

Then let him keep it depressed without motion, till you direct him to raise it. *Control over the vocal organs is gained not so much by moving them as by keeping them still.* Keep the soft palate depressed and *still* for a long period of time, and then raised for an equal length of time. Do this at first silently, and then afterwards with voice. Elevate and depress the palate without stopping the voice but retain the elevated or depressed position for a considerable period of time.

When your pupil can do this without looking in the mirror you may usefully vary the exercise by requiring him to raise or depress the palate while at the same time he prolongs a vowel sound. (For example: *ah* or *ee* or *o*.) Then let him rattle off a series of vowels without stopping the voice. (For example: *ah ee o ee; ah ee o ee*, etc.) elevating or depressing the palate as you direct. As the ultimate object to be gained is ability to retain the soft palate in the elevated position continuously during speech, there should be no rapid alternations of elevation and depression. He should repeat the series of vowels many times in succession with the soft palate raised, and many times with it depressed, but the voice should not be stopped excepting when it becomes advisable to take breath.

The uvula, the pendulous extremity of the soft palate, seems to have no special function in speech, at least in the English language, and I have known of cases where it has been excised without interfering with articulation. In teaching the deaf, however, the uvula may be found of use as an index to the pitch of the voice. A pupil may, perhaps, be made conscious of changes in the pitch of the voice, by directing his attention to changes that simultaneously occur in the length of the uvula. In most cases, the uvula hangs loosely down during the production of low tones and shrinks in size as the pitch of the voice is raised, (See Cuts A. and B.) When the pitch is very high the uvula shrinks up to such an extent that it almost disappears (Cut C, page 24.) While this rule is not invariable, the effect is so commonly produced, as at least to be worthy of note.

Every change in the shape of the passage-way, through which the voice is passed, occasions a corresponding change in the quality of the voice, and I have pointed out the causes of certain disagreeable effects. In order to render the voice sweet and pleasant to the ear, it is necessary that the soft palate should be raised into contact with the back of the pharynx, and that the whole cavity of the