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1930

Sherwood Music School Annual Catalog 1930-1931

Sherwood Music School

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SHERWOOD MUSIC SCHOOL

1930
1931

FINE ARTS BUILDING
CHICAGO

CATALOG

SHERWOOD MUSIC SCHOOL

(INCORPORATED)

FINE ARTS BUILDING
CHICAGO

CABLE ADDRESS: SHERMUSIC

for the Season

1930
1931

FINE ARTS BUILDING

Home of the Sherwood Music School

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 City, 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

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

HISTORY
of the
SHERWOOD MUSIC SCHOOL

WILLIAM H. SHERWOOD, founder of the SHERWOOD MUSIC SCHOOL, was the outstanding American pianist and musical pedagogue of his time.

After preparatory study in America, he studied in Europe under Liszt, Rubinstein, Grieg, Deppe and Kullak. He made his European debut as a concert artist when only eighteen years old, appearing as soloist with the Berlin Orchestra. His success in Europe was so sensational that he might 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."

In 1895, he organized the School which bears his name.

The SHERWOOD MUSIC SCHOOL has since become one of the important world-centers of higher artistic learning. Its Faculty of more than one hundred fifty instructors includes many of the most noted American artists, as well as a number of renowned European musicians who have chosen to become permanently identified with American musical life. The School annually prepares a host of students for professional service: pianists, singers, violinists, organists, teachers, conductors, orchestra and band players, dramatic artists, interpretative dancers. The advantages provided by the School have made it unnecessary for students to go to Europe for the best professional training (as its founder had to do); in fact, besides drawing students in large numbers from all parts of the continent, the School also attracts students from abroad.

The educational service of the School includes the maintenance of thirty-five Neighborhood Branches in Chicago and suburbs, and more than one thousand Extension Branches all over the country. The School was recently selected by the *Chicago Evening Post* as the subject of a full-page editorial story, representative of what is being done for Chicago's cultural growth as compared with its material expansion. (A copy of this story will be mailed upon request.)

The leaders of the School vision for it an ever-expanding usefulness. Those who come to it now, as students, will have opportunity to assist in carrying it forward to greater achievements.

SERVICE
of the
SHERWOOD MUSIC SCHOOL

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

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

Appear before the public as concert artists; opera and oratorio singers; dramatic artists; or interpretative dancers.

Teach any musical subject, dramatic art or dancing.

Teach and supervise music in the Public Schools.

Play the organ in theaters, radio stations and churches.

Conduct, or participate in, orchestras, bands and choral organizations.

Compose or arrange music.

The following section of this Catalog — OPENINGS FOR SHERWOOD GRADUATES — tells of the demand for thoroughly trained artists in these professional fields, and of the openings which Sherwood graduates are qualified to fill.

OPENINGS
for
SHERWOOD GRADUATES

Concert, Opera, Oratorio, Choir, Radio

The public performer of today has avenues of approach to audiences which were previously unknown. There is greater demand and higher remuneration for his services than ever before.

Concert, opera, and oratorio offer, as always, careers of distinction. The radio has opened up an entirely new and highly profitable field. The musical presentations featured by motion picture theaters are of such character as to attract the serious artist; in spite of a general impression to the contrary, the "talking movies" have not disturbed these as a source of employment. Their effect has been, rather, to reduce the number of untrained performers, and raise the standard and remuneration of those more accomplished. There is as great a demand as ever for church singers; and for artists to give concerts for clubs, churches and schools, and to tour Chautauqua and Lyceum circuits. There is a steady need for good accompanists.

Students preparing for the field of public performance enjoy the advantage of frequent appearances in the School's annual series of more than one hundred fifty recitals and concerts, some of which are given with full orchestra. Through these appearances, they gain experience in playing and singing before critical audiences, and receive valuable publicity in the Chicago musical journals.

Teaching Positions

Growth of popular interest in music has made the teaching of music one of the best of professions in point of income, prestige, and scope for the application of inspired effort. The earnings of private teachers range from $2,000.00 to $10,000.00 a year.

Students who wish to teach may fit themselves for places on the Faculty of the Sherwood Music School, either in its Main School and Chicago Neighborhood Branches, or in its chain of more than one thousand Extension Branches, located throughout the country. (See Pages 115-128.)

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

OPENINGS FOR SHERWOOD GRADUATES—*Continued*

Theater and Radio Organ Playing

Organ playing for theaters and radio stations is one of the most congenial of musical occupations, and offers an exceptional income. Students of piano and organ, who have developed good instrumental technic, can usually prepare to meet the requirements for professional employment in a comparatively short time.

Leading organists have welcomed the Movietone and similar devices as educating the public to a higher standard of music in motion picture theaters — consequently eliminating incompetent organists, and creating openings for accomplished players.

The Theater Organ Department of the Sherwood Music School devotes itself exclusively to training organists in the shortest time, to meet the modern demand for the best, in theater and radio music. The Department steadily graduates players who command positions with starting salaries of $75.00 to $100.00 weekly.

Church Organ

Preparation for church organ playing is certain to be a profitable investment. Desirable positions are numerous for organists of broad training, including preparation for choral directing and concert playing. Or, with training not necessarily so comprehensive, many pianists find it enjoyable and profitable to fill church organ positions in addition to teaching. A number of the best church organ positions in Chicago are filled by organists trained by the Sherwood Music School.

Composing and Arranging

The history of American music covers only a short period, and the number of outstanding American composers is naturally small, as yet. Consequently, American students have, by reason of their nationality, the greater opportunity to win distinction in the field of original composition. The orchestral, piano and vocal compositions of teachers and students of the Sherwood Music School have their first appearance regularly on the best Chicago programs.

The making of arrangements, transcriptions and orchestrations for publication is a well-paid phase of the musical profession.

OPENINGS FOR SHERWOOD GRADUATES—*Continued*

Public School Music Positions

Public Schools are becoming, more and more, centers of musical activity. Besides giving 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 and supervisor has consequently become a very responsible one, and is well-paid in proportion to its exacting qualifications. Starting salaries range from $1,500.00 to $2,500.00 a year, with excellent 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 Sherwood Music School has established a reputation for training teachers and supervisors who have a musical equipment sufficient for the demands of the most responsible positions. As a result, it is able to refer to its graduates many requests from school authorities, asking the School to recommend candidates for desirable openings.

Orchestras, Bands, Choral Organizations

Orchestras 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, church, industrial and school bands and choral organizations are recognized features of American musical life.

Accordingly, there are excellent openings for competent musicians to conduct or to participate in these ensembles. Salaries for full-time positions range 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 conducting are particularly recommended to those who expect to enter the field of Public School Music.

OPENINGS FOR SHERWOOD GRADUATES—*Continued*

Dramatic Art

The varied and highly remunerative lines of congenial activity open to the dramatic artist include: 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; and conducting "Little Theater" work with children.

The advent of the "talking movies" has created new openings for artists trained by our Dramatic Art Department in the skilful use of both voice and body as media of expression.

As an illustration of the available openings, a few citations are given below of appointments recently secured for Sherwood dramatic students:

JOHN WILSKY: 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.

ELLEN DEARMONT: Teacher of English and Dramatics in the American College, Rome, Italy.

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.

BLANCH LAWLER: Dramatic Art Instructor of the Cathedral School.

MARY CARNEY: Dramatic Art Instructor in St. Mary's High School.

An important feature of all courses of the Dramatic Art Department is frequent participation in plays and recitals. Thus the student acquires poise; receives valuable free coaching; and puts into practice what he has learned.

Dancing

Dancing is an interpretative art of major importance. It is also an adjunct of all kinds of theatrical and operatic work. The demand for well-trained dancers always exceeds the supply. Consequently, professional openings are abundant, and the remuneration high. There are particularly good openings in musical comedy, and in the prologue presentations of the large motion picture theaters. The field for giving dancing instruction is equally good, since the value of dancing as a cultural subject for children is so much emphasized.

ENVIRONMENT *of* SHERWOOD STUDENTS

ENVIRONMENT is an important factor in education. Surroundings have a subtle influence in the shaping of outlook and aspirations. No pains have been spared in creating in the SHERWOOD MUSIC SCHOOL an atmosphere of beauty and refinement, conducive to 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. Its main doorways bear the inscription; "All passes; Art alone endures."

The gold-bronze bust of William H. 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. Pictorial art greets the eye everywhere: 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.

The studios are equipped with Mason and Hamlin, and Conover grand pianos; and with Moller theater and church organs.

The physical environment of the Sherwood student is one which tends to quicken the artistic senses. The intellectual contacts of the Sherwood student stimulate mental growth and the desire for distinctive achievement. The artist instructors of the Sherwood Faculty are notable not only as artists, but also as unique personalities whose individual powers have been brought to ultimate development by intensive studies, wide travels and richly varied associations.

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

ENTRANCE

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

MUSICAL LIFE

OF THE SCHOOL

THE SHERWOOD MUSIC SCHOOL annually gives a series of more than one hundred fifty recitals and concerts in the Sherwood Recital Hall, the Fine Arts Recital Hall, the Playhouse Theater, the Orchestra Hall, and the Auditorium Theater. Some of these are given with full orchestra. The series of recitals given in the Playhouse Theater by the artist instructors of the School is regarded by critics as one of the most outstanding features of the Chicago concert season; and is the only series of its kind in Chicago sponsored by a conservatory.

By *attending* these concerts and recitals, admission to most of which is free to students, acquaintance may be formed with a vast range of musical literature. Each recital is a lesson in interpretation to the student who trains himself to *learn through listening.*

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.

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. The privilege of appearing with artist instructors in two-piano presentations or similar programs, may be enjoyed frequently.

Students with exceptional talent for performance 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.

SHERWOOD SYMPHONY ORCHESTRA and SHERWOOD BAND are maintained for the benefit of advanced students of orchestra and band instruments, and for students of conducting.

SHERWOOD SYMPHONY ORCHESTRA

A CLASS ROOM

MUSICAL LIFE OF THE SCHOOL—*Continued*

Typical STUDENT PROGRAM

given by

MARY COOKE, *Pianist*

and

MARION SCHROEDER, *Soprano*

in the

SHERWOOD RECITAL HALL

Tuesday, February 19, 1929, 8:15 P.M.

Grotesken . . . . . *Bartok*
Three Etudes . . . . . *Szymanowski*
Bagatelles, Nos. 6 and 7 . . . . . *Tcherepnine*
March, Valse . . . . . *Stravinsky*
Bacchanal . . . . . *Goosens*

MISS COOKE

Deh vieni, non tardar, from "Figaro" . . . . . *Mozart*

MISS SCHROEDER

Fantasia Baetica, Andalusa, Danse rituelle du feu . . . . . *De Falla*

MISS COOKE

Brahma . . . . . *Bemberg*
Possession . . . . . *Clough-Leighter*
The Messenger . . . . . *La Forge*

MISS SCHROEDER

Dynamic Motion, What's this? . . . . . *Cowell*
Excerpts from "Skyscrapers" . . . . . *Carpenter*

MISS COOKE

MUSICAL LIFE OF THE SCHOOL—*Continued*

COMMENCEMENT PROGRAM

Saturday evening, June 15, 1929

AUDITORIUM THEATER

Overture to "Semiramide" . . . . . *Rossini*
SHERWOOD SYMPHONY ORCHESTRA

Concerto, G Minor . . . . . *Mendelssohn*
Molto allegro con fuoco
ROBERTA SAVLER

Symphonie, Espagnole, for Violin and Orchestra, Opus 21 . . *Lalo*
Allegro non troppo Andante
HERBERT BRANDVIG

Concerto, B-flat Minor, Opus 23 . . . . . *Tchaikovsky*
Allegro non troppo e molto maestoso
ALVERNA STETZLER

Danse Macabre, for Two Pianos . . . . . *Saint-Saens*
JOHANNA SIRAGUSA AND LEWIS PARSONS

Aria: Non so più cosa son, from "Figaro" . . . . . *Mozart*

Aria: Voi lo sapete, from "Cavalleria Rusticana" . . . *Mascagni*
MARION SCHROEDER

Totentanz—Paraphrase on "Dies Irae" for Piano and Orchestra . *Liszt*
CLARA SIEGEL

Address and Conferring of Degrees by DR. WALTER KELLER, Musical Director.

Accompaniments by the SHERWOOD SYMPHONY ORCHESTRA
P. MARINUS PAULSEN, Conductor

Social Life

OF THE SCHOOL

THE social life of the School is planned to provide a proper amount of recreation, and to foster worthwhile friendships.

A series of six Sunday Afternoon Teas is given at the School each season. For the sake of convenience, the dates of 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.

Artist instructors frequently entertain their students in their homes with social and musical evenings.

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 includes in its membership students and teachers from all Chicago conservatories.

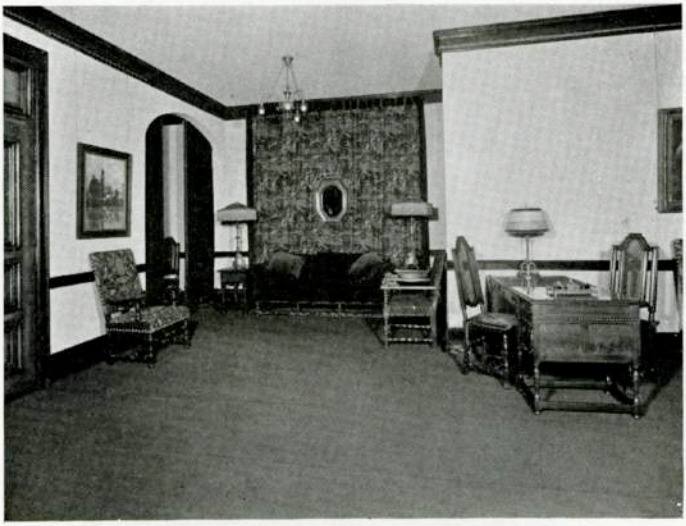
A high spot of the School social year is the annual Reunion Banquet of the Sherwood Music School Alumni Association, held in June, at Commencement time, in one of the large Chicago hotels, and attended by Sherwood alumni from all parts of the country. On Tuesday evening of Commencement Week occurs the President's annual reception for graduates receiving Bachelors' and Masters' Degrees.

Most important in the School social life is the spirit of good fellowship which enters into the every-day phases of the School work. 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, Mrs. Marion Laird, to confer with students about problems of any nature; and to advise them as to contacts which will enrich and enliven their experiences as students. 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

ACCREDITED STANDING

of the

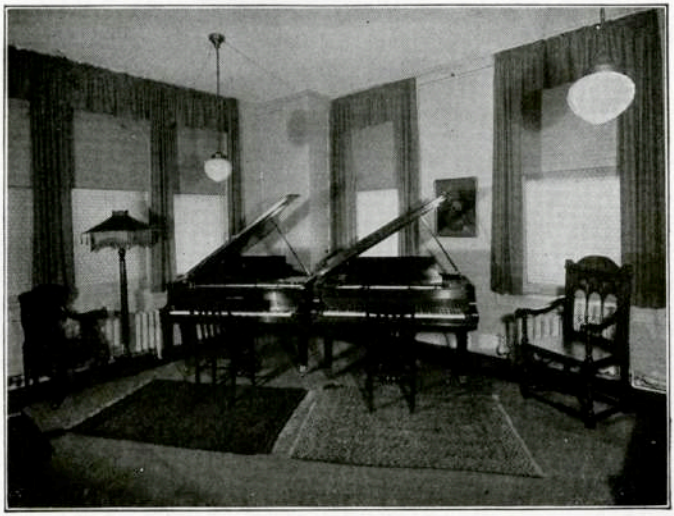
SHERWOOD MUSIC SCHOOL

THE value of credentials depends entirely upon the standing of the institution granting them.

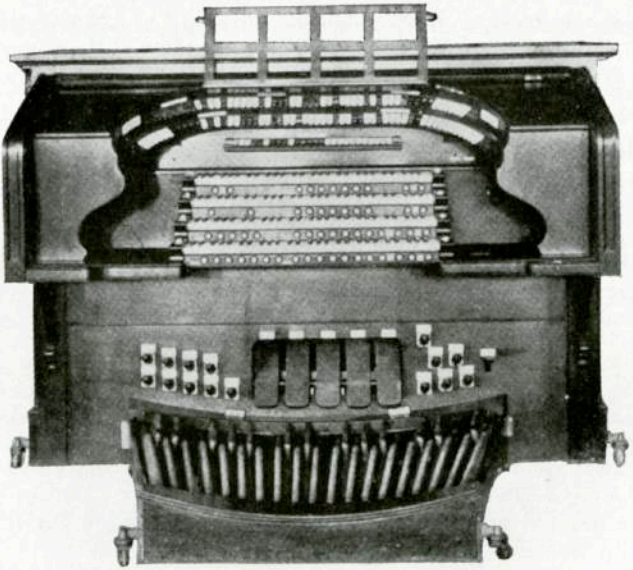
The Certificates, Diplomas, and Degrees of the SHERWOOD MUSIC SCHOOL are issued by authority of a charter granted by the State of Illinois. The SHERWOOD MUSIC SCHOOL is one of the few conservatories appearing on the list of Accredited Schools recognized by the State. In 1920, it received official recognition 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; and selected the School to train teachers for the Chicago Public Schools in the Class Method of Teaching Piano.

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."*



A STUDIO



KEY-DESK OF PRACTICE ORGAN
(*See Specifications on Pages 74 and 75*)

LIVING ACCOMMODATIONS

THE School's Dormitory for Women is located in a quiet, residential neighborhood, with excellent transportation facilities. All the rooms are light, attractively furnished, and well ventilated.

Residence at the Dormitory is particularly recommended, not only because it provides the best 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 care of the House Mother, they will receive the same protection and sympathetic guidance they enjoy at home.

The rates for Dormitory rooms are $6.00 weekly for each person. Nearby cafeterias and restaurants provide attractively varied meals at a moderate cost. Good accommodations can also be secured at the Eleanor Clubs and at the Y. W. C. A. Hotel, for $8.00 per week and upward, including room and meals. The magnificent new McCormick Hotel for Women (also managed by the Y. W. C. A.) offers unusual advantages at somewhat higher rates.

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 accommodations at rates averaging about the same as for Dormitory residence.

An allowance of $12.00 to $20.00 weekly should be sufficient to cover board, room and incidentals.

Upon arriving 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 are given all necessary assistance by the Student Counsellor in arranging living accommodations and finding their places of residence, if unacquainted with the city.

Practice Arrangements

The Dormitory is equipped with pianos, which students may rent for practice; 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 piano studios of the School.

The rates for organ practice at the School are quoted on Page 110. (See organ specifications on Pages 74 and 75.)

CHICAGO
as a
MUSICAL AND CULTURAL CENTER

THE musical and cultural advantages of 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 Chicago Symphony Orchestra annually gives, in Chicago alone, a total of one hundred thirty-one concerts. The Chicago Civic Opera 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 the greatest choral masterpieces. The recital appearances of renowned artists are numbered by the hundreds each year. The emphasis placed upon music as an important feature in the curricula of Chicago Public Schools is characteristic of the city's abounding musical life; the public school system of Chicago is outstanding among those of great cities for its comprehensive program of giving instruction in music and sponsoring musical activities.

Chicago is equally rich in general cultural opportunities. The Art Institute contains one of the largest and most valuable collections of paintings in the world. The Field Museum houses a similarly extensive collection of natural history exhibits, gathered from all parts of the globe.

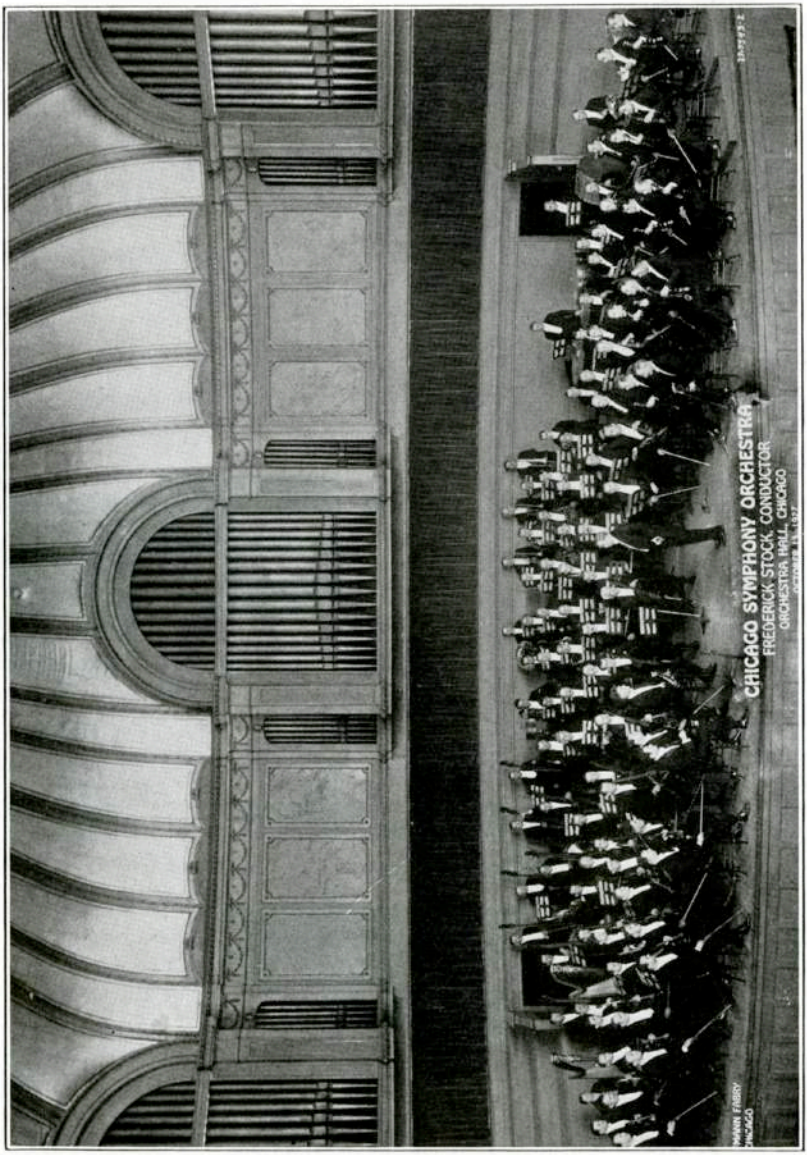
The Chicago Public Library has not only an enormous aggregation of books, but also a Music Department which contains everything of the best in musical literature. In the Newberry Library may be found and studied original musical manuscripts and historical scores not to be found elsewhere, including the entire Theodore Thomas collection. All the greatest dramas may be witnessed in the Chicago theaters.

Students of the SHERWOOD MUSIC SCHOOL who desire to combine academic studies with their studies in music, dramatic art or dancing, may very conveniently do so by part-time attendance at the University of Chicago, the Downtown College of which is located only two blocks from the School. Selections may be made from a wide range of courses.

Chicago itself expresses beauty and culture in its system of parks, playgrounds, and boulevards; its wonders of architecture; and its innumerable pieces of sculpture.

(*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

CHICAGO AS A MUSICAL AND CULTURAL CENTER—*Continued*

THE ART INSTITUTE

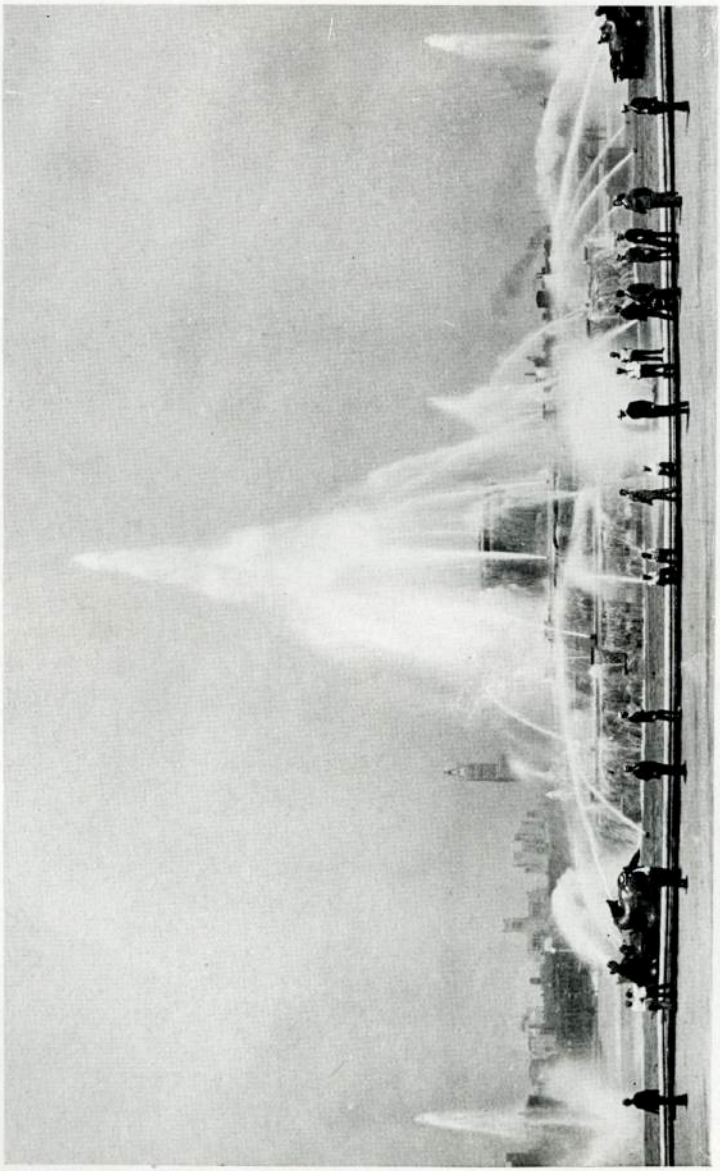
THE FIELD MUSEUM

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)

SHERWOOD · MUSIC · SCHOOL

1930	SEPTEMBER					1930
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

1930	OCTOBER					1930
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

1930	NOVEMBER					1930
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23/30	24	25	26	27	28	29

1930	DECEMBER					1930
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

1931	JANUARY					1931
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

1931	FEBRUARY					1931
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28

1931	MARCH					1931
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

1931	APRIL					1931
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

1931	MAY					1931
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24/31	25	26	27	28	29	30

1931	JUNE					1931
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

1931	JULY					1931
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

1931	AUGUST					1931
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23/30	24/31	25	26	27	28	29

CALENDAR
1930-1931

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

Regular School Year

September 2 to September 8, 1930, Registration period for Fall Term.
September 8, 1930, Opening date of Fall Term.
October 7, 1930, Series of Tuesday evening Artist Pupil recitals begins.
October 8, 1930, Series of Wednesday evening Intermediate recitals begins.
October 9, 1930, Series of Thursday evening Junior recitals begins.
October 12, 1930, Series of Sunday afternoon Dramatic Art recitals begins.
October 19, 1930, Series of Playhouse Theater Artist Teacher recitals begins.
November 10 to 17, 1930, Registration period for Second Term.
November 17, 1930, Opening date of Second Term.
November 27, 1930, Thanksgiving.
December 25, 1930, Christmas.
January 26 to February 2, 1931, Registration period for Third Term.
February 2, 1931, Opening date of Third Term (Second Semester).
February 3, 1931, Concert of Sherwood Symphony Orchestra in Orchestra Hall.
April 6 to April 13, 1931, Registration period for Fourth Term.
April 13, 1931, Opening date of Fourth Term.
May 18, 1931, Technical Examination of candidates for Teachers' Certificates or Certificates of Advanced Proficiency.
May 25, 1931, Technical Examination of candidates for Teachers' Diplomas or Junior Diplomas.
May 30, 1931, Decoration Day.

Commencement Week

June 16, 1931, President's Reception for Graduates receiving Degrees.
June 17, 1931, Dramatic Art Graduation Program.
June 18, 1931, Alumni Reunion Banquet.
June 20, 1931, Commencement Program in Auditorium Theater.

Summer Session

June 15 to 22, 1931, Registration period for Summer Session.
June 22, 1931, Opening date of Summer Session.
June 23, 1931, Series of Summer Session Artist Teacher recitals begins.
June 25, 1931, Series of Summer Session Artist Pupil recitals begins.
July 4, 1931, Independence Day.
August 1, 1931, Closing date of Summer Session.

(Summer session students are cordially invited to plan their arrival so as to attend the Commencement Program, June 20)

OFFICIALS

GEORGIA KOBER
President

A. J. LLEWELLYN
Vice-President and Treasurer

L. W. ROGERS
Honorary Vice-President

ESTELLE LLEWELLYN
Secretary

WALTER KELLER
Musical Director

SIDNEY SILBER
Dean

OSCAR SKAVLAN
Executive Secretary

ARTHUR WILDMAN
Corresponding Secretary

MARION LAIRD
Student Counsellor

WILL A. HARDING
Extension Dept. Examiner

The following pages, 32-58, are given to portraits and biographical notes of members of the Faculty.

FACULTY

CHARLOTTE A. KOONS
PIANO

GEORGIA KOBER
President, and Instructor in the Piano Department

GENEVIEVE HODAPP
PIANO

IRENE LAMB KEYSER
PIANO

FRANCIS KEYSER
PIANO

MILTON V. CASE
PIANO

LEAH ELWARD
PIANO

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. 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. Through his friendship with these masters, he was thoroughly imbued with the spirit of their compositions. Miss Kober's association with him therefore enables her to interpret these great works to her pupils very much as the composers, themselves, would have done. 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 collaborated 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.

FACULTY—*Continued*

FREDERIC YOUNGFELT
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 has been honored by the Degree, Doctor of Music, and possesses the distinction of being a Fellow of the American Guild of Organists.

Dr. Keller is an authority in all branches of musical theory, and a composer of numerous works for piano, organ and voice. His remarkable "Synchronous Prelude and Fugue," acclaimed by the foremost theorists and composers of the day, has given him an international reputation. Arranged for organ and orchestra, it has been performed by the Chicago Symphony Orchestra under Frederick Stock.

ELIZABETH LOVELL
PIANO

KATHERINE TOWNSEND
PIANO

THELMA WHARTON
PIANO

RUTH A. FRANZEN
PIANO

ST. ELMO SELFRIDGE
PIANO

FACULTY—*Continued*

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.

SIMON STEIN
PIANO

CLEM LEMING
PIANO

RUBY FUERST
PIANO

CORNELIA NIXON
PIANO

THERESA EBERHART
PIANO

FACULTY—*Continued*

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 recent recital activities have included a round-the-world concert tour 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, Chicago and other cities.

DOROTHY GIFFIN
PIANO

THEODORE SAUER
PIANO

AMY HEFNER
PIANO

WHITMER BYRNE
PIANO

ELMA HAYES
PIANO

FACULTY—*Continued*

JOHN KESSLER
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. Mr. Skalski figures prominently in the musical seasons of Chicago as piano recitalist; as conductor of the Skalski Orchestra; and as director of the Concerts Intimes, a novel series of intimate musical presentations originated by Mr. Skalski, which has won much favor among Chicago concert-goers.

MYRA BROWN
PIANO

ALVERNA STETZLER
PIANO

GLADYS ANDREWS
PIANO

GERTRUDE LEE
PIANO

MARJETTE HIATT
PIANO

FACULTY—*Continued*

BERTHA OLMSTED
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, Milwaukee and Chicago Women's Symphony Orchestras, in addition to giving recitals in many of the larger cities of the country. Her studies with Mme. Zeisler have enabled her to impart to students the principles underlying the success of that famous artist. Miss Troendle's recital in the Playhouse Theater, Chicago, last season, received the enthusiastic commendation of critics. Besides winning a prominent place as a concert artist and teacher, she has won distinction as a composer of works for the piano.

EDNA PHILLEY
PIANO

FAIR WIGGINS
PIANO

ELLA WARSKOW
PIANO

JUNE LIGHTFOOT
PIANO

ANGELA LEWIS
PIANO

FACULTY—*Continued*

BLOSSOM SEWELL
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. In addition to the fulfillment of his duties as an instructor, Mr. Kurtz has for a number of years served as organist and musical director of the Englewood First Presbyterian Church, Chicago.

ELIZABETH CRATER
PIANO

LEWIS PARSONS
PIANO

ADELINE PREYSS
PIANO

WALTER BAUER
PIANO

HAZELLE W. BAILEY
PIANO

FACULTY—*Continued*

HELEN ISLINGTON LYNCH
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.

ALICE ROSE CARR
PIANO

HATTIE FISCHER
PIANO

ELLEN PYLE
PIANO

ESTHER INGHAM
PIANO

MARIE BOLYARD
PIANO

FACULTY—*Continued*

KATHRYN BEEM
PIANO

EDWIN STANLEY SEDER

Instructor of Piano, Organ, Ear Training and Sight-Singing, Accompanying, and Choral Conducting

EDWIN STANLEY SEDER 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 a pupil of Liszt 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 ten 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.

MERNA JOHNSON
PIANO

OPAL GILL
PIANO

CLARICE SMITH
PIANO

BEATRICE STEINMETZ
PIANO

ARDIS NORTH
PIANO

FACULTY—*Continued*

IRMA ORSER
PIANO

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 Piano Normal Instructor, and conducts all phases of the Piano Normal Course, 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.

EVELYN BILTON
PIANO

WAITIE GORDON
PIANO

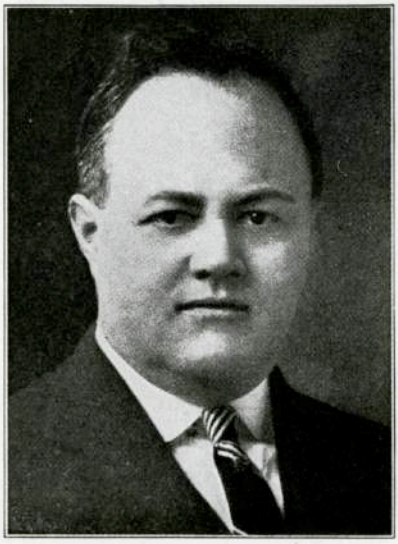
KAREN HVEEM
PIANO

HENRIETTA WURSTER
PIANO

IRMA BUCK
PIANO

FACULTY—*Continued*

WILLIAM FINGERHUT
PIANO



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 highly successful teaching experience. In addition to giving instruction in Harmony and Counterpoint, and 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 for pupils of the Junior and Intermediate Departments, as referred to on Page 102.

ANNE HUHTA
PIANO

IRENE HITE
PIANO

RUTH JONES
PIANO

BEATRICE WAGONER
PIANO

WARD NETSELL
PIANO

FACULTY—*Continued*

DORIS OSCAR
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 choir 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 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.

FLORENCE RYSDON
PIANO

HARRIETTE STARR
PIANO

EVELYN GREENE
PIANO

PEARL ROPP
PIANO

VERNA NELSON
PIANO

FACULTY—*Continued*

WARD H. POUND
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 any early age, her first musical training. She numbers among her instructors, Mme. Bianca Bianchi, of Munich, and Mme. Rueckbeil-Hiller, of Stuttgart, Prof. Anton Dressler and Conductor Peter Raabe. Her various concert and oratorio successes have been obtained in Europe, South America, and the United States. She has been unanimously praised as an exceptional artist, with a magnetic personality and a voice of fresh and appealing beauty. Mme. Arendt is soloist for the Oak Park Congregational Church, and fills many important recital and oratorio engagements each year.

LORETTA LIEDELL
VOICE

MARION KNAUF
VOICE

HELEN RIDDELL
VOICE

MELBA ROBERTS
PIANO

HAZEL KNITTER
PIANO

FACULTY—*Continued*

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 twelve seasons. She has appeared in more than sixty rôles, singing in four different languages. The critic of the *Chicago Tribune* has characterized Mme. Pavloska as the "world's best in her own type of art."

NORMA SCHUH
VOICE

MARION SCHROEDER
VOICE

ILSE VON APPEN
PIANO

D. FELICE SCHLEPOWICZ
PIANO

VIVIAN PERRINE
PIANO

FACULTY—*Continued*

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.

MARCEL ROGER DE BOUZON

Instructor in the Voice Department

MARCEL ROGER DE BOUZON, renowned baritone, was born in Trieste, Austria, of noble French and Italian parentage. Upon finishing a course at the University of Budapest, in which he gave special attention to languages, he entered the Imperial Conservatory at Vienna, where he studied for several years, first under Haboek and later with Giampietro. Afterwards he became a student in the Conservatoire Internationale d'Opera, in Paris, where his voice attracted favorable attention. In his début at the Salle Erard, Paris, he won a pronounced success. Mr. de Bouzon is preeminently a *lieder* singer. He holds the degree, Doctor of Philology, and in his teaching stresses the importance of diction and phonetics. His repertoire, in Italian, French, German, Hungarian, Spanish and English, includes over four hundred classic songs and folk-songs of various nations.

FACULTY—*Continued*

IRVING GIELOW
Instructor in the Voice Department

IRVING GIELOW, baritone, was born in Chicago. He was a member of the famous Paulist Choristers at the age of eight, and when fifteen years old sang as soloist in a production of *Elijah*. Going abroad to study, he was one of twelve scholarship recipients at the Paris Conservatoire, selected by competition from five hundred contestants. In Florence, Italy, he studied for four years in the Royal Academy under the illustrious Maestro Guglielmo Branca, receiving one or two lessons daily. He was awarded a diploma for passing a strenuous examination at the Royal Philharmonic Academy in Bologna, Italy (of which Academy Mozart was a diplomaed member). At the age of twenty-one, he made his début in the Carcano Theater, Milan. After fulfilling engagements in the Communale Theater, Bologna, he returned to his native land, where he has distinguished himself as a singer and teacher.

NITA OBRASSOVA
Instructor in the Voice Department

NITA OBRASSOVA, lyric coloratura soprano, was born in Russia, and received her entire musical education there. She had made her début in the operas of Leningrad and Moscow, and was establishing a series of triumphs as an operatic star in those and other European cities, when the Russian Revolution wrought changes in her plans. Although the Soviet government made propositions to her for continued operatic singing in Russia, she chose to come to America, where for the last six years she has been very active as an opera and concert singer and as a teacher, winning unusual favor and distinction. During the 1923-24 season, she appeared with the Chicago Civic Opera Company in Chicago and in Boston, in the leading rôle of *The Snow Maiden*.

FACULTY—*Continued*

THEODORE KITTAY

Instructor in the Voice Department

THEODORE KITTAY was born in Petrograd, Russia. Principal among his teachers were the famous vocalist, Gabel; the celebrated composer, Glazounov; and the renowned Guiseppe Pettinelli, of Milan, Italy. 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. Coming to America, Mr. Kittay became a member of the Boston Opera Company, winning the greatest favor for himself in many stellar tenor rôles. During the last three years, Mr. Kittay has, in addition to his teaching, been concertizing in Chicago, New York, and other principal cities of the United States.

THIRZA PARMENTER

Instructor in the Voice Department

THIRZA PARMENTER'S training included seven years of study in New York City under Emilio Agramonte, eminent Spanish coach, and Charles Granville, exponent of the great French teacher and singer, 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 Chicago. She has appeared very successfully in concert in both Europe and America, and has held solo positions in leading churches of New York and Chicago. Mrs. Parmenter gives special attention in her teaching to stage deportment, including interpretation, style and stage presence.

FACULTY—*Continued*

NORA BABBITT HARSH

Instructor in the Voice Department

NORA BABBITT HARSH received her training from Frederic H. Pease, A. A. Stanley, Mme. Joslyn-Horne, Clinton Elder, Gardner Lamson, and Wm. Shakespeare, Sr., of London, England. Her musical accomplishments and cultural background are of unusual breadth. She is a vocal pedagogue, pianist, coach, linguist, and music critic, and has included composition and conducting in her studies. Mrs. Harsh holds degrees from Michigan State Normal College and from two conservatories. She has won the praise of critics as a concert, light opera, and festival singer. Mrs. Harsh is widely known as a builder of voices, and specialist in diction. Among those who have recently studied with Mrs. Harsh are Mme. Clara Clemens Gabrilowitsch, Evelyn Nesbit and Theodore Ritch.

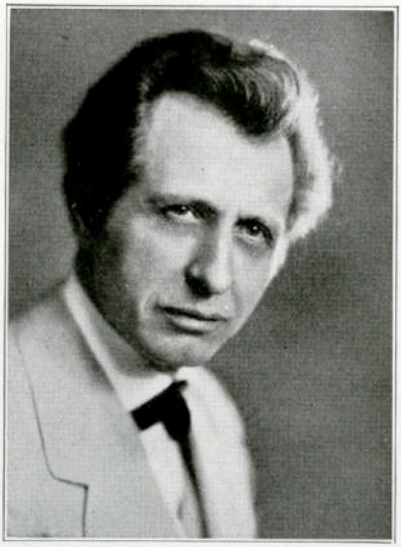
MARTIN HEYDE

Instructor in the Voice Department

MARTIN HEYDE, baritone, received most of his musical training in his native country, Germany, at the Breslau Conservatory and in Leipzig University and Conservatory. At the latter institution he studied voice under Lissmann and Seydel; dramatic art and phonetics under Proft; operatic works under Sammler; and was coached in song literature by Conrad. He supplemented this training by two years of intensive study in Milan, Italy, under the celebrated vocal teacher, Scarlotti. He was for three years a member of the Leipzig Grand Opera Company, and appeared as soloist in the Gewandhaus Concerts under Nikisch, in the same city. After recital tours in England, Sweden, Norway, Switzerland, Holland, and Russia, he came to this country, where he has won outstanding success as a concert singer and teacher.

FACULTY—*Continued*

HAROLD WEBSTER
VIOLIN



P. MARINUS PAULSEN
Instructor of Violin, and Orchestra Conducting and Arranging

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 members of the Chicago Symphony Orchestra, the program being devoted entirely to Mr. Paulsen's compositions, with the composer conducting. 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

COLUMBIA WIGGINS
VIOLIN

KARL PASSEN
VIOLIN

EILEEN FITZ-WILLIAMS
VIOLIN

FACULTY—*Continued*

REID WHISLER
VIOLIN

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 frequent Chicago recitals have 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."

HERBERT BRANDVIG
VIOLIN

EMMA SCHLISSMAN
VIOLIN

JESSIE TAIT
VIOLIN

HARRY STANKE
VIOLIN

HUGH SKARRY
VIOLIN

FACULTY—*Continued*

MILDRED FITZPATRICK
Director of and Instructor in the Theater Organ Department

MILDRED FITZPATRICK has won distinction as a theater and radio organist and is one of the most successful and highly paid members of her profession. She has held positions in a number of the large motion picture theaters in Chicago, including five years at the Pantheon; and has also fulfilled extended engagements with Chicago radio stations. 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 and radio 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.

BOB KELLER
Assistant Instructor in the Theater Organ Department

BOB KELLER received his musical training in the SHERWOOD MUSIC SCHOOL and in the Music Department of Harvard University. Upon finishing very extensive courses in Organ, Piano, Theory and Composition, he elected to devote himself to theater and radio organ playing. He has to his credit many years of highly successful experience in this field, and now reserves a portion of his time from theater and radio engagements, for teaching purposes.

FACULTY—*Continued*

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 nine years, and has been organist and choir master of St. Paul's Church, Chicago, for five 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 District 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.

FACULTY—*Continued*

NICOLAS SERRA
WIND INSTRUMENTS

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.

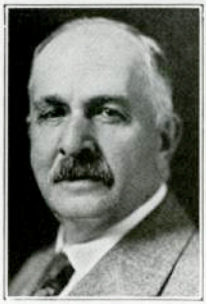
He conducted the Wurlitzer Symphony Orchestra, and was director of the Western Electric Band (Chicago) from 1921 to 1926.

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.

ALBERT BEILFUSS
WIND INSTRUMENTS



EMIL H. KOPP
WIND INSTRUMENTS

WELCOME KIRBY
WIND INSTRUMENTS

LOUIS GLAZER
WIND INSTRUMENTS

PAUL JAHNKE
WIND INSTRUMENTS

FACULTY—*Continued*

RUDOLPH BAUMHEIER
CELLO

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. His proficiency as a player is paralleled by his ability to guide students to the mastery which he himself has attained.

RALPH RITCHEY
VIOLIN

JOHN PAUL JONES
WIND INSTRUMENTS

ELSIE ADAMS
VIOLIN

JOHN MARLER
BANJO

WILLIAM COHOLAN
BANJO

FACULTY—*Continued*

LOULA JAY SAMSON
DRAMATIC ART

LUELLA CANTERBURY
Director of and 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 Shakespearean 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. Dramatic artists trained by Mrs. Canterbury have won distinguished places in all phases of the profession.

MARY CARNEY
DRAMATIC ART

ANNE SCHULTZ
DRAMATIC ART

JEANNE DE LEE
DRAMATIC ART

MARGARETTE NOLAN
DRAMATIC ART

FLORENCE MOLNER
DRAMATIC ART

FACULTY—*Continued*

BETTY WENTSEL
DRAMATIC ART

MABELLE NATKIN
DRAMATIC ART

LENORA PAUL
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 authentic Oriental dances, which she has observed and studied intensively in the Far East. 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 recent recital in New York City was one of the outstanding successes of the season.

RUTH SMITH
PIANO

VALDEMAR PAULSEN
FOREIGN LANGUAGES

ELMINA BLAIS
FRENCH

FACULTY—*Continued*

DOROTHY BELL
Harp Instructor

DOROTHY BELL received her early training on the harp from Russo and Montani. Later, she was for six years a student of the late Enrico Tramonti, who was for many years principal harpist of the Chicago Symphony Orchestra. Her wide experience in concert playing has included engagements with the Civic Orchestra of Chicago, the Little Symphony Orchestra of Chicago, the Woman's Symphony Orchestra of Chicago, the Chicago Symphony Band, and Arthur Pryor's Band. Her tours have covered the entire country. Eugene Stinson, critic of the *Chicago Evening Journal*, has written of her playing as follows: "Miss Bell has something which cannot be learned, but is given at birth . . . good and pleasant tone . . . unusual sense of another dimension beneath melody, which is very rarely brought to the playing of the harp . . . good rhythmic sense, ample dexterity."

HAROLD BEECH
DRUMS AND
XYLOPHONE

RAYMOND COFFEEN
BANJO

GEORGE WALDRON
BANJO

FOREIGN BRANCHES

of the

SHERWOOD MUSIC SCHOOL

(*See Pages 115-128 for Domestic Branches.*)

Paris, France

PARIS MASTER-SCHOOL OF VOICE — ANNA EL TOUR, Director, 122 Bd. Murat, XVIe.

PARIS PIANO SCHOOL — PIERRE LUCAS, Director, 40 Rue de Boulainvilliers, XVIe.

PARIS MASTER-SCHOOL OF VIOLIN — ALBERT JAROSY, Director, 69 Rue de l'Assumption, XVIe.

PROFESSOR OF 'CELLO—GERARD HEKKING, Conservatoire Nationale.
MME. TAMARA LUBIMOVA, Student Adviser and Instructor, 11 Rue de Cluny, Ve.

(*Gaveau Pianos used in the Paris Branches.*)

Berlin, Germany

JOSEPH SCHWARZ (Piano)
172 Auerbachstrasse, Grunewald
(*Bechstein Pianos used in the Berlin Branch.*)

Amsterdam, Holland

JAAP SPAANDERMAN (Piano)
Ruysdaelstraat, 24.

Hamburg, Germany

SENIA GREVE (Voice)
5 Klosterallee.

Prague, Czechoslovakia

ERWIN SCHULHOFF (Piano)
24, Smecky, Prague II

Geneva, Switzerland

MLLE. MAD. SUNDA MADIER (Dancing)
11 Rue de Beaumont.

Sydney, Australia

A. PODINOVSKY (Violin)

Djocjakarta, Java

WALTER SPIES (Piano)

Singapore, S. S.

M. LITTER (Piano)
Seaview Hotel.

Hongkong, China

HARRY ORE (Piano)
17 Cameron Road.

Kobe, Japan

A. M. RUTIN (Piano)
22 Yamashitacho, 2 Chome.

FOREIGN BRANCHES—*Continued*

ANNA EL TOUR
Voice Instructor,
Paris Branch

PIERRE LUCAS
Piano Instructor,
Paris Branch

ALBERT JAROSY
Violin Instructor,
Paris Branch

FOREIGN BRANCHES—*Continued*

JOSEPH SCHWARZ
Piano Instructor,
Berlin Branch

SENIA GREVE
Voice Instructor,
Hamburg Branch

ERWIN SCHULHOFF
Piano Instructor,
Prague Branch

FOREIGN BRANCHES—*Continued*

A. PODINOVSKY

Violin Instructor in the Sydney Branch, with group of students

A. M. RUTIN

Piano Instructor in the Kobe Branch, with group of students

How to Plan Your Course of Study

The remainder of this Catalog is devoted chiefly to detailed outlines of courses of study. The following explanatory remarks are intended to guide you in planning a course of study for yourself from these outlines.

Purpose of the Various Courses

It will naturally be your first consideration to select the course of study which, it appears, will fit you for what you want to do. To aid you in doing this, an explanation of the purpose of each course outlined in this Catalog follows:

The courses with Piano, Voice, Violin, and Church and Concert Organ as major subjects (see Pages 66, 68, 70, and 71), prepare the student either for public performance or for teaching. Those who wish to prepare for opera, oratorio, or concert singing, will be especially interested in Page 69.

A teacher-training course in the Class Method of Teaching Piano is outlined on Page 67.

The course described on Page 72 is designed for those who wish to fit themselves for theater or radio organ playing.

Courses of preparation for Public School Music teaching and supervising are outlined on Pages 76 to 80.

The preparation necessary for conducting or participating in orchestras, bands, or choral organizations is outlined on Pages 81 and 82.

The extensive courses in the theory of music, in composition, and in arranging, which are included in the outlines on Pages 89 to 94, will be of interest to those who wish to prepare for professional work as composers and arrangers; and to students who wish to develop breadth of musicianship through the study of these subjects.

The courses in Dramatic Art (see Pages 95 to 99) are of such breadth as to fit the student for professional service in any phase of the dramatic field, either teaching or public performance. The same is true of the courses in Dancing, described on Page 99.

Credentials Offered

The credentials — Certificates, Diplomas, Degrees — which are awarded for the completion of specific courses, are referred to in connection with the course outlines on the following pages. The courses leading to credentials are recommended as particularly well-balanced and complete. It is highly advantageous to earn a credential if a professional career is contemplated. Many schools will no longer engage teachers who have not the training represented by a Degree.

Those who wish to earn a credential, but whose interests do not seem to conform exactly to any of the definite courses outlined, are invited to ask the Corresponding Secretary of the School to outline a special course of study leading to a Certificate, Diploma, or Degree, conforming to individual interests.

HOW TO PLAN YOUR COURSE OF STUDY—*Continued*

In admitting students to courses for credentials, the SHERWOOD MUSIC SCHOOL naturally reserves the right to withhold its credentials from students who fail to show satisfactory accomplishment and proficiency in connection with their studies. A thesis on a suitable assigned subject is required from each candidate for a Degree.

Registration for Special Subjects

Students are not required to register for a full course leading to a credential. They may limit their enrollment to any subject or subjects which especially interest them.

On the other hand, students enrolled in a full course leading to a credential may add to this course private or class instruction in subjects outside the course, within their ability to do justice to all phases of their studies.

The advantage of carrying private instruction in two subjects — one as a major (one hour weekly), the other as a minor (half-hour weekly) — is suggested. For instance, a student carrying Piano as a major subject may also take a half-hour of instruction weekly in Voice, Violin, Organ, Dramatic Art, or any other subject, and will later be able to capitalize professionally upon the proficiency gained in the minor study, as well as upon that developed in the major.

A complete list of the subjects taught privately and in classes will be found on Pages 107 to 113, in connection with rates of tuition. Special private instruction may be engaged to cover any subject regularly taught in classes.

Entrance

The courses of the SHERWOOD MUSIC SCHOOL represent all grades of advancement, from the most elementary upward.

Music students whose preparatory work has been accomplished through study of the Sherwood Course of printed text material (see Page 87), may enter directly into complete courses for Main School credentials; other students, with average equivalent fundamental training, may commonly be registered as candidates for Certificates, making up deficiencies in previous training, if any, as they go along.

The School welcomes advanced students and teachers desiring to present credentials from other institutions to be applied towards the requirements for the advanced credentials of the SHERWOOD MUSIC SCHOOL.

It should be distinctly understood that all students receive credit towards the regular requirements for all study completed elsewhere.

Recital, Concert, Opera Attendance

"Recital, Concert, or Opera Attendance," as mentioned in connection with various courses of study, refers to the attendance of as many as possible of the School's recital and concert programs; of outside programs given by internationally famous artists; and of the Chicago Symphony Orchestra concerts and the presentations of the Chicago Civic Opera Company. This

HOW TO PLAN YOUR COURSE OF STUDY—*Continued*

requirement has an important bearing upon the general musical development of the student.

Estimating Your Tuition

Reference to "Rates of Tuition" (Pages 107-113) will enable you to compute the tuition for the subjects required for earning any credential which you may desire; or for any special subjects in which you may be interested.

Special Remarks

(Concerning Courses Outlined on Pages 66, 68, 70, 71, 81, 82, 95, and 96.)

Students of the Piano, Voice, Violin, and Church and Concert Organ Courses (see Pages 66, 68, 70, and 71), who do not wish to prepare to teach, may omit the Normal Courses referred to, and receive, at the end of the second year, a Certificate of Advanced Proficiency, instead of a Teacher's Certificate; and receive, at the end of the third year, a Junior Diploma instead of a Teacher's Diploma. Only those students who enroll for the Normal Courses receive Normal Certificates at the end of the first year. The Normal Courses for Voice and Organ students consist of a special term of ten hours of private instruction from an artist instructor, devoted exclusively to teaching methods.

The one hour of private instruction weekly in the major subject is presumed to be taken under an artist teacher, the tuition for such instruction ranging from $80.00 to $120.00 per term of ten weeks, depending upon the instructor chosen. However, students are sometimes permitted to study under a plan by which they receive a half-hour of instruction weekly from an artist teacher, and a half-hour weekly from an assistant teacher, in which case the tuition for private instruction ranges from $65.00 to $90.00 per term of ten weeks.

Membership in the Sherwood Symphony Orchestra is required of students of the Violin Courses who are qualified for it.

After earning a Teacher's Certificate, a Certificate of Advanced Proficiency, or a Certificate of Proficiency in Conducting, students who can devote their undivided time to study may complete the studies for a Teacher's Diploma, Junior Diploma, or Conductor's Diploma, in one year, and the studies for a Bachelor Degree in another year; but students teaching in the Chicago Neighborhood Branches to help defray their expenses (see Page 103) are required to take two years to cover the requirements for the Teacher's Diploma, Junior Diploma, or Conductor's Diploma; and, thereafter, two years to cover the requirements for the Bachelor Degree. In such case, the required class work is divided evenly, and the student carries one hour of private instruction in the major subject weekly, throughout. This limitation of program is arranged to insure against undue strain, and in order that the student may be sure to make good in both his teaching and his studies.

PIANO

OUTLINES OF COURSES FOR CREDENTIALS

Preparation for Concert Playing or for Teaching

(Satisfactory completion of one course entitles the student to enter the next higher course. Beneath each credential is outlined the study required for earning it. The instruction in the major subject, Piano, is given privately.)

Class Number (See Pages 89-94)	SUBJECT	Hours per Week	Number of Ten-Week Terms
	Normal Certificate		
—	Piano	1	4
1	Piano Normal Course (*See "Special Remarks," P. 65*)	5	4
3a	Harmony	1	4
4	History of Music	1	4
5	Elementary Form and Analysis	1	4
7	Ear Training and Sight-Reading	1	4
—	Recital, Concert, or Opera Attendance	—	4
	Teacher's Certificate, or Certificate of Advanced Proficiency		
—	Piano	1	4
3b	Harmony	1	4
8a	Counterpoint	1	4
9a	Appreciation	1	4
19a	English	1	4
—	Recital, Concert, or Opera Attendance	—	4
	***Teacher's Diploma, or Junior Diploma**		
—	Piano	1	4
8b	Counterpoint	1	4
9b	Appreciation	1	4
10	Ensemble Playing	1½	4
11	Orchestra Instruments and Simple Arranging	1	4
12	Artist's Repertoire	1	4
19b	English	1	4
—	Recital, Concert, or Opera Attendance	—	4
	***Bachelor of Music Degree**		
—	Piano	1	4
13	Double Counterpoint, Canon and Fugue	2	4
14	Composition and Orchestration	2	4
12	Artist's Repertoire	1	4
—	Recital, Concert, or Opera Attendance	—	4
	Master of Music Degree *(First Year)*		
—	Piano	1	4
15a	Advanced Composition and Orchestration	2	4
12	Artist's Repertoire	1	4
—	Recital, Concert, or Opera Attendance	—	4
	(Second Year)		
—	Piano	1	4
15b	Advanced Composition and Orchestration	2	4
12	Artist's Repertoire	1	4
—	Recital, Concert, or Opera Attendance	—	4

**See "Special Remarks," Page 65, concerning time required for Student-Teachers to earn this credential.*

PIANO—*Continued*

CLASS METHOD OF TEACHING PIANO TO BEGINNERS

A Special Teacher-Training Course, with Certificate

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.

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. Larger groups are unsuccessful.

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 and during the Summer Session, a complete course in the Class Method of Teaching Piano to Beginners is given by ELIZABETH LOVELL, who has had wide experience in using the method with beginners, and in training teachers to use it. The course 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. It 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 SHERWOOD MUSIC SCHOOL has been selected by the Chicago Board of Education to train class piano teachers for the Chicago Public Schools.)

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.

VOICE

OUTLINES OF COURSES FOR CREDENTIALS

Preparation for Public Performance or for Teaching

(Satisfactory completion of one course entitles the student to enter the next higher course. Beneath each credential is outlined the study required for earning it. The instruction in the major subject, Voice, is given privately. Piano instruction sufficient to cover the elementary and intermediate grades is required, unless previously completed.)

Class Number (See Pages 89-94)	SUBJECT	Hours per Week	Number of Ten-Week Terms
	Normal Certificate		
—	Voice	1	4
—	Voice Normal Course (*See "Special Remarks," P. 65*)	1	1
3a	Harmony	1	4
4	History of Music	1	4
5	Elementary Form and Analysis	1	4
6	Ear Training and Sight-Singing	1	4
(See P. 85)	Foreign Language (French, German, or Italian)	1	4
—	Recital, Concert, or Opera Attendance	—	4
	Teacher's Certificate, or Certificate of Advanced Proficiency		
—	Voice	1	4
3b	Harmony	1	4
8a	Counterpoint	1	4
9a	Appreciation	1	4
19a	English	1	4
(See P. 85)	Foreign Language (French, German, or Italian)	1	4
—	Recital, Concert, or Opera Attendance	—	4
	***Teacher's Diploma, or Junior Diploma**		
—	Voice	1	4
8b	Counterpoint	1	4
9b	Appreciation	1	4
11	Orchestra Instruments and Simple Arranging	1	4
12	Artist's Repertoire	1	4
19b	English	1	4
(See P. 85)	Foreign Language (French, German, or Italian)	1	4
—	Recital, Concert, or Opera Attendance	—	4
	***Bachelor of Music Degree**		
—	Voice	1	4
13	Double Counterpoint, Canon and Fugue	2	4
14	Composition and Orchestration	2	4
12	Artist's Repertoire	1	4
—	Recital, Concert, or Opera Attendance	—	4
	Master of Music Degree		
	(First Year)		
—	Voice	1	4
15a	Advanced Composition and Orchestration	2	4
12	Artist's Repertoire	1	4
—	Recital, Concert, or Opera Attendance	—	4
	(Second Year)		
—	Voice	1	4
15b	Advanced Composition and Orchestration	2	4
12	Artist's Repertoire	1	4
—	Recital, Concert, or Opera Attendance	—	4

**See "Special Remarks," Page 65, concerning time required for Student-Teachers to earn this credential.*

VOICE—*Continued*

OPERA, ORATORIO, AND CONCERT SINGING

(Coaching)

THOSE whose ambitions lie in the fields of opera, oratorio, or concert singing, enjoy in the SHERWOOD MUSIC SCHOOL the guidance of artist instructors who have achieved the very highest success as opera, oratorio, and concert singers.

Courses of preparation for these fields may follow the lines of the regular Voice Courses as given for credentials (see Page 68); or they may consist of a more limited group of subjects, with more highly specialized training.

In any case, a sound foundation of vocal technic is first carefully constructed. Along with this, there is thorough study of diction and foreign languages, and there should be some pursuit of the subjects which develop breadth of musicianship: musical theory, history of music, analysis, appreciation, and like studies.

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

Chicago Civic Opera European Scholarships

A special privilege enjoyed by students with operatic aspirations is that of entering, when qualified, the annual competitions for the Chicago Civic Opera European Scholarships. (See explanatory notes on Page 104.)

VIOLIN

OUTLINES OF COURSES FOR CREDENTIALS

Preparation for Concert Playing or for Teaching

(Satisfactory completion of one course entitles the student to enter the next higher course. Beneath each credential is outlined the study required for earning it. The instruction in the major subject, Violin, is given privately. Piano instruction sufficient to cover the elementary and intermediate grades is required, unless previously completed.)

Class Number (See Pages 89-94)	SUBJECT	Hours per Week	Number of Ten-Week Terms
	Normal Certificate		
—	Violin	1	4
2	Violin Normal Course (*See "Special Remarks," P. 65*)	1	4
3a	Harmony	1	4
4	History of Music	1	4
5	Elementary Form and Analysis	1	4
7	Ear Training and Sight-Reading	1	4
—	Recital, Concert, or Opera Attendance	—	4
	Teacher's Certificate, or Certificate of Advanced Proficiency		
—	Violin	1	4
3b	Harmony	1	4
8a	Counterpoint	1	4
9a	Appreciation	1	4
19a	English	1	4
—	Recital, Concert, or Opera Attendance	—	4
	***Teacher's Diploma, or Junior Diploma**		
—	Violin	1	4
8b	Counterpoint	1	4
9b	Appreciation	1	4
10	Ensemble Playing	1½	4
11	Orchestra Instruments and Simple Arranging	1	4
12	Artist's Repertoire	1	4
19b	English	1	4
—	Recital, Concert, or Opera Attendance	—	4
	***Bachelor of Music Degree**		
—	Violin	1	4
13	Double Counterpoint, Canon and Fugue	2	4
14	Composition and Orchestration	2	4
12	Artist's Repertoire	1	4
—	Recital, Concert, or Opera Attendance	—	4
	Master of Music Degree		
	(First Year)		
—	Violin	1	4
15a	Advanced Composition and Orchestration	2	4
12	Artist's Repertoire	2	4
—	Recital, Concert, or Opera Attendance	—	4
	(Second Year)		
—	Violin	1	4
15b	Advanced Composition and Orchestration	2	4
12	Artist's Repertoire	1	4
—	Recital, Concert, or Opera Attendance	—	4

**See "Special Remarks," Page 65, concerning time required for Student-Teachers to earn this credential.*

ORGAN

OUTLINES OF COURSES FOR CREDENTIALS

Preparation for Church and Concert Playing

(Satisfactory completion of one course entitles the student to enter the next higher course. Beneath each credential is outlined the study required for earning it. The instruction in the major subject, Organ, is given privately.)

Class Number (See Pages 89-94)	SUBJECT	Hours per Week	Number of Ten-Week Terms
	Normal Certificate		
—	Organ	1	4
—	Organ Normal Course (*See "Special Remarks," Page 65*)	1	1
3a	Harmony	1	4
4	History of Music	1	4
5	Elementary Form and Analysis	1	4
7	Ear Training and Sight-Reading	1	4
—	Recital, Concert, or Opera Attendance	—	4
	Teacher's Certificate, or Certificate of Advanced Proficiency		
—	Organ	1	4
3b	Harmony	1	4
8a	Counterpoint	1	4
9a	Appreciation	1	4
19a	English	1	4
—	Recital, Concert, or Opera Attendance	—	4
	Teacher's Diploma, or Junior Diploma		
—	Organ	1	4
8b	Counterpoint	1	4
9b	Appreciation	1	4
10	Ensemble Playing	1½	4
11	Orchestra Instruments and Simple Arranging	1	4
12	Artist's Repertoire	1	4
19b	English	1	4
—	Recital, Concert, or Opera Attendance	—	4
	Bachelor of Music Degree		
—	Organ	1	4
13	Double Counterpoint, Canon and Fugue	2	4
14	Composition and Orchestration	2	4
12	Artist's Repertoire	1	4
—	Recital, Concert, or Opera Attendance	—	4
	Master of Music Degree *(First Year)*		
—	Organ	1	4
15a	Advanced Composition and Orchestration	2	4
12	Artist's Repertoire	1	4
—	Recital, Concert, or Opera Attendance	—	4
	(Second Year)		
—	Organ	1	4
15b	Advanced Composition and Orchestration	2	4
12	Artist's Repertoire	1	4
—	Recital, Concert, or Opera Attendance	—	4

ORGAN—*Continued*

THEATER OR RADIO ORGAN COURSE

(With Certificate)

THE course outlined below not only covers all the elements of study required for a theater organ position, but qualifies the student for the most exacting solo work, including radio playing. Piano students who have had four or five years of thorough piano training, 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 one hour of private organ instruction weekly, each student is recommended to take class instruction in Harmony and Counterpoint (see Pages 90 and 91, Classes 3*a*, 3*b*, 8*a* and 8*b*), 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 organ instruction weekly, one hour weekly of the Demonstration Class (see Page 73), one hour of class instruction weekly in Harmony, and one hour of class instruction weekly in Counterpoint, a Certificate of Proficiency in Theater and Radio Organ Playing is awarded.

First Year (Elementary) Course

1. Foundation Organ study.
2. Pedal Studies:
   (a) Right hand and pedal.
   (b) Left hand and pedal.
   (c) Exercises 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 and radio playing.
   (b) Adapting music written for other instruments to the organ, including popular music.
7. Instruction on 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. Instruction on playing overtures with orchestra. Correct registration and coloring.
3. Registration: finishing points.

ORGAN—*Continued*

THEATER OR RADIO ORGAN COURSE—*Continued*

4. Instruction on 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 74 and 75 for specifications.) Adequate practice facilities are available at the School; rates for organ practice are quoted on Page 110. The equipment of the Department includes two two-manual organs; one three-manual organ; and two four-manual organs.

Demonstration Class

This Class is conducted by Mildred Fitzpatrick, and is devoted to those phases of Theater Organ playing which are of sufficiently general nature that they may be taught to groups. This Class 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 and Radio Organ Playing. A combination of private and class study enables the student to finish his preparation in a minimum of time. Membership in the Demonstration Class 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 advanced students. The Class meets one hour each week.

ORGAN—*Continued*

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

ORGAN—*Continued*

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

(With Credentials)

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: Counterpoint.

WILL A. HARDING: Harmony.

TINA MAE HAINES: History of Music.

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 10.)

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.

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. The courses leading to credentials are:

I A Two-Years' Course, entitling the student to a Public School Music Teacher's Certificate, and an Illinois State Special Certificate (giving permission to teach, without examination). (Seventy-five 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-three 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 Term)	1	½
Tests and Measurements in Music Education (One Term)	1	½
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
		41

Upon the satisfactory completion of the above two-years' Course, the student is awarded the PUBLIC SCHOOL MUSIC TEACHER'S CERTIFICATE, entitling the possessor to teach in Illinois, 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 and 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	—	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
		33

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

PUBLIC SCHOOL MUSIC COURSES—*Continued*

College Credit Subjects; Supplementary Studies

The unit of credit, as referred to in the foregoing 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 67) or in Conducting (see Pages 81 and 82) may be taken for special credit in addition to (or substituted for some of) the required subjects, and are especially recommended to students who desire to specialize in those fields. On Page 80 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 to Public School Music Courses

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 from Public School Music Courses

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*

Synopses of Some 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.

COURSES IN CONDUCTING

(Orchestra, Band and Chorus)

THE Courses in Conducting, outlined below, are recommended for students who wish to prepare to conduct orchestras, bands, or choral organizations.

A two-year course is offered, leading to a Certificate of Proficiency in Conducting; an additional year entitles the student to a Conductor's Diploma; and another year entitles him to the Degree, Bachelor of Music. Each year of study comprises the forty-weeks' season from September to June.

The student is required to take membership in only one of the three bracketed Classes which head the outline of each year's work:

{ Orchestra Conducting, Arranging, and Repertoire
{ Band Conducting, Arranging, and Repertoire
{ Choral Conducting and Choral Repertoire

He may add either or both of the other two Classes to his course if he wishes.

The instruction in Major and Minor Private Subjects is intended to provide knowledge of methods of playing and singing such as a conductor must have in directing or accompanying the performers under him, and in training those who are unskilled. Students specializing in Orchestra Conducting may choose any two orchestra instruments, or one orchestra instrument and the piano, as their Major and Minor Private Subjects. Band Conducting students may choose any two band instruments, or one band instrument and the piano. Choral Conducting students are recommended to choose voice as a Major Subject, and either piano or organ as the Minor Subject. The Major and Minor Private Subjects need not be the same in combination throughout the courses. In fact, students of Orchestra or Band Conducting are urged to cover as wide a range of instruments as possible. However, the choice of subjects must always be consistent with the student's specialty.

"Rehearsals," as mentioned in connection with the course outlines, refer to membership in the Sherwood Symphony Orchestra; or in the Sherwood Band; or in one of the larger church choirs or secular choral organizations of the city.

Those who wish to make conducting a professional side-issue, and do not wish to carry full courses for credentials in conducting; or who wish to prepare for membership in orchestras, bands, or choral organizations, may choose such items from the following outlines as will give them the training and proficiency they desire.

COURSES IN CONDUCTING—*Continued*

Class Number (See Pages 89-94)	SUBJECT	Hours per Week	Ten-Week Number of Terms
	Certificate of Proficiency in Conducting		
	(First Year)		
16a	Orchestra Conducting, Arranging, and Repertoire	2	4
17a	Band Conducting, Arranging, and Repertoire	2	4
18a	Choral Conducting and Choral Repertoire	2	4
—	Major Private Subject	1	4
—	Minor Private Subject	½	4
3a	Harmony	1	4
4	History of Music	1	4
5	Elementary Form and Analysis	1	4
6 or 7	Ear Training and Sight-Singing (or Sight-Reading)	1	4
—	Rehearsals	—	4
—	Recital, Concert, or Opera Attendance	—	4
	(Second Year)		
16b	Orchestra Conducting, Arranging, and Repertoire	2	4
17b	Band Conducting, Arranging, and Repertoire	2	4
18b	Choral Conducting and Choral Repertoire	2	4
—	Major Private Subject	1	4
—	Minor Private Subject	½	4
3b	Harmony	1	4
8a	Counterpoint	1	4
9a	Appreciation	1	4
—	Rehearsals	—	4
—	Recital, Concert, or Opera Attendance	—	4
	***Conductor's Diploma**		
16c	Orchestra Conducting, Arranging, and Repertoire	2	4
17c	Band Conducting, Arranging, and Repertoire	2	4
18c	Choral Conducting and Choral Repertoire	2	4
—	Major Private Subject	1	4
—	Minor Private Subject	½	4
8b	Counterpoint	1	4
9b	Appreciation	1	4
19a	English	1	4
—	Rehearsals	—	4
—	Recital, Concert, or Opera Attendance	—	4
	***Bachelor of Music Degree**		
16d	Orchestra Conducting, Arranging, and Repertoire	2	4
17d	Band Conducting, Arranging, and Repertoire	2	4
18d	Choral Conducting and Choral Repertoire	2	4
—	Major Private Subject	1	4
—	Minor Private Subject	½	4
13	Double Counterpoint, Canon and Fugue	2	4
14	Composition and Orchestration	2	4
19b	English	1	4
—	Rehearsals	—	4
—	Recital, Concert, or Opera Attendance	—	4

* *See "Special Remarks," Page 65, concerning time required for Student-Teachers to earn this credential.*

PRIVATE INSTRUCTION

OUTLINES

BRIEF outlines are given herewith (Pages 83-85) of the ground covered in the private instruction given in various subjects.

Private instruction is naturally the basis of any course of study in music, dramatic art, or dancing. It is through such instruction that 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 instructor.

The subjects in which private instruction is given include: Piano, Voice, Violin, Church and Concert Organ, Theater and Radio Organ, Violoncello, Double Bass, Harp, all Wind Instruments, Dramatic Art, Dancing; Foreign Languages, Drums, Banjo and similar stringed instruments, Xylophone, and Traps.

In addition, special private instruction may be engaged to cover any subject regularly taught in classes. Tuition rates for such special private instruction will be quoted upon request, if not included in the rates of tuition published on Pages 107 to 113.

In all courses leading to advanced credentials, one hour of private instruction in a major subject is required weekly. This hour may be taken as a single period, or at separate times as two half-hour periods.

Piano

Through the private instruction given in Piano, the student acquires a very extensive repertoire, useful either for concert playing or for teaching; and a technic founded on the most modern principles, which will likewise serve him 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, MacDowell, and others, including the leading present-day exponents of piano composition, such as Rachmaninoff, Prokofieff, Stravinsky, Respighi, Korngold, De Falla, Carpenter and Granados.

A number of the standard concertos are studied.

Voice

The private instruction in the Voice Department embraces all that is best in the accepted schools of singing — the Italian, German, French, and

PRIVATE INSTRUCTION OUTLINES—*Continued*

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 material studied is chosen so as to build a complete repertoire for opera, oratorio, concert or church singing, according to the student's interest. 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; oratorio rôles; 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, Schradieck, Mazas, Dont, Dancla, De Beriot, and Kreutzer, and compositions by Bach, Mozart, Beethoven, Sitt, Vieuxtemps, Wieniawski; studies by Spohr, Fiorillo, Rode, Kneisel; concertos and solos from the compositions of Hubay, Godard, David, Ravel, Debussy, Szymanowski, and others.

Church and Concert 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, including the best of very recent compositions for the organ.

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

PRIVATE INSTRUCTION OUTLINES—*Continued*

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 ensemble experience, in the SHERWOOD SYMPHONY ORCHESTRA, and in the Ensemble Class.

Harp

The private instruction given in Harp is designed to prepare the student thoroughly for solo playing or for participation in orchestras or small ensemble groups. Professional opportunities are numerous for competent harpists.

Other Orchestra and Band Instruments

The greatly increased number of orchestras and bands of the present day causes a constant demand for players of all the orchestra and band instruments. Flute, Piccolo, Clarinet, Cornet, Trombone, and Trumpet, have long been standard instruments, and of recent years the Saxophone has taken a prominent place. Still more recently, the Banjo and similar stringed instruments have achieved an importance that they never had before. All of these instruments, as well as Drums, Traps, and Xylophone, are taught by experienced players, each instructor a specialist. The training is of such breadth as to prepare the student for all kinds of professional work. When sufficiently advanced, students have the opportunity of playing in the SHERWOOD SYMPHONY ORCHESTRA and SHERWOOD BAND 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 or dramatic education. 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.

NOTE: For outlines of Theater Organ private instruction, refer to Pages 72 and 73; Dramatic Art, Pages 95 to 99; Dancing, Page 99.

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 hands 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-

THE PRINTED TEXT—*Continued*

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

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

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

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

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

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

CLASS INSTRUCTION

OUTLINES

(Class No. 1) **Piano Normal Course**

The Piano Normal Course is divided into three phases: (1) Musical Pedagogy. (2) Teaching Repertoire. (3) Observation and Practice Teaching. Membership in the Piano Normal Course requires five hours weekly. One hour is given to the study of Musical Pedagogy; another to the study of Teaching Repertoire; and three hours are given to observing the giving of theory class instruction in the Junior Department of the School, and to the supervised practice teaching of theory classes and private pupils.

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

The Printed Text of the SHERWOOD MUSIC SCHOOL (see Page 87) is used as a basis for the study of Musical Pedagogy. All the subjects treated in the Printed Text are discussed, the Lessons on each particular subject being taken collectively. Special lessons are given on teaching the Text to little children. The correlation of the Exercises, Studies, and Repertoire Compositions with the Theory Lessons of the Text, is illustrated, with especial attention to the grading of pupils' work, and the teaching of theory and ear training, privately and in classes. The best methods of conducting the Examinations of the Text are discussed, and the meaning of each question, with the correct answer, is explained, wherever there is need for it.

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.

CLASS INSTRUCTION OUTLINES—*Continued*

Teachers and students attending this Class should bring with them all the Examinations of the Text, whether written out or not, and any Lessons, Exercises, Studies, or Pieces on which they desire help. Candidates for the SHERWOOD MUSIC SCHOOL Normal and Teacher's Certificates (in Piano) are required to take this Normal Course; and teachers who feel that their measure of success is not commensurate with their ability as musicians, would do well to register for it, even though they may find it impossible to carry any other work at the School. The Course may be taken in private lessons, if preferred.

(Class No. 2) Violin Normal Course

This Class meets one hour each week, for intensive study of violin teaching methods, and violin teaching literature. In the course of his study of teaching methods, the student is taught how to give violin instruction by the class method (to young beginners), as well as how to give lessons privately.

(Classes Nos. 3a and 3b) Harmony

The Harmony Course is given over a period of two years, in Classes 3a and 3b. The instruction given begins with the elementary subjects—intervals, chord formation, connection of triads—and progresses through harmonization of melodies and figured basses, the use of seventh chords, chromatic chords, ninth chords, harmonic ornaments, and similar subjects, to the most advanced phases of harmony study. The student acquires not only the harmonic knowledge which is essential to analysis and appreciation, but also the ability to clothe his original musical conceptions in interesting harmonic dress.

(Class No. 4) History of Music

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.

(Class No. 5) Elementary Form and Analysis

The structural outlines of music are revealed in this Class, through methodical analysis of compositions exemplifying the various forms, such as the sonatina; the sonata; the fugue; the rondo; the canon; and others.

CLASS INSTRUCTION OUTLINES—*Continued*

Ear Training and Sight-Singing (or Sight-Reading)

(Classes Nos. 6 and 7)

Class No. 6, "Ear Training and Sight-Singing," is intended to develop in students the ability to sing at sight any melody, unaided by accompaniment, and without previous study; and the ability to hear mentally the music read by the eye.

Class No. 7, "Ear Training and Sight-Reading," is for instrumentalists only; it substitutes sight-reading (sight-playing) for sight-singing.

(Classes Nos. 8a and 8b) Counterpoint

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

(Classes Nos. 9a and 9b) Appreciation

These Classes bring to the attention, knowledge, appreciation, and enjoyment of the student all the masterpieces of musical literature. They provide a survey of musical art which is as necessary to the music student for the development of breadth of musicianship as a survey of world literature would be necessary to the student of literature for the development of breadth of scholarship.

Class No. 9a gives attention to the smaller forms of musical literature, including the literature of the piano, the voice, and the violin.

Class No. 9b is devoted to the larger forms, including the opera, the oratorio, and the symphony.

(Class No. 10) 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 INSTRUCTION OUTLINES—*Continued*

Orchestra Instruments and Simple Arranging

(Class No. 11)

The sessions of this Class extend over four ten-week terms. During the first two terms, the instruments of the modern symphony orchestra are demonstrated; the student forms a general acquaintance with the methods used in playing them; he learns the range and characteristic tone quality of each, and its distinctive place in the orchestral ensemble. During the last two terms, the student is guided in making arrangements of simple piano compositions and other literature in the smaller forms, for orchestral performance.

(Class No. 12) Artist's Repertoire

The Piano, Voice, Violin, and Organ Departments maintain separate classes in Artist's Repertoire. The Artist's Repertoire Classes are conducted in rotation by instructors who have had extensive concert experience. They serve two important purposes: (1) To acquaint students with advanced musical literature. (2) To develop self-confidence and ease in public performance. The students are called upon to present compositions which they have prepared. Their performances are followed by practical talks on the work of the pupils, by the superintending teacher, who also discusses the technic of platform appearance.

(Class No. 13) Double Counterpoint, Canon and Fugue

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. 14) 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. He arranges a certain number of his own compositions, or other compositions, for orchestral performance.

CLASS INSTRUCTION OUTLINES—*Continued*

Advanced Composition and Orchestration

(Classes Nos. 15a and 15b)

These Classes represent an extension of, and elaboration on, the subjects of Class No. 14. Composition in the more difficult and involved forms is taken up; and there is more extensive study and application of the principles of instrumentation.

Orchestra Conducting, Arranging, and Repertoire

(Classes Nos. 16a, 16b, 16c, and 16d)

This Class, which progresses through four divisions, *a*, *b*, *c*, and *d*, each division representing a year's study (four ten-week terms), provides all the specialized training needed for the development of a thoroughly competent orchestra conductor. A few of the many subjects which are treated with great detail include: Organizing an orchestra; the instruments of the orchestra; general principles of conducting; use of baton; tempi; deportment; obtaining perfect ensemble; conducting rehearsals effectively; phrasing; style; interpretation; contrasts; dynamics; the orchestral accompaniment of soloists; general principles of orchestration; arranging large scores for small orchestras; arranging for orchestra from piano scores; harmonizing and orchestrating "leads"; survey of symphonic literature. Extensive experience in supervised conducting is an important feature of the Class.

Band Conducting, Arranging, and Repertoire

(Classes Nos. 17a, 17b, 17c, and 17d)

The four progressive divisions of this Class cover all the specialized training necessary for the student who aspires to achieve an outstanding place for himself as a band conductor. It is possible to mention only a few of the subjects comprehensively treated: Technic of the baton; the preparatory beat; simple and compound measures; correct use of the left hand; securing *crescendos* and *diminuendos;* holds; climaxes; rehearsal methods; band ensemble; methods for securing good intonation; tonal and harmonic balance; tone quality; accompaniments; precision in attack and release; fine points of band performance; correct methods of teaching woodwind and brass instruments; use of percussion instruments; revising and editing band arrangements; scoring for various ensembles; interpretation of standard compositions; survey of band repertoire. The student is given ample opportunity to put into practice what he learns, through supervised conducting.

CLASS INSTRUCTION OUTLINES—*Continued*

Choral Conducting and Choral Repertoire

(Classes Nos. 18a, 18b, 18c, and 18d)

Thorough training for choral conducting is embodied in the four progressive divisions of this Class. The principles of rehearsing and conducting all kinds of choral organizations are treated in detail and put into practice. In general, the Class covers the same ground as the Classes in Orchestra and Band Conducting (see preceding page), but from the standpoint of Choral Conducting. Extensive study of choral repertoire is featured.

(Classes Nos. 19a and 19b) **English**

The English Classes are devoted to the principles of self-expression both through writing and speaking. They are included in the requirements for various credentials because of their cultural and practical values.

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.

The Teacher-Training Course in the Class Method of Teaching Piano is described on Page 67; the Demonstration Class in Theater Organ on Page 73; Public School Music Classes are outlined on Pages 76 to 80; Foreign Language Classes on Page 85; Dramatic Art Classes on Pages 95 to 99; and Dancing Classes on Page 99.

(Class No. 20) **Accompanying**

The Class in Accompanying enters into every phase of the accompanist's art. The ability to think, feel, and play in unison with the soloist; stage deportment; sight-reading; transposition; modulation; introductions; interludes; counter-melodies; study of song-poem, vocal line, and accompaniment; and co-operation with the soloist in the nuances, expression, and interpretation of the music—are a few of the subjects discussed. Practical demonstrations are given. An important feature of the course is a survey of all types of voice and violin literature with reference to the problems in accompanying which they represent.

(Class No. 21) **Operatic Ensemble**

This Class is devoted to a close 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

STUDENTS are enrolled in the Dramatic Art Department either as "regular" students, working toward a credential; or as "special" students, limiting their enrollment to subjects of particular interest to them.

The credentials awarded for complete courses of study are: A *Normal Certificate* at the end of the first year (four ten-week terms); a *Teacher's Certificate* at the end of the second year; a *Teacher's Diploma* at the end of the third year; the *Degree, Bachelor of Oratory,* at the end of the fourth year; and the *Degree, Master of Oratory,* at the end of the sixth year. The time required for earning these credentials may be reduced by allowance of credit for previous studies. Successful completion of one course of study entitles the student to enter the next higher course.

Those who wish to begin upon courses for credentials 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 to acquire it while studying in the Dramatic Art Department, thus avoiding any delay.

The courses for credentials are of such breadth as to fit the student for any phase of the dramatic profession: public performance, coaching, or teaching. These courses seek the development of the individual through highly specialized training, combining the academic with the artistic. They aim 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 which most quickly overcome personal limitations and develop personal powers.

The courses for credentials include both private and class instruction. The private lessons are devoted to those phases of the student's training which can be dealt with successfully only through private instruction; the class instruction covers the subjects which are of sufficiently general nature that they can be taught effectively to groups.

Explanations follow as to the amount of private and class instruction required in connection with the courses for credentials.

DRAMATIC ART COURSES—*Continued*

Normal Certificate

Four ten-week terms of study are required, during each term of which the student receives instruction as follows:

One hour of private instruction weekly (from Luella Canterbury)
Four hours of class instruction weekly (from Luella Canterbury)

Teacher's Certificate

After completion of the preceding course, four additional ten-week terms of study are required, during each term of which the student receives instruction as follows:

One hour of private instruction weekly (from Luella Canterbury)
Four hours of class instruction weekly (from Luella Canterbury)

*Teacher's Diploma

After completion of preceding courses, four additional ten-week terms of study are required, during each term of which the student receives instruction as follows:

One hour of private instruction weekly (from Luella Canterbury)
Two hours of class instruction weekly (from Luella Canterbury)
One hour of class instruction weekly in English
One hour of class instruction weekly in French
One hour of class instruction weekly, devoted to General Survey of European Dramatic Literature: French, German, Italian, Russian.

*Bachelor of Oratory Degree

After completion of preceding courses, four additional ten-week terms of study are required, during each term of which the student receives instruction as follows:

One hour of private instruction weekly (from Luella Canterbury)
Two hours of class instruction weekly (from Luella Canterbury)
One hour of class instruction weekly in English
One hour of class instruction weekly in French
One hour of class instruction weekly, devoted to continuation of General Survey of European Dramatic Literature, as begun in Teacher's Diploma course.

Master of Oratory Degree

After completion of preceding courses, eight additional ten-week terms of study are required, during each term of which the student receives instruction as follows:

One hour of private instruction weekly (from Luella Canterbury)
Two hours of class instruction weekly (from Luella Canterbury)
One hour of class instruction weekly in German
One hour of class instruction weekly, Seminar for intensive study of works of the most important European dramatists which were surveyed briefly in the Bachelor of Oratory course.

*See "Special Remarks," Page 65, concerning time required for Student-Teachers to earn this credential.

DRAMATIC ART COURSES—*Continued*

Synopses

The following synopses indicate the general subjects treated in the private and class instruction comprising the courses for credentials. (See also specific subjects referred to in outlines on Page 96.)

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

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

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

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

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.

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 ART COURSES—*Continued*

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

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

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

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

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

Participation in Plays

Special attention is called to the fact that participation in plays and recitals is an important part of the training of the Dramatic Art Department, and that numerous opportunities are provided for getting this invaluable public experience, under the most favorable conditions.

Special Voice Training for Talking Movies

Those desiring voice training for the talking movies may take advantage of a class which meets one hour each week for the specialized training necessary either for direct participation in talking movie productions or for voice substitution in synchronization. Special attention is given to diction, poise, and the emotionalizing of the voice.

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. 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 courses of study, leading to credentials, may register for such class or private instruction as especially interests them, and for which they are qualified. All who desire the

DRAMATIC ART COURSES—*Continued*

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.

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 110.)

Openings

For a description of the openings available to dramatic artists trained by the SHERWOOD MUSIC SCHOOL, see Page 11.

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 57.) 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.

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. "The Making of the Modern Mind."
   Myron McLaren

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. History of the SHERWOOD MUSIC SCHOOL. Its Advantages and Opportunities.
   Walter 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

Alumni Association

THE Sherwood Music School Alumni Association (Inc.), founded 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 104. 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.

General Information

SHERWOOD SYMPHONY ORCHESTRA (P. Marinus Paulsen, Conductor) and Sherwood Band (Victor Jean Grabel, Conductor) are maintained by the School for the benefit of advanced students of orchestra and band instruments and for students of conducting. The best orchestra and band literature is studied, and the experience gained helps students to prepare to fill profitable positions in professional orchestras and bands. Rehearsals are held weekly. 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 in all.

The Junior and Intermediate Departments of the School provide fundamental intruction in all musical subjects, dramatic art, and dancing, for students of all ages.

Free Theory Classes are maintained for the study of the Sherwood Printed Text. (See Page 87.)

Recital Appearances are available for students of all grades in all Departments, as rapidly as they prepare for them.

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.

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. Both organizations appear in concert, several times each season.

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. A high grade of 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.

FINANCIAL AID

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

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 for. 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 special preparatory courses before beginning upon their duties as Junior Department instructors. The length of these preliminary courses 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*

SCHOLARSHIPS AND LOAN FUND

Partial Scholarships

These Scholarships are of the value of $100, and entitle the recipient to a credit of that sum against the tuition fees in connection with one year of 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 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.

Music Club Scholarships

A number of Summer Session scholarships are awarded as prizes in connection with various of the State Contests for Student Musicians and Young Artists, conducted by the state organizations of the National Federation of Music Clubs. Details concerning these are announced by the State Contest Chairmen.

Chicago Civic Opera European Scholarships

These Scholarships were inaugurated by Samuel Insull, president of the Chicago Civic Opera Company, for the training of operatic talent. Three Scholarships are awarded on November 1 of each year, of the approximate value of $3,000.00 each, to cover all expenses (transportation, living, instruction, opera tickets, incidentals) for a full year of operatic study in Milan, Italy; with the possibility of renewal for a second year of study in Paris and Berlin, leading to an audition for engagement with the Chicago Civic Opera Company. Entrance to the competitions for these Scholarships is restricted to students who have received extensive training from recognized Chicago teachers.

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; and who are not receiving financial assistance of any other kind from the School.

FINANCIAL AID—*Continued*

OPPORTUNITIES

TO HELP DEFRAY EXPENSES BY OUTSIDE EMPLOYMENT

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.

It has been the experience of the School that when ambitious, capable, dependable, and resourceful students come to it with plans fully worked out to finance their way *through the first few terms of their study,* ways and means can be devised for them to continue their studies indefinitely. The sympathetic interest and co-operation of the School in the solution of students' financial problems is an essential feature of its service for which it has become widely known.

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 under any circumstances.

Matriculation Fee

A matriculation fee of $5.00 is charged new advanced students, and is not refunded.

Missed Lessons

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

Transfers

Students cannot be transferred from the class of one artist teacher to that of another except with the consent of the Student Counsellor, and only at the end of a regular term.

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 Vice-President.

Punctuality at Lessons

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

Awarding of Credentials

The SHERWOOD MUSIC SCHOOL reserves the right to withhold its credentials from students who fail to show satisfactory accomplishment and proficiency.

DEPOSIT OF GENERAL EXPENSE FUNDS

Students may, if they wish, deposit funds for their general expenses with the Treasurer of the School and draw upon them as needed. This arrangement is recommended for convenience and safety; and as a preventive of possible extravagance.

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 — FRANCIS KEYSER — SIMON STEIN
LEAH ELWARD — IRENE LAMB KEYSER — KATHERINE TOWNSEND
RUTH FRANZEN — GERTRUDE LEE — THELMA WHARTON
JOHN KESSLER — ST. ELMO SELFRIDGE — FREDERIC YOUNGFELT

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 — DWIGHT MALSBARY
MYRA BROWN — AMY HEFNER — CORNELIA NIXON
WHITMER BYRNE — MARJETTE HIATT — BERTHA OLMSTED
ALICE ROSE CARR — CLEM LEMING — IRMA L. ORSER
LEWIS EASH — MILDRED LOGEMAN — VIVIAN PERRINE
THERESA EBERHART — ELIZABETH LOVELL — THEODORE SAUER
RUBY FUERST — HELEN ISLINGTON LYNCH — ALVERNA STETZLER

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

ILSE VON APPEN — ANNE HUHTA — ADELINE PREYSS
HAZELLE BAILEY — KAREN HVEEM — ELLEN PYLE
WALTER BAUER — ESTHER INGHAM — MELBA ROBERTS
KATHRYN BEEM — MERNA JOHNSON — PEARL ROPP
EVELYN BILTON — RUTH JONES — FLORENCE RYSDON
MARIE BOLYARD — HAZEL KNITTER — BLOSSOM SEWELL
IRMA BUCK — ANGELA LEWIS — D. FELICE SCHLEPOWICZ
ELIZABETH CRATER — JUNE LIGHTFOOT — CLARICE SMITH
WILLIAM FINGERHUT — VERNA NELSON — RUTH SMITH
HATTIE FISCHER — WARD NETSELL — HARRIETTE STARR
DOROTHY GIFFIN — ARDIS NORTH — BEATRICE STEINMETZ
OPAL GILL — DORIS OSCAR — BEATRICE WAGONER
WAITIE GORDON — LEWIS PARSONS — ELLA WARSKOW
EVELYN GREENE — EDNA PHILLEY — FAIR WIGGINS
IRENE HITE — HENRIETTA WURSTER

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

RATES OF TUITION—*Continued*

(*Private instruction, unless otherwise specified.*)

VOICE

ELSE HARTHAN ARENDT — MARCEL ROGER DE BOUZON — CARLILE TUCKER — IRENE PAVLOSKA

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

IRVING GIELOW — NITA OBRASSOVA

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

NORA BABBITT HARSH — MARTIN HEYDE — THIRZA PARMENTER — THEODORE KITTAY

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

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

MARION KNAUF — LORETTA LIEDELL — KATHERYN L. MCCORD

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

HELEN RIDDELL — MARION SCHROEDER — NORMA SCHUH

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

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

ELSIE ADAMS — KARL PASSEN — HUGH SKARRY
HERBERT BRANDVIG — RALPH RITCHEY — HARRY STANKE
HOWARD CRESS — EMMA SCHLISSMAN — JESSIE TAIT
EILEEN FITZ WILLIAMS — 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*

CLASS INSTRUCTION

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

Class Number (See Pages 89-94)	TITLE OF CLASS	Hours per Week	Rate per Term of Ten Weeks
1	Piano Normal Course	5	$50.00
2	Violin Normal Course	1	15.00
3a, 3b	Harmony	1	15.00
4	History of Music	1	5.00
5	Elementary Form and Analysis	1	5.00
6	Ear Training and Sight-Singing	1	10.00
7	Ear Training and Sight-Reading	1	10.00
8a, 8b	Counterpoint	1	15.00
9a, 9b	Appreciation	1	5.00
10	Ensemble Playing	1½	15.00
11	Orchestra Instruments and Simple Arranging	1	15.00
12	Artist's Repertoire	1	10.00
13	Double Counterpoint, Canon and Fugue	2	20.00
14	Composition and Orchestration	2	20.00
15a, 15b	Advanced Composition and Orchestration	2	20.00
16a, 16b, 16c, 16d	Orchestra Conducting, Arranging, and Repertoire	2	30.00
17a, 17b, 17c, 17d	Band Conducting, Arranging, and Repertoire	2	30.00
18a, 18b, 18c, 18d	Choral Conducting and Choral Repertoire	2	30.00
19a, 19b	English (Classes conducted by MYRON MCLAREN)	1	10.00
20	Accompanying	1	20.00
21	Operatic Ensemble	1	
	To Students Taking Private Voice Instruction		25.00
	To Others		50.00

For rates of Public School Music Class Instruction, see Page 111; of Course in Class Method of Teaching Piano, see Page 111; of Theater Organ Class Instruction, see Page 110; of Dramatic Art Class Instruction, see Pages 110 and 111; of Dramatic Art Class Instruction, see Page 112; of Foreign Language Class Instruction, see Page 112.

General Theory of Music, Including Elementary Ear Training

Class lessons, one hour each week, based on the Sherwood Printed Text (see Page 87) . . . . . Free

RATES OF TUITION—*Continued*

(Private instruction, unless otherwise specified.)

CHURCH AND CONCERT 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 AND RADIO 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
Demonstration Class (see Page 73), one-hour lessons, per term of ten weeks	30.00

(Screen and operator are provided when required.)

BOB 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

ORGAN PRACTICE

(Organ practice fees are not subject to refund, nor are they transferable.)

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

Regular rate	$ 10.00
To SHERWOOD Students	8.50
Special rate for students practicing ten hours or more each week	5.00

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

Regular rate	$ 20.00
To SHERWOOD Students	17.50
Special rate for students practicing ten hours or more each week	10.00

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
Special rate for students enrolled in full Dramatic Art courses for credentials, class instruction, per term of ten weeks, one hour weekly	$ 12.50

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 — MARGARETTE NOLAN — ANNE SCHULTZ

JEANNE DE LÉE — LENORA PAUL — BETTY WENTSEL

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

FLORENCE MOLNER — MABELLE NATKIN

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.*)

SPECIAL DRAMATIC ART CLASSES

GENERAL SURVEY OF EUROPEAN DRAMATIC LITERATURE
SEMINAR FOR INTENSIVE STUDY OF WORKS OF MOST IMPORTANT EUROPEAN DRAMATISTS

LUCILLE GAFFORD

Term of ten weeks, one hour of class instruction weekly . . . . . $ 30.00
Term of ten weeks, one hour of private instruction weekly 75.00

PERSONAL DEVELOPMENT CLASS
SPECIAL VOICE TRAINING FOR TALKING MOVIES

LUELLA CANTERBURY

Term of ten weeks, one and one-half hours of class instruction weekly . $ 20.00

STAGE DEPORTMENT CLASS

LUELLA CANTERBURY

Term of ten weeks, one hour of class instruction weekly . . . . . $ 10.00

STORY-TELLING AND PLAYGROUND SUPERVISION

LUELLA CANTERBURY

Term of ten weeks, one hour of class instruction weekly . . . . . $ 25.00

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

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

HARP

DOROTHY BELL

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 76-80, including *all of the classes mentioned except Class Instruction in College Credit Subjects* and not including private instruction in Applied Music. (The amount of tuition for instruction in Applied Music [Piano and Voice or Orchestral Instrument] depends upon the tuition rates of the instructors chosen.)

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.*)

RATES OF TUITION—*Continued*

(*Private instruction, unless otherwise specified.*)

HARMONY, COUNTERPOINT

(*Special Private Instruction; for Class Instruction Rates, see Page* 109.)

WALTER KELLER

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

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* 109.)

WALTER KELLER

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

PIANO NORMAL TRAINING

(*Special Private Instruction; for Class Instruction Rates, see Page* 109.)

ELIZABETH KELLER

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

APPRECIATION, HISTORY OF MUSIC

(*Special Private Instruction; for Class Instruction Rates, see Page* 109.)

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* 109.)

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

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

ELMINA BLAIS

(*Rates on Application.*)

RATES OF TUITION—*Continued*

(*Private instruction, unless otherwise specified.*)

WIND INSTRUMENTS

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

ALBERT BEILFUSS 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

LOUIS GLAZER JOHN PAUL JONES EMIL H. KOPP
PAUL JAHNKE WELCOME KIRBY NICOLAS SERRA

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 *(and similar instruments)*

RAYMOND COFFEEN WILLIAM COHOLAN JOHN MARLER GEORGE WALDRON

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 BAND
SHERWOOD JUNIOR ORCHESTRA
SHERWOOD ENSEMBLE ORCHESTRA

Season Courses, Open to Students in Violin, 'Cello, Double Bass, and Wind Instrument Departments. SHERWOOD ORCHESTRA, two hours each week; SHERWOOD BAND, 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

OPERATIC ENSEMBLE

CARLILE TUCKER

(*See Page* 109.)

ORIENTATION LECTURES

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

CERTIFICATES, DIPLOMAS, AND DEGREES

Normal Certificate . . . . . $ 15.00
Teacher's Certificate 15.00
Public School Music Teacher's Certificate 15.00
Special Public School Music Teacher's Certificate (Summer Session) . . 10.00
Teacher's Special Normal Certificate (Summer Session) 10.00
Certificate of Advanced Proficiency 15.00
Certificate of Proficiency in Theater and Radio Organ Playing . . . 15.00
Certificate of Proficiency in Conducting 15.00
Teacher's or Conductor's Diploma 25.00
Public School Music Teacher's Diploma 25.00
Junior Diploma 25.00
Degree, Bachelor of Music 25.00
Degree, Bachelor of Music Education 25.00
Degree, Bachelor of Oratory 25.00
Degree, Master of Music 25.00
Degree, Master of Oratory 25.00

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 116-128.)

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 your affiliation, 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

Domestic Branches

(*See Page 59 for Foreign Branches*)

CHICAGO NEIGHBORHOOD BRANCHES

Albany Park	3304 Lawrence Avenue
Albany Park Annex	3307 Lawrence Avenue
Auburn Park	822 West 79th Street
Austin	5359 Chicago Avenue
Austin (North)	5853 West North Avenue
Austin (South)	5301 West Madison Street
Avalon	1904 East 79th Street
Beverly Hills	10301 South Hale Avenue
Blue Island	475 Western Avenue
Chicago Lawn	6247 South Kedzie Avenue
Cicero	6028 West 22nd Street
Forest Park	7516 West Madison Street
Garfield Park	426 South Crawford Avenue
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
Midlothian	147th Place and Springfield
Morgan Park	11059 Hale Avenue
Normal Park	726 West 69th Street
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 Avenue
Sherman Park	1601 West Garfield Boulevard
South Chicago	3026 East 92nd Street
South Shore	2208 East 71st Street
Summerdale	5154 North Clark Street
Woodlawn	721 East 63rd Street

DOMESTIC BRANCHES—*Continued*

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—Sara 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

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.

BELL—Genevieve T. Stivers.

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—Helen A. De Yarmin, May Eigensatz Flower, Elsie Hannaford.

EAGLE ROCK CITY—H. Leora Johnstone.

EL CAJON—Emma R. Stough.

EL CENTRO—Elmer A. Todd.

EL MONTE—Mrs. J. A. Cawood.

ELSINORE—Esther Hodding.

ETNA MILLS—Hester M. Gove.

EXETER—Calva Marie Stuart.

FRESNO—Myra Aarestrup, Ella G. Barton, Lillian Brandvig, Mary E. Geerts, Mildred Lee Lynch.

FULLERTON—Clara Newcomb Askin, Helen Johnston.

GALT—Wilhelmina W. Sullivan.

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, Sarah Layne, Gladys T. Littell, Suzanne Joyce Spear, H. E. J. Vernon, Nancy Watkins.

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

LA HABRA—Ethel B. Phillips.

LODI—Blanche K. Davies.

LONG BEACH—Mabel Campbell, Stella A. Schwentker.

LOS ANGELES—Mary Christine Albin, Coral Atkins, Mr. and Mrs. Abby De Avirett, Ramona Baker, Raymond H. Baldwin, Grace M. Bishop, Edna Cooke, Fred A. Groves, Raymond G. Hand, Otto T. Hirschler, Grace Inman, Leila Vernel Isbell, Albert Kirst, Verda Mae Langston, Mrs. R. C. Larkin, Adele Dorothy Lauth, Lydia Elizabeth Lewis, Coleman B. Long, Burritt L. Marlowe, Daisy Palmer Mauer, J. Franklin Newman, B. H. Pearson, Mrs. Chas. Peck, Charles E. Pemberton, N. L. Ridderhoff, Nellie Schwankovsky, Howard D. Sellers, Thelma M. Street, Lou Etta Sutherland, Edna Thompson, Thelma C. Vivians, Mrs. Ewart Williams, Daisy Winfrey, Emil L. Winkler, Myrtle F. Woodson.

LOS GATOS—Emily L. Baker.

MODESTO—Rachel Cottrell, Carrie B. Curtis.

MOUNTAIN VIEW—Mrs. Alfred Bernard, Maud Rinaman.

NAPA—Gertrude E. Lamdin.

NILES—Charlotte Huntley Foster.

OAKLAND—Mabel Viola Asprooth, Ida M. Borncamp, Clara Crouch, Lillian Cushing, 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, 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.

RAMONA—Alice Anderson.

REDLANDS—Alice M. Gibson.

DOMESTIC BRANCHES—*Continued*

Affiliated Schools and Teachers

(*Alphabetically Arranged*)

California—*Continued*

REDWOOD CITY—Mrs. C. O. Bentley.

RICHMOND—Mary May Kleinkauf.

RIVERSIDE—Florence E. Lorbeer, 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.

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—Lallah Fulton, Gretchen Rebok Gripp, Hugo Scherzer.

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.

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, Mrs. J. R. Brown, Minnie E. Davidson, Edward B. Fleck, Sybil A. Hosmer, Mrs. E. P. Klein, Miriam Grant Lindee, Mary Jane Meyers, Frances Staton, Charlotte Pallat Vair, Clara Woeber.

EATON—Cora Fleming.

EDGEWATER—Mrs. W. J. Shaffer.

FLORENCE—Mrs. M. E. Adkinson.

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—Martin A. Dowd, Edwin Hart, Lois E. Hicks, Fanny Roberts.

Florida

DELAND—Gertrude Barnett.

KISSIMMEE—Pearl Wheaton.

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

OCOEE—Edna Ingold.

ST. PETERSBURG—F. V. Anderson, Doris Eastman, Mary Elliott.

SANFORD—Etho Allingham.

TAMPA—Mamie Costelia Dawson, Mary Elliott, 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.

CORDELE—Mrs. Thomas Thompson.

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

GRIFFIN—Nettie Sherwood.

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

DOMESTIC BRANCHES—*Continued*

Affiliated Schools and Teachers

(*Alphabetically Arranged*)

Georgia—*Continued*

MACON—Kate Henderson, Marianne Jones, Mrs. W. O. Reeves, Mrs. W. W. Solomon.
MARSHALLVILLE—Mary D. Baldwin.
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.
BLUE ISLAND—(*See Page* 115.)
CARMI—Ethel Morgan Stokes.
CENTRALIA—Mrs. Emmer E. Harmon, Theresa Peifer.
CHICAGO—(*See Page* 115.)
CHICAGO HEIGHTS—Lulu Fleming.
CHILLICOTHE—Mabel Tawney.
CICERO—Jessie B. Robinson, Anna Straka. (*See also Page* 115.)
CLINTON—Mrs. S. A. Hammond, Ingeborg Lundh, 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.
DOWNERS GROVE—Geraldine Lacey.
DOWNS—Mrs. E. C. Williams.
DUQUOIN—Mrs. H. O. Pope.
DWIGHT—Elsie F. Earley.
ELGIN—Mrs. R. A. Adkins, Elizabeth Johnson, Ruth Gifford Preston, Annie W. Rowland, Sadie Stuart.
ELMHURST—Clara Miche.
EL PASO—Josephine E. Michels.
FAIRFIELD—Lila Stonemetz.
FOREST PARK—(*See Page* 115.)
FREEPORT—Florence Griswold, Iva Swingley Wheat.
GALESBURG—Clara Hoffman Barrow, Maude Alma Main, Marie Salzberg, 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—M. Herath, Isabel V. Hill.
KEWANEE—Lillie E. Anderson, Mrs. B. J. Brynilds, Dagny Johnson.
KINGS—Ethelyn R. Eyster.
LA SALLE—Hugh C. Price.
LEE—Helma Eden.
LELAND—Ruby A. Hanson.
LOCKPORT—Mrs. S. J. Gains.
MACOMB—Mrs. H. H. Harris.
MALTA—Cora Wilson.
MARSEILLES—Mrs. A. H. Simmons.
MAYWOOD—Carrie E. Beech. (*See also Page* 115.)
MENDOTA—Clara L. Reul.
MIDLOTHIAN—(*See Page* 115.)
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.
OAK PARK—(*See Page* 115.)
OGLESBY—Mrs. J. R. Bent.
OTTAWA—Myrtle Bernetta Foxford, Elizabeth Malcolm, Mrs. Thos. W. Maxwell, Mrs. W. C. Paisley, 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, Genevieve McGreevey.
PRINCETON—Vinnie Pauline Thompson.

DOMESTIC BRANCHES—*Continued*

Affiliated Schools and Teachers

(*Alphabetically Arranged*)

Illinois—*Continued*

REDDICK—Viola Prussner.

RIVERSIDE—Gladys M. Cameron, Sylvia Konvalinka, Evelyn Carana Larson, Pearl Matthews.

ROCHELLE—Ethel Hoon, Lillian A. Slaughter.

ROCKFORD—Sigrid T. Anderson, Mrs. A. D. Bodfors, Margaret Dyer, Mary Carolyn Gentzhorn, Hazel J. Leeds, Mrs. Callian Schryver, Mrs. Frank M. Seager, Annis Baxter Smith.

ROCK ISLAND—Frank Freistat, Olga Junge.

ROSCOE—Alla Sammons.

ST. CHARLES—Eva Hunt Lacy.

SALEM—Hilda Cotton Liebig.

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.

STAUNTON—Mrs. V. S. Smith.

STERLING—Mabel M. Philips.

SYCAMORE—Mrs. Fred Meyers, Jr.

TOULON—Mrs. J. L. Jarboe.

WATERMAN—Ivy Fearon Camron, Olive M. Knudtson.

WAUKEGAN—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.

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—European School of Music, E. J. Germann, Ethel Rogers, Adel Weber.

FRANKTON—Robert W. Birt.

GARRETT—Zulah Thumma.

GARY—Lois Helen Albright, Helen Borman, Jessie Edwards Carlberg, Mary S. B. Dickson, Tessa Whitney Eason, Mrs. E. W. Norris, Carl L. Reif.

GAS CITY—Louise Mattax Lynch.

GOSHEN—Elma M. Long.

HAMMOND—Mabel Marie Byrnes, Lillian Thompson.

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, Marian Howell, Elma 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, Coloston R. Tuttle.

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.

DOMESTIC BRANCHES—*Continued*

Affiliated Schools and Teachers

(*Alphabetically Arranged*)

Indiana—*Continued*

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, Curreanah Troeger.

SYRACUSE—Mrs. H. D. Cress.

VALPARAISO—E. W. Chaffee.

WABASH—Josephine Alexander, Frances Haydon.

WARREN—Pearl Smith.

WHITING—Wilbur L. Gough.

Iowa

ADEL—Mary Wilcox.

ANAMOSA—Florence L. Hale.

ATLANTIC—Marie Cavenaugh.

BURLINGTON—Helen H. Pearson.

CEDAR FALLS—Anne Ludeman.

CEDAR RAPIDS—Marie M. Muma.

CHARITON—Mrs. Fred B. Peterson.

CHURDAN—Mary B. Perkins.

CLARION—Mrs. W. D. Pardun.

CRESCO—Berenice E. Laidlaw.

CRESTON—Dove Ione Boyer.

DAVENPORT—Gertrude Branigan, Maud Wettstein.

DES MOINES—Agnes V. Flannery, 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.

OSCEOLA—Alma L. McKee.

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.

STANTON—Marie E. Wickstrom.

WATERLOO—Adelaide E. Altland, Neva W. Ellsworth, Mrs. Karl E. Manz, Elizabeth Yaggy.

WEST UNION—Sarah E. Hobson.

WILTON JUNCTION—Mabel Deweese.

Kansas

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 Edmunds Vicks.

HARRODSBURG—Ida Rena Van Diver, May Wilmore.

LAWRENCEBURG—Lena Frazier.

LEXINGTON—Helen M. Hair.

LOUISVILLE—Mrs. J. F. Duesler, 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.

KINDER—Olive O'Neil.

MINDEN—Lavinia Shealy.

NEW ORLEANS—Kathryn Dykers, Mrs. K. C. Trauth.

RUSTON—May Meadows.

Maryland

BATHESDA—Amelia Olmsted.

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

FROSTBURG—Agnes Ruge, Joseph Williams.

GRANTSVILLE—Beulah Engle.

HAGERSTOWN—Roy A. McMichael.

DOMESTIC BRANCHES—*Continued*

Affiliated Schools and Teachers

(*Alphabetically Arranged*)

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 Doxtator.

BATTLE CREEK—Olive A. Bodine, Lettie Bradley, Edna Bush, Beulah Caldwell, Mrs. R. N. Helms, Lovona Johnston.

BELLEVUE—Mary Lucille Holman.

BERRIEN SPRINGS—Birt Summers.

BIRMINGHAM—Grace V. Ashdown.

BLISSFIELD—Mrs. Anson Dickinson, Arabella Collins Porter, Alma Tagsold.

BRITTON—Carmen Gobba Brown.

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—Mrs. Wm. Baker, Mrs. O. M. Bedford, Elsa Bock, Agnes D. Bridgman, Hugo Burger, Veda R. Burt, B. Helen Carroll, Florence Carroll, Detroit College of Music, William Fishwick, Adah Hemenway, Harriett Holmes, Jennie C. Kern, Lucy G. Lee, Ruth Evelyn Lyens, 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, Marie Obenchain, Marie Trapp.

HARTFORD—Mamie Howes.

HASTINGS—Mrs. I. J. Smith.

HILLSDALE—Hazel Skelton Jones.

HOLTON—Doris Ione Proctor.

HOPKINS—Irene V. Reading.

HUDSON—Grace Fuller, Immaculata Haley, Ona Myers, Frances Snyder, 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, Garnet Wahl.

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.

PONTIAC—Marguerite Ballard, Grace Miller, Elizabeth Thorpe.

REED CITY—Ethel M. Beecher.

RIGA—Alma Tagsold.

ROCHESTER—Mrs. Coot Maud Strain.

ROYAL OAK—Grace Davis.

SAGINAW—Ivy M. Bierd, Maleta Belle Clark, Harriet Coon, J. G. Cummings, John C. Duncan, Mrs. George Fritz, Myrtle Hubbard, Harriett Kren, Lena Kreuchauf, Mrs. F. W. Perry, Mrs. Eric Rachla, Oka M. Rutan, Catherine Sager, Marion S. Schaberg, Sarah A. Stewart, 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 Moffatt.

TROY—Olive M. Hart.

VASSAR—Laperta Ball Ingersoll, Ardath Bratt, E. Grace Hough, Bessie I. Reid.

VERMONTVILLE—Jennie E. Martin.

VERNON—Mrs. C. L. Crandell.

WALDRON—Mary Crance, Carietta Meyers.

DOMESTIC BRANCHES—*Continued*

Affiliated Schools and Teachers

(*Alphabetically Arranged*)

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, Flaaten Conservatory, Ruby M. Krause, Marjorie Mushrush, 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.

HARRIS—Myrna Runskog Nordin.

HASTINGS—Mary Kranz.

HIBBING—Mary A. Meloche.

KENYON—Sigrid Sundry.

MADELIA—Gertha Jensen.

MADISON—Ethel E. Mead.

MANKATO—Olga Hermanson.

MENTOR—Mrs. W. H. Frey.

MINNEAPOLIS—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. Swensen, Edwina Wainman, C. G. Warmelin, Grace L. Zimmerman.

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—Jessie Clark, Mrs. Harry L. Johnson, 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—Arthur Thompson, Charlotte Newton 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.

LIBERTY—Winifred Causey.

MAGNOLIA—Nema Weathersby.

MERIDIAN—Mrs. E. H. Hart, Kate D. McRaven.

OKOLONA—Sulu Stovall.

OXFORD—Flora Buffaloe, Mrs. J. E. Hargis, Mae Johnson.

PACE—Mrs. M. F. Davis.

SCOOBA—Mrs. W. S. Carter.

SHANNON—Nellie Irby Cowden.

STARKSVILLE—Hortense Leveck, Mrs. N. C. Moncrief, Mary S. Ward.

TUPELO—Virginia Mitchell.

WEST POINT—Annie G. Moore.

WIGGINS—Louise Barnett.

Missouri

BROOKFIELD—Beulah B. Reese.

INDEPENDENCE—Mrs. H. W. Harder.

KANSAS CITY—Mrs. Hugh Reynolds.

KIRKWOOD—Ida Missildine.

LOUISIANA—Mrs. E. J. Edgar.

ST. JOSEPH—George A. Everest, Birdie B. Lower.

ST. LOUIS—David F. Earle, Leon Rosenbloom.

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

WASHINGTON—Mamie Ernest.

Montana

BILLINGS—Ethel Opie, Blanche McNeely Ragsdale.

DOMESTIC BRANCHES—*Continued*

Affiliated Schools and Teachers

(*Alphabetically Arranged*)

Montana—*Continued*

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—L. Wullenwaber.

BEATRICE—Mrs. M. S. Calvin.

BETHANY—Doris A. Knight.

BROKEN BOW—Jennie May Taylor Dady, Taylor School of Music.

COLUMBUS—Mrs. W. H. Talmage.

COZAD—Darlene B. Hughes, Isabelle Rowe.

CREIGHTON—Helen Leone Sharp.

EMERSON—Mary J. Heitzman.

FAIRBURY—Mrs. G. C. Holman, Mary Kiesel.

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. Beels, Esther M. Tonner.

NORTH PLATTE—Darlene B. Hughes, Otto R. Marsh, Evelyn Seiler.

OAKLAND—Ethel Hanson.

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

PIERCE—Martha L. Sehestedt.

PLATTSMOUTH—Lillian Freeman.

SPRINGFIELD—Mabel Zimmerman.

TEKAMAH—Charlotte Coleman.

WAHOO—Mildred Ethyle Johnson.

WAUSA—Carl Sigurd Malmstrom.

WAYNE—Grace Dickson Keyser.

WESTON—Nita Samek.

WILBER—Cora Williams.

New Jersey

EAST ORANGE—Angileen Gifford Runser.

NORTH PLAINFIELD—Cecelia McGinty Taylor.

PHILLIPSBURG—Jennie Shillinger.

New Mexico

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

E. LAS VEGAS—Alma Bland Rhodes.

HAGERMAN—Ethel Smith.

RATON—Mrs. L. S. Brown.

New York

BATAVIA—Alice D. Corbett.

BATH—Sarah E. Babcock, Flora Knight Mayer.

BEMUS POINT—Martinette D. Drayton.

BUFFALO—Leonard Adams, V. Spencer Balser, Erma H. Becker, William Benbow, Mildred A. Brachthauser, Grace H. Chester, Arnold Cornelissen, Mae Swallow Craig, Marguerite G. Davison, Edmond Dowd, Olive L. Ebeling, 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, Flora J. Miller, John Edward 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.

ELLICOTTVILLE—Nellie M. B. Fraser.

FULTON—David B. Carroll.

GROTON—Myra Van Horn.

DOMESTIC BRANCHES—*Continued*

Affiliated Schools and Teachers

(*Alphabetically Arranged*)

Pennsylvania—*Continued*

BLAIRSVILLE—Martha E. Kier, Emil Steudel.

BRADDOCK—Grace G. Gourley.

BRADFORD—William R. Davis, Lois E. Duggan, Etta C. Hart, Helen Hastings.

BROCKWAY—Erma Bowdish.

BROOKVILLE—Mary Erdice, Mrs. Mead Schick.

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, Mary G. Keighley.

COOLSPRING—Lizzie S. Reitz.

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—Myrtle Weber.

ENID—Mabel Edwards.

ERIE—Thekla Abbott, 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.

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—Louise Koehler.

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.

NANTICOKE—Isaac George Saye.

NATRONA—F. M. Singer.

NEW BRIGHTON—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—Sally M. Dalbey, Clara Elkin, Mrs. J. H. Esser, Mrs. Foster J. Hartman, Eda A. Kropff, Margaret Llewellyn, Mae E. Miller.

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—Alma H. Clemence.

SPRINGDALE—Mrs. J. A. Lassalle.

STROUDSBURG—Blanche Sigafus, E. Gertrude Teets.

SUMMERVILLE—Ella Carrier.

SUSQUEHANNA—H. S. Warner.

SWARTHMORE—Helen Eugenie Parrott.

TARENTUM—Laura M. Adams, Lillian Hoover.

DOMESTIC BRANCHES—*Continued*

Affiliated Schools and Teachers

(*Alphabetically Arranged*)

Pennsylvania—*Continued*

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—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, Ruth Malay, 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 Lovett, 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.
ORIENT—Grace Gunnison.
RAPID CITY—Estelle Spayde.
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.
CHILDRESS—Carrie Mae Diggs.
DALLAS—Mrs. J. K. Burton.
FERRIS—Bell Webb Cox.
FORT WORTH—Mrs. H. P. Ross.
GALVESTON—Dorothea Tietze.
HOUSTON—George Crampton, Odette Gaither, C. A. Hammond, Mrs. H. J. Thompson.
SAN ANTONIO—Mrs. J. K. Zimmerman.
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

COLLEGE PLACE—Bernice Bernard.
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.

DOMESTIC BRANCHES—*Continued*

Affiliated Schools and Teachers

(*Alphabetically Arranged*)

Wisconsin—*Continued*

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 Day, Emily Hauer, Nellie M. Holland, Angeline Kommers, Larelda Kraus, Lucine Marcoux, Antoinette Ward, Lillian H. Woods.

GENOA JUNCTION—Helena Sponholtz Weber.

GRANTON—Vera B. Crandall.

GREEN BAY—M. Grace Church, Gladys Jonte, Larsen Conservatory of Music, Mrs. Walter L. Larsen, Samuel Steward.

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.

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.

MARINETTE—Sadie Lewis, Stella M. White.

MENOMONIE—Antonia Mitzner.

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.

STOUGHTON—Vinnie Anderson Heggs.

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.

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