

WITH  
Mr. F. M. Alexander's  
COMPLIMENTS.

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# The Human Voice

CULTIVATED  
AND  
DEVELOPED  
FOR

Speaking and Singing

BY

THE  
NEW  
METHODS I

THE  
NEW  
METHODS I

## EXTRACTS FROM LETTERS RECEIVED FROM MELBOURNE STUDENTS.

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DR. CHARLES BAGE, Toorak-road, South Yarra, writes :—“ I wish you all success in Sydney, though I regret that you have decided to leave us. If it is of any use to you to do so, please refer to me as one of your pupils. After a course of lessons from you, I am fully convinced that your confidence in the correctness of your methods is abundantly justified. The exercises you give not only improve the tone of the voice, but also lessen the strain of loud or continued speaking. In addition, they tend to benefit the general *health by inducing good habits of breathing.*”

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REV. E. HANDEL JONES “ Manse,” Williamstown, writes :—  
“ I have pleasure in bearing my testimony to the value of the breathing method as taught by you. Its effects on my general health are most gratifying—inspiring one with hope for the future. Breathing, once a difficulty, has now, after a few lessons only, imparted to me new life, enabling me to walk a greater distance with less fatigue. So perfect is the equilibrium and general control of the body secured by your method that going up and down stairs, which I once dreaded is now performed with ease. If the ‘ *breath is the life,*’ the right use of breathing power is of paramount importance. I regard your process of breathing as the most natural, philosophic and effective I have ever tried. What others teach in theory, you simplify and embody in practice, placing Nature’s principles within reach of all. *Your system deserves to be universally known—not least to vocalists and public speakers and all suffering with throat and chest affections.*”

## Eulogy from Mr. ROBERT BROUGH

(Brough-Boucicault Co.)

"Dear Mr. Alexander:—I have much pleasure in telling you that I consider you delivered your recitations exceedingly well—two of them particularly so. The description of ..... in each case being admirably sustained. I am sorry I have not had an opportunity of hearing more of your recitals. Accept, please, my best wishes for your future success."

## Eulogy from Mr. E. W. G. RATHBONE

(London Art Critic).

"Dear Mr. Alexander:—I have had very considerable experience as a *dramatic critic*, and I feel certain that you have before you a fine, I hope a brilliant, future. Few men in your profession have succeeded in doing more than bore me; recitations are usually a truly terrible infliction. In your hands it (recitation) becomes AN ART, and a most delightful one. Only get a good opening, a good start in London, and I am confident you will make a success that will surprise yourself. For your hints as to the exercises and the lessons in Voice Production, I am always grateful. The former have certainly lessened my ailment considerably, and the latter will prove of the greatest service to me."

## Testimonial from JAS. J. HOLLAND, Esq.

(Mayor of Auckland, N.Z.)

"Dear Mr. Alexander:—I must thank you sincerely for the great benefits I have derived from your tuition in Voice Culture and Natural Elocution. My voice has increased in power, range, and flexibility in a surprising manner, and I now find that I use my vocal organs with much greater ease than formerly. You have, to my mind, all the gifts necessary for a teacher of the branches of art relating to the voice, combined with rare histrionic gifts; which have enabled you to attain unusual excellence as a reciter."

Mr. F. M. ALEXANDER'S Vocal Studio.

EQUITABLE BUILDING,

George Street, Sydney.

PROFESSOR W. HARRISON MOORE, Melbourne University, writes :—“ I have great pleasure in expressing my high appreciation of the pains you took during the course of elocution lessons which I have had from you. I am very sensible of the value of your instruction as a means of economising strength in what all who have to practice it know to be the very arduous work of public speaking, and before I heard of your intended departure from Melbourne I was urging others to seek your aid. My regret is that your departure for Sydney will prevent me from continuing a course which I ought to have taken years ago.”

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Dr. D. S. MACCOLL, ' Glen Nevis,' Richmond. writes :—“ I feel confident that your methods are excellent, and will do all in my power to further your interests. The bearer, Rev.——, is suffering from a throat affection. I have suggested to him he should see you, as I am confident you can help him.”

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BAPTIST THEOLOGICAL COLLEGE. H. Sumner Martin, hon. sec., writes :—“ Not only are the students very pleased with the trouble which you have taken with them. but the committee are gratified to learn from those who hear them regularly that there has been a considerable improvement owing to your teaching.”

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ARTHUR ROBINSON, Esq., Solicitor, 48 Queen-st., writes :—“ I can see the great benefits I have derived from your teaching. not only as regards speaking, but also my general health.”

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MISS ROWSON, 22 Villers-st., Elsternwick, writes : “ Although only half my term has expired, I feel bound to express my gratitude for the benefits I have derived from your tuition. I studied singing under several teachers, but without satisfaction. I was told to take breath before beginning to sing, and immediately I opened my mouth the lungs were emptied. Now I do not find it necessary to take breath before beginning to sing. You have shown me how to produce my voice properly, and an

increase in range and power is very noticeable. What was once a great effort is now a work of ease."

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REV. PRIOR THOS. P. KELLY, "Carmelite Priory," writes:—"I am really sorry that we, in Melbourne, will lose you through your leaving for Sydney. I have never known a teacher of voice-production, etc., so successful, or one who so fully accomplishes what he professes as you. 'Tis to my mind lamentable that such wide-spread neglect in voice-training and breathing should exist. Our heads of schools, if only in the interests of their pupils' throats and general health, should insist on every teacher understanding something of the principles underlying voice-training. Personally, I am under deep obligations to you for help which, if I had received long ago, would have saved me many a miserable hour of throat trouble. I have never known a case entrusted to your care to fail."

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MISS LILLIE BUSH, "Enderby," St. Kilda Road, writes:—"It is with great pleasure that I am able to express every satisfaction with the results of the lessons taken with you during this year. When I compare the condition of my throat at this time with that of last year, I am more fully able to appreciate the value of your methods, which are the true ones because perfectly natural. I have never before felt the *ease in singing* that I feel now, and my friends are unanimous in their opinion of the difference your system has made in my voice."

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MISS E. HOWARD, Moore-st., Fitzroy, writes:—"I wish to thank you for the benefits derived from the *singing course* I have studied under your guidance. The throat trouble which has always interfered with my singing has disappeared, and my voice has improved greatly in range and power. Singing once a con-

siderable effort, has been rendered easy by your natural methods of production, breathing and manipulation."

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J. T. VEAL, ESQ., Buninyong, writes:—"I have been dreadfully handicapped by defective speech in my mission work in these colonies and Canada, but by your directions I have mastered my difficulties, and now realise a freedom and power I never enjoyed previously. You seem to understand the organ of speech as a watchmaker understands a watch. I am under vast obligations to you, and regard my introduction to you as most providential."

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HANBURY C. GEOGHEGAN, ESQ., Barrister, 17 Queen-st., writes:—"I was tempted to try your methods, though (I may confess this now) with faintest hope of amendment. I am glad to say the soundness and efficacy of your methods in voice-production and control were proved to me by a very rapid and real improvement both in my speaking and singing voice."

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J. K. FORREST, ESQ., Manager Messrs. Felton, Grimwade and Co., writes:—"I am sorry to hear that you contemplate leaving Melbourne for Sydney, a step which I think will be regretted by all your old pupils here. For my own part I had hoped to have found time for a further course under your tuition, as I derived much pleasure and benefit from my previous courses. Your methods of voice-production are the best I have met with."

*"Ars est celere artem."*

# Cultivating the Singing and Speaking Voice,

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BY

NEW AND APPROVED METHODS,

AS IMPARTED DURING 1898-7-8-9 BY

MR. F. M. ALEXANDER

AT HIS VOCAL STUDIO, MELBOURNE.

The methods referred to may, with all fairness, be termed *New* in Australasia, and also in most countries outside of the leading art centres of the Old World. They are entirely new when compared with the systems adopted for the cultivation of the human voice throughout these colonies. The mere fact that not one singer or speaker in a thousand knows how to take a breath properly is ample proof that there is a great lack of knowledge regarding the arts which play important parts in voice cultivation. It is certain that full-chest breathing and proper manipulation are the first studies that should occupy the attention of the student of speaking and singing. What is voice? Every student should endeavor to answer this query, because the correct solution would direct the attention to the two important arts just

referred to, which form the only perfect foundation that the speaking and singing voice may be faithfully built upon.

Voice is air manipulated or thrown back upon the two vocal chords. With the fact before us, that air is essential in producing vocal sounds, it must be admitted that the power to take breath with the *whole chest* is of the greatest importance, and this cannot be done by those who indulge in the ordinary systems—clavicular, costal and diaphragmatic breathing. Many people having discovered that clavicular breathing (the prevailing habit) is incorrect, have endeavored to remedy the defect by learning costal or abdominal breathing from one of the many books written upon the subject. But these methods are as imperfect as clavicular, and of no practical use whatever for vocal work, for you may practice until you are quite an expert in these modes of breathing, but when you employ them in singing or speaking you cannot possibly supply yourself with sufficient air through the *nostrils*; you are forced to use the mouth in order to satisfy the demand made by the lungs for air. The mouth (as the specialist well knows) was never intended for breathing purposes, and the habit is very detrimental to health and vocal cultivation. Having condemned the three prevailing systems of breathing—clavicular, costal and diaphragmatic—it will be well to point out peculiarities, defects, and disadvantages of each as compared with the *full-chest breathing method*.

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### Clavicular Breathing.

1. Only the upper part and a portion of the centre of the lungs are used.
2. Proper manipulation of the singing and speaking voice is impossible.
3. Nasal breathing in vocalisation with this system is useless from a practical point of view.
4. It causes cracks and breaks in the higher notes of the voice.



5. It tends to weaken the vocal control by interfering with the management of the correct tension of the vocal chords.

6. Throat troubles of all kinds are caused by this system.

7. Greater effort is necessary.

8. Less air is taken into the lungs.

9. The inspirations are more frequent, and, consequently the strain is greater.

10. The mode of relaxation interferes with the firm resonance of the air-column in the windpipe, and impairs the solidity of tone.

11. Muscles are brought into action which do not belong to the class of breathing muscles at all. Dr. J. Henkle calls attention to this in speaking of the surface muscles of the chest and back employed in maintaining the erect position of the body. The best argument, that these muscles have rather the function of raising the weight of the body than helping the action of inspiration, presents itself in the fact that anyone suspended by the arms has more difficulty in inhaling or exhaling than when standing on the floor. These muscles work at a disadvantage when called upon to assist in respiration. Not only does the direction of their fibres involve additional labor when they are so used, but all the superfluous work of lifting the collar-bone, shoulders and shoulder-blades represents so much energy misapplied or lost.

12. It fixes the larynx in one position and causes it to stiffen, rendering the tones unmusical.

It will not be out of place here to deal with the "*Fixed Larynx System*" which is imparted by so many teachers of singing in these colonies. Thousands of voices are ruined by this system which is so entirely opposed to the laws of Nature—a fact apparent to anyone who cares to study the construction of the throat and the actions of the larynx, windpipe and resonance cavities. It is admitted on the very highest authority, and proved beyond all doubt, that it is natural for the larynx to rise when high notes are

being sung, and to sink for low notes, the degrees of rising and falling being in accordance with the particular tone required.

Dr. G. T. WITKOWSKI says: "The larynx is raised during the emission of acute sounds, and lowered for grave sounds."

Dr. LENNOX BROWNE adds in a foot-note to the above: "This elevating and lowering of the larynx influences the pitch of the emitted note by means of a corresponding shortening or lengthening of that portion of the vocal apparatus which lies above the voice box, a corresponding contraction in the diameter of the canal, both above and below, assisting to the same result. By such a provision the vocal organ is not only one with reeds having power of alteration of length and size, but with pipes having a similar capability, both as regards conduction of the motor force, air, and in emission of the note pitched."

With such conclusive evidence before us, it is not necessary to dwell further upon this matter.

COSTAL BREATHING is described in this way by Dr. C. L. Merkel: "In costal breathing the diaphragm is extended, and, in consequence, the abdomen is drawn in."

It is an improvement upon clavicular breathing, but only fills the central and upper parts of the lungs. With this system, the proper manipulation of the singing voice is not possible.

DIAPHRAGMATIC BREATHING.—A distinct advantage of this system over the preceding two is that the parts expanded are more flexible, and, consequently, less effort is necessary in expansion, but the amount of air taken is about the same as with costal breathing. It is, however, a faulty method, because it fails to wholly fill the lungs, acting chiefly upon the lower and part of the central lungs, and any method that fails to fill every part of the organ must be discarded when there is one by which the chest can be thoroughly filled in a quarter the time required by any other system.

## Full-Chest Breathing Method.

I have imparted this full-chest breathing method during the past four years in Melbourne, and it has been approved and adopted by leading members of the medical profession of that city. Three classes of breathing-gymnastics are imparted, viz. : (1) Those for the development and control of the muscles used in full *inspiration* ; (2) Exercises which train the muscles used to control the slow *relaxation* of the lungs in *expiration* ; (3) The exercises which enable the student to take breath quickly through the nostrils.

There is only one way to take a full breath, and that is to cause the whole of the breathing muscles to act together, which can only be accomplished by going through a proper course of breathing-gymnastics suitable to each special case. Every person, before being trained, has his or her particular way of taking breath, and, consequently, the breathing-gymnastics which are of value to one person are useless to another. Proper manipulation of the singing voice is not possible with diaphragmatic breathing.

Students who learn clavicular, costal, or diaphragmatic breathing, and find that breath-taking through the nostrils during vocalisation is not practicable, at once conclude that nasal breathing is a failure in vocal work.

This is a mistaken idea, as they would rapidly discover if they understood the art of full-chest breathing. Breath should always be taken through the nostrils, not only in singing and speaking, but at all times and under all circumstances. Proper breathing is undoubtedly the very first study that should claim the attention of the would-be singer and speaker. When I mention *proper breathing*, I do not refer to inhalation only, but to the combined acts inhalation and exhalation. From the voice-user's standpoint the one is useless without the other. After the lungs are filled, the air must be controlled, not allowed to rush away as soon as the mouth is opened to vocalise, as is the case with all singers who have studied the ordinary systems. It cannot be otherwise when the upper chest is *falling in* from the moment the mouth

is opened to vocalise and the muscles intended by Nature to control and economise the air in vocalising are prevented from doing duty by this imperfect mode of expiration.

CHEST-SINKING during the act of singing has another serious aspect. While vocalising chest tones the vibrations of the vocal ligaments cause the air-column in the windpipe to vibrate, which renders the tones fuller and richer. If the windpipe can rest against a *solid chest wall*, the tones will be rounder. If the chest is not kept firm, the windpipe loses its support, becomes unsteady, and the tone will sound uncertain and lacking in fulness.

Economy in exhalation is the great secret of gaining vocal perfection, and Nature has provided muscles to regulate control without in any way causing the least strain to the throat. In dealing with the matter of exhalation from this point, I will call the act (when speaking or singing) manipulation. By manipulation I mean the throwing of air back upon the vocal chords after the inhalation. Upon this throwing back of air upon the vocal chords the quality, power, etc., of the voice depends. There are two modes of correct manipulation, the one for speaking, the other for singing; and when they are applied an improvement in the voice is at once apparent to the most ordinary listener. After the manipulation has been perfected the student must turn his attention to the proper formation of the resonance cavities which convert the tone into the different vowel and other sounds necessary to vocalisation. Helmholtz calls the mouth the resonance cavity for the formation of vowels. And with this foundation voice-cultivation can be attempted without fear of harming the human voice.

Singers and speakers who attempt to cultivate the voice without this foundation do all their vocalising and breathing with the muscles of the throat, and, consequently, at least 75 per cent. of vocal students suffer with throat troubles. Dr. Lennox Browne says:—"Each day I live I am more convinced that the method of *inspiration*—but more particularly the *economy of expiration*—is of the first importance in the production of all vocal tone, and

that faults in the method of breath-taking and breath-emissions are at the root of nine-tenths of the throat diseases of singers and speakers which come under my notice." *For the benefit of singers*, it may be mentioned that the breathing-gymnastics imparted at my studio include the exercises in full by which the celebrated singer Farinelli (pupil of Porpora and Bernacchi) gained that marvellous control over the breath for which he was noted.

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### Clergyman's Sore Throat.

Clergyman's Sore Throat, hoarseness, loss of voice, etc., are entirely due to the great and unnecessary strain that wonderful yet delicate organ, the throat, is forced to bear. *The new methods* remove all strain of breathing and vocalising from the throat to the powerful chest muscles. Referring to the use of the word "muscles" in relation to breathing, I will quote remarks made by Dr. A. C. Neumann:—"If you wish to find and define these muscles, you must, before all things, consider that the word 'muscle' must never be taken in the sense of the anatomist as a piece of flesh dissected and prepared from a corpse: but as a group of muscle-fibres, which may follow more or less the anatomical analysis of muscles." It is impossible to calculate the number of singing and speaking voices that are ruined by misuse of the organ caused by ignorance of the mere rudiments of a too neglected art. The most casual observer has noticed the many grievous faults exhibited by public and private singers and speakers, such as the pernicious habits of gasping (which offends the ear) when taking breath, raising the shoulders (which offends the eye), pulling the body out of shape when taking high notes, throwing the head back to open the mouth widely, and the *falling of the upper chest*, which has been referred to earlier. Become proficient in the art of correctly controlling and manipulating the breath, and you have acquired the control of the voice to a most valuable extent, and you will avoid all the errors just mentioned. Solidity of the parts of the body referred

to will secure solidity of tone, and the chest will be "*built up*" by vocalisation instead of being weakened.

The cultivation of the speaking voice is a branch of art that should be of great interest and importance to every human being blessed with the gift of speech. Unfortunately, and it is matter for the deepest regret, all arts relating to speech culture are sadly neglected. From time to time the leading papers and men of great repute have drawn attention to the fact, endeavouring to arouse a proper interest in this all-important and most useful art. Some time since a series of articles appeared in *The Times* upon the subject, the following being a short extract :—

"From the time a gentleman's son goes to school, to the happy moment when he sees his name, perhaps, on the list of wranglers or on the class list, he has, most probably, never recited English poetry or prose, never even read aloud, much less has he ever made an oral statement of fact to a greater length than a short sentence or a short question. Up to the age of three and twenty, it is a matter yet to be ascertained whether the *intended clergyman* can read a verse in the Bible as it *ought to be read*; whether the *intended barrister* can make a legal statement without *giving disgust*, or persuade without making *himself ridiculous*. He may at that age be able to do many things seldom required. He may be deep in Greek and Roman antiquities, and be able to construe, and even to construe any chorus; he may write Latin and Greek verses in a dozen metres. He may be a good mathematician, and even compose a tolerable essay. He may have these and other accomplishments which may never be called into practice in a whole life, except in the production of written sermons, or in some correspondence of unusual gravity. *What, however, every man must do, in one way or another, what is the common gift of all classes and all professions, all ages from infancy; what is the first and foremost difference between man and brute, between one man and another, is left to chance, without any assistance whatever from schools or universities.* The first education that the country can give offers no security whatever that a man shall not offend and disgust when he should please and inform. Enter church after church,

in the metropolis or elsewhere, and you will hear prayers read by a machine and the sermon preached by a drone. This ought not to be, but it is so, and will remain so so long as the art of speaking is neglected in all its stages and applications, and nothing is cared for but head work and pen work, as applied to ancient languages and pure mathematics."

In the foregoing we find one of the foremost journals in the world giving great attention to this matter of speech culture, and doing a truly noble work in endeavouring to arouse interest in this all-important art.

Hood also wrote:—

"*Reading aloud* is not more neglected, as a rule, in the Cannibal Islands, where there is no written language, than in Great Britain, where to number the books printed annually would carry me out of my depths in enumeration, as I am not a Cambridge man, much less a senior wrangler. *If the human voice surpasses all instruments*, surely it is in *reading* that its compass is best ascertained, and its various intonations of pathos or fun, mirth or sadness, *most pleasingly because most naturally* drawn forth. And surely the voice of man cannot, in my humble opinion, be better employed secularly in the worship of God than in reading aloud to others the works of those great and good writers to whom He has confided genius and inspiration. Thus may we assist, though but slightly, the spread of civilisation, education, and the humanising influences of literature among our fellow creatures."

It is within the power of every person, with the assistance of an accomplished teacher, to acquire a good speaking voice, and that should be the great aim of every individual. This acquirement, in every sphere of life, affords pleasure and satisfaction to the possessor and to all with whom he or she may be associated. In ordinary conversation, public speaking, reciting, or any other effort of speech, a cultivated voice, with its full, round, musical tones, is delightful and charming. It commands attention, enlists sympathy, gives expression to every shade of thought and

feeling in a manner characterised by perfect ease and fulness. As Lord Brougham observes :—" It enables a man to do at *all* times what Nature only teaches on occasions." The well-trained speaking voice is capable of marvellous expression, without which it is impossible for the reciter or actor to make a proper impression. What is the use of speaking words indicative of suppressed rage in loud declamatory tones? The matter and the voice are at war with one another, and the result is a failure. The melodramatic actor of to-day is a shocking example, and for that reason educated persons are frequently inclined to laugh when tears should be starting from their eyes.

The tones of the voice should be in keeping with the feeling and sentiment of what is spoken; the two must be in perfect unison, otherwise the effect will be exactly the opposite of what is intended. We frequently hear people say :—" It was not what he said, but the way he said it." The words here count for nothing but simply the expression conveyed to the listener by the tone in which the words were spoken. Might I be excused for quoting here a few lines by Campbell :—

How ill can Poetry express  
 Full many a tone of thought sublime,  
 And Painting, mute and motionless,  
 Steals but a glance of time.  
 But by the mighty Actor wrought,  
 Illusions perfect triumphs come;  
 Verse ceases to be airy thought,  
 And Sculpture to be dumb.

People frequently remark : " Oh, it is quite unnecessary for me to have my voice cultivated because I never sing, recite, or appear publicly." These people are continually conversing with others and to whom is a well-cultivated voice of greater importance than to the conversationalist?

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### "Damned with Small Voices."

Opinion of the Chief Justice of Victoria.

The Melbourne *Herald*, writes :—" When the Chief Justice of the colony is prompted to say that there is a danger of



Australia being "*damned with small voices*," when it is quite a rare thing to find a witness in a court of law who can speak up and make himself heard, when one's ears are offended by barristers who have voices which creak and grate like rusty saws, when our public platforms are largely occupied by men who have not the smallest conception of speaking—we are inclined to think that the services of a man like Mr. Alexander ought to be in constant and eager demand. It is an entirely wrong idea that it is only singers who need their voices trained. There are probably not a dozen men in Parliament who know how to use their voices; yet members of Parliament are constantly addressing public meetings and using their voices. And in sheer ignorance of how to speak, they either bawl or mutter—suggesting either the bellowing of the bull of Bashan, or the feeble bleating of a consumptive sheep. And then again, how few parsons know how to read. By all such people a man like Mr. F. M. Alexander should be regarded as a friend and counsellor. It is the aim of all right-thinking people to improve their intellects. The training of their voices is as important, and the study connected with it necessitates the use and cultivation of the intellectual faculties."

That worthy authority, J. P. Sandilands, divides speakers into two classes, and then proceeds to give the faults that characterise each.

"There are (1) private speakers, and (2) public speakers.

"Private speakers have the following faults: (1) *lisping*; (2) *defective articulation*—(a) in some particular letters, (b) in all the consonants; (3) *defective production*—(a) the voice is produced on the rim, so to speak, of the vocal organ; (b) it is nasal; (c) there is too much angularity in it; (4) *no power of modulation*. These are all mechanical faults, and may all be removed by strengthening the weak parts. No private person may suppose that his conversation, as a mechanical production, is perfect. There is much to improve in every one.

"The faults in public speakers are very many and very great. In addition to those enumerated above, there are others. But

it is well to remind ourselves that all the little faults that characterise a speaker in his conversational efforts are much—very much exaggerated intensified, when he speaks in public. The additional defects of the public speaker may be regarded as (1) *unnaturalness*; (2) *a disposition to rise higher and higher*; (3) *want of control*; (4) *no power to color.*”

Masters of speech have always been and ever will be, the moving powers of the world, and they belong to that noble minority who have the happiness to sway mankind, to draw forth tears, to inspire noble thoughts, or to excite laughter. Alas, how few have this power. There are thousands to-day who might be so possessed were they properly and thoroughly cultivated. How is this power to be acquired? By the combination of the Physical and Spiritual in vocal effort. It is by uniting these two great forces that all voice-users (speakers or singers) should win their triumphs; but in these colonies the *modus operandi* with teachers of elocution and vocal-use is stilted and artificial. We have only to hear those who read or speak in the pulpit, at the bar, in the senate, on the rostrum stage or platform, or in the parlour, to be fully acquainted with the very poor standard of excellence at which they have arrived. To combine these forces is an easy matter, and to show the student the wonderful advantages to be derived from this rational system is still easier. Take as an example the act of uttering the two phrases. “Please assist me,” and “I defy you,” conveying by tone of voice facial expression, and pose of body, the exact meaning of each.

Here we have two distinct and opposite ideas—the one entreaty, the other defiance. The brain will at once grasp the spirit of each; but that is not sufficient. The voice and manner must be in keeping with the mind, otherwise a proper impression cannot be conveyed. The mind is a cultivated organ, in a greater or lesser degree, from the moment the child goes to school, and often before. With students for holy orders, the bar, and many other professions, years are spent in cultivating the mind to the fullest extent, but the voice and manner (from a speaker’s point of view) have been allowed to remain uncultivated; it has not

been properly exercised, and is consequently wanting in power, tone, quality and control. The mind and organs of speech cannot be separated. They must be united in harmony or they will jangle in discord. It is at once apparent that under wrong conditions efforts are made to unite a cultivated and an uncultivated faculty. This cannot be accomplished. If a man by intellectual powers conceives and grasps grand ideas, his voice, gesture and look should be rendered fit instruments for his will; they must act spontaneously on the inception of his idea; the one must be tuned to the other by cultivation, and when proper methods are applied it is a work of ease and simplicity. But now to the expression of these two sentiments: "Please assist me," and "I defy you." In the former the muscles are absolutely relaxed; there is no force, no expression of that spirit of independence which is very properly admired in human nature. The person uttering the first sentence is subdued to the condition in which he is placed; but in the latter, nobility of spirit, sturdiest self-assertion needs to be expressed. The brain has grasped the situation (and given that the other organs have been cultivated), the walls of the abdomen expand, the dorsal muscles are brought to a tension through the proper action of the diaphragm, the lungs have expanded spontaneously through the increased size of the air chambers the proper air-column has been formed beneath the larynx and the different organs necessary to voice-production and expression have acted in unison (all mentioned are needed for this single sentiment), and the proper meaning is conveyed instantaneously and effectively. The ordinary voice-user would endeavor to get this effect by spasmodic muscular action of the body; the abdominal walls collapse, the shoulders are thrown up, and the mouth is contorted. This unnatural and improper mode of vocal-production causes the most ungainly and injurious bodily actions which irritate the eye of the spectator and defeat the aim to achieve in speech—perfection of expression and vocal use. After mastery of the arts to which I have just referred the pupil can do six times the amount of work of the ordinary speaker, and with an ease which

—comes from ART, not chance,

As those move easiest who have learnt to dance.

'Tis not enough, no harshness gives offence,

The sound must be the echo of the sense.

Few people have anything like proper voice production, and the breathing is always at fault. Until these defects are eradicated the voice cannot possibly reach the standard of excellence it otherwise might attain. When using the vocal organ by false methods, the effort is great, whereas it is a matter of perfect ease to the possessor of a correctly-trained organ. A friend of mine after hearing a world-famed gentleman lecture, remarked, "He irritated me by a peculiarity of speaking in an affected tone *or* short intervals." That evening I accompanied my friend, and before the lecturer had spoken five minutes it was very apparent to me that he was much troubled with a false method of breathing, which was the cause of the occasional affected style of speech referred to by my friend.

That gentleman, a day or so after, called upon me at my studio, and I remarked: "Your lectures are a considerable strain, and the cause arises from your defective breathing." He admitted the correctness of the conclusion I had arrived at when sitting in the theatre listening to his lecture. I gave the particulars of my special system of breathing and voice production, and he testifies to the great benefit he derived.

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**Eulogy from FREDERIC VILLIERS, ESQ., the  
famous War Correspondent.**

"Dear Mr. Alexander,—“Thanks for your suggestions *re* *Voice Production*. I can now talk for nearly *two hours* with **MUCH MORE COMFORT**. Thanks also for the charming morning I spent with you and your art. I have never met anyone **WITH SO VERSATILE A TALENT AS A RECITER**. I shall follow your career round the world as a public entertainer with the keenest interest. Trusting to meet you in either New York or London.”

## A TRIUMPH IN BREATHING.

Letter received from D. C. Rees, Esq., Lands Titles  
Office, Melbourne

(Treasurer Baptist Theological College of Victoria).

"To Mr. F. M. Alexander.

"Dear Sir,—Having seen your treatise, I decided to take your course of 'breathing lessons.' I had some knowledge of the theory, obtained by reading, but I found that your lessons supplied very satisfactorily what was lacking in the books published on the subject. I can, therefore, testify to your ability in communicating to pupils the knowledge that you possess, and can state that I found very little difficulty in acquiring the art of proper breathing after obtaining your explanation and following out the course of PRACTICAL lessons you gave. I found, too, a very distinct advantage—SO FAR AS HEALTH WAS CONCERNED—from practising the method of breathing which you prescribed."

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Miss M. BENTLEY, Beach-st., North Melbourne, writes:—  
"I wish to express my gratitude to you for the efficient manner in which you imparted to me your excellent method of breathing."

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### Magnificent Eulogy from PROFESSOR LOISETTE.

"This is to say that I find myself under many obligations to Mr. F. M. Alexander, the Natural Elocutionist. I read his article which appeared in the *Auckland Star*, and soon applied to him. I had increased in weight some fifty pounds during the past few years, and found, as a consequence, that I would sometimes get out of breath in public speaking. I had tried the remedies of two distinguished elocutionists elsewhere, but with no benefit. In *three* lessons Mr. Alexander set me right. As a test, I will add that when I went on the stage in the City Hall, July 30th, I really feared I could not get through with my address, I was so ill and fatigued with giving private lectures;

but, thanks to the exercises prescribed by Mr. Alexander, I encountered no difficulty and, in fact, I found at the close of my remarks I was less exhausted than I had ever before been in my life.

"Having heard Mr. Alexander recite several selections I am satisfied that all who wish to acquire the noble art of attractive and effective reading and speaking cannot do better than place themselves under his instructions.

"I feel confident that if Mr. Alexander were in *London or New York*, he would soon be recognised as a *first-rate artist* in his profession and that he would soon command the *highest terms* paid to voice-builders and genuine trainers for public reading and speaking."

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### Cure or Prevention of "CLERGYMAN'S SORE THROAT," Hoarseness, Loss of Voice, and Nasal Tone In Singing or Speaking, &c, &c.

"Clergyman's Sore Throat" and most of the other troubles in above heading are caused by the improper production of the voice and defective breathing. This statement is borne out by Lennox Browne and Emil Behnke. Clergymen use their voices in public speaking on an average two hours on Sunday, and perhaps four for the rest of the week a feat which would be a very light task for a cultivated speaker. To give an idea of the amount of work that may be done by the human voice, I might here mention that during the last three years I have been teaching as long as 10 hours a day and never experienced the least trouble with my voice in any way. During my last tour through New Zealand I was set for six items every night, and as a rule, gave four re-calls, making ten numbers during the evening the time occupied for my efforts being never less than 1 hour 10 minutes and never more than 1 hour 25 minutes. As these selections ranged from humor to tragedy, some idea may be formed of the tremendous strain upon the vocal organs. Pupil after pupil has testified to the ease with which they could speak after studying the new methods, the following being extracts from letters received from Melbourne students:—

REV. E. G. ANDERSON St. Peter's Church House, 31 George-st. .  
Fitzroy:—

"Dear Sir,—I have much pleasure in testifying to the help you have given me in the art of voice production. When I first went to you my throat was giving me a good deal of trouble, which you showed me was largely due to defective breathing and other false methods of producing the voice. I am thankful, however, to say that after a quarter's lessons from you I find far greater ease in speaking, and feel that my voice has greatly improved in strength and clearness."

Testimonial from REV. ROBERT STEWART CARSON, Methodist Minister, Williamstown, Melbourne:—

"It is with very great pleasure I testify to the great benefits I have derived from your systems of voice production and correct breathing. There is a very noticeable improvement in my voice, in fulness of tone, although I have only taken a few lessons. I can now speak with comparative ease for almost any length of time."

"84 Wellington Parade,

"East Melbourne.

"Dear Mr. Alexander,—I wish to acknowledge the great benefits I have derived from your excellent methods of voice cultivation and dramatic training. My voice has improved in power, range, and quality beyond recognition, and the throat troubles which formerly affected me have entirely disappeared.

"(Sgd.) E. M. YOUNG."

I have never experienced the least difficulty in removing the throat troubles which are mentioned in the heading of this paragraph, although I have treated cases of the worst kind. The majority of these pupils had sought medical assistance without deriving any benefit, and in two cases their voices had been rested for over twelve months, in accordance with the wishes of their medical advisers but immediately vocal work was resumed the old trouble made itself apparent. With my methods it is not at all necessary that the pupil shall rest the

voice, and students cannot understand at first, that although they are doing an increased amount of work with the voice the organ every day becomes stronger and the affliction disappears. Through improper breathing and imperfect production an unnatural strain is put upon the delicate organs of the throat, and hence the serious trouble. It is very certain that the throat passage and vocal accessories do not require to be cauterised and painted with foreign matters, as is the mode in the great majority of such cases. Remove the strain from the region of the throat and the organ will improve instantly, and very soon the trouble will be entirely eradicated. To effect this change is a very simple matter, and after two or three lessons the pupil will be aware of the improvement—by the ease in vocal-use and the lack of irritation in the throat.

Nasal tone is very common with singers and speakers, and can very easily be cured. It is a most objectionable defect, and should be remedied at once; not allowed to become a more deeply-rooted habit, by beginning and continuing the study of vocal use before this serious trouble is eradicated. Ordinary vocal exercises will only tend to increase and confirm the habit of vocalising with a nasal twang. First sweep away the defect, and then, with all the accessories to vocal effort acting in unison, begin the study of proper voice methods, and cultivate the whole to the highest standard of excellence.

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R. V. FITZ-GERALD, Esq., Clerk of Petty Sessions, St. Kilda, writes:—"I am, indeed, sorry to hear of your departure from Melbourne, and take this opportunity of expressing my gratitude for the change you have effected in my voice. It had, as you know, been exceedingly weak for a number of years, but after a course of exercises under your personal supervision it strengthened considerably, and I am being frequently congratulated on the wonderful improvement in it—this, too, after a single quarter's tuition."

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### Cure of DEFECTIVE VOICES—STAMMERING— STUTTERING—LISPING, &c

These are maladies which embitter human life, ruin the brightest prospects, and deprive human beings of one of the



noblest faculties given by their Creator. The afflicted who have reached the age of 20 realise fully their unfortunate position, and feel the sharpest pangs in their daily intercourse, by being unable to converse with others; and "A man glowing with burning thoughts, filled with grand and beautiful truths, is impotent if he cannot express them."—*The Voice*. These sad afflictions demand immediate attention. The longer they are neglected the greater the difficulty in effecting a cure. Judging by my experience, the sufferers day by day become wanting in will power, and in many ways grow less capable of close observation and study. Canon Kingsley, who was at one time afflicted, wrote: "The torments I have suffered since I was six years old God alone knows, or will know; still, to me, every stammerer is a friend at once by unity of sorrow—after all, perhaps, the most sacred unity on earth." Intercourse and conversation with our fellow beings is necessary from intellectual and other points of view. The man who associates with others in the different grades of society becomes broadened in mind, sharpened in intellect, and gains experience of a varied character. The stutterer shuns society, lives a life of melancholy retirement to a great degree, and, as a natural consequence, his mind is narrowed, his intellect is dulled, and he gradually loses all interest in the pleasures, thoughts, studies and amusements which are indispensable to the man or woman who wishes to enjoy this life and improve intellectually. Tupper wrote, in "The Stutterer's Complaint,"—

And is it not in truth,  
 A poisoned sting in every social joy,  
 A thorn that rankles in the writhing flesh,  
 A drop of gall in each domestic sweet,  
 An irritating petty misery,  
 . . . . . to be forced to shun  
 The happy circle from a nervous sense?  
 An agonising poignant consciousness  
 That I must stand aloof, nor mingle with  
 The wise and good, in rational argument,  
 The young in brilliant quickness of reply,  
 Friendship's ingenious interchange of mind,  
 Affection's open-hearted sympathies,  
 But feel myself an isolated being,  
 A very wilderness of widowed thought.

Thought and speech are inseparable. Select a word and concentrate the mind in regard to its pronunciation, and by

close observation it will be found that there is an almost imperceptible movement of the muscles of the throat, tongue and lips. Defective thought is too often the cause of defective speech, and whether the latter trouble springs from this or any other cause, the effect upon the mind is most injurious. The faculties of speech and thought are mutually dependent. It would be useless for me to give detailed particulars of my systems in curing defective voices, as the cases differ so greatly. Set rules and methods cannot be laid down for the treatment of cases at large until some definite decision has been arrived at in connection with the individual cause. One may be suffering from defective thought, another imperfect breathing, another incorrect vocal use of one or other of the organs of the throat. Another may have the whole of these troubles, or perhaps two of them, and so on. I have known many cases occur from want of will-power, and have met pupils who could not lift one arm without the other, and when told to open the mouth would be likely to close it very tightly, or *vice versa*, and as soon as the will-power was improved the defect began to disappear. Some have been cured as soon as the special system of breathing was mastered, and others immediately they were taught to control the tongue, lips, and other parts of the vocal organ. Defects in milder forms require strenuous efforts on the part of the afflicted for self-improvement, and in serious cases is the forerunner of mind and brain disorders.

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### Letters from Melbourne Students.

" Blessington-st., St. Kilda.

" Dear Mr. Alexander,—When I took my first lesson from you, I found the greatest difficulty in speaking even one word; my vocalisation was jerky, and I had not the least control over my voice or breathing. By means of your splendid methods I can to-day read aloud and enter into conversation without the least difficulty. I thank you most sincerely for the great help you have given me in eradicating my trying defect.

" (Sgd.) A. THOMAS."

" 64 Leveson-st., North Melbourne.

" Dear Mr. Alexander,—The impediment in my speech has been growing worse with increasing age, especially when I become excited, but I am glad to say that after six weeks' tuition I have improved wonderfully, thanks to your excellent methods.

" (Sgd.) R. W. HOWES."

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CONSTABLE J. F. PETERS, Police Office, South Melbourne, writes:—" When I began study with you I was troubled with an impediment in my speech, which seemed to be growing worse with increasing age; but I am thankful to say that, under your able tuition, my voice has improved beyond recognition, and I can now speak with ease and confidence."

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JOHN FOWLER, ESQ., Victorian Railway Department, writes:—" I had been a stammerer for 30 years, and despaired of cure. My friends express surprise at the wonderful change in my speech, and instead of pitying me, I can now easily command their interest in conversation. This speaks volumes in favor of your methods."

Lisping is caused by substituting Th for S, and similar sounds, but is easily cured by acquiring the proper use of the tongue and perfect control of the breathing apparatus.

To studies in connection with the cure of defective voices I have given a great amount of time, and numberless pupils have had every reason to be delighted with my success. I have absolutely cured a number of stutterers, and in all cases, even the worst, I have been able to make a great improvement. This is a branch of my art that I am particularly fond of, as it gives me the opportunity of doing so much for my fellow creatures, and the gratitude that I have received from all so afflicted, after they felt the improvement I had worked, has always been a source of the greatest possible pleasure to me.

## Natural Elocution.

My readers will probably have noticed that I use the words Natural Elocution when referring to the art, and style myself a Natural Elocutionist. I do this because I wish to make a distinction between myself and the army of people calling themselves elocutionists, who, as a rule, possess artificial and unnatural voices, stilted styles, unnatural inflections, and that dreaded and unpardonable fault which is commonly known as staginess.

In consequence of frequent bad examples of the art of elocution, the majority of people have formed an erroneous idea in regard to the art. When they listen to an Elocutionist they expect to hear a person who endeavors to be as unnatural as possible. A barrister who once called upon me remarked: "I could not speak in elocutionary tones when addressing the judge." I, of course, asked him to explain these tones, and he proceeded to illustrate the style and methods of these so-called elocutionists. The one aim of the elocutionist should be to be *natural*, "to hold the mirror up to nature," to acquire that perfection of art which is expressed in the words "*ars est celare artem*," *the highest art is that which conceals art*. His methods of art should be hidden in one harmonious whole, which would lend to all his efforts the naturalness and force of high artistic perception. This applies to all classes of voice-users, and when the physical and spiritual (before referred to) in vocal effort have been combined by the proper systems, every tone of voice, every look and every movement of the body and limbs will be natural and easy. These unnatural, not to say shocking, examples do not understand the correct principles which govern the art of vocal-use and expression, and their efforts only serve to disgust right-thinking people, leading them to despise a truly noble art, to neglect the cultivation of "that most distinguishing and glorious faculty of man, speech." Proper methods of speech-culture teach the correct "Art of Expression by Voice, Look and Gesture," and when a speaker has mastered them he must be natural. His tones of pathos will thrill; his tones of declamation will ring; his passionate tones, forcible and concentrated, will not be shouted in the manner of uncultivated groundlings. Almost all speakers breathe incorrectly, wrongly contract the muscles of the throat, too forcibly approximate the vocal chords

and lack flexibility of voice, and, consequently, there is an unnatural strain and a waste of physical power that is unnecessarily harmful.

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WALTER MOORE, ESQ., George Hotel, St. Kilda, Melbourne, writes:—"Dear Sir,—I wish you to allow me the pleasure of testifying to your exceptional ability as a teacher of elocution. My recent success in the Elocution Competition is solely due to your untiring efforts to bring me to a state of proficiency in that art which you so fully prove yourself to be master of.

"I feel certain that your wonderful versatility as a reciter will be fully recognised in whatever part of the world you may be pleased to visit."

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HON. W. McCULLOCH, M.L.C., writes:—"From personal knowledge, I can bear witness to the excellence of the methods pursued by Mr. Alexander in voice cultivation and training. He is an excellent teacher, methodical and painstaking, and I have great pleasure in bearing testimony to his great ability, and in recommending him to all who take an interest in the cultivation of the human voice."

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PROFESSOR W. T. WHITLEY, Baptist College of Victoria, writes:—"The men are profiting so much under your tuition; a second course will be advisable."

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P. A. JACORS, ESQ. (Barrister), Chancery Lane, writes:—"I have great pleasure in pointing out the advantages which I have derived from your course of Natural Elocution, particularly in respect of the very important matters of correct breathing and

of modulation, etc. I should also express my indebtedness to you for your conscientious tuition, and your care and persistency in checking defects."

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REV. JOHN VANCE, Presbyterian Church, writes:—"I went to you wholly ignorant of the science of voice-production and very imperfect in the art. You soon convinced me that my estimation of my ignorance was not exaggerated. You taught me the principles of proper breathing, the laws of inflection, modulation, etc., of the voice. A change of voice and the much-needed improvement of delivery of sermons was noted by my congregation in about two months' time, and was appreciated. I am now less tired after my day's work than I was formerly after any morning service. You gave me sufficient knowledge to enable me to continue my practice privately, and my hope is that some day I may attain something of the perfection of my teacher. I regret much you are leaving Melbourne. We need a few such voice trainers here."

One of the leading lights of the Australian stage is reported to have said to a dramatic aspirant: "Elocution is useless as a preparation for acting; if you want to learn how to speak go on the stage." If that gentleman referred to elocution as generally taught in these colonies, then he should be applauded for making the remark, but if he refers to the real elocutionary training, which demands knowledge of proper breathing, correct voice-production and natural elocution, then he is to be blamed for making an absurd and erroneous statement. Indeed, it seems beyond belief that a man of ability and experience should speak in that way. He will surely admit that the human voice needs to be trained for singing, and it is just as necessary that it should be trained for public speaking, whether on the stage or elsewhere. Fancy advocating the stage as a means of voice-building! Practice in speaking does not teach voice production and proper breathing, without which the best use of a voice can never be made. The great majority of dramatic aspirants have to be content for years with from 20 to 100 line parts, and we are asked to believe that that is the mode of voice culture to adopt.

I am indeed pleased to be able to quote the lines of the great London critic—Mr. Clement Scott—in support of my contention that proper elocution is an absolute necessity to those who wish to make rapid progress upon the stage. He writes:—

“I have been hammering away for very many years upon the subject of *Voice Production on the Stage*. Certain it is—and on this point contradiction is impossible—that the young actors and actresses of to-day are lamentably ignorant of what the French call, ‘L’art de dire.’ They imagine they can go on to the stage and address an audience in the same tones as they would use at a dinner-party or a crush. The result is lamentable. It does not so much matter what is the cause of this mumbling and clipping of sentences, and speaking without opening the mouth, as the fact that it is a deplorable reality. No song is really well sung unless it is well spoken, and only those who have heard such artists as . . . have any idea what expression in singing means.” It will be generally admitted that Mr. Scott’s opinion is of the greatest value. He demands the highest results of art training on all lines, and no man who comprehends the worth of Mr. Scott’s opinion will attempt a denial. The artist who has himself succeeded is too apt to under-value the preparation through which others must pass, to be enabled to emulate his success. And if these defects are so prevalent in London, how much more so upon the Australian stage. We find the leading Australian papers writing in this strain about artists of over 15 years’ experience, whose vocal training has been pursued *on the stage*. “The effort is great, much greater than the achievement; because the voice is now and then refractory. . . . Her voice does not vibrate with genuine emotion. It becomes harsh and dissonant when . . . when a severe strain is imposed on it.” How is this to be accounted for if the stage is the proper training school for being taught to control the voice? There is a proper place for everything, and the stage is a splendid arena to acquire stage experience, but as an elocutionary school it is a failure. Learn to speak properly and get the vocal organ thoroughly under control, then tread the boards—but not before. Thereby save much valuable time, and avoid inevitable disappointment.

VOICE PRODUCTION is generally considered an art only valuable to singers. Speakers think it quite outside their studies

absolutely unnecessary. This is a great error. Every speaker must produce the voice properly before the organ will develop its full powers, and singers must study the art of speaking to perfect the singing voice. Marchesi, the famous teacher, insists upon the study of elocution with all pupils. This statement regarding voice production is supported by Mr. Clement Scott in the extract from his pen already quoted.

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J. M. KITTO, Esq., Electrical Engineer, writes:—"I feel sorry that you are leaving for Sydney. We in Melbourne will miss you very much. It is almost pitiable to have to listen to many of our public speakers who, through want of proper training in voice-production and breathing, making hard work of what would have been a pleasure if they had only taken a few lessons from one so capable of teaching as you are.

"I am deeply indebted to you for help which, if I had received years ago, would have saved me much trouble with my throat. My voice has greatly improved in strength, tone and clearness under your tuition."

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MISS LILY BALLARD, "The Laurels," Beechworth. writes:—"I met Mrs. Potter while staying at Geelong, and was talking to her re your methods. She thinks they are splendid, and advises me to study them."

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"MRS. A. C. BROWN, "Parnaroo," Charles-street, St. Kilda writes:—"I wish to thank you for all the care and attention you have paid my daughter, and fell sure she has derived a great deal of benefit from your instruction. I will have great pleasure in recommending your methods."

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MISS E. L. HANNIFORD, Ladies' College, Beechworth, writes:—"I gladly acknowledge the excellence of your methods of voice-production, from which I have derived great benefit."



## Extracts from Melbourne Press Notices.

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### "THE ARGUS."

"Mr. F. M. Alexander acquitted himself capitally. The best item in a serious vein was decidedly the pathetic passage from 'A Tale of Two Cities,' describing Sydney Carton's journey in the tumbrils with the little seamstress, and Mr. Alexander proved himself able to interpret it with excellent feeling and discrimination. He has plenty of animation and graphic power, as was evinced by his spirited and humorous delivery 'The Amateur Rider.'"

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### "THE AGE."

"Mr. F. M. Alexander, an elocutionist, takes a prominent part in this entertainment. On Saturday he recited Clement Scott's 'Midnight Charge' in a manner that did entire justice to the composition. 'The Midnight Charge' impressively given by Mr. Alexander, and, yet, without exaggeration, was one of the most pleasing items of the evening. Later on he recited the story of Sydney Carton's sacrifice, from 'A Tale of Two Cities,' and was again successful in this powerful and pathetic piece of work. Mr. Alexander was twice encored, and responded in lighter vein."

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### "THE HERALD."

"Undoubtedly, the *most artistic* numbers of the evening were those supplied by Mr. F. M. Alexander. His efforts were so much appreciated that he was re-called after each number."

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### "THE AUSTRALASIAN."

"Mr. Alexander is commendable both for what he does and what he avoids doing. He chose a masterpiece in Dicken's pathetic description of Sydney Carton's sacrifice. The dialogue, with the little seamstress was delivered with genuine feeling, not marred by overstraining."

### "MELBOURNE PUNCH."

"Mr. F. M. Alexander is an elocutionist of a high order. I have, in my time, heard many reciters; but must confess that, as a general rule, they are very mediocre; there is a lack of feeling—that feeling in the speaker which has a magnetic re-action upon the hearer, making him feel also. Mr. Alexander has, comparatively speaking, very little action; but he has an earnestness of feeling that makes him a *great elocutionist*, especially in pieces of a pathetic character. In the latest programme he recited 'The Death of Poor Jo,' from Dickens' 'Bleak House,' in a manner that would call tears to the eyes of any person—man or woman—in whose heart there still dwelt any sympathy with suffering or pity for poverty. In an appropriately quiet and subdued manner, and with only the necessary change of voice from Allen Woodcourt to that of the boy who knows 'nothink,' he told the story in a manner *Dickens himself would have loved to hear*. No praise could be too great for the simple, unaffected delivery of the extract; the audience listened with breathless eagerness, and when the cart had reached the end of its journey, the 'right reverends and wrong reverends' present burst into a storm of applause."

## OTHER EXTRACTS

### "THE BULLETIN."

"Mr. F. M. Alexander has a clear, musical voice with at least as many tones in it as the peripatetic street organ, and he can be humorous without being farcical."

### "CHRISTCHURCH PRESS" (N.Z.)

"Mr. F. M. Alexander has a very excellent voice, which he uses with great judgment and elocutionary power."

### "THE NEW ZEALAND TIMES" (WELLINGTON).

"The chief feature about Mr. F. M. Alexander is his extreme versatility, which was proved by his reciting 6 pieces of the most varied description, and reciting them in a manner which stamped him as an elocutionist of high merit."



# The Human Voice

# The Human Voice

Cultivated and developed for  
Singing and Speaking by

The New Methods

The New Methods

As introduced into Australia,  
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Melbourne, by

Mr. F. M. ALEXANDER.

THE THREE ARTS that should first occupy the attention of  
Students of Singing and Speaking are

*Full-Chest Breathing,*

*Correct Manipulation, and*

*Proper Formation of Resonance Cavities,*

as they form the only perfect foundation upon which the Speaking and  
Singing Voice may be faithfully built.

**Mr. ALEXANDER** is now prepared to receive Students  
in Sydney for the study of

*Elocution Natural, Dramatic Training,*

*Cultivation of the Singing and Speaking Voice,*

*Proper Manipulation and Production,*

*Cure of Throat Troubles, Breaks, Faulty Notes*  
(Singing and Speaking Voice).

**FULL-CHEST BREATHING**—A new and approved method which  
governs the production and gives thorough control of the voice.

**BREATHING-GYMNASTICS** for the development of the human chest—  
invaluable to all voice-users, and will strengthen weak chests.

**STUTTERING, &c.** and all **VOCAL IMPEDIMENTS** removed by new  
and natural methods, at his **VOCAL STUDIO,**

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