

BREATHING EXERCISES.

I.

Do not take breath—let the breath come.

II.

Stand well. There is a right position for singing, just as there is a right position for playing the piano. Bring the feet together with the weight of the body well over the instep, head erect, chest active, knees straight, which induces alertness of the breathing muscles. Breathe from the bottom of the lungs. Let the breath fill the lungs as water fills a glass—from the bottom first.

III.

Use the smiling muscles slightly, opening the mouth but a little. Do not look grotesque, but interested. Stand well, as indicated in exercise II. Hands at side, thumbs out, raise hands slowly over head bringing thumbs together and at the same time raising body on tiptoe, then slowly lower hands and body to first position. Take ten seconds for the movement, noticing that the lungs fill comfortably.

IV.

Opposite hand and toe exercise. Take same position as at the beginning of exercise III. Stand

firmly upon right foot, place left toe out at side as far as possible, keeping body erect. Raise right hand over head at side and push slowly upward with palm of hand until opposite toe is raised from floor. Slowly return to first position. Take ten seconds for the movement. Use the same exercise with opposite hand and toe.

V.

Take same position as at the beginning of exercise III. Extend hands forward in front of, and on a level with, the face. Body leaning slightly forward from hips, head and jaw thoroughly relaxed. Slowly bend knees, the body moving downward and at the same time raise the arms slowly upward. When almost in sitting posture and arms fully extended over head, slowly return to erect position keeping arms up. Then slowly bring hands to chest, the elbows remaining high and chest fully expanded. Take ten seconds to exhale breath.

IDEALISM AS A NECESSARY CONDITION OF TRUE ART.

IDEALISM.

All art has idealism as a universal basic principle. An ideal is a necessary condition of true art because idealization is never found in the ordinary or commonplace. The sculptor, the painter and the poet idea-

lize their creations and only through idealization can immortality for their works be attained.

TONE NON-MATERIALISTIC.

Tone is non-materialistic, depending upon beauty of sound and sensation as its medium of expression. Tone is spiritual, unfolding its sweetness and purity only when freed from the bondage of the material.

IDEALIZED TONE.

Idealized tone has a moving power, a subtle pervading magnetism that disseminates itself like the molecular force of heat and light, thrilling the listener with compelling power. The laughing of the waters, the murmuring of the forests, the sighing of the winds, the solitude of some vast plain are but the sounds of nature idealized.

THE UNIVERSAL TONE.

To the ear attuned to the poet's mood there sings through all nature a subdued yet mighty music—a great eternal universal tone which plays upon our souls like overtones from the mighty orchestra of the spheres. "To him who in the love of nature holds communion with her visible forms, she speaks a various language; for his gayer hours she has a voice of gladness, and smile and eloquence of beauty; and she glides into his darker musings with a mild and healing sympathy, that steals away their sharpness ere he is aware."

SYMPATHY.

It is the spirit that speaks in the crises of our lives. Sympathy trembles through our voices when our loved ones suffer, laughter ripples like water from a gushing spring and only when sympathy, spontaneity and naturalness are clogged by self-consciousness does artificiality mark and mar our actions.

APPLIED IDEALISM.

The mind, of course, is not dwelling upon the ideal in any great crisis of life, but the real study of art and the artistic means a mental understanding of the emotions which move us in moments of deep feeling, and the use of these emotions in artistic singing.

CONDITION OF MIND.

Beauty of expression is the reflection of a beautiful thought. Depression precludes the possibility of a buoyant voice for the mind sits in regal state and rules with unchanging laws. The human voice responds readily to nobility of thought and tone is idealized through a dignity of purpose.

HEAR CORRECTLY.

The production of sound by a singer or orator which has not beauty, character, individuality or expression as its *raison d'être* is useless and can possess no value either as an art or in carrying convic-

tion. Many singers and almost all beginning students of voice have never learned to hear their own voices correctly. This is proven by the fact that in the first vocal training preference is sometimes given to the incorrect sound. Can the pupil be induced to idealize his tone, almost instantly his ear detects a change in quality and at that instant a beginning is made in the beautiful art of voice culture.

SENSATION OF SINGING.

When the singer sings artistically he is living in the realm of the ideal. Yet no singer could maintain the exalted mental and physical plain which actuates him in the midst of a grand vocal or instrumental climax. Could the student of singing arouse, artificially if you will, the physical and emotional intensity with which he greets his friend or sweetheart, he need never be taught the conditions of a beautiful tone. Listen to your voice, if you can, when you bid a guest welcome to your home.

NOBILITY OF THOUGHT.

An orator instinctively employs a more refined quality of voice in addressing a great audience than in discharging his coachman. Nobility and grandeur of language also tend to idealization of tone. A trivial thought delivered in an oratorical style becomes burlesque. Who would think of employing the same

nobility of thought and tone in singing, "Behold! there shall be a day, when the watchman upon the mountain top shall cry aloud; Arise, ye! Get ye up into Mount Zion, unto the Lord your God!" and, "Peter, Peter, pumpkin eater," etc.?

LISTEN AND IDEALIZE.

So among the more important conditions of singing, which prove evasive and elude the unpracticed ear, is the ability to hear and idealize one's voice. **When practicing singing live in the realm of the ideal.** I would urge students to arouse more intensity both physically and emotionally than when in a common-place mood. It would be difficult to name the exact instant in tone production when the physical is transformed into the emotional or when realism gives place to idealism, and for this reason, from the very beginning of vocal study it is better to arouse the physical through the emotional or ideal.

MENTAL CONCEPT OF TONE.

EXPRESSION.

A singer should ever hold his audience before his mentality, for this conception in itself insures beauty of expression, because expression is but conveying an idea from yourself to another.

QUALITY.

It is quite necessary to cultivate a delicacy of perception concerning tone. The singer must clearly recognize the difference in quality and color between a partial resonance, which means the imperfectly prepared tone, and a sound which is securely poised. This requires practice in listening, frequent repetition, and a familiarity with the accompanying sensation of tone.

MENTAL PICTURE.

A student cannot understand the true sensation of singing until he himself has sung a musical sound. The mind pictures the invisible quite as easily as the visible. All results must be first held in the mind as an operation of the will. Anticipation of a pleasure is frequently more satisfactory than the realization because anticipation is a mental conception and therefore not limited by the bounds of the actual.

MAGNETIC INFLUENCE OF TONE.

There is a subtle influence, a marvelous compelling power known and cultivated by orators, actors, and artists which is not easily defined and only partially understood, called magnetic influence, hypnotism, etc. This invisible force is so common and its effect so generally understood that such phrases as: "holding an audience spellbound," "playing upon the emotions," "every word that fell from his lips,"

and similar idioms are stock expressions. This swaying of another by force of argument, mental picture or will power, is one of the marked characteristics which differentiates man from the brute, and persuades by picturing to the mind ideas having as great a moving power as the actual.

PERSONALITY IN TONE.

It would appear then that this subtle magnetic influence cannot be utilized to move another until it is first held in one's own mentality, and therefore the object sought must assume a visible shape in the eye of the mind; and thus becoming definite, we transmit it temperamentally. This then would imply that a singer must hold a tone as a distinct form of beauty in his own mind before it can be successfully transmitted.

REFINEMENT OF TONE.

The more refined the mental conception of a tone, the more refined the sound produced. It is an interesting phenomenon that a tone having a certain quality of sound gives pleasure, excites enthusiasm and is inspiring, while another tone, produced by the same voice perhaps, may be ugly, disagreeable and lacking in all persuasive beauty.

SYMMETRY OF TONE.

The ear is disturbed by an ill proportioned sound just as the sense of sight is pained by a mis-