



Row 1—Bowdle, Kuder, Cypher; Seeley, Eiseman, Rohrbaugh, Hunter, Marshall, Fox, Phillips, Maurer, Hibler.
 Row 2—Portman, Haynes, Robertson, Logan, Cunningham, Egnew, Swartz, Brown, Peterson, Dunipace, Baxter.
 Row 3—Greunke, J. Huffman, Fauley, Gamble, Jordan, Dyer, Harrison, Riley, Kear, Gaines, Slotterbeck.
 Row 4—McEwen, Gerwin, Meyers, Whitacre, Grisier, S. Huffman, Hopper, Light, H. Huffman, Bushman, Dierks, Ullom.

A prayer . . . a hymn . . . a classical number . . . it is the a cappella choir . . . its purposes are to encourage better choral singing . . . to present to the student body a large and select repertoire of the better musical compositions . . . to furnish suitable music for specific occasions . . . to portray the newer trends in interpreting music . . . to help develop a more appreciative conception of music on the part of the students . . . to give music students a chance to put theory into practice . . . group is well known to the student body . . . appears in chapel each week as the vested choir . . . makes two traditional appearances annually . . . sacred program of Christmas music was given on December 15 . . . soloists were Carl Whitacre, Raymond Light, Mary Gaines, and Eloise Dyer . . . program included the Christmas story read by Professor Carmichael

. . . chorus presentation of "The Shepherd Story" . . . "Lost in the Night" . . . "Listen to the Lambs" and "Hallelujah Chorus" from Handel's *Messiah* . . . bass quartet composed of Stanley Huffman, Donald Stamm, Howard Huffman, and Franklin Bushman played traditional Christmas carols from the top of the "Ad" building . . . usually presents a spring concert also . . . its forty-one members are students in the Music Department . . . membership includes eleven seniors . . . seven juniors . . . nine sophomores . . . twenty-one freshmen . . . faculty from the department are also members . . . this includes . . . Mr. Kennedy . . . Mr. Church . . . Mr. Fawley . . . Miss Jensen . . . Mrs. Moores . . . Mr. Tunnicliffe, head of the Music Department, directs the group.

A CAPPELLA CHOIR



Shaw, Falls, J. Huffman, Coursen, Light, Hunter, Hopper, Gerwin, Greunke, Bishop, Walker, Fruth, Church.
 King, Swainey, Stamm, S. Huffman, Cooper, Wheeler, McFarren, Primrose, Dierks, Clark, Grisier, Schauweker, Barnhart.
 Ullom, Mayfield, Eckstein, Spencer, McKenzie, Drain, Whitacre, Meyers, H. Huffman, Brillhart.

One of the most active groups on the campus . . . especially busy during fall and winter athletic seasons . . . appeared at all home football games . . . also at Ohio Northern Homecoming Game . . . puts on special formations during half intermission . . . some of these include the three airplane formation which caused much comment . . . portrayed the Bowling Green Homecoming in formation . . . formed map of Ohio . . . showed all coming to Bowling Green . . . adds much interest to football games because of three drum majors . . . Dick Fruth, head major . . . two freshmen, Jane Shaw and Jim Falls aided band to make new formations . . . are only two freshmen drum majors in the Conference . . . during basketball season takes its place at south end of the gym . . . adds pep and music before game time and during half . . . also contributes a cheering section of its own when more spirit is needed . . . rates special block of seats on the center line near the cheering section . . . always a good source for heckling and booing an unfavorable decision or an oppos-

ing player . . . spring brings a banquet with the Concert Band . . . usually held in dormitory annex . . . club was organized fourteen years ago in 1925 . . . sponsored by Professor E. C. Powell and Leo Lake . . . first student director was Bob Wyandt . . . membership at that time was twenty-five . . . many non-college men were included in organization . . . has had interesting history . . . this year's club has forty-two members . . . is not an independent organization . . . most members belong to Concert Band as well . . . have same officers . . . members may be non-music department students also . . . its purposes are to give performance at athletic events . . . to join with Concert Band in giving required appearances at the University . . . to provide an organization in which students outside the music department may find musical enjoyment . . . band is directed by Professor Charles Church . . . student directors often lead at basketball games . . . officers are president, Stanley Huffman . . . vice-president, Carl Whitacre . . . secretary, Keith Barnhart.

MARCHING BAND

CONCERT BAND

The Concert Band . . . under the direction of Prof. Charles Church since 1929 . . . was started in 1927 but discontinued in 1928 . . . total membership runs from forty-five to fifty members . . . an organization open to all students on the campus, music and non-music . . . this year twelve girls are members of the band . . . the group tries to give as many concerts as possible . . . this year's schedule included a chapel concert, a formal evening concert, and a spring outdoor concert . . . the two student conductors, Raymond Light, and Stanley Huffman, had the opportunity to do some conducting in those concerts . . . the band tries to prepare and present the best available band literature . . . works of the old masters and the best of modern composers are added to the band library each year . . . some choice numbers used as program material this year are . . . "Spanish Rhapsody" by Chabrier . . . "St. Agnes Eve Suite" by Coleridge Taylor . . . "The

Introduction to Act III of Lohengrin" by Wagner . . . "Childhood Fantasy" by Lillya . . . "Waltz in A Major" by Brahms . . . "Exultation" by Coerne . . . also lighter marches are presented for the public . . . this is entirely a volunteer organization of those students who love to play and do a very good job at it . . . at the present no awards are given for playing in the band . . . each member plays only for fun and for the personal satisfaction that comes from playing an instrument . . . it is also interesting to note that nearly two-thirds of the students in the band are non-music students . . . in order to keep from getting stale, as we say, the entire band practices two afternoons a week . . . the following officers of this band are the same as those for the Marching Band . . . president, Stanley Huffman . . . vice-president, Carl Whitacre . . . secretary, Keith Barnhart.

J. Huffman, Light, Meyers, Eckstein, Clark, Cunningham, Dierks, Cypher, Zeigler.

Shaw, Bishop, Hopper, McFarren, Wheeler, Whitacre, Primrose, Stamm, S. Huffman, Ullom, Jordan, Baxter.

Kuder, Fox, Ebersole, McAuley, Meyers, Egnew, Spencer, Bushman, H. Huffman, E. Hunter, Barnhart, J. Hunter.

Standing: Grisier, Greunke, Riley, Dyer, J. Hunter, Church.



- HARRIET S. HAYWARD**..... *Professor of Education*
Director of Student Teaching, City Elementary Schools
 Four-Year Diploma, State Normal School, Bridgewater, Mass.; B. S., A. M., and Supervisor's Diploma, Teachers College, Columbia University; Student, Harvard University, Teachers School of Science, Mass. Inst. of Tech., Oxford University, England. (1915)
- ERMA HEARN**..... *Critic Teacher, City Schools*
 Ph. B., A. M., University of Chicago; Graduate Student, Columbia University. (1935)
- LLOYD A. HELMS**..... *Assistant Professor of Economics*
 A. B., DePauw University; A. M., Ph. D., University of Illinois. (1938)
- HELEN W. HENDERSON**..... *Associate Professor of Home Economics*
 Two-Year Diploma in Home Economics, Central State Teachers College, Stevens Point, Wis.; Ph. B., University of Chicago; A. M., Columbia University. (1925)
- LAURA E. HESTON**..... *Professor of Home Economics*
 B. S., Ohio State University; M. S., University of Chicago; Graduate Student, Columbia University. (1918)
- CLYDE HISSONG**..... *Professor of Education*
Dean of the College of Education
 B. S. in Education, Miami University; A. M., Columbia University; Ph. D., Ohio State University. (1923)
- MARY C. HISSONG**..... *Assistant Professor of English*
 B. S. in Education, M. A., Graduate Student, Ohio State University. (1938)
- WILLIAM PEARCE HOLT**..... *Professor of Geography and Geology*
 A. B., Oberlin College; A. M., University of Michigan. (1915)
- WILLIAM C. HOPPES**..... *Associate Professor of Education*
Director of Campus Training School
 B. S., University of Oregon; A. M., University of Michigan; Ph. D., University of Chicago. (1931)
- WAYNE SHAFTER HUFFMAN**..... *Extension Instructor*
 A. B., Findlay College; A. M., University of Michigan; Graduate Student, Ohio Northern University. (1938)
- JAMES R. INMAN**..... *Graduate Assistant in Physical Education*
 B. S. in Education, Bowling Green State University. (1937)
- MYRTLE JENSEN**..... *Instructor in Music*
 B. M., Piano, Public School Music, St. Olaf College; B. M., Theory, Composition, Orchestration, American Conservatory; M. M. Theory, Eastman School of Music. Extensive study with Dr. F. M. Christiansen, Arthur Olaf Andersen, Noble Cain, Max Landow, Cecile Staub Genhart, Howard Wells. (1938)
- MADGE E. JOHNSON**..... *Instructor in Home Economics*
 B. S., University of Arkansas; A. M., Columbia University; Graduate Student, University of Chicago, Iowa State College. (1937)
- WILLIAM C. JORDAN**..... *Dean of Men*
 B. S. in Education, A. M., Ohio State University; Graduate Student, Ohio State University. (1925)

- JAMES PAUL KENNEDY**..... *Instructor in Music*
 A. B., Penn College; B. M. Ed., M. M., Northwestern University; Student, University of Southern California. Studied, Charles Griffith; Arne Oldberg; Serevin Eisenberger; Matthay Pianoforte School, London; Carl Beecher. (1936)
- RUBY LEORA KING**..... *Assistant Librarian*
 A. B., Hillsdale College; A. B. in L. S., University of Michigan. (1928)
- EDWIN G. KNEPPER**..... *Professor of Business Education*
 A. B., B. S. in Education, Ohio State University; Ed. D., Harvard University. (1923)
- *CLAYTON CHARLES KOHL**..... *Professor of Sociology*
 Ph. B., Ohio State University; Ph. M., Ph. D., New York University. (1920)
- PAUL E. LANDIS**..... *Associate Professor of Physical Education*
 A. B., Oberlin College; A. M., Teachers College, Columbia University. (1925)
- ALMA MATER LEEDOM**..... *Assistant Registrar*
 Ph. B., Heidelberg College; A. M., Ohio State University. (1928)
- PAUL F. LEEDY**..... *Extension Instructor*
 A. B., A. M., University of Michigan; Graduate Student, University of Michigan. (1938)
- FLORENCE L. LITCHFIELD**..... *Assistant Professor of English*
 A. B., A. M., Ph. D., University of Minnesota. (1936)
- ELSIE L. LORENZ**..... *Critic Teacher*
 B. S. in School Supervision, A. M., University of Iowa. (1931)
- EDMON LOW**..... *Librarian*
 A. B., East Central State Teachers College, Ada, Oklahoma; B. A. in L. S., Library School, University of Illinois; A. M. in L. S., Library School, University of Michigan. (1938)
- SAMUEL HARMAN LOWRIE**..... *Associate Professor of Sociology*
 A. B., Rice Institute, Houston, Texas; A. M., Ph. D., Columbia University. (January, 1939)
- REA MCCAIN**..... *Professor of English*
 A. B., National Normal University; A. B., Antioch College; A. M., Columbia University; Ph. D., New York University. (1914)
- MERRILL C. MCEWEN**..... *Associate Professor of Music*
 Student, Clarkson College, Potsdam, N. Y.; Diploma, Crane Institute of Music, Potsdam, N. Y.; Graduate Student, University of Wisconsin; B. S. in Education, Teachers College, Columbia University; A. M., Ohio State University. (1921)
- HELEN MCKIBBEN**..... *Critic Teacher, City Schools*
 A. B., University of California; A. M., Supervisor's Diploma, Columbia University. (1930)
- LEWIS F. MANHART**..... *Assistant Professor of Business Administration*
 B. S. in Education, Bowling Green State University; A. M., Graduate Student, Ohio State University. (1937)
- *Deceased

202. Offered in Summer, 1939. Offered in alternate years. Offered in 1939-40. First semester. Credit, 3 hours.

†510, 511—FUNCTIONS OF A COMPLEX VARIABLE

An introductory course in higher analysis. The algebra and calculus of the binary complex variable, with applications to physics, infinite series, Riemann surfaces. Not offered in Summer, 1939. Offered in 1939-40. Course 510, first semester. Course 511, second semester. Credit, 3 hours each.

†520, 521—MODERN ALGEBRA

Designed to bridge the gap between advanced algebra at the college level and the specialized algebraic topics of the later period of graduate study, with considerable emphasis on the geometric applications. Course 520 offered in Summer, 1939. Not offered in 1939-40. Course 520, first semester. Course 521, second semester. Credit, 3 hours each.

530—ALGEBRAIC GEOMETRY

Curves in space of two dimensions, using projective coordinates. Invariants and covariants. Plucker identities, collineations, the Hessian curve, and reduction of singularities by means of the quadratic transformation. Offered in Summer only. Not offered in Summer, 1939. Credit, 3 hours.

531—ALGEBRAIC GEOMETRY

Curves and surfaces in space of three dimensions, using projective coordinates. Line coordinates, polars, linear systems, mapping, Cremona transformations and the general cubic surface. Offered in Summer only. Offered in Summer, 1939. Credit, 3 hours.

540, 541—THEORY OF GROUPS

Theory of groups of finite order. Application of the five fundamental theorems to permutation groups, prime power groups, etc. The power of the group concept to unify the various fields of mathematics and to simplify and condense a large body of mathematical knowledge. Offered in Summer only. Not offered in Summer, 1939. Credit, 3 hours each.

599—MASTER'S THESIS

Students working upon their Master's theses in Mathematics are required to register for this course. Credit, 2 to 5 hours.

†Courses 510, 511, 520 and 521 are required of all candidates for the Master's degree who major in mathematics. At least three of these courses must be presented for a minor.

MUSIC

*101, 102—SIGHT SINGING AND EAR TRAINING

Fundamental principles of pitch and rhythm as a basis for sol-feggio. Recognition and representation on the staff of pitch and rhythmic combinations. Four hours a week. Course 101 is a prerequisite for Course 102. Course 101, first semester. Course 102, second semester. Credit, 2 hours each.

*103—NOTATION AND THEORY

Writing of major, minor and chromatic scales; use of accidentals, all clefs and key signatures, various forms of rhythm, including notes, rests, and signs. Study of intervals, triads and chords of the seventh and ninth. Three hours a week. Course 101 must be taken as parallel. First semester. Credit, 2 hours.

*104—MELODY WRITING AND ELEMENTARY FORM

Writing of phrase, period and double period melodies illustrating tone tendencies and use of figures and motives. Study of two-part and three-part song forms. Three hours a week. Prerequisite: Music 103. Course 102 must be taken as parallel. Second semester. Credit, 2 hours.

*161, 162—APPLIED MUSIC (Piano)

Foundation study of piano technique. Work graded to the needs of the student, individual and class lessons. One lesson and five hours of practice per week required. Credit, 1 hour each.

*171, 172—APPLIED MUSIC (Voice)

Fundamental principles of voice placing with proper breathing and enunciation. Individual and class work. One lesson and three to five hours of practice per week required. Credit, 1 hour each.

*201, 202—SIGHT SINGING AND EAR TRAINING

Prepared and sight-reading of advanced choral material. Melodic and harmonic ear training. Four hours a week. Prerequisites: Music 101 and 102. Course 201 is a prerequisite for Course 202. Course 201, first semester. Course 202, second semester. Credit, 2 hours each.

203, 204—INTRODUCTION TO PUBLIC SCHOOL MUSIC

Purpose and place of music in the general scheme of education. Two hours a week. Course 203 is a prerequisite for Course 204. Course 203, first semester. Course 204, second semester. Credit, 1 hour each.

*205—HARMONIC ANALYSIS

Singing and identification from hearing of triads and chords of the seventh in all positions and inversions in major and minor

and of the common modulations. Harmonic analysis of hymns, part-songs and pianistic writing. Prerequisites: Music 103 and 104. First semester. Credit, 2 hours.

***206—ADVANCED FORM AND ANALYSIS**

Study of song form with trio, sonata and rondo forms, variation forms, suites and the fugue. Study from hearing and examination of the standard sonatas, string quartets and symphonies. Prerequisite: Music 104. Second semester. Credit, 2 hours.

241, 242—GENERAL MUSIC

Reading by syllable; pitch and rhythm dictation; fundamental musical skills and knowledge of theory; basic elements of music appreciation. Part singing; acquaintance with standard vocal and instrumental compositions suitable for elementary schools. Four hours a week. Course 241 is a prerequisite for Course 242. Course 241, first semester. Course 242, second semester. Credit, 2 hours each.

***261, 262—APPLIED MUSIC (Piano)**

Continuation of the development of piano technique. Hymn playing and sight-reading. Individual and class lessons. One lesson and five hours of practice per week required. Credit, 1 hour each.

***271, 272—APPLIED MUSIC (Voice)**

Development of vocal technique. Study and interpretation of simple art songs. Individual and class work. One lesson and three to five hours of practice per week required. Credit, 1 hour each.

***281, 282—APPLIED MUSIC (Instruments)**

Playing technique in all keys. Attention to development of embouchure, breath control and phrasing. Two lessons per week with assigned practice. Brass wind, first semester; wood wind, second semester. Credit, ½ hour each.

***301, 302—CHORAL LITERATURE**

Reading and study of standard choruses, sacred and secular in various combinations. Two hours a week. Prerequisites: Music 201 and 202. Course 301 is not a prerequisite for Course 302. Course 301, first semester. Course 302, second semester. Credit, 1 hour each.

***303, 304—HARMONY**

Fundamental principles of chord structure and connections. Use of principal and subordinate chords in all inversions in major and minor keys. Principal dissonant chords, enharmonic tones and modulations. Harmonization melodies and figured basses. Pre-

requisite: Music 205. Course 303 is a prerequisite for Course 304. Course 303, first semester. Course 304, second semester. Credit, 2 hours each.

***305, 306—HISTORY AND APPRECIATION**

The growth of music from ancient to modern times. The study of early Christian music; polyphony, opera, oratorio, cantata and symphony. The significance of the Classical, Romantic, and Modern schools of music. Course 305 is a prerequisite for Course 306. Course 305, first semester. Course 306, second semester. Credit, 2 hours each.

***307—CONDUCTING**

Fundamental principles of conducting. Practice in conducting various types of ensemble music. Two hours a week. First semester. Credit, 1 hour.

***311, 312—CHORAL LITERATURE**

Reading and study of cantatas, oratorios and other choral compositions, classical and modern. Two hours a week. Prerequisites: Music 201 and 202. Course 311 is not a prerequisite for Course 312. Course 311, first semester. Course 312, second semester. Credit, 1 hour each.

313, 314—SPECIAL PROBLEMS

Selection of materials, preparation and production of programs for special occasions. Coaching of smaller groups of voices or instruments for artistic rendition. Special projects in arranging and scoring for various combinations of instruments. Course 313 is not a prerequisite for Course 314. Course 313, first semester. Course 314, second semester. Credit, 1 hour each.

315—ORCHESTRATION

Study of the instruments of the symphony orchestra. Practice in arranging selected material for ensemble and full orchestra. Prerequisites: Music 303 and 304. First semester. Credit, 2 hours.

***316—ADVANCED HARMONY AND COUNTERPOINT**

Further study of dissonant chord material, including altered and mixed chords; modulation and enharmonic writing. Harmonization of given melodies and basses. Key-board improvisation. Prerequisite: Music 303. Second semester. Credit, 2 hours.

***317—MUSIC APPRECIATION**

A course in music appreciation designed to give the student increased enjoyment and understanding of music. The subject will be approached through hearing, lecture and participation. Two

regular recitations a week with one extra period. Not open to special music students. First semester. Credit, 2 hours.

351—TEACHING OF MUSIC

Methods of teaching music in the elementary school. Prerequisites: Music 241, 242. Four hours a week. Not offered in 1939-40. Both semesters. Credit, 2 hours.

352—METHODS IN MUSIC—(Music Appreciation)

The basis of music appreciation. Subject matter and methods of teaching music appreciation. Preparation and teaching typical lessons. Prerequisite: Education 309 or equivalent. Second semester. Credit, 2 hours.

353—METHODS IN MUSIC—(Elementary)

The general problems of music education in the elementary grades. Prerequisites: Education 309 and 310. First semester. Credit, 2 hours.

355—METHODS IN MUSIC—(Secondary)

Subject matter and materials for music in the junior and senior high schools. Prerequisites: Education 309 and 310. First semester. Credit, 2 hours.

*361, 362—APPLIED MUSIC (Piano)

Continuation of the development of piano technique. Study of the compositions of early classical composers. Accompaniments for song and rhythm drills. Individual and class work. One lesson and five hours of practice per week required. Credit, 1 hour each.

*363, 364—APPLIED MUSIC (Piano)

Continuation of the development of piano technique. Study of the standard classics for piano. Public performance as accompanist and soloist. One lesson and five hours of practice per week required. Credit, 1 hour each.

*371, 372—APPLIED MUSIC (Voice)

Development of vocal technique. Study of art songs, selection from the standard operas and oratorios. One lesson and three to five hours of practice per week required. Credit, 1 hour each.

*373, 374—APPLIED MUSIC (Voice)

Further development of vocal technique, with special attention to interpretation and artistic performance. One lesson and three to five hours of practice per week required. Credit, 1 hour each.

*381, 382—APPLIED MUSIC (Stringed Instruments)

Correct playing position. Attention to tone, technique, intonation and phrasing. Two classes per week with assigned practice. Credit, ½ hour each semester.

*383, 384—APPLIED MUSIC (Violin)

Development of playing technique and artistic performance. One lesson and five hours of practice per week required. Not open to beginners. Credit, 1 hour each.

*385, 386—APPLIED MUSIC (Violin)

Continuation of Music 383, 384. One lesson and five hours of practice per week required. Credit, 1 hour each.

*387, 388—APPLIED MUSIC (Clarinet)

Development of playing technique and artistic performance. One lesson and five hours of practice per week required. Not open to beginners. Credit, 1 hour each.

*389, 390—APPLIED MUSIC (Clarinet)

Continuation of Music 387, 388. One lesson and five hours of practice per week required. Credit, 1 hour each.

A—ENSEMBLE SINGING

Open to students in any department of the University, but approval of the Head of the Department must be secured for registration in the course. Required of music students. No credit.

B—INSTRUMENTAL ENSEMBLE

Registration must be approved by the Head of the Department. Open to students with a reasonable amount of ability in playing some instrument. No credit.

Note—A fee of \$20.00 for Special Music Students and those minoring in the subject, and \$30.00 for all others is charged for each course in Applied Music except Courses 281, 282, 381 and 382.
A fee of \$3.00 per semester for use of piano and a fee of \$5.00 each per semester for brass wind, wood wind and stringed instruments is charged when provided by the University.

PERSONNEL

101—ORIENTATION

Personality development and personal adjustment to college environment. The college curriculum, study methods, time and expense budgets, mental and physical hygiene, etiquette, extra-curricular activities, and vocational interests. Required of all freshmen during their first semester. Both semesters. Laboratory fee, 50 cents. No credit.

*302—PERSONNEL PROBLEMS

History, principles and techniques of the guidance and personnel field; personnel problems, particularly in the areas of education and industry. Second semester. Credit, 3 hours.

PHILOSOPHY

(See *Psychology and Philosophy*)

MEN'S GLEE CLUB

Group is open to men students not taking a course in music . . . faculty sponsor is Leon E. Fauley . . . membership at present is thirty-two . . . qualifications for membership are . . . quality of voice, poise, ability to sing . . . accompanist, Albert Markley . . . officers are . . . president, Elmer Cryer . . . manager, William Maas . . . secretary, John DeHaven . . . librarian, Jim Falls . . . officers are elected each spring at the annual banquet held in April following concert tour . . . annual banquet held in dormitory annex . . . usually is a "stag" dinner . . . high spot of its academic year was annual concert tour which carried it to auditoriums located in Cuyahoga Heights, and Mayfield Heights in Cleveland, Lakeside, Bucyrus, Chag-

rin Falls, Vermillion, Huron . . . broadcast over WTAM, Cleveland . . . tour this year was from March 19 to March 26 . . . group presents its annual spring concert immediately after returning from its tour . . . this year marks the eighth annual tour taken by the club . . . outstanding performances in the tour included specialties by the varsity quartet . . . composed of John DeHaven, first tenor . . . Kermit Long, second tenor . . . Eugene Willett, baritone, and William Cryer, bass . . . solos given by Elmer Cryer, singing negro spirituals and German folk songs . . . other solos by Eugene Willett and Bill Cryer . . . have an annual Men's Glee Club Formal culminating year's activities . . . was held this year in conjunction with the Treble Club.

Row 1—Willett, Muth, Hosler, Cryer, Taylor, Souder, Lane, Maas, Black.

Row 2—Markley, Ruth, Falls, Moorhead, Carr, Edgar, Ladd, Cryer, Heminger.

Row 3—Swanson, Allion, Egbert, Woodward, Williamson, Leggett, DeHaven, Long, Stamm.





Row 1—Grisier, Zaugg, Boyles, Kurtz, Harlow, Robertson, Neuhauser, Hanna.

Row 2—Marshall, Nordmann, Sutter, Rappaport, Fashbaugh, Bowdle.

Row 3—Meyers, Lane, Phillips, Cypher, Knepper, Huffman, Light, Kuder, Baxter, Ullom, Huffman, Cunningham, Dierks, Gerwin, Slotterbeck.

Row 4—Riley, Greunke, Lane, Huffman, Bushman, Stamm, McEwen, Whitacre, Egnew.

This music organization was founded in 1926 . . . at its beginning there were eight members . . . has proved of increasing value to members and the campus . . . increased present membership gives proof to this . . . present membership includes fifty students . . . includes both music and non-music department students . . . fifty percent are non-music students . . . fourteen seniors, ten juniors, five sophomores, nine freshmen, four high school students are members . . . eligibility determined by ability to play an orchestral instrument . . . purposes of the organization are to introduce its members to the better music . . . to provide this music for the campus . . . to aid its members to a better interpretation of music . . . to improve the standing of the club to make it a high-class organization because it is nearest thing to a symphony orchestra in which many will ever play . . . meetings are held once a week . . . two hour rehearsals held on Monday evening . . . rehearsals are strictly business in nature . . . each year's activities include an annual concert at the Univer-

sity . . . appearance at the High School in a concert . . . chapel appearance . . . members play at dramatic presentations . . . this year the orchestra's concert was held in spring . . . played at the national convention of Phi Sigma Mu . . . played with Modern Dance Club . . . gave concert in chapel . . . presented Dorothy Robertson and Marjorie Swartz in two piano concertos . . . some outstanding graduates of the organization have been Donald Armstrong, now superintendent of music in Grand Rapids, Michigan . . . Sidney Baron, teaching on Long Island . . . a few of the numbers being played this year are Schumann and Grieg's "Concerto" . . . Beethoven's "Egmont Overture" . . . Liszt's "Les Preludes" . . . Sibelius' "Finlandia" . . . Rubenstein's "Kommenoi Ostrow" . . . director of the group is Mr. M. C. McEwen . . . officers are president, Dorothy Robertson . . . vice-president, Doris Lane . . . secretary, Donald Stamm . . . treasurer, Robert Dierks.

CONCERT ORCHESTRA



Practices . . . tours . . . appearances . . . all are in the year's experience for Treble Clef Club members . . . group has fifty members . . . composed of non-music students . . . membership gained by tryouts at beginning of year . . . further tryouts throughout year—to insure best material for spring activities . . . group is directed by Mr. J. P. Kennedy . . . its purposes are to foster artistic group singing . . . to acquaint its members with all types of choral music . . . to give them a chance at actual public performance . . . to insure correct interpretation of music . . . to secure educational information through travel . . . the year's activities include appearances at the Presbyterian and United Brethren Churches . . . at Church of Christ . . . at High School . . . chapel program before Christmas holiday vacation . . . hours of practice preceded the annual Spring Concert held on Friday, April 14, in the auditorium . . . program consisted of four groups of songs . . . religious songs . . . madrigals . . . folk and art songs . . . annual Glee Club Formal dance held after this

concert . . . sponsored by both Treble Clef and Men's Glee Club . . . was one of nicest spring formals . . . committee headed by Doris Kerns and Elmer Cryer . . . presidents of respective clubs . . . held in Reception Hall . . . approximately seventy-five couples attended . . . two days later group went on spring tour . . . fifty members made up club for tour . . . accompanied by Mr. and Mrs. Kennedy . . . concerts were given in churches . . . schools . . . music clubs . . . states covered include Ohio, Indiana, Kentucky . . . radio broadcast from WLW, Cincinnati . . . soloists accompanying club were Huffmans . . . Stanley, senior; cornetist . . . Howard, freshman, trombonist . . . club traveled in streamlined buses . . . visited places of interest on the itinerary . . . tour lasted approximately a week . . . members stayed in homes along the way . . . officers are president, Doris Kerns . . . business manager, Mary Shearman . . . librarian, Esther Lee . . . news reporter, Helen Rychener . . . secretary, Edna Eichar.

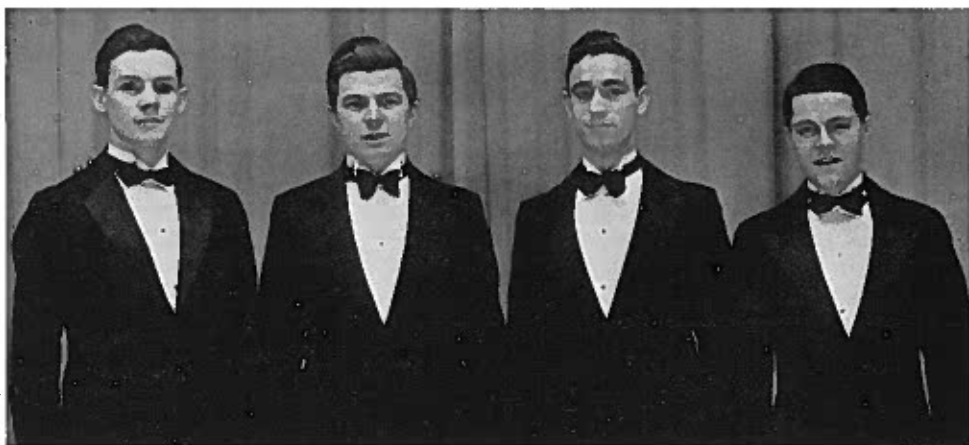
TREBLE CLEF

IAVEN

LONG

CRYER

WILLET



VARSITY QUARTET

Four blended voices . . . melodious harmony . . . lilting melodies . . . humorous songs . . . sacred numbers . . . these apply to the Varsity Quartet . . . group is composed of four members . . . not all music students . . . four members are Kermit Long, senior in College of Education . . . popular student on the campus . . . interested in many extra-curricular activities . . . one of the two student ministers on the campus . . . has belonged to the quartet for four years . . . sings second tenor . . . adds much to the songs by his personal actions . . . John DeHaven, junior from Findlay . . . will be remembered for his performance in "A Musical Jest" at Men's Glee Club Concert . . . presented the number in "A la Grand Opera" style . . . received much applause from audience . . . Eugene Willett, senior in Music Department . . . sings baritone with the group . . . is well known for his baritone solos on the campus . . . has broadcasted already . . . sings at

various campus and town functions . . . William Cryer, sophomore from North Baltimore . . . provides the bass for all numbers . . . was presented in important parts in Men's Concert . . . members are chosen on ability to sing . . . must be able to "carry a tune" . . . must be willing to cooperate with the director and the group . . . members are chosen by Mr. Leon Fauley, director of the quartet . . . above requirements must be met . . . the four hold regular practices each week . . . must prepare for many engagements which they fill . . . appear in neighboring communities for gatherings . . . give programs in local clubs and local churches . . . gave portion of program at Men's Glee Club Concert . . . presented "The Star" by Rogers and "Scandalize My Name", a Negro folk song . . . fills a need within community . . . provide a means of musical expression for those interested enough and capable of singing.