

taurine, feline, wrangling sounds, yet could not, under any stress whatever, produce one of those gentle lilies of song to which King Solomon Liszt could not be likened, in all his tinselled glory; there's trouble only when these cooks take pen in hand and tell the feasters what they must feast on in a musical way; how inspiring a vacuous howl is! how toothsome are their arrogant harmonic monstrosities!

While Salvation Army songs consist largely of the out-door, martial, processional kind, yet they also abound in the indoor sort, resembling in character and form those to be found in the ordinary Sunday-school hymnal, though having a more pronounced tendency to the sentimental, balladistic than is found in the main contents of the latter. They could, and doubtless will be, improved in this regard by the substitution or addition of more substantial yet bright, animat-

ed choral matter; as could, indeed, many a Sunday-school hymnal, so far as this class of music is concerned. The present too great reaction in it from the heavy, angular, clumsy, doleful tone movements of earlier days is as natural as is that from the Inquisition of Spain and the witch-post of Massachusetts, and will be curbed and adjusted in time as a matter of course.

As to Salvation Army music in general, the words of Sir John Harington, uttered about four hundred years ago, may very properly be repeated now: "Readers and hearers like" it; it has proved its supreme, God-blessed power in moving the lame, halt, blind, sinful, needy, utterly friendless of this cold, sad world to seek the tender, world-wide, all-saving, infinite friendship of Jesus, and to rest their poor, careworn, weary, storm-beaten souls in the haven of His all-embracing, all-sufficing love.

PREACHERS EXCHANGING VIEWS.

Conference, Not Criticism—Not a Review Section—Not Discussions, but Experiences and Suggestions.

The Right Use of the Voice.

It may be safely laid down as a rule:

That any one whose voice becomes hoarse after using it for awhile is making a wrong use of his voice. The hoarseness is not due to the condition of the throat, but to faulty vocalization.

The writer was compelled by his physician to give up preaching for one year because of serious hoarseness after speaking a short time.

He discovered that the fault lay not in the throat, which was in a somewhat imperfect condition, but in the wrong use of the voice. Before this breakdown some of the very best teachers of elocution had been his instructors, but not one had insisted upon or even mentioned, so far as he remembers, the secret of the right use of the voice.

The secret of a clear, easy, comfortable vocalization for any length of time

is the secret of properly "directing the column of breath."

Professor Monroe, in his valuable little book entitled "Vocal Gymnastics: A Manual of Physical and Vocal Training," thus writes, under the title "Directing the Column of Breath:—"

"The column of breath proceeding upward through the windpipe will strike different portions of the roof of the mouth, according as the base of the tongue and the larynx are more or less depressed. When these are in their lowest position the breath naturally takes a vertical direction, but may be inclined more or less toward the lips by properly adjusting the organs.

"Watch the direction of the breath while whispering in succession the following vowels: ē, ā, ah, awe, oh, oo. In pronouncing the vowel ē with a prolonged whisper, the air emitted will be felt striking the upper gums. At the