

Local Wisdom

Maxims of

GIOVANNI BATTISTA LAMPERTI

Master of

MARGIELLA SEMBRICHI, STAGNO, HARTREITER
and OTHER FAMOUS SINGERS



Recorded and Explained
by
HIS PUPIL and ASSISTANT

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READY TO SING



WHAT is the sensation of being ready to sing?
It is a subjective feeling associated with the
insistent desire to sing!

Like that of a "tight-rope walker" as he steps on
the wire;

Like that of the swimmer as he ceases efforts and
trusts the support of the water;

Like that of the diver, the moment before begin-
ning his plunge;

Like that of the listener who hears a mysterious
sound in the quiet of the night;

Like that of the sharpshooter the instant before
he pulls the trigger;

Like that of the archer the instant before he re-
leases the arrow;

Like that of the violinist when about to start his
performance;

Like that of the expert whistler just before he
makes a sound;

Like that of the juggler at the beginning of his act;

Like that of the dancer as he rises on his toe;

Like that of the orchestra conductor, with his bâton
poised in the air;

Like that of the orator as he opens his lips before
the waiting audience:

All these acts demand objectively, a potent vitality,

conscious, accurate control of energy, and complete
knowledge of the thing attempted.

When you are sentient from head to foot and know
your song, then you are ready to sing.

OVERTONES



HHE singing voice is born from the overtones
of regular vibration of the vocal-cords.
Those harmonics nearest the pitch sung form
the major triad. All diatonic and chromatic tones
are reproduced by the higher divisions.

When a tone is pure, the lower, harmonious over-
tones only are heard in the voice.

When the voice is forced, the higher discordant
harmonics predominate, causing hard, metallic, sharp
quality.

When overtones are lacking the voice sounds hol-
low, sepulchral, wooden.

Sensitive co-action of the whole muscular and ner-
vous energy is the condition demanded for the pro-
duction of pure tone.

As the student's ideal of tone grows the latent
powers in nerve and muscle respond until every cell
in the body is joyously doing its duty.

The ear leads "clairvoyantly" and recognizes the
real spark that kindles the voice.