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BULLETIN

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CONSERVATORY *of* MUSIC

COLORADO STATE TEACHERS
COLLEGE

1927



GREELEY, COLORADO

Published by The College

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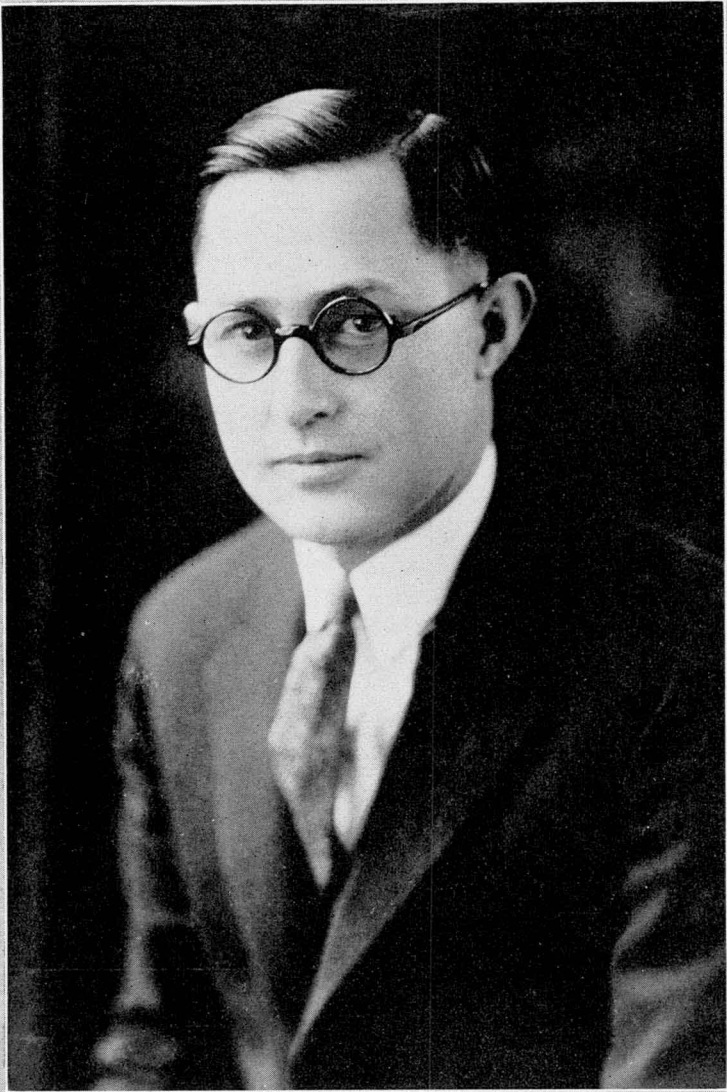
Instructor in Piano

ESTELL ELGAR MOHR

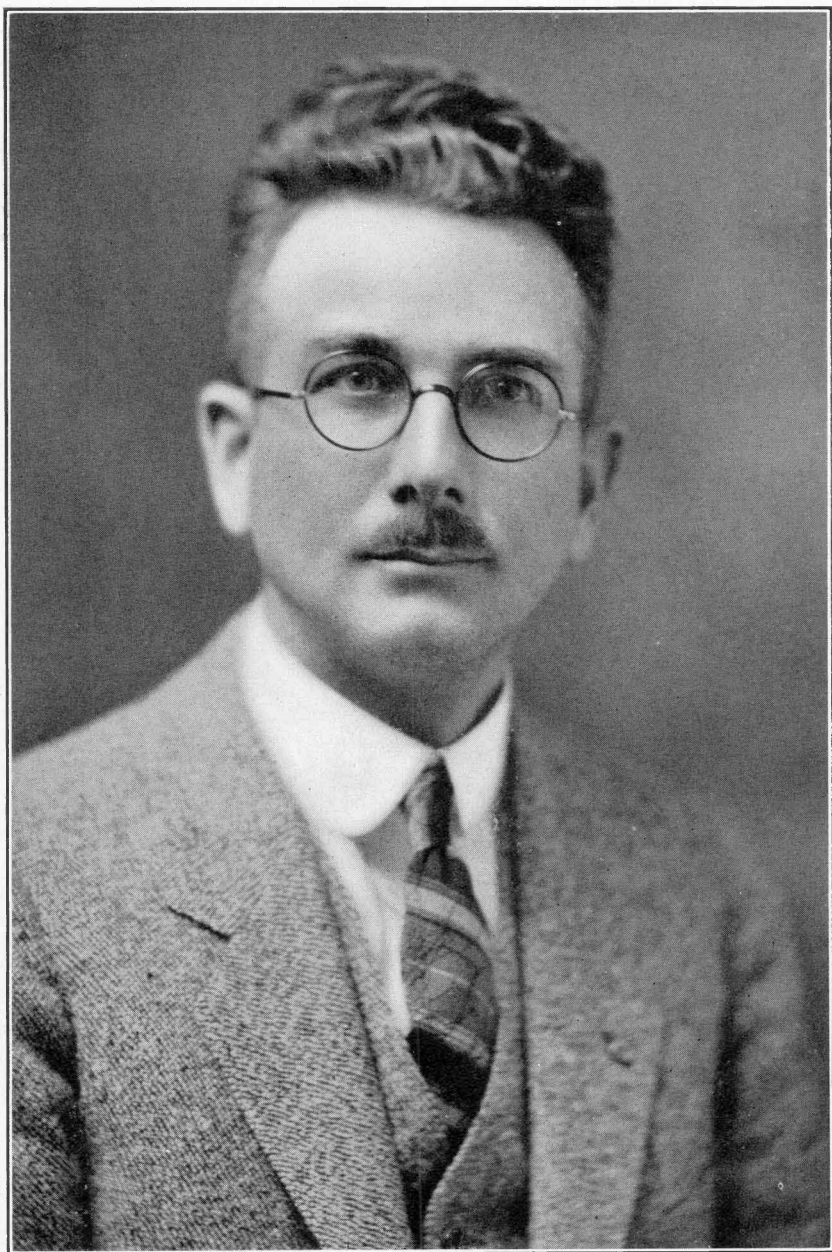
Instructor, Public School Music

SARAH SCOTT

Student Instructor in Piano



GEORGE WILLARD FRASIER, PH.D., LL.D.
President



JAMES DEFOREST CLINE
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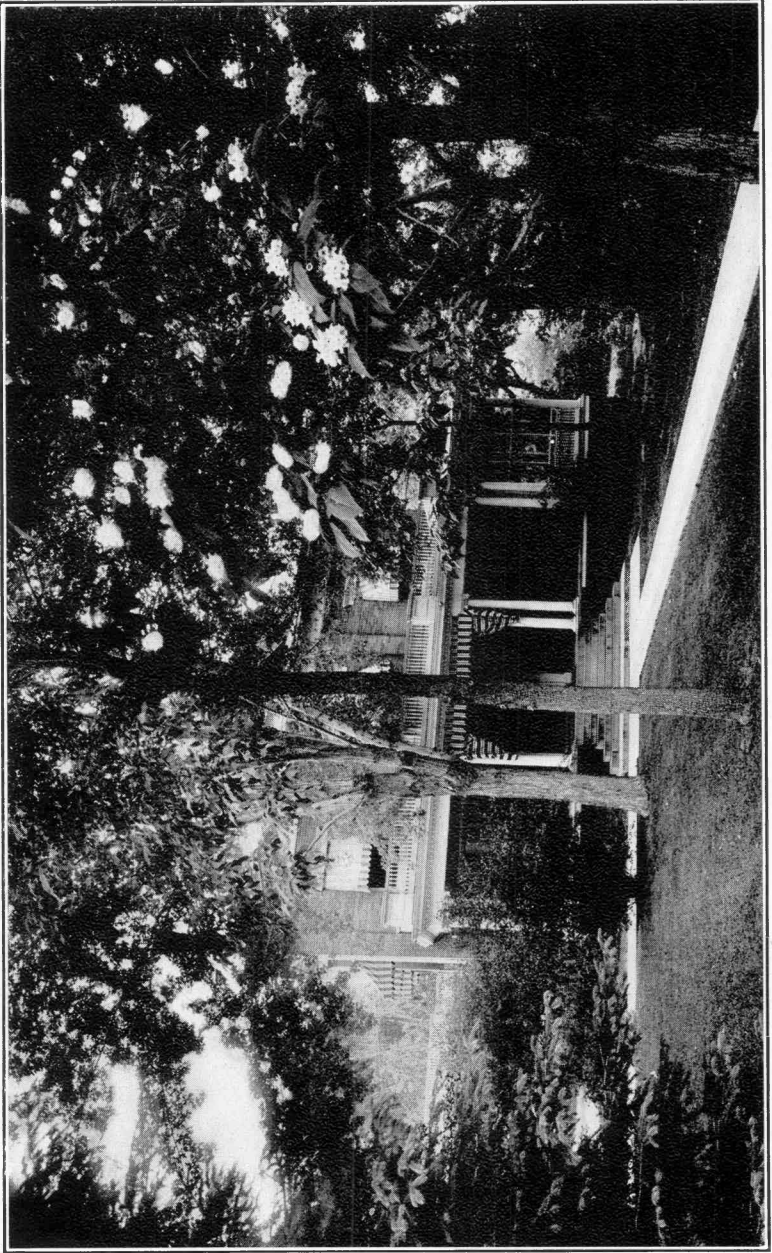
FOREWORD

THE student of music owes it to himself to make careful inquiry and research before deciding on the school he is going to attend. It is not enough that one learn to sing, or to play on some instrument. If that were all, one could acquire the art in a private room in almost any community; there are good private teachers everywhere. The first desire is simply to learn how to sing or to play a musical instrument. But the ambitious student wants to be an artist, and this involves much more than the mere ability to sing or play.

It is this ambitious student—this one who would be the artist—in which the Conservatory of Music of Colorado State Teachers College is interested chiefly. Being an institution devoted exclusively to the professional training of teachers, Colorado State Teachers College is particularly interested in seeing that the music student progresses from the very inception of the desire for music through the period of learning, to that of the finished artist, and the next natural step, that of teaching.

One of the legitimate demands made on educational institutions is that they shall supply adequate training in this great art. The musician of today must have broad training; he must know something besides the mere musical routine and have more than an acquaintance with a more or less extended musical repertoire. The teachers graduating at Colorado State Teachers College Conservatory of Music go out not merely as musicians but as trained teachers of music, with broad pedagogical ideas, based upon a careful study of their major subject and the principles of teaching, and on correlated studies that round them out as broad students as well as musicians.

It is a part of the duty of Colorado State Teachers College, a state-maintained institution, to train teachers of music, hence a self-imposed obligation to develop the Conservatory of Music to the extreme of perfection. This it has done. And it is because of this that Colorado State Teachers College can, and does, confidently call attention to all students and prospective students the vital importance of making a careful investigation before deciding on the school to attend.



THE CONSERVATORY OF MUSIC

HISTORY OF SCHOOL

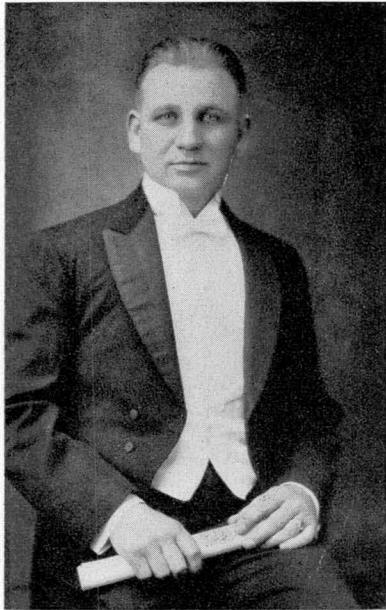
The State Normal School of Colorado was established by an act of the Legislature of 1889. The first school year began October 6, 1890.

It is located in Greeley, in Weld County, Colorado, on the Union Pacific and the Colorado & Southern Railways, fifty-two miles north of Denver. This city is in the valley of the Cache la Poudre River, one of the richest agricultural portions of the state. The altitude is 4,567 feet above sea level. The streets are lined with trees, forming beautiful avenues. The elevation and distance from the mountains render the climate mild and healthful. The city is one of Christian homes and contains churches of all the leading denominations. There are 14,000 inhabitants.

At the beginning of the second year the school was reorganized and the course extended to four years. This course admitted grammar school graduates to its freshman year, and others to such classes as their ability and attainment would allow.

At the meeting of the Board of Trustees, June 2, 1897, a resolution was adopted admitting only high school graduates or those who had an equivalent preparation, and practical teachers. This policy made the institution a professional school in the strictest sense.

The Eighteenth General Assembly passed an act making the State Normal School at Greeley, Colorado, also the State Teachers College of Colorado.



J. ALLEN GRUBB
Voice

Music training has always been one of the outstanding features of the institution. For several years before the opening of the Conservatory of Music it was preparing most capable supervisors of music in the public school field. The graduates of the department in those years are today holding some of the most responsible music positions in Colorado and the West. Out of this service developed the Conservatory of Music, with a broadened scope, and then began long strides toward the forefront of music institutions.



MRS. CHARLES E. SOUTHARD
History and Appreciation

Doctor A. E. Winship says: "Music in the Public Schools is no longer counted as one of the frills on education, but is now known as the Thrill in education." How true this statement has become is clearly shown in the fact that every village is now employing teachers of music in the schools, and every teacher's inquiry blank bears the question, "Can you teach music?" If you are interested in preparing yourself to teach music in the public schools as a supervisor or as a teacher of music in your own grade, you will find just the course which will fit by consulting

the Yearbook of Colorado State Teachers College Conservatory of Music.

UNEXCELLED ACCOMMODATIONS

The Conservatory is located in a large, attractive home of its own on the north side of the campus, and apart from the other college buildings. It is a three story, substantial brick structure, and contains seventeen rooms, affording ample accommodations for private studios and practice rooms for each of the

several branches of music taught, including organ, piano, voice, violin, 'cello, saxophone, and all the band and orchestra instruments.

A large reception room greets the student as he or she is ushered into the new atmosphere of music on State Teachers College campus. Two whole floors are devoted to individual studios and practice rooms, while the third floor, with its one huge room, is used for orchestra, band, and chorus practice.

STUDENTS' WORKSHOP

The elegant Training School plant maintained by the College affords a real workshop for the Conservatory students.

The Training School is just what its name implies, and students in music are put into training in this plant, just as students anxious to become teachers of history, geography, or any of the other subjects, are given training here.

A complete elementary and secondary educational system is maintained in the Training School. All grades, from the kindergarten

to the senior high school, are represented here, presenting the very setting and material needed by the prospective music supervisor. Naturally, music plays an important part in the well organized educational system, and so the Conservatory student finds unequalled opportunity here for real practical work. Under such a system, the student must cover the whole range of a musical education in the grade schools.

In the Training School the student is not only trained, but trains. After demonstrating possession of those qualifications



J. ELBERT CHADWICK
Piano and Organ

that make for the musician, the student is then permitted to try his or her skill at teaching others.

Accomplishments and attitudes under varying conditions and in different atmospheres are tests of the completeness of a musician's training, and so this phase of the development of students is given careful consideration. For instance, all the training is not done in the Training School. The Conservatory students are taken from the Training School into the Recital

Room. In a magnificent room, with all the furnishings and the atmosphere of the most exclusive home where one would be accustomed to turn for the really brilliant musicales, the student is permitted to perform.

The transfer from Training School to Recital Room brings the student into another one of the many attractive buildings which helps to make Colorado State Teachers College an attractive place for young people. The Recital Room is in reality a large reception room such as one would expect in a most exclusive home. It is located in the Club House, the real center



IVAREA BEIL OPP
Reed Instruments

of social life on the campus. It is in this building that the Conservatory students are frequently found in exclusive social gatherings, under the auspices of the Music Club.

The Music Club is the vehicle through which students in the Conservatory form relationships with the true musicians and those musically inclined. It is also through this club largely that the influence of the Conservatory and its students is exercised in the extra-activities on the campus and in many activities of the city apart from College affairs. The club is made up of

those who are music majors and of those who are interested in music. It fosters worth-while musical affairs and assumes full responsibility for many things of a musical nature both on and off the campus.

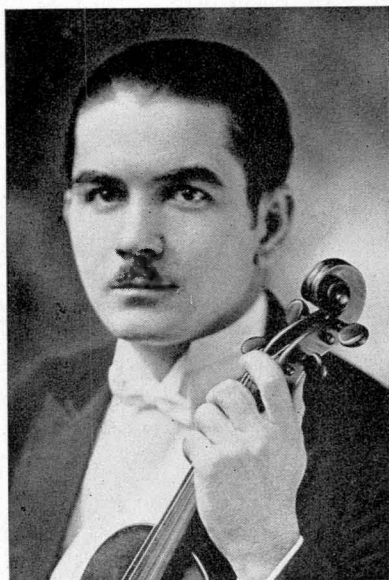
Pipe organ students have the advantage of practice hours on the pipe organ in the Administration Building. While the regular practice rooms are all furnished with upright pianos, the Recital rooms are supplied with concert grand instruments, which are always used by students in recitals or in concert work.

THE MORAL ATMOSPHERE

The attention of all parents who are contemplating sending their sons and daughters away to College is especially called to the moral atmosphere that surrounds all students attending Colorado State Teachers College.

In the first place, and this is of chief importance, Colorado State Teachers College is located in a city noted throughout all its history, from the time of its

foundation, for its Christian ideals and moral tone. Churches of practically all recognized denominations are to be found here. There has never been a saloon in Greeley. The founders of the community settled this question for all time by setting forth in the incorporation papers that intoxicating liquor should never be sold in Greeley. The College is non-sectarian, but the influence of Christianity is felt. The president of the institution is a man of high Christian ideals, and he and practically all members of the faculty are active workers in the various churches of the city.



JAMES J. THOMAS
Band and Orchestral Instruments



FACULTY WOMEN'S TRIO

Prominent among the student organizations on the campus are three religious bodies, the Young Women's Christian Association, the Newman Club, and the Young Men's Christian Association. Catholic and Protestant students actively engage in their own respective organizations on the campus, and a thorough spirit of unity prevails, with all working in harmony, when the welfare of the students as a whole demands.

Unlike most universities and many colleges, Colorado State Teachers College is far removed from the evil influences characteristic of the institution located in or near the large cities. Any parent may feel perfectly safe in permitting the boy or the girl to attend college in Greeley.

MOUNTAINS THE PLAYGROUND

Students at Colorado State Teachers College enjoy America's great playground for recreation. Rocky Mountain National (Estes) Park is only a short distance from the College campus. An hour's auto ride takes one to the entrance to this magnificent park nestled in the Rockies, in nature's wonderful setting, and from that point begins one of the most entrancing trips one can imagine, steadily upward paralleling the beautiful Big Thompson River through the deep canon to the Park.

The road to Estes Park is open practically all the year round. Many persons make regular week-end trips. However, with the possible exception of a very short time in the middle of the winter, the trip is most delightful at any time. Of



ELANCHE BENNETT HUGHES
Piano

course, throughout the spring, summer and fall, it is at its best, and the people are going back and forth practically all of the time. This is the students' favorite outing.

There are numerous other mountain attractions, and students never want for a place to go for recreation or for the most attractive in nature's beauty.

Life on the campus at Greeley is favored in temperature, too, by this close proximity to the mountains. The severe winters

characteristic of the plains sections are unknown along the base of these high mountains, for the peaks stand as a break to the sweeping winds, and as a shelter to the communities nestling below. In the summertime, these same mountain peaks, covered with snow, send forth their cooling breezes over the lands below, assuring comfort and joy even on the hottest days.



LESTER EDWIN OPP
Piano and Cello

The delightful, equable climate coupled with the fact that leading educators from universities and institutions of higher learning in all parts of the United States

become special members of the faculty during the Summer Quarter brings an increasing number of students to Colorado State Teachers College each summer. Thirty-one states sent students to Greeley this summer, when the registration reached almost the 3,000 mark. Prominent among the student enrollment in the Summer Quarter are school superintendents and principals, and department supervisors, including large numbers of music supervisors.

ADVANTAGES IN ASSOCIATION

The advantage of such associations should be readily patent to any prospective student.

Enrollment in the regular college year has now reached 1,700 in the College proper. The personnel of this large body of students is of the highest type, assured by the rigid entrance requirements maintained by the College. In such a body of students as is found at Colorado State Teachers College there is certain to prevail those conditions which promote culture and refinement.

The graduates of Colorado State Teachers College now total 6,821. These graduates are now scattered over most of the world. Some of them are married and living happily amid home surroundings, with growing families, but the greater number are holding lucrative positions.

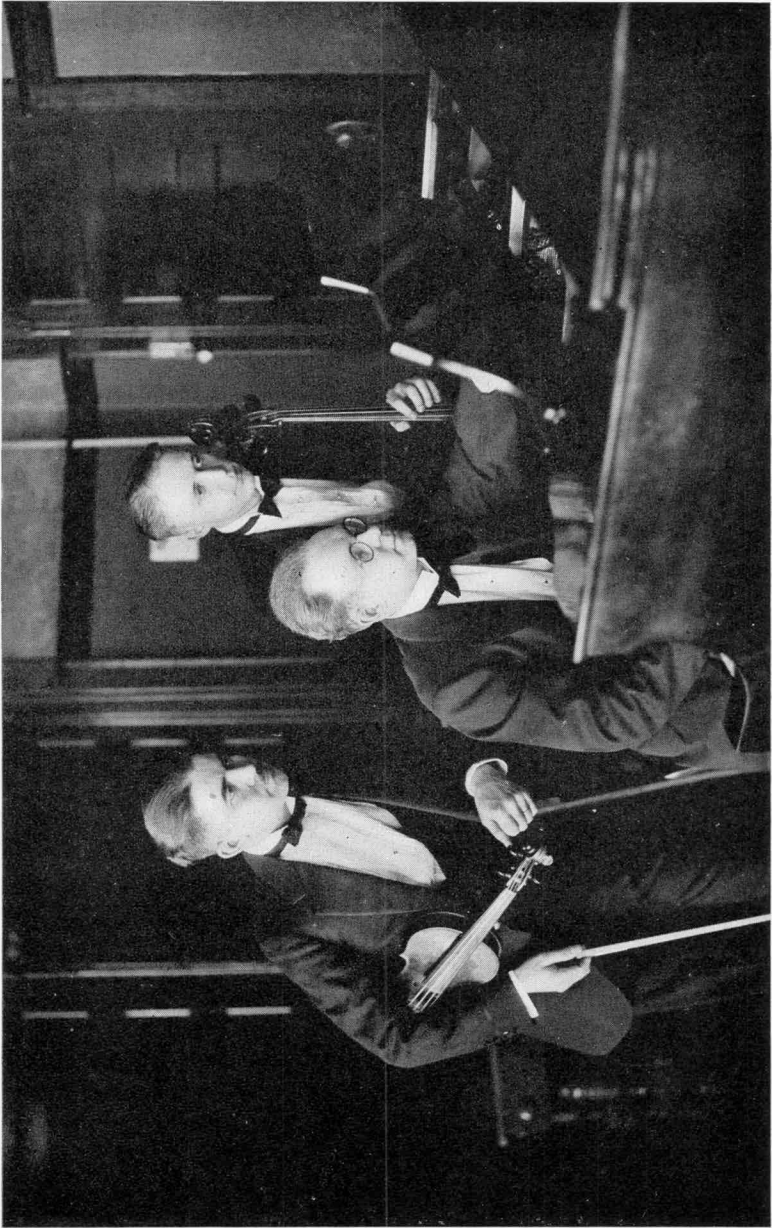
Through its Placement Bureau, the College makes every effort to obtain positions for its graduates. This, of course, includes the graduates of the Conservatory of Music. The bureau is successful. In fact, most of

the time it cannot supply the demand for teachers. The bureau is operated solely in the interest of the graduates. The bureau keeps a complete list of all graduates and those preparing to graduate, and it is ready at a moment's notice to supply any inquirer with the complete records of those regarded as capable of filling the positions vacant or likely to become vacant.

College presidents, school superintendents, and the heads of many private schools and colleges look to Colorado State Teachers College to supply their teacher needs, and the most of the



LUCY B. DELBRIDGE
Violin



FACULTY MEN'S TRIO

teacher employment agencies send their representatives to Greeley at the close of almost every quarter to find young men and women about to graduate and send them off to attractive positions.

Beginning in a small way, the Conservatory of Music felt its way with the development of public school music, and at the same time created renewed interest in the subject among the teachers going out from the College, until soon the institution, always pioneering in the advancement of education, realized that the time was at hand when music had become a basic element in the education of the child. Then it proceeded to place its Conservatory of Music on a plane whereby it could turn out professionally-trained public school music teachers. Once this position was reached, the Conservatory quickly took its place at the forefront of the music conservatories of the country, a position it has steadfastly maintained, with much reflected credit to the College as a whole.

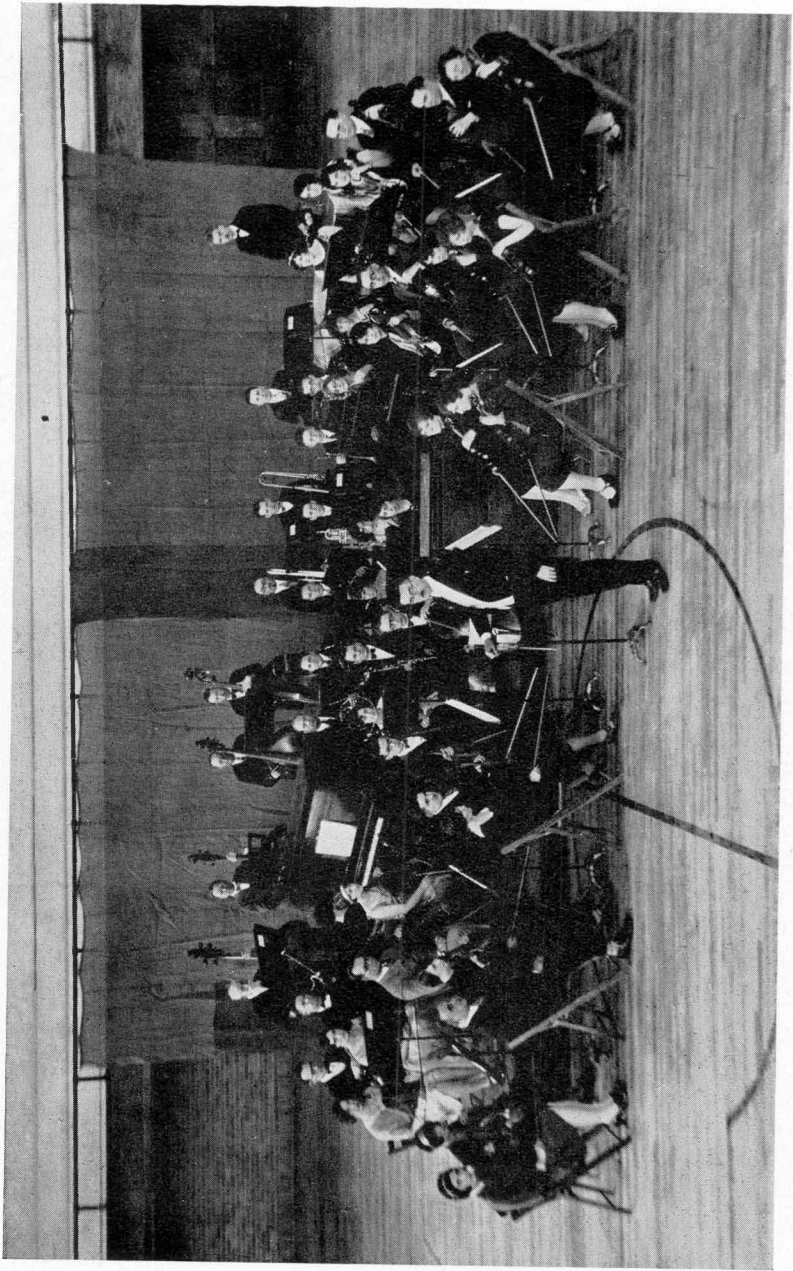
INDIVIDUAL ATTENTION

The Conservatory directs attention to the development of teachers and supervisors of public school music. However, attention is given to each student's particular desires, to the end that when graduating he is accomplished in that in which he has specialized, whether it be public school music or as private instructor in piano, voice, violin, or the instruments of band and orchestra, or as virtuoso.

Unlike the position it holds in college life at many institutions, music at Colorado State Teachers College is not a side



EUGENE SHAW CARTER
Violin



THE GREELEY PHILHARMONIC ORCHESTRA

issue; it is not a pleasurable pastime only, whereby students may find entertainment in glee clubs, choruses, etc. It is a fundamental and a vital organization in the College as a whole. It specializes in the training of music supervisors, in voice, piano, violin, and orchestra instruments; and also in the development of professional teachers in the same lines. Of course, students take part in chorus work, in glee clubs, orchestra, and in the various musical organizations at the College, but it is as a necessary part of their training. It can readily be seen that the institution founded on such firm basis, with such an outlook on the work to be accomplished, is something more real than simply an institution for the entertainment of students in their idle moments.

With the excellent educational advantages offered through the other departments of the College, the student in the Conservatory of Music has an opportunity not often found elsewhere. First of all, he finds a setting of beauty, culture, and refinement. The music student at Colorado State Teachers College Conservatory, whether the aim be a specialist in any one of the branches or a supervisor of public school music, will find the whole atmosphere filled with those things which are conducive to the artistic temperament.

In addition to the corps of experts comprising the faculty of the Conservatory, the students have free use of the magnificent Library, with 60,500 volumes and containing a very complete musical library.



GEORGIA KUMLEH
Violin

MUSICAL ORGANIZATIONS

Opportunity is found both for increased social life, and musical training in the various musical organizations on the campus. Membership in these organizations is open to all College students, the only qualifications being ability and faithfulness in attending rehearsals.

Outstanding among the College musical organizations are the Schumann Club, composed of from forty to fifty members,



SARAH SCOTT
Piano

all College girls; the Men's Glee Club, with a membership ranging from thirty to forty male voices; the College Band, the College Orchestra, the College Male Quartet, and the College Girls' Octet.

In addition, the College students form the foundation for what has become the celebrated Greeley Philharmonic Orchestra. The Philharmonic personnel includes practically all of the leading instrumentalists of the city of Greeley. Professor Cline, director of the Conservatory, is the director. Concerts are given regularly on Sunday afternoons

during the winter in one of the local theaters, and the orchestra makes one or two trips to Denver during the season.

The College Chorus presents an oratorio or opera each year.

The Schumann Club presents several public concerts in Greeley during the season and also gives at least one concert in Denver.

Excellent opportunities are afforded Conservatory students in the professional programs that are presented during the College year. The following artists and musical attractions have

been presented on the College campus during the past few seasons:

Madam Shumann-Heink, Frieda Hempel (Jenny Lind Program), Paul Althouse, Arthur Middleton, Barbara Maurel, Paul Gruppe, Great Lakes Quartet, Reed Miller, Mary Mellish, Thelma Given, Sousa's Band, Irish Regimental Band, Jeannette Vreeland, Percy Rector Stephens.

One of the most interesting and profitable fields of professional musical careers is that of the supervisor of Public School Music. The day has passed when the only requisite for the position of director of Public School Music is the ability to play the piano or to lead a band.

SPECIALLY PREPARED

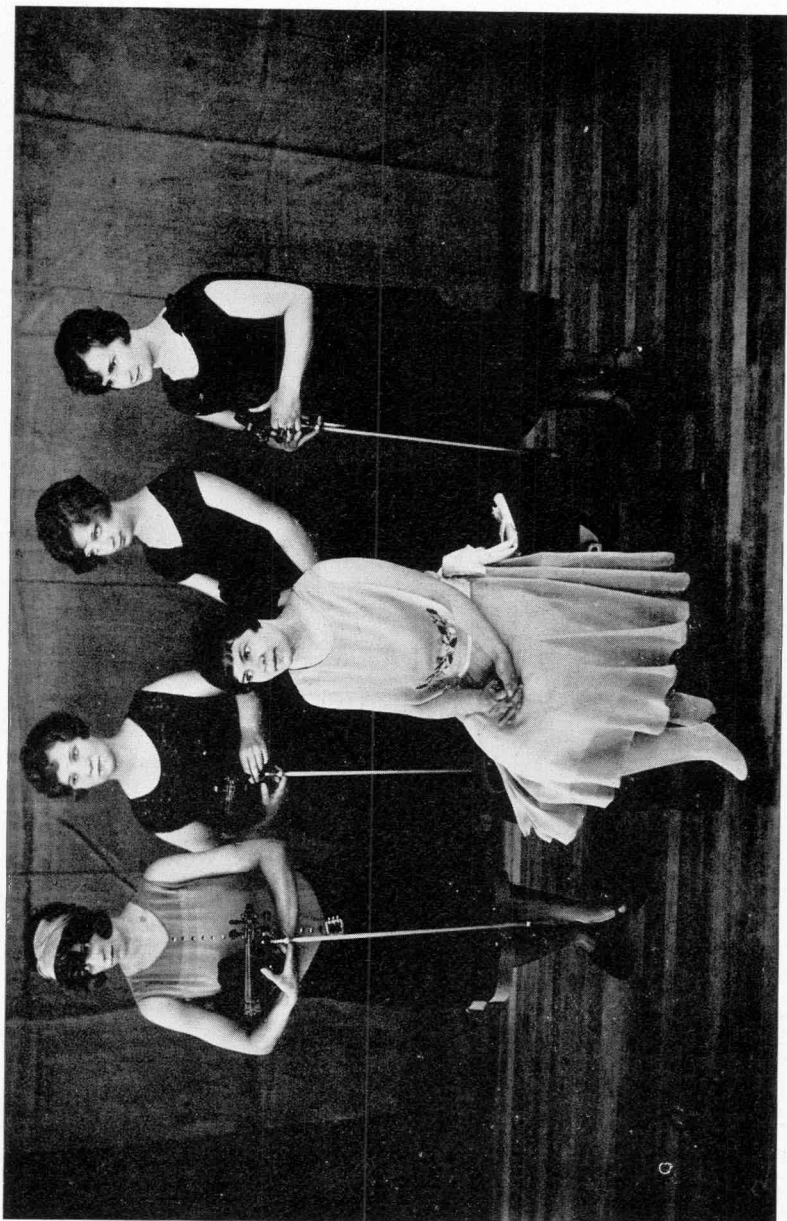
The supervisor of Public School Music is now chosen with the same careful consideration as is anyone else engaged for a special field.

Colorado State Teachers College Conservatory of Music trains its students to meet this changed condition. It prepares its students to the end that when they graduate they will be ready to answer the call and without hesitation to step into positions of Supervisors of Public School Music with all the assurance necessary to insure success.

No student is graduated in the supervisor's course until he or she has demonstrated to the entire satisfaction of the director of the Conservatory the qualifications necessary to properly handle the position of supervisor.



TENA JORGENSEN
Voice



THE MOZART VIOLIN QUARTET

THE FACULTY

In keeping with the professional standard which prevails throughout the College as a whole, marked attention has been given to the selection of the faculty of the Conservatory of Music. After all, it is the faculty which in reality makes the Conservatory. And it is with a sense of pardonable pride that Colorado State Teachers College points to its Conservatory faculty.

Professor James De Forrest Cline, director of the Conservatory, is not simply a musician. He is an artist, composer, director. A number of his compositions—both music and words—are to be found in the best music libraries and on the music racks of some of the foremost artists.

Director Cline has surrounded himself with a corps of men and women instructors, chosen not alone because of their musical ability, but for their ethical standing as well. They are leaders in their profession, and they are thoroughly in sympathy

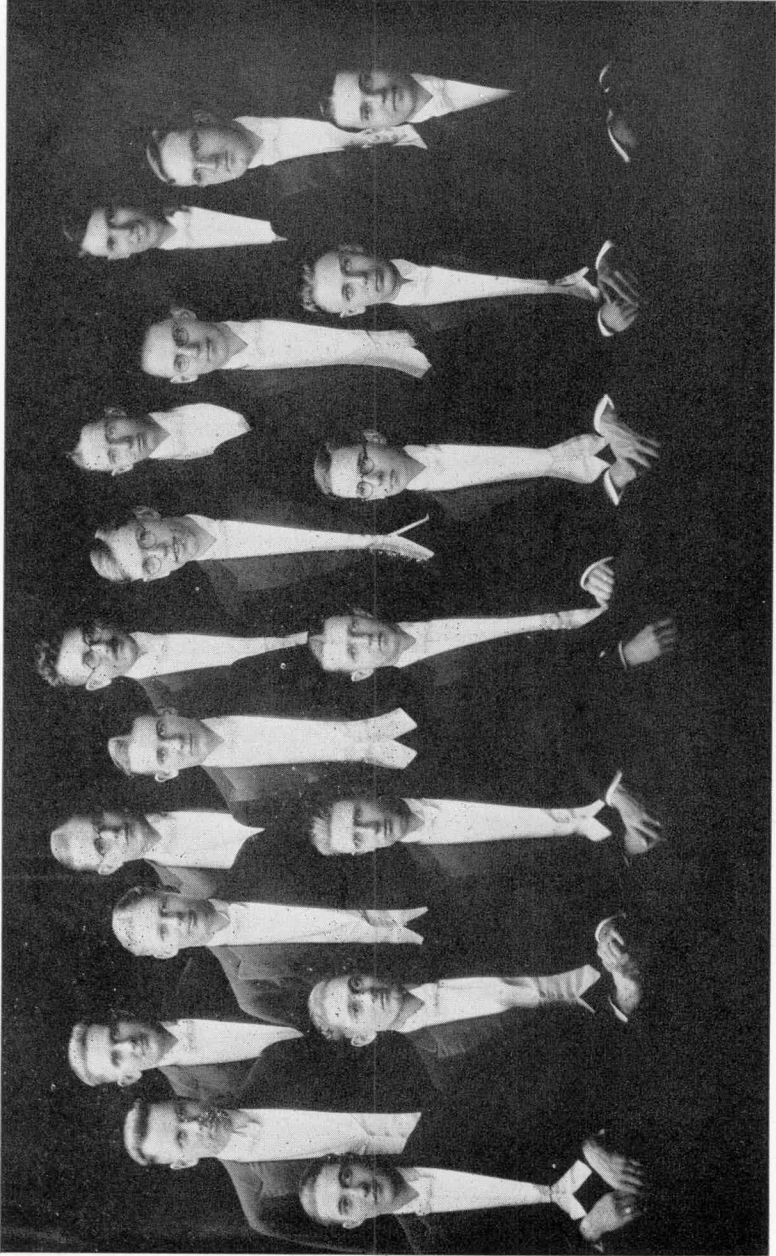
with the ideals of the school—ideals that are concerned not alone with efficient performance of faculty members as such, but ideals that consider as well the welfare of the individual student; that seek to build up character and personality; to avoid narrow specializing; to develop breadth and thoroughness based on a wide knowledge and experience of the art and its history; finally to follow the student as he ventures upon the practice of his profession with advice and such services as are possible.

FEES FOR STUDENTS

Students enrolling in the College and majoring in music pay the same fees regularly charged all College students. There is no tuition for the residents of Colorado. There is an incidental fee of \$8.00 per quarter, plus a library fee of \$2.00. Non-residents of the state pay a nominal tuition of \$5.00. Fees for individual lessons will be found in Course of Study on succeeding pages.



ESTELL ELGAR MOHR
Public School Music



MEN'S GLEE CLUB

THE COURSE OF STUDY

The course of study is planned on a four-year basis. College credit is given for applied music under the following conditions:

1. An examination must be passed by all students who desire credit for applied music to show that they have completed the work of the second grade of the instrument in which they apply for further work. Second grade work must be equal to the following standard: sonatinas and pieces from Kuhlraw, Kullak, Clementi, and Bach. Twelve little preludes and pieces suited to the individual student. All forms of technical exercises, scales, trills, chords, arpeggios, double thirds, and octaves. Knowledge of tone production, phrasing, rudiments of harmony, use of pedal, and sight playing. Pieces by Mozart, Haydn, Bach, Beethoven.

2. A full year's work (three quarters) must be taken before credit shall be allowed.

3. College credit will be given for proper work in all instruments except the following: ukelele, banjo, guitar, mandolin, fife, and single percussion instruments.

4. Beginning work in any instrument, except those mentioned in "3" will receive college credit when the examination in piano is passed to show the completion of two grades of work.

5. One hour of credit is given for not less than one lesson a week with practice under the instruction of a member of the music department of the College faculty. Two lessons a week in the same instrument shall not receive additional credit.

FOR MAJORS IN MUSIC

Examination must be taken in piano work before graduation.

The maximum credit in applied music will be twelve hours in the two years' course and twenty-four hours in the four years' course.

FOR NON-MAJORS IN MUSIC

The maximum credit in applied music is three hours a year, six hours in the two years' course, and twelve hours in the four years' course.

The five requirements applied to all students who wish to take lessons in applied music do not preclude beginning work in voice or piano or any other instruments, but in general they remove college credit from elementary work.

Band and orchestral instruments are rented at \$2.00 per quarter.

All public school music majors are required to become members of the College chorus and orchestra. This may be taken with or without credit. All majors in the public school music course must pass a third grade test on the piano and must be able to sing with an agreeable quality. Consult the head of the department.



GIRLS' BAND

1a. RUDIMENTS AND METHODS—Every quarter. Three hours.

Required of Kindergarten, Primary and Intermediate majors. This course is designed for the purpose of equipping the grade teacher with the necessary musical skills, and methods for teaching the daily music lesson in the classroom. The materials and methods covered are those for: sight-singing, notation, musical terms, appreciation, rote-singing, games, etc.

1b. SIGHT SINGING—Fall and summer quarters. Three hours.

This course is required of music majors. Rudiments of music and beginning sight singing.

1c. ADVANCED SIGHT SINGING—Winter and summer quarters. Three hours.

Required of music majors. Prerequisite Music 1b. Continuation of Music 1b. The student will acquire speed and accuracy in hearing and sounding difficult intervals.

2. TONE THINKING AND MELODY WRITING—Spring and summer quarters. Three hours.

It is expected that students will become proficient in writing melodies in all kinds of rhythms. A great deal of dictation is done. Required of music majors. Prerequisite, Music 1b.

3. INTRODUCTORY HARMONY—Fall and summer quarters. Three hours.

This is a course consisting of the construction, classification and the progression of chords, and is put into practical use in the harmonization of melodies. Required of music majors.

4. INTERMEDIATE HARMONY—Winter and summer quarters. Three hours.

Continuation of Music 3. Required of music majors.

5. ADVANCED HARMONY—Spring quarter. Three hours.

A continuation of Music 4, taking up discords and modulations. Required of music majors.

10. KINDERGARTEN-PRIMARY METHODS—Fall and summer quarters. Three hours.

Methods for kindergarten, first, second, and third grades. Care of the child voice. Its range. The less musical child. The teaching of rote songs. Development of rhythm through free and suggested expression. The toy orchestra. Repertoire of songs for home and school use, with publishers. A graded course in music appreciation is desirable so that kindergarten and primary teachers may be able to play simple accompaniments on the piano. Required of music majors. Prerequisites, Music 1b, 1c.

11. INTERMEDIATE METHODS—Winter and summer quarters. Three hours.

Methods for fourth, fifth and sixth grades. The round. Part-singing. Chromatics. Intervals. Tone drills. Sight-singing. Building of major and minor scales on keyboard. Written notation. Simple song analysis. Repertoire of appropriate rote songs. Familiar songs for memorizing. Materials for music appreciation. Required of music majors. Prerequisites, Music 1b, 1c, 10.

20. HISTORY OF ANCIENT AND MEDIEVAL MUSIC—Fall and summer quarters. Three hours.

A cultural course which deals with the development of ancient and medieval music and musicians up to and including Beethoven, through the presentation of music by these different composers. Required of music majors.

21. MODERN COMPOSERS—Winter and summer quarters. Three hours.

A continuation of Music 20. The lives and music of the great masters since Beethoven will be studied. Through the aid of the phonograph the student will become acquainted with the different styles of these composers' compositions. Required of all music majors. Prerequisite, Music 20.

22. MUSIC APPRECIATION—Spring and summer quarters. Three hours.

A course open to all who wish to acquire a greater love for good music. The lives of many of the great artists and composers are taken up in this course. Records of bands, orchestras, choruses, soloists, etc., are taken up with the purpose in view of acquainting the student with the best music and teaching him how to appreciate it.

23. MUSICAL LITERATURE—Spring and summer quarters. Three hours.

A listening course wherein the student is taught to distinguish between the various forms of composition. A thorough knowledge of dance forms, song forms, etc., will be obtained.

30. INDIVIDUAL VOCAL LESSONS—Every quarter. One hour. Fee, \$24.00 and \$30.00. Student teacher, \$12.00.

Correct tone production, refined diction and intelligent interpretation of songs from classical and modern composers.

31. INDIVIDUAL PIANO LESSONS—Every quarter. One hour. Fee, \$24.00 and \$18.00. Student teacher, \$12.00.

High class instruction is offered to both beginners and advanced students using the standard technical works of Czerny, Clementi, and others as well as the compositions of Beethoven, Bach, Schumann, Chopin and other classical and modern composers.

32. INDIVIDUAL VIOLIN LESSONS—Every quarter. One hour. Fee, \$24.00. Student teacher, \$12.00.

The work will be outlined according to the ability of the student. Only the best of teaching material is used and the bowing and finger technic are carefully supervised.

33. INDIVIDUAL PIPE ORGAN LESSONS—Every quarter. One hour. Fee, \$24.00.

Work is given in pipe organ to those students who have had enough piano instruction to be able to play Bach Two Part Inventions. The instruction starts with a thorough foundation in organ technic followed by study of Bach organ works, Mendelssohn Sonatas, Guilman, Rheinberger, Widor and other organ composers of like standing in the musical world.

34. PIANO CLASS LESSONS—Every quarter. One hour. Fee, \$6.00.

A course designed for the prospective teacher in piano classes.

35. INDIVIDUAL LESSONS FOR BRASS AND REED INSTRUMENTS—Every quarter. One hour. Fee, \$15.00.

Each instrument is carefully taught by a competent instructor. Special attention is given to beginners.

36. INDIVIDUAL 'CELLO LESSONS—Every quarter. One hour. Fee, \$24.00.

Modern methods are used and a thorough course is given presenting the best music literature for the 'cello.

38. COLLECTIVE VOICE TRAINING—Every quarter. One hour. Fee, \$6.00.

Fundamental work in voice building.

40. BEGINNING ORCHESTRA—Every quarter. One hour.

Beginners on orchestral instruments who have progressed sufficiently will find this an opportunity for ensemble rehearsal under competent direction.

41. MEN'S GLEE CLUB—Fall, winter, and spring quarters. One hour.

Entrance upon examination. The club prepares a program and makes an extended tour of Colorado and near-by states.

42. SCHUMANN GLEE CLUB—Fall, winter, and spring quarters. One hour.

Entrance upon invitation after examination. This club is composed of forty female voices and takes a prominent part in the presentation of the annual oratorio and opera. A concert is given each spring quarter.

43. ADVANCED ORCHESTRA—Every quarter. One hour.

Only those are admitted to this orchestra who have had experience. Entrance upon examination only. All members must be present when called upon to play for College activities.

44. ADVANCED BAND—Every quarter. One hour.

The College band is maintained in order that experienced band men may have an opportunity to continue rehearsing under able direction. The College band plays for all College activities and all members are expected to be present when the band is called upon to perform.

45. ORCHESTRAL INSTRUMENTS—Every quarter. One hour. Fee, \$6.00.

A course in instrument study for the supervisors.

46-146. RECITAL CLASS. Attendance required of all music majors—Every quarter. $\frac{1}{2}$ hour.

101. COLLEGE CHORUS—Every quarter. One hour.

Worth while music and standard choruses are studied and this chorus assists in giving the annual oratorio. Open to all students. Required of music majors. Every quarter.

103. COUNTERPOINT—Fall and summer quarters. Three hours.

The rules of harmony are here applied to polyphonic writing. Required of majors in music. Prerequisite, Music 4.

104. ADVANCED COUNTERPOINT—Winter quarter. Three hours.

Continuation of Music 103. Required of majors in music.

105. BEGINNING ORCHESTRATION—Winter and summer quarters. Three hours.

A study is made of the several instruments of the symphony orchestra. Their pitch and quality of tone are studied singly and in combination. Beginning arranging for orchestra is begun. Prerequisite, Music 104.

106. ADVANCED ORCHESTRATION—Spring quarter. Three hours.

Continuation of Music 105. Required for a degree in music.

107. FORM ANALYSIS—Winter quarter. Three hours.

Analysis will be made of the smaller forms in music, also of symphonies from Hayden down to the present. Prerequisites, Music 104 and 106. Required of majors in music.

108. ADVANCED FORM ANALYSIS—Spring quarter. Three hours.

Continuation of Music 107. Required of majors in music.

110. SUPERVISOR'S COURSE—Spring and summer quarters. Three hours.

Survey of development of public school music. Its leaders. Comparison and discussion of various music series, and texts. Duties and responsibilities of the supervisor. Teachers' meetings, typical outlines for music work. Public school music surveys. Tests and measurements. Instrumental class methods. The adolescent voice. Materials for glee clubs and choruses. The school orchestra. The music memory contest. State music contests. Music magazines. Required of music majors. Prerequisites. Music 1c, 2, 3, 4, 10, 11.

111. CONDUCTING BY ASSIGNMENT—All quarters. Two hours.

114. METHODS IN CONDUCTING—Spring and summer quarters. Two hours.

The technic of the baton is obtained through the actual use of the same. Music in all forms is studied with special reference to the directors' problems.

123. APPRECIATION OF OPERA—Fall and summer quarters. One hour.

Monteverde to modern times. Classroom work will consist of lectures and the actual singing of the principal airs by the class. Librettos used as textbook.

130. INDIVIDUAL VOCAL LESSONS AND METHODS—Every quarter. One hour. Fee, \$24.00 and \$30.00.

A method of approach in tone building will be discussed with special reference to the teachers' problem.

131. INDIVIDUAL PIANO LESSONS AND METHODS—Every quarter. One hour. Fee, \$18.00 and \$24.00.

An advanced course in piano playing with suggestions and helps for teaching the instrument.

132. INDIVIDUAL VIOLIN LESSONS AND METHODS—Every quarter. One hour. Fee, \$24.00.

Teaching problems will be discussed and classified teaching material will be suggested, making this a valuable course to the student preparing himself for teaching the violin.

133. INDIVIDUAL PIPE ORGAN LESSONS AND METHODS—Every quarter. One hour. Fee, \$24.00.

An advanced course in organ playing combined with instruction in teaching the instrument.

134. INDIVIDUAL 'CELLO LESSONS AND METHODS—Every quarter. One hour. Fee, \$24.00.

Discussions will be held with special regard to the methods pursued in teaching the 'cello.

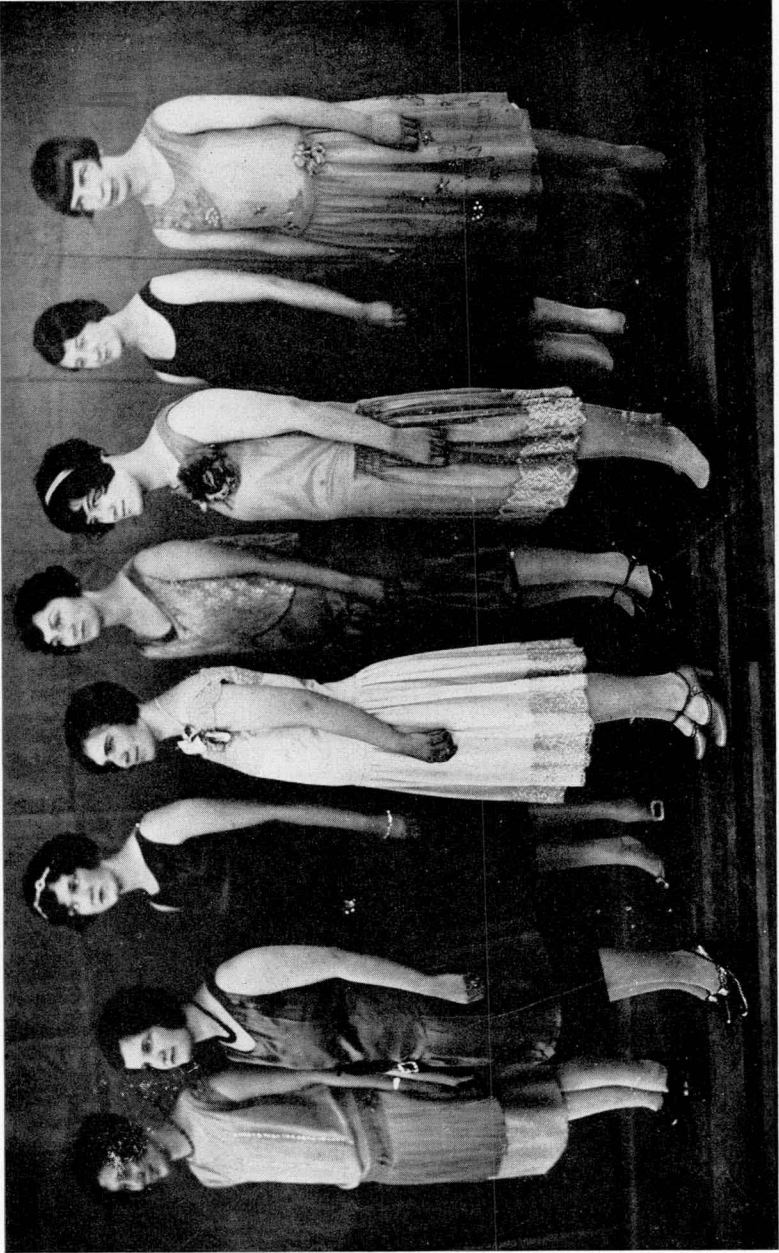
224. RESEARCH IN PUBLIC SCHOOL MUSIC—Three hours.

225. RESEARCH IN PUBLIC SCHOOL MUSIC—Three hours.

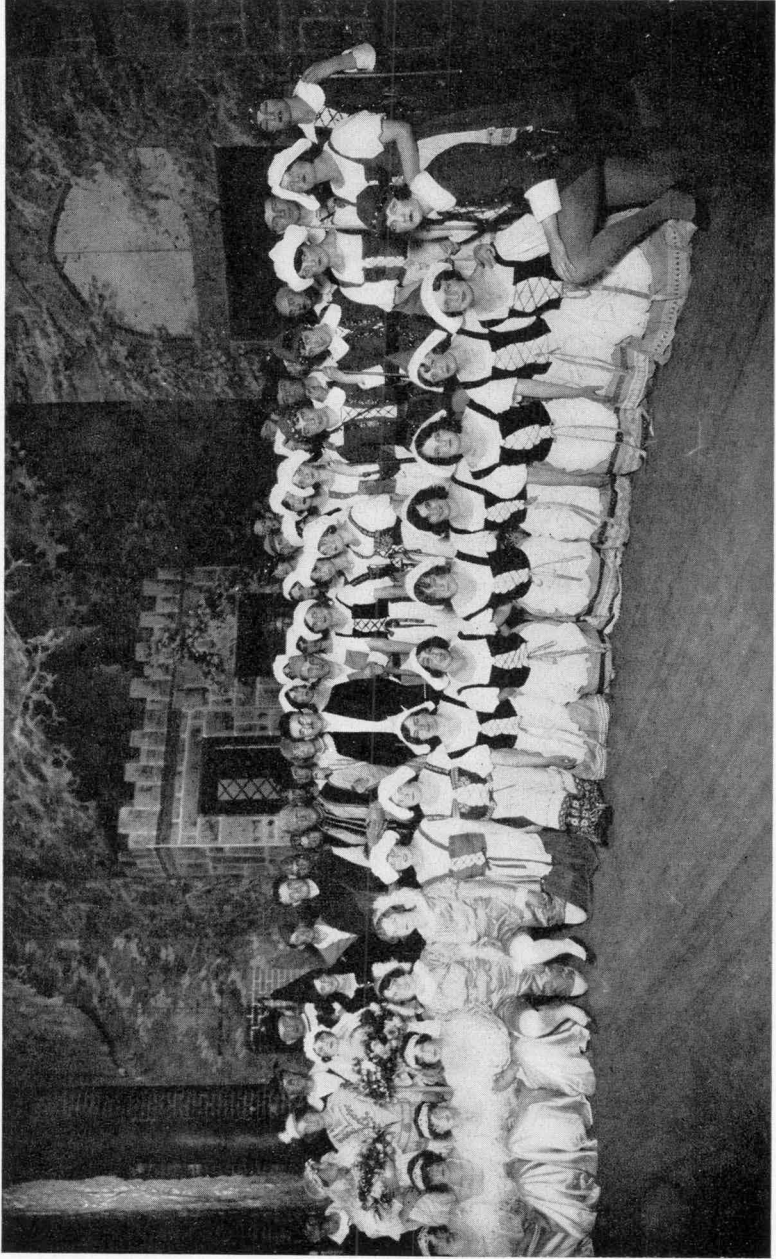
This is a continuation of Music 224.

The director of the Conservatory welcomes inquiries. He will be glad to answer correspondence relating to any of the courses or the work. Address all communications to

J. DEFOREST CLINE, *Director*,
 Conservatory of Music,
 Colorado State Teachers College,
 Greeley, Colorado.



THE OCTET



SCENE FROM "ROBIN HOOD"

