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1924

Sherwood Music School Annual Catalog 1924-1925

Sherwood Music School

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Desk Copy

SHERWOOD MUSIC SCHOOL

Fine Arts Building
Chicago

1924-1925

Home of the Sherwood Music School

CATALOG

SHERWOOD MUSIC SCHOOL

FOUNDED 1895 BY WILLIAM H. SHERWOOD
"AMERICA'S GREATEST PIANIST"

GEORGIA KOBER . . . . PRESIDENT
A. J. LLEWELLYN . . . . . FIRST VICE-PRES. AND TREAS.
S. BLOCK . . . . . VICE-PRES.
L. W. ROGERS . . . . . VICE-PRES.
J. M. SCHERGEN . . . . VICE-PRES.
ESTELLE A. LLEWELLYN . . SECRETARY
EVA S. FRAM . . . ASST. SECRETARY

WALTER KELLER . MUSICAL DIRECTOR
SIDNEY SILBER . . . . . DEAN
WILL A. HARDING . . . . . CHIEF EXAMINER, EXTENSION DEPT.

FINE ARTS BUILDING, CHICAGO
Telephone, Harrison 6267

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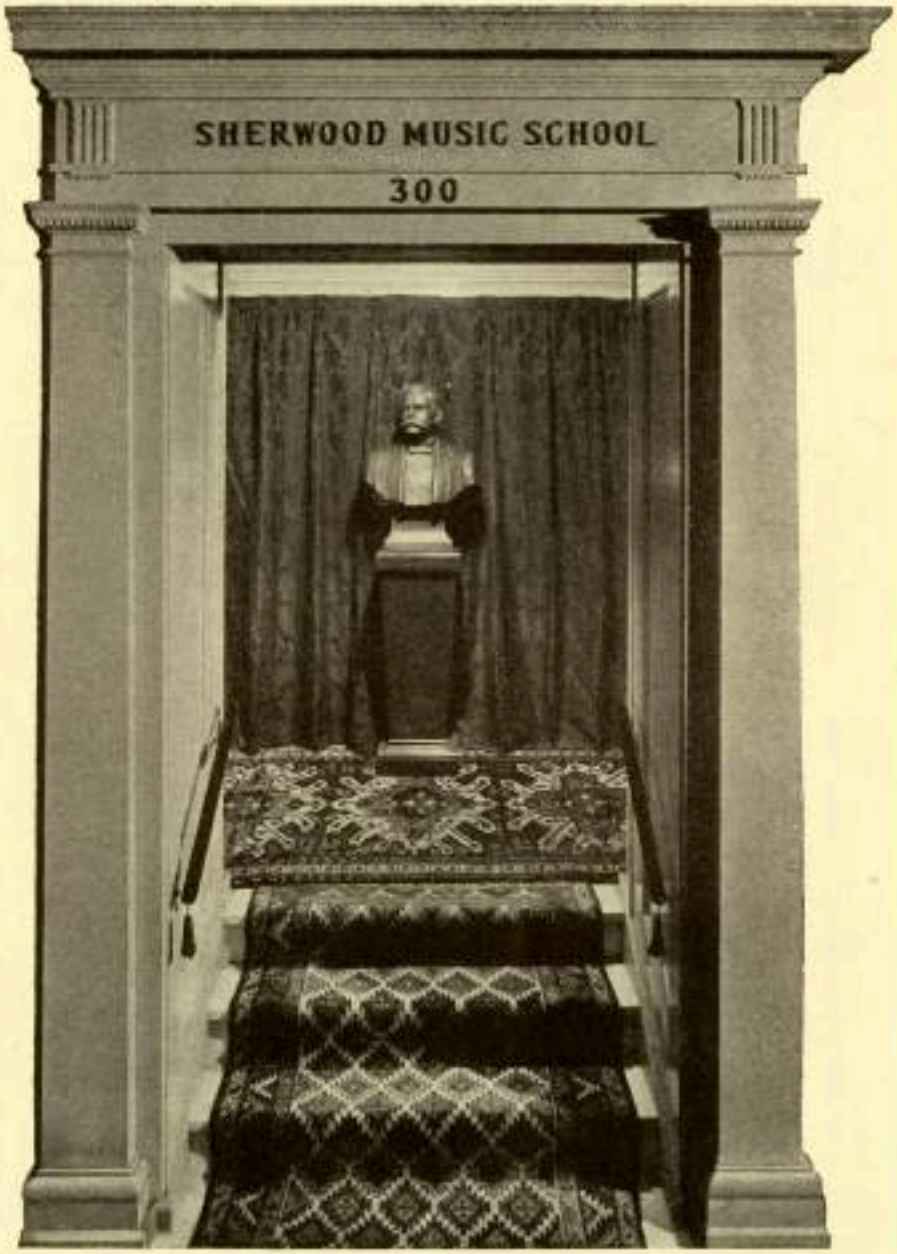


ENTRANCE

SHERWOOD MUSIC SCHOOL

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. A replica of the same stands in the entrance to the School. The Sherwood Music School is built on the corner stone laid by its founder, and offers training to the public that equals, and in some respects surpasses, the best to be obtained 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. Its Lecture and Concert Halls, Libraries, Art Institute and Opera Houses afford the means for study and experience that can be found in few cities of the world. Lake Michigan and the spacious park and boulevard system, offer an endless variety of scenery and out-door recreation. The home of the School is in the Fine Arts Building on Michigan Boulevard. The Studios

thorough musical education at the lowest possible cost and in much less than the usual time.

RECEPTION ROOM

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

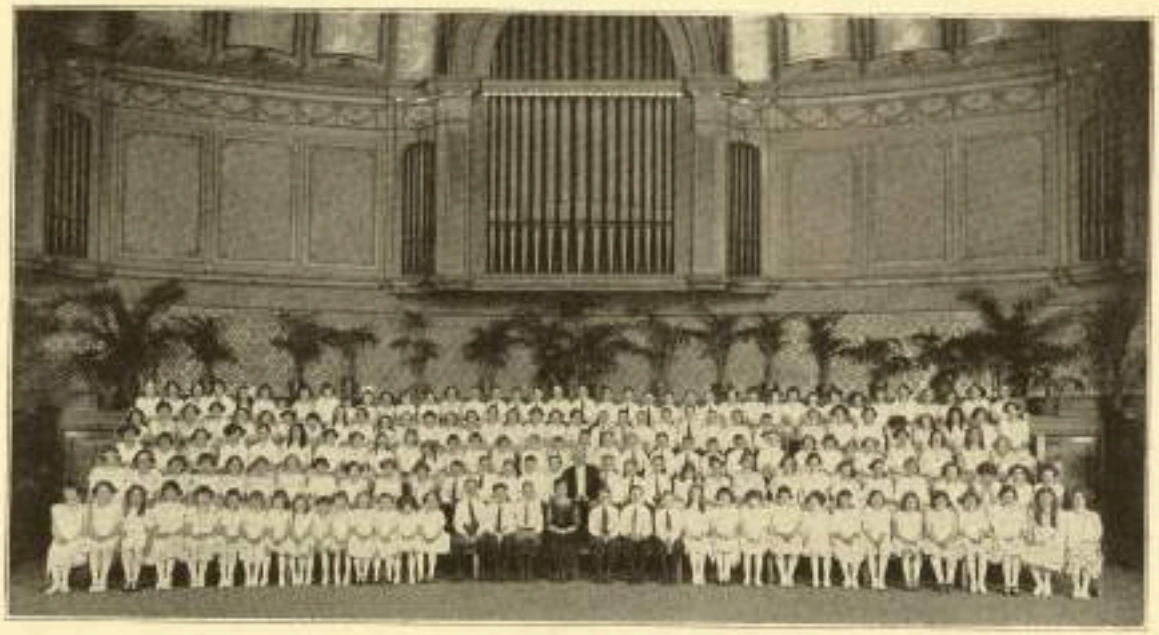
The total enrollment in the Sherwood Music School and its Branches is more than 20,000 students.

Business Training for Young Teachers

One of the unique features of the Sherwood Music School, not to be found in any other conservatory, is the business training given its young teachers, so that when they go out from its walls, it can-

not be said, as is so often remarked of musicians, that they have no business ability.

These teachers are taught how to organize and successfully maintain classes, not theoretically, from textbooks, but practically, by cooperating with the Registrars in the actual work of building their



CHILDREN'S CHORUS OF CHICAGO IN ORCHESTRA HALL
(Junior Pupils of Sherwood Music School)

own classes in Chicago, according to the *system* originated and perfected by the Sherwood Music School. Teachers are made familiar with a system of forms and reports for recording lessons given, missed and made up; for charging and collecting for lessons; for grading each theory and technique lesson after the manner of the Public Schools; and for testing pupils for public recitals.

In fact, the business training which is so indispensable is proportionately as thorough and complete as the musical training. Sherwood pupils can put into practice wherever they go, the business methods learned at the Sherwood Music School, with the certainty of being able to organize classes quickly and to conduct the business part of their profession as successfully as the musical part.

WILLIAM H. SHERWOOD
Founder of the Sherwood Music School

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 in printed form, 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 lessons are given by a teacher at regular lesson periods, the Printed Text forming a basis for each lesson, and making the instruction permanent. 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 would or should be 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 when the teacher's lesson is also in printed form, for the student to re-study 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 person of adult mind attends a lecture for an hour, how much can he remember when he reaches home? Yet, a young student is expected to remember all that is contained in a lesson period!

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 School 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 engage-

SHERWOOD SYMPHONY ORCHESTRA

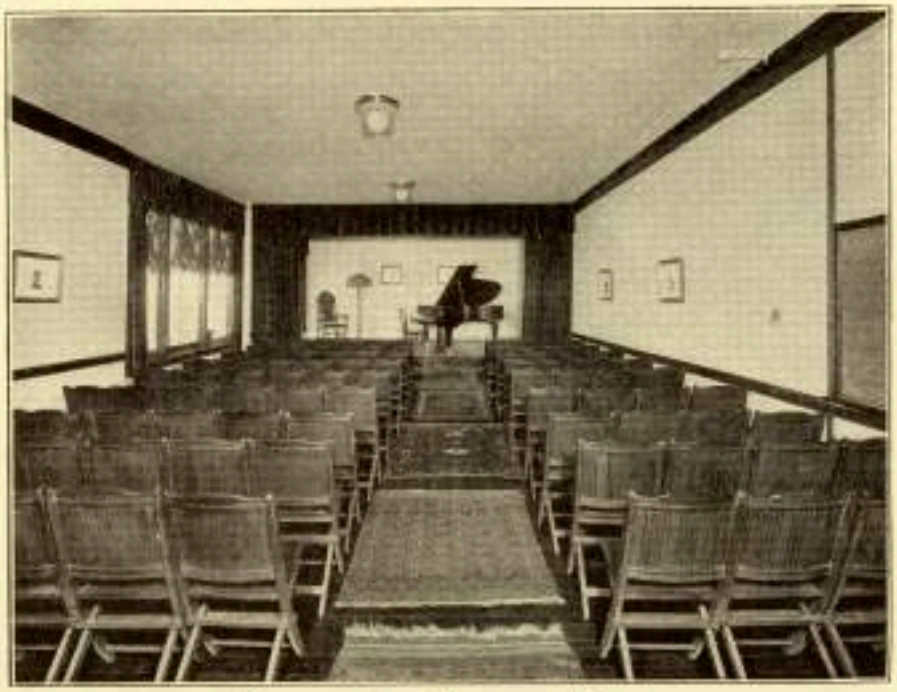
ments and for these they are well prepared by the numerous public recitals held in the Sherwood Recital Hall.

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 Neighborhood Studios in Chicago also affords openings for its young teachers; and those of

them that have had some experience are given opportunities to teach while carrying on their own studies.

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



SHERWOOD RECITAL HALL

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

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 each student, and it is highly appreciated by both parents and pupils. (See letters on page 18.) 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 for single beds.
Two pairs pillow slips.
One pair blankets.
Four napkins.
One napkin-ring.
Six hand towels.
Six bath towels.

(All plainly marked)

Some Letters from Dormitory Pupils

SHAMOKIN, PA.

DEAR MOTHER DAVIS:

I don't know how to express my appreciation for your kindness to my daughter, Elnora. I know she is well taken care of because she tells me so in her letters, and she keeps telling me how she hates to leave you all, and such wonderful music. She just loves music. I would be so glad to have the pleasure of meeting you people in person.

I beg to remain, (MRS.) A. S. LATSHA.

CLOVERPORT, KY.

DEAR MRS. FRAM:

I have lived at the Dormitory for several years and have found it very homelike.

It is especially desirable for girls who are away from home for the first time; and in case of illness they are taken good care of by the House-Mother.

Sincerely,
ELOISE W. NOLTE.

ELSIE, MICH.

MY DEAR MRS. DAVIS:

I want to thank you for your kindness to Frances all through the year. It means 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.

VICKSBURG, MICH.

DEAR MOTHER DAVIS:

To express my appreciation for all you have done for me during my two years at the Dormitory would be impossible. They were two of the happiest years of my life, because of the real home spirit and your personal interest in each and every one of your girls.

No matter how great the problem, I always felt that talking it over with you would almost be like going to my mother. I knew you would do all possible to help and guide me.

Yours "little Miss Michigan,"
GERTRUDE L. FENSTERMACHER.

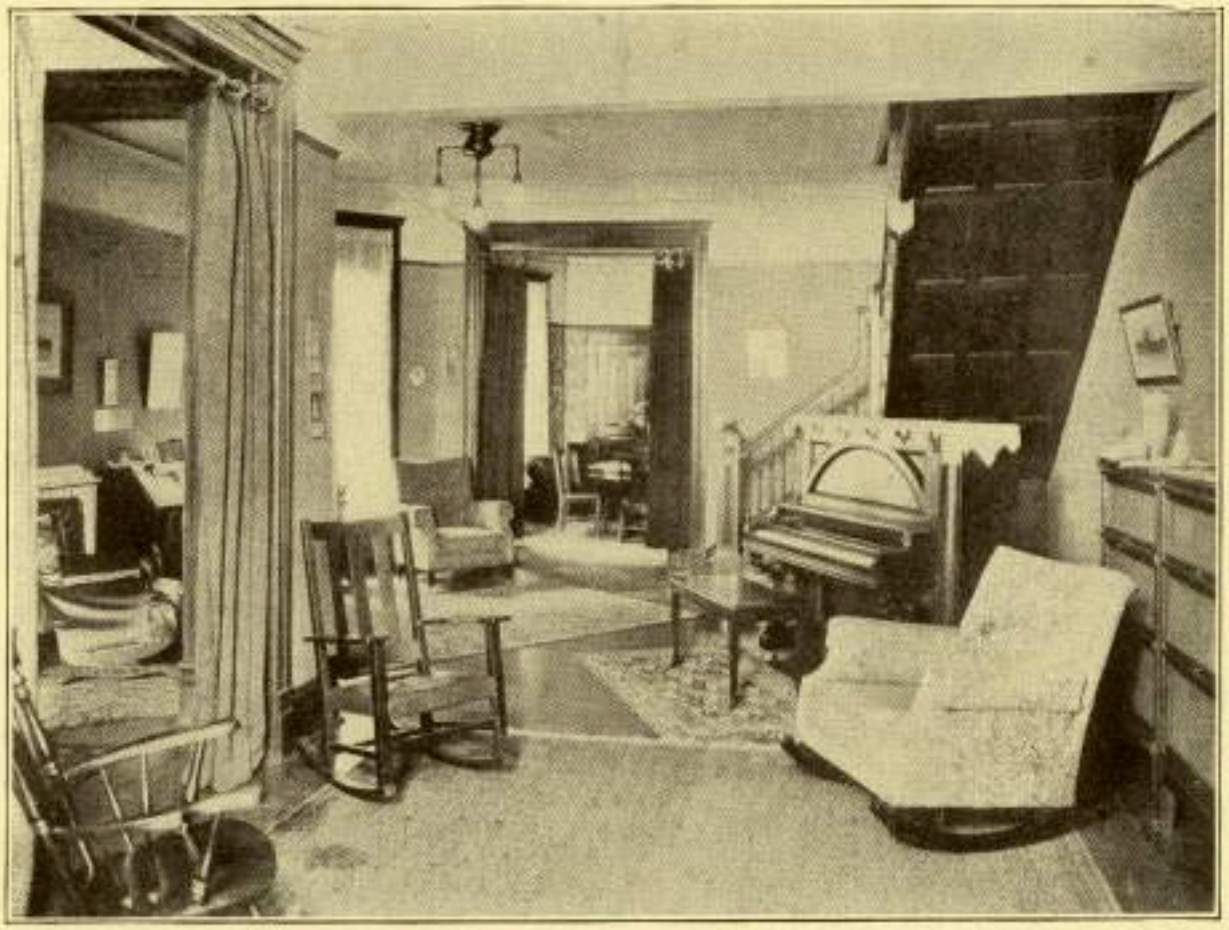
BLUEFIELD, W. VA.

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 circumstance 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.



Dormitory Living Room

SHERWOOD MUSIC SCHOOL

FACULTY

Piano

Frances Ackert
Gladys Atkinson
Carrie Beech
Milton V. Case
Winifred Cline
Helen Covart
Eugenia D'Albert
Carrie Mae Diggs
Richard Edmundson
Leah Elward
Vera M. Ewing
Ludelia Farnsworth
Ruth Adelina Franzen
Dorothy Giffin
Ruth Goetz
Beatrice Goss
Valieta Hanneman
Genevieve Hodapp
Elizabeth Keller
Francis Keyser
Irene Lamb Keyser
Harriett Kimpton
Georgia Kober
Charlotte Allen Koons
Marie Krohn
George Ralf Kurtz
M. Bede Lee
Hazel Leeds
Ulrica Liggitt
Gwendollyn Llewellyn
Elizabeth Lovell
Florence Luebke
Louis Luntz
Arthur McGuffey
Dwight Malsbary
Pauline Malsbary
Pearl Matthews
Marguerite Meek
Vera Menzer
Rose Newman
Eloise Nolte
Fanny Amstutz Roberts
Marion E. Schaberg
Lizabell Schermerhorn
Edwin Stanley Seder
Sidney Silber
Helen Stahler
Alma Stegner — Alverna Stayler 71
Mildred Studebaker
Katherine Townsend
Thelma Wharton
Arthur Wildman
Elizabeth Ziegler

Voice

Else Harthan Arendt
Ragnhild Holmquist Congdon
LeRoy Hamp
Nora Babbitt Harsh
Floyd Jones
Loretta Liddell
Lucille Long
Kitty McCord
Grace Kien Madison
Daniel Protheroe
Hugh Rowland Roberts
Martha Stelzl
Arthur Van Eweyk

Violin

Bernice Carl Eller
Mabel Kellogg
Howard Kratzer
Leon Marx
P. Marinus Paulsen
Reid Whisler

SHERWOOD MUSIC SCHOOL

Violoncello
DWIGHT S. DEFTY

Orchestra
P. MARINUS PAULSEN

Interpretation and Ensemble Playing
P. MARINUS PAULSEN

Organ
TINA MAE HAINES

WALTER KELLER

Public School Music
ELIZABETH SCHROCK

Psychology
Paul L. Palmer

Harmony, Counterpoint, Canon, Fugue, Composition, Orchestration
WILL A. HARDING
ELIZABETH KELLER
WALTER KELLER
DANIEL PROTHEROE

Church Music and Choir Conducting
DANIEL PROTHEROE

Accompanying
EDWIN STANLEY SEDER

Ear Training and Sight-Singing
EDWIN STANLEY SEDER

History, Form and Analysis
TINA MAE HAINES

Normal Piano
WILL A. HARDING

Adults' and Children's Choruses
DANIEL PROTHEROE

Dramatic Art and Expression
ROMAYNE MARGARET CAMPBELL
NINA E. LAWRENCE
WILLIAM OWEN

Dancing
RUTH HURLEY

Flute and Piccolo
JULES FURMAN

Clarinet
HERMAN C. GUNKLER

Cornet and Trumpet
WILLIAM H. BICKETT
EMIL H. KOPP

Saxophone
GUSTAVUS A. KOWALSKI

Foreign Languages
JOSÉ CASTRO LEÓN
MARY ELIZABETH PERLEY

Chief Examiner for Branches and Affiliated Teachers
WILL A. HARDING

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.

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; Psychology and Education; Normal Piano; Church Music and Choir Conducting; Ear Training and Sight-Singing; General Theory; Dancing; Foreign Languages; Wind Instruments; Sherwood Choral Society; Children's Chorus of Chicago; Interpretation and Ensemble Playing; Sherwood Symphony Orchestra; Junior Orchestra.

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.

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 Leschetizky. 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 Minneapolis Symphony Orchestra, the Milwaukee Symphony Orchestra, and others.

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).

LOUIS LUNTZ

Louis Luntz, of the Piano Department, 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, 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."

Piano

~~Frances Ackert~~
Gladys Atkinson
~~Carrie Beech~~
Milton V. Case
Winifred Cline
Helen Covart
~~Eugenia D'Albert~~
Carrie Mae Diggs
~~Richardson Edmundson~~
Leah Elward
Vera M. Ewing
Ludelia Farnsworth
Ruth A. Franzen
Dorothy Giffin
~~Ruth Goetz~~
Beatrice Goss
~~Valieta Hanneman~~
Genevieve Hodapp
Elizabeth Keller
Francis Keyser
Irene L. Keyser
Harriett Kimpton
Georgia Kober
Charlotte A. Koons
~~Marie Krohn~~
George R. Kurtz
M. Bede Lee
~~Hazel Leeds~~
Ulrica Liggitt
Gwendollyn Llewellyn
Elizabeth Lovell
~~Florence Luebke~~
Louis Luntz
Arthur McGuffey
Dwight Malsbary
Pauline Malsbary
~~Pearl Matthews~~
Marguerite Meek
~~Vera Menzer~~
Rose Newman
Eloise Nolte
Fanny A. Roberts
Marion E. Schaberg
Lizabell Schermerhorn
Edwin Stanley Seder
Sidney Silber
Helen Stahler
Alma Stegner
Mildred Studebaker
Katherine Townsend
Thelma Wharton
Arthur Wildman
Elizabeth Ziegler

Alverna Stotzler

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.

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, 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 13 and 14.)

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

ELIZABETH KELLER
PIANO

CHARLOTTE A. KOONS
PIANO

LEAH ELWARD
PIANO

GWENDOLLYN LLEWELLYN
PIANO

ARTHUR WILDMAN
PIANO

GLADYS ATKINSON
PIANO

are longing to hear messages delivered by *real musicians* through the medium of their instruments.

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:

1. Mechanical: Development of the playing apparatus, including the fingers, knuckles, wrists and arms.
2. Technical: Study of scales, arpeggios and chords; preparation for octave work. Study of appropriate Etudes and of Bach's Two- and Three-Part Inventions.
3. 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

Piano Department

Courses may enter the Advanced Piano Course without examination.

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

The Advanced Piano Course

THE satisfactory completion of the Advanced Piano Course entitles 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 13 and 14.) 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 Psychology and one in Normal Piano. 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,

MILTON CASE
PIANO

RICHARD EDMUNDSON
PIANO

GENEVIEVE HODAPP
PIANO

SHERWOOD MUSIC SCHOOL

new

FRANCIS KEYSER
PIANO

new

IRENE LAMB KEYSER
PIANO

ELIZABETH LOVELL
PIANO

Piano Department

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.

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.

Piano Department

The student of the Graduate Piano Course continues the study of the Printed Text (for description of this Printed Text, see pages 13 and 14) 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 Postgraduate 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.

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

FLORENCE LUEBKE
PIANO

DWIGHT MALSBARY
PIANO

PAULINE MALSBARY
PIANO

PEARL MATTHEWS
PIANO

FANNY A. ROBERTS
PIANO

KATHERINE TOWNSEND
PIANO

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 two class lessons 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. Upon graduation, qualified students will have the opportunity of playing their concertos with a professional orchestra, the soloists being selected by competition.

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 teachers in Chicago.

Voice

Else Harthan Arendt
Ragnhild Holmquist Congdon
LeRoy Hamp
Nora Babbitt Harsh
Floyd Jones
Loretta Leidell
Lucille Long
Kitty McCord
Grace Kien Madison
Daniel Protheroe
Hugh Rowland Roberts
Martha Stelzl
Arthur Van Eweyk

ELSE HARTHAN ARENDT

Else Harthan 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.

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 to 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 correction 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

LE ROY HAMP
VOICE

GRACE K. MADISON
VOICE

THELMA WHARTON
PIANO

ARTHUR VAN EWEYK

Arthur Van Eweyk is classed among the leading oratorio and *lieder* singers of the world. During his thirty years' residence in Europe he has sung most of the bass or baritone roles of the oratorio platform, and some with great frequency—for example, Haydn's Creation, fifty-six times; Beethoven's Ninth Symphony, forty-eight times; Bach's Matthew Passion, forty-seven times; Brahms' Requiem, thirty times, and many of these under famous conductors.

As a teacher, Mr. Van Eweyk has been connected with Stern's Conservatory (Berlin), the Thuringer Landes Conservatory (Erfurt) and the Jena Conservatory, and his tours have included the cities of Antwerp, Berlin, Brussels, Hamburg, Leipsic, London and many others.

His equal facility in both English and German is a great advantage to his classes.

Voice Department

should have enough knowledge of the piano keyboard and technique, 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 Technique and Interpretation.

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

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 Technique.

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

HUGH R. ROBERTS
VOICE

FLOYD JONES
VOICE

WINIFRED CLINE
PIANO

RAGNHILD CONGDON
VOICE

KITTY McCORD
VOICE

HELEN W. COVART
PIANO

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 American, English, French, Italian and German composers.

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.

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

Voice Department

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, and one class lesson each week in Ear Training and Sight-Singing.

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.

The student of the Graduate Voice Course 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.

NORA B. HARSH
VOICE

MARTHA STELZL
VOICE

HARRIET KIMPTON
PIANO

P. Marinus Paulsen, violinist, composer and conductor, was born in Aalborg, Denmark, and at an early age came to Chicago, where he received his education, supplemented by a short finishing course in Europe. His teachers were Rabe, Listermann, Falk, and, in Europe, Svendsen of Copenhagen. One of his larger compositions is the sacred cantata "Love Triumphant". In 1923 he won the $1,000 prize offered by the Chicago Theater for the best tone poem, with "Four Oriental Sketches," conducting its first performance in the Chicago Theater, May 6 of the same year.

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 13 and 14, 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.

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 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

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 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, and one class lesson each week in Ensemble Playing.

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, Bruch, Kreisler, Dvořák, Tartini, D'Ambrosio.

The Graduate Violin Course is a one-year Course.

BERNICE CARL ELLER
VIOLIN

MABEL KELLOGG
VIOLIN

HAZEL LEEDS
PIANO

HOWARD KRATZER
VIOLIN

REID WHISLER
VIOLIN

DWIGHT S. DEFTY
VIOLONCELLO

Stringed Instrument Department

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 two class lessons 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, Tchaikovsky, 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.

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.

Stringed Instrument Department

Interpretation and Ensemble Playing

Members of this class play concerted works (Chamber Music) together—violin and piano; violin, 'cello and piano; string quartet, etc.; and their work is discussed by the instructor.

Short talks on the essential outlines of compositions, sight-reading, expression, balance, intonation, tempo, etc., occupy a portion of each session. Ensemble Playing is a requirement for the Diploma in Piano or Stringed Instruments.

Special students, not working for credits, may also enter this class.

Violin Class Instruction

Practical application of violin class instruction over a number of years has long since taken it out of the experimental period, and has demonstrated its superiority over private lessons in many phases. The younger student is especially benefited by this method of instruction.

Position, relaxation, intonation, rhythm, interpretation—everything which enters into private instruction, is treated in these classes.

The first three years of violin study can be accomplished in this way at a very small charge. All instruction is under the direct supervision of the head of the Violin Department, insuring uniformity and thoroughness in all of the classes in the Neighborhood Branches.

Orchestras

The Sherwood Music School maintains a Symphony Orchestra for the benefit of the advanced students of the Stringed and Woodwind Instrument Department and a Junior Orchestra as preparatory to this. Membership in either is free. The best orchestral literature, both classical and modern, is studied and thus the students are prepared to fill profitable positions in the professional orchestras of the city.

ULRICA LIGGITT
PIANO

LIZABELL SCHERMERHORN
PIANO

RUTH FRANZEN
PIANO

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 of the Fifth Church of Christ, Scientist, Chicago. 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. It has been performed by the Chicago Symphony Orchestra, with an organ soloist.

Organ

Walter Keller
Tina Mae Haines

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 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 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 two class lessons 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 MOVING PICTURE 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 moving picture theaters.

ORGAN PRACTICE

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

Public School Music

ELIZABETH SCHROCK

Harmony

Counterpoint

Canon *Fugue*

Composition

Orchestration

WILL A. HARDING

ELIZABETH KELLER

WALTER KELLER

DANIEL PROTHEROE

ELIZABETH SCHROCK

Graduate and Postgraduate American Institute of Normal Methods, Evanston, Illinois, Graduate of Public School Music, Northwestern University School of Music. Miss Schrock's teaching experience includes six years as Supervisor of Music in the Grade and High School, Decatur, Indiana; six years, Supervisor of Music, Wabash, Indiana, Instructor in State Normal School, Cullowhee, N. Car. Supervisor of Music of the Gencoe (Illinois) Public School.

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. In general music, the candidate's previous preparation must be equivalent to the work of the Preparatory Piano Course described on page 29.

Examination for advanced standing will be given to students upon presentation of credits from another institution or of other sufficient evidence.

The Public School Music Course covers a period of two years in class work with weekly schedules for forty weeks each year, as follows:

First Year

Appreciation, Interpretation and Ensemble	One Hour
Harmony	Two Hours
Methods and Folk Dancing	Two Hours
Choral Conducting	One Hour
Sight-Singing, Ear Training and General Theory	One Hour
History	One Hour
Form and Analysis	One Hour
Observation and Practice Teaching	One Hour

Second Year

Accompanying	One Hour
Counterpoint	Two Hours
Methods	Two Hours
Choral Conducting	One Hour
Sight-Singing and Ear Training	One Hour
Pedagogy and Psychology	One Hour
Orchestra Conducting	One Hour
Observation and Practice Teaching	One Hour

RUTH GOETZ
PIANO

MARIE KROHN
PIANO

ROSE NEWMAN
PIANO

ELOISE NOLTE
PIANO

HELEN STAHLER
PIANO

MILDRED STUDEBAKER
PIANO

Public School Music Department

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 40) or the Advanced Piano Course (see page 31), and in the other it must be equal to the Intermediate Course (see pages 39 and 29.)

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.

Paying Positions

Miss Schrock 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. While there is no uniformity among the different States as to the requirements for a State Certificate, practically all the States grant Certificates to Teachers and Supervisors of Public School Music who hold an Illinois State Teacher's Certificate, without examination, and the State of Illinois grants this Certificate to Sherwood Music School graduates, also without examination.

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

Theory Department

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.

Advanced Composition and Orchestration

The subjects of Composition and Orchestration are continued through a third and fourth year, two lessons a week each in class or privately. These final years cover advanced work, and qualify the candidate for the degree of Master of Music; while another year's work leads to the degree of Doctor of Music.

FRANCES ACKERT
PIANO

CARRIE MAE DIGGS
PIANO

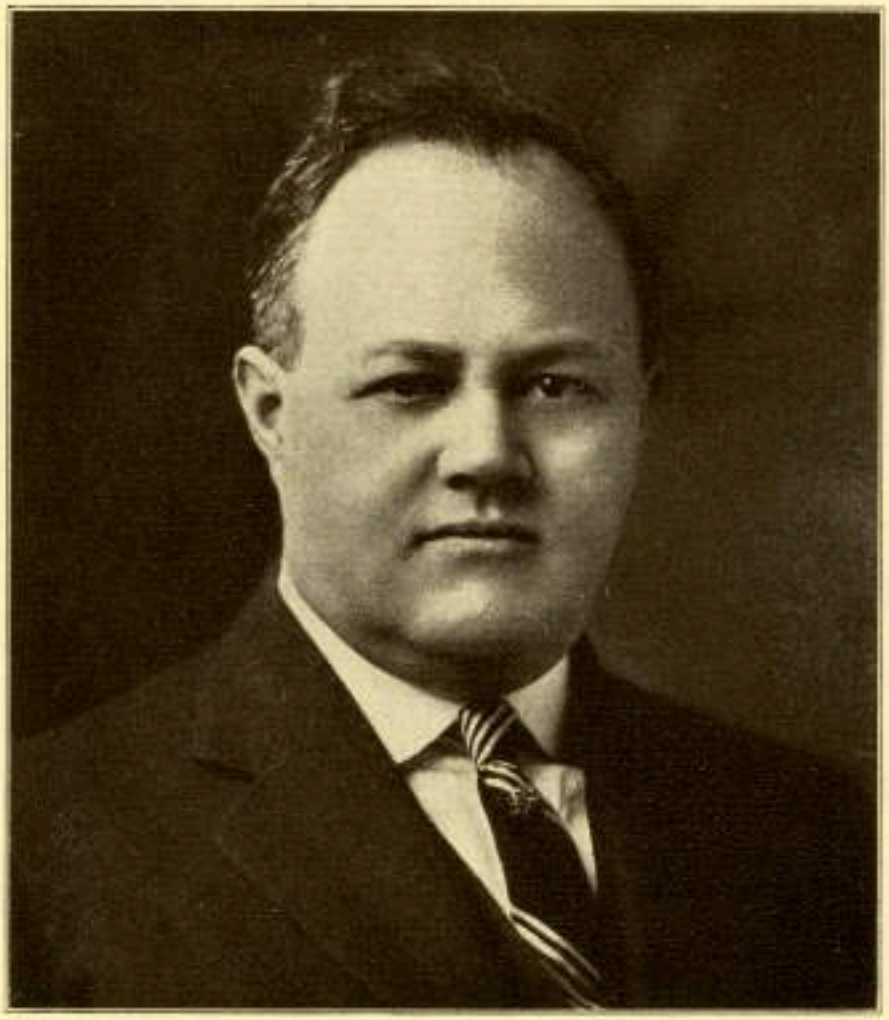
VERA M. EWING
PIANO

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 Alexander 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.

History Form and Analysis of Music

Tina Mae Haines



WILL A. HARDING

Will A. Harding, of the Normal Department, 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.

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. Awakening and maintaining the interest of the pupil.
2. The relation of Eye-training and Ear-training to Sight-reading.
3. The Development of a piano hand, with exercises to correct common faults.
4. Relaxation, Control and Flexibility as fundamental principles of technique, and the application of these principles to scales, arpeggios, octaves, chords, etc.
5. The laws of Memory, with practical demonstrations.
6. The Principles of Pedagogy, exemplifying the laws of Organization, Apperception and Presentation.

Other subjects included are Transposition, Musical Appreciation and Pedaling; and opportunities for discussing various Teacher Problems are offered through numerous Round Table Talks.

Since the student in this Course has a definite Printed Text to refer to (for description of the Printed Text, see pages 13 and 14), 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.

All the subjects treated in the Sherwood Course are discussed, all the lessons on any particular subject being taken collectively. Special lectures are given on teaching the work to little children. The correlation of the Exercises, Studies and Pieces with the Theory lessons is illustrated, with special attention to the grading of pupils' work, and the teaching of theory and ear-training, privately and in classes. The best methods of conducting the Examinations of the Course are discussed, the meaning of each question, with the correct answer, being explained.

VALIETA HANNEMAN
PIANO

ARTHUR MCGUFFEY
PIANO

PAUL L. PALMER
PSYCHOLOGY

Normal Piano Department

Teachers and students attending this class should bring with them all the Examinations of the Course, whether written out or not, and any Lessons, Exercises, Studies or Pieces on which they desire help.

Candidates for the Sherwood Music School Teacher's Certificate in Piano are required to take this Normal Piano Course and teachers who feel that their measure of success is not commensurate with their ability as musicians, would do well to register for it, even though they may find it impossible to carry any other work at the School.

Teachers, not candidates for a Certificate, who complete the Course satisfactorily and show the requisite degree of general musicianship, may receive a Letter of Recommendation from the School.

The Course may be taken in private lessons if preferred.

Psychology and Education

The essentials of Psychology, as applied for the child, the adolescent, or the adult, cover such subjects as the following:

Nature and functions of the nervous system; its physiological structure; reactions, reasoning, consciousness, imagery, instincts, emotions.

The will and the nature of intelligence.

The means devised for applying tests and acquiring data.

Classification of children for music instruction purposes.

The Seashore Music Tests, with analysis and method of grading results obtained.

The Psychology Course is given in class lessons, one sixty minute lesson per week.

It is a requirement for the Public School Music Course and for the Teacher's Certificate in any Department.

Church Music and Choir Conducting

Sherwood Choral Society

Children's Chorus of Chicago

DANIEL PROTHEROE

Accompanying

Ear Training and Sight-Singing

EDWIN STANLEY SEDER

Send photo

DANIEL PROTHEROE

Daniel Protheroe, of the Voice, Choral Music, and Theory Departments, one of the world's most noted choral conductors and composers, 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, First Methodist Church Chorus, Oak Park, Illinois, 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.

Church Music and Choir Conducting

The Course covers the subjects of organization of the choir, the manner of conducting the various rhythms, the blending of the voices to obtain correct tone, the use of dynamics, vocal attack, style and repertoire. A study is made of hymn-tunes, with emphasis on their expression according to the text. The appropriate selection of anthems is discussed, and general rules laid down for discriminating between those more suitable for quartet or for chorus, where any doubt could arise. Later, standard choral works are considered. The choice of sacred solos for church use, and their proper accompaniment, receives due attention. Under such a noted authority and expert as Dr. Protheroe, this Course is invaluable to the prospective or present organist and choir director.

Sherwood Choral Society

Membership in the Sherwood Choral Society is open to adult registered pupils in the School. Its object is to cultivate choral singing and to give its members 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 membership, later, in the larger choral bodies of the city, such as the Apollo Musical Club, the Chicago Mendelssohn Club, the Chicago Madrigal Club, etc. The greatest care is taken of the children's voices and they are taught to breathe and sing correctly.

There is no membership fee, the only requirement being regular attendance at the rehearsals.

MARGUERITE MEEK
PIANO

VERA MENZER
PIANO

MARION SCHABERG
PIANO

WILLIAM OWEN

William Owen's career as an actor began where High School left off. He has had long and varied theatrical experience, at a very early stage of which he embarked on Shakesperian and classical drama, and thus laid the foundation for the high grade of work which he has since consistently pursued. As understudy to Lewis Morrison, he took the latter's *Mephistopheles* in an emergency and played it for half a season under the star's name with marked success. He has played *Orsino* and other parts with Julia Marlowe; has collaborated with Creston Clark (nephew of the famous Edwin Booth and heir to the latter's productions and traditions); and at twenty-six became a star, heading his own company, and playing all the leading classical rôles, for a period of about twelve years. During this time he had the opportunity of "finding" and bringing out such artists as Guy Bates Post, Lee Baker and Willette Kershaw.

Dramatic Art

Romayne Margaret Campbell
Nina E. Lawrence
William Owen

Dancing

Ruth Hurley

Foreign Languages

José Castro León
Mary Elizabeth Perley

Wind Instruments

William H. Bickett
Jules Furman
Herman C. Gunkler
Emil Kopp
Gustavus A. Kowalski

ROMAYNE M. CAMPBELL
DRAMATIC ART

NINA E. LAWRENCE
DRAMATIC ART

RUTH HURLEY
DANCING

Dramatic Art Department

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, it includes training in taking character parts, the psychology of the part, how and why stage business is invented, deportment, poise, make-up, and vocal culture.

a year, of both modern and classical plays. Last season three plays were given, to overflowing houses, "The Importance of Being Earnest," "The Merchant of Venice," and "The Servant in the House." When plays are to be presented, the Department holds special rehearsals, and as much extra time as is necessary is given to the entire class and the individual student, 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 a 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.
   c) Talks on Molière, Ibsen, and contemporary dramatic authors.
   d) Shakespeare.
2. 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.

Foreign Languages

The study of foreign languages is very desirable for one who is acquiring a thorough musical education, much standard music being of foreign origin. For a vocalist especially is it necessary, or some of the best vocal literature is otherwise only available in his repertoire through possibly inferior translation. Vocalization on some of the foreign vowel sounds is often used to enable the vocal student to improve his tone.

JOSE CASTRO LEON
FRENCH AND SPANISH

MARY E. PERLEY
FRENCH, GERMAN, SPANISH

EMIL H. KOPP
CORNET AND TRUMPET

HERMAN C. GUNKLER
CLARINET

WILLIAM H. BICKETT
CORNET

GUSTAVUS A. KOWALSKI
SAXOPHONE

Wind Instrument Department

Clarinet

Herman C. Gunkler, Clarinetist, has a broad knowledge of clarinet literature and the requirements for modern orchestral and band playing. He has been a member of the Chicago Grand Opera Orchestra, Sousa's Band, Pryor's Band, Conway's Band, and other well-known musical organizations.

Flute and Piccolo

Jules Furman, Flutist, 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.

Cornet and Trumpet

William H. Bickett has been for ten years Cornet Soloist at the Olympic Theater, Chicago, and has had Grand Opera and Symphony Orchestra experience. He is an authority on tone production, scientific breathing, and articulation, for all brass valve wind instruments.

Emil Kopp played Trumpet under Theodore Thomas at the World's Fair, had charge of the stage band for the Metropolitan Opera Company's Chicago performances for many years, and held the same position for the Chicago Opera Company under Campanini. He has been Cornet and Trumpet instructor in several well-known schools, and has taught pupils from almost every state in the country.

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. He prepares students for all kinds of public work on this most popular instrument.

Scholarships

Free Advantages

Employment Bureau

Test Rehearsals

Evening Instruction

Calendar

Rules and Regulations

Rates of Tuition

SCHOLARSHIPS

The Kober Scholarships

There are ten of these Scholarships, consisting of $500 each. The money was given by the late 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 Sherwood Music School."

Alumni Scholarships

These are Scholarships of $500 each, contributed by the Sherwood Music School Alumni Association, and are awarded according to the discretion of the Management.

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 per year each, and entitle the successful candidate to a total credit of $200 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 year of the Course, has passed the best Examinations, and who is recommended by the local Affiliated Teacher.

FREE ADVANTAGES

Classes in the Rudiments of Music, Ear Training, General Theory, etc.
Pupils' Recitals.
Faculty Recitals.
Test Rehearsal for Junior pupils.
Sherwood Choral Society for adults.
Orchestra Rehearsal.
Junior Orchestra Rehearsal.
Children's Chorus of Chicago, for junior pupils.

EMPLOYMENT BUREAU

There are always openings in the Junior Faculty for those who want to study and teach at the same time. Many such students, who began with only a few pupils, now have large classes that pay all their expenses.

No one who has a little money to start with and who is ambitious, capable and willing to work, need hesitate to begin a course of study at the Sherwood Music School.

The large business department of the School also frequently offers employment for a greater or less amount of the student's time. Such an arrangement has the double advantage of providing income, and at the same time giving an insight into business methods as applied to the profession of the music teacher.

Applicants who wish the help of this Bureau should address "Employment Bureau, Sherwood Music School, Fine Arts Building, Chicago."

TEST REHEARSALS FOR JUNIOR RECITALS

A system of Test Rehearsals has been inaugurated, by which Junior and Intermediate pupils with numbers prepared for recital, are given a hearing before one or more official examiners, and passed upon, as to qualifications for public appearance. This assists the pupil and teacher, giving a great incentive for good work.

EVENING INSTRUCTION

Many who would like to prepare themselves for the musical profession are by necessity employed during the day, for self-support, and to obtain the funds for instruction. For such, the School's arrangements for evening instruction are most convenient. Private tuition in every department may be obtained in the evening, and the classes held include Harmony, Normal Piano, History of Music, etc. The Choral Society and Orchestra rehearsals are held on Monday and Friday evenings respectively.

CALENDAR FOR 1924-1925

The regular School Year consists of four terms of ten weeks each:

First Term—Monday, September 8, 1924, to Saturday, November 15, 1924.

Second Term—Monday, November 17, 1924, to Saturday, January 31, 1925.

Vacation—Ten Days, December 24, 1924, to January 2, 1925.

Third Term—Monday, February 2, 1925, to Saturday, April 11, 1925.

Fourth Term—Monday, April 13, 1925, to Saturday, June 20, 1925.

Summer Term—Six weeks, Monday, June 29, 1925, to Saturday, August 8, 1925.

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 one term.

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.

SHERWOOD MUSIC SCHOOL

RATES OF TUITION

Piano

GEORGIA KOBER — SIDNEY SILBER

Term of ten weeks, half-hour lessons, two lessons each week	$120.00
Term of ten weeks, half-hour lessons, one lesson each week	60.00

LOUIS LUNTZ

Term of ten weeks, half-hour lessons, two lessons each week	$100.00
Term of ten weeks, half-hour lessons, one lesson each week	50.00

GEORGE RALF KURTZ — EDWIN STANLEY SEDER

Term of ten weeks, half-hour lessons, two lessons each week	$80.00
Term of ten weeks, half-hour lessons, one lesson each week	40.00

CHARLOTTE ALLEN KOONS — ELIZABETH KELLER

Term of ten weeks, half-hour lessons, two lessons each week	$60.00
Term of ten weeks, half-hour lessons, one lesson each week	30.00

LEAH ELWARD — GWENDOLLYN LLEWELLYN — ARTHUR WILDMAN

Term of ten weeks, half-hour lessons, two lessons each week	$50.00
Term of ten weeks, half-hour lessons, one lesson each week	25.00

GLADYS ATKINSON
MILTON V. CASE
WINIFRED CLINE
HELEN COVART
EUGENIA D'ALBERT
RICHARD EDMUNDSON
GENEVIEVE HODAPP
FRANCIS KEYSER
IRENE LAMB KEYSER
HARRIETT KIMPTON
M. BEDE LEE
ULRICA LIGGITT
ELIZABETH LOVELL
FLORENCE LUEBKE
DWIGHT MALSBARY
PAULINE MALSBARY
PEARL MATTHEWS
FANNY AMSTUTZ ROBERTS
LIZABELL SCHERMERHORN
KATHERINE TOWNSEND
THELMA WHARTON

Term of ten weeks, half-hour lessons, two lessons each week	$40.00
Term of ten weeks, half-hour lessons, one lesson each week	20.00

FRANCES ACKERT
CARRIE BEECH
CARRIE MAE DIGGS
VERA M. EWING
LUDELIA FARNSWORTH
RUTH A. FRANZEN
DOROTHY GIFFIN
RUTH GOETZ
BEATRICE GOSS
VALIETA HANNEMAN
MARIE KROHN
HAZEL LEEDS
ARTHUR MCGUFFEY
MARGUERITE MEEK
VERA MENZER
ROSE NEWMAN
ELOISE NOLTE
MARION E. SCHABERG
HELEN STAHLER
ALMA ZAIDEE STEGNER
MILDRED STUDEBAKER
ELIZABETH ZIEGLER

Term of ten weeks, half-hour lessons, two lessons each week	$30.00
Term of ten weeks, half-hour lessons, one lesson each week	15.00

SHERWOOD MUSIC SCHOOL

Rates of Tuition

Voice

ELSE HARTHAN ARENDT — ARTHUR VAN EWEYK

Term of ten weeks, half-hour lessons, two lessons each week	$120.00
Term of ten weeks, half-hour lessons, one lesson each week	60.00

DANIEL PROTHEROE

Term of ten weeks, half-hour lessons, two lessons each week	$100.00
Term of ten weeks, half-hour lessons, one lesson each week	50.00

LEROY HAMP — GRACE KIEN MADISON
FLOYD JONES — HUGH ROWLAND ROBERTS

Term of ten weeks, half-hour lessons, two lessons each week	$60.00
Term of ten weeks, half-hour lessons, one lesson each week	30.00

RAGNHILD H. CONGDON — NORA BABBITT HARSH — KITTY MCCORD

Term of ten weeks, half-hour lessons, two lessons each week	$50.00
Term of ten weeks, half-hour lessons, one lesson each week	25.00

LORETTA LIDDELL — LUCILLE LONG — MARTHA STELZL

Term of ten weeks, half-hour lessons, two lessons each week	$40.00
Term of ten weeks, half-hour lessons, one lesson each week	20.00

Violin

LEON MARX — P. MARINUS PAULSEN

Term of ten weeks, half-hour lessons, two lessons each week	$80.00
Term of ten weeks, half-hour lessons, one lesson each week	40.00
Classes, ten weeks, one-hour lessons, one lesson each week	20.00

BERNICE CARL ELLER

Term of ten weeks, half-hour lessons, two lessons each week	$50.00
Term of ten weeks, half-hour lessons, one lesson each week	25.00
Classes, ten weeks, one-hour lessons, one lesson each week	15.00

MABEL KELLOGG — HOWARD KRATZER — REID WHISLER

Term of ten weeks, half-hour lessons, two lessons each week	$40.00
Term of ten weeks, half-hour lessons, one lesson each week	20.00
Classes, ten weeks, one-hour lessons, one lesson each week	15.00

Violoncello

DWIGHT S. DEFTY

Term of ten weeks, half-hour lessons, two lessons each week	$60.00
Term of ten weeks, half-hour lessons, one lesson each week	30.00

Organ

TINA MAE HAINES — WALTER KELLER

Term of ten weeks, half-hour lessons, two lessons each week	$80.00
Term of ten weeks, half-hour lessons, one lesson each week	40.00

SHERWOOD MUSIC SCHOOL

Rates of Tuition

Public School Music

ELIZABETH SCHROCK

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 $60.00

Special Private Instruction

Term of ten weeks, one-hour lessons, one lesson each week $60.00

Harmony, Counterpoint

WALTER KELLER — DANIEL PROTHEROE

Term of ten weeks, half-hour lessons, two lessons each week $80.00
Term of ten weeks, half-hour lessons, one lesson each week 40.00
Classes, of ten weeks, one-hour lesson, two lessons each week 20.00

WILL A. HARDING

(Mr. Harding's time is so fully occupied with the duties of the Examination Department, The Normal Piano Department, and the Teachers' Training Classes among the Branches, that he is not taking private students this year.)

ELIZABETH KELLER

Term of ten weeks, half-hour lessons, two lessons each week $60.00
Term of ten weeks, half-hour lessons, one lesson each week 30.00

Double Counterpoint, Canon, Fugue, Composition, Orchestration

WALTER KELLER — DANIEL PROTHEROE

Term of ten weeks, half-hour lessons, two lessons each week $80.00
Term of ten weeks, half-hour lessons, one lesson each week 40.00
Classes, ten weeks, one-hour lessons, two lessons each week 20.00

History, Form, Analysis of Music

TINA MAE HAINES

Season Course, forty weeks, class lessons, one hour each week $25.00

Special Private Instruction

Term of ten weeks, one-hour lessons, one lesson each week $80.00

Rates of Tuition

Psychology and Education

PAUL L. PALMER

Classes, ten weeks, one-hour lessons, one lesson each week . . . . . $ 5.00

Normal Piano

WILL A. HARDING

Term of ten weeks, one-hour lessons, one lesson each week $80.00

Special Season Course, including "Psychology and Education"

WILL A. HARDING AND PAUL L. PALMER

Classes, forty weeks, one-hour lessons, one lesson each week $85.00

Church Music and Choir Conducting

DANIEL PROTHEROE

Classes, ten weeks, one-hour lessons, one lesson each week $15.00

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

Accompanying

(Study and Interpretation of Vocal Literature)

EDWIN STANLEY SEDER

Term of ten weeks, one-hour lessons, one lesson each week $80.00

Ear Training and Sight-Singing

EDWIN STANLEY SEDER

Classes, ten weeks, one hour lessons, one lesson each week . . . . . $ 5.00

SHERWOOD MUSIC SCHOOL

Rates of Tuition

Interpretation and Ensemble Playing

P. MARINUS PAULSEN

Classes, ten weeks, one-hour lessons, one lesson each week $15.00

Orchestras

Season Courses, open to all students in Violin, 'Cello or Wind Instrument Departments. Sherwood Symphony Orchestra, two hours per week; Junior Orchestra, one hour per week . . . . . Free

Dramatic Art and Expression

WILLIAM OWEN

Term of ten weeks, half-hour lessons, two lessons each week $60.00
Term of ten weeks, half-hour lessons, one lesson each week 30.00

ROMAYNE MARGARET CAMPBELL — NINA E. LAWRENCE

Term of ten weeks, half-hour lessons, two lessons each week $40.00
Term of ten weeks, half-hour lessons, one lesson each week 20.00
Classes, ten weeks, one-hour lessons, one lesson each week 15.00

Dancing

RUTH HURLEY

Term of ten weeks, one-hour lessons, one lesson each week $50.00
Classes, ten weeks, one-hour lessons, one lesson each week 15.00

Foreign Languages

French, German and Spanish

JOSÉ CASTRO LEÓN — MARY ELIZABETH PERLEY

Term of ten weeks, one-hour lessons, one lesson each week $20.00
Term of ten weeks, half-hour lessons, one lesson each week 10.00
Classes, ten weeks, one-hour lessons, one lesson each week 7.50

Rates of Tuition

Clarinet

HERMAN C. GUNKLER

Term of ten weeks, half-hour lessons, two lessons each week	$50.00
Term of ten weeks, half-hour lessons, one lesson each week	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	25.00

Cornet and Trumpet

WILLIAM H. BICKETT — EMIL H. KOPP

Term of ten weeks, half-hour lessons, two lessons each week	$50.00
Term of ten weeks, half-hour lessons, one lesson each week	25.00

Saxophone

GUSTAVUS A. KOWALSKI

Term of ten weeks, half-hour lessons, two lessons each week	$50.00
Term of ten weeks, half-hour lessons, one lesson each week	25.00

General Theory of Music Including Elementary Ear Training

Class lessons, one hour each week. Open to all students taking the Preparatory or Intermediate Course in Piano, Violin or Voice	Free

CERTIFICATES, DIPLOMAS AND DEGREES

Teacher's Certificate	$15.00
Teacher's Normal Certificate (Summer Term)	10.00
Graduate Diploma	25.00
Postgraduate Diploma (Degree, Bachelor of Music, Bachelor of Oratory)	25.00
Master of Music Degree	25.00

Branches

Affiliated Schools

and their

Teachers

WILL A. HARDING
Chief Examiner

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

ALABAMA

BESSEMER—Mildred Farr.

BIRMINGHAM—Elizabeth Buckshaw, Mrs. William Gussen, Myrtle Mae Jones, Berte R. Rogers.

BLOUNTSVILLE—Alta Finley.

FAIRHOPE—Fanny R. Porter.

FLORENCE—Amelia Boddie.

PRATT CITY—Sallie Womack.

MONTEVALLO—Clara B. Evans.

ARIZONA

DOUGLAS—Ida Hickman.

PHOENIX—Alice Arnold, Maude Pratt Cate, Mrs. A. G. Hulett, Ruth D. Smith, Nellie S. Trott.

ARKANSAS

BENTONVILLE—Catherine Smartt Terry.

BRINKLEY—Margaret Roy.

COTTON PLANT—Ruby Meadow Ross.

HOT SPRINGS—Mr. J. R. Callahan.

WALNUT RIDGE—Mrs. H. W. Green.

CALIFORNIA

ALHAMBRA—Mildred M. Allum, Mrs. E. L. Hart, Clarence D. Kellogg.

ALTO LOMA—Mrs. E. E. Ramsell.

ANAHEIM—Edna Hochuli, Stella Schwentker.

CLAREMONT—Louise Stover.

COMPTON—Urias Williams.

CONCORD—Elizabeth Ivy Brubeck.

CORONA—Maude G. Rouse.

CORONADO—Mrs. J. Wayne Elliott.

DINUBA—Mrs. Lee Jackson Bowers, Helen A. De Yarmin, May Eigensatz Flower, Elsie Hannaford.

DOWNEY—Leona G. Hatch.

EAGLE ROCK CITY—H. Leora Johnstone.

EL CAJON—Emma R. Stough.

EL CENTRO—Elmer A. Todd.

EL MONTE—Mrs. J. A. Cawood.

ELSINORE—Esther Hodding.

ETNA MILLS—Hester M. Gove.

FRESNO—Myra Aarestrup, Ella G. Barton, Mary E. Geerts, Ruby Duncan Hicks, Mildred Lee Lynch.

FULLERTON—Clara Newcomb Askin, Helen Johnston.

GLENDALE—Gertrude Cleophas, Alice Roe.

GLENDORA—Phoebe H. Appy.

HAYWARD—Anna V. Staley.

HERMOSA BEACH—Florentine Shaw.

HOLLYWOOD—Gladys T. Littell, Hugo Scherzer, Suzanne Joyce Spear, Vida Reed Stone, Mildred Thurman, Nancy Watkins, Elizabeth H. Webb.

HUNTINGTON PARK—Frederick Groton.

INGLEWOOD—Colette Jocquard, Alice Gray Padel.

KENTFIELD—Benjamin James Kennedy, Hazel Hutchins Kennedy.

KINGSBURG—Lillian Brandvig.

LA HABRA—Mrs. E. Hart, Ethel B. Phillips.

LODI—Marie Bostwick, Blanche K. Davies.

LONG BEACH—Mr. and Mrs. Abby De Avirett, Luella Clark Emery, Pauline Farquhar, Charlotte Gooding, Mrs. Clifford Nelson, Minnie O'Neil, Edith M. Pew.

LOS ANGELES—Mary Christine Albin, Coral Atkins, Ramona Baker, Raymond H. Baldwin, Grace M. Bishop, Grace E. Blaisdell, Agnes Burwell, H. Anson Clapperton, Edith Lillian Clark, Miss

Branches

CALIFORNIA—*Continued*

LOS ANGELES—*Continued*

O. L. Cooper, Fannie Charles Dillon, Marie H. Englert, Mrs. W. N. Fancler, Paul Franklin, Lida Gray, Raymond G. Hand, Ida C. Hedger, Frederick Herrmann, Otto T. Hirschler, Grace Inman, Mrs. Leila Vernel Isbell, Mrs. Oliver Johnson, Verda Mae Langston, Mrs. R. C. Larkin, Adele Dorothy Lauth, Coleman B. Long, Gilda Marchetti, Daisy Palmer Mauer, Ann Etta Mayr, J. Franklin Newman, May Orcutt, Mrs. A. H. Peabody, B. H. Pearson, Mrs. Charles Peck, Charles E. Pemberton, N. L. Ridderhof, Howard D. Sellers, Thelma M. Street, Madge Patton Sullivan, Lou Etta Sutherland, Ruth Bagnell Townsend, H. E. J. Webb, Mrs. Ewart Williams, Margaret Wilson, Emil L. Winkler, Fred S. Youngfelt.

LOS GATOS—Emily L. Baker.

MERCED—Dorothy Gertrude Dunn, Albert Gillette.

MODESTO—Bessie Harwood Carroll, Carrie B. Curtis, Myrtle M. Knorr.

MOUNTAIN VIEW—Maud Rinaman.

NAPA—Gertrude E. Lemdin.

OAKLAND—Mabel Viola Asprooth, Edgar Bayliss, Mrs. Will W. Butler, Clara Crouch, Lillian Cushing.

OCEANSIDE—Ina Belle Jolley.

ORANGE—Lela May Heil.

PALO ALTO—Ella May Adams, Mildred Frances Kennedy, Grace Isabelle Osmonson, Monica Ting Weaver.

PASADENA—Rita B. Ackerman, Ethel Alair, Mildred V. Allen, Marion M. Anderson, Alice Coleman Batchelder, Mrs. Henley Bussing, Myra I. Husted, Morton F. Mason, Mrs. A. Hall Miller, George Arthur Mortimer, Harold Porter Smyth, Olga E. Stallfort.

PIEDMONT—Louise G. Fenster.

PITTSBURG—Mrs. C. T. Rouner.

REDLANDS—Alice M. Gibson.

REDWOOD CITY—Mrs. C. O. Bentley.

RICHMOND—Mary May Kleinkauf.

RIVERSIDE—Florence Lorbeer, Florence Sausman Norlen, Minnietta Buchner Porter.

SAN ANSELMO—Velma Walder.

SAN DIEGO—Mrs. H. W. Sharman, Mrs. Wynne S. Staley, Mrs. I. J. Ward.

SAN DIMAS—Dolores Cassel.

SAN FRANCISCO—Viola Mae Hein, Mabel S. Myers, Evelyn Sresovich Ware, Esther M. Widing.

SAN JOSE—Elizabeth Pugh.

SAN MATEO—Carrie J. Barnett, Mrs. N. M. Ryley, Anna Van Valin.

SAN PEDRO—Maurice T. L. Koehler, Margaret Porter.

SANTA ANA—Fredda Moesser Barger, Mrs. G. L. Erickson, Daisy Austin Marsden, Emma C. Moore, Violet Neddersen, Lillie K. Sutherland, Leonora Tompkins.

SANTA BARBARA—Caroline K. Dunshee, Pearl A. Merrill.

SANTA CRUZ—Mary L. Perkins, Hope H. Swinford.

SANTA MONICA—Madeleine Archinard, Eleanor C. De Groff, Gretchen Rebok Gripp, Mrs. F. M. Welch.

SANTA PAULA—Alice Bale.

SELMA—Mrs. Albert F. Brown.

SOUTH PASADENA—Albert Kirst, Alma B. Terry, Hilda W. Wolf.

STOCKTON—Earl W. Burkhart, Helen H. Green, Mary Evalyn Knox, Cora B. Meyers, National Conservatory of Music (J. E. Fuerbringer, Teacher).

TRACY—Gladys Westlake De Freitas.

UPLAND—Mrs. W. W. Duncanson, C. Bertha Palmer.

VALLEJO—Bessie N. Butler.

VAN NUYS—Edna Thompson.

Branches

CALIFORNIA—*Continued*

VENICE—C. S. Childe, Minnie Eastman.

VISALIA—Lillian Hinman.

WATSONVILLE—Pearl Helene MacFarlane, Marie Allen Woodard.

WHITTIER—Lulu Goodlander Cunningham, Louise W. Marmon, Clara B. Saxman, W. C. Van Buren.

CANADA

WINNEPEG—Mrs. E. C. Wieneke.

COLORADO

ALAMOSA—Evelyn England, Gladys Helen Hood.

ARVADA—Maude Bengley.

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

CANON CITY—Julia Newell Chappell, Robert Lithgow Dick, 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, Hermanna J. Bigler, Ada R. Bloedorn, Mabel L. Braidwood, Lilly Thorne Brown, Minnie E. Davison, Sybil A. Hosmer, Mrs. E. P. Klein, Sarah Layne, Miriam Grant Lindee, Ethel McEachern, Mary J. Meyers, Hester Norton Nash, Otto W. Seelaus, Charlotte Pallot Vair, Clara Woeber.

EATON—Cora Fleming.

LONGMONT—Bessie Bennewitz, Mrs. Monroe Markley.

LOVELAND—Lillian Montrose Grahame, Nell B. Schuerman.

PUEBLO—Jeannie MacGregor Rettberg, Mrs. Roger Wheldon.

SALIDA—James S. Ramey.

STERLING—Dorothy May Green, Anna B. Lyman.

TRINIDAD—Laura Tichenor Beaver.

WALSENBURG—Caroline Ottilie Sporleder.

FLORIDA

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

GEORGIA

ALBANY—Mertie M. Whiting.

AMERICUS—Kate Land.

ATLANTA—Lucy May Good, Kate Blatterman, Estelle Bradley, Lillie D. Caldwell, Annie May Bell Carroll, Ethel E. Davis, Merrill Hutchinson, Evelyn Jackson, Jessie Davenport Jones, Florence Watson, Ruth Weegand, Elmira Grow Wood.

BLAKELY—Annie V. Womack.

CEDARTOWN—Helen Purks.

CORDELE—Helen Comer Thompson.

DECATUR—Martha Hudson.

DUBLIN—Grace Cowart, Mrs. George T. Rowe, Mary H. Thompson.

GRIFFIN—Nettie Sherwood.

LA GRANGE—Viola Burks, Mrs. W. R. Campbell, Jeannette Wilhoite.

MACON — Kate Henderson, Marianne Jones, Mrs. W. O. Reeves, Mrs. W. W. Solomon.

MARSHALLVILLE—Mary D. Baldwin.

PLAINS—Berta Will Clark.

ROME—Amelia Carolyn Berry, Georgia Ward.

THOMASVILLE—Eloise Greer, Mary B. Harrison, Ethel D. Silva.

WASHINGTON—Gertrude Barnett.

IDAHO

BOISE—Bernice Hill.

WALLACE—Rena Albinola, Ellen M. Cummins.

WEISER—Irene Weightman.

SHERWOOD MUSIC SCHOOL

Branches

ILLINOIS

ARTHUR—Margaret C. Knoblock.

ATHENS—Harriett Swingle.

ATLANTA—Harville Crandall.

AURORA—Ruth Burnett, Harry R. Detweiler, Melita Krieg, Rhoda H. Miller, Alice D. Wernicke.

BATAVIA—Ralph Norman Peterson.

BELLFLOWER—Ethel K. Wheeler.

BELVIDERE—Alma Aline Olson.

BERWYN—Anna Tomlinson School of Music (Anna Tomlinson Boyd, Director), Raymond Anders, Nellie Farr, Natalie Kastel, Geraldine Lacey, Evelyn Larson, Lenora Oglesbee, Ruth Schwarz, Mary Ellen Topping.

BLOOMINGTON—Vera Pearl Kemp, Mabel D. Orendorff, Edna Fern Otto, Mabel Pitney, Mabel Jones Pitts, Herman Schwiemann, Clara B. Wilson.

BROOKFIELD—Lenora Oglesbee.

CARLOCK—Florence Kinsinger.

CARMI—Ethel Morgan Stokes.

CHICAGO—

NEIGHBORHOOD STUDIOS

ALBANY PARK—3304 Lawrence Ave.

AUBURN PARK—822 W. 79th St.

BEVERLY HILLS—1808 W. 103rd St.

CHICAGO LAWN—3156 W. 63rd St.

EDGEWATER—4750 Sheridan Rd.

HYDE PARK—1535 Hyde Park Blvd.

MAYWOOD—~~1815~~ 516 South ~~Fourth~~ Fifth Ave.

MORGAN PARK—1987 W. 111th St.

NORMAL PARK—508 W. 69th St.

NORTH AUSTIN—5853 W. North Ave.

OAK PARK—212 Wisconsin Ave.

ROGERS PARK—1220 Morse Ave.

ROSELAND—11420 So. Michigan Ave.

Jackson Park

~~SOUTH SHORE~~—7057 Jeffrey Ave.

WASHINGTON PARK—5501 Prairie Ave.

WEST PULLMAN—624 W. 120th St.

WOODLAWN—6760 Stony Island Ave.

CHICAGO HEIGHTS—Lulu Fleming.

CHILLICOTHE—Miss Mabel Tawney.

CICERO—Evelyn Larson, Lenora Oglesbee, Mary Ellen Topping.

CLINTON—Mrs. S. A. Hammond, Ingeborg Lundh, Mrs. J. W. Perryman.

COLFAX—Cleo Fern Ritchie.

CONGRESS PARK—Nellie Farr.

DANVILLE—Agnes McClure.

DAVIS JUNCTION—Ethellyn Ruth Pahaly.

DE KALB—E. J. Swanson.

DELAVAN—Annie E. Lawton.

DES PLAINES—Alma E. Grambauer.

DE WITT—Alta E. Lafferty.

DOWNERS GROVE—Geraldine Lacey.

DOWNS—Mrs. E. C. Williams.

ELGIN—Elizabeth Johnson, Henrietta K. Otstott, Ruth Grifford Preston, Annie W. Rowland, Sadie Stuart.

ELMHURST—Graydon R. Clark, Clara Miche.

EL PASO—Josephine E. Michels.

EUREKA—Mrs. S. J. Gains.

Branches

ILLINOIS—*Continued*

FAIRFIELD—Lila Stonemetz.

FREEPORT—Florence Griswold, Iva Swingley.

GIBSON CITY—Zelah Newcomb.

GLENCOE—Ethel M. Parry.

HARRISBURG—Mrs. F. Psaute.

HILLSBORO—Myrtle S. Colvin, Mabel I. Robbins, Ida Truitt.

HOLLYWOOD—Mrs. W. C. Overholt.

HUDSON—Ada F. Ames.

IRVING—Ethel Stump Neisler.

JOLIET—Isabel V. Hill.

KEWANEE—Lillie E. Anderson, Mrs. B. J. Brynilds, Dagny Johnson.

LA GRANGE — Natalie Kastel, Lenora Oglesbee.

LA SALLE—Hugh C. Price.

LEE—Helma Eden.

LELAND—Ruby Hanson.

MACOMB—Mrs. H. Harris.

MALTO—Cora Wilson.

MARSEILLES—Mrs. A. H. Simmons.

MAYWOOD—Carrie E. Beech.

MENDOTA—Clara L. Reul.

MILLINGTON—Hazel Small.

MOMENCE—Bertha Durham.

MONTICELLO—Amy Hefner.

NAPERVILLE—Lenora Oglesbee.

NEWARK—Mina Ruth Koska, Emma Mathre, Julia Severtson.

NORWOOD PARK—Elmer F. Cholvin, Homer Cholvin.

OGLESBY—Mrs. J. R. Bent.

OSWEGO—Millie Eickhorn Pearce.

OTTAWA—Myrtle Bernetta Foxford, Elizabeth Malcolm, Ida Brandner Maxwell, Mrs. W. C. Paisley, Pleasant View Luther College, Anna Weeks Porter, Emma Rebecca Rorem.

PAXTON—Anna Lundeen.

PECATONICA—Anna Doty.

PEORIA—Irving Bradley, Miss C. E. Burkhalter, Clara E. Doyle, Willis Evans, Ella Iben, Mary Macmillan.

POLO—Ina C. Reed.

PRINCETON—Vinnie Pauline Thompson.

RIVERSIDE—Gladys Muriel Cameron, Nellie Farr, Evelyn Carna Larson.

ROCHELLE—Ethel Hoon, Lillian A. Menz.

ROCKFORD—Sigrid T. Anderson, Annie M. Baxter, Mrs. A. D. Bodfors, Margaret Dyer, Hazel J. Leeds, Mrs. Frank M. Seager.

ROCK ISLAND—Frank Freistat.

ROSCOE—Alla Sammons.

SAN JOSE—Alma Adolph.

SENECA—Emma C. Stephens.

SERENA—Hannah Marie Ness.

SEWARD—Stena Jansen.

SHERIDAN—Florence Lacart.

SPRINGFIELD—Gladys Randall Coleman, Helen Nettleton.

STREATOR—Louise Castelli.

SYCAMORE—Mrs. Fred Meyers, Jr.

TOULON—Mrs. J. L. Jarbol.

WATERMAN—Ivy Fearon Camron, Burdell Whitford.

WAUKEGAN—Mary H. Love.

WAYNESVILLE—Litta Hunt.

WESTMONT—Helen Fritz.

WOODSTOCK—Mrs. E. E. Bokemeier, Mrs. William Charles, Vera Hughes, Carrie Lawson, Nora Truax.

YORKVILLE—Julia Knudson, Geraldine Lacey.

ZION CITY—Ina H. Simmons.

INDIANA

ALEXANDRIA—George E. Payson.

CHESTERTON—Marie Hjelm, Irma M. Stephens.

Branches

INDIANA—*Continued*

COLUMBUS—May Alice Snyder, Nellie McClintic Sparks.

COVINGTON—Edna Gentry Snyder.

CRAWFORDSVILLE—Emily Schlemmer.

CROTHERSVILLE—Lucy M. Ritz.

CROWN POINT—Nettie Barman.

CYNTHIANA—Fern McElroy.

DANVILLE—Stella Dickson, Fern Reed.

EAST CHICAGO—Nellie Sparks Muha.

EDINBURG—Vera Albright.

ELKHART—Susan Brennan.

EVANSVILLE—Glennie Barr, Mrs. C. J. Enyeart, Bess A. Hardin, Otto P. Schwitz, Albert Foster Smith.

FORT WAYNE—Anna Coryell, E. J. Germann, Adel Weber.

FRANKTON—Robert W. Birt.

GARRETT—Zulah Thumma.

GARY—Jessie Edwards Carlberg, Mary S. B. Dickson, Tessa Whitney Eason, Harriet E. Kimpton, Edna M. Kyle, Carl L. Reif, Fannie A. Roberts, Gladys Snyder Smith.

INDIANAPOLIS—Anna Jane Denney, Lillian C. Green, Mary Irene Harter, Mabelle Hendleman, Louise Nixon Huff, Indiana Central University, Indiana College of Music and Fine Arts, Bertha Jasper, Mayme Reide Julian, Mrs. Paul L. Kelly, Flora Ethel Lyons, Mary Mitchell, Arthur G. Monninger, Hazel Murphy, Muriel Payne, Margaret E. Rasbach, Edna Webster, Corrinne Wilson, Zilla Worth.

KOKOMO—Ethel Alexander, Mrs. C. H. Brown, Fred Gaylord Cline, Mrs. Fredrick Henderson, Mrs. Elmer C. Nesbitt, Mrs. Edward Penn, Mrs. Merle S. Reed, Irene Shawhan, Mary F. Stephens.

LA FONTAINE—Mrs. C. Gatrel Smallwood.

LA PORTE—Marie Henry.

LAWRENCEBURG—Cecil Lancaster.

LEBANON—Bertha Jasper, Thyrza McKinley.

LOWELL—Nora L. Pattee.

MARION—Mary Elliott, Hazel Myers Jacobs, Marion School of Music, P. Marinus Paulsen, Aimes Reardon.

MICHIGAN CITY—Helen M. Kramer.

MONTPELIER—Goldie Lenning.

NAPPANEE—Cora Stuckman.

NEW ALBANY—Amalie H. Scharf, Maude E. Thomas.

NEWCASTLE—Donald E. Rogers.

PERU—Caroline Hiner.

PLYMOUTH—Dollie E. Burgener.

RICHMOND—Mildred Schalk.

ROACHDALE—Effie C. Harshbarger.

ROCHESTER—Lucretia Rea.

RUSSIAVILLE—Clara La Mar.

SEYMOUR—Emilie R. Brand, Mrs. K. Hope Banham Mitchell.

SOUTH BEND—Lewis Eash, Ruth B. Grove, Dora Hershenow, Ruth Kise, Theophila Makielski, Mildred Miller, Otilla Myers, Eleanor Roesener, Theodore Sauer, Helen Schlegel, South Bend Conservatory, Ella Warskaw.

VALPARAISO—Cecile B. Marimon.

WABASH — Josephine Alexander, Lola Beck, Frances Haydon.

WARREN—Pearl Smith.

WAYNE—Mrs. Anna P. Martin.

WEST LEBANON—Mrs. M. L. Clow.

WHITING—Wilbur L. Gough.

IOWA

ANAMOSA—Florence L. Hale.

ATLANTIC—Marie Cavenaugh.

BURLINGTON—Helen H. Pearson.

CEDAR FALLS—Jessie A. Gable, Anne Ludeman.

Branches

IOWA—*Continued*

CEDAR RAPIDS—Mae Dill Ake, Marie M. Lyon, Mrs. L. V. Robertson, Julia Zalesky.

CHARITON—Mrs. F. B. Peterson.

CHURDAN—Mary B. Perkins.

CLARION—Mrs. W. D. Pardun.

CRESCO—Bernice E. Laidlaw.

CRESTON—Evangeline Wallace.

DAVENPORT—Gertrude Branigan, Maud Wettstein.

DES MOINES—Ernest Feichtinger, Alma L. Garber, Lillian M. Pratt, Elthea B. Tuffer, Edith M. Usry.

ELKADER—Ella D. Wilke.

GLADBROOK—Eva Pifer.

GLENWOOD—Mrs. S. M. Criswell, Mrs. R. E. Humphrey.

GRUNDY CENTER—Chas. G. Walker.

HAMPTON—Jacqueline Etter.

IMOGENE—Eva Alshous.

INDEPENDENCE—Elizabeth E. Manz.

JEFFERSON—M. E. Adkinson.

LONE TREE—Vera M. Menzer.

MARION—La Verna M. Crew.

MARSHALLTOWN—Marjorie Busch, Louise Clemens, Ruth Eichorn, Carrie B. Pinneo, Anna J. Soukup, Clemma Winslow.

MISSOURI VALLEY—Mrs. Guy R. Smith.

MUSCATINE—Alice Chase, Eda Cecile Critz, Grace G. Harper, Mrs. Fred Satterthwaite, Nora Schweitzer, Daisy M. Wilvert.

NEW HAMPTON—Mrs. Frank J. Rehorst.

OSAGE—Perna Miner Whitney.

PRESCOTT—Dove Ione Boyer.

RED OAK—Eva Kerrihard, Mabelle Reiners.

SHENANDOAH—Mrs. J. A. Cheney, May Whitney Farnham, Mrs. B. B. Holdridge.

SIOUX CITY—Maud A. Chapin, John Herman, Cora Kilroy, Orwin A. Morse, Mr. Louis Gilbert Piaggi, Pearl G. Van Pelt.

VILLISCA—Frances E. Staton.

WAPELLO—Hazelle McCulley.

WATERLOO—Adelaide Altland, Neva W. Ellsworth, Elizabeth E. Manz, C. Albert Scholin, Elizabeth Yaggy.

WEST UNION—Sarah E. Hobson.

WILTON JUNCTION—Mabel Deweese.

KANSAS

BELLE PLAINE—Mrs. Cecil M. Deist.

CONCORDIA—Elizabeth O'Reilly.

MELVERN—Mrs. Fred Judd.

PITTSBURG—Nora Neal.

WICHITA—Eleda Nourie.

KENTUCKY

CENTRAL CITY—Mattie C. Edmunds, Lula Richardson.

HARRODSBURG—Ida Rena Van Diver, May Wilmore.

HOPKINSVILLE—Katharine C. Follansby.

LA GRANGE—Lucy P. Taylor.

LAWRENCEBURG—Lena Frazier.

LEXINGTON—Helen M. Hair.

LOUISVILLE—Alice Helen Everin, Rose Henley, Lucile Reddick, Flossie Robbins, Hortense Roseberry, Mrs. Karl Schmidt, Karl Schmidt, Sarah E. Seng, Louis Staebler, Alma Steedman School of Fine Arts (Alma Steedman, Director).

OWENSBORO—Mrs. S. A. Burns, Amy Haberer, Nestor Howard, Olivia Stuart, Mrs. A. D. White.

SEBREE—Lucy Sellers.

WINCHESTER—Mrs. Fred Broadhurst.

LOUISIANA

HOMER—Lola W. O'Ferrall.

MINDEN—Lavinia Shealy.

Branches

LOUISIANA—*Continued*

NEW ORLEANS—Mrs. K. C. Brennan, Katharyne Dykers, George A. Paoletti.

RUSTON—May Meadows.

SHREVEPORT—Frances O. Allen, Orlean E. Forbes.

MARYLAND

CUMBERLAND — Vera Beckman, Alice Louise Mecusker, L. Marguerite Witwer.

FROSTBURG—Lena R. Gerson, Agnes Victoria Ruge, Joseph Williams.

GRANTSVILLE—Beulah Engle.

HAGERSTOWN—Roy A. McMichael.

MASSACHUSETTS

ROXBURY—Louis Shapiro.

MICHIGAN

ADRIAN—Anna M. Arnot, Ruth Hoadley, Maude Metcalf, Irene E. Murphy.

ALBION—Jennie A. Worthington.

ALLEGAN—Edna Philley.

ANN ARBOR—Elizabeth Campbell, Bertha Morrison.

BANGOR—Thelma Dell Doxtator.

BATTLE CREEK—Lettie Bradley, Beulah Caldwell, Helen Graham, Lovona Johnston, Mrs. E. E. Sayles, L. E. Stewart.

BELLEVUE—Mary Lucile Holman.

BESSMER—Jonothan P. Nicholls.

BLISSFIELD—Mrs. Anson Dickinson, Arabella Collins Porter.

BRITTON—Carmen Gobba Brown.

BRONSON—Harriett Fletcher.

BYRON—Alberta Prouty.

CADILLAC—F. J. Radey.

CASSOPOLIS — Mabel Sanderson, Mabel Springsteen.

CHADBACK—Mrs. I. J. Smith.

CLIO—J. C. Peters.

COLDWATER—Lillian Harkness.

CONSTANTINE—Juanita Bycroft, Verna Bristol Harrison.

CRYSTAL FALLS—Hilda Luoma.

DECATUR—Mary A. Foulke.

DETROIT—Grace V. Ashdown, Elsa Bock, Agnes Bridgman, Hugo Burger, Veda R. Burt, Detroit College of Music, Bessie Duckworth, William Fishwick, Elsie Forest Earley, Adah Hemenway, Jennie C. Kern, Floretta Kneisel, Lucy G. Lee, Ruth Evelyn Lyens, Olive McKamey, Theophile E. O'Kroy, Elliott Paturzo, Mrs. Albert I. Sharp, C. F. Toenniges, Diana Toenniges, Frederick Toenniges, Charles L. Wuerth.

DE WITT—Grace M. Coon.

FAIRGROVE—May I. Thompson.

FLINT—Lloyd Cady, Carl O. Paul.

GRAND HAVEN—Iola C. Emery, Jeanette Pofahl.

HARTFORD—Mamie Howes.

HUDSON—Alvena Fry, Grace Fuller, Immaculata Haley, Ona Myers, Eva Raymond, Nellie C. Taylor, Velma Taylor.

IONIA—Pearl B. Peabody.

IRON MOUNTAIN—Adina Magnuson, Edith Pohja.

IRONWOOD—Edwina Kallenberger, Director, Ravenna Trezise.

JACKSON—Anna Cecelia De May, Gilberta Long Mitchell, Mrs. Ray Arah Randall, John A. Rath.

KALAMAZOO—Margaret B. Cobb, Frances Leavens, Victoria McLaughlin, Walter Fair Pearson, Helen M. Read.

LANSING—Mira E. Benjamin, Gertrude Lloyd Clark, Mrs. Fred L. Evans, Della B. Guenther, Helen Weston.

MANISTIQUE—Mary Kirby Mitchell.

MANITOU BEACH—Vera Grimes.

MARQUETTE—Mary E. Campbell, Miss R. M. Hamby.

MASON—Mrs. Chas. Field.

Branches

MICHIGAN—*Continued*

MIDLAND—Josephine Bravot, Grace S. Pelton.

MONROE—A. W. Gale, Anna C. Kopf.

MONTAGUE—Clara L. Springer.

MT. CLEMENS—Alice Louise Tucker.

MUSKEGON—Janet Hooker, Dorothy L. Hulbert, Mrs. Oscar M. Johnson, Mrs. F. A. Schuler, Sophie Van Andel.

NILES—Sula A. Dove, Lena Lardner.

OLIVET—Clara E. Eness, Veldean Vrooman.

PAW PAW—Aileen Van Buskirk Bennett, Gladys Boyd.

PONTIAC—Marguerite Ballard, Grace Miller, Elizabeth Thorpe.

PORT HURON—William A. Harvey.

READING—Vera Mae Marble.

REED CITY—Ethel M. Beecher.

RIGA—Alma Tagsold.

SAGINAW—Bernice Wilson Andre, Ivy M. Bierd, Maleta Belle Clark, Harriett Coon, J. G. Cummings, John C. Duncan, Mrs. George Fritz, Helen B. Huff, Harriett Kren, Grace Perry, Oka M. Rutan, Catherine Sager, Orpha B. Vincent, Grace Lewis Weckbaugh, Louis F. E. Witt.

ST. JOSEPH—Bessie E. Heartt.

SAULT STE. MARIE—Mrs. D. B. Allen, James L. Buckborough, Mrs. H. M. Edmands, Helena Young Mason, Mrs. Louis McPike, Mrs. Vernon B. Redfern, Ruby L. Sass, Mrs. J. E. Whalen.

SOUTH HAVEN—Mary Irene Shoemaker.

SPRING LAKE—Mrs. E. B. Reed.

THREE RIVERS—Irene R. Godshalk, Oma Treese Kleinhuizen.

TRAVERSE CITY—Lola Lutman, Margaret Moffat.

VASSAR—Ardath Bratt, E. Grace Hough.

VERMONTVILLE—Jennie E. Martin.

VERNON—Mrs. C. L. Crandall.

WALDRON—Mary Crance, Carietta B. Myers.

YPSILANTI—S. Belle Ross.

MINNESOTA

AUSTIN—Sue T. Basford, Alice W. Bigelow, Mrs. G. H. Ten Broeck.

BLACK DUCK—Sally M. Witting.

BLOOMING PRAIRIE—Elsa A. Kubat.

BUHL—Estelle W. Bastien.

CANBY—Mabel Moen.

CENTER CITY—Carl Sigurd Malmstrom.

COHASSET—Fay Hood Brewer.

DAWSON—Mrs. H. F. Femrite.

DETROIT—Mrs. E. E. Holt.

DULUTH—Frieda Beier, Mrs. E. D. Edson, Alyda Flaaten, Flaaten Conservatory, Ruby M. Krause, Lillian Mountford, Marjorie Mushrush, Mrs. F. L. Ober, Mary E. Thorburn, Florence Vogel.

ELY—Impi Keranen.

FAIRMONT—Hazel D. Allen, Mrs. S. H. Merrill.

GRAND RAPIDS—Mme. E. A. Daix Des Pres.

HARRIS—Myrna Runskog Nordin.

HASTINGS—Mary Kranz.

HIBBING—Nettie E. Rue, Conrad B. Wolf.

KENYON—Sigrid Sundry.

MADISON—Ethel E. Mead.

MANKATO — Olga Hermanson, Esther Schnitker.

MENTOR—Mrs. W. H. Frey.

MINNEAPOLIS—Jennie Bentley, Angeline Buisson, Bertha D. Canney, Mrs. Frank Cary, Hazel J. Cowan, Helen B. Crittenden, Lillian Crist, Mary Louise Evertz, Anna M. Fardahl, Mrs. W. Anderson Gilman, Elsa Caroline Henke, Ruth Hurlbut, Carl A. Jensen, Clara Rekstad, James Lang, Mrs. Louis J. Maschke, Emma Olson, May H. Pen-

Branches

MINNESOTA—*Continued*

MINNEAPOLIS—*Continued*

berthy, J. Frances Rogers, Mrs. J. B. Rosenberger, Herman A. Ruhoff, Bernice E. Smith, Annie P. Swensen, Edwina Wainman, Mrs. C. G. Warmelin.

MONTEVIDEO—Mrs. Rood Johnson.

NORTHFIELD—Genevieve Felland.

PIPESTONE—Adah Nash.

RED WING—Clara S. L. Arndt, H. C. E. Schmidt.

ST. PAUL—Jeanne Bell, Jessie Bill Clark, Margaret Lawson, R. Buchanan Morton, Ralph Ashton Pyke, St. Paul Musical Academy (Ole Holm teacher), Mary R. Willard.

ST. PETER—Adah M. Strand.

STEWARTVILLE—Mrs. Jackson Cussons.

TAYLOR FALLS—Thelma Anderson.

WEST DULUTH—Ina E. Pearson.

WILLMAR—Helen Jenness.

WINDOM—Edith Guillemin.

MISSISSIPPI

BELZONI—Alice S. Roe.

CAMDEN—Mrs. N. C. Moncrief, Ruby Williams.

CARROLLTON—Sallie Harvey Bingham, Virginia Stilson.

CHARLESTON—Ruth Burke.

CLARKSDALE—Ada Chapman.

COFFEEVILLE—Julian Knox Morrison.

COLUMBUS—Grey Irion, Jerome Sage, Corinne Williams.

COMO—Mrs. W. G. Pearce.

CORINTH—Nell Nelson.

DECATUR—Mrs. R. C. Pugh.

DURANT—Mrs. L. C. Lipsey.

ELLISVILLE—Lela M. Buckley, Lucille Collins, C. T. Smith.

FOREST—Olivia Haralson.

GLOSTER—Mrs. H. B. Miller, Helen Whittington.

GREENVILLE—Louise Antley.

GREENWOOD—Mrs. W. S. Craig, Josephine Duggan, Mabel Scott.

GULFPORT—Dora Howell, Mrs. D. A. McDavid, Mrs. T. A. Robinson.

HATTIESBURG—Mrs. A. T. Hallock, Ethel Powe.

HICKORY—Lora Bell Gilmore.

INDIANOLA—Carrie Ellington Green, Miss Eddieth Morris.

LAUREL—Mrs. Chas. E. Beers, Mrs. T. F. Buntin, Mrs. C. S. Tuller.

LIBERTY—Winifred Causey.

MACON—Edna Bush.

MAGNOLIA—Noma Weathersby.

MERIDIAN—Mrs. E. H. Hart, Clara L. Hays, Kate D. McRaven.

NEW HEBRON—Grace Baker.

OKOLONA—Mrs. A. T. Stovall.

OXFORD—Flora Buffaloe, Mrs. M. P. Bush, Mrs. J. E. Hargis, Nan R. Hooper, Mae Johnson.

SCOOBA—Mrs. W. S. Carter.

SHANNON—Nellie Irby Cowden.

STARKVILLE—Mary W. Ward.

TUNICA—Mary M. Settle.

TUPELO—Virginia Harrington, Virginia Mitchell.

WEST POINT—Annie G. Moore.

WIGGINS—Louise Barnett.

WINONA—Annie Graham Anderson.

MISSOURI

BROOKFIELD—Beulah B. Reese.

KANSAS CITY—Grace E. Chapman, Jeanne M. Kohler, Leone Lemons.

SOUTH WEST CITY—Mrs. W. G. Brandstetter.

SPRINGFIELD—Mrs. W. H. Talmage.

ST. JOSEPH—George A. Everest, Birdie B. Lowers, Fay Squires Thurman.

Branches

MISSOURI—*Continued*

ST. LOUIS—David F. Earle, Bernice Snyder.

MONTANA

BILLINGS—Ethel Opie, Blanche McNeely Ragsdale.

BUTTE—Helen Bailey La Veele, Elsa MacPherson, Margaret McHale, Mrs. W. F. S. O'Brien, Mrs. Herman Pagenkopf.

GLASGOW—Mrs. B. H. Cottrell.

GLENDIVE—Mrs. P. J. Moe.

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HELENA—Mrs. William Whalen.

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