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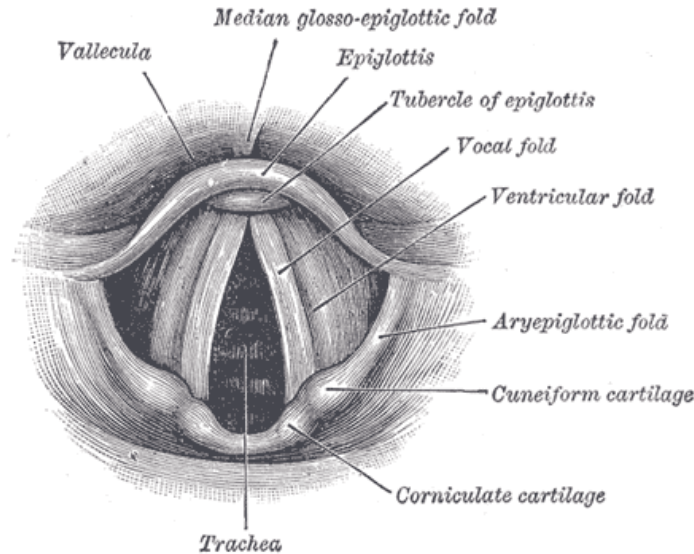
[As shown in this example - Notes interspersed in this translation, surrounded by brackets and in this italic typeface are my notes to the reader. They are not Garcia's writings.]

Audio Examples are available next to many exercises. Just click **Listen**

If you have any questions, you can ask at <https://habitandchoice.com/contact-us/>

- Beret Arcaya

The four parts of the larynx, called cartilages, are the thyroid, the cricoid, and the two arytenoids. The larynx is situated at the front of the neck where it forms a visible protuberance (the Adam's apple). The dimensions of the larynx vary from person to person, and are not necessarily proportional to overall size (although in men the larynx is usually more developed and situated lower on the neck than in women and children). It is shaped like an upside down cone. Its cavity shrinks considerably toward the middle where two horizontal membranes are found—one to the left and one to the right. These are called the vocal cords, or vocal tendons also lips of the glottis.



The opening between these two membranes is called the glottis, which explains why the vocal cords are sometimes called the “glottal lips.” This opening is the only passage through which air can enter and leave the lungs. Its shape is basically triangular, narrowing considerably at the front.

Above the vocal cords are two long, oblong cavities called the ventricles of the larynx. A folded membrane surmounts each of these. These folds are parallel to the vocal cords below. They are also called the “false cords.” The space between these two folds is called the upper glottis. This space varies from person to person according to their genetic makeup. The function of this space creates an oblong chamber just above the true cords. As it contracts and expands, it modifies the volume and quality of the voice. The movements of this space are partly responsible for vocal size and a voice’s unique color or timbre. There are also small differences in other parts of the organ that contribute to vocal size and timbre. We will describe these below.

The movement of the arytenoids bring the rear extremities of the glottis closer together, gradually shrinking it from the triangular shape we have just described into a fissure, a fissure which can actually close if the glottal lips touch one another. As the opening is constricted, the voice produces higher and higher sounds. The same phenomenon occurs in the upper glottis and in the entire larynx.

The larynx ends in a fairly wide opening formed laterally by two folds of mucous membrane that connect the base of the tongue with the arytenoids. These membranes are called arytenoids, epiglottal membranes, or folds.

The level of tension of its inner walls, the action of the constrictors and of the soft palate, the separation of the jaws and teeth, the position of the lips, and the dimensions of the opening they provide for the mouth, and finally the swelling or depression of the tongue.

For our purposes, it is unnecessary to consider the timbres that characterize an individual voice. We will focus on the various timbres that compose a single vocal category. Changes in timbre are all produced by two opposing tendencies, which can, in final analysis, be reduced to two principles; light (open) timbre and dark (closed) timbre. The vocal apparatus cannot produce sound without calling on one or the other of these timbres, and each timbre can imprint its character on the entire range of the voice.

a. Light timbre, chest voice.

[Of course, the singers Garcia writes about here were never recorded; Edison's invention of recorded sound took place in 1877. Sound cylinders were not available to the public until about 1898. Please listen to the links provided here to give an idea of what Garcia speaks about. I have tried to use those with the least surface noise, but these are going to sound odd to the modern ear accustomed, as it is, to polished recording processes and studio editing. All these early recordings were unedited. The singers stood in front of the horn. Someone behind them pushed them closer to the horn when they sang quietly and then pulled them back from the horn when they sang louder. Imagine singing and being pulled around like that without any wobble or loss of vocal skills.]

These links may not include the great singing of these arias (below) in the exact places Garcia is referring to, but his points about the light timbre in chest register will be demonstrated.

Audio example Timbres 3a [Listen](#) and 3b [Listen](#).]

The light timbre gives the chest register a brilliant and metallic character. In France this is characterized with the inappropriate name of *voix blanche*,⁴ which would be better served being called the *clear color*. To illustrate my idea of the clear *color*, it's metallic resonance and it's power, I need look no further than these exceptional examples. The *king* sung by Lablache in the finale of *Matrimonio segreto* “*Andiam subito a veder*”; the notes D, E, F, G and A of Levasseur in the phrase “*Eh quoi! Tu trembles déjà!*” from *Roberto il diavolo*; the F of Rubini in the passage from “*Il mio tesoro*”; the F of Garcia in the reprise of the tune in “*Fin che dal vino*”; and finally the C of Duprez in *Guglielmo Tell*; all of which, sung in different parts of the voice by different singers, are all in the chest register clear *color*. This *color*, if overloaded and exaggerated, will make the voice shrill, strident, screeched and shouting. *[These singers were never recorded.]*

b. Dark timbre, chest voice.

In contrast to the light, the dark timbre gives an incisiveness and roundness to the chest register. It is only with the aid of the dark timbre that a singer can bring his voice to the full potential of its volume (please note that we are talking about volume only, not strength or luster). When exaggerated, the dark timbre covers and smothers sounds, rendering them dull, hollow and hoarse.

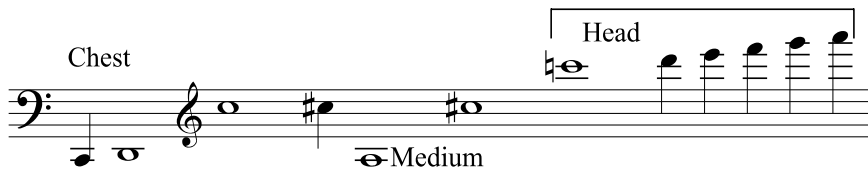
The action of a timbre is less prominent in the lower range of any given register. This is because registers are by nature, weaker in their low notes and get stronger as the singer goes up the scale.

The sounds between and including E⁴ and B⁴,  sung from the chest in full voice in the covered timbre gives male and female singers a dramatic character.

In identifying this quality, however, many students err. Instead of understanding the combined influence of an intense dark timbre and the high intensity of chest register, they have labeled these sounds either as “mixed sounds” or “dark, mixed voice.”

⁴ This word taken from the Italian is intended to mean the voices of Children and women. In France, in consequence to an erroneous idea of vowel color modification *voix blanche* is called the clear timbre, as is also applied to *voix mixte* being called the dark/covered timbre.

Table of the combined extension of human voices



Q. Why do you give several notes to indicate the limits of the registers?

A. Because the limits are not invariable and depend on the state of the vocal cords.

ALTERING A VOICE.

Q. Can a teacher change at will the pitch of a voice and change a contralto or mezzo-soprano into a soprano or raise the pitch of a baritone to that of a tenor?

A. The experiment has been tried. When the subject was young and vigorous, a short success seemed to justify the attempt. If not stopped in time, however, the experiment inevitably ruined the voice.

TIMBRE.

Q. What is meant by Timbre?

A. Every sound of the voice may assume an infinite variety of shades apart from intensity. Each of these is a timbre.

Q. What produces the variety of timbres?

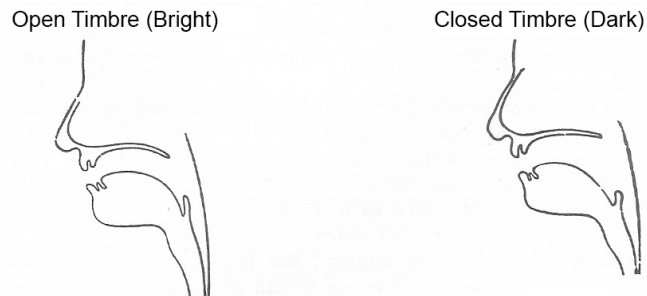
A. They are due, first, to permanent causes which affect the voice of each individual, such as the constitution, age, or health of the vocal apparatus; second, to the actions of the glottis; third, to the changes of form in the tube which the sounds traverse.

Q. Can you explain these changes?

A. The path of the sound can be formed in endless ways. Every modification, even the slightest, has a corresponding and definite influence on the voice.

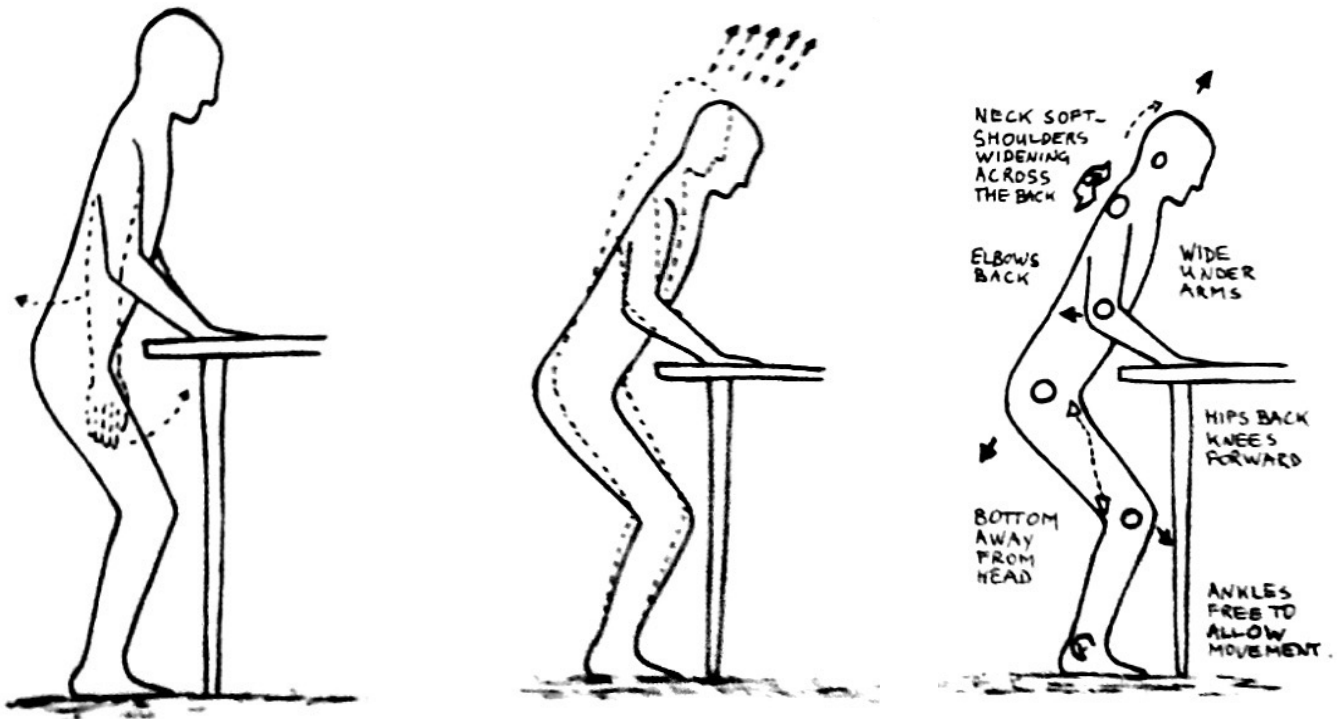
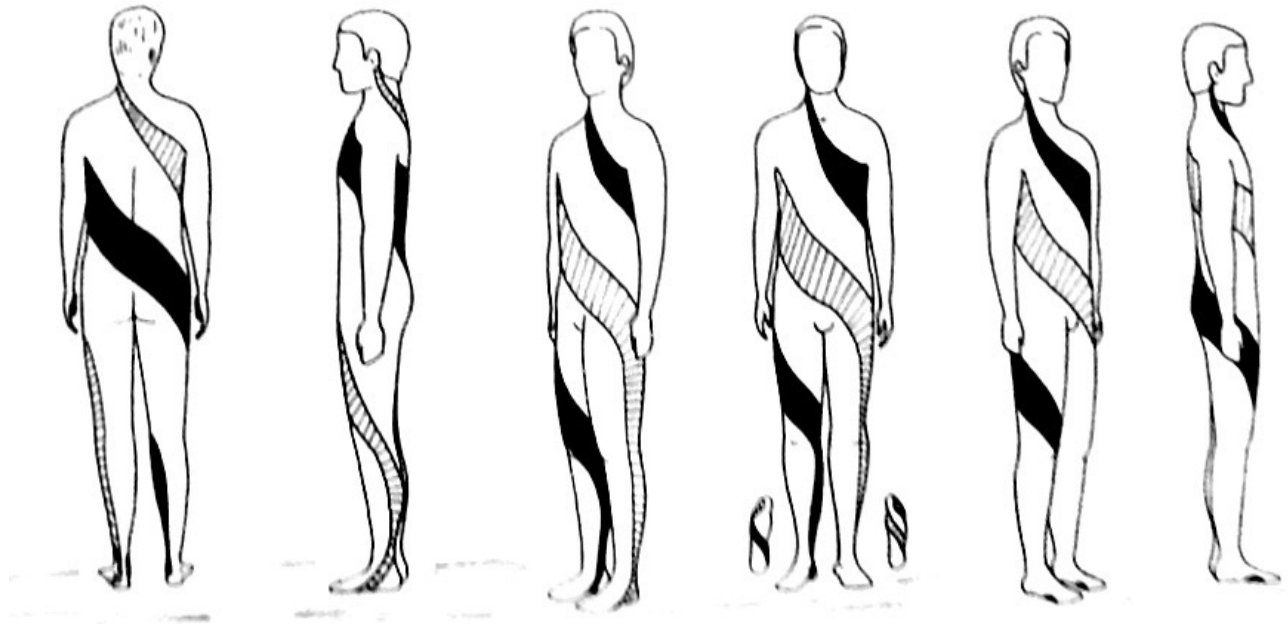
Q. How is a student to select from among these intricacies of timbre?

A. The timbres may be divided into two classes—(1) the clear (bright), or open, and (2) the dark or closed. These two opposite qualities are obtained principally through the agency of the larynx and the soft palate. The movements of these two organs are always in a contrary direction. The larynx rises when the soft palate falls, and when the larynx falls, the soft palate rises. The vault produces the dark timbres; the lower arch produces the clear ones. The arch rises when we are in the act of yawning, and falls when we are in the act of swallowing.



(Fig 1) Shows a vertical section from the front to the back of the head showing the depression of the soft palate and a high position of the larynx. (Fig 2) shows the diagram of the same parts, showing the soft palate raised and the larynx depressed.

Hints on singing continued:



[These will give you a position of mechanical advantage in gravity by helping you to keep your spine/torso long and wide. Then and only then, will the work load transfer away from the base of the neck, skull, and occiput area, (where it should not be), to the back and torso, where it should be. If you have done this correctly, your use of yourself will open up and the sounds will feel much easier and fuller and will rest on the breath. Then you will experience what that overused and poorly defined word: "SUPPORT" is really all about.]

Ex 9

Ex 10

Scales for Agility and Speed.

(The use of the metronome is a must in all the succeeding scales).

Students who try to sing with speed without having done these 2, 3, and 4 note scales etc. will run the risk of never singing any kind of fast passage. From the precise execution of the 2 note scale the singer will gain the capacity to sing the 3, 4 and 5 note scales, each scale paving the way for the greater skills demanded for the succeeding one. This is the reason why the students must apply themselves with the most scrupulous attention.

Ascending agility is more difficult than descending agility. In ascending the voice will slow down; and in descending it will tend to rush. These 2 defects will be corrected by giving an equal energy to all the notes, which naturally must be perfectly distinct and legato.

In this following exercise, one must take care that you avoid that the higher note is not flat, nor that the lower note is sharp. This is a double danger for those who have the tendency to diminish the distance between the notes. This exercise must not be dotted.

[Please note none of these exercises have a time signature until the octave scale. Garcia wants you to take a lot of time for your breath, slow, gentle and deep without any noise. It is equally as important as the singing of the scale, if not more so.]

The following exercises will often require the change of register from chest to head and visa versa. One must not avoid this transition; rather one must hear the change each time this presents itself. Only time and patience will allow this grating transition to disappear between the chest and middle registers. When the singer has arrived at the point of being able to sing the ascending and descending scales in one breath one should then remove the rests which separate them. In this case one can accompany each scale with only one chord. Each note of the triplets should be equal in note value and to attain this, one should generally give a slight accent to the passing tone (the 2nd note) however depending on the character of the triplet one may better accent the 1st note *[When I studied these scales at first I had to be sure the middle note did not disappear].*

Ex 11 - **Listen**

Lento

Ex 12 - **Listen**

This exercise needs particular attention. When we repeat this exercise without mindfulness, the Major 3rd will become flat. That is the tonic will become sharp. Often these 2 notes get closer together.

Lento

Ex 13 - **Listen**

One needs to be precise in giving the same value to all the notes ascending and descending or else you will find that the notes Fa Mi Re Do, will appear to be at once faster and slurred. Contrary the Do, Re, Mi, Fa will be too slow.

Lento

Ex 34a - **Listen** (Garcia Sr.)

The first system of music consists of two staves. The upper staff is a single treble clef with a common time signature (C). It contains a continuous eighth-note pattern across four measures, with a fermata over the final note. The lower staff is a grand staff (treble and bass clefs) with a common time signature. It features a series of chords, each with a fermata, spanning across the four measures.

5

The second system of music consists of two staves. The upper staff is a single treble clef with a common time signature. It contains a continuous eighth-note pattern across four measures, with a fermata over the final note. The lower staff is a grand staff with a common time signature. It features a series of chords, each with a fermata, spanning across the four measures.

9

The third system of music consists of two staves. The upper staff is a single treble clef with a common time signature. It contains a continuous eighth-note pattern across four measures, with a fermata over the final note. The lower staff is a grand staff with a common time signature. It features a series of chords, each with a fermata, spanning across the four measures.

13

The fourth system of music consists of two staves. The upper staff is a single treble clef with a common time signature. It contains a continuous eighth-note pattern across four measures, with a fermata over the final note. The lower staff is a grand staff with a common time signature. It features a series of chords, each with a fermata, spanning across the four measures.

Continued on next page:

Ex 47 - Listen

3 note groups



Musical score for Ex 47, featuring a treble and bass clef. The treble clef part includes a melodic line with eighth-note patterns and rests, with the annotation "3 note groups" above the first measure. The bass clef part provides a harmonic accompaniment with chords and rests.

Ex 48 - Listen

3



Musical score for Ex 48, featuring a treble and bass clef. The treble clef part includes a melodic line with eighth-note patterns and rests, with the annotation "3" above the first measure. The bass clef part provides a harmonic accompaniment with chords and rests.

Ex 49 - Listen



Musical score for Ex 49, featuring a treble and bass clef. The treble clef part includes a melodic line with eighth-note patterns and rests. The bass clef part provides a harmonic accompaniment with chords and rests.

Ex 50 - Listen



Musical score for Ex 50, featuring a treble and bass clef. The treble clef part includes a melodic line with eighth-note patterns and rests. The bass clef part provides a harmonic accompaniment with chords and rests.