

again! I hold to you the hands you first beheld to show they still are free. Methinks a spirit in your echoes answers me and bids your tenant *welcome* to his home again."

The Middle Pitch is the proper pitch for the expression of ordinary thought and composition, and with the pure tone and medium time, constitutes the every day dress of words. The Low Pitch fittingly becomes a composition like the "Funeral of Napoleon" but should, like the others, rarely be kept up throughout one reading or recitation. A similar division may be made of Time, viz. Quick, Moderate, and Slow. These terms explain themselves, and the ingenious teacher will have no difficulty in exhibiting to the class the incongruity and inappropriateness of reading these two extracts with the same rate of utterance:

"Quick! Man the boat. Away they sprang,

The stranger ship to aid,  
And loud their hailing voices rang,  
And rapid speed they made."

And, "My heart is awed within me as I think of the great miracle that is continually going on in silence round me."

Do not say that there is not time for both theory and practice with the reading classes, for this presupposes the necessity of following the beaten path, an idea which with progressive teachers, is now numbered among the by-gones. Time is certainly given for the accomplishment of the greatest good for the greatest number, and after pupils become able to read without much stumbling, the *art of expression* must be sought for, or the greatest good not found. A little reading, with instruction upon the *matter* and the *manner*, confers more real culture than much without this. But, let us not forget that rules and theories are but guides, and if used mechanically, but blind guides, and all that can be written will form at most but the skeleton; the living form

must be moulded and the living soul supplied by the skilful teacher and the faithful scholar.

But to implant in the minds of a class of students, correct views concerning the management of the voice that it may readily and easily produce all the varied intonations required by the sense of the compositions, is really the instructor's chief concern. Emphasis, Accent, musical tones, correct expression, et cetera, are all magnificent fruit, but on the topmost branch, and out of the reach of the pupil, until he has obtained *control* of the voice. This is the ladder on which he may surely mount. Flexibility and power of voice must be sought for. The shallow mouth tones must give place to more resonant chest tones. How is this to be accomplished, do you say? On the same principle that the gymnast strengthens and disciplines the muscles of the body and limbs. Surely the ability to leap twelve feet at a time will not be attained by striving to leap precisely six at each time, nor will flexibility of tone ever be reached until the ice be broken, and the voice allowed to try its compass in many keys.

There are many useful exercises coming under the head of vocal gymnastics, a full explanation of which need not be given—hints to the ingenious teacher are quite sufficient, as he will in this as in all other subjects, adapt and modify his methods to suit the wants and needs of the class. For encouragement in seeking our object, let us remember that the tones of the voice are formed by the vibration of air within and against cartilage, controlled by the action of muscles; the constant dropping of water will make an impression even upon solid rock; air is as much a force as water; muscles and cartilages are more impressible and yielding than rock, and therefore constant practice must give these organs more elasticity, and bring them more completely under control of the will. One or two exercises may be mentioned which experience