

1906

Old School Catalog 1906, The College of Music

Valparaiso University

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THE
COLLEGE OF MUSIC
OF
VALPARAISO UNIVERSITY
VALPARAISO, INDIANA



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THE
COLLEGE OF MUSIC
OF
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VALPARAISO, INDIANA



THE FACULTY

DEPARTMENT OF VOICE

PROFESSOR WILLIAM FREDERIC GASKINS, Director

PROFESSOR HARRIET BRUCE-ROE

PROFESSOR PLEASANT A. GANT

DEPARTMENT OF PIANO AND ORGAN

PROFESSOR EDMUND W. CHAFFEE

PROFESSOR FREDRIK NELSON

PROFESSOR MABEL SPOONER

PROFESSOR HARRIET BRUCE-ROE

PROFESSOR G. E. STANTON, Organ

DEPARTMENT OF STRINGED AND WIND INSTRUMENTS

PROFESSOR AUGUST WOLF

PROFESSOR ANNA ROESSLER

PROFESSOR J. C. ALEXANDER

DEPARTMENT OF FOREIGN LANGUAGES

PROFESSOR J. E. ROESSLER, German
PROFESSOR F. VENTRESCA, French and Italian

Remarks on Courses of Study.

The College of Music, now a department of Valparaiso University, was organized thirty-two years ago. From the beginning it was the purpose of the founders to establish a College of Music in which students might have all the advantages of the best musical conservatories in the large cities, and at an expense that could be afforded by all. That the fondest hopes of the founders have been realized is shown in the fact that the department has had a growth which has never been equalled by any other College of Music. The fact that the school is located so near Chicago compels it to compete with the best work done there, so that students here have every advantage that they could possibly have in the city and at an expense not one-fifth as great.

Instructors.

While the teachers are professional soloists of high rank, yet they have been employed particularly because they are specialists as instructors in their particular work. All have been pupils of the most noted masters and all are of wide culture and large experience. No amateurs or inexperienced teachers are employed, so that students coming here may be assured that the instruction is of the highest order.

Courses of Study.

These are four in number. Preparatory, Teachers' Certificate, Graduate and Post-graduate. The time required for the completion of any one of these will depend upon the previous preparation, ability, talent, and character of the work of the individual pupil. Students have the privilege of advancing as rapidly as they may be able.

Degrees Conferred.

On completing the Teachers' Certificate Course a Certificate is granted.

On completing the Graduate Course a Diploma is granted.

On completing the Post-graduate Course a Gold Medal.

Special Advantages.

All students in the music department have access to all the classes in any of the departments of the University. This of itself is an advantage not found at any other music college.

Demand for Graduates.

The result of the very superior advantages offered and the very thorough work done is that the graduates of the school are sought for as directors of music, singers and organists in choirs and especially as teachers in the best colleges and schools in the land.

DEPARTMENT OF VOICE.

PREPARATORY COURSE: 1 YEAR—50 WEEKS.

Voice: 2 lessons per week.

Practice, with Instrument: 1 to 3 hours daily.

Exercises for correct breath control; purity of tone production; freedom of action and blending of registers; study of articulation and correct form for vowels, enunciation and elements of phrasing and style.

Books:—Abt. 2nd Solfeggi for Soprano, Alto, Mezzo Sop.; Behnke & Pierce, Concone, op. 9, etc., etc.

Sight Reading and Ear Training—40 weeks.

Harmony: 2 lessons per week—50 weeks.

One elective study.

History of Music—10 weeks. (elective)

Appearance on program if required, and attendance at all Recitals.

Choir and Chorus practice—30 weeks.

TEACHERS' CERTIFICATE COURSE: 2 YEARS—100 WEEKS.

Voice: 2 lessons per week.

Practice, with instrument: 1 to 3 hours daily.

Exercises for tone placing, legato, marcato, portamento; phrasing and style. Physiology of vocal mechanism, etc. Studies:—Vaccai, Sieber op. 42 and 43, Spicker's Collection Books 1 and 2. Songs and exercises of medium grade in English, German or Italian.

Choir and Chorus Practice—60 weeks: 30 weeks 1st year and 30 weeks 2nd year.

Harmony and Counterpoint: 2 lessons per week.

History of Music—20 weeks.

One elective study.

Pedagogy and Methods of Teaching.

Appearance on programs and attendance at all Recitals.

Class lessons—20 weeks.

GRADUATE COURSE: 3 YEARS—150 weeks.

Voice: 2 lessons per week.

Practice, with Instrument: 1 to 3 hours daily.

Study of tone color, agility, trill, messa di voce, recitative, declamation, phrasing and style, etc. Songs in English and German, Italian or French. Oratorio. Studies:—Castelli opus 9, Marchesi, Spicker Books II—all voices; Panofka opus 81, etc. Book II.

Choir and Chorus Practice—100 weeks. 30 weeks 1st year, 40 weeks 2nd year and 30 weeks 3rd year.

Harmony and Counterpoint: 2 lessons per week.

Theory and Composition.

One elective study, or German or French.

Appearance on programs and attendance at all Recitals.

GOLD MEDAL COURSE: 4 YEARS—200 weeks.

Voice: 2 lessons per week.

Practice, with Instrument: 1 to 3 hours daily.

Completion of vocal technique by means of difficult exercises, songs, etc. Oratorio. Studies:—Lamperti's Studies in Bra'vura Singing, Spicker's Masterpieces of Vocalization, etc. All public appearances singing from memory.

Choir and Chorus work: 30 weeks 1st year, 40 weeks 2nd year, 30 weeks 3rd year, 30 weeks 4th year.

One advanced elective, or French, German or Italian.

Appearance on programs and attendance at all Recitals.

Class lessons in Voice Culture and Singing—40 weeks.

The Preparatory Course may be completed in five terms.

The Teachers' Certificate Course includes the work outlined for the Preparatory Course and may be completed in ten terms.

The Diploma Course includes the work outlined for the Preparatory and Teachers' Certificate Courses, and may be concluded in fifteen terms.

The Gold Medal Course includes the work outlined for each of the above courses, and may be finished in twenty terms.

DEPARTMENT of PUBLIC SCHOOL MUSIC.

VOICE CULTURE AND SINGING.

Voice: 2 private lessons per week—50 weeks. Piano: 1 lesson per week (elective) —50 weeks.

Notation and Terminology—30 weeks.

Ear Training and Dictation—30 weeks.

Sight Reading and Melody Writing—40 weeks.

Harmony—2 lessons per week—50 weeks.

History of music—20 weeks.

Child Study.

Songs and Choruses—Rehearsals, including lectures on Form, Composition, Interpretation—40 weeks. Practice in College Choir. Sight Reading Classes, etc.

Methods of Teaching and Practice—30 weeks.

DEPARTMENT of PIANO.

The Piano Courses includes four grades of examinations, namely:—
Preparatory, Teacher's Certificate, Graduate, and Post-Graduate.

The following points will be specially considered in completing this Course, namely:—

- 1st.—The general understanding and not the mere technical difficulty of the composition chosen.
- 2d.—Legato and Staccato scales, chords, arpeggios and octaves.
- 3d.—Correctness of the fingering, accuracy as to notes, rests, etc.
- 4th.—Playing from memory.
- 5th.—Phrasing, accent, quality and variety of touch.
- 6th.—Balance of tone between a melody and its accompaniment.
- 7th.—Musicianship shown in a self-studied piece.
- 8th.—Playing at sight.
- 9th.—Use of pedal.

PREPARATORY COURSE—1 to 2 years.

Piano: 2 lessons per week.

Harmony: 2 lessons per week.

Practice hours: 3 or 4 daily.

Requirements.

The following must be played without the notes and with correct fingering.

Scales.

All major, and both forms of minor scales, legato in quarter and eighth notes. M. quarter note=90; compass, two octaves.

Chords.

Major and minor triads, dominant and diminished seventh chords, in close position and all inversions, played with a sustained arm touch and with quiet, but yielding wrist, hands singly.

Figured chords in quarter, and eighth notes.

M. quarter note=90; compass, two octaves.

Ear Test.

Those completing this Course must be able to sing both major and minor scales or recognize either when played or sung.

Arpeggios.

All major and minor triad arpeggios, accented in groups of three and four notes, compass of two octaves.

One diminished, and three inverted dominant seventh chords on each of the notes. C. D. and E., accented in groups of three and four notes, compass, four octaves, hands singly, in quarter and eighth notes. M. quarter note=80.

Sixths.

Wrist exercises in double sixths played staccato in quarter and eighth notes. M. quarter note=50.

Sight Reading.

The student must practice playing at sight, compositions somewhat easier than those in the list of Preparatory pieces.

PREPARATORY LIST OF PIECES.

The student must be able to play eight pieces from the following list of compositions; one must be a selection from Bach, and one a sonatina.

Wachs	Neapolitan Boat Song.
Mozart-Schulhoff	Minuett.
Esipoff Stepan	Hunting Song.
Mendelssohn	Songs Without Words Nos. 43, 46, 48.
Thome	Under the Leaves.
Bach	Little Two-part fugues, Peters Ed Vol 200
	Fugue in C. Maj.
Bach	Invention Nos. 3, 4.
Rogers, J. H.	Gavotte op. 15 No. 3.
Rogers, J. H.	Madrigal op. 22.
Bendel	Idylle op. 103.
Westerhout	Bal d'enfans.
Merkel	Butterfly op. 81 No. 4.
Daquin, Claude	Le Coucou.
Mozart	Sonata No. 1 in F No. 2 in C Cotta Ed.
Rheinhold	Suite Mignone op. 45.
Beethoven	Sonatine op. 49 in G.
Clementi	Sonatine op. 36 No. 6.
Smith, Wilson G.	Slumber Song.
Lack	Idilio.
Lack	Arietta op. 97.
Sartorio	Forget-me-not op. 245.
Field	Nocturne in B flat.
Schytte, L.	Berceuse in G Major.
Reynald	LaChute du Joir op. 6 No. 7 Schirmer Ed.
Meyer, Aug.	Happy Hours-Wood Ed.

PREPARATORY LIST OF STUDIES.

The student must be prepared to play four studies selected from the following list:—

Czerny	op. 299 Books I and II.
Loeschhorn	op. 66 Book I.
Krause	Trill Studies op. 2.
Heller	Op. 46.
J. Vogt	24 Studies op. 122.
Ravina	op. 60.

TEACHERS' CERTIFICATE COURSE.

Piano: 2 lessons per week—50 weeks.

Harmony: 2 lessons per week—50 weeks.

Counterpoint—2 lessons per week—20 weeks.

Practice hours: 3 or 4 daily.

The student must play the following from memory and with correct fingering.

Scales.

All Major, both forms of Minor, and the Chromatic scales, beginning on any note, to be played in similar and contrary motion. Compass of four octaves in quarter, eighth, sixteenth and eighth note triplets. Staccato scales to be played in quarter and eighth notes, hands separately. M. quarter note=90.

Chords.

Major and Minor triads in full chords, also the Dominant and Diminished Seventh Chords with their inversions. To be played in close position, with a sustained arm touch. Broken chords to be played in quarter and eighth notes. M. quarter note=100.

Arpeggios.

Arpeggios formed on the Major and Minor triads, Dominant and Diminished Seventh Chords, with inversions, compass of four octaves in quarter, eighth and sixteenth notes and eighth note triplets. M. quarter note=100.

Octaves.

Staccato octaves in Major Scales, quarter and eighth notes. Legato octaves in quarter notes. M. quarter note=80.

Sight Reading.

The student must be able to play at sight pieces equal in difficulty to the easier selections in the Preparatory List of pieces.

Ear Test.

The student must sing a Major and Minor scale, or recognize

either when played, also same test with all intervals from the key note of a major or a minor scale.

This course includes the Teachers' Certificate Course in Theory.

TEACHERS' CERTIFICATE LIST OF PIECES.

The student must be prepared to play eight numbers selected from the following list of compositions, of which one must be by Bach, one by Beethoven and one by Chopin or Schumann.

Beethoven	Sonatas op. 14. No. 2, op. 2. No. 1.
Handel	Harmonious Blacksmith.
Ph. E. Bach	Solfeggietto
Th. Kirchner	Album Leaf, op. 7.
Schubert	Impromptus op. 90. Nos. 2 and 4.
Litolff	Spinning Song in A flat.
Scharwenka	Polish Dances
Schumann	Nachstuecke op. 23. (Schirmer Ed)
Haberbier	Toccata, op. 53. No. 9.
Liszt	Consolations Nos. 2 and 3, 5 and 6.
Liszt	La Promessa
Chopin Waltzes	op. 34. No. 1.
Chopin Mazurkas	op. 6. Nos. 3. 4. op. 7. No. 1.
Chopin Nocturnes	op. 9. No. 1, op. 15, No. 1.
Jensen	Wanderbilder, op. 17, Nos. 4, 5 and 6.
Rosenhain	Andante and Rondo
Jadassohn	Allegretto Grazioso, op. 3. No. 1.
Jadassohn	Tempo Moderato, op. 3. No. 2.
Mendelssohn	Songs Without Words. Nos. 25 and 40.
Haydn	Sonatas in D major and C sharp minor.
Schuette	Canzonetta in D.
Schuette	Reverie A flat. op. 34. No. 5.
Mozart	Rondo in D major (Cotta)
Kjerulf	Novellette E flat op. 28. No. 3.
Rheinberger	The Chase
Seiss	Intermezzo op. 9. No. 2
Schumann	Slumber Song. E flat major. op. 124.

GRADUATE COURSE.

Piano: 2 lessons per week.

Harmony: 2 lessons per week.

Counterpoint: 2 lessons per week—20 weeks.

Practice hours: 3 or 4 daily.

The student must play the following from memory and with correct fingering:—

Scales.

All major and Harmonic Minor Scales to be played in canon, tenths and sixths, compass of four octaves in quarter, eighth and sixteenth notes. M. quarter note=100.

The tempo of the scales in the Teachers' Certificate Course to be increased to M. quarter note=120.

Chords.

Broken, and various extended positions of the Dominant and Diminished Seventh Chords. Played in quarter eighth and sixteenth notes. M. quarter note=80.

Arpeggios.

All Dominant, Diminished and certain Secondary Seventh Chords with their inversions. Compass of four octaves in quarter, eighth and sixteenth notes. M. quarter note=132.

Octaves.

Dominant and Diminished Seventh Chords and the Chromatic Scale in legato and staccato octaves, played in quarter and eighth notes. M. quarter note=100.

Double Thirds.

Major scales in double thirds, broken and unbroken, in quarter and eighth notes. M. quarter note=60.

SIGHT READING AND TRANSPOSING.

Students must play at sight a composition chosen from a list of pieces in the Preparatory Course, and must be able to transpose at sight an easy hymn tune.

Ear Test.

The student must be able to sing, or recognize when played the Major and both forms of the Minor scales, also to write a simple melody from dictation.

This course includes the Graduate Course in Theory.

LIST OF PIECES IN GRADUATE COURSE.

The student must be prepared to play eight numbers selected from the following list of compositions, of which one must be by Bach, one by Beethoven and one by Chopin or Schumann.

Leschetizky	Mazurka op. 24. E flat.
Leschetizky	Nocturne in A major
Arthur Whiting	Prelude from suite Moderne op. 15.
Naprawnik	La reminiscence de Chopin op. 48.
Mendelssohn	Song Without Words. No. 34 (Spinnerlied)

Mendelssohn	Song Without Words. No. 18. (Duetto)
Mendelssohn	Phantasie, F sharp minor. op. 28.
Sinding	Rustle of Spring.
Niemann	Murmuring Zephyrs, Jensen.
Godard	Barcarolle in F minor.
Schumann	Romanza, F sharp major. op. 28.
Schumann	Novellette in F op. 21. No. 1.
Schumann	Bird as Prophet.
Schumann	Fantasiestuecke op. 12.
Kullak	Lutzows Wilde Jagd.
Chopin	Nocturne in G minor, op. 37. No. 1.
Chopin	Polonaise in A major, op. 40.
Chopin	Impromptu in A flat.
Chopin	Valse in C sharp minor, op. 64. No. 2.
Bach	Preambule
Bach	Italian Concerto in F.
Bach	Prelude and Fugue in E minor.
	Das wohltemperirte Clavier.
Weber	Rondo Brillianta, E flat.
Weber	Invitation to the Danse, op. 65.
Beethoven	Sonata in A flat. op. 26.
Beethoven	Sonata in C. op. 2. No. 3.
Beethoven	Sonata in D. op. 10. No. 3.
Grieg	Humoresken, op. 6.

POST-GRADUATE COURSE.

Piano: 2 lessons per week.

Harmony: 2 lessons per week.

Practice hours: Daily, 3 or 4.

The Technical Tests in this course will be about the same as those in the Diploma Course, except the Tempo, which will be increased. In addition, scales in Double Thirds, Fourths and Sixths in parallel motion, to be played in quarter and eighth notes. M. = 80.

SIGHT READING AND TRANSPOSING.

Students will be required to play at sight, a composition chosen from the easier pieces in the Teacher's Certificate Course, and must also be prepared to transpose four compositions previously prepared from the Preparatory Course.

LIST OF POST-GRADUATE PIECES.

The student must be prepared to play eight numbers selected from the following list of compositions.

Liszt	Soiree de Vienne, No. 4.
Wagner-Liszt	Tanhauser March.

Chopin	Berceuse in D flat. op. 57.
Chopin	Scherzo in B flat minor, op. 31.
Chopin	Fantasie-Improptu in C sharp minor.
Beethoven	Sonata op. 27. No. 2.
Beethoven	Sonata op. 31. No. 1.
Beethoven	Sonata op. 53. (Waldstein)
Beethoven	Sonata op. 57. (Appassionata)
Mendelssohn	Rondo Capriccioso op. 14.
Mendelssohn	Prelude and Fugue in E minor.
Schumann	Faschingschwank op. 26.
Schumann	Kreisleriana, op. 16.
Schumann	Carnaval, op. 9.
Weber	Rondo Brilliante, op. 62.
Weber	Polacca Brilliante, op. 72.
MacDowell	Marzwind
MacDowell	Wald-Idyllen op. 19. Nos. 1, 3, 4.
Mozart	Concerto in D minor.
Godard	En Route.
Brahms	Two Rhapsodies op. 79.

LIST OF POST-GRADUATE ETUDES.

Chopin	op. 10 and 25.
Moscheles	op. 70.
Clementi	Gradus ad Parnassum.
Henselt	op. 2.

The student will be required to play six studies from the above list, in this Course.

SPECIAL NOTICE:—During every term of each year, excepting the terms for History of Music, the student is expected to pursue at least one study from the Literary Department of the school. In entering upon any of the regular courses of study, it is presumed that the courses preceding have been completed.

PREPARATORY COURSE IN THEORY.

ELEMENTARY.

Notation, half and whole steps, Scales, Intervals, Inversion of Intervals, Melodic Progression, Tempo, Dynamics, Rhythm and Ear Training.

HARMONY.

Construction and Progression of the Principal Consonant and Dissonant Chords, Inversion of Chords. Harmonizing of Melodies and Figured Bases.

TEACHERS' CERTIFICATE COURSE IN THEORY.

HARMONY.

Classification of the Principal and Secondary Consonant Chords, and the Principal Dissonant Chords. Modulation by means of the Dominant and Diminished Seventh Chords. Supertonic Seventh Chords.

COUNTERPOINT.

Two part Counterpoint in each of the six Species, either above or below the Canto Firmo.

Harmonic Analysis, one Term.

History of Music, one Term.

GRADUATE COURSE IN THEORY.

HARMONY.

Secondary Seventh Chords, Mixed Chords, Deceptive Progression. The Suspension, Double Suspension, Anticipation, Appoggiatura and Organ Point.

COUNTERPOINT.

Three and four part Counterpoint in each of the six species.

Harmonic Analysis and Form, one term.

History of Music, two terms.

POST GRADUATE COURSE IN THEORY.

HARMONY.

Melodic Figuration, Harmonizing of Florid Melodies and the Chromatic Scale, Choral Figuration.

COUNTERPOINT.

Imitation and Double Counterpoint.

COMPOSITION.

After completing the Teachers' Course in Harmony and Counterpoint, the student may, with some knowledge of Form in Music, commence to compose hymn-tunes, simple songs, and easy pieces for the piano.

DEPARTMENT OF STRINGED INSTRUMENTS.

VIOLIN.

PREPARATORY COURSE.

Violin: 2 lessons per week—50 weeks.

Harmony: 2 lessons per week—50 weeks.

One study from Literary Department each term.

Wichtl's young Violinist with Duos by Pleyel Op. 8.

Studies by F. Wohlfahrt Op. 45 and 74, Book I.

Blumeneese for Violin and Piano.

Studies in third pos. by Wohlfahrt Book II.

TEACHERS' CERTIFICATE COURSE.

Including all of the Preparatory Course and in addition:--

Violin: 2 lessons per week.

Harmony: 2 lessons per week.

One Literary study each term, excepting terms for History of Music.

36 Studies by Kayser Op. 20.

Hennings Violin School, or Herman's Part II.

Air Varies by Dancla Op. 89 and 118.

Studies 1—5 pos. F. Herman Op. 20 Part II.

History of Music—10 weeks.

DIPLOMA OR GRADUATE COURSE.

Includes all preceding work; also

Violin: 2 lessons per week.

Harmony: 2 lessons per week.

Practice hours: Daily, 2 or 3.

De Beriot Violin Method Part II. and III.

40 Etudes by Kreutzer.

Technical and Scale Studies by Schradieck.

Solos by De Beriot, David, Sarasate, etc.

Orchestra, Duet and Quartette playing.

History of Music—20 weeks.

GUITAR.

PREPARATORY COURSE: First year.

Guitar: 2 lessons per week—50 weeks.

Harmony: 2 lessons per week—50 weeks.

Weidt's preparatory studies: Books I-V.

Carcassi-Roessler, Instructor: Book I.

Easy compositions: Grades I-III.

TEACHERS' CERTIFICATE COURSE: Second year.

Guitar: 2 lessons per week.

Harmony: 2 lessons per week.

Johnson Bane's Improved Saxon Method.

Carcassi-Roessler, Instructor: Book II.

Johnson Bane's studies and exercises in manuscript, exclusive property of Valparaiso University.

Studies by Sarr, Murtz, Ferrier, etc.

MANDOLIN.

Mandolin: 2 lessons per week—50 weeks.

Harmony: 2 lessons per week—50 weeks.

PREPARATORY COURSE: First year.

Branzoli's Method: Part I.

Easy arrangements for two mandolins or mandolin and guitar.

TEACHERS' CERTIFICATE COURSE: Second year.

Mandolin: 2 lessons per week.

Harmony: 2 lessons per week.

Pettini's Duo Style of Mandolin Playing: Part I.

Branzoli's Method: Part II.

Compositions from Siegel, Abt, Walters, etc.

GRADUATE COURSE: Third year.

Mandolin: 2 lessons per week.

Harmony: 2 lessons per week.

Pettine's Duo Style of Mandolin Playing. Part II.

Branzoli's Method: Part III.

Compositions by Bongoni, Bellenghi, Silvestri, Adelstei.

By special arrangement, instruction in Banjo playing will be provided.

EXPENSE.

Those taking the regular course in music, which consists of 20 Piano or Vocal lessons, or 10 Piano and 10 Vocal, and 20 Harmony lessons per term, four Practice Hours each day, a lesson in notation every day, the expense of which is \$26 per term, are admitted FREE to all work in the Literary Departments of the school.

Those desiring to take the regular course in both Piano and Voice may do so at the rate of \$41 per term, or \$200, if paid in advance, for the year of 50 weeks. This includes 100 Piano lessons; 100 Voice lessons; 100 Harmony lessons; 4 practice hours each day; a lesson in notation each day and any work in any of the subjects in the Literary Department of the school.

Those who make the Literary Course their major, and yet wish to do some work in music, pay the regular tuition, \$10 per term, and then take as many music lessons as they may desire at the following rates: Single lessons for any time less than to close of term (each) 75cts.

10 Lessons, 1 per week.....	\$6 50 to 7 50
20 Lessons, 2 per week.....	13 00 to 15 00
Harmony, 10 weeks.....	5 00
General Voice Class, 8 Lessons (on Saturday).....	1 00
Piano rent, per term, 1 hour a day.....	2 00
Organ rent, per term, 1 hour a day.....	1 50

Practice and Instruments.

All lessons as well as all practice rooms are private. The instruments used are of the best quality. The Kimball piano, the same as is used in the College of Music in Chicago, is used here.

Chorus Music.

No other conservatory in the United States, not excepting the largest in New York or Chicago, gives such opportunities for preparation to students who expect eventually to do church or chorus singing.

College Band, Etc.

A college band; a college orchestra, guitar and mandolin clubs are kept up during the entire year. (No tuition is charged.) These give frequent public recitals and each has at least one rehearsal every week. Each of these gives one concert each year.

General Information.

Lectures and recitals by the faculty or prominent musicians from abroad each term. Forty-five pianos and six organs are used in the department. A Musical is given each week by members of the various classes at which every student of the department is expected to be present. Sheet music and music books are for sale to pupils at wholesale prices. No pupil is permitted to omit lessons or practice without sufficient excuse. No deduction is made for temporary absence from lessons or practice or for their being discontinued except in cases of illness or when one is unavoidably called away.

For sight reading, classes in Ensemble for piano may be organized at any time.

For further information address,

H. B. BROWN, President,
or O. P. KINSEY, Vice-President