

EDGERLY

NATURAL READER

SPEAKER AND CONVERSATIONALIST

TEACHING THE

MAGNETIC VOICE

(SYNONYM: PLEASING VOICE)

BY

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DEDICATED
TO
"QUI NE CHANGE PAS"

WHO, FOR MORE THAN A FIFTH OF A
CENTURY, HAS BEEN THE INSPIRING
ANGEL OF EVERY USEFUL ACCOM-
PLISHMENT OF MY LIFE, AND IS
STILL MY UNTIRING AND UNWEARY-
ING CO-WORKER.

BY
THE AUTHOR.

WASHINGTON, D. C.
January First, 1912.

TWO DEFINITIONS.

1.

“*Natural Reader.*”—A reader in the arts of speech is a person who gives voice to the thoughts and feelings either of himself or others; and a natural reader is one who does so in the most effective manner. True art is the best product of nature.

2.

“*Magnetic Voice.*”—That is magnetic which first pleases; then *attracts*; then *wins*; and finally *HOLDS*. Here are four steps in the progress of personal success; all arranged in logical order, and all necessary to the complete power of magnetism. It is impossible to hold what has not been won; it is impossible to win what has not been attracted; and it is impossible to attract without first pleasing. But everything that pleases does not attract; everything that attracts does not win; and everything that wins does not hold. Magnetism is the only power that goes the whole course; and everything that pleases, attracts, wins and holds is magnetic, no matter what it may be. This is a self-evident truth, yet it is not known to one person in a thousand.

THE MAGNETIC VOICE

1. To Please.
 2. To Attract.
 3. To Win.
 4. To Hold.
-

“To Please.”—Not one voice in a thousand is pleasing. It may even be said that not one in ten thousand is capable of giving genuine pleasure to those who hear it. The first great step is to find out why the voice is not pleasing, and then ascertain the way by which it can be made a source of pleasure to others.

“To Attract.”—Having accomplished the first great step in this work, the power of a pleasing voice to attract others should next be acquired. As this has been done many times in the past by the method taught in this book, it is certain that it can be done again in every case where the student is determined to achieve so great an end.

“To Win.”—It is our creed that there is nothing worth while in this life unless it can win. We all wish to win the respect of others; but that is not enough. Our character and personality should be lovable; our social relations sincere and estimable; our business dealings of the highest standard; and our habits cleanly and pure. But, added to these traits, there should be constant activity of the most useful kind and a steady mental improvement. These bring social and financial success in many lives; yet they may fall far short of winning true success if the voice be repellant, as it is in most men and women. There are many instances where a magnetic voice has won the greatest degree of success in life, in spite of almost everything else being absent that should make a person attractive; because the voice is the one greatest agent of communication. But let a magnetic voice be coupled with all the other splendid traits, and success is more than doubly assured.

It is grand to win friends. It is grand to win social distinction. But the burdens of life are many and are heavy, and it is necessary to win the means of support, and the bank account that shall stand between old age and want when the days of activity are over. If, therefore, the magnetic voice can be turned to substantial earnings, it is one of its legitimate goals. This course of lessons shows the many and wonderfully varied ways in which such earnings are made possible.

1. A clergyman can increase his salary and accomplish vastly greater results in his profession.

2. A lawyer can increase his income in his office practice, and in his work before judge and jury.

3. A physician can increase his earnings and his influence over his patients for their good.

4. All professional men of every grade and rank can attract greater patronage and win larger earnings.

5. All business men can double in a short time their effectiveness.

6. All clerks who sell goods, and all employes who deal with others, can rise in value to their employers and secure better compensation.

7. Friends and social advantages are more readily won by a magnetic voice than by any other power.

8. School teachers can add to their value by their better control over their pupils, and by their increased skill in teaching.

9. Any person who is willing to work and practice faithfully as directed in the lessons of this course, will be able to master the special instruction of the Vocal Curiosity Shop, and will thereby become equipped for entertaining others, not only at home, but in social gatherings, and before the public; and thus many persons who are now of humble means, can secure a large income in case they choose to do so. There has never, at any time, been afforded so excellent a system of training in this line as is found in the present book.

"To Hold."—There are persons who possess what seem like pleasing voices, who cannot hold their power over others. There is something in the voice that tires after a certain time. The ability to please, to attract and to win, should be supplemented by an enduring magnetic quality that never is lessened. This comes best from training.

TEACHINGS OF THIS COURSE

1.

A Pleasing Voice.

2.

A Magnetic Voice.

3.

A Natural Voice.

4.

Vocal Curiosity Shop.

A few advance thoughts will be in place here :

1. Mere sound is never pleasing. Most voices are far from pleasant. They serve for a while as a means of communication in business or social use, then the hearer is glad when they cease.

2. Some voices are considered pretty and even beautiful that soon tire the listener. Ninety-nine persons in every hundred use the same part of the vocal scale when they converse. Now suppose you have a friend whose voice is actually rich, and she sings always on one note; or suppose you have a musical instrument with the most beautiful tone ever produced, and it is played on one note all the time; can your brain long endure that sameness?

3. A voice must not only be pleasing, but there must be brought into it a subtle quality known as magnetism, in and of itself. That which is magnetic is more than pleasing; it must attract, win and hold. We heard a lawyer address a jury for an hour, and everybody was exhausted; as he had tired them out, and had weakened their vitality by the strain necessary to follow him and understand what he had in mind. On the other hand, we listened to another lawyer who was defending a hope-

less case of great moment, and he talked all day and all night. There was never a moment when any listener was tired of his voice. He knew when he had won his jury, and not till then did he cease talking.

4. Above all, there must be naturalness in the voice. A musical instrument is not natural, although it may have fine tones. The kind of magnetism that will serve on the stage, will not do in oratory, nor will either kind do in business or social usage. The thoroughly flexible voice responds readily of itself to all the operations of the mind and heart, and thus it becomes natural. Flexibility, therefore, must be acquired to a very high degree of efficiency; and the time spent in such acquisition will be more than amply rewarded.

5. In securing perfect flexibility of voice, this faculty comes, incidentally, into its natural gift of reproducing any sound that can be made in nature; not always with the force of the latter, but in all other respects in the exact likeness. This leads naturally to the introduction in this work of the

VOCAL CURIOSITY SHOP.

It is not included merely for pleasure.

The wonderful fact is this:

"Any sound made by human life, or by any of the lower forms of life, or by the operations of nature, or the mechanism of man's invention, can be reproduced by the flexible human voice."

In other words, there is no sound of any kind in the world that the voice cannot make in exact likeness, except, in some instances, as to the force employed.

The practice of the many imitations described in the "VOCAL CURIOSITY SHOP" is always good for the voice. It never hurts the vocal cords. It never lessens the purity or sweetness of the tones, but always adds to the interest that such tones command, even in speech or conversation.

For these reasons, and to prove how wonderful is the human voice, the complete instruction is appended to this course of training, so that any student may find much pleasure and profit for himself and for others in mastering the fascinating incidents of the "VOCAL CURIOSITY SHOP."

CLASS

IN

MAGNETIC VOICE.

(SYNONYM. ————— PLEASING VOICE.)

LESSON I.

“NATURAL READER”

A reader is a person who expresses aloud his own thoughts and feelings or the feelings of another. This is the technical meaning as used in this work.

Some persons think that a reader is one who reads written or printed matter; but the word “read” means many other things. Thus it is a common remark that you can read in the face of another person the thoughts that are in the mind. You are able to read the intentions by the actions.

In music, reading means not only the ability to understand but to render the notes; and the reader, therefore, is the player or the singer. The dictionary says that reading is “explaining or interpreting.” In music, reading as defined is “to render vocally or instrumentally the notes,” according to the dictionaries. Another meaning is “to give warning, or to advise.” When a mother says to her daughter, “I wish to read a little sense into your head,” as a well known novelist makes one of his characters declare, the reading is done by a bit of strong oral advice; and this follows correctly the meaning given in the dictionary.

It was said of Edwin Booth that he was the best reader on the modern stage of the thoughts of Shakespeare; but his reading consisted of the manner in which he rendered the words of that great author. Booth did not stand with a book in his hands and read the play, but he gave action and voice to the words. This is true reading.

LESSON II.

“THE MEANING”

Cold type does not express the meaning.

It rarely does this. Any line can be rendered by some person in an ordinary manner and seem to have but little thought in it. Some other person will make it full of meaning. But a man or woman with a perfectly flexible voice will make the thought stand forth in a most amazing power, and the tones employed may be quiet and wholly unassuming.

What does the following statement mean:

“The man would have died if you hadn’t cut his foot off.”

You can read it in such a way as to make the man alive; or in such another way as to make him dead; and it certainly is important to know which fact you desire to convey. There is a great difference between a live man and a dead man.

Put your mind behind the words and think that the man is alive.

Think that the operation saved his life. Think that, if the foot had not been cut off, he would not have lived, but would have died because the foot was left on. In so thinking, you will do something more than emphasize the word *died*; the flexible voice will not depend wholly on emphasis. The object point of the voice is the word *died* in the reading, “The man would have *died* if you hadn’t cut his foot off.” Try it fifty times or more until you are able to read the thought that he is alive.

Now try to execute him.

This is done by the human voice. Think that the man died. Think that he would have died any way. Think that the operation of removing his foot was of no avail; that he was sure to die anyway; and that he “would have died if you *hadn’t* cut his foot off.”

After making your voice perform this execution, repeat it fifty times, always on the same man. Repetition gives a flexible voice. If you can read the above line skillfully so as to make the man alive or dead at will, you are then well advanced on your way to a successful attainment in this course.

If you cannot do this, then call in some friends to help you solve the problem. But if you can do it fairly well, keep on the practice of repeating until the meaning stands out more and more day by day. No one is perfect in such practice.

 LESSON III.

 "THE INTENTION"

In the preceding lesson we have dealt with the meaning. Now we seek to read the purpose or intention of the thought. Imagine yourself seated in an outer room, and that in the next room there are two persons, one a wife, the other a husband. The wife says to the husband:

"Will you ride to town today?" What does she intend?

But instead of putting it that way, she says:

"Will *you* ride to town today?"

Does not the first inquiry clearly indicate that she desires to know whether any one is going to town today? And does not the second inquiry take it for granted that some one is going, but is *he* the one?

Instead, however, of either inquiry, suppose she had asked:

"Will you *ride* to town today?" Would not the intention shift completely? Someone is going, and you are the person; but *how* will you go? The town is two miles away. Will you walk, ride or fly?

Another meaning is brought out in the following question:

"Will you ride *to* town today?" You sometimes go into the town, or as far as the town; and often go in that direction, and not *to* the town itself.

Here is still another intention:

"Will you ride to *town* today?" This asks whether you are going there, or elsewhere, perhaps into the country.

There are six words in the sentence. One remains to receive attention.

"Will you ride to town *today*?" Here the purpose shifts in the most startling manner from the other five intentions. Is today the time of your visit to town?

The acute thinker will note that, when one word is made to carry the idea, all the others are taken for granted. This is a very important fact. In court a witness is held accountable for all ideas so taken for granted; and, as every man and woman is likely to come to the witness stand some day, it is well to know to what extent the human voice is committing its owner.

Thus, when the wife asks: "Will you ride to town *today*?" she may not think that she is assuming as admitted truths all the other facts suggested in the sentence; but she does so in her form of inquiry.

If the husband were to enter the room and say to his wife, "I will *ride* to town today," he would know, or ought to know, that she understands that he is going, that his visit is to be to the town, and today is the time, as well as the other minor ideas to be as stated; but that he will not walk, as he has decided to *ride*.

But the real object of this lesson is to teach you to form the habit of expressing exactly what you have in mind.

The voice becomes natural and flexible by specific practice. Thus, if you were to repeat each of the above inquiries fifty times, or a total of three hundred times, you would find your voice much improved in its powers of expression. What you can do once, or a few times, is merely what you are in the habit of doing all the time. To grow more and more expressive, is the chief object of vocal practice. Repetition does wonders. Great actors have been known to repeat a single line many thousands of times, and so they have become great in so doing.

Repeat. Repeat. Repeat.

LESSON IV.

"THE REVERSES"

A reverse is a meaning conveyed by the tones that is not in harmony with the words. One of the most successful teachers of acting and oratory employed this method in order to make the voice exceedingly flexible. He always kept up vocal comparisons, which are alternate meanings. By this is meant that, in

one statement, the voice would be as nearly as possible in perfect harmony with the words; then the reverse would be given; then the harmony would be established; then the reverse; and so on for a long period at a time. The result was a wonderfully responsive and flexible voice that always commanded attention when heard by others.

We will try to make this method clear, for it is very valuable.

1. Repeat the words in their true meaning: "That is a nice dog." Say them as if you honestly believed the dog was a nice one.

2. Give the same words, "That is a nice dog," in such a tone as will convey the reverse of the meaning. Show dislike in the voice. If you try to write the words in a letter to a friend, there is no way in which you can make the reverse idea apparent without the addition of explanatory markings or some additional matter.

3. Now go back to the straight reading, "That is a nice dog." Do not allow any suggestion of the reverse tone to remain. Some persons are able to reverse their tones without having the skill to recover their harmony again. Such persons are disagreeable by nature.

4. Now reverse the meaning again, repeating the words, "That is a nice dog." Keep up this alternate repetition for many minutes at a time, and come back to it from day to day. Practice is the basis of real art, and real art is the best product of nature.

Another reverse is as follows, having been used by some of the greatest actors of the past century in order to make the tones flexible and full of meaning: Speak the words, "I hate and despise you."

5. In the first statement of these words, give them their real meaning. Make your voice speak hatred in its sounds, and show to what extent you can depict this mean sentiment. Keep saying, "I hate you, I hate you, I hate you," in a rasping and throaty voice, until you can utter the sounds with full meaning.

6. Now reverse the voice. If you are writing to your lady friend and were to say only the words, "I hate and despise you," she would let you hear from her much more promptly than you anticipated; or she might become so deeply offended that noth-

ing would ever make her like you again. But if she were present, and you were gifted with a flexible voice, and were to say to her, "I hate and despise you," making the sounds exactly the same as if you were to say, "I love and adore you," she would not hear the words so much as the tones. In fact there is a play in which the lover proposes in these words, and the lady says in response, "I hate and despise you just as much as you do me," the tone being filled with the opposite emotion.

7. Alternate now by giving the same words, "I hate and despise you," in their true intonation of hate.

8. Again reverse by saying the words, "I hate and despise you," in the tones of love. Keep on repeating in this alternate manner, several minutes a day for a number of days; and, after a month or two, come back to the practice; and so continue from time to time for months.

These small matters may be practiced without taking any of your time. Speak the words when you are dressing, or at times when you are engaged in duties that do not require special absorption of the mind.

LESSON V.

"THE DECEPTION"

Imagine yourself at home with a delightful book open before you which you desire to read and to enjoy. Just as you are settled comfortably at a window, you see a friend coming up the path to the door. You know that this friend will stay for an hour or more, and thus deprive you of your anticipated pleasure with the book.

You say aloud, "There is M. coming."

The tones may indicate gladness or the reverse. Make them first one way, then the other, in meaning. But the words themselves do not disclose what you have in mind.

Now give the same words, "There is M. coming," in tones of great impatience. Then go to the door and admit the visitor, saying in your best tones and sweetest manner, "How do you do? I am glad you have come." This is what is called in

the art of reading, the "Sunday voice." How many women assume the "Sunday voice" to others but never use it at home!

When M. goes away from the house, say, "I am so glad you came. Do call again."

When the door is shut and M. is out of hearing, say, "I am glad that is over." Or, "I am glad M. has gone." The voice is of the "Sunday" variety to M., and is quite a homelike voice when M. is out of the house.

Now get acquainted with the tones that you use to callers whom you desire to impress with your sweetness of disposition, and if you ever find yourself using such tones in the bosom of your family, make a note of the fact. But why should the "Sunday voice" be reserved for strangers and visitors only? Some persons reserve the best room of the house to callers, and deny it to their own family; and it is the same principle at work in the voice.

Here is an important exercise that has been used for many years in mastering the deceptive tones of the voice:

You are supposed to be at church, coming out at the door after the sermon. Your husband is just behind you. The minister has gone to the front vestibule to shake hands with his congregation. You see him and he sees you, and both shake. "How do you do today, Mrs. A.? I am glad to see you out this beautiful morning."

You say to the minister, "I am very glad indeed to be out. I did enjoy your sermon so much. Get off my dress, you fool!"

The last remark was made in the same breath as the others, but the minister had turned to shake hands with another of his flock, and you have put your hand to your mouth and spoken behind your back to hubby who has been unfortunate enough to tread upon the hem of your garment. You employ the "Sunday voice" to the minister, and a colloquial tone to your husband. To make this change, it should be effected in one flow of talk, but in different directions. The remarks to the minister should be forward and direct; the request to get off your dress should be backward and concealed as much as possible, yet clear and distinct.

LESSON VI.

“BREAKING IN THE VOICE”

Most persons seem afraid of the sounds of their own voices; and those who are not timid, are generally tiresome because of lack of *vocal* meaning. Words are necessary to reading from printed matter; but the voice precedes words, and has meanings that words can never convey. In order to begin aright in making the tones naturally responsive to the mind and feelings, the “breaking in” process is of the highest importance.

The first of these processes is called

“THE FRIENDLY AUDIENCE”

You are to play the part of the audience; and, if you have no one at hand to read the remarks of the orator, you may play both parts. It is always a good idea to invite your friends in for the practice, as a pleasant and useful evening may be spent for you and them. They need not have books of their own, as this one copy will suffice for a roomful.

The Orator.—“Gentlemen, the night is stormy, and there are but a handful of us present; but we will nevertheless proceed with the important duties that confront us.”

Audience.—“Hurrah!”

Orator.—“I am glad to hear your voices cheering so loudly. I see that you are awake to the call of patriotism.”

Audience.—“Hurrah!” This response is to be given in a different tone from the first. Make the first short and crisp, and the second longer on the final syllable.

Orator.—“Small though this meeting may be, let its spirit go forth to confront the enemy everywhere.”

Audience.—“Hurrah!” Here let the first syllable of the response be given more time than the second, and a tone of great interest be developed.

Orator.—“We will teach them a lesson they will never forget.”

Audience.—"Hurrah!" This reply is to be given in a note of warning to the enemy, as though they were supposed to hear it. Such presumptions are everywhere natural.

Orator.—"We place honesty above politics, and principles above party."

Audience.—"Hurrah!" In this response the audience is supposed to have been swept off its feet by the wild spirit of patriotic enthusiasm, and the cheering is hearty and unrestrained.

LESSON VII.

"THE HOSTILE AUDIENCE"

Things now are changed.

Another audience and another orator are present, and the address meets with a very different reception. Sounds have more meaning than words. You have never thought of that. You may render the part of the speaker whom we will call "A," and also the part of the many persons in the audience who take turn in the responses.

These changes of meaning are to be given after a while with the skill of an artist. For the present you may give them in any way you choose, with the fact always in mind that no two tones are to be alike in the meaning of their sounds.

The Hostile Audience.

A.—"You may not like what I have to say to you in this evening's address, but I propose to say it."

B.—"Whew!"

A.—"If you are capable of understanding, you will be convinced."

C.—"Pshaw!"

A.—"And if you are not convinced, it will be because you are not capable of understanding."

D.—"Ha! Ha!"

A.—"Did I hear a sound?"

E.—"Humph!"

A.—“I did. I wish you all to remember that I have a right to be heard.”

F.—“Ugh!”

A.—“And I will be heard.”

G.—(Whistles.)

A.—“Did some one whistle?”

H.—(Sneezes.)

A.—“That is not polite. I was told that the people of this place were well-bred.”

I.—(Coughs.)

A.—“But I have yet to ascertain that fact.”

All.—“S-s-s-s-s-s.”

A.—“So you hiss me. Then I shall bid you good evening. I am done.”

All.—(Sigh.)

A.—“Never mind congratulations.”

All.—(Laugh.)

LESSON VIII.

“KATY DID”

Another group of sounds with meaning will now be given for practice. These tones are more personal, but no more natural, than those of the preceding lesson. See that the utterance is always skillfully rendered. Katy is the new nurse, and Tommy is the object of her first devotion to duty.

Katy.—“Now, Tommy, I am the new nurse. My name is Katy. I am told that you are a very bad boy. But you must behave yourself from this time as long as I remain in the family. I shall not put up with your doings and I do not care what your mother says.”

Tommy.—“Bah!”

Katy.—“So you make faces at me, do you? You do, do you? I will pull your ear for that.”

Tommy.—“Ouch!”

Katy.—“Take that!”

Tommy.—“Ow! Ouch! Ow!”

Katy.—"And that!"

Tommy.—"Oh! Oo! Ow!"

Katy.—"It hurts, does it? Then be good. So you won't, will you? Don't throw that stone. If you do, Katy will give you a sound thrashing. There, take that, and that. There!"

Tommy.—(Screams.)

Katy.—"When Katy says she will do a thing, she always does it."

Tommy.—(Sobs, moans and groans.)

LESSON IX.

"ONE-SYLLABLE LANGUAGE"

It will be seen that the preceding lessons have furnished a variety of words for sound-production. The present experiment is to show that a short word of two letters is capable of conveying meaning by the tones given it, although the word itself is wholly lacking in ideas. A conversation takes place between you and a friend whom you happen to meet. You may assume both parts if you have no one at hand to speak for the friend. A. is the friend. You are B.

A.—"How are you today?"

B.—"Ha?" This tone is given a very short sound of inquiry as if you had been taken by surprise.

A.—"I say, how are you today?"

B.—"Ha?" Let this tone be made in a rising doubt.

A.—"Have you suddenly become deaf?"

B.—"Ha?" Here the tone is that of indignation.

A.—"I have been trying to find out how you are today."

B.—"Ha!" This reply is to be given in a sound of satisfaction and not inquiry. Let it be laughed out by one ejaculation only.

A.—"I am glad you heard me."

B.—"Ha!" The voice now assumes a short grunt.

A.—"I am on my way to the store."

B.—"Ha!" This is uttered in a way that shows plainly that B. does not believe A.

A.—“Will you go with me?”

B.—“Ha!” This is spoken as though B. were glad of the invitation and was ready to accept it.

The various responses of this lesson, using the two-lettered ejaculation, have been given with a finish and skill that have brought great applause from audiences. The novice will see very little at first in the exercise; but it is of high value in developing a natural voice.

LESSON X.

“ONE-LETTER LANGUAGE”

If a word of *one syllable* is capable of furnishing a language of its own for conveying human thoughts and feelings, it might be possible to develop a language out of *one letter* alone. Let us try. We will call the characters Mr. A. and Mrs. B. But the sexes are of no importance, at least not in this line of work.

Mr. A.—“What is the matter?”

Mrs. B.—“O!” This is said as if she could hardly get breath enough to utter it.

Mr. A.—“Do not take on so. Tell me what has happened.”

Mrs. B.—“O!” This is spoken with a scraping at the throat.

Mr. A.—“Can’t you answer me?”

Mrs. B.—“O!” Give this tone a high pitch.

Mr. A.—“I see that you are badly frightened.”

Mrs. B.—“O!” Prolong a shrill tone.

Mr. A.—“Is it this caterpillar?”

Mrs. B.—“O!” Let this response be made in a low moan.

Mr. A.—“I have removed it. See, it is gone.”

Mrs. B.—“O!” This is given in a long breath, mixed with the least tone possible to inject into it. The breath should be an outgoing one.

Mr. A.—“I see that you are very much relieved.”

Mrs. B.—“O!” This reply is a blending of a short breath, a moan, and a pleased or half-laughing ejaculation; all together as one short utterance.

LESSON XI.

"GUILTY OBEDIENCE"

"Oh! Sir!"

A young lady who has recently come from a convent where she has been deprived of the freedom of gentlemen's society to such an extent that her mother is afraid she will not know what to say when she is left alone with a male acquaintance, is cautioned to say absolutely nothing that can be classed within the range of articulative speech; and the young lady adopts a meaningless ejaculation, "Oh! Sir!", to please her mother. She is sure then to be on the safe side, and non-committal in case of a proposal. She obeys her mother to the letter.

Mr. A.—"The paternal fireside is bright as ne'er before. May I be permitted to share its warmth?"

Miss B.—"Oh, sir!"

Mr. A.—"You have grown so stately, so beautiful."

Miss B.—"Oh, sir!"

Mr. A.—"How stupid I am!"

Miss B.—"Oh, sir!"

Mr. A.—"When last I saw you, you were making doll-babies."

Miss B.—"Oh, sir!"

Mr. A.—"Now you prefer older amusements. Do you like the dance?"

Miss B.—"Oh, sir!"

Mr. A.—"And beautiful jewels?"

Miss B.—"Oh, sir!"

Mr. A.—"Are you not too young for jewels?"

Miss B.—"Oh, sir!"

Mr. A.—"It is a husband's privilege."

Miss B.—"Oh, sir!"

Mr. A.—"We were very good friends in childhood's days."

Miss B.—"Oh, sir!"

Mr. A.—"Those happy days are now gone by, and we are no longer free to speak our minds to each other."

Miss B.—"Oh, sir!"

Mr. A.—“As I look into your eyes and think of the fleeting years I am very unhappy.”

Miss B.—“Oh, sir!”

Mr. A.—“By your tones you tell me you are sorry.”

Miss B.—“Oh, sir!”

Mr. A.—“How glad you make me. We shall still be friends?”

Miss B.—“Oh, sir!”

Mr. A.—“And more than friends?”

Miss B.—“Oh, sir!”

Mr. A.—“Then you will become my wife?”

Miss B.—“Oh, sir!”

This experiment has been successfully made by some of the finest artists in America and Europe, and has brought delight to many audiences. But its great value here is in setting on foot an effort to bring the voice into natural uses. Each repetition brings the goal nearer; but it must not be hoped for without effort.

LESSON XII.

“NATURAL LAUGHTER”

A hearty laugh is the best medicine in the world. As a rule, people do not laugh one per cent as much as they should. The powerful action of the diaphragm during the vocal process of a laugh, increases circulation, adds to the vitality of the lungs, stimulates the heart, and acts directly on the stomach. More than this, it brightens the mind, and brings light into the disposition, often turning an unwholesome nature into the highest normal condition.

It is commonly supposed that all persons laugh alike. This, however, is not a scientific fact. The best way is to test a number of persons in one group.

1. Pronounce the word “hit.” Then leave the “t” off, making the short sound of “i” in the syllable “hi.” Speak this syllable a number of times in succession, as “Hi, hi, hi, hi, hi, hi, hi, hi.” Repeat these exact sounds with a laughing action. By this is meant that you are to laugh in an aspirate short “i” sound.

2. Find some young girl who is about fifteen or sixteen years of age, and listen to her laughter as she utters a succession of long "e" sounds aspirated, as "He, he, he, he, he, he, he, he, he." Try to imitate her, and compare the two kinds of laughing sounds; those in the paragraph above and this.

3. The tee-hee girl comes next. She simpers as she always begins her laughing with a "Tee," and carries on a projection of "hees" after it, as "Tee-hee-hee-hee-hee-hee-hee-hee."

4. The affected young man, "Doncher know?" follows with his short "e" sound, as though he said "hed" without the "d" and repeated the ejaculation rapidly, as "Heh, heh, heh, heh, heh, heh, heh."

5. The fifth kind of laughter is found in the short "u" sound, as if the word "hut" were repeated with the "t" left off; as, "Huh, huh, huh, huh, huh, huh, huh, huh." These may be continued as long as the breath will permit.

6. The flat-minded person, or one who has a weak brain, almost always shortens the vowel sound in laughing, and commonly makes use of the short "a" sound which is the flattest of all. Repeat "hat" with the "t" omitted in the following run: "Ha, ha, ha, ha, ha, ha, ha, ha." Be sure not to make the open vowel sound, but use the same vowel as in the word "flat."

7. It is generally true that a farmer employs one of two sounds in laughing. It is often the run of successive "hays," as in "Hay, hay, hay, hay, hay, hay, hay, hay." Try this in a broken, big-toned but natural laugh, and compare it with all the others.

8. But there are some farmers who "haw" when they laugh. Try this: "Haw, haw, haw, haw, haw, haw, haw, haw."

9. A frank, open-hearted man or woman, having an honest disposition, may laugh in the open sound "ah." The "a" here is sounded as "a" in father, or in "far." It is called the most open of all the vowels. People who laugh in this sound generally throw their heads back to give room for the mouth. You have seen them. Try this: "Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha."

10. Good-natured people always laugh on long "o." Here is the example: "Ho, ho, ho, ho, ho, ho, ho, ho, ho, ho." In fact you can tell the disposition and character very easily by noting the kind of laughter of each individual you meet.

11. The person who really enjoys a joke and sees the fun in it, uses the double-o sound, which is "oo" as in "boot." Try this: "Hoo, hoo, hoo, hoo, hoo, hoo, hoo, hoo, hoo, hoo."

12. When the fun of a thing grows on the mind, the laughter proceeds from a closed sound of "ee" in most cases, and opens gradually to the most extended form of "ah," as in the following runs: "Hee, hee, hi, hi, hay, hay, heh, heh, ha, ha, ha, ha."

13. A similar run from the better natured class of people will be as follows: "Hoo, hoo, ho, ho, haw, haw, huh, huh, ha, ha, ha, ha." This movement brings up at the most open sound, the same as that just described.

14. Rest a minute, for Sambo, the janitor, has just come in to look after the fire.

"Hello, Sambo, can you laugh for us?"

"Deed, I'se not feeling like laffin', deed I is not."

"But, Sambo, we have been trying all kinds of laughing and we wonder if you can help us out a little. You know there is a plate of chicken waiting for you."

"What's dat? You say chickun? For dis yere ole man? Sure I feels like laffin'. Yah, yah, yah, yah, yah, yah, yah, yah, yah, yah."

In addition to these vowel varieties, there are many kinds that change in the quality of the voice. Some are nasal, some oral, some falsetto, some guttural, some aspirate, and some pure and clear.

LESSON XIII.

"THE REVIEW"

Practice makes perfect, is an old saying.

But practice develops every art at every step on the way to perfection, and if the goal is never reached, as true geniuses claim, the direction is right. "It matters not so much how fast you are traveling, as it does which way you are going."

Practice is repetition. Artists love to repeat, for they become conscious of a steady advancement.

All the lessons of this course of training are arranged for those who are busy and who do not care for technical labor. Professional people prefer dry technique.. But the busy man or woman of the world desires an easy method to practice.

There are two ways of using this work. The first is that of gathering your friends one evening a week, or as often as they would like to indulge in this delightful study; and let them all participate in the exercises. Experience of many years shows that people do not tire of it, as it is so close to the recognized conditions of human nature, and they soon ascertain that fact.

The other way of practicing, and the one that a very busy man or woman would be likely to adopt, is to look over a lesson at some early hour of the day and repeat its requirements in the odd moments of leisure. By so doing, a great amount of progress is possible in a short time, and the study will not then intrude on the regular duties or demands. By this plan thousands of people have accomplished what not one of them might have achieved had they waited for a period of special application.

Go over the preceding lessons, all of them; taking those that most appeal to your interest. Always use the voice aloud, even if the tones are not strong. The flexibility of the voice and the meanings of the many sounds rather than of the words, is what we seek to establish. A review may be had with profit at any time from week to week or month to month. One review is not enough. Improvement will be marked with each repetition; and when you find a time that will not show improvement, you will be like the great painter who was ready to die when he had done something that could not be improved.

DEFINITION.

A MAGNETIC VOICE

| | | |
|------|---|----------|
| Must | { | Please, |
| | | Attract, |
| | | Win, |
| | | Hold. |

A PLEASING VOICE

| | | |
|---------|---|------------------|
| Must Be | { | Pure in Quality. |
| | | Round in Shape. |

LESSON XIV.

"THE PLEASING VOICE"

Not more than one voice in a thousand is pure in its mechanical quality. Some musical instruments, by wear and tear, develop what is called in art a *mongrel tone*. A dog that is neither one thing or another in breed, is a mongrel; and when it is mean in its habits and nature, it is known as a mongrel cur. Such a dog does not appeal to the best tastes of the community.

The human voice is constantly subjected to influences that destroy its purity of quality. The singer knows, or soon comes to know, that the everyday habits of life take the value out of the voice; and so there are exercises that restore the purity of the quality. Some musical instruments have exquisitely beautiful tones. Some horns of gold alloy are exceedingly rich in tone-value; some of silver are almost as rich; some of brass are more

blatant ; and so the quality follows the metal. On the other hand, there are methods of construction that help make the tones richer. The sounding board of a piano has much to do with the excellence of the sounds to be produced. All other parts exert some influence. The instrument that today attracts by its fine tones, may in the course of time give forth a sound like an "old tin pan." The same deterioration that takes place in a piano is certain to occur in the human voice.

That the latter is rarely ever found in a pure quality is a well recognized fact.

The vocal chords are made rough and coarse by the use of vinegar, acids, spices, tea, coffee, tobacco and alcohol. Excessive meat-eating generates a poison in the blood that reaches the throat in its circulation.

Inhaling through the mouth is the most injurious of all habits. It is always better to breathe in through the nose. The out-going breath does not affect the vocal chords. Mouth-inhalation brings dust and germs to the throat, and also chills its walls ; these combined influences often introducing contagions into the system.

The larger the lung capacity becomes, the more readily the vocal chords will respond to any method of improving them. Therefore deep breathing daily is necessary to voice development. This may be done without interfering with other duties. You must breathe all day long, and it takes no more time to breathe deeply than in the usual shallow manner.

LESSON XV.

"THE PURE VOICE"

If you have absorbed the lesson next preceding this, you may go on with the work of securing a vocal quality that is called pure. In so doing, you drive out all the accumulated roughness and crudeness of years of growth. Just think of the value of a musical instrument, the notes of which are clear, sweet, rich and pure. Listen to the piano that sounds like an "old tin pan" and compare it with the new piano every tone of which pleases because of its mechanical purity.

A simple exercise will bring vast results.

Learn what the vowel "ah" is and how and where it is made. We have been told that it is the most open of all sounds. This really means that it can be readily made the most open. In fact, it is possible to make it with the lips almost closed. It is possible to make it on the front of the mouth, at the lips, on the tongue, or in the throat.

If you make it on the lips, your voice will not improve, for lip sounds are never pleasing. The vocal cords are in the throat, in what seems to be the bottom of the throat-well. Imagine the throat to be a deep well, and that you are to produce the sound from the lowest part of that well. Open the mouth at the lips, at the tongue, in the middle, at the back of the palate, and down deep in the throat. Then say "ah."

The latest and most approved method of voice production is that which starts the tone in the deep throat and projects it at the front upper teeth. This quickly leads to purity and clearness. The process is as follows, and if duly employed, the results will soon be marvelous:

1. Utter the sound "ah" in the manner just stated, and try to make it as clear as possible. Think of the place of origin which is always at the bottom of the throat-well, and at the same time think of the point of attack which is at the front upper teeth. Keep these two locations always in mind. Never release your attention from them.

2. Having mastered the two points as just stated, and having made yourself capable of executing the tone as required, try to prolong the sound of "ah" for five seconds. In doing this, depend on the expert acuteness of your ear; for your ear will tell you what character of tone your voice is producing. Your ear is to be your mentor, your guide, your dictator; and you must encourage its good work.

3. Listen to the tone you are producing. It is getting clearer? If so, then prolong it for ten seconds by your watch.

4. Then produce it for fifteen seconds.

5. Then for twenty seconds; and so keep on, adding five seconds at a time until you are able to prolong a good tone for sixty seconds in one breath.

6. When you rest, start over again with five seconds. Never, after a rest, try to see how long you can maintain a tone. Always

begin with five, then let the breath out, inhale, and go to ten seconds, and so continue. The real progress comes in the habit of beginning over with five seconds. It would be waste of time, or nearly so, to try to go a long period, say twenty or more seconds, at the start. Build up, five seconds at a time, and progress will be rapid.

7. The ear is to detect the growing purity of the voice. That will soon find improvement, and then it must insist on the continued bettering of the tone until it rings true and clear as a flute note.

LESSON XVI.

"THE FLAT VOICE"

Few persons realize that the voice is either round or flat.

As the voice is produced by the vocal chords which are located in the throat, the character of the tone must of necessity depend on the shape of the chamber through which it is compelled to pass; the throat giving that shape just as the musical instrument determines the character of the sound that is developed in it. A trombone emits a tone quite different from the cornet or the flute.

By changing the shape of the throat and mouth, a nasal effect is produced that often causes laughter or ridicule. By other shapes the throat is made to give out a guttural growl which disagreeable men are too often guilty of; or hard, distressingly crude tones that repel. Yet these same throats may be so shaped that in time their sounds will be pleasing and even beautiful.

The two great divisions of the shapes of the throat are:

1. The flat.
2. The round.

Every time you swallow, you assume a flat throat; and, as you swallow hundreds of times a day, you are constantly training the throat to take on its flat shape. Habits are the great master of the voice. Nature employs the same throat for eating as it does for singing. The act of eating is more important than that of singing; but persons who live to eat, instead of eating to live, lose much of the real pleasure of existence.

In swallowing food, it is necessary that the throat shut it off tightly and send it down to the stomach by a slightly convulsive action which produces the flat shape at the location of the vocal chords. It is this bad shape that all singers and most speakers of ability train themselves to overcome. It is very easily changed to the proper condition with a little practice.

LESSON XVII.

“PRACTICE! PRACTICE! PRACTICE!”

It is not necessary to practice much.

Nature sets things to rights very quickly. Habits take a long time to make them wrong. It is knowing how, that counts.

One minute a day will keep the voice in fine shape after once you get it so. But do not be ashamed to practice. All great singers look after their diet, their daily habits of living, and their little tests of vocal condition.

No great orator ever became great unless he practiced. Most of them discovered instinctively the need and the way of practicing. Demosthenes probably invented his own scheme, but history is very clear on the point that he did spend time in making his voice right. The same fact is shown in other biographies. Patrick Henry made use of every empty schoolhouse he could find; Henry Clay was often discovered in cornfields, and Daniel Webster, by the testimony of Edward Everett and others, built up his voice by practice. Justice Brown, when on the Supreme Court of the United States, told the writer that he practiced on his voice in a schoolhouse in Detroit. All the great men of this art of speaking have been willing and glad of the opportunity to practice. It is the little men who are above it.

Hon. Roscoe Conkling, United States Senator and leading lawyer in his State, had one of the richest and most pleasing voices we ever listened to. When he died, no one knew the combination to the lock on his safe. “Did he have any favorite word?” asked the expert. “Yes,” said a young man in the office, “I have often heard him ring out his voice on the word Rome, when he

was alone in this room." The word *Rome* furnished the key to the combination, and the safe was quickly unlocked.

History and public as well as private biographies are full of incidents connected with the practice indulged in by great men to keep their voices in good shape. It pays. It even pays for the salesman and the clerk; for improved voices mean better work and more effective results. A pleasing voice, even though quiet, draws people; while crude, harsh, flat voices repel them. Add to the pleasing voice, the charms of personal magnetism, and there is no better investment in the world.

LESSON XVIII.

"ROME! ROME! ROME!"

All natural habits are good or bad.

The drift of things, left to themselves, is to the bad.

What is called a natural gift, is an accidental drift to the good; often stimulated by ambition or earnest effort.

Any drift can be cultivated. That which is cultivated, if it coincide with a natural drift to the good, is as natural as if it had come about of itself. True art everywhere is a cultivated drift toward the better things; and, the more it coincides with nature, the greater is the bond of union between the cultivated and the natural gifts. In fact that which is cultivated is far more valuable, because it outlives the accidental drift of habits.

Between the flat voice, which is the drift to the bad, and the round voice, which is the voice of art and cultivation, there is as much difference as between a golden-toned piano and an old tin box. People who meet those they seek to impress, have enough instinct to drop the flat voice and assume the round tones in part; although in small part. This proves that effort is able to control the character of the voice even among persons who lack all desire for culture. What has been called the "Sunday voice" in a preceding lesson, is an example of what instinct may accomplish. The woman who would employ the flat voice that her family hears constantly to a visitor for whom she had great regard, would utterly fail in making herself pleasing. She would repel.

(3)

Women often wonder why the men who attracted them before marriage are so quickly tiresome after the honeymoon is over. Wives maintain their "Sunday voices" for a longer period after marriage than men do theirs, but it is all over sooner or later; and the dreadful commonplaces fill all their hours together. Once in after years the husband has the old kindness in his manner and tones, and the wife says: "Harry, your voice sounds now as it used to sound when we were engaged."

Why go through life with the flat voice?

While habit and special effort will make it partly round at times, art alone can fill out the full quality. Short cuts in art are as good as long and expensive journeys.

The quickest way of reaching the round voice is to practice with the word so constantly used by Conkling: "Rome! Rome! Rome!" Not he alone, but many others have employed the same word. It was the favorite tone of David Garrick, the greatest actor of all time.

LESSON XIX.

"MAKING RAPID PROGRESS"

It is possible to do a right thing wrong.

Any person can speak the word "Rome" with a flat throat. But it is such a word as will respond more quickly to the attention of the mind than any other that can be found.

The mind and the ear should be combined; or, in other words, the mind should give constant attention to the ear, so that the latter may note the right utterances. The voice is ready at all times to obey the ear and mind, if both work together.

Of course a round tone is made by a round throat. But there is no necessity of going through a long period of practice to learn how to make the throat round. A "gape" will do it at once, if a person is able to gape or imitate the action of gaping. The process consists in lowering the "Adam's apple," or vocal box of the throat, which always goes way down during the gape, and rises way up during the swallow.

Gaping is not a good habit to establish, but all singing artists have been compelled to use it as a starter; then, when once the

open throat is secured, the muscles will repeat it afterwards as desired. If you have ever noticed any great singer, you will at once recall the position of the throat.

Any sound of "O" will tend to make the throat round in shape. Any liquid word containing "O" will do likewise. "Lo" is a liquid word. So is "Mow." So is "No." So is "Ro." So are words made of these consonants: as "More," "Roar," "Lower," and others. Words containing "M" and "N" tend to free the voice from the offensive twang called the nasal defect. "R" tends to make the tongue flexible as it is a tongue consonant of the liquid kind. Hence there is no word quite as good as "Rome" for practice. The word "Roll" is used a great deal by actors and singers, and orators, in their private practice which they carry on in their room; but it lacks the resonant value of "Rome."

It does no real good to utter the word "Rome" without the aid of the ear and the attention of the mind. The latter should make sure that the throat is in the open position, as its first duty, and that the sound is pure and round; while the ear should note the various kinds of tone-characters produced, and select that which is most pleasing. Friends often meet for practice, and mutual criticism, and as this is the most important culture in human life, it should be given first place over all other duties.

Like a beautiful flower garden that is capable of bearing exquisite gems if kept in a condition of culture, but that goes to rank weeds when left to itself, the voice responds to careful attention or drifting neglect; being the agent of the mind, the heart and the soul in their communication with humanity.

LESSON XX.

"THE UGLY FLAT TONES"

A badly shaped musical instrument will emit badly formed and unpleasing tones. A flat throat is badly shaped for song and speech. It is the result of natural drift. A bad disposition accentuates the flat voice. In fact, humanity, like the canine species, is disposed to growl at things it does not like. You are so used to hearing the growl and snap, in various degrees, that

you pay little attention to them, although they instinctively repel you when you are able to get away from them.

If you are a clerk or employe, you would prefer to work for a man who has a kindly voice rather than for one who closes his throat into a guttural tone. If you have read the story of "Christmas Carol," by Dickens, you will recall the kind of man Scrooge was, as therein depicted. Dickens, himself, when giving public readings in America from which he made nearly one million dollars, used the flat voice in very close form for the character of Scrooge, until the change had come over the tight-fisted man; then the kindly tones fell from a beautifully rounded voice.

We have had many reports from phonographs of the utterances of men and women whose dispositions have not been pleasant, and who have therefore developed the flat voice in excess, which means that the throat comes closer together in the act of speaking. These tones are very near to the growl of a dog, which is made with a flat shape of the throat.

If you can speak as many persons about you speak, and will take the trouble to reproduce their tones, you can carry them into the growl without much change of throat.

When people disapprove of some act of their fellow beings, as when the New York public hissed the players of their own team for unsportsmanlike conduct during a game, the throats were closed flat, and the tongue was made flat also, thus throwing forth the tones of dislike, the same as the cat does when it is in an ugly mood. The growl of the dog and the hissing of the cat, are both made with flat throats, and evince a hateful disposition at the time.

In art, the hiss in a tone is called aspiration, and the growl is called guttural. You will hear them both, in one degree or another, all about you. For purposes of imitation, they may be learned and used; for they will help you to avoid them if you are able to make them and drop them when you like.

LESSON XXI.

"NEW HABITS"

We have seen that a magnetic voice must please, must attract, must win, and must hold.

Further we have seen that a voice, in order to please, must be pure in quality, and round in shape.

It must be pure in quality to get rid of the aspiration that is akin to the hissing of the cat in an ugly mood, when it makes its throat and tongue flat to express hatred.

It must be round in shape to get rid of the growl or guttural that persons of bad dispositions, and others whose voices have drifted into wrong habits, will quickly develop.

In every thousand people, except those who have trained voices, you will find not more than one with a round voice; and not more than one that is free from aspiration; or the hiss mixed with the tones.

Perhaps you are willing to try to solve the logic of scientific training. The proposition is this: When air escapes through the vocal chords without being vibrated into tones, it mixes with the voice, and causes aspiration. One second of aspiration wastes air enough to make ten seconds of a pure tone in duration of time. In Lesson XV, on "The Pure Voice," exercises were given, that are very simple and interesting, for prolonging the tones. The purpose is this: If you can make a tone free from wasted air for sixty seconds, you will have no aspiration or hiss in it. This is a mechanical necessity. Prolonging the tone in pure quality, therefore, forces the waste air out, and turns it into vocal sound.

The rounding of the throat, by the like law of necessity, compels the flat tones to disappear, and the pleasing ones to come instead.

Bad habits drift slowly into life.

Good habits, called art, come quickly if encouraged in the right manner. Nature is always seeking to help man secure the best results in every form of culture. For this reason she makes weeds grow more slowly than good seed; and, in ground

that is well worked, the better plants always get a start of the fowl ones. But the latter appear because culture is needed to keep the good plants at their best, and the presence of weeds compels culture.

The human voice is that grandly distinguishing gift that raises man to the highest mountain top of creation. Because of its powers of articulative speech, it shapes vowels, frames consonants, and coins words. It is a mistake to suppose that words lived in the brain before they found mintage on the lips. It is only by the process of memory in the brain, that the coins of the mouth are retained and used. The first sounds of life are *mamma*, *papa* and *baby*. When the mouth opens in its action of taking food, which occurs instinctively, and the cry of the vocal chords, which begins human life, combines with the opening mouth, the result is either *mamma*, or *papa*, or *baby*. The child cries in the "a" sound. The mouth in opening makes a lip consonant, called a labial, and there are three of these; *papa* being an aspirate labial, *mamma* a liquid, and *bahbah*, afterwards reduced to *baby*, being a non-liquid, non-aspirate sound. As the liquid "m" is the most easily made, and as the mother is closest to the infant, the name of "mamma" is naturally given to her. The father is next closest to the child, and he is naturally given the sound that is generally second on the lips of the infant.

The noteworthy fact is that the child names its parents. But had the aspirate labial consonant "p" been more readily uttered than "m" the mother would have been called "papa" and the father would have been called "mamma" instead of the reverse.

The lesson taught is that words are made by the mouth and then adopted in the brain, to be repeated as agents of thought. There are some animals below man, as the marinoseet, the orang and the chimpanzee, whose brain structure is almost an exact copy of that of man; but the difference between the brutes and man is as vast as that of the highest Alps and the lowest depths of the sea, and is made so by the power of articulative speech which becomes the agency of thought. It is in the words of Francis Bacon that we find ourselves in the presence of an intellect which grasps the principles of all knowledge. In the words of Shakespeare we find vividly embodied almost every experience of human life. We are awed by the sublimity and

grandeur of the thoughts of him who expressed himself in the words of the Nineteenth Psalm. So the jewels, the beauty, the power and the glory of life, and of hope hereafter, are contained in words that are made by the human voice alone and shaped into coins that exist forever.

For these reasons the man or woman who is indifferent to the formation of the best habits of thought and speech, lacks that most potent form of culture that is capable of bringing happiness and success in overflowing measure.

DEFINITION.

A MAGNETIC VOICE

| | | |
|------|---|----------|
| Must | { | Please, |
| | | Attract, |
| | | Win, |
| | | Hold. |

AN ATTRACTIVE VOICE

| | | |
|---------|---|------------|
| Must Be | { | Natural, |
| | | Modulated, |
| | | Flexible. |

LESSON XXII.

"UNNATURAL BEGINNINGS"

For centuries the schools have taught unnatural reading. Here is an example. Try to produce it in the same manner as you have heard children read when they are at their earliest stage:

First Exercise.

THE CHILD BEGINNING TO READ.

"The, the, boy, boy, has, has, a, a, bat, bat, and, and, will, will, hit, hit, the, the, cat, cat, with, with, the, the, bat, bat, if, if, the, the, cat, cat, does, does, not, not, run, run, when, when, the, the, boy, boy, hits, hits, a t, at, the, the, cat, cat, with, with, the, the, bat, bat."

The above is to be read by the spelling process, pronouncing the letters separately, then the word they spell, and so on through the sentence.

The proper way to teach natural reading is always to allow the child to describe an object in his own way. He never fails to modulate correctly as soon as the first timidity is overcome, and this should be the aim of the instructor. The most beautiful modulation ever heard and the greatest flexibility of voice have been found among children who are left to nature in the early steps of speaking by which they transfer their voices soon to natural reading. But the practice of the schools destroys naturalness, modulation and flexibility.

We go to children for all our rules in this work.

Art has gone to children for these secrets for hundreds of years.

If we wish that which is most effectively modulated, or most flexible, or nearest to nature in expression, we must find all our examples in the voices and speech of children who are left to their own impulses.

Did you know that children, left to themselves and not thinking they are being watched, are better actors than any persons seen on the stage? They can reproduce almost any character and tone of voice in their elders. But they must never suspect that any one is observing them, for their sincerity and naturalness change at once into an appeal for effect.

LESSON XXIII.

"UNNATURAL PROGRESS"

The child at length has learned to read and is making progress. But he carries along the first influences that have taken root in his habit of spelling. As the articles have been most common and easiest to make out, he gives them historic prominence in the following style of reading. Bill Nye, the humorist, made use of this fault as one of his most effective selections in his public recitals:

Second Exercise.

THE CHILD READING.

"Tom Diggs is *a* big boy, but *he* is only *eight* years old. *He* lives in *the* house on *the* next street near *a* small store. Tom is *the* only boy in *the* house, but there are *five* girls, all big *and* strong. Tom does *the* work of *a* man, takes care of *the* girls, chops *the* wood, makes *the* fire, and is *a* big boy."

At first read the paragraph very slowly as if it were very difficult to do; then gradually add some speed to it. Later on, rattle it off, as if reading were the easiest task in the world. Be sure to emphasize the words in *italics*, and let the emphasis be crisp and decided.

LESSON XXIV.

"SWEET GIRL GRADUATE"

If you have attended the final exercises of High Schools and Seminaries, you have heard the unnatural style of pouring out ideas from manuscript garnished with effective ribbon. The prevailing methods embody the use of the same note in the scale of the voice, and the long hesitation that seems to be necessary in order to bring the voice up to the progress of the ideas:

Third Exercise.

ESSAY OF THE GIRL GRADUATE.

The young lady who reads the following as part of her graduation essay, is seventeen or eighteen years of age, and may be twenty or more. The manner of the reading is given at the end of the extract.

"It is my opinion that botany ——— is a fruitful subject. I have always liked ——— botany. It tells us all about the shapes of leaves and ——— flowers, and gives names to the plants, as well ——— as to the parts of the stems, the points, the divisions and ——— the insides of everything that grows in the floral and kindred realms of the vegetable kingdom, and the like, except insects and bugs."

In reading the foregoing portion of a young lady's essay, strike a rather high note of the voice, and never leave it from the beginning to the end. Be sure to keep on one note all through. The long dashes are for long pauses.

LESSON XXV.

"UNNATURAL SPEAKING"

True reading and true speaking should be an enlarged form of natural conversation given in its perfect setting of magnetic voice. Such methods of reading and speaking have always won and held the people. The examples that are given in these lessons at this stage of our work, are taken from the common experiences that abound on every hand. They are not hard to find, but are always intruding themselves on one's attention.

Fourth Exercise.

THE COLLEGE ORATOR.

The following extract from the original oration of a college graduate illustrates one of the many unnatural ways of delivering thought:

"When all nature is upheaved *with her emotions*, when the care of the times has developed *wrinkles*, when storms are brewing *in the skies*, when men and women go forth *in gloom*, when the hand of fate is on the young as well as *the old*, when premature manhood falls *before the sickle*, when all that is glorious disappears from the *face of the earth*, then and not *till then*, I repeat it, then and not *till then*, will the human mind awaken to the fact that the drifting current has but one tendency, and that is toward the oblivion of a cold and *remorseless ocean*."

To render the foregoing in the manner intended, let the whole sentence be spoken in one note of the voice, except the *italicized* words which are to be given a sudden drop in pitch; but the original pitch is to be resumed again; and the whole is to be thus spoken. A bombastic vocal style is generally applied to such a composition.

LESSON XXVI.

“READING POETRY”

The style of composition which enters into the subject-matter of what is read or spoken has a marked influence on the methods employed by the voice. That which is called colloquial could not properly be used in the rendition of a style that is not colloquial.

Some teachers make the mistake of believing that any printed speech or thought should be read just as any idea should be spoken. Try it and see. At the table you wish your child to behave better and you say, “How many times must I tell you not to do that?” The style employed is called colloquial. Use the same tone in the following language addressed to a young lady, and see how ill it befits: “Then why pause with indecision, when bright angels in thy vision beckon thee to fields Elysian?” The rule is that different styles of composition demand different methods of rendition.

It is this departure out of the colloquial style that tempts the reader to become unnatural rather than to suit the voice to the character of the piece. Poetry’s first influence is to throw the voice to the rhyme. This is illustrated in the following selection by the italicized words:

Fifth Exercise: Rhyme Reading.

MAIDENHOOD.

Maiden! with the meek brown *eyes*,
 In whose orbs a shadow *lies*
 Like the dusk in evening *skies!*
 Thou whose locks outshine the *sun*,
 Golden tresses, wreathed in *one*,
 As the braided streamlets *run!*
 Standing, with reluctant *feet*,
 Where the brook and river *meet*,
 Womanhood and childhood *fleet!*
 Gazing, with a timid *glance*,
 On the brooklet’s swift *advance*,
 On the river’s broad *expanse!*

Deep and still, that gliding *stream*
 Beautiful to thee must *seem*,
 As the river of a *dream*.
 Seest thou shadows sailing *by*,
 As the dove, with startled *eye*,
 Sees the falcon's shadow *fly*?
 Hearest thou voices on the *shore*,
 That our ears perceive no *more*,
 Deafened by the cataract's *roar*?
 O, thou child of many *prayers*!
 Life hath quicksands,—Life hath *snares*!
 Care and age come *unawares*!
 Like the swell of some sweet *tune*,
 Morning rises into *moon*,
 May glides onward into *June*.

From Poem by H. W. Longfellow.

LESSON XXVII.

"SINGSONG STYLE"

The poetry of the preceding lesson is to be read in a monotone with a decided slump in pitch and a strong emphasis on the last word of each line. This is called "rhyme reading" as the only words that the reader makes prominent are those that rhyme. Of course all these examples are unnatural, although they prevail everywhere.

The next method of unnatural reading is that which recognizes too much the rhythm or feet of poetry. These faults are universal. They seem exceptional only because attention is now called to them.

Sixth Exercise: Rhythmic Reading.

THE CORAL GROVE.

Deep in the *wave* is a *coral grove*,
 Where the *purple mullet* and *gold-fish rove*;
 Where the *sea-flower spreads* its *leaves of blue*
 That *never* are *wet* with *falling dew*,

But in *bright and changeful beauty shine*
 Far *down* in the *green and glassy brine*.
 The *floor* is of *sand*, like the *mountain drift*,
 And the *pearl-shells spangle the flinty snow*;
 From *coral rocks* the *sea-plants lift*
 Their *boughs*, where the *tides and billows flow*:
 The *water* is *calm and still below*,
 For the *winds and waves* are *absent there*,
 And the *sands* are *bright as the stars that glow*
 In the *motionless fields of upper air*.
There, with its *waving blade of green*,
 The *sea-flag streams* through the *silent water*,
 And the *crimson leaf* of the *dulse* is *seen*
 To *blush*, like a *banner bathed in slaughter*.

From Poem by J. F. Percival.

LESSON XXVIII.

"INTONING"

In churches, and in some other places, the fault of intoning is not only indulged in, but is even excused. It is claimed that the poems of Homer and the writings of all the early centuries were given to the public ear by intoners, or persons who half sung them; and that they were thus passed down from one generation to another in an age when few persons could afford to own books.

The number of preachers who intone is amazing in this era of intelligence. John B. Gough, whose earnings reached the sum of one hundred thousand dollars for one group of one hundred lectures, gave the following imitation of this style of speaking:

The recurrence of the sound, "Ah" is merely an ingoing breath that follows an intoning of a phrase. The method of reading this will be indicated at the end of the selection.

Seventh Exercise.

"BROTHER WATKINS."

"My beloved BREATHERING, BEFORE I TAKE my TEXT I must tell you ABOUT my PARTING with my LAST CONGREGATION. On the MORNING of last SABBATH I went into the MEETING-HOUSE

to preach my farewell DISCOURSE. Just in front of me sat the OLD FATHERS and MOTHERS in ISRAEL; the tears coursed DOWN THEIR FURROWED CHEEKS; their tottering FORMS and quivering LIPS breathed out a sad—FARE YE WELL, BROTHER WATKINS—*ah!* Behind them sat the middle-aged MEN and MATRONS; health and vigor beamed from EVERY COUNTENANCE; and as they looked up I could see in their DREAMY EYES—FARE YE WELL, BROTHER WATKINS—*an!* Behind them sat the BOYS and GIRLS that I had baptized and gathered into the SABBATH-SCHOOL. Many times had they been RUDE and BOISTEROUS, but now their merry laugh was HUSHED, and in the silence I could hear—FARE YE WELL, BROTHER WATKINS—*ah!* Around, on the back seats, and in the AISLES, stood and sat the COLORED BREATHERING, with their black faces and HONEST HEARTS, and as I looked upon them I could see a—FARE YE WELL, BROTHER WATKINS—*ah!* When I had finished my discourse and shaken hands with the BREATHERING—*ah!* I passed out to take a last look at the OLD CHURCH—*ah!* the broken steps, the flopping blinds, and moss-covered roof, suggested only—FARE YE WELL, BROTHER WATKINS—*ah!* I mounted my old GRAY MARE, with my earthly possessions in my SADDLE-BAGS, and as I passed DOWN the STREET the servant-girls stood in the doors, and with their BROOMS waved me a—FARE YE WELL, BROTHER WATKINS—*ah!* As I passed out of the village the low wind blew softly through the WAVING BRANCHES of the TREES, and moaned—FARE YE WELL, BROTHER WATKINS—*ah!* I came down to the creek, and as the old mare stopped to DRINK I could hear the water rippling over the pebbles a—FARE YE WELL, BROTHER WATKINS—*ah!* And even the little fishes, as their bright fins glistened in the sunlight, I thought, gathered around to say, as BEST THEY COULD—FARE YE WELL, BROTHER WATKINS—*ah!* I was slowly passing up the hill, meditating upon the sad VICISSITUDES and MUTATIONS of LIFE, when suddenly out bounded a big hog from a fence-corner, with aboo! aboo! and I came to the ground with my SADDLE-BAGS by MY SIDE. As I lay in the dust of the ROAD my old gray mare ran UP the HILL, and as she turned the top she waved her tail back at me, seemingly to say—FARE YE WELL, BROTHER WATKINS—*ah!*"

John B. Gough.

The words in SMALL CAPITALS are to be intoned; that is, half sung. The best way of acquiring this is to commence in a faint

low pitch voice and gradually get into the swing of the movement. This will come quite readily after a few repetitions. Later on let the voice increase in volume as the style is established. Gough used to allow his voice to tremble and his eyes to become moist as the sad reflections overcame him "like a summer's cloud."

LESSON XXIX.

"THE CHOP STYLE"

The next example is that of a chop-style of reading. The following poem was submitted to a seminary graduate, who delivered it in the manner suggested at the end of the piece:

Eighth Exercise:

"BETTY'S CHATELAINE."

She wears a wondrous lot of things
 All hanging in a row—
 A pair of scissors closely clings
 Beside the silver bow,
 A powder box, and a lorgnette
 Upon a slender chain,
 A quaint and dainty vinaigrette—
 All on her chatelaine.

A bonbonnière's suspended there,
 Likewise a mirror small;
 And I can't see how it may be
 That she can carry all;
 But now she's sad, for she can't add—
 Or so she does complain—
 A single thing to gaily swing
 Upon her chatelaine!

Court plaster occupies a place
 Next to a flask of scent;
 A heart holds some beloved face
 And forms an ornament;

A box for stamps, engagement book,
A card case, chaste and plain—
Each has its own respective hook
On Betty's chatelaine.

Yet she is vexed and quite perplexed
How to enrich her store,
Though hard she tries, to her surprise
She thinks up nothing more;
Ah, she forgets, as thus she frets
For something new to chain,
That it's but true I dangle, too,
Upon her chatelaine!

Ralph Alton.

What is meant by the chop style may be seen in a few lines taken from the foregoing poem.

While a natural reader would express the thoughts in the right flow of words, the great majority of people, in fact nine out of ten, would merely follow the poem itself. The result is that the words will be chopped up into the following groups: "She wears ——— a wondrous ——— lot of things ——— all hanging ——— in a row ——— a pair of scissors ——— closely clings," etc.

LESSON XXX.

“FAULTS CURE FAULTS”

The old saying in the practice of medicine that like cures like, is never better proven than in the art of using the voice. To overcome an error it is necessary to see the error. The exhibition of it may cause shame, but this is unnecessary, as all that is required is an ambition to drive the fault out. We recall the case of a United States Senator who was not at one time an effective speaker. We showed him the cause. His voice was rasping and flat. When he heard it, and came to know it by ear, he soon mastered the trouble. After he had acquired the round voice, his influence on his hearers changed and he became a pleasing orator.

The question is often asked, will the practice of the faults of voice develop those faults or establish them? The answer is in the negative. Impersonators and imitators indulge in them to a great extent and seem to improve their voices by the practice. To know how to make many kinds of voice is to know how to make the better kinds at will; and the use of the faults will serve to make the contrast all the sharper.

In fact all impersonations are of faults. If people had no shortcomings, the imitators would be out of business. You cannot impersonate that which is normal. Our advice is to learn all the vocal faults possible; and in so doing you will soon find yourself able to assume the voices of others at will, and this can be turned to account in a hundred different ways.

But the most valuable of all results is the naturalness that will come into your own voice and always be at your command.

LESSON XXXI.

“MEANING OF MODULATION”

The word modulation in speech means variation in pitch, although it may be made to include change of force and time in utterance.

But the chief and important meaning of modulation is variation in the *pitch* of the voice.

Most persons who try to give an offhand definition of *pitch* call it force. It has no relation to loudness or softness, or any of the uses of force; but applies wholly to range of voice, up or down, in the musical scale. Thus a tenor has a high pitch voice; and if he converses in the same general part of the scale that he uses in singing, he will talk in a high pitch. The bass singer generally talks in a low pitch. Those who sing in the middle part of the vocal range, or scale, talk in the middle pitch. It is proper to say that you pitch the voice high or low; but it is not proper to say that you pitch it loud or soft. In the roof of a house the pitch is the declivity or steepness, not the strength.

We attended church for a year, listening to two sermons a day, and in that time we heard thirty-eight different clergymen whose voices were pitched in one part of the range, and rarely ever departed from that part. As two and two make four, so we felt sure that such preachers could not have great success in their work; and we ascertained the facts to be accordingly.

The human brain becomes weary of sameness.

In singing, the different pitches are called notes of the musical scale. In speaking, the different pitches are called degrees of the vocal range. Keep this distinction in mind.

Singing differs from speaking in that the former has few or no rising or falling movements to the tones, while every spoken syllable either flats or sharps the tone, and generally rises or falls through a number of tones. This explanation is technical and we promised not to be technical, so you may leave it for others to understand.

LESSON XXXII.

"TIRESOME VOICES"

Nature gave to every man and woman a two-octave speaking range, and even greater range than this can be cultivated, and is cultivated year after year by thousands. Yet most men and women use in conversation only a small part of one octave, and

generally only one note. There are millions of one-note talkers in the world, and they wonder why they are not attractive in business or socially.

Even a beautiful voice that is used on one note, or on only a few, will tire. The human brain will not long endure peacefully the constant hammering at one kind of sound. The nerves rebel.

If you have a fine piano and strike one key all the time, how long will your neighbors put up with it? One refrain has driven people crazy. Not long ago a man rushed out of a house with a smoking revolver having killed a girl who was playing a few bars of a strain that she had caught and sought to fix. No mind is wholly sane and sound; and it is not difficult to make it lose its self-control. Nature steps in and relieves the brain from monotony by sleep in a majority of cases; and this accounts for the ease with which monotonous preachers will put a congregation into a state of slumber or close to it. But what can be said of the calling of the man who will thus fail in his great work?

All about you are one-note speakers, or one-note talkers, and they are failures. We have rescued many of them in the past twenty-five years, and we hope that these lessons will rescue millions more. The human voice has the greatest opportunities of all the faculties, and is the most used, but the worst used.

One note is the climax of monotony; but even two notes will not give relief. Nor will three or four. If nature provided fifteen or more, let them all be developed into actual use. Some singers who are able to exceed this range in song, talk in a monotonous pitch when they converse; showing that the mere possession of a large range is not enough. The habit of use is necessary.

LESSON XXXIII.

“RANGE OF VOICE”

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 vowel sound of E, as in the word "meet."

The middle third, sometimes called the throat register, is best represented by the vowel sound of Ah, as A in "father."

The lowest third, sometimes called the chest register, is best represented by the vowel sound 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 remain 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.

LESSON XXXIV.

"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.—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.

| <i>No.</i> | <i>Description.</i> | <i>Expressional Meaning.</i> |
|------------|---------------------|------------------------------|
| 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. |

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.

LESSON XXXV.

"MEANING OF PITCH"

Every part of the vocal range has a meaning of its own as will be seen in the following:

QUOTATIONS FOR PRACTICE IN THE NINE DEGREES OF PITCH.

| <i>No.</i> | <i>Description.</i> | <i>Quotation.</i> |
|------------|---------------------|--|
| 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!" |

LESSON XXXVI.

“HOW TO PRACTICE”

Some years ago a prominent man came to us, having been sent by a famous teacher of singing; the purpose being to extend his range of voice. He could sing in about an octave and a half, and the teacher had exhausted every method to increase his range.

At the same time, a Congressman came to us who had almost no range at all; his voice being pitched on the note above the middle, and remaining there during his entire efforts at speaking. He was very tiresome, but his wealth had given him a term in Congress and he felt that it would not repeat for him.

To both these applicants for lessons, we gave the following rules of practice. The singer in the course of time acquired a full octave beyond that which he possessed when he began the exercises in range that are given here. The Congressman acquired a two-octave range, and was elected for sixteen years. He connected himself with our institution as a result of his interest in the good work being done.

The practice consists in speaking, not in singing, each quotation of the table in the preceding lesson.

Begin with the middle, or fifth, quotation. Say the words, “A vision of beauty appeared on the clouds,” in the easiest pitch in which you can speak, and make it conversational in style. Say this a number of times, always aloud, but not loudly.

If you have a piano or musical instrument nearby, find how many notes you have in your voice, and speak the above quotation in the note that is about midway between the highest and the lowest.

Then speak the next quotation below the fifth, which will be as follows: “Friends, Romans, countrymen!” This should be given in a rather serious vein, and the pitch should be close to the middle, but not quite up to it. Follow with the next quotation, “And this is in the night, most glorious night,” giving the words in a pitch lower than the fourth. Then proceed to the lowest

itches in turn. After this, repeat the fifth, "A vision of beauty appeared on the clouds," in the middle part of your range, and then take the sixth, and so on up to the top or last one, which is the ninth.

It is first necessary to establish the nine degrees of range, then to extend them gradually as practice gives you greater security in the production of them.

LESSON XXXVII.

"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.

LESSON XXXVIII.

“THE SLIDES”

Why humanity did not sing all the time is hard to understand.

A note that is sung, if it begin on C, will stay on C, unless it is slurred, and a slurred note is a move toward the speaking voice. Of course a faulty singer may sharp or flat any note.

But when one sings, the heart is supposed to instigate the act. When one speaks, the mind primarily moves. Yet the nerves may displace the mind. The voice responds to all three sources of influence.

Examination and observation show that the mind is more vital in the expression of thought when the voice covers the most range on each sound. A grieving person, allowing the feelings to have sway, will moan, and here there is an approach to the singing tone but of a different color. Moaning and singing are not mental forms of expression.

Give utterance to the word “Come.” Make it on any one note of the voice. Try not to sing it, but be sure that it stays on the same note on which it starts. Prolong it, but keep it on the same note. The result is that you will sing the word.

Now repeat the word “Come” but speak it, and give it a rising movement through as many notes as you can command and keep the sound natural. This is an example of the difference between the speaking and the singing tone. The latter is called level, because it is supposed to remain level on the note; while the spoken tone is called a glide, because the sound does not remain stationary at any part of its utterance.

This distinction is of vast importance.

If, as is well known, the mind is more vital in the voice in proportion as it moves in the range, then the cultivation of flexibility of range is of the utmost value to all intelligent persons.

To prepare the way for this great division of vocal training, you should master the slides, which are very easily executed after you have mastered the nine degrees of pitch. Secure as quickly

as possible a range of two octaves every part of which you can employ in conversation and speaking.

While doing so, practice the slides as shown in the next lesson.

LESSON XXXIX.

"SLIDE PRACTICE"

A hasty and impatient person may think these lessons technical. But they are very simple if one will take the time to become acquainted with them. If you can make two notes, not to sing, but to speak them, on the scale of the piano, then you can make the nine pitches. All you need do is to raise the pitch a very little and lower it a very little for the varying quotations. Having done this, which any child can learn to do in a few days, your progress will be rapid and solid.

The slides will then be just as easy. All a slide is, as will be seen, is a movement up or down the pitch of the speaking voice.

SLIDE IN PITCH.

| <i>No.</i> | <i>Registers.</i> | <i>Vowel Sounds.</i> |
|------------|-------------------|----------------------|
| 9 | Head. | E |
| 8 | | : |
| 7 | | E |
| 6 | Throat. | Ah |
| 5 | | : |
| 4 | | Ah |
| 3 | Chest. | Oh |
| 2 | | : |
| 1 | | Oh |

The numbers in the left-hand column refer to the nine pitches, for which there have been given nine quotations in a previous lesson. To make a slide, begin at the lowest note, taking the sound "Oh" and move smoothly upward in range, changing to the sound "Ah" at the fourth pitch, then proceed upward smoothly

to the seventh pitch when the sound will change to "Ee" and reach the top. All this movement should be done in one act of the voice, slowly at times, and then quickly.

Any person can do it.

It is called a rising slide.

The falling slide is made by reversing, beginning at the top, and coming smoothly down to the lowest pitch.

Be careful to include every note on the way up, and on the way down.

When you have mastered the slides, you have paved the way quickly for the glides, those wonder movements of the human voice that present the mind in the tones.

LESSON XL.

"THE LOW NOTES"

The higher the pitch rises, the more vibrations there are in a second of time. These occur at the vocal chords. The lower the voice descends, the fewer are the vibrations. These relieve the ear and brain of the listener; for which reason the magnetic tones are more often effective in the low notes than in the high ones.

After acquiring the number one pitch of the table of range as given in these lessons, try to drop below that by speaking the word "oh" and then the word "swear" in a still lower note. These words suit the effort. Imagine the throat to be a very deep well and in that well utter the word "awe" very solemnly a number of times, trying to get it lower each time. All three words help, but some voices respond better to one word than to another.

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 fulness. 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 repeated 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 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.

THE CONVENIENT HIGH NOTE.

This is similar to the last exercise, the upper end of the range being taken in place of the lower.

LESSON XLI.

“MEANING OF FLEXIBILITY”

An attractive voice must be:

1. Natural.
2. Modulated.
3. Flexible.

We have thus far learned what faults produce the unnatural voice. We have also just learned how to modulate the voice so far as pitch is concerned. Uses of these basic lessons will be made to a very large extent farther on in this course of training.

We must now take up the basic study of flexibility.

In a speaking or natural sense a singing voice wholly lacks flexibility except in the slurs. An intoned voice is senseless, as it lacks sufficient mental presence to make it intelligent. In proportion as there is a departure from the singing notes, which takes place as the slides develop into glides, the mind enters the tones, and the voice becomes flexible. But this quality is merely present in most voices. In geniuses of expression it is exceedingly full on every word and syllable. The ability to increase the meaning of words is the ability to increase the flexibility of the voice.

All these facts are wonderful.

They show a mighty mind back of humanity that has lifted the human mind to a tremendous distance above and beyond the nearest of the brutes. And man's mind is not yet placed on the highest Alps of life. Between him and the master force that has uplifted him, there is a distance to be traveled that art alone can span.

What is there so marvelous in these slides of sound?

Their absence is the absence of the mind. Their presence is the presence of the mind. And they are only slides. But why is it that there are degrees of pitch in the human voice? Why is it that the vocal chords by tightening and shortening gradually are able to change the register from a low to a high one; and by loosening and lengthening are able to reduce the pitch? Song

is made possible by the fixed changes of these chords, which give all the different notes. Modulation is made possible by the power of speech to spread its words throughout the range of pitch. But why are the vocal chords endowed with the ability to shift gradually, not in fixed changes, but in slipping variations, through the parts of pitch, and so produce the smooth slides?

With this power at hand, then comes the question, why is it made the tool of the mind?

The nine pitches furnish the key of all progress. From them can be developed more results than from any other faculty, except the muscles of the mouth which produce all the words of the great dictionaries.

LESSON XLII.

"GLIDE POWER"

As has been stated, the nine pitches furnish the key to the most wonderful gift to man—the gliding movements of each syllable uttered in speech.

By the nine pitches we are enabled to modulate the voice, and thus get rid of the monotony that destroys its usefulness in every way. By the nine pitches, we are enabled also to make the great slides taught in the preceding lesson. By the shortening of these same two slides, we have the glides, for a glide is only a slide made smoothly and quickly.

It has been said that if there is ever a language in heaven, it will be the harmony of musical sounds, as they alone are common to all life. They admit of no dialect or brogue; nor can a varying language spring from them. Music is music all over the world, and the scale is the same everywhere in fact, no matter what name may be given to it or its parts.

If a note be struck on a piano, other notes will vibrate with it. They are secondary tones. They have exact lengths; some are the next or "second" notes from the one that was struck; some are "thirds;" some are "fifths;" and some are "eighths."

This is harmony in music, and becomes the basis of all the great tunes that can be played or sung.

Slides in the vocal scale of a speaker, made quickly, adapt themselves to all the syllables uttered. If you do not use these movements of pitch on your syllables, you will sing them or intone them. Speech then, the greatest of all gifts to the human race, is a succession of gliding movements on vowels; as they cannot occur on consonants; and these vowels are framed in consonants, the bones and sinews of words.

When a slide is made quickly, it is a glide.

A glide is natural when it has the length of range in the musical scale that determines harmony in music. Thus all glides are the musical length of "seconds," "thirds," "fifths" or "eighths."

If there is any more remarkable fact in life than this, we do not know what it can be.

When a person speaks in a glide length of a "second," the voice seems to be drawling. This indicates the weakness of the mind, for the shorter the glide length, the less mentality enters the voice; and it is well known that drawlers, in most cases, are shallow-minded. The term "second" refers to the next note, not a second of time. The note on which a tone begins is always called the first; and the next is the second. These are weak glides when so made.

LESSON XLIII.

"THE BEAUTIFUL GLIDES"

Of all arts in existence that of developing glides in the voice is the most fascinating and the most beautiful. At first sight, these lessons may seem uninteresting and dull; but as soon as you are able to make the glides, you will enjoy the practice of them; and, as your voice becomes more and more flexible, you will find other people attracted to you and your own value to yourself and to the world will be immensely increased.

Each step is logical and natural.

The foundation is the musical scale.

This is transferred to the vocal range, which is the same thing except that the words are spoken instead of being sung.

Singing is the result of uttering words without glides.

Speaking employs a glide on each vowel that is sounded in a word.

Speaking, therefore, is a departure from singing, but not from the musical scale, or vocal range.

But, as each syllable has its glide in a spoken word, the voice comes back to the realm of music by the glides which have musical lengths given them by nature. When the glide-lengths correspond to musical "seconds," "thirds," "fifths," and "eighths," then they are mentally vital, as we shall see in thousands of instances in this work. Let the glides have any other lengths than those decreed by the laws of musical harmony, and they will be wholly lacking in mental power.

Thus music and speech are forever linked together.

What could be more wonderful?

Glides must, therefore, be studied with reference to their lengths. A short glide is evidence of mental weakness, or lack of mental interest in what the voice utters. All persons who do not intone or sing, use glides; but not well developed ones. Learning to make them clearly and strongly, stimulates the mind to take an interest in what the mouth is saying. But learning to adapt them to the value of the thought adds increased power to it.

As has been said, if there is ever a language in heaven, it may be that of musical harmony; and musical harmony is determined by the scale lengths that make glides.

The men who know most of the operations of the telephone, have come to the conclusion that what is called character in a person's voice by which the individual may be recognized, although miles away, and have also formed the opinion that Prof. Bell reached years ago, that glides and their multiplicity of combinations are the cause of the personality in the human voice as it is carried by the electric current over the phone.

It is possible for any student of glides to master them to such an extent as to be able to reproduce aloud the individual combinations of another's voice. We have known of hundreds of persons who could, in the instant, repeat any remark made by one who was present, and to deceive a listener in an adjoining room into the belief that the repeated remark was made by the

(5)

other person. As glides emanate from the thinking part of the brain, and are stamped with the thoughts of that brain, so a person who is able to reproduce the glides of another will almost take a leap into the mind of that other. Some startling experiments have been made in this way; but they are no more amazing than is the mysterious action of the telephone, the real secret of which has hardly yet been solved.

Since it is true that human speech is the greatest gift to the race, and since it is also true that glides make human speech the highest expression of the mind, every man and woman should become masters of these wonderful activities that connect the power of speech with the harmony of song, and associate man with the power that created him.

LESSON XLIV.

“GLIDE PRACTICE”

How many notes of the piano can you intone?

What is the length of your musical range?

Can you speak words in as great a range?

Can you speak the quotations of the nine pitches in at least nine notes, not singing or intoning them, but speaking them in the manner required in the lessons preceding?

Any boy or girl can do these things. They are very simple.

Now can you make the slides that follow the lessons on range, as already taught? Any boy or girl can make them. They are never difficult, nor technical.

If you have found that you can make the rising slide, passing the voice from the lowest to the highest pitch, all you have to do is to make it quickly and smoothly, in a fraction of a second. Now make the falling slide, which passes from the highest pitch to the lowest.

A slide is called a glide when it expresses meaning.

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 glide 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.

THE NINTH PITCH RISING GLIDE.

This is the same kind of an exercise as the preceding, excepting that the glide is rising, and the highest note is used. A rising glide 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 glide. 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?"

THE MODULATING RISING GLIDE.

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 glide, 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 first, or lowest pitch, and by a rising glide in the form of a question (He?) rises to the second pitch.

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

3. In the same way "formed" rises from the third to the fourth pitch.

4. "The?" rises from the fourth to the fifth..

5. "Eye?" rises from the fifth to the sixth.

6. "Shall?" rises from the sixth to the seventh.

7. "He?" rises from the seventh to the eighth.

8. "Not?" rises from the eighth to the ninth.

9. "See?" rises from the ninth 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.

LESSON XLV.

"FALLING MOVEMENTS"

The preceding lesson as well as this one, will train the voice to pass from mechanical slides into natural glides.

THE MODULATING FALLING SLIDE.

This is simply the reverse of the last exercise, and far more difficult. A falling glide 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 ninth pitch, and fall to the eighth.
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 1 to below.

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

The same sentence may be repeated with longer falling glides 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 exercises 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.

LESSON XLVI.

“THE DOUBLE SLIDES”

Having learned to make the rising slide and to shorten it in time to a glide; and having learned to make a falling slide and to have also shortened it into a glide, you have the two important movements of speech.

But the mind uses double movements.

These at first are acquired by making double slides as follows:

1. Begin at the lowest pitch and smoothly rise in range to the top and come down smoothly through all the degrees to the lowest pitch. Do this many times until the voice executes it easily.

2. Repeat this double movement in the form of a glide, which is merely a slide made short in time, but long in range.

3. Now begin at the highest pitch and come down to the lowest, and then ascend smoothly to the highest again. This is a double rising movement.

4. After mastering the last described movement, repeat it rapidly and smoothly so as to convert it into a glide.

5. There is a triple movement which is made by starting at the lowest pitch, rising to the highest, then falling to the lowest and rising to the highest again. It is called the triple rising slide.

6. Convert this triple movement into a triple glide by making it very quickly and naturally, without omitting any part.

Any person of seven years of age, of average intelligence, can readily perform all these exercises, if persistent. It will require practice before the first change is apparent. After that the progress is amazingly rapid, very satisfactory, and even fascinating.

The voice soon becomes rich, beautiful and expressive.

LESSON XLVII.

"THE TEN GLIDES"

Nature puts in every normal voice, ten glides.

They belong to the expressive power of the voice. Without them meaning is lost in mere sound. If we listen to the reading of a person whose voice lacks the glides, and if we become interested in the narration of facts, curiosity often prompts us to interrupt the reader for a more explicit rendering of some thought. We failed to catch some word, as we think. In repeating it, the reader unconsciously develops more meaning by the use of slight glides on the emphatic words. If we still fail to catch the meaning, he again repeats and employs full glides purely for meaning, or he makes them as nearly full as his voice is capable of doing.

Spoken words *with* glides convey on an average ten times *more* meaning than *printed* or *written* ones.

Spoken words *without* glides convey much *less* meaning than *printed* or *written* ones.

A glide is a slide upward or downward in pitch, made so smoothly as to convey meaning.

If it leaps a pitch, or lacks smoothness, it is called a mere slide, and cannot convey meaning.

A glide, therefore, should include all intermediate degrees of pitch in its range, and all subdivisions of pitch, if such exist in the voice of the reader. Thus, if a glide commences at the 5th pitch and slides upward to the 8th, it should pass smoothly through the 6th and 7th, which are intermediate; and as a voice of very extended range would possess divisions of each pitch, the glide should pass smoothly through all of them. By this method only can meaning be brought into the voice.

Steady practice is necessary to produce, in a grown person, the flexibility of childhood, necessary for expressive glides.

The ten glides are numbered as follows:

1st glide, rising in the higher half of the voice.

2d glide, falling in the higher half of the voice.

- 3d glide, rising in the lower half of the voice.
 4th glide, falling in the lower half of the voice.
 5th glide, falling and rising in the higher half of the voice.
 6th glide, rising and falling in the higher half of the voice.
 7th glide, falling and rising in the lower half of the voice.
 8th glide, rising and falling in the lower half of the voice.
 9th glide, rising, falling and rising in the higher half of the voice.
 10th glide, rising, falling and rising in the lower half of the voice.

LESSON XLVIII.

“LOCATING THE GLIDES”

The following suggestions may be of help to the student in locating the pitches in which the glides should be made. They are only approximate, however. Exactness is not required; much is left to the discretion of the student.

Approximate pitches for the glides:

- 1st glide, 5 to 8, or 6 to 9.
 2d glide, 8 to 5, or 9 to 6.
 3d glide, 2 to 5, or 1 to 4.
 4th glide, 5 to 2, or 4 to 1.
 5th glide, 8 to 5 to 8, or 9 to 6 to 9.
 6th glide, 5 to 8 to 5, or 6 to 9 to 6.
 7th glide, 5 to 2 to 5, or 4 to 1 to 4.
 8th glide, 2 to 5 to 2, or 1 to 4 to 1.
 9th glide, 5 to 8 to 5 to 8, or 6 to 9 to 6 to 9.
 10th glide, 2 to 5 to 2 to 5, or 1 to 4 to 1 to 4.

The numbers are all inclusive. They refer to the pitches described in the preceding chapters.

The first four glides are simple movements.

The next four are double movements.

The last two are triple movements.

All great actors, orators and talented readers possess and use in great variety the double and triple movements.

LESSON XLIX.

"NAMING THE GLIDES"

In speaking of the glides they should be described in condensed terms as follows:

- 1st. Simple rising, high glide,
- 2d. Simple falling, high glide.
- 3d. Simple rising, low glide.
- 4th. Simple falling, low glide.
- 5th. Double rising, high glide.
- 6th. Double falling, high glide.
- 7th. Double rising, low glide.
- 8th. Double falling, low glide.
- 9th. Triple rising, high glide.
- 10th. Triple rising, low glide.

Explanations.—A double or triple glide is called rising, if the last part of it rises; and likewise is called falling, if the last part falls.

A high glide is in the high pitch, and a low glide is in the low pitch.

LESSON L.

"MR. JONES"

In writing or printing a word with the glide attached, the number of each glide is placed just before the word. It is therefore necessary to know the glides by their numbers. A little practice will make one very familiar with them. In the following exercises the word Jones is glided:

- 1st glide, Mr. (1) Jones.
- 2d glide, Mr. (2) Jones.
- 3d glide, Mr. (3) Jones.
- 4th glide, Mr. (4) Jones.
- 5th glide, Mr. (5) Jones.
- 6th glide, Mr. (6) Jones.

- 7th glide, Mr. (7) Jones.
- 8th glide, Mr. (8) Jones.
- 9th glide, Mr. (9) Jones.
- 10th glide, Mr. (10) Jones.

Compare the above numbers attached to the word "Jones," with the description of the glides given on the pages just preceding.

Try to read "Mr. Jones" in all ten glides. If you have broken your voice in, you will find the different meanings very interesting.

The first meaning will seem to ask, "Is that you, Mr. Jones?"

The second meaning, as shown by the second glide, seems to be, "Oh, Mr. Jones, come here at once."

The third glide seems to say, "Why, now, Mr. Jones, how could you, Mr. Jones?"

The fourth glide is almost equivalent to saying, "Mr. Jones, now that will do."

The fifth glide will develop a double, or reverse, mental action, as though you were saying, "Why, no, it cannot be Mr. Jones, it is someone else."

The sixth glide seems to go on like this: "Who, in your opinion, came out ahead? Why, Mr. Jones."

The seventh glide has the apparent meaning of the remark, "I do not believe you, Mr. Jones."

The eighth glide has the possible idea, "I am proud of Mr. Jones."

The ninth glide may carry many meanings, depending on the color and context; but it seems to say, "There are others in the world besides Mr. Jones."

The tenth glide may convey the suggestion, "Now, be prepared for a great surprise. It is Mr. Jones."

LESSON LI.

"JAMES GOT UP"

The interpretation of "Mr. Jones," and of "James" will not be effective until you have made your glides full in length and easy in movement. A few minutes daily will show progress. But do not omit a constant review of the slides, as they will make the glides grow fast. By the way, it is well to bear in mind that we do not refer to weak glides as glides at all. The movements should have extensive range so as to become vital in mental force, before they are given the honorable name of glides.

WHY HE GOT UP.

Mother.—(3) James.

(No answer. A pause.)

Mother.—(1) James.

(No answer. A pause.)

Mother.—(3) James.

(No answer. A pause.)

Mother.—(1) James. (1) Come. It is time to get (1) up.

(No answer. A pause.)

Mother.—(1) James. Did you (1) hear me? The sun is (1) up, and you're (7) abed.

(No answer. A pause.)

Father.—(4) Jim. Get (2) up. Come down out of there at (4) once.

James.—I'm (1) coming.

(He came. Why?)

LESSON LII.

"SHORT WORDS"

The wonderful charm of good reading may be traced to the art of monosyllabic expression. By this is meant the con-

centration of meaning upon a single word in a thought. In every word-picture there is a single word which towers above all the others in meaning, like a mountain in a nest of hills. This can be made expressive in meaning only by the use of a glide. No word was ever made emphatic in meaning without a powerful glide. We do not refer to force. To make a word emphatic by force is generally the weakest and most inexpressive of all the methods of emphasis, and leads to ranting. A glide is necessary in every thought.

A few words are selected for special practice in monosyllabic expression.

The glide to be used is always indicated by the number placed just before it.

(1) How, (2) how, (3) how, (4) how, (5) how, (6) how, (7) how, (8) how, (9) how, (10) how.

(1) You, (2) you, (3) you, (4) you, (5) you, (6) you, (7) you, (8) you, (9) you, (10) you.

(1) Do, (2) do, (3) do, (4) do, (5) do, (6) do, (7) do, (8) do, (9) do, (10) do.

(1) No, (2) no, (3) no, (4) no, (5) no, (6) no, (7) no, (8) no, (9) no, (10) no.

(1) Yes, (2) yes, (3) yes, (4) yes, (5) yes, (6) yes, (7) yes, (8) yes, (9) yes, (10) yes.

(1) I, (2) I, (3) I, (4) I, (5) I, (6) I, (7) I, (8) I, (9) I, (10) I.

(1) Come, (2) come, (3) come, (4) come, (5) come, (6) come, (7) come, (8) come, (9) come, (10) come.

(1) Here, (2) here, (3) here, (4) here, (5) here, (6) here, (7) here, (8) here, (9) here, (10) here.

(1) Don't, (2) don't, (3) don't, (4) don't, (5) don't, (6) don't, (7) don't, (8) don't, (9) don't, (10) don't.

(1) Ah, (2) ah, (3) ah, (4) ah, (5) ah, (6) ah, (7) ah, (8) ah, (9) ah, (10) ah.

LESSON LIII.

"DURING THE HONEYMOON"

It is not what we say, but how we say it, that counts.

Many a tear has been started by the wrong glide.

The following episode hinges on the seventh glide. But you will not, for some time, be able to make it perfectly clear. It is worth the effort that develops it; for a glide once in the voice will stay there for some time, and it becomes a powerful weapon.

WHAT DID HE MEAN?

Young Wife to her Husband.—Archibald, do see the (2) dog my uncle gave me?

Husband.—(3) Yes.

Wife.—Is it not (2) pretty?

Husband.—(3) Yes.

Wife.—Oh, you are too busy. I showed it to Mr. (6) Horton, and he said it was a (4) pretty dog.

Husband.—(Looking at it for awhile) Yes, it (2) is a (7) pretty dog.

Wife.—(2) Oh!

Dog.—(4) B-r-r-r-r-r-r.

(Wife and dog depart.)

LESSON LIV.

"NATURAL MODULATION"

In the following brief sentences the number of the glide is placed before the word or syllable to be glided.

Where there is one or more words or syllables before the one that is to be glided, the former should be put in a pitch as different as possible from the pitch of the glided word or syllable.

The words or syllables that follow a glided syllable, will flow on in the direction started by the glide. These movements

take care of themselves in nearly all cases, if the glide is given a natural expression, which can be determined by the ear.

- | | |
|------------------------|------------------------|
| 1. (1) Come here. | 2. Come (1) here. |
| 3. (2) Come here. | 4. Come (2) here. |
| 5. (3) Come here. | 6. Come (3) here. |
| 7. (4) Come here. | 8. Come (4) here. |
| 9. (5) Come here. | 10. Come (5) here. |
| 11. (6) Come here. | 12. Come (6) here. |
| 13. (7) Come here. | 14. Come (7) here. |
| 15. (8) Come here. | 16. Come (8) here. |
| 17. (9) Come here. | 18. Come (9) here. |
| 19. (10) Come here. | 20. Come (10) here. |
| 21. (1) I do. | 22. I (1) do. |
| 23. (2) I do. | 24. I (2) do. |
| 25. (3) I do. | 26. I (3) do. |
| 27. (4) I do. | 28. I (4) do. |
| 29. (5) I do. | 30. I (5) do. |
| 31. (6) I do. | 32. I (6) do. |
| 33. (7) I do. | 34. I (7) do. |
| 35. (8) I do. | 36. I (8) do. |
| 37. (9) I do. | 38. I (9) do. |
| 39. (10) I do. | 40. I (10) do. |
| 41. (1) Ah, don't I. | 42. Ah (1) don't I. |
| 43. Ah, don't (1) I. | 44. (2) Ah, don't I. |
| 45. Ah (2) don't I. | 46. Ah, don't (2) I. |
| 47. (3) Ah, don't I. | 48. Ah (3) don't I. |
| 49. Ah, don't (3) I. | 50. (4) Ah, don't I. |
| 51. Ah (4) don't I. | 52. Ah, don't (4) I. |
| 53. (5) Ah, don't I. | 54. Ah (5) don't I. |
| 55. Ah, don't (5) I. | 56. (6) Ah, don't I. |
| 57. Ah (6) don't I. | 58. Ah, don't (6) I. |
| 59. (7) Ah, don't I. | 60. Ah (7) don't I. |
| 61. Ah, don't (7) I. | 62. (8) Ah, don't I. |
| 63. Ah (8) don't I. | 64. Ah, don't (8) I. |
| 65. (9) Ah, don't I. | 66. Ah (9) don't I. |
| 67. Ah, don't (9) I. | 68. (10) Ah, don't I. |
| 69. Ah (10) don't I. | 70. Ah, don't (10) I. |
| 71. (1) How do you do? | 72. How (1) do you do? |

- | | |
|--------------------------|----------------------------|
| 73. How do (1) you do? | 74. How do you (1) do? |
| 75. (2) How do you do? | 76. How (2) do you do? |
| 77. How do (2) you do? | 78. How do you (2) do? |
| 79. (3) How do you do? | 80. How (3) do you do? |
| 81. How do (3) you do? | 82. How do you (3) do? |
| 83. (4) How do you do? | 84. How (4) do you do? |
| 85. How do (4) you do? | 86. How do you (4) do? |
| 87. (5) How do you do? | 88. How (5) do you do? |
| 89. How do (5) you do? | 90. How do you (5) do? |
| 91. (6) How do you do? | 92. How (6) do you do? |
| 93. How do (6) you do? | 94. How do you (6) do? |
| 95. (7) How do you do? | 96. How (7) do you do? |
| 97. How do (7) you do? | 98. How do you (7) do? |
| 99. (8) How do you do? | 100. How (8) do you do? |
| 101. How do (8) you do? | 102. How do you (8) do? |
| 103. (9) How do you do? | 104. How (9) do you do? |
| 105. How do (9) you do? | 106. How do you (9) do? |
| 107. (10) How do you do? | 108. How (10) do you do? |
| 109. How do (10) you do? | 110. How do you (10) do? |
| 111. Is that (2) all? | 112. Yes, that (4) is all. |

LESSON LV.

"CATS HAVE GLIDES"

Strange and mysterious superstitions have attached to cats for thousands of years. These animals, unlike other brutes, have all the glides of the human voice, and obtain a greater degree of flexibility of a mechanical kind in their uses of these movements, especially on back fences at midnight. An analysis of their glides, however, has revealed the fact that they rarely run the musical lengths. On the other hand they seem to run in spiral contortions without limit.

But cats are quick to learn the meanings of human glides. A rising glide has one kind of influence on the cat, and a falling glide quite a different effect. In their turn they try to talk to their owners. The following example is taken from the repertory of Prof. Wood, the best imitator of animals we have ever heard:

THE HUNGRY CAT.

(1) Meow. (1) Meow. (1) Meow.

(3) Meow. (3) Meow. (3) Meow.

In the above glides she is asking for milk. No attention is paid to the requests. She then continues.

(1) Meouw. (3) Meouw. (1) Meouw.

No attention is paid to her. She then continues: (1) Meow, (2) Meow. (1) Meow, (2) Meow. (2) Meow, (4) Meow. She gets the milk. Her glides are made in a falsetto timbre.

LESSON LVI.

"WORD PICTURES"

(The glide is indicated by the number before the word.)

- | | |
|--------------------------------|------------------------------|
| 1. Good (3) morning. | 18. Will you (1) never come? |
| 2. It's a (6) good morning. | 19. Will you (5) never come? |
| 3. It's a (7) good morning. | 20. Who steals my (5) purse, |
| Why, it (2) rains. | steals (2) trash. |
| 4. You are very (1) kind. | 21. Is that a (1) horse? |
| 5. You are (4) very kind. | 22. Is that a (5) horse? |
| 6. May I speak with (1) you? | 23. Is (3) that a horse? |
| 7. With (7) me? | 24. Is (7) that a horse? |
| 8. (6) Yes, with (4) you. | 25. (2) I can't read it. |
| 9. Lend me you (1) knife? | 26. I (4) can't read it. |
| 10. That knife is (6) sharp; | 27. I (2) can't read it. |
| look (2) out. | 28. I can't (7) read it. |
| 11. That's a (4) pretty dog. | 29. Then don't (4) try. |
| 12. That's a (8) pretty dog. | 30. (2) Will you come here? |
| 13. O (4) well, he can (4) | 31. Will you come (1) here? |
| stand it. | 32. Will you go (4) away? |
| 14. I can't (6) hear you. | 33. (8) Oh, I see! |
| 15. (7) You can't hear me. | 34. The sky is (4) blue. |
| 16. O (4) stop that noise! | 35. I have (2) burnt my (4) |
| 17. O dear; I am (4) so tired. | hand. |

36. I do not (2) like you. 40. You should not have (6)
 37. I do not like (6) you. told it.
 38. I do not like (5) you. 41. What (4) shall I do?
 39. (2) Do not tell me that. 42. What shall I (2) do?

LESSON LVII.

"DIALOGUES"

IN A PARLOR CAR.

1. (2) Excuse me, (3) sir, but that open (1) window
 is very (2) annoying.
 2. I am (4) sorry, but I am (3) afraid you will have to
 (1) grin and (2) bear it.
 1. I wish you would (4) close it, (3) sir.
 2. Would like to (5) accommodate you, but (2) I can't.
 1. Do you (3) refuse to close that window, sir?
 2. I (3) certainly (4) do.
 1. If (7) you don't close it, (5) I (4) will.
 2. I'll (3) bet you (8) won't.
 1. If I go (5) over there, I (2) will.
 2. I'll give (3) odds you (2) won't.
 1. I'll ask (3) once (4) more, (3) sir, (3) will (3) you
 (1) close (1) that (2) window?
 2. (4) No, sir, I will (4) not.
 1. Then (5) I (4) will, sir.
 2. I would like to (3) see you (2) do it.
 1. (*Tries to.*) I'll (2) show you (3) whether I (3) will
 or (2) not, sir.
 2. (3) Why don't you (4) close it?
 1. It appears to be (2) stuck.
 2. Of (2) course it is. (6) I tried to close it before (1)
 you came (4) in.

HAMLET'S INQUIRY.

Hold (3) you the watch (1) to-night?

We (4) do, my (3) lord.

(1) Arm'd, say (3) you?

(4) Arm'd, my lord.

From (3) top to (1) toe.

(6)

My (3) lord, from (1) head to (4) foot.

(3) Then, saw you (4) not his (4) face?

O (2) yes, my lord! he wore his beaver (6) up.

(3) What! look'd he (3) frowningly?

A (3) countenance more in (6) sorrow than in (7) anger.

(1) Pale, or (4) red?

(4) Nay, very (4) pale.

And (3) fix'd his (1) eyes upon (1) you?

Most (8) constantly.

I would (6) I had been there!

It would have (3) much (4) amaz'd you.

Very (2) like,

Very (4) like. Stay'd it (3) long?

While one with (4) moderate haste might tell a (4) hundred.

(4) Longer, (2) longer.

Not when (5) I saw it.

His beard was (1) grizzled? (3) No?

It (3) was, as I have seen it in his life, a (1) sable (4) silver'd.

(4) I will watch to-night: (3) perchance 't will walk (6) again.

I (3) warrant (8) 't will.

LESSON LVIII.

"MENTAL GLIDES"

Glides are called mental when they adapt themselves to the musical lengths that produce harmony. These are the "seconds," "thirds," "fifths," and "eighths." It is not for the purpose of producing harmony that these lengths of range are adopted. Nature does it for the sake of making the mind talk in the voice. You can ask a question by the rising simple glide, or number one, or number three; but the mental inquiry is far different when the length of the rise changes.

Thus a short rising glide, as in the "second," when the voice slides from the note the syllable begins on, to one note above it, is almost an insult to the person to whom such inquiry is ad-

dressed. For instance, suppose Henry tells you that he has achieved some task, and you say, "You?" in a number one glide in the "second;" he will feel very much offended. But if you use the same glide in the "third" he will think that you take slight interest in the information he has brought you. Now if you use the same glide in the "fifth" he will feel pleased; but if you say "You?" in the "eighth" he will be tremendously flattered. Try it and see.

Time is not referred to when we call a glide long or short. It is range length that makes a glide long. The time need be no longer than for a short length glide.

No account is made of glides in the "second" unless for purposes of imitation of the drawl or the color of indifference.

The short glide is that of the musical "third."

The medium glide is that of the musical "fifth."

The long glide is that of the musical "eighth."

Any other lengths lack mental presence. For this reason the cat's glides, except when imitative, are mere sounds, and are neither song nor speech.

Forget the musical idea and listen to your own voice with your ear. Unless you are a fine expert you could neither produce a mental length of glide, nor tell the length except by effect. Nature intends the latter course.

You know when your voice makes a glide that sounds natural. The practice of saying "Yes?" in the lengths called for by this lesson, will train the ear sufficiently. You will know when that word sounds like an inquiry of the mind, and when the mental presence changes as the length is increased.

The first mental presence is "I don't care." This is when the glide is in the "second."

The second mental presence is "I want to know; is that so?" This is on the glide in the "third" length.

The next mental presence is "Dear me, you don't say? Well, well."

The final mental presence is "You? Above all others? You? Why, I am delighted, to be sure."

You can see what the mental effect on other persons will be when you are able to convey so quickly, and in such compact form, all this mental interest. Flattery is loved by all; but a

proper regard for the expectations of others is of value to yourself in winning and holding them. If so much can be accomplished on one glide, what can be achieved on the hundreds that roll out of the mouth constantly?

The rule for making the musical lengths is to try to make one utterance longer than the other in point of range, and to keep the tone natural all the time. Nature will adjust the musical lengths for you so quickly that you will be amazed.

LESSON LIX.

“THE THREE LENGTHS”

While there are more than three lengths to glides, we teach only three, as the others will come of themselves under the stimulus of developing the three that are required in this work.

Harmonic musical lengths of pitch, as has been stated, are in the “seconds,” “thirds,” “fifths,” and “eighths.” They rise or fall on the musical scale. This fact is known by striking a tone on the piano and listening to the other strings that are set to vibrating. Only those that are related in the lengths stated, will respond untouched. The vibrations of the note you strike will be taken up voluntarily by the others above and below it; but those that are not harmonically related will be silent. Thus the “fourths,” “sixths,” and “sevenths” will remain perfectly still.

In constructing such instruments as the trombone, cornet, and others, this harmonic relationship alone makes it possible to get the scale within the compass of the instrument, and is always taken advantage of.

When you try to speak words and do not use glides, you will sing.

When your glides are the shortest possible in length of range, they are drawls, or else show such mental indifference that no person cares to hear you converse or talk. Yet nearly everybody makes use of these mental weaknesses in their words. Drive them out.

When you make the glide lengths in the musical “thirds” you are awake mentally, but not wide awake; just nicely and pleas-

antly awake. You are common. But all others about you are common also.

The really wide awake mind that evinces mental interest and arouses it in others, uses the "fifths."

The volcanic mentality uses the "eighths," but not all the time. The great words and the great ideas are set in that length.

The "fifths" are not used all the time. Emphatic and important words are given this length.

Beyond the "eighths" will be found the "double-eighths," also a musical harmonic relation; but they are employed only on the stage and in great bursts of oratory. They have great power, like that of a mental giant.

As this work includes training in the "thirds," "fifths" and "eighths" we give them the following names: Short, Medium, and Long.

1. Short-range glides are designated by the letter S.
2. Medium-range glides are designated by the letter M.
3. Long-range glides are designated by the letter L.

LESSON LX.

"PRACTICING THE LENGTHS"

You certainly desire to increase your mental power over others. This can be done by installing in your voice those glides that nature has prepared for your use, and by developing them to natural lengths and artistic finesse. Others who are skillful in this accomplishment testify to the immense advantages such vocal improvement has given them in every department of life.

EXTRACT WITH VARIABLE GLIDES.

When increasing the length of range it is not necessary to increase the time.

(The numbers are placed before the word to be glided.)

No. 1.

To (1) be, or (M 4) not to be, (L 8) that is the (4) question.

No. 2.

Are (L 1) you here? (M 6) Am I here?

No. 3.

(M 2) Take it away. I will (M 2) not.

Take it (L 2) away. I (L 2) will not.

(M 1) Take it away. I (4) will.

Come (M 2) here. Come (L 1) there. (M 6) Yes.

No. 4.

Is William (1) Smith here? No, it is (M 4) Henry Smith.

(M 3) Emery Smith? (M 6) No, it is (M 5) Henry Smith.

(L 8) Oh, I (M 4) understand now.

No. 5.

(L 2) Don't do that. Why (M 4) not?

(1) Because I do not (M 4) wish you to. (L 2) Why not?

(M 6) Because. Is (M 5) that a reason?

(1) Well, then, it (L 4) annoys me. Oh, (L 6) that's a reason!

No. 6.

(1) Come (M 4) again. Come (L 1) again, (L 2) when?

(L 5) When? Why, (M 8) any time. All (3) right; I (M 4) will.

No. 7.

Do you know (L 1) me? (2) Yes; but I don't know (M 7) her. Oh, (L 9) she's all right.

No. 8.

You must be (M 8) patient, sir. Oh, (M 10) I'll be (L 9) patient.

No. 9.

I repeat it, sir, (M 2) let it come, (M 2) let it come.

No 10.

Three (L 2) millions of people armed in the holy cause of liberty.

No. 11.

The (1) sounding aisles of the dim woods (2) rang.

No. 12.

With (M 2) music I come from my balmy (M 4) home..

No. 13.

A vision of (2) beauty appeared on the (M 4) clouds.

No. 14.

(3) Friends, (3) Romans, (M 4) countrymen.

No. 15.

And (3) this is in the (M 4) night! most (M 4) glorious night!

No. 16.

Roll (L 4) on, thou (4) deep and dark blue (4) ocean, (L 4) roll.

No. 17.

(L 4) Eternity, thou (4) pleasing, (L 4) dreadful thought.

Glides certainly produce wonders in the expression of thought.

LESSON LXI.

"SHORT SELECTIONS"

1. EXISTENCE.

To (5) be is (8) better far than (5) not to be,
Else nature (6) cheated us in our formation.
And (1) when we are, the sweet delusion wears.
Such (2) various (4) charms and prospects of (1) delight,
That what we could not (5) will, we (2) make our (4) choice,
Desirous to (2) prolong the life she (4) gave.

2. INSECT LIFE.

(2) Insects (1) generally must lead a truly (8) jovial life.
(2) Think what it must (4) be to lodge in a (8) lily.
(6) Imagine a (4) palace of (1) ivory and (4) pearl, with
(2) pillars of (1) silver and (1) capitals of (4) gold, and ex-
haling (4) such a (5) perfume as (2) never arose from human
(4) censer.
(2) Fancy (4) again the (4) fun of (2) tucking one's self
(1) up for the (1) night in the (1) folds of a (4) rose, rocked
to sleep by the gentle sighs of summer air, (2) nothing to do
when you (1) awake but to (1) wash yourself in a (3) dew-
drop, and fall to (1) eat your (4) bedclothes.

3. IF.

I knew when (8) seven justices could not take up a (1) quarrel; but when the parties were met (5) themselves, one of them thought but of an (2) If, as "(2) If you said (7) so, then (3) I said (6) so." (8) "Oh, (8) did you so?"—and they shook (2) hands and were sworn (4) brothers.

4. LAZINESS.

(3) Laziness (2) grows on people; it (2) begins in (5) cobwebs, and (1) ends in (1) iron (4) chains. The more business a man (1) has, the (1) more he is able to (2) accomplish, (1) for he learns to (6) economize his time.

5. MAN.

(2) What piece of (4) work is (4) man! how (2) noble in (1) reason! how (2) infinite in (4) faculties! in (2) form and (1) moving how (2) express and (4) admirable; in (1) action how like an (8) angel! in (2) apprehension how like a (4) god!

6. THE FALLING LEAF.

(2) As the (4) light (1) leaf, whose (4) fall to (2) ruin bears
Some trembling (1) insect's little world of (1) cares
Descends in (5) silence, while around waves (4) on
The mighty (3) forest, (2) reckless what is (4) gone!
Such is (8) man's doom; (1) and 'ere an (6) hour be flown,
(5) Reflect, (1) thou (4) trifle, (2) such may (1) be thine
(4) own!

LESSON LXII.

"SHORT SELECTIONS"

7. DOING.

If to (5) do were as (7) easy as to know what were (5) good to do, (7) chapels had been (6) churches, and poor men's (7) cottages princes' (8) palaces.

It is a (2) good (1) divine that (4) follows his (8) own instructions: I can (6) easier teach (6) twenty what were (10) good to be done, than be (6) one of the (1) twenty to (8) follow mine own teaching.

8. MUSIC.

The (3) man that hath no (5) music in (1) himself, nor is not (7) moved with concord of sweet (1) sounds, is fit for (2) treasons, (4) stratagems and (4) spoils; the (3) motions of his spirit are (4) dull as (4) night, and his (1) affections (4) dark as (4) Erebus. Let (8) no such (3) man be (4) trusted.

9. EXILE.

(1) Now, my (3) co-mates and (7) brothers in (1) exile,
 (1) Hath not old (3) custom made (7) this life more (7) sweet
 Than that of (3) painted (1) pomp? (1) Are not these (1)
 woods
 More (3) free from (7) peril than the (3) envious (1) court?
 (9) Here feel we (4) not the penalty of (4) Adam,
 The (1) season's (4) difference, and the icy (3) fang
 And churlish (4) chiding of the winter's (4) wind,
 (1) Which, when it (3) bites and (3) blows upon my (3) body,
 Even till I (8) shrink with cold, I (6) smile and (3) say
 (5) 'This is no (8) flattery—these are (6) counsellors
 That (2) feelingly (4) persuade me what I (4) am.

10. ADVERSITY.

(2) Sweet are the (3) uses of (4) adversity;
 (3) Which, like the (4) toad, (4) ugly and (4) venomous,
 Wears yet a precious (2) jewel in his head;
 And (1) this our (1) life, (2) exempt from (7) public haunt,
 Finds (6) tongues in (8) trees, (6) books in the running (8)
 brooks,
 (8) Sermons in (6) stones, and (10) good in (4) everything.

11. BASSANIO'S EXCUSE.

Sweet Portia,
 (1) If you did (9) know to (6) whom I gave the (3) ring;
 (1) If you did (3) know (6) for whom I gave the (3) ring,
 And would (3) conceive for (8) what I gave the (1) ring,
 And (3) how (8) unwillingly I (2) left the ring,
 When (3) nought would be accepted (2) but the (4) ring,
 You would (2) abate the strength of your (4) displeasure.

LESSON LXIII.

"SHORT SELECTIONS"

12. PORTIA'S CHIDING.

If (7) you had known the (6) virtue of the (3) ring.
 Or (2) half (3) her (4) worthiness that gave the (1) ring,
 Or your (6) own honor to contain the ring,
 (3) You would not (5) then have (4) parted with the ring.
 (4) Nerissa teaches me (4) what to (1) believe.
 I'll (2) die for 't, but some (6) woman had the (4) ring.

13. CATILINE'S DEFIANCE.

Who (4) brands me on the (7) forehead, (4) breaks my (7)
 sword,
 Or lays the (3) bloody (7) scourge upon my (1) back,
 Wrongs me not (6) half so much as (8) he who shuts
 The gates of (L 8) honor on me—turning (4) out
 The (4) Roman from his (8) birthright; and for (M 6) what?
 To (3) fling your (2) offices to (3) every (L 4) slave!

14. FACIAL EXPRESSION.

A (1) single (2) look (6) more marks the (3) eternal (L 3)
 woe,
 Than (L 8) all the windings of the (3) lengthened (L 4) 'oh!'
 (1) Up to the (M 2) face the (1) quick (3) sensation (2) flies,
 And (2) darts its (4) meaning from the (3) speaking (M 6)
 eyes.
 (2) Love, (2) transport, (4) madness, (4) anger, (M 2) scorn,
 (L 4) despair,
 And (L 10) all the passions, all the (L 8) soul is (4) there.

15. EYES.

"As (2) much of the mind is discovered by the (5) coun-
 tenance, and (1) particularly through the (3) windows of the (5)
 eyes, (L 1) so all men (4) examine the countenance and look into
 the (4) eyes of (3) those (1) from whom they have any (4)
 expectations, or (3) with whom they are to have any (1) im-
 portant (2) intercourse or (4) dealings. (6) Nay, the very (3)
 domestic (6) animals (3) learn thus to (2) read the (4) human

(4) countenance, and the (5) dog is found to look for his (2) surest and most (4) intelligible instruction into his (3) master's (8) eyes."

LESSON LXIV.

"SHORT SELECTIONS"

16. VOICE.

A (1) good (4) voice is (2) essential to (M 1) good (4) elocution. A (5) poor voice may be (M 2) made (4) good, and a (5) good voice (3) still (2) better, or even (4) excellent, by (4) proper (4) culture. Were the (5) possibilities of voice improvement (2) adequately (1) appreciated, (4) more attention would be given to (2) this department by (4) students and (4) teachers of elocution. (5) Instead of being the most (7) neglected branch, it would come to be the (3) most (8) important.

17. PUT DOWN THE BRAKES.

No (2) matter how (6) well the (4) track is (4) laid,
No (3) matter how (8) strong the (4) engine is (4) made,
When you (3) find you are running the (L 4) downward grade,
Put (L 8) down the (4) brakes.

18. THOUGHT.

Thought (2) engenders thought. Place (M 1) one idea upon (1) paper, (2) another immediately (4) follows, and (1) still (2) another, (3) until you have written a (4) page. You cannot (6) fathom your (4) mind. There is a (4) well of thought (1) there that has (3) no (4) bottom. The (5) more you draw (2) from it, the more (4) clear and (4) abounding will it be. Learn to (5) think and you will learn to (6) write. The (7) more you think the better you will (8) express your ideas.

19. THE OCEAN RIVER.

There is a (2) river in the (4) ocean. In the (2) severest (3) droughts it never (4) fails, and in the (3) mightiest (8) floods it (3) never (4) overflows. Its (1) banks and its (3) bottom are of (4) cold water, while its (5) current is of (2) warm. The Gulf of (6) Mexico is its (7) fountain, and its (3) mouth is in the (1) Arctic (2) Ocean. It is the (3) Gulf (4) Stream.

20. WIT.

There is no more (2) interesting (1) spectacle than to (3) see the effects of (2) wit upon the (3) different (4) characters of men; than to observe it (L 3) expanding (6) caution, (3) relaxing (4) dignity, (1) unfreezing (4) coldness, teaching (3) age and (3) care and (3) pain to (M 8) smile, (2) extorting (7) reluctant gleams of (3) pleasure from (4) melancholy, and (1) charming even the (6) pangs of (4) grief. It is pleasant to observe how it (4) penetrates (4) through the (4) coldness and (3) awkwardness of (4) society, (M 3) gradually bringing men (2) nearer (4) together; and, (1) like the (M 2) combined force of (1) wine and oil, giving (4) every man a (2) glad (2) heart and a (3) shining (4) countenance.

LESSON LXV.

"SHORT SELECTIONS"

21. GOD.

(8) Thou (4) breathest, and the (3) obedient (M 3) storm is
(L 4) still;
Thou (2) speakest, (L 4) silent the submissive (8) wave.
(L 3) Man's (3) shattered (1) ship the rushing (6) waters (4)
fill,
And the (L 4) hushed (4) billows (L 8) roll (3) across (3) his
(4) grave.
(M 3) Sourceless and (L 4) endless (4) God, (3) compared
with (10) Thee!
Life is a (3) shadowy, (3) momentary (L 4) dream;
And (8) time, when viewed through (10) Thy (3) eternity,
(4) Less than the (2) mote of (1) morning's (1) golden (4)
beam.

22. ENUNCIATION.

Next to a good (5) voice, a (2) distinct and (2) correct (2) enunciation is the (8) essential (4) qualification in a (3) reader or (4) speaker. (4) No person, (6) however (2) eloquent, can be (7) fully appreciated, unless he is (2) distinctly (4) heard and

(M 1) well (2) understood. (6) Although the exercises in (4) articulation may seem (5) tedious, (8) no student of elocution can afford to (2) slight them. (3) Properly and (5) persistently practiced, they will not only (2) correct (7) faults, and even (6) impediments, in (3) speech, but will make a (5) good (6) articulation better, and a (1) better (M 4) excellent.

23. WHEN?

(M 3) Leaves have their (M 1) time to (4) fall,
And (L 1) flowers to (4) wither at the north wind's (4) breath,
And (6) stars to (4) set; but (L 8) all,
(10) Thou hast (M 8) all seasons for (8) thine own, O (4)
Death!

We (8) know when (M 6) moons shall (3) wane,
When (2) summer birds from (L 2) far shall (4) cross the sea,
When (M 6) autumn's hue shall (L 2) tinge the (1) golden (1)
grain;

But (L 8) who shall teach us (L 4) when to look for (4) thee?

LESSON LXVI.

"SHORT SELECTIONS"

24. MOTIVES.

If Mr. (1) A. is pronounced a (5) religious man, the (2) cynic will (1) reply: (L 1) "Yes, on (M 5) Sundays." Mr. (2) B. has just joined the (4) church: (6) "Certainly, the (8) elections are coming on." The minister of the (2) gospel is called an example of (4) diligence: "It is his (L 6) trade." (4) Such a man is (2) generous: "Of (5) other men's money." (2) This man is (4) obliging: "To (L 3) lull (2) suspicion and (2) cheat (4) you." (2) That man is (2) upright: "Because he is (M 8) green."

25. NOBODY.

I'm thinking just (3) now of (2) Nobody,
And (L 3) all that Nobody's (4) done;
For I've a (2) passion for (4) Nobody,
That Nobody (2) else would own.

I bear the (6) name of (4) Nobody,
 For (2) from Nobody I spring;
 And I sing the (L 6) praise of (4) Nobody,
 As Nobody (L 4) mine has sung.

26. THE SINFUL CYNIC.

The (5) cynic is one who (2) never sees a (4) good quality in a (4) man, and never (8) fails to see a (4) bad one. He is the (M 3) human (L 4) owl: (2) vigilant in (4) darkness, and (4) blind to (2) light; (L 8) mousing for (4) vermin, and never (2) seeing (8) noble game.

27. AN EXTRAORDINARY MAN.

The (2) meaning of an (M 3) extraordinary man is, that he is (2) eight men, (1) not (2) one man; that he has as much (2) wit as if he had (4) no (4) sense, and as much (5) sense as if had no (2) wit; that his (3) conduct is as (1) judicious as if he were the (L 2) dullest of human (4) beings, and his imagination as (M 6) brilliant as if he were (4) irretrievably (M 8) ruined.

28. GOOD-BY.

(4) Good-by to (2) Flattery's (4) fawning (4) face;
 To (M 8) Grandeur with his (L 4) wise (4) grimace;
 To upstart (2) Wealth's (4) averted eye;
 To supple (4) Office, (4) low and (2) high;
 To (3) crowded (4) halls, to (2) court and (4) street,
 To (4) frozen (4) hearts and (1) hasting (2) feet;
 To those who (L 1) go and those who (M 6) come;
 (L 4) Good-by, (4) proud (4) world, (M 6) I'm (3) going
 (4) home.

29. NAPOLEON.

If (3) Napoleon's fortune was (5) great; his (M 5) genius was (M 8) transcendent; (2) decision (L 4) flashed upon his (4) counsels, and it was the (4) same to (5) decide and to (6) perform. To (7) inferior (1) intellects his combinations appeared perfectly (L 2) impossible, his (M 3) plans perfectly (M 4) impracticable; but in (10) his hands (4) simplicity marked their (4) development, and (2) success (6) vindicated their (4) adoption.

LESSON LXVII.

"SHORT SELECTIONS"

30. ON TO ROME!"

(4) On, (2) on to (L 8) Rome we (4) come! The (4) gladiators come! Let (9) Opulence (8) tremble in (M 4) all his (4) palaces! Let (10) Oppression (4) shudder to think the (6) oppressed (10) may have (8) their turn! Let (10) Cruelty turn (8) pale at (L 1) thought of (4) redder hands than (4) his! (9) O! we shall (9) not (9) forget (10) Rome's (6) many (4) lessons. She shall (6) not find (9) her training was all (4) wasted upon (6) indocile pupils. Now, (4) begone! (L 4) Prepare the (3) Eternal (3) City for (9) our games!

31. MY MOTHER.

Oh, if I could only make (M 6) you see
 The (1) clear (1) blue (L 4) eyes, the (1) tender (4) smile,
 The (4) sovereign (1) sweetness, the (1) gentle (1) grace,
 The (L 6) woman's soul, and the (L 8) Angel's (3) face
 That are (4) beaming on me (L 3) all the (4) while!
 I need not (5) speak these foolish (1) words:
 Yet (L 2) one word tells you (L 4) all I would (4) say—
 She is (L 3) my (L 8) mother; you will (1) agree
 That all the (5) rest may be thrown (4) away.

32. "WHAT'LL THEY THINK?"

How (2) many waste their (2) lives and fritter away their (4) manhood and (4) womanhood in the (L 2) everlasting (1) query, "What'll (L 4) they think?" It arranges all their (4) household, fashions their (2) drawing-rooms, their (2) feasts, their (2) equipage, their (2) garments, their (2) sociality, their (4) religion, their (L 4) everything! (4) Poor (4) hampered (4) souls! Society (L 2) abounds in (4) such. (5) Men are (2) often enough of the lot, but (1) women (4) oftener. They have (2) lost all (1) desire to be (4) independent. It is how will the (6) Priggses look at it, that determines (4) them. (7) They must do just as the (2) Priggses do. (L 2) Out upon the

(4) Priggses and (L 4) all (4) their retinue. Let us have done with "What'll (7) they think?" and (4) bury it with the (4) corpses of the (4) bowing, (4) scraping, (4) cringing, and (2) fawning of (4) feudal days and universal (4) slave ages.

LESSON LXVIII.

"SHORT SELECTIONS"

33. IMITATIVE MODULATION.

(2) Soft is the strain when (5) zephyr gently (1) blows,
 And the (L 3) smooth (4) stream in (L 4) smoother numbers
 (4) flows;
 But when (4) loud (L 8) surges (2) lash the (4) sounding (4)
 shore,
 The (4) hoarse (4) rough (4) verse should (2) like the (4)
 torrent (L 8) roar,
 When (2) Ajax (L 4) strives some (4) rock's (4) vast weight
 to (3) throw,
 The (6) line (2) too (4) labors, and the (3) words (L 3) move
 (L 4) slow;
 Not (L 6) so when (2) swift (L 2) Camilla (2) scours the (1)
 plain,
 (L 2) Flies o'er the unbending (1) corn, and (2) skims along
 the (4) main.

34. APPEAL TO THE ROMANS.

(L 4) Rise, (3) fathers, (L 4) rise! 'tis (L 8) Rome demands
 your (4) help;
 (L 8) Rise, and (L 4) revenge her (4) slaughtered (4) citizens.
 Or (L 8) share their (4) fate! The (3) slain of (2) half her
 (4) senate.
 (4) Enrich the (3) fields of (4) Thessaly, while (9) we
 Sit (4) here (4) deliberating in cold (4) debates,
 If we should (9) sacrifice our lives to (9) honor,
 Or (8) wear them out in (9) servitude and (4) chains,
 (L 8) Rouse (2) up, for (L 4) shame! Our brothers of (7)
 Pharsalia
 Point at (7) their (8) wounds, and cry (L 3) aloud, "To (8)
 battle!"

35. DOWN THE MOUNTAINS.

Now the world slopes away to the (M 6) afternoon (4) sun—
(4) Steady one! Steady (8) all! The (4) down grade has
begun.

Let the engines take (6) breath, (9) they have (8) nothing to do,
For the law that (L 1) swings (L 8) worlds will (M 3) whirl the
(6) train through.

(M 3) Streams of (L 1) fire from the (1) wheels,

Like (2) flashes from the (6) fountains;

And the dizzy train (L 8) reels

As it (L 4) swoops down the (4) mountains;

And (4) fiercer and (2) faster,

As if (M 6) demons drove (1) tandem

(6) Engines (4) "Death" and (4) "Disaster!"

From dumb Winter to (L 6) Spring in one (M 8) wonderful
hour;

From (3) Nevada's (1) white (1) wing to (3) Creation in
(M 6) flower!

(M 8) December at (7) morning tossing (L 8) wild in its (4)
night—

A (L 6) June without (4) warning and (1) blown (6) roses
at (4) night!

All the foregoing short selections are extracts from well
known authors of the highest standard, as are also the various
short recitations that are to follow. The mental value of these
selections affords great opportunity for the use of glides of all
kinds.

At first the movements of the voice will not seem natural; and
this will be due to the incorrect lengths given the glides in pitch.
But, after a number of times of repetition, the musical lengths
will come of themselves in the voice, and naturalness will be fully
established, and will thereafter prove very easy to obtain.

Your own ear will tell you when they are natural.

There can be no failure, as many years of experience has
proven.

LESSON LXIX.

“WHO KNOWS”*First.*

The (1) breeze of the (4) evening that (3) cools the hot (1) air,
 That (2) kisses the (4) orange, and shakes out (3) thy (1) hair.
 Is its (1) freshness (7) less welcome, less (5) sweet its (1)
 perfume,

That you (1) know not the (4) region from which it is (1) come?
 (2) Whence the wind blows, (1) where the wind (6) goes,
 (1) Hither and (1) thither and (1) whither—(1) who (4)
 knows?

(7) Who (4) knows?

(1) Hither and (1) thither—but (2) whither—(1) who (4)
 knows?

Second.

The (5) river (4) forever glides (2) singing along,
 The (5) rose on the (4) bank bends (4) down to its (4) song;
 And the (3) flower, as it (1) listens, (2) unconsciously (4) dips,
 Till the rising (1) wave (2) glistens and (2) kisses its lips.
 But (5) why the wave (3) rises and (3) kisses the (1) rose,
 And (3) why the rose (2) stoops for those (3) kisses—(1) who
 (4) knows?

(10) Who (4) knows?

And (5) away flows the (4) river—but (5) whither (1) who
 (4) knows?

Third.

Let (8) me be the (3) breeze, (1) love, that (1) wanders (1)
 along

The (1) river that (2) ever rejoices in (4) song;
 Be (6) thou to my fancy the (2) orange in (4) bloom,
 The (6) rose by the river that gives its (4) perfume.

(1) Would the (1) fruit be (6) so (2) golden, so (2) fragrant
 the rose,

If (7) no (1) breeze and no (1) wave were to (1) kiss them?
 (1) Who (4) knows?

(9) Who (4) knows?

If (8) no breeze and no (6) wave were to (4) kiss them? (1)
Who (4) knows?

LESSON LXX.

"BELLS OF NOTRE DAME"

What (6) though the radiant (4) thoroughfare
 (L 4) Teems with the noisy throng?
 What though men bandy (4) everywhere
 The ribald (3) jest and (4) song?
 (L 3) Over the din of (1) oaths and (1) cries
 Broodeth a (L 3) wondrous (L 4) calm,
 And (M 2) 'mid that (4) solemn stillness (L 3) rise
 The (L 3) bells of (1) Notre (2) Dame.
 "Heed (2) not, dear (3) Lord," they (3) seem to (1) say,
 "Thy (1) weak and (3) erring (3) child;
 And (10) thou, O (3) gentle (2) mother, pray
 That God (L 8) be (4) reconciled;
 And on (4) mankind, O (4) Christ, our (6) King,
 Pour (2) out thy (8) gracious (4) balm—"
 'Tis (2) thus they (1) plead, and (1) thus they (6) sing,
 Those (M 8) bells of (3) Notre (4) Dame.
 And (5) so, (1) methinks, (3) God (1) bending (4) down
 To (8) ken the things of (4) earth,
 Heeds (2) not the (4) mockery of the town
 Or cries of (4) ribald (4) mirth;
 (L 6) Forever (4) soundeth in his ears
 A penitential (L 8) psalm—
 'Tis (L 8) thy angelic (4) voice he (4) hears,
 O (L 3) bells of (1) Notre (L 2) Dame!
 Plead (L 6) on, O (L 3) bells, that (3) thy sweet (1) voice
 May (3) still (L 2) forever be
 An (8) intercession to (3) rejoice
 (3) Benign (4) divinity;
 And that thy tuneful grace may (1) fall,
 Like (4) dew, a (2) quickening (4) balm
 Upon the (3) arid hearts of (8) all,
 O (L 3) bells of (1) Notre (4) Dame!

LESSON LXXI.

"KING LEAR"

A (L 4) poor (3) old (3) King, with (8) sorrow for my (3)
 crown,
 (1) Throned upon (4) straw and (3) mantled with the (L 2)
 wind,
 For (1) pity mine own (3) tears have made me (6) blind
 That I might never (L 4) see my (3) children's (M 3) frown;
 And may be (8) madness, like a (1) friend, has thrown
 A folded (3) fillet over my dark (M 6) mind,
 So that (7) unkindly speech may (6) sound for (4) kind:
 Albeit I (4) know not. I am (2) childish grown,
 And have not (M 3) gold to (L 2) purchase (4) wit withal,
 (L 3) I that have (1) once maintained (M 6) most (4) royal (4)
 state.
 A very (M 4) bankrupt now, that may not call
 My (L 6) child! my (4) child! (L 8) all beggared (8) save
 in (4) tears,
 Wherewith I (4) daily weep an (4) old (4) man's (4) fate;
 (3) Foolish and (3) blind, and (L 8) overcome with (4) years.

LESSON LXXII.

"PATHWAY OF GOLD"

In the (3) light of the (1) moon, by the side of the (1) water,
 As I sit on the (4) sand and (7) she on my (2) knees,
 We (3) watch the (1) bright (2) billows, do (L 3) I and my
 (4) daughter,
 My (M 1) sweet (L 2) little daughter (4) Louise.
 We wonder (L 2) what city the pathway of (3) glory.
 That (3) broadens (3) away to the limitless (1) west,
 Leads (2) up to;—(9) she minds her of some (1) pretty (6)
 story,
 And (1) says: "To the (1) city that (3) mortals love (6) best."

Then (8) I say: "It must lead to the (L 3) far (L 2) away city,
The (3) beautiful (1) City of (4) Rest."

In the (1) light of the (3) moon, by the side of the (3) water,
Stand (6) two in the (3) shadow of (3) whispering (4) trees,
And (3) one (L 6) loves my (3) daughter, my (M 2) beautiful daughter,

My (L 8) womanly daughter, (4) Louise.

She (3) steps to the (3) boat with the (3) touch of (1) his (4) fingers,

And (1) out on the (1) diamond (2) pathway they (4) move;
The shallop is (2) lost in the distance; it (8) lingers,
It (4) waits; but I know that its (9) coming will (6) prove
That it went (2) to the (6) walls of the (8) wonderful city,
The (8) magical City of (4) Love.

In the light of the (3) moon, by the side of the (3) water.

I (4) wait for her (4) coming from over the (3) seas;

I wait but to welcome the (4) dust of my (4) daughter,

To (2) weep for my (3) daughter (3) Louise.

The (3) path, as of (1) old, reaching out in its (L 3) splendor,
(L 3) Gleams (2) bright, like a way that an (L 6) angel has
(4) trod;

I (2) kiss the (4) cold (4) burden its billows (L 3) surrender,
(2) Sweet (4) clay to lie (3) under the pitiless (3) sod:

But (L 10) *she* rests at the (M 6) end of the path, (M 4) in
the city

Whose "(3) builder and (3) maker is (8) God."

LESSON LXXIII.

"LADY OF THE VILLA"

Near the (3) city of (1) Sevilla,
(L 3) Years and (L 6) years (1) ago,

Dwelt a (2) lady in a (4) villa

(L 3) Years and (L 2) years ago;

And her (M 3) hair was (3) black as (4) night,

And her (L 1) eyes were (L 2) starry bright;

(M 2) Olives on her 3) brow were (1) blooming,

(2) Roses (2) red her (2) lips (3) perfuming,
 And her (1) step was (2) light and (1) airy
 As the (1) tripping of a (2) fairy.
 When she (7) spoke, you thought each (3) minute
 'Twas the (1) trilling of a (2) linnet;
 When she (8) sang, you heard a (3) gush
 Of (L 3) full-voiced (6) sweetness like a (2) thrush.
 Skills it (2) little (9) now the (3) telling,
 How I (4) wooed that maiden (3) fair,
 (2) Tracked her to her lonely (4) dwelling,
 And (1) obtained an (4) entrance there.
 (L 3) Ah! (1) that (L 2) lady of the (4) villa—
 And I (M 8) loved her so—
 (L 3) Near the (1) city of (4) Sevilla,
 (L 3) Years and (L 6) years (3) ago.
 (L 1) Ay, (1) de (M 4) mi! Like (L 2) echoes falling,
 (L 1) Sweet and (M 3) sad and (L 4) low,
 (L 6) Voices come at (4) night (3) recalling
 (L 3) Years and (L 9) years ago.

 LESSON LXXIV.

 “HAMLET’S SOLILOQUY”

To (L 3) be, or (L 4) not to (4) be; (M 8) that is the (4)
 question:

Whether 'tis (L 6) nobler in the mind to (8) suffer
 The (3) slings and (3) arrows of (L 4) outrageous fortune,
 Or to take (M 4) arms against a (4) sea of troubles,
 And (4) by opposing (4) end them? To (L 4) die,—to (4)
 sleep,—

No (7) more; and (2) by a sleep, to say we end
 The (4) heart-ache, and the (8) thousand natural shocks
 That flesh is (4) heir to—'tis a consummation
 (L 6) Devoutly to be (4) wish'd. To (L 2) die,—to (4) sleep:—
 To (L 3) sleep! perchance to (L 6) dream:—ay, (L 4) there's
 the rub;

For in (2) that sleep of (7) death (2) what dreams (8) may
 come,
 When we have shuffled off this mortal (3) coil,
 Must give us (L 2) pause. (8) There's the respect
 That (2) makes calamity of so (4) long life:
 For (L 6) who would bear the (2) whips and (2) scorns of time,
 The (2) oppressor's wrong, the (8) proud man's (4) contumely,
 The (3) pangs of (4) despis'd love, the (3) law's (4) delay,
 The (2) insolence of (4) office, and the (L 8) spurns
 That (2) patient (1) merit of the (4) unworthy takes,
 When (3) he (8) himself might his (6) quietus make
 With a (M 3) bare (4) bodkin? who would (L 2) fardels bear,
 To (2) grunt and (4) sweat under a (L 4) weary life,
 But that the dread of (L 3) something (L 6) after (4) death—
 The (6) undiscover'd country, from whose bourn
 No (1) traveller (M 6) returns—(M 2) puzzles the will,
 And makes us (L 3) rather (L 6) bear those ills we (7) have,
 Than fly to (L 7) others that we (M 2) know not (4) of!
 Thus (L 4) conscience does make (8) cowards of us (4) all;
 And (3) thus the native hue of (2) resolution
 Is (2) sicklied o'er with the (L 3) pale cast of (4) thought,
 And (L 1) enterprises of (L 3) great pith and (L 1) moment,
 With (2) this (3) regard their currents turn (M 6) awry,
 And (L 4) lose the name of (4) action.

LESSON LXXV.

"SWEET PANSIES"

A little (L 3) Flower (1) Girl, (2) hungry oft and (3) cold,
 With (2) wistful eyes, and locks of (4) tangled (1) gold:
 She sold fresh (L 2) pansies in the city street:
 So (L 1) sweet her face, her little (L 3) voice so sweet,
 Crying "(1) Sweet (L 2) Pansies! (L 1) Pansies!" (1) up and
 (3) down,
 Folks called her "(1) Little (6) Heartsease" in the (4) town.
 The (1) happy (2) Easter time had come (4) again,
 The streets were (8) full of (3) eager, (3) busy (4) men,

With (1) hurrying feet, that still would (1) come and (1) pass,
 (2) Too busy (9) now to (4) heed the little lass,
 Though "(L 2) Pansies" still "(1) Sweet (L 6) Pansies" was
 her cry.

(L 4) Poor (4) little (4) Heartsease! (4) no one stayed to buy.
 (1) Now (4) night drew on, the (1) west glowed (2) bright
 with (6) gold

And (2) purple light, and (3) yet, with flowers (M 4) unsold,
 (2) Wee Heartsease (4) wandered in the waning (4) light,
 (2) Still pleading for her (3) pansies (3) fresh and (4) bright.
 Her (3) load seemed (M 4) heavy, and her little (1) feet
 (2) Ached on the pavement of the crowded (4) street.

"(L 2) Poor (4) Pansies!" said the weary little (4) maid,
 "I (2) love you (M 3) so, yet you (L 1) all must (M 4) fade,
 For they are too (2) busy (9) now to buy;

Too (6) glad and (4) busy—I (3) remember (1) why—
 (1) Ah! (2) yes; I (4) know, for I have heard folks (3) say,
 That our (3) dear (4) Lord will (L 6) rise on (3) Easter-day.
 And (5) some one (3) told me once for (6) sure they (4) knew,
 (7) He loves the (1) flowers and the (2) children, too.

With (5) flowers, I know they make the (5) churches (1) fine,
 Would (L 3) He, I (1) wonder, care for (L 1) mine?"

She (4) smiled and (3) whispered as the day grew (3) dim,
 "Yes, I (2) will take my pretty (1) flowers to (4) Him."

So Heartsease (1) hastened throught the grave-yard (3) gate,
 And (1) leaned upon a (3) low (3) green (4) mound to (4)
 wait,

She (1) laid her (1) pansies on a (3) gray stone (4) tomb.
 "I will wait (2) here," she (4) said, "and (3) He will (2) come;
 Then I will (3) say to (1) Him: 'Lord (3) Jesus! (L 2) see
 The (6) flowers a little (8) child has brought for (4) Thee.'
 She (3) raised her (1) hands, and (1) cried, "Lord (1) Jesus!
 (L 2) take

The flowers I carried here for (3) thy (3) dear (4) sake."

The (3) Master (4) smiled and (2) took her by the (4) hand:
 "(6) Come, (4) little one," He (3) said, "(9) my gardenland
 Grows (3) trees and (3) blossoms (1) lovelier by (L 6) far
 Than any (7) earthly trees or (3) blossoms (1) are."

And (1) when the day (M 3) dawned, and the (3) East was
(M 1) red,

The (1) sun touched (2) lovingly the (3) golden (4) head,

The (1) sweet, (2) shut eyes, and (3) mouth that (3) softly
(1) smiled,

So very (L 4) weary was that (1) little (4) child!

Her (7) body (4) sleeps—those eyes will (6) ne'er (4) unclose,

For (3) Heartsease (4) left it when the (8) Master (4) rose.

DEFINITION.

A MAGNETIC VOICE

| | | |
|-------------|---|-----------------|
| Must | { | Please, |
| | { | Attract, |
| | { | Win, |
| | { | Hold. |

A WINNING VOICE

| | | |
|------------------|---|-----------------------|
| Must Have | { | Tone Color, |
| | { | Timbre Quality |

LESSON LXXVI.

"TONE COLOR"

In more than ninety-nine percent of all people, the great defects of voice are:

1. Monotony of pitch.
2. Flatness of tone.
3. Lack of glide value.
4. Absence of color.

Even a beautiful voice may be uninteresting after a few utterances.

Color of tone is the presence of feeling in the tone.

Persons are often unable to give expression to their real feelings from lack of color-development in the voice. For instance, a voice that has never been employed, except to express the merest common-places of life, would find it impossible to put any other color into the nobler or more beautiful thoughts, unless a systematic course of practice, like that given in these lessons, should be adopted.

Without color all expression is mechanical and artificial. It is art without nature. Yet by the rules of art we can dive down into the hidden recesses of nature, and bring to the surface her most precious secrets; then, by practice, adopt and wear them as our own, for they are ours by heritage.

Our purpose is to provide a series of exercises for acquiring all the colors of the voice, by special practice, until they become natural.

Having said this much, we now invite the pupil to commence the most fascinating practice known in the art of expression. It is well to keep a record of the number of times each color is repeated, for all practice counts something, even if but once a week or month. It is only after repeated trials that the ear begins to recognize the real color; it may not be until after hundreds of repetitions that the color will be recognized; but when it comes, as come it surely will, a delicious feeling of pleasurable satisfaction is experienced.

While these lessons are not intended to include instruction in singing, hundreds of singers with colorless voices have applied for them during the last twenty-five years and have been greatly benefitted by them.

All persons who speak, read, converse, or sing should develop tone color.

LESSON LXXVII.

"TONE COLOR EXERCISES"

The feelings are many, and their colors should be made to harmonize with them. The greater number of colors you acquire, the more magnetic will be your voice.

Some colors are easily developed. They happen to coincide with your common moods. Others must be brought into your voice by placing your mind and feelings in the realm of existence that the thought seems to describe or indicate. Make no two colors alike.

(Only the words in quotation marks are to be colored. Colors that seem alike are quite different.)

1st Color.—*Mild Determination*. Color words: Impossible; cannot.

“It is impossible, I cannot.”

2d Color.—*Strong Decision*, Negative. Color word: Not.

“I will not.”

3d Color.—*Strong Decision*. Affirmative. Color words: Will; bond.

“I will have my bond.”

4th Color.—*Petulance*. Color words: Peace, peace, peace.

“Peace, peace! Mercutio, peace!”

5th Color.—*Surprise*. Color words: Gone; married.

“Gone! to be married!”

6th Color.—*Surprise*, with *Disappointment*. Color words: Not coming.

“Martha not coming!”

7th Color.—*Wonder*. Color word: Wonderful.

“Oh, a wonderful stream is the River Time!”

8th Color.—*Amazement*. Color words: There; look; steals.

“Why, look you there! look, how it steals away!”

9th Color.—*Common Colloquial*. All the words are equally colored.

“Jack, I hear you’ve gone and done it,—
Yes, I know, most fellows will.”

10th Color.—*Didactic Colloquial*. All the words are equally colored.

“Never read to others what you do not thoroughly understand.”

11th Color.—*Common and Pure Colloquial*. All the words are equally colored.

“O, good painter, tell me true: has your hand the cunning to draw shapes of things that you never saw?”

12th Color.—*Pure Colloquial*. All the words are equally colored.

“Perhaps you may have seen, some day,
Roses crowding the selfsame way,
Out of a wilding, wayside bush.”

LESSON LXXVIII.

"TONE COLOR EXERCISES"

13th Color.—*Beauty*. Color words: Heaven; thick; patines; bright gold.

"Look, how the floor of heaven is thick inlaid with patines of bright gold."

14th Color.—*Grandeur*. All the words are equally colored.

"Roll on, thou deep and dark blue ocean, roll."

15th Color.—*Pride*. Color words: Inch; king.

"Ay, every inch a king."

16th Color.—*Arrogance*. Color words: Like; myself.

"I have no brother, I am like no brother, I am myself alone."

17th Color.—*Defiance*. Color word: Defied.

"I tell thee, thou'rt defied."

18th Color.—*Begging*. Color words: Pity; poor; give.

"Pity the sorrows of a poor old man. * * * Oh! give relief, and heaven will bless your store."

19th Color.—*Flippancy*. All the words are equally colored.

"Sir Harcourt fallen desperately in love with me?

With me! Ha! ha! ha! that is delicious!"

20th Color.—*Dignity, Grave*. Color words: God; come.

"Sir, before God, I believe the hour has come!"

21st Color.—*Dignity, Earnest*. Color words: This; self; true; any.

"This, above all, to thine own self be true, and it must follow as the night the day, thou canst not then be false to any man."

22d Color.—*Courage*. Color words: Free; host; liberty; man.

"Now, my brave lads,—now are we free indeed! I have a whole host in this single arm. Death or liberty! We shall not leave a man of them alive!"

LESSON LXXIX.

“TONE COLOR EXERCISES”

23d Color.—*Eagerness*. Color words: Early; early.

“You must wake and call me early, call me early, mother dear.”

24th Color.—*Joy*. Color words: Queen; May; queen; May.

“I’m to be queen of the May, mother, I’m to be queen of the May.”

25th Color.—*Ecstasy*. Color words: Happy; rapture.

“My happy heart with rapture swells.”

26th Color.—*Gloom*. Color words: Midnight; dreary.

“Once upon a midnight dreary.”

27th Color.—*Sadness*. Color words: Melancholy; saddest.

“The melancholy days are come, the saddest of the year.”

28th Color.—*Freezing*. Color words: Freezing; cold.

“The night was freezing cold.”

29th Color.—*Meekness*. Color words: Obey; you.

“I shall in all my best obey you.”

30th Color.—*Tenderness*. Color words: Tenderly; care; slenderly; so.

“Take her up tenderly, lift her with care;

Fashioned so slenderly, young and so fair.”

31st Color.—*Affection*. Color words: Wear; core; heart; thee.

“Give me that man that is not passion’s slave, and I will wear him in my heart’s core, ay, in my heart of hearts, as I do thee.”

32d Color.—*Greeting to a Friend*. Color words: Glad; twenty; years.

“Well, Tom, I’m right glad to see you! It’s twenty years since last we met.”

33d Color.—*Greeting to Country*. Color words: Crags; peaks; again; you; still.

“Ye crags and peaks, I’m with you once again.

I hold to you the hands you first beheld,

To show they still are free.”

34th Color.—*Coldness*. Color words: Unwelcome; extend.
"Sir, you are unwelcome here! I do not wish to extend our acquaintance."

35th Color.—*Jealousy*. Color word: Mistrust.
"I do mistrust thee, woman."

LESSON LXXX.

"TONE COLOR EXERCISES"

36th Color.—*Indignation*. Color word: Leave.
"You may leave this house."

37th Color.—*Shame*. Color words: Shame; blush,
"Oh, shame! where is thy blush!"

38th Color.—*Anger*. All the words are equally colored.
"What do you mean, sir!"

39th Color.—*Caution*. Color words: Hush; silence; word;
word; lives.

"Hush! Silence along the line there! Not a word—not a word, on peril of your lives!"

40th Color.—*Anxiety*. All the words are colored alike.
"Alack! I'm afraid they have awaked, and 'tis not done."

41st Color.—*Melancholy*. Color words: Seems; is; not.
"Seems, madam! Nay, it is. I know not seems."

42d Color.—*Sarcasm*. Color words: Dead; myself; you;
honorable.

"I rather choose to wrong the dead, to wrong myself, and you, than I will wrong such honorable men."

43d Color.—*Satire*. Color words: Dog; money; cur; ducats.

"What should I say to you? Should I say, hath a dog money? Is it possible a cur can lend three thousand ducats!"

44th Color.—*Irony*. Color words: Tenderer; pity; lonely.

"I know nothing in this world tenderer than the pity that a kind-hearted young girl has for a young man who feels lonely."

45th Color.—*Descriptive*. Variable colors.

"From dumb winter to spring in one wonderful hour.

From Nevada's white wing to creation in flower.

December at morning tossing wild in its might;

A June without warning, and blown roses at night."

LESSON LXXXI.

“TONE COLOR EXERCISES”

46th Color.—*Reflection*. All the words are equally colored.

“Ay, de mi, like echoes falling,
Sweet and sad and low,
Voices come at night, recalling
Years and years ago.”

47th Color.—*Dreamy Thoughtfulness*.

“To die! to sleep!—to sleep! perchance to dream!”

48th Color.—*Modesty*. Color words: If; little; none; trust.

“I thank God that, if I am gifted with little of the spirit which is able to raise mortals to the skies, I have none, as I trust, of that other spirit which would drag angels down.”

49th Color.—*Faith*. Color words: Youth; bright; no.

“In the lexicon of youth, which fate reserves for a bright manhood, there’s no such word as fail.”

50th Color.—*Longing*. Color words: Long; better; striving; heart; me; alone.

“I have another life I long to meet,
Without which life my life is incomplete.
O better self, like me, art thou astray,
Striving with all thy heart to find the way
To mine; seeking, like me, to find the breast
On which, alone, can weary heart find rest.”

51st Color.—*Hope*. Color words: Hope; angels; away.

“Ah, well! for us all some sweet hope lies,
Deeply buried from human eyes;
And, in the hereafter, angels may
Roll the stone from its grave away.”

52d Color.—*Suffering*. Color words: Respite; grief; weeping; stop; hinders.

“Oh! but for one short hour, a respite however brief.
No blessed leisure for love or hope, but only time for grief!
A little weeping would ease my heart, but in their briny bed
The tears must stop, for every drop hinders needle and thread.”

53d Color.—*Sympathy*. Color words: Sunshine; surely; cheer up.

"The clouds that hang over you, my friend, are heavy and black, but the bright sunshine is surely coming. Cheer up."

54th Color.—*Weakness*. All the words are equally colored.

"Mother, the angels do so smile and beckon little Jim."

55th Color.—*Prayer*.

"Give us this day our daily bread."

LESSON LXXXII.

"TONE COLOR EXERCISES"

56th Color.—*Wishing*, combined with *Sororw*.

"Oh! but to breathe the breath of the cowslips and primrose sweet,
With the sky above my head, and the grass beneath my feet."

57th Color.—*Solemnity*. Color word: Eternal.

"Oh, thou eternal one!"

58th Color.—*Reverence*. Color words: God; blessings.

"Praise God from whom all blessings flow."

59th Color.—*Love for the Departed*. Color words: Angel; love.

"My angel mother, I love thy memory."

60th Color.—*Pity for the Departed*. Color words: Poor; excellent.

"Alas! poor Yorick! I knew him, Horatio; a fellow of infinite jest, of most excellent fancy."

61st Color.—*Dark Intensity*. All the words are equally colored.

"Thou sure and firm set earth, hear not my steps which way they walk."

62d Color.—*Mournful Intensity*. Color word: Wails.

"Hush! the dead-march wails in the peoples' ears."

63d Color.—*Bright Intensity*. Color words: Up; up; free; free; death.

"Up, mother, up! I'm free! I'm free!"

The choice was death or slavery!"

64th Color.—*Beseeking*. Color words: Implore; is; is; tell; tell; implore.

"Tell me truly, I implore,—is there,—is there balm in Gilead?—tell me,—tell me, I implore!"

65th Color.—*Manly Sorrow*. Color words: Farewell (each); gone.

"O now forever, farewell the tranquil mind! Farewell content. Farewell the plumed troop, and the big wars that make ambition virtue, O, farewell. * * * Othello's occupation's gone!"

66th Color.—*Sublimity*.

"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."

67th Color.—*Contempt*. Color words: Loathe; scorn; taunt; fight.

"I loathe you in my bosom, I scorn you with mine eye!

And I'll taunt you with my latest breath, and fight you till I die."

LESSON LXXXIII.

"TONE COLOR EXERCISES"

68th Color.—*Remorse*.

"My way of life is fallen into the sere and yellow leaf; and that which should accompany old age, as honor, love, obedience, troops of friends, I must not look to have; but in their stead, curses, not loud, but deep."

69th Color.—*Fear*. Color words: Hark; here.

"How ill this taper burns! Hark! who comes here!"

70th Color.—*Solemn Awe*. Color words: Dead; profound; object; sleeps.

"Silence, how dead! and darkness, how profound! Nor eye, nor listening ear, an object finds. Creation sleeps."

71st Color.—*Threatening*. Color words: Pray; remorse; accumulate.

"If thou dost slander her, and torture me, never pray more; abandon all remorse; on horror's head horrors accumulate!"

72d Color.—*Hate*. Color words: Hence; Satan; behind; go; hate; despise.

"Hence! from my sight! Thou Satan, get behind me! Go from my sight! I hate and despise thee!"

There are a few other colors such as a tragedian would use on the stage, but they are not suited to this work.

All the foregoing tone colors were used almost every night by the great lecturer, John B. Gough. Charles Dickens, in his readings, employed all seventy-two colors which are given in these lessons.

When once a color is developed in the voice, it never leaves it, but flows naturally with the tones at all times. This makes the voice natural and never artificial.

The practice of tone-coloring reaches backwards as well as forwards. The lessons that precede these exercises lay the sure foundation for them, and the lessons to follow herein will also be of help. Glides are mental color; and tone-colors are the mirror to the feelings.

LESSON LXXXIV.

"TIMBRE QUALITY"

As you open this lesson you ask if there can be anything more to be learned about the voice. But you will agree, ere long, that this faculty of speech is most wonderful, most amazing in its powers.

The end has not yet been reached.

Color is a great thing; but no musical instrument can of itself produce color; although the players are able to do so to some extent.

But the church organ is able to produce timbre qualities. You have heard it almost sing in the beauty and ecstasy of its tones; then suddenly change to the heavy roll of majesty; or again produce the liquid notes of birds at early morning; and so on, through a multitude of qualities that are summoned by the manipulation of the many stops. The organ has timbre qualities, but lacks tone color.

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.

Although the dark form is perfectly natural, and 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, and *vice versa*.

Daniel Webster's habitual timbre quality was orotund. He was brought up amid the giant scenery of New Hampshire and the grandeur of earth impressed itself on his mind and heart.

LESSON LXXXV.

"TIMBRE MEANINGS"

The BRIGHT TIMBRE means happiness, brightness, or vitality. It is produced by impinging the voice forward in the mouth so that it strikes against the hard palate near the front upper teeth.

The DARK TIMBRE means gloom or solemnity. It is made by impinging the voice against the soft palate near the back of the mouth.

The PURE TIMBRE means beauty. It is made with a round shape of the throat.

The OROTUND TIMBRE means grandeur. It is made by enlarging the whole pharynx and thereby increasing the volume of sound.

The GUTTURAL TIMBRE means hatred. It is made with the flat shape of the throat.

The NASAL TIMBRE means scorn. It is made by lessening the resonance of the voice which seems as if the nose intervened.

The ORAL TIMBRE means weakness. It is made by mothing the voice, or confining the sound within the mouth with very little vitality.

The LARYNGEAL TIMBRE means suffering. It is made at the vocal cords and has no vitality elsewhere.

The **ASPIRATE TIMBRE** means something startling or secret. It is made by a large proportion of escaping air mixed with the voice.

The **WHISPER TIMBRE** means extreme secrecy or startling importance. It is made by removing all tone from the voice, and using only a whisper.

The **PECTORAL TIMBRE** means awe or deep malice. It is made by the flat shape of the lowest part of the throat.

There are some other Timbres, and they will be developed in the Vocal Curiosity Shop, together with some of those described above.

Just as the player of a great church organ would suit the stops to the character of the selections played, so any person in life should suit the Timbres to the uses made of the voice.

In business conversation the Pure Timbre is the most attractive, and may be shaded with some slight changes in the Bright and Dark.

In social conversation, the Bright, Dark, Pure, Orotund, and Whisper are useful, but should be tempered in good taste.

The preacher has need of the Bright, Dark, Pure, Orotund, Pectoral, and possibly the Whisper which is very effective when rightly used.

The lawyer in his address to the jury has need of all the Timbres, as has been proven in the lives of every successful attorney.

The actor needs exactly as many Timbres as the lawyer. Edwin Booth was past-master of Timbre tones. The difference between the actor and the lawyer is that the latter keeps more closely to the conversational Timbres except when he is depicting human character, while the actor has occasion to depart more frequently from those Timbres when he steps out of the merely conversational roles.

The reciter, entertainer and imitator needs all the Timbres that are described in this lesson, and those that are included in the Vocal Curiosity Shop in the final lessons of this course.

The lecturer is a social converser on a larger scale.

The orator is an actor in part and needs in part of his work all the Timbres. John B. Gough was the most wonderful depicter of human character of modern times, if not of all time; yet, with-

out his mastery of these Timbres, he would have been a mere lecturer. The Timbres coined for him more than a million dollars, and they did the same for Dickens, the reader of his own characters.

LESSON LXXXVI.

“TIMBRE QUOTATIONS”

A Timbre is the character of the tone.

A Quality is the blend in which the Timbre is employed in the voice.

As the unusual Timbres are left to be developed in the Vocal Curiosity Shop, we will include here those Qualities that are most useful in ordinary life.

The First Quality is Bright.—The Quotation is:

“My happy heart with rapture swells.”

The Second Quality is Dark.—The Quotation is:

“Her death was sadly beautiful, and her soul was borne upon the perfume of earth’s drooping lilies to the land of flowers that never fade.”

The Third Quality is Neutral.—The Quotation is:

“Though they smile in vain for what once was ours, they are love’s last gift.”

The Fourth Quality is Half-Bright.—The Quotation is:

“The Rhine! The Rhine! Our own imperial river! Be glory on thy track!”

The Fifth Quality is Half-Dark.—The Quotation is:

“One sweetly solemn thought comes to me o’er and o’er.”

All the foregoing Qualities are made in the Pure Timbre mixed with either Bright or Dark Timbres, except the Third which is neutral; that is, without brightness or darkness.

The Sixth Quality is Bright Orotund.—The Quotation is:

“And the spent ship, tempest driven, on reef lies rent and riven.”

The Seventh Quality is Half-Dark Orotund.—The Quotation is:

“Through what variety of untried being, through what new scenes and changes must we pass!”

The Eighth Quality is Dark Orotund.—The Quotation is:

"Toll! toll! toll! thou bell by billows swung!"

The Ninth Quality is Whisper.—The Quotation is:

"Hark! Listen! Keep still! Some one is coming!"

The Tenth Quality is Aspirate.—The Quotation is:

"Thou sure and firm-set earth, hear not my steps which way they walk!"

The Eleventh Quality is Bright Guttural.—The Quotation is:

"I loathe you in my bosom!"

The Twelfth Quality is Dark Guttural.—The Quotation is:

"Tomorrow, and tomorrow, and tomorrow, creeps in this petty pace from day to day, to the last syllable of recorded time."

The Thirteenth Quality is Pectoral.—The Quotation is:

"I am thy father's spirit, doomed for a certain term to walk the night."

LESSON LXXXVII.

"MAKING COLORS"

You can make your own colors.

In the early lesson of this book you were taught to make the round voice and to remove its crudities. That produces the Pure Timbre. Such a Timbre you must have if you would have friends. So that much is assured, and is easy.

To produce the Orotund Timbre, merely give greater volume of sound to the Pure voice. You have been told how to make the throat deeper and larger, and that is all there is to it. So the Orotund will be at hand in your tones very soon.

The Bright and Dark Timbres are matters of impingement, which means that a forward throwing of the tones will brighten the voice, and a backward throwing of the voice will darken it. In the Vocal Curiosity Shop these things will be thoroughly worked out, if you fail to establish them in the present lesson.

The Guttural is made by the top of the flat throat; and this has been fully described in the early part of the book. To be sure, the guttural is a flat voice and is faulty; but hatred is a faulty phase of character. Yet the power to make hatred disliked in the voice is an art of great value, especially when you

can drop that Timbre any time you choose. Like cures like. The knowledge of what is bad, and the ability to produce it, will show by contrast the way to what is good in the tones.

Every person can whisper. The main thing is to learn how to whisper with force enough to be heard by hundreds or thousands of people, as great orators and actors do at will.

The Aspirate is a mixture of tone and whisper. It is a fault, but the above remarks concerning the Guttural, will apply.

The Pectoral is like the Guttural, except that it is made in the lower throat, while the Guttural is made in the upper throat. Very little practice will be needed to secure it in your voice if you use the quotation given.

In fact all the quotations help very much to establish the Qualities.

LESSON LXXXVIII.

“MIXING COLORS”

All artists mix their own colors.

You well remember the historic inquiry made of one great painter, by a novice who asked him what he mixed his colors with, and the great man said, “With brains.”

You now have, or soon will have, thirteen basic qualities in your voice, and you have been taught how to increase the mental vitality of words by the use of glides; in addition to which you have practiced Tone Color until you are able to put your feelings into every utterance and to harmonize the feelings to the occasion and the value of the thoughts spoken.

You can see the great need of the glides, for they compel your mind to wake up and summon all others to listen to you. You know the necessity of Tone Color, for a colorless voice is as dead as the sound of a nail scraping on glass. You do not want to present such a voice to your friends and acquaintances.

Color may exist without the aid of Timbres; but it will be weak and of poor material. Timbres are really the instruments through which you speak. If you had a voice like the reed notes of an organ, you would have beauty of tone, and this you could color; but how much better it is to have more stops to manipulate.

You know how depressed the organist would feel if he found all the grand Timbres of the organ out of use some Sunday morning when the church was alive with interest in his work.

The great organ becomes a group of instruments when it employs all the Timbres which the stops bring into being. So your voice should be made into a group of instruments by the various Timbres which nature has given you for your development. Hide no talents under a bushel, for it is wrong to do so.

As soon as you have built up the Timbres and have mastered them in the Thirteen Qualities of the preceding lesson, then you have secured a group of instruments, each distinctly different from the others.

These are color-mixers.

Mixing your own colors is the grandest and the most fascinating of all work in this world. The human voice is the sublime gift of the Creator to humanity, and lifts the race to the very pinnacle of power and supremacy. But the work of building its many instruments is the most satisfying and the most useful of all developing agencies in this realm of high art.

Because no one has done this to your knowledge, you are of the belief that it is not worth doing. But some few great men and women have accomplished these tasks, and have coined fortunes in so doing.

LESSON LXXXIX.

"BEAUTIFUL MIXED COLORS"

It is a great pleasure to mix your own colors.

You are left to your own judgment and tastes in this work. Look over the selections herein given, then take account of stock of what colors and Timbres you possess already in your voice, and produce the combinations which you please. Try different combinations on each selection.

The first offering is one that will admit of many variations in color and Timbre, but not of greatly marked degree. Remember that the meaning of the Pure Timbre is Beauty, and that the first five Qualities of the lesson devoted to them, are made up of the Pure Timbre.

The mixing of the Bright and Dark Timbres with the Pure, does not take away any of the beauty of the voice effect, but changes the degree of brightness or vitality into a more solemn or gloomy form of beauty.

FIRST SELECTION.

"LUCY."

"She dwelt among the untrodden ways, beside the springs of Dove.—

A maid whom there were none to praise, and very few to love:—
 A violet, by a mossy stone half hidden from the eye,—
 Fair as a star, when only one is shining in the sky.
 She lived unknown, and few could know when Lucy ceased to be;
 But she is in her grave—and, oh, the difference to me."

SECOND SELECTION.

"NIGHT."

"How beautiful this night! The balmiest sigh,
 Which vernal zephyrs breathe in evening's ear,
 Were discord to the speaking quietude
 That wraps this moveless scene. Heaven's ebon vaults
 Studded with stars unutterably bright,
 Through which the moon's unclouded grandeur rolls,
 Seems like a canopy which love has spread
 To curtain her sleeping world. Yon gentle hills,
 Robed in a garment of untrodden snow;
 Yon darksome rocks, whence icicles depend—
 So stainless, that their white and glittering spires
 Tinge not the moon's pure beam; yon castled steep,
 Whose banner hangeth o'er the time-worn tower
 So idly, that rapt fancy deemeth it a metaphor of peace."

THIRD SELECTION.

"MUSIC OF THE STARS."

"How sweet the moonlight sleeps upon this bank.
 Here we will 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 heaven
Is thick inlaid with patines of bright gold.
There's not the smallest orb which thou behold'st
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."

LESSON XC.

"GRAND MIXED COLORS"

The Pure Timbre prevailed in the preceding lesson. We now bring the Orotund into use. Its meaning is Grandeur. You are to mix the colors to suit your own tastes and feelings.

FOURTH SELECTION.

"MOUNT BLANC."

"Hast thou a charm to stay the morning star
In his steep course? So long he seems to pause
On thy bald, awful head, O sovereign Blanc!
The Arve and Arveiron at thy base
Rave ceaselessly; 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. Methinks thou piercest it,
As with a wedge! But when I look again,
It is thine own calm home, thy crystal shrine,
Thy habitation from eternity!
O dread and silent Mount! I gazed upon thee,
Till thou, still present to the bodily sense,
Didst vanish from my thought.
Entranced in prayer
I worshipped the invisible alone."

FIFTH SELECTION.

"GOD'S CLOCK."

"Be patient! God's clock strikes but once or twice in a thousand years; but the wheels all the while keep turning. Over the Caravansera of Bethlehem, with silver tongue, it struck—One.

"Over the University of Erfurt Luther heard it strike—Nine. In the rockings of the present century it has sounded—Eleven.

"Thank God! It will strike—Twelve."

SIXTH SELECTION.

"RICHELIEU."

"Then wakes the power which is the age of iron
 Burst forth to curb the great and raise the low.
 Mark where she stands! Around her form I draw
 The awful circle of our solemn church!
 Set but a foot within that holy ground,
 And on thy head—yea, though it wore a crown—
 I'd launch the curse of Rome."

SEVENTH SELECTION.

"WEBSTER'S GREAT PERORATION."

"When my eyes shall be turned to behold, for the last time, the sun in heaven, may I not see him shining on the broken and dishonored fragments of a once glorious union; on state dis-severed, discordant, belligerent; on a land rent with civil feuds, or drenched, it may be, with fraternal blood! Let their last feeble and lingering glance rather behold the gorgeous ensign of the Republic now known and honored throughout the earth, still 'full high advanced;'—its arms and trophies streaming in their original lustre, not a stripe erased or polluted, nor a single star obscured;—bearing, for its motto, no such miserable interrogatory as 'What is all this worth?' nor those other words of delusion and folly, 'Liberty first, and union afterwards,'—but everywhere spread all over, in characters of living light, blazing on all its ample folds as they float over the sea and over the land, and in every wind under the whole heaven, that other sentiment, dear to every true American heart,—'Liberty and union, now and forever, one and inseparable.'"

EIGHTH SELECTION.

"SHIEL'S GREAT PERORATION."

"Whose were the arms that drove your bayonets at Vimeira through the phalanxes that never reeled in the shock of war before? What desperate valor climbed the steeps and filled the moats at Badajos? All his victories should have rushed and crowded back upon his memory,—Vimeira, Badajos, Salamanca, Albuera, Toulouse, and, last of all, the greatest—Tell me—for you were there. I appeal to the gallant soldier before me, from whose opinions I differ, but who bears, I know, a generous heart in an intrepid breast. Tell me, for you must needs remember, on that day, when the destinies of mankind were trembling in the balance, while death fell in showers; when the artillery of France was leveled with a precision of the most deadly science; when her legions, incited by the voice, and inspired by the example of their mighty leader, rushed again and again to the onset;—Tell me if, for an instant, when to hesitate for an instant was to be lost, the 'aliens' blanched?"

NINTH SELECTION.

"THE OCEAN."

"Roll on, thou deep and dark blue ocean—roll!
Ten thousand fleets sweep over thee in vain.
Man marks the earth with ruin—his control
Stops with the shore. Upon the watery plain
The wrecks are all thy deed, nor doth remain
A shadow of man's ravage, save his own,
When, for a moment, like a drop of rain,
He sinks into thy depths with bubbling groan,
Without a grave, unknelled, uncoffined, and unknown."

LESSON XCI.

“VITAL MIXED COLORS”

The Guttural Timbre depicts Vitality of feeling, as well as hatred and kindred moods, all of which are really vital.

The Pectoral is a more awful form of Guttural.

While these two Timbres originate in faulty uses of the voice, the faults in some cases are inspired by sublime censure of the evils of life, and a purpose to expose them. Thus the Guttural and Pectoral so common in the famed Indian Orators whose eloquence has been of the highest order, are grand at times in their effect on the hearers. Louis Kossuth was as great an orator as he was a general; and the moving power of his speeches was in the Guttural and Pectoral tones, highly colored by a fine nervous intensity.

TENTH SELECTION.

“VICTOR HUGO’S VITAL STYLE.”

“A cannon which breaks its moorings on board ship becomes abruptly some indescribable, supernatural beast. It is a machine which transforms itself into a monster.

“This mass runs on its wheels like billiard-balls, inclines with the rolling, plunges with the pitching, goes, comes, stops, seems to meditate, resumes its course, shoots from one end of the ship to the other like an arrow, whirls, steals away, evades, prances, strikes, breaks, kills, exterminates.”

ELEVENTH SELECTION.

“SHAKESPEARE’S VITAL STYLE.”

“Poison be their drink,
 Gall, worse than gall, the daintiest meat they taste;
 Their sweetest shade a grove of cypress trees,
 Their sweetest prospect murdering basilisks,
 Their softest couch as smart as lizard’s stings,
 Their music frightful as the serpent’s hiss,
 And boding screech-owls make the concert full;
 All the foul terrors of dark-seated hell.”

TWELFTH SELECTION.

"THE INDIAN'S HATRED."

"Some strike for hope of booty; some to defend their all;
I battle for the joy I have to see the white man fall.
I love, among the wounded, to hear his dying moan,
And catch, while chanting at his side, the music of his groan.
You've trailed me through the forest; you've tracked me o'er
the stream;
And struggling through the everglades your bristling bayonets
gleam.
But I stand as should the warrior, with his rifle and his spear,
The scalp of vengeance still is red, and warns you—come not
here!"

THIRTEENTH SELECTION.

"THE CURSE OF AGE."

"To be thus
Gray hair'd with anguish, like the blasted pines,
Wrecks of a single winter, barkless, branchless:
A blighted trunk upon a cursed root,
Which but supplies a feeling to decay,
And to be thus eternally; but thus,
Having been otherwise! Now furrow'd o'er
With wrinkles, plough'd by moments, not by years,
And hours all tortured into ages, hours
Which I outlive! Ye topplings crags of ice,
Ye avalanches, whom a breath draws down
In mountainous o'erwhelming, come and crush me!
I hear you momentarily, above, beneath,
Crash with a frequent conflict; but, ye pass,
And only fall on things that still would live."

FOURTEENTH SELECTION.

"THE GLADIATOR."

"If ye are beasts, then stand here like fat oxen waiting for
the butcher's knife! If ye are men, follow me! Strike down

yon guard, gain the mountain passes, and there do bloody work, as did your sires at old Thermopylæ! Is Sparta dead? Is the old Grecian spirit frozen in your veins, that you do crouch and cower like a belabored hound beneath his master's lash? O, comrades! warriors! Thracians! if we must fight, let us fight for ourselves, if we must slaughter, let us slaughter our oppressors! If we must die, let it be under the clear sky, by the bright waters, in noble, honorable battle!"

DEFINITION.

A MAGNETIC VOICE

Must { Please,
Attract,
Win,
Hold.

A VOICE THAT HOLDS

Must Have { Magnetic Utterance.
Magnetic Impulse.

LESSON XCII.

"MAGNETIC UTTERANCE"

The most important part of our course is now at hand.

Yet every lesson that has preceded thus far, is of the utmost importance, and not one part of the training can be omitted.

In the old days when Grecian and Roman civilization was at its highest mark, the chief education of a man or woman was the development of the speaking voice, for use either in conversation or in oratory. As this gift is the greatest in life, it should receive the most attention. Not until every intelligent man and woman learns what powers may be attained through this line of culture, will true happiness and success be known. Life is built on the dependence of each person on others, and spoken words are in ninety-nine percent of all cases necessary as the means of communication.

(9)

A husband certainly wants all the respect and good will his wife can have for him; but, in this age of marital disagreements, it seems that he fails. The wife needs her husband's respect and regard, even if his love has grown cold, as is too often the case after marriage has lasted for a few months. Both could win and hold the affections of each other, and come into a secure possession of a mutual lifelong loyalty, if they would cultivate to the highest power that instrument that is most used in their daily existence,—the human voice. A tone has won many a man and woman. But has it held them?

A business man whose voice is magnetic, wins from two to fifty times the patronage that he otherwise would have won without such a voice. Examples of this fact are seen and known everywhere.

A teacher finds his or her work very hard because there is a conscious lack of influence over pupils, or harsh methods are employed to control them. Yet we have trained teachers to master their classes by the development of magnetic voices, and the result has been long continued triumphs and greater recompense in the years that followed such training.

Think of the power a doctor has over his patient if he is able to lead him onward to hope and life by a magnetic voice. This accomplishment is more important than medicine in nine cases out of ten. A voice penetrates to the very centres of life and stimulates them to new vigor.

Young lawyers who have been unable to get a start in their profession, have won out in a very short time after cultivating this voice. Take the experiments that were made years ago by a young man who was told that he could overcome any obstacles if he possessed a magnetic voice. He said, "Why, I have sat here for two years in my law office and have not earned enough money to pay the rent." He did in fact go to work in earnest on his voice and soon acquired its magnetism in exactly the manner taught in this work. He then went to work to use it among people, and in another year he was looked up to as a successful lawyer. "It has taken years to get where I am. I wonder if I can succeed elsewhere. This climate does not agree with me." He went West and was told that there were ten times more lawyers in the county seat than there was practice. "Here is the chance for making a test," he said. In three months he had more

practice than all the other lawyers combined. These are facts known to us, and often referred to in the past as evidence of the power of a magnetic voice.

LESSON XCIII.

"THE MILL STREAM"

What is power?

The voice is like a flowing stream.

The stream may be pretty but lack usefulness until it is made to turn the wheels of machinery. But a flowing stream will not do that of itself, as it lacks the power required. Now comes the skill of man who seeks to hold up the waters of the brook or river until they can accumulate force enough to impel the great wheel of the mill. The dam is built, the held waters are let go under control, and the giant machinery is moved.

The human voice is a flowing stream.

As a flow of sound alone it would have no more power to affect and sway than the brook. Nature steps in and does a number of things that are most remarkable.

Nature knows that the brain cannot long endure monotony; that a voice that is kept on or about one note all the time is most tiresome; and that much is gained, even after the pitches and colors are mastered, in a variety of sounds of another kind. So, instead of permitting the voice to utter one character in its flow, it has given it a large number.

Then nature knows another thing.

A flowing stream of sound, no matter how varied, lacks power until it is held in check, or dammed. This checking has produced a still larger number of variations, all of which are sources of power, and most of them permit the generating of magnetism.

The first group are known as life-sounds, because they are the life of speech.

The second group are known as checks or dams, because they check or hold up the flowing stream of the voice.

No ingenuity born of man would ever have been able to produce such a variety of effects out of so slight a thing as a current of vibrating air.

LESSON XCIV.

“LIFE SOUNDS”

There are words of one syllable in abundance.

There are words of two or more syllables in still greater abundance. What makes a syllable is the presence of a life-sound. Where no life-sound is present, there can be no syllable, and in fact no voice. If a man had no vocal cords he could say “S” as a hissing sound, but as soon as he tried to say “Z” he would fail, as the latter is an “S” with voice in it. Try it. You can hiss in an “S,” but not in a “Z.” But if you attempt to pronounce the name of the letter “S,” as “ess,” you cannot do so without voice. The hiss, therefore, is not a part of speech, but a curiosity.

Speech begins when the life-sound enters.

In the word “man” there is a life-sound. In the word “many” there are two life-sounds. In the word “manifold” there are three life-sounds. In the word “manifested” there are four life-sounds.

These life-sounds are all made by the shape of the mouth. Try the following series :

1. Open the mouth one-eighth of an inch ; that is, have the mouth almost closed. Prolong the sound “ee.” This sound originated in that way, and the shape of the mouth in that almost closed position is most favorable to the utterance of the sound.
2. Open the mouth another eighth of an inch, and give the short sound of “i” as in “it.” Leave the “t” off.
3. Open the mouth another eighth of an inch, which will be three-eighths open, and utter the sound of long “a” as in “ate.” Leave the “t” off.
4. Open the mouth another eighth of an inch, and utter the sound of short “e” as in “met.” Leave the “m” and “t” off.
5. Open the mouth another eighth of an inch, and utter the sound of short “a” as in “mat.” Leave the “m” and “t” off.
6. Open the mouth another eighth of an inch and utter the sound of “a” as in “arouse.” This is a short “ah.”
7. Open the mouth another eighth of an inch and utter the sound of “ah” as in “part.” This is the full extent of the flat

vowels. It does not imply the flat throat, but the flat front position of the lips and tongue which gradually opens to the "ah" shape.

14. Close the lips to a small round shape, and utter the sound of "oo" as in "boot." The aperture is about an eighth of an inch in diameter; perhaps a little more.

13. Open the round aperture of the mouth another eighth of an inch and utter the sound of "oo" as in "book."

12. Open the round aperture of the mouth another eighth of an inch in diameter and utter the sound of "o" as in "old." In all these exercises pronounce only the vowel; never the consonants.

11. Open the round aperture of the mouth another eighth of an inch and utter the sound of "o" as in "ore."

10. Open the round aperture of the mouth another eighth of an inch and utter the sound of "o" as in "not."

9. Open the round aperture another eighth of an inch and utter the sound of "u" as in "up."

8. Open the round aperture of the mouth another eighth of an inch and utter the sound of "u" as in "fur."

7. Open the round aperture of the mouth another eighth of an inch and utter the sound of "a" as in "far," or "ah" as in "part." Omit the consonants and the "r" in this sound.

The last seven life-sounds are stated backward in order to show the process by which nature makes the changes.

In other words, there are only two sets of life-sounds; one is the flat set that opens one-eighth of an inch at a time; the other is the round set that opens one-eighth of an inch at a time. From these two scales of opening there are produced fourteen life-sounds.

A few combinations are made, such as 7-1, which is "ah-ee." This, when spoken easily, is "i" as in "mite."

Another combination is made of 12-1, which is "oh-ee." When spoken easily, it is "oi" as in "boil." 10-12 will make about the same sound.

A third combination is made of 7-14, which is "ah-oo." It is actually the sound of "ou" in "out." It is often mispronounced 5-14.

The wonderful economy and genius of nature is never more shown than in the foregoing creation of the life-sounds.

LESSON XCV.

“TABLE OF LIFE SOUNDS”

In order to show that all the life-sounds were produced from two actions, the gradual opening of the mouth from a flat and from a round position, the numerical order of the last group was reversed in the preceding lesson. Here the sounds will be given by their straight numbers and key-words attached for their pronunciation.

1. EE.—Meet.
2. Short I.—Mit.
3. A.—Mate.
4. Short E.—Met.
5. Short A.—Mat.
6. Short AH.—Arouse.
7. AH.—Far.
8. UR.—Fur.
9. Short U.—Up.
10. Short O.—Not. Naught is a 10-9 blend.
11. Open O.—Ore.
12. Oh.—Old.
13. Short OO.—Book.
14. OO.—Boot.
- 7-1. Long I.—Mite.
- 12-1. OI.—Boil.
- 7-14. OW.—Cow.

Avoid mixing the 7 and 10 sounds. Not one person in a hundred can give these correctly on first trial. Cart is the 7 sound; cot is the 10; and caught is 10-9. Most persons pronounce cot with a 7 sound, like caht; and pronounce card like cord. It is worth while to learn these as they are and acquire the true sounds, as correct pronunciation is the polish of speech.

LESSON XCVI.

"BONES AND SINEWS"

A jelly fish without bones would be useless for the hard work of the world. A horse without bones could neither pull nor push. A man without bones would be unable to accomplish anything worth while.

So a stream without a dam is of little use. But when it is dammed and its waters pent up, then the checked volume gives out its power and turns great machinery.

Nature, wonderful in her economies, produces seventeen or eighteen different kinds of the flowing stream of voice, and these variations are known as life-sounds. No word can live without them. They are the vital organs of speech.

But power is lacking because of framework, until the flowing stream is checked. So nature is the greatest of dam-builders. See what she has done!

A speech-dam is a stoppage or interruption of the life-sound, or of the flow of voice, which is the same thing. How are these dams made?

First, the lips by coming together can stop the voice.

Then the teeth and lips together can make another set of dams.

Then the point of the tongue and the upper palate can furnish a whole lot of dams.

The middle of the tongue and the palate then make more dams.

Finally the back of the tongue and the palate build other dams.

Nothing is omitted.

When we contemplate the amazing skill and inventive power of nature in shaping so many different life-sounds, and in building so many dams, all out of the one mouth, we must accord to this great mother of civilization the most exalted power of known existence. Think what blessings have followed in the wake of this skill and cunning. But the subject is fascinating and we must hurry to make our acquaintance with the vocal-dams.

LESSON XCVII.

“SPEECH DAMS”

In the life-sounds we began at an end position and proceeded to a goal. In the checks of the flowing stream of voice, we will begin at the lips. Remember that the dam is used to check the flow of the life-sound. It does not wholly stop it, for that would be dis-use. The river dam does not wholly stop the river, but permits the greater power to run through the race or down the chute to the wheel.

1. A vocal-dam may check the flow of voice just before the life-sound flows by; and is then said to precede it, as in “pay.”

2. A vocal-dam may check the flow of voice just after the life-sound flows by; and is often said to stop the life-sound; as in “ape.” “Pay” and “ape” are the same sounds; but in “pay” the dam preceded the voice; and in “ape” it followed it.

The LIP DAMS shut off the flow of voice at the lips, and by the lips coming together. Examples are: Pay, Bay, May, Way, Whey.—These are in fact all the same kind of dam, and an ear that is not accustomed to distinguishing the slight difference between them, would find it very hard to know just what was said. The ear trains the brain to fine distinctions. For this reason the after-lessons of this book, called hammering dams, will be necessary for the greatest success.

The LIP-Teeth DAMS shut off the flow of voice by the juncture of the upper teeth with the lower lip. Examples: Fine, Vine.—The difference is merely one of aspiration. F is an aspirate V. In the lip dams, P is an aspirate B, and M is a nasal B, while W is a projected D, the lips being pushed forward, or else touched very lightly or left free. Different persons execute these dams in individual ways. The aspiration of dams is not the kind of aspiration that is made in the vocal cords. The latter fault we can eliminate; but we cannot get along without dam-aspirations, as peas would be bees, and so on.

The TONGUE-Teeth DAMS are made by the point of the tongue touching the upper front teeth. Examples: Thy, thigh.—The word “thigh” is an aspirated form of the word “thy.” Wonderful is nature!

The TONGUE-Point DAMS are made by the point of the tongue operating at the front upper palate. Examples: Do, toe, no, so, zone, low. T is an aspirate D, and N is a nasal D. S is made by the middle point of the tongue opening to let the sound through and is the only dam that can be uttered without the aid of the vocal cords. Z is a non-aspirate S. L is a curiosity, for the point of the tongue reverses the S, and rises while the sides drop to let the sound through. Like M, N, R, and Y, L is a liquid.

The TONGUE-Middle DAMS are made by raising the middle of the tongue to the upper palate. Examples: Chin, Shin, Azure, Joy, You.

The TONGUE-Rear DAMS are made by raising the back of the tongue. Examples: Gay, Key.—ING is an after dam, because it never comes before a life-sound. We hear it in wing, ink, and other words. The French make their similar sound with an open throat. Their most troublesome life-sound is known as the French-u, and is easily made by our table of life-sounds guiding us to combine the two-extremes, 1 and 14, or the closest flat sound and the closest round sound; the lips being placed for making 14, and the tongue for making 1. That is, we say 1 with the tongue and 14 with the lips. This is the exact French-u sound and is easily learned by these numbers. They make extremes meet.

H is a strict aspiration at the vocal cords. The Greek language has no letter for it, but marks it as a breathing.

C when soft is only an S. When hard it is a K.

Q is KW. Queen is the same in sound as Kween. Q is always followed by U in our language.

X is equal to KS. Tax is the same in sound as TAKS.

LESSON XCVIII.

"PENT-UP MAGNETISM"

It has been stated that the vocal-dams check the flow of the voice, and this is true. The checking takes place wherever nature is able to construct a dam. She makes a dam wherever it is possible to bring two parts of the mouth together. If the lips were

not able to check the flow of voice, you could utter the life-sounds, but never my, me, we, be, pay, boy, pie, buy, nor any of the framed words; for the dams serve as the bones and sinews to frame the life-sounds. Thus language would be a boneless jelly-fish.

If these dams serve to check and build up power of tone, it must of necessity follow that the same checks, when made much stronger, will give greater vitality to the words. This is a piece of logic that cannot be denied, and that has been amply proved by experiment.

There are two results that arise from the strengthening of the checks.

1. Much greater power is brought into the words that express the thoughts and feelings.
2. The vigorous interruption of the flow of nervous energy accumulates magnetism.

Some persons, in fact most persons, are so weak or careless in their utterance of these checks that frame their words, that they have almost a boneless jelly-fish effect in speech, especially in conversation. Their words are mushy on the one hand, or chopped off and weak on the other.

Did you ever see the hydraulic ram?

It is an old saying that water will never rise higher than its source. But this ram is made with a check, or stop-dam, that opens and shuts off like the letters named in the preceding lesson. The water that flows, even in a little stream, is suddenly checked by a simple device, and the pent-up force that is generated by this sudden stopping, throws the water up to a height much greater than the source of the flow. This power was discovered by accident, and is used in many a suburban home to raise water from a low brook to a tank at the top of the house.

Did you ever notice the difference between the power of a sharp, decisive blow, and the power of a push? Take a hammer and try to *push* a nail into wood. *Push* with the strength of a hundred pounds, and the nail will not start. But take the hammer and strike a two-pound blow and the nail is quickly driven in. If ever the secret of perpetual motion is discovered, it will be in the use of the blow; for any blow gives in results many times the power required to strike the blow.

Almost in identical laws, mysterious and hard to understand, but nevertheless true, does nature build up great reserves of magnetism by the cultivation of enormous power in the making of the vocal dams, which are popularly called consonants. The results are amazing, and there is no training so satisfying to the pupil as this branch of development.

LESSON XCIX.

"MUSCULAR MAGNETISM"

It requires nervous energy to do anything.

The expenditure of vitality through great muscular effort, takes away the magnetism that is stored in the vital-centres; for the use is greater than the energy behind it.

Reverse this rule, and magnetism will increase rapidly.

The principle is an easy one to understand. When the energy is greater than the expenditure, there is a balance to the credit of the former. When, on the other hand, the expenditure is greater than the energy that impels it, there is a loss. For this reason, hard toil weakens the magnetism of a person; and it is rare to find a laborer who is magnetic. Excessive exercise, or any exhausting physical strain will lessen personal magnetism.

Yet it is also true that lazy persons are never magnetic.

They do not create energy for any purpose; and it is the habit of constantly generating energy, and checking it, that results in powerful personal magnetism.

The greater the energy and the less effort required in its expenditure, the greater will be the magnetism.

This is a very important law.

There is no branch of human training that admits of so much use of this principle, as the energizing of the vocal checks called consonants. They are small checks. They allow tremendous energy in the propelling of them into position, and yet they do not permit any tax on the muscular forces in their execution.

In a few minutes you can prove that this little line of training will develop in you the power and the fire of muscular magnetism. You will not have to wait many minutes to see the effects of it. Then you will find that muscular magnetism is the basis

of personal magnetism. It gives at first surprise; then a glow of satisfaction; then a realization of a new-found power; then ambition; then courage; then the determination to ascertain to what ends you can carry your gifts; and soon you are rising in the world far above your fellow beings.. This is the plan and purpose of nature. Nor is it right to hide your talents under a bushel. If you can better yourself and others, do so by all means.

LESSON C.

“QUICK MAGNETISM”

It does not take long to develop muscular magnetism, to fire your nervous system with a new life, and to see for yourself the effects of a little practice of the right kind. A few minutes will prove the truth of the law set forth in the preceding lesson.

The mouth, by muscular motion, makes the checks called consonants. We wish that muscular action to be impelled with greater energy. Deal to each check a hammer blow; then another, and so continue until you have struck many blows on one check.

If your arm is not used, it will grow soft and flabby. If you use it in the right way, it will become strong and large, and its muscles will harden and take on greater power. The same is true of the muscles of the mouth that are employed in making the vocal checks.

New energy behind them will bring development that will aid very materially in their work of executing the tasks set for them to do.

Take a little sentence to begin with: *“I will have my bond.”*

In this sentence the word *bond* is very important. Now repeat the word *bond* with intense energy; not of voice, but of muscular touch; and keep on repeating it. The “b” and the “nd” in the word, can be given a very powerful muscular touch in the mouth, and the energy behind the utterance can be made to grow all the time.

Keep on increasing the power of the muscular touch. This implies more impelling energy in every repetition. You must have your mind on the work. You must be determined to succeed in adding more energy as you proceed. After saying the

word *bond* hundreds of times, then repeat the whole sentence: *I will have my bond*, and note the fire that comes into the brain. This is only a beginning; but from the least beginning great achievements may follow.

Take another sentence: *I am determined*.

Take the last word and find the dams or vocal-checks in it. They are "d" in the beginning and in the end, and "t" and "m" in the middle. The "n" goes with the final "d." Just repeat these checks separately hundreds of times each before uttering the whole word; then speak the whole word "determined" hundreds of times. Remember to impel always increasing energy in every repetition of letter or word. Do not become languid or indifferent. Keep the source of the power growing stronger and stronger always. This is the secret. Then repeat the whole sentence:

"I am determined."

If you have read this lesson and the one preceding a few times until you understand the manner of practice, you will achieve results in a very short time; and these results will go into every word you speak to other persons. Something will begin to hold their attention and bring them to you.

Force of voice is never required.

In fact many men now of national fame have practiced this method in their rooms without being heard in the next rooms. One of our pupils, a Bishop, developed great magnetism in this way and never was discovered in his practice as he omitted the vocal tones, when other persons were present in the same room. He pantomimed the action. This is not the best. A low, quiet tone can be employed.

LESSON CI.

"MAGNETIC COINAGE"

It is not loudness of voice that enables a person to be heard.
It is the coinage of sound into syllables and words.

Our life-sounds are known as vowels.

Our vocal-checks or dams are known as consonants.

Every life-sound should have the full variation of mouth-shape that the sound requires. It is possible to hold the mouth in

one position and utter the words of a sentence, so that you think you can hear them distinctly; but other persons will not hear you clearly, and the voice is for others, not for yourself to hear.

If the vowels have no mouth action the utterances are not clearly made, and not easily heard. It is not sufficient that the audience hear the *sound* of the voice—they should hear *what* is said. Language consists merely of syllables; syllables of vowels and consonants. One syllable differs from another merely in the fact that different vowels and consonants are employed, or combined differently.

If a speaker or reader with more voice than brains should endeavor merely to make himself heard, he could do it by shouting or yelling unintelligible sounds, as the street vendors do; the voice is *heard*, and distressingly so. But a quiet tone, accompanied by a clear enunciation, will carry sense, in the form of intelligible words, farther than the shouter's voice.

A strong voice is of no avail if the vowels and consonants are not well formed and made.

Beauty of face is symmetry of features aided by intelligent expression. Nothing brings intelligence so much into the face as the development of glides embodied in the great selections and quotations of this book.

But the practice of hammering consonants that is to be given in the next few lessons, will change the shape of the face to such a degree that a photograph taken before the work begins and another photograph taken after it ends, will show a decided improvement. The lips, in a few months of constant practice, will have the fine chiseling that the sculptor aims to give to his noblest men and women. All the muscles from those at the forehead down to those at the chin, and from ear to ear, are involved in this practice. If you doubt it, watch your face in a glass when you are making the life-sounds with the full action required, and hammering the many consonants with energy and determination to increase the nervous power that impels them. An un-used face is immobile, which is a polite term for being stupid. This practice develops excessive mobility, adds a charm to every feature, brings solidity in place of flabby skin, and lights up the features with an attractiveness that halts the attention of others.

It was a matter of common remark that, in our classes in

Washington, we *enrolled* some of the homeliest and ugliest people ever seen in the city, as far as their faces were indications of such plainness.

But it was always a matter of common remark that we *graduated* the handsomest men and the most beautiful women of any institution there. A Congressman asked us once, "Where are those very homely, I mean homelike, ladies I saw here last year?" We pointed them out, and he was the most astonished man we have ever seen.

Now what is called plainness of face, or ugliness if you prefer that straighter term, is in most cases merely lack of symmetrical development of the muscles that are spread out all over the face. Let these muscles be properly shaped, and let the mind enter the features as expression compels it to do, and you have a beautiful symmetry in place of the less agreeable appearance.

We mention these facts because the public have a right to them.

Beauty of color is only skin deep; but beauty of mind is as deep as the individual; and beauty of expression is as deep as the soul. "When I looked into the face of Anna Dickinson I believed in the immortality of the soul," said one of the great men of the last generation; which was an emphatic way of describing the impression that a face that was something more than beautiful in color made on him.

The mind is stimulated more by the voice than by any other cause. The expressive voice lights up the face in a way that is hard to describe. Those who have been close to Bernhardt when she was in repose found her a very plain woman. Says one, "She had an unattractive countenance when resting; but as soon as she began to speak, all at once her face seemed to become that of an angel."

Her coinage of words, like that of every great man and woman who has ever come in contact with the public, has been of rare power. All the life-sounds have been shaped with full facial variation; and all the consonants have been energized from the nerve centres, and found execution on muscles that, like live wires, have burned them into the minds of all who have listened to them. A man who heard Edwin Booth for the first time said, "His clear-cut coinage of English words was a constant source of

delight to me; and they were made with a seeming ease that stamped them as natural and not spurious."

No wonder Bernhardt and Booth stood at the head of the profession they so deeply honored!

LESSON CII.

"MAGNETIC CONSONANTS"

All the vocal-checks or consonants that are worth practicing on are given here. Simply repeat them with a hard muscular touch on each one, and with ever increasing nervous energy behind to propel them. Each one should be repeated hundreds of times. But *saying* them will not do any good. Hammer them. Give them intense power from the nerve-centres. Make the mouth execute them with tremendous pressure. Drift always into a naturalness as you proceed.

The genius is he who thinks of what he is doing; the mind-wanderer does things mechanically.

Bd—Cribb'd, bobb'd, robb'd.

He *robb'd* his friend in the field.

Bdst—Cribb'dst, bobb'dst, fib'dst.

Thou *fib'dst* to thy best friend.

Blst—Troubl'st, humbl'st, bubbl'st.

Thou troubl'st me when thou *humbl'st* thyself.

Bld—Amb'l'd, rumbl'd, scrambl'd.

He *ambled* away when the stage *rumbled* by.

Bldst—Gambl'dst, rambl'dst, fabl'dst.

Thou *rambl'dst* over the ground.

Bst—Sobb'st, stubb'st, robb'st.

Sobb'st thou at such trifles?

Dld—Kind'l'd, fidd'l'd, ridd'l'd.

He *kindled* the fire and *fiddled* like blazes.

Dldst—Handl'dst, fondl'dst, fiddl'dst.

Fiddl'dst thou much, my friend?

Dlst—Dwindl'st, saddl'st, peddl'st.

Thou *saddl'st* thy horse.

- Dnd*—Madd'nd, wid'nd, broad'nd.
Study *broad'nd* and *wid'nd* his life.
- Dzh*—Pledge, judge, fledge.
The *pledge* gratified the *judge*.
- Fld*—Stiff'd, muff'd, baff'd.
He *muff'd* the drum and *stifled* the sound.
- Fst*—Laugh'st, quaff'st, stuff'st.
Laugh'st thou at this?
- Fths*—Fifths, twelfths.
They formed by *fifths*.
- Gl*—Glare, glory, glided.
From obscurity he *glided* into the full *glare* of *glory*.
- Gld*—Smuggl'd, wrangl'd, mangl'd.
The smuggl'd garments were mangl'd.
- Gldst*—Gurgl'dst, struggl'dst, bungl'dst.
Thou bungl'dst it.
- Gst*—Pegg'st, flogg'st, drugg'st.
Thou drugg'st and flogg'st him.
- Kld*—Sparkl'd, circl'd, tinkl'd.
The stars sparkled and circled the sky.
- Kldst*—Shackl'd'st, tackl'd'st, buckled'st.
Buckle'dst thou thy armor?
- Klz*—Trickl's, wrinkl's, knuckl's.
He *wrinkles* his brow.
- Klst*—Encircl'st, tackl'st, buckl'st.
Encirc'lst thou her form?
- Knd*—Weak'n'd, dark'n'd, black'n'd.
Night *darkened* the landscape.
- Kndst*—Heark'n'dst, lik'n'dst, black'n'dst.
Thou *lik'n'dst* it to death.
- Knz*—Falc'ns, reck'ns, weak'ns.
He *weak'ns* rapidly.
- Knst*—Wak'n'st, heark'n'st, beck'n'st.
Thou *heark'n'st* well.

Ldz—Wiends, shields, guilds.

He shields the guilds by the power he wiends.

Lfs—Shelf's, elfs, gulfs.

The *elfs* are in the *gulfs*.

Lft—Engulf'd.

The wave *engulfed* him.

Lfth—Twelfth.

Did you witness "Twelfth Night?"

Ldzh'd—Indulg'd, divulg'd, bilg'd.

They *indulg'd* but *divulg'd* not.

Lmz—Films, helms, realms.

The *realms* of the empire.

Lps—Scalps, pulps, helps.

What *helps scalps!*

Lpst—Scalp'st, help'st.

Help'st thou not?

Lst—Call'st, drawl'st, rul'st.

Thou *drawl'st* when thou *call'st*.

Ngdlst—Long'dst, wrong'dst, hang'dst.

Hang'dst thou innocent men?

Ngz—Bangs, songs, blessings.

Patti scatters blessings in her *songs*.

Ngst—Bring'st, hang'st, sing'st.

Thou *sing'st* like a lark.

Ngths—Lengths, strengths.

He was left many *lengths* behind.

Vst—Shov'st, liv'st, prov'st.

Thou *prov'st* thy point.

und—Seas'n'd, reas'n'd, pris'n'd.

He *reas'n'd* wisely.

unz—Reas'ns, pris'ns, seas'ns.

There were good *reas'ns* for filling the *pris'ns*.

unst—Emblaz'n'st, impris'n'st, seas'n'st.

Why *impris'n'st* thou me?

LESSON CIII.

"MAGNETIC BARRIERS"

Some persons with good voices and other excellent qualities, are sometimes placed in a bad position by the inability of the tongue muscles to execute the mixed variety of consonants that may intrude without warning. Many a fine address has been ruined in this way.

A young man who was trying to impress a young lady with his superior ease and polish, fell into this trap that his own tongue set for him.

Conversations meant to be serious have been turned into ridicule by the same causes.

The trouble arises from the fact that some letters do not allow other letters to be sounded with them without special practice to develop flexibility of consonant muscles.

Take for example the reply made by a waiter in New York when a young man asked him to bring two kinds of soup for himself and lady friends. The young man tried to order "Sheep soup, shoat soup, and beef soup." But he never got as far as the first two. The waiter said, "I understand. You want lamb soup and young hog soup."

Can *you* say "sheep soup, shoat soup" easily and rapidly, or at all?

Try it aloud, and then ask your friends to try it aloud. If you can speak these words readily, then increase the speed of utterance to make them flexible.

Here are some others:

"She stood at the gate, welcoming him in."

"A pink trip slip."

"A million alien minions."

"Literally literary."

"A shame it is to sham so, Sam."

"Sue saw six slender saplings."

"He twists his texts."

"A peculiar pecuniary predicament."

"She thrust six thousand thistles through her thumb."

"Around the rough rocks the ragged rascals ran."

"Beef-broth." This must be said many times with great speed.

"Tie tight Dick's kite."

"Sunshine some shun."

"Six thick thistle sticks."

"Then thrust it through the thatch."

"Chaste stars are not chased tars."

"Triumphant nymphs."

"Ghastly ghosts at sixty-six Sixty-sixth street."

"The axe performs the acts."

"All sects, regardless of sex."

"The prow proudly plows the deep."

"He sent back the blank black ink."

"Close-meshed plush."

"A knapsack strap." Say this rapidly many times at once.

In fact, the true test of flexible tongue muscles is in your ability to read all the foregoing examples very rapidly.

LESSON CIV.

"MAGNETIC IMPULSES"

During the past thirty years and more we have made a special study of the successful lives of men and women who are said to possess what is generally called personal magnetism. Many famous individuals have been in one way or another directly met and have been willing to aid in an analysis of the powers that have held sway over public and private admirers. The list is a long one.

The most noteworthy fact that was found to be common to each and every person who possessed a magnetic voice, was a certain, almost imperceptible, vibrant quality. This was hidden in the general tones.

Over thirty years ago, when this was first suspected, a number of experiments were made with law students. In moot courts, and otherwise, they were accustomed to speak with all the vigor and seriousness of mature men. It was noticed that, here and there, a suggestion of the vibrant tones was present. One student possessed them clearly; but had no knowledge of the fact. He afterwards became one of the most magnetic and successful

men of his era ; and was three times elected Governor of a State that had generally voted against his party.

Three other students possessed the same vibrant tones, but so faintly that they could not be recognized except by the greatest attention. Two of them agreed to develop the gift by special practice, which they did, and have since risen to great prominence. The third did nothing with the gift and has never been successful. But there was one of the other students who had no trace of the vibrant tones. He was shunned by his fellows as being a young man of no promise. The after experience he passed through in his eagerness to develop the vibrant tones at our suggestion, showed clearly that, had he not done so, he would have remained down and out as far as success was concerned. He had education. but no power over his fellow beings. After a period of careful practice he found it very easy to develop the vibrant tones, and at once he took a commanding position in his profession.

For some years afterwards, one graduate who wholly lacked this same gift, and who seemed to have no hope of an upward career, was taken from each graduating class and brought into this simple practice. Success in every case has followed.

These experiments, coupled with the fact that the vibrant tones are *always* present in the case of every man and woman who possesses personal magnetism, made it doubly sure that the secret of a winning and holding voice is locked up in that one gift. We proved that habit gave birth to such tones where they were present uncultivated. But we proved over and over again that where they were totally lacking, they could be developed to their full power, and that they were just as much a gift in such case as where they had been bestowed by habit and called natural.

All habits are the result of the methods of living or of conduct.

The same results that habits bring, can be induced by cultivating the methods that are the cause of habits. What is natural and what is acquired, are the same ; with the advantage on the side of the latter, for a deliberate acquisition is better known and more carefully preserved against loss by neglect. Natural gifts are too often left to run themselves out. Acquired gifts rarely ever become lost.

The reason why the vibrant tones are magnetic is plain to be seen, and will be set forth in the next lesson.

LESSON CV.

“VIBRANT TONES”

We live in several atmospheres.

At one time it was supposed that the general air was all; but a number of additional elements have been discovered besides the well known oxygen and nitrogen. One after another the new elements have been added to the list.

We breathe the general air.

It has force and power almost inconceivable; being used under pressure to cut down steel buildings and do other giant tasks.

It was for a long time supposed that this same air vibrated in the making of sound; until it was learned that sound will travel through solids that contain no air whatever. Then science awoke to the fact that an inner air existed.

Light is known to depend on still another air. Electricity employs an atmosphere of its own; and the wireless messages require what is now called the inner ether to carry them on their quick journeys.

Light, sound and electricity all travel at different rates of speed.

Thought, as it passes from mind to mind in channels apart from the usual means of communication, vibrates an atmosphere of its own. It is just being brought to the knowledge of scientists.

What is known as personal magnetism is a kind of influence that one person wields over others. It is intended by nature to be exercised for the purpose of helping others, of guiding them and leading them, and should not be employed merely for the gain and advantage of the possessor.

It is abundantly proved today that magnetism makes use of its own atmosphere, which for convenience is called the magnetic ether. This ether is a sea that reaches all humanity and all life, and connects all beings together. Vibrations that originate in one person affect all others to whom they are directed.

Sound is a series of vibrations.

Light is a series of vibrations.

Electricity is a series of vibrations.

Thought is a series of vibrations.

Personal magnetism is a series of vibrations.

Each has its own atmosphere or sea of communication. Each has its origin and its object. Each travels. Waves of light have been counted and recognized, although they rush on at the rate of nearly 190,000 miles in every second. Waves of electricity made wireless transmissions possible. Take away their ether or deprive them of their vibrations, and they cease at once. All powers live in waves, which are the onward rush of vibrations. Heat proceeds in this way, but in an atmosphere of its own, quite different from that of light, although one may be the cause of the other.

LESSON CVI.

"DEVELOPING MAGNETISM"

Whenever an intense thought influences one mind from another, it depends on its own vibrations as thought, and upon its ether. Nature has provided the latter, and habits or culture will provide the power of thought. Glides furnish the most intense form of mentality in the voice; for they transform mere sound into meaning, and this can be done regardless of the presence of words, as has been taught in the opening lessons of this work.

The real power behind a magnetic impulse is the energy stored in the central cells of the nervous system, known as the storage battery of life. So simple a process as that of hammering consonants as has been explained in the lessons just preceding this, will cause these storage-cells to accumulate great energy. The will power aids, but cannot succeed alone. There must be the practical and sensible building up of the faculties apart from the mere determination to do great things. A man must work with tools. Will power alone will not build a house, as it cannot furnish the material nor the tools unless it proceeds to secure them by the usual means.

The tool that is most important of all in the development of the magnetic voice is the vibrant tone.

It cannot be acquired directly. A round-about method is necessary. Stepping stones must be found. A stepping stone is something that is used to make progress on, not to be taken along for constant companionship. It is important to bear this fact in mind.

In securing the vibrant tone, the stepping stone is the old and well worn tremolo. It is old because every singer has used it, and most singers use it now to excess.

The tremolo may be accompanied by the vibrant tone, or may lack it; but in either case it is a step to it. Perhaps it is true that ninety-nine singers out of a hundred have the tremolo, and not more than one may have the vibrant tone. As there is no other sure way of teaching the latter than by the former, we make use of it and have done so with unfailing success for many years.

LESSON CVII.

“STEPPING-STONES TO MAGNETISM”

Take a pencil and a large sheet of paper, and make a wavy line as follows: Let the line be seven inches long from left to right. Let the waves be one inch high, and about half an inch wide. This will include about fourteen waves in the seven inches. Have the line continuous, or unbroken.

Call the above the tenth degree of the tremolo.

Next draw a line just like the above, except that the height of the wave is to be about seven-eighths of an inch, or between that and an inch. Call this the ninth degree of the tremolo.

Draw under these the third line, and make the height of the waves not quite seven-eighths of an inch. Call this the eighth degree of the tremolo. Under this draw a line with the waves about an eighth of an inch less, and call this the seventh; and so continue until you come to a line that is half an inch in the height of its waves, and the waves themselves are not as wide as the others. This will be the fifth degree of the tremolo. When you get to the second degree of the tremolo, the height of the waves will be about one-fourth of an inch, and there will be about twenty-eight waves to a line seven inches long.

The second degree will require waves less than one-fourth

of an inch high ; while the first degree will require waves less than an eighth of an inch high, and they will be very close together lengthwise.

These drawings are to appeal to your mind through the eye. Take the sound "O" and make it like a person's voice when great mental suffering impels it. Repeat this many times until you have a very marked tremolo in your voice. Call this the tenth degree. After a while reduce the degree to something a little less, and that may be called the ninth. Coming down, step by step, try to make a fifth degree with waves half the size of those at first developed. At the third degree of the tremolo, the wavy effect is hardly noticed. The best singers drop to this after they have learned that the distinct tremolo is not artistic. A listener would realize that the voice was rather full and rich at the third degree, but could not say for sure that there was tremolo in it. If this can be made a fact by practice, it will be possible to reduce the tremolo still further, to the first degree where no person but yourself will know the waves are used.

At this degree it is not called the tremolo, but the vibrant tone. All it now needs is nervous energy such as comes from hammering consonants, as taught in the lessons just preceding this.

One of the best lines for practice is the following, because it will set the mind on fire more readily than any other line in the English language :

"Then wakes the power which, in the age of iron, burst forth to curb the great and raise the low."

Repeat the line until you realize what it contains.

Repeat it in the tenth degree of the tremolo, giving full wave effect to every syllable. Then gradually reduce it through all the degrees of the tremolo, to the lowest of all, where it ceases to be a tremolo, but is a vibrant tone. If you can establish it in this one line, you can carry it into all words and sentences. It is merely a question of practice. Insist on mastering it as soon as possible ; then employ the vibrant tones in hammering consonants as taught in the lessons just preceding this, and you will have so much magnetism that your ambition to employ it in the greater fields of life will not down.

In all human life there is no power equal to the magnetic voice.

LESSON CVIII.

“HOW TO STUDY THESE LESSONS”

A man who was not very busy looked at the figure attached to these exercises in glides and, thinking they indicated a very technical work, laid the book aside as too hard for him to master.

A very busy man who had but a few minutes each day which he could devote to personal improvement, looked at the figures in the lessons on glides, and thought they were too technical for him. But he was very desirous of mastering the exercises in range so that he would have a more pleasing voice in conversation, and a better voice for singing, as he liked to sing in church and at other places.

Without the increase of range, the glides would be well nigh useless, and he soon found out that fact. So he devoted himself to the simple and very pleasing exercises in range, and found his voice growing remarkably fast, and without much effort on his part. He said to a friend, “Every man and woman should develop the natural range of voice which nature has bestowed on humanity.” Certainly that practice was not technical.

As soon as range is developed, and any boy or girl can do it by the aid of these lessons, there is nothing left but the slides, and these are smooth movements up and down the scale; paying no attention to the musical notes. Any movement of the voice that begins low in register and rises smoothly to the highest pitch, is a rising slide. We have never seen a child who could not do this easily. The reverse is the falling slide.

Now that is all there is to the development of glides; all that need be called real work. The glides are merely smoothly made slides executed so quickly as to appear to be natural mental tones. The only effort required is to develop the range, and that is not only the easiest of all things, but the most valuable. “Every note you add to your voice can be made worth thousands of bank notes in the future.”

You will be immensely pleased when you have added one new note to your voice. Then add another. Then another. It is splendid practice, good for the lungs and good for the nervous

system. The old Romans cured nervous depression by vocal exercises.

Range of voice, when increased, makes slides easy to acquire ; for as soon as you are sure of a good range, you will have a fine assortment of slides. Now just shorten the slides in point of time, and you have the glides.

The many figures in the glide lessons, look forbidding and uninteresting. But they merely tell what glides are to be developed on the words that follow them.

Every observing man or woman can easily find all the glides in the natural and untrained voices of children. To youth we go for our examples. Young voices are naturally flexible. They lose their glides and their flexibility in the mechanical manner in which reading is taught in the schools.

There is not a figure in this whole book that stands for a glide, unless that glide is a natural movement of the flexible voice of a fine-grained child. By fine-grained we mean a child that has inherited a good mental power, and that speaks easily and naturally with an expressive voice. We do not mean a precocious child, nor one whose mental powers are stunted. There are many beautiful boys and girls in the world, with beautiful minds and beautiful voices; and they all possess the very glides that are taught in this book.

If you master the simple task of acquiring an increased vocal range, and then turn it into slides, which is simplicity itself, you are at the door of the glide system. It is the only natural system that is taught or that can be taught. It has done wonders for thousands of voices in the past thirty years, and has changed the artificial manner of speaking or conversing, into the expressive, easy and flexible tones intended by nature for her best people.

Thousands of tests have been made with children who speak their ideas freely and readily; and it is always true that, where the glides are the most developed, the mind behind the voice is the best; and where the glides lack in development, the mind is stunted. In business and in professional life, the same rule holds true; the power of the glides always showing the degrees of mentality behind the voice.

More than this, the mind that fails to connect itself with the voice, as in the case of many unsuccessful business men and

others, who have vigorous and valuable thoughts that they cannot express, can be brought into union with the voice by this glide system; and in *no other way*.

You may be full of good ideas, but may lack connection between your thoughts and your voice. The glides will establish that connection.

When you find yourself acquiring a new power of making your ideas felt by other people, this stimulus will arouse in you a new ambition that will grow rapidly. We wish we could show you the proofs of this fact in the lives of lawyers who were dire failures because of their inability to impress their hearers; whose ideas could not be given living expression in their voices; and who revolutionized their careers by the mastery of this simple system.

It is not technical.

It is nature itself. It is the only form of nature that is taught to humanity in books. Study it slowly, calmly, persistently. Keep at it. Do not hurry. Do not rush. Come back to it often. Give a minute a day to range, slides and glides; and the rest will so please you that nothing can keep you and this book apart.

VOCAL CURIOSITY SHOP.

THE HUMAN VOICE IS CAPABLE OF IMITATING ANY SOUND THAT CAN BE MADE IN THE MECHANICAL WORLD, OR BY NATURE, OR BY ANY FORM OF LIFE, OR BY ANY OTHER HUMAN BEING.

LESSON CIX.

"CATS AND KITTENS"

While the same degree of force or loudness cannot be reproduced, the exact likeness of sound can always be made by the voice. This acquisition does not come of itself, nor by haphazard practice. It is based on knowing how to do it, in the first place. One imitative sound often leads to another.

The falsetto is the beginning of a long series of imitations, because it leads on to the oral, and from the oral to others; whereas a person who tried to produce the oral tone at the start might work months before getting it. It is quickly gained through the falsetto.

We have never seen any man or woman, or even child, who could not make a falsetto tone. Scientifically described, it is the extra high pitch above the highest note of the natural range of voice.

The Russian method of training high tenors and high sopranos is to add the falsetto notes to the top notes of the natural range. By skilful practice the blend can be made smoothly and the extra high notes will then pass for natural ones.

In the range known as normal or natural the vocal cords are free for the full length of their lips, known as the glottis lips. But in the falsetto, these lips of the vocal cords touch at part of their length and thus make a higher note by shortening the cords, just as the shorter string of a violin makes the higher note.

FIRST IMITATION: "*The Cat.*"

The human falsetto tones are identical with the cat's or can be made so. Experiments show that it is impossible to tell one

from the other. As every person has, in times past, imitated the cat's voice, it will be an easy thing to do.

SECOND IMITATION: "*Range of the Cat's Voice.*"

Instead of making one note only in the falsetto, make two, then three, then an octave. It is possible to make a double octave. The higher octave belongs to a younger animal than the mature cat.

THIRD IMITATION: "*The Kitten.*"

This voice is made by the upper falsetto octave. Of course it will take practice to produce it; but it is worth the time it takes. It will not require very much practice to add several notes after one has been secured. You will then have a scale in the lower falsetto, and a scale in the upper falsetto; both beyond the highest notes of the natural range.

FOURTH IMITATION: "*Falsetto Slides.*"

It is now important to make slides, rising and falling, simple, double and triple, in both falsettos. It has been done easily, and can be done by any person without trouble. Patience, practice and some skill are all that are necessary. With the glides, you can imitate all the conversations indulged in by cats and kittens.

LESSON CX.

"THE UVULA"

The UVULA comes next to our attention.

This plays a very important part in a large series of imitations and should be cultivated in its various uses.

The UVULA is a small tongue hanging down from the back of the soft palate. In true vocal tones, it should be raised and absorbed entirely into the soft palate. In imitations that require its use, it should be allowed to hang free.

The first test of your power to move the UVULA at will is in the effort to vibrate it, as in the trilling of a cat calling to her kitten. The cat uses this trill on an outgoing breath. This is an attempt to get control of it. When you have started the trill, all else will follow easily. It is the first vibration of it that is hard to get. The snore is made generally on an ingoing breath: the air

- striking the UVULA and causing it to shake, making the sound that we call the snore.

FIFTH IMITATION: "*The Snore.*"

After learning to vibrate the UVULA, or end of the soft palate in the upper part of the back throat, draw in the breath with the mouth closed, and allow the back part of the soft palate to tremble. Any degree of softness or loudness can be induced when awake. When asleep, things run themselves. This is the polite form of snoring; the mouth being closed. The more common or plebeian form is that which occurs when the mouth is open. An ingoing breath strikes the soft palate and it vibrates; or the UVULA alone is vibrated. Some persons snore by breathing out through the closed lips, the air forcing the mouth slightly open. Others actually vibrate the lips on an outgoing breath. In fact, there are many kinds of snores, and a timid person coming for the first time into the presence of a companion asleep may be frightened by the awful strangeness of the snore.

SIXTH IMITATION: "*The Trill.*"

But what we are after is the real trill that is made on the UVULA by an outgoing breath. Let this be done without voice, keeping the mouth almost closed. When you can do it in this way, then make the trill of the UVULA in the falsetto notes; afterwards in falsetto slides; and soon you will have the beautiful tone of the mother cat calling to her kittens, which is accomplished by a rising slide in the trill, the force fading away to nothing as the falsetto tone rises.

SEVENTH IMITATION: "*Purring.*"

For the purpose of securing and perfecting the vibrations of the UVULA, you should by all means learn to imitate the purring of a contented cat. It is very easily done after you have mastered the first steps in vibrating the UVULA. All there is to it, is the omission of the falsetto. Just vibrate the UVULA in very fine runs on outgoing breaths, and you have the purring of the cat in exactly the manner that she makes it. So perfect is the imitation that no person can tell the difference after you have made it properly.

A cat that purrs or sings, as some call it, is happy and contented. She will not bite or scratch as long as she purrs. But the best part of nature is the combination of the love-tone with the

purr. In cat-life, as in human life, a number one glide vanishing into the softest sound as it rises, is the tone of love the world over, and is no more human than it is brute. It can be traced in the voices of all animals that care for their young, especially at the tender age. But as they grow older the vanish of the tone is missing and the glide is turned over into one of petulance, which is the same glide reversed, or a number two glide ending with force of voice. The human mother, like the loving feline, can lose her temper and scold.

We advise the thorough mastery of the purring sound, and of the trill; for then you will have the UVULA under control for its many uses to follow. It enters in many forms of animal-roaring; into many kinds of bird imitations; into the most pleasing whistling known; and it combines with the voice in countless ways. Its use turns the tones of the actor into those of the tragedian, as rage cannot be depicted without this back-roll. But the easiest of all uses is that of the purring sound and the trill. Keep at those, and thus lay the foundation of many successes to follow. Without such foundation, it would be useless to undertake the delicate and complicated imitations that come later on.

LESSON CXI.

“ORAL TONES”

The inability of most people to acquire the oral voice, has led them to abandon imitations; for this tone enters into a very large group of sounds. We have known pupils to spend years before they were able to make a true oral tone. But it was discovered that it could be reached in a few minutes from the falsetto, and now there need be no discouragement on this score.

No person living fails to imitate the cat. This is the falsetto.

With the falsetto in the voice, the oral sound is secured by carrying this timbre down into the natural range. It seems like a contradiction, but it is a fact. In the first place the oral voice is everywhere heard in the natural range. Many men lack manly voices, and are said to possess female voices; but they have a natural oral. The fault came from that time in youth when, after

the beginning of the thirteenth or fourteenth year in the boy, his voice broke, or squeaked, and he was laughed at. What boy has escaped this defect and the ridicule it brings? The break is in the falsetto, but it drifts down into the natural range and abides all through life as a natural oral.

You are certain of the falsetto.

Learn to make it in as many notes as possible.

Then learn the falsetto slides, up and down pitch.

The falsetto is made by some part of the vocal cords touching when they should be free. As the falsetto slide comes down to the natural range it can be made to retain its timbre all through the latter range. This is due to the fact that the falsetto timbre requires a closing in of the tones; and this closing in remains when the falsetto timbre passes down into the natural range. In other words, the oral is only the falsetto in the range of the natural notes.

A little practice will show you what this is and how to make it.

You will be pleased to know how readily you will change from one to the other.

LESSON CXII.

"STEAMBOAT WHISTLES"

Locomotives!

Steamboats!

Factory whistles!

The true oral enriches the voice when it can be summoned and dismissed at will. It gives a beauty and golden character to the tones that will always be worth acquiring. Learning to imitate mechanical sounds that are made in the oral timbre, is probably the best means of enriching and beautifying the voice.

There is in the singing of some of the colored men and women, a charm that was never understood until it was known that the oral character predominated. In fact all the Fisk Jubilee Singers whose voices drew vast audiences for many years, were selected because they possessed this rich timbre.

EIGHTH IMITATION: "*Distant Whistle.*"

After you have learned to carry the falsetto tone down into

(11)

the natural range, even to the lowest pitch, then attempt to reproduce the sound of a distant train. Give a long, low oral tone. This can be done so well in time that persons near you and not seeing your mouth, will be deceived, as was a man who was waiting for a late train, and thought he heard it, and went to the station hours too soon. We have many times stood near workmen and imitated factory whistles, and caused the men to stop their work long before the hour of noon.

NINTH IMITATION: "*Steamboats.*"

The whistle of the steamboat is deep-throated. It is pectoral in its character. The pectoral tone is made by sinking a guttural to the lower part of the throat, as has been taught in the lessons of the present work. When you can make a low pitch oral tone in the pectoral timbre, and can give it volume, you can reproduce the deep-throated whistles of the big steamboats.

As the pectoral is derived from the guttural, and as the latter is the basis of many imitations, it is deemed best to take the space here to develop these valuable timbres. In fact, actors have found it necessary to possess good guttural and pectoral voices; and have been able to get them more quickly by imitations of whistles than by the usual hard drill.

So many timbres contribute to the natural imitation of whistles and similar sounds, that they may be said to interweave, or blend into each other. For this reason, we will step aside long enough to acquire the pectoral through the guttural; and then we will come back to the whistles.

LESSON CXVIII.

"THE GUTTURAL"

The growl!
 The bark!
 The cross-patch!
 The hater!

Nature closes the throat when something is disliked. The man who is ugly, closes the throat, and keeps it closed during all his conversation with his fellow beings. There are millions of such men in the world. They wonder why they repel instead of attract.

If you close your throat tight enough to prevent the voice from being sounded, you will make a throat hiss, which is the spit of a cat. A mere mental hiss of disapproval is made on the front of the tongue; but people who are made suddenly very angry never use the front of the tongue. They close the throat and the hiss comes through like that of a cat. The cat is never pleasant when it hisses, or spits.

This same action of the closed, or almost closed throat, is called a growl when vocal sounds come through with the hiss. The latter of itself has no voice. Try to hiss through the closed throat. In a few trials you will succeed.

TENTH IMITATION: "*The Cat Spitting.*"

Put into practice the suggestions just made and keep at them until you can make the exact sound that the cat makes when she spits.

ELEVENTH IMITATION: "*The Dog Growling.*"

Gradually add voice to the spitting of the cat until you have a very low and faint growl. Develop this by practice. It is the product of a closed or nearly closed throat. Do not allow the walls of the throat to become rasped. Trained actors who use this tone, which is the guttural timbre for hatred, learn to hold the walls of the throat rigid and yet open the throat partly to save irritating the membrane.

TWELFTH IMITATION: "*The Dog Barking.*"

Some of the finest imitations in the world are made of dogs barking. You would not at first believe that there are hundreds of different barks. There are deep-toned bays; and faint, far-distant salutes, all in pleasant moods, although the guttural canine voice is the outgrowth of the original growl. We have heard an imitator at a summer hotel on a pleasant moonlight evening, seated a few feet from other guests, produce no less than thirty-four different dog-barks, while the listeners, not knowing the source, spent their time counting all the different dogs they thought they could hear in the village nearby. It is not difficult.

The first great point to understand is that the dog barks in the timbre of the growl, which is the guttural. It is made with the throat almost closed, or else very rigid. When you get this, then add any timbre you wish; change to any degree of pitch; make any shade of color; and use the dark or bright, or intervening tones.

THIRTEENTH IMITATION: "*The Little Dog.*"

A guttural timbre can be made in any pitch, or in any other timbre blended with it. In the cat's voice you have acquired the falsetto. Now add the falsetto to the guttural, which means that you are to raise the pitch of the bark till you get it in the register above the natural, and you have the little dog. There are over fifty falsetto barks that can be made. Try to make two different kinds in that timbre. When you can make two, you will soon find that you can make three; and so on. Degrees of pitch in the falsetto, and degrees of force in the same, will help you. Then there are barks in the pure falsetto. There are barks in the wonderful timbre called the laryngeal mixed with the falsetto. There are barks in bright and dark forms of the falsetto.

FOURTEENTH IMITATION: "*Distant Barking.*"

All we can say here is that the darker the voice, the more distant it will sound. No examples of the wonderful effects of darkening the voice can ever be found that are so satisfying and impressive as distant barking and distant bells. The work is very beautiful, and the voice becomes much richer in all its uses, both for speaking and singing, by reason of these imitations.

As imitations are interwoven in the many timbres, we must refer to some tones that are not yet developed. The dark tones are examples. They will be taught in an early lesson to follow.

FIFTEENTH IMITATION: "*The Cross-patch.*"

After you have learned the growl, imagine that some agent is calling on you. Say to him, "Get out of here!" Say it in the growl. Then note how many men and women have the voice of the cross-patch.

Cats spit, dogs growl, and people bark.

 LESSON CXIV.

"ANIMAL CRIES"

So far you have made considerable progress.

Our aim is to put the instruction into such easy form that any person who can read a newspaper, will be able to acquire all the imitations in existence.

SIXTEENTH IMITATION: *"Whine of the Dog."*

The dog closes the throat for its growl, its bark, its howl, its whine, and its yelp. You must therefore learn to close the throat. As human beings cry most frequently in the falsetto or oral, so the dog whines, and cries in the same timbre. You have learned to make the falsetto at will. This is necessary, but it is easy. You have learned also to make falsetto slides and glides. This is very simple.

Now close the mouth, and close the throat, while making the falsetto tone. Imitate the whining of a dog by dragging the sound through the closed throat. The smaller the dog, the higher the pitch will go in the falsetto. Deep-toned big dogs whine in the oral, which is a falsetto character in the natural range of the voice.

SEVENTEENTH IMITATION: *"Howl of the Dog."*

This is produced by bringing the voice down into the oral timbre, but otherwise making the whine, with long tones, instead of short ones.

EIGHTEENTH IMITATION: *"Yelp of the Hurt Dog."*

The number two glide and number four glide, as taught in the main lessons of this work, are the basis of the cry of pain or yelp of the dog. Here nature shows the mental value of a glide. The timbre is the falsetto, as all cries of animals and human beings are so made. The yelp of the dog is often quick, but the glide is decidedly falling. Some cries are long in range and time, and end in the oral timbre.

NINETEENTH IMITATION: *"Yell of the Cat."*

Here another timbre comes into use. It is the nasal. We will show later on how it is made. The cat uses it when it gives those unearthly yells that seem to have lineal measure, and that prevail through the otherwise quiet hours of the night. The falsetto is always present in animal cries; but here it joins forces with the nasal. Any person of courage can readily learn the combination. The force is crescendo and diminuendo, but lacking definite finish. Our feline friends revel in a wealth of vocal slides that command more attention than admiration.

LESSON CXV.

“THE NASAL VOICE”

The habit, so-called, of talking through the nose is really the habit of not talking through the nose. Take the following sentence:

“Many men of many minds make me merry.”

Say this with a wide open throat, and a pure voice.

Now put the thumb and finger to the nostrils so as to close off the air, and repeat the words. The closing of the nose causes all the tone to come through the mouth. Let the ear catch the difference between the voice when the nose is open, and the voice when the nostrils are pinched with the thumb and finger. Alternate these two different tones until you are able to make the nasal, or nose-closed tone as nasal as possible. You can increase its character very much.

Now take up again the Nineteenth Imitation of the preceding lesson, and add the falsetto to the nasal, and you will see at once the effect. It brings you the cat's yell very vividly.

TWENTIETH IMITATION: “*The Farmer.*”

In character sketches it is claimed that the farmer talks in a nasal timbre. Yet as many men of the city as of the farm have this tone. Put the nasal timbre in the following words: “Well, well, Si, heow dew ye dew?” You can build almost any sentence to suit the use of the nasal tone. But listen daily to men who have such a timbre, and try to reproduce their tones. The cure of the nasal fault is in learning to make the opposite tone, which is the pure timbre; and thus you will be able to separate the good from the bad. Some nasal orators are said to have “fog-horn” voices.

TWENTY-FIRST IMITATION: “*The Cow.*”

You have acquired now the nasal timbre, and the guttural. The blend of the two, with the nasal prevailing, will give the tone of some cows. The higher pitch is of the younger cows, or heifers. The calf uses the high natural range and some of the low falsetto always with the nasal. But the older cows use the nasal with the pectoral. All these tones are made with the lips closed to begin with, and the throat only partly closed. The word

"Meow," something like the cat's in articulation; and the other word, "Moo," are most employed. They are deep-throated at all times.

TWENTY-SECOND IMITATION: "*The Hog and Pig.*"

The nasal and guttural are used by the hog. The guttural is made with a more closed throat than the tone of the cow. The articulation is that of a grunt. The guttural is made to rattle in the throat. The pig raises the pitch, and the very little pig uses the falsetto.

As in any imitative work, it is often necessary to hear the sound. But hearing it will not enable you to produce it if you have not developed the timbres that make it.

We cannot imagine any man or woman who will not make the falsetto at once. This is the basis of the oral which is a falsetto character in the natural range. Nor can we believe that any person will fail to make the nasal and guttural timbres readily, if these lessons are carefully followed. Here you have for a stock in trade four great basic timbres:

1. The falsetto.
2. The oral.
3. The guttural.
4. The nasal.

All four are within very easy reach of any person, young or old.

But one more is needed at this stage, and that is the pectoral. It is not as easy to acquire.

LESSON CXVI.

"THE PECTORAL TONE"

It takes some time to develop a rich pectoral timbre.

The natural meaning of the pectoral is grandeur. It receives this stamp of nature because of the fact that hatred when carried to its greatest depths assumed the power of a grand character. In other words, no person of small and mean disposition could hate profoundly.

Out of this meaning there grew the power to portray anything that inspired awe, such as the mighty height of the Alps, or the tremendous volume of Niagara.

As we need the pectoral for some of our grandest imitations, we must find an easy way of learning it. This instruction proceeds on the plan that starts everything difficult in something that is easy. Thus the oral timbre is hard to get unless you are told that it can be easily made by dropping the pitch of the simple falsetto which everybody can make off-hand. We have known of many actors who have striven for months to acquire the scream; but who learn it in a minute when told that it is a rising slide in the falsetto culminating in force. Things are easy when we know how.

You certainly have acquired the guttural by this time.

It is made with a closed or nearly closed throat. Now make it and little by little open the throat. The open throat guttural tone is the beginning of the pectoral.

The increased size of the throat, or pharynx as it is called, denotes a greater size of vocal portrayal, and is akin to grandeur. You can learn to increase the throat cavity back of the tongue and below, by compelling the larynx, or Adam's apple, to stay down in all tones. Put your hand on it and see that it does not come up. Pronounce the word "Roll" in deep tone with the Adam's apple down, and the voice guttural, and you will soon pass into the pectoral.

In other words, the pectoral is:

1. The guttural made with an open throat.
2. With the size of the throat enlarged and deepened.
3. And the pitch very low.

No pectoral tones are true when made in an ordinary pitch. The guttural may be made in any pitch of the natural or the falsetto range; but the pectoral is made in the lowest notes possible.

When you have acquired the pectoral, then add it to the following imitations of preceding lessons:

1. Steamboat Whistles.
2. The Barking of Great Dogs.
3. The Cow.

Later on, add it to:

4. Heavy Bells.
5. The tones of the Seal, Lion, Tiger and great animals.

In steamboat whistles, some of the most remarkable effects have been produced by the many variations that are possible with

the pectoral. It is worth trying. You must remember that all whistles are made either in the oral, the falsetto, or the oral-pectoral; never in the pectoral alone.

TWENTY-THIRD IMITATION: "*Shrill Whistles.*"

These are made in the falsetto above the natural range, but with some of the bell timbre added. This compels us to bring in the latter timbre. It seems as if there were to be no end to the timbres. In making a whistle of any kind, keep the pitch even unless it is a siren. Blow evenly in pitch, but vary in force for some whistles.

TWENTY-FOURTH IMITATION: "*Deep-toned Whistles.*"

Develop an oral tone from a falsetto by carrying the latter down into the natural range while retaining the character of the timbre. Now carry the oral down to the bottom of the natural range and there blend it with the pectoral. Prolong the tone in even pitch, and increase the volume or bigness of the sound. The effect is something of which you will be proud when you have achieved it, as you surely will if you persist.

LESSON CXVII.

"DISTANT SOUNDS"

The rich tones of the human voice are the dark, the oral, the pure, the orotund, the pectoral and the bell.

Any man or woman who will take the trouble to develop all these wonderful timbres will find the rewards worth the effort. They give much in place of little. They add wealth of tone to poverty of sound. But in addition to their influence in enriching the voice, they are needed in imitative work.

If you wish to sadden the sound of a bell, you muffle it. The same is done with the drum. If you wish to sadden the voice, you muffle it by impinging it on the soft palate.

The sound of cannon when very distant is muffled by the soft cushion influence of the air. The same is true of thunder. The awful sharpness of the crash when close at hand, is mellowed by the muffling power of the atmosphere, so that it rolls on in deep tones.

The voice has its day and night, its summer and winter, its light and shadow, and its gayety and gloom. It all depends on the simple plan of nature of changing the place of impingement. Thus a tone that strikes the hard palate near the upper front teeth is bright, and as the place of striking recedes along the roof of the mouth, the tone becomes thinner until it ceases and the soft palate follows back. The voice gradually darkens in its tone as it goes to the rear of the mouth. A soft substance will muffle a drum of a bell; so the soft palate muffles the voice.

TWENTY-FIFTH IMITATION: "*Thunder..*"

Learn to throw the voice so that the tone-column will strike the soft palate at the back of the roof of the mouth. At the same time help the effort by trying to make the sound of distant thunder. It is possible to make this imitation perfect in a very short time. A young man learned it in a few minutes and went out one June afternoon with another young man to take a walk. He gave the imitation so well that his companion said, "I hear thunder at a distance. It will rain before we return. Let's come back for an umbrella."

The acquisition of this dark tone is absolutely necessary in any voice, whether intended for imitations or for regular use. It is the voice of sympathy, or sadness, or harmony with solemn speech. It is also the basis of Bible and Hymn Reading.

When you have learned to darken your voice in one pitch, carry the dark form into all pitches, and into the falsetto, and in the oral and pectoral as well. In imitations it is used mostly for distance.

What is more beautiful than the rendering of distant bells, or of the baying and barking of dogs miles away? Or distant whistles as of a train coming from a far station? This practice is most delightful and is very pleasing. People who once hear such imitations, beg for their repetition without limit.

The distance is made greater or less by varying the force and the darkness of the tones. It is the finest of fine art to do this.

Be sure to make the dark sound smooth, rich and mellow. Then make it loud and very quiet at will. Then apply it to the preceding lessons.

LESSON CXVIII

"THE WONDERFUL LARYNGEAL"

Of all the useful and imitative tones, the laryngeal is the most remarkable. It enters largely into characters on the stage, and in impersonations. By uniting with various other timbres it opens up a field for imitations that seems almost unlimited.

TWENTY-SIXTH IMITATION: "*Winding the Clock.*"

Yawn. Stretch. In so doing, try to catch a certain rasping of the vocal cords that can be turned into the sound of a clock key in process of winding the clock. The yawn is the beginning of it. It is not voice, but a click in the cords where the voice originates down in the throat. Keep at it until you catch this click, or stretching sound, which is made in almost every yawn. If you fail to catch it in your own act of yawning, be watchful of others and so try to detect the sound.

Just as soon as you once recognize it, repeat it and cling to it until you can make it at will. Let the clicks come in regular succession and they will sound exactly like winding a clock.

TWENTY-SEVENTH IMITATION: "*Old Age.*"

As soon as you have acquired the clock-winding timbre, known as the basis of the great laryngeal, then turn it into the voice of a very feeble old man who is ill and suffering. Take the sounds, "Oh! Oh! Oh!" Groan with supposed pain, but keep in the clicking sound. This is necessary in order to develop it quickly. Make your friends who are in the next room believe that you are very feeble, very ill, and suffering much. All sick persons who are extremely feeble, use the laryngeal timbre. You will soon master it.

But it has other uses than that of suffering.

TWENTY-EIGHTH IMITATION: "*The Crowing Rooster.*"

It is quite a leap from the suffering old man to the gay and festive rooster; but such is art. The young cockerel learning to crow, uses the falsetto and laryngeal in very high pitch. The older roosters use a lower pitch in the falsetto and laryngeal mixed. Different breeds of roosters use different mixtures and different articulation. Prof. Wood of the National Museum at Washing-

ton can give the true crowing sounds of the different breeds. Any person can do the same who will study fowls.

TWENTY-NINTH IMITATION: "*The Clucking Hen.*"

Close the lips. Make a tone made of falsetto and laryngeal timbres mixed. Throw this tone against the lips, so that they will be forced open as it is uttered, and you will have the clucking hen.

THIRTIETH IMITATION: "*The Maternal Hen.*"

All hens talk to each other, to their consorts, and to their young. Dogs employ chiefly the guttural. Cats employ the falsetto. Hens must have the laryngeal. If you have learned to imitate the winding of an old clock, all you have to do is to go where the hens are carrying on cautionary remarks to their chickens, and there apply your laryngeal timbre to their style of articulation. You can say whatever the hen says. Human voices have caught and reproduced such sounds of danger as hens give to their young, and have seen the latter run for shelter and safety; showing that there is an exact language in use among the lower forms of life. If you have the time to spare you will find it worth while to pursue this branch of the art.

THIRTY-FIRST IMITATION: "*The Crow.*"

The caw of the crow, as well as the tones of many birds, is made up of the laryngeal prevailing with a little falsetto or oral.

THIRTY-SECOND IMITATION: "*The Parrot.*"

When you have mastered the laryngeal, and the hen tones, and the crow, then go where you can hear a parrot talk, and note how easily you can transfer your new-found tones into his. It is almost wholly a question of articulation. Of course if Polly says he wants a cracker, you must speak the words also. If he caws with or without cause, you must caw also.

You have now acquired so many timbres that you are ready to listen to anything you hear and to reproduce it. All you need is to know what timbres are employed, and the rest is merely the shaping of the sound and the articulation. The mixtures of the timbres is always an interesting study. Thus the clucking hen blends the laryngeal with the falsetto, while the talking maternal hen uses the purest grade of laryngeal unmixed. It is all very wonderful.

But the instruction is so given in this work that all persons can learn every one of the many imitations.

LESSON CXIX.

"BELL-RINGING TONES"

Like the other noble timbres, the bell tones have been used for centuries for the purpose of enriching the voice and giving it a peculiar charm for both speaking and singing.

In the early lessons of this course, you have been taught how to secure a pure voice. The bell tone is merely a pure voice turned to a ringing sound. Close the mouth and make the pure timbre with an enlarged throat. You can keep on enlarging the throat week after week to advantage. Be careful to make the sound very mellow, rich and smooth to the ear.

It will take practice to reach this result, if you have neglected the development of the pure timbre as already taught in the regular lessons. Roughness must be driven out. The proper kind of guttural, while rough, can be used by its contrast to set up its opposite; for any voice that is flexible can be made to pass from one timbre to another. Such a timbre as the guttural serves to give vitality and carrying power to a fine tone, when shifted to its opposite. We have known the noblest of the guttural voices to develop the purest of the bell tones and all the rich timbres.

THIRTY-THIRD IMITATION: "*Distant Church Bells.*"

Having secured the bell tone from the pure with the mouth closed, you are now to make it in the dark form as taught in a lesson preceding this. Darkness of sound means distance in its effect. A dark bell tone made in a slight degree of force, is an exact reproduction of a distant church bell, if articulated on the lips in the word *bell*. It is a strange fact that this word *bell* is in itself the basis of a bell tone. Give a ringing tone, like a bell, and allow it to be prolonged in the same pitch as struck, dying slowly out.

THIRTY-FOURTH IMITATION: "*Bell Vibrations.*"

A bell rings. A clock strikes. Give the word "bell" from the lips in a series of half a dozen strokes, following the directions of the imitation just preceding this. Distance is portrayed by impinging the tone on the soft palate at the back of the mouth, making a dark tone.

THIRTY-FIFTH IMITATION: "Bell Vibrations."

Strike a bell tone using the word "bell" and making the first part of the stroke strong and bright; then allowing the tone to waver while it darkens and dies away in force. This is a very beautiful imitation.

THIRTY-SIXTH IMITATION: "Engine Bells."

These tones are given in a high natural pitch, using the word "bell" on the lips, backed by the bell tone in the throat in the manner taught in the beginning of this lesson. By lowering the pitch the bells become larger and heavier toned.

THIRTY-SEVENTH IMITATION: "Deep-toned Bells."

Here we make use of the pectoral timbre. First acquire the pure voice as shown in the first part of this lesson. With this pure voice close the mouth, open the throat, and let the mellow, smooth tone be made. Having learned the pectoral timbre in a former lesson, change the tone from the pure to the pectoral, retaining the bell character. The effect is most pleasing and very rich. It rapidly builds up a grand voice either for speaking or singing.

The near bells of all kinds are made by impinging the voice forward on the hard palate near the front upper teeth. Gradations of distance are made at will, by gradations of position in placing the voice, as the degrees of form run from the back of the mouth to the front, and thus make the degrees of brightness. The ear is the best guide in creating tones of all kinds after you once know how they are made.

LESSON CXX.

"SLEIGH BELLS"

Perhaps the most pleasing and the most surprising of all imitative sounds is that which produces the sleigh-bells. Outdoors the sleigh is passing with a single horse, or with a pair of horses. The jingling bells fill the air with their merry tinkle.

By the simplest of all processes, it is possible to make these sounds in their exactness. The remarkable part of the work is the power that is possessed by slight tones. No matter how large the hall or theatre, every person in the audience is able to hear the

sleigh-bells most distinctly. They have great carrying power. Yet they sound no louder in a room of a dwelling house than in a large public hall. There is a penetrating clearness to them in either place.

The first step to the mastery of the sleigh-bells is the making of a tongue-whistle. Raise the tongue to the upper front palate. At a place on the tongue near the center or point, leave a small opening, and give a hiss. Gradually change this hiss to a whistle. It is the easiest of all things to do. Everybody has done it. You have done it hundreds of times. Improve the quality of the tongue-whistle until it becomes clear and strong. It is worth while to do this.

Having acquired a good tone in this way, wholly on the tongue, and having no voice in it, then make the same sound in a tremolo. Shake the whistle. Learn to make a series of shakes. Multiply them. Give them in various pitches. You can get one sleigh-bell; or two; or three; or any number you please.

It happens that on many sleighs there are several bells. In fact some sleighs have strings of small bells attached to the harness of the horses, and as the animals trot along their bodies shake the strings of bells into a rythmic series of wavy sounds. The bells tinkle with the same regularity as the horses trot along.

THIRTY-EIGHTH IMITATION: "*Single Sleigh-bell.*"

In the first place, you should master the sound of a single bell attached to the harness of the horse. It is a one-horse sleigh. Make the tongue-whistle, but keep it confined to the production of one bell only. You can make this of one pitch in one imitation, and of another pitch in another imitation. Of course a bell never changes its pitch.

THIRTY-NINTH IMITATION: "*Jingle Bells.*"

The same tongue-whistle may be made complicated, and thereby seem to produce the sounds of as many bells as you please. Give them full vibration, and be sure to show the shaking of the strings of bells as the horses trot along.

One winter evening a number of persons were sitting in the twilight while the first snow of the season was gently falling. One of the party made a perfect imitation of sleigh-bells; and all the others hurried to the windows to look out as they desired to see the first sleigh-rider of the winter. The imitator brought

the sleigh near at hand, and then gradually let the sound die down until it faded away. "The sleigh has gone down the next street. I heard it turn the corner," said one of the listeners.

FORTIETH IMITATION: "*Approaching and Departing Sleighs.*"

This is merely a change in the force or loudness of the sounds.

Begin with the tongue-whistle in complicated sounds shaken as though trotting horses were making them, but have them very faint. Gradually let the force be increased until the sleigh seems to be passing by the house. Then let the sound as gradually die away until it cannot be heard.

During a card party a lady counted seventeen sleighs that passed the house, as she thought; although they were all the creation of one of the players.

LESSON CXXI.

"HOOFS OF HORSES"

It has been said that the tongue-whistle is the easiest of all the sounds to produce; and its elaboration is almost unlimited along certain lines. It takes time to reach the artistic goal.

The same ease of beginning may be found in the imitation of the hoofs of horses. Most theatres have their little invention for this purpose; but we have heard reciters who were able to reach an accurate portrayal of horse hoofs by the aid of the hands. In some dramatic companies, a genius now and then has been able to do the same thing, and has thus supplied an accessory that was needed to give a realistic touch to the play.

You can make a scoop shape of both hands. Having done this, bring them together so that the hollow palms may be opposite each other. Repeat this until you are able to make a hollow sound.

Next make a scoop shape of the forward half of each hand, and strike the scooped fingers against the scooped palm. Reverse the action of the hands so that the fingers of the left hand will strike the palm of the right hand, and then the fingers of the right hand will strike the palm of the left hand. Hold both hands in front of the body about on a line with the chest, or wherever it is most convenient to control their action.

Having been able to produce hollow sounds when the hollow

scoop shape of the fingers strikes the hollows of the palms, the next thing to do is to make a succession of hollow sounds. This is done by the following order:

1. The fingers of the right hand strike the palm of the left.
2. Both palm hollows strike together.
3. The palm of the right hand strikes the fingers of the left hand.

Here is a succession of three sounds. Let them be repeated by going back to the first, and giving them over and over again and again until you are able to imitate the order of repetition that is heard when a horse is trotting on the street. Having learned how to make the sounds, all you need do further is to listen to horses that trot, or gallop, or lope, and make the succession accordingly.

FORTY-FIRST IMITATION: "*Hoofs of Horses.*"

Put into practice the instruction just given. Vary the sounds to suit the kind of action required.

FORTY-SECOND IMITATION: "*Approaching and Departing Horses.*"

This is made, like the sleigh-bells that come and go, by increasing a very faint sound at first up to the highest degree of force, and then allowing the sounds to die out as though the horses were going beyond hearing.

LESSON CXXII.

"BIRD NOTES"

The test of a true bird note is the ability to go where the birds sing or call, and there hold their attention and secure their response. This degree of success has been attained more than once.

Most of the so-called bird notes are spoken words that are suggestive only of birds. Not one of them would invite a response from the birds they are supposed to imitate. Such words are "tweet" and "wee" and kindred sounds.

It is true that there are some high soprano notes that, given in rising glides, produce a certain class of bird tones.

It is also true that the falsetto timbre given in rising glides, will imitate other birds.

(12)

In the lesson on the sleigh-bells the tongue-whistle was introduced. That whistle, made only on the front edge of the tongue, and not on the lips, can be developed into the clearest of the sweet-voiced birds. It can be given high in pitch or low, or on any one or more notes between these limits. It can be changed in quality and character until it will reproduce a wonderful variety of bird notes of many different kinds of birds.

Learn to make this tongue-whistle in its full volume and strength. Then learn to vary its pitch. Now seek a singing canary and you will find that you have the exact voice that he has. The arrangement of notes must be secured from listening to him. Then find other singing birds, notably the mocking-bird, robin, and any that seem to possess the same sweet tones. Imitate them until they stop and listen to you. In time they will respond, and then your victory is perfect; and it is a most wonderful accomplishment.

FORTY-THIRD IMITATION: "*Sweet-voiced Birds.*"

These notes are produced by the developed tongue-whistle as just explained.

FORTY-FOURTH IMITATION: "*The Whistling Birds.*"

There are many birds that use a sound like that which is made on the lips. It is the ordinary whistle given the kind of articulation that is employed by the class of birds referred to. By listening to various birds you will be able to learn which tone is the basis of their songs; whether the tongue-whistle or the lip whistle. Any man or woman can easily learn both of these sounds in a short time.

FORTY-FIFTH IMITATION: "*Doves and Pigeons.*"

There is no sound in all creation that the human voice cannot reproduce. Every sound has a basis of some kind in the voice of humanity. Thus the dove and pigeon employ our oral timbre. This has been taught in the preceding lessons. The owl has the same timbre with the faintest evidence of the guttural or pectoral present. It is all wonderfully easy when you know what timbres are used.

FORTY-SIXTH IMITATION: "*Tree-toads and Frogs.*"

By vibrating the point of the tongue, as when you roll the letter "r" added to the falsetto timbre, you will be able to make one class of sounds. By the pectoral timbre articulated to suit another class of sounds, will cover all the remaining ground in

these forms of life. The male and female frog have different voices; and the tree-toad, which often is companion to the frogs, has a still different voice. As soon as you have the right timbres you should meet the frogs and tree-toads and develop the exact imitations by aid of the ear. You must know what you are imitating before you can succeed.

The front roll or vibration of the tongue is not the same as the uvula. The latter will give the best purring, singing and mother-talk of the cat; but the front-tongue roll would be a failure in such work.

FORTY-SEVENTH IMITATION: "*The Whistle-trill.*"

Some birds trill. All song birds whistle either with the sounds such as we make by our lip-whistle, or with the sounds such as we make with our tongue-whistle. Some birds add to such whistle, the trill or rapid vibration of the tone. We can trill with the point of the tongue or with the uvula. The latter we have taught in the early part of the Vocal Curiosity Shop. It is easy to acquire. The point of the tongue is a common French articulation, as they roll their sounds constantly. If an American is unable to give the front-tongue trill or roll, it can be acquired by saying "tee-dee" as rapidly as the tongue can be made to move, and gradually omitting the vowel sounds, leaving a vowelless "t-d" articulation, which must be repeated with great speed.

To combine a front-tongue trill or a uvula trill with a lip-whistle is a very difficult thing to do. Hundreds of our pupils have done it, but most of them were discouraged before they triumphed. The only advantage is in the beautiful effect in whistling tunes, or in imitating certain birds that trill.

LESSON CXXIII.

"BEES AND MOSQUITOES"

Each group of imitations has its basis. It is very interesting to note what the basis is in any group.

We come now to the buzzing sound that is made by the letter Z. This letter is made on the front of the tongue which is raised against the palate, leaving a slight aperture for the escape of the sound. Try the tone made by prolonging the letter Z. Listen and see if you can determine what form of life it approaches.

FORTY-EIGHTH IMITATION: "The Mosquito."

We now draw on our old friend, the falsetto timbre. Unite that with the letter Z, and you will have made a start. Now raise the pitch as high as possible in the falsetto, and diminish the force until the sound is very faint; all in the buzzing sound that springs from the Z. The young mosquito has a fainter tone and a higher pitch than its well developed relative. This you can change at will. In fact you can soon learn to make the sounds of many different mosquitoes on a summer evening; and success is not difficult.

FORTY-NINTH IMITATION: "Killing the Mosquito."

The insect is on your right cheek. It has sung itself into a good position and you have followed it with your hand before it has drawn its dagger. Your hand now strikes quickly, and the falsetto buzz is suddenly raised in pitch and force as you hit it; for a mosquito is always of an excitable temperament when it knows it is to be struck. This imitation has been given thousands of times so as to deceive persons who are close by. It is the source of much amusement.

FIFTIETH IMITATION: "The Bee."

The bee and many similar insects depend on the sound of Z, or the buzz. Now that you know the basis of the imitation, all you need do is to listen to the insect and make the same articulation. It is always necessary to know what you want to imitate. Sounds that have never reached your ears could not be scientifically reproduced by art. But all persons have access to such sounds. The only difficult part is the development of the basis, and this is made much easier than ever before by these lessons.

The bee does not employ the falsetto in as high a pitch as the smaller insects; and some bees drop down into the oral; while there are buzzing sounds that are of a pectoral timbre.

An excellent illustration of the degrees of force may be found in the imitation of a bee under a hat on a table or against a wall, and the sound of the same bee when the hat is lifted from it. This may be made very realistic and deceiving.

FIFTY-FIRST IMITATION: "The Saw."

While the saw is not an insect, its sound is in line with the buzzing of a bee, only the pitch is lower, and the volume is enlarged. If you will carry down the scale into a low register the

letter Z in the form of a prolonged buzz, you will soon have an exact imitation of a saw mill. No falsetto is used. Insects employ different degrees of pitch in the falsetto timbre, depending on their kind and size; but the saw mill, or the planing mill, uses the natural vocal range in either the pure tone, the bell tone, the guttural, the pectoral or the nasal; and sometimes two or more of these are mixed.

It is very interesting work to listen to a saw-mill and to know that you have the timbres that will reproduce its sounds. You will soon be able to make them as real to the ear as the mills themselves.

As the speed of the sawing increases, the pitch will rise. When a knot is struck, a different timbre will come into the voice to produce its sound.

FIFTY-SECOND IMITATION: "*Sawing Wood by Hand.*"

The hand-saw is another thing, and differs in tone and action from the saw-mill. There are strokes of the saw to be sounded. The tongue performs herein a new function. The front edge at one side of the point of the tongue must be brought hard against the palate, and held tight while you try to force air through the closure. Keep trying until you succeed. Repeat many times until the air makes a hard buzzing sound. You will not get it at once. When you do secure the right sound you will readily detect its imitation of the stroke of a hand-saw. The down-stroke is the heavier one; the up-stroke being heard, yet lightly.

Combinations and variations are easily produced.

FIFTY-THIRD IMITATION: "*Striking a Match.*"

This is done by holding the tongue in the same position as when the hand-saw is produced. Give a quick, rasping stroke. So thoroughly deceptive is this imitation that many persons have been convinced that matches were actually lighted. Of course the hand must give the same movement as if it held the match.

FIFTY-FOURTH IMITATION: "*Tearing Cloth.*"

This depends on the same basis as the sound of the hand-saw, but the action is different. After you have established the basis, which must be exact, then you can tear cloth with such frequency as to alarm your friends. A man at a counter in a dry goods store tore more than two yards of muslin in one long, steady stroke, and could not convince those about him that he had not done so. They looked for the torn cloth.

FIFTY-FIFTH IMITATION: "*Water Dropping.*"

The point of the tongue is made to touch the palate and to leave it with a dropping sound, which exactly resembles water falling into water or on any hard surface.

FIFTY-SIXTH IMITATION: "*Soda Water.*"

This sound is made by the tongue in the position required for the hand-saw, except that a steam-noise, like the squirting of soda water from a pipe under great pressure, is to be produced. While the tongue is held firmly in this position, the lips should be kept far apart and then brought near to each other, and so repeated to indicate the variation in the pressure or the power with which the stream falls into the glass.

FIFTY-SEVENTH IMITATION: "*The Locomotive.*"

A sound similar to the last is now required, but in the form of the articulation of "Choo! Choo! Choo!" More volume of air and sound should be added, and the succession should be in sets of fours, as each series of four "choos" represents one revolution of the driving wheels.

Locomotives gallop along in their sounds.

 LESSON CXXIV.

"CORNETS AND FLUTES"

Here an entirely different basis must be acquired.

It is hard to secure at first, but the beautiful results are so pleasing that the work should be a pleasure.

You have acquired the rich bell-tones of a former lesson.

Master these in every possible variety, so as to make short work of the present lesson. The plan of instruction is such that each lesson must be mastered in its turn. You cannot omit any stage, as it is a progressive development.

With the bell-tones well developed, you are to close the lips of the mouth firmly together, and try to force the tones through the lips on the edge of the raised skin of the lips. The skin will come into place of itself. Some persons try to assist it with the hand, but this is never successful.

The best method of raising this fine edge of lip-skin is to "burst" the mouth open from a fixed closed position until a ripping

sound is heard. This is only a stepping-stone. All children make this sound very often. It is akin to bursting out laughing. Try it. What is known as the "bursting" noise is made by the edge of the lips. As soon as you can do this, the beginning has been established. You now must refine it by driving out the ripping noise, and substituting a bell tone that is given a secondary vibration on the lips.

FIFTY-EIGHTH IMITATION: "*The Cornet.*"

By following the above instructions it is possible to produce the exact sound of the cornet. The bell-tone is the basis of sound; but the vibration of the fine edge of the lips furnishes the instrumental character. Time is required to reach this excellent stage.

Bugles, flutes, horns and even organs are imitated by the same lip-edge vibration sustained on a bell-tone, or an oral-tone, or a mixture of the deep toned bell and pectoral timbres. The effect is most artistic. Persons who have mastered this line of imitations have always been among the most appreciated of our entertainers. The public has always demanded their services.

LESSON CXXV.

"THE WIND"

The basis of the wind sounds is the oral; but the falsetto and the dark tones are needed to make the true effect.

FIFTY-NINTH IMITATION: "*Moaning Winds.*"

Go back to your lesson on the oral tones, and adopt them in the vowel sound of "Oo-oo-oo." This will be found close to a boat whistle. Darken it some. But every whistle, except a siren, has its fixed pitch; while the wind is never stable. When it is slow, the pitch is low; when it increases in speed, the pitch rises. So you must make the dark oral timbre in a constantly varying pitch. As you have heard the wind moan many times, you will soon know when you have produced the right effect.

SIXTIETH IMITATION: "*Howling of the Winds.*"

This weird sound is made by a varying pitch, the noise becoming louder more suddenly as the pitch rises, and the climaxes are in the falsetto timbre. It is an artistic exercise, and very easy for any person who has mastered the preceding lessons.

SIXTY-FIRST IMITATION: "*Soughing of the Winds.*"

This and the sighing of the winds are made as follows: For the soughing action a large proportion of the vocal effect is mingled with aspiration. For the sighing, the sound passes into a clear whisper out of an aspirated oral tone. Many evenings of the greatest delight have been spent in turning a calm summer evening into the brewing of an equinoctial storm. Shifting the sound from the moaning of the winds into the sighing is one of the best and easiest of imitations. Be artistic always, which means to take each lesson in its turn and master it before passing to the next; never trying something that you have not yet reached in your practice.

 LESSON CXXVI.

"BEAUTIFUL IMITATIONS"

There are some of the imitations herein taught that are exceedingly beautiful and effective. The first thing to make sure of is the wonderful variety of sounds that nature has made provisions for in the human mouth. The basis for each class of tones will be given in the next lesson. At this time we wish to call your attention to matters wherein you may excel and so win great appreciation from your friends.

The rough boy is able to make what is known as the cat-call. It is merely a cat scratch. No refined cat indulges in it. The small boy has this field largely to himself.

But an artist is able to give that sweet purring sound which the mother cat uses when talking to its kittens. It begins very quietly, uses a rising glide in the falsetto timbre, and diminishes with steadily decreasing force as the pitch rises. The uvula at the end of the soft palate vibrates very lightly. This is as fine a piece of work as any person can achieve; and it is based on the general law of human life which says that all tones of love or affection are made in rising glides that diminish in force. Do not fail to become master, both of the love tones of the cat, and of the human voice. One is highly valuable as an imitation, the other as a refinement of culture.

The second beautiful imitation is that of the sleigh-bells which jingle. This is so pleasing and effective when done aright, that it cannot fail to give pleasure to yourself and others. You are in the world to bring sunshine to your fellow beings.

Then come all the regular bell imitations. These are very rich in vocal value, and should be mastered for the good they will do the speaking and singing tones.

The cornet tone, which is made of the bell timbre combined with the assistant vibration on the edge of the lips, is so effective and pleasing that no persons should fail to acquire it. Be patient and persistent until you get it. Then perfect one note in a clear cornet tone. Having done this, add a note above and a note below, and so continue until you have a full range. It is true that you can so perfectly imitate a cornet that persons nearby will be completely deceived.

When the cornet timbre and range have been acquired, then change the timbre by ear until the bugle, flute, horns and other wind instruments are reproduced. By this time your voice should have an abundant supply of timbres to draw from. What your ear hears your tones can supply. That is the rule and it is the climax of the work.

The nasal, varied and mixed, with the aid of the lip-vibrations, will give out many organ tones from the parlor organ to the great church instrument. The lip-vibrations can be backed by any timbre or mixture of timbres. Such vibrations are often used with the very high falsetto for mosquito and other insect notes of that character. Try these and compare them with the tongue-edge imitations for such forms of life. The true lip-vibrations are capable of wide usefulness; therefore they should be learned as soon as possible.

LESSON CXXVII.

"VOCAL ACQUISITIONS"

You who have never used your voice for anything except a limited form of speech and song, with some such variations as cat calls and screams, hoots or hisses, will be surprised to know the vast wealth of provision that nature has made for reproducing all

her own sounds, and all the sounds of the mechanical, musical and vital world. Thus far you have been taught many wonderful operations, and it is right that at this time you should take an account of stock of what you have learned.

If you have done what you could easily do, you will have added to your voice the extraordinary timbres. Now if you think them artificial, let us see their real place in life :

1. *The falsetto timbre.*—This is natural, for you cannot scream in any other timbre; yet it is the basis of countless forms of imitations and it has a scale or range, even a double range that you can acquire.

2. *The guttural timbre.*—This is natural, for all ugly men and women use it when they are most disagreeable; yet it is needed in many lines of imitations.

3. *The pectoral timbre.*—This is natural, for it is only a deeper guttural with greater volume of sound. It is needed in large tones.

4. *The laryngeal timbre.*—This is natural, for all old people have it, and so do those who are very sick or weak. Yet it comes into use in a full line of imitations, and can be drawn on, like all special timbres, for aids to the many vibrations.

5. *The nasal timbre.*—This is natural, for it is heard every day everywhere. It gives many sounds in blends with other timbres in order to make imitations exact. Thus the banjo has a nasal twang, while the piano does not. Some notes on melodeons and organs require the nasal blend before they come true.

6. *The pure timbre.*—This is only the human voice freed from all defects.

7. *The bell timbre.*—This is the higher quality of the great singing voices of the world of both sexes. Most singing voices hold only the pure timbre; but the ringing resonance of the bell timbre is sure to add to the value of such voices.

8. *The oral timbre.*—This is natural, as we go to the human voice to find it, as in the case of men whose voices seem feminine. There the oral tone is heard in its purity. But we teach it readily by the falsetto slides coming down into the natural range. What used to take years to learn, can now be acquired in a few minutes.

9. *The dark timbre.*—This is nature's method of imparting tones of solemnity and sadness, gloom and sympathy in the human

voice. Nature gives us the spring and autumn, the winter and summer, the night and day, the happy and the sad in this world; and, as we muffle drums and bells, so she muffles the tones of the voice. Thus you can detect a false friend in times of sorrow; if the words of sympathy are genuine and come from the heart, the voice will be naturally dark; otherwise only a pretence. On the same principle words of affection and love can be detected by the presence of rising glides that diminish in force when true; and this rule never fails.

Thus there are nine natural timbres.

When you acquire them you are adding nothing except a better development of what nature has already established in your voice. Gifts lie dormant for a life time. Arouse them and use them.

But there are added gifts that are not a part of nature's purpose in ordinary speech and song, but that are in fact a part of nature's actual equipment. In the first place there are two whistles:

10. *First Whistle*.—The fine whistle that is made on the edge of the front tongue, such as is used in the sleigh bells, is of immense value in imitations.

11. *Second Whistle*.—This is made on the lips. It is the regular whistle of the street, and is capable of many notes in the musical scale. It has a number of uses and can be combined with the front tongue vibrations, the uvula vibrations and the tremolo. When you hear sounds that other tones will not reproduce exactly, try some of these combinations.

In addition to the two whistles, there are five vibrations, the absence of which will make imitations impossible in some lines.

12. *The tremolo*.—This is natural, for it is made by the diaphragm at the base of the lungs, shaking the vocal-column. It is used by nature in weeping, in laughing, in excitement and in suffering. It is also used by music teachers to give stability to weak voices, and it crops out in almost all forms of singing. Some like it, and some do not. When a young lady who never did much singing outside of her own circle, goes to a school in a distant city and returns, she spreads the tremolo all over her voice and her bucolic friends wonder at her accomplishments. Still it has usefulness even in singing, and is employed in some imita-

tions, especially when the lip whistle is imitating songs of birds.

13. *The uvula vibration.*—This is of such high value in imitative work that it should be mastered at once. It has degrees of fineness that should be acquired. Do not forget this fact.

14. *The tongue vibration.*—This is the roll that is heard in the French R. It is useful in many combinations for imitations.

15. *The edge-of-the-tongue vibration.*—Like the action of the uvula, this vibration is of the highest importance. Most imitators try to proceed without mastering it. But when once it is mastered, it opens the way to wonders.

16. *The edge-of-the-lip vibration.*—This is the key to the cornet and most of the wind instruments. It has many other uses. It is hard to secure at first, but any person can get it in a reasonable time. When you find it, add all the upper and lower notes, so as to possess a full scale.

Here, then, is your whole stock in trade.

There are sixteen gifts, and you can see at a glance what they are.

Go to work and get them all. It is not only a pleasure to do so, but a genuine fund of value that, when you may least expect it, will bring you a substantial reward.

LESSON CXXVIII.

“STRING TONES”

In the preceding lesson we gave a summary of all the vocal acquisitions in the art of imitation. What remains is selective. This means that, as you have obtained all the parts of sounds and now know how to use them, all you need do is to put them together in such way as will be found needed in reproducing whatever tones you hear.

SIXTY-SECOND IMITATION: “*The Banjo.*”

In the bell tones, the word “bell” was used as being an exact sound of the bell itself. In banjo imitations it is well to begin with the word “tum” and allow the “t” to be gradually lost. The timbre back of the tongue action should be either falsetto or oral, or an oral pectoral, depending on the part of the scale played. Almost every person has heard the banjo well imitated.

SIXTY-THIRD IMITATION: "*The Violin.*"

In this sound it is necessary to be master of the lip-vibration. Then combine with it a falsetto timbre tinged with laryngeal, or an oral timbre mixed with the laryngeal. Some notes have a slight twang which is produced by a slight tinging of the nasal with the other timbres just mentioned. It is all a question of combinations. These effects are for the action of the bow on the strings; but when the strings are picked, the method employed for banjo imitations must be pursued, thinning the tone to make it correct in volume. Each step in this work presumes that you have mastered all the steps preceding, as all are made to follow necessary development.

SIXTY-FOURTH IMITATION: "*The Harp.*"

This is a picked instrument, and the action is the same as in the imitation of the banjo. The tone is slightly different, and the flow of sound is not the same; but these things are incidental only. It is possible to reproduce the same effects by listening to the harp for the ear soon comes to control the voice. The guitar and other musical instruments that are played on strings are imitated in practically the same manner.

SIXTY-FIFTH IMITATION: "*The Piano.*"

It will be noticed that there is a difference between the tones of strings that are picked, as in the case of the banjo and guitar, and those that are drawn upon as in the case of the violin. The piano is struck. While the basis of the tone is about the same the effect changes with the manner in which the tone is made. The banjo tones do not last long; they are quickly over with. The greater length of strings of the harp gives a longer tone and a sweeter character to it. The piano has a good sounding board which builds up the tones, and the strings are for the most part long enough to retain the vibration. These things must be considered in this work.

The bell timbre gives the background, and its quality is made to pass up into the falsetto range for the high keys. Here the first real imitations are made. It is always necessary to have the piano to work with, so that the ear can compel the voice to match the sounds.

A curious law comes into play here.

The oral voice is easily recognized in a man. You can readily find men who talk in what is called female voices. They have the oral timbre by accident. Thus you know that such a timbre exists in nature.

You have heard a woman scream. That is the falsetto timbre. You have doubtless used it many times yourself. Now in the science of the voice, the falsetto is always above the natural range. In the latter it is possible to develop more than two octaves, even up to the peeping cry of tiny kittens. The cat's voice is the same as the lower falsetto octave of the human voice. The kitten's is the same as the upper range of the falsetto.

It was found some years ago that slides could be made in the natural range up into the falsetto and still keep the character of the natural range, and an expert could not detect the line of change. On the other hand it has been recently discovered that the falsetto range could be brought down into the natural range even to the lowest bass note, but the timbre would be oral. This was a valuable discovery.

In years of work directed to the attempt to produce the tones of the piano, the discovery was finally made that the well known bell timbre could be carried up into the falsetto as high as there are notes on the piano. By many repetitions of this practice the falsetto-bell was given the exact character and quality of the piano tones. Then this same double timbre was brought down into the natural range, just as any voice teacher knows the falsetto can be brought down and be made to develop the oral. But the bell-falsetto combination when brought into the natural range and perfected, results in the exact reproduction of the piano tones. The bell tones are rich in prolonged vibrations; so are the tones of the piano.

The articulation is the same as for the banjo.

The better way to proceed is to master the banjo first, having the instrument played for you so that you may know when you make the sounds right; then shifting the timbres and adding the resonance in order to give the piano effect. In the latter practice, it is always possible to imitate one note of the piano more easily than the others. Lay the complete foundation first, then proceed in this way; and, after one note is perfected, the others will follow speedily.

LESSON CXXIX.

"MISCELLANEOUS IMITATIONS"

When you have acquired the sixteen equipments that have recently been described, you can imitate anything you hear. Big volumes of sound cannot be produced, as this power was never claimed by any person; but the semblance of big volume can be made, as though the sounds were not close by. In all other respects all you need do is to listen and imitate. You cannot create a sound you have never heard, for that would be an accident or a miracle.

In this lesson we will present a few of the miscellaneous sounds that are now possible. This is done to show that the preceding lessons cover all the ground.

SIXTY-SIXTH IMITATION: "*The Chimes.*"

Having acquired a perfect bell timbre, learn to make as many notes as are required in a set of chimes. Every bell holds the same note in the musical scale that it starts with. Whistles often rise or fall in pitch, even when not intended for sirens. But bell tones have an even note; yet they are unstable in force. They grow weaker as they are prolonged, although the pitch does not lower, as might be the case with some whistles.

By hearing the chimes you would quickly be able to play the same tunes they do; but only after you have developed a set of pure bell tones.

SIXTY-SEVENTH IMITATION: "*Drums.*"

The basis of a drum sound is a guttural timbre. This you should possess by this time. The tone is made hard by a rigid throat. The articulation is that of the word "Drub" with the "r" rolled very vigorously.

SIXTY-EIGHTH IMITATION: "*Big Bass Drums.*"

The ordinary drum is beaten with two drumsticks. The bass drum is pounded with one stick having a big end. The sound is dark or nearly so. The dark timbre in the smooth guttural will bring this result. The articulation is in the word "boom" with a deep bell tone added to the dark guttural for some of the sounds.

SIXTY-NINTH IMITATION: "*Pulling Corks.*"

This is an enlarged action of the dropping of water which has already been taught in a preceding lesson. The muscles of the tongue can be made very powerful in a short time, and the drop of water will be increased in sound so as to be loud enough for a cork. The tongue cleaves to the front palate and is pulled away as with an effort.

SEVENTIETH IMITATION: "*Human Voices.*"

You can now reproduce the voices of any person, of any age from the child to the old man or woman. You can make a woman's voice if you are a man; using the oral. If you are a woman, you can make a man's voice by developing the pectoral and carrying it up with the guttural tinge through the full range. This has been done so well that a woman has been able to defy detection as far as her voice was concerned. In an adjoining room several persons were seated listening to a conversation between two women, one of whom used a man's acquired voice; and the listeners declared they would make oath that they heard a man talking. Babies' cries and words are made in the falsetto; older children in the oral, the girl's being lighter and finer than the boy's. Older boys come into the man's tones. The singing voice of a boy soprano is only an oral.

But the real pleasure comes when you try to produce the voices of your friends and acquaintances. By this time you can analyze any voice. Each will have its timbre. Some are guttural, some nasal, some laryngeal, some bright, some dark, some tremulous, and every one will carry a mark of identification. As soon as you ascertain what this mark is, then the rest is easy.

Then each person has certain kinds of glides, and certain uses of pitch. These you can analyze at will, now that you have mastered the glide system of this book.

It takes only a little practice to lose your own voice at will, and assume another's.

Impersonations are portrayals of the peculiarities of other people, in which the voice is a part. Dialects and brogues can now be easily studied. Changes in vowels and consonants will be readily made, and you will find yourself adapted to any line of imitation that you choose to select.

Do not think you can skip the rungs of a ladder and get to the top without climbing. Take each step in turn and be an artist.

LESSONS IN VENTRILOQUISM

A THOROUGH COURSE

REMARKS:—The art of ventriloquism is the power to throw the voice to some other person or location. It consists of two steps:

1. The acquisition of the ventriloqual timbre or vocal-tone.
2. The ventriloqual articulations.

The ear is most easily deceived of all the organs. No person, standing on a street in a city and hearing a car approach on a cross street, can tell from which direction it is coming. Many persons think they can tell; but tests show they are mistaken, unless something aids the ear.

How to acquire the ventriloqual timbre is easily taught; but it requires patient practice to carry out the teaching. There is no more trouble to teach it by printed lessons than in person. The one thing to be obtained is made known, and the obtaining of it is only a question of time; and generally a brief time.

The articulations are simply taught, even better in book form than by personal instruction; for all the pupil can do when in the presence of the teacher is to write in a note-book the rules that are given here.

LESSON CXXX.

"THE VENTRILOQUAL TIMBRE"

This is very easy to understand. It is a timbre that sounds as if it were made in a box, or up stairs, or down stairs, or in the next room, or by some person at a distance, or quietly by some other person present in the same room.

(13)

Such a timbre has all resonance of every kind removed and is the product of the vocal cords deep down in the throat, deprived of all character as far as the other timbres are concerned.

It is made by the same process as the laryngeal timbre, which is so thoroughly taught in the lessons just preceding. If you have learned how to make that, then you have accomplished the chief part of the work.

Say "Oh" in a very feeble tone as if you were in fearful distress. The voice will have a rattle at the vocal cords. In order to pass it into the ventriloqual timbre, select the thin tone from the rattle and develop it.

Or yawn. Stretch. Allow slight yawning tones, that are as dry as bones, to escape from the vocal cords. Catch one of these and hang to it, as it is the basis or thread of the timbre wanted.

The art of ventriloquism was once supposed to be the art of speaking from the stomach. The word itself indicates that. Certain sounds made at the larynx or vocal cords in eructating gas from the stomach contain the ventriloqual timbre. The clock-winding imitation taught in a preceding lesson is made up of a series of ventriloqual tones.

These are the various sources from which the timbre is secured. It is the outgrowth of the laryngeal tone.

LESSON CXXXI.

"HELLO!"

Every person in yawning makes the ventriloqual tone.

You hear it every day among your friends with whom you are familiar enough to be on yawning terms. A good stretch and yawn is the best of all physical exercises. Fill the lungs full of air and then yawn with a slight stretching sound at the throat. Turn this sound into the word "Hello." Repeat the word scores of times in the yawning tone. In stretching and yawning, make the sound of the word, "Hello," instead of the yawning sound. For over twenty years we have taught this timbre by mail, and there has never been an instance in which a pupil has failed to acquire the ventriloqual tone in a few days. If you have trouble, call in some friend who will show you what the yawning sound is.

Then you two will work out the timbre together. Four ears may be better than two.

Say "Hello" many times. Hundreds of times will be none too many. Say it in a low pitch of the ventriloquial timbre; then in a middle pitch; then in a high pitch; and you will soon learn that there are many degrees of pitch even in that stomach tone. As soon as you find the timbre, your progress will be very rapid. Let your friends help you. After a week of practice you ought to be able to locate the following persons all of whom are saying "Hello" to you:

1. "Hello" in the deep cellar; made in a low pitch.
2. "Hello" in the first floor; made in a slightly higher pitch from the lowest.
3. "Hello" in the closet of the room where you are standing; made in a slightly higher pitch.
4. "Hello" in the attic; made in a high pitch.
5. "Hello" on the housetop; made in a thin top pitch.

Do not try at first to keep your lips still. Let them help you make the sounds.. Then call in your friends and have them work with you, so they and you can compare results.

You are now ready for the word "Fire!" Let this be made under circumstances where there will be no danger to others; as it will sound like a distant cry and may alarm people who are assembled in any room or hall. Use discretion in all ventriloquial work.

LESSON CXXXII.

"IMMOVABLE LIPS"

The purpose of ventriloquism is to deceive. But some persons do not think it right to deceive. There was once a very strict lady who would not keep hens because they laid eggs on Sundays.

The deception in ventriloquism is only as to location. It is not a moral wrong. It is often used for purposes that actually work harm; and this can be said of any good thing when used improperly. Ventriloquism is a powerful weapon at times for creating laughable situations that defy all discovery.

Its great success depends first on the possession of the right timbre by which the voice can be thrown to any location desired; and, second, on the ability to face a person and appear to be perfectly silent.

To attain this latter end, it is very important to keep the lips still. Skilled ventriloquists are able to make most of the lip consonants, such as B, P, M, F, V and W, inside the mouth; but you cannot do this at first. Any words that contain one or more of these consonants should be avoided.

All the vowels can be made with still lips.

The only troublesome letters are the six above mentioned.

You should collect together a list of your own, having the six letters omitted.

LESSON CXXXIII.

“BEGINNERS’ WORDS”

Many ventriloquists omit using words that contain the six letters referred to, or any of them. But the very best artists learn in time to conceal all lip action even on those letters. You should not try them at all, but follow the practice of the average artists in this line.

You can say “yesterday,” but not “tomorrow.” The first of these two words is free from lip letters; and the second contains an M.

You can say you, I, her, she, he, it, that, those and the like; but not me, him, be, false, very, fine, them, pay and the like.

In the preceding lesson you were given the word, “Fire,” which contains an F. This word was given you to see how well you could execute a lip letter with still lips. Try to master that word, as it is easy. The F can be made by an aspirate breathing in the throat which will pass for a lip F. It is possible to make the word, “Fire,” in a large hall and be distinctly heard; the sound seeming to be outside. But no person should ever use the word where there is danger of causing alarm. Perhaps we may seem to be in the same position as the small boy who was teaching a new parrot what words to avoid uttering.

LESSON CXXXIV.

"SAMPLE VOCABULARY"

Ventriloquists who follow the work as a profession, make not only vocabularies of their own, but also sentences and dialogues. The vaudeville entertainers who carry dolls with them and seem to make them talk, are not classed among the artistic ventriloquists, for the reason that their work does not include the most pleasing part of the art. They are merely a sort of Punch and Judy show.

It is better to be an artist in everything you undertake.

A few words that are free from lip letters are given here. You can extend the list as far as you please by the aid of a dictionary.

Access, accent, accident, account, accurate, ace, ache, acid, actor, actress, add, address, adieu, adjourn, against, agree, air, argue, aisle, anchor, angel, angry, annoy, answer, arrange, assault, attract, author.

Cadet, calico, cancel, cart, carton, cashier, caught, ceiling, cellar, census, certain, change, character, circus, collar, Congress, continue, cost, could, crisis, cruel, crystal, culture, current, custody, creditor, coward.

Daily, dainty, dairy, diary, danger, deacon, deceit, decent, decide, decoy, dedicate, decrease, decline, degree, design, delicate, deny, denial, destroy, disguise, drag, duel, dreary, dress.

Each, eager, earl, early, earnest, earth, ease, easily, eat, echo, edge, editor, end, endless, encourage, English, enjoy, enlarge, err, errand, entire, exact, either, excuse, exist, eyelash.

Gay, gayly, gait, gas, gas-light, garden, gait, glee, goal, grand, guess, guard, guest, guide. Ice, icicle, idle, ignorant, include, iron, itch, item. January, jealous, jewelry, judge, juice, justice. Kitchen, knight, knit, knock, knuckle. Language, large, laurel, law, lath, lather, latitude, launch, legal, league, lecture, liquid, license, length, long, lodge, listen, local, lose, loose, loyal, luxury.

Narrate, nasal, nose, no, noise, new, nine, nun, nuisance. Oak, oaken, oath, oasis, ocean, odor, ore, oil, oily, onion, ooze, oral,

oration, out, ought, oyster, owner. Racket, radiate, radical, rail, raise, rally, really, rain, range, rather, rare, ready, rear, receipt, recent, recite, recess, reckon, recollect, red, read, region, rejoice, regular, rely, renounce, require, rid, rod, run, ran, ruin, rude.

Salad, sand, satchel, saw, scant, Saturday, Sunday, sauce, scald, scowl, scent, school, science, scene, scratch, scale, section, search, secret, secure, security, see-saw, select, seize, sense, senior, show, shield, shower, short, shoe, shake, shook, shoulder, should, sick, sight, sign, silly, silk, single, snail, snore, seek, sought, state, station, stone, stout, study, stretch, string, sudden, sure, suit. Tackle, tack, tax, taught, ten, tenth, thirsty, terror, thirty, thought, though, through, thorn, threat, thousand, thunder, ticket, tickle, total, trial, tone, tonic, treat, trench, true, turkey. Uncle, under, undo, unduly, union, unroll, untie, urge, usher, usury, utility. Yearn, yeast, yellow, you, yield, yet, young, youth. Zeal, zealous, zero, zodiac.

LESSON CXXXV.

“LIP-LETTERS”

The thorough artist learns after a while to sound words containing the lip letters, and at the same time to keep the lips immovable. It is not necessary at first to do this, as a turn of the head will conceal the mouth from persons present.

When you deem it worth while to practice on the lip-letters, begin with the easiest of them, which is F as in the word “Fire.” Then take any other words that contain F, as fail, fan, fare, fact, failure, fashion, fix, find, fill, fist, fond, fox, fog, full, fry, and the like.

After the words with F have been made so as to keep the lips quiet, the next list should include those with H, as he, his, hand, hail, hall, hair, has, had, hen, her, heat, hot, hull, whole, and the like.

The third easiest of the lip-letters are those that contain V. These are somewhat more difficult to conquer, as in van, navy, vanish, very, volley, five, vixen, and the like.

The words that contains W are next in order, as will, willing, when, while, woe, wallet, wax, and the like.

Next after them will come the words that contain M, as man, many, mat, mend, mix, mart, market, and the like.

The words that contain P come next, as pack, pan, part, pin, pen, paper, ape, apple, and the like.

The hardest of all letters to sound with immovable lips is B, as in bag, ban, best, box, been, berries, blue, black and the like.

It would not be advisable to undertake the lip-letters until you have made a success of those that are not made at the lips.

LESSON CXXXVI.

"COMBINED WORDS"

In this study, the pupil first masters short words, all to be spoken in the ventriloqual timbre; then, as the next step of progress, the words must be combined. Do not fail to use the timbre, as that is the main work at hand. Some word combinations are given here; but any person can make phrases at will.

The first group will omit all lip-letters. In fact, we advise the omission of lip-letters for a long time to come, as most ventriloquists aim to get along without them.

1. Hello, Harry!
2. Say, there!
3. Ain't it nice out here?
4. Don't you like the evening air?
5. All gone.
6. Ah there, stay there.
7. Call the next.
8. I don't like you.
9. Tell sister to look here.
10. All down in the next alley.
11. Get the lid down.
12. Are you there in the attic?
13. Yes. Hollar louder.
14. Get down out of there.
15. Shut the door, it is cold in here.

LESSON CXXXVII.

“DIALOGUES”

All ventriloqual dialogues are carried between yourself and some other person, or between two others. Any number can be brought into the dialogue if you have the power to change your tones.

In the simplest form, the conversation should be tried between you and a man in a box; the latter being visible on a table, and your face being to the audience, whether consisting of your child, your family, or your friends. Of course you will develop the easy manner by yourself and never “practice” on others.

Assuming that you are to speak to a man in a box, every alternate remark will be yours. What you say should be said with movable face and your lips should take an active part in the enunciation; for then you make an important contrast when you give the replies from the box, as no muscle of your face must move.

Here is a sample dialogue for a beginner:

1. “Jack, where are you?” This inquiry is made by your man in the box. It surprises you and you say in return:
2. “My name is not Jack. Who is talking?” Make your face move as much as possible.
3. “Say, Henry, raise the lid. It’s stifling in here.”
4. “Who are you? What is your name?” This is your inquiry. The man in the box replies:
5. “Hurry! I can’t talk in here. It’s hot.”
6. “How in the name of John Smith did you get in that small box?”
7. “I don’t know. Raise the lid. Hurry!”
8. “I am afraid to raise the lid until I know who you are and what you look like. Then you might do me harm. Now I will just peep in to see what you look like—” (You raise the lid about three inches and the man in the box in a suddenly increased but husky voice says:)
9. “Don’t do that. Shut the lid. It’s cold.” Have the last three words sounded inside the box as the lid comes down with a bang.

10. "Well, I never. He was badly frightened when I opened the box. I think I will leave him there."

This is merely a beginning. Ingenuity will easily build up all kinds of conversations.

The more you practice in the ventriloqual timbre, the stronger the voice will become in that use, until at last you can then employ it in large halls to advantage, and it will be heard by everybody present.

LESSON CXXXVIII.

"DIFFERENT VOICES"

When you have arrived at a satisfactory stage in your progress so that the ability to throw the voice is as easy as anything else in the world, then you can try to separate the pitches. This will give you the husky low pitch of the rough man. By the way, it is worth while to know that the so-called flannel tone that is ascribed to Irish laborers, or to some of them, is developed easily from the husky low ventriloqual pitch, by bringing that new-found tone out into the full natural voice. Analysis shows that the Irish voice referred to is made on the vocal cords in much the same way that a person gapes and yawns, except that the voice is not concealed, but is open. This is worth knowing.

But, to remain in the ventriloqual line, the attainment of two voices by two pitches, is not difficult, and will help you carry on a conversation between yourself, a man in the deep cellar, and a man in the attic.

The two sexes are next secured in the ventriloqual timbre by introducing the oral tone as a color effect. This is done by sighing in the ventriloqual tone. Say "Oh!" Prolong the sound as if you were very sleepy. Then change it to the color of suffering. The groan and moan, and finally cry; all in the same timbre. These changes of the color will bring in new tones and from them you can easily detect the real oral which will be used for feminine characters.

One of the prettiest evidences of this art is found in the crying of a child in another room. It is not hard to attain at the present stage of your work, if you have taken all steps in their order.

LESSON CXXXIX.

“USES OF VENTRILOQUISM”

1. A lawyer who sought to get the truth from a witness, after the latter had refused to tell all he knew, made use of the remark, “Tell the truth, Henry,” which seemed to come from some one in the audience. The witness looked over to where a man sat who knew the facts, and then the truth came out.

2. A man who was hungry but who had left his pocket book at home, went into a restaurant where another man was about to begin the carving of a duck which the waiter had just brought in. The hungry man sat down opposite the carver, and as soon as the latter struck the point of the knife in the duck, the fowl uttered a slight but agonizing cry of pain. The carver looked at the duck and at the man opposite, who was apparently unconscious of the occurrence. Then the carver put in the knife with courage, and proceeded to cut across the meat, when the duck uttered a prolonged moan of pain concurrently with the drawing of the knife across his side. The carver turned white, arose and hurried to the cashier, paid for the dinner, and disappeared. The hungry man ate the meal all alone. The duck made no more complaints after that.

3. A man who wanted to convince another that their conversation had been heard by some person in an adjoining room, went to the door and spoke to the imaginary person, who made a very distinct remark in reply. This convinced the visitor and brought him to his senses.

4. It is a well known fact that any person standing within a few feet of one who is talking through a telephone can hear distinctly every word that the distant party utters. This may be of great importance at times. The ventriloquial tone can most easily be made to resemble the distant voice. It is not at all difficult. On one occasion, a burglar had entered a house, and the man had hurried to the phone, just as he heard the noise of the visitor. He did not have time to ring up the police department, but called out a reply in the ventriloquial tone which said, “All right. Two officers are on the way now.” This deceived the burglar who heard every word of it, and he got away at once.

5. There are endless uses of the ventriloquial timbre that can be made in connection with the telephone. There are also many uses that detectives, and others who are in a tight place, can make of supposed individuals in next rooms. In one instance a man who was about to be attacked at night in his house, saved himself by making the cry of "Fire" from the adjoining room; and a woman escaped from a visitor by making a remark which sounded like the voice of a man in the next room.

It will be seen, therefore, that it is not all fun.

But the making of fun is one of the chief functions of this art, and the ridiculous situations that are created are most laughable; as where a woman wanted a seat in a crowded room, and caused the sound of a voice to come from a chair that was occupied: "You are sitting on my head." The occupant of the chair rose at once, and after a short lapse, the woman who wanted the chair, got it.

LESSON CXL.

"AMUSEMENTS"

Man is the only animal that is able to laugh.

The fact that he possesses this faculty is evidence of the purpose of nature to provide amusement for him. When a child he plays during his infancy and into his years of youth; and prefers to play rather than to work all the rest of his life but for the fact that he must make his way in the world.

Still all play and no work makes him a sad shirk.

Laughter is human brightness. The sun is the brightness of nature. Remove the latter, and life will die in a few days. Remove laughter out of humanity, and health will fail.

Entertainments that do not amuse are never wholesome. The bull-fight entertains its devotees, but debases them. Laughter is the best medicine the brain, nerves and blood can have. Their let us all laugh.

Audiences tire sooner or later of dancing as shown on the stage. Monologues that force a smile soon grow stale. Farces are contradictions of fact, and please by their actors' cleverness; but fail to hold the approval of the public.

From the phenomenal success of Charles Dickens who was able to impersonate the voices and manners of his characters; and from the equal success of John B. Gough who was a world of wonder in his characterizations by vocal means of human life; as well as from those fine-grained English imitators who have reaped vast rewards in similar lines; it is evident that the abiding source of true amusement is to be found in the lines that are taught in our Vocal Curiosity Shop.

People are hungry for the artistic. Being denied it, they develop tastes for anything that will pass away the time. This book should be made the means of bringing young and old out into a better regime of entertainment.

Become an artist.

This does not mean to become a public entertainer.

You should be an artist even if you entertain only your little brother, or some member of the family, or yourself. The true artist never does things by halves.

Read this book through once. Then open it to any place that interests you, and read anything that seems to hold your attention. Do this for a while until you have absorbed its purpose. Then start at the beginning and take in every step thoroughly and repeatedly until you know what is meant to be done and how to do it. Then work on your voice carefully, slowly and persistently. Omit nothing.

Do not think the lessons are technical. They look so, but are as simple as childhood. The only real technical thing about them is the mastery of the range of voice, and this is easily secured by any one without the aid of a teacher at hand.

Every lesson of the 140 contained herein, is prepared solely for the pupil at a distance; solely in such a way as to teach the pupil without the aid or presence of any person. The book alone will do the teaching and do it most thoroughly.

A TALK

This part of the book is an advertisement.

There is no use pretending that it is anything else.

We are in business and we wish to succeed in business as long as we remain in it. Our friends want us to succeed, and our thousands of patrons take pride in referring to us as a successful publisher of systems of education that are carried to the public by lessons in book form.

We have an idea of our own. See if you approve of it. It is this: Correspondence schools have sprung up everywhere. Some are good and some are not. All of them charge too much for their instruction for the reason that they make many different courses in the hope of compelling their pupils to pay hundreds of dollars before they are through with a few of their lines of instruction. They expand their teaching at the expense of its depth, just as a great river may be five miles wide, and only a few feet deep, while another river may be narrow and able to bear giant vessels on its waters.

Correspondence schools deal out their lessons through a long period of time, a little here and now, and a little more anon, to the end.

Our idea is this:

1. First, to put great value in each course. Nothing padded, nothing thinned out, nothing extended to make length; but everything solid, full of meat, crowded on every page, with a wealth of instruction; just as much as can possibly be taught well.

2. Second, not to dole out a long string of thinned lessons; but to place the whole course in a single volume and deliver it all at once bound in a book of the highest value.

3. Third, to make the price as low as possible. Do you know that the contents of this book alone could be made into several lectures of instruction by a correspondence school, netting more than a hundred dollars?

The present work combines all three parts of our idea: Im-
mense value, immediate delivery of all the instruction, and a price

so low as to seem inadequate. It is true that we have high priced courses in lines of the most important and most useful training in human life, and some of the courses range from fifty to one hundred dollars; but we propose to open them all to pupils in the Class in *MAGNETIC VOICE*.

This book at two dollars is a new venture; for it contains value that really exceeds hundreds of dollars, and professional men have declared that, if they could not replace the lessons, they would not part with them for thousands of dollars.

We believe that we can earn as much patronage by a price as low as two dollars as we could by making the price higher. We believe that the two-dollar classes will become the greatest success in all of our history.

But to maintain such low rates we cannot afford to advertise. We have won our patronage in the past mostly from the good words that our pupils have spoken of us.

You, as a pupil in this Class in *MAGNETIC VOICE*, can speak a good word for this Class. You can, at the same time,

TEST YOUR MAGNETISM.

How much personal magnetism have you? Every successful man and woman must be magnetic; that is, they must be able to win whatever they undertake if it is in the range of possibility. Have you any personal magnetism? If you have graduated from this course, you certainly will be magnetic in voice at least.

NOW MAKE THE TEST.—It is important to know if you are really able to win. Take this book to your friends, not to sell the book, but to have them see it. Do not loan it, but let them look at its contents while you are present. If you loan it they will keep it and use it to their own advantage. Show them some of the lessons in various parts of the book, and especially in the Vocal Curiosity Shop. At the same time, carry with you an Enrollment Application. We will send you all the Enrollment Applications you desire; all free by mail. Ask us for twenty or more to begin with.

TEST YOUR PERSONAL MAGNETISM by seeing how many pupils you can enroll in the Class in *MAGNETIC VOICE*.

Reciprocity is a good thing when both sides are given equal advantages. Now we have given you for two dollars in this

book a great course of training worth vastly more. But we will give you something that will still further please you if you can prove to us that you are really magnetic. We will give you

A CHECK FOR FIVE DOLLARS

in return for every three pupils you enroll in this Class in **MAGNETIC VOICE**; said check to be received by us as money at any time in the future that you choose to send it in for its value in paying for other systems. For instance, we have a Class in Personal Magnetism, in which we teach in one book a very important course. It is the foundation book of the Personal Magnetism Club of America. It is in a much larger book than this. It teaches the cultivation of personal magnetism as the basis for success in every line of human contact, and covers a vast field of culture that is *wholly different from this present work*.

That course may be yours if you enroll three pupils in **MAGNETIC VOICE** at two dollars each, sending us their names and full addresses. Just three only!

This book will of itself bring new enrollments, for any man or woman who possesses the least ambition or who is worthy of better things than fortune has yet given them, will at once see the need of the lessons in **MAGNETIC VOICE**. We wish you could see the letters we get like the following in substance, though each is worded differently: "Ralston University Company: I have just seen a copy of a book of lessons published by you. Please let me know how I can secure a copy for myself, as I need just that training at once. I will remit the price as soon as I hear from you." Here is one more letter of a kind in effect that we get from total strangers: "I was in Judge ——'s office today and saw a course of training in book form issued by you. I wish such a book for myself. I enclose the price. Please hurry it."

It is a fact that our training systems in book form invite new patrons by merely being seen. Then **SHOW THIS BOOK**. What business man can get along without it? What woman can be true to herself in life and not take up this Class work? What employes cannot rise to better things by this training? What professional man can turn it down when once he knows its teachings?

SHOW THE BOOK.

TEST YOUR MAGNETISM.

Enroll three pupils, and get the five-dollar check good to be used in place of money in future dealings with us. Then get more five-dollar checks. Get all our courses of training. They are the most delightful in the world. Their instruction has a vitality that nothing else can equal in life. . Get them all by getting a lot of five-dollar checks. .

USE THE ENROLLMENT APPLICATIONS.

They are free. Send for them. Use them. Mail them to all your friends and to everybody who, in your opinion, has any ambition to rise to power in the world. Mail them everywhere. **TEST YOUR MAGNETISM**, by writing a few lines that are potent in power, on the margin of the Applications.

If you send for three of these books to have on hand for delivery as soon as you enroll pupils in the Class in **MAGNETIC VOICE** we will send the foundation book of the Personal Magnetism Club of America, if you promise to actually enroll the pupils and to send us their names and complete addresses; or, instead, we will send you a five-dollar check good in the manner stated heretofore. You can get many five-dollar checks in this way at once, or whenever you choose; or can have their value in our systems without taking the checks.

We have tried to help you by the superlative value of this book, and we want to still further help you in life. Now take pride in the success of this Company in its efforts to do a vast amount of real good at a price that is within the reach of everybody. Take pride in seeing how many pupils you can enroll in **MAGNETIC VOICE**.

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