

N^o 408.

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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 Airs by the same Author.

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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.

The musical score consists of 12 vocal staves (numbered 1 to 12) and a piano accompaniment section at the bottom. Each vocal staff begins with a treble clef and a common time signature (C). The piano part is written in a grand staff with a treble and bass clef. The score is divided into measures by vertical bar lines. The vocal parts feature various melodic lines, including some with slurs and others with more complex rhythmic patterns. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

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. 2

The page contains ten staves of musical notation for vocal exercises. The first nine staves are vocal lines, each starting with a treble clef and a common time signature. The first staff has a key signature of one flat (B-flat). The exercises consist of various melodic patterns, including long notes, slurs, and ascending/descending runs. The tenth staff at the bottom is a piano accompaniment, featuring chords and rhythmic patterns that support the vocal lines. The notation includes various note values, rests, and dynamic markings.

2^d 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.

The musical score consists of 12 numbered staves (1-12) and a piano accompaniment section at the bottom. Each staff contains a line of music with various rhythmic patterns, including eighth and sixteenth notes, and rests. The piano accompaniment is written in a grand staff (treble and bass clefs) and features chords and single notes. The score is marked with 'PIANO.' on the left side of the bottom section. The music is organized into measures, with some measures containing triplets indicated by a '3' above the notes.

VARIATION ON THE INTERVALS OF OCTAVE, AND SIMPLE SCALE.

This musical score consists of 11 staves. The first ten staves are arranged in a grand staff format, with five staves per system. The notation is highly technical, featuring complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The music is written in a key with one sharp (F#) and a common time signature (C). The bottom two staves provide a harmonic accompaniment, primarily using chords and sustained notes. The piece concludes with a final cadence on the bottom two staves.

3^d, TABLE.

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

The image displays a musical score for 12 numbered exercises, each on a single staff. The exercises are written in treble clef and feature complex rhythmic patterns, including sixteenth and thirty-second notes, often grouped with slurs and accents. The exercises are arranged in a grid of 12 rows and 5 columns. Below the exercises is a piano accompaniment section, labeled 'PIANO.' on the left. It consists of two staves (treble and bass clef) with a more melodic and harmonic accompaniment. The piano part includes dynamic markings such as '>>>' and '>>' above the staff. The overall layout is clean and professional, typical of a music textbook or exercise book.

VARIATION ON THE SCALE OF NINTH NOTES.

The main musical score consists of 12 staves of music. Each staff contains a complex melodic line with frequent sixteenth-note runs and slurs. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings such as accents (>) and hairpins (>> and <<). The music is organized into measures by vertical bar lines, with some measures containing multiple beams of notes.

The piano accompaniment is located at the bottom of the page and consists of two staves. The upper staff features a series of chords, many of which are marked with triplets (>>>). The lower staff contains a rhythmic accompaniment with eighth and sixteenth notes. The overall texture is light and accompanimental.

7 4th TABLE.

The main musical score consists of 12 staves, numbered 1 through 12. Each staff contains a sequence of notes, primarily eighth and sixteenth notes, with various rhythmic markings and triplets. The notation includes stems, beams, and slurs. Some staves have a '3' above a group of notes, indicating a triplet. The overall structure is a continuous sequence of notes across the staves.

Accompaniment to N^o 1, 3 & 5. &c.

The piano accompaniment for staves 1, 3, and 5 is shown in two staves, treble and bass clef. It features a series of chords and rhythmic markings, including triplets and accents. The word "PIANO" is written vertically on the left side of the staff.

Accompaniment to N^o 2, 4 & 6. &c.

The piano accompaniment for staves 2, 4, and 6 is shown in two staves, treble and bass clef. It features a series of chords and rhythmic markings, including triplets and accents. The word "PIANO" is written vertically on the left side of the staff.

VARIATION ON THE MAJOR, AND MINOR SCALE, OF TEN NOTES.

The main musical score consists of ten staves of music. Each staff contains a complex melodic line with frequent sixteenth and thirty-second notes, often beamed together. The music is organized into measures by vertical bar lines. Some measures contain rests, while others are filled with intricate rhythmic patterns. There are several trill ornaments (trills) indicated by a small 'tr' symbol above a note. The overall texture is dense and technically demanding.

The accompaniment consists of two staves. The upper staff features a series of chords, primarily triads and dyads, with some grace notes. The lower staff provides a harmonic foundation with similar chordal structures. Both staves include dynamic markings such as '>>>' (crescendo) and '>' (accent). The accompaniment is designed to support the main melodic lines without obscuring them.

5th TABLE.

The musical score consists of 12 numbered staves (1-12) and two piano accompaniment staves. Staves 1-12 contain complex melodic lines with various rhythmic patterns, including triplets and sixteenth-note runs. Staves 9 and 10 feature prominent sixteenth-note passages with '6' fingerings. Staves 11 and 12 include triplet markings. The piano accompaniment is shown in two systems, each with a treble and bass clef. The first system is labeled 'PIANO.' and the second system is also labeled 'PIANO.' and includes the text 'Accompaniment to the same vocalises in Mi♭(E♭)' and 'Returning in Re (D)'. The score is written in a single system with four measures per staff.

VARIATION ON THE SCALE OF THIRDS.

The main musical score consists of ten staves. The first staff is the melody, starting with a treble clef and a key signature of one sharp (F#). The remaining nine staves are accompaniment, with various clefs and key signatures. The score is filled with complex rhythmic patterns, including triplets and sixteenth-note runs. There are numerous dynamic markings such as accents (>) and slurs. The piece concludes with a double bar line and a 'Fine' marking.

going into Mib (E b)

This section shows the modulation from the original key to Mib (E b). It consists of two staves of music. The first staff has a treble clef and the second has a bass clef. The music features block chords and a steady rhythmic accompaniment.

Returns in DO. (C)

This section returns to the key of DO (C). It consists of two staves of music. The first staff has a treble clef and the second has a bass clef. The music features block chords and a steady rhythmic accompaniment. The piece concludes with a double bar line and a 'Fine' marking.

6th TABLE.

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

The image contains a musical score for piano exercises. It consists of three main sections:

- Section 1:** Eight staves of music, numbered 1 through 8. Each staff contains a series of rhythmic exercises featuring grace notes and turns. The exercises are written in a single melodic line on a treble clef staff. The notation includes various note values, rests, and dynamic markings such as accents (>) and slurs.
- Section 2:** A piano accompaniment for the first exercise, consisting of two staves (treble and bass clef). The left hand provides a simple harmonic accompaniment with chords and moving lines. The right hand has a few notes corresponding to the vocal line.
- Section 3:** A piano accompaniment for the same vocalises in a different key signature, labeled "Returning in RE (D)". It also consists of two staves (treble and bass clef) with similar harmonic accompaniment.

Labels "PIANO." are placed vertically to the left of the piano accompaniment staves.

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

A complex musical score for voice and piano. The score consists of eight staves. The top staff is the vocal line, and the remaining seven staves are for piano accompaniment. The music is highly technical, featuring many slurs, accents, and dynamic markings. The piece concludes with a double bar line and the word "Fine." written above the staff.

A musical score for piano accompaniment, consisting of two staves. The music is in a simple, block-like style. It concludes with a double bar line and the text "Going into M1^b (Bb)" written above the staff.

A musical score for piano accompaniment, consisting of two staves. The music is in a simple, block-like style. It concludes with a double bar line and the text "Returning to DO. (C)" written above the staff, followed by the word "Fine." written below the staff.

7th TABLE.

The mode of practising the SHAKE or TRILLO.
Its different preparation, and termination, ascending, and descending.

EXAMPLE 1. for the SHAKE.

Execution. *tr.* *tr.*

PIANO.

EXAMPLE 2. with termination in ascending.

Execution. *tr.* *tr.*

PIANO.

EXAMPLE 3. with termination in descending.

Execution. *tr.* *tr.*

PIANO.

EXAMPLE 4. termination ascending, and descending.

Execution. *tr.* *xtr.*

PIANO.

8th TABLE. CHROMATIC SCALE 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 \wedge is, not to increase the strength, but well mark the rhythmical accent.

EXAMPLES in ascending.

Musical score for ascending chromatic scales, examples 1-5. Each example is on a separate staff. Example 1 is a simple chromatic scale. Example 2 is a chromatic scale with slurs. Example 3 is a chromatic scale with triplets. Example 4 is a chromatic scale with slurs and accents. Example 5 is a chromatic scale with slurs and accents. Below the examples is a piano accompaniment section with two staves (treble and bass clef) and the word "PIANO." written vertically on the left.

EXAMPLES in descending.

Musical score for descending chromatic scales, examples 1-5. Each example is on a separate staff. Example 1 is a simple chromatic scale. Example 2 is a chromatic scale with slurs. Example 3 is a chromatic scale with triplets. Example 4 is a chromatic scale with slurs and accents. Example 5 is a chromatic scale with slurs and accents. Below the examples is a piano accompaniment section with two staves (treble and bass clef) and the word "PIANO." written vertically on the left.