

Voice Culture.

The importance of a thoroughly developed and perfectly controlled voice is being more fully appreciated than ever before. In this department exceptional advantages are offered. It is not claimed *that any wonderful method has been discovered*—an advertisement always suggestive of charlatanism—but by the use of those principles and exercises that science and experience have proven to be correct to develop the voice to its best possibilities. Artificial qualities are not desirable. The most admirable results are those which insure the greatest durability of voice, together with sympathy, mellowness, elasticity and purity of tone. As the principles are those used by the greatest singing masters of Europe, pupils will find the exercises such as will benefit the singing voice rather than prove detrimental to it.

The methods used in the School may be presented in a few words :

To know and develop by exercises intelligently applied, the vocal muscles, without employing those throat and neck muscles which should not be used in production of tone.

The breath must be so controlled by the diaphragm and attendant muscles as to free the throat from all constrictive tendencies. This leaves the vocal muscles free to act, resulting in sympathetic quality and breadth of tone.

Next comes the placing of the voice for resonance. By focusing the tone to the forward part of the mouth without contracting the throat, carrying power is obtained with perfect ease, and the preservation of the voice insured. The ability to articulate with ease and freedom, and clearness of enunciation, is most effectually taught by exercises to secure localization of function.

Teachers of public schools and other instructors will find this method most valuable for ease and effectiveness. Fatigue of voice is absolutely overcome.

Clergymen and public speakers whose voices have been impaired by improper use find their voices restored and strengthened by correct use of the mechanism.