

ON UNITING THE REGISTERS.

SOPRANO AND MEZZO-SOPRANO.

If the pupil possess natural chest notes it is a very great advantage, but not having them the effort to create them must be made, and this exacts the utmost caution. If, after a short time, there seems no hope of obtaining them, the study had better be relinquished, for though they are necessary for a great dramatic singer, it is possible to be a good singer without them. Having obtained the chest notes the pupil will commence practising the following exercises, being very careful not to force the high notes of the chest register.

Sustain these notes first with an equal sound, afterwards swelling and diminishing :

VOICE. *p* *p* *p* *p*

PIANO.

VOICE. *p* *p* *p* *p*

PIANO.

The same in D₂ and E₂.

When the pupil can recognise the chest from the medium register she must study the following exercises on passing from one register to the other while holding the same note. To sustain a sound without wavering is one of the most difficult studies in the Art of Singing.

EXAMPLE.

VOICE. M. C. M. M. C. M. M. C. M. M.

PIANO.

C. M. M. C. M. M. C. M. M. C. M.

Sing this exercise again, beginning with the chest voice, passing into the medium and ending with the chest. To sustain the sounds equally in changing the register is very difficult, and the student must not lose patience if the progress in this study be not rapid.

The following examples are for the passage from the medium to the head voice :—

EXAMPLES.

VOICE.

PIANO.

VOICE.

PIANO.

EXERCISES FOR PASSING RAPIDLY FROM ONE REGISTER TO ANOTHER.

All chest. C. M. C. M. C.

C. M. C. M. C. C. M. C. M. C.

C. C. M. C. C. M. C.

C. M. C. M. C. M. C.

The following exercise is to join the medium and head voice :—

FOR SOPRANO AND MEZZO-SOPRANO.

Medium—very *piano*. These notes must not be forced.

Head.

The art of uniting the different registers of the voice is the greatest triumph of a singer, for it enables her to cover all its inequalities, and to use every note throughout its compass with facility and effect.

OF THE CONTRALTO.

I have already said that the study of the union of the registers is much more difficult for the contralto than for the soprano; it must also be undertaken with the greatest care, for with young voices this study is dangerous. The attempt should be made to *coax* the chest notes up to B \flat and C by very slow degrees, practising always *piano*, never in the least forcing

the voice or singing below A  or higher than C 

EXAMPLE.

The above exercise must be practised in the manner indicated for the soprano and mezzo-soprano.