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high and light are more modern words than the old ones of tessitura and tessitura. this book was first published in 1913. it is a wonderful primer in understanding the operation of the voice and how to sing. the book is also a treasure of information on period teachers and their writings, as well as the technical aspects of singing. the voice is described as being composed of three elements: the chest, head, and throat, with the head and throat being the true singing voice. it is the idea that we can work at any age, and that through our technique, we can constantly work to make ourselves better singers, that motivated vennard to write his book in the mid-60s. the book is divided into two sections: the mechanism and the technic. he begins with a section titled "an introduction to the mechanism and technic of singing" which includes a chart which shows which register is being worked and, in turn, which part of the mechanism is being used. the chart is a great tool for teachers to use in their own teaching. the reader, after reading this introductory section, then turns to the second section of the book, and the chapters in the text are devoted to the individual registers. each chapter includes a very clear and thorough discussion of the mechanism and technic of each register. in this way, the reader is able to see, in simple terms, how we can work on both the technic and the mechanism in all registers, and to see the way in which they all fit together. we can look at the mechanism and technic of any voice, but the challenge is to discover how to work on them individually. if we can begin with a system of understanding, then we will be able to work with all aspects of singing. we can practice a system of understanding, then work on the technic of breathing and, then, the mechanism of the registers. this has all been covered in the book.

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it was in his voice production (funk & wagnalls, 1900) that lindquist described the phenomenon of split (or poor) voice, as it has come to be known. lindquist's descriptive account, which was to become a popular approach for discussing split voice in vocal pedagogy, was simply that it is the result of poor breath support or mobility of the glottis. he attributed it to poor posture or incorrect excursion of the chest outboard of the diaphragm. some had taken lindquist's work in the area of voice production to be statements of scientific precision. however, they were a little misled, as lindquist was not the first to attempt to describe the nuances of the larynx. carl fiedler, for example, spoke of the larynx as a "mechanism" in the book entitled voice production: mechanism and technic (1923). an earlier attempt to provide a usable description of the structure of the voice was made by albin fribergh in the book the viennese method of the neutral, firm and belting kind (leipzig, 1856). although he is not credited, carl lindquist is the unsung figure who was the pioneer in development of the terminology of "laryngeal palpitation," the sensation of breath support. lindquist also stressed the importance of the necessity for good posture. it was carl lindquist who provided the magnificent justification for singing with a standard chest position. a closing remark: william vennard is one of my all-time heroes. he is a man of supreme integrity, completely devoted to performing. once you've listened to vennard sing, you'll understand just how unique he is. he is the finest of all singers who are also great teachers. 5ec8ef588b

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