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MUSICAL TALKS

By C. C. Laughler, Mus. Bac. Bowmanville.

No. VI.—Singing
To "Sing" is to utter musical or melodious sounds. The singer uses the vocal organs or chords which are two thick strong muscles in the larynx. Vocal execution is the practice and art of singing in one or a series of notes which should result in purity of tone and quality of the voice. All cannot produce that desired purity of tone, for some produce a tone that suggests a throaty, tonguey, palatal, or veiled tone. Agility is acquired by practicing series of notes on vowels, passing from one note to another, changing the quality of tone. Great care must be taken in diction, choice of words, etc.

You must not upon any occasion take breath between the syllables of a word, or break up the phrases. How often we hear of such a person screeching out a solo at a reception. A man who apparently has no ear for music may say to you, "Surely she's a finished musician, don't you think?" If you are candid you may reply, "I hope so, but I was afraid she was going to sing again." It is indeed hard to have to sit and listen to a would-be singer, who prides herself upon never taking a singing lesson yet her singing may remind one of the following: "I hear you oo-a-ling me," warbled the daughter from the parlor. "Yes," sang the mother from the kitchen. "I want you to come he-e-re and help me with the di-ss-shes." Profound silence followed. The voice of girls of High School period are extremely delicate and require the utmost care and attention. Girls sopranos should be able to vocalize up to G. The voice that can vocalize well from middle C up to B—fourth space, should sing mezzo-soprano. Girls who can sing down to G, below middle C, and not above C—third space, should sing alto. The necessary qualifications that a pupil needs to make a singer are as follows: 1st, a good voice; 2nd, musical aptitude; 3rd, general intelligence; 4th, good health; 5th character.

The instrument and the performer are combined in one person. The process of forming or training the voice includes both the development of technique and the adjustment of machinery, as it may be called. The tuning of the voice is that which includes the production, breathing ability to produce and recognize true pitch of tones, and enunciation of words, etc.

Of all subjects neglected by choir and chorus conductors, Diction is an easy first. The singer may have a voice like a saw or rasp, but the well patterned words make up for much vocal deficiencies. Every conductor should have as his motto "Words, Word." The girl with a new dress and proud of compliments said that on entering the church, the choir were the first to notice her new dress, for they sang out as with one voice "Hardly-new you" "Hardly knew you." She was afterwards told they were really singing, "Hal-lal-lah."

Here is a good motto for church choirs taken from the Tenth Degree of the Fourth Council of Carthage in the year 508 A. D.: "See that what thou singest with thy lips thou dost believe in thine heart, and that what

thou believest in thine heart thou dost show forth in thy works."

Just a word about politeness in singing. The French have a proverb, "Politeness is an investment that costs nothing, but pays well." In no sphere is this truer than in the relation between the artist and the audience. If he comes before them prepared to respond to their good will by an inclination of the head and a smile, he will find them more ready to listen to his song and give him full appreciation. If he takes their welcome coldly, he must not be surprised if he meets with coolness in return. Do not be afraid to show appreciation of the courtesy of your task easier and more successful.

Some women have wonderful voices, thousands of women may hold their audience for hours at a time—after which they lay it in a cradle and rock it to sleep, but let me tell you of a real singer. The most famous soprano of the 19th century.

Adelina Patti
A born singer was Adelina Patti. Born in the year 1843 in Madrid. The family moved to New York when she was very young. Although Adelina had several teachers, she knew how to sing intuitively, and sang the shake perfectly, when but three years of age. One biographer says of her: Adelina Patti sang all the important roles of the great operas; that in England at the Convent Gardens, she completely conquered her audience; in Paris she sang the role of "Amina" and brought all Paris to her feet; the people of St. Petersburg went wild over her, and in Spain and Italy the enthusiasm was high.

Throughout the world she reigned "Queen of Singers." We will now peep behind the scenes, and see why and how this immense success. In childhood she lived carefully, kept constant watch over her voice, never forcing it, and never sang without being in perfect condition. Adelina Patti had a wonderful memory, having memorized forty different operas, and sings them in four different languages. Her method is perfect, her style elegant, her tone rich and clear and her compass unusual.

Now a few words about the greatest song writer that ever lived—Franz Schubert. He was born 1797 and died in 1828 thus living only 31 years. Beethoven said of him: "Truly he has a spark of the divine fire." Schubert was an Austrian, his father being a self-educated school master and his mother a cook. When Schubert was 10 years of age he composed a few little songs and instrumental pieces. Franz had a beautiful soprano voice and had great skill in reading music. For singing in the

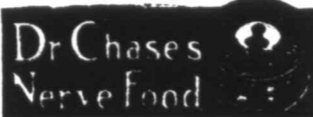


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There is no time in woman's life that she cannot benefit by the use of Dr. Chase's Nerve Food in order to keep up the supply of pure, rich blood and to ensure a beautiful condition of the nervous system.

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GIVE "SYRUP OF FIGS" TO CONSTIPATED CHILD

Delicious "Fruit Laxative" can't harm tender little Stomach, Liver and Bowels.

Look at the tongue, mother! If coated, your little one's stomach, liver and bowels need cleaning at once. When parents, even, Mother, don't sleep, eat or act normally, or is feverish, stomach swollen, head, has sore throat, cough, or even, give a teaspoonful of "Syrup of Figs," and in a few hours all the foul, accumulated waste, undigested food and sour little gastric juices will be gone, your little one will be happy and you have a healthy, contented child, and you have a happy home.

Injury to Fruit Trees from Heavy Snow

The recent heavy storms have brought the depth of snow in many orchards well up into the crotch of the trees, a heavy crust just forming a considerable distance from the ground, from 18 to 20 inches, and on top of which subsequent storms have piled in.

It is important that the forks or crotches of all trees now filled with snow should be cleaned out or the snow broken down by foot or club—otherwise branches may be broken off by the heavy weight or crotch damage may result from alternate freezing and thawing and consequent injury or destruction of the tender growing cells of the bark.

In the case of young trees—from one to ten years—unprotected against ice injury—the crust should be broken through and the snow tramped down firmly around the trunk. To prevent the possibility of serious damage, immediate attention to your orchard is urged.

Concrete Floors Return Cost

By increasing the value of manure produced, concrete floors for feeding stables will return their cost in about one year. This is shown by tests at the Ohio Experiment Station. The extra crop returns from manure kept on concrete floors is due to the soluble plantfood saved.

The cost of concreting floors generally amounts to about \$5 an animal in the ordinary feeding stable, and the saving in manure is equal to this amount of every 1,000 pounds in live weight of steers or cattle fed for the year, as compared with animals fed on earth floors.

Concrete floors also make it easier to provide sanitary places for animals.

Imperial Chapel Choir he was entitled to free musical education. Schubert was continually composing and music came from his brain as fast as he could write it. Schubert's 18th year was the most prolific, for during that year he wrote no less than 195 compositions, including 2 symphonies and 6 operas. Yet his struggles were many and severe. He had always suffered privations and often cold and hunger. He often had not the money to buy even the music paper on which to write his thoughts. He was in the habit of borrowing small sums of money and leaving a manuscript as security with his creditor and in this way many of his greatest works were undoubtedly lost. He seemed to live for his art alone, for he spoke, thought, and lived in music. Though Schubert lived but 31 years he wrote more than eleven hundred compositions—mostly songs. His music is of the most wonderful beauty, tenderness, sweetness and purity, blended with strength, nobility and grandeur. Dvorak the great Bohemian composer of modern times declared that he had no hesitation in placing him next to Beethoven and far above Mendelssohn and Schumann.

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