

1927

Sherwood Music School Annual Catalog 1927-1928

Sherwood Music School

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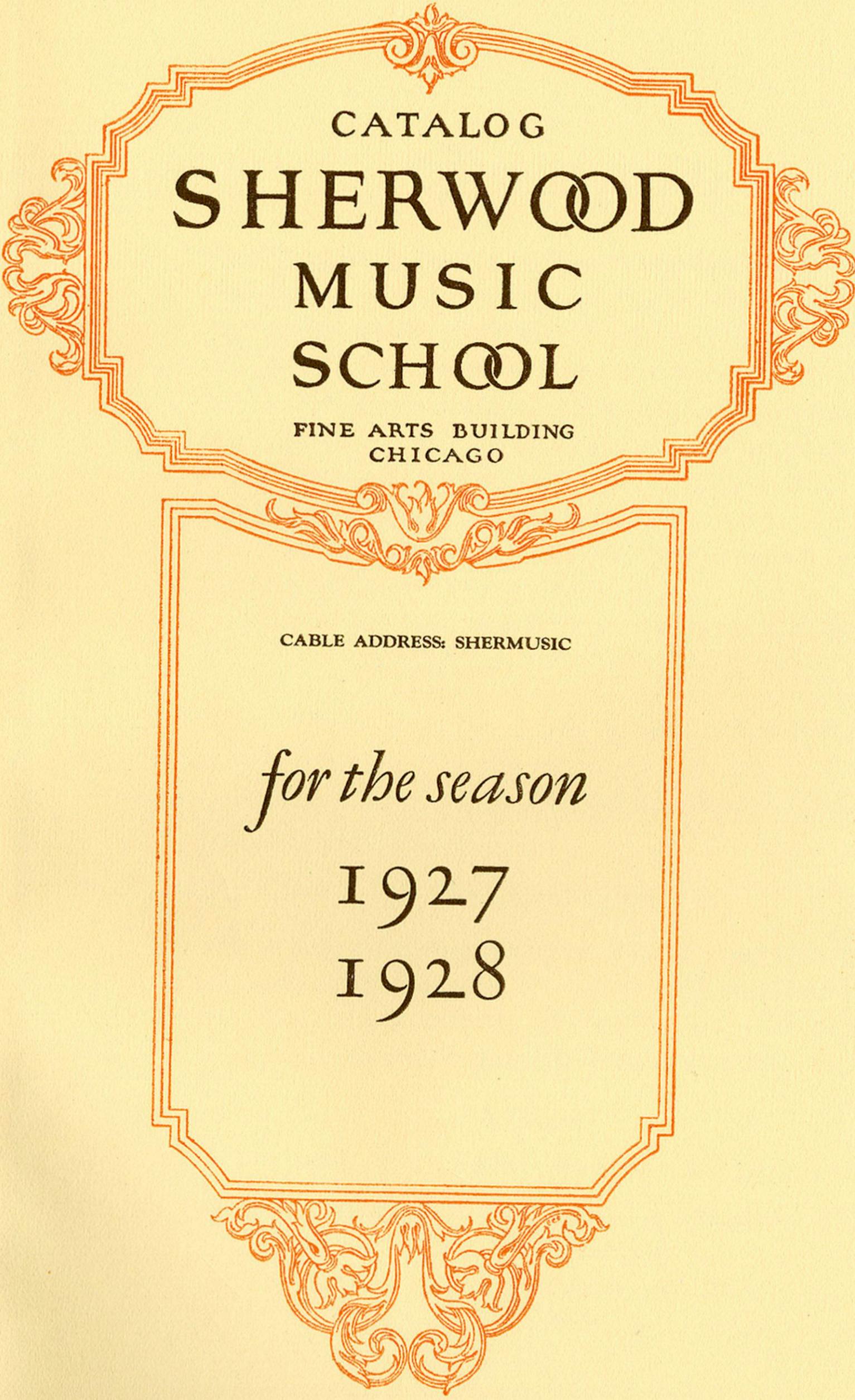


SHERWOOD MUSIC SCHOOL

1927
1928

FINE ARTS BUILDING
CHICAGO





CATALOG
**SHERWOOD
MUSIC
SCHOOL**

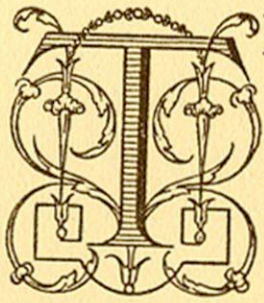
FINE ARTS BUILDING
CHICAGO

CABLE ADDRESS: SHERMUSIC

for the season

1927
1928

FOREWORD



THIS book catalogs the SHERWOOD MUSIC SCHOOL courses of study, which meet the most exacting requirements of modern education, and receive the recognition of both State and Federal Governments. It also describes the rare and helpful service which the School renders to its students, in giving them unusually frequent public appearances, and, to those who need it and are capable, employment in its own organization, while studying.

In this connection, pupils studying at the School last year participated in one hundred fifty recitals and concerts, and earned one hundred twenty-five thousand dollars, through teaching and other forms of employment.

It is for reasons such as these that the School has come to be known as

The School of Opportunity

And for these reasons, you should read this book carefully, and then ask for further information as to just how these courses of study and this unique service can be made directly helpful to you.

Address—


MRS. E. S. FRAM, *Assistant Secretary*
SHERWOOD MUSIC SCHOOL
Fine Arts Building
410 South Michigan Avenue
CHICAGO



SHERWOOD MUSIC SCHOOL

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SHERWOOD MUSIC SCHOOL

HISTORY

OF THE

SHERWOOD MUSIC SCHOOL


WILLIAM SHERWOOD, founder of the SHERWOOD MUSIC SCHOOL, is commonly acknowledged to have been the greatest American pianist of his time. His training was received in Europe, from Liszt, Rubinstein, Grieg, Deppe, and Kullak. His European début was made in the Berlin *Singakademie*, when he was but eighteen years old, on which occasion he appeared as soloist with the Berlin Orchestra, playing the Beethoven Fifth Concerto. So sensational was his success that he was asked to repeat the performance five times, in Berlin. He might very advantageously have spent his entire career abroad; but, feeling a strong sense of duty toward his native America, which was, at that time, in a backward state musically, he returned to this country as a musical pioneer.

Realizing that widespread musical training must inevitably be the most important means for developing musical culture in America, Sherwood founded the SHERWOOD MUSIC SCHOOL in 1895. In doing so, it was his vision to bring into existence an organization which would augment his own efforts, and remain permanently to carry on the work in which he so ardently believed—the "democratization of music."

The establishment of the Branch System of the School may be regarded as the embodiment of Sherwood's vision of widely disseminated musical instruction. The Branch System had its beginning in 1913. Now, more than one thousand Extension Branches are located in thirty-nine states, making it possible for students to obtain accredited courses of musical instruction in their own localities. Thirty-four Neighborhood Branches serve the outlying sections and suburbs of Chicago.

Conducted in accordance with the ideals of its founder, the School has become one of the largest world-centers of higher musical learning, annually preparing a host of students for professional service; pianists, singers, violinists, organists, teachers, dramatic artists—every year adds a long list to the membership of the Sherwood Alumni.

Although the thirty-two years of the School's existence have witnessed its rise to a position of pre-eminence, the leaders of the School vision for it an ever-expanding usefulness. Those who come to it now, as students, will have the opportunity of assisting to carry it forward to greater achievements.



SHERWOOD MUSIC SCHOOL

MODERN ASPECTS OF THE *M*MUSICAL *P*ROFESSION


THE demand for commercial articles is an uncertain quantity. A whim of fashion, or the development of something different and better, may reduce or eliminate such demand. The demand for music is certain never to diminish, because it arises from an unchanging spiritual need, which nothing else can satisfy. Music is the art of the masses. The ease with which it may be appreciated and propagated makes it so.

As industrial organization brings greater prosperity and more leisure to the American people, they are turning more attention to satisfying their artistic wants. And America is "going in" for music. This is true to the extent that the musical profession has become, in America at least, one of the most profitable of pursuits.

What are the outstanding qualifications for the musical profession of today? In considering this question, we may divide the profession into two classes: on one hand, the teachers; and on the other, those who interpret or create music.

The most pronounced tendency in the recent development of the music-teaching profession has been toward the standardization of teaching methods and the establishment of music-teaching as an exact pedagogical science. This tendency has resulted in an increasing willingness of school authorities to co-operate with private teachers and conservatories, by allowing credits to public school students for their outside music study. What the rate of progress of this tendency will be, it is not easy to forecast; but it is certain that the movement will go forward; and it is probable that there will later be universal co-operation between the public school and the private teacher who possesses the credentials of some recognized musical institution. This brings out the importance of securing training and equipment which are in alignment with such a program; and definite credentials, representing this training.

As to the interpretative and creative side of the musical profession, it needs only be remarked that the musical taste of the public is more discriminating than it used to be. Consequently, the richest rewards of the profession are being realized by those who prepare themselves to conform with these exacting present-day standards.



SHERWOOD MUSIC SCHOOL

SHERWOOD SERVICE

Training

SHERWOOD service is a two-fold service. First and foremost, it gives adequate, up-to-date training. The SHERWOOD MUSIC SCHOOL prepares students—

- To teach any musical subject, dramatic art, or dancing
- To appear before the public as concert artists, dramatic artists, or dancers
- To teach and supervise music in the Public Schools
- To play theater or church organ, or
- To play in, or conduct, orchestras.


Sherwood-trained artists command the highest remuneration and the best positions, because they are thoroughly qualified.

Placing

Second: the Sherwood service includes the provision of openings, when preparation is completed.

The SHERWOOD MUSIC SCHOOL, with its chain of Branches in Chicago and throughout the country, is an institution with nation-wide influence and connections. It is therefore easily able to live up to its assurance of "an opening as soon as qualified."

The nature of these opportunities is described in the following paragraphs.



SHERWOOD MUSIC SCHOOL

SHERWOOD SERVICE—*Continued*

JUNIOR DEPARTMENT FACULTY POSITIONS

*For those who wish to pursue advanced studies and who are
qualified to teach at the same time*

THERE are now thirty-four Neighborhood Branches of the SHERWOOD MUSIC SCHOOL in Chicago and suburbs, with others in process of establishment. More than five thousand Junior piano, violin and dramatic art students are taught in these Branches. About two hundred new pupils are added to these Branches every month.

These additions give rise to an abundance of positions for advanced students and teachers who wish to study with our artist teachers and, at the same time, teach. More than one hundred are now holding such positions. The aggregate annual income of these Junior Department Faculty members is in excess of \$125,000.00. Through their earnings they finance their own study; and at the same time they are advancing to permanent and responsible places on our Faculty.

Applicants for places on our Junior Department Faculty are given a course of special preparation calculated to insure their success. The time required for this course depends upon previous training and experience.

Upon receipt of a letter stating your previous training and experience, Mrs. E. S. Fram, Assistant Secretary of the School, will gladly correspond with you, telling you definitely how you can qualify for a position on our Junior Department Faculty.

*(See list of Chicago Neighborhood Branches, and letters from
Junior Department Faculty members, on Pages 9 and 10.)*




SHERWOOD MUSIC SCHOOL

SHERWOOD SERVICE—(Continued)

34 CHICAGO NEIGHBORHOOD BRANCHES OFFERING TEACHING POSITIONS

*for those qualified to pursue advanced studies
and teach at the same time*

ALBANY PARK	3304 Lawrence Avenue
ALBANY PARK ANNEX	3307 Lawrence Avenue
AUBURN PARK	822 W. 79th Street
AUSTIN (Central)	5359 Chicago Avenue
AUSTIN (North)	5853 W. North Avenue
AUSTIN (South)	5301-9 W. Madison Street
BEVERLY HILLS	10301 S. Hale Avenue
BLUE ISLAND	475 Western Avenue
CHELTENHAM	2748 E. 79th Street
CHICAGO LAWN	6247 S. Kedzie Avenue
CICERO	6028 W. 22d Street
FOREST PARK	7516 W. Madison Street
GARFIELD PARK	426 S. Crawford Avenue
GRAND CROSSING	810 E. 75th Street
HYDE PARK	5240 Harper Avenue
JACKSON PARK	6760 Stony Island Avenue
LAWNDALE	3531 W. Roosevelt Road
LOGAN SQUARE	2746 Milwaukee Avenue
LONGWOOD	1753 W. 95th Street
MAYWOOD	514 S. Fifth Avenue
MAYWOOD (West)	1003 S. 17th Avenue
MORGAN PARK	1987 W. 111th Street
NORMAL PARK	508 W. 69th Street
OAK PARK (Central)	212 S. Wisconsin Avenue
OAK PARK (East)	328 Madison Street
OAK PARK (Fair Oaks)	214 Chicago Avenue
OAK PARK (North)	429 Marion Street
PULLMAN (West)	535 W. 120th Street
ROGERS PARK	6754 Sheridan Road
ROSELAND	11156 S. Michigan Avenue
SHERMAN PARK	1601 W. Garfield Blvd.
SOUTH CHICAGO	3026 E. 92d Street
SOUTH SHORE	1954 E. 71st Street
SUMMERDALE	5154 N. Clark Street
WOODLAWN	721 E. 63d Street



SHERWOOD MUSIC SCHOOL

SHERWOOD SERVICE—(*Continued*)

LETTERS

from Junior Department Faculty Members

THE following letters, a few of many that might be published, are illustrative of the experiences of advanced students and teachers who have come to us to make places for themselves on our Junior Department Faculty.

After some training in the Royal Academy of Music, London, England, and some teaching experience, I came to the SHERWOOD MUSIC SCHOOL from Canada, and spent a summer term acquainting myself with the methods used in conducting your Chicago Neighborhood Branches. I began teaching in the fall, and have continually had an average class of fifty pupils, all obtained for me by the School. The opportunity this has given me to continue my studies under artist teachers is one that I greatly appreciate, and I am pleased with my prospects for advancement.


ST. ELMO SELFRIDGE

I came to the SHERWOOD MUSIC SCHOOL as an advanced student, having studied your Conservatory Course, through the Extension Department, in Iowa. After spending some time in study, and in getting acquainted with your working methods, I was placed as a teacher in your Main School and in your Chicago Neighborhood Branches. I have completed several seasons of teaching, and they have been successful from a financial as well as from an artistic standpoint. I am happy over the outcome and feel that I owe a great deal to the SHERWOOD MUSIC SCHOOL for the opportunity it has given me.

IRENE LAMB KEYSER

After I affiliated with your School in Wabash, Indiana, and taught your Course for a few years, I realized that I could fill a larger field if I had more preparation, and so I turned my class over to other teachers, and came to Chicago at your invitation, to join the Junior Department Faculty. I appreciate the opportunity you have given me. I am continuing my studies, and I am very well satisfied and pleased with the arrangement.

LEAH ELWARD



SHERWOOD MUSIC SCHOOL

SHERWOOD SERVICE—(*Continued*)

Other Teaching Positions

In addition to the positions available in our Chicago Neighborhood Branches, there are many openings for teachers in our Extension Branches, of which there are more than one thousand located throughout the country. The opportunities created by the expansion of these Branches, the removal of teachers to new locations, and other causes, give rise to a demand for more teachers than we can supply.

Our Extension Branch teachers enjoy unusual prestige, and their incomes range from \$1,500.00 to \$3,000.00 annually.

Advanced students who wish to teach in their own communities, and teachers established in good fields which they do not wish to leave, may come to the School for special training, with a view to opening Branches for us in their own home towns.

Concert Opportunities

At no time has the public performer been in greater demand than today. And at no time has he had more avenues of approach to the public.


The radio has opened up an entirely new and very profitable field. Many students trained by us are doing well-paid, regular work on the staffs of broadcasting stations, as soloists, accompanists, and members of ensemble organizations.

The musical presentations provided by the better class of motion picture theaters, as a part of their programs, are now of such a standard and character as to attract the serious artist. The remuneration is excellent.

There is also, of course, as great a demand as ever for artists to give concerts for clubs, churches, schools, and the like, and to make Chautauqua and Lyceum tours, all of which is a very necessary preliminary to more ambitious concert engagements. There is a special demand for good accompanists.

The School's assurance of assistance in getting started on a career extends to students with concert ambitions, as well as to all others.

We give more than one hundred fifty recitals during the year, many with full orchestra. Our advanced students appear on these programs before critical audiences. This brings them to the notice of other managers, besides ourselves, and gives them valuable newspaper publicity.



SHERWOOD MUSIC SCHOOL

SHERWOOD SERVICE—(*Continued*)

The Theater Organ Field

The meteoric rise of the theater organist is one of the most striking phenomena of recent music-professional history. The following quotation from an editorial published lately in a leading international newspaper is significant in this respect, and fully expressive of the opportunities available to those who prepare themselves.

"Ten years ago, only fifty organists were included in the Musicians' Union of New York City. Now, there are seven times that number. Ten years ago a good orchestra organist could earn \$40.00 a week. Now, the minimum wage in a first-class picture house is \$80.00 a week, and special solo performers draw from \$300.00 to \$700.00 a week."


The movies constitute the most popular form of modern entertainment; and organ accompaniment is an indispensable feature of the program. Besides being practically unparalleled from the standpoint of large income, theater organ playing is one of the most congenial of musical occupations. Students of piano and organ, who have developed good instrumental technic and musicianship, can prepare to meet the requirements of theater playing in a comparatively short time.

Since the establishment of our Theater Organ Department, we have trained and placed a large number in positions with salaries ranging from \$85.00 to \$100.00 a week.

Church Organ Positions

Preparation for church organ work is a profitable investment. With broad training, including equipment for choral directing and concert organ playing, the opportunities for desirable positions are very numerous. Or, with training not necessarily so comprehensive, many pianists fill church organ positions in addition to teaching.

Some of the best church organ positions in Chicago are filled by organists trained by us.



SHERWOOD MUSIC SCHOOL

SHERWOOD SERVICE—(*Continued*)

Public School Music Positions

There is no plainer evidence of the steady growth of popular interest in music than the increasing importance attached to the subject as a part of Public School curricula. It has become, in this respect, a major consideration. The Public Schools are becoming, more and more, centers of musical activity. Besides dispensing musical instruction, they maintain choruses, glee clubs, bands, orchestras, and music clubs; give concerts and operettas; and play a generally important part in developing musical culture in their communities. The position of the Public School Music teacher has consequently become a very responsible one, and is well-paid in proportion to its exacting qualifications.

The SHERWOOD MUSIC SCHOOL has established a reputation for training Public School Music teachers who have a musical equipment sufficient for the demands of the most responsible positions. As a result, the requests received, every year, from school authorities who know the ability of teachers trained by us, exceed in number the applicants we can supply.

The salaries range from \$1,200.00 up to \$2,500.00 a year, with almost unlimited possibilities for advancement. The income of Public School Music teachers may always be supplemented by private music teaching, choral directing, orchestral conducting, and similar activities.

The Orchestral Field

Growing appreciation of music is also clearly reflected in the greater demand for symphonic music. Orchestral organizations are found in nearly every important institution devoted to recreation or education—theaters, schools, churches, ballrooms, radio stations; not to mention the numerous symphonic bodies which are in themselves institutions. There are excellent openings for competent players in theater, dance, and symphony orchestras, and for capable conductors and arrangers.

In the orchestral field, the salaries are between \$80.00 and \$120.00 a week, with fine opportunities for advancement. Experienced conductors are frequently paid as much as \$10,000.00 a year.

Besides the steady demand for players of stringed instruments of all kinds, there is a special demand for players of wind instruments—clarinet, flute, cornet, saxophone, French horn, trombone, tuba, and others.



SHERWOOD MUSIC SCHOOL

SHERWOOD SERVICE—(*Continued*)

Dramatic Art Openings

Teaching privately or in schools; acting on the regular stage, or in motion picture productions; touring Chautauqua and Lyceum circuits; coaching and directing theatrical productions for clubs, churches, schools; supervising playgrounds; conducting "Little Theater" work with children—these are the varied lines of congenial activity open to the dramatic artist; all of which are highly remunerative.

To give an adequate idea of the available openings, and to illustrate the service of the School in providing openings for the dramatic artists it develops, a few citations are given below, of appointments of Sherwood dramatic students, within the past season.

HELEN WILSON: Appearing in musical comedy. (Salary, \$150.00 a week.)

LUCILLE DAVIS: Chautauqua tour. (Salary, \$100.00 a week.)

AMEE REVIERE: Leading part in musical comedy "Yes, Yes, Yvette."

HAZEL WELLER: Five-year contract with the National Film Company.

CHARLOTTE CROCKER: Dramatic Art instructor of Alvernia High School.

(Miss Crocker receives \$20.00 a day for the time she gives to Alvernia High School, in addition to the income from her appointment as a member of the Faculty of the SHERWOOD MUSIC SCHOOL.)

ANNA LORETTA SCHWENKE: Dramatic Art instructor for six girls' schools in Chicago.


BLANCH LAWLER: Dramatic Art instructor of the Cathedral School.

Dancing

Besides being an interpretative art of major importance, dancing is an inseparable adjunct of theatrical and operatic work of all kinds. And the demand for well-trained dancers always exceeds the supply. Consequently, professional opportunities are abundant, and the remuneration high. There are particularly good openings in musical comedy, and in the prologue presentations of large motion picture theaters.

The field for giving dancing instruction is equally good, especially since the value of dancing as a cultural subject for children is so much emphasized. Every community offers a good opening for a dancing instructor.

The SHERWOOD MUSIC SCHOOL offers adequate preparation for either phase of the profession, as well as assistance in getting started professionally, after completing preparation.



SHERWOOD MUSIC SCHOOL

ENVIRONMENT OF SHERWOOD STUDENTS


ENVIRONMENT is an important factor in education, just as it is an important factor in all life. Proper surroundings tend to intensify educational impressions, and have a subtle influence in the shaping of outlook and aspirations. It is the purpose of the following several pages to discuss the environment of students of the SHERWOOD MUSIC SCHOOL, in the following aspects: (a) Physical environment. (b) Chicago as a musical and cultural center. (c) The musical life within the School. (d) The social life of the School.

The Fine Arts Building, a large portion of which is occupied by the School, is the only Chicago building entirely given over to workers in the arts. The inscription over its main doorways, "All passes; Art alone endures," is significant of the character of the building. The student moving about in the Fine Arts Building cannot but have his artistic senses quickened by the many works of art on every side of him.

The gold-bronze bust of William Sherwood, which stands at the entrance of the School, set high on a black marble pedestal, against a background of Italian red damask, provides an inspiration which lingers in the memory. The reception rooms of the School are tastefully furnished in Seventeenth Century style. The appointments of each studio represent a fine blending of the materials of the decorator's art. Pictorial art greets the eye everywhere within the School: the collection of Halow oil paintings, etchings by Eileen Soper, collections of prints and silhouettes, portraits of famous musicians, and many miscellaneous paintings of notable merit.

Instrumental equipment may, of course, be mentioned as a part of the environment of a conservatory. The studios of the SHERWOOD MUSIC SCHOOL are equipped with Mason and Hamlin and Conover grand pianos, and with Moller organs—instruments that are entirely in keeping with the high standards of the School.

Thus, the physical environment of the Sherwood student is one of great beauty, which inevitably plays its part in his artistic development. As one Sherwood student remarked, "Every time I come to the School, I go away feeling that I have enjoyed a very definite artistic experience."



SHERWOOD MUSIC SCHOOL

ENVIRONMENT—(*Continued*)

Chicago as a Musical and Cultural Center

Chicago, one of the largest of the world's great cities, is second to none as a musical Mecca. The opportunities it offers for hearing the best music are abundant. The Chicago Symphony Orchestra annually gives, in Chicago alone, a total of one hundred thirty-one concerts. The Chicago Civic Opera Company presents, within each season, more than one hundred magnificent, operatic performances, featuring world-famous stars. Choral organizations, such as the Apollo Club, and the Mendelssohn Club, present each year the greatest choral masterpieces, including, for instance, the great B Minor Mass, of Bach. There is an endless procession of concert celebrities—Rachmaninoff, Godowsky, Bauer, Levitzky, Kreisler, Heifetz, Elman, Zimbalist, Galli-Curci, McCormack, Martinelli—the recital appearances of famous artists are numbered by the hundreds each year.

Chicago is equally rich in general cultural opportunities. The Art Institute contains one of the largest and most valuable collections of paintings and sculptures in the world. The Field Museum has a similarly extensive collection of Natural History exhibits, brought from all parts of the globe. The Chicago Public Library has not only an enormous aggregation of books, but also a Music Department which contains everything of the best in musical literature. In the Newberry Library may be found and studied, original musical manuscripts and historical scores not to be found elsewhere, including the entire Theodore Thomas collection. All the greatest dramas are produced in Chicago, and may be studied first-hand in such theaters as the Goodman Memorial Theater, established in connection with the Art Institute.


The city itself, with its beautifully planned system of parks, playgrounds and boulevards; its wonders of architecture, such as the Grant Park Stadium, the Tribune Tower, the Wrigley Building; its many pieces of sculpture, for instance, "The Fountain of Time," by Lorado Taft, and "Lincoln," by St. Gaudens, is expressive of beauty and culture.

These facts are of vital importance to every student. The hearing of good music is a very essential part of any music student's training. And the acquisition of general culture is needed to add breadth to his artistic development. Chicago, as a musical and cultural center, abundantly fulfills these requirements of the music student.

SHERWOOD MUSIC SCHOOL



FINE ARTS BUILDING
Home of the Sherwood Music School



SHERWOOD MUSIC SCHOOL

ENVIRONMENT—(*Continued*)

Musical Life Within the School

The concerts and recitals given by teachers, students, and musical organizations of the SHERWOOD MUSIC SCHOOL, form a liberal added source of musical education, through the hearing of good music. The scope of the School's concert activities is partly revealed by the following review of those of the past season:

Series of seven recitals, given by artist teachers, in the Fine Arts Recital Hall, during the Summer Session.

Children's Concert, by Sherwood Orchestra, in Studebaker Theater.

Sherwood Players in "As You Like It," at the Goodman Theater.

Sherwood Orchestra in concert at Orchestra Hall.

Sherwood Glee Club in concert in the Fine Arts Recital Hall.

Sherwood Choral Society in concert in the Fine Arts Recital Hall.

Sherwood Children's Chorus, Sherwood Glee Club, Sherwood Choral Society, and Sherwood Orchestra in concert, at the Auditorium Theater.

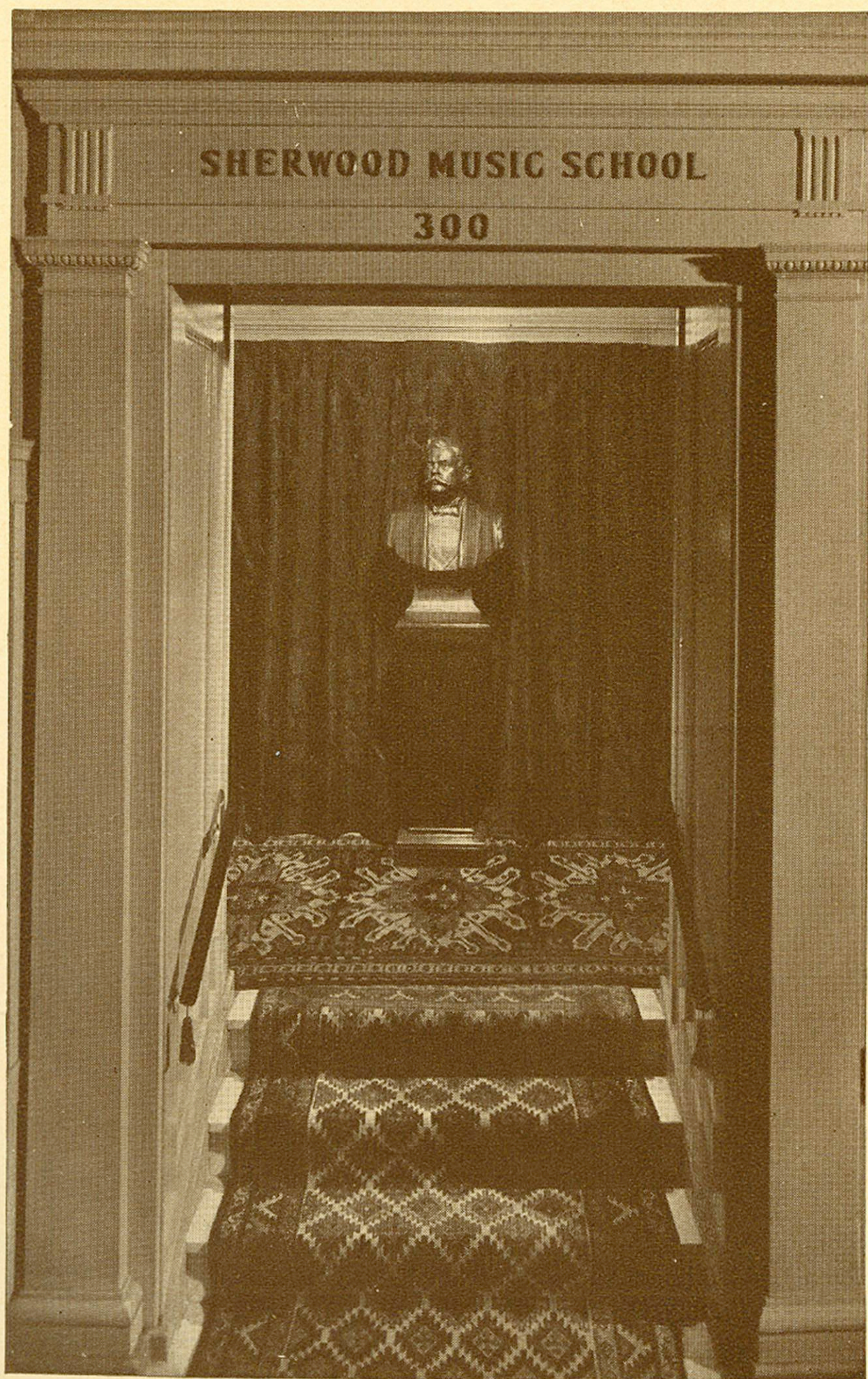
Commencement Concert at the Auditorium Theater.

One hundred fifty recitals by students and teachers, in the Sherwood Recital Hall.

In addition to these may be mentioned the recitals given by various artist teachers of the School, in the concert halls of the city, these forming a notable feature of the musical season of Chicago.


These recitals and concerts provide opportunity for students to become acquainted with a vast range of musical literature, many unique items of which, for various reasons, are seldom heard elsewhere. Each recital is a lesson in interpretation to the student who trains himself to learn through listening. Of unusual value to students who are preparing to teach, are the many programs given by pupils of the Junior Department, in the Sherwood Recital Hall, and in the recital halls of the Chicago Neighborhood Branches; through these, they may easily become familiar with effective teaching selections of the early grades.

SHERWOOD MUSIC SCHOOL



ENTRANCE

(The bust of William Sherwood is a replica of the Lorado Taft bust, placed by popular subscription in the halls of the Chicago Historical Society.)



SHERWOOD MUSIC SCHOOL

ENVIRONMENT—(*Continued*)

Social Life of the School

The social life of the School is carefully planned to provide a proper amount of recreation, and to foster friendly acquaintanceships. The members of the student body quickly form close friendships with worthwhile people.

A series of six Sunday Afternoon Teas is given at the School within the season. For the sake of convenience, the dates for these are made to coincide with the dates of recital appearances of artist teachers of the School at the Playhouse Theater, under the direction of Bertha Ott; the guests going directly from the recital to the tea. Students are invited to these functions, and thus have opportunity, not only to become well acquainted with other students, but also with members of the Faculty.

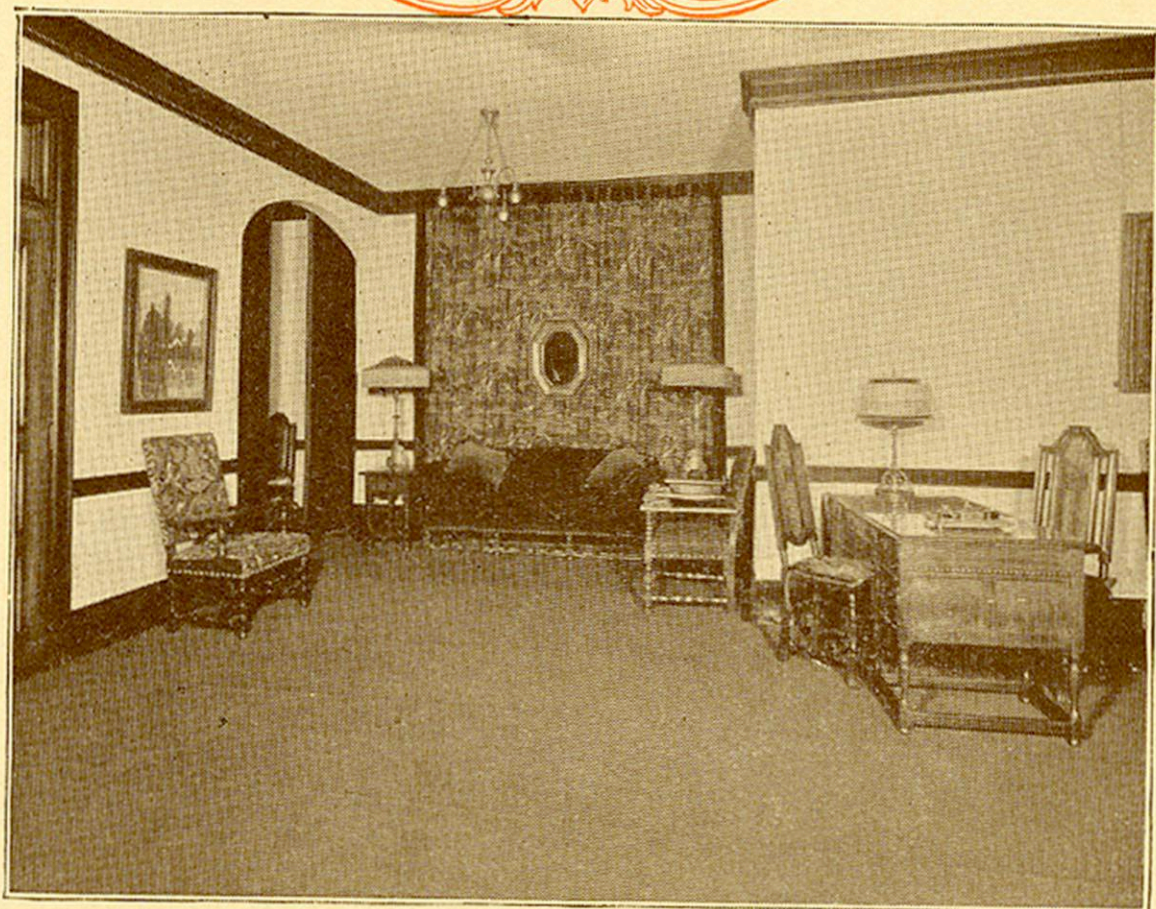
Chi Delta Sigma Sorority (exclusively a Sherwood organization), plays an important part in the social life of the School. Besides a number of parties during the season, it annually gives a Welcome Party for new students, and delegates individual members to assist each of the new women students in adjusting herself to her new surroundings.

Rho Chapter of Phi Mu Alpha Fraternity holds meetings regularly at the School, a number of which are open meetings to which guests are invited.

A high spot of the social year at the School is the annual banquet of the Sherwood Alumni Association, held in June, at Commencement time, in one of the large Chicago hotels, and attended by Sherwood Alumni from all over the country.

Most important of all the features of the School social life is the spirit of good fellowship which enters into the every-day phases of the School work. Again quoting a Sherwood student: "Everybody—fellow-students, teachers and executives—has a smile and a greeting for you. The SHERWOOD MUSIC SCHOOL is like a big, friendly family."

SHERWOOD MUSIC SCHOOL

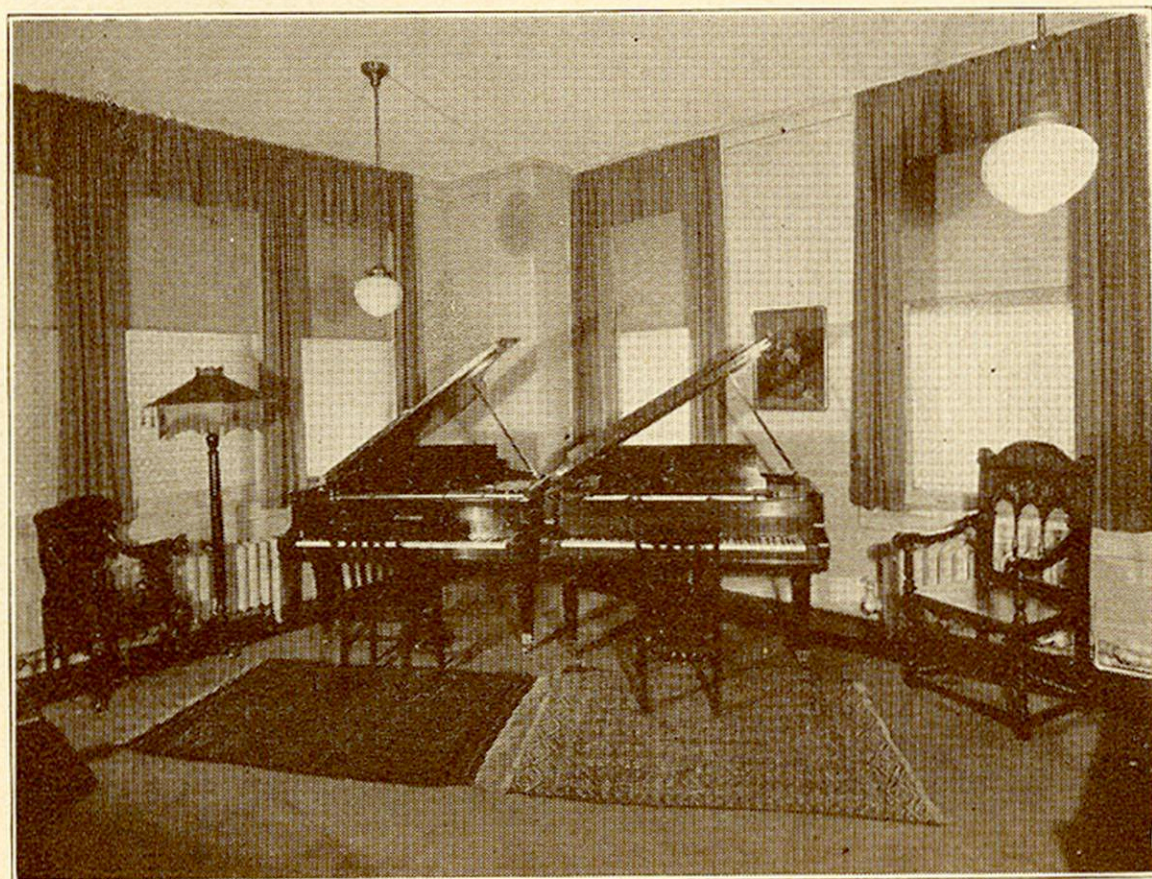


A RECEPTION ROOM

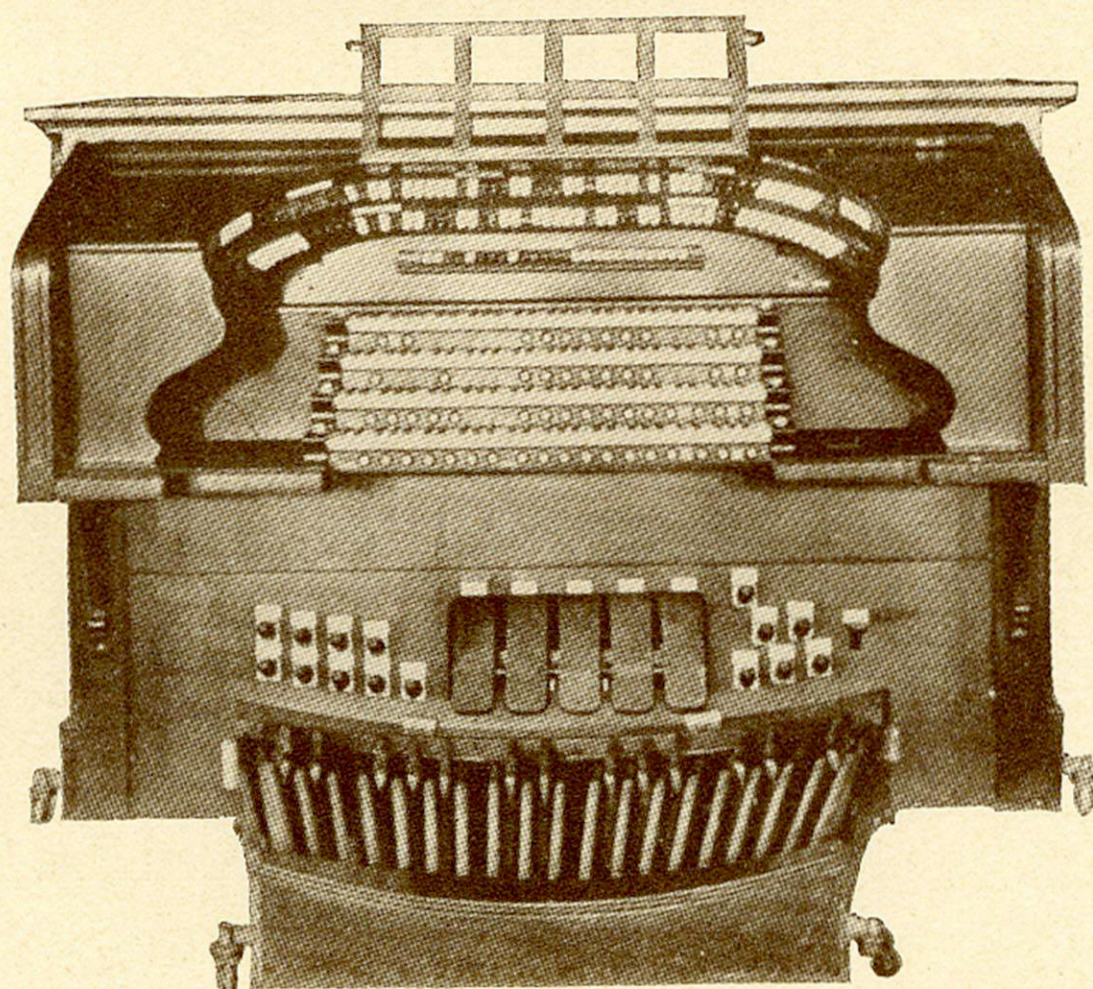


A CLASS ROOM

SHERWOOD MUSIC SCHOOL

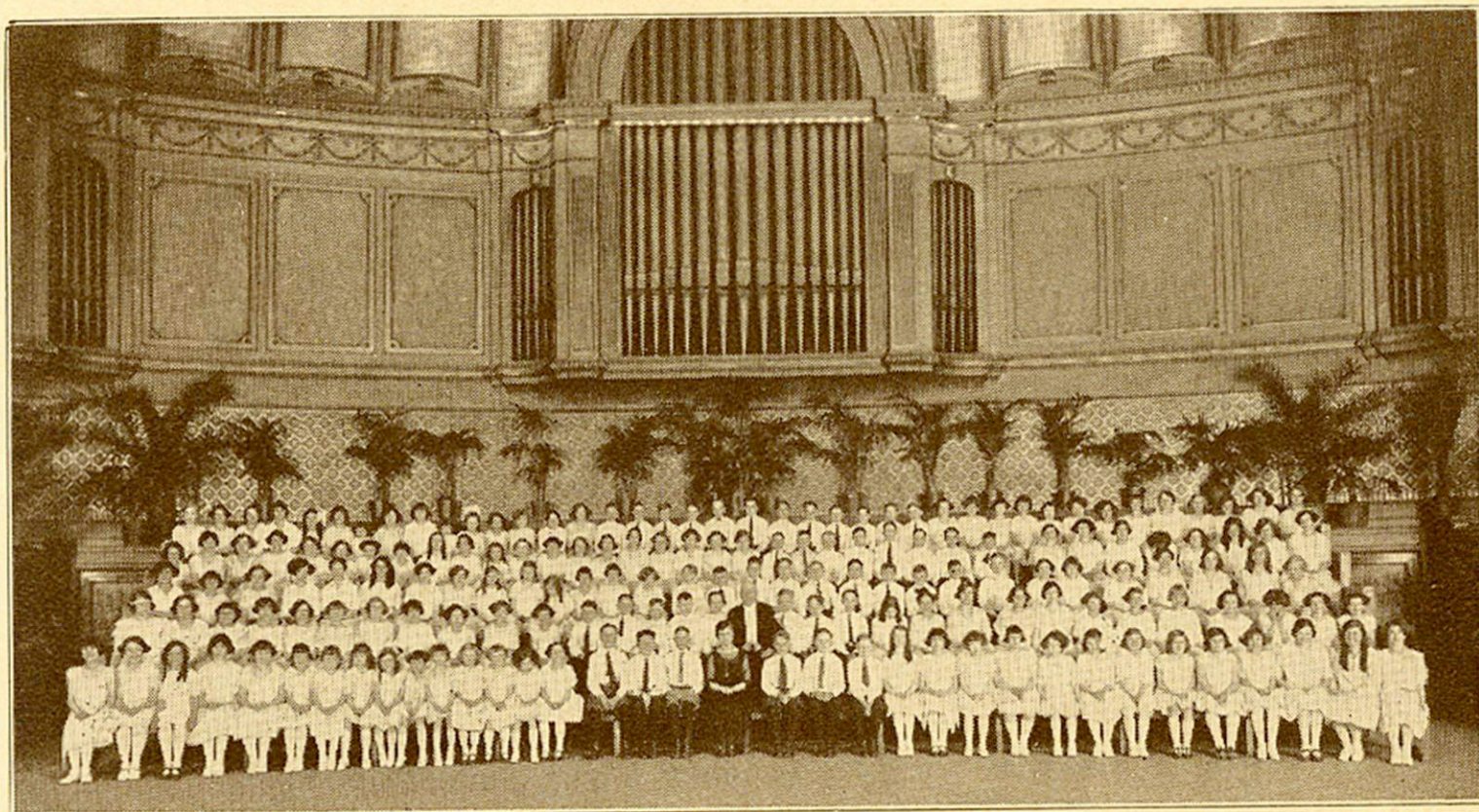


A STUDIO

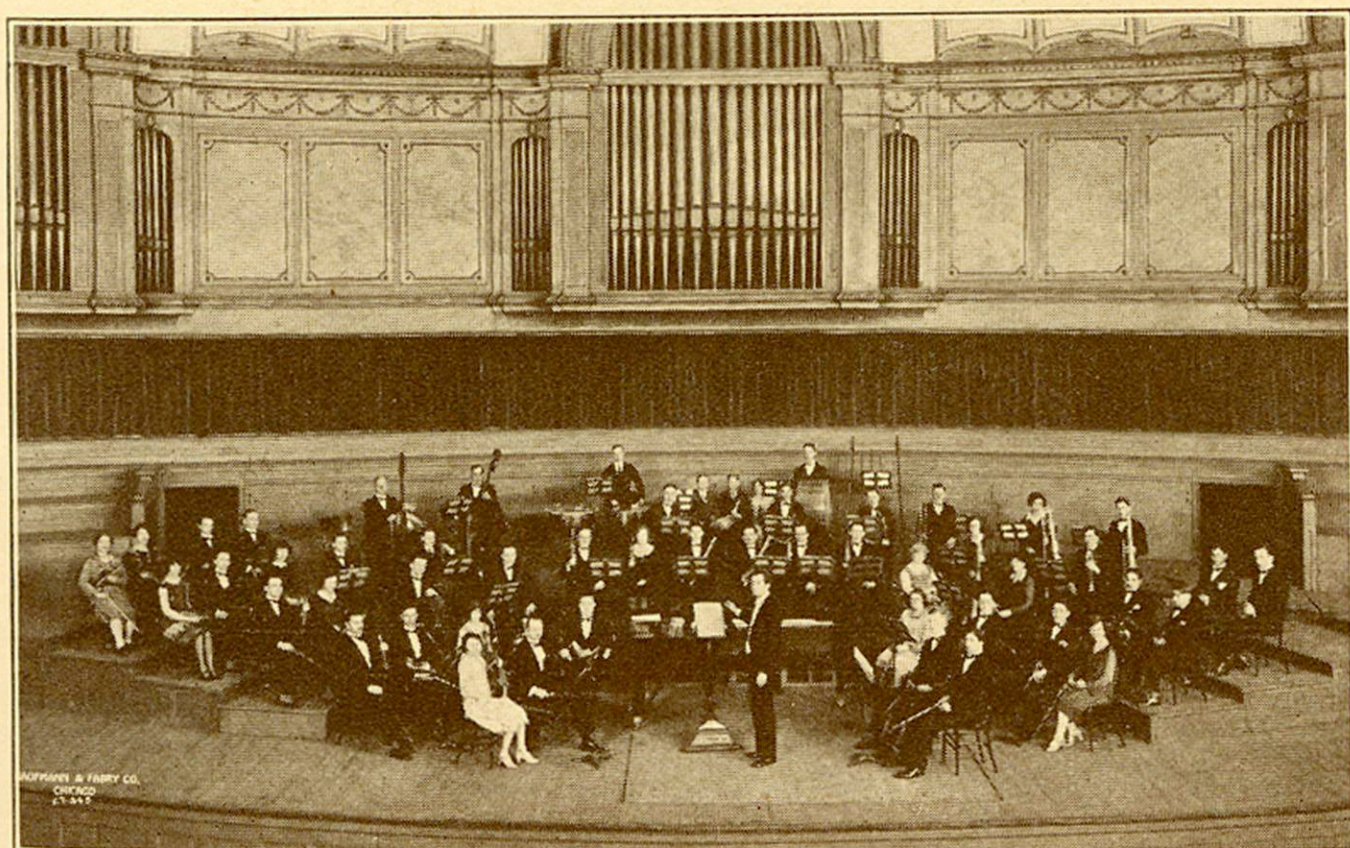


KEY-DESK OF PRACTICE ORGAN
(See Specifications on Pages 59 and 60)

SHERWOOD MUSIC SCHOOL



SHERWOOD CHILDREN'S CHORUS




SHERWOOD SYMPHONY ORCHESTRA

SHERWOOD MUSIC SCHOOL



WILLIAM HALL SHERWOOD (1854-1911)
Founder of the Sherwood Music School



SHERWOOD MUSIC SCHOOL

PERSONNEL

The following pages, 26-48, are given to portraits and biographical notes of members of the Faculty.

Officials *of the Sherwood Music School*

GEORGIA KOBER
President

A. J. LLEWELLYN
Vice-President and Treasurer

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Honorary Vice-President

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EVA S. FRAM
Assistant Secretary

WALTER KELLER
Musical Director

SIDNEY SILBER
Dean

WILL A. HARDING
Examiner

SHERWOOD MUSIC SCHOOL



GEORGIA KOBER

*President, and Instructor in the
Piano Department*

GEORGIA KOBER 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, Lhevinne and Rudolph Ganz. 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 of Clara and Robert Schumann. Miss Kober has appeared as soloist with many of the leading American orchestras. In addition to her many Chicago recital appearances each season, she has for several years past been associated with Mme. Sturkow-Ryder in two-piano ensemble recitals. She is regarded by critics as one of the foremost figures of the American concert field.

A Spirit of Friendliness

"A spirit of friendliness greets you when you come to the SHERWOOD MUSIC SCHOOL. If you are not acquainted in Chicago, or with Chicago, we especially want you to feel that you may depend upon us as you would upon a friend, to help you in getting established here. Even from the moment of your first arrival—if you wish, a member of our organization will meet you at the train.

"You may bring your problems, of any nature, to our officials and executives, who will counsel with you not only as to your course of study, and your plans for the future, but also on such matters as making social contacts, church connections, and finding suitable living accommodations.

"Your teachers and fellow students will at once take you into the informal and congenial companionship which is often characterized as 'the Sherwood Family.' The Orientation Lectures [see page 82] will further help you to adjust yourself to your new environment.

"Friendliness, fellowship, co-operation are essential to the greatest success and to the broadest character development. They are cultivated in the SHERWOOD MUSIC SCHOOL not only from this standpoint, but for their purely human values as well."

Georgia Kober.

SHERWOOD MUSIC SCHOOL

WALTER KELLER

*Musical Director, and Instructor in the
Theory and Organ Departments*

WALTER KELLER is a pupil of Frederic Grant Gleason of Chicago, and of Paul Homeyer (Gewandhaus Organist) and Carl Piutti of Leipzig. He has given organ recitals in many of the large cities of the country, and 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. Arranged for organ and orchestra, it has been performed by the Chicago Symphony Orchestra under Frederick Stock.



CHARLOTTE A. KOONS
PIANO



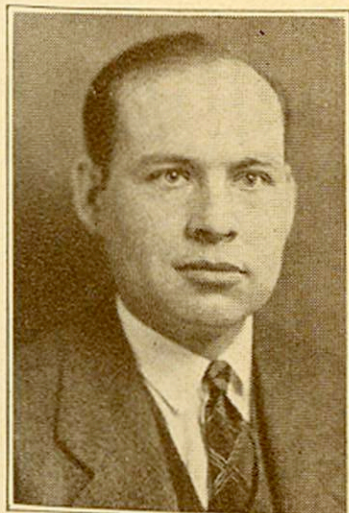
GENEVIEVE HODAPP
PIANO



IRENE LAMB KEYSER
PIANO



FRANCIS KEYSER
PIANO



MILTON V. CASE
PIANO



LEAH ELWARD
PIANO

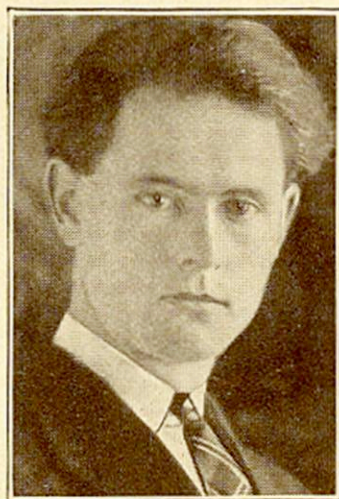


KATHERINE TOWNSEND
PIANO



GRETCHEN WAGNER
PIANO

SHERWOOD MUSIC SCHOOL



DWIGHT MALSBARY
PIANO



SIDNEY SILBER

*Dean, and Instructor in the
Piano Department*

SIDNEY SILBER is an American by birth. His early training in this country was followed by a period of study in piano and theory under Heinrich Barth and Ernst Jedliczka in Berlin. Subsequently, he was for a period of three years a pupil of Leschetizky. Mr. Silber has played as soloist with the Berlin Philharmonic Orchestra, Vienna Tonkuenstler Orchestra, Chicago Symphony Orchestra, Russian Symphony Orchestra of New York City, American Symphony Orchestra of Chicago, the Minneapolis Symphony Orchestra, Milwaukee Symphony Orchestra, and others, besides giving numerous recitals in this country and abroad. He has written extensively on musical subjects for magazines, and is the author of *Reflections for Music Students* (Theo. Presser Co.). He is known also through his Ampico recordings. During the past season he appeared in recital at Town Hall, New York City, and Kimball Hall, Chicago, winning the highest praise of the critics.



GLADYS ATKINSON
PIANO



LOMA ROGERS
PIANO



WHITMER BYRNE
PIANO



JOHN KESSLER
PIANO



RUBY FUERST
PIANO

SHERWOOD MUSIC SCHOOL



LEO PODOLSKY

Instructor in the Piano Department

LEO PODOLSKY was born in Odessa, Russia. From his earliest years, he evidenced striking pianistic talent. He received his musical education in Odessa, Cracow, and Vienna, from various noted teachers, principal among them George Lalewicz; and in the course of his training won many prizes and honors. His concert tours have covered most European countries, as well as Japan, China and Philippine Islands, Java, Sumatra, British India, and Argentina. These appearances, numbered by the hundreds, have won for him a place among the world's great pianists. His first appearances in America were a series of three Chicago recitals, given within a period of eight weeks, following one of which the *Chicago Tribune* critic referred to him as "one of the few and rare personalities in music."



FREDERIC YOUNGFELT
PIANO



CLEM LEMING
PIANO



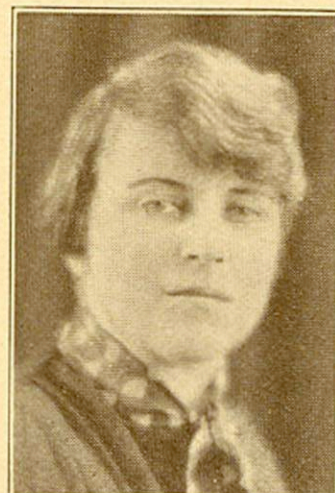
RUTH A. FRANZEN
PIANO



ANNA GWIN PICKENS
PIANO

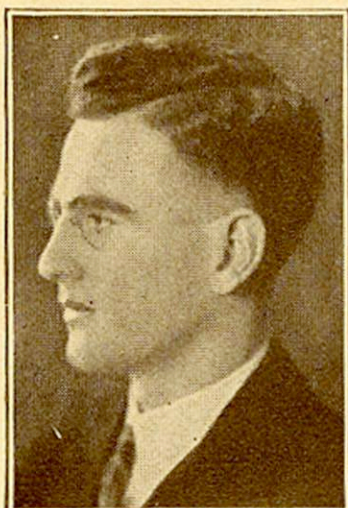


BERTHA OLMSTED
PIANO

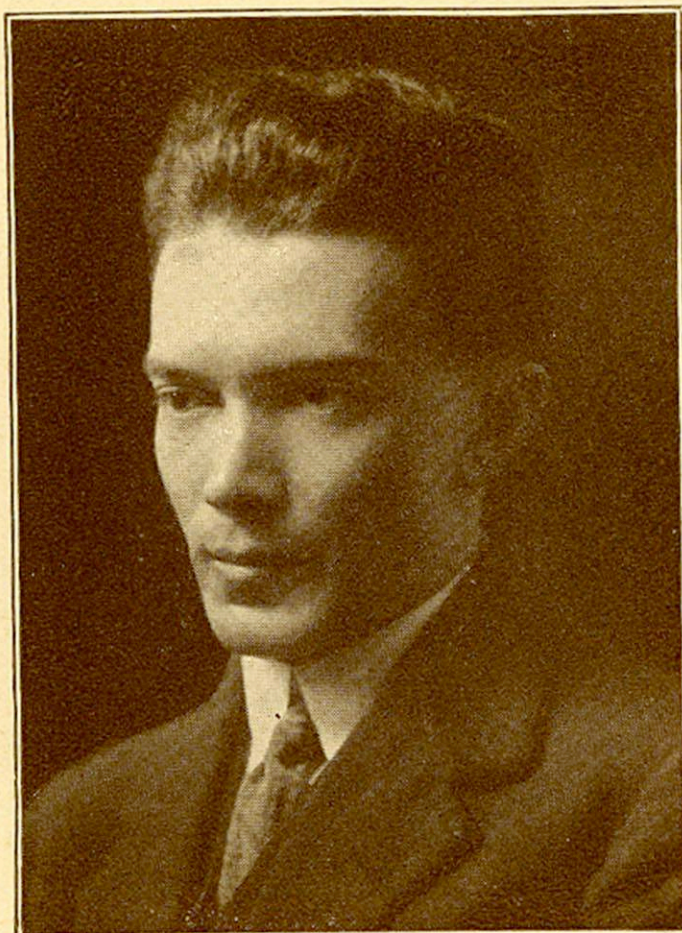


MARGUERITE RICHTER
PIANO

SHERWOOD MUSIC SCHOOL



ST. ELMO SELFRIDGE
PIANO



ANDRE SKALSKI

Instructor in the Piano Department

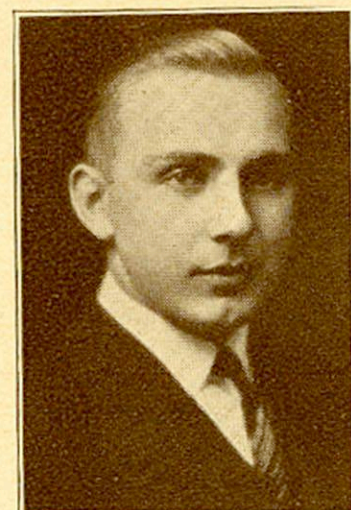
ANDRE SKALSKI was born in Warsaw, Poland, and began his meteoric concert career when hardly eleven years of age. His teachers were Robert Teichmuller, Hans Sitt, and Max Reger. He was encouraged by Arthur Nikisch to study conducting, and made his debut as an orchestra and opera conductor when seventeen years old. His piano recital tours have taken him all over the world, and he has everywhere been acclaimed as a virtuoso. Critics have likened him to Paderewski, DePachmann, and Bauer. In addition to his attainments as a pianist and conductor, Mr. Skalski has won distinction as a composer of operatic works. During 1924 and 1925 he was conductor of the Carl Rosa Opera Company in London; subsequently winning new piano recital triumphs in the Riviera, France, and thereafter coming to America to become an instructor in the SHERWOOD MUSIC SCHOOL.



ELIZABETH LOVELL
PIANO



ILA S. CARTER
PIANO



THEODORE SAUER
PIANO

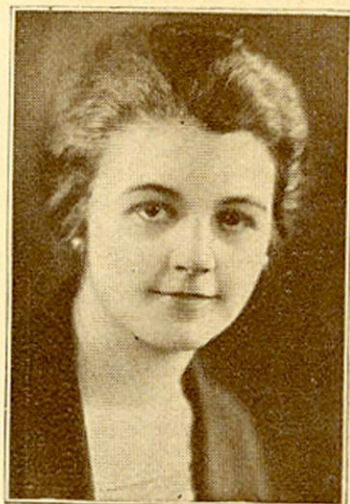


WINIFRED CLINE
PIANO



M. BEDE LEE
PIANO

SHERWOOD MUSIC SCHOOL



THELMA WHARTON
PIANO



GEORGE RALF KURTZ

Instructor in the Piano Department

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 that 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 devotion to his pupils' interests. Mr. Kurtz's work, as a teacher, combines to an unusual degree the development of technical mastery with the cultivation of a fine sense of musical values. In the period of his association with the SHERWOOD MUSIC SCHOOL, he has trained many students who are now occupying responsible places in the musical profession. Mr. Kurtz is organist and musical director of the Englewood First Presbyterian Church, Chicago.



CORA VROOM
PIANO



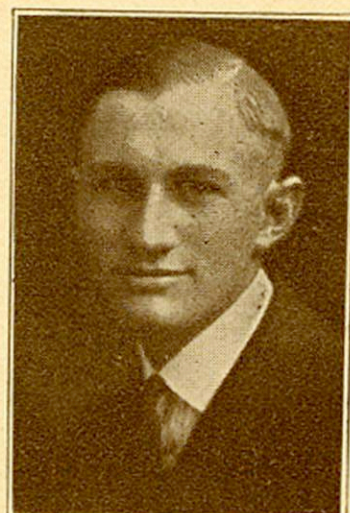
LEAH WINSOR
PIANO



MILDRED STUDEBAKER
PIANO



ORLA THUE
PIANO

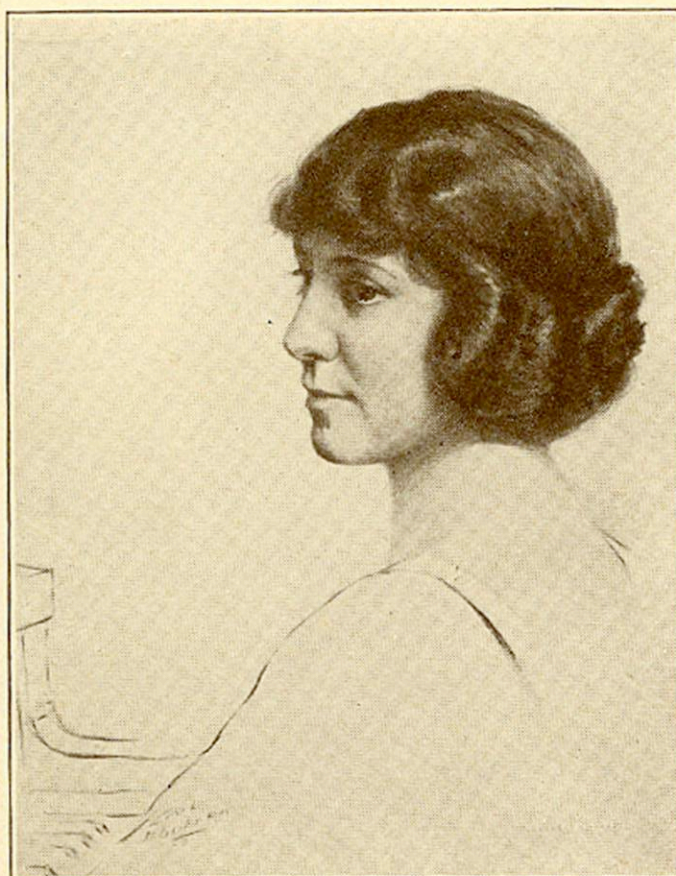


ARTHUR WILDMAN
PIANO

SHERWOOD MUSIC SCHOOL



LEWIS EASH
PIANO



THEODORA TROENDLE
Instructor in the Piano Department

PRIOR to her connection with the SHERWOOD MUSIC SCHOOL, Theodora Troendle was for seven years the pupil and assistant of Fannie Bloomfield Zeisler. By concertizing and teaching, Miss Troendle has achieved a distinguished position in musical circles, and has established herself as one of the foremost of American pianists. She has appeared as soloist with the St. Louis, Minneapolis, Indianapolis, and Milwaukee Symphony Orchestras, in addition to giving recitals in many of the largest cities of the country. On all occasions her playing has won the enthusiastic commendation of critics. Her studies with Mme. Zeisler have enabled her to impart to students the principles underlying the success of that famous artist. Miss Troendle was heard in recital at the Playhouse Theater, Chicago, last season. Besides winning a prominent place as a concert artist and teacher, she has won distinction as a composer of works for the piano.



CARRIE MAE DIGGS
PIANO



THERESA EBERHART
PIANO



DOROTHY GIFFIN
PIANO



ELIZABETH ZIEGLER
PIANO

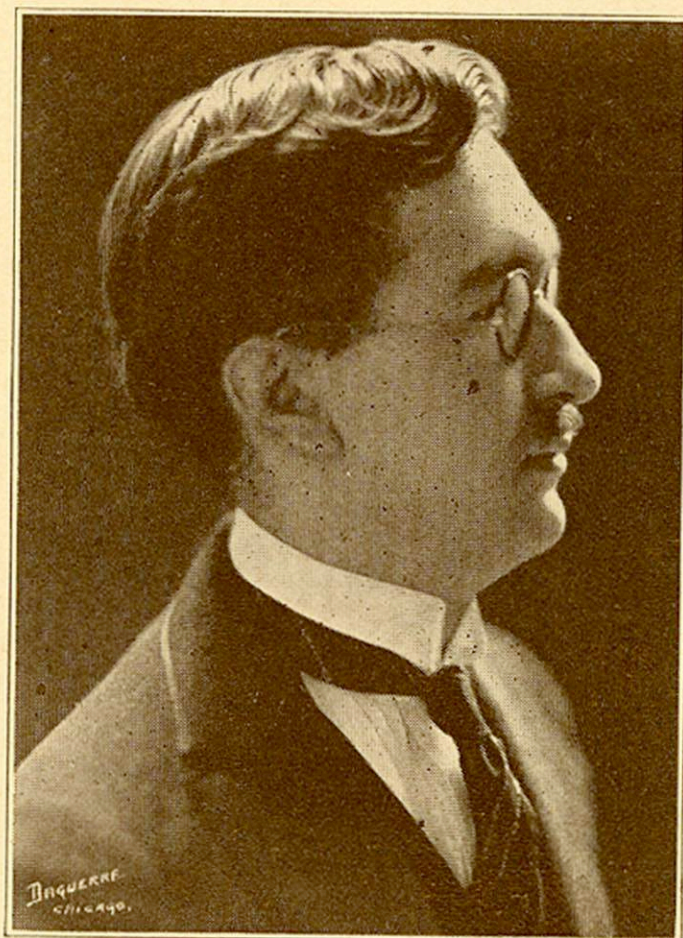


GENEVIEVE MCGREEVY
PIANO

SHERWOOD MUSIC SCHOOL



ELIZABETH CRATER
PIANO



EDWIN STANLEY SEDER
*Instructor in the Piano and Organ
Departments*

EDWIN STANLEY SEDER, of the Piano and Organ Departments, was born in Tokyo, Japan, of American parentage, educated in the Wisconsin public schools, and received the degree of B. A. from the University of New Mexico. His musical training was received entirely in America; in piano, from pupils of Liszt and Rudolph Ganz, and in organ and composition from Mark Andrews. For four years he was Director of the College of Fine Arts, University of New Mexico, and head of the Piano Department. For the past eight years, he has been organist and choir master of the First Congregational Church, Oak Park, Illinois. He has been heard in many states in organ recitals, is a Fellow of the American Guild of Organists, and a member of Phi Kappa Phi, an honorary fraternity. Mr. Seder has a national reputation as an accompanist, and is much in demand by concert artists for their Chicago appearances.



AMY HEFNER
PIANO



FAIR WIGGINS
PIANO



MILDRED MARTIN
PIANO

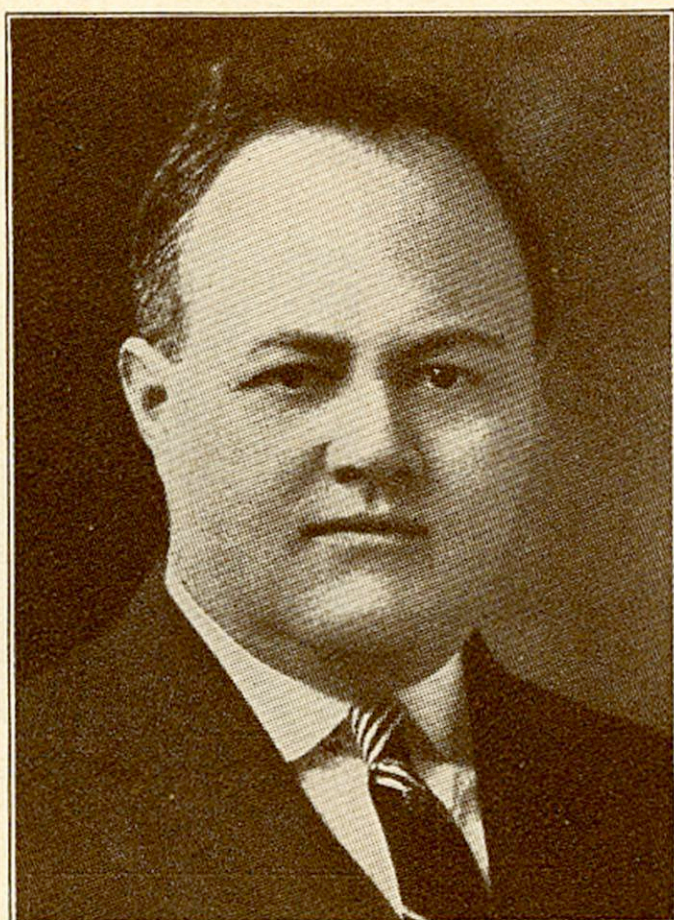


ROSE NEWMAN
PIANO



GLADYS ANDREWS
PIANO

SHERWOOD MUSIC SCHOOL



WILL A. HARDING
Examiner and Normal Instructor

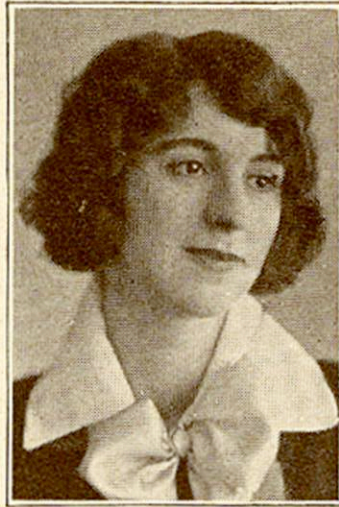
WILL A. HARDING, Normal Instructor for the Main School and Supervisor for the Branches, is a pupil of Scharwenka, Clarkson, Evans, and Keller. His qualifications include not only extensive training, but also unusual breadth of teaching experience.



GLADYS KEELING
PIANO



ANGELA LEWIS
PIANO



LORETTA TODD
PIANO



JUNE LIGHTFOOT
PIANO



TREVA RICHARDSON
PIANO



BLOSSOM SEWELL
PIANO



ALVERNA STETZLER
PIANO



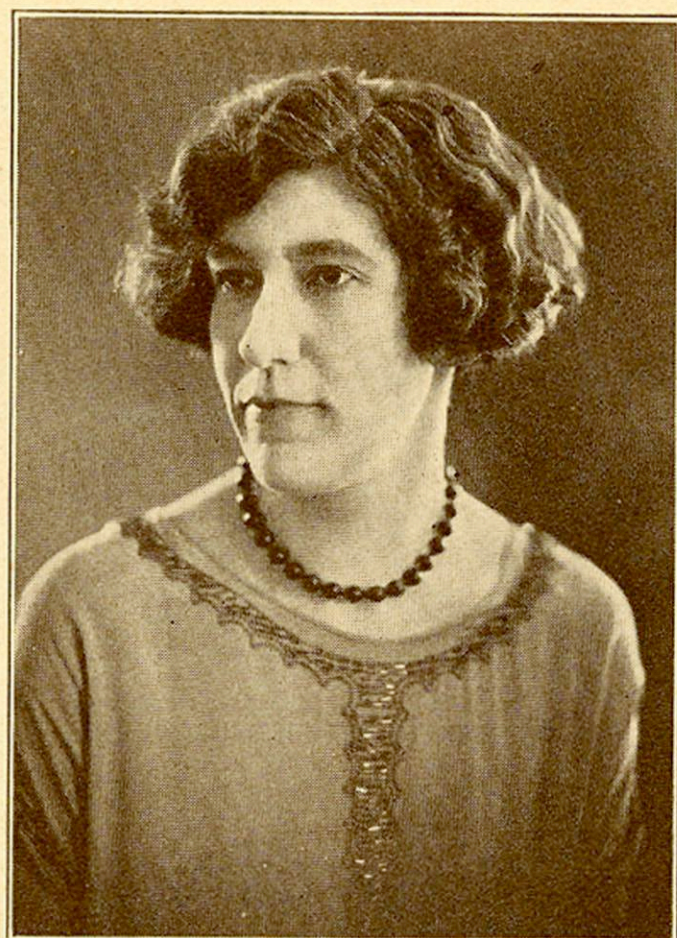
ELLEN WILSON
PIANO

SHERWOOD MUSIC SCHOOL

ELIZABETH KELLER

Instructor in the Piano Department

ELIZABETH KELLER has been associated with the Faculty of the SHERWOOD MUSIC SCHOOL for more than ten years. Her uniformly successful teaching experience has covered all grades. In addition to her duties as a private instructor, she conducts the Teaching Repertoire division of the Normal Class, in which she is particularly helpful to those preparing to teach, because of her exhaustive knowledge of teaching literature.



MYRA BROWN
PIANO



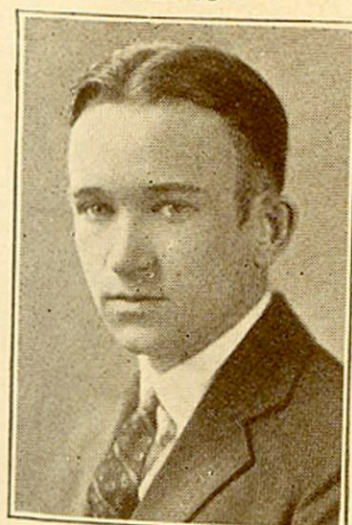
FLORENCE LACART
PIANO



LILLIE GERNAND
PIANO



RANDOLPH MARBLE
PIANO



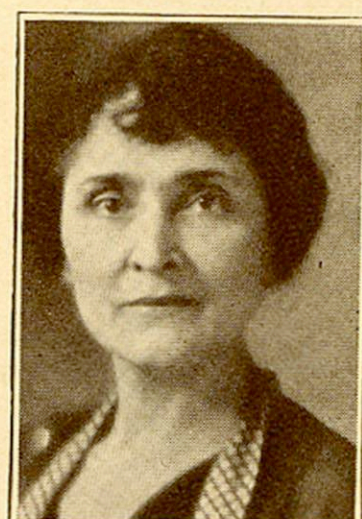
E. NALBACH
PIANO



ELLA WARSKOW
PIANO



HELEN ZIMMERMAN
PIANO



JENNIE EICHELSDOERFER
PIANO

SHERWOOD MUSIC SCHOOL



LUCILLE LONG
VOICE



ELSE HARTHAN ARENDT
Instructor in the Voice Department

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. Mme. Arendt is soloist for the Oak Park Congregational Church, and fills many important recital and oratorio engagements each year.



LORETTA LIEDELL
VOICE



HELEN LOUISE SHAFFER
VOICE



MARION KNAUF
VOICE



MINNE HAMBITZER
VOICE



HELEN RIDDELL
VOICE

SHERWOOD MUSIC SCHOOL



KATHERYN McCORD
VOICE

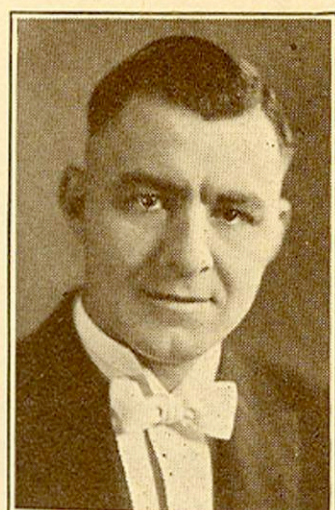


IRENE PAVLOSKA
Prima Donna Mezzo-Soprano
Chicago Civic Opera
Instructor in the Voice Department

MME. PAVLOSKA received her musical talent by inheritance, as her mother was an outstanding Canadian pianist. It was due to the persuasion of the late Enrico Caruso and the famous Mme. Albani, that her father, who was opposed to a career for her, was finally prevailed upon to permit her to prepare for the operatic field. At the age of twelve she began her studies in Germany. Somewhat later, she went to Paris where she studied for some time with Edmond Duvernoy, teacher of Litvinne, Acte, Donalda, and many other celebrities. After some light-opera experience, she was engaged by Campanini for the artist staff of the Chicago Civic Opera, with which organization she has been associated for the past ten seasons. She has appeared in more than sixty rôles, singing in four different languages. The popularity and renown which she has won are not surpassed by those of any American opera or concert artist. The critic of the *Chicago Tribune* has characterized Mme. Pavloska as the "world's best in her own type of art."



NORA BABBITT HARSH
VOICE



WARD H. POUND
VOICE



ELVA GAMBLE
VOICE



RAGNHILD H. CONGDON
VOICE

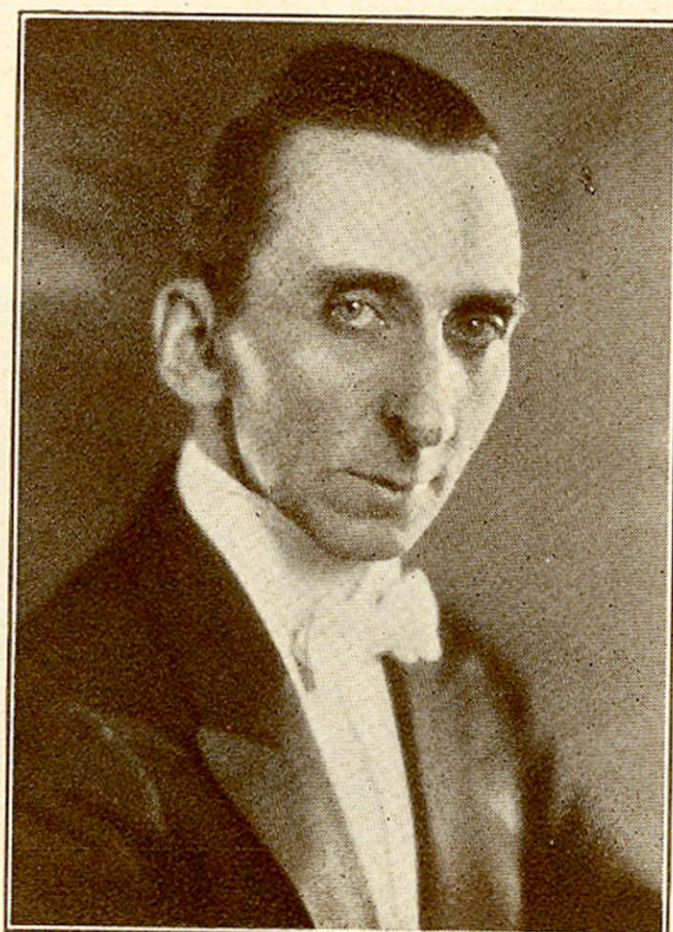


MARION MOWER
PIANO

SHERWOOD MUSIC SCHOOL



LILLIAN OWEN CARR
VOICE



CARLILE TUCKER

Instructor in the Voice Department

CARLILE TUCKER, baritone, is an American-born singer, with unusual powers of interpretation. A thorough musician, well equipped for oratorio, opera, or concert, he has elected to devote his life and his art to teaching. He numbers among his pupils many well-known choir singers and oratorio artists. His ability to impart fundamental principles of tone production, as well as to develop the power to express thought and emotion, makes him of value to beginners as well as to artist students. Mr. Tucker is known, not only as a teacher of voice, but also as a choral conductor. The Fort Dearborn Male Choir, under Mr. Tucker's direction, and the Ladies' Ensemble, also under his conductorship, are well known through their numerous local appearances. Mr. Tucker was heard last season, in a very successful song recital, at Kimball Hall.



ADAH BRYANT
BUCKINGHAM
VOICE



GRACE ALLEN
PIANO



ETHEL BABBITT
PIANO

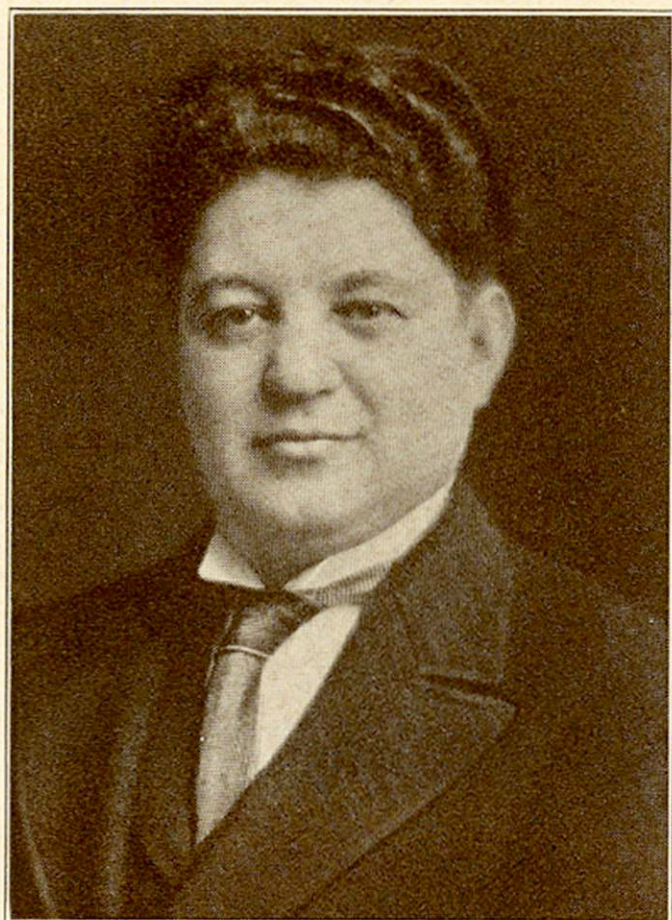


GRACE SHELDON
PIANO



HAZELLE W. BAILEY
PIANO

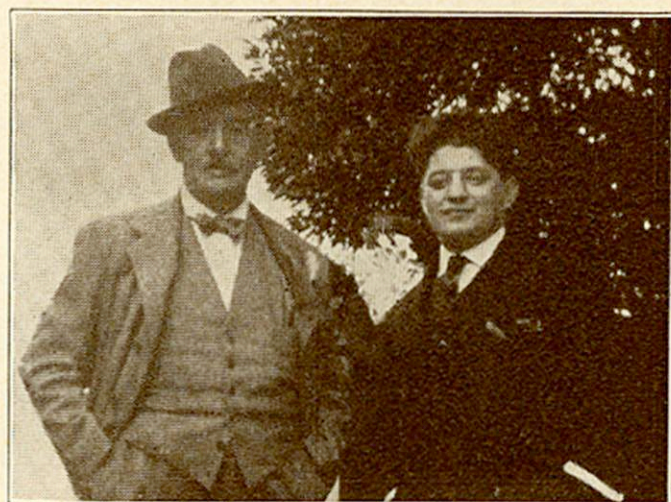
SHERWOOD MUSIC SCHOOL



THEODORE KITTAY

Instructor in the Voice Department

THEODORE KITTAY was born in Petrograd, Russia, and studied in the Petrograd Conservatory, which institution awarded him the degree, Bachelor of Arts. Principal among his teachers were the famous vocalist, Gabel, and the celebrated composer, Glazounov. Among his fellow-students were Mischa Elman and Efrem Zimbalist. Later, Mr. Kittay pursued his vocal studies with the renowned Guiseppe Pettinelli, in Milan, Italy, and it was at the Opéra Dal-Vermé, in Milan, that he made his professional début. Besides many recital appearances in France, Italy, Spain, and Russia, Mr. Kittay appeared with great success as a member of the La Scala Opera Company, in Milan, and with the Opéra Comique, in Paris. He is one of the few artists who have been honored by the friendship of the noted opera composer, Puccini, and possesses an autographed photograph of Puccini, with the inscription: "To the distinguished artist, Theodore Kittay." Coming to America, Mr. Kittay became a member of the Boston Opera Company, winning the greatest favor for himself in many stellar rôles. Under the direction of Giorgio Polacco, conductor of the Chicago Civic Opera Company, he made a long tour as soloist, visiting Mexico City, Havana, and the largest cities of Central and South America. During the last two years, Mr. Kittay has been concertizing in New York, Chicago, and the principal cities of the United States. Critics have accorded him a prominent place among the greatest of the world's singers.



THEODORE KITTAY WITH PUCCINI



EVA WRIGHT
PIANO



LILLIAN MCARDLE
PIANO



OPAL GILL
PIANO

SHERWOOD MUSIC SCHOOL



CARLETON CUMMINGS

Instructor in the Voice Department

CARLETON CUMMINGS, tenor, is an American by birth, and has received all his training in this country. His instructors have included such internationally known men as Arthur Middleton, Oscar Seagle, Richard Hageman, Emil Mollenhauer, George W. Chadwick, W. J. Henderson and Henry Krehbiel. His concert engagements have taken him all over the United States, and press critics have rated him as one of the best American tenors.



ALICE ROSE CARR
PIANO



MARIE BOLYARD
PIANO



PAULINE BATES
PIANO



KATHRYN BEEM
PIANO



ELAINE BERGSTROM
PIANO



ENA EICHMAN
PIANO



EDNA WILKE
PIANO



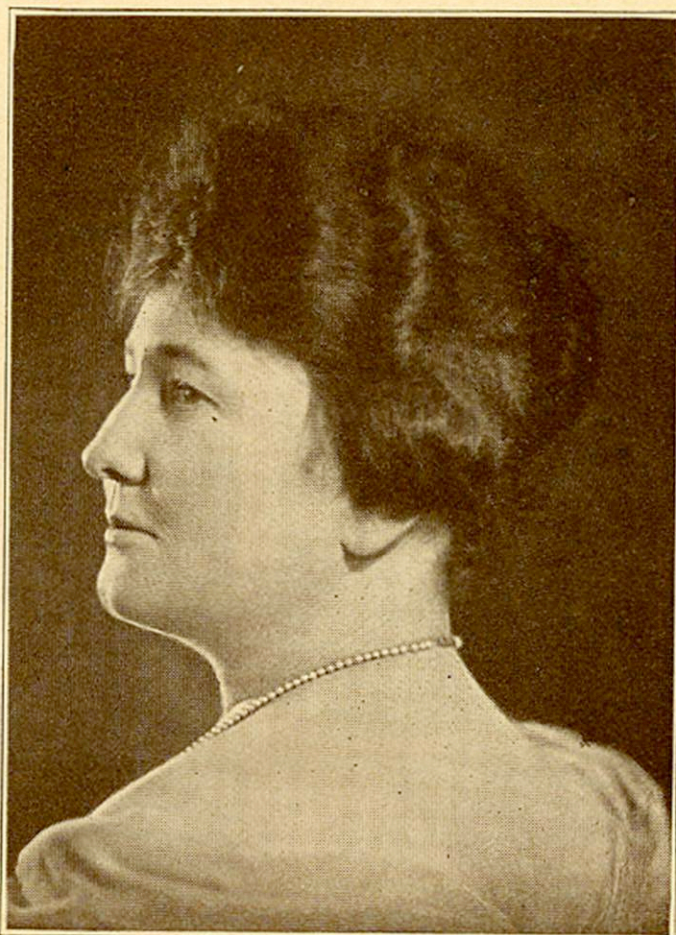
CATHERINE DADY
PIANO

SHERWOOD MUSIC SCHOOL

THIRZA PARMENTER

Instructor in the Voice Department

THIRZA PARMENTER'S training includes seven years of study in New York City under Emilio Agramonte, eminent Spanish coach, and Charles Granville, exponent of the great French singer and teacher, Victor Maurel; and, two years in Naples, studying opera with Carlo Sebastiani. Her teaching experience has covered a period of fifteen years in New York City and the Middle West. She has appeared very successfully in concert all over the country, and has held solo positions in many of the larger churches, including the Eleventh Church of Christ, Scientist, Chicago.



EMILY MURIEL GALL
PIANO



ELMA HAYES
PIANO



ETHEL MILLER
PIANO



VIDA MANNAN
PIANO



HATTIE FISCHER
PIANO



BERNEICE SCHNEIDER
PIANO

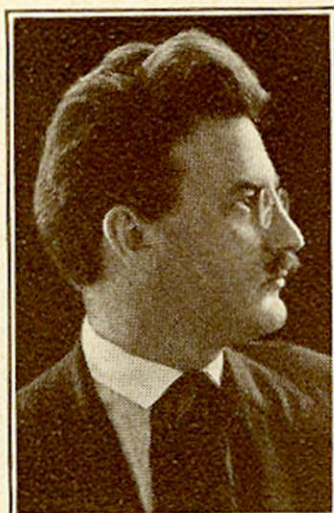


ROSE RUSSO
PIANO

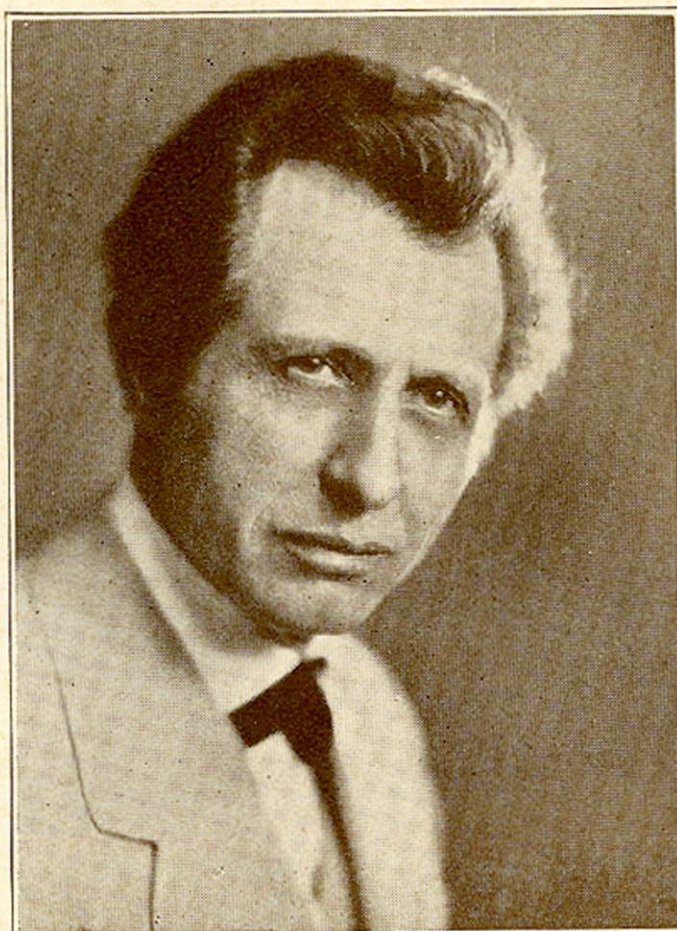


KAREN H. HVEEM
PIANO

SHERWOOD MUSIC SCHOOL



EMMETT PECK
VIOLIN



P. MARINUS PAULSEN

*Instructor of Violin, Ensemble Playing
and Orchestra Conducting*

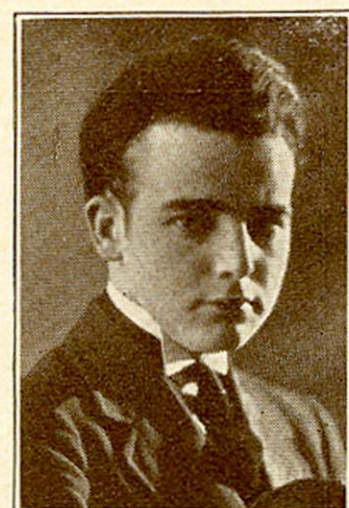
P. MARINUS PAULSEN, violinist, composer and conductor, was born in Aalborg, Denmark, and at an early age came to Chicago, where he received his education, supplemented by a course of study in Europe. His teachers were Rabe, Listemann, Falk, and, in Europe, Svendsen of Copenhagen. One of his larger compositions is the sacred cantata, "Love Triumphant." In 1923 he won the \$1,000 prize offered by the Chicago Theater for the best orchestral composition, with his tone poem, "Four Oriental Sketches," conducting its first performance in the Chicago Theater. In the spring of 1926, a concert was given in Orchestra Hall, by the Chicago Symphony Orchestra, the program being devoted entirely to Mr. Paulsen's compositions, with the composer conducting. In addition to his duties with the SHERWOOD MUSIC SCHOOL, Mr. Paulsen is conductor of the People's Symphony Orchestra of Chicago.



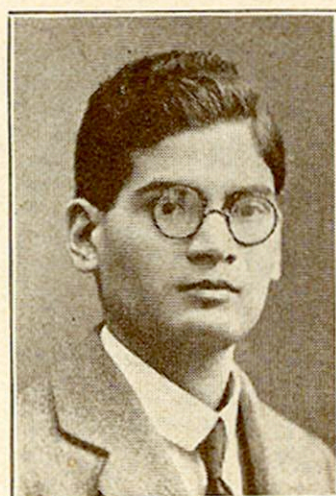
BERNICE CARL ELLER
VIOLIN



HOWARD CRESS
VIOLIN



CARL BLUM
VIOLIN



LOUIS AUGUSTINE
VIOLIN

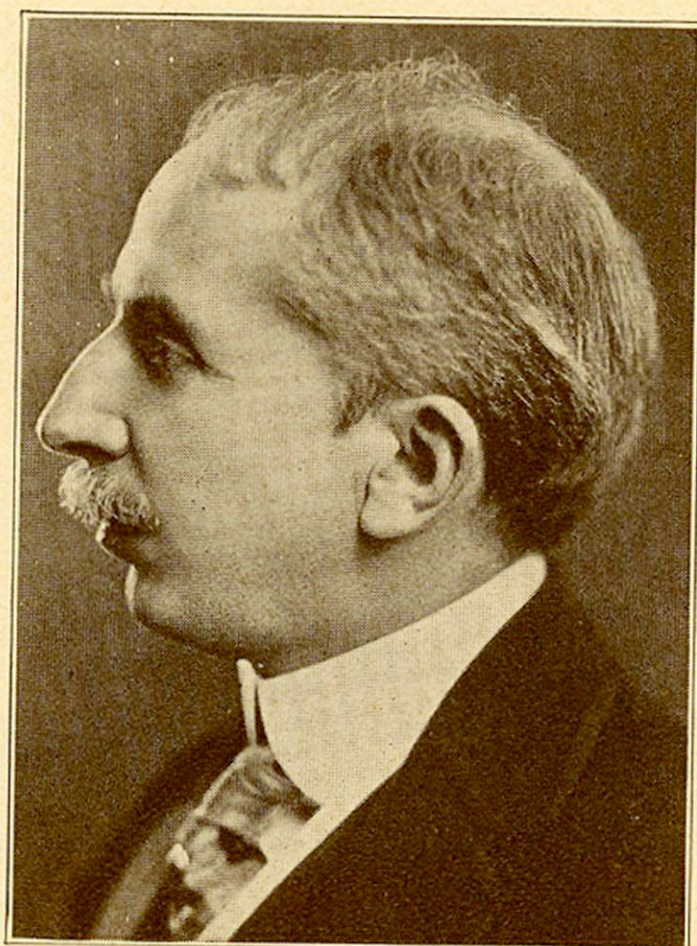


EILEEN EICHELSDOERFER
VIOLIN

SHERWOOD MUSIC SCHOOL



REID WHISLER
VIOLIN



FREDERIK FREDERIKSEN
Instructor in the Violin Department

FREDERIK FREDERIKSEN received his training abroad from such eminent teachers as Hans Sitt, Jadassohn, Emile Sauret and Martin Marsick. For a number of years Mr. Frederiksen lived in London, enjoying great success as a virtuoso and as a teacher. On coming to America, he duplicated the success which he had made in Europe. Giorgio Polacco says of him: "He is a splendid violinist, both technically and artistically." Mr. Frederiksen's powers as a teacher are best exemplified by the numerous teachers and concert players, throughout the country, that have been trained by him. The playing of his pupils is characterized by thorough technical mastery and unusual *finesse* of interpretation. Mr. Frederiksen is heard frequently in public, and is first violinist of the Scandinavian String Quartet.



LOUISE HARRIS
VIOLIN



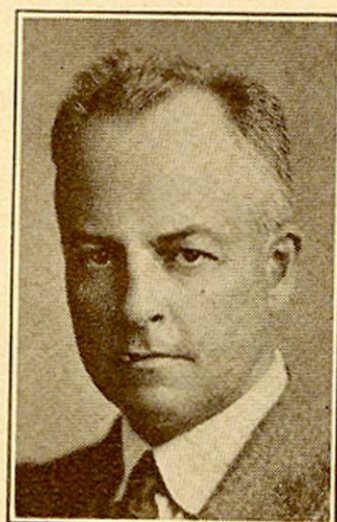
FLORENCE HANSON
VIOLIN



EMMA SCHLISSMAN
VIOLIN

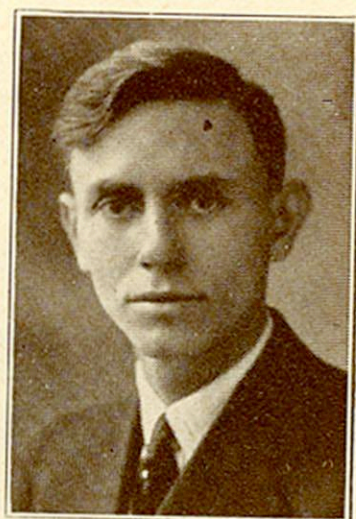


COLUMBIA WIGGINS
VIOLIN



HAROLD WEBSTER
VIOLIN

SHERWOOD MUSIC SCHOOL



MATISON VROOM
VIOLIN



MILDRED FITZPATRICK
*Instructor in the Theater Organ
Department*



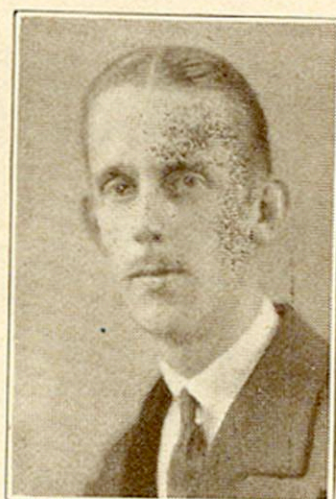
MABEL WOODARD
PIANO



MARION PHILBRICK
DANCING

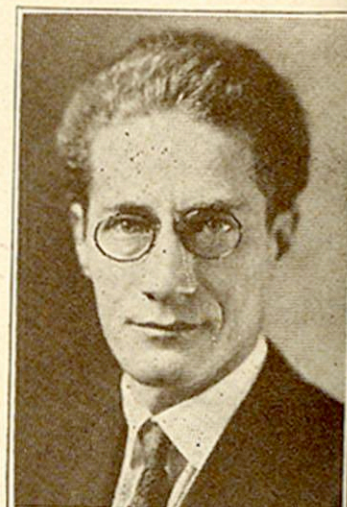


MARGARET MEANEY
DANCING



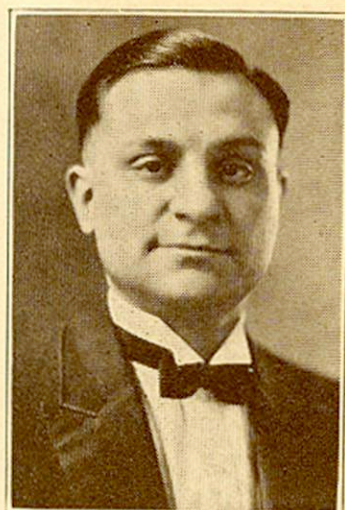
PAUL JAHNKE
WIND INSTRUMENTS

MILDRED FITZPATRICK has won distinction as a theater organist, and is one of the most successful and highly paid members of the profession. She has held positions in a number of the large motion picture theaters in Chicago, including five years at the Pantheon. Miss Fitzpatrick was chosen to demonstrate Motion Picture Organ Playing at a concert given by the National Association of Organists in Chicago, 1925. Her fundamental training as an organist was received from Dr. Louis Falk and Dr. J. Lewis Browne. She is thoroughly familiar with all types of organs, and is especially capable of giving instruction on the unified theater instrument. Her knowledge, not only of organ playing, but also of every detail requisite to success in theater playing, gained from her own wide experience, makes her guidance and instruction invaluable to those who wish to enter the field in which she has made such a notable success.

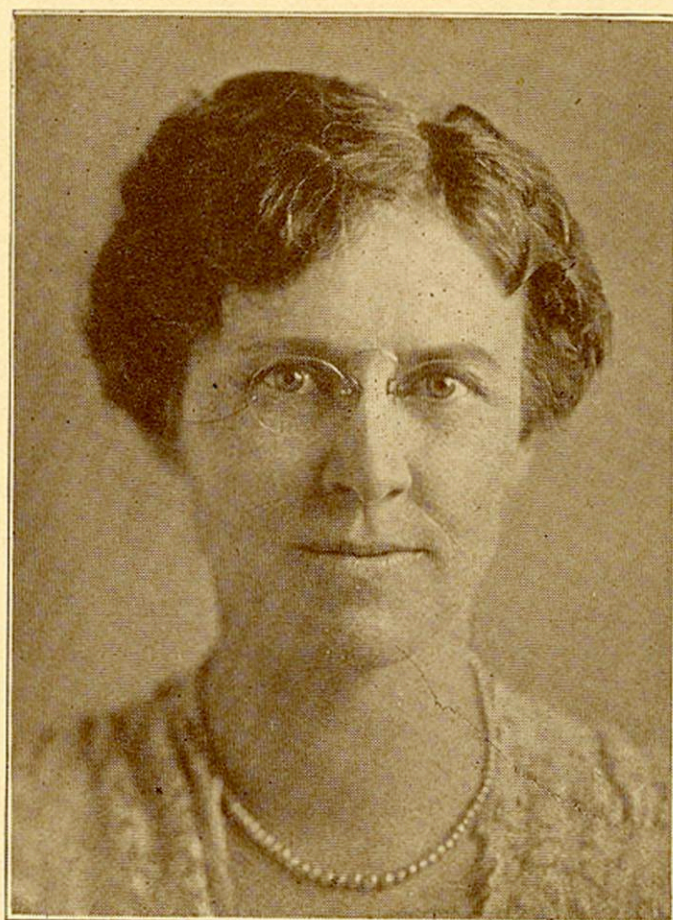


VALDEMAR PAULSEN
FOREIGN LANGUAGES

SHERWOOD MUSIC SCHOOL



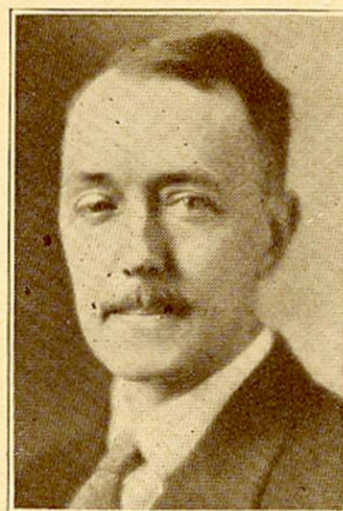
MILTON COOPER
WIND INSTRUMENTS



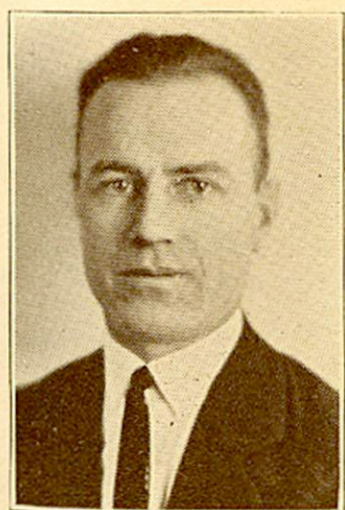
TINA MAE HAINES

*Instructor in the Organ Department, and
Lecturer on History and Appreciation
of Music*

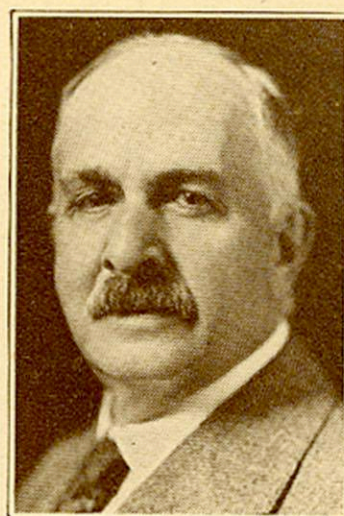
TINA MAE HAINES is a teacher, lecturer and organist of great natural talent, with an unusually broad education and extensive experience. She studied organ with Alexandre Guilmant, in Paris, and is organist and director of St. James Methodist Church, Chicago. Miss Haines has been identified with the Illinois Chapter of the American Guild of Organists, since its foundation. She has met with notable success as a lecturer, having given many series of lectures on the programs of the Chicago Symphony Orchestra Concerts, and other musical subjects, for various organizations. Her success as a lecturer is due to the authoritative treatment she gives her subjects, and to her attractive presentation, in which presentation the serious and the idealistic are spiced with elements of humor. During her sojourn in Paris, she made a study of French orchestral, operatic and choral literature, in which she is an authority.



WELCOME KIRBY
WIND INSTRUMENTS



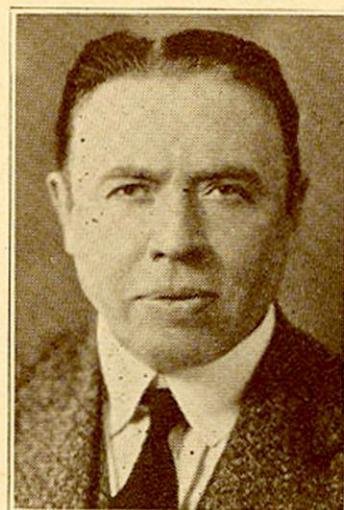
HAROLD BEECH
DRUMS



EMIL H. KOPP
WIND INSTRUMENTS

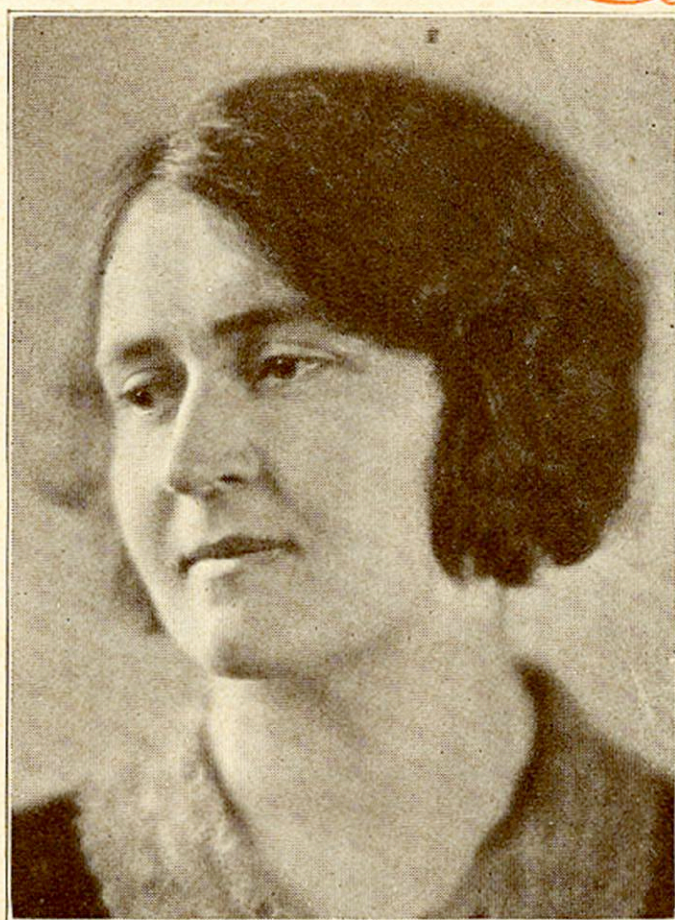


GEORGE SOELLER
WIND INSTRUMENTS



WILLIAM COHOLAN
BANJO

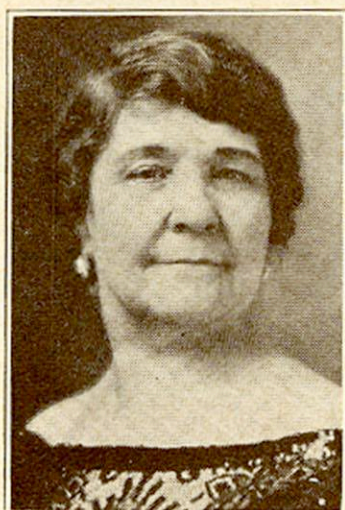
SHERWOOD MUSIC SCHOOL



LUELLA CANTERBURY

Instructor in the Dramatic Art Department

LUELLA CANTERBURY is a graduate and post-graduate of the Emerson College of Oratory, Boston, and has studied also in the Sargent School, New York. She has had extensive stage experience, including participation in the Shakespearian productions of Marlowe and Sothorn, and two years as leading lady with the Keith Stock Company, in Boston. Prior to her connection with the SHERWOOD MUSIC SCHOOL she taught successfully in a number of schools and colleges in the Mid-west. Mrs. Canterbury's equipment, embracing, as it does, the elements of fine training, wide public experience, and success in teaching others, is exceptional.



LOULA JAY SAMSON
DRAMATIC ART



CHARLOTTE CROCKER
DRAMATIC ART



GERTRUDE CLAUDY
DRAMATIC ART



MARGARET TUOMEY
DRAMATIC ART
AND DANCING



MINNETTE SCHWARTZ
DRAMATIC ART



FRANCES WEILER
DRAMATIC ART



CATHERINE COLE
DRAMATIC ART



ARLINE AKIN
DRAMATIC ART

SHERWOOD MUSIC SCHOOL

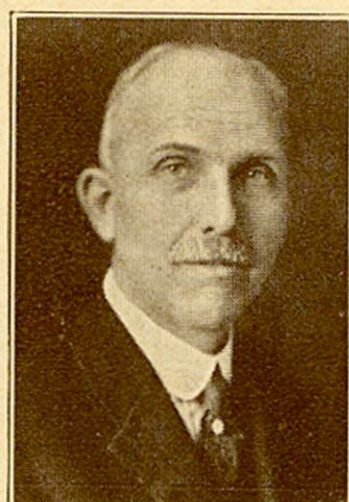
ELIZABETH SCHROCK

*Instructor in the
Public School Music Department*

ELIZABETH SCHROCK'S preparatory work was done in the Public School Music Department of Northwestern University, Evanston, and in Columbia University, New York. Her teaching experience covers twelve years in the Grades and High Schools, as Supervisor, to which has been added several years as head of the Public School Music Department in the SHERWOOD MUSIC SCHOOL.



FANNIE B. LINDERMAN
DRAMATIC ART



PROF. W. F. RICE
EDUCATIONAL PSYCHOLOGY



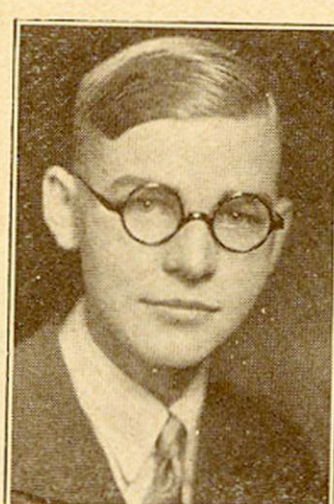
M. E. PERLEY
FOREIGN LANGUAGES



JOSE CASTRO LEON
FOREIGN LANGUAGES



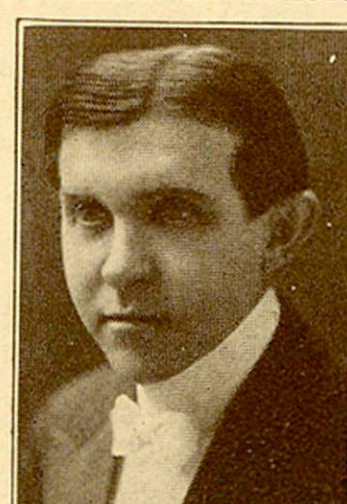
CLARICE SMITH
PIANO



LEWIS PARSONS
PIANO



BEATRICE WAGONER
PIANO



JOHN MARLER
BANJO


SHERWOOD MUSIC SCHOOL



VERA MIROVA

Instructor in the Dancing Department

VERA MIROVA has established an international reputation as an interpretative dancer. Her studies and her appearances have taken her into most of the principal countries of the world, and critics have everywhere acclaimed her gifts and attainments. She is particularly noted for her interpretations of Oriental dances. During the past season she was engaged as guest-artist for both the first and the second series of the Chicago productions of Adolph Bolm, winning, in this connection, most unusual favor with the Chicago public.



SHERWOOD MUSIC SCHOOL

OPPORTUNITIES FOR MUSICAL DEVELOPMENT


*Through participation in musical activities
of the School*

REFERENCE has been made to the musical activities of the School (see Page 18), and to their importance in providing opportunities to learn through listening. They are perhaps even more important in offering opportunities for musical development, *through participation*.

One of the values of appearing before audiences lies in the fact that the student who is preparing for a public appearance, analyzes his work more carefully, and is more critical of his performance, than he would be if it were not to have a public hearing. Ordinarily, each student participates in programs several times a year. Students who aim at concert work may take part in joint recitals, or give recitals by themselves, as often as they can prepare for them. Talented students are chosen as soloists for the most important School programs, at Orchestra Hall and the Auditorium Theater. Opportunities of this kind are especially valuable, because of the publicity which the soloists with orchestra receive, this often bringing them to the attention of concert managers. The connections of the School with other organizations also procure for such students opportunities of a unique nature. Through participating in the Radio programs of the School, a number of Sherwood students have been added to the regular artist staffs of various stations. Audrey Call, pupil of P. Marinus Paulsen was winner, last year, of the violin division of the Young Artists' Contest sponsored by the Society of American Musicians. The prize was an appearance with the Chicago Symphony Orchestra in one of its programs which engagement Miss Call filled, February 10. Subsequently, Miss Call, and John Kessler, pupil of Sidney Silber, were invited by the Marsh Laboratories to make phonograph records of their interpretations.

Those who wish to become accompanists may, by playing accompaniments for School programs, acquire poise, routine, knowledge of repertoire—all the experience which is a necessary preliminary to professional work.

Students of orchestral instruments may acquire sight-reading ability, orchestral routine, and repertoire, by membership in the Sherwood Symphony Orchestra. The choral organizations of the School offer all the students an opportunity to become acquainted with choral literature, and to observe how rehearsals should be conducted.



SHERWOOD MUSIC SCHOOL

ACCREDITED STANDING

of the Sherwood Music School

THE value of credentials depends entirely, of course, upon the standing and standards of the institution granting them. By reason of its high standards, the SHERWOOD MUSIC SCHOOL has fully accredited standing with Educational Boards, and with colleges and universities, for the transfer and recognition of credits.


All credentials of the SHERWOOD MUSIC SCHOOL are issued by authority of the State of Illinois. The SHERWOOD MUSIC SCHOOL is one of the few conservatories appearing on the list of Accredited Schools recognized by the State. In 1920, it received official recognition from the State Department of Education, for its meritorious work in extending and standardizing music education, through its system of Branches. The Chicago Board of Education grants Promotional Credits to Chicago public school teachers studying with the SHERWOOD MUSIC SCHOOL.

The SHERWOOD MUSIC SCHOOL has been approved by the State Department of the United States Government for the training of foreign students. In accordance with this arrangement, students may come to the SHERWOOD MUSIC SCHOOL from foreign countries, without being subject to the usual rules concerning the annual quota of people who may enter the United States from any one foreign country; and may remain in this country for the period of their study with the School, whatever that may be. The following is quoted from the official letter of the government, notifying the School of this honor:

"It gives me pleasure to advise you that your School has been duly approved by the United States Government as an institution of learning for foreign students, in accordance with the Act of 1924. The Department of State has been notified of this action for transmission to all American consular officers, who will then be in a position to consider applications for the required non-quota student visas.

"Respectfully,

"G. E. TOLMAN,
"Acting Commissioner General"



SHERWOOD MUSIC SCHOOL

COURSES OF STUDY

General Remarks

STUDENTS may register in the SHERWOOD MUSIC SCHOOL at any time, and are not required to work toward a definite credential. They may register for such private or class instruction as especially interests them. However, the courses outlined for definite credentials are particularly well-balanced and complete; and it is distinctly advantageous to earn some accredited standing, especially if a musical career is contemplated.

On the following pages are brief outlines of the courses of study which lead to definite advanced credentials: Teacher's Certificates, Diplomas, and Degrees. Detailed descriptions of the Classes referred to will be found on Pages 69-73. Outlines of the private instruction given in the major subjects will be found on Pages 64-65. Tuition rates are given on Pages 90-96.

These outlines are published to make it easy for students to understand just what subjects are required for any credential; to know just what ground will be covered in their studies; and to estimate what their studies will cost. For instance, on Page 52 is outlined, first, the first year's work of the Teacher's Certificate course, with Piano as a major subject. It will be noted from the outline that the Piano instruction is given privately, and that four ten-week terms (one hour or two half-hours a week) are required. Under the heading, "Outlines of Private Instruction," (Pages 64-65) will be found a description of the ground covered in private piano instruction. The cost of these four terms may be determined by consulting the term rate of your chosen teacher (Pages 90-96). It will be noted that four terms of class instruction in Harmony are required. The tuition rate for class instruction is quoted on Page 92; and under the heading "Outlines of Class Instruction" (Pages 69-73) will be found a description of the instruction given in Harmony Class 1a (the index number given in the left-hand column). And so on.

Students whose preparatory work has been accomplished through study of the Sherwood Course of printed text material (see Page 67), or its equivalent, may enter directly into the courses outlined. It should be distinctly understood that students receive full credit at the SHERWOOD MUSIC SCHOOL, for all study completed elsewhere. In other words, they are not required to do over again any work which has already been satisfactorily finished.

It will be noted that all courses leading to degrees include class instruction in English. This class instruction covers the principles of self-expression both through writing and speaking, and is included for its cultural and practical values.



SHERWOOD MUSIC SCHOOL

ADVANCED COURSES WITH PIANO AS A MAJOR SUBJECT

(Completion of one course entitles the student to enter the next higher course without examination. Ordinarily, two years are required for the completion of each course; but, with credit allowed for work done elsewhere, some may be completed in one year. The instruction in the major subject is given privately.)

Class Number (See Pages 69-73)	SUBJECT	Hours per Week	Number of Ten-Week Terms
Teacher's Certificate			
<i>(First Year)</i>			
—	Piano	1	4
1a	Harmony	1	4
2a and 2b	Normal	2	4
12	Ear-Training and Sight-Reading	1	4
<i>(Second Year)</i>			
—	Piano	1	4
1b	Harmony	1	4
3	History of Music	1	4
Diploma			
<i>(First Year)</i>			
—	Piano	1	4
4a	Counterpoint	1	4
6	Analysis and Appreciation	1	4
<i>(Second Year)</i>			
—	Piano	1	4
5	Ensemble Playing	1	4
4b	Counterpoint	1	4
Bachelor's Degree			
<i>(First Year)</i>			
—	Piano	1	4
7	Double Counterpoint, Canon and Fugue	2	4
11	Artists' Repertoire	1	4
See Page 51	English	1½	4
<i>(Second Year)</i>			
—	Piano	1	4
8	Composition and Orchestration	2	4
11	Artists' Repertoire	1	4
See Page 51	English	1½	4
Master's Degree			
<i>(First Year)</i>			
—	Piano	1	4
9	Advanced Composition and Orchestration	2	4
11	Artists' Repertoire	1	4
<i>(Second Year)</i>			
—	Piano	1	4
10	Advanced Composition and Orchestration	2	4
11	Artists' Repertoire	1	4

SHERWOOD MUSIC SCHOOL

ADVANCED COURSES WITH VOICE AS A MAJOR SUBJECT

(Completion of one course entitles the student to enter the next higher course without examination. Ordinarily, two years are required for the completion of each course; but, with credit allowed for work done elsewhere, some may be completed in one year. The instruction in the major subject is given privately. Piano instruction sufficient to cover the Elementary and Intermediate grades of the Sherwood Printed Course, is required, unless that, or its equivalent, has already been completed.)

Class Number
(See Pages 69-73)

SUBJECT

Hours
per Week

Number of
Ten-Week Terms

Teacher's Certificate (First Year)

—	Voice	1	4
1a	Harmony	1	4
3	History of Music	1	4
12	Ear-Training and Sight-Singing (Solfeggio)	1	4

(Second Year)

—	Voice	1	4
1b	Harmony	1	4
2a and 2b	Normal	2	4

Diploma (First Year)

—	Voice	1	4
4a	Counterpoint	1	4
6	Analysis and Appreciation	1	4

(Second Year)

—	Voice	1	4
4b	Counterpoint	1	4

Bachelor's Degree (First Year)

—	Voice	1	4
7	Double Counterpoint, Canon and Fugue	2	4
11	Artists' Repertoire	1	4
See Page 51	English	1½	4

(Second Year)


—	Voice	1	4
8	Composition and Orchestration	2	4
11	Artists' Repertoire	1	4
See Page 51	English	1½	4

Master's Degree (First Year)

—	Voice	1	4
9	Advanced Composition and Orchestration	2	4
11	Artists' Repertoire	1	4

(Second Year)

—	Voice	1	4
10	Advanced Composition and Orchestration	2	4
11	Artists' Repertoire	1	4



SHERWOOD MUSIC SCHOOL

OPERA AND CONCERT COACHING

UNDER the instruction of the artist vocal teachers of the SHERWOOD MUSIC SCHOOL, those who aspire to high success in opera and concert singing, may receive the invaluable guidance of those who have achieved the very highest success.

Special attention is called to the fact that, supplementary to the instruction of the School's staff of distinguished teachers of voice, coaching is available with Andre Skalski, who was for two years conductor of the Carl Rosa Opera Company, in London. (See Page 30.)

Inasmuch as all instruction of this kind has to be fitted to the needs of the individual student, it is possible to give only a general outline of the course followed.

First, a sound foundation of vocal technic is carefully constructed. Along with this, there is pursuit of the subjects which make for broad musicianship: piano, musical theory, history of music, analysis, appreciation, sight-singing, ear training, and like studies. There is thorough study of diction and foreign languages.

On this foundation is superimposed the instruction which brings talent and training to their highest point, and produces the artist singer, ready for the opera or concert platform.

The study of operatic rôles for which the student is naturally fitted, occupies a great deal of time and attention, with constant study of concert repertoire. And, naturally, much time is spent on the histrionic phase of opera singing. One of the most important features of this advanced training is frequent appearance in recital, and participation in scenes from operatic productions.

SHERWOOD MUSIC SCHOOL

ADVANCED COURSES WITH VIOLIN AS A MAJOR SUBJECT

(Completion of one course entitles the student to enter the next higher course without examination. Ordinarily, two years are required for the completion of each course; but, with credit allowed for work done elsewhere, some may be completed in one year. The instruction in the major subject is given privately. Piano instruction, sufficient to cover the Elementary and Intermediate grades of the Sherwood Printed Course, is required, unless that, or its equivalent, has already been completed.)

Class Number (See Pages 69-73)	SUBJECT	Hours per Week	Number of Ten-Week Terms
Teacher's Certificate (First Year)			
—	Violin	1	4
1a	Harmony	1	4
2a and 2b	Normal	2	4
12	Ear-Training and Sight-Reading	1	4
(Second Year)			
—	Violin	1	4
1b	Harmony	1	4
3	History of Music	1	4
Diploma (First Year)			
—	Violin	1	4
4a	Counterpoint	1	4
6	Analysis and Appreciation	1	4
(Second Year)			
—	Violin	1	4
4b	Counterpoint	1	4
5	Ensemble Playing	1	4
Bachelor's Degree (First Year)			
—	Violin	1	4
7	Double Counterpoint, Canon and Fugue	2	4
11	Artists' Repertoire	1	4
See Page 51	English	1½	4
(Second Year)			
—	Violin	1	4
8	Composition and Orchestration	2	4
11	Artists' Repertoire	1	4
See Page 51	English	1½	4
Master's Degree (First Year)			
—	Violin	1	4
9	Advanced Composition and Orchestration	2	4
11	Artists' Repertoire	1	4
(Second Year)			
—	Violin	1	4
10	Advanced Composition and Orchestration	2	4
11	Artists' Repertoire	1	4




SHERWOOD MUSIC SCHOOL

ADVANCED COURSES WITH ORGAN AS A MAJOR SUBJECT

(Completion of one course entitles the student to enter the next higher course without examination. Ordinarily, two years are required for the completion of each course; but, with credit allowed for work done elsewhere, some may be completed in one year. The instruction in the major subject is given privately.)

Class Number (See Pages 69-73)	SUBJECT	Hours per Week	Number of Ten-Week Terms
Teacher's Certificate			
(First Year)			
—	Organ	1	4
1a	Harmony	1	4
3	History of Music	1	4
(Second Year)			
—	Organ	1	4
1b	Harmony	1	4
2a and 2b	Normal	2	4
Diploma			
(First Year)			
—	Organ	1	4
4a	Counterpoint	1	4
6	Analysis and Appreciation	1	4
(Second Year)			
—	Organ	1	4
4b	Counterpoint	1	4
5	Ensemble Playing	1	4
Bachelor's Degree			
(First Year)			
—	Organ	1	4
7	Double Counterpoint, Canon and Fugue	2	4
11	Artists' Repertoire	1	4
See Page 51	English	1½	4
(Second Year)			
—	Organ	1	4
8	Composition and Orchestration	2	4
11	Artists' Repertoire	1	4
See Page 51	English	1½	4
Master's Degree			
(First Year)			
—	Organ	1	4
9	Advanced Composition and Orchestration	2	4
11	Artists' Repertoire	1	4
(Second Year)			
—	Organ	1	4
10	Advanced Composition and Orchestration	2	4
11	Artists' Repertoire	1	4



SHERWOOD MUSIC SCHOOL

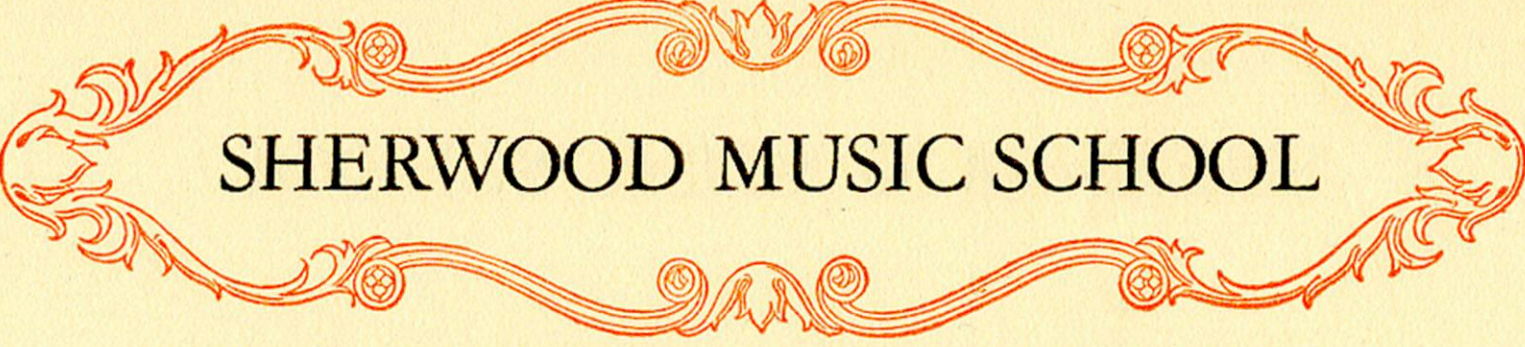
THEATER ORGAN COURSE

THE Theater Organ Course, as outlined below, not only covers all the elements of study required for a theater organ position, but qualifies the student as a concert organist, prepared for the most exacting solo work. Piano students who have had four or five years of thorough piano study, can usually complete the course in two years. Those who have already had some organ study or experience may complete it in one year or less, according to circumstances.

An outline is given below of every phase of the instruction given by the instructor at the organ. Along with the private organ instruction, each student takes class instruction in theoretical subjects (Harmony, Counterpoint, Composition, etc.), according to his needs, credit being allowed for any previous theoretical studies.

First Year (Elementary) Course

1. Foundation Organ work.
2. Pedal Studies:
 - (a) Right hand and pedal.
 - (b) Left hand and pedal.
 - (c) Work with manuals and pedals.
 - (d) Independent use of left foot alone.
3. Legato and staccato touches. Combination of the two touches.
4. Registration; tone coloring.
5. Obbligato work for left hand, and use of Second Touch.
6. Repertoire:
 - (a) Music needed in movie work.
 - (b) Adapting music written for other instruments to the organ, including popular music.
7. Work in playing for Feature Pictures.



SHERWOOD MUSIC SCHOOL

THEATER ORGAN COURSE—(*Continued*)

Second Year (Advanced) Course

(Students who have had necessary foundation work may enter upon this division of the course at once.)

1. Greater independence of keyboard and pedals.
2. Proper instruction in playing overtures with orchestra. Correct registration and coloring.
3. Registration: finishing points.
4. Instruction in playing popular song slides. Playing of ballad forms of songs.
5. Popular music in all its forms.
6. Improvising for Feature and also Comedy Pictures. Harmonizing from "Lead-sheets" or violin parts of orchestral scores.
7. Playing with picture on screen before pupil.
8. Explanation of different types of pictures with film projections, such as Features, Comedies, News Reels, Scenics, Cartoons, etc.
9. Dramatizing of picture before screen under conditions that will face the student in the theater.
10. Playing from cue sheets, or lists.

It will be noticed that the Theater Organ Course includes actual experience in film accompaniment of all kinds. This is extremely important, as the student cannot be sure of success, even if he is thoroughly familiar with the theater organ as an instrument, if he is not also familiar with the conditions of theater playing, and has not had some experience in following pictures and cue sheets. A motion picture projecting machine, with a variety of films, is a part of the studio equipment. These are used liberally in the latter stages of the student's training.

The organs used are of the latest design, built especially for the SHERWOOD MUSIC SCHOOL from special "movie" specifications, with the most important traps and devices, including the "second touch." (See Pages 59 and 60 for specifications.) Adequate practice facilities are available at the School; rates for organ practice are quoted on Page 93.

SHERWOOD MUSIC SCHOOL

FOUR-MANUAL PRACTICE ORGAN SPECIFICATIONS

MANUALS—Compass CC to C, 61 Notes

PEDALS—Compass CC to G, 32 Notes

ACTION—Electro-Pneumatic throughout

STOPS—Controlled by stop keys

CONSOLE—Attached (Mechanical combinations Horse-shoe type)

ACCOMPANIMENT (First Manual)

16' Viole D'Orchestre
16' Flute
8' Diapason
8' Tibia
8' Concert Flute
8' Viole D'Orchestre
16' Basso Vox Humana
8' Vox Humana
4' Vox Soprano
4' Violin
4' Flute
2 $\frac{2}{3}$ ' Nazard
2' Piccolo
1 $\frac{1}{3}$ ' Octave Nazard
1' Harmonic
Harp
Marimba
Xylophone
Snare Drum Roll
Jazz Tap
Tambourine
Castanets
Chinese Gong
Triangle
Sleigh Bells
Tom-Tom

GREAT (Second Manual)

16' Tuba
16' Viole D'Orchestre
16' Double Open Diapason
8' Tuba
8' Diapason Phonon (Leathered Lips)
8' Tibia (Small Scale)
8' Viole D'Orchestre
8' Concert Flute
8' Vox Humana
8' Saxophone
8' Oboe
4' Clarion
4' Tibia
4' Octave
4' Flute

GREAT—(Continued)

2' Piccolo
4' Harp
8' Marimba
4' Xylophone
Chimes

ORCHESTRAL (Third Manual)

16' Tuba
16' Tibia
16' Viole D'Orchestre
8' Tuba
8' Tibia
8' Diapason
8' Viole D'Orchestre
8' Concert Flute
4' Clarion
4' Violin
4' Flute
4' Octave
2 $\frac{2}{3}$ ' Quint (Tibia)
2 $\frac{2}{3}$ ' String Quint
2 $\frac{2}{3}$ ' Nazard Flute
2' Piccolo
2' Flautina
1' Harmonic String
8' Vox Humana
16' Basso Vox Humana

SOLO (Fourth Manual)

16' Double Open Diapason
8' Open Diapason
8' Tibia
8' Viole D'Orchestre
8' Concert Flute
4' Octave
4' Flute
4' Tibia
2 $\frac{2}{3}$ ' Twelfth
2' Super Octave
2' Piccolo (Tibia)
4 Rks. Mixture 4' String—2 $\frac{2}{3}$ ' Flute
2' String—1' Flute
Harp
Marimba
Xylophone

SHERWOOD MUSIC SCHOOL

PUBLIC SCHOOL MUSIC COURSES—(*Continued*) (*Second Year*)

	Hours per Week	Credits
Sight-Singing and Ear Training	2	4
Analysis and Appreciation	1	2
Public School Music Methods	4	8
Orchestra and Conducting	1	2
Supervised Teaching	2	4
Principles and Methods (College Credit)	1½	3
English	1½	3
Harmony and Counterpoint	2	4
Chorus	1	1
Applied Music (Private Lessons)	½	2
Applied Music (Private Lessons)	1	4
Teaching Repertoire Class	1	2
		39

Upon the satisfactory completion of the above two years' work, the student is awarded the PUBLIC SCHOOL MUSIC TEACHER'S CERTIFICATE, entitling the possessor to teach, without examination.

	Hours per Week	Credits
Applied Music (Private Lessons)	1	4
Applied Music (Private Lessons)	½	2
Artists' Repertoire Class	1	2
Advanced Theory	2	4
History of Education (College Credit)	1½	3
High School and Community Music	3	6
Orchestra Performance	2	4
Practice Teaching	2	4
Artists' Repertoire and Public Performance	2½	5
		34

Upon the satisfactory completion of the foregoing three years' Course, the student is awarded the PUBLIC SCHOOL MUSIC TEACHER'S DIPLOMA of the SHERWOOD MUSIC SCHOOL, and the STATE MUSIC SUPERVISOR'S CERTIFICATE.

(*Fourth Year: Postgraduate Course*)

	Hours per Week	Credits
Applied Music (Private Lessons)	1	4
Applied Music (Private Lessons)	½	2
Artists' Repertoire Class	1	2
Theory (Composition and Orchestration)	2	4
History of Education (College Credit)	1½	3
High School and Community Music	2	4

(*Concluded on next page*)

SHERWOOD MUSIC SCHOOL

PUBLIC SCHOOL MUSIC COURSES—(*Continued*)

(*Fourth Year: Postgraduate Course—Concluded*)

Electives (College Credit)	3	6
Orchestra Performance	2	4
Critic Teaching	2	4
		<hr/> 33

Upon the satisfactory completion of the above four years' Course, the student is awarded the degree, BACHELOR OF MUSIC EDUCATION.

Entrance Requirements

The entrance requirements for a student desirous of taking up a Public School Music Course are as follows:

- a) An Academic Education representing a four-year High School Course or its equivalent.
- b) A reasonable amount of elementary musical training.


Transfer of Credits

Credits will be accepted from recognized schools, and a special examination for advanced standing will be granted to students who can demonstrate their ability.

Special Advantages

1. Opportunity to "observe" the Sherwood Glee Club and the Sherwood Children's Chorus.
2. Membership in the Sherwood Choral Society (Required).
3. The Sherwood Symphony Orchestra and the Sherwood Junior and Ensemble Orchestras, all under P. Marinus Paulsen, offer the rare privilege of becoming familiar with orchestra routine and conducting, and orchestral music.
4. College Subjects, offered without additional cost in first and second years.
5. A Practice School within fifteen minutes' ride of the SHERWOOD MUSIC SCHOOL, consisting of the primary, intermediate and grammar grades.

NOTE: The Classes marked "College Credit" are conducted by Prof. W. F. Rice. The Public School Music tuition rates (see page 94) cover all instruction referred to in the outlines, except Applied Music, which refers to private instruction given in Piano, Voice, Violin or similar subjects. If proficiency is shown in these subjects upon registering for the course, no expense need be incurred for them.



SHERWOOD MUSIC SCHOOL

OUTLINES OF PRIVATE AND CLASS INSTRUCTION

NOTE: Brief outlines of the amount of private and class instruction required for various credentials, with Piano, Voice, Violin, and Organ as major subjects, are given on Pages 52, 53, 55 and 56. The following section of the Catalog, Pages 64-73, is intended to describe in detail the ground covered in this private and class instruction. A number of optional classes are described in the section devoted to class outlines, Pages 69-73.


Private Instruction—Piano, Voice, Violin, Organ

IN all courses leading to an advanced credential, one hour of private instruction in the major subject, with one of the leading teachers of the Department, is required each week. This hour may be taken as a single period, or at separate times as two half-hour periods. Through this private instruction, the student receives the individual attention and help necessary to his technical and interpretative progress. He receives also the inspiration and encouragement which come from direct contact with the personality of the artist instructor.

Recital appearances are regarded as an important phase of the student's development; frequent opportunities for public performance are provided in connection with the programs given several times each week, in the Sherwood Recital Hall. Students have also the unusual advantage of appearing as soloists with the Sherwood Symphony Orchestra.

Piano

Through the private instruction given in Piano, the student acquires a very extensive repertoire, useful either for teaching or for concert playing; and a technic founded on the most modern principles, which will serve him usefully either in public performance or in teaching. The material used covers the entire gamut of the best piano literature, technical and interpretative. A few of the many composers studied are: Bach, Haydn, Mozart, Beethoven, Chopin, Liszt, Mendelssohn, Brahms, Schubert, Schumann, Debussy, Scriabine, Rachmaninoff, MacDowell, etc. A number of the standard concertos are studied.



SHERWOOD MUSIC SCHOOL

PRIVATE INSTRUCTION—(*Continued*)

Voice

The private instruction in the Voice Department embraces all that is best in the accepted schools of singing—the Italian, German, French and English. These schools all rely for their success upon the application to voice production of a few fundamental principles. The methods by which these principles are inculcated vary, but the principles themselves have their foundation in nature, and have always been used by the best teachers and singers. The fact is emphasized that singing is, primarily, a mental process.

Purity of tone, scale equalization, enunciation, diction, correct breathing, correct singing of vowels, and tone production are some of the fundamental points treated.

The technical and interpretative works used include Vaccai Book 1, Franz Abt's Practical Singing Tutor, Salvatore Marchesi's Exercises, Bonoldi's Exercises and Vocalization, and songs of American, English, French, Italian and German composers; French, German and Italian arias; songs of Beethoven, Strauss, Liszt and Brahms.


Violin

The instruction in the Violin Department, as in all the other instrumental departments, is directed toward the acquisition of a proficient technic and a wide repertoire useful for teaching and concertizing.

The technical and interpretative works used include exercises and studies by Sevcik, Mazas, Dont, Dancla, De Beriot and Kreutzer, and compositions by Sitt, Vieuxtemps, Beethoven, Wieniawski; studies by Bach, Spohr, Mozart, Fiorillo, Kneisel; concertos and solos from the compositions of Hubay, Godard, David and others.

Organ

In the Organ Department, the following is characteristic of the material used throughout the various courses of study: Pedal Studies of Schneider and Dudley Buck, Preludes and Fugues of Bach, sonatas by Mendelssohn, Merkel, Guilmant and Piutti; compositions in larger form by Handel, Merkel, Rheinberger, Saint-Saëns, Dubois; concert pieces by Widor, Hollins, Franck, Best, Thiele, Lemare and others.



SHERWOOD MUSIC SCHOOL

MODERN STANDARDIZED TEACHING

IN the middle ages, instruction in all branches of learning was given orally. Then came the invention of printing, which placed in the hand of educators a new tool; and pedagogy in general changed its methods and added a printed text to its oral lectures. The use of a printed text is so wide-spread, today, that we scarcely give it a thought, and it would be inconceivable for any school or university to work without one.


For some unaccountable reason, music teaching methods remained those of the middle ages, and did not adapt themselves to modern principles of teaching involved in the use of a printed text, as all the other arts and sciences had done. This accounts, in part, for the fact that educators have generally denied to music study the same educational value as they have given, for instance, to arithmetic, grammar, and astronomy.

It is only in very recent years that modern educational methods, including the use of a printed text as the foundation of all instruction, have been applied to the teaching of music. As a consequence, prominent educators are now beginning to appreciate the importance of music study in a well-balanced curriculum, and credits are being granted in high schools and universities, for music study pursued in this way, just as they are for any other subject.

The SHERWOOD MUSIC SCHOOL was the first conservatory to apply these modern pedagogic principles to the teaching of music, and to use a carefully prepared printed text, which standardizes the instruction of its many Branches with that of the Main School.

The antiquated has been discarded, and the teaching methods prevailing in the schools and universities have been adopted. In the fabric of the American educational system, which is considered the finest in the world, written lessons, class work, blackboard work, examinations, grades, and progressive credits are essential elements. They are, likewise, part and parcel of the way in which music is taught in the SHERWOOD MUSIC SCHOOL.

As a consequence of all this, Sherwood credits are recognized in high schools, state universities and colleges all over the country.



SHERWOOD MUSIC SCHOOL

THE PRINTED TEXT

THE place of a Printed Text, as an aid to the oral music lesson, came about as mentioned on the previous page; namely, because the oral method *alone* was inefficient, difficult, and made for slow progress, thereby limiting advancement, even to the most determined and intelligent students.

In the merely oral way of teaching, the teacher painstakingly imparts, at the pupil's short lesson period, a great deal of necessary information about the work in hand. During all the succeeding week, much of this instruction is forgotten altogether, and the remainder is often merely guessed at. Consequently, a great deal of practicing is done incorrectly. At the next lesson, this poor practicing is reflected in a poor performance, which discourages both teacher and pupil, and means that much of the work must be gone over again.


From the pupil's standpoint, this slow progress soon becomes disheartening. The pupil then loses interest, and often ceases to study music altogether.

From the parent's standpoint, the waste of time, and the necessity for going over the same things, again and again, make the cost of musical education unnecessarily high. The parent is, therefore, quite willing to lend a responsive ear, when the pupil wants to stop his lessons.

From the teacher's standpoint, it means the loss of pupils; and this reflects on his ability as a teacher, because his success, naturally, depends on successful pupils and satisfied parents.

In the SHERWOOD MUSIC SCHOOL, the use of a Printed Text, *as the basis of the regular oral lesson*, offers many advantages to students. No point can be overlooked, even by the teacher, because the Text serves as a constant stimulus to the memory. When the lesson period is finished and the pupil goes home, he still has in his possession the Printed Text, which repeats to him everything that the teacher has explained. He thus really has a lesson every day in the week, and goes over the same ground which the teacher has covered, exactly as the teacher has explained it. If the pupil should forget something, he easily refreshes his memory from the Printed Text.

Pictures are easily understood. Therefore, the hand positions, crossing movements, etc., which the teacher has explained in the lesson, are illus-



SHERWOOD MUSIC SCHOOL

THE PRINTED TEXT—(*Continued*)

trated by pictures in the Printed Text. These pictures are always before the student when he practices, thus enabling him to master such important technical points more easily. Written answers to definite questions are required, and these answers are graded, just as in public school work. This accomplishes a double purpose. It fixes facts more firmly in the student's mind, and it also serves as one means of gauging his progress.


At the next lesson period with the teacher, the previous week's assignment is gone over rapidly, and then a new step is taken in advance.

The pupil is happy because his grade shows that he has achieved something; the teacher is happy because he shares in that achievement, and knows that he is giving value received, which others will recognize. And the parent is happy because he sees definite progress in his son or daughter, and realizes he is getting something for the money he is spending for education.

The use of a Printed Text has still another advantage. When a Sherwood pupil moves from one part of the city to another, or from one community to another, he can continue his musical studies without retracing his steps and going over the same ground again, just as in his public school studies, because the same Printed Text is used as the basis of instruction everywhere.

Of great importance is the fact that the pupil is embarked on a definite course of study which leads to a Diploma in a School of national reputation. He receives credits as he goes along, which become a permanent record in the School's files, and which represent definite achievements. When a fixed goal is in sight, it naturally serves as a spur to ambition, and eliminates the haphazard way of study which causes pupils to change from one teacher to another.

The last few decades have been among the most amazing and progressive in the history of mankind. They have seen methods of living changed by the telephone, the phonograph, the automobile, the aeroplane, gigantic labor saving machinery, the radio. There is no reason why music instruction should lag behind the general progress which has been made in every other field; and the SHERWOOD MUSIC SCHOOL, in using a Printed Text as the basis of its teaching, in its Main School as well as in its Branches, is in line with the most up-to-date principles of pedagogy.



SHERWOOD MUSIC SCHOOL

CLASS INSTRUCTION

(Classes Nos. 1a and 1b) HARMONY

The Harmony Course is given over a period of two years, in Classes 1a and 1b. The instruction given begins with the elementary subjects—intervals, chord formation, connection of triads—and progresses through harmonization of melodies and figured basses, the use of seventh chords, chromatic chords, ninth chords, harmonic ornaments, and similar subjects, to the most advanced phases of harmony study. The student acquires not only the harmonic knowledge which is essential to analysis and appreciation, but also the ability to clothe his original musical conceptions in interesting harmonic dress.

NORMAL COURSE

(Classes Nos. 2a and 2b)


a. Musical Pedagogy

The Normal Course is devoted to an exhaustive study of the principles of musical pedagogy. Following are some of the important subjects covered: Awakening and maintaining the interest of the pupil; the relation of eye training and ear training to sight-reading; realization, control and flexibility as fundamental principles of technic, and the application of these principles to performance; the laws of memory, with practical demonstrations; the principles of pedagogy, exemplifying the laws of organization, apperception and presentation.

Since the student in this Course has a definite Printed Text to refer to (for description of the Printed Text see pages 67-68), he is able to grasp, more in detail, the subject of each lesson, and through this Text, and his notes on the lessons, can refresh his memory on these important details from time to time.

All the subjects treated in the Printed Text are discussed, the Lessons on each particular subject being taken collectively. Special lessons are given on teaching the Text to little children. The correlation of the Exercises, Studies, and Repertoire Compositions with the Theory Lessons of the Text, is illustrated, with especial 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 Text are discussed, and the meaning of each question, with the correct answer, is explained, wherever there is need for it.

Teachers and students attending this Class should bring with them all the Examinations of the Text, 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 are required to take this Normal 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. The Course may be taken in private lessons, if preferred.



SHERWOOD MUSIC SCHOOL

b. Teaching Repertoire

The subject of repertoire is one that concerns beginning and experienced teachers alike. With the beginning teacher, it is a question of getting acquainted, quickly, with a large amount of the best teaching literature. With the experienced teacher, it is a question of adding to the repertoire already acquired; of finding fresh, new, interesting material. The Teaching Repertoire division of the Normal Class covers a wide range of the best teaching compositions, including, particularly, the most modern. In addition, it shows how these pieces should be interpreted, how they should be presented, and just what part each should play in the musical development of the pupil.

HISTORY OF MUSIC

(Class No. 3)

The History of Music Course is very comprehensive, tracing the development of musical art from its beginning to the era of the modernists. It is also entertaining, because of the incidents, anecdotes, and "side-lights" that tinge it with romance. All the influences bearing upon the evolution of music are carefully studied. Besides providing a clear historical outline, the course brings to light many traditions that have practical application to the interpretation of the music of different periods.

COUNTERPOINT


(Classes Nos. 4a and 4b)

In harmony, the student works with chord formations and progressions. In counterpoint, he learns to combine simultaneously-sounding melodies. Beginning with simple two-part counterpoint, this two-year course, in its divisions *a* and *b*, takes the student to the point where he can construct interesting three and four-part polyphonic inventions. An understanding of counterpoint is necessary to interpretation, composition, analysis or appreciation.

ENSEMBLE PLAYING

(Class No. 5)

Members of the Ensemble Class play concerted works (chamber music), namely, compositions for 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 composition, sight-reading, expression, balance, intonation, tempo, and kindred subjects, occupy a portion of each session. Training in ensemble playing is necessary to the development of general musicianship.



SHERWOOD MUSIC SCHOOL

(Class No. 6) ANALYSIS AND APPRECIATION

The intellectual appreciation of music implies the ability to analyze it, at least to some extent; for appreciation means understanding. Different kinds of compositions are constructed on different plans, employ different kinds of harmony, and, if for orchestra, utilize the instruments in different ways. By analysis of these differences, the student increases his understanding and his appreciation.

The forms of all the familiar kinds of musical composition are dissected and explained. The radical differences, for instance, between a minuet and a rondo are made clear. The contrasts, in style, between modern and old classical writers, are discussed and illustrated, and the salient features of different schools of composition thoroughly explained.

DOUBLE COUNTERPOINT, CANON AND FUGUE

(Class No. 7)

In Double Counterpoint, the student learns to write melodies which may be sounded simultaneously, blending into a beautiful polyphonic whole; and, further, which may be subjected to inversion and rearrangement. This is a technical ability especially necessary to composition in the higher forms.

The study of Double Counterpoint leads naturally into Canon and Fugue, both of which subjects are treated thoroughly. Original examples are required throughout.

(Class No. 8) COMPOSITION AND ORCHESTRATION

In this Class, the student brings his acquired harmonic and contrapuntal preparation to fruit, in original composition in the fixed and free forms—sonatinas, sonatas, themes with variations, rondos, etudes, preludes, fantasias, polonaises, and the like. The study of instrumentation is begun by making arrangements of simple compositions for small orchestral combinations.


ADVANCED COMPOSITION AND ORCHESTRATION

(Class No. 9)

This Class represents an extension of, and elaboration on, the subjects begun in Class No. 8. Composition in the more difficult and involved forms is taken up; and there is more extensive study of the principles of instrumentation.

(Class No. 10)

This Class continues the work of Classes 8 and 9. The scores of orchestral masterpieces are studied, for the light they cast on the technic of instrumental effects. The tone color of the various orchestral instruments is studied, through demonstrations of the instruments. It should not be felt that these subjects are only for those who aspire to compose. They are equally valuable to any student who aspires to true musicianship, in the broad sense of the term.



SHERWOOD MUSIC SCHOOL

(Class No. 11) ARTISTS' REPERTOIRE CLASS

Students are called upon to present compositions which they have prepared. These are followed by practical talks on the work of the pupils by the superintending teacher, who also discusses the technic of platform appearance. The Class is designed to serve the following two important purposes: 1. To acquaint students with advanced musical literature. 2. To develop self-confidence and ease in public performance.

The Class is conducted in rotation by instructors who have had extensive concert experience.

EAR TRAINING AND SIGHT-SINGING CLASS

(Class No. 12)

Solfeggio

(Also "*Ear-Training and Sight-Reading*")

This Class aims to develop a high degree of musicianship, including accuracy of pitch and rhythm. The following subjects are treated:

Scales—chromatic, diatonic, whole-tone.

Intervals and rhythms—their combination into melodies.

A special division of this Class, intended for instrumentalists, substitutes Sight-Reading for Sight-Singing.


Note: The Classes following are not "required" in connection with study for advanced credentials, but they are recommended for inclusion in the courses of those students whose interests are in line with the specialized fields which they treat. Public School Music Classes are outlined on Pages 61-63; Dramatic Art Classes on Pages 74-78; and Dancing Classes on Page 78.

(Class No. 13) ACCOMPANYING CLASS

The accompanist must be familiar with vocal literature of all kinds, including the leading oratorios and operas, as well as the classical and modern songs, ballads and part-songs, in English, French and German. He must, above all, be a good sight-reader, and have both natural and cultivated powers of interpretation. His keyboard technic must be beyond the average.

The Class in Accompanying includes such topics as stage deportment; artistic working out of accompaniment; co-operation with moods of soloist; early classical arias; Wagner, Wolf, Strauss, and the modernists; adaptation of organ accompaniments to piano, and *vice versa*.

The pupil is given opportunities to play accompaniments for the School Choruses, Orchestras and Recitals, and in the studios of the various voice and violin teachers, for pupils who are to appear in recitals.



SHERWOOD MUSIC SCHOOL

CHURCH MUSIC AND CHOIR CONDUCTING

(Class No. 14)

This Course covers the 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.

ORCHESTRA CONDUCTING CLASS

(Class No. 15)

Students contemplating the conducting of theater, church or civic orchestras, as well as those already occupied with such work, will derive great benefit from this Class. It is conducted in weekly one-hour sessions, and includes the following subjects: organizing an orchestra; the instruments of the orchestra; general principles of conducting—use of baton; tempi; deportment; obtaining perfect ensemble; the handling of Junior Orchestras in schools, Sunday schools and club organizations; general principles of orchestration; a survey of symphonic literature; accompanying soloists with orchestra; phrasing, style, interpretation, contrasts, dynamics, etc.; arranging large scores for small orchestras; the correction of amateur orchestral scores; the real experience of conducting put to practical tests by members of the class.

OPERA APPRECIATION CLASS


(Class No. 16)

This Class is given during the twelve-weeks' season of the Chicago Civic Opera Company, and is an invaluable aid to a thorough understanding and appreciation of opera. The Class meets once each week, and one of the most outstanding of the operas to be produced the following week is used as the basis for discussion. The most important arias are sung; dramatic scenes are depicted; ensemble groups play excerpts from the music of the opera; the history of the opera and the biography of the composer are given. The Class is conducted by artists from the various Departments, in collaboration.

OPERATIC ENSEMBLE CLASS

(Class No. 17)

This Class is devoted to a closer study of operatic excerpts and to principles of operatic interpretation. By means of it students may obtain a very intimate knowledge of the musical content of the operatic masterpieces. The Class is particularly valuable in that the members receive a certain amount of individual voice instruction during each session.



SHERWOOD MUSIC SCHOOL

DRAMATIC ART COURSES

The Teacher's Certificate Course


THE basic course of the Dramatic Art Department is a two-year course in the drama, expression, and speech arts, which embodies preparation either for public work or for teaching, and for the completion of which a Teacher's Certificate is awarded. The course may be taken also from a purely cultural standpoint.

The Teacher's Certificate course is comprehensive and practical. It seeks the development of the individual through highly specialized work, vitalizing the academic with the artistic. It aims to stimulate the imagination, and to awaken the creative as well as the interpretative faculties; to make of latent ability an executive force that will enable the student to meet successfully the demands of a professional career. The student is guided in relation to the methods of practice that most quickly overcome personal limitations and develop personal powers.

Students registering for the regular course of study, leading to the Teacher's Certificate, should have a High School education, or its equivalent. The broader the educational background brought to the study of the drama, expression, and speech arts, other things being equal, the greater the power to vitalize and re-create. All really fine interpretation is re-creation. It is, of course, possible for students who need more school training in order to meet this admission requirement, to acquire such while studying toward the Teacher's Certificate, thus avoiding any delay.

The Teacher's Certificate course involves one hour of private instruction, and four hours of class instruction, each week, over a period of two years (eight ten-weeks terms). Tuition rates for Dramatic Art instruction, private and class, will be found on Page 93. Examinations are given at the end of every ten-week term.

Detailed outlines of the subjects covered by the Teachers' Certificate Course, are given on the following pages. Outlines of more advanced courses, leading to Diploma and toward the Degree, Bachelor of Oratory, will gladly be given upon request.



SHERWOOD MUSIC SCHOOL

DRAMATIC ART COURSES—(*Continued*)

Outline of the Teacher's Certificate Course (*First Year*)

Fundamentals of expression; recitals, platform deportment; Bible reading; modern poetry; prose forms; gesture; elementary pantomime; storytelling; fundamentals of voice; diction; Shakespeare; contemporary one-act drama; dramatic training; children's plays; make-up; staging of plays.

(*Second Year*)

Argumentation; debate; extemporaneous speaking; platform art; recitals; impersonation; dialects; advanced literary interpretation; advanced pantomime; advanced gesture; new art of the theater; Browning and Tennyson; Shakespeare; Ibsen, Barrie, and Shaw; lyric poetry; vocal technic; make-up; pedagogy.

The following synopses suggest some of the details involved in the treatment of the general subjects listed above. The various subjects are divided between the private and class periods, as the instructor finds most effective.

Fundamentals of expression: The body must be treated as an instrument free to give significance to the activities of the mind. Merely freeing the agents of expression, without teaching them obedience to the action of the mind, results in lack of co-ordination. The walk. Poise. Lines of gesture. Planes of gesture. Pantomime. Life studies. The freeing of and development of the voice. The basic principles of voice production, control of breath, vowel forming, consonantal articulation, the melody of speech. (Special attention is given to the correction of individual faults.) "Good speech is the first province of learning."

Platform deportment: Presence, gait, bearing, correct sitting, standing and walking. Entrance and exit. Recognition of audience. Leave-taking. Acknowledgment of applause. The establishment of the mood necessary for the work in hand.

Literary interpretation: The plays of Shakespeare. The poetry of Browning, Tennyson, Kipling, and other masters, is studied with reference to the special significance of the text, vocal interpretation, differentiation of the characters, and the like. Accuracy in detail, plus freedom and beauty, results in ease and naturalness. Evolution of expression and critical analysis. Impersonation and monologue.

Recitals: Preparation of miscellaneous programs, comprising popular, standard, and classic literature, for the purpose of building a repertoire. Scenes from plays, one or more acts, are also prepared and presented before audiences. Study of dialects, child impersonations, writing of introductions.



SHERWOOD MUSIC SCHOOL

DRAMATIC ART COURSES—(*Continued*)

Teacher's Certificate Course—(Continued)

Gesture: Emphasis of spontaneous action as the life force of true gesture. Strengthening of centers and freeing of the extremities. Establishing co-ordination in the physical organisms, and between the mind and body.

Pantomime: A study of the effect of the emotions upon movement. Pantomime as a universal language. The study and reproduction of groups from the works of great sculptors, illustrating the art principles involved in the grouping. The study of pantomime as drama in outline.

One-act plays: The realistic and the imaginative in modern drama. The farce, comedy, burlesque, melodrama and tragedy, carried to public performances with costumes, make-up, scenery, lighting, and with the students as the players.

Dramatic training: Stage technic. Ease and naturalness in action. Dramatic value of space. Opportunities for practical experience through public performances of plays before audiences.

Make-up: General principles of make-up to the "portraiture theory." Practice in make-up, on members of one's class as well as oneself.


Impersonation: Subjective analysis of character, classification of types, study of impulsive, instinctive, and calculated action. Range of characters.

Dialects: Vowel formation and inflections. Knowledge of basic principles of original tongue. Varying methods of delivery.

Pedagogy: Teaching of the fundamentals to under-classmen, with faculty observation and criticism. Analysis of progressive stages of unfolding of expressive power. Methods. Parallelism in the fine arts and the drama, expression and speech arts.

Participation in Plays

Special attention is called to the fact that participation in plays and recitals is an important part of the training of the Dramatic Art Department, and that numerous opportunities are provided for getting this invaluable public experience, under the most favorable conditions. One of the most notable of the productions of the Dramatic Art Department, last season, was the staging of Shakespeare's "As You Like It," at the Goodman Memorial Theater.



SHERWOOD MUSIC SCHOOL

DRAMATIC ART COURSES—(*Continued*)

Openings

For a description of the openings available to dramatic artists trained by the SHERWOOD MUSIC SCHOOL, see Page 14.


Story-Telling and Playground Supervision

There has grown a popular demand for professional story-tellers, and playground supervisors. This course, supplementary to the regular Teacher's Certificate Course of the Dramatic Art Department, provides the necessary preparation for work of this kind. Story-telling might aptly be termed the art of giving joy. It is an important means of training the minds of children. Through it children explore new regions and make new friends, visit strange countries. Their imaginations are stimulated and directed along healthful channels. Through story-telling, grown-ups may return to the child world, and renew old-time associations and acquaintances. The story-telling division of this course comprises the selection of material, adaptation of stories, individual training in rendition and interpretation of stories, and all details of the art of story-telling. The division of the course devoted to playground work comprises everything necessary for the effective directing of children at play.

The completion of this special supplementary course requires one hour of class instruction each week, for a term of ten weeks.

Special Students

Students who do not desire to take the full course of two year's study, leading to the Teacher's Certificate, may register for such classes as especially interest them, and for which they are qualified. All who desire the instruction of the Dramatic Art Department for cultural purposes only, are cordially welcomed into the student body. The cultural value of dramatic courses cannot be over-estimated.



SHERWOOD MUSIC SCHOOL

DRAMATIC ART COURSES—(*Continued*)

Special Class in Stage Deportment

This Class is intended to provide training for musicians, which will enhance the success of their public appearances; and to train music teachers to coach their students in deportment, stage entrances and exits, etc., for recital work. Beyond the matter of mere graceful stage deportment, this Class enters into the principles of making a public musical performance more powerful from the dramatic standpoint. This Class meets one hour a week, during a term of ten weeks.

Special Courses for Business and Professional People

Special courses are available for business and professional people, treating such subjects as personal development, poise and charm in approach, convincing conduct in salesmanship, development of a beautiful speaking voice, choice of words, better use of the English language, and similar matters. These courses are given either in class or in private instruction, and have proven of immense value to many in the business and professional world.

DANCING COURSES

The Dancing Courses are in four divisions: 1. Training for those who wish to teach dancing. 2. Training for those who wish to become interpretative dancers. 3. Courses for physical culture. 4. Courses for children.

The curriculum in each division embodies the best of the Russian, Italian and French methods. The instruction includes the regular Ballet, Toe, Character, and Grecian Dancing.

The SHERWOOD MUSIC SCHOOL takes especial pleasure in offering the services, as instructor, of Vera Mirova, internationally famous interpretative dancer. (See page 48.)

The demand for well-trained ballet dancers always exceeds the supply. The field for competent teachers of dancing is equally good, particularly for teachers to instruct children.

SHERWOOD MUSIC SCHOOL

Violoncello

The Violoncello is a beautiful instrument, and occupies a most important place in the orchestra. The teaching of 'cello has, up to now, received rather insufficient attention, in consideration of its importance as an orchestral instrument. It is not a difficult instrument to learn, and, once his art is mastered, a proficient 'cellist is always sure of a good income, as he is in great demand by professional orchestras, as well as by students desiring instruction. 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 students are accepted, and there is ample opportunity for practice in the Sherwood Symphony Orchestra, and in the Ensemble Class.

Other Orchestral Instruments

The greatly increased number of theater and dance orchestras of the present day, causes a constant demand for players of all the orchestral instruments. Flute, Piccolo, Clarinet, Cornet and Trumpet, have long been standard instruments in every orchestra, and of recent years the Saxophone has taken a prominent place. Still more recently, the Banjo has achieved an importance that it never had before. All of these instruments are taught by experienced players, each instructor a specialist. When sufficiently advanced, students have the opportunity of gaining orchestral experience and practice in the Sherwood Symphony Orchestra, or the Sherwood Junior and Ensemble Orchestras, according to their age and ability.

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 it is especially necessary; otherwise some of the best vocal literature in his repertoire will be available only through possibly inferior translations. Vocalization on some of the foreign vowel sounds, is often used to enable the vocal student to improve his tone. French, German, Italian, Spanish, and the Scandinavian languages are taught either in private lessons, or in classes.

Credentials With Honor

Students may receive their Certificates, Diplomas and Degrees *cum laude* (with honor) by meeting the requirements of the Honor Roll System used by the School. These requirements are: 1. Punctuality in keeping lesson and class appointments. 2. Regularity of attendance. 3. Attentiveness during lesson and class periods. 4. Scholarship. Each student is graded, term by term, on each subject, with reference to Honor Roll standing, taking into consideration each of the four points named.

A further condition is that the student must participate in some of the School recitals.

SHERWOOD MUSIC SCHOOL

SCHEDULE

(Subject to change)

HOUR	MONDAY	TUESDAY	WEDNESDAY
A.M.			
8-9	Private Lessons	Private Lessons	Double Counterpoint, etc., Class 7 (2 hrs.)
9-10	Private Lessons	Normal, Class 2a	
10-11	Private Lessons	Counterpoint, Class 4a	Composition and Orchestration, Class 8 (2 hrs.)
11-12	Private Lessons	Harmony, Class 1a	
P.M.			
12-1	Private Lessons	Analysis and Appreciation, Class 6	Artists' Repertoire, Class 11
1-2	Private Lessons	Normal, Class 2b	Advanced Composition and Orchestration, Class 9 (2 hrs.)
2-3	Private Lessons	Private Lessons	
3-4	Private Lessons	Private Lessons	Advanced Composition and Orchestration, Class 10 (2 hrs.)
4-5	Private Lessons	Private Lessons	
5-6	Private Lessons	Private Lessons	Private Lessons
6-7	Private Lessons	Harmony, Class 1a	Private Lessons
7-8	Rehearsal of <i>a Cappella</i> Choir	Counterpoint, Class 4a	Rehearsal of Fort Dearborn Male Choir
8-9	Rehearsal of Sherwood Choral Society	Private Lessons	Operatic Ensemble, Class 17

The Evening Classes in Harmony, Normal, History of Music, and Counterpoint, are given for the benefit of those who cannot attend the day classes. Private lesson appointments are available at any time.


SHERWOOD MUSIC SCHOOL

SCHEDULE

(Subject to change)

THURSDAY	FRIDAY	SATURDAY	HOUR
Private Lessons	Private Lessons	Private Lessons	A.M. 8-9
Private Lessons	History of Music, Class 3	Rehearsal of Sherwood Children's Chorus, Section 1	9-10
Private Lessons	Harmony, Class 1b	Rehearsal of Sherwood Glee Club	10-11
Private Lessons	Counterpoint, Class 4b	Rehearsal of Sherwood Children's Chorus, Section 2	11-12
Private Lessons	Private Lessons	Private Lessons	P.M. 12-1
Private Lessons	Ensemble, Class 5	Private Lessons	1-2
Private Lessons	Private Lessons	Private Lessons	2-3
Private Lessons	Private Lessons	Private Lessons	3-4
Private Lessons	Rehearsal of Sherwood Ensemble Orchestra	Private Lessons	4-5
Private Lessons	Rehearsal of Sherwood Junior Orchestra	Private Lessons	5-6
Normal, Class 2b	Harmony, Class 1b Orchestra Conducting, Class 15	Private Lessons	6-7
Normal, Class 2a Rehearsal of Ladies' Ensemble	Counterpoint, Class 5b	Private Lessons	7-8
History of Music, Class 3	Rehearsal of Sherwood Orchestra	Private Lessons	8-9

Periods for Dramatic Art Classes, and for all Classes not shown on the Schedule, are arranged to suit the convenience of the members. Public School Music Classes are given on Tuesdays and Fridays, and occupy most of those days, from 9 until 5 o'clock.




SHERWOOD MUSIC SCHOOL

ORIENTATION LECTURES

A SERIES of free, weekly Orientation Lectures is given during the first term of each year. These lectures are for the benefit of new advanced students, to enable them to become more quickly and agreeably adapted to their new environment, and to make the best use of its opportunities. Attendance is required from new students working for credentials, but others are also welcome.

The lectures are given on Thursday mornings of the first term of each School year, from 8:30 to 9:30, as follows:

1. Welcome Lecture: Introduction to Sherwood Traditions.
A. J. Llewellyn
2. Taking Advantage of the City's Musical Activities.
Tina Mae Haines
3. History of the SHERWOOD MUSIC SCHOOL. Its Advantages and Opportunities.
Walter Keller
4. The Music Student's Relation to Literature in Chicago.
Sidney Silber
5. Relation of the Students to the School, to their Teachers, and to one another.
Will A. Harding
6. Religion and the Music Student.
Estelle A. Llewellyn
7. Good Manners and Common Courtesy.
Elizabeth Keller
8. The Music Student's Relation to Art in Chicago.
A. J. Llewellyn
9. The Music Student's Relation to Social Life in Chicago.
Georgia Kober
10. The Music Student's Relation to the Drama in Chicago.
Luella Canterbury



SHERWOOD MUSIC SCHOOL

GENERAL INFORMATION

SHERWOOD SYMPHONY ORCHESTRA is maintained by the School for the benefit of the advanced students of the Stringed and Wind Instrument Departments. Membership is free.

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SHERWOOD JUNIOR ORCHESTRA and SHERWOOD ENSEMBLE ORCHESTRA are maintained as preparatory to the SHERWOOD SYMPHONY ORCHESTRA. Membership 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. Several public concerts are given each year.

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SHERWOOD CHORAL SOCIETY is maintained with the object of encouraging and cultivating choral singing, and of giving its members an intimate acquaintance with the best modern and classical choral literature. Membership is free to adult pupils of the School, but regular and prompt attendance at the weekly rehearsals is required. A concert is given by the Society at the close of each season.

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SHERWOOD CHILDREN'S CHORUS trains children in sight-singing and choral work, preparing them for membership, later, in the larger choral bodies of the city. 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 rehearsals. All pupils of the School who are not more than fourteen years of age may enter. An important annual concert is given in one of the principal Chicago theaters, the proceeds of which are devoted to a children's charity.

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SHERWOOD GLEE CLUB is formed of the older and more experienced members of the Children's Chorus. The Glee Club participates in the annual concert of the Children's Chorus. Membership is free.

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SHERWOOD *A Cappella* CHOIR, composed of carefully selected voices, under the conductorship of Tina Mae Haines, devotes itself to the study and production of the greatest choral masterpieces of all ages, from the time of Palestrina to the present. To those who wish to acquire the finest choral training and experience, the *A Cappella* Choir is a rare advantage; it is just as great an advantage to the entire student body because of the acquaintance with great choral literature which they may obtain by attending its programs. Membership is free.



SHERWOOD MUSIC SCHOOL

GENERAL INFORMATION—(*Continued*)

FORT DEARBORN MALE CHOIR, under the directorship of Carlile Tucker, devotes itself to the study and production of choral works for male voices. The LADIES' ENSEMBLE, also under the directorship of Mr. Tucker, studies and presents choral works for female voices. The membership fee for either is \$5.00 per term. Both organizations appear in concert, several times each season.

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RECITAL APPEARANCES are available for students of all grades in all Departments, as rapidly as they can prepare for them. Many programs are given each week in the Sherwood Recital Hall.

. . .


TEST REHEARSALS are conducted for Junior and Intermediate pupils who have numbers prepared for recitals. They consist of a preliminary hearing before the Examiner of the School, in which the pupils are passed upon as to qualification for public appearance. This assists both the pupil and the teacher, and is an incentive to good work.

. . .

RHO CHAPTER OF PHI MU ALPHA, SINFONIA, a national musical fraternity, has its headquarters at the SHERWOOD MUSIC SCHOOL, its secretary being Arthur Wildman, of the Faculty. The object of this fraternity, besides good fellowship, is the promotion of American music and the interests of American musicians. Many of Chicago's eminent musicians are associated with Rho Chapter, and every year a number of the students of the School are elected to membership.

. . .

CHI DELTA SIGMA SORORITY, located within the School, has for its objects the encouragement of a high grade of scholarship, and the promotion of sociability among its members. There are three classes of members: Active, Associate and Honorary. The Active membership is selected from the young women studying in the School. Upon leaving, Active members enter the class of Associate Members.



SHERWOOD MUSIC SCHOOL

ALUMNI ASSOCIATION

The Sherwood Music School Alumni Association, formed in 1922, consists of three classes of active members, and one class of honorary members.

The active members are:

- (a) Former pupils of William H. Sherwood.
- (b) Teacher's Certificate, Graduate, and Post Graduate pupils of the SHERWOOD MUSIC SCHOOL, Chicago.
- (c) Graduates of the Extension Branches of the SHERWOOD MUSIC SCHOOL.

The honorary members are the officers of the SHERWOOD MUSIC SCHOOL.

The aims of the Association are as follows:

- (a) To promote good fellowship among its members.
- (b) To foster and spread the Sherwood spirit, and to uphold the ideals of the SHERWOOD MUSIC SCHOOL.
- (c) To bring the SHERWOOD MUSIC SCHOOL to the attention of others, that they may receive from it the same benefits that have been enjoyed by the members of the Association.
- (d) To maintain a Scholarship Fund with which to assist deserving pupils in securing a musical education through the SHERWOOD MUSIC SCHOOL.

The Scholarships provided by the Alumni Association are mentioned on Page 86. The Annual Banquet of the Alumni Association, held in June, at Commencement time, and attended by Alumni from all parts of the United States, is one of the most important social events of the School year. The officers of the Association are particularly anxious to get in touch with former pupils of William H. Sherwood, that they may be invited to membership. Correspondence concerning membership may be addressed to the School, and will be referred to the proper person.

SHERWOOD MUSIC SCHOOL

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.

Kerfoot Scholarship Fund


The Kerfoot Scholarship Fund, gift of Mrs. C. S. Kerfoot, amounts to \$1,000, and is intended for distribution to worthy students in the form of Scholarships.

Extension Partial Scholarships

These Scholarships are given for two years. They 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 pupils of the Extension Branches, who at the end of the third grade of the Sherwood Standard Course, have passed the best examinations, and who are recommended by the local Affiliated Teacher; and to other students, at the discretion of the management. Two hundred of these Scholarships are available for the coming year.

Summary of Free Advantages

Classes in General Theory, Elementary Harmony, Ear Training, etc.
Orientation Lectures during the first term of each year.
Recital Appearances, both with and without orchestra.
Faculty Recitals.
Test Rehearsals for Junior and Intermediate Pupils.
Sherwood Symphony Orchestra.
Sherwood Junior and Ensemble Orchestras.
Sherwood Children's Chorus.
Sherwood Glee Club.
Sherwood Choral Society.
Sherwood A Capella Choir.
Scholarships.



SHERWOOD MUSIC SCHOOL

LIVING ACCOMMODATIONS

In coming to the SHERWOOD MUSIC SCHOOL, you need fear no difficulty in getting good living accommodations at reasonable rates. The School makes adequate arrangements in this respect, and gives all necessary assistance to students, in getting satisfactorily located.

The Dormitory for Women is located at 902 Oakwood Boulevard in a quiet, residential neighborhood, and overlooking Lake Michigan. A twenty minutes' ride on the express bus service, or the Illinois Central electric trains, stations of which are within a block of the Dormitory, brings the student to the door of the Fine Arts Building. The beautiful Jackson Park is only a few minutes' walk from the Dormitory. All the rooms are light, attractively furnished, and well ventilated. Residence at the Dormitory is particularly recommended, not only because it provides the best living accommodations at a moderate rate, but also because of the homelike atmosphere and the congenial companionship of other students. Mrs. A. Jaime, who is in charge, has had fifteen years' experience as House Mother. Parents desiring to send their daughters to the School, may be sure that, in the Dormitory, under Mrs. Jaime's care, they will receive the same protection and sympathetic guidance they enjoy at home. The rate for residence at the Dormitory is \$12.00 per week, including room and two meals a day—breakfast and evening dinner.


For men students, and also for women students who prefer residence in private homes, the School has on file a large list of families offering good accommodations at rates averaging about the same as for Dormitory residence. Good accommodations can also be secured at the Eleanor Clubs, and at the Y. M. C. A. and Y. W. C. A., for \$8.00 per week and upward.

Upon arrival in Chicago, students may take a Yellow Taxi directly to the School (Fine Arts Building, 410 South Michigan Avenue) for a nominal charge; or, if desired, a representative of the School will meet them at the station. Students who arrange for Dormitory residence should register at the School before going to the Dormitory.

PRACTICE ARRANGEMENTS

The Dormitory is equipped with pianos, which the students may rent, and most homes offering living accommodations for students are equipped with pianos. Pianos may also be rented from the large piano firms of the city. The average monthly rental is only \$5.00 to \$7.00, plus cartage. A limited amount of practice may be arranged for in the studios of the School.

The rates for organ practice at the School are quoted on Page 93.



SHERWOOD MUSIC SCHOOL

SCHOOL CALENDAR

1927-1928

The regular School year consists of four terms of ten weeks each, and a Summer Session of eight weeks:

First Term

Tuesday, September 6, 1927, to Saturday, November 12, 1927

Second Term

Monday, November 14, 1927, to Saturday, January 28, 1928

Vacation

Ten Days, December 24, 1927, to January 2, 1928

Third Term


Monday, January 30, 1928, to Saturday, April 7, 1928

Fourth Term

Monday, April 9, 1928, to Saturday, June 16, 1928

Summer Session

Eight Weeks, Monday, June 18, 1928, to Saturday, August 11, 1928



SHERWOOD MUSIC SCHOOL

RULES AND REGULATIONS

Students are registered by the SHERWOOD MUSIC SCHOOL, with 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 is not subject to refund.

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 cannot be made up.

TEACHING OUTSIDE OF THE SCHOOL

No teacher is permitted to give lessons to any student away from the School, or not registered in the School, except by permission from the management.

PUNCTUALITY AT LESSONS

Students must be prompt for the lesson period, in order to receive the full time allotted.

SHERWOOD MUSIC SCHOOL

RATES OF TUITION

(Private instruction, unless otherwise specified)

PIANO		
GEORGIA KOBER LEO PODOLSKY		SIDNEY SILBER ANDRE SKALSKI
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	
GEORGE RALF KURTZ	EDWIN STANLEY SEDER	THEODORA TROENDLE
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	
ELIZABETH 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	
GENEVIEVE HODAPP		CHARLOTTE A. KOONS
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	
GLADYS ATKINSON MILTON V. CASE LEAH ELWARD	JOHN KESSLER FRANCIS KEYSER IRENE LAMB KEYSER ST. ELMO SELFRIDGE	KATHERINE TOWNSEND GRETCHEN WAGNER 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	
WHITMER BYRNE ILA S. CARTER WINIFRED CLINE CARRIE MAE DIGGS LEWIS EASH THERESA EBERHART RUTH A. FRANZEN RUBY FUERST	EMILY MURIEL GALL AMY HEFNER M. BEDE LEE CLEM LEMING ELIZABETH LOVELL DWIGHT MALSARY GENEVIEVE MCGREEVY E. NALBACH BERTHA OLMSTED	ANNA GWIN PICKENS MARGUERITE RICHTER LOMA ROGERS THEODORE SAUER CORR VROOM THELMA WHARTON EVA WRIGHT FREDERIC YOUNGFELT
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	
GRACE ALLEN GLADYS ANDREWS ETHEL BABBITT HAZELLE W. BAILEY PAULINE BATES KATHRYN BEEM ELAINE BERGSTROM MARIE BOLYARD MYRA BROWN ALICE ROSE CARR ELIZABETH CRATER CATHERINE DADY JENNIE EICHELSDOERFER ENA EICHMAN HATTIE FISCHER LILLIE GERNAND DOROTHY GIFFIN	OPAL GILL ELMA HAYES KAREN H. HVEEM GLADYS KEELING FLORENCE LACART ANGELA LEWIS JUNE LIGHTFOOT VIDA MANNAN RANDOLPH MARBLE MILDRED MARTIN LILLIAN MCARDLE ETHEL MILLER MARION MOWER ROSE NEWMAN LEWIS PARSONS TREVA RICHARDSON ROSE RUSSO BERNEICE SCHNEIDER	BLOSSOM SEWELL GRACE SHELDON CLARICE SMITH ALVERNA STETZLER MILDRED STUDEBAKER ORLA THUE LORETTA TODD BEATRICE WAGONER ELLA WARSKOW FAIR WIGGINS EDNA WILKE ELLEN WILSON LEAH WINSOR MABEL WOODARD ELIZABETH ZIEGLER HELEN ZIMMERMAN
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—(Continued) (Private instruction, unless otherwise specified)

VOICE

ELSE HARTHAN ARENDT	IRENE PAVLOSKA	CARLILE TUCKER
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
CARLETON CUMMINGS	THEODORE KITTAI	THIRZA PARMENTER
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
MINNE HAMBITZER		WARD H. POUND
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
ADAH BRYANT BUCKINGHAM LILLIAN OWEN CARR	RAGNHILD H. CONGDON NORA BABBITT HARSH	KATHERYN MCCORD HELEN LOUISE SHAFFER
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
ELVA GAMBLE MARION KNAUF	LORETTA LIEDELL LUCILLE LONG	HELEN RIDDELL
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

FREDERIK FREDERIKSEN		P. MARINUS PAULSEN
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
EMMETT PECK		HAROLD WEBSTER
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
BERNICE CARL ELLER		REID WHISLER
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
LOUIS AUGUSTINE CARL BLUM HOWARD CRESS	EILEEN EICHELSDOERFER FLORENCE HANSON LOUISE HARRIS	EMMA SCHLISSMAN MATISON VROOM COLUMBIA WIGGINS
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

SHERWOOD MUSIC SCHOOL

RATES OF TUITION—(Continued)

*Rates of Tuition for Classes Required in Courses of
Study Leading to Advanced Credentials; and for
Optional Classes*

(Rates for private instruction in a number of the same subjects
are quoted elsewhere.)

Class No. (See Pages 69-73)	Title	Hours per Week	Rate per Term of Ten Weeks
1a	Harmony	1	\$15.00
1b	Harmony	1	15.00
2a and 2b	Normal	2	25.00
3	History of Music	1	5.00
4a	Counterpoint	1	15.00
4b	Counterpoint	1	15.00
5	Ensemble	1½	15.00
6	Analysis and Appreciation.	1	5.00
7	Double Counterpoint, Canon, and Fugue	2	20.00
8	Composition and Orchestration	2	20.00
9	Advanced Composition and Orchestration	2	20.00
10	Advanced Composition and Orchestration	2	20.00
11	Artists' Repertoire	1	10.00
12	Ear Training and Sight-Singing (Solfeggio)	1	10.00
13	Accompanying	1	20.00
14	Church Music and Choir Conducting	1	15.00
15	Orchestra Conducting	1	
	To Members of SHERWOOD ORCHESTRA		5.00
	To non-members		15.00
16	Opera Appreciation (twelve weeks)	1	10.00
17	Operatic Ensemble	1	
	To Students Taking Private Voice Instruction		25.00
	To Others		50.00
(See Page 51)	English	1½	5.00

For rates of Public School Music Class Instruction, see Page 94; for Dramatic Art Class Instruction, Page 93; for Dancing Class Instruction, Page 95; for Foreign Language Class Instruction, Page 95.

General Theory of Music, Including Elementary Ear Training

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

SHERWOOD MUSIC SCHOOL

RATES OF TUITION—(Continued)

(Private instruction, unless otherwise specified.)

Church Organ

WALTER KELLER

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

TINA MAE HAINES

EDWIN STANLEY SEDER

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

Theater Organ

MILDRED FITZPATRICK

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

(Screen and operator are provided when required.)

Organ Practice

Ticket entitling holder to ten hours' practice on two-manual organ:

Regular rate	\$ 10.00
To SHERWOOD Students	8.50

Ticket entitling holder to ten hours' practice on four-manual organ:

Regular rate	\$ 15.00
To SHERWOOD Students	12.50

Dramatic Art

LUELLA CANTERBURY

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

FANNIE B. LINDERMAN

LOULA JAY SAMSON

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	20.00

ARLINE AKIN

CATHERINE COLE

MINNETTE SCHWARTZ

GERTRUDE E. CLAUDY

CHARLOTTE CROCKER

MARGARET TUOMEY

FRANCES WEILER

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

RUDOLPH BAUMHEIER

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



SHERWOOD MUSIC SCHOOL

RATES OF TUITION—(Continued) (Private Instruction, unless otherwise specified.)

Public School Music

ELIZABETH SCHROCK

Any of the regular courses outlined on Pages 61-63, including all of the classes mentioned, but not including private instruction in Applied Music,
Term of ten weeks \$ 60.00

(Special Private Instruction.)

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

Harmony, Counterpoint

(Special Private Instruction; for Class Instruction Rates, see Page 92.)

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

WILL A. HARDING

(Mr. Harding's time is so fully occupied with the duties of the Examination Department, the Normal Department, and the Teacher's Training Classes among the Branches, that he will be unable to accept private students in these subjects, this season.)

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

(Special Private Instruction; for Class Instruction Rates, see Page 92.)

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

Normal

(Special Private Instruction; for Class Instruction Rates, see Page 92.)

WILL A. HARDING

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

Analysis and Appreciation, History of Music

(Special Private Instruction; for Class Instruction Rates, see Page 92.)

TINA MAE HAINES

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

SHERWOOD MUSIC SCHOOL

RATES OF TUITION—(Continued) (Private Instruction unless otherwise specified.)

Accompanying

(Special Private Instruction; for Class Instruction Rates, see Page 92.)

EDWIN STANLEY SEDER

Term of ten weeks, one-hour lessons, one lesson each week \$100.00

Dancing

VERA MIROVA

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
Classes, ten weeks, one-hour lessons, one lesson each week 25.00

MARGARET MEANEY

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 15.00

MARION PHILBRICK

MARGARET TUOMEY

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

FOREIGN LANGUAGES

French, German, Italian, Spanish and Scandinavian

JOSE CASTRO LEON

VALDEMAR PAULSEN

M. E. PERLEY

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
Classes, ten weeks, one-hour lessons, one lesson each week 10.00

WIND INSTRUMENTS

Flute, Piccolo, Clarinet, Saxophone, Cornet, Trumpet

MORRIS BRENNER

PAUL JAHNKE

CHARLES K. NORTH

MILTON B. COOPER

WELCOME KIRBY

GEORGE SOELLER

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

Banjo

WILLIAM COHOLAN

JOHN MARLER

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

Drums, Xylophone, and Traps

HAROLD BEECH

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

SHERWOOD MUSIC SCHOOL

RATES OF TUITION—(Continued) (Private Instruction, unless otherwise specified.)

Sherwood Symphony Orchestra

Sherwood Junior Orchestra

Sherwood Ensemble Orchestra

Season Courses, Open to All Students in Violin, 'Cello, or Wind Instrument Departments. SHERWOOD ORCHESTRA, two hours each week; SHERWOOD JUNIOR ORCHESTRA and SHERWOOD ENSEMBLE ORCHESTRA, one hour each week

Free

Sherwood Choral Society, Sherwood Children's Chorus Sherwood Glee Club

Season Courses, Class Lessons, one hour each week. Open to all students of the School

Free

Sherwood A Cappella Choir

Open to students selected for membership

Free

Fort Dearborn Male Choir

Ladies' Ensemble

CARLILE TUCKER

Membership fee for each term of ten weeks \$ 5.00


Orientation Lectures

One-hour talks to new advanced students, one each week of First Term

Free

Certificates, Diplomas and Degrees

Teacher's Certificate	\$ 15.00
Teacher's Special Normal Certificate (Summer Session)	10.00
Public School Music Teacher's Certificate	15.00
Special Public School Music Teacher's Certificate (Summer Session)	10.00
Public School Music Supervisor's Diploma	25.00
Graduate Diploma	25.00
Postgraduate Diploma (Bachelor's Degree)	25.00
Postgraduate Diploma (Master's Degree)	25.00



SHERWOOD MUSIC SCHOOL

OPPORTUNITIES

*to conduct Extension Branches
of the
Sherwood Music School*



A MESSAGE TO ESTABLISHED PIANO TEACHERS

During the past fourteen years, the SHERWOOD MUSIC SCHOOL has accepted the affiliation of competent piano teachers, after careful investigation of their standing, under a plan by which local Branches of the School have been established under their direction, in their own communities. This plan is now in successful operation with more than fifteen hundred teachers, in thirty-nine states. (See list of Affiliated Schools and Teachers, Pages 98-110.)

A few of the advantages accruing to local Affiliated Teachers, under this plan, are:

1. The right to give instruction to pupils for credits in the SHERWOOD MUSIC SCHOOL.
2. The prestige of connection with the Faculty of a nationally known conservatory.
3. The use of a printed text to simplify and standardize the work of giving instruction.
4. The organizational services of a Registrar of the School.
5. Increase of income.

The plans for this season include the establishment of numerous new Extension Branches. If you would like the School to consider the possibility of affiliating you, and desire detailed information, you are invited to make inquiry, without obligation. In corresponding about this matter, please describe in detail your preparation and experience, and state the number and grade of pupils regularly taught by you.

Address

SHERWOOD MUSIC SCHOOL
Fine Arts Building, 410 South Michigan Avenue
Chicago, Illinois

SHERWOOD MUSIC SCHOOL

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

ALABAMA

BESSEMER—Mildred Farr.
BIRMINGHAM—Elizabeth Buckshaw, Mrs. Wm. Gussen, Myrtle Mae Jones, Berte R. Rogers.
BLOUNTSVILLE—Alta Finley.
FLORENCE—Amelia Boddie.
MOBILE—Clara B. Evans.
MONROEVILLE—Sarah E. Dennis.
PRATT CITY—Mrs. E. B. Womack.

ARIZONA

DOUGLAS—Ida Hickman, A. J. Pickering.
PHOENIX—Maude Pratt Cate, Mrs. A. G. Hulett, Ruth D. Smith, Nellie S. Trott.

ARKANSAS

BENTONVILLE—Catherine Smartt Terry.
HOT SPRINGS—J. R. Callahan.
RATCLIFF—Lois L. Ferguson.
WALNUT RIDGE—Mrs. H. W. Green.

CALIFORNIA

ALAMEDA—Alice Gray Padel.
ALHAMBRA—Mildred M. Allum, Mrs. E. L. Hart, Clarence D. Kellogg.
ALTO LOMA—Mrs. E. E. Ramsell.
ANAHEIM—Edna Hochuli, Stella A. Schwentker.
ARCADIA—Myrtle Knorr.
ATASCADERO—Zella B. Williams, Lola Gwin Smale.
BELL—Genevieve T. Stivers.
BERKELEY—Eugenia Lane.
BISHOP—Gertrude Horner.
BRAWLEY—Marie Bostwick, Mrs. Addie High.
BURLINGAME—Earl Dillon.
CLAREMONT—Louise Stover.
COMPTON—Urias Williams.
CONCORD—Elizabeth Ivey Brubeck.
CORONADO—Mrs. J. Wayne Elliott.
DINUBA—Mrs. Lee Jackson Bowers, Helen A. De Yarmin, May Eigensatz Flower, Elsie Hannaford.
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.
EXETER—Calva Marie Stuart.
FRESNO—Myra Aarestrup, Ella G. Barton, Lillian Brandvig, Mary E. Geerts, Mildred Lee Lynch.
FULLERTON—Clara Newcomb Askin, Helen Johnston.

GLENDAL—S. Gertrude Champlain, Alice Roe, Ruth Bagnell Townsend.

GLENDORA—Phoebe H. Appy.

HAYWARD—Anna V. Staley.

HERMOSA BEACH—Florentine Shaw.

HOLLYWOOD—Mrs. D. R. Boyd, Gladys T. Littell, Constance S. MacDonald, Suzanne Joyce Spear, Vida Reed Stone, Nancy Watkins.

HUNTINGTON PARK—Sylvia S. Brownfield, Frederic Groton, Alila Terwilliger.

LA HABRA—Ethel B. Phillips.

LODI—Blanche K. Davies.

LONG BEACH—Mabel Campbell, Mr. and Mrs. Abby De Avirett, Mrs. Clifford Nelson.

LOS ANGELES—Mary Christine Albin, Coral Atkins, Ramona Baker, Raymond H. Baldwin, Grace M. Bishop, Edith Lillian Clark, Edna Cooke, Miss O. L. Cooper, Marie Englert, Harold S. Farnese, Rose Frazer, Fred A. Groves, Grace Gunnison, Raymond G. Hand, Thelma C. Hellem, Otto T. Hirschler, Grace Inman, Leila Vernel Isbell, Mrs. Oliver Johnson, Albert Kirst, Alexander Kosloff, Mrs. Louis Kulpe, Verda Mae Langston, Mrs. R. C. Larkin, Adele Dorothy Lauth, Lydia Elizabeth Lewis, Coleman B. Long, Daisy Palmer Mauer, J. Franklin Newman, B. H. Pearson, Mrs. Chas. Peck, Mrs. Stephanie F. Peck, Charles E. Pemberton, N. L. Ridderhoff, Nellie Mae Schwankovsky, Howard D. Sellers, Thelma M. Street, Lou Etta Sutherland, Edna Thompson, H. E. J. Vernon, Mrs. Ewart Williams, Daisy Winfrey, Emil L. Winkler, Myrtle F. Woodson.

LOS GATOS—Emily L. Baker.

MERCED—Dorothy Barney.

MODESTO—Rachel Cottrell, Carrie B. Curtis.

MOUNTAIN VIEW—Mrs. Alfred Bernard, Maud Rinaman.

NAPA—Gertrude E. Lamdin.

NILES—Charlotte Huntley Foster.

OAKLAND—Mabel Viola Asprooth, Ida May Borncamp, Clara Crouch, Lillian Cushing, Myrtle Enyeart, Eva May Garcia, W. C. Van Buren.

OCEANSIDE—Ina Belle Jolley.

ORANGE—Lela May Heil.

OROSI—Monica Ting Weaver.

OROVILLE—Ada Jordan Pray.

PALO ALTO—Ella May Adams, Mildred Frances Kennedy, Grace Isabelle Osmonson, Kathryn D. Stewart.

PASADENA—Rita B. Ackerman, Mildred V. Allen, Marion M. Anderson, Alice Coleman Batchelder, Mrs. Henly Bussing, Myrtle Enyeart, Myra I. Husted, Morton F. Mason, Mrs. George Arthur Mortimer, Harold Porter Smyth, Olga E. Stallfort.

PITTSBURG—Mrs. C. T. Rouner.

POMONA—Ethel S. Bresnahan.

SHERWOOD MUSIC SCHOOL

BRANCHES Affiliated Schools and Teachers (Alphabetically Arranged)

CALIFORNIA—(Continued)

RAMONA—Mrs. Alice Anderson.
REDLANDS—Alice M. Gibson.
REDWOOD CITY—Mrs. C. O. Bentley.
RICHMOND—Mary May Kleinkauf.
RIVERSIDE—Hallie Frazee, Florence E. Lorbeer,
Florence Norlen, Minnietta Buchner Porter.
SAN ANSELMO—Marie Oberchain, Velma Walder.
SAN DIEGO—Leila Black, Florence M. Bradley,
Eva. N. Groves, Maud Holcomb Lydick, Helen
M. Perlatti, Mrs. H. W. Sharman, Doris M.
Stanley.
SAN DIMAS—Dolores Cassel.
SAN FRANCISCO—Mabel S. Meyers, Evelyn
Sresovich Ware, Esther M. Widing.
SAN JOSE—Elizabeth Pugh.
SAN MATEO—N. M. Ryley, Anna Van Valin.
SAN PEDRO—Maurice T. Koehler.
SANTA ANA—Fredda Moesser Barger, Daisy Aus-
tin Marsden, Emma C. Moore, Leonora Tomp-
kins.
SANTA BARBARA—Caroline K. Dunshee, Pearl
A. Merrill.
SANTA CRUZ—Mary L. Perkins, Hope H. Swin-
ford.
SANTA MONICA—H. Anson Clapperton, Lallah
Fulton, Gretchen Rebok Gripp, Hugo Scherzer,
Joseph Ellis Smith, Lucille Croft Tackley.
SANTA PAULA—Alice Bale.
SELMA—Mrs. Albert F. Brown.
SOUTH PASADENA—Alma B. Terry, Hilda Will-
oughby Wolf.
STOCKTON—J. E. Fuerbringer, Mary Evalyn
Knox, Cora B. Meyers.
UPLAND—Mrs. W. W. Duncanson, Bertha C.
Palmer.
VALLEJO—Bessie N. Butler.
VENICE—Minnie Eastman.
VISALIA—Lillian Hinman.
WHITTIER—Lulu Goodlander Cunningham,
Louise W. Harmon, Clara B. Saxman.

CANADA

ONTARIO—Doris Knight.
WINNIPEG—Mrs. E. C. Wieneke.

COLORADO

ALAMOSA—Gladys Helen Hood.
ARVADA—Maude Beugley.
BOULDER—Eugenie E. MacAllister, Harriet L.
McCuskey.
CANON CITY—Julia Newell Chappell, Robert
Lithgow Dick, Mrs. A. Hoffman, Martha Louise
Logan, 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 Braidwood,
Lilly Thorne Brown, Minnie E. Davidson, Ed-
ward B. Fleck, Sybil A. Hosmer, Mrs. A. R.
Pollock Jackson, Mrs. E. P. Klein, Sarah Layne,
Miriam Grant Lindee, Mary Jane Meyers, Mrs.
W. J. Shaffer, Frances Staton, Charlotte Pallat
Vair, Clara Woeber.

EATON—Cora Fleming.

GRAND JUNCTION—Elizabeth Olin.

GREELEY—Mrs. Laurence M. Thompson.

LONGMONT—Bessie Bennewitz, Mrs. Monroe
Markley.

LOVELAND—Lillian Montrose Grahame.

MARBLE—Evelyn England.

PUEBLO—Jeannie MacGregor Rettberg, Mrs.
Roger Wheldon.

SALIDA—James S. Ramey, Margaret B. Rhodes.

STERLING—Anna B. Lyman.

TRINIDAD—Laura Tichenor Beaver.

WALSENBURG—Caroline S. Young.

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CORAL GABLES—Harriet H. Holden, Elizabeth
Sawyer.

DE FUNIAK SPRINGS—Sara E. Dennis.

DELAND—Gertrude Barnett.

KISSIMME—Pearl Wheaton.

ST. PETERSBURG—Doris Eastman.

SANFORD—Etho Allingham.

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

GEORGIA

ALBANY—Carrie Shook.

AMERICUS—Kate Land.

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

BLAKELY—Annie V. Womack.

CEDARTOWN—Helen Purks.

COLUMBUS—Mrs. F. V. Anderson.

CORDELE—Mrs. A. J. Comer, Mrs. Thomas
Thompson.

DECATUR—Martha Hudson.

DUBLIN—Grace Cowart, Mrs. George L. Rowe.

GRIFFIN—Nettie Sherwood.

LA GRANGE—Viola Burks, Mrs. W. R. Camp-
bell, Jeannette Wilhoite.

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

MARSHALLVILLE—Mary D. Baldwin.

PLAINS—Berta Will Clark.

SHERWOOD MUSIC SCHOOL

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

GEORGIA—(Continued)

ROME—Amelia C. Berry, Georgia Word.
THOMASVILLE—Eloise Greer, Mary B. Harrison, Ethel D. Silva.
WASHINGTON—Gertrude Barnett.

HAWAII

HONOLULU—Mrs. N. A. Jones.

IDAHO

BOISE—Bernice Hill.
KELLOGG—Edith F. M. Caughill.
RUPERT—Eula L. Masoner.
WALLACE—Rena Albinola, Ellen C. Smith.

ILLINOIS

ARLINGTON HEIGHTS—Celia A. Hausam.
ARROWSMITH—Ethel K. Wheeler.
ARTHUR—Margaret C. Knobloch, Florence Wiggins.
ATHENS—Harriett Swingle.
ATLANTA—Miss Harville Crandall.
AURORA—Nora Truax, Alice D. Wernicke.
BATAVIA—Ralph Norman Peterson.
BELVIDERE—Alma Aline Olson.
BERWYN—Anna Tomlinson Boyd, Mary Rives Brown, Mrs. Gladys Coleman, Natalie Kastel, Lenore Oglesbee, Mary Ellen Topping.
BLOOMINGTON—Vera Pearl Kemp, Mabel D. Orendorff, Edna Fern Otto, Mabel Pitney, Mabel Jones Pitts, Hermann Schwiemann, Clara B. Wilson.
CARMI—Ethel Morgan Stokes.
CENTRALIA—Theresa Peifer.
CHICAGO—(See Page 9).
CHICAGO HEIGHTS—Lulu Fleming.
CHILLICOTHE—Mabel Tawnley.
CICERO—Jessie B. Robinson, Anna Straka.
CLINTON—Mrs. S. A. Hammond, Ingeborg Lund, Mrs. J. W. Perryman.
COLFAX—Cleo Fern Ritchie.
DANVERS—Florence Kinsinger.
DANVILLE—Helen D. Clark, Agnes D. McClure, Fern Reed.
DE KALB—Burdell Sorenson.
DELAVAN—Annie Lawton.
DES PLAINES—Alma E. Grambauer.
DE WITT—Alta E. Lafferty.
DIXON—Frances Ackert.
DOWNERS GROVE—Geraldine Lacey.
DOWNS—Mrs. E. C. Williams.
DUQUOIN—Mrs. H. O. Pope.
DWIGHT—Elsie F. Earley.

ELGIN—Mrs. R. A. Adkins, Graydon R. Clark, Elizabeth Johnson, Ruth Gifford Preston, Annie W. Rowland, Sadie Stuart.
EL PASO—Josephine E. Michels.
FAIRFIELD—Lila Stonemetz.
FREEPORT—Florence Griswold, Iva Swingley Wheat.
GARDNER—Maurine Cumming.
GIBSON CITY—Zelah Newcomb.
GLENCOE—Ethel M. Parry.
HILLSBORO—Myrtie S. Colvin, Mabel I. Robbins, Ida Truitt.
HOLLYWOOD—Mrs. W. C. Overholt.
IRVING—Ethel Stump Neisler.
JOLIET—Isabel V. Hill.
KANKAKEE—Eileen Hostetler.
KEWANEE—Lillie E. Anderson, Mrs. B. J. Brynilds, Dagny Johnson.
LA SALLE—Hugh C. Price.
LEE—Helma Eden.
LELAND—Ruby A. Hanson.
LOCKPORT—Mrs. S. J. Gains.
MACOMB—Mrs. H. H. Harris.
MALTA—Cora Wilson.
MARSEILLES—Mrs. A. H. Simmons.
MENDOTA—Clara L. Reul.
MILLINGTON—Hazel Small.
MOMENCE—Bertha A. Durham.
MONTICELLO—Amy Hefner.
MT. CARMEL—Miss E. Keneipp.
NEWARK—Mary S. Freeman, Mina Ruth Koska, Emma Mathre, Julia Severtson.
NORWOOD PARK—Homer Cholvin.
OGLESBY—Mrs. J. R. Bent.
OTTAWA—Myrtle Bernetta Foxford, Elizabeth Malcolm, Mrs. Thos. W. Maxwell, Mrs. W. C. Paisley, Pleasant View Luther College, Anna Weeks Porter, Emma Rebecca Rorem.
PAXTON—Anna Lundeen.
PECATONICA—Anna Doty.
PEORIA—Miss C. E. Burkhalter, Clara E. Doyle, Marguerite Evans, Ella Iben, Mary Macmillan.
POLO—Ina C. Reed.
PRINCETON—Vinnie Pauline Thompson.
RIVERSIDE—Evelyn Carana Larson.
ROCHELLE—Ethel Hoon, Lillian Slaughter.
ROCKFORD—Sigrid T. Anderson, Mrs. A. D. Bodfors, Margaret Dyer, Mary Carolyn Gentz-horn, Hazel J. Leeds, Ethel Ruth Pahaly, Mrs. Callian Schryver, Mrs. Frank M. Seager, Annis Baxter Smith.
ROCK ISLAND—Frank Freistat, Olga Junge.

SHERWOOD MUSIC SCHOOL

BRANCHES Affiliated Schools and Teachers (Alphabetically Arranged)

ILLINOIS—(Continued)

ROSCOE—Alla Sammons.
ST. CHARLES—Eva Hunt Lacy.
SAN JOSE—Alma Adolph.
SENECA—Emma C. Stephens.
SERENA—Hannah M. Ness.
SEWARD—Stena Jansen.
SHERIDAN—Florence Lacart.
SPRINGFIELD—Helen Nettleton.
STAUNTON—Doris I. Purdy.
STREATOR—Mrs. C. D. Huckson.
SYCAMORE—Mrs. Fred Meyers, Jr.
TOULON—Mrs. J. L. Jarboe.
WATERMAN—Ivy Fearon Camron.
WAUKEGAN—Marjorie Hart, Mary H. Love.
WAYNESVILLE—Litta Hunt.
WOODSTOCK—Mrs. E. E. Bokemeier, Mrs.
William Charles, Vera Hughes, Carrie Lawson.
YORKVILLE—Julia Knudson.
ZION—Ina H. Simmons.

INDIANA

ALEXANDRIA—Geo. E. Payson.
ATTICA—Mrs. M. L. Clow.
BEDFORD—Elnora Moore.
BLUFFTON—Anna M. Effinger.
BRIMFIELD—J. E. McMeans.
CHESTERTON—Marie Hjelm, Irma M. Stephens.
CHURUBUSCO—Ethel Rogers.
COLUMBUS—Imogene Ault, Leona R. McClintic,
Bertha May Setser, Mary Alice Snyder, Nellie
Sparks, Mabel Tillman Suverkrup.
COVINGTON—Lola Beck, Edna Gentry Snyder.
CRAWFORDSVILLE—Emily Schlemmer.
CROTHERSVILLE—Lucy M. Ritz.
CROWN POINT—Nettie Barman.
CULVER—Beatrice Irene Goss.
CYNTHIANA—Fern McElroy.
EAST CHICAGO—Nellie Sparks Muha, Lucille
Rhea.
EDINBURG—Vera Moore.
ELKHART—Susan Brennan, Ella De Camp, Mrs.
Fern Gertrude George.
EVANSVILLE—Glennie Barr, Otto P. Schwitz,
Albert Foster Smith.
FT. WAYNE—E. J. Germann.
FRANKTON—Robert W. Birt.
GARRETT—Zulah Thumma.
GARY—Lois Helen Albright, Helen M. Borman,
Jessie Edwards Carlberg, Mary S. B. Dickson,
Tessa Whitney Eason, Mrs. Mary A. Klumpner,
Edna M. Kyle.
GAS CITY—Louise Mattax Lynch.
GOSHEN—Elma M. Long.

HAMMOND—Mabel Marie Byrnes.
HOBART—Elbert N. Ripley.
INDIANAPOLIS—Geneva M. Boettcher, Anna
Jane Benney, Lillian C. Greene, 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, Arthur G. Monninger, Muriel Payne,
Margaret Elenore Rasbach, Edna Shimer, Corrine
Wilson, Zillah Worth.
KOKOMO—Mrs. C. H. Brown, Fred Gaylord
Cline, Mrs. Frederick Henderson, Mrs. Elmer
C. Nesbitt, Mrs. Edward Penn, Merle S. Reed,
Irene Shawhan.
LA FONTAINE—Mrs. C. G. Smallwood.
LA PORTE—Marie Henry.
LEBANON—Thyrza McKinley.
LOGANSPOUT—Dan W. Erb.
LOWELL—Nora L. Pattee.
MARION—Mary Elliott, Hazel Meyers Jacobs,
Lulu J. Mahaffey, Aimee Reardon.
MICHIGAN CITY—Helen M. Kramer.
NAPPANEE—Cora Stuckman.
NEW ALBANY—Amalie H. Scharf, Maude E.
Thomas.
NEWCASTLE—Donald E. Rogers.
PERU—Caroline E. Hiner.
PLAINFIELD—Helen Caroline Bridges.
PLYMOUTH—Dollie E. Burgener, Lyla Over-
myer.
RICHMOND—Mildred Schalk.
ROACHDALE—Effie Harshbarger.
ROCHESTER—Lucretia Rea.
RUSSIAVILLE—Clara La Mar.
SEYMOUR—Emilie R. Brand, K. Hope Bonham
Mitchell.
SOUTH BEND—Ruth B. Grove, Dora Hershenow,
Ruth Kise, Theophila Makielski, Mildred Miller,
Otilia Myers, Eleanor Roesener, Helen Schlegel,
Bernice A. Simpson, South Bend Conservatory.
SYRACUSE—Mrs. H. D. Cress.
UPLAND—A. V. Westlake.
VALPARAISO—E. W. Chaffee, Cecile B. Marimon.
WABASH—Josephine Alexander, Frances Haydon.
WARREN—Pearl Smith.
WARSAW—Mrs. Oscar M. Baker.
WHITING—Wilbur L. Gough.

IOWA

ANAMOSA—Florence L. Hale.
ATLANTIC—Marie Cavanaugh.
BURLINGTON—Helen H. Pearson.
CEDAR FALLS—Anne Ludeman.
CEDAR RAPIDS—Marie M. Lyon, Mrs. L.
Robertson.

SHERWOOD MUSIC SCHOOL

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

IOWA—(Continued)

CHARITON—Mrs. Fred B. Peterson.
 CHURDAN—Mary B. Perkins.
 CLARION—Mrs. W. D. Pardun.
 COIN—Evangeline Wallace.
 CRESCO—Berenice E. Laidlaw.
 CRESTON—Dove Ione Boyer, Evangeline Wallace.
 DAVENPORT—Gertrude Branigan, Maud Wettstein.
 DES MOINES—Ernest Feichtinger, Agnes V. Flennery, Alma L. Garber, Lillian M. Pratt, Elthea B. Tupper, Edith M. Usry.
 ELKADER—Ella E. Wilke.
 GLENWOOD—Mrs. S. M. Criswell, Mrs. R. E. Humphrey.
 GRUNDY CENTER—Charles G. Walker.
 HAMPTON—Jacqueline Etter.
 HEPBURN—Jennie Irene Young.
 IMOGENE—Eva Allshaus.
 IOWA FALLS—Florence M. Foster.
 KEOKUK—Meta Kiedaisch.
 MARION—La Verne M. Crew.
 MARSHALLTOWN—Marjorie Busch, Louise Clemens, Effie Donnellson, Ruth Eichorn, Carrie B. Pinneo, Anna J. Soukup.
 MELBOURNE—Clemma Winslow Hamler.
 MISSOURI VALLEY—Mrs. Guy R. Smith.
 MT. PLEASANT—Mrs. Cornelia Nixon, Blanche Thorson.
 MUSCATINE—Alice Chase, Eda Cecile Critz, Grace G. Harper, Hazel Keath, Hazelle McCulley, Mrs. Fred Satterthwaite, Nora Schweitzer, Daisy M. Wilvert.
 NEVADA—Eva V. Kurtz.
 NEW HAMPTON—Mrs. Frank J. Rehorst.
 NICHOLS—Mrs. Walter Elder.
 OSAGE—Perna Miner Whitney.
 PERRY—Ruth Malay.
 RED OAK—Eva Kerrihard, Mabelle Reiners.
 SALIX—Gertrude Hollenbeck.
 SHENANDOAH—May Whitney Farnham, Mrs. B. B. Holdridge.
 SIOUX CITY—Louis Gilbert Piaggi, Pearl G. Van Pelt.
 SPENCER—J. Elliot Gould, Laura Waters Gould.
 VILLISCA—Evangeline Wallace.
 WATERLOO—Adelaide E. Altland, Neva W. Ellsworth, Mrs. Karl E. Manz, C. Albert Scholin, Elizabeth Yaggy.
 WEST UNION—Sarah E. Hobson.
 WILTON JUNCTION—Mabel Deweese.

KANSAS

CONCORDIA—Elizabeth O'Reilly.
 EVERSET—Mamie O. Madsen.

GLASCO—Anna Olson.
 JAMESTOWN—Myrtle Spicher.
 MELVERN—Mrs. Fredd Judd.
 PITTSBURG—Nora Neal.
 WICHITA—Reno B. Myers.

KENTUCKY

CENTRAL CITY—Mrs. Lula Boyer, Mattie C. Edmunds.
 HARRODSBURG—Ida Rena Van Diver, May Wilmore.
 HOPKINSVILLE—Katharine C. Follansby.
 LAWRENCEBURG—Lena Frazier.
 LEXINGTON—Helen M. Hair.
 LOUISVILLE—Margaret McLeish, Nellie M. Meyer, Lucile Reddick, Flossie Robbins, Sarah E. Seng, Anna M. Schmidt, Karl Schmidt, Louis Staebler.
 OWENSBORO—Mrs. S. A. Burns, Amy Haberer, Mrs. Nester Howard, Olivia Stuart, Ida Whitaker, Mrs. A. D. White.
 SEBREE—Lucy Sellers.
 WINCHESTER—Mrs. Fred Broadhurst.

LOUISIANA

HOMER—Lola W. O'Ferrall.
 MINDEN—Lavinia Shealy.
 NEW ORLEANS—Kathryn Dykers, Mrs. K. C. Trauth.
 RUSTON—May Meadows.

MARYLAND

CUMBERLAND—Vera Beckman, Alice Louise Mecusker, L. Marguerite Witwer.
 FROSTBURG—Joseph Williams.
 GRANTVILLE—Beulah Engle.
 HAGERSTOWN—Roy A. McMichael.

MICHIGAN

ADRIAN—Anna M. Arnot, Ruth Hoadley, Maude Metcalf, Irene E. Murphy, Mae Louise Wright.
 ALBION—Mrs. L. E. Stewart, Jennie A. Worthington.
 ALLEGAN—Edna Philley.
 ALMA—Minnie M. Green.
 ANN ARBOR—Bertha Morrison, Mrs. Oscar J. Peterson.
 BANGOR—Thelma Dell Doxtator.
 BATTLE CREEK—Olive A. Bodine, Lettie Bradley, Edna Bush, Beulah Caldwell, Lovona Johnston, Mrs. J. B. Martin, Mrs. E. E. Sayles.
 BEAR LAKE—Helen Fish.
 BELLEVUE—Mary Lucille Holman.
 BENTON HARBOR—Olive Harwood.
 BLISSFIELD—Mrs. Anson Dickinson, Arabella Collins Porter, Alma Tagsold.
 BRITTON—Carmen Gobba Brown.
 BYRON—Alberta Prouty.

SHERWOOD MUSIC SCHOOL

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

MICHIGAN—(Continued)

CADILLAC—F. J. Radey.
CARO—Frank Campbell.
CASSOPOLIS—Mabel Sanderson, Mabel Springsteen.
CLIO—J. C. Peters.
COLDWATER—Lillian Harkness.
CONSTANTINE—Juanita Bycroft, Verna Bristol Harrison.
CRYSTAL FALLS—Hilda Luoma.
DECATUR—Aileen Bennett, Mary A. Foulke.
DETROIT—Grace V. Ashdown, Mrs. Wm. Baker, Mrs. O. M. Bedford, Elsa Bock, Agnes D. Bridgman, Hugo Burger, Veda R. Burt, Florence Carroll, Detroit College of Music, William Fishwick, Adah Hemenway, Harriett Holmes, Jennie C. Kern, Lucy G. Lee, Ruth Evelyn Lyens, Olive McKamey, Theophile E. O'Kroy, Hazel Haskin Smith, C. F. Toenniges, Frederick Toenniges, Clara E. Waldron, Lillian H. Woods, Charles L. Wuerth.
DOUGLAS—M. Lenore Spencer.
ESCANABA—Alma Duford Joint, Linnea H. Lund, Mabel Summers.
FAIRGROVE—May I. Cornell.
FLINT—Helen Boyd, Helen Graham, Wayne A. Patterson, Henrietta Stryker.
FREMONT—Harriet Wilkins.
GRAND HAVEN—Iola C. Emery, Jeannette Pofahl.
GRAND RAPIDS—Marie Vander Mey, Lucile Vielkind.
HARTFORD—Mamie Howes.
HASTINGS—Mrs. I. J. Smith.
HILLSDALE—Hazel Skelton Jones.
HUDSON—H. J. Alverson, Grace Fuller, Immaculata Haley, Ona Myers, Frances Snyders, Nellie C. Taylor, Velma Taylor.
IRON MOUNTAIN—Edith Pohja.
IRONWOOD—Ravenna Wright.
JACKSON—Anna Cecelia De May, Mrs. Charles Field, Mrs. Gilberta Mitchell, John A. Rath, Laura Randall Yoke.
KALAMAZOO—Margaret B. Cobb, Frances Leavens, Victoria McLaughlin, Mrs. Walter Fair Pearson.
LANSING—Della B. Guenther.
MANISTEE—Helen Fish.
MANISTIQUE—Mary Kirby Mitchell, Anna Corryell Owen.
MANITOU BEACH—Vera Grimes.
MARQUETTE—Mary E. Campbell, Ethel M. Hamby, R. M. Hamby, Mrs. R. N. Helms, Olive Mae O'Meara, E. Luella Ropes.
MASON—Mrs. Chas. Field.
MIDLAND—Josephine Bravot, Grace S. Pelton, Mrs. Eliot W. Rice.

MONROE—A. W. Gale, Anna Kopf Osgood.
MONTAGUE—Clara L. Springer.
MORENCI—Marguerite Scofield.
MUSKEGON—Janet Hooker, Mrs. Oscar M. Johnson, Mrs. F. A. Schuler, Sophie Van Andel.
NILES—Lena Lardner.
OLIVET—Veldean Vrooman.
PALMYRA—Mae Louise Wright.
PAW PAW—Gladys Boyd.
PETERSBURG—Elsie Kohler.
PLYMOUTH—Mrs. H. W. Hovey.
PONTIAC—Marguerite Ballard, Grace Miller, Elizabeth Thorpe.
REED CITY—Ethel M. Beecher.
RIGA—Alma Tagsold.
ROCHESTER—Mrs. Coot Maud Strain.
SAGINAW—Ivy M. Bied, Maleta Belle Clark, Harriet Coon, J. G. Cummings, John C. Duncan, Mrs. George Fritz, Myrtle Hubbard, Harriett Kren, Mrs. F. W. Perry, Catherine Sager, Helen F. Schumacker, Orpha B. Vincent, Grace Lewis Weckbaugh, Louis F. E. Witt.
ST. JOHNS—Grace M. Coon.
SAULT STE. MARIE—James L. Buckborough, Ruby Sass Comb, Mrs. H. M. Edmands, Marie A. Fournier, Mrs. L. McPike, Mrs. Vernon B. Redfern, Mrs. J. E. Whalen.
SOUTH HAVEN—Mary Irene Shoemaker.
SPRING LAKE—Mrs. E. B. Reed.
STURGIS—Nellie Farr.
THREE RIVERS—Mrs. B. Helen Carroll, Irene R. Godshalk, Mrs. Henry J. Kleinhuizen.
TRAVERSE CITY—Lola Lutman, Margaret Moffat.
VASSAR—Ardath Bratt, E. Grace Hough, Bessie Irene Reid.
VERMONTVILLE—Jennie E. Martin.
VERNON—Mrs. C. L. Crandell.
WALDRON—Mary Crance, Carietta Meyers.

MINNESOTA

AUSTIN—Sue T. Basford, Alice W. Bigelow, Mrs. G. H. Ten Broeck.
BUHL—Mrs. W. H. Bastien.
CANBY—Mabel C. Moen.
CHATFIELD—Nona Caw.
DAWSON—Mrs. H. M. Femrite.
DULUTH—Frieda Beier, Mrs. E. D. Edson, Alyda Flaaten, Ruby M. Krause, Mrs. F. L. Oberg, Mary E. Thorburn.
EVELETH—Mrs. M. J. Prebilic.
FAIRMONT—Hazel D. Allen, Mrs. S. H. Merrill.
GRAND RAPIDS—Mme. E. A. Daix Des Pres.
HARRIS—Myrna Runskog Nordin.

SHERWOOD MUSIC SCHOOL

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

MINNESOTA—(Continued)

HASTINGS—Mary Kranz.
HIBBING—Mary A. Meloche, Nettie E. Rue.
KENYON—Sigrid Sundry.
MADISON—Ethel E. Mead.
MANKATO—Olga Hermanson, Esther Schnitker.
MENTOR—Mrs. W. H. Frey.
MINNEAPOLIS—Jennie M. Bentley, Angeline E. Buisson, Bertha D. Canney, Vera Cason, Hazel J. Cowan, Helen B. Crittenden, Mary Louise Evertz, Anna M. Fardahl, Wilma Anderson Gilman, Edith Guillemin, Elsa Caroline Henke, James Lang, Mrs. Louis J. Maschka, Emma Olson, May H. Penberthy, Clara Rekstad, J. Frances Rogers, Mrs. J. B. Rosenberger, Herman A. Ruhoff, Bernice E. Smith, Annie P. Swenson, Edwina Wainman, C. G. Warmlin.
MONTEVIDIO—Mrs. Rood Johnson.
NASHWAUK—Sophie W. Rustan.
NORTHFIELD—Genevieve Felland.
OWATONNA—Archibald S. Bossart.
PIPESTONE—Adah Nash.
RED WING—Clara S. L. Arndt, H. C. E. Schmidt.
STEWARTVILLE—Mrs. Jackson Cussons.
ST. PAUL—Jeanne Belle, Jessie Bill Clark, Margaret Lawson, Lillian Mountford, R. Buchanan Morton, Ralph Ashton Pyke, Mary R. Willard.
ST. PETER—Adah M. Strand.
TAYLORS FALLS—Thelma Anderson.
WAVERLY—Mary C. Nolan.
WILLIMAR—Helen Jenness.
WINONA—Charlotte Newton Thompson, Arthur Thompson.

MISSISSIPPI

BELZONI—Alice S. Roe.
CAMDEN—Ruby Williams.
CARROLLTON—Sallie Harvey Bingham.
CLARKSDALE—Ada Chapman, Orlean E. Forbes.
COLUMBUS—Grey Irion, Corrine Williams.
COMO—Mrs. W. G. Pearce.
CORINTH—M. Estelle Bell, Nell Nelson.
DECATUR—Mrs. R. C. Pugh.
DURANT—Mrs. L. C. Lipsey.
ELLISVILLE—Lela M. Buckley, Mrs. M. P. Bush, Mrs. C. T. Smith.
FOREST—Olivia Haralson.
CLOSTER—Mrs. H. B. Miller, Helen Whittington.
GREENVILLE—Louise Antley.
GREENWOOD—Anne Hamilton Craig, Josephine Duggan, Mabel Scott.
GRENEDA—Esther Broadstreet.
GULFPORT—Mrs. T. A. Robinson.
HATTIESBURG—Mrs. A. T. Hallock, Ethel Powe.
HICKORY—Lora Belle Gilmore.

HOUSTON—Estelle Winter Harrington.
LAUREL—Mrs. Chas. E. Beers, Mrs. T. F. Buntin, Mrs. C. S. Tuller.
LIBERTY—Winifred Causey.
MAGNOLIA—Nema Weathersby.
MERIDIAN—Mrs. E. H. Hart, Kate D. McRaven.
OKOLONA—Sulu Stovall.
OXFORD—Flora Buffaloe, Mrs. J. E. Hargis, Mae Johnson.
PACE—Mrs. M. F. Davis.
SCOOBA—Mrs. W. S. Carter.
SHANNON—Nellie Irby Cowden.
STARKSVILLE—Mrs. N. C. Moncrief, Mary S. Ward.
TUPELO—Virginia Mitchell.
WEST POINT—Annie G. Moore.
WIGGINS—Louise Barnett.

MISSOURI

BROOKFIELD—Beulah B. Reese.
KANSAS CITY—Grace E. Chapman, Jeanne M. Kohler, Clarice Leone Lemons.
KIRKWOOD—Ida Missildine.
LOUISIANA—Mrs. E. J. Edgar.
ST. JOSEPH—George A. Everest, Birdie B. Lower.
ST. LOUIS—David F. Earle.
SOUTH WEST CITY—Mrs. W. G. Brandstetter.
SPRINGFIELD—Mrs. W. H. Talmage.
WASHINGTON—Mamie Ernest.

MONTANA

BILLINGS—Ethel Opie, Blanche McNeely Ragsdale.
BOZEMAN—Lela M. Maxwell.
BUTTE—Helen Bailey La Veele, Margaret McHale, Elsa MacPherson.
GLASGOW—Mrs. B. H. Cottrell.
GLEN DIVE—Mrs. P. J. Moe.
HAVRE—Marie Yeon.
HELENA—Margaret H. Vollert, Mrs. William Whalen.
KALISPELL—Mrs. G. W. Hunt, Irene Neilson.
LIVINGSTON—Jane Ninde.
MILES CITY—Esther Cox Benson.
MISSOULA—Leila McDonald, Mrs. Abby Paxton Senior, Edith Ruth Stiff.
THREE FORKS—Laura Callaghan.

NEBRASKA

BANCROFT—Mr. L. Wullenwaber.
BEATRICE—Mrs. M. S. Calvin.
BETHANY—Doris A. Knight.
BROKEN BOW—Jennie May Taylor Dady.
CLARKSON—Bessie E. Novotny.

SHERWOOD MUSIC SCHOOL

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

NEBRASKA—(Continued)

COZAD—Darlene B. Hughes, Isabelle Rowe.
CREIGHTON—Helen Leone Sharp.
FAIRBURY—Mrs. G. C. Holman, Mary Murphy.
FALLS CITY—Maybelle Poteet Denison.
FONTANETTE—Marilla Walsworth.
FREMONT—Marilla Maxwell, Florence Mengel.
GENEVA—Eulalia M. Rickly.
HUMPHREY—Lucille Welch Busch.
LINCOLN—Helen Boyce, Hazel O'Connor, Helen Louise Talcott.
LORETTO—Neva M. Hoak.
MEAD—Esther Edoff Anderson, Lillian Johnson, Vivian E. Udd.
NAPER—Ida McIntosh Curtis.
NEWMAN GROVE—Mrs. John Salstrom, Mrs. C. L. Samuelson, Mabel Vaage.
NORFOLK—Cora A. Beels, Esther M. Harrison.
NORTH PLATTE—Evelyn Diener, Otto R. Marsh.
OMAHA—Frances Baetens, Nettie F. Burke, Mrs. C. R. Cameron, Annie F. Glasgow, Mrs. R. C. Griffith, Gertrude Hoden, E. M. Jones, Othelia Kinder, Helen Mackin, Bessie B. Middleton, Edith May Miller, Mrs. Geil W. McMonies, Miriam Ruback, Amelia Waage, Georgia Way.
PIERCE—Martha L. Sehestedt.
PLATTSMOUTH—Lillian Freeman.
PLEASANT DALE—Winnifred Shackell.
SNYDER—G. Lawrence Kibler.
SPRINGFIELD—Mabel Zimmerman.
TEKAMAH—Charlotte Coleman.
UNIVERSITY PLACE—Lucy A. England.
THUNE—Augusta C. Ehlers.
WAHOO—Mildred Ethyle Johnson.
WAUSA—Carl Sigurd Malmstrom.
WAYNE—Grace Dickson Keyser.
WESTON—Nita Samek.
WILBUR—Cora Williams.

NEW JERSEY

COLUMBIA—Olive D. Weidman.
EAST ORANGE—Angileen Gifford Runser.
PHILLIPSBURG—Jennie Shillinger.
WEEHAWKEN—Cecelia McGinty Taylor.

NEW MEXICO

ALBUQUERQUE—Ettie A. Gobel, Louise M. Nichols, Gertrude Thompson.
E. LAS VEGAS—Alma Bland Rhodes.
HAGERMAN—Ethel Smith.
RATON—Mrs. L. S. Brown.

NEW YORK

BATAVIA—Alice D. Corbett.
BATH—Sarah E. Babcock, Flora Knight Mayer.
BEMUS POINT—Martinette D. Drayton.
BUFFALO—Leonard Adams, Rosabel E. Bacon, V. Spencer Balser, Erma H. Becker, William Benbow, Mildred A. Brachthausen, Grace H. Chester, Arnold Cornelissen, Mae Swallow Craig, Marguerite G. Davison, Edmond J. Dowd, Olive L. Ebling, Nellie M. Gould, Otto Philip Hager, Elmer G. Henshaw, Henry W. Hoffman, Peter J. Jankowski, Lloyd Pryce Jones, Ethel Lowry Kraus, Inez Whittaker Larkin, Gladys A. Mashke, Helen Garrett Mennig, Lauretta Allyn Meyers, John Edward Miller, Flora J. Miller, Madeline E. Murphy, George Oberacker, Helen Stoddard Philp, Katherine G. Randall, Alice M. Richards, Caroline D. Robinson, Elsie May Schnautz, Blanche Sindecuse, Gertrude Thomas, Molly Thompson, Stanley Zakrzewski.
CANANDAIGUA—J. Hart Kinsey.
CONEWANGO VALLEY—Mrs. Glenn C. Darling.
CORNING—Walter Kanbisch.
CORTLAND—Camilla Eder, Louise Jones, Martha Phylena McGraw, Esther G. Robinson.
DANVILLE—Elizabeth Endress.
DE RUYTER—Della Hinds Fox, Mrs. J. C. Stillman.
DUNKIRK—Mae W. Rathfon.
ELLICOTTVILLE—Nellie M. B. Fraser.
FREWSBURG—Mary J. Johnson.
FULTON—David B. Carroll.
GROTON—Myra Van Horn.
HAMMONDSPORT—Fanny Talmage Aber, Ivah Jacobus.
HORSELL—Bertha Cadogan, Fanny H. Phillips, John W. Surra.
JAMESTOWN—Gordon Brearey, Flavia Corkery, Jean Talbot Miller, Henry Zimmer.
LANCASTER—Phillipp L. Kraemer.
LINCKLAEN—Letta A. Parslow.
MARATHON—Mary Beach Shevalier.
MEDINA—Mrs. Ernest Hart.
MT. MORRIS—Margaret Louise Pitt.
NEW YORK CITY—Leon Rosenbloom.
NIAGARA FALLS—C. Louise Crocker, Ruth Bilet Davis, Ethelda Drummond, Mary M. Kain, Agnes McGraw, Sybil I. Simmons.
N. TONAWANDA—Mrs. Vernon W. Curtis.
OSWEGO—James H. Lally, Joseph J. McGrath.
PINE PLAINS—Revilla Haight.
PORT BYRON—Mrs. Elmer Clapp.
RANDOLPH—Ida D. Pike.
ROCHESTER—Alice L. Kellogg.
SHERBURNE—C. Herbert Johnson.
SIDNEY—Helen T. Bartholomew.
SNYDER—Mildred E. Rieger.

SHERWOOD MUSIC SCHOOL

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

NEW YORK—(Continued)

WARSAW—Maybel E. Eisenbart.
WILLIAMSON—Inez M. Clark.
WILLIAMSVILLE—Mrs. George L. Maurer.

NORTH CAROLINA

FREMONT—Ivor Aycock.
GREENSBORO—Anna Nell George, Florence Hunt.
RALEIGH—Lovie Jones.

NORTH DAKOTA

CHRISTINE—Helen Jean Johnson.
ELLENDALE—Jessie Howell Dunphy.
HANKINSON—Evangeline M. Green.
JAMESTOWN—Caroline Kurtz Anderson.
MINOT—Jessie Finley Riley.
MONANGO—Harriet M. Caldwell, Vivian Moe.
NORTONVILLE—Edna M. Halverson.

OHIO

AKRON—Blanche Barry, Ruth Beveridge Berry, Anna G. Curtis, Francesco De Leone, Mary Dice, Blanche I. Engler, Bertha M. Farver, Litta Peet Kilgore, Goldie Larson, Pauline Bierly Leffler, Grace W. Lowery, Grace Martin, Ada A. Miller, Louise I. Miller, Leola Moatz, Estelle Musson, Viola E. Paul, Rose Polevoi, Gladys Hamilton Silver, Beulah Slaughter, Edna Smith, Forrest Stump, Genevieve M. Williams, Mary Frances Williams, Mrs. J. K. Zimmerman.
ALLIANCE—Mrs. Gayle Henry Boyce, Beatrice Graf, Florence Henry.
ASHLAND—Vernon Baum, Jeanette Vanosdall.
BARBERTON—Mrs. J. B. Chisnell, Mrs. A. M. Cunningham, Dorothy D. Edwards, Mrs. John F. Heimel, Florena Kriegbaum, Ida Howe Monk, Amanda Stadtmiller.
BATH—Ruth Hopkins Scott.
BEDFORD—Edith G. Dawson.
BELLEFONTAINE—Adda Eddy.
BELLEVUE—Margaret Callaghan Friend, Katharine Lehmann.
BLUFFTON—Mrs. H. B. Adams.
BRYAN—Edith E. Donze, Isola Walters.
BUCYRUS—Mrs. J. W. Loomis, Eva E. Vollrath, Mabel C. Wagner.
CANTON—Laura Armitage, Mary A. Beckerer, Anna Bramhall, Gladys C. Cook, Mrs. Homer C. Dickes, Nellie J. Dretke, Evelyn Greene, June M. Gregory, Mrs. J. F. Koehler, Clifton H. Koffel, Goldie R. Mathie, Alice N. Nudo, Florence M. Nusly, James Peterman, Mrs. W. S. Poorman, Helen J. Popovici, Margaret Raz, Anna Swallen, Mrs. Wm. B. Taylor, Harry O. Wagner, Mrs. Austin Walter, Gertrude Wylie, Ruth La Verne Zellers.

CHAGRIN FALLS—Florence M. Barrows.
CINCINNATI—Anne Cockburn, Mrs. R. L. Har-kins.
CLEVELAND—Laura Louise Bender, John Gokel, Jessie L. Havill, Etta Adeline Hill, Mrs. C. H. Irving, Edna Baird Takken, Franklin B. Taylor, Ethel J. Umbreit, Alice E. Willson.
CLEVELAND HEIGHTS—Doris E. Buck, Malvina G. Klein, Mae R. Norton.
COLUMBUS—Luella N. Jelley, Marged Edith Jones.
CONNEAUT—Miss E. Tracy Brown, Charlotte Campbell Elsasser.
CONVOY—Mrs. G. Bauer.
COSHOCOTON—Olga Schauweker.
CRESTLINE—Bessie Todd.
CUYAHOGA FALLS—Virginia Motz.
DAYTON—Mrs. Clyde S. Bingham, William A. Metzner.
DEFIANCE—Hilda E. Weible.
DELPHOS—Esther Helen Cordell, Lucille Reul.
DOYLESTOWN—Lenore Landes.
EAST AKRON—Violet Katherine Mathias, Mrs. J. A. Minarde, Mrs. E. L. Roberts, Nellie Whit-taker.
EAST CLEVELAND—Etta A. Hill, Margaret H. Mooney.
EAST SPARTA—Magdalen Mueller.
ELLET—Mrs. William Haller.
ELYRIA—Louise Brown, Mrs. Erie D. Chapman, Mrs. A. J. Melton.
FINDLAY—Mildred Coddling, Lottie G. Walters.
FOSTORIA—E. L. Bonnell, Guesta Keefer, Mar-jorie E. Newhouse, C. A. Ward.
FRANKLIN—Mrs. S. S. Stahl.
FREMONT—Lucy B. Garvin.
GAMBIER—Burdetta Lepley.
GENOA—Nelle Wood.
GLENMONT—Edna Z. Heffley.
HAMILTON—Nell Milliken Hull, Willa Eyre Ulm-schneider.
HARTVILLE—Lucile C. Smith.
LAKEWOOD—Ethel Byler, Harry D. Fay, Mrs. Emilio Wilkinson.
LANCASTER—Angie O. Wright.
LIMA—Bernadette Blanchard, Mrs. F. E. Bolton, Leona Feltz, Edith Jones, Beatrice Kenyon, Nell Kriete.
LORAIN—Esther D. Battenhouse, Gladys Kish-man, Mary Mannion, Gladys Wise.
LOUISVILLE—Kathryn Immel.
LOWELL—Hazel E. Spies.
MALVERN—Anna E. Reese.
MARIETTA—Phoebe Brown, Beulah McKinney, Myrtle R. Sibley.
MARION—Mrs. Harry Williams.

SHERWOOD MUSIC SCHOOL

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

OHIO—(Continued)

MARTIN'S FERRY—Jessie Alma Wolfe.
MASSILLON—Mrs. Thomas Stephan, Mary C. Warth.
MT. VERNON—Lillian Minard.
NEVADA—Lizzie Baublitz, Iona Martin Cover.
NEWARK—Bertha May Doomy.
NEWPORT—Ethel M. Hays.
NEW WASHINGTON—Sara Naomi Wert.
OBERLIN—Mr. and Mrs. V. V. Lytle.
OHIO CITY—Lucille Hoffman.
PAINESVILLE—Helen May Duncan.
PAULDING—Alice Copeland, Mrs. W. H. W. Webster.
PLYMOUTH—Mrs. A. T. Shafer.
POMEROY—Alfred Genheimer.
PORT CLINTON—Mrs. Albert Sharp.
ST. MARYS—Bernice Baxter, Zella Dixon, Amanda Limbacher, C. B. Whiteman.
SALEM—Ralph Coy.
SHELBY—Bertha Palmer.
SHILOH—Greta Hamilton.
SOUTH EUCLID—Gertrude Sutton Allen.
SPRINGFIELD—Helen Jeannette Lutz, Mrs. Paul E. Nollen, Emma Kiefer Timmerman, Sonora Trout.
SULPHUR SPRINGS—Lucy M. Campbell.
TIFFIN—Katherine Arnold.
TOLEDO—Amy Decker, Lina C. Keith, Amy Alm-rath Kohler, Margaret Ream Lee, Carl O. Paul, Louise Runkle, Goldie Smith, Ethel Strang, Gladys S. Temple.
URBANA—Alice C. Longfellow.
VAN WERT—D. K. Antrim, Hattie Counseller Kreisel, Gladys Stemen, Walter R. Weber.
WADSWORTH—Edna R. Mills, Mrs. David Nolf.
WAPAKONETA—Anna Kayser.
WASHINGTONVILLE—Birdie E. Brady.
WAUSEON—Mrs. Case Burr.
WEST LIBERTY—Bessie Hayes, Dorothy F. Yoder.
WICKLIFFE—May H. Kralick.
XENIA—Katherine Trader.
YOUNGSTOWN—Mrs. J. C. Altomond, Edward Ellis, St. Edward's School.
ZANESVILLE—E. F. Buckmeyer, Vera Spangler.

OKLAHOMA

BLACKWELL—Vessie Beauchamp West.
CARMEN—Aleen Bogardus.
ENID—Verda E. Miller.
IDABEL—Mrs. Lee Martin.
McALESTER—Irma Combs, Della Tully Matthews, Mrs. Gale Merritt.

MEDFORD—Mary McRaven Cotner.
PERRY—Minnie Cramer.
SAPULPA—Mrs. F. L. Acock.
TAHLEQUAH—Flavel Ruth Bollman.
TULSA—Genevieve Harmer Dart, William W. Perry, Tulsa College of Fine Arts, John Knowles Weaver, Crystelle E. Wheat.

OREGON

ASHLAND—Mrs. Harry E. Attig.
BAKER—Birdie Bushnell.
METOLIUS—Jessie E. Marsh.

PENNSYLVANIA

ALLENTOWN—Warren F. Acker, Herbert Gernert, Blanche K. Googins, Elloda Kemmerer, D. G. Knauss, Edgar B. Kocher.
AMBRIDGE—Milton T. Pickles.
BANGOR—Mrs. D. F. Green, Evelyn E. Keat.
BEAVER—Belle Andriessen.
BEAVER FALLS—Effie C. Hamilton, Rose Victor, Mrs. Homer Wisner.
BLAIRSVILLE—Martha E. Kier, Emil Steudel.
BRADDOCK—Grace G. Gourley.
BRADFORD—William R. Davis, Lois E. Duggan, Etta C. Hart, Helen Hastings.
BROCKWAY—Erma Bowdish.
BROOKVILLE—Mary Erdice, Mrs. Mead Shick.
BUTLER—Velma Brown Hilliard.
CANONSBURG—Grace McWilliams.
CARROLTOWN—Miss H. M. Sharbaugh.
CLARION—Ethel Bullers Beers, Orpha E. Capron, Sarah A. Smalley.
COLUMBIA—Pearl C. Keesey.
CONNELLSVILLE—Rae E. George, Pearl Keck.
CORY—Lillian L. Barnes, E. Louise Ellsworth.
COUDERSPORT—Nelda Doerner.
CURWENSVILLE—Harry A. Dickie.
DOUGLASSVILLE—Walter E. Shirey.
DU BOIS—Frances L. Clark, Donaetta Fairman, Ruth Woods Finger, Mrs. E. E. King, Lauraine Janet Kirkpatrick, Florence Murphy Linaker, Sara Ellen London.
EAST BRADY—Mary Kritchgan.
EAST McKEESPORT—Anna M. Merchant.
EASTON—Stella M. Brittain, Eleanor Fraunfelder, Grace Hahn, Earle D. Laros, Hazel A. Moser, Helena Schiff.
EDERSBURG—Elizabeth Gray.
ELLWOOD CITY—Otto E. Bartel.
EMLENTON—Irene Fleckenstein.
EMPORIUM—Myrtie Weber.
ENID—Mabel Edwards.

SHERWOOD MUSIC SCHOOL

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

PENNSYLVANIA—(Continued)

ERIE—Thekla Abbot, Anna A. Bruder, Gertrude Delano, Ruth Evelyn Dougherty, Violet Fogleboch, Mabel Irene Johnson, Viola Margaret Livingston, Florence Pelton, Alice Sloan, Frances Steiner, Thora Widd, Marie E. Zimmerman.

FAIRCHANCE—Esther Ridenour.

GALETON—Mary Dillon.

GARRETT—Elsie S. Kooser.

HOUTZDALE—Jennie C. Clark.

INGLESIDE—Annie G. Rayburn.

IRWIN—Marie L. Carroll.

JEANETTE—Leonore W. Stirling.

JOHNSONBURG—Laura Kifer, Mrs. K. Loy McLane.

JOHNSTOWN—Willa M. Butler, Gertrude S. Rohde.

KANE—Ruby K. Evans.

KITTANNING—Pauline E. George, Edna Norman.

LEECHBURG—Mrs. Herman L. Grote, Mabel Van Giesen.

LEETSDALE—Maud McQuaid.

LIGONIER—Olive Stom.

LILLY—Martha A. Hite.

MARTINSBURG—J. C. Bolger.

MEADVILLE—Mary Helen Martin, Mabel Virginia Shirk, Edith G. Zimmer.

MEYERSDALE—Della B. Dailey.

MIDDLETOWN—G. W. Dasher.

MONACA—Frank B. Chamberlain.

MONESSEN—Edgar E. Drake.

MONONGAHELA—Luella M. Scott, M. Lenore Sutman.

MT. LEBANON—Rosetta B. Boyer.

MCDONALD—Hazel Speer.

McGRANN—Dessie D. Yates.

McKEESPORT—Adolph Mayer, Ruby Witner Weber.

NATRONA—F. M. Singer.

NEW BRIGHTON—Sally M. Dalbey, Carrie M. Miller.

NEW KENSINGTON—Blanche Hill, Eda A. Kropff.

NEW SALEM—Nora D. Johnson.

NORTH EAST—Helen Wells Nash.

NORTH GIRARD—Mrs. R. Ernest Blakely.

OIL CITY—Euphrasia McCullough.

OSCEOLA MILLS—Charlotte Neff.

PHILADELPHIA—Mrs. Ernest Pechin.

PHILIPSBURG—Nancy Holt.

PITCAIRN—Mrs. R. R. Bayer.

PITTSBURGH—Clara Elkin, Mrs. J. H. Esser, Mrs. Foster J. Hartman, Margaret Llewellyn, Mae E. Miller, Rose E. Mitchell, Mrs. M. P. Rudderow.

PUNXSUTAWNEY—Mrs. W. H. Hill, Mrs. W. F. Zeitler.

READING—Mrs. Gordon D. Richardson, Chester Wittell.

REYNOLDSVILLE—Madge Henry, Zelda Snyder.

RIDLEY PARK—Elizabeth Dorothy Ernst.

ROCHESTER—J. E. Roberts.

SHAMOKIN—Mrs. Wm. Hepler, Claude H. Readly, Mary L. Shoener.

SHARPSVILLE—Cora V. Fuller.

SOMERSET—Edith H. Young.

STROUDSBURG—Blanche Sigafus, E. Gertrude Teets.

SUMMERVILLE—Ella Carrier.

SUSQUEHANNA—H. S. Warner.

SWARTHMORE—Helen Eugenie Parrott.

TARENTUM—Laura M. Adams, Lillian Hoover.

TITUSVILLE—Louise C. White.

UNION CITY—Myra A. Duncombe.

UNIONTOWN—Bertha Loriaux, George Phillips, Fred Simpson.

WASHINGTON—H. P. Gerlein, Mrs. Harry E. Longdon.

WELLSBORO—Katherine McInroy.

WILKINSBURG—Jean F. Carroll, Marianne Genet, Arzella Huntsberger.

WILMERDING—Margaret E. George.

WINDBER—Mrs. K. E. Schulz.

YOUNGWOOD—Emma Gertrude Roberts.

SOUTH CAROLINA

BEAUFORT—Mary M. Kindelberger.

PELZER—Mrs. Thomas J. Crane.

SOUTH DAKOTA

ABERDEEN—Jean Allen Amsden, Violet Beechey, Lola A. Bush, Mrs. Earl A. Carlson, Mary Granger, Madge King Johnston, Mrs. D. J. Moriarty, Violet Nedderson, Norma Petersen, Walther Pfizner, Mae S. Rummel, Mrs. E. J. Searle.

BRADLEY—Jean McKenney.

CASTLEWOOD—Mrs. H. A. Hoftiezer.

CLARK—Verna Headley, Musette S. Jones.

DEADWOOD—Olive Lathrope.

GROTON—Laurina A. Klug.

HENRY—Laura Ginther.

HOT SPRINGS—Mrs. J. C. Spencer.

HURON—Gertrude A. Null, Mrs. T. J. Wood.

IPSWICH—Mrs. Theo. Jones Grosz.

KIMBALL—Florence Kirtland, Cora L. Skinrood.

LAKE NORDEN—Clarence E. Larson.

LAKE PRESTON—Musette Skinner, Pearl G. Van Pelt.

LAKE VIEW—Mrs. M. Rap.

SHERWOOD MUSIC SCHOOL

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

SOUTH DAKOTA—(Continued)

LEAD—Isabel Treweek.
LEOLA—Mrs. Leslie Turner.
MELLETT—Edna M. Olson.
MOBRIDGE—Lillian Doud, Ruth Adams Harville, Alice Ray McCauley, Norma Petersen, Mrs. Bennie T. Rietz, Bernice J. Taylor.
ORIENT—Grace Gunnison.
RAYMOND—Fannie L. Burns, Catherine Christensen Kunkle.
SIOUX FALLS—Mrs. H. J. Chapman, Frances L. Grigsby, Cora Lokensgard, Edith N. Mills, Mrs. R. S. Rasmussen.
SPEARFISH—Ruth Lemen.
WATERTOWN—Pearl Y. Kellogg, Mabel McIntosh, Bertha L. Taecker, Effie Wanbaugh.

TENNESSEE

HENNING—Margaret Roy.
MEMPHIS—Carrie Ellington Green.
NASHVILLE—Fanny R. Porter.

TEXAS

ABILENE—Mrs. M. M. Childress.
DALLAS—Mrs. J. K. Burton.
FERRIS—Bell Webb Fox.
FORT WORTH—Mrs. H. P. Ross.
HOUSTON—C. A. Hammond, Leona Kirmse, Odette Gaither, Mrs. H. J. Thompson.
WAXAHACHIE—Maude H. Biard, Mrs. Roland H. Harrison.

UTAH

SALT LAKE CITY—Cora Isabelle Orr.

VIRGINIA

RICHMOND—Minnie M. Cogbill, Ernest H. Cosby, F. Flaxington Harker, Mrs. F. D. Hequem-bourg, Adriana Ludwig, Lena I. Massei.
STAUNTON—Leo J. Burnicke.

WASHINGTON

HILLYARD—Margaret Anderson.
SPOKANE—Mrs. E. S. Eyer.

WEST VIRGINIA

CHARLESTON—W. S. Mason.
CLARKSBURG—Cora M. Atchison, Maud B. Walsh.
FAIRMOUNT—Iva Ginkel.
HUNTINGTON—Dorothea Sandman Beuhring, Lelia Butler, Mrs. C. B. Lauhon.
MORGANTOWN—Blanche Protzman.

MOUNDSVILLE—Helen Henderson, Emma Moore Scott.

PARKERSBURG—Frances Mildred Carpenter, Frances Dwight Johnson.

SALEM—S. O. Dew.

WHEELING—Carl Nestmann.

WISCONSIN

ADAMS—Mrs. Ed. Hallahan.
ALMA CENTER—Mrs. J. J. Hart, Cecelia Sichler.
ANTIGO—Howard Jaekel, Pearl M. King.
ASHLAND—Florence L. Puffer.
AUGUSTA—Vera W. Cameron.
BANGOR—Mollie Osborne.
BARABOO—Belle Risley, Ethel Rodwell.
BEAVER DAM—Anna Hanneman Harder.
BELOIT—Lelia Goodenough, Helene E. Johnson, Mrs. Emma E. Smith, Mary Elizabeth Welch.
BLACK RIVER FALLS—Hazel Bowen, Jessie Hull.
BOSCOBEL—Helen Reinhold.
BURLINGTON—Erna McLaughlin.
COLOMA—Theodora Behrens.
CUDAHY—Paulina Attermeier.
EAU CLAIRE—Anna Liebau, Grace McCombs, Ernest H. Miles, Eleanore Zemple.
EDGERTON—Mrs. Van Ness Green.
ELKHORN—Mrs. J. A. Edwards, Mamie Hoffman.
ELLSWORTH—Louise Lundberg Nelson.
EVANSVILLE—Pauline Geary.
FOND DU LAC—Rose Louise Bay, Mrs. Bernard T. Breister, Emily Hauer, Nellie M. Holland, Angeline Kommers, Lucine Marcoux, Mrs. F. L. McAleavey, Antoinette Ward.
GENOA JUNCTION—Helen Sponholtz Weber.
GRANTON—Vera B. Crandall.
GREEN BAY—M. Grace Church, Gladys Jonte, Mrs. Walter L. Larsen.
HORICON—Dena L. Knop.
HUDSON—Amy Christopherson.
JANESVILLE—Alice Monahan, Mrs. George Welch.
KENOSHA—The Congdon School of Music and Dramatic Art, Lelia Lloyd Dennis, Carolyn Girard, Olive McKenna, Ida Lydia Rydeen, Edmund A. Stella, Kenosha School of Music.
LA CROSSE—Elizabeth Ida, George Charles Weiss.
LAKE GENEVA—Mrs. R. C. Cobb.
LAKE MILLS—Etta Irene Wilson.
LANCASTER—Mabel Stone Pennock.
MADISON—Elizabeth Buehler, Christine Mickelson, Laura J. Richards, Louise Vroman.
MANITOWOC—Anita Frazier, Bertha Klingholz.
MENOMONIE—Antonia Mitzner.

SHERWOOD MUSIC SCHOOL

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

WISCONSIN—(Continued)

MILWAUKEE—Philip J. Beyer, Fay Hood Brewer, Carl Euler, Mathilde Huchting, Myrtle A. Jesko, Jacob Moerschel, St. Joseph's Convent, Hazel Stuelpnagel, A. Peggy Westphal, Emma Wettstein.

MINERAL POINT—Henrietta Hanscom.

NEENAH—Annette Lindahl Matheson.

NEILLSVILLE—Mrs. Jesse Scott.

OXFORD—Isabel Franklin.

PLATTEVILLE—Erna Saxmann Adickes, Katherine Kies.

PRAIRIE DU SAC—M. Rose Koch.

RACINE—Earl S. Gere, Frederick Schulte.

REEDSBURG—Eugenie Lassalette Ellenberg.

RHINELANDER—Mrs. T. R. Welch.

RIPON—Erna Z. Luetscher.

ST. CROIX FALLS—Esther M. Laursen.

SHEBOYGAN—Winifred Webb Hille.

SPARTA—Leah Doane.

STOUGHTON—Vinnie Anderson Hegge.

SUPERIOR—Mrs. J. Haasis.

VERONA—Veral Donkle.

WATERLOO—Adele Doering.

WAUKESHA—Blanche Willson.

WAUPUN—Ethel Jay Pinkerton.

WAUSAU—Chas. L. Hoyt.

WAUWATOSA—Alice E. Washburn.

WESTFIELD—Dora E. Hill.

WEST SALEM—Bernice McDonald.

WHITEWATER—Alvin William Halgerson, Katherine Scholl, Edith Caroline Wheeler.

WYOMING

CASPER—Jessie Fowler.

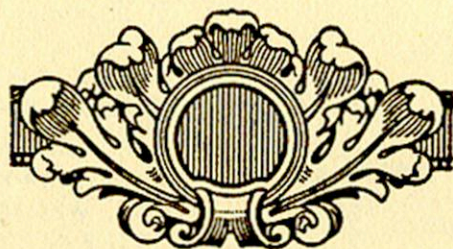
CHEYENNE—Mrs. B. F. Fowler, Lyda M. Vaughan.

DOUGLAS—Mary Merritt.

LARAMIE—Irene Weightman Kuntz.

POWELL—Mrs. W. G. Dungan.

RIVERTON—Isabel Rathbun Sarvis.



SHERWOOD MUSIC SCHOOL

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