

singer is instinctively afraid of any measure being performed upon the uvula that will damage the true elevating muscular power which it is so well known to possess over the soft palate in association with the levator palati muscles.

In uttering the higher singing notes with the mouth open, not only is the uvula seen to be drawn upwards, so as to become almost invisible, but the soft palate is drawn backwards and upwards, diminishing the space between its posterior border and the wall of the pharynx, so that nothing can occur to interfere with the passage of the expired air in its readiest and most conveniently harmonious manner through the mouth. The movements of the uvula are exceeding rapid, and vary with the continuous or quavering character of the singing notes; in the shakes of the voice it is seen to be undergoing a series of short *ups and downs*, and at every inspiration in singing it descends, and as rapidly ascends, and keeps up until the note, prolonged or otherwise, is finished. These observations have been confirmed by me over and over again upon some of the first vocalists of the day. In females who possess the very highest singing compass, the uvula and soft palate are small relatively, and so exquisite is the power over the uvular muscles that the very point can scarcely be recognised when the highest scale is reached.

On the other hand, my observations upon the position of the epiglottis have shown that, if the expired air in vocalisation is directed *behind* instead of in *front* of the soft palate and uvula, through pendency of the cartilage, thus diverting the course of the current of air, harmony, power, compass, and range of voice in singing are damaged most seriously. The elevating motor power of the uvula scarcely or not at all exerts itself, because the proper and natural respiratory influence is not exerted.

The uvula, therefore, besides the important functions it possesses in the act of deglutition, has also its special uses in regulating the voice, and this by no means in an unimportant manner. That it does do this latter in an eminent degree is readily proved by what has been related, and confirmed incontestably—as, indeed, every singer well knows and fears—by the damage to singing powers when its free muscular end has been taken away. And here a few words may be said upon *elongation of the uvula*. As has been already stated, the true muscular end of the uvula very rarely indeed becomes elongated, but the terminal membranous end, containing mucous glands, and occasionally adipose tissue, does so frequently, giving rise to a set of phenomena which need not be described here. They are wholly removed by the operation of snipping off the superfluous membranous end, and no incon-