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P. Rondinella
Penn

16 EXERCISES OF VOCALIZATION

divided into

8 TABLES

WITH

Piano Forte Accompaniment

Composed & dedicated to his

PUPILS

BY

P. RONDINELLA.

These Exercises form a continuation to the Introduction to the Art of Singing, & Twelve Melodies by the same Author.

$1.00

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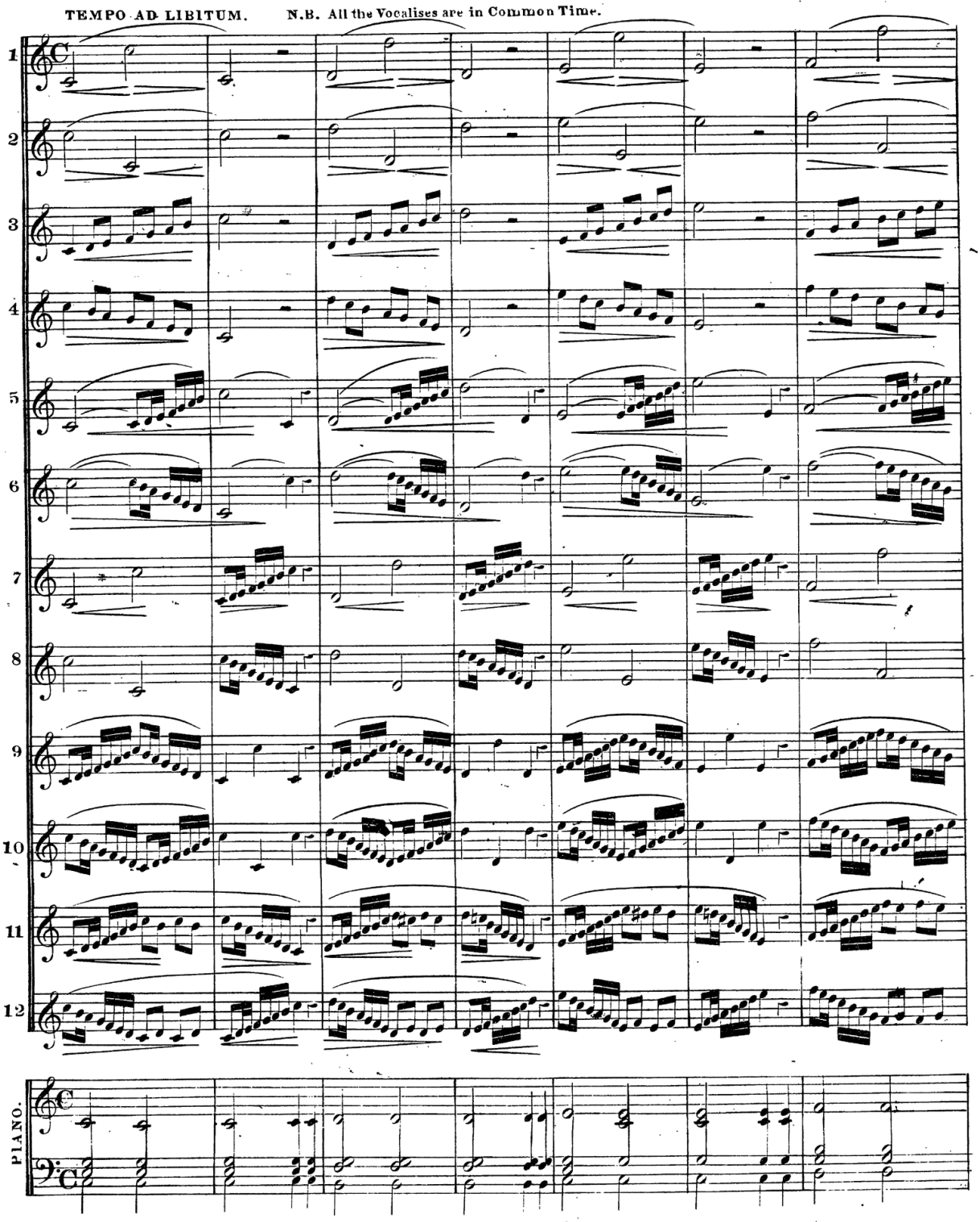
1st TABLE.

OBSERVATIONS.- The Exercise of Vocalization, consists, in making sounds, without articulating syllables; The vowel A in Italian is the best adapted for this study, as it preserves the organs of singing open, and at the same time, a graceful position of the mouth.

TEMPO AD LIBITUM. N.B. All the Vocalises are in Common Time.



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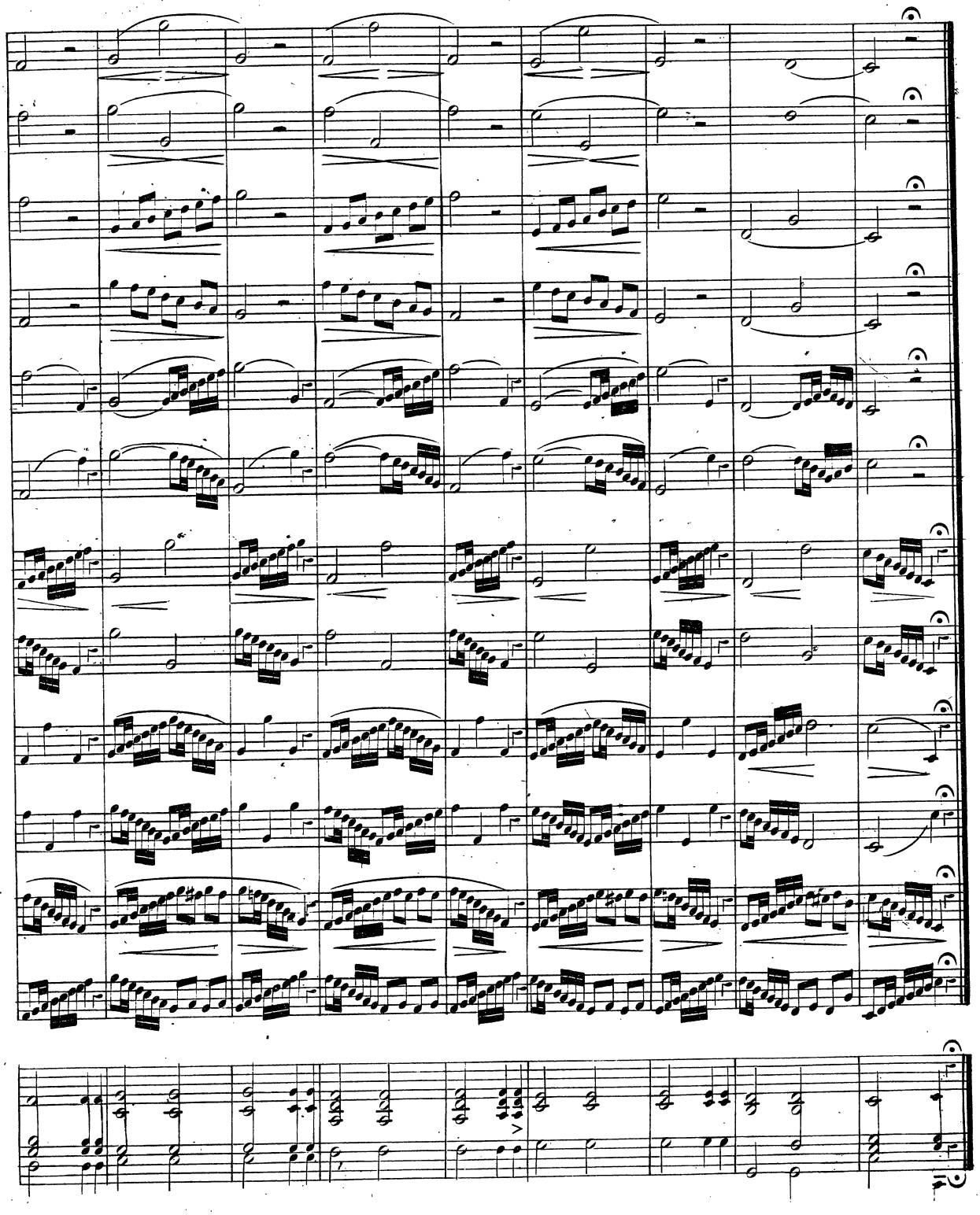
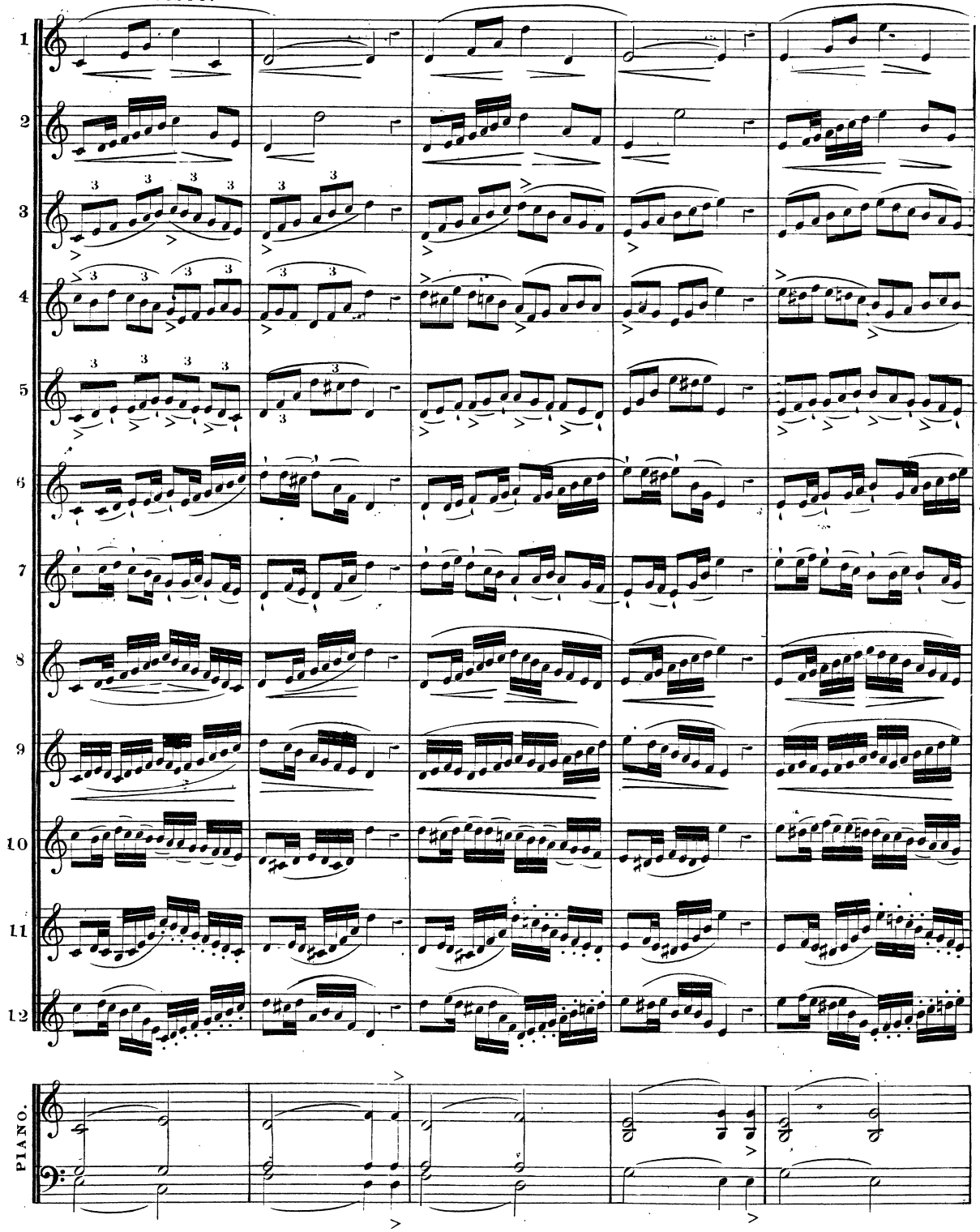
To arrive at an exact Vocalization, it is necessary to practise the following Exercises, at first, slowly, in order to secure an exact intonation, and afterwards, increasing the movement progressively, studying to equalize the sounds in a clear voice. The expert Instructor will adapt the Vocalises according to the register of the voice of his Pupils, taking from and adding, as he shall think best for their capacities; He will select that movement which the respective respiration of each one can support.

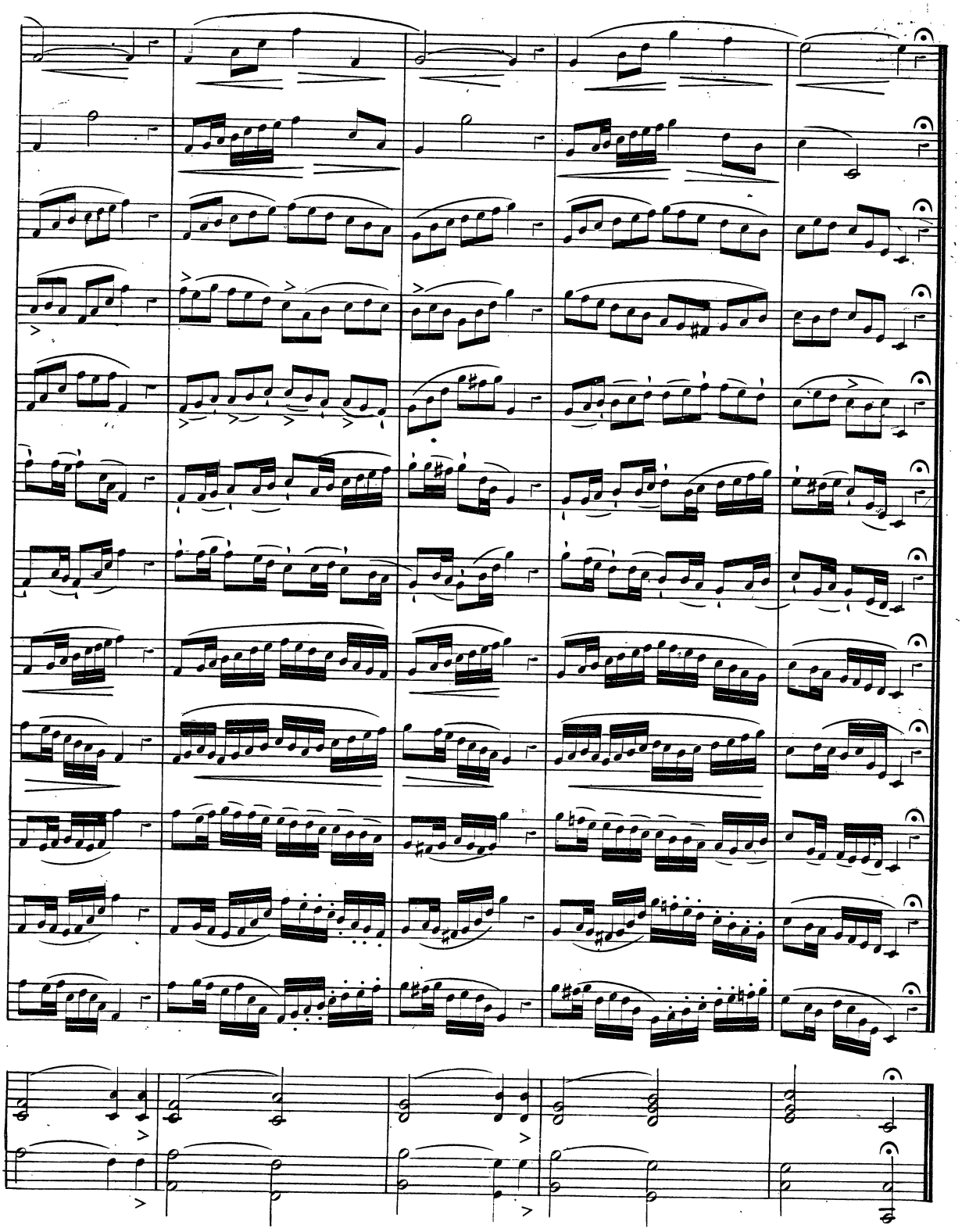


2d TABLE.

In the following exercises, the DETACHED (or staccate) notes, must be sounded in medium force (MEZZA VOCE) being careful of the precise intonation of each tone.

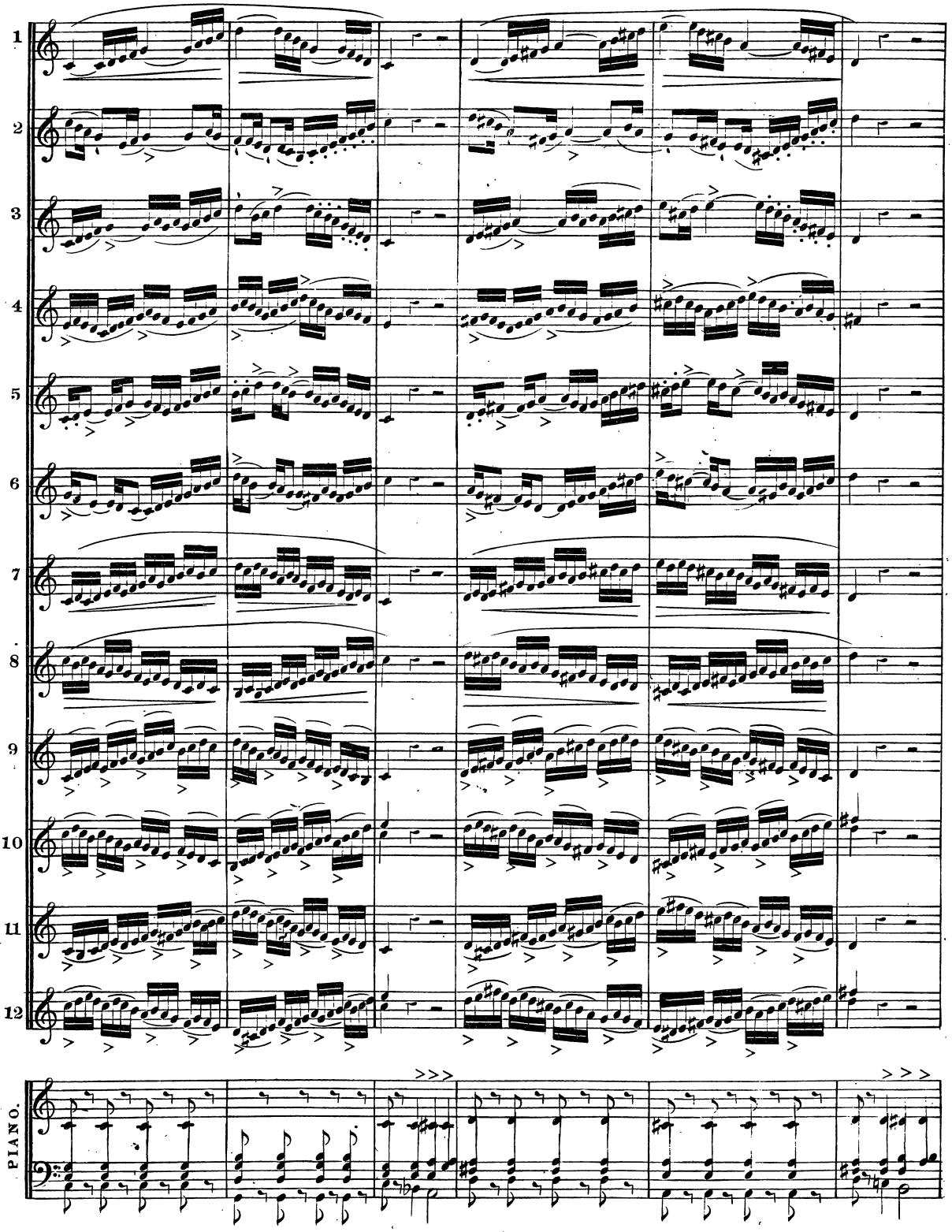
TEMPO GIUSTO.

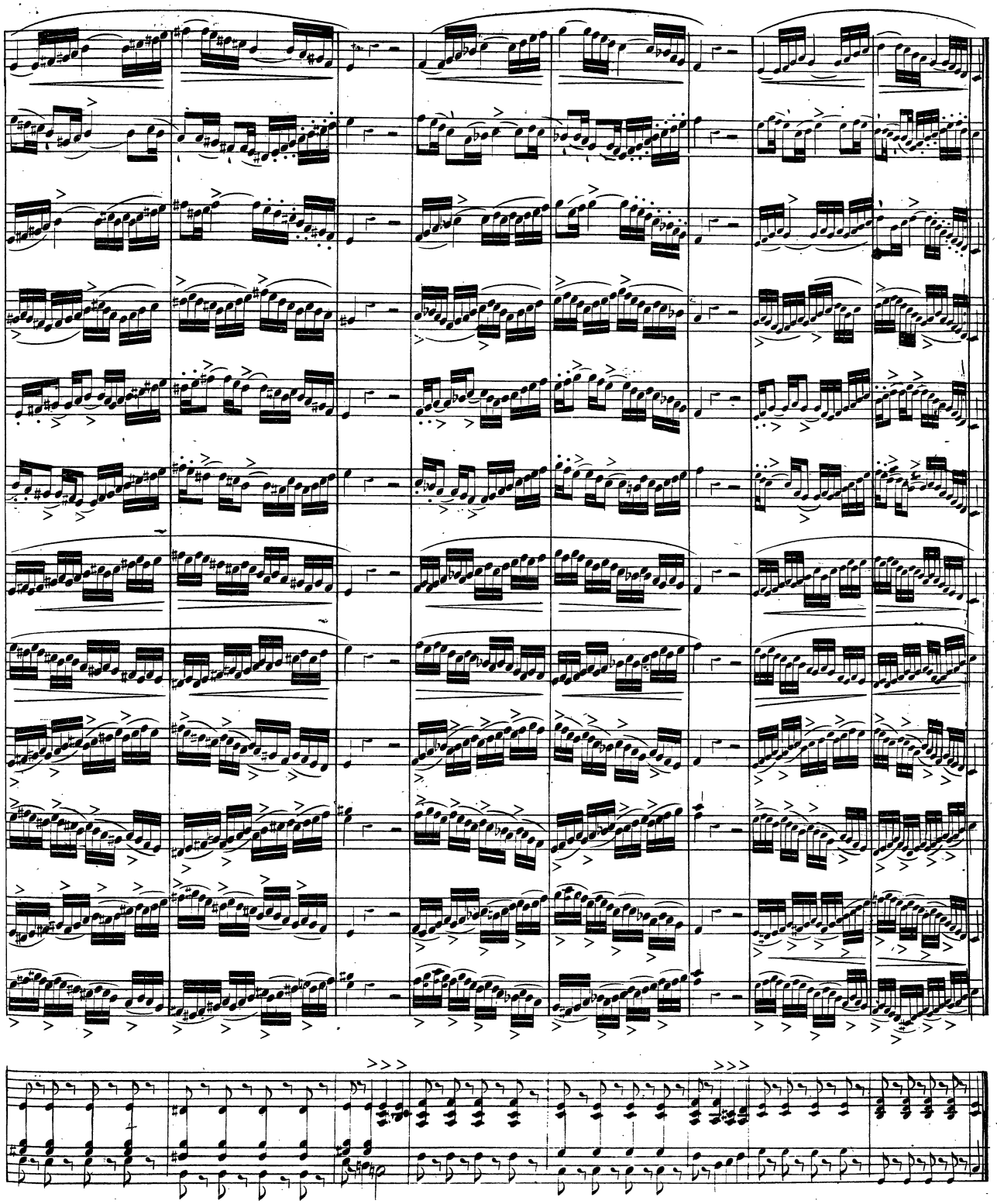




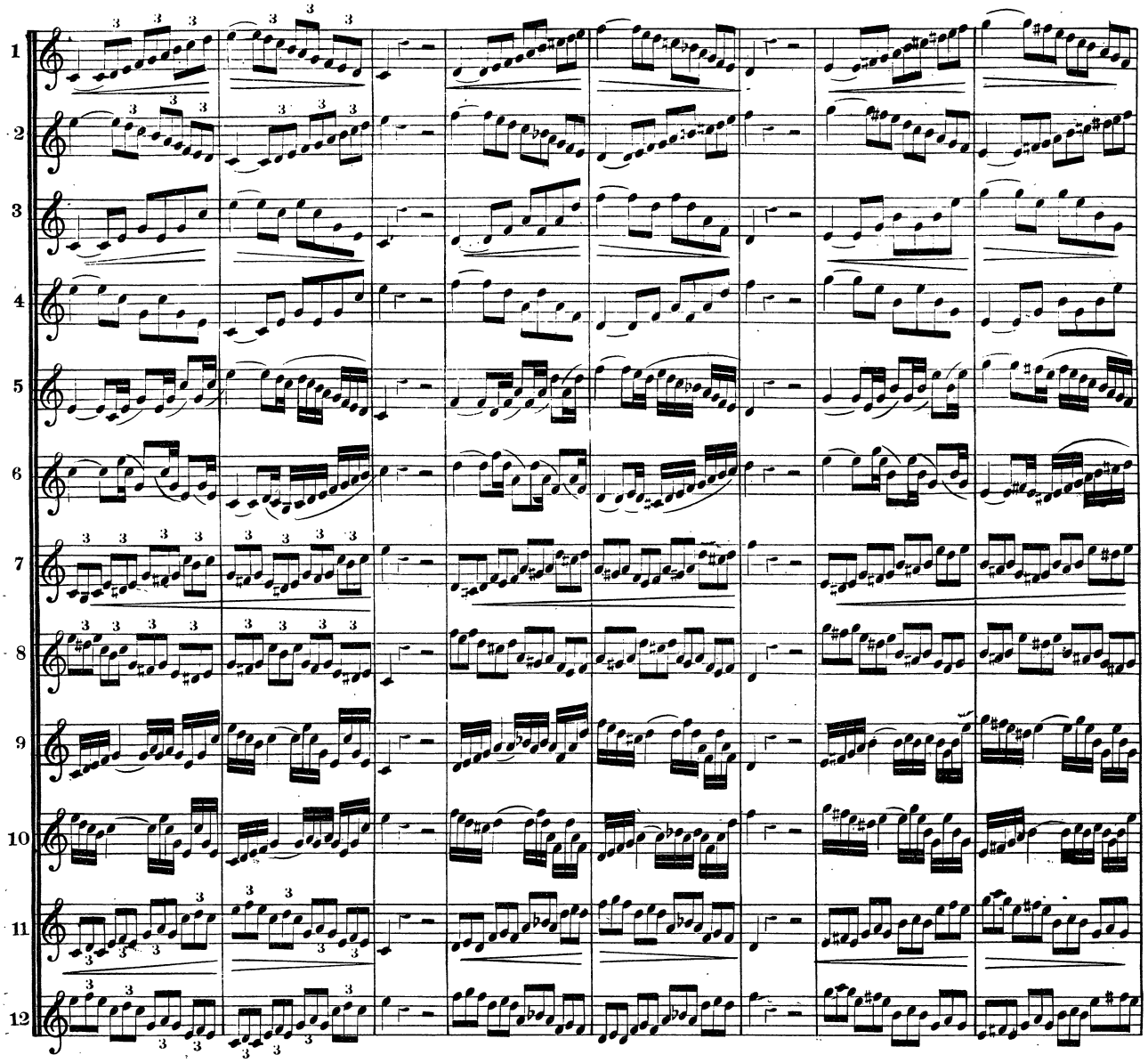
3d TABLE.

In the following exercises, care must be taken to have a long breath.



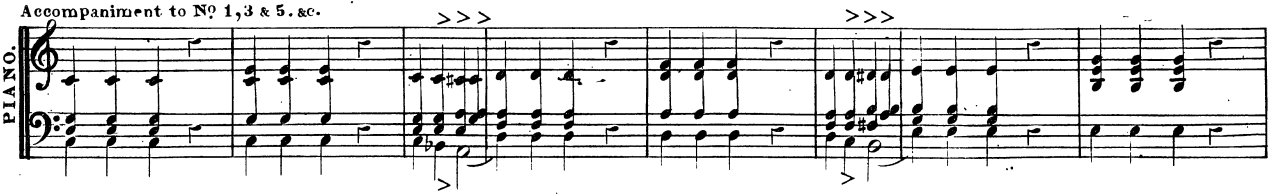


4th TABLE.



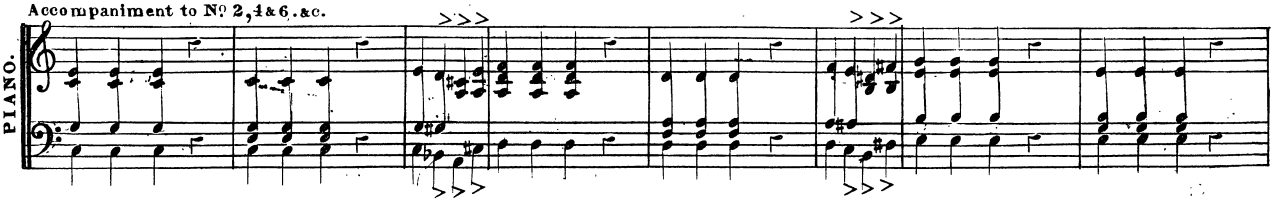
Accompaniment to Nº 1,3 & 5. &c.

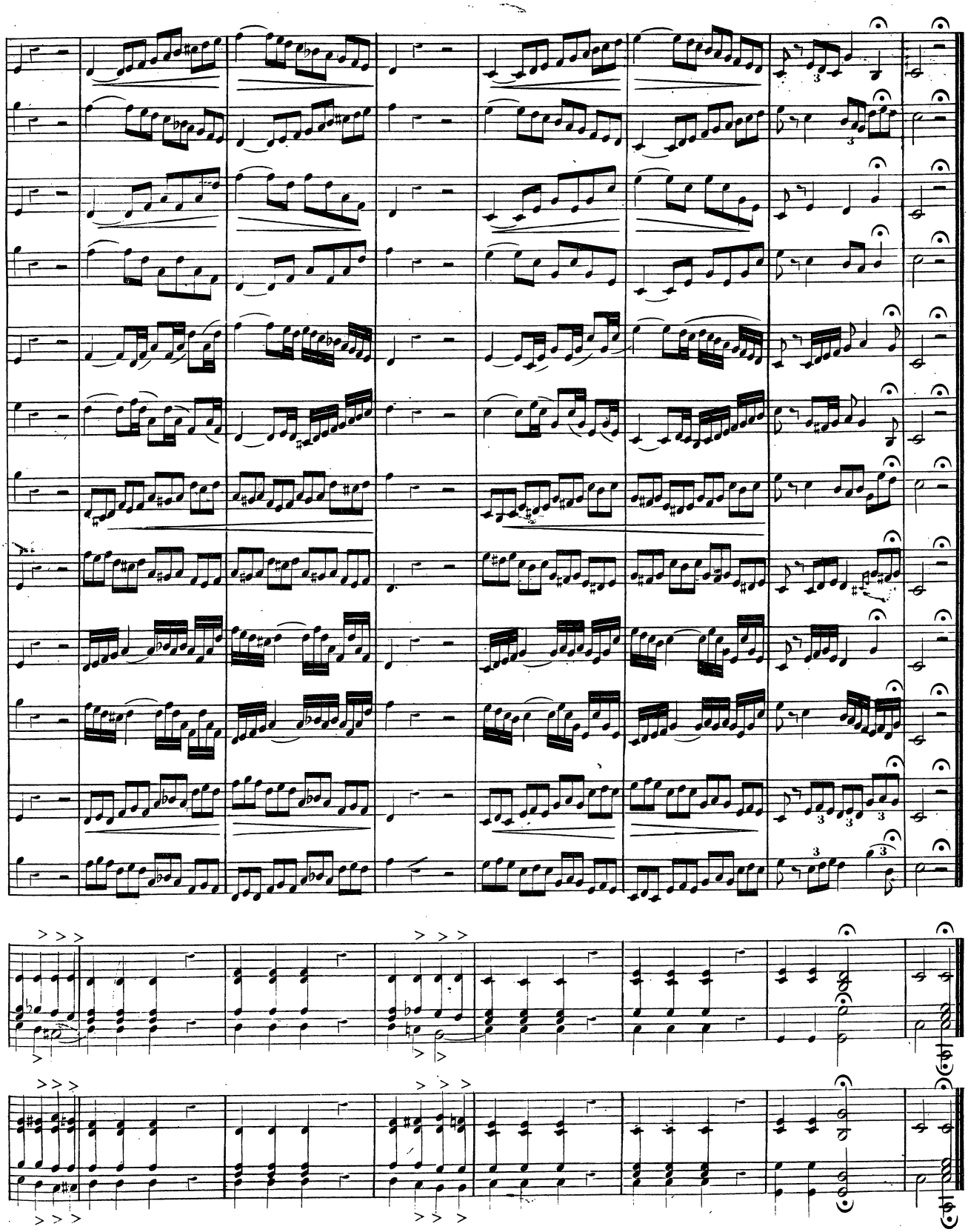
PIANO.



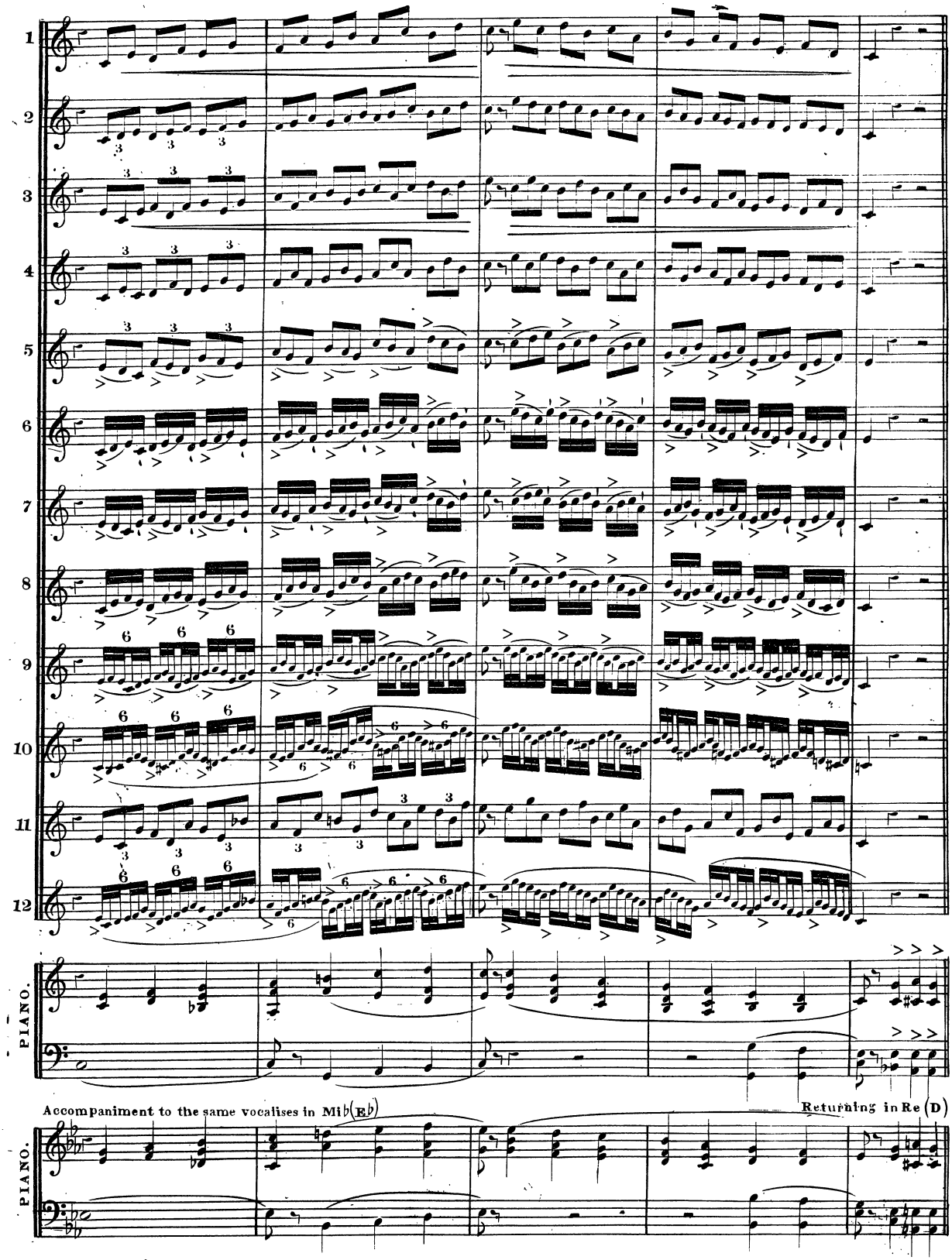
Accompaniment to Nº 2,4 & 6. &c.

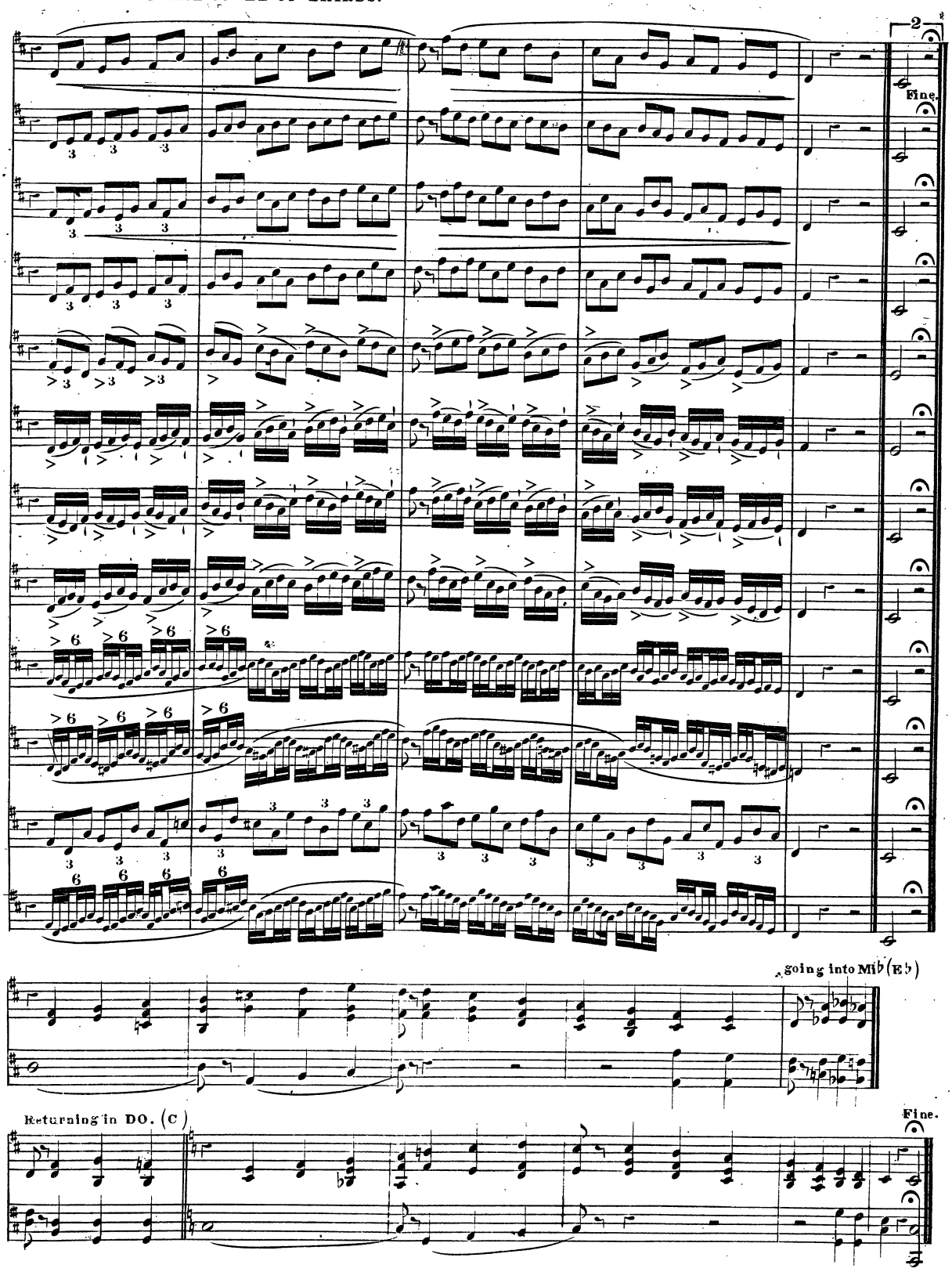
PIANO.





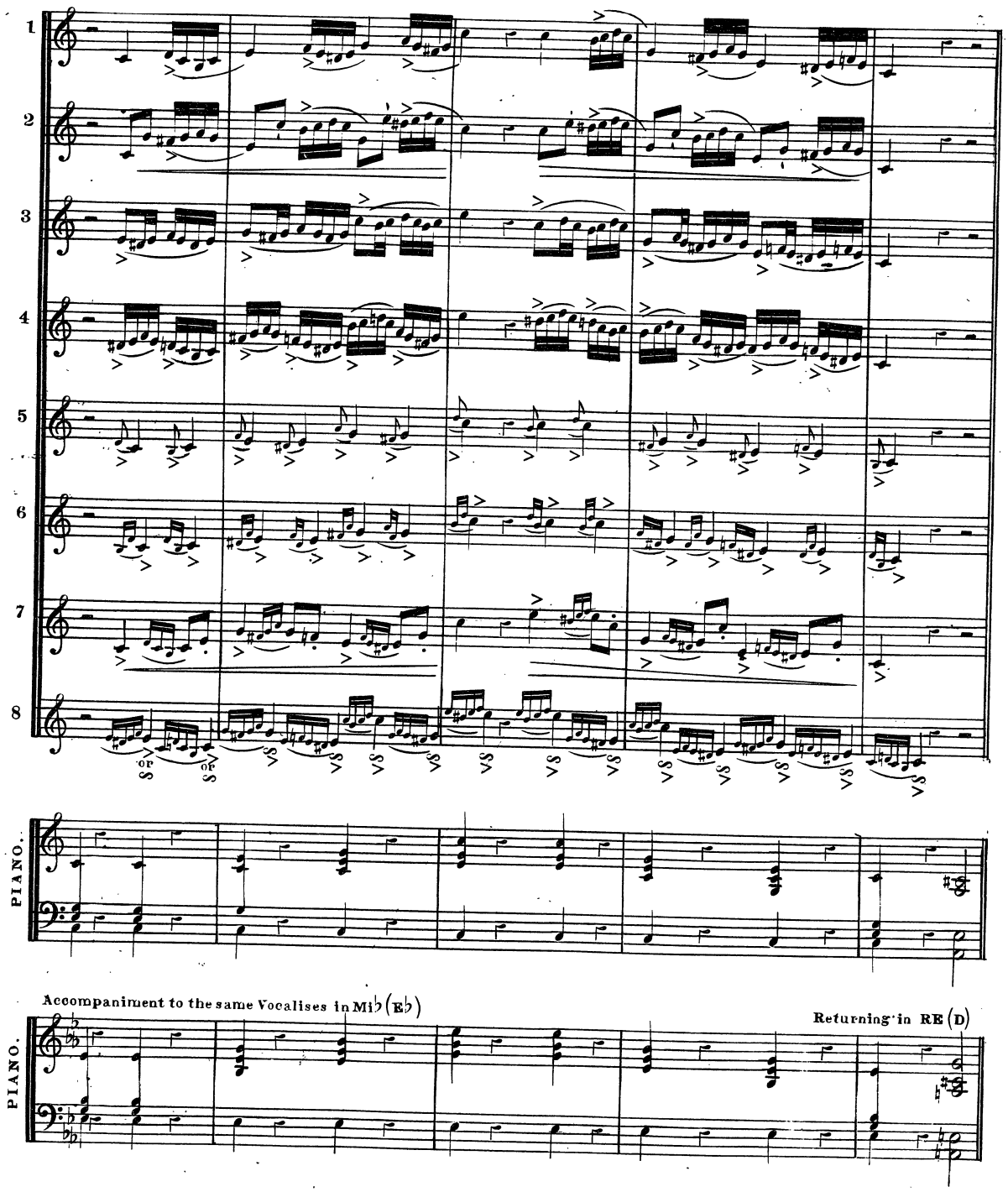
5th TABLE.


1
2
3
4
5
6
7
8
9
10
11
12
PIANO.
Accompaniment to the same vocalises in Mi♭ (E♭)
Returning in Re (D)
PIANO.

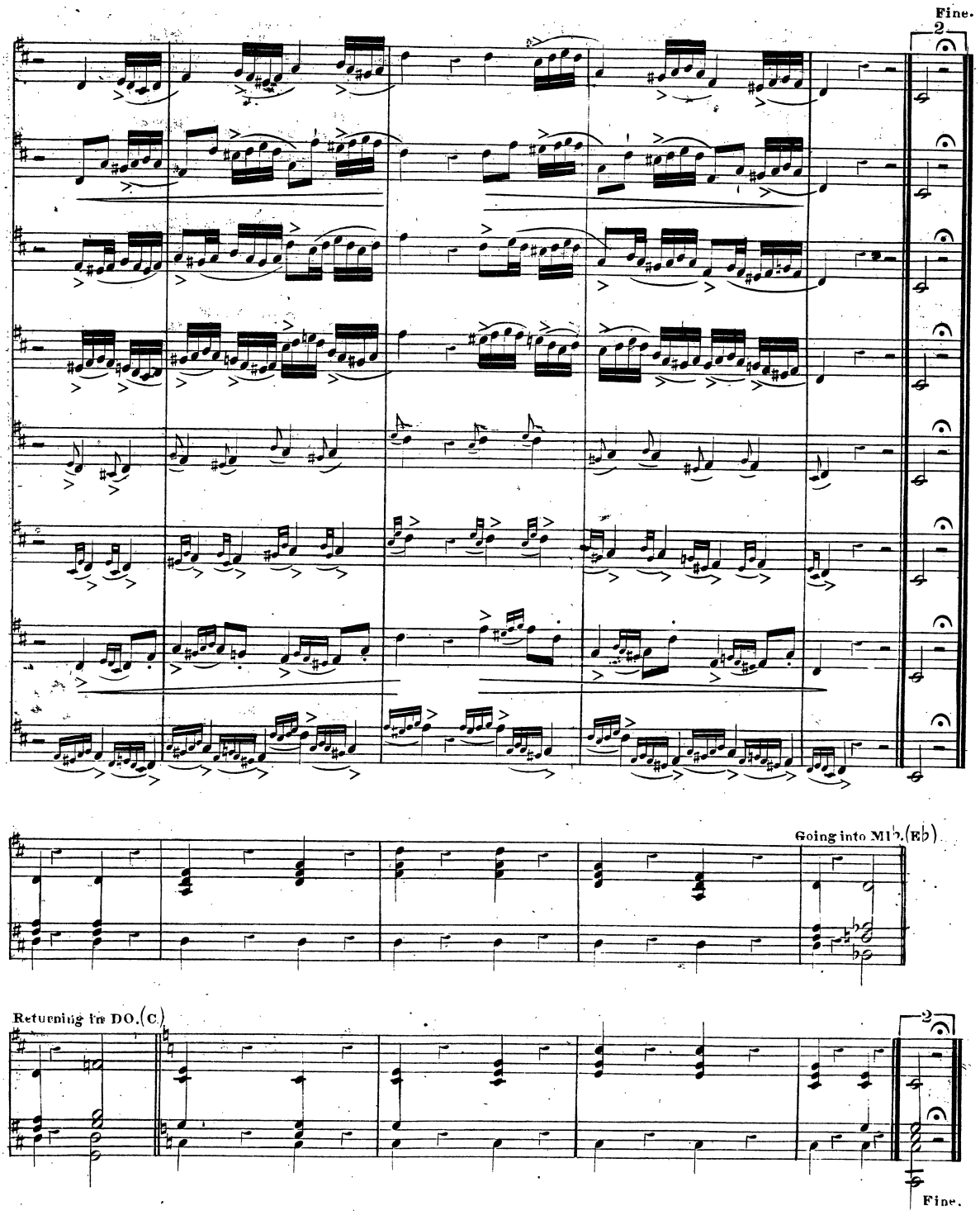

2
Fine.
going into Mi♭ (E♭)
Returning in DO. (C)
Fine.

6,,th TABLE.

The following Exercises, show the manner of practising the GRACE notes, and TURNS, called APPOGGIATURA, NOTE DI GRAZIA, and GRUPPETTO.



They are more used in the central notes of the voice, and require very exact ITONATION, and PURITY of voice.

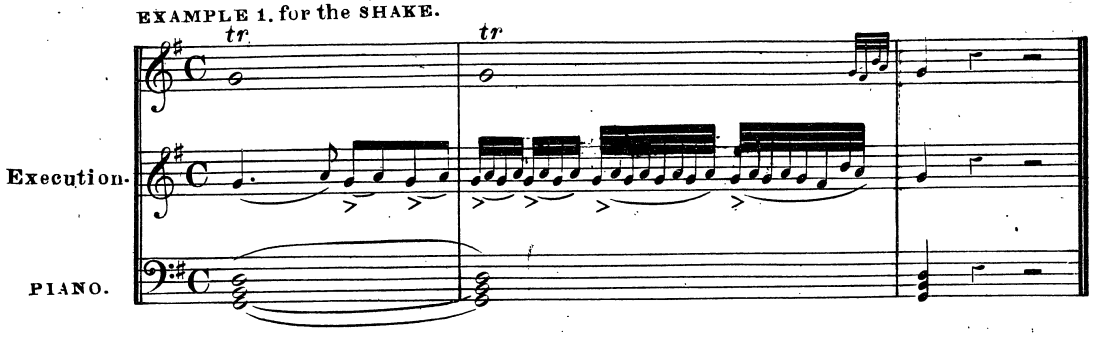


7th TABLE.

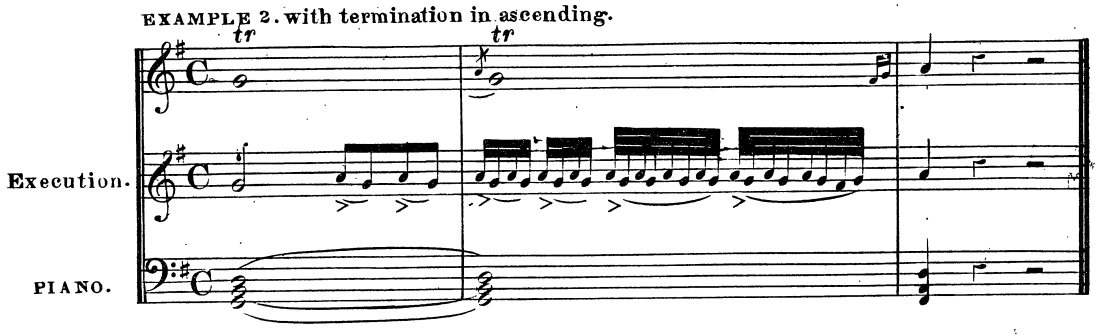
The mode of practising the SHAKE or TRILLO.

Its different preparation, and termination, ascending, and descending.

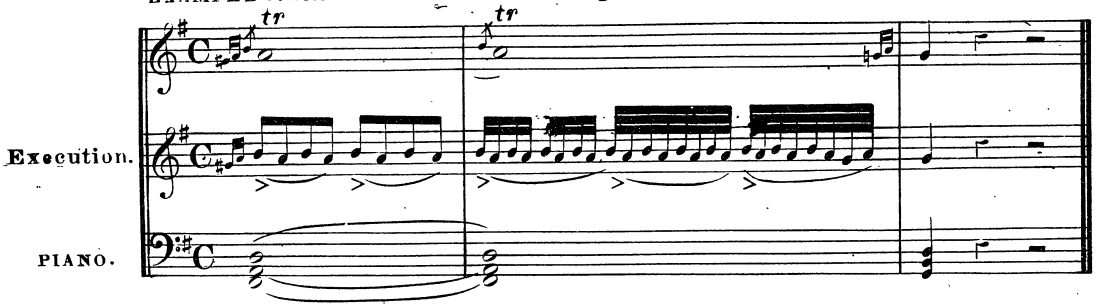
EXAMPLE 1. for the SHAKE.



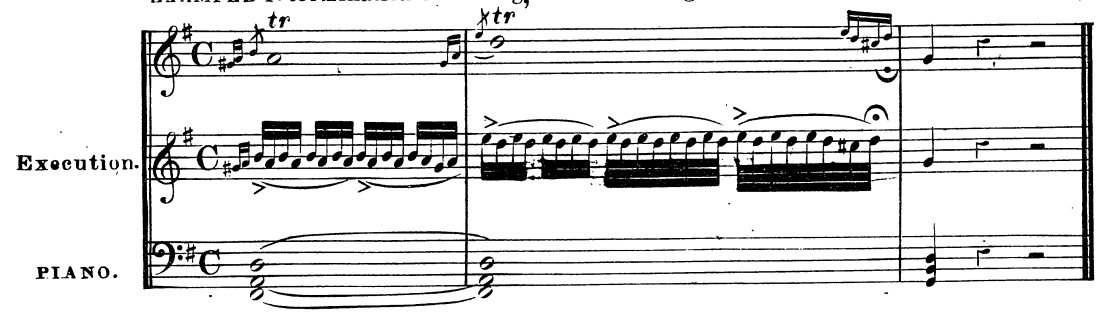
EXAMPLE 2. with termination in ascending.



EXAMPLE 3. with termination in descending.

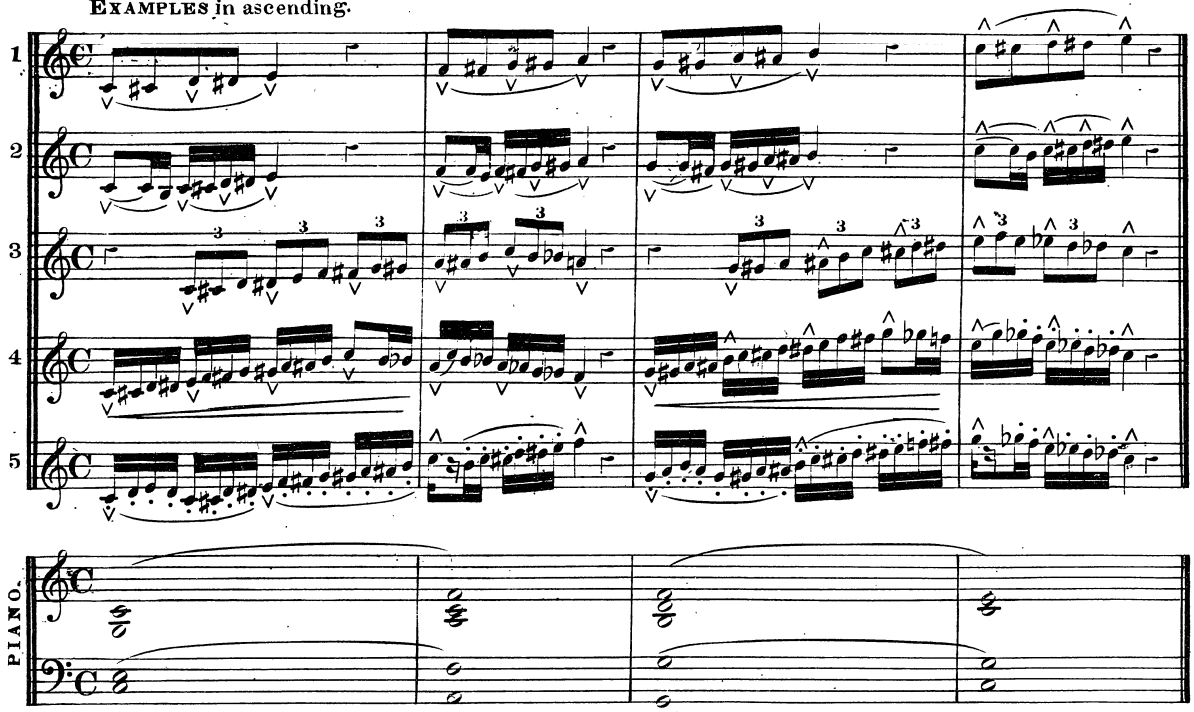
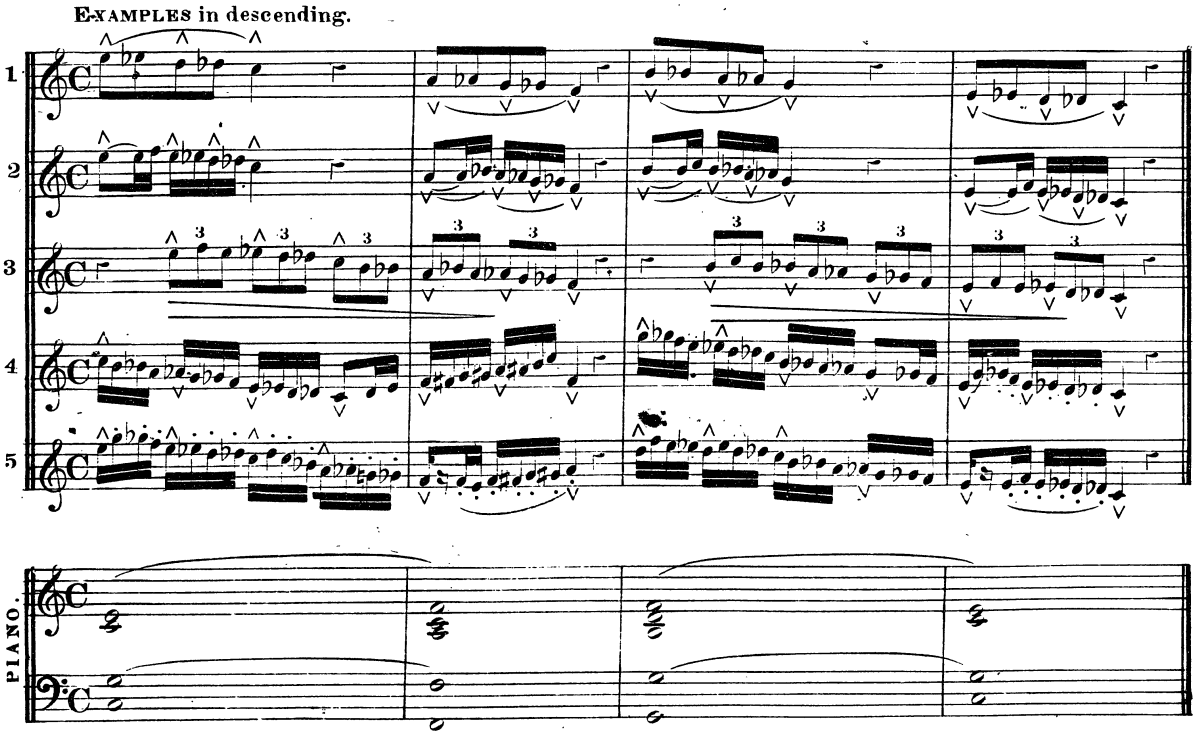


EXAMPLE 4. termination ascending, and descending.



To overcome the difficulty that the voice finds in the execution of the Diatonic, or Chromatic scale, it is necessary to make a slight rhythmical pause, on the notes. The following Sign ^ is, not to increase the strength, but well mark the rhythmical accent.

EXAMPLES in ascending.



EXAMPLES in descending.