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Sherwood Music School Annual Catalog 1978-1980

Sherwood Music School

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A COLLEGE FOR THE TRAINING OF PROFESSIONAL MUSICIANS • OFFERING COURSES
FOR THE DEGREE, BACHELOR OF MUSIC

SHERWOOD

FOUNDED 1895

MUSIC SCHOOL

1014 SOUTH MICHIGAN AVENUE • CHICAGO, ILLINOIS • 60605

TELEPHONE: (312) 427-6267

Intensive professional training combined with general educational courses given by Roosevelt University.

1978-1980

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.**

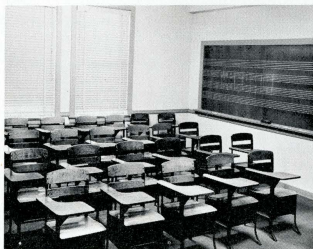
A **sprinkler system** gives all parts of the building complete protection against fire.

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.**

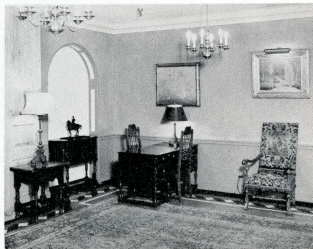
Ceilings of corridors are covered with **acoustical tile**, to reduce noise. **Washrooms** are walled with Vitrolite and glazed tile, and are **equipped with electric driers and ultra-violet-ray germicidal lamps.** Storage space for wraps, music, and books is provided in **recessed lockers.** Kitchen 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 equipped with **theater lighting effects**; also a **checkroom**, dressing rooms, and instrument storage rooms.

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



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; and in **Conducting**.

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**, and choral singing.

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 and in certain instrumental courses is accomplished with the cooperation of nearby Roosevelt University. 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**; and offerings in **Modern Languages** for Voice majors.

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.



Courses for Degrees

The outlines following show the semester hour requirements for the Bachelor's Degree with a major in a chosen instrument; or in Voice. The instruments from which a major may be chosen are Piano, Organ, Violin, Viola, Cello, Double Bass, Bassoon, Clarinet, Flute, French Horn, Oboe, Trombone, Trumpet.

If desired, extra credits in the Major subject may be substituted for a Minor.

INSTRUMENT OR VOICE MAJOR

Freshman Year

| | |
|------------------------------|-----------|
| Major and Minor | 10 |
| Ear Training 101, 102 | 2 |
| Harmony 101, 102 | 6 |
| Chorus | 2 |
| Music History 101, 102 | 4 |
| English 101-102 | 6 |
| | <u>30</u> |

Sophomore Year

| | |
|--|-----------|
| Major and Minor | 10 |
| 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 |
| General Education Courses | 6 |
| | <u>32</u> |

Junior Year

| | |
|--|-----------|
| Major and Minor | 10 |
| Ear Training and Keyboard Harmony 301, 302 | 4 |
| Counterpoint 301, 302 | 4 |
| Form, Analysis, and Composition 301, 302 | 6 |
| Arranging 301, 302 | 2 |
| General Education Courses | 6 |
| | <u>32</u> |

Senior Year

| | |
|------------------------------------|-----------|
| Major and Minor | 10 |
| Music Electives and Ensemble | 4 |
| General Education Courses | 12 |
| | <u>26</u> |

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

Students who require training in Piano as a minor subject may use the credits thus gained against Music Elective requirements. Organ majors must include one year in Organ Class, if offered.

Students may substitute a second year of Chorus for Choral Conducting.

Course sequences marked R.U. (in the outlines on page 3) comprise the general education program given by Roosevelt University.

NOTES ON APPLIED MUSIC REQUIREMENTS

If the major chosen is Piano, Voice, Violin, Organ, Viola, Cello, Double Bass, or a Wind Instrument, 8 semester hour credits are allotted each year to study of the major subject. **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, Double Bass, 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.

GENERAL CULTURAL STUDIES

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

Currently, students are placed by the School in nearby Roosevelt University 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. 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.

Courses for majors in Instrumental Music: English 101: Composition I; English 102: Composition II; English 201: Introduction to Literature; Liberal Arts Electives chosen with advice from the School to cover 21 semester hour credits.

Courses for Voice majors: English 101: Composition I; English 102: Composition II; English 201: Introduction to Literature; Courses in modern languages to cover 18 semester hour credits; **Liberal Arts Electives** to cover 3 semester hour credits.

OUTLINES OF UNDERGRADUATE PRIVATE INSTRUCTION

Private instruction is given in Piano, Violin, Viola, Voice, Organ, Cello, Double Bass, 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: Faschingschwank, Carnival, 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, 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.

Double Bass

Entrance and **Lower Division** similar to other strings. Repertoire includes Koussevitzky Concerto, Eccles Sonata, Dragonetti Concerto, Capuzzio Concerto, Dancla Arie and Varies, Koussevitzky Chanson Triste, Marcello and Vivaldi Sonatas, Bach Sonata, Orchestral Studies.

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: Clarinet, Flute, French Horn, Oboe, Bassoon, 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—Keyboard ability comparable to fifth grade.

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 3, 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

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. (Given biennially when demand is sufficient.)

Conducting

Choral Conducting—1 semester hour credit for each semester. Baton technique; 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—One-half semester hour credit for each semester. How to organize an orchestra or band; baton technique; tempi; deportment; obtaining perfect ensemble; conducting effective rehearsals; phrasing, style, interpretation, contrasts, dynamics. Practice conducting is an essential feature of this course. (Given in combination with Ensemble.)

Ensemble

Ensemble—One-half 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.

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.

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—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—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). 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 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.

* * *

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 full 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 School is also a member of the Association of Illinois Music Schools.

The 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 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, or ethnic origin.

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.

The musical entrance requirements for Applied Music majors are outlined on pages 5 and 6.

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 record 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 ensemble courses, 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.

When a student is dismissed, a petition for re-admission may be considered by the Committee on Admission and Retention after a lapse of one semester. Student conduct is considered unsatisfactory when it infringes upon the legitimate rights of others.

To receive the Bachelor's Degree, the student must establish a grade point average of 2.0 or more.

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

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 \$10.00 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.

Excessive absence or tardiness may result in the loss of course credit.

The full charge for each semester will be effective upon completion of the third week of the semester and will not be subject to adjustment thereafter. Exception: Interruption because of illness or death, in which cases charges for Sherwood tuition and fees (except Matriculation Fee, a one-time charge, which is not subject to adjustment) are prorated according to the period of attendance, while charges for academic courses taken at another institution through our School are as charged by that institution.

All students who are qualified are required to take part in the 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. Earl, Affiliated Teacher in Battle Creek, Michigan.

A Scholarship contributed by Ger'e Dunham, Affiliated Teacher in Shawnee Mission, Kansas.

A Scholarship contributed by Florine A. Tillson, Affiliated Teacher in Greensburg, Indiana.

A Scholarship contributed by Mr. and Mrs. C. B. Jarratt.

A Scholarship given by the Stephen T. Pepich Scholarship Fund, established by the Aeolian Choral Association, to honor the memory of its founder and director.

A Scholarship established by bequest in the will of Marguerite C. Lister, who was for many years an Affiliated Teacher in Geneva, Ohio.

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, Elizabeth Myles, Grace Mary Seaton, and the Chicago Woman's Musical Club; and from Mrs. Robert Meyer in honor of her mother, Elouise Smith Kramer.



The Lorado Taft bust of William H. Sherwood (1854-1911), a pupil of Liszt, and the first American to win international recognition as a concert pianist.

The Extension Department

Through its Extension Department, the School enables private teachers of Piano to give to selected, talented students a broad course of systematic musical training, including both Piano and Theory, with frequent incentive awards.

Although extension training is wide-spread nowadays, the School is proud of the fact that it was a pioneer in this vital phase of modern education.

Sherwood's unique Extension Department program was established more than fifty years ago. During that time, tens of thousands of Piano students of grade and high school age, and adults as well, have received through it a broad and enduring musical education.

Thousands of piano teachers throughout the United States are cooperating with the School in making this Extension training available.



BEATRICE FLINT
Extension Registrar

SHERWOOD MUSIC SCHOOL

CHICAGO OPERA BUILDING

ORCHESTRA HALL

ART INSTITUTE

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