



FRONT ROW (left to right): Dorothy Ashbrook, clarinet; Dorothy Boozer, clarinet; Julia Meek, clarinet; Louise Miller, clarinet; Eunice Griswold, clarinet; Pauline Curry, trumpet; Jack DeLora, clarinet; James Ronian, clarinet; Audrey Alton, French horn; Ruth Kimmel, trumpet; Kathryn Bunke, French horn; Wilma Brewer, cornet; Ruth Siegel, flute; Alice Mutersbaugh, flute.
 SECOND ROW: Florence Connely, baritone; Emerita Schroer, flute; Georgianna Solomon, bass clarinet; Barton Church, bassoon; Mary Hruby, bassoon; Virginia Bryan, tenor saxophone; Enid Glann, alto saxophone.
 BACK ROW: Edgar Renaux, trumpet; Kathryn Keough, trumpet; Doris Fischer; Virginia McDarr, tuba; Frederick Rydholm, tuba; Earl Beck; Jane Ann Nelson; Lillian Dudley, tympana; Donna Jean Tuttle, snare; Estella Walters, trombone; Mary Frances Hyde, trombone; Andrew Rehbein, baritone saxophone.

CONCERT BAND

A football or basketball game without a band would be a sorry sight indeed. Unlike many other schools, Bowling Green was spared such a plight this year when servicemen volunteered to join with civilian students in order to preserve the marching band.

Transportation, the uncertainty of service

men's free time, and the smaller number of members presented many obstacles as the band strove to maintain the same superior record that it has held since its beginning in 1925.

Climaxing two semesters of rehearsing and arranging, the concert band presented its annual spring program early in April. In spite of those wartime conditions which overshadowed all extra-curricular activities, the concert band managed to surpass all its previous records in its excellent concert.

The departure of Dr. Charles Church, band director, in mid-year caused only temporary disruption of the band's activities. Under student direction, a smaller edition of the concert band played during basketball season. Mr. Arthur Zuelske assumed the directorship in time to prepare the band for the spring concert.

Officers of the concert band were Wilma Brewer, president; Ruth Kimmel, vice president; Louise Miller, secretary. Under their leadership and the direction of Mr. Arthur Zuelske, one of Bowling Green's oldest traditions withstood a wartime crisis.



- *405—ELEMENTARY PROJECTIVE GEOMETRY (3) Ogg
 Fundamental theorems of projective geometry Euclidean geometry as a portion of the larger field. Prerequisite: Mathematics 202. Offered in 1943-44 and in alternate years. (1)
- †510—FUNCTIONS OF A COMPLEX VARIABLE (3) Hendrickson
 An introductory course in higher analysis. (N)
- †511—FUNCTIONS OF A COMPLEX VARIABLE (3) Hendrickson
 A continuation of Mathematics 510. Prerequisite: Mathematics 510. (N)
- †520—MODERN ALGEBRA (3) Ogg
 An introductory course in higher algebra. (N)
- †521—MODERN ALGEBRA (3) Ogg
 A continuation of Mathematics 520. Prerequisite: Mathematics 520. (N)
- 530—ALGEBRAIC GEOMETRY (3) Ogg
 Plane algebraic curves, transformations, and invariants. Offered in Summer only. (N)
- 531—ALGEBRAIC GEOMETRY (3) Ogg
 Curves and surfaces in three dimensions, transformations, and invariants. Offered in Summer only. (N)
- 540—THEORY OF GROUPS (3) Ogg
 Finite groups. Applications to algebra and geometry. Offered in Summer only. (N)
- 541—THEORY OF GROUPS (3) Ogg
 A continuation of Mathematics 540. Prerequisite: Mathematics 540. Offered in Summer only. (N)
- 599—MASTER'S THESIS (2 to 5) Graduate Staff
 Students working upon their Master's theses in Mathematics are required to register for this course. (S, 1, 2)

Music

Associate Professors McEwen (Chairman), Kennedy; Assistant Professor Fauley; Instructors Getchell, Jensen, Kershner; Mrs. Mooers.

COURSES IN THEORY, HISTORY, AND APPRECIATION

- *101—SIGHT SINGING AND EAR TRAINING (2) Kershner
 Fundamental principles of pitch and rhythm as a basis for solfeggio. Dictation for oral and written response. Four hours a week. (1)
- *102—SIGHT SINGING AND EAR TRAINING (2) Kershner
 A continuation of Music 101. Four hours a week. Prerequisite: Music 101. (2)

† 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.

- *103—NOTATION AND THEORY (2) Kershner
 Elementary theory, notation, scales, key signatures, clefs, intervals, triads, and chords of the seventh and ninth. Three hours a week. Course 101 must be taken as parallel. (1)
- *104—MELODY WRITING AND ELEMENTARY FORM (2) Kershner
 Tone tendencies. Melodies in the smallest forms from the motive through the three-part song forms. Three hours a week. Prerequisite: Music 103. Course 102 must be taken as parallel. (2)
- *201—SIGHT SINGING AND EAR TRAINING (2) Kershner
 Prepared and sight-reading of advanced choral material. Melodic and harmonic dictation. Four hours a week. Prerequisites: Music 102. (1)
- *202—SIGHT SINGING AND EAR TRAINING (2) Kershner
 A continuation of Music 201. Four hours a week. Prerequisite: Music 201. (2)
- *205—HARMONIC ANALYSIS (2) Jensen
 Analysis of Bach Chorales and pianistic writing. Keyboard. Eye and ear approach. Prerequisites: Music 104. (1)
- *206—ADVANCED FORM AND ANALYSIS (2) Jensen
 Song-form with trio, rondo, and variation forms, the fugue and the sonata through study of standard masterpieces. Prerequisite: Music 104. (2)
- 241—GENERAL MUSIC (2) Staff
 Fundamental musical skills, reading by syllable, pitch and rhythm dictation, music appreciation, song singing. Four hours a week. (S, 1)
- 242—GENERAL MUSIC (2) Staff
 A continuation of Music 241. Four hours a week. Prerequisite: Music 241. (2)
- *301—CHORAL LITERATURE (1) Kennedy
 Reading and study of sacred and secular choral music from 16th to 20th century. Two hours a week. Prerequisite: Music 202. (1)
- *302—CHORAL LITERATURE (1) Kennedy
 A continuation of Music 301. Two hours a week. Prerequisite: Music 202. (2)
- *303—HARMONY (2) Kennedy
 Chord structure and relations. Principal and subordinate chords, inversions, nonchordal tones, modulation, elementary contrapuntal harmony. Prerequisite: Music 205. (1)
- *304—HARMONY (2) Kennedy
 A continuation of Music 303. Prerequisite: Music 303. (2)
- *305—HISTORY AND APPRECIATION (2) Jensen
 General course. Readings, reports, recorded music. Survey of all periods. (1)

- *306—HISTORY AND APPRECIATION (2) *Jensen*
A continuation of Music 305. Prerequisite: Music 305. (2)
- *307—CONDUCTING (1) *Getchell*
Fundamental principles of conducting. Practice in conducting ensemble music. Two hours a week. (1)
- *311—CHORAL LITERATURE (1) *Kennedy*
Reading and study of cantatas, oratorios, and other choral compositions, classical and modern. Two hours a week. Prerequisite: Music 202. (1)
- *312—CHORAL LITERATURE (1) *Kennedy*
A continuation of Music 311. Two hours a week. Prerequisite: Music 202. (2)
- *315—INSTRUMENTATION (2) *Getchell*
Scoring for instrumental choirs and ensembles, full orchestra and band. Prerequisite: Music 304. (1)
- *316—ADVANCED HARMONY AND ORIGINAL COMPOSITION (2) *Kennedy*
Dissonant chords, altered and mixed chords, modulation. Original composition in songs and small instrumental forms. Keyboard improvisation. Prerequisite: Music 304. (2)
- *317—MUSIC APPRECIATION (2) *McEwen*
Enjoyment and understanding of music. Hearing, lecture, and participation. Not open to special music students or to those having credit for Music 305 or 306. (S, 1)

COURSES IN MUSIC EDUCATION

- 203—INTRODUCTION TO PUBLIC SCHOOL MUSIC (1) *McEwen*
Purpose and place of music in the general scheme of education. Two hours a week. (1)
- 204—INTRODUCTION TO PUBLIC SCHOOL MUSIC (1) *McEwen*
A continuation of Music 203. Prerequisite: Music 203. (2)
- 313—SPECIAL PROBLEMS (1) *Fauley*
Choice of various problems in music education. Conducted under supervision. (1)
- 314—SPECIAL PROBLEMS (1) *Fauley*
A continuation of Music 313. (2)
- 351—TEACHING OF MUSIC (2) *Fauley*
Methods in music for students in Elementary Education Curriculum. Four hours a week. Prerequisite: Music 242. (S, 1)
- 352—METHODS IN MUSIC APPRECIATION (2) *McEwen*
The basis of music appreciation. Subject matter and methods. Preparation and teaching typical lessons. Prerequisite: Education 309. (2)

- 353—METHODS IN ELEMENTARY MUSIC (2) *McEwen*
The general problems of music education for students in Public School Music Curriculum. Prerequisites: Education 309, 310. (1)
- 355—METHODS IN SECONDARY MUSIC (2) *Fauley*
Subject matter and materials for music in the junior and senior high schools. Prerequisites: Education 309, 310. (1)

COURSES IN APPLIED MUSIC

FEES—A fee of \$20.00 per semester 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 a piano six hours a week, and a fee of \$5.00 each per semester for brass wind, wood wind, and stringed instruments is charged when provided by the University. Fees for practice on the University Organ are \$10 per semester for 6 hours a week for University students taking organ for credit, 25c per hour of practice for all others.

CREDIT REQUIREMENT—The amount of Applied Music required for students in Public School Music varies from 12 to 18 hours, depending upon ability and previous training. Other students may elect courses in Applied Music with the approval of the chairman of the department and the dean.

INSTRUCTION—The basis for instruction in all Applied Music except Courses 281, 282, 381, and 382 is the half hour individual lesson. Work is graded according to the proficiency and experience of the student, and involves both technical study and standard performance literature. For students of Public School Music, attention is given to such special professional requirements as playing accompaniments and rhythms, and the proper use of the singing voice for teaching in the elementary and secondary schools.

PRACTICE—A minimum of six hours of practice per week is required in piano and violin. In voice, three to five hours practice per week is required.

STUDENT RECITALS—Student recitals are held at regular intervals.

- *161—PIANO (1) *Jensen, Kennedy* (1, 2) *171—VOICE (1) *Fauley, Mooers* (1, 2)
- *162—PIANO (1) *Jensen, Kennedy* (1, 2) *172—VOICE (1) *Fauley, Mooers* (1, 2)
- *261—PIANO (1) *Jensen, Kennedy* (1, 2) *271—VOICE (1) *Fauley, Mooers* (1, 2)
- *282—PIANO (1) *Jensen, Kennedy* (1, 2) *272—VOICE (1) *Fauley, Mooers* (1, 2)
- *361—PIANO (1) *Jensen, Kennedy* (1, 2) *371—VOICE (1) *Fauley, Mooers* (1, 2)
- *362—PIANO (1) *Jensen, Kennedy* (1, 2) *372—VOICE (1) *Fauley, Mooers* (1, 2)
- *363—PIANO (1) *Jensen, Kennedy* (1, 2) *373—VOICE (1) *Fauley, Mooers* (1, 2)
- *364—PIANO (1) *Jensen, Kennedy* (1, 2) *374—VOICE (1) *Fauley, Mooers* (1, 2)
- *281—BRASS WIND (½) *Getchell* (1)
- *282—WOOD WIND (½) *Getchell* (1)
- *381—STRINGED INSTRUMENTS (½) *Kershner* (1)
- *382—STRINGED INSTRUMENTS (½) *Kershner* (2)
- *383—VIOLIN (1) *Kershner*
Not open to beginners. (1, 2)

- *384—VIOLIN (1)
A continuation of Music 383.
- *385—VIOLIN (1)
A continuation of Music 384.
- *386—VIOLIN (1)
A continuation of Music 385.
- *387—TRUMPET OR OTHER VALVE INSTRUMENT (1)
Not open to beginners.
- *388—TRUMPET OR OTHER VALVE INSTRUMENT (1)
A continuation of Music 387.
- 390—ORGAN (1)
For those with keyboard proficiency with the approval of the chairman of the department and the university organist.
- 391—ORGAN (1)
A continuation of Music 390.
- 392—ORGAN (1)
A continuation of Music 391.
- 393—ORGAN (1)
A continuation of Music 392.

Kershner
(1, 2)

Kershner
(1, 2)

Kershner
(1, 2)

Getchell
(1, 2)

Getchell
(1, 2)

Jensen
(1, 2)

Jensen
(1, 2)

Jensen
(1, 2)

Jensen
(1, 2)

MUSICAL ORGANIZATIONS

The musical organizations listed below are open to all students of the University with the necessary musical ability. Credit is given for participation in these organizations according to the following regulations.

1. No credit is allowed for the first two semesters of participation in any organization.
2. Credit thereafter shall be one half (½) hour per semester for each organization.
3. Not more than four hours of credit earned in this way can be applied toward any degree.

Band	Getchell
Chorus	McEwen
Men's Glee Club	Fauley
Orchestra	Getchell
Treble Clef Club	Kennedy

Orientation

101—ORIENTATION (0)

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. Laboratory fee, 50 cents. (1, 2)

Conklin, Wilder

Philosophy

(See *Psychology and Philosophy*)

Physical Education

(See *Health and Physical Education*)

Physics

(See *Chemistry and Physics*)

Political Science

(See *History and Political Science*)

Psychology And Philosophy

Associate Professor Slater (Chairman); Professors Hissong, Zaugg.

COURSES IN PSYCHOLOGY

- *201—GENERAL PSYCHOLOGY (3) Staff
Introduction to psychological problems. (S, 1, 2)
- *202—ADVANCED GENERAL PSYCHOLOGY (3) (N)
Continuation of Psychology 201. Prerequisite: Psychology 201.
- *301—BUSINESS AND INDUSTRIAL PSYCHOLOGY (2) (N)
Treatment of psychological problems in market and factory. Prerequisite: Psychology 201.
- *302—PSYCHOLOGY OF THE ABNORMAL (2) (N)
A study chiefly of recent investigations. Prerequisite: Psychology 201. Offered in 1944-45 and in alternate years.
- *303—PSYCHOLOGY OF RELIGION (2) (N)
A study of ecclesiastical practice and religious thinking. Prerequisite: Psychology 201. Offered in 1944-45 and in alternate years.
- *304—GENETIC PSYCHOLOGY (2) (N)
An examination of developmental problems in lower animals and in the human. Prerequisites: Two psychology courses. Biology 101, 102 recommended.

COURSES IN PHILOSOPHY

- *201—INTRODUCTION TO PHILOSOPHY (3) (N)
A beginning study of typical ways of thinking.
- *202—INTRODUCTION TO PHILOSOPHY OF SCIENCE (3) (N)
An examination of thinking as done in speculative and investigative sciences. Prerequisite: Permission of instructor.

*302—PLANE AND SOLID ANALYTIC GEOMETRY (3) OGG

The general equation of the second degree and solid analytic geometry. Prerequisites: Mathematics 102, 104, and solid geometry or Mathematics 98. Offered in 1945-46 and in alternate years. *Not offered in 1944-45*

*304—COLLEGE GEOMETRY (3) OGG

Advanced topics in plane synthetic geometry and elementary topics treated from an advanced standpoint. Prerequisites: Mathematics 102, 104. Offered in 1945-46 and in alternate years. *Not offered in 1944-45*

*311—HISTORY OF MATHEMATICS (2) GBYTING

History of mathematics through the calculus. Prerequisite or parallel: Mathematics 201. *Fall*

*401—DIFFERENTIAL EQUATIONS (3) OGG

Ordinary differential equations with applications. Prerequisite: Mathematics 202. Offered in 1944-45 and in alternate years. *Fall*

*402—ADVANCED CALCULUS (3) OGG

Selected advanced topics with applications. Prerequisite: Mathematics 202. Offered in 1944-45 and in alternate years. *Spring*

*403—THEORY OF EQUATIONS (3) OGG, OVERMAN

Selected advanced topics in algebra. Prerequisite: Mathematics 202. *Fall*

*404—NON-EUCLIDEAN GEOMETRY (3) OGG

Foundations of geometry. History of parallel postulate. Principal theorems. Prerequisite: Mathematics 202. Offered in 1944-45 and in alternate years. *Spring*

*405—ELEMENTARY PROJECTIVE GEOMETRY (3) OGG

Fundamental theorems of projective geometry. Euclidean geometry as a portion of the larger field. Prerequisite: Mathematics 202. Offered in 1945-46 and in alternate years. *Not offered in 1944-45*

†510—FUNCTIONS OF A COMPLEX VARIABLE (3) OGG

An introductory course in higher analysis. *Offered on demand*

†511—FUNCTIONS OF A COMPLEX VARIABLE (3) OGG

A continuation of Mathematics 510. Prerequisite: Mathematics 510. *Offered on demand*

†520—MODERN ALGEBRA (3) OGG

An introductory course in higher algebra. *Offered on demand*

†521—MODERN ALGEBRA (3) OGG

A continuation of Mathematics 520. Prerequisite: Mathematics 520. *Offered on demand*

530—ALGEBRAIC GEOMETRY (3) OGG

Plane algebraic curves, transformations, and invariants. Offered in Summer only. *Offered on demand*

† 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.

531—ALGEBRAIC GEOMETRY (3) OGG

Curves and surfaces in three dimensions, transformations, and invariants. Offered in Summer only. *Offered on demand*

540—THEORY OF GROUPS (3) OGG

Finite groups. Applications to algebra and geometry. Offered in Summer only. *Offered on demand*

541—THEORY OF GROUPS (3) OGG

A continuation of Mathematics 540. Prerequisite: Mathematics 540. Offered in Summer only. *Offered on demand*

599—MASTER'S THESIS (2 to 5) GRADUATE STAFF

Students working upon their Master's theses in Mathematics are required to register for this course. *Summer, Fall, Spring*

Music

Associate Professors McEwen (Chairman), Kennedy; Assistant Professor Fauley; Instructors Jensen, Kershner; Dr. Church, Mrs. McEwen.

COURSES IN THEORY, HISTORY, AND APPRECIATION

*101—SIGHT SINGING AND EAR TRAINING (2) KERSHNER

Fundamental principles of pitch and rhythm as a basis for solfeggio. Dictation for oral and written response. Four hours a week. *Fall*

*102—SIGHT SINGING AND EAR TRAINING (2) KERSHNER

A continuation of Music 101. Four hours a week. Prerequisite: Music 101. *Spring*

*103—NOTATION AND THEORY (2) KERSHNER

Elementary theory, notation, scales, key signatures, clefs, intervals, triads, and chords of the seventh and ninth. Three hours a week. Course 101 must be taken as parallel. *Fall*

*104—MELODY WRITING AND ELEMENTARY FORM (2) KERSHNER

Tone tendencies. Melodies in the smallest forms from the motive through the three-part song forms. Three hours a week. Prerequisite: Music 103. Course 102 must be taken as parallel. *Spring*

*201—SIGHT SINGING AND EAR TRAINING (2) KERSHNER

Prepared and sight-reading of advanced choral material. Melodic and harmonic dictation. Four hours a week. Prerequisite: Music 102. *Summer, Fall*

*202—SIGHT SINGING AND EAR TRAINING (2) KERSHNER

A continuation of Music 201. Four hours a week. Prerequisite: Music 201. *Spring*

*205—ANALYSIS OF FORM (2) JENSEN

Analysis of the larger forms of musical composition. Prerequisite: Music 104. *Summer, Fall*

- *206—HARMONY (2) JENSEN
Four-part writing, harmonic dictation, keyboard. Prerequisite: Music 104.
Spring
- 241—GENERAL MUSIC (2) STAFF
Fundamental musical skills, reading by syllable, pitch and rhythm dictation, music appreciation, song singing. Four hours a week. Summer, Fall
- 242—GENERAL MUSIC (2) STAFF
A continuation of Music 241. Four hours a week. Prerequisite: Music 241.
Summer, Spring
- *301—CHORAL LITERATURE (1) KENNEDY
Reading and study of sacred and secular choral music from 16th to 20th century. Two hours a week. Prerequisite: Music 202. Fall
- *303—HARMONY (2) KENNEDY
Principal, subordinate, altered and mixed chords. Nonchordal tones, modulation, contrapuntal harmony. Keyboard improvisation. Prerequisite: Music 206. Summer, Fall
- *304—HARMONY (2) KENNEDY
A continuation of Music 303. Prerequisite: Music 303. Spring
- *305—HISTORY AND APPRECIATION (2) JENSEN
General course. Readings, reports, recorded music. Survey of all periods. Summer, Fall
- *306—HISTORY AND APPRECIATION (2) JENSEN
A continuation of Music 305. Prerequisite: Music 305. Spring
- *307—CONDUCTING (1) KENNEDY
Fundamental principles of conducting. Practice in conducting ensemble music. Two hours a week. Fall
- *311—CHORAL LITERATURE (1) KENNEDY
Reading and study of cantatas, oratorios, and other choral compositions, classical and modern. Two hours a week. Prerequisite: Music 202. Fall
- *315—INSTRUMENTATION (2)
Scoring for instrumental choirs and ensembles, full orchestra and band. Prerequisite: Music 304. Fall
- *316—COMPOSITION (2) KENNEDY
Original composition in songs and instrumental forms. Prerequisite: Music 304. Spring
- *317—MUSIC APPRECIATION (2) McEWEN
Enjoyment and understanding of music. Hearing, lecture, and participation. Not open to special music students or to those having credit for Music 305 or 306. Laboratory fee, \$2.00. Summer, Fall, Spring

- *318—SYMPHONIC LITERATURE (1) STAFF
A hearing course in the larger standard instrumental works. Intended primarily for students taking Public School Music course. Prerequisite: Music 205. Prerequisite or parallel: Music 305 and 306. Laboratory fee, \$2.00. Fall
- *319—SYMPHONIC LITERATURE (1) STAFF
A continuation of Music 318. Laboratory fee, \$2.00. Spring

COURSES IN MUSIC EDUCATION

- 203—INTRODUCTION TO PUBLIC SCHOOL MUSIC (1) McEWEN
Purpose and place of music in the general scheme of education. Two hours a week. Fall
- 204—INTRODUCTION TO PUBLIC SCHOOL MUSIC (1) McEWEN
A continuation of Music 203. Prerequisite: Music 203. Spring
- 313—SPECIAL PROBLEMS (1) FAULEY
Choice of various problems in music education. Conducted under supervision. Fall
- 314—SPECIAL PROBLEMS (1) FAULEY
A continuation of Music 313. Spring
- 351—TEACHING OF MUSIC (2) FAULEY
Methods in music for students in Elementary Education Curriculum. Four hours a week. Prerequisite: Music 242. Summer, Fall
- 352—METHODS IN MUSIC APPRECIATION (2) McEWEN
The basis of music appreciation. Subject matter and methods. Preparation and teaching typical lessons. Prerequisite: Education 309. Spring
- 353—METHODS IN ELEMENTARY MUSIC (2) McEWEN
The general problems of music education for students in Public School Music Curriculum. Prerequisites: Education 309, 310. Fall
- 355—METHODS IN SECONDARY MUSIC (2) FAULEY
Subject matter and materials for music in the junior and senior high schools. Prerequisites: Education 309, 310. Fall
- 357—METHODS AND MATERIALS IN INSTRUMENTAL MUSIC (2)
For elementary and secondary schools. Spring

COURSES IN APPLIED MUSIC

FEES—A fee of \$20.00 per term is charged for each course in Applied Music except Courses 281, 282, 381, and 382. A fee of \$3.00 per term for use of a piano six hours a week, and a fee of \$5.00 each per term for brass wind, wood wind, and stringed instruments is charged when provided by the University.

Fees for practice on the University Organ are \$10 per term for 6 hours a week for University students taking organ for credit; 25c per hour of practice for all others.

CREDIT REQUIREMENT—The amount of Applied Music required for students in Public School Music varies from 12 to 18 hours, depending upon ability and previous training. Other students may elect courses in Applied Music with the approval of the chairman of the department and the dean.

INSTRUCTION—The basis for instruction in all Applied Music except Courses 281, 282, 381, and 382 is the half hour individual lesson. Work is graded according to the proficiency and experience of the student, and involves both technical study and standard performance literature. For students of Public School Music, attention is given to such special professional requirements as playing accompaniments and rhythms, and the proper use of the singing voice for teaching in the elementary and secondary schools. Each course is offered on demand.

PRACTICE—A minimum of six hours of practice per week is required in piano and violin. In voice, three to five hours practice per week is required.

STUDENT RECITALS—Student recitals are held at regular intervals.

*161—PIANO (1)	JENSEN, KENNEDY
*162—PIANO (1)	JENSEN, KENNEDY
*171—VOICE (1)	JENSEN, KENNEDY
*172—VOICE (1)	JENSEN, KENNEDY
*261—PIANO (1)	JENSEN, KENNEDY
*262—PIANO (1)	JENSEN, KENNEDY
*271—VOICE (1)	JENSEN, KENNEDY
*272—VOICE (1)	JENSEN, KENNEDY
*281—BRASS WIND (½)	
*282—WOOD WIND (½)	
*361—PIANO (1)	JENSEN, KENNEDY
*362—PIANO (1)	JENSEN, KENNEDY
*363—PIANO (1)	JENSEN, KENNEDY
*364—PIANO (1)	JENSEN, KENNEDY
*371—VOICE (1)	JENSEN, KENNEDY
*372—VOICE (1)	JENSEN, KENNEDY
*373—VOICE (1)	JENSEN, KENNEDY
*374—VOICE (1)	JENSEN, KENNEDY
*381—STRINGED INSTRUMENTS (½)	KERSHNER
*382—STRINGED INSTRUMENTS (½)	KERSHNER
*383—VIOLIN (1)	KERSHNER
*384—VIOLIN (1)	KERSHNER
*385—VIOLIN (1)	KERSHNER
*386—VIOLIN (1)	KERSHNER
*387—BRASS OR WOOD WIND (1)	
*388—BRASS OR WOOD WIND (1)	
*390—ORGAN (1)	JENSEN
*391—ORGAN (1)	JENSEN
*392—ORGAN (1)	JENSEN
*393—ORGAN (1)	JENSEN
*399—SMALL ENSEMBLES (1)	STAFF

MUSICAL ORGANIZATIONS

The musical organizations listed below are open to all students of the University with the necessary musical ability. Credit is given for participation in these organizations according to the following regulations.

1. No credit is allowed for the first two terms of participation in any organization.
2. Credit thereafter shall be one half (½) hour per term for each organization.
3. Not more than four hours of credit earned in this way can be applied toward any degree.

Band	_____
Chorus	_____ McEWEN
Men's Glee Club	_____ FAULEY
Orchestra	_____ KERSHNER
Treble Clef Club	_____ KENNEDY

Orientation

101—ORIENTATION (0) Conklin, Wilder

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 term. Laboratory fee, 50 cents.

Summer, Fall, Spring

Philosophy

(See *Psychology and Philosophy*)

Physical Education

(See *Health and Physical Education*)

Physics

(See *Chemistry and Physics*)

Political Science

(See *History and Political Science*)

Psychology And Philosophy

(Chairman); Professors Hissong, Zaugg.

COURSES IN PSYCHOLOGY

*201—GENERAL PSYCHOLOGY (3) STAFF
Introduction to psychological problems. *Summer, Fall, Spring*

- LEON E. FAULEY.....Assistant Professor of Music
A.B., Wichita University; B.M., Kansas University; A.M., Columbia University.
(1930)
- LEROY CRAIG FERGUSON.....Assistant Professor of Political Science
A.B., Miami University; A.M., Ohio State University. (1942)
- ROBERT W. GETCHELL.....Instructor in Music
B.S., Iowa State Teachers College; M.M., Eastman School of Music of the University of Rochester. (1942)
- JOSEPH H. GLANDER.....Athletic Trainer
B.S., Ohio University. (1940)
- ANNA N. GRÝTING.....Assistant Professor of Mathematics
B.S., University of Minnesota; A.M., Columbia University. (1927)
- W. HEINLEN HALL.....Assistant Professor of Chemistry and Physics
A.B., Muskingum College; Ph.D., Ohio State University. (1936)
- FLORENCE LAGANKE HARRIS.....Coordinator in Restaurant Training
B.S., Columbia University. (1941)
- RALPH G. HARSHMAN.....Professor of Business Administration
Dean of the College of Business Administration
B.S. in Education, Ohio Northern University; A.M., Ph.D., Ohio State University.
(1936)
- EMILIE HARTMAN.....Assistant Professor of Physical Education
B.S., University of Iowa; A. M., Columbia University. (1930)
- ALBERT MCHARG HAYES.....Assistant Professor of English
A.B., Dartmouth College; Ph.D., Princeton University. (1938)
- LLOYD A. HELMS.....Associate Professor of Economics
A.B., DePauw University; A. M., Ph.D., University of Illinois. (1938)
- HELEN W. HENDERSON.....Associate Professor of Home Economics
Ph.B., University of Chicago; A.M., Columbia University. (1925)
- MORRIS HENDRICKSON.....Instructor in Mathematics
B.S., Birmingham-Southern College; M.A., Ph.D., Ohio State University. (1940)
- LAURA E. HESTON.....Professor of Home Economics
B.S., Ohio State University; M.S., University of Chicago. (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)
- WILLIAM C. HOPPE.....Associate Professor of Education
B.S., University of Oregon; A.M., University of Michigan; Ph.D., University of Chicago. (1931)
- WAYNE SHAFER HUFFMAN.....Extension Instructor
A.B., Findlay College; A.M., University of Michigan. (1938)
- ELIZABETH INGLEY.....Instructor in Art
B.F.A., University of Colorado; M.A., Ohio State University. (1942)
- MYRTLE JENSEN.....Instructor in Music
B.Music, St. Olaf College; B.Music, American Conservatory; M.Music, Eastman School of Music of the University of Rochester. (1938)

- MADGE E. JOHNSON.....Instructor in Home Economics
B.S., University of Arkansas; A.M., Columbia University. (1937)
- PAUL W. JONES.....Director of News Bureau
A.B., Ohio Wesleyan University. (1941)
- HAROLD M. JORDAN.....Instructor in Speech
B.S., South Dakota State College; A.M., University of Iowa. (1942)
- WILLIAM C. JORDAN.....Director of Extension Service
B.S. in Education, A.M., Ohio State University. (1925)
- JAMES PAUL KENNEDY.....Associate Professor of Music
A.B., Penn College; B.M.Ed., M.M., Northwestern University; Ph.D., University of Iowa. (1936)
- LORLIE VIRGINIA KERSHNER.....Instructor in Music
B.A., University of Texas; M.A. in Music and Music Education, Columbia University. (1941)
- 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)
- PAUL F. LEEDY.....Assistant Professor of English
A.B., A.M., Ph.D., University of Michigan. (1938)
- HERSCHEL LITHERLAND.....Director of Student Teaching
A.B., Greenville College; A.M., University of South Dakota; Ph.D., University of Cincinnati. (1941)
- SAMUEL HARMAN LOWRIE.....Professor of Sociology
A.B., Rice Institute; 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
B.S. in Education, Columbia University; A.M., Ohio State University. (1921)
- LEWIS F. MANHART.....Assistant Professor of Business Administration
B.S. in Education, Bowling Green State University; A.M., Ohio State University.
(1937)
- CLARE S. MARTIN.....Professor of Chemistry
B.S., A.M., Ph.D., Ohio State University. (1923)
- HARRY R. MATHIAS.....Assistant Professor of Mathematics
A.B., Indiana Central College; A.M., Indiana University. (1931)
- SAMUEL M. MAYFIELD.....Associate Professor of Geography and Geology
B.S., A.B., Berea College; Ph.D., University of Chicago. (1936)
- EDWIN L. MOSELEY.....Professor Emeritus of Biology
Curator of University Museum
A.M., University of Michigan. (1914)
- GEORGE MUELLICH.....Instructor in Physical Education
B.S. in Education, Michigan State Normal College. (1942)
- PAUL F. MUSE.....Assistant Professor of Business Education
B.S. in Education, Ohio University; M.A., Ohio State University. (1939)

MUSIC

THE slang term "BMOC" also can mean "busiest musician on campus" to each and every Bowling Green student who trills a note for Treble Clef or beats the drums for the band or finds himself in any way associated with one of the six campus musical organizations.

The high-stepping, smartly uniformed marching band this year took on a more military appearance both in dress and in marching formations with the addition of several of the V-12 men who preferred to spend their leisure hours practicing tricky formations on a muddy football field just before a game than listening to the "canned" music or of the juke box at the Nest.

Introducing a choral arrangement of "I've Got Sixpence" and featuring "Holiday for Strings" respectively in their two seasonal concerts, Treble Clef recorded another bid for fame at its March concert at the Toledo Museum of Art.

"Music hath charms" it is rumored and so it must, because the student who does not enjoy music in some form is rare indeed.



Professor McEwen and Jeanne Olewiler consult the department's record library.

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CHORUS

Complete cooperation of students, faculty, and community in the University Chorus accounts for the repeated success of Handel's "Messiah", prepared especially by these singers. The University Chorus, under the baton of Prof. Merrill C. McEwen, presented its program this year in a Sunday evening concert just prior to the Christmas vacation.

Appearing with the Chorus this year were several well-known soloists, including soprano Eleanor Starkey, contralto May Barron, tenor Carlton Eldridge, and bass Hardin Van Duersen. Miss Myrtle Jensen of the music department played the organ accompaniments.

FRONT ROW (left to right): Carmen Echeverria, Ruth Morrison, Betty Hamler, Ruth Kimmel, Alice Walbolt, Shirley Ehler, Jane Ann Nelson, Dorothy Reimer, Virginia McDarr.

SECOND ROW: Prof. Merrill McEwen, Jean Meek, Velma Bisher, Mary Miller, Louise Miller, Emerita Schroer, Lillian Dudley, Olga Sonkoly, Alda Douthett, Patricia Whitman.

BACK ROW: Aldora Tobin, Josephine Davis, Dorothy Boozer, Jeanne Olevier, Wilma Brewer, Anita Fausz, Dorothy Ashbrook, Kathryn Bunke, Georgianna Solomon.

ORCHESTRA

Marking its seventeenth birthday this year, the concert orchestra prepared to celebrate its anniversary with the annual spring program. Long, diligent hours of rehearsals as a group and individually, preceded the final performance in May.

Directed by Miss Lorlie Virginia Kershner, the thirty-eight piece orchestra was made up of a select group of students who were willing to volunteer more than a fraction of their leisure hours in the practice studios of the Practical Arts Building. Although no specified amount of time for practicing is required, many of the musicians chalk up at least fifteen hours a week. "Practice makes perfect."

FRONT ROW (left to right): Lillian Dudley, violin; Marjory Hummon, violin; Martha Hart, violin; Pearl Alden, violin; Joan Ward, violin; Wilma Brewer, cello; Mary Hruby, bassoon; Julia Meek, clarinet; Beulah Miller, cello; Eunice Griswold, clarinet; Emerita Schroer, flute; Magdalene Batcha, viola; Barton Church, clarinet; Myda Jane Manges, violin; Marilyn Hagg, clarinet.

SECOND ROW: Alice Walbolt, violin; Prof. Merrill McEwen, viola; Betty Swartz, violin; Juanita Ziegler, violin.

BACK ROW: Alda Douthett, cello; Ruth Kimmel, horn; John Knepper, horn; Virginia Kershner, conductor; George Carson, tympana; Virginia McDarr, trombone; Mary Crim, trumpet; Kathryn Keough, trumpet.





FRONT ROW (left to right): Katherine Bonfiglio, Marian Organ, Jean Hanni, Nancy Williamson, Betty Adams, Evelyn Pittman, Mary Miller, Betty Segrist, Dorothy Reiner, Patricia Park, Anita Chase, Louise Miller, Marjorie Protsman, June Koehler, Jeanne Shiveley, Gloria Lunley, Norma Stein.

SECOND ROW: Ruth Morrison, Betty Hamler, Kathryn Bunke, Kathryn Kniseley, Betty Mote, Carolyn Moyer, Mary Ellen Root, Dorothy Bloomingdale, Velina Bisher, Eunice Clark, Betty Wagner, Joyce Keller, Barbara Tanner, Marjorie Hartsook, Marcia Hachtel, Margery Mayer, Jean Rickess, Vera Webb, Dr. James Paul Kennedy.

THIRD ROW: Geraldine Dunmyer, Mary Alice Whipple, Aldora Tobin, Jean Meek, Ione Geisel, Anita Fausz, Jeanne Smith, Jean Meier, Dorothy Ashbrook, Ruth Horton, Maryanna La Pierre, Mary Tomlinson, Shirley Gernert, Jeanne Baumgartner, Hilda Mehring, Betty Hazelwood, Virginia Cryer, Florence Connelly, Burnette Riddle, Dav's Crump.

BACK ROW: Jane Arthur, Joann Rigdon, Barbara Smith, Donna Rohrer, Bonita Bichan, Jeanne Oleviler, Laura Jane Ash, Marjorie Keyerleber, Betty Johnston, Audrey Johnson, Ann Hammack, Betty Weaver, Lois Hall, Evelyn Vesey, Janice George, Betty Kirk, Carolyn Davies, Jean Churchill, Janey Rothe.

TREBLE CLEF

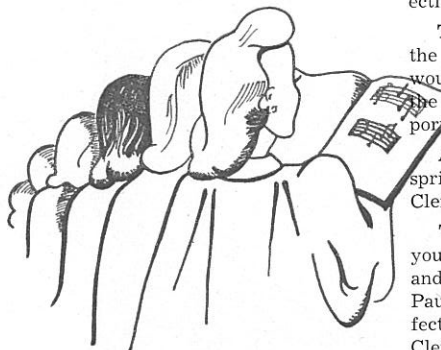
A huge Christmas tree flanked by eighty coeds in holiday fro provided an effective setting for Treble Clef's annual pre-Christmas concert. Featuring the rousing song of the RAF, "I've Got Sixpence the program included a choral reading in Irish brogue and a large collection of holiday tunes.

The organization scored a second success with a spring concert at the Peristyle of the Toledo Art Museum. In pre-war years they would have seen the group making its annual spring tour but due to the difficulties of transportation the women were given their first opportunity to sing at the Museum.

A special arrangement of "Holiday for Strings" highlighted the spring concert here at the University. True to the traditions of Treble Clef, a formal dance was scheduled to follow the concert.

Treble Clef is a Bowling Green institution of musically minded young women who regularly spend an hour and a half each Monday and Thursday night in the rehearsal room. Before a concert, Dr. J. Paul Kennedy, director, works many extra hours with the group perfecting the details which produce the professional air for which Treble Clef is renowned.

President this year was Ione Geisel; secretary, Bonita Bichan; librarian, Hilda Mehring; publicity manager, Jeanne Baumgartner; and business manager, Carol Lindenmeyer.



CHORUS

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BACK ROW: Aldora Tobin, Josephine Davis, Dorothy Boozer, Jeanne Olevier, Wilma Brewer, Anita Fausz, Dorothy Ashbrook, Kathryn Bunke, Georgianna Solomon.

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SECOND ROW: Alice Walbolt, violin; Prof. Merrill McEwen, viola; Betty Swartz, violin; Juanita Ziegler, violin.

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