

atus. In short, by beginning to correct our faults by simplifying the movements of the throat and larynx. Too many muscles are being used. The sides of the throat are squeezed. The palate is dropped so far back in the throat that the tone striking against it divides, the greater part finding an outlet through the nasal passages, thereby producing a nasal tone. These and other faults must be corrected.

A voice in its abnormal or uncultivated condition has neither its full compass, action or power; and often we find many of its musical qualities wanting. By this corrective study all parts are restored, and not only restored, but developed to their fullest extent. This accounts for the great change often seen in the compass, power, and more especially the quality of a voice which has been properly trained. For the benefit of those who may ask how we are to know when we are producing tone naturally, let me give a few suggestions: Stand before a mirror, take a strictly military position, and slowly relax, until all stiffness has disappeared. Drop the jaw slowly, allowing the tongue to fall with it. Upon looking into the mouth, if you have done this correctly, you will find that the throat is much more open and exposed to view. Now, without moving the throat, sing softly, a note requiring no effort to produce, using the combined sounds of A and O. At first do not sing many tones, but gradually from day to day increase the number, until you can sing over an octave, using a good, round, pure tone.


At this stage the tendency is to sing loud, and also to test the higher tones of the voice. This feeling should be fought against and overcome. Give way to it and you have at once ruined all you have laboured for weeks or perhaps months to attain. Here let me quote the words of a celebrated voice instructor, speaking of the old Italian methods, he says: "The grand principles of voice restoration were well understood in the palmy days of the old Italian school of singers. It developed all correct, all natural movements of voice, by the *study and practice of soft notes only*, and only after right movements were gained and understood were their pupils allowed to *increase the tone*. This was necessarily a study of years, but they did make grand singers in those days. The modern method is to force the tone. result—many ruined voices."

Now, just a word on conservation. The idea prevails that the training of a child as an instrumentalist cannot be commenced at too early an age, and this idea is correct. But with respect to the culture of the voice, people seem to think that a few weeks or months devoted to the training of the vocal apparatus after it has been entirely neglected or shamefully abused until it has become twisted and distorted out of all natural shape,

is quite sufficient. This idea is very erroneous. Prevention is better than cure. He who has started early in life to sing correctly has a great advantage over him who has not started until after the voice has become settled in evil habits, and the latter can never attain that degree of perfection in voice culture which he could have reached had his musical education been carried on in his youth. I am not advocating any direct attempt to enlarge the compass or power of the child's voice, but to so conserve it by a series of easy exercises that it can be trained and kept in perfect form and tune. When a young voice, which has thus been preserved and taught, changes and becomes an adult voice, it is at once ready to set out on its new career of use, training and development. Who can estimate the possibilities of a voice thus kept and trained?

INFLUENCE OF SURROUNDINGS.

BY MILTON ADDISON.

 HIS phrase conveys the idea of "cause and effect." The surroundings of an object have an effect upon that object. This is seen first in nature. Notice the effect or influence the sun has upon the globe. In one part of the year our portion of the globe is not as near the full rays of the sun as in the other, then the ground is covered with snow, and the cold wind goes howling among the trees. But when that portion of the globe leans near the sun, then the snow is melted, the brooks are filled with water, and the little birds sing among the trees as if rejoicing to see the green fields—"nature in its most genial mood." Further, notice the influence of environment on plant and animal life. Take an orange tree from the intense heat of the sun and place it in the arctic region, where the environment is unnatural to it, and see how quickly it will fade and die. Or take a water lily and place it in a sandy desert, and like consequences will follow. Now turn to animal life. Take a fish from the water and place it on dry ground, where the environment is foreign to it, and the fish also will die. In these examples we see the influence of environment—influence of surroundings.

Next we have the influence of Art. When, a city is adorned with art, it has a great influence upon the people. Ancient Athens was such a city. For in the time of Pericles the Acropolis was crowned with temples of the highest architecture, and not only this, but throughout the entire city marble monuments were erected to the gods and in honor of their heroes who had fallen in battle. There can be no doubt that as the Athenians gazed upon such temples as the Parthenon, made of Pentelic marble, and adorned with metopes, that they were