

M. Marchesi
 Elementary Progressive Exercises
 for The Voice, Op. 1

Emission de voix.

Attacco di voce.

Attack of the voice.

Tous les Exercices étant écrits en Ut, l'élève doit les transposer dans les tons qui conviendront le mieux à sa voix.

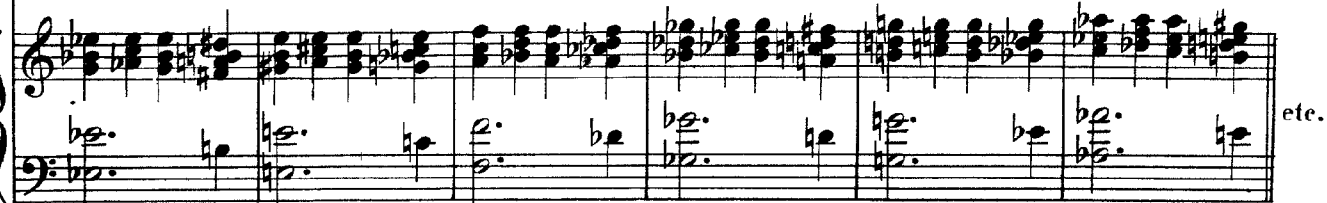
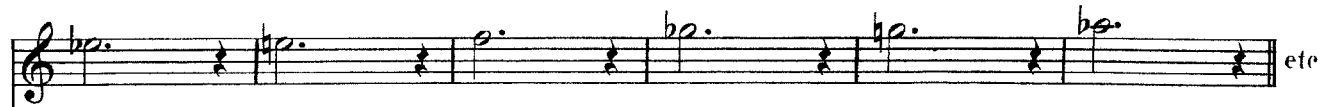
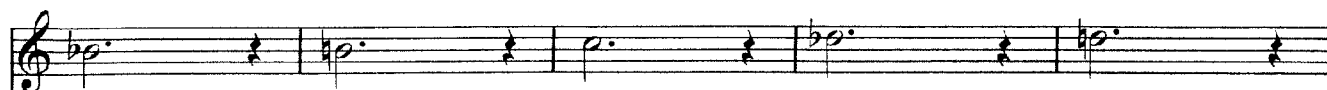
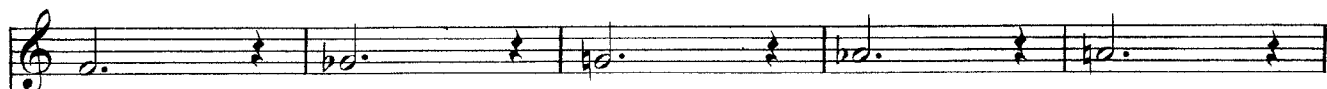
All the exercises are written in C major: the teacher must transpose them to suit the compass of each voice.

1. Lento, with equal force.

VOICE.



PIANO.



Port de voix chromatique.

The Portamento of the voice chromatically.

Portamento di voce, cromatico.

2.

The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a melodic line of half notes, starting on G4 and descending chromatically to G3. The middle and bottom staves are a grand staff (treble and bass clefs) with a piano accompaniment of chords. The chords are triads that change chromatically in parallel with the vocal line, starting on G major and ending on G minor.

The second system of musical notation continues the exercise. The top staff shows the vocal line continuing its chromatic descent. The piano accompaniment in the grand staff continues with chromatically changing chords. The system concludes with the word "etc." on both the vocal and piano staves.

The third system of musical notation continues the exercise. The vocal line continues its chromatic descent. The piano accompaniment continues with chromatically changing chords. The system concludes with the word "etc." on both the vocal and piano staves.

The fourth system of musical notation continues the exercise. The vocal line continues its chromatic descent. The piano accompaniment continues with chromatically changing chords. The system concludes with the word "etc." on both the vocal and piano staves.

Port de voix diatonique.

The Portamento of the voice diatonically.

Portamento di voce, diatonico.

3.

Gammes.

Scale.

Scales.

On transposera les gammes et les exercices dans toute l'étendue de la voix, en montant a chaque fois d'un demi ton, mais on évitera de faire dépasser à la voix le son le plus grave ou le plus aigu qu'elle pourra atteindre sans effort.

In adapting the scales and exercises to the compass of a voice be careful when chromatically ascending, whether in a high or a low voice not to touch the extreme limit of the voice.

4.

5.

6.

7.

8. 9. 10.

Exercise 8: Vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Piano accompaniment consists of a bass line with quarter notes G3, F3, E3, D3 and a treble line with chords G4-B4, A4-C5, G4-B4, A4-C5.

Exercise 9: Vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Piano accompaniment consists of a bass line with quarter notes G3, F3, E3, D3 and a treble line with chords G4-B4, A4-C5, G4-B4, A4-C5.

Exercise 10: Vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Piano accompaniment consists of a bass line with quarter notes G3, F3, E3, D3 and a treble line with chords G4-B4, A4-C5, G4-B4, A4-C5.

11. 12.

Exercise 11: Vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Piano accompaniment consists of a bass line with quarter notes G3, F3, E3, D3 and a treble line with chords G4-B4, A4-C5, G4-B4, A4-C5.

Exercise 12: Vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Piano accompaniment consists of a bass line with quarter notes G3, F3, E3, D3 and a treble line with chords G4-B4, A4-C5, G4-B4, A4-C5.

13. 14.

Exercise 13: Vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Piano accompaniment consists of a bass line with quarter notes G3, F3, E3, D3 and a treble line with chords G4-B4, A4-C5, G4-B4, A4-C5.

Exercise 14: Vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Piano accompaniment consists of a bass line with quarter notes G3, F3, E3, D3 and a treble line with chords G4-B4, A4-C5, G4-B4, A4-C5.

15. 16.

Exercise 15: Vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Piano accompaniment consists of a bass line with quarter notes G3, F3, E3, D3 and a treble line with chords G4-B4, A4-C5, G4-B4, A4-C5.

Exercise 16: Vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Piano accompaniment consists of a bass line with quarter notes G3, F3, E3, D3 and a treble line with chords G4-B4, A4-C5, G4-B4, A4-C5.

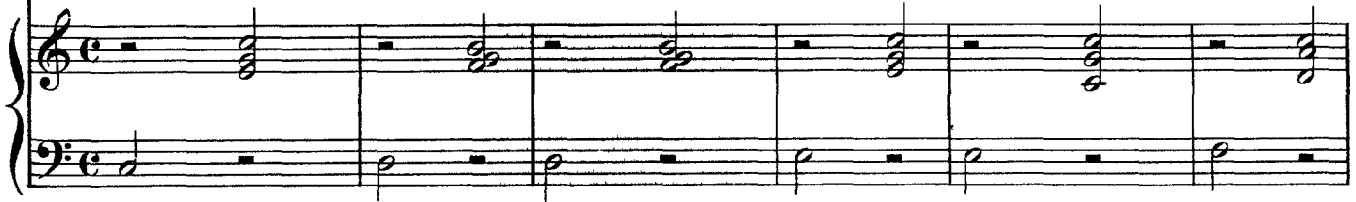
Les exercices doivent habituellement être étudiées
à pleine voix sans toutefois la forcer.

The exercises must be sung with full voice yet with-
out forcing the organs.

17.



18.



Les gammes doivent s'exécuter en mesure. Pour respirer il faut s'arrêter après la première note de la mesure et reprendre le son que l'on a quitté.

The scales should be sung in time; in order to take breath properly, stop after the first note of each measure, and then begin again with the same tone.

19.



20.



21.



22.



23.



24.



Toutes les gammes doivent être chantées d'abord lentement et en respirant à chaque mesure, afin de bien développer la voix et d'établir l'égalité. On pourra accélérer le mouvement et l'on réunira deux ou trois mesures en une seule respiration quand l'élève sera plus avancé.

At first the scales must be sung slowly taking breath at each measure: in order to develop and equalize the voice. — Afterwards increase the tempo and sing two and three measures in one breath.



25.



26.



27.



28.



29.



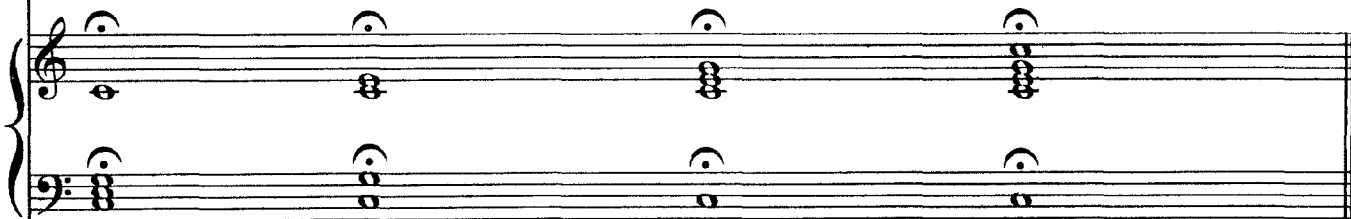
30.



31.



32.



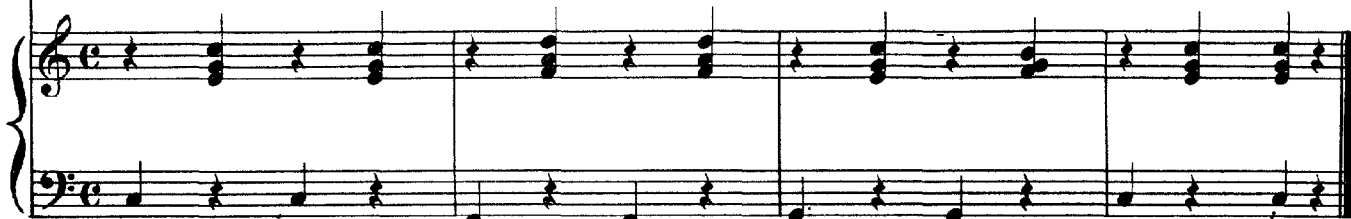
Il ne faut aborder ces gammes que lorsqu'on pourra les chanter vite et dans une seule respiration.

These scales are not to be used until the pupil can sing them quickly and in one breath.

33.



34.



35.



36.



37.



38.



39.



40.



This musical score consists of seven systems of notation. The first six systems are single staves in treble clef, each containing a complex melodic exercise with many beamed notes. The seventh system is a grand staff with a treble clef on top and a bass clef on the bottom, featuring a piano accompaniment with chords and a simple melodic line. The entire score is enclosed in a large left-facing curly brace.

Exercices de deux et de trois Notes. | Exercises upon two and three notes.

Esercizi di due e di tre note.

41.



42.



43.



44.



45.



46.



47.



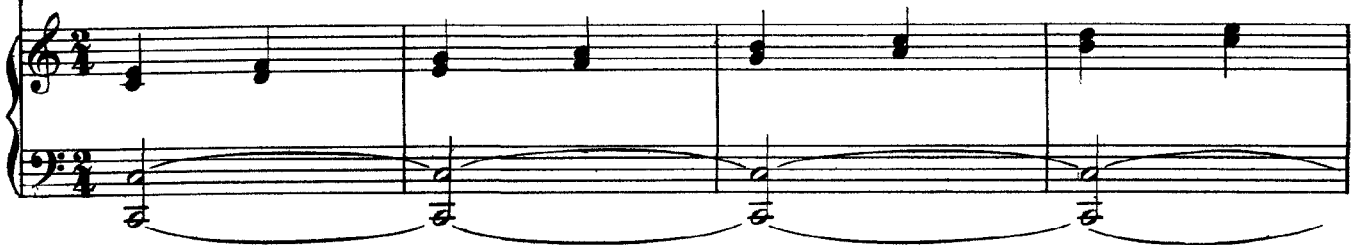
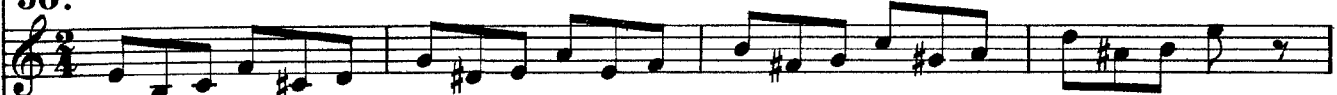
48.



49.



50.



This musical score consists of ten staves. The first nine staves are vocal lines in treble clef, each containing a melodic exercise. The first two staves are simple eighth-note patterns. The third through ninth staves begin with a triplet of eighth notes, indicated by a '3' above the notes, followed by eighth-note patterns. The tenth staff is a piano accompaniment, with a treble clef staff containing chords and a bass clef staff containing a bass line with long, sweeping lines and slurs.

Exercices de quatre Notes. | Exercises upon four notes.

Esercizi di Quartine.

51.



52.



53.



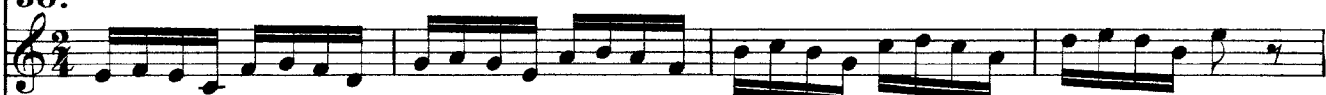
54.



55.



56.



57.



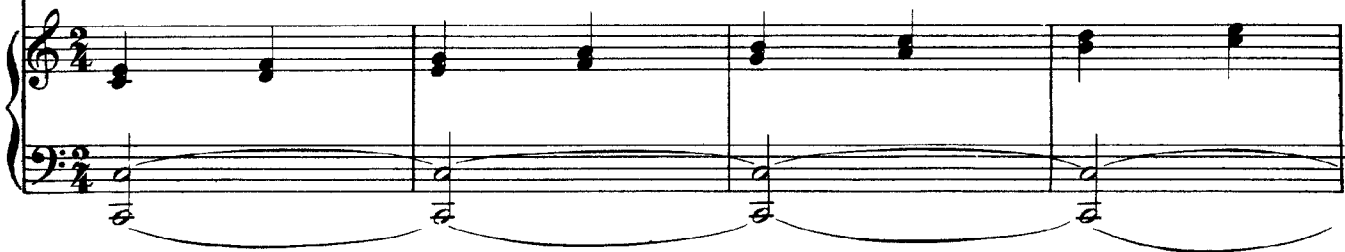
58.



59.



60.



The image displays a musical score for voice and piano. The top ten staves are vocal exercises, each consisting of a single melodic line. These exercises are arranged in a progressive manner, with each staff introducing a new rhythmic or melodic pattern. The first staff begins with a simple eighth-note scale, while subsequent staves introduce more complex rhythms, such as sixteenth-note runs and syncopated patterns. The bottom staff is a piano accompaniment, featuring a bass line with a steady eighth-note pulse and a treble line with chords that provide harmonic support for the vocal exercises. The entire score is written in a standard musical notation style, with a key signature of one flat and a time signature of 4/4.

Exercices de six Notes. | Exercises upon six notes.

Esercizi di Sestine.

61.

62.

63.

64.

65.

Exercices de huit Notes. | Exercises upon eight notes.

Esercizi di otto note.

66.

67.

68.

69.

70.

The image displays a page of musical notation for voice and piano. It consists of ten staves of music. The first nine staves are vocal exercises, each beginning with a sixteenth-note scale starting on G4, marked with a '6' above the first two measures. The exercises progress in pitch and complexity. The tenth staff is a piano accompaniment, featuring a treble clef with chords and a bass clef with a steady bass line. The page is numbered 17 at the bottom.

Exercices pour l'égalité de la vocalisation. | Exercises for equalizing the vocalization.

Esercizi per l'uguaglianza della vocalizzazione.

71.

Exercise 71 consists of two vocal staves and a piano accompaniment. The vocal parts feature a continuous eighth-note scale in both directions. The piano accompaniment provides harmonic support with chords and a steady bass line.

Exercise 72 continues with two vocal staves and piano accompaniment. The vocal lines are more complex, involving sixteenth-note patterns and rests. The piano accompaniment includes chords and a bass line with some melodic movement.

Exercise 73 features two vocal staves and piano accompaniment. The vocal parts continue with eighth-note scales. The piano accompaniment includes chords and a bass line.

Lorsque l'égalité des gammes et des traits sera parfaitement établie, on pourra les chanter de différentes manières: pointes, piques, liés et piques, marqués, flutés, sincopés, crescendo, forte, piano, etc.

When equality and rapidity is attained in the scales they can be practiced in different ways: N^o 73 in dotted notes N^o 74 (marked) N^o 75 (marked and tied) N^o 76 (with explosive tone. N^o 77 (flute tone) N^o 78 (syncopated) N^o 79 (crescendo) N^o 80 (forte) N^o 81 (piano.)

73.

Exercise 73 shows a vocal line with dotted notes, demonstrating a specific articulation style.

74.

Exercise 74 shows a vocal line with marked notes, demonstrating a specific articulation style.

75.

Exercise 75 shows a vocal line with marked and tied notes, demonstrating a specific articulation style.

76.

Exercise 76 shows a vocal line with explosive tone, demonstrating a specific articulation style.

77.

Exercise 77 shows a vocal line with flute tone, demonstrating a specific articulation style.

78.

Exercise 78 shows a vocal line with syncopated notes, demonstrating a specific articulation style.

79.

Exercise 79 shows a vocal line with crescendo, demonstrating a specific articulation style.

80.

Exercise 80 shows a vocal line with forte dynamics, demonstrating a specific articulation style.

81.

Exercise 81 shows a vocal line with piano dynamics, demonstrating a specific articulation style.

Traits d'agilité. | Rapidly and with agility.

Agilità.

82.



83.



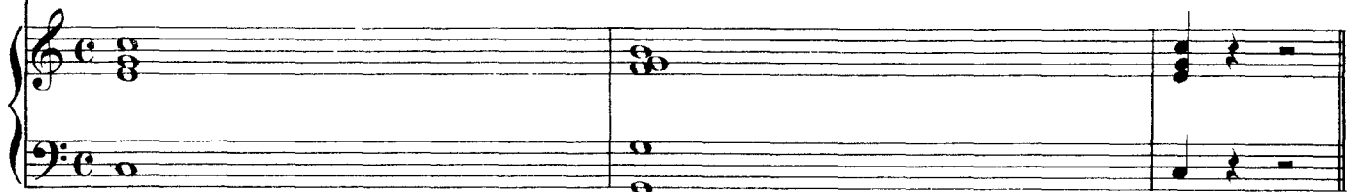
84.



85.



86.



87.



88.



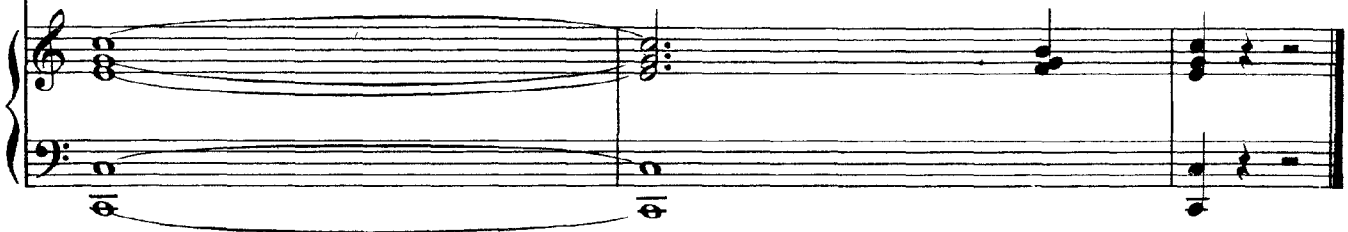
89.



90.



91.

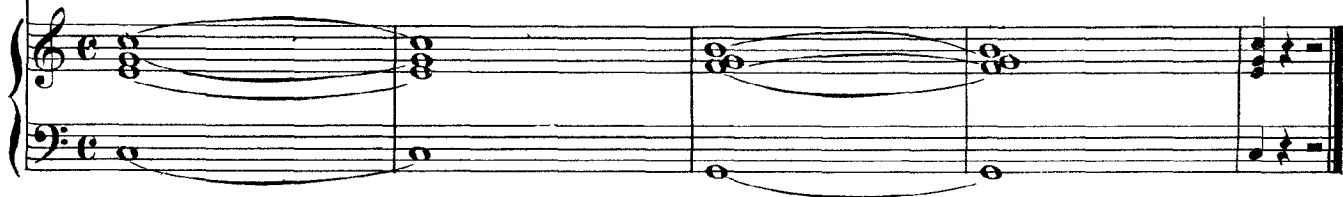


Traits d'agilité. | Rapidly and with agility.
Agilità.

92.



93.

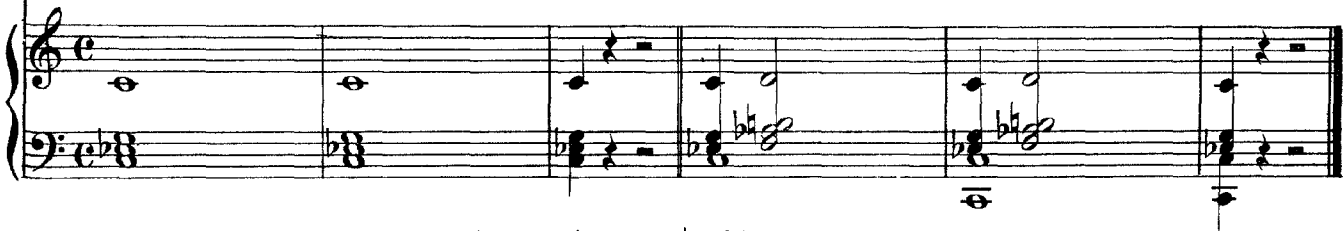


Gammes mineures. | Scales in minor.
Scale minori.

94.



95.



Gammes chromatiques. | Chromatic scale.
Scale cromatiche.

Dans les commencements on jouera la gamme chromatique au piano en la chantant, afin que les intonations soient parfaitement exactes. — La gamme chromatique est un excellent exercice pour lier les registres.

Play the chromatic scale on the piano, at first, as by this means the intonation becomes more pure: The practice of the chromatic scale is an excellent exercise for uniting the different registers.

96.



97.



98.



99.



100.



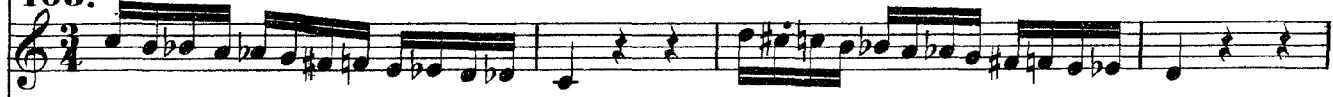
101.



102.



103.



Sons filés

Increasing and diminishing the tone.

Messa di voce.

On ne peut commencer à travailler les sons filés avant que la voix n'ait acquis un certain degré de souplesse et d'égalité. C'est pourquoi il n'en a pas été fait mention jusqu'ici.

One should not use this exercise until the voice has acquired a certain degree of flexibility, hence I have not spoken of it before.

104.

Notes répétés.

Note ripetute.

Repeated notes.

Dans cet exercice afin de faire sentir la note répétée on fera usage d'une légère aspiration (ha, ha) chose que l'on doit éviter soigneusement dans les gammes.

In this exercise the repeated note should be accented, slightly aspirated (ha, ha) the force used in the scales to be carefully avoided.

105.

106.

Exercice du Triolet. | Triplets.
Terzine.

En étudiant le triolet, l'élève aura soin de marquer la seconde note, afin d'éviter l'inégalité. Ordinairement on a une tendance à pointer la première note.

In the study of the Triplet, accent the second tone in order to avoid inequality: the pupil is inclined ordinarily to accent the first.

107.

108.

109.

First system of exercise 109. The top staff is in 6/8 time and features a complex melodic line with sixteenth-note triplets and sixteenth-note runs. The bottom two staves (treble and bass clef) provide a harmonic accompaniment with chords and moving lines.

Second system of exercise 109. The top staff continues the melodic line with sixteenth-note runs. The bottom two staves continue the harmonic accompaniment.

110.

First system of exercise 110. The top staff is in common time (C) and features a melodic line with sixteenth-note runs and sixteenth-note triplets. The bottom two staves provide a harmonic accompaniment.

III.

Second system of exercise 110. The top staff continues the melodic line with sixteenth-note runs and sixteenth-note triplets. The bottom two staves continue the harmonic accompaniment.

Third system of exercise 110. The top staff continues the melodic line with sixteenth-note runs and sixteenth-note triplets. The bottom two staves continue the harmonic accompaniment.

Fourth system of exercise 110. The top staff continues the melodic line with sixteenth-note runs and sixteenth-note triplets. The bottom two staves continue the harmonic accompaniment.

Fifth system of exercise 110. The top staff continues the melodic line with sixteenth-note runs and sixteenth-note triplets. The bottom two staves continue the harmonic accompaniment.

Sixth system of exercise 110. The top staff continues the melodic line with sixteenth-note runs and sixteenth-note triplets. The bottom two staves continue the harmonic accompaniment.

System 1: Two vocal staves and a piano accompaniment. The vocal staves contain a melodic line with eighth-note patterns and some accidentals. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

System 2: Two vocal staves and a piano accompaniment. Similar to system 1, it features a melodic line in the vocal staves and chordal accompaniment in the piano part.

Arpèges.

Arpeggi.

Arpeggio.

112.

113.

System 3: Exercises 112 and 113. Exercise 112 is an arpeggiated exercise in 2/4 time. Exercise 113 is a similar exercise. The piano accompaniment for both exercises features chords in the right hand and a bass line in the left hand.

114.

115.

System 4: Exercises 114 and 115. Exercise 114 is an arpeggiated exercise in 2/4 time. Exercise 115 is a similar exercise. The piano accompaniment for both exercises features chords in the right hand and a bass line in the left hand.

116.



117.



118.



119.



120.



121.



122.



123.

Exercise 123 consists of three systems of music. Each system features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line is a continuous melodic line of eighth notes, while the piano accompaniment provides harmonic support with chords and moving bass lines.

124. *Petites notes.* *Acciacatura.* 125. *The appoggiatura.*

Exercises 124 and 125 are presented as a single musical line. Exercise 124, labeled 'Petites notes', shows a vocal line with a series of small, rapid notes. Exercise 125, labeled 'The appoggiatura', shows a vocal line with a note that is accented and has a longer duration than the following note.

L'exécution de l'*Appoggiatura* n'offrant pas de difficultés, elle peut être travaillée dans les morceaux. La durée de l'*appoggiatura* est très variable; en général elle s'attribue la moitié de la valeur de la note, qu'elle est destinée à orner.

The execution of the *appoggiatura* presents no difficulty. - It depends on the taste; The length of the *appoggiatura* is variable - generally it has half the value of the note to which it belongs.

126. *Mordent.* *Mordente.* *Mordente.*

Exercise 126 consists of two systems of music. The first system shows a vocal line with a series of notes, each followed by a mordent (a sharp symbol with a vertical line through it). The second system shows a piano accompaniment with chords and moving bass lines, with 'etc.' written at the end of both staves.

Exercises 127 and 128 are presented as a single musical line. Exercise 127 shows a vocal line with a series of notes, each followed by a mordent. Exercise 128 shows a vocal line with a series of notes, each followed by a mordent. The piano accompaniment consists of chords and moving bass lines, with 'etc.' written at the end of both staves.

Grupetto.

Gruppetto.

129.



130.



131.



132.



Trille.

Trille.

Trills.

Le seul moyen de parvenir a faire un bon trille, c'est de le travailler en mesure, en comptant le nombre des battemens. D'abord il faut le travailler lentement; on pourra en augmenter les battemens, lorsque le gosier aura atteint de la souplesse.

To learn the unparalleled art of making a good trill is to practice in time and to count the number of the strokes. In the beginning practice slowly.— When the throat becomes more flexible double the strokes.

Manière de travailler le trille.

Differentes terminaisons de trille.

Exercise for the art of the trill.

Different terminations of the trill.

133.

134.

135.

136.

Gammes de trilles.

Scales upon trills.

137.

Scala di trilli.

Execution.

138.

ou.

139.

ou.

etc.

140.

tr tr tr tr tr tr tr tr tr tr

Execution.

etc.

The first system of exercise 140 consists of three staves. The top staff is a single melodic line with a treble clef, featuring a series of notes with trills (tr) above them. The middle staff is a piano accompaniment with a grand staff (treble and bass clefs), showing chords and a bass line. The bottom staff is a continuation of the piano accompaniment. The exercise is marked with a common time signature and includes a 'tr' (trill) symbol above several notes.

tr tr tr tr tr tr tr tr tr tr

Execution.

etc.

The second system of exercise 140 is identical in structure to the first, featuring a melodic line with trills, a piano accompaniment, and a continuation of the piano accompaniment. The exercise is marked with a common time signature and includes a 'tr' (trill) symbol above several notes.

141.

tr tr tr tr tr tr tr tr tr tr

Execution.

etc.

The first system of exercise 141 consists of three staves. The top staff is a single melodic line with a treble clef, featuring a series of notes with trills (tr) above them. The middle staff is a piano accompaniment with a grand staff (treble and bass clefs), showing chords and a bass line. The bottom staff is a continuation of the piano accompaniment. The exercise is marked with a common time signature and includes a 'tr' (trill) symbol above several notes.

tr *tr* *tr* *tr* *tr tr tr tr tr tr tr tr tr tr*

Execution.

142. *tr* *tr* *tr* *tr* *tr tr tr tr tr tr tr tr tr tr*

Execution.

tr *tr* *tr* *tr* *tr tr tr tr tr tr tr tr tr tr*

Execution.

143.

Exercise 143, first system. The top staff shows a vocal line with four trills on a single note, followed by a sequence of trills on a chromatic scale. The middle staff is labeled "Execution." and shows a piano accompaniment with a dense, rapid chromatic scale. The bottom staff shows a piano accompaniment with chords and a bass line.

Exercise 143, second system. Similar to the first system, it features a vocal line with trills and a chromatic scale, a piano accompaniment with a dense chromatic scale labeled "Execution.", and a piano accompaniment with chords and a bass line.

Gamme de trille chromatique.

Trill upon the chromatic scale.

144.

Exercise 144. The top staff shows a vocal line with trills on a chromatic scale. The middle staff shows a piano accompaniment with a dense, rapid chromatic scale. The bottom staff shows a piano accompaniment with chords and a bass line.

Exercise 1, measures 1-4. The score consists of three systems. The first system has a vocal line with trills (tr) on notes G4, A4, B4, and C5. The second system has a piano accompaniment with a rapid sixteenth-note arpeggiated pattern in the right hand and a bass line in the left hand. The third system continues the vocal line and piano accompaniment.

Exercise 1, measures 5-8. The score continues from the previous system. The vocal line features trills on notes B4, A4, G4, and F4. The piano accompaniment continues with the same arpeggiated pattern and bass line.

Exercice

pour faciliter l'étude du trille aux gosiers qui manquent de souplesse.

Exercise

for the flexibility of the voice and to facilitate the study of the trill.

Exercise 2, measures 1-4. The score consists of two systems. The first system has a vocal line with a continuous sixteenth-note arpeggiated pattern. The second system has a piano accompaniment with a bass line in the left hand and a right hand with chords and single notes.