

shaped and deformed body. Therefore the tone must have symmetrical form in the mind of the singer if it is to give pleasure to the hearer.

THINK FREE ELASTIC SOUND.

“Beauty of voice is largely due to the fact that the vocal aperture is in the form of a curve. This curve should be a fixed mental object during all vocal practice whether in speaking or singing. The vocal organs always react upon ideals held in the mind. Thus if a flat object be held in the mind while using the voice the tone tends to flatness; if a round one, it tends to roundness; if a narrow form, it tends to narrowness; if a contracting figure, it tends to contraction; and if a **free, elastic, expansive one**, it tends to freedom, elasticity, and expansion.”

INSTRUCTIONS CONCERNING MANNER OF PRACTICE.

POSITION.

Stand well. Feet together, weight over instep, knees straight, chest active and head erect.

BREATHING.

Do not take breath—let the breath come naturally. There should be a flexible firmness and intensity at the diaphragm. Stand quietly and use the muscles of smiling **naturally, not artificially**, and you will gain a sensation of the **bottom of the lungs filling first** which is the right sensation in breathing.

SING WITHOUT PIANO.

Do not sit at or play the piano when practicing voice except to give correct pitch for the exercise. Faults of tone emission are more readily detected if the voice is sounded alone. Singing without aid of piano also **develops musicianship**.

VOWELS AND CONSONANTS.

Vowels are sung. Consonants are spoken with the exceptions of m, n and l which may be partly sung. The vowel ah is best adapted for beginning

tones but is greatly aided by \bar{a} , $\check{e}h$ and especially \bar{e} . Consonants must be clearly enunciated.

MUSICIANSHIP.

Give attention to details. See every mark the composer has written to guide you. Keep the time accurately. Do not depend upon the accompanist to do your brain work. **Sing the exercises as they are written.**

LENGTH OF PRACTICE.

Always finish practicing before the vocal muscles tire. Usually ten or fifteen minutes' practice at one time is sufficient for the beginner. The practice may be repeated a number of times daily. Accomplish something when you practice. Overcome some difficulty.

MOUTH.

Much the same position as in speaking. Too wide opening of the mouth tends to spread the tone and make the enunciation muddy. **Absolutely relaxed jaw.**

TONGUE.

Forward, flat and grooved when singing **ah**. As much as possible this same feeling upon all vowels. Tip of tongue touching lower front teeth. Do not fix the tongue but pronounce the vowel so purely and clearly that the tongue falls into the correct position.

DIRECTION.

Tone should be directed forward along the roof of the mouth behind the upper front teeth. When the tone is perfectly directed toward the resonant chamber all passages open freely through the entire nose, mouth and pharynx to the vocal cords. The higher the pitch the more forward and high the tone should feel.

RESONANCE.

A sensation of vibration is felt behind the upper front teeth and throughout the resonant chamber. The nose is the sounding-board of the voice. A tone to be beautiful must be reinforced through nasal resonance.

QUALITIES OF VOICE.

\bar{e} , \bar{a} , and their modifications are called bright. $\ddot{o}o$, $\bar{o}h$, $\bar{a}w$ and their modifications are called dark. The smiling or singing muscles add brightness and brilliancy to a tone. The muscles that lower the larynx (Ex. $\ddot{o}o$) darken and add depth to a tone. All other qualities are combinations of these two.


A GUIDE.

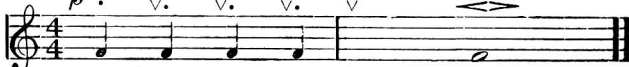
These instructions are intended to be a guide to the pupil to aid him in working out ideas gained during the lesson. **Important suggestions have been purposely repeated** and ample margins have been left in order that additional instructions can be added as the pupil may need.

EXERCISE I.

Sing in time.

SOPRANO AND TENOR.

p . v. v. v. v. 



ma ma ma ma ma
man man man man man
men men men men men
mill mill mill mill mill
mean mean mean mean mean

Transpose diatonically or chromatically to C above and C below.

Sing in time.

CONTRALTO AND BARITONE.

p . v. v. v. v. 



ma ma ma ma ma
man man man man man
men men men men men
mill mill mill mill mill
mean mean mean mean mean

Sing also man, men, mill and mean.

Transpose ascending to A above and A below.

INSTRUCTIONS

ELOCUTION.

Speak the words ma, man, men, mill and mean distinctly before singing them and notice that the m, n, and l naturally induce nasal resonance. Sing ah not uh.

STAND WELL.

Feet together, weight over instep, knees straight, chest active and head erect.

BREATH.

Let the breath flow in naturally through open throat, after each staccato note. **Do not take breath—let it come.** The sign v indicates a breath.

TONE.

Sing an open free tone, the mouth open but slightly. Use singing muscles to add clearness. Sing a slight **messa di voce** upon the whole note.

BASS VOICE.

The Bass voice may sing the same exercise as the Baritone, except that usually it is better to avoid one or two of the upper tones.

EXERCISE II.

Adagio. $\swarrow \searrow$ \vee \vee \vee \vee *ALL VOICES.*

ma	ma	ma	ma	ma
man	man	man	man	man
men	men	men	men	men
mill	mill	mill	mill	mill
mean	mean	mean	mean	mean

Transpose diatonically ascending to C.

INSTRUCTIONS

Pronounce the words distinctly with an absolutely relaxed lower jaw.

STAND WELL.

Do not sit at the piano when practicing a voice lesson. Too much sound tends to confusion. If the tone is harsh and imperfect it can be better heard when the voice is sounded alone. Keep the feet together, chest active and head erect.

MOUTH.

The same as in speaking ma, man, men, mill and mean. Speak the words clearly before singing them.

TONGUE.

Forward, flat and grooved when singing ah and as much as possible the same feeling when singing the other vowels. Do not fix the tongue but pronounce so clearly that the tongue is free. The tip of tongue should rest lightly against lower front teeth.

EXERCISE III.

Sing in time.

SOPRANO AND TENOR.



Transpose diatonically ascending to Key of C and descending to Key of C.

Sing in time.

CONTRALTO AND BARITONE.



Transpose diatonically ascending to Key of A and descending to Key of A.

INSTRUCTIONS

CLEARNESS.

Sing **ma**, not **muh**. Pronounce so clearly that the vocal organs, especially the tongue, falls into a **flat, forward, grooved** position.

POSITION.

Stand in a correct singing position, chest active and head erect. This causes the muscles of the diaphragm to be alert.

TIME.

Sing the exercise slowly but in strict time. Sing the eighth notes legato with a neat, clear tone, without movement of head or jaw.

BREATH.

Let the breath come easily and naturally between the staccato notes as indicated by breathing marks.

EXERCISE IV.

Adagio. V V V V V V *ALL VOICES.*

l—wall wail nail sail fail mail
n—wane bane sane win tin cane

Transpose chromatically to C.

INSTRUCTIONS

LINGUO-NASAL.

This exercise is designed to develop flexibility of tongue and lips upon the consonants *n* and *l*.

CONSONANTS.

Consonants are interruptions of speech and must be spoken, except *m*, *n*, *ng* and *l*, which may be partly vocalized.

MESSA DI VOCE.

Crescendo each tone a little, being careful that no muscular effort appears. Diminish without losing quality, the tendency being to let the vocal form collapse as the tone diminishes.

QUALITY.

Use smiling or singing muscles sufficiently to keep the tone clear and lifted off the throat. Every vowel has some characteristic quality that aids the development of every other vowel.