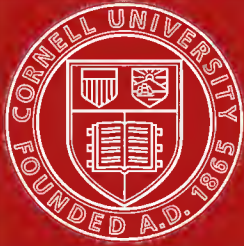


THE SPEAKING VOICE  
ITS SCIENTIFIC BASIS IN MUSIC



RICHARD WOOD CONE





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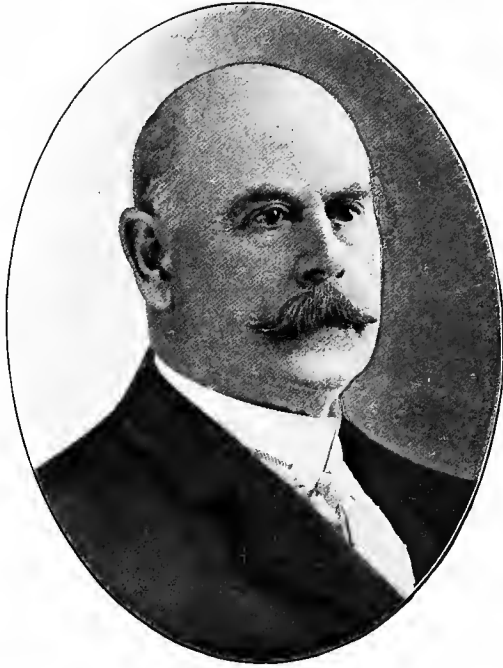


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# THE SPEAKING VOICE

ITS SCIENTIFIC BASIS IN MUSIC

## A TEXT-BOOK FOR TEACHERS AND PUPILS

EMBRACING A THOROUGH COURSE OF GRADED EXERCISES  
FOR THE SPEAKING VOICE WITH AN APPENDIX  
FOR TEACHING YOUNG CHILDREN

BY  
RICHARD WOOD CONE  
VOICE MASTER  
BOSTON

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## PART ONE.

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The CONE SYSTEM of VOCAL SCIENCE APPLIED TO SPEECH is designed to teach with exactness and thoroughness the fundamental principles of vocal training, based upon the one and only standard for tone ; that of MUSIC.



## FOREWORD.

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The study of the speaking voice has been all too largely neglected in the past, but it is a hopeful sign of progress that a stirring cry for reform is now being uttered by leading men and women of letters and culture throughout our land. Thoughtful persons are awakening to the great advantages accruing to the possessor of a clear, well modulated voice.

It is therefore with pleasure that this text-book, representing the acquirement of many years' study of the vocal instrument under masters of renown and of a long experience as teacher and reader, is presented by the author to the public. Perhaps the best claim of this book to the attention of the public is the fact that it is directly due to requests of many leading educators for a Manual to comprise the **CONE SYSTEM** of Voice Training,—a thorough, scientific course of vocal education for speech. This book is not designed to be used as a Reader, only such brief excerpts of literature being given as are required for practice. The endeavor has been to produce a work which shall meet the varied needs of both teachers and pupils ; and as the **CONE CHARTS** (now in use in the Boston public schools and elsewhere) have proved of exceptional value in voice-development, they have been embodied herein.

Since much confusion seems to exist concerning a *tone standard in speech*, or the relation of vocal music to the speaking voice, the writer's intention is to set forth the principles which govern the human voice, whether expressed in song or speech, and hence his message is to teachers of singing as well as to teachers of reading.

It will be noted that the emphasis of all the exercises given is upon tone-placing, voice-development and the application of the singing quality of tone to the speaking inflections, or *Melody in Speech*. The aim has been to make the directions as simple and specific as possible and to guard against misunderstanding. The technical exercises are such as have proved effectual in the correction of erroneous vocal habits of speaking and singing,—the outcome of practical teaching in both public and private schools, and with a clientele of men and women, many of whom are in active professional life.

Aware of the fact that there may be a difference of opinion as to the author's contention that there is but *one principle* of tone-placing, vowel-formation and vibration, for speech as for song,—that of *MUSIC*, he but asks a faithful and unprejudiced study of this work and a trial of the exercises devoted to *intoning*, by which the musical sound (the ideal tone) is established, and also of the exercises which include the application of this ideal tone to the inflected waves of sound composing the melodies of speech. It should be carefully noted here, and borne in mind throughout this study, that there is but *one voice* for each individual, a sustained movement of the tone producing the singing, a rising and falling movement of the tone producing the speaking char-

acteristic. Mr. Cone believes it is because this truth is not understood or is so often ignored that better results are not secured by vocal teachers. He is convinced by practical demonstration that adherence to this principle will impart to the speaking tones that smoothness, richness and spontaneity which are the aim of all good singing masters.

While the exercises will be found beneficial to all voices, yet special needs require special work and this must depend largely upon the judgment and care of the teacher. Hence a good teacher is a prime requisite, but, as David Bispham has well said, "The printed page has still its own uses and may indicate much that is required without leading the imitative student into the temptation of copying; for while good example is invaluable, individuality is everything in Art, and precept can ill be spared." Therefore this book will be found most profitable and helpful to pupils for private study or for class work, because of the careful and comprehensive directions which accompany each lesson. Most of the exercises are original with the author; many are the outgrowth of his personal experience with the necessities of different voices; some are the gleanings from study with various teachers in this country and Europe, in which connection the writer would gratefully mention his indebtedness to the late Dr. Charles Alexander Guilmette, with whom he had the good fortune to be closely associated as pupil and assistant teacher for a number of years. It was from Dr. Guilmette that the writer first learned the truth which is the basis of the technique herein contained,—that the same principle of tone production controls both song and speech. Mr. Cone would also mention the valuable instruction of Professor Charles F.



Thurston, of New York, teacher and exponent of the Italian (Bassini) method of singing and elocution. Careful deductions have been made as to the method best adapted to attain the most artistic results, and this compilation is herewith submitted to those teachers and students who are seeking a definite, practical system of vocal training.

With these preliminary remarks, the following pages are offered to the public. No claim is made to the discovery of the principles set forth, only to their formulation in a scientific system for training the speaking voice.

## INTRODUCTORY.

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In these latter days, concerning a school system of which the nation is justly proud, it is sometimes questioned if the wide field embraced in the general curriculum does not tend rather to diversify than to intensify the knowledge of the student, and a doubt is often expressed whether the multitude of studies required, in addition to wonderful and fascinating opportunities to specialize, does not tempt to a neglect of "the three R's." Certainly that cannot be regarded as the best education which leaves a question as to the thorough grounding of every pupil in these essentials, and it is undeniable that there is a dearth of good teaching in the art of speech and reading.

On looking into the causes of the widely conceded fact that the art of speech in its perfection has not kept pace with other arts in our educational system, the author is led to believe that a chief reason is the failure to teach practically and with thoroughness that fundamental vocal work which is absolutely requisite to the acquirement of this art, for no one will argue that normal vocal organs are any less usual now than formerly. Another reason is probably the overcrowding of the school curriculum with many branches of less vital import to each pupil than is this. Again, the Normal schools have not qual-

ified their graduates to teach this subject scientifically. But perhaps the reason that embraces all others is because there has been no recognized tone standard for speaking; the *science* of voice as applied to speech has been ignored.

My first endeavor in this work is to make clear that there is a definite tone standard for speech as for song, and to demonstrate the scientific application of this principle of music to the speaking tones. It must no longer be overlooked that the fixed laws governing the production of voice apply equally to speaking as to singing. Once let this be admitted and it can not be doubted that voice training throughout the educational field will receive a new impulse. The phrase "voice culture" will then signify an education of the vocal instrument in its entirety and careful attention will be given to the speaking voice, since we speak a thousand times where we sing once. Therefore it is evident that vocal training should *begin* with the speaking voice. Nothing will so improve the singing as the culture of musical tones in speaking. Song implies a distinct art, a special gift, whereas speech is universal.

When we consider the vast amount of work demanded of the speaking voice, man's helplessness without it, its immense scope for rendering service to mankind, it seems amazing that so little thought or attention has been given to its education. We are today largely in ignorance of the proper use of the instrument upon which so much of the success or failure in life depends.

It will be granted that one of man's strongest marks of individuality is his voice. Carlyle says, "The word that man speaks is the man himself." Hence, the *manner* of speaking the word proclaims the man — unless erroneous vocal habits

disguise him. As the lack of a definite science of voice production applied to speech has led to imitative methods with the result that, too often, students of "expression" or "oratory" are lamentably artificial in tone and manner, it follows that scientific voice training which frees one from all vocal faults will better reveal the true individuality, since such education is not imitative but creative. The noted actor and reader, the late James E. Murdoch, says, "In an experience extending over forty years, I have been brought to the conviction that vocal culture is what is most needed in the study of Elocution." And I would add with great emphasis, out of my own years of experience, that it is surely scientific vocal culture which is the crying need in our everyday spoken English. We find fastened upon most persons a variety of vocal habits that are inconsistent with good taste or breeding. Our language is mangled and distorted daily by the careless, harsh and unmusical tones in which thought is communicated. So general are these faults that they often escape notice and are accepted by many as an integral part of the voice, though it may be affirmed with emphasis that such habits are as unnatural as they are disagreeable. Uncultivated voices are too often nasal, guttural, mumbling, shrieking or muscular. These qualities of tone are caused by the improper forms assumed by the organs of articulation. Since it is a want of knowledge in the command of these organs which produces the poor tones, it follows necessarily that intelligent fundamental work is the first demand in the study of the spoken word. The human voice in everyday speech should be used with discrimination and with due regard that the tones please rather than offend the listener's ear. This at least should be the aim,

and the end will be attained if attention is given to the progressive exercises contained in this text-book. When this technique is mastered and applied to all speech, the natural voice will be spontaneous and unconsidered as breath itself. Why should one not hesitate as much to thrust upon a person's ears disagreeable tones as to present to his eyes a slovenly, ill-groomed appearance? Every normal person, child or adult, may with proper attention to the subject so overcome each and all his vocal difficulties that his speaking voice will be of agreeable quality.

Instruction in singing has become a prominent feature of all schools and colleges. Millions of public money are expended yearly to promote this art and many persons have advocated it with the avowed hope and purpose of improving the speaking voice. That this has failed of accomplishment, though the singing often reaches a high degree of excellence, leads us to inquire the reason for the disappointing result. All vocal masters will agree that good singing tones can only be produced with the correct position of the vocal organs. Therefore if the tones of the singer are smooth and sweet, we say that the voice is well placed. But when this singer speaks with harsh or nasal tones (as is too frequently the case) we know that this same voice is then misplaced. He has acquired the art of correct position and action of the vocal organs in song, but unconsciously changes the position and action when he speaks. In other words, he has formed a good habit of singing, but has a bad habit of speaking.

Since music must always be the standard for tone, an illustration may be useful. It is well understood that to produce the best music from orchestra, chorus or soloist, every-

thing depends upon the time (rhythm) and tone. It ought to be equally well understood that rhetoric, diction, the choice of words do not of themselves constitute good speech. Here again the controlling influence is the time and tone; and this fact must be eventually accepted because it is capable of proof. Like all musical instruments, the human voice possesses the power of pitch; it has light and shade and volume, by volume being meant the quantity of tone employed for any given expression. As the aim of the soloist is to perfectly interpret the ideas and emotions of the composer, he is critical to a degree that his instrument be perfectly tuned. It is of equal moment that the speaking voice be tuned (i. e., so trained) that language shall find its fullest expression in a melody of speech that shall delight the ear. The principle upon which all vocal instruction should be based is the same, that of harmony,—of concord versus discord. Tone-production, then, for speaking as for singing, can be taught correctly upon no other basis. It should always be borne in mind that the human voice is as truly an instrument of music as is the violin and it should be studied always as a musical instrument. Certain movements of this instrument create speech; other movements create song or recitative. These variations of movement in the tones are called melodies and my treatment of the subject of vocal culture will chiefly concern the speaking melody. Music, though the language of the emotions, can only express them in a vague and general manner, the understanding or expression being dependent upon the musical intelligence of the individual. To express a definite feeling or idea, man must make use of words. Hence the necessity that the speaker or reader shall understand the

art of language and shall aim for that complete self-expression by the vehicle of speech which is attained by combining pure diction, clear enunciation and agreeable melody.

RICHARD WOOD CONE.



## QUESTIONS AND ANSWERS.

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Q. What are the organs of voice ?

A. The lips, tongue, nose, soft palate, pharynx, larynx, trachea, bronchi and lungs.

Q. What is the meaning of the term "voice" as used phonetically ?

A. The sound produced by action of the breath on the vocal cords ; a sonant sound ; distinguished from breath or whisper in the enunciation of vowels and consonants.

Q. What is meant by "training the voice ?"

A. The practice of such exercises as will make the vocal organs flexible and improve the tones.

Q. What is voicing ?

A. The act of making vocal ; of expressing in words.

Q. How are words expressed by the voice ?

A. Either by singing or speaking.

Q. What constitutes singing ?

A. The sounding of notes or words as arranged on a music staff. To sing is "to rehearse or relate metrically and rhythmically" notes or words.

Q. What constitutes speaking ?

A. The verbal expression of thought with inflected voice, as in conversation. Speaking is the special endowment of the human race.

Q. How should one begin to train the speaking voice ?

A. By first studying musical tones and then applying the singing quality to the speaking inflections.

Q. How can the musical quality be applied to the speaking inflections ?

A. By establishing in thought first, the *pure* (ideal or singing) *tone* ; then, by speaking the inflections with this same pure tone.

- Q. Is there a principle upon which the voice should be cultivated ?  
 A. There is.
- Q. What is this principle ?  
 A. That of Music,—the source of harmonious sounds.
- Q. Does the same principle govern the production of tone for both speaking and singing ?  
 A. It does.
- Q. How may one apply the principle of music as a positive standard for speaking tones ?  
 A. By use of the music scale and a musical instrument to establish the key or pitch ; (piano or pitch-pipe).
- Q. Has a person two voices, one for singing, and another for speaking ?  
 A. Each person has but one voice.
- Q. What, then, is meant by “ the singing voice ” and “ the speaking voice ? ”  
 A. The difference in manner of using the one voice.
- Q. In what manner do the speaking and singing tones differ ?  
 A. The difference is in the movement of the tones. When singing, the tone is level, or on a definite pitch throughout the length of each note. When speaking, the tone is continually varying, sliding upward or downward on the vowels. These slides are also called inflections and are represented by these characters : rising —, falling —.
- Q. Explain an inflected movement of tone.  
 A. A tone that is bent from the level or monotone ; the turn upward or downward.
- Q. What is a monotone ?  
 A. One sound on a single pitch ; unvaried tone.
- Q. Explain and illustrate the change from a singing tone to speaking.  
 A. First, sound the note on a straight line ; then, turn the sound abruptly upward or downward without pause, letting the tone vanish. The straight line indicates the singing tone ; the upward and downward lines, the rising and falling inflections,—speaking.

Q. Should there be melody in speaking as in singing ?

A. All speech should be melodious, but the character of melody for speech is different from that of singing.

Q. How does the melody differ ?

A. First is the difference in the *duration* of the vowel sound and the sustained flow of the tone in singing ; second, the singing tone is carried to a higher and to a lower pitch than in speaking. Speaking, if well modulated and effective, must be maintained in the middle and lower portion of the voice, with appropriate inflections.

Q. How then would you define singing ?

A. It is the metrical rendering of sustained and flowing tones.

Q. Are there no inflections in singing ?

A. A *slur* of tone (which is really inflection) is sometimes admissible to connect syllables and preserve the *legato* movement.

Q. How would you define speaking ?

A. The oral utterance of words with inflected or sliding tones.

Q. Is it necessary to practice in more than one key ?

A. Practice to develop vocal range should be in a variety of keys. This also enables the pupil to obtain control of pitch and meets the needs of individual voices.

Q. Should the practice be upon one vowel, and with one degree of force or loudness ?

A. The practice should be upon all of the vowels and words as contained in the CONE CHARTS, for the purpose of mastering the special form of each vowel.

Q. Should the practice be begun with light voice ?

A. It is best to begin with medium tone, because it is easier and in accordance with the usual habit. But the repetition of the exercises should be in both full and light tones.

Q. If a person sings well, will he speak musically ?

A. Not necessarily ; but only as he applies the principle of singing to the speaking waves of his voice.

- Q. What is the cause of a bad quality of tone ?
- A. A bad quality of tone in singing or speaking is caused by the wrong action or the inaction of one or more vocal muscles, or a failure to open the mouth properly.
- Q. Is the object of vocal training merely to secure a beautiful speaking voice ?
- A. *The training of the voice is but the means to an end.* The object should be first to improve the expression of thought ; secondly, to complete symmetrically all physical training, since correct vocal training is one of the most important factors in maintaining healthful conditions of vital organs.
- Q. Is there more than one melody of speech ?
- A. All movements of the voice are called melodies ; and there are speaking melodies in great variety.
- Q. What should be the thought regarding melody when reading ?
- A. The pupil should first understand the subject ; he should then enunciate the words with inflection and emphasis appropriate to the expression which will constitute the right melody. Thought and feeling must precede action.
- Q. How many inflections of voice are there in speaking ?
- A. There are essentially three inflections, viz. : the rising, the falling and the circumflex.
- Q. What is the circumflex ?
- A. A combination of the rising and the falling slides ; the circumflex may be upward-downward or downward-upward.
- Q. Are inflections always of the same height or depth ?
- A. No ; inflections are used in great variety of pitch and may extend from a semi-tone to an octave in height or depth.

Inflections are *vital to expression* in reading and speaking, and it is therefore apparent that they must be studied and practiced until the voice becomes absolutely plastic to the command of thought and emotion.

The inflections may be better understood by contrasting them with the monotone. In the practice of inflections the voice departs from the monotone (the tonic sound) in a continuous elevation or depression one, two, three or more intervals according to the intensity of affirmation, interrogation, command, petition or negation which are the five distinct attributes of speech.

## MASTERY OF TECHNIQUE.

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Melody in speaking is secured by a thorough understanding of the inflections that belong to agreeable expression; but first must be mastered the mechanism which produces vowels and consonants. The vowels are moulded by the shape which the vocal tube assumes as they are phonated. Because the oral cavity possesses elastic and movable organs, it has great possibilities of modifying its shape and capacity, each change acting as a mould wherein each letter and every combination of letters is formed. Hence the advantage of practicing the *forms of sound* which the CONE CHARTS embody and which comprise the principle sounds of our language. With the study and practice of the Chart exercises, the organs of voice become flexible, the vowels are well moulded, the consonants clearly enunciated, the habit of good speech is thoroughly established, and as this habit becomes second nature, the means to this end (the technique) is forgotten, and spontaneous, oral self expression, so long an ideal, becomes an accomplished fact. I therefore insist that this branch of education is all-important in every school, public or private. "Whatever is taught in the schools enters into the national life."

Much emphasis might be placed upon the value of this work as auxiliary to physical training. M. Ernest Legouvé,

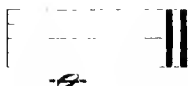
of the Académie Française, Paris, says, "Voice training and reading aloud are the most wholesome of gymnastics. To strengthen the voice is to strengthen the entire physical system as well as to develop vocal power."

Much, too, might be said on the ethical side. The spoken word is in use in all departments of life. It represents man. it discloses character. In ordinary social and commercial intercourse the voice has an influence not fully appreciated. It persuades or it antagonizes: it attracts or it repels. The possibilities and results of a good speaking voice cannot be fairly estimated: they are too far-reaching; and it requires but little thought on the subject to realize that the direct benefits accruing to the possessor of such a voice are incalculable. Beauty of speech should be our ideal. This includes the singing (or musical) quality with appropriate, expressive inflections.

## ILLUSTRATION of the PRINCIPLE.

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To illustrate the principle stated,—the *unity* of the singing and the speaking tones,—attention is called to the following diagram, the fundamental note of the diatonic scale, with the demonstration of its application.



DO . . . . .

It is understood that a good singing tone means that the vowel is well shaped, and the note well sustained, the quality of the sound agreeable to the ear and enunciated with ease ; also that the tone is level, or on a straight line throughout the length of the note. (This statement is true of every note of the scale, regardless of its length.)

This singing tone we adopt as our ideal as to quality or timbre and apply it to our speaking inflections. The application may be perfectly accomplished by intoning (which is singing) first, then by inflecting that same tone either higher or lower than the pitch of the note without stopping the voice between the singing and the inflected tone.

Sing and speak



OO—

Sing and speak



OO—

Speak

OO OO



## ILLUSTRATION TWO.

Sing and sing and speak sing and sing and speak  
 speak speak rising, falling speak speak rising, falling



DO—— DO—— DO DO Ri-sing Fa-lling Rising Falling

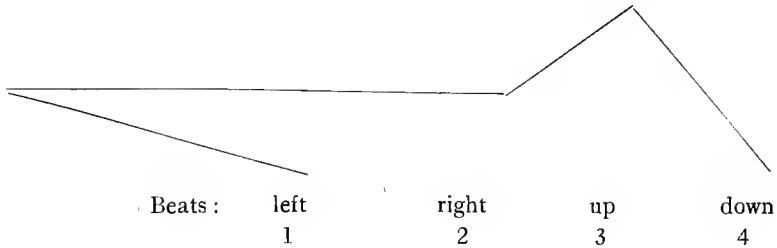
These examples should make evident that the concept of the desired *quality* of tone for speaking is obtained by the musical sound, while the application of this musical quality to speech is secured by holding in mind this ideal tone with the vowel form and then sliding the voice with a definite turn upward or downward. The level tone is singing; the inflected tone is speaking. Herein is the corner-stone of this science of melodic speech; the truth which has ever been, though not always discerned.

Such exercises, demonstrating clearly the principle by which musical tones for speaking are developed, should be practiced by every student until the pure tone and varying inflections become automatic. These exercises are as important to the speaking voice as are five-finger exercises for the piano-forte player.

Speaking tones may be termed *undulating* tones, in contrast with the fixed tones of singing.

## ILLUSTRATION OF RHYTHMIC MOVEMENT.

Time : Common, or four-four time, with prompt arm movement.



Sing DO . . . . . Speak DO, Repeat DO

In practicing the above exercise, the student should be careful to *begin* speaking the syllable Do on the same pitch as in singing the syllable. Otherwise, he is liable to change the key as he turns from the rising to the falling slide. It is helpful to practice a repetition of the sub-vocal consonant d, ud, ud, do — and ud, ud, do —. This sub-vowel sound cannot be described with exactness, but it is something like the sound ud, when one is careful to omit the sound of the short vowel u. Seize the consonant with precision and carry it smoothly into the vowel o, *thinking* the vowel large in form and speaking the syllable twice, do —, do —, but with a tone not unduly loud or forced. To force the voice is to exhale the breath with muscular pressure, instead of to *allow* the breath to vibrate and the tone to expand when exhaling with a natural pressure of the diaphragm and auxiliary muscles. This forcing is a chief cause of all harsh and noisy sounds in both speaking and singing.

## The RELATION of THOUGHT to VOICE DEVELOPMENT.

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It is daily emphasized that thought is the motive force of the world. Besides its potent mental influence, it is conveyed to the world by the spoken and the written word. As the spoken word is universal and infinitely more powerful than the printed page, is it not self-evident that the voice, the instrument of expression, should be carefully trained to respond to the will and to express the profoundest significance of thought ?

No intelligent person can over estimate the omnipotence of thought. Yet it is also essential to recognize that for its oral expression, mechanical means is necessary. We do not by this mean to insist upon the study of anatomy and the physiology of the vocal organs, which the author in his own experience has found to be superfluous. But we do contend against the so-called "thought method" of oral reading. That one needs *only to think* in order successfully to express the thought orally, regardless of vocal limitations,—the fallacy of this theory has been too often demonstrated to permit of argument. A certain writer has said concerning oral reading, that the study of voice is unnecessary, that the study of inflections is not only wrong, but useless. He contends that the only essentials are, "to get the thought, hold the thought, give out the thought." To indolent persons, impa-

tient of work, this theory will appeal. We are too familiar with many examples of this method. But, since the voice is a musical instrument, it would seem patent that the principle by which it is played must be understood. In other words, the correlation of the singing and speaking voice must be recognized. And it is the demonstration of this principle which enables the student to become *free* vocally and thus "to give out the thought" as perfectly as he conceives it.

There are today an army of students of "expression," "oratory," or "elocution" (as the same goal is indiscriminately termed) who, with every conceivable vocal fault, have descended upon an unoffending public. The best vocal efforts of such students are but imitations, more or less successful, of some personal ideal—not always flawless. The consequent artificiality and the inevitable destruction of individuality prove that such methods are worse than vain.

One may possess a brilliant intellect, may analyze with keenest insight the subtle meanings of Browning, may write upon such topics as one inspired<sup>2</sup>—yet *speak* the same words atrociously, utterly failing to convey to the hearer his own conceptions. It is, too, possible that a person endowed with the gift of music may think harmonies, may write in perfect musical form, yet may sing or speak discordantly.

The subject of voice training must be laid hold upon with earnest thought and with the determination to master each exercise, its meaning and application. The pupil must learn to think aright, to think for himself. He must establish in his mind the true concept, the *ideal tone*. It is not sufficient to rely upon theory, or wholly upon the thought of another, even though we trust him as teacher and thinker. Seek to know

the principle which is the basis of this vocal work. In the light of the explanations given, think out the reasons for every movement until you mentally grasp the science. Then apply it, feel it, demonstrate it until you prove that you possess the understanding. Remember that the ideal tone is within you now; it is only requisite to *educe* it, to discover the faults which hinder your vocal expression and to labor until they are overcome and your true voice is developed.

As the principle of concord and power in tone production is apprehended, the student will advance into the consciousness that his voice is nature's gift requiring only right training for its best use and development. The method applied is so simple in content and so natural in its application that the thoughtful student cannot lose sight of its principle. The work is designed to assist the student to become creative instead of imitative, independent instead of dependent.

## DESIGN of the EXERCISES.

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The design of the exercises illustrated in this text-book may be stated as follows:

- 1 To give a thorough knowledge of diaphragmatic breathing and control of the voice by means of such breathing.
- 2 To make possible a free, open throat and flexible muscles.
- 3 To show clearly and definitely how to place the voice without muscular contraction of the throat.
- 4 To develop the range, resonance and power of the voice correlatively with an understanding of correct vocal position and action.
- 5 To inculcate distinct enunciation and articulation.

N. B. Voice cultivation is based on three great principles :

- (a) Perfect breath control.
- (b) Entire freedom of the throat and facial muscles.
- (c) Mental conception and appreciation of pure tone before the attempt is made to vocalize.

## RESPIRATION.

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Respiration comprises two movements which succeed each other unremittingly, viz., inspiration, the drawing of the air into the lungs, and expiration, the ejecting of the air from the lungs. Hence it is respiration which provides the current of air that causes the vocal cords to vibrate when we wish to speak or sing.

The act of expiration of the breath must be performed with quietness and ease, using the least quantity of air necessary for the desired sound. Economy of breath is a source of reserve power for vocal use. Upon exhaling depends the strength and duration of the sound. And upon the *manner* of inspiration depends the *ease* of exhalation. If the lungs have been filled by a natural descent of the diaphragm and the expansion of the auxiliary muscles, the air will expand the lungs at their base and the reaction of those muscles will be easy and natural. The breath should be inhaled steadily and silently. Gasps or jerks of the breathing organs make it impossible to really control the voice and always result in loss of power.

The lungs by their elasticity render inflation easy and we quickly realize that the expiration of air is as important vocally as inspiration. The muscular action of the larynx which



results in voice-formation is influenced by the action of the breathing apparatus. The lungs themselves have no part in their own inflation. They are expanded and filled with air by the action of connecting muscles which by nature act involuntarily to sustain life. Yet when an increase of air is needed for voice production, these muscles at once respond to the mental demand and a fuller, deeper inspiration is obtained. A deep inspiration is followed by a stronger reaction or pressure in exhaling; hence a powerful tone needs a full breath, while a light tone may be made with less breath. Life, health, energy, voice are all dependent upon breathing.

Systematic exercising of the lungs for voice-use in speaking is absolutely needed not only to prevent the taking on of bad habits vocally, but to bring out the melodic qualities which in most persons lie dormant for want of use and correct training. The motor-power of voice is breath. When vocalizing most persons suffer to a greater or less degree by a waste of breath. The healthful development of the voice and the preservation of its freshness and beauty depend upon the respiration. Therefore the practice which must precede all others is the method of taking breath.

Easy as the art of respiration may appear in theory, it is difficult in practice. All the mental power of control, all the consciousness of the student must be occupied in learning :

- (1) How to fill the lungs with air,—inspiration.
- (2) How to acquire a perfect control or definite restraint upon the air after it has entered the lungs,—exhalation.

Respiration should first be practiced without any vocalization whatever, that a theoretical knowledge may be gained without fatigue to the voice.

If the following exercises are thoughtfully and thoroughly studied, the student will find them of great value in bringing out the pure, chest tones. Silent breathing and the intelligent pantomiming of the vowel forms is the surest method of acquiring the natural diaphragmatic action, and the support of the abdominal muscles, without local effort.

### Breathing Exercises.

- 1 The room in which these exercises are practiced should be well ventilated to insure pure air.
- 2 Be careful not to tighten the muscles of the throat or face but be sure that these muscles are relaxed. To this end a slight smile is helpful.
- 3 Do not raise the shoulders when breathing, but keep them down and well thrown back. Make no local effort from the upper part of the chest.
- 4 The muscles of the chest (back, front and base) must not be hindered by stiffness, but must be left free so that the action of the diaphragm, both descending and ascending, shall be natural.

#### BREATHING EXERCISE 1.

Take a deep inspiration slowly and silently through the nose with mouth and lips closed, but not too tightly, with no rigidity of the muscles. If the breath is properly taken there will be a gradual expansion of the entire chest, especially at the sides and in front. When the lungs are filled, open the mouth wide and exhale the breath slowly and noiselessly, *thinking* the syllable AH . . . . . Repeat this exercise four times.

It is an assistance to effectual breathing to dilate the nostrils, as with the thought of inhaling some sweet odor, for instance, a rose. Avoid pushing the chin forward.

#### EXERCISE 2.

Take breath silently through the nose with mouth closed. Let the breath go freely through the mouth, without voice, but aspirated, thinking AH . . . . . like a sigh. Repeat four times.

## EXERCISE 3.

Inhale silently through the nose. Be careful that the breath is taken evenly and steadily. Let the breath out slowly while singing OO . . . . . to any note in the middle pitch of the voice. Repeat four times.

## EXERCISE 4.

Take breath as before ; exhale while singing OH . . . . . softly in the middle pitch. Repeat four times.

## EXERCISE 5.

Take breath as before ; exhale while singing AH . . . . . Repeat four times.

## EXERCISE 6.

Take breath as before. Exhale while singing : Pool, Pole, Par, Pall.



Pool, Pole, Par, Pall, on one pitch. The tone must at first be sung softly with the thought of making the sounds *large* in form. Let no breath escape before the note is sounded. Repeat four times.

## EXERCISE 7.

Take breath as before. Exhale while singing : Loon, Lone, Lark, Law.



Loon, Lone, Lark, Law, all on same pitch. Repeat four times.

These exercises may be practiced, whether standing or sitting. If standing, see that the heels are together, toes turned outward, weight of body on ball of the foot and the toes ; head erect, shoulders well back. If sitting, be careful to maintain an upright position.

NOTE.—An adult may learn much of the natural movement of the respiratory muscles by practicing while lying flat on his back with only a small pillow as a support for the head, this support being necessary to preserve the straight line of the neck. Place one hand on one side of the body, the other on the pit of the stomach, and notice the muscular action while inhaling silently through the nose and while exhaling silently through the mouth with lips in position for OO . . . . . Repeat this exercise four times.

After resting a few seconds, breathe in the usual manner and resume the exercise. Do not continue the practice too long at one period. Always stop before any fatigue is felt. Practice in the same manner with the vowels E, O, A, AH.

## THE CATCH BREATH.

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The catch breath is simply a quick inspiration at the short pauses of consecutive utterance for the purpose of keeping the lungs well supplied with air. The inspiration should be noiseless.

Particular attention to this catch breath is urgently demanded at the beginning of vocal practice, in order to form the habit of unconscious, automatic supply of vocal material. Every cessation of the outward stream of air, however short, should be employed to reinforce the lungs. If the spine is straight and the passage to the lungs well open, the air will enter quickly and silently.

## DEFINITIONS.

(As given in the *Standard Dictionary*, and as used in this work.)

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ART. (a) The skilful and systematic arrangement or adaptation of means for the attainment of some desired end. The practical application of knowledge or natural ability ; skill in accomplishing a purpose.

(b) A system of rules devised for procuring some scientific, esthetic or practical result ; also the *mastery* of such rules.

(c) The embodiment of beautiful thought in sensuous forms, as in marble or *speech* ; artistic construction or expression.

CIRCUMFLEX. A bend or turn of the tone of the voice ; this may be upward and downward, or downward and upward.

INFLECTION. Modulation of the voice ; the rising and falling movements of tones ; the sound-waves used in speaking.

KEY. The fundamental note or tone to which a piece of music is accommodated.

MOVEMENT. Motion ; a passing ; a progression or flowing ; change of position ; manner of moving ; any single strain having the same measure or time.

MONOTONE. A succession of sounds on the same pitch ; unvaried tone.

MUSIC. The science and art of rhythmic combination of tones, vocal and instrumental, embracing melody and harmony, for the expressing of anything possible by this means, but chiefly anything emotional ; one of the fine arts, or arts of beauty and expression.

RADICAL. Pertaining to the root or origin ; fundamental ; implanted by nature ; proceeding immediately from the root sound.

SCIENCE. Knowledge gained and verified by exact observation and correct thinking, especially as methodically formulated and arranged in a rational system.

TONIC. Term used interchangeably with Radical.

VANISH. (noun, phonetics) The terminal part of a vowel element ; the slight sound with which a principal sound ends.

## HELPFUL HINTS FOR THE TEACHER.

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Suggestions for Class work in schools. A systematic, daily drill on the Charts, to employ a ten-minute period.

- 1 Fix the attention and thought of the class upon the work.
- 2 Position of body. Sit erect without stiffness, eyes to the front.
- 3 Inhale a breath silently through the nose.
- 4 Exhale silently through the mouth, with lips in position for "OO."

Repeat exercises three and four, three times.

- 5 Inhale a breath silently.
- 6 Sound the OO. . . . . (time, four beats). If not well done, repeat.
- 7 Intone the words promptly on the beats, taking a little breath between each word. Repeat if not satisfactory.
- 8 Speak the words of the line with a rising slide.
- 9 Repeat the same line with a falling slide. N. B.—Watch the inflections.

10 Intone the vowel and word as if one word of two syllables (OO—POOL) ; then speak the word with rising, repeat with falling slide. Continue thus with each word until the line is finished.

Use this same method for all the words on the Charts.

The work outlined above may be easily accomplished within three minutes, allowing for repetitions, leaving seven minutes for individual work.

After the class drill, let the scholars of a row stand. Let each individual in turn speak the words of the line through twice ; first, with rising slide for each word ; repeating with falling slide for each word. Note that the pupil speaks the *last word* of a line with both inflections clearly. It is a common fault of pupils when speaking the rising inflection to let the voice fall on the last word. This is an important point for the teacher to work upon, as it indicates that the pupil has not acquired a mental mastery of the inflections or slides. In such a case, let the class speak the word in question with the desired inflection, and let pupil repeat. This method adds interest to the class work and inspiration to the individual.

If time does not permit of individual drill of the entire class in one day, begin that work on the second day where it ended on the preceding day. Proceeding in this systematic manner, the teacher will soon gain an understanding of the special needs of each scholar. Class drill is well for illustrating the example, but it is the special work with the individual that makes for efficiency.

"The way in which the pupil is taught to *think* largely settles the question as to his success or failure. In order to think aright he must know *what* to think and *how* to think it. Hence the importance of a right direction of thought. It is easy to see how, in the first stages of study, much depends upon the teacher. The start is the most important and most difficult of all stages of study. If the start is right, success is almost assured ; if wrong, bad habits are formed and wrong ideas are developed, all of which have to be changed and overcome in some way and by someone, before complete success can be expected. . . . To start wrong is a waste of time. . . . The conditions which produce right or artistic tone are the same in all voices, in all languages, in all nationalities. . . . Right conditions are natural and definite."

EDMUND J. MYER, "*Vocal Reinforcement.*"

The Charts as arranged in this work combine the following studies :

Phonology, the science of the elementary sounds of the human voice.

Articulation, the flexible action of the lips, tongue and jaw.

Inflections, the sound-waves of the voice.

Keys, the varieties of pitch.

Catch-breath, the automatic supplying of the lungs with air.

Rhythm, the timed movements.



## THE THREE MOVEMENTS OF VOICE.

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- 1 Level movement, the singing tone, or the IDEAL TONE.
- 2 Ascending movement, the rising inflection.
- 3 Descending movement, the falling inflection.

These movements are subject to a great variety of pitch in the level (singing) tones, and to many changes in height and depth of sound waves (speaking). Much study is requisite to fully master these variations of tone and inflection, and constant practice is necessary to apply them in self-expression.

### Time and Tune.

In all vocal study it is very important that the sense of time (rhythm) be carefully cultivated. Rhythm is the *timed movement* of sound. Rhythm is subject always to acceleration or retard, according to the sentiment or emotion to be expressed, both in speech and song.

It must not be understood that because an entire class is drilled to speak the lesson in one key, or from the same keynote, this especial pitch is arbitrary for each individual. Different voices may be keyed on different pitch, and each voice will or should take that pitch when speaking which is in accord with the *nature* of his instrument. It is to be remembered that in this fundamental voice work we are striving to acquire a musical quality in speech together with control of pitch and

inflections so that the pupil may be able to speak and read in any key that is adapted to his voice. This is on the same principle as the study of the plain scale which is required of all singers regardless of the part they may sing.

Particular attention should be given to the exercises for voice expansion at the foot of each chart. These should be spoken in full rising and falling waves and should employ the whole volume of the voice.

The teacher should be sure that his students understand the sound-waves of speech, as it is the comprehension of this rise and fall of the tones which is all-important to the acquirement of melodious speech. Reading in the best manner is the art of talking from the printed page. Teach the pupil, therefore, to produce one sound, one vowel form *well*; then another; and to apply each sound, as it is mastered, in his daily speech and lessons. By encouragement you will stimulate his interest and quicken his hearing to the point that he will recognize improvement and strive for it.

The teacher may find that not every pupil can sing a tone upon a definite pitch; but every person can make a smooth, level tone (which is singing) and that tone will have a definite pitch to be found somewhere in the scale of music; and from that pitch the student can learn to inflect his voice higher and lower than the radical pitch.

## EXERCISES SHOWING UNITY OF SINGING AND SPEAKING TONES.


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One may observe how definitely the singing quality may be cultivated in the speaking tones by intoning (singing) a vowel during two beats of time, immediately inflecting the tone either upward or downward on the third beat without stopping the voice. This represents the singing tone and the speaking slide of the same tone.

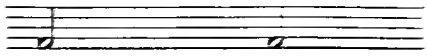
DIRECTIONS : Open the mouth properly for each vowel ; intone and inflect the vowel without changing the position of the jaw. That is, if intoning OO, keep the mouth in the position required for that vowel-form both for intoning and the slide.

### Process.


In beating the time for all the exercises, the arm movement should vary from the established method by giving the left beat first, then the right, then the upward and the downward beats. This plan is adopted because the left and right swing of the arm suggests the *level* or singing movement of the voice ; the upward and downward swings suggesting the slides or the speaking movement of the voice.



oo	oo	oo	oo
E	E	E	E
A	A	A	A
AH	AH	AH	AH
O	O	O	O



oo	oo	oo	oo
E	E	E	E
A	A	A	A
AH	AH	AH	AH
O	O	O	O



oo	oo	oo	oo
E	E	E	E
A	A	A	A
AH	AH	AH	AH
O	O	O	O

Practice the above exercises in a variety of keys to suit different voices.

## VOCAL PREPARATION AND EXECUTION.

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Vocal preparation is the same for singing and for speaking; the difference in execution and result is in the movement of the sounds, hence there is a difference in breath management. The following exercise is most helpful for securing a conception of breath-action in song and speech.

### Process.

Inhale silently through the nose a fairly full breath, then exhale silently through the mouth with the lips in position for the vowel form, *mentally* counting one, two; and, on the *same breath without pause, vocalize*, continuing the mental count, three, four. Then take a catch-breath and speak from the same tonic-sound the name of the vowel, with both inflections.

	one	two	three	four
Inhale silently	Exhale silently		Sing	Speak, rising, falling.

OO.....		O <sup>´</sup>	OO
E.....		E <sup>´</sup>	E
A.....		A <sup>´</sup>	A
AH.....		A <sup>´</sup> H	AH
O.....		O <sup>´</sup>	O

Practice the same exercise on different keys from middle C both above and below, but not higher than G or lower than A. Be sure to *speak* from the radical or keynote C.

## CHART ONE

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P labial.

L lingual.

The consonant P is employed for the purpose of compelling an active use of the lips ; the consonant L is employed for the same reason in the use of the tongue.

Careful attention should be directed to the vowel sound OO which establishes at once and definitely the point of resistance of the breath, namely, at the front of the mouth above the upper teeth. As this sound is dependent upon the lips for its correct moulding, the necessity of maintaining flexibility of the facial and labial muscles will be easily understood. The OO and E being the closed tones, they must be practiced in light voice but with precision.

To develop vocal range and freedom the vowels are intoned in varieties of pitch but, when changing the voice movement from intoning to speaking, be careful to seize the tone at the original keynote of C. In other words, *intone* the exercises of this Chart in varying pitch, but *speak* always from the pitch C, the object being to secure full control of the speaking voice in its lower middle pitch.

At the beginning, let the *time* be always moderate, but without *dragging*, and let the respiration be with ease, not forgetting the catch-breath between the words when intoning.

N. B. Be sure to preserve the phonic form of each vowel as pictured in the words.

# RICHARD WOOD CONE'S

## Graded Exercises for the Speaking Voice.

### Chart I.

Give four beats to the elementary sound, and one beat to each word. Intone the words promptly, but separate them clearly.

Speak each line twice; first with a rising inflection, second with a falling inflection, from the keynote C.

OO POOL POOR LOON LOOM POOL POOR LOON LOOM

O POLE MOLE LONE LOAM POLE MOLE LONE LOAM

E PEEL MEAL LEAR LEAN PEEL MEAL LEAR LEAN

E PET MET LET LENT PET MET LET LENT

I PINE MINE LITE LINE PINE MINE LITE LINE













I PIN WIN LIP LIVE PIN WIN LIP LIVE

A PATE PALE LATE LANE PATE PALE LATE LANE

A PAR MAR LARD LARK PAR MAR LARD LARK

A PALL MALL LAWN LAW PALL MALL LAWN LAW

Speak the following clearly, carefully observing the action of lips and tongue and preserving the inflections as indicated :

 pool-loop	 loop-pool	 peel-leep	 leep-peel	 pine-lite	 lite-pine
 pale-late	 late-pale	 par-lark	 lark-par	 pall-law	 law-pall

The consonants P, M and L are employed at the beginning of this series of lessons for the purpose of educating the lips, tongue and facial muscles in flexibility, precision and correct action.



CHART ONE.

PROCESS 1.

When intoning and when speaking the words beginning with P and L, the following rules must be observed :

To pronounce " Pool " and " Poor."

The lips must be closed and then quickly opened, producing a slight explosion upon the vowel, being careful at the same time to articulate clearly the final consonants *l* and *r*, *n* and *m*. *Do not pout* the lips.

To pronounce " Loon " and " Loom."

The lips must remain slightly apart, the tip of the tongue raised and firmly pressed against the gum of the upper teeth. As soon as the L (sub-vocal) sound is begun, drop the tongue into its natural position for the vowel sound, raising it again to the gum (with lips apart) for the final *n*, but keep the tip of the tongue *down* and *close* the lips for the final *m*.

DIRECTIONS.

Intone the vowel in one breath ; time, four beats.

Intone the words promptly ; one beat to each word.

Speak the words from the keynote with full rising slide ; repeat with falling slide.

Intone the vowel and the word connectedly as one word (oo-pool). Speak the word with rising slide ; repeat with falling slide.

Be sure that the starting-point in speaking is from keynote C for both slides.

oo

POOL catch breath POOR catch breath LOON catch breath LOOM

oo-pool oo-poor oo-loon oo-loom

Change alternately from intoning to speaking.

oo-pool catch breath oo-poor catch breath

oo-loon catch breath oo-loom catch breath

PROCESS 2.

The long sound of O as in "old." When practicing, keep in mind the round form of the letter as this mental attitude is reflected in opening the throat. A pure articulation is indispensable for both reading and speaking. This exercise will be found especially helpful to this end.

1 2 3 4

DIRECTIONS.

Intone the O in one breath on the note D. Four beats.

Intone the words promptly, one beat to each.

Speak the words from note C, first with full rising slide ; repeat with falling slide.

Intone the vowel and the word connectedly as one word (o-pole) on D. Then speak the word with rising slide from C ; repeat with falling slide.

Change alternately from intoning to speaking.

The initial note must be sung with a moderate degree of intensity which should be sustained throughout the four beats. The sound must be clear. Avoid closing the lips at once after the sound ceases, but retain the position of the final sound until you take breath again.

PROCESS 3.

The long sound of E as in "eel." This form of E is called the closed E, because the mouth is but slightly open as it is uttered. Careful attention is necessary that all the muscles of articulation are kept free and elastic, else the sound will be reedy and impure.

1 2 3 4

DIRECTIONS.

Intone the vowel E in one breath, four beats.

Intone the words promptly, one beat to each.

Speak the words from the keynote C with full rising slide; repeat with falling slide.

Intone the vowel and the word connectedly as if one word (e-peel). Speak the word with rising slide from the note C; repeat with falling slide.

The musical notation is organized into four columns corresponding to the words: PEEL, MEAL, LEAR, and LEAN. Each column contains three rows of exercises:

- Row 1:** A single note on a staff with a dotted line above it labeled 'E'. Below the staff are the words 'PEEL', 'MEAL', 'LEAR', and 'LEAN' in all caps. Under each word, the syllables are written in a slanted font: 'Peel', 'Meal', 'Lear', and 'Lean'.
- Row 2:** A musical staff with two notes. The first note is on a lower pitch and the second is on a higher pitch, connected by a slur. Below the staff are the words 'E-Peel', 'E-Meal', 'E-Lear', and 'E-Lean' in all caps. Under each word, the syllables are written in a slanted font: 'Peel', 'Meal', 'Lear', and 'Lean'.
- Row 3:** A musical staff with two notes. The first note is on a higher pitch and the second is on a lower pitch, connected by a slur. Below the staff are the words 'E-Peel', 'E-Meal', 'E-Lear', and 'E-Lean' in all caps. Under each word, the syllables are written in a slanted font: 'Peel', 'Meal', 'Lear', and 'Lean'.

Between the second and third rows, the instruction "Change alternately from intoning to speaking." is written.

PROCESS 4.

The short sound of E as in "ell." This sound of E requires more room in the throat and mouth than the long sound, that it may be uttered with smoothness. Drop the chin freely and the form will be easily carried through the mouth. Speak the words promptly on the beat with a crisp utterance. These vocal gymnastics produce astonishing results in power and flexibility of voice.

DIRECTIONS.

Intone the short sound of E on the note F, four beats.

Intone the words on the same note with precision; one beat to each.

Speak the words from the note C with rising slide. Speak from same keynote the words with falling slide.

Intone the vowel and word as if one word (eh-pet) on the note F. Then speak the word on keynote C with rising slide, repeat with falling slide.

	1	2	3	4
	<b>PET</b> <i>catch breath</i>	<b>MET</b> <i>catch breath</i>	<b>LET</b> <i>catch breath</i>	<b>LENT</b>
	<i>P</i> Pet	<i>M</i> Met	<i>L</i> Let	<i>L</i> Lent
	<i>Change alternately from intoning to speaking.</i>			
	<b>Eh-Pet</b> <i>catch breath</i>	<b>Eh-Met</b> <i>catch breath</i>		
	<i>P</i> Pet	<i>M</i> Met		
	<b>Eh-Let</b> <i>catch breath</i>	<b>Eh-Lent</b> <i>catch breath</i>		
	<i>L</i> Let	<i>L</i> Lent		

PROCESS 5.

The long sound of I as in "ice." Have the mouth well open and *think* the sound deep in the chest, being sure to speak it with an easy, flexible action.

1 2 3 4

DIRECTIONS.

Intone the long sound of I on the note G four beats.

Intone the words on the note G with promptness, one beat to each.

Speak from the note C the words with rising inflection ; repeat with falling slide.

Intone the vowel and word connectedly as if one word (i-pine) on the note G. Then speak from keynote C the word with rising inflection ; repeat with falling inflection.

PINE *catch breath* MINE *catch breath* LITE *catch breath* LINE

*i-pine* *i-mine* *i-lite* *i-line*

*Change alternately from intoning to speaking.*

I - Pine *catch breath* *i-pine* I - Mine *catch breath* *i-mine*

I - Lite *catch breath* *i-lite* I - Line *catch breath* *i-line*

Note that in these scientific exercises of voice are contained all the elementary principles of articulation, accent, emphasis and expression ; and by them is secured an understanding of breath-mastery most essential to protracted vocal efforts in reading or in singing.

PROCESS 6.

The short sound of I as in "ill." Articulation is the cutting out and shaping with the organs of speech all the long and short sounds, all the simple and compound sounds which the twenty-six letters of our language represent. Scientific work depends on the exact position and correct operation of the vocal mechanism, and on the ability to vary position and operation with rapidity, precision and effect. Thus will be noted the importance of definite study upon each word of the charts.

DIRECTIONS.

Intone the short sound of I on the note F, four beats.

Intone the words on the note F promptly, one beat to each.

Speak from the key-note C the words with rising slide. Repeat from same keynote the words with falling slide.

Intone the vowel and word as if one word (i-pin) on the note F. Then speak from key-note C the word with rising, followed by falling slide.

1	2	3	4
PIN <i>catch breath</i>	WIN <i>catch breath</i>	LIP <i>catch breath</i>	LIVE
<i>Pin Pin</i>	<i>Win Win</i>	<i>Lip Lip</i>	<i>Live Live</i>
<p><i>Change alternately from intoning to speaking</i></p>			
I - Pin <i>catch breath</i>	<i>Pin Pin</i>	I - Win <i>catch breath</i>	<i>Win Win</i>
I - Lip <i>catch breath</i>	<i>Lip Lip</i>	I - Live <i>catch breath</i>	<i>Live Live</i>

When intoning the short I, be sure to give it the phonetic sound belonging to the word, and not the long sound.

PROCESS 7.

The long sound of A as in "ale." The vowels must first be mastered ; then the vowels and consonants in combination. These exercises essentially aid in cultivating the voice and ear for all the objects of speech and song. The principles set forth and their practice tend to develop and perfect both mind and body agreeably to the laws that should govern them. A smiling face relaxes the muscles and hence gives ease to the voice when speaking.

1 2 3 4

DIRECTIONS.

Intone the long sound of A in one breath on the note E ; four beats.

Intone the words on E promptly, one beat to each.

Speak the words from keynote C with rising slide. Repeat the words from same keynote with falling slide.

Intone the vowel and word as if one word (a-pate) on E. Speak from keynote C with rising slide ; repeat with falling slide.

The musical notation is contained within a rectangular frame. At the top, there are four numbered positions (1, 2, 3, 4) corresponding to the exercises. The first staff shows a single note on the line (E) with a dashed line below it, labeled 'A'. The second staff shows four quarter notes on the line, labeled 'PATE catch breath PALE catch breath LATE catch breath LANE'. Below this staff are four slanted labels: 'Pate', 'Pale', 'Late', and 'Lane'. The third staff contains the instruction 'Change alternately from intoning to speaking.' followed by two musical examples. The first example shows a rising slide on a note on the line, labeled 'A-Pate catch breath' and 'Pate'. The second example shows a falling slide on a note on the line, labeled 'A-Pale catch breath' and 'Pale'. The fourth staff shows two more examples: a rising slide labeled 'A-Late catch breath' and 'Late', and a falling slide labeled 'A-Lane catch breath' and 'Lane'.

PROCESS 8.

The Italian sound of A as in "art." Great care must be taken when intoning and speaking this vowel form to convert all the breath that is emitted into a *pure* sound so as not to irritate the internal surface of the throat and produce an unpleasant feeling, perhaps hoarseness. The chin should be allowed to drop freely of its own weight—not be pulled down by muscular force. The sound, though placed low in the throat, should be mentally aimed at the front of the hard palate thus securing the combined resonance of head and chest. *Think* the ideal tone.

DIRECTIONS.

Intone the sound of AH on the note D in four beats.

Intone the words on the note D, one beat to each.

Speak from the key-note C the words with rising slide; repeat with falling slide.

Intone vowel and word as if one word (ah-par) on the note D. Then speak the word with rising slide, repeat with falling slide, on keynote C.

1	2	3	4
<p>Ah.....</p>			
<p>FAR <i>catch breath</i>    MAR <i>catch breath</i>    LARD <i>catch breath</i>    LARK</p>			
<p><i>P</i>ar                    <i>M</i>ar                    <i>L</i>ard                    <i>L</i>ark</p>			
<p><i>Change alternately from intoning to speaking.</i></p>			
<p>Ah-Par <i>catch breath</i></p>		<p>Ah-Mar <i>catch breath</i></p>	
<p><i>P</i>ar                    <i>M</i>ar</p>		<p><i>L</i>ard                    <i>L</i>ark</p>	
<p>Ah-Lard <i>catch breath</i></p>		<p>Ah-Lark <i>catch breath</i></p>	
<p><i>L</i>ard</p>		<p><i>L</i>ark</p>	



PROCESS 9.

The broad sound of A as in *all*. In making this sound care should be exercised to keep the lips elastic, the facial muscles flexible. Bearing this suggestion in mind, it will sometimes be found easier to produce a pure tone with this vowel-form than with others. In these studies it is to be remembered that we are learning to play upon an instrument. We perceive that the mind is the active agent,—the performer; the body, the passive agent,—the instrument.

DIRECTIONS.

Intone the sound of AW on the note C, four beats.

1	2	3	4

Intone the words on the note C, one beat to each.

 <b>PALL</b> <i>catch breath</i>	 <b>MALL</b> <i>catch breath</i>	 <b>LAWN</b> <i>catch breath</i>	 <b>LAW</b>
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Speak the words from the same note with rising inflection; repeat with falling slide.

<i>P</i> all	<i>M</i> all	<i>L</i> awn	<i>L</i> aw
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*Change alternately from intoning to speaking.*

Intone vowel and word as one word of two syllables (aw-pall) on the note C.

 <b>Aw-Pall</b> <i>catch breath</i>	 <b>Aw-Mall</b> <i>catch breath</i>
<i>P</i> all	<i>M</i> all

Speak the word with rising slide; repeat with falling slide from same keynote.

 <b>Aw-Lawn</b> <i>catch breath</i>	 <b>Aw-Law</b> <i>catch breath</i>
<i>L</i> awn	<i>L</i> aw

## PROCESS 10.

## Spelling.

One of the best phonetic drills is the practice of spelling, if this be properly done. Directions for spelling: First, speak the word with a falling inflection. In spelling, name each letter with a *rising* tone and with clean-cut enunciation; then pronounce the word with a falling inflection. Repeat the word, first with rising, then with falling slide.

Speak : Pool    Spell, p o o l, pronounce pool    Repeat pool.

“    Poor    “    p o o r    “    poor    “    poor.

“    Loon    “    l o o n    “    loon    “    loon.

“    Loom    “    l o o m    “    loom    “    loom.

Continue practice of all the words of Chart in same manner.

To fix in the pupil's mind the control of the inflections, read in the interrogative and declarative melodies, the following lines as indicated :

Speak, noting the inflection :    Is this a Pool?    This is a Pool.

Are they Poor?    They are Poor.

Did you see the Loon?    I saw the Loon.

Has she a Loom?    She has a Loom.

Be sure that the verb is not emphasized when speaking the falling inflection.

All sentences belong to one of three classes :

Interrogative	Declarative	Imperative
Will you come?	I will come.	Come.
Will you go?	I will go.	Go.

Will you come on Tuesday? No, I will come on Wednesday.

N. B. When the inflection mark is above the word, it indicates that the pitch should be above the middle of the voice ; when inflection mark is below the word, the voice should fall below the middle pitch.

EXAMPLES OF THE MEASURE OF SLIDES.

(Alternate rising and falling inflections showing variation in height and depth.)

POOL POOR LOON LOOM

*P.Pool* *L.Loom*

POLE MOLE LONE LOAM

*P.Pole* *L.Loam*

PEEL MEAL LEAR LEAN

*P.Peel* *L.Lean*

PAR MAR LARD LARK

*P.Par* *L.Lark*

## EXAMPLES OF THE MEASURE OF SLIDES.

(Alternate rising and falling inflections showing variation in height and depth).

SING

SPEAK

Pool Poor Loon Loom Pool Poor Loon Loom

Pole Mole Lone Loam Pole Mole Lone Loam

Peel Meal Leer Lean Peel Meal Leer Lean

Pine Mine Lite Line Pine Mine Lite Line

Pate Pale Late Lane Pate Pale Late Lane

Par Mar Lard Lark Par Mar Lard Lark

Pall Mall Lawn Law Pall Mall Lawn Law

RISE AND FALL OF THE VOICE.

The voice may rise or fall from any pitch that is within its easy compass. The measure or length of the rising and falling waves depends upon the character of the emotion which is to be expressed. The speaking inflections may extend from a semi-tone to an octave or more. In a plaintive melody the rise and fall approximates the interval of a semi-tone. In the ordinary conversational melody the intervals range from a second and third to a fifth of the music scale. It is all important that the student should master these intervals by definite practice until they become free-flowing and automatic with the thought and spirit of the subject. It is, too, of great importance to the speaker that he be able to change from one pitch to another and still keep the same key; also that he be able to change the key entirely in order to give a more forcible rendering of a certain passage, or to suggest a change of character.

The following exercises, intoning and speaking from the different keys in thirds, fourths and fifths, will aid greatly to cultivate the measure or length of inflections.

Intone four beats. Speak. (Be careful to preserve keynote.)

Thirds	
	<p><b>OO</b>                      <b>Pool   Poor   Loon   Loom</b></p>
Fourth	
	<p><b>O</b>                        <b>Pole   Mole   Lone   Loam</b></p>
Fifths	
	<p><b>E</b>                        <b>Peel   Meal   Leer   Lean</b></p>
Fourth	
	<p><b>Ah</b>                      <b>Par   Mar   Lard   Lark</b></p>

## EXERCISE IN FIFTHS.

pool pole peel pet pine pin pate par pall

poor mole meal met mine win pale mar fall

loon lone leer lent lite lip late lard lawn

loom loam lean lent line live lane lark law

## EXERCISE IN OCTAVES.

pool poor loon loom pole mole lone loam

peel neal leer lean pet net let lent

pine nine lite line pin win lip live

pate pale late lane par mar lark law

## CHART TWO.

The instructions given on Chart One regarding the exercise of lips and tongue should be followed on Chart Two, but the pupil is cautioned to use care in moulding the short vowels.

If the pitch as indicated in margin is found to be too high or too low, it may be modulated to suit the voice.

## Form of Tone.

“The shape of a bronze figure depends upon the mould into which the metal is poured ; and so it is with the tones of the voice. The supervising mould of the exhaling breath is the mouth ; and the shape of the mouth determines the form, character and efficiency of every tone that we utter.”

It ought to be understood that the sound “OO” given at the beginning of the Chart lessons is the starting point which always shows the correct aim of the air current. This aim of tone should be maintained whatever the sound uttered.

*Allow* the breath to exhale easily and naturally (it is not to be pushed or pinched) when producing tone. Be careful also to have the muscles of the face pleasantly relaxed, for rigid muscles *prevent* the tones from being soft and musical. At the foot of Chart Two is an exercise for expanding the voice. Let the movement be an easy legato from the sound of “OO” into the other vowel sounds.

## CHART TWO.

Give four beats to the elementary sound and one beat to each word. Intone the words promptly, but separate them clearly.

Speak each line twice ; first with a rising inflection ; second with a falling inflection, from the keynote C.

O POP POL LOT LOLL PÓP PÓL LÓT LÓLL  
 A PAT MÁT LAD LAP PÁT MÁT LÁD LÁP  
 U PURE PULE MULE LUNE PÚRE PÚLE MÚLE LÚNE  
 U PUP BUT LUMP LULL PŪP BŪT LŪMP LŪLL  
 U PULL PUSH FULL BUSH PŪLL PŪSH FŪLL BŪSH  
 OI BOIL FOIL LOIN SOIL BŌIL FŌIL LŌIN SŌIL  
 OY BOY COY LOY TOY BŌY CŌY LŌY TŌY  
 OU POUT BOUT LOUT ROUT PŌUT BŌUT LŌUT RŌUT  
 OW PLOW MOW BOW WOW PŁOW MŁOW BŁOW WŁOW

SPEAK the following in a musical quality of tone ; first with rising, then with falling inflection.

POO-EE	POO-EH	POO-AYE	POO-AH	POO-AW	POO-OH
LOO-EE	LOO-EH	LOO-AYE	LOO-AH	LOO-AW	LOO-OH

Practice the above exercise with smooth, legato movement, connecting the syllables as if they were one word. Carry the tones upward and downward from the key-note about a fifth of a scale. This exercise will greatly assist in expanding the tone and in developing the music of the voice.



CHART TWO.

PROCESS 11.

The following example for teaching the first line of this Chart is applicable to all the lines.

To establish in thought the correct form of the short vowel sounds, first speak the word, as Pop. Then speak the short O and it will be noted that the sound approximates the sound of AH when spoken staccato.

DIRECTIONS.

Intone the vowel in one breath. Time four beats.

1	2	3	4
O .....			

Intone words, one beat to each.

POP *catch breath*    POL *catch breath*    LOT *catch breath*    LOLL

Speak the words with a rising slide; repeat with falling slide.

*Pop*      *Pol*      *Lot*      *Loll*

*Change alternately from intoning to speaking.*

Intone the vowel and the word as if a word of two syllables (o-pop). Then speak the word with rising slide. Repeat with falling slide. Be sure that the starting point for speaking is keynote D.

<p>Ö-Pop <i>catch breath</i></p>	<p>Ö-Pol <i>catch breath</i></p>

<p>Ö-Lot <i>catch breath</i></p>	<p>Ö-Loll <i>catch breath</i></p>

## CHART THREE.

M labial.

Great care must be used in the study of this Chart not to make the starting of the M sound too sharply nasal. Begin the tone as low in the throat as possible. Be sure that the tip of the tongue is resting against the gum of the lower teeth with face gently smiling, or relaxed. Intone and speak with full round tones, but not too loud. Give out the words with a clean-cut enunciation.

M has but one sound : MAIM.

Nasality is a very common fault in speech and one of the most disagreeable vocal qualities. Perfect exemption from this pernicious fault is only to be attained by preserving the proper attitude of the vocal organs and by keeping the head passages open and free ; also by watching with jealous care the character of each sound, especially where the elements "M" and "N" are concerned. Be sure that the muscles of the face, particularly those at the bridge of the nose, are thoroughly relaxed, being also careful that the jaw and chin muscles are flexible, and endeavor that the sub-vocal sound of M proceed as much as possible from the chest. The *thought* of chest vibration will greatly aid in avoiding nasality.

For intoning and speaking the words on Chart Three, follow the plan illustrated in exercise on the first line, Process 12.

## CHART THREE.

Give four beats to the elementary sound, and one beat to each word. Intone the words promptly, but separate them clearly.

Speak each line twice; first, with a rising inflection; second, with a falling inflection, from the keynote C.

E MEE MEET MEEK MEAN MEE MEET MEEK MEAN  
 E MEH MET MELT MEN MEH MET MELT MEN  
 A MAY MATE MALE MANE MAY MATE MALE MANE  
 A MAH MAR MARK MART MAH MAR MARK MART  
 A MAW MALT MAUL MORN MAW MALT MAUL MORN  
 I MY MITE MILE MINE MY MITE MILE MINE  
 I MIN MINT MILK MILL MIN MINT MILK MILL  
 O MOH MOTE MOLE MOAN MOH MOTE MOLE MOAN  
 OO MOOR MOOT MOOD MOON MOOR MOOT MOOD MOON

Speak the following clearly, following directions for the correct sound of M, and preserving inflections indicated :

ME-EH ME-AY ME-AH ME-AW ME-OH ME-OO

CHART THREE.

PROCESS 12.

1                      2                      3                      4

DIRECTIONS.

Intone the vowel in one breath. Time four beats.

Intone the words promptly, one beat to each.

Speak the words from the keynote with full rising inflection; repeat with falling slide.

Intone the vowel and the word connectedly as if one word (e-me). Speak the word with rising slide; repeat with falling slide. Be sure that the starting-point in speaking is from keynote C.

E.....

MEE *catch breath* MEET *catch breath* MEEK *catch breath* MEAN

*Mee* *Meet* *MEEK* *Mean*

*Change alternately from intoning to speaking.*

E - Mee *catch breath* *Mee* E - Meet *catch breath* *Meet*

E - Meek *catch breath* *Meek* E - Mean *catch breath* *Mean*

Be very careful in speaking the exercises to have the right motion of the lips, especially in the sound of M. Note that the muscles of the lips are not pressed too hard, so that all nasal twang may be avoided.

CHART FOUR.

Give four beats to the elementary sound, and one beat to each word. Intone the words promptly, but separate clearly.

Speak each line twice ; first with rising inflection ; second with falling inflection, from the keynote C.

E FEEL FEET TEEM TEEN FEEL FEET TEEM TEEN  
 E FELL FELT TELL TENT FELL FELT TELL TENT  
 A FAIL FAIN TALE TAME FAIL FAIN TALE TAME  
 A FAR FARM TART TAR FAR FARM TART TAR  
 A FALL FAWN TAW TALL FALL FAWN TAW TALL  
 I FILE FINE TILE TIME FILE FINE TILE TIME  
 I FILL FIN TILL TIN FILL FIN TILL TIN  
 O FOLD FOAL TOLD TOLL FOLD FOAL TOLD TOLL  
 OO FOOD FOOL TOOT TOOL FOOD FOOL TOOT TOOL.

APPLICATION.

Feeling, feline, fell, facing, father, falling, firemen, finished, folding, foolscap.

Tearless, tell-tale, taking, tardy, tawny, toad, tooting like a trooper.

CHART FOUR.

PROCESS 13.

F semi-labial.

F has two sounds ; first as in *fine*. The second sound is that of V as in *of*; *thereof*, *hereof*, etc.

T lingual.

To pronounce *Feel* and *Feet* :

The lower lip must slightly recede and touch the edge of the upper teeth ; the air must then be directed between the lower lip and the upper teeth, producing a light hiss. This sound, though slight, is indispensable to the proper articulation of F.

To pronounce *Teem* and *Teen* :

The tip of the tongue must move forward and press firmly against the upper front teeth, then drop with a sudden stroke, closing the lips for the final M, and keeping lips apart for the final N.

DIRECTIONS.

Intone the vowel in one breath. Time four beats.

1                      2                      3                      4

E.....

Intone the words one beat to each.

FEEL *catch breath* FEET *catch breath* TEEM *catch breath* TEEN

Speak the words with rising slide, repeat with falling slide.

*F*Feel                      *F*Feet                      *T*Teem                      *T*Teen

Intone vowel and word as if one word (e-feel). Speak with rising, repeat with falling slide.

*Change from intoning to speaking.*

E-Feel *catch breath* E-Feet *catch breath*

E-Teem *catch breath* E-Teen *catch breath*

CHART FIVE.

E NEAT NEAR READ REAR NEAT NEAR READ REAR

E NET NEST RENT REST NET NEST RENT REST

A NAY NAIL RAY RAIL NAY NAIL RAY RAIL

A NAT NAP RAT RANT NAT NAP RAT RANT

A NAW NAWL RAW CRAW NAW NAWL RAW CRAW

I NIGH NINE RIPE RIME NIGH NINE RIPE RIME

I NICK NIP RICH RISK NICK NIP RICH RISK

O NO NOSE ROE ROSE NO NOSE ROE ROSE

OO NOO NOON ROOT ROOM NOO NOON ROOT ROOM

Speak the following lines with compound rising and falling inflections :

NE-EH NE-AV NE-AH NE-AW NE-I NE-OH

RE-EH RE-AV RE-AH RE-AW RE-I RE-OH

## CHART SIX.

B labial laryngeal. B has but one sound, which is its name.

V semi-labial laryngeal. V also has but its name sound.

Practice slowly and distinctly the examples which give direct action to the larynx. Prolong the throat sound of B. The exercises will be found most helpful in expanding the laryngeal chamber and in strengthening the throat muscles.

Give four beats to the elementary sound; one beat to each word. Intone words promptly, separating them clearly.

Speak each line twice; first with rising inflection; second with falling inflection, always from keynote C:

E BEE BEET VEER VEAL BEE BEET VEER VEAL

E BET BELL VEND VELL BET BELL VEND VELL

A BAIT BALE VANE VALE BAIT BALE VANE VALE

A BAR BARN VAR VARN BAR BARN VAR VARN

A BAWL BAWN VAU VAUT BAWL BAWN VAU VAUT

I BIDE BITE VIE VINE BIDE BITE VIE VINE

I BIT BID VILL VIM BIT BID VILL VIM

O BODE BOWL VOLE VOTE BODE BOWL VOLE VOTE

OU BOUT BOW VOW VOUCH BOUT BOW VOW VOUCH



Speak the following clearly, preserving inflections as indicated :

_____	_____	_____	_____	_____	_____
BEE-EH	BEE-AY	BEE-AH	BEE-AW	BEE-OH	BEE-OO
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
VEE-EH	VEE-AY	VEE-AH	VEE-AW	VEE-OH	VEE-OO
_____	_____	_____	_____	_____	_____

N.B. Unless care is used in producing the two consonants B and V the sounds will be those of P and F.

## STACCATO OR BOUNDING TONES.

The object of this exercise is to master a flexible action of the glottis. Let the tones be easy yet precise, bounding, as it were, from the larynx to the front of the mouth.

A straight spine and flexible face are necessary to secure freedom of the throat. Be sure that the musical intervals are exact and the vowel-form clean-cut. By study of these intervals is established in the mind a clear idea of the measure of the most important slides, sound waves or inflections of the Speaking Voice.



koo koo koo koo kee kee kee kay kay kay kay  
too too too too tee tee tee tay tay tay tay



kah kah kah kah kaw kaw kaw koh koh koh koh  
tah tah tah tah taw taw taw toh toh toh toh



spoo spoo spoo spoo spee spee spee spay spay spay spay  
stoo stoo stoo stoo stee stee stee stay stay stay stay



spah spah spah spah spaw spaw spaw spaw spoh spoh spoh spoh  
stah stah stah stah staw staw staw staw stoh stoh stoh stoh

## CHART SEVEN.

D lingual laryngeal.

G lingual laryngeal.

D has two sounds; first its name sound, as in DAME. The second sound is that of T at the end of words after c, f, p, ch, etc., as fac'd, stuff'd, escap'd, watch'd, etc.

G has three sounds; first that of J before e, i and y, as in GEM. The second sound of G is hard before a, o, u, l, r and i, as in GAME. The third sound is that of zh as in ROUGE.

Give four beats to the elementary sound, and one beat to each word. Intone the words promptly but separate them clearly.

Speak each line twice; first with a rising inflection; second with falling inflection, from the keynote C.

The chart consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The notes are quarter notes, and the lyrics are printed below the notes. The first staff begins with a large letter 'E' on the left. The lyrics are: DEED DEAL GEAR GEAN DEED DEAL GEAR GEAN. The second staff begins with a large letter 'E' on the left. The lyrics are: DEAD DELL GET GELD DEAD DELL GET GELD. The third staff begins with a large letter 'A' on the left. The lyrics are: DATE DALE GATE GALE DATE DALE GATE GALE. The fourth staff begins with a large letter 'A' on the left. The lyrics are: DARK DARN GARB GARD DARK DARN GARB GARD. The fifth staff begins with a large letter 'A' on the left. The lyrics are: DAW DAWN GAWK GALL DAW DAWN GAWK GALL. The sixth staff begins with a large letter 'I' on the left. The lyrics are: DIKE DINE GUIDE GUILE DIKE DINE GUIDE GUILE. The seventh staff begins with a large letter 'I' on the left. The lyrics are: DIN DINT GILT GILD DIN DINT GILT GILD. The eighth staff begins with a large letter 'O' on the left. The lyrics are: DOLE DOME GOLD GOAT DOLE DOME GOLD GOAT. The ninth staff begins with a large letter 'O' on the left. The lyrics are: DOG DOLL GONE GOLF DOG DOLL GONE GOLF. Each word in the second part of each line has a downward-pointing arrow above it, indicating a falling inflection.

Note. Practice the sub-vocal sounds of D and G carefully.

DEE-EH   DEE-AY   DEE-AH   DEE-AW   DEE-OH   DEE-OO

GEE-EH   GEE-AY   GEE-AH   GEE-AW   GEE-OH   GEE-OO

ARPEGGIO.

Legato.

This exercise should be practiced frequently. Intone each vowel sound separately ; that is, first go through the seven measures with the sounds of OO, O, EE, etc., thinking the vowel-forms large and clear, *mezzo forte*.

Then take the syllables in a lighter tone but with the same thought of largeness of form. Let the ideal be smoothness and sweetness of tone.



coo	coo	coo	coo
so	so	so	so
tee	tee	tee	tee
vay	vay	vay	vay
kah	kah	kah	kah
law	law	law	law



coo	coo	coo
so	so	so
tee	tee	tee
vay	vay	vay
kah	kah	kah
law	law	law

CHART EIGHT.

S dental.

K lingual.

S has four sounds, as in SO, IS, SURE, TREASURE.

K has one sound as in KIRK. Make the sound of K very decided.

Use care in practice of the letter S and do not push the breath lest the hissing sound be too great.

Give four beats to the elementary sound ; one beat to each word. Intone the words promptly, but separate them clearly.

Speak each line twice ; first with rising inflection ; second with falling inflection from the keynote C.

The chart consists of ten staves of music. Each staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The notes are quarter notes, and the lyrics are printed below the notes. The first four notes of each staff are grouped together, and the last four notes are also grouped together. The lyrics are as follows:

E	SEEK	SEEM	KEEL	KEEN	SEEK	SEEM	KEEL	KEEN
E	SELL	SENT	KELT	KEN	SELL	SENT	KELT	KEN
A	SALE	SAME	KALE	KAME	SALE	SAME	KALE	KAME
A	SAL	SAND	KAL	KAM	SAL	SAND	KAL	KAM
A	SAW	SAWN	KAW	KAWN	SAW	SAWN	KAW	KAWN
I	SIGH	SIGN	KITE	KINE	SIGH	SIGN	KITE	KINE
I	SIN	SILK	KILT	KIN	SIN	SILK	KILT	KIN
O	SOLE	SOLD	KOTH	KOHL	SOLE	SOLD	KOTH	KOHL
O	SOT	SOB	KOT	KOB	SOT	SOB	KOT	KOB

SEE-EH	SEE-AY	SEE-AH	SEE-AW	SEE-OH	SEE-OO
SEE-EH	SEE-AY	SEE-AH	SEE-AW	SEE-OH	SEE-OO
KEE-EH	KEE-AY	KEE-AH	KEE-AW	KEE-OH	KEE-OO
KEE-EH	KEE-AY	KEE-AH	KEE-AW	KEE-OH	KEE-OO

## CHART NINE.

This Chart is for the study of pure phonation. The vowels must be spoken with perfect ease, smoothness and fullness. Strive to mould each sound correctly. Bear in mind to begin each sound as low in the throat as is possible with ease, and thus you will master the true placing of the tone.

Speak each vowel twice ; first with rising, second with falling inflection from the keynote C.

EE / \	EE / \	EE / \	EE / \	EEL / \
EH / \	EH / \	EH / \	EH / \	ELL / \
A / \	A / \	A / \	A / \	ALE / \
AH / \	AH / \	AH / \	AH / \	ART / \
AW / \	AW / \	AW / \	AW / \	ALL / \
I / \	I / \	I / \	I / \	ICE / \
I / \	I / \	I / \	I / \	ILL / \
O / \	O / \	O / \	O / \	OLD / \
OO / \	OO / \	OO / \	OO / \	OOZE / \

Note. It will be found good also to practice reading the lines downward and upward.

Speak the following twice through ; first staccato, second legato :

<u>E-AH</u>	<u>AH-E</u>	<u>AH-E</u>	<u>E-AH</u>
<u>E-AH-E</u>	<u>AH-E-AH</u>	<u>AH-E-AH</u>	<u>E-AH-E</u>
<u>OO-E-AH</u>	<u>AH-E-OO</u>	<u>AH-E-OO</u>	<u>E-OO-AH</u>



## CHART TEN.

This exercise is especially valuable for establishing a musical conversational tone, as the Italian syllables used are in themselves full of music. It may be practiced with profit for a lifetime.

DIRECTIONS : First chant the line on key as indicated, being careful to pronounce the syllables correctly. Then read the lines alternately, first with interrogative inflection as if asking a question ; the next, with falling inflection, as if answering affirmatively.

DA ME NI PO TU LA BE DA ME NI PO TU LA BE

ME NI PO TU LA BE DA ME NI PO TU LA BE DA

NI PO TU LA BE DA ME NI PO TU LA BE DA ME

PO TU LA BE DA ME NI PO TU LA BE DA ME NI

TU LA BE DA ME NI PO TU LA BE DA ME NI PO

LA BE DA ME NI PO TU LA BE DA ME NI PO TU

BE DA ME NI PO TU LA BE DA ME NI PO TU LA

DA ME NI PO TU LA BE DA ME NI PO TU LA BE

Note. The above syllables are correctly pronounced as follows : Dah, May, Nee, Poh, Too, Lah, Bay.

## CHART ELEVEN.

The need of special study of the sound "NG" has been too largely overlooked. The prolonged sound of *ing* locates the vibration in the vocal tube correctly, and secures the genuine pulmonic voice. In practicing this, however, one must be very watchful as to the quality of the tone, using care that it is light and free from nasal *twang* though it must have nasal resonance. Watch for *purity* of tone.

TUNG-EE	TUNG-EH	TUNG-AH	TUNG-OH
HUNG-EE	HUNG-EH	HUNG-AH	HUNG-OH
SUNG-EE	SUNG-EH	SUNG-AH	SUNG-OH
KING-EE	KING-EH	KING-AH	KING-OH
TEEMING	HEEDING	SINGING	KNEELING
REELING	DEEDING	VEERING	LEERING

The following permutations are to be recited in pure, pulmonic voice, speaking the *name* of each figure staccato and with precision. Repeat each column of figures by itself.

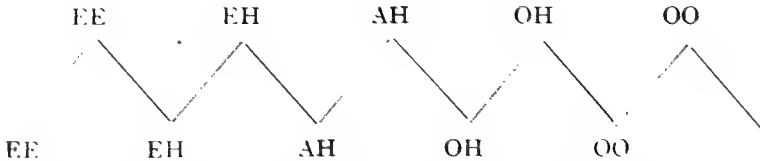
1 3 5 8	2 4 5 7	3 1 5 8	4 1 6 8
1 3 8 5	2 4 7 5	3 1 8 5	4 1 8 6
1 5 3 8	2 5 4 7	3 5 1 8	4 6 1 8
1 5 8 3	2 5 7 4	3 5 8 1	4 6 8 1
1 8 3 5	2 7 4 5	3 8 1 5	4 8 1 6
1 8 5 3	2 7 5 4	3 8 5 1	4 8 6 1

## CHART TWELVE.

SĒĒ    SĒH    SĀH    SŌH    SŪO  
 SPĒĒ    SPĒH    SPĀH    SPŌH    SPŪO  
 ZĒĒ    ZĒH    ZĀH    ZŌH    ZŪO  
 SPRĀIN    SPRĀY    SPREĀD    SPRĪNG    SPRŪT  
 STĀIN    STĀY    BLEĀST    RĒST    WĒST  
 SKĪLL    SKĪM    ĀSK    BĀSK    TĀSK

This exercise is to be practiced in a somewhat explosive manner with full volume of voice.

## THE SOUND WAVE.



Practice the above by beginning with full tone, letting the voice vanish at the end on both inflections.

Read the lines downward and upward.

After a thorough practice of some weeks or months in intoning and speaking the lines across the page until the words sound clear and musical, take up the work of reading the lines from the top of page downward, with the rising slide given to each word. Also read them from the bottom of page upward, giving the falling slide to each word. This practice will serve to make children independent of position or punctuation, and bring the inflections entirely under the control of the mind.

Watch the pupils and see that the different vowels are uttered in the sweet quality of voice which we are striving to bring out, viz., "mezza voice."

" Sounds awaken sensations.

Words express ideas.

Melody conveys meaning."

---

#### VALUE OF REPETITION.

"Action frequently repeated becomes a habit ; habit long continued becomes second nature ; and this second nature, the product of habit long continued, incorporated in and mixed with inherited gifts, when founded on Truth, makes the man complete."

Study to make the sweet-toned voice the constant habit in speaking.

## RHYTHM.

All speech is composed of a succession of accented and unaccented syllables. In the accompanying example the dotted note will indicate the heavy or accented sounds ; the other notes, the light or unaccented syllables. Intone (or sing) as written ; then *spea*k the words with the definite inflections indicated by the musical intervals.

spi - rit spi - rit spi - rit - ed spi - rit - ed  
a - dore a - dore a - dor - ing a - dor - ing

spi - rit - u - al spi - rit - u - al spi - rit - u - al - ly spi - rit - u - al - ly  
a - dor - a - ble a - dor - a - ble a - dor - a - ble - ness a - dor - a - ble - ness

EXERCISE FOR RHYTHM.

With prompt time.

To be Sung.

To be Spoken.



Sing - ing    Chant - ing  
Sing    ing    Chant - ing

Spea<sup>^</sup>king  
Ri<sup>^</sup>sing

Rea<sup>^</sup>d<sup>^</sup>ing  
Falla<sup>^</sup>ng



Sing    ing    Chant    ing  
Sing    ing    Chant - ing

Talk<sup>^</sup>ing  
S<sup>^</sup>inking

Walk<sup>^</sup>ing  
Swella<sup>^</sup>ng



Sing    ing    Chant    ing  
Sing - ing    Chant - ing

Creep<sup>^</sup>ing  
Flow<sup>^</sup>ing

Sweep<sup>^</sup>ing  
Go<sup>^</sup>ing



Sing - ing    Chant - ing  
Sing - ing    Chant - ing

Toss<sup>^</sup>ing  
Foam<sup>^</sup>ing

Cross<sup>^</sup>ing  
Roam<sup>^</sup>ing



Sing - ing    Chant    ing  
Sing    ing    Chant - ing

Dinn<sup>^</sup>ing  
Run<sup>^</sup>ning

Spin<sup>^</sup>ning  
Stun<sup>^</sup>ning

“Dividing and gliding and sliding, | and falling and brawling and sprawl-  
ing, | and driving and riving and striving, | and sprinkling and twinkling and  
wrinkling, | and sounding and bounding and rounding, | and bubbling and  
troubling and doubling, | all at once and all o'er, | with a mighty uproar;— |  
and this way, | the water comes down at Lodore.” |

—Robert Southey (*Cataract of Lodore*).

## READING BY VOWEL SOUNDS.

To read by vowel sounds only: first, pronounce one or more words, then repronounce them, using the vowels only. The vowels constitute the *essence* of all words, the consonants giving that material variety of form.

The principal vowel sounds are represented in the following words:

Ale Art All At Eel Ell Isle Ill Old Ooze On Use Up  
Full Oil Ounce.

Ā Ä Å Ă Ē Ĕ Ī Ĭ Ō OO Ŏ Ū Ŭ Ů OI OU.

All of these vowel sounds are used consecutively in the following non-sense:

Dave Carr ; Hall Mann ; Eve Pebbles ; Mike Dill ; Joe Cool Bond ;  
Luke Munn Bull ; Joy Prout ate palms, walnuts, apples, peaches, melons, ripe  
figs, cocoa, gooseberries, hops, cucumbers, prunes and boiled pout.

The vowel is the voice of the word. One of the most helpful ways of securing clearness and strength of utterance is to practice speaking the vowels in a sentence; then repeat the sentence speaking the words.

“The best method of exorcising a bad habit is by exercising a good one.”

The following lines of Tennyson are to be practiced thus : First, intone softly on that pitch of the scale indicated in the margin ; then, read with full free expression, avoiding loudness, bearing in mind the picture of each thought expressed : the mother and the child, the sea, the soft breeze, the setting moon ; the father, the ship with sails set for the home-coming.

## SWEET AND LOW.

C Sweet and low, sweet and low,  
 E Wind of the western sea ;  
 D Low, low, breathe and blow,  
 Wind of the western sea.  
 G Over the rolling waters go,  
 F Come from the dying moon and blow,  
 E Blow him again to me,  
 D While my little one,  
 While my pretty one | sleeps. C

C Sleep and rest, sleep and rest,  
 E Father will come to thee soon ;  
 D Rest, rest on mother's breast,  
 Father will come to thee soon.  
 G Father will come to his babe in the nest,  
 F Silver sails all out of the west ;  
 E Under the silver moon,  
 D Sleep, my little one,  
 Sleep, my pretty one, | sleep. C

N. B. It is easier to produce a sweet tone with a sustained note or monotone ; hence we adopt the level (the singing) tone to establish in mind the ideal sound. With this ideal, we practice the inflections of speech. To practice vocally without an ideal is simply to repeat or confirm vocal habits.



## INTONATION.

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The subject of Intonation or Melody in Speech has engaged the thoughts and occupied the study of earnest and able scholars. Men of culture who have an appreciative ear for sound are always offended by gross violations of its laws, by monotony or by indiscriminate shifting of the key. The beauty of agreeable intonation has always been recognized, but few writers have even hinted at any practical mode of inculcating it in language. It is true that some have devoted time to the study of inflections and have carefully investigated the principles of the upward and downward slides of voice, but the *measure* of these inflections, how far the voice should be carried in the rising and falling movements, has not entered into the terms prescribed by these writers. It would doubtless be difficult to establish an infallible guide to the measure of the inflections and subject it to rules both scientific and practical in their character. The speaking melody is formed by tones of contrast, the level tone, the rising and falling tones. We therefore speak in waves of sound and these sound-waves should be increased or diminished according to the matter to be expressed and to the situation of the persons speaking. Persons engaged in quiet conversation would naturally use a lighter wave of tone than would be required in a lecture hall or a legislative chamber. The true measure of vocal inflec-

tions, however, must be found in the *musical* scale. There can be no other guide. Vocal sound is essentially music or its substratum. Sound may indeed be estimated in volume, by its greater or less intensity,—by noise, if you please, without reference to musical science or to laws of melody; but by inflections is indicated *change of pitch* and in no possible way can this variation be determined other than by referring it to the scale. It will certainly be admitted that nothing worthy of the appellation of science can be written on the subject of intonation without an exact standard to test the width or measure of the inflections. That such a standard is found in the intervals of music must be also granted by everyone who will take pains to examine into the subject.

The mode of making application of these intervals to the inflections of speech is thoroughly shown in the exercises contained in this book. The argument in favor of such exercises is that the teacher is enabled to lead the pupil to a clear understanding of pitch and inflection.

It must be evident that harmony in speech can be taught in no other way than by first divesting the utterance of all inflection and speaking each syllable or word in a monotone, like a note in music, and then repeating it on a given key like a chant, which is intoning. This establishes in the mind the true aim of the voice and the quality,—the ideal tone. This should be followed by a repetition of the words with rising and falling inflections.

While the entire aim of this work is towards spontaneous self-expression and ability to interpret literature in the freest and most artistic manner, yet it has been found that unmeaning syllables and simple words are more effective than sentences

in rudimental teaching. In other words, it is preferable to begin this study with a course of elementary exercises which are at first quite detached from the sentiments embodied in language. The mechanical training of the voice must first be mastered to prepare it for that perfection of expression which destroys the unnatural subterfuges of ranting and noise that indicate only artificiality and weakness.

## QUALITY OR TIMBRE OF VOICE.

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The quality of the voice is essentially dependent upon the ease and freedom with which the sounds are produced, together with the mental condition or emotion existing at the moment. It is also controlled largely by the key and pitch of the sounds.

Human voices differ from each other as greatly as human faces. Every individual receives from nature a voice distinguished by some special quality. Too often early environment, ignorance of vocal laws and neglect encourage vocal faults which obscure this individual quality. Imperfections of voice, however, are not irremediable and therefore, next to management of the breath, the subject to which master and pupil should devote closest attention must be *Beauty of Tone*. Manuel Garcia, one of the world's most famous voice masters, said, "Ninety per cent of the real power of the human voice is its beauty." The elements of tonal beauty are: purity, clearness and resonance.

*Purity* is attained by attacking the sound firmly and with precision emitting only that quantity of breath which is necessary for the production of a tone combining strength with pleasant quality.

*Clearness* is best secured when the voice is emitted upon the open vowels.

*Resonance* is acquired, first, by opening the mouth

naturally without undue effort ; second, by directing the column of tone as far forward in the mouth as possible, that the cavity of the mouth may act as a sounding board to the voice, and thus enlarge the wave of sound.

## ATTACK.

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“Attacking the sound” in vocal parlance may be compared to “touch” in pianoforte playing and corresponds to it in quickness, distinctness, delicacy and elasticity. These attributes are acquired by endeavoring to first cultivate quality rather than quantity of tone.

All preparatory exercises for the emission of voice should be intoned and spoken softly, avoiding too great pressure upon the column of air emitted, and directing the sound swiftly and lightly towards the front of the mouth. Every particle of breath emitted while intoning, reading or speaking, must be employed in generating sound. When the breath is heard over and above the sound, however slightly, it is impossible to produce pure tones. Such a fault may be promptly corrected by sustaining the breath and speaking softly.

## ARTICULATION.

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Articulation is the first essential, the foundation which is indispensable to anything like a tolerable style of reading. The basis of all excellence in speech is a clear, distinct articulation united with correct pronunciation, and where there is no natural impediment or physical imperfection of the organs, this may be easily taught. A point to be noted is that the Chart work is designed to train the ear to a nice discrimination of sound and a consequent elegance of utterance. Great imperfection exists in the usual modes of teaching the inflections or slides of the voice, and this is also true as to the regulation of the pitch and melody. This work is arranged to cover all these points.

One cannot take up vocal study without discovering that exercises for phonation and for the expansion of tone must be the means of discipline for the voice. All authorities agree upon this and have enjoined practice on exercises of connected sentences or of elementary sounds. Dr. Guilmette constructed exercises involving all the elements of speech admirably arranged in syllables which have been used with great success in the development of the voice. To this kind of exercise I have given preference over all others in the use of words which picture clearly to the eye the different forms of the sound and bring into action, almost unconsciously, the organs of articulation and phonation at the same moment.

## READING.

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That the department of education described as “learning to read” suffers general neglect seems to be admitted by a large number of prominent educators in our country. Of the importance of cultivating good oral reading it is hardly necessary to speak, for its demand is apparent, and in certain localities special effort is now being made to raise the standard to a higher plane. The teacher of this branch has difficulties to encounter which do not beset the path of other instructors, the most serious of which is the necessity for the correction of unfortunate vocal habits which exist among more than ninety per cent of both children and adults. It is certain, however, that such difficulties will not only be diminished but that they will in large measure disappear under that thorough and rigid training of the vocal organs which the pupil should undergo as well for reading as for singing.

Carelessness of pronunciation, hurried and imperfect articulation are faults which daily meet the ear. These common defects of speech must be attacked and reformation of them must engage the teacher of reading at the very beginning. The mechanical discipline which the CONE CHARTS give is what each voice should undergo to attain the freedom of articulation and the purity of tone which is the charm of this human instrument. Reading and declamation should be as agreeable to the ear as recitative or song.



The level tone is the base, the very foundation of voice building. The curves or inflections which are termed vocal waves may rise or fall above or below the level (or keynote) of the speaker and yet remain in the same musical key, as a song the air of which runs above or below the key in which the music is set. Therefore the reader should be thorough master of the varied vocal inflections in order that his gradations from the level tone may automatically follow his thought and conform to the highest canons of taste and expression. To this end, he should practice the vocal waves with vowels, syllables and words until every muscle becomes flexible and yielding ; and thus the vocal intervals will not lose any significance or effect. When practicing, avoid all tremolo ; work for smooth, well-sustained tones, for it is these which express the emotions of the heart. Should the emotion cause the voice to tremble, very well ; but do not attempt to suggest emotion with a voluntary shake of the voice, which, the chances are, will sound artificial. Be careful to study time as well as tune. Expressive reading is shown as much, perhaps, in what is called "time melody" as in almost any other feature. A reader's understanding of an author's meaning is largely indicated by his varied (but melodious) *rate* of utterance. Of course a mere variation of time is not sufficient. There must be at the same time an appropriate variety of light and shade to give the proper coloring. When these suggestions for artistic reading are comprehended and followed, the listener will derive similar pleasure from oral reading that he receives from the singer who artistically modulates his song, recognizing that both reader and singer are *qualified interpreters*.

In considering the details for securing melodious tones in reading, the correct action of the mouth is of prime importance. Perfect independence of the jaw is a necessity during the production of tone. Many persons are in the habit of opening their mouth but one degree for the emission of their voice, and in consequence, they have a mumbling enunciation, and also lose the bright and sparkling facial expression which is the accompaniment of a flexible movement of the lower jaw. To give the voice its full effect of roundness, smoothness and agreeable tone, a free use of the oral cavity is essential; the whole mouth must be thrown open by an unimpeded action of the jaw. The non-observance of this condition, resulting in the straining of the vocal chords, is injurious to all voices and has ruined many.

Clearness and resonance of tone depend largely upon the healthy condition of the mucous membrane, but correct vocal practice has a powerful influence in preserving the health of the membrane.

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Insist on yourself; never imitate. Your own gift you can present every moment with the cumulative force of a whole life's cultivation; but of the adopted talent of another, you have only an extemporaneous half-possession. That which each can do best, none but his Maker can teach him. No man yet knows what it is, nor can, till that person has exhibited it. Where is the master who could have taught Shakespeare? Where is the master who could have instructed Franklin, or Washington, or Bacon, or Newton? Every man is a unique. The Scipionism of Scipio is precisely that part he could not borrow. If anybody will tell me whom the great man imitates in the original crisis, when he performs a great act, I will tell him who else than himself

can teach him. Shakespeare will never be made by the study of Shakespeare. Do that which is assigned thee, and thou canst not hope too much, or dare too much.

—Emerson. (*Self Reliance.*)

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If we have the power of teaching the right to anybody we should teach them the right ; if we have the power of showing them the best thing, we should show them the best thing ; there will always, I fear be enough want of teaching and enough bad teaching, to bring out very curious, irrational results if we want them. So, if we are to teach at all, let us teach the right thing, and ever the right thing.

There are many attractive qualities inconsistent with rightness ;—do not let us teach them,— let us be content to waive them.

—Ruskin.

## EXERCISES FOR DISTINCT ENUNCIATION.

### LINGUALS.

ni	ne	na	no	nu
li	le	la	lo	lu
di	de	da	do	du
ti	te	ta	to	tu
ri	re	ra	ro	ru

### LABIALS.

mi	me	ma	mo	mu
bi	be	ba	bo	bu
pi	pe	pa	po	pu

### DENTALS.

si	se	sa	so	su
zi	ze	za	zo	zu

### EXERCISES IN ARTICULATION.

<p><i>s</i> as in <i>sin</i>.</p> <p><i>z</i> . . . <i>zone</i>.</p> <p><i>p</i> . . . <i>pin</i>.</p> <p><i>b</i> . . . <i>boy</i>.</p>		<p><i>sh</i> as in <i>shine</i>.</p> <p><i>z</i> . . . <i>azure</i>.</p> <p><i>th</i> . . <i>thin</i>.</p> <p><i>th</i> . . <i>this</i>.</p>
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### CONSONANT SOUNDS IN COMBINATION.

*zd* as in *blaz'd*, *gas'd*, *prais'd*, *rais'd*.

*zl* as in *dazzle*, *drizzle*, *muzzle*, *puzzle*.

*zld* as in *dazzl'd*, *driszl'd*, *muzzl'd*, *puzzl'd*.

*zls* as in *dazzles*, *drizzles*, *muzzles*, *puzzles*.

*st* as in *cast*, *fast*, *last*, *mast*.

*sts* as in *casts*, *fasts*, *lasts*, *masts*.

*sk* as in *ask*, *bask*, *mask*, *task*.

*sks* as in *asks*, *basks*, *masks*, *tasks*.

*dst* as in *bidst*, *midst*, *couldst*, *wouldst*.

*fr* as in *frame*, *freeze*, *from*, *frown*.

*ft* as in *lift*, *drift*, *swift*, *left*.

*fts* as in *dri<sup>ft</sup>s*, *lifts*, *gifts*, *sifts*.

N. B. The vowels in the exercise on "linguals," "labials" and "dentals" have the Italian sounds.

## TABLE OF CONSONANT ELEMENTS.

*b* as in *bed*, *bid*, *mob*, *rob*.

*d* as in *deed*, *deep*, *aid*, *did*.

*f* as in *fine*, *fall*, *roof*, *ruff*.

*g* as in *give*, *gave*, *bog*, *log*.

Every, (not *ev'ry*) traveller, flatterer, murderer, borderer, wanderer, moderate, tolerate, desperate, tottering, fluttering.

S . . . . .  
spee      speh      spah      spoh      spoo

## CONSONANT SOUNDS IN COMBINATION.

*spr* as in *sprain*, *spray*, *spread*, *spring*.

*sps* as in *asps*, *claps*, *hasps*, *rasps*.

*spt* as in *clasp'd*, *grasp'd*, *rasp'd*, *lisp'd*.

*st* as in *stain*, *stay*, *blest*, *rest*.

History tends to strengthen the sentiments of virtue. In its faithful delineations, vice always appears odious, and virtue not only desirable and productive of happiness, but also favorable to true honor and solid glory.

*sk* as in *skill*, *skim*, *ask*, *bask*.

*skr* as in *scream*, *screen*, *scribe*, *scroll*.

*sks* as in *asks*, *basks*, *masks*, *tasks*.

*skst* as in *ask'st*, *bask'st*, *mask'st*, *task'st*.

*sl* as in *slake*, *slate*, *slave*, *slow*.

*sm* as in *small*, *smile*, *smoke*, *smote*.

*sn* as in *snail*, *snake*, *sneer*, *snow*.

*sp* as in *speak*, *spoke*, *asp*, *wasp*.

*ts* as in *bats*, *hats*, *mats*, *rats*.

*vd* as in *lov'd*, *mov'd*, *prov'd*, *sav'd*.

*vdst* as in *lov'dst*, *mov'dst*, *prov'dst*, *sav'dst*.

*vl* as in *rav'l*, *ev'l*, *grow'l*, *shov'l*.

*thr* as in *throne*, *through*, *three*, *thrill*.

*thd* as in *breath'd*, *sheath'd*, *wreath'd*, *writh'd*.

*thz* as in *breathes*, *sheathes*, *wreathes*, *writhes*.

CONSONANT SOUNDS IN COMBINATION.

*bd* as in *ebb'd*, *robb'd*, *sobb'd*, *embib'd*.

*br* as in *brave*, *break*, *breeze*, *bride*.

*d'd* as in *hand'd*, *kind'd*, *crad'd*, *sadd'd*.

*dr* as in *dream*, *drive*, *drove*, *drown*.

*Attune*, (not *attoon*), *opportune*, *opportunity*, *adduce*, *deduce*, *produce*, *delude*, *delusion*.

THE SONG OF THE COSSACK.

Come, arouse thee up, my gallant horse, and bear thy rider on !

The comrade thou, and the friend I trow, of the dweller on the Don.

Pillage and Death have spread their wings ! 'tis the hour to hie thee forth,

And with thy hoofs an echo wake to the trumpets of the North !

Nor gems nor gold do men behold upon thy saddle-tree,

But earth affords the wealth of lords for thy master and for thee.

Then fiercely neigh, my charger gray ! thy chest is proud and ample ;

Thy hoofs shall prance o'er the fields of France, and the pride of her heroes  
trample !

*tl* as in *battle*, *cattle*, *rattle*, *tattle*.

*tld* as in *batt'd*, *ratt'd*, *tatt'd*, *start'd*.

*tiz* as in *battles*, *rattles*, *tattles*, *startles*.

*tr* as in *trade*, *tread*, *tree*, *true*.

The schoolboy with his satchel in his hand.

I have not heard of him since he left home.

Up the high hill he heaves a huge, round stone.

And oft false sighs sicken, the silly heart.

*sh* as in *show*, *shun*, *bush*, *push*.

*th* as in *thin*, *think*, *truth*, *faith*.

*th* as in *this, thus, blithe, beneath*.

*wh* as in *when, what, whence, which*.

*Awful*, (not *awfle*), *baneful, fearful, playful, beautiful, dutiful, bountiful*.

## TABLE OF VOWEL ELEMENTS.

*a* as in *gave, rave, save, wave*.

*a* as in *bar, car, far, tar*.

*a* as in *call, fall, hall, tall*.

*a* as in *cat, hat, mat, rat*.

*Dormant*, (not *dormunt*), *infant, inhabitant, adjutant, consonant, reluctant, defendant, defiance, reliance, continual, musical*.

Be careful to clearly pronounce the final *d* and *ds*, the *t* and *ts*, etc.

## CONSONANT SOUNDS IN COMBINATION.

*kts* as in *acts, facts, directs, suspects*.

*ldz* as in *fields, yields, holds, folds*.

*lf* as in *myself, himself, wolf, gulf*.

*lm* as in *elm, helm, realm, film*.

I spoke *of* the man, (not *o' the man*), who told me *of* the boys. The want *of* men is occasioned by the want *of* money. Children climb the mound *of* the rampart. The top *of* the house.

*rbz* as in *garbs, herbs, orbs, disturbs*.

*rd* as in *bard, herd, cord, absurd*.

*rdz* as in *bards, herds, cords, words*.

*rdzh* as in *barge, charge, large, urge*.

I told him *of* it, (not *uv* it). I speak *of* him. I heard *of* them. It came from her, (not *frum* her). I heard from him. I called for it, (not *fur* it). He came for them.

*lts* as in *faults, halts, belts, melts*.

*mp* as in *camp, lamp, pomp, lump*.

*mpt* as in *tempt, attempt, exempt, prompt*.

*mpts* as in *tempts, exempts, prompts*.

*rnz* as in *forms, storms, warms, harms*.

*rn* as in *born, horn, morn, warn*.

*rnd* as in *earn'd, learn'd, scorn'd, warn'd*.

*rnz* as in *burns, churns, learns, turns*.

## HAMLET TO THE PLAYERS.

Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue ; but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. Do not saw the air too much with your hand, thus, but use all gently ; for in the very torrent, tempest, and, as I may say, the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness. Oh ! it offends me to the soul to hear a robustious, periwig-pated fellow, tear a passion to tatters, to very rags, to split the ears of the groundlings, who, for the most part, are capable of nothing but inexplicable dumb-shows and noise ; I would have such a fellow whipped for o'erdoing Termagant ; it out-herods Herod ; pray you, avoid it.

Be not too tame, neither, but let your own discretion be your tutor ; suit the action to the word, the word to the action ; with this special observance, that you o'erstep not the modesty of nature ; for anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature ; to show virtue her own feature, and scorn her own image. Now this overdone, or come tardy off, though it make the unskillful laugh, cannot but make the judicious grieve ; the censure of the which one must in your allowance o'erweigh a whole theatre of others. O, there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that, neither having the accent of Christians, nor the gait of Christian, pagan, nor man, have so strutted and bellowed that I have thought some of Nature's journeymen had made men and not made them well, they imitated humanity so abominably.

—Shakespeare.

## CONVERSATIONAL STYLE OF READING.

The first and most natural use of the voice is in conversation ; and the ability to read as a cultivated person talks is the foremost accomplishment of a reader.

The test to be applied in reading the conversational style is this : would a listener know whether you were reading or talking.



## WONDERS OF THE ENGLISH LANGUAGE.

The construction of the English language must appear most formidable to foreigners. One of them, looking at a picture of a number of vessels, said, "See what a flock of ships!" He was told that a flock of ships is called a fleet, and that a fleet of sheep is called a flock. And it was added, for his guidance in mastering the intricacies of our language, that a flock of girls is called a bevy, that a bevy of wolves is called a pack, and a pack of thieves is called a gang, and a gang of angels is called a host, and a host of porpoises is called a shoal, and a shoal of buffaloes is called a herd, and a herd of children is called a troop, and a troop of partridges is called a covey, and a covey of beauties is called a galaxy, and a galaxy of ruffians is called a horde, and a horde of rubbish is called a heap, and a heap of oxen is called a drove, and a drove of blackguards is called a mob, and a mob of whales is called a school, and a school of worshipers is called a congregation, and a congregation of engineers is called a corps, and a corps of robbers is called a band, and a band of locusts is called a swarm, and a swarm of people is called a crowd.

—Thomas Blaine.

The quality of mercy is not strain'd,  
 It droppeth as the gentle dew from heaven  
 Upon the place beneath. It is twice bless'd ;  
 It blesses him that gives, and him that takes.

The man that hath no music in himself  
 Nor is not moved with concord of sweet sounds  
 Is fit for treasons, stratagems and spoils—  
 Let no such man be trusted.

—Merchant of Venice.

## CHEST TONES AND HEAD TONES.

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The above terms are often misunderstood, hence misapplied. The larynx is the chief vocal organ. The chest cavity is located below the larynx and all tones which are correctly made should reflect, in greater or less degree, from this cavity. Nature has so organized the vocal instrument that the lower notes of the larynx are reflected more directly from the chest cavity than are the higher tones; that is, beginning on the lowest note of our voice and ascending the scale, the chest resonance lessens and the head resonance increases. This movement is reversed as we descend the scale; the head resonance diminishing and the chest resonance increasing. In other words, the degree in which the pure tone partakes of either chest or head resonance depends upon the *pitch*. Head resonance alone produces a screaming, high-pitched tone; chest resonance alone produces a hard, muscular tone.

There is a transition of the vocal mechanism as we ascend and descend the scale. With some voices, more often in those of women than of men, this change is met with difficulty. The following exercises are intended to blend the Chest resonance and the Head resonance so that the transition from the lower to the higher tones may not be marked by an abrupt difference in the quality.

The method of practicing these exercises upon the closed vowel E and the open vowel AH consists in a *gradual* and slight *decrease* in the pressure of the breath when ascending from a lower to a higher note; and vice versa, in a gradual and slight *increase* in the pressure when descending from a higher to a lower note.

The tonic sound should be a full tone, *mezzo forte*, not forced, *slurred* upward an interval of a third. Then, with an easy opening of the mouth, sound the vowel AH with a continued slur, but gradual softening of the tone to the fifth. Pursue the same method with the next measure, which embraces the first, fourth and sixth intervals.

In the same manner with the next measure, descend from the fifth to the third interval, noting that it is to be given in soft tone, or *piano*.

With the next measure, which is to be given in the same way, the tone from the third to the second on the vowel E is to be full, or *mezzo forte*. Observe how definitely the vowel E fixes the focal point of the breath at the front of the hard palate.

E.....ah      E.....ah      Ah.....      E.....ah

E.....ah      E.....ah      Ah.....      E.....ah

E.....ah      E.....ah      Ah.....      E.....ah

E.....ah      E.....ah      Ah.....      E.....ah

E.....ah      E.....ah      Ah.....      E.....ah

## CREED OF THE BELLS.

How sweet the chime of the Sabbath bells !  
 Each one its creed in music tells,  
 In tones that float upon the air,  
 As soft as song, as pure as prayer ;  
 And I will put in simple rhyme  
 The language of the golden chime ;  
 My happy heart with rapture swells  
 Responsive to the bells, sweet bells.

“ In deeds of love excel ! excel ! ”  
 Chimed out from ivied towers a bell ;  
 “ This is the church not built on sands,  
 Emblem of one not built with hands ;  
 Its forms and sacred rites revere,  
 Come worship here ! come worship here !  
 In rituals and faith excel ! ”  
 Chimed out the Episcopalian bell.

“ In after life there is no hell ! ”  
 In rapture rang a cheerful bell :  
 “ Look up to heaven this holy day,  
 Where angels wait to lead the way ;  
 There are no fires, no fiends to blight  
 The future life : be just and right.  
 No hell, no hell, no hell ! ”  
 Rang out the Universalist bell.

“ To all, the truth we tell, we tell ! ”  
 Shouted in ecstasies a bell :  
 “ Come, all ye weary wanderers, see,  
 Our Lord has made salvation free !  
 Repent, believe, have faith, and then  
 Be saved and praise the Lord, Amen.  
 Salvation's free, we tell, we tell ! ”  
 Shouted the Methodistic bell.

—Geo. W. Bungay.

# PART TWO.

—  
Exercises.

## DO IT YOURSELF.

Why ask the teacher or some classmate to solve that problem ? Do it yourself. You might as well let them eat your dinner as “do your sums for you.” It is in studying as in eating—he that does it gets the benefit, and not he that sees it done.

Do not ask your teacher to parse all the difficult words, or assist you in the performance of any of your duties. Do it yourself. Never mind, though they look dark as Egypt. Don't ask even a hint from anybody. Every trial increases your ability, and you will finally succeed by dint of the very wisdom and strength gained in this effort, even though at first the problem was beyond your skill. It is the study and not the answer that really rewards your pains.

Look at that boy who has succeeded after six hours of hard study, perhaps. How his eye is lit up with a proud joy, as he marches to his class ! He reads like a conqueror, and well he may. His poor, weak schoolmate, who gave up after the first trial, now looks up to him with something of wonder as a superior.

There lies a great gulf between those boys who stood yesterday side by side. They will never stand together as equals again. The boy that did it for himself has taken a stride upward, and, what is better still, has gained strength for greater efforts. The boy who waited to see others do it has lost both strength and courage, and is already looking for some excuse to give up school and study forever.

## Exercises.

---

### ON C.

Break, break, break,  
    On thy cold gray stones, O Sea !  
And I would that my tongue could utter  
    The thoughts that arise in me.

### ON F.

O well for the fisherman's boy,  
    That he shouts with his sister at play !  
O well for the sailor-lad,  
    That he sings in his boat on the bay !

### ON E.

And the stately ships go on  
    To their haven under the hill ;  
But O for the touch of a vanish'd hand,  
    And the sound of a voice that is still !

### ON C.

Break, break, break,  
    At the foot of thy crags, O Sea !  
But the tender grace of a day that is dead  
    Will never come back to me.

—Tennyson.

Change alternately in each measure from intoning to speaking.

All the lines from Chart one to Chart eight may be practiced in the following manner, and in a variety of keys.

Sing Speak Sing Speak Sing Speak Sing Speak

oo-pool p<sup>o</sup>ol p<sup>o</sup>ol oo-poor p<sup>o</sup>or p<sup>o</sup>or oo-loon l<sup>o</sup>on l<sup>o</sup>on oo-loom l<sup>o</sup>om l<sup>o</sup>om

o-pole p<sup>o</sup>le p<sup>o</sup>le o-mole m<sup>o</sup>le m<sup>o</sup>le o-lone l<sup>o</sup>ne l<sup>o</sup>ne o-loam l<sup>o</sup>am l<sup>o</sup>am

e-peel p<sup>e</sup>el p<sup>e</sup>el e-meal m<sup>e</sup>al m<sup>e</sup>al e-leer l<sup>e</sup>er l<sup>e</sup>er e-lean l<sup>e</sup>an l<sup>e</sup>an



Sing Speak Sing Speak Sing Speak Sing Speak

eh-pet pet pet eh-met met met eh-let let let eh-lent lent len.

The first exercise consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and contains four measures of music. Each measure begins with a quarter note followed by a half note, then a quarter rest, and finally a half note. The lyrics are: "eh-pet pet pet", "eh-met met met", "eh-let let let", and "eh-lent lent len.". The piano accompaniment is written on two staves (treble and bass clefs). The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef.

i-pine pine pine i-mine mine mine i-lite lite lite i-line line line

The second exercise consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and contains four measures of music. Each measure begins with a quarter note followed by a half note, then a quarter rest, and finally a half note. The lyrics are: "i-pine pine pine", "i-mine mine mine", "i-lite lite lite", and "i-line line line.". The piano accompaniment is written on two staves (treble and bass clefs). The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef.

ÿ-pin pin pin ÿ-win win win ÿ-lip lip lip ÿ-live live live

The third exercise consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and contains four measures of music. Each measure begins with a quarter note followed by a half note, then a quarter rest, and finally a half note. The lyrics are: "ÿ-pin pin pin", "ÿ-win win win", "ÿ-lip lip lip", and "ÿ-live live live.". The piano accompaniment is written on two staves (treble and bass clefs). The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef.

Sing Speak Sing Speak Sing Speak Sing Speak

a-pate pate pate a-pale pale pale a-late late late a-lane lane lane

The first system of music consists of three staves. The top staff is a vocal line with a treble clef, containing four measures of music. Each measure has a vocal line with a note and a rest, and a piano accompaniment of two chords. The lyrics are: a-pate pate pate a-pale pale pale a-late late late a-lane lane lane. The middle staff is a piano accompaniment with a treble clef, showing two chords per measure. The bottom staff is a piano accompaniment with a bass clef, showing two chords per measure.

ah-par par par ah-mar mar mar ah-lard lard lard ah-lark lark lark

The second system of music consists of three staves. The top staff is a vocal line with a treble clef, containing four measures of music. Each measure has a vocal line with a note and a rest, and a piano accompaniment of two chords. The lyrics are: ah-par par par ah-mar mar mar ah-lard lard lard ah-lark lark lark. The middle staff is a piano accompaniment with a treble clef, showing two chords per measure. The bottom staff is a piano accompaniment with a bass clef, showing two chords per measure.

aw-pall pall pall aw-fall fall fall aw-lawn lawn lawn aw-law law law

The third system of music consists of three staves. The top staff is a vocal line with a treble clef, containing four measures of music. Each measure has a vocal line with a note and a rest, and a piano accompaniment of two chords. The lyrics are: aw-pall pall pall aw-fall fall fall aw-lawn lawn lawn aw-law law law. The middle staff is a piano accompaniment with a treble clef, showing two chords per measure. The bottom staff is a piano accompaniment with a bass clef, showing two chords per measure.

The following exercise for intoning and speaking was arranged by Dr. C. A. Guilmette. The words are a part of the story of Parrhasius and Captive as told in the poem by N. P. Willis.

Begin on middle C and chant the words distinctly, raising the voice on the italicized word half a tone. Take a deep breath and proceed with the second line on that tone to the next italicized word, when the voice is again raised half a tone ; and so proceed for about one-fifth of the scale ; then descend the scale by half-tones in the same manner.

Such practice is most helpful in acquiring the music of the speaking voice. After intoning the lines, then read them with the thought of preserving the musical tone. Read with a free, natural expression. Avoid monotony. Have every thought in mind. See the City of Athens ; the market-place ; the old man captive ; the dog ; the yellow fog in the street ; and make others see what you see.

### PARRHASIUS AND CAPTIVE.

WILLIS.

[“ Parrhasius, a painter of Athens, amongst those Olynthian captives Philip of Macedon brought home to sell, bought one very old man; and when he had him at his house, put him to death with extreme torture and torment, the better, by his example, to express the pains and passions of his Prometheus, whom he was then about to paint.”]

There stood an unsold captive in the *mart*  
 A gray-haired and majestic old man  
 Chained to a *pillar*. It was almost night  
 The last seller from his place had *gone* ;  
 Not a sound was heard but of a dog  
 Crunching beneath the stall a 'refuse *bone*  
 Or the dull echo from the pavement rung  
 As the faint captive changed his weary *feet*.  
 'Twas evening and the half-descended sun  
 Tipped with a golden fire the many domes  
 Of *Athens* and a yellow atmosphere  
 Lay rich and dusky in the shaded street  
 Through which the captive *gazed*.

The golden light into the painter's room  
 Streamed *richly* and the hidden colors stole  
 From the dark pictures radiantly *forth*  
 And in the soft and dewy atmosphere  
 Like forms and landscapes magical they *lay*.  
 Parrhasius stood gazing forgettully  
 Upon his *canvas*. There Prometheus lay  
 Chained to the cold rocks of Mount *Caucasus*—  
 The vulture at his vitals and the links  
 Of the lame lemnian festering in his *flesh* ;  
 And as the painter's mind felt through the dim  
 Rapt *mystery* and plucked the shadows forth  
 With its far-reaching *fancy* and with form  
 And color *clad* them his fine earnest eye  
 Flashed with a passionate *fire* and the quick curl  
 Of his thin nostril and his quivering *lip*  
 Were like the winged *gods* breathing from his *flight*.

“Bring me the captive *now* !

My hands feel *skilful* and the shadows lift  
 From my waked spirit airily and *swift*

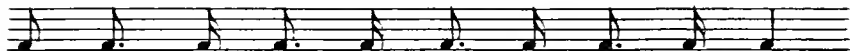
And I could paint the bow  
 Upon the bended *heavens*—around me play  
 Colors of such divinity *to-day*.

Ha ! bind him on his back !  
 Look !—as Prometheus in my picture *here*—  
 Quick or he *faints* ! stand with the cordial *near* .

Now bend him to the *rack* !  
 Press down the poison'd links into his *flesh*  
 And tear agape that healing wound *afresh*  
 So let him *writhe*.

How like a mountain devil in the heart  
 Rules the unreigned *ambition*. Let it once  
 But play the *monarch* and its haughty brow

Glows with a beauty that bewilders *thought*  
 And unthrones peace *forever*. Putting on  
 The very pomp of *Lucifer* it turns  
 The heart to *ashes* and with not a spring  
 Left in the bosom for the spirit's *lip*  
 We look upon our splendor and forget  
 The thirst of which we *perish*.  
 O if earth be all and Heaven *nothing*  
 What thrice mocked fools are *we!*



The cur - few tolls the knell of part ing day  
 The low - ing herd winds slow - ly o'er the lea  
 The plow - man home-ward plods his wea - ry way  
 And leaves the world to dark - ness and to me.,

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*Intone the above lines; then recite them.*

## THE AMERICAN VOICE.

(Read this once a week through the year.—ED.)

It is not enough to speak one's language with precision and skill ; it is also necessary to speak it clearly and musically. In nothing do the Americans more generally offend the cultivated ear than in the use of the voice. The high, shrill, nasal tones which one often hears from a group of American girls or American women ; the careless, slovenly enunciation which one hears from a group of American men, would indicate to a foreigner, accustomed to vocal culture, entire absence of any sort of refinement ; for, as a rule, the voice is, more than anything else, the revealer of the presence or absence of culture.

But the high, shrill, nasal American voice does not by any means indicate an absence either of refinement or of general intelligence. It indicates lack of training in a specific direction.

There is, perhaps, no single accomplishment quite so charming as the possession of a beautiful, cultivated voice—the power of so using human speech as to make it musical in the ear as well as suggestive to the mind. It is a delight to listen to a cultivated voice, even if one does not hear the words which are spoken. The very sounds are restful and agreeable.

It used to be said in Mr. Gladstone's palmy days that people would wait in the lobbies of the House when he was speaking, simply to enjoy the music of his tones, his words being at that distance inaudible. As a rule, the voices of American children in the schools are inexcusably bad. They are shrill, high, nasal, and wholly lacking in modulation of tone. Unfortunately, the same thing must be said, with, of course, numerous exceptions, of their teachers. The American people, as a people, need to have their attention directed to vocal culture.

We need training more than any other people, and the time cannot be far distant, in the rapid advance of culture in this country, when the training of the voice will be as much a part of every child's education as learning to read, to spell, or to cipher. The ability to use the voice intelligently and musically ought not to be an accomplishment ; it ought to be a necessity ; and it will be a necessity whenever our ears become a little more sensitive, through training, to the sounds which now assail them.

Every tone of a child in the home and the school ought to be supervised, precisely as every phrase ought to be supervised, because it is only in this way that a child can be trained to the point where, without self-consciousness, it speaks musically and speaks correctly. The two things are a part of one complete expression of a refined and cultivated nature.

It was said of Wendell Phillips that he gesticulated with his voice. The correctness of his emphasis, the skill with which he distinguished word from word by varying modulation, and the perfect purity of his tones equipped him with the power of commanding attention and carrying his audience without raising an arm or using any of those means which are constantly employed by less cultivated speakers. It was said of a distinguished Englishwoman who spoke in this country not many months ago that her voice showed the training of centuries. These illustrations bring into clear light the charm which inheres in a beautiful voice; and a beautiful voice is far less often an endowment of nature than it is a result of training. It is time to lead a movement for the reform of the American voice—high time to insist that the training of that voice shall be, both for teachers and pupils in every school in America, a matter of constant attention.—The Outlook.

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MY DEAR BOY:—Very few people are good economists of their fortune and still fewer of their time; and yet, of the two, the latter is the most precious. I heartily wish you to be a good economist of both; and you are now of age, to begin to think seriously of these two important articles. Young people are not to think they have so much time before them, that they may squander what they please of it and still have enough left; as very great fortunes have frequently seduced people to a ruinous profusion.

This holds equally true as to time; and I most earnestly recommend to you the care of those minutes and quarters of hours, in the course of the day, which people think too short to deserve their attention; and yet, if summed up at the end of the year, would amount to a very considerable portion of time.

Dispatch is the soul of business; and nothing contributes more to dispatch than method. Lay down a method for everything, and stick to it inviolably as far as unexpected incidents may allow.

LORD CHESTERFIELD.

## CHARACTER OF CHARLES THE FIRST.

The advocates of Charles, like the advocates of other malefactors against whom overwhelming evidence is produced, generally decline all controversy about the facts, and content themselves with calling testimony to character. He had so many private virtues! And had James the Second no private virtues? Was Oliver Cromwell, his bitterest enemies themselves being judges, destitute of private virtues?

2. And what, after all, are the virtues ascribed to Charles? A religious zeal, not more sincere than that of his son, and fully as weak and narrow-minded, and a few of the ordinary household decencies which half the tombstones in England claim for those who lie beneath them. A good father! A good husband! Ample apologies indeed for fifteen years of persecution, tyranny, and falsehood!

3. We charge him with having broken his coronation oath; and we are told that he kept his marriage vow! We accuse him of having given up his people to the merciless inflictions of the most hot-headed and hard-hearted of prelates; and the defence is that he took his little son on his knee and kissed him!

4. We censure him for having violated the articles of the Petition of Right, after having, for good and valuable consideration, promised to observe them; and we are informed that he was accustomed to hear prayers at six o'clock in the morning! It is to such considerations as these, together with his Vandyke dress, his handsome face, and his peaked beard, that he owes, we verily believe, most of his popularity with the present generation.

5. For ourselves, we own that we do not understand the common phrase, a good man, but a bad king. We can as easily conceive a good man and an unnatural father, or a good man and a treacherous friend. We cannot, in estimating the character of an individual, leave out of our consideration his conduct in the most important of all human relations; and if in that relation we find him to have been selfish, cruel and deceitful, we shall take the liberty to call him a bad man, in spite of all his temperance at table, and all his regularity at chapel.



## Directions for Practice of Scored Readings.

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The use of the rests and perpendicular lines which mark the readings must be thoroughly understood, as such scoring is a great aid to a student of reading in forming habits of rhythm and grace of expression.

It must first be understood, however, that I do not for a moment assume that any arbitrary scoring of a reading must be the only one consistent with good taste or individual expression. The scoring is merely suggestive as an aid to self poise and repose of manner for students in platform work, such as readers, clergymen, lawyers, actors, etc.

In my own experience with pupils, I have found such exercises very helpful in establishing regard for rhythm, and thus overcoming the hurried and mumbling manner to which many persons are addicted when attempting to read aloud or speak in public.

First, then, the perpendicular lines marking the measures are never to impede or retard the progress of the voice in the slightest degree. They frequently divide the syllables of a word, but never indicate a pause or suspension of movement. Breath is to be taken at a rest.

Secondly, although the voice is to be suspended at a rest, yet the suspension may be exceedingly short. The rest before the first syllable merely shows that we begin with an *unaccented* syllable or word. In very many instances, if we begin a reading with an accent upon the first word, when the word ought to be pronounced without accent, the entire meaning of the sentence may be materially changed. Witness the following sentences, each beginning with the word "that" :

"That man is, in his infancy, the most helpless of animals, has been affirmed by many philosophers."

"That man is wise, who knows when to be silent."

It is therefore evident that without scoring, the reader must first examine the entire construction of a sentence before he can know whether the first word is to be read with or without accent. But, in reading scored language, the correct rendering is at once apparent.

In the first example given, "man" is clearly to be read with accent, and of course the word "that," which precedes it, is unaccented and is indicated by a rest.

In the other example given, it is equally clear that the word "that," with which it begins, must be read with accent in order to express the meaning. The necessary scoring then becomes obvious. These sentences would then be scored as follows :

∨ That | man ∨ | is, in his | infancy, | etc.

That ∨ | man is | wise | ∨ who | knows, | etc.

## PSALM CXXXIX.

O | LORD, ♪ | thou hast | searched me, | ♪ and | known me. | ♪ ♪ |  
 ♪ ♪ | ♪ Thou | knowest my | down- | sitting | ♪ and mine | up- ♪ | rising ; |  
 ♪ thou | under- | standest my | thought | ♪ a- | far | off. | ♪ ♪ | ♪ ♪ | ♪ ♪ |  
 Thou | compasses my | path, ♪ | ♪ and my | lying | down, ♪ | and art ac- |  
 quainted with | all my | ways. | ♪ ♪ | For there is | not a | word in my | tongue,  
 | ♪ but, | lo, ♪ | O ♪ | Lord, | thou ♪ | knowest it | alto- | gether. | ♪ ♪ |  
 ♪ ♪ | Thou hast be- | set me | ♪ be- | hind and be- | fore, ♪ | ♪ and | laid  
 thine | hand upon me. | ♪ ♪ | ♪ ♪ | Such ♪ | knowledge is | too | wonderful for  
 | me ; | ♪ ♪ | it is | high, ♪ | ♪ I | cannot at- | tain unto it. | ♪ ♪ | ♪ ♪ |  
 Whither shall I | go ♪ | ♪ from thy | Spirit ? | ♪ ♪ | ♪ or | whither shall I |  
 flee from thy | presence ? | ♪ ♪ | ♪ ♪ | If I as- | cend ♪ | up into | heaven,  
 | ♪ ♪ | thou art | there ; | ♪ ♪ | If I | make my | bed in | hell, | ♪ be- |  
 hold, ♪ | thou art | there. | ♪ ♪ | ♪ ♪ | If I | take the | wings of the | morn-  
 ing, | ♪ and | dwell in the | uttermost | parts of the | sea ; ♪ | ♪ ♪ | Even |  
 there | ♪ shall | thy ♪ | hand ♪ | lead me, | ♪ and thy | right ♪ | hand shall  
 | hold me. | ♪ ♪ | ♪ ♪ | If I | say, ♪ | Surely the | darkness shall | cover  
 me ; | ♪ ♪ | even the | night ♪ | ♪ shall be | light about me. | ♪ ♪ | Yea, |  
 ♪ the | darkness | hideth not from | thee ; | ♪ ♪ | but the | night | shineth as  
 the | day : | ♪ ♪ | ♪ the | darkness | ♪ and the | light ♪ | ♪ are | both a- |  
 like to | thee. | ♪ ♪ | ♪ ♪ |

## FROM SHAKESPEARE'S HENRY IV.

## SECOND PART—ACT THIRD.

How many | thousands | ♪ of my | poorest | subjects |  
 ♪ Are at | this | hour a- | sleep. | ♪ ♪ | O | gentle | sleep ! |  
 ♪ ♪ | Nature's | soft nurse, | how have | I | frightened thee,  
 ♪ That | thou no | more wilt | weigh mine | eyelids | down,  
 ♪ And | steep my | senses in for- | getfulness? | ♪ ♪ | ♪ ♪ |  
 Why | rather, | sleep, | liest thou in | smoky | cribs,  
 ♪ Upon | uneasy | pallets | stretching thee, |  
 ♪ And | hush'd with | buzzing | night-flies | ♪ to thy | slumber ; |  
 Than in the | perfumed | chambers of the | great, |  
 | ♪ ♪ | Under the | canopies | ♪ of | costly | state,  
 ♪ And lulled with | sounds of | sweetest | melody? |  
 ♪ | O thou | dull | god, | why | liest thou with the | vile,  
 ♪ In | loathsome | beds, | ♪ and | leavest the | kingly | couch |  
 ♪ ♪ | ♪ A | watch-case | ♪ or a | common | 'larum-bell? |  
 ♪ ♪ | Wilt thou | ♪ upon the | high and | giddy | mast |  
 ♪ ♪ | Seal up the | ship-boy's | eyes, | ♪ and | rock his | brains |  
 ♪ In | cradle of the | rude, im- | perious | surge,  
 ♪ ♪ | And in the | visi- | tation of the | winds | ♪ ♪ |  
 ♪ ♪ | Canst thou, | O | partial | sleep ! | give thy re- | pose |  
 ♪ To the | wet | sea-boy | ♪ in an | hour | so | rude, |  
 ♪ ♪ | And, in the | calmest | ♪ and | most | stillest | night, |  
 ♪ With | all ap- | pliances and | means to | boot, |  
 ♪ De- | ny it to a | king? | ♪ ♪ | Then | happy | low ! lie | down, |  
 ♪ Un- | easy | lies the | head | ♪ that | wears a | crown.

## OTHELLO'S ADDRESS TO THE SENATE.

❧ Most | potent, | grave, | ❧ and | reverend | signiors, |  
 ❧ My | very | noble | ❧ and ap- | proved | good | masters, | ❧ ❧ |  
 That I have | taken a- | way | ❧ this | old | man's | daughter, | ❧ ❧ |  
 It is | most | true ; | ❧ ❧ | true, | ❧ I have | married her ;  
 ❧ The | very | head and | front | ❧ of my of- | fending |  
 ❧ Hath this ex- | tent ; | ❧ ❧ | ❧ no | more. | ❧ ❧ | ❧ ❧ | Rude | ❧ am |  
     I in | speech, |  
 ❧ And | little | bless'd | ❧ with the | set | phrase of | peace ; | ❧ ❧ |  
 ❧ For | since | these | ❧ arms of | mine | ❧ had | seven year's pith, |  
 ❧ Till | now | ❧ some | nine | moons | wasted, | ❧ they have | used  
 Their | dearest | action | ❧ in the | tented | field ; |  
 ❧ And | little of | this | great | world | ❧ can | I | speak, | ❧ ❧ |  
 More than per- | tains to | feats of | broil | ❧ and | battle ; | ❧ ❧ |  
 ❧ And | therefore | little | ❧ shall I | grace my | cause, |  
 ❧ In | speaking | ❧ for my- | self : | ❧ ❧ | Yet, | ❧ by your | gracious | patience,  
     | ❧ ❧ |  
 I will a | round | ❧ un- | varnished | tale de- | liver |  
 ❧ Of my | whole | course of | love : | ❧ what—drugs, | ❧ what | charms, |  
 ❧ What | conju- | ration, | ❧ and what | mighty | magic, |  
 ❧ (For | such pro- | ceeding | ❧ I am | charged with- | al,) |  
 ❧ I | won his | daughter | with. | ❧ ❧ | ❧ ❧ |  
 ❧ Her | father | loved me ; | ❧ ❧ | oft in- | vited me ; | ❧ ❧ |  
 Still | questioned me | ❧ the | story of my | life, |  
 ❧ From | year to | year ; | ❧ ❧ | ❧ the | battles, | ❧ ❧ | sieges, | ❧ ❧ |  
     fortunes, |  
 That I have | past. | ❧ ❧ | ❧ ❧ |  
 ❧ I | ran it | through, | even from my | boyish | days, |  
 ❧ To the very | moment | ❧ that he bade me | tell it. |  
 ❧ Where- | in I spoke | ❧ of | most dis- | astrous | chances, |  
 ❧ Of | moving | accidents, | ❧ by | flood, and | field : |  
 ❧ Of | hair-breadth | 'scapes | ❧ in the | eminent | deadly | breach ; | ❧ ❧ |  
 ❧ Of | being | taken | ❧ by the | insolent | foe, |  
 ❧ And | sold to | slavery ; | ❧ ❧ | ❧ of my re- | demption thence ; | ❧ ❧ |

And | with it | all my travel's | history. |  
 These | things to | hear, |  
 Would | Desde- | mona | seriously in- | cline : |  
 But | still | the | house af- | fairs | would | draw her | thence ; |  
 Which | ever | as she | could with | haste de- | spatch, |  
 She'd | come a- | gain, | and with a | greedy | ear |  
 De- | vour up | my dis- | course : | which | I ob- | serving, |  
 Took | once a | pliant | hour ; | and | found | good | means |  
 To | draw from her | a | prayer of | earnest | heart, |  
 That I would | all my | pilgrimage | di- | late, |  
 Where- | of by | parcels | she had | something | heard, |  
 But | not dis- | tinctively : | I did con- | sent ; |  
 And | often | did be- | guile her | of her tears, |  
 When I did | speak of | some dis- | tressful | stroke, |  
 That my | youth | suffered. | My | story | being | done, |  
 She | gave me | for my | pains | a | world of | sighs : |  
 She | swore,— | In | faith, | 'twas | strange, | 'twas | passing |  
 strange ; |  
 'Twas | pitiful, | 'twas | wonderous | pitiful : |  
 She | wished she | had not | heard it ; | yet she | wished  
 That | heaven had | made | her | such a | man ; | she | thanked  
 me ; |  
 And | bade me, | if I had a | friend that | loved her, |  
 I | should but | teach him | how to | tell | my | story, |  
 And | that would | woo her. | Upon | this | hint, | I |  
 spake : |  
 She | loved me | for the | dangers | I had | pass'd ; |  
 And | I | loved | her, | that she did | pity them. |  
 This | only | is the | witchcraft | I have | used. |

SHAKESPEARE.

## WARREN'S ADDRESS.

- 1 STAND ! | ♪ the ground's your | own, my | braves, |  
 Will ye | give it | up to | slaves? | ♪ ♪ |  
 Will ye | look for | greener graves? | ♪ ♪  
     Hope ye | mercy | still? | ♪ ♪ | ♪ ♪ |  
 What's the | mercy | despots | feel? | ♪ ♪ |  
 Hear it in | that | battle | peal! | ♪ ♪ |  
 Read it on | yon | bristling | steel! | ♪ ♪ |  
     Ask it | ♪ ♪ | ye who | will. | ♪ ♪ | ♪ ♪ |
- 2 Fear ye | foes who | kill for | hire? | ♪ ♪ |  
 Will ye to your | homes re- | tire? | ♪ ♪ |  
 Look be- | hind you! | ♪ they're a- | fire! |  
     ♪ And be- | fore you, | see | ,  
 Who have | done it! | —♪From the | vale |  
 On they | come! | —♪ and | will ye | quail?— | ♪ ♪ |  
 Leaden | rain and | iron | hail |  
     Let their | welcome | be! | ♪ ♪ | ♪ ♪ |
- 3 ♪ In the | God of battles | trust! | ♪ ♪ |  
 Die we | may | —♪ and | die we | must; | ♪ ♪ |  
 ♪ But, | O, | where can | dust to | dust |  
     Be con- | signed | so | well,  
 ♪ As | where | heaven its | 'dews shall | shed, |  
 ♪ On the | martyred | patriot's | bed, |  
 ♪ And the | rocks shall | raise their | head, |  
     ♪ Of | his | deeds to | tell? | ♪ ♪ | ♪ ♪ |

PIERPONT.

## Correspondence.

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To become better acquainted with your own voice, I would suggest that you mentally look down your throat while reading the following correspondence :

My dear Larynx—

I do not like the tones you are giving forth, and my friends dislike them extremely. Some of these tones are flat and outlandish, others are harsh, nasal, high-pitched and often screaming. I have taken great pains to educate myself in the use of the best English. I dress well and in the latest fashion ; I move in the best society ; yet it all counts for naught. It is impossible for me to present a good appearance because of the miserable manner in which you put my thoughts into sound. No matter what beautiful language I use, nor how becomingly I am gowned, I do not appear to be a person of taste or refinement, and this is all due to you.

The Larynx replies :

My dear Owner—

In reply to your complaint I beg to remind you that Mother Nature placed me here to serve you. I have had but one desire, and that is to be the best of servants. During these years that we have been together my only thought has been for you, to help you to be charming and beautiful, to assist you to express your good cheer and love in sweet and winning tones. Whenever you have sung or spoken, I have tried to supply you with soul-touching music that your words might impress the minds of your listeners with such beauty of form, such delicacy of touch that they would hear with delight and yearn to possess these birdlike tones themselves. But alas, disappointment has been mine. You have never thought of me. You have never considered me, nor given me the privilege of education and culture. You have subjected me to the habit of your stiffened jaw ; you have tried to push my sounds from between your nearly closed teeth ; your tongue has lolled about in aimless fashion or dropped, a sluggish lump, in your mouth.

You have gripped and pulled at the muscles of your nose and twisted my sweetest notes into a nasal whine. Your lips have been flabby and almost



motionless as you attempted to open your mouth and demand a response from me. Consequently, I am in bad condition and unable to please you. But you yourself are much to blame. The fault is yours, not mine. You could have done well for me, but you *would* not. I would have done well for you, but *could* not.

## REPLY.

My dear Larynx—

Your statement of the conditions which so vitally concern us is timely, and I begin to understand the mistakes which I have made. I am pained and humiliated in recognizing the awful fact that I am myself entirely to blame for the unmusical, discordant tones that come from your 'chords vocales.' I most humbly apologize and beg, with tears of repentance, to be forgiven for my carelessness and neglect. But let me assure you, my dear, that it is not too late to reform and I shall at once give you the best opportunity to improve yourself. Freedom, flexibility, sweetness, finished elegance of tone shall all be yours, and if yours, *mine* also.

## A LATER LETTER.

My dear Larynx—

Two years ago I wrongfully accused you of serving me ill. I censured you for not giving forth musical tones when I wished to put my thoughts into the spoken word, believing that you were responsible for all the harshness and other disagreeable qualities noticeable in my speech; but your candid reply awakened my thought and convinced me that the blame was wholly mine. I had not been thoughtful for you or given you the care and training necessary to enable you to occupy and maintain your natural position and action when trying to serve me, your every effort being hindered by agents over which you had no control. I promised you then that I would do everything in my power to assist you, and I have kept my promise.

I began to study with Professor Nature and he showed me at once the cause of all my difficulties. He made it clear to me that I was entirely *ignorant* of the first principles belonging to good speech. I had never thought that the speaking voice had any relation to the singing voice, nor had I supposed that special training was needed to form good habits in speaking, although I had worked long and earnestly to learn to sing. Yet the good Professor made it clear to me that the basis for good tones in speaking is the same as it is in singing,—the same principles governing both speech and song. He also showed me that, for you to do your best work, you must be granted many privileges and that I must work faithfully to *understand* your needs.

First of all he insisted that I should know the right position of my body ; then the subject of respiration, for he made me perceive how dependent I am upon the right *manner* of breathing,—that a good breath means the ability to make good tones, and a controlled breath means a controlled voice ; in a word, that the right direction of the breath means the right *placing* of the *voice*. And, you may believe, that when I comprehended, dear Larynx, that *you* are the voice, I did work, as never before, to understand the Professor and to apply the principles he taught, for these belong to me, and since they are my birth-right, I cannot be defrauded of them.

When I was able to sit and stand properly and to breathe according to Nature's manner, the Professor said to me, "Now, you can send out musical tones." But my first attempt was discouraging and I complained to the Professor. He smiled and bade me smile and told me that I had still much to learn. He continued, "If you wish for music from your larynx, you must relax the muscles of your face, release your jaw from its rigid grip, letting the chin drop freely. Let the action of your lips and tongue be easy and flexible ; *think* a wide-open throat and allow your breath to go forth in smooth, well-sustained tones. "Just here," said the Professor, we begin to understand the *principle* of tone-production. My joy was unbounded when I was able to grasp his meaning, "natural position and action of the vocal organs will give music in speech and song." How I loved you as you at once began to send out fuller, freer, sweeter tones and at the same time the disagreeable sensation in my throat gave place to one of ease and comfort.

Then, as I continued this practice from day to day, my ear was quickened and I was soon able to detect the pure tones from the impure ; and always you were so willing to respond and help me. I find that with the improved tones in speech has come the greatest improvement in my singing. Great is my joy and grateful is my heart. I feel a freedom in self-expression akin to the bird on the wing. There is such a spontaneous response of every part of my body to my thought that I seem to have risen above the material world and entered the realm of the spiritual.

# APPENDIX.

It is my hope that parents and teachers of children throughout our country will take a deep interest in the culture of the *SPEAKING VOICE*.

If the work is begun in youth the sweet tones of the voice will become a habit. There is no one thing that we can do for our children that will establish a sense of refinement and culture so thoroughly as to beautify our language with the beautiful voicing of it.

**RICHARD WOOD CONE.**




## Special Vocal Work for Young Children.




The first steps in training the voices of little children should be made attractive to them. The exercises should be such as will cultivate the sense of discrimination between a sweet and a harsh tone. This, of course, means cultivation of the ear. The early importance of this will be granted when it is recognized that the acute perception of tones and inflection is vital to the expression of thought in reading and speaking.

Babies in the cradle will coo—— and boo—— in prolonged notes which are delightfully sweet and birdlike. Therefore the work with children is largely to *preserve* the musical tones that are theirs by nature, to apply these same tones to syllables and words, and to see to it that all tendencies toward unpleasant, harsh or nasal speech are corrected. The idea of music in speech arouses the emotions of children and interests them. Singing the names of the alphabet, then speaking them with rising and falling slides of the voice attracts and holds the attention of young pupils. This method makes vocal study an easy and pleasant task, and it also is the surest means for correcting and preventing erroneous habits of speech. It is, in fact, the *tuning* of the vocal instrument; and if this is done in childhood, the voice will be far less likely to be misplaced or out of tune as the student grows older.

If parents and teachers would try to understand the simple principles of vocal science and apply them to the children's voices in their early years, it would go far toward preventing any unpleasant habit of speech.

Teach the children to first sing a vowel, as :

 O . . . . ; then speak it with upward inflection,  O ; repeat with downward inflection,  O.

Sing a syllable,  La . . . . ; then speak it,  La,  La.

Sing a word, as Pole . . . . ; then speak it, Pole ; repeat, Pole.





























Sing a sentence, as Do you hear ? Speak it, Do you hear ? repeat, Do you hear ?










Such work is of great value in establishing a sense of rhythm.

Teach the child to *think* beautiful tones, and to make clear inflections. The practice of these sound-waves overcomes any tendency to mumbling speech.


























Of course, with young children it is impossible to say much as to theory, but the practice should be regular. The teacher should daily insist upon sweet tones in all the work of the class room.


























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	b	b		k	k		t	t
	c	c		l	l		u	u
	d	d		m	m		v	v
	e	e		n	n		w	w
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	h	h		q	q		z	z
	i	i		r	r			























Sing the name of each letter.

				
A	B	C	D	E
				
F	G	H	I	J
				
K	L	M	N	O
				
P	Q	R	S	T
				
U	V	X	Y	Z





Speak the name of each letter with rising and falling slides.

				
a	b	c	d	e
				
f	g	h	i	j
				
k	l	m	n	o
				
p	q	r	s	t
				
u	v	x	y	z

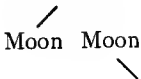
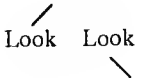
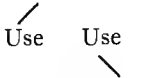
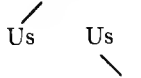
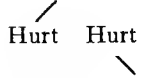
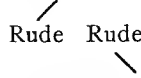
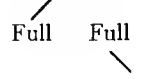
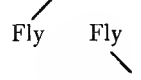
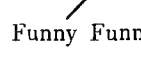
Sing			Speak	
				
A	b	ab	ab	ab
				
E	b	eb	eb	eb
				
I	b	ib	ib	ib
				
O	b	ob	ob	ob
				
U	b	ub	ub	ub

Sing			Speak	
				
A	p	ap	ap	ap
				
E	p	ep	ep	ep
				
I	p	ip	ip	ip
				
O	p	op	op	op
				
U	p	up	up	up




Sing				Speak	
				Mate	Mate
a	as	in	mate		
a	as	in	mat	Mat	Mat
a	as	in	pair	Pair	Pair
a	as	in	grass	Grass	Grass
a	as	in	far	Far	Far
a	as	in	fall	Fall	Fall
a	as	in	what	What	What
e	as	in	me	Me	Me
e	as	in	met	Met	Met

Sing	Speak
e as in her	Her Her
e as in they	They They
i as in mice	Mice Mice
i as in pin	Pin Pin
o as in row	Row Row
o as in top	Top Top
o as in corn	Corn Corn
o as in love	Love Love
o as in do	Do Do

Sing	Speak
oo as in moon	 Moon Moon
oo as in look	 Look Look
u as in use	 Use Use
u as in us	 Us Us
u as in hurt	 Hurt Hurt
u as in rude	 Rude Rude
u as in full	 Full Full
y as in fly	 Fly Fly
y as in funny	 Funny Funny

## TABLE OF ELEMENTS.

## VOCALS.

Pitch	Intone	Speak rising and falling	
2E	 a as in ale	Ale	Ale
F	a as in arm	Arm	Arm
G	a as in all	All	All
2A	a as in an	An	An
2B	e as in eve	Eve	Eve
2A	e as in ell	Ell	Ell
G	i as in ice	Ice	Ice
F	i as in in	In	In
2E	o as in old	Old	Old
D	oo as in ooze	Ooze	Ooze
C	o as in on	On	On

D	u as in tube	Tube /	Tube \
ɸE	u as in up	Up /	Up \
F	u as in full	Full /	Full \
D	ou as in our	Our /	Our \
ɸE	oi as in oil	Oil /	Oil \

## THE SPEAKING VOICE

## TABLE OF ELEMENTS.

## SUB-VOCALS.

Pitch	Intone	Speak	
D	b as in bow	Bow	Bow
E	d as in day	Day	Day
#F	g as in gale	Gale	Gale
G	v as in vine	Vine	Vine
A	th as in then	Then	Then
G	zh as in azure	Azure	Azure
#F	z as in zone	Zone	Zone
E	j as in job	Job	Job
D	x as in exact	Exact	Exact
#C	w as in wall	Wall	Wall
D	l as in love	Love	Love

E	r as in roll	Roll	Roll
#F	m as in mind	Mind	Mind
G	n as in no	No	No
A	ng as in long	Long	Long
D	y as in yoke	Yoke	Yoke

Speak syllables first with rising, then with falling inflection.

## TABLE OF ELEMENTS.

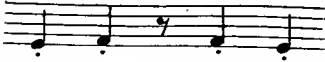
## ASPIRATES.

Pitch	Intone	Speak	
F	p as in pit	Pit	Pit
G	t as in tin	Tin	Tin
A	k as in kind	Kind	Kind
bB	f as in fane	Fane	Fane
C	th as in thin	Thin	Thin
bB	s as in sun	Sun	Sun
A	sh as in shade	Shade	Shade
G	ch as in chess	Chess	Chess
F	x as in excel	Excel	Excel
E	ah as in what	What	What
F	h as in hut	Hut	Hut



Sing the syllables and follow by

Speaking them in lines.



Bay - pay      Pay - bay  
 Bah - pah      Pah - bah  
 Baw - paw      Paw - baw

Bay    p<sup>ay</sup>  
 Bah - p<sup>ah</sup>  
 Baw - p<sup>aw</sup>

Pay - b<sup>ay</sup>  
 Pah - b<sup>ah</sup>  
 Paw - b<sup>aw</sup>



Bee - pee      Pee - bee  
 Bi - pi      Pi - bi  
 Bo po      Po bo

Bee    p<sup>ee</sup>  
 Bi - p<sup>i</sup>  
 Bo - p<sup>o</sup>

Pee - b<sup>ee</sup>  
 Pi    b<sup>i</sup>  
 Po - b<sup>o</sup>



Boo - poo      Poo - boo  
 Bow - pow      Pow - bow  
 Boi - poi      Poi - boi

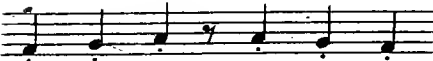
Boo    p<sup>oo</sup>  
 Bow    p<sup>ow</sup>  
 Boi - p<sup>oi</sup>

Poo - b<sup>oo</sup>  
 Pow - b<sup>ow</sup>  
 Poi - b<sup>oi</sup>



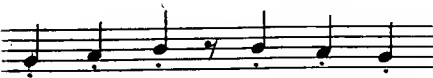
Bay - pay - may      May - pay - bay  
 Bah - pah - mah      Mah - pah - bah  
 Baw - paw - maw      Maw - paw - baw

Bay - pay - m<sup>ay</sup>      May - pay - b<sup>ay</sup>  
 Bah - pah - m<sup>ah</sup>      Mah - pah - b<sup>ah</sup>  
 Baw - paw - m<sup>aw</sup>      Maw - paw - b<sup>aw</sup>



Bee - pee - mee      Mee - pee - bee  
 Bi - pi - mi      Mi - pi - bi  
 Bo - po - mo      Mo - po - bo

Bee - pee - m<sup>ee</sup>      Mee - pee - b<sup>ee</sup>  
 Bi    pi - m<sup>i</sup>      Mi    pi    b<sup>i</sup>  
 Bo    po - m<sup>o</sup>      Mo    po    b<sup>o</sup>



Boo - poo - moo      Moo - poo - boo  
 Bow - pow - mow      Mow - pow - bow  
 Boi - poi - moi      Moi - poi - boi

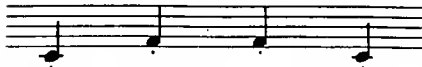
Boo - poo - m<sup>oo</sup>      Moo - poo - b<sup>oo</sup>  
 Bow - pow - m<sup>ow</sup>      Mow - pow - b<sup>ow</sup>  
 Boi - poi - m<sup>oi</sup>      Moi - poi - b<sup>oi</sup>

Sing then

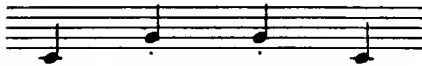
Speak at once.



Bray - pray	Pray bray	Bray - pray	Pray bray
Brah - prah	Prah brah	Brah - prah	Prah - brah
Braw praw	Praw - brow	Braw praw	Praw - brow



Bre pre	Pre bre	Bre - pre	Pre bre
Bri pri	Pri - bri	Bri - pri	Pri - bri
Bro - pro	Pro - bro	Bro - pro	Pro bro



Broo - proo	Proo - broo	Broo proo	Proo - broo
Brow - prow	Prow - brow	Brow prow	Prow - brow
Broi - proi	Proi - broi	Broi - proi	Proi - broi

Bray - pray - gray
Brah prah gray
Braw - praw - gray

Gray - pray bray
Grah - prah - brah
Graw - praw - brow

Bre - pre - gre
Bri pri - gri
Bro - pro - gro

Gre - pre bre
Gri pri - bri
Gro pro - bro

Broo - proo - groo
Brow - prow - grow
Broi - proi - groi

Groo - proo - broo
Grow - prow - brow
Groi - proi - broi

## COMBINATIONS OF VOWELS AND CONSONANTS.

One of the difficulties of pronouncing the English language with musical intonations arises from the harsh combinations of sound ; another, from the rapid changes which a clear utterance of the more complicated sounds makes necessary in the position of the vocal organs. For the correction of the habitual carelessness which has led to a corrupt pronunciation, the following table, embracing as it does some of the most complex consonant combinations, will be found very useful. It will be noted that this table is composed of the five short sounds of the vowels,  $\tilde{a}$   $\tilde{e}$   $\tilde{i}$   $\tilde{o}$   $\tilde{u}$  combined successively with the sub-vocals and the aspirates.

## EXERCISE.

Ab	eb	ib	ob	ub	Am	em	im	om	um
Ad	ed	id	od	ud	An	en	in	on	un
Ag	eg	ig	og	ug	Ang	eng	ing	ong	ung
Av	ev	iv	ov	uv	Ap	ep	ip	op	up
Ath	eth	ith	oth	uth	At	et	it	ot	ut
Az	ez	iz	oz	uz	Ak	ek	ik	ok	uk
Azh	ezh	izh	ozh	uzh	Af	ef	if	of	uf
Aj	ej	ij	oj	uj	Ath	eth	ith	oth	uth
Ax	ex	ix	ox	ux	As	es	is	os	us
Al	el	il	ol	ul	Ash	esh	ish	osh	ush
Ar	er	ir	or	ur	Ach	ech	ich	och	uch

## EXERCISE.

The following table is comprised of the same five short vowels as those in previous table,  $\overset{\sim}{a}$   $\overset{\sim}{e}$   $\overset{\sim}{i}$   $\overset{\sim}{o}$   $\overset{\sim}{u}$ , combined with the first nine sub-vocals and their cognate aspirates as follows :

ab-ap	eb-ep	ib-ip	ob-op	ub-up
ad-at	ed-et	id-it	od-ot	ud-ut
ag-ak	eg-ek	ig-ik	og-ok	ug-uk
av-af	ev-ef	iv-if	ov-oi	uv-uf
<i>ath-ath</i>	<i>eth-eth</i>	<i>ith-ith</i>	<i>oth-oth</i>	<i>uth-uth</i>
az-as	ez-es	iz-is	oz-os	uz-us
<i>ash-ash</i>	<i>esh-esh</i>	<i>ish-ish</i>	<i>osh-osh</i>	<i>ush-ush</i>
ax-ac	ex-ec	ix-ic	ox-oc	ux-uc

NOTE. In the waves of speech, the enunciation, pitch, force and time must each receive special attention ; that is, it is equally essential that the right *form* of the elements should be mastered, together with the degree of elevation and depression of the voice.

## EXERCISE.

Particular attention is demanded in exploding the initial syllable composed of vowel and sub-vowel, and followed by the vowel and aspirate.

ab-abbey	ap-apogee	ad-advent	at-atom
ag-agate	ak-accuse	av-avenue	af-affair
eb-ebony	ep-epaulet	ed-edit	et-et-cetera
eg-egg	ek-beck	ev-ever	ef-effect
ib-rib	ip-hip	id-idiot	it-iterate
ig-ignite	ik-tick	iv-sieve	if-tiff
ob-observe	op-opera	od-oddity	ot-otic
og-ogham	ok-hock	ov-hovel	of-offer
ub-sub	up-upper	ud-udder	ut-utter
ug-ugly	uk-luck	uv-shove	uv-stuff

When children have thoroughly mastered these exercises they may advance further by taking up work on the charts contained in Part One.

## MERRY THOUGHTS.



Let us laugh while sing-ing, And so make thanksgiving, ha ha ha ha ha ha ha  
 And with all our noi-ses, We will have sweet voi-ces, ha ha ha ha ha ha ha  
 We shall love our teach-ers, If we make good rea-ders, ha ha ha ha ha ha ha



## AN EXERCISE FOR THE LIPS.

We walk in the wide wild woods and watch  
For the wilful wind to woo  
In winsome wile, with the willows wan,  
Of the wee, wet wisps of dew ;  
And the wounded wieldable waves we weave  
Are woven in——W

We wander and watch, and we wake to work  
The wail of the well-to-do,  
We wonder well at the winning way ;  
We wilt into whispers new ;  
And the woful weird and woozly web  
We find out of——W

Oh, to weep and wile is a woman's wish  
And to wash in the water, too,  
Yet she wants to write and she wishes to wear  
The wings of a wizard, too.  
Why will she warble in wanton wise  
The wonderful——W?

—Gellett Burgess.

*Harper's Magazine, January, 1905.*

TESTIMONIALS AS TO THE VALUE OF THE CONE SYSTEM OF  
VOCAL TRAINING.

Professor Richard Wood Cone of Boston, has been intimately associated with me in the Portland Summer School, Portland, Maine, conducting there for a number of years a department of Voice Culture. I am pleased to state that Professor Cone's department has proved unusually successful, and is growing in importance each year as his ingenious method of training the speaking voice becomes known. There is nothing bizarre about his work, nothing spectacular, nothing done for show merely; the method being sound and sane, based on scientific principles.

ARNOLD WERNER-SPANHOOFD,  
Central High School, Washington, D. C.

This may certify that Mr. Richard Wood Cone is well known to me; that for quite a period of time I was under his instruction. In my opinion he has an important message for teachers. He is very skillful in handling classes, and he has excellent ideas upon the subject of voice training.

LINCOLN OWEN,  
Master, Rice Training School, Boston.

My dear Professor Cone:—Your work has been very helpful to many teachers and children in our schools. Please accept my best wishes for your success.

Sincerely yours,

R. C. METCALF,  
Supervisor of Schools, Boston.

Mr. Richard Wood Cone's charts for training the Speaking Voice have been used in the Mather District during the past three years with excellent success. The pupils' articulation is more distinct and the quality of tone has been greatly improved both in speaking and singing. Both teachers and scholars have been benefitted by the use of them. I know of no one whose teaching is more simple and direct and who has a clearer knowledge of his subject.

EDWARD SOUTHWORTH,  
Master, Mather School, Boston.

For several years I have been familiar with Mr. Richard Wood Cone's work in training the speaking voice of teachers and children. The results of this work have been highly satisfactory because the methods and plan are clear, simple, definite, progressive and scientific.

AUGUSTUS H. KELLEY,  
Master, Lyman School, Boston.



A FEW AUTHORITATIVE WORDS FROM MANY SOURCES AS TO  
THE IMPORTANCE OF VOCAL TRAINING.

There is no one faculty in the life of a school teacher of greater importance than a well-poised, well-modulated voice. The voice is more influential in cheering and moulding the disposition and character of the child than one at first thought would suppose. Every teacher should be careful to master a good vocal technique, not only for the benefit of his scholars but to preserve his own voice and health.

—*Edinburgh Scotsman.*

Systematic training for voice-use in speaking is absolutely needed, not only to prevent abuse of function, but to bring out the qualities which in most people lie dormant for want of knowing how to use them. Voice training for everyday use in speech should be as much a part of every school curriculum as any other subject, and opportunity should be given for daily drill, and the right tones of the voice insisted upon in all the work of the class-room.

EMIL BEHNKE,

Voice Master, London, England.

The American voice when properly educated is no less melodious and agreeable than that of any other nationality. Bad quality of voice is due simply to bad habit in its use. Correct the habit and the voice is changed, becoming what it was designed to be by the Creator. If a correct system of vocal training were engrafted into our public school system, there would be an immense gain to the culture of our nation.

—*Boston Evening Transcript.*

The sad deficiencies of a large proportion,—even of educated men,—in respect to vocal culture is a matter of daily observation. Reform in this department of education is loudly called for, if we would train young men and women to be capable of the greatest usefulness. The subject of scientific training of the respiratory and vocal organs I regard as one of the very highest importance.

REV. EDWARD WINTHROP,  
New York.

The difficulty with the speech of the Americans is its mumbling manner. Clear, free-flowing articulation should be taught in every public school class throughout the country. Voice culture is as necessary for speech as is mathematics for keeping books.

DAVID C. BELL,  
Washington, D. C.

When we speak or sing with a wrong effort, the muscular energies are centered upon the throat, and are therefore continually exacting of those muscles what they are totally unfitted by nature to perform. Then, all unconsciously, but none the less really, an unnatural action is exacted from one of the most frail and sensitive portions of our animal structure. . . . Nature without instruction too often degenerates. We all know that children require to be instructed in the proper use of every bodily faculty. Is it to be expected, then, that the organs of speech will accomplish their full vocation without proper attention?

CHARLES ALEXANDER GUILMETTE, M. D.  
Voice Master, Boston.

Singer and speaker use the same instrument, and the same principles of production and support apply to both. It is said of many singers that they do not talk well. = This is true. They fail to apply the principles which they study and master for their singing voices to their talking voices; they do not talk as they sing. The singer should study with the teacher of the talking voice, and the speaker with the teacher of the singing voice, in order to learn action of speech, the elements of language.

EDMUND J. MYER,  
Teacher of Singing, New York City.

There is, perhaps, no single accomplishment quite so charming as the possession of a beautiful, cultivated voice,—the power of so using human speech as to make it musical in the ear as well as suggestive to the mind. It is a delight to listen to a cultivated voice, even if one does not hear the words which are spoken. The very sounds are restful and agreeable.

—*The Outlook*,  
New York.

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