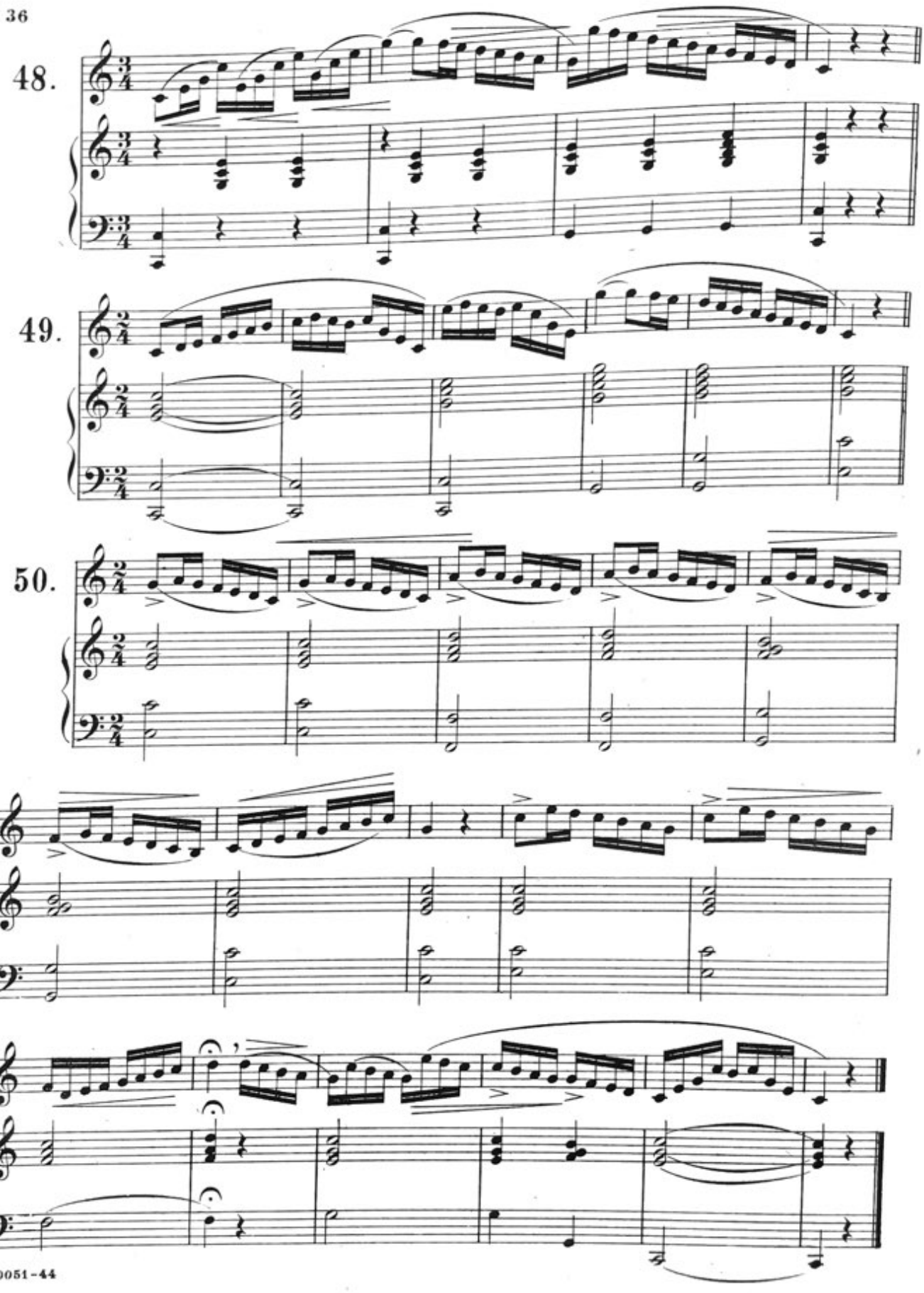
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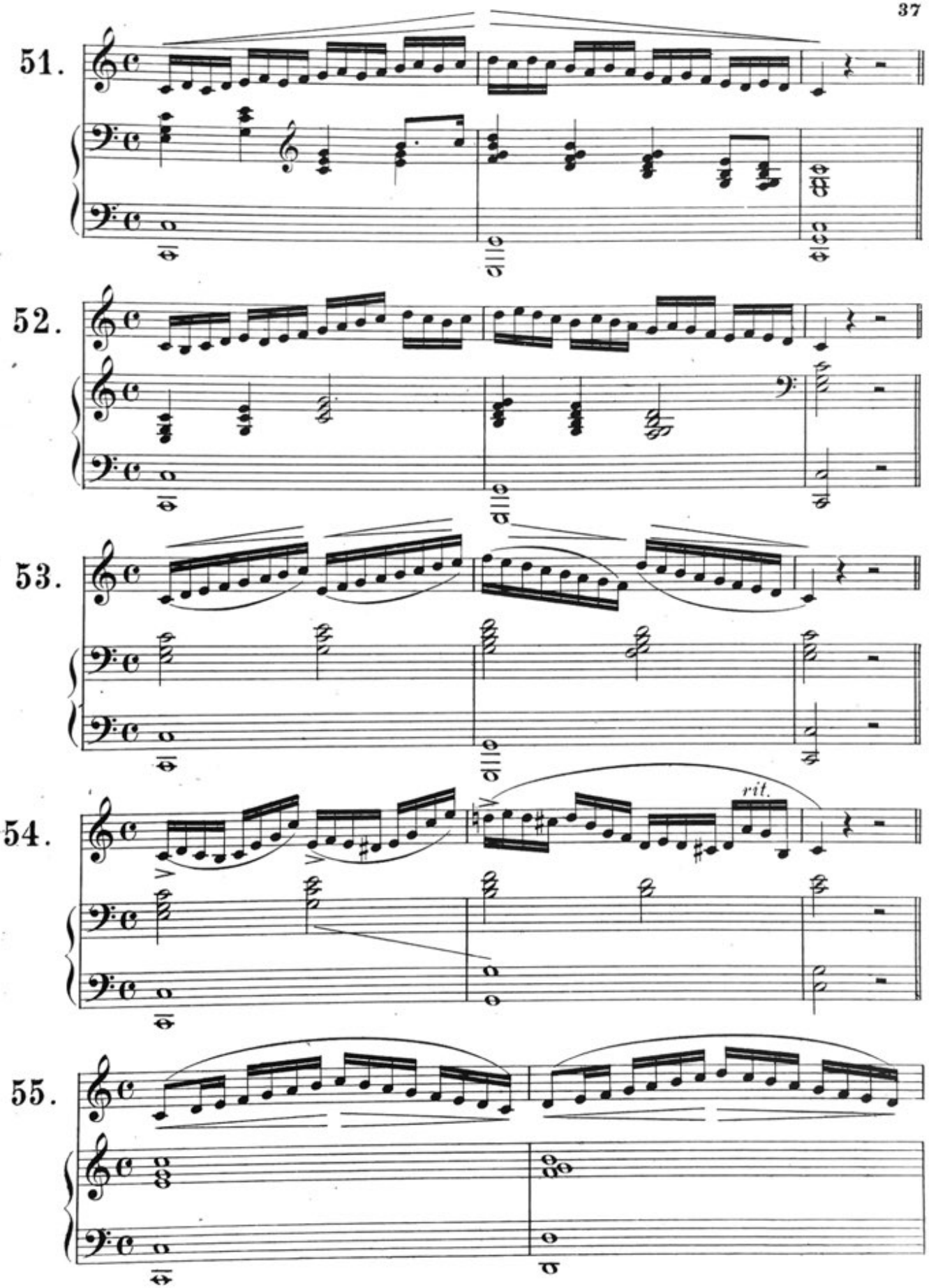
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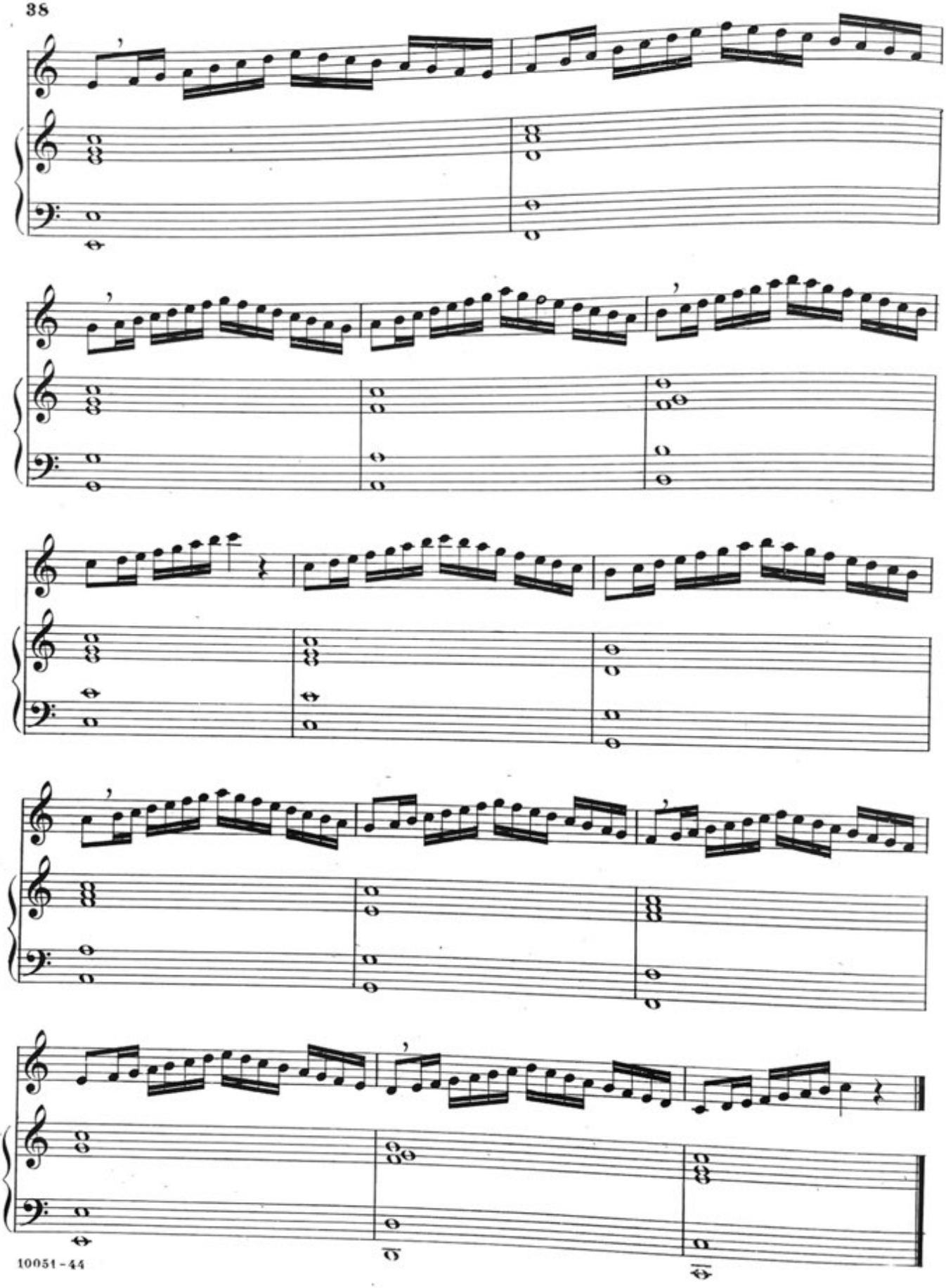

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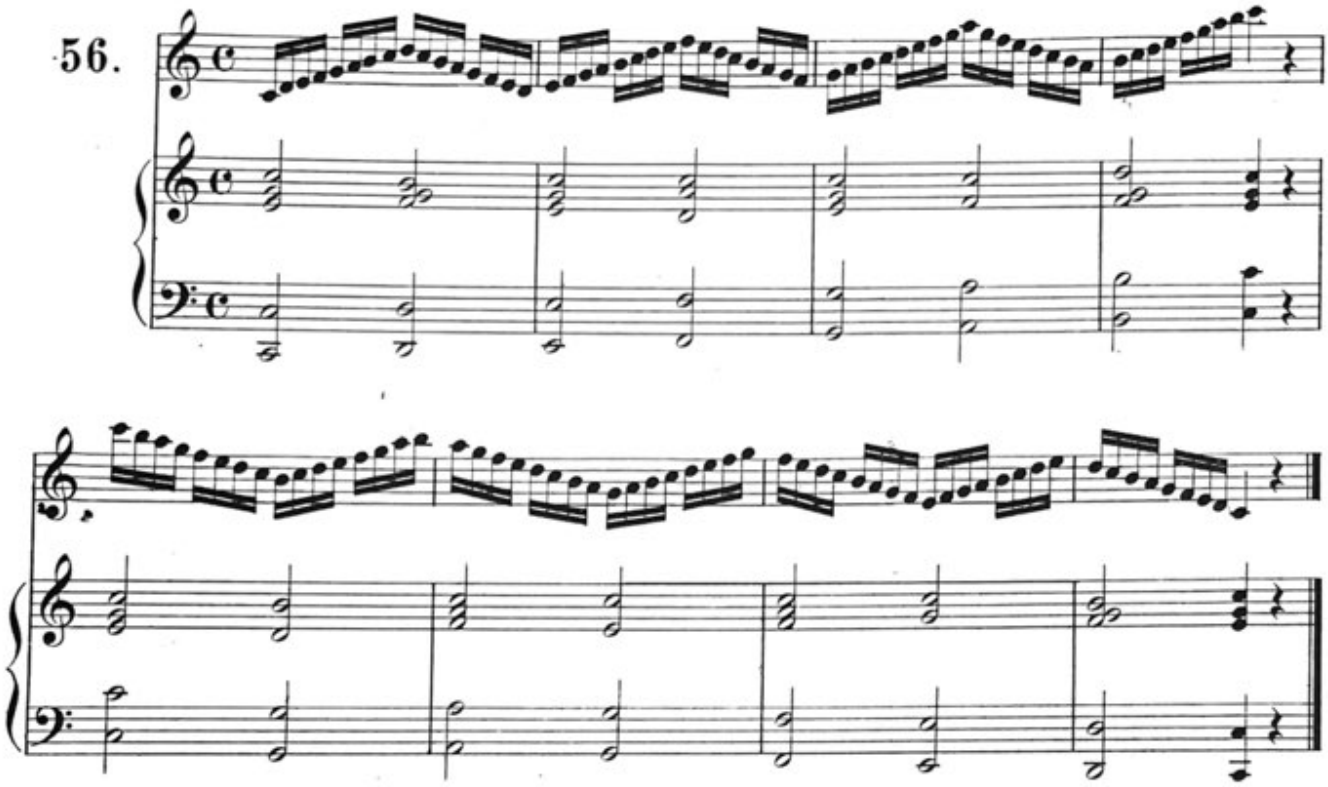

Chromatic Exercises.

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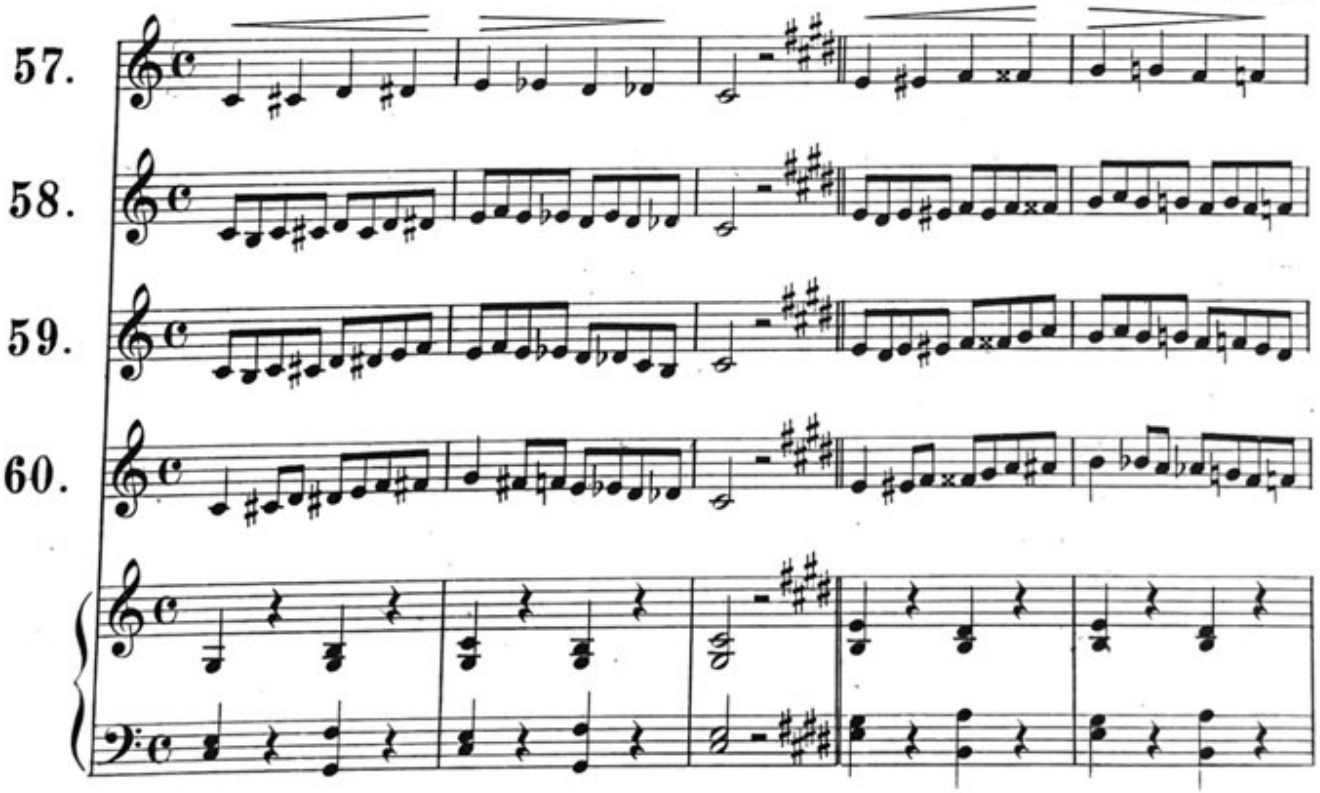

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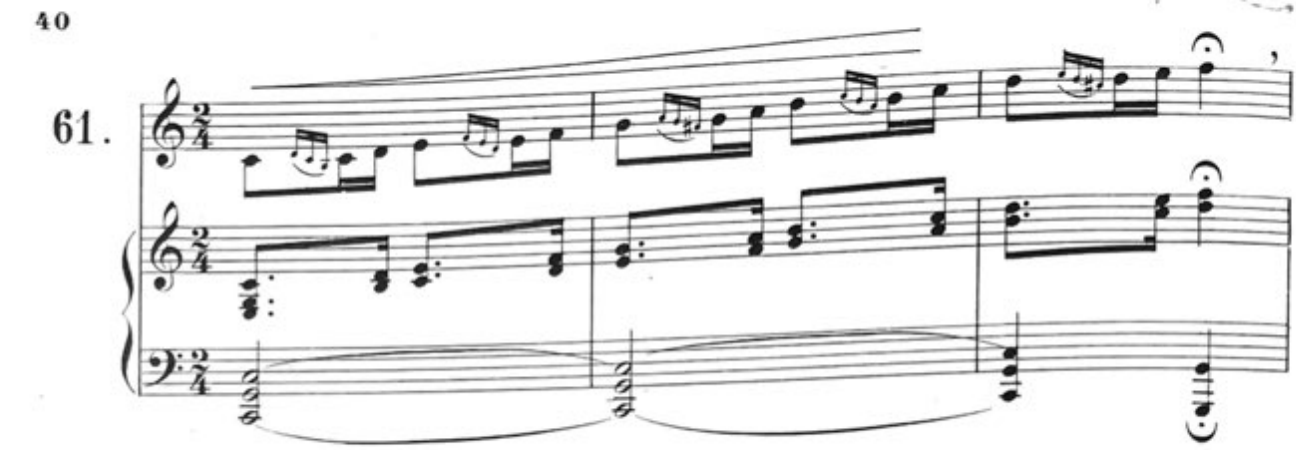
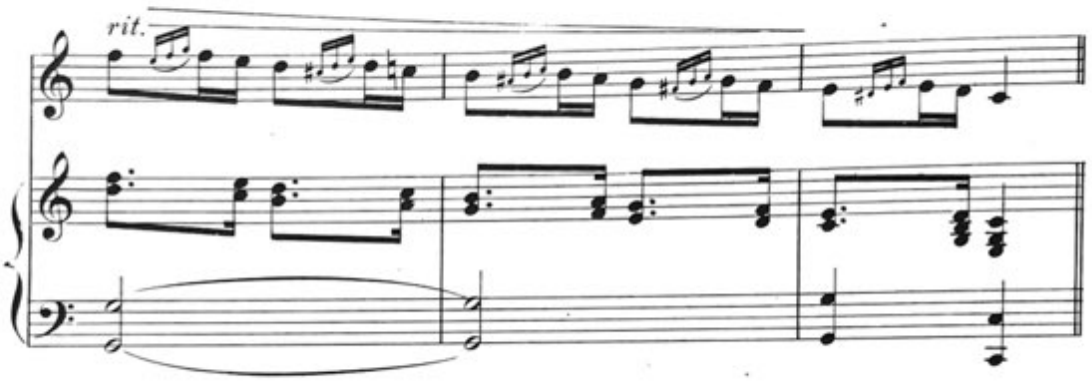
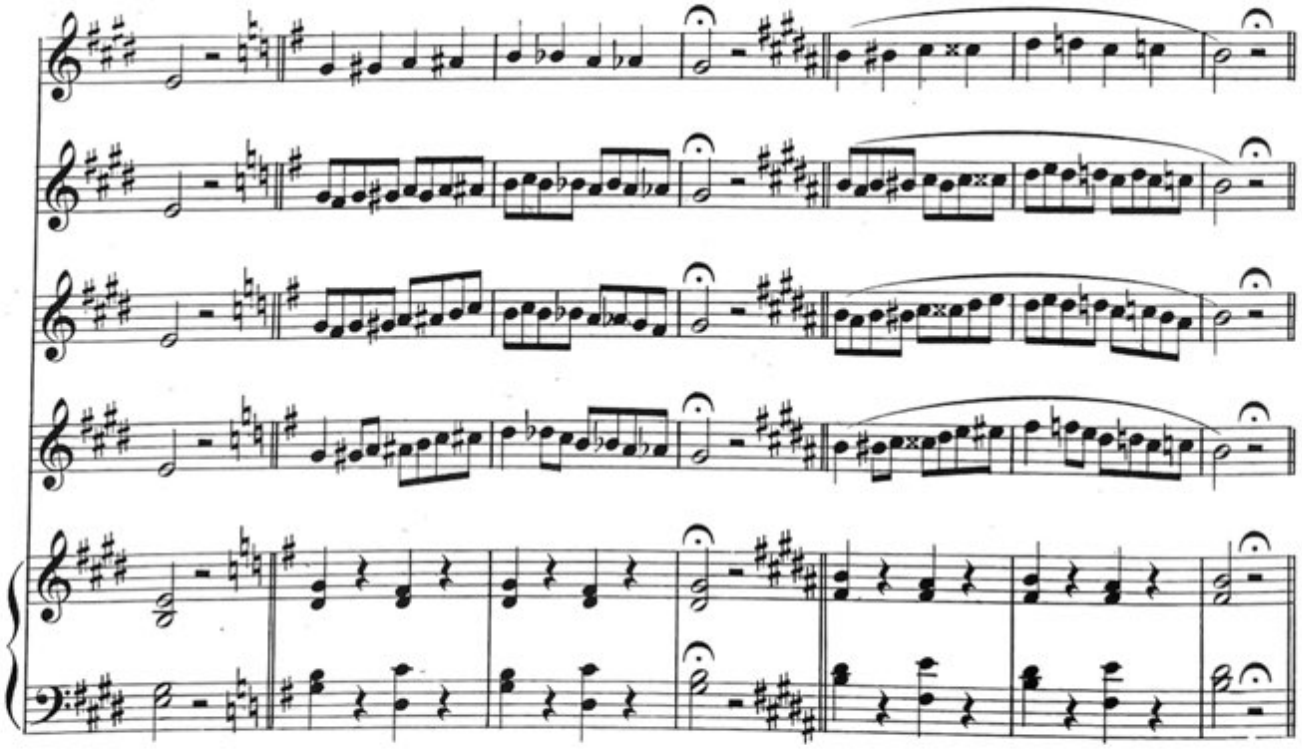




In All Keys.

Continuation Chromatic Exercises.



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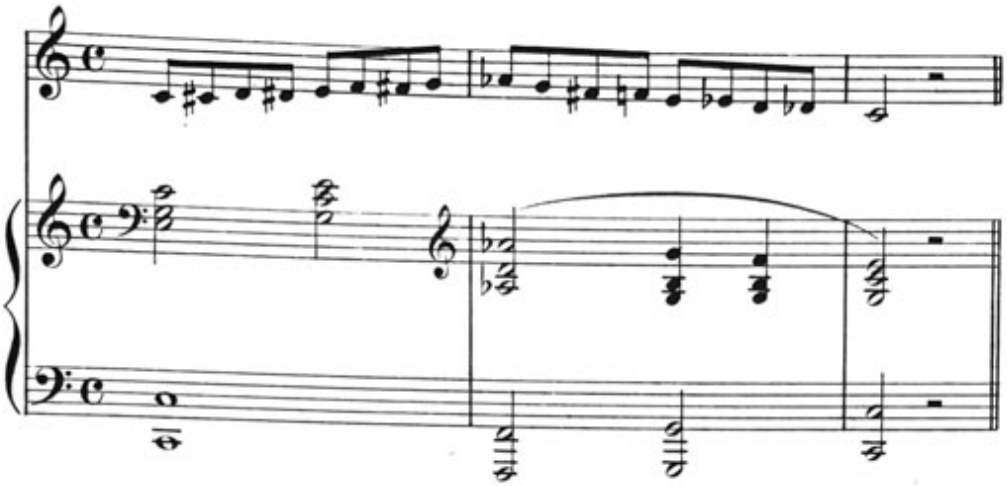

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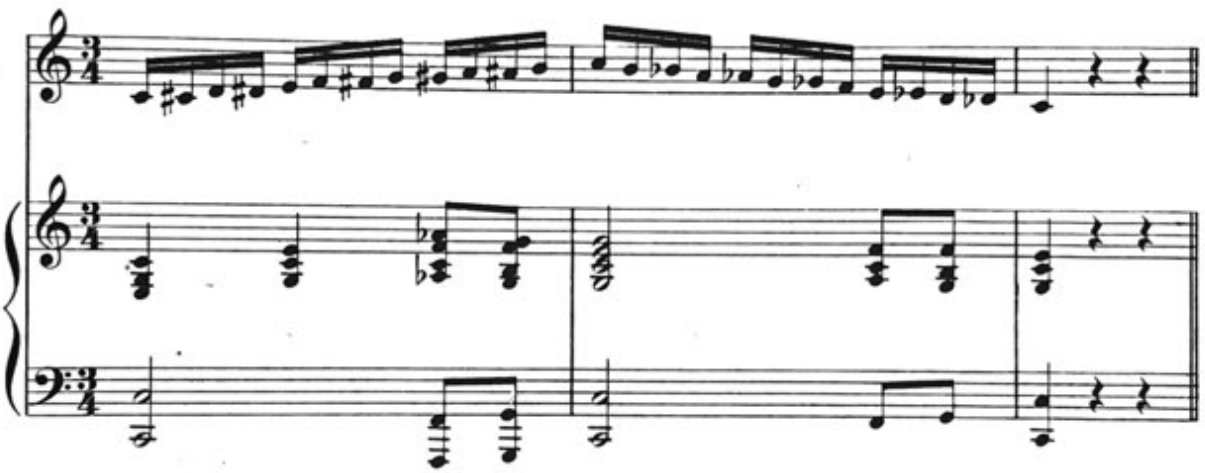

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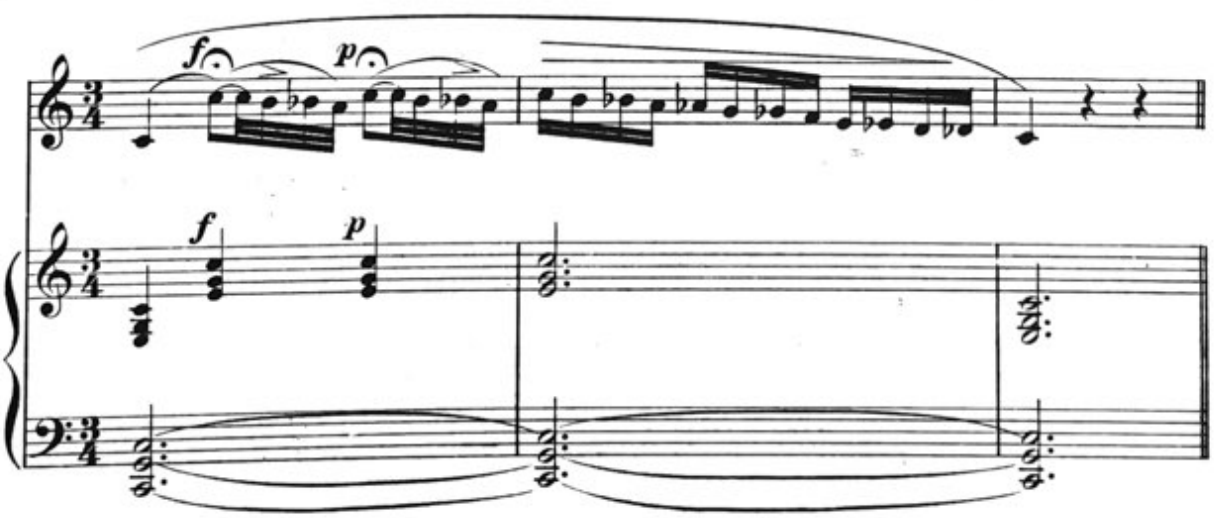

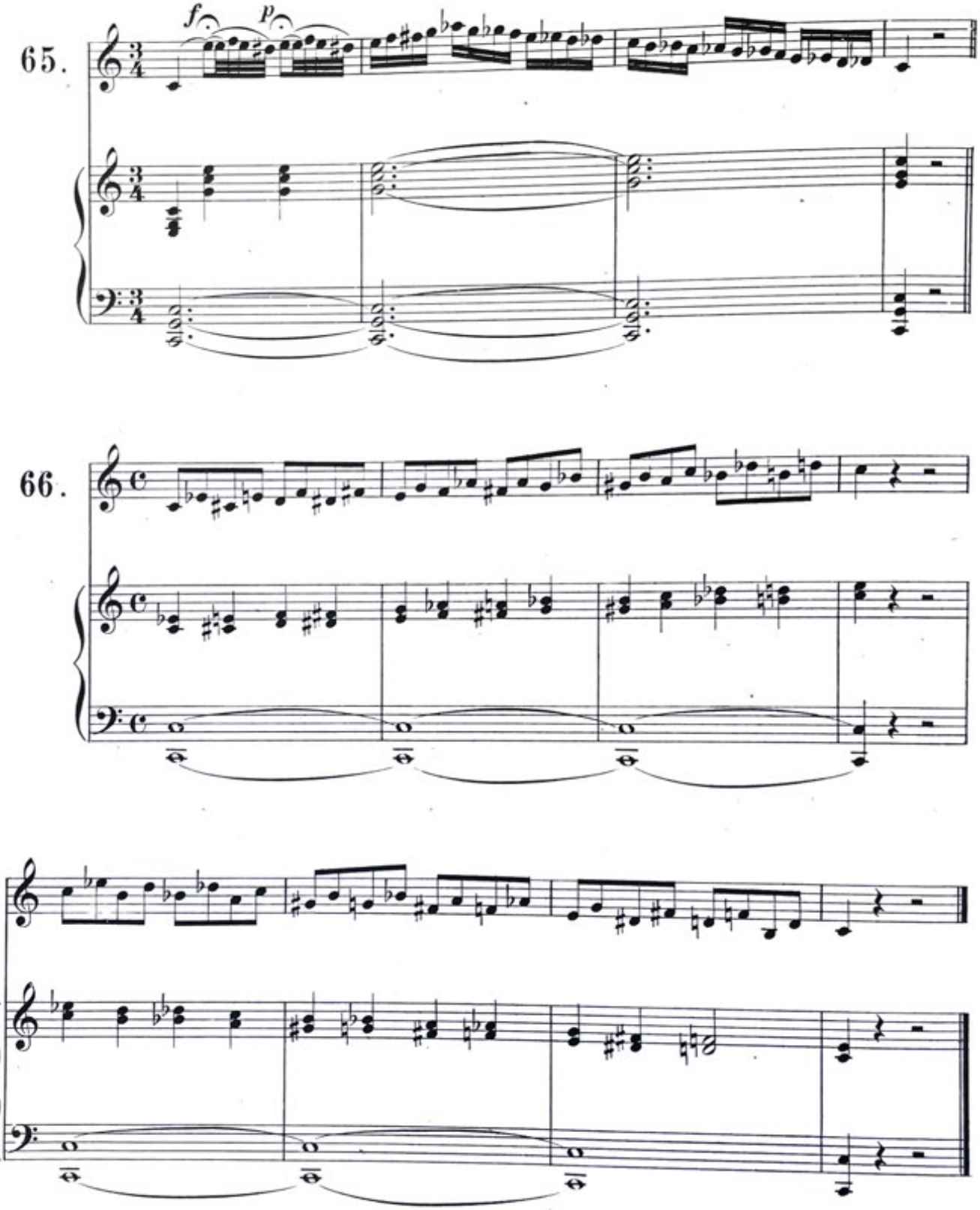
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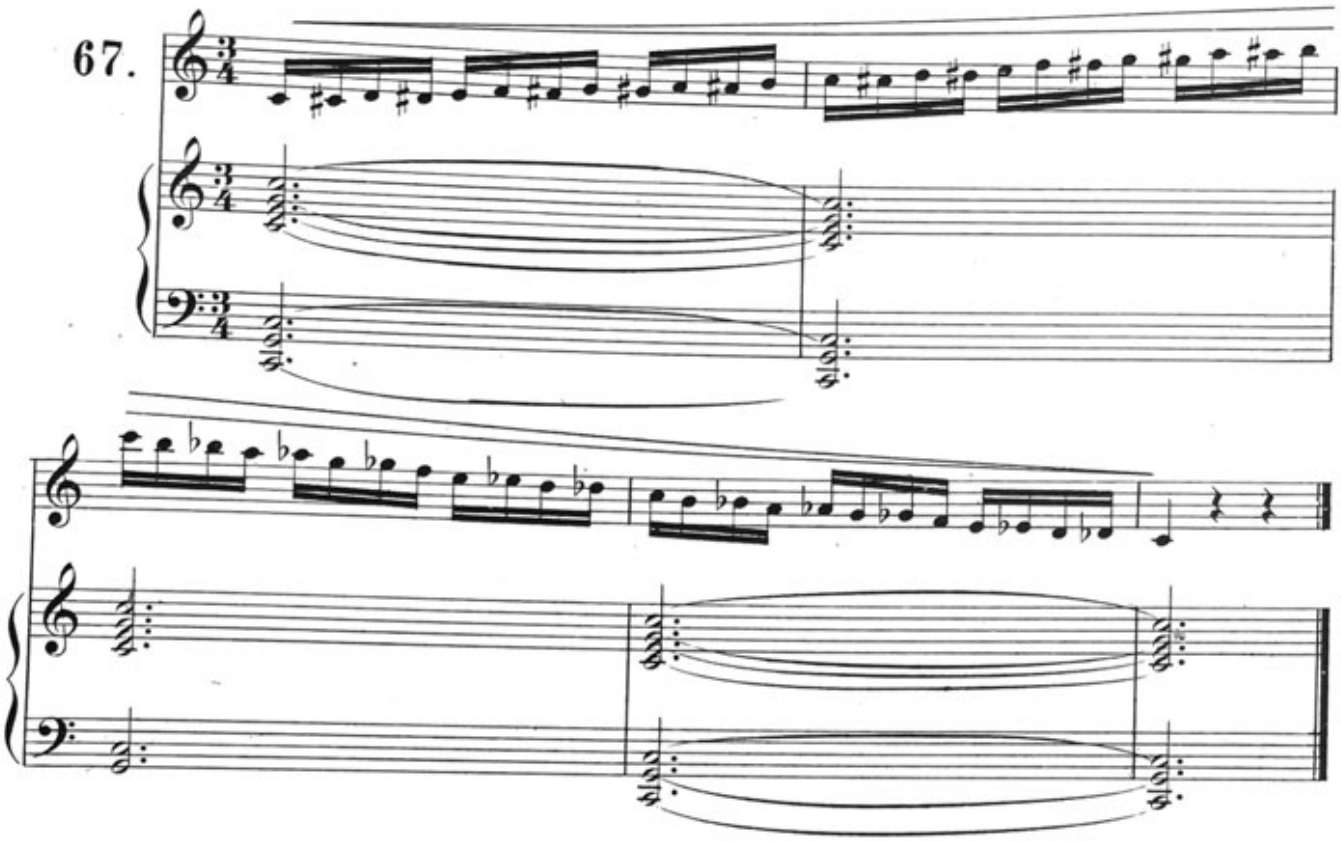

Exercises of three notes.

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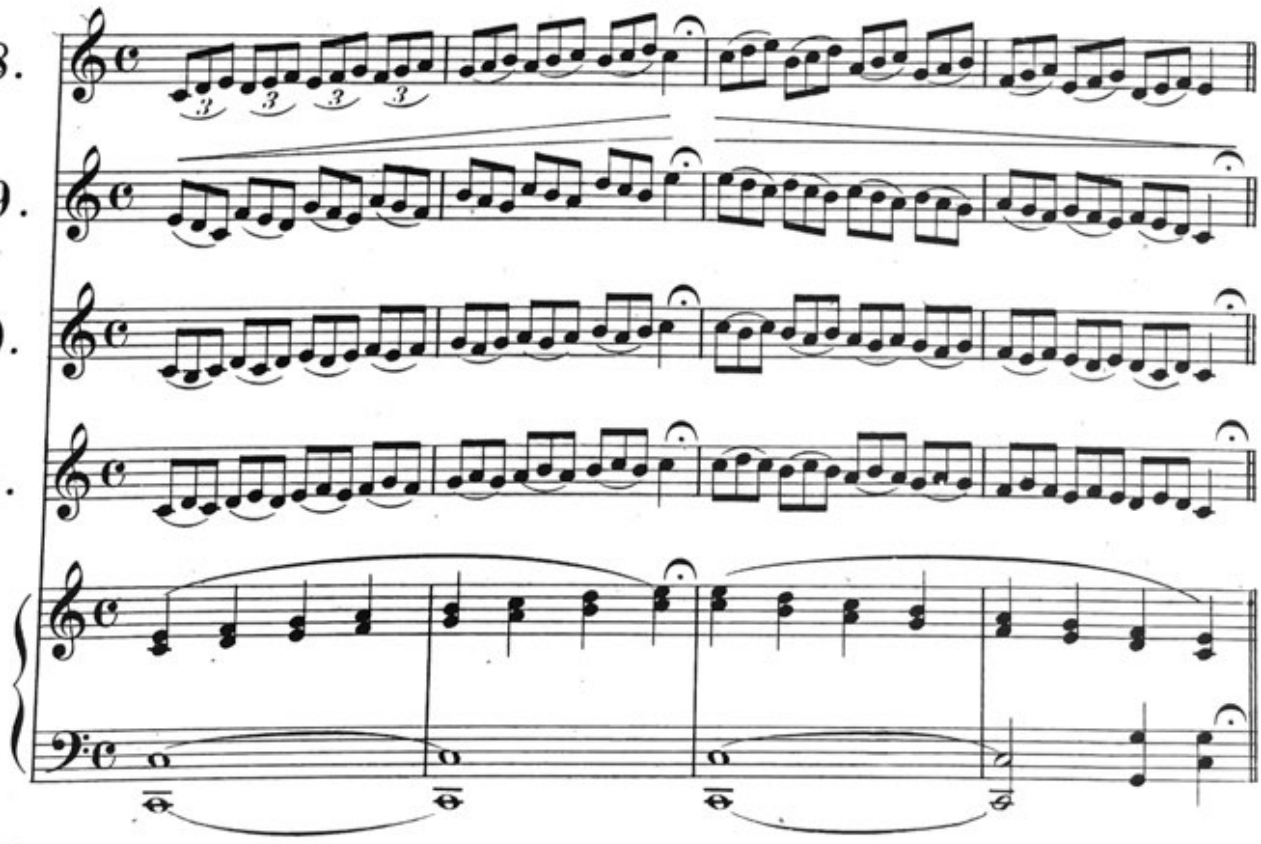
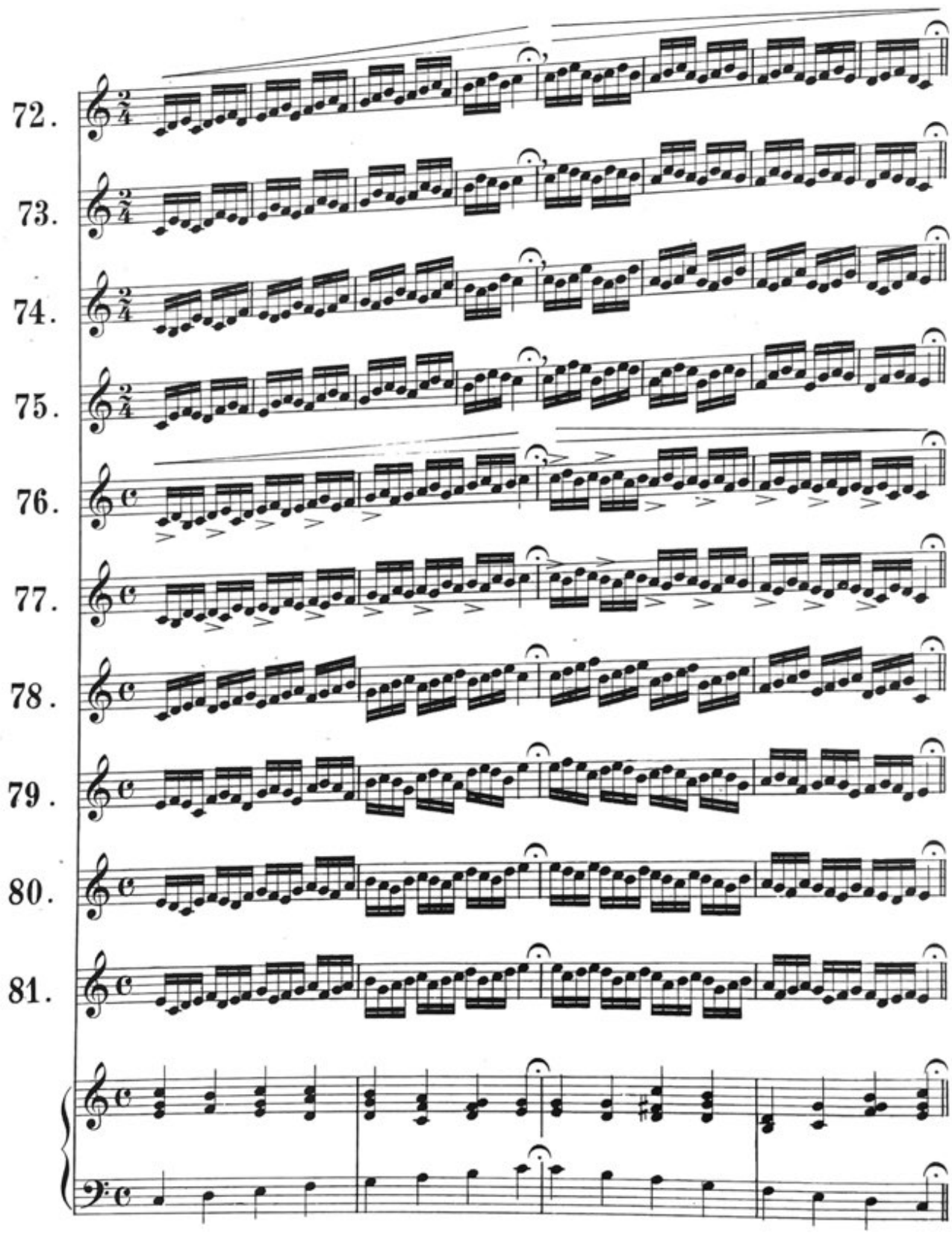


Exercises of four notes.



Exercises of six notes.

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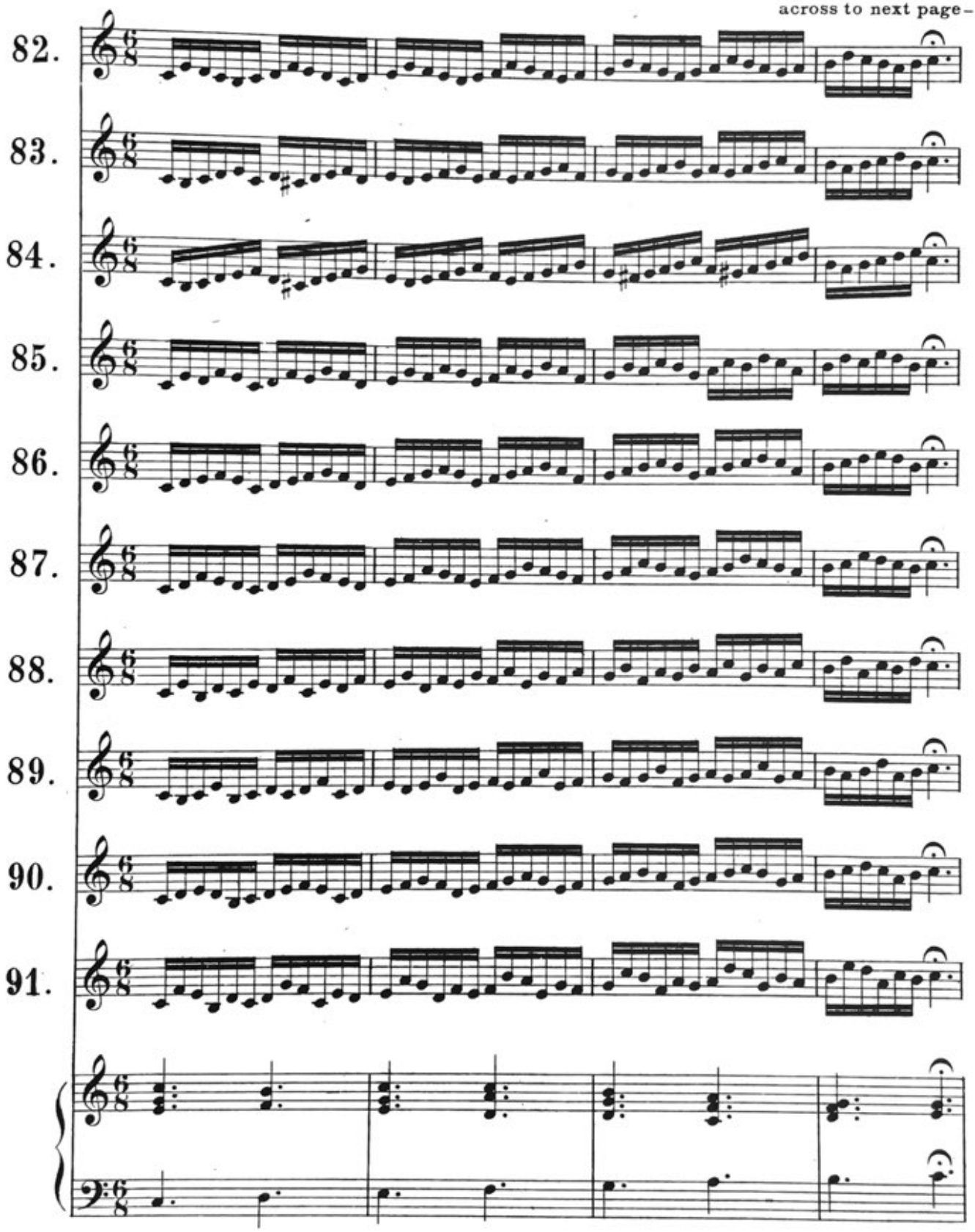
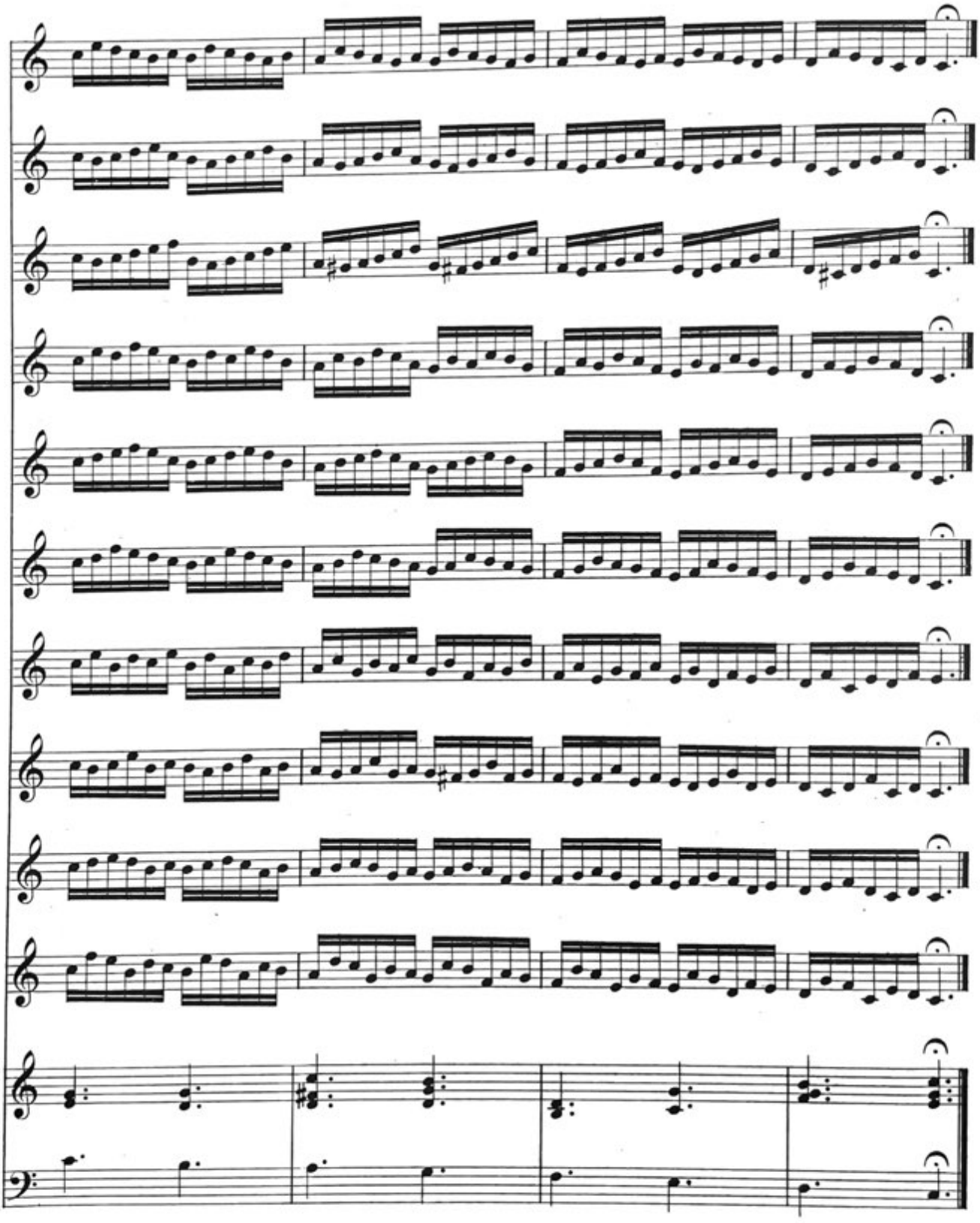
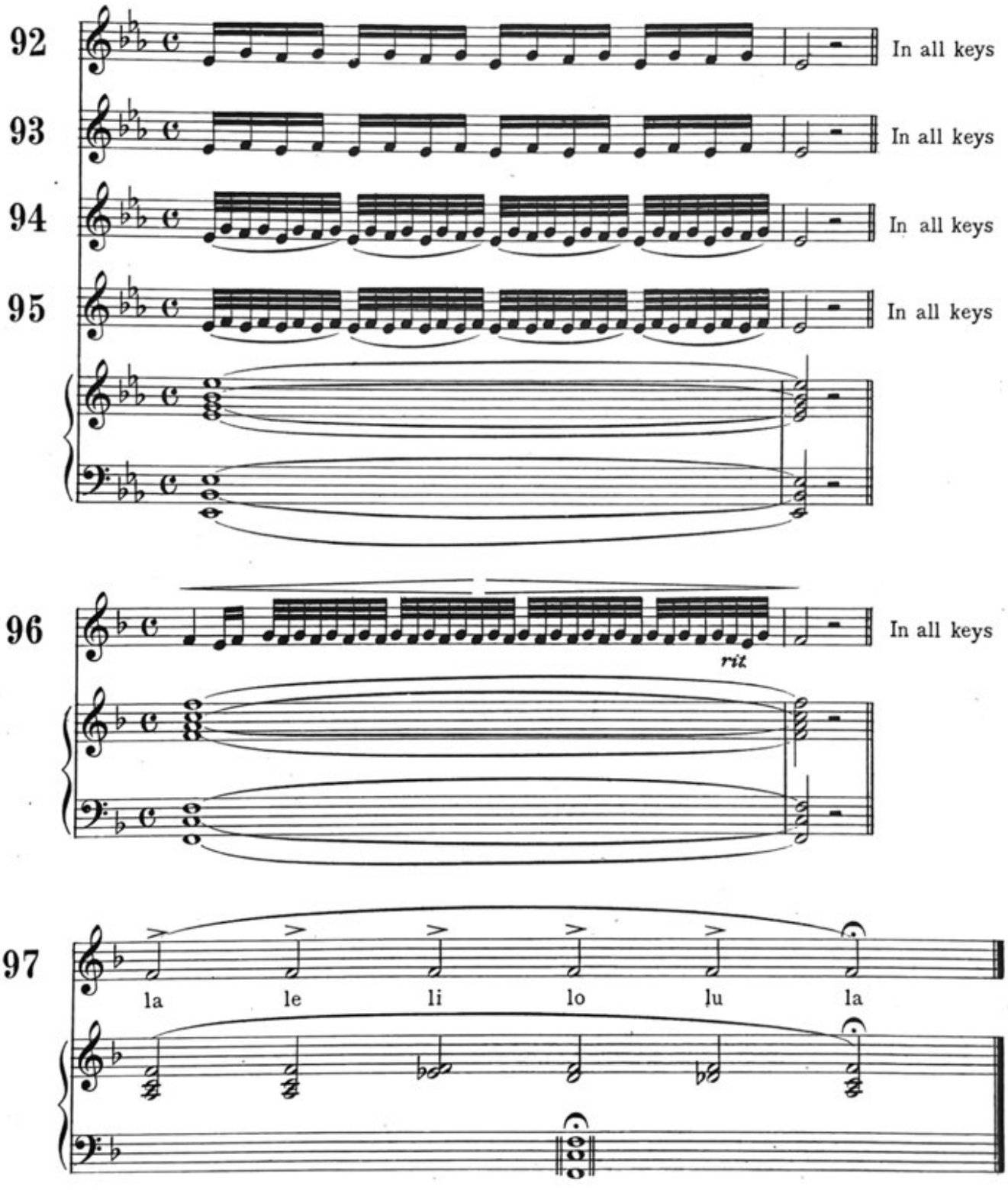


Continuation Exercises of six notes.



Exercises on the trills



I would place in the foremost rank for acquiring the trill - imitation Exercises for the trill, even if they do not bring it, sometimes put the student in such a condition that at a given moment, the larynx may of itself, produce that oscillating movement of which the trill is the result.

J. B. Faure

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