

# VOCAL ART

HOW TO TUNE A VOICE

*M. A. B. Girard*

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HOW TO TUNE A VOICE AND MAKE  
IT A BEAUTIFUL INSTRUMENT

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*ADVICE TO SINGERS*

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By

MRS. M. A. B. GIRARD

Author of

"HOW TO MAKE THE MOST OF ONE'S SELF"

"BENEFITS OF HORTICULTURE"

"LOVE OF THE BEAUTIFUL"

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To

My Dear Brother,

**Mr. William A. Gage**

In token of lasting gratitude for his kindness in making possible  
an extended study in vocal art.

## PREFACE.

Dr. Girard has spent nearly a lifetime in simplifying the study of voice culture. She has sought the natural method of singing, based on scientific principles. Convinced that difficulties in singing arise from ignorance of the right use of the vocal organs, and of the body as a whole, she has made wide and careful investigation of the methods of the best masters, at the same time pursuing a scientific study of physical health and disease, especially as shown in the action and conditions of the nose, throat, lungs and nervous system. Dr. Girard dwells with great emphasis upon the subject of nutrition of the nerves. She says the nerves are the life current conductors, and that any confusion or abnormal action in any part of the nervous system, manifests itself in the voice, that there is not an organ, faculty, function or talent, that is not influenced by the condition of the nervous system. That voice production is governed by natural and acoustic law, and that anyone who, through knowledge of right conditions, can bring about a correct adjustment of the whole organism and by an understanding of just what is required before making an attempt to sing, thereby avoiding unnecessary repetition, may, in a much shorter space of time than is generally supposed, develop a rich, full, pure tone, and a brilliant trill. The great demand for the fruits of Mrs. Girard's labor induced her to make a specialty of Voice Culture from a Physiological and Hygienic standpoint.

The favor and appreciation in which the first edition of the book was received, together with the urgent request of many students and singers, that the work be given in more detail and class form, has led to the publication of the present edition.

M. A. B. GIRARD.

Hotel Vermont, Chicago.

## VOCAL ART.

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Vocal art, like all fine art, has its mechanical practical, as well as its ethical side. The sculptor may chisel away many a weary year before he can bring out the emotions that live in stone. The painter's hand must be practiced to the finest cunning before he can transmit to canvas the imageries that live in his brain. He who would transmit the soul through the singing voice, must be painter, poet, orator and sculptor.

He must paint on animated canvas with living colors. He must paint smiles and tears. He is both instrument and performer. The voice is the most beautiful, delicate and sensitive of all instruments, and is capable of expressing every thought, feeling and emotion of the soul. During the Paris exhibition, some diamond mer-

chants had on exhibition a miniature diamond field, in which the diamond was represented in all its stages in passing from the crude stone to the most brilliant gem.

The voice may be very justly compared to the diamond in passing to a state of perfection, and as the brilliancy of the diamond may be impaired or ruined by one false stroke, so may the voice be impaired or ruined by imprudence, by false or mistaken method. In a few words I will give my own experience. I was endowed by nature with a voice well placed, so the masters have said. I studied thoroughly for three years with Madam Nube, Bishop and Carl Formes. I spent a year at the Salem Academy of Music. As in most schools of the kind, attention was given principally to the exercise of the immediate vocal organs; nothing was said of the necessity of preserving or promoting the general health; nothing was said of the many things that are detrimental to the voice,

which should be one of the first lessons taught.

Being strong and well, and able to sing for hours without fatigue, I was allowed to do so. I had been taught to inflate the lungs to their utmost capacity upon all occasions, and one bitter, cold morning I imprudently inhaled deep breaths of the frosty air, not realizing how cold it was, until I had chilled the bronchial tubes. The result was bronchitis; with which I had some trouble, and which was to change the whole life.

When the voice began to mend, I could not sing with the same ease as before. I could not place the tones with certainty. When in excellent singing mood, I got them by accident, but could not tell just how they were made.

I went from one master to another, hoping to find some scientific method by which I could know how to place the tones at all times. Each assured me that with his

superior method, I should gain all that it was necessary to know.

I would practice faithfully for months until in sheer desperation, I demanded more definite understanding and result. I would be assured that so scientific a method as I was in search of did not exist, that each must learn from his own experience.

I began the study of Anatomy, Physiology and Hygiene, and soon found that the whole organism was involved in the right use of the vocal organs, and I determined to study until I could solve the problem.

I took a degree in the Woman's Medical College of Chicago, and afterwards a course in the College of France. To inform myself as to certain conditions of the nervous system I studied with Dr. Beal, of London, and with Dr. Brown-Sequard, of Paris, who was Professor of nervous diseases in the College of France. I also gained valuable information from Dr. Louis Pasteur, who kindly paid me the courtesy of

admission to the Pasteur Institute, giving me opportunities of studying hysteria in its different phases. I will cite one of many cases to show the effect of nervous excitement upon the voice: Mlle. C—, a concert singer, who was slightly bitten by a pet dog, lost entire control of her voice for weeks, after being convinced by Dr. Pasteur that there was no cause for alarm. Most singers can understand from personal experience the disastrous effects of fear or nervous excitement upon the voice and the importance of cultivating a strong, well-balanced, nervous condition. I went to most of the old singing masters of any note in Europe. In Italy I studied with the famous old Masters Lamperti, Sangiovani, Bernardi, Bernotzzie, Madam Potentini.

Lamperti's great aim was quality, softness, sweetness. He allowed his pupils to sing only in the softest voice, "Sutte Voce," "Sutte Voce," (softly) was his favorite expression.

"Float the voice above the breath." That is, make the tone in the pharynx. Florid music was his delight.

He introduced execution of cadanzas, trills, turns, roulades, upon every possible appropriate occasion, but they were practiced so carefully and lightly, the voice was never in danger of being strained, and he has sent out to the world some charming singers, among whom may be mentioned Mme. Sembrich, Campinini, Albani, the Countess Romanoski, Volda, Collini and a host of others. The Countess Romanoski was a young Russian. When Lamperti heard her voice, he advised her not to spend any time in its training. That, while she might excel in instrumental music, she had no voice to build upon; although her voice was weak and disagreeable, she still urged and insisted. She was received with great reluctance and when the master was particularly impatient, he would omit her lessons. But she remained three years and with her indomitable per-

severance, at last sang very beautifully and secured lucrative engagements upon the stage.

In practicing softly the voice is never in danger of being strained and it is easy to add power, after sweetness and brilliancy is acquired.

The method of Mme. Marchisi, and of Coffman in Paris, taught the student to sing out to the full extent of the voice, but the greatest caution was observed always. Madam Marchisi's principal theme is the three distinct registers of the voice, chest, medium and head. Prof. Bears of Paris, will tell you that he recognizes but one register from the lowest to the highest tone. Both are right and both are wrong, unless they explain the cause of the break which often occurs between these so-called registers. There should be no more break in the voice, in passing from the lowest to the highest tone, than there is in passing on the keyboard of the piano, and there is none, unless we make the tone with the



effort of the throat muscles, instead of letting the *air* make the tone by *playing upon the muscles*. The break that occurs is always caused by holding the throat muscles more or less rigid (when they should be held perfectly loose, passive and free). If we hold the muscles at all rigid, we can go only so far when we must let go of *them* and take up the next higher. If we hold these we are obliged to change again for higher tones and this change is the cause of the break. When if we simply let the air play upon the muscles without effort, there will be no break from the lowest to the highest tone. Bernotzzie's theme was inflation of the lungs to their fullest capacity, a good practice in moderate degree, but disastrous if carried to excess.

Prof. Bears of Paris, on the contrary, taught his pupils to use the smallest amount of breath for the greatest vocal feats, such as making a trill for thirty seconds with one breath, at the same time holding in

the mouth a lighted match without causing the flame to flicker.

Carlotta Patti, who was my teacher in 1884, and Mme. Bishop held about the same ideas. Each based the principal support of the voice at the bridge of the anterior and posterior nares, paying little attention to the breath, except as the lungs demand it. This is the admirable method of Madam Adaline Patti, the acknowledged queen of song of this generation. But the old adage that "what is one man's meat, is another man's poison," applies in reference to the voice, for what is good for one voice may be death to another.

Signor Polini of Naples makes the study of vocal music a pleasure, so simple is his method, and having so little responsibility or anxiety, the pupil retains the repose so necessary at all times to the singer and especially to the beginner.

Signor, Emanuel, Potentini of Rome goes to the other extreme, exacting in every particular. With him the art of singing means

work. I found the happy medium between these two masters preferable in its results to either method. Prof. Bernardi of Milan makes execution a study, especially the trill and shake, even bird tones he considers legitimate practice, as well as all vocal feats and movements, used by the orator, reader or impersonator.

Madam Fabrie's principal theme was legato, a smooth flowing style. Prof. Morley agreed with Delsarte that every note should be sung at first staccato, making a clear decisive touch. The attack of a note was his care, so that each tone should represent a distinct pearl example. It was Delsarte who said that the scale should represent a string of pearls. I had long desired to know the method of this famous master for posing the voice, and what I gained from his students, Mme. Duprez of Paris and Signor Mottino of Milan, agreed with the teaching of Mme. Geraldine Delsarte, the eldest daughter of the famous master, with whom I afterwards studied,

using the vocal exercises arranged by her father.

There is no doubt the greatness of Delsarte came from his love of analysis, his energy in searching out the cause in every phenomenon in nature, his study of mental conditions and their expressions. He said that singing was not to him merely a means of displaying the singing voice, but it was a superior language, charged in its individual charm with the rendition of all the great creations of literature and poetry, and all the sweet, tender or cruel sentiments possible to humanity. Emanuel Garcia, one of the most famous masters of singing in London, said of Delsarte, that he was one of the best singers that he had ever heard, even without a voice, so great was his expression. To Delsarte, expression in all its naturalness, was more than a beautiful voice. He looked upon the whole organism as one grand instrument with all its tones and semitones. He played with the feelings and emotions as one plays

upon the keys, pedals and stops of an instrument.

Antonio Sangiovanni was one of the last of the grand old Italian masters. He has finished and brought upon the lyric stage more artists, perhaps, than any other master living. For a voice which had finished the principal part of the mechanical drudgery and was ready for opera, there was, perhaps, not his equal living. I asked him one day to give me a history of his life. He handed me a collection of clippings from which I copied much of interest, but of too great length to give in detail here. You will ask why I went from one grand master to another. I was in search of information, and I found that each master had something to impart that I had not gained from the other. There was Sangiovanni's masterly and beautiful phrasing, Lamperti's method of voice building, and Bernardi's execution and trill. You will see that each one of the Grand Masters of whom I have spoken, for they were

grand, each in his own way, had his particular method. When I tried to cull from each that which was best, the question was, what could be left out? 'Tis true some went to one extreme and some to another, so the only way to get the benefit of all was to combine the best points of each method in a happy medium and I assure you that balance (equilibrium) is the word in voice production. Each master has brought out fine voices through opposing methods and many fine voices have developed in spite of method. But we hear little of the thousands of voices which have failed and have fallen out of the ranks, even though endowed by nature with talent and early promise of a brilliant career; many such failures have come from attempts to make the voice fit a certain method, instead of making a method applicable to each individual voice. It is like trying to make a man fit a coat instead of making a coat to fit the man. *Beautiful* voices are mourned as lost, a life blighted and a ca-

reer ended, when there is often only some simple obstruction to the operation of the natural law governing song which might be easily removed or restored.

This has been the object of my study—to know the causes of voice failure, its restoration, preservation and building, and it is astonishing how a small and seemingly insignificant thing may temporarily unbalance a voice. Let us look for some of the causes of impairment. “One of the most simple (common) is dryness of the throat and nasal cavities, caused by inaction or paresis of the glands. They fail to secrete enough moisture to lubricate the parts. This may be *temporarily* overcome by introducing into the nostrils, pharynx, and throat a very little glycerine just before using the voice. Glycerine and cream, *equal parts*, is still better. There may be an excessive secretion, from inordinate activity of the glands, producing weakness or catarrh, or there may be swollen tonsils.” Elongated uvula, nasal polypus, in-

flamed, congested, relaxed or closed eustachian tubes, hoarseness, congestion of the vocal cords, or they may have become thickened from chronic congestion or covered with mucus, or partially paralyzed from over-taxation or weakness, or one may have lost the full vigorous action of the muscles or nerves. The diaphragmic muscle may have lost its tone from illness, weakness or over-exertion. The chest and all the organs of the viscera may have fallen somewhat out of their normal position from weakness, long continued indigestion, constipation, insomnia; other causes may be anxiety, mental strain, mental depression, sedentary habits, low state of the circulation of the blood and vital fluids, excitability of the nerves, anything that exhausts or depletes the vital forces, nerve prostration, debility or lack of nervous energy, may, in many instances, prevent the free forcible use of the muscles upon which the voice depends. The power of the voice organs depends upon the tone

and vigor of the whole system, and any mode of life that promotes health and strength is favorable to voice production, and upon the contrary, anything that fatigues, exhausts, is detrimental to the voice. The decline of the beautiful voice of Gerster was caused by over-taxation, unbalanced nervous condition. Notwithstanding singers know the baneful effects of singing directly after eating, when nature's efforts are engaged in the digestion and assimilation of food and should not be distracted, how many go directly from the table to the piano and sing for hours? One should never sing when he is tired, or use stimulants to urge the voice to action. The experience of Madam Lamperti may be a warning to singers. Madam Lamperti was formerly a student of the old master and had sung with success for some years when she went to Vienna to fill an engagement; she had traveled through the night, sleeping but little, she attended the morning rehearsal and sang unusually well. But in-

stead of resting and saving her energies for the evening's effort she went sight-seeing, forgetting herself until she was thoroughly exhausted; her part was one that required all her power at her best. She resorted to stimulants, hot drinks, and succeeded in receiving great applause, but her voice had been strained beyond immediate repair. She hastened back to the old master for his advice. He was then a widower and prevailed upon her to become his helpmate, and she was really the teacher in the last years of his life, though like the union of December and May, it proved to be a real love match. Lamperti was seventy and his wife thirty-five and as blooming as a rose. They could be seen walking arm in arm through the Duomo in front of the Scalla any pleasant afternoon, the observed of all observers.

From illness, weakness, or from imitating others, one may form habits entirely foreign, not only in childhood but in any stage of life, even after years of correct

practice. If the organs become weakened or relaxed, the same effort will not produce the same result; all pure tone depends upon certain conditions. If the conditions are changed we must change the effort. If the organs are relaxed we must reinforce by controlling and supporting the breath by raising the chest, the diaphragm and at the throne of the pharynx. If these two points have lost their firmness, the support may be equally divided between the lungs, which are in themselves expansive and contractile muscles, the trachea, the pharynx, the nasal cavities and strong muscles of the head. But remove all pressure from the throat, larynx and vocal cord. Many a naturally fine singer's career is blighted by this habit of pressure or rigidity, of the throat muscles. The remedy is in studying appropriate exercises until the correct habit is formed, which is not difficult if given undivided attention. It is like resetting a dislocated bone, the moment it finds its place nature recognizes its own.

The greater part of the labor is done when you have found the right adjustment of the whole organism. If the weakness is caused by indigestion, insomnia, or from whatever cause, it must be removed. In many cases the restoration of health is the most necessary part in voice production, and with our teaching is the first branch to receive attention. It is often more difficult to induce the singer to practice health exercises than to overcome the trouble after the effort is made. We have so long depended so much more upon promiscuous practice, than upon condition and adjustment, and yet it is astonishing how rapidly one may advance with little practice when rightly directed. There is a quality of voice, called by Italian masters "tears in the voice," which is greatly admired. There is another quality, which may be called a crying or whining voice which comes usually from weakness, overstrain or from a morbid condition of the system; this quality of voice may be overcome by improve-

ment in the general health and by exercising great care in selecting and in singing only joyous, exhilarating, musical exercises until a cheerful habit of tone becomes fixed.

Let us analyze the subject of voice production—simple sound is a purely mechanical performance, as is shown in sounds made upon instruments. A simple sound expresses nothing, but sound may be so guided, regulated and directed by intelligence, that it becomes something almost divine, as is shown by instrumental and orchestral music. By observance of the law of acoustics, sound may be increased, diminished, broadened, extended, contracted, projected, vibrated, and reverberated.

If all these effects can be produced upon mere mechanical instruments, how much more may be done with the human instrument, which is made up of intelligence itself.

If we understand the laws governing sound, the acoustic properties of the vocal organs and parts involved; if we know how

to adjust them so as to bring out their greatest possibilities, what elements in speech will adjust them without effort; what may we not accomplish with persevering practice?

If all the vocal organs are brought under perfect control of the will, tone may be produced according to the desire or pleasure of the mind. Each essential element should be made a special study, as we would practice each hand separately for the piano, until it obeys with ease the slightest suggestion of the mind. Singing, more than anything else, requires concentrated attention. If we would express thought, feeling and emotion, we must think and feel. If we have a definite idea of what we want to do and how we want to do it, if we know what position of the mouth, throat and vocal organs produces a certain effect, we have only to call them into action.

To produce a good voice, the whole organism needs as much attention and I may say practice, as do the vocal organs. The

whole body is a part of the musical instrument, and must be considered. The ability and activity of the immediate vocal apparatus depends upon the general strength and condition of the body as a whole, as well as upon the proper adjustment of the vocal organs with reference to acoustic law.

The first and most important fact to fix in the mind of one who would rise to his highest possibilities as a singer, is that there are two important, principal points of support for the voice which must never be lost sight of: The diaphragmic muscle and the throne of the pharynx.

The propelling power of the lungs is the diaphragmic muscle, which has its posterior attachment at the lumbar vertebræ. "It is a thin, muscular, fibrous septum, placed obliquely at the junction of the upper third of the trunk, forming the floor of the lungs and the roof of the abdomen. It is somewhat fan-shaped, the narrow part which represents the handle of the fan, being connected by two coura, or tendinous muscles

situated on the lumbar vertebræ on either side of the aorta." It is attached in front to the ensiform cartilage, but the posterior attachment is the only point that it is necessary to consider; but *this* is *one* of the strong points for the singer.

If you acquire perfect control here, and at the same time, at the throne of the pharynx, you will sing as free and easy as a bird, in the way designed by a wise Creator. We have strayed from the path of nature. Young children sing naturally until their voices are warped by imitating others, by association, or by attempts to make a big voice, forcing the tones out of their natural position. Children should be taught to sing correctly as soon as they commence to sing, regardless of age.

It is as natural for children to sing as it is for birds. It is the language of joy; the *language* of the soul. It is true that some children have been compelled to silence in that direction, but the gift is there,



*latent*, only waiting for the right conditions to make its appearance.

The life principle of every mortal, the Divinity within, contains all possibilities, and bursts forth whenever conditions favor. The little acorn may lie on the carpet for years, and it is an acorn still, but when planted in rich soil, watered and blessed with the sunlight, it grows into a beautiful tree.

Take a common hen's egg, wrap it in your handkerchief and lay it on the hearth where it is neither too warm nor cold and soon there is developed a beautiful little life.

So every atom in the universe contains latent life and force, which is displayed under favorable conditions. We little know the latent power stored in every cell of the human organism. If we did, it would account for many a supposed miracle.

In singing, a good position is most essential. Stand upon the balls of the feet, hold the knees firm, the hips, abdomen and

shoulders back. The chest raised and prominent, the head bent slightly forward in a persuasive tranquil manner, as repose, tranquillity of mind and body is absolutely necessary for the singer; make repose your first study.

The first organ involved in singing is the nose. Close the lips; take a breath through the nose. Where do you feel it first?

At the bridge of the anterior and posterior nares. Back of the bridge, and back of and above the palate, is the throne of the pharynx, and this is *another* strong point for the singer; one of the two, *first* important points to be considered (never to be lost sight of; never to be let go of). It is first, last and always (not only in making the head tones, but *all* the tones, from the highest to the lowest, must be supported here). Feel that this is the abiding place of *tone*. We will call it the throne of the singer, for as long as he has control here, he has control of his voice, but when he has

lost control of this point, he has lost his kingdom as a singer.

He may lose it by simply letting go of it, and taking up the throat muscles instead, when *they* should *always* be left perfectly free and passive. Many a singer mourns his voice as lost, when he has *merely* let go of this point of support. It does not require any pressure or contraction, but simply the feeling that you direct, hold and support the tone from this point, the whole upper part of the pharynx to the very nostrils.

Madam Anna Bishop was one of my earliest teachers. Those who remember her beaming, cheerful face and delightful voice, will also remember that in singing, she distended the nostrils to an unpleasant degree, but she maintained control of her voice perfectly, to an advanced age, singing in public after she had passed her sixtieth year.

The next step is to take a deep, full, slow, inspiration, filling the lungs from the

very bottom. In escaping, the air passes through the top, so the top is always supplied. (We must form the habit of filling the bottom of the lungs at first effort.) This is called abdominal breathing, or more appropriately, diaphragmatic breathing. As the bottom of the lungs is filled with air, there is a feeling of enlargement all over the abdominal region, caused by the pressure of the well-filled lung in all directions. The downward pressure of the lungs against the diaphragmic muscle, distends slightly the abdominal cavity—hence, *abdominal breathing*, a very misleading name.

The diaphragm guards and follows the lungs like a guardian angel.

The exercise of this muscle, with other abdominal muscles, independently of the lungs, is taught extensively just now, but we know by long experience that no benefit is derived by exercising these muscles, *except* in connection with the lungs. Even the voluntary exercise of deep breathing

ceases to be of benefit when practiced excessively, to the neglect of other parts of the body. It is better to dance, walk, run, or take part in games which stimulate the lungs to demand breath.

To breathe deep, natural breath is proper, but we must follow nature somewhat. When we make breathing altogether a voluntary action, we take the natural work from the involuntary muscles, which are thereby weakened by inaction.

For different modes of breathing, we have what is called "abdominal or diaphragmatic," lateral or costal, lumbar and the clavicular. A good diaphragmatic respiration includes them all except the clavicular, which is of no importance to us, only to be avoided and which we need not consider, taking only the diaphragmatic—that is filling the *bottom* of the lungs at the first effort and holding them raised by the aid of chest muscles.

Now, find your center of gravity, your strong point in the back, at the diaphrag-

matic attachment to the lumbar vertebræ, assume your position and take a comfortable breath. More would impede and hinder your attempts. Breath control does not mean capacity of lung. One may have great lung capacity and yet be unable to control very little breath. So do not spend time and energy in inflating the lungs with more than a good, deep, comfortable breath, but learn to accomplish vocal feats with the smallest amount of breath—that is, let no breath escape unutilized.

#### EXAMPLE.

The first and most important step in singing is to control the emission of breath.

One of the best exercises for learning to control the breath is to practice blowing out a dozen or twenty imaginary candles. In blowing out one candle we can expend all the breath; but if we have three, six, nine or twelve, we must reserve the breath carefully and with judgment as we proceed, in order to retain sufficient for the last candle without exhaustion.

## EXAMPLE.

In this way you will soon be able to blow out twenty candles with ease, and also be able to sing long notes, passages, trills and cadenzas, acquiring the ability to reserve or expend breath at your pleasure, and in this control of the breath there is great satisfaction to the singer, pleasure to the listener, as well as benefit to the health.

To practice sighing is an excellent exercise. Hold the breath a few seconds as in intense emotion and then relieve the lungs with a sigh, or emit the breath slowly, or repeat a verse of a poem economizing the breath as much as possible without the slightest strain. The practice of the noiseless sob facilitates the habit of easy, deep and rapid inspiration. Some masters teach the half-breath in long passages, where there is no time given for breath, but if you make a habit of breathing deeply, as well as quickly, you will have no use for the half-breath. Practice breathing at first slowly, then quickly. Now see how

nearly you can approach the yawn without yawning. This position of the mouth and throat is favorable to good tone by opening the throat in all directions.

All these exercises practised carefully will be of great value in disciplining, strengthening and controlling the vocal organs, and if the emotions, feelings and expressions are practiced intelligently, they will enable you to assume any character, mood or expression desired at once, but each must be mastered separately.

When we have acquired control of the breath, the next step is to open the back part of the mouth. Think of the singer's throne at the back and top of the pharynx and raise the soft palate and head muscles without effort, widen the whole pharynx. The very thought will do it. You will observe at once the change even in the speaking voice, always support the tone in the pharynx. *Example.*

This exercise will not only make a musical singing, speaking and reading voice,

but it will banish clergyman's sore throat and many other forms of throat trouble, which come from wrong placing. If we open the back part of the mouth, the front will take care of itself. Take the Italian *la* broad, or the word *loud* and be sure that you open the throat, for you may say *la* without opening the throat.

Open the throat as much as possible without fatigue or strain and you will be astonished at the volume of voice developed at once, without effort.

In singing songs and operas, the attention must be given to expression and there is no time to think of a favorable position for the voice, but if you have acquired the habit of keeping the throat open it will adjust itself in accordance with natural law. The secret of rapid improvement in singing lies in mastering each particular essential, before taking up the next.

We are supposed now to be building or restoring a voice, but the best voices will be improved by correct practice. If nature

has given you a fine voice, well placed, then the right practice will give it expansion, and bring possibilities before you of which, perhaps, you have never dreamed. If your voice is small and thin, you can comfort yourself with the knowledge that all things are brought about by *condition* and practice, and if you understand the laws of acoustics and the adjustment of the vocal apparatus, a small voice may be increased greatly in power and extent, and, what it lacks in power it may make up in intensity and sweetness for the softest tones, when controlled rightly, may be heard as distinctly as the loudest, and with far more pleasing effect. Intensity comes through control at the throne of the pharynx.

*Example:* For a soft, intense tone take the words *He, He, Ye*, in the top of the pharynx: *He-e-e-e*.

The Bell tone is also a good exercise. For intensity make the last part soft, but distinct, as it dies away. *Bell-l-m-n-ing...*

We locate the intelligence, mind, thought or will, in the brain. Whether the pineal gland is the germinal point of thought, or seat of the soul, as has been believed, does not matter, but to consider it so in singing, is an aid in feeling that the tone is already there without effort upon your part. When you think of the tone as being in the throat, you feel inclined to push the voice up where it belongs, and where in reality it is already, and it is this mistaken muscular effort, which some singers make, which gives the tone its strained, hard, forced sound, when it needs only to be propelled from the posterior attachment of the diaphragm and chest muscles and the strong point in the back, directed and supported at the throne of the pharynx and resonant cavities. There is a mutual dependence between these two points, and, when they are balanced, one can sing without effort, because it adjusts all the other points without thought, or interruption.

It is not absolutely necessary that one should know the anatomy of the vocal organs. One may sing without knowing how or why, and so long as he can sing it is perhaps as well for the voice and general health that he does not trouble himself with thinking about it, for if absolute laziness is allowable anywhere, it is with the singer. But if the voice has been lost, there is great advantage in knowing all that it is possible to know concerning voice production, which is often more simple than it might, at first, seem.

The immediate vocal instrument is made up of the nasal cavities, the pharynx, the larynx, the trachea and the lungs. But these depend upon the nervous and muscular system of the whole organism.

In exercising the voice, each note should be given softly with exactly the same quality and volume, unless otherwise marked. A few notes will require more practice and attention than all the rest combined. Take these refractory notes and master them be-

fore going another step, and you will be astonished at your rapid advancement.

Many singers depend too much upon drifting into the right way. They think if they only keep practicing they will succeed at last, but every time we make a tone imperfectly we help to confirm a bad habit and make it harder to overcome. Music must be studied with the mind and we must think just what we want to do and just how to do it, before we make the attempt.

Madam Dupray, who became one of the most popular singers in Paris, studied nine years before she succeeded in finding a method applicable to her voice. Her first appearance after three years of study was a failure, and after three years more her second public appearance caused but slight interest. But three years more spent in study of natural law governing song, gave her unbounded success, and Paris was wild with enthusiasm and admiration. Her voice not only electrified with its rich magnetic power, but she had such perfect con-

trol that her softest notes given in a whisper could be heard distinctly at a great distance. All exercises must be adapted to the wants of the *individual voice*. All the vocal organs must be strengthened and vitalized so that they may be used without fatigue.

Lamperti said: I have seen pupils gifted with but little musical talent, who by application and the right kind of study and practice, have succeeded in an artistic career. Madam Siler, one of our recognized musical authors, said: "Voices which, by overstrained and an unnatural way of singing have become worn out and useless, may, by proper treatment, recover their former grace and power even at an advanced age." This must include a proper healthful condition, and proper vocal exercise is conducive to health.

Delsarte said: "Voices may be manufactured. Put your heart in the place of the larynx and there will always be enough

voice for attentive listeners." The heart in the larynx and the tone in pharynx.

Prof. Whittlesey said of Mme. Maginnis, that she had not the first qualification for a singer, except desire and perseverance, and yet she became a most charming and impressive singer. It is said of Farenelli, who preserved his wonderful voice to old age, that among many great feats, he competed upon one occasion with a trumpeter who had accompanied him in an Aria. After both had dwelt upon notes (in which each sought to excel in power and duration) they prolonged a note with a double trill in thirds, which they continued until both seemed to be exhausted. At last the trumpeter gave up, out of breath, while Farenelli prolonged the note with renewed volume, trilling, and ending with a most difficult roulade. History says although Farenelli had naturally a refractory voice of little excellence, he succeeded in cultivating it so highly, that he became one of the most

distinguished artists of his day, and was called by Handel, "The King of Singers."

These examples show what may be done with perseverance and correct practice.

#### THE SINGING LESSON.

Before beginning to exercise the voice, one should always go through some preliminary movements, to circulate the blood and animate the nerves, and bring the whole body into a state of vibration. After a brisk walk, waltz, or some active game or exercise, you can sing with ease, and you should always be in condition to get the best results from your practice, with the least fatigue. You can sing longer and accomplish more, than when you have omitted what I like to call "vitalizing," bringing the body and mind into a state of active harmony.

It is well to have a little system of exercise, beginning with the feet; posing on the toes, moving from side to side, bending the knees, the waist, raising the arms, rais-



ing and broadening the chest. A very excellent and exhilarating exercise is the Spanish waltz with its various movements.

If from any cause you find it an effort to sing, do *not* try to sing, but exercise the *body*, until you are comfortably tired, study the music with the mind, raise the chest and breathe. Then rest; take a nap. There is nothing like sleep to give freshness and vigor to the voice, and it is a mistake to give more attention to the immediate vocal organs than to the whole system, for the latter has much to do with the production of tone, especially in the coloring, quality, sweetness, freshness and fullness, which is also influenced by the action of the pharynx, nasal cavities, mouth, hard and soft palate, teeth and the strong muscles of the head.

The *slightest change* in either of these, affects the quality of tone. No two persons are formed or organized exactly alike. The formation of the mouth differs in each individual and a difference of a hair's

breadth changes the quality of tone. The slightest change in thought, feeling, change of the muscles of the head, face, throat or chest, wrinkling the brow, holding the eyes fixed, lifting the arms, tight shoes, corsets, a corn on the toe, in fact any change in position, feeling or condition changes the tone; now, as the formation of the mouth, throat, pharynx and nasal cavities differs in each individual, we must study the acoustic properties of each, and adopt the position accordingly. If one has a wide mouth, a low, flat roof, he must drop the chin and raise the muscles of the face and head, towards the throne of the pharynx and choose a vowel sound adapted to his case. With a narrow mouth and high roof, he must open his mouth and throat laterally in a smiling position, say the word *la* broad, distending the cheeks and keeping in his mind the word *width*.

One with a well-shaped but small mouth, needs both breadth and height. He must practice the broad *la*, or the word *loud*,

with the back part of the mouth open as much as possible without strain.

If one is the happy possessor of a large mouth and throat, he should be content.

As I said before, the slightest change in position, form or habit, changes the quality of tone.

EXAMPLE—A-E-I-O-U.

For this reason it is well to take the syllable *la* broad, which is favorable to good tone by opening the throat. Then, make all the other vowel sounds as near like it as possible, without changing the position of the mouth, and when you are able to make the same quality of tone on each vowel sound without changing the position, and without any stiffness or contraction of the muscles, you will have accomplished a great and difficult feat, and you will be able to sing in any language with as much ease as in the Italian. Forget that you have a throat, larynx or vocal cords; think of them as a passage for breath only. Remember that the impor-

tant points are the posterior attachment of the diaphragm, chest muscles and the throne of the pharynx. These should be held in mind without effort.

To broaden the pharynx at the top, take the syllable *ya, ya, ye, yi, yo, you, ye*, and widen all the upper space, even the nostrils, without effort.

THE ATTACK.

Now, learn to *attack* a note at once perfectly, without reaching for it, accomplish this before taking another step.

It is one thing to know how to do a thing and another thing to do it. There is nothing more distressing than to hear one strike a note below the pitch and then push the tone up to it. To overcome this habit and to avoid rasping the throat, give a syllable to each note with a short, quick moderately staccato touch (Example: *do do do do do do do do do*) without changing the position of the mouth or chest, but be careful not to

touch. *Ex.* There is no movement more fatiguing than the glottis stroke, and it is ruinous to the head tones, while a moderately staccato touch is favorable to the tones of both head and chest.

The next step is to place the tone well forward in the mouth; locate the tone at the throne of the pharynx, and practice, lightly, the scale, on the syllables *do-po-no*. To find the throne of the pharynx, say the word *on* with the lips open, or *om* with the lips closed.

For a smooth, legato, flowing style, make the tone like that of the violin. Glide from one tone to another in one continuous wave on the word *law*.

If you learn to sing one little phrase perfectly, you will have accomplished as much as if you had gone through a score of exercises; choose some one example and fix it in the mind.

I have tried to condense the principles of singing into a few pages, so that the student will not exhaust and wear out his voice be-

fore he is ready to sing. He should give his exercises thorough mental study, reading the melody in *thought*, instead of using the voice, until all the particulars are perfectly understood and fixed. The advance without use of the voice will be rapid up to the point of ability to sing. When singing with words, their meaning, pronunciation and expression should be studied and learned thoroughly before attempting to put them together.

It is not a question of how much you practice, but how correctly. If you practice wrong you have harmed the voice without gaining any benefit, when, if you know just what to do and how to do it, you may advance with every practice.

To give agility and flexibility to the vocal organs, speak rapidly the elementary and

1 2 3 4 1 2 1 2 1 2 3

vowel sounds *aaaa eeiioo ipitic*.  
open tone is made by supporting the tone at the back part of the throat, while the closed tone is supported at the throne of

the pharynx. Example, for an open tone throw chin up and say *ah*, for a closed tone drop the chin and say *e*.

We must hold in the mind an ideal musical tone and express it.

To give volume to the voice I have found no better word than the word *loud*. It opens the throat in all directions, chest raised and held.

For softness, sweetness and tenderness of tone, take a sentence that expresses such sentiments. Think of appropriate expressions and words as soft, sweet, mellow, brilliant, liquid, joyous, simple, childish, compassion, love, disdain. A soft, sweet tone differs from a brilliant tone. Familiarity with words and expressions, and their natural application in singing, will aid in making you master of song and speech.

Write on every page of your book: self-confidence, determination, perseverance and practice.

It is necessary to have the tongue, lips and lower jaw under perfect control.

For flexibility of the lower jaw, take the word *ya* (rapidly) *ya-ya-ya-ya-ya-ya, yale*.

For the lips take *po-po-po-po*.

For the tip of the tongue take *no-no-no-ta-ta-ta-la-la-la, l l l l l l l l*.

Many singers find it hard to keep the back part of the tongue in its place, but to practice properly the broad *la* on the back part of the tongue will soon subdue that unruly member, *la la la la la la, ga ga ga ga ga ga*, as also will the practice of the pleasing, rippling laugh of a child, *ha-ha-ha-ha-ha-ha-ha-ha*, with the palate lifted.

This exercise is also a specific for indigestion. There is real healing power in a good, hearty laugh. If two or three dyspeptics should meet daily and laugh and laugh, their indigestion would soon disappear. If any of you are troubled in this way, you can experiment.

For continuity of tone, chant very dis-

tinctly a sentence on each note of the scale: chest raised and held.

VERY DISTINCT EXAMPLE.

Never trouble trouble until trouble troubles you. If you never trouble trouble, it will never trouble you.

One short exercise intelligently practiced and mastered is better than a book full half learned.

To gain purity and distinctness in every tone chant the alphabet on every note of the scale, speaking distinctly every letter *a b c d, e f g, h i j k, l m n o p, q r s t, u v w, x y z*, and *ah, a, e*. Also all the elementary sounds. These elementary exercises are not in themselves interesting except to the intelligent student, but with right use, will develop a beautiful singing and speaking voice, saving years of time and practice. We know, by personal experience, that these exercises, together with a few others that may be contained in three pages, properly practiced for the space of three months,

will enable any intelligent student to accomplish what many have spent years in doing, and many have failed to accomplish. I am not speaking of learning the operas, you must perfect the voice before taking up difficult music, then you may sing rightly with the first effort, otherwise you are obliged to go back and do it over and over again.

The question of voice production is not so much a question of time as a question of condition and correct practice; a knowledge of just what is required and the habit of doing it with the first effort, instead of wearing the voice by repetition with a vague idea of what you want to do.

The old masters considered it a great accomplishment to run the chromatic scale two octaves. You will find many fine vocalists who have practiced for years are yet unable to make a chromatic scale without accompaniment, and yet it is very easily and quickly accomplished by taking the semitones in groups of four and by giving

each tone a name. You will find that as soon as you have learned to sing each semitone with the name you are able to sing them without. Example.

*do de ra re, me fa fe sol, sel la le si, do.*

It has always been considered that the crowning glory of the voice is a perfect trill. To make a perfect trill in the shortest space of time, make the upper note as a grace note until you have the *movement* fixed, then accent the upper note, then locate it at the throne of the pharynx on the letter M, close to the lips, hold the whole throat perfectly *loose* and by oscillation of the soft palate make it without effort. Example.

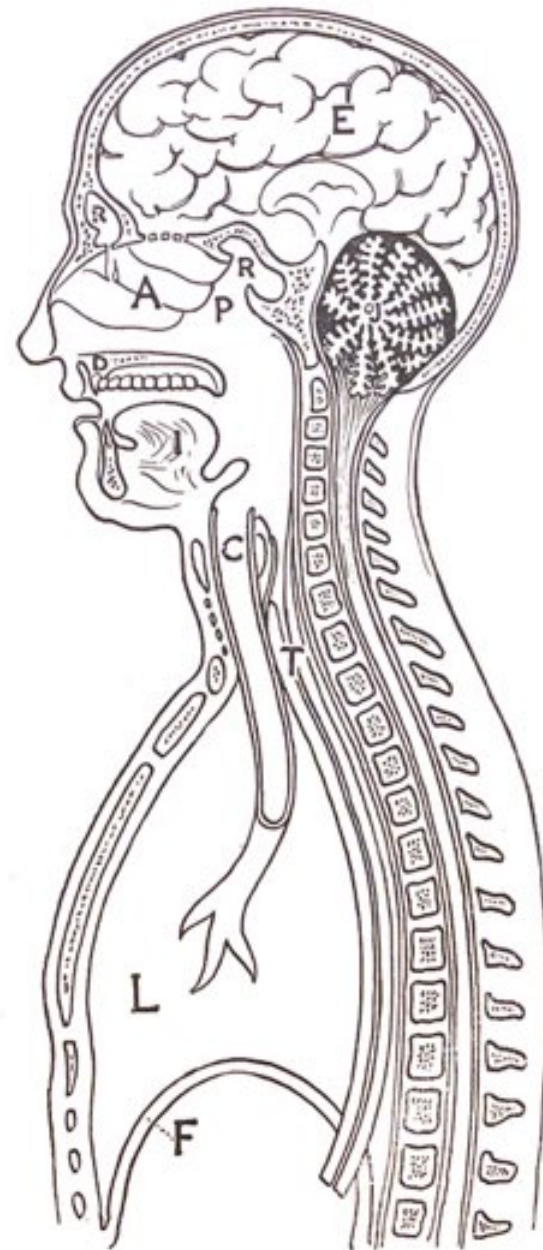
The trill is made on two notes, but the shake is a tremulo or a tremor of the glottis. *Example.* We sometimes hear singers with good voices make the shake instead of the trill, because they think they cannot make the trill. But the trill is much the easier and far less fatiguing and wearing to the voice; excessive practice of the

shake or tremulo will soon destroy a beautiful voice. Anyone who can make a shake, can make a trill as soon as he gets the movement and location. The nightingale makes the trill. The canary bird makes the shake, introducing a few notes of the trill. The bird tones which are so much admired just at the present time, are made mostly with the shake movement on the different vowel sounds.

We have been taught to believe that the trill is a gift of nature to a favored few, but we know from long experience that anyone with a little perseverance, who can sing four tones *correctly*, can make a beautiful trill with a little persevering practice. Formerly the student was taught that the trill was made with the oscillation of the vocal cords. As I failed to make it in that way after long practice, I concluded nature had not favored me. But in listening to Madam Diormis' delightful trill, I felt that she made it with the oscillation of the soft palate, instead of the vocal cords, and I

caught the movement at once, and when I went to Italy the first thing the masters said was, "You have a natural trill." Nature gives us *all* the elements, but we must adjust them appropriately. If we would master all of our vocal possibilities we might have a prima donna in many a home that we little dream of.

- R. Resonant cavities.
- A. Terminated bones and nasal resonant cavities.
- P. Pharynx.
- J. Cerebellum power house and placing point for all tone.
- D. Hard and soft uvula.
- A. Antrum of Highmore cheek resonant cavities.
- I. Tongue. Epiglottis.
- C. Larynx, vocal cords. Trachea, windpipe.
- T. Oesophagus, food pipe.
- L. Lungs, bronchial tubes.
- F. Diaphragm, raised.





## PART TWO

### VOICE.

We may ask, what is voice?

In tracing voice to its last analysis we can only say: It is one of the elements of expression of the great life principle. It is, perhaps, enough that we can know how to produce it. We know that sound may be produced by vibration, friction, percussion by pressure of air in enclosed compartments, certain forms producing different qualities of tone, as in the pipe organ, wind instruments, the steam whistle, etc., air modified by different degrees of force and resistance.

Air is the first thing required by every being at its birth, and is the last thing to be released as we pass from this stage of life. As breath sustains so important a relation to life and health, it is equally as requisite in singing. The breath must be under per-

fect control, and the organs must be trained to act with unconscious ease.

There are appropriate exercises for obtaining different results. But it matters not so much what exercises you practice, but the manner in which you study them, your mental attitude, perception, comprehension.

Voice resolves itself into distinct requirements according to the laws governing song and speech.

The first essentials, then, are breath management, force, resistance, articulation, enunciation, phrasing, form of tone, calculation, and expression.

Let us understand fully what breath management means in all its phases, for it enters into every phase of vocal art; it is first, last and always, even in pause. It does not mean simply to take a deep breath, hold, and exhale, but enters into every act involved in singing, expression, and if not perfectly controlled, one is handicapped at every turn. It is necessary in all shades

of expression, coloring, the swell, diminuendo, the emphatical, the climax, the economy and expenditure at the will of the singer. You may wonder why the repetition of this subject. Because the lack of appreciation of this most essential point is the one cause of so many commonplace singers. No one can attain to perfect breath control without being an artist if he has any musical talent, intelligence and proper enunciation.

#### HOW TO BREATHE.

How shall I know how to breathe to the best advantage? Sit firm, far back in a straight-back chair. Exhale all the air from the lungs, take a long, slow breath and see just what takes place as you breathe. The air fills the lungs in all directions, as it does in inflating a rubber bag. You feel the chest muscles hugging the lungs from all sides and the diaphragm pressing up under the lungs, supporting them. You will observe that the lungs expand in all directions, the back and sides,

as well as front. Take another good breath. You see the lungs are raised into singing position. Now while they are full, see how long you can hold them in that position—without moving a muscle, perfectly still, without effort. Just keep the same position of chest, up and forward. You will see as long as you keep this position, without moving a muscle, the lungs remain full. No air escapes until you allow it. The moment you release your hold on the raised chest and lungs and let them drop, the air rushes out. So you see the vast importance of keeping the lungs and chest raised and fixed in the act of singing. If you sit well back in the chair and clasp your hands and arms back around the chair back and take a good breath, you cannot make a mistake in breathing. Only bear in mind that the shoulders be dropped down and back, and no movement above the shoulder blades.

As I said before it is not necessary to give the diaphragm particular attention.

Your main attention must be given to holding up the chest, teaching it to hold itself up. The diaphragm naturally takes control—comes to the assistance—of every expulsive effort which may be felt in the act of laughing, sneezing, groaning, sighing, breathing. It would be impossible to commit suicide by holding the breath. The moment one became unconscious, the breath would rush in and claim its place, and breath is life. You see, when you raise and expand the chest with the slightest effort, the breath will rush in itself and save that labored effort that many singers make, which is as painful to the listener as it must be to the singer.

EXERCISE FOR GAINING BREATH-CONTROL.

Stand erect on the balls of the feet, calves back, knees firm, hips back, abdomen in, shoulders down and back, chest up and forward; spine pressed in slightly at the waist line. Raise arms even with shoulders, palms down. Make three large slow circles with all the tension you can put in

them. Then relax and drop at side. Again raise the arms, palms down. Now make them rigid and turn palms up slowly three times, then relax and drop at side, now make three large circles slowly, with the arms as far back as possible, shoulders down and back. At the end of the last circle lock the fingers of both hands behind the back below the waist line and push hands down the spine as far, slow, tense, as possible, shoulders back until shoulder blades meet. This will cause a tingling through the whole body. Stop before you are tired. If the first practice should cause stiffness or lameness, make them a little lighter and less frequent for a few days. They should be practiced three times a day at least, just short of fatigue. With beginners there is always a tendency to overdo, *at first*, but that only impedes progress. There is nothing gained by overdoing; better do less at a time and more often.

You will see the drill stretches every muscle involved in the control of breath.

Now take a good breath and position, and repeat each act. Inhale as you tense the muscles and exhale as you relax. Now repeat and let the jaw hang down perfectly lax as if hung on strings, while you are tensing the arm muscles. This exercise, practiced ten minutes daily, will advance you faster than an hour's work with the voice. You will very soon see a great difference in the control of the breath and in the quality of tone.

It is not necessary to have a high voice to sing well; one may make every note that he has perfect if he cannot sing more than one octave. If one sings one headtone, perfectly placed, it is not necessary to practice any higher, for if one headtone is made perfect, all the rest will come with ease; they need be seldom used, but kept fresh for extra occasions. We should always take the upper notes soft, clear, pure, delicate and flutelike; as we go up the scale the tones should be taken carefully and soft. If we desire a fuller tone, it may be struck

soft and immediately swelled, but the attack must be soft if you would keep the voice fresh and youthful. All unpleasant or weak voices come from improper adjustment or strain. The voice may be compared to a whistle. You may bend it in different ways and it will make very little sound, but when you get it just right, according to acoustic law, there comes a beautiful tone. We must find out just what form of the whole vocal apparatus produces the best quality of tone, and adjust it accordingly, watch and listen to every tone and notice just how it is placed and just the sensation it gives.

Voice is simply compression of air, in certain favorable forms, force and resistance, equal pressure on all sides, coordination, balance of all the parts, but the habit must be firmly fixed, until it becomes unconscious right habit. Most unpromising voices may be made beautiful as soon as we bring about the right conditions. It may take time, patient perseverance, applica-

tion, *will, faith* in one's own ability. It is yours when you bring about the conditions that make voice, whether it be a month, year or ten years. It is yours when you fulfill requirements and not before. It is no longer a question whether you can, but if you will.

Sometimes you produce a pure tone that surprises you and you wonder why you cannot make pure tone at all times. The fact of your getting it once convinces you that it is possible to produce it again under the same conditions. It surely depends upon conditions. The voice is a register of all states of body or mind, of moods, character, health, weakness. Perhaps you were in a more harmonious condition generally; perhaps something made you happy, aroused the emotions. The emotions have a wonderful influence on the voice, something may have raised your hopes and ambitions, giving you a fresh inspiration; perhaps you were in a more serene, reposeful state of mind. We must

learn to put ourselves into a desirable mood at any time. But you say, "How can I have a mood I do not feel? Just assume it, and the longer you hold it the more fixed it becomes, till it forms a habit. Let it take possession of you. When it takes possession of you, you have possession of it. You can make yourself do anything you choose to do *if you will*. You can make yourself like to do things that are disagreeable, *if you will*. But you say, I have not the will. Then strengthen the will. You can strengthen the will the same as you strengthen any other faculty, by exercising it. Say *I will, I will, then do it*, and let nothing turn you from your purpose until you have learned to overcome obstacles. Most of us drift into any passing mood without using any reason or judgment. One of the greatest achievements is control of self.

*Self mastery.* The satisfaction it brings is unequaled by any other triumph.

The good book says: "He that ruleth

himself is greater than he that taketh a city."

To accomplish anything, one must have some system. Take one thing at a time and complete it. We will suppose you have the breath muscles under control. Now learn to make plenty of room in all the vocal cavities. First manage the tongue; let it lie at ease in the bottom of the mouth, the tip resting at the roots of the lower teeth, firmly, without tension. Now lower the jaw, let it drop of its own weight, as if dislocated at its junction. This is the correct position of the jaw at all times for singing. It prevents all pressure, stiffness, rigidity of the throat, which is fatal to tone. Now laugh the tone, not a stereotyped smile, but a good, hearty laugh. You will see this gives space in the throat. Now say the word Low, chest up, out, and open the throat, windpipe, nostrils, head cavities. Take good breath, hold chest out, up in first position, say the word low, open throat, lungs, everything in all directions, *without*

*tension or strain*, at the same time *lax and loose*. Notice the difference in the tone at once. Now put the finger on the tip in front of the ear, sound the word hum or aum, the name of the Hindoo Deity. Let it resound through the head cavities. This will show you where sound is supported, at the throne of the pharynx, back and between the ears.

The small brain, the cerebellum (see plate) the creative faculty. No matter how high the note may be, always place it where it belongs. At this point it will correct the effort of reaching up for it. If you fix in the mind firmly that this point is the throne of tone, you will not feel inclined to reach, push, and make effort to place it higher. It is just this mistaken effort of reaching, forcing, that prevents success. Another exercise that may be practiced without the piano is resonance. Resonance gives color, quality, grandeur, vibrant soul-fire to the voice. Put your finger on the tragus in front of the ear, and say the word Hum on

each note of the scale. You will hear the resonant, vibrant tone that it is possible to involve in the voice with earnest, careful practice. It must be practiced gently, no pushing or forcing, or hard pressure, but gradually louder, then softer, then swell or diminish at pleasure. Now take the following exercise:

Fill the lungs by one or three gasps, hold up in place, take this exercise on *do* for one octave: *do ra do se la si do*; practice this until you make the same quality, volume of each note as near alike and as perfect as possible; very soft, delicate, smooth and even. Then take the words *yoo, you, who, coo, oo, e*, separating them in slow succession, then each one separately again and again. Make the tones very pointed. Although these are closed tones they must *not* be cramped in the least; but the chin jaw kept loose and free, and throat open. Before each word see that you get just the right position of all the vocal apparatus, chest, tongue, throat, jaw. These words

practiced just right, soft, at first, but pointed, will place the high notes with ease. Upper tones may be coaxed with careful, delicate practice, but never forced. The more you force them the farther they recede.

Now take the following words: *ale, al, ol, all.* on each note of the scale, then reverse them. *all ol al ale.* These words make the most favorable form for tone, which you will see for yourself. Then the words *yale, yal, yol, yoll, yele,* then *youl, yol, yal, yale.*

To place perfectly the upper notes take the same words, adding the *E* to all notes above *C*, 4th space. Practice from *C* up on *ye, e, ye, e,* then *ye, e, ya, e, ye, e, ya, e, ye, ya, e, e,* at the same time expand the nostrils and take *ye, e* and see it puts the upper tone in its proper place if not pushed.

At first it may not seem to fall into its socket, but coax it by gentle wooing; never give up. It will surely come; you may look the world over as I did to find some great

thing that would place the head tone, but you will never find any method more sure than this little exercise.

*Ye, e, ye, e, ye, e, ye, yale, yal, yol, yoll, yele.* Commit these separately and perfectly then take *yale, yal, yol, yoll.*

FRANCISCO LAMPERTI.

Perhaps no master of singing ever lived who, in his day, was considered greater authority on the subject of vocal art and who enjoyed greater fame as a voice producer. Probably no master of singing has had a greater following among noted singers. It would be hard to find a greater variety of nationalities than was represented in his class room. Lamperti was a high-strung, sensitive, nervous man and his piano was literally scarred all over with the beatings he gave it with his baton while correcting his pupils. He considered the voice the most perfect instrument for expression in music and nothing but perfection satisfied him. He had little regard for



a pupil whose highest ambition was to be merely a concert singer. Concert singing to him seemed the tamest idea of vocal art. He said it did not bring out the passionate thrill in the singing voice as did opera. He would keep a pupil for months on one page of exercises or a part of an aria. When Alvary, who became a shining example of what a correct method, persistence, patience, perseverance can do, came to Lamperti he had very little voice to speak of. It was thin, weak, with little resonance, and he had no thought of becoming more than a concert singer.

Rosini said it required three things to make a singer, "Voice, Voice. Voice." Lamperti said, "Voice, persistence, patience, intelligence, perseverance." It has been said of Lamperti that when he passed out he took his secret for posing the voice with him. This is not true. He had no secrets which he withheld from any one who could understand him. He had judgment, intelligence, discrimination, discern-

ment, a finely organized artistic, musical temperament. Nothing but the finest and most artistic interested him. He considered singing the highest expression of art. His highest ambition and aim was to produce a beautiful quality of voice, an even scale, every note in the scale as beautiful as it was possible to make it. Nothing short of that could he tolerate; pure quality, quality, beautiful quality, regardless of classification of voice, or any other qualification. He considered phrasing, reading, quantity, range, compass, secondary to quality. It was natural that a student should ask him, "Is my voice soprano, contralto, tenor, baritone, bass?" He would invariably answer, "No matter about the classification. Make every note of the scale perfect from your lowest note to the highest. Then it will be time enough to decide the class of voice." Yes, he had a method, not only for every individual voice, but a method for every individual note of the scale. But as he used to

say, no two voices are more alike than two faces. We must have a method adapted to each individual voice. He had judgment, adaptation, decision. His word was law. The pupil must follow implicitly his directions or quit.

You frequently hear pupils say, "Oh, I would do anything if I could have a fine singing voice, and yet they are not willing to do the very thing that makes a voice, condition, adjustment, application. They seem to think that nature ought endow them with a beautiful voice without any effort on their part. But ask any of our finest public artists what is the secret of their success. They will invariably tell you, earnest endeavor, application, concentration of thought, patience, persistence, perseverance, unremitting ceaseless striving, *one thing at a time*, until it is mastered. That was the secret of the success of all the old Italian masters, and of *all* who would succeed. If the teacher of the present day should require of his pupil all

that Lamperti required, he would give up in despair. American students have not time to spend to form right habits in singing. They are in too great haste to appear before the public. Some students have some fine notes naturally placed. Instead of making all the notes of the scale equally good, they spend their time singing, listening to and admiring their best notes, to the neglect of those which need the most attention. If we take the most difficult notes and master them first, all will seem easy and give satisfaction and pleasure. Remember, success depends upon the very first steps. Finish the foundation well, then you will have something to build upon and every step will be advancement and satisfaction.

I have heard students regret that they could not have studied with the Old Master. Yes, those who had the opportunity were fortunate for the discipline was as beneficial as the lessons in singing. Lamperti never gave his pupils any compliments or encouragement only to stimulate greater

ambition, exertion and interest to complete one thing at a time. He would keep a pupil weeks on a single phrase, if necessary; there was no other way but to complete it or step out, but as I said before, he would transform a weak, tuneless voice into a thing of beauty that was a delight to listen to. You ask: How did he do it? First, by mastering the control of the breath, the jaw, tongue articulation; then, by keeping in mind an ideal tone—first as soft and sweet as possible, with the tongue in the bottom of the mouth, with the tip resting firmly at the roots of the lower teeth, the whole jaw relaxed completely as if dislocated at its point of junction, the mind directed to the cerebellum where all sound is supported, just back of the throne of the pharynx. Locate it exactly. first. Draw an imaginary line through one ear to the other, then from the upper front teeth to the back of the head, where the lines cross each other, is the life center for tone. Sound the letter *E*, and direct it to

this point, just where the head begins to round up, see plate J. Never sing a note without first placing it *there*,—high or low; have that point for *support, placing*. No matter how high the note on the scale may be, have the placing at this point *only*. If you make no effort to reach or lift the tone it will find its own place. If you reach for it, you push the tone out of its natural position. No one can make a perfect loud tone till he can make a perfect soft *one*. Most singers can yell, but few can make a delicate soft-tone a delight to the ear. Most students locate the diaphragm too low—locate it now once for all.

Place your hand in front of the chest just above the waist line, under the chest bone. Give a slight cough you will feel the effort of the diaphragm following closely the lungs. Remember there is no breath below this point. When you think of raising the lungs with breath, the diaphragm immediately comes to the support so it is not necessary to think about the

diaphragm. Remember the diaphragm is exercised with every expulsive effort—is constantly exercised; but think how easily you can manage the breath. Take very little breath at first. If you fill or crowd the lungs they will make an effort to expel the surplus, and the moment you commence to make a tone the air will rush out and leave you without breath enough to finish the phrase. So never take any more breath than you can manage perfectly. As you get control you can manage an enormous amount of breath.

Think over each particular—just what it means, how it makes the tone, like velvet,—soft, sweet, mellow, clear, delicate, melodious, tender. Don't think you will do it some time, but do it now, and improve it every time you practice. Don't let an hour pass without improving the tone; try to finish up something every day. As you advance, perfection retreats, one may go on improving till the decline of nervous energy, and that depends greatly upon phy-

sical good health. And correct vocal practice is conducive to health and strength. The voice may expand, broaden, deepen and develop artistic beauty indefinitely, if treated just right. It is as delicate and sensitive as the rarest jewel, and the least impairment or weakness, of any of the vocal parts, produce unbalanced action. That is why brilliant voices are so rare. Most children are born with good voices, well placed. How often do we hear mothers say: Oh, yes Marrie had a very sweet voice when a child." But very little attention is paid to the voices of children. They are allowed to sing at the top of their voices from morning till night, regardless of placing, quality or strain, and by the time they could have sung beautifully, if properly directed, the voice is strained, worn, common-place, all out of tune. And yet these same voices, can be so adjusted, correct habits formed, changed and developed into a beautiful quality. Often those who are precocious and receive early attention are

allowed to sing beyond their range and endurance, and strain the vocal cords. The upper notes become harsh, unsteady and uncertain. One should never sing any higher, or lower, than can be done with perfect ease. To see what can be done with young voices, one has only to hear the famous choir of St. Paul's Episcopal Church, Chicago.

Any mode of singing that would be detrimental to a child's voice would be equally so to an adult. Nothing is more beneficial in many ways than correct vocal practice.

To perfect one thing at a time is the secret of voice development. To control the breath perfectly is imperative, if you ever expect to be an artist. As I said before, breath control means something more than to take a deep breath, hold it and exhale. It means to play with the air pressure as the motor man plays his brake, controlling the speed of his car, till it responds to the slightest suggestion of his will. Breath control means control of the muscles that

control the lungs and controls the air in the lungs.

Sit well back in a chair, press the spine against the back and put the arms behind the chair and clasp them firmly; take a good breath and see where you feel the muscles that propel, hold the lungs in place. Now take a comfortable breath. Exhale it. Now fill the lungs again, by taking three little gasps—sobs. You will feel the lungs raised and expanded. Now say to them: stay just where you are; do nothing at all; but stop where you are. Now let out the air in little puffs—see how little air you can give out. Then more or less, then at your pleasure. Blow out imaginary candles—see how little breath you can use. Of course the way you inhale breath is important, but the way you exhale is imperative. Now stand up straight, raise the lungs with a good breath, clasp the hands behind the back and press down the spine as far as it will go; don't move the shoulders. Try to make the shoulder

blades meet in the back, in this position. Take a comfortable breath, not too full. There must be no strain. In singing there must be only delightful ease and a sense of power—*repose*. Repeat taking breath by three little sobs and see how many numbers you can count in one breath. Sometimes say something fast; then loud, then soft. Toy with the breath till it obeys your slightest suggestion. It will soon give you a sense of power over the management of the breath that will surprise and delight you. First of all stand on the balls of the feet in such a manner that you can balance yourself from one foot to the other with ease; sway forward or back at pleasure. Knees firm; calves firm, well back; hips back; abdomen in; chest expanded in all directions; neck and head held far back against the collar without rigidity; head back on line with the spine; chin slightly in; neck back; shoulders down; shoulder blades nearly touching; spine erect, but no movement of the shoul-

ders. They must be dropped—relaxed. There must be no *stooping or round shoulders at any time*. Remember *position is very essential* to pure tone. There must be no leaning of the vertebræ, but kept straight, one above the other, for support. Many a voice is impaired by this simple neglect. Sit or stand straight—erect at all times. Health as well as voice demand it. Breath control may be practiced anywhere or at any time—in the car, the daily walk, or lying on the back in bed, with plenty of fresh air in the room, while engaged in business, will rest and give fresh vigor. After blowing out candle repeat a verse or sentence and see how many lines you can say in one breath, but take another the moment you need breath. There is nothing gained by overtaxing the lungs and one may do great harm. It has been said: "There can be no intemperance in breathing." But that is a mistake.

Now take your position—stand firm so that you may change from one foot to the

other. Put the tongue in place, resting in the bottom of the mouth. Drop the jaw. Remember the voice is your instrument, but you are the director, inspirator, guiding power, you formulate, control with your will, intelligence, emotions. Now assume control of your throne as a singer, at the throne of the pharynx—the cerebellum back between the ears. Put your finger on the little tip in front of the ear and press lightly, partially closing the ear. Take the word *Alm*, or *Hum*, and let it resound through the head cavities. This will show you where sound is focused. No matter how high or low the note, always place it at this point—behind the ears. *Never higher*. It will correct the effort of reaching up when that is always its first place. The mistaken effort of reaching up is what prevents its placing itself.

Another exercise that may be practiced without the piano is resonance. Resonance gives color, grandeur, vibrant, soul fire to the voice. Again put the fingers on the

tip in front of the ear, partially close them. Raise the chest breathe, and hum the word *When*, on each note of the scale. You will hear the resonant, vibrant tone and see where it is placed. It will show you what it is possible to put into the voice, rather what it is possible to evolve—unfold. Remember, you have it all within yourself—with careful, correct, conscientious, patient practice. There must be no forcing. Now take a comfortable breath, say the word *Hum* or *When* and see how long you can hold it with ease. Then take another good breath and hold up the lungs where they are, simply by keeping them full, and hum, first soft, then loud. Increase, diminish, swell then. Accented swells, take a good breath. Keep the lungs up till they form the habit of staying there. This is the greatest secret of the successful singer.

Ten minutes at a time is long enough to practice head resonance—five minutes at first. The unusual vibration sometimes produces a slight dizziness; but stop at

once and it will soon pass off. You can practice managing the breath on the words *yoo, you, who, coo, oo*. Then separately on each note.

In succession, take them very slowly, learn to calculate the time and amount of breath it takes for certain phrases and measures. Then breathe accordingly. Take at first a short phrase or sentence. Then every time you repeat it add another word or line, till you have reached the limit with ease.

You can pause without taking fresh breath, unless you need it. Do not fill the lungs too full nor hold longer than can be done with ease. With the chest well raised, you will notice as long as you hold the lungs or let them hold themselves up, no air escapes, only what it takes to form the tone. All fine singers have breath control. No one is an artist till he masters it and every one who has the faculty of tune, perfect control of the breath and perfect enunciation is an artist. Shall we not

master these two requirements and gain the prize—a fine voice.

Collin's Ode to the passion is a fine study for the practice of controlling breath, enunciation, phrasing and expression. Study the sense of every word and try to give it its due expression. Take one verse and see how many lines you can give while sustaining the breath, study the phrasing. Study one verse till you can analyze and produce it. You see it contains every shade, color, passion, mood and sentiment.

#### ODE ON THE PASSIONS.

As a study exaggerate the articulation.  
 When Music, heavenly maid, was young,  
 While yet in early Greece she sung,  
 The Passions oft, to hear her shell,  
 Thronged around her magic cell,  
 Exulting, trembling, raging, fainting—  
 Possessed beyond the Muse's painting.  
 By turns they felt the glowing mind  
 Disturbed, delighted, raised, refined:  
 Till once, 'tis said, when all were fired,



Filled with fury, rapt, inspired,  
 From the supporting myrtles round  
 They snatched her instruments of sound;  
 And, as they oft had heard apart  
 Sweet lessons of her forceful art,  
 Each—for madness ruled the hour—  
 Would prove his own expressive power.

First, Fear, his hand its skill to try,  
 Amid the chords bewildered laid—  
 And back recoiled, he knew not why,  
 Even at the sound himself had made.

Next, Anger rushed: his eyes on fire,  
 In lightnings owned his secret stings—  
 With one rude clash he struck the lyre,  
 And swept with hurried hands the  
 strings.

With woful measures, wan Despair—  
 Low sullen sounds his grief beguiled;  
 A solemn, strange, and mingled air:  
 'Twas sad, by fits—by starts, 'twas  
 wild.

But thou, O Hope! with eyes so fair,  
 What was thy delighted measure?  
 Still it whispered promised pleasure,  
 And bade the lovely scenes at distance hail.  
 Still would her touch the strain prolong;  
 And from the rocks, the woods, the vale,  
 She called on Echo still through all her  
 song:  
 And, when her sweetest theme she chose,  
 A soft responsive voice was heard at  
 every close;  
 And Hope, enchanted, smiled, and waved  
 her golden hair.

And longer had she sung—but, with a  
 frown,  
 Revenge impatient rose;  
 He threw his blood-stained sword in thun-  
 der down,  
 And with a withering look,  
 The war-denouncing trumpet took,  
 And blew a blast, so loud and dread,  
 Were ne'er prophetic sounds so full of  
 woe:

And ever and anon, he beat  
 The doubling drum with furious heat;  
 And though, sometimes, each dreary pause  
 between,  
 Dejected Pity at his side,  
 Her soul-subduing voice applied,  
 Yet still he kept his wild, unaltered mien;  
 While each strained ball of sight seemed  
 bursting from his head.

Thy numbers, Jealousy, to nought were  
 fixed;  
 Sad proof of thy distressful state!  
 Of differing themes the veering song was  
 mixed:  
 And, now, it courted Love; now, raving,  
 called on Hate.

With eyes upraised, as one inspired,  
 Pale Melancholy sat retired;  
 And from her wild sequestered seat,  
 In notes by distance made more sweet,  
 Poured through the mellow horn her pen-  
 sive soul;

And, dashing soft from rocks around,  
 Bubbling runnels joined the sound.  
 Through glades and glooms the mingled  
 measure stole,  
 Or o'er some haunted stream, with fond  
 delay,  
 Round a holy calm diffusing,  
 Love of peace and lonely musing,  
 In hollow murmurs died away.

But, oh! how altered was its sprightlier  
 tone,  
 When Cheerfulness, a nymph of healthi-  
 est hue,  
 Her bow across her shoulder flung,  
 Her buskins gemmed with morning dew,  
 Blew an inspiring air, that dale and  
 thicket rung,  
 The hunter's call, to Faun and Dryad  
 known!                   *(Blow bugle, blow.)*  
 The oak-crowned sisters, and their  
 chaste-eyed queen,  
 Satyrs and sylvan boys were seen,  
 Peeping from forth their alleys green:

Brown Exercise rejoiced to hear,  
And Sport leaped up, and seized his  
beechen spear.

Last, came Joy's ecstatic trial:  
He, with viny crown advancing,  
First to the lively pipe his hand ad-  
dressed:  
But soon he saw the brisk awakening viol,  
Whose sweet, entrancing voice he loved  
the best.  
They would have thought, who heard the  
strain,  
They saw, in Tempe's vale, her native  
maids,  
Amid the festal-sounding shades,  
To some unwearied minstrel dancing;  
While as his flying fingers kissed the  
strings,  
Love framed with Mirth a gay fantastic  
round:  
Loose were her tresses seen, her zone un-  
bound,  
And he amid his frolic play,

As if he would the charming air repay,  
Shook thousand odors from his dewy wings.  
COLLINS.

Explanatory clauses must have rather  
low, distinct pitch, and rapid rate.

Words in contrast, as Good, Bad, are em-  
phasized.

A series of words, *each* word empha-  
sized.

Words expressing change of thought  
must be changed in style.

Words introducing new ideas, empha-  
sized.

Culminative words, as *Fine, Grand, Mag-  
nificent*, emphasis *increased* on each word.

Corroborative affirmations, increased em-  
phasis on each word, as in *It is, It is, It is*  
the cannon's roar.

Analyze each word, its full meaning, giv-  
ing expression to every *feeling, passion,*  
*emotion* the word expresses: exulting,  
trembling, raging, fainting. Enter into the

soul meaning; the very spirit of each word and phrase.

Pronunciation, articulation and enunciation are usually classed under one head. But mark the difference.

Pronunciation means speaking words distinctly; giving them mental form.

Articulation deals with each separate syllable, giving them individual worth.

Enunciation gives distinctness, fullness, clearness, smoothness and polish to both words and syllables.

Pronounce every letter in the alphabet, both vowels and consonants, with great precision. Then prefix the first consonant which is *B*, before each vowel; thus: *Ba, Ba-t, Ba-r, Ball; Be, Be-t, Bi, Bi-t; Bo, Boo, Bu-g, Bough.* Then take, *Ca, Ca-t, Co-l, Caugh; Ke, Ke-t, Ki, Ki-tle; Co, Coo, Cut, cow.* *C*, here takes the sound of *K*. Prefix *L* and all the balance of the consonants to every vowel.

*May, ma-t, ma, maw, me, me-t, mi, mi-t, mo, moo, mu, mow; Nay, na-t, na, naw,*

*ne, ne-t, ni, ni-t, no, noo, noh, now; Pay, pa-l, pa, paw, pe, pe-t, pi, pi-t, po, poo, pu, pow; Qua, quat, quow, quow, que, que-t, qui, qui-t, quo, qu, quo; Ray, ra-t, ro-t, raw, re, re-t, ri, rit, ro, ru ru-t, row; Say, sa-t, sow, sat, se, se-t, si, si-t, so, su, suh, sow; Tay, ta, tah, tow, te, te-t, ti, ti-t, tow, too, tu-g, tow; Va, va-t, vah, vaw, ve, ve-t, vi, vi-t, vo, vu, vuh, vow; Wa, wa-g, wah, wow, we, wet, wi, wi-t, wo, woo, wuh, wow; Ya, ya, yah, yaw, ye, yeh, yi, yi-t, yo, you, yuh, yow; Za, za-t, zah, zaw, ze, ze, zi, zi, zo, zoo, zuh, zow.*

Get the swing of one combination and all the rest come easy. You will find this exercise of great value in singing different languages. It conquers "many birds with one stone."

Take a few words and elements of difficult pronunciation and go over them every day: *P, F, K, ch, L, M, sh, th, which, Prob-'dst, beg'dst, seem'dst, dream'dst, whirl-'dst, amidst, wreath'dst, bequeath'dst, puz-*

*l'dst, impris'nd, impris'nst, wrecked, rise, bank, robbed, reckoned, roamed, oft, imp, limp, list, size, rocked, aged, which, when.*

Exaggerate the articulation of each syllable.

Personification	Interrogatively
Recapitulation	Discrimination
Etymologically	Nonconformity
Valetudinarian	Intercommunication
Allegorically	Incontrovertibly
Congratulation	Generalissimo
Perpendicularity	Metaphorically
Irresistibility	Emphatically
Horizontally	Incomprehensible

Every one who has any aspirations as a singer, wants an attractive, vibrant, resonant, caressing, magnetic musical voice; expressing internal power, soul-fire, sweetness, tenderness, delicacy, gentleness. All of these combined may be put in one note; volumes in one tone.

You must feel the mood of the tone or word; embody the idea; let it take posses-

sion of you till every part of the body vibrates sympathetically with the tone. Let the tone glide, swim, float in all the cavities of the head, nose, nostrils, throat, mouth, against the front of the hard palate above the upper front teeth. Then it whirls around and out of the mouth—a tone of beauty. Always give the tone a word to articulate. Tone is made up of sound and articulation together. Always speak some word or note; it helps to bring out tone. If you hum, *say* the word *hum* very distinctly. Compel yourself to do just what you know is best for the voice. Dismiss every foreign thought. It is just as imperative that you dismiss undesirable thought as to hold desirable ones. Purpose and effort, earnest, thoughtful work mean success. “Purpose and effort must avail. To win the good of power and place, talent, *may*, but oftentimes fails, where persistent will wins the race.”

## EXERCISE FOR PENETRATION.

Take comfortable breath and speak very distinctly as if talking through the phone:

"Are you going to see him tomorrow about that affair of which I spoke to you yesterday, concerning railroad bonds and mining stocks?"

Speak very slowly and distinctly; take breath where you need it. After a few days you will be able to take the whole sentence in one breath. Then as soon as it is easy, say it twice in one breath. You can imagine you were not heard and are repeating the question still more distinctly. Then take some poem and see how many lines you can say with ease. Keep the chest up and comfortably full of air. These may be practiced away from the piano. The beginner could practice and study to great advantage for a month without an instrument. With all the preliminaries, a piano is not necessary. One reason why many become discouraged and fail is because they try to do too many things

at one time. Every particular should be mastered, the same as a carpenter makes his doors and windows—every part separate. Then, when he is ready to put them together, he makes quick work. We must learn to put the whole vocal apparatus in position in a moment's time. Chest, lungs up, out; tongue in place; jaw dropped as if dislocated at junction; throat, windpipe, nostrils, mouth, all the head cavities open, loose, lax and free. You cannot exaggerate this too much. While practicing or while singing songs, cadenzas, runs, the attention is engaged in many ways, and if the habit is not firmly fixed, you may have it all to do over again and again; and it is that unnecessary repetition that takes so much time and energy and retards progress. We must have some system; take one thing at a time till we have mastered each essential. Go carefully over the whole ground every day. Study carefully the following plate. Become very

familiar with all the cavities involved in singing.

We are so constituted that we cannot hold absolutely more than one thing at a time. We may think of many different things in rapid succession and that is what exhausts the mind—changing from one thing to another dissipates the energies. It is as important and necessary to be able to dismiss the undesirable thoughts, as it is to hold those desired. The secret of success is in holding right thoughts and conditions to the exclusion of all else. We must exercise the will.

Haven said: "The great difference between the feeble and powerful, the great and the insignificant, is in the power of concentration, energy, memory, invincible will, determination. These qualities will do anything that can be done. No talent, circumstances or opportunity can excel these qualities."

It is true all are not equally gifted at birth, but all have talents and powers wait-

ing to be utilized. All mankind is endowed by nature with the same faculties, differing *only* in quality and degree of activity. What we want is the best possible method of developing them; of rousing dormant faculties, special nerve centers. See new book by author, "How to Make the Most of One's Self."

Anything that is worth doing at all is worth doing well. We can make ourselves like any kind of work if we will. The pleasure and satisfaction that come with accomplishment of a purpose, more than repay for the effort. Make a habit of doing what is to be done at once. Procrastination is more than the "thief of time," it is the thief of opportunity and success. We must make the habit of doing whatever there is to be done, without delay. Keep the words before you: "Do it now," and it will soon become a real pleasure to complete things. The old saying is: "Be sure you are right, then go ahead." But you must be sure you are

right in posing the voice; for if your method is not in harmony with acoustic law you may harm it more than you help it. We do not advocate singing without a master, though a good method is better than an incompetent teacher. A good teacher may save you a world of labor, anxiety, repetition, and show you how simple the right way is, like all of nature's ways. When you bring about the right condition it makes itself. Voice is made by compression of air, breath force and resistance, guided by intelligence. It is like a whistle, you may bend it in different ways and there is no sound, but when you bend and adjust it just right, according to acoustic law, there is a beautiful tone. Just so the quality of voice depends upon getting the adjustment just right, every part in its own proper place and form. The only difference between a beautiful musical voice and a crude, tuneless one, is the way in which the parts are adjusted and controlled; every one who

cultivates and improves his voice, proves this fact. Many years in teaching voice development, convince me that any one who can speak may sing. That any one with common intelligence who will go about it in earnest and in the right way can make a pleasing, artistic or beautiful tone. Some will say, I have no ear, but that may be only a muscular inability or dormant faculty, and it is surprising how soon one can arouse a dormant faculty by exercise if he goes to work in earnest. It must be both muscular and thought work; you can never accomplish till you have made a mental picture of just what you want to do, then you advance faster than if you tried tone after tone without a definite idea, design in the mind. Make a mental picture of a grand, beautiful, noble, pure tone with depth, breadth, fullness, sweetness, then produce it, now.

It is possible for any one who will follow faithfully the law governing sound to evolve a vibrant, resonant, musical speak-



ing or singing voice. The first requisite is to learn to control perfectly the breath, to economize it, give it out as little as you desire, then to have a place of support and a place for resistance and resonance, a focusing point, each one must be mastered separately.

From the experience of many years I am convinced that all who speak may sing in a pleasing manner, if they will bring about favorable conditions, according to acoustic law, that any one with a speaking voice may have a singing voice. One will say I have no ear for music, yet they are very fond of it. They misjudge themselves, all have the same faculties, differing only in the degree of activity, and their inability may arise from muscular weakness, or a weakness of a nerve center. But experience teaches us that any faculty may be increased by exercise, or diminished by neglect. I call to mind several students who thought they had no ear for music. One young lady practiced for

weeks trying to sound the notes of one octave, and was just as liable to strike a low note as a high one, any one but the right one. Of course her family discouraged her, saying it was an impossibility for her to ever sing. She seemed to have so great a desire to continue, I said to her, You are a splendid subject for experiment, and before the end of the month she could take each note of the scale accurately. She afterwards became a very pleasing singer, to the great delight of herself and family. Lamperti told the Countess Romanaski, she had not the first qualification for a singer and yet she became a shining light as to what persistent perseverance can do. You can practice breathing and tension exercises anywhere away from the piano, with a sore throat or cold, you need not lose any time, they do not tax the voice, and this drill will soon break up a cold by circulating the blood through every part of the body.

## THE JAW.

The most important function of the jaw in singing is to do nothing at all. Just relax, drop as if dislocated, to make space room cavity for the air to play in. It is the rushing of the air, whirling, dashing, splashing, flying, floating in and out of the cavities of the throat, head, mouth, that gives quality to tone, all you have to do is to let the jaw fall of its own weight. If you try to push it down or hold it down, you put tension into it and that is just what you don't want to do, it is just that that defeats your making a beautiful tone, the larger, rounder the space room in the pharynx, the rounder, fuller and more musical the tone.

## THE TONGUE.

Next to breath, the office of the tongue is most important. The tongue is the organ of articulation. It gives utterance to pronunciation, enunciation, expression. When not engaged in articulation it should

lie quietly in the bottom of the month with the tip resting against the lower teeth. The tongue is moved out of its position in articulating the consonants, but should return immediately, quickly to its place, the sides resting lightly upon the lower teeth, the back left free to move without restriction, do not try to lower the back part of the tongue. Give all attention to the front and tip. If they are in correct position the back will be, and the back forms the front wall of the pharynx, and helps to give quality to tone. A good exercise to limber and give agility and at the same time give strength to the throat muscles is to thrust the tongue out then far back from ten to twenty times three times a day

## ARTICULATION.

Articulation is the act of forming with the organs of speech the elements of Voice, language. Correct articulation is the perfect utterance of the elements of vocal lan-

guage. We invariably recognize an educated, cultured person by his pronunciation, enunciation, purity, power, flexibility and modulation of voice in speech or song. Before we sing songs with words we must master enunciation articulation. In singing one has to exaggerate enunciation. We must speak every syllable with the utmost clearness, distinctness, intend that every element of the word shall be heard as far as the tone. In daily conversation we should make it a point to speak every word distinctly. How often do we hear the remark after a concert, "It was fine. I could hear every word." But of another singer, "I suppose she sings well, but I could not hear a word she said." The voice may be inferior, yet if the words are well articulated, with expression, the singing is more satisfactory than a fine voice, with bad enunciation. To make every word of a song heard will cover a multitude of faults. Take sentences in your daily conversation and try to improve upon them; give atten-

tion to the speaking voice at all times; see how distinct, musical, mellow, sweet, caressing you can make it. Enter into the spirit the sentiment of the words. 'Tis said, "Life can give no greater charm than the human voice with the sentiments it is capable of expressing. "Cordelia's voice was charming, sweet, gentle, and low." So may be voice of every woman who has the will to give it a half hour's attention daily. Without good articulation it is impossible to be a correct singer. The pupil should at the very beginning of his studies go through a series of exercises calculated to strengthen the muscles involved in articulation to render them obedient to his will.

The best means for doing this is to exercise the voice on the elements of speech separately and in combination.

Take first the vowels, *A, E, I, O, U*. Relax the jaw, tongue and pronounce *A, E, I, O, U* in the easiest manner; let each vowel fall into its own place without effort. Now repeat *A* slowly many times; see just

the form it takes in the mouth, just the sensation it produces; let it impress the mind so that the moment you wish to you can feel just how it is placed, its form and sensation of the vibration on the hard palate just above the front upper teeth and all around them. Now take *E* the same and mark every particular, then *I, O, U*. Without any force let them place themselves till you can explain every sensation.

Then take the following vowel sounds: *A* as in at, *A* as in ah, *A* as in all, *E* as in et, *I*, as in it, *O* as in oo, *O* as in up, *O* as in ow. Relax the jaw so it will be free to move in any direction upon the slightest impulse of the vowel sounds. After you have mastered the vowel sounds you can take the whole alphabet with vowels and consonants. Take first *a b c d, e f g, h i j k, l m n o p, q r s t, u v w, x y z, and ah, a, e*. Exaggerate distinctness, purity, clearness. Now raise the chest and lock it, up and forward, good breath; repeat the alphabet every time a little louder and more distinct

not with the throat, but by breath pressure. Now you can chant the whole alphabet, *a b c d* on *do*, *e f g* on *ra*, *h i j k* on *me*, *l m n o p* on *fa*, *q r s t* on *sol*, *u v w* on *la*, *x y z* on *se*, and *ah a e* on *do*.

In tuning or placing a voice, there are not so many things to learn, but a few things that must be completely mastered. Lamperti knew this fact well. He would keep his pupils on a few pages of tone work for months and with such pupils as Sembrich, Albani, Nordica. The more talent and ability a pupil had the more severe and impatient was he to bring it out. As I have said many times before, perfect breath control is of the first importance. Most students are told what breath control means, but few realize the depth of its meaning. They have a faint conception of its importance. Many a student has begun correctly, but before he has the right habit confirmed he takes up another branch of the art, which absorbs his whole attention and before he is aware of it he has fallen back into the

old habit. Then he tries to do the best he can, but as he is allowed to take up one thing after another before he has one thing firmly fixed, he soon finds himself in a muddle. Perhaps by this time he has taken several songs. He does not sing them easily or to his satisfaction and he soon comes to the conclusion that he really has no voice. He thought he had some sweet notes but now he has lost them. So he gives up in despair of ever being anything of a singer, until he gets a new inspiration and goes to another master, who gives him great encouragement, sees just what the trouble is and has him begin all over again with breath control. But like the former teacher anxious to hurry his pupil on, allows him to take the second step before he has finished the first. He may go to many teachers with about the same experience and results. At last he decides to go to Lamperti. Lamperti keeps him on the first essential longer than his other master has taken him through a whole course. He may ob-

ject, fret and fume, but it is of no use. Lamperti holds him like a vise till he has finished the first essential, so that he never can fall back. Now he is ready to go on to another branch, but it must be just as complete until he has mastered every condition favorable to song—vocal requirements and himself as well. This was Lamperti's secret. The student's first teacher may have understood just as well what was required and just as competent in knowledge as to what was necessary, but Lamperti not only taught him what to do, but made him do it then and there. His motto was, "Do it now." We have been so long taught that it takes a long time to evolve a singing voice. So it does take a long time to learn everything connected with song, but we must learn to tune the voice. First make a beautiful instrument before we commence to sing. We must remember the mind, the intelligence, the soul is the singer, and the vocal apparatus is the instrument to be played upon. So we must get the instru-

ment in the best possible condition to do the will of the soul, the performer. We must learn how to study to the best advantage (economize our forces—power). If we pass one essential before completely fixing it, we may displace it while trying to do something else, and as habit is formed by repeated effort we may form a wrong habit faster than the correct one. While we are doing one thing we are undoing another. This is why so many fail in results. One says: I practice, but I do not seem to advance. It is not so much practice but right study thought that counts.

If you are right you advance with every step. You see, voice depends upon condition, control, adjustment of all the vocal apparatus according to acoustic law. One weak place is like one weak link in the chain; it unbalances the whole. In tuning the voice there are not so many things to do, but some things that must be mastered before we can proceed. Like everything in nature it is the little things that count.

It is the little things that make the great things. It is the little overtones combined that makes the grand tone. Every tone that is perfectly placed and developed is a joy forever.

We must work with close persistent concentrated, untiring, unremitting, plodding perseverance. With a definite aim in view, with the never-give-up spirit, accomplishing something every hour. Study your ability, then with concentrated application, undivided attention, *will power*, exercised in the right direction, find out definitely what you want to do; what you ought to do; then say to your self, do it now, and never stop till it is done. Take the hardest part first and master it. Then all will seem easy. Never look back, never retreat. Determination, prompt courage, faith, confidence in your own ability. Application is the secret of all success. *It is not so much the exercise that you sing, but the way in which you study them that counts.* Among the first things you do, learn the notes by name

and place them by tone. The Italian method of reading the notes is to place *do* always on *C*, and to use the solfeggios instead of letters: *do, re, me, fa, sol, la, se, do*. Put *do* on the first added line below the staff, then never change it. If you once get it fixed in the mind you have it always. A good mathematician may use the movable *do*, but many students never learn to read music well because of changing the keynote. It is just as easy and correct to say the key, of *ray*, as the key of *do*. Learn thoroughly the chromatic scale, and you have all the notes there are, and you can learn them in an evening if you will.

*Do, de, ra, re, mi, fa, fe, sol, sel, la, le, se, do*. Then read them backwards.

Now take every semitone, going back to *do* every time before each tone: *do, de; do ra; do, re; do, me; do, fa; do, fe; do, sol; do, sel; do, la; do, le; do, se; do, do*.

Read this over every day in the mind without the instrument, till you are as fa-

miliar with them as with the alphabet. All notes above and below one octave is a repetition of the same notes so there are not many to learn, but these must be committed to memory. Then associate these with the tone—learn to read them at sight, and it will make study a pleasure from the beginning, and save a world of difficulty, embarrassment, stumbling, repetition and dissatisfaction.

Now take *ra* and all the half tones; return to *ra* before each semitone; then to *me*; then to *fa*; then to *sol*; then to *la, le*; then to *se do*, etc.

Some have good upper notes, but weak middle tones or weak lower notes. The difference depends greatly upon constitutional idiosyncracies. There is a physiological reason why one has a bass, baritone, tenor, contralto or soprano. Every one has a certain basal note in which it is easier for him to sing or speak, yet this is modified greatly by habit, exercise, approximation, adjustment of the vocal apparatus. Also

the deviation, direction, quantity of the air pressure as it reaches the mouth.

If the breath pressure is well controlled and directed, well forward, just above the upper front teeth, with the form of the pharynx produced by the words *ya, ye*, with the nostrils well expanded, it is the most favorable position for the production of the head tone. It must not be pressed or squeezed, but be allowed to find its own place and drop into it. If you desire to improve your head tones leave all else till you accomplish that. The diligent, gentle practice of the two syllables *ya, ye* will reward you well. If they become monotonous, you can change to *yah, ya, ye, yi, yo, you*.

Then *ya, yet, yah, yaw, ye, yet, yit, yi, yo, you, yough, yow*.

If one has weak middle notes the breath pressure must be well controlled and directed as for head notes, far front on hard palate, above upper teeth, on the words *yale, yal, yall, yoll*. With wide open mouth,

throat, windpipe (trachea), chest raised and stationary. To think and feel like laughing not only gives favorable form but like all emotion, gives color to tone. If the middle tones are weak, leave all others till they are made equal.

To improve the lower notes, open the whole vocal apparatus, drop the chin without force or rigidity, till you feel as if the meatus of the ear was expanded. If you feel a sensation of enlargement in the ear cavity, encourage it. It will give breadth to the tone. Imagine you cannot keep from laughing. Remember laughter is a creative element, and the more laughter you put into your exercises, the more broad, deep and musical will be the tone.

Take first the word *ha, ha, ha, ha; he, he, he*, slightly aspirate, once through, enough to make a well defined laugh.

Then take the word *loud*, opening the throat in all directions as wide as possible without force or rigidity, as if you were just letting it drop.



Take the twelve vowel sounds, as follows: *yale, yal, yol, yoll yele, yell, yile, yil, yole, yule, yul, youwl*. These exercises open every corner of the mouth, pharynx and larynx.

Now take the word *low, low, low, low; l, l, l*, and let it resound through all the head cavities; then alternate with the bell tone. This will give great resonance and beauty to the tone: *Bell-l-m-n-ing*—slow long drawn out.

#### FALSETTO TONES, OR HEAD TONES OF MEN.

The so called falsetto tones, in the male voice, are simply undeveloped head tones, and may be converted into pure tenor with right understanding and practice. They are simply undeveloped tenor notes but through neglect have become almost extinct. The so-called falsetto voice is simply a wrongly directed air blast with too forceful pressure upon *one* point of focus. The thinner the tone the more it must be coaxed to the front of the hard palate, but allowed to find its own point. No two tones

are focused exactly alike and any holding or forcing prevents them from finding their own right place. No one can make a correct loud tone, before he can make a soft one. Jean de Reszke is a grand example of what may be accomplished by developing the so-called falsetto tones.

Many object to developing them on the ground that they are too weak and soft. But after they are perfectly placed they may be developed in strength, resonance and beauty, the same as any other weak notes.

There are many fine tenor voices sacrificed from the persistent use of mixed and forced tones, instead of developing those pure head notes to their fullest capacity. If men would develop all their notes and place them as nature designed them, there would be no awkward breaks in the voice in going higher than *E, F, and G* of the scale. There are thousands who could have fine tenor voices if they were not nipped in the bud by wrong use, forced and held.

My reason for speaking so many times of

Lamperti is for his example; not that he taught anything more than many other capable, correct teachers. Perhaps, his discipline was greater. He not only taught, but he saw that his pupil did what he taught. Then I have heard so many singers say: "Oh, if I could have studied with Lamperti, I might have accomplished something. I would do anything to sing well." Yet they have not the patience to finish the first requirement.

I will give you a very short history of Lamperti in his studio. Perhaps it will be an inspiration to more thorough endeavor.

Lamperti was partial to American singers. He said they had musical intelligence, comprehension. He was very fond of Campinini, Sembrich, Albani, which he showed by being very severe and sarcastic. The more possibilities he saw in a voice the more impatient was he to bring it out. He would never give his pupils less than three lessons a week, though many took daily lessons. Every note, word, inflection, tone,

would be repeated over and over again. A single phrase repeated fifty times over if necessary till it was well nigh perfect. Nothing short of perfection would he excuse. His idea of musical art was most exalted as Miss Berg said: "The public was much easier to please than Lamperti."

Francisco Lamperti was born in 1813, at Savona, on the Italian Riviera, on the Mediterranean. His father was a lawyer, his mother a prima donna, well known in her day.

The father died when Francisco was an infant. From his babyhood he evinced a passion for music and great musical aptitude. His intelligent mother quickly recognized that this trait, a heritage from herself, could not be suppressed and thought it wise to encourage and develop it. He was barely six years old, when he commenced study under the talented maestro, Pietro Rizzi. During the first year he made such rapid progress, his mother decided to send

him to Milan where he perfected under maestros Sommarvga and Ray.

Such teachers as these represent those traditions of piano teaching which rendered the conservatory of Milan so world famous.

At thirteen Francisco Lamperti was already considered an infant prodigy; at sixteen he played the organ in the Lodi Cathedral. His marvelous teaching talents showed themselves when he accompanied on the piano the dilittant singers of Filodramatic theatre and in 1842, when the names of his pupils resounded throughout the theatres of Europe and made Lamperti famous by their successes and triumphs. Their master was still so young and yet so competent. Among these pupils were Sofia Sorve, de la Grange, Obermayer, Cruvelli, Grau, Branchilla, Hays Perelli, Prospero Derivio, Mirato and Didot. Barilla and Signorita Patti Barilla (parents of Adeline Patti). In 1846 Lamperti entered the conservatory of Milan as professor of singing and remained twenty-seven years,

where he sent forth other vocal celebrities, such as Tiberni, Angelica Moro, Paganini, Tagliana, Luciani, Alba, Vicini, Storika, Flori, Dougelli, Galli, Rissarelli, Angeleri, Vialtti, Albani Campinini, Sembrich, Greenwood, Vanzant, Lilli Berg, Countess Romanaski and a host of others, who literally sang his praises throughout the Continent, as well as in the New World, enchanting their hearers with that good old Italian method of singing.

#### RECAPITULATION.

Voice then resolves itself into three great fundamental principles: Breath control, adjustment, articulation.

Every teacher and student interested in vocal art agree upon this point. Our object, then, is to gain the shortest, easiest, most helpful and healthful method of obtaining desired results.

If I speak with positiveness, it is not from egotism, but from experience, having lost and regained a voice more than once,

in following the methods of different masters.

I give here the very best and simplest exercises which I have never known to fail in results if practiced daily, carefully and conscientiously.

To educate the chest muscles, to raise the chest, lungs, and keep them raised for any desired length of time, raise the arms even with the shoulders, palms down. Outline as slowly and reposefully as possible three large circles with the hands; then relax and let the hand drop at the side.

Repeat with the arms as far *back* as possible. Take a moderate breath, raise chest, make it stationary, up, out; then make three large, slow sweeps with the arms, without moving the chest. Then relax arms and drop at side.

Take a fresh breath; repeat three times as before, only tense the arms till they are rigid. Again. Repeat as before, chest up, arms rigid; at the same time relax neck, jaw, tongue, three times and relax arms

at side. Not an easy thing to do, but most important. Again breathe, raise chest easily. Make three large sweeps with the arms far back, without tension. At the end of the third sweep, clasp the fingers of each hand against the spine just below the waistline, and press down as far as possible with muscles of the arms as tense and rigid as iron, while you count ten. You will see this movement tenses, stretches, exercises every muscles involved in voice production. These exercises are fatiguing and the moment they produce a sensation of weakness or tremor, stop and rest; then make them lighter.

They will soon strengthen the chest muscles and the whole viscera, *without* using the voice. While suffering from cold, sore-throat, indigestion, these exercises may be practiced with great benefit.

#### FOR RESONANCE.

For resonance, imitate a deep, rich, sonorous bell.

Take a full breath, chest firm, jaw relaxed; strike with some force and sound full the word *bell*, well drawn out, and slow—*Bell-m-n-ing*. Make each letter—*m*, *n*, *ing*—very distinct, letting it resound in all the cavities of the head and in the resonant chambers under the cheek bones, called the antrums of Highmore—what the French call "*dans la mask*." Occasionally put the finger on the tragus, the tip in front of the ear, press lightly to show you how much you can improve the resonance, for the tone you have here, is possible to bring into the voice. Sound the word *when*.

To cultivate and strengthen the high notes move the jaw, *not the head*, forward; then far back against the spine. Repeat ten times, several times daily. Now drop the head forward, then far back at the same time let the jaw hang lax—loose—at its socket. These exercises will strengthen the muscles that tense the vocal cords, giving them more rapid vibration; conse-

quently, higher tone. They must be done regularly every day, but not overdone.

Take the words: *Too, you; who, coo, oo*, etc. Sing them very lightly on *do*, third space; speaking these words distinctly makes the form in the pharynx and mouth favorable to head tone. They must not be pressed or pushed, but allowed to fall in the place designed by nature.

Then take the words: *yale, yele; yale, yele; yale yele, ye; yale, yele; .yale, yele; yale, yele, ye*, as far down the scale as *sol, G*, second line. Then sound them distinctly, but softly, up as far as you can with perfect ease. If the last note is not quite clear and satisfactory, don't force it. Just leave it. Make all below it perfect, and it will soon come itself without practice.

To overcome harsh, strident, guttural tone, open wide the pharynx, larynx and nasal and cavities. These are caused by rigid, squeezed, pinched, forced or strained muscles, or closed cavities. The remedy is to limber the jaw, tongue, larynx and throat

muscles, close the teeth, put tension in the lower jaw, press out the muscles in the back part of cheeks sideways. This will raise and expand the muscles that support the larynx and send the larynx back and forward. Make the muscles tense, then relax alternate ten times, moving and expanding the muscles attached to the larynx. This exercise is also of great benefit in strengthening all the vocal muscles.

To limber the jaw, close the lips and move the lower jaw forward and back ten times.

To gain control over the action of the jaw relax it. Take a good breath, raise the chest, hold it firm; at the same time relax the jaw completely, ten times. Have a system about practicing the exercises. Divide them so as not to over-do at one time; slow and regular, daily practice.

There are different muscles involved in the use of the larynx, jaw, tongue. The posterior cricoarytenoid, the lateral cricoarytenoid, the thyro and the internal thyroarytenoid.

We may say singing is a muscular art and we must use the right muscles. There are muscles reaching up to the skull back of the soft palate and reaching down to the collar bone which stretches the vocal cords and the more they are stretched the higher the voice. This explains why, as we advance in years and the voice and chest muscles become lax, lose, flabby, the voice becomes lower in pitch. We leave off one high note after another till the voice subsides. But by special culture of the voice muscles they can be strengthened to a great degree by a little daily practice. A weak, feeble, thin voice may come from ignorance of the use of the muscles governing the breath pressure, or by throwing the chin too far forward away from the hard spine which gives support, resonance and power. It may come from wrong focus of breath pressure, wrong adjustment of form space. Some have good voices, well placed naturally, but a wise, benevolent Providence has given everyone the power of unfolding

them and themselves for everything unfolds from within. We have the faculties whose office is to call out and direct as we chose. We do not succeed by doubting, hesitating, but by unfolding.

The following simple exercise will work wonders with perseverance: Stand erect, head and neck back as far as possible. Keep stiff. Raise and lower chin and head, ten times without changing. Erect rigid position of neck or spine. Now relax neck, and bend head front, and far back ten times; now from side to side, first rigid, then relaxed. Better commence with ten times, and increase later. Now roll the head all around the shoulders and back five times, first rigid, then relaxed, from right to left; then from left to right. Do them easily at first; don't overdo it, and you will be surprised at the improvement in voice in different ways if kept up daily.

Singing out of tune may be overcome with close careful, persistent, attentive will and articulation. In giving expression all man-

nerisms, sentimentality, affectations must be carefully avoided. Just pure tonal speech. Study regularly every day at least two hours altogether. Divide the sessions into half hours or twenty minutes each, leaving as much time between intervals. Always practice carefully, delicately, never overtax. Better study less and often, but if one sings without force or strain, which should never be allowed, he will not strain the voice more in singing than in speaking. When you stop singing rest the voice: don't continue talking. It is just as detrimental to the voice to talk when fatigued as to sing. If you have a cold let the voice rest; don't cough; *stop the cough as soon as possible*. The cough aggravates and irritates, strains and injures the vocal cords more than singing can possibly do. A small bronchial drouche will temporarily stop the irritation, but to soak the feet in hot water for twenty minutes will draw the congestion down from the throat to the feet, then rub them over quickly with a towel wet in cold

water and dry quickly. Nothing helps me sooner than boneset tea. It is very bitter and is not at all pleasant to take, but it does the work of opening the pores quickly, and is a splendid tonic. It can be made into a syrup by adding sugar or a molasses candy. When the cold begins to subside, then is the time to be careful while the pores are open. For a cold in the head, take a cup full of boiling water, with a dash of cayenne pepper (*Capsicum*), with plenty of cream and sugar; take little sips often.

Here is Lilli Lehmann's cure for cold in the head, catarrh and hoarseness:

"Pour boiling hot water into a saucer and let a large sponge suck it all up. Then squeeze it firmly out again. Hold the sponge to the nose and mouth. I sing my exercise, the great scale, passages, etc., and all the vowels into it and so force the hot steam to act upon the lungs, bronchial tubes, mucous membranes, while I am breathing in and out through the sponge. After this has been kept up for ten or fif-

teen minutes, wash the face in cold water. This can be repeated several times a day. After breathing in the warm steam do not go out immediately into the cold air."

#### FOOD AND DRINK.

Never overload the stomach. If we do the energy that should be stored up in the system for strengthening the body, brain, voice (for voice is really reserved energy), is spent in managing the surplus food. We can only absorb a certain amount of food, depending upon conditions of the nerves of the stomach, as well as upon the condition of the nerves of nutrition, absorption and assimilation. All over that acts as a clog and burden and takes a vast amount of vital energy to dispose of it. Eat plain digestible, nourishing food. Be temperate in all things. Leave out sugar and much candy. Eat fruit, vegetables, nuts, if they agree with you. Avoid acid, pickles, mustard, tea, coffee, alcohol, wines in every form. There is no nutrition in them and



they only temporarily stimulate and produce reaction. For the benefit of the voice there is no better drink than pure Adam's ale, and plenty of it.

#### THROAT TROUBLE.

Many students have some kind of throat trouble. All sore throats, congestions, inflammations, nodules, excrescences, abnormal growths have their cause. The cause may be remote from its expression. They may arise from inharmony or lesions in the nervous system. They may be the result of error in diet, indigestion, too much acid in the blood, or too much sugar, sweets, nondigested and unassimilated food. These with a local cause—the least restriction or pressure, rasping or squeezing—may be sufficient for the immediate effect. It is astonishing what a little pressure in any one place will upset or irritate the throat. A little care about the diet and great care about the way in which you hold the throat muscles, the jaw and tongue—absolutely

free—and these troubles would soon subside.

#### EXERCISE.

There are few exercises that can take the place of the daily outdoor walk, but for rainy days, and between study sessions, ten minutes spent in the treadmill exercise, imitating the walk, the run, swinging the arms up and far back in all directions is a very good substitute. A few familiar exercises to give agility, strength, and grace to the whole body, commence with the toes, ankles, knees, bend and straighten all the joints in limbs and arms. Bend at the hips and touch the floor with hands, bend the ankles and knees, let the body down as far as possible, ten times.

Stand firm on feet and turn chest half way round and back, ten times, first to right then to left. These few exercises embody all the principals necessary for one purpose. Those who prefer more elaborate and varied practice, are referred to our new book, "How to Make the Most of One's Self."

## HOW TO LEARN A SONG.

Sit down by the window and read over the words carefully; get the style, the sentiment; try to get the author's idea. Then take each sentence, phrase separately, analyze it, commit the words perfectly, make each sentence and phrase a piece of elocution. Go through all the expression that you would in a recitation; perfect each phrase before taking the next; repeat fifty times if necessary; enter into the spirit of the words, the mood; impersonate every sentiment with appropriate expression. Now take the music; count and measure the time, the phrase, impress the mind with every particular; then carefully read the notes by name, till you can read them as fast as you could print. Then sing the music through softly on the word *too*, or *E*. The word, *too*, will never strain or tax the voice. If you find one place more difficult than another, take that phrase and master it before going on; otherwise, you will stumble over it again and again which

will prevent you doing it smoothly and diverts the attention from the expression and interrupts the whole study. When, if you master everything as you go, you will save much time and energy, and make it a constant satisfaction. If you have a trill, turn, or grace note, finish them now and forever. If you have not all ready, you will form the habit of mastering difficulties at once. You will be surprised how soon it will be a pleasure to accomplish things; then study will not be a task but a delight.

Perhaps no singer in our generation has understood all these facts more thoroughly than has our own peerless Patti. She was taught all these essentials in her earliest childhood by her mother, who was a singer. She was never allowed to contract bad habits. She was a musical manifestation of expression. She sang correctly from her earliest childhood. She heard only correct singing from her infancy. She was born in a musical atmosphere. Her cradle songs were operatic airs of the highest

order. She was taught the precautions essential to a singer, and Patti had the decision and firmness to profit by all the knowledge she gained from her mother. She understood before she began her career what most artists learn by sad experience, when it is too late to right the wrong. Patti understood that over-taxation, fatigue, loss of sleep, indigestion, excitement, anger, temper, nervous excitement, all dissipate vital energy and disarrange the nervous system, and she had the good sense to do what ever would preserve her voice. She would never sing, night after night, in opera as many singers do, till the voice is impaired.

It is only when the voice begins to show signs of decline that many singers think of taking proper care of it. Patti's sister, Carlotta, who was my teacher in 1884, had a fine voice and gave early promise of a brilliant career. But the misfortune of her lameness and her otherwise checkered life, caused her decline in health and nerve

balance; consequently, decline of the voice.

It is impossible to over estimate the value of health and repose in the preservation of the voice. Here is a short history of Patti's birth and early life, given by herself, which may prove to be an inspiration to others:

"In the year of 1843 my parents, the Italian opera singers, Signor and Signora Patti Barilli, came to Madrid in order to give a series of performances. My mother who had retained the name of her first husband (Barilli), was a native of Rome, and counted among the best singers of her time. On the 18th day of February, 1843, they both made their debute in the opera of Norma, which was considered one of the most brilliant performances of my mother. They had scarcely returned from the theatre to the hotel, when my mother, Signora Patti Barilla, whispered into the ears of her overjoyed husband: 'I am a mother,' which only a few hours before was the last confession of Norma to her father.

The child that the first morning ray of the 19th of February greeted, was I," said Patti. "Three weeks later my parents travelled with my sister, Amelia Carlotta, brother Carl and myself, back to Italy, where we lived for three years. My father then put my two sisters into an institution in Milan and went with my mother, Carl and myself, to New York, where I remained until my sixteenth year. The cares connected with a large family compelled my father to avail himself of my talents very early. From my seventh to my tenth year, I travelled with my parents through the states, singing in most of the large cities. At this time Morice Stracoth, who had married my sister, Amelia, came to this country, when my father placed my voice under his direction."

Patti became familiar with many of the operas by constantly hearing them sung by her parents, and at the age of seven she could sing all the aires in "La Somnambula," without missing a note. But under

the management of that grand master, Morice Strakosch, Patti owes much of her later success. For as long as he lived he kept a constant watch over her voice and after a performance would drill her for hours upon the very part in which she had entranced her audiences and it was a double misfortune to her when he passed away.

#### CORRECT POSITION.

Next to correct breathing, position plays a most important part in voice. In fact, without correct position, it is impossible to breathe correctly. Position and breath is the foundation of voice, as well as the foundation of health and vigor. Let anyone in a normal condition cramp the chest and curve the spine into a stooping position for ten minutes and feel the unpleasant sensation.

The vertebræ supports the spinal nerves, and any stooping and leaning puts them out of approximation and causes them to cramp or pinch the nerves of the spine,

which may produce any variety of unpleasant symptoms, even in a remote part of the body; and, also prevent the natural flow of the electric nerve energy through the nerves required to nourish and support the different organs of the body. Not only are the nerves affected but all the organs of the body; consequently, the strength of mind. Let any one who is inclined to nervousness, excitability, indigestion, constipation, round shoulders, stooping and hollow chest, weak lungs, bronchitis, commence a systematic course in correct breathing, in position: head and spine erect, shoulders back, chest up and out, controlling the breath in song and speech, he can in a few months transform himself from a weakling to a broad chested, commanding figure, with rosy cheeks and blooming health.

This exercise, practiced daily, will repay a hundred fold: stand erect, head back, shoulders back, chest raised; take comfortable breath; raise arms at side; make three

large sweeps and drop at side. Repeat breath, chest raised, arms raised at side as far back as possible; make three large circles with the arms rigid; then drop at side. Repeat as before, but with the last sweep clasp the fingers of the hand and press down the spine as far and as hard as you can; then relax. All the exercises are good but, keep erect position.



## COMMENTS OF TEACHERS.

I take great pleasure in bearing testimony to the worth of my esteemed pupil, Dr. M. A. Brown Girard. Nature has endowed her with a rich mezzo soprano voice of rare quality, a musical ear, critical judgment and artistic taste. With her untiring zeal, her great intelligence and love of analysis, her ability to master difficulties, her experimental knowledge gained by the aid of the laryngoscope and stethoscope, her familiarity with the anatomy of the voice and the laws governing sound and her rare ability to impart to others, should make her a superior instructor.

CAV. FRANCESCO LAMPERTI,  
Professor of the Royal Conservatory of Milan, 1890.

It gives me special pleasure to say that Dr. M. A. B. Girard has been my pupil in Voice Production and Singing, and that she is especially interested in the proper and healthful use of singing and speaking voice. I have observed with keen interest, the intelligent aptness with which she analyzes, searches out the hidden cause in every step of her study. Nature gave her a remarkably musical voice, a natural trill capable of great attainment. She is endorsed by men and women of eminence, both in Physiological and Musical circles.

ANTONIO SANGIOVANNI,  
Professor of the Royal Conservatory of Milan, 1890.

My Dear Student:

With a voice so pure, sweet and sympathetic, full of capabilities, with your great perseverance and love of song, how can I say otherwise, than *Leave* all else for the Divine Art of Singing.

Paris, June 3rd, 1884.

CARLOTTA PATTI,

Dr. M. A. B. Girard has been my diligent pupil in voice building and singing. She possesses a remarkably pure, fresh voice, full of charm, mellowness and artistic feeling. With her earnest, careful study, her indomitable perseverance and intelligence we bespeak for her brilliant future.

CARL FORMES, 1874.

## HOW TO TUNE A VOICE

This is to certify that M. A. Gage (Girard) has been a diligent student of the Salem Normal Academy of Music for one year and has received the degree of honor conferred by this institution, endorsing her as an efficient, qualified, conscientious instructor.

O. WHITTLESEY, Principal  
Salem Normal Academy of Music, January, 1860.

M. A. B. GIRARD,  
818 E. 51st Boulevard.

GIRARD & RICHARDS  
755 FUNSTON AVE.  
SAN FRANCISCO, CAL.