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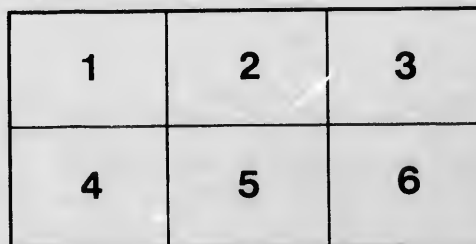
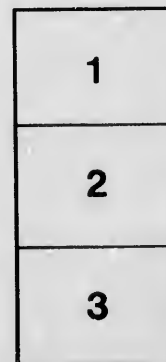
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# VOICE PRODUCTION.

BY

REV. RALPH C. HORNER, B.O.

WITH AN INTRODUCTION BY THE

REV. N. BURWASH, M.A., S.T.D.,

*Chancellor of Victoria University.*



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## INTRODUCTION.

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THIS little work, by the Rev. R. C. Horner, B.O., which I have great pleasure in introducing to the public, treats of a subject of vital importance to public speakers. The intimate relation of the general health to the tone of the voice is well known. All have observed that in disease or in old age and physical decay, the voice loses its full, round tone and grows weak, thin, and husky. But it is not so well understood that the proper exercise of the voice is one of the very best means of regaining health. Of course we cannot represent elocutionary exercises as a cure-all. But we know that a daily judicious exercise of the voice will be of inestimable benefit in diseases of the throat, in weakness of the lungs, in depression of the nervous system, and in many cases of dyspepsia. These, either separately or in combination, are, perhaps, the four most fatal enemies of the preacher of the gospel, and very frequently the sore throat is but the bulletin board on which is announced a disordered state of the stomach, a relaxed nervous system, or incipient consumption.

The hygienic advantage of these exercises lies in the more abundant supply of oxygen to the whole system. Oxygen is nature's great purifier and tonic in one. It removes from the system all material no longer available for vital purposes. By oxidation it dissolves, and so carries out of the system that which retained is the cause of congestion and disease. But the oxygen absorbed by the blood in the lungs is also the essential basis of all the vital activities. Every muscular exertion, every nervous effort, every moment of concentrated thought requires, as the physical basis of its due performance, the oxidation of so much vital tissue; and the whole animal organization lives and moves by continuous oxidation. A bountiful supply of oxygen is thus the *sine qua non* of energetic living; and so these breathing exercises are not for voice alone, but for the whole life as well.

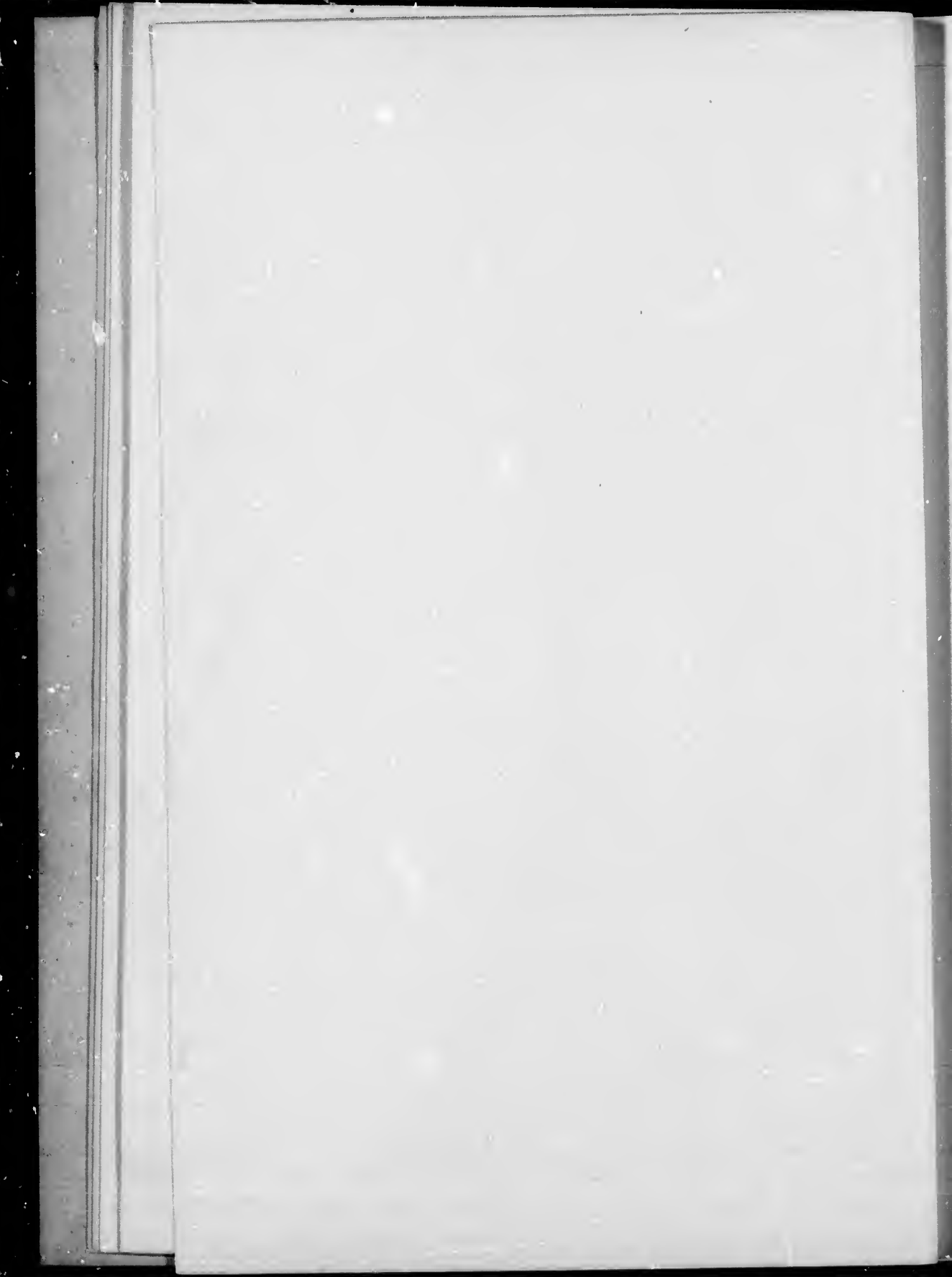
Allow me to add to Mr. Horner's admirably clear presentation of his subject, a collateral thought or two. These efforts after a perfect command and full development of voice should, in every case, be accompanied by a general hygienic regimen, such as will give tone to the system. The old-time pioneer preachers were seldom troubled with sore throat or dyspepsia, except as the result of hereditary predisposition resulting in fatal disease. They had

magnificent voices, capable of making the old camp-meeting welkin ring with their full clear notes ; and I can remember hearing many of them at a distance of half a mile. But to-day our young preachers are afflicted with habits or circumstances that induce disease in the most perfect constitution, and speedily bring down both voice and health. The first is the number of hours spent in close, stove-heated and overheated rooms. In such rooms they study, in such they are often obliged to preach, there they sometimes sleep, and the over-heated, ill-ventilated room in which the midnight oil has been consumed, is a worse place for sleep than even the proverbial cold, damp, spare room reserved for the preacher, and which is now seldom met with. Get out into the open air. Learn to study in the open air. Take hardy exercise. Swing the axe, climb the hills, do anything that will tone up the system, but avoid everything that relaxes and depresses it. A second difficulty is the habit of riding in a buggy or sulky instead of on horseback. Buggy-riding almost inevitably throws the shoulders forward, results in a stoop, and contracts the chest, and so deprives us of nearly all the benefit that might otherwise be derived from the hours which, in a country circuit, must be spent in the open air. The saddle is the mode of travel for the man who seeks and enjoys high physical tone,

which with high moral tone, is the true high tone. A pair of overalls will obviate the mud, and the dust will give less inconvenience than in the buggy. In very severe weather the cutter can be used; but as regards all ordinary cold, the fine tone and glowing circulation, which the habit of riding will develop, will enable one to stand it without suffering. A horseback ride over the hills on a fine June morning, has in it more of exhilaration, and will do more to produce that grand flow of nervous energy, which is the physical soul of good preaching, than any other exercise. A third fatal besetment of the young preacher consists in what I may call a generally luxurious, self-indulgent effeminate habit of life. We preachers need to cultivate a firmly-disciplined, almost military, regimen. The old, Roman and Spartan warriors understood well the need of this. Plain food in just sufficient quantity, a hard bed, fixed hours to bed and to rise, no time wasted in lounging round in easy chairs and sofas, in soft chit-chat with young ladies, attention to Wesley's twelve rules—these are good for both soul and body, and will help these breathing exercises after a wonderful fashion. But I need not expand these thoughts further. As Cicero has said, the orator should be a perfect man. Great soul lies at the foundation of all good speaking. It is not the appearance, but the truth that the world

needs, and the object of this little book is to let the truth speak out, through healthy organs of voice, freed from the disabilities inflicted by bad habits and disease. And some of the means to which I have referred may also aid, that the truth "may dwell in us richly in all wisdom and spiritual understanding." Unless it so dwell it cannot speak out.

N. BURWASH.



# VOICE PRODUCTION.

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## CHEST BREATHING.

Chest breathing is the most common fault in respiration. This unnatural and restricted form of breathing causes a rising and sinking of the chest. The sternum presses upon the trachea, and the tone of voice is thereby necessarily injured. When breathing is confined to the chest, the voice lacks in volume, force and power; the chest contracts, and the proper space for the lungs is diminished. The lungs will gradually congest, and their capacity for containing air will become very limited; the voice will lose its depth, and its tendency will be to run up on high and harsh tones. Those who hope to acquire the ability to give expression to the sentiment when reading, and to speak fluently with ease, must, by a persistent effort, cultivate the ability to breathe deeply, and bring under complete control all the organs of respiration. Deep breathing opens up and expands the lungs, and protects them from pulmonary diseases. A French author



writes: "All men who make it their profession to try wind instruments made at the various factories before sale, all, without exception, to my knowledge, are free from pulmonary affections. I have known many such who, on entering upon this profession, were very delicate, and who, though their duty obliged them to blow for hours together, enjoyed perfect health after a certain time. I am myself an instance of this. My mother died of consumption, eight of her children fell victims to the same disease, and only three of us survive, and we all three play on wind instruments. The day is not far distant, perhaps, when physicians will have recourse to our dreaded art in order to conquer pulmonary diseases"

#### CLAVICULAR BREATHING.

This habit is very prevalent among vocalists. It originates in filling the lungs too full. Thus the chest and shoulders are caused to rise, and when they are sinking they force the air out of the lungs, and, as a consequence, control is lost. When an effort is made to store away a large quantity of air in the lungs, it is impossible to give expression to sentiment, and at the same time to have complete control of the breath.

The chest and shoulders should not rise in inhalation, and the air should be allowed to flow into the

lungs naturally. An effort is generally made to store away sufficient air to sustain the voice from one sentence to another through the climax, and the very effort defeats the purpose. There should be time enough allowed for the air to flow into the lungs, and proper control should be sought, rather than mere power of storage. This habit of breathing is the chief cause of what is known as the minister's sore throat. The use of much breath dries up the throat, which, being vigorously used when dry, becomes irritated.

When the air is forced from the lungs, either by an unnatural position of body, or the improper use of any of the organs of respiration, exhaustion is the immediate consequence, and just when strength is most needed—in coming up to and sustaining the climax—failure is inevitable. In faulty breathing the sides of the chest are drawn in against the lungs. This is notable in stammerers, as they force the air out of the lungs in spurts. The abdomen is depressed when it should be protruded.

#### ABDOMINAL BREATHING.

Deep breathing formulates the basis for a voluminous tone of voice. A clear, rounded, magnetic tone of voice cannot be produced until the ability to breathe deeply has been acquired. It is the proper adjustment

of all the organs of respiration which gives the power to get hold of words and sentences and set them home, with all the dynamical force of the living man. Deep breathing exerts every part within the whole range of the respiratory system, and exercise is a condition of health and strength, as necessary as food and air. Any part of the system which has not been exercised will be weakened in proportion to the time it has been inactive. The hand which hangs by the side, and is not brought into active, vigorous use, loses all its muscular force; likewise the organs of respiration need exercise in order to be healthy, flexible and strong. All the muscles which are used in building up a clear, rounded, voluminous tone of voice are developed by deep breathing, and control over them may be so amply secured that at will all the reserved forces may be called into action. By deep breathing the lungs are made capacious and expansive, all the muscles of the sides, chest and back are strengthened; the whole body has added form and comeliness, and the voice obtains strength and resonance. Perfect control of the breath is an art attained only by the few, who have perseverance enough to overcome all obstinate impediments by pursuing proper breathing exercises. True art leads not to artifice, but to nature, and science is the mother of perfected art.

## BREATHING EXERCISES.

Extremes in these, as in all other healthful exercises, should be avoided. While some ignore these exercises, others abuse them, either by an improper method of breathing, or by straining instead of developing the muscles. A room well ventilated should be the first consideration, as the health and natural activity of the physical organs depend on the quality of the air inhaled. In inspiration, the air should pass through the nostrils, its natural course to the lungs. This is notably illustrated in the breathing of animals, savages, and healthy children. The air is thus filtered and warmed, before reaching the lungs, which are thereby protected from the impurities and the coldness of the atmosphere, either of which is liable to produce disease. In breathing exercises observe the following directions:—

The position should be easy and erect; the chest should be held firmly, but not rigidly; the shoulders should be held back slightly.

The lungs should be filled slowly; the air should be inhaled through the nostrils, and great care should be observed not to fill the lungs too full.

The breath thus taken should be held for a few seconds, and then be allowed to escape, not with a rush, but gradually and slowly, from the lungs.

This exercise should be commenced easily, and increased in vigor, according as the lungs expand and the muscles develop. The control of the breath is acquired only by a persistent effort, and when fully attained, all the muscles which are used in voice production will be thereby under complete control. It is with breath as it is with money ; the successful man is not he who has most, but he who makes the best use of what he has. Full, deep inspiration is of great importance, but it must not be forgotten that it is the control of the breath, rather than the quantity used, which secures effective speech.

#### MUSCLES.

Voice being a muscular production, its strength and power will, therefore, necessarily depend upon the development of the muscles used in producing a full tone. The proper action of the muscles used in breathing constitutes the primary power of respiration, and as the same muscles are used in voice production, therefore the proper use and power of the voice depends entirely upon the control which is secured over these muscles. The proper control and development of a muscle can never be perfected, except by a persistent effort. Be it remembered here that no great victories are won without a persistent effort. That

which is not worth laboring for is not worth having. The voice never becomes strong until proper control of the breath has been secured, and all the muscles used are so adjusted that at will they perform their function with ease.

### MUSCLES OF THE FACE.

Sound is thrown by the organs of speech from the vocal bands into the cavity of the mouth, and is moulded by the lips and teeth into elementary sounds and words. The muscles of the mouth and face should be so relaxed that they will pass rapidly from one position to another, and give the various shades of color to the syllables and words, and mould them precisely to suit the sentiment. Many are troubled with a stiffness of muscle about the mouth; frequently this stiffness is hereditary, but very often it is the result of a careless mode of expression. When these muscles are stiff, the number of moulds is diminished accordingly, and, as a consequence, many words which have no similarity will be made in the same mould. Proper exercises, if prosecuted, will remove all impediments, so that, with ease and precision, every sound can be articulated, and beautified by its true color of tone. For practice, "oi" and "ou," repeated alternately, will relax one set of muscles, if the exercise be performed

with care, each sound being brought out distinctly and correctly. Another set of muscles can be relaxed by repeating "bā," "pā," with rapidity. An hour of careful exercise each day for four months will make these two sets of muscles elastic, and all difficulties in articulation will readily be overcome, so that every sound can be produced precisely. The mouth should be opened freely. Christ's Sermon on the Mount was prefaced by: "He opened His mouth, and taught them." This very important condition of lucid statement generally receives very little special attention.

#### THROAT MUSCLES.

The action of these muscles is a very important factor in expression. The quality of the tone depends entirely upon their action. When the muscles of the throat are tensioned the cavity of the larynx is diminished, the vocal bands are drawn together, the natural flow of the voice is impeded, the throat becomes irritated, and the tone of voice is thereby necessarily impaired. When they are relaxed the larynx opens, the voice flows smoothly without any friction, the tone is pure and musical—adapted to the most sublime sentiment, pleasing to an audience, and as fascinating as the most melodious tones of any musical instrument. The throat muscles being tensioned, the tone at once

becomes guttural, adapted to the most invective sentiment. In the first public efforts to give expression to sentiment, the tendency, either through nervousness, or through fear, is to tension the muscles of the throat, and, as a consequence, impure, harsh tones of voice are used to express the most sublime sentiment. Having become the slave of habit, emancipation will be secured only by a persistent effort. When perfect control over these muscles has been secured, the voice, at will, sweeps over the whole scale of modulation; each muscle performing its function with ease, producing tone colored to suit the sentiment. The degree of perfection that is attained in producing a pure tone of voice depends largely, if not altogether, upon the control which has been secured over the throat muscles.

#### CHEST MUSCLES.

The function of these muscles is not to produce voice. Their special work is to hold the chest firm, and keep it from depressing—thus affording space for the proper action of all the muscles in the thorax, which are used in producing tone. The chest will expand and become round and full when these muscles are being developed and properly used. A deficiency about the chest renders proficiency in oratory unattainable. Some are naturally deficient in chest capacity,



and need never hope to acquire the ability they could have possessed if nature had more liberally endowed them. Others have contracted their chests and crippled the muscles by force of habit.

While young and growing rapidly some fall into a careless way of standing, sitting, and walking, and thereby become deformed; and others are over-taxed with work to such an extent that the shoulders become rounded,—the chest contracts, and the muscles lose their flexibility and power. Many students prosecute their studies so closely, that they neglect all exercises in gymnastics and calisthenics—day and night they lean over their desks—storing their minds with knowledge, but at the same time so impairing their physical system that they never can succeed in their professions. In order to throw off careless habits and restore the body to its natural pose, it will be necessary to keep up a thorough course of systematic exercise. Observe this rule:—

¶ Whether standing, sitting, walking, reading, speaking, or in gymnastic exercises—let the position always be erect, the chest be protruded, the shoulders and arms be held back slightly; and in a very short time the chest will expand and the muscles will become flexible and powerful.

## INTERCOSTAL MUSCLES.

In proper breathing exercises and in voice building, these muscles have a very important function which is not very generally conceded. They are so connected with the muscles which are used in producing tone, that it is impossible for them to be inactive. When the air is pressed into the lungs in full deep inspiration, the ribs are drawn up by the external intercostal muscles. This action of the external muscles should be counteracted by the internal intercostal muscles, which should work simultaneously with the diaphragm, and prevent the ribs from rising. The chest and ribs should be allowed to inflate in inhalation, as they will do naturally, if all the muscles used are brought into unison with the proper action of the diaphragm. In order to secure perfect control over a muscle its proper function should first be known. These muscles are so connected with the muscles of the chest and abdomen that their development is also inseparable. Close attention to the action of these muscles is very necessary, as any error will seriously affect the proper use of the organs of speech, and also the production of tone. True mastery of vocal power is to overcome every weakness; remove every impediment; secure control over every organ of speech; develop every capacity; so that without any conscious

effort the whole being will enter into the sentiment, and so arouse the sympathy of an audience, that they will be spell-bound by the soul power of the orator, and view his subject matter through the medium of himself, and yield themselves to his persuasion.

### ABDOMINAL MUSCLES.

Many teachers of voice production consider these the most important muscles used in building up a good tone of voice. Their theory is, that the strength and power of the voice lies in these muscles alone, and that their vigorous use constitutes the primary power of a clear, full, rounded tone. Such teaching is erroneous. Their function in voice building is a very important one, and their development should be carefully and persistently prosecuted. The proper position and action of these muscles are very important factors in producing and building up tone. They are a fulcrum for the diaphragm to place its lever upon to give power and resonance to the voice, and when they do more than serve in this capacity, they injure rather than help the organs which produce tone. The tendency of these muscles in their action is to raise the whole abdomen and drive the air out of the lungs, as demonstrated by an explosive tone of voice; and if this action is not counteracted by the diaphragm pressing down

upon these muscles, the tone of voice will be harsh, and the throat will become dry and irritated. The control of these muscles must be sought through the diaphragm, since their proper adjustment to the work of building up tone is consequent on the proper use of the diaphragm. Naturally, these muscles receive more general and constant exercise than any other muscles which are used in voice production, still this does not necessarily help them materially in building up tone, as a muscle may be developed for one purpose, and at the same time lose its power for other purposes.

Proper breathing exercises, if prosecuted with care and diligence, will develop these muscles rapidly. Exercises in gymnastics and calisthenics may be a source of great power in developing them, if commenced gradually, and increased in vigor as the muscles become stronger. If these muscles are properly used in giving expression to sentiment, whether in reading, in singing, or in speaking, they will increase very rapidly in flexibility and power.

#### ORGANS OF SPEECH.

Great care should be exercised, in order to have the organs of speech free from disease. Health must always be the first consideration. When the organs of speech are free from disease, they can be brought,

by the use of natural means, under complete control, so that each one will perform its function with ease. The mechanism of these organs somewhat resembles a musical instrument. Dr. Elsberg compares them as follows with the reed organ: "In the organ there is a bellows to supply current air, a wind-chest or portevent to conduct it, a reed to vibrate, and a body-tube, or resonance pipe, to augment it and modify the sound produced. In the human voice and speech organ, the lungs are the bellows; the bronchial tubes, from the smallest ramifications upward to the wind-pipe, are the wind-chest; the larynx contains the reed; and the space above the reed, including the upper cavity of the larynx, and the cavities and adnexa of the pharynx, mouth and nose constitute the resonance-tube. These organs differ somewhat in individuals; this is discernable in the tones of their voices, and is especially noticeable when comparing the voices of those living in different climates. Perfect control over all the organs of speech is a mastery which is not attained except by a persistent effort. It is very necessary that each organ should perform its part in producing tone and rendering sentiment. Very often one organ is strained, while others are inactive, and hence broken and husky voices, and the lack of different shades of color in the tones. When natural

laws are being observed, the proper adjustment of all the organs of speech will keep them in a vigorous and healthy state.

### PHARYNX.

This musculo-membranous and fibrous sack has eight openings into it; the largest of these is from the mouth. There is no organ of speech over which it is more necessary to have complete control than the pharynx, as the location of tone depends entirely upon its action. The quality of a tone depends very largely upon the location of its focus, and whether it is a nasal, a head, a flat, or a good tone, is traceable to the proper or improper action of the pharynx. When the sound is thrown by this organ into the nasal cavity, the tone will necessarily be of a nasal quality. Flat tones are made by throwing the sound too far back in the roof of the mouth, thus locating it in the region of the soft palate. A good, clear tone is formed by the pharynx taking the sound as it comes from the vocal bands and throwing it against the hard palate; from thence the vibrations go throughout the mouth, to be moulded by the teeth and lips into elementary sounds, words and sentences. "The air should rebound from immediately above the front upper teeth, where it must be concentrated as much as possible, rebounding thence to form in the mouth continuous vibrations." The tones thus

formed in the cavity of the mouth should be projected to a distant point, as if directed towards an individual or object in the farthest corner of the room. "The vibratory power of the vocal organs may be improved by culture, just as a violin is said to gain a habit of vibration, making it sensitive to the touch of the bow, and freeing it from those resinous particles, which obstruct the free movement of its wooden fibres." Muscles possess the power of retaining habits imposed upon them by continued and prolonged exercise.

#### LARYNX.

This musculo-cartilaginous box contains the vocal bands, and is one of the principal organs of speech. The sound out of which the voice is formed proceeds from this organ, and is produced by the air passing rapidly over the vocal bands, causing them to vibrate. The sound thus produced is moulded by other organs of speech into different tones called voice. Whether a tone is high or low depends upon the position of the larynx.

A low deep tone is produced by relaxing the throat muscles, so that the larynx will sink down into the thorax, the vocal bands will be thereby lengthened. When the lips are protruded, the distance between their outward projection and the vocal bands will be



increased ; the longer the barrel the deeper the sound. A high tone is consequent upon the raising of the larynx, thereby making the vocal bands and the barrel shorter. If the throat muscles are relaxed and the throat is opened, the larynx will move up and down without any friction, and the variation of the voice, which is dependent upon the flexibility of the larynx, will readily sweep over the whole scale of modulation. When the muscles of the throat are tensioned in the slightest degree, they prevent the larynx from working freely ; and when they are greatly tensioned, the vocal bands are drawn together, and the tone of voice thereby is rendered throaty and harsh.

The vocal cords are two slight, elastic bands which are situated in the larynx, immediately below its outward projection known as the Adam's apple, and a short distance above its junction with the trachea. "These bands adhere so closely to the walls of the throat as to be securely distinguishable by the aid of the laryngoscope." In the act of producing voice, the vocal bands are thrown forward into the current of air escaping from the lungs, and the thin membrane covering their surface is thus excited to rapid vibration, and receiving resonance and volume from the cavity of the chest and from the mouth,—escapes from the lips a perfect creation—VOICE.



## LUNGS.

It may be said that these are not organs of speech, but one thing is certain, that they contain the air out of which the voice is made, and their expansion renders the possibility of an increase of material, and consequently a greater volume of voice. The volume of the voice must necessarily depend largely upon the amount of air contained in the lungs; if there is a deficiency of material there must, of necessity be a want in the thing formed out of it.

The lungs should be made capacious by deep breathing exercises, which will expand them and prevent any part of them from closing or becoming diseased. Some persons have weak lungs naturally, but the weakest may become much stronger by carefully prosecuting proper breathing exercises. Others have weakened their lungs by not using them properly, or by exposing them to a cold or impure atmosphere. "Weakness begets weakness, and diminished lung power will impair both the quality and the power of the voice." The greatest possible care should be taken of the lungs, as the power of the voice depends very largely upon their health, activity and capacity. They are never injured or diseased by proper use. On the contrary, proper exercises will develop them and increase their capacity. True, they will become tired

as a limb will when over-taxed, but, like any other physical member, will rest when an opportunity is given. If attention is given opportunities can easily be afforded for the lungs to fill, and they need never be exhausted. When time is not allowed for breathing until the lungs are completely emptied, an effort is made to inhale, and, as a natural consequence, control is lost. When the breath is properly controlled, the lungs, if not diseased, are capable of holding air enough to express the most sublime sentiment, and sustain the voice through the most impassioned climax.

#### DIAPHRAGM.

Between the cavity of the chest and the cavity of the abdomen, directly beneath and immediately connected with the lungs, is the diaphragm, a movable muscular partition. The diaphragm not being located in the cavity of the thorax, it is therefore not generally conceded to be an organ of speech. All teachers of voice production will admit that the diaphragm is not inactive when tone is being produced, and they succeed in voice production, only as they give prominence to the movement of this organ. As before stated, the proper action of the diaphragm constitutes the primary power in controlling the breath and producing tone. Perfect control over this organ

is necessary ; because, first, the power of the voice lies in it ; second, it formulates a basis for the voice and gives it resonance ; third, it gives an impetus to the voice, which is carried into effect by the other organs of speech. A loud tone may be produced without the proper use of the diaphragm, but, be it remembered, that in speaking power is not noise—it is muscular force.

The strength of the voice is consequent upon the proper action of the diaphragm, which, when properly used, bears down upon the abdominal muscles, and causes the abdomen to protrude, thus holding in place all the muscles used in breathing and voice production, and preventing the air from being pressed out of the lungs. The proper control of this organ is a mastery, and when fully secured, all the other organs of speech will naturally perform their function in producing tone. While all the other organs of speech are indispensable in the production of tone, yet they are inadequate. They never did and they never can produce a clear, full, rounded, orotund voice, without the proper action of the diaphragm so generally ignored by public speakers. When the force of the will is brought to bear upon the diaphragm, in its connection with the lungs, if its control over them, has been correctly sought and attained, there will be given out air

enough to produce tone, but with no needless expenditure of breath, and no consequent exhaustion. When all the organs of speech are brought under the complete control of the diaphragm, the easy use of the voice will readily be attained. The other organs of speech can be controlled by the diaphragm only, and the production of a clear, full, rounded, pure tone of voice is consequent upon the proper use of this organ. There are many speakers, who use their voices moderately well, and know not at the same time where the power of the voice lies; with such a little attention to proper methods would suffice to develop marvellous gifts of voice, hitherto not realized. When perfect control has been secured over this organ it will perform its function with the greatest ease, and even though the others organs may be somewhat diseased, the diaphragm will sustain the voice in the rendition of the most sublime sentiment. In order to secure perfect control over the diaphragm, observe the following rules:—

In all breathing exercises, hold the diaphragm down firmly upon the abdominal muscles, this action will prevent the chest and shoulders from rising.

When performing breathing exercises, and when building up tone, hold a book against the abdomen. If the diaphragm is performing its function properly,

the abdomen will be protruded instead of depressed, as the diaphragmatic muscles are stronger than the abdominal muscles which rise up against them.

### ARTICULATION.

There can be no artistic finish in expression until the organs which are used in articulation enunciate clearly and correctly with ease. While clearness is indispensable, it must be remembered that it is just as necessary to be correct. Our educational system, with all its proficiency, has failed, so far, to meet a want here, at the very foundation of scholastic training. The first thing that should be required of a child is, that he should be able to articulate clearly, distinctly, and correctly, all the sounds of the English language. It is the sound and not the alphabetical name which should first be taught. It would make very little difference, if any, whether or not the child ever knew the name. He who would excel in giving expression to sentiment must—as all greatest orators have done—overcome all difficulties in articulation. Demosthenes' voice was so inarticulate that he could not pronounce the first sound in the name of the very art which he purposed to master—and did master. Cicero declaimed daily before a friend until he overcame every impediment, and his voice became clear and melodious. Lord Chatham read over a large dictionary twice.

examining every word and dwelling on all its shades of color in enunciation, until his voice became a marvellous combination of richness and strength, and his articulation became so clear and correct that he could be heard distinctly when his voice sank to a whisper. George Whitfield had attained to such a mastery over all the organs of speech, that his articulation was clear and correct; every accent, and every modulation of his voice was so perfectly toned, that the sound was like that of beautiful music. Daniel Webster pronounced his words in such tones that his hearers would imagine that they heard him all night, after listening to him.

#### TABLE OF ELEMENTARY SOUNDS.

The following table is used in the National School of Elocution and Oratory :

	WEBSTER. WORCESTER.			WEB.		WOR.
1. long	ā a le	ā	12. long	ū	use	ū
2. short	ă a t	ă	13. short	ŭ	u p	ŭ
3. Italian	ä a lms	ä				
4. broad	a a ll	â	14. long	ōō	oo z e ô	
5. intermediate	ä a sk	ă	15. short	ōō	look	û
6. long	ē e ve	ē	16.	oi	oi l	öï
7. short	ě e lk	ě	17.	ou	ou t	öû
8. long	ī i ce	ī	18.	a	fare	á
9. short	ĭ i n	ĭ	19.	ẽ	er se	
10. long	ō o ld	ō	20.		or b	
11. short	ǒ o n	ǒ	21.	û	ur n	ü

## BREATH SOUNDS.

- |          |            |           |
|----------|------------|-----------|
| 1. f an. | 4. p in.   | 7. wh en. |
| 2. h at. | 5. s un.   | 8. sh am. |
| 3. k id. | 6. t an.   | 9. th in. |
|          | 10. wh en. |           |

## UNION SOUNDS.

- |            |           |              |
|------------|-----------|--------------|
| 1. b oy.   | 6. m an.  | 11. y oke.   |
| 2. d ay.   | 7. n ot.  | 12. z one.   |
| 3. g o.    | 8. r oam. | 13. a z ure. |
| 4. j udge. | 9. v an.  | 14. th an.   |
| 5. l ove.  | 10. w e.  | 15. so ng.   |

In order to secure finish in articulation, the preceding table of elementary sounds must be mastered, so that every sound can be pronounced distinctly and correctly. The correct sound in each instance should first be sought, and when this is attained, persistent practice will secure facility. He who will be correct will have to bear for a time with public criticism; he will appear affected, but this appearance will gradually wear off as he acquires the ability to enunciate with ease. In the study of the preceding table, each keyword should be pronounced clearly and distinctly; then it should be pronounced slowly, the utterance being prolonged to bring out each sound fully, giving the ear time to catch the sound; and finally the sound of the separate letter should be articulated alone.

Great care should be exercised, in order that the ear

may become acute. Good articulation depends as much upon the acuteness of the ear, as upon the organs which make the sound, or the moulds which form the tone. Those who can have recourse to Shoemaker's "Practical Elocution," pages eighty-two and three, will find much valuable help in the study of this table. The aid of an orthoepist or a skilled teacher of elocution should be secured, until each sound can be articulated correctly. In this, as in every other department of study, not he who has most natural ability, but he who has the most perseverance, generally succeeds. Great attainments in this, as in every other art, mean time and close application.

Pronounce carefully, first the key, then the words in the following list :—

lsh,	filch.	rchst,	search'st.
lpst,	help'st.	dths,	widths.
bst,	rob'st.	glst,	struggl'st.
ltst,	melt'st.	lpst,	scalp'st.
mf,	nymph.	rndst,	burn'd'st.
lcht,	filched.	nkst,	think'st.
bdst,	rob'dst.	ftst,	waft'st.
mtz,	attempts.	lfths,	twelfths.
thnd'st,	length'n'dst.	pndst,	open'dst.
lmd,	whelm'd.	jdst,	rag'dst.
lmst,	film'st.	ngths,	lengths.



rchdst, search'd'st.	rmst, harm'st.
rktst, lurk'dst.	dndst, hard'n'dst.
ntst, want'st.	zlst, dazzl'st.
gdst, hagg'dst.	kndst, black'n'dst.
rmdst, harm'dst.	znst, reason'st.
rkst, mark'st.	rlst, hurl'st.
ldst, hold'st.	kldst, buckl'dst.
nths, months.	thdst, sheath'dst.
vdst, lov'dst.	rjst, enlarg'st.
rvdst, curv'dst.	rptst, harp'dst.
lkst, milk'st.	mtst, prompt'st.
rtst, hurt'st.	tldst, settl'dst.
rldst, hurl'd'st.	thnst, length'n'st.
lptst, help'dst.	ndst, bend'st.
vlst, driv'lst.	pldst, rippl'dst.
rbdst, curb'dst.	fnst, deaf'nst.
mdst, doom'dst.	ntst, want'st.
gldst, struggl'dst.	ngdst, hangd'st.
rnst, learn'st.	zndst, reas'n'dst.
fndst, deaf'n'dst.	flst, trifl'st.
zdst, daz'dst.	ngkst, think'st.
fldst, trifl'dst.	vldst, driv'l'dst.
mptst, thumpt'st.	rdst, gird'st.

When the preceding list of words can be articulated clearly and correctly with ease, all other difficult words can readily be mastered.

## POSITION.

By position is meant the pose of the body when reading or speaking, and in breathing and vocal exercises. The head must be erect, in order to secure a healthy, graceful carriage; the shoulders and arms should be held back enough to open the chest; the feet should be a little apart, and at an angle not quite so broad as a right angle. The position of the body should be erect and firm, but not rigid. This position should be sought in private exercises, and be so thoroughly mastered that it will be perfectly natural to appear before an audience in this form. The first appearance upon a platform generally makes an impression upon an audience, which is very difficult to counteract. If the appearance creates a favorable impression, it will arrest the critical spirit of an audience, and enable them to look over many deficiencies in language and speech; but if the first impression is unfavorable, it will take a masterly rendition to secure their favor and sympathy. When producing tone, an erect position cannot be dispensed with; the larynx must be in its natural position, directly over the wind-pipe, otherwise the sound will be impeded, and the tone will be throaty. When a manuscript is used, the desk should be high enough to allow an erect attitude, so that the vocal organs will be in a natural position.

When the position is unnatural, the organs used in producing tone are strained, and being then vigorously used, they lose their flexibility and power.

#### PURE TONE.

The simple, pure tone of voice is the basis for the full, rounded, orotund, and its attainment is the first thing to be achieved, as it is the natural starting-point in voice-building. Here all faults and impediments connected with the use of the voice must be overcome, and its proper use permanently established. All subsequent culture will depend on knowing how to produce a pure tone. A pure tone, which can be produced with perfect ease, should be sought and fully attained, before any effort is made to increase the volume.

Observe the following rules for producing pure tone. Commence by articulating, ā.

*First.*—The mouth should be opened wide; the lower jaw should be protruded; the muscles of the throat should be so relaxed that the tone will flow naturally, with ease, without any friction, and be at once smooth and pure.

*Second.*—This sound should be articulated in this easy, smooth way, without any breath from the lungs; the larynx will contain air enough for the purpose if properly utilized.

*Third.*—The first effort should be to secure ease; the voice should not be raised much above a whisper; perfect control of the breath should be held, and as little as possible expended.

*Fourth.*—This effort should not be made in a careless manner, but the greatest care should be exercised; the ear should be kept attentive in order that it may become acute, and be able readily to distinguish between pure and impure tones. Purity of voice, like purity of character, is the crowning excellence. It is more than power or any other attribute. "Simple pure voice is used in simple narration, plain description, and the great field of unemotional language."

Examples for practice with the simple pure tone of voice :

"Eternity!—thou pleasing,—dreadful thought!  
Through what variety of untried being,  
Through what new scenes and changes must we pass?  
The wide, the unbounded prospect lies before me;  
But shadows, clouds and darkness, rest upon it."

—Addison.

"Though I speak with the tongues of men and of angels,  
and have not charity, I am become as sounding brass, or a tinkling cymbal."—*Bible*.

“ She thanked me,  
And bade me, if I had a friend that loved her,  
I should but teach him how to tell my story,  
And that would woo her. On this hint I spake ;  
She loved me for the dangers I had passed ;  
And I loved her that she did pity them.  
This is the only witchcraft which I’ve used.”

—*Shakespeare.*

“ O sweet and strange it seems to me, that ere this day is  
done,  
The voice that now is speaking may be beyond the sun—  
Forever and forever,—all in a blessed home—  
And there to wait a little while, till you and Effie come—  
To lie within the light of God, as I lie upon your breast—  
And the wicked cease from troubling, and the weary are  
at rest.”

—*Tennyson.*

“ Merrily swinging on brier and weed,  
Near to the nest of his little dame,  
Over the mountain-side or mead,  
Robert of Lincoln is telling his name.”

—*William Cullen Bryant.*

“ And there shall be no night there ; and they need no  
candle, neither light of the sun ; for the Lord God giveth  
them light : and they shall reign for ever and ever.”—*Bible.*

"The Lord is my shepherd; I shall not want. He maketh me to lie down in green pastures: He leadeth me beside the still waters. He restoreth my soul: He leadeth me in the paths of righteousness for His name's sake. Yea, though I walk through the valley of the shadow of death, I will fear no evil: for Thou art with me; Thy rod and Thy staff they comfort me. Thou preparest a table before me in the presence of mine enemies: Thou anointest my head with oil; my cup runneth over. Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord forever."—*Bible*

#### OROTUND.

This tone differs from the simple pure only in volume and muscular force; the organs of speech are more vigorously used, muscular and diaphragmatic energy being brought to bear upon them. The difference, therefore, between the two tones is largely that of muscular force. According as the tone increases in volume, there will consequently be an enlargement of the cavities of the pharynx and larynx, and each of these organs should retain its flexibility. The orotund is not necessarily deeper than the simple, pure tone of voice, but there is a large increase in the volume of the voice. The orotund is the highest character of human utterance, when fully developed and beautified

with an artistic finish. "It combines the two great essentials of perfect speech, purity and power, and unites in its production the highest purpose of mind and the best condition of body." This tone of voice is clear, rounded, melodious, and has a muscular ring. In building up the orotund voice the organs of speech are used just as when producing the simple pure tone of voice. The volume of the voice is increased by muscular force, and especially by the power of the diaphragm being brought to bear upon the proper action of the organs of speech. A voice thus trained and beautified will have a musical flow, which will be at once clear, pure, and melodious, and perfectly free from friction. A voice is not necessarily strong because it is loud. There are two kinds of loud voice, says Delsarte: "A vocally loud voice" is vulgar, offensive, impure, and grates upon the ear. "A dynamically loud voice" is powerful, musical, and has a muscular ring; it brings out all the beauty, force and power of sentiment, and thrills the soul like a majestic organ. The voice should be such, that things which are said quietly would sing themselves into utterance, captivating the affections and swaying the passions of men. He who would move others must, by patient toil, beautify his voice and obtain such control over all the organs of speech, that he can, at will,

throw his whole soul into the sentiment and send it home with all the dynamical force of his being. For its greatest possible perfection in utterance, every tone requires a certain quantity of breath. This quantity cannot be diminished without impairing the strength of the tone; nor can it be increased without marring the quality of the voice. Voice is the bridge by which soul reaches soul.

Examples for practice with the orotund voice :

“ Build me straight, O worthy master !

Staunch and strong a goodly vessel,

That shall laugh at all disaster,

And with wave and whirlwind wrestle ! ”

—*Longfellow.*

“ Roll on thou deep and dark blue ocean, roll.”

“ Then the earth shook and trembled ; the foundations also of the hills moved and were shaken, because He was wroth. There went up a smoke out of His nostrils, and fire out of His mouth devoured ; coals were kindled by it. He bowed the heavens also, and came down ; and darkness was under His feet.”—*Bible.*

“ And, sir, where American liberty raised its first voice, and where its youth was nurtured and sustained, there it still lives, in the strength of its manhood and full of its original spirit.”—*Webster.*



"Hear the tolling of the bells—iron bells!

What a world of solemn thought their monody compels!

In the silence of the night,

How we shiver with affright

At the melancholy menace of their tone.

For every sound that floats

From the rust within their throats

Is a groan."

—*Poe.*

*Portia.*—"The quality of mercy is not strained;

It droppeth as the gentle rain from heaven

Upon the place beneath; it is twice blessed;

It blesseth him that gives, and him that takes.

'Tis mightiest in the mightiest. It becomes

The throned monarch better than his crown;

His sceptre shows the force of temporal power,

The attribute to awe and majesty,

Wherein doth sit the dread and fear of kings;

But mercy is above this scepter'd sway;

It is enthroned in the hearts of kings;

It is an attribute of God himself:

And earthly power doth then show likest God's

When mercy seasons justice."

—*Shakespeare.*

"Then shook the hills with thunder riven;

Then rushed the steeds to battle driven,

And louder than the bolts of heaven,

Far flashed the red artillery."

"Were I an American, as I am an Englishman, while a single foreign troop remained in my country, I would never lay down my arms. Never! Never! Never!"—*Pitt*.

"Thy right hand, O Lord, is become glorious in power : Thy right hand, O Lord, hath dashed in pieces the enemy, and in the greatness of Thine excellency Thou hast overthrown them that rose up against Thee : Thou sendest forth Thy wrath which consumed them as stubble. And with the blast of Thy nostrils the waters were gathered together ; the floods stood upright as an heap, and the depths were congealed in the heart of the sea."—*Bible*.

[A few years ago, Mr. Landon C. Haynes died in Tennessee. Prior to his death he attended a dinner given by members of the bar at Jackson, Miss. Before the guests left the table, General Forrest, the Confederate cavalry leader, said : "I propose the health of Col. Landon C. Haynes, of East Tennessee, the country sometimes called "God-forsaken." Mr. Haynes replied :]

"Mr. Chairman and Gentlemen,—I plead guilty to the soft impeachment. I was born in East Tennessee, on the banks of the Watanga, which, in Indian vernacular, is 'beautiful river,' and a beautiful river it is. I have stood upon its banks in my childhood and looked down through its glassy waters, and have seen a heaven below, and then looked up and beheld a heaven above, reflecting like two mirrors, each in the other, its moons, and its planets, and its trembling stars. Away from its banks of rocks and cliffs, hemlock and laurel, pine and cedar, stretches a vale

back to the distant mountains, as beautiful and exquisite as any in Italy or Switzerland. There stands the great Unicorn, the great Roan, the great Black, and the great Smoky Mountains, among the loftiest in the United States of North America, on whose summits the clouds gather of their own accord on the brightest day. There I've seen the great spirit of the storm, after noontide, go take his nap in the pavilion of darkness and of clouds. I have then seen him arise at midnight as a giant refreshed with slumber, and cover the heavens with gloom and darkness; I have seen him awake the tempest, and let loose the red lightnings that run among the mountain tops for a thousand miles swifter than an angel's flight in heaven. Then I have seen them stand up and dance like angels of light in the clouds to the music of that grand organ of nature, whose keys seem touched by the fingers of Divinity in the hall of eternity, that responded in notes of thunder, which resounded through the universe. Then I've seen the darkness drift away beyond the horizon, and the morn get up from her saffron bed, like a queen, put on her robes of light, come forth from her palace in the sun, and stand up tip-toe on the misty mountain top, and while night fled from before her glorious face to his bed-chamber at the pole, she lighted the green vale and beautiful river, where I was born and played in my childhood, with a smile of sunshine. O, beautiful land of the mountains, with the sun-painted cliff, how can I ever forget thee!"—*Landon C. Haynes.*

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