



**Enrico Caruso, Ben
Davies, Clara Dame
Butt, Nellie Dame
Melba**

*How to Become
a Successful
Singer*

**Enrico Caruso, Ben Davies, Clara Dame Butt,
Nellie Dame Melba**

How to Become a Successful Singer



Published by Good Press, 2022

goodpress@okpublishing.info

EAN 4064066094485

TABLE OF CONTENTS

THE GIFT OF SONG.

HINTS ON THE CULTIVATION OF THE VOICE.

HOW TO ATTAIN SUCCESS IN SINGING.

By MADAME CLARA BUTT.

The question of how to sing a song involves touching upon a variety of points that might not at first sight be associated with the subject. Four distinct factors play prominent parts in the singing of any song, however simple. These are the Voice, the Singer, the Master, and the Song.

Of these, of course, the voice is of primary importance; for unless an individual possesses in some degree the gift of song it is impossible for him or her to become a singer. In very many cases, needless to say, correct training, by showing how the vocal organs can be used to the best advantage, may achieve some sort of result. But the voice so produced is often of an artificial character, which can never approach the purely "natural" voice.

It is, I believe, held by a great many people that only those can sing who possess a throat and vocal organs suitable for the production of the voice, but my own views on the subject do not coincide with this idea at all. My point of view is that if you are meant to be a singer you will sing. "God sent His singers upon earth," etc.

One often hears of operations upon the throat being performed with the object of improving the voice, but here again I find myself in entire disagreement. I think that if one is born with a deformity of the throat, and has always sung easily with it, any attempt to interfere with, or alter, that

deformity, may end in destroying the power of song altogether.

When I was at the Royal College of Music I was constantly being urged to have my tonsils cut. For a long time I held out against it, but at last consented. However, while I was actually seated in the operating chair, the doctor asked me to sing the vowel sound "E" on a high note, and remarked upon the way my tonsils contracted while I sang it. All at once I recalled the case of a girl I knew, with a true soprano voice, who had lost the ability to sing in tune after her tonsils had been cut. Might it not be the same in my own case? This decided me in an instant. I refused to let the operation be performed, and from that day to this have never allowed my throat to be interfered with surgically in any way. Yet I have had every sort of throat that a singer would wish to avoid without my voice being affected in the least! I started life, almost, with diphtheria, have suffered from adenoids, and have experienced several attacks of quinsy. Among myself and my three sisters, all of us being singers, my throat is the worst of the lot, and not in the least like a singer's throat. The sister whose voice most nearly resembles mine is the one whose throat is most like mine; and the sister who has a throat and vocal organs which are ideal from an anatomical point of view possesses a soprano voice which, though particularly sweet, is not strong!

One thing that I think exercises an enormous amount of influence upon the quality of voices is climate. Review the climatic conditions of the various countries, and you cannot help remarking upon the number of natural voices that are