

**THE LOST VOCAL ART AND ITS
RESTORATION, WITH
PRACTICAL EXERCISES FOR THE
USE OF SINGERS AND TEACHERS**

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The lost vocal art and its restoration, with practical exercises for the use of singers and teachers
by W. Warren Shaw

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W. WARREN SHAW

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WITH PRACTICAL EXERCISES FOR
THE USE OF SINGERS AND TEACHERS

BY
W. WARREN SHAW

WITH INTRODUCTION BY
DAVID BISPHAM

20 EXPLANATORY ILLUSTRATIONS



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To My Wife

EMMA SUELKE SHAW

WHOSE KNOWLEDGE AND EXPERIENCE
IN THE ART OF SINGING HAS BEEN OF
INESTIMABLE VALUE TO THE AUTHOR

"The mind must be trained to the perception of beautiful sounds. It must hold these sounds as ideal while practising with the voice. If a person holds the right ideal steadily before his mind while properly practising, repetition will cause this ideal to take dominating possession of the tones, and thus shape them to itself and become incarnated with them.

"The voice is capable of expressing every mental activity—intellectual and emotional. It rarely fails to reveal the lower order of feelings, as physical pleasure or pain. It can also reveal the higher realms of feeling—love of good and truth, sympathy and spiritual perception.

"The proper study of the voice is a study of the manifestations of the soul."—*From the Emerson School of Expression, Boston.*

VOICE IS THE AUDIBLE EXPRESSION OF THE SOUL

"The best way to cultivate the voice is not to think about it. Actions become regal only when they are unconscious. The voice that holds us captive and lures us on, is used by its owner unconsciously. Fix your mind on the thought and the voice will follow. If you fear you will not be understood, you are losing the thought—you are thinking about the voice. If the voice is allowed to come naturally, easily and gently it will take on every tint and emotion of the Soul. The voice is the sounding-board of the Soul. God made it right. If your Soul is filled with Truth your voice will vibrate with love, echo with sympathy and fill your hearers with the desire to do—to be and to become."—*Elbert Hubbard.*



PREFACE

“The Lost Vocal Art” has for its purpose the restoration of the vital principle in systems or methods of voice culture which formerly characterized the Old Italian Method. The science of psychology is shown to be the real science on which the old school actually stood, and on which all really successful schools of voice culture must stand.

The principles scientifically explained as psychological are the fundamental governing forces of all artistic vocal development worthy of the name. It is pointed out that the old methods, while having these principles in operation, were *not* fortified by the scientific explanation of the how and wherefore of the matter.

The Old Masters were not aware of the scientific soundness of their position. Controversialists had not arisen. Empirical instruction was the only kind that was recognized, or used. When the attempt was made to advance new systems of instruction based upon the science of physiology, the teachers and singers of the old school were led like lambs to the slaughter. They did not resist, thinking that they might benefit themselves

by such knowledge as was evolved from scientific research.

The danger of constructive work which not only took cognizance of but attempted directly to govern the physical parts involved, did not at first appear. It took time to show the extent of the evil. The glamour of the newly acquired knowledge obtained through analysis, together with the undoubted truth of the things that were said concerning the physiological phenomena, served to hoodwink the representatives of the true school. They themselves became willing victims of the erroneous doctrines. They thought they were to become wiser men—more proficient in their art than ever, by the knowledge of these great discoveries.

Thus the evil had its origin, and the discovery of the laryngoscope aided and abetted the threatened downfall of correct principles—or their abandonment. Almost unwittingly the dependence upon the right principles gave place to dependence upon wrong principles.

What is known as the lost vocal art is shown to be nothing more nor less than the result of the loss or change of constructive principles which were formerly in use, and the resurrection of this lost art must come from the restoration of that true vital