Speakers, singers and stammerers / by Frederick Helmore.

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SPEAKERS, SINGERS,

AND

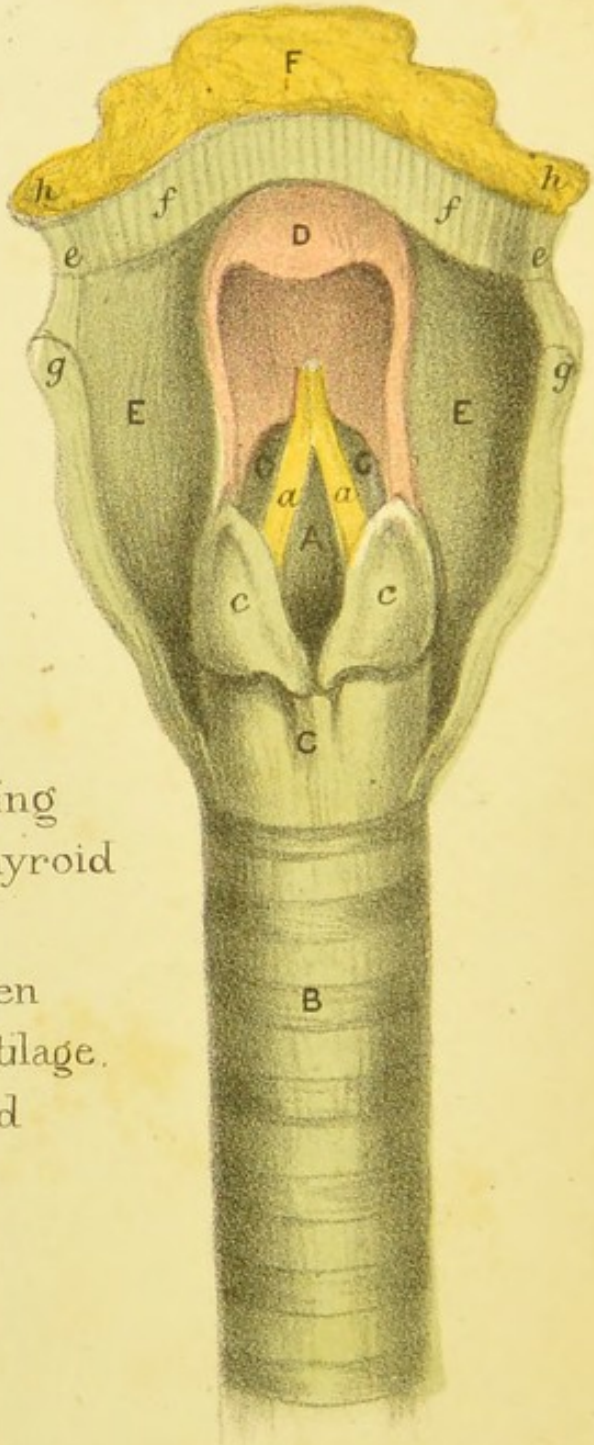
STAMMERERS.

F. HELMORE

BACK VIEW OF Fig. 1.

THE LARYNX.

A. The glottis.
B. The trachea.
C. The cricoid cartilage.
D. The epiglottis.
E. The Thyroid cartilage.
F. The oshyoides.
G. Ventricles of the glottis. (pouches.)
a. Vocal cords.
c. Arytenoid cartilages.
e. Ligamentous band extending between os hyoides and thyroid cartilage.
f. membrane extending between os hyoides and thyroid cartilage.
g. Superior cornu of the thyroid cartilage.
h. Cornu of os hyoides.



HANHART, LITH.

SPEAKERS, SINGERS,

AND

STAMMERERS.

BY

FREDERICK HELMORE,

AUTHOR OF "CHURCH CHOIRS," "THE CHORISTER'S INSTRUCTION BOOK," ETC.

"Read aloud resounding Homer's strain
And wield the thunder of Demosthenes.
The chest, so exercis'd, improves its strength:
And quick vibrations through the bowels drive
The restless blood."

Armstrong.

"Sæpe ego longos
Cantando puerum memini me condere soles."

Virgil. Eclog. IX.

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TO THE REVEREND

SIR FREDERICK ARTHUR GORE OUSELEY, BART., M.A.,

DOCTOR AND PROFESSOR OF MUSIC IN THE UNIVERSITY OF OXFORD;

IN ADMIRATION OF HIS ZEALOUS DEVOTION TO MUSIC,

AND HIS TALENTED LECTURES BEFORE THE UNIVERSITY:

WITH A HUMBLE DESIRE THAT THE CONTENTS OF THE ACCOMPANYING PAGES

MAY IN SOME DEGREE TEND TO SECOND HIS EFFORTS,

BY DEVELOPING MYSTERIES CONNECTED WITH THE VOICE,

WHICH ARE INTERESTING ALIKE TO SINGERS AND SPEAKERS;

AND IN PLEASANT REMEMBRANCE OF HAPPY UNDERGRADUATE DAYS,

WHEN ALL MUSIC WAS YOUNG, VOICES WERE FRESH, AND HEARTS WERE LIGHT,

THIS VOLUME IS DEDICATED

BY HIS FRIEND

FREDERICK HELMORE.

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SPEAKERS, SINGERS, AND STAMMERERS.

CHAPTER I.

PRELIMINARY.

THE present volume professes to treat of three subjects ; Speaking, Singing, and Stammering. The last is only a defect in the first ; a treatise on stammering is therefore, of necessity, one on speaking.

The chief object which the writer had in undertaking this work was to help stammerers to cure themselves. To this end he rearranged his "Lung Exercises," and augmented his catalogue of puzzling words. He endeavoured to embrace every difficulty which might occur in speaking. In doing so, he found that he was writing not only for the stammerer, but for any one who would enjoy free action of lung and fluency of speech.

Speaking and singing emanate from the same source ; it is difficult therefore to treat of one without including the other. So, when it became necessary to describe the muscular action of the vocal organs the subject at once glided away from speech to song.

Moreover it will be found that singing, as well as speaking exercises, are useful in the cure of stammering. The subject of singing has therefore become an important feature in the work, which will therefore be equally interesting to speakers, singers, and stammerers.

A person who has acquired the habit of stammering has to begin again, like a little child, from the point from which he strayed. Unlike a child, however, instead of learning by imitation or intuition, he has to be told exactly how and where to place the tongue and lips. It is interesting to watch the process by which a child gains the power of speech. It is pleasant to notice how, by the involuntary emission of two articulate sounds, the infant becomes aware that it has begun to talk, and discovers through the reasoning powers of its little brain, that it has actually acquired the power of calling its father and mother.

The first articulate sound, which it is able, in common with the lamb, and other animals of the class *mammalia*, to produce, is *ma* or *ba;* the former syllable escaping when the continuous hum of the consonant is allowed *exit* by the *nostrils*, the latter when the "hum" is arrested at the lips, until, by their sudden separation, the explosive sound of *b* is emitted from the *mouth*. *Pa* is the next syllable with which the clever little darling unwittingly astonishes the admiring parent; to whom, possibly, it does not occur that the little lips opened in precisely the same way as when *ma* was pronounced, only that the vibrations of its little larynx had not commenced until the little lips had separated. Next week perhaps the "wee bairnie" has placed a little tongue against a little palate, near where the little "tootsies" will soon bring cutting pain and grief to itself and all its friends, when a sudden burst of enthusiasm developes itself in sound, and opening the little mouth as heretofore, it for the first time, sings out *Da*. This is shortly followed by

ta, and the nurse is lost in admiration of the thankful disposition displayed by the precocious pet.

Anon, by imitating the shape of a loving mouth, discovered suddenly in connection with two laughing eyes, from behind an apron or handkerchief, it learns to shout "*bo*." It next endeavours to relieve the monotony of monosyllabic intercourse with mankind by the duple repetition of those with which it is already familiar; and the welkin rings with ma-ma, pa-pa, da-da, and na-na. The last of these, according to the nursery dictionary, may mean either nurse, no, don't wash me, Annie, or Nanny. At length the spring bursts forth in budding sympathy with the child. In morning visits to sunny fields the imitative powers are further exercised on the bleating sound of the lambs; and frequent *bahs* are only interrupted by a distant *moo*, which has to be imitated, or by faithful Nero laying his loving head on the apron of the perambulator, and gazing with such loving eyes on the absurd little mimic as to call forth *ow-ow*, or perhaps even bow-wow. Presently, by a great effort of genius, he announces, at a turn of the road, the sudden appearance of "pa-pa" on his favourite "jee-jee."

Up to this time the study of language has been pursued by easy and natural stages, and the child-pupil has attained considerable proficiency in the production of monosyllabic ejaculation. But another step has now to be taken, at which perhaps, through the ambitious eagerness of the preceptor, a sudden check is sustained. The nurse is proud of her pupil, and in her over-anxiety to increase its vocabulary, endeavours to teach it words, which, like conjuring tricks, appear easy enough, after they have been thoroughly learnt and constantly practised; but are to the uninitiated almost impossible. She begins, perhaps, to prelude her administration to the little one's wants by insisting upon "please." A child utterly devoid of self-respect makes a dash at it, and

says "pee," and is rewarded with sweets immediately. But a more thoughtful child detects at once the triple difficulty of getting through *p*, *l*, and *s*, and stops to think it out. It broods in solemn silence over the heartless demand, whenever the word is repeated, until each letter has been accidentally attained. First, the tongue has suddenly assumed a position behind a newly cut tooth, when a tiny little sing passing this new obstruction has produced the sound of *l*. Retaining this new position of the tongue, perhaps the lips will be made to meet and separate, and much amusement will result from *pl*, *pl*, *pl*. "Plea" soon follows this; and in the course of time, a current of air passing through a certain position of tongue and teeth produces a hiss, *s* is conquered and the conqueror mentally ejaculates "εὕρηκα."

In the course of time each simple consonant is vanquished. Sometimes the enemy is discovered and overcome by the tactics of the young warrior; sometimes the fight goes on under the skilful guidance of an experienced general, who is able and willing to point out the positions necessary to secure a victory.

At length all the varied combinations of vowels, diphthongs, and consonants, with all the difficulties of enunciation have been brought into subjection. Still, in all probability, there has as yet been no *speaking;* all has been sung. It is only after long practice, regulated by the power of imitation, that the up and down, conventional intonation of ordinary conversation is acquired.

These intonations vary in different localities. The Scotch, for instance, often use the rising inflection where an Englishman would use the falling. In some countries conversation is carried on almost in monotone. Children, in their first efforts to produce articulate sounds, naturally bring the vocal cords into the position necessary for producing a sustained note; and, as they have quite enough to think about during

the process of forming syllables into words, and words into sentences, they say their little say mostly in monotone, and not till they are quite at home in language do they attempt to indulge in the use of the elastic muscles by which the ordinary inflections of speech are regulated.

The use of monotone is sometimes very effective as a change from the speaking tones. Sometimes, in public orations, as the speaker becomes more earnest, the relaxation of the vocal cords is abandoned for a more musical retention of the laryngeal muscles, and the thrilling tones of the orator touch the hearts of his hearers by the consequent pathos of his delivery. In Wales, the preacher, when thoroughly warmed to his subject, pours forth the rich tones of his ancient language in a chant so thrilling, and so musical in its touching melody, that ofttimes the congregation is melted to tears. In fervent supplication the voice naturally assumes a monotone, whether it be an earnest request for assistance, from one in distress, to a fellow-man, or a solemn prayer to the Almighty for forgiveness of sins, and help in time of need.

In ordinary speaking the voice rises or falls in the course of a sentence, or even in one word, perhaps in a monosyllable, to the extent of an octave and a half; sometimes more. Suppose, for instance, one has been surprised by an unexpected "No." The questioner repeats the "No?" in an interrogative rising inflection; beginning on a low note and ascending to an interval of perhaps a "tenth" in musical phraseology. In return, the answer is repeated in a more decided tone,—the falling inflection is used, commencing upon a high note and lowered with an elastic swoop to as great an interval as that of the rising "No?" of the questioner.

These inflections are extremely difficult to many. In the case of stammerers, they are sometimes the only stumbling-

blocks in their way, as is proved by the absence of stammering in singing. The difficulties, however, can, and must be overcome. The practice of the exercises contained in this work, or similar ones, has been the means of curing hundreds of stammerers. May they be found useful to thousands, yea, to every stammerer in the kingdom. The pleasure of curing can only be equalled by that of being cured. It is the delight experienced by the writer in seeing the happy faces and grateful smiles of those, in whose cure it has been his privilege to assist, which gives him boldness to essay this responsible task. He feels how very much harder it is to teach in print than by word of mouth. In conveying instruction verbally, one sees at once whether the pupil grasps your meaning, and, if not, the mode of explanation may be varied. This cannot be done in writing. Moreover, the great variety of causes which induce stammering, and the many ways in which the habit developes itself can be discovered at once by personal interview, and the curative exercises dictated accordingly. But the expense attending distant visits to the very few in England or Germany, who by years of study and practice are able to grapple with the complaint, is an insurmountable bar to thousands who are longing to be cured.

After much thought, therefore, and due deliberation, it has been determined to offer these pages to the public, under the deep conviction that the effort to benefit those for whom they are specially intended cannot be wrong. As regards the offer of the exercises to non-stammerers there never has been the slightest hesitation. All who have to speak in public, and all who would enjoy health and strength of lungs, ease in speaking and singing, joined with distinct enunciation, will I know find them invaluable. The parent and nurse will find them useful in teaching little ones to talk. Tutors and governesses will prove their value for mumbling,

weak-voiced, indistinct, and short-winded pupils. Every nervous girl and boy should work diligently at them. All who are preparing to enter professions, in which public speaking is required, whether at the bar, in the pulpit, on the platform or the stage, should, if they wish to speak with ease to themselves and with pleasure or profit to their hearers, practise these or similar exercises. But not only are they valuable to singers and public speakers,—all who suffer from weakness of chest or lung, and all with enervated constitutions should read the directions given in Chapter X. and other parts of the book, and use the "lung exercises" daily; repeating them at various periods of the day and in accordance with the rules to be laid down hereafter.

The unskilful "teacher of singing" will do well to study the construction of the vocal organ, and pause, if he have sufficient humility to perceive his deficiencies, before he proceeds to ruin any more voices.

There are plenty of singing masters possessed of great taste who can teach style and brilliancy to pupils who have previously learnt how to produce the notes; but I have not met with more than three English teachers who could "*form*" a voice; and one of them is dead.

CHAPTER II.

ORGANS OF SPEECH.

IN the production of articulate sounds, which by their combination constitute speech, three principal agents are employed;—the *Lungs*, the *Larynx*, and the *Mouth*.

1. The first of these supplies the current of air necessary to the emission of vocal sound.

2. The second contains the apparatus by which vocal sounds are produced.

3. The third, by the muscular action of the lips, tongue, jaw, and palate, is used in the formation of articulate sounds.

4. Articulate sounds or words may be produced without vibrations of the vocal cords by simply passing a current of air through the respiratory tubes with sufficient rush to produce a whisper.

5. On the other hand, vocal sounds may be produced from the larynx without any articulation, as in simple vocalization, or singing without words.

6. The Lungs have other important functions, quite unconnected with the voice, and most essential to life.

Each of these "agents," thus having, as has been shown, individual as well as collective functions, must be trained separately as well as conjointly. To do this properly, it is necessary to ascertain the construction of each, and to discover what muscles are brought into action for the purposes of respiration, vocalization and articulation. Having acquired this knowledge, common sense will dictate the propriety of strengthening those muscles by judicious exercise, and of bringing them by constant practice under the perfect control of the will.

CHAPTER III.

THE LUNGS.

THE first "agent" in the production of sound, is that portion of the human frame called the "*lungs*." The lungs are composed of a spongy and elastic texture, and are consequently capable of great expansion and contraction.

They are suspended in a cavity called the *thorax* or chest. This cavity is completely closed. It is bounded above and around by the ribs, the interstices of which are filled up by what are called the "intercostal" muscles and membranes. It is separated from the abdomen below, by an elastic floor or muscular expansion called the *diaphragm*. The lungs fill up this cavity, and therefore their expansion is always equal to that of the chest. In the act of inhaling or drawing in the breath the *diaphragm* has the principal work to perform. When in an inactive and relaxed state, as it is while the lungs are being emptied, the diaphragm assumes an arched or dome-like form, convex towards the chest and lungs, and filled up below by the viscera of the abdomen which are forced upwards by the contraction of the abdominal muscles. During the process of *inhaling*, the diaphragm, by its muscular power, contracts and assumes a nearer approach to a level surface as it presses down the viscera, which then project forward, being allowed to do so by the relaxation of the abdominal muscles.

The cavity which contains the lungs is enlarged by this descent of the diaphragm and still further by the elevation and expansion of the ribs. This action of the ribs is effected by a set of muscles which have the power of drawing the ribs upwards, and nearer to each other; also by some connected with the spine, neck and shoulders.

The process of *exhaling* is accomplished by those muscles of the abdomen and spine which proceed upwards from the lower part of the trunk, and cause the descent of the ribs; at the same time, the diaphragm, now perfectly relaxed, is pushed upwards by the abdominal viscera, which are forced into that position by the abdominal muscles.

Thus in exhaling and inhaling, two sets of muscles are engaged alternately; one set being active, while the other is at rest. When *inhaling*, for instance, the *diaphragm* has

the principal work to perform while the abdominal muscles are at rest; but in *exhaling* the *muscles* of the *abdomen* and *loins* are employed, and the diaphragm is inactive and relaxed.

The additional space gained from back to front by the expansion of the ribs is small, compared to that produced by the lowering of the diaphragm, and it is supposed that the chief use of the intercostals (the muscles situated between the ribs) is to hold the ribs firmly, so as not to give way to the power which the diaphragm would otherwise exert in drawing them down.

The alternate reception and expulsion of air into and from the lungs, is called *Respiration.* With the exception of the circulation of blood, respiration is the most essential function to the preservation of life. During the process of respiration, blood is at the same time disseminated through a number of vessels, so placed as to receive the vivifying effect of the air necessary to the preservation of life. The main object of respiration is to extricate the carbonic acid generated in the system, and to introduce a sufficient quantity of oxygen to the formation of that carbonic acid. The principal organs of respiration are the lungs and diaphragm, which have been already described, the *trachea* or wind-pipe, and the pulmonary blood-vessels. The *trachea* is a tube composed of cartilaginous rings not permanently joined at the back. It is supplied with muscular fibres, by which the tube is capable of contraction and expansion, both in its length and breadth. It divides into two branches which pass respectively into the two lungs. These branches are here subdivided into smaller branches which terminate in the air-cells.

Another important function of the lungs, and more apparently connected with the object of this work, however, is the formation of the voice. The upper extremity of the

trachea is furnished with a number of cartilages, forming what is called the larynx. By propelling air through the larynx, vocal sounds are produced. The process will be described in the next chapter, but before proceeding to it, it will be well to say a few words about "Lung exercises."

The greatest blessing which has contributed, and still does contribute to the health of England, was bestowed upon her sons by the commencement of the Volunteer movement. Before that time, standing near to any of the great public offices in London, you might have seen half the men who entered or emerged from them, walking away with round shoulders and contracted chests, pale faces and with altogether an unhealthy look. Now go and watch them come forth with an elastic step, upright figure, well developed chest, healthy countenance, and steady eye. All the result of drill. Formerly, how could they expect to be healthy, sitting over their desks, with their lungs doubled up in their narrow chests like an empty tobacco bag? Extension motions and active exercise have done much to cure this. Still the number of persons who at any time thoroughly inflate the lungs is very small. In the practice of the "Lung exercises" we fill them up to the brim. The healthgiving draught of pure air thus penetrates into every cavity, distends the air-cells, and produces by its refreshing influence a delightful and strengthening result which no one who has not practised them diligently can imagine. Their daily use gives perfect command over the pectoral and abdominal muscles, so that the breath can be properly managed and sustained not only when required for singing and speaking purposes; but for walking, running, wrestling, boxing, boating, or any other athletic exercise. To the stammerer, they are an actual necessity; but more will be said in the chapter which is to be devoted to the subject of stuttering and stammering. The frequent introduction of vocal sounds in connection

with the "lung exercises," renders it necessary to postpone further remarks respecting them, till the Larynx has been described.

CHAPTER IV.

THE LARYNX.

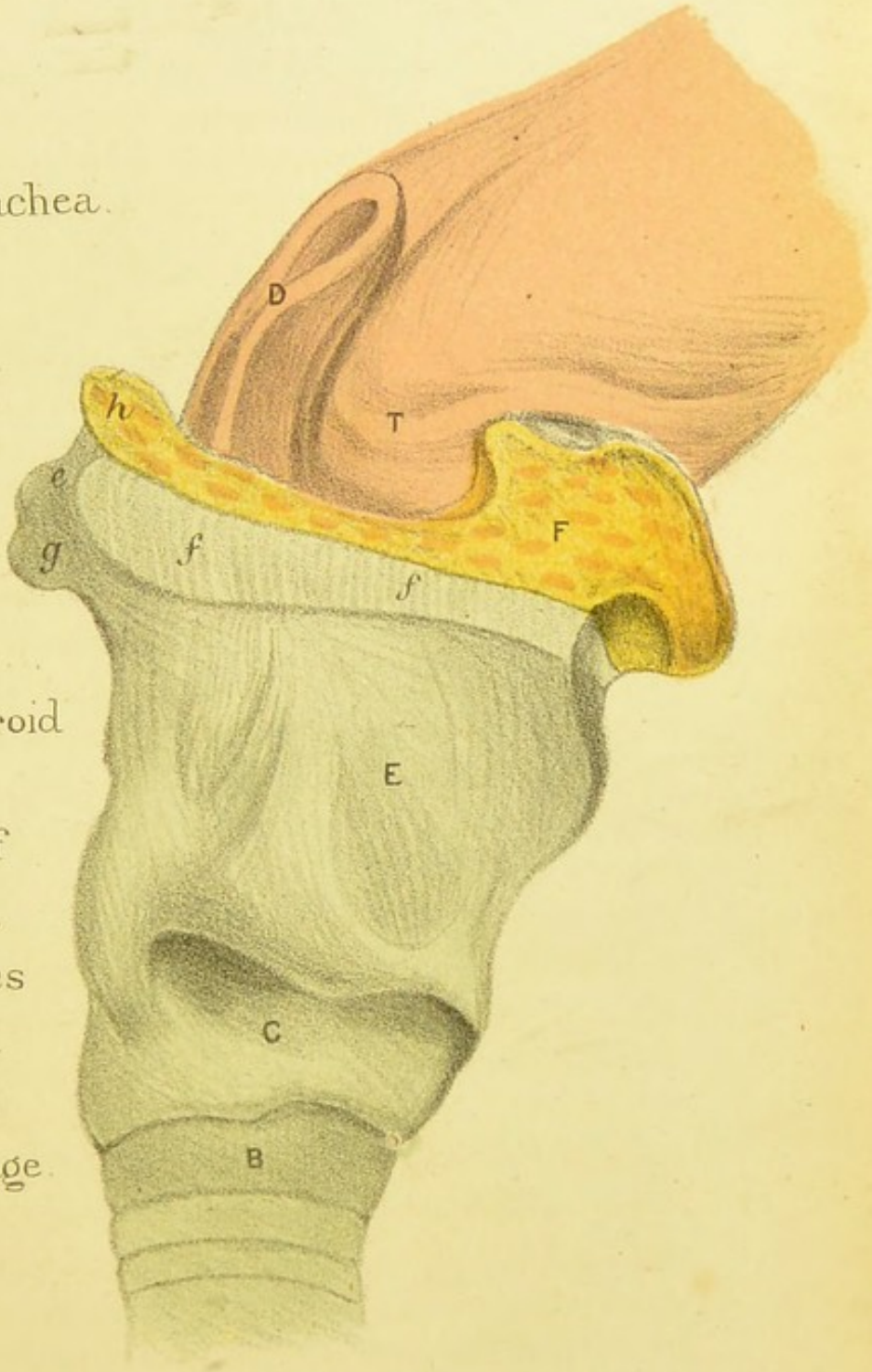
THE *larynx*, as before stated, is situated at the top of the trachea (B, figs. 1, 2) and forms the upper part of the wind-pipe. The entrance to the wind-pipe is the glottis. Its position may easily be discovered by allowing a crumb to go the "*wrong way.*" We shall mention the epiglottis by-and-by, but its position will perhaps be better understood if we say it is the flap which closes up the wind-pipe when we swallow, and prevents food going the "wrong way." The larynx is composed of five cartilages, which are fastened together by muscles and ligaments. The largest of these is the *thyroid* cartilage (E.) It encases the greater portion of the larynx. It is open at the back, but towards the front of the neck it projects something like a cuirass with its angular centre pointing forwards. Its two flat sides terminate in long flat edges, pointing backwards and ending in oblong points or horns named *cornua* (*g*, figs. 1, 2, 3.)

The *cricoid* cartilage (C) is the top ring of the trachea, modified in its form; it is situated immediately below the *thyroid* cartilage (E) with which it is connected by ligaments and membranes, the principal of which is called the *crico-thyroid* membrane. In the production of high notes the cricoid cartilage, being of smaller dimensions than the thyroid cartilage can be and is drawn up within it.

The *arytenoid* cartilages (*c*, *c*, figs. 1, 3) are two small triangular and pyramidal cartilages,—that is to say, they

Fig. 2.

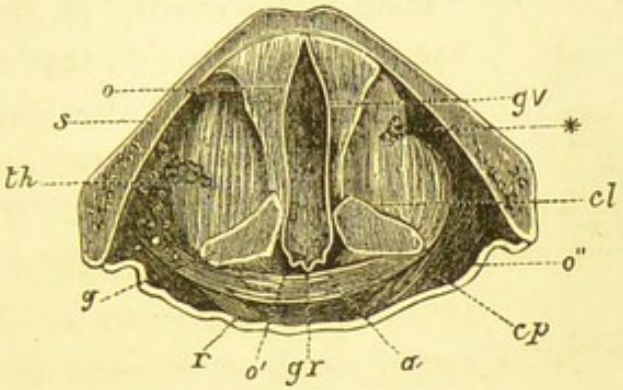
SIDE VIEW OF THE LARYNX.



First ring of the trachea.
Cricoid cartilage.
Epiglottis.
Thyroid cartilage.
Os hyoides.
Root of the tongue
Membrane extending between os hyoides and thyroid cartilage.
Superior cornu of thyroid cartilage.
Cornu of os hyoides
ligamentous band between os hyoides and thyroid cartilage.

have three sides, each triangular in its shape. They are situate on the upper surface of the cricoid cartilage, and are so constructed that they rotate as it were on pivots, and can be moved in any direction by fibrous muscles which are attached to them (figs. 5, 6.) The object of this facility of

Fig. 5.[1]

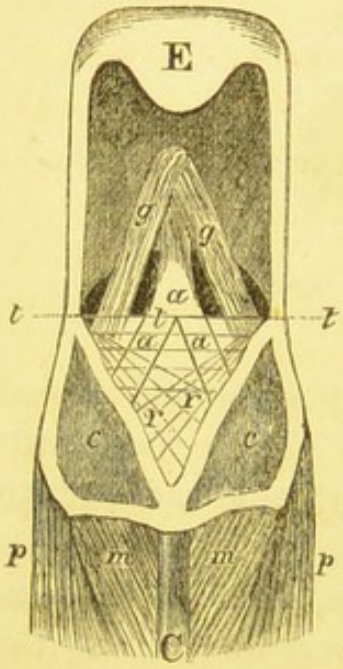


movement is that they may regulate the position and tension of the vocal ligaments or "cordæ vocales." These vocal cords stretch across from the apices of the arytenoid cartilages to the front of the thyroid cartilage, (figs. 1, 5, 6.) The peculiar shape of the arytenoid cartilages, (*c*, *c*, fig. 6,) renders them capable of being drawn in every direction by the numerous fibrous muscles provided for that purpose. By the agency of one set of fibres, *p*, *p*, the vocal cords are separated during the ordinary acts of respiration; by a second set, *r*, *r*, *t*, they are made to approach one another, in order to produce a vocal sound; by a third set, *m*, *m*, they are inflected directly backward, so as to tighten the vocal cords. The relaxation or slackening of the vocal

[1] Transverse section of the Larynx just above the Vocal Cords, and the bases of the Arytenoid Cartilages. *o*, *o'*, *o''*, mucous surface of the glottis. *r*, cricoid cartilage. *s*, thyroid cartilage. *g*, arytenoid cartilage. *th*, thyro-arytenoideus muscle. *a*, arytenoideus transversus. *cp*, crico-arytenoideus posticus. *cl*, crico-arytenoideus lateralis. * divided fibres of the thyro-epiglotticus. *gv*, vocal glottis. *gr*, respiratory glottis.—*From Dr. Carpenter's Manual of Physiology.*

cords is regulated by the contraction of two ligaments, *g*, *g*, which, like the vocal cords themselves, *a*, *a*, extend between the arytenoid and thyroid cartilages from the centre of the convex anterior margin of the arytenoid, *c*, *c*, immediately above the vocal cords, and, like them, attached to the thyroid cartilage. These ligaments are sometimes called the "false vocal cords," (*b*, fig. 3.) Their use is, in addition to that already mentioned, to steady, like springs, the action of the muscles employed in tightening the vocal cord. The simplest way perhaps of exemplifying its action is to compare it to an India-rubber spring, such as is used to close doors, which steadily counterbalances the strength used in opening the door, and as the force employed in opening is relaxed, so in exact proportion will it fulfil its purpose of closing the door. By the same beautiful arrangement all the muscles of the body counterbalance

Fig. 6.[1]



[1] Muscles connected with the Arytenoid Cartilages. E, Epiglottis. *g*, Thyro-arytenoid muscle, from central surface of thyroid to arytenoid cartilages; stretches or relaxes the ligaments of the glottis. Wall of ventricle and lip of glottis. Chief muscle in modulating the voice. *t*, Transverse arytenoid muscles; draw the arytenoid cartilages together, and narrow the glottis. *c*, *c*, Arytenoid cartilages. C, Cricoid cartilage. *m*, Crico-arytenoid muscles; ascend with oblique fibres, from flattened surface of cricoid cartilage, C, to posterior aspect of root of arytenoid cartilages, *c*, *c*. Inflect the arytenoid cartilages backward and so tighten the vocal cords, *a*, *a*. *p*, Lateral fibres of the former (*m*) pull the arytenoid cartilages backwards and outwards, and so separate the vocal cords and widen the glottis. *r*, *r*, Oblique arytenoid muscles; from base of each arytenoid cartilage to apex of the other; draw cartilages towards each other, and so bring vocal cords nearer: and narrow the glottis.

one another,—each in every pair acting alternately as a check upon the other.

The vocal cords may moreover be tightened by the action of the *thyroid* cartilage to which it must be remembered the other ends of the vocal cords are attached; and so by the depression of the thyroid cartilage the cords are tightened. The pitch of a note depends upon the slackness or tightness of the cord. The tighter they are drawn the higher the pitch, the slacker so much the lower. Every one who has seen a stringed instrument tuned, of course, knows this. Immediately above the vocal cords are two small pouches or recesses called the *ventricles* of the larynx (G, figs. 1, 3.) Above these again are situated the "false vocal cords." So that the *ventricles* are between the false and real vocal cords. The *epiglottis*, already mentioned, is a small cartilaginous body attached principally to the upper margin of the thyroid cartilage. It can be opened or closed at will to meet vocal requirements or to close the entrance to the wind-pipe during the act of swallowing. (D, figs. 1, 2.)

The action of the vocal cords in the production of sound has by the researches of learned physiologists been declared "to bear no resemblance to that of vibrating *strings*, and that it does not assimilate to the flute-pipes of an organ; but that it is, in all essential particulars, the same with that of the *reeds* of the oboe and clarionet or the *tongues* of the accordion or concertina." (Carpenter's Manual of Physiology.) Some have thought that the Æolian harp was in some way acted upon, similarly to the vocal cords. During the last century a great controversy took place in France, principally between MM. Dodart and Ferrein. One argued that the tones of the voice were regulated entirely by the opening of the glottis: the other, M. Ferrein, that the vibrations of the lips or ligaments of the glottis, acted upon by the air from the lungs, as the bow acts upon a violin-string,

was the manner in which vocal sounds were produced. These considerations are of small importance compared with one which seems very much or entirely to be lost sight of. The researches with the laryngoscope have been exceedingly useful in proving by ocular demonstration the vibratory action of the "cordæ vocales,"—but they do not show how vocal sounds are influenced by the enlargement or contraction of the tubes and cavities which lie between the lungs and the mouth and adjacent thereto. It is easy to prove that *pitch* can be regulated without the use of the vocal cords at all. In the absence of music books in church, I have heard a hymn-tune or chant *whispered* from one to another before the proper time came for singing it. By whispering, I mean breathing audibly as in *sighing*. Most people can whisper two octaves of notes. Whispered sounds of the same pitch, moreover, may be produced by different efforts or positions of the throat, &c. For instance, a deep note may be produced with the glottis partially closed,—and the same note may be whispered forth from the depths of the chest with all the doors and air passages open and enlarged to their utmost. This latter is the proper position for producing the deep notes of the voice, called by Italians "voce di petto," or chest voice. Of this more anon.

A high note may be whispered in various ways, but the one assumed when tried with closed lips ensures the best position for the delivery of the "voce di testa," or head voice. And if the same experiment be repeated for the production of notes of middle register, and then for low notes the other two positions, namely the "voce di gola," or throat voice, and the "voce di petto, already mentioned, will be respectively secured.

Again,—this power can be applied in the production of more distinct musical sounds, and the pitch of notes regulated from *behind* the instrument used. This is the case in

whistling or playing upon the jaw's-harp—commonly called "Jew's-harp." Many will remember the wonderful performance of Eulenstein on Jew's-harps. Few will forget the astonishment and delight of all who listened to the lovely tones which he produced from these simple instruments.

A number of Jew's-harps, of different pitch, sealing-waxed at the ends of the tongues, and the handles bound with various coloured ribbons, were placed before him on a table covered with a green cloth. Taking one instrument in each hand, he placed both against his teeth and played marvellously, striking the tongues with the little finger of one hand, and the third finger of the other. His scales were perfect, the articulation of every note distinct; and, by the combined vibrations of the two instruments, "harmonic" notes were thrown off, filling up the harmony with perfect chords, which modulated into a variety of keys, as first one, and then another Jews'-harp was exchanged for one on the table. The effect was like that of an inspired musical-box,—throwing off showers of notes accompanied by soft harmonies, alternately swelling and dying away like the wilder but not sweeter strains of an Æolian harp.

The circumstances which induced Herr Eulenstein to devote the great amount of time and labour necessary to the attainment of perfection on such an instrument are so interesting that the writer must beg leave to digress slightly in order to relate what he remembers of the story as then told him.

Eulenstein, when a little boy, showed a passionate fondness for music. He begged his parents to let him learn an instrument. They, though Germans, were prejudiced (like Handel's father) against a musical career, and absolutely refused to allow him to follow his natural bent. Nearly broken-hearted, the poor boy was passing a melancholy childhood. Many a time involuntary tears welled up at the

sound of sweet music, stealthily listened to at the window of some concert-room ; or at the overpowering effect of some military band ; only to be exchanged to bitter tears of regret that the talent, with which he felt himself to be so largely endowed, should, through no fault of his, be wrapped up in a napkin. Whether this suggested the idea of his wrapping it up in a blanket, is uncertain. But he really did so, and to some purpose. By some means or other he obtained a Jews'-harp ; but, knowing that his father would punish him severely if he caught him practising music in any form, and as he was under his eye, or within earshot, the greater part of every day, he adopted the only alternative, of practising by night under the bed-clothes. It happened in the course of these stolen studies and practice on his unpromising instrument that he had the misfortune to break the tongue of his Jews'-harp, and to scratch his finger with the sharp end of the broken iron. To remedy the defect he covered the tip with a small head of sealing-wax. This, he found, altered the pitch of his instrument ; and thus he discovered a means of tuning Jews'-harps to any required key. Continuing, after this discovery, his experiments and practice for some years, he acquired a full mastery over its difficulties ; doing so, in the simple desire to produce sweet music ; and that under circumstances almost hopeless. Having thus prudently saved up his talent, putting it out to interest in the bank of perseverance and industry, albeit under a blanket, and having, by this method of concealment, escaped all suspicion, he was allowed to associate with other boys. On one of these occasions he was tempted to perform on his Jews'-harps. Those who heard him were so entirely taken by surprise, that his fame soon reached his father's ears. When his fond parent first heard of it, he was furious ; but when he found that his son could do what no one had ever done before and in all probability would ever be able to do

again, the excellent man (I think he was a Jew) relented, and subsequently made considerable sums of money by the performances. Herr Eulenstein continued to astonish and delight the world till the enamel of his teeth wore away at the gums from the vibration of the Jews'-harps ; after which, it is reported, he took up the guitar, which he learnt in an incredibly short time—six weeks.

The above anecdote is related in illustration of the theory already propounded ; viz. that

The simple variation of position and form in the cavities and tubes connected with the wind-pipe are of themselves capable of regulating the notes of instruments anterior to, that is, in front of them.

This same power is employed by good players upon wind instruments, even when fitted with keys or valves, for the purpose of varying the notes. For instance, a cornet-player will never produce a sweet and musical effect unless by the formation of his own "air tube" he, as it were "sing" the notes as he is playing them.

Exactly in the same way, when performing upon the most glorious of all instruments, the human voice ; whatever notes have to be produced by the varied tension of the vocal *cords*, the same notes must be "sung" by the vocal *cavities*, which must be arranged for each note in the position best calculated to secure richness, sweetness, and volume of tone.

When singers fail to attend to this dupal combination in the process of singing, their voices never mingle with others, but stand out unpleasantly from them like a badly blown instrument in a band. Whether in solo or chorus such voices are painfully unpleasant.

In forming the low notes, the requisite air-vibrations are regulated and produced in conformity to each note, in the *trachea*, (B, Fig. 1,) the whole tube and its branches being put into vibratory action from the very cavities of the lungs.

The vibrations being posterior to the *vocal cords*, will, on reaching them, find that by the sympathetic action of the laryngeal muscles, they have been brought to the degree of tension required; and thus the grand open-diapason tone of the "voce di petto" is produced. The same note or series of notes may be sometimes obtained in another manner, that is by forcing the notes down when the throat is in the position for producing the "voce di gola," or middle notes; but the quality is thinner, and lacks the grandeur of the chest notes. Dr. Kirke, in his work on the physiology of the voice, has evidently examined in his experiments with the laryngoscope the glottis of a singer badly taught, and who produced his voice in this manner.

If you listen to two bass singers, one of whom delivers his low notes as Dr. Kirke describes, and one who uses the "voce di petto," the note of him who sings from the throat (voce di gola) will sound an octave higher than the other. The reason is that the vibrations of the throat voice, taking place principally above or exterior to the vocal cord, throw off harmonics or over tones which hide the bass or real note and give it the effect of a higher note than is intended.

The "voce di petto" cannot be used on an average higher than F. Basses and Contraltos generally not higher than E. Tenors and Sopranos probably as high as G. But Mezzo Sopranos generally change on the G clef note, and Baritones on the top space of the "bass stave." A great error is made in endeavouring to force the chest voice upwards. Until the voice has been properly cultivated, the first note or two in the middle voice will probably be weak, and the singer, in the endeavour to substitute strong notes in the lower register, forces the chest voice up too high. This is the reason that bass and contralto singers and boys in choirs so frequently get flat on F sharp, G and A.

A similar result is produced by forcing the middle register

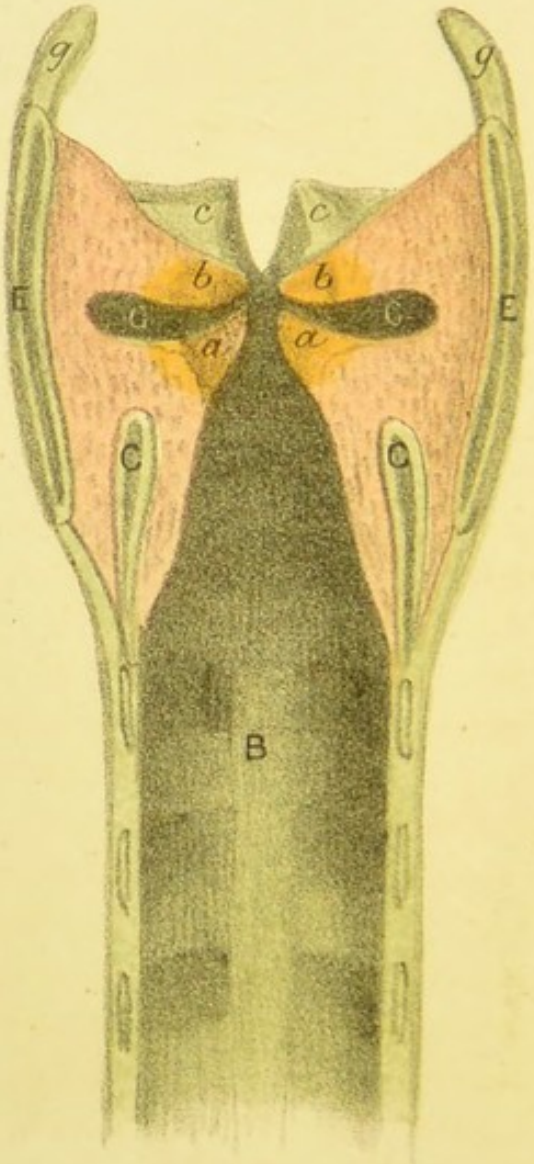
VERTICAL SECTION OF

THE LARYNX.

Fig. 3.

Front view_*direction of section, transverse to the vocal cords*

a. Vocal cords.
b. False vocal cords.
g. Superior cornu of thyroid cartilage
c. arytenoid cartilages.
B. Trachea.
C. Cricoid cartilage
E. Thyroid cartilage
C Ventricles or Pouches.



HANHART. LITH.

(voce di gola) upwards, instead of changing to the head voice (voce di testa) which generally commences about D, sometimes a little lower or higher according to the kind of voice.

It is often the custom among the uninitiated to call all the notes produced in these three positions *chest* notes, to distinguish them from falsette notes which are harmonics upon the others. Falsette notes are produced by passing a smaller stream of air through the larynx, so as only to vibrate the inner half of the vocal cords. The falsette or harmonic notes in the chest register, are sometimes very powerful, and where the *natural* chest voice can be extended to B flat the upper B flat can be produced in falsette chest voice with so much *timbre* that it is sometimes taken even by the person singing for a *real* and not falsette note.

An attempt will now be made to explain the method of producing real notes in the three positions already mentioned, viz: the voce di petto or chest voice, the voce di gola or middle voice, and the voce di testa or head voice. In doing this, it is necessary to beg the reader, if he have not already done so, to try and master first:—the position of the two principal cartilages in the wind-pipe, viz., the Thyroid and the Cricoid; and secondly, to observe the means by which their required upward or downward movements are accomplished. Let us begin at the top of the wind-pipe (Figs. 1, 2,) and see by what means the thyroid cartilage, E, is held up to its greatest elevation, and then by what means it can be drawn downwards. Next, let us ascertain by what means the cricoid cartilage, C, can be drawn upwards into the thyroid, E, and lastly, how it can be drawn downwards.

First then, let us take the thyroid cartilage, E, to the front of which, be it remembered, one end of the vocal cords, *a*, *a*, Fig. 1, is attached. In examining Figs. 1, 2, a cartilage will

be seen marked F. This is called the *os hyoides.* It is situated horizontally at the root of the tongue. Between the os hyoides, F, and the thyroid, E, there is a membranous expanse, extending from the upper margin of one to the lower margin of the other, and marked *f, f,* which at *e,* is rounder and somewhat ligamentous. By means of this muscle, *f, f, e,* the thyroid cartilage, E, is drawn *upwards* towards the os hyoides, F.

Continuous as it were with this muscle, another set, composed of parallel fibres, called the sterno-thyroid muscle, descends to the breast-bone and upper rib; by means of this the thyroid cartilage is drawn *downwards.*

Next, let us take the cricoid cartilage, C, which is connected with the thyroid, E, by means of an arrangement of muscular fibres, called "crico-thyroid." By means of these muscles the cricoid cartilage, C, is drawn *upwards* and within the thyroid, E.

The cricoid cartilage is connected with the trachea, B, by muscular fibres, by the contraction of which it can be moved *downwards.*

To make quite sure, observe once more briefly, that the larynx with its wonderful mechanism for tightening and relaxing, separating and approximating the vocal cords is contained in these two cartilages, viz: the Thyroid, E, and the Cricoid, C, and that both these cartilages can be drawn up together towards the os hyoides, F, or downwards and away from it; without altering their own relative position; and also that when drawn up into close proximity with the os hyoides, it is possible to draw up the lower cartilage (the cricoid, C,) into the cavity of the upper and larger cartilage (the thyroid, E.) Bearing these few observations in mind, it will not be very difficult to understand the following description of the positions necessary for the proper developement of the voice in singing.

Voce di Petto.

The deep *chest voice* or voce di petto is produced by drawing the larynx down into its *lowest* possible position. This is done by the combined exertion of the sterno-thyroid muscle (which draws the upper cartilage, *thyroid*, E, down towards the breast-bone) and of the muscular fibres of the trachea, B, (which drag the lower cartilage, *cricoid*, C, downwards towards the lungs.) This is done by the contraction of the *longitudinal* fibres of the trachea. The *transverse* fibres are at the same time relaxed, so that the trachea, B, dilates to its *greatest* expansion.

Voce di Gola.

The change from the voce di petto to the voce di gola, the throat or *middle voice*, is effected by *relaxing* the sterno-thyroid muscle and the longitudinal fibres of the trachea. The larynx then assumes its *middle* position, and the trachea its *medium* size of tube. For these reasons the voice produced in this position is properly named the *middle* voice.

Voce di Testa.

In producing the high *head notes* or voce di testa, the larynx is brought into its *highest* position. By means of the thyro-hyoideus, *e*, *f*, *f*, the thyroid cartilage, E, is drawn *upwards*, and at the same time by means of the crico-thyroid muscle the *cricoid*, C, is drawn up within the *thyroid* cartilage. By this action the *longitudinal* muscles of the trachea, B, are relaxed, while the *transverse* fibres reduce the size of the tube to its *smallest* degree of contraction.

Chest, Middle, and Head Voices.

Briefly then, there are three positions necessary to the full developement of the voice, the chest, middle, and head voices.

The chest voice is produced when the larynx is in its *lowest* position and when the size of the wind-tube is *largest.*

The head voice is produced when the larynx is in its *highest* position, and when the size of the wind-tube is *smallest.*

The middle voice is produced, as its name indicates, from the *middle* position of the larynx and with the *medium* expansion of the wind-tube or trachea.

The author will endeavour presently, to show the best means of gaining a *mastery* over these positions of the larynx and also how to pass from one to another without what is technically termed a "break," but first he would like to devote a short chapter to preliminary remarks on the subject of teaching singing.

CHAPTER V.

SINGING LESSONS.

A MISTAKEN notion has got abroad that poor little girls and boys should not be taught to sing, but that they should wait until sixteen or seventeen years of age. Nothing could be more absurd. You might as well say they ought not to learn to *walk* properly. Of course it would not be wise to train children to severe athletic sports which would be advantageous to them at maturer age, though quite inappropriate to their present tiny frames; but at the same time no one would wish to stop their little games, their gambols on the grass, their hoops, their skipping-ropes, or their races with others of similar age and strength. If we were so unwise we should be bringing up a race of stiff awkward beings destitute of the activity and suppleness of limb necessary to the ordinary duties of after life; the proper gradual de-

velopement of muscle would cease, and health and strength fail. The same remarks may be applied to the omission of proper exercise of the vocal organs in childhood and youth. Thousands are now proving that such neglect has left very little chance of attaining excellence or even mediocrity in this delightful, social, and health-giving art.

Children should be taught to sing at the same time that they are learning to talk. Ninety-nine out of a hundred take to it quite easily and naturally if taught with other little ones.

Any one who has seen much of Infant Schools well knows how soon all learn to "join in," and how very rare it is to find one who after a few weeks' trial is unable to do so. Until the age of seven great attention should be paid to the cultivation of the ear. It is then that every child should be taught to imitate musical sounds correctly. They should learn nursery rhymes, pretty little songs, and simple rounds like "Three blind mice." Their little brains need not be troubled much with notes. This is the age for training the ear to appreciate, the voice to imitate, and the heart to love sweet sounds.

About seven is the age when the first change—from the childish pipe to the youthful tone—takes place. After this at eight or nine, pupils should be taught to sing from the notes, and in parts. Begin with rounds of a little more difficult character than the one mentioned above, and easy duets. Boys' voices at nine years may be more thoroughly developed than girls', but both should be tenderly used until the second change, which usually takes place between the ages of thirteen and sixteen. This change in a boy's voice is very apparent, but in a girl's it is not so great and therefore has to be watched with greater care and vigilance. Now comes a time for rest. Instrumental music should be practised during this interval, not only to fill up the vacuum

felt by the discontinuance of singing, but to keep up the knowledge of music which is necessary to the singer when the time comes for recommencing vocal practice. A few months, in some cases, are sufficient for the settling and re-forming of the voice; but in others, especially with boys, a year or two of rest is desirable, if not absolutely necessary.

After this second change in the voice and constitution, the real "training" commences. The position of the throat, tongue, and organs of sound necessary to the natural production of every note must now be studied under an efficient master. Such teachers are very hard to find. To prevent the injury sustained through the ignorance of ordinary and extraordinary singing-masters let all who wish to sing well and all who have the care of those who are learning be careful to avoid

1st. Those who cannot tell you where the breaks occur in the pupil's voice.

2ndly. Those who cannot teach the art of modulating smoothly from one position to another so as to hide the breaks.

3rdly. Those who cannot tell you how to ring the voice to its utmost power without straining or harshness.

4thly. Those who cannot after a few lessons determine the exact quality of the pupil's voice.

5thly. Those who by their lessons and exercises fatigue the vocal organ, cause the throat to ache, or produce hoarseness instead of clearness.

Lastly. Those who, by paying too much attention to one or more portions of the voice, weaken others instead of strengthening all parts equally.

These remarks apply almost entirely to *private* tuition, which is indispensable to the proper developement of the voice. Besides this, chorus singing may now be practised, great care being taken to observe the rules taught in private.

By attention to these, power and richness as well as delicacy and softness may be produced without difficulty or fatigue. The voice is strengthened without being impaired. A chorus of fifty thoroughly trained voices, properly drilled, would produce a much richer and fuller effect than any ordinary London chorus with its thin-voiced wiry hundreds.

CHAPTER VI.

VOICE TRAINING.

THE first necessary step to be taken in forming a voice is to ascertain its species.

There are three species of adult male voices ;—Bass, Baritone, and Tenor ; and three corresponding species of female and boys' voices ;—Contralto, Mezzo Soprano, and Soprano.

Owing to the greater length of the vocal cords, the pitch of a man's voice in each of the above instances is an octave lower than the corresponding female or boy's voice.

The size of the larynx in boys and girls is pretty much the same until the age of fourteen or fifteen, when the change, mentioned in the preceding chapter, takes place. The vocal cords, at that time, lengthen very considerably in the male larynx, but very seldom to any great extent in that of the female.

Müller calculates the average length of the vocal cords in women at about 51 hundredths of an inch, when in repose ; to 63 hundredths of an inch during their greatest tension. In men, he makes the average about 73 hundredths to 93 hundredths of an inch.

The genuine Soprano and Contralto, Tenor and Bass voices are comparatively rare. Some have calculated the

proportion of Mezzo Sopranos as ninety-eight to one Soprano and one Contralto—and ninety-eight Baritones to one Tenor and one Bass.

The proportion varies very much in different localities. I have met sometimes whole families of Basses and others with very high light Tenor voices, called in England Counter-tenor or Alto. Once after a cricket-match in Kent, almost every one of the village eleven, against whom we had been playing, sang high songs, each with an Alto voice, and without a note in falsette. In other places I have found that all the men in a choir had bass or deep baritone voices.

There are some remarkably fine bass voices in Yorkshire. In the celebrated Bradford Choir, not many years ago, there were four *Bassi Profondi* possessing such extraordinary volume of tone, that the conductor, when "balancing" the parts in a chorus, had to reckon the four as *sixteen;* that is to say, each was capable of producing the effect of four ordinary singers; and that, not by noise, but by massiveness of tone. All who know Durham Cathedral, and have heard Mr. Lambert's deep notes mingling, in solemn grandeur, with the fine voices of the choir, will readily understand and believe that he was one of the *four*.

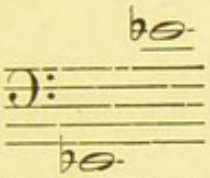
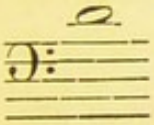
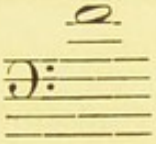
There is also a peculiar and rare species of man's voice, which somewhat resembles the contralto of a woman. This kind of voice undergoes a very slight change from that of boyhood, and like a woman's gains strength and richness in its original middle and lower registers. The writer has witnessed a number of cases of this description. At one time he had a chorister who sang Soprano till the age of twenty. After losing sight of him for five years, he met him in a choir at Brompton, where he was singing Alto, and was assured by him, in confidence, that he could sing Soprano as well as ever, but that he was ashamed. Lancashire is famous for Tenor and Alto voices.

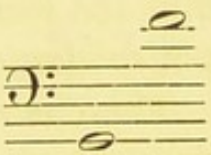
In Basses and Contraltos the trachea and its two principal branches are observed to be large and expansive ; generally accompanied by powerful muscles of the throat and chest.

Sopranos and Light Tenors (Tenori Leggieri) have generally small necks with wiry and elastic muscles.

Mezzo Sopranos and Baritones are the medium kind of voices. Some incline in their peculiar development towards the Bass or Contralto, others to Tenor or Soprano.

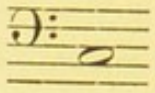
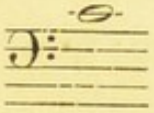
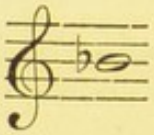
It is the *quality* and not the compass that determines the species of voice.

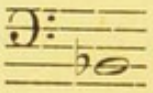
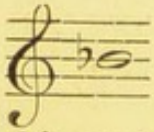
The *Bass Voice* extends from double E flat to E flat (two octaves  Some can sing double C or even B flat, but only men like Mr. Lambert can produce those very deep notes with effect. Some can only ascend to D  but with proper cultivation F  can be acquired by the majority of Basses.

The *Baritone* extends from double G to F  Some can sing several notes lower than double G, but they are not effective, and should not be practised. Others can sing with ease up to G, and are in consequence often mistaken for Tenors. The preponderance of Baritone voices is very apparent in large London choruses, where the majority of those who sing the Bass part, and of those who sing the Tenor part, are Baritones. This is not so much the case in the Yorkshire and Lancashire choruses, where you get so many more genuine Basses and Tenors. At the Handel Festival of 1871 when listening to the double choruses in " Israel in Egypt" it was difficult sometimes to know,

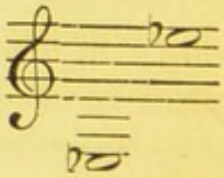
by the quality, whether a point was taken up by Tenors or by Basses. This was not so much the case at the Festivals of 1857 and 1859. The Tenor and Bass quality was better preserved in 1874 than at any previous Festival.

Tenor voices are divided into two classes, the *Tenore Sfogato* or *Leggiero* and the *Tenore Robusto.*

The *Tenore Sfogato* extends from C  to C  The lower octave is very thin in quality, but from middle C  upwards the tone is rich and capable of great vibration and power up to B flat  and in some instances two notes higher.

The *Tenore Robusto* extends from B flat  to B flat  sometimes from *double G*, but the lower notes are thin and weak. This voice is full and round in quality, but not so elastic as the *Tenore Sfogato.*

The *Contralto*, *Mezzo Soprano*, and *Soprano* voices have the same distinguishing characteristics as the male voices already described.

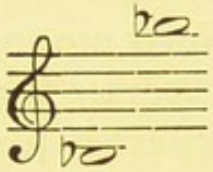
The *Contralto* extends from E flat to E flat  The lower octave is powerful and masculine, and for this reason, some prefer singing music intended for Mezzo Sopranos, but the inequality of tone produced by this unnatural use of the voice is very objectionable.

The *Mezzo Soprano* extends from A to A 

The middle notes from G to D  are often thin. When this is the case, special attention must be paid to obtaining a full ring on the *groined arches*, which will be described presently.

In consequence of the ease with which the high notes above the stave can sometimes be sung, Mezzo Sopranos are too fond of choosing Soprano songs. This is a great mistake. It is a fatiguing and dangerous experiment, often ending in loss of voice.

The ordinary *Soprano* should be distinguished from the very high light *Soprano Sfogato.*

The ordinary *Soprano*,—one does not like to call it *Robusto*, although its characteristics are similar to the Tenore Robusto,—extends from B flat to B flat  The lower notes are thin, but the upper silvery and powerful.

The *Soprano Sfogato* extends from C to F  The lower notes are thin. From the extreme flexibility of the muscles it is difficult sometimes to avoid singing sharp.

According to the species of voice which we possess, so it is incumbent upon us not to covet other men's or women's voices, and to do our duty in that compass of voice with which we are naturally endowed.

In addition to the above classification of voices, it must be borne in mind, that there are two peculiarities pervading them upon which the style of training very much depends. These peculiarities separate the above into two kinds, *sombre* and *claire:* heavy and light; or obscure and open.

The Soprano and Tenore Robusto belong to the former; the Soprano Sfogato and Tenore Sfogato to the latter.

Mezzo Sopranos are sometimes of the former and sometimes of the latter. When of the *sombre* character they may be trained to great richness and fulness of tone. This kind of voice is appropriate to sustained notes. The *claire*, light or open voice, on the other hand, is more flexible and more appropriate for brilliant and rapid execution.

This remark applies to all the light, *claire*, open voices, whether Soprano, Tenor, Mezzo Soprano, Baritone, Contralto, or Bass. Of the last two the majority are of the heavy, *sombre* class. Signor Lablache was a good example of the other class, and Herr Formes of the *sombre* kind.

These two kinds of voice therefore must be differently trained; there are, however, rules which apply to both.

I. Never use an harmonium in training a voice,—

(1.) Because from the similarity of the action of its reeds in all essential particulars, to the vibrations of the vocal cords, but being destitute of any of the surroundings necessary to the production of good notes, it *kills* by its open vibrations the sweet notes of the voice.

(2.) There is a natural, sympathetic tendency to imitate the quality as well as the pitch of accompanying sounds; and the pupil is in danger of acquiring a distressing habit of screaming.

(3.) Lastly,—when a chord is attempted on an harmonium, the number of harmonics thrown off by each individual note, causes an amalgamation or confusion of discords, to which a thrashing-machine is harmony, and a swarm of bees heaven.

II. Practise with a well-tuned piano.

(1.) Because, unlike an harmonium, it gives out a clear commencement to the note.

(2.) It can be struck repeatedly, if necessary, with a bright cheerful sound, to keep the voice in tune.

(3.) By not continuing its vibrations in one heavy monotonous *yang*, it leaves the teacher an opportunity of hearing the tone of the pupil's voice instead of burying it in a grave of harmonic ruins.

III. In practising, begin every note *softly*;—and *listen* attentively to each note so as to be *sure* of its exact pitch before commencing it.

IV. Prepare each note;—that is, bring the larynx into the proper position, and the vocal cords to the degree of tension which is required for the note before you attempt to sing it. Attention to this rule will prevent the horrible pumping up of notes, a fault so very common among singers, who before commencing a note which must be sung in the "middle" or in the "head voice," allow the larynx to sink into the lower position of "chest" or "middle," so that on beginning, they find that they have to "whip it up" into the proper place, before they succeed in bucketing the required sound.

V. Open the mouth *at once* to the position required; and so avoid the consequent absurdities of singing, "Wo! come hither," instead of "Oh!" &c.; "my chee-ild! my chee-ild," for "child;" or, "Be thou my gee-ide" for "guide."

VI. Do not prelude vowels by a humming or nasal sound through allowing the note to commence when the lips are closed or the tongue is in a wrong position, like an old-fashioned parish clerk snuffling out "Na-men."

VII. Before commencing, thoroughly inflate the lungs. To do this effectively and quickly, inhale through the nostrils; the mouth being slightly open, to prevent "sniffing." Take a fresh supply whenever you can do so without destroying the sense of the music or words.

VIII. Practise chiefly the middle notes of the voice, and never strain or fatigue the voice by forcing it upwards or downwards. An athlete, in course of training, will not

strengthen his arms or back by repeatedly lifting heavy weights to the fullest extent of his power, nor can the muscles of the larynx escape injury if exercised beyond their strength.

IX. Never sing so long as to fatigue yourself. It is better for persons of delicate constitution to divide the time set apart for daily practice, singing at first only for a quarter of an hour, and not recommencing till thoroughly rested. The duration of the vocal exercises should afterwards increase in proportion to the strength gained.

Heavy, *sombre*, or obscure voices, often produce a hard unvibratory tone. The great test of proper training is to give to such voices a rich metallic ring; thereby increasing the power and changing noise into music. The late Mr. Weiss was a remarkable instance of this. In his early career his voice was powerful but very hard and devoid of the ringing quality, which, under proper training, he afterwards acquired, and became a very effective singer. Sometimes the want of vibration has the effect of making the voice sound as if a veil were thrown over it which deadened the tone.

In attempting to "ring" the voice, singers and speakers are apt to raise the root or tip of the tongue upwards towards the roof of the mouth, thereby producing an unpleasant choking effect, called "throating." The voice then sounds as if you were trying to swallow it; or, as if you wished to strangle the notes as soon as produced. To avoid this, open the mouth for the position *ah* (Diagram, Chap. VIII.) let the tongue lie flat, but easily in the lower part of the mouth, the tip and sides gently touching the lower teeth. Before proceeding to more rapid and difficult exercises, practise first a scale of long, holding notes. Begin your notes softly, coaxing them out and gradually swelling them until the vibrations fill the ventricles or pouches provided for that purpose (G, figs. 1, 3.) These pouches, especially, and other

cavities to be described hereafter, are the secret caverns where sound is gathered and rich resonance secured. As a proof of the value of these pouches, Dr. Carpenter informs us, that "in the Howling Monkeys of America, there are several pouches opening from the larynx, which seem destined to increase the volume of tone that issues from it; one of these is excavated in the hyoid bone itself. Although these monkeys are of inconsiderable size, yet their voices are louder than the roaring of lions, and are distinctly audible at the distance of two miles; and when a number of them are congregated together, the effect is terrific."

The false vocal cords (*Thyro-arytenoidei,*) as we have already explained, are situated above the ventricles or pouches, and form the aperture of the Glottis. The muscles therefore which govern the opening and closing of the glottis, are closely connected with those which govern the action of the vocal cords, for they as well as the false cords have, you must recollect, similar connection between the thyroid and arytenoid cartilages. It is by the proper use of this power of opening and closing the glottis that quality of tone is very much influenced.

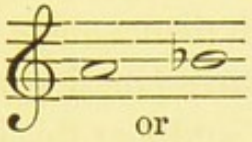
The method by which we regulate the shape of the aperture, as will be seen by-and-by, is by attempting to *form* vowel sounds with the glottis.

The first cavity which the voice approaches on leaving the larynx, is one to be avoided, especially by *claires*, open voices. It is the cavity of the nares, and communicates with the nostrils. Be very careful not to allow the vibrations to ascend and dwell there. It is this error which gives the nasal twang to which "light" voices are so prone.

The vocal stream must now be directed to those beautiful concentric arches, which we will take the liberty of naming "*The Groined Arches*," from their resemblance to that architectural form. The uvula forms the central apex of these

arches, those posterior or behind the uvula "spring" from the sides of the pharynx, and each is bounded by a tonsil on one side, and the uvula on the other. The two on the outer side spring from the root of the tongue, and are also bounded by the tonsils on either side, and have the uvula for their centre. They communicate with the *hard palate*, or roof of the mouth. It is to the *soft palate*, the delicate velvety portion of the groined arches that the vocal stream must be directed. This is the cup of the vocal trumpet, and it is there that the vibrations must be collected, and the formation of the note be completed before it emerge in all its richness, even as the notes of any brass instrument must be formed in the cup; otherwise a thin "tinny" sound will be emitted whether it be from a trumpet or from the mouth.

If the pupil find any difficulty in effecting this "ring" upon the soft palate, then let the vocal stream be aimed, as it were, first at that arch which is formed by the *right* tonsil and the uvula; begin the note softly, and coax it out till the note rings again. Next go through the same process with the left arch, and lastly, aim at both arches at once, always recollecting to commence the note softly, and never to force it, or to try suddenly to gain the *ring*, the note must, as I said before, be coaxed out. Have you ever beaten a gong? If not, try the next time you have an opportunity, and you will find that if you beat it hard at first you get no *ring;* but if you begin tapping it gently and rapidly, gradually increasing the power of your blows, as you continue to beat in a circle round the face of the disc, you will find that you can coax the sound out till it rings with a sonorous roar which would be deemed impossible by one who had only banged away at it with untutored blows. Just so with the voice. It won't bear banging about. It is like human nature generally; it can be coaxed and wheedled, but you cannot bang it and drive it with any satisfactory result.

But to return to our groined arches. When you practise ringing the voice, do so on the plan prescribed, aiming some easy note, say A or B♭  first at the right arch or and then at the left, and lastly at both together. When you have attained the proper amount of vibration, proceed downwards, step by step, to the lowest note of your *middle voice*, taking every semitone in rotation as you descend, and going through the same practice with each note, till it can be *rung* equally well.

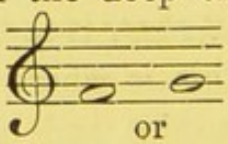
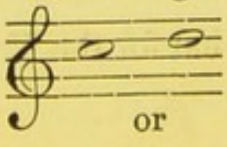
We have now reached the climax of the vocal process. We have in the former chapter shown how the trachea dilates, how the larynx is drawn down into its lowest depths for the Voce di Petto; how it is drawn upwards into its highest position, and the trachea contracted into a narrow tube for the Voce di Testa; and how the larynx is suspended in its middle position, while the trachea assumes its medium width of "*bore*" for the Voce di Gola. We may now add to this, that for the production of the voice in these three positions, it is necessary not only that the tubes and strings must be in perfect sympathy with one another, but that the aperture of the glottis must also perform its function in perfect unison with the other two agents. To this end, as I hinted before, we make use of vowel sounds as an approximate guide to the form which must be assumed by the glottis or *mouth* of the larynx. No absolutely dogmatic rule can be laid down as to what *vowel shape* is to be attempted for each note by every singer. This is where the teacher requires years of careful study, practice and observation. Without this experience, he will find it very difficult to decide upon the best vowel to prescribe for the proper production of a difficult note.

I. In a general way, however, we may say that for the Voce

di Petto, which requires the vocal cords to be widely separated and a large volume of air to be poured through them from the trachea (which then assumes its widest dimensions,) it is necessary that a corresponding wideness of aperture be secured to the glottis; and that this is effected by an attempt to form the open vowel sound of AH.

II. For the Voce di Testa, the vocal cords are most closely approximated, and the tubular expanse of the trachea is at its smallest. It is then necessary for the preservation of unity, to lessen the aperture of the glottis in the same way as a flute-player, in the production of high notes, forms a small *embrasure* by the contraction of his lips. The vowel sound chosen by the great teachers, as most suggestive of the aperture required, is that of *oo*, as in *food.*

III. In the Voce di Gola, the vocal cords are at their medium distance from one another; the trachea too assumes its medium dimensions, and the glottis must be brought into a corresponding form. It must not be so close as is required for the Head notes or the vibrations will be partially stifled in the larynx, nor must it be as open as for the chest voice; otherwise the notes will pass off like the unprotected vibrations of an harmonium, throwing off like it, powerful harmonics to the detriment of music and to the annoyance of Her Majesty's subjects. The vowel sound *aw* as in *bawl* is the one chosen usually for the developement of the Voce di Gola.

Ah then is used for the deep chest notes; but when the voice rises to F or G  and the approximation of the vocal cords requires a narrower stream of air, and the first *shift* is made, then *Aw* is used throughout the notes in the middle register. When a second shift is required at C or D  in order to provide a still narrower stream

of air to suit the still nearer approximation of the vocal cords, then *oo* is to be used.

These directions for the use of vowels must not be supposed to relate at all to the position of the *mouth.* The *form* of the *glottis* must be retained independently of the varied forms which the mouth assumes in the enunciation of letters and words.

Vocalization or singing without words, is indispensable to the developement and cultivation of the voice. In vocalizing the sound *ah* is generally used; sometimes, when there is a lack of tone, it is well to sing *aw;* and when throating or nasal tendencies are perceived try and remove them by singing *o.*

The first exercise in Vocalization, must be a scale of long holding notes. As a rule  B flat is the best note to begin upon. Let each note in the scale be sustained sufficiently long to allow the pupil time to coax the note from the veriest pianissimo to its richest vibratory power and diminish again to the softness with which it was commenced. Take a long breath before every note, and *pay strict attention to the IX. Rules laid down above.* Drag the larynx well down into the chest, open the glottis, and expand the trachea to its widest extent, and swell the notes in the voce di petto till you feel the cavities of the chest vibrate down to the very lungs, and as you rise to the voce di gola, do not forget to compensate for the narrowing of the trachea, and the consequent diminished vibrations in the chest by directing the vibrations into the pouches and the groined arches. In the first stages of practice, there will be a great inequality in the tone of the voice in its different positions; but as soon as it has been trained to produce the notes in their proper register, the object of teacher and singer must

be to assimilate the qualities throughout, so that the changes from one to the other are not perceptible.

As soon as attention to the above directions is neglected, singing ceases and sounds are produced which cannot mingle with other voices and instruments; instead of sweet warblings to melt the heart, wild shrieks split the ear, instead of fine manly notes we hear cries of despair; music has vanished, and the sound of corn-crakes is heard in the land.

NOTE—Study the rules in Chapter IX., which apply to singers as much as to speakers.

CHAPTER VII.

THE MOUTH.

BEFORE proceeding to analyse articulate sounds it will be advisable to give an idea of the muscular arrangements which are provided for the requisite movements of the jaw, tongue, and lips. This is done for the reasons stated at the beginning of this work, which are to impress upon the reader the necessity of going through a series of exercises which shall tend to strengthen and improve the elasticity of the muscles, and so facilitate their free action in speaking and singing. The neglect of muscular activity which is displayed by the majority of speakers and singers, the laziness with which they open their mouths and use the lips and tongue is one cause of stammering, and the obstacle which prevents the words of singers, preachers, and public speakers being heard distinctly. A list is therefore subjoined of the principal muscles used in enunciation. The reader will then understand the motive in preparing the exercises on vowels,

consonants, and their various combinations which will appear further on.

Muscles used in articulating.[1]

a. Levator labii superioris alæque nasi. This muscle raises the upper lip, and dilates the nostrils.

b. Zygomaticus minor. Sometimes connected with the last; elevates upper lip—especially the angle of the mouth.

c. Zygomaticus major. Elevates the angle of the mouth upwards and outwards.

d. Depressor anguli oris. Depresses the angle of the mouth.

Orbicularis oris. A circular arrangement of fibres encircling the lips (connected with *a*, *b*, *c*, *d*) used in opening and shutting the mouth.

Depressor labii superioris alæque nasi. This muscle connects the upper lip with the dog-teeth; and antagonises *a*, and consequently depresses the upper lip and contracts the nostrils.

Levator labii inferioris. Connects the lower lip with the incisive and canine teeth,—it is used in raising the lower lip.

Depressor labii inferioris. Used in depressing the lower lip.

Levator anguli oris. Raises the corner of the mouth.

Milo hyoideus. Fan-like, from last double-tooth on each side to os hyoides, depresses the lower jaw in opening the mouth.

Genio-hyoidei. A pair of short muscles, close together, hid under milo hyoidei, from lower jaw to os hyoides; they assist in depressing the jaw in opening the mouth.

Genio-hyo-glossi. From os hyoides radiating towards the tongue, to the tip, middle and root of which the fibres are attached. The bundle of fibres intermingles with stylo-

[1] The above description is copied from John Lizars, F.R.S.E.

glossus and lingualis muscles. The genio-hyo-glossi has varied and extensive functions, it pushes the tongue to the palate and out of the mouth, retracts it, moves it from side to side, draws the tip downwards to the mouth and renders its dorsum convex or concave.

Stylo-glossus. Pulls the tongue upwards, laterally, and backwards.

Hyo-glossus. Ascends with a broad arrangement of parallel fibres to the side of the root of the tongue, where they intermingle with those of the genio-hyo-glossus, the stylo-glossus and the lingualis muscles. Elevates and depresses the root of the tongue and also expands its breadth.

The lingualis muscle. Arises by scattered fibres from the root of the tongue, advances blending with the fibres of stylo-glossus, and is lost in scattered fibres at the tip of the tongue,—it is used to direct the tongue upwards, downwards, laterally, forwards, and backwards.

Besides the fibres of the lingualis there are a number of muscular fibres distributed throughout the tongue. These are arranged longitudinally, transversely and perpendicularly, and multiply the motions of the tongue to a great extent.

CHAPTER VIII.

ANALYSIS OF ARTICULATE SOUNDS.

THE marvellous variety of articulate sounds necessary to the development of *speech* is produced by the action of the muscles of the mouth and tongue which are described in Chapter VII.

VOWELS.

The *vowel* sounds are varied by the shape of the aperture

VOWELS.
I.

E

VOWELS
II.

A

VOWELS.
III.

Ah.

VOWELS.
IV.

Aw.

VIDE DIAGRAM CHAPTER VIII.

VOWELS.
V.

O.

VOWELS.
VI.

Oo.

VOWELS.
VII.

U, as in nut

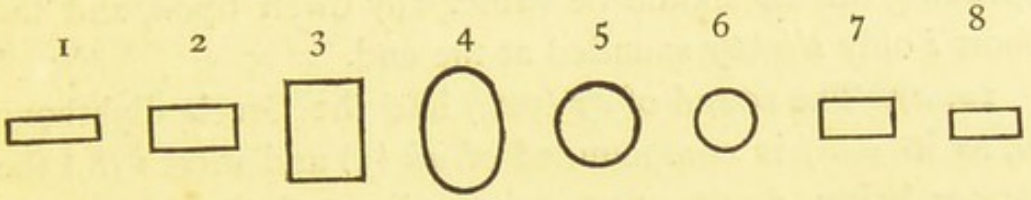
VOWELS.
VIII.

Short I, as in bit

VIDE DIAGRAM CHAPTER VIII.

through which they are conveyed. The following diagram is designed to suggest the relative positions of the teeth, lips, and cheeks, which are required for the proper enunciation of the vowel-sounds.

Diagram.



e	a	ah	aw	o	oo	u	i
1	2	3	4	5	6	7	8
as in be	name	far	bawl	no	pool	nut	bit

1, *e.* In producing the sound of *e* the teeth are slightly separated, and the corners of the mouth extended.[1]

2, *a.* The teeth a little more separated; corners of the mouth extended as in *e* (1.)

3, *ah.* Open the mouth wide, the corners of the mouth still extended.

4, *aw.* Open the mouth wide as in *ah* (3,) but let the corners of the mouth approach each other.

5, *o.* Let the teeth, or jaws, be separated as for *ah* (3) and *aw* (4,) but let the lips form a perfect circle.

6, *oo.* Let the jaws be separated not quite so much as for *o* (5) and let the lips form a smaller circle; the lips *slightly* protruding.

7, *u.* The short sound of *u*, as in *but*, or *nut*, requires the mouth to be opened nearly as wide as for *ah;* but the corners of the mouth must be *rather* less extended.

8, *i.* The short sound of *i*, as in *it*, *bit* or *fit*, requires an

[1] These vowel sounds should be practised in singing, speaking, and whispering before a looking-glass, in order to insure a good form of mouth and to prevent grimaces.

opening of lips and teeth similar to *e* (1) but the corners of the mouth to be *rather* less extended.

COMPOUND VOWEL SOUNDS.

9, *oy*. The sound of *oy*, as in *boy*, or of *oi*, as in *noise*, is compounded of *aw* (4) and short *i* (8.) In singing and speaking the *aw* should be principally dwelt upon, and the short *i* only *slightly* sounded at the end.

10, *ay*. The sound of *ay* (yes,) like the Greek diphthong αι, as in παις, is compounded of *ah* (3) and short *i* (8,) the former being dwelt upon principally and the latter only *slightly* sounded at the end, as in *oy* (9.)

11, *y*. The sound of *y*, as in *by*, or *long i* as in *night*, is compounded of short *u* (7) and short *i* (8,) the former being dwelt upon principally and the latter only *slightly* sounded at the end, as in *ay* and *oy* (10 and 9.)

12, *ou*. Is compounded of *u* (7) as in *nut*, the mouth being opened wide as for *ah* (3) and ending lightly with *oo* (6.)

N.B. Remember that in Exercise IV. at the end of the book, and all other similar exercises, the pronunciation of these three, *oy*, *ay*, and *y*, is to be, as described above (9, 10, and 11.)

CONSONANTS.

The remaining letters of the alphabet are called *consonants* because they cannot properly be used, except in conjunction with vowels.

There are four species of consonants ;—continuous, explosive, partly continuous and partly explosive, and whispering consonants.

I. Continuous consonants are those whose sound can be prolonged ; as *m*, *n*, *v*.

II. Explosive consonants require a total cessation of sound during their formation ; as *k*, *p*, *t*.

III. Some are partly continuous and partly explosive; as *b*, *d*, hard *g*.

IV. Whispering consonants are also continuous, but are unaccompanied by any sonorous vibration of the vocal cords; as *f*, *s*, *h*.

Each of the three sounds, represented by the letters *m*, *b*, and *p*, are produced by exactly the same pressure of the lips.

The difference in their pronunciation is effected as follows. In *m* the sound is continuous, the vibrations emitted from the larynx being continued until they are slightly communicated to the inner portion of the lips, and escape through the nostrils. The sound of *b* is partially continuous; the vibrations extend to the interior of the lips, but are not allowed, as in *m*, to escape through the nostrils; and being so arrested, cannot complete the sound of *b*, until they are exploded by the sudden separation of the lips. The pronunciation of *p* is simply explosive. The lips are pressed together as for *m* and *b*; but no sound is made until the lips are parted.

In like manner the three sounds of *n*, *d*, and *t*, are made from one and the same position of the tongue. The difference in their pronunciation is caused by the same processes as in the former examples. To produce the sound of each of these letters, the tip of the tongue is pressed against the front of the palate close to the upper teeth. The sound of *n* is continuous; the vibrations of the larynx are communicated to the place of junction between the tongue and roof of the mouth, and escape, like *m*, through the nostrils. *D*, like *b*, is partly continuous, and partly explosive; the vibrations are arrested by the tongue and palate, and not being allowed to pass away by the nostrils, do not complete the sound of *d*, until exploded by the separation of tongue and palate. *T* is simply explosive, no sound being

made until the separation of the tongue from the roof of the mouth.

The sound of hard *g*, as in *get*, *good*, or *gain*, is partly continuous and partly explosive, while that of *k*, or hard *c*, as in *cat*, *cook*, or *cup*, is simply explosive. The same position is required for both. The tongue has to be placed so as to touch those portions of the palate which adjoin the side teeth. The same position is required for the continuous sound of the Welsh, Gaelic, or German *ch;* but, as it is unaccompanied by laryngeal vibrations, it is classed among the whispering consonants.

The sound of *j*, as in *jam*, *jet*, *Jew;* and of soft *g*, as in *gem*, *gin*, *Gentile;* is partly continuous and partly explosive; while that of *ch* as in *cheese*, *chick*, *chant*, is simply explosive. Each is produced by bringing the tongue in contact with the lower side teeth.

The sound of *l* is continuous. In producing it the tip of the tongue is placed as for *n*, in contact with the roof of the mouth, but its continuous vibrations escape through the mouth instead of the nostrils. The Welsh sound of *ll* requires a similar position to that for *l*. It is not, however, accompanied by laryngeal vibrations, but only by a whispered breathing.

The sound of *r* is continuous, and is produced by placing the tongue lightly against the palate in such a way that it is rapidly fluttered by the current of air forced past it from the lungs. The final *r* is a short whispered sound. In Scotland it is made sonorous; and the fluttering action of the tongue is maintained as in the initial *r*. In many of the southern counties the final *r* is made sonorous, but without the fluttering of the tongue. Cockneys omit the sound of the final *r* altogether; and pronounce *are* and *ah* in precisely the same manner. In Newcastle and South Northumberland the initial *r* is produced by vibrating the root in-

stead of the tip of the tongue. In the final *r* the same position is used, but unaccompanied by laryngeal vibration, sometimes it is omitted altogether.

The sound of *f* and *v* are both continuous. Each is produced by bringing the lower lip in contact with the upper teeth. In case of malformation or injury to the under lip, these consonants may be produced by bringing the *upper* lip into contact with the *lower* teeth. In *f* the vocal cords are not sounded as they are in *v*; *f* is therefore classed with the whispering letters.

The sound of *h* is a whispered breathing passing through the mouth, unimpeded by tongue or lips.

The sound of *s* and *z* is continuous. To produce each the tip of the tongue is brought in contact with the lower gums. The hissing sound of *s* is produced by a whispered breathing, that of *z* is accompanied by laryngeal vibrations.

The sound of *th* (*θ* Greek) as in *thin*, *thump*, *thirst*; and of *th* (*dd* Welsh,) as in *the*, *thy*, *that*, is continuous. To produce each of these sounds, the tongue has to be placed between, and in contact with the upper and lower teeth. The former requires a whispered breathing, and the other vocal vibrations.

The sound of *sh*, and the French *j* as in *je*, is in each case produced by bringing the tongue in contact with the side teeth, the tip being drawn further back than for *s*. They are both continuous, but the former is whispered and the other sonorous.

W and *y* are classed as semi-vowels; *w* has the sound of *oo* (6,) and *y* that of short *i* (8.)

U as in *union*, *useful*, *universe*, may be classed among the semi-vowels; it combines the sounds of *y* and *oo*, and is pronounced *you*.

Tabular Arrangement of Letters.

Continuous.		Partly Continuous and partly Explosive.	Simply Explosive.
Whispering.	Sonorous.		
....	m	b	p
....	n	d	t
ch *Welsh*	....	γ (Greek gamma) or *hard* g, as in *go* or *get*	k, *hard* c, as in *cat* or ch, as in *chaos*
f	v	....	....
h	....	....	....
sh or *ch* as in *chaise*	j *French*	j *English*, or *soft* g, as in *gin* or *George*	ch *soft*, as in *cheese*
ll *Welsh*	l	....	....
final r	r	....	....
s, or *soft* c	z	....	....
th or θ *Greek.*	th or dd *Welsh*	....	....

C, *q*, and *j*, are redundant letters. *Hard c* is the same as *k*; *soft c* the same as *s*. *Q* is the same as *k*, but is never used without the letter *u* coming immediately after it. *Qu* is equivalent to *koo*. *Quick*, as far as sound goes, might be written *Kooick*. *J* is the same as *soft g*.

X is a double letter and equivalent to *ks*. In English this letter is sounded like *z* when it begins a word, but in Greek, and in the middle of English words, it is sounded *ks* (κs.)

ψ (Greek *psi*) is a double letter, and is equivalent to *ps* (πs.)

θ (Greek *theta*) is equivalent to the English *th* as in *thin*.

dd (Welsh) is equivalent to the English *th* as in *the*.

CHAPTER IX.

SPEAKING.

SPEECH differs from singing in its want of *sustained* musical tone. In *singing* the vocal cords are drawn to certain degrees of tension, and are held in the required position as long as is necessary. In the same way the strings of a violin are screwed up or stopped by the fingers in a definite manner for the production of each note required. In *speaking*, on the other hand, the cords are relaxed and tightened alternately, as the voice sinks or rises,—sliding rapidly from one part of the musical scale to another, *without* sustaining any particular note or notes in its upward or downward flight, just as a violinist no longer produces music if he slide his finger up and down one of the strings of his instrument without dwelling upon any particular note.

The moment we fix the voice to a definite note or succession of definite notes, we change from speaking to singing. In conversation the pitch of the voice varies very considerably—some voices are very elastic, others are endowed with great power of imitation; but the extent to which the necessary variations for effective reading and speaking can be carried depends very much upon practice. Some persons speak in the "chest voice," some in the "middle" or "throat voice," others in the "head voice," and a few in "falsetto." On my first visit to a village choir, I began by asking each individual member what part he sang. One man in a deep sepulchral tone answered, "Alto, sir." Another informed me in a squeaky falsetto that he sang "Bass, sir." They were both Basses, but one sang and the other spoke in falsetto.

Girls and boys (the latter especially) sometimes acquire

bad habits through the uncertainty consequent on the "breaking" of the voice. When voices break suddenly, as they frequently do, girls and boys often find the voice issuing from the larynx with a depth of pitch quite unexpected. The novelty of this sudden bassness bothers them, and they try to continue to speak in the high pitch in which they have been accustomed from childhood to read and converse. This they can perhaps accomplish by speaking in falsetto, and some, like my Bass friend just now alluded to, thus acquire a confirmed habit of speaking altogether in falsetto. Others plunge about between the two; like the wheel of a carriage in a bad road, sometimes in a deep rut and sometimes out of it. I have met with this fault in both sexes; some changing in a sentence, or even in the middle of a word, from the deep voice to the falsetto and back again, up and down, up and down. As a rule, the lower voice should always be encouraged at once. The settling down into the adult voice is often very much retarded by the diffidence of young people to adopt the new voice, which tells them it is time to put away childish things; for even the beautiful boy's voice, like Solomon's enjoyments when no longer attainable, is only "vanity."

It is necessary now to recall the reader's attention to the fact already alluded to, that in speaking—as well as in singing—there are three agents employed, each of which must be strengthened and brought under thorough control by judicious exercise.

1st. The lung exercises must be practised regularly for strengthening purposes and to ensure perfect command of the breath. By these means fatigue in long reading and speaking is prevented and an adequate supply of breath for all vocal requirements is secured.

2ndly. The voice must be cultivated in such a way that, at the will of the speaker, it may rise and fall in melodious

cadence suitable to the sentiment of the words. It must be made to "ring" till its rich vibrations can penetrate the farthest recesses of "monstre" halls, courts of justice, churches or theatres. It must be so completely under control as to be capable of expressing every emotion of the soul, whether of joy or sorrow, admiration or disgust, pity or contempt, courage or fear, praise or prayer. Then, and then only does the speaker *really* speak, then only does the reader read, the pleader plead, or the preacher preach. Ninety-nine sermons out of a hundred fall dead upon the congregation, leaving no impression but one of weariness; except perhaps upon a few devoted enthusiasts, who look upon sermons as a sort of penance imposed upon them for their sins, and feel a sort of grim satisfaction in the infliction. The Bible Lessons from the lectern are seldom listened to by young or old. Why is this, and how is it that in the majority of churches neither one nor the other ever "travel" to the ears of the more distant members of the congregation? The answer to the latter part of the question partially, though by no means entirely, includes the former. The reason is that neither the preacher nor reader has ever had his voice trained. In my little book called "Church Choirs," I described the energetic assertion of varied styles of preaching the confession by a host of clergymen at a consecration service in Devonshire; and compared the effect to the "howling of wolves." I was pulled up rather sharply by a clergyman who had read this. He asked me if I really meant to state that "a number of *educated* clergymen would howl like wolves." Educated!! no! certainly not! had they been educated they would have known how to "say" the prayers together. There is no class of men whose *professional* education is so grievously neglected as that of the clergy of the Church of England. Most of them, happily, are educated like other gentlemen; (when this is not

the case it is hard to find a redeeming point,) but as regards their duties in the Church they receive as a rule no education whatever. Not one in a hundred can either read, speak, or sing. Among the comparatively few who profess to understand music, hardly one in a hundred has studied it, except in the most superficial manner. And now that he is ordained what time has he to perfect himself in that or any other of the thousand things which a howling laity are everlastingly yelling at him to perform? Having had no education in any of these things how can he be expected to attain excellence now in either? What is the consequence? Ordinary preaching is not worth listening to. The Bible is read so that its sense is obscured. And the service is intoned in such a fearful manner, that instead of adding to the solemnity of worship, it only excites amusement or pain; thus through ignorance the service of the Church is unintentionally disgraced. Those inspired melodies in which S. Augustine delighted, with which S. Ninian and his band of choristers touched the hearts of the heathen inhabitants of the islands and highlands of Scotland, to which Archbishop Cranmer adapted the English service, and which when properly performed clothe the words with beauty and dignity; these inspired melodies are, I say, by many of the uneducated clergy made perfectly ridiculous, and are in consequence often set down as in themselves ridiculous and profane. The mention of Archbishop Cranmer suggests another proof of the want of musical education. This is never more apparent than when from the archiepiscopal pen a special prayer emanates appropriate to a time of cattle-plague or other national calamity. An utter want of *rhythm* characterises the whole composition. No educated musician could possibly write so unmelodiously. They are not readable. The change from the musical cadence with which Archbishop Cranmer's melodious translations flow on in

collect or litany tell but too plainly that modern archbishops are not so well educated as their illustrious predecessor, the Protestant archbishop and martyr.

Nor is the want of musical education on the part of the clergy the only drawback to the proper celebration of Divine service. Much has been said, and is constantly being said and preached from our pulpits about congregational singing and response. How grand and delightful it would be if whole congregations could sing together. But can they do so without practice and teaching? No. Devout laymen as ignorant of the use of a voice as of any other musical instrument, anxious to obey the injunctions of their pastor and to fulfil what they consider their duty, think it incumbent upon them to growl or howl through the service and call it congregational singing. It is of no use taking trouble and involving expense by training effective choirs to lead our devotions, if all the harmony and beauty of the service is to be thus ruthlessly laid waste. "Ah!" says a good ignorant man, "but I like heartiness! give me heartiness in preference to good music." By all means, my good man, let us have hearty singing; but howling and growling is not singing. The human voice is the most perfect and beautiful of all instruments; but it must be practised upon diligently, especially in childhood, or it can never be played upon in tune: and you have no more right to roar and bellow in your discordant energy than the rest of the congregation have to bring to church flutes, fiddles, bassoons, trumpets, and trombones, and scrape and blow away upon them in church without first learning to play upon them.

The practice of singing is beneficial, but not absolutely necessary to the development of the speaking voice. It is beneficial, inasmuch as it strengthens all the muscles of the larynx which are required both in speaking and singing, making them more elastic and more under command, when,

in the delivery of varied sentiment, it is necessary to raise or lower the voice, and so change it from the monotonous whining or singsong delivery which characterises ordinary reading. The method of raising the voice from the chest to middle notes is more easily understood and exercised when practised first in the "singing" voice. This is very important, as the reader by it learns to "lift up" his voice so as to be heard distinctly in large buildings or in the open air. By vocalising (Chap. VI.) defects are laid bare which are not so easily detected when words are being used. The exercises for the "speaking voice" (Chap. XII.) are more easily understood when singing exercises have been previously studied. These "speaking voice" exercises must be mastered at all events, for without a just appreciation and an ability to use the rising and falling inflection no effective reading or speaking can be produced.

3rdly. The art of enunciation or articulating all the simple and combined sounds of letters is an essential study for the reader and speaker. The proper position of the mouth for the production of each vowel sound must be first thoroughly mastered. The facial muscles must be exercised till thorough elasticity is acquired, and rigid contraction of jaw or lips vanish. Practise constantly the vowels e, a, ah, aw, o, oo, (alternately slowly and rapidly,) before a looking-glass ; opening the mouth, rounding, narrowing, or expanding the aperture as suggested by the diagram (Chap. VIII.) You will soon be convinced, by this repeated practice before a mirror, that grimaces in singing or speaking are the result of not opening the mouth freely and naturally,—practise this first of all without any sound whatever, simply forming the shape of the vowels, always using the mirror. As soon as the power of forming the shapes is acquired, so that any friend can tell, by looking at you, what vowel you wish to intimate, you should then practise *whispering* them distinctly,

(alternately slowly and rapidly ;) and lastly the laryngeal vibrations must be used, as dictated in the Exercises, till the perfect pronunciation of vowel sounds is attained.

It will be seen that the next series of Exercises embraces all simple and combined consonants in addition to the vowel sounds previously studied. These must be practised with a sustained note or in monotone, as it is called ; and afterwards with first the rising and then the falling inflection. (No. 3 and following Exercises.)

After these follow combinations of words for the special practice of those who have a difficulty in the pronunciation of any particular letter or set of letters. For instance, from weakness of lip the sounds of m, b, or p, may be difficult. The sentences containing a constant repetition of those letters are intended to meet that difficulty. They should be read over and over again till the defect is conquered. The analysis of articulate sounds should be very carefully studied till tongue, lip, and jaw, are under perfect control of the will. As with the vowels so too with their combination with consonants, let the proper formations be made first *without sound*, secondly with whispering, thirdly in monotone, and lastly with the rising and falling inflection of the speaking voice.

The Exercises, as we proceed, will explain themselves. I need therefore say no more except to warn speakers against some of the most prevalent errors of voice. The Exercises will, it is hoped, cure all the errors of articulation. We trust too that the Lung Exercises will secure the power of managing the breath, and that those written for "Speaking" will have the desired effect. But there are certain bad habits against which it is advisable to warn readers.

Rule I. Never begin a sentence till you know how it is to conclude.

II. Never make drawling sounds before speaking. Let

the sound of the voice commence simultaneously with the first word.

III. Thoroughly inflate the lungs before every sentence; and take in little extra supplies as often as you can do so without destroying the necessary connection of syllables and words.

IV. When a word begins with a vowel, open the mouth at once to the position required; for if you have to open it after you have commenced the syllable, mistakes will be made similar to those quoted in Rule V., Chap. VI. For instance, suppose in pronouncing the word "kind" you only opened the mouth wide enough for *e*, you would say "keend," but if you opened it after you had commenced the vowel, you would then make it "keeind." If in the word "poison" you did not open the mouth to the position for "aw" you would most likely say "py-son." So many say "bile" for "boil," "jy" for "joy." Others will perhaps open the mouth too wide and say "mah-y" for "my," "kawpenter" for "carpenter," &c., &c.

V. Avoid throating (Chap. VI.) which some acquire by imitation, while others adopt the affected habit because they fancy that it gives a fine rich roll to the voice. This swallowing of words is very injurious, it often causes sore throat, and like every other unnatural and distorted effort produces painful and unnecessary fatigue.

VI. Don't imitate the style of others, whose speaking or reading you may admire. In doing so defects are easily acquired. It is the inborn power of causing sentiments of the mind, affections of the heart, or aspirations of the soul to shine through the voice of the speaker or singer which electrifies and enthralls; and that can never be imitated.

VII. Be careful not to stoop so as to contract the chest or throat; keep the head erect, shoulders well back; don't stick out your chin or tuck it into your neck. Stand easily

Fig. 4.

The Leg is the sounding post of the voice and should be in a perpendicular line A.B. with the throat and heel.

Chap IX Rule. 7.

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with the weight of the body on one foot, the other being advanced slightly like a soldier "standing at ease." The leg is the sounding post of the voice, and should be in a perpendicular line with the throat and heel. (Fig. 4.)

Lastly. Be diligent in the practice of the exercises necessary to the easy management of breath, voice and articulation. First master every *mechanical* difficulty, and then bring the *mental* power to bear upon every word and sentence. When reading, try to identify yourself with the author of the book, or if in dialogue with each individual represented. Recollect that no two persons speak exactly alike; therefore to make reading effective you must be careful to preserve the peculiarities of voice and style of each speaker whose words you utter.

Above all, never forget, when reading the Holy Scriptures, that it is the Word of GOD. Many admirable readers of secular works, forgetting this, give a flippant and irreverent character to the inspired words,—while some, on the other hand, who are good readers of the Bible are equally unable to give effect to any other styles of writing.

CHAPTER X.

STAMMERING AND STUTTERING.

STAMMERING, though frequently applied as a general term for all kinds of impediments in speech, relates more especially to that lock-jaw kind of gasping, with which so many are afflicted. The glottis and the action of the vocal cords appear to be paralysed so that they cannot be brought into the position required for the emission of vocal sound. Stuttering is that species of hesitation which shows

itself in the rapid and frequent repetition of the explosive consonants as t, k, b, or d. *Stammering* will be used in its general sense.

These fearful defects are caused by weakness, nervousness, excessive eagerness, and principally by imitation.

Some stammer with an empty lung, some with a full one. Some cannot regulate the action of the lips through weakness of the facial muscles, while others are unable to govern the motions of the tongue. Others have great difficulty in making the laryngeal vibrations in what is called the speaking voice. These can whisper without any hesitation; which proves that the lips and tongue are not at fault, but the voice. Moreover, they can sing without stammering, which also proves that the speaking, and not the singing voice, is deficient.

In all cases a want of strong will and determination is exhibited. This is sometimes induced by paralysis affecting the nerves of the lips, jaw, and tongue. Sensual excesses of any kind will sometimes cause stuttering or stammering. Excessive drinking very commonly produces it. Loss of temper, by inducing over-eagerness, frequently brings on a fit of stammering.

The bad habit is fostered, established, and confirmed by the frequent harshness of parents and teachers. They have no perception of what the poor children suffer through the pain and difficulty of speaking, which, GOD knows, is trial sufficient without the taunts, the jeers, the mimicry, the constant tellings that "they can speak if they will."

These sufferings have been and I fear still are occasionally accompanied by cruel punishments, inflicted by those whose duty it is to cure, if they know how, instead of displaying their unfitness for their office by utter heartlessness and abominable ignorance. It would be well for all who are interested in stammering children to read a book entitled, "The

Unspeakable." The sufferings of a poor boy are so graphically described in it that one is almost induced to think that the author himself is the hero of the tale. Under the charge of a horrid man he is taken to school. Said horrid man stammers awfully and makes fearful grimaces. He is a brutal fellow, he beats and otherwise illtreats the boy during the journey. The boy by way of retaliation mocks the facial contortions of the "horrid man." On arriving at school he finds that he has caught the infection, and cannot speak without using the fearful grimaces of the horrid man. Horrid man has excited schoolmaster against his new pupil. The consequence is brutal punishment, which instead of removing, confirms the bad habit; the boy becomes an habitual stammerer, and leads a most miserable life.[1]

The stammerer above all others requires to be treated with the very greatest kindness. The dread of not being able to utter the required word is bad enough without being thrown into a hopeless fit of helplessness by the impatience, irritableness and violent stamping of an anxious and affectionate father.

It is not uncommon to hear the expression, "took my breath away," applied to the sense of fear or surprise. In the case of weak and nervous people this is actually the fact; and many, who do not stammer in ordinary conversation with intimate friends or in reading, are quite unable to utter a word when suddenly startled by an unexpected question or the appearance of a stranger. They then begin to stammer on an *empty* lung.

Sometimes fear causes a gasp, and sudden filling of the lungs, accompanied by a spasmodic closing of the glottis, which thus becomes, as it were, paralysed, and the stam-

[1] The Unspeakable; or, Life and Adventures of a Stammerer. T. Richards, 37, Great Queen Street, London.

merer is unable to emit from a *full lung* the breath necessary for the production of sound.

In both the above cases the tongue and lips may be seen vainly endeavouring to form the words which cannot be sounded through inability to supply the vocal cords with a current of air necessary to their sonorous vibration.

It has already been said that weakness is one of the chief causes of stammering. On the other hand it may be said that stammering induces weakness. For from the irregularity of respiratory action which always more or less accompanies it, the oxygenating of the blood is neglected. It must be borne in mind that the constant decay of the body generates carbonic acid. It is the object of Respiration, as has already been mentioned, not only to extricate this gas, but to supply the quantity of oxygen required in its formation. With the cessation of this supply the continued production of carbonic acid reaches its limit, and death is the consequence.

To the stammerer then the exercises for speakers are most essential. The *lung* exercises will give strength to the diaphragm, and the pectoral and abdominal muscles; the management of the breath will thus be secured, and a constant supply kept always in readiness. They will teach him how to apply the breath in the production of sound whether whispered or sonorous. They will keep the body in a healthy, vigorous state by thoroughly oxygenating the blood. By this means the spirits will be raised, the whole system will be invigorated,—nervousness will give place to confidence,—the shrinking eye will assume brilliancy and firmness, and the timid stammerer will walk forth among his fellows with confident and joyous step.

The *laryngeal* as well as the *lung* exercises must be carefully practised. Many who find the monotonic intoning easy, will be for a time puzzled by the rising and falling intona-

tions. They must however be conquered before perfect confidence and effective speaking and reading can be acquired.

In addition to the *lung* and *laryngeal* exercises the facial muscles must be strengthened and brought under perfect control by a careful and systematic study of the *articulating* exercises. Let every consonant and vowel in succession be formed repeatedly—first, without even a whisper, so that undivided attention may be paid to the proper *positions* of the jaws, lips, cheeks, and tongue. *This must be done before a looking-glass.* After securing the proper positions as far as you can ascertain by their *appearance* (in the looking-glass) test their accuracy by whispering the same exercise. That is, accompany every consonant and vowel, which you have been simply *forming*, by whispered breathing. You will probably be convinced by these whisperings that you have no difficulty in simple articulation.

Next, instead of whispering, *sing* the same exercise on one note. Still, you will probably find no hesitation. If not, and you must keep on till there is none, try and *speak* on one note, still continuing the same exercise.

Lastly, practise it with the rising and falling inflections in accordance with the accompanying directions (No. 3 and following exercises.)

The stammerer, if he wish to be cured, *must*, on all occasions, speak slowly and deliberately, dwelling on the *vowels*, so as to give time for forming the laryngeal sounds. To this end, he must avoid all excitement. He must learn to govern his temper, and take things calmly. Whenever he hesitates on a word, let him write it down in a memorandum book, which he should at all times carry for the purpose. When alone, let him repeat the rebellious word, slowly, over and over again, till its pronunciation is attained. By this means one by one each difficulty will vanish. As soon as possible, read aloud, and recite pieces committed to memory,

first in private, next before sensible intimate friends, and at length you will be able to do so in school, college or in public company. When first practising reading, hold the book above your head, so as to compel you to throw the head back, and to elongate the neck. Many stammerers will read in this position without any hesitation. Keep your mouth shut when not speaking. Respiration should be carried on as much as possible through the *nostrils*. Above all, never catch in the breath through the *mouth*, when speaking, reading, or singing; but always through the *nostrils*. The same rule applies to walking and all athletic exercises. No further advice can be better than that contained in the following extract from *Frazer's Magazine* of July, 1859. "Stammerers need above all men to keep up that *mentem sanam in corpore sano*, which is now-a-days called, somewhat offensively, muscular christianity—a term worthy of a puling and enervated generation of thinkers, who prove their own unhealthiness by their contemptuous surprise at any praise of that health which ought to be the normal condition of the whole human race.

"But whosoever can afford an enervated body, and an abject character, the stammerer cannot. With him it is a question of life and death. He must make a man of himself or be liable to his tormentor to the last.

"Let him, therefore, eschew all base perturbations of mind; all cowardice, servility, meanness, vanity, and hankering after admiration; for these all will make many a man, by a just judgment, stammer on the spot. Let him, for the same reason, eschew all anger, peevishness, haste, even pardonable eagerness. In a word, let him eschew the root of all evil, selfishness and self-seeking; for he will surely find that whensoever he begins thinking about himself, then is the dumb devil of stammering close at his elbow. Let him eschew too all superstition, whether of that abject kind which fancies

that it can please GOD by a starved body, and a hang-dog visage, which pretends to be afraid to look mankind in the face, or of that more openly self-conceited kind, which upsets the balance of the reason by hysterical raptures and self-glorifying assumptions. Let him eschew, lastly, all which can weaken either nerves or digestion; all sexual excesses, all intemperance in drink or in food, whether gross or effeminate, remembering that it is as easy to be unwholesomely gluttonous over hot slops and cold ices, as over beef and beer.

"Let him avoid those hot slops (to go on with the *corpus sanum*) and all else which will injure his wind and his digestion, and let him betake himself to all manly exercises which will put him into wind, and keep him in it. Let him, if he can, ride, and ride hard, remembering that (so does horse exercise expand the lungs, and oxygenate the blood) there has been at least one frightful stammerer ere now who spoke perfectly plainly as long as he was in the saddle. Let him play rackets and fives, row, and box; for all these amusements strengthen those muscles of the chest and abdomen which are certain to be in his case weak. Above all, let him box, for so will 'the noble art of self-defence' become to him over and above a healing art. If he doubt this assertion, let him (or indeed any narrow-chested porer over desks) hit out right and left for five minutes at a point on the wall as high as his own face (hitting, of course, not from the elbow, like a woman, but from the loin, like a man, and keeping his breath during the exercise as long as he can,) and he will soon become aware of his weak point by a severe pain in the epigastric region, in the same spot which pains him after a convulsion of stammering. Then let him try boxing regularly, daily; and he will find that it teaches him to look a man not merely in the face, but in the very eye's core; to keep his chest expanded, his lungs full of air; to

be calm and steady under excitement, and lastly, to use those muscles of the torso on which deep and healthy respiration depends. And let him, now in these very days, join a rifle club and learn in it to carry himself with the erect and noble port which is all but peculiar to the soldier, but ought to be the common habit of every man; let him learn to march; and more, to trot under arms without losing breath; and by such means, make himself an active, healthy, and valiant man."

The above remarks are mostly applicable to both sexes, and although a woman can hardly be expected to "make a man" of herself, or to practise the "noble art of self-defence," or to indulge in all manly exercises, she should however, if she have the opportunity, take plenty of horse exercise; she must walk, run, and attend the ladies' gymnasium. She will do well to strengthen her will by training her pet horses, dogs and birds to all kinds of performances. This will give firmness, patience, and steadiness of eye. Let her play billiards, bagatelle, croquet, badminton, and all games which require steadiness of hand and eye. Let her rise early, and find useful employment for every hour in the day. She must never be lazy, she must eschew sofas and easy chairs, and self-indulgence generally. "Meanwhile," let her apply the concluding words of my quotation to herself, "let him learn again the art of speaking: and having learnt, think before he speaks, and say his say calmly, with self-respect, as a man who does not talk at random, and has a right to a courteous answer. Let him fix in his mind that there is nothing on earth to be ashamed of, save doing wrong, and no being to be feared save Almighty God; and so go on making the best of the body and the soul which heaven has given him, and I will warrant, that in a few months his old misery of stammering will lie behind him, as an ugly and all but impossible dream when one awakes in the morning."

CHAPTER XI.

LUNG EXERCISES.

THE following Exercises must be practised thoroughly and conscientiously. They should be placed in a position sufficiently high and convenient to be seen easily without stooping. Stand like a soldier at attention; perfectly upright; heels close together. In case of any tendency to stooping or round shoulders, let a few "extension motions," according to the military rules, be first practised. This being over, and the "Lung Exercises" placed as directed;

Open the mouth as if for *ah*, (Diagram, Chap. VIII.)

Draw in the breath very slowly till the lungs and windpipe are filled up to the very brim.

During the process of inhaling let the breath be heard, as in deep sighing.

In exhaling, let the breath escape very slowly till all the breath you can expel from the lungs is squeezed out. The breathing should be audible as in whispering.

The time occupied in inhaling and exhaling respectively should after a little practice be not less than fifteen seconds.

Explanation of the Symbols.

1.

Inhale slowly through the open mouth till the lungs are quite full.

2.

Exhale slowly till the lungs are empty, the mouth wide open.

3.

Inhale as in No. **1**, but stop for 1 second in the middle of the process without allowing any breath to escape.

4.

Exhale as in No. **2**, but stop for 1 second in the middle of the process without drawing in any fresh supply of air.

5.

V
V
4
V

Cease inhaling as in No. **3**, wherever the stop occurs, without allowing any breath to escape for as many seconds as are indicated by the figures.

6.

< < 4 <

Cease exhaling as in No. **4** wherever the stop occurs without taking breath for as many seconds as the figures, if any, indicate.

7.

&c.
V
V
V
V
V

Draw in the breath by short gasps, without letting any escape till the lungs are quite full.

8.

< < < < < &c. Let out the breath by little and little, without drawing in a fresh supply till the lungs are empty.

9.

Draw in the breath *slowly* through the nostrils, *quite noiselessly*.

10.

∧ Draw in a short breath *quickly*, but noiselessly, through the nostrils.

11.

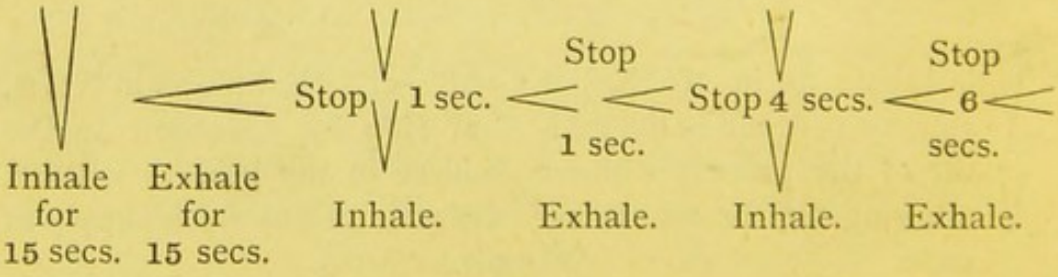
Expel every particle of breath from the inflated lung instantaneously and forcibly.

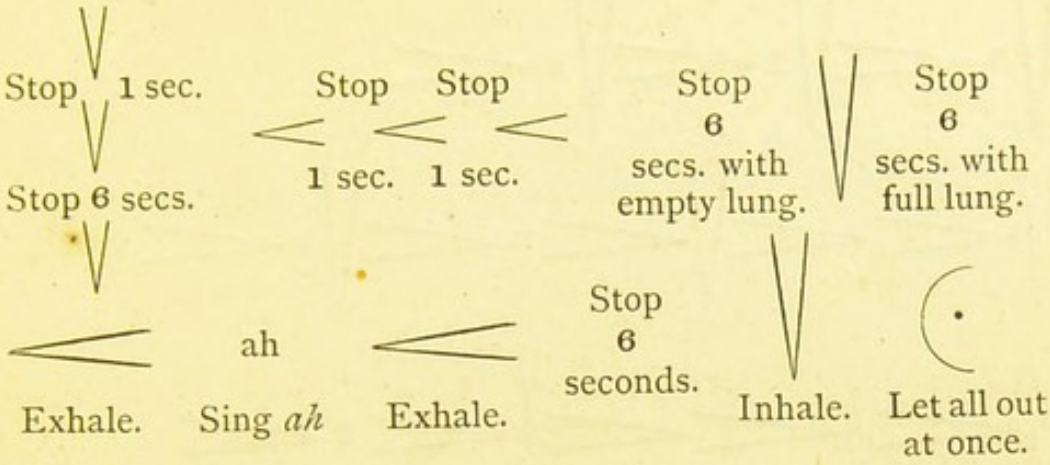
12.

When letters or syllables occur in the lung exercises, they must be sung in monotone, on any easy note.

13. A figure placed above a letter or syllable indicates the number of seconds for which it is to be sustained, as, $\overset{4}{e}$ $\overset{4}{a}$ $\overset{6}{ah}$, &c.

Example.





2 2 2 2 2 2 2 2
e a ah aw o oo u i

Inhale through nostrils.

Sing, taking 2 seconds to each syllable.

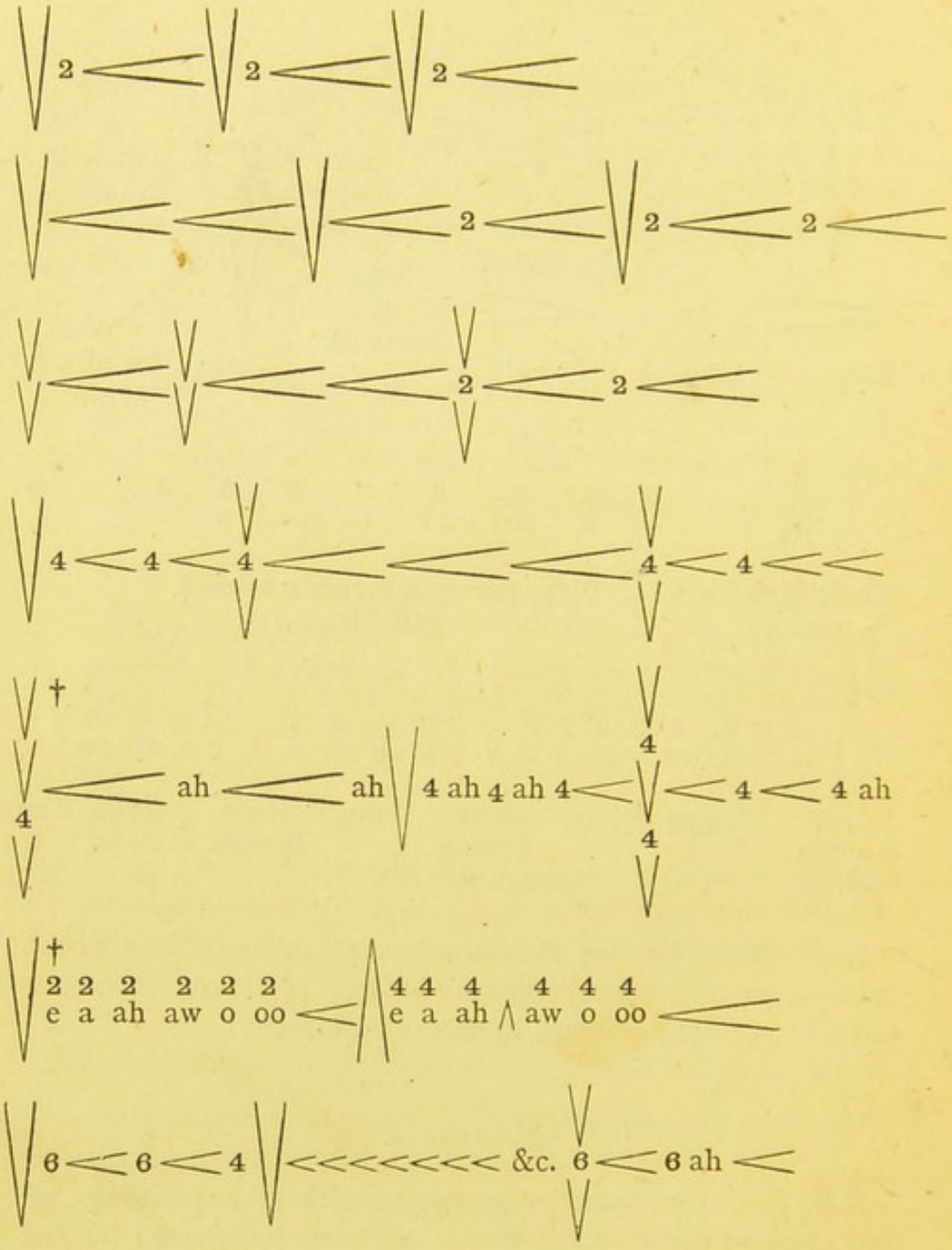
2 2 2 2 2 2 2 2 ∧ 2 2 2 2 2 ∧ 4 4 4 4 <
e a ah aw o oo u i ∧ e a ah aw o ∧ e a ah aw <

Inhale through nostrils. Sing as before. short breath through nostrils. Sing. short breath. Sustain each for 4 secs. Empty the lungs.

Note. The following Exercises are printed on Cards for the convenience of practice, and may be had of Messrs. MASTERS and Co.; or the two Lung Exercises separately.

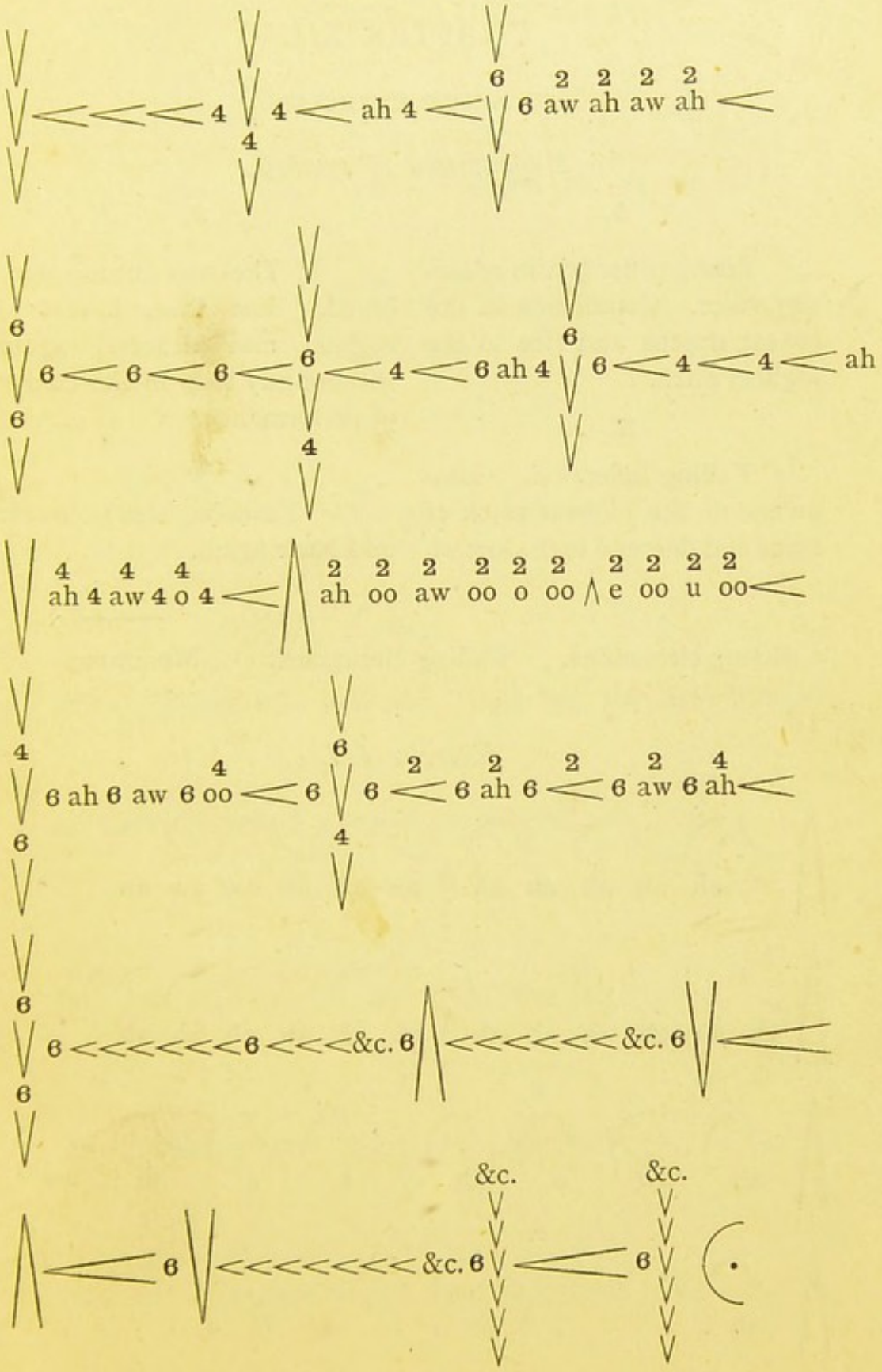
Exercise I.

N.B. Each line must be performed without any resting; no stop must be made except where indicated by figures; but the inhaling must recommence immediately on the exhausting being complete.



† Strict attention must be paid to the form of the mouth, in these and all subsequent exercises, according to the directions laid down in Chap. VIII. *Don't forget the looking-glass.*

Exercise II.


4 4 ah 4 6 2 2 2 2 6 aw ah aw ah
6 6 6 6 6 4 6 ah 4 6 6 4 4 ah
4 4 4 2 2 2 2 2 2 2 2
ah 4 aw 4 o 4 ah oo aw oo o oo e oo u oo
4 4 6 2 2 2 4
6 ah 6 aw 6 oo 6 6 6 ah 6 6 aw 6 ah
6 6 6 &c. 6 &c. 6
6 &c. &c. &c.
6 6 &c. 6 6

CHAPTER XII.

SPEAKING EXERCISES.

Explanation of symbols.

1.

Rising inflection in *speaking* voice. Commence in the lowest depths and rise to the highest pitch.

2.

Falling inflection. Commence at the highest pitch of voice and descend to the lowest.

3.

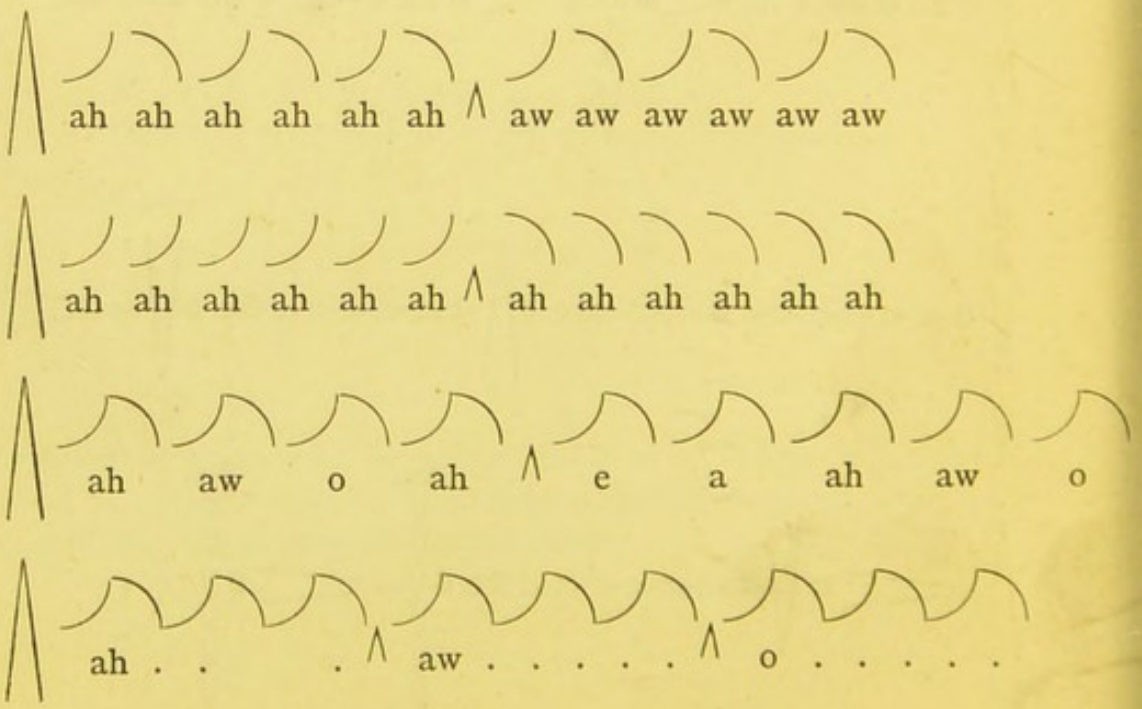
The two former combined. Rise from lowest to highest and descend again without any stop in the course of performance.

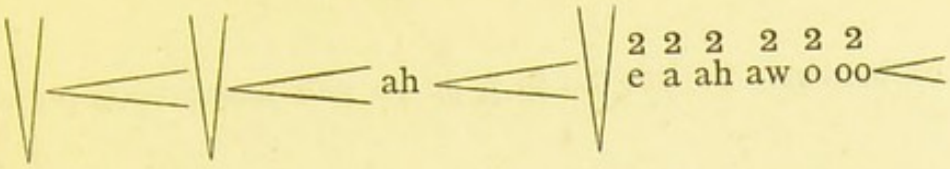
4.

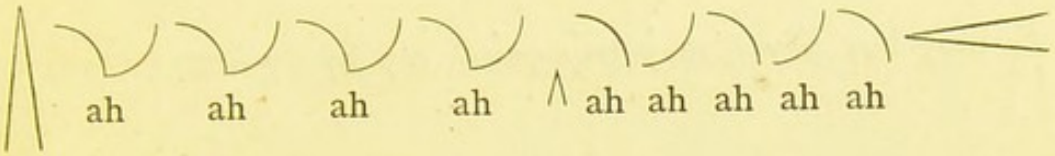
From highest to lowest and back again.

Rising circumflex. Falling circumflex. Monotone.

Exercise III.



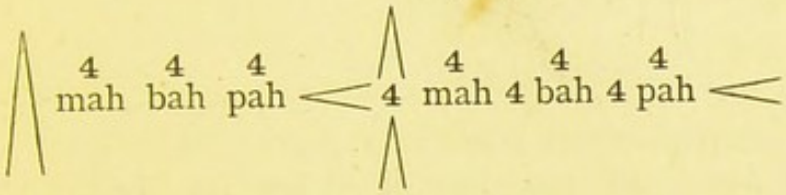


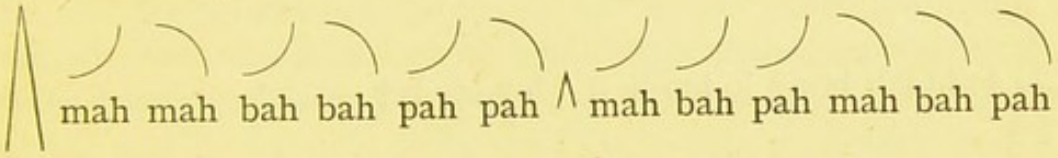


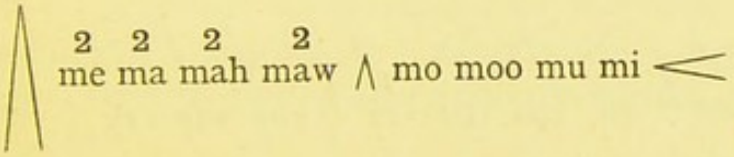
Exercise IV.

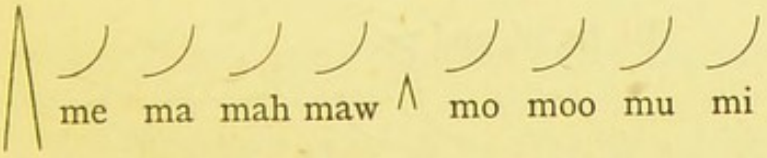
Articulation.

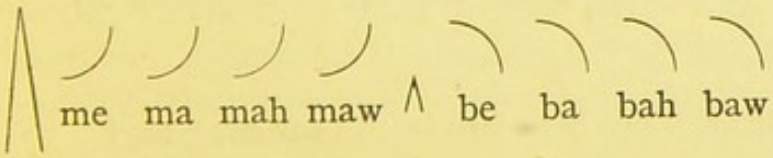
M, B, and P.

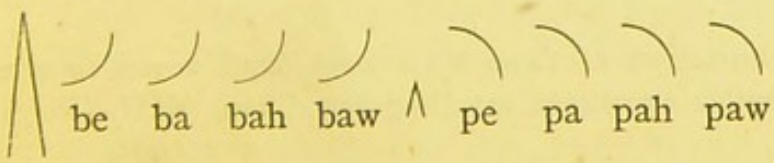












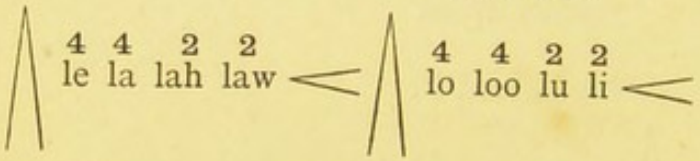
be ba bah baw bo boo bu bi ∧ pe pa pah paw po poo pu pi

†

moy boy poy ∧ may bay pay ∧ my by py

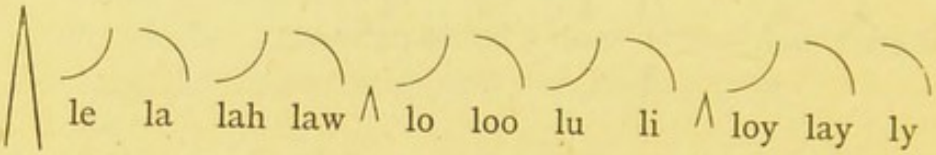
Exercise V.

L and R.

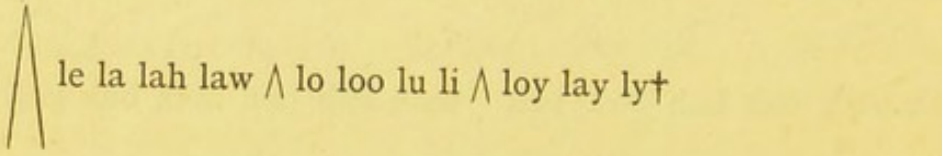


4 4 2 2
le la lah law

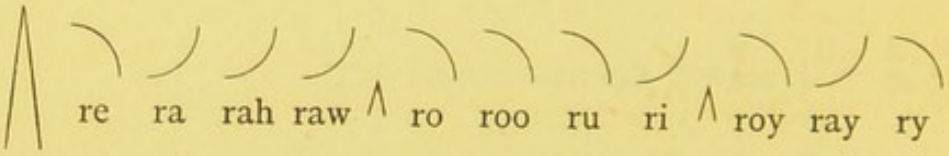
4 4 2 2
lo loo lu li



le la lah law ∧ lo loo lu li ∧ loy lay ly

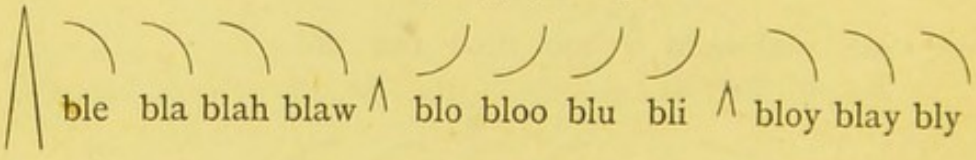


le la lah law ∧ lo loo lu li ∧ loy lay ly†

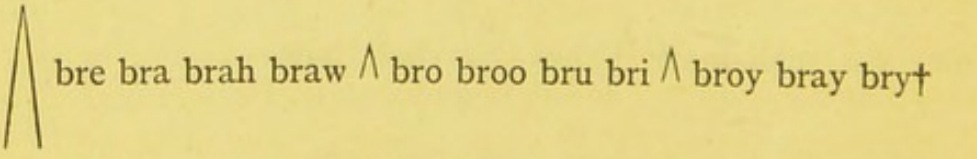


re ra rah raw ∧ ro roo ru ri ∧ roy ray ry

Bl, br, pl, and pr.



ble bla blah blaw ∧ blo bloo blu bli ∧ bloy blay bly



bre bra brah braw ∧ bro broo bru bri ∧ broy bray bry†

† For the pronunciation of these three compound vowel sounds in this, and all similar exercises, see Diagram, Chap. VIII. (Rules 9, 10, 11.)


ple pla plah plaw ∧ plo ploo plu pli ∧ ploy play ply†


pre pra prah praw ∧ pro proo pru pri ∧ proy pray pry†

This and all similar exercises should be whispered the first time, said in monotone the second, and spoken in a high loud tone the third time. Occasionally the syllables should be formed before a mirror, without any sound whatever.

Exercise VI.

READING EXERCISE.

Rule.—Always before commencing a sentence, thoroughly inflate the lungs by a noiseless breath, inhaled through the nostrils. Keep up the supply by an additional short inhalation through the nostrils (the mouth being slightly open, to prevent a sniffing sound,) whenever it is possible to do so without destroying the sense. In order to remind the pupil,—especially if he be a stammerer,—of this duty the following mark will be used to indicate a long breath ∧ ; and this for a short breath.* Read very *slowly* and dwell *long* upon the vowels. Speak up ! !

M.

∧ Mac Minn's men murmur* every minute* for meal and milk.

∧ A milk-maid,* milking in a moist meadow* one misty morning,* mentioned mysteriously* that "she had met* with a miracle." ∧ Mahomet's mausoleum,* as Mr. Moses Malcolm Malony* had named a melancholy monument* to the memory of his mother,* moved in a mirage* midway up the mountain.

∧ Marlborough managed* in a most magnificent manner* to mar by military manœuvres* the mischievous machinations* of a marvellous multitude* of malicious mounted Mamelukes,* mercurially and malevolently menacing* his merry merry men.

L.

∧ Lucy Lunn* let a lame lamb* lie on the lawn.

∧ Lady Luny* led a life of laziness,* leaning languidly* over light literature* from a lending library.

∧ Linnæus Lempriere* loved the lilac* and laburnum;* he loved too* to lie in lonesome lanes,* looking at the lowly lily* lifting its little head* near lords and ladies* lurking among the leaves* lying loosely around them.

R.

∧ Round the rugged rock* the ragged rascals ran* their rural races.

∧ Rataplan, Rory O'More,* Rob Roy, Red Rose,* Ruffler, Rocket,* Ruby, Rottendean,* Rousby* and Real Sir Roger* ran a rattling race* across country* to the right of Raby Rookery,* near the romantic ride* between Rochbury and Rumpton. ∧ A remnant of the report of the race* was found in Richard Roberts* the *Record* reporter's rough wrapper* on his return. ∧ "All rose in regular rank* at a rasping fence. ∧ They raced over the ridge of rocks by Raby* to a running brook. ∧ Rocket shot over first* in rare style,* followed rapidly by Rory O'More,* Red Rose, and Ruby. ∧ Real Sir Roger* reared and regularly refused,* till his rider,* in a rage,* ramming the rowels into his ribs,* rushed him at it,* just as Rataplan and Ruffler* had cleared* the reedy bank,* followed in their rear* by Rob Roy,* Rousby and Rottendean." ∧ It rained in torrents;* the reporter reasoned* that no rational editor* of the Record,* or any other respectable review,* would require him* to run the risk of rheumatism. ∧ He accordingly took refuge at Raby,* where he drank rum* with the ranger,* till no recollection remained* of the result of the race.

Exercise VII.

B, bl, br.

∧ Bid Bessie bathe baby* before bed-time.

∧ Baron Beale* beat Bob Bowley badly.

∧ Bell bought a bow,* Billy a bat and ball.

∧ A bower on a bank,* with beautiful buds and butterflies.

∧ Balmy breezes bore my bark* by balustrades,* balconies,* barges and bridges;* but I bumped the breastwork* of a breakwater.

∧ Brother Bartholomew* brought bailiff Blenkinsopp,* Baracloff the butcher,* and Brotherton the baker to book* for blasphemy.

P, pl, and pr.

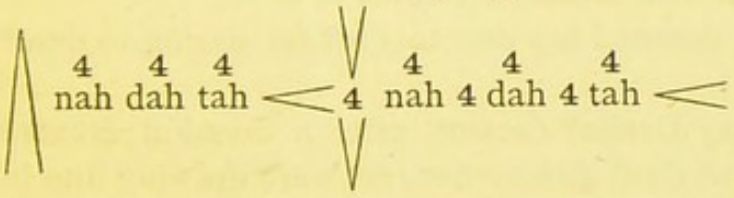
∧ Peg paid for a pan,* a pen, a pin,* and a pun by the pedlar,* a pint of penny pieces.

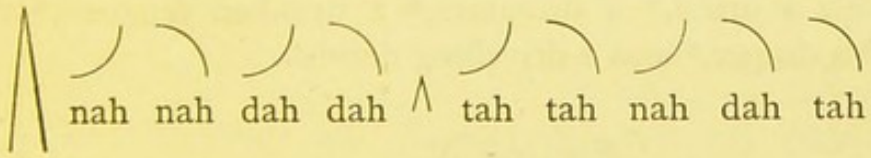
∧ Peter Piper picked a peck of pickled pepper;* if Peter Piper picked a peck of pickled pepper,* where is the peck of pickled pepper* which Peter Piper picked?

∧ Please,* said pretty Priscilla Playfair,* may we play on that pleasant plot of grass by the plantation,* past the ploughed field? ∧ and please may we pluck some plums and peaches? ∧ pray let us,* we will pluck a plate full of those plump prunes* on which the present possessor of the property,* pious Patty Paddlepops,* plumes herself so proudly.

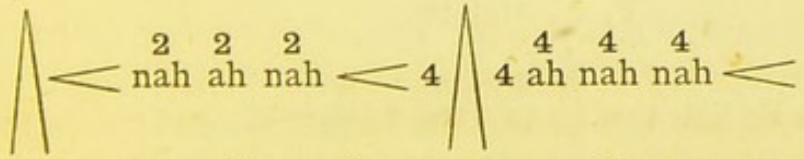
Exercise VIII.

N, D, and T.





N



∧ ne na nah naw* no noo nu ni* noy nay ny

⅄ Nanny Newman needs nine new knives.

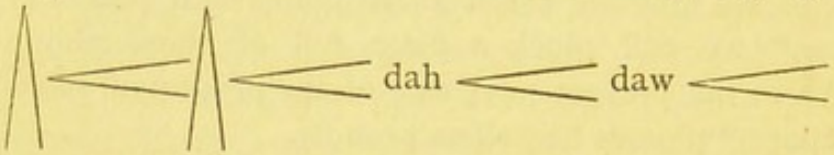
⅄ Naked nymphs,* nereids and naiads* enjoying natations* in their native element.

⅄ A knight,* named Norman Noel,* nephew of a nabob,* named Norman Noel,* narrated to a number of ninnies,* not nephews of nabobs* named Norman Noel,* how negroes manufacture negus,* nicer than the nicest nonpareil nectar,* as nightly nightcaps* for the nabob* named Norman Noel,* to prevent nightmare annoying this nabob* named Norman Noel,* whose nephew, named Norman Noel,* narrates the narrative to the ninnies,* not nephews of nabobs* named Norman Noel.

Exercise IX.

D, dl, and dr.

⅄ de da dah daw* do doo du di* doy day dy.



⅄ dle dla dlah dlaw* dlo dloo dlu dli* dloy dlay dly.

⅄ dre dra drah draw* dro droo dru dri* droy dray dry.

⅄ dwe dwa dwah dwaw* dwo dwoo dwu dwi* dwoy dway dwy.

⅄ Day by day* David did deep* and dark deeds.

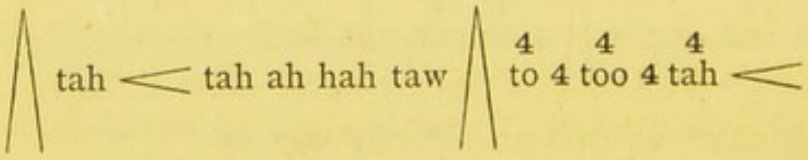
⅄ Delilah danced with Dodo* till dawn of day.

⅄ Dolly Doyle* doomed her dog to die* for daring to dine* on dirty diet.

⅄ Dear old dreary Drake* dreamt, after a dreadful drama* at Drury Lane,* that droll dumpy dwarfs* were drawing him in a dray* with a druid,* a drummer,* a drunken dragoon,* a dramatist,* a draper,* and a drivelling dervish.

Exercise X.

T, tr, and tw.



⅄ te ta tah taw* to too tu ti* toy tay ty.

⅄ tre tra trah traw* tro troo tru tri* troy tray try.

⅄ twe twa twah twaw* two twoo twu twi* twoy tway twy.

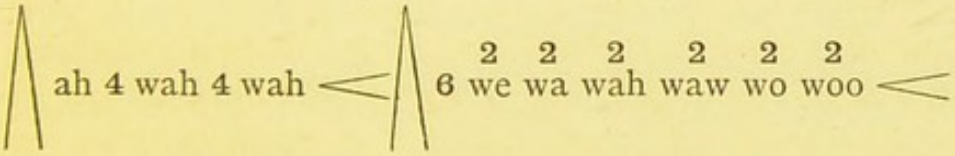
⅄ Toby turned two tame tom-tits* and a tabby kitten* into a tar tub.

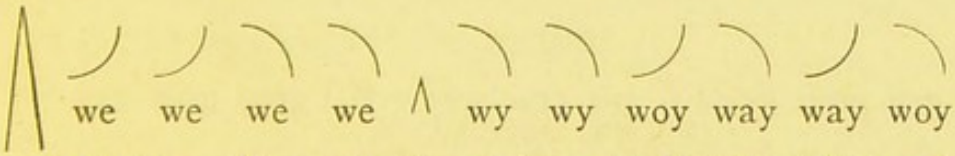
⅄ Twenty Turks took the trouble* to take ten trunks of trees* to a troublesome turn in the turnpike road,* trusting to take some of the trophies* taken by our troops at Trieste,* should the tumbrils containing the trophies* taken by our troops at Trieste* be tumbled over* by the ten trunks of trees* which the twenty Turks* had taken the trouble to take* to the troublesome turn in the turnpike road. ⅄ But the troops with the tumbrils* containing the trophies taken at Trieste* turned away from the tree-trap* which the twenty Turks had taken the trouble to set* at the troublesome turn in the turnpike road. ⅄ They took to the turf at the back of the trees,* then taking the twenty Turks in the rear,* they twisted their twenty Turkish tracheas,* while the troops with trophies taken at Trieste* trolled triumphant and terrible tunes* to the "too-too-too" of trumpets,* the "tum-tum-tum" of the tympani,* and the "twang-twang-twang" of twanging triangles.

Exercise XI.

W.

⅄ we wa wah waw* wo woo wu wi* woy way wy.





⅄ William Wopwittles* and his wife Winifred,* though wed but a week,* went weeping and wailing* along the weary way to Winchester* with a waggon-load of unsold wares. ⅄ The weather was warm,* the birds warbled in the air,* but the way-worn wanderers* were weak from want of food. ⅄ They went

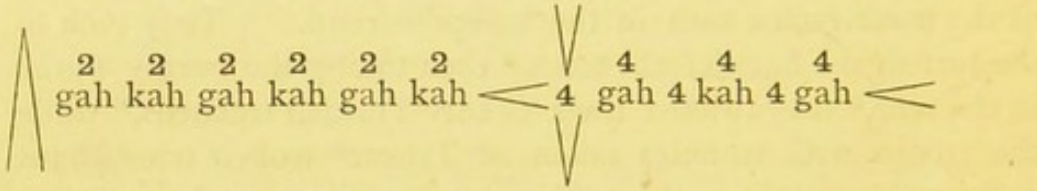
on to the way post* and met wild and wilful Willie Waters* the woodman,* son of Widow Waters,* who was singing

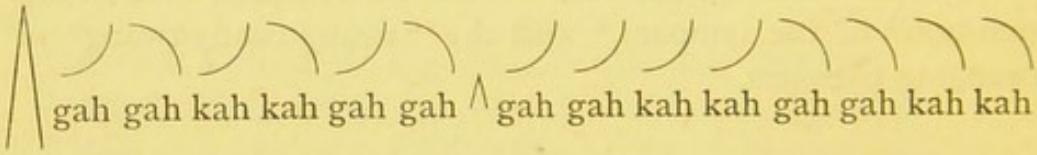
∧ We won't wend homeward our weary way,*
Till welcome morning awakes the day,*
So let the world wag on !*
We'll wait for the waggon.*
And we won't wend homeward our weary way*
Till welcome morning awakes the day.

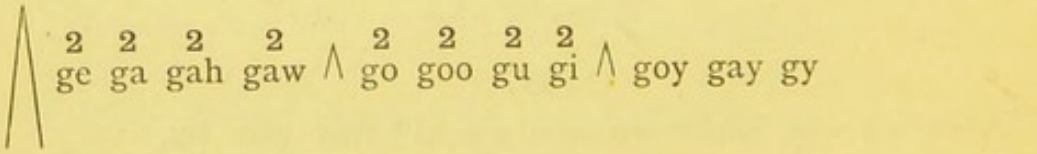
∧ William and Winifred Wopwittles* went on weeping and wailing.

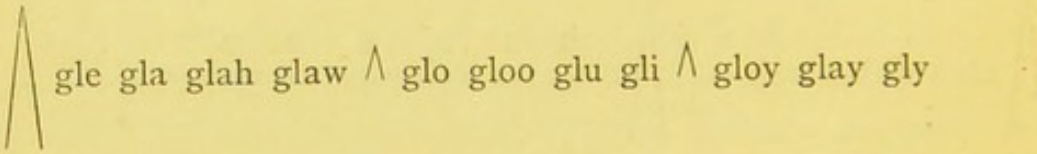
Exercise XII.

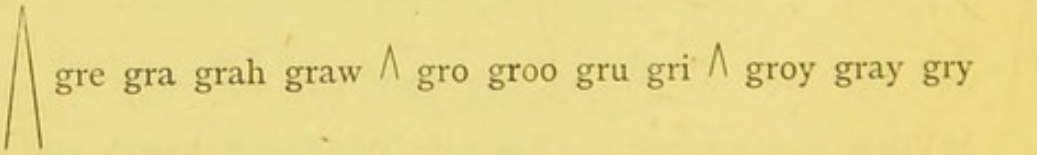
G hard, γ (*gamma* Greek), K, C hard, and Ch hard, gl and gr.











∧ Go, you gaby,* and get a gun for the geese and gulls.

∧ The gala brought gay gallants and girls* in gaudy garb* to Ghent.

∧ Gravely the grim ghost gave a grin,* a ghastly grin,* he

gave a ghastly grin gravely. ∧ Green in the gaslight he gave a grin,* a ghastly grin. ∧ Gravely the grim ghost,* green in the gaslight* gave a ghastly grin.

∧ In Gowrie's grassy glen* was granny's little granary. ∧ The gleaners were gathering in the golden grain* in Gowrie's grassy glen. ∧ Gaily the gleaners gathered in the golden grain,* and garnered it* in granny's little granary* in Gowrie's grassy glen.

Exercise XIII.

K, C hard, Qu, cl, and cr.

∧ ke ka kah kaw* ko koo ku ki* koy kay ky.

∧ que qua quah quaw* quo quoo quu qui* quoy quay quy.

∧ cle cla clah claw* clo cloo clu cli* cloy clay cly.

∧ cre cra crah craw* cro croo cru cri* croy cray cry.

∧ Kate killed a cat* for killing her canary in a cage.

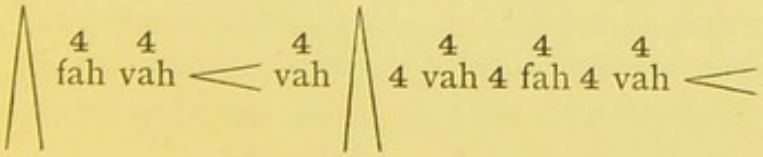
∧ Colonel Campbell* commanded a company of Canadians* to conceal the cannon,* combustibles,* and other commodities in a cave,* which was compassed about* by cocoa-nut trees* and covered with cactus* and cucumber plants.

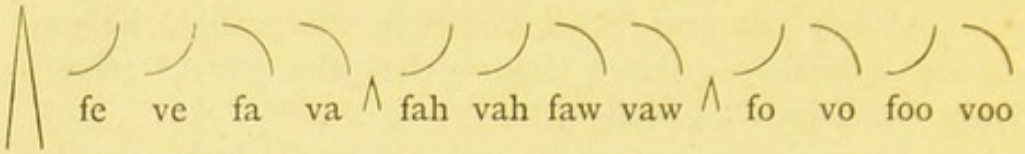
∧ Quash and quell quickly every quarrel,* in whatever quarter it commence,* calculated to disturb* the quiet of the Queen.

∧ The clans are climbing* the craggy crest of yonder cliff ;* they cross the cleft,* and crouching,* are concealed close to the castle wall. ∧ And now the clang of arms* comes clearly on the calm air ;* the contest continues,* the kilted Camerons cry aloud,* crash go the gates,* claymores clash ; ∧ crushing onwards, like a cataract,* they reach the convent,* clamber through the cloisters,* where, concealed behind the clustered columns,* they capture the cardinal.

Exercise XIV.

F and V, fl, fr, and Ph.





∧ fe fa fah faw* fo foo fu fi* foy fay fy.

∧ fle fla flah flaw* flo floo flu fli* floy flay fly.

∧ fre fra frah fraw* fro froo fru fri* froy fray fry.

∧ Fair Fay fed four fowls* and a fawn in a fen.

∧ Fuel for fire,* foils for foes,* fun for fools,* furze for foxes.

∧ Philip fumes for being called Philip Flat-nose,* and yet Philip has a nose ; that's flat.

∧ Fred's fragile frame was fed with fried fish, fruit, and frothy fourpenny. ∧ Fourpenny fed Fred's fragile frame. ∧ Fruit fed Fred's fragile frame. ∧ Fried fish fed Fred's fragile frame. ∧ Francis furnished the frothy fourpenny. ∧ When Francis no longer furnished the frothy fourpenny* Fred frowned. ∧ Fred frowned fiercely* when Francis no longer furnished the frothy fourpenny,* and fried fish and fruit* fed Fred's fragile frame,* without the frothy fourpenny* which Francis formerly furnished.

V.

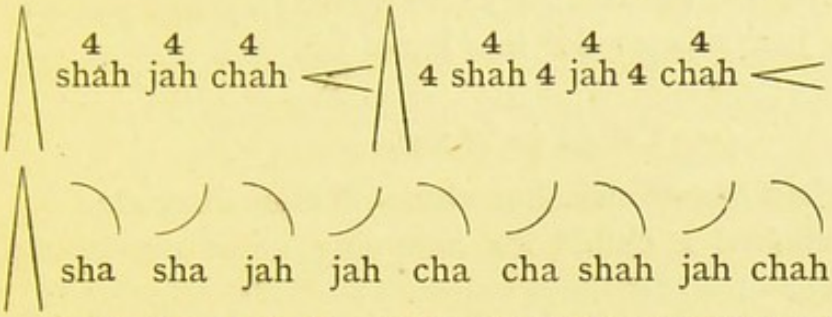
∧ ve va vah vaw* vo voo vu vi* voy vay vy.

∧ Valentine and Viola* vigorously vociferated varied strains* with versatile voices,* while Vogel and Vumpvox* vamped a vehement accompaniment* on viol and violoncello.

∧ Varney,* once a vagrant vagabond,* was a valuable and vengeful soldier* in the van of Von Vinevat's victorious army. ∧ After the victory he retired to the valley of Vermont,* where he became Verbona's valet* and is now verger in the ivy-clad church in the valley. ∧ Verging upon the village are vineyards,* surmounted by velvety hills,* against the rich verdure of which* glitters the vane* on the church of the Virgin,* where formerly stood a temple of Venus.

Exercise XV.

Sh, J, and ch soft as in *ch*eese.



∧ she sha shah shaw* sho shoo shu shi* shoy shay shy.

∧ The shallow shallop* with the Shah* showed like a shrimp* as she shot into the shadow* of the mighty ship.

∧ Charlotte's shaggy Shetland pony* shied at the sheep* sheltered by the shrubs in the shrubbery,* and Charlotte was shot out of her chaise into the shrubs. ∧ Charlotte shrieked a shrill shriek* as she was shot out of her chaise* into the shrubs. ∧ She fell on her shoulder* when she was shot out of her chaise* into the shrubs. ∧ The shepherd saw her shining shoes* as she was shot out of her chaise* into the shrubs. ∧ Shocking to relate,* her shawl was torn to shreds,* her chignon was shown to be sham,* the shepherd shouted* as he saw her shining shoes above the shrubs,* and Charlotte shrieked a shrill shriek* as she was shot out of her chaise* into the shrubs,* through her shaggy Shetland pony* shying at the sheep* sheltered in the shrubbery.

J or G soft.

∧ je ja jah jaw* jo joo ju ji* joy jay jy.

∧ A jar of jam,* a gill of Geneva,* and a jug of jelly.

∧ Jockey Jack jilted jumping Jill; and Jane, the jade,* jilted generous Joe.

∧ Judge Jeffreys justified gentle Jane. ∧ Jane had jammed a jackdaw's jugular against a joist. ∧ Jane was servant to Lady Jezebel Johnson. ∧ Lady Jezebel lost her jewels. ∧ Lady Jezebel suspected Jane. ∧ The jewels were found in a japan jar between the joists. ∧ Jane saw the jackdaw at the japan jar between the joists. ∧ Jane was brought before Judge Jef-

freys for jamming the jackdaw's jugular* against the joist* where Jack had jocosely jumbled* Lady Jezebel's jewels* in the japan jar. ∧ Judge Jeffreys justified gentle Jane* for jamming the jackdaw's jugular against the joist* where Jack had jocosely jumbled Lady Jezebel's jewels* in a japan jar.

Ch as in *cheese.*

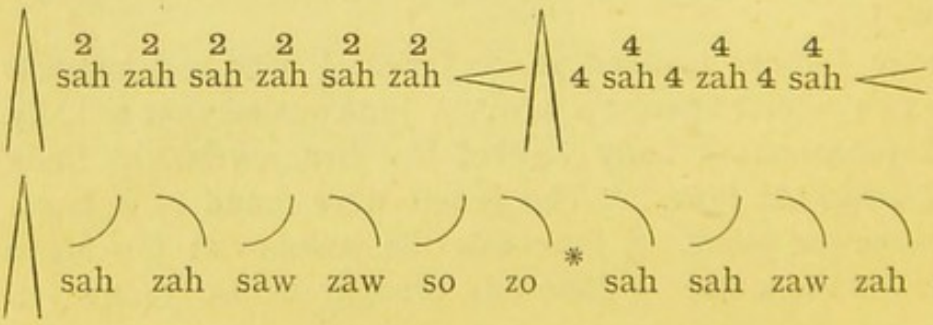
∧ che cha chah chaw* cho choo chu chi* choy chay chy.

∧ Charles choked a child* for chopping chips out of the chairs.

∧ Charles Chester* was chaplain to Sir Chesterfield Cholmondeley. ∧ Mrs. Charles Chester, the wife of Charles Chester,* chaplain to Sir Chesterfield Cholmondeley,* was frying chops,* and toasting cheese in the kitchen. ∧ Charles Chester,* as the night was chilly,* was warming his chilblains in the chimney corner,* while Mrs. Charles Chester,* the wife of Charles Chester,* chaplain to Sir Chesterfield Cholm'ley,* was frying chops and toasting cheese. ∧ Chatty Mrs. Charles Chester was a chatterbox,* and chatted about chicken,* and churning,* and old china,* which was her chief delight. ∧ She forgot her chops and her toasted cheese,* till the chimes chanced to call Charles Chester to church. ∧ So Charles Chester,* who was chaplain to Sir Chesterfield Cholm'ley,* took his chilblains to the chilly chancel,* and lost his chops and his cheese,* through the chatting of the chatterbox* Mrs. Charles Chester,* wife to Charles Chester,* chaplain to Sir Chesterfield Cholmondeley.

Exercise XVI.

S and Z. sk sl sm sn sp st sph spl spr sw squ and str.



∧ se sa sah saw* so soo su si* soy say sy.

∧ ske ska skah skaw* sko skoo sku ski* skoy skay sky.

∧ sle sla slah slaw* slo sloo slu sli* sloy slay sly.

∧ sme sma smah smaw* smo smoo smu smi* smoy smay smy.

∧ sne sna snah snaw* sno snoo snu sni* snoy snay sny.

∧ spe spa spah spaw* spo spoo spu spi* spoy spay spy.

∧ ste sta stah staw* sto stoo stu sti* stoy stay sty.

∧ sphe spha sphah sphaw* spho sphoo sphu sphi* sphoy sphay sphy.

∧ sple spla splah splaw* splo sploo splu spli* sploy splay sply.

∧ spre spra sprah spraw* spro sproo spru spri* sproy spray spry.

∧ swe swa swah swaw* swo swoo swu swi* swoy sway swy.

∧ sque squa squah squaw* squo squoo squu squi* squoy squay squy.

∧ skre skra skrah skraw* skro skroo skru skri* skroy skray skry.

∧ Seven sisters sewing silk seams* in silk at the sea-side.

∧ A score of school girls skipping,* six at hop-scotch,* seven skating,* and some scrambling through the bushes* which screen the skaters* from the school-house,* screaming and screeching* as the thorns scratched the skin* or tore the skirts.

∧ Smiling* Sam Snelling smoked his smutty pipe,* smothering the small saloon with smoke. ∧ One small sniff made slender Miss Smiley savage,* when she sniffed the spurious mixture* which smiling Sam Snelling sat smoking* on his snug sofa. ∧ Spying a spice-box,* she sprang towards it,* and, without speaking,* silently spread some spices on the stove,* to stop the stifling* and stupifying stench.

∧ As the squire was watching* the swarms of swallows* which swept around and over the swelling stream,* a squat, square, squinting sweep,* who could not swim,* swung from a branch* splash into the surge* of the swelling stream. ∧ The squat, square, squinting sweep* spluttered and squalled* in the surge of the swelling stream. ∧ The squire, who was a splendid swimmer,* was splitting with laughter at the squat,* square, squinting sweep,* who spluttered and squalled* in the swelling stream,* but, though splitting with laughter,* he sprang into the swelling stream,* and struck out to save the squat,* square, squinting

sweep. ∧ The sweep swallowed much of the swelling stream,* he said he was out of his sphere,* and never again would swing on a branch* which was over a swelling stream,* unless a kind squire* was watching the swallows* which swept over that swelling stream.

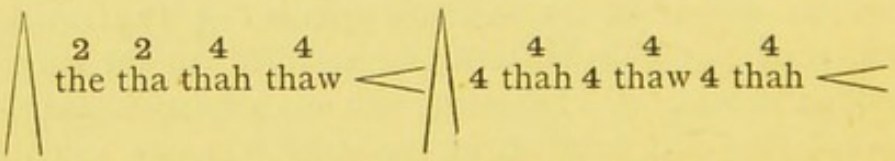
Z.


ze za zah zaw ∧ zo zoo zu zi ∧ zoy zay zy

∧ Zephaniah Zachary Zadkiel* stole a zebra* from the zoological establishment* of Zephaniah Zabulon Zobeba,* who married Xantippe Zipporah Zelotes. ∧ Zephaniah Zachary Zadkiel* was now at the zenith of his ambition,* though he had not a zechin in his zone. ∧ Zephaniah Zachary Zadkiel's zone,* in which was no zechin,* was decorated with zinc signs of the zodiac. ∧ Soft zephyrs fanned Zephaniah Zachary Zadkiel* as he zealously urged his zebra* up the zig-zag path of Zeboim* which led to his friend Zoroaster. ∧ This zealot, the aforesaid Zephaniah Zachary Zadkiel,* never reached the cell of his friend Zoroaster. ∧ Like a zany he slept* with the glass below zero,* by the side of his zebra,* far away from the zig-zag,* which led to the cell* on the summit of Zeboim,* and died with his zebra* among thousands of zoolites,* near the cell of Zoroaster,* on the summit of the mountain Zeboim.

Exercise XVII.

Th (θ Greek) as in *thin*, thr, thw.


2 2 4 4
the tha thah thaw
4 4 4
4 thah 4 thaw 4 thah

∧ the tha thah thaw ∧ tho thoo thu thi ∧ thoy thay thy.

∧ thre thra thrah thraw ∧ thro throo thru thri ∧ throy thray thry.

/\ thwe thwa thwah thwaw /\ thwo thwoo thwu thwi /\ thwoy thway thwy.

/\ Three thousand theologians* went to see the Thetis and Thespia* row for a thousand. /\ A thaw had set in,* but the thermometer had again fallen to thirty-three. Theodore rowed in the Thetis,* thinking, with thrilling hope and throbbing heart,* to thrash the Thespia. /\ Theophilus rowed in the Thespia,* thinking, with thrilling hope and throbbing heart* to thrash the Thetis. /\ Half the three thousand theologians* thought with thrilling hopes* and throbbing hearts* that Theodore's crew in the Thetis* would thrash the crew of Theophilus in the Thespia. /\ The other half of the three thousand theologians* thought with thrilling hopes and throbbing hearts* that the crew of Theophilus in the Thespia* would thrash Theodore's crew in the Thetis. /\ The thrilling hopes of Theodore* and half the three thousand theologians with throbbing hearts* who thought that Theodore's crew in the Thetis* would thrash the crew of Theophilus in the Thespia,* were thwarted by number three* unfortunately breaking a thowl* as the Thetis was threading its way* through the thick floating ice. /\ The Thistle steamer came thundering up* as number three broke a thowl* in Theodore's boat called the Thetis. /\ All thought that the Thistle would run thwack on the Thetis. /\ Theodore however and all except "three"* pulled the Thetis away* 'mid the cheers of three thousand excited theologians,* who went to the race of the Thetis and Thespia.

Exercise XVIII.

Th (dd Welsh) as in *the* or *thou.*

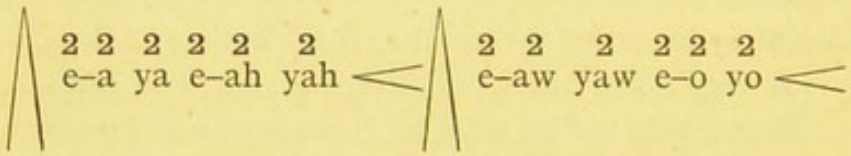
/\ the tha thah thaw /\ tho thoo thu thi /\ thoy thay thy

/\ Thy father is a barber ;* thou and thy brother are barbers. /\ Thou and thy father and thy brother therefore* lather and blather. /\ Thy father leathers thy mother,* and thou dost leather thy brother ;* otherwise thy mother would leather thy

father,* and thy brother would leather thee. ∧ Then thy father and mother would leather thy brother* for leathering thee,* but now they leather thee* for leathering thy brother. ∧ Whether therefore thy father leathers thy mother,* or thy mother thy father,* thou thy brother or thy brother thee,* the family doth leather, lather and blather. ∧ For if thy father leather not thy mother* thy mother leathereth thy father,* and if thou leatherest not thy brother, thy brother leathereth thee. ∧ Furthermore thy father and thy mother thereupon leather either thyself or thy brother. ∧ Therefore put leathering farther from thy father's* mother's and brother's house,* and lather, lather, lather,* rather than blather, blather, blather,* and let others leather, leather, leather.

Exercise XIX.

Y and U.



e–oo yoo e–u yu ∧ e–i yi e–oi yoẏ ∧ e–aẏ yaẏ e–ẏ yy.

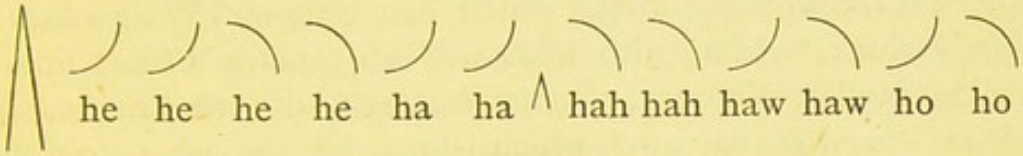
∧ ye ya ẏah yaw yo yoo yu yi yoẏ yay yy.

∧ Uriah Yeoman was a Yankee* and owned a Yankee yacht. ∧ Uriah Yeoman's Yankee yacht was a yawl,* built last year at New York. ∧ A year yesterday Uriel Yellowly* yielded to the persuasion of Uriah Yeoman* and went on board the Yankee yacht,* at Yarmouth, where as yet she had beaten every other yacht. ∧ Uriel Yellowly found Uriah Yeoman's Yankee yacht* manned by youngsters in uniform ;* youthful Yankees who, notwithstanding their youthful appearance,* were used to the sea. ∧ Uriah Yeoman, as usual,* commanded his own yacht,* yelling out his orders to the youthful Yankees,* while his ubiquitous legs* danced about the yawl. ∧ Uriah Yeoman spun yachting yarns* to amuse Uriel Yellowly,* who was not

used to yachting. ∨ Uriel Yellowly not being used to yachting,* or yachting yarns,* only yawned while the yarns were spinning,* and his usual response to each yarn was* "yea, verily,"* or "yes;"* which annoyed Uriah Yeoman,* and amused the youthful Yankees of Uriah Yeoman's yacht,* who laughed at Uriel Yellowly* a year yesterday* on board the Yankee yacht at Yarmouth.

Exercise XX.

H and wh.



∧ he ha hah haw ∧ ho hoo hu hi ∧ hoy hay hy.

∧ e he a ha ah hah ∧ aw haw o ho oo hoo ∧ u hu i hi ∧ oy hoy ay hay y hy.

∧ hoo–e whe ∧ hoo–a wha ∧ hoo–ah whah ∧ hoo–aw whaw ∧ hoo–o who ∧ hoo–oo whoo ∧ hoo–u whu ∧ hoo–i whi ∧ hoo–oy whoy ∧ hoo–ai whay ∧ hoo–y why.

∧ Heave a head* and help to house the hay.

∧ Hundreds of harpers* harping on their harps* in heavenly harmony.

∧ Harry hunted with horn and hound. ∧ Harry hunted the hare* with horn and hound. ∧ Harry had a happy holiday* hunting the hare with horn and hound. ∧ Harry rode his horse Harold* on the happy holiday when he hunted the hare* with horn and hound. ∧ Hips and haws were on the hedges* when Harry on his horse Harold* had a happy holiday,* hunting the hare with horn and hound. ∧ No honeysuckles hung high on the hawthorn,* but hips and haws were on the hedges,* when Harry on his horse Harold* had a happy holiday* hunting the hare with horn and hound.

∧ whe wha whah whaw ∧ who whoo whu whi ∧ whoy whay why.

∧ Wet, whet; ∧ weal, wheel; ∧ wot, what; ∧ wit, whit;

∧ wight, white ; ∧ wear, where ; ∧ witch, which ; ∧ wen, when ; ∧ win, whin ; ∧ wither, whither ; ∧ wile, while.

∧ At Whortlebury Inn was a whet-stone.* ∧ A wheelbarrow stood by the whet-stone* at Whortlebury Inn. ∧ White had a whiff of tobacco* and some whiskey* at Whortlebury Inn. ∧ White had crossed Whortlebury Hill. ∧ White, who was a whig,* was called "Whigamore" White. ∧ Whispering breezes whined through the whins* as Whigamore White whipped Wheatear, his horse,* across Whortlebury Hill,* whirling the dust about his white whiskers. ∧ Wheatear would have stopped at Whortlebury Inn,* whether Whigamore White wished it or not ;* but the whirling dust,* which had whitened Whigamore White's whiskers,* had also whitened Whigamore White's lips. ∧ So having left Wheatear to enjoy himself* with what he could find in the wheelbarrow,* which stood by the whet-stone,* Whigamore White, whip in hand,* entered Whortlebury Inn,* where he brushed his whiskers,* took a whiff of tobacco,* and washed his whitened lips with whiskey.

CHAPTER XIII.

HINTS TO READERS.

Popular Errors.

I. Inserting *r* between two words, the former of which ends and the latter commences with a vowel ; as,

"Victori*er*our Queen ;" instead of "Victoria our Queen." "Sar*er*ann ;" for "Sarah Ann." "No*er*and his family ;" for "Noah and his family."

II. *Ink* for *ing ;* as,

"I know noth*ink* about it," instead of "nothing."

III. *In* for *ing ;* as,

"*Singin'* and *makin'* melody :" for "sing*ing*" and "mak*ing*."

IV. Cockneys sometimes use *ing* for *in*, *en*, &c.; as,

"I am cert*ing* he had his viol*ing* in the kitch*ing*, for he asked Sus*ing* for some ros*ing* for his bow."

V. Omitting vowels is a slovenly habit ; as,

"I am a *lib'r'l*, and go in for *civ'l* and *p'lit'c'l lib'ty*," instead of "liberal," "civil and political liberty."

VI. Using the sound of *j* for *di ;* as,

"I am not fasti*j*ous, but In*j*ins are o*j*ous," instead of fastidi-ous, Indi-ans, and odi-ous.

Rising and Falling Inflections.

As a rule the falling inflection is used at a period, or termination of a sentence ; as,

John sold a horse.

If the concluding portion of a sentence (the object) consist of more than one member, the *rising* inflection is used for the *three* members which immediately precede the last, and the *falling* inflection for the *three* which precede those, and so on alternately, three rising and three falling ; as,

John sold a cow and a horse.

John sold a bull, a cow, a calf, and a horse.

John sold a pig, a bull, a cow, a calf, and a horse.

John sold a sheep, a lamb, a pig, a bull, a cow, a calf, and a horse.

But if one or more of the members be of a negative form the inflection is then reversed ; as,

John sold a cow, not a horse.

John sold a bull, a cow, and a calf, not a horse.

In the first portion of a simple sentence (the subject) the rising inflection is used ; as,

The horse belongs to John.

If the subject consist of more than one member the falling inflection is used for the three immediately preceding the last, and so on alternately, three rising and three falling ; as,

The cow and the horse belong to John.

The sheep, the lamb, the pig, the bull, the cow, the calf, and the horse belong to John.

N.B. By attention to this rule, which is founded upon the

number three, the number of perfection, the monotonous effect produced in reading any long list of names will be to a great extent obviated. Apply the principle to the genealogies of S. Matthew and S. Luke.

The Circumflex Inflection.

The circumflex is compounded of the rising and falling inflections.

When the circumflex terminates with the rising inflection it is called the rising circumflex.

When it terminates with the falling inflection it is called the falling circumflex.

The circumflex inflection is used very much in irony or banter ; as (with the rising),

You promise Denmark assistance ? you command the channel fleet ?

(or with the falling) as,

Oh ! it was you promised and never fulfilled ! it was you who wanted to command the channel fleet, was it ?

Monotone.

The monotone is not only used in supplication, but also in expressing what is awful or sublime.

The opening lines for instance of Milton's "Paradise Lost," may be read most effectively in monotone. At the same time the reader must be especially careful to give the proper emphasis to those words which require it.

Melodious Inflections.

There are certain portions of sentences, to which no dogmatic rules can be applied. These depend more upon the taste of the reader to give them effect, and are such as cannot have their sense materially altered by a varied use of the rising and falling inflection. "This part of pronunciation," Walker observes, "though of little importance to the sense, is of the *utmost importance* to the harmony of a sentence."

Amidst the crowd, the hum, the shock of men
To hear, to see, to feel, and to possess,
And roam along, the world's tired denizen ;
With none who bless us, none whom we can bless ;
Minions of splendour shrinking from distress !
No one that, with kind consciousness endued,
If we were not, would seem to smile the less,
Of all that flattered, followed, sought and sued ;
This is to be alone ; this, this is solitude !

Emphasis.

The importance of giving emphasis to the proper word is proved by the difference of sense conveyed in one sentence through placing the accent first on one word and then upon another.

Note the difference of sense conveyed in the following sentence by placing the emphasis successively on the words marked 1, 2, 3, 4, 5, 6, 7, 8.

The[1] Czar did[2] not[3] command the[4] Trinity[5] pilot to run the yacht[6] aground[7] upon a sand-bank.[8]

Modulation.

The voice in speaking should be trained till it can with ease be used either in chest, middle, or head register.

The deep *chest* voice is best suited to express the sense of awe, horror, or what is demoniacal or devilish.

The *middle* voice is appropriate for ordinary narrative, and such passages as do not express earnest or violent passion. It may be rendered by proper cultivation very musical, and it is then used with great effect in poetry.

The *head* voice may be very effectively used to express "bitterness of soul," despair, pathetic appeal ; and on the other hand excessive joy and intensity of passion.

Stops and Pauses.

Stops and pauses are quite essential, especially in the expression of doubt, or hesitation ; or where a change of sentiment is suddenly brought about by excess of passion.

Ordinary stops are made when the sentence is divided into members ; the length of each stop depending upon the importance or solemnity of the sense.

Stops should not be made between words which are intimately connected with each other grammatically. For instance, between adjectives and nouns, between nominatives and their verbs, or verbs and their object, unless that which follows the pause is intended to produce a *startling* effect.

When a sentence is too long for one breath, choose a breathing place between two words which are less closely connected than the others.

In the following sentence, breath, *if required*, may be taken where the mark (∧) is placed.

[1]The accusing spirit ∧ which flew up to heaven's chancery ∧ with the oath, ∧ blushed as he gave it in ; ∧ and the recording angel ∧ as he wrote it down ∧ dropped a tear on the word, ∧ and blotted it out for ever.—*Sterne.*

Reading Exercises.

To be whispered.

Lady Macbeth. Yet here's a spot.—Out !—out, I say !—One, two ; why, then 'tis time to do 't.—Hell is murky !—Fie, my lord, fie !—a soldier, and afeard ?—What need we fear who knows it, when none can call our power to account ?—Yet who would have thought the old man had so much blood in him.— × × × — The Thane of Fife had a wife ; where is she now ?—What, will these hands ne'er be clean ?—No more o' that, my lord, no more o' that ; you mar all with this starting.— × × × —Here's the smell of the blood still ; all the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh !— × × × — Wash your

[1] The oath referred to is *Sir Toby's* exclamation, "He shall not die, *by God !*"

hands, put on your nightgown ; look not so pale,—I tell you yet again, Banquo's buried ; he cannot come out on 's grave.—× × ×—To bed, to bed ! there's knocking at the gate ; come, come, come, come, give me your hand. What's done cannot be undone.—To bed, to bed, to bed !

Macbeth, Act V., Scene 1.

To be spoken in a sweet musical tone. Middle voice.

As rising on its purple wing
The insect queen of Eastern spring
O'er emerald meadows of Kashmeer
Invites the young pursuer near,
And leads him on from flower to flower
A weary chase and wasted hour,
Then leaves him as it soars on high,
With panting heart and tearful eye ;
So beauty lures the full-grown child
With hue as bright, and wing as wild ;
A chase of idle hopes and fears,
Begun in folly, closed in tears.
If won, to equal ills betrayed,
Woe waits the insect and the maid,
A life of pain, the loss of peace,
From infant's play and man's caprice :
The lovely toy so fiercely sought
Has lost its charm by being caught.
For every touch that wooed its stay
Hath brushed its brightest hues away ;
Till charm and hue and beauty gone,
'Tis left to fly or fall alone.
With wounded wing or bleeding breast
Ah ! where shall either victim rest ?
Can this with faded pinion soar
From rose to tulip as before ?
Or beauty blighted in an hour
Find joy within her broken bower ?
No ; gayer insects fluttering by
Ne'er droop the wing o'er those that die,

And lovelier things have mercy shown
To every failing but their own,
And every woe a tear can claim
Except an erring sister's shame.

Byron.

In ordinary conversational tone. Middle voice.

I can both see and feel how hereditary distinction, when it falls to the lot of a generous mind, may elevate that mind into true nobility. It is one of the effects of hereditary rank, when it falls thus happily, that it multiplies the duties, and as it were extends the existence of the possessor. He does not feel himself a mere individual link in creation, responsible only for his own brief term of being : he carries back his existence in proud recollection, and he extends it forward in honourable anticipation : he lives with his ancestry, and he lives with his posterity ; to both does he consider himself involved in deep responsibilities ; as he has received much from those that went before him, so he feels bound to transmit much to those who are to come after him.

Washington Irving.

In subdued tone. Middle voice.

There is an hour of peaceful rest,
To weary wanderers given,
There is a tear for souls distrest,
A balm, for every wounded breast,
'Tis found above in Heaven !

There is a soft, a downy bed,
'Tis fair as breath of even,
A couch for weary mortals spread,
Where they may rest the aching head
And find repose—in Heaven !

There, Faith lifts up the tearful eye,
The heart with anguish riven,
And views the tempest passing by,
The evening shadows quickly fly,
And all's serene in Heaven.

In joyous tone.

There, fragrant flowers, eternal bloom,
And joys supreme are given,
There, rays divine disperse the gloom—
Beyond the confines of the tomb
Appears the dawn of Heaven.

In a high, loud voice.

A horse ! a horse ! my kingdom for a horse ! *shouting.*

* * * *

Slave, I have set my life upon a cast,
And I will stand the hazard of the die ;
I think there be six Richmonds in the field ;
Five have I slain to-day instead of him.
A horse ! a horse ! my kingdom for a horse ! *shouting.*

Plaintive tone. Head voice.

Can time that wretched bosom cheer
By pride and passion shook ?
Or bathe the heart, but with a tear,
Despairing love has broke ?

Ah, no !—before that cheerless eye,
The form of peace retires ;
And in that withering breast the ray
Of human hope expires.

Lord Caithness.

In pathetic, sorrowful tone. Head voice.

Hush ! I cannot bear to see thee
Stretch thy tiny hands in vain ;
I have got no bread to give thee,
Nothing, child, to ease thy pain.
When GOD sent thee first to bless me,
Proud, and thankful too, was I ;
Now, my darling, I, thy mother,
Almost long to see thee die.
Sleep, my darling, thou art weary ;
GOD is good, but life is dreary.

Better thou should'st perish early,
  Starve so soon, my darling one,
Than live to want, to sin, to struggle
  Vainly still, as I have done.
Better that thy angel spirit
  With my joy, my peace were flown,
Ere thy heart grow cold and careless,
  Reckless, hopeless, like my own.
    Sleep, my darling, thou art weary ;
    GOD is good, but life is dreary.

From "Household Words," Jan. 27th, 1855.

Deep expression of awe and terror. Chest voice.

A dungeon horrible on all sides round
As one great furnace flam'd ; yet from those flames
No light ; but rather darkness visible
Serv'd only to discover sights of woe,
Regions of sorrow, doleful shades, where peace
And rest can never dwell, hope never comes
That comes to all ; but torture without end
Still urges, and a fiery deluge, fed
With ever-burning sulphur unconsumed.

Milton.

Deep solemnity. Chest voice.

The convent bells are ringing,
  But mournfully and slow ;
In the grey square turret swinging,
  With a deep sound, to and fro :
  Heavily to the heart they go.
Hark ! the hymn is singing—
  The song for the dead below,
  Or the living who shortly will be so.
For a departing being's soul,
The death hymn peals and the hollow bells knoll.

Byron.

The object of this book is more to show the necessity of cultivating the voice both for speaking and singing purposes; and to point out the best method of doing so. There are however many other important considerations to be well studied before a reader and an orator have perfected themselves in the art.

There are divers methods of producing effect besides the tone or pitch of voice; such as rapidity or slowness of utterance, sudden pauses, loudness or softness, and a thousand little varieties of expression which can only be attained by long careful practice, and only then by those who can thoroughly appreciate the sentiment of what they utter, and can so far identify themselves with the characters they have to personate, that the words flow from their lips, not as their own, but as those of the author and his dramatis personæ. Graceful and appropriate attitude and gesture must be acquired, and must be accompanied by proper expression of feature, whether of joy or sorrow, courage or fear, seriousness or mirthfulness, laughter or weeping. The eye in particular must be trained so as to secure the attention of the audience by resting its expressive look first on one part then upon another, but always looking in the direction indicated by the words and action. In moving on the stage or platform, the step must be easy and natural, and adapted to the character which is assumed, but never exaggerated. Never forget Hamlet's advice to the players, and his warning not to "mouth it, as many of your players do," nor to "saw the air," but "use all gently;" "for in the very torrent, tempest, and, as I may say the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness." * * * "Be not too tame neither, but let your own discretion be your tutor; suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature; for anything so overdone is

from the purpose of playing, whose end both at the first and now, was and is, to hold, as 'twere, the mirror up to nature."

"O, there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that, neither having the accent of Christians nor the gait of Christian, pagan, nor man, have so strutted and bellowed that I have thought some of Nature's journeymen had made man and not made them well, they imitated humanity so abominably."

N.B. Since the completion of this work the Author has met with an admirably constructed model of the Larynx; it is very complete, and shows thoroughly the vocal cords, &c. It will be found very useful in helping the reader to understand the description given of the vocal organs.

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