

5. *ä* Harness—on—our—backs.
6. *ä* Armor—on—his—back.
7. *i* Iron—pinions—borne.
8. *ë* Imperial—theme.
9. *ü* Up—from—the—south.
10. *ö* On—ye—brave.
11. *u* Put—it—away—at—once.
12. *ê* Eagle—has—seen—it.
13. *ë* The queen—of—cities.
14. *i* The king—would—speak.
15. *ê* Ye—common—cry—of—curs.
16. *ä* Halt—who—goes—there.

Observe in regard to the position of the body the directions given in a former lesson for the correct sounding of the vowels; that is, poise the head easily at the apex of the spine, have the chest predominating but not in the least strained, and allow the jaw to be easy and elastic.

Following the idea previously advanced, that *o* is the easiest vowel for most persons to utter properly, attempt the first sentence in the above list, *Open—I—say*. First pronounce the vowel *o* about three times to insure purity of tone and confident vocal action; and then say *Open*, with exactly the same action of the strong muscles that you used on the vowel, and give full value to the leading vowel, *o*, by attacking it fearlessly, without regard to the ending of the word.

After saying *Open*, allow the strong muscles to recover, by relaxing or removing the strain before saying *I*, just as you would after a single spasmodic cough or the utterance of one vowel. Then say *I* with the same attack of the muscles that you used on the first word; and do not give the final consonant of *Open* to *I* and say *ni* (*Open—ni* for *Open—I*.) Recover, and utter the word *say* just as you have uttered the former words, being sure to give full value to the vowel, not by drawing it but by forcible attack directly upon it, with no evidence of the *e* sound that usually follows *a*, of which we will speak more comprehensively in our paper on the phonetic sounds of speech.

The dashes between the words represent the recovery to be made by the abdominal muscles after the utterance of each word. Pay no attention to the sense of a phrase or sentence, but simply try to say each word purely, resonantly, forcibly, loudly, and at the same time in the *deepest tone* of which the voice is capable under the above-named conditions: and utter all the words in one key or in monotone, thus *Open—I—say*. The natural tendency is to allow the voice to rise slightly on each succeeding word; this denotes lack of control of the vocal organs and must be overcome. All the words in each sentence must have exactly the same value in sound to accomplish their mission as an exercise for production of tone.

The next sentence is *It—is—the king*. Say the vowel *i* with its short sound as in *it*, in the same manner that the *o* was said in the former sentence. Then say *It*, attacking the vowel fearlessly and without strain upon the throat or a tendency to rasp it by thrusting the chin forward, a most common fault: hold the head motionless in good poise, and attack the vowel by a strong action of the abdominal muscles and an elastic movement of the lower jaw as the tip of the tongue attacks the teeth to give value to the consonant *t*. Do not neglect to give the final consonant sound clearly and distinctly for every word throughout the sentence, as this attention will lay the foundation for our later study of articulation. The habit of dropping final consonants is one of the greatest defects of American speech.

Say *is* in the same manner and on the same key as you said *it*. The last two words, *the king*, must be uttered with one impulse of the strong muscles, and the word *king* must be said with a strong, ringing effect of voice, produced by sharply attacking the leading consonant *k* with the thought of giving full value to the vowel as before described and finishing with the vocal organs in proper position to form the final sound of *ng* by blending the two consonants, *n* and *g*, into one sound.

The next example is a difficult phrase for many to say—*Every—inch—a king*. Begin by uttering the short sound of *e* three times, as for the previous sentences. *Every* must be delivered with a strong, fearless attack upon the leading vowel without regard to the *r*: the rest of the word will take care of itself if this rule be observed. *Inch* must be said in the same manner as *every*, and *a king* as directed for the last two words of the preceding sentence.

*At—that—moment* is even more difficult to deliver correctly, on account of the short *a* in the first two words. Short *a* is a great stumbling block to the uncultivated voice whenever it occurs emphatically in a word, as it is invariably produced in the

throat, and consequently becomes either flat, nasal or harsh in sound. In the first place say *o* several times as previously instructed, and then give the short sound of *a* as it occurs in *at* or *at*, the former example being preferred because it has less sound of attack on account of the softening influence of the *n*. Try to retain the vocal organs in the throat and at the back of the mouth in the same position that they held when forming the more open vowel *o*: and next try to combine *z* with the vowel to form the word with purity, power and resonance.

Much depends upon the action of the jaw in the production of pure vowel sounds, and most persons are very diffident about opening the mouth sufficiently wide for the emission of a pure tone. Short *a* requires the mouth to be as widely opened as *doe*, long *i*, which was illustrated in the last paper and for which, it will be remembered, the jaws were opened to admit two fingers, laterally between the teeth; and as there is a very sympathetic relation between the *diaphragm* and the *lower jaw*, they must act in unison, while the head must be kept well poised, but not stiffly, at the apex of the spine, so as to give a straight column-like effect to the neck and enable sound to pass through with purity and resonance of tone, unimpeded by restrictions caused by violent contraction of the vocal chords. These contractions are due to improper movements of the upper body and the neck in a vain endeavor of the speaker to *wring out* an agreeable tone from the upper resonators, which should simply act as dome-like chambers to reverberate the sound as it passes through them after receiving its impetus from the strong attack made by the abdominal muscles and the diaphragm, just as a cannon ball receives its impetus from the force or discharge behind it and passes unimpeded through the barrel of the piece.

Having pronounced *At* satisfactorily, proceed to the next word *that*, and use the same care in saying it. To say *moment* with a full, round tone of voice, be very careful to round the lips nicely on the vowel, preparing for the action upon the first consonant with the mind concentrated upon the rounding of the lips as the attack is made upon the first syllable, *mo*. One is very liable to pronounce the word flatly through a tendency to give too much of the lateral form of *a* instead of the rounded form of *o* to the articulatory organs after using them in the latter position for the preceding two words.

For the next phrase, *Harness—on—our—backs*, we proceed in the same manner as for the examples already taken up. The leading vowel is Italian *a* (*ä*), which is sounded like the *a* in *arm*: and the student must repeat it three times, not forgetting to open the mouth fully, as when we said *ah* in a former exercise. Then attack the first syllable of the first word, *Har*, with confidence and steadiness of tone, and in completing the word do not say *niss* for *niss*. Wherever short *e* appears in a syllable try to give to it its own proper pronunciation of *ê*, and not the incorred sound of *ü* that is so frequently used to the serious detriment of speech: thus, many people invariably say *moment* instead of *moment* and *different* for *different*. We will consider this defect more fully in treating of articulation. We can help ourselves a little even now by being careful in these opening exercises: and as purity of tone depends largely upon purity of pronunciation of the elementary sounds, so we cannot begin upon articulation too soon.

Short *o* (*ö*) has the same vocal form and sound as Italian *a*: pronounce *on* by lowering the jaw just as for the first syllable of *Harness*. Observe the same rule on *our*, which has much the same vocal form on the first attack, with a slight change just before the consonant is pronounced; but think chiefly of the leading vowel in every word throughout these sentences, as here we are seeking for tone in the voice without so much regard for elegance of speech. It will be found difficult to keep the voice down on *backs* on account of the troublesome *ä*, but it can and must be accomplished.

Proceed in the same manner in delivering the next phrase *Armor—on—his—back*. Separate the words, making each one sharp and clear-cut; and be particularly careful not to say *A—armor* for *Armor—on*.

In the next phrase, *Iron—pinions—borne*, the word *Iron* is usually quite hard to say, difficulty being experienced in pronouncing the leading vowel in combination with the rest of the word without contracting the throat. Pronounce *i* three times, being careful to open the mouth well, as described in the last paper; and then, with the same attack on the leading vowel, complete the word. The difficulty that is met in uttering this word often occurs through mispronunciation, it being a common fault to pronounce it as it is spelt—*i—ron* or *i—rün*, when it should be *i—rön*. It will be noted that the word is much easier to say when pronounced correctly.