

ry that true education consists in training the moral and physical, no less than the intellectual faculties.

*Barnard's American Journal of Education.*  
(To be continued.)

**Graduation in Teaching and Training.**

By J. BUTCS, Inspector of Schools  
(Continued.)

Before proceeding to illustrate the rising and falling movements of the voice by rules and examples, I present the teacher with the following diagram, which is intended to represent the different degrees of slides;—requesting its careful study, and to exercise himself upon the different intervals of slides till he can readily make his voice rise or fall from the fundamental pitch of his voice, whatever that may be, to any degree he pleases. Till then he cannot be considered well qualified to instruct his pupils in voice modulations.

N. B.—I do not consider it necessary to go beyond the octave ranges of the voice; not that the voice in an upward and down-

tinued till he shall have acquired that command over them, which will enable him to give any quantity of sound required in their syllabic or word-combination. And the same exercise should extend to words in composition. It is composition that gives words their relative totality of meaning, and their relative degrees of tones, and tones their special characteristics.

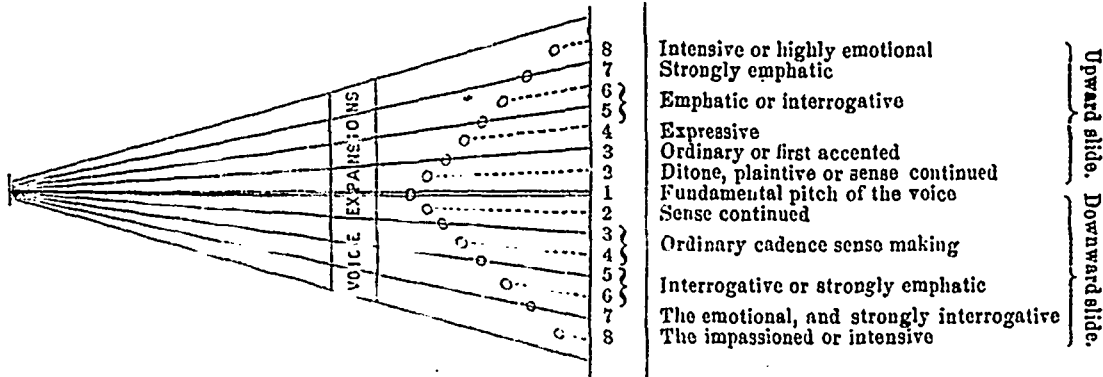
9. With this exercise, combine the practice of *force of voice* through its different gradations, till a full command, from a distinct whisper upwards to our highest tones, is acquired; and let the difference between ascending and descending intervals, and *properly sliding tones* be pointed out. By the former, the voice passes up or down by steps,—those *not linked* by continued vocalization; by the latter, it flows up or down by an unbroken sliding of the voice.

A little practice will clearly show these differences.

10. Observe, there are *three scales of pitch*, viz. the continuous rise and fall of the voice; the *step* rising and falling, whether the intervals be tones or semitones; and the *tremulous*, or those momentary impulses, separated from each other by very minute intervals, having an upward or downward tendency of vocality.

11. In the *ordinary* use of the voice the continuous rise or fall goes through the interval of a tone, a third, or a fifth.

Diagram, showing the various degrees of voice expansion.



ward course does not use them, but that those given, are, in my opinion, sufficiently precise for our purpose.

For reference and aiding the memory, I give the following table from Dr. Rush's celebrated work on the philosophy of the human voice. His work is one of the best I have seen upon the subject.

*Farther hints and examples on the analysis of the voice.*

5. The speaking or reading voice has its melodical ranges. The object of the educator is to make its succession of extending sounds, as agreeable and effective as possible.

6. To do this, he has to study how properly to begin, continue, merge into each successive tone, each letter, syllable, and word, and make the closing tone, suit the character of the idea or composition; and thus, by his own example, show how the tones of the voice run into each other from letter to letter, syllable to syllable, and from word to word, the pausing only making breaks.

7. The continuity of the sound, long or short, must have either an ascending or descending movement; or be continued on the same line of pitch. And the *great aim* of the trainer should be to give his pupil *that command over his own voice*, which will enable him to give it that *direction and character most suited to his reading or speaking*. And when once the pupil is able readily to distinguish these differences of voice-movement, very little difficulty will afterwards attend the training of his voice.

8. In going over the sounds which constitute words or sentences, there should be a *clear onward unity of tone*,—all the sounds *nice*ly sliding, or running into each other.

The most effectual way to do this, is to exercise the pupil on the elemental sounds of letters, as embodied in words. When each elemental sound is pronounced singly and separately, it receives an individual energy of organic effort, and with a distinctness of sound and definite outline, which make an excellent preparatory for correct and forcible pronunciation in the compounds of speech. An exact pronunciation of the elements, as embodied in words, is of very great importance. Nor should this exercise be discon-

12. The rising third, fifth and octave are the well known signs of interrogations; and the downward, the movements of positive declaration and command. The plaintive intonation of the semitone, up or down, is easily recognized.

13. All the movements of the voice must be effected in an easy, agreeable manner; and suited to the character of the composition. The beauty of speech consists in both skilfully varying the order of phrases, as they move onwards, and in correctly managing the rise and fall of the voice through the whole compass of pitch.

14. "The good effects of such exercises are many. Their whole tendency is to give great command of voice; impart variety to its quality; create a strength of organ, give confidence to the speaker or reader; and an unhesitating facility, within the range of ordinary exertions of speech." The whole voice as thus trained, acquires so much command over his vocalization, and its various modifications and gradations that he knows how far, and with what force advantageously to extend his voice.

Three other principles of reading here require notice, viz. accent, emphasis and cadence.

15. Accent may be defined,—that marked, fixed feature of a word by which it is distinguished. Its seat has an *audible prominence* in words. Every word has its accentual distinction, even monosyllables. In have, *ha* is accentually distinguished from *ve*; in change, *cha* from *nge*, &c. This has been shown in preceding notations. Accent, therefore, has reference to those distinctive parts of words which give *unity* to their parts. Accent is the *tie* by which the parts of words are brought together, giving them an embodiment, as emphasis is the exponent of special thoughts or words, respecting their significancy or emotional character. The peculiar office of accent respects pronunciation; that of emphasis thoughts or ideas. Accent and emphasis both give great variety to speech,—the latter especially. Both, therefore, demand the special attention of the teacher: the first with reference to the most approved orthoëpy of words; the second with respect to