

1983

The Sherwood Conservatory of Music Annual Catalog 1983-1984

The Sherwood Conservatory of Music

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1983 – 1984
CATALOG

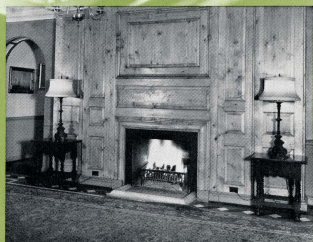
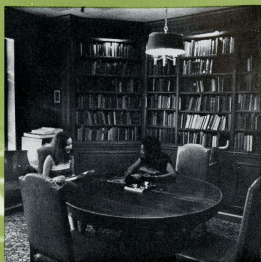
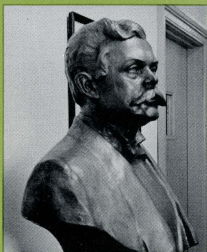


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SHERWOOD MUSIC SCHOOL

BOARD OF TRUSTEES

David M. Blodgett	Roy W. Davis
William J. Browning	Marian L. Erley
Edwin K. Nicholson	

OFFICERS

David M. Blodgett	President
Edwin K. Nicholson	Vice President-Treasurer
Ralph E. Sunden	Secretary

ADMINISTRATION

Ralph E. Sunden	Musical Director; Registrar
Bryan Shilander	Assistant to the President
Kenneth Luurs	Director of Development
Doris Storm	Bursar
Michael F. Burdick	Recorder; Financial Aid Officer

ACADEMIC CALENDAR 1983-1984

Fall Semester

Registration	Sept. 6-7, 1983
Fall Semester Classes Begin	Sept. 8
Thanksgiving Recess	Nov. 24-26
Christmas Recess	Dec. 19 - Jan. 1, 1984
Final Exams	Jan. 18-27
Last Day of Fall Semester	Jan. 28, 1984

Spring Semester

Spring Semester Classes Begin	Jan. 30, 1984
Easter Recess	April 20-24
Final Exams	May 23-June 1
Memorial Day (no classes)	May 28
Last Day of Spring Semester	June 2
Convocation	June 8

TUITION AND FEES

Classroom courses, per semester hour \$70

Applied Music Subjects:

Weekly half-hour lesson, per semester (<i>varies per teacher</i>)	\$144-297
Weekly hour lesson, per semester (<i>varies per teacher</i>)	\$288-594

The average tuition cost for a full year (two semesters) of Freshman study (*not including Liberal Arts courses taken at other colleges*) is approximately \$2,200.

Other fees include:

Matriculation fee (for initial enrollment)	\$10
Diploma fee (in final semester of senior year)	25
Transcript (the first is issued free)	2
Practice room fee (per semester)	54
Late registration fee	10
Make-up examination fee	10
Instrumental rental (per semester)	18
Locker key deposit	2
Recording fee	10

FACULTY

CELLO

Jocelyn Davis
Vlastimil Dvorak

CLARINET & SAXOPHONE

Stanley Davis
Karen Rockwell

CHORUS

Marion Schroeder

CONDUCTING

Giulio Favario
Justin Page
Marion Schroeder

FLUTE

Josef Zverov

FRENCH HORN

Helen Kotas

GUITAR

Richard Medel
Richard Pick
Seigo Yamada

HARPSICHORD

Sr. Marjorie Delaplane

JAZZ PIANO

J. Paul Cochran

MUSIC HISTORY & LIT.

Michael F. Burdick
J. Paul Cochran
Karen Rockwell
Herbert L. White

OPERA WORKSHOP

Maria D'Albert
Walter Kirchner

ORGAN

Misty R. Schaffert
Ralph E. Sunden
Herbert L. White

PERCUSSION

Donald Skoog

PIANO

Richard Aldrich
William Browning
J. Paul Cochran
Bette Coulson
Sr. Marjorie Delaplane
Giulio Favario
Justin Page
Leo Podolsky
Herbert Renison
Lorraine Robas
Misty Schaffert
Bryan Shilander
Ralph E. Sunden
Robert Vander Schaaf
Blanche Zhouk

THEORY/COMPOSITION

Michael F. Burdick
J. Paul Cochran
Bernard Fischer
Justin Page
Bryan Shilander
Ralph E. Sunden
Herbert L. White
Blanche Zhouk

TRUMPET

Bette D'Asaro

VIOLA

Bernard Fischer

VIOLIN

Bernard Fischer
Karen Roberts

VOCAL COACHING

William Browning
Giulio Favario

VOICE

Marlene Arden
Robert Berthold
Maria D'Albert
Walter Kirchner
Lorraine Robas
Marion Schroeder

INTRODUCTION

PURPOSE

It is the primary educational objective of the Sherwood Music School to prepare students to make the values of musical art widely available to contemporary society in the fields of performance and teaching. The faculty and administration of the school are dedicated to providing the highest quality of professional instruction possible to each student.

It is the conviction of those who direct the activities of the Sherwood Music School that music is one of the most important cultural pursuits of civilization. Music study fosters both intellectual and aesthetic growth while providing creative and emotional outlets of expression. The study of music encourages a personal orientation toward beauty and excellence which is often lost in the modern world.

The students of Sherwood Music School are encouraged and expected to develop their applied music skills to their full potential, and at the same time pursue studies of allied musical arts and disciplines. The proven traditional practice of individual study with a master teacher is combined with classroom instruction and ensemble groups to acquaint students with the history, structure and theory of music.

HISTORY AND ACCREDITATION

The Sherwood Music School is the legacy of some of America's leading music educators and performers. The school founder, William Hall Sherwood, was one of the foremost pianists and teachers of his age. A student of Liszt, Deppe, and Mason, Sherwood was instrumental in the development of music instruction in America. Founding the school in 1895, Sherwood saw its mission as providing a "musical atmosphere" conducive to serious study, modeled after the conservatories of Europe.

Following Mr. Sherwood's death in 1911, the school continued to prosper under the administrations of Mr. and Mrs. A. J. Llewellyn, Georgia Kober, Arthur Wildman and Walter A. Erley. Many distinguished faculty have been associated with Sherwood Music School, including renowned soloists, personnel from the Metropolitan and Lyric Operas, the Chicago Symphony Orchestra, and many other musical organizations.

In addition to the intensive training of resident conservatory students at the school in Chicago, Sherwood Music School strove to meet a second goal with equal enthusiasm. In an effort to bring high quality music education to communities throughout the country the extension department was established, utilizing an innovative printed text taught by a network of local affiliated teachers. By 1930, nearly 25,000 students nationwide were enrolled in the extension program.

The collegiate division of Sherwood Music School is a full member of the National Association of Schools of Music, (NASM), from which it receives its accreditation in musical subjects. The requirements for entrance and for graduation as set forth in this catalog are in accordance with the published regulations of NASM. Sherwood Music School is

also a member of the Association of Illinois Music Schools. The degrees granted by Sherwood Music School are issued by authority of a charter granted by the State of Illinois to the school, as a not for profit educational institution.

Sherwood Music School is approved by the State Approving 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. The school is also approved by the federal government for the training of non-quota foreign students.

THE SCHOOL AND ITS ENVIRONS

Located in the midst of Chicago's cultural institutions, the Sherwood Music School is housed in its Georgian style building on South Michigan Avenue, opposite Grant Park. Following extensive renovation, the building was converted to a music conservatory according to the school's specifications, and features acoustically designed studios and practice rooms equipped with grand pianos by renowned makers. The school maintains a fine reference library of books, scores and recordings, and makes available to students recording and listening facilities. A recital hall seating 150 is used for most of the recitals, master classes and lecture programs presented by the school.

With its small student body and favorable teacher-student ratio, Sherwood offers an intimate atmosphere for the study of music, in which students need not feel lost in its classrooms or ensembles. On the other hand, the school is located in one of the largest and most culturally active cities in the country, providing numerous opportunities for artistic development. A wealth of museums and resident performing organizations are found in the city, and one has the chance to hear guest artists from around the world perform at Orchestra Hall, the Auditorium Theater, the Civic Opera House, Ravinia Park, and numerous small theaters and halls.

Most downtown concert halls, theaters and music shops are within walking distance of the school. The Chicago Cultural Center, (with a very large record and score collection), and soon, the new Chicago Public Library, are nearby. The extensive public transportation system enables students to easily reach more distant performances, reference sources, museums and parks.

A beautiful city, Chicago is famous for its lakefront park district. A home for some of the world's leading architects, Chicago boasts many treasures by Wright, Sullivan and Burnham. A city of diversity, Chicago exhibits a rich ethnic blend, with a great number of international restaurants and events. Sherwood students have found the experience of living in Chicago to be one that they treasure for the rest of their lives.

ADMISSION & ENTRANCE

ADMISSION & ENTRANCE REQUIREMENTS

Sherwood Music School does not discriminate in admission, employment, or financial aid on the basis of race, creed, religion, age, physical handicap, sex, or national origin.

APPLICATION PROCEDURE

Applicants for admission to Sherwood Music School must submit the college's standard application form, which can be obtained by writing to:

ADMISSIONS DIRECTOR

Sherwood Music School

1014 S. Michigan Avenue Chicago, Illinois 60605

In addition, the applicant must request that transcripts be sent from all high schools and colleges previously attended. Transcripts must be sent to Sherwood Music School directly from the schools.

An audition in the applicant's major field is required before the student can be accepted for admission. Such auditions must be scheduled in advance by appointment. Students living at a great distance may submit a taped recording in lieu of the audition. All tapes or cassettes become the property of Sherwood Music School and will not be returned.

Each admitted applicant will be expected to present a letter from a physician certifying that he or she is physically and emotionally fit for college study. If the officials of Sherwood Music School feel doubtful at any time concerning the state of a student's health, an additional report may be required.

ACADEMIC REQUIREMENTS FOR ADMISSION

An applicant for admission to Sherwood Music School must be a graduate of an accredited high school with a ranking in the upper two-thirds of the graduating class, or must present evidence of equivalent study. The high school transcript should include at least three units of English, with the other units being in fields of similar general educational value, such as mathematics, science, history, and foreign languages.

Transfer students must show evidence of a satisfactory record at all institutions attended. Liberal Arts credits earned with a grade of C or better at other accredited institutions may be accepted for credit toward the degree at the discretion of the Musical Director. The transfer of music credits is subject to evaluation by placement examination or audition.

Sherwood Music School requires that a candidate for the Bachelor's Degree earn at least 24 of the last 30 semester hour credits in resident study at Sherwood.

AUDITION REQUIREMENTS: MAJOR FIELD

PIANO

1. A polyphonic work of the Baroque, such as a Prelude and Fugue by J.S. Bach.
2. A movement of a sonata by Mozart, Haydn, or Beethoven.
3. A 19th or 20th Century composition.

ORGAN

1. A Prelude and Fugue for organ or a chorale prelude from Bach's Orgelbuchlein.
 2. An organ composition by a 19th or 20th Century composer.
- N.B.: If the student has no organ background, he must meet the entrance requirements for a piano major.

VOICE

1. A song in English.
2. An Italian song of the 17th or 18th Century.
3. A song of the student's choice, preferably of a contrasting nature to the above.

GUITAR

1. Elementary scales, chords and arpeggios.
2. A study by Sor or Aguado, or one of comparable difficulty.
3. A composition of the student's choice.

WIND & BRASS INSTRUMENTS

1. Major and minor scales in all keys.
2. Two contrasting studies.
3. Orchestral excerpts.
4. A concerto or solo piece.

VIOLIN, VIOLA, & CELLO

1. Scales and arpeggios in all major and minor keys.
2. A standard etude.
3. A concerto or sonata movement.

DOUBLE BASS

1. A solo composition.
2. An etude.

PERCUSSION

Applicants should possess a good sense of rhythm and pitch and should demonstrate ability on the following: timpani, snare drums, mallets (xylophone or marimba).

BACHELOR'S DEGREE

THE CURRICULUM FOR THE BACHELOR'S DEGREE THE CORE COURSES (80 hrs.)

First Year

Major Instrument	8
Ear Training & Sight Singing	
101-102	2
Harmony 101-102	6
Chorus	2
Music History 101-102	4

Second Year

Major Instrument	8
Ear Training and Keyboard	
Harmony 201-202	4
Harmony 201-202	4
Counterpoint 201-202	2
Choral Conducting	2
Music History 201-202	4

Third Year

Major Instrument	8
Ear Training and Keyboard	
Harmony 301-302	4
Counterpoint 301-302	4
Form and Analysis 301-302	4
Orchestration 301-302	2

Fourth Year

Major Instrument	8
Music elective at 400 level	4

MAJOR FIELD REQUIREMENTS (46 hrs.)

PIANO Major:

Ensemble	4
Piano Literature	4
Instrumental Minor or	
music electives	8
Liberal Arts courses:	30
incl. 3 English courses, one	
being a literature course.	

VOICE Major:

Opera Workshop or other	
vocal ensemble	4
*Piano and/or music electives	8
Vocal Literature	4
Liberal Arts courses:	30
incl. 1 year each of French,	
Italian and German, plus 3	
English courses, one being	
a literature course.	

ORGAN Major:

*Piano and/or music electives	8
Organ Literature	4
Music electives	4
Liberal Arts: see piano major.	30

ORCHESTRAL INSTRUMENTS Major:

*Piano and/or music electives	8
Ensemble	8
Liberal Arts: see piano major.	30

GUITAR Major:

*Piano and/or music electives	8
Guitar Literature	4
Ensemble and/or music electives	4
Liberal Arts: see piano major.	30

*Instrumental and voice majors must continue piano studies until they can successfully sight-read simple accompaniments and perform prepared accompaniments and pieces of moderate difficulty.

ACADEMIC REGULATIONS

1. Definition of Full-time and Part-time Students:

A full-time student is defined as one who has satisfied all entrance requirements and registered for a minimum of 12 semester hours. Concurrent registration for Liberal Arts courses at another college or university is included in the determination of full-time status. A part-time student is one who has satisfied all entrance requirements but is enrolled for less than 12 semester hours. All course work for a Bachelor's Degree must be completed within ten years from its inception.

2. Concurrent Study at Other Institutions:

Studies in the Liberal Arts comprise approximately one-fourth of degree requirements and consist of essential general education subjects. Arrangements have been made with a number of local colleges and universities whereby degree students may register for Liberal Arts subjects. Arrangements for these courses are an integral part of registration with Sherwood Music School, and are subject to the direction of the School.

3. Attendance:

Regular attendance is required of students for all classes and ensembles. An excessive number of absences, not excused by reason of illness, may result in a lowered grade. Student attendance is also required at recitals given at Sherwood.

4. Examinations and Juries:

Classroom examinations are conducted during the course of the semester at the discretion of the instructor, and final examinations are given at the end of each course. Examinations ("juries") in applied music subjects are conducted at the end of each semester or summer session by the teachers of each department and the Musical Director serving as an examining board. In order to receive credit and earn promotion in applied music subjects, 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.

5. Recital Requirements:

All students are encouraged to participate in student recitals as often as possible. In the junior year, a performance major is required to present a recital comprising one-half or one-third (20-30 minutes) of a full program. A full-length solo recital (approximately 60 minutes) is required of all performance majors in their senior year.

6. Grading System:

Sherwood Music School uses the following grading system and quality points:

A	Excellent	4.0	F	Failure	0.0
B	Good	3.0	Cr	Credit Granted	
C	Fair	2.0	Dr	Drop (withdrawal)	
D	Poor	1.0	I	Incomplete	

Grade point averages are computed based on the above quality points. Grades of "Cr", "Dr", or "I" are not used in grade point computations. To receive the Bachelor's Degree, the student must establish a grade point average of 2.0 or better.

The grade of "Cr" is often given in the ensemble and coaching classes offered at Sherwood Music School.

A student may, at any time, enroll for additional private instruction for non-credit ("NC"), which will not earn any credits toward the degree.

The grade of "I" is given when a student is doing passing work, but, for some valid reason, is unable to complete a portion of assigned material. A student with an Incomplete grade must arrange with the instructor to complete the material by the closing date of the following semester (not including the summer session) if credit is to be granted for that course.

Plus and minus signs are often used by instructors in grading students, but these do not affect grade point averages.

7. Course Changes and Withdrawals:

In keeping with the tuition refund policy of Sherwood Music School, the student cannot add a course after the third week of classes, nor will he or she be reimbursed for courses dropped after the third week. A student may drop a course only with the consent of the instructor. The grade given will be either "Dr" or "F", depending upon the quality of the student's work at the time of withdrawal.

8. Probation and Dismissal:

Any student may be placed on academic probation if his or her semester record shows one grade of "F", or two grades of either "D" or "I". Any student placed on probation may be dismissed from collegiate status at the end of the following semester if the 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. 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. Student conduct is considered unsatisfactory when it infringes upon the legitimate rights of others.

FINANCIAL INFORMATION

PAYMENT OF TUITION AND FEES

The matriculation fee must be paid at the time the student is officially enrolled for academic study at Sherwood Music School. The balance of tuition and fees must be paid at the time of registration, unless the student has applied for an installment payment plan through the Bursar's office or has evidence of a finalized award from the State or Federal Grant Programs covering part of the tuition.

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. An exception may be made if the student experiences an interruption of study due to illness or death, in which case the charges for Sherwood tuition are prorated according to the period of attendance. Charges for academic courses taken at another institution through our college are subject to the refund policy of that other institution. Any private instruction taken during the first three weeks of the semester must be paid for, regardless of when the student ceases enrollment, whereas any class instruction taken during these three weeks will not be charged if the student ceases enrollment by the end of the third week.

SCHOLARSHIPS AND FINANCIAL ASSISTANCE

Sherwood Music School awards scholarships to full-time students on the basis of musical ability, financial need, and, in the case of returning students, grade point averages. Once awarded, the scholarship may be renewed each year upon the evaluation and approval of the Scholarship Committee.

Each applicant is required to submit the "Financial Aid Form" from the College Scholarship Service of the College Board, and to indicate on the form that permission is to be given to the College Scholarship Service to send the financial information to the U.S. Department of Education, to the financial agency in the student's home state, and to Sherwood Music School. The College Board will forward its determination of the nature and extent of the applicant's financial need to Sherwood Music School for consideration in the awarding of institutional scholarships.

State and Federal financial assistance in the form of grants and loans is available to Sherwood students who are enrolled for at least six semester hours and who are pursuing the Bachelors Degree. Applications may be obtained from the Financial Aid Officer and should be submitted in the early Spring prior to enrollment.

Sherwood Music School is also approved by the State Approving Agency for the training of veterans of the Armed Forces. Applications are available from the local Veterans Administration Office.

STUDENT RESIDENCES

For those students who do not plan to live at home with their parents while attending college, housing can be found at the Herman Crown Center - a dormitory serving a number of local small colleges; the Three Arts Club - a residence for women studying the arts; the Parkway Eleanor Club - a residence club for career women and full-time female students; or by renting an apartment in the city or near suburbs. Apartments vary greatly in rent, with those in the immediate downtown area being more costly than those at a greater distance. For information on the Herman Crown Center, the Three Arts Club, and the Parkway Eleanor Club, write to the following addresses:

Herman Crown Center	The Three Arts Club	Parkway Eleanor Club
Roosevelt University	of Chicago	1550 N. Dearborn Parkway
425 S. Wabash Avenue	1300 N. Dearborn Parkway	Chicago, Illinois 60610
Chicago, Illinois 60605	Chicago, Illinois 60610	(312) 664-8245
(312) 341-2004	(312) 944-6250	

ESTIMATED LIVING EXPENSES

Although living expenses will vary considerably, the following approximated figures should help the student plan his or her budget for the academic year:

	Single Student	Married Student
Tuition and fees	\$2,200	\$2,200
Room and Board	3,600 (9 mos.)	6,200 (9 mos.)
Books and Music	200	200
Personal & Medical	1,000	2,000
Transportation	500	500

COURSE DESCRIPTIONS

A listing of yearly requirements and levels of advancement for the major field instruments can be obtained from the various departments.

ENSEMBLES:

Instrumental Ensemble and Conducting: 1 semester hour credit.

Performance of chamber music utilizing the various instruments of the class members. Conducting assignments are based on the Classical symphonic literature. Problems of score reading and baton technique are emphasized in the first semester. Practice conducting and sight-reading are essential features of the course.

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

Opera Workshop: 1 semester hour credit. A workshop dealing with the problems inherent in the performance and production of the standard opera literature. The course includes the performance of operas or scenes from operas.

Guitar Ensemble: 1 semester hour credit. Works written for two guitars, or for guitar with voice, flute or violin, etc., are performed and studied.

CONDUCTING:

Choral Conducting: 1 semester hour credit. The following essential elements of choral conducting are studied: baton technique, blending of voices, obtaining good tone and intonation, attack and finish of phrases, enunciation, interpretation.

Instrumental Ensemble and Conducting: (see above under "Ensembles").

MUSIC HISTORY AND LITERATURE:

Music History 101: 2 semester hours credit. A study of music history, literature, and trends from Antiquity to c. 1450 A.D.

Music History 102: 2 semester hours credit. A continuation of the study of music history, focusing on the period of c. 1450 to 1650 A.D.

Music History 201: 2 semester hours credit. A survey of music and composers of the late Baroque to early Classical Periods.

Music History 202: 2 semester hours credit. An examination of music, trends, and literature in the period from the late Classical to the late Romantic eras.

Music History 401-402: 2 semester hours credit (each). An investigation of music written since 1900, along with a study of the most significant developments and revolutionary changes in music during the Twentieth Century.

Guitar Literature 301-302: 2 semester hours credit (each). A survey of the solo and chamber music written for the classical guitar from the compositions of the early lute composers to works written specifically for the guitar in modern times.

Organ Literature 301-302: 2 semester hours credit (each). A comprehensive survey and history of the organ literature; organ scores are studied from a stylistic viewpoint.

Piano Literature 301-302: 2 semester hours credit (each). A course designed to acquaint piano students with the literature of various stylistic periods, beginning with pre-Classical and Classical works and continuing through the compositions of the Twentieth Century. The emphasis is on listening and on the stylistic and technical development of piano literature.

Vocal Literature 301-302: 2 semester hours credit (each). A survey of the art song and operatic literature, with emphasis on the English, Italian, French and German repertoires.

MUSIC THEORY AND COMPOSITION:

Harmony 101: 3 semester hours credit. A review of scales, intervals, triads. Principles of voice leading. Harmonization of bass lines and melodies in strict choral style as well as in pianistic styles, using the diatonic triads in various inversions. Keyboard exercises. Analysis of musical excerpts.

Harmony 102: 3 semester hours credit. Harmonization of melodies and bass lines, introduction of all seventh chords in root position and in inversions. Keyboard exercises. Analysis of musical excerpts.

Harmony 201: 2 semester hours credit. The study of secondary dominants, secondary diminished sevenths, non-dominant diminished sevenths, and modulation to closely related keys. Analysis of large sections of music.

Harmony 202: 2 semester hours credit. The study of the Neapolitan chord, augmented-sixth chords, ninths, elevenths, and thirteenth chords, as well as non-functional chord progressions. Advanced modulation. Introduction to 20th Century harmony. Analysis of large sections of music.

Ear Training and Sight-Singing 101: 1 semester hour credit. Interval singing and recognition; sight-singing and dictation of melodies in treble and bass clefs, major and minor keys; rhythmic patterns in simple and compound meters.

Ear Training and Sight-Singing 102: 1 semester hour credit. Continuation of materials covered in 101; alto and tenor clefs added, along with non-modulating chromaticism and syncopated rhythms; recognition and singing of triads.

Ear Training and Keyboard Harmony 201-202: 2 semester hours credit (each). Melodic dictation; dictation of simple two-part counterpoint; harmonic dictation; harmonization at the keyboard of figured basses and melodies; harmonization of scales; keyboard modulation and transposition.

Ear Training and Keyboard Harmony 301-302: 2 semester hours credit (each). Continued contrapuntal and harmonic dictation; dictation of 20th Century melodies; advanced keyboard harmony; harmonic patterns, modulatory sequences; harmonization of melodies at sight; transposition; keyboard practice in reading from open score, using various clefs.

Counterpoint 201: 1 semester hour credit. Introduction to two-part counterpoint in the style of the 18th Century, using an elementary species approach.

Counterpoint 202: 1 semester hour credit. Introduction to three and four-part studies in 18th Century counterpoint, incorporating various rhythmic relationships.

Counterpoint 301: 2 semester hours credit. Advanced two-part counterpoint in the 18th Century style, incorporating canon, invertible counterpoint, invention.

Counterpoint 302: 2 semester hours credit. Advanced three and four-part counterpoint in the 18th Century style, employing invention and fugue.

Orchestration 301: 1 semester hour credit. The study of modern musical instruments, including ranges, transposition features, and timbres; written assignments.

Orchestration 302: 1 semester hour credit. A study in instrumental combinations among the various families of instruments; orchestrating for full orchestra from a piano score; stylistic approaches to instrumentation.

Composition 401-402: 2 semester credit hours (each). The writing of original compositions with emphasis upon the individual's creative style. Includes large forms and various instrumentations.

Form and Analysis 301-302: 2 semester hours credit (each). Elements of form as illustrated in the literature of the Baroque, Classical, and Romantic periods; Analysis projects and composition assignments; Analysis of 20th century musical forms.

SPECIALIZED COURSES:

Diction for Singers: 2 semester hours credit. Intensive drill in proper diction, as applied to speech and singing, for the English, Italian, French, and German languages; attention to phonetics and the international phonetic symbols.

Hungarian Opera Workshop: 1 semester hour credit. Performance and production of Hungarian opera and operetta literature in the original language and in translation.

Independent Study: 1 or 2 semester hours credit. A course for upper-level students who wish to pursue individual study in the areas of performance, music theory, history, or composition. Requires the direction of a member of the college faculty and the approval of the Musical Director.

Keyboard Jazz: 1 semester hour credit. Creative keyboard improvisation in a jazz style; principles of keyboard arranging; requires approval of instructor and junior standing.

Piano Pedagogy 301-302: 2 semester hours credit (each). Methods and materials for use in giving piano instruction at various levels, with observation of demonstration lessons.

Service Playing: 2 semester hours credit. Techniques of service playing, including hymn playing, the use of musical interludes, improvisation, and practical use of organ registrations; anthem and solo accompanying. Highly recommended for organ majors.

Vocal and Instrumental Ensemble: 1 semester hour credit. Performance of music written for voice with instrumental obligatos. Problems of interpretation and ensemble are incorporated.

THE FACULTY

RICHARD ALDRICH, teacher of piano; B. M., Sherwood Music School; M.M., Sherwood Music School. Mr. Aldrich studied under Leo Podolsky and Leon Rosenbloom. He has been a member of the piano faculty for many years.

MARLENE ARDEN, teacher of popular and jazz vocal styling; B.M., American Conservatory of Music. Miss Arden has sung on the stages of major night clubs and theatres in Chicago and throughout the country. She is also active in commercial recording, both as a singer and composer.

ROBERT BERTHOLD, teacher of voice; B.M., Denison University; studied with Sonia Sharnova, Dimitri Onofrei, and Edo Karrisoo. He has extensive experience as an operatic tenor, and has given many solo recitals. As a tribute to his teaching success, Mr. Berthold has had students place as finalists in the Metropolitan Opera Auditions.

WILLIAM BROWNING, teacher of piano; B.S., B.M., Pittsburgh State Univ.; M.M., American Conservatory of Music. An internationally acclaimed pianist, vocal coach, pedagogue and accompanist, Mr. Browning has studied with Humble, Heniot, Friedberg, Mombaerts, Ney, Sowerby and Vaughn Williams. He has performed and premiered numerous works as a soloist and has accompanied many of the world's leading artists, including Sherrill Milnes, Carol Smith and Martina Arroya.

MICHAEL F. BURDICK, teacher of theory, composition, piano and music history; B.F.A. in piano, SUNY at Buffalo; M.M. in theory, Univ. of Houston; Ph.D. in theory, Indiana University. Dr. Burdick has taught theory and music literature at Indiana University and Chicago Conservatory College. He is an active accompanist and composer, and is published in the Indiana Theory Review.

J. PAUL COCHRAN, teacher of composition, theory, and piano; M.M., Univ. of Redlands; D.M., Northwestern Univ.; studied composition with Barney Childs, Anthony Donato, and Alan Stout. In addition to being a composer, Dr. Cochran is also a jazz pianist, organist, and choir director. He formerly taught theory and composition at Chicago Conservatory College.

BETTE COULSON, teacher of piano; B.M., American Conservatory; M.M., Chicago Conservatory College; additional studies at Northwestern Univ. and at Interlochen National Music Camp. Mrs. Coulson was twice a winner of the Chicago Conservatory Concerto Contest, with appearances at Orchestra Hall. She was also a recitalist at Louis Moreau Gottshalk Concerts in New Orleans.

MARIA D'ALBERT, teacher of voice, director of opera workshops and the vocal-instrumental ensemble; a graduate of the Liszt Academy, Budapest, with highest honors. Miss D'Albert studied with Szekelyhidy, Molnar, and Kodaly. She was a soloist with the Budapest Philharmonic, Hungarian State Opera, and Strasbourg Symphony. Her debut was at the Budapest State Opera House as Leonora in Verdi's *Il Trovatore*. She has concertized in Europe, Canada, and the U.S.

BETTE D'ASARO, teacher of trumpet; A.B., University of Chicago. Mrs. D'Asaro is a student of Adolph Herseth, Renold Schilke, and Hans Kelter. She has been a frequent soloist in the Chicago area and has performed with such groups as the Lyric Opera Orchestra, Chicago Chamber Orchestra, Chicago Strings and Friends, and the Joffrey Ballet Orchestra.

JOCELYN DAVIS, teacher of cello; member of the Sherwood Trio; B.M., Rosary College; studied with Frank Miller, Daniel Morganstern, and Channing Robbins. She has served as principal cellist of the Civic Orchestra of Chicago, and is presently a member of Sinfonia Musicale, as well as a regular substitute for various local orchestras, including the Chicago Symphony.

STANLEY DAVIS, teacher of clarinet, saxophone; B.M., M.M., Chicago Musical College. Mr. Davis is a member of the Grant Park Symphony and Lyric Opera Orchestra. He has also served as a guest member of the Chicago Symphony Orchestra and has played with the University of Chicago Contemporary Chamber Players.

MARJORIE DELAPLANE, O.P., teacher of piano, harpsichord; B.M., Siena Heights College; M.M., University of Michigan; advanced study at Indiana University with Jorge Bolet and Marie Zorn. Sister Delaplane also holds a piano certificate from the Mozarteum in Salzburg. She has played with orchestras and in recitals throughout the Midwest.

VLASTIMIL DVORAK, teacher of cello; B.M., De Paul University. Mr. Dvorak is a highly renowned cellist who has performed as soloist with the Prague Chamber Orchestra and the Chicago Chamber Orchestra. He has also played with such outstanding orchestras as the Vienna Symphony, Chicago Symphony, and Bolshoi Ballet Orchestra, and has been a member of the String Quartet in residence at Governor's State University.

GIULIO FAVARIO, teacher of piano, vocal coaching, conducting; conductor of the Sherwood Symphony Orchestra; well known pianist, accompanist and coach for many famous opera singers; M.M., Sherwood Music School. Mr. Favario is the critically acclaimed Chorus Master of the Lyric Opera, and has filled many engagements as guest conductor with opera companies in Chicago.

BERNARD FISCHER, teacher of violin, viola, theory; M.A., University of Chicago. Mr. Fischer was a pupil of Alexander Sebal, and studied theory under Leo Sowerby and at Juilliard. He is the author of string methods and etudes, and was a member of the editorial committee of the American Music Teacher. He has concertized as a violist and was a member of the Kansas City Philharmonic Orchestra.

WALTER KIRCHNER, teacher of voice; B.M., American Conservatory of Music; advanced study at Juilliard School of Music. His teachers have included Conrad Bos and Martial Singher. Mr. Kirchner has established an excellent reputation as a vocal pedagogue, and his students are active in opera, concert, and musical comedy. He is founder and director of the Fort Dearborn Portable Opera Troupe and director of the Gala Opera Theatre.

HELEN KOTAS, teacher of French Horn; B.A., University of Chicago. Miss Kotas has played under internationally famous conductors such as Frederick Stock, Bruno Walter, and Leopold Stokowski. She has appeared as soloist with the Pro Arte, Budapest, and Fine Arts Quartets.

RICHARD MEDEL, teacher of popular and jazz guitar; studied with Richard Pick. Mr. Medel has performed with many celebrities, such as Rodney Dangerfield and Sadler & Young, and has made commercials. He is currently developing a jazz-guitar method.

JUSTIN PAGE, teacher of piano, theory, director of instrumental ensembles; member of the Sherwood Trio; B.M., Sherwood Music School; M.M., Northwestern University. Mr. Page was a student of Leon Rosenbloom, Herbert Renison, and Gui Mombaerts. He has trained extensively with Mary Sauer and in the Civic Orchestra of Chicago.

RICHARD PICK, teacher of guitar; B.S., De Paul Univ.; additional study at Univ. of Illinois and Univ. of Chicago. Mr. Pick has appeared extensively on radio and TV as a guest artist, and was the first guitar soloist to play with the Chicago Symphony. He has written numerous works for the guitar, including his "Fundamental Fingerboard Harmony." Mr. Pick also holds the position of Professor of Guitar at De Paul University.

LEO PODOLSKY, renowned virtuoso, Honorary Vice-President of Sherwood Music School, teacher of piano. Dr. Podolsky was a pupil of George Lalewicz. He has been a soloist with the Chicago, Detroit, and Los Angeles Orchestras, and has given recitals in New York, Boston, Chicago, and other American, European, and Oriental cities. Chicago Tribune: "One of the few and rare personalities in music." He is the editor of many piano repertoire volumes.

HERBERT RENISON, teacher of piano; graduate of the National Conservatory in Buenos Aires. Mr. Renison has won a place among the leading pianists by his recitals in South America and in the U.S. Critics refer to him as "one of the most interesting personalities among Argentine pianists," and recognize in his playing "a perfection beyond digital prowess."

LORRAINE ROBAS, teacher of voice, piano; B.M., M.M., American Conservatory of Music. Mrs. Robas did her graduate study in voice with Eileen Deneen and coached with Rhea Shelters. She has been the Choir Director of the Evangelical Lutheran Church of Peace, and has performed frequently as a soloist throughout the Chicago area.

KAREN ROBERTS, teacher of violin; member of the Sherwood Trio; B.M., Northern Illinois Univ., studied with Pierre Menard and Shmuel Ashkenasi, graduate studies at Chicago Musical College under Adia Ghertovici. Miss Roberts has served as concertmaster of the Chicago Civic Orchestra, and is a founding member of the Nexus Trio. She has performed in recitals throughout the U.S. and Canada.

KAREN ROCKWELL, teacher of clarinet, contemporary music history; B.M., Oberlin Conservatory; M.M., Cleveland Institute of Music. Miss Rockwell's teachers include Robert Marcellus and Larry Combs. She has participated at Wolf Trap, Blossom, and the New College Music Festivals, and has performed with the Cleveland Civic Orchestra, Chicago Chamber Orchestra, and Chicago Civic Orchestra.

MISTY R. SCHAFFERT, teacher of piano, organ; B.M. in piano and organ, Sherwood Music School. Miss Schaffert has appeared in piano and organ recitals in California, Washington, and Chicago. She is currently the organist at Old Saint Mary's Church in Chicago.

MARION SCHROEDER, teacher of voice, chorus; studied with many prominent Chicago musicians, including 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, and has appeared in recitals, oratorios, and operas.

BRYAN SHILANDER, teacher of piano; B.M., Sherwood Music School; student of Leo Podolsky. Mr. Shilander has appeared in many recitals in Chicago and other cities throughout the U.S., Canada, and Mexico. He has also performed as an accompanist with instrumentalists, singers, and with chamber music ensembles.

DONALD SKOOG, teacher of percussion; B.M., American Conservatory of Music. Mr. Skoog has studied percussion with various teachers, including Bobby Christian, and composition with Karol Husa. He has been a soloist with several Chicago area orchestras, and has taken first place in the ACM commencement and Enlow Award competition.

RALPH SUNDEN, Musical Director; teacher of organ, piano, theory; Examiner of the Extension Department; M.M., Sherwood Music School, studied composition and theory under Radie Britain. Organist of the St. Paul Community Church in Homewood, Illinois; has also served Addison Street Baptist Church, Lakeview Presbyterian, and Faith United. He has performed in many organ recitals and in chamber music engagements.

ROBERT VANDER SCHAAF, teacher of piano; B.M., Sherwood Music School; M.M., Northwestern University; studied with Leo Podolsky, Gui Mombaerts, and William Browning. Mr. Vander Schaaf has concertized in the Midwest since an early age, and has appeared with symphony orchestras at Orchestra Hall on three occasions. He is recorded on the Orion Label.

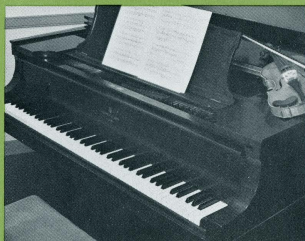
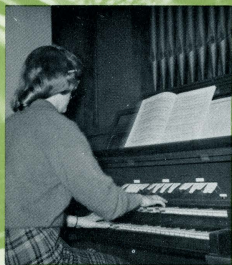
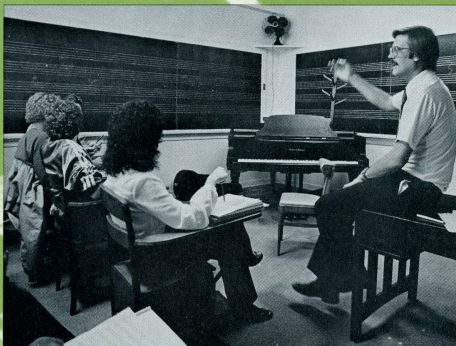
HERBERT WHITE, teacher of organ, music history, ear-training, keyboard harmony; B.M., Oberlin Conservatory; M.M., MUS.D., Indiana University. Dr. White is the organist of the First Church of Christ, Scientist, Oak Park. He has given numerous recitals and radio programs. Previous teaching engagements were at Indiana Univ., DePauw, Central Washington College, and Iowa State Teacher's College.

SEIGO YAMADA, teacher of Classical guitar; former teaching assistant to Christopher Parkening; B.M., Montana State University; studied with Christopher Parkening, Ray Reussner, and Norihiko Watanabe. Mr. Yamada has given many recitals in California and Montana.

BLANCHE MCGUIRE ZHOUK, teacher of piano, theory; M.M., Chicago Musical College; post-graduate work with Celia Bender. Miss Zhouk has studied with Alexander Raab, Felix Borowski, and Louis Victor Saar, and has attended Master Classes given by members of the Juilliard faculty. She has had many appearances as soloist, accompanist, and member of chamber music groups.

JOSEF ZVEROV, teacher of flute; M.M. in theory, Chicago Musical College. Mr. Zverov is a member of the Lyric Opera Orchestra, and a former member of the Indianapolis and Grant Park Orchestras. He has been a soloist with the Topeka Civic Symphony, Chicago Chamber Orchestra, and Skokie Valley Symphony. He has also taught flute and theory at Washburn University.

NOTES



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