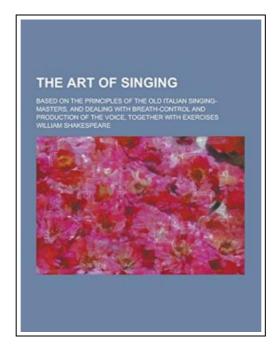
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Reviews

Very beneficial to any or all class of individuals. It is rally interesting throgh looking at time. You will not feel monotony at at any time of your time (that's what catalogs are for concerning in the event you question me).

(Dr. Dallas Reinger IV)

THE ART OF SINGING; BASED ON THE PRINCIPLES OF THE OLD ITALIAN SINGING-MASTERS, AND DEALING WITH BREATH-CONTROL AND PRODUCTION OF THE VOICE, TOGETHER



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Theclassics.Us, United States, 2013. Paperback. Book Condition: New. 246 x 189 mm. Language: English . Brand New Book ****** Print on Demand ******. This historic book may have numerous typos and missing text. Purchasers can usually download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1921 edition. Excerpt: he first seeks the quality of the sound. This is the meaning of the old Italian maxim, Cerca la qualita, e la quantita verra. (Strive for quality, and the quantity will follow.) When we restrict ourselves to notes which we can produce by a controlled breath we compel the voice to adjust itself to our breathforce. This alone is the natural voice. By force of breath we mean that quantity which, though subject ultimately to the physical build of the individual, is determined mainly by study and practice. The beginner finds he has little or no force of breath; nevertheless, in the hands of the artist it is an essential factor. By means of it he regulates the force of his voice (within its natural limits) as defined above; but it is of still greater importance to him for the purpose of enabling him to intensify the quality of his notes. Lamperti, hi his teaching, was never tired of repeating, never sing with more voice than that which you can produce when you rightly control the breath. Again, the force of the voice should always be less than the force of the breath that supports it. He used to say, the voice should be dominated by the breath, and not the breath by the voice. Intensity is the basis of all expression in singing, and without it the highest effects of which the art is capable are impossible. There is no fault more often...

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