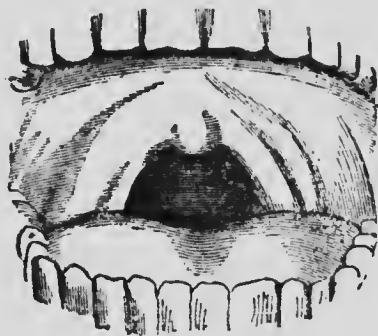


The first point you have to learn, is to depress the tongue so as to unveil the pharynx and soft palate. Many persons find difficulty in doing this, but by persistent efforts before a mirror, all can acquire the power. Now watch the soft palate while you breathe gently, sometimes through the mouth, sometimes through the nose. At first the soft palate appears to move about in a most mysterious manner by itself, without any volition on your part. Now it goes up, and then the next moment you see it hanging loosely down. By watching these motions in a mirror, and attempting to control them, you will soon find yourself able to elevate or depress the palate at will. Now sound the voice continuously, and observe what effect is produced upon its quality by the movement. You will notice that the moment the palate falls, the voice acquires nasality, and that this effect disappears when the palate is raised into contact with the back of the pharynx.

During the act of speech, the soft palate is raised continuously, excepting when the sound of *m*, *n*, and *ng*, are uttered. In order to correct a nasal quality of voice, therefore, your pupil must raise his soft palate. The question arises, however,—how are you going to make him do it?

Various expedients may be resorted to, such as the common one of telling him to blow an imaginary feather away from his mouth while he speaks; but these are all indirect methods, and do not touch the root of the matter. I would recommend you to go for the soft palate itself, directly, with a hand-mirror. Teach your pupil to elevate and depress it at will. Direct the action with your hand.

When you raise your hand let him raise the palate (Cut A), and keep it elevated till you give the signal for depression (Cut B).



(Cut A)



(Cut B.)*

* These cuts are reproduced from "Voice, Song, and Speech."