

QUIZ #5
Chapter 3 Registers: Some Tough Breaks
James Stark Bel Canto: A History of Vocal Pedagogy

Question 1

According to Stark, the old Italian school held that there were three registers-the chest voice, the head voice and the falsetto

True

False

Question 2

Who used a new manner of singing whereby the upper tenor notes were 'covered' rather than by making a switch to falsetto? This new manner irrevocably changed the history of singing.

Domenico Donzelli

Adolphe Nourrit

Gilbert-Louis Duprez

Manuel Garcia

Question 3

The most detailed early description of registers is found where?

Giulio Caccini's *Le Nuove Musiche*

Pier Francesco Tosi's *Observations on the Flord Song*

Giambattista Manini's *Practical Reflections on the figurative Art of Singing*

Lodovico Zacconi's *Prattica di musica*

Question 4

Who first used the terms *voce di petto* and *voce di testa*? This person also stated that he preferred chest voices to falsetto and said of the *voce di testa*, "they are not only boring, and annoying, but in a short time one comes to hate and abhor them."

Pier Francesco Tosi

Lodovico Zacconi

Giulio Caccini

Giambattista Mancini

Question 5

Who referred to the two registers as the *voce piena e naturale* (full and natural voice) and the *voce finta* (feigned voice or falsetto)? We would rightly assume that these terms were alternatives to the *voce di petto* and *voce di testa* terms used by other pedagogues of the time.

Pier Francesco Tosi

Giambattista Mancini

Lodovico Zacconi

Giulio Caccini

Question 6

Who among our highly esteemed pedagogues was a person who advocated transposing a song to avoid high difficult notes and was apparently a one-register singer who eschewed falsetto and knew nothing of covered singing?

Giulio Caccini

Giambattista Mancini

Lodovico Zacconi

Pier Francesco Tosi

Question 7

Who made this salient point in their treatise, "A diligent instructor, knowing that a soprano (male castrato) without falsetto must sing within a narrowness of a few notes, should not only attempt to acquire it, but should leave no means untried so that he unites it to the chest voice, in such a way that one cannot distinguish the one from the other."

Giulio Caccini

Lodovico Zacconi

Giambattista Mancini

Pier Francesco Tosi

Question 8

Who is credited with saying, "Have no doubt that of all the difficulties that one encounters in the art of singing, the greatest by far is the union of the two registers: but to overcome this is not impossible to him who will seriously study how it is to be done"?

[Giambattista Mancini](#)

Manuel Garcia

Pier Francesco Tosi

Lodovico Zacconi

Question 9

Who gave us this nugget of insight into working with the registers, "The head voice being in need of help, since it is separated from the chest, the most certain method to help unite them is for the scholar, without losing time, to undertake to establish in his daily studies the manner of holding back the chest voice and of strengthening little by little the unfriendly notes of the head, in order to render the latter equal to the former in the best possible way."

Giulio Caccini

[Giambattista Mancini](#)

Lodovico Zacconi

Pier Francesco Tosi

Question 10

Who is one of the first writers to refer to a three-register theory, evident by this remark, "*Voce di Petto* is a full voice, which comes from the breast by strength, and is the most sonorous and expressive. *Voce di Testa* comes more from the throat, than from the breast, and is capable of more volubility. *Falsetto* is a feigned voice, which is entirely formed in the throat, has more volubility than any, but is of no substance."

Johann Samuel Petri

Isaac Nathn

[J. E. Galliard](#)

Johann Agricola

Question 11

What term does this definition refer to?

A term that refers to the lowest tones in the voice, which crackle like the sound of straw underfoot. This quality had been observed since at least the 17th century, when the music theorist Marin Mersenne spoke of the 'rattle in the throat which basses sometimes use in order to supplement the natural voice when it is not low enough.'

Basso continuo

Fistelstimme

Bass Stimme

[Strohobass](#)

Question 12

Who is credited with writing, "It is of great advantage in uniting the natural with the falsetto note in the upper register if one can produce the intermediate note, the highest of the one and the lowest of the other, with both kinds of voice."

[Johann Agricola](#)

J.E. Galliard

Johann Samuel Petri

Giambattista Mancini

Question 13

Who is responsible for this description of the two main registers:

By the word register we mean a series of consecutive and homogenous tones going from low to high, produced by the development of the same mechanical principle, and whose nature differs essentially from another series of tones equally consecutive and homogenous produced by another mechanical principle. All the tones belonging to the same register are consequently of the same nature, whatever may be the modifications of timbre or of force to which one subjects them.

Johann Agricola

Francesco Lamperti
Pier Francesco Tosi
Manuel Garcia

Question 14

What is another term that means the same thing as *registre de poitrine*?

voce di petto
voce di testa
falsetto
voce finta

Question 15

WARNING! THIS QUESTION HAS MORE THAN ONE CORRECT RESPONSE.

Please indicate which choices below are terms referring to registers above the chest voice.

voce di testa
voce finta
voce di petto
voix sombrée ou couverte
voix de poitrine
registre de fausset-tete

Question 16

Who is credited with stating, "The essential difference between the two registers, consists in the fact that in falsetto only the edges of the cords vibrate, whereas in chest voice the entire cord is involved in broad excursions."?

Johann Sundberg
Johann Müller
Ingo Titze
Manuel Garcia

Question 17

Garcia originally referred to the female middle voice as 'falsetto.'

True
False

Question 18

Who stated that, "Every voice is formed of three distinct portions, or registers, namely, chest, medium, and head. The chest holds the lowest place, the medium the middle, the head the highest. These names are incorrect, but accepted."?

This statement was made late in the career of this person and indicated a change in their original stance on the subject.

PierFrancesco Tosi
Manuel Garcia
Johann Agricola
Johann Samuel Petri

Question 19

In regard to high notes in the male voice, Garcia described two distinctly different approaches.

True
False

Question 20

According to Stark, it is very likely that Garcia preferred the male voice in approaching highest notes to extend the chest register by using loose phonation and a relaxed, open pharynx. The ensuing tone is weak in high-frequency components, and is perceived as being a quiet 'half-voice.'

True
False

Question 21

WARNING! THIS QUESTION HAS MORE THAN ONE CORRECT RESPONSE.

Which terms below would be accurate for the following description of singing:

A muscular approach to the high notes (for the male voice), which required high subglottal pressure, as well as the strong contraction of both the glottal muscles and the muscles of the vocal tract, and which resulted in strong high-frequency components in the tone. Which terms would rightly be ascribed to this manner of vocal production?

Belting

voce di mezzo petto

ut de poitrine

sguaiato

covered approach to high notes

Voix mixte

Question 22

Mathilde Marchesi emphatically disagreed with Garcia's early two-register model for female singers.

True

False

Question 23

Who is credited with first proposing a five-register theory of vocal registration and was a strong advocate of Garcia's works, calling him "the most eminent singing master now living"?

Hermann Helmholtz

Morrell Mackenzie

Emma Seiler

Julius Stockhausen

Question 24

Who wrote *The Voice in Singing* (1868) and was one of the first singer-scientists to follow Garcia in the use of the laryngoscope as a means of identifying registers?

Julius Stockhausen

Morell Mackenzie

John Curwen

Emma Seiler

Question 25

Who wrote *The Art of Singing* (1899) and *Plain Words on Singing* (1924) which were works that brought Italian vocal techniques to an English readership. This person was a pupil of Francesco Lamperti.

Emma Seiler

William Shakespeare

Henry Holbrook Curtis

Julius Stockhausen

Question 26

Who stated, "To equalize and blend the Chest with the Medium register, the pupil must slightly close the two last notes of the Chest in ascending, and open them in descending. Every effort expended upon the highest notes of a register increases the difficulty of developing the power of the lower notes in the next register, and therefore of blending the two registers, until eventually it becomes impossible...The same instructions that we have given for the change and blending of this Chest and Medium registers also apply to the Medium and Head."?

Francesco Lamperti

Mathilde Marchesi

Manuel Garcia

Emma Seiler

Question 27

Whose high speed motion pictures of vocal fold behaviour revealed two primary registers?

The pictures revealed the chest voice using the entire length and depth of the vocal folds in the vibrations. At the break the folds were thrown into momentary chaos, after which the falsetto mode took over as the folds continued to vibrate at about the same rate, but they hardly touched; their margins became quite thin, and the main body of the vocal folds did not appear to participate in the vibratory activity.

Henry Rubin and Charles Hirt

Janwillem van den Berg
Aatto Sonninen
Luchsinger and Miller

Question 28

WARNING! THIS QUESTION HAS MORE THAN ONE CORRECT RESPONSE.

Please check the terms that are synonymous with 'covered' singing in the male voice.

Vollton der Koptstimme
voix sombrée ou couverte
legitimate head voice
male operatic head register
do di petto
voce Piena in testa
voce di testa

Question 29

The covering in male voices is employed for the notes above the passagio. It involves lowering the larynx and expanding the pharynx, which results in darkening of the vowel.

True
False

Question 30

According to Stark, 'belting' is not closely related to the covering method of singing.

True
False

Question 31

Belting takes place in both male and female singers when the chest voice is carried beyond the point where it would ordinarily switch registers. The singer allows the larynx to rise, and the vowels are not darkened as they would be in covered singing.

True
False

Question 32

In the male voice, belting is distinguished from covering primarily by the high position of the larynx.

True
False

Question 33

Can vocal registers be blended according to Rubin and Hirt?

Yes
No

Question 34

Who is credited with stating, "The mid voice is not really an "independent" register but a "mixture" of chest and falsetto register"?

Manuel Garcia
Janwillem van den Berg
Rubin & Hirt
Diday and Pétrequin

Question 35

Rubin and Hirt observed that in well-trained voices, especially female voices, this element (choose from below) allowed the vocal fold action in the upper register to more closely resemble the lower register.

raised larynx
lowered larynx
raised soft palate
strong glottal adduction

Question 36

Vocal tract adjustments have no bearing on shifts in the dominant resonance (chest or head/falsetto), or 'lifts' in the voice, nor do vocal tract adjustments have any bearing on the 'covered' male voice.

True
False