

The Bulletin
of the University of
Minnesota

The College of Education
Announcement of Program of Late
Afternoon and Saturday
Morning Classes
1932-1933



Vol. XXXV

No. 53

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UNIVERSITY CALENDAR 1932-33

Fall Quarter

1932			
September	27-28		College of Education qualifying examinations for new students entering the senior year
September	28-October 1		Freshman Week
September	29-30		Registration days* for the College of Education
September	29-October 8		Registration days for teachers in service*
September	30	Friday	Payment of fees for new students closes
October	3	Monday	Fall quarter classes begin, 8:30 a.m.
October	29	Saturday	Homecoming Day
November	8	Tuesday	General Election Day; a holiday (except for extension)
November	9	Wednesday	Mid-quarter grades due
November	24	Thursday	Thanksgiving Day; a holiday
December	17 & 19-23		Final examination period
December	22	Thursday	Commencement Convocation
December	23	Friday	Fall quarter ends, 6:00 p.m.
December	31	Saturday	Payment of fees closes at 12 m. for all students in residence fall quarter*

1933

Winter Quarter

January	6	Friday	Entrance tests
January	6-7		Registration days* for new students in the College of Education
			Payment of fees for new students closes
			Registration and payment of fees close at 12 m. on January 7
January	6-14		Registration days for teachers in service*
January	9	Monday	Winter quarter classes begin, 8:30 a.m.
February	14	Tuesday	Mid-quarter grades due
February	22	Wednesday	Washington's Birthday; a holiday (except for extension)
March	20-25		Final examination period
March	23	Thursday	Commencement Convocation
			Payment of fees closes for all students in residence winter quarter*
March	25	Saturday	Winter quarter ends, 6:00 p.m.

Spring Quarter

March	31	Friday	Entrance tests
March 31 & April 1			Registration days* for new students in the College of Education
			Payment of fees for new students closes
			Registration and payment of fees close at 12 m. on April 1

* Teachers in service will be allowed to register in the College of Education during the first week of classes without penalty. After that period a late fee of \$2 will be charged.

March 31-April 8			Registration days for teachers in service*
April	3	Monday	Spring quarter classes begin, 8:30 a.m.
April	14	Friday	Good Friday; a holiday (except for extension)
May	10	Wednesday	Mid-quarter grades due
May	30	Tuesday	Memorial Day; a holiday
June	10&13-17		Final examination period
June	11	Sunday	Baccalaureate service
June	12	Monday	Sixty-first annual commencement
June	17	Saturday	Spring quarter closes, 6:00 p.m.

* Teachers in service will be allowed to register in the College of Education during the first week of classes without penalty. After that period a late fee of \$2 will be charged.

Students carrying less than the complete schedule of work may pay fees on a credit hour basis: \$1.75 per credit hour for resident students and \$2.50 per credit hour for non-resident students.

DIRECTORY OF ADMINISTRATIVE OFFICERS

M. E. Haggerty, Dean of the College of Education.....	204Bu
H. R. Benjamin, Assistant Dean, College of Education and Chairman, Students' Work Committee	204Bu
J. G. Umstatted, Secretary, Bureau of Recommendations.....	208Bu
C. W. Boardman, Director of Student Teaching.....	112Ed

MAJOR ADVISERS

Subject	Name of Instructor	Room
Administration and Supervision.....	L. J. Brueckner.....	220Bu
	Fred Engelhardt	224Bu
	H. R. Douglass	218Bu
Agricultural Education	A. M. Field	207Ad(F)
	Ruth Raymond	200J
Art Education	R. S. Hilpert	201J
	John G. Rockwell.....	358Psy
Clinical Psychology	Doris Tyrrell	U.H.S.
Commercial Education	H. R. Benjamin	204Bu
Educational and Vocational Guidance..	Ruth A. Merrill	206Bu
	W. S. Miller	113Psy
Educational Psychology	A. C. Eurich	212Bu
	L. J. Brueckner	220Bu
Elementary Education	W. E. Peik	216Bu
	Jean H. Alexander.....	206Bu
History and Philosophy of Education...	W. B. McNeal	215HE(F)
	Clara M. Brown	101HE(F)
	Ella J. Rose	111HE(F)
Industrial Education	Homer J. Smith.....	222Bu
Library Training	Frank K. Walter.....	107Lib
Nursing Education	Katharine J. Densford.....	111MH
Nursery School and Kindergarten Education	John E. Anderson.....	205aPt
	Josephine C. Foster	100CWI

Subject	Name of Instructor	Room	
Physical Education for Men.....	L. F. Keller	204A	
Physical Education for Women.....	J. Anna Norris	102WGM	
Practice Teaching	C. W. Boardman	105Ed	
Professional Education of Teachers.....	W. E. Peik	216Bu	
Public School Music.....	A. N. Jones	213Mu	
School Health Work.....	H. S. Diehl	Health Service	
Teachers of Subnormal Children.....	John G. Rockwell.....	358Psy	
Theory and Practice of Teaching.....	Dora V. Smith	206Bu	
	J. G. Umstattd	208Bu	
Anthropology	W. D. Wallis	11F	
Astronomy	W. J. Luyten	123F	
Botany	C. O. Rosendahl (Acting Ad- viser)	302Bo	
		Chemistry	S. E. T. Lund
Economics	E. A. Heilman	300B	
English	Dora V. Smith	206Bu	
		C. W. Nichols	319F
Geography	D. H. Davis	101Bu	
German	S. Kroesch	208F	
History	E. S. Osgood	109Bu	
		E. B. Wesley	212Bu
Latin	J. B. Pike	118F	
Mathematics	A. L. Underhill	100F	
Natural Science	H. A. Erikson	147Phys	
		P. O. Johnson	212Bu
		S. E. T. Lund	15Ed
Philosophy	N. Wilde	323F	
Physics	H. A. Erikson	147Phys	
Political Science	O. P. Field	213Bu	
Preventive Medicine and Public Health.....	H. S. Diehl	Health Service	
Psychology	R. M. Elliott	112Psy	
Public Health Nursing.....	Eula Butzerin	Health Service	
Romance Languages	F. B. Barton	228F	
Scandinavian	A. A. Stomberg	13F	
Social Studies	E. B. Wesley	212Bu	
		E. S. Osgood	109Bu
Sociology and Social Work.....	F. S. Chapin	108J	
Speech	F. M. Rarig	309AF	
Visiting Teachers	F. S. Chapin	108J	
Zoology	J. E. Wodsedalek	9Z	

The following program of late afternoon and Saturday classes is arranged by the College of Education for teachers in service. Many of the offerings are required subjects in the regular course of training for high school teachers or in the specialized curricula. Students expecting to qualify for a degree should secure a copy of the College of Education bulletin, Part I, which contains a statement of general requirements for graduation, of required courses in majors and minors and the specialized curricula. Students should consult a major adviser as early in their course as possible. Failure to do so often delays graduation and makes extra work necessary.

PROGRAM
FALL QUARTER
GENERAL COURSES

No.	Title	Hour	Day	Bldg.	Instructor
Ed.208f	Methods in Ed. Research..... (2 cred.; grad.)	I, II	S	111Ed	Mr. Johnson

ADMINISTRATION AND SUPERVISION

Major Advisers: Harold Benjamin, L. J. Brueckner, H. R. Douglass,
Fred Engelhardt, W. E. Peik

No.	Title	Hour	Day	Bldg.	Instructor
Ed.Ad.113f	High School Curriculum..... (3 cred.; sr.; grad.; prereq., 10 hrs. in ed. incl. Ed.Psy. 55)	IX-X	T	210Bu	Mr. Benjamin
Ed.Ad.124f	Public School Administration.... (3 cred.; sr., grad.; prereq., 10 hrs. in ed.)	IX	MWF	210Bu	Mr. Engelhardt
Ed.Ad.128f,w,s	Special Problems in Ed. Adm. . . (1 or 2 cred.; prereq., Ed. 124, 125, 126)	Ar	S	224Bu	Mr. Engelhardt
Ed.Ad.155f	Supervision of Arithmetic in the Elementary Schools (2 cred.; sr., grad.; prereq., 15 or equiv.)	III-IV	S	205aEd	Mr. Brueckner
Ed.Ad.161f,w,s	Special Problems in School Supervision (2 cred. a quarter; sr., grad.; prereq., 10 hrs. in ed., including Ed.Psy. 55)	I-II	S	Ar	Mr. Brueckner
Ed.Ad.164f-165w	High School Administration..... (4 cred.; sr., grad.; prereq., 10 hrs. in ed. incl. Ed.Psy. 55)	IX-X	W	100Pt	Mr. Douglass
Ed.Ad.170f,w,s	Special Problems in Secondary Education (2 cred.; prereq., 10 hrs. in ed. incl. Ed.Psy. 55)	Ar	Ar	Ar	Mr. Douglass, Mr. Benjamin
Ed.Ad.178f	School Surveys (3 cred.; sr., grad.)	X	MWF	224Bu	Mr. Engelhardt
Ed.Ad.180f,w,s*	Practice in High School Administration (6 cred.; sr., grad.; prereq., 10 hrs. in ed. including Ed.Ad. 65)	Ar	Ar	Ar	Mr. Boardman
Ed.Ad.184f	Supervision of Practice Teaching (2 cred.; sr., grad.)	III, IV	S	111Ed	Mr. Boardman
Ed.Ad.185f	Professional Education of Teachers (2 cred.; sr., grad.; prereq., 15 hrs. in ed.)	I, II	S	100Pt	Mr. Peik
Ed.Ad.205f-206w-207s	Seminar in Educational Administration	IX, X	Th	224Bu	Mr. Engelhardt
Ed.Ad.218f-219w-220s	Seminar in Secondary School Problems	IX, X	Th	204Ed	Mr. Douglass, Mr. Benjamin, Mr. Boardman
Ed.Ad.225f-226w-227s	Seminar in Elementary School Problems	IX, X	Th	209Bu	Mr. Brueckner, Mr. Peik

* A laboratory fee of \$1 per credit is charged for this course.

AGRICULTURAL EDUCATION

For courses in Agricultural Education available for teachers in service consult with major adviser, A. M. Field.

ART EDUCATION

Major Advisers: Ruth Raymond, Mr. Hilpert

No.	Title	Hour	Day	Bldg.	Instructor	
ArtEd.29,30, 31f,w,s	Sketch, Course II (3 cred.; soph., jr., sr.; prereq., 7,8,9)	Sec. 1	I, II	S	203J	Miss Raymond, Mr. Harmes
		2	III, IV	S	203J	Miss Raymond, Mr. Harmes
ArtEd.29T,30T, 31Tf,w,s	Rhythmic Sketch (For other than ArtEd. majors) (3 cred.; soph., jr., sr.)	I, II	S	203J	Miss Raymond, Mr. Harmes	
		III, IV	S	203J	Miss Raymond, Mr. Harmes	
ArtEd.66,67, 68f,w,s	Sketch, Course III (3 cred.; soph., jr., sr.; prereq., 9)	I, II	S	203aJ	Mr. Harmes	
ArtEd.154f	Design for the Consumer..... (2 or 3 cred.; jr., sr., grad.; prereq., 1-2-3, 20, 21, 22, or 50, 51, and 7, 8, 9, and one course in Fine Arts prereq. or parallel)	4:00-5:30	MWF	207bJ	Miss Raymond	

EDUCATIONAL PSYCHOLOGY

Major Advisers: M. E. Haggerty, W. S. Miller, J. G. Rockwell

No.	Title	Hour	Day	Bldg.	Instructor
Ed.Psy.56Tf- 57Tw	Educational Psychology for Ele- mentary School Teachers (4 cred.; jr., sr.; prereq., 6 cred. in psy.)	I, II	S	205bEd	Mr. Van Wagenen
Ed.Psy.111Tf- 112Tw	Educational Measurements in the Elementary School (for teach- ers) (4 cred.; jr., sr., grad.; prereq., 55 or equiv.)	III, IV	S	205bEd	Mr. Van Wagenen
Ed.Psy.113f- 114w-115s	Psychology of Elementary School Subjects (2 cred. per qtr.; jr., sr., grad.; prereq., 10 cred. in psy. and ed.)	IX, X	W	109Psy	Mr. Van Wagenen
Ed.Psy.138f- 139w†	Experimental Educational Psy- chology (4 cred.; sr., grad.; prereq., 55 or equiv.)	IX-X	WF	116Psy	Mr. Rockwell

† The entire course must be completed before credit is received for any quarter.

No.	Title	Hour	Day	Bldg.	Instructor
Ed.Psy.143f-144w†	Individual Mental Examination.. (4 cred.; sr., grad.; prereq., 55 and 111 or 134. Permission of instructor. Limited to 20.)	IX-X	TTh	109Psy	Mr. Rockwell
Ed.Psy.149f-150w†-151s	Psycho-Educational Clinic (2 to 6 cred.; sr., grad.; permission of instructor; prereq., 134, 135-136, 144-145, or 184, and 111)	Ar	Ar	Ar	Mr. Eurich
Ed.Psy.153f-154w-155s	Research Problems (Ar.; sr., grad.; prereq., consult instructor)	Ar	Ar	Ar	Mr. Haggerty, Mr. Eurich, Mr. Miller, Mr. Rockwell, Mr. Van Wagenen
Ed.Psy.159f	Psychology of Personality (3 cred.; sr., grad.; prereq., 55 and 116 or 134 or parallel)	IX-X	T	100Pt	Mr. Carroll
Ed.Psy.181f,w,s	Practice in Personnel Work ... (Prereq., satisfactory prep. in psy. and ed. and approval of adviser)	Ar	Ar	Ar	Mr. Haggerty, Miss Merrill
Ed.Psy.201f-202w-203s	Seminar in Educational Psychol.	Ar	Ar	301Psy	Mr. Haggerty, Mr. Eurich, Mr. Miller, Mr. Rockwell, Mr. Van Wagenen, Mr. Carroll

HISTORY AND PHILOSOPHY OF EDUCATION

Major Advisers: A. C. Krey, Ross L. Finney, Jean H. Alexander

No.	Title	Hour	Day	Bldg.	Instructor
H.Ed.140-141 f,w,s	Problems in the History of Education (2 cred. a quarter; sr., grad.; prereq., permission of instructor)	Ar	Ar	Ar	Mr. Krey, Mr. Wesley

HOME ECONOMICS EDUCATION

For courses in Home Economics Education available to teachers in service consult with one of the major advisers, Wylie B. McNeal, Ella J. Rose, or Clara M. Brown.

INDUSTRIAL EDUCATION

Major Adviser: Homer J. Smith

No.	Title	Hour	Day	Bldg.	Instructor
Ind.1f*	General Shopwork (2 cred.; no prereq.)	I-IV	S	6Pt	Mr. Cunningham
Ind.14f*	Methods in Drawing (2 cred.; prereq., 10 cred. in drawing or consent of instructor)	IX-X	W	8Ed	Mr. Fryklund
Ind.25f	Literature of Industrial Education (2 cred.; no prereq.)	IX, X	T	112Bu	Mr. Smith

* A fee of \$1 per credit is charged for this course.

† The entire course must be completed before credit is received for any quarter.

No.	Title	Hour	Day	Bldg.	Instructor
Ind.40f	Analysis (2 cred.; no prereq.)	IX-X	F	112Bu	Mr. Fryklund
Ind.50f, 51w,52s*	Practice Teaching (6 cred.; sr.; prereq., Ind. 80, either Ind. 14, Ind. 66, or Ind. 70, plus consent of in- structor)	Ar	Ar	Ar	Mr. Smith
Ind.60f	Philosophy of Vocational Edu- cation (2 cred.; no prereq.)	IX, X	M	112Bu	Mr. Smith
Ind.80f	General Industrial Training (2 cred.; no prereq.)	IX, X	Th	112Bu	Mr. Smith
Ind.150f,151w, 152s	Problems in Vocational Education (6 cred.; grad. only. Plan for full year.)	I-II	S	112Ed	Mr. Smith
Ind.170f	Day Industrial Schools (2 cred.; jr., sr., grad.; prereq., Ind. 60, 61)	IX, X	T	112Bu	Mr. Craig

Dunwoody enrolments, day or evening, arranged by Mr. Smith.

Shop work and drawing courses of wide variety are available in the College of Engineering, University and Farm campuses. Students may elect to pursue courses, day or evening, at the William Hood Dunwoody Industrial Institute without fees other than those paid to the University, except \$1 which is refunded. All shop and drawing courses should be taken under special advice and may be either extensive or intensive in resultant preparation for teaching. Those transferring from other institutions should bear in mind the maximum of forty-five quarter credits, of shopwork and drawing combined, which is enforced in this department.

PUBLIC SCHOOL MUSIC

Major Advisers: C. M. Scott, A. N. Jones

No.	Title	Hour	Day	Bldg.	Instructor
Mu.Ed.60f- 61w-62s*	Supervision and Teaching (9 cred.; sr.)	III, IV	S	4Mu	Mr. Jones

THEORY AND PRACTICE OF TEACHING

Major Advisers: C. W. Boardman, Leo J. Brueckner, Dora V. Smith

Statement of fees.—For all courses in special methods, practice teaching, and special methods and practice teaching combined, a fee of \$1 per credit is charged.

No.	Title	Hour	Day	Bldg.	Instructor
Ed.T.23f-24w- 25s*†	Teachers' Course and Practice Teaching in Geography (9 cred.; sr.; prereq., 15 cred. in geog. and Ed.T. 15)	VIII	MW	111Ed	
Ed.T.30f	Principles of Kindergarten and Nursery School Education ... (3 cred.; jr., sr.; prereq., C.W. 80)	VIII	MWF	202Pt	Mrs. Foster
Ed.T.44f	Children's Literature (2 cred.; jr., sr.)	IX-X	M	PtAud	Miss Smith
Ed.T.45f*	Teaching of Geography and His- tory in the Elementary School.	IX-X	T	115Ed	Mr. Wesley
Ed.T.49aTf*	The Teaching of Composition in the Junior High School (2 cred.; sr.; prereq., Ed.T. 15) (Section for teachers in service)	I-II	S	206Ed	Miss Smith

* A fee of \$1 per credit is charged for this course.

† The entire course must be completed before credit is received for any quarter.

No.	Title	Hour	Day	Bldg.	Instructor
Ed.T.52f-53w-54s*†	Methods and Practice Teaching in Junior and Senior High School English	VIII	WF	210Bu	Miss Smith
	(9 cred.; sr.; prereq., Ed.T. 15)				
Ed.T.52af*	The Teaching of Composition in Junior and Senior High Schools (2 cred.; sr.; prereq., Ed.T. 15)	VIII	WF	210Bu	Miss Smith
Ed.T.56f-57w-58s*†	Teachers' Course and Practice Teaching in Secondary School Mathematics	VIII	TTh	205aEd	Mr. Kinney
	(9 cred.; sr.; prereq., Math. 50 or 60 and Ed.T. 15)				
Ed.T.56af-57aw*†	The Teaching of Secondary School Mathematics	VIII	TTh	205aEd	Mr. Kinney
	(4 cred.; sr.; prereq., Ed.T. 15 and consent of instructor)				
Ed.T.62f-63w-64s*†	Teachers' Methods Course and Practice Teaching in Secondary School Science	IX	MW	6aPt	Mr. Lund
	(9 cred.; sr.; prereq., Ed.T. 15 and consent of instructor)				
Ed.T.62af-63aw*†	The Teaching of Secondary School Science	IX	MW	6aPt	Mr. Lund
	(4 cred.; sr.; prereq., Ed.T. 15 and consent of instructor)				
Ed.T.66f-67w-68s*†	Methods and Practice Teaching in Social Science for Senior High School	VIII	MW	100Pt	Mr. Wesley
	(9 cred.; jr., sr.; prereq., 30 cred. in history or social science. Consult instructor)				
Ed.T.66af-67aw*†	The Teaching of Social Science in Senior High School	VIII	MW	100Pt	Mr. Wesley
	(4 cred.; jr., sr.; prereq., Ed.T. 15 and consent of instructor)				
Ed.T.70f-71w-72s*†	Teachers' Course and Practice Teaching in German	IX	TTh	114Ed	Miss Will
	(9 cred.; sr.; prereq.; German Comp. 50-51-52, German Conversation 53-54-55, and Ed.T. 15)				
Ed.T.73f-74w-75s*†	Teachers' Course and Practice Teaching in Latin	IX	MW	112Ed	Miss Marlowe
	(9 cred.; jr., sr.; prereq., any two of Latin Courses 51-53 or equiv., 73, and Ed.T. 15)				
Ed.T.76f-77w-78s*†	Teachers' Course and Practice Teaching in the Romance Languages	IX	TTh	111Ed	Mrs. Sundeen
	(9 cred.; jr., sr.; prereq., French 49, 50-51-52, 53-54-55 (or 20), 63 and Ed.T. 15)				

* A laboratory fee of \$1 per credit is charged for this course.

† The entire course must be completed before credit is received for any quarter.

No.	Title	Hour	Day	Bldg.	Instructor
Ed.T.80f-81w-82s*†	Teachers' Course and Practice Teaching in Com'l Subjects... (9 cred.; jr., sr.; prereq., Ed.T. 15 and consent of instructor)	VIII	MW	112Ed	Miss Tyrrell

COURSES OPEN TO GRADUATE STUDENTS

Ed.T.143f-144w*†	Teaching of Reading in the Elementary School (4 cred.; jr., sr., grad.; prereq., 9 hrs. in ed. incl. Ed.Psy. 55)	I, II	S	100Pt	Mr. Carroll
Ed.T.193f	Foundations of Secondary School Methods (3 cred.; sr., grad.; prereq., Ed.T. 15)	IX-X, 1 hr. ar.	T	202Ed	Mr. Johnson
Ed.T.194f*	Advanced Course in Methods of Teaching English (2 cred.; sr., grad.; prereq., Ed.T. 52-53-54 or equivalent)	III-IV	S	204Ed	Miss Smith
Ed.T.201f-202w-203s*	Advanced Course in Methods of Teaching History and Social Studies (2 cred. a quarter; grad. and teachers; prereq., consent of instructor)	Ar	Ar	Ar	Mr. Krey, Mr. Wesley
Ed.T.222f-223w-224s	Seminar in the Technique of High School Instruction (No cred.; grad.; prereq., Ed.T. 15 and 113)	IX-X	Th	204Ed	Mr. Benjamin, Mr. Johnson, Miss Smith, Mr. Umstatted, Mr. Wesley

ENGLISH

Major Advisers: C. W. Nichols, Dora V. Smith

No.	Title	Hour	Day	Bldg.	Instructor
123f-124w-125s†	Technique of the Novel (9 cred.; sr., grad.; prereq., 8 credits above 50 and permission of instructor)	4:00 to 6:00	T	205F	Mr. Beach

Seminars

213f-214w-215s	Eighteenth-Century Drama 4 to 6	Th	312Lib	Mr. Moore
225f-226w-227s	Elizabethan Drama 4 to 6	M	312Lib	Mr. Stoll
237f-238w-239s	Chaucer 4 to 6	W	312Lib	Mr. Ruud
246f-247w-248s	The Rise of Romanticism in America, 1783 to 1832 4 to 6	F	314Lib	Mr. McDowell
250f-251w-252s	Classical Backgrounds of Nineteenth Century Literature 4 to 6	F	312Lib	Mr. Bush
262f-263w-264s	The English Novel: Romantic Period, 1790 to 1832 4 to 6	T	312Lib	Mr. Hillhouse

COMPOSITION

69f-70w-71s†	Short-Story (6 cred.; jr., sr., not open to sophomores; prereq., average of B in two quarters of either 11-12 or 18-19 and 20 or 65)	VIII, IX	W	304F	Mrs. Phelan
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* A laboratory fee of \$1 per credit is charged for this course.

† The entire course must be completed before credit is received for an quarter.

GERMAN

Major Adviser: S. Kroesch

No.	Title	Hour	Day	Bldg.	Instructor
143f-144w-145s†	The Classical Period: Goethe ... (9 cred.; sr., grad.; prereq., 68 and 11 cred. above 60)	VIII, IX, X	W	314Lib	Mr. Lussky
180f-181w-182s†	The Romantic School in Germany (9 cred.; sr., grad.; prereq., 68 and 11 cred. above 60)	VIII, IX, X	W	301Lib	Mr. Pfeiffer
253f-254w-255s†	Nineteenth Century Drama: Kleist, Grillparzer, Hebbel ... (9 cred.; grad., sr. with com- pleted major sequence)	VIII, IX, X	T	301Lib	Mr. Burkhard

POLITICAL SCIENCE

Major Adviser: O. P. Field

No.	Title	Hour	Day	Bldg.	Instructor
176f-177w†	Scope and Methods of Political Science (3 cred.; grad., and sr. with con- sent of instructor)	3:30-5:00	Th	221Bu	Mr. Anderson

PSYCHOLOGY

Major Adviser: R. M. Elliott

No.	Title	Hour	Day	Bldg.	Instructor
4f-5w††§	Intro. Lab. Psychology (4 cred.; soph., jr., sr.; with or after 1-2) (Sections limited to 48)	VIII, IX	TTh	221Psy	Mr. Tinker and others

ROMANCE LANGUAGES

Major Adviser: F. B. Barton

No.	Title	Hour	Day	Bldg.	Instructor
171f-172w-173s†	History of French Language ... (3 cred.; jr., sr., grad.; prereq., 63)	VIII	Th	203F	Mr. LeCompte
174f-175w-176s	Contemporary French Novel and Drama: Lectures in French ... (6 cred.; jr., sr., grad.; prereq., 53-54-55 (or 20); and 9 cred. in lit. courses above 75)	IX	TTh	201F	Mr. Boyer
174f-175w-176s	Contemporary Spanish Literature (6 cred.; jr., sr., grad.; prereq., 20 (or 53-54-55) and 65-66-67)	IX	TTh	202F	Mr. Arjona

SOCIOLOGY AND SOCIAL WORK

Major Advisers: F. S. Chapin, R. L. Finney

No.	Title	Hour	Day	Bldg.	Instructor
90f,w,s	Field Survey of Social Work ... (3 cred.; jr., sr.; prereq., 52, or simultaneously)	VIII, IX Ar	MF W	104J	Mrs. Doyle
136f	Essentials of Medicine for Social Workers (3 cred.; jr., sr., grad.; prereq., 91)	IX	MWF	2J	Med. Staff U.H. Miss Gardner

† The entire course must be completed before credit is received for any quarter.

‡ A laboratory fee will be charged for the courses in Elementary Laboratory Psychology: \$1 per quarter for Course 4-5, \$2 for Course 7.

§ Students completing projects with distinction may be recommended to receive either one or two additional credits.

WINTER QUARTER

ADMINISTRATION AND SUPERVISION

Major Advisers: Harold Benjamin, L. J. Brueckner, H. R. Douglass,
Fred Engelhardt, W. E. Peik

No.	Title	Hour	Day	Bldg.	Instructor
Ed.Ad.115w	Organization of the Elementary School (2 cred.; jr., sr., grad.; prereq., 10 hrs. in ed.)	III-IV	S	111Ed	Ar
Ed.Ad.121w	Educational Advising of Women and Girls (3 cred.; jr., sr., grad.; prereq., 15 qtr. cred. in ed. and psy.)	VIII	MWF	Ar	Miss Blitz
Ed.Ad.125w	Techniques in Administration .. (3 cred.; sr., grad.; prereq., Ed. 124)	IX	MWF	210Bu	Mr. Engelhardt
Ed.Ad.128f,w,s	Special Problems in Ed. Adm.... (1 or 2 cred.; prereq., Ed. 124, 125, 126)	Ar	S	224Bu	Mr. Engelhardt
Ed.Ad.133w	Guidance in Secondary Schools.. (2 cred.; prereq., 10 hrs. in ed. including Ed.Psy. 55)	I, II	S	106Pt	Miss Merrill
Ed.Ad.148w-149s	The Teaching of Arithmetic (4 cred.; sr., grad.; prereq., 15 or equiv.)	III, IV	S	100Pt	Mr. Brueckner
Ed.Ad.153w	Supervision of English in the Elementary Schools (2 cred.; sr., grad.; prereq., 15 or equiv.)	IX, X	M	100Pt	Miss Smith
Ed.Ad.158w	Organization for Supervision ... (2 cred.; sr., grad.)	I, II	S	224Bu	Mr. Engelhardt
Ed.Ad.161f,w,s	Special Problems in School Supervision (2 cred. a quarter; sr., grad.; prereq., 10 hrs. in ed., including Ed.Psy. 55)	I-II	S	Ar	Mr. Brueckner
Ed.Ad.164f-165w	High School Administration (4 cred.; sr., grad.; prereq., 10 hrs. in ed. incl. Ed.Psy. 55)	IX-X	W	100Pt	Mr. Douglass
Ed.Ad.169w	Extra-Curricular Activities (2 cred.; prereq., 10 hrs. in ed. incl. Ed.Psy. 55)	IX, X	T	210Bu	Mr. Benjamin
Ed.Ad.170f,w,s	Special Problems in Secondary Education (2 cred.; prereq., 10 hrs. in ed. incl. Ed.Psy. 55)	Ar	Ar	Ar	Mr. Douglass, Mr. Benjamin
Ed.Ad.180f,w,s*	Practice in High School Administration (6 cred.; sr., grad.; prereq., 10 hrs. in ed. including Ed.Ad. 65)	Ar	Ar	Ar	Mr. Boardman
Ed.Ad.205f-206w-207s	Seminar in Educational Administration	IX, X	Th	224Bu	Mr. Engelhardt
Ed.Ad.218f-219w-220s	Seminar in Secondary School Problems	IX, X	Th	204Ed	Mr. Douglass, Mr. Benjamin, Mr. Boardman

* A laboratory fee of \$1 per credit is charged for this course.

No.	Title	Hour	Day	Bldg.	Instructor
Ed.Ad.225f- 226w-227s	Seminar in Elementary School Problems	IX, X	Th	209Bu	Mr. Brueckner, Mr. Peik

AGRICULTURAL EDUCATION

For courses in Agricultural Education available for teachers in service consult with major adviser, A. M. Field.

ART EDUCATION

Major Advisers: Ruth Raymond Mr. Hilpert

DRAWING

No.	Title	Hour	Day	Bldg.	Instructor
ArtEd.29,30, 31f,w,s	Sketch, Course II				
	(3 cred.; soph., jr., sr.; prereq., 7,8,9)				
	Sec. 1	I, II	S	203J	Miss Raymond, Mr. Harmes
	2	III, IV	S	203J	Miss Raymond, Mr. Harmes
ArtEd.29T,30T, 31Tf,w,s	Rhythmic Sketch (For other than ArtEd. majors)	I, II	S	203J	Miss Raymond, Mr. Harmes
	(3 cred.; soph., jr., sr.)	III, IV	S	203J	Miss Raymond, Mr. Harmes
ArtEd.66,67, 68f,w,s	Sketch, Course III	I, II	S	203aJ	Mr. Harmes
	(3 cred.; soph., jr., sr.; prereq., 9)				

THEORY AND PRACTICE OF ART TEACHING

ArtEd.189w	Application of Esthetic Theories in Public School Art Education	4:00 to 5:00	MWF	207bJ	Miss Raymond
	(3 cred.; sr., grad.; prereq., 9 cred. in drawing. 9 cred. in design)				

EDUCATIONAL PSYCHOLOGY

Major Advisers: M. E. Haggerty, W. S. Miller, J. G. Rockwell

No.	Title	Hour	Day	Bldg.	Instructor
Ed.Psy.56Tf- 57Tw	Educational Psychology for Elementary School Teachers	I, II		S 205bEd	Mr. Van Wageningen
	(4 cred.; jr., sr.; prereq., 6 cred. in psy.)				
Ed.Psy.111Tf- 112Tw	Educational Measurements in the Elementary School (for teachers)	III, IV		S 205bEd	Mr. Van Wageningen
	(4 cred.; jr., sr., grad.; prereq., 55 or equiv.)				
Ed.Psy.113f- 114w-115s	Psychology of Elementary School Subjects	IX, X	W	109Psy	Mr. Van Wageningen
	(2 cred. per qtr.; jr., sr., grad.; prereq., 10 cred. in psy. and ed.)				

No.	Title	Hour	Day	Bldg.	Instructor
Ed.Psy.116w-117s	Advanced Statistical Methods in Education (4 cred.; sr., grad.; prereq., 60 or equiv.)	IX, X	T	115Psy	Mr. Van Wagenen
Ed.Psy.138f-139w†	Experimental Educational Psychology (4 cred.; sr., grad.; prereq., 55 or equiv.)	IX-X	WF	116Psy	Mr. Rockwell
Ed.Psy.143f-144w†	Individual Mental Examination.. (4 cred.; sr., grad.; prereq., 55 and 111 or 134. Permission of instructor. Limited to 20.)	IX-X	TTh	109Psy	Mr. Rockwell
Ed.Psy.146w-147s†	Child Guidance (4 cred.; jr., sr., grad. and ed., 15 cred. in psy. and ed.)	III-IV	S	PtAud	
Ed.Psy.149f-150w-† 151s	Psycho-Educational Clinic (2 to 6 cred.; sr., grad.; permission of instructor; prereq., 134, 135-136, 144-145 or 184, and 111)	Ar	Ar	Ar	Mr. Eurich
Ed.Psy.153f-154w-155s	Research Problems (Ar.; sr., grad.; prereq., consult instructor)	Ar	Ar	Ar	Mr. Haggerty, Mr. Eurich, Mr. Miller, Mr. Rockwell, Mr. Van Wagenen
Ed.Psy.181f,w,s	Practice in Personnel Work ... (Prereq., satisfactory prep. in psy. and ed. and approval of adviser)	Ar	Ar	Ar	Mr. Haggerty, Miss Merrill
Ed.Psy.201f-202w-203s	Seminar in Educational Psychology ogy	Ar	Ar	301Psy	Mr. Haggerty, Mr. Eurich, Mr. Miller, Mr. Rockwell, Mr. Van Wagenen, Mr. Carroll

HISTORY AND PHILOSOPHY OF EDUCATION

Major Advisers: A. C. Krey, Ross L. Finney, Jean H. Alexander

No.	Title	Hour	Day	Bldg.	Instructor
H.Ed.140-141 f,w,s	Problems in the History of Education (2 cred. a quarter; sr., grad.; prereq., permission of instructor)	Ar	Ar	Ar	Mr. Krey, Mr. Wesley

HOME ECONOMICS EDUCATION

For courses in Home Economics Education available to teachers in service consult with one of the major advisers, Wylle B. McNeal, Ella J. Rose, or Clara M. Brown.

† The entire course must be completed before credit is received for any quarter.

INDUSTRIAL EDUCATION

Major Adviser, Homer J. Smith

No.	Title	Hour	Day	Bldg.	Instructor
Ind.2w*	General Shopwork	I-IV	S	6Pt	Mr. Fryklund
	(2 cred.; prereq., Ind. 1)				
Ind.11w,s*	Special-Class Woodwork	4:00 to 6:00	TTh	6Pt	Mr. Cunningham
	(2 cred.; no prereq. §)				
Ind.42w	Course Organization	IX-X	F	112Bu	Mr. Fryklund
	(2 cred.; prereq., Ind. 40)				
Ind.50f, 51w,52s*	Practice Teaching	Ar	Ar	Ar	Mr. Smith
	(6 cred.; sr.; prereq., Ind. 80, either Ind. 14, Ind. 66, or Ind. 70, plus consent of in- structor)				
Ind.61w	Practices in Vocational Educa- tion	IX, X	M	112Bu	Mr. Smith
	(2 cred.; prereq., Ind. 60)				
Ind.101w	Tests in Industrial Subjects	IX, X	Th	112Bu	Mr. Smith
	(2 cred.; prereq., Ed.Psy. 55)				
Ind.110w	Guidance in the Schools.....	IX-X	W	112Bu	Mr. Smith
	(2 cred.; jr., sr., grad.; prereq., Ed.Psy. 55)				
Ind.150f,151w, 152s	Problems in Vocational Education	I-II	S	112Ed	Mr. Smith
	(6 cred.; grad. only. Plan for full year.)				
Ind.171w	Evening Industrial Schools	IX, X	T	112Bu	Mr. Bass
	(2 cred.; jr., sr., grad.; prereq., Ind. 170)				

PUBLIC SCHOOL MUSIC

Major Advisers: C. M. Scott, A. N. Jones

No.	Title	Hour	Day	Bldg.	Instructor
Mu.Ed.60f- 61w-62s*	Supervision and Teaching	III, IV	S	4Mu	Mr. Jones
	(9 cred.; sr.)				

THEORY AND PRACTICE OF TEACHING

Major Advisers: C. W. Boardman, Leo J. Brueckner, Dora V. Smith

Statement of fees.—For all courses in special methods, practice teaching, and special methods and practice teaching combined, a fee of \$1 per credit is charged.

No.	Title	Hour	Day	Bldg.	Instructor
Ed.T.14w*	Teaching Junior High School Mathematics	I, II	S	115Ed	Mr. Kinney
Ed.T.23f-24w- 25s*†	Teachers' Course and Practice Teaching in Geography	VIII	MW	111Ed	
	(9 cred.; sr.; prereq., 15 cred. in geog. and Ed.T. 15)				
Ed.T.31w	Permanent Play Materials	VIII	TTh	202Pt	Mrs. Foster, Miss Mattson
	(2 cred.; jr., sr.; prereq., Psy. 1-2)				
Ed.T.52f-53w- 54s*†	Methods and Practice Teaching in Jr. and Sr. High School English	VIII	WF	210Bu	Miss Smith
	(9 cred.; sr.; prereq., Ed.T. 15)				

* A fee of \$1 per credit is charged for this course.

† The entire course must be completed before credit is received for any quarter.

‡ Not open to those who have credit in bench woodwork or cabinet making; for teachers of art, subnormal, and primary grade work; limited to 20; repeated in spring quarter.

No.	Title	Hour	Day	Bldg.	Instructor
Ed.T.53aw*	The Teaching of Literature in Junior and Senior High Schools (2 cred.; sr.; prereq., Ed.T. 15)	VIII	WF	210Bu	Miss Smith
Ed.T.56f-57w-58s*†	Teachers' Course and Practice Teaching in Secondary School Mathematics (9 cred.; sr.; prereq., Math. 50 or 60 and Ed. T. 15)	VIII	TTh	205aEd	Mr. Kinney
Ed.T.56af-57aw*†	The Teaching of Secondary School Mathematics (4 cred.; sr.; prereq., Ed.T. 15 and consent of instructor)	VIII	TTh	205aEd	Mr. Kinney
Ed.T.62f-63w-64s*†	Teachers' Methods Course and Practice Teaching in Secondary School Science (9 cred.; sr.; prereq., Ed.T. 15 and consent of instructor)	IX	MW	6aPt	Mr. Lund
Ed.T.62af-63aw*†	The Teaching of Secondary School Science (4 cred.; sr.; prereq., Ed.T. 15 and consent of instructor)	IX	MW	6aPt	Mr. Lund
Ed.T.66f-67w-68s*†	Methods and Practice Teaching in Social Science for Senior High School (9 cred.; jr., sr.; prereq., 30 cred. in history or social science. Consult instructor)	VIII	MW	100Pt	Mr. Wesley
Ed.T.66af-67aw*†	The Teaching of Social Science in Senior High School (4 cred.; jr., sr.; prereq., Ed.T. 15 and consent of instructor)	VIII	MW	100Pt	Mr. Wesley
Ed.T.70f-71w-72s*†	Teachers' Course and Practice Teaching in German (9 cred.; sr.; prereq., German Comp. 50-51-52, German Conversation 53-54-55, and Ed.T. 15)	IX	TTh	114Ed	Miss Will
Ed.T.73f-74w-75s*†	Teachers' Course and Practice Teaching in Latin (9 cred.; jr., sr.; prereq., any two of Latin courses 51-53 or equiv., 73, and Ed.T. 15)	IX	MW	112Ed	Miss Marlowe
Ed.T.76f-77w-78s*†	Teachers' Course and Practice Teaching in the Romance Languages (9 cred.; jr., sr.; prereq., French 49, 50-51-52, 53-54-55 (or 20), 63 and Ed.T. 15)	IX	TTh	111Ed	Mrs. Sundeen
Ed.T.80f-81w-82s*†	Teachers' Course and Practice Teaching in Commercial Subjects (9 cred.; jr., sr.; prereq., Ed.T. 15 and consent of instructor)	VIII	MW	112EJ	Miss Tyrrell

* A fee of \$1 per credit is charged for this course.

† The entire course must be completed before credit is received for any quarter.

COURSES OPEN TO GRADUATE STUDENTS

No.	Title	Hour	Day	Bldg.	Instructor
Ed.T.122w	Literature for Adolescents (2 cred.; jr., sr., grad.; prereq., Ed.T. 15 or junior-senior high school teaching experience)	I-II	S	UHS Lib	Miss Smith
Ed.T.143f- 144w*†	Teaching of Reading in the Ele- mentary School (4 cred.; jr., sr., grad.; prereq., 9 hrs. in ed. incl. Ed.Psy. 55)	I, II	S	112Ed	Mr. Carroll
Ed.T.196w-197s†	Special Problems in Techniques of Secondary School Instruc- tion (2 cred. a quarter; sr., grad.; prereq., Ed.T. 15)	III-IV	S	Ar	Miss Smith, Mr. Wesley
Ed.T.201f-202w- 203s*	Advanced Course in Methods of Teaching History and Social Studies (2 cred. a quarter; grad. and teachers; prereq., consent of in- structor)	Ar	Ar	Ar	Mr. Krey, Mr. Wesley
Ed.T.222f-223w- 224s	Seminar in the Technique of High School Instruction (No cred.; grad.; prereq., Ed.T. 15 and 113)	IX-X	Th	204Ed	Mr. Benjamin, Mr. Johnson, Miss Smith, Mr. Umstattel, Mr. Wesley

ANTHROPOLOGY

Major Advisers: A. J. Jenks, W. D. Wallis

No.	Title	Hour	Day	Bldg.	Instructor
54w	Cultural Anthropology: Social Organization (3 cred.; jr., sr.; prereq., 41)	VIII	MWF	11F	Mr. Wallis

ENGLISH

Major Advisers: C. W. Nichols, Dora V. Smith

No.	Title	Hour	Day	Bldg.	Instructor
123f-124w-125s†	Technique of the Novel (9 cred.; sr., grad.; prereq., 8 credits above 50 and permis- sion of instructor)	4:00 to 6:00	T	205F	Mr. Beach

Seminars

213f-214w-215s	Eighteenth-Century Drama	4 to 6	Th	312Lib	Mr. Moore
225f-226w-227s	Elizabethan Drama	4 to 6	M	312Lib	Mr. Stoll
237f-238w-239s	Chaucer	4 to 6	W	312Lib	Mr. Ruud
246f-247w-248s	The Rise of Romanticism in America, 1783 to 1832	4 to 6	F	314Lib	Mr. McDowell
250f-251w-252s	Classical Backgrounds of Nine- teenth Century Literature	4 to 6	F	312Lib	Mr. Bush
262f-263w-264s	The English Novel: Romantic Pe- riod, 1790 to 1832	4 to 6	T	312Lib	Mr. Hillhouse

COMPOSITION

69f-70w-71s†	Short-Story Writing (6 cred.; jr., sr., not open to sophomores; prereq., average of B in two quarters of either 11- 12 or 18-19 and 20 or 65)	VIII, IX	W	304F	Mrs. Phelan
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* A laboratory fee of \$1 per credit is charged for this course.

† The entire course must be completed before credit is received for any quarter.

GERMAN

Major Adviser: S. Kroesch

No.	Title	Hour	Day	Bldg.	Instructor
143f-144w-145s†	The Classical Period: Goethe ... (9 cred.; sr., grad.; prereq., 68 and 11 cred. above 60)	VIII, IX, X	W	314Lib	Mr. Lussyk
180f-181w-182s†	The Romantic School in Germany (9 cred.; sr., grad.; prereq., 68 and 11 cred. above 60)	VIII, IX, X	W	301Lib	Mr. Pfeiffer
253f-254w-255s†	Nineteenth Century Drama: Kleist, Grillparzer, Hebbel ... (9 cred.; grad., sr. with com- pleted major sequence)	VIII, IX, X	T	301Lib	Mr. Burkhard

POLITICAL SCIENCE

Major Adviser: O. P. Field

No.	Title	Hour	Day	Bldg.	Instructor
176f-177w†	Scope and Methods of Political Science (3 cred.; grad., and sr. with con- sent of instructor)	3:30-5:00	Th	221Bu	Mr. Anderson

PSYCHOLOGY

Major Adviser: R. M. Elliott

No.	Title	Hour	Day	Bldg.	Instructor
4f-5w†¶§	Introd. Lab. Psychology (4 cred.; soph., jr., sr.; with or after 1-2) (Sections limited to 48)	VIII, IX	TTh	211Psy	Mr. Tinker and others

ROMANCE LANGUAGES

Major Adviser: F. B. Barton

FRENCH

No.	Title	Hour	Day	Bldg.	Instructor
171f-172w-173s†	History of French Language ... (3 cred.; jr., sr., grad.; prereq., 63)	VIII	Th	203F	Mr. LeCompte
174f-175w-176s	Contemporary French Novel and Drama: Lectures in French .. (6 cred.; jr., sr., grad.; prereq., 53-54-54 (or 20); and 9 cred. in lit. courses above 75)	IX	TTh	201F	Mr. Boyer

SPANISH

174f-175w-176s	Contemporary Spanish Literature (6 cred.; jr., sr., grad.; prereq., 20 (or 53-54-55) and 65-66-67)	IX	TTh	202F	Mr. Arjona
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SOCIOLOGY AND SOCIAL WORK

Major Advisers: F. S. Chapin, R. L. Finney

No.	Title	Hour	Day	Bldg.	Instructor
90f,w,s	Field Survey of Social Work ... (3 cred.; jr., sr.; prereq., 52, or Ar simultaneously)	VIII, IX	MF W	104J	Mrs. Doyle

† The entire course must be completed before credit is received for any quarter.

§ Students completing projects with distinction may be recommended to receive either one or two additional credits.

¶ A laboratory fee will be charged for the courses in Elementary Laboratory Psychology: \$1 per quarter for Course 4-5, \$2 for Course 7.

SPRING QUARTER

ADMINISTRATION AND SUPERVISION

Major Advisers: Harold Benjamin, L. J. Brueckner, H. R. Douglass,
Fred Engelhardt, W. E. Peik

No.	Title	Hour	Day	Bldg.	Instructor
Ed.Ad.75s	The Elementary School..... (2 cred.; jr., sr.; prereq., Ed.Psy. 55)	IX, X	M	206Ed	Ar
Ed.Ad.126s	School Plant Management (3 cred.; sr., grad.; prereq., Ed. 124, 125)	X	MWF	210Bu	Mr. Engelhardt
Ed.Ad.128f,w,s	Special Problems in Ed. Adm. .. (1 or 2 cred.; prereq., Ed. 124, 125, 126)	Ar	S	224Bu	Mr. Engelhardt
Ed.Ad.148w-149s	The Teaching of Arithmetic (4 cred.; sr., grad.; prereq., 15 or equiv.)	III-IV	S	100Pt	Mr. Brueckner
Ed.Ad.154s	Supervision of Social Sciences in the Elementary Schools (2 cred.; sr., grad.; prereq., 15 or equiv.)	III-IV	S	205aEd	Mr. Wesley
Ed.Ad.161f,w,s	Special Prob. in Sch. Supervision (2 cred. a quarter; sr., grad.; prereq., 10 hrs. in ed. includ- ing Ed.Psy. 55)	I-II	S	Ar	Mr. Brueckner
Ed.Ad.170f,w,s	Special Prob. in Sec. Education.. (2 cred.; prereq., 10 hrs. in ed. incl. Ed.Psy. 55)	Ar	Ar	Ar	Mr. Douglass, Mr. Benjamin
Ed.Ad.172s	Curriculum and Course of Study Construction	III-IV	S	324Lib	Mr. Peik
Ed.Ad.175s	Financial Aspects of Public School Business Administration (3 cred.; sr., grad.; prereq., 124, 125)	IX I, II	F S	210Bu 111Ed	Mr. Engelhardt
Ed.Ad.180f,w,s*	Practice in H. S. Administration (6 cred.; sr., grad.; prereq., 10 hrs. in ed. including Ed.Ad. 65)	Ar	Ar	Ar	Mr. Boardman
Ed.Ad.186s	Special Problems in Teacher Training	I-II	S	Ar	Mr. Peik
Ed.Ad.205f- 206w-207s	Seminar in Educational Admin- istration	IX, X	Th	224Bu	Mr. Engelhardt
Ed.Ad.218f- 219w-220s	Seminar in Secondary School Problems	IX, X	Th	204Ed	Mr. Douglass, Mr. Benjamin, Mr. Boardman
Ed.Ad.225f- 226w-227s	Seminar in Elementary School Problems	IX, X	Th	209Bu	Mr. Brueckner, Mr. Peik

AGRICULTURAL EDUCATION

For courses in Agricultural Education available for teachers in service consult with major adviser, A. M. Field.

* A laboratory fee of \$1 per credit is charged for this course.

ART EDUCATION

Major Advisers: Ruth Raymond, Mr. Hilpert

DRAWING

No.	Title	Hour	Day	Bldg.	Instructor	
ArtEd.29,30, 31f,w,s	Sketch, Course II (3 cred.; soph., jr., sr.; prereq., 7,8,9)	Sec. 1 2	I, II III, IV	S S	203J 203J	Miss Raymond, Mr. Harmes Miss Raymond, Mr. Harmes
ArtEd.29T,30T, 31Tf,w,s	Rhythmic Sketch (For other than ArtEd. majors) (3 cred.; soph., jr., sr.)		I, II III, IV	S S	203J 203J	Miss Raymond, Mr. Harmes Miss Raymond, Mr. Harmes
ArtEd.66,67, 68f,w,s	Sketch, Course III (3 cred.; soph., jr., sr.; prereq., 9)	I, II		S	203aJ	Mr. Harmes

THEORY AND PRACTICE OF ART TEACHING

ArtEd.83s	Problems in Art Education (3 cred.; sr.; prereq., 12 cred. in design, 12 cred. in drawing, 6 cred. in handicrafts)	4:00 to 5:00	MWF	207aJ	Miss Raymond
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EDUCATIONAL PSYCHOLOGY

Major Adviser: M. E. Haggerty, W. S. Miller, J. G. Rockwell

No.	Title	Hour	Day	Bldg.	Instructor
Ed.Psy.60s	Introduction to Statistical Methods (2 cred.; jr., sr.; prereq., 6 cred. in psy.)	I-II		S 206Ed	Mr. Eurich
Ed.Psy.113f- 114w-115s	Psychology of Elementary School Subjects (2 cred. per qtr.; jr., sr., grad.; prereq., 10 cred. in psy. and ed.)	IX, X		W 109Psy	Mr. Van Wageningen
Ed.Psy.116w- 117s	Advanced Statistical Methods in Education (4 cred.; sr., grad.; prereq., 60 or equiv.)	IX, X		T 115Psy	Mr. Van Wageningen
Ed.Psy.145s	Special Problems in the Field of Individual Mental Testing..... (2 cred.; sr., grad.; prereq., 143- 144)	Ar		Ar Psy	Mr. Rockwell
Ed.Psy.146w- 147s†	Child Guidance (4 cred.; jr., sr., grad.; prereq., 15 cred. in psy. and ed.)	III-IV		S PtAud	
Ed.Psy.149f- 150w†-151s	Psycho-Educational Clinic (2 to 6 cred.; sr., grad.; permis- sion of instructor; prereq., 134, 135-136, 144-145 or 184, and 111)	Ar		Ar Ar	Mr. Eurich

† The entire course must be completed before credit is received for any quarter.

No.	Title	Hour	Day	Bldg.	Instructor
Ed.Psy.153f- 154w-155s	Research Problems (Ar.; sr., grad.; prereq., consult instructor)	Ar	Ar	Ar	Mr. Haggerty, Mr. Eurich, Mr. Miller, Mr. Rockwell, Mr. Van Wagenen
Ed.Psy.157s	Psychology of Child Development (2 cred.; jr., sr., grad.; prereq., 6 cred. in psy.)	I, II	S	100Pt	Mr. Carroll
Ed.Psy.181f,w,s	Practice in Personnel Work..... (Prereq., satisfactory prep. in psy. and ed. and approval of adviser)	Ar	Ar	Ar	Mr. Haggerty, Miss Merrill
Ed.Psy.184s	Mental Deficiency (2 cred.; jr., sr., grad.; prereq., 55 or equiv.)	III, IV	S	205aEd	Mr. Rockwell
Ed.Psy.201f- 202w-203s	Seminar in Educational Psychol.	Ar	Ar	301Psy	Mr. Haggerty, Mr. Eurich, Mr. Miller, Mr. Rockwell, Mr. Van Wagenen

HISTORY AND PHILOSOPHY OF EDUCATION

Major Advisers: A. C. Krey, Ross L. Finney, Jean H. Alexander

No.	Title	Hour	Day	Bldg.	Instructor
H.Ed.131s	Comparative School Systems.... (2 cred.; prereq., 9 cred. in ed.)	IX-X	T	210Bu	Mr. Benjamin
H.Ed.140-141 f,w,s	Problems in the History of Edu- cation (2 cred. a quarter; sr., grad.; prereq., permission of instruc- tor)	Ar	Ar	Ar	Mr. Krey, Mr. Wesley

HOME ECONOMICS EDUCATION

For courses in Home Economics Education available to teachers in service consult with one of the major advisers, Wylle B. McNeal, Ella J. Rose, or Clara M. Brown.

INDUSTRIAL EDUCATION

Major Adviser: Homer J. Smith

No.	Title	Hour	Day	Bldg.	Instructor
Ind.5s*	Finishing (2 cred.; prereq., Ind. 1, 2)	I-IV	S	6Pt	Mr. Fryklund
Ind.11w,s*	Special-Class Woodwork (2 cred.; no prereq.§)	4:00 to 6:00	TTh	6Pt	Mr. Cunning- ham
Ind.44s	Equipment and Management.... (2 cred.; prereq., Ind. 40, 42)	IX, X	F	112Bu	Mr. Fryklund
Ind.50f, 51w,52s*	Practice Teaching (6 cred.; sr.; prereq., Ind. 80, either Ind. 14, Ind. 66, or Ind. 70, plus consent of instructor)	Ar	Ar	Ar	Mr. Smith
Ind.70s*	Methods in Shop Subjects..... (2 cred.; prereq., Ind. 40, 42)	IX-X	Th	112Bu	Mr. Smith
Ind.150f,151w, 152s	Problems in Vocational Education (6 cred.; grad. only. Plan for full year.)	I-II	S	112Ed	Mr. Smith

* A fee of \$1 per credit is charged for this course.

§ Not open to those who have credit in bench woodwork or cabinet making; for teachers of art, subnormal, and primary grade work; limited to 20.

No.	Title	Hour	Day	Bldg.	Instructor
Ind.172s	Part-time Education (2 cred.; jr., sr., grad.; prereq., Ind. 170, 171)	IX, X	T	112Bu	Mr. Smith

Dunwoody enrolments, day or evening, arranged by Mr. Smith.

Shop work and drawing courses of wide variety are available in the College of Engineering, University and Farm campuses. Students may elect to pursue courses, day or evening, at the William Hood Dunwoody Industrial Institute without fees other than those paid to the University, except \$1 which is refunded. All shop and drawing courses should be taken under social advice and may be either extensive or intensive in resultant preparation for teaching. Those transferring from other institutions should bear in mind the maximum of forty-five quarter credits, of shopwork and drawing combined, which is enforced in this department.

PUBLIC SCHOOL MUSIC

Major Advisers: C. M. Scott, A. N. Jones

No.	Title	Hour	Day	Bldg.	Instructor
Mu.Ed.52s*	Technique of Teaching Appreciation (1 cred.; jr.; prereq., 51)	VIII	Th	4Mu	Mr. Goranson
Mu.Ed.60f-61w-62s*	Supervision and Teaching..... (9 cred.; sr.)	III, IV	S	4Mu	Mr. Jones

THEORY AND PRACTICE OF TEACHING

Major Advisers: C. W. Boardman, Leo J. Brueckner, Dora V. Smith

Statement of fees.—For all courses in special methods, practice teaching, and special methods and practice teaching combined, a fee of \$1 per credit is charged.

No.	Title	Hour	Day	Bldg.	Instructor
Ed.T.23f-24w-25s*†	Teachers' Course and Practice Teaching in Geography..... (9 cred.; sr.; prereq., 15 cred. in geog. and Ed.T. 15)	VIII	MW	111Ed	
Ed.T.32s*	Plastic Materials (3 cred.; jr., sr.; prereq., C.W.80)	VIII	MWF	202Pt	Miss Headley
Ed.T.33s	Rhythms, Games, and Music..... (2 cred.; jr., sr.; prereq., Ed.T.30)	IX	WF	202Pt	Miss Mattson
Ed.T.52f-53w-54s*†	Methods and Practice Teaching in Jr. and Sr. High School English (9 cred.; sr.; prereq., Ed.T. 15)	VIII	WF	210Bu	Miss Smith
Ed.T.52as*	The Teaching of Composition in Junior and Senior High Schools (See Ed.T. 52af)	VIII	MF	210Bu	Miss Smith, Miss Cawley
Ed.T.56f-57w-58s*†	Teachers' Course and Practice Teaching in Secondary School Mathematics (9 cred.; sr.; prereq., Math. 50 or 60 and Ed.T. 15)	VIII	TTh	205aEd	Mr. Kinney
Ed.T.62f-63w-64s*†	Teachers' Methods Course and Practice Teaching in Secondary School Science (9 cred.; sr.; prereq., Ed.T. 15 and consent of instructor)	IX	MW	6aPt	Mr. Lund
Ed.T.66f-67w-68s*†	Methods and Practice Teaching in Social Sci. for Sr. High School (9 cred.; jr., sr.; prereq., 30 cred. in history or social science. Consult instructor)	VIII	MW	100Pt	Mr. Wesley

* A fee of \$1 per credit is charged for this course.

† The entire course must be completed before credit is received for any quarter.

No.	Title	Hour	Day	Bldg.	Instructor
Ed.T.70f-71w 72s*†	Teachers' Course and Practice Teaching in German (9 cred.; sr.; prereq., German Comp. 50-51-52, German Conversion 53-54-55, and Ed.T. 15)	IX	TTh	114Ed	Miss Will
Ed.T.73f-74w- 75s*†	Teachers' Course and Practice Teaching in Latin (9 cred.; jr., sr.; prereq., any two of Latin Courses 51-53 or equiv., 73, and Ed.T. 15)	IX	MW	112Ed	Miss Marlowe
Ed.T.76f-77w- 78s*†	Teachers' Course and Practice Teaching in the Romance Lang. (9 cred.; jr., sr.; prereq., French 49, 50-51-52, 53-54-55 (or 20), 63 and Ed.T. 15)	IX	TTh	111Ed	Mrs. Sundeen
Ed.T.80f-81w- 82s*†	Teachers' Course and Practice Teaching in Commercial Subjects (9 cred.; jr., sr.; prereq., Ed.T. 15 and consent of instructor)	VIII	MW	112Ed	Miss Tyrrell

COURSES OPEN TO GRADUATE STUDENTS

Ed.T.110s	Educational Diagnosis in Secondary Education (2 cred.; sr., grad.; prereq., Ed. Psy. 55)	IX, X	F	100Pt	Mr. Carroll
Ed.T.188s*	Advanced Course in Methods of Teaching Modern Languages (2 cred.; sr., grad.; prereq., Ed.T. 76-77-78 or experience in teaching the modern languages)	Ar	Ar	Ar	Mrs. Sundeen
Ed.T.191s*	Adv. Course in Teach. and Super of Secondary Sch. Mathematics (2 cred.; prereq., Ed.T. 15 or permission of instructor)	I-II	S	205aEd	Mr. Kinney
Ed.T.196w-197sf	Special Problems in Techniques of Secondary Sch. Instruction (2 cred. a quarter; sr., grad.; prereq., Ed.T. 15)	III-IV	S	Ar	Miss Smith, Mr. Wesley
Ed.T.201f-202w- 203s*	Advanced Course in Methods of Teaching History and Social Studies (2 cred. a quarter; grad. and teachers; prereq., consent of instructor)	Ar	Ar	Ar	Mr. Krey, Mr. Wesley
Ed.T.222f-223w- 224s	Seminar in the Technique of High School Instruction (No cred.; grad.; prereq., Ed.T. 15 and 113)	IX-X	Th	204Ed	Mr. Benjamin, Mr. Johnson, Miss Smith, Mr. Umstadd, Mr. Wesley

ENGLISH

Major Advisers: C. W. Nichols, Dora V. Smith

123f-124w-125sf	Technique of the Novel (9 cred.; sr., grad.; prereq., 8 credits above 50 and permission of instructor)	4:00 to 6:00	T	205F	Mr. Beach
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* A laboratory fee of \$1 per credit is charged for this course.

† The entire course must be completed before credit is received for any quarter.

Seminars

No.	Title	Hour	Day	Bldg.	Instructor
213f-214w-215s	Eighteenth-Century Drama	4 to 6	Th	312Lib	Mr. Moore
225f-226w-227s	Elizabethan Drama	4 to 6	M	312Lib	Mr. Stoll
237f-238w-239s	Chaucer	4 to 6	W	312Lib	Mr. Rudd
246f-247w-248s	The Rise of Romanticism in America, 1783 to 1832	4 to 6	F	314Lib	Mr. McDowell
250f-251w-252s	Classical Backgrounds of Nineteenth Century Literature	4 to 6	F	312Lib	Mr. Bush
262f-263w-264s	The English Novel: Romantic Period, 1790 to 1832	4 to 6	T	312Lib	Mr. Hillhouse

COMPOSITION

69f-70w-71s†	Short-Story Writing	VIII, IX (6 cred.; jr., sr., not open to sophomores; prereq., average of B in two quarters of either 11-12 or 18-19 and 20 or 65)	W	304F	Mrs. Phelan
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GERMAN

Major Adviser: S. Kroesch

143f-144w-145s†	The Classical Period: Goethe ... (9 cred.; sr., grad.; prereq., 68 and 11 cred. above 60)	VIII, IX, X	W	314Lib	Mr. Lussky
180f-181w-182s†	The Romantic School in Germany (9 cred.; sr., grad.; prereq., 68 and 11 cred. above 60)	VIII, IX, X	W	301Lib	Mr. Pfeiffer
253f-254w-255s†	Nineteenth Century Drama: Kleist, Grillparzer, Hebbel ... (9 cred.; grad., sr. with completed major sequence)	VIII, IX, X	T	301Lib	Mr. Burkhard

POLITICAL SCIENCE

193s	Problems of the Pacific..... (3 cred.; jr., sr., grad.; prereq., 153-154 or 191-192)	3:30-5:00	WF	315Lib	Mr. Quigley
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ROMANCE LANGUAGES

Major Adviser: F. B. Barton

171f-172w-173s†	History of French Language..... (3 cred.; jr., sr., grad.; prereq., 63)	VIII	Th	203F	Mr. LeCompte
174f-175w-176s	Contemporary French Novel and Drama: Lectures in French... (6 cred.; jr., sr., grad.; prereq., 53-54-55 (or 20); and 9 cred. in lit. courses above 75)	IX	TTh	201F	Mr. Boyer
174f-175w-176s	Contemporary Spanish Literature (6 cred.; jr., sr., grad.; prereq., 20 (or 53-54-55) and 65-66-67)	IX	TTh	202F	Mr. Arjona

SOCIOLOGY AND SOCIAL WORK

Major Advisers: F. S. Chapin, R. L. Finney

90f,w,s	Field Survey of Social Work.... (3 cred.; jr., sr.; prereq., 52, or simultaneously)	VIII, IX Ar	MF W	104J	Mrs. Doyle
123s	Methods of Social Investigation.. (3 cred.; jr., sr., grad.; prereq., same as for 101)	VIII	MWF	109J	Mr. Schmid
128s	Principles of Administration, Publicity, and Finance Applied to Social Work	VIII, IX	Th	109J	Mr. Bradley

† The entire course must be completed before credit is received for any quarter.

*The Bulletin
of the University of
Minnesota*



*A
Radio Course
in
Music Appreciation*



PRESENTED BY
THE GENERAL EXTENSION DIVISION
RADIO STATION WLB

VOL. XXXV

NO. 54

SEPTEMBER 22 1932

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THE manner in which we spend our leisure determines, more than war or labor, the real worth of a nation.—Maeterlinck.

Announcement

THE University of Minnesota again takes pleasure in announcing its Radio Course in Music Appreciation which will be broadcast during the school year over its radio station WLB. The complete outline of lessons and suggestions for conducting the work with classes is presented in this bulletin.

The programs will be broadcast on Wednesday mornings from 10:45 to 11:15, beginning September 14 and continuing, with vacations at Christmas and Easter, for 32 weeks, closing May 17. Each lesson bears the date on which it will be given. Station WLB broadcasts on its assigned frequency of 1250 kilocycles, or equivalent wave length of 239.9 meters. Station WCCO (805 kilocycles) will also broadcast the programs, by remote control, simultaneously with WLB, unless the demands of their connection with the Columbia Broadcasting System interfere.

The broadcasts will again be in charge of Mr. Burton Paulu, who has prepared the lessons and selected the music to be used. Mr. Paulu has been associated with WLB for three years, during which time he has been largely responsible for the selection of the programs of better music and for their announcing. He is keenly interested in this service for schools and homes and is always anxious to receive comments on the programs and their manner of presentation.

Copies of this bulletin, to the limit of the edition, are available for the use of teachers who are working with classes, or for those who listen to the programs in their homes. Inquiries regarding the matter of the programs or the method of conducting classes will be welcomed.

THE GENERAL EXTENSION DIVISION

RICHARD R. PRICE, *Director*

Radio Station WLB, Haldor B. Gislason, *Director of Programs*

Burton Paulu, *Announcer*

RADIO COURSE IN MUSIC APPRECIATION

INTRODUCTION

This course has been designed primarily for schools, a series of lessons dealing with a variety of musical matters, illustrated with the performance of a selected list of the best music from outstanding composers. It is offered in the belief, strengthened by the experience of the course offered last year, that by the means of radio many schools are able to present to their pupils a sort of music education which is not possible with their own facilities. The recorded selections used would be most desirable in any school, but beyond the means of most. (If any of them can be made available it will greatly enhance the value of the course.) Even in the absence of a well-equipped music teacher this course, with its reading references and schemes for class preparation, may be so effectively given to a class that they may become much more intelligent listeners to music.

Incidentally perhaps, but none the less desirably, the course will be found an admirable morning entertainment in the home. The adult who would like to be more enlightened musically, or to know what it is that attracts people to concerts of the best music, will find much to interest and instruct, as well as to entertain.

The plan followed in selecting the music and working out the procedure is briefly as follows: (1) The composers represented are among the world's greatest. By repeatedly using a short list of works by a few great composers instead of a longer list by many composers of varying merit it is believed a much more desirable impression will be made upon the listeners. True appreciation is largely a matter of familiarity. (2) Although the music has been carefully considered as to appropriateness for high school pupils, all music of a hackneyed or too-well-known character has been avoided. To the uninitiated the list may appear formidable, but when acquaintance is made with the music this attitude will rapidly disappear. (3) The selections chosen are often on the programs of the world's great orchestras or artists. If the listener becomes familiar with these selections he will then be in a better position to enjoy concerts in which they are performed. The programs purposely omit many of the very familiar pieces which great artists seldom perform in order to give attention to music which first rank performers play without hesitation. (4) Formal review lessons have been omitted, but musical examples have been chosen which can be used to illustrate more than one lesson, so that the advantages of reviewing are not lost. (5) Representative music of all types has been chosen. The programs include songs by all voices, solos by various instruments, orchestral selections, music in some of the principal forms, chamber music, operatic selections, and music of the classic, romantic, and modern periods. (6) The recordings have been made by world famous artists, so that the listeners may become acquainted with some of the outstanding performers of the day. Where several recordings of the same selections are available the one chosen is that which is considered the best from all points of view.

In making the broadcasts the announcer will devote a brief time to instruction supplementing the lesson assignments, will sometimes play themes in preparation for the performance, but the greater portion of the period will be given to the playing of the music of the program. It is not intended that the brief explanations during programs will adequately introduce the music; the best results will come when some preparation has been made in advance. This bulletin has been prepared in the belief that it would make possible such preparation.

THE LESSON OUTLINES

The following outline has been followed in preparing the lesson material:

Purpose: The principal objectives of lesson when not sufficiently implied in the title are stated under this heading.

Readings: Reading assignments are included for almost all of the lessons. These have been made in several carefully selected books. It is intended that they shall serve as the basis for the class discussion, although the work may be organized by the individual teachers to meet their own local conditions. Since the ability of classes

varies so much, and since one group may contain pupils of diversified interests and contrasted talents, the teacher must decide which readings are too difficult for class use and which are not. As a general thing the assignments in MR, B, and Johnstone are of a type to appeal to most students of high school or junior high school age, so that teachers may assign them to the pupils, or, if the classes are large or the number of books available very small, may read excerpts from them to the class.

Additional Explanation: Many people following these broadcasts at their homes are in no position to obtain the books in which the assignments were made. Accordingly under this heading is given a considerable amount of the most important information needed for each program, with especial reference to recent music about which practically nothing is as yet available in books.

Suggested Class Preparation: The information necessary for the class discussion is to be found in either the reading references or the additional explanations. The teacher may alter the points to meet the needs of particular classes.

Records Used on the Broadcast: This is a list of the records to be played on each program. Complete information about each record may be found in the General Record List, page 27, under the name of the composer.

SCHOOL EQUIPMENT

All schools following the course should either own or have access to a good radio and a good phonograph, or a combination instrument. Since the records used are the best available it is hoped that every school will have a good receiver with a good speaker. Small phonographs are not very satisfactory for use with the new, electrically recorded discs recommended for purchase. The records of large organizations play very badly on small or old phonographs. It is not so successful to have large groups of students in assembly rooms listening to the broadcasts as to have them hear the programs in smaller groups. The ideal arrangement is one that permits the different classes to listen in their own rooms with either separate radios for each room or with separate loud speakers connected to a central radio.

For class preparation the services of pupils who play or sing should be utilized whenever possible.

BOOK LIST

The course has been based on readings from a selected list of books which may well be in every school library. Three of these, those marked with two asterisks (**) in the list below, are absolutely necessary to follow the course, while two, marked with a single asterisk (*), are very desirable. The remaining books listed, and any others available, will be helpful.

Each book is preceded by the abbreviation by which the book will be referred to in the lessons.

- (WWH) **Faulkner, Anne Shaw, *What We Hear in Music*, Seventh revised edition. RCA Victor Company, Inc., Camden, New Jersey. 1921. \$3.00.
- (MR) **Kinscella, Hazel Gertrude, *Music and Romance for Youth*. RCA Victor Company, Inc., Camden, New Jersey. 1930. \$2.25.
- (Johnstone) **Johnstone, Albert Edward, *The Instruments of the Modern Symphony Orchestra*, Revised edition. Carl Fischer, Inc., New York. 1930. 50 cents.
- (B) *Brower, Harriette, *Story Lives of Master Musicians*. Frederick A. Stokes Co., New York. 1922. \$2.50.
- (Erb) *Erb, J. Lawrence, *Music Appreciation for the Student*, Third edition. G. Schirmer, Inc., New York. 1926. \$2.50.
- (C) Chapin, Ann A., *Masters of Music*. Dodd, Mead and Company, New York. 1901. \$2.00.
- (McG) McGehee, Thomasine C., *People and Music*. Allyn and Bacon, New York. 1931. \$1.05.
- (STS) Mason, Daniel Gregory, *From Song to Symphony*. Oliver Ditson Company, Boston. 1924. \$1.50.

THE LESSONS

SECTION A—MELODY IN MUSIC

Lesson 1. Listening to Melodies. September 14, 1932

Purpose: Of all the criticisms levied against fine music by untrained listeners perhaps none is so common as the often heard remark, "It doesn't have any tune." Regardless of what musical scholars may think, there is hardly room for debate on the proposition that most listeners want to hear music which has attractive melodies, or, better yet, music which has familiar melodies. It is to meet this almost universal demand for music with attractive and familiar melodies that we begin with two programs devoted entirely to the problems of distinguishing and following the melodies in fine music. The first will be devoted to the playing and analysis of several short songs by well-known composers. The explanation given will emphasize the way in which these songs are based on one or two short, simple melodies repeated a number of times to form the entire song. The program will also include several excerpts from an orchestral composition in which one melody is used a number of times with slight changes introduced upon each subsequent introduction of the melody.

Readings: WWH: *The Simple Elements of Form in Music*, p. 28; MR: *Form*, p. 45; STS: Chapter I.

Suggested Class Preparation: Since the principal point to be stressed in this broadcast is the way in which the repetition of one melodic figure may serve as the basis for an entire song, the most logical preparation would consist of the analysis of some song which is written in this manner. A good example, and one which everyone knows, is Schumann's *Traumerei*. Here is a melody which consists of one figure, four measures long, repeated throughout the piece, with slight changes at each repetition. Nevertheless it is easy to see how the first four measures form the basis for the melody of the entire piece.

Records Used on the Broadcast: Brahms: *Feinsliechen, Du Sollst Mir Nicht Barfuss Geh'n (My Darling Shall Never with Barefeet Go)*; Moussorgsky-Ravel: *Promenade* themes from *Pictures at an Exhibition*; Schumann: *Mondnacht (Moonlight)*, *Wanderlied (Wanderer's Song)*.

Lesson 2. Listening to Melodies, continued. September 21, 1932

Purpose: This will be a further development of ideas presented during the previous program. The central point will remain the same—how a few melodic figures may serve as the basis for an entire composition. Whereas very short compositions were used in the first broadcast, longer and more pretentious selections will be played this time. The purpose of the movement from the Schubert *Quartet* is to demonstrate how one melody may be used as a theme with variations, while the Ravel *Bolero* has been chosen because it is an unusual and novel example of a rather long orchestral composition consisting of one theme repeated with practically no melodic change.

Readings: MR: *The Theme with Variations*, p. 170.

Suggested Class Preparation: The melodies analyzed in class for the first lesson may be studied again in the light of new ideas gained from that lesson. Explain what a theme with variations is like. A movement from Haydn, Mozart, or Beethoven which contains a theme and variations, would constitute an excellent opportunity to study a little about the form. (The first movement of the Mozart *Sonata in A Major*, or Handel's *Harmonious Blacksmith* would be very suitable.)

Records Used on the Broadcast: Ravel: *Bolero*; Schubert: Second movement (theme and variations) from the *Quartet in A Minor*.

SECTION B—LISTENING TO VOCAL MUSIC

Lesson 3. Art Songs. September 28, 1932

Purpose: To show the characteristics of strophic songs, and of simple art songs.

Readings: Erb: *The Art Song*, pp. 24-27; McG: *Discussion of Die Lorelei*, pp. 241-243.

Additional Explanation: The term "art song" properly applies to any attempt of a

composer to set appropriate music to a given text. This may be done in a simple fashion, or in a more elaborate way. The folk song represents a simple way of doing this, and about the only distinction between folk and simple art songs is that the latter is the purposeful work of an individual composer, while the folk song grew from sources unknown and may have been the product of many minds. Both folk songs and simple art songs are frequently in the strophic form, that is having the same music for each stanza of the poem. All hymns are examples of this form, as is the setting of *Die Lorelei* which will be used in this program.

Undoubtedly no song is as good when sung in any language but that in which it was written. The rhythm of words will, in a translation, seldom fit the rhythm of the music; it is difficult to find words fitting to the music that will express the same meaning as the original. Yet to most listeners the original is frequently unintelligible, and the best resort then is to a translation which most nearly approximates the original. The translation below should be before pupils as the songs are heard, except for those who are able to understand the words as they are sung.

The Linden Tree (Der Lindenbaum)

By the well before the doorway
There stands a linden tree,
How oft beneath its shadow
Sweet dreams have come to me;
Upon its bark when musing
Fond words of love I made,
And joy alike and sorrow
Still drew me to its shade.

Today I now must wander
All thro' the deepest night;
I pass'd it in the darkness,
I screen'd it from my sight.
The branches rustled gently
As if they spoke to me:
Come here, belov'd companions,
Here peace shall smile on thee.

The cruel winds were blowing
So coldly in my face,
My hat was borne behind me
I sped with quicker pace.

Now many leagues I'm far from
The dear old linden tree,
I ever hear it murmur:
"Peace thou wouldst find with me!"
Tho' many leagues I'm far from
The dear old linden tree,
I ever hear it murmur,
"Peace thou wouldst find with me."
"Peace thou wouldst find with me!"

By the Sea (Am Meer)

Before us glanc'd the widespread sea,
With eve's last rays invested,
We sat in the desolate fishing hut
Alone, and silently rested.

The mist arose, the waters heav'd,
The seagull kept 'round us flying,
I gaz'd upon thy beauteous eyes,
Sweet one, I saw thee crying.

The tears fell fast on thy darling hand,
And low beside thee kneeling,
From that white hand I sipp'd away
The tear drops o'er it stealing.

With fatal longing consum'd from that hour,
My soul and body wasted;
They had, alas, a pois'nous pow'r,
Those feverish tears I tasted.

Ave Maria

Ave Maria! Maiden mild,
Ah listen to a maiden's pray'r;
For Thou canst hear though from the wild,
'Tis Thou, 'tis Thou canst save amid despair.
Safe may we sleep until the morrow,
Though banish'd, outcast, and revil'd.
Oh Maiden, see a maiden's sorrow;
Oh Mother, hear a suppliant child!

Ave Maria! Undefil'd!
The dirty couch whereon we're sleeping
Shall seem with down of elder pil'd,
If Thou above sweet watch art keeping.

The murky cavern's air so heavy
Shall breathe of balm if Thou hast smil'd;
Then, Maiden, hear a maiden pleading,
Oh Mother, hear a suppliant child!

Ave Maria! Stainless styl'd!
Each fiend of air or earthly essence,
From this their wonted haunt exil'd,
Shall flee before Thy holy presence!
We bow, beneath our cares o'erladen,
Now to Thy guidance reconcil'd;
Then hear oh Maid, a simple maiden,
And for a Father hear a child!

The Lorelei (Die Lorelei)

I scarce know what means this sorrow
Why so unhappy that teardrops flow.
A story my heart remembers,
A tale of long ago.

The wind is cool in the twilight,
And smoothly flows the Rhine,
The peak of the mountain is glowing
As parting sunbeams shine.

A maiden of wondrous beauty,
Behold is sitting there,
Her precious jewels all glitter,
She combs her golden hair.

With comb of pure gold she combs it,
And sings a song the while,—
A song that is most enchanting,
And hearts may soon beguile.

The sailor hears it in passing,
Is spellbound as accents flow,
He gazes whence comes the singing,
Nor thinks of the rocks below.

The waters all quickly o'erwhelm him,
And lost is he to sight,
And this was done by the Lorelei,
Who sweetly sang that night.

Suggested Class Preparation: Point out the characteristics of the strophic song, illustrating with hymns, or folk songs. (This in preparation for the contrast offered in the next lesson.) Make the pupils familiar with the words so that if possible, the meanings as they know them may come to them even in the foreign words of the singer. This will tend to put the music and the singer's power of expression above the limitations of language. Copies of these well-known songs should be available so that both music and words may become familiar.

Records Used on the Broadcast: Schubert: *Ave Maria, Am Meer (By the Sea), Der Lindenbaum (The Linden Tree)*; Silcher: *Die Lorelei (The Lorelei)*.

Lesson 4. Songs That Tell Stories. October 5, 1932

Readings: MR: Art Songs, *The Erl King*, pp. 51-53; Erb: The Art Song, pp. 24-27; STS: The Through-Composed Song (especially the part on *The Erl King*), pp. 30-33; WWH: Analysis of *The Erl King*, pp. 545-546; McG: *The Erl King*, pp. 237-241.

Additional Explanation: The translation for *The Lorelei* will be found in the third lesson, translations for the other songs follow.

The Erl King (Der Erbkönig)

Who rideth so late through storm so wild?
It is the father, he holds his child,
And close the boy nestles within his arm,
He holds him tightly, he holds him warm.

"My son, why shrink you in terror, and hide?"
"Oh father, beside us the Erl King doth ride,
The Erl King so dreaded, with crown and robe."
"My son, 'tis but the mist of a cloud."

"Thou lovely child, come go with me,
Such merry games I'll play with thee,
Many gay blossoms are blooming there,
My mother hath many gold robes to wear."

"My father, my father, did'st thou not hear
What the Erl King whispered so soft in my ear?"
"Be quiet, my child, and do not mind,
'Tis but the dead leaves stirred by the wind."

"Come lovely boy, wilt go with me?
My daughters fair shall wait on thee,
My daughters lead in the revels each night,
There is dancing and singing and laughter
bright."

"My father, my father, oh, see'st thou not
The Erl King's daughter in yonder dim spot?"
"My son my son, I know and I say
'Tis only the olden willows so gray."

"I love thee so, thou must come with me now,
Thou must know to my will thou shalt bow."
"My father, my father, oh, hold me fast, do,
The Erl King will drag me away from you."

The father is troubled, he now rides wild
Holding close in his arms the shuddering child.
He reaches home with doubt and dread,
But in his arms the child—is dead.

The Drummer Journeyman (Der Tambour'ssell)

Poor drummer journeyman! They lead me from the Cell!
A drummer could I remain, Had I not captive lain!
Oh, gallows, thou tall house, How fearful thou dost seem!
Now no more looks from me: I know I'm due for thee!
When soldiers march by, here, Nor take up quarters near,
And when they ask who was here: Drummer of the chief's company!
Good night, you marble stone, You mount and hillock lone!
Good night, you Officer, Corporal and Musketeer!
Good night, good night! You Officer, Corporal and Grenadier!
Right loud my cry I make: Of you my leave I take!
Good night!

The Rhine Legend (Der Rheinlegendchen)

I mow by the Neckar, anon by the Rhine,
At times I've a sweetheart, at times none is mine!
What good is my sickle if sharp it not be?
What good is a sweetheart who stays not with me?
Now if by the Neckar, the Rhine I must mow,
My little gold ring in their waters I'll throw!
'Twill float in the Neckar, 'twill float in the Rhine,
A-swimming the ring will float out to the ocean's deep brine.
And swimming the ring will be gulped by a fish!
The fish for king's table be served, a good dish!
The king, he will query whose may the ring be
My sweetheart will say: "It belongeth to me!"
My sweetheart will hasten o'er mountain and glen
And bring me my little gold ring back again.
So then by the Neckar and Rhine thou mays't mow,
If but in their waters thy ring thou wilt throw!

Suggested Class Preparation: Point out the contrast between the simple strophic song and the developed through-composed song; and that in the latter the composer is

better able to express the differing thoughts and feelings of the different stanzas of a poem, especially of one that tells a story. The Liszt setting of *Die Lorelei*, very thoroly through-composed, shows how more effective its type can be than the simple strophic setting by Silcher. If possible secure a copy of *Der Erlkönig* and make the pupils familiar with the words and with the legend back of them.

N.B.—*Der Erlkönig* translated as *The Erl King*, is a good example of how not to do it. In German it means Elf King, but we are perpetuating a tradition of translating the king part and leaving the *Erl* in the original. How ridiculous!

Records Used on the Broadcast: Liszt: *Die Lorelei (The Lorelei)*; Mahler: *Rheinlegendchen (Rhine Legend)*, *Der Tambour'sell (The Drummer Journeyman)*; Schubert: *Der Erlkönig (The Erl King)*.

Lesson 5. A Concert of Music That Queen Elizabeth Heard. October 12, 1932

Readings: WWH: The Tone Quality of Women's Voices, p. 18, The Tone Quality of Men's Voices, p. 20, The Combination of Women's and Men's Voices, p. 22, The Music of Shakespeare's Day, p. 116; McG: Part of Chap. VII, page 111 and following.

Additional Explanation: It is always interesting to compare the music of one period with that of another. In the sixteenth and early seventeenth centuries everything was on a rather simple plan. All life was rather personal and intimate. It was natural that their music should be similar in character. Music was not for public concerts—there were practically none—but for performance in the home. Persons of culture were expected to be able to take their part in making music, and not merely in hearing it. Their vocal music, therefore, was for small groups and not for large choruses or choirs. It was for performance in small rooms rather than in halls—the dining or drawing rooms where the singers would gather around a table and join in singing (perhaps we should call it rehearsing) the latest songs.

Since it was considered just as desirable a social accomplishment to be able to sing one's part in a madrigal as to be able to dance well or to ride well, the songs of the day came to be a good test of this ability. Whether there were two or eight parts to a song there was only one singer to a part. Each singer became therefore practically a soloist. The composers took delight in writing songs with parts worthy of the efforts of the singers and so we find the songs frequently complex and elaborate, difficult to sing. But they always had a charm and beauty which is still evident when we hear them, after hundreds of years.

The collecting and editing of this old music has occupied the attention of many scholars, among them Dr. E. H. Fellowes of St. George's Chapel in Windsor Castle, who directs the choir in the songs heard on this program.

Suggested Class Preparation: It is important to show the conditions under which this music was first performed, so that the pupils may enter into the spirit of the broadcast. The chapter in WWH on "The Music of Shakespeare's Day," and the brief remarks given above, together with the material in McG may serve as the basis for some such discussion. If there is time, pertinent excerpts may be read to the class from books on the order of *Life in Elizabethan England*, by William Stearns Davis.

Records Used on the Broadcast: Selections from the album of Sixteenth Century Songs recorded by the St. George's Singers.

Lesson 6. Music from the Cathedral. October 19, 1932

Purpose: To present a program of fine church music.

Suggested Class Preparation: Perhaps the most effective preparation for this program would consist of a review of what was studied for the last broadcast about combinations of voices. The singing of Russian choirs has evoked much praise for the smooth, organ-like effects they obtain, and the Russian numbers on this program are a splendid example of this style of chorus singing. The St. Bartholomew's Choir of New York is a fine example of an American choral group. Since this program is devoted to choir music it would be worth while to have the high school choral groups hear it.

Records Used on the Broadcast: Archangelsky: *Lord, Listen to My Prayer*; Gretchaninoff: *I Believe*; Ivanoff: *Praise Be the Name of the Lord*; Tschaikowsky: *Our Father*, (all sung by the Choir of the Russian Church of the Metropolitan of Paris

conducted by N. P. Afonsky); Noble: *The Souls of the Righteous*; Tschaiakowsky: *How Blest Are They*, (both sung by St. Bartholomew's Choir conducted by David McK. Williams).

SECTION C—THE STRINGED INSTRUMENTS OF THE ORCHESTRA

Lesson 7. The Violin and the Viola. October 26, 1932

Purpose: In the next eight lessons all the principal instruments of the orchestra will be presented so that they may be recognized by sound. There is every reason to believe that most listeners do not recognize all of the instruments they commonly hear played, and that they thus lose a great deal of musical enjoyment through an inability to appreciate the combinations of instruments used by composers. Since these programs are designed entirely for music lovers and casual listeners, and not for professional music students, technical details will be omitted from the discussions of the instruments.

Readings: WWH: The Violin, p. 192, The Viola, p. 195; Johnstone: The Violin, p. 8, The Viola, p. 10; Erb: The Stringed Instruments (on the violin and viola), pp. 90-92. Some of the pupils who are more interested in the violin and viola may be assigned readings in Grove's *Dictionary of Music and Musicians* or in any general encyclopedia on Paganini, Sarasate, Ysaye, and Kreisler (violinists), and on Lionel Tertis (viola player).

Suggested Class Preparation: If a violin and viola are available give the students actual demonstrations of the two instruments. Discuss their relative appearance, size, use, and tone quality. Explain and show the difference in effect between playing with the bow and plucking with the fingers (*pizzicato*). Play the VInOr record to illustrate.

Records Used on the Broadcast: *Londonderry Air*, played as a viola solo by Lionel Tertis; Excerpts from the Schubert *Sonata in A Major*, played by Kreisler and Rachmaninoff; *Passacaglia* by Handel-Halvorsen, played as a duet for violin and viola by Sammons and Tertis; VInOr, number 20522-A.

Lesson 8. The Violoncello and the Double Bass. November 2, 1932

Readings: WWH: The Violoncello, p. 196, The Double Bass, p. 198; Johnstone: The Violoncello, p. 14, The Double Bass, p. 16; Erb: The Stringed Instruments (on the violoncello and the double bass), p. 92. One might use the sketches in the Red Seal Section of the Victor Catalog for information about the careers of Casals, the great 'cellist, and Koussevitzky, the double bass virtuoso.

Suggested Class Preparation: As in the last lesson compare the two instruments using actual demonstrations if possible. Point out the relation in general construction to the violin and viola. Use the VInOr record to demonstrate the tone qualities of the two. Notice that the same relation between bow and *pizzicato* playing exists here as in the case of the violin and the viola. Point out that these instruments are lower in pitch than are the violin and the viola, and that the bass is an octave lower than the 'cello. Show the class pictures of all the instruments in the string section.

Records Used on the Broadcast: Beethoven: *Minuet in G* (records by Casals, 'cellist, and Koussevitzky, double bass player), Last movement from the *Sonata in A*, *Opus 69*, played by Casals, 'cellist, and Schulhof, pianist; VInOr, number 20522-A.

Lesson 9. Combinations of Stringed Instruments. November 9, 1932

Purpose: To show how the instruments of the string choir are used together in trios, quartets, and in the symphony orchestra.

Reading: WWH: Instrumental Combinations (on chamber music), p. 24; The String Choir, p. 190, The Development of the String Quartet, p. 254; Erb: Chamber Music, pp. 122-123.

Suggested Class Preparation: Discuss and explain the combination of instruments making up the trio, quartet, and the string section of an orchestra. Point out that the string quartet is the basis of the orchestra, and that the addition of the double bass does not alter this fact. Compare the string quartet with the mixed vocal quartet (soprano—first violin, alto—second violin, tenor—viola, and baritone or bass—'cello). Any string ensemble work done in the music department may illustrate this lesson.

By the time for this program the class should be able to distinguish between the tone quality of the various stringed instruments when each is playing in its normal range (with the possible exception of the viola). Accordingly it may be found advisable to review a little on the last two lessons.

Records Used on the Broadcast: Haydn: Excerpts from the *Trio in G Major*, played by Thibaud, violinist, Casals, 'cellist, and Cortot, pianist; Schubert: Excerpts from the *Quartet in A Minor*, played by the Musical Art String Quartet; Bach: Last movement from the *Brandenburg Concerto, No. 6, in B flat*, played by Sir Henry J. Wood and his orchestra.

SECTION D—THE WIND INSTRUMENTS OF THE ORCHESTRA

Lesson 10. The Wood-wind Instruments: Flute, Piccolo, Clarinet, and Bass Clarinet. November 16, 1932

Purpose: It is generally found more difficult to distinguish between the wood-wind instruments than between either the strings or the brasses. This is probably due not so much to any inability to hear the differences, as to the lack of sufficient opportunity to fix firmly in mind the distinctions between these instruments. The wood-wind section gives color to the orchestra and is responsible for some beautiful effects which are largely overlooked by those listeners not familiar with the section. For this reason the importance of these two broadcasts is stressed not only to schoolroom audiences but also to the general public.

Readings: WWH: *The Flute and Piccolo*, p. 204, *The Clarinet and Bass Clarinet*, p. 212; Johnstone: *The Flute*, p. 28, *The Piccolo*, p. 30, *The Clarinet*, p. 38, *The Bass Clarinet*, p. 42. (In reading about the clarinets it is not necessary to include the discussions of transpositions.)

Suggested Class Preparation: In presenting the material on the wood-winds point out that there are three general types of wood-wind: the flute, an open pipe like a whistle; the clarinet, in which the tone is made by a single reed; and the oboe, which produces the tone with a double reed. In this lesson we are taking up the flute together with the piccolo, which is a little flute, and the clarinet together with the bass clarinet, which is merely a lower pitched, deeper-toned clarinet. Classifying the instruments in this way will make it much easier to remember them. It is not important that the casual listener always recognize the bass clarinet as distinct from the ordinary clarinet, or the piccolo as distinct from the flute, since confusions here are rather negligible, but the teacher should try to teach the class to distinguish a flute from a clarinet.

If the instruments are available, demonstrate with them, otherwise use the VInOr record to show their tone qualities. Point out that the flute and piccolo differ in size rather than in type, and that the name given to the piccolo in French and German means "little flute." In the same way show how the clarinet and bass clarinet are related. Try to demonstrate these instruments well enough so that the pupils can distinguish between them by sound alone.

Records Used on the Broadcast: Debussy: *Rhapsody for Clarinet and Orchestra*; Handel: *Flute Sonata*; VInOr, number 20522-B.

Lesson 11. The Wood-wind Instruments: Oboe, English Horn, Bassoon, and Contra-Bassoon. November 23, 1932

Readings: WWH: *The Oboe and English Horn*, p. 206, *The Bassoon and Contra-Bassoon*, p. 209, *The Wood-wind Choir*, p. 201; Johnstone: *The Oboe*, p. 32, *The English Horn*, p. 34, *The Bassoon*, p. 44, *The Contra-Bassoon*, p. 46.

Additional Explanation: Many listeners are confused as to the identity of the English horn, a confusion which has resulted largely from the very misleading and inappropriate name of the instrument. Actually it ought to be called a tenor oboe since it is the tenor voice in the oboe family. Considerable speculation has been made as to its naming, and two theories have been advanced for this misnomer. The French name is "cor anglais," which is translated "English horn." Some early specimens of the instrument did not have a straight tube as is customary today, but were bent in the middle. It has been suggested that "cor anglais" was originally "cor anglé" the latter adjective applying to the bend in the tube, and that our

present name may be merely the translation of a corruption of the instrument's original name. The other theory advanced for this misnomer is that when the cor anglais was given a bend in order to facilitate its handling, the name was adopted to mark its resemblance to a kind of hunting horn said to be in use in England at the time. The first mentioned theory is the most probable solution of the riddle of the instrument's name—since it is neither a horn, in the popular sense of that term, nor is it English—but that remains an unproved hypothesis.

Suggested Class Preparation: Discuss the various instruments in the lesson as was directed in previous lessons. Compare the oboe with the English horn, and the bassoon with the contra-bassoon. Point out again that the wood-wind choir consists of instruments that run in pairs. Draw comparisons between the string and wood-wind sections, pointing out the presence of different instruments, a variety of voices and pitches, and the completeness of the sections within themselves.

Records Used on the Broadcast: Moussorgsky-Ravel: The third "Promenade," "The Ballet of the Unhatched Chickens," from *Pictures at an Exhibition*; Mozart: *Divertimento No. 4*, for flute, clarinet, and bassoon; VInOr, number 20522-B.

Lesson 12. The Brass Instruments: Trumpet and French Horn. November 30, 1932

Readings: WWH: The Trumpet or Cornet, p. 216, The French Horn, p. 218; Johnstone: The French Horn, p. 50, the Trumpet, p. 52. (In reading and discussing these references on the brass instruments do not involve the students in discussions about transposing, clefs, and key signatures.)

Since one of the pieces to be played on this broadcast contains some very important parts for the tympani or kettle drums, some preparation should be made for this, too. The best brief explanation is in Johnstone: *The Kettle Drums*, p. 64. If this is not available see WWH: *Percussion Instruments—Drums*, p. 222.

Additional Explanation: There is often confusion resulting from the various uses of the word "horn." In the strict usage the term "horn" applies to the French horn only, whereas the entire brass section is referred to as "the brass" or the "brass section." Although many people carelessly refer to the brass instruments as "horns," one must keep in mind the fact that whenever careful musicians have occasion to mention this section, they reserve the word "horn" for the French horn. Some listeners confound the English horn with the French horn, although the only possible point of confusion is in the names of the instruments, since the English horn is a tenor oboe or wood-wind instrument, while the French horn is a brass instrument which neither looks nor sounds anything like the English horn.

Suggested Class Preparation: Explain the instruments as in previous lessons, illustrating with the instruments themselves if possible. If these are not available the VInOr may be used. Mention the association of the horn with hunting. Explain the difference between the real French horn with its superb tone, and the alto or melophone horn, so often used in high school organizations, which has a very inferior tone quality. Train the class to distinguish between the tone of the French horn and the trumpet. Point out the fact that the kettle drums are the only drums having a definite pitch.

Records Used on the Broadcast: Moussorgsky-Ravel: The first and second "Promenade" themes from *Pictures at an Exhibition*; Mozart: *Divertimento No. 6*, for 2 flutes, 5 trumpets, and 4 kettle drums, *Divertimento No. 9*, for 2 oboes, 2 horns, and 2 bassoons; VInOr, number 20523-A and 20523-B.

Lesson 13. The Brass Instruments: Trombone, Tuba, and Brass Choir. December 7, 1932

Readings: WWH: The Brass Choir, p. 215, The Trombone—The Tuba, p. 220; Johnstone: The Trombone, p. 56, The Tuba, p. 58.

Suggested Class Preparation: Discuss the instruments as usual. Have actual demonstrations to supplement the VInOr record. Compare the voices of a brass quartet with those of a mixed vocal quartet. Show how the brass choir compares in voices, pitch, and completeness with the other sections. Emphasize the musical possibilities of the brass choir to counteract the bad effect of most popular examples of brass instrument playing.

Records Used on the Broadcast: Bizet: "Flower Song" from *Carmen*, played as a trombone solo; Moussorgsky-Ravel: "Bydlo" and "Catacombs" from *Pictures at an Exhibition*; Weinberger: "Polka" and "Furiant" from *Schwanda*; VInOr, number 20523-A.

Lesson 14. Three Divertimenti by Mozart. December 14, 1932

Readings: C: Life of Mozart, p. 151; B: Life of Mozart, p. 70; WWH: Mozart, p. 129, The Wood-wind Choir, p. 201; McG: Comments on Mozart, pp. 190-198.

Additional Explanation: As Mozart uses the term "divertimento" it designates a piece in several movements for a trio, quartet, or other small group of strings, woodwinds, brass, or a combination of strings and winds. All told Mozart wrote about 20 such divertimenti. The divertimenti played on this program are rather light in nature, and are made up of several short movements each. As in other chamber music compositions the movements are contrasted with each other in mood and tempo.

Suggested Class Preparation: This program has been designed in order to demonstrate the possibilities of wind instruments in small chamber music combinations. For this reason it is important that the pupils be able to recognize without hesitation the instruments playing in these records. The instruments which should be studied if any review is necessary are the following: flute, oboe, clarinet, bassoon, French horn, trumpet, and kettle drums. Perhaps the best way to review the instruments is by using the VInOr records.

Records Used on the Broadcast: *Divertimento No. 4*, for flute, clarinet, and bassoon, *Divertimento No. 6*, for 2 flutes, 5 trumpets, and 4 kettle drums, *Divertimento No. 9*, for 2 oboes, 2 bassoons, and 2 horns.

SECTION E—LISTENING TO BANDS AND ORCHESTRAS

Lesson 15. A Concert by the Famous French Band of the Republican Guard. January 4, 1933

Purpose: This program has been designed (1) to serve as an opportunity to study a large ensemble of wind instruments, and (2) to study the possibilities of a fine concert band. Although the best music critics are convinced that the symphony orchestras in this country are comparable to the best orchestras anywhere in the world, there can be little question about the fact that our concert bands seldom measure up to the high standards set by our symphony orchestras. There are several reasons for this. For one thing, band concerts generally include very little really fine music, and are often made up of pieces of no musical value whatever. A much more serious shortcoming of our bands is the general disregard of the niceties of intonation, tempo, and phrasing among band leaders. All the great symphonic conductors the world over may agree on the general details of interpretation for some selection, but American band leaders are apt to conduct those same pieces with complete disregard for all these conventions. Logically a band ought to play a given composition at the same speed and in about the same way it would be played if Mr. Toscanini, or some other great conductor, were conducting the New York Philharmonic-Symphony Orchestra through the same measures; yet most bands play everything at a breakneck speed and in a most unmusical manner. The Band of the Republican Guard is one of the most famous bands in the world, and the selections chosen for this broadcast show it at its best. In its finished performances it sounds like a first-rate symphony orchestra, and not like what we usually expect from a band.

Readings: WWH: Instrumental Combinations (on bands), p. 24, Analyses: *España Rhapsody*, p. 396, *Invitation to the Dance*, p. 589; MR: *España Rhapsody*, p. 166.

Suggested Class Preparation: Discuss the instruments that make up a band. Point out that an orchestra has greater possibilities than a band because it has all the instruments of a band plus the entire string section. Emphasize the possibilities of a band as a concert organization to offset the more popular conception of it as a noisemaker for parades and athletic games.

Records Used on the Broadcast: Chabrier: *España Rhapsody (Spanish Rhapsody)*; Weber: *Invitation to the Dance*, both played by the Band of the Republican Guard.

Lesson 16. Listening to a Complete Symphony Orchestra. January 11, 1933

Purpose: This lesson has been placed at the end of our study of orchestral instruments to serve as a general review, and also to act as an introduction to the problem of listening to the full symphony orchestra.

Readings: WWH: *The Orchestra*, p. 186. (Notice the seating chart on page 187.)
McG: Paragraphs on the Orchestra, pp. 222-227. (See Lesson 29, page 23, for references on Wagner and his music.)

Additional Explanation: Ravel's *Bolero* is one of the most talked about compositions of the day. It had its world premier in Paris late in 1928, and its first performance in this country a year later. Since that time it has been played by symphony orchestras everywhere, has been broadcast over both national networks on several occasions, and has been recorded by four record companies, one of the recordings being directed by the composer himself. It has been played by the Minneapolis Symphony Orchestra four times in the last three years.

Mr. Donald N. Ferguson, writing in the program notes for the concerts given by the Minneapolis Symphony Orchestra, makes the following comment: "A bolero is an old Spanish dance in brisk 3-4 time. At first it was danced with castanets, in the hands of the dancers themselves. The chattering rhythm of the castanets was later taken over into the accompanying music of the dance.

"Ravel's work is really a ballet, written for the dancer Ida Rubinstein, to whom the work is dedicated. . . . The scene. . . . represents the public room of a Spanish inn. The dancer, on a trestle table in the center, is surrounded by men who become more and more inflamed as the dance proceeds; the dancer is seized and tossed from one to another of the men; knives are drawn, but her partner intervenes, and they dance until quiet is restored."

The feature of this *Bolero* which attracted so much discussion when it was first performed is the fact that the piece is based entirely on one, very simple theme, which is repeated with practically no change from the beginning to the end of the composition. Ravel secures variety through assigning the theme to different instruments in turn, but aside from this instrumental variation the composition possesses no contrasts. It is for this reason that so many commentators have come to regard it as a tremendous musical stunt and show piece.

At the beginning the drums give out the basic rhythm of the piece, and it is maintained in one section of the orchestra or another throughout the composition. The melody is played by the flute at first, then in turn by the clarinet, the bassoon (playing in its very highest register), the E flat clarinet (a high-pitched clarinet), the oboe d'amore (an obsolete instrument which sounds much like our modern English horn), trumpet, saxophone, French horn (playing in combination with some other instruments so that its tone is disguised), more wood-winds, the trombone (playing in its extreme upper register so that it is hardly recognizable), and then the strings. As the piece goes on, its simple melody is constantly repeated, and heavier instruments are always being added, until at the end the brass and percussion instruments swell the din until there is what has been described as a "tornado of sound."

Suggested Class Preparation: By the time for this program all of the pupils should be able to recognize the various instruments we have studied in the foregoing lessons. The best and quickest review would be accomplished by using the VInOr records, playing the various sections at random, and having the students write down the name of the instruments heard during a series of trials.

After spending some time on the separate instruments the teacher should point out their use in choirs, and that a composer may write alternate passages for strings, wood-winds, brass, and full orchestra. Three ideas should be kept in mind: (1) students should be trained to recognize the instruments when they play alone or when a melody part is assigned to one in the course of an orchestral composition, (2) they should develop a feeling for the use of the instruments in choirs as mentioned above, and (3) they should be shown that composers often write for all the sections together, this constituting the full orchestra.

The teacher should tell the class about the scene of the ballet for which the *Bolero* was intended, and should point out the fact that it is constructed on one theme.

Records Used on the Broadcast: Ravel: *Bolero*; Wagner: *Flying Dutchman Overture*.

SECTION F—THREE PROGRAMS OF FINE SONGS

Lesson 17. Two Famous Song Writers: Schubert and Schumann.
January 18, 1933

Readings: B: Life of Schumann, p. 160; C: Life of Schumann, p. 381; WWH: Robert Schumann, pp. 140-141; Erb: The Art Song, pp. 24-27, Schumann's Songs, pp. 30-31. B: Life of Schubert, p. 128; C: Life of Schubert, p. 260; WWH: Schubert, p. 134. Many of the assignments made in Lesson 4 should be used. The brief discussion of Schubert's style given in Lesson 25, page 20.

Suggested Class Preparation: The material studied in class and presented for lessons three and four should be reviewed. The pupils should understand the difference between a strophic song and a through-composed song. The assignments on the lives of these two composers may be utilized in any way that the individual teachers see fit. The translations of the Schubert songs should be on the board during the broadcast (see pages 8-9 for these), and if translations of the Schumann songs are available they should be put on also.

Records Used on the Broadcast: Schubert: *Der Erl König (The Erl King)*, *Der Lindenbaum (The Linden Tree)*; Schumann: *Die Lotosblume (The Lotus Flower)*, *Der Wanderlied (The Wanderer's Song)*. (Please notice that the latter song by Schumann is not to be confused with Schubert's famous song, *Der Wanderer (The Wanderer)*).

Lesson 18. Great Songs by Modern Composers. January 25, 1933

Explanation: Richard Strauss, besides writing operas, many compositions for symphony orchestra, and winning fame as a conductor, has written many fine songs. The two songs included on this program are perhaps the best known. Translations for them are given below. (Translations for the Mahler songs are printed on page 9 of this bulletin.)

Serenade

Awake! arise, but softly, my love,
That no one from slumber awaken!
Scarce murmurs the brook, scarce trembles
above
A leaf by the light zephyr shaken.
Then softly, my maiden, that naught be heard,
Lay softly thy hand on the latch ere 'tis
stirred!
With footsteps like footsteps of elves leaping
light

Lest they hurt the heart of a flower,
Come swiftly out in the moonlit night.
I wait in the cool garden bower.
The flowers sweetly slumber beside the calm
lake
And perfume the breezes—only love is awake.
Come hither! Here under the linden tree
Mysterious shadows hover;
The nightingale shall with envy see
The maiden kiss her lover.

Tomorrow

Tomorrow's sun will rise in glory beaming,
And in the pathway that my foot shall
wander,
We'll meet, forget the earth, and lost in
dreaming,
Let Heaven unite a love that earth no more
shall sunder;

And towards that shore, its billows softly
flowing,
Our hands entwined, our footsteps slowly
wending,
Gaze in each other's eyes in love's soft splen-
dor flowing,
Mute with tears of joy and bliss ne'er ending.

Suggested Class Preparation: The teacher should point out the beauty of these love songs. The translations reveal a dignified, beautiful treatment of the love theme which stands in marked contrast to the cheap sentimental verses ground out by the popular song writers. The same suggestions given in other lessons about putting the texts of the songs before the pupils while the program is on should be observed for this broadcast.

Records Used on the Broadcast: Mahler: *Rheinlegendchen (Rhine Legend)*, *Der Tambourgeißel (The Drummer Journeyman)*; Strauss: *Morgen (Tomorrow)*, *Ständchen (Serenade)*.

Lesson 19. Songs by American Composers. February 1, 1933

Readings: MR: The Music of Edward MacDowell, p. 310; WWH: Analyses of the MacDowell songs, pp. 488-489, Edward MacDowell, p. 179, Analysis of *Danny Deever*, p. 411.

Suggested Class Preparation: Something of the fame of MacDowell and Damrosch should be presented, if by chance any pupils are not already familiar with these important figures in American music. MacDowell's musical style may be shown by some of the smaller piano pieces which pupils may play. The texts of the songs should be studied if they are available, to show how the composer has absorbed their feeling into his music. *Danny Deever* may best be studied through the life and works of Kipling, his portrayal of the English common soldier, and in particular his dramatization of this event in the life of the regiment, with whatever lesson went with it to "Files-on-Parade."

Records Used on the Broadcast: Damrosch: *Danny Deever*; MacDowell: *A Swan Bent Low, The Sea, Long Ago, Sweetheart Mine, A Maid Sings Light*.

SECTION G—LISTENING TO CHORAL MUSIC

Lesson 20. Coleridge-Taylor's *Hiawatha's Wedding Feast*. February 8, 1933

Readings: The only readings in the list of our books which bear on this lesson are those sections dealing with choral music and combinations of voices. Most of the assignments for Lesson 5, page 10, can be used in this connection.

Additional Explanation: Samuel Coleridge-Taylor was the son of a native Negro physician of Sierra Leone and an English mother. He was born in London in 1875 and died in 1912. The *Hiawatha* trilogy—*Hiawatha's Wedding Feast, The Death of Minnehaha, and Hiawatha's Departure*, is generally considered his most important work, and the first of these three—the one for performance on this broadcast—is the most successful of the group, and contains the aria for tenor and orchestra "Onaway! Awake, Beloved" which is so often performed.

Suggested Class Preparation: The discussion should include mention of the legend used as a basis for this composition, choral groups in general, and the position of the composer in the musical world. More definite instructions about preparing for this broadcast will be given during the last few broadcasts preceding this one.

Records Used on the Broadcast: Coleridge-Taylor: *Hiawatha's Wedding Feast*.

Lesson 21. *A Song of Faith*, by John Alden Carpenter. February 15, 1933

Explanation: This four-part chorus, for mixed voices with orchestra and organ, was composed by John Alden Carpenter under a commission from the National Committee of the Washington Bi-centennial for a composition dedicated to Washington's memory. Mr. Carpenter wrote both the words and the music. The composer is famous not only as one of the most prominent American composers but also as an active business man. A descendant of the colonial John Alden, he was born in 1876. He gave some attention to music while a student at Harvard, and afterward studied with the noted English composer, Sir Edward Elgar. When he was twenty-one years of age he entered his father's business in Chicago, and has since divided his energies between business and artistic activities.

As a composer Mr. Carpenter has produced works which have been performed by many of the world's foremost organizations. His orchestral composition, *Adventures in a Perambulator*, has been most frequently played, and his modernistic ballet entitled *Skyscrapers* was produced at the Metropolitan Opera House in New York in 1926. It is interesting to notice that the excerpt from Washington's writings which is included toward the close of the composition is spoken by the composer in this recording.

The text of the composition is given below:

Come now, hear our song!
Song of Freedom, comrades swell the throng!
Hear that ancient story told again, of the father of our fathers!
Hear our song!
As a glowing river flowing to the sea,
As the springing branches of a mighty tree,
So his faith abounds,
So his strong heart led us, made us free.
We, his children's children, raise our eyes.
To the hills—and the mountains—in the skies
To the hills—and the mountains, we raise our eyes.

Comes to town young Doodle dandy!
On his crown a feather fine!
Rides a pony,
Calls him Macaroni, Macaroni, O!

Sounds the throb of the drum-beat,
Sound the cries of the red-men,
Through the years intervening,
As they rang in the days of our fathers!

Sounds a sweet lullaby,
Sounds an old song my mother knew
Sound again, gentle cry,
Soothe a young heart, like falling dew
Bring me to rest again,
Sing to me low,
Sing to me low.
There where my head has lain—well do I know.
Lead me to sleep where the still waters flow.
So sings my motherland,
So yields her love to light my day,
Guides me with gentle hand,
On to a bright and shining way,
To a shining day!

Oh, hear the band, the Yankee band!
From hill and plain, swing out again!
From hill and plain.
Swing out again
Oh, hear the call!
Come one—come all!
Now hear the word, his heart revealing!
Now hear the very voice of the father!

(*Recitative: Here Mr. Carpenter reads some excerpts from Washington's writings.*)

Comes a bright and shining day,
By our Father's faith let us pray.
May the hand of God be our stay,
And our guiding star light our way.

Suggested Class Preparation: The life of Washington, and such plans as may be made for the birthday celebration, are perhaps the best preparation. The music will, in its expression of the text, be its own interpreter. The text should be before the pupils during the performance. It may be pointed out that larger choral works, such as oratorios and cantatas, usually have portions for solo voices. Mr. Carpenter has not employed solos, but secures contrast through the use of the spoken word. High school choral groups should hear this program.

Records Used on the Broadcast: Carpenter: *Song of Faith*.

SECTION H—THE MOVEMENTS IN SONATAS, CONCERTOS, SYMPHONIES, AND CHAMBER MUSIC COMPOSITIONS

Lesson 22. The Song Movement. March 1, 1933

Purpose: A music lover went to a symphony concert at which a violin soloist played a concerto which had three movements and then played an encore. When asked how he liked the concert he said, "Well, I didn't like the first piece so very well, the second one was better, I thought the third was fine, but the fourth was the best of all." He was guilty of a rather common misunderstanding in considering each of the three movements of this concerto as a separate piece, hence his statement placing the encore, which was really the *second* piece, as the *fourth*. It is impossible to hear many musical programs without encountering music written in several movements, and yet a great many listeners seem to have absolutely no idea of the purpose of movements in a piece. The lessons in this section have been designed to aid in a better understanding and enjoyment of musical compositions written in several movements. The first lesson will consist of examples of the slow movement or song movement.

Readings: MR: A Lesson on Form—The Theme with Variations, p. 170, "By the Brook," the second movement of the *Pastoral Symphony*, pp. 198-199.

Additional Explanation: Most pieces written in three or four movements contain one slow movement. This is generally placed second in order so that it follows after the fast first movement and precedes the more sprightly third movement. The slow movements of compositions are usually quite song-like in character; some of them have won considerable fame as songs, for example, the well-known "Goin' Home" by Dvorak, which is an arrangement of the principal theme from the second movement of his *New World Symphony*.

Suggested Class Preparation: In preparation for the theme and variations to be heard on this broadcast, the melody of Schumann's *Träumerei* may be studied as in the first lesson, and the teacher should point out a few of the ways in which the theme is changed in some of its presentations. Point out the fact that slow movements are primarily melodic and song-like in type, and that they usually come second in order of the movements of a composition.

Records Used on the Broadcast: Beethoven: Second movement from the *Pastoral Symphony*; Schubert: Second movement (theme and variations) from the *Quartet in A Minor*.

Lesson 23. The Dance Movements: Minuets and Scherzos. March 8, 1933

Readings: MR: The Minuet, p. 49, p. 50, The Minuet, p. 215; WWH: The Minuet, p. 247; MR: The third movement from the *Pastoral Symphony*, pp. 299-300.

Additional Explanation: The name "minuet" (also "menuet" and "menuetto"), which comes from the French word "menuet" meaning small or delicate, was applied to a certain type of dance because of its short, dainty steps. The minuet was very fashionable in the eighteenth century and was danced both in Europe and in our own country. Music for this dance found its way into artistic compositions, and was introduced into the symphony by Haydn, as the third movement of four-movement symphonies. It is in three-part meter, and consists of three sections, the second one being in contrast with the first, while the last section is a replaying of the first part.

In the hands of Beethoven the minuet became a scherzo. Strictly speaking a scherzo is a musical joke, often quite boisterous, although that must not be taken to mean that all scherzos are of a trivial nature. Like minuets, scherzos have three beats to the measure, but they are played much faster, and lose the graceful nature of the minuet, taking on instead a new vivacity and sprightliness. The difference between these two forms will become more apparent after this lesson.

Suggested Class Preparation: Point out that a minuet is a dance movement—most of the students have probably seen minuets danced on the stage or screen at some time or other—and that a scherzo is a movement developed by Beethoven to replace the more graceful, less boisterous minuet. Study the story attached to the scherzo of Beethoven's *Sixth Symphony* as told in MR, and play over the themes printed there.

Records Used on the Broadcast: Beethoven: Third movement from the *Sixth (Pastoral) Symphony*; Schubert: Third movement (Menuetto) from the *Quartet in A Minor*, Second movement (Scherzo) from the *Sonata in A Major*.

Lesson 24. The First Movement and Sonata Form. March 15, 1933

Readings: WWH: The Sonata Form of Haydn, p. 253; MR: Sonata Form, pp. 288-289, The first movement of the *Pastoral Symphony*, pp. 296-298; Erb: Sonata—Allegro Form, pp. 124-125. More material about the Schubert *Quartet* may be found in the assignments for Lesson 27, page 21, and about the Beethoven *Symphony* in Lesson 31, page 26.

Additional Explanation: Since we have been studying the separate movements of pieces it is time to put together the information gained in these last lessons so that we may see these compositions in perspective. The sonata, concerto, and symphony are merely different names for instrumental combinations utilizing the same form. If a piece were written for a piano, or for any solo instrument with piano, and if that piece were in the form of a sonata, it would be called just a "sonata." If the very same piece had been written for a solo instrument with orchestra (piano and orchestra, violin and orchestra, etc.) it would be a "concerto." Written for three or four instruments, it would be called a "trio" or "quartet." Written for a complete orchestra it becomes a symphony. Yet the themes, form, and everything about the piece except the instrumentation employed might be exactly the same.

A complete sonata, concerto, symphony, or chamber music composition usually consists of either three or four movements which are contrasted with each other in mood and type. The Schubert *Quartet in A Minor* is a good example of a piece having four movements which follow each other in the conventional order. The first movement is *Allegro ma non troppo*, which means that it is to be played fast, but not too fast—and the movement is in sonata form (composers always use

these Italian expressions to indicate the speed and character of each movement). The second movement is an Andante or a piece in moderate tempo, and it happens to be in the form of a theme with variations, a device often resorted to by composers in writing slow movements. The third movement is marked by Schubert as Menuetto—Allegretto, a combination of terms indicating that it is a minuet, and that it is to be played somewhat slower than a real allegro. Schubert's last movement is an Allegro moderato, a moderately fast movement. (On programs and in making announcements over the radio these Italian terms are given in connection with each movement.) The music is usually written so that the performers stop for a moment before beginning each new movement. However this is not always the case; in the *Pastoral Symphony*, for example, the last three movements are played without any break, as are the last two movements from Beethoven's *Fifth Symphony*.

When there are only three movements in a sonata, concerto, symphony, or chamber music composition, the order is generally like this: 1. Allegro (or some other fast movement), 2. Andante, largo (or some other slow movement), 3. Allegro (usually in rondo form). Of course it is understood that a composer is free to arrange his movements as he sees fit, and that he may write pieces in any number of movements he thinks appropriate. Beethoven's *Sixth Symphony*, the major work being used in this series of programs, has five movements, while the Schubert *Sonata in A Major*, another one of our selections, has its scherzo second and its slow movement third in order.

Suggested Class Preparation: The teacher should have some class discussion to fix in the minds of the pupils the essence of the explanation about the arrangement and purpose of contrasting movements in compositions. Point out that the sonata form is the conventional form of the first movements of sonatas, concertos, symphonies, and chamber music compositions, but is not restricted to the first movements alone since any, all, or none, of the movements may be in sonata form if the composer desires. As a rule the first movement always is in this form, and the other movements occasionally are. The themes from the first movement of the symphony as listed in MR should be played before the broadcast.

Records Used on the Broadcast: Beethoven: First movement from the *Sixth (Pastoral) Symphony*; Schubert: First movement from the *Quartet in A Minor*.

SECTION I—THREE PROGRAMS OF MUSIC BY SCHUBERT AND HAYDN

Lesson 25. A Violin Sonata by Schubert. March 22, 1933

Readings: C: Life of Schubert, p. 260; B: Life of Schubert, p. 128; WWH: Schubert, p. 134; Erb: Chamber Music, pp. 122-126. Articles in the Red Seal Section of the Victor Catalog or almost any musical or general encyclopedia on Kreisler and Rachmaninoff should also be read.

Additional Explanation: There is no better brief summary of Schubert's style than that given by the eminent English scholar, Sir William Henry Hadow, in the following words: [Schubert was unsurpassed for poetic impulse and suggestion.] "He wrote always at headlong speed, he seldom blotted a line, and the greater part of his work bears, in consequence, the essential mark of improvisation; it is fresh, vivid, spontaneous, impatient of restraint, full of rich colour and of warm imaginative feeling. He was the greatest songwriter who ever lived, and almost everything in his hand turned to song. . . . In his symphonies the lyric and elegiac passages are usually the best, and the most beautiful of them all is, throughout its two movements, lyric in character. [Hadow is referring to the famous "Unfinished Symphony".] The standpoint from which to judge him is that of a singer who ranged over the whole field of musical composition and everywhere carried with him the artistic form which he loved best."

That Schubert was a very prolific and spontaneous writer is made more vivid when we realize that he lived only thirty-one years, and yet was able to compose about 15 operas, 6 masses and other choral works, 10 symphonies, over 20 piano sonatas, 20 string quartets, 6 larger pieces for violin and piano, and 603 songs, not to mention various less important compositions!

In these Schubert programs we find music that is primarily melodic in type, one beautiful melody following another with little interruption. The sonata to be played on this program is in keeping with the remarks on Schubert's style given above. The first movement follows the outline of the sonata form studied in an

earlier program, the second movement is a scherzo and the third movement is a slow movement (Schubert reversed the customary order in this sonata), while the last movement is a rondo in which two themes alternate with each other throughout the movement. This sonata was the last of the larger works Schubert composed for the violin and piano.

Suggested Class Preparation: Since this is one of several all-Schubert programs, this week can mark the beginning of any projects on Schubert which the teacher sees fit to introduce. It is not practical to suggest any detailed plans here since library equipment and local conditions vary so much from place to place, but a few examples are in order. Those students studying German in the senior high school may read some of the texts Schubert set to music and translate them. Those class members who are performers may be encouraged to play and sing some of Schubert's music to the class. Themes or essays on some phases of his life or music may be written as a part of the work in English classes. The teacher should organize other projects to meet local conditions and needs.

Using the above explanations and the readings assigned as a source of information, the teacher should lead the class in a general discussion of Schubert's music. Since this is the first program in which all of a work in several movements is played, the teacher should review what was learned in Section H about the relation of movements in sonatas. The class discussion should by all means include mention of the fame of the two performers who made this recording.

Records Used on the Broadcast: Schubert: *Sonata in A Major, Opus 162*, played by Kreisler, violin, and Rachmaninoff, piano.

Lesson 26. The Two Hundred-First Birthday of Joseph Haydn. March 29, 1933

Readings: C: Life of Haydn, p. 128; B: Life of Haydn, p. 52; WWH: Franz Joseph Haydn, p. 127; McG: Haydn, pp. 178-190; MR: Analysis of the last movement from this trio, pp. 84-85. Read some material about the three performers—Thibaud, Casals, and Cortot, such as may be found in the Red Seal Section of the Victor Catalog, or in almost any musical dictionary or general encyclopedia of recent publication

Suggested Class Preparation: Point out that Haydn and George Washington were born at about the same time, Washington on February 22, and Haydn on March 31, 1782, and that Haydn is about as important to music history as Washington is to American history. The students should be familiar with the instrumental combinations playing in this trio, and with the three artists who have made the recording. Be sure to play over the theme for the last movement as it is given in MR.

Records Used on the Broadcast: Haydn: *Trio in G Major*, played by Thibaud, violin, Casals, violoncello, and Cortot, piano.

Lesson 27. A String Quartet by Schubert. April 5, 1933

Readings: WWH: The Development of the String Quartet, p. 254; STS: The Qualities of the String Quartet, pp. 154-160. Portions of Lesson 9, Combinations of Stringed Instruments, page 11, and the pertinent facts of Section H, The Movements in Sonatas, etc. should be reviewed.

Suggested Class Preparation: Any work begun during an earlier lesson which concerns Schubert may be continued. The class should be thoroughly familiar with the instrumental combination playing this program, and any needed review material from the earlier lessons on instruments should be used. Discuss chamber music of various sorts, and point out just what conditions make it chamber music, and why symphony orchestras, bands, and dance orchestras do not play as chamber music combinations.

Records Used on the Broadcast: Schubert: *Quartet in A Minor, Opus 29*, played by The Musical Art Quartet.

SECTION J—AN EXAMPLE OF PROGRAM MUSIC

Lesson 28. Pictures at an Exhibition, by Moussorgsky-Ravel. April 19, 1933

Readings: MR: Definition of Program Music, p. 76; WWH: Descriptive or Program Music, pp. 35-36.

Additional Explanation: Modest Petrovitch Moussorgsky lived in Russia from 1835 to 1881. As a young person he studied music with no intention of following it as a profession, planning instead to be a military man. Later in life he turned to music entirely and came to be classed as one of the most talented and original of Russian composers. During a great part of his life his composing was handicapped by extreme poverty, a fact which resulted in curtailing his musical output.

After the death of Victor Hartmann, a close friend of Moussorgsky, it was decided to give a posthumous exhibition of some of Hartmann's paintings and drawings. This exhibition gave Moussorgsky the inspiration for writing this composition. He imagined himself walking from one picture to the next, and in his composition gives us musical representations of ten of the pictures and drawings by Hartmann displayed at the exhibition. Moussorgsky wrote his music as a piano solo, although it has been arranged for orchestra on several occasions. The transcription played on this program was made by our contemporary, Maurice Ravel, (see Lessons 2 and 16). Ravel is particularly famous for his mastery of the symphony orchestra, and he has succeeded admirably in orchestrating these piano pictures of Moussorgsky. Serge Koussevitzky, who is now the leader of the Boston Symphony Orchestra, asked Ravel to orchestrate these pieces, and the first performance of the work was given in Paris in 1923 under Koussevitzky's direction. The first American performance was by the Boston Symphony Orchestra under Mr. Koussevitzky, by whom were made the records used on this broadcast.

Analysis of the movements:

"Promenade": The music begins with the promenade theme played by the trumpet, with the other brass joining in soon afterwards. This theme, which describes Moussorgsky walking into the exhibition, should be noticed carefully because it enters again in later promenades, and it is heard during the last picture, "The Great Gate at Kiev."

"Gnomes": This describes a little dwarf, crippled and clumsy, dragging himself along at an irregular pace. The strings and wood-winds aptly suggest his jerky movements. A middle passage portrays the dwarf's slow motions. The picture is concluded with several very appropriate grotesque passages.

"Promenade": As the sight-seer moves along to the next picture the promenade theme is brought in again, played first by the French horn, and then by the wood-winds, although not in the vigorous manner in which it was heard before. As the visitor approaches the next picture his step lags and he finally stops.

"The Old Castle": In the Middle Ages gentlemen of the noble class often became troubadours, that is, they composed love songs, which, strangely enough, were intended for serenading other men's wives. This is a picture of a medieval troubadour singing before the tower of a castle. Apparently his lady did not look with favor upon him, or he had some other reason for being downcast, because his song is in a very melancholy vein. Ravel has given the principal part to an alto saxophone.

"Promenade": A short presentation of the walking theme carries the visitor along to the next picture. Apparently he is glad to leave behind the sad painting he has just seen since the theme is energetically played as at the beginning.

"Tuileries": This portrays a scene in the Tuileries gardens where many children and their nurses engage in a continual chatter with not a few disagreements. The wood-wind section is quite prominent. (The Tuileries gardens are situated in the heart of Paris, and were designed for King Louis XIV, king of France from 1643 to 1715. They would correspond to a large city park in our own country.)

"Bydlo": In this picture we see an old wagon with enormous wheels drawn by oxen. Moussorgsky used an old folk song for the melody in this one. The rather lumbering accompaniment which is sustained throughout the piece continually reminds us of the wagon rumbling along. During the first and last portions of the picture the melody is played by the tuba. We can imagine that we see the wagon coming in the distance, and that it approaches us, finally disappearing in the other direction.

"Promenade": During the first portion of this promenade the wood-wind section is heard. Later it is joined by the strings. This leads directly into one of the most fanciful of the pictures—

"The Ballet of the Unhatched Chickens": This music describes a drawing made by Hartmann for a stage scene in a ballet. The music is dominated by the upper wood-wind instruments as they suggest the shrill, high-pitched chirping of the unhatched chickens dancing in their shells.

"Samuel Goldenberg and Schmuyle": Here we have an admirable musical characterization of two highly contrasted Jewish personalities, a well-to-do, pompous, self-satisfied, and outspoken person who likes to dominate everything and everybody, and his companion who is poor, nervous, supplicating, and subservient. The opening theme is dominated by the lower strings, and it superbly represents the self-confident Goldenberg. At the ninth measure the Schmuyle theme is hesitatingly played by a muted trumpet in complete contrast to the outspoken Goldenberg. Presently both themes are played together, the Goldenberg by the lower instruments, and the Schmuyle by the muted trumpet. As one might expect Goldenberg gradually eliminates Schmuyle from the conversation at the end of the picture.

"The Market-Place in Limoges": Here we see the market women disputing violently over their wares in the market place at Limoges (a town in the southwestern part of France). As the dispute continues it grows in intensity until the entire market place is involved.

"Catacombs": In this drawing the artist portrayed himself examining the interior of some catacombs by the light of a lantern. Moussorgsky wrote on a portion of his manuscript: "The creative spirit of the dead Hartmann leads me toward skulls . . . [as they] are illuminated gently in the interior." Appropriately the music is ghastly in character. In orchestrating this picture Ravel used the brass section in sombre chords to secure an excellent effect. Moussorgsky must have felt depressed and deeply affected by this picture because the short suggestion of the promenade theme which follows it is sad and in the minor mode.

"The Hut on Fowls' Legs": This drawing represented a clock in the form of Baba-Yaga's hut. Baba-Yaga was a terrible witch famous in Russian legends. She was supposed to live in a hut on fowls' legs. She would fly through the air, and on Witches' Sabbath would use an iron mortar, glowing red, which she propelled with a pestle, removing traces of her path with a flaming broom. She was very fond of collecting human bones, and after turning them to stone would pound them to a convenient size in her mortar. This picture portrays Baba-Yaga as she flies on her fiery and awful journeys.

"The Great Gate at Kiev": The composition closes with a massive musical portrait of a drawing by Hartmann which contained his plan for the construction of an enormous gate at Kiev, Russia. The Russians are supposed to share with Americans a fondness for huge buildings, and exult in big structures of all types. Hartmann apparently designed such a gate since the music possesses a most imposing quality of massiveness. All the resources of the modern symphony orchestra are utilized, and bells—of which the Russians are fond—are included in the closing measures. The listener will notice that the promenade theme is given a prominent part in this picture.

Suggested Class Preparation: Give the class the setting for this story, and explain the way in which the walking theme alternates with the pictorial descriptions. Read or tell the stories of the various pictures so that the class has some idea of what they are like. When the records are played the announcer will call out the names of the pictures as they occur in the music so that the listeners will be able to follow the composition more closely. If there is any way of putting copies of the program notes into the hands of the students so that they can follow them as the pieces are played, it will add a great deal to the enjoyment of the music.

Records Used on the Broadcast: Moussorgsky-Ravel: *Pictures at an Exhibition*, played by the Boston Symphony Orchestra conducted by Serge Koussevitzky.

SECTION K—RICHARD WAGNER, THE WORLD'S GREATEST WRITER OF OPERAS

Lesson 29. Music from *The Flying Dutchman*. April 26, 1933

Readings: WWH: Richard Wagner, p. 150, *The Early Wagner*, p. 308, *Analyses of the Music*, pp. 590-591; MR: Discussion of the Overture, pp. 252-255; C: *Life of Wagner*, p. 373; B: *Life of Wagner*, p. 260. Additional information about the story of the opera may be derived from such standard works as the *Victrola Book of the Opera*, or Upton's *Standard Operas*. The introduction to the *Victrola Book of the Opera* (any edition) is an excellent, sane, and logical discussion of the topic, "What Is an Opera?" It is strongly urged that this be read in connection with these two broadcasts.

Suggested Class Preparation: These two lessons on Wagner furnish an excellent opportunity for class activities of various sorts. The readings listed above may become

the basis of varied assignments so as to satisfy the diversion of tastes naturally present in any class. The discussion in MR is particularly good, and the teacher should go over the material with the entire class, encouraging the students to read the account for themselves. There is the possibility of biographical study, since Wagner had an interesting and eventful life, while those students with literary tendencies may be interested in the very attractive story of *The Flying Dutchman*. The themes from the *Overture* in MR should be played several times so that they will be familiar when the music is broadcast.

Records Used on the Broadcast: Wagner: "Overture," "Senta's Ballad" from *The Flying Dutchman*.

Lesson 30. Two Scenes from The Ring of the Nibelungen. May 3, 1933

Readings: WWH: The Influence of the Wagner Music Drama, p. 259, The Ring of the Nibelungen, p. 312; MR: Music Drama—The Ring of the Nibelungen, pp. 366-375; Erb: Opera, pp. 192-195; McG: A Union of the Arts, pp. 302-308.

Additional Explanation: Translations of the two excerpts follow.

Hagen Calling the Vassals (From *Die Götterdämmerung*)

Hagen

Hoiho! Hoiho, Hoiho!
Ye Gibich vassals, gather ye here.
Arm ye! Arm ye! Weapons! Weapons!
Arm through the land!
Goodly weapons!
Mighty weapons!
Sharp for strife!
Need is here! Need!
Arm ye! Arm ye!
Hoiho! Hoiho, Hoiho!

The Vassals

Why brays the horn?
What summons the hosts?
We come with all ward—
We come with all weapons—
Hagen! Hagen!
Hoiho! Hoiho!
What's the peril here?
Will the foe appear?
Who gives us fight?
Is Gunther in need?

Hagen

Arm yourselves well and loiter not!
Welcome give to your lord:
A wife Gunther hath won.

The Vassals

What is his need? where is his foe?

Hagen

A Walkyrie wife bringeth he home.

The Vassals

Her kinsmen and vassals follow in anger?

Hagen

No one follows: lone he fares.

The Vassals

Has he triumphed o'er ill?
Has he triumphed in war?

Hagen

The dragon slayer brought him the bride!
Siegfried, the hero, held Gunther safe!

The Vassals

Why call'st thou the host then together?

Hagen

Sturdy steers now shall ye slaughter;
And wash the altar of Wotan in blood.

The Vassals

What, Hagen, what more dost bid us do?

Hagen

Then a boar I bid you strike down for
Froh;
And a goat in his prime kill ye for
Donner;
Sheep I bid you slaughter for Fricka.
That grace she may grant to the marriage!

The Vassals (with constantly increasing mirth)

When we have done it, then what is there else?

Hagen

The drink-horn take from damsels fair,
With wine and mead mirthfully filled.

The Vassals

The drink-horn in hand, what have we then to do?

Hagen

Revel away 'til you wreck your wits.
All for the goodwill of the Aesir,
To win their aid for the wedding.

The Vassals (laughing together)

Good hap and health greets now the Rhine,
If Hagen, the grim one, so merry may be!
The hedge's thorn pricks now no more;
As wedding herald plays he his part

Hagen (who has remained serious throughout the revelry)

Now cease your laughing, valiant Vassals!
Receive Gunther's bride!
Brünnhilde nears there with him.
Love well your lady, faithfully help:
If she be wronged, swift be your vengeance!

The Vassals

Hail! Hail! Hail!
Be welcome! Be welcome!
Be welcome, Gunther!
Hail! Hail! to thee and thy bride!

Siegfried's Forging Song (From *Siegfried*)

Siegfried

Nothing! Nothing!
Conquering Sword!
What mighty blow did break thee?
To dust I file now thy sharp edged blade,
The Furnace fuses thy splinters.
Hoho! Hoho! Hohel! Hohel!
Bellows blow! Kindle the flame.

Wild in forest grew a tree
That I in the wood have felled,
The brown ash stem to coal I burned,
On the earth it lies in a heap.
Hoho! Hoho! etc.

The ashen charcoal now bravely burns,
How bright and fair the glow!
With showering sparks it blazes aloft.
Hohel, Hohel, Hohel!
Now weld me my weapon's dust.
Hoho! Hoho! etc.

Mime (sitting at a distance, to himself)
He forges the sword to conquer Fafner:
That can I now clearly forsee.
Hoard and Ring he wins in the fight:—
How shall I gain them for myself?
With craft and lies both shall I win me
And thus preserve my life.

Siegfried

Hoho! Hoho! Hohel! Hohel! Hohel!

Mime

Tired will he be from his fight,
And a drink he surely will need,
From juicy seedlings which I have
gathered

Shall I prepare a draught.
He has only to taste of the potion,
Senseless then will he sink.
With the very weapon that he himself
forges

Him will I clear from my way,
And mine will be Ring and hoard.

(*Mime rubs his hands with delight.*)

Siegfried (at the bellows)

Nothing! Nothing!
Conquering Sword!

Siegfried

Now melteth thy splintered shaft!
In thine own swelter swim'st thou yet.

(*He pours the molten metal into a mould
holding it high while he exclaims:*)

Mime (singing at same time as Siegfried)

He! Clever wanderer!
Thinkest thou me dull?
How likest thou now my cunning gulle?
Shall my counsel bring me peace?

Siegfried

I'll wield thee soon as my sword.

(*He plunges the mould into a pail of cold
water.*)

In the water surged a flood of fire:
Fury and rage forth from it hissed!
How scorching it flowed in the waters
flood.

Now more it flows.

Hard now is it grown, proud is the
trusty steel:

Burning blood soon shall it draw!—

(*He thrusts the steel into the fire and pulls
the bellows violently. Mime has started up,
delighted; he fetches a number of vessels,
shakes from them spices and herbs into a
cooking pot and attempts to place it on the
hearth.*)

Again shalt thou swelter, so I may forge
thee.

Nothing, conquering sword!

(*Meanwhile Mime has put his kettle on the
fire.*)

What mak'st thou, blockhead, there in
thy pot?

Here I melt steel, what filth art thou
boiling?

Mime

A smith is brought to shame,
The pupil is master grown,
For the old dwarf's skill is useless now,
As cook he serves the youth.
While thou to broth meltest steel,
Of eggs the old man maketh thy soup.

Siegfried

Mime the blacksmith now learns cooking;
His forge delights him no more.
All the swords he made
I broke into splinters.
What he cooks, I leave well alone!

(*He draws the mould from the fire.*)

This fear to discover
Would he now lead me;
Afar he finds me a Master.
E'en the best that he does
That can he not teach:
A bungler remains he in all things.

(*He proceeds to hammer the steel on the
anvil with a great smith's hammer, singing
lustily.*)

Hoho! Hoho! Hohel!
Forge me, my hammer, a noble sword!
Hoho; Hahei; Hoho; Hahei!
Once blood did tinge thy pallid blue,
Its crimson trickles turned thee to red;
Cold rang out thy laugh.
Warm blood hast thou turned cold!
He! Ha! Haha! Hahefaha!
And now the glow has made thee red,
And thy strength now soft to the ham-
mer yields.

Wrathful sparks thou doest sputter
On me who conquered thy pride!
He! Ha! He! Ha! He! Ha! He! Ha! He! Ha!
Hahei! Hahei! Hahei!

Mime (to himself)

He forges a trusty sword,
The Nibelungs' foe,
Fafner to kill;
I brew a deadly drink
Siegfried to capture
When Fafner falls.
By guile the prize must be won;
Joy shall be my reward!

Siegfried

Hoho! Hoho! Hohel! Hohel!
Forge me, my hammer, a noble sword!
Hoho! Hahei! Hoho! Hahei!
The show'ring sparks
How they please my sight!
The brave look best with anger flushed!
Gaily laughest thou to me
Yet in thyself art thou fierce!
He! Ha! Haha, He! Ho, he!
The glow and hammer bring me luck!
With mighty blows I fashion thee!
Away with thy ruddy glow;
Set as cold and hard as thou canst.

(*He swings the blade, and then plunges it
into the pail of water. He laughs at the
hissing.*)

He! Ha! He! Ha! He! Ha! He! Ha! He! Ha!

Mime
The glittering ring by my brother made,
Infused by him with masterful spell,
The brilliant gold with its sov'reign
power—
Now in my possession, I guard it well!—

(*He trots about quickly with increasing delight.*)

Alberich, thou my ruler once,
In dwarf's enthrallment shalt thou be
cast!
As Nibelhelm's Lord there will I journey;
My will by all shall be obeyed!

(*Siegfried begins his hammering again.*)

The contemptible dwarf in honor shall
reign!—

(*Siegfried continues to work on the sword.*)

Round the hoard will assemble Gods and
men;
My slightest humour shall be revered,
The world shall tremble under my rage!—

Siegfried
Nothung! Nothung! Conquering sword!
Firm in thy hilt now art thou fixed.

Mime
No longer surely Mime shall toil!

Siegfried
Severed wert thou,
I make thee now whole;
No stroke again shall serve to break thee.

Mime
For him shall others his wealth increase.

Suggested Class Preparation: In the discussion bring out these points: the use of the leit motif system, the use of the orchestra, the predominance of the dramatic element over the musical element, Wagner's plot subjects, and the fact that he wrote all of his own librettos. Discuss *The Ring of the Nibelungen* so that the pupils understand what these four operas are about and what connection exists between them.

The translation of the text has been supplied because it is so necessary to follow it while the excerpts are being performed. A copy should be provided for each pupil. If only one excerpt can be duplicated it may well be that from *Götterdämmerung*.

Records Used on the Broadcast: "Siegfried's Forging Song," from *Siegfried*, sung by Lauritz Melchior, with the London Symphony Orchestra conducted by Alfred Coates; "Hagen Calling the Vassals," from *Die Götterdämmerung*, sung by Ivar Andresen, with the Berlin State Opera Orchestra and Chorus conducted by Leo Blech.

SECTION I—LUDWIG VAN BEETHOVEN, THE GREATEST COMPOSER OF SYMPHONIES

Lesson 31. The Pastoral Symphony. May 10, 1933

Readings: B: Life of Beethoven, p. 98; C: Life of Beethoven, p. 174; WWH: Ludwig van Beethoven, p. 131, Beethoven's Use of Instruments, p. 256, Analysis of the Symphony, p. 376; MR: *The Pastoral Symphony*—Program Music by a Classic Writer, p. 296.

Suggested Class Preparation: In discussing this composition emphasize the entire piece as a whole with less stress on its form, although that point should not be neglected. The first three movements of this work were analyzed in Lessons 22-24, and the portions of those lessons which are needed should be reviewed. The students should understand the idea of works in several movements, and the relationship which exists between the movements in this symphony. (Notice that the third, fourth, and fifth movements are intended to be played together without any pause.)

The material in MR gives much information about this symphony in a most attractive form. The possibility of making a unit of work out of these two lessons

Siegfried
Thy steel by the father in death was reft,
Now living the son forged it anew:
Now gleams its shining blade,
And how sharply cleaveth its edge!

Mime
Mime, the noble, Mime, the ruler,
Lord of Niblungs, Master of all!

Siegfried
Nothung! Nothung!
Conquering sword!
To life once more I restore thee.
Dead hast thou in fragments lain,
Now boldly and proudly thou shin'st.

Mime
Hel, Mime! How lucky thou art!

Siegfried
Show thou thy brilliance now to all
knaves!

Mime
Who could have forseen this fate!

Siegfried
Strike down all traitors, cut down all
rogues!—
See, Mime, thou smith:—

(*He waves the sword over his head.*)

Thus shatters Siegfried's sword!

(*He strikes the anvil splits it in two pieces from top to bottom, so that it falls asunder with a great noise. Mime, in extreme terror, falls flat on the ground. Siegfried, shouting with glee, waves his sword in the air.*)

presents itself, and the actual details of the plan will depend partly, no doubt, on the success which attended any such attempts in the presentation of the units on Wagner and Schubert. Class discussion should include pointing out Beethoven's place as a symphonic writer, the number of symphonies that he wrote, some discussion of the interesting points in his life—and perhaps the reading to the class of portions from one of the biographical sketches assigned from C or B, a description of this symphony, and the playing of the principal themes.

Records Used on the Broadcast: The first and second movements from Beethoven's *Sixth (Pastoral) Symphony*, played by the Boston Symphony Orchestra conducted by Serge Koussevitzky.

Lesson 32. The Pastoral Symphony, continued. May 17, 1933

This will be a continuation of the previous program, and the last three movements from the symphony will be played.

Records Used on the Broadcast: The third, fourth, and fifth movements from Beethoven's *Sixth (Pastoral) Symphony*.

GENERAL RECORD LIST

This list includes the titles, composers, performers, manufacturers, and prices of all records used on the broadcasts. Listing is by name of composer. Whenever two or more recordings of the same selection are available we have selected the one which is superior from the standpoint of interpretation and recording. It is very strongly urged that all schools buying any of these records purchase the recordings recommended on this list. (Of course if other recordings of these selections are already available they may be used.)

The tremendous improvements in phonograph record manufacture made during the last few years together with the ever increasing list of fine music available in recordings is certain to add to the usefulness of the phonograph as an aid to public school music instruction. The records used on these broadcasts have been chosen with great care, and many of them ought to be in the record libraries of all progressive school systems, where they could be used for regular music instruction. We suggest that schools contemplating the purchase of any of these records buy first those discs marked with two asterisks (**), and then those marked with one asterisk (*), and recommend that no schools purchase those records marked with an "x." The two Victor Instruments of the Orchestra records, which contain short excerpts played by all the instruments, are so valuable to portions of this course as to be absolutely necessary to every school following the programs.

Some of the records included in this list are manufactured abroad and are available in this country only through importation. All records of this type are marked "imported." Schools desiring to secure any of these records may get them from the following firms: The H. Royer Smith Company, 10th and Walnut Streets, Philadelphia, Pa., will ship any order amounting to more than \$7.50, postpaid, to any cities in Minnesota, the Dakotas, Iowa, or Nebraska. Orders for less than \$7.50 must include fifty cents extra for postage. The Gramophone Shop, Inc., 18 East 48th Street, New York City, ships orders amounting to \$15.00 postpaid to cities in these states. Orders for less than this amount must include fifty cents for postage. We recommend dealing through local merchants so far as possible, but the imported records cannot usually be obtained from local dealers.

The following code is used: V—Victor (and some foreign branches), B—Brunswick, C—Columbia (and some foreign branches), PD—Polydor (all Polydor records must be imported from Europe), O—Odeon, G—Gramophonic (foreign branches of the Victor Company), NGS—National Gramophonic Society, HMV—His Master's Voice (English Victor), and VinOr—Victor Instruments of the Orchestra Records.

LIST OF RECORDS USED

- Archangelsky.* Lord, Listen to My Prayer, one side (for reverse see Gretchaninoff), sung by the Choir of the Russian Church of the Metropolitan of Paris, conducted by N. P. Afonsky. One 12" record. V-36040. \$1.25.
- Bach.* Finale from the Brandenburg Concerto No. 6, in B flat, two sides, played by Sir Henry J. Wood and his orchestra. One 12" record. C-87848D. \$1.50.
- Beethoven.* Minuet in G, one side, played by Koussevitzky, double bass with piano. One 10" record. V-1476. \$1.50.
Sonata in A, Opus 69, five sides and Minuet in G, played by Casals, 'Cellist, with Schulhof, pianist. Three 12" H.M.V. records. (Can be obtained only from the Gramophone Shop. They list it as GS Album Set No. 85.) \$8.50.
- **Symphony No. 6 (Pastoral) in F, Opus 68, ten sides, played by the Boston Symphony Orchestra, conducted by Koussevitzky. Five 12" records in album. Victor Set No. M-50. \$10.00.
- Bizet.* Flower Song from "Carmen," one side, played by Creatore's Band. One 12" record. V-35842. \$1.25.
- Brahms.* Feinsliebchen, Du Sollst Mir Nicht Barfuss Geh'n—Folksong, one side, sung by Ursula van Diemen, soprano, with piano. One 10" record. G-AM1790 (Imported). \$1.25.
- Carpenter.* Song of Faith, four sides, sung by the Chicago a Capella Choir, conducted by Noble Cain, with orchestra and organ. Two 12" records. V-1559 and V-1560. \$1.50 each.
- Chabrier.* Espana Rhapsody (Spanish Rhapsody), two sides, played by the Band of the Republican Guard. One 12" record. C-50184D. \$1.25.
- Coleridge-Taylor.* Hiawatha's Wedding Feast, seven sides, sung by Walter Glynn, tenor, with the Royal Choral Society and an orchestra, conducted by Dr. Malcolm Sargent. Four 12" records. V-C1931 to V-C1934 (Imported). \$1.75 each.
- Damrosch.* Danny Deever, one side, sung by Werrenrath, baritone. One 12" record. V-6688. \$2.00.
- Debussy.* Rhapsody for Clarinet and Orchestra, two sides, played by M. Hamelin and orchestra, conducted by Piero Coppola. One 12" record. V-DB4809 (Imported). \$2.00.
- Elizabethan.* Sixteenth Century Songs, an album containing thirteen early English songs sung by the St. George's Singers, conducted by E. H. Fellowes. Two 12" and four 10" Columbia (Imported) records in album. \$8.00.
- Gretchaninoff.* I Believe, one side (for reverse see Archangelsky), sung by the Choir of the Russian Church of the Metropolitan of Paris, conducted by N. P. Afonsky. One 12" record. V-36040. \$1.25.
- Handel.* *Passacaglia (arr. Halvorsen), two sides, played by Albert Sammons, violin, and Lionel Tertis, viola. One 12" record. C-87784D. \$1.50.
*Sonata No. 3, in G Major, two sides, played by Rene le Roy, flute, and Kathleen Long, piano. One 12" record. NGS-187 (Imported). \$2.00
- Haydn.* **Trio in G Major, four sides, played by Cortot, piano, Thibaud, violin, and Casals, violoncello. Two 10" records. V-8045 and V-8046. \$2.00 each.
- Irish.* Londonberry Air, one side (reverse has Minnelled, by Brahms-Tertis), played by Lionel Tertis, viola. One 10" record. C-2192D. \$75.
- Ivanoff.* Praise Be the Name of the Lord, one side (for reverse see Tschalkowsky), sung by the Choir of the Russian Church of the Metropolitan of Paris, conducted by N. P. Afonsky. One 10" record. V-B8789 (Imported). \$1.25.
- Liszt.* Die Lorelei (The Lorelei), one side, sung by Onegin, contralto. One 12" record. V-7075. \$2.00.
- MacDowell.* A Swan Bent Low, The Sea, one side, sung by Dadmum, baritone, and Long Ago, Sweetheart Mine, A Maid Sings Light, one side, sung by Murphy, tenor. One 10" record. V-4017. \$1.00.
Thy Beaming Eyes, one side, sung by Tibbett, baritone. One 10" record. V-1172. \$1.50.
- Mahler.* Rheinlegendchen (Rhine Legend) and Der Tambourgeßell (The Drummer Journeyman), two sides, sung by Heinrich Schlusnus, baritone, with the Berlin Opera Orchestra, conducted by Hermann Weigert. One 12" record. PD-95409 (Imported). \$1.50.
- Moussorgsky.* *Pictures at an Exhibition (arr. Ravel), seven sides (eighth side has Sarabande, by Debussy-Ravel), played by the Boston Symphony Orchestra, conducted by Serge Koussevitzky. Four 12" records. Victor Set M-102. \$8.00.
- Mozart.* Divertimento No. 4, two sides, played by members of the Leipsic Gewandhaus Wind Quintet, flute, clarinet, and bassoon. One 12" record. PD-66648 (Imported). \$1.50.
Divertimento No. 6, for 2 flutes, 3 trumpets, and 4 kettle drums, two sides, played by members of the Berlin State Opera Orchestra, conducted by Leo Blech. One 10" record. V-DA4400 (Imported). \$1.50.
Divertimento No. 9, for 2 oboes, 2 bassoons, and 2 horns, two sides, played by members of the Berlin State Opera Orchestra conducted by Leo Blech. One 12" record. V-EJ692 (Imported). \$2.00.

- Noble.** The Souls of the Righteous, Opus 8, Number 1, one side (for reverse see Tschalkowsky), sung by St. Bartholomew's Choir, conducted by David McK. Williams. One 10" record. V-22709. \$.75.
- Ravel.** Bolero, three sides (fourth side has Gymnopedie No. 1, Satie-Debussy), played by the Boston Symphony Orchestra, conducted by Serge Koussevitsky. Two 12" records. V-7251 and V-7252. \$2.00 each.
- Schubert.** Ave Maria, one side, sung by McCormack, tenor. One 12" record. V-6927. \$2.00.
Am Meer (By the Sea), one side, sung by Schlussnus, baritone. One 10" record. B-85004. \$1.25.
Der Erlkönig (The Erl King), one side (reverse has Der Wanderer, by Schubert), sung by Hans Duhan, baritone. One 12" record. V-9674. \$1.50.
Der Lindenbaum (The Linden Tree), one side, sung by Gerhardt, mezzo-soprano. One 12" record. V-6846. \$2.00.
*Quartet in A Minor, Opus 29, seven sides (eighth side has the Menuetto from the Quartet in E Major, Opus 125, No. 2), played by the Musical Art Quartet. Four 12" records. Columbia Masterworks Set No. 86. \$6.00.
**Sonata in A Major, Opus 162, six sides, played by Kreisler, violin, and Rachmaninoff, piano. Three 12" records. Victor Set No. M-107. \$7.50.
- Schumann.** Die Lotosblume (The Lotus Flower), one side (for reverse, see Brahms), sung by Ursula van Diemen, soprano. One 10" record. G-AM1790 (Imported). \$1.25.
*Mondnacht (Moonlight) and Wanderlied (Wanderer's Song), sung by Alexander Kipnis, bass. One 10" record. C-2202D. \$.75.
- Silcher.** Die Lorelei (The Lorelei), one side, sung by Schlussnus, baritone. One 10" record. PD-90169 (Imported). \$1.25.
- Strauss.** Morgen (Tomorrow) and Ständchen (Serenade), two sides, sung by Elisabeth Schumann, soprano. One 12" record. G-DB1010 (Imported). \$2.50.
- Tschalkowsky.** How Blest Are They, one side (for reverse see Nobel), sung by St. Bartholomew's Choir conducted by David McK. Williams. One 10" record, V-22709. \$.75.
Our Father, one side (for reverse see Ivanoff), sung by the Choir of the Russian Church of the Metropolitan of Paris, conducted by N. P. Afonsky. One 10" record. V-B8789 (Imported). \$1.25.
- Wagner** **Flying Dutchman: Overture, two sides, played by the Berlin Philharmonic Orchestra, conducted by Richard Strauss. One 12" record. B-90120. \$1.50.
Flying Dutchman: Senta's Ballad, two sides, sung by Emmy Bettendorf, soprano, with chorus and orchestra, conducted by Edouard Mörke. One 12" record. C-50198D. \$1.25.
Die Götterdämmerung: Hagen Calling the Vassals, two sides, sung by Ivar Andresen, bass, with the Berlin State Opera Orchestra and Chorus, conducted by Leo Blech. (This scene is taken from the Victor Götterdämmerung Set M-60, and the two sides to be played are V-9461B and 9462-A.)
Siegfried: Siegfried's Forging Song, three sides, sung by Lauritz Melchior, with the London Symphony Orchestra conducted by Albert Coates. (This scene is taken from the Victor Siegfried Set M-83, and the three sides to be played are 9805B, and 9806A and B.)
- Weber.** Invitation to the Dance, two sides, played by the Band of the Republican Guard. One 12" record. C-50280D. \$1.25.
- Weinberger** **Schwanda the Bagpipe Player: Polka and Furlant, two sides, played by the Berlin State Opera Orchestra, conducted by Leo Blech. One 10" record. V-4198. \$1.00.
- VInOr.** **Instruments of the Orchestra—Strings and Wood-wind. One 10" record. V-20522. \$.75.
Instruments of the Orchestra—Brass and Percussion. One 10" record. V-20523. \$.75.

BULLETIN OF
UNIVERSITY OF MINNESOTA

Instructions for
Advance Registration
and Other Notices

Winter Quarter, 1932-33



Save This Bulletin for Future Reference

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ADVANCE REGISTRATION SCHEDULE

WINTER QUARTER, 1932-33

All students in the following schools and colleges are advised to register in advance for the winter quarter regardless of whether or not they expect to return. Students who return for the winter quarter who were in residence this fall and failed to register in advance will incur a late registration fee.

THE COLLEGE OF SCIENCE, LITERATURE, AND THE ARTS

Beginning Freshmen, November 21 to 28

Students who were beginning freshmen in September must register now for the winter programs of study which will be, with few exceptions, continuations without change of hours of their present fall quarter programs. Registration blanks and printed instructions may be obtained at the information window of the registrar's office during the week beginning November 21.

Students should begin to register early in the week so that the registrations may be completed on time. Students must hand in their registration blanks at the appropriate window in the registrar's office before 3:00 p.m. on Monday, November 28.

Students desiring additional advice or instruction should inquire at the Lower Division office, Room 106 Folwell Hall.

Advanced Freshmen, Sophomores, November 29 to December 9

Registration will begin Tuesday, November 29, in Room 106 Folwell Hall. Start early. If you delay you may find the classes for which you wish to register filled to capacity.

The dates of registration.—Students who wish to register in consultation with advisers may make appointments at 106 Folwell Hall, from November 29 through December 6. Registration blanks must be turned in **personally** at the tally desk, 106 Folwell Hall, before 3:00 p.m., Friday, December 9, to avoid late fee.

Advanced freshmen.—If you are an advanced freshman now (a freshman who had some college work previous to September, 1932) and if you expect to be either a freshman or sophomore next quarter, call at Room 106 Folwell Hall, and ask the clerk for a sheet of instructions. If you desire a faculty adviser, tell the clerk so. Otherwise she will assume that you prefer to register without an adviser.

Sophomores.—If you are a sophomore now and if you expect to enter the Upper Division in the winter, read the notice about registration in the Upper Division. If you expect to enter one of the professional schools follow instructions given in notice concerning "Change of College." But if you will be a sophomore in this college in the winter, call at Room 106 Folwell Hall, and ask the clerk for a sheet of instructions. If you desire a faculty adviser, tell the clerk so. Otherwise she will assume that you prefer to register without an adviser.

Juniors and Seniors, November 28 to December 3

Regular registration in the Upper Division.—Sophomores who will have completed the Lower Division requirements at the end of this quarter and desire to enter the Upper Division, winter quarter, will be expected to register during the period November 28 to December 3.

Provisional registration in the Upper Division.—Sophomores who will have earned 90 credits and one honor point per credit, but who will not have quite completed all other Lower Division requirements at the end of this quarter, and desire to enter the Upper Division, will probably be allowed to register provisionally in the Upper Division during the period November 28 to December 3.

Registration procedure.—Sophomores to whom these notices apply should report to the appropriate window, registrar's office, during the period November 28 to December 3, and request a memorandum of their work, which must be taken immediately to the Upper Division clerk, Room 219 Folwell Hall, who will supply further instructions to complete registration.

Juniors and seniors.—If you have not already registered for the winter and spring quarters, or if you have registered and desire to make a change of registration, go to Room 219 Folwell Hall, during the period November 28 to December 3, and ask the Upper Division clerk for a set of instructions.

**Unclassed Science, Literature, and the Arts,
November 29 to December 1**

Students who are now registered as unclassified in the College of Science, Literature, and the Arts must register for the winter quarter on Tuesday, Wednesday, or Thursday, November 29 through December 1, in Room 219 Administration Building, after which approved registration blanks must be turned in at the appropriate window in the registrar's office.

THE COLLEGE OF AGRICULTURE, FORESTRY, AND HOME ECONOMICS

**Agriculture and Forestry Students, December
5 and 6**

Agriculture and Forestry students in residence this quarter will be required to file their programs for the winter quarter at the registrar's office, University Farm, on Monday or Tuesday, December 5 or 6. The registrar's office will be open from 8:30 to 12:00 and from 1:00 to 5:00 on both days to accept programs. Material for registration will be placed in the post-office boxes Tuesday, November 29. Students are advised to prepare a tentative program before consulting their advisers.

Home Economics Students, December 5 and 6

Home Economics students who have not filed programs for the winter and spring quarters must do so on Monday or Tuesday, December 5 or 6. Material will be sent to the post-office boxes on Tuesday, November 29, for all students in residence fall quarter who have not filed programs

for the remainder of the year. Students who fail to receive material at this time should report to the registrar's office prior to the registration days. It is suggested that tentative programs be prepared before consulting the advisers.

Students who filed programs last spring quarter and who find it necessary to make changes in their winter programs may make the desired change on Wednesday, November 30, by filing a cancel-add slip approved by the adviser.

Changes in registration which are necessary after the above dates for any reason (failure in prerequisite courses, bulletin changes, conflicts, etc.) must be completed not later than Tuesday, January 10.

MEDICAL TECHNICIANS

December 6

Students now registered as medical technicians will register in advance for the winter quarter on Tuesday, December 6, in Room 118 Millard Hall.

DENTAL HYGIENISTS

December 12 and 13

Students now registered for Dental Hygiene will register in advance for the winter quarter on December 12 and 13 in Room 106 Medical Science Building.

THE SCHOOL OF MINES AND METALLURGY

December 8 and 9

Students now registered in the School of Mines and Metallurgy will register in advance for the

winter quarter, Thursday and Friday, December 8 and 9, in Room 103 Mines Building.

THE COLLEGE OF PHARMACY

December 5 and 6

Students in Pharmacy will register for the winter quarter on December 5 and 6, in Dean Wulling's office, Room 101 Pharmacy Building.

THE COLLEGE OF EDUCATION

November 21 to 23

All students now registered in the College of Education will register for the winter and spring quarters on Monday, Tuesday, and Wednesday, November 21 to 23.

Students who are now in the College of Science, Literature, and the Arts but expect to enter the College of Education at the beginning of the winter quarter must follow the instructions given in the notice concerning "Change of College."

1. Registration blanks for both the winter and spring quarters should be obtained at Window 31, registrar's office on Monday, if possible. Students who are not taking Practice Teaching, fall quarter, and who wish to register for Practice Teaching the winter or spring quarters should request a Practice Teaching card and instructions at Window 31. No registration blanks will be issued after 3:00 p.m. Tuesday, November 22. The yellow blanks are for the winter, and the white for the spring, quarter.

2. Students, who have a memorandum of their year's registration for 1932-33 approved by their

adviser and who are planning to register for the courses approved for winter and spring need only to copy the approved courses on to the winter and spring registration blanks and present them together with the approved memorandum of year's registration to the clerk in Room 208 Burton Hall who will check and approve them for the college provided the winter and spring registrations correspond to those indicated on the approved year's memorandum. Students who have the approved year's memorandum, and who desire to register for a program that differs in any respect from that previously approved, must consult their adviser and obtain his approval of the changes desired, in which case the changes will be indicated on the memorandum and each change specifically initialed by the adviser, after which students will proceed as indicated above.

3. **Other students, including those who have lost their year's memorandum** will make out their programs for winter and spring and submit them to their faculty adviser for approval.

4. After blanks have been approved either in Room 208 on the basis of the memorandum of year's registration or by an adviser they must be turned in at the Education windows in the registrar's office, before 3:00 p.m., Wednesday, November 23. **Blanks do not have to be tallied.**

5. When the blanks are turned in the student will be given a statement of winter quarter fees which must be paid by December 31. See notice on payment of fees. Statements for the spring quarter will be placed in post-office boxes approximately three weeks before the opening of the spring quarter.

6. Students who desire to change their registrations for the winter quarter after the blanks have been turned in must follow instructions given in notice on Changes of Registration.

OTHER COLLEGES

Graduate students, who for any reason did not register for the entire year, should register during the period January 6 to 21, 1933.

Business, Dental, Medical, Law, University College, and Junior College students who did not register for the entire year and any others not included above will report January 6 and 7, 1933, and complete registration and payment of fees by 12 noon, January 7.

Teachers in service will be allowed to register in the College of Education during the period January 6 through 14. After January 14 a late fee of \$2 will be charged.

CHANGES IN REGISTRATION

Winter 1932-33

All students who find it necessary to change their winter quarter registrations for any reason (failure in prerequisite course, bulletin changes, conflicts, personal, etc.) must report to their college office during the registration period **January 6 and 7 or on Monday and Tuesday, January 9 and 10 to make the desired change in registration**, by filing an approved cancel-add slip and class cards. Beginning Wednesday, January 11, changes in registration will be allowed only upon the specific approval of the Students'

Work Committee of the college concerned. All changes made on January 11 will require the payment of a late fee of \$3.00 after which the penalty will increase at the rate of \$1.00 per day to a maximum of \$10.00.

CHANGE OF COLLEGE PROCEDURE

Students who wish to **transfer from one college to another** at this University or who expect to complete at the close of this quarter, the pre-professional work required and who desire to **enter a professional school** at the opening of the winter quarter should report to the general information window, registrar's office either campus by Monday, December 12 to file "Notice of Change of College."

Such students will be notified of their transfer status through their post-office boxes after the grades for the fall quarter have been received, and will register and pay fees in the new college January 6 and 7 without penalty.

PAYMENT OF FEES

WINTER QUARTER FEES MUST BE PAID BY DECEMBER 31 TO AVOID PENALTY

1. Statements of winter quarter fees will be mailed to the post-office boxes of all students registered for the year in Business Administration, Dentistry, Medicine, Law, Home Economics, University College, Junior College, and Graduate School, to all students registered this fall in Pharmacy, Nursing, Medical Technology, Mines and Metallurgy, Dental Hygiene, Chemistry, Engineering and Architecture, and to all students in

Agriculture and Forestry and the College of Science, Literature, and the Arts who register in advance for the winter quarter. Education and Unclassed Science, Literature, and the Arts students will receive their fee statements when they turn in their winter quarter registrations as outlined in the advance registration procedure. December 31 is the last date for payment of winter quarter fees without penalty. **Payments received after that date must bear a postmark prior to 12:00 o'clock midnight on December 31 to avoid penalty.** The penalty for late payment is \$2 through January 7, 1933. Beginning January 9 the late fee will be \$3 and will increase at the rate of \$1 per day thereafter. Students who must write home for money or make loans are specially urged to complete such arrangements within the time limit in order to avoid penalty. Students are urged to mail their remittances early because of the delays incident to the holiday mails.

2. Fee statements are issued on the basis of the records as they now appear. Approved petitions or memoranda modifying the records, and consequently the fees, must be filed within the time limit. **If not, the student must pay the full amount of the statement and secure a subsequent refund if necessary.**

3. Remittances must be for the exact amount of the fee statement; the bursar cannot accept checks, drafts, or money orders in excess of the amount due. **Insufficient or incorrect remittances will be returned to the student at his own risk, and students will be responsible for penalties that may be incurred by this action.**

Students will likewise be responsible for penalties or delays caused by non-negotiable checks or drafts.

4. All checks, drafts, and money orders should be made payable to the University of Minnesota. In remitting by mail, checks in payment of fees in the College of Agriculture, Forestry, and Home Economics should be mailed to the "Cashier, University Farm, St. Paul," whereas all other payments should be mailed to "Bursar, University of Minnesota, Minneapolis." All three sections of the fee statement must accompany the remittance.

5. Failure to receive a fee statement cannot be accepted as a sufficient reason for late payment or non-payment of fees. Any student who does not receive a fee statement in his post-office box may secure a duplicate statement at his college window in the registrar's office. Agriculture, Forestry, and Home Economics students may secure duplicate fee statements at the registrar's office, University Farm. Students whose work takes them from the campus must inform the registrar's office of their change of address.

6. Trainees—the state division of re-education, foreign government students, and the beneficiaries of the scholarship funds of miscellaneous agencies, must secure the written endorsement of the assistant registrar on their fee statements, and present them to the bursar within the time limit, to avoid the penalty. Trainees registered in the College of Agriculture, Forestry, and Home Economics will report to the assistant registrar, University Farm.

7. Students who plan to register in another college next quarter will pay fees in the new college at the time of registration in accordance with Changes of College Procedure (p. 11).

8. Be sure that you have paid fees in the college in which you are registered.

FALL QUARTER GRADE REPORTS AVAILABLE JANUARY 5

Reports for all students will be placed in their post-office boxes to be available at 8:30 a.m., January 5.

REMOVAL OF INCOMPLETES AND CONDITIONS

**INCOMPLETES AND CONDITIONS MUST BE
REMOVED BY FEBRUARY 7**

Conditions.—A condition examination schedule will be included with the statement of fall quarter grades where a grade of E was reported. A receipted condition examination fee statement (\$1) will be required for admission to the examination. The fee statement may be obtained at your college window at the registrar's office.

Incompletes.—Students receiving incompletes should see their instructors immediately after the opening of the quarter and make special arrangements for their removal.

Students who fail to receive schedules and who desire them may obtain them at the information window, registrar's office.

FINAL EXAMINATION SCHEDULE FOR THE FALL QUARTER 1932-33

Classes	Date	Time
First hour MWF	Mon., Dec. 19	8:00-10:00 a.m.
First hour TThS	Mon., Dec. 19	10:30-12:30 a.m.
Second hour MWF	Tues., Dec. 20	8:00-10:00 a.m.
Second hour TThS	Tues., Dec. 20	10:30-12:30 a.m.
Third hour MWF	Wed., Dec. 21	8:00-10:00 a.m.
Third hour TTh	Wed., Dec. 21	2:00-4:00 p.m.
Fourth hour MWF	Thurs., Dec. 22	8:00-10:00 a.m.
Fourth hour TS&MTWFS	Thurs., Dec. 22	2:00-4:00 p.m.
Fifth hour MWF	Fri., Dec. 23	1:30-3:30 p.m.
Sixth hour MWF	Fri., Dec. 23	8:00-10:00 a.m.
Sixth hour TThS	Fri., Dec. 23	10:30-12:30 a.m.
Seventh hour MWF	Sat., Dec. 17	8:00-10:00 a.m.
Seventh hour TTh	Sat., Dec. 17	10:30-12:30 a.m.
Eighth hour MWF	* [REDACTED]	1:30-3:30 p.m.
Eighth hour TTh	* [REDACTED]	4:00-6:00 p.m.
Ninth hour MWF	Fri., Dec. 23	1:30-3:30 p.m.
Ninth hour TTh	Fri., Dec. 23	4:00-6:00 p.m.
All English A, B, C	Mon., Dec. 19	1:30-4:00 p.m.
All Composition 4-5-6	Mon., Dec. 19	2:00-4:00 p.m.
All German 1, 2, 3, 3A, 4, 4A, 24, 30		
French 1,2,3,4, and		
Spanish 1,2,3,4	Sat., Dec. 17	2:00-4:00 p.m.
All Physical Education for Women 1,2,3	Fri., Dec. 23	4:00-6:00 p.m.

Classes meeting 4, 5, and 6 days a week may use the hours assigned for final examinations for both the MWF and TThS classes.

Classes meeting 2, 3, or more hours a day are expected to use the period assigned for the first hour at which the class meets. The period for the second hours that the class meets may also be used if desired.

Conflicts in examinations should be referred to the schedule committee of the college concerned.

*** Eighth hour class examinations will be
on Tuesday, December 20.**

**BULLETIN OF
UNIVERSITY OF MINNESOTA
DEPARTMENT OF AGRICULTURE**

Homemakers' Short Course

UNIVERSITY FARM, ST. PAUL

JANUARY 16-20, 1933

SHORT COURSE SERIES

Vol. XXXV No. 58 November 2 1932

Entered at the post-office in Minneapolis as second-class matter, Minneapolis, Minnesota.

Acceptance for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized July 12, 1918.

ALL HOMEMAKERS INVITED

THE HOMEMAKERS' SHORT COURSE

The best possible use of home resources will be emphasized in the 1933 program of the Homemakers' Short Course at University Farm, St. Paul, January 16-20. Those familiar with former programs will notice certain changes, which, it is hoped, will add to the interest and convenience of those who attend. The morning programs will begin at 9:15. At 11:15 each morning and at 3:30 each afternoon there is a choice of programs. We expect the demonstrations in the Home Economics Building and the Forums in the Administration Building to be of special interest.

Each year the fact that the Home Economics program is of equal interest to rural and urban homemakers is emphasized. We study the interests and needs common to each group and make the program accordingly. Every talk and every demonstration should be of immediate value to every homemaker, for each day brings similar responsibilities to those who must look after the food, the clothing, and the home life of the family. It is with great satisfaction that we note the increase each year in the number of young homemakers in the audience. The enthusiasm and energy of the younger group mixed with the well tempered enthusiasm and experience of the more mature group makes an interesting combination.

A study of the program will indicate the excellent co-operation we have from the rural and city homemakers, from other departments in the University, and from organizations and agencies in building the program of lectures, demonstrations, and exhibits. The homemakers interested in improved practices in the home should attend these sessions.

This week of education and inspiration is free to you and your friends. We want you to come.

REGISTRATION

Will all homemakers in attendance please register in the Administration Building at University Farm. This procedure entitles you to a complete program and places your name on the mailing lists.

HOMEMAKERS' SHORT COURSE PROGRAM

All Home Economics meetings will be held in the Home Economics Building, and unless otherwise designated all speakers are from the Division of Home Economics, University of Minnesota.

Monday Forenoon, January 16

9:00-12:00 Registration in the Administration Building, Room 203D.

11:30 General Assembly, Auditorium, Administration Building. Announcements of special features.

Monday Afternoon, January 16

Miss Wylle B. McNeal, presiding

1:30- 2:20 Family Standards for 1933, Miss Wylle B. McNeal. Room 203.

2:30- 3:20 The Assets of the Farm Woman, Mrs. Lacey Caldwell, Wells, Minnesota. Room 203.

3:30- 5:00 The Homemakers' Tea. Fireplace Room.
or

3:30- 5:00 The Forum: New Things in Agriculture, Dra. R. A. Gortner and C. H. Eckles. Auditorium, Administration Building.

Tuesday Forenoon, January 17

Miss Carlotta Brown, presiding

9:15-10:05 One Hundred Dollars and the Family Wardrobe, Miss Mertie Willigar, Room 203.

10:15-10:55 Serving Home Canned Foods, Mrs. Kathryn Niles. Room 203.

11:00 Exhibit through the remainder of the day: Improved Methods of Cookery, Miss Valentine Thorsen and Miss Ethel Sparke. Room 106.
or

11:00 Farm Bureau Meeting, Auditorium, Administration Building.

Note: The homemakers are invited to attend the meetings of the Farm Bureau which will be held at University Farm. The program will begin at 11:00 a.m. and continue through Tuesday afternoon.

Wednesday Forenoon, January 18

Miss Clara Brown, presiding

9:15-10:05 The Wise Choice of Becoming Clothes, Miss Harriet Goldstein. Room 203.

Friday Afternoon, January 20

Miss Wylle B. McNeal, presiding

- 1:30- 2:20 Home Crafts, Miss Vetta Goldstein. Room 203.
- 2:30- 3:20 Exhibits and demonstrations: Home Crafts
Misses Vetta Goldstein, Edna E. Fowles, Ada G. Guttman, and Ruth F. Segole
a. Furniture. Room 112.
b. Quilts. Room 110.
c. Decorative needlework, rugs, lamp shades etc. Rooms 401-402.
- 3:30- 5:00 The Forum: New Ways of Cutting and New Uses of Meat, Max E. Cullen, Chicago Auditorium, Administration Building.

OTHER EVENTS OF THE SHORT COURSE

In addition to the homemakers' program there will be, throughout the week, instruction in the many features of farming and farm life and topics of general interest. Poultry, Horticulture, Livestock, Dairying, Crops, Bees, Recreation, Farm Engineering, Economics, and many other subjects will be included.

Besides the class work, many prominent speakers will be present.

Each evening there will be an entertainment. Monday, motion pictures, music, and addresses by prominent speakers; Tuesday, School of Agriculture program; Wednesday, College of Agriculture program; Thursday, music and prominent speakers; Friday, Farmers' and Homemakers' annual supper. All are invited to come.

Many state organizations hold their annual meetings at University Farm during Short Course Week.

An Announcement Bulletin is being prepared containing information about board, rooms, program, reduced railroad rates. A supply will be sent to County Agents, Home Agents, High School Teachers of Agriculture and Home Economics, from whom one can be obtained, or you can write F. W. Peck, Director of Short Courses, University Farm, St. Paul.

- 10:15-11:05** Breads of Many Countries, Miss Grace Hood. Room 203.
- 11:15-12:05** The Homemakers' Marketing Problems, Roland S. Vail, School of Business Administration, University of Minnesota. Room 203.
- 11:15** General Assembly: Lessons from Foreign Countries, Dr. Lotus D. Coffman, President, University of Minnesota. Auditorium, Administration Building.

Wednesday Afternoon, January 18

Miss Grace Hood, presiding

- 1:30- 2:20** The Child in the Home, Dr. Josephine Foster, Institute of Child Welfare, University of Minnesota. Room 203.
- 2:30- 3:20** An Adequate Diet, the Safeguard of Health, Dr. Hope Hunt. Room 203.
- 3:30- 5:00** 1. A demonstration: An Essential Home Economy—Water Softening and Soap Making, Miss Martha Rath, Pennsylvania Salt Manufacturing Company. Room 203.
- or 2. A demonstration: The Everyday Use of the Pressure Cooker, Miss Alice Child and Miss Ruth Davis. Room 213.
3. A demonstration: Improved Methods of Cookery, Miss Valentine Thorsen. Room 106.
- 3:30- 5:00** The Forum: New Things in Agriculture, Drs. R. B. Harvey and E. C. Stakman. Auditorium, Administration Building.

Thursday Forenoon, January 19

Miss Inez Hobart, presiding

- 9:15-10:05** Farmyard Planting, Supt. R. L. Donovan, Grand Rapids. Room 203.
- 10:15-11:05** The Use of Home-Prepared Cereals, Mrs. Harry Bull, Dundas, Minnesota. Room 203.
- 11:15 12:05** Family Crises, Mrs. Martha Magraw, St. Paul, Minnesota. Room 203.
- or **11:15-12:05** General Assembly: The Money Question, Henry A. Wallace, Editor Wallace's Farmer, Des Moines, Iowa. Auditorium, Administration Building.

Thursday Afternoon, January 19

Miss Lucy Studley, presiding

1:30- 2:20 Family Social Work and the Community, Miss Gertrude Vaile, Department of Sociology, University of Minnesota, Room 203.

2:30- 3:20 Buying Fabrics for Service, Miss Marion Weller. Room 203.

3:30- 5:00 1. A demonstration: An Essential Home Economy—Water Softening and Soap Making, Miss Martha Rath, Pennsylvania Salt Manufacturing Company. Room 203.

2. A demonstration: The Everyday Use of the Pressure Cooker, Miss Alice Child and Miss Ruth Davis. Room 213.

3. A demonstration: Improved Methods of Cookery, Miss Valentine Thorsen. Room 106.

or 4. Exhibits and demonstrations: Home Crafts, Misses Vetta Goldstein, Edna E. Fowler, Ada G. Guttman, and Ruth F. Segolson.

a. Furniture. Room 112.

b. Quilts. Room 110.

c. Decorative needlework, rugs, lamp shades, etc. Rooms 401-402.

3:30- 5:00 The Forum: New Things in Agriculture—In the Legislative Mill, Dr. Oscar B. Jesness and Staff. Auditorium, Administration Building.

Friday Forenoon, January 20

Miss Alice Biester, presiding

9:15-10:05 Old Friends in New Dishes, Miss Mary Allen Steers. Room 203.

10:15-11:05 Diseases of Children Affected by Diet, Dr. Jane Leichsenring. Room 203.

11:15-12:05 Community Building, A Necessary Activity of Homemakers, Mrs. T. H. Bradbury, Richfield Station, Minneapolis. Room 203.

or **11:45-12:35** General Assembly: I See Co-operation Beyond the Clouds, John Brandt, President, Land O'Lakes Creameries, Inc. Auditorium, Administration Building.

**BULLETIN OF
UNIVERSITY OF MINNESOTA
DEPARTMENT OF AGRICULTURE**

**SHORT COURSE
in
BEEKEEPING**

November 16-17-18, 1932

and

Annual Meeting of the

**Minnesota Beekeepers'
Association**

November 14-15, 1932

UNIVERSITY FARM, ST. PAUL, MINN.



**Please Notify Your Interested Neighbors by Telephone,
or Otherwise, of This Short Course, and Invite Them to
Attend**

Vol. XXXV No. 59 November 5 1932

**Entered at the Post-office in Minneapolis as second-
class matter. Acceptance for mailing at special rate of
postage provided for in Section 1103, Act of October 3,
1917, authorized July 12, 1918.**

ADMINISTRATIVE STAFF

L. D. Coffman, Ph.D., LL.D., President, University
W. C. Coffey, M.S., LL.D., Dean, Department of Agriculture
F. W. Peck, M.S., Director of Short Courses
W. P. Kirkwood, M.A., Editor
R. M. West, B.A., Registrar

INSTRUCTIONAL STAFF

M. C. Tanquary, Ph.D., Professor of Apiculture
Erdman Braun, B.S.A., Assistant in Apiculture
N. J. Ellingson, Graduate Student in Apiculture
John D. Hitchcock, Graduate Student in Apiculture
Jay Smith, Queen Breeder and Author, Vincennes, Indiana

ENTRANCE REQUIREMENTS AND FEES

Any one interested in beekeeping is qualified to attend this short course. There is a registration fee of \$1.00, which each must pay before entering class. Register and pay fees at the Registrar's Office, Room 203, Administration Building, University Farm.

ROOMS AND MEALS AT UNIVERSITY FARM

Within the limits of the capacity of the University Farm dormitories, rooms can be provided at 75 cents a night for each person. A few rooms may be obtained in private homes near University Farm. Those desiring rooms at University Farm should inquire at the Registrar's Office (Room 203, Administration Building) when they register.

Meals can be obtained at the Cafeteria on the campus at very reasonable cost.

HOW TO REACH UNIVERSITY FARM

Take Como-Harriet or Como-Hopkins cars from either city. Leave the car at Doswell or Carter avenue and walk northeast to the University Farm Campus, or when coming from St. Paul, change at Eustis to the Inter-campus car and for an additional fare come into the University Farm grounds; when coming from Minneapolis change at 4th street and 15th avenue southeast to the Inter-campus car.

- 10:00 a.m. Consumption of Stores in Winter. N. J. Ellingson, University Farm
- 10:15 a.m. Cellar Wintering. E. J. Hoffmann, Janesville
- 10:30 a.m. Remarks on Wintering. Jay Smith
- 11:00 a.m. Making Increase:
1. By Division. Paul Johnson, Callaway
 2. With Package Bees. Peter Stiever, Kellogg
- 11:20 a.m. Package Bees by Truck. Frank Rojina, Excelsior
- 11:45 a.m. Lunch at Cafeteria
- 1:30 p.m. The American Honey Institute. Kenneth Hawkins, G. B. Lewis Co., Watertown, Wisconsin
- Minnesota and the American Honey Institute. Rev. P. J. O'Connor, Renville
- 2:30 p.m. Larger Crops of Extracted Honey. Jay Smith
- 3:00 p.m. Opening of Question Box. Francis Jager.

A box will be placed in the convention room at the beginning of the meetings in which questions on any problem of beekeeping may be deposited. Rev. Francis Jager will be in charge of the opening of the box. The questions will be open for general discussion.

- 3:30 p.m. Report of Resolutions Committee
Election of Officers
Adjournment

PROGRAM

SHORT COURSE IN BEEKEEPING

Room 307, Administration Building

Wednesday, November 16

- 9:00 a.m. Registration, Office of Registrar (Room 203, Administration Building)
- 10:15 a.m. Choosing a Location for Beekeeping. Mr. Braun
- 11:15 a.m. Starting With Bees. Mr. Smith
- 11:50 a.m. Lunch at Cafeteria
- 1:30 p.m. Giving Each Colony the Right Start. Mr. Tanquary
- 2:30 p.m. Importance of the Queen. Mr. Smith
- 3:30 p.m. Conference

Thursday, November 17

- 9:15 a.m. Adjusting Colony Strength to Time of Honey Flow. Mr. Tanquary
- 10:15 a.m. How to Prevent Swarming. Mr. Braun
- 11:15 a.m. Queen-Rearing for the Beginner. Mr. Smith
- 11:50 a.m. Lunch at Cafeteria
- 1:30 p.m. Queen-Rearing for the Honey Producer. Mr. Smith
- 2:30 p.m. Some Points About Yard Management. Mr. Ellingson
- 3:00 p.m. The Care of Extracted Honey. Mr. Tanquary
- 4:00 p.m. Conference.

Friday, November 18

- 9:15 a.m. Diseases of Bees. Mr. Hitchcock
- 10:15 a.m. Getting Your Colonies Ready for Winter. Mr. Ellingson
- 11:15 a.m. Better Comb Honey. Mr. Smith
- 11:50 a.m. Lunch at Cafeteria
- 1:30 p.m. Cellar vs. Outdoor Wintering of Bees. Mr. Braun
- 2:30 p.m. Beekeeping of the Future. Mr. Smith
- 3:30 p.m. How to Take Care of Package Bees. Mr. Tanquary

MINNESOTA BEEKEEPERS' ASSOCIATION

November 14-15, 1932

The Minnesota Beekeepers' Association will meet this year at University Farm, St. Paul, in conjunction with the Beekeepers' Short Course.

The sessions of the annual meeting of the Association are open to all who are interested in any way in the bee and honey industry.

Officers

President, H. G. Ahrens, Minneapolis
First Vice President, Earl W. Rood, Mankato
Second Vice President, John Swanberg, Parkers Prairie
Secretary-Treasurer, M. C. Tanquary, University Farm

Executive Committee

T. L. Aamodt, St. Paul, term expires 1934
P. J. Doll, Minneapolis, term expires 1933
E. L. Hoffmann, Janesville, term expires 1932

PROGRAM

MINNESOTA BEEKEEPERS' CONVENTION

Auditorium, Administration Building

Monday, November 14

- 9:00 a.m. Registration and payment of Association dues (\$1.00) in Auditorium
- 9:30 a.m. Secretary-Treasurer's Report. M. C. Tanquary
- Reports of Committees
- President's Address. Acting President, Earl W. Rood, Mankato
- Report of Superintendent of State Fair Bee Exhibits, H. G. Ahrens
- Report of Minnesota Apiary Inspection. A. G. Ruggles, State Entomologist
- Suggestions on Bee and Honey Exhibits. Rev. Francis Jager, St. Bonifacius
- 11:45 a.m. Lunch at Cafeteria

- 1:30 p.m. Address of Welcome. Andrew Boss, Vice Director Minnesota Agricultural Experiment Station
- 1:45 p.m. Response. Earl W. Rood
- 2:00 p.m. Methods of Introducing Queens. L. A. Stickney, Minnesota City
- 2:30 p.m. Queen-Rearing for the Honey Producer. Jay Smith, Vincennes, Indiana
- 3:00 p.m. Honey in the Kitchen. Mrs. Kathryn B. Niles, Home Economics Department, University Farm
- 3:20 p.m. What the Kellogg Company Is Doing for Honey. Mrs. Mildred G. Day, the Kellogg Co., Battle Creek, Mich.
- 3:40 p.m. Symposium on Honey-Marketing.
1. Roadside Marketing—Interesting the Tourist. Iver Anderson, Lake Benton
 2. Retail Marketing—Interesting the Grocer. G. C. Matthews, Minneapolis
 3. Wholesale Marketing—Interesting the Large Distributors. B. I. Evans, Win-dom
 4. Stimulating Consumer Demand—Interesting the Housewife. Bruce Morehouse, Morris
 5. The Need for Better Grading of Honey and for Standardizing Honey Containers. M. W. Cousineau, Moorhead

General Discussion

- 6:30 p.m. Beekeepers' Banquet, Room 204, Minnesota Union, Main Campus, University of Minnesota, Minneapolis

Beekeeping of the Future. Jay Smith

Tuesday, November 15

- 9:00 a.m. Advantages of Outdoor Wintering. Charles Mondeng, Minneapolis; John Swanberg, Parkers Prairie
- 9:30 a.m. Outdoor Versus Cellar Wintering in Manitoba. Erdman Braum, University Farm

THE BULLETIN
of the
UNIVERSITY OF MINNESOTA
COLLEGE OF EDUCATION

UNIVERSITY HIGH SCHOOL



Vol. XXXV

No. 60

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July 12, 1918

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UNIVERSITY HIGH SCHOOL

The University High School was established in 1908 by action of the Board of Regents of the University of Minnesota. The high school forms the laboratory of the College of Education for the study of the problems of high school instruction and administration, for the demonstration of the most approved methods and practices in teaching, and for experimental work in testing new methods of instruction. In addition it provides a practice school in which students in the College of Education preparing to become high school administrators or teachers may observe skilled instruction and may teach under the supervision of superior and especially trained teachers.

The University High School was enlarged and re-organized in 1928 as a junior-senior high school. The Junior High School consists of grades seven, eight, and nine, and the Senior High School of grades ten, eleven, and twelve. Altho housed in the same buildings, the two departments of the high school are organized and administered as separate units. The children of one department have contact with those of the other only at rare intervals.

The purposes and the organization of the University High School insure for the pupils admitted to the school superior instructors chosen by critical and selective methods, close supervision of the work of both instructors and pupils, and classes which are usually smaller than those found in large city high schools. In addition the limited enrolment in the school makes for closer and more intimate contacts between the teachers and the pupils. Such conditions make for superior teaching and a high grade of work on the part of the pupils.

Pupils who attend the University High School are offered not only the best secondary school advantages in teaching and supervision, but are also required to maintain high standards of scholarship. The school

FACULTY

ADMINISTRATION

Lotus D. Coffman, Ph.D., LL.D., President
Melvin E. Haggerty, Ph.D., Dean of the College of
Education
Charles W. Boardman, Ph.D., Director of Student
Teaching
Oliver R. Floyd, Ph.D., Principal

INSTRUCTORS

Rudyard K. Bent, M.A., Science-Mathematics
Leslie Bergren, B.S., Science
Kenneth L. Bing, B.A., Industrial Education
Dorothy A. Bovee, M.A., History
Anna A. Cawley, M.A., English
James E. Curtis, M.S., Physical Education
Josephine Dickson, B.A., Physical Education
Richard Drake, B.S., Mathematics
Frank H. Finch, Ph.D., Psychologist
Zita C. Friedl, B.S., Home Economics
Verne C. Fryklund, M.A., Industrial Education
Rudolph Goranson, B.S., Vocal Music
Beatrice A. Hallberg, B.S., German
Naomi L. Hauptert, B.S., French
Harry C. Johnson, B.S., Mathematics
Archie N. Jones, M.A., Assistant Professor, Vocal
Music
Lucien B. Kinney, Ph.D., Mathematics
Mildred Lee, B.S., Physical Education
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Eleanor P. Marlowe, M.A., Latin
Julia A. Maus, B.S., English
Wilbur F. Murra, B.S., Social Science
Claude L. Nemzek, M.A., Psychologist
Ruth A. Normann, M.A., English
Abe Pepinsky, B.S., Assistant Professor, Instrumental
Music
Edith M. Quinn, B.S., Librarian
David J. Roach, M.A., Social Science
Winifred Sharpstene, B.S., English
Florence L. Smythe, B.S., Art
Myrtle V. Sundeen, M.A., French
Alice T. Torkelsen, B.S., Librarian
Doris E. Tyrrell, B.S., Commercial Education
Gladys J. Wells, B.A., French
Edgar B. Wesley, Ph.D., Assistant Professor, History
Mabel H. Wettleson, B.S., English
Lucy M. Will, M.A., German

is accredited by the North Central Association of Colleges and Secondary Schools which secures admission for its graduates without examination to all mid-western colleges and universities upon the recommendation of the faculty of the University High School. The pupils of the school are prepared satisfactorily for admission to any college in the United States.

ADMISSION REQUIREMENTS

The enrolment of the University High School is limited to four hundred pupils. In order to carry out its functions it is essential that the enrolment of the University High School be as nearly typical of a normal public high school as possible. To accomplish this, pupils are admitted to the University High School in order of their application, no selection being made except such as will insure that only pupils of good moral character and of high school age are admitted to the school. Admission to the school is secured by complying with the following conditions:

1. Pupils are admitted to the school only on written application of the parents or guardian made upon a form provided by the school.

2. No pupil is admitted who is over eighteen years of age at the time of application or admission.

3. No pupil may be a student at any other institution or in any other department of the University of Minnesota while he is in attendance at the University High School.

4. The candidate for admission must present satisfactory credentials with respect to his character and evidence which indicates satisfactory scholarship and conduct in the institution from which he comes.

5. Pupils are admitted to the seventh grade of the University High School in the order of their application upon the presentation of satisfactory evidence that they have completed the sixth grade of the elementary school. Equal numbers of boys and girls are admitted.

6. In grades above the seventh, admissions are made only when vacancies occur in the enrolment in a

grade. Satisfactory scholarship and conduct in the institution in which the candidate is previously enrolled form the basis for admission.

7. No pupil is admitted after the enrolment in the grade in which he would be placed is filled.

The University High School enforces the above conditions of admission in order that the school may be maintained as a normal high school under normal conditions of enrolment and student personnel, that its classes may not become overcrowded, and that it may protect itself against the type of pupil whose school attitude is unsatisfactory or who merely desires to make up deficiencies for college entrance.

WAITING LISTS

Waiting lists are maintained upon which are placed the names of candidates for admission in the order in which their applications are received. Parents desirous of having their children admitted to the University High School should make application as early as possible in order that their position upon the waiting list may be as advantageous as possible. The majority of applications are made several years in advance of the date upon which admission is desired.

SCHOOL YEAR

The school year is thirty-six weeks long, divided into three quarters corresponding approximately to those maintained by the University of Minnesota. The school day begins at 8:30 a.m. The Junior High School is dismissed at 2:25 p.m., the Senior High School at 3:20.

TUITION AND FEES

The following fees are charged each pupil admitted to the University High School.

	Per Quarter	Per Year
Tuition fee	\$15.00	\$45.00
Health fee	1.00	3.00
Incidental fee	1.00	3.00
Gymnasium fee	1.50	4.50
Deposit fee	5.00
	<hr/>	<hr/>
Total	\$18.50	\$60.50

Statements of fees charged are mailed to the home of each pupil admitted to the University High School.

In accordance with the regulations of the University of Minnesota a final date is set upon which fees must be paid. *Failure to pay the fees upon the date specified entails the payment of additional penalties.* The incidental fee is payable at the office of the principal of the University High School. All other fees are payable at the office of the bursar of the University of Minnesota.

The health fee opens to the pupils the Health Service of the University of Minnesota, a description of which is given in a later section. The incidental fee is used to support the extra-curricular activities of the pupils of the school. The gymnasium fee secures for the pupils clean towels and other supplies used in their gymnasium work. The deposit fee of \$5 is collected as a deposit against loss or damage to supplies or equipment furnished the pupils by the school. The student is required to maintain a reasonable balance in this deposit and in case the balance is so reduced as to fail to protect the University adequately, supplementary deposits of \$5 may be required. Balances remaining in this deposit are refunded at graduation, on failure to return to University High School in any succeeding quarter, or on the student's withdrawal.

Lockers in which pupils may keep their belongings are rented to them at the rate of fifty cents per quarter. This rental is charged against the deposit fee of each pupil. Charges for opening lockers when keys are lost and for the replacement of locks or keys are made against the deposit fee.

No part of the tuition or any fee, except the deposit fee, which has been paid will be returned to a pupil who has been requested to leave the school at any time on account of unsatisfactory conduct or scholarship, or who leaves after one half of the quarter has passed. If a pupil leaves at any earlier time the amount returned will depend upon the length of time already spent in the school and will be prorated in accordance with university regulations.

REQUIREMENTS OF ADMITTED PUPILS

Notice is mailed to successful candidates for admission to the University High School in the latter part of

March of each year. Pupils receiving such notices are required to fulfill the following requirements before their admission is completed:

1. To pay the tuition fee of \$15 for the first quarter of the next school year. This fee must be paid on or before a specific date which is indicated both upon the notice*of admission and upon the tuition statement accompanying the notice. This fee is not returned if the pupil fails to attend the school, except in case of removal of the parents from the Twin Cities or of death of the pupil.

2. To report upon specified dates for a psychological examination and for certain achievement examinations. These examinations are given so that the faculty of the school may have definite information which will enable them better to place and instruct the pupil and to counsel with the parents concerning the pupil. Pupils failing to report for these examinations upon the date set are charged a fee of \$5 for a repetition of each of the examinations.

SCHOLARSHIPS

The Board of Regents of the University provides a limited number of service scholarships to be awarded students on the basis of their individual need and ability. These scholarships are awarded by a committee of the faculty of the school, subject to the approval of the dean of the College of Education and the president of the University. Applications for scholarships should be made before June first of each year for the next school year. Those who wish to make application for them may do so through the principal of the high school. The conditions which must be met by anyone accepting a scholarship, in addition to certain standards of individual need and ability, are: (1) maintenance of department and scholarship records of commendable quality; (2) satisfactory performance of such duties as may be assigned to the holder of the scholarship. These duties are to be performed in connection with the office, library, laboratories, or such other departments of the school as the principal may designate.

HEALTH SERVICE

The Health Service of the University of Minnesota is open to all pupils of the University High School. Each pupil is given a thoro physical examination at the opening of each school year, and at such other times during the year as may seem necessary or desirable. In case of illness or accident at the high school this service is immediately available. The University Health Service includes a dispensary, hospital, and dental clinics in charge of physicians who are members of the faculty of the University. Reasonable fees are charged for special individual service by the medical or dental clinics.

PERSONNEL SERVICE

To aid in solving the learning problems of the children the Bureau of Personnel Service has been established. The psychologists assigned to this service are engaged in studying the learning problems of children, in teaching children how to study, and in solving the individual difficulties of children. Especial attention is paid to children who have difficulty in adjusting themselves to high school work. The members of this staff, together with the principal and the adviser of girls, form the Department of Guidance and act as counselors to the pupils of the University High School in the work of vocational and educational guidance. One important aspect of this service is the individual study of pupils who have special problems. This individual study includes pupils who have emotional conflicts or psychological problems affecting their adjustment with the home, school, or society, and pupils who have physical defects affecting their adjustment with the school. Especial attention is given to children of superior ability.

ADVISER OF GIRLS

The study of the problems of girls and the direction of the social welfare activities relating to girls is placed in the hands of the adviser of girls. The school maintains a special clubroom for girls, equipped to care for

both the physical and social needs of the girls of the school. The adviser of girls also directs all the social functions and activities of the school.

CHARACTER EDUCATION

The fundamental principles underlying character education in the University High School is that character development results from growth in self-direction and self-control, and that growth in these qualities is attained by giving the pupils the opportunity to be responsible for their conduct as members of the school community. As citizens in such a community they are taught to recognize that they have the responsibility of so conducting themselves that the best interests of all will be served and that no pupil has rights or privileges which will interfere with the best interests of the school or the rights or privileges of others in the school community.

In carrying out this method of character education much freedom is given to the pupils in many aspects of their school life. The regulation of the student activities and organizations has been delegated to the Senate, the executive and legislative body of the student organization, subject to the advice and approval of the principal and the faculty of the school. The pupils are responsible to the Senate for their conduct and activities outside the classrooms. Thus the policy of the University High School is to give the pupils wide opportunity for practice in self-direction and self-control, under the guidance of the faculty, and to hold them responsible for their actions and conduct under the freedom given them.

SCHOOL GOVERNMENT

The University High School is governed by the principal and faculty of the school. As is indicated in the preceding section, many aspects of the government of the school relating to pupils' activities have been delegated to the pupils under the guidance of the faculty. The regulations for the government of the school are as few in number as possible. All specific regulations are the outgrowth of the experience of the faculty in conduct-

ing the school so that the purposes for which it exists may be attained. The general school regulations are as follows:

1. Attendance at the University High School must be regular and punctual. Pupils who are truants or who are habitually absent or tardy may be suspended or dismissed from the school.

2. During school hours each pupil must attend study rooms and classes in accordance with his program as filed in the principal's office. Changes in this program are made only by the principal's office.

3. Junior High pupils are expected to leave the school building at 2:30 p.m. each day and Senior High pupils are to leave at 3:30, except when engaged with a teacher in school work. Congregating or loitering in the corridors is not permitted.

4. Any new pupil who fails to make two units of credit his first year may be dropped from the school.

5. After his first year, any pupil who fails to pass in two subjects any quarter may be dropped from school.

6. Pupils are not permitted to drive automobiles to or from the school except upon written application, approved by the principal and faculty. Violation or evasion of this regulation automatically severs the pupil's connection with the University High School.

7. The use of tobacco by pupils is forbidden on the campus of the University of Minnesota or on the streets or premises adjacent thereto, or at athletic contests, plays, or other public or private functions of the University High School. Violation of this regulation automatically severs a pupil's connection with the University High School.

8. Eligibility to participate in any athletic contest, play, opera, debate, or other public appearance, or to hold office in any school organization is determined by the pupil's

- a. Conforming to the activity point rules of the Senate
- b. Carrying successfully three subjects earning one full unit of credit each
- c. So conduct himself as a citizen of the school as to further the best interests of the school.

9. Every club, class, or other student organization must be under the supervision of a faculty adviser, appointed by the principal, who must be present at every meeting of the organization. No evening meetings or rehearsals of such organizations shall be held without the express consent of the principal.

10. The treasurers of all student organizations shall pay the funds collected by them to the treasurer of the University High School in the principal's office, who shall deposit them in a bank to the credit of the University High School as directed by the principal. All treasurers shall keep accurate records of receipts and disbursements. The books of all treasurers shall be audited by the Faculty Auditing Committee at regular intervals.

11. Parties, picnics, or any other special function shall be held only with the consent of the principal of the University High School. At all such functions the faculty adviser of the organization and other chaperones must be present. The names, telephone numbers, and addresses of the chaperones must be filed in writing in the office of the adviser of girls five days previous to the social function. Evening social functions must be held on the campus of the University of Minnesota and must close by 11:00 p.m., except upon special permission of the principal and the adviser of girls.

12. Students are required to eat their lunches on the campus at the cafeterias provided by the University for that purpose, or at other places designated by the administration.

HONORS AND PRIZES

In the year 1922 a chapter of the National Honor Society of Secondary Schools was established in the University High School. The purpose of this society is to honor those students who excel in scholarship, service, and character. Through the generosity of the Parent-Teacher Association of the University High School the Honor Society Key is presented to pupils elected to this society. Not more than 15 per cent of the graduating class and 5 per cent of the junior class may be elected in any one year.

CURRICULUM

The University High School offers courses in all fields of academic instruction and in the more important of the manual and vocational subjects. In the Junior High School the work is largely required, tho some freedom of choice exists. The purpose of the junior high school curriculum is twofold: to give the pupils a thoro education in all the fundamental subjects and to give them contacts with various fields of work which may assist in determining their individual capacities and interests and aid in guiding them in their further education.

The following are the courses offered in the Junior High School Department:

JUNIOR HIGH SCHOOL CURRICULUM

SEVENTH GRADE		EIGHTH GRADE	
Required	Units of Credit	Required	Units of Credit
English	1	English	1
Mathematics	1	Mathematics	1
Social Studies (geography and social and economic history)	1	Industrial Arts	1
Home Economics (Girls) ..	1	Physical Education ...	¼
Industrial Arts (Boys) ...	1	Chorus	¼
Physical Education	¼	Elective (choose one)	
Chorus	¼	Social Studies (geog- raphy and social and economic history)	1
		German (first year)	1
		French (first year)	1

NINTH GRADE

Required	Units of Credit
English	1
Mathematics	1
Physical Education	¼
Chorus	¼
Elective (choose two)	
General Science	1
Development of Civilization (from earliest times to 1500 A.D.)	1
Home Economics	1
Industrial Education	1
Latin (first year)	1
French (second year)	1
German (second year)	1

SENIOR HIGH SCHOOL CURRICULUM

In the Senior High School a large degree of free election in school work is permitted in order that individual interests, needs, and capacities of the pupils may be served, but such restrictions are imposed as seem desirable to prevent too great a degree of specialization in the high school years and to secure a broad, fundamental education such as will best fit the graduates of the school either for higher education or for the experiences of life.

The courses offered in the Senior High School are organized in groups as follows:

	Units of Credit
Group I. English	3
Group II. Foreign Language	
1. Latin	1, 2, 3
2. French	1, 2, 3
3. German	1, 2, 3
Group III. Mathematics	
1. General Mathematics	1
2. Higher Algebra and Solid Geometry.....	1
3. Trigonometry and College Algebra.....	1
Group IV. Natural Science	
1. General Biology	1
2. Physics	1
3. Chemistry	1
Group V. History and Social Science	
1. Modern European History.....	1
2. United States History.....	1
3. Social Studies (economics, sociology, government)...	1
Group VI. Practical Arts Subjects	
1. Industrial Arts	
a. Technical Drafting	½, 1, 2
b. General Woodwork	1, 2
c. General Metal Work	½, 1
d. Auto Mechanics	½
e. Applied Electricity.....	½, 1
f. Radio	½, 1
g. General Printing	½, 1
2. Home Economics	1, 2, 3
3. Fine Arts	1, 2, 3
Group VII. Music	
1. Glee Club.....	½, 1, 1½
2. Orchestra.....	½, 1, 1½
Group VIII. Physical Education	½

REQUIREMENTS FOR GRADUATION

The requirements for graduation from the Senior High School include the completion of an approved program of studies aggregating twelve and three-quarter units of credit. A unit of credit is defined as the credit earned by completing satisfactorily a course in a subject, meeting five class hours per week for one school year, or the equivalent, and requiring an amount of preparation outside of class which is equivalent to one school period.

The following units of work are specifically required for graduation:

English	3 units
United States History or Social Studies....	1 unit
Science (biology, chemistry, or physics)....	1 unit
Physical Education	$\frac{1}{2}$ unit

The remaining seven units of credit may be distributed among the various groups of courses, observing the following sequences:

1. From Groups II to VII, inclusive, there shall be selected one major sequence of three units from one group and two minor sequences of two units each from two other groups. In individual cases where the entrance requirements of the college which a student desires to enter necessitate a different alignment of subjects, exception may be made to this regulation to permit conformity to the demands of the college.

2. Students choosing sequences from Groups VI and VII should remember that only 3 units of credit from these groups will be accepted as entrance credit by the University of Minnesota and that certain colleges will not accept any credit from these groups.

3. Attention is called to the fact that to establish a major sequence in Group II it is not necessary that a student present three units in a single language. A total of three units in this group, however distributed, satisfies the requirement. However, students must remember that many colleges do not grant entrance credit for a single year of a foreign language.

No pupil is graduated or recommended to college who has not attended the University High School long

enough to earn at least four units of credit. The faculty will not give a student a recommendation to college if it thinks he is not prepared to do college work in a specific subject or subjects, even if such student may have met technically all requirements for graduation. Inasmuch as the University High School considers its diploma an endorsement of the individual upon whom it is bestowed, it will refuse to confer this diploma upon anyone who fails in character or in deportment to measure up to the standards set by the school even if the scholarship requirements have been met.

SUBJECT REGULATIONS

1. Foreign languages may be elected in the first or second year of the Senior High School.

2. Beginning work in French and German is not available to ninth grade pupils.

3. General biology is open to tenth and eleventh grade pupils. Physics and chemistry are open to eleventh and twelfth grade pupils.

4. Modern European history is open to tenth or eleventh grade pupils. United States history is open to eleventh and twelfth grade pupils. Social studies is open to twelfth grade pupils.

5. Home economics, art, and manual training are open to any student in any year of the high school.

6. Glee club and orchestra are open to any student who has the ability to qualify, in any year of the high school. Students qualifying in these subjects may substitute them for chorus.

7. Physical education is required of all students, except those physically handicapped, in every year of the high school.

PUPIL'S PROGRAM OF STUDIES

Each student should select his program of studies with great care and with the advice of his parents and the school authorities. Because the University High School endeavors to provide generously for electives, it is the more necessary that each pupil think carefully be-

fore he decides what studies to take. The mere fact that a pupil is graduated from high school does not mean that he can enter college or be prepared for any vocation unless he chooses his elective subjects properly. Am I going to college? If so, what college? Do I know what vocation I expect to enter? In what fields of work do I wish to test my interest and ability? These are some of the questions that must be considered in making an intelligent selection of courses.

PREPARATION FOR COLLEGE

Pupils and parents should consult the principal as early as possible concerning the entrance requirements of the particular college for which preparation is desired. Graduation from high school does not guarantee college entrance unless the pupil has met the specific entrance requirements of the college he desires to enter. This should never be postponed beyond the tenth grade. The University High School can prepare its graduates to enter any college for which their capacity fits them, provided it knows sufficiently early what college a pupil expects to enter.

SCHOOL MARKS AND REPORTS

The attempt is made in the University High School to mark students by objective tests of their achievement in their school work. Such tests tend to minimize personal opinion or bias. High standards of scholarship among the pupils of the school are insisted upon. To secure such standards the co-operation of the parents is necessary. In order that parents may know of the progress their children are making, complete reports of the attendance and work of their children in all subjects are mailed to the parents at the close of each six-week period. Additional reports at more frequent intervals are made to parents of children whose work is not satisfactory.

The marks of the school are given in letters. These letters have the meanings indicated below:

- A—Superior. Approximately 10 per cent of the pupils achieve this mark.
- B—Good; above the average. This mark is earned by approximately 15 per cent of the pupils.
- C—Average. Approximately 50 per cent of the pupils earn this mark.
- D—Below average; barely passing.
- E—Condition; must be removed in one month.
- F—Failure; no credit is given for work marked F.
- I—Incomplete; the work must be completed within one month or it is marked "Fail."

REMOVAL OF FAILURES AND INCOMPLETES

Credit for work in which a pupil has failed in any quarter may be obtained as follows:

1. By repeating the course in a regular class.
2. By special examination approved by the faculty and based upon a schedule outlined by the department concerned, provided a reasonable amount of outside work is done under a competent teacher prior to the examination.
3. By repeating the work in a reputable summer high school approved by the principal of the University High School, and earning therein a mark equivalent to "C" or better.

Credit for work in which a pupil is marked "Incomplete" may be obtained by taking an examination or completing satisfactorily such other assignments as the instructor in charge may require within one month after the opening of the succeeding quarter. The responsibility for making up incompletes rests with the pupil. Incompletes not removed within one month automatically become failures and are so recorded upon the school records. In cases where the amount of work to be completed is more than can reasonably be accomplished in one month, the time may be extended by arrangement with the administrative office upon evidence of satisfactory progress.

STUDENT ACTIVITIES

The belief that there is much educational value in athletic, literary, musical, and other social activities on the part of the pupils of the school has led to a wide development of opportunity for participation in extra-curricular activities. These activities offer to the student opportunities for training in leadership, provide a means of character development, and contribute to the formation of normal recreational interests.

Some of the outstanding organizations and activities may be briefly outlined as follows:

The Senior High School Senate—the representative body of the students of the Senior High School.

The Junior High School Senate—organized to represent pupils in grades seven, eight, and nine.

The Library Board—student group co-operating with the librarian in the control of the study hall and library.

The Athletic Teams—football, basketball, track, swimming, tennis, and golf.

The Campus Breeze—bi-weekly newspaper.

The Bisbila—the yearbook.

Dragoman—honorary organization of the boys who are outstanding in leadership, character, and service.

Acme—honorary organization of girls chosen on the basis of character, service, and leadership.

Quill and Scroll—national honorary journalistic society.

Senior High School Girls' Club—an organization of all the girls of the Senior High School to promote the interests of the group as a whole.

Junior High School Girls' Club—a similar organization in the Junior High School.

Glee Club—a chorus of mixed voices composed of approximately ninety members of the tenth, eleventh, and twelfth grades.

Orchestra—pupils of the school interested in the study of instrumental music.

Senior High School Dramatic Club—organized for the study and production of worthwhile plays.

Junior High School Dramatic Club—composed of younger students whose interests lie in the field of dramatics.

German Club—made up of students interested in becoming familiar with the German language, literature, history, and customs.

Debate—organized to foster debates with teams from neighboring schools.

Science Club—Junior High School pupils interested in the natural sciences.

Boys' Technical Club—devoted to fostering various hobbies associated with shop and handicraft abilities.

Girls' Technical Club—composed of girls interested in manual arts work of various types.

Girl Scouts.

Boy Scouts.

POINT SYSTEM

The amount of extra-curricular work which a student may carry is regulated by the point system devised by the student senate. An attempt has been made to determine how much time is necessary for the successful handling of each type of extra-curricular work. The following point system is based on that estimate.

The extra-curricular activities of the school are divided into two groups—major and minor.

A major activity is defined as one which is of importance to the school, requiring regular, systematic work amounting to at least one period a week.

A minor activity is one which is not a major activity.

In applying the point system:

Three minor activities are equal to one major activity.

Students having an "A" average are not limited in activities.

Students having a "B" average may carry not more than three major activities.

Students having a "C" average may carry not more than two major activities.

Students having a "D" average may carry not more than one major activity.

NOTE.—"Average" means the average of the marks of the preceding quarter.

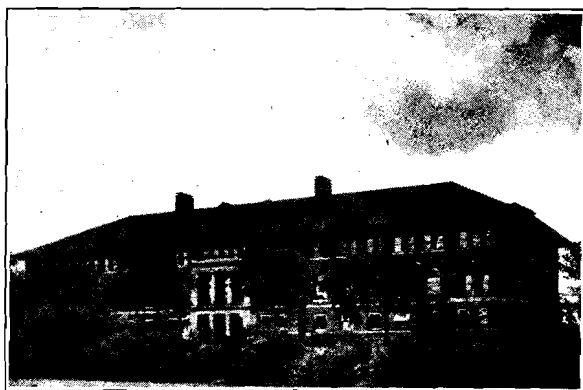
ANNOUNCEMENT BULLETIN
UNIVERSITY OF MINNESOTA
DEPARTMENT OF AGRICULTURE

Thirty-Third Annual

Farmers' and Homemakers' Short Course

UNIVERSITY FARM, ST. PAUL, MINNESOTA
JANUARY 16-21, 1933

Looking Beyond the Clouds



Short Course Headquarters

Vol. XXXV

No. 61

November 26, 1932

SHORT COURSE SERIES

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THIRTY-THIRD ANNUAL FARMERS' AND HOMEMAKERS' SHORT COURSE

January 16-21, 1933

In its ceaseless journey the world brings us sunshine and shadow. In recent years it has been passing through economic storms which have forced our rural people, and other groups as well, to live in deep and gloomy financial shadows. With our eyes on the economic weather we are anxiously looking for signs of the passing of the clouds.

All of us know that this old world has been storm-tossed many times, but that somehow it has always weathered the wind, lightning, and rain. Knowing this, we faithfully believe that it will survive the present storm; that it will move into the wholesome, life-giving sunshine once more. We believe, too, that it is about time for the clouds to break and for the sunshine to begin to drift through. Therefore, our program theme, "Looking Beyond the Clouds" is most appropriate for our Farmers' and Homemakers' Week, January 16-21, 1933.

Will you not come to this short course, the greatest offered at University Farm, St. Paul, and, with us, try to "Look Beyond the Clouds" and help us in planning for the future, in the faith that better days are coming? Your presence will be appreciated. As always in the past you will be most welcome.



Dean of the University Department of Agriculture and
Director of the Experiment Station.

SOME OF THE SPEAKERS

Guest speakers:

- G. F. WARREN, Economist, Cornell University, Ithaca, N. Y.
E. A. O'NEAL, President, American Farm Bureau Federation,
Montgomery, Alabama.
MRS. W. VAN BLOOM, Home Community Chairman, Iowa Farm
Bureau.
HENRY A. WALLACE, Editor, Wallace's Farmer, Des Moines, Ia.
FLOYD B. OLSON, Governor of Minnesota.
JOHN BRANDT, President, Land o' Lakes Inc., Minneapolis,
Minnesota.
H. R. LEONARD, Manager, Twin City Milk Producers' Asso-
ciation, St. Paul, Minnesota.
G. A. LUNDQUIST, Board of Public Welfare, St. Paul, Minnesota.
H. A. NOURSE, Editor and Publisher, The Poultry Herald,
St. Paul, Minnesota.
MISS CLARA M. SUTTER, Poultry Editor, The Farmer and Farm,
Stock & Home, St. Paul, Minnesota.
DR. KEITH CLARK, Carleton College, Northfield, Minnesota.
FRANCIS FLOOD, The Nebraska Farmer, Lincoln, Nebraska.
THOMAS P. COOPER, Dean, College of Agriculture, Lexington,
Kentucky.
REV. DAVID BRYN-JONES, Trinity Baptist Church, Minneapolis.
A. J. OLSON, President, Minnesota Farm Bureau, Renville,
Minnesota.

Members of University staff:

- L. D. COFFMAN, President.
DR. W. A. O'BRIEN, Pathologist, Medical School.
RICHARD R. PRICE, Director of General Extension.
HERBERT HEATON, Professor of History.
W. C. COFFEY, Dean and Director, Department of Agriculture.
E. C. STAKMAN, Professor of Plant Pathology.
C. H. ECKLES, Chief, Division of Dairy Husbandry.
R. A. GORTNER, Chief, Division of Agricultural Biochemistry.
O. B. JESNESS, Chief, Division of Agricultural Economics.

FOR FARMERS

The aim of Farmers' and Homemakers' Week is to give those who attend an opportunity to gather new ideas which will contribute to the solution of their problems and to their happiness. The business of the course will begin with a general assembly in the auditorium at 11:15 a.m., Monday. Each day thereafter (except Tuesday, which will be Farm Bureau Day, with the opening of the Minnesota Farm Bureau Annual Convention in the University Farm Auditorium at 11:00 a.m.), there will be a general assembly in the same place at an hour indicated in the regular program. Every day except Tuesday there will also be a general afternoon forum for the discussion of new things in agriculture. This will be a new feature of this year's program. As in former years, there will also be offered by the various divisions of the University Department of Agriculture, different programs of talks and demonstrations, with different speakers. These will take up two hours of each morning and two hours of each afternoon. With this arrangement it will still be possible for everyone attending to make a choice of subjects for his own special study. Again, there will be the usual special programs for livestock men and those interested particularly in other farm organizations. Following is a brief outline of each half-day's program of class room features and demonstrations:

MONDAY, JANUARY 16

FORENOON:

Registration. General assembly, 11:15 a.m.

AFTERNOON:

Meeting grain market demands. The farmer's Debt problem. Tariff fundamentals. Practices essential to profitable cattle fattening. The beef cow in Minnesota agriculture. The dairy situation. Dairy cattle management under present conditions. Possible profits from the poultry flock. Profits shown by demonstration flocks. Farm windbreaks. The farm woodlot. Fuel value of wood. Treating fence posts. Beekeeping as an occupation. Choosing a location for bees.

TUESDAY, JANUARY 17

FORENOON:

Fitting the farm for full production. Planning farming that fits the farm. Readjusting the farm. Judging the fatness of the market lamb. Making the market lamb fat. Importance of market class and grade of wool. How to produce good wool. Favorable dairy conditions in Minnesota. How to decide which bull to buy. What we want in market barley. Wheat improvement. Oats for southern Minnesota. Diseases of small grains. Successful Canadian R.O.P. plan. Range paralysis of poultry. Peats and their uses. Use of peat in small fruit culture. Peat for lawns and shrubbery. Peat and vegetable growing. Starting with bees. Knowing bees.

AFTERNOON:

Minnesota Farm Bureau annual convention. Continuation of opening session begun in forenoon, in University Farm Auditorium. General invitation to any one who is interested.

WEDNESDAY, JANUARY 18

FORENOON:

Adjusting leases to present conditions. Reducing costs by farm adjustments. Pork production improvement in Mower county. Feeding hogs under present conditions. Maintaining a healthy dairy herd. Plants poisonous to cattle. Crop improvement problems just ahead—Alfalfa and reed canary grass, barley, corn, sweet clover. New farm equipment. Farm power trans-

EVERYONE IS WELCOME

No charge for instruction No entrance requirements

Expenses:

TRAVEL MEALS ROOM

REDUCED RAILROAD RATES

Railroad rates of one and one-third fare on the "Certificate Plan" will be available to those attending from Minnesota and also from La Crosse and North La Crosse.

READ THESE INSTRUCTIONS CAREFULLY

1. Tickets at the normal one-way tariff fare for the going journey may be bought on any of the following dates: January 12, 13, 14, 15, 16, 17, and 18, 1933, but not on any other date.

2. Be sure when purchasing your going ticket to ask the ticket agent for a certificate. Do not ask for a receipt. If it is impossible to get a certificate from the local ticket agent, get a receipt when ticket is purchased. See that the ticket reads either to St. Paul or to Minneapolis, and not to any other place. See that your certificate is stamped with the same date as your ticket. Sign your name to the certificate or receipt in ink. Show this to ticket agent.

3. Call at the railroad station for ticket and certificate at least 30 minutes before departure of train.

4. Certificates are not kept at all stations. Ask your home station agent whether you can procure certificates and through tickets to the place of meeting. If not, buy a local ticket to the nearest point where a certificate and through ticket can be bought.

5. Immediately on your arrival at the meeting, present certificate to A. G. Mereness, Registrar's office, University Farm.

6. No refund of fare will be made on account of failure, either to obtain a proper certificate, or to have the certificate validated.

7. The reduction for the return journey is not guaranteed, but is contingent on an attendance of not less than 100 members holding regularly issued certificates from ticket agents at starting points, showing payment of normal one-way fare of not less than 75 cents on the going trip.

8. If there are one hundred or more valid certificates, and your certificate is validated, you will be entitled to a return ticket via the same route as the going journey at one-third of the normal one-way tariff fare to point at which your certificate was issued up to and including January 23, 1933.

ASSOCIATION MEETINGS

It is expected that the following organizations will hold their meetings at University Farm during the Short Course week, January 16 to 21, 1933.

Tuesday, January 17: Farm Bureau Federation, Master Farmers' Association, School of Agriculture Alumni.

Wednesday, January 18: Crop Improvement Association, Poultry Breeders.

Thursday, January 19: Ten Year Club, Ayrshire Breeders, Aberdeen-Angus Breeders, Brown Swiss Breeders, Guernsey Breeders, Hereford Breeders, Holstein Breeders, Horse Breeders, Jersey Breeders, Red Polled Breeders, Sheep Breeders, Spotted Poland China Breeders, Swine Breeders, Milking Short-horn Breeders.

Friday, January 20: Minnesota Livestock Breeders Association.

SHORT COURSES

University of Minnesota Department of Agriculture

Forestry, Woodcraft, and Scouting Short Course, Aug, 1933.
Ice Cream Operators' Short Course, 10 days, Fall, 1933.
Advanced Creamery Operators' Short Course, Fall, 1933.
Creamery Operators' Short Course, 6 weeks, Jan. 5-Feb. 16, 1933.
Farmers' and Homemakers' Short Course, one week, Jan. 16-21, 1933.
Commercial Florists and Retailers, February, 20-22, 1933.
Rural Building Problems, February, 1933.
Horticulture Short Course, 3 days, March, 1933.
Boys' and Girls' Short Course, one week, June, 1933.
Editors' Short Course, 3 days, May, 1933.
Beekeepers' Short Course, 1933.
Veterinary Short Course, July, 1933.
Poultry Short Course, September, 1933.
Scout Executive Seminar, 3 days, October, 1933.
Land Management Short Course, February, 1933.
Rural Building Problems, February, 1933.

Bulletins regarding these short courses may be obtained from

F. W. Peck,
Director of Short Courses.

MASS MEETINGS

From Monday to Friday, inclusive, there will be a daily general mass meeting in the Auditorium just before noon to which everybody is invited. Every afternoon, except Tuesday, at 3:30, there will be a general Forum of special interest to all. Music, announcements, addresses and other features of interest and value will be offered.

EVENING ENTERTAINMENT

Programs for your enjoyment will be offered each evening from Monday to Friday.

The programs of Monday, Tuesday, Wednesday, and Thursday evenings will include motion pictures, community singing, and addresses by exceptionally interesting speakers.

Friday: Farmers' and Homemakers' Family Supper.

Excepting the supper, where a reasonable charge is made for food, these entertainments are FREE to Short Course attendants. Come.

MUSIC

Throughout the week there will be many musical numbers of all kinds.

SPECIAL INSTRUCTIONS

To reach University Farm from Minneapolis or St. Paul, take a Como-Harriet or Como-Hopkins car toward the other city. Get off at Carter avenue or Doswell avenue and walk a short distance to the northeast. If you wish to ride the entire distance from Minneapolis into the Farm Campus, change to an Inter-Campus Special (an additional fare) at 4th Street and 15th Avenue southeast or at any street car stop from that place to the city limits. The fare from St. Paul to Doswell or Carter avenues is ten cents (tokens to be used instead of cash fare can be bought from the conductor at a reduced rate). To ride the entire distance, remain on the car until you reach Eustis Street, and change to an Inter-Campus Special car, which, for an additional fare, will take you into the campus.

When at University Farm, register on the second floor, Administration Building. Procure program and badge. Keep both with you during the week. Read "Information" in your program.

For many years, those attending this Short Course have had rooms in the homes near by. This has proved very satisfactory. These homes are listed and rooms may be engaged at 202 Administration Building, opposite registrar's office when you register. Rooms can be had at \$1.00 per day per person, or less.

Trunks checked to either city will be delivered at University Farm or vicinity for 50 cents each. Leave claim check at post-office early.

Meals can be obtained from Monday noon to Saturday noon, inclusive, on the help-yourself plan in the University Farm Cafeteria in the Dining Hall building. Also light lunches will be served on the ground floor of the Administration building.

Your mail can be sent to you while you are at the Short Course. Have it addressed to Box 53, University Farm, St. Paul, Minnesota. Call for it at the post-office, first floor, Administration Building, between 8:45 and 12 a.m. and 2:30 and 5 p.m. and on Saturday, 8:45 to 12 a.m.

SEND FOR A PROGRAM

If you wish to see a copy of the whole program showing each event, write F. W. Peck, Director of Short Courses, University Farm, St. Paul. It will be ready a few days before the short course begins. If you do not receive one by mail, you will get one when you register.

If your name is on more than one mailing list, you may receive more than one copy of this announcement bulletin. If you do, kindly hand the additional one to some farmer or homemaker who will be interested.

mission. Horse hitches. Farm electric service. Common parasites of poultry. Game propagation. High quality potatoes for the housewife. Seasonal conditions and potato quality. Grading potatoes. Diseases of potatoes. Breeding and quality of potatoes. Spring work with bees. Bee colonies of equal strength. Vocational education in secondary schools. Future farmers of America.

AFTERNOON :

Finding flaws in the farm business. Fundamentals of farm planning. A farmer's experience in farm planning. Control of some common diseases of cattle. Control of some common diseases of swine. Mineral deficiencies in dairy feeding. Experimental work in mineral deficiencies. Crop improvement program, including dedication of new Field House at University Farm. Demonstrations of farm machinery and tractors. Poultry and fruit a money-making combination. Quality poultry best paying. Value of the farm garden. Garden seeds and plants. Choice of vegetable crops and varieties. Arrangement of garden crops. Budgeting the year's vegetable supply. Swarm control of bees. Producing extracted honey. Education in Denmark. Changing ideas of education.

THURSDAY, JANUARY 19

FORENOON :

Farmers' co-operative oil associations. Problems in livestock marketing. How to obtain suitable farm horses. Using farm horses to best advantage. Dairy farm experimental work—fat in feeds, and milking machines. Mineral intake and dairy cattle reproduction. Results of modern corn-breeding. Diseases of corn. Fence tests. Painting demonstration. State inspection of poultry flocks. Benefits of the R.O.P. flock. Fruits as reliable cash crops. Pollenizers necessary for satisfactory plum crops. Apple orchard management. Spraying essential for apples. Care of extracted honey. Producing comb honey. Which way, Minnesota? Adult education.

AFTERNOON :

The dairyman's marketing problems. The successful creamery. How to know noxious weeds. How to fight noxious weeds. Selecting plans for farm buildings. Building problems. Standard bred poultry most profitable. Strawberries, a quick cash crop. Raspberry growing. Profitable fruit-marketing methods. Package bees. Economics of beekeeping. No depression in 4-H club work. Meaning of 4-H club work to rural young people.

FRIDAY, JANUARY 20

FORENOON :

Costs of production and prices of farm products. What makes prices? Farm prices and demand. Improvement of farm animals. Feeding and managing dairy cows and young stock under present conditions. Everyday problems in pasture management. Supplementary and emergency pastures. Pasture fertilization. Soil erosion. Sprinkler irrigation in fruit and truck farming. Common colds and other respiratory diseases of poultry. Poultry experiments at University Farm. Evergreens for the farm home. Peonies. Gladioli. Uncommon house plants. Queen bee rearing. Outdoor bee-wintering. Education, a safeguard against social delinquency. Essentials of rural leadership.

AFTERNOON :

Outlook for livestock, and for dairy and poultry products. Farm program for 1933. Dangers to animals from sweet clover, sudan grass and other sorghums. Fertilizing forage crops. How to determine whether fertilizers are needed. The drainage problem on the farm. Land reclamation in northern

Minnesota. Turkey production. Farmstead planning. Rock garden construction. Perennials for the rock garden. Annuals for the rock garden. Behavior of bees in winter. Bee diseases. Being a homemaker today. Social standards during hard times.

FOR HOMEMAKERS

This year's program for homemakers will emphasize again the best possible use of home resources. Again an effort has been made to formulate a program of speakers, which will bring out discussions of great practical value to those who attend.

The program as arranged will bring together homemakers from the cities and from the smaller communities and rural districts and will give an opportunity for the discussion of subjects of interest to all. The program for homemakers on Monday, January 16, will begin at 1:30 p.m. in Room 203 Home Economics Building. Obtain a copy of the final and complete program by writing to F. W. Peck, Director of Short Courses, University Farm, St. Paul. Some idea of the subjects to be discussed can be had from the following outline.

MONDAY, JANUARY 16

FORENOON :

Registration in the Administration Building, Room 203D.
General assembly, Auditorium, Administration Building

AFTERNOON :

Family Standards for 1933.
The Assets of the Farm Woman.

TUESDAY, JANUARY 17

FORENOON :

\$100 and the Family Wardrobe.
Serving Home Canned Foods.

AFTERNOON :

Minnesota Farm Bureau—Annual Convention.

WEDNESDAY, JANUARY 18

FORENOON :

The Wise Choice of Becoming Clothes.
Breads of Many Countries.
The Homemaker's Marketing Problems.

AFTERNOON :

The Child in the Home.
An Adequate Diet a Safeguard to Health.
Demonstrations: An Essential Home Economy, Water Softening and Soap Making; The Everyday Use of the Pressure Cooker; Improved Methods of Cookery.

THURSDAY, JANUARY 19

FORENOON :

Farmyard Planning.
The Use of Home Prepared Cereals.
Family Crises.

AFTERNOON :

Family Social Work and the Community.
Buying Fabrics for Service.
Demonstrations: More about Water Softening and

Soap Making; The Everyday Use of the Pressure Cooker; Improved Methods of Cookery.
Exhibits and Demonstrations: Home Crafts, Furniture, Quilts, Decorative Needlework, Rugs, Lampshades, etc.

FRIDAY, JANUARY 20

FORENOON :

Old Friends in New Dishes.
Diseases of Children Affected by Diet.
Community Building a Necessary Activity of Homemakers.

AFTERNOON :

Home Crafts.
Exhibits and Demonstrations: Home Crafts, Furniture, Quilts, Decorative Needlework, Rugs, Lampshades, etc.

As an alternative for some of the features listed, homemakers at the short course may each morning attend a general assembly and each afternoon a general forum. At the general assemblies and the forums special speakers will be provided.

FROM MONDAY TO FRIDAY INCLUSIVE

Throughout the week men and women will be studying the operating of the farm business, rural recreation, and education; feeding and managing livestock of all kinds, poultry, and bees; also, farm buildings and machinery, crops, weeds, diseases of plants and animals; raising vegetables and flowers; foods for the family, management of the home, feeding and educating the children, art in the home, garments, textiles, and household equipment. These classes are open to everyone.

EXHIBITS

Numerous exhibits, including that of the Minnesota Crop Improvement Association, will add interest to the program of the week.

CROP IMPROVEMENT SEED SHOW

The Minnesota Crop Improvement Association will hold its annual mid-winter seed show and convention at University Farm in connection with Farmers' and Homemakers' Week, January 16-21, 1933. Silver trophies and cash premiums will be awarded.

If you have corn, barley, flax, oats, rye, wheat, or grass seed to exhibit, send them. An excellent program relating to crop production is being provided for all week.

A Registered-Certified Class, in which only members of the Crop Improvement Association who applied for seed certification may exhibit, will be a part of the display.

Wednesday, January 19, is *Crop Improvement Day*. The feature of the afternoon will be the dedication of the new Field House at University Farm, with a program of addresses. A "Minnesota Products Dinner" will be given at University Farm, Wednesday evening under the auspices of the Minnesota Crop Improvement Association and the Northwest Crop Improvement Association.

For a premium list and instructions for preparing and shipping exhibits, write A. D. Haedecke, Assistant Secretary, University Farm, St. Paul.

BULLETIN OF
UNIVERSITY OF MINNESOTA

INSTRUCTIONS FOR
REGISTRATION OF NEW
STUDENTS

Winter Quarter, 1932-33



Vol. XXXV

No. 63

November 25, 1932

Entered at the post-office in Minneapolis as second-class matter, Minneapolis, Minnesota.

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UNIVERSITY CALENDAR

Winter Quarter 1932-33

1933

January 6—Friday

Entrance tests

January 6-7

Registration days for students in all colleges except the College of Engineering and Architecture and the School of Chemistry.

Registration and payment of fees closes at 12 noon on January 7.

January 7—Saturday

Registration day for all students in the College of Engineering and Architecture and the School of Chemistry. Registration and payment of fees closes at 12 noon.

January 9—Monday

Winter quarter classes begin.

Late registration or late payment of fees, \$3 and increases at rate of \$1 per day thereafter to a maximum of \$10.

January 11—Wednesday

Change in registration requires permission of students' work committee of the college concerned and payment of \$3 late fee. Fee increases \$1 per day thereafter to a maximum of \$10.

January 9-14

Special registration period in College of Education for teachers employed in the Twin Cities and surrounding towns.

January 14—Saturday

Education Psychological Test, 1:30 p.m., Room 210 Burton Hall. Required of all students who enter the College of Education for the first time at the opening of the winter quarter.

OFFERINGS OF THE COLLEGES TO ENTERING STUDENTS*

The majority of students entering the University at the opening of the winter quarter will continue to be irregularly registered for some time.

1. Schools and colleges that offer the student at this time a program without any very serious restrictions:

COLLEGE OF SCIENCE, LITERATURE,
AND THE ARTS

COLLEGE OF AGRICULTURE, FORESTRY,
AND HOME ECONOMICS

COLLEGE OF EDUCATION

GRADUATE SCHOOL

SCHOOL OF BUSINESS ADMINISTRATION

UNIVERSITY COLLEGE

THE JUNIOR COLLEGE

2. Restrictions of Admission and Curricula in the other schools and colleges:

COLLEGE OF ENGINEERING AND ARCHITECTURE,
AND SCHOOL OF CHEMISTRY

Students entering upon the work of the freshman year should attend both terms of the next summer quarter in order to enable them to begin with the sophomore schedule in the fall. Students

*See general information bulletin for statement of entrance requirements, fees, boarding and rooming facilities, etc., and the college bulletins for curricula offered. These may be obtained from the registrar's office either personally or by mail.

who desire to enter without high school chemistry must consult the chairman of the registration committee.

COLLEGE OF DENTISTRY
LAW SCHOOL
COLLEGE OF PHARMACY

Only students presenting such advanced standing as will enable them to pursue work with regular classes, now scheduled, will be admitted to these schools and colleges.

MEDICAL SCHOOL

Only students now completing prerequisite academic courses by arrangement with the Medical School will be admitted.

SCHOOL OF MINES AND METALLURGY

Unless the student has advanced standing equivalent to a major portion of the work of the fall quarter it is doubtful if it is wise for him to register at this time.

SCHOOL OF NURSING

Students are not accepted for the 3-year Nursing Course at this time.

Students entering the 5-year course will register in the College of Science, Literature, and the Arts.

Graduate nurses who wish to complete the requirements for Public Health Nursing will register in the College of Education.

**BEGINNING FRESHMEN
AND
NEW STUDENTS ADMITTED WITH
ADVANCED STANDING**

I. Examination and Matriculation:

Time and Place

1. 8:30 a.m., Friday, January 6, Students' Health Service, University Hospital for physical examination: All advanced standing students entering colleges other than Science, Literature, and Arts and Agriculture, Forestry, and Home Economics; and any freshmen who took the college ability test at their high school prior to January 1, 1932.

Other students must report for appointments to the Health Service immediately after the completion of the required College Ability and English placement tests, and not later than 12 noon, Friday, January 6.

2. 8:30 a.m., Friday, January 6, Music Auditorium for College Ability test: All advanced standing students entering the Colleges of Science, Literature, and Arts and Agriculture, Forestry, and Home Economics; all graduates of out of state high schools; and any other freshmen who have not taken the test.

9:30 a.m., Friday, January 6, Music Auditorium for English placement test: All graduates of out of state high schools; and all graduates of Minnesota high schools who have taken the College Ability test at their high schools since January 1, 1932.

3.* Administration Building, east entrance.

a. Freshmen will be required to present:

- (1) Admission certificate (Form A-138 previously mailed to student).
- (2) College Ability Test Card dated prior to 1932 (Card issued at high school at time of examination), or College Ability Test Card dated 1932 and English Placement Card.
- (3) Physical examination appointment card.

b. New advanced standing students will be required to present:

- (1) Admission certificate (Form A-138 previously mailed to student).
- (2) Record of Advanced Standing (Form A-188 previously mailed to student).
- (3) Physical examination appointment card.
- (4) College Ability Test Card (required only of advanced standing students entering Science, Literature, and the Arts or Agriculture).

Students entering the College of Education as seniors who desire to register for Practice Teaching should ask for special Practice Teaching registration form and instructions.

II. Registration and Payment of Fees:

A. College of Education Students

If you do not have with you a Part II College of Education bulletin, obtain a copy at Information Window, Registrar's Office.

*Agriculture, Forestry, and Home Economics students will report instead to Room 203, Administration Building, University Farm.

1. Report to Major Adviser. (Advisers and offices listed on Memorandum of Year Registration.)
2. Report to Checking Desk outside Room 208, Burton Hall. Make an appointment to take Education Psychological Examination.

Seniors will also make an appointment to take the Education Qualifying Examination.

3. Report to 106 Folwell Hall for Tally (unless blank was stamped TALLIED at Checking Desk).
4. Report to Education Fee Statement Window, Registrar's Office.
5. Pay fees at Bursar's Office before 12 noon, Saturday, January 7. (Registration is completed.)

B. Medical and Dentistry Students

1. Report to college office for registration and fee statement.
2. Pay fees at Bursar's Office before 12 noon, Saturday, January 7. (Registration is completed.)

C. Students Entering Other Colleges

1. Report to Fee Statement Window, Registrar's Office.
2. Pay fees at Bursar's Office.
3. If you do not have a bulletin schedule of classes for your college, obtain a copy at Information Window, Registrar's Office.
4. Report to your college office for completion of registration before 12 noon, Saturday, January 7. See page 8 for list of college offices.

STUDENTS PREVIOUSLY REGISTERED AT THIS UNIVERSITY

I. Students returning to college in which previously registered or those desiring to transfer from a completed pre-professional course to a professional school will report for:

1. Readmission—East entrance, Administration Building.
2. Fill out readmission card and drop it in readmission box—East entrance, Administration Building.
3. Report at time indicated on time slip to Window 15, Registrar's Office.

II. Students desiring to change colleges and who were not in residence during fall quarter, 1932-33, will report to the Board of Admissions, Registrar's Office, Windows 18, 19, or 20.

Balance of Procedure

Same as for New Students Admitted with Advanced Standing, II "Registration and Payment of Fees." See page 6.

COLLEGE REGISTRATION OFFICES

College of Science, Literature, and the Arts:

Freshmen and sophomores—113 Folwell Hall

Juniors and seniors—219 Folwell Hall

Unclassed—219 Administration Building

College of Engineering and Architecture—133

Main Engineering Building

College of Agriculture, Forestry, and Home

Economics—204 Administration Building, University Farm

Law School—214 Law Building

Medical School—118 Millard Hall
College of Dentistry—143 Medical Science Building
School for Dental Hygienists—106 Medical Science Building
School of Mines and Metallurgy—103 Mines Building
College of Pharmacy—101 Pharmacy Building
School of Chemistry—127 Chemistry Building
College of Education—204 Burton Hall
Graduate School—234 Administration Building
School of Business Administration—113 School of Business Administration Building
School of Nursing—112 Millard Hall
University College—143 Physics Building
The Junior College—200 Wesbrook Hall (Old Dentistry Building)
Unassigned—300 Psychology Building

GENERAL INFORMATION

This booklet is issued for the information of prospective students, and to receive it should not be considered assurance of matriculation.

How to reach the University.—Students arriving at the Great Northern Station may reach the University by boarding any east-bound Como-Harriet, Como to Eustis, or Oak and Harriet car, and alighting at Fourth Street and Fourteenth Avenue S. E., one block from the campus. Students arriving at the Milwaukee Station may take any east-bound Minneapolis-St. Paul interurban car at Fifth and Washington Avenues to State Street. Interurban cars pass through the campus.

The College of Agriculture, Forestry, and Home Economics is located at University Farm about two and one-half miles distant from the main campus. It may be reached (1) in twenty minutes by east-bound Como-Harriet cars, which pass near the main campus (i.e., the corner of Fourteenth Avenue and Fourth Street); and leave passengers at Doswell Avenue, about a five minutes' walk from University Farm; (2) in fifteen minutes by inter-campus special cars which carry passengers directly from one campus to the other.

Placement examinations in mathematics.—In certain courses in mathematics for freshmen (Mathematics 3, 4, 5, and 8) placement tests will be given during the first two meetings of the class. Any student who fails in these tests will be advised to change to a more elementary course. For students who have had only two years of mathematics in high school, this more elementary course will be a sub-freshman course in elementary algebra, taught in the Extension Division. If mathematics is not a required subject for a student who fails in the tests, he will be permitted to drop mathematics entirely instead of changing to a more elementary course.

Because of the tests, it is especially important that the student attend the first meeting of the class. Late registrants must take the examinations before entering the class.

Placement tests for students registering for music.—All students who plan to register for

any course in practical music (piano, voice, violin, etc.) will be required to take an entrance examination in practical music. Appointments for these examinations may be made in Room 107, Music Building, Friday, January 6. The music advisers in the registration rooms will not sign any blanks unless the student has with him the card he will be given when he reports to Room 107, Music Building.

Time schedule.—Pamphlets and schedules containing announcements of courses, hours, classrooms, etc., may be secured at the registrar's office in the Administration Building. The hour schedule for the fall quarter is as follows:

Hour	Main Campus	University Farm
I.....	8:30 to 9:20	8:15 to 9:05
II.....	9:30 to 10:20	9:15 to 10:05
III.....	10:30 to 11:20	10:15 to 11:05
IV.....	11:30 to 12:20	11:15 to 12:05
V.....	12:30 to 1:20	12:15 to 1:05
VI.....	1:30 to 2:20	1:30 to 2:20
VII.....	2:30 to 3:20	2:30 to 3:20
VIII.....	3:30 to 4:20	3:30 to 4:20
IX.....	4:30 to 5:20	4:30 to 5:20

Post-office boxes.—Every student in the University (unless registered for less than 5 hours of work, or for evening work only) is required to have a box in the university post-office (basement, Administration Building) and is held accountable for all official communications sent him through this channel. Local mail is delivered free of postage. United States

mail is delivered as at other post-offices. Students should consult the list at the post-office the day following payment of fees to determine post-office box number.

Official Daily Bulletin.—Official announcements are made through the Official Daily Bulletin, which appears in the **Minnesota Daily**, published daily except Sundays, Mondays, and holidays. Students are held responsible for a knowledge of such information appearing therein as may affect them.

General information.—For maps of the university campuses and information regarding entrance requirements, courses and degrees, college tuition and incidental fees, boarding and rooming facilities, etc., see the bulletin of general information.

Vocational guidance.—Students who desire vocational guidance, and advice concerning the choosing of college courses, may consult with the University Testing Bureau in Room 300, Psychology Building, January 5-7. Students with advanced standing, as well as freshmen, are invited to bring their problems and are urged to report Thursday, January 5 to allow ample time for the consideration of their individual problems.



The Bulletin *of the University of* **Minnesota**

MINNESOTA STATE HIGH SCHOOL MUSIC FESTIVAL AND CONTEST

THE GENERAL EXTENSION DIVISION

In Co-operation With
The Minnesota Public School Music League



NINTH YEAR
1932-1933

Vol. XXXV

No. 67

December 10, 1932

*Entered at the post-office in Minneapolis as second-class matter
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THE manner in which we spend our leisure determines,
more than war and labor, the real worth of a nation.

—Maeterlinck

The most significant action taken at the biennial meeting of the Minnesota Public School Music League, October 27, 1932, was the adoption of the rating plan of competition. This plan has been in operation in some states for several years; it had a partial, hence not successful, trial in these contests in one season. It is now optional in district contests, but will at least be given a good trial in the final contest.

The objective of the plan is the elimination of the "winning" idea, as if accomplishment in an art was a matter of defeating someone else, and the substitution of a sort of self-competition. The former is accomplished by rating contestants and putting them into certain grades of excellence; in each grade there may be other contestants, of course, and so long as they rate equally there is no defeat, within that group. The placement of contestants in the several grades indicates to them the road along which they have to travel; their competition against themselves becomes a task of raising their rating from year to year. The resultant improvement in accomplishment is the objective which justifies the contest.

Incidental to this change of plan a few modifications in the contest procedure have had to be made. These will be found in the sections dealing with Judging, Final Contest (admission), Awards, and Rating or Ranking.

The committee hopes that this year's changes are in line with the progress of thought about the contest and that they will tend to advance the contest's possible field of usefulness to schools hitherto not reached, as well as to some schools that have withdrawn from the contest in a sort of protest against some of the aspects of customary competition.

It is with great regret that the committee feels compelled to omit from the program of the year the music memory class. It was found that last year only five schools in the whole state made any use of this class. Music appreciation ought to be more widely taught, but until it is, the memory contest will not receive sufficient attention to justify the effort necessary to include it.

THE MINNESOTA PUBLIC SCHOOL MUSIC LEAGUE

OFFICERS AND EXECUTIVE COMMITTEE

President, Superintendent A. M. Wisness, Willmar
Vice-president, Miss Marguerite G. Wright, St. Cloud
Mr. Henry E. Griebenow, South High School, Minneapolis
Mr. Harold W. Arentson, Alexandria
Secretary-Treasurer, Irving W. Jones, University of Minnesota, Minneapolis

The constitution of the League will be found on page 15 of this bulletin.

Music, I yield to thee,
As swimmer to the sea,
I give my spirit to the flood of song;
Bear me upon thy breast
In rapture and at rest,
Bathe me in pure delight and make me strong;
From strife and struggle bring release,
And draw the waves of passion into tides of peace.

—HENRY VAN DYKE

THE MINNESOTA STATE HIGH SCHOOL MUSIC CONTEST

This contest exists for the purpose of stimulating interest in music in the high schools of the state and of raising the standards of performance. It aims to do this through bringing the schools into joint performance and competition where comparative accomplishment may be observed, criticized, and evaluated by competent judges. From the results of these judgments, schools may realize their strength as well as their weakness, and may be able to plan more wisely the work of their music departments. In addition, pupils have the advantage of public appearance under ideal conditions, and to those who excel is given the credit they deserve.

FINAL STATE CONTEST

The final state contest will be held at the University of Minnesota, May 4 and 5, 1933. To this will come contestants who are certified by the district contest committees, according to one or the other of two plans.

If the district adheres to the plan of ranking contestants in order of excellence it will certify the winner of first place in each class and division; if the district adopts the rating plan (see page 7) it may certify to the final contest all those rated in the highest grade. The final contest, therefore, will accept only one, the winner of first place, from each class and division in those districts that continue the plan of ranking contestants; but from the districts adopting the rating plan it will accept any number that have been rated in the highest grade.

NOTE.—This places upon the committees in districts continuing the ranking plan the responsibility of determining those eligible for certification. In cases of ties under the ranking plan the committee must settle the tie, for the two contestants cannot both be certified.

DISTRICT CONTESTS

DISTRICT CONTESTS

District or preliminary contests are held in the districts now organized, from which properly certified contestants may enter the final contest. These districts, their committees, and the time and place of their contests are listed below.

Dist. No.	Contest City	Date	Committee
3	Moorhead	April 22	S. E. Rice, Barnesville A. L. Fredericksen, Dilworth F. E. Lurton, Frazee
4	St. Cloud	April 22	H. B. Gough, St. Cloud C. D. Holzinger, Buffalo B. F. Hall, Mora
5	South St. Paul	April 22	H. E. Hegstrom, No. St. Paul, Chairman A. C. Tibbetts, Mound, Secy.-Treas. L. W. Adams, Anoka
6	Granite Falls	April 22	C. A. Pederson, Montevideo, Chairman T. A. Gustafson, Granite Falls, Local Mgr. G. W. Remington, Madison
8	Lake City	April 22	G. H. Tracy, Spring Valley, Chairman W. A. Andrews, Lake City, Secy.-Treas. George H. Potter, Chatfield
10	Thief River Falls	April 22	K. P. B. Reishus, East Grand Forks P. W. Wentland, Fosston Arnold Gloor, Crookston
11	Waseca	April 22	O. W. Herr, Northfield H. F. Schulte, Zumbrota H. W. Godfrey, Waseca, Secretary
12	Alexandria	April 28-29	H. N. Peterson, Alexandria L. S. Harbo, Osakis A. T. Stolen, Fergus Falls
13	Minneapolis		Local contest only
14	Worthington	April 22	Roy E. Miller, Worthington E. H. Wilcox, Mountain Lake A. O. Myron, Jackson
15	Brainerd	April 22	F. C. Schwartz, Wadena Adolph Herseith, Bertha P. M. Atwood, Staples
16	Litchfield	April 22	A. M. Wisness, Willmar P. S. Amidon, Litchfield A. C. Paulsen, Dassel
17	Badger	April 22	Oswald Engh, Baudette P. W. Chase, Warroad C. D. Hollister, Roseau

NOTE.—The South St. Paul contest will be for B and C division schools of Districts 5 and 13. The schools of Division A, in Minneapolis and St. Paul, will hold separate contests in their respective cities.

The district committees have full educational and financial responsibility for, and control of, their district contests. They will arrange programs, secure judges, furnish awards and use every means to promote a wide participation by the schools of each district. Schools on the other hand are urged to co-operate with these committees and to take the initiative in corresponding with the chairman or secretary regarding any matters about which they have questions.

Entries will be made to the District Committee and the preference of schools as to the district to be entered will, as far as possible, be followed.

Each district now determines the amount of its entry fees for each class of contestants. Inquiry regarding this item should be addressed to the district committee.

New districts.—Whenever the schools in any portion of the state find that they can be better served by a new district, and can show that the number of schools to make entry is large enough to justify it, it shall be within the power of the Executive Committee to organize such an additional district and appoint a district committee for the first year. Such application must, however, be made before January 1 of the school year in which it is proposed to hold the contest.

ELIGIBILITY

Participation in these contests is open to the representatives of any state public high school, high school department, junior high school, or consolidated school, as classed by the State Department of Education, which is a member of the Minnesota Public School Music League. The term "high school" is used to mean grades nine to twelve, inclusive; but schools organized under a six-year plan, or containing only grades ten, eleven, and twelve, are of course eligible. Provision is made for the participation of pupils of lower grades (see Rule 4 below) in high school organizations, as representatives of any type of school organization.

A junior high school is assumed to consist of grades seven, eight, and nine, and when a school system presents a junior high school its senior high school is assumed to consist of grades ten, eleven, and twelve. Any variation from this classification should be approved by the Executive Committee. A junior high school, when a separate unit, may expand to include a tenth grade, but whenever an eleventh grade is organized, the school must be rated as a senior high school.

Such participation shall be limited to bona fide pupils of the school represented, who conform to the following requirements:

1. Each pupil must have been enrolled in the school not less than 18 weeks before the contest, or from the beginning of the current semester.
2. Each pupil shall be doing passing work in at least 3 academic subjects for which he is enrolled. (In the case of pupils below the ninth grade they shall be doing passing work in the regular amount of work required.)

NOTE.—A "subject" shall be considered as five forty-five minute recitations per week, the preparation for which has taken as much or more time. In subjects requiring no outside preparation five eighty-minute recitations, or their equivalent in time, shall be required.

3. No pupil who is a graduate of any high school, or of any other secondary school, shall be eligible to participate.

4. Pupils enrolled in grades below the high school, who are regular members of a high school vocal or instrumental ensemble, may participate with their group, provided they conform to the other items of eligibility.

NOTE.—These requirements forbid the appearance of teachers or other adults in any group.

CERTIFICATION

Each school through its principal or superintendent shall submit to the secretary of the district committee sometime before the district contest a list of all pupils participating as representatives of that school and certifying that they conform to the requirements of eligibility.

DIVISION OF SCHOOLS

To make the contest as equitable as possible, schools will be divided on the basis of the previous year's enrolment (as published by the State Department of Education) as follows:

Division A.—All schools having an enrolment in grades 9, 10, 11, and 12 of 800 or over, or an enrolment in grades 10, 11, and 12 (three-year senior high schools) of 550.

Division B.—All schools having an enrolment in grades 9, 10, 11, and 12 of 200 or more but less than 800, or an enrolment in grades 10, 11, 12 (three-year senior high schools) of 135 or more but less than 550.

Division C.—All schools having an enrolment in grades 9, 10, 11, and 12 of less than 200 or an enrolment in grades 10, 11, and 12 (three-year senior high schools) of less than 135.

JUNIOR HIGH SCHOOLS

Division A.—All schools having an enrolment of 635 or over in the grades represented.

Division B-C.—All schools having an enrolment of less than 635 in the grades represented.

These divisions apply to Classes 1, 2, 3, 4, and 5 of the contest. In both district and final contest schools will compete with schools of their own division. In Classes 7 to 12, inclusive, schools of Divisions B and C will compete in one division, separate from Division A.

ENTRIES

Any eligible school may make entry in as many contest classes as desired. A school should enter in its own division. If it desires it may enter a higher division and compete with larger schools, altho this cannot be generally advised. It may not, however, enter a lower division.

ENTRY BLANKS AND FEES

A separate entry blank must be filed by each entrant indicating the school represented, the class and division entered, the district of choice, and other items shown on the blank. It must be properly signed. Its acceptance constitutes the entrant's recognition as a participant in the contest designated.

Entry blanks are to be filed with the district committee of the district to which they apply and should be accompanied by the requisite fee according to the schedule adopted by that district. Blanks are included in this bulletin, but additional copies may be procured from the district committee or from the secretary-treasurer of the League.

NOTE.—See the list of districts and their officers on page 4 for information regarding the officer to be addressed in each district.

To have its entries accepted a school must have secured membership in the League. The dues for membership, \$3 annually, should be paid to Irving W. Jones, secretary-treasurer, University of Minnesota, Minneapolis, before April 1. Checks should be made payable to the Minnesota Public School Music League.

CONDUCTORS

The conductor of a group shall be the teacher, supervisor of music, or other person regularly employed or authorized by the local school board to train the group, and so made responsible for its performance. In contest performances conductors may direct in any way other than by playing an instrument, but such directing is not required. It is strictly required, however, that they may not assist the performance of the group by vocal or instrumental or any other means, except by directing as above indicated.

ACCOMPANISTS

In the case of schools entered in Divisions A and B, it is required that the piano accompanist of any vocal ensemble, large or small, shall be an eligible pupil of the school. (Pupil pianists are available and should be given the advantage of this opportunity.) In schools of Division C this requirement is not made; the accompanist may be a teacher or anyone regularly employed in that capacity.

The pianist of an orchestra (or band) or of a chamber music group is considered a member of the group, not an accompanist, and must be an eligible pupil.

FESTIVAL OR MASSED PERFORMANCE

The massed performance by instrumental or vocal ensembles representing all contestants present represents a valuable feature of the contest both for inspiration to the contestants and as a public attraction. Provision in each contest shall be made both for rehearsal and for performance in each class represented. The selections for massed performance are the same as those used by the different divisions for competition. All competing ensembles, therefore, come prepared on the selections to be given in massed performance. Rehearsals will be for purposes of uniting the groups, for arranging of proper seating or other placement, and for acquaintance by the massed groups with the festival conductor.

Conductors of the massed groups shall be selected primarily for their ability to do the most effective work in the kind of ensemble represented, either vocal or instrumental, in order that these final performances may become good models for the participants to remember and may also be admirable from the point of view of audiences. Conductors might be those who are judging the performances, they might be the most competent leaders among the supervisors or instructors participating in the contest, or leaders might be secured explicitly for the purpose. In any case they should be perfectly familiar with the selections to be performed so that they may conduct from memory and should also be experts in conducting performers of high school age.

JUDGING

Each performance in every class of the contest shall be scored by one competent critic-judge who shall rate or rank the contestants according to their excellence and shall at an appropriate time publicly announce his judgments with such critical evaluation of the various performances as shall make clear the basis for those judgments. In addition he should make such comments in writing for each contestant as time permits, commending or criticizing as he sees the need. The public announcement may be in the nature of a summary.

Judges' score sheets shall become the permanent record of the judging of contestants and shall be retained by each contest committee for at least one year. A report of these scores together with judges' comments will be issued to all participating schools as soon as practicable after the contest. This will supplement the public announcements made by the judges and will be a permanent guide to help contestants improve their work.

Separate judges should be provided for vocal and for instrumental classes and each should be a specialist in the field which he is set to judge. Judges should be selected as much because of their experience in, and sympathy with, the problems of school music as because of their rating as musicians. They should be such as will carry weight through their public announcements and written comments. Contest administrators should supply every convenience so that the judges may do their work in the most effective manner. A stenographer should be supplied who may take down the comments of the judge as the performance goes on.

RATING OR RANKING

By vote of the biennial meeting of the League, October 27, 1932, contestants in the final contest will, on the basis of their scores, be rated in one or the other of three grades of excellence, an upper, a middle, and a lower. No one will be placed in first, second, or other places, but those in the upper grades will be held superior to those in grades beneath. This introduces a new form of competition, that of attempting each year to excel one's previous record rather than that of merely doing better than an opponent. Its trial so far in other states indicates that it has perhaps greater possibilities than the traditional plan for stimulating contestants to constant improvement. It has the added advantage of reducing somewhat the intensity of rivalry which is not always wholesome and of substituting the sense of achievement for the sting of defeat.

The rating plan is optional in the district contests. If a district committee does not wish to adopt it the traditional ranking plan may be continued, with allotment of "places." Committees may exercise this option from year to year. (For certification to the final contest see FINAL CONTEST, page 3.)

Rating basis.—The allotment of contestants to the several grades shall be on the basis of the percentile scores derived by the judge. Only those should be rated in the upper grade that offer a quality of performance that can be scored between 85 and 100, in the middle grade between 70 and 85. These figures are set in full recognition of the fact that no percentile figures can be more than relative in their significance; but also in recognition of a further fact that judges must, and can, adopt some such figures as points of differentiation and make their scores objective evidence of their judgments. It is particularly urged that judges be impressed with the necessity for such boundary points so that year after year contestants may feel that grades are allotted with a consistent following of a reasonably fixed scale. (See recommendations for scoring under SCORE CARD.)

SCORE CARD

The basis for scoring shall be the following list of points and values:

Tone to count.....	35
Embracing intonation, tone quality, balance.	
Technique to count.....	30
Embracing general accuracy, phrasing, special techniques (vocal or instrumental)	
Interpretation to count.....	25
Embracing rhythm, tempo, dynamics, and general expression.	
Appearance to count.....	10
Referring to the impression made by the manner of appearance, and not to any particular kind of apparel.	
Total possible points.....	100

These points represent items of recognized musical importance and the values assigned to each give some measure of their relative importance as related to school music objectives.

Scoring scale.—The proportion of the total points to be assigned to each contestant is to be determined by judges in terms of generally accepted standards of school music performance. That quality of performance which may properly be accepted as passable, ordinary, neither particularly good nor particularly bad, should be given approximately 75 per cent of the points, either as a total or in each of the items. Performances that are better than this should be scored as nearly as possible in their relative order, and should probably differ by increments of at least 5 points in the total score; it may be held that it is an exceptionally good performance that merits scoring much above ninety. In a similar way performances below the average should be scored in appropriate differences; probably no score should even approximate zero, but judges should not hesitate to allot what seems to be a proper score. When these suggestions are considered in connection with the percentiles recommended for the several grades (see paragraph above, under JUDGING) both their necessity and their practicability will be apparent.

NOTE.—The score card has been analyzed in detail in previous issues of this bulletin. Copies may be had on application.

AWARDS

In each district is a District Championship Trophy which will be awarded to the school ranking highest in the contest, to be retained for one year. When won three times by the same school it will become the permanent property of that school. Ranks are to be determined by points awarded on the following basis: if the district is operating under the usual ranking plan 10 points will be given for each first place won, 6 for each second place, and 2 for each third place; if the district adopts the rating plan 10 points will be given for each entry rated in the highest grade, 6 for each in the middle grade, and 2 for each in the lower grade.

District contest committees may make such awards as they may choose to contestants winning place, or rating in the upper grade, according to the plan followed.

At the final contest a certificate, suitable for framing, will be awarded to each contestant rated in the highest grade, with provision for supplementary awards if conditions permit.

CLASSES AND CONTEST-FESTIVAL SELECTIONS

The contest classes or events provide for competition in vocal and instrumental ensembles, and in vocal and instrumental chamber groups. The complete list of these classes, the size of the groups eligible in each, and the selections to be used in the contests follow.

NOTE.—A school may make one entry in any or all of the classes in its division. All classes are on an equal basis, and entry in any one is not conditional upon entry in any other.

The selections prescribed for each class serve the dual purpose of test pieces for the various divisions and of festival selections for the massed ensembles. Ensembles entering in any class are expected to learn all of the selections listed for that class, regardless of division, except that prescribed for junior high schools. (Junior high schools do not participate in massed ensembles). These selections are now listed without designation as to division. Two weeks previous to the district contests the selection to be used by each division will be determined and this information communicated to all member schools. In both district and final contests each entry in each division will perform the selection so designated for its division.

All the selections listed for each class will be used for the massed performance of that class. All entries must therefore learn all selections in order to be able to participate in the massed performance. The selections have been chosen with a view to their appropriateness for a permanent repertory and a permanent library for any high school. Every high school having connection with the contest will profit by this enrichment of its repertory and library.

For the various chamber music groups no test pieces are specified. Each contesting group will make its own selection with special reference to the particular voices or instruments which it embraces. Selection should if possible be restricted to pieces which do not require more than four minutes to perform. Lists of selections appro-

REGULATIONS

Be sure your school is a member of the Minnesota Public School Music League, such membership being a condition of participation in the contests.

Fill in all the blank spaces, giving all the requisite information. Have the blank properly signed.

Accompany the blank with the amount of the fee for entry required in your district. Mail to the proper corresponding officer of your own district committee. (See list on page 4 of the contest bulletin for the correct person to address.)

Entry fees have been determined by the various districts as listed below. These are for each ensemble entered, unless otherwise stated. Districts not listed will furnish information through the officers of the district committee.

Dist. 3 \$2.00 (subject to change)
Dist. 4 1.50
Dist. 6 1.75 (subject to change)
Dist. 8 1.50
Dist. 11 1.50

Dist. 12 \$2.00
Dist. 14 2.50
Dist. 15 Div. B, \$6; Div. C, \$3, covering all entries.
Dist. 17 None

All blanks should be filed as early as possible. Do not delay the work of your committee by postponing action. The success of the contest requires your full co-operation.

Additional copies of this blank may be had by applying to Irving W. Jones, 409 Administration Building, University of Minnesota, Minneapolis.

MINNESOTA HIGH SCHOOL MUSIC CONTEST

Application is hereby made for entry in Class Div. in the district contest

at by

representing School

For \$ entered

..... (Signed)

..... (Contestmaster)

Town Date 19...

(This blank is to be sent to the District Committee Secretary)
(Make regulations on back of this blank)

MINNESOTA HIGH SCHOOL MUSIC CONTEST

Application is hereby made for entry in Class....., Div....., in the district contest

at..... by.....

representing.....School.

Fee, \$....., enclosed.

(Signed)

(Countersigned)
(Superintendent)

Town..... Date....., 193.....

(This blank is to be sent to the District Committee Secretary)
(Note regulations on back of this blank)

REGULATIONS

Be sure your school is a member of the Minnesota Public School Music League, such membership being a condition of participation in the contest.

Fill in all the blank spaces giving all the requisite information. Have the blank properly signed.

Accompany the blank with the amount of the fee for entry required in your district. Mail to the proper corresponding officer of your own district committee. (See list on page 4 of the contest bulletin for the correct person to address.)

Entry fees have been determined by the various districts as listed below. There are for each entrance unless otherwise stated. Districts not listed will furnish information through the officers of the district committee.

Dist. 3 \$1.00 (subject to change)
Dist. 4 1.00
Dist. 6 1.25 (subject to change)
Dist. 8 1.50
Dist. 11 1.50

Dist. 12 \$2.00
Dist. 14 2.50
Dist. 15 2.00
Dist. 17 none

All blanks should be filed as early as possible. Do not delay the work of your committee by postponing action. The success of the contest requires your full co-operation.

Additional copies of this blank may be had by applying to Irving W. Jones, 409 Administration Building, University of Minnesota, Minneapolis.

appropriate for vocal or instrumental ensembles have been prepared with considerable care and may be had from the secretary-treasurer.

NOTE.—All chamber music groups are limited to one voice or instrument to a part. It is this that characterizes chamber music and distinguishes these groups from larger ensembles.

Selections listed are supplied with publishers' names and catalog numbers where they exist. This is to secure uniformity in cases where the same compositions may be variously edited, and the specified edition should be used in all cases.

CLASSES

Class I, Chorus of Mixed Voices: soprano, alto, tenor, and bass
 Division A, not less than 24 nor more than 48 members
 Division B, not less than 16 nor more than 40 members
 Division C, not less than 12 nor more than 30 members

Test selections: all three to be learned by all divisions.

All to be sung without accompaniment.

As Torrents in Summer, *Elgar*, (Novello Part-Song Book No. 796).

This lovely chorus is from Elgar's setting of Longfellow's saga of King Olaf, which is the musician's tale from the *Tales of the Wayside Inn*. It occurs in the twenty-second and last canto, in which the Nun of Niders is described as hearing the voice

..... of someone who answered
 Beseeching, imploring,
 A cry from afar off
 She could not distinguish."

It proves to be the voice of St. John answering the challenge of Thor with which the tale began. It is a noble expression of his confidence that his weapons of Christian faith will triumph over Thor's hammer. The canto contains seven stanzas, of which this chorus employs only two. The setting is a fine example of simple yet beautiful part writing and lends itself well to interpretation by high school singers. Care must be taken to keep it in its simple, unaffected manner.

Volga Boat Song, *arr. Tuthill*, (Gray, Modern Series 63).

This is perhaps the best arrangement of the song yet made for mixed chorus. It preserves the original simplicity, yet in a highly artistic form. (There may be veteran supervisors who recall the performance of it at a national convention some years ago by a chorus of about four hundred music supervisors under the direction of W. L. Tomlins, then the Grand Old Man of school music.) The essence of the song is suggested by the second of the two instructional paragraphs on the first page—but this paragraph will stand elaboration. These barge-haulers trudged at a slow pace, not a trot; they heaved on their ropes at each step, these steps coinciding with each beat in the measure. There is, therefore, not a sense of flow to the melody, but a merciless and relentless beat, beat, beat. Whether the singing is soft or loud, this must be maintained—both the trudging pace and the tramping beat. This is indicated in the loud middle section by sforzandos and accent marks; in the opening phrases and again in the very last, the staccato mark is used for practically the same purpose. These staccatos are not of the usual sort but should be just a detachment of the notes from each other—a letting go of one before the next is attacked. It is this which gives the effect of trudging as nearly as it can be represented by customary marks of expression. The opening phrases for alto and the closing ones for basses cannot be done too softly; they are like distant echoes.

N.B.—The small notes, optional for a few sopranos, on page 3, will *not* be sung, please.

Nymph and Swain, *Dickinson*, (Gray, Modern Series 121).

This madrigal might perhaps be called a modernized variety of the old English form by that name. It has the general contour and structure but employs rather more obvious and modern-sounding phrases to make up its melodies. It is pretty largely in the form of a canon at the unison, and this makes necessary an observance of the general rule when singing canons or fugues, which is to let the entering voices always have the prominence. The tempo, *allegro vivace*, means fast and lively, but not a pace that kills; probably *MM* 80 to 90 will be about right. The tone should always be kept light and not either heavy or dark. In singing light and fairly fast much care has to be taken with the clear enunciation of each syllable. On the staccatos, for instance, the whole syllable must be pronounced even tho in the briefest possible time; initial and final consonants must not be sighted or misplaced. In the representation of *hark, hark*, for instance, on page 2, both the *h's* and *k's* must be heard—it must not sound like *har-kark*. Much might be said about the *fa la la* refrain that is so prominent on some pages. This is a traditional English refrain which is not to be considered childish or unmusical. It may be considered an excellent vocalizing practice, an open vowel that must be kept pure, not throaty, but forward in the mouth and begun with a varying initial consonant. The initial *l* in *la* must be kept forward and close to the teeth to offset the tendency to throw it too far back and hence make it heavy. Then there is the mood as suggested by this refrain, gay and rollicking, something that cannot be put into set words and phrases.

The division of parts should not present difficulties; our boys' and girls' glee clubs have all these parts present in their usual divisions. The high A flats of the first tenor parts should be kept soft, just a touch of tone, which may even be falsetto if necessary to prevent a straining of the voices. The final one, in the next to the last measure of page 8, may be omitted; the chord is sufficiently complete without it. The optional high B flat for first sopranos in the third from the last measure will not be sung. This is to be observed by all choruses. There are two places calling for a low D flat for second basses. It will probably be best not to attempt these at all, but to unite the basses on the octave above. In the last measure of page 7 the *portamento* means that the syllable is to be sustained

until, without breath, the first note on page 8 follows it. It does not propose any undue sliding from one measure to the next. It should be done more by suggestion than anything else. There are a number of unexpected chords such as on the syllable *gain*, page 2, second line, first measure, *join our rout*, page 3, second line, second and third measures, *cupid*, page 6, third and fourth measures. If these chords are prepared, that is the approach indicated from the preceding notes of each part, and are then practiced in a sustained tone until both ears and throats are habituated to them, they will come off spontaneously and in good order. In general, much should be made of the contrasting passages, the *piu lento* of page 3, and the *memo mosso* of page 5. These are the spots which in contrast with the rollicking movement of the rest of the song give it its artistic variety.

Junior High School, Divisions A and B-C; soprano, alto or second soprano, alto-tenor (changed or unchanged) and bass voices. Not less than 16 nor more than 40 members.

The Green Cathedral, *Hahn*, (formerly Church 2831, now Presser 35073).

This song, used as a test piece in 1929-30, was perhaps the most popular one ever chosen and is repeated now in response to that popularity. It is certainly an attractive song, paints a fitting picture, and has a minimum of technical difficulties—so why should it not be popular? The tenor part is written in the traditional manner for changed voices. Junior high school unchanged tenors will sing it an octave lower. If some of the bass notes—low G and A,—are too low for some singers, the part may be divided, the lighter voices taking the note an octave higher. Such a doubling of the parts adds to the general effect. The humming accompaniment to the piano part on the last page will furnish fine practice for a good sustained tone with closed lips. Great care must be taken that this humming tone does not become throaty and pinched.

Class 2, Girls' Glee Club; soprano, second soprano, and alto voices.

Division A, not less than 16 nor more than 24 members.

Division B, not less than 12 nor more than 20 members.

Division C, not less than 8 nor more than 16 members.

Test selections, all three to be learned by all divisions.

The Call, *Andrews*, (G. Schirmer 5368).

This has been considered one of the best songs for girls' glee clubs that has been used in the contest. (It was a test piece in 1924-25.) It is a spirited call of spring, filled with animation and sparkle through most of its pages, with a contrasting bit of repose in one page, and has the advantage of being not technically difficult. At the very beginning care should be taken with the tempo. It must be allegro vivace—anything less will be deadening. The first pages offer fine chance for the effective use of crescendos. These must be well prepared by starting them sufficiently soft. The contrasting portion (page 5) is contemplative and hence slightly slower. It should be carefully phrased to punctuate, as it were, the several ideas following one another. Holds, pauses, or anything may be used to create the right impression. Closing with a long held "tarry," the return to the original tempo is immediate and effective answer to the "tarry." If anything, the last pages should be more sparkling, more vivacious than the first statement of these same phrases. Diction must be carefully watched. Clean pronunciation is not so easy when the pace is fast. The first words of phrases should be carefully watched, otherwise such words as "love," "all," "lips," will be slighted and obscure.

Grey Stones, *Lloyd*, (Birchard, Year Book 1109).

To be sung without accompaniment.

This is an interesting setting of an interesting and thoughtful poem. The fact that it is thoughtful has not, however, prevented its being lyric in character and lending itself to a sort of dramatic treatment. A number of pages are realistic in their musical treatment of the poem, means being employed to make more impressive the ideas contained in the text. Note the following instances: the open chord always accompanying the words indicating the three grey stones; (These chords of the root, fifth, and octave, omitting the third, are expressive of the dreariness of the three stones; the figure becomes something of a *Leitmotiv*) the colorful measures on page 3 suggesting the rolling of the sea; the measures at the bottom of page 5, a sort of onomatopoeic representation of the tramping of feet; a similar treatment of the alto part on the words *marching* on pages 6 and 7; the suggestion of the wheeling of gulls at the bottom of page 7, and of the never-ceasing winds on page 8. The proper treatment of these passages will, after the mere notes have been learned, furnish the basis for proper interpretation.

It will be noted that no tempo has been set for the song. We hesitate to suggest here what the composer has seen fit to ignore. It seems to us as if the composer may have intended to say: "Listen to the song—consider the words—and then set your own tempo."

Valleys of Dream, *Percy Fletcher*, (Novello, School Songs 50).

Both music and words in this song set forth an idea characteristic of "Fiona Macleod." This is a non-de-plume under which William Sharp wrote for a long time anonymously. Under this name he attempted to express a personal aspect of mysticism that was quite apart and different from that of his writings under his own name. The composer has caught the spirit of the poem and has given us a setting that is in every way suggestive rather than delineative. It will be noted that the melodies are vague and haunting, rather than obvious or just tuneful. The result is an atmosphere, a kind of delicate painting. In volume the song must be kept unusually quiet. Most of the dynamic indications are *pp*, occasionally an *mp* and only once an *mf*. The nicest effects are to be produced by attention to the frequently recurring swells, that is, brief crescendos followed by equally brief diminuendos. The long, gradual crescendo extending through the entire page 7 is an excellent opportunity for careful work. If it is begun with a mere whisper in the first measure, there may be a continual crescendo without exceeding at the climax the desirable limits of force.

There are many modulations in the song, but if properly looked at, they will not appear complicated or difficult. They consist mostly of altered chords where each part has merely a half step

progression away from its natural tone, or of carefully prepared modulations where one part or the accompaniment suggests the proper progression, or of enharmonic modulations that become very natural once they are analyzed and the key determined. The last two lines on page 5, for instance, are in the key of G flat. The sudden change to G on the next page is as natural as can be if the G flat of the soprano is thought of as F sharp, going naturally to G on the next page. The final modulation is to B flat, the dominant of the original key, which, coupled with the unresolved, hence incomplete, chord in the accompaniment in the last measures, is a final touch of the suggested incompleteness and perhaps unreality of dreams.

Junior High School, Divisions A and B-C. Not less than 12 nor more than 20 members.
Test selection: Piping Down the Valleys Wild, *Silver*, (J. Fischer 3701).

This poem of Blake's is well worth knowing, and the setting here used is well calculated to make it impressive. The piano accompaniment, that is, the right hand part, we will take as the piper's song. The poem is a narrative with one-sided dialog. The aim of performance should be to keep the drama and the dialog and not spoil the lyric flow of the song. The parts marked *solo*, that is, the child speaking, should be done by the first sopranos in unison and in each case without accompaniment. They are all declamatory, of course, hence the indication *tempo ad lib.* On page 5, the slow, quiet, unaccompanied statement of the vanishing of the child is most important. It should diminish to a whisper at the end, with plenty of time on the hold, and perhaps just a pause after it, before the piper proceeds to write down his poem. The high A over the word "hear," first measure of page 7, should be given to two or three voices that can do it lightly and easily. It does not need to be forced because a tone at that height will carry through the chord.

Class 3, Boys' Glee Club; first and second tenor, first and second bass voices.

Division A, not less than 16 nor more than 24 members.

Division B, not less than 12 nor more than 20 members.

Division C, not less than 8 nor more than 16 members.

Test selections, all three to be learned by all divisions:

John Peel, *Andrews*, (Gray, Modern Series 31).

This particular arrangement of the old hunting song is well known and widely sung—usually in the gay character appropriate through most of the song, sometimes with nice regard to the contrasting stanza on page 6. It is more than a folk tune and a succession of old English hunting terms, and will repay efforts at artistic expression. The hornlike "Tan-ta-ra's" should be kept to a quality that will suggest horns and yet be vocally good. The long tones that hold some parts over, while others are moving, must be well sustained, but primarily as a background. Close attention to diction is especially necessary in unusual words and the unfamiliar hunting terms. The slow stanza, page 6, may be made very impressive, even dramatic, if carefully done as to phrases, dynamics, tempi, holds, and the significant mood. The *allegro*, page 7, should be picked up gradually in speed as well as in dynamics. The original tempo should be reached at about the third measure. On page 8, where the first tenors have a playful variation on the word "hallo," it should be remembered that this is the call which would awaken the dead. This does not alone mean that it is loud, but that it has something stirring and significant in it. The first tenor part may be done *falsetto* if necessary, but it should be a full tone.

Dedication, *Robert Franz*, arr. *Wyatt*, (Gray, Modern Series 308).

This is one of the loveliest songs of one of the greatest song composers, second only perhaps to Schubert. Originally for a single voice, it has had to undergo arrangement to adapt it to an ensemble. Fortunately, it has not suffered by the process and may be made a most effective expression of the poem. (The poem, by the way, should be thoroly comprehended before the song is undertaken.) The melody is entirely in the first tenor and must be carefully kept in its place of prominence. The harmony of the three lower voices must be kept as a support or background. If a first tenor section is weak, the other voices must be kept correspondingly soft so as not to bury the melody. The tempo indication and the few marks of expression may be used merely as guideposts. The best interpretation should come from a deep appreciation of the sentiment of the poem.

Tell Me Not of a Lovely Lass, *Forsyth*, (Gray, Modern Series 159).

This is a relatively simple and not technically difficult song. It should be treated as something more than this, which may be given a finished, really artistic performance. Nor is it a "funny" song, except for its subtle suggestions. The words should be understood as something to play with because of their suggestion of a sort of whimsical indifference. The tempo indication *moderato* is perhaps about right when it is noted that the meter is 2/2 instead of 4/4. It should be done fast enough so that the melody flows. The accents at the beginnings of the lines must be carefully watched, because of the character of the verse. On page 3 the accent on *where's* must be made, even tho a strong *sforzando* has been made on the preceding word *but*. The *fa la la* must be delicate as usual on the eighth notes but sustained with a pure vowel sound on the half notes. The little echo coda, which of course is much slower and softer than the preceding measures is effective close. The descending figure for the second bass should be progressively retarded while the upper voices hold a sustained but gradually diminishing chord.

Junior High School, Divisions A and B-C. Not less than 12 nor more than 20 members.
River Song, *Clokey*, (Ditson 14, 184).

This is an innovation for junior boys' glee clubs—a through-composed art song, not merely a harmonized tune. The song does not have, however, any greater technical difficulties. It has been written with the voices in the range customary in these contests—the two upper voices always unchanged and the tenor part usually so. The tenor part is here written for changed voices; unchanged voices will, of course, sing one octave lower than it is written, the first note being a middle C.

The first portion of the song, and its repetition, beginning on page 8, is a canon at the unison between the first tenor (soprano) and the bass. This is exactly like the singing of a round, and when combined with the inner voices, creates a fine contrapuntal effect. A few cases of syncopation should be noted: in the second measure of the opening phrase for both tenors and basses; the first measure of the first line on page 5; the first measure of the second line on page 6; the second measure of the first line on page 7. Undoubtedly, these syncopations were conceived by the composer because of the rhythm of the words. It will probably be easiest to teach them in that light. Much should be made of the chromatic descending figure for the three lower parts on page 6. The caution is made not to sing this song in full voice. This is wise, but at the same time, care must be taken that the tone is not too stifled. It is not necessary to sing loud to get a firm tone. The many *yo-ho's* furnish exceptional opportunities in this song to cultivate a good, pure vowel sound with a quiet, firm tone. At the close of the song is a wonderful opportunity for a *pianississimo* or something even softer, just a whisper.

Class 4, Orchestra; a reasonable balance of string, woodwind, brass and percussion instruments. No membership limits in any division.

Test selection, Division A: Symphony in B minor (Unfinished), Second Movement, *Schubert*, (Carl Fischer).

Felix Weingartner, writing of this symphony says in part: "The first movement is of a tragic greatness that, with the exception of Beethoven, no symphony-writer and Schubert himself only in some of his songs has attained. . . . That which thrilled us in the first movement as a mental strife sounds forth in the second mild and cleared-up, as if the composer had already soared to the eternal realms. According to my opinion, this finale is so satisfying that I have never had any desire to hear a continuation of the work. . . ." The first movement has already been used in these contests and it seems most fitting that the second should now have its opportunity. The serene and beautiful themes, with their delicate treatment should be just as well known to high school players as the magnificent second theme of the first movement. The movement is not infrequently taken by conductors at too fast a pace. Calm and not hurry is the keynote of the movement.

Test selections, Division B and C; both to be learned by both divisions.

Romance in F, *Raff*, (Ditson, Philharmonic Series 32).

This is not only a beautiful composition but one that is interesting in structure or form. The first theme is exactly seven measures long—and we are in the habit of having eight measures; this is repeated in another seven measures, with only a slight modification in the last two measures to prepare for the second theme. This begins at Figure 12 in the contrasting key of C, and again is seven measures long. Its repetition is somewhat varied by modulations and is extended to eight measures. Then at Figure 4 is an interesting transition passage of five measures developed out of the first measure of the first theme and leading to the return of that theme. This again runs for seven measures and is not repeated. For now, at Figure 5, comes the coda, made up of fragments of the first theme and of ideas developed from it. The close, following Figure 7, is a fine example of the use of two- or three-note figures, (such as the repeated progression of G-F), to make a satisfying bit of music.

Knowing the structure, interpretation is simplified; it becomes largely a matter of phrasing, balance of instruments, ritards, and variety in dynamics. The brass parts are largely for harmonic background and should be kept in their place. In measures where the bass has the opening first half beat, this part must be secure and solid—sustained if possible by some other instrument than the piano. (If the string bass is lacking, it will be well to have the bass part of these measures played by the cello.) The last twelve measures of the coda require the nicest attention; the notes are easy but putting them together is the important thing, first building up a little climax and then letting it down with repeated figures and reduced instrumentation. The piano here must be considerably effaced, entirely, if sufficient instruments are available. The little solo for oboe and flute in octaves may be played by a clarinet at the lower octave or by the violins, but probably not by the piano; certainly not if other instruments play it. The last chord should be sustained with just a whisper.

Ballet Music (Rosamunde), *Schubert*, (Ditson, Philharmonic 25).

This charming suite from Schubert's opera is too well known to require much analysis. It is straightforward and regular, and being music of the dance, is without great variety in tempo and rhythm. Perhaps the greatest need is for nice attention to the combination of staccato, legato, and sforzando in the parts. Violin parts must be carefully bowed, and winds must watch their tonguing. (The first four measures after Figure 3 are a good example.) Most of the passages are to be kept quite light, altho the unison forte at Figure 5, the first two measures at Figure 9, and the climaxes at the end may be made with rather full voice. The score is very well cued, especially for trumpets. It will probably be wise to omit all cues that are not absolutely necessary to take care of missing parts—even tho cornet players do want to play them all.

In connection with this matter of the use of cues attention is called to the following rather general consideration of three almost universal members of high school orchestras.

SAXOPHONES

The Philharmonic Orchestral Series does not provide saxophone parts. Perhaps that is on the assumption that the saxophone is not a legitimate orchestral instrument. Or perhaps it is merely a failure to recognize the multiplicity of saxophones available for the average high school organization. Here then is not only a necessity, but a fine opportunity to make your own parts. It is an opportunity, for in this way each conductor can use his available saxophones as substitutes for his particular missing instruments. The following suggestions for substitutions may be helpful: for the oboe use the soprano if it can be kept in good quality of tone. Do not use the lower instruments, especially do not have the C melody play the part, making it an octave or two lower than it

should be. For the bassoon the baritone is best, but the tenor or C melody may be used; some of the notes are too low for these instruments, but this can be remedied by transposition. For the French horns the E flat altos may play the parts provided for alto horns. The lower strings offer, perhaps, the best opportunity for substitution because of the fact that all instrumentation is built around the string quartet. It will be well, therefore, to begin by substituting for the viola either the alto or C melody saxophone, for the cello the tenor or baritone, and for the string bass the baritone or, if available, the bass saxophone. If only one or two saxophones are available and several parts are missing, it will perhaps be best to make composite parts for the saxophones, using such important bits from any missing parts as are appropriate for each instrument available.

There are two things to be remembered in writing these parts. One is that they should be considered not as saxophone parts but as substitutions and that they should be played with such quality and quantity of tone as will come nearest to making the substitution successful. The second is that these instruments *do not have to play all the time*.

DRUMS

The usual orchestral drums, bass and snare, are, as is well known, inadequate and sometimes sad substitution for the timpani. Substitute parts are written, undoubtedly, with the idea of utilizing the drummer even though he has no kettles. They should be played, therefore, with the greatest of caution. Where they do not seem appropriate they should be left out. It will be well, perhaps, to caution against the writing of drum parts where none are supplied. Usually the one who made the orchestral arrangement was well able to judge whether drums were called for or not. Our symphony orchestras use bass and snare drum only for certain big and particular effects, and these cases are rare. In some compositions not even the kettle drums are employed, and in those any drum part would be most out of place. Last year, for instance, the *Andante* from the Schubert *Sinfonietta* was of such a character that drums were inappropriate. One conductor brought to the final contest a big bass drum, for which he had apparently prepared a part especially for his drummer. It is fine, of course, to give drummers something to do. On the other hand, they must and do learn that there are some places where they are not to be heard.

PIANO

The contest has frequently been urged to restrict the use of the piano in orchestras or to exclude it altogether. In some places, particularly in small groups, the piano is very desirable, even necessary. In situations where instrumentation is incomplete and spotty it is again a great advantage to have a piano. Accordingly, no rule has ever been prescribed or even seriously considered. It is recommended, however, that conductors reduce the use of the piano just as far as possible and make every effort to secure a fuller instrumentation. The piano part is made up entirely of matter from the various instrumental parts, and if the entire instrumentation is present, there is no need of the piano. It is good procedure, therefore, to study the piano part and eliminate those portions that are satisfactorily covered by the proper instruments or by available substitutes, particularly in the case of solo passages. It is bad to have the piano playing in unison with the solo. In the case of harmony parts such as those of the viola and second violin, there may be doubling, especially if these parts are not strong in numbers or in quality.

Junior High School, Divisions A, and B-C.

Chanson Triste, *Tschaikowsky*, (B. F. Wood edition No. 1).

This is a fine and complete arrangement of this lovely song—well adapted to school use. The multiplication of violin parts and the specific provisions for horns or altos and saxophones are happy. There is something for everyone to do, but not everyone plays all the time—that is, if cues are used only to replace missing instruments, as they should be. Conductors should make every effort to realize the contrasting effects of instruments, (as in the coda where brass and wood supported by low strings have a dialog for some measures,) by careful study of the cues to determine just which should be played and which left out. In general, when they duplicate they should be omitted.

Class 5, Band; a reasonable balance of reed, brass, and percussion instruments.

No membership limits in any division.

N.B.—All the bands will use for warming-up a harmonized chorale or hymn tune. Carl Fischer's U1509, U1510, U1512 are examples of arrangements of old chorales, and any of the Bach chorales for mixed voices or any standard hymn tune is appropriate. In the interest of uniformity, all bands entering the final contest will be required to do this, and the requirements should be followed in the district contest. Such solid, substantial and fairly slow compositions are much to be preferred for this purpose and for regular practice purposes at rehearsals to the ordinary quicksteps which are so commonly used. They assist in the development of a good tone which is best done through sustained tones and phrases; they give training in the art of phrasing and, incidentally, in that absolutely necessary thing, a clean attack and a unified release; the harmonic progressions are rather better than those of the average march and, being sustained, make a fine test of intonation; they give excellent opportunity for practice in dynamics because they may be played either in part or entire anywhere from PPP to FFF.

Test selection, Division A.

Overture, *Stradella*, von *Flotow*, (Carl Fischer J73).

This standard overture is too well known to require much comment. It is in regular form—a slow introduction and a main movement consisting of two chief themes developed in the usual manner and provided with some contrasting episodes. The introduction is especially lovely, and should be done quite slowly, so as never to sound hurried, even with the introduction of the sixteenth-note figures. There are possibilities for fine discrimination in the contrasting episodes in the main movement, in places employing a delicacy that should suggest the orchestra, for which of course the work was originally written.

Test selections, Divisions B and C. All three selections to be learned by both divisions.
Festival Overture, *Taylor*, (Carl Fischer, Prog. 55).

A simple but musicianly little overture. Each instrument has a chance, there is much room for effective contrast and delightful transition. The *piu lento* repetition at Figure 1 of the opening theme; the descending passage at four measures before Figure 4; the approach to the *allegro* 4 measures before Figure 6; the new theme at Figure 8; the modulating passage from Figure 10 to Figure 11; the restatement at Figure 12 of the theme of Figure 8 in a new key, are all good examples. Attention to these matters, which are largely inherent in the structure of the overture, will make it something more than the playing of notes.

Bridal Song (Rustic Wedding Symphony), *Goldmark*, (Fischer U1240).

This is one of the most beautiful sections of Goldmark's charming symphony and is especially well adapted to the wind band. It is a country wedding, and not a noisy one. The band must learn to play gently. The instrumentation should be carefully noted for the contrasts between different sections and for the effects produced when all combine in the *tutti*. The *tutti* should not, however, be too loud. Notice the simple and perhaps rustic character of the themes, beginning with the lilting and unforgettable first four measures. They should have just that sort of simple, naive performance.

Adoration, *Borowski*, (Fischer U1514).

This is one of those rare pieces in which a band can sound like a fine, big organ. It may even do better than that, for every set of pipes now has behind it an individual player, or perhaps several players. The tone color of separate instruments and of the different choirs or sections may be well brought out, as may their combination in the grand ensemble of the *tutti*. Conductors may well think of themselves as sitting at the console and playing upon these different sections. The main portion of the work is dignified and worshipfully sonorous, tho not always loud. It has some contrast within itself and ends in a sort of semi-coda with interesting figures for wood winds, leading most effectively by means of a crescendo into the contrasting second theme, *allegro agitato*. This theme works up to a fine climax on ascending chromatic figure, halts to begin again, and finally, with a tremendous crescendo, leads into the return of the first theme, now sung in full voice for every instrument. For effective close there is a short coda, soft and diminishing in volume right to the last measure. The last three measures must be done carefully and delicately, the smooth and lightly ascending figures for clarinets supported by sustained and gradually diminishing chords.

Junior High School, Divisions A, and B-C.

Grandiose Overture, *DeLamarier*, (Rubank, Victor Series 115).

This simple and short overture has variety and opportunity for much style and expression. The full *tutti* should have all the band can give, but with nice regard for tone quality, smoothness, balance, and proportion. The contrasting quiet portions, with opportunity for solo instruments, should be equally firm and sustained, but with a quietness that is noticeable. The *allegro* is obvious, but care should be taken to give individual instruments the chance offered by the instrumentation. Its return after the brief *andante* has an interesting close, using at Figure Q the theme of the first contrast period (D), and at Figure R, the opening first theme, both now in a faster tempo. These points should be emphasized in the interpretation. The instrumentation is perhaps a little too full at times. For instance, it seems that there is too much piccolo and E flat clarinet. These valuable instruments should never play all the time. Conductors whose bands have rather full instrumentation will do well to watch the parts to determine whether any may profitably be omitted in spots.

Classes 7 to 12, Chamber Music Ensembles. (Limited to groups representing grades 9, 10, 11, 12.)

Competition in these groups is provided in the interest of especially capable individual pupils, perhaps of soloist caliber, and to make possible some acquaintance with the more intimate sorts of composition adapted to a solo group. One idea in all chamber music is to have one performer (voice or instrument) to a part. There may be two violins in a string quartet, but they play separate parts. The same is true of the two tenors in a male quartet. Another idea is of music for a small room rather than a large hall. In consequence, instrumental groups should be kept small and homogeneous, rather than be mixed groups up to the limit in size. A small band or orchestra is not in accord with the chamber music ideal.

The piano and accompaniment.—When the piano is used in any chamber combination, it is to be considered as a member of the ensemble, not as an accompanying instrument. This is usually obvious in such a combination as a trio of violin, cello, and piano. It is not always so obvious in other combinations, but it should nevertheless be borne in mind. This applies to vocal as well as instrumental groups. All vocal chamber music should be performed without piano, especially that for male, or mixed voices, and for female voices when arranged for four parts with a low alto. In Classes 10, 11, and 12, therefore, a piano may be used only when a chosen selection has a piano part radically different from the voice parts, thus becoming an integral part of the composition which may not be omitted without musical loss; a piano may not be used when its part is solely, or practically, a duplication of the voice parts, any or all of them. All pianists must be eligible pupils.

Selections.—No required selections are set for these classes, for obvious reasons. Each group will make its own choice, adapted to its own particular make-up and ability. If possible, selections should not require over four minutes to perform. Suggestions for appropriate selections will be sent from the secretary-treasurer's office on request. In writing, mention particular voices or instruments involved and players' ability.

Class 7, Chamber Music Ensemble, Stringed Instruments.

Within the limits of an octet these may contain any combination of violin, viola, cello, and bass, with or without a piano. In addition, one woodwind instrument—flute, oboe or clarinet—may be included. This woodwind is provided for because composers have very commonly written for

one in chamber music for strings. It is not urged, however, for in general better results may come from strings alone.

Class 8, Chamber Music Ensemble, Woodwind Instruments.

Within the limits of an octet these may include any combination of flute, oboe, English horn, clarinet, bassoon, French horn, saxophone, with or without piano. The French horn is included because it is considered with the woodwinds in orchestral treatment and because much chamber music for woodwinds has included it. The saxophone is rarely written for in chamber music but has had some attention in France.

Class 9, Chamber Music Ensemble, Brass Instruments.

Within the limits of an octet these may include any combination of trumpet, cornet, French horn, alto, baritone or euphonium, trombone, tenor horn, with or without (preferably without) piano.

Class 10, Chamber Music Ensemble, Vocal—Boys' Trio or Quartet.

It is assumed that these groups will use music arranged for changed voices, as in other senior high school boys' groups.

Class 11, Chamber Music Ensemble, Vocal—Girls' Trio or Quartet.

Class 12, Chamber Music Ensemble, Vocal—Mixed Voice Trio or Quartet.

THE MINNESOTA PUBLIC SCHOOL MUSIC LEAGUE CONSTITUTION

ARTICLE I: Name and Purpose

Section 1. The name of this organization shall be The Minnesota Public School Music League.

Sec. 2. The purpose of the organization shall be:

- (a) The direction and control, educationally and financially, of the Minnesota State High School Music Contest, and of any other similar activities that may be assumed, including any type of music festival which may serve the purposes of the contest.
- (b) To conduct such investigations into phases of the administration of school music—such as its proper emphasis, appropriate amount and distribution of time, immediate objectives, costs, materials, credits, affiliations and the like—as it may deem desirable or expedient.
- (c) To provide for the dissemination, through bulletins or other publications, of all such information as may be gathered in its investigations.
- (d) To conduct a registry of all supervisors and special teachers of music in the state (or outside if desired) for the benefit of the administrators of member schools.
- (e) To work out appropriate courses of study in music and set some standards of accomplishment in them, for both elementary and secondary schools.

ARTICLE II: Membership

Section 1. Membership in the League shall be open to public school systems in the state of Minnesota which embrace in their program a high school, a high school department, or a consolidated school offering high school work. The school system shall be considered the unit of membership, except in the case of cities having more than one high school. In such cases each school may hold an individual membership.

Sec. 2. A membership shall be represented in the meetings of the league by the superintendent of schools (or the principal of the high school) and the supervisor of music (or a special teacher or other representative of the music department). These two representatives shall have one vote for their member school or school system.

Sec. 3. Membership dues shall be \$3.00 per annum for each school system or for each separate school in a system having more than one high school. Membership shall date from December 1 to December 1 of the next year, and all dues must be paid before April 1, or contestants will not be eligible.

ARTICLE III: Meetings

Section 1. The biennial meeting of the league shall be held at the time of the state meeting of the Minnesota Education Association.

Sec. 2. Stated meetings of the members in any district, or of their district committee, may be held in connection with the district meetings of the Minnesota Education Association, or at any other times provided by the district committee.

ARTICLE IV: Organization

Section 1. The affairs of the league shall be in the hands of an Executive Committee consisting of four members who shall be elected by ballot at the biennial meeting for a term of four years, and the secretary-treasurer who shall be an official or member of the faculty of the University of Minnesota and appointed by the administration of the University with the approval of the Executive Committee.

Sec. 2. The Executive Committee shall elect from their number a president and a vice president who shall perform the duties usually incumbent on such officers in carrying out the expressed will of the league. The Executive Committee shall be empowered to interpret that will, and to supplement it, as may be necessary during the time intervening between biennial meetings.

Sec. 3. For the purpose of administering the State High School Music Contest the Executive Committee shall, following such instructions as may be voted by the league, prepare the rules and procedure for each school year, immediately following the biennial meeting. It shall be empowered to appoint sub-committees to do any part of the details necessary, as it sees fit.

Sec. 4. District Committees, to administer the district contests, and to perform any other function that may be assigned them by the league, shall be chosen from among the participants in the contest in each district, in the following manner: Three of these shall be the representatives (the superintendent or his appointee) of the schools ranking highest in each of the three divisions in the

previous year's contest, in terms of points given for positions won. In case only two divisions were represented in the contest the ranking school, next in order but regardless of division, shall furnish the third representative. These three shall choose two members to represent the contest city in contest management, who shall be without vote in the committee.

ARTICLE V: Finance

Section 1. Funds accruing from membership dues shall constitute the central fund for the administration of the affairs of the league and of the state final contest.

Sec. 2. The funds accruing from entry fees, admissions or from other sources in connection with the district contests organized by the league shall remain a district fund, from which the district committees shall pay all expenses necessary for the conduct of the local district contests, each district fund remaining separate, and in control of its district committee. Whenever such a fund shall have a sufficient balance, the district committee is empowered to expend, at its discretion, all in excess of \$50 to assist district winners in the district contest to defray their expenses to the final contest.

Sec. 3. These regulations of finance are made in consonance with the intended and actual co-operation of the league with the University of Minnesota, by the terms of which certain facilities and services are furnished to the league without cost. The amount and character of this service will be agreed upon by the Executive Committee and administrative officials of the University; but in no event will the league's status be impaired by any withdrawal of the co-operation of the University.

ARTICLE VI: By-Laws

Section 1. This constitution may be supplemented by such rules or provisions as may be necessary, when adopted by a two-thirds vote of those present at its biennial meeting. But nothing in them shall be repugnant to the provisions of this constitution.

Sec. 2. The terms of the constitution may be amended by a two-thirds vote of the membership present at any biennial meeting.

BULLETIN OF
UNIVERSITY OF MINNESOTA
DEPARTMENT OF AGRICULTURE

SECOND ANNUAL SHORT COURSE
IN
FARM STRUCTURES

February 23 and 24, 1933
University Farm, St. Paul, Minnesota



A Master Farmer's Home

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A Master Farmer's Barn

Purposes

The attendance and interest in the First Annual Short Course in Rural Building Problems in 1932 was so satisfactory and the request for more technical information so definite that the present program is built up according to those requests.

Economical construction, remodeling, and upkeep will be given especial attention. Although the program is shown as completely filling all the periods of the day there will be opportunity to discuss problems of interest as they arise during the time given to the related field.

It is desirable that those attending bring with them such questions as have arisen during their experience and these will be discussed by those who have had experience in that particular field.

The importance of suitable shelter on the farm at a low cost per year and with an investment not excessive when the product sheltered is considered will interest and help all who attend the short course.

New materials and new methods which, in many cases, have been developed at lower cost and with greater efficiency and greater value make new problems for both the farmer and the builder.

It was found last year that two days spent together by a group interested in building problems resulted very beneficially for those attending. Each one was able to pick up many new details of construction, as well as to get a clearer idea of the problems to be considered when a farmer is investing his money in shelter.

PROGRAM

Room 107, Agricultural Engineering Building

Thursday Forenoon, February 23

- | | | |
|-------------|---|------------|
| 8:30- 9:30 | Registration | |
| 9:30-10:00 | Co-operation Between the Farmer and the Builder | F. W. PECK |
| 10:00-10:45 | Justifying the Investment in Farm Buildings | C. OLSTAD |
| 10:45-11:45 | What Are Good Farm Buildings? | WM. BOSS |

Afternoon

- | | | |
|------------|---|----------------|
| 1:30- 2:30 | Foundations and Masonry That Does Not Settle or Crack | ARTHUR C. OCHS |
| 2:30- 3:00 | Framing That Does Not Lean or Sag | H. J. KRUSE |
| 3:00- 3:45 | Comfortable Shelter from Old Buildings | E. W. MORRILL |
| 3:45- 4:30 | Heating Installations for Farmhouses | F. G. SEDGWICK |

Friday Forenoon, February 24

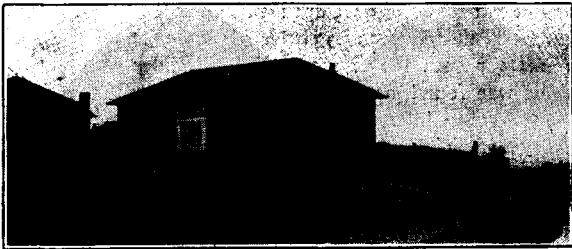
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|-------------|--|-----------------|
| 8:30- 9:30 | Water Systems for Farm Homes | I. F. GORDON |
| 9:30-10:00 | Quality Sheet Metal Lowers Shelter Costs | C. A. MATTHEWS |
| 10:00-11:00 | Millwork and Its Importance in the Farmhouse | F. H. PFEIFFER |
| 11:00-11:45 | Painting Demonstration | J. H. HUSKINSON |

Afternoon

1:30- 3:00	Remodeling Farm Buildings	W. B. CLARKSON
3:00- 3:30	Locating the Buildings in the Farmstead	L. W. NEUBAUER
3:30- 4:00	Improving the Appearance of the Farmstead	C. L. BERGGREN
4:00- 4:30	The Upkeep of Farm Buildings	H. B. WHITE

Location

The short course in Farm Structures will be held in the Agricultural Engineering Building at University Farm, midway between St. Paul and Minneapolis. To reach University Farm take Como-Harriet or Como-Hopkins car from either city. Leave the car at Doswell or Carter avenue and walk northeast to the University Farm Campus, or when coming from St. Paul, change at Eustis to the Inter-campus car and for an additional fare come into the University Farm grounds; when coming from Minneapolis, change at 4th street and 15th avenue southeast to the Inter-campus car.



Agricultural Engineering Building Where Short Course Will Be Held

Expenses

A tuition fee of \$1.00 is charged which covers all lectures and demonstrations. Within the limits of the capacity of the University Farm dormitories, rooms can be provided at 75 cents per night per person. A few rooms may be obtained in private homes near University Farm at approximately \$1.00 per day per person. Those desiring rooms inquire at Room 109, Administration Building, when you register. Downtown hotel accommodations will be available in both St. Paul and Minneapolis. Meals can be obtained at the Cafeteria on the campus at very reasonable cost.

BULLETIN OF THE
UNIVERSITY OF MINNESOTA
THE DEPARTMENT OF AGRICULTURE

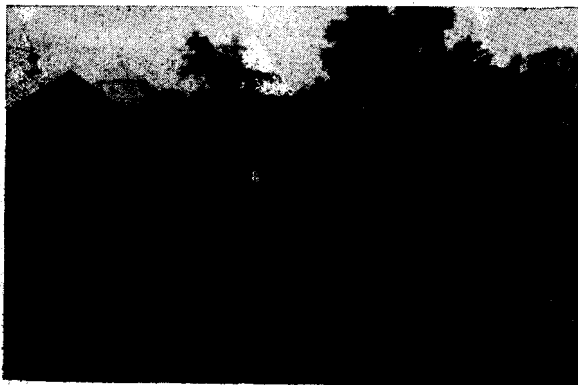
PROGRAM

The Thirty-third Annual

Farmers' and Homemakers' Short Course

January 16 to 21, 1933

University Farm, St. Paul, Minn.



THE FARM SHOULD BE A PLACE OF SECURITY AND PEACE

Vol. XXXV No. 69 December 30 1932

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July 12, 1918

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OFFICERS

LOTUS D. COFFMAN, Ph.D., President of the University
W. C. COFFEY, M.S., LL.D., Dean of the Department of Agriculture
F. W. PECK, M.S., Director of Short Courses
W. P. KIRKWOOD, M.A., Editor
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E. R. AUSEMUS, Associate Agronomist, Division of Cereal Crops and Diseases, United States Dept. of Agriculture
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F. P. DANIELS, Instructor, Horticulture
J. G. DENT, Instructor, Agricultural Engineering
M. E. DETERS, Instructor, Forestry
R. L. DONOVAN, Superintendent, North Central Experiment Station, Grand Rapids
HARL DOUGLASS, Professor, College of Education
C. W. DOXTATOR, Instructor, Agronomy and Plant Genetics
D. C. DVORACEK, Marketing Specialist, Extension
C. H. ECKLES, Chief, Division of Dairy Husbandry
N. J. ELLINGSON, Graduate Student, Apiculture
T. A. ERICKSON, State Club Leader, Extension
R. FENSTERMACHER, Assistant Professor, Veterinary Medicine
E. F. FERRIN, Professor, Animal Husbandry
A. M. FIELD, In Charge of Division of Agricultural Education
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R. A. GORTNER, Chief, Division of Agricultural Biochemistry

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 A. L. HARVEY, Assistant Professor, Animal Husbandry
 R. B. HARVEY, Professor, Plant Physiology
 HERBERT HEATON, Professor, History
 JOHN D. HITCHCOCK, Graduate Student, Apiculture
 INEZ M. HOBART, Nutrition Specialist, Extension
 R. E. HODGSON, Superintendent, Southeast Experiment Station,
 Waseca
 O. W. HOWE, Instructor, Agricultural Engineering
 A. E. HUTCHINS, Instructor, Horticulture
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 I. J. JOHNSON, Assistant Professor, Agronomy and Plant
 Genetics
 H. C. H. KERNKAMP, Associate Professor, Veterinary Medicine
 N. A. KESSLER, Associate Land Clearing Specialist, Agricul-
 tural Engineering and United States Dept. of Agriculture
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 G. H. NESOM, Soils Specialist, Extension
 L. W. NEUBAUER, Instructor, Agricultural Engineering
 JULIA O. NEWTON, State Home Demonstration Leader, Exten-
 sion
 W. L. NILSON, Instructor, Veterinary Medicine
 V. E. NYLIN, Instructor, Agricultural Education
 DR. W. A. O'BRIEN, Pathologist, Medical School
 F. W. PECK, Director of Agricultural Extension
 W. H. PETERS, Chief, Division of Animal Husbandry
 W. E. PETERSEN, Associate Professor, Dairy Husbandry
 G. A. POND, Associate Professor, Agricultural Economics
 LEROY POWERS, Assistant Professor, Agronomy and Plant
 Genetics
 R. R. PRICE, Director of University Extension
 S. M. RALEIGH, Assistant, Agronomy and Plant Genetics
 W. P. RANNEY, Instructor, Agricultural Economics
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 H. B. ROE, Professor, Agricultural Engineering
 J. ROMNESS, Assistant Professor, Agricultural Engineering
 R. C. ROSE, Assistant Professor, Plant Pathology
 C. O. ROST, Associate Professor, Soils
 L. SANDO, Assistant, Horticulture
 H. SCHMITZ, Chief, Division of Forestry
 A. J. SCHWANTES, Associate Professor, Agricultural Engi-
 neering
 H. R. SEARLES, Dairy Specialist, Extension
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 A. C. SMITH, Chief, Division of Poultry Husbandry
 E. C. STAKMAN, Professor, Plant Pathology
 M. C. TANQUARY, Professor, Apiculture
 M. J. THOMPSON, Superintendent, Northeast Experiment Sta-
 tion, Duluth
 A. G. TOLAAS, Assistant Professor, Horticulture
 J. B. TORRANCE, Assistant Professor, Agricultural Engineering
 L. L. ULLYOT, Instructor, Agricultural Economics
 W. C. WAITE, Professor, Agricultural Economics

- E. F. WALLER, Assistant, Veterinary Medicine
 H. B. WHITE, Assistant Professor, Agricultural Engineering
 A. N. WILCOX, Assistant Professor, Horticulture
 B. O. WILLIAMS, Instructor, Sociology
 H. K. WILSON, Acting Chief, Division of Agronomy and Plant Genetics
 J. D. WINTER, Assistant Professor, Entomology and Economic Zoology
 L. M. WINTERS, Associate Professor, Animal Husbandry

OTHER SPEAKERS

- T. L. AAMODT, State Deputy Nursery Inspector
 FRANK BLAIR, Formerly Superintendent of Minnesota Game Propagation Farm, Mound, Minn.
 JOHN BRANDT, President, Land O'Lakes Inc., Minneapolis.
 DONALD BRUCE, Brown Grain Company, Minneapolis, Minn.
 REV. DAVID BRYN-JONES, Trinity Baptist Church, Minneapolis.
 MRS. LACEY CALDWELL, Wells, Minn.
 DR. KEITH CLARK, Carleton College, Northfield, Minn.
 E. G. CORT, General Manager, Midland Cooperative Oil Association, Minneapolis, Minn.
 DONALD DAILEY, PIPESTONE, Minn.
 WALTER DUNN, Farmer, Ellendale, Minn.
 W. K. DYER, Executive Secretary, Minnesota Poultry Improvement Board, St. Paul, Minn.
 J. V. EDLUND, Commercial Peony and Iris Grower, White Bear Lake, Minn.
 J. W. EVANS, President, Minnesota Crop Improvement Association, Montevideo, Minn.
 L. R. FISCHER, Nurseryman and Landscape Gardener, Minneapolis, Minn.
 FRANCIS FLOOD, The Farmer and Farm, Stock & Home
 W. T. FOLEY, Service Editor, The Farmer and Farm, Stock & Home, St. Paul, Minn.
 H. E. GRIEBENOW, Minneapolis, Minn.
 ROBERT JACOBS, Elk River, Minn.
 H. R. LEONARD, General Manager, Twin City Milk Producers' Association, St. Paul, Minn.
 HARRY G. LOFTUS, Landscape Architect, Long Lake, Minn.
 G. A. LUNDQUIST, Board of Public Welfare, St. Paul, Minn.
 MRS. MARTHA MAGRAW, St. Paul, Minn.
 C. A. MATHES, Florist, St. Paul, Minn.
 W. F. MOSCRIP, President, Minnesota Livestock Breeders' Association
 H. A. NOURSE, President, American Poultry Association; Editor, The Poultry Herald, St. Paul, Minn.
 E. A. O'NEAL, President, American Farm Bureau Federation, Montgomery, Alabama
 A. J. OLSON, President, Minnesota Farm Bureau, Renville
 HON. FLOYD B. OLSON, Governor of Minnesota
 G. N. PABST, Proprietor Pabst Poultry and Fruit Farm, St. Paul Park, Minn.
 MARY PERKINS, Red Wing, Minn.
 E. H. PHILLIPS, Manager of Poultry Produce Department, Swift and Company, St. Paul, Minn.
 H. R. SUMNER, Executive Secretary, Northwest Crop Improvement Association, Minneapolis, Minn.
 CLARA SUTTER, Poultry Editor, The Farmer and Farm, Stock & Home, St. Paul, Minn.
 MRS. W. VAN BLOOM, Home Community Chairman, Iowa Farm Bureau
 HENRY A. WALLACE, Editor, Wallace's Farmer, Des Moines.
 MRS. CLAUDE A. WRIGHT, Aitkin, Minn.
 L. P. ZIMMERMAN, Farmer, Waseca, Minn.

(List continued on page 10)

THIRTY-THIRD ANNUAL FARMERS' AND HOMEMAKERS' WEEK

INFORMATION

The place to register is Registrar's Office, second floor, Administration Building. When you register be sure to obtain a program and a badge, and keep both throughout the week.

Deposit railroad certificate with Registrar and get your check. Keep the check until you get your certificate back.

Buy from the Registrar your ticket for the Friday night Farmers' and Homemakers' Supper. This will assure you a place for that event, which is one of the most delightful of the week. The price merely covers cost of food.

If you desire lodging, make arrangements at Room 209, Administration Building, next the Library on the right.

Meals will be served in the Cafeteria Monday noon to Saturday noon as follows: Breakfast, 7:30 to 8:30; dinner, 11:00 to 1:30; supper, 5:00 to 6:30.

If you expect mail to reach you at University Farm during the Short Course have it addressed to you at Box 53, University Farm, St. Paul, Minnesota. Call for mail at the Post-office, first floor, Administration Building, between 8:45 and 12:00 a.m. and 2:30 and 5:00 p.m. The Post-office will be closed after 12 o'clock noon, Saturday.

Plan the classwork you want. Come to the noon meetings, the afternoon forums (3:30), and the evening entertainments. You will enjoy them. Nothing else scheduled at these hours.

No charge for Monday, Tuesday, Wednesday, and Thursday evening entertainments. Your badge admits you.

The great final event is the Farmers' and Homemakers' Supper, Friday evening. It has become so popular that there is always a crowd.

Tuesday will be Farm Bureau Day as it has been for years. The Tuesday program is in this pamphlet. The Wednesday and Thursday meetings of the Farm Bureau are held downtown in St. Paul.

The Library, second floor main corridor in the Administration Building, is open to all from 8 a.m. to 9:30 p.m. daily. The librarians at the desk will be glad to assist you in finding material on subjects in which you are interested. Books of interest to farmers and homemakers will be on display.

Call at the Bulletin Room (107 Administration Building) for bulletins published by the University Department of Agriculture. They are free.

For information regarding buildings and grounds ask any person wearing a maroon badge. For information regarding the work given and the program, call at Room 101, Administration Building.

For meetings of organizations see page 22.

This bulletin shows the complete program of events. As you will see there are many exercises being conducted at the same time. Choose those you most desire to attend.

Articles found should be left at the post-office, Administration Building. Seek there for articles lost.

The names of the buildings are abbreviated in the program. (Signs are on buildings.) These abbreviations are as follows:

Admst, Administration Building	Meat S., Meat Shop
Old Dairy H., Dairy Hall	Plant P., Plant Pathology Building
Pl. Ind., Plant Industry Building	Stock Pv., Stock Pavilion
Haecker H., Haecker Hall	Vet., Veterinary Building
Engr., Engineering Building	Agron., Agronomy Building
Hort., Horticultural Building	Soils, Soils Building
Home Ec., Home Economics Building	

Evening service on Inter-Campus car as follows: Car leaves Minneapolis campus 6:00 p.m. and every half hour following until 9:00; car leaves University Farm at 6:15 p.m. and every half hour thereafter. At 9:15 car will wait at University Farm until close of evening program. Only cash and tokens will be accepted for fare on the evening service cars.

REDUCED RETURN RAILROAD RATES can be granted provided the requirements are fulfilled as shown in the Announcement Bulletin. Follow these instructions.

1. On arriving at University Farm take your certificate (or receipt) to the clerk in charge at the Registrar's office, Administration Building. (If more convenient, these may be taken to the office of the Minnesota Farm Bureau Federation, third floor, Old Capitol Building, St. Paul.)

2. Tell the clerk whether, when you are ready to go home, you will wish to obtain your certificate from the Registrar's Office, University Farm, or from the Farm Bureau Office in the Old Capitol Building. Your certificate will be so marked, and you should call at the Registrar's Office, University Farm, or at the Farm Bureau Office, Old Capitol Building, according to the instructions you gave the clerk at the time of depositing your certificate.

3. If enough valid certificates are received to authorize the return rates, you can purchase your return ticket at the reduced fare, any time after you receive your validated certificate up to and including January 19, 1933, by presenting your properly signed certificate to the ticket agent in either St. Paul or Minneapolis, depending on whether your ticket reads to St. Paul or Minneapolis.

4. Announcement will be made at the meeting when enough certificates have been received to assure the return fare.

DEPOSIT YOUR CERTIFICATE EARLY!!!

EXHIBITS

Exhibits of various kinds will be found in many of the buildings. Among these will be a display of "New Things in Agriculture," and the annual exhibit of the Minnesota Crop Improvement Association.



DAILY PROGRAM FOR HOMEMAKERS

Homemakers will register Monday forenoon, and are invited to share in the general assembly at 11:30 a.m. in the Auditorium. Classwork will begin at 1:30 in the afternoon, Monday, in the Home Economics Building.

In addition to taking advantage of the program given in detail below, all homemakers are cordially invited to attend the meetings held in the Auditorium daily except Tuesday. These meetings are held shortly before noon, at 3:30 in the afternoon, and again in the evening. You will find further facts about these meetings in the detailed part of this program. Homemakers are also invited to share in any of the classwork in agriculture in which they may be specially interested. The homemakers' special program follows:

MONDAY FORENOON

- 8:30-12:00 Registration in the Administration Building, Room 203D.
11:30 General Assembly, Auditorium, Administration Building.
Announcements of special features.

MONDAY AFTERNOON

MISS WYLLE B. McNEAL, presiding

- 1:30- 2:20 Family standards for 1933, MISS WYLLE B. McNEAL.
Room 203
2:30- 3:20 The assets of the farm woman, MRS. LACEY CALDWELL,
Wells, Minnesota. Room 203
3:30- 5:30 The Homemakers' Team. Fireplace Room
or
3:30- 5:00 The Forum: New Things in Agriculture, R. A. GORTNER
and C. H. ECKLES. Auditorium, Administration Building

TUESDAY FORENOON

MISS CARLOTTA BROWN, presiding

- 9:15-10:05 One hundred dollars and the family wardrobe, MISS MERTIE
WILLIGAR. Room 203
10:15-10:55 Serving home canned foods, MRS. KATHRYN NILES.
Room 203
11:00 Exhibit through the remainder of the day: Improved meth-
od of the cookery, MISS VALENTINE THORSEN and MISS ETHEL
SPARKE. Room 106
11:00 Farm Bureau Meeting, Auditorium, Administration Building
NOTE.—The homemakers are invited to attend the meetings of the
Farm Bureau which will be held at University Farm. The program will
begin at 11:00 a.m. and continue through Tuesday afternoon.

WEDNESDAY FORENOON

MISS CLARA BROWN, presiding

- 9:15-10:05 The wise choice of becoming clothes, MISS HARRIET GOLD-
STEIN. Room 203
10:15-11:05 Breads of many countries, MISS GRACE HOOD. Room 203
11:15-12:05 The homemakers' marketing problems, ROLAND S. VAIL,
or School of Business Administration, University of Minne-
sota. Room 203
11:15 General Assembly: Lessons from foreign countries, DR.
LOTUS D. COFFMAN, president, University of Minnesota.
Auditorium, Administration Building

WEDNESDAY AFTERNOON

MISS GRACE HOOD, presiding

- 1:30- 2:20 The child in the home, DR. JOSEPHINE FOSTER, Institute of Child Welfare, University of Minnesota. Room 203
- 2:30- 3:20 An adequate diet, the safeguard of health, DR. HOPE HUNT. Room 203.
- 3:30- 5:00 1. A demonstration: An essential home economy—water softening and soap making, MISS MARTHA RATH, Pennsylvania Salt Manufacturing Company. Room 203
- or 2. A demonstration: The everyday use of the pressure cooker, MISS ALICE CHILD and MISS RUTH DAVIS. Room 213
3. A demonstration: Improved methods of cookery, MISS VALENTINE THORSEN. Room 106
- 3:30- 5:00 The Forum: New things in agriculture, R. B. HARVEY and E. C. STAKMAN. Auditorium, Administration Building

THURSDAY FORENOON

MISS INEZ HOBART, presiding

- 9:15-10:05 Farmyard planting, SUPT. R. L. DONOVAN, Grand Rapids. Room 203
- 10:15-11:05 The use of home-prepared cereals, MRS. HARRY BULL, Dundas, Minnesota. Room 203
- 11:15-12:05 Family crises, MRS. MARTHA MAGRAW, St. Paul, Minnesota. Room 203.
- or 11:15-12:05 General Assembly: The Money Question, HENRY A. WALLACE, Editor Wallace's Farmer, Des Moines, Iowa. Auditorium, Administration Building

THURSDAY AFTERNOON

MISS LUCY STUDLEY, presiding

- 1:30- 2:20 Family social work and the community, MISS GERTRUDE VAILE, Department of Sociology, University of Minnesota. Room 203
- 2:30- 3:20 Buying fabrics for service, MISS MARION WELLER
- 3:30- 5:00 1. A demonstration: An essential home economy—water softening and soap making, MISS MARTHA RATH, Pennsylvania Salt Manufacturing Company. Room 203
2. A demonstration: The everyday use of the pressure cooker, MISS ALICE CHILD and MISS RUTH DAVIS. Room 213
3. A demonstration: Improved methods of cookery, MISS VALENTINE THORSEN. Room 106
- or 4. Exhibits and demonstrations: Home crafts, MISSES VETTA GOLDSTEIN, EDNA E. FOWLER, ADA G. GUTTMAN, and RUTH F. SEGOLSON
- a. Furniture. Room 112
- b. Quilts. Room 110
- c. Decorative needlework, rugs, lamp shades, etc. Rooms 301-302
- 3:30- 5:00 The Forum: New things in agriculture—In the Legislative Mill, DR. OSCAR B. JESNESS and Staff. Auditorium, Administration Building

FRIDAY FORENOON

MISS ALICE BIESTER, presiding

- 9:15-10:05 Old friends in new dishes, MISS MARY ALLEN STEERS. Room 203
- 10:15-11:05 Diseases of children affected by diet, DR. JANE LEICHSEN-RING. Room 203

- 11:15-12:05 Community building, a necessary activity of homemakers,
or
Mrs. T. H. BRADBURY, Richfield Station, Minneapolis.
Room 203
- 11:45-12:35 General Assembly: "I See Co-operation Beyond the Clouds,"
JOHN BRANDT, President, Land O'Lakes Creameries, Inc.
Auditorium, Administration Building

FRIDAY AFTERNOON

Miss WYLLE B. McNEAL, presiding

- 1:30- 2:20 Home crafts, Miss VETTA GOLDSTEIN. Room 203.
- 2:30- 3:20 Exhibits and demonstrations: Home crafts, MISSES VETTA
GOLDSTEIN, EDNA E. FOWLER, ADA G. GUTTMAN, and RUTH
F. SEGOLSON
a. Furniture. Room 112
b. Quilts. Room 110
c. Decorative needlework, rugs, lamp shades, etc. Rooms
401, 402
- 3:30- 5:00 The Forum: New ways of cutting and new uses of meat,
MAX E. CULLEN, Chicago. Auditorium, Administration
Building

(Continued from page 5)

SPEAKERS FROM FACULTY

Home Economics

MISS CARLOTTA BROWN
MISS CLARA BROWN
MISS ALICE M. CHILD
MISS RUTH DAVIS
MISS EDNA FOWLER
MISS HARRIET GOLDSTEIN
MISS VETTA GOLDSTEIN
MISS ADA G. GUTTMAN
MISS GRACE HOOD
DR. HOPE HUNT
DR. JANE LEICHSENRING
MISS WYLLE B. McNEAL, Chief
MRS. KATHRYN B. NILES
MISS RUTH F. SEGOLSON
MISS ETHEL SPARKE
MISS MARY ALLEN STEERS
MISS LUCY STUDLEY
MISS VALENTINE THORSEN
MISS MARION WELLER
MISS MERTIE WILLIGAR

Other Divisions

MISS INEZ HOBART, Extension Division
ROLAND S. VAILE, School of Business Administration
MISS GERTRUDE VAILE, Department of Sociology

OTHER SPEAKERS

MRS. T. H. BRADBURY, Richfield Station, Minneapolis
MRS. HARRY BULL, Dundas, Minn.
MAX E. CULLEN, Chicago
MISS MARTHA RATH, Pennsylvania Salt Mfg. Co.

PROGRAM FOR FARMERS

Different programs for farmers are being offered every day from 9:15 to 11:05 and from 1:30 to 3:05 in different places. This variety is offered in order that everyone who attends the short course may be able to study the particular subject in which he or she is interested. If you do not care to follow some special branch of study throughout the course, make your selection in advance, checking in your program the lectures or talks you wish to attend. Then you can refer to your program and seek out the classroom desired at any time without delay. A little study of the map which is included in this program will enable you to find the different buildings easily. But do not hesitate to ask for any information you wish when you meet people on the University Farm staff.

DAILY PROGRAM

Register Monday forenoon as soon as you arrive. Attend the mass meeting in the Auditorium at 11:30. Begin class work at 1:30 Monday afternoon. Other days classes begin at 9:15 a.m. Classes Tuesday until 11:00 a.m. Minnesota Farm Bureau meeting at 11:00 Tuesday and from 1:30 to 5:00 p.m. every other day classes as indicated above. Remember the assemblies at 11:15 a.m., the forums at 3:30 p.m., and the evening meetings at 6:45.

Ten minutes is allowed between classes, to enable visitors to change from one to another class.

MONDAY FORENOON

8:30-11:15 Register, Second Floor, Administration Building

If you care to do so, walk around the grounds and locate in your mind the different buildings where short course classes are held. The cafeteria will be open for lunch from 11:00 a.m. to 1:30 p.m., each day.

MONDAY NOON

Auditorium

Admst.

F. W. PECK, Director of Short Courses, presiding

11:30 General Assembly

Motion pictures

Announcements of special features

MONDAY AFTERNOON

AGRICULTURAL ECONOMICS

(In co-operation with Crop Production and Improvement)

- | | | |
|------------|--|------------------|
| 1:30- 2:20 | How the farmer can gain by meeting grain market demands, S. M. RALEIGH | 109 Haecker Hall |
| 2:30- 3:15 | What about the farmer's debt problem? E. C. JOHNSON | 109 Haecker Hall |
| | Tariff fundamentals, O. B. JESNESS | 109 Haecker Hall |

ANIMAL HUSBANDRY

- | | | |
|------------|---|-----------------------|
| 1:30- 2:20 | Some present day practices essential to profitable cattle fattening, W. H. PETERS | Center Stock Pavilion |
| 2:30- 3:15 | The place for the beef cow in Minnesota Agriculture, W. E. MORRIS | Center Stock Pavilion |

BEE CULTURE

- 1:30- 2:20 Beekeeping as an occupation, M. C. TANQUARY 307 Admst.
2:30- 3:15 Choosing a location, ERDMAN BRAUN

CROP PRODUCTION AND IMPROVEMENT

(In co-operation with Agricultural Economics. For program, see above)

DAIRY HUSBANDRY

- 1:30- 2:20 The dairy situation—the dairy farmers' program, E. A. HANSON 100 Haecker Hall
2:30- 3:05 Dairy cattle management under present conditions. Questions and answers, W. E. PETERSEN 100 Haecker Hall

HORTICULTURE

- 1:30 1:55 Windbreaks, P. O. ANDERSON 102 Hort.
1:55- 2:20 The farm woodlot, M. E. DETERS 102 Hort.
2:30- 2:50 The fuel value of wood, L. W. REES 102 Hort.
2:50- 3:15 The preservative treatment of fence posts, H. SCHMITZ 102 Hort.

POULTRY HUSBANDRY

- 1:30- 2:20 Possible profits from flocks under the present day conditions, A. C. SMITH 102 Vet.
2:30- 3:15 Recognition and control of some of the common parasites of poultry, E. F. WALLER 102 Vet.

FORUM

Auditorium

Admst.

W. C. COFFEY, Dean and Director, University Department of Agriculture, presiding

- 3:30- 5:00 New Things in Agriculture—
In the field of chemistry, R. A. GORTNER
In the field of dairying, C. H. ECKLES

MONDAY EVENING

Auditorium

Admst.

F. W. PECK, Director of Short Courses, presiding

A block of seats will be reserved a limited time for members of the Short Course before being opened for general occupancy. Children under 14 must be accompanied by an adult with whom they must sit during the evening.

- 6:45 Motion pictures
7:30 Announcements
7:35 Community singing, led by H. E. Griebenow
Cornet solo, D. W. BOLAND. Instructor in Music, University Farm
7:50 Address, "What I See Beyond the Clouds,"
DEAN W. C. COFFEY
Vocal solos, C. E. BIRDER
Address, "The World Looks Through Darkness into Light," DR. DAVID BRYN-JONES, Trinity Baptist Church, Minneapolis

TUESDAY FORENOON

AGRICULTURAL ECONOMICS

(In co-operation with Agricultural Engineering)

- 9:15-10:05 Fitting the farm for full production, N. A. KESSLER 107 Engr.
10:15-10:40 Planning farming that fits the farm, G. A. POND 109 Haecker Hall
10:40-11:05 Readjusting my farm, WALTER DUNN 109 Haecker Hall

AGRICULTURAL ENGINEERING

(In co-operation with Agricultural Economics. For program see above)

CROP PRODUCTION AND IMPROVEMENT

- 9:15-10:05 What we want in market barley, DONALD BRUCE, Brown Grain Co., H. R. SUMNER, Northwest Crop Improvement Association
New Field House
Present aims in wheat improvement, E. R. AUSEMUS
New Field House
Oats for southern Minnesota, H. K. WILSON
New Field House
- 10:15-11:05 Diseases of small grains, J. J. Christensen, C. C. ALLISON
New Field House

ANIMAL HUSBANDRY

- 9:15-10:05 Judging the degree of fatness in the market lamb, P. A. ANDERSON
Center Stock Pavilion
Making the market lamb fat, Discussion led by W. E. MORRIS
- 10:15-11:05 Importance of the market class and grade of wool produced, P. A. ANDERSON
Center Stock Pavilion
How to produce a good class and grade of wool, Discussion led by W. H. PETERS

BEE CULTURE

- 9:15-10:05 Making a start with bees, M. C. TANQUARY 307 Admst. Bldg.
10:15-11:05 Know your bees, JOHN HITCHCOCK

DAIRY HUSBANDRY

- 9:15-10:05 The feed situation—does it pay to feed well? Favorable conditions in Minnesota, H. R. SEARLES
100 Haecker Hall
- 10:15-11:05 How decide which bull to buy, NAT N. ALLEN
100 Haecker Hall

HORTICULTURE

- 9:15- 9:40 Types of peat and their uses, C. O. ROST
102 Hort.
9:40-10:05 Use of peat in small fruit culture, F. P. DANIELS
102 Hort.
10:15-10:40 Peat for lawns and shrubbery, L. E. LONGLEY
102 Hort.
10:40-11:05 Peat and vegetable growing, A. E. HUTCHINS
102 Hort.

POULTRY HUSBANDRY

- 9:15-10:05 What we learn from chicks on a free choice diet, J. R. CAVERS
102 Vet.
10:15-11:05 What we know about range paralysis—the various manifestations, R. FENSTERMACHER
102 Vet.



MINNESOTA FARM BUREAU ANNUAL CONVENTION

Tuesday, January 17, 1933

Auditorium

Admst.

All members of the Farmers' and Homemakers' Short Course, both men and women, are invited to attend this meeting.

PROGRAM

Forenoon

A. J. OLSON, President, presiding

- 11:00 Music, Hennepin County 4-H Club Band
Community singing, led by H. E. GRIEBENOW
Invocation
Address of welcome, with observations, suggestions and criticism of farm organizations,
DEAN W. C. COFFEY

Afternoon

D. W. MENDENHALL, Vice-president, presiding

- 1:30 Music, Hennepin County 4-H Club Band
Community singing
President's address, A. J. OLSON
Music
Address, "Woman's Responsibility," Mrs. W. VAN BLOOM, Home Community Chairman, Iowa Farm Bureau
Music
Address, "The National Program for Agriculture," E. A. O'NEAL, President, American Farm Bureau Federation

TUESDAY EVENING

Auditorium

Admst.

J. O. CHRISTIANSON, Principal, School of Agriculture, presiding

A block of seats will be reserved a limited time for members of the Short Course before being opened for general occupancy. Children under 14 must be accompanied by an adult with whom they must sit during the evening.

Printed detailed programs will be supplied those who attend.

- 6:45 Motion pictures
7:30 Announcements
7:50 Community singing
Music, School of Agriculture, University of Minnesota
Special Feature, SCHOOL OF AGRICULTURE
Illustrated lecture, Mexico, FRANCIS FLOOD,
The Farmer and Farm, Stock & Home

WEDNESDAY FORENOON

AGRICULTURAL EDUCATION

- 9:15-10:05 Vocational education as a function of the secondary school, V. E. NYLIN 105 Admst.
10:15-11:05 The future farmers of America in the role of leadership, DONALD DAILEY 105 Admst.

AGRICULTURAL ECONOMICS

- 9:15-10:05 Adjusting leases to present conditions, W. L. CAVERT 109 Haecker Hall
10:15-11:05 Reducing production costs by farm adjustments, ANDREW BOSS 109 Haecker Hall

AGRICULTURAL ENGINEERING

9:15- 9:40	New farm equipment, A. J. SCHWANTES	107 Engr.
9:40-10:05	New ideas in transmitting farm power, J. G. DENT	107 Engr.
10:15-10:40	Horse hitches for farm implements, J. B. TORRANCE	107 Engr.
10:40-11:05	Farm electric service, J. ROMNESS	107 Engr.

ANIMAL HUSBANDRY

9:15-10:05	How pork production is being improved in Mower County, F. L. LIEBENSTEIN	Center Stock Pavilion
10:15-11:05	Feeding hogs under present conditions, E. F. FERRIN	Center Stock Pavilion

BEE CULTURE

9:15-10:05	Spring work with bees, N. J. ELLINGSON	307 Admst.
10:15-11:05	Have all your colonies of equal strength, M. C. TANQUARY	307 Admst.

CROP PRODUCTION AND IMPROVEMENT

9:15- 9:35	Call to order, PRESIDENT EVANS President's address, MR. EVANS	New Field House
9:35-11:05	Crop improvement problems just ahead Alfalfa and reed canary grass, A. C. ARNY Barley, L. R. POWERS Corn, I. J. JOHNSON Sweet clover, C. W. DOXTATOR	New Field House

DAIRY HUSBANDRY

9:15-10:05	Maintaining a healthy herd. Handling sickness in the dairy herd. Questions answered, W. L. BOYD	100 Haecker Hall
10:15-11:05	What plants are poisonous to cattle and under what conditions? Flax? Sudan? Sorghum? W. E. PETERSEN	100 Haecker Hall

HORTICULTURE

9:15- 9:40	Supplying the housewife with high quality potatoes, ART H. FRICK	102 Hort.
9:40-10:05	Effect of seasonal conditions on quality, R. C. ROSE	102 Hort.
10:15-10:30	What makes grading a difficult chore? A. G. TOLAAS	102 Hort.
10:30-10:45	How diseases affect quality, J. G. Leach	102 Hort.
10:45-11:05	Breeding and quality, F. A. KRANTZ	102 Hort.

POULTRY HUSBANDRY

9:15-10:05	Demonstration poultry flocks shows profits, CORA COOKE	102 Vet.
10:15-11:05	Game propagation worth while to Minnesota, FRANK BLAIR	102 Vet.

WEDNESDAY NOON

Auditorium

Admst.

HENRY SCHMITZ, Chief, Division of Forestry, presiding

11:15	General assembly Community singing, led by H. E. GRIEBENOW Address, "Lessons from Foreign Countries," L. D. COFFMAN, President, University of Minnesota
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WEDNESDAY AFTERNOON

AGRICULTURAL EDUCATION

1:30- 2:30	Education in Denmark, DR. HAROLD BENJAMIN	105 Admst.
2:30- 3:15	Changing conceptions of education, DR. HARL DOUGLASS	105 Admst.

AGRICULTURAL ECONOMICS

- 1:30- 2:20 Finding the flaws in the farm business, W. P. RANNEY 109 Haecker Hall
2:30- 3:15 Fundamentals of farm planning, S. B. CLAND 109 Haecker Hall
A farmer's experience in farm planning, L. P. ZIMMERMAN 109 Haecker Hall

AGRICULTURAL ENGINEERING

- 1:30- 3:15 Exhibits and demonstrations of farm machinery and tractors, J. B. TORRANCE 49 Engr.

BEE CULTURE

- 1:30- 2:20 Swarm control, ERDMAN BRAUN 307 Admst.
2:30- 3:15 Producing extracted honey, N. J. ELLINGSON

ANIMAL HUSBANDRY

- 1:30- 2:20 Prevention and control of some common diseases of cattle, W. L. BOYD Center Stock Pavilion
2:30- 3:20 Prevention and control of some common diseases of swine, H. C. H. KERNKAMP Center Stock Pavilion

CROP PRODUCTION AND IMPROVEMENT

- 1:30- 3:15 Dedication of New Field House, PRESIDENT EVANS, presiding
Presentation of the Field House to the Minnesota Agricultural Experiment Station, FRED B. SNYDER, President, Board of Regents
Acceptance, and Progress Made in Crop Improvement Work, ANDREW BOSS, Vice Director, Minnesota Experiment Station
Problems yet to be solved, H. K. WILSON, Acting Chief, Division of Agronomy and Plant Genetics, and E. C. Stakman, Division of Plant Pathology and Botany
6:30 Annual banquet, "Minnesota Products Dinner" New Field House

DAIRY HUSBANDRY

- 1:30- 2:20 Experimental work with mineral deficiencies. Illustrated by lantern slides and experimental animals, C. H. ECKLES and T. W. GULLICKSON 100 Haecker Hall
2:15- 3:05 Mineral deficiency experiments. The relation of low calcium to reproductive troubles, illustrated by experimental animals, C. H. ECKLES and T. W. GULLICKSON Dairy Barn

HORTICULTURE

- 1:30- 1:50 The value of the farm garden, G. A. Pond 102 Hort.
1:50- 2:10 Seeds and plants for the garden, T. M. CURRENCE 102 Hort.
2:10- 2:20 Choice of vegetable crops and varieties, F. A. KRANTZ 102 Hort.
2:30- 2:50 Convenient arrangement of crops, A. E. HUTCHINS 102 Hort.
2:50- 3:15 Budgeting the year's vegetable supply, INEZ HOBART 102 Hort.

POULTRY HUSBANDRY

- 1:30- 2:20 Poultry and fruit a money making combination, G. N. PABST 102 Vet.
2:30- 3:15 Quality poultry pays best, ERNEST PHILLIPS 102 Vet.

FORUM

Auditorium

Admst.

ANDREW BOSS, Vice-Director, Minnesota Agricultural
Experiment Station, presiding

- 3:30- 5:00 New Things in Agriculture—
In weed control, R. B. HARVEY and A. C. ARNY
In plant health, E. C. STAKMAN

WEDNESDAY EVENING

Auditorium

Admst.

E. M. FREEMAN, Dean, Minnesota College of Agriculture, Forestry,
and Home Economics, presiding

A block of seats will be reserved a limited time for members of
the Short Course before being opened for general occupancy. Children
under 14 must be accompanied by an adult with whom they must sit
during the evening.

- 6:45 Motion pictures
7:30 Announcements
7:35 Community singing, led by H. E. GRIEBENOW
7:50 Address, "Here, and There on 'Uncle Sam's'
Farms," MARK THOMPSON, Superintendent,
Northeast Experiment Station, Duluth
Piano solos, MISS LUCILE WENDT, Instructor
in Music, University Farm
Address, "A Great Rural Problem," DR. W. A.
O'BRIEN, Pathologist, Medical School

THURSDAY FORENOON

AGRICULTURAL EDUCATION

- 9:15-10:05 Education—a safeguard against social delin-
quency, G. A. LUNDQUIST 105 Admst
10:15-11:05 The education for adults in our present crisis,
R. R. PRICE 105 Admst.

AGRICULTURAL ECONOMICS

- 9:15-10:05 Farmers' co-operative oil associations, E. G.
CORT 109 Haecker Hall
10:15-11:05 Some problems in livestock marketing, J. B.
McNULTY 109 Haecker Hall

AGRICULTURAL ENGINEERING

- 9:15-10:05 Fence tests, L. W. NEUBAUER 107 Engr.
10:15-11:05 Painting demonstration, C. L. BERGGREN 107 Engr.

ANIMAL HUSBANDRY

- 9:15-10:05 How to secure horses suitable for farm use,
A. L. HARVEY Center Stock Pavilion
10:00 Spotted Poland China Breeders' Association 1 Stock Pavilion
10:15-11:05 Using farm horses to the best advantage,
A. L. HARVEY Center Stock Pavilion

BEE CULTURE

- 9:15-10:05 The care of extracted honey, M. C. TANQUARY 307 Admst.
10:15-11:05 Producing comb honey, ERDMAN BRAUN 307 Admst.

CROP PRODUCTION AND IMPROVEMENT

- 9:15-10:05 Modern corn breeding brings results—
Southern Minnesota, R. E. HODGSON, C. W.
DOXTATOR New Field House
Central Minnesota, I. J. JOHNSON New Field House
10:15-11:05 Diseases of corn, J. J. CHRISTENSEN New Field House

DAIRY HUSBANDRY

- 9:15 10:05 Experimental work under way. (a) The effect of fat in feed upon test. (b) Milking machine experiments, NAT N. ALLEN and W. E. PETERSEN 100 Haecker Hall
- 10:15 Joint Dairy Breeds Program. (Holstein, Guernsey, Brown Swiss, Ayrshire.) 217 Engr.
Are new plans for conducting the dairy cattle show at the State Fair needed? Discussion by C. H. ECKLES, AXEL HANSON and others.
What shall we do about the mammitis problem? Discussion by Mr. MOSCRIP, F. G. ATKINSON and others.

HORTICULTURE

- 9:15- 9:40 Fruits as reliable cash crops, W. H. ALDERMAN 102 Hort.
- 9:40-10:05 Plums—suitable pollenizers necessary for satisfactory plum crops, ERNEST ANGELO 102 Hort.
- 10:15-10:40 Apples—apple orchard management for a stable income, W. G. BRIERLEY 102 Hort.
- 10:40-11:05 Spraying essential for equality and profits, T. L. AAMODT 102 Hort.

POULTRY HUSBANDRY

- 9:15-10:05 The necessity of state inspection for poultry flocks, W. T. FOLEY 102 Vet.
- 10:15-11:05 Benefits from an R. O. P. flock, W. K. DYER 102 Vet.

THURSDAY NOON

Auditorium

Admst.

- O. B. JESNESS, Chief, Division of Agricultural Economics, presiding
- 11:15 General assembly
Community singing, led by H. E. GRIEBENOW
Address, "The Money Question," HENRY A. WALLACE, Editor, Wallace's Farmer, Des Moines, Iowa

THURSDAY AFTERNOON

AGRICULTURAL EDUCATION

- 1:30- 2:20 No depression in 4-H club work, T. A. ERICKSON 105 Admst.
- 2:30- 3:15 What 4-H club work means to rural young people, ROBERT JACOBS, MARY PERKINS 105 Admst.

AGRICULTURAL ECONOMICS

- 1:30- 2:20 Marketing problems of the dairyman, H. R. LEONARD 109 Haecker Hall
- 2:30- 3:15 How successful is your creamery? L. L. ULLYOT 109 Haecker Hall

AGRICULTURAL ENGINEERING

- 1:30- 2:20 Selecting a building plan, H. B. WHITE 107 Engr.
- 2:30- 3:15 Discussion of building problems, H. B. WHITE 107 Engr.

ANIMAL HUSBANDRY

- 1:30 Swine Breeders' Association East Stock Pavilion
Sheep Breeders' Association Meat Shop
Horse Breeders' Association 3 Stock Pavilion

BEE CULTURE

- 1:30- 2:20 Package bees, M. C. TANQUARY 307 Admst.
- 2:30- 3:15 The economics of beekeeping, JOHN HITCHCOCK 307 Admst.

CROP PRODUCTION AND IMPROVEMENT

- 1:30- 2:30 How to know corn diseases. A. H. LARSON
New Field House
2:30 3:15 How to get rid of them, A. C. ARNY
New Field House

DAIRY HUSBANDRY

- 1:30 Ayrshire Breeders' Meeting 207 Haecker Hall
Brown Swiss Breeders' Meeting 100 Haecker Hall
Guernsey Breeders' Meeting Radisson Hotel, Minneapolis
Holstein Breeders' Meeting 217 Engr.
Jersey Breeders' Meeting 210 Haecker Hall
Red Polled Breeders' Meeting 214 Haecker Hall

HORTICULTURE

- 1:30- 1:55 Strawberries—a quick cash crop, A. N. WILCOX 102 Hort
1:55- 2:20 Pointers on successful raspberry growing,
J. D. WINTER 102 Hort.
2:30- 3:15 Marketing—profitable marketing methods, K. A.
KIRKPATRICK 102 Hort.

POULTRY HUSBANDRY

- 1:30- 2:20 Standard bred poultry is the most profitable
poultry, H. A. NOURSE 102 Vet.
2:30- 3:15 Topic to be assigned, CLARA SUTTER 102 Vet.

FORUM

Auditorium

Admst.

F. W. PECK, Director of Short Courses, presiding

- 3:30- 5:00 New Things in Agriculture—
In the legislative mill, O. B. JESNESS and members
of his staff

THURSDAY EVENING

Auditorium

Admst.

MISS WYLLE B. McNEAL, Chief, Division of Home Economics, presiding
A block of seats will be reserved a limited time for members of
the Short Course before being opened for general occupancy. Children
under 14 must be accompanied by an adult with whom they must sit
during the evening.

- 6:45 Motion pictures
7:30 Announcements
7:35 Community singing, led by H. E. GRIEBENOW
7:50 Music, School of Music
Address, "Does History Repeat Itself?" HERBERT HEATON,
Professor of History, University of Minnesota
Vocal solos, C. E. BIRDER
Address, "Women in World Affairs," DR. KEITH CLARK,
Carleton College, Northfield, Minn.

FRIDAY FORENOON

AGRICULTURAL EDUCATION

- 9:15-10:05 Which way—Minnesota? J. O. CHRISTIANSON 105 Admst.
10:15-11:05 Essentials of effective leadership, B. O.
WILLIAMS 105 Admst.

AGRICULTURAL ECONOMICS

- 9:15-10:05 Cost of production and price, G. A. POND 109 Haecker Hall
10:15-11:05 What makes prices? L. F. GAREY 109 Haecker Hall
Farm prices and demand, W. C. WAITE 109 Haecker Hall

AGRICULTURAL ENGINEERING

- 9:15-10:05 The extent and seriousness of soil erosion in Minnesota, H. B. ROE 107 Engr.
10:15-11:05 Sprinkler irrigation in fruit and truck farming, O. W. HOWE 107 Engr.

ANIMAL HUSBANDRY

- 9:15-10:05 The improvement of our farm animals, L. M. WINTERS Center Stock Pavilion
10:00 Minnesota Livestock Breeders' Association Aud., Admst.

BEE CULTURE

- 9:15-10:05 Queen rearing, N. J. ELLINGSON 307 Admst.
10:15-11:05 Out-door wintering, ERDMAN BRAUN

CROP PRODUCTION AND IMPROVEMENT

- 9:15-10:05 Everyday problems in pasture management, A. C. ARNY New Field House
10:15-11:05 Supplementary and emergency pastures, R. F. CRIM New Field House
Pasture fertilization, G. H. NESOM New Field House

DAIRY HUSBANDRY

- 9:15-10:05 Feeding and managing dairy cows and young stock under present conditions. Questions answered, H. R. SEARLES 100 Haecker Hall

HORTICULTURE

- 9:15-10:05 Evergreens for the farm home, L. E. LONGLEY 102 Hort.
10:15-10:40 Peonies, J. V. EDLUND 102 Hort.
10:40-11:05 Gladiolus, L. R. FISCHER 102 Hort.
11:15-11:40 Some uncommon house plants, LOUIS SANDO 102 Hort.

POULTRY HUSBANDRY

- 9:15-10:05 How to prevent common colds and other diseases of the respiratory tract of poultry, R. FENSTERMACHER 102 Vet.
10:15-11:05 Experiments with poultry under way at the University of Minnesota, F. B. HUTT 102 Vet

FRIDAY NOON

Auditorium

Admst.

W. F. MOSCRIP, President, Twin City Milk Producers' Association, presiding

- 11:45-12:30 General assembly (Attend regular School of Agriculture assembly)
Address, "I See Co-operation Beyond the Clouds," JOHN BRANDT, President, Land O'Lakes, Inc., Minneapolis

FRIDAY AFTERNOON

AGRICULTURAL EDUCATION

- 1:30- 2:20 Being a homemaker today, JULIA NEWTON 105 Admst.
2:30- 3:15 Maintaining social standards during hard times, R. W. MURCHIE 105 Admst.

AGRICULTURAL ECONOMICS

- 1:30- 2:20 The Outlook for Livestock, D. C. DVORACEK 109 Haecker Hall
Dairy and poultry products, S. B. SILCOX 109 Haecker Hall
2:30- 3:15 Planning the farm program for 1933, ANDREW BOSS 109 Haecker Hall

AGRICULTURAL ENGINEERING

- 1:30- 2:20 The drainage problem on the farm, J. H. NEAL 107 Engr.
2:30- 3:15 Land reclamation problems in northern Minne-
sota, M. J. THOMPSON 107 Engr.
1:30 Minnesota Livestock Breeders' Association Aud., Admst.

ANIMAL HUSBANDRY

- 1:30 Minnesota Livestock Breeders' Association

BEE CULTURE

- 1:30- 2:20 Behavior of bees in winter, N. J. ELLINGSON 307 Admst.
2:30- 3:15 Bee diseases, JOHN HITCHCOCK 307 Admst.

DAIRY HUSBANDRY

- 1:30 Brown Swiss Breeders' Meeting 100 Haecker Hall
Holstein Breeders' Meeting 217 Engr.
Jersey Breeders' Meeting 210 Haecker Hall
Red Polled Breeders' Meeting 214 Haecker Hall

CROP PRODUCTION AND IMPROVEMENT

(In co-operation with Division of Veterinary Medicine)

- 1:30- 2:20 Dangers to animals from disease in the use of
hay and pasture of sweet clover, sudan grass,
and other sorghums, W. L. NILSON, W. L.
BOYD New Field House
2:30- 3:15 Fertilizing forage crops, G. H. NESOM New Field House
How to determine whether fertilizers are
needed, C. O. ROST New Field House

HORTICULTURE

- 1:30- 2:20 Farmstead planning, L. E. LONGLEY 102 Hort.
2:30- 3:00 Rock garden construction, HARRY G. LOFTUS 102 Hort.
3:00- 3:40 Perennials for rock garden, C. A. MATHIES 102 Hort.
3:40- 4:10 Annuals for rock gardens, LOUIS SANDO 102 Hort.
4:10- 4:30 Question box 102 Hort.

POULTRY HUSBANDRY

- 1:30- 2:20 Turkey production in Minnesota, W. A. BILLINGS 102 Vet.
2:30- 3:15 Other speakers on turkey production 102 Vet.
3:15- 5:00 My experience with turkeys, MRS. CLAUDE A.
WRIGHT, Aitkin, Minn. 102 Vet.

FORUM

Auditorium

Admst.

W. H. PETERS, Chief, Division of Animal Husbandry, presiding

- 3:30- 5:00 New Things in Agriculture—
New practices in the preparation and preser-
vation of Meats, P. A. ANDERSON and D. W. JOHNSON

FRIDAY EVENING

- 5:45 Farmers' and Homemakers' Supper Dining Hall
F. W. PECK, Director of Short Courses
W. H. ALDERMAN, Chairman, Committee on Supper,
presiding
L. D. COFFMAN, Toastmaster

As in former years there will be a "family style" supper. A host and hostess from University faculty families will preside at each table. All are invited. Tickets 50 cents. The program will include:

- "Come Again Next Year," DEAN W. C. COFFEY
"The State's Program for Agriculture," the HON. FLOYD B.
OLSON, Governor of Minnesota
Music by the S.A.U.M. Orchestra; by a brass trio led by
DAVID W. BOLAND, instructor in music; and by LUCILLE
WENDT, instructor in music, a piano solo.

DIRECTORY FOR OBTAINING INFORMATION

If you have special questions to be answered, you will find indicated below the office at which to call and the hours when it is open. Not all offices will be open on Saturday afternoon.

- (1) Home Economics, 215 Home Ec., 8:30 to 12 and 1 to 5.
- (2) Agronomy and Plant Genetics, 101 Agron. Bldg., 8:30 to 12 and 1 to 5.
- (3) Animal Husbandry, 8 Stock P., 8:30 to 12 and 1 to 5.
- (4) Dairy Husbandry, 202 Haecker Hall, 8:30 to 12 and 1 to 5.
- (5) Bee Culture, 300 Admst., 8:30 to 12 and 1 to 5.
- (6) Entomology and Econ. Zoology, 300 Admst., 8:30 to 12 and 1 to 5.
- (7) Agricultural Engineering, 200 Engr., 8:30 to 12 and 1 to 5.
- (8) Horticulture, 111 Hort., 8:30 to 12 and 1:30 to 5.
- (9) Plant Pathology, Plant Diseases, 307 Plant P., Seed Testing, 204 Plant P., 8:30 to 12 and 1 to 5.
- (10) Poultry Husbandry, 201 Vet., 8:30 to 12 and 1 to 5.
- (11) Soils, 100 Soils, 8:30 to 12 and 1 to 5.
- (12) Agricultural Education, 107 Admst., 8:30 to 12 and 1 to 5.
- (13) Veterinary, 117 Vet., 8:30 to 12 and 1 to 5.
- (14) Forestry, 205 Hort., 8:30 to 12 and 1 to 5.
- (15) Agricultural Economics, 303 Haecker Hall, 8:30 to 12 and 1 to 5.
- (16) Short Courses, 101 Admst., 8:30 to 12 and 1 to 5.
- (17) School of Agriculture, 205 Admst., 8:30 to 12 and 1 to 5.
- (18) College of Agriculture, 200 Plant P., 8:30 to 12 and 1 to 5.
- (19) Agricultural Extension, 101 Admst., 8:30 to 12 and 1 to 5.
- (20) Agricultural Biochemistry, 214 Biochemistry, 8:30 to 12 and 1 to 5.
- (21) Library, 210 Admst., 8:00 a.m. to 9:30 p.m.
- (22) Farm Bulletins, 107 Admst., 8:30 to 12 and 1 to 5.
- (23) State Horticultural Society, 10 Hort., 8:30 to 12 and 1 to 5.
- (24) Lake States For. Expt. Sta., 110 Old Dairy H., 8:30 to 12 and 1 to 5.

DIRECTORY OF ASSOCIATIONS AND CONFERENCES

Meeting at University Farm

Meeting	Day	Hour	Building	Room
Aberdeen-Angus	Thurs.	1:30	Stock P.	West
Ayrshire Breeders	Thurs.	10:00	Haecker H.	210
Brown Swiss Breeders	Thurs.	1:30	Haecker H.	302
Crop Improvement Ass'n....	Wed.	8:15	Seed House	
Farm Bureau Federation	Tues.	11:00	Admst.	Audit.
Guernsey Breeders	Thurs.	1:30	Haecker H.	100
Hereford Breeders	Thurs.	1:30	Stock P.	Center
Holstein Breeders	Thurs.	1:30	Engr.	217
Horse Breeders	Thurs.	10:00	Stock P.	3
Jersey Cattle Club	Thurs.	1:30	Haecker H.	210
Livestock Breeders	Fri.	10:15	Admst.	Audit.
Master Farmers	Fri.	9:00	Admst.	130
Milking Shorthorn Breeders..	Thurs.	10:00	Stock P.	West
Poultry Breeders	Wed.	1:30	Vet.	102
Red Polled Breeders	Thurs.	1:30	Haecker H.	214
Sheep Breeders	Thurs.	1:30	Meat Shop	
School of Agriculture Alumni	Tues.	5:30	Party Dining Room	
Spotted Poland China	Thurs.	10:15	Stock P.	1
Swine Breeders	Thurs.	1:30	Stock P.	East
Ten Year Club	Tues.	9:00	Admst.	130

SHORT COURSES

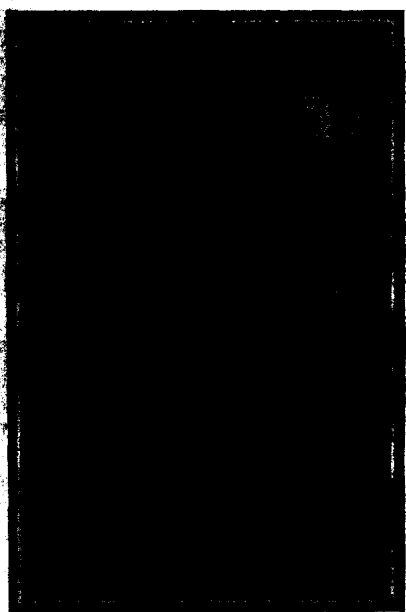
University of Minnesota Department of Agriculture

- Forestry, Woodcraft, and Scouting Short Course, August, 1933.
 Ice Cream Operators' Short Course, 10 days, Fall, 1933.
 Advanced Creamery Operators' Short Course, Fall, 1933.

Creamery Operators' Short Course, 6 weeks, January-February, 1933.
Farmers' and Homemakers' Short Course, one week, Jan. 16-21, 1933.
Commercial Florists and Retailers, February 20-21, 1933.
Horticulture Short Course, 3 days, March, 1933.
Boys' and Girls' Short Course, one week, June, 1933.
Editors' Short Course, 3 days, May, 1933.
Beekeepers' Short Course, December, 1933.
Veterinary Short Course, July, 1933.
Poultry Short Course, September, 1933.
Scout Executive Seminar, 3 days, October, 1933.
Land Management Short Course, February 8-9, 1933.
Farm Structures, February 23, 24, 1933.

Bulletin regarding these short courses may be obtained from the Registrar, University Farm, St. Paul, Minn.

F. W. Peck,
Director of Short Courses



Book