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SCHOLARSHIP — — CULTURE — — PRACTICAL EFFICIENCY

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GALESBURG, THE HOME OF "LOMBARD SPIRIT" ILLINOIS

**THE NEW SYSTEM**  
OF  
**VOCAL**  
**ART AND EDUCATION**

**AUGUST, 1913**

**BULLETIN OF LOMBARD COLLEGE**

Published Monthly by LOMBARD COLLEGE, Galesburg, Ill.

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"Entered as Second Class Matter Jan. 9, 1913. at the Postoffice at Galesburg, Illinois, under Act of Aug. 24, 1912."

1851

"A COLLEGE THAT EDUCATES"

1913



Madame Groff-Bryant

# A Bird's-Eye View of the "Old" and "New" in Vocal Education

In the world of general education the present generation has seen a restatement wide and sweeping of the whole theory of education. Two main principles have been put forward: First, that the **child**—the **Individual**, and not the subject is the all important in Education, and, secondly, that all subjects should be correlated into a unified system and made to bear directly and immediately upon the education of the child—the development of the individual. The present "Greater Lombard" movement embraces these vital principles but also still another and that is the "relating of its courses to life which mean that "theory must be developed with the material to which it shall be applied," the application of these principles has revolutionized educational practice.

## Rise and Fall of Vocal Education

Likewise in the world of Vocal Education the present generation is experiencing an entire upsetting of Vocal theories, methods and conditions in general.

Vocal Art, the off-spring or child of Music and (like its parent) the youngest of the Arts has experienced a rise to the highest form in educational discipline and fallen again to

utter ruin, from which it is only now endeavoring to rise once more.

## Anomalous Conditions in Vocal Education

Throughout all the years that singing has been regarded a notable accomplishment, from the early part of the Seventeenth Century,



"In winter battled towers are seen  
Which summer hides 'mid leaves of green."



“ A Pioneer”

down to the present day an anomalous condition has existed in the matter of the singer's education.

In every other profession a special education has been provided to furnish its student body with the best possible mental equipment as initial capital for a beginning in life. The aspirant to vocal excellence alone has been left to discover as best he could both the manner and means of realizing desired eminence. The only exception to the general rule of this chaotic condition of Vocal Education in the whole history of Vocal Art is noted in the latter part of the Seventeenth Century.

### Highest Form of Vocal Education

History shows that during that period there existed the first and highest form of Educational discipline for singers not known before or since. Vocal students at that time were required to devote eight hours a day for five years, to the study and practice of various prescribed lines of work necessary to the per-

fection of their Art and thorough equipment for their life's work.

### Reaction and Decline of Vocal Education

Thus it would appear that Vocal Education plunged into a state of decline, almost immediately following that “notable period” of Educational Achievement which attained the highest Artistic and Educational results, its re-



The View from Mad...

quirements and discipline testing the limits of human capability. No doubt the Educational System imposed upon singers proved too strenuous for human endurance to be sustained for many years, hence a reaction set in which was allowed to drift from better to worse, sweeping onward in the course of decline throughout these years, with but one significant interruption which has proven of no avail, however, to check the tide before it reached the present state of decline—abounding in barbarism and characterized by ignorance, superstition, chaos, commercialism and idolatry.

## Idolatry

The form of idolatry existing in the Vocal World is the universally accepted “belief” that a beautiful singing voice is a “gift divine” and the singers “talent” hence regarding the voice an attribute of the “mind.” This



“Alumni Hall”  
Department of English and Expression.

belief from a scientific view point must be classed as gross ignorance and barbarous idolatry—thus in the midst of civilization and culture exists idolatry.

## Imitation Methods

Naturally such a “belief” presupposes the Vocal student to have a “voice given by nature” with little need of Vocal Education outside of “tone placement,” “breath control,” a few finishing touches and smattering knowledge of songs, all of which has been gained through the most popular methods of to-day, known as “The Imitation Method,” which means that students select a Singing Teacher for the purpose of imitating his or her voice of either Tenor, Bass, Soprano or Contralto class.

## Imitation Methods in Direct Opposition to General Education

It is self evident that the Imitation Method of Vocal teaching is in direct contradiction to the principles set for it in general Education—that the **Individual** is all **important** in Education.

While Vocal Education is robbing the student of all individuality of voice, Temperament and liberty of self-expression, self-reliance, independence of feeling, thought or action, and is suffocating or stifling all originality, personality, imagination, and creative powers. Furthermore it allows the student to acquire the best he can for himself from such vital subjects as Musicianship, Physical Education and Expression and neglects mental, technical and **Artistic Training in All The Arts** given in Vocal Art and Education.



## Reactionary Movement

Physical Technic System Shows

But Vocal Education no more than General Education or Education and Practice of any Professions, could continue on and on until the end of time



without a reactionary movement to arrest the situation and right the wrong condition. Hence much to the surprise and likewise displeasure of the Vocal Teaching Profession a reactionary movement in Vocal theories, methods and Education and general conditions was quietly started in the City of Chicago nearly twenty years ago. It all came about as a result of a disastrous period of vocal study with various vocal methods, each claiming superior individual merits and finally resulting in the utter ruin of what had been repeatedly acclaimed as an unusual "gift" of voice: Anna Groff-Bryant undertook an Independent Scientific investigation and research work of the three Old National Vocal Methods namely, The Old Italian, German and French, all written methods of the many noted teachers; the Scientific Vocal Methods; the Evolution of Vocal Education from the Seventeenth Century down to the present "Individualistic" age

#### the Art of Voice Development

of general debauchery; and lastly the all important subjects of "Voice Talent" and the singing voice.



"A College Septette"

## First Experimental Work with "Abnormal" Voices

In 1896 Anna Groff-Bryant opened a private suite of Studios in Chicago for the double purpose of practical vocal teaching and conducting experimental work.

The branch of the Experimental work had for its purpose first, the solving of many vocal problems puzzling men of science and Vocal teachers alike, namely: "registers," "breaks" the "falsetto tone" and cause of Vocal sound.

But far and above these problems was the inspiration to investigate the subject, "Voice Talent" and the yet unrecognized and unexplored field of possibilities in the unmusical, defective and pathological vocal conditions commonly expressed by such phrases as "He or she has no voice" or "Not born with a voice" or "That is an impossible voice," etc. The results were startling from the beginning of the experimental work. In fact, the first real discovery made virtually rang the death knell of the Old Vocal theories and methods, and the end is no less sure because it has been of gradual growth. This is as it should be. All great changes are relatively slow, though revolutionary in nature.

Madame Groff-Bryant is to her knowledge the only one, either in America or Abroad to suspect Artistic possibilities or to conduct practical experimental work with the "impossible voices" full of defective, crude, unmusical and the many pathological vocal conditions such as "chronic laryngitis," pharyngitis," "nasal deflection," chronic hoarseness and bronchitis," "loss of voice," "stuttering," "stammering," catarrhal condition and "school teachers and preachers sore throat" with a view of restoring "healthful conditions" and perfecting the "impossible voice" into a "musical singing voice."

## Previous Attempts of Scientific Analyses of the Singing Voice

The first attempt at scientific analysis of the Singing Voice were made with a view of establishing a scientific basis of "tone production."

The experiments made for the purpose of establishing a scientific theory of tone production were made with "trained voices" and even with the "great singers' voices." The experiments were made purely from a physio-



logical, anatomical and acoustic viewpoint, and primarily confined to the larynx and the so-called "vocal chords" which jointly have been considered as the **whole** of the vocal instrument.

## The New Vocology or Vocal Science

The new System of Vocal Art and Education is based on a New Vocology and holds theories and practices in direct contradiction to all previous scientific theories established or Vocal Methods in practice.

The new viewpoint of the Vocal instrument is that the voice consists of a great number of different organs, and each organ has its own special work to do. Each organ does not only do its own special work but acts in harmony with the other organs. This relationship between the organs makes it possible to "group" them together into what are termed "systems" namely: (A) Breathing System, (B) Articulating System, (C) Resonating System. These different systems each with its own number of organs, constitute the whole of the Vocal instrument, and not the "larynx" only, which is but a single organ of the "Resonating system."

In this simple, yet "wonderful" instrument there is not a false touch, the smallest organ has its exact place and work to do and works in perfect harmony with the others.

## A New Vocal System of Education

In matters of Vocal Methods similar principles are set forth in those of the Vocal Instrument and again in direct contradiction to the current methods in vogue. For instance, some (of the Individualistic Method) consider that a "single art" (like a single organ the larynx) constitute a vocal method. Thus a popular method holds that the "Art of Breathing" is all there is to learn in singing; still another method much talked of is "Lyric Diction" as the only essential Art necessary for Singing.

In the New System of Vocal Education not "one" but **all** the individual subjects or arts are correlated into a unified system of Education and made to bear directly and immediately upon the education and development of the individual.

The Arts thus correlated into a unified system are: Breathing, Relaxation, Diction, Tone Attack, Execution, Physical Expression and development, Physical Technic, Voice Development, Interpretation and the Artistic Mental and Temperamental development.



Groff-Bryant's Studio.

larynx, pharynx, nasal, soft palate, "preacher's sore throat," total or partial loss of voice, etc.

Lastly it is going to help the vocal student in a manner never equalled before. The analyses and discoveries in the "Vocal problem" common to all vocal students, either more or less, namely "registers," "breaks," "tremolo," cause of vocal sound, the so called "falsetto tone," and the many troublesome problems of limitations in "range," "volume," "resonance," "flexibility," "diction" and "breathing."

Once more it is setting the vocal student free from the "Imitation Method" which is robbing the student of all "individuality," "personality," "originality" and stifling all possibilities for self-expression or independence of thought and action in Voice, Song and Interpretation.



"Old Main" from "the Studio."

## A Striking Similarity Between the Dr. Montessori System and the New System of Vocal Education

If further reassuring evidence—aside from its years of astounding surprising results, were necessary to believe that all that is "claimed" by the New System of Vocal Art and Education, the New Vocology or Vocal Science and last but not least the New Science of Vocal Therapy were true—attention is called to the fact that it has much in common with the Dr. Montessori Method of Child Education now attracting the attention of all leading thinkers and Educators of the world.

Dr. Montessori evolved her present system of Child Education in the "Children's Home" of Rome, from the methods originally employed in the Education of the Abnormal children of those mentally deficient,—idiots in fact. "I became convinced," writes Dr. Montessori, "that similar methods applied to normal children would develop or set free their personality in a marvelous and surprising way."

The great significance and striking similarity between the Dr. Montessori method and the New System of Vocal Education is that both Systems are founded upon the experimental work and methods originally employed by Dr. Montessori and Madame Groff-Bryant.

SCHOLARSHIP — CULTURE — PRACTICAL EFFICIENCY

# Lombard College

GALESBURG, ILLINOIS



"Dear Old Lombard"

DEPARTMENT OF  
**PUBLIC SPEAKING**  
AND  
**EXPRESSION**

APRIL — 1913

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BULLETIN OF  
**LOMBARD  
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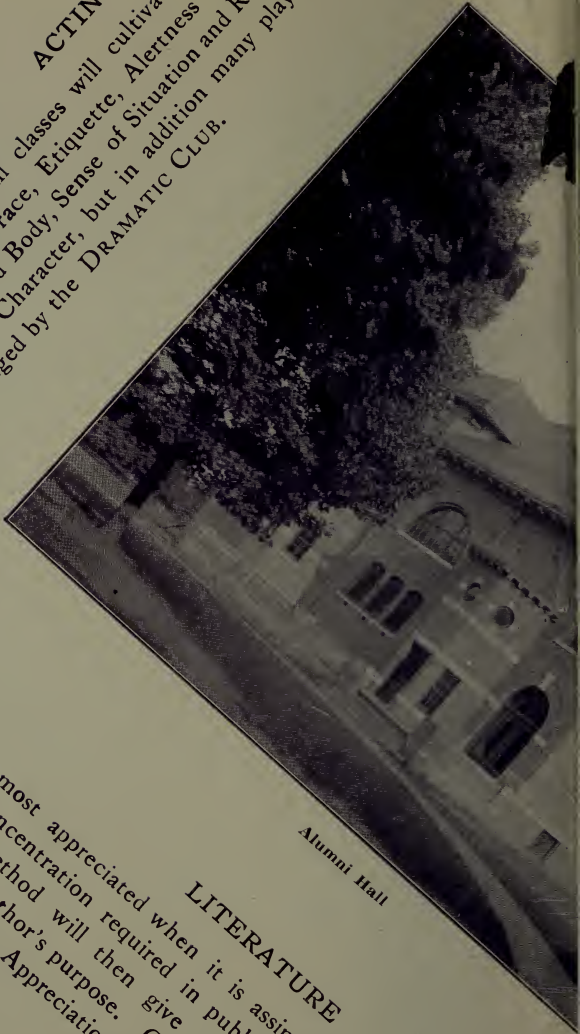
1851

"A COLLEGE THAT EDUCATES"

1913

## ACTING

All classes will cultivate Ease, Grace, Etiquette, Alertness of Mind and Body, Sense of Situation and Realization of Character, but in addition many plays will be staged by the DRAMATIC CLUB.



Alumni Hall

## LITERATURE

is most appreciated when it is assimilated through the intense concentration required in public presentation. This intense method will then give the greatest insight into the author's purpose. Our many recitals will stimulate an Appreciation of Literature.

## CHARACTER BUILDING

is the deepest aim of the department of Public Speaking. The expression of the inner life is the best way to discover just how much inner life there is—the abundance or the poverty of it, whence it flows, whither it tends, how useful it may become.

The most intimate of the fine arts, the art most closely related to the soul itself, is that art which unites three arts: (1) the art of expression, through the actions of the body, (2) the art of expression through the tones of the voice, (3) the art of expression through the words of the printed page. The separate mastery of the Body, the Voice and the Word, and the fusion of these three in the melting pot of Imagination and Emotion constitute the gigantic problem of the artist in Oratory, Acting, Public Reading or Lecturing.

The first eight courses in the list on pages four and five form progressive work during the four years of college attendance. The problems grow constantly more difficult and more profound. The largest emphasis is always placed on the action of the mind, yet very great care is taken in the technical training of the voice and body. Into this series of eight courses is put the very finest, broadest training for magnetic power in all kinds of human address or intercourse.



"In winter college  
Which summer hi



Expression Hall Decor

## COURSES FOR PUBLIC

### 1, 2. GENERAL COURSE

General investigation of the action of the mind, of the voice, and of the body in the expression of thought and emotion.

### 3, 4. IMAGINATION

A detailed study of the Imagination in its application to art, literature and speech.

### 5, 6. EMOTION

Sympathetic identification of character and situation. Control of emotions of all kinds.

### 7, 8. POWER

Study of motives and forces at the basis of all human activity and expression. Gradual progressive molding of these forces into the magnetic power of the artist.

In all these courses many recitations of considerable length are thoroughly criticised. Technical work in voice



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'mid leaves of green."



for a Social Gathering

## READING AND ACTING

and action is continued throughout the four years. Each of these courses is condensed into three hours a week, one hour of theory, one hour of recital work, and one hour of technique. Plays are frequently prescribed when needed.

In the last year difficult scenes from Shakespeare will be prescribed for acting. In the last semester of that year, dramatic monologues from Browning will introduce the impersonation of scenes from Shakespeare.

### 9. PUBLIC READING

Adaptation of literature to public reading. Arrangement and production of an evening's program from the typical writings of a single author.

### 10. PUBLIC READING

Arrangement and production of an evening's program from a single large work in literature. These two courses (9, 10) are open to any who have taken 1, 2.

## DESCRIPTION OF COURSES

Courses 9 and 10 are to help the students arrange special programs for an evening's entertainment from some particular author or from some particular book. The recitation of the program which the student has arranged, will prove the value of his work and will make him practical.

Courses 11 and 12 are intended for those who have had no experience in facing an audience with something which they wish to say. The first semester, the problem will be to narrate, to describe, to explain or to argue. The student will provide his own topic and material, but he must put it in the form prescribed for that hour. In the second semester the problem will be to choose the best, most appropriate form for the material gathered for a topic chosen by the instructor and scheduled in advance. A great variety of topics of the utmost practical value will be chosen.

Course 14 is a thorough study of arguments, their values and arrangement, the analysis of many speeches and the construction of briefs on topics of recent interest. Course 13 is intended to follow Course 14 with actual debating in formal procedure. As this course will come at the beginning of the year a rapid review of argumentation in the construction of some briefs will prepare all for vigorous criticism of the debates. This course in debating will naturally prepare men for the inter-collegiate debates of the second semester.

Course 15 is an inductive search for the principles that made great orators famous, and Course 16 is the application of those principles to the construction and delivery of addresses of various kinds.

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Personal Culture shines through every step of these series of courses. The literature used will always be the best and generally will be the classics of the language. Only the best literature will endure the hard work required of students who recite it. Thus too there is developed the finest kind of appreciation of good literature and great skill in Literary Interpretation.



Supplement to the  
BULLETIN OF LOMBARD COLLEGE  
April, 1913

# Lombard College

GALESBURG, ILLINOIS

ANNOUNCES



## Professor Binney Gunnison

AS HEAD OF THE NEW  
DEPARTMENT OF EXPRESSION

Professor Gunnison is a Harvard man—a graduate of the famous Curry School of Expression in Boston.

He was for 11 years Dean of the Curry School—later a member of the Harvard Faculty—and the past 6 years has been head of this department in James Millikin University.

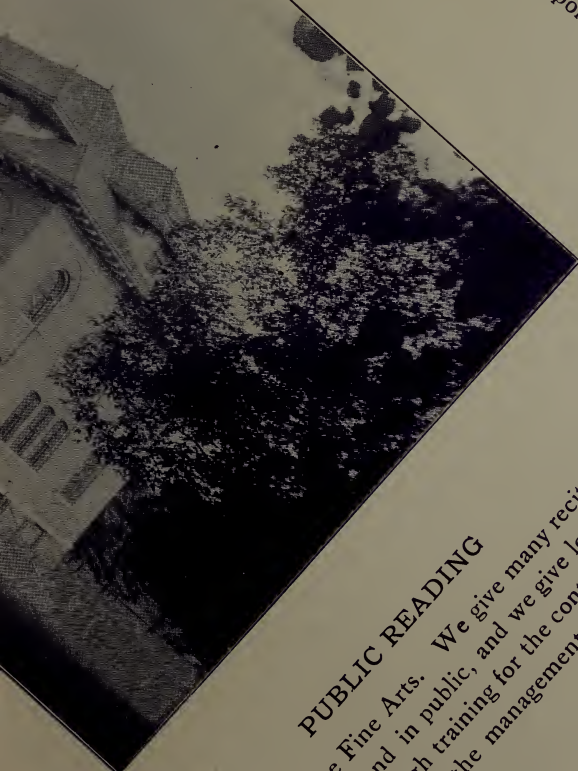
A man of power and poise. Confer with him about his department.



## ORATORY

should include acting and recitation. So all these courses will help the orator, whether he be Statesman, Lecturer, Lawyer, Preacher, Teacher, Lodgeman or Business Man. Modern Life demands of the "prepared" man or woman the ability to think on his feet and to express his thoughts briefly and powerfully. The orator is as important to-day as in the time of Cicero.

Expression Hall



## PUBLIC READING

is one of the Fine Arts. We give many recitals in private and in public, and we give long and thorough training for the control of self and the management of audiences.



**"Lombard Hall"**

**A New 3-story, 40-foot Wing Was Added This Summer**

## **COURSES FOR ORATORS**

### **11. EXTEMPORANEOUS SPEAKING**

Facility in thinking and speaking before an audience. The form of address is prescribed; the topic is left to the student.

### **12. EXTEMPORANEOUS SPEAKING**

The topic is prescribed; the method of treatment is optional. Attempt at appropriate originality.

Courses 11, 12 come one hour a week.

### **14. ARGUMENTATION, Two hours a week.**

The theory of argumentation in speeches and in debate. The arrangement of evidence, the construction of briefs, and the final form of arguments in public speech.

### **13. DEBATE, Two hours a week.**

Practice of argumentation in speeches and then in debates, under rigorous criticism.

### **15. ORATIONS, Two hours a week.**

Analysis of famous orations to discover the principles of their structure and of their language. Practice in the delivery of parts of great orations.

### **16. ORATIONS, Two hours a week.**

Practical formation and delivery of addresses of various kinds based on the principles already discovered.



**The Home of "Lombard Spirit"**

L 83 J

SCHOLARSHIP — CULTURE — PRACTICAL EFFICIENCY

# Lombard College

GALESBURG, ILLINOIS



“Old Main”  
Where the Studios are Located

## Department of Music

MAY — 1913

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BULLETIN OF  
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## Lombard Stands for Purposeful Education Courses Related to Life

Are you interested in music? Why? For pleasure or as a business?

Every young woman should be equipped to support herself should occasion demand. Are you preparing yourself for this emergency?

If you are musical why not specialize in music? Few lines of work open to women offer as attractive and profitable a means of earning a livelihood. Efficient teachers are ever in demand for never was music so fully appreciated nor so generally cultivated as it is to-day. Also in other lines than teaching as concert playing, church positions accompanying is profitable.

### What Instrument?

On what instrument shall you specialize? The greatest demand is for players and teachers of the piano. It is the chosen instrument of the home, the instrument on which practically every child begins music study.

### Pleasure

Do you want to study the piano for your own pleasure and that of your friends? Great thinkers assert that nothing contri-



A Group of "A



Some "Greeks" Looking

butes quite so much to the enjoyment of the home and family as music. It makes the home and home gatherings popular with the young folks and the young folks popular with their friends. A musical education will bring you enough enjoyment all your life to repay you many times over for the work and money spent on acquiring it.

Lombard has planned the courses in music to meet your needs if your purpose coincides with either of the above.



**The Home of "Lombard Spirit"**

## **Oration**

The teacher must be thoroughly trained in the theory and history of music. The pleasure seeker must also have a thorough knowledge of these studies if he is to obtain the greatest possible measure of enjoyment from his art. The theory courses are related to the piano work so as to be of daily practical use. The normal course is made practical by applying principles in practice teaching.

Public recitals are given to increase confidence in playing in public.

A full college course is strongly urged to give breadth of view and added power.

## Lombard a Pioneer

Music at Lombard is now organized as a college subject with full college credit toward degrees for all work done. This promises great results. If music is worth teaching why should it be denied college credit under proper regulations? Lombard has answered this question squarely.



The Chapel—The C  
Re-decorate

### College Music

For detailed outline of courses leading to the full College degree of Bachelor of Arts, majoring in Music, send for a catalogue for 1913-14.

### A Word to High School Students

If you have studied music, or if you ever intend to study it, do not make the mistake of dropping your music while you are in High



School. That is one of the most important stages of pianoforte study. It is the age when the pliable muscles of the hand and arms of childhood begin to stiffen. If unused, or not properly used during the High School period, they will respond much less readily in later music study. High School days are busy ones but there is time for a half hour, possibly an hour, of practice daily, and a half hour rightly



e of College Life  
n August

spent on music during these years will more than bring its reward in later study.

### Right Start

If wrong playing habits have been formed thru carelessness now is the time, if any, to rectify this. More can be accomplished from a technical standpoint by a fifteen year old than by a person eighteen years of age. Seize your opportunity.

Lombard particularly welcomes High School students to its musical department as special private students of the Instructors.

### **Private Children's Work**

The Lombard Instructors make an important feature of the Children's department as private work. Right training at the start means efficiency in later study. Music study need not mean drudgery if rightly taught. Careful and persistent work there must always be, but modern methods and new and interesting teaching material present the work



**Alumni Hall**

so attractively as to practically eliminate all that of drudgery. Kindergarten methods are used for children from five to seven. From that age work is suited to the pupil's ability and age. Public recitals are held frequently. A musical club, free to all piano pupils, supplies instruction in theory ear training, elementary composing and musical biography and stimulates interest.

### **Rhythm Class**

A rhythm class held at the "gym," serves to cultivate rhythm by means of dumb bell and Indian club exercises, marching and simple folk dances accompanied by music.



ican Beauties”

## Children's Classes

Daily 15 minute lessons are recommended for beginners and young children. This means constant supervision and corresponding progress.

Classes of four may be formed in which the pupils do an hour's work each day, except Saturday, with the teacher, thus eliminating all home practice. The piano clavier and technic table are the practice instruments used. The rate is only slightly higher than for two private lessons a week.

### Miss Ruth Chamberlain

For convenience of patrons Miss Chamberlain maintains a second studio at 915 N. Broad Street.

#### For Advanced Pupils

Two half hour lessons per week.....\$25.00  
 One half hour lesson per week..... 18.00

#### For Beginners and Children

One hour daily, except Saturday, 4 in class.... 28.00  
 Two half hour lessons per week..... 25.00  
 Four twenty minute lessons per week..... 25.00  
 Five fifteen minute lessons per week..... 25.00  
 Kindergarten class ..... 18.00



the New 60x90 Gym

Musical club and rhythm class free to piano pupils.

For further information address Miss Ruth Chamberlain, 915 N. Broad St., Galesburg, Ill., or phone 2740 Blue.



**Under the Trees—Where Commencements Are Held**

### **Mrs. Mae Angell Cooper**

will take a limited number of advanced pupils in pianoforte or organ.

For detailed information apply direct to Mrs. Cooper at her residence, 744 E. Brooks St., Bell telephone 2514, or at the College Office.

### **Violin**

Both elementary and advanced violin courses are available under the excellent guidance of Dr. Cooper. Phone him at his residence, Bell phone 2514, 744 E. Brooks St., or at the College office for appointment.



**"Lombard Hall"**

**A New 3-story, 40-foot Wing Was Added This Summer**