

THE UNIVERSITY OF NEBRASKA  
(FOR COMMUNICATIONS TO THE ADMINISTRATIVE OFFICES)

Jan. 7 1918

Dear Miss McEakley,

Under peculiar cir-  
cumstances existing this year and with-  
out intending thereby to create a precedent I  
have given Mrs. Pollys permission to register  
for Zoology <sup>or</sup> (Anatomy). She should pay the  
regular fee for the course.

Robt. H. Colcott

# THE FOLIO

Published by the University School of Music

Vol. VI.

Lincoln, Nebraska, February 15, 1918

No. 11

Rumors have reached the Folio to the effect that one of the members of the Voice Department has been haunting the Dissecting Laboratories in search of a head. In fact she is accused of being so eager to have a human body willed to her, that she places no restriction as to age or color, the only requirements being that it shall have breathed and spoken. No doubt if the habitation had been occupied by a singer, so much greater the appreciation.

When questioned, Mrs. Polley admitted she has been interested in Anatomy for several years, but has gone into the subject more thoroughly this year by private instruction from specialists and in the Dissecting Laboratory.

When asked if she intended to turn her activities to Red Cross nursing she laughed and said her interest in the human body was largely confined to the Chest and Head. She believes that all analyses and description of Singing should be based upon Physiological Fact.

She agrees that the Science of Singing is best taught and learned by Sensation, but insists that Sensation will be more easily and accurately thought and felt if the singer has a knowledge of the frame, the muscles and the nerves of the region under consideration.

Good books and magazine articles on the Subject of Voice are difficult to understand because of the lack of an accepted phraseology. The ideas behind most of the traditions of Voice are based upon Experience and should be helpful. They are, however, so often expressed in such unfamiliar terms that if the suggestions are carried out literally they are useless if not positively harmful. If the student has a Scientific Physiological understanding of the functions of the organs, muscles, and nerves, of Respiration, Phonation and Articulation he should not be blown hither and thither

by theories which are contradictory in wording only.

When asked how much knowledge of Anatomy she considered essential for Voice users, she specified a workable knowledge of—

The bony structure of the chest and head:

The location and attachment of muscles used in breathing, Pronouncing and producing tone:

The location and action of the nerves that control the muscular movements.

If singing is a combination of muscular actions, stimulated and controlled by thought, then many, if not most, of the Whys of Singing are answered by anatomy.

"It is most interesting to know how it is all done, what makes the tongue work, or why John McCormack can throw back his head and do things that most people think they should lower the head to do. For fascinating subjects commend me to Vocal Anatomy."

## The University School of Music and Other Fine Arts

11th and R Sts., Lincoln, Nebr.

### CORRESPONDENCE COURSE IN Playground Supervision & Story Telling

By MRS. C. O. BRUCE, A. B.

40 lessons closing with two weeks review in the University School of Music.

Sample lessons and terms upon application. Address all communications to PLAYGROUND EXTENSION DEPARTMENT, UNIVERSITY SCHOOL OF MUSIC.