

# LESSONS IN VOICE CULTURE.

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## THE PERFECT METHOD.

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Designed for the Reader, the Orator, the Actor, the Teacher,  
the Pupil, the Elocutionist; and as the foundation  
of the Singing Voice.

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### DIVIDED INTO EIGHT SERIES:

- 1st Series.—For Establishing Correct Positions of Tongue,  
Mouth and Throat.
  - 2nd Series.—For Removing Defects of Voice.
  - 3rd Series.—For Clarifying the Voice.
  - 4th Series.—For Enriching the Tones.
  - 5th Series.—For Acquiring Great Range of Voice.
  - 6th Series.—For Producing Flexibility of Voice.
  - 7th Series.—For Building and Strengthening the Voice.
  - 8th Series.—For Developing the Timbres and Qualities of  
Voice.
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### ALL IN ONE VOLUME COMPLETE.

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WITH LESSONS ARRANGED FOR DAILY PRACTICE.

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By EDMUND SHAFTESBURY.

Author of "Extemporaneous Speaking;" "Acting;" "Facial  
Expression;" "Deep Breathing;" "Personal Magnet-  
ism;" "Lessons in Emphasis;" "Grace and  
Department."

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**DEDICATED**

To all pupils who are born with the Divine  
Gift of Completing what they Commence.

**EDMUND SHAFTESBURY.**



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## PREFACE.

This work is intended for those who wish PRACTICE rather than THEORY.

The world of teachers for many years have discussed theories, condemning some and approving others, quibbling over great points, and splitting hairs over small ones; all the while forgetting that THEORY never yet did one particle of good to the voice. But it will be claimed that if a teacher knows the correct theory, his art will be more nearly correct. This is a *claim* merely; it is not good in fact.

Theories are all established after facts are known; they are made to fit facts; they have to bend to facts.

What a certain exercise will accomplish for the voice is a fact; it may be tested, its good and bad elements discovered; and if in many years of experience it *always* helps the voice, it may be set down as a valuable exercise. Hair-brained professors with good theories and bad voices may decry it, say it is not in accord with their notions; yet it stands, because it has proved itself.

Of such exercises is this work composed. Not one of them has failed to pass muster.

They will accomplish in every person who performs them as directed, everything that is claimed for them.

It would be better to read Chapter One carefully, and then, take up the work laid out in the chapter entitled the "Two Years Drill," spending one half hour daily for two years, in the manner therein described, if you desire to instruct yourself as your own teacher.

If you are a teacher and desire to use the book as such, you may employ the work of the chapter entitled the "Three Months Drill."

Trusting that each person who enters upon the practice of the exercises herein given, will faithfully perform them, and knowing that earnest work will bring grand results, we commit this book to its destiny.



# CHAPTER ONE.

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## THE VOICE.

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This book is a specialty.

It is not devoted to a *little* of everything; but to *all* of one thing.

Therein it differs from many works now extant or obsolete, and it must be borne in mind that this exclusive presentation of a subject in its entirety is the only way in which a study can be mastered.

We therefore devote no time or space to the discussion of theories; unless an explanation of the meaning of an exercise may be called such. Such explanations will be found in all parts of the book, but we go no further than that. The reasons are:

1st. It is unnecessary for progress.

2nd. If any person wishes to understand, or at least to study, the theories of voice production, books and pamphlets by the cart load, may be found to furnish all these; and more than that, there can be found in the Vocal literary world any kind of a theory that may be desired. While the general drift of the majority of them is correct, yet every year or two some new fledged Vocal philosopher, (with a bad voice,) arises to demolish all that has ever been established by the wisdom of ages.

It is well to fix in the mind some definite idea of the science of voice production; but such knowledge will not aid in the slightest degree to develop the voice.

Two of the most eminent professors of Europe had been following theories diametrically opposite; and, at a great distance apart, had been villifying each other as ignorant of nature's designs in the construction of voice, but *all the while* the pupils of each professor had been constantly improving under the *exercises* given them.

Dr. Guilmette's theory was sustained by many, but laughed at by more, as being silly and notional, but his *exercises* caused great progress in the voices of his pupils.

It is the delight of professional elocutionists and voice trainers to ridicule the theories of everybody, excepting the particular one which they advocate; and this feeling sometimes extends to the exercises employed. Distinctions are often made upon very small matters, as for instance whether the point of the tongue should be up or down.

The holy attitude of horror assumed by some teachers, (generally with bad voices,) at the erroneous methods of others, is quite impressive.

There are but few principles involved in the building of the voice. We are born with our limits, yet we never *reach* them. We are all restricted in the extent of the progress which we can make, yet we never go *to* the limit. But inside of the limit that hems in each one of us are principles born of nature that should be well understood.

The first of these is as follows:

1st. PRINCIPLE. *Voice grows by using.*

The Creator never intended that we should keep silent. The yelling infant is undergoing the first and best lesson in Voice Culture. The child that does not cry at all will be weak lunged and of poor health; and the infant that only cries half its "share," will be but half developed in these respects. "Silence is golden" refers more to the looseness of chattering speech and idle gossip than the "noise" of the voice. Children should never be restrained from boisterous hollering and laughter, if out of doors. In-doors it is a nuisance to others though beneficial to the children. The rule should be, let

the growing child cry, yell, shout, laugh all it wishes. The high pitch should be avoided if possible in children, and especially the screech. The latter is exceedingly injurious to the vocal cords while all the dangers to children's voices that ever arise from vocal practice come from shouting or singing in the high pitch. Paralysis of the glottis lips and the muscles of the voice, cancers, lost tones, and harsh squeaky voices are often the result of the screeching of children.

2nd. PRINCIPLE. *The volume of the voice depends upon the size of the throat.*

The length and width of the throat passage are absolutely necessary to volume. Large lungs do not produce this much desired quality; they sustain it, however. Yet if we had only large lungs and small throats, the result would be shrill and strong tones, lacking volume. The throat is lengthened by the exercises given for that purpose, in a subsequent chapter. The fullness of the throat is acquired by still another set of exercises acting upon the entire structure of the passage. It is surprising to know that great comparative enlargement for volume is easily acquired, in spite of the compactness of the throat.

3rd. PRINCIPLE. *The strength of the voice depends upon the muscular action in and about the diaphragm.*

The diaphragm is a large muscle located between the lungs which are above it, and the stomach and abdominal contents which are below it. A full knowledge of this important organ may be obtained from the book entitled "Lessons in Artistic Deep Breathing."\* Indeed, that important work is an absolute necessity in the study of Voice Culture. The present book can deal only with one subject if it desires to do justice to it; the exercises in deep breathing are all contained in one volume without mixture with extraneous matter.

The diaphragm is said to be the floor of the lungs, or the roof of the stomach. It is assisted in its movements by the abdom-

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\* "Lessons in Artistic Deep Breathing" in book form, Price \$1.50. Address Webster Edgerly, P. O. Box, 291, Washington, D. C.

inal muscles; and the strength of the voice is in relation to the strength and use of these muscles. The latter are idle generally if the back is resting against any support; unless the pupil has fully acquired the art of deep breathing.

As air may be projected by a falling of the upper chest, so tone can be impelled from such action, but it is weak, sickly, and unsustained, even though it has apparent strength.

Voluntary muscles tire us.

Involuntary muscles do not tire us.

The chest in projecting voice is moved by voluntary muscles.

The diaphragm in projecting voice is moved by involuntary muscles.

The logical conclusion, therefore, is plain.

Rapid strength of voice is gained by observing this principle.

4th. PRINCIPLE. *The force of the voice depends upon the vitality of the membrane which lines the throat cavity.*

The distinction between the *strength* and the *force* of the voice is an important one, yet few vocalists, except the most accomplished, are able to discern the difference. An explanation would be mere theory. A discovery of the *fact* will be made by the true student of the art, although it may require years of patient practice. The old claim that all efforts must be removed from the throat in the use of the voice is quite true; yet if every effort is placed elsewhere in the most approved fashion and the throat be weak, the tone lacks force.

The giant has strength, which simply means a vigorous constitution.

The voice has strength when the air column, which ought to rest upon the diaphragm, is sustained by a healthy, vigorous set of muscles.

The force of the voice may be likened to the report of a gun which gets its power of tone from the vitality of the resisting sides of the barrel; but the strength of the tone comes from the pressure of gas caused by the explosion of the powder.



Force and strength of voice are often dependant on each other. To illustrate this by the gun: it has hard, smooth, polished sides, capable of offering a most determined resistance, and therefore capable of producing great force in the report, but the charge of ammunition is weak; the result is neither force nor strength.

Now an enormous charge of powder is inserted, but the sides of the gun, which are to furnish the resistance, are made of soft leather, having no resisting power whatever, (and therefore no vitality); the report will be a flash, or a muffled sound.

The muscles of the diaphragm, or those aiding its movement, furnish the ammunition or strength of the report.

The resisting power of the walls of the throat furnish the loudness, or force, of the report. While the simile is not perfect it conveys an idea of an exceedingly important distinction in voice production.

5th. PRINCIPLE. *Explosive tones must be projected by abdominal contraction.*

The vacillating theories of vocalists have used and abused this principle for generations. Now one great teacher claims to have discovered a secret of much value, and he adopts the method for each and every kind of vocalization. Another great teacher rightly discovers the fallacy of the claim and refuses to use it at all.

It is true of this, as of nearly all other principles, that it applies to certain uses of the voice only, and is out of place at other times. Yet it has been discarded altogether by some fine teachers.

If the value of a method is to be measured by results, by actual *facts*, then the method is likely to rest safely on its own intrinsic merits; but if it is to be measured by the test of argument and theorizing, a good thing is apt to suffer ridicule, and a bad thing receive honor.

For explosive tones, or for the production of sudden strength of voice, the inward movement of the front abdominal wall furnishes the best results; and this is stated after many years

of experiment, attended by no theorizing. This particular kind of movement need not be performed exactly as described, for a contraction of the abdominal sides may accompany it, if it can be achieved.

6th. PRINCIPLE. *Sustained tones must be projected by the action of Deep Breathing.*

How to do this is fully explained in the book referred to entitled "Lessons in Artistic Deep Breathing," which is an absolute necessity to all students of Voice Culture.

The difference between Abdominal Breathing and Deep Breathing is very wide indeed. The former has its uses, but they are very few compared with the more excellent and artistic method of Deep Breathing.

It has been clearly demonstrated by experiment that explosive tones, or sudden movements of the voice in strength, can be best produced from the abdominal action, but to get an evenness of sustained power, and a perfect vocalization that is always to be relied upon, the Deep Breathing action is necessary. A voice founded upon this method lives longer than the body itself, for it never fails, never grows weary, never decays. When the body is worn out and drops into the grave the voice would be as fresh as ever, had it only the means of showing its vitality.

7th. PRINCIPLE. *The two chief elements of richness in the voice are head resonance and chest reverberation.*

This presumes, of course, that the voice has been purified of defects, and clarified as hereinafter directed.

The head resonance requires a large, well opened nasal cavity into which the tone echoes after striking the sounding board. While many place the sounding board at the roof of the mouth, or hard palate, it is a question whether the resisting walls of the throat do not come in for a share of this title. Wherever force is produced by the vitality of a resisting surface there is some element of the action of a sounding board. But above the hard palate is a large chamber the size and clearness of which determine the resonance of the voice. This

quality is at once destroyed if the chamber is filled, as it is when we have a cold in the head.

All persons who have a perfect nasal chamber do not have the best use of it; that comes by training.

There is another large cavity, know as the dome of the chest, where the tone does not exactly resound; and so the term "reverberation" is used. This movement of tone in the dome of the chest is said to be a valuable and necessary accompaniment to a perfect low register. The perfection of vocal training will appear when the chest reverberation may be blended slightly into the high register, and the head resonance may accompany the note of the low register.

8th. PRINCIPLE. *The Intensity of the voice is imparted to it by the direct action of the nerves.*

The muscular side of the voice produces everything that a good voice requires, and the training of this art never goes beyond this. The present volume does not, not could it, include more than this.

Yet there is an element of power behind the throne which in a few rare voices is apparent,—the power to move, to thrill, to captivate. This is called intensity. It holds not the slightest relation to force. It may be as quiet as the breath of summer that faintly stirs the slender leaf, yet its power penetrates to the heart. It may, also, arouse itself to the ferocity of a passion, but it never shouts, never rants, never wearies.

This intensity is purely a nerve force, and is magnetic.

The author has so often been called upon to explain the principle, and as it requires a volume to do so, he will be pardoned by saying that he has recently published the whole system of magnetism with a full course of exercises for developing it\*

9th. PRINCIPLE. *The training of the voice should proceed in the following order. 1st. The True Position of the Organs; 2d. Removal of Defects; 3d. Clarifying; 4th. Enriching; 5th. Range; 6th. Flexibility; 7th. Strengthening; 8th. Timbres and Qualities.*

Too many teachers have a hap-hazard mode of procedure. The author visited seven hundred professors of elocution and singing and found seven hundred of them beginning the work of training by first strengthening the voice of their pupils. All pupils possess defects, though some will not admit it; and the strengthening of the voice makes all its qualities strong, good and bad. When the defects have been thoroughly strengthened and made good sized giants the next step of these teachers was to remove them. This came hard in every case, and was impossible in some.

Ask the question and answer it: Is it not better to remove all defects from the voice before proceeding to strengthen it?

Before removing the bad qualities, the first step should be to teach the correct position of all the organs which assist in making voice; for it is through this position that defects are easily cured.

The next step is to proceed on the belief that all pupils possess at least three defects in a slight degree, if not prominently. These are Nasality, Throatiness and Aspiration; the fourth, Orality, may or not be present. Even if the defects are not apparent the exercises will prepare the way for their not appearing when the voice commences its larger growth, for the stronger it becomes the more apt we are to perceive what now is difficult to observe. Do not, therefore, pride yourselves upon exemption from defects. The aspiration of the voice is present in almost all cases, and may be caused by waste air coming through the larynx with the vibrations or by a perfect tone moving against the walls of the throat in such a way as to convert some of the vibrations into waste air.

The next logical step is to develop all the richness of which the voice is capable; for, while richness is with difficulty added to a strong voice, strength is more readily added to a rich one. Nor are we yet ready to build power. Two other steps

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"Lessons in the Mechanics of Personal Magnetism" \$3. Address Webster Edgerly P. O. Box 291—Washington, D. C.

remain to be taken : Range and Flexibility. The latter for the orator is more important than the former, while in the cases of the singers the reverse is true. Yet in both cases each should be developed to its utmost capacity. Again mistakes of teaching occur, yet they are not serious ones. Flexibility means a quick, easy movement of the voice in Range and Progressions. To move in Range cannot be very well done until Range has been acquired ; yet many teachers spend months of almost fruitless labor in attempting to develop flexibility of voice first and Range afterward. A movement in Progression is the most difficult part of voice culture, and for the establishing of a voice of perfect management for the reader or orator, it is unequalled. It will always be the mark of great genius. There is so much connected with the science and art of Progressions that we forbear now to discuss them, leaving their full unfolding for another chapter of this book.

After the mastery of Range and Flexibility, comes the great end of all aspirations,—namely the acquirement of Volume, Power, Strength and Force of Voice.

Finally, the artistic finish of the course of exercises of Voice Culture is the developing of Timbres and Qualities.

This chapter has out-lined to the pupil the full system of the present way of cultivating the vocal powers. A careful compliance with the directions given, an active period of practice and a faithful observance of all the *details* of each exercise, will revolutionize any untrained voice, and greatly improve most trained ones. In a few instances, rare indeed, there are perfect voices. These are in no need of cultivation. There are other instances of splendid voices that have never been put to the test of hard work ; like that required in public or professional life, that cannot endure unusual efforts. Such voices need training above all others, for they become the most valuable.

## CHAPTER TWO.

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### THE FIRST SERIES.

#### FOR ESTABLISHING CORRECT POSITIONS OF TONGUE, MOUTH AND THROAT.

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##### SECTION 1.

*The Corner Exercise.* The corner of the throat is that part which is located at the top of the neck and close to the under portion of the chin. In the production of voice this corner should descend and come forward at the same time. By so doing it assists in opening the throat.

In order to move the corner of the throat we must understand that it has three positions.

*First.* Its normal or ordinary carriage.

*Second.* An inward position which is made by pressing the edge of the fore-finger hard against this corner thereby closing the throat so much that if we attempt to produce sound the tone will be squeezed and throaty.

*Third,* and last, an outward position. The normal carriage is that which we are in the habit of employing without thought.

The inward carriage can come only from an outward pressure generally from the hand. The outward carriage is difficult to acquire for the reason that it may be accomplished only by the action of the muscles of the neck. This action of the muscles comes in time from a mental effort on the part of the pupil. But it often requires too much time; the better way therefore is as follows :

Press the corner of the throat with the side of the forefinger, or the edge of the hand, into its inner position, thereby closing the throat. Compel the muscles of the throat to push the hand away which they will do in their effort to open the throat to its normal position. Repeat this a great many times until you are sure that every time the hand pushes the corner of the throat into its inward position the muscles of the throat can restore it to at least its normal carriage.

By and by, as the throat is making an effort to push the hand away, increase the pressure of the hand, and compel the muscles of the throat to exert great strength to get back to its normal position. Now every pupil is able to push this corner inward and upward, and the throat, when the hand is removed, will instantly return itself. Continuous practice, therefore, of this sort will in time result in the muscles pushing the hand farther forward than a normal position. The exercise reaches its perfection when the forward position is as advanced as possible.

## SECTION 2.

*The Soft Palate Exercise.* The roof of the mouth consists of a hard palate and a soft palate. The hard palate extends a little farther back than the teeth and then blends into a fleshy veil which is capable of being lowered at will. This veil, when down, conceals the entire back of the throat from the observation of a person looking into the mouth, and at the same time it cuts off the passage of air through the mouth.

The soft palate when raised has the form of an arch, and from its highest point at the centre sometimes hangs a little tongue called the Uvula.

This little tongue when the soft palate is fully up generally blends into it and is lost. When the soft palate is raised the air is cut off from its passage through the nose. This position is necessary for perfect tone. Some persons are able to raise the soft palate at will; others find it impossible to do so except after months of practice. Unless some physical deform-

ity exists every pupil who persists in his practice will be able to raise the soft palate.

The simplest method by which it is acquired is to imagine the gape. This is not always easy, but is generally accomplished by persistent practice. When actually gaping, locate the mind upon the position of the throat or quickly pick up a hand mirror, face the light and look at the back of the throat. You will find the soft palate in its proper position for voice practice.

If you cannot raise it in this way it will come in one of the two following ways: 1st, by placing the thought intently upon that muscle and making a constant effort to raise it; or 2nd, it will come as an accompaniment of the larynx exercise of the palate.

### SECTION 3.

*The Larynx Exercise.* The larynx is that organ of the throat which we call the Adam's apple. If we place the hand on the front of the neck we will feel a slight projection which moves upward when we gape. It moves upward in the production of a high pitch and downward in a low pitch. It is important to develop the strength of this organ and the muscles that direct it because by so doing its health is thereby preserved and its power increased.

Within this larynx are contained the vocal cords (not chords) which produce sound vibrations called voice.

The exercise of the larynx consists simply of raising it to its utmost height in the throat and of lowering it to its utmost depth. In first attempting to raise it, it is better to do so by swallowing. Make the mind familiar with this action and become able to raise it to its utmost height while omitting the swallowing. In lowering it we can more readily accomplish a low descent by the aid of the gape or by producing the lowest pitched note of the voice.

After a while the larynx must be raised and lowered simply by its own muscles and without any other aid. Be care-



ful always to raise it as high as possible and always to lower it as far down the throat as possible.

#### SECTION 4.

*The Root of the Tongue Exercise.* The root of the tongue should be brought down and forward until the appearance of a double chin is produced. If the root of the tongue is brought forward simply it would not produce as large a mouth cavity as desirable; and, if the root of the tongue is carried down the throat simply, it might produce a large mouth cavity but a small throat opening; but if the action is down and forward both the throat and the mouth receive proper openings.

The only way to accomplish this is to persist in the practice until it is mastered. Any mental direction will aid very much whatever you are trying to do.

#### SECTION 5.

*The Combination Exercise.* This consists simply of opening the mouth as widely as possible, raising the soft palate, lowering the larynx, and moving the corner of the neck down and outward as described in the foregoing exercise; doing them all at once.

#### SECTION 6.

*The Soft Palate Raised in the Tremulo.* Repeat exercise number two if you have fully mastered that exercise, and accompany it by a prolonged tone in a low pitch with a tremulo or vibration of the sound.

If you will observe the back of the throat in a hand mirror. You will find that the tremulo raises the soft palate higher than any other exercise will do.

#### SECTION 7.

*The Artistic Open Throat.* In learning to open the throat in the various directions heretofore given we have to

work mechanically for a time. If the throat is not used to such muscular exertions the result generally is that the muscles are irritated, and the voice instead of being helped is interfered with.

But after considerable practice when all the muscles may be operated at will, the throat may be opened to its fullest extent without the slightest irritation. At this stage of our work the pupil must be made to understand that he must outgrow the rigidity which he found necessary in learning the movements. This stiffness of the throat muscles must be blended into a smooth, quiet, but fully open throat; or, as some say, the "lazy throat" fully open.

This becomes what is known as the Artistic open throat; that is, the throat is elongated as far as possible by the descent of the larynx. It is widened by the inner corner exercise, and through the aid of the raised soft palate the oropharynx is broadened; and all this must be accomplished without any rigidity.

This broad throat position can rarely be acquired in less than two years of steady practice; but when once acquired it is the foundation for purity, clearness, brilliancy and richness of both the speaking and singing voices.

The difficulty of its acquirement and the time necessary to perfect it have rendered it the "Alps" to all except the Napoleons of perseverance. In closing this series we will say that every pupil who practices as directed will succeed in acquiring this Artistic open throat unless physical defects exist, which is not the case in one person in a hundred.

## CHAPTER THREE.

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### SECOND SERIES.

#### FOR THE REMOVAL OF ORDINARY DEFECTS.

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This book does not pretend to cure the extraordinary defects of voice, such as stammering, stuttering, and the like ; but the principles herein laid down will often improve such conditions and in some cases will effect a cure. However, we will spend no time in considering such cases as our work lies only in the direction of ordinary defects.

Voice is produced in the larynx where the sound vibrations are created ; therefore it may be said that voice is made in the throat. Articulation and pronunciation are made in the mouth, using the lips, teeth and tongue for dividing the tone column of the throat into syllables and words, when it reaches the mouth.

The voice thus produced from the throat may have, and in nearly every case does have, four ordinary defects. Except in a voice that is well trained it cannot be said that any person is free from one or more of these. The ordinary defects of vocalization therefore are as follows :

1st. Nasality ; which causes the tone column to resound in the nostrils.

2nd. Orality ; which confines the resonance to the mouth.

3rd. Aspiration ; which is a mixture of waste air with the tone.

4th. Throatiness, which is caused by too close an aperture or too much rigidity in the throat.

We will take these up in the order we have mentioned them and will proceed to give exercises for their cure. We will continue the numbering of the exercises where we left off in the first series; the next therefore will be the eighth.

### SECTION 8.

*Nasality (defect) Exercise.* Persons whose voices are so strongly nasal as to attract attention are generally unaware of the existence of this defect. Persons whose voices have less nasality are less apt to be aware of the defect; therefore persons who have this trouble in its slightest form would be indignant if accused of it.

Probably all persons, with the exception of those whose voices have been carefully trained, possess this defect. It is generally caused by the soft palate hanging down and thereby causing the air column to carry the tone into the nostrils.

To prove that this is the case raise the soft palate to its utmost height and it will be found impossible to produce any nasality in the voice. This defect, therefore, is overcome by this simple method.

A special exercise however will be given which will aid the pupil in raising the soft palate, and in order to accomplish a good thing it is sometimes well to be acquainted with its counterpart, a bad thing. The pupil should pronounce any words which do not contain N, M, or Ng. We will select the two words "Correct Letters;" pronounce these several times, making them just as nasal as possible, while placing the thumb and first finger to the nostrils in a way not to pinch the nose but to simply obstruct the air in its outward passage, preventing any of it from coming through the nostrils. In this position pronounce the words "Correct Letters" with the utmost nasality. Still keeping the hand to the nostrils, pronounce the same words by taking all nasality out of them, the object being to make the contrast between the bad and the

good as wide as possible. Now remove the hand from the nose and pronounce the same sentence again, but free from the defect.

This exercise, it will be seen, has three parts; in the first two the hand remains in the nostrils; in the third it is removed. In the first one the nasality is intentionally produced, and in the last two parts freedom from the defect is aimed at. It may require thousands of repetitions of this exercise in order to perfect the voice in this direction. Even if nasality does not exist the exercise is very beneficial because it teaches one to raise the soft palate.

### SECTION 9.

*Orality (defect) Exercise.* The natural meaning of orality is weakness and it may be a physical, mental, or moral weakness depicted by these tones. In a high pitch, orality sounds sometimes like a whine, or a mixture of a whine and a moan, and the resonance is confined to the mouth.

Some persons in emotional reading, speaking or singing turn the voice into an oral quality. In its proper place it has its uses the same as the nasal defect which depicts sneezing and scorn, but generally it is a serious blemish.

Its cure consists in using a good nasal resonance and in constantly watching the voice to see that it never runs into a whine.

A resonance in the nasal chamber is probably the richest element in the human voice. This quality differs much from nasality which is a resonance in the nose itself.

The nasal chamber is a long and large passage running from the front of the face back nearly to the ear cavities.

A voice that strikes the hard palate in the mouth and re-sounds in this large chamber cannot have the defect of orality.

Let the pupil close the mouth, inhale the fullest possible breath through the nostrils and project a heavy rolling reverberating tone, imitative of distant thunder, into the head. The pitch should be as low as possible; while the tone is in prog-

ress give it a few sudden blows in the nasal chamber like the echo of distant cannon. If this chamber is small or filled with matter that ought not to be there the cure of that defect lies in lessons in breathing which are contained in another book.

The development of full chest tones and exercises for enriching the voice which are contained in subsequent pages of this work will completely eradicate the orality from the voice.

### SECTION 10.

*Aspiration (defect) Exercise.* Aspiration is one of the most common and most serious defects of the human voice. Voice itself is not air in motion but air in vibration. In the production of pure tones all the air that passes through thy vocal cords should be vibrated by the glottis lips; and an air that is allowed to pass through will injure the clearness and the beauty of the tone.

Aspiration is a mixture of moving air or, as sometimes termed, of escaping air, without the vibrations of the tone. It not only destroys the clearness and the penetrating power of voice but also irritates the throat and makes the tones husky.

It is safe to say that, when a sufficient elasticity of pressure has been developed in the air column to support the voice, out the less air we use in proportion to the size of the voice the clearer the tones may become.

A perfect speaker, reader or singer should have perfect freedom from aspiration. It is better to classify the three terms as follows: *Vocality* is that quality of the voice that is entirely free from whisper.

Whisper is entirely free from vocality.

Aspiration is a mixture of vocality and whisper.

When the air is vibrated into voice it is termed *vocality*. When there is no vibration in the air excepting the rasping sensation in the throat caused by the friction of the passing air it is called a *whisper*. The latter term therefore may be called nothing but escaping air.

Let the pupil at first practice the following exercises:—

Count 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, all in a whisper and if possible in one breath. It will be seen that a whisper requires a great amount of air to support a few words. Let the pupil next count as before but instead of whispering make the tones bright, hard and clear, either singing them or nearly so; not to any time but merely in the singing tones. This for the present we will call vocality.

Next let the pupil count as before making the voice by a mixture of the whisper with the vocality. This is termed aspiration.

At first the ear may refuse to recognize, or, the voice to perform, these three distinct methods of utterance, but after practicing a great many times the distinction between aspiration and vocality will become apparent. This should be persisted in until the pupil can recognize when a tone is aspirated and when not.

The next step for the cure of aspiration is as follows:—

*A* Count from one to ten as before, pronouncing the words entirely in a whisper.

*B* Count from one to ten in an aspirated tone which has the slightest possible amount of vocality in it; the whisper predominating in the proportion of ten to one as near as may be estimated.

*C* Count from one to ten in a tone which is about two-thirds whisper and one-third vocality.

*D* Count from one to ten in a tone which is one half whisper and one half vocality.

*E* Count from one to ten in a tone which is about two-thirds vocality and one third whisper.

*F* Count from one to ten in a tone which is nearly all vocality, the whisper being only about one-tenth of the tone.

*G* Count from one to ten in a tone which is entirely free from whisper; this being pure vocality.

This simple exercise, if performed thousands of times with care and faithfulness, will not only result in curing the voice of its aspiration but will strengthen the vocal cords, purify

the tones and sweeten the voice. By and by it may be well to take a piece of glass, place it at the edge of the lower lip in front of the mouth, and upon this glass about two inches from the mouth place some substance as light as possible—such as, down from a feather, or cotton—and produce vigorous tones. If the voice is entirely free from aspiration there will be no movement of air felt at the distance of two inches from the mouth; and it makes no difference how strong the tones may be they should in all cases be entirely free from waste air. This is greatly helped by the other exercises given in this book.

### SECTION 11.

*Throatiness (defect) Exercise.* Throatiness is produced either by too small a pressure in the throat or too great rigidity of the walls of the throat. It is always harsh and disagreeable and antagonizes the richness and purity of the voice. The cure of this trouble is by the artistic open throat spoken of in section 7 of the first series. It is not enough that the throat be open, for many good open throat positions have produced throatiness in tone, owing to the rigidity of the muscles.

It is probably the fact that persons who are not blessed by Nature with open throats,—and those who are, are very few indeed,—are compelled to produce this rigidity in the attempt to hold the throat open; but by and by the habit of allowing the throat to fall open of its own accord, and to remain so with the same ease that it lies closed, will enable the pupil to lose all rigidity, which simply means that he has achieved the artistic open throat.

Do not be discouraged if the exercises given in the first series for opening the throat should produce irritation, rigidity and a temporary harshness of tone. If they should produce a change in the voice in this direction it is a good sign; the throatiness thus acquired simply indicates that it requires for the time being muscular exertion to hold the throat open. In time the throat may be held open very smoothly.



## CHAPTER FOUR.

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### THIRD SERIES.

### FOR CLARIFYING THE VOICE.

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#### SECTION 12.

*Glottis stroke in "hup."* Of all the glottis strokes this is the simplest and easiest to perform. Before however, we can perform it, we shall have to know where its made, how it is made, and how to detect a perfect stroke with the ear.

In the throat is located the larynx ; a little music box which contains the vocal cords ; the edges of these cords at the points where they approach each other for the purpose of checking the outflow of air, are called the glottis lips.

When we inhale these are generally opened wide ; when we exhale without producing voice these close a little, but not much. If we wish to whisper, they come near enough together to check the outflowing air without making any tone vibrations ; they merely produce a rasping noise which takes the name of whisper.

The air column proceeding from the lungs, if interfered with by these lips coming quite close together, will be made to vibrate and thereby will change not only its character but its mode of movement.

If the glottis lips should touch while the tone column is being vibrated into tone, that touch, be it ever so slight, will check the vibration, or turn it into a squeak sometimes called a break in the voice.

The glottis stroke is a sudden movement of these glottis lips whereby they assume quickly the exact position for the production of tone and eject a quick, sharp and somewhat piercing sound.

It is always better in the production of tone to draw in the front wall of the abdomen very quickly causing that action to force the air through the larynx. At the same time that the front wall of the abdomen moves inward the lower front portion of the ribs should move outward; an opposing action, but occurring in the same act.

We will learn later on in this book that there are nine pitches of the voice for speaking purposes.

The glottis stroke should be practiced at first in all the pitches from the middle, which is the fifth, to the ninth.

The seventh pitch is probably the best; as in that the clearest and most brilliant glottis stroke may be rendered.

So many glottis strokes may be made in a single minute that it is not too much of a task for the pupil to make several hundred thousands of them. But before the purest stroke can be reached it is likely that half a million at least will have to be made.

Whenever the voice is husky this exercise will clear it.

When the pupil has once acquired the glottis stroke, which it may take months to do, and afterward his voice becomes husky through misuse or disease, it will generally require but a few hours practice to restore the voice to its former purity.

For the purpose of clarifying the voice, no exercise can excel this; it produces great strength, sharpness, evenness and firmness in the edges of the glottis lips.

### SECTION 13.

*Glottis stroke in "hah."* This sound is the broad A as in father; sometimes called the Italian A. The practice of the preceding section may be continued in this way, using the sound "hah" instead of the sound "hup."

It will require persistent practice to get a short, sharp sound, necessary for this action.

As "hup" is the easiest of all the glottis strokes, so "hah" is the best of them, because it has a tendency to open the whole throat, to raise the soft palate and to bring the roots of the tongue down and forward. Probable in time this exercise, with no other aid, will accomplish this great benefit for the pupil. Instead, however, of depending too much upon this, it is better always to raise the soft palate by the action of the will power upon the muscles, and to throw the whole mouth and throat into the artistic open throat position.

#### SECTION 14.

*The glottis stroke in "huh" "hah" "haw" "hoh" "hee."* Here are five prominent vowel sounds. The first has the sound of short U as in "husk;" the second has the sound of broad A as in "hart," the third has the sound of A as in "hawk," the fourth has the sound of long O as in "hoe," the fifth has the sound of long E as in "he." They should be practiced in succession, and in the order given above, many times before the order is changed. The first change will be to repeat them backwards commencing with "he" and ending with "huh," and later on the pupil may arrange them to suit himself.

#### SECTION 15.

*Glottis stroke in "H" preceding all the vowels.* There may be said to be fifteen vowel sounds in the English language although some classifications make more; for the purpose of voice culture we take the following:—

Number one, "E" sounded as in "beet."

Number two, "I" sounded as in "bit."

Number three, "A" sounded as in "bake."

Number four, "E" sounded as in "bet."

Number five, "A" sounded as in "bat."

Number six, "A" sounded as in "bah."

Number seven, "I" sounded as in "bite."

- Number eight, "E" sounded as in "her."  
Number nine, "U" sounded as in "but."  
Number ten, "O" sounded as in "bond."  
Number eleven, "Oi" sounded as in "boil."  
Number twelve, "O" sounded as in "bold."  
Number thirteen, "Oo" sounded as in "book."  
Number fourteen, "Oo" sounded as in "boot."  
Number fifteen, "Ou" sounded as in "bound."

The pupil should practice the glottis stroke in each one of these vowels preceding the sound by the consonant H.

#### SECTION 16.

*Glottis stroke in all the vowels without H.* Repeat the exercise of the last section producing all of the vowel sounds but omitting the letter H in the glottis stroke.

#### SECTION 17.

*Glottis tone in "Ah."* The stroke by its sharpness and clearness will make the tone brilliant and give it a freedom from huskiness and impurities.

There will come a time however, when this new clearness of the voice must be conveyed into the language itself.

The beginning of this work is in the prolongation of the stroke into a tone.

The only difference between the glottis stroke and the glottis tone is that the first must be so sharp and short that no apparent time is given to it, while the latter prolongs the clear and brilliant vibrations of the stroke. Every tone prolonged is not a glottis tone. It is quite difficult at first to connect the clearness of the glottis stroke—even after it is well acquired—with the range of the tone. "Ah" is the most open sound and can easily be made in this way if any of the vowels can.

Always throw the throat into its correct position, by raising the soft palate and lowering the larynx, etc., before practicing any exercise of the voice.

Having done this, make a few strokes in the vowel "Ah" and when one has been reached which is perfectly clear add a very little time to it. On the second trial make a few more strokes in "Ah" and when a perfectly clear one has been made add a little more time to it than was given to the first tone.

Repeat this method of seeking a brilliant glottis stroke and increasing the length of the tone until it is possible to strike a clear and beautiful tone without having to precede it with a glottis stroke.

The glottis tone should not be preceded by the letter H.

### SECTION 18.

*Glottis tone in E, back of the tongue down.* E is the hardest vowel in the language to pronounce with the open throat.

The tendency of singers and speakers is to close the throat in order to get the necessary aperture that the vowel requires. This aperture is generally flat and long; the throat makes this more easily than the front of the tongue. This vowel therefore is an element of, (and some vocalists have claimed that its presence in the language is the cause of the tendency of the voice toward) throatiness and other impurities.

The artistic E is made by raising the front third of the tongue nearly to the front part of the hard palate while the back of the tongue is down.

The inartistic method of producing E is by raising the back of the tongue and closing the throat, while the front of the tongue is down. This bad position is the cause of many singers being unable to take the vowel in the high pitch, and often causes many speakers to so irritate the throat that they are compelled to stop speaking and drink water or obtain relief in some other way from the choking sensation they experience. Persistent practice will enable a person to lower the back of the tongue and raise the front portion while sounding E. This had better be done before attempting a glottis stroke.

After the glottis stroke can be made in E the tone can be

produced without any more difficulty than that which attends a production of any vowel.

The acquirement of the artistic E is worth years of practice for a vowel so produced is much richer, clearer and, purer than the other kind.

### SECTION 19.

*Glottis tone in all of the vowels back of the tongue down.* Having mastered the most difficult vowel of the language, the pupil may now run through the other fourteen vowels with the back of the tongue down, prolonging the glottis stroke into glottis tones.

### SECTION 20.

*Glottis slide rising in "Ah."* In voice building if a person wishes to discard the old voice with all its impurities and start anew, the glottis exercises will furnish the means of developing an entire language.

The human voice for its expression in reading and speaking, as well as for the acquirements of music must have a range of pitch. Occasionally a person is found who is unable to raise or lower the pitch of the voice, while others who do not suffer from the difficulty just mentioned, are yet unable to raise or lower the pitch more than a few notes.

Such persons will first resort to the Fifth Series of exercises of this book (Chapter Six) devoted to the work of extending the compass of the voice, and, when that has been accomplished he may proceed as follows:

Make the glottis stroke in whatever pitch of the voice it sounds the clearest and is the most brilliant; this will generally be somewhere in the middle half of the upper register.

The glottis tones were intended to be upon a level pitch of voice neither rising nor falling after the tone has been commenced.

A slide differs from a tone in that while it is being prolonged it moves either upward or downward in pitch. The

present slide is to be moved upward. If the glottis tone is commenced in the middle part of the upper pitch it will leave but one-fourth of the range of voice to rise in ; so that after trying the rising slide in this limited range the pupil had better commence a glottis action about the middle part of the pitch, and rise from there when this can be done smoothly. He should next commence as low down in the lower register of his voice as he can make a clear glottis stroke, and from that point rise upward.

A glottis slide must be made smoothly, prolonging the clearness of a glottis stroke through its entire length. It is better to commence the rising slide in "ah" and persist in the practice with the soft-palate raised to its highest limit until the short slides just mentioned have been completely mastered.

#### SECTION 21.

*Glottis slide rising in all the vowels.* Repeat the exercise last given by making the glottis slide rising in all the vowels.

#### SECTION 22.

*Glottis slide falling in all the vowels.* Commence a glottis stroke in the middle part of the upper register, and prolong the stroke into a glottis tone moving downward in the pitch as far as possible ; after trying it in the vowel "ah" apply it to all the fifteen vowel sounds.

The next step should be to commence at the extreme upper note of the voice and slide downward to the extreme lower note of the voice passing carefully through every half note without a brake or skip. All the glottis slides should ultimately include the extreme range of pitch both at the higher and lower ends. When the voice has been extended in its compass by the exercises devoted to that purpose the glottis strokes should be made to accompany such changes.

This ends the series devoted to the glottis exercises. Their value cannot be over-estimated. It makes no difference how

clear the voice may be, proper practice in this line will always add brilliancy to it.

Some persons produce the glottis strokes by attaching a cough to it. We do not think that is necessary, and this practice has led to injuries to the voice. A glottis stroke skilfully made will not show itself in many instances for months and the best stroke that can be produced is nothing more than a quick sharp tone.

Do not be discouraged if you do not see any improvement for quite a while. The edges of the vocal cords may be rough, inflamed, or uneven; this difficulty will have to be worn down by weeks of practice. An attempt to produce the sharp, quick tone will, in time, achieve the success desired. Coughing, when done under the production of a skilful teacher may be free from injurious results; but in any case it is of no help and always unnecessary. Natural laughter employs the glottis stroke and it must be the method designed by Providence for clearing and beautifying the voice; for people who laugh aloud generally have the clearest tones.



## CHAPTER FIVE.

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### FOURTH SERIES.

### FOR ENRICHING THE VOICE.

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#### SECTION 23.

*Bright Side of the Voice in "Ah" and "Oh."* The dark side of the voice is its richest side. Naturally the voice has two divisions, its *dark* and *bright* sides; sometimes called the night and day of sound.

The bright side includes the brilliant, clear, happy, vital tones.

The dark side depicts gloom, solemnity, sadness and moaning. Persons who naturally are of a gloomy disposition possess the latter without cultivation. It is called the soul side of the voice; coming from within, full of emotional inward feeling. The former voice is superficial, and therefore not so impressive and powerful in moving others. The only richness that may be said to be on the bright side of the voice is in the form of brilliancy; whereas, every note of the dark side of the voice is to a certain extent rich and resonant.

As most people do not possess this quality it is necessary for all to acquire it and those who do possess it are capable of improving.

We will first take the sound "O" No. 12, commencing a little below the middle pitch and gradually rising in the range of voice, softening the tone to a murmur, and making it

vibrate with the tremulo. As it rises in pitch it should soften in tone until it depicts the moaning of the wind.

Repeat the same exercise several times and then commence a little lower down in the pitch than before, and this time on reaching the high pitch cause the voice to fluctuate by slightly rising and falling in pitch. The sound "Oh" is the best for the cultivation of the dark tones.

Many pupils, without the aid of a living teacher, will not readily acquire this dark tone, but it may be learned by everybody without the aid of an instructor if the pupil will attempt to acquire by ear a distinction between a happy and a gloomy tone.

Another trial may be made in the following way: Repeat the two phrases given below in a pitch slightly above the middle range of the voice, the pitch of both to be made exactly on the same note. The first sentence is

*"I am so happy."*

It is to be said with the utmost cheerfulness and vitality.

The next sentence is

*"I am so sad."*

This is to be pronounced on the same note but with the utmost gloom and discouragement even approaching a moan. It may require hundreds of experiments on these phrases in order to keep them upon the same pitch and make them respectively bright and dark. But every person from these simple directions will be able in time to accomplish this. When a distinction is made between the bright and the dark tones on the same pitch the wedge has been entered, and from this starting point nothing more remains to be done than to carry the brightness of that pitch into the upper and lower registers of the voice on the one side, and the darkness of the other sentence into the upper and lower registers of the voice on that side. It will be better to repeat the same lines upon the middle note of the voice, which will be slightly lower in pitch than they were when first given.

Now repeat the same lines upon the highest note of the voice, preserving the distinction between the dark and the bright sides, remembering that brightness means cheerfulness and vitality, and darkness means gloom and solemnity.

The next trial should be made upon a note somewhat below the middle pitch. Here the bright tones will be very hard to distinguish from the dark tones owing to the fact that the lowering of the pitch of the voice has a meaning of seriousness about it that is often taken for solemnity. The low pitch means seriousness, on its bright side, but it means seriousness of a vital nature, answering sometimes to the descriptions of grandeur, and when extremely bright in the guttural it depicts hatred.

On its dark side it adds seriousness to gloom producing the gravest species of solemnity of which the human voice is capable. The speaker therefore who wishes to be impressive can accomplish a hundred fold more by darkening the low pitch in solemnity than by merely lowering the voice on the bright side. The best method of acquiring a dark tone in the low pitch will be treated of in the next section. Having by the foregoing exercise explained to the pupil the method of acquiring the difference between the two sides of the voice, let the pupil now practice in this exercise entirely; open the bright side first; taking the vowel sound "Ah" and then the vowel sound "Oh" alternately using the two.

From the middle pitch upward the brilliancy and clearness of the tone will at once become apparent; while the better practice of causing the pitch to descend is to attempt to imitate the harshness of the guttural tone which is often used in hatred.

#### SECTION 24.

*Dark side of the voice in "Ah" and "Oh."* Taking the vowel sound "Ah" cause the voice to rise and fall in a moaning tone very softly and smoothly. The air is generally suffused through the tone without being thrown off in aspiration.

A dark tone that possesses aspiration is considered defective. In the production of the bright tone the throat while smooth is firmer than in the production of the dark tone when it is more suffused and softer.

As the dark tones descend toward the lowest pitch they resemble the distant roll of thunder. Commencing with the word "roll" endeavor to produce a long, heavy, suffused, reverberating tone and, after a while cause this to rise and fall slightly. Another method for the production of a dark tone in a low pitch will come after the bell tones of another chapter have been mastered when the imitation of a muffled bell will be attempted. Endeavoring to imitate a muffled drum is likewise advantageous. We presume by this time that every pupil understands the difference between a dark and a bright tone in the upper pitch, the latter being the moaning and wailing that we hear from human beings in extreme grief and in the wind at times. It will take possibly months, if not a year or more, to learn to darken well the low register.

#### SECTION 25.

*The nasal resonant tone, dark, mouth closed.* The exercise we are about to undertake is one of the most important in our endeavors to enrich the voice. It must be remembered that this exercise may become injurious if performed with the soft palate down or with the throat in an incorrect position. It will be better therefore for the pupil to omit it even if directed to perform it in the chapter on the two years drill, until he is sure that he can open the throat and raise the soft palate.

While the exercise is exceedingly beneficial and is sure to produce a beautiful richness of tone if performed as directed, it may be made worse than useless if performed with a closed throat. Therefore, let the pupil raise the soft palate to its utmost height, lower the larynx to the very depth of the throat, bring out the corner of the neck, the roots of the tongue down and forward, and while thus holding the throat and mouth widely open close the lips.

Retaining this particular throat position with the lips closed, imagine the throat to be a very deep well and commence in the very lowest register of the voice, down in the extreme bottom of this deep well, a low soft rumbling sound. Do not attempt at present to give it any strength whatever; it is far better to make its force very mild and very soft. The moment we attempt to make it strong the voice at once becomes harsh, owing to a necessary rigidity of the throat which hundreds of persons use in producing force. Therefore avoid it.

This tone after considerable practice may rise as high as the middle pitch, but not higher until several months have elapsed in its acquirement. All this time it should remain dark.

By and by a certain firmness may be added to this tone without giving it force. The result will be that strength of a superior kind will be attained, when this is apparent the same dark tone, (the mouth being closed of course) may be carried note by note up into the high register, while the tone will resemble the moaning of the wind, or the wailing of sorrow.

#### SECTION 26.

*The nasal resonant tone bright, mouth closed.* This exercise while being somewhat similar to that of the last section varies considerably from it.

The dark tones are more at home in the low pitch as the bright tones are in the high pitch; therefore we will commence this exercise at the middle pitch and for a while use only the upper register of the voice running from the middle through every note to the highest that the voice possesses.

Close the lips, raise the soft palate, lower the larynx and open the throat in every particular, before attempting this exercise. Produce a cheerful tone, endeavoring to make it as brilliant as possible.

A pleasing variation of this exercise is to close the lips and shut the throat by causing the soft palate to come down, the

larynx to come up, and the corner of the neck to move inward and produce a tone in this condition.

The result of course will be a very squeezed and throaty sound; but, stopping the sound gradually, open the throat in every direction to the utmost limit. This will show you the contrast between the kind of voice produced from an incorrect throat position and that which comes from the artistic open throat.

It will require months of practice to perform this correctly, and when the pupil is satisfied that a bright tone can be made well in the upper register, the lips being closed all the time, the bright tone may then be made down in the lower register of the voice and pass from the extremely high to the extremely low notes. In this and in the last section it will be well to vary the method of producing the tone.

At times it is well to give one steady prolonged sound; at others to give three or four strong blows. In doing this especially on the dark side of the voice, be careful to open the nostrils as widely as possible and by the aid of the mind project the sound into the nasal chamber.

This chamber is not in the nose, which is only an exterior organ on the outside of the face, but it is within the head. Any tone projected into the nose itself is a nasality and this is considered a serious defect, but any tone that is projected into the nasal chambers is said to have nasal resonance which is quite the opposite of nasality and is one of the beautiful elements of sound.

Therefore the practice of changing from prolonged tones into short sounds thrown heavily into the nasal chamber will be a good variation of the work of this and the preceding section.

#### SECTION 27.

*The dark resonant tone opening out.* Close the lips, as the mouth cavity and throat cavity are kept fully open (the soft palate being raised and the larynx lowered) and project a full

resonant tone into the nasal cavity without any attempt to make it forcible. Be sure that the soft palate is kept raised during the whole of this exercise, and commence the tone with the lungs completely full of air. While the tone is in progress open the lips gently and gradually until they are wide apart and do this without changing the character of the tone or the quality of its resonance. This is called the opening out exercise because it is the intention to first make it with the lips closed and then throw it outside by opening in the manner described. This should be practiced carefully. No effort whatever should be made from the throat. The strength of the voice should come entirely from the abdominal muscles, or the action of the lower register. It is much better to make the tone very quietly at first and then gradually add force to it as the resonance begins to appear. When well made the pupil will feel a certain ringing sensation in the head which indicates the acquirement of the head resonance.

#### SECTION 28.

*The bright resonant tone opening out.* This is one of the most difficult, and if properly performed, one of the most beneficial of the enriching tones. This exercise has had its earnest advocates and its enemies for a long time; the former on account of the progress that has been made in the development of vocal richness, and the latter on account of the injuries that have resulted to the voice—all by means of this exercise. There is no doubt but that the exercise is capable of enriching the voice without any possible injury resulting from its practice; and also there is no doubt but great injury may be done the voice by an incorrect use of the same exercise.

Are we to discard a friend because that friend by being ill-treated seeks to punish us? Some of the ablest vocalists of the world have adopted the practice with great success; and others, equally able, have discarded it. Experiment and abundant observation have proved that the injury comes sim-

ply from performing the exercise with the soft palate not fully raised. If this little but mischievous organ can only be trained to a proper habit the present exercise would be of great value. It consists in taking a full breath, opening the mouth with the lips closed and an artistic open throat, and making a bright tone resound in the nasal cavity. The bright tone should be located somewhere in the upper half of the vocal register, the seventh degree of pitch being preferable; but any note may be selected in which the tone may be made with clearness and a good head ring like a bell tone. This exercise differs from that of section "27" in that it is bright instead of dark.

The bright tone is a cheerful, happy, clear sound. While the tone is in progress gradually open the lips until the mouth is fully open, without changing the character of the tone or the quality of its resonance. If any break, halt or jerk in the voice occurs in the act of opening the mouth it indicates that the head resonance is not perfect and the practice should be continued until such perfection is obtained.

#### SECTION 29.

*The dark ascending slide in all the vowels.* The pupil should keep in mind the difference between the technical meaning of the word slide and that of tone.

Slide is a movement in pitch either upward or downward in the range of the voice.

Tone is the sustaining or holding of the voice upon one note during the whole of its utterance.

The dark side of the voice is its rich side and if the pupil can be made to learn the distinction between a dark tone and an aspirated sound he will speedily enrich his voice. By this time he is supposed to have acquired a good dark tone and this exercise is devoted simply to an ascending slide in all the vowels on the dark side of the voice.

Commence first with the vowel "E," the number one sound which is that of "E" in "beet," and beginning in the lowest note of the voice prolong this sound as the voice runs up the



pitch keeping it dark during the whole of its progress and sliding all the way, without skipping any of the notes or half notes. Every slide, unless otherwise described, should be in a concrete movement. Discrete movements would be very proper for the singing voice but not necessary at this stage of the work. But to retain a uniformity of practice it is better to keep in the concrete. This term means a connected slide in a smooth or straight tone free from any jar or vibration in its movement; while in a discrete movement the voice receives an impulse on every note or half note it strikes. Having finished the vowel "E" in the high pitch, which on the dark side of the voice will resemble the moaning of the wind, let the pupil take the next vowel which is that of the short "I" as in "bit" and prolong it from the low pitch up to the high. By reference to the table heretofore given he will quickly become familiar with all the fifteen vowel sounds. Three of them he will find impossible to prolong, for the reason that they are diphthongs; these are long "I" as in "bite," "Oi" as in "boil" and "Ou" as in "bound." These cannot be prolonged and retain their diphthongal nature. The low pitch on the dark side of the voice when the chest reverberation has been well developed should resemble the sound of heavy distant rumbling thunder; while the high tones, as already explained, should depict the sad, wailing, moaning tones of the wind.

#### SECTION 30.

*The dark descending slide in all the vowels.* This is simply a repetition of the last exercise with the exception that the vowels are commenced in the high-pitch and all the slides of voice are descending instead of ascending.

#### SECTION 31.

*The diminishing glottis tone.* We come now to work that is very beautiful in its nature and most satisfactory in its results. The diminishing tones are certainly the most artistic of vocal exercises. The word artistic is similar to the term

artisan as applied in distinction to the word laborer. A blacksmith is not a man to whom we would carry a watch to be repaired. His work is of too rough and coarse a nature.

Pupils who are cultivating their voices may be rough and coarse and hasty in the performance of the exercises. The result will be no artistic progress whatever. This exercise if performed crudely will leave the voice no better than when it was first undertaken, but if attention to the details is given some of the finest and richest tones of which the voice is capable will be developed. Simple things sometimes give birth to great results.

A diminishing exercise, as the pupil has already surmised, has to do with the lessening or tapering off of the force of a tone, but every lessening of a tone is not a diminish. A sudden lessening will not answer to this description. If the pupil will draw on paper a triangle in the shape of a wedge with the pointed end on the right, he will have an illustration of the diminishing exercise. Now let him draw another good diagram just like this, excepting that from the thick end, which is on the left, to the point on the right the upper and lower sides are shaped like stairs. And this is to show that some methods of lessening the force of the voice are jerky and lack smoothness. A perfect diminishing tone will lessen its force with a smoothness that is graduated gently to the point; a tapering off of the force will be continued as long as the voice can make any perceptible sound. But it will not be a good diminish, when the voice has reached the utmost thinness of which it is capable, to prolong the tone, for that will simply be the sustaining of an even force. This will have to be repeated probably thousands of times before a good diminish can be attained. It must be remembered that this is a tone; and the technical meaning of this word, as has heretofore been given, is a sound which remains upon the same note during its entire length. There are certain weeds in the voice, one of which is a tendency to lower the pitch whenever the force is decreased. Singers overcome this tendency with greater ease than speakers,

for their music is made for them. In this exercise try every one of the nine pitches of the voice, making a bright diminishing tone in each pitch.

### SECTION 32.

*The diminishing ascending slide.* The ascending slide should commence in the lowest pitch of the voice and move upward to the extreme highest note touching on its way every half note, so that no part of the compass of the voice is omitted. A weed of the voice and the most serious, perhaps, of all, is the tendency in raising the pitch, to increase the force; and who is able to exert the voice to its utmost force without raising the pitch? Only trained vocalists. This exercise therefore should be practiced continually, and it makes no difference how strong the force is in the beginning of it at the low note, provided it tapers off regularly and smoothly as it moves forward in the pitch until at the highest note it has become exceedingly thin. The practice in this should extend over many months of time.

### SECTION 33.

*The diminishing descending slide.* This should be performed very easily because it only repeats the natural tendency of the voice to thin itself as it goes down in the pitch. It need be performed only for the purpose of making the diminish or the tapering off of the force very regular and even.

### SECTION 34.

*The even tone prolonged thirty seconds.* Commence at the middle pitch of the voice, which is the fifth pitch, with a tone neither strong nor weak and, retaining the same note throughout without any fluctuation, vibration or halt in the voice, prolong the sound for thirty seconds. The tone should end with the same degree of force with which it was commenced and its character throughout should be exactly the same. If the pupil is not able at first to prolong the tone thirty seconds he

should stop the sound just as soon as the unevenness of force begins, or its quality changes, even if the tone has been prolonged only five seconds. Having perfected the tone on the middle pitch, prolong a sound on each of the other eight degrees of pitch for thirty seconds, trying the fourth degree first; the sixth second, the third next and the seventh next, the second next, the eighth and lastly the ninth. It is not advisable to desert any pitch until it has been mastered. The next step in this exercise is to prolong the middle degree of pitch, which is the fifth, for thirty seconds without any force whatever. It will be more difficult to keep a very thin tone even, and preserve the character of its quality, than the one previously attempted. When the fifth pitch is mastered in this way the others may be taken up in the order in which we named them above.

#### SECTION 35.

*The even tone prolonged "forty five" seconds.* All the work of the last section should be repeated in this. The time changes from thirty to forty-five seconds on each tone. It is of incalculable benefit to be able to prolong an even tone for this length of time. Some persons have succeeded in reaching seventy-five seconds, which is considered phenomenal, provided the evenness of force, the purity of tone and its character is sustained throughout.

The prolongation of a squeaking, broken, uneven sound must not be mistaken for a round, clear, resonant tone. The vocalist was able to prolong a sound for ninety seconds and the advantage to him in the use of his voice was very marked. While a prolongation of seventy-five seconds is to be hailed with gratification, yet the pupil who can reach three-quarters of a minute should receive a mark of one hundred per-cent.

#### SECTION 36.

*The vibrating bell tones.* The bell tone is one of the qualities of the voice which is treated of in a subsequent

chapter of this book. The use of this quality is to acquire perfect resonance, and it has often been claimed that when the voice has reached perfection in resonance the tone thereby becomes a bell sound. It requires a clear, open, and enlarged nasal chamber, a well raised soft palate, a firm but smooth lining to the throat, and finally a tone that is projected forward in the mouth, even to the front teeth; and the word "Bell" itself is the best word to use in making the tone. For a while the pupil had better use that pitch of the voice which, in his or her opinion, seems to most readily produce brilliancy and clearness of tone. In all probability this will be either the sixth, seventh, or eight pitch. When the practice of this, the most favorable, pitch has been continued until the pupil feels sure that the bell tone may be produced, the pitch that is next in favor should then be used; and so on until perfection has been acquired in the entire range of the voice. Of course the highest or ninth pitch in the bell tone would resemble the smaller and finer qualities of this species of musical instruments, while the lower one, or first pitch, would represent the larger or heavier bells. Bell tones may be produced on both the bright and dark sides of the voice; the latter depicting, in the low register, the muffled bells; or any distant bell; for distance suffuses and darkens the tone even of the brightest bells. Every possible kind of imitation of bells may be developed by constant practice for a few months, and although the aim is not to learn to imitate bells the results always are an enriching of the human voice.

This special exercise has reference to the vibrating bell tones, which of course cannot be performed until bell tones themselves have been acquired. The best way to produce a vibrating bell tone is to start a head intonation before opening the mouth, as in Section 28, and instantly open out the sound in a brilliant, clear, resonant tone on the word "bell," prolonging the "l" sound of the word as long as the resonant character may be maintained, gradually thinning the tone as the sound dies away. This is an imitation of the ordinary movement of

sound as it proceeds from any bell which has been struck a single blow. The pupil must be careful not to cause the sound to die away too soon after the word "bell" has been pronounced, but to gradually diminish the tone. The final step is to combine with this finishing tone a slight vibratory action of the voice. The pupil who can execute this sound correctly: (and every person who reads this description ought to be able to catch the idea:) will find it producing gradually but surely an enriching influence over the entire voice. All the nine degrees of pitch should come in for their share of the bell tones, but let no person be discouraged if it should require a year or two to master this exercise.

#### SECTION 37.

*The liquids in consonants.* Most of the pupils are familiar with the liquids of the alphabet, but those who are not will blame the author if he should omit stating them fully and explicitly. For the production of tone the vowels are of course the most useful and the most enriching; but as consonants have to be used we might as well learn the difference between the richer and the coarser sounds; and there are degrees of refinement in consonants as well as in vowels. The voice will grow in richness in proportion as it uses the best letters. It will be found that there are some languages, among the many that exist in the world, that are peculiarly rich and beautiful, that seem to have been created for the elegant manners and refined tastes of the better classes; while on the other hand there are other languages that are coarse, rough, and harsh, qualities that at once suggest the lack of refinement and boorishness of manners of the people that use them.

Before classifying the consonants it might be well to suggest to the pupil the richer vowels. We will commence with the third division called the Rounds. These have been described in the preceding chapter. This series of vowels is the richest of the three series which comprise the entire English language as far as sound is concerned, and of this series the

twelfth sound, that of "O" as in "roll," is the richest of the entire language. Next to that comes the fourteenth sound, that of "oo" as in "boot." Third in richness is the diphthong "ou" as in "bound." Fourth the diphthong "oi" as in "oil." The fifth rank is found in the middle series called the Perpendiculars. The sixth sound is that of "a" in "father." The seventh is the number four sound of the first series, that of "e" in "met;" next comes the third sound, that of "a" in "mate;" and the others are about equal in value, excepting the ninth sound, that of short "u" as in "hut." This sound is considered the most unpleasant in the whole language.

Leaving the vowels we now come to the consonants, which are always associated with the vowels; it being true, as has been previously stated, that no consonant can be pronounced in any language with a vowel either before or after it. There are some consonants whose influence upon the voice is to produce harshness. In languages that are the richest and most beautiful the consonants are few and the vowels many. Vowels may be pronounced freely without the aid of consonants, and even long words may be coined, composed entirely of vowels. We find in some of the more southern languages tendencies of this kind. A student of philology will discover that there is a superabundance of vowels and liquid consonants in the richer languages of the globe, while in the coarser and rougher languages there is a superabundance of harsh consonants. The enriching of the voice cannot take place if the pupil practices indiscriminately in all the consonants. The following classification of consonants is made according to their richness or lack of such.

#### FIRST DIVISION. LIQUIDS.

These comprise L, M, N, R, W and Y.

The last two, W and Y are not generally classed as liquids, but in their effect upon the voice they have all the advantages of liquids. These six are often termed semi-vowels. W is, in fact, a vowel in its nature, being no different from double O as in the fourteenth sound, but the action in its delivery is

so rapid that it has the effect of a consonant. Wherever a W appears preceding a vowel, "oo" in its place pronounced with a very quick action would produce the very same result. W, unless followed by a vowel in the same syllable, is always silent or is a vowel itself.

Y forming a syllable by itself is always a vowel, pronounced like the "I" short or long. Y following a consonant in the same syllable is likewise always a vowel. In all other cases Y is a consonant.

The next classification of consonants is into Vocals and Non-Vocals. Next to the liquids the vocals are the most beneficial to the voice. They occupy a middle ground and consist of the following letters :

B, D, G hard, V and Z.

These are called the vocals, because in their production it is unnecessary and improper to allow any waste air to escape. The escape of waste air is always an enemy to vocality where in the formation of any consonant, it is necessary as a part of the consonant sound to allow some quantity of air to escape as in the form of a puff or hiss. Such escape destroys to some extent the vibratory clearness of the sound and therefore gives rise to the term, Non-vocality, which we apply to the next and last series of consonants called the non-vocals. These consist of the following letters :

F, K, P, S, T.

This latter division comprises all the consonants that cannot be sounded without a harsh tone accompanied by waste breath. And any therefore, that has an accompaniment of this kind is necessarily harsh and disagreeable, and in proportion as this abounds, richness must be wanting. This is illustrated in the German language to some extent and very plainly in the Russian which contains few vowels and many consonants most of its consonants being non-vocals. The pupil who possesses ingenuity is expected to form into sentences a series of words that are almost entirely free from non-vocals. The next step is more difficult, and consists of forming into sentences a



series of words containing neither vocals nor non-vocals; this will be composed entirely of vowels and semi-vowels, or as we have called them, liquids. In framing such sentences it is unnecessary to attempt to make sense and only the most ingenious persons will succeed in making anything like sense. A line is given below as an illustration of a sentence in liquids and is as follows :

*"A lily lying all alone along a lane."*

In explanation of an apparent exception here it may be said that the letters "ng" as they appear in the words "lying and along" have the effect of liquids.

Combinations of consonants made by two elementary sounds may puzzle some of the pupils, but the letters that we have given above under their classifications are elementary consonants. Soft G and J are alike and are composed of the elementary consonants dzh ; X is composed of ks, Q is composed of k and w. C, when hard is equal to k and when soft is equal to s. H, is a breathing or friction of air passing from the larynx in the throat. S is similar and is a friction of air made by raising the point of the tongue and shaping it into a little groove thereby confining the air to its smallest possible passage and producing a hissing sound. Z is an S sound with the hissing turned into a buzz and accompanied by vocality. All the non-vocal consonants excepting S contain some vocalization accompanied by waste air but S has no vocality whatever.

### SECTION 38.

*The bright tones thin.* It is always an evidence of good voice if a person is able to thin a tone to the faintest possible sound and still preserve the character of the tone, without halting, breaking, vibrating or aspirating.

Let the pupil select any pitch that may be agreeable, to start with, but ultimately use the nine degrees of pitch, and run through all the vowel sounds, (excepting the diphthongs), in the thinnest possible force. The word *force* is used here in

a technical sense. A tone that is said to be so thin that it can hardly be heard is said to be in the first or mildest degree of force. The pupil must not fall into the common error of supposing that the voice is as thin as it can be made simply because it seems very thin to that person. A pleasant method of strengthening the voice, without disturbing the occupants of the room in which you are practicing, is to produce all the vowel sounds in the first degree of pitch and thinnest tone, and then repeat all of them in the second degree of pitch and so on through all the nine degrees of the vocal range. This exercise, which at first seems very simple and easy to comprehend, has accomplished a great deal in the way of enriching the voice, although, on account of its simplicity, many persons whose voices have never been enriched have discarded it; it ought to be practiced for many months. In this section the work is to be all done on the bright side of the voice.

#### SECTION 39.

*The dark tones thin.* This exercise is similar to the last one excepting that we abandon the bright tones and adopt the dark ones. The same precautions and directions are to be observed, using all the vowel sounds in the first or lowest degree of pitch on the dark side of the voice, and repeating all the vowel sounds in each degree of pitch until the whole vocal range has been gone through with. This exercise should be practiced for many months and faithfully.

#### SECTION 40.

*The liquids thin.* This is somewhat more important than the last two exercises for the reason that it connects the enriching influence of thin tones with the use of liquids. The same liquid sentences that were composed by the pupil in Section 37 should be used in this. Each one of these sentences should be repeated in all the nine degrees of pitch.

Each is to be made as thin as possible while every consonant and vowel used should be articulated with perfect dis-

tinctness. The likelihood is that the pupil will not get the voice as thin as it can be made except by a great amount of practice.

## CHAPTER SIX.

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### FIFTH SERIES.

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#### FOR ACQUIRING GREAT RANGE OF VOICE.

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The term "Range of Voice" is well understood to refer to the compass or extent of pitch. This, by some authors, is divided into registers, and called the Upper, Middle and Lower.

The Upper register is said to embrace the highest third of the vocal compass of a thoroughly developed voice.

The Middle register, embraces the middle third.

The Lower register, the lower third.

The highest third, sometimes called the head register, indiscriminately, is best represented by the First Vowel Sound, that of E as in the word "Meet."

The middle third, sometimes called the throat register, is best represented by the Sixth Vowel Sound, that of Ah, as A in "Father."

The lowest third, sometimes called the chest register, is best represented by the Twelfth Vowel Sound, that of O, as in "Roll."

These divisions may be mental ones, at least, and will somewhat assist the pupil in practice.

The development of pitch is absolutely necessary to the singer, and to the reader or orator it is an exceedingly valuable acquisition. Many singing voices are developed by the exercises of this book, yet nothing of the technique of music is here attempted. A person may be ignorant of music and re-

main so, yet understand, perform and master all these exercises. For speaking and reading it is not necessary to preserve minute distinctions of pitch or be musically exact.

The first exercise under this series will be numbered in continuation of the preceding series.

### SECTION 41.

*The Nine Degrees of Pitch.* Voices limited in range will not be able to make the divisions given in this exercise; but persistent practice will soon show great improvement. Those who understand music may make the nine pitches one whole note apart, if their vocal range admits of it; or a half note apart, if very limited in compass; or a note-and-a-half apart if the range is comparatively extensive; or two whole notes apart if possible.

**RULE.** The rule is to arrange the pitches so that their range, from the very highest to the very lowest degrees, may be a little greater than the ability of the voice to produce; and then work to produce them perfectly.

#### *The Nine Degrees of Pitch.*

No.	Description.	Expressional meaning.
9	Extremely high.	Very excited.
8	Very High.	Excited.
7	High.	Enthusiastic.
6	Rather High.	Rather enthusiastic.
5	Middle.	Calm.
4	Rather Low.	Rather serious.
3	Low.	Serious.
2	Very Low.	Very serious.
1	Extremely Low.	Profound.

*Quotations for practice in the Nine Degrees of Pitch.*

No.	Description.	Quotation.
9	Extremely high.	"I repeat it sir, let it come, let it come."
8	Very high.	"Three millions of people armed in the holy cause of liberty."
7	High.	"The sounding aisles of the dim woods rang."
6	Rather high.	"With music I come from my balmy home."
5	Middle.	"A vision of beauty appeared on the clouds."
4	Rather low.	"Friends, Romans, Countrymen!"
3	Low.	"And this is in the night, most glorious night."
2	Very low.	"Roll on, thou deep and dark blue ocean, roll!"
1	Extremely low.	"Eternity! Thou pleasing, dreadful thought!"

An extra No. 9 pitch may be made by crying "Boat ahoy," holding the last syllable as long as can be done easily, as "Boat aho———y."

An extra No. 1 pitch may be made by pronouncing the word "Swear" in a deep, sepulchral tone, as described in the next exercise.

Incessant practice in the Quotations will accomplish more in cultivating a wide and extended range than would seem possible. The "Rule" must be observed strictly; also the following cautions.

Caution—1. Commence always at Pitch No. 5, which should be at all times in the middle of the voice. Run down the pitch to No. 1; then commence at No. 5, and run up to No. 9; then commence at 5 and give the degrees in the following order: 5, 4, 3, 2, 1, 1, 2, 3, 4, 5, 6, 7, 8, 9; then commence at

5, and pursue the following order : 5, 6, 7, 8, 9, 9, 8, 7, 6, 5, 4, 3, 2, 1.

Caution—2. Preserve a monotony of pitch while giving the quotation that belongs to the degree which is being produced ; that is, if the degree is No. 5, the quotation would be “ A vision of beauty appeared on the clouds,” and every word of this line must be on the No. 5, or middle pitch. So if the degree is No. 3, and the quotation, “ And this is in the night, most glorious night,” every word of this line must be in a No. 3 pitch.

Caution—3. Using the No. 5 as a starting pitch, make each succeeding low degree distinctly lower than its predecessor ; thus a 4 must be clearly lower than a 5, a 3 lower than a 4, and so on. It will be hard to do this at first ; but both for speaking and singing, this exercise is unparalleled in its effect, for the purpose sought.

Caution—4. Using the No. 5 as the starting pitch, make each succeeding high degree distinctly higher than its predecessor, after the manner described for the low degrees of caution 3.

As the range of the voice begins to show an increase, it is well to practice the following slide, commencing at the lowest degree and moving upward by a continuous tone, unbroken, and free from impulses or accents on the various degrees of pitch.

*Slide in Pitch.*

No.	Registers,	Vowel Sounds.
9	Head.	E
8		:
7		E
6	Throat.	Ah
5		:
4		Ah
3	Chest.	Oh
2		:
1		Oh

Although the vowels change the tone must be unbroken in so doing, and not even jarred. Thus in the upward slide the vowel sound Oh changes to Ah in passing from 3 to 4, and Ah changes to E in passing from 6 to 7, yet the transmutation should be smooth as glass.

The descending slide is valuable and should be made in the same way.

Caution—1. In sliding be careful to include every degree of pitch.

Caution—2. In sliding do not hold any pitch for any appreciable length of time, but keep moving.

#### SECTION 42.

*The extra low pitch.* Pronounce the sound "oh" in the lowest possible pitch and then the word "swear" in a still lower note.

The best way to accomplish this is to imagine the throat to be a very deep well, with the larynx at the bottom of it; whisper the word "awe" in the lowest note, for ten times; then change the whisper into an aspirated dark tone; then change the aspirated dark tone into a dark tone free from aspirations; then pronounce the word "swear" from the depth of the very low well, making the sound sepulchral.

Constant practice will be necessary before any change will be perceptible.

#### SECTION 43.

*The convenient low note.* This exercise is somewhat peculiar, chiefly on account of its simplicity. It is very effective however.

In the low register of the voice there are some notes that are weak, especially the extremely low ones.

If the pupil attempts to reach the very lowest note of which the voice is capable it will be found to lack strength and fullness; a little farther up the range, perhaps a single note or two, will be found one that is quite full and strong. It is



this note that the present exercise has reference to ; it is called the "convenient low note," because it is the lowest that can easily be produced.

For the purpose of this exercise and this alone, let the pupil practice as long as convenient, say not less than five minutes at a time in holding this note upon a vowel sound. By the expression "five minutes at a time" is meant to devote that time to the prolongation of the vowel sound, taking sufficient pauses for rest and breath.

The vowel O is the best; next to that comes Ah as in "father."

A valuable variation of this exercise is to attempt to prolong the sound clearly and evenly for forty-five seconds, or as near that as possible.

Another valuable variation is to attempt to swell the last end of the tone without raising the pitch. These variations are more fully described in later exercises.

Constant practice for months on the lowest note of the voice that can be made easily will soon result in the next note below it acquiring strength and fullness by sympathy, owing to its proximity to the note that is being used so much.

The note next below, then, will be the "convenient low note;" this should receive the attention of the pupil just as soon as it is full and strong. Remember to wait until the fullness has come to it through sympathy, not to force it.

When the new "convenient low note" has been practiced for months, as its predecessor was, it in turn, by sympathy, will cause strength and fullness to creep into the note next below, and so on down the scale, the voice will extend itself in range.

This method is called the "Anti-force process," because no attempt is made to force the voice. It is a most excellent method. If it fails, it will be owing to the stupidity of the pupils who cannot wait to practice on one note for months, but will try a little now and then, and give it up.

## SECTION 44.

*The convenient high note.* This is similar to the last exercise, the upper end of the range being taken in place of the lower.

It is far more dangerous to attempt to force the high notes of the voice, than the lower. Serious injuries are often caused by careless practice, or by too great an ambition to extend the compass upward. There is a way of acquiring a pleasant, sweet and yet brilliant high register; but, alas! the general result is quite the opposite. A harsh high pitch is certainly distressing. The closed throat is often the cause of the harshness, or a too rigid open throat may produce it. The exercises in the Fifth and Seventh chapters will enable the pupil to avoid the unpleasant effects which often accompany the very high pitch.

Apart from harshness of tone, there is real danger in forcing the high notes into the voice too rapidly. The dangers are as follows:

- 1—Injury to the vocal cords.
- 2—Loss of the low notes.
- 3—Loss of the entire voice.

The latter result is often produced in children who sing too much at or just before the time of puberty, and sometimes at an earlier age. The same children, had they been confined to the middle or low registers would never have experienced the loss of voice.

Too much practice, even of the right kind, in a high register will injure the low, if it does not destroy it; but too much practice in the low of the right kind will not produce a corresponding injury in the high.

On the whole, however, it is better to use the voice as you would a tilt: keep both extremes well balanced in practice. For every hour spent in practice in the high register, spend an hour in the low; and instead of devoting sixty consecutive minutes to one register, and another sixty to the other, it is better to change every five minutes. It is possible to extend

the range of the voice at both ends and preserve the new notes in perfect condition.

In the practice of the "convenient high note," the highest tone that can be made easily and perfectly, *with the throat fully open*, should be dwelt upon for months. At length the next higher note, by sympathy, will have acquired the perfection desired and this will be the "convenient high note."

Thus the process goes on step by step, in the "Anti-forcing" method.

The throat must always be left fully open, and free from rigidity, in every note of the voice, but more especially in the upper register.

The larynx rises as the pitch ascends; but may rise too high in the production of the upper notes. The cure of this is to practice so much with the larynx that all tendencies to rise too much be overcome by the muscular strength of the organ.

The lower the larynx can be held and the more open the throat, the better, clearer and more permanent will be the high register, both for singing and for speaking.

#### SECTION 45.

*The first pitch falling inflection.* Every pupil knows that the first pitch is the very lowest of which the voice is capable. Such a pitch pronounced with a falling inflection is sure to lower the lowest note of the voice.

A majority of the students of this book will understand the rising and falling inflections. For the benefit of the few who do not, we will explain them in full.

The inflections are accompaniments of the speaking and reading voices, and are absent in the singing tones. The expressiveness of oratory, reading or conversation depends almost exclusively on the distinctive movements of inflection. In singing it disturbs the note by its "sliding off" as it is called, for a rising inflection immediately causes the tone to slide upward and a falling inflection to slide downward. For this reason many persons fear that the practice of inflections

is liable to disturb the singing qualities of the voice. Nothing could be more ill-founded; on the contrary this practice is sure to help the singing voice; and its value to the speaking voice is very great.

The development of the scores of varieties of inflections belongs to the study of Elementary Elocution; this work must be confined to the simple rising and falling movements. This exercise deals with the falling.

To save misunderstanding the pupil had better practice the long falling slide, commencing at the No. 9, or highest pitch, and pronounce the word "No" quickly in a long descending slide reaching down to the No. 1, or lowest pitch. The slide or inflection is said to be "long" when it moves through many degrees of pitch; "short" when it moves through one, two, or three degrees of pitch only; "slow" when it moves slowly in any range of pitch, either long or short; "fast," when it moves rapidly in any range of pitch, either long or short. Think over the following propositions until they are well understood:

1—A long slide may be slow.

2—A long slide may be fast.

3—A short slide may be slow.

4—A short slide may be fast.

5—Each one of the foregoing may be made in either the rising or falling slides.

Pronounce the word "No" in a long, slow slide, descending. This will be performed if the word commences at the No. 9 pitch and falls through all the degrees of pitch slowly and smoothly to the No. 1.

Pronounce the word "No" in a long, fast slide, descending. This will be performed if the word commences at the No. 9 pitch and falls through all the degrees of pitch *rapidly* and smoothly to the No. 1. This action if made properly will give the word a very decided refusal, as though a person in great petulance exclaimed "No." The faster the descent the better, provided it passes through all the degrees of pitch.

Pronounce the word "No" in a short, slow slide, descending. This may be performed if the word commences at the No. 2 pitch and slowly descends to No. 1. Make the inflection expressive by coloring it with a feeling of semi-disgust as the denial is pronounced.

Pronounce the word "No" in a short, fast slide, descending. This may be performed in the way last described, excepting that the time is very fast. To give proper expression the voice must be colored by a feeling of firm, resolute refusal.

Having made the foregoing explanation the pupil will understand what is meant by a falling inflection. If it is desirable to explain the distinction between a slide and an inflection, the former may be said to be colorless or without meaning, while an inflection contains expression or color, and therefore has meaning.

The main work of this exercise is to pronounce the word "no" in the very lowest pitch of which the voice is capable, and give it a decided falling inflection. Now if a falling inflection is a *fall* in pitch, as it is, and if a word is *commenced* in the lowest possible pitch and is pronounced in a *falling* inflection, it necessarily forces the voice downward.

This is called the "Forcing Method" and, used sparingly, is excellent.

Any word may be employed, but the word "swear" is probably the best for general practice in this pitch.

#### SECTION 46.

*The ninth pitch rising inflection.* This is the same kind of an exercise as the preceding; excepting that the inflection is rising, and the highest note is used. A rising inflection may be made by commencing at the No. 1 pitch and moving upward smoothly to the No. 9.

Pronounce the Personal Pronoun "I" in a long, slow slide ascending.

Pronounce "I" in a long, fast slide, ascending.

Pronounce "I" in a short, slow slide, ascending.

Pronounce "I" in a short, fast slide, ascending.

Pronounce "I" in the highest pitch of the voice with a rising inflection. This will force the pitch still higher.

All the foregoing should be made expressive, by imagining surprise, or by asking a question ending in "I," as "Is it I?" or simply "I?"

#### SECTION 47.

*The modulating rising inflection.* This is a peculiar exercise and must be well understood, or it will be badly performed. If the pupil has now become familiar with the nature of a rising inflection, the description of the present exercise will be simple.

The first sentence to be practiced is: "He that formed the eye shall he not see?" There are nine words, one for each pitch.

1. The first word "He" commences at 1st, or lowest pitch, and by a rising inflection in the form of a question (He?) rises to the 2nd, pitch.

2. The second word "that" commences at the 2nd pitch and, by a rising inflection, slides like a question (that?) up to the 3d pitch.

3. In the same way "formed" rises from the 3d to the 4th pitch.

4. "The?" rises from the 4th to the 5th.

5. "Eye?" rises from the 5th to the 6th.

6. "Shall?" rises from the 6th to the 7th.

7. "He?" rises from the 7th to the 8th.

8. "Not?" rises from the 8th to the 9th.

9. "See?" rises from the 9th to beyond.

Practice incessantly in the foregoing manner until the sentence can be read smoothly giving the exact pitches for each word in a continuous sentence.

A careless method of performing it will do some good but not much. A careful method will achieve grand results.

The same sentence is to be repeated with longer rising inflections from each word as follows:

1. "He" rising from 1 to 3 in pitch.
2. "That" rising from 2 to 4 in pitch.
3. "Formed" rising from 3 to 5 in pitch.
4. "The" rising from 4 to 6 in pitch.
5. "Eye" rising from 5 to 7 in pitch.
6. "Shall" rising from 6 to 8 in pitch.
7. "He" rising from 7 to 9 in pitch.
8. "Not" rising from 8 to beyond.
9. "See" rising from 9 to beyond.

Be careful not to use any force in the higher degrees of pitch; allow the voice to diminish gently, always asking a very decided question in the tone. Do not break into the falsetto. It may require months of practice to acquire perfection. This will invariably extend the upper register. Carelessness will produce nothing beneficial, nor will a few hundred attempts. It needs long and hard practice. To be sure of a brilliancy of tone the open throat must be insisted upon.

The same sentence may be repeated with larger rising inflections for each word as follows:

1. "He" rising from 1 to 4 in pitch.
2. "That" rising from 2 to 5.
3. "Formed" rising from 3 to 6.
4. "The" rising from 4 to 7.
5. "Eye" rising from 5 to 8.
6. "Shall" rising from 6 to 9.
7. "He" rising from 7 to beyond.
8. "Not" rising from 8 to beyond.
9. "See" rising from 9 to beyond.

The pupil is at liberty to extend this exercise to any further length of inflection that seems agreeable; and any sentence may be selected. The above is only one of thousands of sentences that may be used; nor need it be confined in length to nine syllables. If a longer line is chosen, the pupil will have to make divisions of each degree of pitch. Ingenuity and skill will advance the student rapidly. It is not intended that the line should be broke in the recitation of it. Make it a

smooth, continuous question, made up of lesser questions which appear on each word.

#### SECTION 48.

*The modulating falling slide.* This is simply the reverse of the last exercise and far more difficult. A falling inflection is often the cure of unnaturalness in reading. It is because this cure is so difficult to obtain that many persons fail to overcome unnaturalness.

The sentence now to be used must have decision in every word; whereas in the previous exercise there was indecision or questioning in every word.

“No, I will not yield to your demands.”

9. “No” commence at the 9th pitch and fall to the 8th.
8. “I” falling from 8 to 7.
7. “Will” falling from 7 to 6.
6. “Not” falling from 6 to 5.
5. “Yield” falling from 5 to 4.
4. “To” falling from 4 to 3.
3. “Your” falling from 3 to 2.
2. “De-” falling from 2 to 1.
1. “mands.” falling from one to below.

Repeat the above hundreds of times in a smooth, continuous sentence, each word having a falling inflection.

The same sentence may be repeated with longer falling inflections on each word as follows :

9. “No” falling from 9 to 7.
8. “I” falling from 8 to 6.
7. “Will” falling from 7 to 5.
6. “Not” falling from 6 to 4.
5. “Yield” falling from 5 to 3.
4. “To” falling from 4 to 2.
3. “Your” falling from 3 to 1.
2. “De-” falling from 2 to below.
1. “mands” falling from 1 to below.

The next variation will be as follows :



9. "No" falling from 9 to 6.
8. "I" falling from 8 to 5.
7. "Will" falling from 7 to 4.
6. "Not" falling from 6 to 3.
5. "Yield" falling from 5 to 2.
4. "To" falling from 4 to 1.
3. "Your" falling from 3 to below.
2. "De-" falling from 2 to below.
1. "mands" falling from 1 to below.

The pupil may extend the exercise still further if he desires.

The movements marked "below" should each have the same length of fall as the words do in the same exercise.

## CHAPTER SEVEN.

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SIXTH SERIES.

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### FOR PRODUCING FLEXIBILITY OF VOICE.

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Orators, readers, and actors require a most flexible voice for perfect work.

The singer has the music so well composed that the effort is more mechanical; and flexibility, while it adds much to the accomplishment, is not so necessary, unless the singer desires to rise above the state of being a mere machine.

FLEXIBILITY is the power to change the voice from one pitch to another, or from one quality to another, or to alter its degrees of force, easily, smoothly and quickly; and the practice in this kind of work reaches perfection only when the changes occur with that ease which indicates habit; and so called "naturalness" is nothing but habit.

We all, at times, possess feelings of a grander character than we have the means to express them with. Many a person will fail to give proper expression to burning thoughts simply because the voice lacks something necessary to convey the mental glow to others.

A flexible voice will adapt itself to every mood of our nature, and will change the character of the tones to suit and express the changing character of our thoughts.

This is one of the charms of oratory, because it destroys affectation and so-called "style." Expression in singing is

the mark of talent, but most singers do not care for anything but "mechanical" singing.

#### SECTION 49.

*The extreme rising slide.* This is somewhat similar to the exercises of a preceding chapter; but the variation is marked and valuable.

Commence as much below the No. 1 pitch as possible, and rise very smoothly, very slowly, very evenly, with a full open throat all the while, passing through every degree of pitch in a concrete movement until the voice has passed as far as possible beyond the No. 9 pitch. Avoid using force in the upper register. Do not allow the throat to close even at the top of the vocal range. Avoid a break in the voice in passing the boundary lines of the three registers, to wit: the chest, the throat, and the head. Avoid falsetto tones in the higher notes. Do not indicate the notes you are passing, by any impulse of the voice. Repeat hundreds of times.

#### SECTION 50.

*The extreme falling slide.* Commence as much above the No. 9 pitch as possible, and descend very slowly, smoothly, and evenly down through every degree of pitch, to the lowest, and, without halting, keep on as far below that as possible.

#### SECTION 51.

*The horse-shoe slide, up and down.* This is a combination of the two preceding exercises, connecting them together at the top, so that no break occurs. It is called the "Horse-shoe" slide; but young ladies have named it the "Hair-pin" slide, because the diagram that would properly represent the movement of the voice in the extremes of range resemble the shape of a long and narrow hair-pin. In this instance the points are down.

Commence as far below the No. 1 pitch as possible, and move upward very smoothly to a point as far above the No. 9 as possible and, turning gently, commence a smooth descent to the extreme low pitch.

This must all be done in one breath; and if the pupil desires to reach a degree of artistic skill he should practice this until the slide may be prolonged for forty seconds, and the parts of the "horse-shoe" or "hairpin," will receive each an equal division of time. Thus the whole slide, upward and downward combined, will be one continuous tone, of forty seconds in length; the rising half should occupy twenty seconds, and the falling half twenty; the movement from the extreme low to the fifth or middle degree should occupy ten seconds, and ten more from the middle to the extremely high, making the twenty seconds for the rising half; then the descent from the extreme high to the middle should occupy ten seconds, and from the middle to extreme low, ten more. The breath will be quite exhausted at the end, and an excellent breathing exercise is to instantly refill the lungs through the nostrils until they are crowded with air.

The voice is so much dependent upon the breath, that every student of Voice Culture will find it necessary to procure the companion book on "Deep Breathing" mentioned in a previous chapter. There are so many bad ways of breathing that it is essential to know how to support the tones by correct and artistic methods of respiration.

#### SECTION 52.

*The horse-shoe slide down and up.* This is the hair-pin reversed, the points are now upward.

The voice should commence at the highest part of the range, in any vowel, and slide smoothly downward to the extreme low, then by a gentle but firm movement turn and ascend to the extreme high.

All the precautions of the preceding exercise should be observed in this.

In both of these exercises it is better to commence on the vowel "Ah," and change to all the vowels, omitting the diphthongs, such as "I" in Mite, "Oi" in Oil, and "Ou" in Out.

### SECTION 53.

*The double horse-shoe slide up, down and up.* This is a combination in part of the two preceding exercises.

The voice should commence at the extreme low pitch and ascend smoothly, passing through every degree, until the extreme high note is reached, then by a graceful and gentle turn descend gradually, and pass through every degree to the lowest possible note, then, without a break, turn gently yet firmly and ascend to the extreme high pitch. This valuable exercise will lose its efficiency if the extreme high and low notes are not reached each time, or if there is any halt or break in the whole slide, or any skipping of the intermediate degrees.

Each of the vowel sounds should be used in turns.

The time for the entire slide should be forty-five seconds in one continuous breath; fifteen seconds on the first ascent, fifteen on the descent, and fifteen on the last ascent. Many pupils will not be able to prolong a slide more than five seconds. Much practice will be needed to add forty to this.

This exercise should be repeated carefully and slowly thousands of times.

### SECTION 54.

*The double horse-shoe slide, down, up and down.* This is similar to the last. The voice commences at the extreme high pitch, passes smoothly downward through every degree of pitch to the very lowest, then turns gracefully upward to the highest, and by another turn descends to the lowest. The time should be forty-five seconds, but it probably will not be for many, many months. With each succeeding week of work will come new powers of a very gratifying nature.

## SECTION 55.

*The half length horse-shoe slide.* These are a review of exercises 51, 52, 53 and 54, made in half the range of the voice. There are several variations of this, and we will produce them.

1. *The horse-shoe slide, up and down,* (as in Exercise 51,) may be commenced in the extreme low pitch; in which case it will rise to its half length, or the 5th pitch, inclusive, then turn and descend to the extreme low.

It may commence in the No. 2, rise to No. 6, and return to No. 2.

It may commence in the No. 3, rise to No. 7, and return to No. 3.

It may commence in No. 4, rise to No. 8, and return to No. 4.

It may commence in No. 5, rise to No. 9, and return to No. 5.

2. *The horse-shoe slide down and up,* (as in Exercise 52,) may commence at No. 9, fall to No. 5, and rise to No. 9.

It may commence in No. 8, fall to No. 4, and return to No. 8.

It may commence in No. 7, fall to No. 3, and return to No. 7.

It may commence in No. 6, fall to No. 2, and return to No. 6.

It may commence in No. 5, fall to No. 1, and return to No. 5.

3. *The double horse-shoe slide, up, down and up,* (as in Exercise 53,) may commence at No. 1 pitch, rise to No. 5, fall to 1, and return to No. 5.

It may commence at No. 2, rise to No. 6, fall to No. 2, and return to No. 6.

It may commence at No. 3, rise to No. 7, fall to No. 3, and return to No. 7.

It may commence at No. 4, rise to No. 8, fall to No. 4, and return to No. 8.

It may commence at No. 5, rise to No. 9, fall to No. 5, and return to No. 9.

4. *The double horse-shoe slide, down, up and down.* It may commence at No. 9 pitch, fall to No. 5, rise to No. 9, and return to No. 5.

It may commence at No. 8, fall to No. 4, return to No. 8 and again fall to No. 4.

It may commence at No. 7, fall to No. 3, rise to 7, and return to number 3.

It may commence at No. 6, fall to No. 2, rise to No. 6, and return to No. 2.

It may commence at No. 5, fall to No. 1, rise to No. 5, and return to No. 1.

The pupil should practice all these variations carefully and with comparative exactness. It is not necessary to be musically correct, unless the person is using this exercise for training the singing voice; nor is it necessary to know anything about music, if the purpose be to acquire a good oratorical speaking or reading voice.

Having gone over the above variations many hundreds of times, slowly, the same may be repeated more rapidly, being sure to observe the directions carefully.

Finally perform them with great rapidity in all the vowels.

#### SECTION 56.

*The quarter length horse-shoe slide.* These are simply repetitions of the last exercise with shorter movements in pitch.

1. *The horse shoe slide, up and down.* (As in Exercise 51.)

It may commence in No. 1, rise to No. 3, and fall to No. 1.

It may commence in No. 2, rise to No. 4, and return to No.

2.

It may commence in No. 3, rise to No. 5, and return to No.

3.

It may commence in No. 4, rise to No. 6, and return to No.

4.

It may commence in No. 5, rise to No. 7, and return to No. 5.

It may commence in No. 6, rise to No. 8, and return to No. 6.

It may commence in No 7, rise to No. 9, and return to No. 7.

2. *The horse-shoe slide, down and up*, may pass from 9 to 7 and return to 9.

It may pass from 8 to 6 to 8.

It may pass from 7 to 5 to 7.

It may pass from 6 to 4 to 6.

It may pass from 5 to 3 to 5.

It may pass from 4 to 2 to 4.

It may pass from 3 to 1 to 3.

3. *The double horse-shoe slide, up, down and up*, may pass from 1 to 3 to 1 to 3.

It may pass from 2 to 4 to 2 to 4.

It may pass from 3 to 5 to 3 to 5.

It may pass from 4 to 6 to 4 to 6.

It may pass from 5 to 7 to 5 to 7.

It may pass from 6 to 8 to 6 to 8.

It may pass from 7 to 9 to 7 to 9.

4. *The double horse-shoe slide, down, up and down*. It may pass from 9 to 7 to 9 to 7.

It may pass from 8 to 6 to 8 to 6.

It may pass from 7 to 5 to 7 to 5.

It may pass from 6 to 4 to 6 to 4.

It may pass from 5 to 3 to 5 to 3.

It may pass from 4 to 2 to 4 to 2.

It may pass from 3 to 1 to 3 to 1.

At first all these variations must be practiced slowly for the value of getting smoothness and exactness. When the pupil is sure of the two latter qualities he may gradually increase the speed of the voice, but must not depart from the pitches as marked. When these may be performed in good speed and with the correctness necessary, the student will have mastered



the whole art of INFLECTIONS, the most difficult and important branch of expression in the voice.

The benefits will be incalculable.

### SECTION 57.

*The continuous wave.* The term wave is used to express a composed inflection, or one having rising and falling slides. The term must not be confounded with the word "tremulo" or "intermittent," which relate to the recurrence of force; while the wave is a movement in pitch.

A continuous wave is a long succession of compound inflections. The exercise is so simple that but two illustrations will be given, one in the half-length movement and the other in the quarter-length.

#### *Continuous wave half-length.*

Commence at No. 3 pitch, pass to 7, to 3, to 7, to 3, to 7, to 3, to 7, to 3, to 7, to 3, to 7, to 3, etc., as long as the breath will endure. The numbers refer to degrees of pitch. When the movement from 7 to 3, and so on, is practiced, it intends of course to include all the intermediate degrees of pitch. This must be carefully observed, as skipping, or jerky movements will defeat the beauty of the work.

#### *Continuous wave quarter-length.*

Commence at No. 3 pitch, pass to 5, to 3, to 5, to 3, to 5, to 3, to 5, to 3, to 5, to 3, to 5, to 3, etc.

All the variations possible should be tried, and each variation should be practiced in all the vowels.

### SECTION 58.

*The level tremulo.* Tremulouness in the voice is a recurrence of force, and may have rising or falling inflections, either simple or compound.

The object of the present exercise is to prepare the way for the flexibility of the voice in force and qualities.

It may commence in No. 5, rise to No. 7, and return to No. 5.

It may commence in No. 6, rise to No. 8, and return to No. 6.

It may commence in No. 7, rise to No. 9, and return to No. 7.

2. *The horse-shoe slide, down and up*, may pass from 9 to 7 and return to 9.

It may pass from 8 to 6 to 8.

It may pass from 7 to 5 to 7.

It may pass from 6 to 4 to 6.

It may pass from 5 to 3 to 5.

It may pass from 4 to 2 to 4.

It may pass from 3 to 1 to 3.

3. *The double horse-shoe slide, up, down and up*, may pass from 1 to 3 to 1 to 3.

It may pass from 2 to 4 to 2 to 4.

It may pass from 3 to 5 to 3 to 5.

It may pass from 4 to 6 to 4 to 6.

It may pass from 5 to 7 to 5 to 7.

It may pass from 6 to 8 to 6 to 8.

It may pass from 7 to 9 to 7 to 9.

4. *The double horse-shoe slide, down, up and down*. It may pass from 9 to 7 to 9 to 7.

It may pass from 8 to 6 to 8 to 6.

It may pass from 7 to 5 to 7 to 5.

It may pass from 6 to 4 to 6 to 4.

It may pass from 5 to 3 to 5 to 3.

It may pass from 4 to 2 to 4 to 2.

It may pass from 3 to 1 to 3 to 1.

At first all these variations must be practiced slowly for the value of getting smoothness and exactness. When the pupil is sure of the two latter qualities he may gradually increase the speed of the voice, but must not depart from the pitches as marked. When these may be performed in good speed and with the correctness necessary, the student will have mastered

the whole art of INFLECTIONS, the most difficult and important branch of expression in the voice.

The benefits will be incalculable.

### SECTION 57.

*The continuous wave.* The term wave is used to express a composed inflection, or one having rising and falling slides. The term must not be confounded with the word "tremulo" or "intermittent," which relate to the recurrence of force; while the wave is a movement in pitch.

A continuous wave is a long succession of compound inflections. The exercise is so simple that but two illustrations will be given, one in the half-length movement and the other in the quarter-length.

#### *Continuous wave half-length.*

Commence at No. 3 pitch, pass to 7, to 3, to 7, to 3, to 7, to 3, to 7, to 3, to 7, to 3, to 7, to 3, etc., as long as the breath will endure. The numbers refer to degrees of pitch. When the movement from 7 to 3, and so on, is practiced, it intends of course to include all the intermediate degrees of pitch. This must be carefully observed, as skipping, or jerky movements will defeat the beauty of the work.

#### *Continuous wave quarter-length.*

Commence at No. 3 pitch, pass to 5, to 3, to 5, to 3, to 5, to 3, to 5, to 3, to 5, to 3, to 5, to 3, to 5, etc.

All the variations possible should be tried, and each variation should be practiced in all the vowels.

### SECTION 58.

*The level tremulo.* Tremulousness in the voice is a recurrence of force, and may have rising or falling inflections, either simple or compound.

The object of the present exercise is to prepare the way for the flexibility of the voice in force and qualities.

As has already been stated there is no better exercise for raising the soft palate to its extreme height than this, after the pupil has begun to raise it. Therefore, it will be necessary to keep the soft palate raised during all work on the tremulo.

The method of producing this recurrence of force has been explained in a previous chapter. We will therefore presume that the pupil is able to produce the tremulo. It is called "level" when made in one pitch throughout.

The first trial should be made in the 5th pitch. Prolong this as long as possible, trying to reach forty seconds, and not allowing the pitch to rise or fall in the least.

The second trial should be made in the 4th pitch; the third trial in the 6th pitch; the fourth trial in the 3d pitch; the fifth trial in the 7th pitch; the sixth trial in the 2d pitch; the seventh trial in the 8th pitch; the eighth trial in the 1st pitch; and the ninth trial in the 9th pitch.

The exercise is a pleasant one, and must be practiced very much.

#### SECTION 59.

*The low pitch progressions in form.* A PROGRESSION is a movement of the voice from one form to another, or from one degree of force to another, or from one quality to another.

It has been proven, by experiments so numerous as to remove all doubt, that the development of progressions in the voice stimulates, by an inverse process, the moods and feelings necessary for the true expression of every shade of thought; but this study belongs to the art of elocution, not to voice culture. In the present study we wish to take up only the exercises necessary to establish flexibility of voice as an aid to the reader, speaker and singer; yet in so doing something will be gained in the other direction.

In this chapter we shall deal only with progressions in Form and Force. The pupil will have two great difficulties:

1. To understand the nature of the progressions.
2. To perform them.

The latter will present many minor difficulties for, after the pupil grasps the mental part perfectly, it may happen that the voice cannot make both sides of Form or Force, or, if it can, it is not able to move from one to the other by gradations.

There are two sides of the Voice, called the Bright Side or "Day of the Voice," and the Dark Side, or "Night of the Voice." The term form embraces both sides and all the intermediate degrees.

A diagram of Form should always be horizontal, and the extremely bright should be at the left, and the extremely dark at the right.

There are nine degrees, as follows :

1	2	3	4	5	6	7	8	9
---	---	---	---	---	---	---	---	---

No. 1 is extremely bright.

No. 9 is extremely dark.

No. 5 being half way between the two extremes is called "Normal Form" because it is the normal or middle of the entire system.

No. 3 is called "Normal Bright," because the bright side commences at 1 and runs to 5 inclusive, and 3 is the middle of the bright side.

No. 7 is called "Normal Dark," because it is the middle of the dark side.

Nos. 2 and 4 are referred to as No. 2 bright and No. 4 bright.

Nos. 6 and 8 are referred to as No. 6 dark and No. 8 dark.

The even numbers are used only as shades of the odd numbers, the latter being named.

The present exercise requires only the use of the low pitch, and we will commence with the No. 1. The diagram is just like the above.



*Progression in Form, No. 1. Pitch,*

1	2	3	4	5	6	7	8	9
Extremely Bright.		Normal Bright.		Normal Form.		Normal Dark.		Extremely Dark.

Let the pupil commence at the left hand and, keeping always in a No. 1 pitch (which is the lowest), move toward the right. The result will be that, *while the pitch does not change at all*, the form will grow darker. This is extremely difficult to do, requiring many months of incessant toil, but not hard work. The pupil generally becomes discouraged at the slowness of the progress made.

The bright side of the low pitch is something like a guttural tone, and has a rattle to it; the dark side resembles the rumble of distant thnnder, smooth but heavy. These is a tendency to aspirate the dark side; it must be overcome, as it exhausts too much air.

There is a tendency to lower the pitch of a dark tone, and raise the pitch of a bright one. There are weeds in the garden of the voice, showing a lack of perfection and flexibility.

The speaker and reader need these shades of form, as all effective speakers have them. They are neglected in the study of singing, yet they are wonderfully expressive, and the greatest of the worlds singer's possess them. Jennie Lind's voice darkened and brightened with each varying emotion.

A high pitch tends toward brightness, yet when the sentiment calls for it, the dark form should be used, even in singing.

In making the foregoing progression in form there must be a gradual changing of the shades of tone. Many persons, who

can make the extremely bright and dark cannot make the intermediate degrees.

The same exercise may be varied by moving from the extremely dark to the extremely bright, by degrees, keeping in the No. 1 pitch all the time.

The next variation will be to start at the No. 1 form, move gradually to No. 5, and back to No. 1, the pitch being always the lowest.

Next commences at No. 9, which is the extremely dark, and move gradually to No. 5, the pitch being unchanged.

All these exercises and their variations may be performed next in the No. 2 pitch; and subsequently in the other pitches up to the fifth or middle. Remember that when a progression is once started in any pitch, that chosen pitch must not be changed while the progression is in progress.

#### SECTION 60.

*The low pitch progressions in form.* Here the difficulty increases, for the reason that a dark form in the high pitch so resembles moaning, suffering and sadness that few persons can assume it at will; and when they are approaching success the result often is an oral defect, called orality. The best illustration of a high pitch, bright form, is a happy brilliant clear tone; and a high pitch, dark form, is a doleful, sad moaning, like the wind in some of its wailing sounds. The human voice rarely goes to this extent, except in real grief, but the intermediate shades of the dark side of the voice in the high pitch are peculiarly expressive.

The following diagram is like those used in the last exercise, the pitch being high.

*Progression in Form, No. 9 Pitch*

1	2	3	4	5	6	7	8	9
Extremley Bright.		Normal Bright.		Normal Form.		Normal Dark.		Extremely Dark.

All the variations mentioned in the last exercise should be tried with this, and all the precautions should be conscientiously observed.

**SECTION 61.**

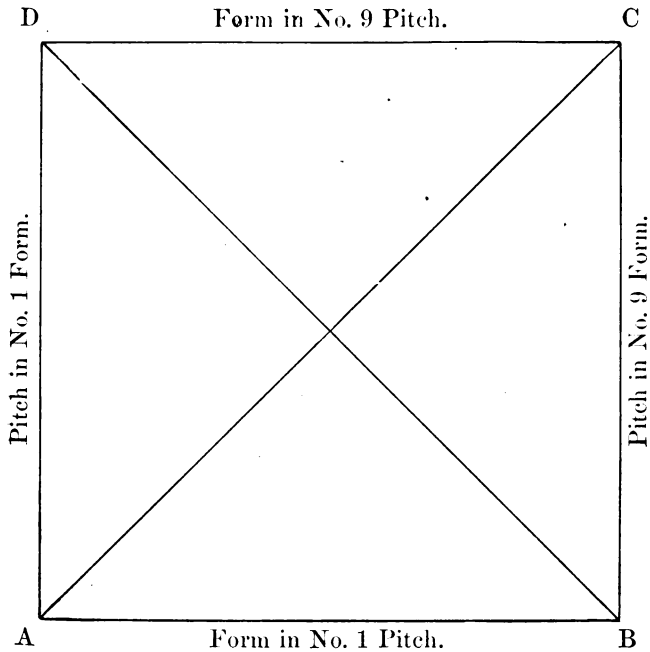
*The Progressional Box, in pitch, combining progressions in form, with slides in pitch.*

The diagram which accompanies this exercise affords at a glance directions for twelve movements of the voice, which if practiced faithfully for months, until they can be performed, will accomplish incalculably valuable results, especially for the reader and speaker.

Eight only of the movements are progressions. The other four are slides.



## THE PROGRESSIONAL BOX IN PITCH.



## EXPLANATIONS.

- A represents the lowest or No. 1 pitch, in the brightest or No. 1 form.
- B represents the lowest, or No. 1 pitch, in the darkest, or No. 9 form.
- C represents the highest, or No. 9 pitch in the darkest, or No. 9 form.
- D represents the highest, or No. 9 pitch, in the brightest or No. 1 form.

There are four slides and eight progressions.

The slides are as follows :

1st SLIDE. *From A to D.* In this the voice commences in the lowest pitch and the brightest form, and passes upward through all the degrees of pitch to the highest, still keeping the form the brightest. The exercise should be performed slowly.

2nd SLIDE. *From D to A.* This is simply the reverse of the 1st slide. The voice comes down the pitch, all in the brightest form.

3d SLIDE. *From B to C.* In this the voice commences in the lowest pitch in the darkest form, and, passing through every degree of pitch, rises to the highest; still keeping in the darkest form.

4th SLIDE. *From C to B.* This is simply the reverse of the 3d slide. The voice descends the pitch, in the darkest form.

The pupil will perceive that there have been no progressions in these slides. The voice has remained in whatever form it commenced in.

1st PROGRESSION. *From A to B.* This commences in the lowest pitch in the brightest form, and, still keeping in the lowest pitch, gradually darkens to the darkest form.

2nd PROGRESSION. *From B to A.* This is simply the reverse of the 1st Progression, the No. 1 pitch be used all the time.

3d PROGRESSION. *From C to D.* Here the movement commences in the highest pitch in the darkest form, and moves to the brightest form, still remaining in the highest pitch throughout.

4th PROGRESSION. *From D to C.* This is simply the reverse of the 3d Progression.

The pupil will notice that there are no slides in these progressions thus far. The two will now be combined.

5th PROGRESSION. *From A to C.* This movement is indicated by a diagonal line across the chart. The voice commences at the lowest pitch in the brightest form and gradually darkens as it rises, until it reaches the highest pitch in the

darkest form. The practice should be consistent. Thus, when the fifth pitch has been reached the form should be No. 5, and so on all the way along.

6th PROGRESSION. *From C to A.* This is a reverse of the 5th progression. The voice commences at the highest pitch and in the darkest form, and as it descends it brightens, until the No. 1 Pitch and the No. 1 Form are reached together.

The 5th and 6th Progressions are the most valuable of all.

7th PROGRESSION. *From B to D.* This movement is indicated by a diagonal line across the chart. The voice commences on the lowest pitch in the darkest form, and gradually brightens as it rises, until it reaches the highest pitch in the brightest form.

8th PROGRESSION. *From D to B.* This is a reverse of the last. The voice commences in the highest pitch, brightest form, and gradually darkens as it descends to the lowest pitch in the darkest form.

## SECTION 62.

*The Progressional Box in force combining progressions in form and force.*

The ordinary pupil will be unable to separate the above chart from its previous one, as many persons cannot see the difference between force and pitch.

One of the weeds in the garden of the voice is to raise the pitch whenever force is used.

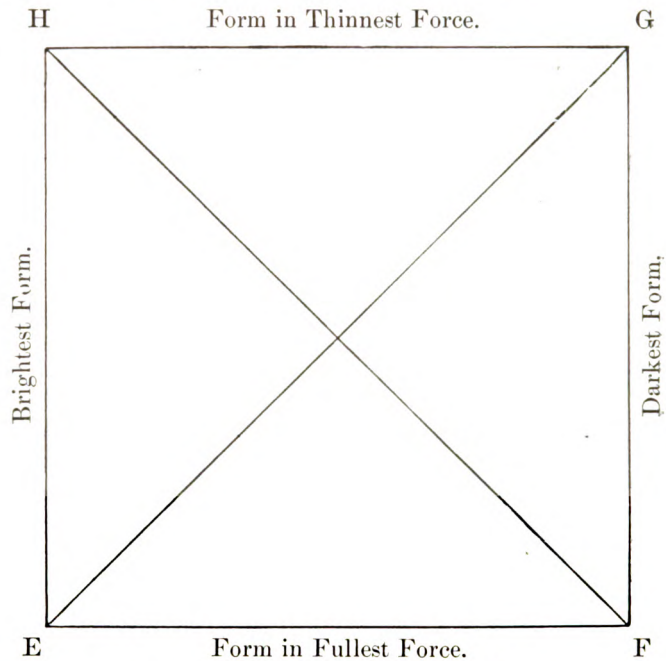
The term force in its technical sense refers to both extremes, loudness and softness. Thus we say the force is very strong when the power of voice is great, the voice is very weak or thin when the tones can hardly be heard. In this way we have strong or full force as one extreme. The term "*weak force*" may seem mis-leading, but no better can be invented. The old vocalists, and the bungling teachers of the present day teach the softening of the voice as an aspirated tone. This is clearly wrong. Aspirations and whispers have their places in

qualities and timbers for the depicting of meaning, but at all other times they are defects.

CAUTION. *Whenever the voice is made thin do not aspirate it.*

In the diagram which accompanies this exercise the movements in force are up and down. Form remains the same as in the previous chart.

#### THE PROGRESSIONAL BOX IN FORCE.



1st PROGRESSION. *From E to F.* The voice commences in the fullest force and brightest form, and moves to the darkest form, very gradually. The force remains full all the while.

This should be practiced first on the middle pitch, the note being the same throughout. *In this chart there is no movement in pitch.* Each of the nine degrees of pitch should be tried in

turn; but whatever pitch the tone commences on must be preserved to the end of that tone.

2nd PROGRESSION. *From F to E.* This is merely a reverse of the 1st progression. The voice commences at the darkest side and changes gradually to the brightest side, the force being the fullest all the while. Each pitch should be tried in turn.

3d PROGRESSION. *From H to G.* The voice commences in the brightest form and gradually darkens. The force now is the thinnest which it is possible to produce, and remains so throughout. The middle pitch may be tried first, then all the others.

4th PROGRESSION. *From G to H.* This is simply the reverse of the last.

5th PROGRESSION. *From E and H.* As E represents the fullest power of the voice and H the thinnest, and as both are on the bright side, the exercise is simply a diminish in the brightest form.

6th PROGRESSION. *From H to E.* This is a swell on the bright side of the voice.

7th PROGRESSION. *From F to G.* As F is in the fullest power of the voice, and G in the thinnest, the movement is simply a diminish of the voice in the darkest form.

8th PROGRESSION. *From C to F.* This is a swell on the dark side of the voice.

9th PROGRESSION. *From E to G.* This is a diagonal movement, and requires skill. The voice commences in its fullest force and brightest form, and gradually diminishes as it passes gently into its darkest form. The pitch remains unchanged.

10th PROGRESSION. *From G to E.* This is a reverse of the last. The voice commences in the thinnest degree of force and darkest form, and gradually grows brighter as it increases in force.

11th PROGRESSION. *From H to F.* The voice commences in the thinnest force and brightest form and gradually darkens as it swells in power.

12th PROGRESSION. *From F to H.* The voice commences in the fullest force and darkest form and gradually thins as it grows brighter.

The diagonal progressions require great skill. They will produce a wonderful flexibility of voice, if the pitch is not allowed to change while the tone is in progress.

It will require two years of steady work, a few minutes daily, to master this exercise.

### SECTION 63.

*The "oh-oo" throat exercise.* These two vowel sounds may be made in the throat as well as in the mouth. It is not pretended that the throat should produce them in ordinary usage. As an exercise for giving the pupil movable throat walls they are of great value.

Open the mouth at the lips wide enough to admit three fingers placed on top each other. This will require a large mouth opening. While the lips are in such position, prolong the tone "Ah," the soft palate being raised. As the tone is about half finished, change it to a full round "Oh," without changing the position of the mouth. The throat must be made to accomplish this. The change then passes to "Oo." To an observer the mouth must remain immovable, but perfect vowel sounds "Oh" and "Oo" should be made in the throat. At first this will be difficult to perform.

Rapidity of movement in time should be attempted.

### SECTION 64.

*"Ah-ee-oo." Mouth movement.* This exercise requires the use of the mouth and not of the throat. The lips, by their stiffness and awkward movements, often cause the defect of articulation called mouthing. Flexibility of lips, and of all the muscles of the face, is a more desirable thing; and it may be accomplished if the pupil will follow the directions of this exercise.

In producing the vowel sound "Ah" the mouth should be open as widely as possible. Imagine a large apple before you, and a prize of \$5,000 to come to the person who can open the mouth the widest. Try for it.

EE is to be produced by stretching the mouth horizontally as far as possible. The larger the mouth the better the articulation. Large mouths are very valuable for speakers or singers. Practice this constantly. "OO" is to be produced by putting the lips into a small round aperture, and projecting them forward as far as possible. Practice these continually for a while until the full muscular actions can be attained. Contort the face. If the fullest positions are not taken the time may be considered wasted. The pupil is now prepared to execute the following movements increasing in rapidity as skill is acquired. The face will have to make violent changes; the more violent the better.

AH—EE—OO

EE—AH—OO

AH—OO—EE

OO—EE—AH

EE—OO—AH

OO—AH—EE

## CHAPTER EIGHT.

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SEVENTH SERIES.

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### FOR BUILDING & STRENGTHENING THE VOICE.

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It has been the theory of the author for a great many years that the voice ought not to be strengthened (where there is a reasonable degree of life already existing in it) until the defects have been removed from it, and it has been clarified and enriched.

This order is not imperative, as the voice may be clarified, enriched and its defects removed after it has been strengthened; but the tendency always has been where strengthening has been commenced in the first place, to increase all the defects of the voice as the voice itself is made strong. While this theory presented to the author some doubts, leading him to believe that it was another illustration of the fact that theory often goes one way while facts go the other, still he found that experiments proved in this instance the theory to be correct and in accordance with the facts. It is advisable however, where the voice of a pupil is exceedingly weak, to partially strengthen it first, so that there may be something to work upon.

Having given the various series of exercises that the author deems essential to precede this, the most sought after of all, he will now proceed to give a long series of important exercises which will build and strengthen the human voice.

These should be practiced exactly in the manner stated. Variations from them are apt to produce results contrary to those desired. For instance if the pupil should throw too much



force or should develop strength too rapidly in his voice, the result would be an irritation to the throat, or if he should not perform the exercise in the manner as therein described he might not make the progress desired. It is not good policy to force strength into the voice too rapidly. The experience of the best has proven that those voices whose development in power has occupied about two years have had the most prominent acquisition of strength. If voices are forced they resemble everything in nature that is forced; a tree that is forced will be weak; so plants that have been made to grow too rapidly are sickly; and the voice whose strength is the result of a few months hard work is superficial and shallow in its strength.

#### SECTION 65.

*The explosive "B" in "bowl."* The explosive exercise is peculiar in its nature, from the fact that it seeks to accomplish in the voice something which creeps in so gradually that its progress is almost unnoticeable. To pronounce the word "bowl" with force is one thing because that force which is used is generally the utmost power of which the voice is capable; but to pronounce the same word as an explosive would require much less force than probably was given it in the attempt to put force into it, and yet the former method might not add one particle of force to the voice if continued for months, whereas the latter method would cause the voice to grow strong very rapidly. The explosive exercises have always been the favorites of many of our greatest orators who have tried to perform something to enable the voice to increase its strength and yet who have not cared to take a regular course of lessons under an instructor.

The first precaution that the pupil should observe is (in the production of the explosives) to avoid using force. As the glottis stroke in the larynx is a quick sharp vibrated sound and is made by the quick and firm action of the glottis lips so the explosive action which takes place at the articulative muscles

of the lips or tongue is produced in something of the same way but not exactly like the glottis stroke. Every action of the articulative muscles produces a consonant and requires a touch or an approach of two parts of the mouth. Of all these the lip action produces the best explosives. The movement of two lips against each other and suddenly parting, if followed by a vowel sound, produces the consonant b, p or m. We will select the first of these, b, and attach to it the best of all vowels, o, in the word "bowl." Let the pupil fill the lungs with air, as full as he can possibly hold, close the lips tightly, raise the soft palate to its highest limit so as to shut off the passage of all air through the nose and he will find that he is able to open the vocal cords and by an action of the diaphragm (such as is described in abdominal breathing in the book on "Artistic Deep Breathing," heretofore referred to) he will be able to force a great quantity of air into the throat and mouth cavities. This pressure of air in the two cavities mentioned, sustained by a strong movement on the part of the diaphragm is one of the most essential steps in strengthening the voice. The pupil before proceeding further, should carefully understand the work which he is about to undertake, as the proper understanding of it would enable him to execute the work successfully.

The lungs must first be packed full of air and all opportunities of escape shut off; and as there are only two opportunities of escape, namely, through the nasal chamber and through the mouth, if the soft palate is raised the former passage is closed, and if the lips are shut the latter is closed, and no air can possibly escape. Now with the lungs packed full of air and the opportunities for escape shut off, a pressure from the diaphragm through the process of abdominal breathing is brought to bear upon this large volume of air; and the result must be an enlarging of the throat cavity as well as a firm action given both to the mouth and throat muscles. But this is not all. The walls of the throat, which produce the force of the voice as distinguished from its strength as explained in the first chapter, are hardened. Another result, which is the

outgrowth of this practice, comes when we pronounce a sound with an explosive action, for the explosive movement requires a quick powerful action, formed of every muscle and organ connected with the vocal production, and all these are strengthened.

The pupil is now ready for the performance of the exercise, which consists in taking the attitude of the organs and muscles heretofore stated, and by a mental effort directing the pressure of the air against the lips with increasing power, until it becomes so great that the lips are no longer strong enough to retain the air, and it is allowed to escape in a single utterance on the word "bowl." Any attempt to produce force in the earlier stages of the exercise will result in destroying the good we aim to accomplish. Force, if it be prominent, must be drawn into the voice by degrees. The continuation of the explosive exercises for months in exactly the manner herein described, and without any attempt to make it strong or forcible, will produce far more force than any other method of performing the exercise will do.

*First precaution.* Do not aspirate an explosive tone.

*Second precaution.* Do not give any length of time to it; it must be very quick, sharp and clear.

*Third precaution.* Lower the larynx and open the throat to its utmost extent.

*Fourth precaution.* Do not make the throat rigid.

*Fifth precaution.* Direct the main pressure against the lips and hold them firmly closed so as to excite the strongest action of their muscles.

*Sixth precaution.* Do not make the pressure so strong as to cause the face to become very red.

*Seventh precaution.* Unite the glottis clearness, if possible, with the explosive action.

*Eighth precaution.* Be careful to avoid using force as it will surely rasp the throat for a while.

After months of practice in this explosive tone the pupil may begin to add force to the word and he will be surprised to learn how readily he can acquire great power of voice.

**SECTION 66.**

*Explosive "B" in all the vowels.* The method of producing the explosive as described in the last section should be extended now to all the fifteen vowel sounds. It is unnecessary to go over the ground therein laid out, but it will be sufficient to advise the pupil to follow carefully and faithfully all the directions and precautions therein stated.

**SECTION 67.**

*Explosive consonants in all the vowels.* Take all the consonants as given in the preceding section and practice them in an explosive manner with all the vowels. The way to do this is to take one consonant at a time and practice it with the vowels, taking each vowel in turn. The vowel in every case must follow a consonant. It will be found that the consonant B which has been previously used produces the best explosive. Next to this comes the consonant P; next after it comes the consonant M; and after this the consonants F and V follow: This disposes of the lip consonants. Th should next be used. Then come the series of consonants made with the front of the tongue, such as d, n, t, l, s, z, sh and j. After these take y, k and hard g.

**SECTION 68.**

*Level swell middle pitch.* For strengthening the voice without forcing it too rapidly this exercise is the best that can be used, if correctly performed. It is simple but its effectiveness cannot be estimated. A hap-hazard or careless performance will result in merely wasting time, but the faithful observance of the simple precaution to be given will accomplish all that the pupil could desire. This precaution is merely to avoid raising the pitch while increasing the force. The tone commences in the fifth degree of pitch, which is the middle of the vocal range. In the beginning of the tone the pupil must be very careful to reduce the force to the thinnest possible degree and gradually increase the force without altering the pitch.

In singing the practice of using the swell gives one of the most charming effects, and is always pleasing to the ear as well as being exceedingly beneficial to the voice. Let the precaution be repeated: swell very gradually without changing the pitch.

#### SECTION 69.

*Level swell high pitch.* The term level swell simply means holding the pitch on a level during the prolongation of the tone while the force is increased. The precaution of the preceding section should apply to this. Use the eighth pitch.

#### SECTION 70.

*Level slide low pitch.* Commence with the slightest possible degree of force and gradually swell the power of the voice without raising the pitch. Of the three exercises last given this is the best and should be practiced constantly. This exercise ought to be practiced daily for two years with the utmost conscientiousness. They are like a safety valve to the voice preventing any liability to produce injury by too rapidly forcing all the vocal powers.

#### SECTION 71.

*Rising swelling slide.* This is not a level tone for the reason that the pitch changes. Commence in the lowest note of the voice with the mildest degree of force, and rise gradually through all the degrees of pitch to the very highest note, all the while swelling the power of the voice. This is an easy exercise but the liability to err in its performance will be in not gradually increasing the power. Any jerk or sudden increase in the voice will be bad.

#### SECTION 72.

*Descending swelling slide.* Commence at the highest note of the voice with the mildest degree of force possible and slide downward through all the degrees of pitch, very gradually



increasing the power or force until the lowest note is reached, at which point the force will have become very great. The increase of force must be gradual but not jerky. This exercise is valuable for many reasons, chief among which is its certainty of developing the strong low register.

#### SECTION 73.

*Level swell and diminish middle pitch.* This differs from Section 68 in that the tone commences weak and ends weak whereas in the former section it commenced weak and ended with the climax of force. In this section the middle of the tone is very forcible. Commencing at the fifth pitch with a mild degree of force, and, without changing the pitch at all, gradually swell until the strongest force of which the voice is capable is reached, and as gradually diminish to a minimum degree of force without lowering the pitch.

#### SECTION 74.

*Level swell and diminish high pitch.* Commence on the eighth degree of pitch and swell and diminish in the manner described in the last section. Be careful not to change the pitch.

#### SECTION 75.

*Level swell and diminish low pitch.* Select the lowest pitch of the voice and swell and diminish the force in the manner previously described.

#### SECTION 76.

*The syllabic movement, whispered.* This is an important exercise for the development of strength, and assists in the subsequent development of volume. Stand, facing some object, in the room or place where you are practicing, as far from you as possible. Direct the whisper to this far away object. Pronounce the word "one" in a whisper with as much force

as possible, using all the air in the lungs. Be sure that no air whatever remains. Refill the lungs to the utmost capacity and pronounce the word "two" in a whisper with all the force possible, completely exhausting the lungs as before. Be sure that the soft palate is fully raised, for if it is not, its edges will vibrate and interfere with the whisper. Refill the lungs to the utmost capacity and pronounce the word "three" in a long, forcible, whispered tone, completely exhausting the lungs. If any air remains in the lungs the exercise will be faulty. Refill as before and pronounce the word "four" in a long forcible whisper. Continue in this way up to the number ten, refilling the lungs each time and completely exhausting. This exercise will require ten inspirations, ten forcible whispers, and ten expirations, the latter occurring in the act of forcing the breath out by a whisper. If done correctly nine persons out of every ten will become dizzy. This exercise should be used sparingly if the dizziness is very great, and not too much in any case.

#### SECTION 77.

*Syllabic movement vocalized.* The difference between a whisper and a vocalized tone is that the former has no sound vibrations whatever and in the latter the glottis lips vibrate the air into sound. For giving fullness to the voice the exercise which we are about to introduce is the most valuable known. It has no superior and no ten exercises can equal it. The pupil should stand with no weight whatever upon the heels and if possible the entire weight of the body upon the ball of one foot. The heels may touch the floor but without sustaining any of the weight of the body. This tends to open the lungs and throw the chest forward. Inhale all the breath possible, pronounce the word "one" in a clear, resonant tone and allow no air to escape except that which is used in pronouncing the word "one." Now restore the fullness of the lungs. Pronounce the word "two" in a clear tone, using only what air is necessary to give utterance to the word, and allow no air to escape after the word has been pronounced. Breathe in as much air as was

used on this word which will again fill the lungs to their utmost capacity. Pronounce the word "three" in the same way, and so continue until three hundred have been counted. The pupil will commence with the lungs packed full of air, and will end with them equally as full. The chest must be extended to its utmost capacity and not allowed to fall when the sound is made.

As each word is pronounced the front wall of the abdomen should be drawn in with a sudden motion which throws the tone out. This sudden inward motion of the abdomen may cause the chest to rise slightly on each word, but under no circumstances must the pupil allow the chest to rise when inhaling, or to fall when inhaling.

This exercise should be practiced in full every day for two years.

#### SECTION 78.

*Low pitch, heavy laughter.* The pupil should endeavor to laugh in the number one pitch in a heavy lugubrious tone and continue this as long as it does not produce a tired feeling.

#### SECTION 79.

*The rolling tremulo.* In this exercise the voice may employ any of the three lowest pitches. A tremulous tone should be prolonged until it has the sound of rolling thunder. The exercise combined with that of the last section will produce what is known as a pectoral voice.

#### SECTION 80.

*The horse shoe slide, swelling in the high curve.* The pupil is already familiar with the horse-shoe slides. This is the first one used, commencing in the number one pitch and gradually rising to the number nine, or the very highest, and descending again to the number one. A diagram representing this would be in the shape of a long hairpin, points down. This exercise has to be performed in the same manner as previously given, except that as the number nine pitch is being approached the



voice should begin to swell in force until the strongest power of which the voice is capable is developed in the highest pitch. The swell had better commence at about the seventh pitch, reaching its fullest power at the ninth, and on its way down again diminishing to the seventh.

### SECTION 81

*The horse shoe slide, swelling in the low curve.* This is the second of the horse shoe slides. The voice commences in the the highest pitch, descends to the lowest, and rises again to the highest, forming a diagram resembling a long hair-pin with the points upward. The swell occurs in the low curve commencing about the number three pitch and swelling to its fullest power in the number one or lowest pitch, and as the voice turns to come upward again on the rising slide the force diminishes until at the number three pitch it has resumed a normal degree of force, in which it is continued to the upper point.

### SECTION 82

*Tremulo horse shoe slides.* The tremulo is strengthening to the voice because it is a species of hammering or pounding. All the exercises in the horse shoe slides with which the pupil is familiar should be practiced in the tremulo throughout their entire length.

### SECTION 83.

*The chest reverberation.* Commencing in the lowest pitch the pupil by a mental effort should direct the vibratory power of the voice into the chest. Place both hands upon the chest and during the recital of lines in the low pitch endeavor to detect by the pressure of the hand a reverberation in the chest. If this does not exist it will come by directing the mind to the voice, for whatever the mind is fixed intently upon is always accomplished by the voice in time. If the pupil finds that this chest reverberation does exist he should endeavor to increase it to the utmost by the same mental effort.

**SECTION 84.**

*The dipping exercise.* Take a standing position with the weight on the balls of both feet, the heels being entirely free from the floor during the entire exercise. Prolong one of the vowels (and all of them in turn) in any one of the pitches of the voice, either in slides or tones, bringing the body down almost to a position of sitting upon the heels, and raising it again to tiptoe, and down and up as long as the voice is able to prolong the sound. The low pitch is preferable. Remember to use all the vowels, in time, in this as well as in all other exercises where they can be utilized. This method of dipping is exceedingly tiresome to the muscles of the entire body, and that very fact makes it valuable. Demosthenes strengthened his voice by running up long steep hills while speaking. This exercise will accomplish nearly as much.

**SECTION 85.**

*The stair exercise.* Take a position at the bottom of a long flight of stairs, inhale all the breath which the lungs can possibly hold and commence to walk up the stairs slowly, using only the balls of the feet in walking. Prolong the tone O in any pitch of the voice which may be weak, and go up and down stairs as many times as the sound may be continued in one breath. The more this exercise is performed the greater will be the strength of the voice. As a matter of gymnastics it has no superior. All the vowels should be used in turn upon the weakest pitches of the voice.

**SECTION 86.**

*Distant vocalization.* If the pupil has an opportunity to stand out of doors and talk in a strong tone to some distant object it will be better than to be confined in doors during the practice. In case the latter is necessary the pupil should select some object as far from him as possible and talk to it. Talking to any distant object always creates in the mind a necessity for

reaching that object with the voice, and thus the mental assistance causes the voice to grow to the required strength.

### SECTION 87.

*Forcible rapidity: low pitch.* Any selection which requires rapidity of utterance may be used. The pitch should be either the first, second or third. The utmost force should be used and the words should be pronounced just as rapidly as can be done without slighting or obscuring the vowels and consonants. The articulation must not be sacrificed for the sake of rapidity. The tone should be very firm and strong and at the same time very rapid. The following is a good selection for the purpose.

*“Now you see the water foaming all around! See how fast you pass that point! Up with the helm! now turn! pull hard! quick! quick! quick! Pull for your lives! pull till the blood starts from your nostrils and the veins stand like whip cords upon your brow!”*

### SECTION 88.

*Glottis blow.* This differs from the glottis stroke. The latter puts a very fine, sharp, firm edge upon the lips of the vocal cords. The glottis blow *strengthens* that edge. It is performed by pronouncing any of the vowels preceded by “H,” the most preferable being “huh” “hoh” “haw” and “hah.” The blow should be given deliberately and preceded by a false cough. This false cough shuts up the lower throat and the blow that follows the cough is made very quick and very loud. After a while it should be practiced in all the vowels. It is only an exceedingly powerful glottis stroke.

### SECTION 89.

*Calisthenics of the vocal muscles. First calisthenic.* The voice should be strengthened from without as well as from within. As muscles are employed in the production of voice so a strengthening of these muscles will aid in increasing the

power of the voice. The muscles that produce the most powerful voice are located at the waist. Let the pupil take a standing position, place the arms akimbo, the hands resting upon the hips and the thumbs pointing forward. He must not bend the body at the hips but only at the waist. Take a full breath and bend the body to the right and to the left, as far as possible, each eight times, requiring sixteen motions.

*Second calisthenic.* Taking the same position and let the pupil bend the body forward and back as far as possible. The bending must occur at the waist and not at the hips; do this sixteen times.

*Third calisthenic.* The pupil will retain a standing position for this and all of the calisthenics. Fill the lungs as full as possible, look at some object on a level with the eyes, and without taking the eyes from that object, dip the head as far back as possible eight times, and as far forward as possible eight times, making sixteen motions.

*Fourth calisthenic.* Still looking at the same object thrust the chin as far forward as possible without dipping the head forward at all, and then call the chin into the neck as far as possible, each eight times. This differs materially from the last.

*Fifth calisthenic.* Look at the same object and bend the head to the right as far as possible so that the right ear almost touches the right shoulder, then to the left as far as possible so that the left ear almost touches the left shoulder. Each of these is to be performed eight times, making sixteen motions, and during these performances the eye should not be taken from the object.

*Sixth calisthenic.* This exercise commences with the face pointing forward. Without dipping the head down at all, but keeping it perfectly perpendicular all the time, turn it to the right as far as possible, endeavoring to look over the right shoulder. Hold it there with the neck twisted as much as it will permit. Now turn the head in the same way to the left, endeavoring to look over the left shoulder, as far as possible. Each of these is to be performed eight times.

*Seventh calisthenic.* Repeat the last exercise by turning the hand rapidly first to the right, and then to the left, as far as possible. This differs from the sixth calisthenic, in that the latter requires the head to be held some length of time with the neck in this twisted position, while in this calisthenic the head moves rapidly from right to left.

## CHAPTER NINE.

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### EIGHTH SERIES.

### FOR DEVELOPING TIMBRES AND QUALITIES OF VOICE.

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#### DEFINITIONS.

TIMBRES are certain characters which are given to the qualities of voice. They depict our feelings.

QUALITIES are certain combinations of timbres.

Many erroneous ideas exist as to the definitions of these terms. Few teachers seem to agree as to just what is meant by the word timbre when applied to voice. In the present method the term is used to define the character of quality. Whatever may give character to the voice is its timbre, no matter of what nature it may be, or what its peculiarity.

The following is a list of the

#### TIMBRES AND THEIR MEANINGS.

1. BRIGHT=*Cheerfulness or Vitality.*
2. DARK=*Gloom or Solemnity.*
3. PURE=*Beauty.*
4. OROTUND=*Grandeur.*
5. GUTTURAL=*Hatred.*
6. NASAL=*Scorn.*
7. ORAL=*Weakness.*
8. ASPIRATE=*Secret or Startling.*

9. WHISPER=*Extreme Secrecy.*
10. LARYNGEAL=*Suffering.*
11. BELL=*Resonance.*
12. FALSETTO=*Imitative.*
13. PECTORAL=*Deep Malice.*

The first one corresponds to the bright form of the voice which has been referred to so often in the preceding pages.

The second corresponds to the dark form.

Both of these forms or their intermediate degrees are prevalent in the world. No sound of any kind can be uttered unless it is found somewhere in the nine degrees of form.

This being true it will be seen that it is impossible for the remainder of the timbres, or any of them, to be used unless mingled in some mode with form, either bright or dark.

The true character or inner life of a person shows itself in the timbre that prevails in that person's voice. He who leads a gloomy, solemn life, will fall into the unconscious habit of using the dark form, and generally a low pitch. If his gloom is mingled with sorrow or suffering, the pitch is higher and there is a mixture of the laryngeal timbre in the voice.

Now the dark form is perfectly natural, is given to the world in fact by the world's great mother, yet everybody does not possess it. It is easily acquired by practice.

A man or woman, whose life has more of happiness than of sorrow in it, will fall into an unconscious habit of using the bright form.

The method of procuring these has been given fully in the preceding chapters. The other eleven timbres should be practiced according to the directions about to be given.

#### SECTION 90.

*The pure timbre.* A person whose life has been devoted to an admiration of the beautiful in nature, in art, in life, or in religion, will fall into an unconscious habit of using a peculiarly pleasant and agreeable tone. It is called Pure. The word is not the same as perfect. The latter refers to freedom from



defects. Thus a tone that possesses neither Nasality, Orality, Throatiness, nor Aspiration is said to be perfect. A pure tone should be perfect, and to this extent the terms are alike; but the former may possess a certain coloring that may be absent in the latter.

*All timbres of the voice are reactive.* By this is meant that, as the mode of life we lead develops in us a natural use of one or more timbres, so the development of a timbre, by an inverse process will create in us a feeling of the same nature as that which would have created the timbre. Thus, a person who loves the beautiful will possess the pure timbre; and a person who establishes by artificial means a pure timbre will learn to love the beautiful things of life. This is an important principle. Its truth will do more to advance and develop the geniuses of the world than any other.

In our endeavors to develop the Pure Timbre, we should practice incessantly. The mind should be firmly fixed on the thought which is being spoken aloud.

The two following quotations will suffice for practice. Repeat each one five thousand times. When any timbre is once established in the voice it is there to stay.

1st QUOTATION. Pure and Bright.

“One by one, in the infinite meadows of heaven, blossomed the lovely stars, the forget-me-nots of the angels.”

2nd QUOTATION. Pure, with varying shades of Bright and Dark.

“How *sweet* the moonlight sleeps upon this bank!  
 Here will we sit and let the sound of music  
 Creep in our ears; soft stillness and the night  
 Become the touches of sweet harmony.  
 Sit, Jessica: look how the floor of Heaven  
 Is *thick* inlaid with patins of bright *gold*;  
 There's not the *smallest* orb which thou beholdest



But in his motion like an *angel* sings,  
 Still quiring to the young-eyed cherubims ;  
 Such harmony is in immortal souls ;  
 But whilst this muddy vesture of decay  
 Doth grossly close it in, we cannot hear it."

### SECTION 91.

*The orotund timbre.* This means grandeur. Some persons are filled with inborn feelings of grandeur. Some cultivate it by a life consistent with such feelings. The timbre of the voice portrays such moods perfectly.

The only rule that can be given for the development of this is to endeavor to feel a true application of the spirit of the sentiments requiring such tones. The following is a good selection to be used :

"But thou, most awful form, risest from forth thy silent sea of pines, how silently . . . . Around thee, and above, deep is the air and dark, substantial black, an ebon mass! But when I look again, it is thine own calm, home, thy crystal shrine, thy habitation from eternity."

### SECTION 92.

*The guttural timbre.* This means hatred. We inherit the feeling from the dark and warlike ages of our ancestors. The timbre of hate is found most prevalent in the voices of those nations or those people whose existence has been devoted to quarrels.

It is one of the defects of voice, but has its use in depicting feelings of dislike and hatred, and for that reason should be practiced. It may be argued that much practice in it will injure the throat. It does not at first, but if the pupil stops as soon as irritation is noticeable, the wall of the throat in time will become strengthened. A rigid throat, not closed, makes the best guttural timbre. The following selections are suitable for practice:—

"Thou slave! thou wretch! thou coward!"

“ I hate and despise thee ! ”

“ Ho ! cravens ! do ye fear him ! ”

“ Slaves, traitors ! have ye flown ! ”

#### SECTION 93.

*The nasal timbre.* This means scorn and is generally mingled with the guttural. It likewise is a relic of barbarism. Its portrayal is not difficult. A good selection for the practice of this timbre is the following :

“ I loathe you with my bosom ! I scorn you  
with mine eye !

“ And I'll taunt you with my latest breath,  
and fight you till I die !

“ I ne'er will ask for quarter, and I ne'er  
will be your slave ;

“ But I'll swim the sea of slaughter, till I  
sink beneath the wave ! ”

#### SECTION 94.

*The oral timbre.* This means weakness. It is always present whenever a person possesses either physical or mental or moral weakness. Except in the cases of children and very old or sick persons, it is rarely heard unmixed. It cannot be well described. A living teacher is necessary. It receives its name from the fact that it resounds in the mouth cavity, and this species of resonance always sounds weak. It resembles a whine. The whine is said to be made up of a nasal and an oral timbre mixed. Remove the former and the latter remains, if nothing more is added in the act of making the change. The following is a good exercise for practice in orality :

“ Mother, the angels do so smile, and beckon little Jim,  
I have no pain, dear mother, now ; but O ! I am so dry,  
Just moisten poor Jim's lips again, and, mother don't you  
[cry.”

**SECTION 95.**

*The aspirate timbre.* This means secrecy or something of a startling nature. It has none of the charms of difficulty, as everybody has too much aspiration already. However, as a timbre, it possesses a very noticeable quantity of aspiration.

It is not advisable to practice this too much at a time as it tends to produce huskiness of tone. The following is a good exercise.

“Is this a dagger which I see before me, the handle toward my hand! Come let me clutch thee! I have thee not, and yet I see thee still!”

**SECTION 96.**

*The whisper timbre.* This means extreme secrecy. Its use is of considerable importance in strengthening the muscular action of the diaphragm. It should be made with a wide open throat, and with the soft palate raised, so as to save rasping the membrane or wall of the throat. The following exercises may be practiced:

“Not a word! not a word, on peril of your lives!”

“Hark I hear footsteps! some one approaches!”

**SECTION 97.**

*The laryngeal timbre.* This means suffering, either mental or physical. No other quality of voice can express what this is able to. A perfect acquirement of it is valuable only in personation of characters, and in pitiful scenes.

The following exercise may be practiced.

In the first place, produce a dry clicking movement of the larynx, as in imitation of the winding of a clock. This in time is to be blended into a slight vocalization, with no resonance except in the larynx itself.

“Oh! I am hurt! I am dying! Let me rest my head upon your breast! Let me die in your arms! There! there! the light fades! I cannot see! I am going now!”

**SECTION 98.**

*The bell timbre.* This is perfect resonance. All kinds of bells may be produced and imitations made of every kind of resonant sounds.

We will commence with the high pitched bells. The following may be given in the eighth pitch:—

“Hear the sledges with the bells, silver bells,—How they tinkle, tinkle, tinkle. Keeping time, in a sort of Runic rhyme, to the tintinnabulation that so musically swells from the bells, bells, bells, bells, bells, from the jingling and the tinkling of the bells.”

The next may be practiced in the sixth pitch, that of the golden bells:

“Hear the mellow wedding bells, golden bells! Hear the singing and the ringing of the bells, bells, bells, bells, bells, the rhyming and the chiming of the bells!”

The next may be practiced in the fourth pitch:

“Hear the loud alarm bells, brazen bells! What a tale of terror now their turbulency tells! In the jangling and the wrangling, how the danger sinks and swells, by the sinking or the swelling in the anger of the bells, of the bells, bells, bells, bells, in the clamor and the clanging of the bells.

The last may be practiced in the second pitch:

“Hear the tolling of the bells,—Iron bells! What a world of solemn thought their monody compels. In the tolling and the rolling of the bells, bells, bells, bells, to the moaning and the groaning of the bells!”

**SECTION 99.**

*The falsetto timbre.* This is an extra high pitch. When in the production of voice the highest pitch in the natural registers is reached, it will be found that the vocal cords have been shortened to their utmost limit. Were it possible to make them shorter the pitch could be raised even higher; but there comes the limit and at this limit the natural compass of

the voice ends. A false shortness can now be produced by holding the edges of the glottis lips together nearly their whole length, leaving a small part of them free to vibrate. This shortened portion produces an extra high or falsetto pitch.

Pitch is determined by the length and tension of the vocal cords, which by being varied in turn vary the vibrations per second.

The following exercises may be used :

“No!” said the wife ; “the barn is high,  
And if you slip, and fall, and die  
How will my living be secured?  
Stephen, your live is not insured.”

#### SECTION 100.

*The pectoral timbre.* This is a low throat tone, meaning hatred of a deep seated nature, or malice, and is often used for horror, and for a horrible effect. The chest reverberation generally accompanies it. The single word “Swear” is very good for practice. It should be performed in the manner described in a preceding section. The following selections may be taken for practice.

“I am thy father’s spirit, doomed for a certain term to walk the night, and for the day confined to fast in fires till the foul crimes done in my days of nature are burned and purged away.”

“Now o’er the one-half world nature seems dead, and wicked dreams abuse the curtained sleep.”

It is worth our while, in closing this chapter, to consider the comparative terminations of the tone in each of the foregoing timbres. The termination of a tone is the place where the heaviest blow or force of it is directed.

Thus the Pure Timbre is directed against the hard palate as far forward in the mouth as possible, near the upper front teeth.

The Orotund against the palatine arch, or centre of the hard palate.



The Guttural against the upper walls of the throat.

The Nasal against the nostrils, outside the face.

The Oral is like the Pure, but lacks the strength necessary to vibrate the sounding board of the mouth, which is the hard palate, and therefore lacks head resonance.

The Aspirate accompanies whatever timbre it is associated with, as it cannot be made alone.

The Whisper is a mere friction.

The Laryngeal is directed against the vocal cords themselves.

The Bell is like the Pure.

The Falsetto is like the Oral.

The Pectoral is directed against the lower walls of the throat.

This chapter has been devoted briefly to the timbres of the voice, from which qualities are made by any combinations which the inventive pupil may arrange.

It is not a part of this work to elaborate the subject of timbres and qualities as that is a matter for a subsequent book entitled "Lessons in Elocution."

This book is devoted solely to the study of Voice Culture. Pupils whose tastes run in the direction of Reciting, Speaking or Acting will find books devoted specially to such studies.

This work is the foundation for all of them.

## CHAPTER TEN.

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### DIGEST OF ALL THE EXERCISES IN VOICE CULTURE.

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FIRST SERIES. CHAPTER TWO. FOR ESTABLISHING  
CORRECT POSITIONS OF THE TONGUE,  
MOUTH AND THROAT.  
Pages 18, to 22.

- 1st SECTION. THE CORNER EXERCISE.
- 2d SECTION. THE SOFT PALATE EXERCISE.
- 3d SECTION. THE LARYNX EXERCISE.
- 4th SECTION. THE ROOT OF THE TONGUE EXERCISE.
- 5th SECTION. THE COMBINATION EXERCISE.
- 6th SECTION. THE SOFT PALATE RAISED IN THE  
TREMULO.
- 7th SECTION. THE ARTISTIC OPEN THROAT.

SECOND SERIES. CHAPTER THREE. FOR REMOV-  
ING DEFECTS OF VOICE.  
Pages 23, to 28.

- 8th SECTION. NASALITY (DEFECT) EXERCISE.
- 9th SECTION. ORALITY (DEFECT) EXERCISE.
- 10th SECTION. ASPIRATION (DEFECT) EXERCISE.
- 11th SECTION. THROATINESS (DEFECT) EXERCISE.

THIRD SERIES. CHAPTER FOUR. FOR CLARIFYING THE VOICE.

Pages 29, to 36.

- 12th SECTION. GLOTTIS STROKE IN "HUP."  
 13th SECTION. GLOTTIS STROKE IN "HAH."  
 14th SECTION. GLOTTIS STROKE IN "HUP," "HAH,"  
 "HAW," "HOH," "HEE."  
 15th SECTION. GLOTTIS STROKE IN "H" PRECEDING  
 ALL THE VOWELS.  
 16th SECTION. GLOTTIS STROKE IN ALL THE VOWELS  
 WITHOUT "H."  
 17th SECTION. GLOTTIS TONE IN "H."  
 18th SECTION. GLOTTIS TONE IN "E," BACK OF THE  
 TONGUE DOWN.  
 19th SECTION. GLOTTIS TONE IN ALL THE VOWELS,  
 BACK OF THE TONGUE DOWN.  
 20th SECTION. GLOTTIS SLIDE RISING IN "H."  
 21st SECTION. GLOTTIS SLIDE RISING IN ALL THE  
 VOWELS.  
 22d SECTION. GLOTTIS SLIDE FALLING IN ALL THE  
 VOWELS.

FOURTH SERIES. CHAPTER FIVE. FOR ENRICHING THE VOICE.

Pages 37, to 55.

- 23d SECTION. BRIGHT SIDE OF THE VOICE IN "AH"  
 AND "OH."  
 24th SECTION. DARK SIDE OF THE VOICE IN "AH"  
 AND "OH."  
 25th SECTION. THE NASAL RESONANT TONE,—DARK,  
 —MOUTH CLOSED.  
 26th SECTION. THE NASAL RESONANT TONE,—BRIGHT,  
 —MOUTH CLOSED.  
 27th SECTION. THE DARK RESONANT TONE, OPENING  
 OUT.



- 28th SECTION. THE BRIGHT RESONANT TONE, OPENING OUT.
- 29th SECTION. THE DARK ASCENDING SLIDE IN ALL THE VOWELS.
- 30th SECTION. THE DARK DESCENDING SLIDE IN ALL THE VOWELS.
- 31st SECTION. THE DIMINISHING GLOTTIS TONE.
- 32d SECTION. THE DIMINISHING ASCENDING SLIDE.
- 33d SECTION. THE DIMINISHING DESCENDING SLIDE.
- 34th SECTION. THE EVEN TONE PROLONGED THIRTY SECONDS.
- 35th SECTION. THE EVEN TONE PROLONGED FORTY-FIVE SECONDS.
- 36th SECTION. THE VIBRATING BELL TONES.
- 37th SECTION. THE LIQUIDS; IN SENTENCES.
- 38th SECTION. THE BRIGHT TONES THIN.
- 39th SECTION. THE DARK TONES THIN.
- 40th SECTION. THE LIQUIDS THIN.

FIFTH SERIES. CHAPTER SIX. FOR ACQUIRING  
GREAT RANGE OF VOICE.

Pages 56, to 69.

- 41st SECTION. THE NINE DEGREES OF PITCH.
- 42d SECTION. THE EXTRA LOW PITCH.
- 43d SECTION. THE CONVENIENT LOW PITCH.
- 44th SECTION. THE CONVENIENT HIGH NOTE.
- 45th SECTION. THE 1st PITCH,—FALLING INFLECTION.
- 46th SECTION. THE 9th PITCH, RISING INFLECTION.
- 47th SECTION. THE MODULATING RISING SLIDE.
- 48th SECTION. THE MODULATING FALLING SLIDE.

SIXTH SERIES. CHAPTER SEVEN. FOR PRODUCING  
FLEXIBILITY OF VOICE.

Pages 70, to 89.

- 49th SECTION. THE EXTREME RISING SLIDE.
- 50th SECTION. THE EXTREME FALLING SLIDE.

- 51st SECTION. THE HORSE SHOE SLIDE,—UP AND DOWN.
- 52d SECTION. THE HORSE SHOE SLIDE,—DOWN AND UP.
- 53d SECTION. THE COMPOUND HORSE SHOE SLIDE,—UP, DOWN AND UP.
- 54th SECTION. THE COMPOUND HORSE SHOE SLIDE,—DOWN, UP AND DOWN.
- 55th SECTION. THE HALF-LENGTH HORSE SHOE SLIDES.
- 56th SECTION. THE QUARTER-LENGTH HORSE SHOE SLIDES.
- 57th SECTION. THE CONTINUOUS WAVE.
- 58th SECTION. THE LEVEL TREMULO.
- 59th SECTION. THE LOW PITCH PROGRESSION IN FORCE.
- 60th SECTION. THE HIGH PITCH PROGRESSIONS IN FORCE.
- 61st SECTION. THE PROGRESSIONAL BOX,—IN PITCH.
- 62d SECTION. THE PROGRESSIONAL BOX,—IN FORCE.
- 63d SECTION. THE "OH—OO" THROAT EXERCISE.
- 64th SECTION. "AH—EE—OO" MOUTH MOVEMENT.

SEVENTH SERIES. CHAPTER EIGHT. FOR BUILDING AND STRENGTHENING THE VOICE.

Pages 90, to 103.

- 65th SECTION. THE EXPLOSIVE "B" IN "BOWL."
- 66th SECTION. THE EXPLOSIVE "B" IN ALL THE VOWELS.
- 67th SECTION. THE EXPLOSIVE CONSONANTS IN ALL THE VOWELS.
- 68th SECTION. LEVEL SWELL—MIDDLE PITCH.
- 69th SECTION. LEVEL SWELL—HIGH PITCH.
- 70th SECTION. LEVEL SWELL—LOW PITCH.
- 71st SECTION. RISING SWELLING SLIDE.
- 72d SECTION. DESCENDING SWELLING SLIDE,—BEST OF ALL.

- 73d SECTION. LEVEL SWELL AND DIMINISHING,—  
MIDDLE PITCH.
- 74th SECTION. LEVEL SWELL AND DIMINISHING,—  
HIGH PITCH.
- 75th SECTION. LEVEL SWELL AND DIMINISHING,—  
LOW PITCH.
- 76th SECTION. THE SYLLABIC MOVEMENT,—WHIS-  
PERED.
- 77th SECTION. THE SYLLABIC MOVEMENT,—VOCALIZED.
- 78th SECTION. LOW PITCH,—HEAVY LAUGHTER.
- 79th SECTION. ROLLING TREMULO.
- 80th SECTION. THE HORSE SHOE SLIDE,—SWELLING  
IN THE HIGH CURVE.
- 81st SECTION. THE HORSE SHOE SLIDE,—SWELLING  
IN THE LOW CURVE.
- 82d SECTION. THE TREMULO HORSE SHOE SLIDES.
- 83d SECTION. THE CHEST REVERBERATION.
- 84th SECTION. THE DIPPING EXERCISE.
- 85th SECTION. THE STAIR EXERCISE.
- 86th SECTION. DISTANCE VOCALIZATION.
- 87th SECTION. FORCIBLE RAPIDITY,—LOW PITCH.
- 88th SECTION. THE GLOTTIS BLOW.
- 89th SECTION. CALISTHENICS OF THE VOCAL MUSCLES.
- 90th SECTION. THE PURE TIMBRE.
- 91st SECTION. THE OROTUND TIMBRE.
- 92d SECTION. THE GUTTURAL TIMBRE.
- 93d SECTION. THE NASAL TIMBRE.
- 94th SECTION. THE ORAL TIMBRE.
- 95th SECTION. THE ASPIRATE TIMBRE.
- 96th SECTION. THE WHISPER TIMBRE.
- 97th SECTION. THE LARYNGEAL TIMBRE.
- 98th SECTION. THE BELL TIMBRE.
- 99th SECTION. THE FALSETTO TIMBRE.
- 100th SECTION. THE PECTORAL TIMBRE.

PRACTICE. PROGRESS. PERFECTION.

CHAPTER ELEVEN.

THE TWO YEARS DRILL IN VOICE CULTURE.

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*The pupil may devote Fifteen Minutes daily ; One Half Hour daily ; or One Hour daily, as he has time.*

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Persons who desire to develop their voices in special directions are not required to adopt the order of this chapter ; but may select any exercise of the preceding pages and devote the time to that.

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In commencing the Two Years' Drill the pupil should see just what the required work consists of, which may be done by referring back to the full description of each section, the numbers being given here ; and when all the directions of each exercise are fully understood, the actual practice may begin.

*By Practice we Progress unto Perfection.*

The *number* of the section is sufficient to guide the pupil. The *name* of each exercise can be found in Chapter Ten, with the number also. The *description* is to be found only in the chapters containing the series.

The Two Years' Drill comprises one hundred weeks. This allows two weeks vacation in each year. Five days should be devoted to practice in every week.

*First Week.* First day, 1, 3, 12.\* Second day, 1, 3, 8, 12. Third day, 1, 3, 8, 12. Fourth day, 1, 3, 8, 12. Fifth day, 1, 3, 8, 12.

*Second week.* First day, 1, 2, 3, 76. Second day, 1, 2, 3, 76. Third day, 2, 3, 12, 76. Fourth day, 2, 3, 12, 77. Fifth day, 2, 3, 12, 77.

*Third week.* First day, 2, 3, 4, 8, 12. Second day, 2, 3, 4, 12, 76. Third day, 2, 3, 4, 77. Fourth day, 2, 8, 12, 13, 77. Fifth day, 2, 8, 13, 77.

*Fourth week.* First day, 1, 2, 3, 4, 76. Second day, 1, 2, 3, 8, 77. Third day, 1, 2, 3, 12, 77. Fourth day, 2, 4, 8, 12, 77. Fifth day, 2, 3, 4, 12, 77.

*Fifth week.* First day, 1, 2, 3, 4, 5, 76. Second day, 2, 3, 4, 5, 12, 77. Third day, 2, 3, 5, 6, 13, 77. Fourth day, 2, 3, 5, 6, 13, 77. Fifth day, 2, 5, 6, 14, 77.

*Sixth week.* First day, 5, 6, 14, 76. Second day, 5, 6, 13, 14, 77. Third day, 5, 6, 15, 77. Fourth day, 5, 6, 15, 77. Fifth day, 5, 6, 15, 77.

*Seventh week.* First day, 2, 3, 5, 12, 13, 76. Second day, 5, 6, 7, 8, 77. Third day, 7, 8, 76, 77. Fourth day, 7, 8, 9, 10, 76, 77. Fifth day, 7, 8, 9, 10, 11, 76, 77.

*Eighth week.* First day, 7, 8, 10, 76, 77. Second day, 7, 8, 9, 11, 15, 77. Third day, 7, 8, 10, 16, 77. Fourth day, 7, 8, 10, 16, 77. Fifth day, 7, 8, 10, 16, 77.

*Ninth week.* First day, 7, 8, 10, 16, 76. Second day, 7, 8, 10, 16, 77. Third day, 7, 8, 10, 16, 77. Fourth day, 7, 8, 10, 16, 77. Fifth day, 7, 8, 9, 10, 11, 17, 76.

*Tenth week.* First day, 7, 8, 10, 16, 77. Second day, 7, 17, 18, 77. Third day, 7, 8, 10, 16, 17, 18, 19. Fourth day, 7, 8, 10, 16, 17, 20. Fifth day, 7, 8, 76, 77.

*Eleventh week.* First day, 7, 8, 9, 10, 11. Second day, 7, 8, 10, 16, 17, 76. Third day, 7, 10, 76, 77. Fourth day, 7, 16, 20, 77. Fifth day, 7, 8, 16, 17, 20, 21, 22.

\* It will be remembered that the numbers refer to sections. Thus, 1, 3, 12, which comprise the first day's work, are The Corner Exercise of page 18, The Larynx Exercise of page 20, and the Glottis Stroke in "Hup" of page 29.



*Twelfth week.* First day, 7, 8, 10, 16, 17, 76. Second day, 7, 16, 17, 77. Third day, 7, 16, 17, 18, 19, 77. Fourth day, 7, 17, 18, 19, 20, 77. Fifth day, 7, 16, 21, 22, 77.

*Thirteenth week.* First day, 7, 16, 17, 76, 77. Second day, 1, 2, 3, 4, 5, 6, 7. Third day, 7, 8, 9, 10, 11, 12. Fourth day, 13, 14, 15, 16, 17, 18. Fifth day, 7, 16, 19, 20, 21, 22, 77.

*Fourteenth week.* First day, 7, 16, 21, 22, 76, 77. Second day, 7, 16, 18, 23, 24. Third day, 7, 16, 23, 24, 77. Fourth day, 7, 16, 23, 24, 77.

*Fifteenth week.* First day, 7, 16, 17, 76, 77. Second day, 7, 16, 21, 22, 23, 24. Third day, 7, 16, 23, 24, 77. Fourth day, 7, 16, 21, 22, 24, 25. Fifth day, 25, 76, 77.

*Sixteenth week.* First day, 7, 16, 18, 25. Second day, 7, 25, 76, 77. Third day, 7, 16, 23, 24, 77. Fourth day, 7, 16, 21, 22, 24, 25. Fifth day, 25, 76, 77.

*Seventeenth week.* First day, 7, 16, 25, 26, 77. Second day, 7, 16, 21, 22, 25, 26. Third day, 7, 16, 23, 25, 77. Fourth day, 7, 16, 23, 24, 25. Fifth day, 7, 16, 23, 26, 77.

*Eighteenth week.* First day, 1, 2, 3, 4, 77. Second day, 5, 6, 7, 8, 77. Third day, 9, 10, 11, 12, 77. Fourth day, 13, 14, 15, 16, 77. Fifth day, 17, 18, 19, 20, 77.

*Nineteenth week.* First day, 7, 16, 23, 25, 77. Second day, 7, 16, 23, 26, 77. Third day, 7, 16, 23, 24, 25, 77. Fourth day, 7, 16, 24, 25, 26, 77. Fifth day, 21, 22, 23, 24, 77.

*Twentieth week.* First day, 25, 26, 27, 77. Second day, 16, 23, 27, 77. Third day, 7, 16, 23, 27, 77. Fourth day, 16, 23, 27, 28. Fifth day, 7, 16, 23, 27, 28, 77.

*Twenty-first week.* First day, 7, 16, 27, 28, 77. Second day, 16, 27, 28, 77. Third day, 27, 28, 29, 76. Fourth day, 27, 28, 29, 30, 77. Fifth day, 29, 30, 31, 77.

*Twenty-second week.* First day, 7, 8, 11, 23, 77. Second day, 8, 23, 34, 76. Third day, 16, 23, 34, 77. Fourth day, 16, 23, 34, 76, 77. Fifth day, 16, 23, 34, 76, 77.

*Twenty-third week.* First day, 16, 17, 25, 26, 34, 77. Second day, 17, 25, 26, 34. Third day, 17, 25, 26, 34, 77. Fourth day, 17, 27, 28, 34, 77. Fifth day, 17, 29, 30, 34, 77.

*Twenty-fourth week.* First day, 16, 17, 27, 28, 34, 76. Second day, 17, 29, 30, 34, 35. Third day, 16, 27, 28, 34, 77. Fourth day, 16, 27, 28, 34, 76. Fifth day, 16, 23, 27, 28, 29, 77.

*Twenty-fifth week.* First day, 1, 2, 3, 34, 77. Second day, 4, 5, 6, 35, 76. Third day, 7, 8, 9, 34, 77. Fourth day, 10, 11, 12, 35, 76. Fifth day, 13, 14, 15, 34, 77.

*Twenty-sixth week.* First day, 16, 17, 18, 35, 76. Second day, 19, 20, 21, 34, 76. Third day, 22, 23, 24, 35, 77. Fourth day, 25, 26, 27, 34, 76. Fifth day, 28, 29, 30, 35, 77.

*Twenty-seventh week.* First day, 31, 32, 33, 34, 76. Second day, 36, 37, 38, 77. Third day, 7, 8, 16, 34, 76. Fourth day, 16, 27, 28, 34, 35. Fifth day, 7, 27, 28, 35, 77.

*Twenty-eighth week.* First day, 7, 16, 27, 28, 34, 76. Second day, 16, 27, 28, 35, 77. Third day, 7, 27, 28, 34, 76. Fourth day, 16, 27, 28, 29, 30. Fifth day, 7, 16, 27, 28, 76, 77.

*Twenty-ninth week.* First day, 27, 28, 29, 30, 34. Second day, 7, 16, 31, 32, 77. Third day, 34, 35, 36, 37, 77. Fourth day, 34, 35, 36, 37, 76. Fifth day, 34, 38, 39, 77.

*Thirtieth week.* First day, 7, 16, 27, 28, 34. Second day, 29, 30, 34, 35, 77. Third day, 35, 36, 37, 38, 39, 40. Fourth day, 36, 37, 39, 41. Fifth day, 34, 39, 41, 42, 77.

*Thirty-first week.* First day, 7, 16, 27, 28, 41, 42. Second day, 27, 29, 31, 33, 77. Third day, 26, 28, 30, 32, 34, 76. Fourth day, 7, 16, 34, 35, 77. Fifth day, 36, 37, 38, 39, 77.

*Thirty-second week.* First day, 7, 16, 23, 24, 35. Second day, 7, 16, 25, 26, 34, 77. Third day, 7, 16, 27, 28, 35, 77. Fourth day, 7, 16, 29, 30, 34, 76. Fifth day, 7, 16, 31, 32, 77.

*Thirty-third week.* First day, 7, 16, 33, 34, 76. Second day, 7, 16, 34, 35, 77. Third day, 7, 16, 34, 35, 36, 37, 77. Fourth day, 7, 16, 34, 35, 37, 38. Fifth day, 7, 16, 35, 39, 40.

*Thirty-fourth week.* First day, 7, 16, 34, 35, 39, 40, 77. Second day, 7, 16, 34, 35, 40, 41. Third day, 7, 16, 34, 35,

41, 42. Fourth day, 7, 16, 34, 35, 42, 43. Fifth day, 7, 16, 34, 35, 43, 44, 77.

*Thirty-fifth week.* First day, 7, 16, 25, 26, 77. Second day, 27, 28, 49, 50, 76. Third day, 29, 30, 49, 50, 77. Fourth day, 31, 32, 49, 50, 77. Fifth day, 33, 34, 49, 50, 77.

*Thirty-sixth week.* First day, 35, 36, 49, 50, 76. Second day, 35, 36, 37, 51, 52, 77. Third day, 34, 38, 39, 51, 52. Fourth day, 35, 39, 40, 51, 52, 77. Fifth day, 34, 40, 41, 53, 77.

*Thirty-seventh week.* First day, 7, 16, 34, 52, 54, 77. Second day, 35, 41, 42, 53, 77. Third day, 7, 16, 43, 44, 54, 76. Fourth day, 7, 16, 44, 45, 55, 77. Fifth day, 34, 45, 56, 77.

*Thirty-eighth week.* First day, 34, 37, 38, 45, 46, 76. Second day, 35, 43, 44, 47, 48, 77. Third day, 7, 16, 27, 28, 47, 48. Fourth day, 34, 47, 48, 51, 52. Fifth day, 7, 16, 34, 51, 52.

*Thirty-ninth week.* First day, 7, 16, 41, 42, 76. Second day, 7, 16, 42, 43, 77. Third day, 7, 16, 43, 44, 77. Fourth day, 7, 16, 44, 45, 77. Fifth day, 45, 46, 47, 48, 77.

*Fortieth week.* First day, 41, 42, 51, 52, 77. Second day, 7, 41, 42, 51, 77. Third day, 41, 47, 48, 77. Fourth day, 7, 16, 41, 47, 48, 77. Fifth day, 34, 41, 47, 48, 77.

*Forty-first week.* First day, 41, 47, 48, 77. Second day, 41, 47, 48, 76. Third day, 41, 47, 48, 77. Fourth day, 41, 47, 48, 77. Fifth day, 41, 47, 48, 77.

*Forty-second week.* First day, 1, 2, 3, 41, 47, 48. Second day, 4, 5, 6, 41, 47, 48. Third day, 7, 8, 9, 41, 47, 48. Fourth day, 10, 11, 12, 41, 47, 48. Fifth day, 13, 14, 15, 41, 47, 48.

*Forty-third week.* First day, 16, 17, 18, 41, 47, 48. Second day, 19, 20, 21, 41, 47, 48. Third day, 22, 23, 24, 41, 47, 48. Fourth day, 25, 26, 27, 41, 47, 48. Fifth day, 28, 29, 30, 41, 47, 48.

*Forty-fourth week.* First day, 31, 32, 33, 41, 47, 48. Second day, 34, 35, 36, 41, 47, 48. Third day, 37, 38, 39, 41, 47, 48. Fourth day, 40, 41, 42, 47, 49, 77. Fifth day, 41, 43, 44, 47, 48, 77.



*Forty-fifth week.* First day, 41, 45, 46, 47, 48, 77. Second day, 41, 47, 48, 49, 50, 77. Third day, 41, 47, 48, 51, 52, 77. Fourth day, 41, 47, 48, 53, 54, 77.

*Forty-sixth week.* First day, 7, 16, 27, 28, 41. Second day, 27, 28, 41, 43, 44. Third day, 34, 35, 41, 43, 44. Fourth day, 34, 41, 43, 44, 76, 77. Fifth day, 34, 41, 43, 44, 77.

*Forty-seventh week.* First day, 7, 16, 27, 28, 41, 77. Second day, 27, 28, 41, 43, 44. Third day, 41, 47, 48, 65, 88. Fourth day, 7, 16, 65, 77, 88. Fifth day, 16, 34, 41, 65, 88.

*Forty-eighth week.* First day, 16, 34, 41, 43, 44, 65. Second day, 16, 34, 41, 65, 77, 88. Third day, 33, 44, 55, 66, 77, 88. Fourth day, 41, 49, 50, 65, 77. Fifth day, 41, 47, 48, 49, 51.

*Forty-ninth week.* First day, 41, 50, 51, 66, 77. Second day, 41, 52, 53, 66, 77. Third day, 41, 47, 48, 66, 77. Fourth day, 41, 53, 44, 54, 55. Fifth day, 41, 54, 55, 56, 77.

*Fiftieth week.* First day, 41, 55, 56, 57, 66, 77. Second day, 41, 57, 58, 59, 66. Third day, 41, 58, 59, 60, 66. Fourth day, 41, 59, 60, 61. Fifth day, 41, 60, 61, 62, 77.

*Fifty-first week.* First day, 41, 42, 42, 62, 63. Second day, 41, 43, 44, 63, 64, 77. Third day, 41, 43, 45, 64, 65. Fourth day, 41, 44, 46, 65, 66, 67. Fifth day, 7, 16, 46, 48, 67, 68.

*Fifty-second week.* First day, 7, 16, 41, 89. Second day, 7, 16, 41, 66, 77, 88. Third day, 7, 15, 34, 41, 47, 48. Fourth day, 7, 16, 41, 47, 77, 89. Fifth day, 7, 16, 27, 28, 89.

*Fifty-third week.* First day, 7, 16, 41, 43, 44, 45, 46. Second day, 7, 16, 27, 28, 77, 89. Third day, 7, 16, 43, 44, 47, 48, 66, 89. Fourth day, 7, 16, 47, 48, 77, 89. Fifth day, 7, 16, 41, 47, 77, 89.

*Fifty-fourth week.* First day, 7, 16, 27, 28, 41. Second day, 7, 16, 43, 44, 45, 89. Third day, 7, 16, 46, 47, 48, 50, 89. Fourth day, 65, 66, 67, 68, 69. Fifth day, 41, 49, 50, 51, 89.

*Fifty-fifth week.* First day, 41, 47, 48, 51, 52, 89. Second day, 41, 47, 48, 52, 53, 89. Third day, 41, 53, 54, 55, 77, 89. Fourth day, 41, 55, 56, 57, 89. Fifth day, 41, 57, 58, 59, 77, 89.

*Fifty-sixth week.* First day, 42, 45, 46, 59, 60, 77. Second day, 47, 48, 60, 61, 77, 89. Third day, 49, 50, 62, 63, 77. Fourth day, 49, 50, 51, 63, 64, 65. Fifth day, 7, 16, 27, 28, 64, 65, 66.

*Fifty-seventh week.* First day, 7, 16, 27, 28, 67, 68. Second day, 7, 16, 27, 28, 41, 69. Third day, 7, 16, 41, 43, 44, 69, 70. Fourth day, 7, 16, 47, 48, 70, 71. Fifth day, 70, 71, 72, 89.

*Fifty-eighth week.* First day, 7, 16, 41, 68, 77. Second day, 41, 68, 69, 70. Third day, 47, 48, 66, 68, 89. Fourth day, 41, 68, 69, 77, 89. Fifth day, 27, 28, 66, 67, 68, 89.

*Fifty-ninth week.* First day 7, 16, 67, 68, 69, 77. Second day, 65, 68, 71, 72, 77. Third day, 77, 89, 90. Fourth day, 41, 63, 64, 65, 68, 89. Fifth day, 60, 61, 62, 63, 64, 89.

*Sixtieth week.* First day, 50, 51, 52, 63, 64, 68. Second day, 53, 54, 55, 68. Third day, 68, 69, 70, 71, 89. Fourth day, 70, 71, 72, 73, 74. Fifth day, 55, 56, 57, 68, 77.

*Sixty-first week.* First day, 56, 57, 58, 59, 77, 89. Second day, 57, 58, 59, 60, 61. Third day, 58, 59, 60, 61, 62. Fourth day, 59, 60, 61, 62, 63. Fifth day, 60, 61, 62, 63, 64.

*Sixty-second week.* First day, 7, 16, 61, 62, 63, 64, 65. Second day, 41, 63, 64, 65, 66. Third day, 64, 65, 66, 67, 68. Fourth day, 41, 68, 77, 89. Fifth day, 7, 16, 27, 28, 68, 69.

*Sixty-third week.* First day, 7, 16, 27, 28, 36, 37. Second day, 36, 37, 38, 39, 68. Third day, 36, 37, 37, 39, 68. Fourth day, 36, 37, 38, 39, 68. Fifth day, 36, 37, 38, 39, 68, 77, 89.

*Sixty-fourth week.* First day, 37, 40, 41, 43, 44, 68. Second day, 37, 40, 47, 48, 68. Third day, 37, 40, 43, 44, 68, 77. Fourth day, 38, 39, 40, 41, 66, 68. Fifth day, 38, 39, 40, 41, 68, 77.

*Sixty-fifth week.* First day, 1, 2, 3, 38, 39, 40, 68. Second day, 4, 5, 6, 38, 39, 40, 68. Third day, 7, 8, 9, 38, 39, 40, 68. Fourth day, 10, 11, 12, 38, 39, 40, 41, 89. Fifth day, 13, 14, 15, 38, 39, 40, 66, 89.

*Sixty-sixth week.* First day, 16, 17, 18, 45, 46, 68. Second day, 19, 20, 21, 45, 46, 77. Third day, 22, 23, 24, 45, 46, 68.

Fourth day, 25, 26, 27, 45, 46, 89. Fifth day, 28, 29, 30, 45, 46, 68.

*Sixty-seventh week.* First day, 31, 32, 33, 45, 46, 89. Second day, 34, 35, 36, 41, 48. Third day, 37, 38, 39, 45, 46, 68. Fourth day, 40, 41, 42, 45, 46, 77. Fifth day, 43, 44, 45, 46, 68, 89.

*Sixty-eighth week.* First day, 45, 46, 47, 48, 68, 89. Second day, 49, 50, 51, 69, 70. Third day, 51, 52, 53, 70, 71. Fourth day, 53, 54, 55, 71, 72. Fifth day, 55, 56, 57, 72, 73, 89.

*Sixty-ninth week.* First day, 57, 58, 59, 73, 74, 89. Second day, 58, 59, 60, 74, 75, 77. Third day, 59, 60, 61, 74, 75, 76. Fourth day, 60, 61, 62, 75, 76, 77. Fifth day, 60, 61, 62, 63, 64, 65.

*Seventieth week.* First day, 61, 62, 63, 64, 77, 78. Second day, 62, 63, 64, 65, 79, 80. Third day, 63, 64, 65, 66, 80, 81. Fourth day, 64, 65, 66, 67, 81, 82. Fifth day, 65, 66, 67, 81, 82, 83.

*Seventy-first week.* First day, 66, 67, 68, 69, 70, 71. Second day, 7, 16, 67, 68, 69. Third day, 41, 47, 48, 68, 69, 70. Fourth day, 34, 45, 46, 68, 69, 70. Fifth day, 35, 45, 46, 47, 48, 89.

*Seventy-second week.* First day, 7, 16, 41, 47, 48, 54, 55. Second day, 68, 69, 81, 82, 83. Third day, 69, 70, 71, 84, 85, 86. Fourth day, 69, 70, 71, 72, 73. Fifth day, 73, 74, 75, 76, 77, 89.

*Seventy-third week.* First day, 70, 71, 72, 82, 83, 84. Second day, 71, 72, 73, 83, 84, 85. Third day, 72, 73, 74, 84, 85, 86. Fourth day, 73, 74, 75, 85, 86, 87. Fifth day, 73, 74, 75, 86, 87, 88.

*Seventy-fourth week.* First day, 7, 16, 41, 47, 48, 68. Second day, 68, 74, 75, 76, 87, 88. Third day, 68, 75, 76, 77, 88, 89. Fourth day, 68, 76, 77, 78, 89, 90. Fifth day, 68, 76, 77, 78, 89, 90.

*Seventy-fifth week.* First day, 68, 77, 78, 79, 89, 90. Second day, 63, 64, 87, 89, 91. Third day, 63, 64, 78, 79, 87, 88. Fourth day, 63, 64, 79, 80, 81. Fifth day, 63, 64, 80, 81, 87.

*Seventy-sixth week.* First day, 63, 64, 87, 88, 89. Second day, 51, 52, 53, 63, 64. Third day, 52, 53, 54, 63, 64, 87. Fourth day, 53, 54, 55, 63, 87, 89. Fifth day, 54, 55, 56, 87, 88, 89.

*Seventy-seventh week.* First day, 63, 64, 65, 66, 67, 68. Second day, 8, 16, 27, 28, 41. Third day, 34, 45, 46, 47, 48. Fourth day, 7, 16, 41, 86, 87, 88. Fifth day, 7, 16, 28, 45, 46, 87, 89.

*Seventy-eighth week.* First day, 7, 16, 84, 85, 86. Second day, 7, 16, 84, 85, 86, 89. Third day, 7, 16, 45, 46, 70, 71. Fourth day, 41, 47, 48, 71, 72, 77. Fifth day, 45, 46, 47, 48, 49, 50.

*Seventy-ninth week.* First day, 7, 16, 27, 28, 45, 46, 87. Second day, 7, 16, 41, 87, 89. Third day, 55, 56, 57, 58, 59. Fourth day, 57, 58, 59, 60, 61, 77. Fifth day, 16, 60, 61, 62, 63, 64.

*Eightieth week.* First day, 16, 27, 28, 34, 41, 77, 89. Second day, 45, 46, 47, 62. Third day, 63, 64, 65, 66, 67. Fourth day, 64, 65, 66, 67, 68. Fifth day, 66, 67, 68, 69, 77, 89.

*Eighty-first week.* First day, 67, 68, 69, 70, 71, 77, 87. Second day, 68, 69, 70, 71, 72. Third day, 70, 71, 72, 73, 74, 75. Fourth day, 71, 72, 73, 74, 75, 76. Fifth day, 72, 73, 74, 75, 76, 77.

*Eighty-second week.* First day, 73, 74, 75, 76, 77, 78. Second day, 74, 75, 76, 77, 78, 79. Third day, 75, 76, 77, 78, 79, 80. Fourth day, 7, 16, 41, 77, 78, 79. Fifth day, 16, 41, 45, 46, 78, 79, 80.

*Eighty-third week.* First day, 16, 41, 66, 79, 80, 81. Second day, 16, 41, 66, 80, 81. Third day, 16, 41, 68, 79, 80, 81. Fourth day, 41, 68, 81, 82, 83. Fifth day, 45, 46, 68, 82, 83, 84.

*Eighty-fourth week.* First day, 45, 46, 68, 83, 84, 85. Second day, 68, 77, 85, 86, 87. Third day, 68, 77, 86, 87, 88. Fourth day, 68, 77, 87, 88, 89. Fifth day, 68, 77, 87, 88, 89, 90.

*Eighty-fifth week.* First day, 45, 46, 47, 48, 70. Second day, 7, 16, 41, 45, 46. Third day, 45, 46, 66, 77, 88, 91. Fourth day, 41, 45, 46, 71, 72. Fifth day, 41, 47, 48, 66, 87.

*Eighty-sixth week.* First day, 45, 46, 74, 75, 76, 77. Second day, 7, 16, 41, 45, 77. Third day, 45, 46, 77, 78, 79, 80. Fourth day, 47, 48, 49, 50, 79, 80. Fifth day, 41, 45, 46, 87; 88, 89.

*Eighty-seventh week.* First day, 7, 16, 71, 72, 73. Second day, 16, 27, 28, 72, 73, 74. Third day, 41, 45, 46, 74, 75, 76. Fourth day, 47, 48, 49, 50, 75, 76. Fifth day, 45, 46, 76, 77, 78, 79, 80.

*Eighty-eighth week.* First day, 7, 16, 27, 28, 41, 77. Second day, 85, 86, 87, 88, 89. Third day, 77, 78, 79, 80, 81. Fourth day, 52, 54, 56, 58, 77, 89. Fifth day, 8, 9, 10, 11, 77, 88, 89.

*Eighty-ninth week.* First day, 7, 8, 16, 27, 77, 89. Second day, 51, 53, 55, 57; 77, 89. Third day, 60, 62, 64, 66, 68, 77, 89. Fourth day, 7, 16, 41, 45, 46, 77. Fifth day, 61, 63, 65, 67, 69, 77.

*Ninetieth week.* First day, 7, 16, 27, 28, 41, 48. Second day, 70, 72, 74, 76, 78, 89. Third day, 41, 45, 46, 47, 48, 77. Fourth day, 71, 73, 75, 77, 79, 89. Fifth day, 7, 16, 64, 65, 66, 67, 68, 89.

*Ninety-first week.* First day, 80, 82, 84, 86, 88, 89. Second day, 81, 83, 85, 87, 89. Third day, 42, 43, 44, 45, 66, 77, 89. Fourth day, 34, 36, 38, 40, 42, 77, 89. Fifth day, 41, 45, 46, 49, 50, 51, 52.

*Ninety-second week.* First day, 7, 16, 27, 28, 45, 46, 77. Second day, 16, 28, 35, 38, 39. Third day, 16, 41, 42, 47, 59, 77. Fourth day, 61, 62, 63, 64, 77, 87, 89. Fifth day, 33, 66, 77, 89, 90, 91.

*Ninety-third week.* First day, 7, 8, 9, 10, 11, 12, 77, 89. Second day, 16, 17, 18, 19, 77. Third day, 54, 72, 77, 78, 79. Fourth day, 55, 70, 73, 74, 77, 78, 89. Fifth day, 16, 41, 45, 46, 50, 60, 89.

*Ninety-fourth week.* First day, 38, 39, 40, 81, 82, 89. Second day, 38, 39, 40, 75, 77. Third day, 72, 74, 77, 81, 85, 86, 87. Fourth day, 72, 74, 77, 81, 85, 86, 87. Fifth day, 72, 77, 81, 85, 87, 89.

*Ninety-fifth week.* First day, 72, 74, 81, 85, 86, 87. Second day, 72, 74, 81, 85, 87. Third day, 72, 74, 77, 81, 85, 87, 89. Fourth day, 72, 74, 77, 81, 85, 87. Fifth day, 72, 74, 77, 81, 85, 87, 89.

*Ninety-sixth week.* First day, 7, 16, 27, 28, 72, 74. Second day, 38, 39, 40, 81, 85, 86. Third day, 38, 39, 40, 81, 85, 87, 89. Fourth day, 38, 39, 40, 85, 86, 87, 88, 89. Fifth day, 38, 39, 40, 81, 85, 88, 89.

*Ninety-seventh week.* First day, 7, 16, 41, 38, 39, 40. Second day, 81, 84, 85, 88, 89. Third day, 41, 47, 48, 66, 72, 74. Fourth day, 41, 74, 77, 81, 85, 86. Fifth day, 41, 66, 74, 81, 85, 86, 87, 89.

*Ninety-eighth week.* First day, 66, 74, 77, 85, 87, 88, 89. Second day, 74, 77, 85, 89. Third day, 41, 42, 43, 77, 82, 84. Fourth day, 82, 83, 84, 85, 86, 87. Fifth day, 16, 41, 66, 77, 88, 89.

*Ninety-ninth week.* First day, 71, 72, 73, 74, 75, 76. Second day, 77, 78, 79, 80, 81. Third day, 82, 83, 84, 85, 86. Fourth day, 87, 88, 89, 90, 91, 92. Fifth day, 41, 47, 48, 50, 72.

*One hundredth week.* First day, 7, 16, 34, 35, 82, 85. Second day, 16, 41, 72, 74, 77. Third day, 16, 41, 72, 77, 88, 89. Fourth day, 16, 41, 72, 77, 88, 89. Fifth day, 72, 74, 77, 81, 85, 86, 88.

After this drill is completed the pupil may take a long vacation. He who checks off every exercise of each and every day will be more likely to go through the entire Drill. Many will get tired and drop out of the ranks long before the first year is completed.

It is one of the traits of mankind to commence a study and drop it after a few weeks of excitement. Only the successful people of the world possess perseverance, and perseverance

brings success. All others fall back into the common ranks of mediocrity, or utter failure.

*What is worth doing at all is worth doing well.*

---

The publishers of this work desire to know who are the persons that pass through the Two Years Drill. If their names are forwarded to us, they will be inscribed on the

### ROLL OF HONOR.

---

NOTICE. Persons who desire to adopt the profession of Acting, or to become Orators, or Readers, should procure the full Shaftesbury library, and pursue those studies *at the same time the voice is being trained.* These books are described in the back part of this volume.

# CHAPTER TWELVE.

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## THE THREE MONTHS DRILL.

FOR THE USE OF TEACHERS.

---

As no human voice can show any appreciable development in three months, the best service a faithful teacher can render his pupil is to show him how each and every exercise of this book should be performed, and watch carefully the progress made from lesson to lesson, correcting errors and reviewing constantly until the pupil grasps the idea of each lesson. Such a course will enable all pupils in three months to go away from the teacher, feeling that he can enter a course of self training intelligently and successfully.

### PART ONE.

FOR TEACHERS OF ELOCUTION WHO DESIRE TO CARRY A  
PUPIL THROUGH A THREE MONTHS' COURSE.

One lesson per week for twelve weeks.

### 1ST LESSON.

COMPRISING SEVEN EXERCISES.

- |   |           |                  |
|---|-----------|------------------|
| 1— <i>The Corner Exercise</i>             | . . . . . | <i>Section 1</i> |
| 2— <i>The Soft Palate Exercise</i>        | . . . . . | <i>Section 2</i> |
| 3— <i>The Larynx Exercise</i>             | . . . . . | <i>Section 3</i> |
| 4— <i>The Root of the Tongue Exercise</i> | . . . . . | <i>Section 4</i> |



- 5—*Nasality (Defect) Exercise* . . . . . Section 8  
 6—*Glottis Stroke in "Hup"* . . . . . Section 12  
 7—*The Syllabic Movement Vocalized* . . . . . Section 77

## 2D LESSON.

## COMPRISING SEVEN NEW EXERCISES.

Review all of lesson one.

- 1—*Aspiration (Defect) Exercise* . . . . . Section 10  
 2—*Throatiness (Defect) Exercise* . . . . . Section 11  
 3—*Glottis Stroke in "Hah"* . . . . . Section 13  
 4—*Glottis Stroke in "Hup," "Hah," "Haw,"*  
*"Hoh," "Hee"* . . . . . Section 14  
 5—*Bright Side of the Voice in "Ah" and "Oh"* . . . . . Section 23  
 6—*Dark Side of the Voice in "Ah" and "Oh"* . . . . . Section 24  
 7—*Nasal Resonant Tone—Dark—Mouth Closed* . . . . . Section 25

## 3D LESSON.

## COMPRISING SEVEN NEW EXERCISES.

Review lessons one and two.

- 1—*Orality (Defect) Exercise* . . . . . Section 9  
 2—*Glottis Stroke in "H" Preceding all the Vowels* . . . . . Section 15  
 3—*Glottis Tone in "Ah"* . . . . . Section 17  
 4—*Glottis Tone in "E" Back of the Tongue Down* . . . . . Section 18  
 5—*The Nasal Resonant Tone—Bright—Mouth*  
*Closed* . . . . . Section 26  
 6—*The Dark Resonant Tone, Opening Out* . . . . . Section 27  
 7—*The Bright Resonant Tone, Opening Out* . . . . . Section 28

## 4TH LESSON.

## COMPRISING SEVEN NEW EXERCISES.

Review all the preceding exercises that may require it.

- 1—*The Combination Exercise* . . . . . Section 5  
 2—*The Soft Palate Raised in the Tremulo* . . . . . Section 6

- 3—*The Artistic Open Throat* . . . . . Section 7  
 4—*Glottis Stroke in all the Vowels Without "H"* Section 16  
 5—*Glottis Tone in all the Vowels, back of the  
 Tongue down* . . . . . Section 19  
 6—*Glottis Slide Rising in "Ah"* . . . . . Section 20  
 7—*The Dark Ascending Slide in all the Vowels* . Section 29

## 5TH LESSON.

## COMPRISING SEVEN NEW EXERCISES.

Review whenever the pupil needs it.

- 1—*Glottis Slide Rising in all the Vowels* . . . . . Section 21  
 2—*Glottis Slide Falling in all the Vowels* . . . . . Section 22  
 3—*The Dark Descending Slide in all the Vowels* . Section 30  
 4—*The Diminishing Glottis Tone* . . . . . Section 31  
 5—*The Diminishing Ascending Slide* . . . . . Section 32  
 6—*The Diminishing Descending Slide* . . . . . Section 33  
 7—*The Even Tone Prolonged Thirty Seconds* . Section 34

## 6TH LESSON.

## COMPRISING SEVEN EXERCISES.

Review wherever necessary.

- 1—*The Even Tone Prolonged Forty-five Seconds* . Section 35  
 2—*The Vibrating Bell Tone* . . . . . Section 36  
 3—*The Liquids; in Sections* . . . . . Section 37  
 4—*The Bright Tones, Thin* . . . . . Section 38  
 5—*The Dark Tones, Thin* . . . . . Section 39  
 6—*The Liquids, Thin,* . . . . . Section 40  
 7—*The Nine Degrees of Pitch* . . . . . Section 41

## 7TH LESSON.

## COMPRISING EIGHT NEW EXERCISES.

The Teacher should constantly drill the pupil on the 41st and 77th Sections, throughout the rest of the course.

1— <i>The Extra Low Pitch</i> . . . . .	Section 42
2— <i>The Convenient Low Note</i> . . . . .	Section 43
3— <i>The Convenient High Note</i> . . . . .	Section 44
4— <i>The First Pitch, Falling Inflection</i> . . . . .	Section 45
5— <i>The Ninth Pitch, Rising Inflection</i> . . . . .	Section 46
6— <i>The Modulating Rising Slide</i> . . . . .	Section 47
7— <i>The Modulating Falling Slide</i> . . . . .	Section 48
8— <i>The Extreme Rising Slide</i> . . . . .	Section 49

## 8TH LESSON.

## COMPRISING EIGHT NEW EXERCISES.

1— <i>The Extreme Falling Slide</i> . . . . .	Section 50
2— <i>The Horse Shoe Slide—Up and Down</i> . . . . .	Section 51
3— <i>The Horse Shoe Slide—Down and Up</i> . . . . .	Section 52
4— <i>The Compound Horse Shoe Slide—Up, Down and Up</i> . . . . .	Section 53
5— <i>The Compound Horse Shoe Slide—Down, Up and Down</i> . . . . .	Section 54
6— <i>The Half Length Horse Shoe Slides</i> . . . . .	Section 55
7— <i>The Quarter Length Horse Shoe Slides</i> . . . . .	Section 56
8— <i>The Continuous Wave</i> . . . . .	Section 57

## 9TH LESSON.

## COMPRISING EIGHT NEW EXERCISES.

1— <i>The Level Tremulo</i> . . . . .	Section 58
2— <i>The Low Pitch Progression in Force</i> . . . . .	Section 59
3— <i>The High Pitch Progression in Force</i> . . . . .	Section 60
4— <i>The Progressional Box—in Pitch</i> . . . . .	Section 61
5— <i>The Progressional Box—in Force</i> . . . . .	Section 62
6— <i>The "Oh—Oo" Throat Exercise</i> . . . . .	Section 63
7— <i>"Ah—Ee—Oo" Mouth Movement</i> . . . . .	Section 64
8— <i>The Explosive "B" in Bowl</i> . . . . .	Section 65

## 10TH LESSON.

## COMPRISING EIGHT NEW EXERCISES.

- |  |            |
|--|------------|
| 1— <i>The Explosive "B" in all the Vowels</i>        | Section 66 |
| 2— <i>The Explosive Consonants in all the Vowels</i> | Section 67 |
| 3— <i>Level Swell—Middle Pitch</i>                   | Section 68 |
| 4— <i>Level Swell—High Pitch</i>                     | Section 69 |
| 5— <i>Level Swell—Low Pitch</i>                      | Section 70 |
| 6— <i>Rising Swelling Slide</i>                      | Section 71 |
| 7— <i>Descending Swelling Slide—Best of All</i>      | Section 72 |
| 8— <i>Level Swell and Diminish—Middle Pitch</i>      | Section 73 |

## 11TH LESSON.

## COMPRISING EIGHT NEW EXERCISES.

- |   |            |
|---|------------|
| 1— <i>Level Swell and Diminish—High Pitch</i>         | Section 74 |
| 2— <i>Level Swell and Diminish—Low Pitch</i>          | Section 75 |
| 3— <i>The Syllabic Movement—Whispered</i>             | Section 76 |
| 4— <i>Low Pitch—Heavy Laughter</i>                    | Section 78 |
| 5— <i>Rolling Tremulo</i>                             | Section 79 |
| 6— <i>Horse Shoe Slide Swelling in the High Curve</i> | Section 80 |
| 7— <i>Horse Shoe Slide Swelling in the Low Curve</i>  | Section 81 |
| 8— <i>The Trimulo Horse Shoe Slides</i>               | Section 82 |

## 12TH LESSON.

## COMPRISING NINE NEW EXERCISES.

- |   |            |
|---|------------|
| 1— <i>The Chest Reverberation</i>           | Section 83 |
| 2— <i>The Dipping Exercise</i>              | Section 84 |
| 3— <i>The Stair Exercise</i>                | Section 85 |
| 4— <i>Distance Vocalization</i>             | Section 85 |
| 5— <i>Forcible Rapidity—Low Pitch</i>       | Section 87 |
| 6— <i>The Glottis Blow</i>                  | Section 88 |
| 6— <i>Calisthenics of the Voice Muscles</i> | Section 89 |
| 8— <i>The Pure Timbre</i>                   | Section 90 |
| 9— <i>The Orotund Timbre</i>                | Section 91 |











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"Where inspiration is full and vigorous, life is energetic. Where it is feeble, life is torpid. Man lives in proportion as he breathes. To be out of spirits is to be out of breath. When eager and full of enterprise, we consume large quantities of air. However well we feed ourselves, if we do not breathe enough, we do not take on good conditions, but become irritable and lose our ambition in life."—*M. L. Holbrook, M. D.*

Plutarch asserted that the exercise of the voice in connection with true breathing cured diseases of the lungs and digestive organs, and Cælius Aurelius prescribed the same as a remedy for catarrh, headache, and insanity.

Dr. Lennox Browne, surgeon to her Majesty's Italian Opera in London, demonstrated that singers' injured voices were the fruit of wrong breathing, and that the secret of proper cultivation and preservation of the voice was lost with the old Italian school, whose masters did their utmost to develop deep breathing, which seemed to him the only respiratory method to advise.

Ciccolitta, founder of the

*German School of Deep Breathing.*

says. "By practicing deep inhalation, I recovered from a sickness which my physician called 'a nervous asthmatic affection of the respiratory organs.'

FOR SINGING AND SPEAKING.

deep breathing is essential if the highest success is desired. When correctly taught, deep inhalation and exhalation will soon become an established habit; the voice will have a true air-column to rest upon and will gain a vibratory power never before possessed.

In the schools of Stockhausen, of Dr. Gurz of Cav. Lamperti, of Wartel, and of others, a thorough method of deep breathing is relied upon, as may be evidenced in Patti, Trebelli, Nilsson, Albani, Crunelli, Faure, Marie Rose, Montbelli, and others.

Many mistakes exist at the present day owing to a false understanding as to the true method of Deep Breathing. When once learned in the proper way it may afterwards be safely practiced without the aid of the teacher.

(See Testimonials on the next page.)

## TESTIMONIALS.

Washington, D. C., September 4, 1888.

FROM A UNITED STATES SENATOR:—I have examined the book "Lessons in Artistic Deep Breathing," and think it a very valuable one. I have no doubt that careful observance of the rules which you have laid down will result in very great improvement of the voice, and also be of very great assistance in restoring health to the vocal organs which have become enfeebled. I cheerfully recommend it to persons whose occupation in life requires a knowledge of public speaking.

Yours respectfully, WILKINSON CALL.

Letter from A. P. LACEY, Esq., for the past eight years Sunday School Superintendent of Metropolitan M. E. Church.

604 F Street, N. W., Washington, D. C.

I have proven conclusively that exercises in Deep Breathing will cure dyspepsia and promote digestion. Your method of deep breathing will accomplish all and *more* than you claim for it.

A. P. LACEY.

Letter from Assistant United States Attorney General, Hon. F. P. Dewees.

Department of Justice, Washington, D. C.

It gives me pleasure to state that my daughter who was for a long time an invalid, has recovered her health by reason of your exercises in *Deep Breathing*. Her voice which was entirely lost for a long time is completely restored, and has unusual power and compass. This was accomplished solely by your exercises.

FRANK P. DEWEES.

1317 13th Street, N. W. Washington, D. C.

For twelve years I have been a teacher of Elocution, and have learned all the American ways of breathing to develop voice, but since taking your *Deep Breathing*, I find I can increase my lung capacity fifty per cent, and my voice accordingly. I deem your method the only *perfect* one I have seen.

EDWARD C. TOWNSEND.

It is a wonderful book, owing to its perfect arrangement, and great benefits.

Yours sincerely, M. C. FULLER, Teacher of Elocution.

Marysville, California.

The book on "Deep Breathing" is worth many times its cost. H. H. SMITH,

Tower, Michigan.

734 17th Street, Washington, D. C., Nov. 4, 1888.

I advise my patients who have lung troubles to practice your exercises in "Deep Breathing."

Yours very sincerely, WM. H. HAWKES, M. D.

I have never yet found a person who could not completely cure *Catarrh* by the exercises designed for that purpose in a special chapter of the book on "Deep Breathing,"

EDMUND SHAFTESBURY.

I am greatly pleased with the benefits in voice and health, which I have derived from your book.

A. F. SMITH, Conyngham, Penna.

I shall recommend your book to others, because I am satisfied it will do others much good, as it has me.

Yours, etc., [Rev.] A. L. LODER,

Pottsville, Penna.

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