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THE  
Development of the Voice :  
100 EXERCISES

FOR FORMING A PURE TONE AND CORRECT INTONATION, AND RENDERING  
THE VOICE FLEXIBLE;

COMPOSED BY

John F. Astes, B.A.,

SIDNEY SUSSEX COLLEGE, CAMBRIDGE,  
(PUPIL OF CRIVELLI).

“ None but an author knows an author’s cares,  
Or fancy’s fondness for the child she bears.  
Look through the world—in every other trade  
The same employment’s cause of kindness made,  
At least appearance of good-will creates,  
And every fool puffs off the fool he hates :  
Cobblers with cobblers smoke away the night,  
And in the common cause e’en players unite :  
Authors alone, with more than savage rage,  
Unnatural war with brother authors wage.”

Ent. Sta. Hall.

Part I.

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EASTES'

DEVELOPMENT OF THE VOICE.

# E'ASTES'

## DEVELOPMENT OF THE VOICE.

THE Student having carefully listened to the note given on the pianoforte at the crotchet rest, in the beginning of each bar, must endeavour to take it firmly, the object of the Exercise being to enable the Student to attack notes firmly, and at the same time perfectly in tune.

Should there be any inequality in the Student's voice, Exercises 1 and 2 may be sung to the vowel *a* (pronounced *ah*), after which the sol-fa may be used.

Ex. 1.

Do, re, mi, fa,

Ex. 2.

Do, do, re, re, mi, mi, fa, fa,

Sol, la, si, do, re,

Sol, sol, la, la, si, si, do, do, re, re,



Mi, fa, sol, fa, mi,  
Mi, mi, fa, fa, sol, sol, fa, fa, mi, mi,

Re, do, si, la, sol,  
Re, re, do, do, si, si, la, la, sol, sol,

Fa, mi, re, do, do.  
Fa, fa, mi, mi, re, re, do, do, do.

Throughout Exercise 2 there must be equality of tone, and the note taken firmly, and begun and ended in time.

When the Student's voice is of a limited compass, the extreme high and low notes may be omitted for a time, the compass afterwards being gradually extended.

After the Student is perfect in Exercises 1 and 2, they may be taken by two voices at the same time, by which means the Student will become more stable; and in doing this thus early, will afterwards find no difficulty in singing against other voices.

In Exercise 3, let the semibreve be begun softly, gradually increasing the tone, and then gradually diminishing it and gliding it softly into the rising note.

In Exercise 4, let the crescendo and diminuendo marks be strictly attended to.

Ex. 3.

Do, . . . . re, . . . . mi, . .

Ex. 4.

Fa, . . . . sol, . . . . la, . . . .

Fa, . . . . sol, . . . . la, . . . .

Si, . . . . do, . . . .

Si, . . . . do, . . . .

E'ASTES' DEVELOPMENT OF THE VOICE.

Re, . . . . mi, . . . . fa, . . . .

Re, . . . . mi, . . . . fa, . . . .



The first system of music features a vocal line on a treble clef staff with a soprano range. The notes are Re, mi, and fa, each held for a full measure. The piano accompaniment consists of a right hand playing chords in a rhythmic pattern and a left hand playing a simple bass line.

Mi, . . . . re, . . . . do, . . . .

Mi, . . . . re, . . . . do, . . . .



The second system continues the vocal exercise. The vocal line moves to Mi, re, and do. The piano accompaniment provides harmonic support with chords and a steady bass line.

Si, . . . . la, . . . . sol, . . . .

Si, . . . . la, . . . . sol, . . . .



The third system features the notes Si, la, and sol. The piano accompaniment continues with a consistent rhythmic and harmonic pattern.

Fa, . . . . mi, . . . . re, do.

Fa, . . . . do, . . . . re, . . . .



The fourth system concludes the exercise with the notes Fa, mi, re, and do. The piano accompaniment provides a final harmonic setting for the piece.

## EXERCISE ON THE INTERVALS OF THE TONE AND SEMITONE.

## THE COMMENDATION OF MUSIC.

Words by WILLIAM STROUD, 1658.

Ex 5.

Ex. 6.

creep - ing pas - sion through the heart,

creep - ing pas - sion through the heart,

And at each touch, each touch we . . feel, Our pul - ses

And at each touch, each touch we feel, Our pul - ses



E'ASTES' DEVELOPMENT OF THE VOICE.

beat, . . and bear a part; Grief who can fear That  
beat, and bear a . part; Grief who can fear That

*Fine.*



hath . . an ear? Down let him lie, And slum - ber - ing  
hath . . an ear? Down let him lie, And slum - ber - ing



die, . . And change his soul . . . for har - mo -  
die, . . And change his soul . . . for har - mo -



- ny, And change his soul for har - mo - ny.  
- ny, And change his soul for har - mo - ny.

*D.C.*



In the variation of the scale (Exercise 8), should the Student's voice require it, the vowel *a* (pronounced *ah*) may be sung instead of the sol-fa; this will give greater equality of tone, and strengthen any notes that may be found weak. The first note in each bar, commencing the figure, is to be sung firm; the last three notes with an increase of tone, as marked in the first bar, the Student carefully observing the last three notes in each figure, it being the preparation of the interval of the third, in the following Exercises:—

Ex. 7. 

Ex. 8. 

Ex. 9. 

\* Should this passage be found too high for the Student's voice, the semibreve may be sung.

Mi, re, do,

Mi, . . . . re, . . . . do, . . . .

Mi, do, do, re, do, do, si, si, do, re, do, la, la, si, la,

Si, la, sol, fa.

Si, . . . . la, . . . . sol, . . . . fa. . . . .

Sol, si, si, sol, si, la, do, do, si, la, sol, si, si, la, sol, fa.

In Exercise 9, let the first note of each slurred group be marked with a slight undulating elevation of the voice, so as to render the progression of sounds clear, distinct, and equal.

THIRDS.

Major = four Semitones. Minor = three Semitones. Diminished = two Semitones.

The interval of the third can be separated by one note or diatonic position on the staff; and the two notes forming the interval occupy similar positions on the staff.

If the Student is incorrect in taking the interval, it should be proved, by singing the intermediate note, as in the preceding Example; great care must be taken to read the interval before singing it, as the Student is now laying the foundation of singing at sight.

Ex. 10. *minor.*  
 Fa, la, sol, si,

Ex. 11.  
 Fa, la, fa, . . . sol, si, sol, . . .

Ex. 12.  
 Fa, la, fa, . . . sol, si, sol, . . .

*minor.* *minor.*  
 La, do, si, re, do, mi,  
 La, do, la, . . . si, re, si, . . . do, mi do, . . .  
 La, do, la, . . . si, re, si, . . . do, mi, do, . . .

*minor.* *minor.*  
 Re fa, mi, sol, fa,  
 Re fa, re, . . . mi, sol, mi, . . . fa,  
 Re, fa, re, . . . mi, sol, mi, . . . fa,

*minor.*

Fa, re, mi, do, re, si,  
 Re, fa, fa, . . do, mi, mi, . . si, re, re, . .  
 Fa, . . re . . mi, . . do, . . re, . . si, . .

*minor.* *minor.*

Do, la, si, sol, la, fa,  
 La. do, do, . . sol, si, si, . . fa, la la, . .  
 Do . . la . . si, . . sol, . . la, . . fa, . .

*minor.*

Sol, mi, fa,  
 Mi, sol, sol, . . fa,  
 Sol, . . mi, . . fa,

In singing Exercise 10, let each note be taken firm, then a little increase in the tone. In Exercise 11, the first two notes in each figure must be taken firm; the last three with a gradual increase of tone; in the descending portion with a gradual decrease. In Exercise 12, the first notes of each group slurred together are to be more strongly marked than the others.

EXERCISE ON THE INTERVAL OF THE THIRD.

“OUR LIVES ARE RIVERS.”

Words by Professor LONGFELLOW.

Ex. 13. 

Ex. 14. 





*ritard.* *slow.* *tempo*




boast Roll to be swal - low - ed up and lost

boast Roll to be swal - low - ed up and lost

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are: "boast Roll to be swal - low - ed up and lost".

In one dark wave, In one dark wave. *slow.* Our lives are

In one dark wave, In one dark wave. Our lives are

The second system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are: "In one dark wave, In one dark wave. *slow.* Our lives are".

ri - vers, glid - - ing free To that un - fa - thomed

ri - vers, glid - - ing free To that un - fa - thomed

The third system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are: "ri - vers, glid - - ing free To that un - fa - thomed".

*Gradually slower to the end.*

bound - less sea, - The si - lent grave, The si - lent grave.

bound - less sea, - The si - lent grave, The si - lent grave.

The fourth system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are: "bound - less sea, - The si - lent grave, The si - lent grave." The tempo marking *Gradually slower to the end.* is placed above the first vocal staff.

In Exercises 15, 16, 17 (on Syncopation or false accent), the syncopated notes are to be well accented. The semiquavers in Exercise 17 to be sung smooth and even.

Ex. 15. 

Ex. 16. 

Ex. 17. 




La, do, la, si, re, si, do, mi, do,

La, do, la, do, si, la, si, re, si, re, do, si, do, mi, do, mi, re, do,

Fa, la, do, la, si, do, re, re, do, si, la, do, la, do, re, mi,



Re, fa, re, mi, sol, mi, fa,

Re, fa, re, fa, mi, re, mi, sol, mi, sol, fa, mi, fa,

Re, fa, re, mi, fa, mi, do, re, la, sol, fa, fa, la do,



Fa, re, fa, mi, do, mi, re, si, re,  
 Fa, re, fa, re, mi, fa, mi, do, mi, do, re, mi, re, si, re, si, do, re,  
 Re, fa, re, fa, mi, re, mi, . . do, mi, re, do, si, re, si, re, do, si,

Do, la, do, si, sol, si, le, fa, la,  
 Do, la, do, la, si, do, si, sol, si, sol, la, si, la, fa, la, fa, sol, la,  
 Do, . la, la, si, do, si, sol, si, re, do, si, la, si, do, do, si, la,

Sol, mi, sol, fa.  
 Sol, mi, sol, mi, fa, sol, fa.  
 Sol, si, re, do, la, sol, fa.

Exercise 20 is to be sung a little slower than the two preceding Exercises, but the time may be increased as the Student becomes perfect in it.

In Exercises 19 and 20, let the whole passage slurred together be sung free and even, without the least approximation to jerking.

Ex. 18.   
Re, mi,

Ex. 19.   
Re, . . . . . mi, . . . . .

Ex. 20.   
Re, . . . . . mi, . . . . .



*Semitone.*

  
Fa, sol, la,  
Fa, . . . . . sol, . . . . . la, . . . . .  
Fa, . . . . . sol, . . . . . la, . . . . .

*Semitone.*

  
Si, do, re,  
Si, . . . . . do, . . . . . re, . . . . .  
Si, . . . . . do, . . . . . re, . . . . .

*Semitone.*

Re, do, si,

Re, . . . . . do, . . . . . si, . . . . .

Re, . . . . . do, . . . . . si, . . . . .

*Semitone.*

La, sol, fa,

La, . . . . . sol, . . . . . fa, . . . . .

La, . . . . . sol, . . . . . fa, . . . . .

Mi, re,

Mi, . . . . . re, . . . . .

Mi, . . . . . re, . . . . .

FOURTHS.

Superfluous } = { three whole Tones    Perfect = five Semitones.    Diminished = four Semitones.  
 or Tritonus. } = { or six Semitones.

The interval of the fourth can be separated by two notes, and the two notes forming the interval occupy dissimilar positions on the stave.

Ex. 21. 

Re, mi, fa, sol, mi, fa, sol, la,

Ex. 22. 

Re, sol, mi la,




Fa, mi, la, si, sol, la, si, do, la, si, do,

*Tritonus.*



Fa, si, sol, do, la,




Re, si, do, re, mi, do, re, mi, fa,



Re, si, mi, do, fa,




Re, mi, fa, sol, sol, fa, mi, re, fa, mi, re,



Re, sol, sol, sol, fa,



Do, mi, re, do, si, re, do, si,  
Do, mi, si, re,

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of two staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The notes are: Do (quarter), mi (quarter), re (quarter), do (quarter), si (quarter), re (quarter), do (quarter), si (quarter). The second staff has a bass clef and the notes: Do (quarter), mi (quarter), si (quarter), re (quarter). The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of two sharps. It consists of a continuous eighth-note accompaniment in the right hand and a simpler accompaniment in the left hand.

La, do, si, la, sol, si, la, sol,  
La, do, sol, si,

The second system of music features a vocal line and a piano accompaniment. The vocal line consists of two staves. The first staff has a treble clef and a key signature of two sharps. The notes are: La (quarter), do (quarter), si (quarter), la (quarter), sol (quarter), si (quarter), la (quarter), sol (quarter). The second staff has a bass clef and the notes: La (quarter), do (quarter), sol (quarter), si (quarter). The piano accompaniment is on a grand staff with a key signature of two sharps, featuring a continuous eighth-note accompaniment in the right hand and a simpler accompaniment in the left hand.

Fa, la, sol, fa, mi, sol, fa, mi,  
Fa, la, mi, sol,

The third system of music features a vocal line and a piano accompaniment. The vocal line consists of two staves. The first staff has a treble clef and a key signature of two sharps. The notes are: Fa (quarter), la (quarter), sol (quarter), fa (quarter), mi (quarter), sol (quarter), fa (quarter), mi (quarter). The second staff has a bass clef and the notes: Fa (quarter), la (quarter), mi (quarter), sol (quarter). The piano accompaniment is on a grand staff with a key signature of two sharps, featuring a continuous eighth-note accompaniment in the right hand and a simpler accompaniment in the left hand.

Re, fa, mi, re, do, mi, re, do, re.  
Re, fa, do, mi, re.

The fourth system of music features a vocal line and a piano accompaniment. The vocal line consists of two staves. The first staff has a treble clef and a key signature of two sharps. The notes are: Re (quarter), fa (quarter), mi (quarter), re (quarter), do (quarter), mi (quarter), re (quarter), do (quarter), re (quarter). The second staff has a bass clef and the notes: Re (quarter), fa (quarter), do (quarter), mi (quarter), re (quarter). The piano accompaniment is on a grand staff with a key signature of two sharps, featuring a continuous eighth-note accompaniment in the right hand and a simpler accompaniment in the left hand.

# EXERCISE ON THE INTERVAL OF THE FOURTH.

"I WOULD I WERE A CARELESS CHILD."

Words by LORD BYRON.

Ex. 23.   
I would I were a care - less child, Still dwell - ing in my hieland

Ex. 24.   
I would I were a care - less child, Still dwell - ing in my hieland



cave, Or roam - ing through the dus - ky wild, Or

cave, Or roam - ing through the dus - ky wild, Or



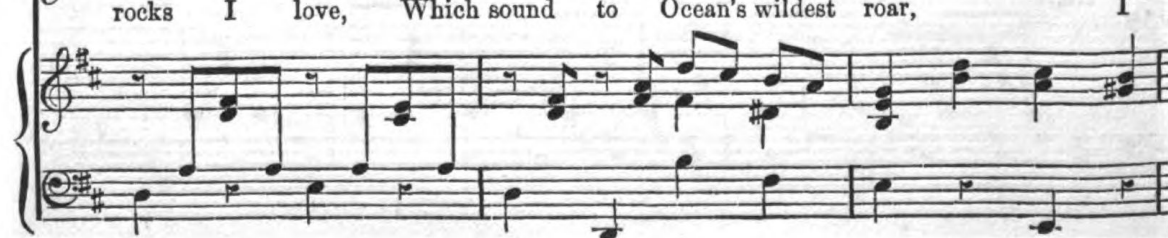
bound - ing o'er the dark blue wave. Place me a - long the

bound - ing o'er the dark blue wave. Place me a - long the



rocks I love, Which sound to Ocean's wildest roar, I

rocks I love, Which sound to Ocean's wildest roar, I



ask but this— a - gain to rove Through scenes my youth hath known be -

- fore. . . . Oh! that to me the wings were giv'n, Which

bear the tur-tle to her nest; Then would I cleave the

vault of hea - ven, To flee a - way and be at rest.

A full quantity of breath must be taken at the commencement of each figure. In Exercise 26, let the passage be begun softly, with a gradual increase of tone to the first crotchet, the second crotchet to be sung with a decrease of tone. In Exercise 27, let the whole passage be sung smoothly and evenly; a little increase of tone may be given on the fifth quaver in the ascending part.

Ex. 25. 

Ex. 26. 

Ex. 27. 




Do, re, mi,



Ah, ah, ah,



Ah, ah, ah,




*Semitone.* Fa, sol, sol. *Semitone.*



Ah, ah, ah,



Ah, ah, ah,



\* If the upper notes are found too high, the lower ones may be sung.



Fa, mi, re, do,  
Ah, . . . ah, . . . ah, . . . ah, . . .

Si, la, sol, fa,  
Ah, . . . ah, . . . ah, . . . ah, . . .


Mi, re, re, fa, la, sol.  
Ah, . . . ah, . . . ah, . . . ah.

FIFTHS.

*The Imperfect = six Semitones. The Perfect = seven Semitones. The Superfluous = eight Semitones.*

The interval of the fifth can be separated by three notes, and the two notes forming the interval occupy similar positions on the staff.

Ex. 28.   
Sol, . . . do, sol, la, . . . re, la,

Ex. 29.   
Sol, do, . . . sol, la, re, . . . la,

Ex. 30.   
Sol, . . . do, sol, la, . . . re, la,

  
Si, . . . mi, si, do, . . . fa, do, re, . . . sol, re,  
Si, mi, . . . si, do, fa, . . . do, re, sol, . . . re,  
Si, . . . mi, si, do, . . . fa, re, sol, . . . sol, . . . re,

  
Mi, . . la, mi, fa, . . si, fa, sol, . . do, sol,  
Mi, la, . . mi, fa, si, . . fa, sol, do, . . sol,  
Mi, . . la, . . . fa, . . si, . . . fa, . . do, . . .

Do, . . sol, do, si, . . . fa, si, la, . . mi, la,  
do, sol, . . do, si, fa, . . . fa la, mi, . . la,  
do, . . . . . si, . . . . . la, . . . . .

Sol, . . re, sol, fa . . . do, fa, mi, . . si, mi,  
Sol, re, . . sol, fa, do, . . . fa, mi, si, . . . mi,  
Sol, . . . . . fa, . . . . . mi, . . . . .

Re, . . . la, re, sol, . . . re, . . . sol.  
Re, la, . . . re, sol.  
Re, . . . . . sol, . . . . .

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