


1965

Sherwood Music School Annual Catalog 1965-1966

Sherwood Music School

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A COLLEGE FOR THE TRAINING OF PROFESSIONAL MUSICIANS • OFFERING COURSES
FOR THE DEGREES, BACHELOR OF MUSIC • BACHELOR OF MUSIC EDUCATION • AND
MASTER OF MUSIC

SHERWOOD

FOUNDED 1895

MUSIC SCHOOL



1014 SOUTH MICHIGAN AVENUE • CHICAGO, ILLINOIS • 60605

OFFICIAL
BULLETIN

MEMBER OF THE NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

Purpose

It is a conviction of those who direct the activities of the Sherwood Music School that music is one of the important cultural pursuits of the human race. Music study fosters intellectual and aesthetic growth. Musical skills provide creative and emotional outlets. In common with other arts, music encourages a personal orientation toward idealism, and is a source of spiritual enrichment.

It is the primary educational objective of the Sherwood Music School to prepare young people to make the values of musical art widely available to contemporary society in the three fields of **performance, teaching, and composing.**

Through testing, counseling, and instruction, the School seeks to discover and develop each student's musical capabilities, whether these be in the field of performing, or of teaching, or of composing. To this end, courses are given in **Piano, Voice, Organ, Violin, Cello,** and other orchestral instruments; in **Conducting;** in **Methods and Materials for Music Teaching;** in supervised **Practice Teaching;** and in **Composition and Orchestration.**

The general musicianship of Sherwood students is strengthened through studies in such subjects as **Harmony, Ear Training, Counterpoint, History and Literature of Music, Form and Analysis,** choral singing, and **orchestral playing.**

In addition to this professional training, each student receives a general education sufficiently broad so that he may become an effective participant in our American community life. Each Degree curriculum includes elements designed to form a nucleus of liberal arts awareness and appreciation which will expand with the individual's experience and maturity after his graduation, because of a thoroughly aroused sense of intellectual curiosity and alertness.

The School's purpose as to general education is accomplished with the cooperation of accredited Liberal Arts colleges which maintain instruction centers in downtown Chicago. The students' core of academic studies includes a year of instruction in **English;** essential aspects of the **Physical Sciences, Biological Sciences, Social Sciences, and Humanities;** offerings in **Modern Languages** for Voice majors; and courses in **Education** for students who are majoring in Public School Music.

The specialized professional training offered by the School in combination with these academic studies produces graduates who are competent and able to assume responsibility as professional musicians and as citizens.

Calendar

The **Fall Semester** opens on the third Thursday of September, with registration during the two days preceding. The Christmas vacation begins December 20 and extends through January 4. The **Spring Semester** opens on the second Thursday of February. The third Thursday of June is **Commencement Day.** No classes are conducted on Thanksgiving Day or on Memorial Day.

Chicago's famous Lakefront skyline. The enlarged view in the circle at the left shows the Sherwood Music School Building.

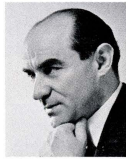


Faculty



LEO PODOLSKY, renowned virtuoso, Honorary Vice-President of the School, Artist Teacher of Piano. Pupil of George Lawewicz. Soloist with Chicago, Detroit and Los Angeles Symphony Orchestras; recitals in New York, Boston, Chicago, and other American, European and Oriental centers. *Chicago Tribune*: "One of the few and rare personalities in music." Editor of many piano repertoire volumes.

LEON ROSENBLUM, Dean of the School, Artist Teacher of Piano. Pupil of the world-famous Artur Schnabel. Teacher of Theodore Lettvin. Formerly member of faculty of Neues Konservatorium (Berlin). Recitals in the music centers of Germany, France, England, and the United States. *Chicago Daily News*: "One of the most admirable influences brought to bear upon Chicago's music in many years."



HERBERT RENISON, Artist Teacher of Piano, has won a place among leading pianists by his recitals in South America, and in the United States. Graduate of National Conservatory, Buenos Aires; pupil of the renowned Lawewicz. Critics refer to him as "one of the most interesting personalities among Argentine pianists," and recognize in his playing "a perfection beyond digital prowess."

ELSE HARTHAN ARENDT, Honorary Vice-President of the School, Artist Teacher of Voice. Received early training from her father, Dr. Hans Harthan. Her later teachers were Bianchi, Rueckbeil-Hiller, Dressler, and Raabe. Renowned as concert and oratorio singer in Europe, South America, and United States. Soloist with Apollo Club, and Philadelphia, Cleveland and Chicago Orchestras.



MARIA HUSSA, Artist Teacher of Voice and director of the Opera Class, formerly leading soprano in Operas of Berlin, Hamburg, Vienna, and in Metropolitan and Chicago Opera Companies. Centers in which she has won acclaim include Paris, Milan, Lisbon, Salzburg. Numerous of her students have won success in opera and concert, including Gloria Lind, guest star of European opera companies.

BURTON WHEELER KOSMEN, Artist Teacher of Voice. Master's Degree from De Paul University. Former member of the Metropolitan Opera Company; tenor of James Melton's Quartet; roles in Broadway productions of *Fledermaus* and *Paint Your Wagon*; five seasons of stock at North Shore Music Theater; leading roles in Detroit Light Opera and Kansas City Light Opera.



HERBERT L. WHITE, JR., Artist Teacher of Organ, organist of First Church of Christ, Scientist, Oak Park. Pupil of Piche, Douglass, Wilson. Bachelor's Degree from Oberlin, Master's and Doctor's Degrees from Indiana U. Previous teaching engagements at Indiana U., at DePauw, at Central Washington College, and Iowa State Teachers' College. Numerous recitals and radio programs.

RUDOLPH REINERS, Artist Teacher of Violin and Viola, and conductor of the Sherwood Symphony Orchestra. Pupil of Samtini and Carl Flesch. He has concertized in Europe and America, besides engaging in radio work for CBS and NBC. Former member of the Chicago Symphony Orchestra and conductor of the Peoria Symphony. Musical director of Chicago Symphony String Ensemble and Zion Passion Play.



FLORENCE GRANDLAND GALAJIKIAN, distinguished American composer, Artist Teacher of Composition. Pupil of Lutkin, Oldberg, Saar, Borowski, Rubin Goldmark, and Noelte. Composer of a long and varied list of choral and instrumental works, including the *Symphonic Intermezzo* which won NBC Award and was internationally broadcast. Orchestral works performed by leading symphonies.

BERNARD FISCHER, Artist Teacher of Violin and Viola, lecturer on Music Education Methods. Master of Arts Degree from University of Chicago. Pupil of Alexander Sebald. Author of string methods books and etudes issued by leading publishers. Member of Editorial Committee of *American Music Teacher*, member of Board of Directors of String Teaching and Research, Inc. Concertized as violist.





FRANCIS KEYSER
Piano, Theory



ROBERTA SAVLER
Piano, Methods



RALPH SUNDÉN
Organ, Theory



MARION SCHROEDER
Voice



LYLE HOPKINS
School Music Methods



GIULIO FAVARIO
Piano, Conducting

ALOIS TRENKA, Artist Teacher of Violoncello, is a member of the Chicago Symphony Orchestra. Pupil of three distinguished cellists: Bogumil Sykora, Engelberg Roentgen, Alfred Wallenstein. He has appeared as soloist with the Chicago Symphony Orchestra, has filled many other solo engagements, has done much work for NBC and CBS. Founder and 'cellist of the Chicago Arts String Quartet.



FRIEDA GROSS
Voice



IRENE KEYSER
Piano



HEDWIG FISCHER
Piano



MARIETTA GIHLE
Violin



RICHARD ALDRICH
Piano



LEROY GENTRY
Piano

Orchestral instruments are taught by members of the Chicago Symphony Orchestra and by others who have achieved equal distinction as players.



WALFRID KUJALA
Flute



STANLEY DAVIS
Clarinet



TOM CROWN
Trumpet



JOHN RAITT
Bassoon



WILLIAM BABCOCK
Trumpet



EARL HOFFMAN
French Horn, Trombone, Tuba



RUDOLF FAHSBENDER
Double Bass



JERRY SIRUCEK
Oboe



JAMES ROSS
Percussions

Undergraduate Courses

The outlines following (on pages 6 and 7) show the semester hour requirements for the Bachelor's Degree with a major in a chosen instrument; or in Voice; or in Public School Music; or in Composition. The instruments from which a major may be chosen are Piano, Organ, Violin, Cello, Bassoon, Clarinet, Flute, French Horn, Oboe, Trombone, Trumpet.

For completion of the four-year course with concentration in an instrument, in Voice, or in Composition, the Degree, Bachelor of Music, is awarded. For completion of the four-year course in Public School Music, the Degree, Bachelor of Music Education, is awarded.

To students majoring in study of an instrument or Voice, a Normal Certificate is awarded for completion of the music courses of the Freshman year; a Teacher's Certificate for completion of the music courses of the Sophomore year; and a Teacher's Diploma for completion of the music courses of the Junior year.

Piano majors who wish to receive these Certificates and the Teacher's Diploma must include Piano Teaching Methods 102 in their Freshman year, and Piano Teaching Methods 201 and 202 in their Sophomore year courses. They will otherwise be awarded Certificates of Proficiency. One year of Ensemble training is required of Piano majors before award of the Bachelor's Degree.

Students who require training in Piano as a minor subject may use the credits thus gained against Music Elective requirements. (See page 8 for information as to minimum proficiency requirements.)

Violin majors must include two years of Orchestra and two years of Ensemble in their Degree courses. Majors in other orchestral instruments must include four years of Orchestra and two years of Ensemble. Organ majors must include the Organ Class.

Information as to the allotment of Applied Music credits to various instruments and to Voice in the Public School Music and Composition curricula is given on page 8.

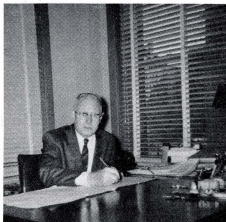
The subject matter from which Music Electives may be chosen includes additional private studies in Applied Music, and any of the following classes not appearing in departmental requirements: Opera Class, Seminars in Applied Music Literature, Orchestra Conducting, Ensemble, Orchestra, Piano Teaching Methods, Organ Class, Public School Music Methods, Canon and Fugue, Composition, and Orchestration.

Students other than Public School Music majors may substitute a second year of Chorus for Choral Conducting.

Course sequences marked with an asterisk (in the outlines on pages 6 and 7) comprise the academic training given by cooperating colleges.

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WALTER A. ERLEY
President



ARTHUR WILDMAN
Musical Director



BLANCHE BENSINGER
Student Counsellor



INSTRUMENT MAJOR

Freshman Year

Major	8
Ear Training 101, 102.....	2
Harmony 101, 102.....	6
Chorus	2
Music Elective	3
*English Sequence	9
	<u>30</u>

Sophomore Year

Major	8
Ear Training and Keyboard Harmony 201, 202.....	4
Harmony 201, 202.....	4
Counterpoint 201, 202.....	2
Music History 201, 202.....	4
Choral Conducting 201, 202.....	2
*Sciences Sequence	9
	<u>33</u>

Junior Year

Major	8
Ear Training and Keyboard Harmony 301, 302.....	4
Counterpoint 301, 302.....	4
Form and Analysis 301, 302.....	4
Music History 301, 302.....	4
*Humanities Sequence	9
	<u>33</u>

Senior Year

Major	8
Composition and Arranging 401, 402..	4
Ensemble and/or other Music Electives	6
*French Sequence	6
	<u>24</u>

VOICE MAJOR

Freshman Year

Voice	8
Ear Training 101, 102.....	2
Harmony 101, 102.....	6
Chorus	2
Music Elective	3
*English Sequence	9
	<u>30</u>

Sophomore Year

Voice	8
Ear Training and Keyboard Harmony 201, 202.....	4
Harmony 201, 202.....	4
Counterpoint 201, 202.....	2
Music History 201, 202.....	4
Choral Conducting 201, 202.....	2
*Language Sequence	9
	<u>33</u>

Junior Year

Voice	8
Ear Training and Keyboard Harmony 301, 302.....	4
Counterpoint 301, 302.....	4
Form and Analysis 301, 302.....	4
Music History 301, 302.....	4
*Language Sequence	9
	<u>33</u>

Senior Year

Voice	8
Composition and Arranging 401, 402..	4
Music Electives	6
*Humanities, Psychology.....	6
	<u>24</u>



PUBLIC SCHOOL MUSIC MAJOR

Freshman Year

Applied Music	12
Ear Training 101, 102.....	2
Harmony 101, 102.....	6
Chorus	2
*English Sequence	9
	<u>31</u>

Sophomore Year

Applied Music	8
Ear Training and Keyboard Harmony 201, 202.....	4
Harmony 201, 202.....	4
Counterpoint 201, 202.....	2
Music History 201, 202.....	4
Choral Conducting 201, 202.....	2
*Sciences Sequence	9
	<u>33</u>

Junior Year

Applied Music	4
Ear Training and Keyboard Harmony 301, 302	4
Counterpoint 301, 302	4
Form and Analysis 301, 302	4
Orchestra Conducting 301, 302	2
Music Methods for Elementary Schools 401	3
Music Methods for High Schools 402..	3
*Psychology, Humanities 157 or Humanities Elective, and U.S. History 9	
	<u>33</u>

Senior Year

Applied Music	8
Composition and Arranging 401, 402..	4
Music History 301, 302.....	4
Practice Teaching	5
*Sequence in Education and in Physiology and Health, minimum...	13
	<u>34</u>

COMPOSITION MAJOR

Freshman Year

Applied Music	12
Ear Training 101, 102.....	2
Harmony 101, 102.....	6
Chorus	2
*English Sequence	9
	<u>31</u>

Sophomore Year

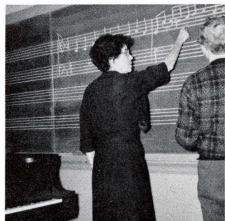
Applied Music	8
Ear Training and Keyboard Harmony 201, 202.....	4
Harmony 201, 202.....	4
Counterpoint 201, 202.....	2
Music History 201, 202.....	4
Choral Conducting 201, 202.....	2
*Sciences Sequence	9
	<u>33</u>

Junior Year

Applied Music	4
Ear Training and Keyboard Harmony 301, 302.....	4
Counterpoint 301, 302.....	4
Form and Analysis 301, 302.....	4
Composition and Arranging 401, 402..	4
Music History 301, 302.....	4
*Humanities Sequence	9
	<u>33</u>

Senior Year

Applied Music	4
Canon and Fugue 401, 402.....	4
Composition 501, 502.....	6
Orchestration 501, 502.....	4
*French Sequence	6
	<u>24</u>



NOTES ON APPLIED MUSIC REQUIREMENTS

If the major chosen is Piano, Voice, Violin, Organ, Cello, or a Wind Instrument, the 8 semester hour credits allotted in each year to Applied Music are given entirely to study of the major subject under an Artist Teacher. **The schedule of instruction in an Applied Music major is two private half-hour lessons weekly through eight semesters, with adequate daily practice.**

Unless sufficient pianistic ability has been acquired beforehand, students majoring in Voice, Violin, Cello, a Wind Instrument, or Composition, must include in their courses enough study of Piano to enable them to sight-read simple accompaniments, and to give prepared performances of accompaniments of average difficulty. Any training needed in Piano must begin at entrance, and continue without interruption until the indicated objective has been attained.

In addition to meeting the regular repertoire requirements, Organ majors are required in their Senior year to give demonstrations of proficiency in sight-reading, choral accompaniment, transposition at sight, open score reading, and improvisation; and to present evidence of satisfactory ability in service playing. Opportunity is provided for them to gain valuable experience in choral accompaniment by playing for the Sherwood Chorus.

Demonstrations of sight-reading proficiency are required of instrumental majors in their Senior year.

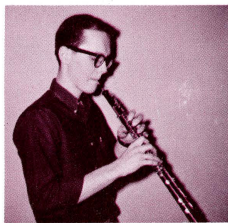
Composition majors must elect one semester of training in a stringed instrument; one semester in a brass instrument; and one semester in a woodwind. Except for stipulations as to study of Piano and orchestral instruments, they are free to make their own choice in earning the total of required credits in Applied Music.

Violin students are required to give sufficient attention to Viola to be able to play it in ensemble groups.

In planning the training of each School Music major, 32 semester hour credits are distributed to various Applied Music subjects. The exact number of credits allotted to each subject naturally varies from one student to another, according to needs, interests, and aptitudes.

Each School Music major is expected to have one performance area in which he excels, and in which he has developed skills satisfactory for use in school and community programs. In addition, certain minimums must be included in his Applied Music studies:

1. **Piano facility sufficient to sight read songs of the kind found in a song book; to harmonize at sight, improvising a simple piano accompaniment for songs using the I, IV, V chords and simple piano modulations, and to transpose such songs and harmonizations to other keys; also to sight read simple accompaniments, vocal or instrumental, and simple piano compositions of the kinds used for school rhythmic activities.**



2. One year of Voice study; 3. One semester of Violin study; 4. One semester of Clarinet study; 5. One semester of Trumpet study; 6. One semester of study of Percussions, with emphasis on Snare Drum fundamentals.

GENERAL CULTURAL STUDIES

Degree students of the Sherwood Music School follow an integrated curriculum.

They receive their music-professional training, amounting to approximately three-fourths of Degree requirements, from the Sherwood Music School.

Concurrently, students are placed by the School in cooperating accredited Liberal Arts colleges in the downtown area of Chicago, for a carefully planned program of general education. This program comprises approximately one-fourth of Degree requirements, and consists of a core of essential cultural subjects, with the addition of Education courses needed by School Music majors. Arrangements for this phase of each student's training are an integral part of his registration with the School, and are subject to the direction of the School.

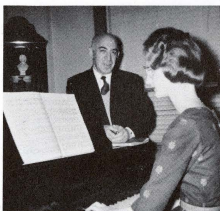
Tuition charges for academic courses are paid to the School as a part of the yearly total.

Except for the 3½-hour courses in Education, each academic course earns three semester hour credits. The sequence in which courses are normally taken is shown below.

For majors in Instrumental Music or Composition: English 161, 162, 163: Problems in Reading and Writing; Physical Sciences 161, Biological Sciences 162, Social Sciences 161: Problems in the Physical, Biological, and Social Sciences; Humanities 156, 157, 158: The Interpretation of Literary Texts; French 101; French 102.

For majors in Music Education: English 161, 162, 163: Problems in Reading and Writing; Physical Sciences 161, Biological Sciences 162, Social Sciences 161: Problems in the Physical, Biological, and Social Sciences; Psychology 154: Introductory Psychology; Humanities 157: Interpretation of Literary Texts; History 164: History of

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the United States; **Biological Sciences 163:** Human Physiology and Health; **Education 200, 202, 207:** Three crucial philosophic theories of education, classical and modern; history of the American educational system (200); aspects of educational psychology derived from scientific study of human growth and development (202); educational psychology applied to student guidance; a selection of one of the following areas: testing and evaluation, materials and techniques of instruction, methods of teaching reading (207).

For Voice majors: **English 161, 162, 163:** Problems in Reading and Writing; **Modern Languages:** 9 semester hours in each of two languages—French, German, Italian, or Spanish; **Psychology 154:** Historical Introduction to Psychology; **Humanities 158:** The Interpretation of Literary Texts.

OUTLINES OF UNDERGRADUATE PRIVATE INSTRUCTION

Private instruction is given in Piano, Violin, Voice, Organ, Cello, Wind Instruments, and Percussion Instruments.

The underlying aims of the private instruction given by the School are to build technical proficiency and interpretative ability, along with a repertoire useful either in teaching or in public performance.

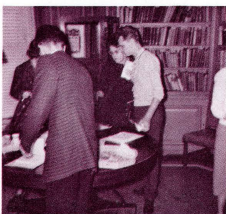
In connection with the courses which lead to Certificates, Diplomas and Degrees, the student must meet certain special requirements for credit in Applied Music.

These special requirements include:

a. An entrance audition, at which the student must show satisfactory qualifications for credit-earning studies in Applied Music.

b. An examination at the end of each Semester or Summer Session. In order to receive credit and earn promotion, the student must show satisfactory *proficiency* in the interpretation of an adequate *amount* of repertoire, of an appropriate *grade* of difficulty, with proper *balance and variety* as to schools and types of composition.

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Undergraduate requirements are discussed more fully in the outlines which follow, explaining the entrance and repertoire requirements applicable to each major subject. The Freshman and Sophomore Years comprise the Lower Division; the Junior and Senior Years, the Upper Division.

Piano Major

Entrance—A good technical foundation. Major and minor scales, broken chords. Some standard etudes, such as Czerny (Op. 299), Heller, Döring. Bach: A few Little Preludes and two-part Inventions. Haydn and Mozart: Some of the less difficult compositions, and similar works by other composers.

Items Representative of Lower Division Repertoire and Study Material—Bach: Three-part Inventions, Preludes and Fugues, dance forms. Beethoven: Sonatas, Op. 2, No. 1, and Op. 13. Haydn: Sonata in E minor. Mozart: Sonata in A. Mendelssohn: Songs Without Words, Scherzo, Op. 16, No. 2. Liszt: Transcriptions. Schubert: Impromptu, Op. 142, No. 3. Chopin: Impromptu, Op. 29, Waltz, Op. 64, No. 3, Nocturne in E, Op. 62, No. 2, Polonaise, Op. 26, No. 1. Schumann: Papillons, Novelette in F, Bird as Prophet. Modern composers: Works of corresponding grade. Standard etudes, such as those of Czerny (Op. 740), Cramer, Kullak. Scales and arpeggios in rapid tempo, parallel and contrary; in thirds and sixths, and in various rhythms; octaves.

Items Representative of Upper Division Repertoire and Study Material—Bach: Chromatic Fantasy and Fugue, toccatas, transcriptions by Busoni, Liszt, D'Albert, Tausig. Beethoven: Later sonatas and a concerto. Brahms: Rhapsodies, Sonata in F minor. Chopin: Ballades, polonaises, fantasie, barcarolle, scherzos, etudes, preludes, and a concerto. Liszt: Rhapsodies, etudes, transcriptions, a concerto. Schumann: Faschingsschwank, Carneval, Concerto. Modern composers: Works of corresponding

difficulty. Scales and arpeggios with high velocity; mastery of double notes, chords, octaves.

Violin Major

Entrance—A good technical foundation. Ability to perform such works as Sonata No. 1 of Mozart; Concerto No. 23 of Viotti; Concertos, Nos. 7 and 9, of de Beriot; Gavotte in D, by Bach. Elementary knowledge of piano. (Any deficiency in latter respect may be removed as student proceeds with course.)

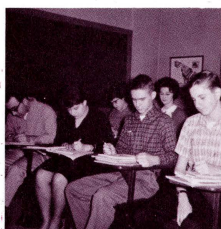
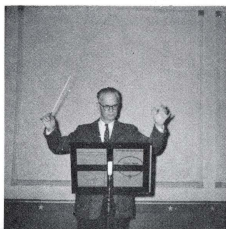
Items Representative of Lower Division Repertoire and Requirements—Sonatas by Bach, Handel, Haydn, Mozart. Concertos by Spohr, Viotti, Nardini, Mozart, and others. Standard study and technical material. Ability to read at sight moderately difficult compositions; and to take part in easier string quartettes and symphonic works.

Items Representative of Upper Division Repertoire and Requirements—Violin compositions of the more difficult grades, covering works by Bach, Handel, Mozart, Mendelssohn, Beethoven, Brahms, Spohr, Rode, Tartini, Vieuxtemps, Wieniawski, Kreutzer, Lalo, Grieg, Franck, Bruch, Paganini, Sarasate and others. Standard study and technical material.

Cello Major

Entrance—Elementary cello technic and rudimentary knowledge of the piano. (Deficiency in latter respect may be removed as student proceeds.)

Lower Division Requirements—Standard technical material. Compositions up to the fifth and sixth grades, including works by Schroeder, Klengel, Grützmacher, Romberg, Corelli, Duport, Servais, Popper, Bach, Haydn, Mozart, Beethoven. Ability to play simple piano accompaniments, and to play cello parts of easier ensemble and symphonic works.



Upper Division Requirements—Standard technical material. Advanced compositions by Goltermann, Caporale, Piatti, Popper, Boccherini, Romberg, Tartini, Boellmann, Schumann, Saint-Saëns, Volkmann, Dvorak, Tchaikovsky, Bach, Haydn, Mozart, Beethoven and others. Ability to hold position in professional orchestra, and to appear as soloist with orchestra.

Wind Instruments

Entrance—Elementary technic of the instrument chosen as a major, and rudimentary knowledge of the piano. (Deficiency in latter respect may be removed as student proceeds.)

At the end of the second year of study, the student should have sufficient ability to take part in performance of easier symphonic works. At the end of the fourth year, the student should be able to appear as a soloist with orchestra in a concert piece for his instrument; and should be able to hold a position with a professional band or orchestra.

Through the four years of training, the student progresses steadily into the advanced literature of his instrument, drawn from the most valuable and worthwhile productions of all periods, and including etudes, orchestra studies, and chamber music, as well as original solo items and transcriptions. Any one of these instruments may be chosen as a major: Bassoon, Clarinet, Flute, French Horn, Oboe, Trombone, Trumpet.

Voice Major

Entrance—Ability to sing acceptably some of the simpler classic songs in English, and to read a simple song at sight. Elementary knowledge of piano. (Deficiency in latter respect may be removed as student proceeds.)

Lower Division Requirements—Knowledge of breath control, enunciation, pronunciation, tone placement, essentials of interpretation, and one foreign language. Ability to sing several standard songs from memory, and one or more of the less difficult arias of opera and oratorio. Major, minor and chromatic scales, exercises for facility and for sustained tone, classic embellishments. Recitative.

Upper Division Requirements—Repertoire for immediate use must contain at least four difficult operatic arias, four difficult oratorio arias, twenty classic and twenty modern songs. Knowledge of general song literature. Ability to sing in three foreign languages and to give a creditable song recital.

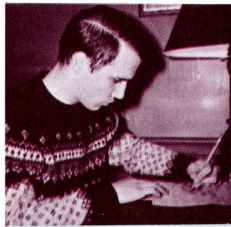
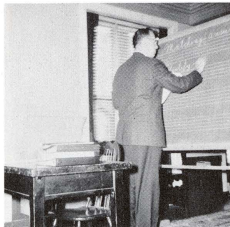
Organ Major

Entrance—Pianistic ability comparable to or somewhat in advance of that required for entrance as a major in Piano.

Lower Division Requirements—Standard technical material. Preludes and fugues and chorale preludes of Buxtehude, Pachelbel, Walther, and J. S. Bach ("Little Organ Book"); sonatas by Mendelssohn and Guillemant; chorale preludes by Brahms; the Franck *Cantabile* and *Prelude, Fugue and Variation*, and other pieces of similar difficulty by contemporary composers.

Upper Division Requirements—A large repertoire of organ literature of all schools, including such items as the Handel concerti; the more difficult preludes, fugues, chaconnes, passacaglias, fantasies, trio sonatas, and toccatas by Bach and the pre-Bach composers; the *Chorales* of Franck; symphonies of Widor and Vierne; other pieces of similar difficulty by Karg-Elert and Reger; and standard modern compositions by Van Hulse, Purvis, Bingham, Willan, Messiaen, Alain, Dupre, Hindemith, Schroeder, and others.

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OUTLINES OF UNDERGRADUATE CLASS INSTRUCTION

The following outlines show the ground covered in the Classes listed in the requirements on pages 6 and 7, and in other Classes which may be chosen as electives. The outlines are grouped according to Departments of Instruction and grades of advancement. The arrangement of courses in sequences implies that entrance to any advanced course is conditioned upon completion of the preceding course or courses as prerequisites.

Applied Music

Opera Class—2 credits per semester for active membership, 1 credit per semester for auditing membership. Study of dramatic principles as applied to all kinds of vocal art, so that the face and body of the singer may reflect the mood of the work being performed. Scenes from the operas are used for study purposes. Students may be admitted to this Class only after they have completed foundational studies in Voice.

Organ Class—2 sessions weekly, 2 semester hour credits for each semester. History of the instrument and survey of its literature. Stop characteristics and classifications. Principles of registration. Essential facts concerning organ design, construction, and mechanisms. Organ technique. Teaching materials.

Seminars in Applied Music Literature—2 credits per semester. Artist Teachers of the Piano, Violin, Voice, and Organ Departments co-operate in offering these courses which are given to small groups and which afford to advanced students a broader contact with the repertoire of their chosen fields of Applied Music study. Open to Seniors and graduate students who are Applied Music majors.

Conducting

Choral Conducting—1 semester hour credit for each semester. Baton technic; blending of voices; obtaining good tone and accurate intonation; dynamics; attack and finish of

phrases; enunciation; style and interpretation. Weekly assignments in practice conducting.

Orchestra Conducting—1 semester hour credit for each semester. How to organize an orchestra; baton technic; tempi; deportment; obtaining perfect ensemble; conducting effective rehearsals; phrasing, style, interpretation, contrasts, dynamics. Practice conducting is an essential feature of this course.

Ensemble

Ensemble—1 credit for each semester. Performance of chamber music utilizing varying combinations of string and wind instruments, and piano.

Chorus—1 credit for each semester. Rehearsals and concerts of the Chorus are devoted to a wide range of choral materials, with special emphasis upon the oratorios.

Orchestra—1 credit for each semester. The Sherwood Symphony Orchestra rehearses and presents publicly a number of symphonic works each year, and provides accompaniments for student and artist soloists in various of the School concerts, including the Commencement Concert.

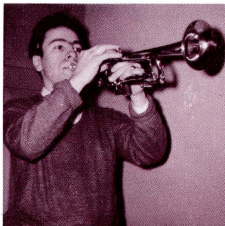
History and Literature of Music

Music History 201—2 semester hour credits. Music history from antiquity to 1500 A.D.

Music History 202—2 semester hour credits. Music from 1500 to 1700.

Music History 301—2 semester hour credits. Music from 1700 through the time of Beethoven.

Music History 302—2 semester hour credits. Music of the nineteenth and twentieth centuries.



Piano Teaching Methods 102—3 semester hour credits. Methods and materials for use in giving preparatory piano instruction, with observation of demonstration lessons.

Piano Teaching Methods 201 and 202—2 semester hour credits and 1 semester hour credit, respectively. Methods and materials for use in giving intermediate piano instruction, with practice teaching.

Public School Music

Music Education 401, 402—Methods, techniques, and materials for vocal and instrumental teaching and supervising in grade schools and High Schools, including the organizing, training, and conducting of choruses, bands, and orchestras. Methods 401 is a 3-semester-hour course on music for elementary schools. Methods 402 is a 3-semester-hour course on music for High Schools.

Practice Teaching—5 semester hour credits, based upon 30 clock hours of observation, 30 clock hours of classroom teaching, 60 hours of preparation, and 60 hours of related activities, such as conferences with critic teachers and the supervisor of practice teaching, record keeping, grading of papers, participation in school and community activities, and assistance to pupils outside class periods. With the consent of the supervisor of practice teaching, the number of hours of observation may be reduced somewhat if the number of hours of classroom teaching is increased in the same amount.

The practice teaching of students in the Public School Music Department is carried on in various elementary schools and high schools in the Chicago area.

Ear Training 101—2 sessions weekly, 1 semester hour credit. Interval recognition. Mode recognition. Triad recognition. Sight singing. Keyboard transposition.

Ear Training 102—2 sessions weekly, 1 semester hour credit. Simple melodic and harmonic dictation. Sight singing. Keyboard transposition.

Harmony 101—3 semester hour credits. A review of scales, intervals, and triads. Principles of voice leading. Harmonizing of basses and melodies in close and open position, in major and minor keys, using primary and secondary triads in root progressions. Keyboard exercises based upon cadences.

Harmony 102—3 semester hour credits. Harmonizing of melodies and figured basses, major and minor, introducing the use of inverted triads, and the use of all seventh chords in root form and in inversions. Keyboard exercises.

Harmony 201—3 sessions weekly, 2 semester hour credits. Harmonizations employing all diatonic chords, including dominant ninth. Modulations to the closely related keys. Sequences and altered chords. Harmonic analysis.

Harmony 202—3 sessions weekly, 2 semester hour credits. Modulation to the more distant keys. Chromatic modulation. Use of non-harmonic tones. Exercises employing transitions, altered chords, non-chord tones, etc. Harmonic analysis.

Ear Training and Keyboard Harmony 201, 202—3 sessions weekly, 2 semester hour credits for each course. Melodic dictation. Dictation of simple two-part counterpoint. Sight singing. Harmonization at the keyboard of figured basses, and melodies; harmonization

(Continued on Page 19)

You are invited to fill in, detach, and mail this form for advisory service, without obligation. The data provided will enable officials of the School to outline a program of studies suited to your aims, to inform you as to tuition costs, and to determine your eligibility for admission.



Advisory Service Form

SHERWOOD MUSIC SCHOOL • 1014 SOUTH MICHIGAN AVENUE • CHICAGO, ILLINOIS 60605

YOUR NAME MR.
MISS
MRS. FIRST MIDDLE LAST

Address.....
STREET CITY ZONE STATE

Date and place of birth.....

Of what country are you a citizen?.....

In what year may you wish to enter Sherwood Music School.....

and at what time of year (Fall, Spring, Summer)?.....

Are you interested in entering as a Degree candidate, or as a special student?.....

For what kind or kinds of professional musical work do you wish to prepare?.....

Give the name of your High School, the month and year when you were graduated, or when you expect to be graduated, and a list of the units in your High School course:

If known, underline the quarter which shows your standing in your High School class: HIGHEST QUARTER, SECOND, THIRD, LOWEST QUARTER. If you have had college training, mention on a separate sheet the name and location of the college, dates of attendance, and whether or not you are still enrolled. List the subjects studied, the number of semester or quarter hours of credit earned in each subject, and any Degree which may have been awarded to you. If you become a student in the Sherwood Music School, an official transcript of credits will be required prior to entrance, but need not be provided now.

 DETACH

CONTINUE ON REVERSE SIDE

Mention any extra-curricular activities, honors, official positions, or organization memberships related to your High School or college studies.....

Provide a general outline of your previous musical training, mentioning subjects studied, and length of study. Mention some selections from your repertoire, also any amateur or professional experience which you may have had in the field of music.



Underline the subject which you would wish to be your major:

PIANO VOICE ORGAN VIOLIN PUBLIC SCHOOL MUSIC
COMPOSITION CELLO CLARINET FLUTE OBOE BASSOON
TRUMPET FRENCH HORN TROMBONE

Students are not required to elect a minor subject, but if there is a secondary subject which you would especially like to include in your course of study at some time, mention it here:

.....
Who are your favorite composers?.....
.....
.....

.....
What is your favorite reading material?.....
.....
.....
.....

.....
Tell how you were put in touch with the School:.....
.....
.....

.....
If you are studying music now, mention the subject, and give the name and address of your teacher:
.....
.....

.....
Are you physically handicapped in any way?.....*If so, please state nature of handicap:*
.....
.....

The Scholarship Application on the following page should also be filled in if you wish to be considered as an applicant for a scholarship.

SCHOLARSHIP APPLICATION

Provide the additional information requested below if you have a financial problem in connection with your plans for study, and wish to be considered as an applicant for scholarship assistance.

State whether both of your parents are living.....

Occupation of father, if living.....

Names and address of parents or guardian:

.....
.....

Ages of living brothers and sisters:.....

Give the names and addresses of two persons not related to you, to whom the Committee on Scholarship Awards can write, if desired, concerning your talent and character:

1.

.....

2.

.....

TEACHER'S RECOMMENDATION

(To be filled in by the teacher under whom you have studied privately the musical subject which is of greatest interest to you; or by a High School or college official or teacher who knows you well.)

I recommend this student as being worthy of scholarship assistance, and add for your consideration the following comments on the applicant's talent, character, and financial need:

.....
.....
.....
.....
.....

TEACHER'S SIGNATURE

AND ADDRESS

.....

(Continued from Page 14)

of scales, major, minor, and chromatic; keyboard modulation and transposition. Dictation of chord progressions in four parts, in phrase and period form, using melodic and harmonic symbols as well as staff notation.

Counterpoint 201—1 semester hour credit. Two-part strict counterpoint in all five species.

Counterpoint 202—1 semester hour credit. Three-part strict counterpoint in all five species.

Ear Training and Keyboard Harmony 301, 302—3 sessions weekly, 2 semester hour credits for each course. Continued contrapuntal and harmonic dictation, based partially upon the harmonized chorales of J. S. Bach. Sight singing. Melodic and harmonic dictation of twentieth century music. Sight singing. Advanced keyboard harmony. Harmonic patterns, modulatory sequences, diatonic and chromatic scale harmonizations as a basis for extemporizing. Harmonization of melodies at sight. Transposition. Keyboard practice in reading from open score, using various clefs.

Form and Analysis 301, 302—2 semester hour credits for each course. Figures, motives, sections, phrases, periods, small and large binary and ternary form, trio form, rondo (301). Sonata; sonata form as exemplified in sonatas for various instruments and combinations of instruments, including the symphony orchestra; variation form; passacaglia; chaconne, fugue; free forms; elements of form in contemporary music. Fundamentals of the physics of sound.

Counterpoint 301—2 semester hour credits. Techniques of contrapuntal writing applied to original period construction.

Counterpoint 302—2 semester hour credits. Continuation of original period writing exer-


cises. Four-part harmonic counterpoint. Double counterpoint; two- and three-part canons at various intervals; infinite canons, canons by inversion, augmentation, and diminution; two- and three-part inventions; fugal analysis; fugal exposition in four voices, with countersubject. Creative assignments require writing for various combinations of instruments and voices.

Composition and Arranging 401, 402—2 semester hour credits for each course. Period construction, song forms, songs, sonatina, rondo, and assignments of similar difficulty. Assignments in period styles. Principles of instrumentation, applied to the making of arrangements for orchestra and band, and to the scoring of original compositions. Score reading.

Canon and Fugue 401, 402—2 semester hour credits for each course. (Undergraduate credit for Composition majors; may be taken for graduate credit by other students. Counterpoint 301 and 302 are prerequisites.) Composition of three- and four-part canons at various intervals, of chorale preludes in various styles, and of a complete French suite (401). Complete fugues, real and tonal, in three and four voices; use of countersubject; redundant entry; pedal point; stretto; use of inversion.

Composition 501, 502—3 semester hour credits for each course. (Undergraduate credit for Composition majors; may be taken for graduate credit by other students.) Songs or instrumental pieces. Assignments in composition in the larger forms, for one or more instruments, including the sonata form; individual projects in operatic, choral, or symphonic writing.

Orchestration 501, 502—2 semester hour credits for each course. (Undergraduate credit for Composition majors; may be taken for graduate credit by other students.) Scoring of complex original works for full orchestra.



Fill in this page also if there is a financial problem in connection with your plans, and you wish to be considered as an applicant for scholarship assistance. Detailed information concerning scholarships, loans, and self-help is given on page 28.

Graduate Courses

MAJOR SUBJECTS

The major subjects in which the School offers graduate courses leading to the Master of Music Degree, are Piano, Violin, Voice, and Organ.

GRADUATE FACULTY

The Artist Teachers of the Piano, Violin, Voice, and Organ Departments comprise the Faculty providing graduate instruction in these major subjects. Seminars in the literature of these subjects are also conducted by the Artist Teachers.

Graduate courses in Composition, Orchestration, Canon and Fugue are taught by Florence Grandland Galajikian. Herbert White is in charge of graduate courses in History and Literature of Music. With the approval of the Musical Director, minor courses in Applied Music may be taken under other than Artist Teachers.

COMMITTEE GUIDANCE

The major subject studies of each candidate for the Master of Music Degree are placed under the direction of a committee consisting of the teacher in charge of the student's work in the major subject; another teacher from the same Department; and the Musical Director.

In conferences with the candidate, the committee determines the scope, nature, and details of projects to be undertaken in the major subject. By this means, the candidate has exact advance knowledge of the amount of work to be done in the major subject.

At the end of each Semester or Summer Session, each candidate must appear before the Departmental Examining Board, consisting of the Artist Teachers, the President, and the Musical Director, to report and demonstrate progress in the mastery of repertoire.

CREDITS REQUIRED

Each candidate for the Master of Music Degree is required to complete through resident study in the School, the earning of 30 semester hour credits in graduate courses chosen to meet specific requirements.

TIME REQUIRED

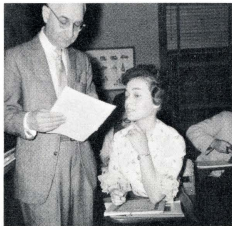
The time spent in resident study for the Master of Music Degree may not be less than two Semesters of winter study; nor less than a total of thirty weeks, if the training is taken through the Summer Sessions.

To provide adequate opportunity for development of required repertoire according to the highest artistic standards, students ordinarily find it advisable to allow for more than one year of graduate study. All requirements must be completed within five years after beginning upon candidacy.

ENTRANCE REQUIREMENTS

Students who have received the Bachelor of Music Degree from the School, with a major in Piano, Violin, Voice, or Organ may enter directly upon courses for the Master of Music Degree with the same major, if they have exceptional talent for performance.

Candidacy for the Master of Music Degree is open under the same conditions to any student who has completed a four-year curriculum in some other recognized school or



college, with a major in Piano, Violin, Voice, or Organ, upon demonstrating satisfactorily by examinations a sum total of achievements in Applied Music, Harmony, Ear Training, Counterpoint, Literature and History of Music, Form and Analysis, Composition, and Orchestration, equivalent to that required by the School for the Bachelor of Music Degree with the same major subject. Repertoire records and programs of recitals given are required for inspection in addition to examinations and transcripts of credits.

COURSE OUTLINES

The outlines which follow show the allocation of semester hour credits to various subjects in Master's Degree courses:

Instrumental Major (Piano, Violin, or Organ)

Major Subject (Piano, Violin, or Organ, with minimum of 54 clock hours of private instruction from an Artist Teacher)	12
Seminar in Literature of Major Subject	4
Three subjects chosen from the list immediately following, to total a minimum of ..	14
Canon and Fugue 401, 402 (4)	
Orchestration 501, 502 (4)	
Composition 501, 502 (6)	
History and Literature of Music 501, 502 (6)	
TOTAL	30

Voice Major

Voice (minimum of 45 clock hours of private instruction from an Artist Teacher) ..	10
Piano (minimum of 36 clock hours of private instruction)	8
Subjects chosen from the list immediately following, to total a minimum of	12
Modern Foreign language (advanced studies) (6)	
Canon and Fugue 401, 402 (4)	
Orchestration 501, 502 (4)	
Composition 501, 502 (6)	
History and Literature of Music 501, 502 (6)	
TOTAL	30

Candidates for the Master of Music Degree with Voice as a major subject are required to have a reading knowledge of two modern foreign languages, and satisfactory diction in a third. Minimum proficiency in Piano is that of the sixth grade.

REPERTOIRE AND RECITAL REQUIREMENTS

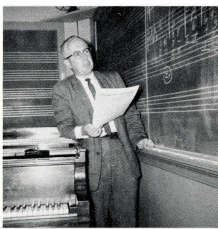
Piano Major

New repertoire for the Master of Music Degree should include three complete, contrasting concertos. The total new repertoire of works other than concertos should be sufficient for two complete programs.

Due attention should be given to all schools of composition including the modern, with some compositions by American composers.

The repertoire list should contain not less than four major works like the following, which are cited only for illustration: Bach—*Chromatic Fantasy and Fugue*, concert transcriptions; Beethoven—*Sonatas*, Op. 53, 57, 110; Schumann—*Symphonic Etudes*; Franck—*Prelude, Chorale and Fugue*; Liszt—*Sonata*.

Graduation requirements include the giving of a complete recital, and public performance of a concerto and of a chamber music work.



Violin Major

New repertoire for the Master of Music Degree should include: the Bach *Chaconne*; four other movements from the Bach *Solo Sonatas*; a concerto by Bach, or one by Mozart; either the Beethoven or Brahms concerto; three other standard concertos; other repertoire extensive enough so that the total repertoire, including the foregoing, will be sufficient for three programs.

Graduation requirements include a complete recital drawn from graduate repertoire; and the public performance of a concerto and of a chamber music work.

Voice Major

New repertoire for the Master of Music Degree should include a minimum of eight songs in English, eight songs in French, eight songs in German, eight songs in Italian; and four arias. The repertoire should include some items not specifically composed for the student's own type of voice.

Graduation requirements include a complete recital drawn from graduate repertoire; and the public performance of an aria with orchestral accompaniment.

Organ Major

New repertoire for the Master of Music Degree should include some pre-Bach selections and some of the more extended Bach compositions such as the *Fantasy and Fugue in G Minor*, the *Passacaglia and Fugue*, and the larger *Chorale Preludes* (Schübler, Leipzig, Klavierübung Part III, and Miscellaneous); one of the Mozart *Fantasies*; major Romantic works such as the Reubke *Sonata*, Liszt *B-A-C-H*, Widor *Sixth Symphony*, Karg-Elert *Choral Fantasies*; and modern works of difficulty similar to the Dupre *Preludes and Fugues*, and the Willan *Introduction, Passacaglia and Fugue*. The total repertoire should be sufficient for two balanced programs. Graduation requirements include a graduation recital drawn from graduate repertoire, and a demonstration of proficiency in ensemble playing.

OUTLINES OF INSTRUCTION IN MINOR SUBJECTS

Seminars in Applied Music Literature—Beyond the items in his personal repertoire, every student who majors in an instrument or in Voice has need for broader contact with the repertoire of his major subject. The Seminar conducted in each Department (Piano, Violin, Voice, Organ) by the Artist Teachers affords a means of systematic exploration of such literature.

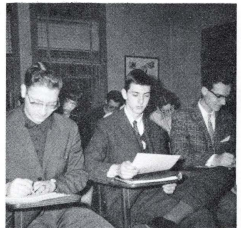
Although these studies are not aimed at complete mastery, sufficient time is spent on each item taken up so that the student may gain a lasting impression of it, and understand its technical and interpretative requirements.

Canon and Fugue 401, 402—2 semester hour credits for each course. Composition of three- and four-part canons at various intervals, of chorale preludes in various styles, and of a complete French suite (401). Complete fugues in three and four voices, real and tonal; use of counter-subject; redundant entry; pedal point; stretto; use of inversion.

Composition 501, 502—3 semester hour credits for each course. Songs or instrumental pieces. Assignments in composition in the larger forms, for one or more instruments, including the sonata form.

Orchestration 501, 502—2 semester hour credits for each course. Scoring of complex works for full orchestra.

History and Literature of Music 501, 502—3 semester hour credits for each course. A survey of orchestral literature from the Baroque era to the present (501). A survey of twentieth century literature, with emphasis upon major trends and stylistic differences (502).



General Information

Accredited Standing

The Sherwood Music School is a member of the National Association of Schools of Music. The requirements for entrance and for graduation as set forth in this catalog are in accordance with the published regulations of the National Association of Schools of Music. This membership applies only to the Main School in Chicago and does not include Affiliated Teachers.

The Certificates, Diplomas and Degrees of the Sherwood Music School are issued by authority of a charter granted by the State of Illinois to the School, as a non-profit educational institution.

The University of Illinois, ranking institution of the area, gives to Sherwood Music School an A rating (transcript of record given full value) in its annual report to the official AACRAO publication, "Report of Credit Given By Educational Institutions."

The School is recognized by the Illinois State Department of Public Instruction, and by the Illinois State Examining Board for Teachers' Certificates, as a four-year college, for the training of public school music teachers.

The School is recognized by the Chicago Board of Education for the promotional credit studies of school teachers; is approved by the Veterans' Approval Agency for the training of veterans and for the training of veterans' children under Public Law 634 (War Orphans' Educational Assistance Act of 1956); and is approved by the Federal Government for the training of non-quota foreign students.

History of the School

The Sherwood Music School was founded in 1895 by William Hall Sherwood, whose name looms large in the history of American music, as a concert pianist and teacher.

Steadily expanding its sphere of service, the Sherwood Music School has gained international recognition as a center of higher artistic learning. Its Faculty includes many of the most noted American and European artists. Its student body contains members attracted to it not only from all parts of the continent, but

also from abroad. Its graduates are leaders in all phases of the musical profession.

Classified and Special Students

Students may enter the School as classified students, working for Certificates, Diplomas or Degrees; or as special students, registering only for those courses which are of particular interest to them, and not working for credit.

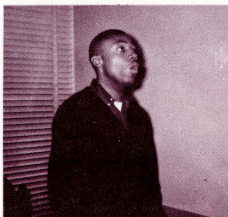
Classified students may enter at the opening date of any Semester or Summer Session, as new classes are organized on all such dates.

Entrance Requirements

Students who have sufficient musical talent and musical training to enable them to undertake Degree courses, and who wish to enter the Collegiate Division of the School as classified students, may do so upon approval of individual applications and graduation from an accredited High School, with a minimum of fifteen units. It is recommended that at least three of the High School units be in English, and that nine others be selected from fields of similar general educational value, such as mathematics, science, history, foreign languages. Three units may be in any subjects accepted by the High School for graduation. Exceptions to this pattern may be considered, however, on an individual basis.

If admission is granted to a student who ranks in the lowest third of his High School graduating class, it is considered to be tentative and subject to confirmation by satisfactory work through the first School year, during which no study of academic subjects may be undertaken. Approval of candidacy for the Degree, Bachelor of Music Education, is not available until the student has completed four semesters of study, at which time the student's natural qualifications for the teaching profession will be taken into account along with his scholastic record.

At entrance upon Degree training, School Music majors should have an acceptable singing voice or basic skill in playing a wind or string instrument; preferably also elementary



Piano proficiency. Composition majors should have elementary Piano ability at entrance. The musical entrance requirements for Applied Music majors are outlined on pages 10, 11, and 12.

Each new student is expected to present a letter from his family physician certifying that he is physically, mentally, and emotionally fit for college study, and that he is free from communicable disease. If the officials of the School feel doubtful at any time concerning the state of a student's health, an additional report may be required.

Unit of Credit

Credits granted are expressed in terms of the Semester Hour. This unit of credit is granted for

Eighteen fifty-minute class recitations in a subject requiring twice as much time for preparation as for recitation, as for example, Harmony; or for

Thirty-six fifty-minute class recitations in a subject requiring little or no preparation, as for example, Ear Training; or for

Nine half-hours of private instruction in Applied Music, with adequate practice and satisfactory progress.

Departments

Pages 6, 7, 20, and 21 show the semester hour credits required in various subjects for the Certificates, Diplomas and Degrees issued by the School in the following Departments of Instruction: Piano, Violin, Cello, Voice, Wind Instruments, Organ, Composition, and School Music. The courses in academic subjects which appear in these outlines are not required in connection with the earning of Certificates or Diplomas, but are required as an essential part of all Degree courses.

Students who do not find it feasible to register for full courses of study may register for partial courses, and gradually fulfill the requirements for the credentials desired.

Recognition of Previous Advanced Studies

Credits earned with a grade of C or higher in other accredited institutions may be transferred to the School, musical work being subject to validation by examination or by work in residence. Candidates for Bachelors' De-

grees must earn in the School not less than 30 of the last semester hour credits applied against Degree requirements, and of this number, not less than 24 must be earned through resident study.

When proficiency examinations are taken to establish recognition for music studies pursued subsequent to graduation from High School, credit granted is tentative, subject to validation through more advanced work.

When transfer students present 90 or more semester hours of appropriate undergraduate training, a minimum of one full School Year or twenty-four weeks of summer study is required for the Bachelor's Degree. Summer courses toward Degrees must include studies earning an average of not less than one semester hour credit per week. (See pages 20, 21, and 22 for information concerning Master's Degree requirements.)

Examinations

Examinations are conducted at the end of each Semester and Summer Session. No semester hour credits are granted in connection with any course unless the student passes the examination given at the end of the course. Examinations in Applied Music subjects are conducted by the Teachers of each Department, and the President and Musical Director, sitting as an Examining Board.

Letter grades used by the School to express quality of work may be interpreted as follows: 97% to 100% is represented by A+; 94 to 96 by A; 90 to 93 by A-; 87 to 89 by B+; 84 to 86 by B; 80 to 83 by B-; 76 to 79 by C; 75, the minimum passing grade, by D; failure by F.

In determining grade point averages, a factor of 6 is used for each semester hour credit with a grade of A or A+; 5 for each hour of A-; 4 for each hour of B+; 3 for each hour of B; 2 for each hour of B-; and 1 for each hour of C. The total of such factors is divided by the total number of semester hour credits undertaken, exclusive of Chorus or Orchestra, for which the grade is commonly "Cr."

Any student whose average for any semester is less than 2.0 will be placed on probation during the following semester, and will be dismissed unless he establishes an average of



2.0 or more for the probationary semester.

To receive the Bachelor's Degree, the student must establish a grade point average of 3.0 or more in his major subject or field; a general minimum average of 2.0 or more in musical class subjects; and a general minimum average of 1.0 in academic subjects. To receive the Master's Degree, the student must establish a grade point average of 4.0 or more in his major subject, and a general minimum average of 3.0 or more.

The designation "Inc" (Incomplete) is used for a course on which the final examination was not taken. When a student drops a course, the teacher determines whether the designation on the scholastic record shall be "Dr," for Dropped, or F, for Failed, according to the quality of the student's work at the time of discontinuance.

Credit cannot be established for a course in which a student has failed, except by repetition of the course. By means of a special examination, a student may obtain clearance on a class course in which he has been marked Incomplete, but if credit is to be granted, the Incomplete must be removed within the Semester following. A fee of \$5.00 is charged for a special examination.

Rules and Regulations

Except during the Summer Session, classified students are not regularly accepted for less than one Semester of eighteen weeks. During the regular School Year, candidates for credentials are not allowed credit for less than a full Semester of study.

A matriculation fee of \$5.00 is charged new advanced students, and is not refunded. Regular students of the Collegiate Division are provided with Library and locker privileges, and Teacher's Certificates and Diplomas, without additional charge beyond their tuition fees. The fee for the issuance of a Degree is \$25.00.

Students can be transferred from the class of one Applied Music teacher to that of another, only with the consent of the Musical Director, and only at the beginning of a regular School Year or Summer Session.

Deductions are made each Semester from class subject grades at the rate of 1% for each avoidable tardiness and 2% for each unexcused absence.

Deductions for imperfect attendance are not permitted, however, to result in a grade lower than the minimum passing grade, if the student's accomplishments justify a passing grade. Semester grade reports issued to students and their parents show deductions for tardiness or absence.

Roll call begins at the moment when class is scheduled to start. If a student is not present to answer when the teacher comes to his name in the alphabetical list, he is marked tardy, and he is considered absent for the entire period if he is fifteen or more minutes late.

If a student considers his tardiness or absence to have been unavoidable, he should see the teacher promptly about the marking on the attendance record. The possibility of a change in marking rests with the discretion of the teacher. An E is placed on the record for an absence which is excused by the teacher.

A student desiring to defer a private lesson must give advance notice (at least twenty-four hours) and adequate reason. Otherwise, any private lesson missed will not be made up.

All students who are qualified are required to take part in the orchestral activities of the School. Recital attendance is required and recorded.

Each student is entitled to receive one transcript of his record on request, free of charge. Additional transcripts will be provided for a fee of \$1.00 each. Transcripts issued directly to students are unofficial, and may not be used for transfer of credits.

The Sherwood Music School reserves the right to withdraw any class for lack of sufficient registration. The School also reserves the right to dismiss any student, or to withdraw any student from any class, for reasons having to do with scholarship, or with faulty attendance, or with conduct.

Credentials and transcripts of credit are not issued unless the student has paid in full all fees due the School.



Any course for a Bachelor's Degree must be completed within ten years from its inception.

Gifts and Bequests

Funds given or bequeathed to the School for scholarship or other purposes are administered by the executive staff with utmost care, and with particular regard for the wishes and intentions of the donor.

An unrestricted bequest may be worded as follows: "*I give, bequeath and devise to Sherwood Music School, an Illinois corporation chartered not for profit dollars.*" A restricted endowment bequest may be worded as follows: "*I give, bequeath and devise to Sherwood Music School, an Illinois corporation chartered not for profit, dollars, the income therefrom to be expended by said School for the following purposes:*"

Scholarships

Through gifts, bequests, and income from invested endowment funds, a series of Scholarships is provided each year for the assistance of classified students. The total number available to new students is usually twenty-four. (See also page 28.)

Seven of these Scholarships have been established by or in honor of individual donors and benefactors:

The Perle Mesta Scholarship, to be awarded to a foreign student, in the interest of international good will.

A Scholarship based upon a bequest from Elizabeth Thorpe, who was for many years an Affiliated Teacher of the School, in Pontiac, Michigan.

A Scholarship established in memory of Downer McCord, acknowledging and honoring his achievements in behalf of the School, as one of its trustees.

A Scholarship based upon a gift from Angela Anderson, an alumna of the school, honoring the memory of her mother, Katharine E. Lewis, who was for a long period a member of the Registrar staff.

A Scholarship established in memory of Ruth Peters, who was through many years an Affiliated Teacher of the School, in Washington, D. C.

A Scholarship contributed by Harry Bolza, Affiliated Teacher in Marietta, Georgia.

A Scholarship based upon a bequest from James Edward Emanuel, alumnus of the Public School Music Department.

Housing and Health

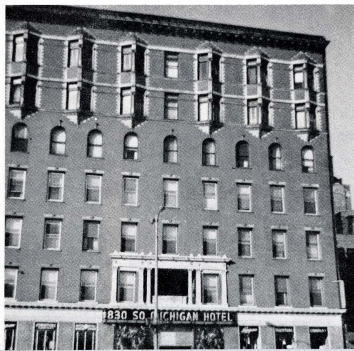
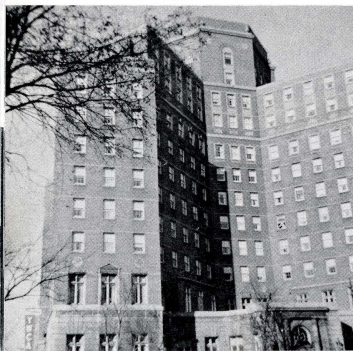
Enrollment in the Collegiate Division of the School is in every instance contingent upon an arrangement for living accommodations which the School approves in advance for the individual student.

The McCormick YWCA Residence is the principal source of housing for women students. Widely known for its superior facilities, the Residence provides accommodations for

more than three hundred young women of all faiths and races. It is located in the heart of Chicago's famous Near North Side, at 1001 North Dearborn Street, and is quickly reached from the School by bus.

Advantages and activities offered by the Residence include TV lounges, a swimming pool, a library, a Theater Group, and a Choral Club. All rooms have running water. There

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are ample bath facilities on each floor, also automatic washers and dryers, and laundry tubs. Counsel on personal problems is given by members of the staff upon request. A staff nurse is in residence, and a physician is available. Meals are available on the premises at popular prices in a cafeteria and a coffee shop.

Minimum rates for single rooms at the Residence are currently \$74.16 in advance for the first four-week period, starting on a Monday, and \$66.16 in advance for each following four-week period. (After four weeks of residence, the student may pay \$18.54 weekly, if preferred.) There is an annual registration fee of \$2.00, and a refundable key deposit of \$1.00. Application for accommodations at the McCormick YWCA Residence should be made at least thirty days in advance, on a form which is provided

by the School but which should be mailed directly to the Residence with a deposit of \$20.00.

Most men students are housed at the 830 South Michigan Hotel (one block from the School) and the YMCA Hotel (two blocks from the School). These residential hotels provide excellent student accommodations (without meals) at a minimum of \$12.50 weekly per person, for a double room. Meals may be had at moderate cost in the cafeterias and restaurants of the neighborhood.

(Rates quoted are subject to possible change.)

Office treatment of minor ailments is provided at moderate cost by the School physician, Dr. H. L. Widenhorn, who also directs treatment for any illness which may involve hospitalization.

Tuition Charges

As in most other non-profit schools, the tuition fees payable to the Sherwood Music School cover only a small portion of the actual cost of the training given. Endowment income, gifts, and bequests are utilized to balance the budget.

Collegiate students pay \$18.00 per semester hour credit for required musical class subjects; a minimum of \$27.00 per semester hour credit for Applied Music studies with an Associate Teacher; and \$54.00 per semester hour credit for Applied Music studies with an Artist Teacher. The practice charge for such students is \$36.00 a semester. (No extra charge is made to organ students in this group for organ practice.)

(The tuition charge for co-ordinated academic subjects is currently \$55.00 for each three-semester-hour course.)

A tabulation of typical tuition costs for a full year (two semesters) of Freshman study,

toward a Certificate, Diploma, or Degree, follows:

APPLIED MUSIC, 8 semester hour credits, based upon 72 half-hours of private instruction from an Artist Teacher	\$432.00
MUSICAL CLASS SUBJECTS, 13 semester hour credits (Ear Training, Harmony, Music Elective, Chorus) ..	234.00
ENGLISH 161, 162, 163, a total of 9 semester hour credits	165.00
PRACTICE CHARGE for 36 weeks	72.00
	<hr/> \$903.00

The annual total of tuition may be paid either in two semester installments, or in ten equal monthly installments, September through June. No extra charge is made for the monthly payment arrangement.

The School accepts special students on a tuition basis of \$3.00 to \$7.00 a half-hour for private instruction in Applied Music.



Scholarships, Loans, Self-Help

Scholarships

For the assistance of new students, the Board of Directors allocates from endowment fund income each year a sum sufficient to provide twenty-four scholarship grants.

Each grant has a value of \$480.00 against the tuition for the first year; and each is renewable in succeeding years of study, with the approval of the Committee on Scholarship Awards.

Scholarships may be used either against the tuition cost of a course which is limited to the most essential and indispensable musical subject matter, or against the cost of a full course which includes both musical and academic subject matter as required toward the earning of a Degree.

The Committee on Scholarship Awards invites applications from all prospective students who are in need of financial assistance.

Awards to new students will be based to a considerable extent upon the best testimony which can be obtained from those who are well acquainted with the background, character, and talent of the applicants.

Students who are to receive scholarship help will know before they leave home that it is available.

Students whose primary goal is teaching will be given as much consideration as those

with extraordinary gifts for performance who aspire to careers in the concert and operatic fields.

Alumni Loan Fund

The Alumni Loan Fund is used for the granting of tuition loans to Seniors and graduate students. No interest is charged on such loans.

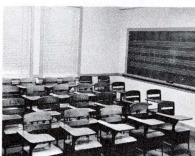
Students deriving assistance from this source are expected to begin repayment on a monthly installment basis within one year after leaving the School.

Part-Time Employment

School classes are conducted in the mornings, so that students who wish to do so may arrange schedules of part-time work in offices, stores, theaters, or restaurants, in the afternoons or evenings. Such work is commonly available, but of course it cannot be guaranteed. Earnings currently average about \$1.50 an hour.

After the opening of the Fall Semester, the School gives assistance to students who wish to arrange for part-time work. Those who depend upon this source of self-help are advised to be prepared to get along without it for as much as a month or more, if necessary; and are reminded that they cannot go home for the Christmas vacation unless this is agreeable to their employers.

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The School Building

The Sherwood Music School owns the four-story Georgian building which is its home, at Michigan Avenue and Eleventh Street, facing Grant Park and Lake Michigan.

The Museum of Natural History, Shedd Aquarium, Adler Planetarium, Soldier Field, and the Band Shell are near neighbors. Orchestra Hall, Art Institute, Chicago Public Library, Civic Opera House, and other musical and cultural centers are conveniently accessible.

Styling of the interior of the Sherwood Building is in many details suggestive of the Williamsburg Restoration.

A sprinkler system gives all parts of the building complete protection against fire.

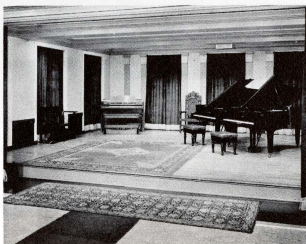
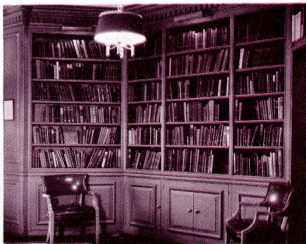
Studios are separated by sound-resisting partitions, and all sound reflecting and sound absorbing surfaces have been designed to provide neither too much nor too little reverberation. Doors have double thresholds which retard sound. Studio lighting is fluorescent.

Ceilings of corridors are covered with acoustical tile, to reduce noise. Washrooms are walled with Vitrolite and glazed tile, and are equipped with electric driers and ultraviolet-ray germicidal lamps. Storage space for wraps, music, and books is provided in recessed lockers. Kitchen facilities are available for student parties.

The third floor lounge contains one of the few real open fireplaces in downtown Chicago. Adjacent is the library, housing the thousands of books and phonograph records used by students and teachers. The artistically appointed recital hall has audience room adequate for most of the School recitals and concerts; a stage large enough for seating of the Sherwood Symphony Orchestra, and equipped with theater lighting effects; also a checkroom, dressing rooms, and instrument storage rooms.

The sum total of facilities is such as to give the School everything needed for the utmost in effective operation.

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Student Life at Sherwood

As a member of the Sherwood student body, you will find yourself in a school which is **neither too large nor too small**. It is large enough to provide everything you need in the way of educational facilities. Yet it is small enough to give you the intimate contact with teachers and students which is the key to rapid musical advancement, and without which no true musical progress is possible.

You will be an active member of a friendly family, happy in mutual interests and common objectives.

In Chicago at large, you will find the profusion of musical and cultural advantages which exists only in a large metropolitan center. The recitals given by celebrated artists, the concerts of the Chicago Symphony Orchestra, and the productions of the Lyric Opera will be of inestimable value to you as a music student.

In the studios of the School, you will find at your disposal instruments by world-renowned makers.

Practice rooms are ample in number to meet the needs of all students.

In the library, you will find thousands of books on music (many of them rare, out-of-print copies); and you will find **hundreds of albums of phonograph records** of musical masterpieces. **High fidelity tape recording equipment** will be available to you as a study aid

and for making recordings which demonstrate your progress.

* * *

As a Sherwood student, you will work hard . . . but you will also find time for **wholesome fun**.

The School, in cooperation with the Student Council, sponsors a number of social occasions each year. Small, informal gatherings of students and teachers are frequent. Each Wednesday morning recital is followed by a social period, with refreshments.

You will frequently take part in the School recitals and concerts. Soloists for important public programs, including the Commencement program in Orchestra Hall, are chosen from among students with exceptional talent for performance.

While developing your talent as a soloist, you will also constantly take part in group work. The Sherwood Symphony Orchestra, the ensembles, the Opera Class, the Sherwood Chorus . . . in these you will learn the delights of playing and singing with others.

* * *

When your school days are over and you enter upon your life's work, you will find that your experiences, both educational and social, have prepared you not only for success in the profession of music, but beyond that, for success in your human relations, and for a mature understanding and appreciation of life's values.

Sherwood Symphony Orchestra in Orchestra Hall



SHERWOOD MUSIC SCHOOL

CHICAGO OPERA BUILDING

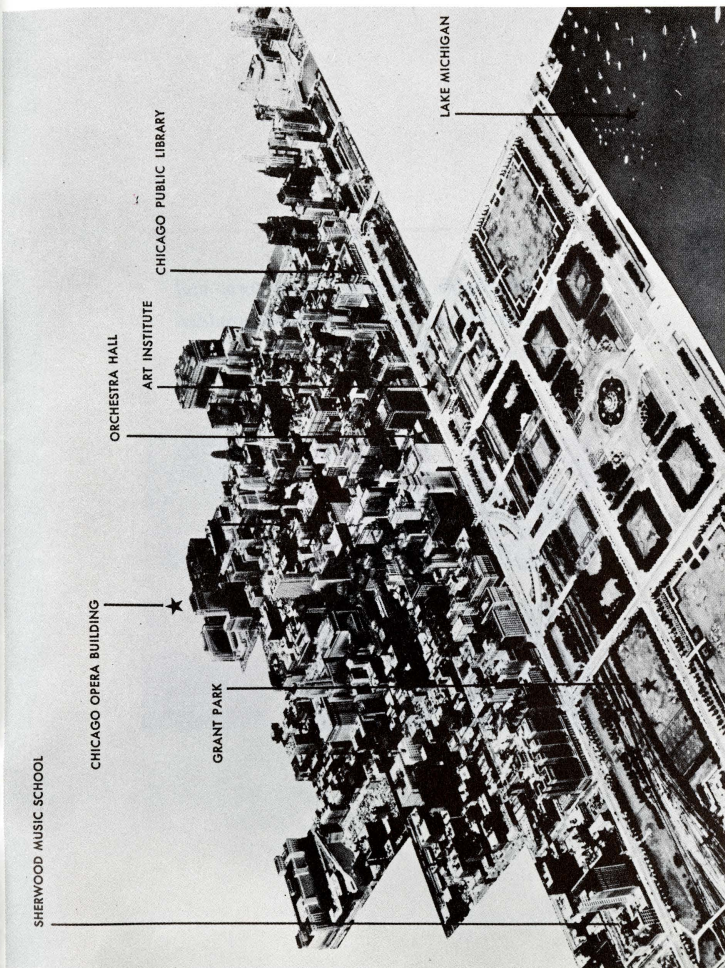
ORCHESTRA HALL

ART INSTITUTE

CHICAGO PUBLIC LIBRARY

GRANT PARK

LAKE MICHIGAN



A detachable advisory service form and scholarship application blank are provided on pages 15 through 18 of this bulletin.

