

**THE TONSIL AND ITS USES:
VOCAL, MECHANIC
AND PHYSIOLOGIC**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649263073

The Tonsil and Its Uses: Vocal, Mechanic and Physiologic by Richard B. Faulkner

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

RICHARD B. FAULKNER

**THE TONSIL AND ITS USES:
VOCAL, MECHANIC
AND PHYSIOLOGIC**

THE TONSIL AND ITS USES

Vocal, Mechanic and Physiologic

BY

RICHARD B. FAULKNER, M. D. (Columbia University)

"The tonsil is an organ that must be respected" (*Lermoyes*)

"You have no right to destroy it" (*von Levinstein*)

"It is absolutely necessary in the modulation of the singing voice in crescendo and diminuendo" (*Lamperti*)

It is the sound-post in the mechanism of speech and song (*The Author*)

THE BLANCHARD COMPANY

PITTSBURGH, PA.

FOREWORD

The publication of my first book on this subject "THE TONSILS AND THE VOICE" led to such wide spread discussion of its contents, and to so many requests for more specific data regarding the treatment of tonsillar diseases without the knife, that in order to meet this demand, I felt it my duty to issue the second book, entitled "TONSILS AND ADENOIDS: TREATMENT AND CURE". This second volume met with a prompt and enthusiastic reception, and is amply proving the position taken in the first volume, namely, that the cutting of tonsils is unnecessary in over 92 per cent. of all cases, and that these are curable by safe and sane medical treatment.

The formulation of some original new views and the desirability of emphasizing in concise form, the fact, as set forth in my previous researches, that the tonsils have uses and functions which must not be recklessly interfered with, have led to the presentation of this third volume on "THE TONSIL AND ITS USES: Vocal, Mechanic and Physiologic."



1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
72
73
74
75
76
77
78
79
80
81
82
83
84
85
86
87
88
89
90
91
92
93
94
95
96
97
98
99
100

THE TONSIL AND ITS USES

Vocal, Mechanic and Physiologic

The tonsils The two tonsils in the back of the mouth, one on each side, are commonly called *the* tonsils. They are technically named the faucial tonsils, on account of their location in that part of the mouth known as the fauces.

Normal anatomy The normal faucial tonsil is an organ that represents a type. A unity of opinion regarding the normal type is essential to an intelligent discussion of the organ. The anatomy and histology of the normal type, from the author's studies, are presented in detail, in his work upon "The Tonsils and The Voice."

An intimate part of a natural throat The faucial tonsils resemble the cartilages of the larynx and trachea. But they are softer. They change with age in character, size, shape and consistence, but never disappear. They give firmness to the walls of the pharynx. They serve a purpose that hard, unyielding, osseous formations would not serve. They are mobile and compressible. They form an intimate part of a natural throat and possess a normal histologic structure.

Remarkable characteristics The faucial tonsil has remarkable anatomical characteristics, not possessed by any other organ. Its external deep surface is *encased in a firmly adherent, strong, fibrous sheath*. Nothing like this sheath surrounds any other lymphatic body. So dense and tendinous and strongly adherent is this encasement that we may consider the organ as being practically armor-plated. *Contracting muscular fibres are inserted into the sheath*, derived from the superior constrictor muscle of the pharynx. The sheath sometimes sends *fibrous outrunners* along the walls of the blood vessels that run through the body of the

tonsil and into the folds of the mucosae. This dense musculo-fibro-aponeurotic sheath with its outrunners is too constant and definite to be looked upon as an atavism, nor can it be viewed as a simple anatomical accident. It is more reasonably a result of evolution to meet some physiologic demand. *There must be strong physiologic reasons for the existence of this powerful anatomical contrivance.*

**Equipped
for
mechanical
service**

What are they? Why are muscular fibres from the superior constrictor muscle inserted into the aponeurotic sheath of the tonsil? Is the insertion of these fibres in a soft and movable body like the tonsil, designed to give freer action and to facilitate some special play upon the part of this muscle? Does the yielding tonsil serve some function to the superior constrictor which insertion in a bone would not? And has the action of the superior constrictor led to the development of the tonsil with its strong aponeurotic sheath? For what purpose does the sheath send fibrous outrunners along the walls of the blood vessels and into the folds of the mucosae? *Is not the tonsil armed and equipped for mechanical service?*

**Remarkable
situation**

The anatomical situation of the organ is remarkable. It occupies a suspended position in the very center of a framework of curious, active and important muscles. The muscles of the fauces attract attention when at rest, by the remarkable bowed or arched appearance which they assume. They straighten when they contract. Whenever an arched faucial muscle straightens, the tonsil is either pulled or pushed. It is drawn inward toward the median line of the mouth, by the palato-glossus muscle, which curves outward while at rest. The palato-pharyngeous muscle, also, upon contracting and straightening, draws the tonsil inward. The tonsil is pressed toward the median line by the

superior constrictor of the pharynx. If a muscle embraces in its curve any yielding part, it will, in its effort to draw itself straight, push this yielding part out of its straightening way, thus exerting a sidewise force, as well as that lengthwise force which draws its points of attachment nearer together. Even if the embraced part is too firm to be actually displaced by the sidewise push of a curved muscle, yet this will be pushed upon and made more solid or dense. There is an infinitely varied and ceaseless play upon the faucial tonsils by the muscles of the fauces, pharynx, larynx, mouth and jaw.

**A
fulcrum**

The faucial tonsil is a *fulcrum* for the muscles of the pharynx. It is also a *compressible* and *movable* fulcrum, *thereby gaining greater power*. The faucial tonsil is a *muscular compensator*, which supplies compensation by *change* in its *position*, and by change in its *pressure*, and by change in its *shape* when compressed. Also, by its *presence*, it *fills a cavity*, which, if unoccupied, would cripple compensation. Its an *idler*.

**Timbres
of the
voice**

"Every sound of the voice," according to *Manuel Garcia*, 1, (*) (London), "may assume an infinite variety of shades. Each of these is a timbre. The path of the sound being formed of elastic and movable parts varies the dimensions and forms in endless ways, and every modification, even the slightest, has a corresponding and definite influence on the voice."

**Changes
in pitch**

Dr. Frank E. Miller, 2 (New York) says:
"There are seventy-four muscles and sixteen nerves capable of influencing various points of the vocal apparatus. The vocal tract of an accomplished singer is capable of some sixteen thousand adjustments and re-adjustments. So numerous are the adjustments in the shape of the voice tract that *Mara* could make *one hun-*

(*) Note: The figures in the text refer to references at the back of the book.

dred changes in pitch between any two notes in her voice, and as she had a compass of twenty-one notes, she could produce no less than twenty-one hundred changes in pitch within a range of twenty-one notes."

**Larynx
changes
in form**

"With the emission of each note," according to *Professor Marage*, 3 (Director of the Course of Lectures at the Sorbonne), "the entire larynx, including the epiglottis, changes in form. To each note corresponds a special form of the entire organ. If to this is added the influence of the supra-laryngeal resonators, we comprehend the diversity of the tracings which are obtained for the same vowel. If the apparatus (for inscribing vowel sounds) inscribed everything, it is safe to say that there are no two sounds absolutely the same."

**Tonsils
are
mechanical
organs**

That the faucial tonsil is a mechanical organ, and plays an important role in the mechanism of speech and song, is not to be doubted, but must, hereafter, be accepted as a matter of fact. Its mechanical utility is readily demonstrable, and as a mechanical organ of unique importance the faucial tonsil commands attention.

**Mechanical
functions**

The tonsils assist in regulating the action of the faucial pillars; they support; they modify; they give exactitude and perfection to the movements of the pillars, unsurpassed in delicacy by the fingers of an artist upon the strings of a violin. For the production of the artistic tone in singing, the faucial tonsil is as necessary to the support of the bowed muscles of the faucial arch as the support of the bridge is to the strings of the violin. Toneless is the violin without the bridge. Artistically toneless is the faucial arch without the faucial tonsils. They support the tone by supporting the arch. They are an absolute necessity in the support of the arch in