

Lesson 1

A MANUAL
FOR THE
Study of the Human Voice

**EXERCISES AND
PRACTICES**

FOR THE
Singing
and
Speaking Voice



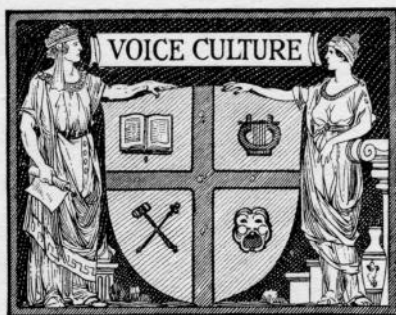
PERFECT VOICE INSTITUTE
CHICAGO † † ILLINOIS

A MANUAL
for the
Study of the Human Voice

EXERCISES AND PRACTICES
for the
SPEAKING AND
SINGING VOICE

Fourth Edition

PERSONALLY PREPARED BY
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PERFECT VOICE INSTITUTE
CHICAGO :: ILLINOIS

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I am indebted to Mr. Shirley M. K. Gandell, of Chicago, for suggestions and corrections in the revised edition of these lessons.

Much of the material contained in the lessons has been obtained from various works dealing with Physiology, Physics, History, Philosophy, etc., which I consulted while visiting the principal libraries in Europe and America.

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WARNING

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INTRODUCTION

The world, as we know it, was created by the sound of the voice of God. "Let there be Light," were the first words ever spoken, and the power of this voice was so great, that an entire universe was created thereby.

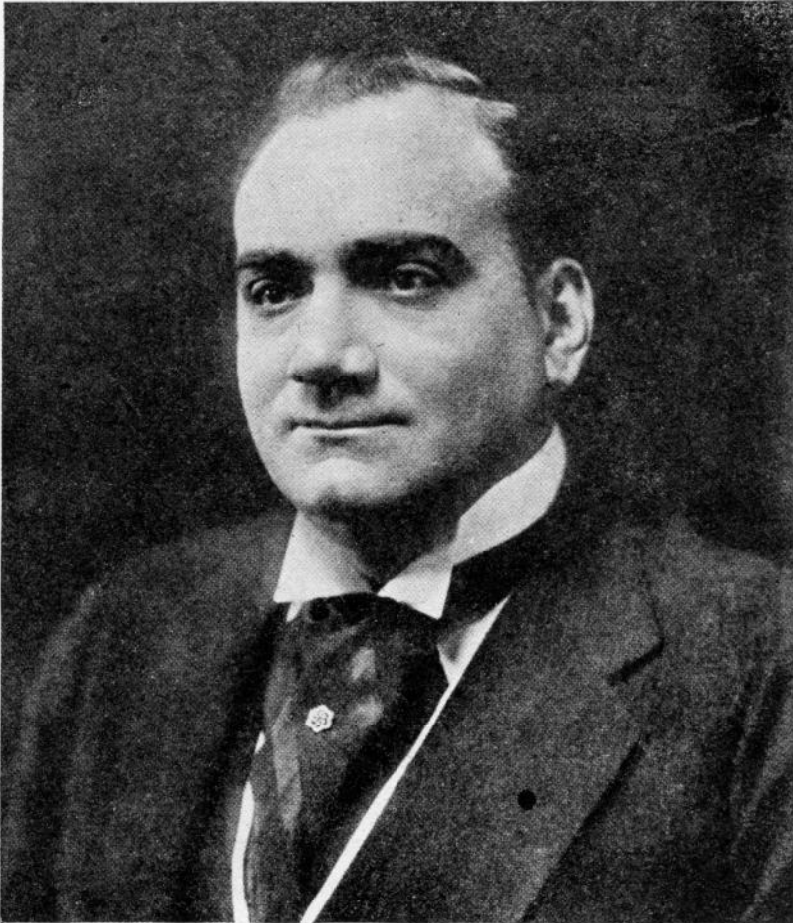


Fig. 1
ENRICO CARUSO

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There is nothing in all infinity, whether great or small, which was not created through the "Word," hence, there is nothing which is of greater importance than the word and the tone out of which the word is made.

The spirit of preparedness is manifesting itself everywhere—in military, scientific, manufacturing, educational and social life. No more fundamental starting point can be chosen than that of speech. Our very thoughts are inseparable from language. Language is speech.

Educated people everywhere have come to realize that vicious speech habits are a serious handicap to efficiency. They impair clearness and accuracy of communication in business and social life. A general insistence on correct speech, distinct utterance and clear tone would not only increase human usefulness and make life pleasanter, but it would also lessen disease, because it would promote better hygiene of the entire voice tract—mouth, nose, throat and lungs. Just as we have learned the importance of the care of the teeth, we should realize the importance of the care of our voices. Even in a catarrh-causing climate anyone can now develop an effective and pleasing voice, at little expense, and thereby not only **improve** his voice, but avoid most throat affections. Business men nowadays make personality one of their principal assets and they include in personality the tone quality and distinctness of speech.

It has been estimated that 45,000,000 words a day are spoken by telephone operators in the city of Chicago alone. These 45,000,000 words must be pronounced correctly and with a smooth enunciation possible only to throats and bodies which are healthy and normal. All applicants for the position of tele-



Fig. 2

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THEODORE ROOSEVELT

A Very Dramatic and Forceful American Speaker.

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phone operator are put through a physical examination before being accepted. Those who suffer from any defects of the throat, voice or breathing apparatus are rejected, likewise, those whose voices are harsh or displeasing.

Large department stores maintain special instructors in choral singing for their employes; in engaging employes special attention is paid to the quality of their voices. Those having pleasing, distinct voices are given the preference.

It is estimated that 35 per cent of the employes in business are engaged in the constructive part of business, such as salesmanship, and to them a good voice is a most valuable asset.

According to the school commissioner, who specialized on the subject, there are at least 200,000 children in the New York schools alone who are afflicted with speech defects, such as stammering, lispings, stuttering, etc., and 2 to 5 per cent of the children in all the schools of the entire country are so affected. All this is surely proof enough that a method is greatly needed which is positive, practical and efficient, such as my method, which you are to receive from me personally.

While, of course, our daily speech offers by far the largest field for the use of the voice, there is another field in which the voice is the most important factor; that is, the ever-increasing field of song.

Those of my students who have the ambition to excel and who carry on the work to its final culmination, will comparatively quickly pass beyond the point where their speaking voice has attained full power, sweetness, and distinct individuality, and will enter the portals open to those with splendid singing voices. What a vision of pleasant usefulness is presented to the really

good singer! He has the world at his feet. No merchant prince can claim greater power or success than is accorded to the great singer.



Fig. 3
Scene from Tannhäuser.

My method is the final solution of a singer's problems in voice training. No longer need he spend useless years in expensive study to find in the end that his voice is not large enough, or the compass too small to insure the success that was promised him. Or worse still, to be told that his long efforts have ruined his voice, that his most highly-prized possession has been lost forever.

The quality and strength of the voice is a wonderful asset to every man and woman in his or her fight for recognition, and yet the voice is universally neglected, except by a few, or is unconsciously destroyed through incorrect training.

The human voice is an unexplored gold mine. Almost every person, if he will prospect a little, will discover that he possesses in his voice a latent talent that he has been overlooking, a bank account standing to his credit against which he has drawn but few, if any, checks. Man, too frequently, overlooks the valuable substance that lies at his door and spends his time and efforts in seeking the useless, unprofitable shadow. Unfortunately, that which another possesses appears to us more valuable than that which we ourselves possess. Ninety per cent of all men are more capable than they suppose.

In referring to the general neglect of the voice, it must be stated that man has not been to blame; for never until now has there been a reliable, *unfailing* method of developing it. The real secret of voice building was only discovered and made practical within the past few years. True, many systems of voice training have been tried by as many teachers, but the result has always been the same—if the vocal organ was normal and possessed sufficient strength, the voice developed naturally, provided the particular system did not succeed in ruining the organ; but, if the vocal organ was originally weak, the voice failed to grow and the pupil passed from teacher to teacher, sustained by promises of future results that never were realized.

A physical organ or a piece of machinery can only do work in keeping with its condition or strength. To overtax that which is already weak, is to break it down and destroy its usefulness. Before we can successfully follow any kind of sport or do any particular class of work, the muscles and functions of the body must possess the strength necessary for the purpose. To make the attempt without this qualification is to fail. Teachers have been trying to make their pupils sing,

trying to force them to do certain things with the vocal organ that only a thoroughly strong, supple organ could do, and never stopping to ascertain if the muscles which control that organ were strong enough to withstand the strain. The supposition was, that if you speak or sing frequently and for a sufficient length of time for many years, the vocal organ would become strong; but this is entirely erroneous. What would you think of a piano teacher, whose pupil has told him that the piano at home was in bad shape, that many strings were loose and several keys refused to respond to the touch, if he should say to this pupil: "Just continue to take lessons and practice daily, the piano will improve as you go on?"

No teacher of the piano, or of any other instrument, would make any such claim, yet this is exactly what voice teachers everywhere, for hundreds of years, have distinctly claimed. They have subjected weak organs to strains which they could not withstand and as a consequent result the voice breaks down. However, they knew no better, and hence, they are not to blame. They did not know how to strengthen the all-important voice muscles, so they had to do the best they could with the imperfect material which came to them. Their business was to teach the principles of singing and not to create a voice. The student was expected to supply that.

"I create your voice." That's my part of the contract. Your part is to follow my instructions implicitly.

A superior voice is not developed by forcing a weak or imperfect organ to sing scales or other exercises for months and years. The secret of a grand voice lies in the vocal organ itself. The organ must first be made strong and flexible before it can produce the desired

voice. In a perfect vocal organ expression and singing are as natural as breathing. The so-called prodigies, endowed with beautiful voices, required little training; they were simply born with a perfect vocal organ and the training they received merely taught them to use their voices in the particular way the public and the



Fig. 4

Moses, the Ancient Lawgiver.

“His Tongue” was tied; Aaron must speak for him before Pharaoh.

operatic managers thought they should be used. **Very few** people are born with the vocal organ fully developed in strength, yet all organs **can** be strengthened and built up, no matter how weak they may be; and no matter how strong a vocal organ is, it can be improved. What this means to humanity it would be hard to estimate.

My method is not simply a course in singing or speaking, asking you to sing certain scales or exercises or to recite certain pieces in such and such a way, claiming, as has been done in the past, that these exercises will develop your voice. I ask you first to test the strength of your voice. Then, if you are a singer, find out the compass of your voice; is it small or large? Is there a break in the voice and on what note? Is your voice thin? Is it sweet or harsh? Do you sing with ease and without loss of breath? The speaker should answer these questions: Is your voice musical, rotund, full, or is it harsh, thin or husky? Can you articulate distinctly and without effort? Have you any special speech defects, such as stammering, stuttering or lisping? Do your facial muscles twitch when speaking or singing? How is your breath, long or short? Do you feel any compression or heavy feeling about the stomach during or after speaking? Any tightness about the throat while singing or speaking? Do you feel fresh or tired after prolonged singing or speaking?

Place your finger lightly against the "Adam's apple" and sing or speak in your usual way. Does the "Adam's apple" rise, fall or stand still?

With a mirror examine your tongue, speak or sing "ah," as in father. Does the tongue rise up near the back or fall? Does it make a groove in the middle? Touch your tongue near the back, just where the throat begins. Does the tongue feel hard or soft?

All these questions are of the utmost importance. They are an **absolutely** sure indication of the condition of your voice organism. Knowing these things, you will be taught the correct condition and how to develop these muscles by means of special exercises which cover each point, as needed.

You can place **absolute** confidence in my system—it is not an experiment. I have taught it to many who are now filling high positions in Grand Opera, Concert, Stage, the Church and other fields of vocal expression. If you will read what my pupils in public life say of this method, you will understand what a wonderful discovery I have made and what great benefit it will be to you. You will realize what a blessing such a method will become to humanity. It is a forerunner of a great movement of culture; for nothing refines, elevates and idealizes the human mind and character like a beautiful voice. Its influence for good is unmeasurable.

The advantage and pleasure of possessing a fine voice is no longer restricted to the few, but is now the privilege of all. Think of its many advantages and what it would mean to you to possess the power to use your voice so as to attract and win the admiration of all who hear you. It is no longer necessary to go to Europe to have your voice trained, for I have brought Europe to you. I have brought you the most successful method of voice building that has ever been taught. Europe has tested it and set its seal of approval upon it and now you have a chance of learning it in your own home at very little expense and with the assurance of **absolute success**, if you will study my lessons carefully and carry them through to the final completion of your training.

There are some fine voices in the world and there are also many wonderfully organized people who pos-

sess vocal organs endowed by nature with **unusual** powers of expression—voices that would make a fortune for their owners if they did but know it. These sweet-toned voices are frequently found in sensitive, timid people. The reason these natural **song** birds are silent is because they have never had their vocal organs scientifically tested **and**, therefore, do not know what a valuable force is lying latent within them. Usually it is lack of confidence that stands in their way. Now, I give you a method by which you can test your vocal organ and prove to your satisfaction the quality and quantity of your voice.

Then if you find it insufficient for your purpose, you can, by following these simple, plain instructions, correct the fault and develop your voice to the highest point of perfection. Even if your voice is only fairly good or **altogether** poor, you can still develop it, by these lessons, into a beautiful voice, but; of course, it will take more time than if your voice is already good at the start.

My method of voice building is unlike any system of voice training that has ever been used. I do not waste the pupil's time and money by trying to train an imperfect organ to do things which are impossible for it to do. Instead, I go straight to the root of the trouble—the physical condition of the organ itself. I exercise and build up the controlling muscles until they are fully capable of doing the work required of them. After that, I give the vocal organ the work it is able to do. Voices are ruined by forcing the vocal organ to greater exertion than it has the strength to sustain. People speak or sing imperfectly, not because they breathe badly nor because they do not place the tone properly or articulate indistinctly, but because their vocal organ is faulty—is not prepared to do the work.

My method corrects the fault, converts the weakness into strength and produces results that will be permanent.

Then again, my method does not waste your time, exhaust your nerves and confuse your understanding. I go straight to the point and tell you exactly what to do and how to do it, always, of course, showing the

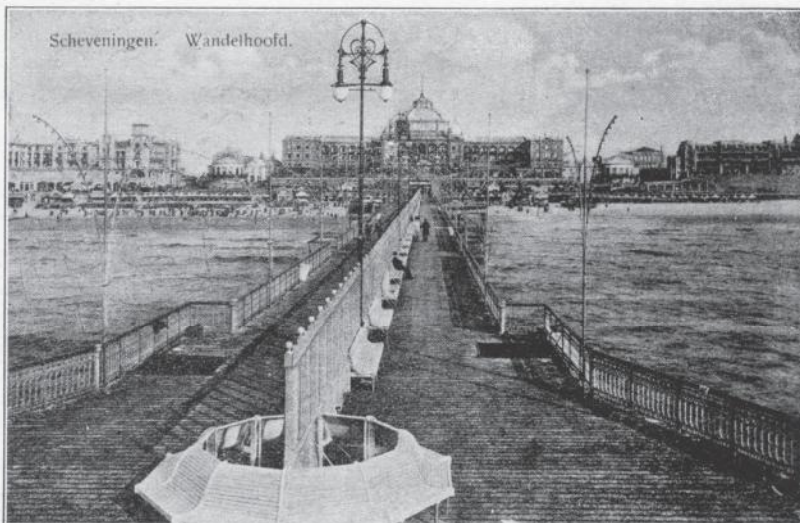


Fig. 5

Richard Strauss Festivals at The Hague, Holland,
Where Some of My Students Sang.

reason for and the wisdom of each action. In other words, I tell you my secret in such a way that you can see its logic and its value. In developing the vocal organ you have no vocal exercises that will disturb your family or your neighbors. The instructions for the most part can be carried out quietly, privately, in your own room. Remember, I strengthen and develop the muscles which control the vocal cords and which

determine the quality of the voice. No matter how sensitive you may be, you will be given nothing to do that would embarrass you in the least. Further, my method can be followed without interfering with your present work or study, and age is no barrier to its benefits. In reality, every man, woman and child should study my method. We use our voices daily and hourly, from the cradle to the grave. Much of our success depends upon the quality of our voice, and much of our condition of health also depends upon the condition of our vocal organ, which includes the mouth, throat and lungs. Every person with a superior voice is a capitalist. There is always a ready market for his talent, be it as a speaker or singer, at a high rate of remuneration.

If your voice is weak, uncertain, lacks power or volume, tires easily, gets husky or harsh, or if you suffer from stammering or any kind of throat trouble, it shows that there is a defect in the vocal organ or in the attached muscles. Besides being unpleasant, this condition is really dangerous. Unless corrected it is certain to become worse as you grow older. My method of voice building overcomes these defects. Every throat specialist who has studied my method is using it in his practice with great success.

Ninety out of every hundred persons could profit by the use of my method, even though they may not wish to become professional singers or speakers. There are few positions or callings that could not be made more profitable through the addition of a better speaking or singing voice. If you have the ambition to raise yourself above the position you now occupy socially, professionally or commercially, you should learn the secret contained in my great discovery.

THE VOICE BUILDER

A New Profession Open to Many

Voice building is a new profession and one that opens up new opportunities for those who are ambitious to do helpful work and follow a pleasant vocation. It is a profession that should appeal especially to vocal and instrumental teachers. By adding this new branch of instruction they can greatly increase their incomes and enlarge their success. They will appreciate my method because they will see that for the first time in the history of voice training there has been found a method that is tangible, a method that will build and strengthen a voice with mathematical exactness, something that can be fully demonstrated to the eye, ear and touch, something that is as practical and visible as the pianist's touch. My method leaves nothing to the imagination; it is a material fact. I will prepare you to teach this profession.

You should learn my method, use it and prepare yourself to be heard in the world. Only those who enter public life and do things worth while, things that help humanity, are remembered and honored. What nobler work could you do than to help humanity acquire a perfect singing and speaking voice. To those who use my method and prove its merits for themselves and then desire to teach it, I furnish certificates of proficiency. Think of the large salaries that are paid to men and women having only reasonably good voices. Consider the possibilities contained in a perfect voice to sway the public's feelings and win personal fame. Consider the enviable position of the singer, the actor, the orator, the statesman, etc., and then remember that you carry within your throat an instrument that, if rightly exercised, can be used to earn you an independent living and possibly a fortune. And

furthermore, you will possess the advantage of having your stock in trade (your voice) always with you and at your immediate command. Certainly this is your opportunity to develop a talent that you can always be proud of. Nothing is so much admired or wins for its owner such favor as does a "**Perfect Voice.**"

POINTS FOR THE STUDENT TO REMEMBER

This course has been written by an expert with a wide experience in vocal work, combined with many years of teaching in both Europe and America. This has enabled me to present the subject in a clear and thorough manner.

Vocal work can be made a profession of the deepest interest and may be thoroughly mastered by anyone willing to devote the necessary amount of time and study to it. It is not difficult to master, but requires patience and perseverance. Learn to practice your exercises **daily**, if only for a few moments, for that is the way to accomplish wonders. A half hour each day is **far** better than ten hours a week spent at one time.

Don't expect to learn it all in one lesson. This course includes all phases of the work, and if you have enough perseverance your progress will astonish you. If you don't get all you wish to know about a certain subject in one lesson you may be sure you will find it in the following lessons.

I give you each a file number and request that you place this number, together with your name and address, on **every** paper or letter that you send me. This will avoid any delay at my end of the line, due to my not being able to identify the correspondent. Always place your name, street number, box number or R. F. D. number, town, state, "third" edition

and file number on your charts or examination papers, in the place reserved for that purpose.

Each student is furnished with two lessons when he enrolls. The average student can successfully master two lessons per month. However, if the results of your examinations indicate that you are able to advance more quickly, I will allow you to do so. Send me the answers to the questions at the end of Lesson I just as soon as possible. This is necessary, so that I may see exactly what your qualifications and deficiencies are, in order to give you special help or additional exercises should you need them. You will find an examination at the end of each lesson and it will be necessary for you to answer the examination questions and send it to me for correction if you wish to obtain my Certificate of Competency.

With this lesson we are sending you only part of the complete practical scientific outfit. The remainder will be sent you from time to time as you need it. No doubt you already know the purpose of some of the instruments. Others will probably be strange to you. The use of each will be carefully explained to you as you progress with your course. Some of the instruments are very expensive. I wish to caution you to use the utmost care in handling them. Do not use any instrument until its use has been fully explained to you in the lessons. With the proper care these instruments will last a lifetime and will prove to be the greatest possible aid to you in the practice of the exercises for cultivating a strong, pleasing voice.

I wish to call especial attention to the fountain pen light or electric torch. Due to its small size, the battery will soon become exhausted if the lamp is caused to burn continuously for any great length of time. This torch costs just twice as much as one of a

different shape, which would last much longer, but which, because of its size, would not permit a good view of the tongue and pharynx. Be sparing in the use of the torch.

Form the habit of studying and exercising carefully. Avoid skimming over your exercises rapidly, for you cannot gain any permanent benefit in this manner. Remember, you are entering on a great work. Give it your undivided attention. Concentrate your efforts and determine to win.

If you are engaged in singing or speaking before the public, be careful to apply what you learn in each lesson. The results will astonish you. If you are not engaged in such work at present, be very careful of your speech. Learn to enunciate carefully and practice my exercises at home regularly, especially practice all exercises pertaining to the tongue.

If you are unable to answer an examination question refer to the reading matter of your lesson and study the subject again. If, after working on the question for some time you are still unable to answer it, rest for a few hours and try again. If you find it impossible to solve, write to me for help. I am always ready and willing at all times to give additional assistance. Your letter will receive my prompt, **personal** attention.

Use the small envelopes, which I furnish free, to send your examinations and charts to the school for correction. I will send you a new envelope with each lesson. Use the small envelopes, which I furnish, for sending payments to the school. Payments should be made by Postal Money Order, Express Money Order or Bank Draft. Make all payments to Perfect Voice Institute and not to any individual. If personal checks are used, kindly add ten cents, as the Chicago Banks charge this amount for exchange.

The student will find it a good method to first read a lesson straight through and then go over it carefully and slowly the second time. It should then be studied carefully until the student feels that he has it mastered thoroughly.

The corrected answers to all examinations will be returned to the student. The passing grade on any examination is 85. A student receiving a grade below 85 on any lesson will be required to take his complete examination over again for that lesson. The purpose of the first examination is to give me definite and reliable information from time to time by which I can gauge your progress accurately. This is very important. Do not expect the return of your answers on Lesson 1. I need them for future reference.

All lessons are sent to you by mail and I take special pains to put sufficient postage on all supplies sent you. Should you receive mail from me on which there is postage due, just send me the envelope or wrappers, showing the postage due stamps, and I will promptly refund the amount. On the other hand, please make sure that there is the proper amount of stamps on the mail you send me.

Typewriter, pen or pencil may be used in answering examination questions or filling out charts, but make your writing as plain as possible. Write on one side of the paper only. A frequent reading and thorough understanding of the foregoing explanations will greatly expedite matters for you.

Please use the paper furnished you for sending me the answers to the examinations. Additional paper will be sent on request. Be sure always to state the number of the lesson in answering the examination

Try to answer each question in a short, concise manner.

Do not write the question, merely state the number of each question, followed by the answer as best you can.

The purpose of these questions is to induce you to study the theoretical part of each lesson carefully. Through a careful study of the theory, you will gain understanding and confidence.

This understanding is especially needed by those with defective voices of all kinds. A defect must first be known before its cause can be removed.

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EXERCISES TO LESSON I

Those of my students who have studied an instrument, such as the piano, violin or any wind instrument, will remember that the most important thing is to obtain a clear, full, rich tone from the instrument, and that this tone depends upon the touch, bowing or embouchure of the player. No matter how good the instrument upon which you play, the best tone can only be attained when all the conditions of stroke, bowing or embouchure are exactly and instantly filled. A good artist can make even a poor instrument sound fairly good, but a bungler will get only a poor tone from even the best instrument obtainable.

Even more strikingly is this true of the voice; for the human voice is by far the finest and noblest of all instruments. But just for this reason, it is more easily misused and abused than any other. The beginning of a vocal sound is called the "vocal attack." All previous methods have failed entirely in this respect. None of them have come anywhere near locating the exact point of vocal attack. Some have taught that the attack was a certain contraction of the diaphragm; some claim that the abdomen must be pushed outward while attacking a tone; others claim the abdomen must be drawn inward. Again, it has been taught that the attack is in the chest; or that it is in the larynx; that the vocal chords close the air passage before the tone; that the attack must be made through the palate, or by means of pressing the tongue tip against the teeth. A regular witches' Sabbath reigns among the different schools as to the point of the "vocal attack." The reason why there is so much confusion on this subject is that the exact facts in regard to the voice were hitherto unknown. Teachers, singers and orators looked for symptoms within their bodies. Each one

could notice different symptoms and each believed himself to be right. Thus we had only "opinions" and guesswork to start from, and one man's guess is as good as another's. Hence, all the misunderstandings, and the illogical, incorrect voice culture methods. The reason why so many persons with naturally good voices do not develop them further, or, worst of all, ruin them, is mainly this, that, not knowing the exact attack, they abuse their voices, just as a pianist playing with stiff fingers, hands and arms could never make any great progress and would finally even lose what technic he had by nature. A supple, flexible condition of the voice organ is absolutely necessary for the free emission of a tone, and this supple, flexible condition can only be obtained when the right attack has been attained.

"THE VOCAL ATTACK"

When an experienced and trained pianist strikes the keys on the piano, it is called the "piano touch" and the real artist is known by his "touch." In the violin, the "bowing" is the deciding factor of the tone. In the wind instruments this is called the "embouchure."

By knowing the exact way to obtain the best possible tone with the least effort or loss of motion, the instrument player reveals himself either as an artist or inferior amateur.

Likewise, the speaker and, still more, the singer is known as an artist or otherwise through the quality of his tone. In the voice this is called the "vocal attack."

When the entire vocal organism or, in other words, the vocal instrument operates together instantaneously, without friction, without waste or hesitancy, so that

the tone pours out of the mouth in delicious waves of tone, then the vocal attack is perfect.

But when there is any hesitation, any hardness, any huskiness or admixture of breath with the voice, then the vocal attack is inferior or poor in direct proportion to the obstructions which caused the poor attack.

The wonderful architecture and sculpture of the ancient Greeks, the painters of the old Italian and Dutch schools, the marvelous perfections of modern machinery of all kinds, even the success of our captains of industry and finance, are traceable to the knowledge of doing everything without friction, with accuracy and assurance.

The vocal attack is made entirely through the action of the tongue, or, more exactly, through the instantaneous and automatic contraction of the "Hyo-Glossus Muscle," which connects the tongue with the larynx below and the palate above it. Much will be said about this muscle in the course of these lessons. For the present it is sufficient to know that it is this muscle especially which is the keystone to the vocal organ, hence our study must in the very beginning start with this muscle. It is in very truth the key which will open the door for your vocal success.

The vocal student's entire success depends first upon learning to control this muscle, secondly upon training and strengthening the same.

The student must be told in the very beginning that it is difficult, sometimes **very** difficult, to gain control and final mastery over this muscle. I should much prefer to start this course with some easy exercise, and it would be quite simple to open the course with an exercise that could be learned quickly and without much effort or thought, and the results of which would

astonish and please the average student. Such quickly earned "laurel," however, would at best be but temporary and be merely on a par with a conjurer's trick. Lasting and permanent results in voice culture, as in anything else, can be had only at the cost of thought, concentration and persistent effort.

While the call upon the student's patience and determination is very urgent at the beginning of the course, I can assure him that when he has overcome these initial difficulties, his future progress is assured and made easy.

The first, second and the sixth lessons are in reality the only difficult lessons in the entire course; once these are completely mastered, the other lessons will seem easy.

TONGUE CONTROL **Preliminary Exercise**

When you practice in the daytime, stand or sit with the back to a window, using the mirror which is sent with this lesson; at night use both the mirror and the electric light, reflecting it against the tongue.

1. Examine and observe your face, to notice that your mouth is in repose and natural.
2. Open your mouth by merely relaxing the lower jaw. Just let it hang down.
3. Observe your tongue very closely after you have opened the mouth.
4. Your tongue should be filling the entire space between the lower teeth. It should not recede from the teeth, neither should the tongue overlap the teeth.

The top or upper surface of the tongue should be smooth without any wrinkles in it. See particularly that the upper surface of the tongue is not raised or hunched up in the back. The rear portion of the

tongue should slope gently downward to the throat. With the index finger lightly and gently scrape and touch the tongue from front near the teeth, to the back near the throat, to feel whether the tongue is loose and fairly soft, or if there is any hard ridge or hump, especially at the extreme back or rear part of the tongue.

The following, Fig. 6, is the correct position of the tongue at rest.

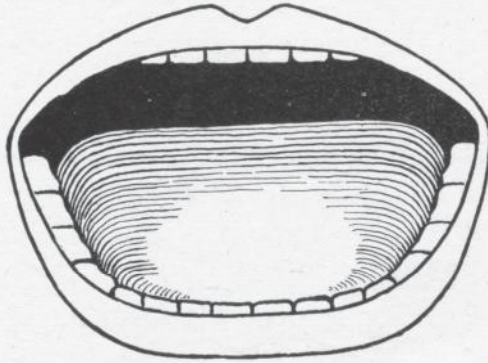


Fig. 6

Correct position of the tongue at rest—mouth open.

5. If you find the tongue rigid, hard or humped up in the center, or in the back, then close your mouth. Very gently breathe through the nose, as in a quiet sleep and repose. Again open your mouth, but not wide; just naturally relax the jaw; let it drop of its own weight. The mouth will then be opened as for saying the "ah" in father. If your tongue is still rigid, then again very gently, but this time leaving the mouth open, breathe through the mouth; close your eyes; relax every feature. Learn to breathe gently enough and gradually your tongue will also relax, losing its rigidity. Keep on trying several times each day until you finally succeed in holding the tongue

loose as you open your mouth and as long as you hold it open.

We have the Bible's testimony to the fact that the tongue is an unruly member; "no one can tame it." In a physical sense, at least, the tongue can be tamed; for the vocal aspirant it **must** be tamed. Be patient and you will succeed.

FAULTY POSITIONS OF THE TONGUE The Hump or Arch

Only when the tongue is and remains at the relaxed flexible condition, as shown in Fig. 6, can you be sure to have succeeded in the absolutely correct position.

A very common fault, found among speakers and singers, and especially in defective voices after they have passed their first youth, is a persistent humping or arching upward of the rear part of the tongue.

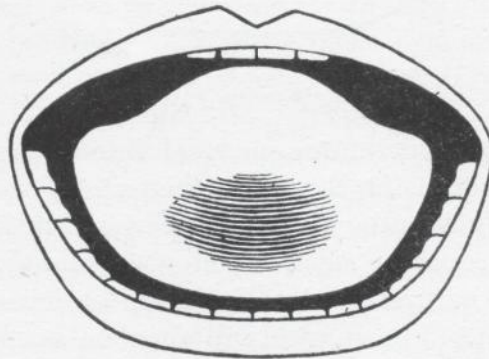


Fig. 7
The "furrow" and "hump"—wrong!

Fig. 7 shows a frontal view of the same tongue, showing a deep depression at the tip and a decided arching or humping upward of the tongue. These positions are wrong.

Fig. 8 is a side view of the same tongue, showing a deep depression at the tip and a decided arching or humping upward of the tongue. These positions are wrong.

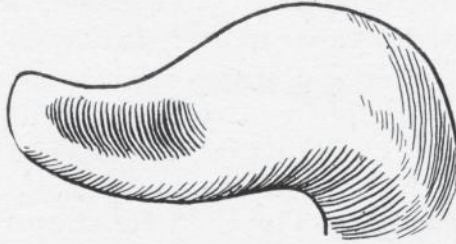


Fig. 8
The "hump" or "arch"—wrong!

Let me state right here, leaving the explanation to later lessons, that most "lost voices," stammering, sore throat and, more especially, a limited range of voice is directly owing to this fault. A decided improvement will be noticed as soon as the speaker or singer can overcome this habit of holding the rear part of the tongue stiff and arched.

For the encouragement of those whose tongues are usually in this position, I must tell you, that I call this a "good fault." This fault shows that the tongue is strong, which is a most desirable condition. The voice with such a tongue is nearly always strong and rich up to a certain point. In the singer this point is reached at about "F" on the fifth line. From then on the voice gradually loses its fullness; it becomes either thin or, if strong, then the voice becomes hard and harsh or shrill. Later lessons will teach why.

The speaker whose tongue is accustomed to this fault will usually start his oration with a full, rich, freely flowing voice. As he works up to his theme he becomes more interested and somewhat nervous, the tongue refuses to operate with its initial exactness,

the throat muscles interfere, his throat becomes tired, parched, and all sorts of difficulties arise. He thinks he must make greater effort and this aggravates the difficulty still more. But since the speaker does not need the great compass of the singer, his condition is comparatively easier to overcome.

Both speaker and singer must learn to relax the tongue as a first preliminary condition toward further exercises.

The Tongue Tip Held Hard and Stiff

Another common fault, found especially among amateurs, is to hold the tip of the tongue near the teeth depressed. Sometimes the back part of the tongue is also slightly lowered, as in Fig. 9; more often the middle part of the tongue tip only is depressed, forming a hollow or ditch, and the back part is somewhat raised, as in Fig. 10. Both of these conditions are wrong.

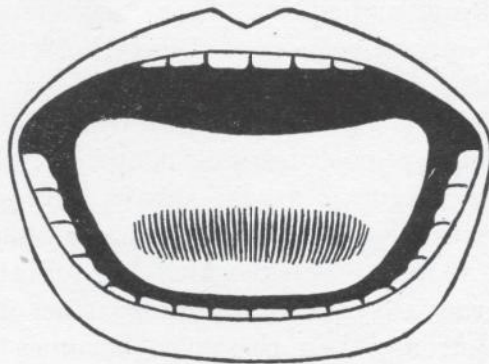


Fig. 9

Front part of tongue, held tight—wrong!

The depression in the tip or front part of the tongue, as shown in Fig. 9, is very common; it is even advised by some teachers. Instinctively many singers feel

that the tongue must do something—they know not what. They also have fairly strong tongues and consequently quite good voices within a certain limit. The fact that the back part of the tongue is also depressed somewhat is a further proof of a fairly strong tongue action, though used in the wrong direction.

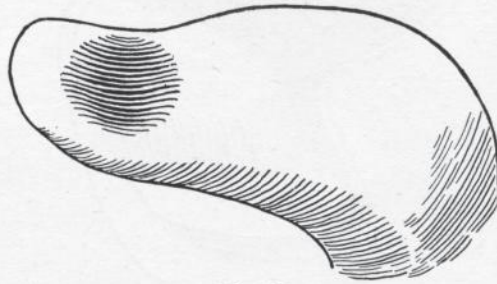


Fig. 10

Hollow or ditch in the tip of the tongue and arched back—wrong!

When the tip of the tongue is depressed and the back raised, as in Fig. 10, the conditions are considerably the worse both for the speaker and the singer, because it shows a weakened tongue action, and a strong jaw action.

Depression Across the Tongue and Arched Back

Quite frequently a deep depression straight across the tongue is found, especially about 1 or 1½ inches from the teeth. This fault is mostly accompanied by an arched tongue, holding the front part of the tongue tight and the rear part drawn upward toward the roof of the mouth. Fig. 11 shows this kind of a tongue as a frontal view and Fig. 12 as a side view.

This condition also shows a fairly strong tongue, which of course is always a good indication. But the tongue is held very tight in front, showing a strong interfering action of the chin and jaw muscles. The fact that the back of the tongue is drawn or arched

upward makes it still worse, as with this double fault, the muscles which should be mostly active, the already mentioned hyo-glossus muscle cannot operate at all, or only with great difficulty.

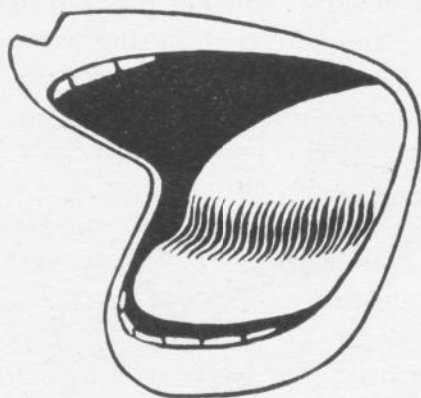


Fig. 11

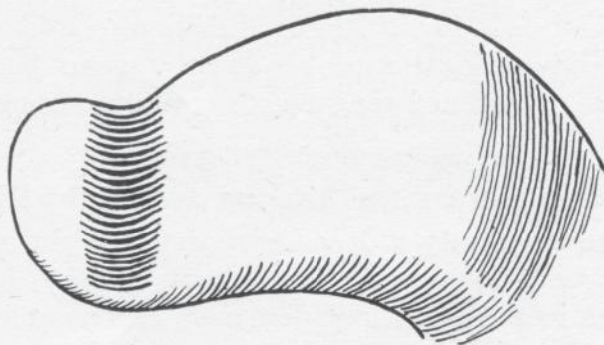


Fig. 12

Depression across the tongue and arched back. Both are wrong.

The tongue must first be free in all directions before anything else can be done.

Make sure that you can relax your tongue, and can hold it in the smooth, natural state shown in Fig. 6 before you go on further. After you have succeeded with this, then go to the following:

When you are sure of the right position of the tongue, then say several times, very easily, but as if you were speaking to a friend across the room: "Ah," as in father. Make sure—**absolutely sure**—that your jaw does not move **in the least**, as you repeatedly call out the "ah," and observe carefully how your tongue acts. If, when saying "ah," there is a little groove in the tongue, you are doing very well indeed. If, however, your tongue arches upward in the back, or if it becomes hard, then it is a sure sign that your entire vocal attack is wrong and that you will need considerable practice on this part of the work. Try this several times. Remember, that the jaw should not move while you call out "ah."

When you are fairly successful with the "ah," try also the other vowels—*ā*, *ee*, *oh*, *ooh*, etc. It is not necessary to move the jaw for any vowel sound, not even for the *oh* or *ooh*. You can easily prove this by inserting a finger joint between the teeth; the lips will form the vowels without any assistance of the jaw. You must center your mind right at the start upon the tongue as the main-spring or keystone of all vocal efforts whatsoever. Do not expect a groove on any other vowel except on "ah," also the position of the tongue will change for the other vowels. Merely see that you can speak or sing all vowels without moving the jaw.

The Groove

Having tried these exercises, proceed to the following exercise, which introduces you at once to the correct vocal attack.

First make sure that your tongue is loose, as shown in Fig. 6, then, holding the mirror in one hand, with the other reflect the light against the tongue and watch

the tongue a second or two. Then simply drop the top of the tongue, that is, the upper surface of the tongue. See Fig. 13.

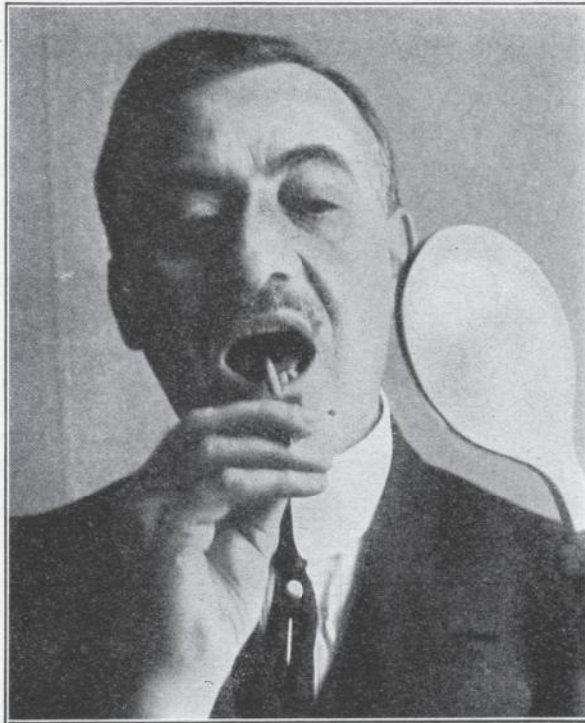


Fig. 13

Mirror reflecting light against tongue.

Impress upon your mind that it was by your will power that the upper surface of the tongue remained at first in a smooth and somewhat semi-circular position. Now **suddenly** move it down. Drop it as it were. If you succeed, there will be a groove throughout the middle of the tongue, while, at the same time, the rest of the tongue will remain undisturbed. Continue this exercise until you can make the groove at will, so that, when you mentally count "one," the surface of the

tongue falls down and makes a groove. At the count of "two," the tongue's surface rises and so on for at least twenty-five counts, then stop for the time being.

By the "groove" of the tongue, I mean a depression in the upper surface of the tongue. Starting at the extreme rear part of the tongue, almost down from the throat (not from the front part of the tongue near the teeth) the tongue should bend inward, become concave, or form a ditch or furrow.

This depression is called the "Groove" in all lessons.

The correct appearance of the groove, which must be acquired ultimately, is shown in Fig. 14 viewed from the front of the mouth and in Fig. 15 shown as a side view.

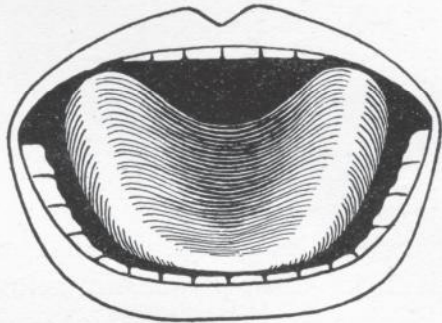


Fig. 14
Front view of groove—correct.

Observe Fig. 14 first very carefully. Notice that the groove is deepest at the rear of the tongue, where it descends down to the throat. The groove continues forward, but not so deep, to within about $\frac{1}{2}$ an inch of the tip of the tongue. Compare this also with Fig. 6 to notice that there is very little change in the appearance of the tongue with correct groove and the tongue at rest; that is without the groove.

Because the groove contracts the tongue slightly throughout almost its entire surface, it becomes a little smaller, leaving a small open space between it and the teeth surrounding the tongue. For the same reason the sides of the tongue, or rims, are slightly raised, but do not try to raise the sides or rims of the tongue.

Do not try to raise the sides of the tongue, neither try to make a space between the tongue and the teeth; simply try the best way you can to make the "groove."



Fig. 15
Side view of groove—correct.

Fig. 15 shows the groove still more plainly, but without the teeth. Notice again that the groove starts not in the front of the tongue, but near the throat. Keep this in mind! The muscle which we are trying to control—the hyo-glossus muscle—starts from the back part of the tongue, therefore the groove is made from that point, just as a finger moves from the joint of the hand and not from the finger's tip. Everything depends upon the utmost exactness; if you think right you will act right, otherwise wrong. The lingual nerve enters the tongue in the back part, near the throat, not in the front part.

Very few students will succeed in making the groove correctly from the start or perhaps for some time. That does not matter now; simply try the best you can

to make a groove as near the two Figs. 14 and 15 as it is easily possible.

Concentrate upon the tongue, but do not work hard physically. Do not now care for anything except to make the groove. Do not pay any attention to a possible movement of the palate above the tongue or the uvula behind the tongue. If the larynx should move while you make the groove, pay no attention to that either. Everything will be told you. No one lesson is ever complete; there are always other lessons needed to complete any one subject entirely.

Your voice may be better or worse for the first few lessons; pay no attention to that either. The lessons may help you at once—that means that you are naturally inclined to correct vocal habits. If your vocal habits have in the past been wrong, it will take some time to form the new and right habit, and you cannot expect much improvement until you have established correct habits.

Make sure that you understand these exercises and the entire lesson before proceeding with the work in Lesson II. These simple exercises are extremely important, and if you practice them diligently and patiently you will be greatly rewarded as you go on in your work. These exercises really form the A, B, C's of voice culture. I find difficulty in impressing upon the minds of my students the necessity of **thoroughly** mastering this elementary work. Take advice from one who has successfully taught this work abroad, as well as in America, and learn the preliminary work properly. Spend hours on it if necessary, but get it right. Plan to spend at least one-half hour **each** day on your exercises. This need not be spent all at one time.

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