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MERE plumpness is not beauty. True facial beauty is enhanced by lines of artistic physical expression.

It has been one of my aims in vocal instruction to impress the importance of facial mobility in order to express the content of the words and music more beautifully.

It has been interesting to note the change in facial conformity and outline produced through pursuance of exercises specially directed to the muscles of the face as well as to the vocal organs.

These labial exercises should be practiced at least 10 times each day; each one of three should be enunciated 10 successive times. This takes little more than two minutes at each practice. It means 20 changes of muscles in that short time, or 900 in about 20 minutes.

If the idea of these exercises be followed out three things will result, according to the diligence of the student—beauty of face, beauty of voice and beauty of speech.

As a rule French women are not beautiful, but I have seldom seen one who, when she began to speak, did not cause me to lose sight of her features in watching the fascinating movement of her lips. The reason was the mobility of the lips. One may acquire this mobility by the practice of labial exercises.

The French language is spoken on continuous vowels, and in it there are more vowel colorings than in the English. The reason the Italian is so beautiful in song is that nearly every syllable begins with a consonant propeller and ends with a vowel.

Vocal art is prolonged vowels of speech propelled by consonants. The sounds a, e, i, o, and u when produced in the throat are all alike. It is the passage of the sound through the canal that gives it its vowel col-

or. Prove it. Hold the lips open with the fingers, keeping the tongue and walls of the mouth and pharynx rigid, then try to utter the vowel sounds. You will hear that they are all alike. The lips have the greatest influence on the character of the vowels. Therefore, cultivate the lips.

In the production of some sounds there is little action of the facial muscles. When the sound "ah" is produced the muscles are relaxed and the jaw somewhat fixed. However, it is good exercise for the throat.

In sounding "oh" the muscle is vigorously exercised and the angles of the lips are drawn forward.

In "ee" the muscle which is specially active rises from the lower part of the outer

angle of the eye and is inserted into the muscular fibres of the lips. It draws the angles of the lips open, backward, outward and upward.

In "oo" the muscle between the nose and the lip carries it upward and forward; the muscle below the lower lip carries it upward and forward, while the sphincter muscle draws the angles of the lips forward.

The consistent exercise of these muscles will cause their development and give expression to the face. Not only is this exercise conducive to development of feature and added artistic beauty of expression, but it perfects articulation and expression in speech. In short, the systematic exercise of these muscles are just as im-

portant as that of other muscles of the body, if beauty of form and perfection of grace is desired.

The perfection of vocal art is to emit the sound upon a continuous, unchanging vowel. Those who have not firm, perfect and intelligent control of the lips permit the tone while being prolonged to deteriorate in intonation, quality, power and resonance.

The more perfect the enunciation the more perfect the method, and vice versa.

Satisfaction and pleasure in listening to singing is marred by not understanding the words and meaning of the singer. This is lack of clear enunciation and expression. After 20 years of singing and teaching I have found that perfect enunciation and articulation is a cure for most vocal defects.

This means the correct and mobile use of the lips. Whenever I have found my voice tired after protracted singing it was because I was not using my lips enough. The production of voice causes no fatigue if the lips form the tone properly. To correctly form a tone it is necessary for the lips to be mobile, facile, sure and developed. This can be accomplished by correct direction and intelligent practice.

Thought is indicated more by the lips than by the eyes. The eyes may express truth, but if you watch the lips uttering the lie you invariably notice an unnatural tension about them.

The attributes and propensities of our natures are in a measure indicated by the mouth. The thin, tense, undeveloped lips are often expressive of characteristics that are selfish, narrow, mean, revengeful and censorious.

