

The remedy again is simple, and, as in all other instances of defective speech, it must begin with childhood, and be systematically pursued through every division of the school. The inflections of the speaking voice differ from the tones of singing. Both ascend and descend; but the singing voice proceeds by *discrete* or separate notes, while the speaking movement is *concrete*; the inflections being continuous. The reading teacher, however, has an advantage over the music teacher; for the concrete inflections are natural and the child enters the school with an organ beautifully attuned and a natural instinct by which he inflects with the utmost correctness and compass. Preserve your natural advantages then, and work with them. Let the pupils be constantly exercised on the vowel elements in rising, falling and circumflex inflections. Let the inflections vary from ditones and tritones, which are usual in common speech and merely didactic subjects, to the widest compass of their voices by which earnestness and passion are expressed. The practice commencing on vowels and syllables must be continued in words and sentences, and finally applied to the reading of profound and logical reasoning and the highest and most passionate conceptions of poetic genius. The ear and judgment of the pupil should be tutored to acuteness of perception in distinguishing not only a rising from a falling inflection, but the range of these inflections, so that, as in music, he can instantaneously strike a ditone, a tritone, a fifth or an octave. The slightest knowledge of music will suffice to make the teacher who is not a musician expert in this exercise, and its frequent practice cannot fail to develop the musical faculty. I may briefly state and explain here that the most common inflections are ditones and tritones; that in emphasis they vary from thirds to octaves; that in common conversation or reading the rising inflection predominates; that this inflection may be called the *current line of melody*; and that when the emphasis is to fall it ascends above this current line, that it may have fuller scope for intensity; and that when it rises it must begin by falling below the line of melody that it may not vanish in a scream.

In closing this department of my subject, I would suggest that whenever the season allows, the exercises in vocal gymnastics might be practised with great advantage out of doors. They cannot fail to have the best effect on health. Universally practised, our future readers and orators would have, full, vigorous and healthy lungs. Clerical sore throats—which often also affect the teacher, who has to talk a great deal more than the clergyman—would disappear, and clergymen and teachers would be distinguished for manly, vigorous and clear tones. It is not over-exertion, but wrong exertion that induces these professional complaints; for actors, who probably have to tax their voices more than any other class of men, rarely ever suffer from this disease. Daily practice on the method suggested would prevent all tendency to such ailments, and secure to all that musical purity and power of voice which are now supposed to be special gifts of nature.

I might almost close my paper here. The most essential quality in good reading is the physical power of execution, and this vocal culture secures to the student such physical culture. The intellectual departments of good reading must depend on the judgment, the taste,

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