

1959

1959-1960 Southern Illinois University Bulletin (School of Fine Arts)

Southern Illinois University Carbondale

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Southern Illinois University Bulletin

The background of the cover is a vibrant red. Overlaid on this are several thick, overlapping lines in white and a pale yellow. These lines are curved and intersect to form a complex, abstract pattern that resembles a stylized web or a series of overlapping paths. The lines vary in thickness and direction, creating a sense of movement and depth.

1959 · 1960

School of Fine Arts

Vol. 1, No. 5

School
of Fine Arts
Announcements for 1959-1960



SOUTHERN ILLINOIS UNIVERSITY BULLETIN
New Series Volume 1 Number 5 June, 1959
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Carbondale, Illinois

Objectives of Southern Illinois University

TO EXALT BEAUTY

IN GOD,
IN NATURE,
AND IN ART;
TEACHING HOW TO LOVE THE BEST
BUT TO KEEP THE HUMAN TOUCH;

TO ADVANCE LEARNING

IN ALL LINES OF TRUTH
WHEREVER THEY MAY LEAD,
SHOWING HOW TO THINK
RATHER THAN WHAT TO THINK,
ASSISTING THE POWERS
OF THE MIND
IN THEIR SELF-DEVELOPMENT;

TO FORWARD IDEAS AND IDEALS

IN OUR DEMOCRACY,
INSPIRING RESPECT FOR OTHERS
AS FOR OURSELVES,
EVER PROMOTING FREEDOM
WITH RESPONSIBILITY;

TO BECOME A CENTER OF ORDER AND LIGHT

THAT KNOWLEDGE MAY LEAD
TO UNDERSTANDING
AND UNDERSTANDING
TO WISDOM.

Board of Trustees

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Registrar and Director of Admissions Robert A. McGrath, Ph.D. (Iowa)	1949

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University Calendar, 1959-1960

SUMMER SESSION

Session Begins	Monday, June 22
Independence Day Holiday	Friday, July 3
Final Examinations	Wednesday–Thursday, August 12–13
Commencement	Friday, August 14

FALL QUARTER

New Student Week	Friday–Tuesday, September 18–22
Quarter Begins	Wednesday, September 23
Thanksgiving Recess	Wednesday, 12 noon–Monday, 8 A.M. November 25–30
Final Examinations	Monday–Saturday, December 14–19

WINTER QUARTER

Quarter Begins	Monday, January 4
Final Examinations	Monday–Saturday, March 14–19

SPRING QUARTER

Quarter Begins	Monday, March 28
Memorial Day Holiday	Monday, May 30
Final Examinations	Wednesday–Tuesday, June 8–14
Commencement	Wednesday, June 15

Summer Session classes will begin Tuesday, June 23. During a quarter, day classes will begin on the second day of the quarter. Evening classes (5:45 P.M. or later) will begin on the first day of the quarter.

University Calendar, 1960-1961

SUMMER SESSION

Session Begins	Monday, June 20
Independence Day Holiday	Monday, July 4
Final Examinations	Wednesday–Thursday, August 10–11
Commencement	Friday, August 12

FALL QUARTER

New Student Week	Friday–Tuesday, September 16–20
Quarter Begins	Wednesday, September 21
Thanksgiving Recess	Wednesday, 12 noon–Monday, 8 A.M. November 23–28
Final Examinations	Monday–Saturday, December 12–17

WINTER QUARTER

Quarter Begins	Tuesday, January 3
Final Examinations	Monday–Saturday, March 13–18

SPRING QUARTER

Quarter Begins	Monday, March 27
Memorial Day Holiday	Tuesday, May 30
Final Examinations	Wednesday–Tuesday, June 7–13
Commencement	Wednesday, June 14

Summer classes will begin on Tuesday, June 21. During a quarter, day classes will begin on the second day of the quarter. Evening classes (5:45 P.M. or later) will begin on the first day of the quarter.



The University

This bulletin covers in detail questions concerning the School of Fine Arts. It does not cover all questions concerning Southern Illinois University. For complete information about the University the prospective student should address the General Publications Office for a copy of the General Information Bulletin.

HISTORY

Southern Illinois University was established in 1869 as Southern Illinois Normal University. The shortened name became official in 1947 by action of the state legislature.

For some years after its establishment, Southern operated as a two-year normal school. In 1907 it became a four-year, degree-granting institution, though continuing its two-year course until 1936. In 1943 the state legislature changed the institution, which had been in theory exclusively a teacher-training school, into a university, thereby taking official recognition of the great demand in the area for diversified training.

The Graduate School, approved in 1943, at first granted only the Master of Science in Education degree. In 1948 it was authorized to grant also the degrees of Master of Arts and Master of Science. In 1952 the Master of Fine Arts degree was added to the list, and in 1956 the Master of Music, the Master of Music Education, and the Doctor of Philosophy degrees.

CAMPUS

The main campus of Southern Illinois University is located in Carbondale, in Jackson County. The region is noted for its large peach and apple orchards, which in blossom time attract many tourists. Giant City, a state

park, is a popular resort to the south of Carbondale, and Crab Orchard Lake, with swimming, boating, and fishing facilities, lies four miles to the east.

The Carbondale campus is at present undergoing extensive expansion. It now comprises more than seventeen hundred acres, and more tracts of land are to be added. Twenty-three permanent buildings form the nucleus of the University's physical plant. Other permanent buildings are under construction.

UNIVERSITY SESSIONS

The academic year is divided into three quarters. Each quarter is approximately twelve weeks in length.

The fall quarter opens near the middle of September and closes just prior to the Christmas vacation period. The winter quarter begins early in January and ends about the middle of March. The spring quarter begins the latter part of March and ends about the second week in June. Definite dates for each quarter may be found in the University Calendar.

In addition to the three regular quarters, there is an eight-week summer session which begins immediately following the close of the spring quarter.

The summer session consists of a comprehensive program of courses offered by all the departments of the University. In addition to the courses which run the full eight weeks, there are a number of workshops and short courses covering a shorter period of time.

UNIVERSITY REGULATIONS

The University and its various instructional units reserve the right to change the rules regulating admission, instruction, and graduation; and to change any other regulation affecting the student body. Such regulations shall go into force whenever the proper authorities so determine, and shall apply both to prospective students and to those who have matriculated in the University. The University also reserves the right to withdraw courses and to change fees.

School of Fine Arts

HISTORY

The School of Fine Arts was created in July, 1955, to serve as the instrument of the University for the direction of training and the stimulation of creative and professional work in the fine arts, and to provide service courses and activities for the other colleges, divisions, schools, and departments of the University.

At that time the School of Fine Arts included the Departments of Art and Music. In 1956 a Department of Design was created.

OBJECTIVES

The objectives of the School of Fine Arts are (1) to broaden and intensify experiences in the fine arts in the area served by the University and by this means to impart an understanding of the fine arts as a vital part of general education; (2) to provide all students of the University with experiences in the arts and to impart an awareness of their value through both practice and appreciation; (3) to prepare specialists for professional careers in the fine arts.

The School of Fine Arts will make every reasonable effort to take care of the needs of students other than art, design, and music majors who want an experience in the fine arts for either cultural or practical reasons.

An important aspect of the educational programs offered in the School of Fine Arts is the emphasis put on the development of the individual student in the applied courses offered.

FACILITIES

The Department of Art is located in the Allyn Building. The building

contains specially equipped studios for work in drawing, painting, prints, pottery, metal, and weaving. When classes are not in session, studios are open for use throughout the day and evening.

The Allyn Gallery occupies the main hall of the second floor. Lecture rooms, offices, and a slide-collection center adjoin the studios.

The collection of photographic slides of significant works of art from every culture and period provides an important tool of instruction. The department's slide collection is complemented by a collection of reproductions in Morris Library available to the individual student for study.

The Department of Design is presently housed on the second floor of Morris Library in space which includes workshops for product-shelter classes, studios and lecture rooms for visual design classes and for the basic courses. Temporary buildings house the design-research development program and other specialized areas of the department.

The major facilities of the Department of Music are housed in historic Altgeld Hall, which was remodeled in 1958 to provide air-conditioned practice rooms, teaching studios, classrooms, offices, and a service center. Shryock Auditorium, immediately adjacent to Altgeld Hall, is the home of the University bands and orchestras.

A large collection of phonograph recordings and teaching aids is available to students and faculty in the Department of Music service center located in Altgeld Hall. In addition, Morris Library houses a large reference and research library of music and musical materials, an excellent circulating recording library, and well-equipped listening rooms.

Practice rooms are available to all music majors at no extra charge. Students may sign up for practice room reservations during the first week of each quarter.

STUDENT ORGANIZATIONS

Students in the Department of Music are eligible for membership in Mu Phi Epsilon, national honorary sorority, or Phi Mu Alpha Sinfonia, national honorary fraternity. The campus chapters of these organizations hold regular meetings and have offices assigned them in the Department of Music.

CONCERTS, RECITALS, EXHIBITIONS

The Department of Music publishes a complete bulletin of programs

performed during the season, available upon request. Each year approximately one hundred recitals and concerts are presented on the campus. Admission to all programs sponsored by the Community Concert Association and the Carbondale Friends of Chamber Music is free to University students. The series of weekly faculty and graduate student recitals given each Sunday at 4:00 P.M. in Shryock Auditorium is also admission free to students and community music lovers. Such artists and groups as Eileen Farrell, soprano; Eugene Istomin, pianist; Maureen Forrester, contralto; the St. Louis Symphony Orchestra; the Minneapolis Symphony Orchestra; the Henry Street Playhouse Ballet; Rudolph Firkusny, pianist; Robert Noehren, organist; Suzanne Bloch, lutenist; Harry Zaratian, violist; William Kroll, violinist; Johana Harris, pianist; Roy Harris, composer; the Joffrey Theater Ballet; and Mlle. Nadia Boulanger have appeared in programs since September, 1956.

The University Choir of approximately 150 voices is composed of qualified singers who obtain admission after auditioning with the director. The well-known Madrigal Singers is composed of 16 selected voices from the University Choir. The Southern Belles (women's choir), and the Tour Choir members are also chosen from the University Choir membership.

The Southern Illinois Oratorio Chorus is composed of adult members from the area in addition to interested students. Two or three important oratorios are presented each year with the accompaniment of the University Symphony Orchestra.

The University Opera Workshop is an important University musical-dramatic group. During the 1957-58 season it performed programs including excerpts from eleven operas, Puccini's complete opera *La Bohème*, and *Carousel*.

Membership in the University Bands is open to all students of the University. The Concert Band has received widespread recognition for its promotion of the modern band repertoire. The Varsity Band, in addition to providing music for a variety of intercollegiate events, also prepares several concerts for campus audiences each year. The two bands combined annually present a series of outdoor programs, the "President's Concerts," for the benefit of the students and the community. In co-operation with the Air Force Reserve Officers Training Corps, freshman and sophomore men may participate in the men's chorus (the Singing Squadron) and the AF ROTC Band. Members of the AF ROTC Band are automatically included in the roster of the University Bands and participate in their combined activities.

Two orchestras of symphonic proportions form the basis for intensive training in orchestral performance. The Southern Illinois Symphony Orchestra is an eighty-five-piece organization whose membership includes

adult musicians from the area as well as students. This orchestra presents a series of four on-campus concerts plus several programs on short tours of the area. The University Symphony Orchestra participates in several on-campus concerts each year, and serves as the accompanying group for the opera and oratorio productions. A Southern Illinois Youth Symphony Orchestra, organized in January, 1958, meets weekly and is composed of selected high school instrumentalists. This orchestra is available for use as a laboratory organization by students in the Department of Music.

The chamber music program, calling for performances by string, woodwind, brass, and percussion ensembles, is an important feature in the department's program. Participation in these ensembles as a part of senior recital requirements guarantees to the student a well-rounded study of the important literature for his instrument.

Throughout the year, a program of art exhibitions is presented in the Allyn Gallery. Exhibitions are chosen with the intention of providing students and interested public with a continuous experience of viewing and judging significant and representative works of art of contemporary or historical character. Exhibitions are presented from such agencies as the American Federation of Arts, the Smithsonian Institution, the Bertha Schaefer Gallery, and the Museum of Modern Art. The Department of Art attempts to vary these exhibitions to give the student an educational experience with examples of crafts (jewelry and silversmithing, weaving, pottery), sculpture, paintings, drawings, and prints. These exhibitions have included primitive art, impressionism and post-impressionism, and examples of contemporary works ranging from realism to abstract expressionism.

FESTIVAL OF FINE ARTS

Each year the University sponsors a Festival of Fine Arts during the spring quarter in which visiting performers, lecturers in the various aspects of the fine arts, exhibits of important art collections, and programs by student, faculty, and guest artists are presented as part of an integrated festival. For a copy of the annual Fine Arts Festival brochure, address the Dean, School of Fine Arts.

ADMISSION

Inquiries concerning admission to the School of Fine Arts should be addressed to the University's Admissions Office. Application for admission

may be made any time during the year. Applications should be initiated at least thirty days in advance of the desired entrance date to permit necessary processing work to be completed. High school seniors should apply at the beginning of the last semester of their senior year.

It should be remembered that the writeups from page 6 to page 9 are merely summaries of the subjects in question. For full and complete details, the prospective student should address the General Publications Office for a copy of the General Information Bulletin.

TUITION AND FEES *

At the present time legal residents of Illinois registered for more than eight hours pay a total of \$61.50 per quarter. This includes \$42.00 tuition, a \$5.00 book rental fee, a \$5.00 student union building fund fee, and a \$9.50 student activity fee. Out-of-state students pay an additional \$50.00 tuition, or a total of \$111.50. Students registered for eight hours or less pay one-half tuition, one-half book rental fee, full student union building fund fee, and have the option of paying the student activity fee.

ADVISEMENT

To insure that an undergraduate student is properly advised concerning the course of study which will fulfill the general University requirements and prepare him for his chosen career, academic advisement has been made the special responsibility of a selected group from the teaching faculty. The School of Fine Arts has a chief academic adviser and a number of assistant advisers.

GENERAL BACHELOR'S DEGREE REQUIREMENTS

Each candidate for the degree must complete 192 hours of credit in

* On May 22, 1959, the Board of Trustees approved the above tuition rates to be effective with the fall quarter 1959.

approved courses. At least 64 must be in senior college courses, of which 48 must be earned in residence. Each student must have a "C" average, and grades not lower than "C" in subjects aggregating at least three-fourths of the work. A "C" average is required in the major subject. These averages are required for the credit made at Southern as well as for the total record. However, certain exceptions have been made for Bachelor of Music and Bachelor of Music Education degree students. The requirements for Bachelor of Music degree students will be found under that specific curriculum listing on page 25 of this bulletin. Bachelor of Music Education degree students must meet all general education requirements as listed in the following chart except the taking of Art 120 or Music 100.

REQUIREMENTS	HOURS	COURSES
Social Studies	20	Economics 205, Geography 100, Government 101, History 101, 102, 103, Sociology 101 (work in four of the five departments)
Humanities	18	
English	(9)	English 101, 102, 103
English	(6)	English 205, 206, 209, 211, 212
Art or Music	(3)	Art 120, Music 100
Biological Sciences	9	
Health Education	(4)	Health Education 100
Botany or Zoology	(5)	Botany 101, 202, Zoology 100
Mathematics and Physical Sciences	12	Chemistry, physics, and mathematics (work must be completed in two departments)
Practical Arts and Crafts	3	Agriculture, business administration, home economics, industrial education (not required if the student has had any of this work in high school)
Physical Education	6	Activity courses
Air Science	6	(Men only)

FINANCIAL ASSISTANCE

The financial assistance program at Southern has been organized so that it may function as an integral part of the total educational experience of the student. In so far as possible, an attempt is made not only to assist needy and deserving students with their financial obligations but also to

contribute to their general development and learning experience.

The program of financial assistance includes scholarships, awards, prizes, private agency awards, grants-in-aid, and student loan funds.

The comparative limitation of such forms of assistance in terms of both number and amounts available makes it inadvisable for an undergraduate student to expect to meet all expenses from such means.

STUDENT EMPLOYMENT

The Student Work Office assists students in obtaining employment to defray a portion of their educational expenses as well as to gain experience while working. Since it is impossible to guarantee work to all students, those who expect to earn a part of their expenses and who do not have definite appointments to positions before coming to college should have means to support themselves for at least three months.

The Student Work Office also assists students in obtaining off-campus jobs and full-time summer jobs.

HOUSING

Southern maintains University-owned housing for single men and women, co-operative apartments for men, and apartments for families. Students who wish to live in University housing should make application early. Application forms may be obtained at the Housing Center located in the Office of Student Affairs. Admission does not assure University housing. For the school year of 1958-59, room and board are \$666.00 per academic year (\$222.00 per quarter). There are a limited number of rooms available at \$135.00 to \$162.00 per academic year (\$45.00 to \$54.00 per quarter).

A number of the students enrolled at Southern live in private homes in the city of Carbondale or in surrounding areas. Lists of available rooms for men, women, and married couples are maintained in the Housing Center. Units meeting the University's minimum housing requirements are noted. These rooms should be rented only after personal inspection. Room rent for off-campus housing ranges from \$4.00 to \$6.00 per week.

Instructional Units

ART

Professor Burnett H. Shryock, M.A. (Columbia), Dean	1935-44; 1950
Professor John Crozier Galloway, Ph.D. (Columbia)	1958
Professor Reginald H. Neal, M.A. (Chicago)	1958
Associate Professor Bruce J. Breland, M.F.A. (Cranbrook Academy of Art)	1959
Associate Professor Robert W. McMillan, Ph.D. (Iowa State)	1950
Associate Professor Lula D. Roach, M.A. (Washington University)	1930
Assistant Professor Frederick L. Lauritzen, M.F.A. (Cranbrook Academy of Art)	1951
Assistant Professor David Manzella, Ed.D. (Columbia)	1956
Assistant Professor Erwin D. Stasek, Ph.D. (Northwestern)	1955
Assistant Professor Milton F. Sullivan, M.A. (Columbia)	1952
Assistant Professor Lysbeth Mai Wallace, M.F.A. (Cranbrook Academy of Art)	1955
Assistant Professor Ben P. Watkins, M.A. (Louisiana State)	1946
Instructor Elliott J. Elgart, M.F.A. (Iowa State)	1955-58
Instructor Moishe Smith, M.F.A. (Iowa)	1955-59
Matilda F. Salter, Emerita (1917)	1885
<hr/>	
Lecturer Marian P. Beveridge, M.A. (Columbia)	1958-59
Lecturer Edward Michael Purdo, M.F.A. (Cranbrook Academy of Art)	1957-58
Lecturer Charles Louis Steinburg, M.S. (Southern Illinois)	1958-59
Lecturer Mary Noel Waite, M.F.A. (Cranbrook Academy of Art)	1957-59
Assistant Instructor Marjorie Lee Dennis, M.A. (Southern Illinois)	1955-58

To augment the regular academic program and enrich the experiences for the student of art, the Department of Art brings to the campus such distinguished lecturers and artists as Peppino Mangarvite, painter and

chairman of the graduate art program, Columbia University; Dr. Lester D. Longman, lecturer and chairman of the Department of Art, University of California, Los Angeles; Joseph Albers, distinguished painter-designer, formerly of Yale University (jointly with the Department of Design); Arthur Young, distinguished art educator, Teachers College, Columbia University; Anthony Toney, painter-art educator of New York; Arthur Pulos, silversmith and designer, Head of the Department of Design, Syracuse University, New York.

These art educators join the faculty and students for a series of workshops, seminars, and individual criticisms as well as offering the community and the area public lectures and demonstrations.

The Department of Art offers curricula leading to the following degrees:



Marguerite Wildenhain, noted potter and distinguished visiting lecturer AVTERQ, demonstrates for pottery majors.

1. Bachelor of Science in Education, for students in the College of Education. Major in art education.

2. Bachelor of Arts, for students in the College of Liberal Arts. Major in art history.

3. Bachelor of Arts, for students in the School of Fine Arts. Major in art with specializations in painting and prints, jewelry and silversmithing, weaving, pottery, crafts, or art education.

Undergraduate offerings of the Department of Art provide both introductory and specialized experiences. Students are encouraged to select their area of specialization by the end of the freshman year. All art majors in the School of Fine Arts are required to complete a minimum of twenty-four hours of work in art history. Curricula are also planned for those desiring a minor in art and for those interested in art as an avocation.

The department reserves the right to withhold an example of the work of each student in each class. Such works become a part of a permanent collection from which exhibitions may be prepared.

SUGGESTED CURRICULA IN THE SCHOOL OF FINE ARTS

General degree requirements: Summarized earlier in this bulletin.

Required courses for a major in art with specialization in painting and prints: 100 (15 hours), 245 (12 hours), 250 (12 hours), 358 (12 hours), 320 (12 hours), 325 (12 hours); 225, 226, 227; 15 additional hours from art history courses (120 and 380 do not count toward a major); 8 hours from 203, 231, 385; Design 275 (12 hours).

Required courses for a major in art with specialization in jewelry and silversmithing: 100 (15 hours), 245 (12 hours), 231 (4 hours), 332 (12 hours), 325 (12 hours); 225, 226, 227; 15 additional hours from art history courses (120 and 380 cannot be counted toward a major); 12 hours from 302, 385; Design 215 (12 hours).

Required courses for a major in art with specialization in weaving: 100 (15 hours), 203 (12 hours), 231 (4 hours), 332 (8 hours), 385 (12 hours), 325 (12 hours); 225, 226, 227; 15 additional hours from art history courses (120 and 380 cannot be counted toward a major); 24 hours from 245, 250, 358; Design 215 (12 hours).

Required courses for a major in art with specialization in pottery: 100 (15 hours), 245 (12 hours), 203 (12 hours), 302 (12 hours), 325 (15 hours); 225, 226, 227; 15 additional hours from art history courses (120 and 380 cannot be counted toward a major); 12 hours from 231, 332, 385; 12 hours from 250, 358; Design 215 (12 hours).

Required courses for a major in art with specialization in crafts: 100 (15 hours), 245 (12 hours), 332 (12 hours), 302 (12 hours), 385 (9 hours); 225, 226, 227; 15 additional hours from art history courses (120 and 380 cannot be counted toward a major); 16 hours from 250, 358; Design 215 (12 hours).

Required courses for a major in art with specialization in art education:* 100 (15 hours), 245 (8 hours), 250, 358, 306, 307, 308; 225, 226, 227; 15 additional hours from art history courses (120 and 380 cannot be counted toward a major); 12 hours from 203, 231, 385; Design 390.

SUGGESTED CURRICULA IN THE COLLEGE OF EDUCATION

General degree requirements: Summarized earlier in this bulletin.

College of Education requirements: Refer to the College of Education Bulletin.

Required courses for a major in art education, secondary certificate program: 100 (15 hours), 225, 226, 227, 306, 307, 308, 446. Additional courses selected from the following groups: 20 hours from 245, 250, 358, Design 215; 8 hours from 203, 231, 385.

Required courses for a major in art education, special certificate program:† 100 (15 hours), 225, 226, 227, 306, 307, 308, 446. Additional courses selected from the following groups: 16 hours from 245, 250, 358, Design 215; 8 hours from 203, 231, 385.

SUGGESTED CURRICULUM IN THE COLLEGE OF LIBERAL ARTS AND SCIENCES

General degree requirements: Summarized earlier in this bulletin.

College of Liberal Arts and Sciences requirements: Refer to the Liberal Arts and Sciences Bulletin.

The following courses in art history are required: 225, 226, 227. The other courses to complete the major will be arranged after consultation with the student's major professor. It is recommended that the major in art history be accompanied by a minor in history.

* Address the Registrar for the latest state teacher certification requirements. Additional hours in education may be required depending on the specific character of the art education objective: i.e., elementary, secondary, general supervision.

† The program meets all state and University requirements for the special certificate in art and the elementary certificate. The graduate is qualified to teach art in grades 1 through 12 and to do general teaching in grades 1 through 8.

GRADUATE DEGREES

The Department of Art offers courses leading to the Master of Fine Arts degree, Master of Arts degree, Master of Science degree, and the Master of Science in Education degree. For additional information concerning the graduate program refer to the Graduate School Bulletin.

COURSE DESCRIPTIONS

Courses on the 100, 200, and 300 levels are for undergraduate students. Those on the 400 level may be taken by undergraduate and graduate students. Those on the 500 level are for graduate students only.

STUDIO COURSES

- 100-5 to 15. **BASIC STUDIO.** Three-quarter sequence. A studio course in visual fundamentals emphasizing the ways in which art may be structured. Studio experience in two- and three-dimensional materials. Required of all art majors.
- 203-2 to 12. **BEGINNING CERAMICS.** Throwing forms on the potter's wheel, hand building and press molding processes. Study of clay, glazes, and firing procedures.
- 231-4. **JEWELRY.** Introductory course. Study of basic techniques used in construction of jewelry with emphasis on a personal and original design experience.
- 245-2 to 12. **THE FIGURE.** Three-quarter sequence. A study of the human figure in terms of form, movement, and structure accompanied by an exploration of possibilities of various drawing media.
- 250-2 to 12. **OIL PAINTING.** Three-quarter sequence. Introductory study of oil painting as a medium of expression. Individual rather than group problems planned and worked upon. Open to non-majors.
- 302-2 to 12. **BEGINNING AND ADVANCED CERAMICS.** Three-quarter sequence. Similar to 203 with higher level of achievement expected. Advanced subject matter adjusted with reference to number of hours of credit in ceramics previously earned.
- 320-2 to 12. **ADVANCED PAINTING.** Three-quarter sequence. Prerequisite: 250 (8 hours) and major in art.
- 323-4. **THE FIGURE (ADVANCED).** Course for majors providing opportunity for concentrated work from the figure. Prerequisite: 245 (12 hours).
- 325-2 to 15. **STUDIO.** Advanced research problems. Approval of chairman of department required for selection of project and instructor.
- 332-2 to 12. **JEWELRY AND SILVERSMITHING.** Three-quarter sequence. Basic processes in jewelry and metalwork. Emphasis upon design experience and high critical standard. Prerequisite: 231.
- 358-2 to 12. **PRINTS.** Three-quarter sequence. Introduction to printmaking as a medium. Studio projects in intaglio and relief processes.
- 385-2 to 12. **WEAVING.** Three-quarter sequence. Development of understanding

of two and four harness loom and essential processes in weaving simple and pattern textiles.

- 401-2 to 12. RESEARCH IN PAINTING.
- 406-2 to 12. STUDIO IN PAINTING.
- 410-2 to 12. RESEARCH IN PRINTS.
- 416-2 to 12. STUDIO IN PRINTS.
- 420-2 to 12. RESEARCH IN POTTERY.
- 426-2 to 12. STUDIO IN POTTERY.
- 430-2 to 12. RESEARCH IN METAL CONSTRUCTION.
- 436-2 to 12. STUDIO IN METAL CONSTRUCTION.
- 440-2 to 12. RESEARCH IN WEAVING.
- 446-2 to 12. STUDIO IN WEAVING.

Courses on the 500 level are for graduate students only.

- 501-2 to 12. SEMINAR IN PAINTING.
- 506-2 to 12. RESEARCH IN PAINTING.
- 511-2 to 12. SEMINAR IN PRINTS.
- 516-2 to 12. RESEARCH IN PRINTS.
- 520-2 to 12. SEMINAR IN POTTERY.
- 526-2 to 12. RESEARCH IN POTTERY.
- 530-2 to 12. SEMINAR IN METAL CONSTRUCTION.
- 536-2 to 12. RESEARCH IN METAL CONSTRUCTION.
- 540-2 to 12. SEMINAR IN WEAVING.
- 546-2 to 12. RESEARCH IN WEAVING.
- 599-5 to 9. THESIS.

ART EDUCATION COURSES

- 300-2 to 12. ART EDUCATION. Theory and practice of art activities in the elementary schools. Designed to meet needs of elementary education majors.
- 306-3. MATERIALS AND TECHNIQUES IN ART EDUCATION. Studio course providing a broad experimental experience with materials and techniques adaptable to art classes in grade and high school. In addition to studio assignments, each student is required to complete a working file of published material and notes on materials and techniques in art.
- 307-3. THEORY IN ART EDUCATION. Survey of art education theory providing the art education major with an introduction to theoretical studies in his field, and through scheduled observation visits to art classes at the University School, with the problems of relating theory to practice.
- 308-3. CURRICULUM AND ADMINISTRATION IN ART EDUCATION. Course providing art education majors with experience in dealing with problems of planning, organizing, introducing, and administering art curricula in grade and high school. Includes comparative study of published material and preparation of a working file on the subject.
- 365-4. ART EDUCATION IN THE SECONDARY SCHOOLS. For art education majors preparing to teach on secondary level; includes studio projects designed to develop awareness of technical and aesthetic needs of high school students, reading and discussion of literature, planning of curriculum.

460-2 to 12. RESEARCH IN ART EDUCATION.

466-2 to 12. STUDIO IN ART EDUCATION.

Courses on the 500 level are for graduate students only.

560-2 to 12. SEMINAR IN ART EDUCATION.

566-2 to 12. RESEARCH IN ART EDUCATION.

HISTORY AND APPRECIATION COURSES

Appreciation courses provide experience from which the non-major may develop a mature understanding and response to the visual arts.

The art history curriculum is designed to provide the art major with a basic introduction to the history of his professional field and to provide undergraduate preparation for those who wish to do graduate work in this area and prepare themselves for museum or university positions. Non-majors may register for these courses with the approval of the instructor.

- 120-3. ART APPRECIATION. Introductory course relating art to daily experience. Satisfies general University requirement.
- 225-3, 226-3, 227-3. HISTORY OF WORLD ART SURVEY, I, II, III. A study of painting, sculpture, and architecture from prehistoric to modern times. Emphasis is placed upon the major periods and great styles in relation to their geographical and social backgrounds. Required of art majors; to be begun and completed as a sequence during the sophomore year. Open to all University students during the junior or senior year, with permission of the art department. First quarter: The art and architecture of ancient and classical man. Second quarter: Art of the medieval epoch. Third quarter: From the Renaissance to the present.
- 301-3. MANNERIST, BAROQUE, AND ROCOCO ART. A study of European art from the end of the High Renaissance until the late eighteenth century. Emphasis is placed upon the works of such masters as Tintoretto, El Greco, Bernini, Poussin, Rubens, Rembrandt, Watteau, Chardin, Fragonard.
- 309-3. ORIENTAL ART. A survey of major styles and examples of the arts of the Far East from prehistoric times in China to nineteenth-century Japanese prints.
- 345-3. ART OF THE NINETEENTH CENTURY. The meaning and varieties of art from the time of the French Revolution until late Impressionist art of the nineteenth century. Relations to the social environment are interpreted.
- 347-3. ART OF THE ANCIENT WORLD. An interpretation of painting, sculpture, and architecture from prehistoric times through the ancient Egyptian, Mesopotamian, Greek, and Roman civilizations, presented with consideration of the general cultural settings of the peoples involved.
- 348-3. MEDIEVAL ART. The formation and development of religious art in Europe from the early Christian period through the Gothic. Relationships between Middle Ages society and art are studied.
- 356-3. THEORY OF ART. Survey of literature in theory of art and its influence and relationship to art criticism and practical work.
- 369-3. PRIMITIVE ART. A study of the arts of "primitive" peoples of Africa, the Pacific, and the Americas. Characteristic works are interpreted in

context with the general conditions of primitive society. The significant influences of primitive art on modern painting and sculpture are considered.

- 380-4. THEORY AND APPRECIATION OF ART. Introductory course for senior college students. Offered only in extension. Satisfies general University requirement.
- 444-3. ART OF THE TWENTIETH CENTURY. The principal movements and styles of twentieth-century art are studied and evaluated with special emphasis upon change in modern society.
- 449-3. RENAISSANCE ART. An understanding and appreciation of fifteenth- and sixteenth-century European art is aimed at with consideration of the significance of Renaissance art to the growth of Humanism.
- 471-3. BAROQUE PAINTING IN ITALY. A study of major developments in style and expression in Italian painting from the late Mannerist period until the early eighteenth century.
- 475-3. IMPRESSIONIST AND POST-IMPRESSIONIST PAINTING. The late nineteenth century in France: Impressionism, Neo-Impressionism, Pointillism, and early Expressionism. The styles of Manet, Monet, Degas, Renoir, Seurat, Van Gogh, and Cezanne receive emphasis.
- 482A, B, C-3 to 9. ART HISTORY SEMINAR. Lectures, readings, and reports on artists, styles, subjects of special interest which will be announced periodically by the art department.

DESIGN

Associate Professor Harold L. Cohen, B.A. (Illinois Institute of Technology), Chairman	1955
Assistant Professor John F. H. Lonergan, B.A. (Illinois)	1950
Assistant Professor Charles M. Pulley, B.S. (Illinois)	1951
Instructor Carl E. Bretscher, B.S. (Illinois)	1957
Lecturer-Instructor Davis J. Pratt	1957
Lecturer-Instructor Herbert Roan	1957
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Lecturer Howard August Mueller	1958-59
Lecturer Elsa Kula Pratt	1957-59

Each year a number of the country's leading designers are brought to the campus for lectures and seminars. In the past few years our students



Design students assembling an all-aluminum, continuous-tension sphere which is now on display at the Museum of Modern Art in New York City.

have worked with R. Buckminster Fuller, Leo Lionni, Will Burtin, Felix Candela, John Walley, Charles Eames, Sybil Moholy-Nagy, Al Sherman, Harry Weese, Fred Wiesinger, Ambrose Richardson, John Vandermeulen, and many others.

The educational efforts of the Department of Design are directed toward fulfillment of men's needs in an industrial-based society, by developing the designers who will be responsible for creating the contemporary environment.

Developing the designer, with the background and orientation to perform effectively in this capacity, has been the aim of advanced design education since the birth of the design profession at the Bauhaus in pre-Hitler Germany. L. Moholy-Nagy stated with reference to design in general, "Design is not a profession but an attitude." He was referring to the importance of sound conceptual thinking as the basis for creative activity in the design field.

SUGGESTED CURRICULA

Requirements for a major in design with a specialization in product-shelter design:

	HOURS
Design 100	15
Design 215, 275, 366, 465F	48
Design 200, 300, 400	27
Art history	9
Art electives	8
Mathematics 111, 112, 113, or equivalent	12-15
Physics	4-5
Music appreciation	3
Industrial Education 101	4
English	21
Economics, geography, government, history, and sociology (work in four departments required)	20
Biological sciences	9
Psychology and/or philosophy and/or anthropology (courses selected after consultation with the department chairman)	16
University requirements in physical education and air science.	

Requirements for a major in design with a specialization in visual design:

	HOURS
Design 100	15
Design 215, 275, 375, 465G	48

SCHOOL OF FINE ARTS	21
Design 200, 300, 400	27
Art history	9
Art electives	12
Mathematics 111, 112, or equivalent	8-10
Physics	4-5
Music appreciation	3
Industrial Education 101	4
English	21
Economics, geography, government, history, and sociology (work in four departments required)	20
Biological sciences	9
Psychology and/or philosophy and/or anthropology (courses selected after consultation with the department chairman)	16
University requirements in physical education and air science.	

NOTE: All students transferring from other departments and other schools will be placed at the proper curricular stage after a personal interview and the showing of examples of their previous work.

COURSE DESCRIPTIONS

Courses on the 100, 200, and 300 levels are for undergraduate students. Those on the 400 level may be taken by undergraduate and graduate students. Those on the 500 level are for graduate students only.

- 100-5 to 15. BASIC DESIGN. Three-quarter sequence. Comprehensive workshop and lecture course in design fundamentals. Exploration of two- and three-dimensional design principles using various media and materials.
- 200-3 to 9. BASIC MATERIALS AND TECHNIQUES. Three-quarter sequence. Exploration of materials both two- and three-dimensional. Elements within prescribed picture plane, including light as a creative medium. Construction in various materials of differing properties employing basic techniques and hand and power tools. Prerequisite: 100 (15 hours).
- 215-4 to 12. BASIC PRODUCT-SHELTER DESIGN. Three-quarter sequence. Development of an analytical approach to the solutions of product and shelter problems, using lecture, text, and laboratory methods. Prerequisite: 100 (15 hours).
- 250-2. SURVEY OF PRODUCT-SHELTER DESIGN. Presents basic material offered in 215 but adapted to interests of those not majoring in design. One hour lecture and two hours laboratory.
- 260-2. SURVEY OF VISUAL DESIGN. Presents basic material offered in 275 but adapted to interests of those not majoring in design. One hour lecture and two hours laboratory.
- 275-4 to 12. BASIC VISUAL DESIGN. Three-quarter sequence. Development of an analytical approach to the solution of visual problems, using lecture, text, and laboratory methods. Prerequisite: 100 (15 hours).
- 300-3 to 9. MATERIALS AND BASIC TECHNIQUES. Three-quarter sequence. A continuation of 200. Prerequisite: 200 (9 hours).

- 366-4 to 12. PRODUCT-SHELTER DESIGN. Three-quarter sequence. Advanced study of design problems dealing with personal and family needs. An introduction to tools, jigs, and fixtures, materials applicable to problems of mass fabrication. Nomenclature; field trips; industrial communication. Prerequisites: 200 (9 hours), 215 (12 hours), 275 (12 hours).
- 375-4 to 12. VISUAL DESIGN. Three-quarter sequence. Advanced study of design problems of hand-to-eye scale communication, i.e., cards, brochures, booklets, packaging, and general advertising. Full nomenclature of the field, and introduction to the graphics industry. Prerequisites: 200 (9 hours), 215 (12 hours), 275 (12 hours).
- 390-2. PRINCIPLES OF DESIGN. Comparative studies of European and Asiatic influences on contemporary American approaches to design education and practice. Readings from Sullivan, Wright, Le Corbusier, Moholy-Nagy, Kepes, and others.
- 400-3 to 9. MATERIALS AND BASIC TECHNIQUES. Three-quarter sequence. A continuation of 300. Prerequisite: 300 (9 hours).
- 465F-2 to 12. RESEARCH IN PRODUCT-SHELTER DESIGN. Three-quarter sequence. Problems dealing with large groups; all problems carried from conception to actual full-scale construction. Development of prototype for mass-production techniques. Small research projects developed under grants given to the department. Prerequisite: 366 (12 hours).
- 465G-2 to 12. RESEARCH IN VISUAL DESIGN. Three-quarter sequence. Problems dealing with room-to-eye scale and larger; i.e., posters, car cards, strip film, film, exhibition, etc. Advanced graphic and photo technology, development of prototype for mass-production techniques. Small research projects developed under grants given to the department. Prerequisite: 375 (12 hours).
- 490F-2 to 12. SEMINAR IN PRODUCT-SHELTER DESIGN. Special seminars developed with adjunct and visiting professors. Prerequisite: 366 (12 hours).
- 490G-2 to 12. SEMINAR IN VISUAL DESIGN. Special seminars developed with adjunct and visiting professors. Prerequisite: 375 (12 hours).

Courses on the 500 level are for graduate students only.

- 500F-2 to 12. STUDIO IN PRODUCT-SHELTER DESIGN. The development of one problem given individually in preparation for the student's thesis. Prerequisite: 465F (8 hours).
- 500G-2 to 12. STUDIO IN VISUAL DESIGN. The development of one problem given individually in preparation for the student's thesis. Prerequisite: 465G (8 hours).
- 510F-2 to 12. RESEARCH IN PRODUCT-SHELTER DESIGN. The development of research projects with direct supervision by the staff. Prerequisite: 465F (8 hours).
- 510G-2 to 12. RESEARCH IN VISUAL DESIGN. The development of research projects with direct supervision by the staff. Prerequisite: 465G (8 hours).
- 599-2 to 9. THESIS.

MUSIC

Professor Steven Barwick, Ed.D. (Harvard)	1955
Professor Henry Allen Bruinsma, Ph.D. (Michigan), Chairman	1956
Professor Fred Herman Denker, Ph.D. (Eastman)	1953-54; 1957
Associate Professor Carmine Ficocelli, M.M. (Indiana)	1957
Associate Professor David S. McIntosh, M.A. (Iowa)	1927
Associate Professor Wesley Morgan, Ph.D. (Southern California)	1959
Associate Professor Robert E. Mueller, Ph.D. (Indiana)	1948
Assistant Professor Will Gay Bottje, A.Mus.D. (Eastman)	1957
Assistant Professor Robert B. Forman, Ph.D. (Florida State)	1954
Assistant Professor Robert Stephan Hines, M.M. (Michigan)	1957
Assistant Professor Phillip H. Olsson, M.M. (Chicago Conservatory of Music)	1949
Assistant Professor Nell Tangeman, M.A. (Ohio State)	1957-59
Assistant Professor William Tarwater, Ph.D. (Peabody)	1959
Assistant Professor Charles C. Taylor, Ed.D. (Columbia)	1957
Assistant Professor Robert Earl Thomas, Ed.D. (Illinois)	1957
Assistant Professor Glenn E. Watkins, Ph.D. (Eastman)	1954-58
Assistant Professor John S. Wharton, M.M. (American Conservatory of Music)	1945
Instructor Arthur Page Barnes, M.M. (Wichita)	1955
Instructor Elisabeth D. Hartline, M.M. (Northwestern)	1936-38; 1953
Instructor Marilyn Pfederer, M.S. (Illinois)	1956
Instructor Robert S. Resnick, M.M. (Wichita)	1949
Instructor William Klett Taylor, M.M. (Indiana)	1955
Instructor Helen Matthes Vogler, Emerita (1954)	1920
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Lecturer Mary French Barrett, M.M. (Eastman)	1958-59
Lecturer Donald G. Canedy, M.M.Ed. (Southern Illinois)	1958-59
Lecturer Leslie Chabay	1958-59

During each academic year the Department of Music brings to the campus a series of distinguished musicians who join the faculty and students for a period of workshops, seminars, and performances. The roster for the 1958-59 school year included the following: Sigurd Rascher, saxophonist; Carl Weinrich, organist; Ernst and Lory Wallfisch, viola and piano duo; Louise Cuyler, musicologist; Willi Apel, musicologist; Joseph Szigeti, violinist; Robert Goldsand, pianist.

The Department of Music is a member of the National Association of Schools of Music. The requirements for entrance and for graduation as set forth in this bulletin are in accordance with the published regulations of the National Association of Schools of Music.

In addition to its major courses offered through the School of Fine Arts, the department offers service courses to students in the other schools and colleges of the University. Its major curricula lead to the following baccalaureate degrees:

1. Bachelor of Music, for students in the School of Fine Arts, with specializations in music theory-composition, music history-literature, applied music, church music.
2. Bachelor of Music Education, for students in the College of Education.
3. Bachelor of Arts, for students in the College of Liberal Arts who



Music students receiving private instruction in their major instrument.

desire a specialization in music as part of their general cultural education.

GENERAL REQUIREMENTS

All resident music majors and minors must maintain a satisfactory membership in either a University band, orchestra, or chorus each quarter of their University attendance.

Students in the Bachelor of Music curriculum with a specialization in applied music must present a half-recital in their junior year and a full recital in their senior year. Students in the Bachelor of Music Education curriculum are encouraged to present a half-recital in their junior year and are required to present a half-recital in their senior year.

Recital attendance is required of all music majors. A minimum of thirty-five recitals per school year must be attended by each music major. A deficiency in recital attendance for any one year will result in the student's being placed on probation by the department the following year.

Each candidate for the Bachelor of Music or Bachelor of Music Education degree must pass the proficiency examination in piano as early as possible in his course of study. A student with no previous preparation in piano must elect class piano during his freshman and sophomore years. If he fails to meet the basic piano requirements at the end of this time, he must continue in class piano without credit until he passes the test. A candidate for the Bachelor of Music Education degree must also pass a proficiency test in voice or elect class voice until he can pass the proficiency test. It is the responsibility of each student, with the assistance of his adviser and instructors, to meet these minimum requirements.

BACHELOR OF MUSIC DEGREE

The following general degree requirements should be met during the first two years in residence:

	HOURS
Social studies—work in three of the following departments: Economics, Geography, History, Government, Sociology	15
Humanities—English 101, 102, 103, and one year of a foreign language. Voice majors must take one year of two foreign languages	18-27
Biological sciences—Health Education 100	4
Physical sciences—Physics 101	4
Physical education—activity courses	6
Air Science (for men)	6

A Bachelor of Music degree student must take the following core curriculum in addition to the courses prescribed for his area of specialization:

	HOURS
Music theory 105, 106, 107	12
Music theory 205, 206, 207	12
Analysis 326	2
Music history and literature 330, 331, 332	12
Major ensemble, 12 quarters	12
Piano proficiency, maximum of	6
Major instrument or voice. See specific requirements under the following specializations.	

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Before the end of his sophomore year the student should choose an area of specialization. This choice is subject to approval by the faculty adviser and the chairman of the department.

APPLIED MUSIC SPECIALIZATION	HOURS
Major instrument or voice, 12 quarters	*48
Additional theory courses	12
Electives in music	12
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THEORY-COMPOSITION SPECIALIZATION	HOURS
Major instrument or voice, 12 quarters	24
Class instruments and voice	6
Advanced theory-composition courses	24
Electives in music	18
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MUSIC HISTORY-LITERATURE SPECIALIZATION	HOURS
Major instrument or voice, 12 quarters	24
Advanced courses in music history and literature	9
Related history courses	9
Electives in music theory	18
Additional electives in music	12
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* For students combining this program with the prescribed courses for state certification in education, the applied major will be elected for two hours per quarter, totaling twenty-four hours.

CHURCH MUSIC SPECIALIZATION	HOURS
Organ or voice or major instrument, 12 quarters	24
Organ or voice or minor instrument, 6 quarters	6
Church music 350, 351, 352	9
Related courses in religious education	9
Conducting 318, 319, 320	6
Counterpoint 441, 442, 443	12
Electives in music	12
	72

STATE CERTIFICATION

Students enrolled in the School of Fine Arts and working toward the Bachelor of Music degree may meet Illinois state requirements for a limited teaching certificate by using elective hours to take certain prescribed additional courses. These requirements cannot ordinarily be met within the minimum of 192 hours required for graduation, and the student should plan on attending the University several additional summers sessions if he wishes to graduate within the four-year schedule. Consult with the academic adviser of the School of Fine Arts for details. Material relative to certification requirements may be secured at the Registrar's Office.

BACHELOR OF MUSIC EDUCATION DEGREE

The Bachelor of Music Education degree is offered through the College of Education.

General degree requirements: Summarized earlier in this bulletin.

College of Education requirements: Refer to the College of Education Bulletin.

Required courses in music include the following:

	HOURS
Music theory 105, 106, 107	12
Music theory 205, 206, 207	12
Analysis 326	2
Counterpoint 441, 442, 443, (2 out of 3)	4
Arranging 309, 310, 311	6
Music history and literature 330, 331, 332	12
Major ensemble, 12 quarters	12
*Piano proficiency or piano class, maximum	12

(Continued on next page)

*Voice proficiency or voice class, maximum	1
*Class instruments (2 quarters each of woodwinds, brass, and strings)	6
Applied major instrument or voice, 12 quarters	12
*Music methods courses 300, 303, 305I, 305V	12
*Conducting 318, 319, 320	6

103 or 109

RECREATIONAL MUSIC

In co-operation with the Department of Recreation and Outdoor Education, the Department of Music offers a series of courses designed to prepare the specialist in recreational music. This program calls for approximately forty hours of course work in music, and, in conjunction with the prescribed courses in general education and in recreation and outdoor education, leads to the Bachelor of Science in Education degree with a major in recreation and outdoor education, offered by the College of Education. For details consult the academic adviser in the Department of Recreation and Outdoor Education.

BACHELOR OF ARTS DEGREE

The music major curriculum in the College of Liberal Arts and Sciences is designed for students who wish to specialize in music as part of their general cultural education. It is also designed to provide a background training for those who may plan to pursue advanced studies in such fields as music criticism, aesthetics, etc.

General degree requirements: Summarized earlier in this bulletin.

College of Liberal Arts and Sciences requirements: Refer to the College of Liberal Arts and Sciences Bulletin.

Required courses in music: 105, 106, 107, 205, 206, 207, 330, 331, 332; applied music courses (12 hours); electives in music (12 hours). Total: 60 hours.

GRADUATE DEGREES

The Department of Music offers courses leading to the Master of Music degree with specializations in theory-composition, music history-literature, or applied music, and the Master of Music Education degree. In co-operation with the College of Education, the Doctor of Philosophy degree in secondary education (major or minor in music) is offered. For additional

* Prerequisites for student teaching.

information concerning the graduate programs refer to the Graduate School Bulletin.

COURSE DESCRIPTIONS

Courses on the 100, 200, and 300 levels are for undergraduate students. Those on the 400 level may be taken by undergraduate and graduate students. Those on the 500 level are for graduate students only.

THEORY COURSES

- 105-4, 106-4, 107-4. THEORY OF MUSIC. Fundamentals of music in sight singing, ear training, harmony, and keyboard harmony.
- 200-3. FUNDAMENTALS OF MUSIC. A one-quarter course in the rudiments of music designed for those with little or no musical background, recommended as a course preliminary to 300B, Music Education—Elementary, for non-music majors.
- 205-4, 206-4, 207-4. THEORY OF MUSIC. Continuation of 105, 106, 107. Advanced harmonic techniques, modulation, altered chords, chromatic harmony, and introduction to contemporary harmonic principles. Prerequisite: 107.
- 309-2, 310-2, 311-2. ARRANGING I, II, III. The techniques of writing for band, orchestra, and chorus. Practical work in scoring. Performance of scores by University ensembles. Prerequisite: 107.
- 312-2, 313-2. COMPOSITION I, II. Original composition in the smaller forms for piano, voice, string quartet, and other small combinations. Prerequisite: 207.
- 314-2. COMPOSITION III. Original composition in the larger forms. Prerequisite: 313.
- 326A-2, 326B-2, 326C-2. ANALYSIS I, II, III. Analysis I covers the study of harmonic texture, key relationship, and formal structure in representative compositions of the Baroque era, including invention, fugue, concerto grosso, and cantata. Analysis II covers harmonic texture and form in the Classic era, including intensive analysis of binary and ternary forms, rondo, and sonata. Analysis III covers chromatic harmony and musical structure in the Romantic era, based on analysis of representative works of Chopin, Wagner, and Liszt. Prerequisite: 207.
- 342-2, 343-2, 344-2. COMPOSITION IV, V, VI. Required of theory-composition specializations. Original work in contemporary idioms preparing for full recital of compositions during senior year. Prerequisites: 313 and permission of instructor.
- 441-2. SIXTEENTH-CENTURY COUNTERPOINT. Species counterpoint and creative writing in the style of Palestrina and his contemporaries. Prerequisite: 207.
- 442-2. EIGHTEENTH-CENTURY COUNTERPOINT. Analysis and creative writing in the contrapuntal-harmonic technique of Bach and his contemporaries. Prerequisite: 207.
- 443-2. CANON AND FUGUE. Analysis and creative writing of the larger imitative forms. Prerequisite: 442.

Courses on the 500 level are for graduate students only.

- 501-3. INTRODUCTION TO GRADUATE STUDY IN MUSIC. Basic bibliographical and research techniques in music theory, literature, and education.
- 502-3 to 9. HISTORY AND ANALYSIS OF MUSICAL STYLE. Study of style in relation to evolution of musical materials.
- 531-2 to 9. ADVANCED COMPOSITION.
- 535-3. CONTEMPORARY IDIOMS. A study of techniques of composition developed during the twentieth century by composers of Europe and America.
- 545-3 to 9. PHILOSOPHIES OF MUSIC THEORY. A study of the philosophies of music theory including an orientation of the philosophies of theory to the problems of pedagogy. Required of all theory-composition majors.
- 599-3 to 9. THESIS.

HISTORY-LITERATURE COURSES

- 100-3. MUSIC UNDERSTANDING. An introductory course designed for non-music majors or for prospective music majors with background deficiencies. Emphasis on background, purpose, and structure of representative compositions.
- 308-4. FOLK MUSIC. Comparison of folk music collected in Southern Illinois with that of other areas with emphasis on melodic structure and textual variants. Use of folk music by composers, ethnic groups, and recreational leaders. Prerequisite: 107 or consent of instructor.
- 315-2. OPERA REPERTORY. A study of operatic literature, including student participation in scenes from representative operas. Admission by consent of instructor.
- 330-4, 331-4, 332-4. MUSIC HISTORY AND LITERATURE I, II, III. An integrated course devoted to the development of musical thought and literature from the early Greek and Roman periods through the Renaissance. Music 331 is a continuation of 330 through the seventeenth, eighteenth, and early nineteenth centuries. Music 332 is a continuation of 331. Wagner, the rise of nationalism, late nineteenth- and twentieth-century composers.
- 411-3. SYMPHONIC LITERATURE. A study of the development of the symphony and the symphonic poem to 1900. Prerequisites: 330, 331, 332.
- 412-3. CHORAL LITERATURE. The literature of the larger vocal forms such as the cantata and oratorio. Prerequisites: 330, 331, 332.
- 413-3. CHAMBER MUSIC LITERATURE. Study of chamber music from the Renaissance to the present. Prerequisites: 330, 331, 332.

Courses on the 500 level are for graduate students only.

- 510-3. HISTORY OF PERFORMANCE PRACTICE. A study of tempo, pitch, and techniques of performance as they relate to musical literature and instruments of the various periods in music history.
- 512-3. HISTORY OF OPERA. The development of opera as a form with a detailed study of operas since 1600.

- 515-3. TWENTIETH-CENTURY LITERATURE. A survey of contemporary music of Russia, western Europe, and the Americas in its relation to sociological, political, and cultural developments.
- 518-3. PEDAGOGY OF MUSIC LITERATURE. Principles of teaching music literature and music appreciation courses at the college level.
- 520-3. AMERICAN MUSIC. The development of music in America from colonial days to the present.
- 522-3. SEMINAR IN MUSIC HISTORY-LITERATURE. Advanced study in special periods of music history-literature. Offered on demand.

CHURCH MUSIC COURSES

- 350-3. PRINCIPLES OF CHURCH MUSIC. A study of the historical development of music in the liturgical and nonliturgical churches, and the principles which govern the music of these churches.
- 351-3. ORGAN IN THE CHURCH SERVICE. The art of service playing with emphasis on solo repertoire and accompaniment techniques, for the church service. The function of the organ in the worship service.
- 352-3. CHOIR IN THE CHURCH SERVICE. The place of choir and other vocal music in the worship service with emphasis on repertoire, and conducting techniques.

RECREATIONAL MUSIC COURSES

- 307-4. RECREATIONAL MUSIC AND SINGING GAMES. For those interested in the less formal approach to music and for prospective leaders of recreational activities.
- 308-4. FOLK MUSIC. (See music history-literature courses.)
- 317-2. INSTRUMENTS FOR MUSIC RECREATION. Practical information in performance, use, and building of instruments for use in community recreational music programs. Prerequisite: 307.

MUSIC EDUCATION COURSES

- 300A-3. MUSIC EDUCATION—ELEMENTARY. Teaching music in the elementary grades. For music majors only.
- 300B-3. MUSIC EDUCATION—ELEMENTARY. Teaching music in the elementary grades. For non-music majors only. Prerequisite: 200 or equivalent.
- 303-3. MUSIC EDUCATION—SECONDARY. Teaching music in the high school.
- 305I-3. INSTRUMENTAL PROBLEMS AND MATERIALS. Administration of the school instrumental music program. Emphasis on library, physical facilities, organization of the marching band, arranging music for out-of-doors performance.
- 305V-3. VOCAL PROBLEMS, MATERIALS, AND CONDUCTING. Vocal and psychological problems in handling choral groups, reading and acquaintance with a variety of choral materials at the high school level, and interpretation through conducting techniques.
- 318-2, 319-2, 320-2. CONDUCTING. Techniques employed in conducting vocal and instrumental groups of various sizes and combinations. Students provided with opportunities to conduct University ensembles.

- 451-2. THE TEACHING OF GENERAL CLASSROOM MUSIC IN THE JUNIOR AND SENIOR HIGH SCHOOL.
- 455-2. WORKSHOP FOR ELEMENTARY MUSIC EDUCATION.
- 461-2. TEACHING TECHNIQUES AND MATERIALS FOR THE INTER-MEDIATE LEVELS. Piano or voice. Designed to meet the needs of piano or voice specializations in the Bachelor of Music or the Master of Music degree programs. Problems of private studio teaching and college-level teaching are studied.
- 462-2. TEACHING TECHNIQUES AND MATERIALS FOR THE ADVANCED STUDENT. Piano or voice. Continuation of 461.

Courses on the 500 level are for graduate students only.

- 550-2. ORGANIZATION AND ADMINISTRATION OF THE MUSIC EDUCATION PROGRAM—ELEMENTARY.
- 551-2. ORGANIZATION AND ADMINISTRATION OF THE MUSIC EDUCATION PROGRAM—SECONDARY.
- 553-3. SEMINAR IN CHORAL MATERIALS AND TECHNIQUES.
- 554-3. SEMINAR IN INSTRUMENTAL MATERIALS AND TECHNIQUES.
- 556-2 to 6. ADVANCED CONDUCTING. Problems in reading symphonic scores and interpretation. Laboratory conducting of larger University ensembles.
- 560-2 to 3. SEMINAR IN MUSIC EDUCATION. A study of trends, current practices, philosophies of music education.

UNDERGRADUATE APPLIED MUSIC COURSES

Ensembles:

- 001-1. UNIVERSITY BANDS.
- 002A-1. UNIVERSITY CHORUS.
- 002B-1. UNIVERSITY ORATORIO SOCIETY.
- 003-1. UNIVERSITY SYMPHONY ORCHESTRA.
- 345-1. MADRIGAL SINGERS.
- 346-2 to 12. OPERA WORKSHOP.
- 355-1. CHAMBER MUSIC. String ensemble, quartet.
- 365-1. CHAMBER MUSIC. Woodwind and brass ensemble.

Private instruction is offered in the following areas of applied music. Credit varies from one to four hours. Consult with adviser for details of credit and requirements.

- | | |
|------------------|------------------|
| 011. VIOLIN | 031. PERCUSSION |
| 012. VIOLA | 041. PIANO |
| 013. CELLO | 051. FRENCH HORN |
| 014. STRING BASS | 052. TRUMPET |
| 021. FLUTE | 053. TROMBONE |
| 022. OBOE | 054. TUBA |
| 023. CLARINET | 055. BARITONE |
| 024. BASSOON | 061. VOICE |
| 025. SAXOPHONE | 071. ORGAN |

Class instruction is offered in all areas of applied music. These courses include the minimum instruction required for passing the proficiency examinations in piano and voice and they offer practical training in the basic principles of

playing the instruments of the orchestra and band. They also include introductory techniques and methods for teaching instrumental and vocal groups in the elementary and secondary schools. Each course is offered for one hour of credit each quarter.

010a. CLASS VIOLIN

010b. CLASS VIOLA

010c. CLASS CELLO

010d. CLASS STRING BASS

020a. CLASS FLUTE

020b. CLASS OBOE

020c. CLASS CLARINET

020d. CLASS BASSOON

020e. CLASS SAXOPHONE

030. CLASS PERCUSSION

040. CLASS PIANO

050a. CLASS FRENCH HORN

050b. CLASS TRUMPET

050c. CLASS TROMBONE

050d. CLASS TUBA

050e. CLASS BARITONE

060. CLASS VOICE

GRADUATE APPLIED MUSIC COURSES

566-1 to 4. INSTRUMENTAL ENSEMBLE. Participation in a chamber or large ensemble for purposes of studying and performing literature in the field of the major instrument other than solo literature.

567-1 to 4. VOCAL ENSEMBLE. Participation in a chamber or large ensemble for purposes of studying and performing literature in the field of the vocal music other than solo literature. Includes madrigal groups, choral ensembles, women's chorus, etc.

568-2 to 4. OPERA WORKSHOP. An intensive course in opera for voice majors, including the study of scenes and entire operas and public performances therein.

Candidates for the Master of Music or Master of Music Education degree who wish to choose applied music courses as electives will take the 400-series course in their major instrument or voice for two hours of credit per quarter. Applied music majors in the Master of Music curriculum will take the 500-series course in their major instrument or voice for four hours of credit per quarter. These are considered artist-level courses and admission to them and to the degree program must be obtained from the chairman of the department after passing a jury placement examination.

In both the 400 and 500 series of courses the emphasis is placed upon the literature of the instrument or voice with the assumption that the learning of techniques will have largely been mastered at the undergraduate level.

For specific repertoire requirements in each course see the chairman of the Department of Music.

Elective courses in applied music in major instrument or voice:

471-2 to 8. PRIVATE PIANO

472-2 to 8. PRIVATE VOICE

473A-2 to 8. PRIVATE VIOLIN

473B-2 to 8. PRIVATE VIOLA

473C-2 to 8. PRIVATE VIOLONCELLO

473D-2 to 8. PRIVATE BASS VIOL

474A-2 to 8. PRIVATE FLUTE

474B-2 to 8. PRIVATE OBOE

474C-2 to 8. PRIVATE CLARINET

474D-2 to 8. PRIVATE BASSOON

474E-2 to 8. PRIVATE SAXOPHONE
475A-2 to 8. PRIVATE TRUMPET
475B-2 to 8. PRIVATE FRENCH HORN
475C-2 to 8. PRIVATE BARITONE
475D-2 to 8. PRIVATE TROMBONE
475E-2 to 8. PRIVATE TUBA
476-2 to 8. PRIVATE ORGAN

Courses on the 500 level are for graduate students only.

571-4 to 16. PRIVATE PIANO
572-4 to 16. PRIVATE VOICE
573A-4 to 16. PRIVATE VIOLIN
573B-4 to 16. PRIVATE VIOLA
573C-4 to 16. PRIVATE VIOLONCELLO
573D-4 to 16. PRIVATE BASS VIOL
574A-4 to 16. PRIVATE FLUTE
574B-4 to 16. PRIVATE OBOE
574C-4 to 16. PRIVATE CLARINET
574D-4 to 16. PRIVATE BASSOON
574E-4 to 16. PRIVATE SAXOPHONE
575A-4 to 16. PRIVATE TRUMPET
575B-4 to 16. PRIVATE FRENCH HORN
575C-4 to 16. PRIVATE BARITONE
575D-4 to 16. PRIVATE TROMBONE
575E-4 to 16. PRIVATE TUBA
576-4 to 16. PRIVATE ORGAN

PHOTOGRAPHS

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Southern Illinois University Foundation

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