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Sherwood Music School Annual Catalog 1922-1923

Sherwood Music School

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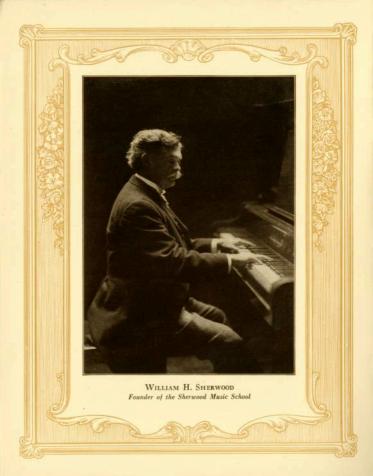


Fine Arts Building Chicago

1922-23



HOME OF THE SHERWOOD MUSIC SCHOOL



To give all we can for what we get, NOT to get all we can for what we give — this is our Aim.

History

THE SHERWOOD MUSIC SCHOOL was founded in 1895 by William H. Sherwood, "America's Greatest Pianist." Mr. Sherwood stood, more than any other musician, for "American training for American musicians," and spent the latter years of his life in an effort to make a broad and thorough musical education available, not merely to the talented few with plenty of means—the aristocracy in music—but to "all the people everywhere." Mr. Sherwood, as the chief exponent and advocate of this principle, is often referred to as "America's Musical Democrat," and has been specially honored by Chicagoans in that his bust was done in bronze by the famous sculptor, Lorado Taft, and placed, by public subscription, in the halls of the Chicago Historical Society.

The Sherwood Music School is built on this corner stone laid by its founder, and offers training to the public that equals, and in some respects surpasses, the best to be found abroad.

Location

Situated in the City of Chicago, which is recognized as one of the most musical cities of the world, and in full view of the waters of Lake Michigan, the Sherwood Music School offers many advantages which cannot be found in smaller communities. Chicago is easily reached from all sections of the country. Its climate is equable, neither excessively cold in winter nor uncomfortably warm in summer. Lake Michigan and the spacious park and boulevard system, offer an endless variety of scenery and out-door recreation. Its Lecture and Concert Halls, Libraries, Art Institute and Opera Houses afford the means for a broader study and experience than can be found in most cities of the world. The home of the School

is in the Fine Arts Building on Michigan Boulevard. The Studios are spacious and equipped with Grand Pianos. The Sherwood Recital Hall, seating two hundred people, is used for the smaller programs, while the larger events are held in the Fine Arts Recital Hall.

Purpose

The sole purpose of the Sherwood Music School is to be usefulto give rather than to receive. While realizing that its function is to furnish the means of acquiring a good musical education to everybody, everywhere, it does not lose sight of the fact that, as a School, it has a duty to perform in the training of character. Therefore, only Teachers of recognized ability and high principles are employed—Teachers who love their fellows, and whose aim it is to send out to honorable lives, young people, equipped not only with a good musical education, but with good health, good manners, good minds, and good hearts. Officers and Teachers, alike, spare no pains to be helpful to those who need help. This personal friendly interest creates an atmosphere and environment conducive to the highest degree of accomplishment.

For thoroughness, breadth of musicianship, and artistic excellence, the Sherwood Music School is without a rival, and its high ideals are carried to the remotest corners of the country; for its graduates, now successful Artists and Teachers, are teaching everywhere—in the New England States, on the Pacific Coast, in Canada, in the South, and in all of the Middle States.

The Standardized Plan of Study followed by the School insures a thorough musical education at the lowest possible cost and in much less than the usual time.

Through the system of Branches established by the School this thorough training in Music is made possible for everyone.

The total enrollment in the Sherwood Music School and its Branches is more than 15,000 students.

BRANCHES AND AFFILIATED SCHOOLS

"Sooner or later we shall not only recognize the cultural value of music; we shall also begin to understand that, after the beginnings of reading, writing, arithmetic and geometry, music has greater practical value than any other subject taught in the schools."

—P. P. CLAXTON, United States Commissioner of Education.

IN 1913 the Sherwood Music School, carrying out the policy of its founder, Mr. Sherwood, to make the best training in music available to the greatest number of people everywhere, entered upon the policy of establishing Branches in communities where the musical interest is sufficient to warrant it. A list of these Branches with their Affiliated Teachers is given at the end of this Catalog.

The Chicago Neighborhood Branches are located in the suburbs of the city. The same instructors teach in these Branches, and the same Courses and Credits are given, as at the Main School, thus saving pupils who live in the vicinity of these Neighborhood Branches, the inconvenience of going down town.

The instructors in the Branches outside of Chicago have been selected from among the best Teachers where the Branches are situated, and have been elected members of the Faculty of the Department of Branches and Affiliated Schools of the Sherwood Music School. The Courses of instruction given at the Main School are followed also in the Branches, and enable local students to cover very much the same ground with the utmost economy of time and money.

Standardized Teaching

In the past there has been a radical difference between the way in which music has always been taught, and the way in which teaching is carried on in the public schools. In music, it has been customary, to a large extent, to give lessons without any definite, well prepared Text for the student to use; the instruction has been merely oral. Whereas, in the public schools, the oral instruction has always been combined with the use of carefully prepared

printed textbooks. In consequence, public school work has been Standardized, and is more interesting, as well as less expensive and difficult, than the study of music.

Educators in the public schools have been slow to give any credit to music students for outside work in music, because music study, as it appeared to them, lacked educational value, and there was no Standard whereby they could measure the work accomplished.

The Sherwood Music School was the first School to see that music could be Standardized and taught just as definitely and as systematically as any subject in the public schools. This work of Standardization, the Sherwood Music School has accomplished very largely by the use of a carefully prepared Printed Text, embodying all the instruction that is essential for a thorough musical education. This Text is studied privately and in classes under well-equipped Teachers. The phenomenal growth and progress of the Sherwood Music School in recent years has proved that music students everywhere felt the need of such a Text and welcomed it. The Printed Text is used in the Main School and throughout all its Branches, thus thoroughly Standardizing all the work of the School.

What the Sherwood Music School has accomplished in Standardizing the teaching of music, both in the Main School and its many Branches, has drawn to it the observation of Universities, High Schools and Boards of Education. On this account, High School and University credits are allowed, in many States and by many institutions, to students studying in its Branches.

Printed Text

The Printed Text, in which all the instruction of each lesson taken with the Teacher is written down in black and white for study at home, and for constant review and reference in case the student forgets, is coupled with frequent written and oral reviews and written examinations. There is a system of grades, in order that parents and others may see just how the pupil stands in music. Under the merely oral system of instruction, the parent has absolutely no means of knowing where his child stands in music, whereas he knows quite accurately where he stands in his public school work. Under the Sherwood Music School system of teaching, where the instruction of each lesson is written down, the student has to make a definite grade, and the parent can watch the child's progress, and co-operate with the Teacher in helping the child to advance.

This plan must not be confused with correspondence instruction in any sense of the word, for the Printed Text must be studied with the aid of a Teacher, at regular lesson periods. Neither does the use of the Printed Text eliminate the individuality of the Teacher, but, on the contrary, affords it greater scope; for, just as in the teaching of other subjects, the successful Teacher must be greater than the text he is using, so, in the teaching of music under this system, the better the Teacher, the better will be the results from the use of the Printed Text.

Inasmuch as each lesson taken with the Teacher is in Printed Text form, the student can refresh his memory of what is said by the Teacher as often as he likes. All that the teacher *tells* is put in print, and much of what he *shows* is pictured, for the student to study and re-study at home. In this way, the student practically takes a lesson with his Teacher every day; which increases the value of each dollar spent in the study of music, and makes an education in music possible with a much smaller investment.

Then, too, a great deal of the Rudimentary and Theory instruction that is usually given at the lesson period, can just as well be learned at home without explanation on the part of the Teacher, inasmuch as it is all in printed form. This gives much more time for work at the Keyboard during the lesson period with the Teacher.

In making most expenditures, a business man usually sees to it that he gets value received, but when spending money for a musical education without the aid of a Printed Text, much valuable instruction is forgotten and lost, and money is paid out again and again for a repetition of the same information that has already been paid for. But with the instruction of each lesson put into printed form, for the student to restudy at home, before returning for his next lesson, this "forgetting" is reduced to a minimum, and a new dollar's worth of instruction is received for each dollar spent.

If a grown-up man attends a lecture for an hour, how much can he remember when he reaches home? And yet, a child is expected to remember all that is crowded into a short lesson period every week!

Musical education includes very much more than the mastery of the Keyboard. A European newspaper once said, "There are hundreds of Americans in Europe, trying to finish a musical education they never began;" and it is a lamentable fact that a great majority of American music students know nothing at all of music as an educational study, and of the rudiments and fundamentals upon which music is built. As the Branch system of the Sherwood Music School extends itself, such a criticism as that made by this European newspaper will become impossible.

Credits

The value of a Diploma depends upon the standing of the institution that issues it. The Sherwood Music Diploma is issued by authority of the State of Illinois. The high standard of the Sherwood Music School is so well known that many high Schools and

Universities grant credits to its students. The Sherwood Music School is one of the institutions of learning at which Chicago public school Teachers can work for Promotional Credits. It appears on the list of Accredited Schools recognized by the State of Illinois, and, in 1921, received official recognition from the State Department of Education, for its meritorious work in extending and standardizing Music Education.

Concert and Teaching Opportunities

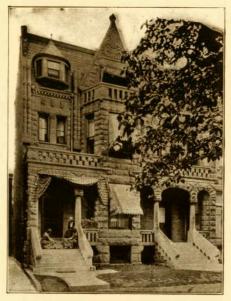
The widespread work of the School brings with it unusual opportunities for its students in the way of Concert and Recital engagements. A practical assurance of teaching positions for its Graduates in the Piano Department can be given, as a result of the requirements of its hundreds of growing Branches.

The policy of the School in establishing Branch Studios in Chicago, also affords openings for its young graduate Teachers; and those of them that have had some teaching experience are given opportunities to teach while doing Postgraduate work.

The School has, for several years, placed its graduates in lucrative and pleasant positions, but the rapid growth of the School has caused a demand for well-equipped Sherwood Teachers, both in the Branches and in the Main School, which is constantly in excess of the supply. Every one of its last year's graduates was immediately placed in a satisfactory position.

Classification of Students

Students are classified as Regular and Special. Regular students are those working for Certificates, Diplomas, or Degrees. Special students are those who are doing special work in any Department, without the object of earning credits. Special students are not granted Diplomas or Certificates, but receive a letter stating the amount of work covered. They are entitled to all the free advantages of the School, the same as Regular students.



DORMITORY

Dormitory

THE SHERWOOD MUSIC SCHOOL, realizing the need of a Dormitory for out-of-town students, has selected for that purpose a beautiful home in the most desirable section of Chicago. It is located at 2831 Pine Grove Avenue, one block from Lincoln Park, and one block from Lake Michigan. It is only twenty minutes' ride from the School. Each room is light, attractively furnished and well ventilated.

The School has been very fortunate in securing the services of Mrs. J. C. Davis as House-Mother. Mrs. Davis is singularly qualified for the position as she has had a great deal of experience in looking after the general welfare and happiness of many out-of-town students. The prominent feature of the Dormitory life, is the personal attention and care given to each student, and it is highly apreciated by both parents and pupils. (See letters on page 15.) Reservations should be made in advance. All communications should be addressed to the Assistant Secretary, but Mrs. Davis will be glad to answer, personally, any questions which parents may care to ask, after reservations are secured. A reservation fee of fifteen (15) dollars is required, and this is credited on the last term's charge for room and board.

Charges are made by the term of ten weeks. A discount of five per cent is allowed if payment is made for the entire school year of four terms in advance.

> Room and board for the term of ten weeks.......\$125.00 (Laundry of bed linen, towels and napkins included)

All money is payable in advance. A refund is made only in case of protracted absence due to illness.

Articles Required for Dormitory Residence

Four sheets, plainly marked: size 60 or 63, for single beds. Two pairs pillow slips, plainly marked.
One pair warm blankets, plainly marked.
Four napkins, plainly marked.
One napkin-ring.
Six hand towels, plainly marked.
Six bath towels, plainly marked.



DORMITORY LIVING ROOM

Letters from Dormitory Pupils

SCOTIDALE, PA.

DEAR "MOTHER DAVIS":

You don't know how much I appreciate your taking time to write. It seemed like a breath from beaven to have a letter from Mother Davis. I do miss Chicago so much. I am planning to be in Chicago this Fall and then we will have a dandy chat together. I almost feel that I have a home at 2831 Pine Grove Avenue, and I shall never forget the days I seem there with you all.

Devotedly,

YOUR MOLLY O.

ELSIE, MICH.

My DEAR MRS, DAVIS:

I want to thank you for your kindness to Frances all through the year, and especially at least when she was "desperate" as she said. It means so much to "mother" so many girls and you were so good to her. I hope some day to find a way of showing you how much I appreciate your kindness to my daughter.

Yours sincerely,

(Mrs.) Margaret A. Pearl.

BUCKINGHAM, ILL.

DEAREST MRS, DAVIS:

I cannot tell you how happy I am to know that you are going to continue the Dormitory repeated by the property of the property

You'll never know how badly I felt the morning I left. I sure was a blue girl. I felt just as bad as if it had been Auntie, for you seem so close to me, Mrs. Davis, since my illness. Your many kindnesses will never be forgotten by me. I think of you many, many times, even the I haven't written. Bushels of love to you.

Lucula.

BLUEFIELD, W. VA.

My DEAR MRS, DAVIS:

I cannot tell you how grateful I am for all that you have done. I certainly feel better satisfied to know that my daughter is under your care, than I could under any other circumstances and I surely do thank you. I know she will be happy to be in your home next winter and we, too, shall be glad to have her there and are very grateful to you for your kindness in the past.

Thanking you with all my heart, I am,

Yours sincerely,

(MRS.) MARGARET PHELPS.



GEORGIA KOBER

Georgia Kober, of the Piano Department, was, for fifteen years, William H. Sherwood's pupil and Chief Assistant. She has had, in addition, the advantage of study in European centers, having coached with Gabrilowitsch and Lhevinne. For many years she was associated with Dr. J. H. Kappes of Evanston, who was a favorite pupil of Schneider von Wartensee, himself a pupil of Beethoven. Dr. Kappes was also a pupil of Felix Mendelssohn, and the intimate friend of Chopin, and Clara and Robert Schumann. On account of his friendship with these masters, he was thoroughly imbued with the spirit of their compositions. Miss Kober's studies with him, therefore, enable her to interpret these great works to her pupils very much as the composers, themselves, would have done. Miss Kober has played with many of the leading American Orchestras, including the Minneapolis Symphony Orchestra, the Cincinnati Symphony Orchestra, the Seattle Symphony Orchestra, and others.

FACULTY

Piano

Charlotte Allen Gladys Atkinson Arthur Charles Becker Edith C. Dawkins Effic Donnelson Leah Elward Ruth Adelina Franzen Edouard Hesselberg Etta A. Hill

Genevieve Hodapp Elizabeth Keller Francis Keyser Georgia Kober George Ralf Kurtz Irene Lamb Gwendellyn Lleweflyn Elizabeth Lovell

Pearl Matthews Eloise Nolte Fanny Amstutz Roberts Eva M. Shirley Sidney Silber Helen Stahler Anna Tomlinson Katherine Townsend Arthur Wildman

Else Arendt James Haupt Louis Kreidler Katheryn Llewellyn Grace Kien Madison Daniel Protheroe Violin

Hugh Rowland Roberts Martha Stelzl

Buth Breytsprank

Bernice Carl Eller Leon Marx Orchestra

Mahel Kellogg Ensemble Playing Leon Mars

Violoncello Hubert Conover

Leon Marx Organ

Walter Keller

Tina Mae Haines Public School Music

Florence A. Crane

Harmony, Counterpoint, Canon, Fugue, Composition, Orchestration Elizabeth Keller Walter Keller Will A. Harding

History, Form and Analysis Tina Mae Haines

Normal Piano Anna Tomlinson

Interpretation and Appreciation of Music Georgia Kober

Piano Technic

George Ralf Kurtz Anna Tomlinson

Adults' and Children's Choruses Daniel Protheroe

Lectures on Weekly Programs of the Chicago Symphony Orchestra Tina Mae Haines

Dramatic Art and Expression Romayne Margaret Campbell Melvyn Hesselberg Mabelle Church Van Alstyne

Dancing Frances Janet Ross Cornet and Trumpet

Alfred J. Smith

Flute and Piccolo Jules Furman Saxophone

Clarinet Herman C. Gunkler Foreign Languages Odile Vade

Gustavus A. Kowalski Chief Examiner for Branches and Affiliated Teachers Will A. Harding



SIDNEY SILBER

Sidney Silber, of the Piano Department and Dean of the School, is an American by birth. His early training was followed by a period of study in Piano and Theory under Heinrich Barth and Ernst Jedliczka of Berlin. Subsequently, he was for a period of three years a favorite pupil of Lescheticky. Previous to joining the Sherwood Music School, he taught for thirteen years as the Head of the Piano Department at the University School of Music, Lincoln, Nebr. He has written extensively on musical subjects for magazines. Mr. Silber has played as soloist with the Chicago Symphony Orchestra, the Mineapolis Symphony Orchestra, the Milwaukee Symphony Orchestra, and others.

DEPARTMENTS OF INSTRUCTION

Graduate Departments

THE Departments of Instruction leading to Diplomas and Degrees, are Piano, Voice, Stringed Instruments (Violin, Violoncello), Organ, Public School Music and Dramatic Art.

Special Departments

Special Departments of Instruction include Theory (Harmony, Counterpoint, Canon, Fugue, Composition and Orchestration); History, Form and Analysis of Music; Normal Piano; Interpretation and Appreciation of Music; Piano Technic; Choral Conducting; Sherwood Choral Society; Children's Chorus of Chicago; Church Music and Oratorio Coaching; Lectures on the Programs of the Chicago Symphony Orchestra; Wind Instruments (Flute, Piccolo, Clarinet, Cornet, Trumpet, Saxophone); Ensemble Playing; Orchestra; Foreign Languages; Dancing.

Students may register in any Department. Students who desire Diplomas or Degrees must specify their intention, and register for the Courses required in the Department from which they wish to be graduated.



LOUIS LUNTZ

Louis Luntz, of the Piano Department, has recently returned from abroad, where he spent many years teaching and concertizing. Mr. Luntz is a native of the United States. After studying with the best teachers in New York City, he went to Europe, becoming a pupil of the famous Berlin pianist and pedagog, Severin Eisenberger, and the well known concert artist, Madame Teresa Carreño. His public work, both as a Teacher and a concert-pianist, excited the interest of Prof. Xaver Scharwenka, and Mr. Luntz was engaged to teach one of the artist classes at the famous Klindworth-Scharwenka Conservatory of Music, where he prepared many pupils for the concert stage and for teaching. Fritz Kreisler says of him, "Mr. Luntz is an artist of great capabilities and a gentleman of refinement and culture."

COURSES OF STUDY

Courses in Piano, Voice, Violin and Organ

THE Courses of Study open to students who register in the Departments of Piano, Voice, Violin and Organ are:

The Preparatory Course. The Intermediate Course.

The Advanced Course (Teacher's Certificate).

The Graduate Course (Diploma).

The Postgraduate Course (Bachelor of Music Degree).

Beginners are registered in the Preparatory Course; other students may register in the Course for which their previous preparation has fitted them. Students who have received their previous preparation elsewhere will be registered directly in the Course for which they are prepared.

Higher Courses

An outline of the Courses leading to higher degrees (Master of Music and Doctor of Music) will be sent upon request.

Course in Public School Music

The Course in Public School Music, when taken in conjunction with the requisite amount of Voice and Piano or Voice and Violin study, entitles the student to the Sherwood Music School Certificate and Diploma in Public School Music, and makes him eligible for a Certificate from the State of Illinois as a Teacher of Music in the Public Schools.

Courses in Dramatic Art and Expression

The Courses open to students who register in the Department of Dramatic Art and Expression are as follows:

The Graduate Course (Diploma),

The Postgraduate Course (Bachelor of Oratory).



GEORGE RALF KURTZ

George Ralf Kurtz, of the Piano Department, was a pupil of William H. Sherwood. He was very successful as Director of the Piano and Organ Departments at the Fargo (N. D.) Conservatory of Music, and left this institution to join the Faculty of the Sherwood Music School, where he has won an enviable place for himself, on account of his high ideals of musicianship and his untiring efforts for the success of his pupils.





ELIZABETH KELLER PIANO



PIANO



LEAH ELWARD

Piano Department

Outline of Piano Courses

THE work in the Piano Department leads to Diplomas and Degrees. The Courses for which a student may register are as follows:

The Preparatory Piano Course

The Intermediate Piano Course

The Advanced Piano Course (Teacher's Certificate)

The Graduate Piano Course (Diploma)
The Postgraduate Piano Course (Bachelor of Music

Degree)
The Preparatory and Intermediate Piano Courses

In the Preparatory and Intermediate Flano Gourse

In the Preparatory, Intermediate, Advanced and Graduate Piano Courses the pupil uses a Printed Text, which thoroughly covers every phase of a musical education. (For a description of this Printed Text, see pages 9 and 10.)

In order to encourage a high standard of scholarship, students in the Preparatory and Intermediate Piano Courses are given Free Class Instruction in Ear Training and the Rudiments and General Theory of Music during these most important years of study.

Educators everywhere agree that a child who is given merely a thirty-minute period once a week with a Teacher, and who has no definite educational Text to study, has little or no chance to secure an education in music. Such a pupil is a "taker of lessons" but cannot be looked upon as a music student. Unfortunately, even the ability to play his instrument escapes him later, because his work has not been based upon a thorough understanding of music as an Art.

It should constantly be borne in mind that music is not a "parlor trick" nor a "stunt" but a language a means of expression. How can a student be expected to express what he does not understand? Mere digital facility does not satisfy listeners who are longing to hear messages delivered by real musicians through the medium of their instruments.

Piano Department

Music students who have the advantage, in their early years, of well organized Class work on the Theory of Music and in Ear Training, given with the aid of a comprehensive Text, quickly develop a keen appreciation for music, and an eager desire to practice so that they may express what this Art has come to mean to them.

The Preparatory and Intermediate Piano Courses include Rudiments of Music, Ear Training, Elementary Form and Analysis, and Elementary Harmony as well as the appropriate Keyboard work. The Piano instruction in the Preparatory and Intermediate Piano Courses is given in private lessons, either one or two lessons of thirty minutes each week. The Keyboard work may be briefly divided as follows:

- Mechanical: Development of the playing apparatus, including the fingers, knuckles, wrists and arms.
- Technical: Study of scales, arpeggios and chords; preparation for octave work. Study of appropriate Etudes and of Bach's Two- and Three-Part Inventions.
- Interpretative: Literature for study and Interpretation from such composers as Haydn, Jensen, Mozart, Schumann, Mendelssohn.

Students in these Courses are granted Certificates upon passing satisfactory Examinations in Theory and Keyboard work. These Certificates are as follows:

Preparatory B Certificate upon completing Grade I. Preparatory A Certificate upon completing Grade II. Intermediate B Certificate upon completing Grade III. Intermediate A Certificate upon completing Grade IV.

Students who have satisfactorily completed these Courses may enter the Advanced Piano Course without further examination.

The work of these Courses covers a period of four years; talented students may complete it in less time.



CHARLOTTE ALLEN PIANO



FANNY A. ROBERTS



EDITH C. DAWKINS



EDOUARD HESSELBERG

Edouard Hesselberg was born in Riga, Russia. He received his musical education at the Moscow Royal Philharmonique Conservatory, where, among his associates and classmates were Scriabine, Lhevinne, Petschnikoff, Rachmaninoff, Kallinnikoff, Altschuler, and others. He graduated from the above Conservatory as Laureate Medalist and then studied under Rubinstein. He has had a brilliant concert career, appearing with Sembrich, Marconi, Nordica, De Reszke, Masini, Lucca, Yaw, Sousa, and Schiel in the principal cities of the Old and New World, with overwhelming success, earning the sobriquet of "Tone Poet." He is an interpretative artist of rare and distinguished ability and has a magnetic personality. His pupils are holding enviable positions in Europe, China, Austria and Canada, as well as in the United States. He is also well known as a composer, there being some hundred vocal, instrumental and orchestral works to his credit. He was advisory editor in preparing the encyclopaedic "Art of Music" for the National Society of Music (New York), in which Strauss, Debussy, Elgar, Chadwick and Damrosch were his colleagues.

Piano Department

The Advanced Piano Course

T HE satisfactory completion of the Advanced Piano Course entities the student to the Sherwood Music School Teacher's Certificate. Students who have completed the Intermediate Piano Course may register for this Course without examination. The Printed Text, including a great deal of the best Piano Literature, carefully annotated by instructors of international reputation, forms the basis for this Course. (For a description of this Printed Text, see pages 9 and 10.) If young men and women are to be sent out as Teachers, it is highly desirable that their equipment be thorough, their education broad, and their practical experience sufficient to enable them to cope with the manifold problems that generally confront the young Teacher. The Printed Text insures a much broader education than is possible in any other way. This Text is covered in class work.

Recognizing the need of special training in the Psychology of Teaching, all students in the Advanced Piano Course are required to take one class lesson each week in Normal work. The Sherwood Music School has, for a great many years, recognized the importance of Normal Training, and this is one of the reasons why its pupils have had such nation-wide success as Teachers. In this Normal Class the students are drilled in the most practical methods of teaching Ear Training, Notation, Sight Reading, Rhythm and Harmony. A great deal of attention is also given to the best means of developing a piano hand, with practical demonstrations of exercises best adapted for correcting the many deficiencies in the average student's hand.

The student in the Advanced Piano Course is required to take two class lessons each week in Harmony, and one class lesson each week in History, Form and Analysis of Music.

The Piano instruction is given in private lessons, two lessons of thirty minutes each week, or one lesson of sixty minutes each week. The Technical and Interpretative work covered in the Advanced Piano Course includes Etudes by Cramer, Clementi and Chopin; Sonatas by Mozart and Beethoven; polyphonic works of Bach, and compositions selected from recognized classic, romantic and modern composers.

The Advanced Piano Course is a one-year Course.

Piano Department

The Graduate Piano Course

The satisfactory completion of the Graduate Piano Course entitles the student to the Sherwood Music School Diploma. Students who have completed the Advanced Piano Course may register for this Course without examination. Students who have received their preparation elsewhere will be given an examination on the work of the preceding Course. If the Piano and Theory work has been covered, students may make up the other subjects while taking the regular work of the Graduate Piano Course.

The student of the Graduate Piano Course continues the study of the Printed Text (for description of this Printed Text, see pages 9 and 10) in class, and is required to take two class lessons each week in Counterpoint, and one class lesson each week in Ensemble playing.

The Piano instruction is given in private lessons, two lessons of thirty minutes each week, or one lesson of sixty minutes each week. The Technical and Interpretative work covered in the Graduate Piano Course includes selections from the Well-Tempered Clavichord and the English and French Suites of Bach; the Kullak Octave Studies (edited by William H. Sherwood), Chopin Etudes, Beethoven Sonatas and compositions of Schubert, Liszt, Schumann and others.

The Graduate Piano Course is a one-year Course.

The Postoraduate Piano Course

The satisfactory completion of the Postgraduate Piano Course entitles the student to the Sherwood Music School Postgraduate Diploma (Degree of Bachelor of Music). Students who have completed the Graduate Piano Course may register for this Course without examination.





RUTH FRANZEN PIANO



EVA M. SHURLEY



GENEVIEVE HODAPP

Piano Department

The object of this Course is to give the student the most thorough and comprehensive musical education possible. Students in this Course must acquire a very high degree of proficiency in performance as well as a thorough comprehension and practical application of the theoretical and creative side of music. To the earnest and sincere student who expects to give his time and effort to the profession of music this Course is recommended.

The student of the Postgraduate Piano Course is required to take one class lesson each week in Canon, Fugue, Composition and Orchestration.

The Piano instruction is given in private lessons, two lessons each week of thirty minutes, or one lesson each week of sixty minutes. The Technical and Interpretative work of this Course includes a variety of Concertos and Piano Solos especially appropriate for concert performance.

The Postgraduate Piano Course is a two-year Course; students who have exceptional gifts and unusual working ability may complete it in less time.

Opportunities for Graduates

The Sherwood Music School, through its Branches, has a staff of more than one thousand well equipped Teachers. Where the teaching staff is so large, vacancies occur at frequent intervals; and graduates who have prepared themselves to fill such vacancies need never be in want of a good opening. Furthermore, the rapid growth of the Piano Department in the Main School as well as in its Branches, creates a constant need for additional new Teachers in Chicago.



IRENE LAMB



GWENDOLLYN LLEWELLYN PIANO

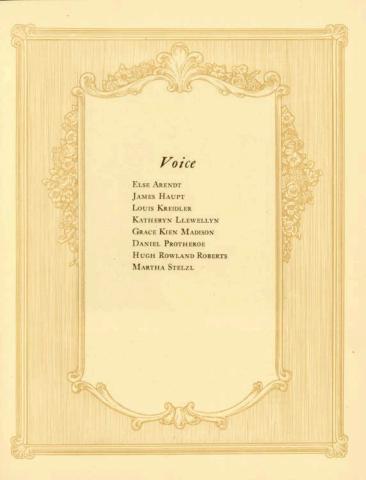


ELIZABETH LOVELL, PLANO



ELSE ARENDT

Else Arendt, of the Voice Department, was born in Odessa, Russia. Her father, Dr. Hans Harthan, a well known European composer and pianist, was Director of the Imperial Conservatory of Music, and her mother was a concert and oratorio singer. From them she received, at an early age, her first musical training. She numbers among her instructors, Mme. Bianca Bianchi, of Munich, and Mme. Rueckbeil-Hiller of Stuttgart, Prof. Anton Dressler and Conductor Peter Raabe. Her various concert and oratorio successes have been obtained in Europe, South America and the United States. She has been unanimously praised as an exceptional artist, with a magnetic personality and a voice of fresh and appealing beauty.





Louis Kreidler is one of the celebrated baritones of the Chicago Grand Opera Company, and was formerly with the Metropolitan Opera Company of New York. It is doubtful if America has produced an operatic baritone who at the same time has so completely and convincingly succeeded in the more difficult and refined environments of the concert stage. His triumph at the Bach Festival, Bethlehem, Pa., was a popular acknowledgment of his superlative gift as a concert baritone of the highest type. His experience as a concert artist has given him a keen sense of the requirements of the concert platform, and his full, resonant voice, pure diction and faultless style combine to make him one of the favorite teachers of voice before the public.

Voice Department

Outline of Voice Courses

THE work in the Voice Department leads to Diplomas and Degrees. The Courses for which a student may register are as follows:

The Preparatory Voice Course.

The Intermediate Voice Course.

The Advanced Voice Course (Teacher's Certificate).

The Graduate Voice Course (Diploma).

The Postgraduate Voice Course (Bachelor of Music Degree).

The work in the Voice Department embraces all that is best in the accepted schools of singing—the Italian, German, French and English. These schools all rely for their success upon the application to voice production of a few fundamental principles. The methods by which these principles are inculcated vary, but the principles themselves have their foundation in nature, and have always been used by the best teachers and singers. The fact is emphasized that singing is a mental process. Students are taught to conserve their vocal and physical resources by exercising concentration of thought. Special attention is paid to the cure of injurious habits which singers, either unconsciously or carelessly, may have acquired.

An educated musician must know something more of music than his own particular subject. The Rudiments and Fundamental Laws of Music, Harmony, Form, Analysis and History, should be understood by students in all departments of Music Study. Besides this, graduates in the Voice Department should have enough knowledge of the Piano Keyboard and Technic, and sufficient facility at the instrument, to enable them to play their own accompaniments reasonably well. For this reason a knowledge of the Rudiments and Fundamental Laws of Music and Piano Playing, as given in the Preparatory and Intermediate Courses of the Piano Department, is required of students working for credits in the Voice Department. This preliminary work includes Ear Training, Elementary Harmony and a practical acquaintance with Piano Technic and Interpretation.

Pupils in the Voice Department may enjoy the benefits of membership in the Sherwood Choral Society free.



GRACE KIEN MADISON

Grace Kien Madison, of the Voice Department, is a pupil of Alice Garrigue Mott of New York City, and was her assistant for two years. After a successful career in opera and concert in this country she went abroad for further study and experience. In Europe she studied with the foremost teachers and filled a very successful series of operatic and concert engagements, singing the leading roles in "Traviata," "Rigoletto," "Faust" and other operas.

Voice Department

The Preparatory and Intermediate Voice Courses

Purity of Tone, Scale Equalization, Enunciation and Diction, are some of the fundamental points to be achieved in the education of a Voice student. A thorough mastery of these points will enable the singer to interpret the Vocal Literature of all schools, intelligently. Therefore, in the Preparatory and Intermediate Voice Courses, the chief work is devoted to correct Breathing, correct Singing of Vowels, Tone Production, Scale Equalization, Diction and Primary Technic.

Students in the Preparatory and Intermediate Voice Courses are required to take the work of the Preparatory and Intermediate Piano Courses unless they already have a knowledge of Piano and Theory equivalent to the work of these Courses. Students who have covered the requirements in Voice and who have completed the Preparatory and Intermediate Courses in Piano, are given Certificates at the completion of each of the Preparatory and Intermediate Voice Courses. No Certificates are given for Voice work without Piano and Theory, but students who may have done this work previously, either in the Sherwood Music School or elsewhere, will be given full credit for the same.

The Voice instruction is given in private lessons, two lessons of thirty minutes each week. The Technical and Interpretative work in the Preparatory and Intermediate Voice Courses, includes Vaccai Bk. 1, Franz Abt Practical Singing Tutor, Salvatore Marchesi's Exercises, Bonoldi's Exercises and Vocalization, and songs of English and American composers, as well as Italian and German songs.

The time required for the completion of the Preparatory and Intermediate work in the Voice Department varies so much with the natural ability and application of the student that it is difficult to give any estimate of the same.

Voice Department



MARTHA STELZL VOICE



HUGH R. ROBERTS VOICE



EFFIE DONNELSON PIANO

The Advanced Voice Course

The satisfactory completion of the Advanced Voice Course entitles the student to the Sherwood Music School Teacher's Certificate. The student who registers for this Course, must have a knowledge of Piano and Theory equivalent to the work of the Preparatory and Intermediate Courses in the Piano Department. If desired, some of this work can be made up while taking the regular work of the Advanced Voice Course. Students who have completed the Intermediate Voice Course may register for this Course without examination.

The student of the Advanced Voice Course is required to take two class lessons each week in Harmony and one class lesson each week in History, Form and Analysis of Music. (The instruction in these classes is based upon the Printed Text described on pages 9 and 10.)

The Voice instruction is given in private lessons, two lessons of thirty minutes each week. The Technical and Interpretative work covered in the Advanced Voice Course includes studies by Marchesi, Concone, Frederic Root and others, together with songs, arias and opera selections suitable for Concert Repertory.

The Advanced Voice Course is a one-year Course.

The Graduate Voice Course

The satisfactory completion of the Graduate Voice Course entitles the student to the Sherwood Music School Diploma. Students who have completed the Advanced Voice Course may register for this Course without examination.

Voice Department

The student of the Graduate Voice Course continues the study of the Printed Text (for description of the Printed Text, see pages 9 and 10) in class, and is required to take two class lessons each week in Counterpoint.

The Voice instruction is given in private lessons, two lessons of thirty minutes each week. In this Course the study of the Oratorio is continued, and well-known Operas are selected for study. French, German and Italian arias, and the works of Strauss, Beethoven, Liszt, Brahms, and others, furnish an enlarged repertory for Concert and Church programs.

The Graduate Voice Course is a one-year Course.

The Postgraduate Voice Course

The satisfactory completion of the Postgraduate Voice Course entitles the student to the Sherwood Music School Postgraduate Diploma (Degree of Bachelor of Music). Students who have completed the Graduate Voice Course may register for this Course without examination.

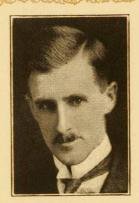
The student of the Postgraduate Voice Course is required to take one class lesson each week in Canon, Fugue, Composition and Orchestration.

The Voice instruction is given in private lessons, two lessons of thirty minutes each week. The Technical and Interpretative work of this Course is devoted to the mastery of a larger repertory for Concert work and to the deeper study and interpretation of the best vocal literature.

The Postgraduate Voice Course is a two-year Course; students who have exceptional gifts and unusual working ability may complete it in less time.



ETTA HILL PIANO



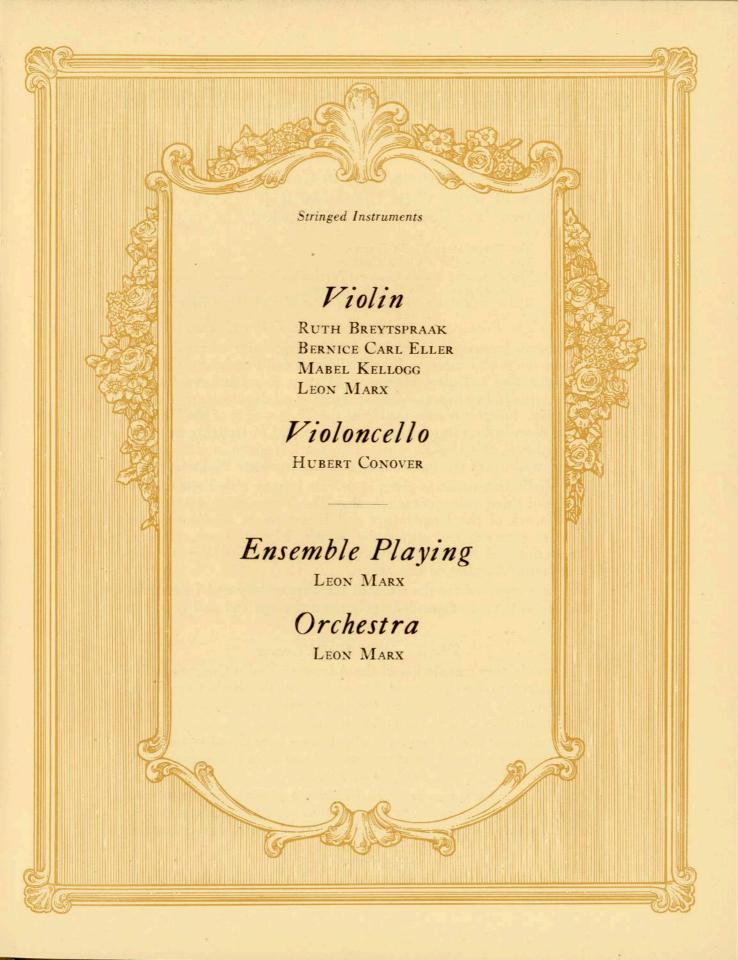
JAMES HAUPT VOICE



KATHERYN LLEWELLYN VOICE



Ruth Breytspraak, of the Violin Department, received four years' training under the eminent French virtuoso, Professor Henri Marteau. Her studies in this country have been with Harry Weisbach, Concert Master of the Chicago Symphony Orchestra. Since her return to America, Miss Breytspraak has had many successful concert engagements. She wins her audience by pure, clean violin playing, absolute accuracy of intonation, and genuine artistic intelligence.



Stringed Instrument Department

Outline of Violin Courses

THE work in the Violin Department leads to Diplomas and Degrees. The Courses for which a student may register are as follows:

The Preparatory Violin Course. The Intermediate Violin Course.

The Advanced Violin Course (Teacher's Certificate).

The Graduate Violin Course (Diploma).

The Postgraduate Violin Course (Bachelor of Music Degree).

The Preparatory and Intermediate Violin Courses

An educated musician must know something more of music than his own particular subject. The Rudiments and Fundamental Laws of Music, Ear Training, Harmony, History, Form and Analysis of Music, should be understood by students in all departments of Music Study. For this reason a study of the Theory part of the Printed Text, described on pages 9 and 10, is required of students working for credits in this Department. This work is given in class and is free to students of the Preparatory and Intermediate Violin Courses.

The Violin instruction is given in private lessons, either one or two lessons of thirty minutes each week. The Technical and Interpretative work of the Preparatory and Intermediate Violin Courses includes exercises and studies by Sevcik, Mazas, Dont, Dancla, De Beriot and Kreutzer, and compositions by Sitt, Vieuxtemps, Beethoven, Wieniawski and others.

The time required for the work of the Preparatory and Intermediate Violin Courses depends largely upon the age and ability of the student.

The Advanced Violin Course

The satisfactory completion of the Advanced Violin Course entitles the student to the Sherwood Music School Teacher's Certificate. Students who have completed the Intermediate Violin Course may register for this Course without examination.

The student of the Advanced Violin Course is required to take two class lessons each week in Harmony and one class lesson each week in History, Form, and Analysis of Music.

The Violin instruction is given in private lessons, two lessons of thirty minutes each week, or one lesson of sixty minutes each week. The Technical and Interpretative work covered in the Advanced

Stringed Instrument Department

Violin Course includes studies by Bach, Spohr, Mozart, Fiorillo, Sevcik, Kneisel and Mazas; concertos and solos from the compositions of De Beriot, Chopin, Hubay, Godard, David and others. The Advanced Violin Course is a one-year Course.

The Graduate Violin Course

The satisfactory completion of the Graduate Violin Course entitles the student to the Sherwood Music School Diploma. Students who have completed the Advanced Violin Course may register for this Course without examination.

The student of the Graduate Violin Course is required to take two class lessons each week in Counterpoint.

The Violin instruction is given in private lessons, two lessons of thirty minutes each week, or one lesson of sixty minutes each week. The Technical and Interpretative work in the Graduate Violin Course includes studies by Rovelli, Dont (24 Caprices), Dancla (Op. 73), and others; concertos and solos by such composers as Beethoven, Mendelssohn, Burch, Kreisler, Dvořák, Tartini, D'Ambrosio.

The Graduate Violin Course is a one-year Course.

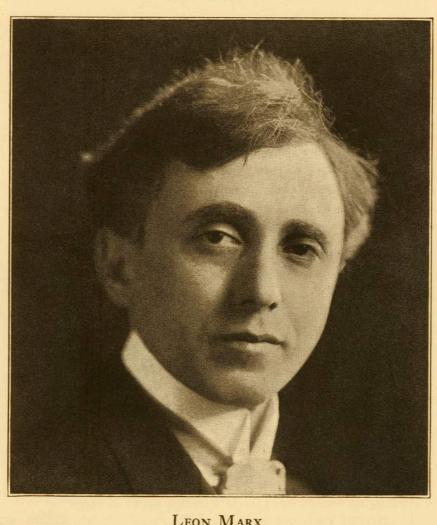
The Postgraduate Violin Course

The satisfactory completion of the Postgraduate Violin Course entitles the student to the Sherwood Music School Postgraduate Diploma (Degree of Bachelor of Music). Students who have completed the Graduate Violin Course may register for this Course without examination.

The student of the Postgraduate Violin Course is required to take one class lesson each week in Canon, Fugue, Composition and Orchestration.

The Violin instruction is given in private lessons, two lessons of thirty minutes each week, or one lesson of sixty minutes each week. The Technical and Interpretative work of this Course includes studies by Paganini and Sauret; sonatas by Handel, Tartini, Bach, Franck; concertos by Bazzini, Saint-Saëns, Lalo, Brahms, Tschaikowsky, and other works similar to these.

The Postgraduate Violin Course is a two-year Course; students who have exceptional gifts and unusual working ability may complete it in less time.



LEON MARX

Leon Marx, of the Violin Department, was known as "that wonderful boy violinist." At nine years of age, he won the Springer Medal, under Schradieck, in Cincinnati; at twelve, a diamond medal, under Jacobsohn, in Chicago; and at fifteen, the prize scholarship under Joachim, in Berlin. At twenty, he joined the Thomas Orchestra, in Chicago; and since then the Chicago Opera Company and many celebrated orchestras have made use of his talent. Because of his ability to pass on to his pupils much of the spirit that has put him in the front rank of the violinists of today, he has met with extraordinary success as a teacher.

Stringed Instrument Department

Violoncello

The Violoncello is a beautiful solo instrument and occupies a most important place in the orchestra. It is not a difficult instrument to learn and a proficient 'cellist is always sure of a good income, as he is in great demand by professional orchestras.

Work in this Department does not regularly lead to graduation (although arrangements may be made for it to do so), but special instruction is given to suit the requirements of individual students. Both beginners and advanced pupils are accepted and there is ample opportunity for practice in the Sherwood Music School Orchestra and in the Chamber Music of the Ensemble Class.

Ensemble Playing

Ensemble Classes are conducted for the following combinations of instruments:

Piano and Violin.
Piano and Violoncello.
Piano, Violin and Violoncello.
Piano, Violin, Violoncello and Viola.
String Quartet.

These Classes give excellent practice in sight reading, and preparation for Chamber Music Concerts. Ensemble Playing is a requirement for the Diploma in Piano or Stringed Instruments. It is also open to others who are qualified to take part.

Orchestra

The Sherwood Music School maintains a Symphony Orchestra for the benefit of the students of the Stringed and Wood Wind Instrument Departments; membership is free. The members of this orchestra study the best orchestral literature, both classical and modern, and thus prepare to fill profitable positions in the professional orchestras of the city.



HUBERT CONOVER VIOLONCELLO



MABEL KELLOGG VIOLIN

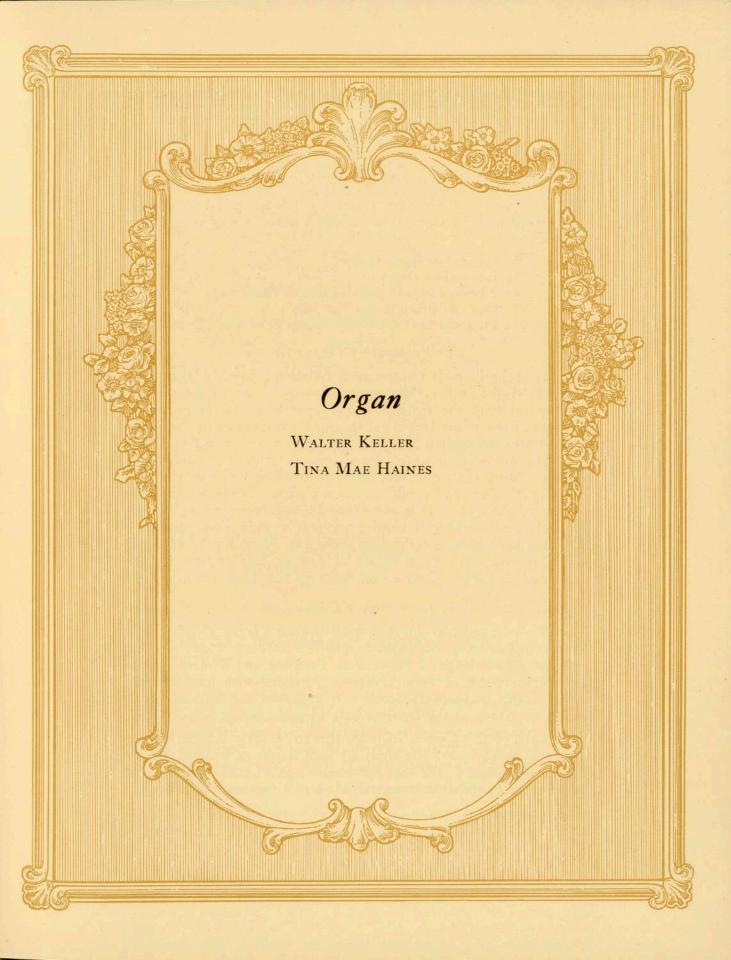


BERNICE CARL ELLER VIOLIN



WALTER KELLER

Walter Keller, Musical Director of the Sherwood Music School, in charge of the Organ and Theory Departments, is a pupil of Karl Piutti of Leipzig, Paul Homeyer of the Gewandhaus Concerts, and Frederic Grant Gleason of Chicago. He has given Organ Recitals in Boston, New York, Philadelphia, Buffalo, Detroit, Cincinnati, St. Louis, St. Paul, and many other cities. He is organist and choir director of Austin Methodist Episcopal church. Dr. Keller is an authority on Musical Theory, and a composer of numerous works for Piano, Organ and Voice. His "Synchronous Prelude and Fugue," acclaimed by the foremost theorists and composers of the day, has given him an international reputation as a theorist.



Organ Department

Outline of Organ Courses

THE work in the Organ Department leads to Diplomas and Degrees. The Courses for which a student may register are as follows:

The Preparatory Organ Course.

The Intermediate Organ Course.

The Advanced Organ Course (Teacher's Certificate).

The Graduate Organ Course (Diploma).

The Postgraduate Organ Course (Bachelor of Music Degree).

The Preparatory Organ Course

Facility at the Piano is a necessary foundation for good Organ playing, and therefore the Preparatory Course for an Organ student is identical with the work of the Preparatory and Intermediate Courses in the Piano Department. In these Courses of the Piano Department the student is given thorough instruction in Ear Training and in the Rudiments and Fundamental Laws of Music, including elementary Harmony, and sufficient work in Piano to acquire a considerable degree of proficiency as a pianist. Students who have completed these Courses in the Piano Department may register for the Intermediate Organ Course without examination. Students who may have done an equivalent amount of Piano Keyboard work, but who have had no instruction in Theory, may register for the Intermediate Organ Course and make up the Theory work.

The Intermediate Organ Course

Students who register for the Intermediate Organ Course must have completed the Preparatory and Intermediate Piano Courses or show a knowledge of Piano, Ear Training and Theory equivalent to the work of these Courses. Students who have covered most of this preparatory work may complete the balance while taking the work of the Intermediate Organ Course.

The work of this Course includes private, weekly, Organ lessons of one hour each, for the study of such works as Dudley Buck's "Phrasing Studies," the easier Preludes and Fugues by Bach, and organ solos by the Romantic and Modern Composers.

The Intermediate Organ Course is a one-year Course.

Organ Department

The Advanced Organ Course

The satisfactory completion of the Advanced Organ Course entitles the student to the Sherwood Music School Teacher's Certificate. The student who has completed the Intermediate Organ Course may register for the Advanced Organ Course without examination.

The student of the Advanced Organ Course is required to take two class lessons each week in Harmony and one class lesson each week in History, Form, and Analysis of Music. (The instruction in these classes is based upon the Printed Text, described on pages 9 and 10.)

The Organ instruction is given in private lessons, one lesson of sixty minutes each week. The Technical and Interpretative work covered in the Advanced Organ Course includes the larger Preludes and Fugues of Bach; the easier Sonatas by Mendelssohn, Merkel, Guilmant; and compositions in larger form by Handel, Merkel, Rheinberger, Saint-Saëns, Dubois, Guilmant and others.

The Advanced Organ Course is a one-year Course.

The Graduate Organ Course

The satisfactory completion of the Graduate Organ Course entitles the student to the Sherwood Music School Diploma. Students who have completed the Advanced Organ Course may register for this Course without examination.

The student of the Graduate Organ Course continues the study of the Printed Text (for description of the Printed Text see pages 9 and 10) in class, and is required to take two class lessons each week in Counterpoint.

The Organ instruction is given in private lessons, two lessons of thirty minutes each week, or one lesson of sixty minutes each week. The Technical and Interpretative work of the Graduate Organ Course includes the great Preludes and Fugues of Bach; sonatas by Bach, Merkel, Rheinberger, Piutti, Guilmant; concert pieces by Widor, Hollins, Franck, Best, Thiele, Lemare and others.

The Graduate Organ Course is a one-year Course.

Organ Department

The Postgraduate Organ Course

The satisfactory completion of the Postgraduate Organ Course entitles the student to the Sherwood Music School Postgraduate Diploma (Degree of Bachelor of Music). Students who have completed the Graduate Organ Course may register for this Course without examination.

The student of the Postgraduate Organ Course is required to take one class lesson each week in Canon, Fugue, Composition and Orchestration.

The Organ instruction is given in private lessons, two lessons of thirty minutes each week, or one lesson of sixty minutes each week. The Technical and Interpretative work of this Course is devoted to the mastery of a larger repertoire for Concert and Church work and to the deeper study and interpretation of the best Organ Compositions.

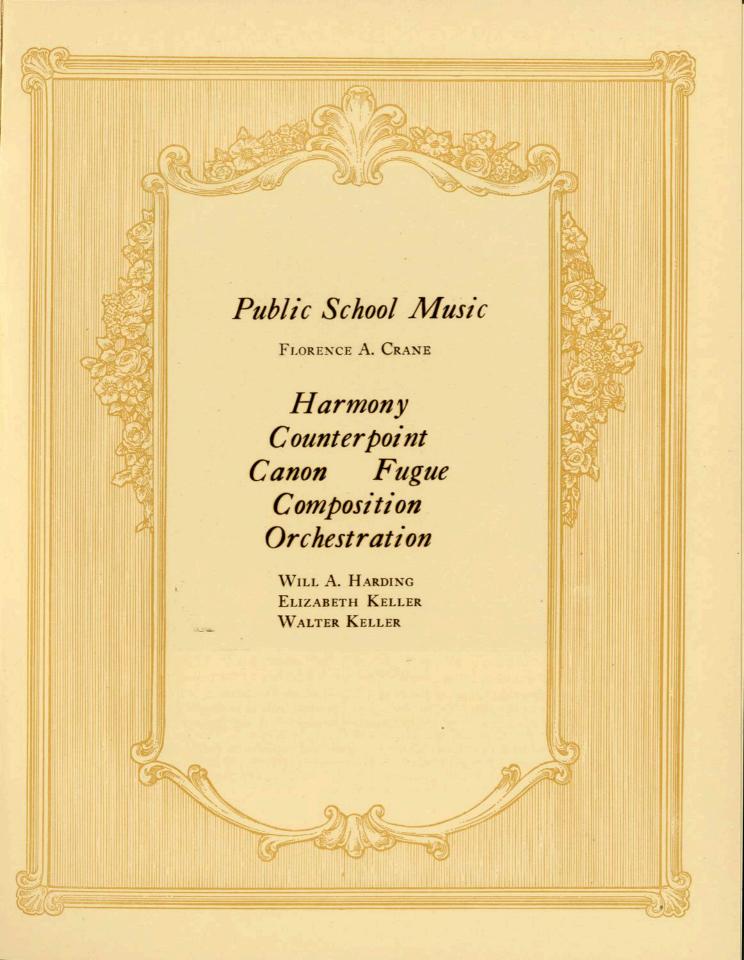
The Postgraduate Organ Course is a two-year Course; students who have exceptional gifts and exceptional working ability may complete it in less time.

Church and Concert Organists

Many of the openings in the Branches of the Sherwood Music School call not only for Teachers of Piano, but for Church Organists as well. The satisfactory completion of the Organ Courses of the Sherwood Music School equips students to fill such positions, and also to meet the growing demand for Concert Organists in the better class of Theaters.

Organ Practice

Organ practice periods can be arranged for at the School by applying to the Assistant Secretary.





FLORENCE A. CRANE

Florence A. Crane, of the Public School Music Department, is a graduate of the State Normal School at Ypsilanti, Mich., in Public School Music. She studied for two summer sessions with the National Summer School in Chicago (Cinn and Company School). This was followed by four summer sessions of study and teaching in the American Institute of Normal Methods at Northwestern University, Evanston, Ill. (Silver Burdett and Company School). In addition, she has made a thorough study of the Piano and Voice.

Public School Music Department

Florence A. Crane, who has charge of the Public School Music Department, had her first practical experience in teaching Public School Music in the Chelsea, Mich., Public Schools. Then she spent two years as Supervisor of Music in the Greenfield, Ohio, Public Schools: three years as Supervisor of Music in the Public Schools of Wausau, Wis.; two years as Supervisor of Music in the Public Schools of Calumet, Mich.; one year as instructor of Normal Methods in the State Normal School of Milwaukee, Wis., and in the State Teachers' College, of Cedar Falls, Iowa; four years as Supervisor of Music in the Public Schools of Glencoe, Ill., and West Chicago, Ill., which position she now holds in connection with her work as Supervisor of Music in the Elm Place Public School of Highland Park, Ill., and in the Public Schools of Downer's Grove, Ill. She is also a teacher of Public School Music Methods and Appreciation of Music in the Lake Forest University School of Music, at Lake Forest, Ill., and has conducted the Glee Club at the Chicago Club for two years. For one year she traveled in seven States of the Middle West, representing the Music Department of Silver Burdett and Company.

This thorough training and broad experience insures pupils who study Public School Music under Miss Crane in the Sherwood Music School the most practical training.

Miss Crane takes a personal interest in seeing that her graduate pupils are properly placed in congenial and paying teaching positions, and receives, in this undertaking, the support and cooperation of the School. It is a well known fact that there is a greater demand for teachers of Public School Music than can possibly be supplied by the present facilities for training Teachers. While there is no uniformity among the different States as to the requirements for a State Certificate, yet, as a matter of fact, practically all the States grant Certificates to Teachers and Supervisors of Public School Music who hold an Illinois State Teacher's Certificate, without further examination, and the State of Illinois grants this Certificate to Sherwood Music School graduates, without further examination.

Public School Music Department

Outline of Public School Music Course

THE work in the Public School Music Course leads to a Teacher's Certificate and Diploma. The Course in this subject is designed to meet the legal requirements in regard to Training in Special Schools, so that graduates from this Course may receive full recognition from the State Boards of Education.

Candidates for this Course must have done either the English work of a High School Course or its equivalent. In Music, the candidate's previous preparation must be equivalent to the work of the Preparatory Piano Course described on page 25.

The Public School Music Course covers a period of two years in class work as follows:

First Year	Second Year		
AppreciationOne Hour	AppreciationOne Hour		
Harmony Two Hours	CounterpointTwo Hours		
MethodsTwo Hours	Methods Two Hours		
Choral ConductingOne Hour	Choral ConductingOne Hour		
Sight Singing, Ear Training	Sight Singing and Ear		
and General TheoryOne Hour	TrainingOne Hour		
History One Hour	Pedagogy and Psychology. One Hour		
Form and AnalysisOne Hour	Orchestra ConductingOne Hour		
Observation and Practice	Observation and Practice		
TeachingOne Hour	TeachingOne Hour		

Before graduation, students must show a fair degree of proficiency in Singing and in Piano playing. In one of these subjects the standing must be advanced; that is, equivalent to the Advanced Voice Course (see page 36) or the Advanced Piano Course (see page 27), and in the other it must be equal to the Intermediate Course (see pages 35 and 24).

The demand for well equipped Teachers of Public School Music is far greater than the supply. Opportunities are particularly numerous for Public School Music Teachers who are competent to organize and conduct choruses and orchestras, as well as to teach General Theory, Harmony and Music Appreciation. Success in this work is assured to anyone who has the broad, general equipment provided by the Sherwood Music School Public School Music Course.

Theory Department

Harmony

Through this Course the important subject of Harmony is made a practical part of the music student's equipment. It is not enough that he recognize chords, analyze progressions, and—mechanically—harmonize Figured Basses, which is only the foundation; but he should be able to take a melody and make his own harmonization entirely, introducing modulations, diatonic or chromatic chords, ornamentation, etc. In this manner he superimposes upon his technical ability—Musical Grammar—his own choice of harmonic language—Musical Style.

The work of this Course covers a period of one year, two lessons each week in class or privately. This work is one of the requirements for the Sherwood Music School Teacher's Certificate in Piano, Voice, Violin, Organ and Public School Music.

Counterpoint

The work in the Counterpoint Course covers a period of one year, two lessons each week in class or privately. This work is one of the requirements for the Sherwood Music School Diploma in Piano, Voice, Violin, Organ and Public School Music.

Canon, Fugue, Composition and Orchestration

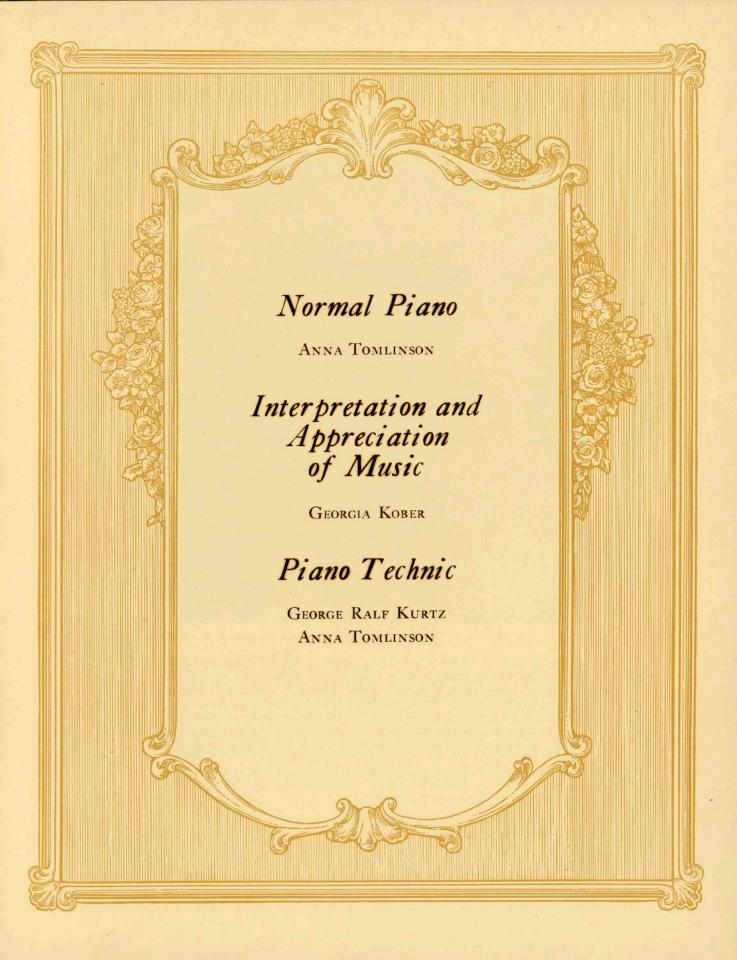
The work of the Canon, Fugue, Composition and Orchestration Course covers a period of two years, one lesson each week in class or privately. Through this Course the student is given a practical working knowledge of the higher forms of polyphonic writing.

The work of the Canon, Fugue, Composition and Orchestration Course is one of the requirements for the Sherwood Music School Postgraduate Diploma (Degree of Bachelor of Music) in Piano, Voice, Violin and Organ.



TINA MAE HAINES

Tina Mae Haines, of the Organ, Coaching and Lecture Department, is a teacher, lecturer and organist of great natural talent, with an unusually broad education and extensive experience. She studied organ with Alexandre Guilmant in Paris. She was Sub-dean of the Illinois Chapter of the American Guild of Organists, and is organist and director at St. James Methodist Church of Chicago. She has met with notable success as a lecturer, having given many lectures on the programs of the Chicago Symphony Orchestra Concerts, and toured over six thousand miles with the St. Paul Symphony Orchestra, lecturing on concert programs given by that organization. During a recent sojourn in Paris, she made a study of modern French orchestral, operatic and choral literature.





ANNA TOMLINSON

Anna Tomlinson, of the Piano Department, is fitted for her profession of Normal Piano Instructor by study under such noted teachers as Theodore Leschetizky, Fräulein Marie Prentner and Frau Malwine Bree, supplemented by many years of practical teaching experience. She has fully realized the prediction of her instructors, and her work as a Teacher of Teachers has long been accepted as of most pronounced value. Always abreast of the times, Miss Tomlinson studies incessantly to give the best of all the new ideas in piano teaching to the students who enroll in her classes, and her unqualified success is sufficient proof that her efforts are not without avail. Teachers return to her year after year for practical help in teaching.

Normal Piano

THE Normal Piano Course is a one-year Course, and consists of forty weekly Lectures of one hour each. The following are some of the important subjects covered:

- 1. The art of awakening the interest of the pupil by appealing to one sense at a time, such as the Ear Sense, the Touch Sense, the Eye Sense, and then correlating these impressions.
- 2. Ear Training and the Development of Rhythm.
- 3. The Development of a Piano Hand.
- 4. The true function of Relaxation in Piano Playing.
- 5. Technic.
 - a) Scales and Arpeggios-their Theory and Practice.
 - b) The Trill and the Tremolo-their Theory and Practice.
 - c) Octave and Chord Technic-their Theory and Practice.

Other subjects include Sight Reading, Memorization and Pedaling. Since the student in this Course has a definite Printed Text to refer to (for description of the Printed Text, see pages 9 and 10), he is able to grasp more in detail the subject of each Lecture, and through this Text and his notes on the Lectures, can refresh his memory on these important details from time to time.

Candidates for the Sherwood Music School Teacher's Certificate in Piano are required to attend these Lectures.

Teachers who feel that their measure of success is not commensurate with their ability as musicians, would do well to register for this Normal Course, even though they may find it impossible to carry any other work at the School. Teachers who complete this Course satisfactorily and show the requisite degree of general musicianship, may receive a Letter of Recommendation from the School.

This Course can also be taken in private lessons.

Interpretation and Appreciation of Music

THE Interpretation and Appreciation of Music Course consists of forty weekly one-hour Lectures, illustrated by the playing of compositions of the best classic, romantic, modern and ultramodern composers. The following subjects are discussed and illustrated:

Logic, proportion and contrast.

Appreciation of the characteristic Schools of Composition.

Individual traits of composers.

Mental attitude and physical deportment in public and private.

Intellectual, imaginative, emotional, and inspirational aspects of music.

Objective and subjective Interpretation.

The Interpretation Course was inaugurated by William H. Sherwood more than twenty years ago, and has continued as an important factor in the training and equipment given to students of the Sherwood Music School.

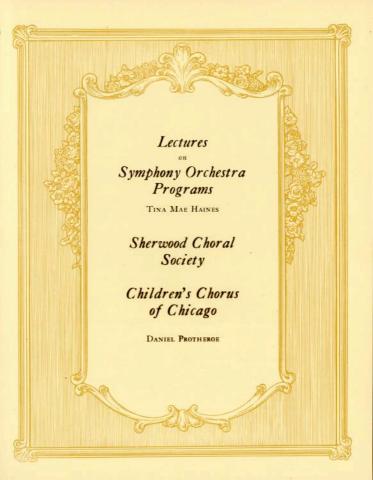
The Course is open to all advanced music students.

Piano Technic

THE work in the Technic Class is of two distinct kinds: (1) Mechanical; (2) Technical. The Mechanical work consists of the development of the playing apparatus (the fingers, knuckles, wrist, forearm, elbow, upper arm and shoulder), and a study of the manner of employing the same for the acquisition of weight, relaxation, tone production, keyboard facility, evenness, clearness, strength and endurance. The Technical work consists of phrasing, punctuation, pedaling, tone coloring, dynamics, agogics, fingering, accentuation, methods of practice and memory training.

Students who desire special work of this kind should consult with the Secretary before registering.

Students who have not had the best technical training, and whose progress at the keyboard is retarded on account of a deficiency in Technic, will find this class of great benefit.





DANIEL PROTHEROE

Daniel Protheroe, of the Voice Department, one of the world's most noted choral conductors, was born at Ystradgynlais, Wales (the early home of Adelina Patti). At eighteen he was conducting choruses in national contests. He conducts the following organizations: Children's Chorus of Chicago (Junior Pupils of the Sherwood Music School), Sherwood Choral Society, Central Church Chorus, Hyde Park Congrational Church Chorus, The Illinois Bell Telephone Women's and Men's Choruses, The Chicago Training School Chorus, The Arion Musical Club and The Arion Junior Chorus of Milwaukee.

Lectures on Weekly Programs of the Chicago Symphony Orchestra

THIS is a series of twenty-five Lectures on the programs of the Chicago Symphony Orchestra.

The principal numbers scheduled for performance are analyzed and sketched on the piano, with illuminating remarks on the structure, development of material, and instrumentation. It will readily be seen that such study is far-reaching in its scope, for it develops the analytical faculties, stimulates the imagination, enriches the emotional receptivity, and immeasurably widens the horizon. A season's study along these lines enhances the value of specific study in all fields of musical activity.

Sherwood Choral Society

MEMBERSHIP in the Sherwood Choral Society is open to men and women over eighteen years of age, who are registered pupils in the School. The object of the Society is to cultivate choral singing; both accompanied and unaccompanied, and to enable its members to obtain an intimate acquaintance with the best modern and classical choral literature. Membership is free, but regular and prompt attendance at the rehearsals is required. A Concert is given by the Society at the close of the year.

Children's Chorus of Chicago (Junior Pupils of Sherwood Music School)

THE aim of the work of the Children's Chorus is to train children in sight singing and choral work, preparing them for older, such as the Apollo Musical Club, the Chicago Mendelssohn Club, the Chicago Madrigal Club, etc. It is a sort of undergraduate school for these older choruses. The greatest care is taken of the children's voices and they are taught to breathe and sing correctly. As the accommodations for rehearsals are limited, applications should be made early in September for membership in the class for the following seasons.

There is no membership fee and the instruction is entirely free, the only requirement being regular attendance at the rehearsals.

The children of the Chorus are trained to sing a number of partsongs, and at the close of the season a Concert is given embodying the work done through the year. Those having exceptional voices are chosen to sing solo parts in this closing Concert.



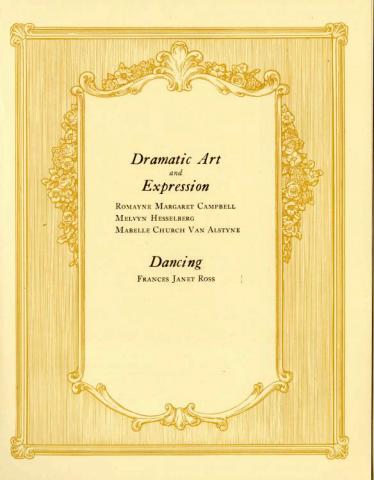
MABELLE CHURCH VAN ALSTYNE

Mabelle Church Van Alstyne, of the Dramatic Art and Expression Department, is a postgraduate of the Dramatic Department of North-western University, from which institution she received the degree of B. O. She taught successfully for many years at her Alma Mater and coached with Mrs. Milward Adams, David Bispham and Richard Mansfield. Her wide platform experience has made her a practical coach for the public speaker and reader.



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Dramatic Art Department



ROMAYNE M. CAMPBELL DRAMATIC ART



HELEN STAHLER PIANO



ELOISE NOLTE

The Graduate Dramatic Art Course

THE satisfactory completion of the Graduate Course in Dramatic Art and Expression, entitles the student to the Sherwood Music School Diploma.

The work in this Department is adapted to the personal needs of the individual pupil. However, in general, the work includes training in taking character parts, the psychology of the part, how and why stage business is invented, deportment, poise, makeup, and vocal culture. Special attention is given to dramatic movement exercises.

An ensemble Dramatic Rehearsal is held for one hour each week. The play that is being studied by the individual students in the Department, is used in this Rehearsal (only plays of importance are adopted), due stress being laid on stage direction and the relation of one character to another. Public performances are given as soon as the pupils reach point in their development that warrants such appearances. The object is to make these public appearances as often as possible, both in plays, and in readings of the highest calibre. Open Forum meetings are frequently held for the discussion of current plays and the theater as a whole.

The entire purpose of the Course is to unfold the individuality of the pupils along broad technical, and inspirational lines, and to bring out and develop whatever natural talent there may be. Instead of dogmas and mannerisms, the pupil is encouraged in flexibility, imagination and initiative. These are the true requisites in a dramatic artist.

The Dramatic Art Course is a two-year Course.

Dramatic Art Department

The Postgraduate Dramatic Art Course

THE Postgraduate Dramatic Art Course is a one-year Course, and consists of a most thorough and comprehensive study of the Drama and allied subjects. The satisfactory completion of this Course entitles the student to the Sherwood Music School Postgraduate Diploma (Degree of Bachelor of Oratory).

The instructors in the Dramatic Art Department are prepared to fill engagements as follows:

- 1. Drama Recitals
 - a) Mixed programs
 - b) Modern plays
 - Talks on Moliere, Ibsen, and contemporary dramatic authors.
 - d) Shakespeare
- Coaching professional companies and amateur clubs and societies
- 3. Club talks on general theatrical topics
- 4. The organization of community theaters.

Dancing

In the Department of Dancing, instruction is given in the Folk Dances of all nations, and in Classic, Esthetic and Modern Dances. The work in this Department can be covered in private instruction or in class.



KATHERINE TOWNSEND PIANO



PEARL MATTHEWS

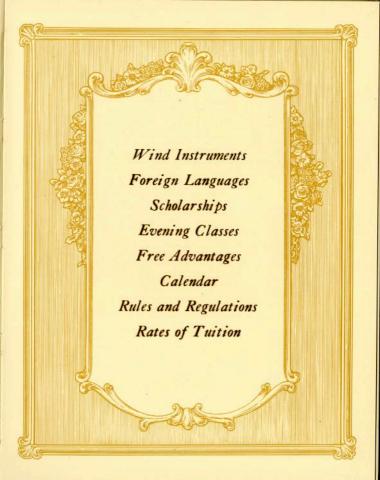


FRANCES JANET ROSS DANCING



MELVYN HESSELBERG

Melvyn Hesselberg, of the Dramatic Art Department, is an actor, reader, lecturer and coach of proven merit. His first experience was gained in stock companies. For two seasons he played principal roles in Shakesperean Repertoire Companies, including Cassius ("Julius Caesar"), Orlando ("As You Like It"), Bassanio ("Merchant of Venice"), the King, the Ghost, and Laertes ("Hamlet"), Mercutio ("Romeo and Juliet"), Banquo ("Macbeth"). His platform work includes Chautauqua and private engagements. As a coach Mr. Hesselberg assisted in staging The Chicago Pageant, presented by the Chicago Association of Commerce in 1921; the Pageant of the Nativity, presented by the Art Institute, 1920; and various school productions.



Wind Instrument Department

6 (1)

Clarinet

Herman C. Gunkler, Clarinetist, of the Wood Wind Instrument Department, is well known among professional symphony and hand instrumentalists, having a broad knowledge of clarinet literature and the requirements for modern orchestral and hand playing. He has heen a member of the Chicago Grand Opera Orchestra, Sousa's Band, Pryor's Band, Conway's Band, and other well known musical organizations. His system of instruction leads to a thorough knowledge of the instrument and its requirements for ensemble work, and insures speedy advancement. He puts his professional experrience at the service of his pupils.

Flute and Piccolo

Jules Furman, Flutist, of the Wood Wind Instrument Department, has been a member of the Chicago Symphony Orchestra for fifteen years. He is also soloist for the Chicago Grand Opera Orchestra. He received his musical education at the Imperial School of Music, in Odessa, Russia, where Mischa Elman, Zimbalist, Seidel and other famous musicians were trained.

Cornet and Trumpet

Alfred J. Smith, Instructor in Cornet and Trumpet, has studied with the best teachers of these instruments, and has had a wide practical experience as soloist in the Pryor, Innes and Conway Bands. He is also a member of several of the best Chicago Orrhestras.

Saxophone

Gustavus A. Kowalski, Instructor in Saxophone, has played in such organizations as the Chicago Band and Innes Band for more than twenty-five years, and has had extensive orchestral experience. He is capable of preparing students for any kind of public work on this most popular instrument.

Foreign Languages

The curriculum of a school of music is not complete without a Department of Foreign Languages. The study of French, Italian and German is very desirable for one who wants to be well educated in music, as so many operas and songs are given in these languages. For a vocalist, particularly, some knowledge of these languages is essential, or a great deal of what is best in vocal literature must be excluded from the singer's repertoire. Vocalization on the vowel sounds of these languages is especially helpful in enabling students to get a pure, round, properly placed, full tone. Lessons in Foreign Languages are given privately.



ALFRED J. SMITH



GUSTAVUS A. KOWALSKI SAXOPHONE

SCHOLARSHIPS

The Kober Scholarships

There are ten of these Scholarships, consisting of \$500.00 cach. The money is given by E. C. Travis of San Francisco, California, who wished the Scholarships to be known as the Kober Scholarships in recognition of the "great talent and unswerving loyalty of Georgia Kober," the President of the School. They are awarded "at the discretion of the management to talented students, who have no other means of carrying on their musical education," and the object of the Scholarships is "to enable such students to carry their studies to a point where they will be self-supporting and a credit to the Schewood Music School."

Applicants for these Scholarships must convince the management that they have the time, strength and talent for intensive study and practice, and that it is their purpose to make music their profession, either as teachers or concert performers.

Branch Scholarships

Between five hundred and one thousand Partial Scholarships are offered each year in the Branches of the Sherwood Music School. These Scholarships are given for two years, and are of the value of \$100.00 per year each, and entitle the successful candidate to a total credit of \$200.00 in tuition fees in connection with a complete course of study at the Main School. They are granted to the pupil who, at the end of the Junior or third year of the Course, has passed the best Examinations in the Branch, throughout the entire course of study up to that time, both in Theory and Technic, and who is recommended by the local Affiliated Teacher.

EVENING CLASSES

In order to accommodate students who are otherwise employed during the day, arrangements are made for instruction in the evening. The School is open every evening throughout the regular School Year, and instruction is given in all Departments of Study.

FREE ADVANTAGES

The following free advantages are enjoyed by pupils of the Sherwood Music School:

Sherwood Music School Choral Society, for adults,

Children's Chorus of Chicago, for junior pupils. Pupils' and Teachers' Recitals.

Orchestra Rehearsals,

Lectures on the Chicago Symphony Orchestra Programs, Classes in the Rudiments of Music, Ear Training, etc.



ARTHUR WILDMAN PIANO



GLADYS ATKINSON



FRANCIS KEYSER PIANO

CALENDAR FOR 1922-1923

The regular School Year consists of four terms of ten weeks each:
First Term—Tuesday, September 5, 1922, to Saturday, November
11, 1922.

Second Term—Monday, November 13, 1922, to Saturday, January 27, 1923.

Vacation-Ten days, December 23 to January 2.

Third Term—Monday, January 29, 1923, to Saturday, April 7, 1923.

Fourth Term—Monday, April 9, 1923, to Saturday, June 16, 1923.

Summer Term—Six weeks—Monday, June 25, 1923, to Saturday, August 4, 1923.

RULES AND REGULATIONS

Students are registered by the Sherwood Music School only upon the understanding that they will conform to the following rules: Registration. Students may register at any time, but are not accepted for less than a term of ten weeks.

Tuition. Tuition is payable by the term, strictly in advance, and will not be refunded.

Missed Lessons. In case of illness, and provided the School has been notified, extension of time will be given so that private lessons missed on that account may be made up. Private lessons missed must be made up within the term. Class lessons missed will not be made up.

RATES OF TUITION

Piano

GEORGIA KOBER	SIDNEY SILBER			
Term of ten weeks, half hour lessons, two less Term of ten weeks, half hour lessons, one less	ns each week n each week	: : :		\$120.00 60.00
EDOUARD HESSELBERG	Louis Luntz			
Term of ten weeks, half hour lessons, two less Term of ten weeks, half hour lessons, one less	ns each week n each week	: : :	:	. \$100.00 . 50.00
George R	ALF KURTZ			
Term of ten weeks, half hour lessons, two less Term of ten weeks, half hour lessons, one less		: : :	:	. \$80.00 . 40.00
Anna T	OMLINSON			
Term of ten weeks, half hour lessons, two less Term of ten weeks, half hour lessons, one less		: : :	:	\$60.00 30.00
CHARLOTTE ALLEN	EVA M. SHIRLEY	Y		
Term of ten weeks, half hour lessons, two less Term of ten weeks, half hour lessons, one less	ns each week n each week	: : :	: :	\$50.00 25.00
ARTHUR CHARLES BECKER LEAH ELWARD GENEVIEVE HODAPP	ELIZABETH KEL IRENE LAMB FANNY AMSTUT	1000	ERTS	
Term of ten weeks, half hour lessons, two less Term of ten weeks, half hour lessons, one less		: : :	: :	\$40.00 20.00
GLADYS ATKINSON EDITH C. DAWKINS EFFIE DONNELSON RUTH ADELINA FRANZEN ETTA A. HILL FRANCIS KEYSER ARTHUR	GWENDOLLYN L ELIZABETH LOVI PEARL MATTHE ELOISE NOLTE HELEN STAHLER KATHERINE TOV	ELL WS		
Term of ten weeks, half hour lessons, two less Term of ten weeks, half hour lessons, one less		: : :	: :	\$30.00 15.00

Rates of Tuition

Voice

Else Arendt	Louis Kreidler	DA	NIE	. Pi	ROT	HER	OE	
Term of ten weeks, half hour lesso. Term of ten weeks, half hour lesso.			:		: :	:		\$100.00 50.00
JAMES HAUPT HU	GRACE		N M	ADI	SON			
Term of ten weeks, half hour lesso Term of ten weeks, half hour lesso								\$60.00 30.00
KATHERYN LIEWELL	YN	MAR	THA	ST	ELZ	L		
Term of ten weeks, half hour lesso Term of ten weeks, half hour lesso								\$40.00 20.00
	Violin							
	LEON MARX							
Term of ten weeks, half hour lesso Term of ten weeks, half hour lesso			:		: :	:		\$80.00 40.00
	RUTH BREYTSPRAAI	K						
Term of ten weeks, half hour lesso Term of ten weeks, half hour lesso								\$60.00 30.00
BERNICE CARL ELLER	R MABEI	KE	LOG	G				
Term of ten weeks, half hour lesso Term of ten weeks, half hour lesso			:	•	: :	:		\$40.00 20.00
	Organ							
WALTER KELLER	TINA	MAE	HA	INE	S			
Term of ten weeks, half hour lesso Term of ten weeks, half hour lesso			:					\$80.00 40.00
Pt	ublic School Mu	sic						

FLORENCE A. CRANE

Course of ten hours each week, consisting of classes in Methods of Teaching, Harmony, History of Music, Sight Singing, Ear Training, etc. Term of ten weeks.

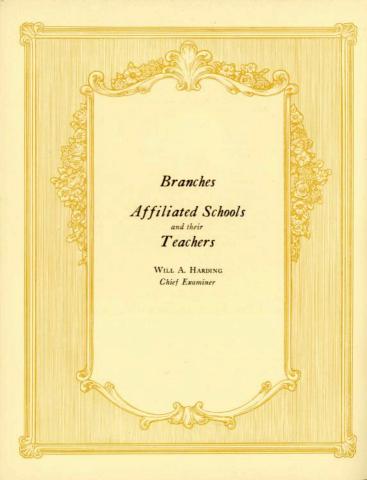
Rates of Tuition

Harmony, Counterpoint	
WALTER KELLER	
Term of ten weeks, half hour lessons, two lessons each week Term of ten weeks, half hour lessons, one lesson each week Lasses, ten weeks, one hour lessons, two lessons each week	\$60.00 30.00 20.00
WILL A. HARDING Term of ten weeks, half hour lessons, two lessons each week Term of ten weeks, half hour lessons, one lesson each week	\$40.00 20.00
ELIZABETH KELLER Term of ten weeks, half hour lessons, two lessons each week Term of ten weeks, half hour lessons, one lesson each week	\$30.00 15.00
Double Counterpoint, Canon, Fugue, Composition, Orchestration	
WALTER KELLER	
Term of ten weeks, half hour lessons, two lessons each week Term of ten weeks, half hour lessons, one lesson each week	\$60.00 30.00 15.00
History, Form, Analysis of Music	
History, Form, Analysis of Music TINA MAE HAINES Season Course, forty weeks, class lessons, one hour each week	\$25.00
Tina Mae Haines	\$25.00
TINA MAE HAINES Season Course, forty weeks, class lessons, one hour each week Normal Piano ANNA TOMLINSON	\$25.00 \$80.00 60.00
TINA MAE HAINES Season Course, forty weeks, class lessons, one hour each week Normal Piano ANNA TOMLINSON	\$80.00
TINA MAE HAINES Season Course, forty weeks, class lessons, one hour each week Normal Piano ANNA TOMLINSON Term of ten weeks, one hour lessons, one lesson each week Season Course, forty weeks, class lessons, one hour each week	\$80.00
TINA MAE HAINES Season Course, forty weeks, class lessons, one hour each week Normal Piano ANNA TOMLINSON Term of ten weeks, one hour lessons, one lesson each week Season Course, forty weeks, class lessons, one hour each week Interpretation and Appreciation of Music GEORGIA KOBER	\$80.00 60.00
TINA MAE HAINES Season Course, forty weeks, class lessons, one hour each week Normal Piano ANNA TOMLINSON Term of ten weeks, one hour lessons, one lesson each week Season Course, forty weeks, class lessons, one hour each week Interpretation and Appreciation of Music GEORGIA KOBER Term of ten weeks, class lessons, one hour each week	\$80.00 60.00

Rates of Tuition
Ensemble Playing
LEON MARX Classes, ten weeks, one two-liour lesson each week \$15.00
Violoncello
HUBERT CONOVER
Term of ten weeks, half hour lessons, two lessons each week
Sherwood Choral Society and
Children's Chorus of Chicago
DANIEL PROTHEROE
Season Course, class lessons, one hour each week. Open to all students of the School. Free
Orchestra
Season Course, one hour each week. Open to all students in Violin or 'Cello Departments'
Rudiments, Ear Training, Elementary Harmony
Class lessons, one hour each week. Open to all students taking the Preparatory or Intermediate Course in Piano, Violin or Voice Free
Lectures on Weekly Programs of
Chicago Symphony Orchestra
TINA MAE HAINES
Season Course, twenty-five lectures, one hour each week. Open to pupils of the School. Free
Dramatic Art and Expression
MELVYN HESSELBERG MABELLE CHURCH VAN ALSTYNE
Full Course, including each week one hour (or two half hour) private lesson in Dramatic Art and Expression, one hour Dramatic Rehearsal, and the privilege of the Open Forum Meetings
Special Course, same as above, with only one half hour private lesson each week. Term of ten weeks
Class lessons, including, each week, one hour class lesson in Dramatic Art and Expression (five in a class), one hour Dramatic Rehearsal, and the privilege of

Rates of Tuition

ROMAYNE MARGARET CAMPE	EL	L					
Term of ten weeks, half hour lessons, two lessons each week Term of ten weeks, half hour lessons, one lesson each week		*	*		*	:	\$40.00 20.00
Dancing							
Frances Janet Ross							
Term of ten weeks, one hour lessons, one lesson each week. Term of ten weeks, half hour lessons, one lesson each week.		i.	:				\$30,00 15,00
Clarinet							
HERMAN C. GUNKLER							
Term of ten weeks, half hour lessons, two lessons each week Term of ten weeks, half hour lessons, one lesson each week			i.	:		:	\$50.00 25.00
Flute and Piccolo							
Jules Furman							
Term of ten weeks, half hour lessons, two lessons each week							\$50.00
Term of ten weeks, half hour lessons, one lesson each week .			•		3.		25.00
Cornet and Trumpet							
Alfred J. Smith							
Term of ten weeks, half hour lessons, two lessons each week Term of ten weeks, half hour lessons, one lesson each week			12	*	*		\$50.00 25.00
Saxophone							
Gustavus A. Kowalski							
Term of ten weeks, half hour lessons, two lessons each week	8						\$50.00
Term of ten weeks, half hour lessons, one lesson each week .	*		8.		*		25.00
Foreign Languages							
Odile Vade							
Term of ten weeks, one hour lessons, one lesson each week	12	332		 24	74		\$20.00
Term of ten weeks, half hour lessons, two lessons each week							20.00
Term of ten weeks, half hour lessons, one lesson each week. Classes, ten weeks, one hour lessons, one lesson each week.	•			:			15.00
Certificates and Diplon	ıa	s					
Teacher's Certificate							\$15.00
Graduate Diploma	4		*				25.00
Postgraduate Diploma (Degree, Bachelor of Music)							25.00





WILL A. HARDING

Will A. Harding, Chief Examiner for the Branches and Affiliated Teachers of the Sherwood Music School, studied piano with Xaver Scharwenka; Harmony and Analysis with Cuthbert Clarkson; Instrumentation and Orchestration with Theo S. Evans; Counterpoint, Canon and Fugue with Walter Keller. He received the Degree of Bachelor of Music from the Sherwood Music School, and has specialized in the Theory of Music and its practical application to the piano keyboard. At first director of the Columbus (Ind.) Branch of the Sherwood Music School, he came to Chicago in 1916 to take charge of the Examination Department for the Branches and Affiliated Teachers.

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

ALABAMA

BESSEMER—Mildred Farr,
BIRMINGHAM—Elizabeth Buckshaw, Lucy
Jones, Myrtle Mae Jones, Berte R. Rogers,
BLOUXTSVILLE—Alta Finley,
FARROFE—Fanny R. Porter,
FLORENCE—Amelia Boddie,
MONTRYALLO—Clara B. Evans,
PRATT CITY—Sallie Johnson Womack.

ARIZONA

DOUGLAS—Ida Hickman, A. J. Pickering.
PHOENIX—Alice Arnold, Maud Pratt Cate,
Mrs. A. G. Hulett, Nellie S. Trott, Merta
H. Work.
WILLEOX—Lillian M. Lawrence.

William Will The William

ARKANSAS

BENTONVILLE—Catherine Smartt Terry, BRINKLEY—Margaret Roy. COTTON PLANT—Ruby Meadow Ross, RATCLIFF—Lois L. Ferguson, WALNUT RIDGE—Mrs. H. W. Green.

CALIFORNIA

ALHAMBBA—Clarence D. Kellogg, ALTA LOMA—Mrs, E. E. Ramsell, ANAHEIM—Edna Hochuli, Stella Schwentker. BRAWLEY—Addie F. High,

BURLINGAME—Mrs. C. O. Bentley, CALEXICO—Grace E. Blaisdell, CARUTHERS—Mr. and Mrs. Dwight Malsbary.

CLAREMONT-Louise Stover.

CLOVIS—Hester M. Gove, Concord—Elizabeth Ivv Brubeck,

COBONADO-Mrs. J. Wayne Elliott.

DINUBA-Marie Tout Bowers, Helen De Yarmin, Elsie Hannaford, Ruby Duncan Hicks.

Downey-Leona G. Hatch.

EL CAJON-Emma R. Stough, EL CENTRO-Elmer A. Todd.

FRESNO-Elizabeth W. Alexander, Ella G. Barton, Mr. and Mrs. Dwight Malsbary.

GLENDALE—S. Gertrude Champlain, Mrs. Jas. H. Searles.

GLENDORA—Phoebe H. Appy. HAYWARD—Anna V. Staley.

HERMOSA BEACH-Florentine Shaw.

Hollywood-Suzanne Joyce Spear, Vida Reed Stone,

HUNTINGTON PARK—Frederick Groton, INGLEWOOD—Mrs. G. W. Crozier,

Kingsberg-Lillian Brandvig, Mrs. Oliver Johnson.

LATUN-Dwight Malsbary,

LONG BEACH—Mr. and Mrs. Abby DeAvirett, Luella Clark Emery, Pauline Farquhar, Charlotte Gooding, Mrs. Clifford Nelson, Minnie O'Neil, Edith M. Pew, Marie Shaffer Shirk, Florine Wilde.

Los Agglis—Franie C. Dillon, Mrs. W. N. Fancler, Gertrude E. Hall, Verda Mae Langston, B. H. Pearson, Lillian Bishop Petnoldt, N. L. Ridderhoff, Nell Rogers, Helen Fitzsimmons Smith, Albert Clarence Turner.

Los Gatos—Emily L. Baker. Mountain View—Maud Rinaman.

NAPA-Gertrude E. Lamdin,

Branches

CALIFORNIA—Continued

OAKLAND-Edgar Bayliss, Mrs. Will W. Butler, Lillian Cushing, Eva May Garcia, Lillian M. Haywood, Aurora Thompson.

OCEANSIDE-Ina Belle Jolley. ORANGE-Alma M. Geiger.

Orost-Lousie W. Harmon,

PALO ALTO-Ella May Adams.

PASADENA-Ethel Alair, Mildred V. Allen, Alice Coleman Batchelder, Mrs. Henley Bussing, Lulu E. Finney, Floyd C. Holly-wood, Myra I. Husted, Morton F. Mason, Mrs. A. Hall Miller, Mary Alice Moody, George Arthur Mortimer, Harold Porter Smyth, Olga E. Stallfort, Pearl Pinkham Thomas, Charles G. Titcomb.

PITTSBURG-Mrs. C. T. Rouner.

REDLANDS-Alice M. Gibson.

REDONDO BEACH-Julia G. Howell.

RIVERDALE-Dwight R. Malsbary. RIVERSIDE-Estelle S. Minkler, Minnietta

Buchner Porter, Florence Sausman, SAN ANSELMO-Velma Walder.

SAN DIEGO-Mrs. H. W. Sharman, Mrs. Wynne S. Staley.

SAN DIMAS-Dolores Cassel,

SAN FRANCISCO-Mabel S. Myers, Evelyn Sresovich.

SANGER-Marie Tout Bowers.

SAN JOSE-Elizabeth Pugh. SAN MATEO-Carrie J. Barnett, Mrs. N. M. Riley, Anna Van Valin,

SAN PEDRO-Maurice H. Koehler.

Santa Ana-Daisy Austin Marsden.

SANTA BARBARA-Caroline K. Dunshee, Pearl A. Merrill, SANTA CRUZ-Mary L. Perkins, Hope H.

Swinford. SANTA MONICA-Gretchen Rebok Gripp.

SANTA PAULA-Alice Bale,

SELMA-Mrs. Albert F. Brown.

SIERRA MADRE-Mrs. Cecil M. Deist.

SOUTH PASADENA-Eleanor Massard, Alma B. Terry.

South San Francisco-Viola Mae Hein.

STOCKTON-Laura Freeman, Helen H. Green, Mary Evalyn Knox, Cora B. Meyers, National Conservatory of Music (J. E. Fuerbringer, Teacher).

TRACY-Gladys De Freitas.

UPLAND-Helen Wiechman Duncanson, C. Bertha Palmer.

Vallejo-Bessie N. Butler. VAN NUYS-Edna Thompson.

WHITTIER-Clara B. Saxman.

COLORADO

Alamosa-Jeanne M. Kohler.

BOULDER-Eugenie E. MacAllister, Harriet L. McCuskey.

CANON CITY-Julia Newell Chappell, Robert Lithgon Dick, Ruth B. Goetz, Helen L. Johnson, Martha Louise Logan, Mrs. A. M. Morey, Phena Mae Moyle, Hazel Holman Reiter, Helen S. Wilson.

COLORADO SPRINGS-Beryl Griswold, E. D. Hale.

Denver-Anna H. Alexander, Ada R. Bloedorn, Mabel L. Braidwood, Minne E. Davidson, Sybil A. Hosmer, Mrs. E. P. Klein, Sarah Layne, Miriam Grant Lindee, Ethel McEachern, Mary Jane Meyers, Otto W. Seelaus, Charlotte Pallot Vair, Clara Woeber.

EATON-Cora Fleming, Stella Heggen Thompson.

LONGMONT-Bessie Bennewitz, Olive Thompson Golden, Mrs. Monroe Markley.

LOVELAND-Lillian Montrose Grahame, Nell B. Schuerman.

MONTE VISTA-Mrs. A. R. Pollock.

Pueblo-Jeannie MacGregor Rettberg, Mrs. Roger Wheldon.

SALIDA-Grace E. Chapman, James S. Ramey,

Branches

COLORADO-Continued

STERLING-Dorothy May Green, Anna B. Lyman.
TRINIDAD-Laura Tichenor Beaver.

TRINIDAD—Laura Tichenor Beaver.

WALSENBURG—Caroline Ottilie Sporleder.

FLORIDA

TAMPA—Mamie Costelia Dawson, Ruth Du Puy, Hulda Kreher, Thelma D. Mote.

GEORGIA

ALBANY—Carrie Shook, Mertie M. Whiting.
ATLANTA—Lucy May Bacon, Mrs. B. L.
Berry, Kate Blatterman, Estelle Bradley,
Lillie D. Caldwell, Annie May Bell Carroll, Ethel E. Davis, Elizabeth T. Gregory,
Elizabeth R. Groves, Merrill Hutchinson,
Evelyn Jackson, Jessie Davenport Jones,
Kate Land, Frances H. Stovall, Jennie
Tutt, Florence Watson, Ruth Weegand,
Elmira Grow Wood.

BLAKELY—Annie V. Womack, CEDARTOWN—Helen Purks.

CORDELE—Comer School of Music (Helen Comer, Teacher).

Dawson-Mrs. W. F. Sherman.

DECATUR-Martha Hudson.

DUBLIN—Grace Cowart, Lucy McArthur, Mrs. Geo. T. Rowe, Mary H. Thompson. GRIFFIN—Nettic Sherwood.

I.AGRANGE—Viola Burks, Mrs. W. R. Campbell, Jeanette Wilhoite.

Macon-Kate Henderson, Marianne Jones, Mrs. W. O. Reeves, Mrs. W. W. Solomon.

MARSHALLVILLE—Mary D. Baldwin.

MARSHALLVILLE—Mary D. Balo

PLAINS-Berta Will Clark.

ROME—Amelia Berry, Georgia Word. THOMASVILLE—Eloise Greer, Mary B. Har-

rison, Ethel D. Silva.

Washington-Gertrude Barnett.

IDAHO

BOISE—Bernice Hill.
Kelloge—Florence Brennan Tobin.

Wallace-Rena Albinola, Ellen N. Cummins.

WEISER-Irene Weightman.

ILLINOIS

Arrowsmith-Leta B. Gathman.

ARTHUR-Alice Roe.
ATHENS-Harriet Swingle.

ATLANTA—Harville Crandall.

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LARAMIE-John L. Hunton, Music Department of the University of Wyoming (G. E. Knapp).

Powell-Mrs. W. G. Dungan.

RIVERTON-Isabel Rathbun Sarvis.

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