


1966

Sherwood Music School Annual Catalog 1966-1967

Sherwood Music School

Follow this and additional works at: http://digitalcommons.colum.edu/sherwood_cat

 Part of the [Music Education Commons](#), [Online and Distance Education Commons](#), [Teacher Education and Professional Development Commons](#), and the [United States History Commons](#)



This work is licensed under a [Creative Commons Attribution-Noncommercial-No Derivative Works 4.0 License](#).

Recommended Citation

Sherwood Music School. "Sherwood Music School Annual Catalog 1966-1967" (1966). Sherwood Community Music School, College Archives & Special Collections, Columbia College Chicago. http://digitalcommons.colum.edu/sherwood_cat/36

This Book is brought to you for free and open access by the Sherwood Community Music School at Digital Commons @ Columbia College Chicago. It has been accepted for inclusion in Academic Catalogs by an authorized administrator of Digital Commons @ Columbia College Chicago.

© 1967



COLLEGIATE CATALOG

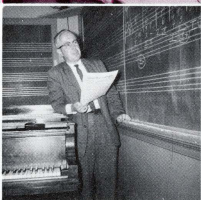
A COLLEGE FOR THE TRAINING OF PROFESSIONAL MUSICIANS • OFFERING COURSES
FOR THE DEGREES, BACHELOR OF MUSIC • AND BACHELOR OF MUSIC EDUCATION

SHERWOOD

FOUNDED 1895

MUSIC SCHOOL

1014 SOUTH MICHIGAN AVENUE • CHICAGO, ILLINOIS • 60605



Intensive professional training combined with general educational courses given by the University of Chicago

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 the University of Chicago at its instruction center 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.

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



Registration for Fall Semester: **September 17 and 18.** First day of Fall semester: **September 19.** (No classes on Friday or Saturday following Thanksgiving.) Christmas vacation: **December 20 through January 4.** Last day of Fall Semester: **February 5.**

First day of Spring Semester: **February 6.** (No classes on Good Friday, or on the Saturday and Monday following. No classes on Memorial Day.) Last day of Spring Semester: **June 17.**

Note: Vacation announcements do not apply to classes taken concurrently at the University of Chicago. Students will be held responsible for attendance of these classes in accordance with the schedule announced by the University in September.

Faculty



LEO PODOLSKY, renowned virtuoso, Honorary Vice-President of the School, Artist Teacher of Piano. Pupil of George Lalewicz. 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 ROSENBLOOM, 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 Lalewicz. 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 HARTMAN ARENDT, Honorary Vice-President of the School, Artist Teacher of Voice. Received early training from her father, Dr. Hans Hartman. 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 in 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 University. Previous teaching engagements at Indiana University, at DePauw, at Central Washington College, and Iowa State Teachers' College. Numerous recitals and radio programs.

EDGAR MUENZER, Artist Teacher of Violin, widely known recitalist, member of the first violin section of Chicago Symphony Orchestra. Founder of Muenzer Quartet and Alistaire Trio, member of Chicago Strings and Symphony String Quartet. While in military service, he appeared frequently as soloist with Air Force Symphony, was its concert-master on European tour. Soloist with numerous orchestras.



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. Concertized as violist throughout entire country; formerly member, Kansas City Philharmonic; member of editorial committee of *American Music Teacher*.



GIULIO FAVARIO, teacher of Piano, Conducting, Ensemble, Theory; conductor of Sherwood Symphony Orchestra and Chorus. Assistant conductor of Chicago Lyric Opera. Conducted on tour of Cramer Opera Festival. Seven performances of *Barber of Seville* with Nicola Moscona, famous bass, in the cast. Piano recitalist, symphony soloist. Master's Degree, Sherwood Music School.

RALPH SUNDEN, teacher of Organ and Theory; Examiner of the Extension Department. Master's Degree graduate of Sherwood Music School. Organist of St. Paul Community Church in Homewood, Illinois; has also served Addison Street Baptist Church, Lakeview Presbyterian, and Faith United. Many organ recitals, chamber music engagements. Studied Theory and Composition under Radie Britain.



Orchestral instruments are taught by members of the Chicago Symphony Orchestra and by others who have achieved equal distinction as players: William Babcock, Stanley Davis, Rudolf Fahsbender, Bernard Fischer, Earl Hoffman, Helen Kotas, Edgar Muenzer, John Raitt, James Ross, Jerry Sirucek, Josef Zverov.



JOSEF ZVEROV
Flute



ALOIS TRNKA, Artist Teacher of Cello. Member of Chicago Symphony Orchestra. Pupil of Bogumil Sykora, Engelberg Roentgen, Alfred Wallenstein. Soloist with Chicago Symphony; many other solo and chamber music engagements.



STANLEY DAVIS
Clarinet



JOHN RAITT
Bassoon



WILLIAM BABCOCK
Trumpet



EARL HOFFMAN
French Horn, Trombone, Tuba



RUDOLF FAHSBENDER
Double Bass



JERRY SIRUCEK
Oboe



JAMES ROSS
Percussions



FRANCIS KEYSER
Piano, Theory



ROBERTA SAVLER
Piano, Methods



MARION SCHROEDER
Voice



LYLE HOPKINS
School Music Methods



IRENE KEYSER
Piano



FRIEDA GROSS
Voice



MARIETTA GIHLE
Violin



LEROY GENTRY
Piano



HEDWIG FISCHER
Piano



RICHARD ALDRICH
Piano



HERMA STEINER
Piano



ESTHER PAYNE
Piano

WALTER A. ERLEY
President



ARTHUR WILDMAN
Musical Director



BLANCHE BENSINGER
Student Counsellor





Courses for Certificates, Diplomas, Degrees

The outlines following (on page 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**. 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, or in Voice, 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 in their Freshman year. 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.)

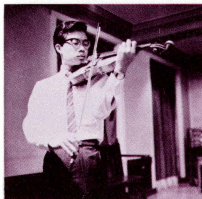
Violin majors must include two years of Orchestra and two years of Ensemble in their Degree courses. Majors in other orchestral instruments must include four years of Orchestra and two years of Ensemble.

Information as to the allotment of Applied Music credits to various instruments and to Voice in the Public School Music course 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, 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 page 7) comprise the general education program given by the University of Chicago at its Downtown Center.



INSTRUMENT OR VOICE MAJOR

Freshman Year

Major.....	8
Ear Training 101, 102.....	2
Harmony 101, 102.....	6
Chorus.....	2
Music Elective.....	3
*University of Chicago subjects.....	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
*University of Chicago subjects.....	9
	<u>33</u>

Junior Year

Major.....	8
Ear Training and Keyboard	
Harmony 301, 302.....	4
Counterpoint 301, 302.....	4
Form, Analysis, and	
Composition 301, 302.....	6
Music History 301, 302.....	4
Arranging 301, 302.....	2
*University of Chicago subjects.....	6
	<u>34</u>

Senior Year

Major.....	8
Ensemble and/or other	
Music Electives.....	6
*University of Chicago subjects.....	9
	<u>23</u>

PUBLIC SCHOOL MUSIC MAJOR

Freshman Year

Applied Music.....	12
Ear Training 101, 102.....	2
Harmony 101, 102.....	6
Chorus.....	2
*University of Chicago subjects.....	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
*University of Chicago subjects.....	9
	<u>33</u>

Junior Year

Applied Music.....	4
Ear Training and Keyboard	
Harmony 301, 302.....	4
Counterpoint 301, 302.....	4
Arranging 301, 302.....	2
Form, Analysis and	
Composition 301, 302.....	6
Orchestra Conducting 301, 302.....	2
Music History 301, 302.....	4
Music Methods for Elementary	
Schools 401.....	3
Music Methods for High	
Schools 402.....	3
	<u>32</u>

Senior Year

Applied Music.....	8
Practice Teaching.....	5
*University of Chicago subjects.....	22
	<u>35</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, or a Wind Instrument, 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. All Applied Music majors must give satisfactory graduation recitals.

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

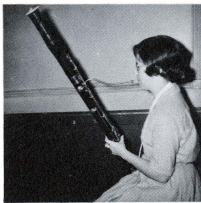
In planning the training of each School Music major, 32 semester hour credits are distributed to various Applied Music subjects. The exact number of credits allotted to each subject naturally varies from one student to another, according to needs, interests, and aptitudes.

Each School Music major is expected to have one performance area in which he excels, and in which he develops skills satisfactory for use in school and community programs. The entrance audition of each School Music major is based upon the performance field, whether vocal or instrumental, in which he can demonstrate most achievement. In addition to further development of this specialized skill, 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. Basic skill in playing string, wind, and percussion instruments. (Proficiency tests may be taken to demonstrate that adequate skill has been acquired in some areas through pre-collegiate study.)



School Music majors who are planning to specialize in instrumental music commonly include comprehensive instrumental studies in their training, to establish a broad range of skills; those who expect to specialize in choral music commonly study Voice through more than one year.

Woodwind, Brass, String and Percussion classes are featured in the Music Education offerings outlined on page 14. Students are required to pass examinations in the playing of these instruments.

GENERAL CULTURAL STUDIES

Degree students of the Sherwood Music School follow a program of study which co-ordinates professional training with general education.

Concurrently, students are placed by the School in the Downtown Center of the University 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 general education subjects, with the addition of specialized 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 general education 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: 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 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.

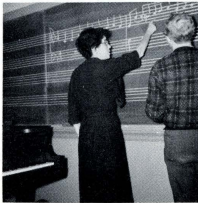
In connection with the courses which lead to Certificates, Diplomas and Degrees, the student must meet certain special requirements for credit in Applied Music.

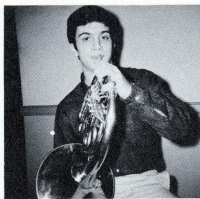
These special requirements include:

a. An entrance audition, at which the student must show satisfactory qualifications for credit-earning studies in Applied Music to meet the requirements of his chosen course of study.

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.

— 10 —





c. Participation in School recitals and concerts.

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: Faschingschwank, Carnaval, Concerto. Debussy, Ravel, Rachmaninoff, Barber, Bartok, Prokofieff, and other late composers: Works of correspond-

ing 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, Viëuxtemps, 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.

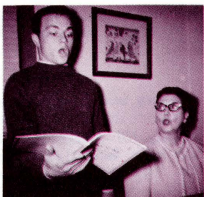
Upper Division Requirements—Repertoire for immediate use must contain at least four difficult operatic arias, four difficult oratorio arias, twenty classic and twenty modern songs. Knowledge of general song literature. Ability to sing in three foreign languages and to give a creditable song recital.

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 Guilman; 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 *Chorals* of Franck; symphonies of Widor and Vierne; other pieces of similar difficulty by Liszt and Reger; and standard modern compositions by Willan, Messiaen, Alain, Dupre, Hindemith, Schroeder, Sowerby, Vaughan Williams, and others.



OUTLINES OF CLASS INSTRUCTION

The following outlines show the ground covered in the Classes listed in the requirements on page 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.

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

Four sequential courses cover music history and literature from ancient times to the present, with emphasis upon stylistic trends, and upon the evolution and development of musical forms.

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

Piano Teaching Methods 101—2 semester hour credits. Methods and materials for use in giving preparatory piano instruction, with observation of demonstration lessons.

Piano Teaching Methods 102—2 semester hour credits. Methods and materials for use in giving intermediate piano instruction, with practice teaching.

Public School Music

NOTE: The courses in Methods and Practice Teaching form a key sequence in the Music Education curriculum. Students may be advised to consider a change of objective before applying for admission to the third year course in Methods. They cannot be accepted for Practice Teaching in the fourth year unless they show these qualifications at levels necessary for competent classroom teaching: Emotional, intellectual, and musical maturity; a liking for the role and function of the teacher; a capacity for identifying sympathetically with children and young people; and the ability to communicate, co-operate, control, inspire, and direct which is essential to success in the teaching profession.

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 a minimum of 30 clock hours of observation and 30 clock hours of classroom teaching, along with 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.

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. The time required for this course is divided between the elementary

and secondary levels, and it is spread either over six weeks (full time) or twelve weeks (half time).

Theory and Composition

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

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

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.

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

MR.
YOUR NAME MISS _____
MRS. FIRST MIDDLE LAST

Address _____
STREET CITY STATE ZIP CODE

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 phrase which shows your standing in your High School class:
TOP THIRD, MIDDLE THIRD, LOWEST THIRD. 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
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 application on the following page should also be filled in if you wish to be considered as an applicant for a grant from the Scholarship Fund.

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 a scholarship grant, or grant-in-aid.

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

.....

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. Elementary two-part counterpoint with various species of melodic figuration.

Counterpoint 202—1 semester hour credit. Elementary three-part counterpoint with various species of melodic figuration.

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, Analysis, and Composition 301, 302—3 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. Writing assignments include period construction, song forms, songs, sonatina, rondo, and projects of similar difficulty in period styles. Analysis of harmonic substance in selected contemporary works.

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.

Arranging 301, 302—1 semester hour credit for each course. Principles of instrumentation, applied to the making of arrangements for orchestra and band, and to the scoring of original compositions. Score reading. Reduction of scores to piano version.

The following courses are offered through private instruction, for students of Composition and Orchestration who wish training in these subjects beyond minimum Degree 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, 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. 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. Scoring of complex original works for full orchestra.

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 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 by the Social Security Administration for training full-time students who qualify for monthly benefits under the Social Security Act; is considered by the Bureau of Higher Education, Department of Health, Education, and Welfare, as an eligible institution for the guaranteed loan program provided by the Higher Education Act of 1965; and is approved by the Federal Government for the training of non-quota foreign students.

Students who wish to request Selective Service deferment on account of their collegiate study at Sherwood Music School should make this fact known at the time of registration, so that official notice of enrollment can be sent by the School to the appropriate Local Boards.

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.

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 because of unusual circumstances 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.

The student must complete six semesters of study properly balanced between music and general education before seeking final approval of candidacy for the Bachelor's Degree. (See also NOTE under "Public School Music," on page 14.)

All admissions are subject to confirmation gained through an audition in which the student demonstrates musical aptitude and achievement appropriate to the course to be undertaken. Auditions are conducted at the opening of the School year, or in advance by appointment. Students living at a distance who wish assurance in advance may submit a tape recording.

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. 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

Study of Applied Music (with adequate practice and satisfactory progress): Nine half-hours of private instruction in a principal subject, or eighteen half-hours of private instruction in a minor subject taken up at the elementary level.

Departments

Page 7 shows 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, 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.

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: 95% or higher is represented by A; 92-94 by A-; 89-91 by B+; 86-88 by B; 83-85 by B-; 80-82 by C; 75-79 (minimum passing) 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; 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 from classified status 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.

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. With the approval of the teacher, a student may obtain clearance by means of a special examination 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.

Students who receive a grade of D on a second semester course in Ear Training are required to repeat the course before proceeding to the next course in the Ear Training sequence.

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.

Acceptance and continuation of enrollment in the Collegiate Division is in every instance contingent upon the School's approval of the student's arrangements for living accommodations. Dismissal or unauthorized removal from an approved place of residence may at the discretion of the School entail prompt dismissal from the student body.

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 and grants-in-aid is provided each year for the assistance of classified students. The total number available to new students is usually thirty-six. (See also page 32.)

Nine 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 honoring the memory of Rudolph Reiners and his distinguished service as Artist Teacher of Violin and conductor of the Sherwood Symphony Orchestra.

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.

A Scholarship contributed by Margaret M. Bradley, Affiliated Teacher in Battle Creek, Michigan.

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 \$72.00 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 taken concurrently at the downtown center of the University of Chicago is currently \$90.00 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.....	\$576.00
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.....	270.00
PRACTICE CHARGE for 36 weeks.....	72.00
	\$1152.00

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 \$8.00 a half-hour for private instruction in Applied Music.

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 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 \$80.00 in advance for the first four-week period, starting on

a Monday, and \$72.00 in advance for each following four-week period. (After four weeks of residence, the student may pay \$20.00 weekly, if preferred.) There is an annual registration fee of \$4.00, 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 \$5.00 which will be applied to charges for the seventh week.

* * *

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 \$12.00 weekly per person, for a double room. Meals may be had at moderate cost in the cafeterias and restaurants of the neighborhood.

* * *

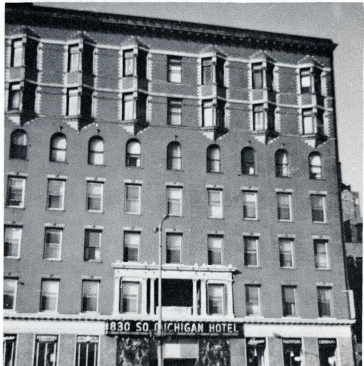
Rates quoted are subject to possible change.

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

McCormick YWCA Residence



830 South Michigan Hotel



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 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.

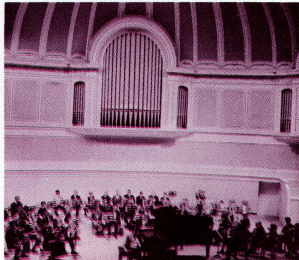
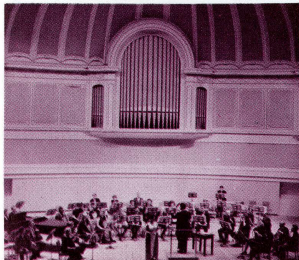
You will frequently take part in the School recitals and concerts. Soloists for important public programs, including the annual Spring Concert in Orchestra Hall, are chosen from among students with exceptional talent for performance.

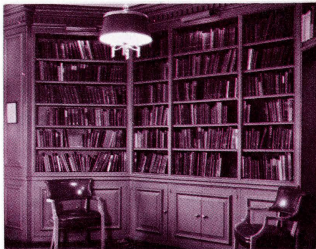
While developing your talent as a soloist, you will also constantly take part in group work. The Sherwood Symphony Orchestra, the ensembles, the Opera Class, the Sherwood Chorus . . . in these you will learn the delights of playing and singing with others.

• • •

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*





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 Field 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.

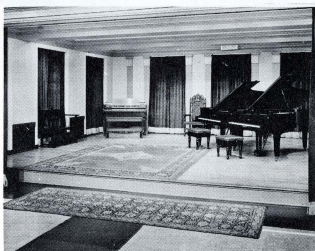
A sprinkler system gives all parts of the building complete protection against fire.

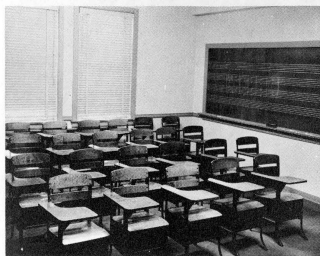
Studios are separated by sound-resisting partitions, and all sound reflecting and sound absorbing surfaces have been designed to provide neither too much nor too little reverberation. Doors have double thresholds which retard sound. Studio lighting is fluorescent.

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 ultra-violet-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 check-room, 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.





SHERWOOD MUSIC SCHOOL

CHICAGO OPERA BUILDING

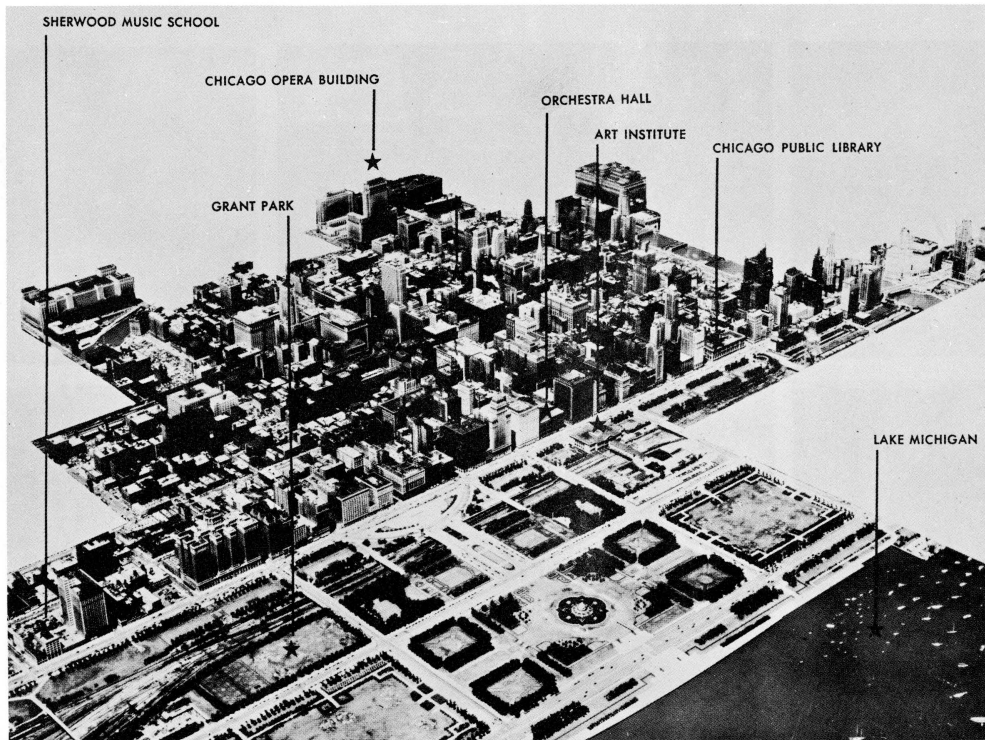
ORCHESTRA HALL

ART INSTITUTE

CHICAGO PUBLIC LIBRARY

GRANT PARK

LAKE MICHIGAN



**SHERWOOD MUSIC SCHOOL
HEALTH CERTIFICATE FORM**
for the use of all new students

As of19.....I find
DATE STUDENT

to be free from communicable disease. It is my opinion that this individual is physically, mentally, and emotionally in a condition which warrants undertaking college study.

..... M.D.
Address to which acknowledgment or special inquiries may be sent:
.....
.....

Remarks, or information concerning conditions which will need periodic attention or treatment:

NOTE TO STUDENT: The form above should be filled in and signed by a physician in your home community. It may be presented at registration, or mailed to the School not more than two weeks before the opening of the semester in which you begin your studies. Students are requested to report illness to the Student Counsellor promptly.

YWCA RESIDENCE APPLICATION
for the use of new women students

Send this application with a \$5.00 deposit directly to the McCormick YWCA Residence, Chicago, Illinois, 60610.

* * *

I expect to become a student of Sherwood Music School, and I apply for accommodations to start on the following date:

.....19.....
DAY OF WEEK MONTH DATE

I was born
MONTH DATE YEAR

NAME.....

ADDRESS.....
.....

THE STATEMENT ON THE REVERSE SIDE MUST BE
SIGNED BY PARENT OR GUARDIAN IF APPLICANT
IS UNDER EIGHTEEN YEARS OF AGE.

ESCORT SERVICE

The School is glad to arrange, upon request, for a member of its staff to meet incoming students and escort them to the School, or to arrange for their transportation to the places where they will live. Taxi fares are payable by the students in either case.

This service is available from Monday through Friday between the hours of 7:00 o'clock in the morning and 8:00 o'clock in the evening, Central Standard Time; but not on Saturday or Sunday. It is available at any downtown railway or bus station, but not at the airport. When the train or bus is scheduled to arrive by or before 8:00 p.m., but is delayed, the escort will wait. Students arriving at the airport may use the express bus service to the downtown area, and should leave the bus at the Conrad Hilton Hotel, which is two blocks north of the School.

Should you desire escort service, please send your request to the School at least two weeks in advance, giving details as to the railroad, bus, or airline on which you are coming to Chicago, and the date and exact time when you will arrive, as well as a brief description of yourself and the clothing you will wear.

A School pennant sticker will be sent to you, to be attached to your handbag or suitcase, as a further aid to identification. If the point of arrival is a railway or bus station, go to the Travelers' Aid desk; the School representative will meet you there.

You can telephone the School by dialing HA 7-6267; or if you should happen to arrive outside office hours and desire advice, dial DE 7-4550 and ask for Mr. Wildman.

CONTINUATION OF YWCA RESIDENCE APPLICATION

I approve the application which appears on the reverse side hereof, and I give my assurance that my daughter is sufficiently mature to be responsible for her conduct, and for careful observance of the rules and regulations of the McCormick YWCA Residence.

NAME

RELATIONSHIP

ADDRESS IF DIFFERENT FROM THAT WHICH APPEARS ON
OTHER SIDE:

.....

.....

A PRE-REGISTRATION CHECK LIST FOR NEW STUDENTS

1. Arrange for your High School (or college) transcript to be sent to the School in advance of your arrival.
2. Make advance arrangements for approved living accommodations. (See Page 24.) Women students should make application to the McCormick YWCA Residence. (See Page 29.) It is recommended that men students write well in advance to the YMCA Hotel, 826 South Wabash Avenue, Chicago, Illinois 60605, for a reservation covering the first night in Chicago. (Be sure to mention the time of day when you expect to arrive.) The preceding directions are of course not applicable to Chicago area students who will continue to live at home while attending Sherwood.
3. Obtain a Health Certificate either to be presented at registration, or mailed in advance. (See Page 29.)
4. If you wish escort service, write to the School at least two weeks in advance to request it.
5. Make musical preparation for your entrance hearing unless this has been taken care of in advance by the mailing of a tape recording.

SCHOLARSHIPS

and student employment

For the assistance of new students, the Board of Directors allocates from endowment income each year a sum sufficient to provide

Nine awards having a value of \$750.00 each against School tuition for the first year, recipients to be chosen from students ranking in the top third of their High School graduating classes; and

Twenty-seven grants-in-aid having a value of \$600.00 each against School tuition for the first year, recipients to be chosen without restriction as to High School rank.

Grants from this series are gifts not to be repaid, and with the approval of the Committee on Scholarship Awards, all may be renewed in the same amounts in succeeding years of study.

Grants 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.

Applications are invited from all prospective students who are in need of financial assistance.

Awards to new students are 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. Those who cannot visit the School for auditions may mail tape recordings for consideration along with written applications and letters of recommendation.

Students whose primary goal is teaching are 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 chiefly for the granting of tuition loans to Seniors and graduate students. No interest is charged on such loans.

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 \$1.75 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.

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



