

Abilene Christian University

Digital Commons @ ACU

Stone-Campbell Books

Stone-Campbell Resources

1920

Voice Culture in Classes

J. B. Herbert

Follow this and additional works at: https://digitalcommons.acu.edu/crs_books



Part of the [Music Commons](#)

Recommended Citation

Herbert, J. B., "Voice Culture in Classes" (1920). *Stone-Campbell Books*. 402.
https://digitalcommons.acu.edu/crs_books/402

This Book is brought to you for free and open access by the Stone-Campbell Resources at Digital Commons @ ACU. It has been accepted for inclusion in Stone-Campbell Books by an authorized administrator of Digital Commons @ ACU.

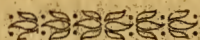
VOICE CULTURE

== IN ==

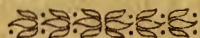
CLASSES

== BY ==

DR. J. B. HERBERT



PRICE, 25 CENTS PER COPY
\$2.75 PER DOZEN, PREPAID



THE TRIO MUSIC COMPANY

MUSIC PUBLISHERS

WACO, TEXAS

MEMPHIS, TENN.

THE S. D. N. THEORY OF MUSIC

(RUDIMENTS)

Is a systematic course of instruction in the
first principles of music.

It is the book the teacher should use in his
work and the book the student
should study at home.

It contains 109 illustrations, and each
chapter closes with review questions,
making a convenient arrange-
ment for the teacher.

ROUND OR SHAPED NOTES

PRICE: 25 CENTS PER COPY
\$3.00 Per Dozen, Postpaid

THE TRIO MUSIC COMPANY

MUSIC PUBLISHERS

WACO, TEXAS

MEMPHIS, TENN.

Voice Culture

IN

CLASSES

Graded Studies designed for the use of
Choruses, Choirs, Conventions,
Day Schools, etc.

BY

DR. J. B. HERBERT

Price, 25c per copy, \$2.75 per dozen,
prepaid

THE TRIO MUSIC COMPANY

MUSIC PUBLISHERS

WACO, TEXAS

MEMPHIS, TENN.

NOTE

The plan pursued in the following lessons is similar to that found in Prof. F. W. Root's Polychrome Lessons published by Fillmore Bros. Co., Cincinnati and New York.

Fundamental principles, classification and gradation have been presented by Prof. Root as never before by any American Voice Teacher, and we take this opportunity of expressing our indebtedness to him.

The Author.

VOICE CULTURE

— IN —

CLASSES

LESSON 1.

Breathing Exercises.

(Voice culture may be taught in classes; the essential principles are the same for all voices, male or female. Class teachers and choir leaders formerly ignored the subject entirely, but in these days a teacher who fails to give fifteen minutes to voice culture at each rehearsal is considered behind the times.)

Exercise No. 1.

Class stand. Place the right hand on upper chest near the neck; place the left hand at the waist in front and just below the breast bone. Fill the lungs when I raise my hand, and expel the air as my hand falls. Which hand moved? Repeat the exercise, and try to make the waist muscles expand or press out against the left hand as the lungs are being filled, and sink away from the left hand while the breath is escaping; and all this without any perceptible movement of the right hand. Try it again; fill and empty the lungs without any movement of the upper chest.

Exercise No. 2.

When I raise my hand fill the lungs, and hold (about five seconds) until I drop my hand. Did you hold the breath by shutting up the throat or by holding the strong waist muscles expanded? The common way of holding the lungs full of air is by shutting the throat, but that will not do in singing. Let the strong waist muscles hold and control the breath, and let the throat remain free and open. Make sufficient exertion at the waist to retain the breath without calling upon the throat for any assistance. Try it again.

Exercise No. 3.

Place the tips of the fingers at waist line in front, give sudden puff of air from the lips as if blowing out a candle, and at the same instant draw in the abdomen by special muscular action, then let the muscles come back to natural position. Repeat several times.

Exercise No. 4.

Tips of fingers together at the waist line. Empty the lungs. Collapse at the waist, and press with the fingers as if forcing all the air out of the lungs. Fill the lungs quickly, expanding at the waist; hold an instant, and blow out a candle with an inward impulse at the waist.

Exercise No. 5.

Practise panting breathing in imitation of the panting of a dog; finger-tips together at waist line.

Exercise No. 6.

Hands in the same position. Fill the lungs expanding at the waist; count ten deliberately, with an inward throb at the waist for each count, followed immediately by an outward impulse, catching the breath quickly.

NOTE TO TEACHERS:—The object of these exercises is to secure proper action of the diaphragm. If thought best diaphragm breathing may be explained here. What is the diaphragm? In plain English it has been called the midriff since the days of Shakespeare. It is the respiratory muscle which divides the trunk into two cavities, the thorax and the abdomen. Above it are heart and lungs, below it stomach and liver. A noted writer has said that no one ever dies a joyful death with a disease below the diaphragm, meaning perhaps that diseases of the liver and stomach bring on despondency, while affections of the lungs and heart may keep one hopeful and cheerful to the last. The diaphragm then, is a transverse muscle separating the thorax from the abdomen; it is the floor of the vocal column, and is the principal factor in breath control. When a full breath is properly taken the diaphragm presses downward and forward, and there is expansion at the waist. The diaphragm may be called the breathing muscle. Its spasmodic action causes hiccough and sobbing. We cannot get along without it, and we cannot get along *with* it just at the present.

LESSON 2.

Breath Control and Pantomime Exercises.

Review all breathing exercises in Lesson 1. Breath control is the foundation of voice culture; we must learn to restrain or hold back the breath, not by the throat, but by the diaphragm. If more breath escapes than is needed the tone is breathy or wheezy. If we hold breath back by shutting the throat, then when we begin to sing and open the throat the air rushes out like a crowd of people in a panic. There is no control over it.

Exercise No. 7.

Stand: Tips of fingers at the waist. Sing the scale to the syllables, Do, Re, Mi, etc., with an inward throb at the waist for each. Sing the scale to syllable La, staccato, with an inward throb for each. Sing the scale to syllable Ha, explosive, (*Sforzando*) with an inward throb for each tone. Repeat faster; again, faster and with perfect abandon; turn it into a hearty laugh, but don't forget that there must be an inward throb at the waist for each tone.

Exercise No. 8.

Place the hands at the waist; fill the lungs slowly, sipping air through the teeth; expand at the waist. Hold the breath (but keep the throat free and open) while I count five; then let the breath escape suddenly, collapsing at the waist.

Exercise No. 9.

Fill the lungs quickly expanding at the waist, and hold breath while I count ten; then expel the air slowly and steadily, hissing through the teeth.

Exercise No. 10.

Fill the lungs as in No. 9. Say the alphabet through in a soft whisper, holding back the breath by the waist muscles. Fill the lungs;

say the alphabet through in speaking voice, with an inward throb at the waist for each letter.

Exercise No. 11.

Class all repeat these words in a loud voice :—

“When the frost is on the pumpkin, and the fodder in the shock.”

Repeat in medium voice; again, softer; again, in a whisper. Try to repeat the same words but without any sound,—that is, in pantomime,—with extravagant movement of the lips, but without even a whisper. Repeat the following words in a loud voice :—

“Help the poor and needy ones that cluster all about,

Or the goblins will git you if you don't watch out.”

Again, in medium voice, then softer, then in a whisper. Now fill the lungs, hold back the breath, and in pantomime with extravagant movement of lips, tongue and jaw, but without breath or sound, go through the same exercise again.

LESSON 3.

Relaxing the Throat.

I will raise my right arm as if to strike at an imaginary foe, and at the same time drop my left arm and let it hang limp at my side. The right arm is full of life and force; the muscles are drawn up ready for action; but the muscles of the left arm are relaxed and apparently lifeless. The right arm is *vitalized*, the left arm is *devitalized*. When I vitalize my right arm there is a tendency to vitalize the left also. When we vitalize at the waist to control the breath there is a tendency to vitalize the jaw and throat at the same time. This tendency must be overcome; we must learn to vitalize at the waist, and at the same time relax the muscles of the throat, neck and jaw. The jaw and body of the tongue must be perfectly free. Nine singers out of ten will contract the throat muscles in singing. This gives a guttural, or throaty tone. The tone does not come “forward.”

Exercise No. 17.

Vitalize the waist, devitalize the jaw; sing (Pitch of F) through the alphabet softly, holding back the breath as much as possible. If the tone begins with a sudden explosion or "click" in the throat, called "Stroke of the glottis," it shows that your throat is vitalized. Avoid this click in the throat.

Exercise No. 18.

Full breath; vitalize the waist, and in pantomime go through the alphabet. Review Pantomime Exercise No. 11, in Lesson 2. These pantomime exercises give flexibility to lips, tongue and jaw, while the breathing muscles are vitalized. We go through the motions of singing and hold back the breath.

LESSON 4.
Review.

Review Exercise No. 1. Do not raise the shoulders or heave the upper chest, but raise the upper chest just a little, and hold in position throughout. Associate inhalation with waist expansion, and exhalation with a shrinking at the waist. Review Exercises Nos. 3 and 4. Breathe low; the lungs must be treated like a tube of tooth paste; press the lower part and follow up. Don't begin by pressing in the middle or some will be left in the tube. Review Exercises Nos. 8 and 9. Review Pantomime Exercises Nos. 11 and 18. Go through the motions of singing with jaw, lips and tongue but hold back the breath. Make all the motions necessary to send the words a long distance.

Exercise No. 19.

Call a member of the class to the front, let him select a verse and in pantomime go through it before the class; let the words seem to be forward at the lips, and the pantomime so thoroughly done that the class may understand him. Have others try it, making their own selection of words.

Much stress is laid upon looseness of jaw, throat and tongue by voice trainers. One eminent teacher says:—"Jaw and body of tongue must be perfectly free." Another says:—"Looseness about the neck, and voice on the breath is the art of singing." Another says:—"Lower jaw should be balanced or floating in good singing." Review Exercises Nos. 12 to 16.

LESSON 5.

Free Throat; Forward Tone.

Review a few vitalizing and devitalizing exercises from previous lessons.

Of course we all know the tone is really formed in the throat by vibration of the vocal cords; that these vocal cords are located in the larynx, or Adam's apple; but if we devitalize jaw, tongue and throat properly the tone will seem to be up in the mouth or even higher in the head. On the other hand if we cramp the throat, draw back the tongue, and stiffen the jaw, the tone will be thin or hard and throaty.

The bottom of the vocal column is the diaphragm; the top is the roof of the mouth, or cavities of the head. Control the breath by the diaphragm; keep the mind in the mouth; the throat free; and the tone will seem to be forward to the front of the face, or up in the head, and you will soon forget you have a throat.

It is said that the Italian singer has no throat; which means that jaw and neck are devitalized so completely, and the throat so free and open, that the tone seems to form at the roof of the mouth, well to the front or up in the cavities of the head. Sing again Exercise No. 16.

Forward Tone.

The following exercise, by Prof. F. W. Root, is to bring the tone forward in the mouth. It is excellent for daily use, as "forward" practice is always in order.

Transpose this to other pitches. Sing several times at each pitch.

Songs may now be practiced with reference to breath management, forward tone, and distinct articulation.

LESSON 6.

The Three Fundamental Principles.

Ordinarily the study of voice is considered a very bewildering and confusing subject, but Prof. Root has given us a formula to follow which makes it very much easier to comprehend. He classifies it all under three fundamental principles. Namely:—

First: Breath management.

Second: Relaxing of throat, jaw and tongue muscles which impede the tone.

Third: Proper exertion of those muscles which give the voice resonance.

Briefly these three principles may be expressed thus:—

First: Control the breath.

Second: Relax the throat, and

Third: Get the tone in the head, and forward; or

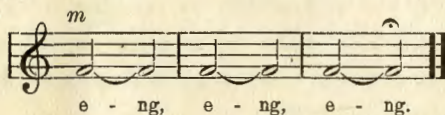
First: Vitalize the waist.

Second: Devitalize the jaw.

Third: Strike the sounding-board.

Keep these three principles constantly in mind; they are all important, but the third is the most important of all, and we will now consider it, for we are already familiar with the first and second principles. This third principle is called resonance, tone focus, voice placing, striking the sounding-board, or getting the tone up in the head.

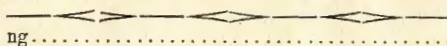
Exercise No. 22.



Sing this exercise in one breath; everything about the mouth and throat relaxed; mouth nearly closed; unchanged position of mouth throughout. Where do you feel the tone? It should seem to vibrate about the bridge of the nose, or, perhaps, forward on the hard palate.

Exercise No. 23.

Open the mouth wide and keep the tip of the tongue down; prolong ng with little swells as indicated, all in one breath.



Push the tone out with a muscular effort behind the bridge of the nose and not by extra breath pressure.

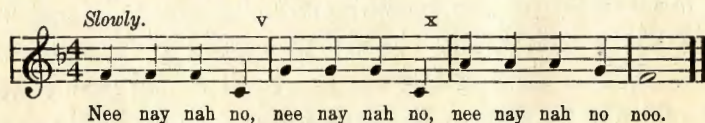
Exercise No. 24.

Close the mouth; hum softly any convenient pitch, producing a nasal tone with vibration at the bridge of the nose. Try again, and push the tone harder and make it more resonant against the bridge of the nose (the sounding-board); not by extra breath pressure, but by a muscular effort behind the nose. Try again, and be sure to keep the muscles under the jaw,—the chin muscles,—relaxed.

These exercises are temporary devices for pushing the tone upon the sounding-board and to teach that the effort behind the nose is the key to everything in vocalization. We close this lesson with another exercise taken from the Polychrome Lessons.

Exercise No. 25.

In Exercise No. 25 let the effort be to push each vowel forward upon the sounding-board, using the consonant n to help get the nasal sensation. But remember that the vowels must not sound nasal; they must only seem to vibrate well forward. Open the mouth freely for each vowel to be sure that the jaw is relaxed. The tip of the tongue rises to form the n, but it must fall to the teeth again for the vowel sound, and must remain against the teeth as the jaw drops. Try to give a slight swell to each vowel sound, with effort behind the bridge of the nose, allowing as little help from the breath as possible. Sing legato, binding the sounds together and clinging to the sounding-board, but do not slur or slide from one tone to another. May be transposed higher and lower. Breathe at x, also at v if desired.



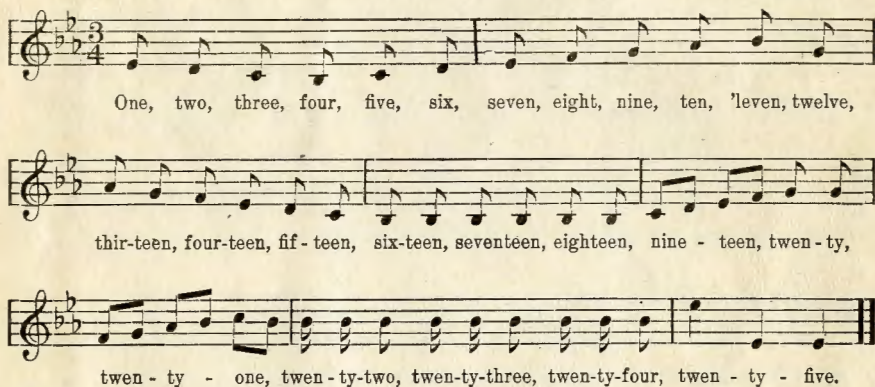
LESSON 7.

Class Exercises in Rapid Articulation.

Review the Three Fundamental Principles: Exercises Nos. 4 to 6, 9 and 10, for vitalizing at the waist; Exercises Nos. 14 to 18 for de-vitalizing; Exercise No. 20 for forward tone; and Nos. 23 to 25 for resonance.

Exercise No. 26 is a study in rapid and distinct articulation. Sing in one breath if possible. Let individual members try it first, then the entire class.

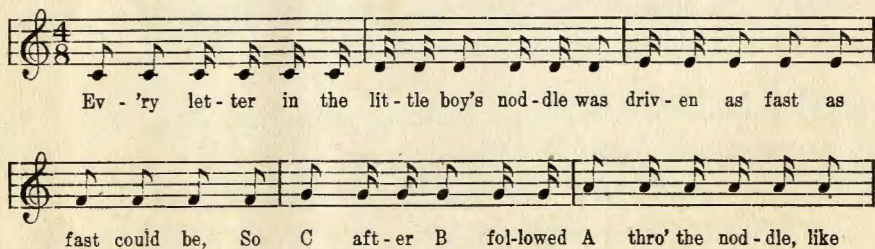
Exercise No. 26.



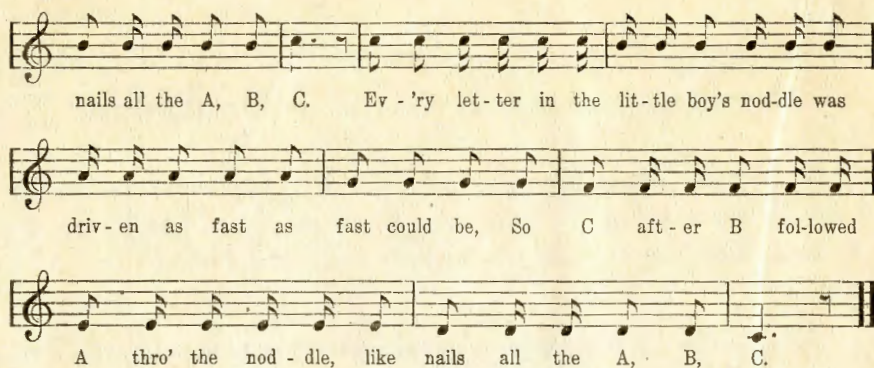
One, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve,
thir-teen, four-teen, fif-teen, six-teen, seventeen, eighteen, nine-teen, twen-ty,
twen-ty-one, twen-ty-two, twen-ty-three, twen-ty-four, twen-ty-five.

The next exercise is for clear and crisp, rapid and distinct articulation, eight measures in one breath. Repeat faster. Use these words also as a pantomime exercise.

Exercise No. 27.



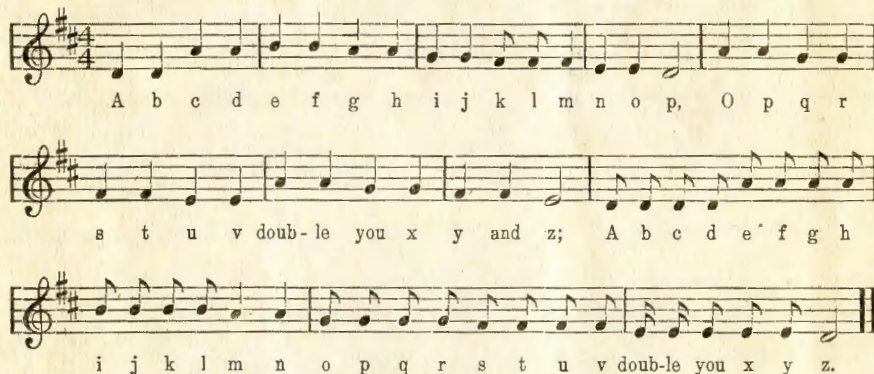
Ev-ry let-ter in the lit-tle boy's nod-dle was driv-en as fast as
fast could be, So C aft-er B fol-lowed A thro' the nod-dle, like



nails all the A, B, C. Ev-ry let-ter in the lit-tle boy's nod-dle was
driv-en as fast as fast could be, So C aft-er B fol-lowed
A thro' the nod-dle, like nails all the A, B, C.

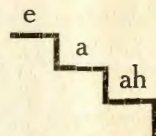
Exercise No. 28.

Sing slowly at first, then faster; distinct articulation. Breathe every two measures, then only every four measures.



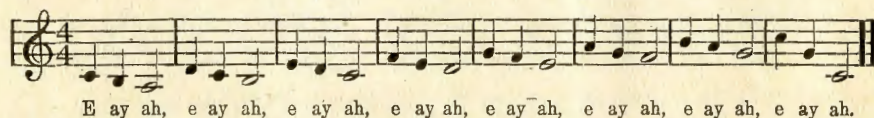
A b c d e f g h i j k l m n o p, O p q r
s t u v doub-le you x y and z; A b c d e f g h
i j k l m n o p q r s t u v doub-le you x y z.

Exercise No. 29 may be called the stair-step exercise. Open the mouth slightly for e, drop the jaw for a, and still more for ah.



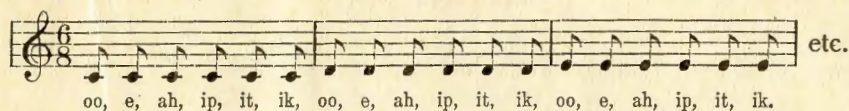
Vitalize the waist and devitalize the jaw. Sing the same exercise with mouth wide open, and unchanged position for the three vowels.

Exercise No. 29.



E ay ah, e ay ah, e ay ah, e ay ah, e ay ah, e ay ah, e ay ah, e ay ah.

Along with the above exercise practice also the following: Draw the corners of the mouth together for oo; spread the corners of the mouth for e; drop the jaw for ah. Slowly at first, gradually faster.



LESSON 8.

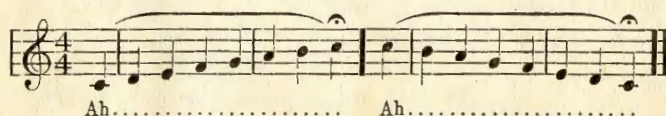
Review — Resonance.

In singing it is necessary to open the mouth, but opening the throat is even more important. Many sing with an open mouth and with a closed throat. Stiffness of the tongue, or a drawing of the tongue back, may cause a hard guttural tone. Tip of the tongue should be drawn forward to the lower teeth for all vowels. Train the lower jaw to relax; one cannot sing with a stiff set jaw. Review Nos. 16 and 21.

Unchanged Position.

One of the requirements of a good singer is the ability to maintain an unchanged position of the mouth while holding a vowel. Some one has said, "He who moves his mouth while singing ah to the scale, cannot sing." All try it. Practice the scale ascending and descending with unchanged position.

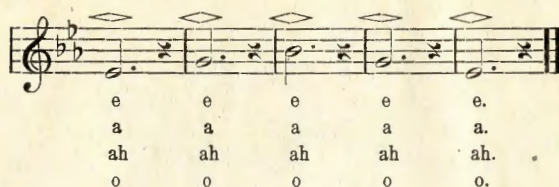
Exercise No. 30.



Full breath; hold the upper chest in position, devitalize the jaw; open the mouth wide; tip of tongue to lower teeth; hold an unchanged position of the mouth throughout the scale, but do not set the jaw; rather let it seem to float. Sing softly. May be transposed to lower key. *a*

Now we return to the third fundamental principle, namely:—**RESONANCE**. Keep the three principles constantly in mind. The first, Breath Control; the second, Relaxed Throat; the third, Resonance; these three,—but the greatest of these is Resonance,—getting the tone forward and in the head. Review Exercises Nos. 22 to 25.

Exercise No. 31.



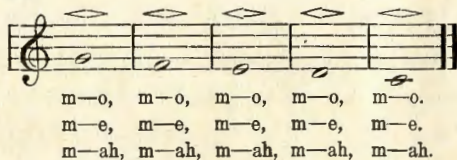
Swell each tone; not so much by an increasing breath pressure, but rather by a sensation of pushing the tone against the bridge of the nose or the upper front teeth. Make the tone feel nasal but not sound nasal. Begin and end each tone softly; as the tone increases in power push it forward to a fair degree of resonance.

Exercise No. 32.



Sopranos and Tenors sing the upper notes in above exercise, Altos and Basses the lower ones. Begin softly, and push the tone forward for a nasal,—sounding-board,—sensation. Practice with the lips almost closed, and lifeless as a mask, will often help to secure resonance. Try Exercise No. 32 again. Sing o with lips almost together and without rounding the mouth; then sing e and ah with about the same position of the lips.

Exercise No. 33.



Begin each tone with humming; push the tone forward for the sounding-board effect; then open the mouth and perfect the vowel as the tone presses forward. Avoid nasal tone.

Exercise No. 34.

Musical score for Exercise No. 34, featuring Soprano, Alto, Tenor, and Bass staves. The lyrics are: M-oo-n, m-ee-n, m-ay-n, m-ah-n. N-oo-m, n-ee-m, n-ay-m, n-ah-m. The score includes dynamic markings (pp) and phrasing slurs.

Begin softly with consonant; cres. to the vowel; dim., and end on consonant very softly. Get nasal resonance on the vowel, but not nasal tone.

Exercise No. 35.

Class may sing descending scale slowly to the word "Keem" or "Seem," closing the lips and prolonging m on each tone, to promote resonance. Try the word "Sail" also, prolonging the final consonant.

LESSON 9.

Clear and Sombre Tones.

There are two general qualities of tone:—the Clear and the Sombre. Sing ah (Pitch G) with a smiling position of the mouth; draw the lips back and show the teeth; make it as bright as possible. This is the clear quality. Now take the vowel O, same pitch, project the lips and sing with the sensation of an open throat. This is the sombre quality.

Exercise No. 36.

Musical score for Exercise No. 36, showing 'CLEAR' and 'SOMBRE' qualities. The lyrics are: Hail! smil - ing morn. O ho - ly hour! The score includes dynamic markings (f) and phrasing slurs.

Draw the lips back in smiling position for the clear; project the lips and open up the throat for sombre. The clear quality gives the natural, healthy tone; practice it freely. The practice of sombre should be limited.

Exercise No. 37.



Sombre quality; project the lips; increase to a loud tone on the upper note; strike the sounding-board. May be sung on other pitches.

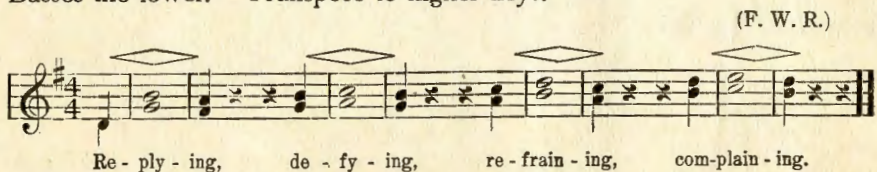
For the higher pitches the tone must be more sombre; keep the lips protruded and do not allow the tongue to draw back. Sopranos and Tenors may practice above exercise up to F.

Open and Covered Tones.

Along with clear and sombre tones we have also Open and Covered tones. The open tone, like the clear tone, seems to be at the front of the face, and to issue more directly from the mouth, while the covered tone, like the sombre, seems to be farther back in the head. The higher pitches are covered and the lower are open. Projecting the lips helps to cover a tone.

Exercise No. 38.

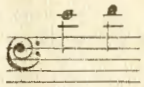
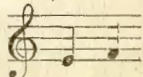
Project the lips; begin each phrase softly and swell until the tone is quite resonant. Sopranos and Tenors sing the upper notes, Altos and Basses the lower. Transpose to higher keys.



LESSON 10.

Registers.

There is so much confusion and contradiction among writers on the subject of Registers, that we almost hesitate to mention it; it seems safe to say, however, that there are breaks in all voices, both men's and women's—and that these breaks occur somewhere near the half-steps (B-C, E-F) of the natural scale.

Men have the greatest difficulty with their upper tones near the half-step between E and F,  and, curiously enough, women generally encounter similar difficulty near the same pitches. 

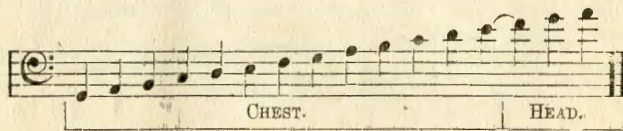
There are said to be three registers in a woman's voice:—Chest, Medium, and Head; and two registers in a man's voice:—Chest and Head. The breaks occur where these registers join. In a woman's voice they are at or near E-F and B-C.

REGISTERS OF FEMALE VOICE.



In the male voice the break occurs at or near E-F.

REGISTERS OF MALE VOICE.



With good tone focus register changes can be made without a break. Trying to reinforce tone principally by breath pressure and by forcing

up the lower register is wrong. The following exercise taken from the Polychrome Lessons will assist in correcting these faults.

Exercise No. 39.

f *pp* *f* *pp*
 Ah..... Ah.....
 A..... A.....
 E..... E.....
 O..... O.....

f *pp* *f* *pp*
 Ah..... Ah.....
 A..... A.....
 E..... E.....
 O..... O.....

Sing the lowest note loudly on the sounding-board. Diminish in power and reduce the muscular effort in ascending to highest note. Attack the highest note with as little throat effort as possible. Then, with a crescendo, add power to the tone by the sounding-board or forward tone effort in the head, the breath being held as nearly as possible. Be sure that the tone does not draw back into the throat during the crescendo. There should be no effort of the lips. Use these exercises at any convenient pitches up to F, fifth line.

Exercise No. 40.

Soprano and Tenor sing the upper notes, Alto and Bass the lower. Begin *mf*, *dim.* and sing descending scale softly and smoothly. Transpose to other keys.

mf *p*
 O.....
 Ah.....
 E.....
 A.....

O...
Ah...
E...
A...

Protruding the lips is mainly useful in helping to place first head tones properly. After practicing with lips protruded for awhile, the same effect may be produced with the lips in a more natural position. "All male voices," says Prof. Root, "are bad without covered tones in the upper part of the compass." Protruding the lips helps to get the covered tone.

Practice of descending scales with a light voice will always help to unite the registers. Begin with a relaxed throat, sing softly, and by and by the tone can be enlarged.

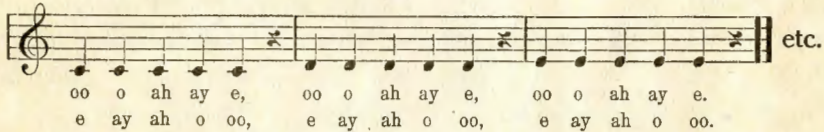
Hurry to get on often forces the chest voice beyond its limits. Mr. Shakespeare, the eminent English voice teacher, says that sopranos and altos force up the chest voice and make it sound like boys shouting in the street. They also force up the medium register and neglect the head register; the result is a screaming and screeching voice. Men also force chest voice too high; and bawling, yelling, or shouting is the result. Another English writer says: "The break is occasioned chiefly by overpressure of breath, and the cure is to sing softly, and learn to adjust the voice correctly throughout its whole compass; which generally means:—use less wind and more brains; sing soft and think hard."

LESSON 11.

Vowels and Consonants.

In singing we dwell on the vowel sound, not the consonant element. The vowel is the emotional part of the word, and is the sound which is prolonged in holding a tone; the consonant is the intellectual part of the word, and is brought out clearly and distinctly, but is not prolonged. The vowels most used in vocal practice are oo, \bar{o} , ah, \bar{a} , \bar{e} . Sing them to the scale and run them together like a string of beads; the breath is the string; don't break the string.

Exercise No. 41.



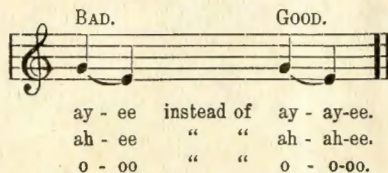
Double Vowels.

Some vowels have a double sound—a radical and a vanish sound. These are long \bar{a} , long \bar{i} , and long \bar{o} .

		RADICAL.		VANISH.
Long \bar{a}	=	ay	--	ee.
Long \bar{i}	=	ah	--	ee.
Long \bar{o}	=	o	--	oo.

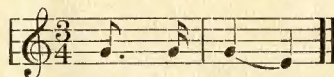
Prolong the radical sound, and make the vanish sound just as short as if it were a consonant.

Then there are the Diphthongs—two vowel sounds pronounced in one syllable, in such words as out (ah-oot), boy, joy, noise, bound, pow, wow. Where these double vowels are sung to more than one note there is always a tendency to prolong the vanish sound.



Here is an exercise for practice on the double vowels :

Exercise No. 42.



Far a - way,
 Night and day.
 Do not sigh,
 By and by.
 O'er the snow,
 On we go.
 Hear the sound,
 All a - round.
 Let us vow,
 As we bow.
 Hear the noise
 Of the boys.

Distinct enunciation is also an important part of every singer's education, and this calls for a careful study of consonants. Dr. S. S. Myers uses in his class work an interesting scale exercise for consonant practice which we present herewith. He divides the exercise into three groups, viz.: the liquids—l, m, n; the semi-vocals—th, v, z; and the sub-vocals—b, d, g. Give the sounds for which the consonants stand, not the consonants.

Exercise No. 43.



L m n, l m n, l m n, l m n, l m n.
 Th v z, th v z, th v z, th v z, th v z.
 B d g, b d g, b d g, b d g, b d g.

Another interesting exercise is to sing the scale to the Italian syllables, repeat with the vowels, and again with the consonants alone, or with the sounds for which the consonants stand. It will be discovered that some of the consonants, such as p and t, have no pitch, but the effort to give them the scale pitch will amuse the class, and relieve monotony.

Exercise No. 46.

Mur - mur ev - er, gen - tle riv - er, Mur - mur ev - er,

rall.

gen - tle riv - er, Mur - mur ev - er, mur - mur, gen - tle riv - er.

Exercise No. 47.

Speak the syllables of the chromatic scale; repeat in pantomime, then sing them with an inward throb at the waist for each syllable.

Do di re ri mi fa fi sol si la li ti do.

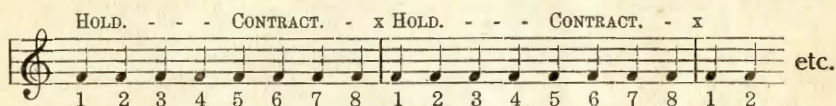
Do ti te la le sol se fa mi me re rah do.

LESSON 12.

Miscellaneous.

Review the three fundamental principles, Breath Control, Relaxed Throat, and Resonance. Here is an additional breathing exercise. It is one of the best and should be practiced faithfully. It is another of the Polychrome exercises.

Exercise No. 48.



Sing one, two, three, four, etc., at a single pitch, as above, repeating the group of eight notes not less than seven times. Breathe quickly at each x so as not to interrupt the rhythm, which should be moderate and steady. But think less of taking breath at each x than of making a sudden and vigorous action outward at the waist or abdomen in front, and let every such waist action be exactly at the same place. The ladies may find difficulty at first to accomplish this, for the tendency is to make each successive breath action higher—more in the upper chest—than the preceding. Hold the waist muscles rigid and immovable for one, two, three, four, and draw inward at the waist or abdomen for five, six, seven, eight.

If there is a tendency to vitalize the throat and to begin the tone with a click in the throat, practice with the aspirate (h) before the vowel.

"Great harm is done by mixing singing and surgery," says Sir Charles Santley; "Manuel Garcia never spoke of larynx, pharynx, glottis, or any other organ. Teach singing, not surgery."

Don't use the extremes of the voice in daily practice. Constant daily development of the voice on a few central notes will improve the quality and extend the compass. It is a remarkable fact that in developing one part of the voice the rest is developed also.

What is meant by phrasing? One says it is, "Bringing out the meaning of music." Another, "Singing with expression." To sing a song correctly and artistically we must know the tune; must study the words; breathe at the proper places; enunciation must be distinct; we must get proper accents; must be able to sing legato; produce a perfect swell; and introduce all the little lights and shades that taste, feeling and expression may suggest; and all this is included in phrasing.

"How shall we get the best ah?" asks an English teacher, and here is his method: "Say oo, o, ah; for oo the mouth round, teeth not seen; for o, teeth may or may not be seen; but in ah, the teeth should show. Oo is a vowel produced forward in the mouth, and that forward production must be maintained. Change to o but do not change the forward voice position; then change to ah with the same forward position."

When may we take breath? After punctuation marks, and after the strong, emphatic words in a sentence; but never between the syllables of a word, nor after the less emphatic words.

Exercise No. 49.

There are five degrees of power in ordinary use, viz.:

- | | | | | |
|----|-------------|------------|--------------|-----|
| 1. | Pianissimo, | very soft, | Abbreviated, | pp. |
| 2. | Piano, | soft, | " | p. |
| 3. | Mezzo, | medium, | " | m. |
| 4. | Forte, | loud, | " | f. |
| 5. | Fortissimo, | very loud, | " | ff. |

Class sing the following chord:

SOPRANOS.
ALTOS.
TENORS.
BASSES.

Ah.

Sing it *pp.*; breathe, and sing it *p.*; breathe again, and sing it *m.*; again, and sing it *f.*; again, *ff.* Take full breath and sing from first to fifth degree, all in one breath. (Teacher will call out the different degrees or extend his hands to illustrate the crescendo, < .)

Take a full breath and sing from the fifth to the first degree without breaking the tones; this is the diminuendo, > .

Take a full breath and sing the chord going through the five degrees and back again all in one breath. This is the swell, <> .

Note:—The teacher may extend his hands for the *cres.*, and bring them together for the *dim.* In this way the class can follow their leader and sing the swell slowly, or even very quickly, as indicated by his hands. The teacher may call for the first degree of power, then the fifth, etc., skipping about at pleasure.

Exercise No. 50.

The following exercise gives the major scale and the two forms of the minor scale.

Sing by syllable the major scale, ascending and descending.

Sing by syllable the harmonic minor scale, ascending and descending.

Sing by syllable the melodic minor scale, ascending and descending.

Sing the ascending major and descending harmonic minor.

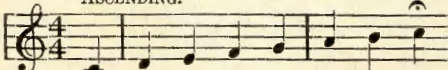
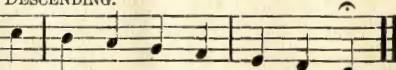
Sing the ascending major and descending melodic minor.

Sing the ascending harmonic minor and descending major.

Sing the ascending melodic minor and descending harmonic minor.

Go through the entire exercise again with vowel *ah* instead of syllables.

MAJOR SCALE.

ASCENDING.	DESCENDING.
	
Do re mi fa sol la ti do.	Do ti la sol fa mi re do.
Ah.....	Ah.....

HARMONIC MINOR SCALE.

ASCENDING. DESCENDING.

La ti do re mi fa si la. La si fa mi re do ti la.
Ah..... Ah.....

MELODIC MINOR SCALE.

ASCENDING. DESCENDING.

La ti do re mi fi si la. La sol fa mi re do ti la.
Ah..... Ah.....

O RUDDIER THAN THE CHERRY!

Class Exercise in A Minor.

From HANDEL.

SOPRANOS.

1. La do la mi mi fa fa, Fa la fa do do re re,
2. O rud-dier than the cher-ry, O sweet-er than the ber-ry;
3. Ripe as the melt-ing clus-ter, No lil-y has such lus-tre!

TENORS.

ALTOS.

Re fa re la la mi mi, Mi si mi la la mi mi,
O rud-dier than the cher-ry, O sweet-er than the ber-ry;
Ripe as the melt-ing clus-ter, No lil-y has such lus-tre!

BASSES.

SOPRANOS. ALL.

Mi si mi do la fa re mi, Ti do la mi mi la la.
O nymph more bright than moon-shine night, Like kid-lings blithe and mer-ry!
Yet hard to tame as ra-ving flame, And fierce as storms that blus-ter.

TENORS. ALL.

The Musical Trio

A monthly music journal for everybody interested in VOCAL MUSIC. Always something new and interesting for the teacher and student.

The Whats and Whys department, alone, is worth the subscription price.

Each number contains from one to three new songs—just what you need to keep life in your singing class or singing society. Every live teacher and earnest student should read it.

Subscription price, 50c the year. Five subscriptions to one address, \$2.

THE TRIO MUSIC CO.

PUBLISHERS

Waco, Texas, Memphis, Tenn.



C

A NEW CHORUS BOOK

BY

DR. J. B. HERBERT

It contains a progressive RUDIMENTAL
DEPARTMENT, original and selected glees,
Choruses, Anthems, Quartets for male
and mixed voices, solos, etc., for use in

Classes, Colleges, Concerts,
Choirs and Conventions

Price 50c per copy, \$5.50 per dozen;
postage or express paid by us.

THE TRIO MUSIC COMPANY

PUBLISHERS

WACO, TEXAS

MEMPHIS, TENN.

LANE'S

ANALYSIS OF

HARMONY AND COMPOSITION

— BY —

J. P. LANE

A complete work on harmony and composition, introducing several new features not found in other HARMONY BOOKS. Exactly the book to use in your harmony classes. Board binding, 60c per copy; tag boards, 50c per copy, prepaid by us.

THE TRIO MUSIC COMPANY

MUSIC PUBLISHERS

WACO, TEXAS

MEMPHIS, TENN.

Some Popular

Gospel Song Books

THE GOSPEL GLEANER One of the best church books ever published in the south. Eight years old and still selling by the thousands. Its songs never grow old to the people. Two hundred and forty pages. Bound in boards or flexible cloth. Round or character notes, 40c per copy, \$4.50 per dozen; postage paid by us.

GLAD HOSANNAS Is a book compiled especially for revival work. It contains 160 pages, 160 songs, the last fifty of which are the old-fashioned popular hymns; the kind our fathers and mothers like to hear. It is now used by hundreds of churches and ministers throughout the country. Round or character notes. Flexible cloth binding. Price, 25c per copy, \$2.75 per dozen; postage paid by us.

SONNETS OF PRAISE One of the highest grade song books published in the South. Contains songs by many of the most prominent music writers in the country. A splendid book for the teacher who desires a gospel song book for his vocal class work. Round or character notes. Flexible cloth binding. Price, 40c per copy, \$4.50 per dozen; postage paid by us.

GOSPEL SONGS Is a book compiled especially for church and Sunday school work. 256 pages of new and old songs. The songs are arranged in departments with a topical index. It is the book you should have in your church. First published in 1909. You must see it to appreciate its value. Round or character notes. Flexible cloth binding. 40c per copy, \$4.50 per dozen; postage paid by us. Special rates to churches on 25 or more.

Write for our price list and catalogue
of other gospel song books.

THE TRIO MUSIC COMPANY

MUSIC PUBLISHERS

WACO, TEXAS

MEMPHIS, TENN.