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1928

Sherwood Music School Annual Catalog 1928-1929

Sherwood Music School

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SHERWOOD MUSIC SCHOOL

1928
1929

FINE ARTS BUILDING
CHICAGO

CATALOG

SHERWOOD MUSIC SCHOOL

FINE ARTS BUILDING
CHICAGO

CABLE ADDRESS: SHERMUSIC

for the season

1928
1929

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 Chicago, 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—

Arthur Wildman, *Corresponding Secretary*

SHERWOOD MUSIC SCHOOL

Fine Arts Building

410 South Michigan Avenue

CHICAGO

SHERWOOD MUSIC SCHOOL

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SHERWOOD MUSIC SCHOOL

WILLIAM HALL SHERWOOD (1854-1911)

Founder of the Sherwood Music School

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, conductors, orchestra players, dramatic artists—every year adds a long list to the membership of the Sherwood Alumni.

Although the thirty-three 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
MUSICAL PROFESSION

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

The SERVICE OF THE SHERWOOD MUSIC SCHOOL

Training

THE SHERWOOD MUSIC SCHOOL is both a vocational and a cultural school. Its courses of study may be taken as thorough preparation for professional careers; or purely for their cultural values.

The training phase of the service of the SHERWOOD MUSIC SCHOOL is unusually broad. It makes provision for the student with concert ambitions not only to receive the necessary technical and interpretative guidance, but also for him to have opportunity to appear frequently before audiences. It makes provision, likewise, for the student who wishes to become a teacher to have opportunity to engage in supervised practice teaching. These features of Sherwood service are explained fully in subsequent sections of this Catalog.

As a school for vocational training, the SHERWOOD MUSIC SCHOOL prepares students—

To appear before the public as concert artists, dramatic artists, or dancers

To teach any musical subject, dramatic art, or dancing

To teach and supervise music in the Public Schools

To play theater or church organ, or

To play in, or conduct, orchestras and bands.

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

Placing

In addition to providing the best training, the SHERWOOD MUSIC SCHOOL provides openings for its qualified graduates.

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 providing openings for those whom it trains.

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

SHERWOOD MUSIC SCHOOL

SHERWOOD SERVICE—(*Continued*)

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.

Teaching Positions

The SHERWOOD MUSIC SCHOOL has more than one thousand Extension Branches, located throughout the country. (See Page 115.)

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.

The number of teaching positions which the School is able to offer to its graduates is greatly augmented by the growing needs of its own Faculty in Chicago, and by the requests received from colleges and conservatories, asking for Sherwood graduates to take responsible places on their faculties.

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 of our students in positions with salaries ranging from $85.00 to $100.00 a week.

Those trained by the SHERWOOD MUSIC SCHOOL for theater organ playing are qualified for the highest-salaried positions because they have received their instruction from an artist who has won a distinguished place as a theater organist; because they are intimately acquainted with the unified organ used in modern theaters and know all its possibilities; because they have a thorough technical foundation and a wide repertoire; and because they have had actual experience in film accompaniment.

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 $1,500.00 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, orchestra conducting, and similar activities.

The Orchestra and Band Fields

Growing appreciation of music is also clearly reflected in the greater demand for orchestra and band 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. Concert, community, industrial and school bands are recognized features of American musical life. There are excellent openings for competent orchestra and band players and for capable conductors and arrangers. Openings are especially numerous for players of the wind instruments required by orchestras.

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.

Studies in band and orchestra conducting are particularly recommended to those who expect to enter the field of Public School Music.

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 recently secured for Sherwood dramatic students.

JOHN WILSKI, Director and Lead in the Broadway Exchange, a play producing organization in New York City.

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.

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

MARY RHODUS: Teacher of Public Speaking and Play Coach in Riverside High School, Riverside, Illinois.

MADELYN GLYNN: Dramatic Teacher in Austin High School, Chicago.

ANNA LORETTA SCHWENKE: Dramatic Art instructor for six girls' schools in Chicago and member of the Faculty of the SHERWOOD MUSIC SCHOOL.

BLANCH LAWLER: Dramatic Art instructor of the Cathedral School.

An important feature of all courses of the Dramatic Art Department is frequent participation in plays and recitals. Thus the student receives valuable free coaching; puts into practice what he has learned; and grows to feel at ease before audiences.

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

FINANCIAL AID

THE SHERWOOD MUSIC SCHOOL maintains thirty-four Neighborhood Branches in Chicago and suburbs, in which are taught upward of four thousand junior students of Piano, Violin, and Dramatic Art.

In order to help talented students who wish to prepare for teaching or for concert work, but whose funds are not entirely sufficient for their plans, the School can provide teaching positions in these Branches, which will help to defray the expenses of advanced study.

This plan for granting financial aid offers a number of advantages over scholarship or loan fund assistance, because

(a) The plan is available to all who meet its requirements, and there is no uncertainty about securing its advantages, such as exists with competitive scholarship assistance.
(b) It may be made to help defray not only tuition, but eventually living expenses as well.
(c) It provides assistance for an indefinite number of years.
(d) It offers practical experience in supervised teaching.
(e) It paves the way for a responsible position within the Sherwood organization, or outside it.
(f) No financial obligation is incurred which will be a handicap in the future, as with loan fund assistance; the student earns while learning.

—and because the School can offer financial help to many more students through these teaching positions than it could provide scholarships. More than one hundred twenty-five student-teachers are now holding teaching positions in the Chicago Neighborhood Branches. Their earnings, last year, exceeded $125,000.00. Approximately two hundred new students are added to the enrollment of the Neighborhood Branches every month, making possible constant additions to the teaching staff of the Junior Department.

Applicants for financial aid through these teaching positions in the Chicago Neighborhood Branches are given a special course of training to fit them for their duties as Junior Department instructors. The length of this preliminary course naturally varies, according to the previous training and experience of applicants. Students and teachers who are interested in securing the advantages of this plan of financial assistance are invited to send a full account of their training and experience to the CORRESPONDING SECRETARY of the School. Upon receipt of this information, each applicant will be given details of the plan under which he may qualify for financial assistance through appointment to the Junior Department Faculty.

FINANCIAL AID—*(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 taken advantage of the Sherwood plan for granting financial aid to those whose means are not entirely sufficient for the courses of study which they desire to undertake.

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

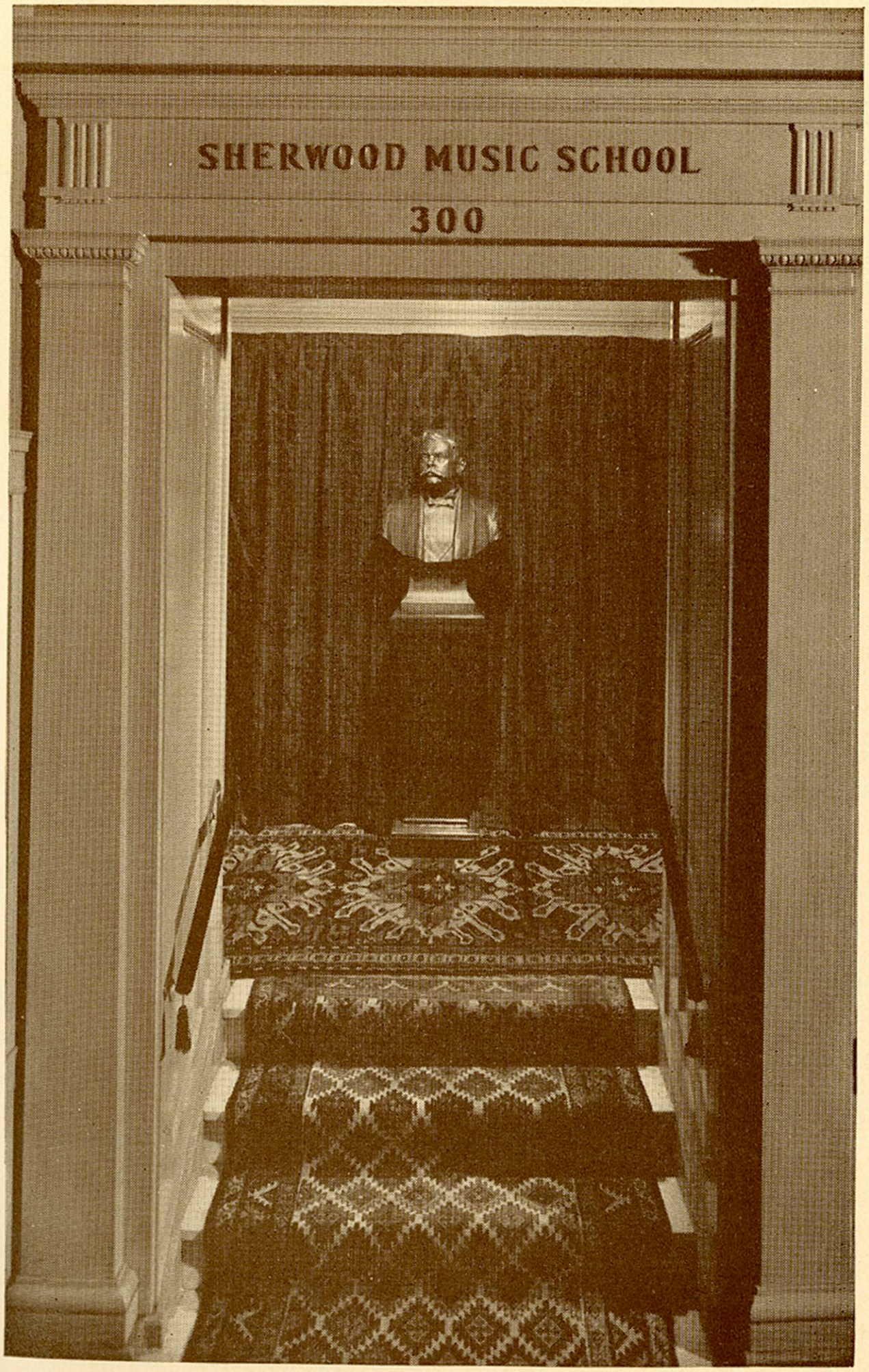
I came to the SHERWOOD MUSIC SCHOOL as an advanced student, having studied your Conservatory Course, through the Extension Department, in Iowa. After spending some time in study, and in getting acquainted with your working methods, I was placed as a teacher in your Main School and in your Chicago Neighborhood 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



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

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. This fact has been taken into account by the executives of the SHERWOOD MUSIC SCHOOL. No pains have been spared to create an atmosphere of beauty and refinement, conducive to the development of the highest idealism in art.

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 has 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 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."

Other aspects of the environment of Sherwood students, namely, musical life within the School, social life of the School, and the advantages offered by Chicago as a musical and cultural center, are discussed in subsequent sections of this Catalog.

SHERWOOD MUSIC SCHOOL

FINE ARTS BUILDING

Home of the Sherwood Music School

SHERWOOD MUSIC SCHOOL

MUSICAL LIFE OF THE SCHOOL

THE concerts and recitals given by students, teachers, and musical organizations of the SHERWOOD MUSIC SCHOOL, form an important supplementary part of its courses of preparation for the musical profession.

By *attending* these concerts and recitals, students may become acquainted with a vast range of musical literature, many unique items of which, for various reasons, are seldom heard elsewhere. Further, 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.

By *participating* in these concerts and recitals, students may gain experience in appearing before audiences—experience which is indispensable to the student with concert ambitions, and valuable to all students. 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 at any other time. 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. Students of exceptional talent are chosen to appear as soloists with the Sherwood Symphony Orchestra, in important School programs at Orchestra Hall and the Auditorium Theater. Those who wish to become accompanists may acquire poise, routine, and knowledge of repertoire by playing accompaniments for School recital programs.

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 and young artists of the SHERWOOD MUSIC SCHOOL during the Summer Session, in the Fine Arts Recital Hall.

Series of three concerts given by Sherwood Symphony Orchestra in Orchestra Hall.

Series of six recitals given by artist teachers in the Playhouse Theater, direction: Bertha Ott.

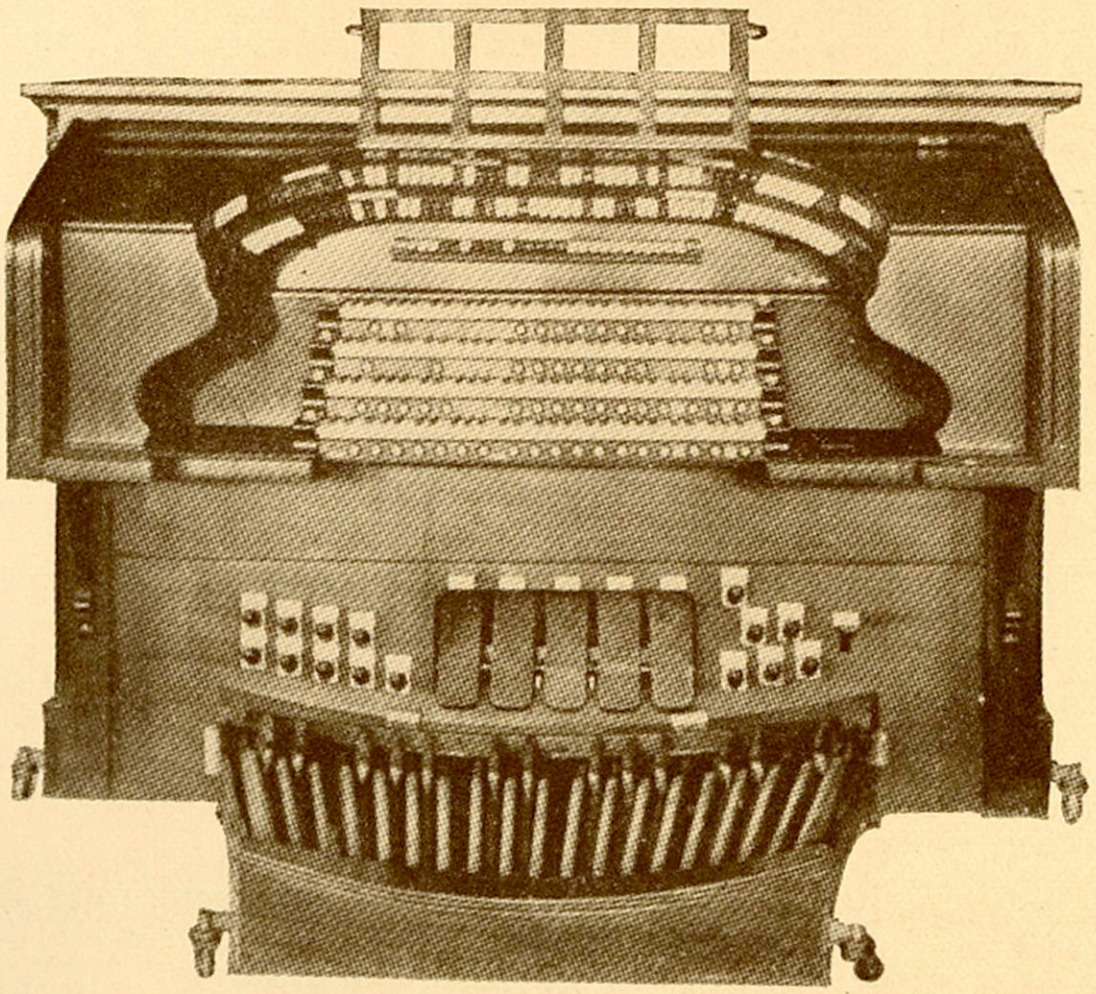
Numerous recitals by young artists of the School, in the Fine Arts Recital Hall, in connection with the Young Artists' Series conducted by Jessie B. Hall.

Commencement Concert at the Auditorium Theater.

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

SHERWOOD MUSIC SCHOOL

SHERWOOD SYMPHONY ORCHESTRA



KEY-DESK OF PRACTICE ORGAN

(See Specifications on Pages 72 and 73)

SHERWOOD MUSIC SCHOOL

MUSICAL LIFE OF THE SCHOOL—(*Continued*)

COMMENCEMENT PROGRAM

Given Saturday evening, June 16, 1928, in the

AUDITORIUM THEATER

Cimbria . . . . . *Paulsen*

SHERWOOD SYMPHONY ORCHESTRA

Concerto, E-Flat, for Two Pianos . . . . . *C. P. E. Bach*

Allegro di molto — Larghetto — Presto

CLARA SIEGEL AND FREDERIC YOUNGFELT

Allelujah . . . . . *Mozart*

Aria, "Un bel di" (from *Madame Butterfly*) . . . . . *Puccini*

ANN VERNON

Hungarian Fantasy . . . . . *Liszt*

JOHANNA SIRAGUSA

Concerto, D Minor for Two Violins . . . . . *J. S. Bach*

Vivace — Largo ma non tanto — Allegro

MICHEL WILKOMIRSKI AND GEORGES SZPINALSKI

(Recently of the Institut de Violon, Paris;
now of the faculty of the SHERWOOD MUSIC SCHOOL)

Concerto, B-Flat Minor, Op. 23 . . . . . *Tschaikowsky*

Allegro non troppo e molto maestoso

MILDRED KJOS

Accompaniments by the SHERWOOD SYMPHONY ORCHESTRA

P. MARINUS PAULSEN, *Conductor*

SHERWOOD MUSIC SCHOOL

MUSICAL LIFE OF THE SCHOOL—(*Continued*)

PROGRAM

of Concert given Tuesday evening, March 20, 1928, in

ORCHESTRA HALL

BY

SHERWOOD SYMPHONY ORCHESTRA

P. MARINUS PAULSEN, *Conductor*

and

ELSE HARTHAN ARENDT, *Soprano*

ANDRE SKALSKI, *Pianist*

"Rienzi" Overture . . . . . *Wagner*

Symphony No. 4, F Minor, Op. 36 . . . . . *Tschaikowsky*

Andantino in modo de canzona — Scherzo—Pizzicato ostinato

Finale—Allegro con fuoco

"Let the Bright Seraphim" (from *Samson*) . . . . . *Handel*

ELSE HARTHAN ARENDT

INTERMISSION

Hungarian Fantasia, for Piano and Orchestra . . . . . *Liszt*

ANDRE SKALSKI

"In Questa Reggia" (from *Turandot*) . . . . . *Puccini*

ELSE HARTHAN ARENDT

Caucasian Sketches . . . . . *Ippolitow-Ivanow*

In the Mountains — In the Mosque — In the Village

The Procession of the Sardar

SHERWOOD MUSIC SCHOOL

MUSICAL LIFE OF THE SCHOOL—(*Continued*)

Typical

STUDENT PROGRAM

GIVEN BY

JOHN KESSLER, *Pianist*

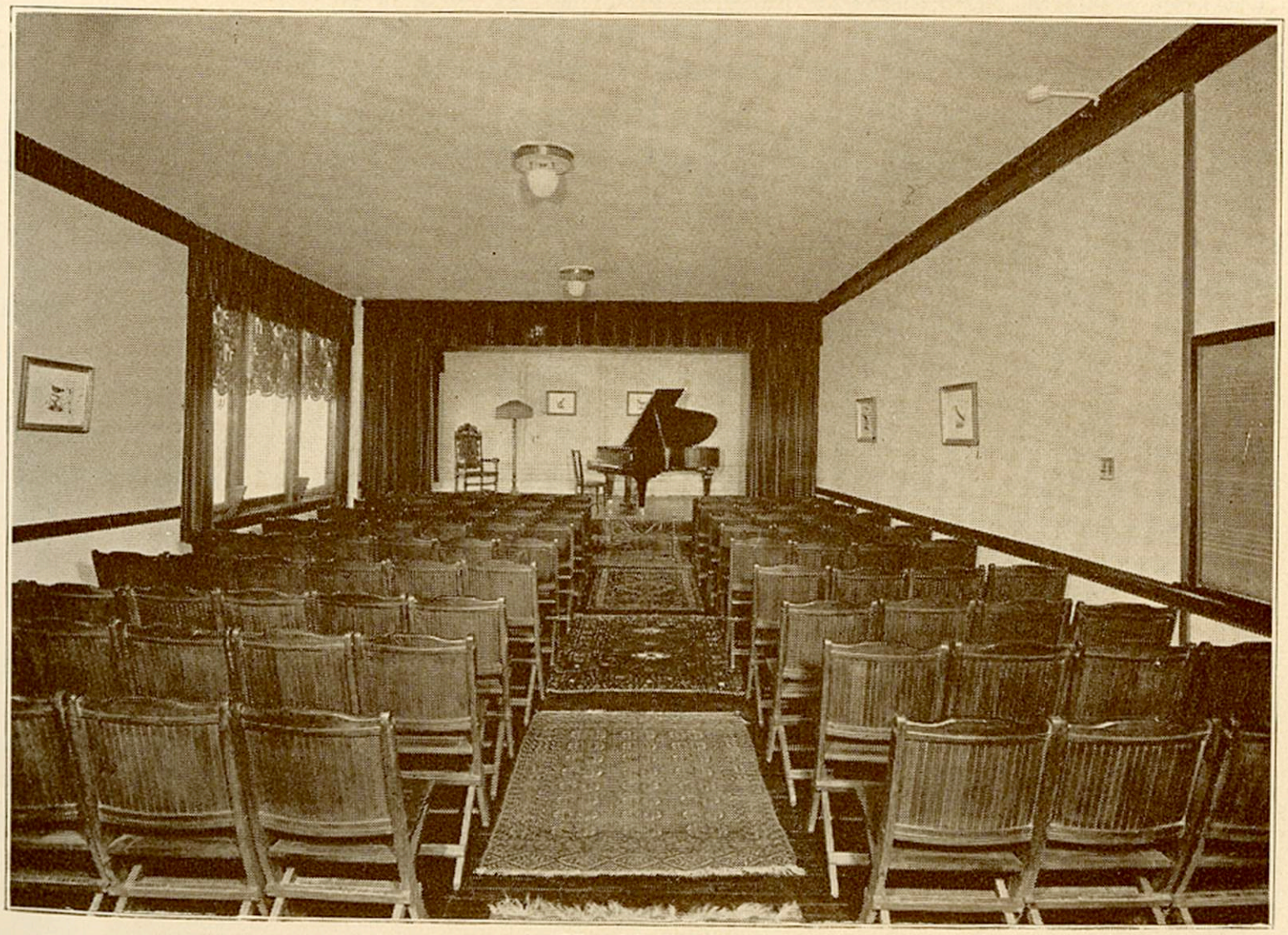
in the SHERWOOD RECITAL HALL

Tuesday evening, December 13, 1927

BEETHOVEN	*Andante Favori* *Für Elise*
BRAHMS	*Intermezzo, A Major* *Rhapsodie, G Minor*
JOHN KESSLER	*Sonata, F Minor, Op. 25* *Maestoso: Allegro Moderato* *Romanza* *Finale: Presto*
DEBUSSY	*Reflets dans l'eau*
SCRIABINE	*Etude, A Flat*
WAGNER-LISZT	*Liebestod ("Tristan und Isolde")*
LISZT	*Tarantelle*

SHERWOOD MUSIC SCHOOL

A STUDIO



A CLASS ROOM

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.

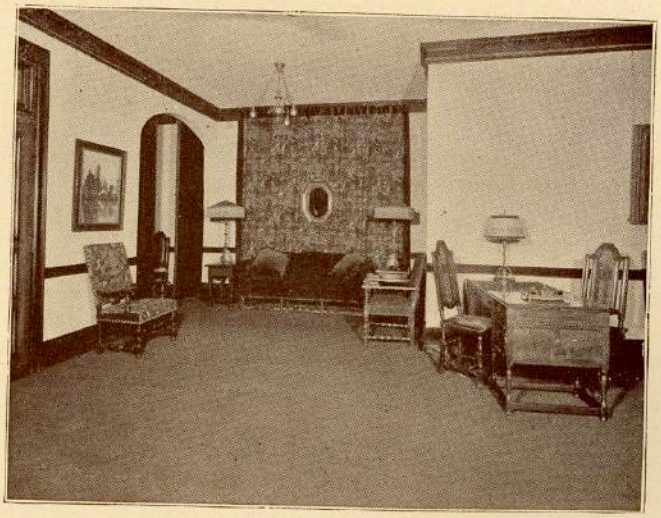
A high spot of the social year at the School is the annual banquet of the Sherwood Alumni Association, held in June, at Commencement time, in one of the large Chicago hotels, and attended by Sherwood Alumni from all over the country.

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."

Student Counsellor

It is the office of the Student Counsellor of the School, MRS. MARION LAIRD, to confer with students about problems of any nature; to advise them about contacts which can enrich and enliven their experiences as students; to assist them in utilizing fully the advantages offered by the SHERWOOD MUSIC SCHOOL and by Chicago. Mrs. Laird has had wide experience as a social worker, and is gifted with a sympathetic understanding of human nature and student problems.

MRS. MARION LAIRD
Student Counsellor



A RECEPTION ROOM

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 in a quiet, residential neighborhood. 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. Parents desiring to send their daughters to the School, may be sure that, in the Dormitory, under the House Mother's care, they will receive the same protection and sympathetic guidance they enjoy at home. The rate for residence at the Dormitory is $12.50 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 109.

SHERWOOD MUSIC SCHOOL

CHICAGO

AS A MUSICAL AND CULTURAL CENTER

THE musical and cultural advantages offered by the SHERWOOD MUSIC SCHOOL are liberally supplemented by those of the city in which it is located.

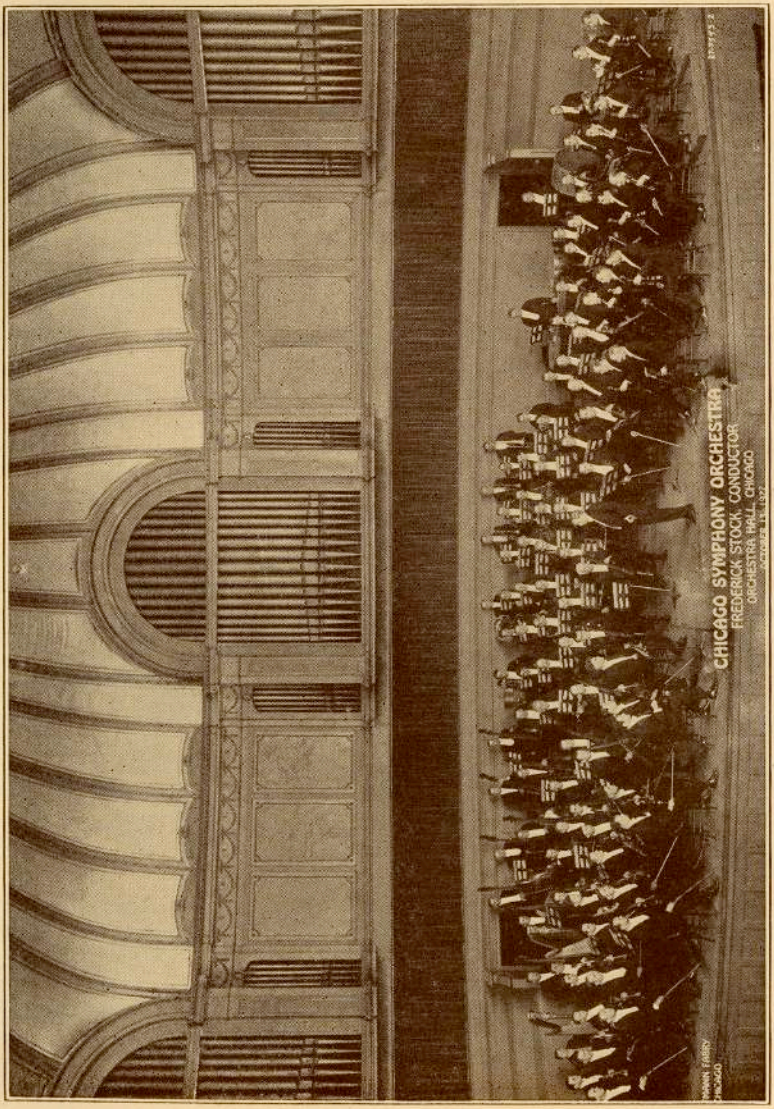
Chicago, one of the largest of the world's great cities, is second to none as a musical Mecca. The opportunities it offers for hearing the best music are abundant. The Chicago Symphony Orchestra annually gives, in Chicago alone, a total of one hundred thirty-one concerts. The Chicago Civic Opera Company 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, as for instance, the Buckingham Memorial Fountain, "The Fountain of Time," by Lorado Taft, and "Lincoln," by St. Gaudens, is expressive of beauty and culture.

(See pictures on pages following)

CHICAGO AS A MUSICAL AND CULTURAL CENTER—(*Continued*)



THE CHICAGO SYMPHONY ORCHESTRA

CHICAGO AS A MUSICAL AND CULTURAL CENTER—*(Continued)*

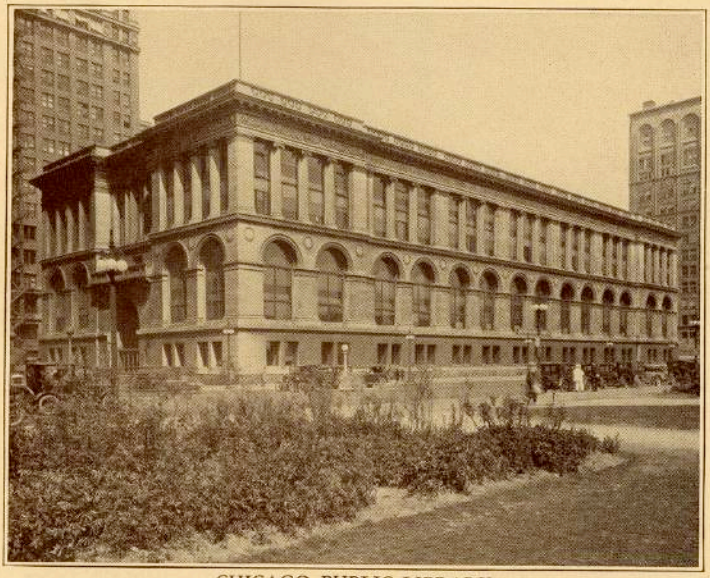
SCENE FROM "TALES OF HOFFMANN"
CHICAGO CIVIC OPERA COMPANY IN AUDITORIUM THEATER

CHICAGO AS A MUSICAL AND CULTURAL CENTER—*(Continued)*

THE ART INSTITUTE

THE FIELD MUSEUM

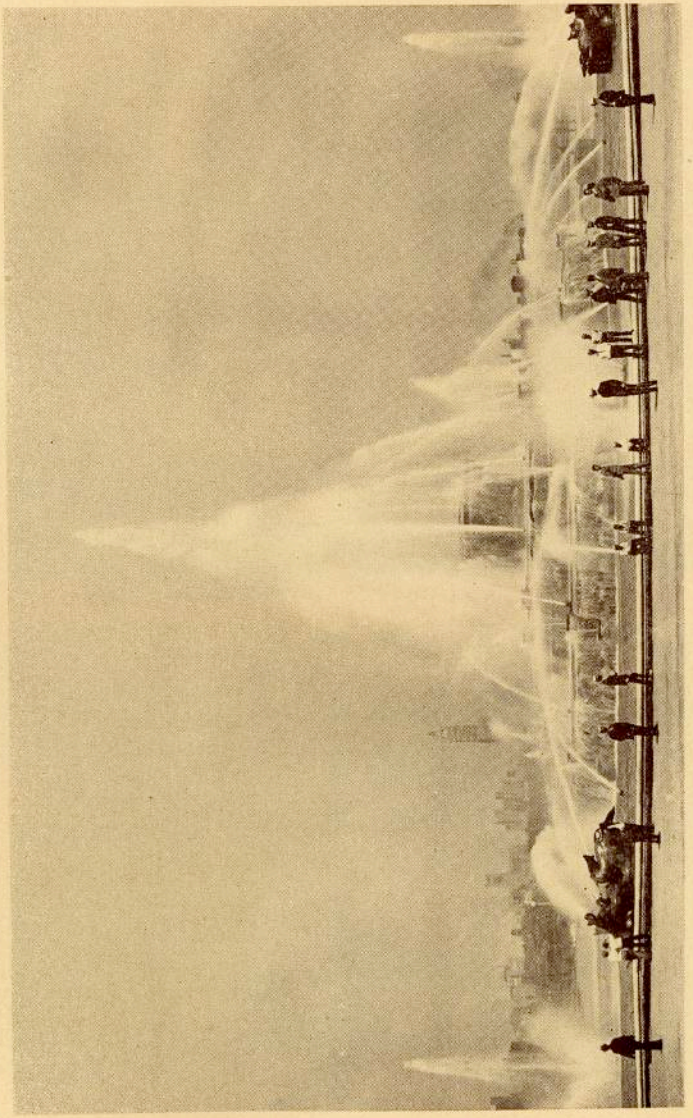
CHICAGO AS A MUSICAL AND CULTURAL CENTER—(*Continued*)



CHICAGO PUBLIC LIBRARY

NEWBERRY LIBRARY

CHICAGO AS A MUSICAL AND CULTURAL CENTER—*(Continued)*



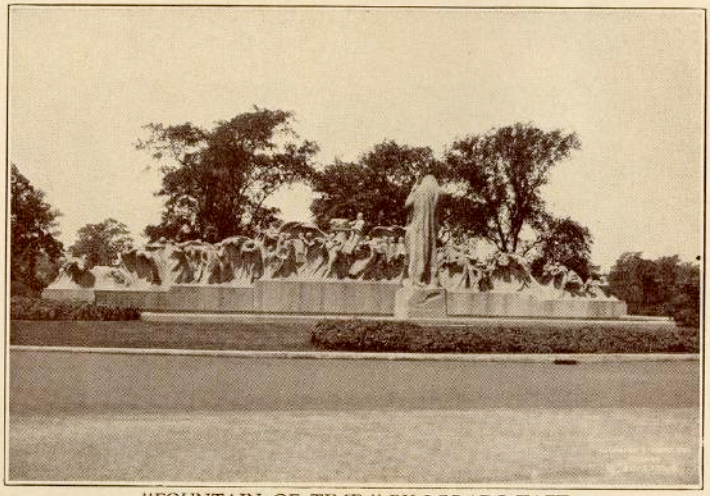
BUCKINGHAM MEMORIAL FOUNTAIN. (Directly Opposite the School)

CHICAGO AS A MUSICAL AND CULTURAL CENTER—*(Continued)*

BOATING IN WASHINGTON PARK

"FOUNTAIN OF THE GREAT LAKES" BY LORADO TAFT

CHICAGO AS A MUSICAL AND CULTURAL CENTER—*(Continued)*



"FOUNTAIN OF TIME," BY LORADO TAFT

SOLDIERS' FIELD

SHERWOOD MUSIC SCHOOL

PERSONNEL

The following pages, 36–61, 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

L. W. ROGERS
Honorary Vice-President

ESTELLE A. LLEWELLYN
Secretary

WALTER KELLER
Musical Director

SIDNEY SILBER
Dean

OSCAR SKAVLAN
Executive Secretary

ARTHUR WILDMAN
Corresponding Secretary

WILL A. HARDING
Extension Dept. Examiner

SHERWOOD MUSIC SCHOOL

CHARLOTTE A. KOONS
PIANO

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.

GENEVIEVE HODAPP
PIANO

IRENE LAMB KEYSER
PIANO

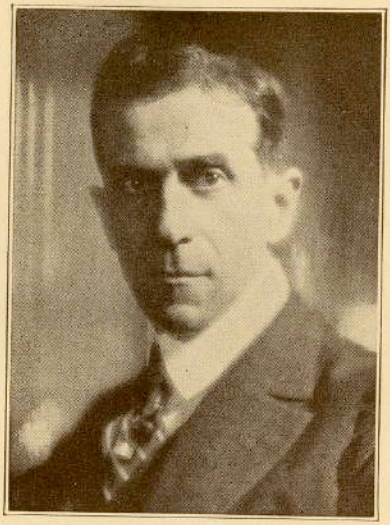
FRANCIS KEYSER
PIANO

MILTON V. CASE
PIANO

LEAH ELWARD
PIANO

SHERWOOD MUSIC SCHOOL

ELIZABETH LOVELL
PIANO



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. He possesses the distinction of being a Fellow of the American Guild of Organists.

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.

ST. ELMO SELFRIDGE
PIANO

KATHERINE TOWNSEND
PIANO

THELMA WHARTON
PIANO

FREDERIC YOUNGFELT
PIANO

RUTH A. FRANZEN
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. His recital in the Playhouse Theater, Chicago, last season, won the highest praise of critics.

CARRIE MAE DIGGS
PIANO

CLEM LEMING
PIANO

RUBY FUERST
PIANO

THERESA EBERHART
PIANO

JOHN KESSLER
PIANO

SHERWOOD MUSIC SCHOOL

LEWIS EASH
PIANO

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, the 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." His recital activities last season included a round-the-world concert tour (summer of 1927) in the course of which he gave forty recitals in fifty-one days in the Far East; appearances as soloist with the Chicago and Detroit Symphony Orchestras; and recitals in New York, Boston, and Chicago.

DOROTHY GIFFIN
PIANO

GENEVIEVE MCGREEVY
PIANO

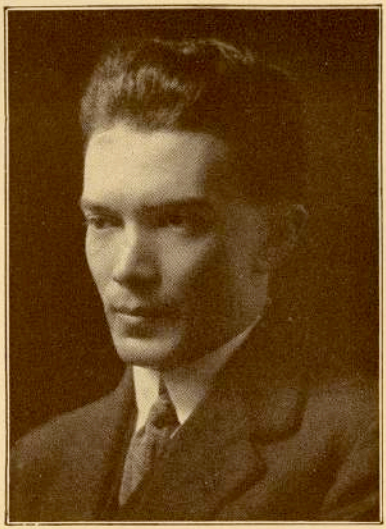
AMY HEFNER
PIANO

ELMA HAYES
PIANO

WHITMER BYRNE
PIANO

SHERWOOD MUSIC SCHOOL

THEODORE SAUER
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 début 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. 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. His recital at the Playhouse Theater in October, 1927, elicited the praise of the Chicago press. Mr. Skalski also figured prominently in the 1927-28 musical season of Chicago as originator of the weekly Concerts Intimes, at the Romany Club.

MYRA BROWN
PIANO

ALVERNA STETZLER
PIANO

CORNELIA NIXON
PIANO

ANNA GWIN PICKENS
PIANO

GLADYS ANDREWS
PIANO

SHERWOOD MUSIC SCHOOL

SAMUEL ROLLER
PIANO

MILDRED STUDEBAKER
PIANO

ROSE NEWMAN
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, and as soloist with the Women's Symphony Orchestra of Chicago. Besides winning a prominent place as a concert artist and teacher, she has won distinction as a composer of works for the piano.

GERTRUDE LEE
PIANO

MARJETTE HIATT
PIANO

BERTHA OLMSTED
PIANO

SHERWOOD MUSIC SCHOOL

EDNA PHILLEY
PIANO

GLADYS KEELING
PIANO

FAIR WIGGINS
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.

ELLA WARSKOW
PIANO

JUNE LIGHTFOOT
PIANO

ANGELA LEWIS
PIANO

SHERWOOD MUSIC SCHOOL

BLOSSOM SEWELL
PIANO

WINIFRED CLINE
PIANO

ETHEL BABBITT
PIANO

EDWIN STANLEY SEDER

Instructor in the Piano and Organ Departments

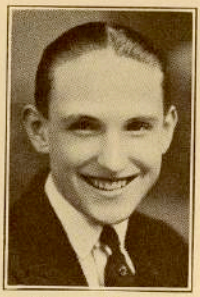
EDWIN STANLEY SEDER, of the Piano and Organ Departments, was born in Tokyo, Japan, of American parentage, educated in the Wisconsin public schools, and received the degree of B. A. from the University of New Mexico. His musical training was received entirely in America; in piano, from pupils of Liszt 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 nine 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.

ELIZABETH CRATER
PIANO

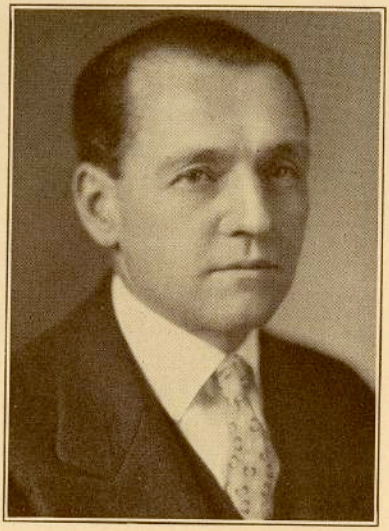
HAZELLE W. BAILEY
PIANO

SIMON STEIN
PIANO

SHERWOOD MUSIC SCHOOL



WALTER BAUER
PIANO



HARRY DETWEILER
Instructor in the Piano Department

HARRY DETWEILER is well-known in mid-west musical circles. Best known, perhaps, for having built up one of the largest and best equipped music schools in Illinois, outside Chicago—the Columbia Conservatory in Aurora—he has also been one of Chicago's outstanding piano teachers during the past ten years. His musical activities in Aurora have included the organization and conducting of music festivals with a large chorus and symphony orchestra, and the leadership of a community chorus during the World War. Throughout his musical career, he has been a church organist and choir director. He has served as president of the Illinois Music Teachers' Association, and is recognized no less as an organizer of musical affairs than as a teacher of piano, with the all-too-rare combination of genuine musicianship and true pedagogy. He is a pupil of Leopold Godowsky. Numerous of Mr. Detweiler's pupils have distinguished themselves as professional musicians.

LEWIS PARSONS
PIANO

MARIE BOLYARD
PIANO

MABEL WOODARD
PIANO

HELEN ZIMMERMAN
PIANO

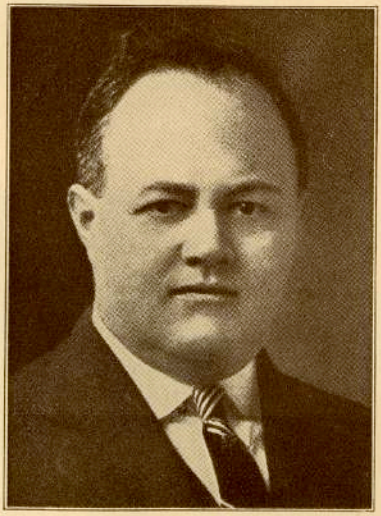
EDWARD GORMAN
PIANO

SHERWOOD MUSIC SCHOOL

ELIZABETH KELLER

Instructor in the Piano and Normal Departments

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 occupies the important position of Normal Instructor, and conducts all phases of the Normal Class, including the giving of instruction in musical pedagogy and teaching repertoire, and the supervision of practice teaching. As Normal Instructor, she is vitally helpful to those preparing to teach, because of her exhaustive knowledge of teaching methods and teaching literature.



WILL A. HARDING

Extension Department Examiner and Instructor in the Theory Department

WILL A. HARDING, Extension Department Examiner and instructor in the Theory Department, is a pupil of Scharwenka, Clarkson, Evans and Keller. His qualifications include not only extensive training, but also unusual breadth of teaching experience. In addition to serving as Examiner for the Extension Department, Mr. Harding has in his charge the conducting of special Normal Classes for Affiliated Teachers in various centers outside Chicago; and the conducting of the Test Rehearsals referred to on Page 99.

SHERWOOD MUSIC SCHOOL

NORA BABBITT HARSH
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.

WARD H. POUND
VOICE

LILLIAN OWEN CARR
VOICE

HELEN LOUISE SHAFFER
VOICE

LORETTA LIEDELL
VOICE

ELVA GAMBLE
VOICE

SHERWOOD MUSIC SCHOOL

KATHERYN L. 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 eleven 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."

HELEN RIDDELL
VOICE

MARION KNAUF
VOICE

ENA EICHMAN
PIANO

ALICE ROSE CARR
PIANO

BEATRICE WAGONER
PIANO

SHERWOOD MUSIC SCHOOL

ORLA THUE
PIANO

ELLEN PYLE
PIANO

CLARICE SMITH
PIANO

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.

GRACE SHELDON
PIANO

OPAL GILL
PIANO

KATHRYN BEEM
PIANO

SHERWOOD MUSIC SCHOOL

THEODORE KITTAY WITH PUCCINI

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 three 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.

CAROLLE MAE SEABERG
PIANO

RUDOLPH BAUMHEIER
'CELLO

RANDOLPH MARBLE
PIANO

VALDEMAR PAULSEN
FOREIGN LANGUAGES

SHERWOOD MUSIC SCHOOL

HATTIE FISCHER
PIANO

KAREN HVEEM
PIANO

WAITIE GORDON
PIANO

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.

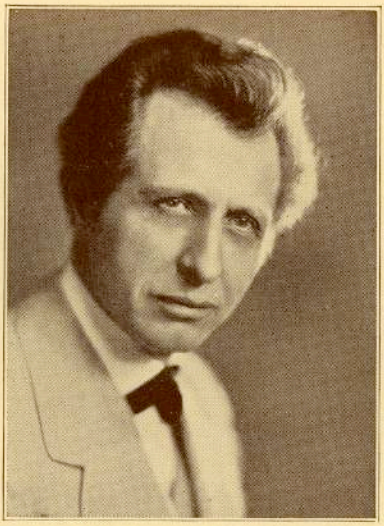
ARDIS NORTH
PIANO

ESTHER INGHAM
PIANO

MERNA JOHNSON
PIANO

SHERWOOD MUSIC SCHOOL

HAROLD WEBSTER
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. 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." 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. He is regarded as an authority on orchestration, and his guidance in this subject is particularly sought by professional musicians who are required to make arrangements for all kinds of theatrical and symphonic music.

BERNICE CARL ELLER
VIOLIN

HOWARD CRESS
VIOLIN

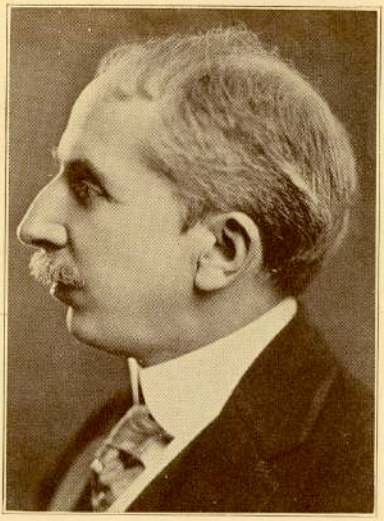
CARL BLUM
VIOLIN

EILEEN FITZ-WILLIAMS
VIOLIN

EMMA SCHLISSMAN
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.

HERBERT BRANDVIG
VIOLIN

COLUMBIA WIGGINS
VIOLIN

FLORENCE HANSON
VIOLIN

JESSIE TAIT
VIOLIN

KARL PASSEN
VIOLIN

SHERWOOD MUSIC SCHOOL

MICHEL WILKOMIRSKI

Instructor in the Violin Department

MICHEL WILKOMIRSKI, Polish violinist, was born in Russia, and studied in Paris under the direction of Mme. S. Joachim-Chaigneau, at the Modern Institute of Violin. His appointment to the teaching staff of the SHERWOOD MUSIC SCHOOL was preceded by recital activities which won for him an outstanding place among concert violinists; and by the fulfillment of an engagement as instructor in the Modern Institute of Violin, Paris. His Chicago debut recital won, without exception, the enthusiastic comments of the critics, with particular reference to his "prodigious technical facility," "great smoothness of tone," and "ease of stage manner."

GEORGES SZPINALSKI

Instructor in the Violin Department

GEORGES SZPINALSKI was born in Warsaw, Poland. The phenomenal musical talent which he displayed as a child was given recognition and encouragement by a government scholarship. He received most of his training from Mme. S. Joachim-Chaigneau, at the Modern Institute of Violin, Paris. His engagement as an instructor in the Violin Department of the SHERWOOD MUSIC SCHOOL followed a very successful period as a recitalist, as a teacher in the Warsaw Conservatory of Music (Poland), and as a teacher in the Modern Institute of Violin, Paris. Eugene Stinson, critic for the *Chicago Daily Journal*, wrote, on the occasion of his first recital appearance in Chicago: "Georges Szpinalski gave an almost unbelievable demonstration of his superiority as a violinist."

SHERWOOD MUSIC SCHOOL

NONA BLUM
PIANO

TINA MAE HAINES

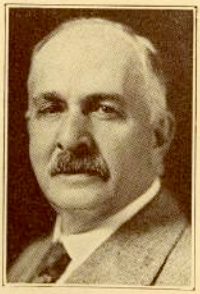
Instructor in the Organ Department, and Lecturer on History and Appreciation of Music

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.

HENRIETTA WURSTER
PIANO

NICOLAS SERRA
WIND INSTRUMENTS

IRMA BUCK
PIANO



EMIL H. KOPP
WIND INSTRUMENTS

WELCOME KIRBY
WIND INSTRUMENTS

SHERWOOD MUSIC SCHOOL

PAUL JAHNKE
WIND INSTRUMENTS

MILDRED FITZPATRICK
Instructor in the Theater Organ Department

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.

GEORGE SOELLER
WIND INSTRUMENTS

WILLIAM COHOLAN
BANJO

ALBERT BEILFUSS
WIND INSTRUMENTS

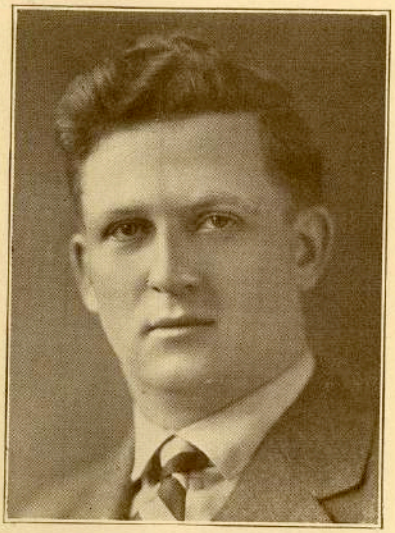
JOHN MARLER
BANJO

HAROLD BEECH
DRUMS AND XYLOPHONE

SHERWOOD MUSIC SCHOOL

CHARLES ESPENSHADE

Director of and Instructor in the Public School Music Department



CHARLES ESPENSHADE received his early musical training, in both violin and piano playing, in Philadelphia. His further studies included normal and literary courses in Columbia University; musical studies in this country under Rollo Maitland, Walter Dietrich, Frederic Hahn and Eugene Marks; and two seasons in Berlin, studying piano with Xaver Scharwenka and conducting with Bruno Kittle. He served two years in France during the World War, and subsequently entered the field of Public School Music. The breadth of his training and experience gives him unusual qualifications for the training of school music teachers and supervisors. Mr. Espenshade has held the position of Supervisor of Music in Englewood High School, Chicago, for the past eight years, and has been organist and choir master of St. Paul's Church, Chicago, for four years.

LILLIAN LUCAS

Instructor in the Public School Music Department

LILLIAN LUCAS holds, in addition to her position as instructor in the Public School Music Department of the SHERWOOD MUSIC SCHOOL, an important post as Supervisor of Music in the Chicago Public Schools, having under her supervision more than forty schools. Previous to her experience in this connection, she was a supervisor of music in schools in suburbs of Chicago and in other cities. Mrs. Lucas has made a specialty of the child and adolescent voices. Her work deals with the teaching of music in Grade Schools, and includes such subjects as the handling of the child and adolescent voices; modern song literature for school use; comparative methods and the material available for these methods; sight singing, ear training and dictation; and the teaching of appreciation through music in the school room.

SHERWOOD MUSIC SCHOOL

LOULA JAY SAMSON
DRAMATIC ART

GERTRUDE MUELLER SILBER
DRAMATIC ART

MARY CARNEY
DRAMATIC ART

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 Sothern, 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. In addition to her many other duties, Mrs. Canterbury conducts the Personal Development Classes described on Page 96.

FRANCES WEILER
DRAMATIC ART

MARGARET TUOMEY
DRAMATIC ART

FLORENCE MOLNER
DRAMATIC ART

SHERWOOD MUSIC SCHOOL

ANNA LORETTA SCHWENKE
DRAMATIC ART

VICTOR JEAN GRABEL
Instructor in the Band Conducting and Wind Instrument Departments

VICTOR JEAN GRABEL is recognized as an outstanding figure among the band conductors of America.

He recruited his own Naval Reserve Band for service during the World War. Under his direction, this band became one of the finest in the service. Commander John Philip Sousa praised his band very highly and made special mention of its fine work in his memoirs, published in the *Saturday Evening Post*.

He conducted the Wurlitzer Symphony Orchestra, and was director of the Western Electric Band (Chicago) from 1921 to 1926.

In 1926 he organized and toured with the Chicago Symphony Band—everywhere receiving the enthusiastic praise of public and critics.

He has conducted the Sousa and Conway Bands, upon invitation, in the performance of his own compositions.

He is Editor of the Band and Orchestra Department of the *Etude Music Magazine* and is a contributor to *The Metronome*, *The Bandmaster*, and other magazines.

RUTH DAWSON
DRAMATIC ART

ANNE SCHULTZ
DRAMATIC ART

JEANNE DE LÉE
DRAMATIC ART

REBECCA COOK
DRAMATIC ART

MARGARETTE NOLAN
DRAMATIC ART

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 her first season in America 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. She has subsequently given several dance recitals in Chicago, each year, and appears besides in numerous of the largest cities of the United States. Her 1928 recital in New York City was one of the outstanding successes of the season.

SHERWOOD MUSIC SCHOOL

DIMITRY SHMUKLOVSKY
Double Bass Instructor

DIMITRY SHMUKLOVSKY was formerly the principal player of double bass in the orchestra of the Imperial Grand Opera, Moscow, and a Professor in the Moscow Imperial Conservatory. He is now principal player of double bass in the orchestra of the Chicago Civic Opera Company, in addition to being an instructor in the SHERWOOD MUSIC SCHOOL. Mr. Shmuklovsky received the most important parts of his training from the greatest double bass player in the world—Serge Kousewitzky, now conductor of the Boston Symphony Orchestra.

A. PODINOVSKY *and a group of students in a Foreign Branch of the* SHERWOOD MUSIC SCHOOL

FOREIGN BRANCHES
of the Sherwood Music School

The Sherwood Music School is represented in Europe and the Orient by the following Branches:

PARIS, FRANCE

Paris Master-School of Voice,
Anna El Tour, Director,
18 Rue Ribera, 16e

Ecole de Piano de Paris,
Pierre Lucas, Director,
38 Rue Desbordes-Valmore, 16e

Paris Master-School of Violin,
Albert Jarosy, Director,
69 Rue de l'Assumption, 16e

Gerard Hekking,
Professor of 'Cello,
Conservatoire Nationale

Student Adviser and Instructor:
Mme. Tamara Lubimova
11 Rue de Cluny, 5e

SYDNEY, AUSTRALIA

A. Podinovsky, Director

DJOCJAKARTA, JAVA

Walter Spies, Director

SINGAPORE, S. S.

M. Litter, Director,
Seaview Hotel

HONGKONG, CHINA

Harry Ore, Director,
17 Cameron Road

KOBE, JAPAN

A. M. Rutin, Director,
22 Yamashitacho,
2 Chome

CALENDAR

1928-1929

The regular School year includes four terms of ten weeks each. The annual Summer Session is eight weeks in length.

August 21 to September 4, 1928, Registration period for Fall Term.
September 4, 1928, Opening date of Fall Term.
October 2, 1928, Series of Tuesday evening recitals begins.
October 4, 1928, Series of Thursday evening recitals begins.
November 1 to 12, 1928, Registration period for Second Term.
November 12, 1928, Opening date of Second Term.
November 29, 1928, Thanksgiving holiday.
December 24, 1928, to January 2, 1929, Christmas vacation.
January 17 to 28, 1929, Registration period for Third Term.
January 28, 1929, Opening date of Third Term (Second Semester).
March 28 to April 8, 1929, Registration period for Fourth Term.
April 8, 1929, Opening date of Fourth Term.
May 13, 1929, Technical Examination of candidates for Teachers' Certificates.
May 20, 1929, Technical Examination of candidates for Diplomas.
May 30, 1929, Decoration Day holiday.
June 6 to 17, 1929, Registration period for Summer Session.
June 13, 1929, Alumni Reunion Banquet.
June 15, 1929, Commencement Program.
June 17, 1929, Opening date of Summer Session.
July 4, 1929, Independence Day holiday.
August 10, 1929, Closing date of Summer Session.

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*"

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 87-91. Outlines of the private instruction given in the major subjects will be found on Pages 82-83. Tuition rates are given on Pages 106-112.

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 65 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 82-83) 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 106-112). It will be noted that four terms of class instruction in Harmony are required. The tuition rate for class instruction is quoted on Page 108; and under the heading "Outlines of Class Instruction" (Pages 87-91) 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 85), 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 87-91)	SUBJECT	Hours per Week	Number of Ten-Week Terms
	Teacher's Certificate		
	(First Year)		
—	Piano	1	4
1a	Harmony	1	4
2a and 2b	Normal	4	4
12	Ear-Training and Sight-Reading	1	4
	(Second Year)		
—	Piano	1	4
1b	Harmony	1	4
3	History of Music	1	4
	Diploma		
	(First Year)		
—	Piano	1	4
4a	Counterpoint	1	4
6	Analysis and Appreciation	1	4
	(Second Year)		
—	Piano	1	4
5	Ensemble Playing	1	4
4b	Counterpoint	1	4
	Bachelor's Degree		
	(First Year)		
—	Piano	1	4
7	Double Counterpoint, Canon and Fugue	2	4
11	Artists' Repertoire	1	4
See Page 64	English	1½	4
	(Second Year)		
—	Piano	1	4
8	Composition and Orchestration	2	4
11	Artists' Repertoire	1	4
See Page 64	English	1½	4
	Master's Degree		
	(First Year)		
—	Piano	1	4
9	Advanced Composition and Orchestration	2	4
11	Artists' Repertoire	1	4
	(Second Year)		
—	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 87-91)	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	4	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 64	English	1½	4
	(Second Year)		
—	Voice	1	4
8	Composition and Orchestration	2	4
11	Artists' Repertoire	1	4
See Page 64	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

OPERA, ORATORIO AND CONCERT COACHING

THE fields of opera, oratorio and concert singing offer the highly talented and highly trained singer of today, greater rewards and greater honors than they have ever offered before.

Under the instruction of the artist vocal teachers of the SHERWOOD MUSIC SCHOOL, those who aspire to high success in these fields, may receive the invaluable guidance of artists who have achieved the very highest success.

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 and oratorio 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 and oratorio singing. One of the most important features of this advanced training is frequent appearance in recital, and participation in operatic and oratorio productions.

This department of instruction is open not only to students, but also to professional singers ambitious for greater achievements.

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 87-91)	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	4	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 64	English	1½	4
	(Second Year)		
—	Violin	1	4
8	Composition and Orchestration	2	4
11	Artists' Repertoire	1	4
See Page 64	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

Preparation for Church and Concert Playing

(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 87-91)	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
12	Ear-Training and Sight-Reading	1	4
	(Second Year)		
—	Organ	1	4
1b	Harmony	1	4
2a and 2b	Normal	4	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 64	English	1½	4
	(Second Year)		
—	Organ	1	4
8	Composition and Orchestration	2	4
11	Artists' Repertoire	1	4
See Page 64	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

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.), credit being allowed for any previous theoretical studies. For the completion of the two-year course (eight ten-week terms), with one hour of private instruction weekly, one hour of supplementary class ~~private~~ instruction weekly (see page 71), and study of theoretical subjects, a Certificate of Proficiency in Theater Organ Playing is awarded.

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.

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.

THEATER ORGAN COURSE—(*Continued*)

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 72 and 73 for specifications.) Adequate practice facilities are available at the School; rates for organ practice are quoted on Page 109. The equipment of the Department includes two two-manual organs; one three-manual organ; and two four-manual organs.

SUPPLEMENTARY CLASS INSTRUCTION

Class instruction is given by Mildred Fitzpatrick, in those phases of Theater Organ playing which are of sufficiently general nature that they may be taught to groups. This supplementary class instruction is highly recommended to all students because of the economy which it affords, and required of those working for the Certificate of Proficiency in Theater Organ Playing. A combination of private and class study enables the student to finish his preparation in a minimum of time. Such class instruction is, of course, offered only to students receiving private instruction in Theater Organ.

Lectures are given by Miss Fitzpatrick on such subjects as dramatizing the various types of pictures; how to secure the proper registration for every situation in a picture; improvisation for comedy pictures and cartoons; and similar topics. Demonstrations are provided by Miss Fitzpatrick and her advanced students. The classes meet one hour each week.

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
2⅔′ Nazard
2′ Piccolo
1⅓′ 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
2⅔′ Quint (Tibia)
2⅔′ String Quint
2⅔′ 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
2⅔′ Twelfth
2′ Super Octave
2′ Piccolo (Tibia)
4 Rks. Mixture 4′ String—2⅔′ Flute
2′ String—1′ Flute
Harp
Marimba
Xylophone

SHERWOOD MUSIC SCHOOL

FOUR-MANUAL PRACTICE ORGAN SPECIFICATIONS
—(Continued)

PEDAL ORGAN

16′ Sub Bass
8′ Octave Bass
8′ Flute
8′ 'Cello
8′ Tuba

ACCOMPANIMENT ORGAN
(Second Touch)

8′ Tibia
8′ Diapason
8′ Viole D'Orchestre
4′ Tibia

PEDAL (Second Touch)

Bass Drum
Tympany
Cymbal
Grand Crash

COUPLERS

Solo to Pedal
Orchestral to Pedal
Great to Pedal
Accompaniment to Pedal
Orchestral to Great
Orchestral to Great 4′
Orchestral to Great 16′
Great 4′
Solo to Orchestral
Solo to Orchestral 4′
Solo to Orchestral 16′
Solo to Great
Solo to Great 4′
Solo to Great 16′
Orchestral 4′
Orchestral 16′
Solo to Accompaniment
Great to Accompaniment
Orchestral to Accompaniment
Accompaniment 4′

EFFECTS

Thunder Sheet
Auto Horn
Song Birds (1)
Song Birds (2)
Chimes Gong—Single and Repeating Stroke
Castanets
Tambourine
Tympany
Grand Crash
Door Bell
Steamboat Whistle
Train Whistle
Surf Effect

ADJUSTABLE COMBINATIONS

Pistons Nos. 1-2-3-4-5-6 Affecting Solo Organ
Pistons Nos. 1-2-3-4-5-6 Affecting Orchestral Organ
Pistons Nos. 1-2-3-4-5-6 Affecting Great Organ
Pistons Nos. 1-2-3-4-5-6 Affecting Accompaniment Organ
Pistons Nos. 1-2-3 Affecting Pedal Organ
Pistons Nos. 1-2-3-4 Affecting Entire Organ

MECHANICALS

Tremulant
Crescendo Indicator

PEDAL MOVEMENTS

Great to Pedal Reversible
Balanced Great Expression Pedal
Balanced Grand Crescendo Pedal

PUBLIC SCHOOL MUSIC COURSES

FACULTY OF THE PUBLIC SCHOOL MUSIC DEPARTMENT

CHARLES ESPENSHADE: Director of the Department and instructor in all subjects pertaining to the teaching of music in High Schools.

LILLIAN LUCAS: Instructor in all subjects pertaining to the teaching of music in Grade Schools.

WALTER KELLER: Harmony, Counterpoint and Composition.

TINA MAE HAINES: History of Music.

VICTOR JEAN GRABEL: Band Conducting.

ELIZABETH LOVELL: Class Method of Teaching Piano.
Assisted by members of the Faculty of the Piano, Voice, Violin, and Wind Instrument Departments.

The teaching and supervising of Public School Music is a field of professional endeavor in which the supply of qualified instructors has not yet equalled the demand. (See discussion on Page 11.)

It is the purpose of the Public School Music Department of the SHERWOOD MUSIC SCHOOL to provide broad and practical training for all phases of school music; and to qualify students to pass any examinations and to teach anywhere.

The courses of the Department utilize many music texts. Graduates of the Department are not handicapped by being acquainted with only one text; they go into the field with a working knowledge of every standard text, and the ability to conduct glee clubs, orchestras, bands, and community musical events of all kinds.

Students may register for special subjects, in line with their interests, or for full courses, leading to Certificate, Diploma or Degree. All instruction is fully accredited. The courses leading to credentials are:

I A Two-Years' Course, entitling the student to a Public School Music Teacher's Certificate, and a State Special Certificate (giving permission to teach, without examination). (Seventy-six credits required.)

II A Three-Years' Course, entitling the student to a Public School Music Teacher's Diploma. (Thirty-two additional credits required.)

III A Four-Years' Course, leading to the Degree, Bachelor of Music Education. (Thirty-five additional credits required.)

PUBLIC SCHOOL MUSIC COURSES—(*Continued*)

Schedules of credits and subjects required in connection with these courses follow. Each year of study includes the forty-weeks' season from September to June.

(First Year)

	Hours per Week	Credits
Introductory Ear Training, Sight Singing and Dictation	2	4
Harmony	1	2
History of Music	1	2
Teaching Appreciation through Music in the Elementary Grades	1	2
Applied Music (Private Instruction in Piano)	1	4
Applied Music (Private Instruction in Voice or Orchestral Instrument)	½	2
English (College Credit)	1½	3
Educational Psychology (College Credit)	1½	3
The Teaching of Music in Primary and Elementary Grades	4	8
Chorus Practice	1	2
Observation and Reports	1	2
		34

(Second Year)

	Hours per Week	Credits
Elementary and Intermediate Ear Training, Sight Singing and Dictation	2	4
Harmony	1	2
Teaching Appreciation through Music in the Intermediate Grades and Junior High School	1	2
Music Material for Festivals and Special Occasions (One Semester)	1	1
Tests and Measurements in Music Education (One Semester)	1	1
Chorus Practice	1	2
Orchestra and Band	1	2
Conducting	1	2
Applied Music (Private Instruction in Piano)	1	4
Applied Music (Private Instruction in Voice or Orchestral Instrument)	½	2
The Teaching of Music in the Intermediate Grades	4	8
Supervised Practice Teaching	2	4
Recital Attendance and Reports	1	2
English (College Credit)	1½	3
Principles and Methods of Teaching (College Credit)	1½	3
		42

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.

PUBLIC SCHOOL MUSIC COURSES—(*Continued*)

(Third Year)

	Hours per Week	Credits
Advanced Ear Training, Sight Singing and Dictation	2	4
Counterpoint	1	2
Teaching Appreciation through Music in the High School	1	2
Conducting	1	2
Interpretation (Repertoire Class)	1	2
The Teaching of Music in the High School	2½	5
Elementary Class Instruction in Orchestra and Band Instruments	1	2
Supervised Practice Teaching	1	2
Participation in Chorus or Orchestra	1	2
Applied Music (Private Instruction in Piano)	1	4
Applied Music (Private Instruction in Voice or Orchestral Instrument)	½	2
History of Education (College Credit)	1½	3
		32

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

(Fourth Year)

	Hours per Week	Credits
Advanced Ear Training, Sight Singing and Dictation	2	4
Composition	1	2
Orchestration	1	2
Conducting	1	2
Problems of School Music for Advanced Students	1	2
Keyboard Harmony, Modulation and Transposition	1	2
Interpretation (Repertoire Class)	1	2
Advanced Class Instruction in Orchestra and Band Instruments	1	2
Thesis	1	2
Orchestra Performance	2	4
English, French or German (College Credit)	1½	3
Applied Music (Private Instruction in Piano)	1	4
Applied Music (Private Instruction in Voice or Orchestral Instrument)	½	2
Supervised Practice Teaching	1	2
		35

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

PUBLIC SCHOOL MUSIC COURSES—(*Continued*)

NOTES

The unit of credit, as referred to in the above outlines, is the regular semester hour as used by colleges. All courses marked "College Credit" are taken, at nominal cost, in any of the many recognized colleges in Chicago; the Downtown College of the University of Chicago (located only two blocks from the SHERWOOD MUSIC SCHOOL) is especially recommended for these courses; students receive the advice and the assistance of the Executive Secretary of the School in making satisfactory arrangements for these subjects.

If desired, the division of time in Applied Music study may be reversed; that is, an hour a week may be given to Voice or an Orchestral Instrument, and only a half-hour to Piano. Special credit is given for studies pursued in addition to those prescribed, namely, Double Counterpoint, Canon, Fugue, Advanced Composition and Orchestration, and Languages; and for studies in Applied Music in advance of requirements.

Courses in the Class Method of Teaching Piano (see Page 79) and in Band Conducting (see Page 80) may be taken for special credit in addition to the required subjects, and are especially recommended to students who desire to specialize in those fields. On Page 78 will be found synopses of courses referred to in the foregoing outlines. The time required for earning any credential may be reduced by undertaking Summer Session studies in addition to studies during the regular season, the exact amount of the reduction varying according to the student's program. Summer Session courses of the Public School Music Department are announced in the annual Summer Session Catalog.

ENTRANCE REQUIREMENTS

Graduation from a four-year High School Course. (Deficiencies in High School entrance credits may, to a certain extent, be made up during Public School Music Course.) An elementary knowledge of piano, or of some orchestral instrument. The possession of an agreeable speaking and singing voice, and of an adequate sense of pitch and rhythm.

FINAL REQUIREMENTS FOR GRADUATION

Ability to play at sight piano accompaniments corresponding in difficulty to those found in standard school music material.

Sufficient knowledge of the voice of the child, adolescent and adult voices, to insure successful dealing with the vocal problems of elementary, intermediate and High School music teaching.

Ability to sing with acceptable voice, intonation and interpretation.

A thorough understanding of the principles of psychology and pedagogy involved in teaching music.

A comprehensive knowledge of the principles of the technic of all families of orchestral instruments.

A thorough knowledge of the theory and history of music.

Ability to conduct chorus and orchestra.

A clear understanding of the various plans of school music in use today, and a conception of a definite, concrete plan for personal use.

Ability to teach, supervise, plan and organize work for various types of schools and communities.

PUBLIC SCHOOL MUSIC COURSES—(*Continued*)

NOTES

Concerning Subjects Included in the Public School Music Courses

First Year

INTRODUCTORY EAR TRAINING, SIGHT SINGING AND DICTATION: Exercises in simple melodies. The singing, recognition and writing of all the intervals in the major and minor modes. Recognition of major and minor triads. Rhythm and memory drills. Aural analysis of compositions.

TEACHING APPRECIATION THROUGH MUSIC IN THE ELEMENTARY GRADES: Lectures with assigned readings. Developing right attitudes as listeners. Developing the capacity for rhythm. Developing a desire to acquire a technic for reading music, and to sing and play upon instruments. Discussions of enlisting the interest of pupils through types of compositions. Phonograph records used. Text books: "Listening Lessons in Music"—Fryberger; "Rhythm, Music and Education"—Dalcroze.

THE TEACHING OF MUSIC IN PRIMARY AND ELEMENTARY GRADES: The best collections of rote songs. Practice in choosing, memorizing, singing, and presenting these songs. Treatment of the monotone. The toy band. Singing games. Foundation studies.

Second Year

ELEMENTARY AND INTERMEDIATE EAR TRAINING, SIGHT SINGING AND DICTATION: Singing of simple melodies. Recognition and singing of chords and cadences. Writing of intervals and chords.

TEACHING APPRECIATION THROUGH MUSIC IN THE INTERMEDIATE GRADES AND JUNIOR HIGH SCHOOL: The development of an appreciation of form, content and suggestiveness in compositions. Text book: "Appreciation of Music"—Mason.

CONDUCTING: The routine and technic of choral conducting. Organization and seating of chorus. Preparation for rehearsal. Training of accompanist. Text book: "Essentials in Conducting"—Gehrkens.

THE TEACHING OF MUSIC IN THE INTERMEDIATE GRADES: Outlines for technical development. Consideration of the means of meeting new demands for music in this period. Testing and caring for the adolescent voice. The project method.

Third Year

ADVANCED EAR TRAINING, SIGHT SINGING AND DICTATION: Ear training involving the use of the C clef. Harmonic dictation involving the use of secondary and altered chords.

CONDUCTING: Art of conducting. Interpretation, tempo, tone coloring, balance, atmosphere, light and shade, preparation for public performance, conducting chorus and orchestra with full score.

THE TEACHING OF MUSIC IN THE HIGH SCHOOL: Methods and material in the four years of Senior High School. Chorus. Glee club. Orchestra. Band. Music appreciation. Harmony. Class instruction in voice.

Fourth Year

ADVANCED CLASS INSTRUCTION IN ORCHESTRA AND BAND INSTRUMENTS: Plan and procedure for class teaching, covering foundation principles of holding, fingering and playing the different instruments. This course teaches the actual playing of one instrument of each type, and a general knowledge of the others.

SHERWOOD MUSIC SCHOOL

A Special Course in the

CLASS METHOD OF TEACHING PIANO TO BEGINNERS

THE most novel development of recent years in the piano teaching field has been the introduction of the class method of teaching piano to very young beginners. This method has survived the experimental stage, and has established itself firmly in the music-educational field. Thousands of young pupils are receiving their fundamental pianistic training through the class method, in the studios of private teachers, and in the classrooms of public schools.

The class method of teaching piano is intended for use only with *young* beginning pupils. Pupils may be taught by the class method from the age of five upwards. The instruction given in the class method is designed only to cover the early phases of the pupil's training. As soon as the pupil has completed the first couple of grades through the class method, he is transferred to the private lesson plan of instruction. The class groups may contain any number of pupils up to twelve.

The class method provides thorough training in hand formation and elementary principles of technic; notation; elementary dynamics; and fundamental chord structures. "Jingles" are used to develop rhythmic sense. Supervised exercises at the piano keyboard and at cardboard keyboards develop "keyboard consciousness." Easy, interesting exercises in transposition bring about perception of tonalities. The pupil comes to understand simple chord structures and melody building sufficiently to give him an outlet for his creative impulses. The stimulative element of competition increases the good results obtained by the class method.

Each semester (twenty weeks) of the regular School year, a complete course is offered in the Class Method of Teaching Piano to Beginners. The course requires an hour and a half of class attendance each week of the twenty weeks. It is illustrated by sessions in which instruction is given by the class method to a group of very young children with no previous musical training. The course is offered for the benefit of those who wish to become private teachers or teachers of Public School Music, and who expect to make use of the Class Method of Teaching Piano.

The Class Method of Teaching Piano to very young beginners enables the teacher to realize considerable income from a comparatively short period of work; yet the fee paid by each pupil is much less than the average fee paid for private instruction. It is thus possible for the teacher to secure many pupils who would not otherwise be available; and as the pupils finish the phases of their training which are covered by the Class Method, a large percentage continue with private lessons, insuring a constantly full schedule for the teacher. A special Certificate is awarded at the end of this course, certifying its completion.

BAND CONDUCTING COURSES

FOR those desiring broad preparation for band conducting, a two-year course is offered, leading to a TEACHER'S CERTIFICATE; an additional year entitles the student to a Diploma; and another year entitles him to the DEGREE, BACHELOR OF MUSIC. (See outlines below.) Each year of study comprises the forty-weeks' season from September to June. The Major and Minor Instruments referred to are both Wind Instruments of the student's choice. Notes on the ground covered in the various subjects referred to in the outlines may be found on Page 81. Students may register for special subjects selected from the Band Conducting Courses, if desired. Tuition fees for the various classes mentioned are quoted on Page 110. Students working for credentials receive their instruction in Major and Minor Wind Instruments privately from Victor Jean Grabel, head of the Band Conducting Department (see rates for private instruction on Page 112). Mr. Grabel gives most of the class instruction included in the Band Conducting Courses. English, Psychology, and History of Education are studied in any Chicago college chosen by the student from a list recommended by the School.

STUDIES REQUIRED FOR TEACHER'S CERTIFICATE

(First Year)	Hours per Week	Credits
Major Instrument (Private Instruction)	1	8
Minor Instrument(Private Instruction)	½	4
Harmony	1	2
Solfeggio	2	4
Conducting	2	4
English	1½	3
History of Music	1	2
Band Rehearsals	4	2
Concert and Opera Attendance	...	2
		31

(Second Year)		
Major Instrument (Private Instruction)	1	8
Minor Instrument (Private Instruction)	½	4
Harmony and Arranging	2	4
Musical Expression	1	2
Conducting	4	8
Public Speaking	1	2
English	1½	3
Band Rehearsals	4	2
Concert and Opera Attendance	...	2
		35

ADDITIONAL STUDIES REQUIRED FOR DIPLOMA

Major Instrument (Private Instruction)	1	8
Minor Instrument (Private Instruction)	½	4
Counterpoint	2	4
Arranging	1	2
Conducting	4	8
Repertoire	1	2
Psychology	1½	3
Teaching Methods	1	2
Band Rehearsals	4	2
Concert and Opera Attendance	...	1
		36

SHERWOOD MUSIC SCHOOL

BAND CONDUCTING COURSES—(*Continued*)

ADDITIONAL STUDIES REQUIRED FOR DEGREE, BACHELOR OF MUSIC

Major Instrument (Private Instruction)	1	8
Minor Instrument (Private Instruction)	½	4
Double Counterpoint, Canon, and Fugue	2	4
Composition and Orchestration	2	4
Conducting	4	8
Repertoire	1	2
Organization and Administration	1	2
Practice Teaching	1	2
History of Education	1½	3
Band Rehearsals	4	2
Concert and Opera Attendance	...	2
		41

Notes Concerning the Subjects Referred to in the Outlines on Page 80 of Band Conducting Courses

The private instruction in MAJOR and MINOR WIND INSTRUMENTS is intended to give the student such familiarity with the technic and repertoire of the various band instruments as is essential to the band conductor. It is recommended that within the duration of the course of study, not more than two different instruments be studied as Major Instruments; but that the studies in Minor Instruments be planned to cover as great a variety as possible. The student is permitted to take up a new Minor Instrument as soon as he displays fair proficiency on the old.

HARMONY: (See Page 87.)
SOLFEGGIO: Exercises in singing with "do-re-mi" syllables.
CONDUCTING: The principles of band conducting.
ENGLISH: To be studied in local college.
HISTORY OF MUSIC: (See Page 88.)
BAND REHEARSALS: Actual participation in rehearsals and concerts of the Sherwood Band.
CONCERT AND OPERA ATTENDANCE: Attending as many of the recitals, concerts, and operatic performances given in Chicago as time and means permit.
HARMONY AND ARRANGING: Study of advanced harmony, supplemented by instruction on making band arrangements.
MUSICAL EXPRESSION: Principles of musical expression, as applied to band work.
PUBLIC SPEAKING: Course given by member of Dramatic Art Faculty.
COUNTERPOINT: (See Page 88.)
ARRANGING: How to arrange various kinds of musical literature for band performance.
REPERTOIRE: Survey of band literature.
PSYCHOLOGY: To be studied in local college.
TEACHING METHODS: How to teach band instruments and band ensemble.
DOUBLE COUNTERPOINT, CANON, AND FUGUE: (See Page 89.)
COMPOSITION AND ORCHESTRATION: (See Page 89.)
ORGANIZATION AND ADMINISTRATION: Pertaining to bands.
PRACTICE TEACHING: Of band instruments and band ensemble.
HISTORY OF EDUCATION: To be studied in local college.

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 65, 66, 68 and 69. The following section of the Catalog, Pages 82-91, 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 87-91.

PRIVATE INSTRUCTION

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 interpretation 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.

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 for a long time denied to music study the same educational value which they gave, for instance, to arithmetic, grammar, astronomy, etc.

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 foundational 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.

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-

NORMAL COURSE—(*Continued*)

An important requirement of the Normal Course is that the student spend two hours weekly observing the giving of theory class instruction in the Junior Department of the School. As soon as the student is sufficiently well-grounded, an hour of supervised practice teaching of theory classes is substituted for one of the hours of observation. Altogether the Normal Course requires four hours weekly: one hour for the Class in Musical Pedagogy; two hours for observation and for supervised practice teaching; and one hour for the Class in Teaching Repertoire.

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 place where he can construct interesting three and four-part polyphonic inventions. An understanding of counterpoint is necessary to interpretation, composition, analysis or appreciation.

(*Class No. 5*) ENSEMBLE PLAYING

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.

(*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.

(*Class No. 11*) ARTISTS' REPERTOIRE

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 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 74-78; Band Conducting Classes on Pages 80-81; Dramatic Art Classes on Pages 92-96, and Dancing Classes on Page 96.

(*Class No. 13*) ACCOMPANYING

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.

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 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.

Note: The Orchestra Conducting Class is conducted by P. Marinus Paulsen. Special private instruction in Orchestration and Arranging is available from Mr. Paulsen at his regular hourly rate (see Page 107). His guidance in these subjects is particularly sought by professional musicians who are required to make arrangements for the use of theater and symphony orchestras.

OPERATIC ENSEMBLE

(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.

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-week terms). Tuition rates for Dramatic Art instruction, private and class, will be found on Page 109. 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.

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; story-telling; 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.

DRAMATIC ART COURSES—(*Continued*)

Teacher's Certificate Course—(Continued)

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.

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.

DRAMATIC ART COURSES—(*Continued*)

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.

Openings

For a description of the openings available to dramatic artists trained by the SHERWOOD MUSIC SCHOOL, see Page 12.

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.

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

Personal Development Class

An important Class offered by the Dramatic Art Department is the Personal Development Class. This Class is offered especially for those seeking personal development as the key to business, professional and social success.

The Class concerns itself with such subjects as self-expression through speech, bearing and gesture; enunciation; diction; good English; effective choice of words; conversational ability; "selling" oneself to others; definition and approach of personal objectives; human relationships; and many other matters which have a vital relation to success in life.

The subject of Personal Development may also be studied privately. (See tuition rates of Dramatic Art instructors on Page 109.)

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 59.) Mme. Mirova makes a specialty of authentic Oriental dances, which she has studied extensively in the Far East.

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.

MISCELLANEOUS

VIOLONCELLO AND DOUBLE BASS

The Violoncello and Double Bass are beautiful instruments and occupy most important places in the orchestra. The teaching of these instruments has, up to now, received rather insufficient attention, in consideration of their importance as orchestral instruments. They are not difficult instruments to learn, and, once his art is mastered, a proficient 'cellist or player of double bass 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

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. 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.

. . .

SHERWOOD JUNIOR ORCHESTRA and SHERWOOD ENSEMBLE ORCHESTRA are maintained as preparatory to the SHERWOOD SYMPHONY ORCHESTRA. Membership is free.

. . .

SHERWOOD BAND is maintained for the benefit of students of the Band Conducting Courses and of the Wind Instrument Department. Membership is free and, in the case of Band Conducting students working for credentials, obligatory.

. . .

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.

. . .

FREDERIKSEN STRING ENSEMBLE, composed of the pupils of Frederik Frederiksen, devotes itself to the study and performance of string ensemble literature.

. . .

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 a committee, 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.

SHERWOOD MUSIC SCHOOL

PARTIAL 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	Private Lessons	Counterpoint, Class 4a	Rehearsal of Fort Dearborn Male Choir
8–9	Private Lessons	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

PARTIAL 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	Private Lessons	9–10
Private Lessons	Harmony, Class 1b	Private Lessons	10–11
Private Lessons	Counterpoint, Class 4b	Private Lessons	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, Public School Music and Band Conducting Classes, and for all Classes not shown on the Schedule, are arranged to suit the convenience of the members.

SHERWOOD MUSIC SCHOOL

ALUMNI ASSOCIATION

The Sherwood Music School Alumni Association, formed in 1922, consists of three classes of active members, one class of honorary members, and one class of associate 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 associate members are employees 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 Loan Fund with which to assist deserving pupils in securing a musical education through the SHERWOOD MUSIC SCHOOL.

The Loan Fund maintained by the Alumni Association is mentioned on Page 103. 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.

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."

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 leading to some definite credential. 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.

ALUMNI LOAN FUND

The Alumni Association of the SHERWOOD MUSIC SCHOOL maintains a Loan Fund from which tuition loans are extended, at the discretion of the management, to talented students who need assistance and who have proven their worthiness in a period of at least one year of study at the School.

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 Band.
Scholarships.

OPPORTUNITIES

TO HELP DEFRAY EXPENSES BY OUTSIDE EMPLOYMENT

(See Page 13 for Financial Aid available through teaching positions in Chicago Neighborhood Branches of School.)

CHICAGO, one of the largest business and commercial centers of the world, naturally offers numerous opportunities to students who desire part or full time employment to help in defraying their expenses.

Students of the SHERWOOD MUSIC SCHOOL who desire such employment have the advice and the assistance of the Student Counsellor, MRS. MARION LAIRD, in securing it.

In August of each year, or at other times as there may be occasion, the SHERWOOD MUSIC SCHOOL inserts advertisements in the larger Chicago newspapers for families willing to supply room and board free or at a very low rate, to young women students, in exchange for light household services or care of children.

The families responding are visited and investigated by the Student Counsellor, and their offers are listed if all conditions are found to be satisfactory.

These opportunities are then referred, free of charge, to students applying for them. The School cannot guarantee to provide such openings to all applicants, but has found this a dependable means of helping students to reduce their expenses.

It is recommended, of course, that students who expect to undertake outside employment of any kind, plan not to carry it during the first term or two of their study, in order that they may have this period to get well started on their studies, and to allow ample time to locate satisfactory positions.

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 lesson periods, in order to receive the full time allotted.

SHERWOOD MUSIC SCHOOL

RATES OF TUITION

(Private instruction, unless otherwise specified.)

PIANO

GEORGIA KOBER — SIDNEY SILBER — ANDRE SKALSKI
LEO PODOLSKY — THEODORA TROENDLE

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

HARRY DETWEILER — GEORGE RALF KURTZ — 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

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 ALLEN 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

MILTON V. CASE — JOHN KESSLER — KATHERINE TOWNSEND
LEAH ELWARD — FRANCIS KEYSER — THELMA WHARTON
RUTH FRANZEN — IRENE LAMB KEYSER — FREDERIC YOUNGFELT
ST. ELMO SELFRIDGE

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

GLADYS ANDREWS — ELMA HAYES — CORNELIA NIXON
MYRA BROWN — AMY HEFNER — BERTHA OLMSTED
WHITMER BYRNE — MARJETTE HIATT — ANNA GWIN PICKENS
WINIFRED CLINE — GERTRUDE LEE — SAMUEL ROLLER
CARRIE MAE DIGGS — CLEM LEMING — THEODORE SAUER
LEWIS EASH — ELIZABETH LOVELL — SIMON STEIN
THERESA EBERHART — GENEVIEVE MCGREEVY — ALVERNA STETZLER
RUBY FUERST — DWIGHT MALSBARY — ELLA WARSKOW
ROSE NEWMAN

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

ETHEL BABBITT — WAITIE GORDON — ELLEN PYLE
HAZELLE BAILEY — EDWARD GORMAN — CAROLLE MAE SEABERG
WALTER BAUER — KAREN HVEEM — BLOSSOM SEWELL
KATHRYN BEEM — ESTHER INGHAM — GRACE SHELDON
NONA BLUM — MERNA JOHNSON — CLARICE SMITH
MARIE BOLYARD — GLADYS KEELING — BEATRICE STEINMETZ
IRMA BUCK — ANGELA LEWIS — MILDRED STUDEBAKER
ALICE ROSE CARR — JUNE LIGHTFOOT — ORLA THUE
ELIZABETH CRATER — RANDOLPH MARBLE — BEATRICE WAGONER
ENA EICHMAN — ARDIS NORTH — FAIR WIGGINS
HATTIE FISCHER — LEWIS PARSONS — MABEL WOODARD
DOROTHY GIFFIN — EDNA PHILLEY — HENRIETTA WURSTER
OPAL GILL — 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

THEODORE KITTAY 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

NORA BABBITT HARSH 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

LILLIAN OWEN CARR KATHERYN L. 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
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

P. MARINUS PAULSEN

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

FREDERIK FREDERIKSEN

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

GEORGES SZPINALSKI MICHEL WILKOMIRSKI

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

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

CARL BLUM
HERBERT BRANDVIG
HOWARD CRESS
EILEEN FITZWILLIAMS
FLORENCE HANSON
KARL PASSEN
EMMA SCHLISSMAN
JESSIE TAIT
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

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 87-91)	Title	Hours per Week	Rate per Term of Ten Weeks
1a	Harmony	1	$15.00
1b	Harmony	1	15.00
2a and 2b	Normal Training, including Observation and Supervised Practice Teaching	4	50.00
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	Operatic Ensemble	1	
	To Students Taking Private Voice Instruction		25.00
	To Others		50.00
(See Page 64)	English	1½	5.00

For rates of Public School Music Class Instruction, see Page 110; for Band Conducting Class Instruction, see Page 110; for Course in Class Method of Teaching Piano, see Page 110; for Dramatic Art Class Instruction, Page 109; for Dancing Class Instruction, Page 111; for Foreign Language Class Instruction, Page 111.

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

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
Supplementary class instruction (see Page 71) one-hour lessons, per term of ten weeks 30.00

(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 three- or four-manual organ:
Regular rate . . . . . $ 20.00
To SHERWOOD Students 17.50
Ticket entitling holder to five hours' two-manual organ practice with screen, projecting machine, and operator:
Regular rate . . . . . $ 15.00
To SHERWOOD Students 10.00
Ticket entitling holder to five hours' three-manual organ practice with screen, projecting machine, and operator:
Regular rate . . . . . $ 20.00
To SHERWOOD Students 15.00

Dramatic Art

LUELLA CANTERBURY

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

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

MARY CARNEY — FLORENCE MOLNER — GERTRUDE MUELLER SILBER
REBECCA COOK — MARGARETTE NOLAN — MARGARET TUOMEY
RUTH DAWSON — ANNE SCHULTZ — FRANCES WEILER
JEANNE DE LÉE — ANNA LORETTA SCHWENKE

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

RATES OF TUITION—(*Continued*)

(Private instruction, unless otherwise specified.)

Double Bass

DIMITRY SHMUKLOVSKY

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

Public School Music Courses

CHARLES ESPENSHADE LILLIAN LUCAS

Any of the regular courses outlined on Pages 74-78, including *all of the classes mentioned except Class Instruction in College Credit Subjects* and not including private instruction in Applied Music.

Term of ten weeks . . . . . $ 50.00

The rate for membership in any class directly pertaining to Public School Music, *to students not enrolled for a complete Public School Music Course,* is $20.00 per term of ten weeks, for each hour per week.

(Special Private Instruction in any Public School Music Subject)

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

Course in Class Method of Teaching Piano

ELIZABETH LOVELL

Complete course, twenty weeks, an hour and a half of class instruction each week . . . . . $ 45.00

(An additional fee of $10.00 is charged for materials, examination at end of course, and special certificate.)

Band Conducting Courses

(See Page 80)

VICTOR JEAN GRABEL

Tuition per term of ten weeks for the first year (four terms) of the course leading to the Teacher's Certificate, including all classes outlined except English, and not including private instruction in Major and Minor Instruments . $ 60.00

Tuition per term of ten weeks for the second year (four terms) of the course leading to the Teacher's Certificate, including all classes outlined except English, and not including private instruction in Major and Minor Instruments 90.00

Tuition per term of ten weeks for the four terms of additional study required for the Diploma, including all classes outlined except Psychology, and not including private instruction in Major and Minor Instruments 105.00

Tuition per term of ten weeks for the four terms of additional study required for the Degree, Bachelor of Music, including all classes outlined except History of Education, and not including private instruction in Major and Minor Instruments 125.00

The rate for membership in any class directly pertaining to Band Conducting, *to students not enrolled for a complete Band Conducting Course,* is $20.00 per term of ten weeks, for each hour per week. The rate for private instruction from Mr. Grabel, in any subject pertaining to Band Conducting, is $80.00 per term of ten weeks, one hour lesson each week.

RATES OF TUITION—(*Continued*)

(Private instruction, unless otherwise specified.)

Harmony, Counterpoint

(Special Private Instruction; for Class Instruction Rates, see Page 108.)

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 — 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 108.)

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 Training

(Special Private Instruction; for Class Instruction Rates, see Page 108.)

ELIZABETH KELLER

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 108.)

TINA MAE HAINES

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

Accompanying

(Special Private Instruction; for Class Instruction Rates, see Page 108.)

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

LILLIAN ST. CLAIR

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

FOREIGN LANGUAGES

French, German, Italian, Spanish and Scandinavian

VALDEMAR PAULSEN

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

RATES OF TUITION—(*Continued*)

(Private instruction, unless otherwise specified.)

WIND INSTRUMENTS

Flute, Piccolo, Clarinet, Saxophone, Cornet, Trumpet, Trombone, and others.

VICTOR JEAN GRABEL

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

ALBERT BEILFUSS — PAUL JAHNKE — NICOLAS SERRA
ANTON BOZEK — 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 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

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
Certificate of Proficiency in Theater Organ Playing 15.00
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 fifteen 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 115-127.)

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

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CHICAGO NEIGHBORHOOD BRANCHES

ALBANY PARK	3304 Lawrence Avenue
ALBANY PARK ANNEX	3307 Lawrence Avenue
AUBURN PARK	822 West 79th Street
AUSTIN	5359 West Chicago Avenue
AUSTIN (NORTH)	5853 West North Avenue
AUSTIN (SOUTH)	5301 West Madison Street
BEVERLY HILLS	10301 South Hale Avenue
BLUE ISLAND	475 Western Avenue
CHELTENHAM	2748 East 79th Street
CHICAGO LAWN	6247 South Kedzie Avenue
CICERO	6028 West 22nd Street
FOREST PARK	7516 West Madison Street
GRAND CROSSING	810 East 75th Street
HYDE PARK	5240 Harper Avenue
JACKSON PARK	6760 Stony Island Avenue
LOGAN SQUARE	2746 Milwaukee Avenue
LONGWOOD	1753 West 95th Street
MAYWOOD	514 South 5th Avenue
MAYWOOD (WEST)	1003 South 17th Avenue
MORGAN PARK	11059 Hale Avenue
NORMAL PARK	69th & Emerald Avenue
NORTH TOWN	2337 Devon Avenue
OAK PARK (CENTRAL)	212 South Wisconsin Avenue
OAK PARK (EAST)	328 Madison Street
OAK PARK (FAIR OAKS)	214 Chicago Avenue
OAK PARK (NORTH)	429 Marion Street
PULLMAN (WEST)	535 West 120th Street
ROGERS PARK	6754 Sheridan Road
ROSELAND	11156 South Michigan Ave.
SHERMAN PARK	1601 West Garfield Blvd.
SOUTH CHICAGO	3026 East 92nd Street
SOUTH SHORE	1954 East 71st Street
SUMMERDALE	5154 North Clark Street
WOODLAWN	721 East 63rd Street

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.

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

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.

ARCADIA—Myrtle Knorr.

ATASCADERO—Zella B. Williams.

BARSTOW—Stephanie F. Peck.

BISHOP—Gertrude Horner.

BRAWLEY—Marie Bostwick.

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.

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.

GLENDALE—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, Suzanne Joyce Spear, 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, Stella A. Schwentker.

LOS ANGELES—Mary Christine Albin, Coral Atkins, Ramona Baker, Raymond H. Baldwin, Grace M. Bishop, Edna Cooke, Harold S. Farnese, Fred A. Groves, Grace Gunnison, Raymond G. Hand, Thelma C. Hellems, Otto T. Hirschler, Grace Inman, Leila Vernel Isbell, Albert Kirst, Alexander Kosloff, Mrs. Louis Kulpe, Verda Mae Langston, Mrs. R. C. Larkin, Adele Dorothy Lauth, Lydia Elizabeth Lewis, Coleman B. Long, Constance S. Mac Donald, Burritt L. Marlowe, Daisy Palmer Mauer, J. Franklin Newman, B. H. Pearson, Mrs. Chas. Peck, Charles E. Pemberton, N. L. Ridderhoff, 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, Clara Crouch, Lillian Cushing, Myrtle Enyeart, Eva May Garcia, W. C. Van Buren.

OCEANSIDE—Ina Belle Jolley.

OHI—Vida Reed Stone.

ONTARIO—Margaret S. Copeland, James Neil Northe.

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, Edna Althouse, Marion M. Anderson, Alice Coleman Batchelder, Mrs. Henly Bussing, Myrtle Enyeart, Myra I. Husted, Morton F. Mason, George Arthur Mortimer, Harold Porter Smyth, Olga E. Stallfort.

PITTSBURG—Mrs. C. T. Rouner.

POMONA—Ethel S. Bresnahan.

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

CALIFORNIA—(*Continued*)

RAMONA—Alice Anderson.

REDLANDS—Alice M. Gibson.

REDWOOD CITY—Mrs. C. O. Bentley.

RICHMOND—Mary May Kleinkauf.

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

SAN ANSELMO—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—Lola Gwin Smale, Evelyn Sresovich Ware.

SAN JOSE—Elizabeth Pugh.

SAN MATEO—N. M. Ryley, Anna Van Valin.

SAN PEDRO—Maurice T. Koehler.

SAN RAFAEL—Marie Obenchain.

SANTA ANA—Fredda Moesser Barger, Daisy Austin Marsden, Leonora Tompkins.

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

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

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—Hilda Willoughby Wolf.

STOCKTON—J. E. Fuerbringer, Mary Evalyn Knox, Cora B. Meyers.

SULTANA—Mrs. Lee Jackson Bowers.

UPLAND—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 M. 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, Minnie E. Davidson, Edward B. Fleck, Sybil A. Hosmer, Mrs. E. P. Klein, Sarah Layne, Miriam Grant Lindee, Mary Jane Meyers, Frances Staton, Charlotte Pallat Vair, Clara Woeber.

EATON—Cora Fleming.

EDGEWATER—Mrs. W. J. Shaffer.

GRAND JUNCTION—Elizabeth Olin.

GREELEY—Mrs. Laurence M. Thompson.

LONGMONT—Bessie Bennewitz, Mrs. Monroe Markley.

LOVELAND—Lillian Montrose Grahame.

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.

DISTRICT OF COLUMBIA

WASHINGTON—Lois E. Hicks, Fanny Roberts.

FLORIDA

DELAND—Gertrude Barnett.

KISSIMMEE—Pearl Wheaton.

MIAMI—Harriet H. Holden, Louise W. Warren.

OCOEE—Edna Ingold.

ORLANDO—Mrs. C. E. Choate, Grace T. Newman.

ST. PETERSBURG—Doris Eastman, Mary Elliott.

SANFORD—Etho Allingham.

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

GEORGIA

ALBANY—Carrie Shook.

AMERICUS—Kate Land.

ATLANTA—Estelle Bradley, Lillie D. Caldwell, Annie May Carroll, Merrill Hutchinson, Evelyn Jackson, Jessie Davenport Jones, Florence Watson, Ruth Weegand, Elmira Grow Wood.

BLAKELY—Annie V. Womack.

CEDARTOWN—Helen Purks.

COLUMBUS—F. V. Anderson.

CORDELE—Mrs. Thomas Thompson.

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

GRIFFIN—Nettie Sherwood.

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

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

MARSHALLVILLE—Mary D. Baldwin.

SHERWOOD MUSIC SCHOOL

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

GEORGIA—(*Continued*)

ROME—Amelia C. Berry, Georgia Word.
THOMASVILLE—Mary B. Harrison, Ethel D. Silva.

HAWAII

HONOLULU—Amy Haberer.

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—Florence Winings.
ATHENS—Harriett Swingle.
ATLANTA—Miss Harville Crandall.
AURORA—Harry Detweiler, Burdell Sorenson, 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.
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 Tawney.
CICERO—Jessie B. Robinson, Anna Straka.
CLINTON—Mrs. S. A. Hammond, Ingeborg Lund, Mrs. J. W. Perryman.
COLFAX—Cleo Fern Ritchie.
DANVERS—Florence Miller.
DANVILLE—Agnes D. McClure, Emily L. Moore.
DE KALB—Anne Huhta, Fern Pahaly.
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.
ELMHURST—Clara Miche.
EL PASO—Josephine E. Michels.
FAIRFIELD—Lila Stonemetz.
FREEPORT—Florence Griswold, Iva Swingley Wheat.
GALESBURG—Maude Alma Main, Muriel Jennings Schori.
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.
LOUISVILLE—Gertrude Thompson.
MACOMB—Mrs. H. H. Harris.
MALTA—Cora Wilson.
MARSEILLES—Mrs. A. H. Simmons.
MENDOTA—Clara L. Reul.
MOMENCE—Bertha A. Durham.
MONTICELLO—Amy Hefner.
MT. CARMEL—Miss E. Keneipp.
NEWARK—Mary S. Freeman, Mina Ruth Koska, Emma Mathre, Julia Severtson.
NEW CANTON—Valera Berry.
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.
PONTIAC—Mary Fillingham.
PRINCETON—Vinnie Pauline Thompson.
REDDICK—Viola Prussner.
RIVERSIDE—Gladys M. Cameron, Evelyn Carana Larson.
ROCHELLE—Ethel Hoon, Lillian A. Menz.
ROCKFORD—Sigrid T. Anderson, Mrs. A. D. Bodfors, Margaret Dyer, Mary Carolyn Gentzhorn, Hazel J. Leeds, Ethellyn Ruth Pahaly, Mrs. Callian Schryver, Mrs. Frank M. Seager, Annis Baxter Smith.
ROCK ISLAND—Frank Freistat, Olga Junge.

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

ILLINOIS—(*Continued*)

ROSCOE—Alla Sammons.
ST. CHARLES—Eva Hunt Lacy.
SALEM—Hilda M. Cotton.
SAN JOSE—Alma Adolph.
SENECA—Emma C. Stephens.
SERENA—Hannah M. Ness.
SEWARD—Stena Jansen.
SHERIDAN—Florence Lacart.
SPRINGFIELD—Regina L. Appel, Mrs. Eugene S. Clark, Lilah J. Krotzsch, Helen Nettleton.
SPRING VALLEY—Mrs. Archie J. Foley, Clara Hassler.
STERLING—Mabel M. Philips.
SYCAMORE—Mrs. Fred Meyers, Jr.
TOULON—Mrs. J. L. Jarboe.
WATERMAN—Ivy Fearon Camron, Olive M. Knudtson.
WAUKEGAN—Marjorie Hart, Mary H. Love.
WAYNESVILLE—Litta Hunt.
WOODSTOCK—Mrs. E. E. Bokemeier, Mrs. William Charles, Vera Hughes, Carrie Lawson.
YORKVILLE—Julia Knudson.

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.
COLUMBIA CITY—Anna Van Hibbs.
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, 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, Jessie Edwards Carlberg, Mary S. B. Dickson, Tessa Whitney Eason, Carl L. Reif.
GAS CITY—Louise Mattax Lynch.
GOSHEN—Elma M. Long.
HAMMOND—Mabel Marie Byrnes.
HOBART—Elbert N. Ripley.
HUNTINGTON—Helen M. Stahler.
INDIANAPOLIS—Geneva M. Boettcher, Muriel Payne Conger, Lillian C. Greene, Pearl M. Greulich, Mary Irene Harter, Mabelle Hendleman, Louise Nixon Huff, Indiana Central University, Indiana College of Music and Fine Arts, Bertha Jasper, Mrs. Paul L. Kelly, Flora Ethel Lyons, Arthur G. Monninger, Margaret Elenora Rasbach, Edna Shimer, Corrine Wilson, Zillah Worth.
KOKOMO—Ethel Alexander, Mrs. C. H. Brown, Fred Gaylord Cline, Mrs. Frederick Henderson, Mrs. Elmer C. Nesbitt, Mrs. Edward Penn, Irene Shawhan.
LA FONTAINE—Mrs. C. G. Smallwood.
LA PORTE—Marie Henry.
LEBANON—Thyrza McKinley.
LOGANSPORT—Dan W. Erb.
LOWELL—Nora L. Pattee.
MARION—Lulu J. Mahaffey, Aimee Reardon.
MICHIGAN CITY—Helen M. Kramer.
MUNCIE—Harry W. Thomas.
NAPPANEE—Cora Stuckman.
NEW ALBANY—Amalie H. Scharf, Maude E. Thomas.
NEWCASTLE—Donald E. Rogers.
PERU—Caroline E. Hiner.
PLYMOUTH—Dollie E. Burgener, Lyla Overmyer.
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, Otilla Myers, Eleanor Roesener, Helen Schlegel, Bernice A. Simpson, South Bend Conservatory.
SYRACUSE—Mrs. H. D. Cress.
VALPARAISO—E. W. Chaffee.
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.

SHERWOOD MUSIC SCHOOL

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

IOWA—(*Continued*)

CEDAR FALLS—Anne Ludeman.
CEDAR RAPIDS—Marie M. Muma.
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, Elthea B. Tupper, Edith M. Usry.
ELKADER—Ella F. Wilke.
GLENWOOD—Mrs. S. M. Criswell, Mrs. R. E. Humphrey.
GRAND VIEW—Hazelle McCulley.
GRUNDY CENTER—Charles G. Walker.
HALFA—Annie F. Welsh.
HAMPTON—Jacqueline Etter.
HEPBURN—Jennie Irene Young.
IMOGENE—Eva Allshaus.
KEOKUK—Meta Kiedaisch.
MARION—La Verne M. Crew.
MARSHALLTOWN—Marjorie Busch, Louise Clemens, Ruth Eichorn, Carrie B. Pinneo, Anna J. Soukup.
MELBOURNE—Clemma Winslow Hamler.
MISSOURI VALLEY—Mrs. Guy R. Smith.
MT. PLEASANT—Blanche Thorson.
MUSCATINE—Alice Chase, Eda Cecile Critz, Grace G. Harper, Hazel Keath, 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, Elizabeth Yaggy.
WEST UNION—Sarah E. Hobson.
WILTON JUNCTION—Mabel Deweese.

KANSAS

COLUMBUS—Mrs. W. G. Brandstetter.
CONCORDIA—Elizabeth O'Reilly.
EVEREST—Mamie O. Madsen.
GLASCO—Anna Olson.
JAMESTOWN—Myrtle Spicher.
MELVERN—Mrs. Fredd Judd.
PITTSBURG—Nora Neal.
WICHITA—Reno B. Myers.

KENTUCKY

CENTRAL CITY—Lula Boyer, Mattie C. Edmunds.
HARRODSBURG—Ida Rena Van Diver, May Wilmore.
LAWRENCEBURG—Lena Frazier.
LEXINGTON—Helen M. Hair.
LOUISVILLE—Margaret McLeish, Nellie M. Meyer, Sarah E. Seng, Anna M. Schmidt, Karl Schmidt, Louis Staebler, Mrs. A. D. White.
OWENSBORO—Mrs. S. A. Burns, Mrs. Nester Howard, Olivia Stuart, Ida Whitaker.
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, 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.
ALMA—Minnie M. Green.
ANN ARBOR—Bertha Morrison, Mrs. Oscar J. Peterson.
BANGOR—Thelma Dell Dextator.
BATTLE CREEK—Olive A. Bodine, Lettie Bradley, Edna Bush, Beulah Caldwell, Mrs. R. N. Helms, Lovona Johnston, Mrs. J. B. Martin, Mrs. E. E. Sayles.
BELLEVUE—Mary Lucille Holman.
BLISSFIELD—Mrs. Anson Dickinson, Arabella Collins Porter, Alma Tagsold.
BRITTON—Carmen Gobba Brown.

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

MICHIGAN—(*Continued*)

CADILLAC—F. J. Radey.

CARO—Frank Campbell.

CASSOPOLIS—Mabel Sanderson.

CLIO—J. C. Peters.

COLDWATER—Lillian Harkness.

CONSTANTINE—Juanita Bycroft, Verna Bristol Harrison.

CRYSTAL FALLS—Hilda Luoma.

DECATUR—Aileen Bennett.

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, Lillian McCarthy, Theophile E. O'Kroy, Hazel Haskin Smith, C. F. Toenniges, Frederick Toenniges, Clara E. Waldron, Charles L. Wuerth.

DOUGLAS—M. Lenore Spencer.

ESCANABA—Alma Duford Joint, Mabel Summers.

FAIRGROVE—May I. Cornell.

FLINT—Helen Boyd, Helen Graham, Wayne A. Patterson.

GRAND HAVEN—Iola C. Emery, Jeannette Pofahl.

GRAND RAPIDS—Alyce Vander Mey.

HARTFORD—Mamie Howes.

HASTINGS—Mrs. I. J. Smith.

HILLSDALE—Hazel Skelton Jones.

HOPKINS—Irene V. Reading.

HUDSON—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, Gilberta Mitchell, John A. Rath.

KALAMAZOO—Margaret B. Cobb, Frances Leavens, Victoria McLaughlin, Mrs. Walter Fair Pearson.

LANSING—Della B. Guenther.

LAPEER—Mrs. E. B. Sidebotham.

MANISTIQUE—Mary Kirby Mitchell, Anna Coryell Owen.

MANITOU BEACH—Vera Grimes.

MARQUETTE—Mary E. Campbell, Ethel M. Hamby, R. M. Hamby, 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. Bierd, Maleta Belle Clark, Harriet Coon, J. G. Cummings, John C. Duncan, Mrs. George Fritz, Myrtle Hubbard, Harriett Kren, Mrs. F. W. Perry, Oka M. Rutan, Catherine Sager, Marion S. Schaberg, 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.

STURGIS—Nellie Farr.

THREE RIVERS—Irene R. Godshalk, Mrs. Henry J. Kleinhuizen, Pauline Fox Mitchell.

TRAVERSE CITY—Lola Lutman, Margaret Moffat.

VASSAR—Ardath Bratt, E. Grace Hough.

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.

BUFFALO—Helen W. Covart.

BUHL—Mrs. W. H. Bastien.

CANBY—Mabel C. Moen.

CHATFIELD—Nona Caw.

DAWSON—Mrs. H. M. Femrite.

DETROIT LAKES—Mrs. E. E. Hoit.

DULUTH—Frieda Beier, Mrs. E. D. Edson, Ruby M. Krause, Mrs. F. L. Oberg, Mary E. Thorburn.

ELY—Impi Keranen.

EVELETH—Mrs. M. J. Prebilic.

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

FARIBAULT—Harriet E. Kimpton.

HANSKA—Gertha Jensen.

HARRIS—Myrna Runskog Nordin.

SHERWOOD MUSIC SCHOOL

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

MINNESOTA—(*Continued*)

HASTINGS—Mary Kranz.
HIBBING—Mary A. Meloche.
KENYON—Sigrid Sundry.
MADISON—Ethel E. Mead.
MANKATO—Olga Hermanson.
MENTOR—Mrs. W. H. Frey.
MINNEAPOLIS—Jennie M. Bentley, Angeline E. Buisson, Bertha D. Canney, Hazel J. Cowan Helen B. Crittenden, Mary Louise Evertz, Anna M. Fardahl, Wilma Anderson Gilman, Edith Guillemin, Elsa Caroline Henke, 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. Warmelin.
MONTEVIDEO—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, Lillian Mountford, R. Buchanan Morton, 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.
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.
GLOSTER—Mrs. H. B. Miller, Helen Whittington.
GREENVILLE—Louise Antley.
GREENWOOD—Anne Hamilton Craig, Josephine Duggan, Mabel Scott.
GULFPORT—Mrs. T. A. Robinson.
HATTIESBURG—Ethel Powe.
HICKORY—Lora Belle Gilmore.
HOUSTON—Estelle Winter Harrington.
LAUREL—Mrs. Chas. E. Beers, Mrs. T. F. Buntin, Mrs. C. S. Tuller.
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.
VICKSBURG—Orlean E. Forbes.
WEST POINT—Annie G. Moore.
WIGGINS—Louise Barnett.

MISSOURI

BROOKFIELD—Beulah B. Reese.
INDEPENDENCE—Mrs. H. W. Harder.
KANSAS CITY—Jeanne M. Kohler, Mrs. Hugh Reynolds.
KIRKWOOD—Ida Missildine.
LOUISIANA—Mrs. E. J. Edgar.
ST. JOSEPH—George A. Everest, Birdie B. Lower.
ST. LOUIS—David F. Earle, Mrs. N. A. Jones.
SOUTH WEST CITY—Mrs. W. G. Brandstetter.
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.
GLENDIVE—Mrs. P. J. Moe.
HAVRE—Marie Yeon.
HELENA—Margaret H. Vollert, Mrs. William Whalen.
KALISPELL—Mrs. G. W. Hunt, Irene Neilson.
MILES CITY—Esther Cox Benson.
MISSOULA—Leila McDonald, Mrs. Abby Paxton Senier.
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.
COLUMBUS—Mrs. W. H. Talmage.

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

NEBRASKA—(*Continued*)

COZAD—Darlene B. Hughes, Isabelle Rowe.

CREIGHTON—Helen Leone Sharp.

EMERSON—Mary J. Heitzman.

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, Florence M. Foster, 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. Beeles, Esther M. Tonner.

NORTH PLATTE—Darlene B. Hughes, Evelyn Diener.

OAKLAND—Ethel Hanson.

OMAHA—Frances Baetens, Nettie F. Burke, Mrs. C. R. Cameron, Annie F. Glasgow, Mrs. R. C. Griffith, Gertrude Hoden, E. M. Jones, Othelia Kinder, Bessie B. Middleton, Edith May Miller, Mrs. Geil W. McMonies, Miriam Ruback, Amelia Waage, Georgia Way.

PIERCE—Martha L. Sehestedt.

PLATTSMOUTH—Lillian Freeman.

SPRINGFIELD—Mabel Zimmerman.

TEKAMAH—Charlotte Coleman.

THUNE—Augusta C. Ehlers.

WAHOO—Mildred Ethyle Johnson.

WAUSA—Carl Sigurd Malmstrom.

WAYNE—Grace Dickson Keyser.

WESTON—Nita Samek.

WILBER—Cora Williams.

NEW HAMPSHIRE

DUXVILLE NOTCH—Leon Rosenbloom.

NEW JERSEY

EAST ORANGE—Angileen Gifford Runser.

NORTH PLAINFIELD—Cecelia McGinty Taylor.

PHILLIPSBURG—Jennie Shillinger.

NEW MEXICO

ALBUQUERQUE—Ettie A. Gobbel, Louise M. Nichols.

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, V. Spencer Balser, Erma H. Becker, William Benbow, Mildred A. Brachthauser, Grace H. Chester, Arnold Cornelissen, Mae Swallow Craig, Marguerite G. Davison, Olive L. Ebling, Richard M. George, 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.

CHERRY CREEK—Mary J. Johnson.

CONEWANGO VALLEY—Mrs. Glenn C. Darling.

CORNING—Walter Kanbisch.

CORTLAND—Camilla Eder, Louise Jones, Martha Phylena McGraw, Esther G. Robinson.

DANSVILLE—Elizabeth Endress.

DE RUYTER—Della Hinds Fox, Mrs. J. C. Stillman.

DUNKIRK—Carol M. Bozovsky, Mae W. Rathfon.

ELLICOTTVILLE—Nellie M. B. Fraser.

FULTON—David B. Carroll.

GROTON—Myra Van Horn.

HAMMONDSPORT—Fanny Talmage Aber, Ivah Jacobus.

HORNELL—Bertha Cadogan, Fanny H. Phillips, John W. Surra.

JAMESTOWN—Grodon 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—Rosabel E. Bacon, Mabelle Nash.

NIAGARA FALLS—Ruth Billet 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.

SHERWOOD MUSIC SCHOOL

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

NEW YORK—(*Continued*)

SIDNEY—Helen T. Bartholomew.
SNYDER—Mildred E. Rieger.
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

BATHGATE—Gertrude Lane.
CHRISTINE—Helen Jean Johnson.
ELLENDALE—Jessie Howell Dunphy.
HANKINSON—Evangeline M. Green.
HETTINGER—Pearl Y. Kellogg.
JAMESTOWN—Caroline Kurtz Anderson.
MINOT—Mrs. D. 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, Pauline Bierly Leffler, Grace W. Lowery, Grace Martin, Ada A. Miller, Louise I. Miller, Leola Moatz, Estelle Musson, Viola E. Paul, 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, Mrs. G. H. Gilespie, Mrs. John F. Heimel, Florence 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, Mrs. Austin Walter, Gertrude Wylie, Ruth La Verne Zellers.
CHAGRIN FALLS—Florence M. Barrows.
CINCINNATI—Anne Cockburn, Mrs. R. L. Harkins.
CLEVELAND—Laura Louise Bender, Jessie L. Havill, Mrs. C. H. Irving, Malvina G. Klein, Edna Baird Takken, Franklin B. Taylor, Alice E. Willson.
CLEVELAND HEIGHTS—Doris E. Buck, Mae R. Norton, Ethel J. Umbreit.
COLUMBUS—Bessie Hayes, Marged Edith Jones.
CONNEAUT—Lyda M. Blakeslee, Miss E. Tracy Brown, Charlotte Campbell Elsasser.
CONVOY—Mrs. G. Bauer.
COSHOCTON—Olga Schauweker.
CRESTLINE—Bessie Todd.
CUYAHOGA FALLS—Virginia Motz.
DAYTON—Mrs. Clyde S. Bingham, William A. Metzner.
DELPHOS—Lucille Reul.
DOYLESTOWN—Lenore Landes.
EAST AKRON—Mrs. J. A. Minarde, Mrs. E. L. Roberts, Violet K. Simpson, Nellie Whittaker.
EAST CLEVELAND—Margaret H. Mooney.
EAST SPARTA—Magdalen Mueller.
ELLET—Mrs. William Haller.
ELYRIA—Louise Brown, Mrs. Erie D. Chapman, Mrs. A. J. Melton.
FINDLAY—Lottie G. Walters.
FOSTORIA—Thelma M. Bonnell, Guesta Keefer, Marjorie 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 Ulmschneider.
HARTVILLE—Lucile C. Smith.
HOLLANSBURG—Etta Adeline Hill.
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, Nel Kriete.
LORAIN—Esther D. Battenhouse, Gladys Kishman, Mary Mannion, Gladys Wise.
LOUISVILLE—Kathryn Immel.
LOWELL—Hazel E. Spies.
MALVERN—Mrs. George W. Moore.
MARIETTA—Phoebe Brown, Beulah McKinney Myrtie R. Sibley.
MARION—Mrs. Harry Williams.

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

OHIO—(*Continued*)

MARTIN'S FERRY—Jessie Alma Wolfe.
MASSILLON—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.
OAK HARBOR—Mabel Alexander.
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.
SALEM—Ralph Coy.
SHELBY—Bertha Palmer.
SHILOH—Greta Hamilton.
SOUTH EUCLID—Gertrude Sutton Allen.
SPRINGFIELD—Helen Jeannette Lutz, Emma Kiefer Timmerman, Sonora Trout.
SULPHUR SPRINGS—Lucy M. Campbell.
TIFFIN—Katherine Arnold.
TOLEDO—Amy Decker, Gertrude L. Fenstermacher, Luella N. Jelley, Amy Almrath Kohler, Calla Lee, Sabina C. Lohmann, Margaret Ream Lee, Virginia Peters, Loma R. Rogers, Louise Runkle, Sherwood Conservatory of Music, Goldie Smith, Ethel Strang, Harriet Margaret Taylor, Gladys S. Wickenden.
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—Emma Kayser.
WASHINGTONVILLE—Birdie E. Brady.
WAUSEON—Mrs. Case Burr.
WEST LIBERTY—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

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 Stanton.

OREGON

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—Evelyn B. Keat.
BEAVER—Belle Andriessen.
BEAVER FALLS—Effie C. Hamilton.
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.
BUTLER—Velma Brown Hilliard.
CANONSBURG—Grace McWilliams.
CARROLLTOWN—Miss H. M. Sharbaugh.
CLARION—Ethel Bullers Beers, Orpha E. Capron, Sarah A. Smalley.
COLUMBIA—Pearl C. Keesey.
CONNELLSVILLE—Rae E. George, Pearl Keck.
CORRY—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. Merhant.
EASTON—Stella M. Brittain, Eleanor Fraunfelder, Grace Hahn, Earle D. Laros, Hazel A. Moser, Helena Schiff.
ELLWOOD CITY—Otto E. Bartel.
EMLENTON—Irene Fleckenstein.
EMPORIUM—Myrtie Weber.
ENID—Mabel Edwards.
ERIE—Thekla Abbot, Anna A. Bruder, Gertrude Delano, Ruth Evelyn Dougherty, Violet Fogleboch, Mabel Irene Johnson, Viola Margaret Livingston, Florence Pelton, Ida E. Schaper, Alice Sloan, Frances Steiner, Thora Widd, Marie E. Zimmerman.

SHERWOOD MUSIC SCHOOL

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

PENNSYLVANIA—(*Continued*)

FAIRCHANCE—Esther Ridenour.
GALETON—Mary Dillon.
GARRETT—Elsie S. Kooser.
HOUTZDALE—Jennie C. Clark.
INGLESIDE—Annie G. Rayburn.
IRWIN—Marie L. Carroll.
JEANNETTE—Leonna W. Stirling.
JOHNSONBURG—Laura Kifer.
JOHNSTOWN—Willa M. Butler, Gertrude S. Rohde.
KANE—Ruby K. Evans.
KIRKLYN—Lillian V. Crispin.
KITTANNING—Pauline E. George, Edna Norman.
LEECHBURG—Mrs. Herman L. Grote.
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.
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—Charles Martin, Mrs. Ernest Pechin.
PHILIPSBURG—Nancy Holt.
PITTSBURGH—Clara Elkin, Mrs. J. H. Esser, Mrs. Foster J. Hartman, Eda A. Kropff, Margaret Llewellyn, Mae E. Miller, 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.
SOUTH FORKS—Aloma H. Clemence.
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.
VAN PORT—Violet M. Dyke.
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 Neddersen, Walther Pfitzner, Mae E. Rummel, Mrs. E. J. Searle.
BOWDLE—Mrs. Theo. Jones Grosz
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.
KIMBALL—Florence Kirtland, Cora L. Skinrood.
LAKE NORDEN—Clarence E. Larson.
LAKE VIEW—Mrs. M. Rap.
LEAD—Isabel Treweek.
LEOLA—Mrs. Leslie Turner.
MELLETTE—Edna M. Olson.
MOBRIDGE—Lillian Doud, Ruth Adams Harville, Alice Ray McCauley, Bernice Taylor Rietz.

SHERWOOD MUSIC SCHOOL

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

SOUTH DAKOTA—(*Continued*)

ORIENT—Grace Gunnison.

RAYMOND—Fannie L. Burns, Catherine Christensen Kunkle.

SIOUX FALLS—Mrs. H. F. Chapman, Frances L. Grigsby, Cora Lokensgard, Edith N. Mills, Mrs. R. C. Rasmussen.

SPEARFISH—Ruth Lemen.

WATERTOWN—Mabel McIntosh, Bertha L. Taecker.

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—Odette Gaither, C. A. Hammond, Leona Kirmse, Mrs. H. J. Thompson.

WAXAHACHIE—Maude H. Biard, Mrs. Roland H. Harrison.

VERMONT

ST. JOHNSBURY—Katharine C. Follansby.

VIRGINIA

RICHMOND—Minnie M. Cogbill, Ernest H. Cosby, F. Flaxington Harker, Mrs. F. D. Hequembourg, 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.

PHILIPPI—Mrs. S. N. Roberts.

SALEM—S. O. Dew.

WHEELING—Carl Nestmann.

WISCONSIN

ADAMS—Mrs. Ed. Hallahan.

ALMA CENTER—Mrs. H. J. Hart, Cecelia Sichler.

ANTIGO—Howard Jaekel.

ASHLAND—Florence L. Puffer.

AUGUSTA—Vera W. Cameron.

BANGOR—Mollie Osborne.

BARABOO—Belle Risley, Ethel Rodwell.

BEAVER DAM—Gertrude L. Deniger, Anna Hanneman Harder.

BELOIT—Lelia Goodenough, Helene E. Johnson, Mrs. Emma E. Smith, Mary Elizabeth Welch.

BLACK RIVER FALLS—Hazel Bowen, Jessie Hull, Marie Krohn.

BOSCOBEL—Helen Reinhold.

BURLINGTON—Erna McLaughlin.

COLOMA—Theodora Behrens.

CUDAHY—Paulina Attermeier.

DOUSMAN—Harriet Wilkins.

EAU CLAIRE—Anna Liebau, Grace McCombs, Ernest H. Miles, Eleanore Zemple.

EDGERTON—Mrs. Van Ness Green, Margaret Nelson.

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, Antoinette Ward, Lillian H. Woods.

GENOA JUNCTION—Helena 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—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, Mrs. John Madison.

LAKE MILLS—Etta Irene Wilson.

LANCASTER—Mabel Stone Pennock.

MADISON—Elizabeth Buehler, Laura J. Richards, Louise Vroman.

MANITOWOC—Anita Frazier, Bertha Klingholz.

MENOMONIE—Antonia Mitzner.

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

WISCONSIN—(*Continued*)

MILWAUKEE—Fay Hood Brewer, Carl Euler, Mathilde Huchting, Grace F. Ivey, Mrs. F. L. McAleavey, Jacob Moerschel, St. Joseph's Convent, Hazel Stuelpnagel, A. Peggy Westphal, Emma Wettstein.

MINERAL POINT—Henrietta Hanscom.

NEENAH—Annette Sindahl Matheson.

NEILLSVILLE—Mrs. Jesse Scott.

OXFORD—Isabel Franklin.

PESHTIGO—Nelle B. Mellen.

PLATTEVILLE—Erna Saxmann Adickes, Katherine Kies.

PRAIRIE DU SAC—M. Rose Koch, Ina H. Simmons.

RACINE—Earl S. Gere, Erna K. Olle, Frederick Schulte.

REEDSBURG—Eugenie Lassallette Ellenberg.

RHINELANDER—Mrs. T. R. Welch.

RIPON—Erna Z. Luetscher.

SHEBOYGAN—Winifred Webb Hille.

SPARTA—Leah Doane.

SUPERIOR—Mrs. J. Haasis.

VERONA—Verla 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.