

1973

# Sherwood Music School Annual Catalog 1973-1975

Sherwood Music School

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

# SHERWOOD

FOUNDED 1895

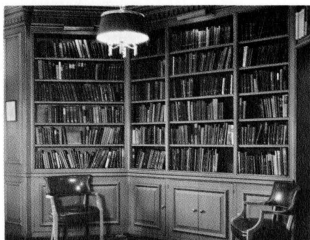
# MUSIC SCHOOL

1014 SOUTH MICHIGAN AVENUE • CHICAGO, ILLINOIS • 60605

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

1973-1975

MEMBER OF THE NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC



*In the Library*



*Fourth Floor Lounge*



*Views of the Reception Room*





*In a Studio*



*Recital Hall Stage*

## 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.**

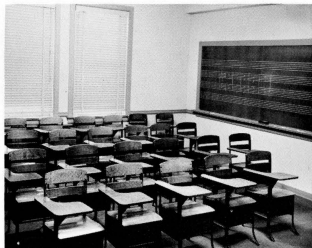
A sprinkler system gives all parts of the building complete protection against fire.

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.



*Classroom*



*Study Corner*



## 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 fields of **performance and teaching**.

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. To this end, courses are given in **Piano, Voice, Organ, Violin, Viola, Cello**, and other orchestral instruments; in **Conducting**; in **Methods and Materials for Music Teaching**; and in supervised **Practice Teaching**.

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, Ensemble, Arranging, 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.

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*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 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.



**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."



**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.



**ERIC WICKS**, Artist Teacher of Violin. Attended High School of Music and Art, in New York City: graduate of Manhattan School of Music. Debut recital in Town Hall. Served as assistant concertmaster of Bridgeport Symphony, later as associate concertmaster of Baltimore Symphony and soloist in the Baltimore Youth Concerts. Mr. Wicks is at present a member of the first violin section of Chicago Symphony Orchestra.



**ARNOLD MILLER**, Artist Teacher of Piano, Counterpoint, Form, Composition. Studies at Eastman School of Music and Columbia University were followed by graduation from DePaul University. Widely known through recital appearances and for his creative activity, not only in the traditional fields but also in electronic music and in music for television commercials.



**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.

**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."



**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, Dresler, 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.



**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 DePaul, at Central Washington College, and Iowa State Teachers' College. Numerous recitals and radio programs.



**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*.



**ALOIS TRNKA**, Artist Teacher of Cello, for many years a member of the Chicago Symphony Orchestra. Principal among Mr. Trnka's teachers were three distinguished cellists, Bogumil Sykora, Engelbert Roentgen, and Alfred Wallenstein. In the course of his playing career, Mr. Trnka has appeared as soloist with the Chicago Symphony Orchestra, and has filled many other solo and chamber music engagements.



**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 Britan.





**MARION SCHROEDER**, teacher of Voice, received her musical training from a number of distinguished Chicago musicians, among them Else Harthan Arendt. She has served as soprano and assistant musical director of Radio Station WGN, and as soloist at St. James Episcopal Cathedral. She is director of Youth Choirs of St. Matthew's in Evanston, Illinois, and has appeared in many recitals, oratorios, and operas.

**LYLE HOPKINS** directs and co-ordinates the School Music training in Methods and Practice Teaching. He is a Master's Degree graduate of Indiana University, with additional graduate hours in music education and administration at University of Southern California. His career has included a long period of service as chairman of the Music Department of Thornton Township High School and Junior College, in Harvey, Illinois.



**FRANCIS KEYSER**  
*Piano, Theory*



**IRENE KEYSER**  
*Piano*



**ROBERTA SAVLER**  
*Piano, Methods*



**MARIETTA GIHLE**  
*Violin*



**EDWIN NICHOLSON**  
*Piano, Organ*



**HEDWIG FISCHER**  
*Piano*



**RICHARD ALDRICH**  
*Piano*



**JOSEF ZVEROV**  
*Flute*



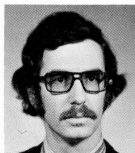
**STANLEY DAVIS**  
*Clarinet*



**LEROY GENTRY**  
*Piano*



**HELEN KOTAS**  
*French Horn*



**GEOFFREY GROSHONG**  
*Oboe*



**GARY SMELTEOP**  
*Trombone*

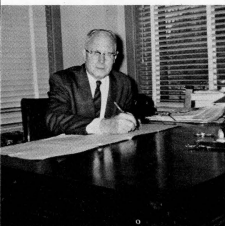


**BETTE D'ASARO**  
*Trumpet*

**WALTER A. ERLEY**  
*President*

**ARTHUR WILDMAN**  
*Musical Director*

**BLANCHE BENSINGER**  
*Student Counsellor*



## Courses for Certificates, Diplomas, Degrees

The outlines following 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, Viola, 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.

### INSTRUMENT OR VOICE MAJOR

#### *Freshman Year*

Major .....	8
Ear Training 101, 102.....	2
Harmony 101, 102.....	6
Chorus .....	2
Music History 101, 102.....	4
*U.C.: English Sequence.....	9
	<hr/> 31

#### *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
*U.C.: Sciences Sequence or	
Modern Language.....	9
	<hr/> 33

#### *Junior Year*

Major .....	8
Ear Training and Keyboard	
Harmony 301, 302.....	4
Counterpoint 301, 302.....	4
Form, Analysis, and	
Composition 301, 302.....	6
Arranging 301, 302.....	2
*U.C.: Humanities Sequence or	
Modern Language.....	6
	<hr/> 30

#### *Senior Year*

Major .....	8
Ensemble and/or other	
Music Electives.....	9
*U.C.: Electives.....	9
	<hr/> 26

### PUBLIC SCHOOL MUSIC MAJOR

#### *Freshman Year*

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

#### *Sophomore Year*

Applied Music.....	8
Ear Training and Keyboard	
Harmony 201, 202.....	4
Harmony 201, 202.....	4
Counterpoint 201, 202.....	2
Music History 101, 102.....	4
Choral Conducting 201, 202.....	2
*U.C.: Education Sequence.....	10
	<hr/> 34

#### *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 201, 202.....	4
Music Education 301, 302.....	6
	<hr/> 32

#### *Senior Year*

Applied Music.....	8
Practice Teaching.....	6
*U.C.: Sciences Sequence;	
Psychology 154; Humanities	
157; History 164;	
Biological Sciences 163.....	21
	<hr/> 35

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.

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 7.

The subject matter from which Music Electives may be chosen includes additional private or class studies in Applied Music, and any of the following classes not appearing in departmental requirements: Opera Class, Instrumental Conducting, Ensemble, Orchestra, Piano Teaching Methods, Organ Class, Music Education.

**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 5) comprise the general education program given by the University of Chicago at its Downtown Center.

## NOTES ON APPLIED MUSIC REQUIREMENTS

If the major chosen is Piano, Voice, Violin, Viola, 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, Viola, 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. All are expected to participate in recital activities not later than the Junior year; and all must give at least one-half of a recital program in the Senior year.

Woodwind, Brass, Percussion, and String classes are featured in the Applied Music offerings outlined on page 10.

## 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.



*Courses 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. Psychology 154 and Education 202 are recommended as electives.

*Courses 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).

*Courses 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 and Humanities 158 are recommended as electives.

## OUTLINES OF UNDERGRADUATE PRIVATE INSTRUCTION

Private instruction is given in Piano, Violin, Viola, 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.

c. Participation in School recitals, concerts, and ensemble activities.

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. 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, Carnaval, Concerto. Debussy, Ravel, Rachmaninoff, Barber, Bartok, Prokofieff, Scriabin, Hindemith, Gershwin, Copland and others: 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.

### **Viola Major**

*Entrance*—Ability to perform such works as Classical Pieces arranged for Viola by Klengel, Schumann's Romances for Viola, and David's Concertino in B-flat Major; also elementary piano proficiency.

*Representative Lower Division Items*—J. S. Bach's Viola da Gamba Sonatas arranged for modern Viola; Telemann Viola Concerto in G Major; Stamitz Concerto for Viola in D Major; Enesco Concert Piece for Viola; Kreutzer Etudes, Primrose Scale Studies. Ability to sight read music of medium difficulty, and to participate in chamber music and orchestra.

*Representative Upper Division Items*—Gavinies Etudes arranged for Viola; Brahms Sonata in F Minor, Op. 120, No. 1, or Brahms Sonata in E-flat Major, Op. 120, No. 2; Mozart Concerto in A Major, Op. 107;

Hindemith Viola Sonata, Op. 11, No. 4; Walton Concerto for Viola; works by Corelli, Sitt, Porter, and others. Ability to perform a standard Viola Concerto or Viola Sonata in recital.

### **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, Grünzacher, 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, Scheidt, Couperin, 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, Langlais, Durufle, 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 5, and in other Classes which may be chosen as electives. The outlines are grouped according to Departments of Instruction and grades of achievement. 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**

**Brass and Percussion Instruments**—1 credit per semester for 1 class session weekly. Fundamental skills for playing brass and percussion instruments of band and orchestra.

**Strings**—1 credit per semester for 1 class session weekly. Fundamental skills for playing violin, viola, cello, double bass.

**Woodwinds**—1 credit per semester for 1 class session weekly. Fundamental skills for playing clarinet and saxophone, flute, oboe, bassoon.

**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.

**Instrumental Conducting**—1 semester hour credit for each semester. How to organize an orchestra or band; 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.

**Wind Ensemble**—1 credit for each School year. Study and performance of preludes, fugues, chorales, and other items of repertoire for band.

## ***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 101***—2 semester hour credits. Music history from antiquity to 1500 A.D.

***Music History 102***—2 semester hour credits. Music from 1500 to 1700.

***Music History 201***—2 semester hour credits. Music from 1700 through the time of Beethoven.

***Music History 202***—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 301, 302***—4 semester hour credits for the first course, 2 for the second. This sequence covers methodology and materials for a program of music education reaching from the earliest grade levels through High School. It gives attention to all the major problems which arise in vocal and instrumental activity and in general music study. The paragraphs which follow indicate some of the topics treated.

The aims of music education in the public schools. History of music education in Amer-

ica. Achievements and viewpoints of leaders, past and present. Kodaly, Orff, and Suzuki. Current trends and contemporary theories and experiments. Professional organizations and publications. Budgeting and scheduling.

The community cultural background and its relation to the music education program. Questions of taste and aesthetic value. Arousing enthusiasm for music among students, and eliciting cooperation from school officials. Facilities and equipment. Auditions and recruitment in the formation and maintenance of performance groups, including small ensembles, choruses, bands, and orchestras. Problems with regard to attendance and discipline. Public relations, community service, ethnic groups. Assigned readings and reports.

Teaching the use of tone support in singing; breathing; posture; enunciation. Pitch matching games, rounds, obligatos, descants, part-singing. Rhythmic movement and drill, rhythm instruments, rhythm band. Hand signals, charts, echoes, patterns, canons. Ear training. Acting out music. Improvisation. Folk music. Use of the piano, autoharp, tonettes, flutophones, guitar, banjo, ukulele, resonator bells. The changing voice.

Seating plans for bands and orchestras. Risers and robes for choral organizations. Warm-up exercises. Vocalises. Precision of intonation and attack. General and sectional rehearsals. Selection and maintenance of instruments and uniforms. "Feeding systems." The marching band. The stage band.

Program building. Concerts, contests, festivals, operettas. A music education library of materials for study, for performance, for listening, for reference. Audio-visual aids. Publishers and filmstrip companies. Choral and instrumental lists, series, catalogs.

The content of general music courses in theory, history, appreciation, literature. Preparation of lesson plans. Devising course tests. Use of tests in measuring aptitude and achievement. Introducing to students the musical concepts of today, including the tone row, aleatory and synthesized music, jazz, and rock.

***Practice Teaching***—6 semester hour credits. 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 amounts to eight weeks (full time) or sixteen weeks (half time).

The student is given daily guidance by his

critic teacher and is also visited and advised periodically by the college supervisor.

The detailed record of practice teaching must show a minimum of 30 clock hours of observation, and 30 hours of classroom teaching, along with related activities, such as conferences with the critic teacher and the supervisor, record keeping, grading of papers, participation in school and community activities, assistance to pupils outside classes.

### *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 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). Sonatina; 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 301, 302*—2 semester hour credits for each course. Continuation of original period writing exercises. 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.

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Private lessons in more advanced phases of creative music are available.

Subjects included in this division of instruction are Canon, Fugue, Composition (in the larger forms), and Orchestration (scoring of complex works for full orchestra).

## General Information

**NOTE:** Information concerning tuition charges and living accommodations is provided in an annual supplement to the collegiate catalog. This supplement is mailed to all who request a copy of the catalog.

### *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.

### *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.

### *Entrance Requirements*

Sherwood Music School is a coeducational college with an admissions policy which is nondiscriminatory as to race or religion.

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.

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 8, 9, and 10.

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.

### **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' Degrees must earn through resident study in the School not less than 24 of the last 30 semester hour credits applied against Degree requirements.

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.

### **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 may be placed on probation if his semester record shows one grade of F; or two grades of either D or Inc. Any student placed on probation may be dismissed from collegiate status at the end of the following semester if his scholastic record does not show substantial improvement.

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 1.0 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.

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.

### **Rules and Regulations**

A matriculation fee of \$5.00 is charged new collegiate students. 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 C. 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 orchestra and ensemble 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 scholarships 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 twenty.

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

The Espenshade Scholarships, established by a gift from Laura Espenshade, honoring the memory of her husband, Charles Espenshade, who was for a long period of time head of the Public School Music Department.

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.

A Scholarship contributed by Oma F. Earle, Affiliated Teacher in Battle Creek, Michigan.

A Scholarship contributed by Neal W. Cameron, for many years an Extension Registrar.

A Scholarship contributed by Cleo Messner Haag, teacher of Piano in Danville, Illinois.

The School gratefully acknowledges gifts from Lorene Adams, Larry Fair, Robert Falls, Maude Phelps Gibson, Alta Meriam Graves, Marguerite Lister, Elizabeth Myles, and the Chicago Woman's Musical Club; and from Mrs. Robert Meyer in honor of her mother, Elouise Smith Kramer.

## 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.

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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 equip-

ment 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.

You will frequently take part in the School recitals and concerts. Soloists for important public programs 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.

## Calendar

*First day of Fall Semester:* Second Wednesday in September, with registration through the two days preceding.

No classes on Friday or Saturday following Thanksgiving. Beginning of Christmas vacation: The last Thursday before Christmas Day. Classes resume on the first Monday after New Year's Day.

*First day of Spring Semester:* First Thursday in February.

\* \* \*

No classes on Good Friday, or on the Saturday and Monday following. No classes on Memorial Day. Last day of Spring Semester: Second Wednesday in June.

SHERWOOD MUSIC SCHOOL

CHICAGO OPERA BUILDING

ORCHESTRA HALL

ART INSTITUTE

CHICAGO PUBLIC LIBRARY

GRANT PARK

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