

VOICE TRAINING MUSIC

MODERN PERSPECTIVES OF FOUNDATIONAL
TRADITIONS AND PREPARATORY REPERTOIRE
IN VOCAL PEDAGOGY

STEFANO LENZI



VOICE TRAINING
MUSIC

INSTRUMENTAL/VOCAL PEDAGOGY INVOLVES AN ONGOING PROCESS OF
MANAGING AND FINDING A **BALANCE** BETWEEN THE DEVELOPMENT OF
TECHNICAL SKILLS AND THE EXPLORATION AND APPLICATION OF
MUSICAL REPERTOIRE

TECHNIQUE REPERTOIRE



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TECHNIQUE



REPERTOIRE

- **ESTABLISH REPERTOIRE BASED ON TECHNICAL LEVEL**

Choose pieces that align with the technical abilities of the student.

- **USE REPERTOIRE TO ADDRESS SPECIFIC TECHNICAL CHALLENGES**

Offer opportunities for students to work on and improve particular aspects of their technique and musicality.



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PREPARATORY REPERTOIRE

Balance technical development with exploration and understanding of language.

GRADED

PROGRESSIVE

ISOLATE TECHNICAL ELEMENTS

FOCUS ON BOTH TECHNICAL AND EXPRESSIVE SKILLS

EXPLORE VARIOUS MUSICAL IDEAS

COMPATIBLE WITH TARGET GENRES AND STYLES

MUSICALLY STIMULATING AND ENGAGING



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MUSIC

**IN THE REALM OF CLASSICAL
MUSIC SEVERAL METHODS BOOKS
HAVE BEEN ELABORATED TO
SYSTEMATICALLY GUIDE STUDENTS
THROUGH THE PROCESS OF
TECHNICAL DEVELOPMENT AND
MUSICAL EXPLORATION**



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Hanon. THE VIRTUOSO PIANIST -- Complete Piano

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Vol. 925

HANON

The Virtuoso Pianist

In Sixty Exercises
For the Piano

Complete



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Czerny. Op. 740. THE ART OF FINGER DEXTERITY (Complete) Piano

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OF MUSICAL CLASSICS


Vol. 154

CZERNY

Op. 740

The Art of Finger Dexterity

For the Piano



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**CLASSICAL MUSICIANS HAVE ACCESS
TO AN EXTENSIVE REPERTOIRE DIRECTLY
FROM THE GREAT COMPOSERS WHO
CONSISTENTLY EMBRACED THE
CHALLENGE OF SEAMLESSLY BLENDING
TECHNICAL ISSUES WITH
MUSICAL RICHNESS**



**VOICE TRAINING
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J.S. BACH'S SHORT PRELUDES AND FUGUES

The set includes preludes and fugues, each serving as a concise exploration of musical ideas and technical elements.

Incredible pedagogical value covering a wide range of difficulty levels making them suitable for students at various stages of their musical development.

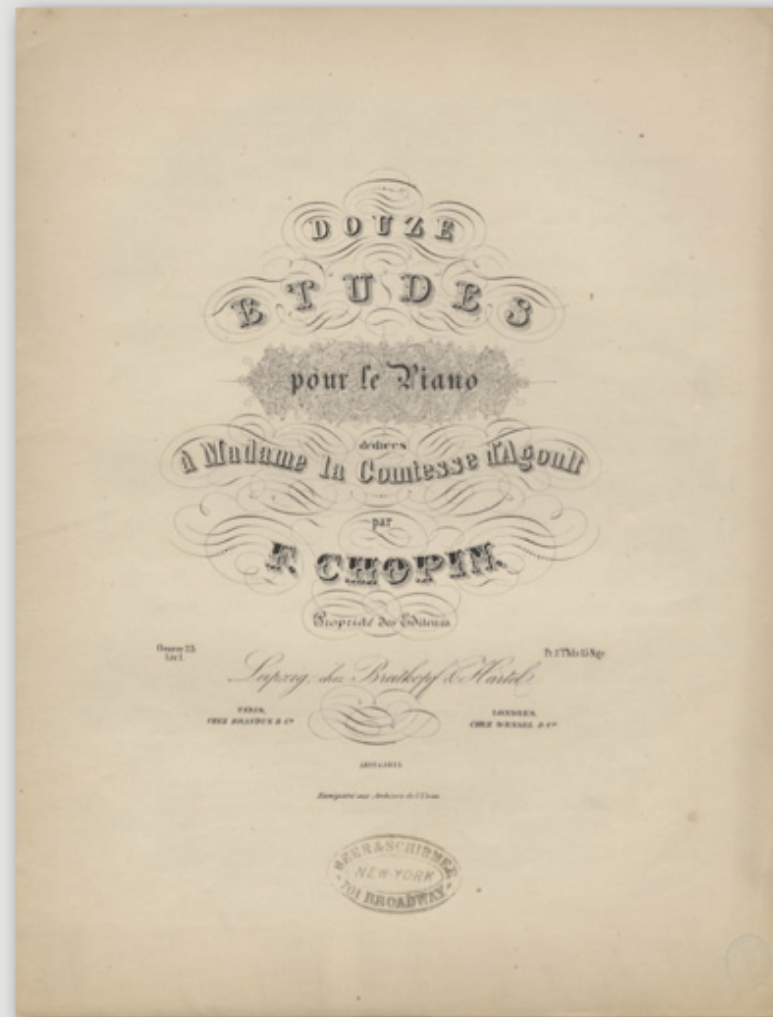
Despite their brevity, these compositions showcase Bach's genius in crafting expressive and musically rich works within compact forms.

Explore specific technical skills, explore different key signatures, grasp the intricate structure of fugues.



F. CHOPIN's ETUDES

Renowned for their combination of technical difficulty and expressive beauty. They provide both technical challenges and musical depth.

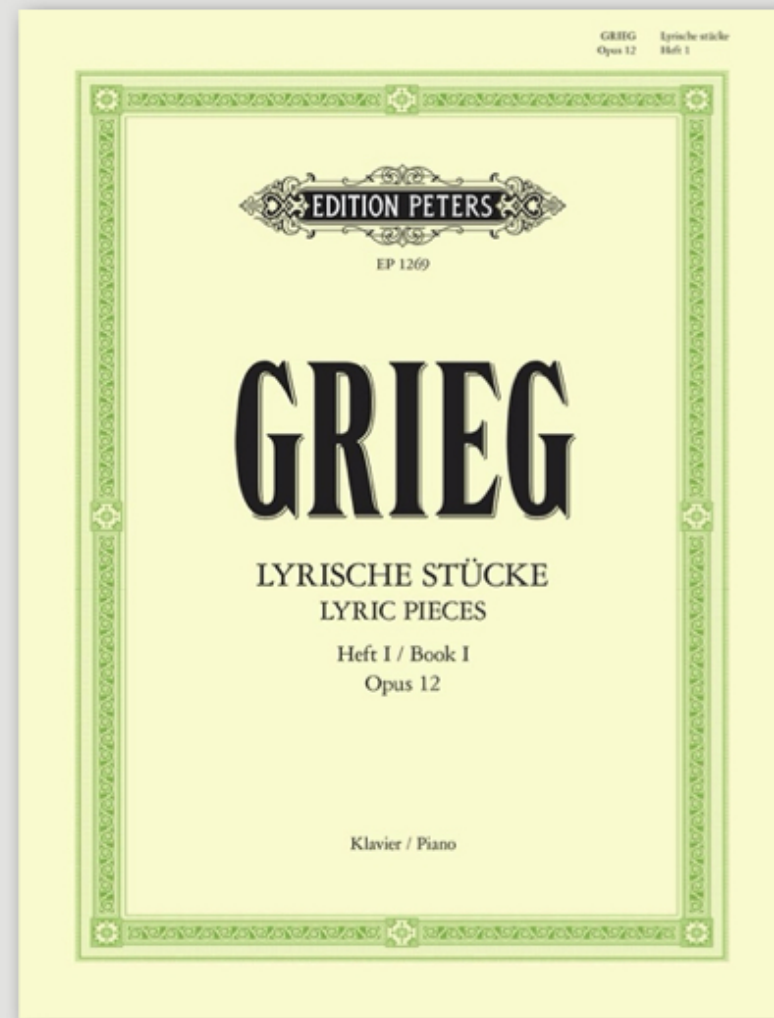


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GRIEG'S LYRIC PIECES

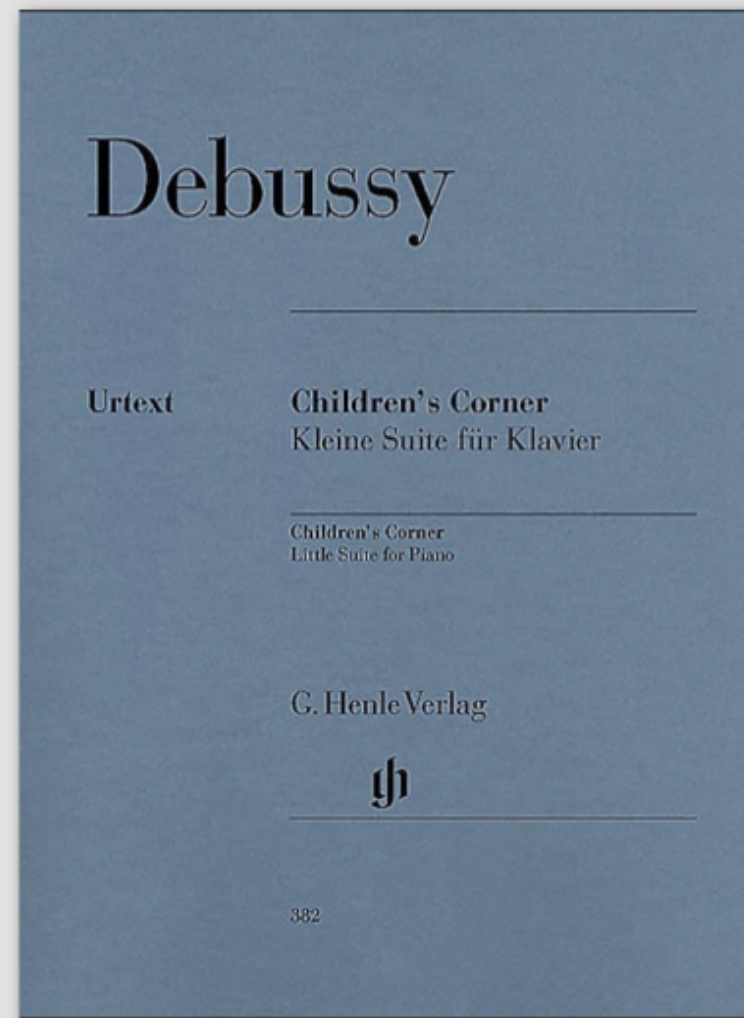
Cover various technical aspects such as phrasing, articulation, dynamics and expression while exposing the students to different musical styles and moods...

Their accessibility and emotional depth have made them popular not only among students but also among professional pianists who include them in their concert repertoire.



DEBUSSY'S CHILDREN'S CORNER

While intended for children it offers a delightful musical experience while incorporating technical elements suitable for developing pianists.



B. BARTOK'S MIKROKOSMOS

A set 153 progressive piano pieces in six volumes.

Comprehensive and systematic exploration of various technical and musical elements for piano students of different levels covering a wide range of styles techniques and musical styles. Each piece is a miniaturized exploration of specific technical and/or musical concept.



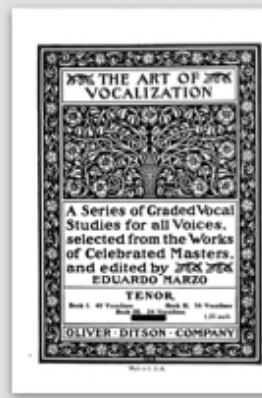
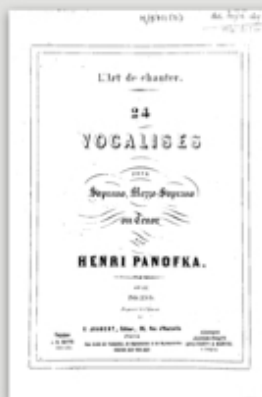
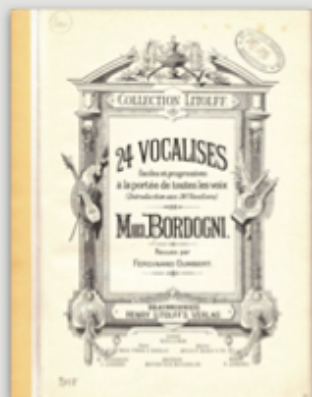
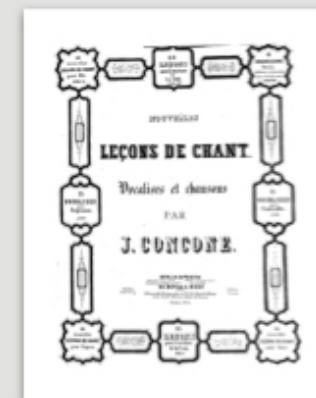
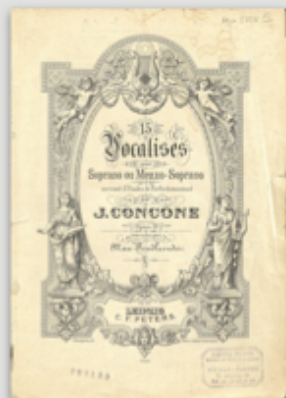
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D. KABALEVSKY'S 24 PIECES FOR CHILDREN

Accessible and musically engaging making it a useful resource for students developing technical and expressive skills.



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- 1815 Nicolò Zingarelli "Vocalises pour tout les voix" (30). Composer, Teacher (Rome, Naples, Paris).
- 1831 Manuel Garcia (Senior) "Exercises pour la voix" (123). Singer, Composer, Teacher (Spain, London, Paris).
- 1835 Giuseppe Concone "15 Vocalises" "25/50 Lessons de Chant" Composer, Teacher (Paris).
- 1839 Giovanni Battista Rubini "12 Lessons in Modern Singing" (Legendary Tenor).
- 1840 Marco Bordogni "24 Vocalises faciles et progressives" (intro to 36) Singer, Teacher (Paris).
- 1845 Gilbert Duprez "The Art of Singing" (int.) Singer, Teacher (Paris).
- 1846 Auguste M. Panseron "Methode Complete de Vocalization" (34) Teacher, Composer (Paris).
- 1850 Heinrich Panofka "L'Art de chanter" (24). Composer, Teacher, Violin Player (Paris, London, Florence).
- 1859 Gioachino Rossini "18 Gorgheggi e 4 solfeggi per Canto" "12 Nuovi Vocalizzi"
- 1860 Gaetano Nava "L'Arte del Canto" (35 Ariette) Composer, Teacher (Milan).
- 1865 Francesco Lamperti "Guida teorico-pratica elementare per lo studio del canto" (32Ex.4S.) Composer, Teacher (Milan).
- 1874 Alessandro Busti "Studi per il Canto" (80n.a.t.m.) (34inter) (6ex) (33mel) Singer, Teacher (Naples).
- 1902 Mathilde Marchesi "Theoretical and Practical Vocal Method" Singer, Teacher (Vienna, Paris) (Student of Garcia).
- 1906 Eduardo Manzo "The Art of Vocalization" Singer, Teacher.



PREPARATORY REPERTOIRE

Balance technical development with exploration and understanding of language.

GRADED

PROGRESSIVE

ISOLATE TECHNICAL ELEMENTS

FOCUS ON BOTH TECHNICAL AND EXPRESSIVE SKILLS

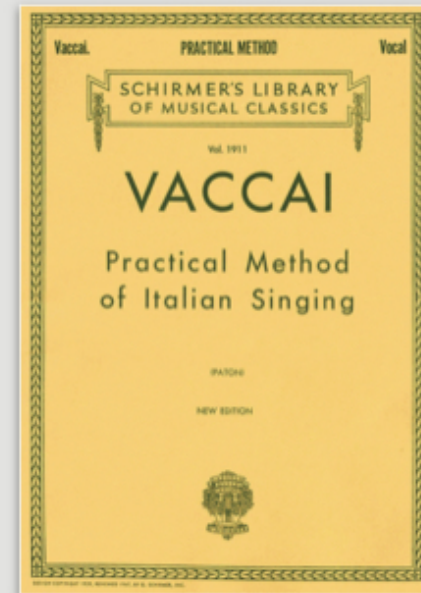
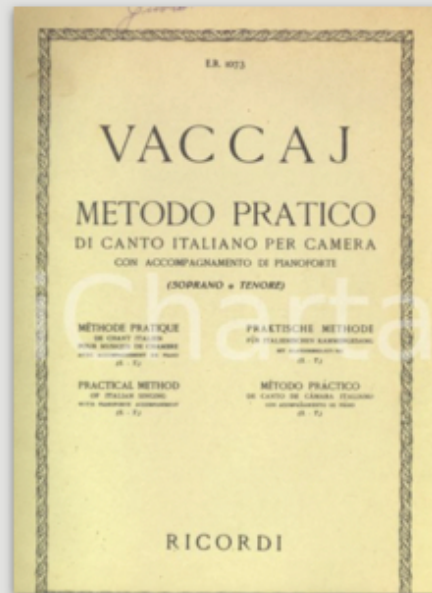
EXPLORE VARIOUS MUSICAL IDEAS

COMPATIBLE WITH TARGET GENRES AND STYLES

MUSICALLY STIMULATING AND ENGAGING



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VACCAJ'S "METODO"

MAIN CHARACTERISTICS

- SHORT ARIAS (in the style of Arie antiche italiane)
- PROGRESSIVE
- THEMATIC (isolates technical and expressive issues)
- NARROW RANGE "convenient for most voices" "...but because it is also better to exercise the center of the voice at the beginning"
- ITALIAN MEANINGFUL LYRICS (from beautiful poems)
- MUSICALLY ENGAGING (doesn't sound as an exercise)
- NOT A METHOD (doesn't deal with the physiology of phonation)



TODAY'S "METODO"

MAIN CHARACTERISTICS

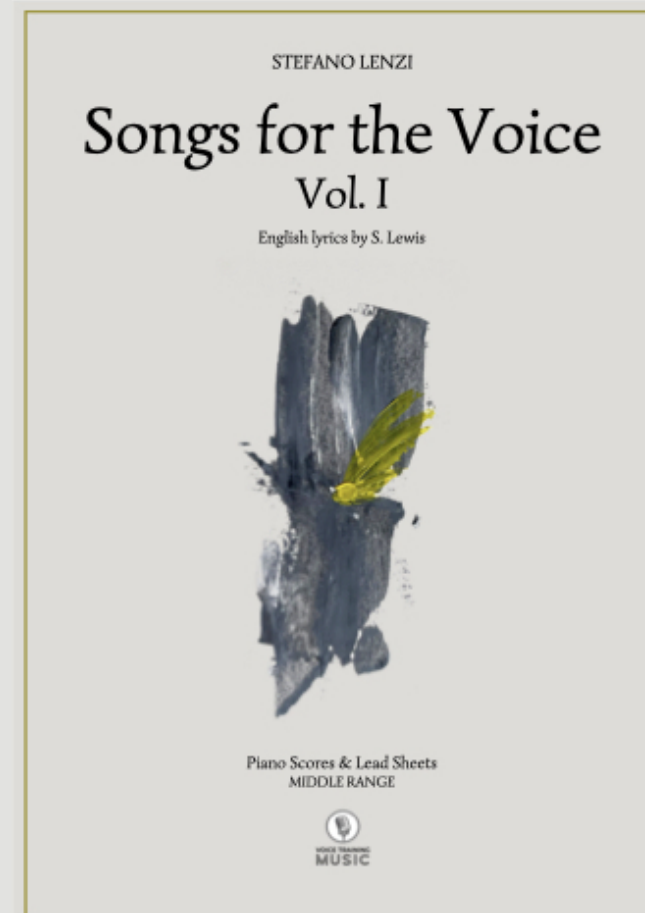
- SHORT SONGS (compatible with the aesthetics of XX-XXI century)
- PROGRESSIVE
- THEMATIC (isolates technical and expressive issues)
- NARROW RANGE "convenient for most voices" "...but because it is also better to exercise the center of the voice at the beginning"
- ENGLISH (MORE LANGUAGES) MEANINGFUL LYRICS (preferably written specifically)
- MUSICALLY ENGAGING (doesn't sound as an exercise)
- NOT A METHOD (doesn't deal with the physiology of phonation)



SONGS FOR THE VOICE

VOL 1

- SHORT SONGS (more in tune with XX century genres)
- ENGLISH & ITALIAN MEANINGFUL LYRICS (reversed the process)
- PROGRESSIVE (from seconds to octaves)
- NARROW RANGE
- WITH LEAD SHEETS ...
- MUSICALLY ENGAGING
- NOT A METHOD



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PRACTICING TIPS AND HINTS

- The pieces in this collection provide multiple teaching and practicing objectives and can be tackled at different levels of difficulty, especially if one proceeds in a circular rather than linear fashion.
- From each song you can extract some very useful and original vocalizations simply by applying transposition and repetition to the bars of interest.
- Whether you are working on the whole song, or just on single segments, it can always be beneficial to explore the melody with a “Hum” first.
- Experiment with syllables and groups of syllables before using the lyrics.
- As a first approach to the lyrics, I recommend to initially practice them as plain speech until they’re completely familiar and the pronouncement has become perfectly natural and spontaneous.
- Before being integrated with the melody, the lyrics could be articulated on a single note exploring different pitches.
- Work *liberamente* and *a tempo*, with and without accompaniment, and always explore different speeds.
- Isolate and modify all parameters of interest from time to time: dynamics, speed, range, *staccato*, *legato* etc.
- Once you’re familiar with a song, you can use the chord abbreviations or the provided Lead Sheets and try changing the arrangements to experiment with phrasing, dynamics, rhythmic displacement and improvising. This will greatly help you develop stronger musical skills and awareness.



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Inspiring Vocal Practice

DISCOVER MORE PRACTICE



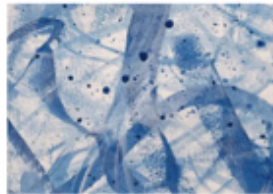
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SONGS FOR THE VOICE VOL.1

SONGS FOR THE VOICE

Vol.1 "Interval Songs"

The common thread of Vol.1 is the gradual increase of the distance between melodic notes.



SECONDS

Songs for the voice Vol.1



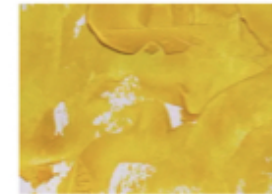
THIRDS

Songs for the voice Vol.1



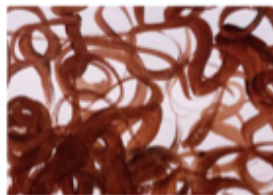
FOURTHS

Songs for the voice Vol.1



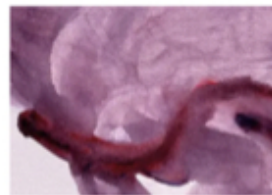
FIFTHS

Songs for the voice Vol.1



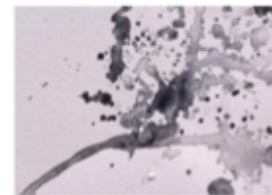
SIXTHS

Songs for the voice Vol.1



SEVENTHS

Songs for the voice Vol.1



OCTAVES

Songs for the voice Vol.1



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EXERCISES FOR THE VOICE VOL.1

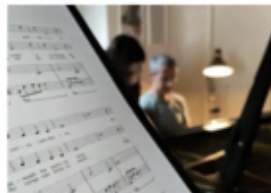
EXERCISES FOR THE VOICE

Vol.1 "Essential scale moves"

The common thread of Vol.1 is contiguous notes.

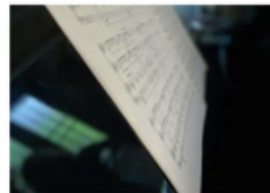
These are the most basic and universal "Vocalizzi" and they are extremely useful.

There are different lengths, (from 3 to 5 notes to a complete major scale), different tempos and different styles to keep you inspired.



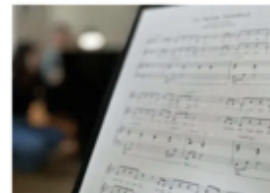
THREE NOTES

Exercises for the voice Vol.1



FOUR NOTES

Exercises for the voice Vol.1



FIVE NOTES

Exercises for the voice Vol.1



BIG MAJOR SCALE

Exercises for the voice Vol.1



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THE PROJECT TODAY

- **1 VOLUME OF SONGS FOR THE VOICE**
 - 6 Paper Books and 6 Pdf (3 Keys Piano Scores & Lead Sheets English Lyrics)
 - (3 Keys Piano Scores & Lead Sheets Italian Lyrics)
 - Audio tracks streaming on website
 - Piano Solo with melody (1 key). Piano Accompaniment (6 keys)
- **1 VOLUMES OF EXERCISES FOR THE VOICE**
 - Audio tracks: Piano Solo of all exercises at various speeds and styles



THE PROJECT TOMORROW

- **10 VOLUMES OF SONGS FOR THE VOICE**

- Paper Books and Pdf: (3 Keys Piano Scores & Lead Sheets) 1 Per Language/Key
- More Languages
- Audio tracks: Piano Solo with melody (3 keys). Piano Accompaniment (12 keys)
- M.I.D.I. files of the above.
- Fully produced Arrangements of all Songs.

- **5 VOLUMES OF EXERCISES FOR THE VOICE**

- Paper Books and Pdf: Piano Scores
- Audio tracks: Piano Solo
- M.I.D.I. files



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YOUR CONTRIBUTION

- FEED BACK
- CRITIQUES - REQUESTS - COLLABORATIONS
- MORE LYRICS
- MORE LANGUAGES
- MORE SONGS/EXERCISES
- SPREAD IT IF YOU LIKE IT
- SPONSORSHIPS/ENDORSEMENT



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