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HENRI APPY'S

VOCAL METHOD

FOR DAILY PRACTICE;

TO

ACQUIRE EXECUTION, FLEXEBILITY,

AND

THE USE OF THE REGISTERS.

FOR SOPRANO, MEZZO SOPRANO OR ALTO.

ROCHESTER, N. Y.:

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PREFACE.

VARIOUS works on the Art of Singing have already been puplished, but I have found a work necessary for cultivating the voice by Chromatic steps, instead of Diatonic; enabling the pupil to perfect himself in one half the time required by ordinary methods, all of which seem too long and laborious.

The success which I have met in my varied experience as a vocal teacher has given me ample reason to regard this the simplest and most progressive method, and in placing it before the public, I may say I have great confidence in its results; having not only formed good singers, but, in many cases, restored voices almost lost, under the regime of bad methods, while laying a foundation resulting not only in competent teachers, but, in many cases, a brilliant career as Church and Concert singers, both in the United States and Europe.

Yours, Respectfully,

HENRI APPY.

Advice on Position of the Mouth.

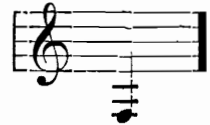
The mouth should be opened sufficiently to admit the end of the middle finger, and the tougue should touch the under teeth lightly, so as to give the greatest possible open space.

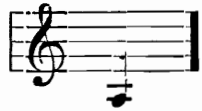
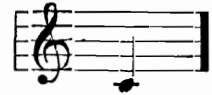
The pupil should practice daily before a mirror, to acquire a pleasing position, and to become sure of performing difficult passages without distorting the face.

Respiration.

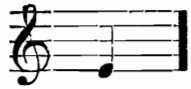
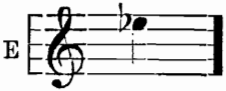
Long and easy respiration is of the utmost importance in becoming a good singer. The pupil should practice inflating the chest as much as possible, letting out the breath very slowly, until the diaphragm regains the natural position.

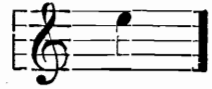
Formation of Sounds.

The sounds in female voices are produced in three different registers, viz: the Chest, Medium, and Head. The Chest Register begins as low as F  in Alto voices.

In Mezzo Soprano, a third higher, at A  Soprano begins at C 

To retain perfect equality in the change from the Chest to the Medium Register is very difficult. This is a point where the learner should have an experienced teacher; there being no two voices alike, he should understand the instrument with which he has to deal. The Medium Register cannot begin with any certainty at any given height; in some voices it begins

on E,  in others, on F or F♯, and should be carried as high as E 

However, some voices cannot reach so high. The Head Voice begins on E 

and can be carried up in some voices to C and even higher.

Daily Practice

The pupil should not practice at first longer than a half hour twice a day: after three months, it may safely be increased to that length of time three or four times a day. It is well to stand erect before the piano, not being obliged to give attention to the chords at the same time. The instructor should be able to accompany all the lessons in this Method, and enforce upon the pupil the foregoing rules. It is well to stand in front of the teacher, so that the general positions may be observed.

General Remarks.

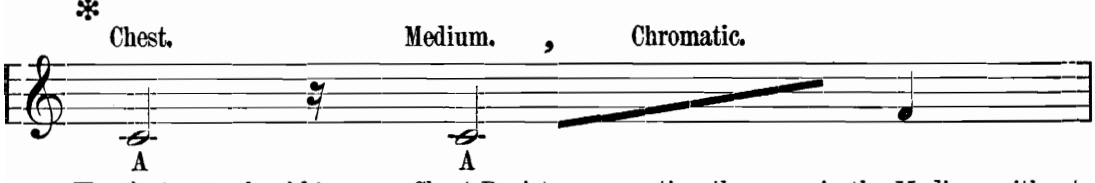
I have published this work in a condensed form, to avoid a book of inconvenient size, and in expense to place it within the reach of all. Each lesson is written in the Scale of C, which must be sung Chromatically, ascending and descending. For example: after the first Exercise has been sung, the same begins again a half step higher.

The lesson should commence on the lowest note possible for the voice to reach with ease, and continue to ascend to the highest note reached without any strain upon the voice.

The same method can be used by Male or Female—the voices being pitched according to its compass.

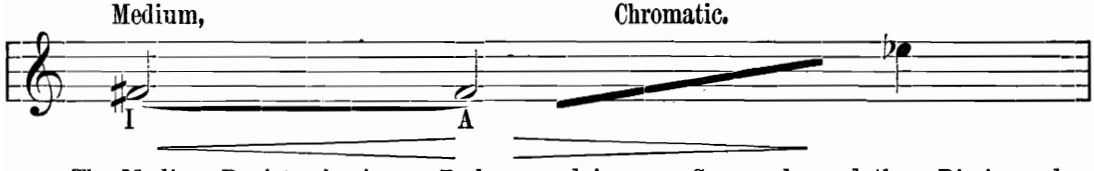
I have arranged this book more especially for ladies' voices, ranging from Soprano to Alto.

LESSON 1. *Chest Register.*



The first note should be sung Chest Register—repeating the same in the Medium without changing the respiration or position of the mouth; the Medium sound should be almost as loud as the Chest sound, which may require considerable practice on the pupil's part before being able to unite both registers, which is a matter of great importance. [(,) *Sign to take respiration.*]

Medium Register.

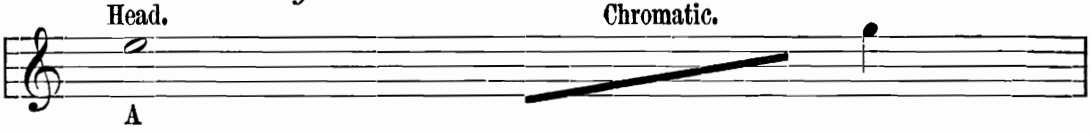


The Medium Register begins on F sharp, and is sung Crescendo, and then Diminuendo, (Chromatic) as far as E flat; each sound being sustained as long as possible, and ending in the Head Register. [I use vowels (*i a*); the i is pronounced like *ee*, the a like *ah*.]

To perform this register, the breath must be thrown toward the front teeth; the *i* is the best vowel to use in acquiring this register, and the *a* should be held in the same position as the *i*. On *a* the mouth must be open until the sound is finished, and dies away in the head register.

* *Each register must be sung Chromatic, ascending and deseending.*

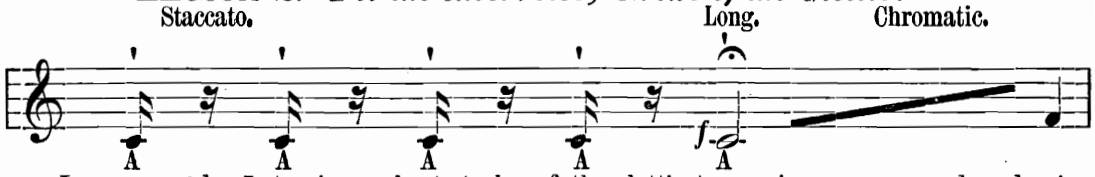
Head Register.



This register is generally the strongest in female voices, beginning on E, and upward; therefore, the Head Voice must blend well with the Medium, and be used with great care.

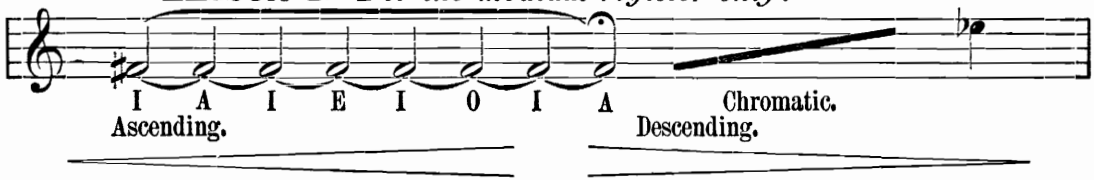
Beginners must avoid singing too high at first.

LESSON 2. *For the chest voice, Stroke of the Glottis.*



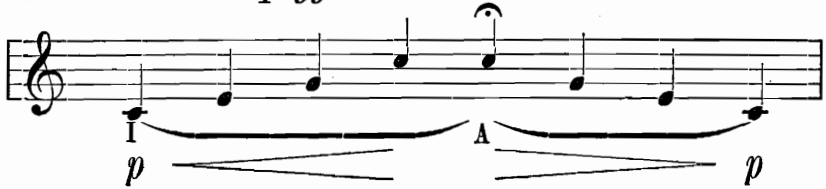
Lesson 2d. Is to give a short stroke of the glottis, to acquire a pure sound, and gain power on the Chest Register. The four first notes are sung in one breath, retaking the breath for the fifth or last.

LESSON 3. *For the medium register only.*



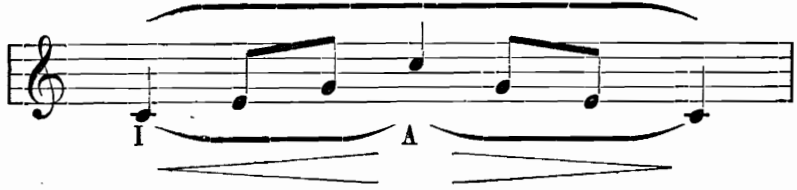
Lesson 3d. Is to strengthen the Medium of the voice; one of the best studies possible is that of the practice of the vowels, as illustrated in this lesson. A natural voice, however, in good condition will not require nearly so much practice as where it is otherwise.

LESSON 4. *Arpeggio.*



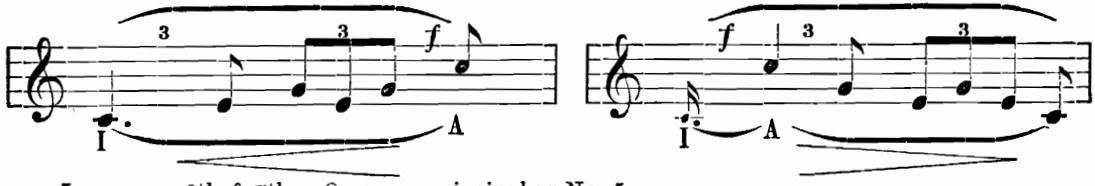
Lesson 4th.—Arpeggios to connect the registers, using care to sustain the highest note.

LESSON 5.



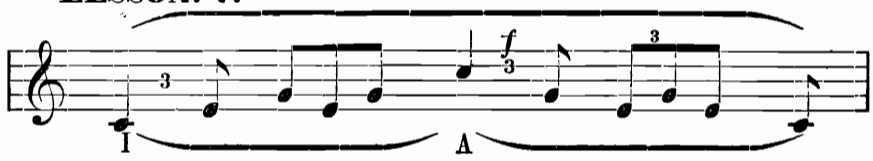
Lesson 5th.—Smooth and very light pressure on the highest note.

LESSON 6.

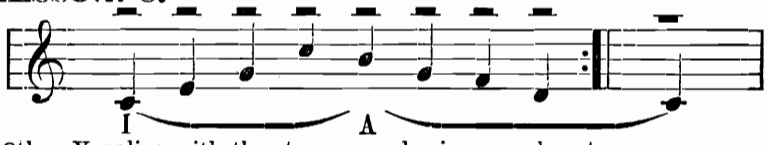


Lesson 6th & 7th.—On same principal as No. 5.

LESSON. 7.

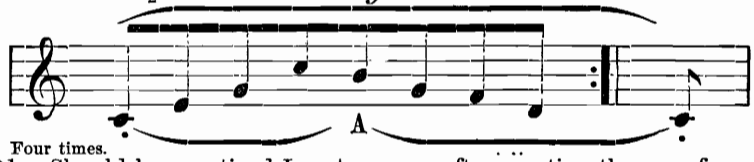


LESSON. 8.



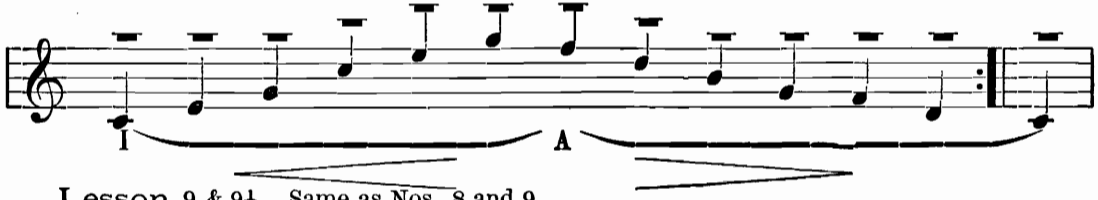
Lesson 8th.—Vocalize with the strong emphasis on each note.

LESSON. 8½: *Practice Legato.*



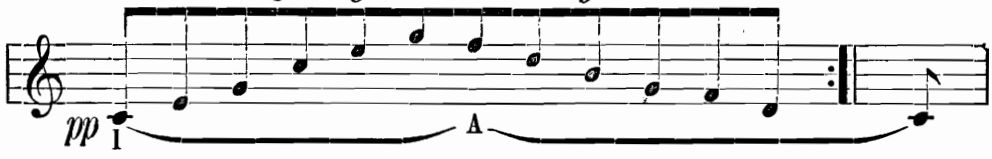
Lesson 8½. Should be practiced Legato, very soft, repeating three or four times in an upper register.

LESSON: 9, *Accented.*



Lesson 9 & 9½. Same as Nos. 8 and 9.

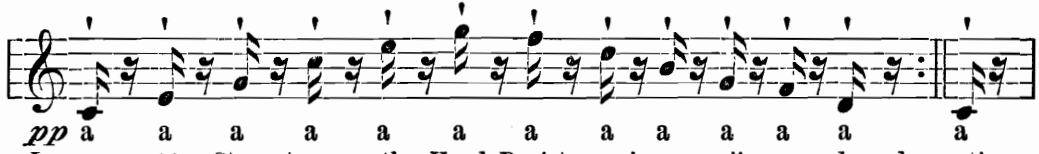
LESSON 9½. *Very smooth and legato.*



Two or Three times.

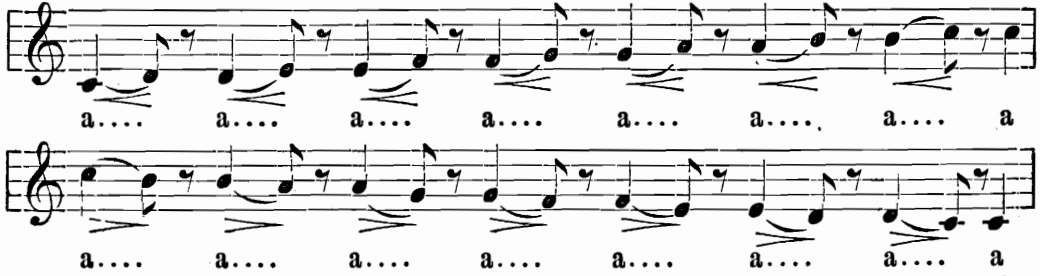
The Head Register.

LESSON 10. *Staccato.*



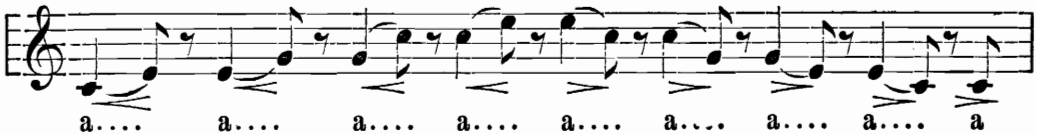
Lesson 10. Staccato: use the Head Register only; vocalize on *ah.* and practice on *coo,* singing twice, or *repeating in one breath.*

LESSON 11. *Portamento.*



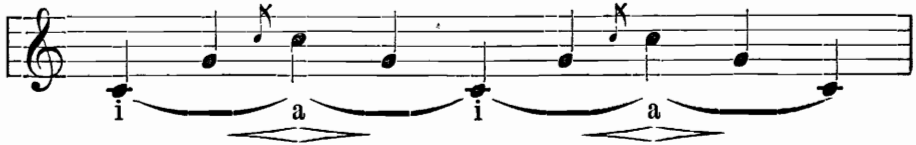
Lesson 11. Portamento. To carry the voice from one sound to another, as marked.

LESSON 12. *Portamento.*



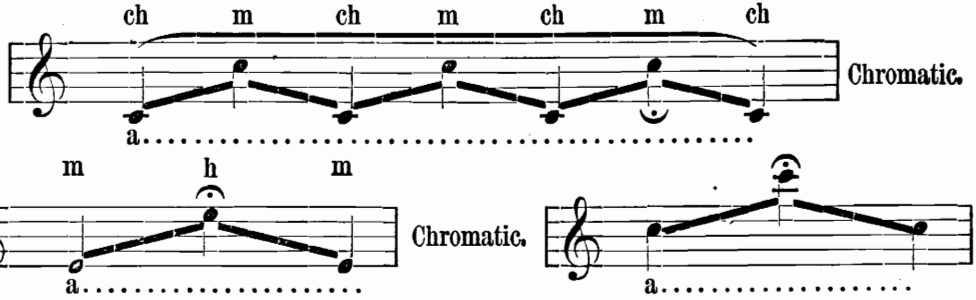
Lesson 12. Practice as the preceding Lesson, with increased movement.

LESSON 13. *Portamento. Slow.*



Lesson 13. Same as Nos 11 and 12 ; the Portamento takes place between Sol and Do.

LESSON 14. *For the use of two Registers.*



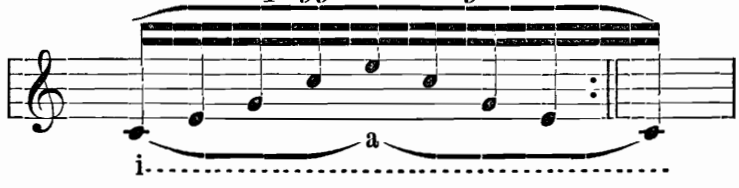
Lesson 14. This exercise is for the practice of two registers ; the lower sound is Chest and the upper, Medium. The voice from one register to another must not drag or glide, but must be carried over very rapidly upward or downward. When the Head Register begins, the upper note should be sustained, practicing the highest note, both soft and loud.

LESSON 15. *Arpeggio.*

Lesson 15 & 15½. Each note must be sung as if it were suddenly accented, in order to acquire a pure intonation. The three middle notes should be sung very equal in time; do not glide toward the upper notes.

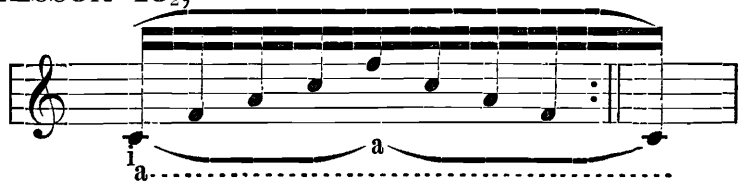
LESSON 15½.

LESSON 16. *Arpeggio. Legato.*

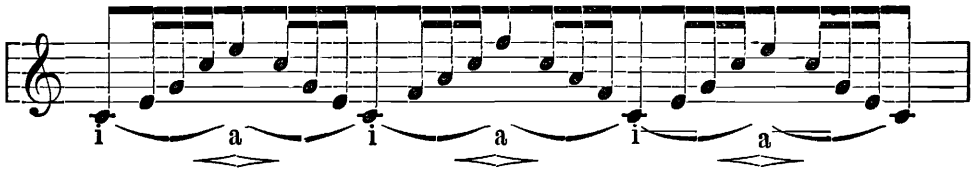


Lesson 16 & 16½. Must be sung very soft and equal, four up and four down in the Head Register, without raising the voice; practice slow, and afterward increase the movement.

LESSON 16½.

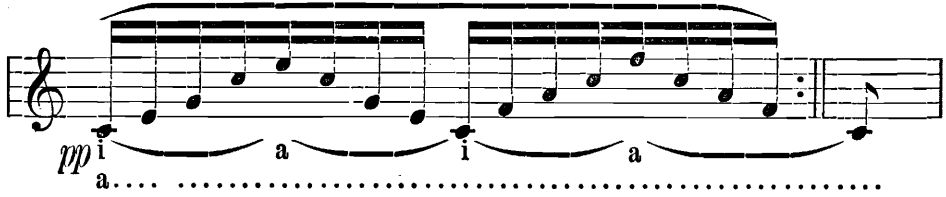


LESSON 17.

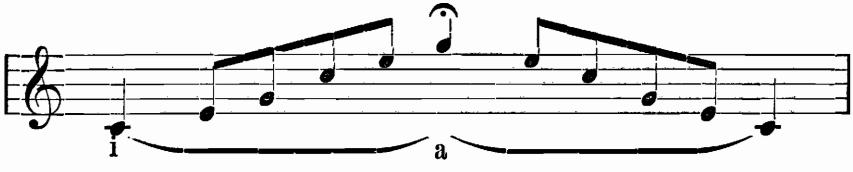


Lesson 17, 18, 19, 20, 21 & 22. Must all be practiced as the four preceding lessons; all these lessons must be sung pure, and not passed over until the pupil has acquired a pure intonation, equality and flexibility. By this time the student will perceive he has gained facility in execution; yet daily practice is always necessary, beginning every time with the first [long and sustained] scale, and repeating all the preceding lessons. Should any of these lessons be neglected, it will have an unfortunate influence upon the voice.

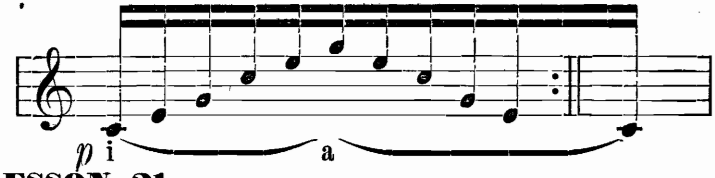
LESSON 18.



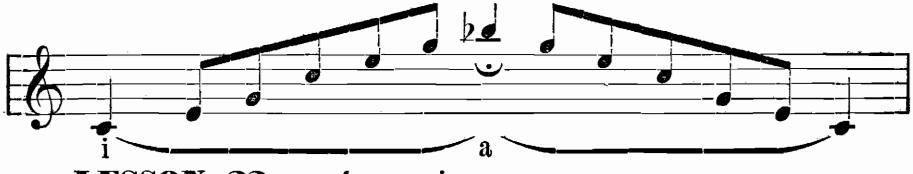
LESSON 19.



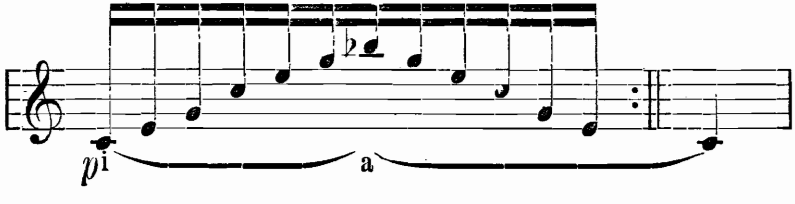
LESSON 20. *Legato.*



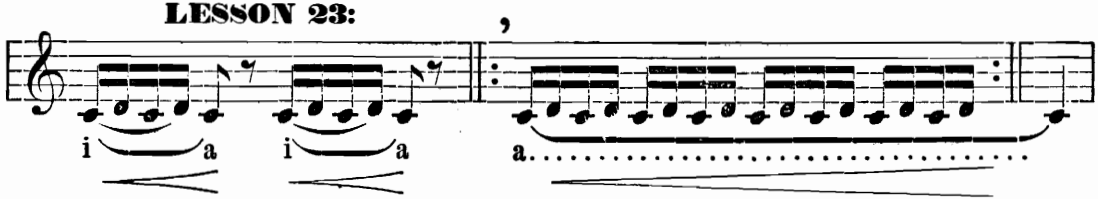
LESSON. 21.



LESSON. 22: *Arpeggio.*

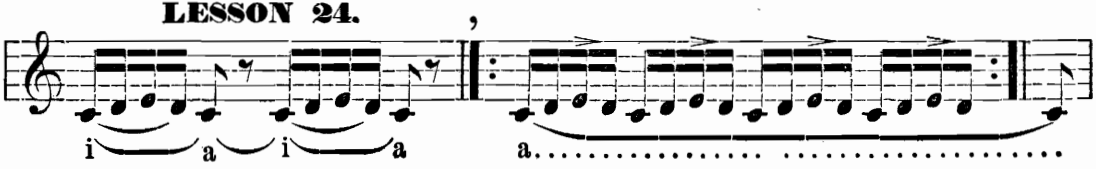


LESSON 23:



Lesson 23. The pupil should practice this lesson very slow at first, rendering each sound equal and pure, and beat four 𝅗𝅥 notes in a measure. The interval between the first and second must be sung with a pure intonation. This is sometimes difficult to do, as the first will be correct and the second too flat, and vice versa. Care must be taken to hold the tongue and mouth quiet. When an even motion and pure intonation has been acquired throughout the whole scale, the second bar should be repeated two or three times, according to the ability to hold the breath, the movement, by degrees, being accelerated. The pupil should begin the movement by Metronome 60 𝅗𝅥 and increase slowly in this movement up to 120 𝅗𝅥 which should then receive only two beats. If this lesson is practiced slowly and very true in intonation, there will be no trouble in performing the Trill. All the lessons from 24 to 29 should be practiced same as 23.

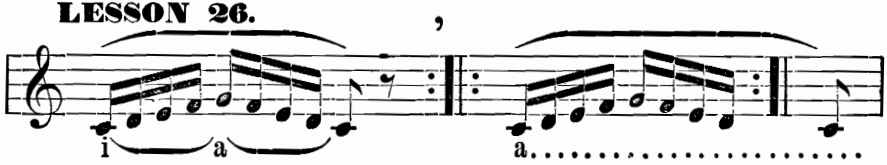
LESSON 24.



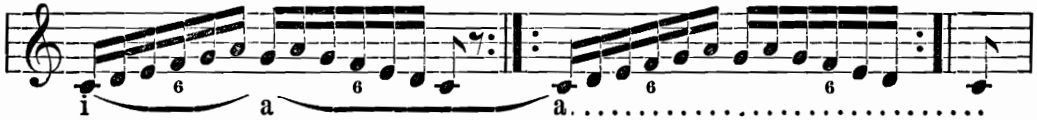
LESSON 25.

Four times.

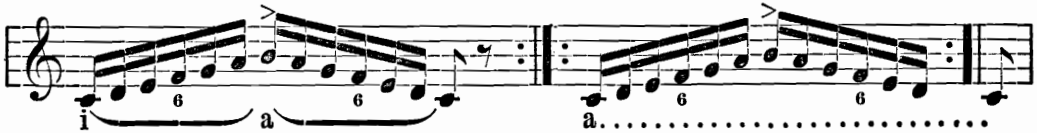
LESSON 26.



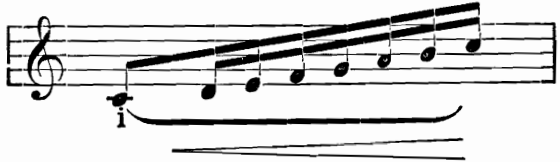
LESSON 27.



LESSON 28.

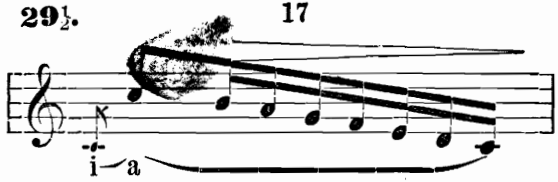


LESSON 29.



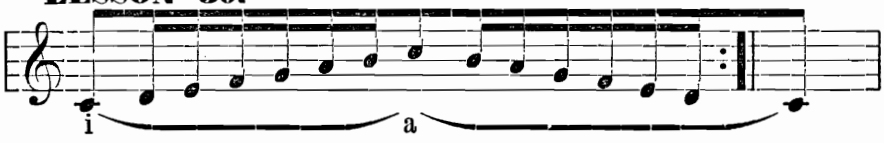
Lesson 29. Begin soft, and let the voice swell until the last note as marked, making it very short.

LESON 29½.



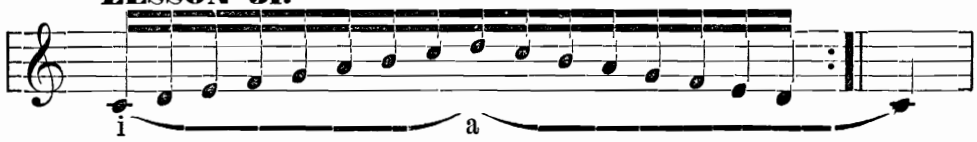
Lesson 29½. Is the same movement reversed, beginning the highest note and diminishing.

LESSON 30.



Lesson 30. Should be practiced slowly at first, and when acquired, the movement should be increased, repeating as often as possible to obtain facility and power of holding the breath. Lesson 31. Same as Lesson 30.

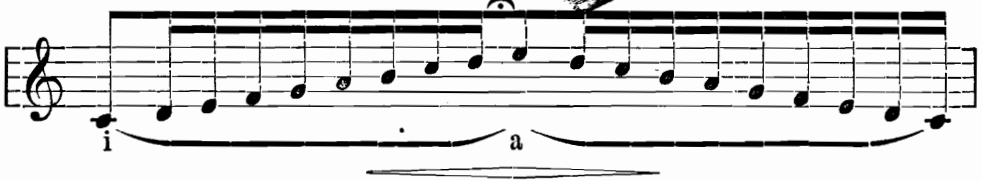
LESSON 31.



LESSON 32.

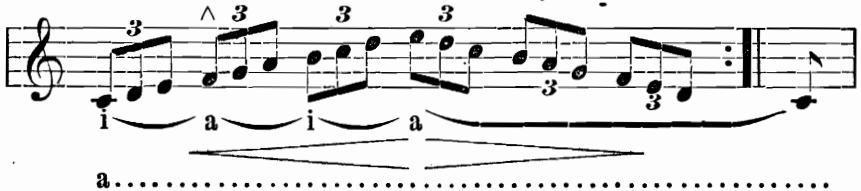
Lesson 32. Sing Legato ascending, and Staccato descending, observing *pp*.

LESSON 33.



Lesson 33. Sustain the highest note, and, when descending the scale do not change register.

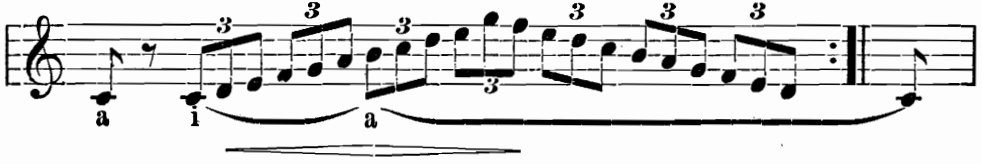
LESSON 34. *Scale in Triplets.*



a.....

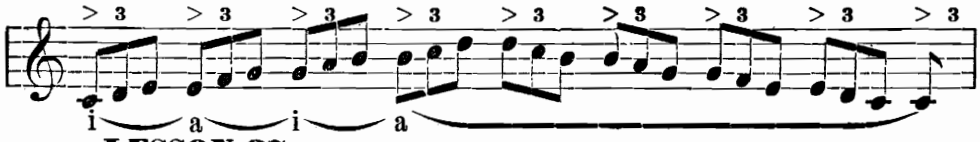
Lesson 34. Scale in Triplets. Practice slow and equal; *vocalize also on a* (*ah.*) LESSONS 35 and 36, same as the preceding.

LESSON 35.

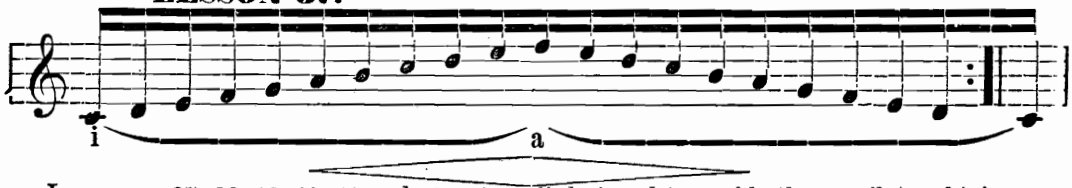


a.....

LESSON 36.

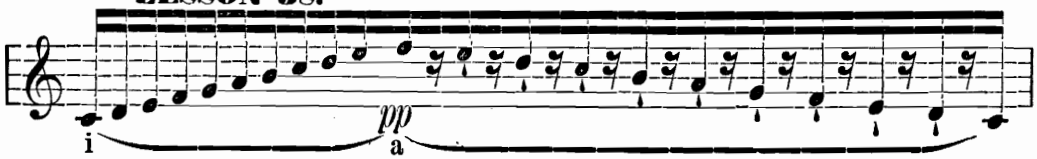


LESSON 37.

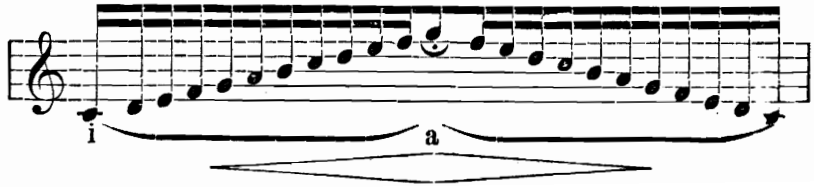


Lesson 37, 38, 39, 40, 41 and 42. Are all designed to enable the pupil to obtain compass and flexibility, and should be practiced *f.* and *p.*; observing the signs marked in the illustration.

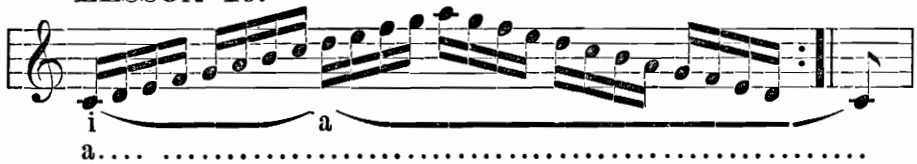
LESSON 38.



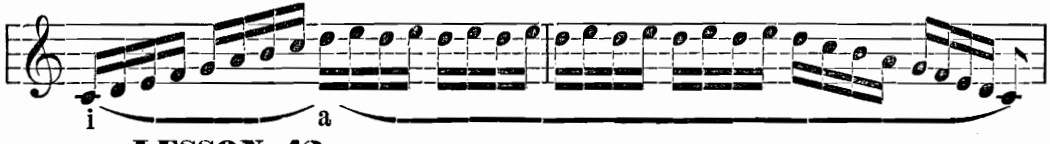
LESSON 39.



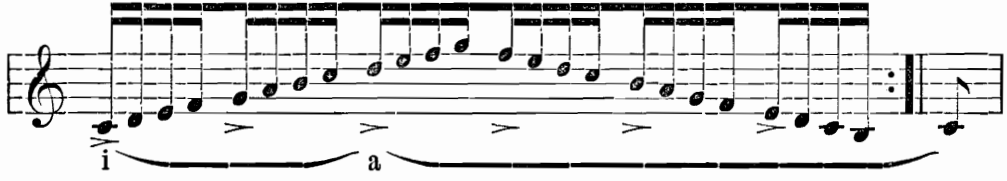
LESSON 40.



LESSON 41.

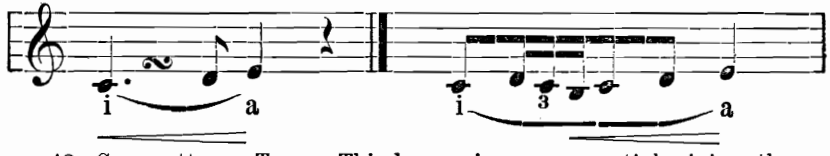


LESSON 42.



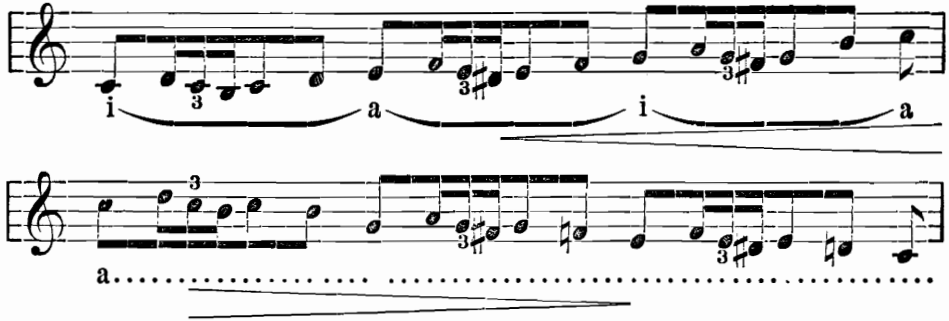
LESSON 43. *Gruppetto or (turn.)*

Written. EXAMPLE. *Executed.*

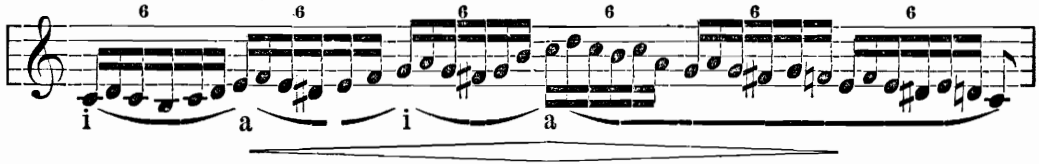


Lesson 43. Gruppetto, or Turn. This lesson is very essential, giving the pupil facility in execution. It is well to carefully beat time throughout the lesson.

LESSON 43½.

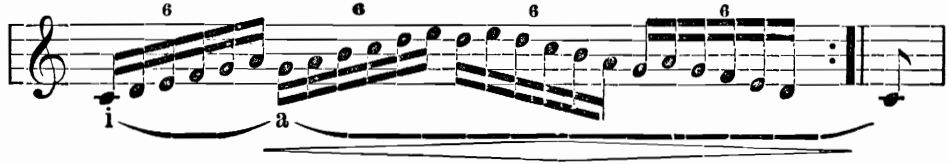


LESSON 44.



Lesson 44 & 45. Sing smooth and very even; increase and decrease as marked in above illustration.

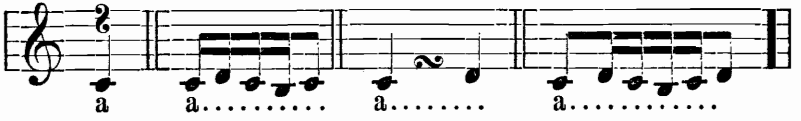
LESSON 45.



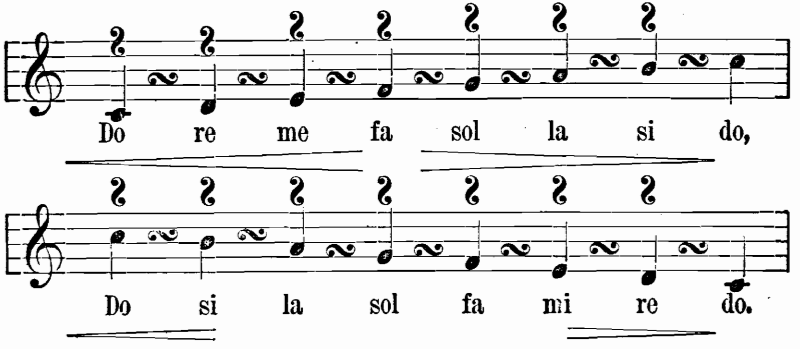
LESSON 46.

EXAMPLE 1. EXAMPLE 2.

Written. *Executed.* *Written.* *Executed.*

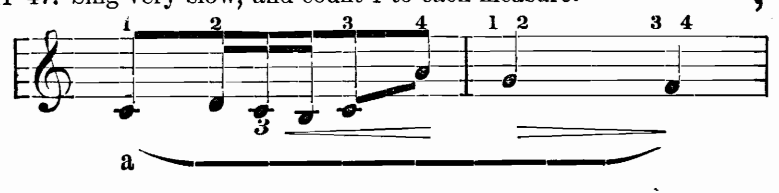


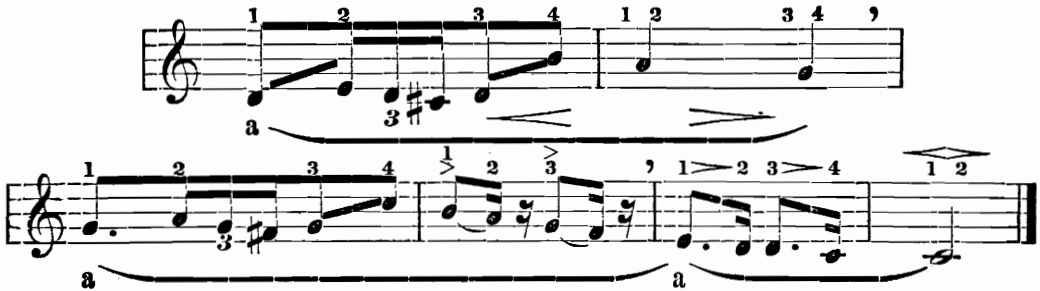
Lesson 46. This Scale must be sung as examples 1 and 2, marked in illustration.



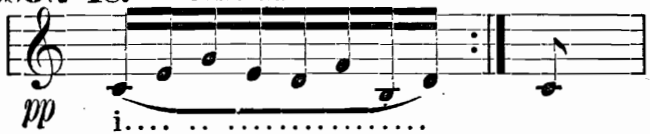
LESSON 47. *Adagio.*

Lesson 47. Sing very slow, and count 4 to each measure.





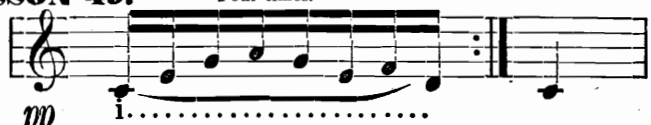
LESSON 48. Four times.



i.... .. ..
e.....
o.....
a.....

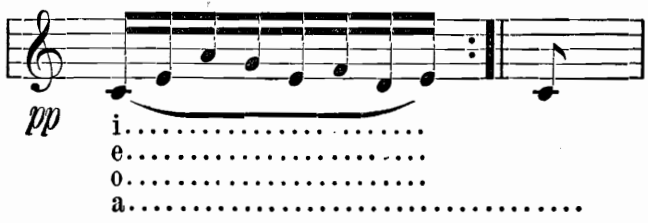
Lesson 48, 49, 50 and 51. Must be sung on the four vowels in succession, beginning with the Medium Register, and taking care that each vowel produces the same quality of sound, preserving an even and subdued voice.

LESSON 49. Four times.

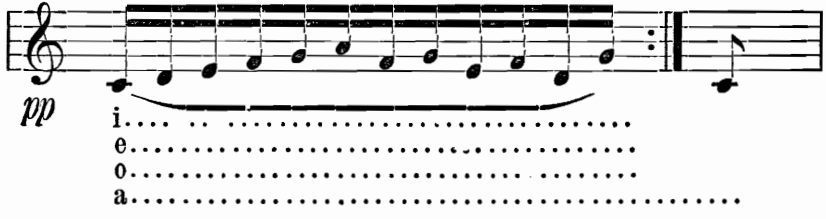


i.....
e.....
o.....
a.....

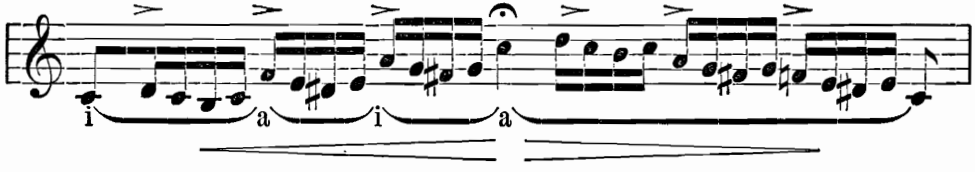
LESSON 50.



LESSON 51.

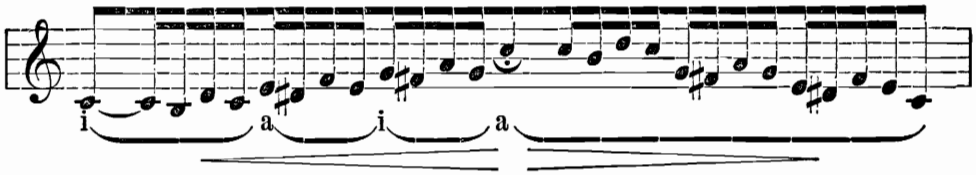


LESSON 52.

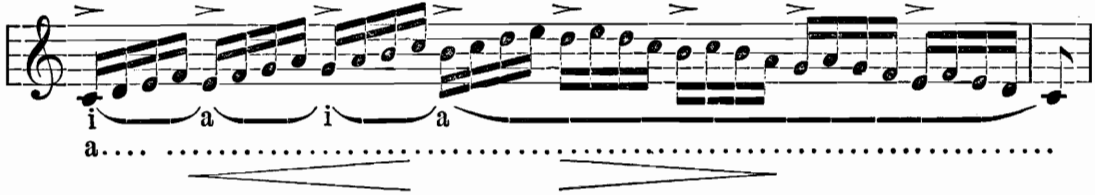


Lesson 52, 53, 54, 55 and 56. Are to acquire rapidity and the power of sustaining the breath.

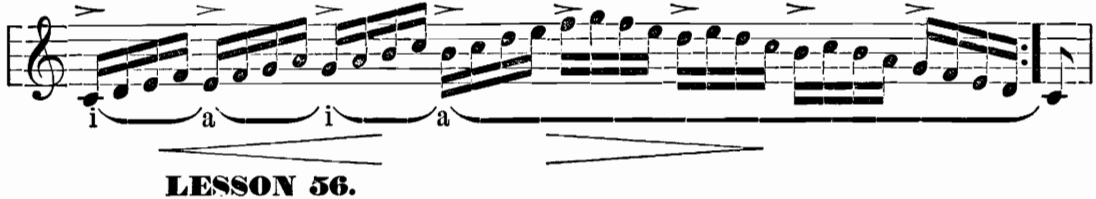
LESSON 53.



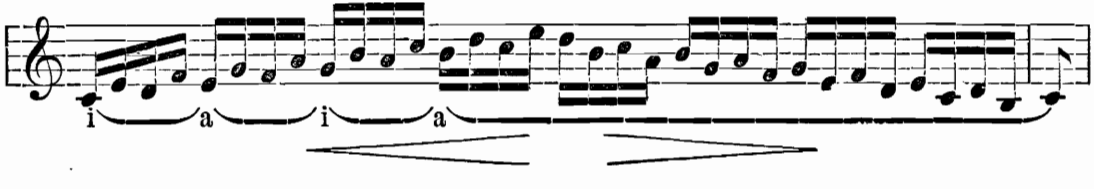
LESSON 54.



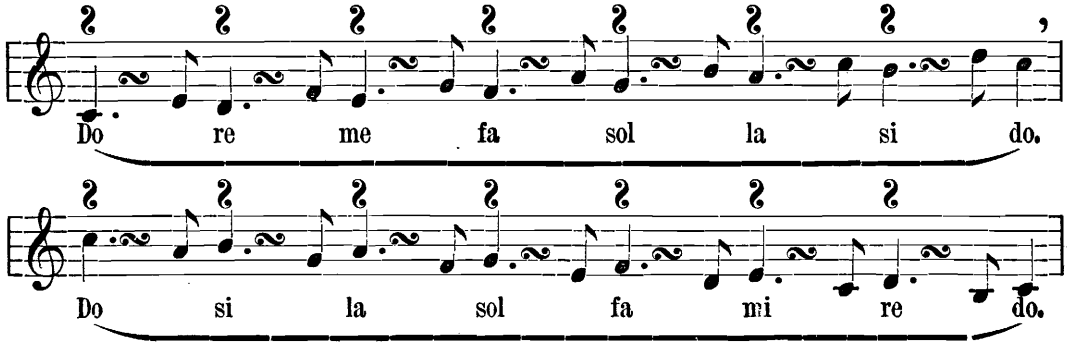
LESSON 55.



LESSON 56.

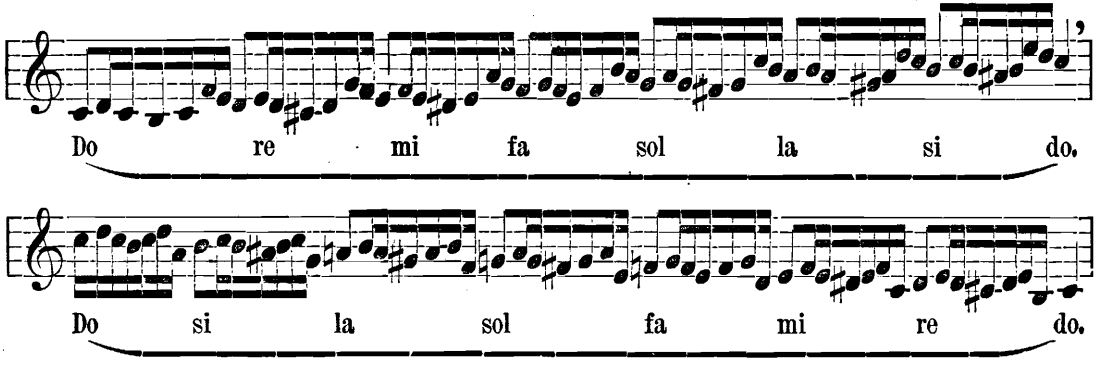


LESSON 57.

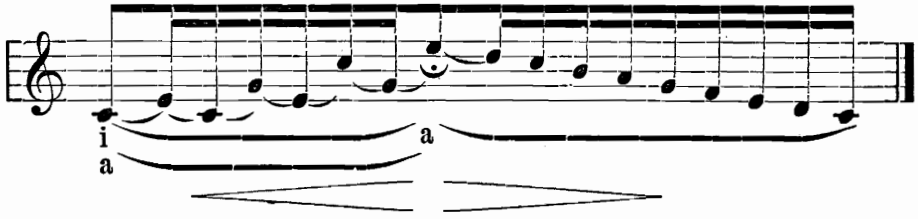


Lesson 57 and 58, are practiced in same manner as No. 45.

LESSON 58.



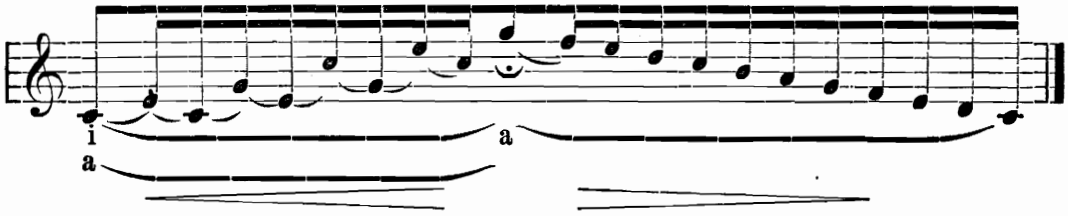
LESSON 59.



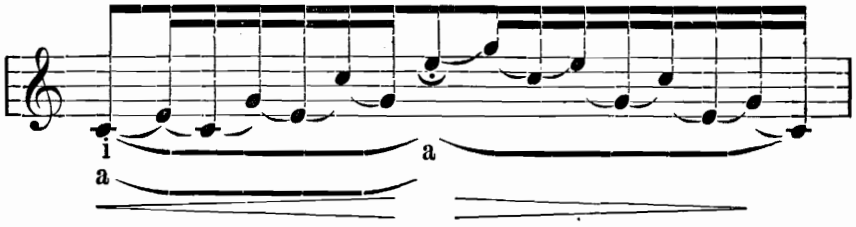
Lesson 59, 60 & 61 Blend the sounds slowly one into another, singing the Scale

Dim.

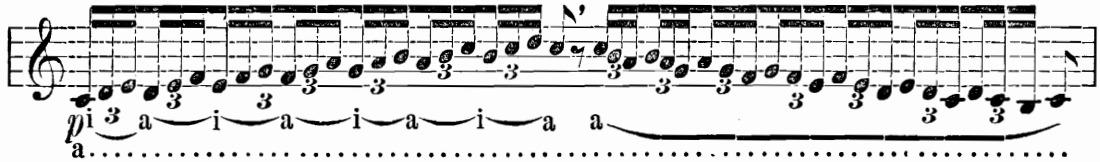
LESSON 60.



LESSON 61.

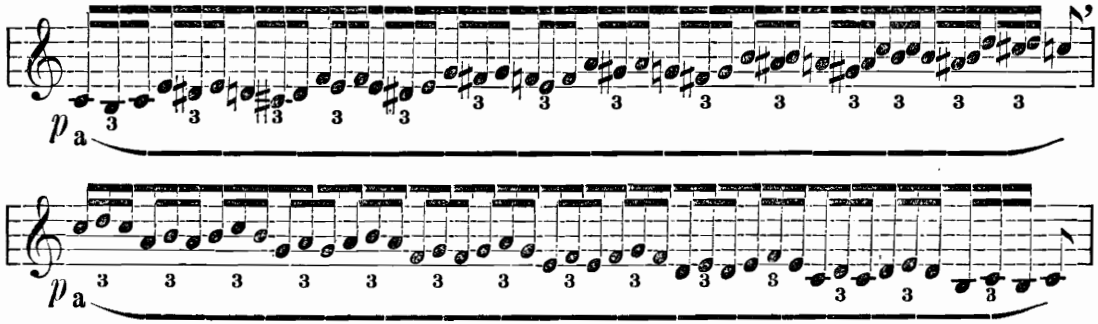


LESSON 62.

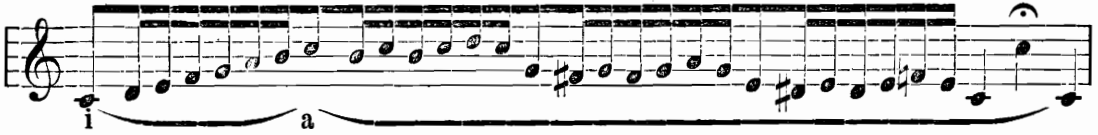


Lesson 62 and 63 Execute even and smooth.

LESSON 63.

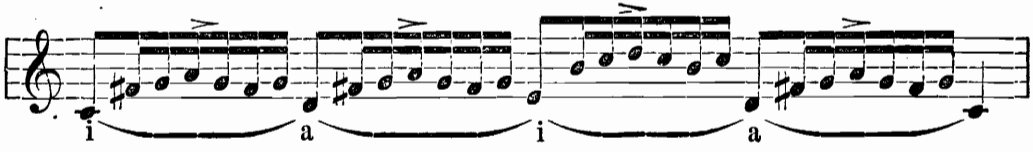


LESSON 64.

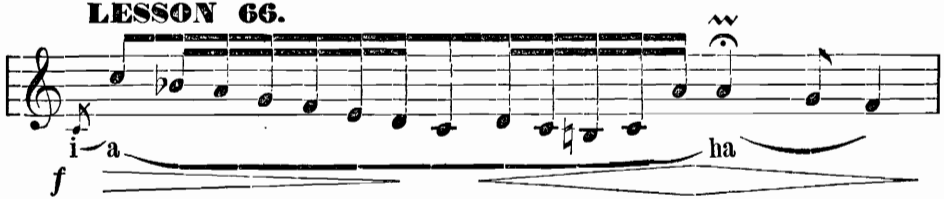


Lesson 64 & 65. Sing light, and practice on different vowels.

LESSON 65.

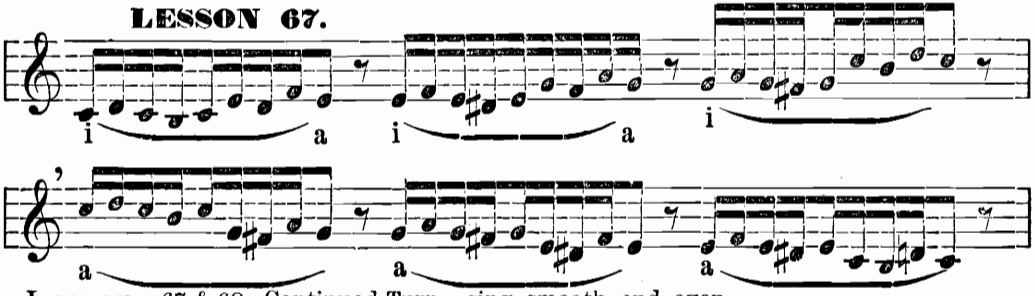


LESSON 66.



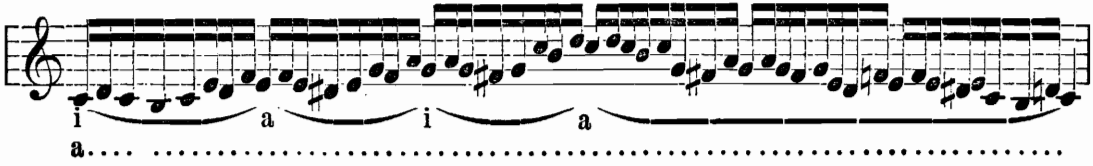
Lesson 66. The sign above the pause note means that the voice should be vibrated on one sound, producing a tremulous quality of tone as opposed to one pure and equal. This vibrato has a beautiful effect when properly used, but should be practiced sparingly and with great discretion, as it is easily overdone, when it becomes a glaring fault.

LESSON 67.

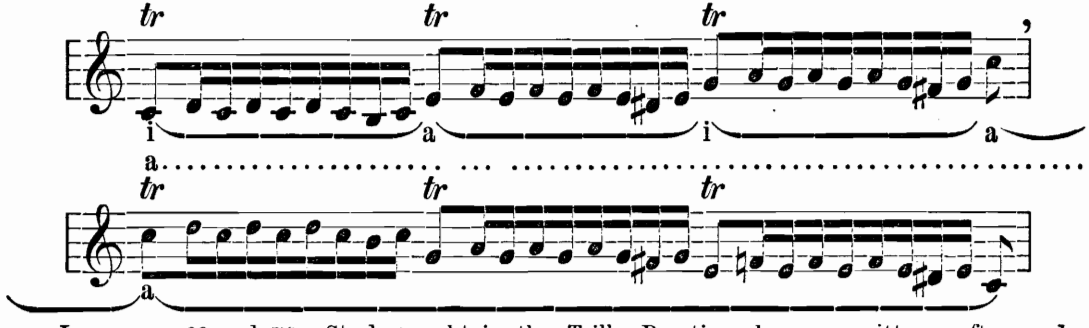


Lesson 67 & 68. Continued Turn; sing smooth and even.

LESSON 68.

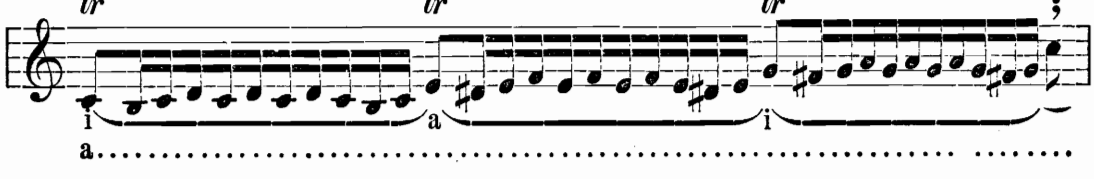


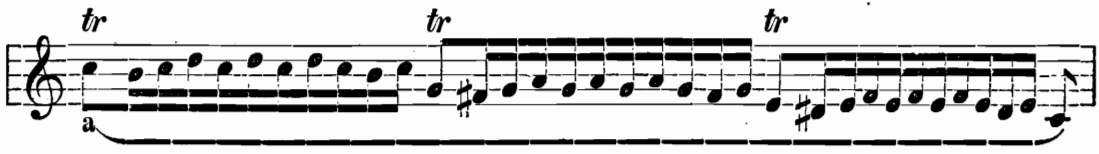
LESSON 69.



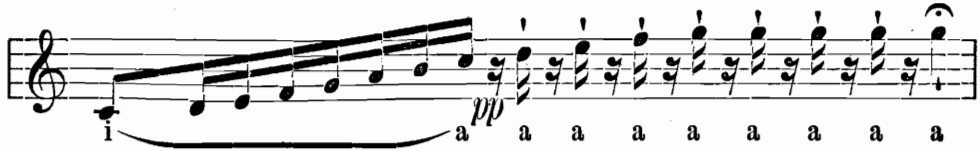
Lesson 69 and 70. Study to obtain the Trill; Practice slow, as written; afterwards execute each note marked "trill," by holding the 1st note longer, and make more notes between each trill.

LESSON 70.



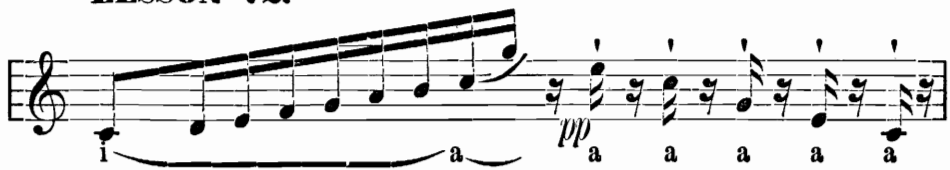


LESSON 71. *Staccato.*

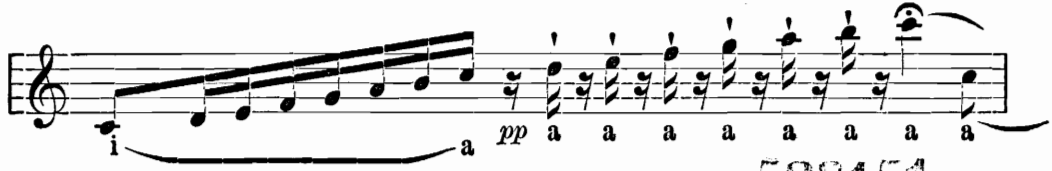


Lesson 71, 72, 73 & 74. Under the head of "Staccato," should be practiced very soft until it can be readily executed. The position of the tongue and mouth must remain quiet.

LESSON 72.



LESSON 73.



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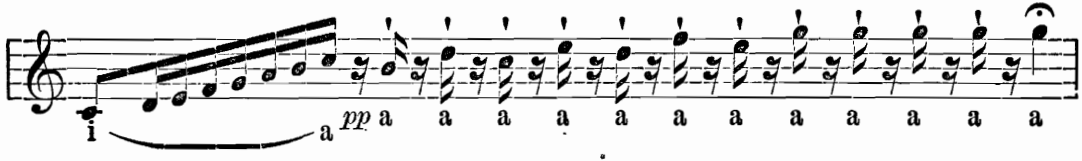
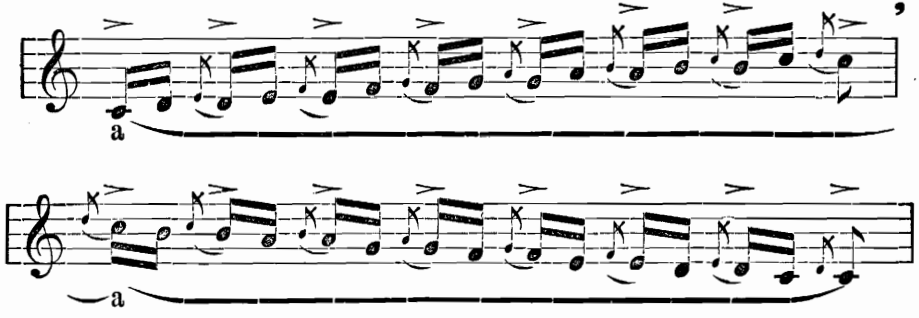
LESSON 74.

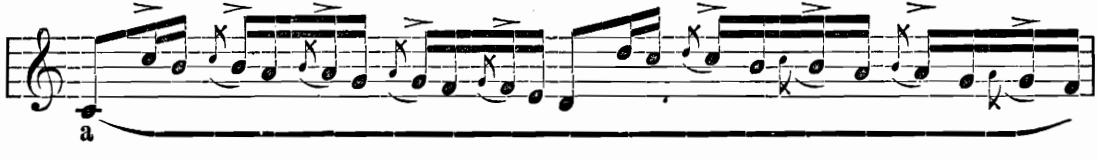


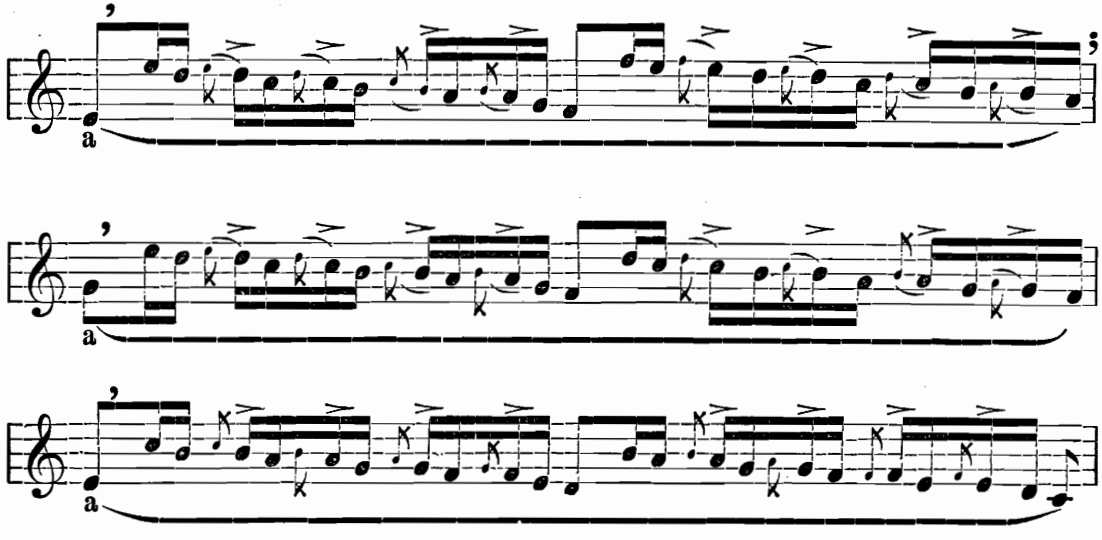
LESSON 75. *Grace notes.*



Lesson 75 & 76. On Grace notes, should be studied as illustrated.

LESSON 76.





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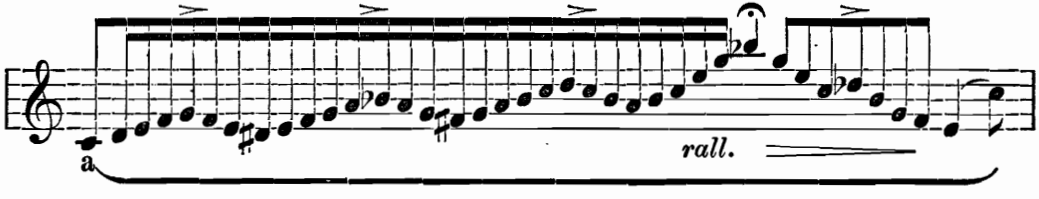

The following 12 lessons are the style of Cadenzas.

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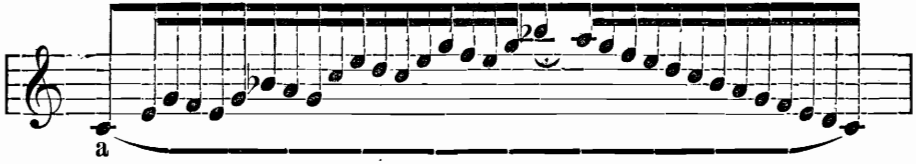

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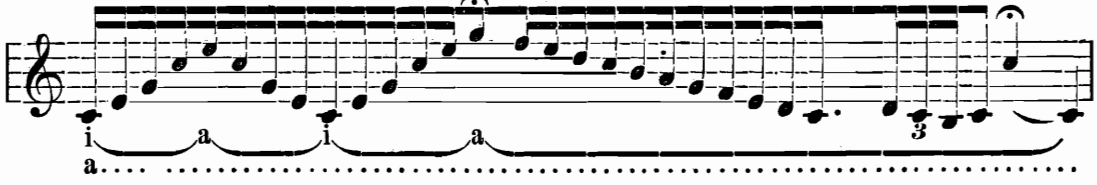

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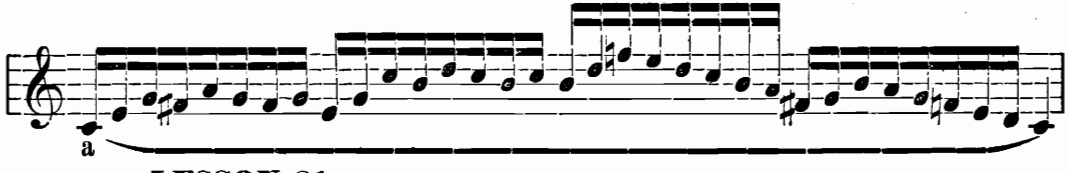

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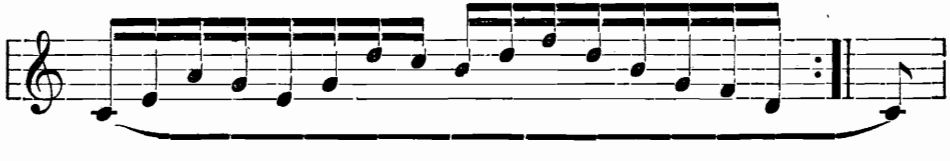
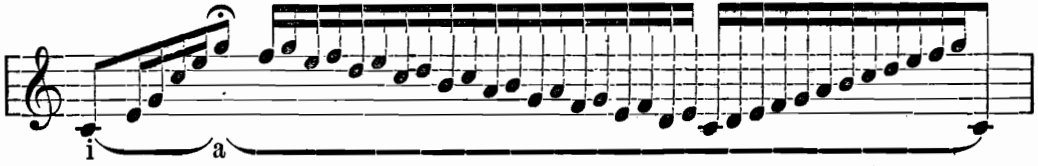


LESSON 82.

LESSON 83.



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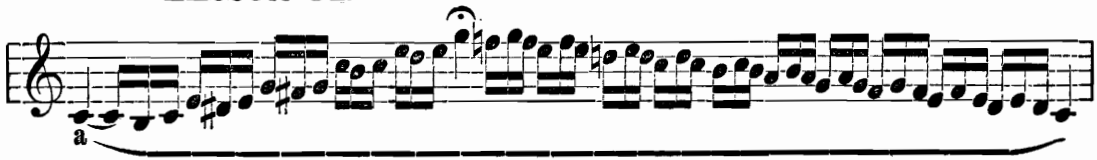

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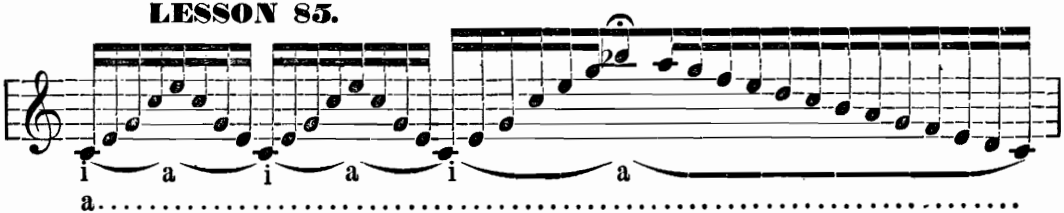

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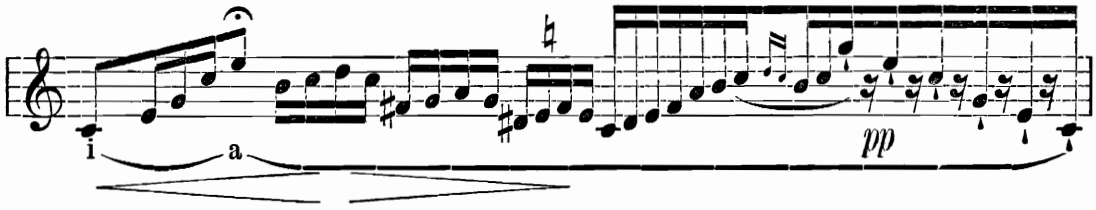

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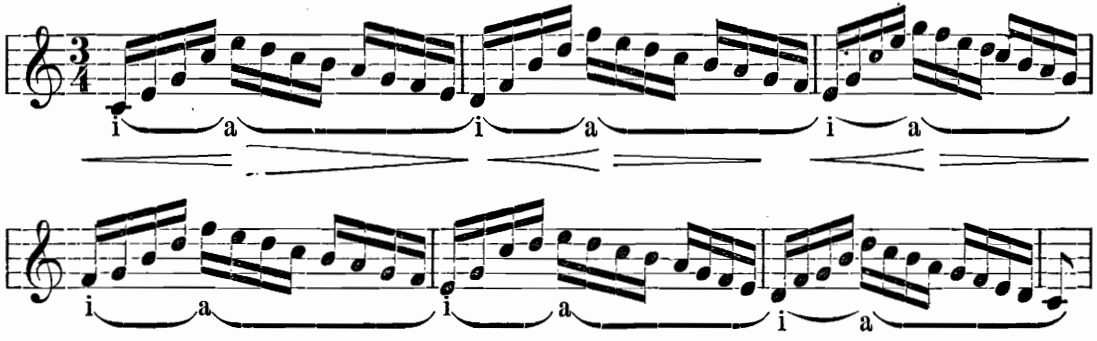

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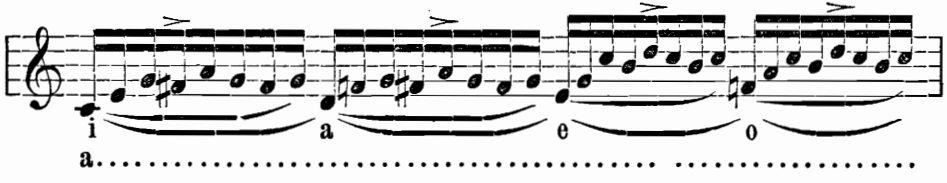
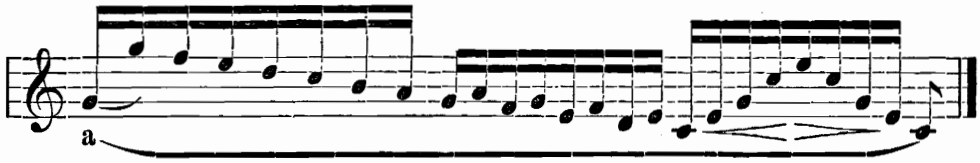
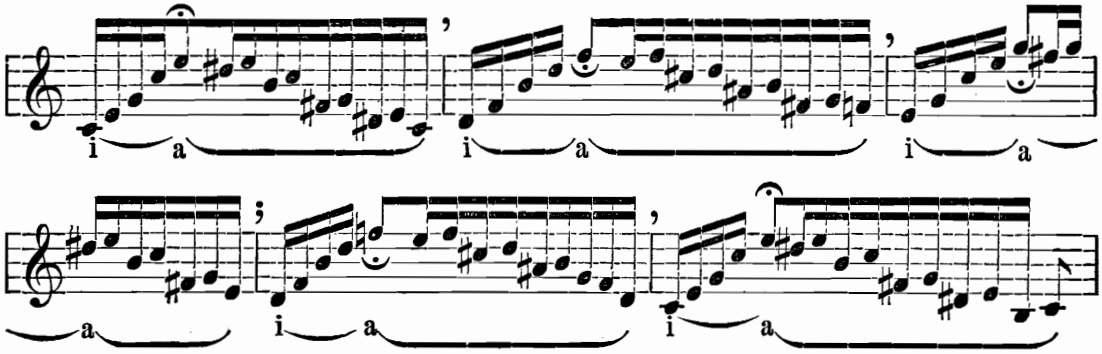


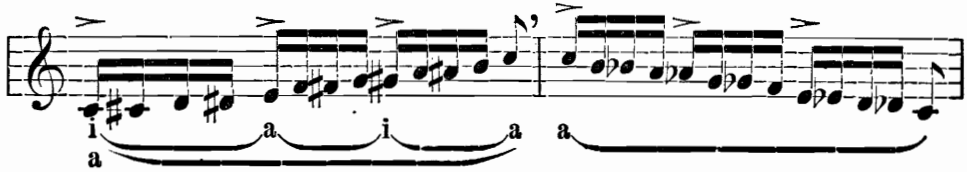


LESSON 89. Very slow at first.

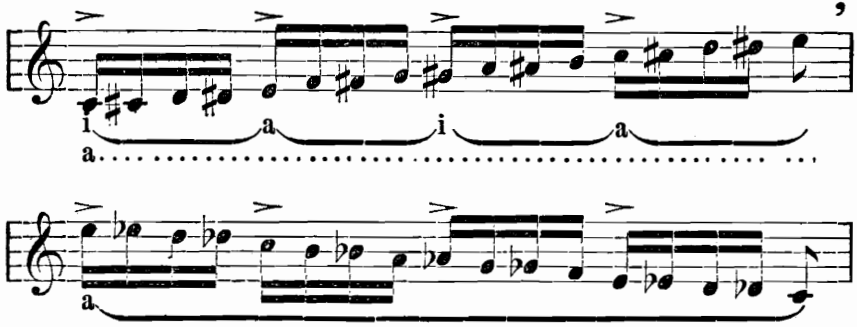


LESSON 90. *Chromatic Scale.*

From 90 to 100, Chromatic Scale. Practice slow at first, as it is very difficult to attain a pure intonation. This is one of the most difficult studies of this work.



LESSON 91.



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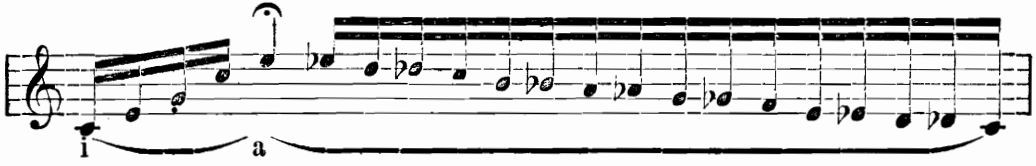

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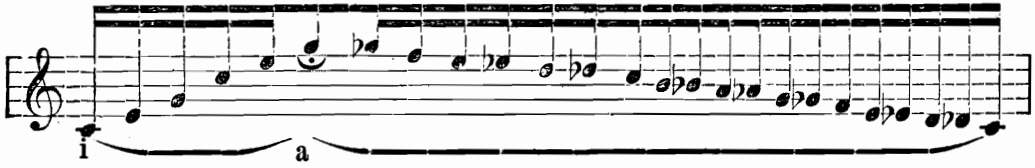

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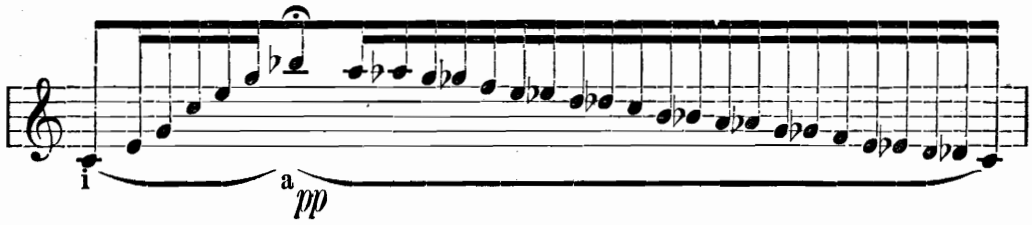

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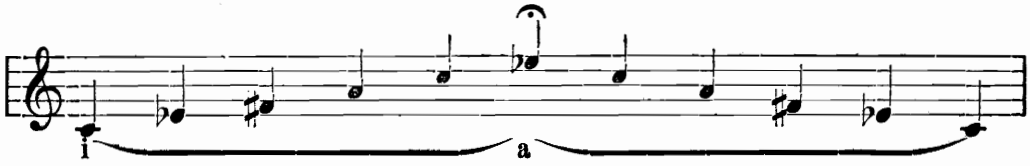

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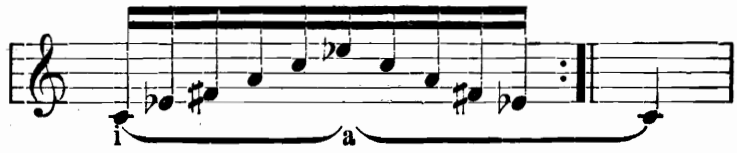

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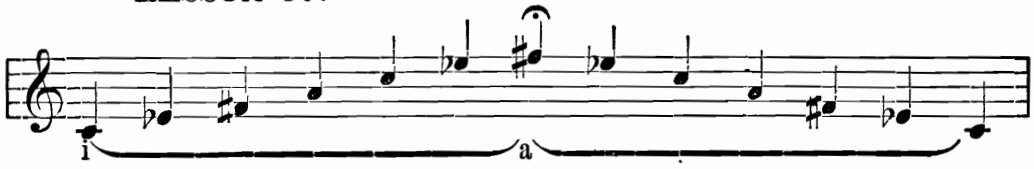

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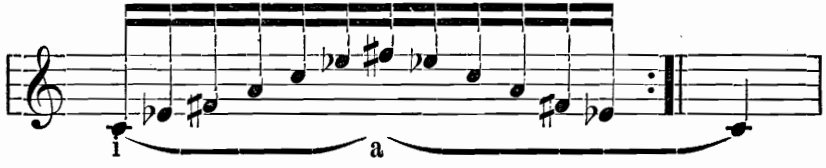

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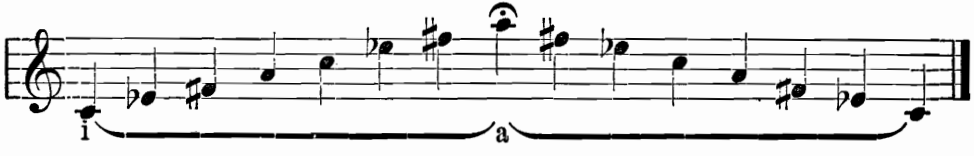
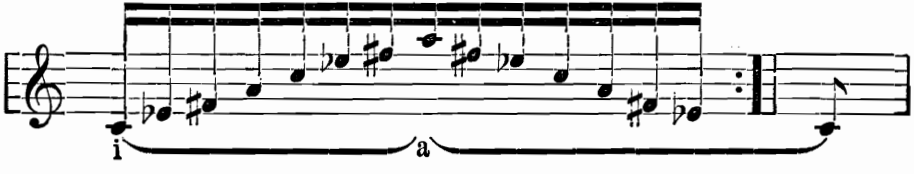
LESSON 100.