

**THE SPEAKING VOICE:
PRINCIPLES OF
TRAINING SIMPLIFIED AND
CONDENSED**

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The speaking voice: principles of training simplified and condensed by Katherine Jewell Everts

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PRINCIPLES OF TRAINING
SIMPLIFIED AND CONDENSED

BY *g. l. l.*
KATHERINE JEWELL EVERTS



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TO YOU
ADDRESS

PREFACE

THIS little book on voice is the result of its author's observation — first in the college and social world, and later as reader, teacher, and actress—of the crying need, in each and all of these circles, for some simple and practical instruction in the training of the speaking voice.

There are volumes of recognized authority, considerable in length and exhaustive in detail, which one who intends to use his voice professionally should master, if possible, but which it is almost impossible for the college, society, or business man or woman to study and follow, from sheer lack of time. This book offers a method of voice training which is the result of a deliberate effort to simplify and condense, for general use, the principles which are fundamental to all recognized sys-

PREFACE

tems of vocal instruction. It contains practical directions accompanied by simple and fundamental exercises, first for the freeing of the voice and then for developing it when free.

Careful study of these directions and faithful practise of these exercises for fifteen minutes a day will do much toward converting our high-pitched, harsh, hard American instrument of torture into the low-toned, efficient agent of personality it was intended by nature to be.

To Dr. S. H. Clark of the University of Chicago, and to Dr. S. S. Curry of the School of Expression in Boston, I wish to express my gratitude for the inspiration to this task, which their books have given me. To Mr. George W. Ferguson of Berlin, and to Miss Caroline V. Smith of the State Normal School of Minnesota, I am deeply indebted for personal instruction in the training of my own instrument. My especial gratitude is due to my first teacher, Mrs. Lenora Austin Hamlin of Chicago, who, at a critical moment saved my voice for such work as it has had the

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honor to carry on, since my study with her; and to my last teacher, Mr. J. W. Parson Price, who has recently rescued it for further efforts in the field of vocal interpretation.

KATHERINE JEWELL EVERTS.

PLAN OF THE BOOK

THE Voice throughout the book is treated as an Instrument of Expression, with a technique just as necessary to master as the technique of the piano, violin, or any other musical instrument. But before the study of technique can be safely entered upon, the instrument must be put in tune, so the work falls naturally under three heads, and the book is divided accordingly into three parts, as follows:

PART I

THE TUNING OF THE INSTRUMENT

- CHAPTER I. LEARNING TO SUPPORT THE TONE
a. DIRECTIONS
b. EXERCISES
- CHAPTER II. LEARNING TO FREE THE TONE
a. DIRECTIONS
b. EXERCISES

PLAN OF THE BOOK

CHAPTER III. LEARNING TO RE-ENFORCE THE TONE

- a. DIRECTIONS
- b. EXERCISES

PART II

THE TECHNIQUE OF THE INSTRUMENT

CHAPTER I. DISCUSSION

CHAPTER II. STUDY IN CHANGE OF PITCH

CHAPTER III. STUDY IN INFLECTION

CHAPTER IV. STUDY IN TONE-COLOR

PART III

STUDIES IN THE VOCAL INTERPRETATION OF LIT- ERATURE

CHAPTER I. THE LAW OF APPROACH

CHAPTER II. THE ESSAY

CHAPTER III. THE FABLE

CHAPTER IV. LYRIC POETRY

CHAPTER V. DIDACTIC POETRY

CHAPTER VI. THE SHORT STORY

CHAPTER VII. EPIC POETRY

CHAPTER VIII. THE DRAMATIC MONOLOGUE AND
THE PLAY