BEAUTY OF VOICE AND MOUTH GAINED THROUGH LIP EXERCISE

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By ALBERT GERARD THIERS, Vocal Specialist.

A ERE plumpiness 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 'ntent 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 we.l as to the vocal organs.

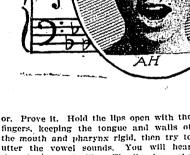
These labial exercises should be practiced at least 10 times each day; each one of three should be enunciated 10 successive times. This takes little more than two minutes at each practice. It means to changes of muscles in that short time, or 900 in about 20 minutes.

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 veice 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 labiat exercises.

The French flanguage is spoken on conconsonant propeller and ends with a vowel. for the throat.

i. o. and u when produced in the throat are are drawn forward.



utter the vowel sounds. You will hear ward and upward. that they are all alike. The lips have the vowels. Therefore, cultivate the lips.

In the production of some sounds there tinuous vowels, and in it there are more is little action of the facial muscles. vowel colorings than in the English. The When the sound "ah" is produced the reason the Italian is so beautiful in song is muscles are relaxed and the jaw some-

propelled by consonants. The sounds a, e. ously exercised and the angles of the lips

through the canal that gives it is vowel col- ive rises from the lower part of the outer

fingers, keeping the tongue and walls of muscular fibres of the lips. It draws the body, if beauty of form and perfection of the lips. Whenever I have found my voice the mouth and pharynx rigid, then try to angles of the lips open, backward, out- grace is desired.

> the muscle below the lower lip carries it upward and forward, while the sphincter muscle draws the angles of the lips for-

The consistent exercise of there muscles more perfect the method, and vice versa, that nearly every syllable begins with a what fixed. However, it is good exercise will cause their development and give expression to the face. Not only is this ex-Vocal art is prolonged vowels of speech In sounding "oh" the muscle is vigor- ercise conducive to development of feature and added artistic beauty of expresall alike. It is the passage of the sound In "ce" the muscle which is specially act- pression in speech. In short, the systematic have found that perfect enunciation and ar-

In "60" the muscle between the nose and sound upon a continuous, unchanging vowel, production of voice causes no fatigue if the greatest influence on the character of the the lip carries it unward and forward: Those who have not firm, perfect and intel- lips form the tone properly. To correctly ligent control of the lips permit the tone form a tone it is necessary for the lips to while being prolonged to deteriorate in in- be mobile, facile, sure and developed. This tonation, quality, power and resonance.

The more perfect the enunciation the

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. sion, but it perfects articulation and ex- After 20 years of singing and teaching I exercise of these muscles are just as im- ticulation is a cure for most vocal defects. censorious

or. Prove it. Hold the lips open with the angle of the eye and is luserted into the pertant as that of other muscles of the This means the correct and mobile use of tired after protracted singing it was be-The perfection of vocal art is to emit the cause I was not using my lips enough. The can be accomplished by correct direction and intelligent practice.

HOHEE

Thought is indicated more by the lips than by the eyes. The eyes inay 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

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