

Louise Edvina: Intensity of thought, feeling, and expression, with rapidity of movement; ability to feel and express all the more serious emotions.



Margaret George: At her best in songs of sentiment; note the full lips and chin. Strong religious feelings; very ambitious.



Madame Albani: Note strength and balance of features; very full, yet flexible, lips; smooth, rounded formation and unusual breadth across eyebrows; full, pronounced wide-open eyes—strong affections, ambition; remarkably strong sense of rhythm, tone, quality, and pitch; great facility of speech, developed to a remarkable degree and capable of giving powerful expression to every emotion.



Beatrice La Palme: Wit, mimicry; imitative and dramatic talent; ambition and thoroughness are indicated in the short, flexible upper lip.



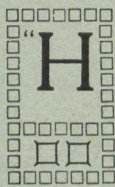
Pauline Donalda: Unusually fine sense of tone and pitch; strong affections and religious feeling. Note breadth and fullness across eyebrows.

WILL MY DAUGHTER BE A GREAT SINGER?

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"HUSHABY Baby, Hushaby Dear," and we slipped into Slumberland to the soft crooning of our Mother's voice and the rhythm of her "There, there," as she gently patted us into the "Land o' Dreams."

That was our first singing lesson, and it embraced the four essentials of good singing: Enunciation, Tone, Rhythm, Feeling.

True, the lullaby was guiltless of harmony, but the melody is all that a baby or young child hears. The untrained mind, either in child or adult, appreciates only the tune; to them complicated harmony, exquisite though it may be, makes no appeal. The lullaby is the child's first step in music. The baby who never hears a lullaby is robbed of one of her greatest privileges, and the mother who never sings a lullaby deprives herself of one of the most exquisite joys of motherhood.

Children are musical. The exceptions to this rule are very, very few. It is as natural for them to sing as it is for them to breathe. Don't laugh at their attempts and don't parade them, as you would a curiosity, for the delectation of visitors. Anything that destroys a child's naturalness and unconsciousness is bad and should be avoided. Watch any child or group of children at play. If they are unconscious of being watched, their movements and motions are undulating and swinging—full of the grace and poetry of music. Their sense of rhythm is strong and accurate; they will dance, naturally and in time, to the strains of a wheezy old street organ, the beating of a drum, the clapping of hands, or even the tapping of a foot on the floor.

The child's education in music should begin in her mother's arms to the sound of her lullaby and the rhythm of her "There, there." She learns to speak by hearing others speak and she must learn to sing by hearing others sing. So the mother must continue her education, by singing herself. She should sing at her work, at play with the child, when she is glad, and when she is sad. It is healthy to sing, and it is surprising how much singing improves the speaking voice. The child should be encouraged to join her little voice with yours, and you must teach her simple little melodies—lullabys and Mother Goose Rhymes at first, then Canadian Folk Songs.

Folk Songs are the expression of a people, of a nation. The melodies have come down to us through many generations and through many minds; they have been worked over and over, and adapted, pruned down and smoothed, strengthened and emphasized through long, long hours and long, long years, until they give to us the thought, the emotion, the life, the heart itself, of the nation. Don't shut the old organ or piano up in the best room, no matter how much out of tune it may be; bring it out into the light. Children need light and music. Turn your best room into a living-room, and make the organ or piano the centre of the family home-life in the evenings and on Sundays. Don't waste this means of developing your children and of adding to their pleasure and yours.

An organ is as necessary to the schoolhouse as the blackboard and should be as much used. The teacher's voice may be uncertain and hard, because the throat muscles have been so long unused, but practice will improve it, and the children will sing if only she chooses simple songs. What matter though she can play only with one hand and nothing but the tune? The point is to keep alive the spark of music in the soul of the child. The old-fashioned singing school was a great institution and should not have been allowed to fall into disuse. But it passed with the spelling bees and the corn husking bees. A new-time singing school should be in every community, where the children are taught to sing by note and not by rote. In many small places and rural districts church singing is neglected, and this is regrettable, as church music gives the child a good idea of harmony and can give him a good start in singing parts; this teaches concerted action and is invaluable in laying a foundation for the training which may come later and may prove that the child has a voice worth cultivating.

Enunciation

THE great advantage the human voice has over any other musical instrument is that it is capable of expressing definite thought, rhythmically and tunelessly, in the form of words. Other instruments can express only tone and rhythm, and, for this reason, those vocalists who neglect enunciation are degrading the human voice to the level of man-made instruments.

A few years ago a large proportion of the teachers of singing in English speaking countries were either French or Italian, or had received their training in either of these countries. The French and Italian languages differ from the English in the complete absence of the sounding

of final consonants; as Italian and French are sung, the final sound is always a vowel. The correct enunciation of final consonants in English requires special and careful training, which is not taught in the French and Italian schools because it is not needed. Fortunately this foreign fad is passing, and to-day the clean enunciation of words is being recognized as of quite as much importance as tone and quality. A blurred tone in singing spoils the quality and the effect, and to obtain a clear enunciation calls for the same training as in speaking. The muscles of the lips, tongue, and palate must be made strong and responsive if the words are to be formed clearly enough to be understood by the audience in the rear seats. Those whose lips are thick find difficulty in making their words understood at a distance.

Control of the lips, teeth, and tongue in the formation of words is closely related to the language centre of the brain. The singer should have this centre well developed; this development is shown by eyes that are reasonably large and fairly prominent. Persons with deep-set eyes find it difficult to enunciate in a clear, artistic, and effective manner.

Tone

TONE is the chief characteristic that distinguishes the singing from the speaking voice. Tone in singing includes the two elements of quality and pitch. Nothing is more unpleasant to a sensitive, trained ear than singing that is out of tune, and yet many persons sing and keep on singing all their lives a half or quarter-tone off the note. They are entirely unconscious of their deficiency because their ear has not been trained to hear. It is exceedingly difficult to teach a child to speak who is born deaf, and when he does speak, the voice is harsh and unmusical, and without pleasing tone and quality. The voices of persons who become deaf, gradually take a harsh, unpleasant quality, because they cannot hear, and there are no sound sensations to which the vocal muscles can respond. The voice responds to the ear—and it is the mind, not the ear alone, that hears. The child who hears, who listens attentively to music, vocal or instrumental, merely as a result of attentive listening, will improve in voice quality and control. I have known a child supposed to be hopelessly unmusical develop sweet quality and good voice control merely through a few months of training in listening.

Every home can have an instrument of some kind, even if only a flute or accordion, a little organ or piano—any instrument is better than none, if only it is used as a means of training the child to hear and remember tones and intervals; while the development of the phonograph, bringing, as it does, into the home the voices of the best artists, should be, and properly used will be, a great factor in developing a race of singers.

The child must be taught to listen to the sounds she makes, as in no other way can she learn to sing in tune and improve the quality and tone of the voice. Before you can make correct musical intervals you must hear them. Even though you are naturally musical, listening to the sounds you make must be an important part of the training of the vocalist, because the muscles that control the pitch of the voice are regulated only by the impression received by the ear.

The sound centre of the brain is located just beyond the outer ends of the eyebrows where the cords may be felt when the teeth are closed. When the sense of sound and tune is deficient, the face has marked hollows at this point, but a strong development of the sense of tone and tune is shown by the fullness and breadth of the forehead just back of the outer corners of the eyebrows.

The piano has the intervals fixed, and, therefore, the pianist can succeed with but a moderate development of the sense of tone and tune, but the vocalist must have these qualities well developed.

The quality of the tone is very closely related to the pitch; the power or volume depends more on the physical conditions and emotional developments.

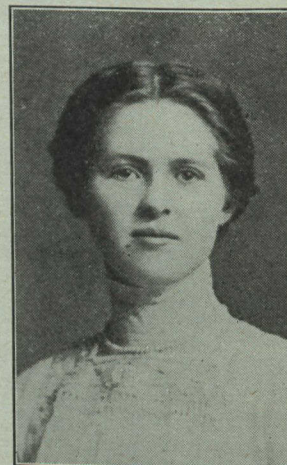
The physical foundation of vocal work lies in the lungs. The singer must have large and well developed lungs to produce a powerful tone. Large lungs are usually related to a good development of the nose; and while those with small noses may sing very sweetly, they are incapable, as a rule, of the greater power and volume of those with more lung capacity.

The general health is also an important factor in the production of tone and quality, and should receive the greatest care and closest attention from the vocalist. A catarrhal condition of the throat and nose will ruin any voice; and this condition is closely connected with the activity of the skin in elimination, the other eliminative organs, and with digestion. Good digestion and an active skin are very important to the singer.

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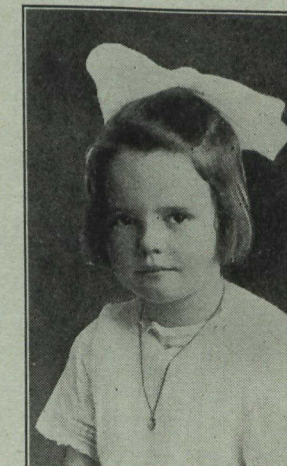
Very ambitious—will love to appear in public. Musical and artistic. As a singer will have quality rather than power of tone and will do best before small audiences.



Unusually talented singer. Compare general form of head, rounded form of forehead beyond the eyebrows, full lips, and strong nose, with Madame Albani. Strong love of religious music suggested by height of head behind the hair line.



A very fine sense of tone and pitch, together with love of rhythm and motion, is indicated in the rounded type of face. The nose is rather small for a successful singer; special attention should be given to the development of lung capacity and control.



Very talented little girl. Notice the fullness beyond the eyebrows, and the extraordinary development of the top section of the head. Artistic feeling, ambition, and a high order of dramatic ability are indicated.