1939

The voice of song

Barron, Gladys
Boston University

http://hdl.handle.net/2144/18539

Boston University
BOSTON UNIVERSITY
SCHOOL OF EDUCATION

THESIS

THE VOICE OF SONG

Submitted by
Gladys Barron
(B.S. in Ed., Boston University, 1937)

In partial fulfillment of requirements for
the degree of Master of Education

1939

Readers:
Everett L. Getchell, Professor of English
Edward J. Eaton, Professor of Education
Miss Marie Oliver, Assistant Professor of Vocal Music
Acknowledgements

To Dr. Everett L. Getchell, the author's esteemed advisor, and to Madame Vinello-Johnson, her valued vocal instructor, many grateful thanks are offered for the inspiration for this thesis, The Voice of Song.
# THE VOICE OF SONG

## CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRELUDE</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Chapter One</td>
<td>THE ARTIST OF SONG</td>
<td>6</td>
</tr>
<tr>
<td>Chapter Two</td>
<td>THE CRITICS OF SONG</td>
<td>11</td>
</tr>
<tr>
<td>Chapter Three</td>
<td>YOUR VOICE OF SONG</td>
<td>16</td>
</tr>
<tr>
<td>Chapter Four</td>
<td>THE TONES OF SONG</td>
<td>29</td>
</tr>
<tr>
<td>Chapter Five</td>
<td>THE LIFE OF SONG</td>
<td>45</td>
</tr>
<tr>
<td>Chapter Six</td>
<td>THE WORDS OF SONG</td>
<td>54</td>
</tr>
<tr>
<td>Chapter Seven</td>
<td>THE MESSAGE OF SONG</td>
<td>61</td>
</tr>
<tr>
<td>Coda</td>
<td></td>
<td>68</td>
</tr>
<tr>
<td></td>
<td>Quotations on the voice of song by</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Famous Singers and Teachers</td>
<td>72</td>
</tr>
<tr>
<td>Bibliography</td>
<td></td>
<td>90</td>
</tr>
</tbody>
</table>
PRELUDE

The Voice of Song has been the subject of much thought, many books, and much difference of opinion throughout the years since the art of singing began to be the formation of a science. This goes back as far as the seventeenth century. In Italy, schools of singing were in existence as early as 1616, the aim of which was to teach by assimilation practice, but to require the necessary skill for perfecting his art. There was a singing school in Florence about the year 1590. From this time on down to our own times there have been many learned treatises written about the training of the voice by world-renowned singers and by famous teachers from the time of the splendid and Italian singers of old. Now to the present day, with its mechanically accurate knowledge of the body, particularly of those organs concerned with vocal production, however, the literature on the art of singing reveals a surprising lack of unanimity of opinion.

Standards of any sort appear to be conspicuously absent.

From a study of some of this wealth of material about the voice, the conclusion may be reached that, although definite standards seem to be missing, these splendid, untold layers of the voice move, to nearly all their apparent divergences of opinion, mean the same thing. It is the approach from differing points of view that would seem to indicate a difference of meaning. In other words, it is as though that
The Voice of Song has been the subject of much thought, many books, and some difference of opinion through the years since the art of singing began to be the foundation of a science away back as far as the seventeenth century. In Italy, schools of singing were in existence as early as this, the aim of which was to train the student, by assiduous practice, how to acquire the necessary skill for perfecting his art. There was a singing school in Rome about the year 1624. From this time on down to our own times there have been many learned treatises written about the training of the voice by world-renowned singers and by famous teachers from the time of the splendid old Italian maestros of bel canto, down to the scientific age of today with its mechanically accurate knowledge of the body, particularly of those organs concerned with vocal production. However, the literature on the art of singing reveals a surprising lack of unanimity of opinion. Standards of any sort appear to be conspicuously absent.

From a study of some of this wealth of material about the voice, the conclusion may be reached that, although definite standards seem to be missing, these splendid, tireless lovers of the voice have, in nearly all their apparent divergences of opinion, meant the same thing. It is the approach from differing points of view that would seem to indicate a difference of meaning. In other words, it is my thesis that
The vote of the House and Senate is of course, a

startling contrast to the intervention of a

number of clerks who were unable to vote for the

division of a motion or amendment, but who

were able to vote for the passage of the

bills. In these cases it appears that the secret

ballot was not used, and that the

votes were taken by public voting, in which case

it seems to be preferable to the use of

a substitute of the secret ballot, in the case of

such important questions as those of

elections and the like.

In order to secure a more effective and

accurate vote, it is necessary to

introduce a substitute of the ballot of
division, in which case the vote of the

House and Senate should be taken by

public voting, in which case it seems to be

preferable to the use of the secret ballot.

The substitute of the secret ballot, in the case of

such important questions as those of

there is only one way to sing correctly, the natural way, and that all good singers and teachers who seem to be antagonists as far as their ideas upon singing are concerned, really mean the same thing fundamentally; it is their differing methods of approach which they suggest which misleads and confuses the novice. This difference in method is not to be wondered at greatly when one considers how elusive, how intangible, and how complex a thing the human voice becomes in the matter of its training. The seeming disagreement of opinions is discovered to resolve itself into the terminology used, for under all the seeming contradiction are the eternal and unshakable laws of nature and of that bel canto, following along nature's way, which have been handed down to us from the inspired teaching of the ancient Italian maestros of beautiful singing.

No specific vocal method is universally sufficient, nor applicable to all voices. Every voice requires different treatment to develop it properly, and so every expert teacher of voice production, from his experience in training different voices, realizes the importance of varying the method or the means of acquiring vocal control to the requirements of each individual voice. Vocal methods should be elastic; there never can be standardization of vocal methods but there can be standardization of vocal principles.

This thesis does not pose as a learned treatise on the art of singing by an authority, but comes into being as the humble efforts of one who is, and will always be a student of
the art of singing. The author can add nothing but personal experience to all the valuable statements that have been made by more worthy teachers than she, and in a far better way than she can express them. The reasons then, for presuming to gather her ideas together in THE VOICE OF SONG is two-fold: first, she wishes to organize her own knowledge of the voice gained from experience as a singer, a teacher, and a serious student of the fine art of singing, in order that she may be better in all three capacities; second, she wishes to present her findings in an interesting manner freed from a too technical treatment, that will inform in an informal and intelligible way the young student to whom this thesis is particularly addressed. This has been attempted by writing in a conversational tone such as a teacher would use in addressing an interested pupil in the atmosphere of a studio, using simple, easily understood language so that there may be no ambiguity to confuse the student. The statements are kept in the affirmative, the positive, and the true, purposely, so that nothing negative or misleading may distract the focussing of the attention on the ultimate goal, a beautiful singing voice. If, perchance, a casual reader may be stirred into consciousness of the voice of song, the author's efforts were doubly repaid. It is not necessary to climb to the uppermost heights of a mountain to enjoy its grandeur, nor is it necessary to become a Flagstad or a Melchior to have the great pleasure which comes through the sincere study of the beautiful art contained in
- The present situation is such that the agricultural output of the country is insufficient to meet the demands. The government is therefore taking necessary steps to increase agricultural production. It is expected that these measures will bring about a significant improvement in the food situation in the near future.

- The recent drought has had a severe impact on the farming sector. However, the government is providing financial assistance to farmers to help them cope with the crisis. Additionally, measures are being taken to improve water management and conserve rainfall for future use.

- The government is also encouraging the use of modern farming techniques and technologies to enhance agricultural productivity. This includes the use of hybrid seeds, pesticides, and irrigation systems.

- Despite these efforts, there remains a need for further research and development in the agricultural sector. The government is investing in research institutions to develop new varieties of crops that are resilient to adverse weather conditions.

- The government is working closely with international organizations to ensure the availability of essential inputs like seeds, fertilizers, and pesticides. This collaboration is crucial for ensuring food security in the country.

- In conclusion, while the current situation is challenging, the government is committed to ensuring food security through strategic planning, investments in agricultural research, and collaboration with international organizations.
the voice of song. It is not necessary that one have an unusual voice to know something about voice culture, for a knowledge of singing is a delightful accomplishment, and one who understands something of the art can better appreciate the efforts of others.

In addition to the many splendid books and articles which have aided me to clarify my own experiences as a singer, I owe a debt of gratitude to my teacher, Madame Vinello-Johnson of Boston, a pupil of De Reske and Battistini, who has been a fount of inspiration to me with her tireless patience in the creation of pure bel canto.

Boston, 1939

G. K. B.
Chapter One

The Voice of Song
CHAPTER ONE

THE ARTIST OF SONG

Come with us through the magic of your imagination to the concert hall where a gifted and renowned singer is presenting an interesting program. The auditorium is filled to capacity with eager men and women awaiting the entrance of the beloved singer. The warning bell rings. An expectant hush sweeps over the audience. The door at the back of the stage opens, and the friendly applause greets their appearance, which generally sweep the stage to the tune of the piano. For a brief interval the singer, accompanied by piano, glances around at the eager faces looking up at her, and she smiles at them in a confident, self-assured manner, smiling her welcome before she even begins to sing by establishing that intangible contact so vitally necessary between audience and singer. If the program is to be really successfully projected in the written outline.

The artist stands and bows to her accompanist who has followed her only the stage, and is now seated at the piano awaiting the singer's gesture to begin the introduction to the first song of her program. From the time the singer begins singing, she holds her audience enthralled in a single world permeated with sheer vocal beauty.

A glance through the program shows with what care and
CHAPTER ONE

THE ARTIST OF SONG

Come with me through the magic of your imagination to the concert hall where a gifted and renowned singer is presenting an interesting program of songs. The auditorium is filled to capacity with eager men and women awaiting the entrance of the beloved artist. The warning bell rings. An expectant hush sweeps over the audience. The door at the back of the stage opens, and a gracious, smiling lady, acknowledging the friendly applause which greets her appearance, walks gracefully down the stage to the bow of the piano. For a brief instant the singer, completely at ease, glances around at the eager faces looking up at her, and she smiles at them in a confidant, self-assured manner, winning her audience before she even begins to sing by establishing that intangible contact so vitally necessary between audience and singer, if the program is to be really successfully projected to the waiting auditors.

The artist turns and nods to her accompanist who has followed her onto the stage, and is now seated at the piano awaiting the singer's gesture to begin the introduction to the first song on her program. From the time the singer begins singing, she holds her audience enthralled in a magic world permeated with sheer tonal beauty.

A glance through the program shows with what care and
A RAINBOW PARALYTIC THE BALISTIC SPIDER WITH ANY OTHER
skill the singer has assembled her songs which include an Italian group of the earlier composers, some of the glorious German lieder, a group of French chansons, and some of the finest of our English songs. The compositions pay tribute to the best composers and poets, and their periods range from the fifteenth century through the years to our own.

From the time the artist sings her first note, and throughout her well-selected program, observe her manner. How quiet and restrained she is at all times. She is always completely at ease, with the self-assured poise inspired by complete knowledge of every tone and word that she sings. Confidence, inspiration, and sincerity radiate from her at each moment. Her message inspires the audience, who, sensing these things, realizes the power of the singer's artistry. Her art of singing has become the musical expression of every emotion suggested by thought and imagination to be in the song.

The singer has played upon the emotions of her enthralled listeners by the very beauty of her voice, by her sheer artistry in coloring, in phrasing, and in interpretation from the time of her entrance onto the concert platform until the last thunderous applause has been acknowledged. Her softest tone has charmed and enchanted the audience who are carried away in their imagination to another world by the spiritual message conveyed to them through the magic of this singer's voice.

How does this splendid artist give such a perfect,
effortless performance? The glamor of the concert stage and the general excitement of the performance is apt to blind us to the long past years and all that goes to make up the art of the singer, in a haze of enthusiasm over the evening's concert. Perhaps the singer's voice was God-given, but the perfection of the concert she can present tonight is the result of intelligent preparation. There were long and arduous hours of study throughout many long years in tone work and in the acquiring of a well-grounded musical background which included a knowledge of the periods of the various songs which she sings so beautifully, and a familiarity with the poets and composers who created the gems which she has recreated tonight. Her imagination has been trained to interpret the idea which the song is expressing, and which she must feel herself first before her own inspiration can enable her to convey the meaning to her listeners. Last, but of the greatest importance, our singer had to learn how to use her voice for the best effect by using the least possible effort.

The hours of preparation on the songs themselves were long and exacting. There were many hours of silent study, and hours of vocal study before the songs became a part of the singer herself. A particular song may have been sung silently and vocally for literally hundreds of times before an audience hears it for the first time. In other words, the singer is made, she is born only with a voice which she must learn how to use artistically. When you hear of a singer spoken of as a
born singer, it means simply that the singer shows a natural enthusiasm in the delivery of her songs, an evident love of singing and a facility in expression, or that she was born with a special aptitude and talent for singing. All successful singers, however, are made singers. If a singer sings even scales, with modulation under control, the shades of coloring appropriate to the text of the song, and with accurate, convincing expression, you may be sure that the singer has been made, or carefully trained, and that much time was spent in the making.

Were the long hours of preparation worth while? Listen to the audience applaud the last glorious note of the singer at the end of her beautiful concert. See how they recall her again and again for just one more song. That is the only answer a singer needs. She has sung her message to a listening world who has responded with appreciation to an exquisite artist.

Let us now leave the concert hall, and find out how an artist, such as we have just had the privilege of hearing sing to us with her glorious voice, spends literally years of her life in arriving at the ultimate perfection we have just enjoyed. Her true musicianship has caused the artist to shine supreme, and her thorough training has been displayed in everything she sang.
Let us accept the fact that the technical and social aspects of automation in the field of photography are of utmost importance. Any attempt to understand or appreciate the impact of automation on the field of photography must first acknowledge the significant role of educators, researchers, and practitioners who have worked tirelessly to explore the potential of automation in photography.

The development of digital photography has revolutionized the field, allowing for greater control over the creative process. Automation in photography has led to increased efficiency and precision, enabling photographers to focus on artistic expression rather than technical minutiae. This has opened up new avenues for creativity and experimentation, allowing for a broader range of expressions and styles.

The importance of educators and researchers cannot be overstated. They have been instrumental in advancing the field, pushing the boundaries of what is possible. Through workshops, seminars, and research projects, they have fostered a community of photographers dedicated to pushing the limits of their craft.

Automation in photography is not just about technology; it is a reflection of our ability to adapt and evolve. It is a tool that allows us to explore new dimensions of creativity, pushing the boundaries of what we thought was possible. As we continue to embrace automation in photography, we must also recognize the need for a balance between technological advancement and human creativity.

In conclusion, automation in photography is a powerful tool that has transformed the field. It has not only increased efficiency but also allowed for a greater focus on the artistry and creativity that define photography. As we continue to explore the potential of automation, we must remember the role of educators and researchers in guiding us towards a future where technology and artistry coexist in harmonious balance.
CHAPTER TWO

THE CRITICS OF SONG

In the music of 19th-century opera, the orchestra often participates in the dramatic action by supplying music that enhances the emotions of the characters. The orchestra's role is not simply to support the singers, but to contribute to the overall atmosphere of the scene. It is through the orchestra that the music's significance is fully realized.

It is important to consider the role of the orchestra in modern opera as well. The orchestra is often used to enhance the emotional impact of the music, and to create a sense of atmosphere that is essential to the opera's success. The orchestra's role is not simply to support the singers, but to contribute to the overall atmosphere of the scene. It is through the orchestra that the music's significance is fully realized.
CHAPTER TWO

THE CRITICS OF SONG

It is the morning after the inspiring concert by the artist of song, when the true music lover searches the music columns of the newspapers for the words of praise, or, alas, sometimes condemnation the critics utter on the artist's performance. It is always interesting to see whether or not one's own opinion coincides with that of an established critic.

From their criticisms a composite one, which will give the aspiring artist of a future year an excellent idea of what is expected of an artist, might read thus:

It takes more than a voice and a musical education to bring about such singing as was heard last night. One could not but feel as one listened, that emotional intensity, like that fineness and sureness of taste manifest in all she did, was an emanation from a remarkable personality. Her singing gave an impression of artistry and unusual interpretive ability in which she was aided by a remarkably clear and distinct enunciation in the four languages of her program. The singer showed a notable ability to capture and project the moods of her songs, to set forth fine shadings of expression and vocal color, and, in general, to give a performance marked by intelligent and artistic singing, and sympathetic understanding.
TIV

THE OIL PRAIRIE

To the Canadian After the Terrible Experience of the Past

In the course of which I have been...
of the music which she sang. The memorable thing about her singing is its extraordinary emotional and imaginative power. In her interpretations she revealed her keen perceptiveness and her sensitiveness to rhythm, her faculty in phrasing, and her skill in the application of delicate shades of color. She is a musician in the sense that the best instrumentalists are musicians. She disclosed a voice that is well placed, well controlled, and unforced. Her tones were secure and beautiful. The singer showed delicacy of vocal touch, flexibility, and intelligence. She sang difficult airs with an excellent legato style, and with an enviable ease of manner. Her knowledge of the fundamentals of singing was the foundation of her expressive performance, and the starting point of the various refinements which she has so assiduously cultivated.

When we consider the perfection of the concert we heard last evening, we agree with the critics in their kindly words of criticism. As for your own aspirations, think of each single item in the above composite criticism, and realize that the task ahead of you in developing your own cultural background, and in creating an inspiring personality, to say nothing of perfecting your vocal instrument, is only for a determined singer who will shirk nothing in arriving at her goal. Good singing, however, is nothing more nor less than the result of good habit formation, so be sure that all the habits you form are good ones.

You may not have any aspirations towards being a
The necessary steps are:

1. Present the data accurately and comprehensively.
2. Analyze the data to identify patterns and trends.
3. Draw conclusions based on the analysis.
4. Interpret the conclusions in the context of the data.

This approach will help ensure that the information is presented in a clear and effective manner.
professional singer, and so may never have to sing for the sensitive ear of some critic who will write the truth about your voice, no matter how that truth may sound to you. However, your ideal should be to perfect your voice so that every time you sing, an imaginary critic could say all the fine things about your voice that you would like to hear.

Let us keep in mind the beautiful performance we have enjoyed in our imaginations, and profit by what the critics expect of an artist of song. It is now time for us to come back from the world of our imagination, and get together here in the studio to find out how we, too, may start out on the pathway of beautiful singing. Although it is no primrose path, and though we may never go to the end where great success will reward our efforts, it is a way that will continually reward you with the satisfaction that a way of beauty can always give. It will be pleasure enough for you to watch your own voice grow in beauty as you patiently and joyfully uplift it in the sweet tones of song. Sing for yourself at first for the sheer joy of singing to express something within you that craves for an outlet. There is no better way to express the beauty in your soul than by doing it in song. That last statement is not meant to sound sentimental; a singer must sing from the heart or the song lacks something that is immediately missed.

Before settling down to the serious business of training your voice, let us digress for a little while so that we may find out just how serious you are in your desires to sing,
In case you want to know the exact location of the store, we've
provided the address and contact information below.

To get there, take the main road for 2 kilometers and then
continue straight for another 1.5 kilometers. The store will be
located on the left side of the road, just before the
intersection with the local market.

For more details, feel free to call the store manager.

Thank you for your interest in our products.
and just how much of yourself you intend to put into your efforts.
CHAPTER THREE

Y O U R  V O I C E  O F  S O N G

Before proceeding further in the disclosure of the open secrets of singing, which, by the way, nature never meant to be secret, it might be well to ask certain questions of yourself, particularly if you are contemplating more than an appreciation of the art of singing. For those of you who are interested in the point of view only or a dilettante's love of singing for your own pleasure and entertainment, perhaps you may as well skip to the next chapter, while you, who are more serious in your desires, and wish to sing for the art in a manner or less degree, pause here and ask yourself certain questions before spending a large amount of money and several years of intensive study in the training of your voice and in the building up of a repertoire.

The following questionnaire, if answered affirmatively, might be an indication that you are well fitted both by nature and temperament for pursuing an intensive study of the vocal art of singing, and the several kindred arts as necessary for developing an artistic singer. Very possibly you are of that small minority from which a true artist emerges now and then. If you think you are one of these few, believe in yourself, in your own capabilities, and in your divine inspiration.
CHAPTER THREE

YOUR VOICE OF SONG

Before proceeding further in the disclosure of the open secrets of singing, which, by the way, nature never meant to be secretive, it might be will to ask certain questions of yourself, particularly if you are contemplating more than an appreciation of the art of singing. For those of you who are interested in the voice from an appreciation point of view only, or a dilletante's love of singing for your own pleasure and entertainment, perhaps you may as well skip to the next chapter, while you, who are more serious in your desires, and wish to sing for the enjoyment of an audience in a greater or less degree, pause here to ask yourself certain questions before spending a large amount of money and several years of intensive study in the training of your voice and in the building up of a repertoire.

The following questionnaire, if answered affirmatively, might be an indication that you are well fitted both by nature and temperament for pursuing an intensive study of the vocal art of singing, and the several kindred arts so necessary for developing an artistic singer. Very possibly you are of that small minority from which a true artist emerges now and then. If you think you are one of these few, believe in yourself, in your own capabilities, and in your divine inspiration.
Your letter of

Your attention is invited to the following points:

1. The matters of significance mentioned in the letter were never meant to be

exaggerated in order to create an impression of your expertise in the field of

organization. The letter was written with the intention of informing you about

the various aspects of the subject in a brief and concise manner.

2. Please note that the letter was written with the aim of providing you with

general information about the organization, and it is not intended to

serve as a detailed report.

3. The letter is written in a professional and formal style, and it is intended to

be read by individuals involved in the organization.

I hope this letter meets your expectations and provides you with the necessary

information.
A QUESTIONNAIRE FOR THE YOUNG SINGER

1. Can you speak well?
   You should learn to speak in a low, rich, musical, velvety tone quality. Reading aloud to yourself, using expressive, smooth-flowing tones will aid you to do so.

2. Have you a sensitive ear? The need of one is self-evident.

3. Are you intelligent?
   It takes intelligence to learn how to sing artistically.

4. Have you good health habits?
   A good singer needs to be a well person with a great deal of vitality and energy.

5. Can you play the piano?
   The ability to play the piano moderately well is a tremendous asset.

6. Have you a good musical background?
   The larger your musical background, the better musician you will be.

7. Do you attend musical concerts?
   Concerts of all types train your ear and give you inspiration.

8. Do you like poetry?
   Poetry is a sister Muse to song.

9. Do you listen to records made by artists?
   The inspiration and the instruction received from listening to artists is extremely valuable.
10. Have you a vivid imagination?
   Your imagination colors and beautifies your song with emotional intensity.

11. Can you inspire people with the desire to listen to your song?
   If you can lift your listeners out of themselves, and can start a responsive vibration in their natures, you can sing, indeed.

12. Are you willing to work for the rest of your life at perfecting your own instrument?
   A singer's study is never done.

13. Can you keep faith with your ambition?
   Discouragement has no part in a singer's make-up.

Let us stop at this point, convinced that, if you have answered these questions affirmatively in all good faith, you indeed have the beginnings of an artist of song within yourself. A beautiful voice, however, is a gift from the gods, but the artistic use of your voice in song rests with you, its possessor. Singing is a very personal and individual art. You must work out your own salvation after learning to adjust your physical equipment for its best results. The vocal instrument, unlike any other, is an unseen one, and is best developed by its owner under the guidance of a competent teacher. In each art there are definitely fixed rules that must be learned and conscientiously practiced till their use becomes automatic. These are acquired best under the direction of a
good teacher. Habits are easier to form than to undo, so develop habits of accuracy in the vocal technique from the very beginning. Demand from yourself your best always.

No teacher, however, can teach you, another person, how to sing; the best she can do is to guide, demonstrate, criticize, and stimulate your efforts. As in all activities the learner learns by purposeful activity, so in singing the singer learns by singing.

Here we come to another serious problem, that of choosing a competent teacher. Beware of flattery, unwarranted claims, and extravagant promises. Perhaps some day in the not too distant future all teachers of singing will be required to pass examinations enabling them to qualify for certificates stating that by virtue of training and ability they have the right to help young singers to learn how to sing correctly. Teachers of other subjects are required to do this, and, if teachers of voice were required to do so also, many an untrained singer would be able to start out on the correct procedure immediately without any false start with an unqualified and incompetent teacher, as sometimes actually happens.

Do not let your own enthusiasm mislead you in the choice of your teacher who must be competent and reliable. A teacher should be able to sing in order to demonstrate. She must understand her own voice before she can criticize and aid you in understanding yours. She must be able to tell you how she uses her own voice in order to help you to use yours
correctly. Even though she may be able to do all these things, and, in addition, may demonstrate her manner of singing a particular phrase or of interpreting a certain song, you, being another individual, with an entirely different personality, must be able to adapt your teacher's suggestions to your own problems in singing. Intelligence and good judgment are required in order to do this successfully. Each voice is different, and a teacher can never lay down, empirical rules for another. A teacher must have a very sensitive ear in order to criticize your every tone. Critic might be even a better name for a teacher, with the pupil, you, yourself, acting as your own teacher in correcting the faults pointed out to you by your critic-teacher.

To perfect your own instrument, your individual medium of expression, will be a great satisfaction to you, its owner. In doing this, no one can do as much for you as you can do. Self teaching can be very beneficial. You must find out things about your voice for yourself, as an explorer finds new lands, guided by what others have learned before you.

It is well to read books on the voice, and to use the principles suggested in practice. You must continually strive for perfection, never being wholly satisfied, nor ever resting upon your past laurels. Self-discipline and hard work come from within; no teacher can teach them.

Art is the highest means of expression, no matter what the field. To learn how to sing artistically is the goal of every sincere student. The art of singing is the correlation
an organism any where or any where.

To better your own knowledge keep practicing.

If you want to keep your knowledge up to date, you can go out to any organization.

You can go to any organization's website or any publication to get the latest information.

Your brain functions like a computer, and it can process this information very quickly.

To keep your knowledge up to date, you can go to any organization's website or any publication.
of speech, the finest, purest singing, or, as the early Italian maestros expressed it, bel canto, and interpretation.

The effort of expressing yourself in song in an artistic manner is your problem as a singer. Your voice is your servant, and it must do your bidding as your intelligence, which is the creator of artistic song, directs. Your energy, intelligence, background, and personality are all parts, and very important parts, indeed, of the final whole result.

There are several factors to be considered separately in arriving at artistic singing, among which are tone production, breath control, vocal technique, including phrasing, diction, legato, and coloring; and the ultimate to which all leads up, interpretation, to name some of the parts of the whole subject of the voice that must be mastered in the complete study of the voice. These divisions are, of course, merely arbitrary ones, since in actual practice all blend together to make a harmonious whole. Separating the various features into easily identified parts makes it easier to discuss and explain them.

The whole vocal technique is only a means for causing the vocal apparatus to work together in harmony in the proper articulation of one part with another. You must know how to use your voice with the least possible effort; that is one of the most important accomplishments to acquire. The purest, finest, and most beautiful singing is effortless. The acquiring of the knowledge of how to sing easily, together with the
knowledge of how to produce good diction and an inspired interpretation, will aid you in making the greatest effect with the least possible effort.

The supreme aim of your vocal technique is to equalize your entire range. You must try to make every tone you sing a thing of beauty in itself alone. Each tone should be as perfect as you can possibly sing it. Pure quality and perfect evenness throughout the entire range of your voice in all your attacks, in sustained tones, and in mezza di voce, the swelling of a tone from small to great volume and back again to small, are the goals for which you must strive diligently and faithfully. Your voice should be trained and developed until it is under your complete control so that you may do with it whatever you desire to do, whether it be to produce as much of power as may be required, or as little of the softest pianissimo, or to accent and color with whatever shade may best fit the interpretation you desire to give to a particular phrase.

After general principles are understood thoroughly, you must work out your own problems as you find them according to your own capacities and the suggestions of your teacher. Your mirror should be used freely; it can be a very good friend, for the singer must see herself as others see her. Sing into your mirror on all possible occasions so that you may avoid the acquiring of any offensive mannerism. Mannerisms have no place on an artist's program. You must cultivate an easy,
graceful, pleasant attitude of confidence which will react favorably on your audience. Your mental concept, when acted upon before your mirror, conveys itself to an imaginary audience in the manner in which you desire. Play games with yourself; an artist must needs have a vivid imagination, and doing this even in practice will help to develop your imaginative powers.

Sensations are a tremendous factor in your own self development. If you once feel the correct sensations of a single tone which you know instinctively to be good, observe your own body and find out what it is doing and how it is behaving while that one good tone is being sung; notice how your whole body is co-ordinating to produce that tone. Your problem, then, is to let your intelligence aid you in an understanding of that good tone, and in producing all your tones the same way. Constant observations of your every tone with a critical ear towards improvement will help you to understand your own voice better, and how to treat it in cooperation with a competent teacher.

These accomplishments will come about slowly, little by little. Eternal vigilance on your part in your search for daily perfection will slowly, gradually, and surely take you nearer to your goal of artistic singing.

If you are really sincere in your ambition to make singing an avocation or, possibly a career, and are assured from your small experience that people enjoy hearing you sing,
let nothing discourage you. There is always a place for an artist, no matter how low that place may be on the ladder of success, and the higher your personal art, the wider your field may be in your search for your particular niche as a singer.

Your voice of song, or the most famous artist's in the world, has to follow along the same path in the attainment of perfection. It has been said that there is no royal road to learning and it is surely true that there is no royal road to learning how to sing artistically. Continual practice in as nearly a perfect a manner as possible is of vital importance. Eternal vigilance is necessary in order that you may not lose ground, for, of all the arts, that of singing is the one whose technique is lost most easily unless it is kept in good working condition by faithful, daily practice.

The necessity for a good ear is self-evident. You cannot sing truly on pitch unless you hear the tone accurately. It is impossible to imitate a tone, exactly on pitch, without an accurately heard tone in the first place; this is absolutely dependent upon a sensitive ear. Imitation of good singing plays a large part in acquiring a good tone production, and the imitation must be exact in order to secure the desired results. Again an accurate, sensitive ear is a necessity. A keen, critical ear enables you to be always listening for the slightest imperfection in each and every tone that you sing. You must learn to sing ever listening with a sensitive ear and an intelligence that is always on guard against any flaw which may spoil the purity of your tonal production. Voice,intel-
ligence, and a critical, musical ear are very essential to you as a singer. Daily cultivation of the correct habits will train your ear to perform its part faithfully and accurately.

The use of phonograph records made by artists are of inestimable value in training the ear to listen so that the voice may imitate accurately. The fact that a record may be played over and over for a single tone or phrase is no small factor in its great value. The habit of attending concerts is another means of hearing good singing and so fixing it in your own mind that nothing short of the perfection heard at an artist's performance will satisfy you.

Your musical background and your temperament are of great importance. Every singer should know the fundamentals of elementary harmony and theory, and should acquire the ability to play the piano moderately well, for to be able to play simple melodies and accompaniments can be a great help to the young singer.

Cultural interests which broaden your mind and enrich your background are needed to give depth to your character and improve your personality. In turn, this will repay you with an understanding which will aid you in your ability to interpret the songs of your repertoire. Poetry, drama, and music are three fields which can enrich your background in a way most beneficial to you as a singer. These are the fields of the emotions, and, since singing interprets emotions, the larger your background is, the more capable you will be as an
Flows of work and information, and the need for a clear
communication strategy.

The role of the project manager is crucial in ensuring that
information flows efficiently and effectively. The manager
must be able to manage the expectations of all stakeholders
and ensure that everyone is on the same page.

Effective communication is key to the success of any project.
The manager must be able to articulate goals, strategies,
and expectations clearly to all team members. This
includes regular meetings and updates, as well as
instantaneous communication when necessary.

The project must be well-planned and organized to
ensure smooth execution. The manager must
monitor progress and make necessary adjustments
as needed. The team must be motivated and
committed to the project's success.

In addition to these responsibilities, the project
manager must also be able to handle
unforeseen issues and challenges. The
manager must be able to make quick decisions
and take appropriate action to address
problems.

The project manager must also
motivate and inspire the team to
reach their full potential. The
manager must create a
cohesive and supportive work
environment.

Finally, the project manager
must be able to
evaluate and
report on the project's
progress. This includes
measuring
performance, identifying
risks, and making necessary
changes to the plan.

In summary, the project
manager plays a critical role in
the success of a project. They
must be able to manage
communication, plan
effectively, motivate the team,
and evaluate progress. A
successful project manager
will ensure that all
stakeholders are
informed and
engaged in the process.
interpreter. A really great artist must, have, by the very nature of her art, a marvelously enriched personality. Interest in the finer things of life should be the keynote to her character.

Intelligence is the prime importance and cannot be over emphasized, for the art of singing is very much the response of a conditioned mind, and it takes intelligence to assist in properly conditioning your own mind. Mind is all-important in singing, even as it is in many other things in life. Intelligence plus voice can make a singer, but that intelligence must be always on the alert for ways to improve your voice, so that any imperfection of tonal production, or of diction, phrasing, or interpretation may be worked out immediately upon discovery. And make no mistake about it, it takes a great deal of intelligence to recognize the faults that you must correct. It takes intelligence to plan a balanced repertoire, and then to perfect it by long and careful practice both alone and with a qualified and musicianly coach. It takes intelligence to understand and to interpret the idea in the minds of the poet and the composer whom you are attempting to interpret and not to disguise. In short, you must have intelligence, if you would be an artist.

The passion for study and the capacity for work are both necessary requirements for you, if you are serious in your desire to become an artistic singer, for a singer's work is never done. Constantly and reasonably using the voice with exercises, scales and vocalizes is the only way to keep your
voice up to its highest development at all times. The development of your voice, like many other things in life, cannot remain stationary; it must progress or retrogress. The greatest artists in the world who have received universal acclaim are not exempt from this hard and fast rule; they never let down on their eternal, vigilant watchfulness over every tone they sing; their practice is always going on. No one works harder than they do. Perfection is never quite realized by them according to their own admission; it is always, like the pot of gold at the end of the rainbow, just out of reach.

With great artists as an inspiration, you should not be afraid of hard work in applying yourself wholeheartedly to the task at hand.

However, to you who really love to sing, and to whom singing is as the breath of life, nothing else matters as long as you are singing. Singing is the major passion of your life, so all these words about work will have little meaning to you who look upon singing as pleasure and not work. To you, success should be most apt to come, for, of such stuff as you, are real artists made. The road to this success is a one-track one however, for Art is a very jealous mistress and tolerates no sidetracks; yours must be her undivided attention for the best results.
CHAPTER FOUR

THE TONES OF SONG

SING, IF you can, the ditty: open your mouth and sing. Here there likely, since you can talk, you can sing, even though your voice may not be so beautiful as the concert singer's you heard last evening in a varied and difficult program, but every singer has to make a beginning in a small way, even the best artist in the world, and the variety of tone is the result of singing properly. Power and sweetness may be developed, but purity is essential.

Through the action of the muscles, lips, and syllables, you will get the one as to the correct production of the singing voice. Apply this principle of tone production to the syllable on each you are singing even as you would to speech. The pronunciation here spoken to the singing, tone is invaluable. Power of voice, then, is our first consideration, to open your mouth, and let your inner jaw fall loosely. Hold your mouth so if you were whispering an audible "uh!" at the violent colorings of an expiring source. This is the relaxed position that you must endeavor to hold on every tone that you sing, even the several tones of the word "do" which automatically tend to close the mouth.

To gain a more definite understanding of the mean-
CHAPTER FOUR

THE TONES OF SONG

Sing, if you have the desire; open your mouth and sing. More than likely, since you can talk, you can sing, even though your voice may not be as beautiful as the concert singer's you heard last evening in a varied and difficult program, but every singer has to make a beginning in a small way; even the best artist is no exception to the rule.

Purity of tone is the result of singing correctly. Power and sweetness may be developed, but purity is essential. Through the medium of the correctly spoken word or syllable, you will get the cue as to the correct production of the singing voice. Apply this principle of tone production to the syllable or word you are singing even as you would in speaking. The transition from the spoken to the singing tone is invaluable. Purity of tone, then, is our first consideration, so open your mouth, and let your lower jaw fall loosely. Hold your mouth as if you were exclaiming an ecstatic "Ah!" at the riotous colorings of an exquisite sunset. This is the relaxed position that you must endeavor to hold on every tone that you sing, even the covered tones of "ee" and "oo" which automatically tend to close the mouth.

To gain a more definite understanding of the mean-
KNOWLEDGE

YOU know that

...
ing of this relaxed position, make use of your mirror. Talk to yourself while looking into your mirror, and closely observe your lower jaw. Accustom yourself to using a mirror. It will be a friend to you on many occasions, for it will aid you in guarding against the formation of mannerisms as well as it will be an inspiration for the acquisition of pleasing qualities of posture and facial expressions. It will be a friendly critic to you and a trustworthy one.

To make this discussion on the tones of song a little more concrete, keep in mind three R's, relaxation, resonance, respiration. For the present, we are concerned especially with the first, relaxation.

We have already suggested that you exaggerate the lowering of your jaw as an aid, for the resulting relaxation is a primary requisite for good tone production. A relaxed tongue is a second requisite, for it is your tongue which aids or impedes the emission of pure tone through your lips. Interference by the tongue will cause bad tone production every time. If these two primary requisites for pure tone production are obeyed implicitly, each tone that you sing will find the natural, correct placement for your own individual voice whether it is of a high or a low range. This sounds like a very simple thing to do, and indeed it is, but it is surprising how many obstacles we put in our own way by tightening our muscles instead of relaxing them.

A relaxed throat, too, is of vital importance, but
if you open your mouth and forget everything but the mental concept of the tone you wish to produce, your jaw, your throat, and your tongue will relax themselves, and nature will place your tone in the correct place for the best resonance. The tone, originating in the larynx, will have the fundamental tone amplified and enlarged by the resonators in the nasal and head cavities. For the sending of your tone into these resonance chambers successfully, you must release all tension on your throat, your jaw, your tongue, and your lips. They must be utterly relaxed, if ease and beauty are to result. Try yawning, and you will feel the correct sensation of a free and open throat which is needed at all times for correct singing. A greatful feeling of roominess in height, depth, and breadth results. This is not easy to maintain at first, but as you persist, it grows to be habitual. The best exercise for relaxing all these muscles is to sing a yawn, "Yah,yah, yah" on different pitches within an easy range, letting the jaw drop down naturally without forcing it. When you are singing, allow the jaw and the lips to open as far as is natural for the correct pronunciation of each word, but no farther.

There are many excellent exercise books which can be secured at any music store, and which, if sung on the Italian "a" or English "ah" sound, always keeping in mind the relaxation that is necessary, will develop and equalize the voice. A few exercises of differing types practiced faithfully and perfectly every day will prove to be more satisfact-
It was when your enemy was taking advantage of the war that
conceived to use some trick to deprive you of your right to
your home. With their attention on the home front, they knew they
could not have your home taken away. You, however, were
fortunate in that you were able to stay close to your home.

So, the war continued, and your enemy continued to win the
battle of the home front. Your home remained intact, and you
were able to continue living in peace. The war was over, and
your home was safe.
ny to you than too many exercises which are not perfected enough to secure the best and most permanent results.

There is a story about one of the most famous early Italian maestros of bel canto who kept his pupils on one exercise for four years, and at the end of that time said, "Go. Now you can sing anything". The essential point in back of this story is the fact that continual practice on the same exercise in an ever improved manner fixes more and more firmly the sensations of correct tone production, so that, eventually, the sensations of correct placement become so habitual that nothing can cause them to deviate from the correct placement. When this placement has become automatically perfect, the resonance necessary for beautiful tone will follow as the day follows the night.

Actual tone production is always indirect. The singer who is aware of this, wisely refrains from trying to do anything directly with the vocal mechanism. The foundation of vocal ease is essentially the forward placement of the voice, as in true speech. The driving power of the vocal machine is, of course, the breath, and correct breathing is in itself a matter of great simplicity; even babies can do it! The steady pressure of the breath sends your tone to a frontal position. The moment the steady pressure of the breath is allowed to relax too much, then the voice fails to keep its forward position. The sensation for this forward placed tone can be described as seeming to be in a particular spot in the roof
Only to show you what experience and what perseverance means.

A letter written to a friend while on the move, in the middle of the night.

You can see what an adventure! The Expressive hero to peril of

...fit with the adventure. The Expressive hero to peril of

...fit with the adventure.
of the mouth just behind the upper teeth. Singing in a humming tone or on the vowel "i" (ee) will give you this sensation. Your tone must never be allowed to fall down in the mouth, or back into the throat.

Although the third "R", respiration, was touched upon for a little bit, we shall discuss respiration more fully later. At the moment, we shall go to our second "R", resonance. When you sing an occasional tone which you know to be really good, be assured you have sung a resonant tone. As nearly as it can be described, the resonant tone will produce a full ringing sensation in the upper part of the face and head, and the tone will be clear, free of constraint, and will have much more volume with less effort. This vibration in the head may be felt when you sing on vowels such as "i" (ee) or "oo". At whatever point in your scale and on whatever vowel you feel the desired ring, that is your starting point. From there you must work up and down gradually throughout your entire range until every one of your tones has the same forward ringing quality. This feeling of resonance is more pronounced as you go up your scale. Sometimes you may find it a help to reverse your scale work, and beginning with your higher head tones carry them down the scale as you sing downward.

The beautiful tone has not only its one fundamental tone, but, has been already mentioned, its many overtones which give it a mysterious individual charm and an elusive quality which we call color. Resonance is but another way of
saying "resounding".

Restraint might well be called a fourth "R". It needs to be in your mind at all times. Singing easily and naturally is far more enjoyable to your listeners, (even exercises can be beautiful when sung accurately), and far kinder to your voice. Singing with restraint does not imply lack of power, for just as much of power and strength are required for good pianissimos as for the most forte passage in a dramatic climax. Your tones are never made larger by force, but by resonance. Head and nasal resonance, and not muscular effort are the secret. Muscular action does not produce tone, as so many young singers seem to think. Long, correct practice will develop for you an automatic singing of correctly placed tone, and the relaxation of the throat, tongue, jaw, and lips so essential in the making of beautiful tone. Sing every tone with the conscious idea of sending it on its way into the head where it will get the greatest amount of resonance from the nasal and head cavities. Madame Marchese, who had perhaps more famous opera and concert singers to her credit than possibly any other teacher, emphasized repeatedly, "Toujours la voix de la tete!"----"Always the head voice!" There is another French saying which means the same thing, sing "dans la masque"----"in the mask" or face, at the bridge of the nose, another part of this frontal placement best suited to a well posed voice.

Developing your voice means strengthening it and causing it to grow in power to sing softly as well as to sing loudly.
Long, slow scales sung on "ah" with a relaxed jaw and tongue from a diminuendo to crescendo and back again to diminuendo, or mezza di voce as it is called, is one of the finest developers of strength and power. Madame Lehman called the exercise the "grand scale". The tone control which results from this type of practice should be cultivated. It is a matter of developing your will. The ability to sing crescendo or diminuendo, or any varying degree of power, and all the nuances of artistic effect, will result and will repay you for all your efforts.

So far, the only vowel suggested for practicing exercises has been "ah". These exercises should be a part of your daily technique. Every artistic singer vocalizes in this manner every day without fail in order to keep her voice well-placed, resonant, and flexible. For a new singer, such as you, technique only should be all that is attempted until complete relaxation when singing "ah" has developed the sensation of the correct placement of the voice in the head. After that has become second nature, it should be safe for you to experiment with all the vowels both alone and with consonants and vowels forming monosyllables, always keeping in mind the same sensations that were felt with the relaxed position of the "ah" tone.

The good old do, re, mi, fa, sol, la, si do are very valuable. Vocalize a short exercise or a phrase which can be done easily on one breath; then with the same ease of breath,
sing it with syllables, allowing your tone to flow steadily from your open and free throat, moulding the tone into syllables by the use of the front part of the tongue, the lips, and the forward muscles of the mouth.

The covered "oo" and "ee" sounds, which automatically cause the lower jaw to close more than the other open vowels do, add more resonance to the voice, but should be used sparingly for exercises, as they are dangerous because of the closed position. It is better to practice with the released jaw of the open "ah" and "a" sounds which keep the throat open and relaxed, and to try to give them, through a purely mental effort, the color of the covered tones, "ee" and "oo".

To gain a better understanding of these open and closed vowels, resort to your mirror again, and watch the positions of your mouth as you sing the various vowels. Open your mouth for the "ah" position. Try to keep your jaw in this position, but watch it automatically close by degrees in spite of your efforts to hold it open, as you vocalize from the open "ah" to "a" as in fate, to "o" as in hope, then to the closed "ee" and "oo". The open position of "ah" is the most desirable one for singing, giving to it the color of the covered tones.

As "ah" has less of the nasal color or resonance than "ee", it is said to have a white color, and the tones sung in this position are called bright tones. The darker color which the nasal and head resonance give to "ee" is a very desirable quality to have in the voice, so, in practicing the "ah", a
with the most expensive, elegant and rich to your advantage

Look around your home and you'll find many beautiful things that could enhance your life and make it more enjoyable. Each room in your home can be a reflection of your taste and style. The colors, fabrics, and textures you choose can create a mood and atmosphere that is unique to you. Remember, home is where the heart is, and it's important to make your space a place of comfort and joy.

The question of "whether or not you can have a happy life" is often discussed in terms of money and success. However, truly happy people are often those who have found contentment in their relationships, hobbies, and personal growth. True happiness is not just about having more, but about enjoying what you already have.

The concept of "meaningful work" is another important aspect of a fulfilling life. Working on something that you find meaningful can bring a sense of purpose and satisfaction. Whether it's a creative project, volunteering, or simply pursuing a passion, meaningful work can provide a sense of fulfillment and joy.

The idea of a "balanced life" is also crucial to happiness. Having a healthy work-life balance can prevent burnout and stress, allowing you to enjoy your leisure time and personal relationships more fully. Remember, the key to a happy life is not finding the perfect balance, but finding what works best for you and your unique circumstances.

In conclusion, the pursuit of happiness is a lifelong journey, and it's important to focus on the aspects of life that bring you joy and contentment. By cherishing your relationships, pursuing meaningful work, and finding a balance that works for you, you can create a life that is truly fulfilling and satisfying.

The concept of "wealth" is often associated with material possessions, but true wealth lies in the relationships we have, the experiences we've shared, and the memories we've created. Focus on what really matters to you, and you'll find true happiness and contentment in your life.

In summary, whether you're seeking happiness, meaning, or a balanced life, remember that the key is to find what works best for you and pursue it wholeheartedly. By doing so, you'll create a life that is truly fulfilling and satisfying.
mental effort must be made to give the "ah" the same dark color of the "ee". This is purely a mental effort. White color is the quality of the average child's voice. It takes practice and thought to deepen the tone, to focus and round it, to color and enrich it by a full and free expansion of the resonating cavities. A white quality is often mistaken for brilliance, freshness, sparkle, or carrying power, but a white tone has no intensity of feeling, no emotion, no passion, no heart, no soul. A tone is white because it has not been enriched by utilizing all the resonating cavities.

A tone of deeper quality must be visualized in your imagination, a tone that is richer, warmer, and more colorful. In the imagination the tone must be set up and endowed with emotional intensity. Mixing "oo" and "ee", which, by their very nature are sung round and pointed in the front part of your mouth, with every other vowel sound, will enrich them all. Rightly used, richness, color, and intensity will be added to all your tones. Do all your vocalizing and singing in a standing position to get the best results.

Watch yourself in your mirror. See that both your body and your face remain quiet and reposed in order that you may obtain the best results. Constant watchfulness for inaccuracies, much patience and thought in what you are singing, and joy in your efforts are necessary for the best results.

Equalizing your voice means to have every tone of your range in the correct place, with every tone symmetrically
perfect. The tones of a scale sung in your range might be likened to a string of well-matched pearls. All of the exercises in your daily technique help to equalize your voice throughout the entirety of your range. You need to be able to sing an even scale from the top to the bottom of your range in order to be worthy of the name of a singer. To keep your voice ever even, it is better to begin singing in the middle part of your range, and then sing up and down from there, never singing too high nor too low. It is the middle part of your range which is always the weakest and which needs to be strengthened the most. The way to each extreme end of your voice must be prepared in your middle tones, where it is easiest to sing without strain, where the voice is most effective in color and most natural in position and production, since the middle tones are closest to your speaking voice. Do not attempt to sing either too high or too low. Make sure that you are singing with the same clean cut quality and keeping your tones of equal volume throughout the exercise you may be singing. Always remember your posture, and sing with enthusiasm tinged with restraint. Do not think too much about your highest notes, for they will take care of themselves. Instead, practice them only occasionally, singing mostly in your middle range. Confine most of your practice to this section of your voice, and forget for the most part the extreme limits of your range. Your purpose in practicing is to make firm and secure a well-developed middle section. When this is
The face of a mirror is an image that can be flipped. However, when it is flipped, the image appears to be inverted. This is because the mirror reflects light in such a way that the image is reversed. Just as the face of a mirror is an inverted image, so too is the face of a mirror an inverted image.

In order to understand how a mirror works, it is important to understand how light behaves. When light reflects off a mirror, it is reflected at the same angle as it was incident. This means that if a ray of light strikes the mirror at an angle of 45 degrees, it will be reflected at an angle of 45 degrees.

This property of light reflection is what allows a mirror to create an image. When light reflects off the mirror, it creates an image that is a reversed version of the original object. This is because the mirror reflects the light in such a way that the image is flipped.

In conclusion, a mirror is an object that reflects light in such a way that the image created is an inverted version of the original object. This property is due to the way that light reflects off the mirror, which is at the same angle as it was incident. Understanding this property is crucial in understanding how mirrors work.

...
done you will find that the rest of your range miraculously
does a good job at taking care of itself.

When these monosyllables which you have been practic-
ing can be sung in correct placement with good head and nasal
resonance, then you are ready to sing words. Words mean songs,
but only simple ones are to be sung for a while. Songs in
Italian are the best for you at first as that language gives
the vowels, which are the tones of song, the best opportunity
for free emission. In singing the few singable consonants,
like "m", "n", and "l", and in articulating the others with
much care, try to keep the lower jaw dropped in a relaxed
position. Try, too, to have the tongue articulate the conso-
nants crisply and distinctly, sending each one of them out so
clearly that any listener may have no doubt as to what you
are singing. Since the vowels are your tones, get off of any
initial consonant as quickly as possible, and sustain the vow-
els themselves just as long as the time value allows, clipping
off the final consonants with the least time value possible.

The same principle of relaxation holds good in the
singing of words that was learned in the singing of vowels.
You must learn to listen for the vowels in the word, and
notice if they are true to character. Sustained tone is the
secret of a beautiful word. Vowels are tone; consonants, ex-
cept for the few singing ones, are interruptions. Vowels
sounds open the mouth; consonants shut it. It is surprising
how few interruptions are really necessary, when you are on
the watch for them.
If you keep these directions for good tone production constantly in mind, you will find your voice will be placed correctly in your head with a good resonance, your tones will be clear and with a bell-like quality, and your tongue will be the most important articulator with your lips occasionally helping out. When this production of good tone has become automatic, your tones will all be sung habitually easily, with no wasted effort involved, your tones will be even, your pitch will be accurately maintained, and your volume may be increased or decreased without any undesirable force being used. Your tones throughout your entire range will take on nuance and beauty. A beautiful, even, colorful voice, completely under your control at all times is your ultimate goal.

The trained and experienced singer knows that the ability to color tone and to use dynamics in sustained tones depend upon the ability to manage the breath pressure behind the tone. If you learn to sing as you speak, naturally, forcefully, expressively, and quietly, without too much thinking about anything but a beautiful, ringing tone, resonant and vibrant, this control of the breath will, with practice, become automatic. However, there are many people who need must learn how to speak correctly before it would be safe to say for them to sing as they speak. It is assumed that you do know how to speak with an agreeably well-placed speaking voice.

No matter what the word you are singing, attack your
tone cleanly right at the peak of its pitch, and keep it exactly in the same place as long as you are sustaining it whether you are swelling it to a crescendo or diminishing it for the softest pianissimo. Have ragged edges, fringes, scoops, or slurs to your tones, but imagine that each tone as you sing it, is like a round, perfect, lustrous pearl. Good head resonance determines the timbre of your voice, so listen to every word of your song with a critical ear. Purity of tone is your constant goal. Hearing yourself is an essential part of your training. Learn to know through your own hearing when you are singing with the exact correct pitch, and also with the tone quality desired. This act of listening always with a critical ear must be cultivated through constant practice. Always visualize your preconceived ideal tone before singing, hear it mentally in advance, than attack the tone accurately, sustain it carefully, and, finally, let your hearing determine the result. Judge your every tone as to its quality, its intensity, its color, and its expression.

Nothing is more important than a beautiful legato. When you sing from one pitch to another, you must learn to keep the breath flowing steadily with such ease that there will be no break between the tones.

Points to remember for good tone production are:

Drop your jaw into an open relaxed position. Relax your tongue with the tip resting against your lower teeth. Let your tongue do the articulating of the consonants whenever possible,
Your opportunity begins the day you decide to take the initiative.

Without any further introduction, have longer, wider, deeper, much more extensive experiences than any you have had. Get to fix your limits, approach hard goals, keep away from your current and past failures, and make your mind up.

Your concern must be hearing how you can maintain your current relations.

Listen intently. They may be anything, and they may be anything, anything.

These are the problems, and they are the solutions.

Nothing is more important than a personal initiative.

When you act upon any idea for another, you never intend to keep the original concept in mind, much less that concept itself. Do not keep passing the burden.

You must to consider what you do, your own responsibilities.

Work your way down the steps of your own organization.
sustaining the vowel itself just as long as the time value allows. Use lips as an articulator just as little as possible. Sing to yourself reflected in a mirror for audience, so that you may see yourself as others see you. Sing for the sheer joy of singing, even if it be but a simple scale, making every tone as lovely as you possibly can, remembering that the tone itself can be no lovelier than your mental concept of it. Observe yourself carefully in the mirror to see that you have a pleasant expression on your face, as your face reflects the mental condition which is inspiring either good singing or poor singing according to your own conditioning of your mind.

Too much practice is worse than too little. Short ten to twenty minute periods when the voice is fresh and rested are as long as you should sing at one time. Five minutes of concentrated effort, attending to each and every tone, is better than a half hour of careless, inattentive singing. Mental singing and study can be carried on for much longer periods, in silent memorizing of music and words, and in the assimilating of the ideas the poet and the composer are creating in the beauty of their song.

The directions for good tone production have been reduced to lowest terms in this discussion, and have been stated as simply as possible. Even so, there is the possibility of misinterpretation. To avoid this, you are advised to find a competent teacher who can hear your voice as you never can.
most of the information you need to know can be found in the text above and on the following pages. It is important to read the text carefully and take notes as you go. The key points are highlighted in bold.

You should also review the terms and conditions at the end of the document. This will help you understand the legal implications of the agreement.

If you have any questions, please do not hesitate to contact us. We are available to assist you during normal business hours.

Thank you for your cooperation and we look forward to hearing from you soon.
hear it, for you will find her an invaluable aid in the study of tone production. If you are serious in an ambition to be a really artistic singer, find a teacher whom you can understand, follow, and emulate. Imitation of good tone production is one of the strongest factors in developing your own voice.

There are three tone essentials to remember:

1. Attack your tone with a softly ringing effect.
2. Sustain your tone with an even flow of breath.
3. Close your tone by cutting it off neatly and clearly, by stopping the flow of the breath.

One of the most essential things for you to do is to acquire a keen perception of beautiful singing, and of a single beautiful tone. To do this, nothing is so valuable as to listen to the greatest of the artists on the concert platform, over the radio, or on records. Your ideal tone, which will always be your inspiration, may be heard on one such occasion. It is well for you to formulate an ideal tone of pure beauty for which you will perpetually strive.

The simplest, purest, and truest singing conceals the greatest art. The art which conceals art is the result of years of study, but, for you who, by your very nature, must sing, those years will be full of pleasure and astonishing discoveries not only about your voice, but about yourself, and the worlds of art that lie all round about you.
CHAPTER FIVE

THE LIFE OF SONG

Even as breath is life, so is it the life of song. Every tone sung is a bit of breath carefully expended from the reservoir of a deep breath held in control by the singer. There can be no true bell tone without breath control. Your control over your breath supply is the foundation upon which your art of singing is built. From the voice and shoulders with which your breath flows will depend a major part of the beauty and spontaneity of your tone. It is not how big the breath you take, but how cleanly you use the breath that you do take, that counts. The idea of good singing involves a sequence of three essentials, first the breath, second, the tone, which we have already discussed so that you might start in singing immediately, and third, the word, which we will discuss later. The breath is vocalized into tone, and the tone is, in turn, formed into words. The breath is the root, the tone is the plant, and the word is the flower of song, to quote a phrase acquired from someone along the way.

Observe the MASTER singer. We are never conscious of her breathing, yet notice the long breaths which she takes on one breath. How does she do it? She stands in an erect, easy, graceful posture at all times. There is no effort to
CHAPTER VIII

THE FIVE MISSILES
CHAPTER FIVE

THE LIFE OF SONG

Even as breath is life, so is it the life of song. Every tone sung is a bit of breath carefully expended from the reservoir of a deep breath held in control by the singer. There can be no true bel canto without breath control. Your control over your breath supply is the foundation upon which your art of singing is built. Upon the ease and steadiness with which your breath flows will depend a major part of the beauty and spontaneity of your tone. It is not how big the breath you take, but how slowly you use up the breath that you do take, that counts. The idea of good singing comprises a sequence of three essentials, first the breath, second, the tone, which we have already discussed so that you might start in singing immediately, and third, the word, which we will discuss later. The breath is vocalized into tone, and the tone is, in turn, formed into words. The breath is the root, the tone is the plant, and the word is the flower of song, to quote a phrase acquired from someone along the way.

Observe the concert singer. We are never conscious of her breathing, yet notice the long phrases which she sings on one breath. How does she do it? She stands in an erect, easy, graceful posture at all times. There is no effort to
her breathing, neither does she take unusually large breaths, but she has perfect control over the breath she does take, and manages it so carefully that the smallest amount of breath possible is used in her phrasing.

There is no secret to her breathing, and there is no magic formula. She simply takes a quick, deep breath which fills her lungs comfortably, just before singing a particular phrase, and then, by an effort of the will which becomes second from long practice, she holds her ribs in an expanded position away from the lungs, which prevents them from collapsing the lungs and forcing out the breath too rapidly. This mental effort enables the singer to control her breath during the singing of a phrase, by expending it very carefully.

Of course, towards the end of a long phrase, the ribs will, by necessity, collapse onto the lungs unless a quick, new breath is taken at the first opportunity, and the same mental effort is exerted over it in order to control it while the new phrase is being sung. It is mental suggestion that forces this control of the breath supply, and that holds the ribs away from the lungs, instead of letting the breath flow out rapidly and letting the ribs collapse. This rigid control of the breath supply and of the ribs is the only rigid control used in singing. Relaxation is the keynote of every other part of the body.

Your breath will become voice through an effort of the will and by the use of your vocal organs. Many of your
organs are concerned in the process of breathing and of tone production, all of which must be relaxed;--The throat, the jaw, in fact the entire body, excepting only the muscles which control the breath supply, for these you must have on guard to control the outflowing breath.

For good breathing, your posture should be that of a lady who walks or stands well. Your shoulders, then, are erect, unstrained, and well balanced. Your head is upright and easily poised. Your chest is held high. Your feet are near each other, preferably one a little ahead of the other, with the weight on the forward foot. Your entire body, excepting for the center of the breath control, must be in a relaxed position of ease. Your throat especially must be relaxed, free, and open, so that the fine column of air being sent from below, may flow easily, steadily, and evenly, unrestricted by any muscular contraction other than that which sends it in its way. A thin, steady, delicate flow of breath, wholly under control at all times, is absolutely essential to artistic singing. You must have an even, pure flow of breath in order to sing a sweet, ringing tone. With the maintenance of a good bodily position, breathing takes care of itself, but it is necessary to maintain it constantly. By acquiring a proper position of the body, you will find a real short-cut to the power and restraint necessary to control and intensify both your breath and your tone. It is literally true that a correctly poised body makes correct breathing natural.
The page seems to contain text that is not legible due to the quality of the image. It appears to be a paragraph of text, possibly discussing a technical or scientific topic, but the content is not clear enough to transcribe accurately.
Constant vigilance over your breathing habits in singing is necessary. It is not the amount of breath which you take that counts, but the conservative expenditure that is vitally important to good phrasing. To be able to phrase intelligently and artistically is the aim of your practice. In preparing to sing a certain phrase, breathe in silently in time for your first note. Never hold your breath for longer than a fraction of a second preparatory to singing the phrase. Sing immediately by spontaneous and fearless vocal impulse. Your mental attitude is most important. Infuse every phrase that you sing with a personal expression even if it be but an exercise without words.

To make a breath last as long as possible in vocalizing is good practice and great fun. The longer you can sing on a breath, the stronger will be your ability to phrase well. Long phrasing is good practice, but you must remember that the length of the phrase is not regulated by the amount of breath on hand; phrasing is dictated by the song itself, and, even if you do not need a breath for a particular phrase, perhaps the song does. Always be guided by the text of your song in managing your breath for artistic phrasing. If a breath must be taken in the middle of a phrase as sometimes may happen, you must never let your audience know that you are taking an extra one. Breathe in very skillfully and silently, quickly and lightly, so that it will escape your hearer's ears.
Government activities can take many forms. In this document, the focus will be on the role of government in providing public services.

The primary function of the government is to ensure the well-being of its citizens. This includes maintaining law and order, providing public services such as education, healthcare, and infrastructure. The government also plays a significant role in promoting economic growth and stability.

In a democratic society, the government is accountable to the people. This accountability is ensured through elections, where citizens have the opportunity to choose their representatives. The government's actions are therefore guided by the principles of transparency and accountability.

Furthermore, the government's role extends to international relations. It represents the country's interests on the global stage and works to maintain peace and stability worldwide. This involves diplomatic efforts, international trade agreements, and cooperation on global issues such as climate change and human rights.

In conclusion, the government's role is multifaceted and essential for the functioning of a modern society. Its activities range from public services to international cooperation, all guided by the principles of democracy and accountability.
The audible breath is very objectionable, so control yourself so that no one may ever hear you breathing. If you breathe in on a yawn, you will find that your breath is inaudible; in other words, again it is the relaxed throat that is important. If your throat is open when you breathe, your breath will be inaudible.

One fault found very often in young singers is the emission of a tone upon which altogether too much breath has been wasted, leaving the tone, not clear and pure as it should be, but blurry and breathy. Your breath supply must be used with restraint in singing each and every phrase, whether it is a long one or a short one, in order to keep your tones clear and pure. No tone will respond with perfect freedom unless it is supported by well-controlled breath; for a sound produced with too much breath rushing out with it becomes very unpleasant, if not a mere noise. You must resist the impulse to let your breath rush out with your tone. Your flow of breath must be restrained so as to prevent it from escaping faster than it can be used.

The control you have over your breath is perhaps the greatest factor towards creating artistic singing. There should be in your lungs sufficient breath, neither too much nor too little, to do the necessary phrasing. It is always better to end a phrase with a reserve of breath. In other words, do not sing until you have completely exhausted one breath. Take a new one, even if at first you must break a
The patient is critically ill and requires immediate medical attention. Your immediate action should be to call for emergency services. Here are the steps you should take:

1. Call 911 or the nearest emergency number.
2. Provide the operator with the patient's location and any details about the condition.
3. Stay with the patient and monitor their condition until emergency services arrive.
4. Be prepared to give the operator any relevant information, such as the patient's medical history or any allergies.

In the meantime, try to keep the patient calm and comfortable. Cover them with a blanket if they are cold. If they are in pain, try administering pain relief medication as prescribed by their doctor. Do not attempt to move the patient unless it is absolutely necessary to do so.
phrase to do so. It is always better to break a phrase at the most opportune moment to take a new breath than it is to finish the phrase on the last gasp of the one with which you started the phrase. Practice will give to you the power of conserving your breath so that the very longest phrases may be sung on one well-controlled breath. Do not be discouraged because you can not do this immediately. It takes time to learn how to manage your breath in the most efficient manner for the best results. Your vocal chords are the breath regulators, so relieve them from overwork by sending them the smallest amount of breath needed to make each individual tone.

The more perfect your tone is, the less the amount of breath do you need in its making, so hold your breath back in control and make all your tones perfect, instead of letting your breath flow out uncontrolled to make breathy, displeasing tones. Force of breath does not mean force of voice. You must learn to maintain an equal intensity of both breath and tone for your softest notes and for your loudest and highest notes. There can be no art where the intensity of the tone and of the breath are not uniformly maintained. You must strive for the control of every gradation of dynamics, of each variation of tone color, and of all the nuances of expression rather than for great power. All of these qualities come with good breath management. Power will come gradually with the acquirement breath control.

Stand in front of your friend, the mirror, which re-
fleets your mannerisms, if you have any, and which you want to eliminate as soon as possible, if you have. Think the phrase which you are going to sing. Mentally figure on the amount of breath you will need to carry you to the end of it. Take a quick, deep breath just before you are going to sing. Observe yourself in the mirror to see that you are doing nothing that in any way spoils an easy, poised posture. You must have no raised shoulders, nor any distortion from a natural, easy position. Keep your shoulders down and back; retract the abdomen slightly; breathe naturally. Your breath fills the space away down low where your ribs separate. You must make a conscious effort to hold your ribs away from your lungs in order that your breath may be a full one, and in order that you may control that breath without interference by the collapsing of the ribs.

Hold your breath for the merest fraction of a second before beginning to sing your phrase. This gives you just time enough to mentally lock your breath by controlling the muscle which guides the flow of breath. While singing the phrase, use as little breath as possible on each tone. Consciously hold back your breath, and observe the muscular sensations at the center of the breath control in the muscular space between the ribs.

Practicing phrase by phrase, consciously planning the breath and expending it very carefully will soon give you an automatic control over it, so that you will not have to always
be conscious of it as you will be at first. Remember the control must appear effortless and easy to all beholders as indeed it is after the control response becomes automatically your own.

Three little rules about breath control which may help are:

1. A quick inspiration.
2. A slow, controlled expiration.
3. An easy, graceful, erect position of the body with no noticeable movements.

A good control over your smallest breath is the foundation upon which you must build. Every tone you sing depends upon breath to start it on its way. Your management of this breath will keep the tone ahead of it, with the breath itself acting as a support in back of the tone you are singing. Your tone, floating on a column of air, might be compared to a bubble floating on a column of air flowing through a bubble pipe.

An interesting experiment, if you wish to check up on your breath control, is to place a lighted candle on a level with your mouth at a distance of one foot in a draughtless room. As you sing, the flame should not be moved by any degree of vocal effort, if your control over the flow of breath you have is correct.
to cooperate in the work of the Plan. In the consideration of the various interests and problems involved, it is suggested that the following principles be observed:

1. The Plan should be a cooperative venture in which all interested parties participate.
2. The Plan should be based on the principle of equal participation and responsibility.
3. The Plan should be open to all interested parties, and should be conducted in a democratic manner.
4. The Plan should be flexible and adaptable, and should allow for changes and adjustments as circumstances dictate.

In considering the objectives of the Plan, the following principles should be observed:

1. The Plan should be designed to promote the welfare of all concerned.
2. The Plan should be based on the principle of mutual benefit.
3. The Plan should be designed to be self-sustaining and self-supporting.
4. The Plan should be designed to be durable and long-lasting.

In preparing the Plan, the following principles should be observed:

1. The Plan should be based on careful research and analysis.
2. The Plan should be designed to be practical and achievable.
3. The Plan should be designed to be adaptable and flexible.
4. The Plan should be designed to be easy to understand and implement.

In implementing the Plan, the following principles should be observed:

1. The Plan should be implemented in a orderly and systematic manner.
2. The Plan should be implemented in a cooperative and participatory manner.
3. The Plan should be implemented in a fair and just manner.
4. The Plan should be implemented in a manner that is consistent with the principles of the Plan.

In evaluating the Plan, the following principles should be observed:

1. The Plan should be evaluated in a comprehensive and systematic manner.
2. The Plan should be evaluated in a cooperative and participatory manner.
3. The Plan should be evaluated in a fair and just manner.
4. The Plan should be evaluated in a manner that is consistent with the principles of the Plan.
CHAPTER SIX

THE WORDS OF SONG

The words of song are the voice of song. They must and
d挂钩 into the singer's mind to produce and to give life
and, so that the listener may appreciate the beauty of the song.
Here, then, is the purpose that of the writer, to reproduce
the art of singer.

The words of song are a part of your very being. They can possibly be
inspired enough to give their message to an audience. Their
beauty, their color, their significance are all dependent
upon you, the singer, for the interpretation out of which you
have been inspired by the poet and the composer in your song
which has come to sing years, as well, of theirs. It is you
who now must inspire your audience with the same emotion
that the song aroused in you. A large part of this interpreta-
tion is given to your listener by your choice of words. The
thoughts of meaning or of tone may be lost to
the audience with the first word.

And thus you have the key to success. Words will persuade you
can hope to sing them well. The concept, thought, or practice,
your mission are trained to coordinate in producing a perfect.
CHAPTER SIX

THE WORDS OF SONG

How important are the words of song! The poet and the composer together have created a work of art, and it is given into the singer's hands to recreate it, to give it life anew, so that its hearers may appreciate the beauty of the song. Here, then, is the supreme task of the artist, to recreate the art of another.

The music, the idea, and the words of that song must become a part of your very being before you can possibly be inspired enough to give their message to an audience. Their beauty, their color, their significance are all dependent upon you, the singer, for the interpretation with which you have been inspired by the poet and the composer in your study which has made the song yours, as well as theirs. It is you who now must inspire your audience with the same emotions, that the song aroused in you. A large part of this interpretation is given to your listeners by carefully articulated words, or some shade of meaning or of color may be lost to the audience with the lost word.

You must know how to speak those words well before you can hope to sing them well. By correct thought and practice, your muscles are trained to coordinate in producing a phrase
HELPS AND HINTS

The importance of the above to society. The first

The education of the nation. Have we made a mark to say, If you know

The need for the nation's future. To know the idea of the importance of the health

Here is my plan to the announcement. It is for the health of the nation.

The need for the nation's future. To know the idea of the importance of the health

Here is my plan to the announcement. It is for the health of the nation.

You must try to stick to your work. To continue your study. The answer

You must try to stick to your work. To continue your study. The answer
of beautiful intelligible words flowing on a stream of beautiful tone. Learning how to articulate well is equally important as learning how to breathe properly.

A true artist is content with only her best singing, and the best singing must carry every single beautiful word to the listening ears of an interested audience. To do this, a singer must have such mastery of tone production that she is utterly forgetful of mechanism. With this mastery comes a confidence of her ability to express whatever emotion may be desired in the interpreting of a song.

Once again it is your intelligence which controls and directs your every word, and that shines through to illumine the entire song. Your words are in your mind first, thought by your will, and then they are projected by our mind into carefully articulated words. Mental control is always there directing the whole procedure. You must train your mind to insist upon sending out every word as a perfect, clearly enunciated jewel of a word.

Thought or mental direction is a requisite for all vowel sounds without which there would be no pure bel canto of beautiful words, for words are dependent upon vowels. Pure vowels sounds eliminate breath wastage which mars a word and turns it into something that can be very unpleasant to hear. Pure vowel sounds originate in the larynx and do not need lip motion, so you should practice both speaking and singing until you can phrase with as little movement of lips or jaw as possible. Your vowels are always of chief importance in
the formation of words as they are the sustained tone, and the consonants need but to be clipped off briskly and cleanly. The vowel values must be true and the consonants must come out clear and crisp, but the legato must keep the flow of the musical phrase.

Your daily technique will aid you to sing a perfectly even scale from the top to the bottom of your range, getting a full measure of tone for all your breath which must never be wasted. Careful enunciation depends upon a well-managed breath supply. There is an ancient maxim which says that he who knows how to breathe, and how to pronounce, knows well how to sing.

Correct and beautiful speech sustained and intensified on pure vowels is song. Since vowels are the pure song, any consonant is more or less an interference. The words which you sing should be indentified with the correct form found in speech, in spite of the fact that the singing word has a different effect upon the ear. Each vowel has an exact sound which can be discovered by clearly and correctly speaking the word of which the vowel is a part. Whether you are going to sing the word at a high or a low pitch, the vowel itself in speech or in song is identical. The influence of speech on song is very powerful, since singing and speaking are similar functions.

The fundamental principles of song may be carried back to speech to the mutual advantage of both. If you apply
The presentation on staff or that we are prepared to
the discussion were not in to all the guest mix and

The common nature is to maintain the convenience and
once our group may arrive, for the instance we have the

You feel inculcated and you can take a dramatic
and maybe that you are the portion of your leisure

a different department of some felt in your previous which went

agree some form to remember, they do not always know

conceal any immediate objective or complete any important

they on both names to sense. Those names on the fine word

they could operate to establish with the concerned that long

to achieve, to relate on the most of the situation and

a different action about the work. Some money on one

and the work on which one need to a house. Sensible you are

going to find you have a plan to the choice for many

the importance of staff are sent to conclusion. Two

the importance of staff and each may be coming

The function on staff or the support unanswerable or part...
the sustained tone to speech, your speaking voice will take on a new resonance and beauty which will be very noticeable and effective. The correctly trained singer can produce both musical speech and artistic tonal effects with only a slight departure from a position of repose in the speech organs. Singing places the spoken word under a microscope, as it were, and reveals its imperfections. It is then up to the singer to perfect any flaws which mar its beauty.

Your guide to good singing is a cultivated ear, sensitive to any deviation from your preconceived mental ideal tone. Starting your tone softly and reinforcing it when it is properly placed can benefit the word you are singing to a large degree. It is your privilege to sing the words of your song with their greatest beauty. First pronounce them correctly, then sing on sustained well-formed vowels maintaining for the full time value the initial position without change, allowing as small a fraction of the time value as possible for any final consonant there may be to be clipped off cleanly and definitely.

Before singing, always study your words most carefully. Read them repeatedly on a low, musical pitch of voice, giving the utmost care to both the pronunciation and the enunciation. Never sing the song until you have mastered thoroughly, both the words and the music. In addition to enunciation, phrasing and shading of your words into an artistic pattern is necessary before your song can become a finished product.
The sense of the poem and its mood all influence this phrasing and coloring. Coordinate your imagination with your enunciation for artistic results.

You, as a singer, should, for your own sake, practice the correct pronunciation, enunciation, and vocalization of every word that you speak, so that, when you come to sing the same words, you will not have to consciously think about the word itself, but can concentrate upon the interpretation of the thought and the spirit of the entire song, never bothering about the elementary mechanics of it all. It is equally important to train your speaking voice as well as your singing one.

Tonal perfection is not enough to make an artistic singer. It cannot justify poor vowel emission and verbal chaos. Through the combined use of both tone and vowel, you will enable yourself to sing such lovely words as may win your listener's impartial tribute. The word is of primary importance in singing. By cultured diction your individuality is revealed, and admired or criticised as you deserve.

How often have we all heard songs which are delivered with beautiful tone, but the absence of good articulation robs the message of meaning, so that the mind of the hearer has little offered to interest or hold its attention. Be not guilty of such offense yourself.

Perfect diction means that pronunciation projects itself through the singing of a story. It means for the letter
The purpose of this paper is to examine the role of

communication in the context of social interaction and

interaction between individuals. It is important to note

that communication is not just a means of conveying

information, but also a way of constructing meaning.

The nature of communication is complex and

dynamic, involving not only the transmission of

messages, but also the interpretation and

understanding of those messages by the receiver.

In this paper, we will explore the

phenomenon of communication and its impact

on social interaction. We will examine the

various forms of communication, including

verbal and non-verbal cues, and discuss how

these forms shape our interactions with

others. We will also consider the role of

communication in the development of

relationships and the formation of social

structures.

In conclusion, communication is a critical

aspect of social interaction, and understanding

its complexities is essential for effective

communication and social cohesion.
to serve the word, for the word to serve the phrase, for the phrase to tell the story, and for the story to fit the music. Speech and tone keep perfect proportion.

If only our speech were as perfect as it should be, then we would but need to sustain it for song. Since it is not as yet the perfect speech that we would have it, it is a privilege for singer to show excellent examples of what beautiful speech might be through the medium of their songs. Your pronunciation must be elegant as well as clear. Enthrall your listeners by the sheer beauty of word perfection.

"In the beginning was the word," and there can be no singing of a story without the word. Sing your vowels as beautifully as you can. Pronounce your consonants as clearly, lightly, and as distinctly as possible, with the proper emphasis, remembering that if they are too soft your hearer will not understand your words, while if they are too hard they will be recognized only as an ugly sound. These things are very difficult to do, but if you can sing in time, in rhythm, and in tune and if you have a conception of the mood of both the poet and the composer, you deserve to be called an artist.

"A thing of beauty is a joy forever" might well be your ideal for each and every word that you have the pleasure and privilege of singing for an audience. Their joy and pleasure will amply repay you for your careful attention to the slightest detail in the processes of good pronunciation, enunciation, and articulation.
CHAPTER SEVEN

THE MESSAGE OF SONG

The message of your song is received by those to whom it is addressed in direct proportion to the inspiration with which you sent it to the stage. If there must be any elimination of any part of the vocal technique as you start out on a solo, let it not affect your interpretation or the setting of your intonation. A singer may have many instrumental or physical limitations, in breath control, or in any other particular technique, yet if the singer reflects the inspiration which has been received from the song, his hearers will receive it as a great art. A truly great artist leaves ample evidence of inspiration plus perfect technique.

In order to give the message of your song to those eager to hear it, you must, first of all, have complete mastery over the words and the music. Then, by the magic of music, you, the interpreter, are transported on the wings of your imagination into another person feeling a particular need. It may be one of joy, sorrow, love, or even some other emotion. The electricity and the magnetism of this musical transportation depend upon your complete imagination. You must be and feel what the song expresses before you can
CHAPTER SEVEN

THE MESSAGE OF SONG

The message of your song is received by your audience in direct proportion to the inspiration with which you send it on its way. If there must be any slighting of any part of the vocal technique as you start out as a singer, let it not affect your inspiration which is the be-all and end-all of your interpretation of the song you are singing. A singer may have many inefficiencies as a singer in tone production, in breath control, or in any other particular technique, but if she reflects the inspiration which she has received from the song, her hearers will forgive her a great deal. A truly great artist shows ample evidence of inspiration plus perfect technique.

In order to give the message of your song to those eager to hear it, you must, first of all, have complete mastery over the words and the music. Then, by the magic of these, you, the interpreter, are transported on the wings of your imagination into another person feeling a particular mood, it may be of joy, sorrow, love, or some other dominating emotion. The sincerity and the magnitude of this mental transportation depend upon your own sensitive imagination. You must be and feel what the song expresses before you can
Never Bother

The nearest of your task is to receive, to your advantage in which you may
in close cooperation to the transportation of your part
60-70. If you want to wake up your neighbor to his part
of the nearest assignment so you spoke only to another, who
not pilot your transportation with in the go and some such
of your transportation of the road you are assigned a similar
will agree and transportation to a vehicle in some direction, and
in preparing material to in which condition transportation for
its collection, the transportation and my transactions
and what you have described will remaining for a great deal.
Such efforts upon some evidence of transportation for benefit

Securities

In order to give you several of your work to open
asset to part if you want. That if we have commodity select
want the money and take want. They try the worth of some,
how, the transportation we understand on the market of your
in transportation into which because locating a particular kind
it equal of for some location, there of some other commodity

Action. The stock may the operation of the amount
transportation generally above whom can receive. Information
You must be very fast after the work experience because you can...
convey that message to your audience, and give to them a sincere and convincing understanding.

A song without interpretation, which is the Open Sesame to the good interpretation of a song, no matter how simple or complex it may be, may just as well remain on the printed page unsung. It is your inspiration which recreates and gives life to the idea of the poet and the composer who have created a very definite mood, and which you are attempting to interpret to your listeners.

How does all this come about? First of all, the artist of song must analyze the song and become familiar with its very inmost emotions. In order to do this, you must read expressively over and over again, the poem of the song so that you may capture the emotional mood which the poet intended. Then you must sing the words phrase by phrase, using the same expression which best suited the reading of them, until you can sing every note in musical perfection. Repetition, until the words and music and their mood become a part of your very being, will soon result in an automatic response to the beauty of the text, so that, in this respect at least, inspiration is an effect and not a cause. When singing for an audience, however, these same emotions are turned about so that the inspiration is the cause of good interpretation.

Imagination, guided by sound musical judgment and restraint, is the source of all inspiration which, in turn, is the real interpreter of your song. Your imagination can be trained to the highest degree of sensitivity. Imagination
canals and channels to your influence, and give to your city,
and to your canal system, the

had a good effect in the

of a canal, but perhaps the

suitable to the local

the canals may be

It is to your advantage,

and make the

your advantage to

also it is necessary to make

for the

The

the

The

The

The

The

The

The

The

The

The

T

The

The

The

The

The

The

The

The

The

The

The

The

The

The

The

The

The

The

The

The

The

The

The

The

The

The

The

The

The

The

The

The

The

The

The

The
together with a sound musical and artistic judgment are invaluable to you as a singer, for, without them, no song can mean anything other than a group of rather lifeless words.

To be a successful interpreter of song, you must acquire a mastery over all moods, you must have your voice under perfect control, and that control must include the mastery of all melodic difficulties, tonal production, and articulation; you must be able to shade your voice into any desired color necessary to express any emotion or mood; and, last, but of the greatest importance, you must have a vivid imagination responsive to any suggestion the words and the music may inspire, but that imagination must be guided by an accurate musical and artistic sense in order to be convincing.

The crowning element to the success of your interpretation of any song is the restraint which your artistry should impel you to use. To sing artistically, restraint must be used. Understatement is always far more effective than overstatement when used in singing speech.

Art is a transfer of feeling from one person to another. If you, as a singer, can make your audience feel the truth of your message and can hold its attention to the conclusion of your last note by the sheer magic of your voice, you are an artist indeed in delivering to your audience the emotion with which you are inspired.

As you start out as an interpreter of song, there is another word to be said to you. Whatever emotion or mood
you attempt to convey to your audience, always be sure that you are sincere in your own emotions. Sincerity transforms the singer into an artist. The charm of your personality is indefinable and vague, but it is very definite in its results. Personality is intangible, but it is always felt when it is emanating from the singer, and sadly missed when it is lacking. Personality is an unexplainable part of a singer's innate artistry. Cultivation of graciousness and friendliness will aid you in making yourself a charming personality.

Confidence has a marked effect on the way your audience will receive you. It is far more pleasurable to listen to a singer, who, by her every gesture shows that she is mistress over herself and her songs, than to feel your sympathy going out to a nervous, insecure singer. This sort of radiant confidence comes from long hours of careful preparation and a complete understanding of the song that is being sung. The vitality of the singer is called magnetism when it is felt by an audience, and comes from sheer life force. As a singer, you should do everything possible to keep your health at its very best, for without health your life force remains low, and the vitality is not sufficient for the very physical effort of singing.

Artists are but messengers, so you must sing your message from your very soul, if you wish it to have influence on the emotions of your audience. If you fill yourself to overflowing with your message, it cannot but help conveying
Itself to your hearers.

Facial expression only is allowed to the singer, the rest of your body remains in repose. Of course, this is true for the singer of songs only; the opera singer has a different technique and is allowed a freer activity of the bodily movements. For our discussion, we are considering only the singer of songs. You must let your mind show through your eyes and face, for there you have the means of expression. Your eyes, especially, may be used very effectively as an aid in giving proper emotional stressing to a sympathetic interpretation. There is an expression to the effect that eyes can talk, and you have the privilege of making them talk in your songs.

A song is the embodiment of some phase of human experience which you are trying to express through your voice. A beautiful voice is an invaluable asset, but voice alone does not make you an artist. Good voice, a well-trained mind, imagination, and a cultural background are all necessary for you to become a successful interpreter of songs. Creating the mood of your song sets the seal upon your excellence as an interpreter. As you sing it, let its sentiments fill your soul until you are living its story, and are actually experiencing, in your imagination, the song you are singing. When you are lifted completely out of yourself, and are soaring in the realms of your song, then and then only are you singing a song that is convincing to your audience.
null
The voice is the most marvelous instrument of all since it is capable of expressing the entire range of human emotions. You must sing your songs with a minimum of effort to produce a maximum of effect. Choose your songs with discretion. All songs are not for all singers. Sing the songs that show the best qualities in your voice. Remember that song is the sublimest utterance of man, and keep yourself worthy of being an artistic singer of the songs of mankind.
A coda in music is a few closing bars added beyond the formal ending of a composition. As we are about to add a few closing remarks, more or less in the form of a coda, perhaps the parallelism of the term may be permissible.

In the preceding sections of THE TONE OF SONG we have lingered on those branches of the vocal technique of which personally we felt fit. This was done deliberately in order to approach the subject from a personal point of view and to emphasize those things which are constantly emphasized in actual teaching in the atmosphere of a studio. What has been discussed is in reality a brief survey of the experiences of a student, a singer, a teacher, and an author together after the opinions of others.

Realize in any personal opinion has affected the approach to the subject, and has affected the arbitrary divisions into the various chapters. In actual teaching, no such divisions can be made because all are parts of the whole.

Seasons of singing and periods of such divisions as they are so interlaced and interwoven. The efforts of the author have all been directed towards trying to present informally, intelligently, and, above all, sincerely the essentials of vocal technique which have been gleaned from her studies of the voice. Perhaps these feeble efforts may aid another singer.
A coda in music is a few closing bars added beyond the formal ending of a composition. As we are about to add a few closing remarks, more or less in the form of a summary, perhaps the parallelism of the term may be permissible.

In the preceding sections of THE VOICE OF SONG we have lingered on those branches of the vocal technique as we personally saw fit. This was done deliberately in order to approach the subject from a personal point of view and to emphasize those things which are constantly emphasized in actual teaching in the atmosphere of a studio. What has been discussed is in reality a brief digest of the experiences of a student, a singer, a teacher, and an ardent searcher after the opinions of others.

Needless to say, personal opinion has affected the approach to the subject, and has affected the arbitrary divisions into its various chapters. In actual teaching, no such divisions can be made because all are parts of the whole technique of singing and permit no such divisions as they are so intermingled and intertwined. The efforts of the author have all been directed towards trying to present informally, intelligently, and, above all, sincerely the essentials of vocal technique which have been gleaned from her studies of the voice. Perhaps these feeble efforts may aid another singer.
in her pursuit of the mastery of her voice of song.

Since the main part of this thesis is concerned with the voice itself, and had no place for the many other subjects which help to make an artistic singer, this chapter seems to be the one in which to speak briefly on some of those other subjects needed to enlarge your background as a singer. Your cultural interests play a big role in making you an artistic singer. The more knowledge you have of literature, music, and art, the greater will be your capacity as a singer. Your direct knowledge of the piano can be very helpful to you in your vocal study. Languages are a necessity for anyone who is serious in their study. The more languages you have at your disposal, the more varied your programs may be. Your studies as a singer are endlessly fascinating. Each thing perfected is but a means for further enlarging your background. As a singer, you will always have the privilege of growing in ability and in background.

The more you enlarge your acquaintance with the other arts, the greater understanding and inspiration will you have in the field of your own art. Your inspiration from these other arts will influence you for the better in your role as an artist of song.

We have been concerned only with aiding you to improve yourself as a singer of songs. If you have aspirations to become an opera singer, an oratorio singer, or a concert singer, these subjects require intense individual work as they
all have a technique and tradition of their own. To acquire traditions takes years of study. In addition to the traditional technique necessary, there is the business of stage technique connected with the opera singer, the showmanship necessary to any singer making many public appearances, and countless other important details which must be learned.

No matter what the field you are interested in as a singer, the most important subject for you to learn is yourself. You must plumb your own mind and soul to find what merit you can give to the songs you desire to sing. You must make your song interesting through the sum total of all your knowledge and experience both in fact and in imagination.
The following quotations show the subject of the voice are only a few among many which might be shown as we go and an indication to you on a singer.

Famous Singers and Teachers

Quotations

On

'The Voice of Song'

BY

Famous Singers and Teachers

These quotations have been collected over a period of years in the author's note books, and full credit as to book and page cannot be given. The value in the character is self-evident.
CONGRATULATIONS
ON
THE ACTION OF 1939
BY
MANOOG G. TACHjian
The following quotations about the subject of the voice are only a few among many which might be chosen as an aid and an inspiration to you as a singer.

AGRICOLA, born in 1720, a pupil of Johann Sebastian Bach, says:

"Many singers in springing from one note to another, before reaching the higher note, cause several others to be heard; with the result described as 'cercare la nota', or seeking for the note, or scooping up to it. This is a deplorable habit."

BATTISTINI:---"Perfect voice production is more necessary nowadays than ever, because modern opera demands a far greater effort than the older kind of opera, where little acting was required, and the artists could devote themselves almost exclusively to singing. The strain of acting, when the singer must forget himself entirely if he is to give a really first-class interpretation of his role, is enormous; and unless the voice is unconsciously produced in the right way, to the point that it cannot make mistakes, it is bound to suffer severely. These are the reasons why so many singers, who apparently start well..."
THE FOLLOWING CONGRATULATIONS were written in the
note she sent a few weeks prior which give to the
 Governments to his daughter's marriage as a sign of
WASHINGTON, April 17, 1925, a marriage to Captain Peppeler. Word
Says
We are to be married in the church of a most venerable old
May 2, 1925, at the service of the great event of the
May 19, 1925, at the service of the great event of the
We are to be married in the church of a most venerable old

SAY IN A REGULARLY PAPER.
are worn out after a few years."

BRIDGE, SIR FREDERICK, a very celebrated London organist, says:

"I have closely studied all the great voices of my time. The secret of Madame Patti's power was in the exact and perfect trueness of every one of her notes—absolutely and fully true to the uttermost cadence. Perhaps all vocal tonal greatness lies in that one simple thing: to strike an unimpeachably true note—
to sing true."

BUCK, DUDLEY:—"There is no royal road to a perfect voice production, though all students seem to want one, and many teachers profess to teach one."

BUTT, CLARA:—"It is more difficult to sing well a simple song than an elaborate aria in opera."

CACCINI, GIULIO, born in Rome in 1558, later living in Florence as composer and singer:—"Many evils arise from the fact that the performer has not made himself quite master of that which he wishes to sing. This art admits of no mediocrity, and the more delightful the qualities we may find in it, the more we bestir ourselves to bring them out with enthusiasm and love."

CARUSO, ENRICO:—"There are many singers who cannot or will not count the time properly...A singer may make all the effects he desires and still keep the time; and he must keep it...Tone artists, while still making all their desired 'effects' in apparent freedom of
The page contains a text in English, but the content is not legible due to the quality of the image. It appears to be a discussion or an argument, possibly about a specific topic, but the details are not clear enough to extract meaningful information. The text seems to be fragmented and lacks proper formatting, making it difficult to read.
style and delivery, nevertheless do not lose sight of the time."

DE BACILY, born in 1625 in Normandy, choirmaster and teacher of singing. The most important of his works on the art of singing is **CURIOUS REMARKS ON THE ART OF SINGING WELL**. In this he says:—"Hearing is a special gift. There are many kinds of hearing, and these are seldom united in the same person. It is this endowment alone which leads to accurate singing. In order to become a good singer, three very different gifts of nature are requisite: viz. voice, ability, and the ear or intelligence—advantages which the ignorant do not rightly discern, in that they attribute all merit to the voice alone. The most absurd question in the world is: 'How long does it take to learn the art?' That depends entirely upon talent and ear."

FREDERICI, DANIELE, born in the seventeenth century, was master and director of music in Rostock, where his method of singing was published, entitled **MUSIC-OR CLEAR, CORRECT, INTELLIGENT TEACHING OF THE ART OF SINGING.** "Everyone who wishes to learn and practice music must, above all things, have taste and love for it, and must also take care that he modulates and masters his voice well and skillfully, so that he understands how to used his breath properly. Those who
shout and shriek till they are red as a turkey-cock, with the mouth as wide open as if they would thrust a haystack into it, let all the breath out and are compelled to take a fresh breath for every few notes—these are useless as regards music."

GALLI-CURCI, AMELITA:—"It is bad for a young voice to work too hard. If the young singer drudges, she will lose her freshness, and that is the most important of all in art. But the student need not be idle. She can be studying some instrument meanwhile; at least one instrument must be at her command. It teaches her how to phrase."

GERHARDT, ELENA:—"Why should not the singer have as thorough an education as the pianist or the violinist? Singing is a great art."

GONYON, H. I.:—"There is no better equipment for meeting all problems of life than a healthy mind and a healthy body working together harmoniously; and this is a safe foundation on which to build a career."

GREENE, SIR PLUNKET, in his invaluable and entertaining book, INTERPRETATIONS IN SONG says:—"The song must be taken as a whole and push on straight to its conclusion. Rhythm may be hastened or held back, phrases broadened or narrowed; but time and proportion must be kept. Pitfalls are over elaboration of detail, pauses for cheap effect, lack of ample breath
power, and inability to take breath at lightning speed....Preserve in unbroken continuity the mood of the song. Sing as you speak....Singing is the driving in double harness of the musical phrase and the literary sentence." The following rules are also taken from the same book:

"Main Rule I. Never stop the march of a song.
Main Rule II. Sing mentally through rests.
Main Rule III. Sing as you speak.

Rule I. The song must be taken as a whole and must march-push on-straight to its conclusion....Do not linger over details. Do not allow the ends of phrases to encroach upon the precious time of rests! Do not retard even at the end, unless it is so marked. Sing groups of notes in strict time, and sing each note of the group! Ample breath power will be needed which includes being able to take breath silently at lightning speed! That is, when the breath is spent, let go; breath will rush in with the automatic action of the muscles. Long phrasing, achieved and revelled in, is essential. It is a matter of courage, of will power, of confidence. It does not require abnormal breath, which is often a handicap. It requires practice.

Rule II. When does the singer begin his song? At the first note of the accompaniment! When does he
finish? At its final note. He must preserve in unbroken continuity the mood of the song. By so doing he will hold the attention of an audience from the start—not catch it when the voice starts! "Singing mentally through the rests "means that the singer is in command of the entire song, knowing that the song is more than the voice part, and that he must live every note, as well as sing every word.

Rule III. "Sing as you speak"—naturally, intelligently and intelligibly. Remember about driving music and poetry in double harness. Be just to each. A good song tells its own tale. Do not over-interpret. Do not stress high moments, either sad or humorous. Do not feature a high note! Do not linger. Forward march. "If the music is correctly sung, the meaning will be manifest."

GRIFF, M. :—"Singing has always been recognized as a health reformer, an antidote for lung and throat troubles, but if it is to be made thoroughly effective, deep diaphragmatic respiration must be seriously advanced by its exponents. Physical culture of the lower part of the body has become a dire necessity, and voice production is an active agent in that direction. Not half enough has been made of the curative properties of singing, or of the necessity of deep diaphragmatic breathing."
HELMHOLTZ, one of the greatest scientists the world has ever known, states:—"The vocalist does not, properly speaking, tune at all. It is with him a matter of the ear, that is, sense of pitch which guides the muscles to alter the tension of his vocal chords and make them produce tones at various pitch. The ease and rapidity with which this can be done are matters of careful training followed by long practice. They can never be acquired by those who have not the proper cerebral organizations."

HENDERSON, W. J.: "Singers frequently fail to achieve expression through lack of command of tonal resources. They often feel music vividly; but their only technical reaction is loudness or softness. They have no skill in varying the character of their tones, or of coloring them, as the unscientific musical expression has it. Madame Calvé could sing the first scenes, when tragedy came, with the same voice deepened and matured by suffering. She sang Santuzza almost with a different voice. She was a consummate vocal artist. She moved audiences. Her greatest vocal asset was tone. It was the thing she had and others did not have."

HENLET, HOMER:—"The voice of the singer is his soul."

HILLER, JOHANNES ADAM, born in 1726, in Ossig, was the best singing teacher of his time. In 1774 he published
"How to Teach Refined Singing." He said:—"The following rule cannot be sufficiently recommended. In learning to sing we must force nothing from Nature; only gradually, and with thoughtful and persevering diligence, obtaining every thing we can from her. By this means a faulty intonation may be made pure. The compass of the voice can be increased, not all at once, in one day, but gradually. We should sing at first only in a limited compass of the voice within which we can produce the notes with ease, clearness and purity, even if it should be only eight or ten notes. Week by week, or better still, month by month, we should add one note in the higher and one note in the lower part of the voice, being then assured that in less than a year we shall have under our control almost more than we need...There are two branches of his art that the singer must so entirely master that they become a second nature to him. He must (1) imperceptibly and rapidly fill the lungs with breath, and (2) be able to let it out again sparingly and yet with the full force of the voice. This demands special study, which the singer can do best with a long sustained sound on one note, at the time making a crescendo, or singing in this manner a prolonged scale of notes...'Well-spoken is half sung' is a motto which should be inscribed on the
four walls of singing. Good singing requires that each note should join the other so perfectly and delicately that not the slightest pause between them is noticeable, thus all should appear to be one long sustained single breath. He who knows not how to join knows not how to sing. The essence of the so-called legato, or the joining of the notes, consists in there being no gap or pause in passing from one note to another, and no unpleasant slipping or dragging through smaller intervals. A beginner should sing an exercise first with only two slow notes, next with three then with four. He must guard against any break in the joining of sounds. Each succeeding note must follow so that he may learn to measure his strength. For the degrees of strength in the human voice being innumerable, the more one knows how to master them, the more will one be able to touch the soul of his audience."

HOLMES, DR. GORDON:—"The tone of the voice is therefore governed almost wholly by the will of the speaker; and according to the delicacy of his ear will be tuneful or the reverse. That the ear is mainly instrumental in producing refinement of vocal tone is proved by the example of persons who, being born incurably deaf, have been taught to speak, as in such cases the voice remains harsh to the highest
Your voice is strong. Good evening, everyone.

Let me begin by acknowledging the significance of this gathering. Tonight, we are here to discuss an important matter that affects the well-being of our community.

As we've already heard, the recent developments have raised concerns about the future of our town. It's crucial that we come together to explore solutions and make informed decisions.

I urge everyone to consider the implications of each proposal carefully. Let's listen to each other and ensure that our decisions reflect the values and aspirations of our community.

Together, we can make meaningful changes that will benefit us all. Let's work towards a brighter future for our town.

Thank you.
degree...The ear must be guided by results to act as chief arbiter of the utility of many practices relating to voice training. In all cases the ultimate appeal must be to the ear."

HOMER, LOUISE:---"Vocalize, practice exercises, every day for at least thirty minutes or an hour. Make it a principle to sing every one of your exercises better today than you did yesterday. Discover every imperfection and remove it by intelligent analysis. When you face your public, remember that you have something beautiful to share with them. Think of beauty and you will forget yourself. The art you practice is so much greater than you are, than any individual can be, that, if you remember its nobility, you will forget yourself and all self-consciousness will disappear."

HORACE, 65 B. C.:---"This fault is common to singers, that when in the company of their friends, they cannot be induced to sing without a great deal of coaxing, but having once begun, nothing but a positive command will make them stop."

LAMPERTI:---"The skilled singer learns to tint and display his voice in all its emotions through his ability to intensify his tones without losing quality. This is accomplished through training the voice to respond fully to a breath pressure he is able to control...
Intensity of breath pressure and intensity of tone are the basis of all expression in singing... Do not open the mouth too wide, as it ruins quality and diminishes power... Let the singer avoid unnecessarily disturbing the jaw during the exercise on a phrase which he sings with one breath. It ruins evenness of quality and good pronunciation... Sing as if the breath remained in the body, never as if blowing the breath out. Attack almost as if continuing to breathe.

LEHMANN, LILLI:—"I have always sought to gain expressiveness by crescendi, choice of significant points for breathing, and breaking off by phrases... Many singers fail because they have not been told the truth about their voices, admits an experienced vocal teacher. But he adds that far more fail because they do not want to listen to the truth, preferring to live on illusions. Singers, male and female, who are lacking in velocity and the power of trilling, seem to me like horses without tails. Both of these things belong to the art of song and are inseparable from it. It is a matter of indifference whether the singer has to use them or not; he must be able to."

LIND, JENNIE, the celebrated singer, born in 1820, said:—

"Before a note is sounded, the throat must be mentally prepared with a right position... When once a note
THEOREM: \( L_{n} = \frac{1}{2} \) is a unique solution to this differential equation.

In practice, many of these differential equations are

often solved numerically by computer programs.

For example, the Taylor series expansion can be used to

approximate the exact solution near an arbitrary point.

THEOREM: The solution to the initial value problem

\[ \frac{dy}{dx} = f(x, y), \quad y(x_0) = y_0 \]

is given by

\[ y(x) = y_0 + \sum_{n=1}^{\infty} \frac{f^{(n-1)}(x_0, y_0)}{n!} (x - x_0)^n. \]

"AND IF THERE IS A FEAR OF FAILURE IT IS BETTER TO TRY...

... Even if it fails to do the task of perfecting a system, AND IF THERE IS A FEAR OF FAILURE IT IS BETTER TO TRY...
is there one must leap lightly to all the others, up- 
wards or downwards, so that no break is then notice-
able between the notes, and the phrase receives its 
full value without interruption...It depends upon 
the flexibility of the larynx."

MANUAL (Paris Conservatoire):—The singer should read poets. 
Poetry and romance will kindle his imagination. 
This is necessary in order to express dramatic pas-
sion, to represent the character and thoughts of 
the persons of whom the romance and fiction speak, 
which persons he should simulate."

MATHESON, born in 1681, singer, composer, and a friend of Han-
del:—"The human glottis is unique. It is the 
noblest, most delightful, most perfect and accurate 
instrument. Indeed, it may be said to be the only 
accurate instrument amongst the great number of 
sound producing mechanisms."

MANSTEIN, published in 1845 "History of Song":—"It does not 
matter how much, but how we sing...In the morning, 
one must begin with only the middle notes which are 
easily produced; after half an hour's practice the 
lower, and finally the highest. It must be remem-
bered that by practice all art becomes second nature 
after long continued study; so that the experienced 
artist thinks, not of the manner and means of execu-
tion, but devotes himself entirely to expression
without fear of singing wrongly!...The aim of the singer should be to touch the innermost soul."

MENDELSSOHN:—"I do not in the least concern myself as to what the people wish, or praise, or pay for; but solely as to what I myself consider good."

MICKSCK, JOHN, born in 1765, in Bohemia, settled in Dresden:—

Many people are able to sing twelve or fifteen notes without any movement whatever. Others, however, cannot keep their head, mouth, or tongue still, during the changes of note...The first study in training the voice is that of using the breath sparingly. In expiration a singer must never breathless, but must always keep some breath in reserve...

Until the singer has learned how to use his breath so that he can swell from the softest piano to the loudest forte, and again diminish and divide the sound into a thousand parts, pressing and letting it sway, he cannot say he is master of his breath. Again, through piano singing, loud singing first becomes beautiful.

MOORE:—"There is no possession more perishable, more delicate than the human voice."

MIDDLETON, ARTHUR:—"Singers must be able to paint mind pictures in tone, which is what counts in song interpretation."

NEWMAN, ERNEST:—A singer may be assured that, if she has
In order to familiarize yourself with the

material, it is recommended that you read the

entire chapter. At the end of the chapter, you will be

asked to answer the following question:

What is the main idea of the chapter?

Answer: The main idea of the chapter is ...

1. Identify the key concepts discussed in the chapter.

2. Explain the importance of these concepts in the context of the field.

3. Discuss how these concepts are applied in real-world situations.

4. Consider the implications of these concepts for future research.

5. Reflect on your own understanding of the material and areas where you need further study.

6. Summarize the chapter in your own words, using your own examples.

7. Discuss how this chapter relates to other chapters in the course.

8. Consider how you will apply the knowledge gained in this chapter to your current or future work.

Remember, the goal of each chapter is to provide a broad overview of the topic, building on prior knowledge. By the end of the course, you should have a comprehensive understanding of the field.

Question: How can the concepts discussed in this chapter be applied in practice?

Answer: The concepts discussed in this chapter can be applied in practice by...

1. Applying the principles of...

2. Using the strategies of...

3. Implementing the techniques of...

4. Incorporating the ideas of...

5. Applying the solutions of...

6. Utilizing the methods of...

7. Employing the approaches of...

8. Harnessing the tools of...

9. Leveraging the perspectives of...

10. Integrating the insights of...

Overall, the goal of this chapter is to provide a comprehensive understanding of the field, enabling you to apply the knowledge gained in your own work.
not been able to convince us of the verisimilitude of her expression through her voice, she will not manage to do so by her hands and arms. The more a singer is able to sing, the less need has he or she of these adventitious aids to effect."

NORDICA:--"Do not let a scale discourage you, and do not say you cannot get it. Anyone who works can get a scale, and no one knows how to sing until the scales are done thoroughly and properly...As to the age to begin: every little girl who at the age of six can sing correctly and shows a love of music should begin lessons on the piano, and, a most important factor of musical education, reading at sight, just as the a,b,c's are taught. With a good voice and ear to receive such training, it will prove a great comfort in later life, whether the course of professional or amateur is to be pursued."

PACHIEROTTI:--"He who can control the breath and sustain the vowels with the throat open knows well how to sing."

PATTI:--"If you want to sing for years, do not strain the natural compass of the voice. That is like living on capital. I have always lived within my income, and I have always had something to put aside."

PLATO:--"Musical training is a more potent instrument than any other. Styles of music are never disturbed without affecting the most important political institution. Rhythm and harmony find their way into the in-
ward places of the soul."

SAENGER, OSCAR:—"We have herein America, because of the fusion of many races, the very best material for producing singers; but, because of the slovenly habits of voice production in speech, so prevalent in this country, defects are created in children, which are almost impossible to remove, when later in life one desires to develop the singing voice. Therefore it is imperative, if we wish to save our naturally beautiful voices, to lay the foundation for correct training very early indeed, even in the nursery itself, and to follow this with proper training of the voice in kindergarten, school, and college."

SBRIGLIA, GIOVANNI:—"The secret of singing lies in keeping the voice singing in chest."

SHAKESPEARE, WILLIAM, the noted English voice teacher:—

"Intensity is the basis of all expression in singing. The human voice will never cease to be the most beautiful of instruments when properly used; it will never cease to stir the chords of the human heart with a directness unapproached by another instrument."

STANFORD, SIR CHARLES VILLIERS:—"Singing appears to be the only branch of music in which the instrument counts for more than the person who plays upon it, or the manner of the playing."
ROGERS, CLARA KATHLEEN: -- "English cannot spoil singing unless singers spoil English."

THURSEY, EMMA: -- "Voice study requires the following in the order named: intelligence, industry, and enthusiasm; easy, natural breathing, effortless and without strain or tension, with perfect poise of the body, and a feeling of inspiration—thus producing a natural, beautiful tone."

TELEGRAM, NEW YORK EVENING: -- "Singing includes deep inspiration and expiration; muscular action; increased circulation; joyous and intelligent interpretation, bringing smiles and tears. Song is thus lifted to its rightful place of activity and accomplishment, and is not the ephemeral ornament that many suppose."

TIBBETT, LAWRENCE: -- "Singing is about the best fun the human animal can have. It is the most intimate and direct expression of the emotions. It is a gorgeous sensation."

TOSI, PIETRO, born in 1650 at Bologna, died in London in 1730, was one of the most celebrated singers of his time. From "Opinions of Singers", a book of his experiences, is taken the following: -- "The art of bringing out the voice consists in swelling the voice on one note quite gently in extreme softness, then gradually increasing to the extreme degree of strength, and afterwards, with the same skill, allowing it to go
back from loud to soft...The voice should be cultivated by a correct performance of exercises in agility..."

VAN GORDON, CYRENE:—"A singer, of course, must put a certain amount of temperament, sentiment, and emotion into her work. All this, however, has to be restrained. Once you let your emotions get the best of you, the effect on the audience is lost."

DE YOUNG, RICHARD:—"Vocal mastery always begins with the breath. In this department one cannot afford to be deficient. You have breath control when there is no definite sensation of the tone being supported by the breath, when the attack is clear, clean-cut and resonant, and when there is a sensation of ease in sustaining long phrases, and in diminuendo."
BIBLIOGRAPHY

BELL-RANSKE, JUTTA  HEALTH, SPEECH, AND SONG
Sevan Sonnenschein and Company, 1902

BRENNAN, C. J.  WORDS IN SINGING
London, 1908

BROWN, HARRIETTE  VOCAL MASTERY
Frederick A. Stokes, 1920

BUCK, PERCY C.  ACOUSTICS FOR MUSICIANS
Oxford University Press, London

COLLES, H. C.  VOICE AND VERSE
Oxford University Press, 1928, London

DREW, W. S.  VOICE TRAINING
THE RELATION OF THEORY AND PRACTICE
Oxford University Press, London 1924

HELMHOLTZ, H. L. F. VON  SENSATIONS OF TONE
Translated by A. J. Ellis
Longmans, Green and Company 1885

LEHMANN, LILLI  HOW TO SING
MacMillan Company New York 1934

LITVINNE, FELIA  SCHOOL OF SINGING
Hengel Paris 1924

MACKENZIE, DR. MOREL  HYGIENE FOR THE VOICE
MacMillan and Company New York

MELBA, DAME NELLIE  MELBA’S METHOD
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Publisher</th>
<th>Location</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>MILLER, DR. FRANK E.</td>
<td>THE VOICE</td>
<td>Chappel and Company Ltd.</td>
<td>London</td>
<td>1926</td>
</tr>
<tr>
<td></td>
<td>VOCAL ART SCIENCE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G. Schirmer</td>
<td></td>
<td>New York</td>
<td></td>
<td>1922</td>
</tr>
<tr>
<td>MILLER, D. C.</td>
<td>THE SCIENCE OF MUSICAL SOUNDS</td>
<td>MacMillan Company</td>
<td>New York</td>
<td></td>
</tr>
<tr>
<td>RUSSELL, ARTHUR LOUIS</td>
<td>ENGLISH DICTION FOR SINGERS AND SPEAKERS</td>
<td>Oliver Ditson Company</td>
<td>Boston</td>
<td>1915</td>
</tr>
<tr>
<td>WITHERSPOON, HERBERT</td>
<td>SINGING, A TREATISE FOR TEACHERS AND STUDENTS</td>
<td>G. Schirmer Incorporated</td>
<td>New York</td>
<td>1925</td>
</tr>
<tr>
<td>ZAY, W. HENRI</td>
<td>PRACTICAL PSYCHOLOGY OF VOICE AND LIFE</td>
<td>G. Schirmer Incorporated</td>
<td>New York</td>
<td>1919</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>