

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 for exercise 2. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat) and a common time signature. It features a series of half notes with a chromatic descent: B-flat, A, G, F, E, D, C, B-flat. The piano accompaniment is in grand staff (treble and bass clefs) and features a complex harmonic structure with many accidentals, primarily flats and naturals, creating a chromatic and dissonant texture.

The second system of musical notation for exercise 2. It continues the vocal and piano parts from the first system. The vocal line continues the chromatic descent with half notes: B-flat, A, G, F, E, D, C, B-flat. The piano accompaniment continues with complex chords and accidentals. Both parts end with the word "etc." indicating that the exercise continues.

The third system of musical notation for exercise 2. It continues the vocal and piano parts. The vocal line continues the chromatic descent with half notes: B-flat, A, G, F, E, D, C, B-flat. The piano accompaniment continues with complex chords and accidentals.

The fourth system of musical notation for exercise 2. It continues the vocal and piano parts. The vocal line continues the chromatic descent with half notes: B-flat, A, G, F, E, D, C, B-flat. The piano accompaniment continues with complex chords and accidentals.

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, followed by eighth notes, and ends with a quarter rest. Piano accompaniment features chords and single notes in the bass.

Exercise 9: Vocal line starts with a quarter note, followed by eighth notes, and ends with a quarter rest. Piano accompaniment features chords and single notes in the bass.

Exercise 10: Vocal line starts with a quarter note, followed by eighth notes, and ends with a quarter rest. Piano accompaniment features chords and single notes in the bass.

11. 12.

Exercise 11: Vocal line starts with a quarter note, followed by eighth notes, and ends with a quarter rest. Piano accompaniment features chords and single notes in the bass.

Exercise 12: Vocal line starts with a quarter note, followed by eighth notes, and ends with a quarter rest. Piano accompaniment features chords and single notes in the bass.

13. 14.

Exercise 13: Vocal line starts with a quarter note, followed by eighth notes, and ends with a quarter rest. Piano accompaniment features chords and single notes in the bass.

Exercise 14: Vocal line starts with a quarter note, followed by eighth notes, and ends with a quarter rest. Piano accompaniment features chords and single notes in the bass.

15. 16.

Exercise 15: Vocal line starts with a quarter note, followed by eighth notes, and ends with a quarter rest. Piano accompaniment features chords and single notes in the bass.

Exercise 16: Vocal line starts with a quarter note, followed by eighth notes, and ends with a quarter rest. Piano accompaniment features chords and single notes in the bass.

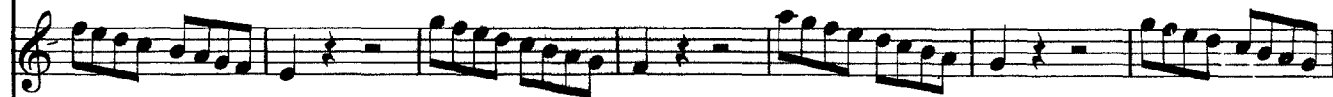
Les exercices doivent habituellement être étudiées
à pleine voix sans toutefois la forcer.

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.

The image displays a musical score for voice and piano. The top six staves are for the voice, each containing a scale exercise. The first five staves show scales moving up and down in half-note intervals, with the tempo increasing from left to right. The sixth staff shows a more complex scale pattern. The bottom two staves are for the piano accompaniment, featuring a simple harmonic progression in the right hand and a bass line in the left hand. The entire score is written in G major and 4/4 time.

25.



26.



27.



28.



29.



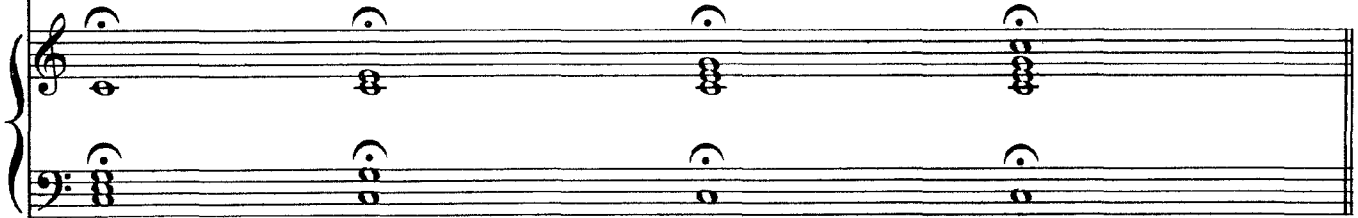
30.



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 is for a voice and piano exercise. The upper system consists of six staves, each with a treble clef, containing a continuous melodic line with many sixteenth notes. The lower system consists of two staves, treble and bass clef, with a grand staff brace on the left. The piano accompaniment features chords in the right hand and a single-note bass line in the left hand. The exercise concludes with a double bar line.

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 of vocal exercises and a piano accompaniment at the bottom. The first nine staves are vocal lines, each beginning with a treble clef and a key signature of one flat (B-flat). The exercises progress from simple eighth-note patterns to more complex triplet and sixteenth-note passages. The tenth staff is a piano accompaniment, featuring a grand staff with both treble and bass clefs. It provides harmonic support for the vocal exercises, primarily using sustained chords and moving bass lines. The piano part includes a large slur across the first four measures, indicating a continuous harmonic foundation.

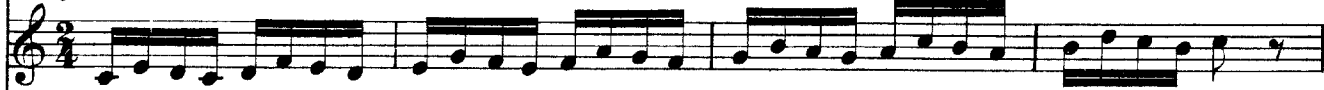
Exercices de quatre Notes. | Exercises upon four notes.

Esercizi di Quartine.

51.



52.



53.



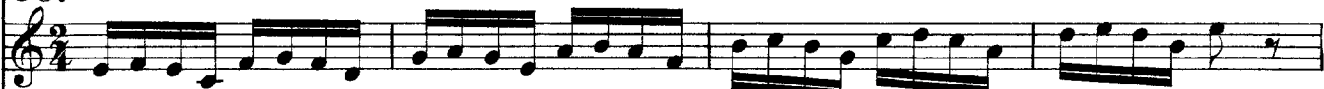
54.



55.



56.



57.



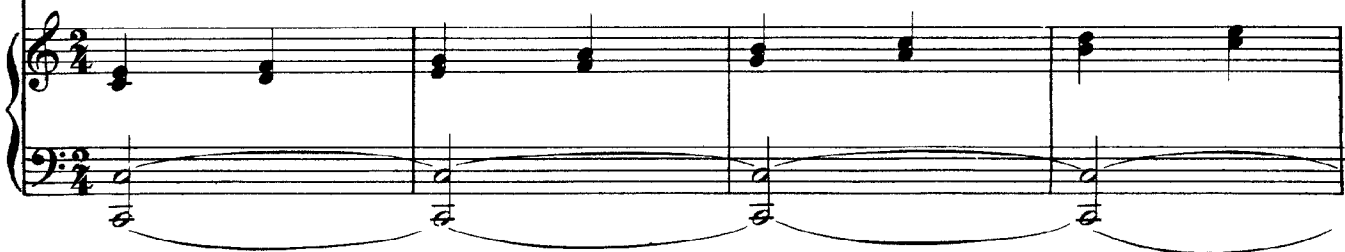
58.



59.



60.



This musical score consists of eleven staves. The first ten staves are single-line staves in treble clef, each containing a melodic exercise. The exercises are composed of eighth and sixteenth notes, often beamed together in groups of four or six. The first exercise starts on a middle C (C4) and ascends stepwise to a G5, while the others follow similar patterns with different starting and ending notes. The eleventh staff is a grand staff (treble and bass clef) for piano accompaniment. The right hand plays a series of chords, primarily triads and dyads, while the left hand plays a continuous bass line with long, flowing lines and ties across measures.

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.



This musical score consists of ten staves of vocal exercises and a piano accompaniment. The first nine staves are vocal lines, each beginning with a sixteenth-note scale (marked with a '6') followed by a descending sixteenth-note scale, and then a series of eighth-note and quarter-note patterns. The tenth staff is a piano accompaniment, featuring a simple harmonic structure with a treble and bass clef, using chords and sustained notes.

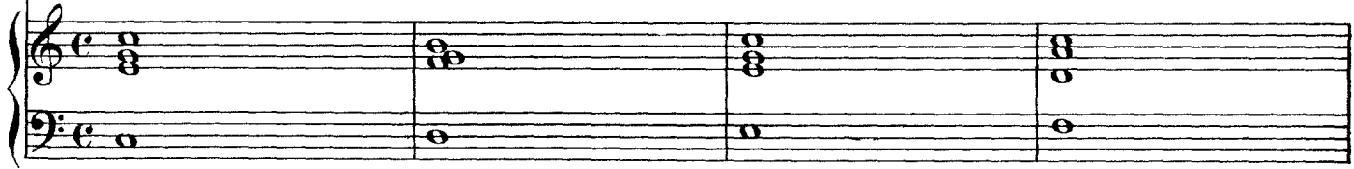
Exercices pour l'égalité de la vocalisation. | Exercises for equalizing the vocalization.

Esercizi per l'uguaglianza della vocalizzazione.

71.



72.



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.

74.

75.

76.

77.



78.

79.

80.

81.



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

82.



83.



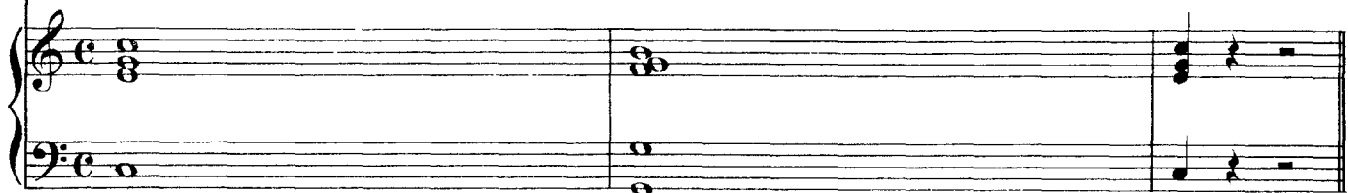
84.



85.



86.



87.



88.



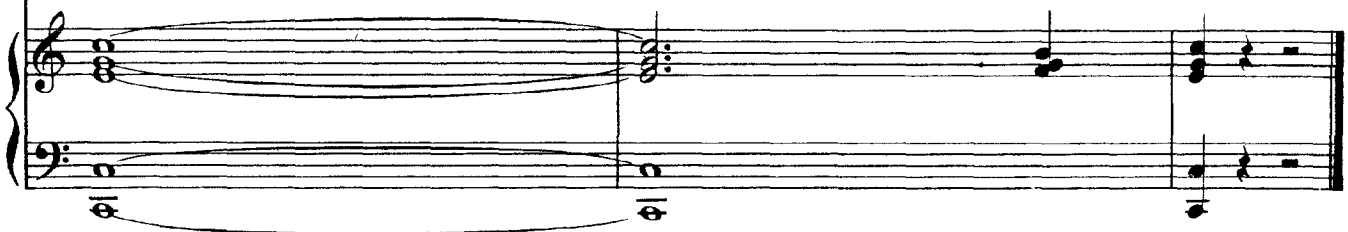
89.



90.



91.

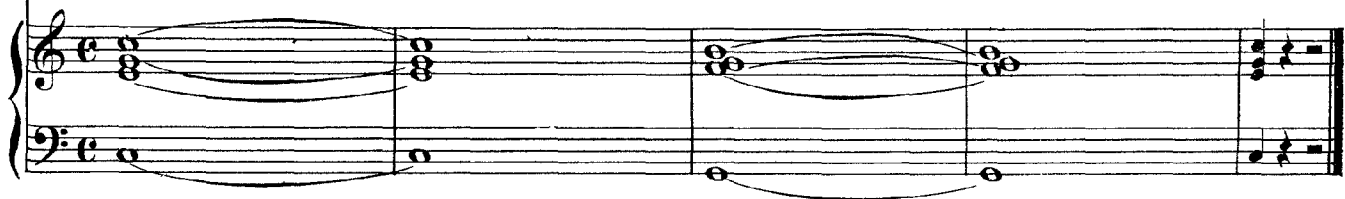


Traits d'agilité. | Rapidly and with agility.
Agilità.

92.



93.

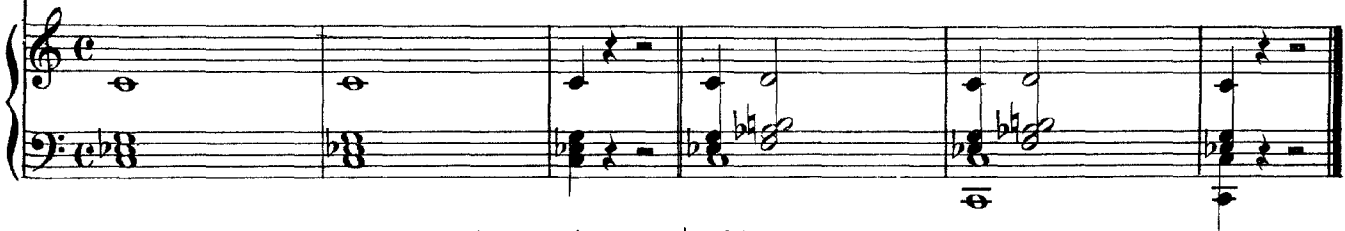


Gammes mineures. | Scales in minor.
Scale minori.

94.



95.



Gammes chromatiques. | Chromatic scale.
Scale cromatice.

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.

The image shows two musical exercises. Exercise 102 is a single melodic line in 3/4 time, consisting of four measures. Exercise 103 is a piano accompaniment for exercise 102, featuring a treble and bass staff with chords and a simple bass line. The key signature for both exercises is one sharp (F#).

The image shows two musical exercises. Exercise 104 is a single melodic line in 3/4 time, consisting of four measures. Exercise 105 is a piano accompaniment for exercise 104, featuring a treble and bass staff with chords and a simple bass line. The key signature for both exercises is one sharp (F#).

The image shows two musical exercises. Exercise 106 is a single melodic line in 3/4 time, consisting of four measures. Exercise 107 is a piano accompaniment for exercise 106, featuring a treble and bass staff with chords and a simple bass line. The key signature for both exercises is one sharp (F#).

The image shows two musical exercises. Exercise 108 is a single melodic line in 3/4 time, consisting of four measures. Exercise 109 is a piano accompaniment for exercise 108, featuring a treble and bass staff with chords and a simple bass line. The key signature for both exercises is one sharp (F#).



Sons filés

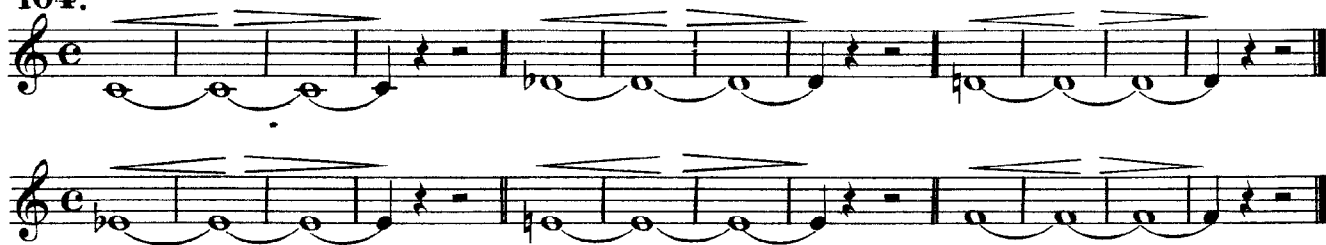
Increasing and diminishing the tone.

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.



etc.

etc.

etc.

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.

Exercise 109 is in 6/8 time. The vocal line consists of two phrases, each containing six triplets of eighth notes. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of quarter and eighth notes in the right hand.

110.

Exercise 110 is in common time (C). The vocal line consists of two phrases, each containing six sextuplets of eighth notes. The piano accompaniment has a simple harmonic structure with chords in the right hand and single notes in the left hand.

111.

Exercise 111 is in common time (C). The vocal line consists of two phrases, each containing six groups of sixteenth-note patterns. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of quarter and eighth notes in the right hand.

Exercise 110 (top system) and Exercise 111 (bottom system) are musical exercises for voice and piano. Both exercises consist of a treble staff with a continuous eighth-note arpeggiated pattern and a piano accompaniment of chords.

Exercise 112 (top system) and Exercise 113 (bottom system) are musical exercises for voice and piano. Both exercises consist of a treble staff with a continuous eighth-note arpeggiated pattern and a piano accompaniment of chords.

Arpèges.

Arpeggi.

Arpeggio.

Exercise 112 (top system) and Exercise 113 (bottom system) are musical exercises for voice and piano. Both exercises consist of a treble staff with a continuous eighth-note arpeggiated pattern and a piano accompaniment of chords.

Exercise 114 (top system) and Exercise 115 (bottom system) are musical exercises for voice and piano. Both exercises consist of a treble staff with a continuous eighth-note arpeggiated pattern and a piano accompaniment of chords.

116.



117.



118.



119.



120.



121.



122.



123.

124.

Petites notes.

Acciacatura.

The appoggiatura.

125.

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.

127.

128.

Grupetto.

Gruppetto.

129.



130.



131.



132.



Trille.

Le seul moyen de parvenir à 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.

Manière de travailler le trille.

Exercise for the art of the trill.

133.



Trille.

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.

Differentes terminaisons de trille.

Different terminations of the trill.

134.

135.

136.



Gammes de trilles.

Scales upon trills.

137.



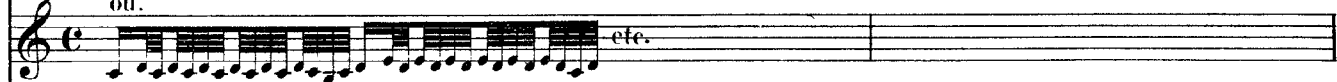
Execution.



138.



139.



etc.



140.

Execution.

et c.

Execution.

et c.

141.

Execution.

et c.

tr tr tr tr tr tr tr tr tr tr

Execution.

142.

tr tr tr tr tr tr tr tr tr tr

Execution.

tr tr tr tr tr tr tr tr tr tr

Execution.

143.

Execution.

etc.

This musical exercise consists of three staves. The top staff is for the voice, showing a series of trills (tr) on a single note, followed by a more complex trill pattern. The middle staff is for the piano, featuring a continuous chromatic scale (trills) in the right hand, marked 'Execution.' and 'etc.'. The bottom staff is for the piano, showing a series of chords that follow the trill pattern in the voice part.

Execution.

etc.

This musical exercise consists of three staves. The top staff is for the voice, showing a series of trills (tr) on a single note, followed by a more complex trill pattern. The middle staff is for the piano, featuring a continuous chromatic scale (trills) in the right hand, marked 'Execution.' and 'etc.'. The bottom staff is for the piano, showing a series of chords that follow the trill pattern in the voice part.

Gamme de trille chromatique.

Trill upon the chromatic scale.

144.

Execution.

etc.

This musical exercise consists of three staves. The top staff is for the voice, showing a series of trills (tr) on a single note, followed by a more complex trill pattern. The middle staff is for the piano, featuring a continuous chromatic scale (trills) in the right hand, marked 'Execution.' and 'etc.'. The bottom staff is for the piano, showing a series of chords that follow the trill pattern in the voice part.

First system of musical notation for Exercise 1. The vocal line features a series of trills (tr) on a scale. The piano accompaniment consists of rapid sixteenth-note runs. The grand staff provides harmonic support with chords and moving lines.

Second system of musical notation for Exercise 1. The vocal line continues with trills. The piano accompaniment and grand staff continue with their respective parts, now in a key with one flat.

Exercice

pour faciliter l'étude du trille aux gosiers qui man-
quent de souplesse.

Exercise

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

Exercise 2 musical notation. The vocal line features a continuous sixteenth-note run. The piano accompaniment consists of chords and moving lines in C major.