

DUPLICATE

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Oregon Agricultural College Bulletin



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THE COLLEGE ORCHESTRA

H. Whittemore

SCHOOL OF MUSIC

CORVALLIS, OREGON

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under the Act of August 24, 1912.



WILLIAM FREDERIC GASKINS, Mus.B.,

Director of the School of Music;
Professor of Music

Graduate student Hillsdale College Conservatory; graduate student American Conservatory; graduate student of Karlton Hackett, Chicago; J. D. Mehan, New York; F. X. Arens, New York; Percy Rector Stephens, New York.



GENEVIEVE BAUM-GASKINS,

Instructor in Organ, Pianoforte,
and Voice.

Leschetizky Method. The Dunning System for Beginners. Graduate of American Conservatory, Chicago; student of William Nelson Burritt, New York; Karlton Hackett, Chicago; John Dennis Mehan, New York; John J. Hattstaedt, Chicago; Wilhelm Mittelschulte, Chicago.



GUSTAV DUNKELBERGER, Mus.B.,

Instructor in Pianoforte and
Theory of Music.

Graduate of Bethel College Conservatory; graduate student American Conservatory, Chicago, and Institute of Musical Art, New York; pianoforte pupil of Heniot Levy, and Richard Buhlig—a pupil of Leschetizky; ensemble under Adolf Weidig, Chicago; theory pupil of Arthur Olaf Andersen—a pupil of d'Indy and Sgambati; theory pupil of Dr. Percy Goetschius, and Louis Victor Saar—a pupil of Rheinberger and Brahms.



RUTH RONDEAU,

Assistant Instructor in Pianoforte.

Graduate Oregon Agricultural College School of Music; graduate student of Calvin Cady, Columbia University; graduate student of Lhevinne, American Conservatory, Chicago. Specialist in the Progressive Series.



CARL GRISSEN,

Instructor in String Instruments and
Orchestration.

Student of Edmund Singer, Stuttgart; Gus-
tav Hollaender, Berlin; Carl Halir, Berlin;
Samuel de Lange, Berlin; Joseph Mayer,
Berlin.



HARRY LYNDEN BEARD, B.S.,

Instructor in Band Instruments and
Band Conducting.

Student of Herbert L. Clark, of Sousa's
Band; Frank X. Heric, of New York; Her-
man Trutner, U. S. Army; Glen Wood, Oak-
land, Cal.; Paul Steindorff, San Francisco;
Adolph Rosenbecker, and Daniel Protheroe,
Chicago; A. F. Welden, Chicago.



The School of Music

FACULTY

WILLIAM JASPER KERR, D.Sc.,
President of the College.

WILLIAM FREDERIC GASKINS, Mus.B.,
Director of the School of Music; Professor of Music.

GENEVIEVE BAUM-GASKINS,
Instructor in Voice, Pianoforte, and Organ.

GUSTAV DUNKELBERGER, Mus.B.,
Instructor in Pianoforte and Theory of Music.

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Assistant Instructor in Pianoforte.

CARL GRISSIN,
Instructor in String Instruments and Orchestration.

HARRY LYNDEN BEARD, B.S.,
Instructor in Band Instruments and Band Conducting.

GENERAL STATEMENT

Recognizing the value of musical education and experience to the college community, the Board of Regents in 1908 authorized the organization and establishment of the School of Music, providing ample room, instruments, and other necessary facilities for instruction of the highest standard of efficiency.

Individual and class instruction involve the payment by students of tuition in accordance with an authorized schedule. The School of Music is thus a self-supporting department of the Oregon Agricultural College.

Members of the faculty of the School of Music give gratuitous instruction to certain student musical organizations of the College. In this manner and through other College functions, the School of Music contributes in a large way to the educational, artistic, and social life of the institution.



MUSICAL ORGANIZATIONS AND CONCERTS

The musical organizations of the College include two College bands; the O. A. C. Orchestra; the Glee Club, composed of men students; and the Madrigal Club, a choral society composed of women students. The instruction in these organizations is given by the faculty of the School of Music.

Concerts. In addition to the public recitals of the students of the School of Music, which are given periodically throughout the college year, the annual concerts of the various student musical clubs are among the bright spots in the student calendar. The Glee and Madrigal concerts are artistic social events of the first magnitude. The Orchestra and Band concerts are occasions that bring out the largest and most enthusiastic audiences of the year. Every two years the Glee and Madrigal clubs, assisted by the College Orchestra, produce a classic light opera. The *Mikado*, *The Bohemian Girl*, *The Lass of Limerick Town*, and *The Pirates of Penzance* were charming examples of amateur performance.

Coupled with such services to the college community as these is the effort of the Director of the School of Music to bring to the College some of the celebrated musical artists of the country, whose concerts have been events of real moment in the aesthetic life of the students.

COURSES

The School of Music offers work in the following subjects: elements of music; history of music; interpretation; languages; music form and analysis; music pedagogics; song, oratorio, opera, and choral singing, organ playing, organ structure; piano playing, piano structure; sight reading; stage deportment; string instrument, wind instrument, and brass instrument playing; theory; harmony; counterpoint; composition; voice culture.

HARMONY AND THEORY

Mus 101. **Harmony.** Consideration of the theories of acoustics, the formation of the diatonic scale, intervals, chord construction, the relative importance of triads within one key, connection of primary triads, rhythm, the elements of melodic construction, and part writing; harmonization of melodies and unfigured basses; original phrases and periods. Aural recognition of intervals demonstrated orally and in writing. Simple melodic dictation in both modes.

Required in all major courses in music; elective to others; freshman year; three terms; 2 recitations.



Mus 102. **Harmony.** Key relations; chord of the seventh; direct and extraneous modulation; altered and mixed chords. Ear-training exercises containing the more difficult diatonic and chromatic skips and difficult rhythms.

Prerequisite: Mus 101. Sophomore year; three terms; 2 recitations.

Mus 103. **Harmony.** Modulations; inharmonic tones; study of the various modern harmonic theories; original exercises. Harmonic dictation including primary and secondary triads, dominant discords and their inversions.

Prerequisite: Mus 102. Junior year; 3 terms; 2 recitations.

Mus 104. **Elementary Counterpoint.** Simple counterpoint in the five orders applied in original exercises and the small invention for two, three, and more parts.

Prerequisite: Mus 101 or equivalent. Sophomore or junior year; three terms; 2 recitations.

Mus 105. **Analysis.** Detailed harmonic and formal analysis of representative works of the masters and other compositions; development of analytic memory.

Prerequisite: Mus 103 or equivalent. Parallel with Mus 106. Senior year; three terms; 2 recitations.

Mus 106. **Composition.** The application of harmonic material in original exercises in the homophonic forms, from the simple phrase to the song form with trio.

Prerequisite: Mus 103 or equivalent. Senior year; three terms; 2 recitations.

Mus 107. **Orchestration.** The arrangement of music for orchestra; theoretical study of orchestral instruments and their functions.

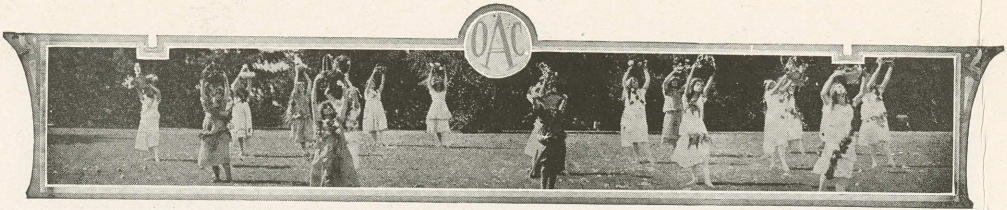
Prerequisite: Mus 103. Senior year; first term; 2 recitations.

Mus 108. **History of Music.** Lectures on the evolution of musical thought, appreciation, and scholarship, presenting essential chronological data, with reference to the dominant characters of musical activity.

Three terms; 2 hours a week, in class.

Mus 109. **Pedagogy.** A pianoforte course, presenting systematically arranged material, and recommending approved methods of instruction for beginners or advanced students. Open to sophomores, juniors, seniors, or accomplished special students. Private instruction.

Elective; three terms; 1 hour.



Mus 151. **Theory.** A major course in theory. Altered chords, chromatic progression of chords, and enharmonic transformation of discords as used in modulatory processes; inharmonic tones; wandering harmonies; modern harmonic theories; vocal and instrumental harmony with an irregular number of parts; style. Counterpoint applied in the invention for two, three, and more parts; contrapuntal chorale elaborations. Original work; harmonic dictation.

Prerequisites: Mus 102 and 301, or equivalents. Freshman year; 3 terms; 2 hours.

Mus 152. **Theory.** Composition in the simple homophonic forms; analysis. Harmonic dictation using altered and mixed chords.

Prerequisite: Mus 151. Mus 107 and 108 are required parallels. Sophomore year; three terms; 2 hours.

Mus 153. **Theory.** Advanced counterpoint applied in the various species of fugue, single and double, and the canon. Analysis.

Prerequisite: Mus 152. Junior year; 3 terms; 1 hour.

Mus 154. **Theory.** The larger forms of composition, including the variation, rondo forms, the sonatina, and sonata-allegro forms. Analysis. For graduation each student is required to compose an original instrumental or vocal composition in one of the larger forms.

Prerequisite: Mus 153. Senior year; three terms; 1 hour.

VOICE

Mus 201. **Voice Culture and Singing.** Exercises for correct breath control; freedom of action of vocal mechanism; purity of tone; blending of registers; correct pronunciation; distinct enunciation of vowels, consonants, and other elements of speech; suitable vocalises; appropriate songs; public singing subject to the discretion of the Director.

Parallel courses: Mus 101, 108; Physical Culture. Freshman year; three terms; 2 private lessons a week; 1 to 2 hours daily practice.

Mus 202. **Voice Culture and Singing.** Exercises for tone placing and beauty of quality, phrasing, style. Physiology of the vocal mechanism, with stress on conservation of voice. Appropriate songs of moderate difficulty. Public singing subject to the discretion of the Director. First year Italian, French, or other modern language.

Prerequisite: Mus 201 or equivalent. Parallel course, Mus 10. Sophomore year; three terms; 2 private lessons a week; 1 to 2 hours daily practice.



Mus 203. **Voice Culture and Singing.** Advanced technical development and interpretative skill, by means of difficult songs, vocalises, and ensemble singing, in English, and modern languages. Second year modern language as in Mus 202, continued three terms. Performance on public programs of the School of Music as required by the Director. Required: Two private lessons a week; practice 1 to 2 hours daily.

Prerequisite: Mus 202 or equivalent. Parallel courses, Mus 103, 104. Junior year; 3 terms; 1 to 2 hours.

Mus 204. **Voice Culture and Singing.** Advanced study of vocal technique by means of masterpieces. Public singing as required under the rules and regulations of the School of Music. For graduation a public recital is required under conditions specified by the Director. Required: Two private lessons a week.

Prerequisite: Mus 203 or equivalent. Parallel courses, Mus 105, 106, 107. Senior year; three terms; 1 to 3 hours daily practice.

PIANO

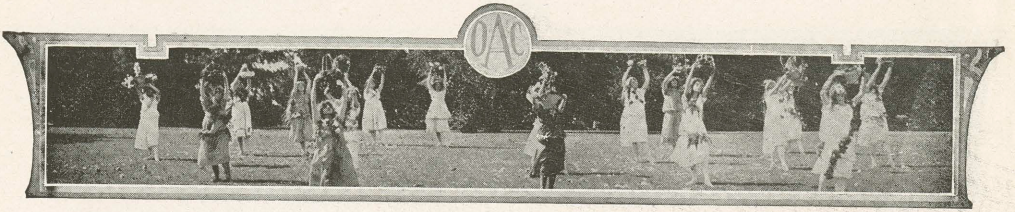
Mus 301. **Piano.** Scales and arpeggios; exercises for speed and rhythm; etudes from Czerny, Cramer, Moszkowski, and others; easy sonatas of Haydn, Mozart, and Beethoven; easy composition of Mendelssohn, Schubert, Schumann, Grieg, and others.

Prerequisite: Mus 300 or equivalent. Mus 101, 108, and Physical Education are required parallel courses. Freshman year; three terms; 2 private lessons a week; 2 to 4 hours daily practice.

Mus 302. **Piano.** Scales in various forms and technical exercises adapted to the particular needs of the student; etudes of Czerny, Cramer, Ruthardt, and others; suites and inventions of Bach; Mozart, Beethoven, and Weber sonatas of moderate difficulty; more difficult compositions by Mendelssohn, Schumann, Chopin, Liszt, and others; easy transposition, sight reading, and memory training.

Prerequisite: Mus 301 or equivalent. Mus 102, a modern language, and Physical Education are required parallel courses. Sophomore year; three terms; 2 private lessons a week; 3 to 5 hours daily practice.

Mus 303. **Piano.** Exercises based on technical difficulties in composition studied in this course; a limited number of etudes by Rubinstein, Henselt, Haberbier, and others; well tempered clavichord; the more difficult sonatas



of Beethoven and solos by Mendelssohn, Chopin, Schumann, Grieg, Liszt, Brahms, and others; concertos by Mozart, Mendelssohn, Beethoven, and Moscheles.

Prerequisite: Mus 302 or equivalent. Mus 103, 104, a modern language, and Physical Education are required parallel courses. Junior year; three terms; 2 private lessons a week; 3 to 5 hours daily practice.

Mus 304. **Piano.** Scales and exercises in double notes. Inclusive study of the principal classic and romantic composers; etudes by Chopin and Moszkowski; solo works of modern composers; concertos by Schumann, Chopin, Rubinstein, and others. Public performance under conditions approved by the Director. For graduation, students are required to perform publicly under the direction of the School of Music, playing a program not less than an hour in length, arranged by the instructor and approved by the Director.

Prerequisite: Mus 303 or equivalent. Mus 105, 106, and 107 are required parallel courses. Senior year; three terms; 2 private lessons a week; 3 to 5 hours daily practice.

THE DUNNING SYSTEM

Mus 305. **Piano.** Elective. A course in music study for beginners, whether adults or children. An attractive, original, and effective method of learning the facts of music, and playing the pianoforte. The powers of analysis, memory, and expression are materially strengthened; technical facility is gained in harmony with the best principles of pianoforte pedagogy; and musical taste and discrimination are substantially developed. A qualified, authorized, and experienced instructor is in direct charge of this department. Classes limited to six in number.

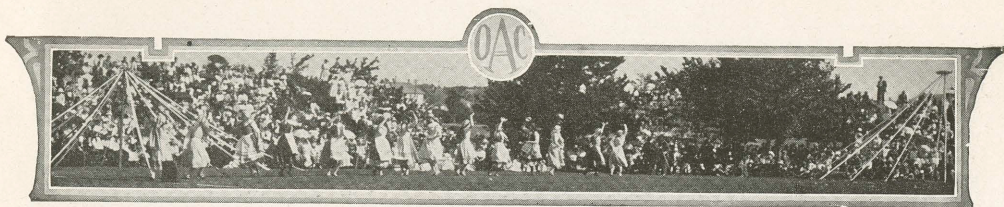
Three terms; 2 hours a week.

VIOLIN

Mus 401. **Violin.** Exercises for correct fingering, free bowing, accuracy as to pitch, rhythm, and intonation. Studies: Sevcik, Greenberg, Hohman, Kayser, Joachim, Moser, Singer, Seifriz, Lamoureux. Elementary solos, sight reading duos by Mazas, or Dancla.

Parallel courses: Mus 101, 108, and 151. Three terms; 2 private lessons a week; 2 to 4 hours daily practice.

Mus 402. **Violin.** Studies by Kayser, Wohlfahrt, Schradieck, Mazas, Dona, Kreutzer, scales by Musin or Schradieck, solos, sonatas, ensemble playing at discretion of instructor.



Parallel courses: Mus 101, 152; ML 111, 112, 113; or ML 121, 122, 123; or ML 131, 132, 133. Three terms; 2 private lessons a week; 3 to 5 hours daily practice.

Mus 403. **Violin.** Advanced studies and compositions by Dancla, Tiorillo, Singer, Rode, Paganini, Dvorak, Brahms, Vieuxtemps, De Beriot, Viotti, and others, at the discretion of the instructor. Ensemble playing. Chamber music.

Parallel courses: Mus 103, 153; ML 211, 212, 213; or ML 221, 222, 223; or ML 231, 232, 233. Three terms; 2 private lessons a week; 3 to 5 hours daily practice.

Mus 404. **Violin.** Advanced studies, solos, ensemble, and chamber music, as approved by the instructor.

Parallel courses: Mus 104, 107, 154. Two private lessons a week; 4 to 5 hours daily practice. As a qualification for graduation, the student is required to present an authorized public performance of memorized compositions, in a program lasting not less than an hour, arranged by the instructor and approved by the Director.

LITERATURE FOR THE VIOLIN

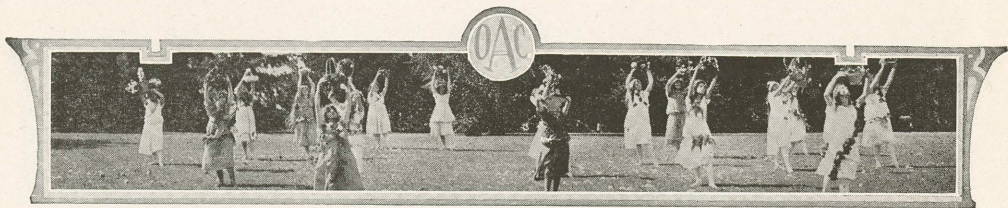
In addition to the material outlined in the foregoing courses, appropriate studies selected by the instructor may be made, as indicated by individual requirements, from the following list:

Violin Schools: Sevcik, Joachim, Singer, Lamoureux.

Etudes and Special Exercises: Mazas, Kayser, Wohlfahrt, Rode, Rovelli, Gavaniés, de Beriot, Vieuxtemps, Wieniawski, Petri, Sitt, Casorti, Singer, Halir, Paganini, Campanoli, Wilhelmy, David.

Sonatas: Bach, six solo sonatas; Handel, Tartini Corelli, Leclair, Nardini, Veracini, Rust, Barthelemon, Pugnani, Mozart, Beethoven, Sjogren, G. Faure, Strauss (R.), A. Foote, Dvorak, d'Indy, Reger, Franck, Brill, Gade, Rubinstein, Schumann, Schubert, Brahms, H. Huber.

Compositions: Arrangements from the works of old Italian, or French, composers, as follows: *Souvenir de Posen*, *Polonaise brillante No. I*, opus 4; *Polonaise brillante No. II*, opus 21; *Faust Fantaisie*, *Airs Russes*, opus 6, *Two mazurkas*, opus 12, *Scherzo-Tarantelle*, opus 16, *Capriccio-valse*, opus 7, *Legende*, Wieniawski.



Fantaisie-caprice, opus 11, Reverie, opus 22, Fantaisie appassionata, opus 35, Ballade ed Polonaise de concert, opus 38, by Vieuxtemps; Spanish dances, gypsy airs, Faust fantasies, La Fee d'Amour (Raff), by Sarasate.

Introduction et rondo capriccioso, opus 28, Havanaise, opus 83. Jote Aragonese, opus 64, by Saint Saens.

Miscellaneous compositions by Beethoven, Dvorak, Schumann, Ernst, David, Dancla, Hauser, Raff, Spohr, Tschaiakowsky, Sinding, Rode, Laub, Centola, Lalo, Leonard, Paganini, Burmester, Kreisler, etc.

Concertos for Violin, with piano or orchestra accompaniment; Mozart, No. 4 and No. 5; Viotti-David, No. 22, Bach E and G min.; Ch de Beriot, Nos. 2, 7, 9; Beethoven; Brahms; Wieniawski D min., F sharp min.; Strauss R.; Saint-Saens, B min.; Rode-David, Nos. 7, 8; and from many other masterpieces, at the discretion of the instructor.

THE ORCHESTRA

Students of string instruments in attendance at the College, who are sufficiently advanced, are admitted to membership in the College Orchestra by the Conductor on terms approved by the Director. Every reasonable encouragement is given to the development and maintenance of a good orchestra under competent, progressive leadership. Students are invited to investigate these opportunities for excellent training in orchestra routine and solo playing. Such experience and drill are of great educational and cultural value.

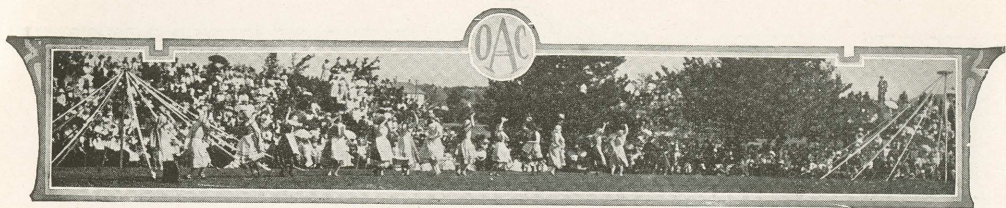
The Orchestra library consists of works by the following composers: Dvorak, Brahms, Tschaiakowsky, Grieg, Gounod, Verdi, Mendelssohn, Beethoven, Elgar, Wagner, Offenbach, Strauss, and others.

Sonatas for violin and piano; string trios; quartettes for two violins, viola, and 'cello, and for four violins, are available for study. All students in string instruments must perform from memory in public when requested by the instructor and approved by the Director. Membership in the ensemble classes is free, and instruction is given by the principal violin instructor.

BAND INSTRUMENTS

The work in theory required to complete these courses is that outlined in Mus 101 to 108 inclusive. Two private lessons a week required for twelve terms.

Mus 22. **Cornet.** Methods by Arban; characteristic studies by St. Jacome.



Mus 23. **Clarinet.** Methods by Dieppo; studies by Dieppo and Blume.

Mus 24. **French Horn.** Methods by Franz; studies by Franz and Hayffman.

Mus 25. **Band Instruments.** In all other band instruments, including the oboe, bassoon, saxophone, alto, and bass clarinets, drummer's traps, xylophone, and orchestra bells, the courses are similar to those given above.

The College Band. Instruction in the use of brass, wood-wind, and percussion instruments is given by the regular College band leader. To become a member of the College Band, a student must pass a satisfactory examination in the elements of music and ability to perform on his instrument. Members are required to attend daily rehearsals, and a reasonable amount of individual practice is expected. Each member must furnish his own instrument and music stand, except basses, baritones, altos, and drums, which are furnished by the College. Any student desiring to enter the band should see that his instrument is in low pitch.

DIPLOMAS

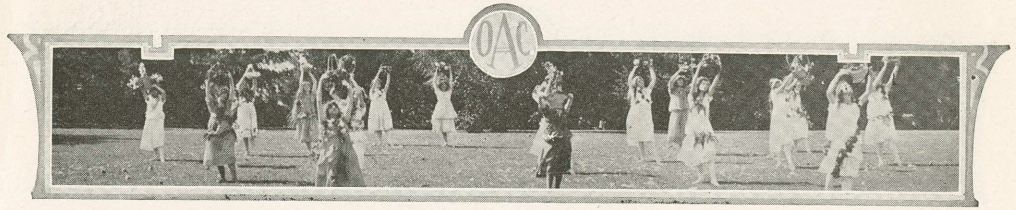
To each student satisfactorily completing the major courses in Harmony and Theory, Voice Culture and Singing, Pianoforte, Organ, Violin, or Band Instruments, a diploma is issued under the seal of the Oregon Agricultural College, and awarded at the regular annual graduation exercises.

REGULATIONS

Any student in the Oregon Agricultural College with a satisfactory record in scholarship in his major courses may elect at least one hour a day in music, by arrangement with the Director of the School of Music. The authority to register and assign all applicants for music instruction is vested solely in the Director, who must first be consulted for the arrangement of details of registration, or at any time when information is required that pertains to study in the various departments of the School.

Students in the School of Music may enter classes in other departments of the College; and they are encouraged to take at least one course throughout the college year in addition to their regular music work.

Applicants may take complete or part courses. Those registering for the former are classified as "regular music," while the others are classified as "special music." "Special music" students have the option of selecting such music studies as they desire by registering for them with the Director in the regular manner and at the catalogue rate of tuition.



Young women whose homes are not in Corvallis are expected to live in the dormitories, where they are under the supervision of the Preceptress. Outside rooming and boarding places may be obtained, subject to the approval of the Dean of Women. The rates for board and room are listed in the College catalogue.

Students registered for study in the regular courses of the Oregon Agricultural College School of Music are subject to the same rules and regulations as other students.

No student is permitted to omit lessons or practice without sufficient excuse and no refund will be made for absence from lessons or practice or for discontinuance, except in cases of severe personal illness; for such unavoidable absence lessons may be made up only by appointment, and before the expiration of the term.

Lessons falling on legal holidays, or on special holidays petitioned for by the student body or by special student organizations, which may be granted by the College authorities, will not be made up unless arranged for with the instructor before said holiday, and duly approved by the Director.

Students are not permitted to transfer tuition accounts to others, nor to receive credit for tuition fees beyond the assigned registration period, except in cases of severe personal illness, or similar extreme necessity, attested by the College Physician, and then only by making suitable arrangements with the Director.

The college year in the School of Music consists of thirty-six weeks, divided into terms of approximately twelve weeks each, the first term beginning at the opening the College on September 20. The Summer Session offers special opportunities for intensive study in music. Announcement of the summer courses offered is by special bulletin obtainable from the Registrar.



TUITION

Private individual instruction is given in lessons of thirty minutes each, in all departments of the School of Music. Class instruction in theoretical branches is required of candidates for graduation, as specified in the outlines of courses. Terms for instruction are as follows:

Voice Culture and Singing—Professor Gaskins, private instruction:
One lesson a week, a term \$24.00
Two lessons a week, a term 48.00

Voice Culture and Singing—Genevieve Baum-Gaskins, private instruction:
One lesson a week, a term \$18.00
Two lessons a week, a term 36.00

Pianoforte—Gustav Dunkelberger, private instruction:
One lesson a week, a term \$24.00
Two lessons a week, a term 48.00

Note: An inclusive pedagogical course for teachers in pianoforte and a special course for students desiring note-reading, ear-training, rhythm, and elementary composition of melodies, may be arranged for under Mr. Dunkelberger by application to the Director.

Pianoforte—Genevieve Baum-Gaskins, private instruction:
One lesson a week, a term \$24.00
Two lessons a week, a term 48.00
Dunning system, class instruction, minimum requirement two lessons a week, a term 25.00

Pianoforte—Ruth Rondeau, private instruction:
One lesson a week, a term \$18.00
Two lessons a week, a term 36.00
Instruction available in Progressive Series by special arrangement with the Director.

Organ—Genevieve Baum-Gaskins, private instruction:
One lesson a week, a term \$36.00
Two lessons a week, a term 72.00

Violin, Viola—Carl Grissen, private instruction:
One lesson a week, a term \$24.00
Two lessons a week, a term 48.00

Band Instruments of All Kinds—Harry Lynden Beard, private instruction:
One lesson a week, a term \$12.00
Two lessons a week, a term 24.00

Mandolin, Banjo—Private instruction (to be arranged):
One lesson a week, a term \$12.00
Two lessons a week, a term 24.00

Theory—Class instruction:
Gustav Dunkelberger, two recitations a week, a term \$ 7.50

Theory—Private instruction, elective:
Gustav Dunkelberger, twelve one-hour recitations \$36.00

Music History—Professor Gaskins, class instruction, free to students registered in the School of Music. To students not registered in the School of Music, one hour a week, a term \$ 5.00



PIANO AND ORGAN PRACTICE

Rooms located in the Administration Building have been suitably furnished for the use of students wishing to practice in private. These rooms may be rented for about one-third the cost of using pianos located in private houses, and without any of the disadvantages connected therewith. The rooms have steam heat, good ventilation, electric light for night practice, and janitor service, and are furnished with good pianos, kept in tune by the College. Students living in the College dormitories are required to practice upon these pianos. Students living away from the campus may arrange with the Director for practice under the same terms and conditions.

One pipe-organ, a new, modern Kimball two manual, concave pedal board instrument of beautiful tone, is available.

Rental Rates. The following rentals are charged for instrumental practice for each term of twelve weeks:

Piano—	
One hour a day.....	\$ 5.00
Two hours a day.....	7.50
Three hours a day.....	10.00
Four hours a day.....	12.50
Five hours a day.....	15.00
Organ—	
Term of twelve weeks, one hour a day.....	\$15.00
Two hours	20.00
Three hours	25.00

CORRESPONDENCE

For additional information address William Frederic Gaskins, Director of the School of Music, Room 30, Administration Building, Oregon Agricultural College, Corvallis, Oregon.