

1931

Sherwood Music School Annual Catalog 1931-1932

Sherwood Music School

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MUSIC
AND THE
DRAMA

SHERWOOD MUSIC SCHOOL



THIRTY
SEVENTH
ANNUAL
CATALOG

1931-32

SHERWOOD MUSIC SCHOOL

Founded 1895 by William H. Sherwood

FINE ARTS BUILDING, 410 South Michigan Avenue, CHICAGO, ILLINOIS

OFFICIALS

Georgia Kober, <i>President</i>	Walter Keller, <i>Musical Director</i>	A. J. Llewellyn, <i>Vice-President</i>	E. A. Llewellyn, <i>Secretary</i>
Will A. Harding, <i>Ext. Dept. Examiner</i>	Sidney Silber, <i>Dean</i>	Walter A. Erley, <i>General Manager</i>	Arthur Wildman, <i>Corresponding Sec'y.</i>
	Blanche Bensinger, <i>Student Counsellor</i>	Oscar Skavlan, <i>Executive Secretary</i>	

ACCREDITED STANDING

The Certificates, Diplomas and Degrees of the Sherwood Music School are issued by authority of a charter granted by the State of Illinois.

The School is accredited by the Illinois Department of Education, for the training of teachers and supervisors of school music; and by the Chicago Board of Education, for the promotional credit studies of school teachers, and for the outside music study of High School students. The credits of the School are accepted by other State Boards of Education, and by leading colleges and universities.

The School is also accredited by the Federal Government, for the training of non-quota foreign students. 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.*"

Catalog for the Season 1931-32

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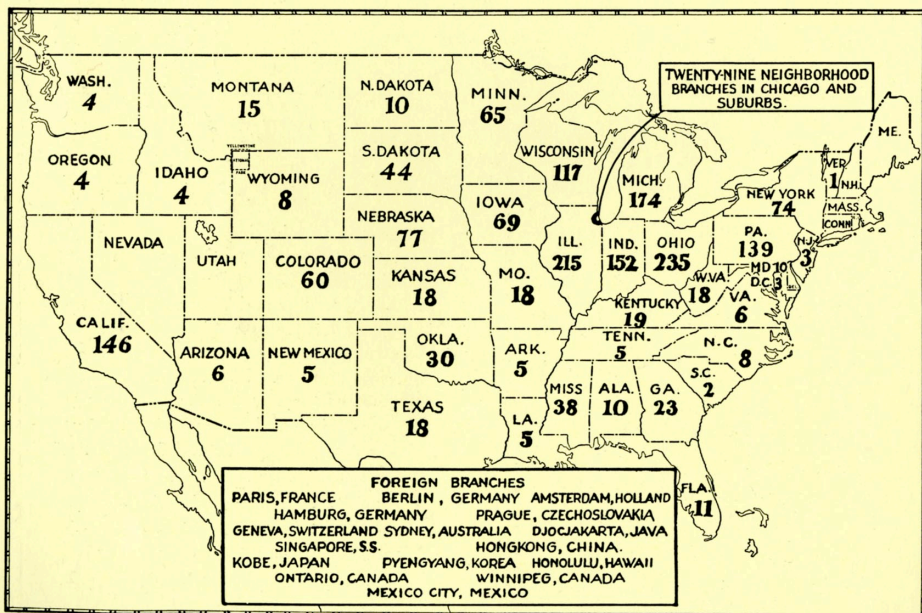
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FINE ARTS BUILDING, HOME OF THE SHERWOOD MUSIC SCHOOL

AN INTERNATIONAL ORGANIZATION

The activities of the Sherwood Music School are international in scope. The map below shows the number of its Extension Branches in various States, and lists the cities in which its Foreign Branches are located. (See also list of Foreign Branches, Page 23; and list of Domestic Branches, Pages 42-49.)





Above: The bust of William H. Sherwood which stands at the entrance to the main reception room of the Sherwood Music School. This is a replica of the bust by the famous sculptor, Lorado Taft, which was placed by popular subscription in the halls of the Chicago Historical Society.

Below: Main Entrance Hall, Sherwood Music School.



CALENDAR

1931 - 1932

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

Regular School Year

September 1 to 8, 1931, registration period for Fall Term.
September 8, 1931, opening date of Fall Term.
October 6, 1931, first of series of Tuesday evening recitals by artist pupils.
October 7, 1931, first of series of Wednesday evening recitals by intermediate pupils.
October 8, 1931, first of series of Thursday evening recitals by junior pupils.
October 18, 1931, first of series of Sunday afternoon recitals by artist teachers.
October 26, 1931, Opera Class Concert.
November 2, 1931, initiation of Chi Delta Sigma Sorority pledges.
November 9 to 16, 1931, registration period for Second Term.
November 16, 1931, opening date of Second Term.
November 22, 1931, Chicago Bach Chorus Concert.
November 26, 1931, Thanksgiving.
December 25, 1931, Christmas.
January 25 to February 1, 1932, registration period for Third Term.
February 1, 1932, opening date of Third Term (Second Semester).
February 2, 1932, concert of Sherwood Symphony Orchestra in Orchestra Hall.
April 4 to 11, 1932, registration period for Fourth Term.
April 11, 1932, opening date of Fourth Term.
April 17, 1932, Chicago Bach Chorus Concert.
April 24, 1932, Opera Class Concert.
May 16, 1932, technical examination of candidates for Teachers' Certificates and Certificates of Advanced Proficiency.
May 21, 1932, Children's Chorus Concert.
May 23, 1932, technical examination of candidates for Teachers' Diplomas and Junior Diplomas.
May 30, 1932, Decoration Day.

Commencement Week

June 14, 1932, President's reception for graduates receiving Degrees.
June 15, 1932, graduation program of Dramatic Art Department.
June 16, 1932, reunion banquet of Alumni Association.
June 18, 1932, Commencement program.

Summer Session

June 20 to 27, 1932, registration period for Summer Session.
June 27, 1932, opening date of Summer Session.
June 28, 1932, first of series of summer recitals by artist teachers.
June 30, 1932, first of series of summer recitals by artist pupils.
July 4, 1932, Independence Day.
August 6, 1932, closing date of Summer Session.

• HISTORY •



WILLIAM HALL SHERWOOD (1854-1911) *Founder*

WILLIAM H. SHERWOOD, founder of the Sherwood Music School, was the outstanding American pianist of his time.

He received his preparatory training in America. For higher training, he was obliged, in common with all serious students of the day, to go to Europe, where his teachers were Liszt, Rubinstein, Grieg, Deppe and Kullak.

He made his debut in Berlin, at the age of eighteen, appearing as a soloist with the Berlin Orchestra. His success was so sensational that he might well have spent his entire career abroad. But, feeling a strong sense of duty toward his native America, which was then in a backward state musically, he returned to this country as a "musical pioneer."

In 1895 he organized the School which bears his name, to augment and perpetuate his efforts toward the development of musical culture in America.

The history of the School has been a record of constant building upon the foundation laid by William H. Sherwood. Steadily expanding its sphere of service, the

School has become internationally recognized as a center of higher artistic learning.

Its Faculty of more than one hundred teachers includes many of the most noted American and European artists.

Its graduates are leaders in every phase of the musical and dramatic professions.

Its service includes the maintenance of twenty-nine Neighborhood Branches in Chicago and suburbs; more than one thousand Extension Branches in all parts of the United States; and sixteen Branches in foreign countries.

The advantages which the School provides make it unnecessary for students to go to Europe for the best professional training, as its founder had to do. In fact, besides drawing students from all parts of the continent, the School also attracts students from abroad.

The leaders of the School vision for it an ever-increasing usefulness. The opportunity to participate in its future greater achievements is open to all who share its ideals.

SCOPE of SERVICE

The Sherwood Music School is both a professional and a cultural school. Its courses develop a broad cultural background, along with the specialized preparation for a professional career. The service of the School does not stop with training, however; it includes assistance to graduates in getting started upon their careers.

I

As a professional school, the Sherwood Music School trains:

Teachers of all musical subjects, dramatic art, and dancing.

Concert, radio, opera, oratorio, dramatic and vitaphone artists; and interpretative dancers.

Teachers and supervisors of Public School Music.

Church, radio and theater organists.

Conductors, composers and arrangers.

Orchestra and band players.

Outlines of courses of study embodying preparation for these various fields appear on Pages 26 to 37 of this Catalog. The section, "How to Plan Your Course of Study," Pages 24 and 25, should be studied carefully as a guide to a full understanding of the course outlines.

II

Beyond training them, the School takes an interest in placing its graduates.

Many students have chosen the Sherwood Music School because of what it is able to do for them after graduation, as well as before.

With a reputation of long standing for developing competent teachers and successful artists, the School is everywhere regarded as a reliable source of talent. Consequently, its graduates are in great demand for responsible positions and attractive engagements.

Furthermore, the School is constantly in need of additional talent to take places in its own rapidly growing organization. Its steady need for new talent may readily be comprehended when it is considered that the Sherwood Music School is an international organization comprising a Main School which is one of the largest conservatories in the world; a chain of twenty-nine Neighborhood Branches in Chicago and suburbs; a nation-wide network of more than one thousand Extension Branches; and sixteen Branches in foreign countries.

On the following page will be found a more detailed discussion of the openings for which Sherwood students may prepare themselves.

OPENINGS *for* GRADUATES

A STUDENT who is thinking of entering a profession naturally wonders what opportunities it will offer him.

Following is a discussion of the opportunities to which students of the Sherwood Music School may look forward, and of the possibilities of the musical, dramatic and dancing professions in general. Students now preparing for their life work in these fields, have better prospects than ever before, for distinctive service and a realization of their financial ambitions.

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.

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

Concert, Radio, Vitaphone, Opera, Oratorio, Choir

Concert, opera and oratorio offer, as always, careers of distinction with high remuneration.

Radio, Vitaphone and Movietone have opened up entirely new and very profitable fields of employment, for those who have such specialized preparation as the Sherwood Music School is equipped to give.

There is a steady demand for church singers; for artists to give concerts for clubs, churches and schools, and to tour Chautauqua and Lyceum circuits; and for good accompanists.

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 a year, to \$2,500.00, 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 School receives numerous requests from public

school authorities, asking that candidates be recommended for desirable openings.

Organ Playing

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

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.

Orchestras, Bands, Choral Organizations

There has been a constant increase in the number of concert, theater, radio, school, church, industrial and community orchestras, bands and choral organizations. Accordingly, there are excellent openings for competent musicians to conduct or perform in such ensembles. Salaries for full-time positions range between \$80.00 and \$120.00 a week.

Composing and Arranging

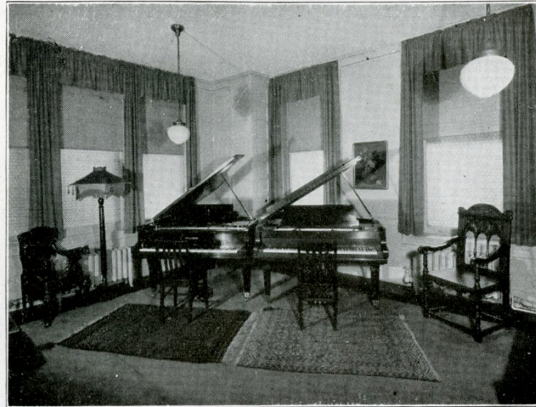
The successful composer enjoys not only creative satisfaction, but also substantial royalties. The making of arrangements, transcriptions and orchestrations for publication, is a well-paid phase of the musical profession.

Dramatic Art and Dancing

The varied and highly paid lines of congenial activity open to the dramatic artist include: teaching privately or in schools; acting on the regular stage, or in talking picture and radio productions; touring Chautauqua and Lyceum circuits; coaching and directing theatrical productions for clubs, churches, and schools; supervising playgrounds; and conducting "Little Theater" work with children.

Dancing is a major art in its own right; also an adjunct to all kinds of theatrical and operatic productions. Professional openings are abundant. Opportunities for teachers of dancing are especially good, since the value of dancing as a cultural subject for children is so much emphasized.

ENVIRONMENT



A STUDIO

ENVIRONMENT is an important factor in education. Surroundings have a subtle influence in the shaping of outlook and aspirations. No pains have been spared to create 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 main reception room 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 of child life 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 Moller organs.



A CLASSROOM

MUSICAL LIFE



SHERWOOD SYMPHONY ORCHESTRA

THE SHERWOOD MUSIC SCHOOL annually gives a series of more than one hundred fifty recitals and concerts in the Sherwood Recital Hall, Curtiss Recital Hall, Playhouse Theater, and Orchestra Hall. A number of these are given with symphony orchestra.

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.

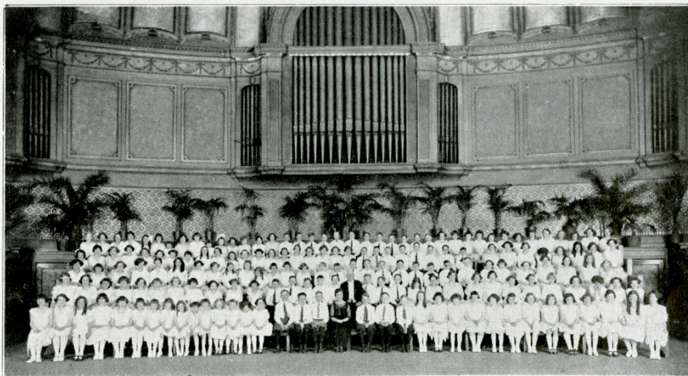
By participating in these concerts and recitals, students may gain valuable experience in appearing before audiences — experience which is indispensable to the student with concert ambitions, and valuable to all students.

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 other ensemble 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. Those who wish to become accompanists may acquire poise, routine, and knowledge of repertoire by playing accompaniments for School recital programs.

The Sherwood Symphony Orchestra and the Sherwood Band are maintained for the benefit of advanced students of orchestra and band instruments, and for students of conducting. The Sherwood Children's Chorus is maintained for the benefit of junior students, and for students of choral conducting.



SHERWOOD CHILDREN'S CHORUS

SOCIAL LIFE



BLANCHE BENSINGER
Student Counsellor

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 students and Faculty.

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

Chi Delta Sigma Sorority 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.

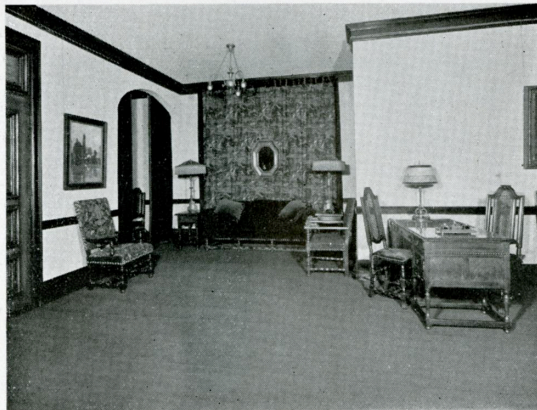
Rho Chapter of Phi Mu Alpha Fraternity includes in

its membership students and teachers from all Chicago conservatories.

A high spot of the School social year is the annual reunion banquet of the Alumni Association, at Commencement time, attended by 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.

Student Counsellor

It is the office of the Student Counsellor 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.



A RECEPTION ROOM

SCHOLARSHIPS, LOANS *and* SELF-HELP

TOO OFTEN, the talented, ambitious student lacks sufficient means for his education. But this need not be a stumbling-block to his advancement. He will find at the Sherwood Music School a sympathetic attitude toward his problem, and practical co-operation in solving it.

Alumni Scholarships

Competitive auditions will be granted, September 4, 5, and 6, for a series of full Scholarships in Piano, Violin, Voice, Organ, and Dramatic Art, sponsored by the Sherwood Music School Alumni Association. Each Scholarship will be valid for one hour of private instruction weekly during the forty weeks of the 1931-32 season.

Each applicant will perform two contrasting selections before the Faculty Committee on Scholarship Awards, which will choose the recipients. Full Scholarships will be awarded in the ratio of one to every twelve contestants. However, full Scholarships will be awarded only to students whose performances score 90 % or more. Upon recommendation of the Committee, partial Scholarships may be awarded to applicants with scores between 80 % and 90 %, who do not receive full Scholarships.

The deposit of an audition fee of \$10.00 will be required in advance. This will be refunded to winners of full Scholarships; others may apply it against tuition. Accompanists will be provided for singers and violinists, for a fee of \$2.50, including rehearsal.

No students registered in the Sherwood Music School previous to September 1, 1931, will be considered eligible to compete; this, however, does not exclude students registered in the Extension Branches.

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.

Teaching Positions

Many advanced students earn money against expenses by teaching in the twenty-nine Chicago Neighborhood

Branches of the School, as soon as they are qualified to do so. The opportunity is available to students of Piano, Violin, Voice, Dramatic Art and Wind Instruments; who wish to begin upon continuous courses of advanced study lasting for two years or more; but whose funds are not entirely sufficient for their plans. The annual total earnings of such student-teachers exceed \$90,000.00. The teaching experience gained is quite as valuable as the income realized.

Applicants for teaching positions in the Chicago 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.

Those 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, in order that plans may be outlined for them individually, leading to qualification for appointment to the Junior Department Faculty.

Student Employment

Chicago, one of the largest commercial centers in the world, offers numerous openings to students who desire part or full time employment to help meet their expenses. Students of the School who desire such employment have the advice and assistance of the Student Counsellor in securing it. It is recommended, of course, that students plan not to carry employment during the first term or two, in order that they may have time to get their studies under way, and to locate satisfactory positions.

The Student Counsellor maintains a file of families willing to give board and room free to young women students, in exchange for light household services or care of children.

Alumni Loan Fund

Assistance is granted at the discretion of the management from the Alumni Loan Fund, to talented students who need financial aid 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.

CHICAGO

as a musical and cultural center



THE CHICAGO SYMPHONY ORCHESTRA

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, 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.

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 all of the best 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.

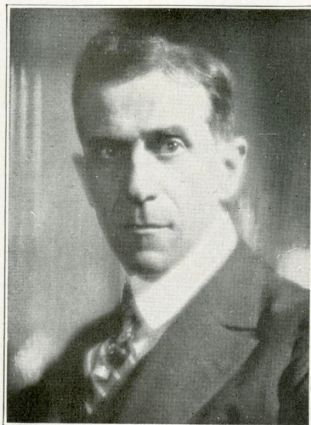


SCENE FROM "TALES OF HOFFMAN," CHICAGO CIVIC OPERA COMPANY

THE FACULTY



GEORGIA KOBER, President of the Sherwood Music School, and instructor in the Piano Department, was the chief assistant of William H. Sherwood, and was chosen by him to be his successor as the President of the School. The spirit of the masters of the past is felt with peculiar force in Miss Kober's treatment of the Classical and Romantic schools; she received from Sherwood all that he had learned from Liszt, Grieg and Rubinstein; and from Dr. J. H. Kappes all that he had gained from association with Mendelssohn, Schumann, and Schneider von Wartensee (the latter a favorite pupil of Beethoven). On the other hand, Miss Kober is noted as a brilliant exponent of the modern and ultra-modern schools. She is a dominant figure among American concert artists.



WALTER KELLER, Mus.Doc., F.A.G.O., Musical Director and instructor in the Theory and Organ Departments, was a pupil of Frederick Grant Gleason of Chicago, and of Paul Homeyer (Gewandhaus Organist) and Carl Piutti of Leipzig. He has given organ recitals in many of the large cities of the country, and is organist of the Fifth Church of Christ, Scientist, Chicago. Dr. Keller is an authority 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.



SIDNEY SILBER, Dean of the Sherwood Music School, and instructor in the Piano Department, has exerted a profound influence upon pianistic art in America, as a concert pianist, teacher and writer. Mr. Silber's early training in this country was followed by a period of study in piano and theory under Heinrich Barth and Ernest Jedliczka in Berlin. Subsequently he was for three years a pupil of Leschetizky. He has appeared as soloist with the leading symphony orchestras in Europe and America, besides giving numerous recitals in this country and abroad. He is the author of *Reflections for Music Students* (Theo. Presser Co.), and has written extensively for the *Etude* and other musical magazines. His Ampico recordings are widely known and enjoyed.



CHARLOTTE A. KOONS
PIANO



FREDERIC YOUNGFELT
PIANO AND THEORY



IRENE LAMB KEYSER
PIANO



FRANCIS KEYSER
PIANO



LEAH ELWARD
PIANO



MILTON V. CASE
PIANO

THE FACULTY—Continued



LEO PODOLSKY, instructor in the Piano Department, was born in Odessa, Russia, and received his musical education in Odessa, Cracow, and Vienna, from various noted teachers, principal among them George Lalewicz. His concert tours have covered the entire world, and his recital appearances, numbered by the hundreds, have won for him a place among the world's great pianists. The *Chicago Tribune* critic has 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, Los Angeles, and Detroit Symphony Orchestras; and recitals in New York, Boston, Chicago and other cities,



THEODORA TROENDLE, instructor in the Piano Department, 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. Besides winning a prominent place as a concert artist and teacher, she has won distinction as a composer of works for the piano.



LEON ROSENBLOOM, instructor in the Piano Department, was born in Odessa, Russia, and began the study of music at the age of five. Principal among his teachers have been George Lalewicz and Arthur Schnabel. He is a graduate of the Conservatory of Krakow and of the Russian Imperial Conservatory, from the latter of which he received the Degree, Bachelor of Arts, with highest honors. Prior to his connection with the Sherwood Music School he taught in the Imperial Conservatory of Music at Ekaterinodare Caucasus, and in the Neues Konservatorium für Musik, in Berlin; and gave recitals in the largest cities of Germany, Switzerland, Belgium, France and England. Critics praise his "soaring, ecstatic style, powerful but mellow tone, and brilliant technical command."



ELIZABETH LOVELL
PIANO



KATHERINE TOWNSEND
PIANO



GERTRUDE LEE
PIANO



CLEM LEMING
PIANO



THERESA EBERHART
PIANO



LEWIS EASH
PIANO

THE FACULTY—Continued



ELIZABETH KELLER, instructor in the Piano and Normal Departments, has been associated with the faculty of the Sherwood Music School upward of fifteen years. She is a Master's Degree graduate of the School. Her uniformly successful teaching experience has covered all grades. In the capacity of Normal Instructor, she conducts the Piano Normal Class which is a prominent feature of the Piano Department curriculum. She also supervises all practice teaching and observation of young teachers in the Junior Department. She is vitally helpful to those who are preparing to teach, because of her exhaustive knowledge of teaching methods and teaching literature. Experienced teachers find in her counsel solutions to their problems and a key to personal advancement.



EDWIN STANLEY SEDER, instructor of Piano, Organ, Ear Training and Sight Singing, Accompanying, and Choral Conducting, was born in Tokyo, Japan, of American parentage, educated in the Wisconsin public schools, and received the Bachelor of Arts degree 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 twelve 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.



TINA MAE HAINES, instructor in the Organ Department, and lecturer on History and Appreciation of Music, studied organ with Alexander Guilman, in Paris, and is organist and choir director of St. James Methodist Church, Chicago. 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.



THEODORE SAUER
PIANO



IRMA ORSER
PIANO



ALVERNA STETZLER
PIANO



AMY HEFNER
PIANO



ANGELA LEWIS
PIANO

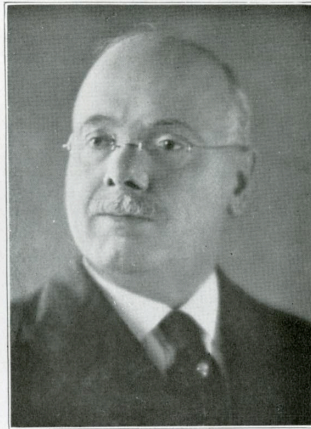


ELMA HAYES
PIANO

THE FACULTY—Continued



ELSE HARTHAN ARENDT, instructor in the Voice Department, was born in Odessa, Russia. Her father, Dr. Hans Harthan, a well-known European composer and pianist, was director of the Imperial Conservatory of Music, and her mother was a concert and oratorio singer. From them she received, at an early age, her first musical training. She numbers among her instructors, Mme. Bianca Bianchi, of Munich, and Mme. Rueckbeil-Hiller, of Stuttgart, Prof. Anton Dressler and Conductor Peter Raabe. Her various concert and oratorio successes have been obtained in Europe, South America, and the United States. Mme. Arendt is soloist for the Oak Park Congregational Church, and fills many important recital and oratorio engagements each year.



DANIEL PROTHEROE, Mus.Doc., instructor in the Voice, Theory, and Choral Conducting Departments, is one of the world's most noted choral conductors and composers. He was born at Ystradgynlais, Wales (the home of Adelina Patti). At the age of eighteen he was conducting choruses in national contests. His services as an adjudicator for choral contests are in international demand. He is conductor of twelve choral organizations in Chicago and vicinity, including the Children's Chorus of the Sherwood Music School, Central Church Choir, Racine Philharmonic Club, Welsh Male Choir, Milwaukee Arion Club, Gary Municipal Chorus, and the Men's and Women's Choruses of the Illinois Bell Telephone Company. Many of Dr. Protheroe's voice students have achieved distinction as concert and oratorio singers.



IRENE PAVLOSKA, instructor in the Voice Department, began her studies in Germany at the age of twelve. It was due to the recommendation of Enrico Caruso that she directed her preparation towards the operatic field. 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 thirteen 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."



HELEN BICKERTON
VOICE



LORETTA LIEDELL
VOICE



MARION SCHROEDER
VOICE



BOZENA NOVOTNY
VOICE



JOSEPH LAIRD
VOICE



ALMA ERICKSON
VOICE

THE FACULTY—Continued



CAIO de VERMOND, Danish American basso, instructor in the Voice Department, received his first training from the best teachers in Copenhagen and Leipzig. After several years of distinguished vocal work in America, including engagements with Radio Station WMCA, the Chicago Symphony Orchestra, the Fourth Presbyterian Church, and many leading theaters, he went to Milano, Italy, where for four years he studied voice with Cavallini (famous pupil of Toscanini); scores with Pettinella; and acting with Villani. At the same time, he sang stellar rôles in Italian operas, with great success, in the largest cities of Italy. Besides a large repertoire of songs in seven languages, Mr. de Vermond has mastered a full repertoire of operatic rôles.



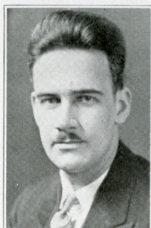
NITA OBRASSOVA, lyric coloratura soprano, instructor in the Voice Department, was born in Russia, and received her entire musical education there. She had made her debut in the operas of Leningrad and Moscow, and was establishing a series of triumphs as an operatic star in those and other European cities, 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 eight 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*.



MARCEL ROGER de BOUZON, renowned baritone, instructor in the Voice Department, was born in Trieste, Austria. After earning the Degree, Doctor of Philology, at the University of Budapest, he entered the Imperial Conservatory of Vienna, where he studied for several years, first under Haböck and later with Giampietro. Afterwards he became a student in the Conservatoire Internationale d'Opera, in Paris, under Carre and Yancey, of the Opera Comique; and studied with the famous Jean de Reszke. Mr. de Bouzon is preëminently a *lieder* singer. His repertoire, in Italian, French, German, Hungarian, Spanish and English, includes over nine hundred classic songs and folk-songs of various nations. He has sung before royalty in London.



FLORENCE KELLERMAN
PIANO



ERNEST KAHLOR
PIANO



ARDIS NORTH
PIANO



HELEN ISLINGTON
LYNCH
PIANO



LUELLA FORREST
PIANO



EVELYN BISSIG
PIANO

THE FACULTY—Continued



RAYMOND KOCH, baritone, instructor in the Voice Department, is one of the best known singers in the country. He has sung stellar rôles with the American Opera Company, the Cincinnati Zoo Opera Company and the Festival Opera Company. He has appeared as soloist with the New York, Chicago, St. Louis, Minneapolis, Cleveland and other Symphony Orchestras. He has appeared in recital in all parts of the country. The critic of the *New York Telegram* says of Mr. Koch: "A vivid dramatic sense helps him to vitalize whatever he essays to sing." *The Chicago Herald-Examiner*: "Mr. Koch has a voice of abundant power which he uses with an excellent sense of drama." *Chicago Evening Post*: "His voice is rich, and has the true operatic range."



NORA BABBITT HARSH, instructor in the Voice Department, 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 exceptional 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.



MARIA SYKORA, instructor in the Voice Department, is of Russian birth. She received her early musical training under Professors Soltys and Diani, in the Conservatory of Lemberg (Poland). She received her advanced vocal training from Professor V. Cvietskoff, in the Imperial Conservatory at Kiev, Russia. Her concert tours have covered Siberia, China, Japan, French Indo-China, the Philippine Islands, and the English possessions in the Far East. She ranks among leading coloratura sopranos, possessing a voice of remarkable strength, with rich quality and fluent technic. Her large repertoire ranges from operatic rôles to the song literature of all nations. She is a highly accomplished linguist, speaking Russian, English, French, Italian, German, Polish, Bohemian and Ukrainian.



BLOSSOM SEWELL
PIANO



FAIR WIGGINS
PIANO



ELIZABETH CRATER
PIANO



OPAL GILL
PIANO

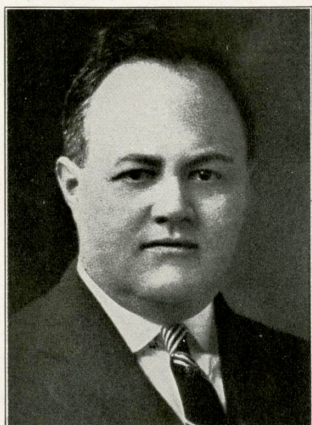


JUNE LIGHTFOOT
PIANO

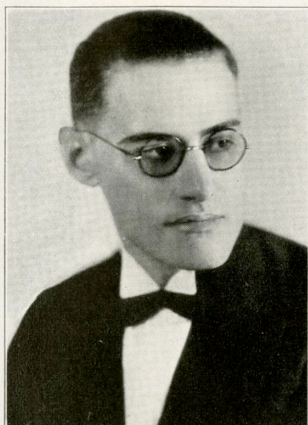


LEWIS PARSONS
PIANO

THE FACULTY—Continued



WILL A. HARDING, Extension Department Examiner and instructor in the Theory Department, has studied with Scharwenka, Clarkson, Evans and Keller. His qualifications include not only intensive training, but also varied and 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. Mr. Harding is a Master's Degree graduate of the Sherwood Music School.



HENRY FRANCIS PARKS, Director of the Radio, Recording and Vitaphone Training Department, is program director and head announcer for Radio Stations WCFL and W9XAA, which position he has occupied during the past two years. He is widely known in musical circles as a pianist, organist, flutist, composer, writer and teacher. He is also well known for his inventive contributions to the science of radio engineering. Many of his pupils have achieved prominence. Lorena Anderson, prize winner in the Atwater-Kent WIBO contest last year, was trained exclusively by Mr. Parks. His expert guidance and personal interest in the success of his pupils unfailingly bring out their talents to the best advantage. The equipment used in the Radio, Recording and Vitaphone Training Department was designed by Mr. Parks.



MILDRED FITZPATRICK, director of and instructor in the Theater and Radio Organ Department, 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. Her fundamental training as an organist was received from Dr. Louis Falk and Dr. J. Lewis Browne. 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.



GORDON FARNDELL
ORGAN



ETHEL D. SILVA
PIANO



WILLIAM FINGERHUT
PIANO



HATTIE FISCHER
PIANO

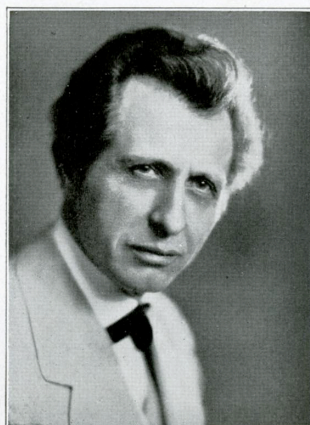


WALTER BAUER
PIANO



WAITIE GORDON
PIANO

THE FACULTY—Continued



P. MARINUS PAULSEN, Mus.Doc., instructor of Violin, Ensemble Playing, and Orchestra Conducting and Arranging, received his musical training in Chicago from Rabe, Listemann, and Falk; and in Europe from Svendsen, of Copenhagen. In 1923, he won the \$1,000 prize offered by the Chicago Theater for the best orchestral composition. In the spring of 1926, an orchestra concert was given in Orchestra Hall, consisting entirely of Mr. Paulsen's compositions, with the composer conducting. Mr. Paulsen is conductor of the Sherwood Symphony Orchestra, the Sherwood Junior Orchestra, and the People's Symphony Orchestra of Chicago. He is regarded not only as a distinguished virtuoso and composer, but also as an eminent authority on conducting and orchestration.



HERMAN FELBER, JR., instructor in the Violin Department, has become a nationally known violinist through his associations with the original Berkshire String Quartet, and the Chicago String Quartet, which he organized in 1918, and with which he has toured the entire United States and Canada many times. When but eighteen years of age, Mr. Felber was admitted to the membership of the Chicago Symphony Orchestra, with which he has since appeared a number of times as soloist. In recent years, he has been concert-master of the Little Symphony Orchestra of Chicago, appearing also as soloist with this orchestra on its various tours. His personal contact with such artists as Ysaye, Elman and many others, affords commendable recognition of his own artistry.



SOL NEMKOVSKY, instructor in the Violin Department, was regarded as a prodigy violinist when but a child. As a mature artist he has abundantly fulfilled his early promise of distinctive achievement. He received the fundamentals of his musical training in Chicago. Later he lived and studied in Europe, perfecting his art under the instruction of the famous teacher, Carl Flesch, in Berlin, and the equally famous master, Cesar Thompson, in Brussels. In addition to filling many recital engagements, Mr. Nemkovsky serves as concert-master of the People's Symphony Orchestra of Chicago. Press comments on his playing refer to his "advanced technical proficiency," "breadth of tone," "distinguished bowing," "eloquent melodic diction," and "spiritual power."



HAROLD WEBSTER
VIOLIN



BERNICE CARL ELLER
VIOLIN



REID WHISLER
VIOLIN



HOWARD CRESS
VIOLIN



HERBERT BRANDVIG
VIOLIN



EMMA SCHLIEMAN
VIOLIN

THE FACULTY—Continued



FRANK SYKORA, instructor in the 'Cello Department, was born in Russia. He began his music studies at the age of four and appeared as soloist with orchestras at the age of nine. His extensive musical training has included years of study in the Imperial Conservatory in Kiev, Russia, and in the Prague Conservatory. In 1916 he was engaged as musical director and conductor of the Polish Theater in Kiev. He has lived in the United States since 1920. He was for two years a member of the Cincinnati Symphony Orchestra, and came to Chicago in 1922, where he has filled extended engagements with the Little Symphony Orchestra, the American Opera Company, the Chicago Theater, the United Artists Theater and the National Broadcasting Company.



CHARLES ESPENSHADE, director of and instructor in the Public School Music Department, 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. Mr. Espenshade has held the position of Supervisor of Music in Englewood High School, Chicago, for the past eleven years, and has been organist and choir master of St. Paul's Church, Chicago, for seven years.



LILLIAN LUCAS, instructor in the Public School Music Department, holds, in addition to her position with 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.



RUDOLPH BAUMHEIER
CELLO



EDWIN FRANZMEIER
VIOLIN



JOHN DE MOTT
VIOLIN



ETHEL M. PURDY
VIOLIN



WARD NETSELL
PIANO



HAZEL KNITTER
PIANO

THE FACULTY—Continued



LOULA JAY SAMSON
DRAMATIC ART



ALMA HUTH
DRAMATIC ART



JEANNE DE LEE
DRAMATIC ART



LUELLA CANTERBURY, director of and instructor in the Dramatic Art Department, 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 Sothorn, and two years as leading lady with the Keith Stock Company, in Boston. Prior to her connection with the Sherwood Music School, she taught successfully in a number of schools and colleges in the Midwest. 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



EDITH CURTISS
DRAMATIC ART



KATHERINE PRIOR
DRAMATIC ART



MURIEL BARNES
DRAMATIC ART



RUTH LARUE
DRAMATIC ART



ANNA HELEN
REUTER
DRAMATIC ART



ZELDA PLATT
DRAMATIC ART



MARY IDELSON
DRAMATIC ART
AND TAP DANCING

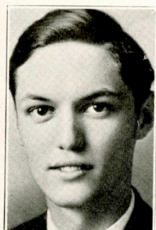
THE FACULTY—Continued



LATHA EWING
PIANO



EVELYN GREENE
PIANO



HAROLD BRUNT
PIANO



VERA MIROVA, Instructor in the Dancing Department, 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 productions of Adolph Bolm, winning, in this connection, most sensational success. She has subsequently given several dance recitals in Chicago, each year, and she appears regularly in many of the largest cities of the United States.



ROBERTA SAVLER
PIANO



GILBERT ORDUNA
SPANISH



THELMA REYNOLDS
PIANO



JAMIE WHITE
PIANO



BEATRICE WAGONER
PIANO



LETTIE BALL
PIANO



RUTH CEGLARY
PIANO



HELEN OSTRANDER
WIND INSTRUMENTS

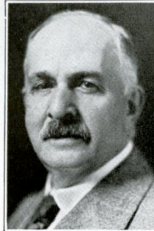
THE FACULTY—Continued



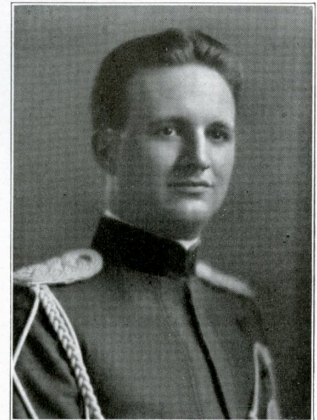
VICTOR JEAN GRABEL, instructor in the Band Conducting and Wind Instrument Departments, is recognized as an outstanding figure among the band conductors of America. He recruited his own Naval Reserve Band for service during the World War. Under his direction, this band became one of the finest in the service and was highly commended by Admirals Mayo, Moffet and Nulton, and by Commander John Philip Sousa. 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 other magazines.



NICOLAS SERRA
WIND INSTRUMENTS



EMIL H. KOPP
WIND INSTRUMENTS



EDWARD MELTZER, A.B., B.Mus., instructor in the Band Conducting and Wind Instruments Departments, has distinguished himself as conductor, soloist, arranger, and teacher. He was conductor of the Northwestern University Band for four years, and resigned the post to take up teaching. Under his conductorship the membership of the Band was doubled, and a standard of performance was reached which was before unattempted and which remains unexcelled. To broad musical and cultural courses, Mr. Meltzer has added specialized training under famous artists: Innes, Vessella and Clarke (Conducting); Yeschke (Flute); Langenus and Hinrichs (Clarinet); Gurewich (Saxophone); Clarke and Llewellyn (Cornet and Trumpet); Pottag (French Horn); Cimera (Trombone); Mantia (Euphonium); Straight (Drums); Mondrone, Lake and Goodell (Arranging).



PAUL JAHNKE
WIND INSTRUMENTS



LOUIS BLAHA
WIND INSTRUMENTS



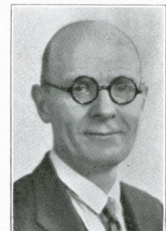
WILLIAM COHOLAN
BANJO



JOHN MARLER
BANJO



HAROLD BEECH
DRUMS AND
XYLOPHONE



GEORGE WALDRON
BANJO

FOREIGN BRANCHES

(See Pages 42-49 for Domestic Branches)

PARIS, FRANCE

PARIS MASTER-SCHOOL OF VOICE—ANNA EL TOUR, Director, 122 Bd. Murat, XVIIe.
PARIS PIANO SCHOOL—PIERRE LUCAS, Director, 40 Rue de Boulainvilliers, XVIIe.
PARIS MASTER-SCHOOL OF VIOLIN—ALBERT JAROSY, Director, 69 Rue de l'Assumption, XVIIe.
PROFESSOR OF 'CELLO—GERARD HEKKING, Conservatoire Nationale.
MME. TAMARA LUBIMOVA, Student Adviser and Instructor, 11 Rue de Cluny, Ve.

Berlin, Germany

JOSEPH SCHWARZ (Piano)
172 Auerbachstrasse, Grunewald

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.

Pyongyang, Korea

DWIGHT MALSARY (Piano)
Pyongyang Foreign School.

Honolulu, Hawaii

DORIS ESSIG (Piano)
AMY HABERER (Piano)

Ontario, Canada

DORIS M. KNIGHT (Piano)

Winnipeg, Canada

MRS. E. C. WIENEKE (Piano)

Mexico City, Mexico

CRISTINA GARZA LEAL (Piano)



ANNA EL TOUR
Voice Instructor, Paris Branch



PIERRE LUCAS
Piano Instructor, Paris Branch



ALBERT JAROSY
Violin Instructor, Paris Branch



SENIA GREVE
Voice Instructor, Hamburg Branch



ERWIN SCHULHOFF
Piano Instructor, Prague Branch



JOSEPH SCHWARZ
Piano Instructor, Berlin Branch

HOW TO PLAN YOUR COURSE *of* STUDY

The following explanatory remarks are intended to guide the student in planning a course of study which will suit his individual aims. Supplementary information and personal advice may be obtained by writing to the Corresponding Secretary of the School.

Regular and Special Students

Students may enter the School either as "regular" students, working for credentials; or as "special" students, not working for credentials but studying only subjects of particular interest to them.

Courses for Credentials

The courses leading to credentials—Certificates, Diplomas, Degrees—are recommended as especially 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.

The courses leading to Certificates, Diplomas, and Degrees are as follows:

PIANO COURSES: Preparation for teaching or for concert playing (outlined on Page 26).

VOICE COURSES: Preparation for public performance or for teaching (outlined on Page 27).

VIOLIN COURSES (and courses in all other orchestra or band instruments): Preparation for concert playing, teaching, or playing in orchestras and bands (outlined on Page 28).

ORGAN COURSES: Preparation for teaching, or for church, concert, theater or radio playing (outlined on Page 29).

COURSES IN CONDUCTING: Preparation for orchestra, band, or choral conducting (outlined on Page 30).

COURSES IN THEORY AND COMPOSITION: Preparation for teaching, or for composing and arranging (outlined on Page 31).

PUBLIC SCHOOL MUSIC COURSES: Preparation for teaching and supervising in Grades and High School (outlined on Page 32).

DRAMATIC ART COURSES: Preparation for public performance, coaching, or teaching (outlined on Pages 34 and 35).

Special Courses

Special training for Radio, Recording or Vitaphone work is outlined on Page 33; outlines of special courses in Dancing appear on Page 35.

Revised Courses to Fit Individual Interests

Any prospective student desiring to become a candidate for a credential, but not finding the regular courses closely identified with his interests, is invited to take the

matter up with the Corresponding Secretary, who will outline a course for him, specially adapted to his interests, and leading to graduation.

Registration for Extra Subjects

Students in regular courses need not limit their studies to the required subjects. Within their ability to do justice to all phases of their courses, they may register for extra subjects in which they are specially interested.

Elective Subjects

In reading the outlines of courses, it will be observed that most of them contain some elective subjects for which other subjects may be substituted, according to the interests of the student.

Outlines of Instruction

Pages 35, 36, and 37 contain outlines of the ground covered in private and class instruction, in various subjects. The outlines on Page 37 include some elective classes not required in any of the regular courses.

Entrance Requirements

Students who wish to enter the School as candidates for credentials are required to present transcripts showing the completion of fifteen units of study in an accredited High School.

Deficiencies in High School credits may, to some extent, be made up during the first year of study.

Twelve of the entrance credit units should be in subjects of general educational value. Three credits may be (but need not be) in music.

In all advanced music courses, the ability to perform acceptably, standard material of the elementary and intermediate grades, is required for entrance as a candidate for advanced credentials. Deficiencies in this requirement may be made up by study in the Junior and Intermediate Departments of the School. When requested, the Corresponding Secretary will provide a questionnaire upon which the student may give details concerning his previous studies in music; upon the basis of this, an opinion will be given as to whether they have been sufficient to satisfy the musical requirements for entrance to advanced courses.

Recognition of Previous Advanced Studies

Students may prove themselves entitled to advanced standing by presenting transcripts from other standard institutions of higher learning previously attended; or by passing examinations to demonstrate proficiency.

How to Plan Your Course of Study—Continued

Minimum Requirements for Credentials

The unit of credit evaluation employed by the Sherwood Music School is the "semester hour" used by most colleges and universities.

In all advanced music courses, a minimum of 30 semester hour credits is required for a Normal Certificate; 60 hours for a Teacher's Certificate, Certificate of Advanced Proficiency, or Certificate of Proficiency in Conducting; 90 hours for a Teacher's Diploma, Junior Diploma, or Conductor's Diploma; 120 hours for a Bachelor's Degree; and 160 hours for a Master's Degree. A minimum of one year or four Summer Sessions of resident study is required for any Degree.

Degrees may be earned through Summer Session study by professional musicians who cannot attend winter courses because of their professional activities. All previous studies of such candidates, whether taken in schools or under private teachers, are evaluated and applied against Degree requirements.

Length of Periods

Private lessons are thirty or sixty minutes in length. Class "hours" are forty-five minutes in length.

Examinations

All students must give evidence of the satisfactory completion of their studies by examination. The School reserves the right to withhold its credentials from students who fail to make a satisfactory showing in examinations.

Special Requirements for the Master of Music Degree

Candidates for the Master's Degree who are majoring in Theory and Composition must submit, in connection with their work in Composition and Orchestration, the following:

- (a) A string quartet in three movements.
- (b) A double fugue scored for orchestra.
- (c) A symphonic poem of at least fifteen minutes' duration, for full orchestra.

Candidates for the Master of Music Degree who are majoring in subjects other than Theory and Composition are required to submit:

- (a) A sonata of three movements: the first in sonata form, the second in extended song form, the last in sonata or rondo form.
- (b) A double fugue, scored for orchestra.
- (c) Songs, or pieces for the instrument in which the candidate is majoring.
- (d) An original composition scored for full orchestra.

Thesis

A thesis is required in connection with candidacy for any Degree.

Tuition Fees

For the convenience of the student, the outlines of the regular courses show the minimum and maximum cost for a whole year of study (four ten-week terms). Quotations of tuition for private and class instruction, by the term of ten weeks, may be found on Pages 40 and 41.

Recitals, Concerts, Opera

Students are expected, as a vital part of their education, to attend the recitals and concerts of the School; and to attend outside recitals, concerts and operatic productions. Students majoring in an Applied Music subject are also expected to appear frequently in School recitals.

Rules and Regulations

Students may register at any time, but are not regularly accepted for less than one term.

Tuition is payable by the term, strictly in advance, and is not subject to refund under any circumstances.

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

In case of illness, and provided that 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.

Grade deductions are made for absence from classes. Frequent absences result in loss of credit for term's work.

Students cannot be transferred from the class of one artist teacher to that of another, except with the consent of the Executive Secretary, and only at the end of a regular term. Except at the beginning of the school year, a fee of \$2.50 is charged for such transfers, to cover the cost of making new records.

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.

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

The Sherwood Music School reserves the right to withhold its credentials from students who fail to show satisfactory accomplishment and proficiency; and to withdraw any class for lack of sufficient registration.

Special Regulation Concerning Student-Teachers

Advanced students who are teaching in the Junior Department of the Main School and Chicago Branches, to help defray their expenses, are required to take two years to cover the third-year work for a Teacher's Diploma; and two years to cover the fourth-year work for the Bachelor of Music Degree.

In such case, the class work is divided evenly between the two years, and the student carries one hour of private instruction weekly in the major subject, throughout.

This limitation of program is arranged to insure against undue strain, and to make certain the success of the student-teacher, both as a student and as a teacher.

PIANO COURSES

Preparation for Teaching or for Public Performance

Catalog Number of Class. See Outlines on Page 37	SUBJECT	Hours per Week	Semester Hour Credits Allowed for Year's Work	TOTAL TUITION FOR ENTIRE YEAR (Four 10-Week Terms)	
				Minimum	Maximum
First Year Course—Four 10-Week Terms—Leading to Normal Certificate					
—	Piano.....	1	12	\$200.00	\$480.00
1	Ear Training, Sight Singing and Dictation I.....	2	4	60.00	60.00
3	Harmony I.....	2	4	60.00	60.00
13	Piano Normal Class.....	6	12	180.00	180.00
			32	\$500.00	\$780.00
Second Year Course—Four 10-Week Terms—Leading to Teacher's Certificate, or Certificate of Advanced Proficiency					
—	Piano.....	1	12	\$200.00	\$480.00
2	Ear Training, Sight Singing and Dictation II.....	2	4	60.00	60.00
4	Harmony II.....	4	8	120.00	120.00
15	Music-Educational Methods I.....	2	4	60.00	60.00
21	History of Music.....	2	4	60.00	60.00
			32	\$500.00	\$780.00
Third Year Course—Four 10-Week Terms—Leading to Teacher's Diploma, or Junior Diploma					
—	Piano.....	1	12	\$340.00	\$480.00
5	Keyboard Harmony.....	1	2	30.00	30.00
6	Counterpoint.....	2	4	60.00	60.00
22	Appreciation of Music.....	1	2	30.00	30.00
23	Form and Analysis.....	2	4	60.00	60.00
16	Music-Educational Methods II.....	2	4	60.00	60.00
25	English I.....	2	4	60.00	60.00
			32	\$640.00	\$780.00
Fourth Year Course—Four 10-Week Terms—Leading to Bachelor of Music Degree					
—	Piano.....	1	12	\$480.00	.....
7	Double Counterpoint, Canon and Fugue.....	2	4	60.00	.....
8	Composition and Orchestration.....	2	4	60.00	.....
24	Ensemble Playing.....	2	4	60.00	.....
26	English II.....	2	4	60.00	.....
27	Literature of the World: A Survey Course.....	2	4	60.00	.....
			32	\$780.00	.....
Fifth Year Course—Four 10-Week Terms—The first of two years required for the Master of Music Degree					
—	Piano.....	1	12	\$480.00	.....
9	Advanced Composition I.....	4	8	120.00	.....
11	Advanced Orchestration I.....	2	4	60.00	.....
28	Artist's Repertoire.....	2	4	60.00	.....
			28	\$720.00	.....
Sixth Year Course—Four 10-Week Terms—The second of two years required for the Master of Music Degree					
—	Piano.....	1	12	\$480.00	.....
10	Advanced Composition II.....	4	8	120.00	.....
12	Advanced Orchestration II.....	2	4	60.00	.....
28	Artist's Repertoire.....	2	4	60.00	.....
			28	\$720.00	.....

NOTES: Satisfactory completion of one course entitles the student to enter the next higher course. The instruction in the major subject, Piano, is given privately. During the first and second year courses, students may choose their Piano instructor from any of the groups of teachers whose tuition rates range from \$50.00 to \$120.00 per term of ten hours (see Tuition Rates, Page 40). During the third year course, they may choose an instructor from the \$100.00 or \$120.00 groups; or take one half-hour weekly from a teacher in the \$120.00 group (\$60.00) and one half-hour weekly from a teacher in the \$50.00 or \$60.00 groups (\$25.00 or \$30.00). From the fourth year on, they are required to register with an artist teacher in the \$120.00

group. Classes 15 and 16 are elective in the Piano Department; a corresponding number of credits in Foreign Language Classes (see Page 37) may be substituted for them at the same cost. Students not interested in preparing to teach may substitute for Class 13, credits in Foreign Languages; in such case, they receive no Normal Certificate at the end of the first year; receive a Certificate of Advanced Proficiency at the end of the second year; and a Junior Diploma at the end of the third year. Class 55 (Class Method of Teaching Piano) may be included at any point in the above outlines, at extra cost, by those interested.

VOICE COURSES

Preparation for Teaching or for Public Performance

Catalog Number of Class. See Outlines on Page 37	SUBJECT	Hours per Week	Semester Hour Credits Allowed for Year's Work	TOTAL TUITION FOR ENTIRE YEAR (Four 10-Week Terms)	
				Minimum	Maximum
First Year Course—Four 10-Week Terms—Leading to Normal Certificate					
—	Voice	1	12	\$200.00	\$480.00
1	Ear Training, Sight Singing and Dictation I.....	2	4	60.00	60.00
3	Harmony I.....	2	4	60.00	60.00
15	Music-Educational Methods I.....	2	4	60.00	60.00
47	French I.....	2	4	60.00	60.00
49	Italian I.....	2	4	60.00	60.00
			32	\$500.00	\$780.00
Second Year Course—Four 10-Week Terms—Leading to Teacher's Certificate, or Certificate of Advanced Proficiency					
—	Voice	1	12	\$200.00	\$480.00
2	Ear Training, Sight Singing and Dictation II.....	2	4	60.00	60.00
4	Harmony II.....	4	8	120.00	120.00
16	Music-Educational Methods II.....	2	4	60.00	60.00
21	History of Music.....	2	4	60.00	60.00
			32	\$500.00	\$780.00
Third Year Course—Four 10-Week Terms—Leading to Teacher's Diploma, or Junior Diploma					
—	Voice	1	12	\$340.00	\$480.00
5	Keyboard Harmony.....	1	2	30.00	30.00
6	Counterpoint.....	2	4	60.00	60.00
22	Appreciation of Music.....	1	2	30.00	30.00
23	Form and Analysis.....	2	4	60.00	60.00
25	English I.....	2	4	60.00	60.00
51	German I.....	2	4	60.00	60.00
			32	\$640.00	\$780.00
Fourth Year Course—Four 10-Week Terms—Leading to Bachelor of Music Degree					
—	Voice	1	12	\$480.00	.....
7	Double Counterpoint, Canon and Fugue.....	2	4	60.00	.....
8	Composition and Orchestration.....	2	4	60.00	.....
26	English II.....	2	4	60.00	.....
27	Literature of the World: A Survey Course.....	2	4	60.00	.....
—	Language Elective (Choose from Classes 48, 50, 52, 53, 54).....	2	4	60.00	.....
			32	\$780.00	.....
Fifth Year Course—Four 10-Week Terms—The first of two years required for the Master of Music Degree					
—	Voice.....	1	12	\$480.00	.....
9	Advanced Composition I.....	4	8	120.00	.....
11	Advanced Orchestration I.....	2	4	60.00	.....
—	Language Elective (Choose from Classes 48, 50, 52, 53, 54).....	2	4	60.00	.....
			28	\$720.00	.....
Sixth Year Course—Four 10-Week Terms—The second of two years required for the Master of Music Degree					
—	Voice.....	1	12	\$480.00	.....
10	Advanced Composition II.....	4	8	120.00	.....
12	Advanced Orchestration II.....	2	4	60.00	.....
—	Language Elective (Choose from Classes 48, 50, 52, 53, 54).....	2	4	60.00	.....
			28	\$720.00	.....

NOTES: Satisfactory completion of one course entitles the student to enter the next higher course. The instruction in the major subject, Voice, is given privately, and is directed specifically toward the field in which the student is most interested: Teaching, concert singing, opera, oratorio, radio. During the first and second year courses, students may choose their Voice instructor from any of the groups of teachers whose tuition rates range from \$50.00 to \$120.00 per term of ten hours (see Tuition Rates, Page 40). During the third year course, they may choose an instructor from the \$100.00 or \$120.00 groups; or take one half-hour weekly from a teacher in the \$120.00 group (\$60.00) and one half-hour weekly from a teacher in the

\$50.00 or \$60.00 groups (\$25.00 or \$30.00). From the fourth year on, they are required to register with an artist teacher in the \$120.00 group. Piano instruction sufficient to cover the elementary and intermediate grades is required, unless previously completed. Classes 15 and 16 are elective in the Voice Department; credits in other subjects may be substituted for them. In case of such substitution, the student receives no Normal Certificate at the end of the first year; receives a Certificate of Advanced Proficiency at the end of the second year; and a Junior Diploma at the end of the third year.

VIOLIN COURSES

Preparation for Teaching or for Public Performance

(Students who wish to major in Violoncello, or any other orchestra or band instrument, follow the courses outlined below, substituting for Violin study the same amount of time in the instrument or instruments of their choice.)

Catalog Number of Class. See Outlines on Page 37	SUBJECT	Hours per Week	Semester Hour Credits Allowed for Year's Work	TOTAL TUITION FOR ENTIRE YEAR (Four 10-Week Terms)	
				Minimum	Maximum
First Year Course—Four 10-Week Terms—Leading to Normal Certificate					
—	Violin.....	1	12	\$240.00	\$480.00
1	Ear Training, Sight Singing and Dictation I.....	2	4	60.00	60.00
3	Harmony I.....	2	4	60.00	60.00
14	Violin Normal Class.....	2	4	60.00	60.00
15	Music-Educational Methods I.....	2	4	60.00	60.00
—	Language Elective (Choose from Classes 47 to 54, inclusive).....	2	4	60.00	60.00
			32	\$540.00	\$780.00
Second Year Course—Four 10-Week Terms—Leading to Teacher's Certificate, or Certificate of Advanced Proficiency					
—	Violin.....	1	12	\$240.00	\$480.00
2	Ear Training, Sight Singing and Dictation II.....	2	4	60.00	60.00
4	Harmony II.....	4	8	120.00	120.00
16	Music-Educational Methods II.....	2	4	60.00	60.00
21	History of Music.....	2	4	60.00	60.00
			32	\$540.00	\$780.00
Third Year Course—Four 10-Week Terms—Leading to Teacher's Diploma, or Junior Diploma					
—	Violin.....	1	12	\$480.00	.....
5	Keyboard Harmony.....	1	2	30.00	.....
6	Counterpoint.....	2	4	60.00	.....
22	Appreciation of Music.....	1	2	30.00	.....
23	Form and Analysis.....	2	4	60.00	.....
25	English I.....	2	4	60.00	.....
—	Language Elective (Choose from Classes 47 to 54, inclusive).....	2	4	60.00	.....
			32	\$780.00	.....
Fourth Year Course—Four 10-Week Terms—Leading to Bachelor of Music Degree					
—	Violin.....	1	12	\$480.00	.....
7	Double Counterpoint, Canon and Fugue.....	2	4	60.00	.....
8	Composition and Orchestration.....	2	4	60.00	.....
24	Ensemble Playing.....	2	4	60.00	.....
26	English II.....	2	4	60.00	.....
27	Literature of the World: A Survey Course.....	2	4	60.00	.....
			32	\$780.00	.....
Fifth Year Course—Four 10-Week Terms—The first of two years required for the Master of Music Degree					
—	Violin.....	1	12	\$480.00	.....
9	Advanced Composition I.....	4	8	120.00	.....
11	Advanced Orchestration I.....	2	4	60.00	.....
			24	\$660.00	.....
Sixth Year Course—Four 10-Week Terms—The second of two years required for the Master of Music Degree					
—	Violin.....	1	12	\$480.00	.....
10	Advanced Composition II.....	4	8	120.00	.....
12	Advanced Orchestration II.....	2	4	60.00	.....
			24	\$660.00	.....

NOTES: Satisfactory completion of one course entitles the student to enter the next higher course. The instruction in the major subject, Violin, is given privately. During the first and second year courses, students may choose their Violin instructor from any of the teachers whose tuition rates range from \$60.00 to \$120.00 per term of ten hours (see Tuition Rates, Page 40). From the third year on, they are required to register with an artist teacher in the \$120.00 group. Classes 15 and 16 are elective; a corresponding number of credits in Foreign Language Classes (see Page 37) may be substituted for them at the same cost. Students not interested in

preparing to teach may substitute credits in Foreign Languages or other subjects, for Class 14; in case of such substitution, they receive no Normal Certificate at the end of the first year; receive a Certificate of Advanced Proficiency at the end of the second year; and a Junior Diploma at the end of the third year. Piano instruction sufficient to cover the elementary and intermediate grades is required, unless previously completed. Membership in the Sherwood Symphony Orchestra is required of students prepared for it.

ORGAN COURSES

Preparation for Teaching, or for Church, Concert, Theater or Radio Playing

Catalog Number of Class. See Outlines on Page 37	SUBJECT	Hours per Week	Semester Hour Credits Allowed for Year's Work	TOTAL TUITION FOR ENTIRE YEAR (Four 10-Week Terms)	
				Minimum	Maximum
First Year Course—Four 10-Week Terms—Leading to Normal Certificate					
—	Organ.....	1	12	\$200.00	\$480.00
1	Ear Training, Sight Singing and Dictation I.....	2	4	60.00	60.00
3	Harmony I.....	2	4	60.00	60.00
15	Music-Educational Methods I.....	2	4	60.00	60.00
—	Language Electives (2) (Choose from Classes 47 to 54, inclusive).....	4	8	120.00	120.00
			32	\$500.00	\$780.00
Second Year Course—Four 10-Week Terms—Leading to Teacher's Certificate, or Certificate of Advanced Proficiency					
—	Organ.....	1	12	\$400.00	\$480.00
2	Ear Training, Sight Singing and Dictation II.....	2	4	60.00	60.00
4	Harmony II.....	4	8	120.00	120.00
16	Music-Educational Methods II.....	2	4	60.00	60.00
21	History of Music.....	2	4	60.00	60.00
			32	\$700.00	\$780.00
Third Year Course—Four 10-Week Terms—Leading to Teacher's Diploma, or Junior Diploma					
—	Organ.....	1	12	\$400.00	\$480.00
5	Keyboard Harmony.....	1	2	30.00	30.00
6	Counterpoint.....	2	4	60.00	60.00
22	Appreciation of Music.....	1	2	30.00	30.00
23	Form and Analysis.....	2	4	60.00	60.00
25	English I.....	2	4	60.00	60.00
—	Language Elective (Choose from Classes 47 to 54, inclusive).....	2	4	60.00	60.00
			32	\$700.00	\$780.00
Fourth Year Course—Four 10-Week Terms—Leading to Bachelor of Music Degree					
—	Organ.....	1	12	\$400.00	\$480.00
7	Double Counterpoint, Canon and Fugue.....	2	4	60.00	60.00
8	Composition and Orchestration.....	2	4	60.00	60.00
24	Ensemble Playing.....	2	4	60.00	60.00
26	English II.....	2	4	60.00	60.00
27	Literature of the World: A Survey Course.....	2	4	60.00	60.00
			32	\$700.00	\$780.00
Fifth Year Course—Four 10-Week Terms—The first of two years required for the Master of Music Degree					
—	Organ.....	1	12	\$400.00	\$480.00
9	Advanced Composition I.....	4	8	120.00	120.00
11	Advanced Orchestration I.....	2	4	60.00	60.00
			24	\$580.00	\$660.00
Sixth Year Course—Four 10-Week Terms—The second of two years required for the Master of Music Degree					
—	Organ.....	1	12	\$400.00	\$480.00
10	Advanced Composition II.....	4	8	120.00	120.00
12	Advanced Orchestration II.....	2	4	60.00	60.00
			24	\$580.00	\$660.00

NOTES: Before entering upon the Organ Courses, the student is presupposed to have covered the elementary and intermediate grades of piano study, in the Sherwood Music School or elsewhere. Satisfactory completion of one course entitles the student to enter the next higher course. The instruction in the major subject, Organ, is given privately, and is directed specifically toward the field in which the student is most interested: Teaching, or church, concert, theater or radio playing. During the first year course, students may choose their instructors from any of the Organ teachers listed on Page 40. From the second year on, they are required to register

with an artist teacher, at \$100.00 or \$120.00 per term, according to their choice. Classes 15 and 16 are elective in the Organ Department; a corresponding number of credits in Foreign Language Classes or other class subjects (see Page 37) may be substituted for them at the same cost. In case of such substitution, the student receives no Normal Certificate at the end of the first year; receives a Certificate of Advanced Proficiency at the end of the second year; and a Junior Diploma at the end of the third year.

COURSES in CONDUCTING

Preparation for Orchestra, Band or Choral Conducting

Catalog Number of Class. See Outlines on Page 37	SUBJECT	Hours per Week	Semester Hour Credits Allowed for Year's Work	TOTAL TUITION FOR ENTIRE YEAR (Four 10-Week Terms)	
				Minimum	Maximum
First Year Course—Four 10-Week Terms—The first of two years required for a					
<i>Certificate of Proficiency in Conducting</i>					
—	Conducting Elective (Class 29, or 35, or 41)	2	4	\$ 60.00	\$ 60.00
—	Applied Music Elective	1	12	200.00	480.00
1	Ear Training, Sight Singing and Dictation I	2	4	60.00	60.00
3	Harmony I	2	4	60.00	60.00
—	Language Electives (2) (Choose from Classes 47 to 54, inclusive)	4	8	120.00	120.00
			32	\$500.00	\$780.00
Second Year Course—Four 10-Week Terms—The second of two years required for a					
<i>Certificate of Proficiency in Conducting</i>					
—	Conducting Elective (Class 30, or 36, or 42)	2	4	\$ 60.00	\$ 60.00
—	Applied Music Elective	1	12	200.00	480.00
2	Ear Training, Sight Singing and Dictation II	2	4	60.00	60.00
4	Harmony II	4	8	120.00	120.00
21	History of Music	2	4	60.00	60.00
			32	\$500.00	\$780.00
Third Year Course—Four 10-Week Terms—Leading to					
<i>Conductor's Diploma</i>					
—	Conducting Elective (Class 31, or 37, or 43)	2	4	\$ 60.00	\$ 60.00
—	Applied Music Elective	1	12	200.00	480.00
5	Keyboard Harmony	1	2	30.00	30.00
6	Counterpoint	2	4	60.00	60.00
23	Form and Analysis	2	4	60.00	60.00
22	Appreciation of Music	1	2	30.00	30.00
25	English I	2	4	60.00	60.00
			32	\$500.00	\$780.00
Fourth Year Course—Four 10-Week Terms—Leading to					
<i>Bachelor of Music Degree</i>					
—	Conducting Elective (Class 32, or 38, or 44)	2	4	\$ 60.00	\$ 60.00
—	Applied Music Elective	1	12	200.00	480.00
7	Double Counterpoint, Canon and Fugue	2	4	60.00	60.00
8	Composition and Orchestration	2	4	60.00	60.00
26	English II	2	4	60.00	60.00
27	Literature of the World: A Survey Course	2	4	60.00	60.00
			32	\$500.00	\$780.00
Fifth Year Course—Four 10-Week Terms—The first of two years required for the					
<i>Master of Music Degree</i>					
—	Conducting Elective (Class 33, or 39, or 45)	2	4	\$ 60.00	\$ 60.00
—	Applied Music Elective	1	12	200.00	480.00
9	Advanced Composition I	4	8	120.00	120.00
11	Advanced Orchestration I	2	4	60.00	60.00
			28	\$440.00	\$720.00
Sixth Year Course—Four 10-Week Terms—The second of two years required for the					
<i>Master of Music Degree</i>					
—	Conducting Elective (Class 34, or 40, or 46)	2	4	\$ 60.00	\$ 60.00
—	Applied Music Elective	1	12	200.00	480.00
10	Advanced Composition II	4	8	120.00	120.00
12	Advanced Orchestration II	2	4	60.00	60.00
			28	\$440.00	\$720.00

NOTES: Satisfactory completion of one course entitles the student to enter the next higher course. In choosing electives in Conducting, the student may specialize in any phase of the subject, such as Orchestra Conducting, Band Conducting, or Choral Conducting; or may diversify his choice, so as to obtain a knowledge of more than one of these subjects.

"Applied Music Elective" refers to the private study of any instrument, or of voice. The student may diversify his studies in Applied Music, to cover a wide range of subjects; or may specialize in one or a few subjects. The weekly hour in Applied Music may be divided into two half-hour periods, devoted to different subjects.

COURSES in THEORY and COMPOSITION

Preparation for Teaching, or for Composing and Arranging

Catalog Number of Class. See Outlines on Page 37	SUBJECT	Hours per Week	Semester Hour Credits Allowed for Year's Work	TOTAL TUITION FOR ENTIRE YEAR (Four 10-Week Terms)	
				Minimum	Maximum
First Year Course—Four 10-Week Terms—Leading to Normal Certificate					
—	Ear Training, Sight Singing and Dictation I.	2	4	\$ 60.00	\$ 60.00
3	Harmony I.	2	4	60.00	60.00
—	Applied Music Elective.	1	12	200.00	480.00
15	Music-Educational Methods I.	2	4	60.00	60.00
—	Language Electives (2) (Choose from Classes 47 to 54, inclusive).	4	8	120.00	120.00
			32	\$500.00	\$780.00
Second Year Course—Four 10-Week Terms—Leading to Teacher's Certificate, or Certificate of Advanced Proficiency					
2	Ear Training, Sight Singing and Dictation II.	2	4	\$ 60.00	\$ 60.00
4	Harmony II.	4	8	120.00	120.00
—	Applied Music Elective.	1	12	200.00	480.00
21	History of Music.	2	4	60.00	60.00
16	Music-Educational Methods II.	2	4	60.00	60.00
			32	\$500.00	\$780.00
Third Year Course—Four 10-Week Terms—Leading to Teacher's Diploma, or Junior Diploma					
5	Keyboard Harmony.	1	2	\$ 30.00	\$ 30.00
6	Counterpoint.	2	4	60.00	60.00
23	Form and Analysis.	2	4	60.00	60.00
—	Applied Music Elective.	1	12	200.00	480.00
22	Appreciation of Music.	1	2	30.00	30.00
25	English I.	2	4	60.00	60.00
—	Language Elective (Choose from Classes 47 to 54, inclusive).	2	4	60.00	60.00
			32	\$500.00	\$780.00
Fourth Year Course—Four 10-Week Terms—Leading to Bachelor of Music Degree					
7	Double Counterpoint, Canon and Fugue.	2	4	\$ 60.00	\$ 60.00
8	Composition and Orchestration.	2	4	60.00	60.00
—	Applied Music Elective.	1	12	200.00	480.00
26	English II.	2	4	60.00	60.00
27	Literature of the World: A Survey Course.	2	4	60.00	60.00
—	Ensemble Playing (or a Language Elective, chosen from Classes 47 to 54, inclusive).	2	4	60.00	60.00
			32	\$500.00	\$780.00
Fifth Year Course—Four 10-Week Terms—The first of two years required for the Master of Music Degree					
9	Advanced Composition I.	4	8	\$120.00	\$120.00
11	Advanced Orchestration II.	2	4	60.00	60.00
—	Applied Music Elective.	1	12	200.00	480.00
			24	\$380.00	\$660.00
Sixth Year Course—Four 10-Week Terms—The second of two years required for the Master of Music Degree					
10	Advanced Composition II.	4	8	\$120.00	\$120.00
12	Advanced Orchestration II.	2	4	60.00	60.00
—	Applied Music Elective.	1	12	200.00	480.00
			24	\$380.00	\$660.00

NOTES: Satisfactory completion of one course entitles the student to enter the next higher course. "Applied Music Elective" refers to the private study of any instrument, or of voice. The student may diversify his studies in Applied Music, to cover a wide range of subjects; or may specialize in one or a few subjects. The weekly hour in Applied Music may be divided into two half-hour periods, devoted to different subjects. See Page 25 for outline of special assignments to be fulfilled in Composition

Classes, by students majoring in Theory and Composition. Classes 15 and 16 are elective; a corresponding number of credits in other class subjects may be substituted for them at the same cost. In case of such substitution, the student receives no Normal Certificate at the end of the first year; receives a Certificate of Advanced Proficiency at the end of the second year; and a Junior Diploma at the end of the third year.

PUBLIC SCHOOL MUSIC COURSES

Preparation for Teaching and Supervising in Grades and High School

Catalog Number of Class. See Outlines on Page 37	SUBJECT	Hours per Week	Semester Hour Credits Allowed for Year's Work	TOTAL TUITION FOR ENTIRE YEAR (Four 10-Week Terms)	
				Minimum	Maximum
First Year Course—Four 10-Week Terms—The first of two years required for a Public School Music Teacher's Certificate					
—	Applied Music.....	1½	12	\$240.00	\$720.00
1	Ear Training, Sight Singing and Dictation I.....	2	2	60.00	60.00
3	Harmony I.....	2	4	60.00	60.00
15	Music-Educational Methods I.....	2	4	60.00	60.00
21	History of Music.....	2	4	60.00	60.00
—	Observation and Reports.....	1	1	.....	.....
—	English (College Credit).....	—	3	.....	.....
—	Educational Psychology (College Credit).....	—	3	.....	.....
			33	\$480.00	\$960.00
Second Year Course—Four 10-Week Terms—The second of two years required for a Public School Music Teacher's Certificate					
—	Applied Music.....	1½	12	\$240.00	\$720.00
2	Ear Training, Sight Singing and Dictation II.....	2	2	60.00	60.00
4	Harmony II.....	4	8	120.00	120.00
16	Music-Educational Methods II.....	2	4	60.00	60.00
—	Practice Teaching.....	1	1	.....	.....
—	English (College Credit).....	—	3	.....	.....
—	Principles and Methods of Teaching (College Credit).....	—	3	.....	.....
			33	\$480.00	\$960.00
Third Year Course—Four 10-Week Terms—Leading to Public School Music Teacher's Diploma					
—	Applied Music.....	1½	12	\$300.00	\$720.00
17	Music-Educational Methods III.....	2	4	60.00	60.00
5	Keyboard Harmony.....	1	2	30.00	30.00
6	Counterpoint.....	2	4	60.00	60.00
23	Form and Analysis.....	2	4	60.00	60.00
—	English (College Credit).....	—	3	.....	.....
—	Educational Elective (College Credit).....	—	3	.....	.....
—	Academic Elective (College Credit).....	—	3	.....	.....
			35	\$510.00	\$930.00
Fourth Year Course—Four 10-Week Terms—Leading to Bachelor of Music Education Degree					
—	Applied Music.....	1½	12	\$360.00	\$720.00
18	Music-Educational Methods IV.....	2	4	60.00	60.00
22	Appreciation of Music.....	1	2	30.00	30.00
7	Double Counterpoint, Canon and Fugue.....	2	4	60.00	60.00
8	Composition and Orchestration.....	2	4	60.00	60.00
—	Educational Elective (College Credit).....	—	3	.....	.....
—	Academic Electives (College Credit).....	—	6	.....	.....
			35	\$570.00	\$930.00
Fifth Year Course—Four 10-Week Terms—The first of two years required for the Master of Music Education Degree					
—	Applied Music.....	1½	12	\$600.00	\$720.00
19	Music-Educational Methods V.....	2	4	60.00	60.00
9	Advanced Composition I.....	4	8	120.00	120.00
11	Advanced Orchestration I.....	2	4	60.00	60.00
			28	\$840.00	\$960.00
Sixth Year Course—Four 10-Week Terms—The second of two years required for the Master of Music Education Degree					
—	Applied Music.....	1½	12	\$600.00	\$720.00
20	Music-Educational Methods VI.....	2	4	60.00	60.00
10	Advanced Composition II.....	4	8	120.00	120.00
12	Advanced Orchestration II.....	2	4	60.00	60.00
			28	\$840.00	\$960.00

NOTES: Courses marked "College Credit" are taken at nominal cost outside the School in any one of a number of accredited colleges located conveniently near the School. The Executive Secretary advises and assists all Public School Music students in arranging for this feature of their courses. "Applied Music" refers to one hour of private Piano instruction weekly,

and a half-hour of Voice; or vice versa. If preferred, students may take an hour weekly in some instrument other than Piano; but in such case are required also to take a half-hour weekly in Piano; and a half-hour weekly in Voice. Satisfactory completion of one course entitles the student to enter the next higher course.

RADIO, RECORDING *and* VITAPHONE DEPARTMENT

HENRY FRANCIS PARKS, Director and Instructor

Head Announcer and Program Director of Radio Stations WCFL and W9XAA

THE Radio, the Vitaphone, the Movietone, and the phonograph recording studios offer high salaries to artists who are not only well trained in their art, but who are also specially trained in the technique of recording and broadcasting.

Specialized Training Is Needed

An interesting record of auditions kept by a leading Chicago radio station, over a period of two years, disclosed that, however well trained as performers, only four applicants out of five hundred had the requisite acquaintance with the technique of broadcasting.

Minor imperfections which pass unnoticed by artist and audience alike on the concert platform or on the stage, become glaringly obvious when broadcast or recorded, because of the high electrical amplification.

Electrical Equipment Used

In his special coaching for Radio, Vitaphone, Movietone and Recording, Mr. Parks uses the very best radio and recording equipment.

The student performs before a sensitive microphone. His performance is conveyed through a powerful three-stage amplifier to a loudspeaker, located in an adjacent studio, separated from the microphone studio by a glass partition.

Mr. Parks, listening to the performance through the loudspeaker, notes every defect made evident by the amplification, and shows the student how to make adjustments and corrections.

At other times, Mr. Parks makes a phonograph record of the performance as it comes through the amplifier, in order that the student may more readily perceive his defects, hearing himself exactly as listeners would hear him over the Radio or Vitaphone.

This instruction is given either privately, or to class groups of five; in either hour or half-hour periods.

The periods of instruction with Mr. Parks are supplementary to and separate from the student's private work with teachers in other Departments, in which they develop the technique and repertoire of their art. However,

when desired, Mr. Parks gives his instruction in collaboration with the student's teacher.

It is optional with the student how frequently he will engage microphone instruction, supplementary to his regular lessons. It is, however, recommended that those who are actively and definitely preparing for Radio or Vitaphone performance, engage microphone instruction at least two or three times a term.

Recording

All students, whether or not interested in Radio, find it helpful in improving their performance, to have phonograph records of their work made by Mr. Parks, so that they may hear themselves as others hear them; and are recommended to do so at least once a term. This sheds light on faults to which the student has previously been blind, and illuminates the way to rapid achievement. Furthermore, the use of the delicate recording apparatus and electrical amplifier shows basic defects in performance which are not readily traced by the unaided ear, but which none the less mar the interpretation.

Fees

The fee for Mr. Parks' instruction is \$5.00 per half-hour, or \$10.00 per hour (private instruction). The tuition fee for membership in a class group is \$15.00 for a course of ten half-hour lessons; or \$30.00 for a course of ten hour lessons.

There is no extra charge for the use of the electrical equipment, except when phonograph records are made, in which case, the student pays nominal charges for the records, as follows:

7 inch record (one face), lasting 1 minute, 40 seconds	\$1.00
7 inch record (both faces), lasting 3 minutes, 20 seconds	1.25
10 inch record (one face), lasting 3 minutes, 5 seconds	1.75
10 inch record (both faces), lasting 6 minutes, 10 seconds	2.25
12 inch record (one face), lasting 5 minutes	2.50
12 inch record (both faces), lasting 10 minutes	3.00

The records of the student's interpretations made during the course of the Radio and Vitaphone instruction are permanent phonograph records, and become his own property.

Radio Announcing Course

Special instruction in Radio Announcing is given by Mr. Parks to students who wish to prepare for positions as radio announcers.



A glimpse of the Radio and Recording Studios, looking into the microphone studio from the studio in which the amplifying and recording apparatus is located.

DRAMATIC ART COURSES

Preparation for Public Performance, Coaching, or Teaching

First Year Course—Four 10-Week Terms— Leading to Normal Certificate

	Hours Per Week	Total Tuition For Entire Year—Four 10-Week Terms
Private Instruction (from Luella Canterbury)	1	\$400.00
Class Instruction (from Luella Canterbury)	4	100.00
		<hr/> \$500.00

Second Year Course—Four 10-Week Terms— Leading to Teacher's Certificate

Private Instruction (from Luella Canterbury)	1	\$400.00
Class Instruction (from Luella Canterbury)	4	100.00
		<hr/> \$500.00

Third Year Course—Four 10-Week Terms— Leading to Teacher's Diploma

Private Instruction (from Luella Canterbury)	1	\$400.00
Class Instruction (from Luella Canterbury)	2	100.00
English I (Class No. 25—See Page 37)	2	60.00
French I (Class No. 47—See Page 37)	2	60.00
Class devoted to Survey of European Dramatic Literature: French, German, Italian, Russian—Conducted by Lucille Gafford, Ph.D.	1	120.00
		<hr/> \$740.00

Fourth Year Course—Four 10-Week Terms— Leading to Bachelor of Oratory Degree

Private Instruction (from Luella Canterbury)	1	\$400.00
Class Instruction (from Luella Canterbury)	2	100.00
English II (Class No. 26—See Page 35)	2	60.00
French II (Class No. 48—See Page 35)	2	60.00
Class devoted to continuation of survey of European Dramatic Literature, as begun in preceding year	1	120.00
		<hr/> \$740.00

Fifth Year Course—Four 10-Week Terms— The first of two years required for the Master of Oratory Degree

Private Instruction (from Luella Canterbury)	1	\$400.00
Class Instruction (from Luella Canterbury)	2	100.00
German I (Class No. 51—See Page 35)	2	60.00
Seminar for intensive study of works of the most important European dramatists, briefly surveyed in Bachelor of Oratory course	1	120.00
		<hr/> \$680.00

Sixth Year Course—Four 10-Week Terms— The second of two years required for the Master of Oratory Degree

Private Instruction (from Luella Canterbury)	1	\$400.00
Class Instruction (from Luella Canterbury)	2	100.00
German II (Class No. 52—See Page 35)	2	60.00
Continuation of Seminar for intensive study of works of the most important European dramatists, briefly surveyed in Bachelor of Oratory course	1	120.00
		<hr/> \$680.00

Notes

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.

In accordance with the outlines on the left, 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 High 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.

Both private and class instruction in Dramatic Art are included in the courses for credentials. 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.

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 obtaining this invaluable public experience, under expert guidance and the most favorable conditions. Students of the Department also have opportunity to observe and participate in Little Theater work with children.

DRAMATIC ART COURSES—Continued

SYNOPSES

The following synopses indicate the general subjects in the private and class instruction comprising the courses for credentials as outlined on page 34.

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 and developing of the voice. 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. Acknowledgment of applause. Establishment of mood necessary for work in hand.

LITERARY INTERPRETATION: The plays of Shakespeare. Poetry of Browning, Tennyson, Kipling, and other masters, studied with reference to significance of text, vocal interpretation, differentiation of 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.

GESTURE: Emphasis of spontaneous action as the life force of true gesture. Strengthening of centers and freeing of 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.

DRAMATIC TRAINING: Stage technique. 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.

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.

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 players.

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.

Stage Deportment Class

This Class, conducted by Luella Canterbury, 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, and similar matters, for recital work.

Beyond mere graceful stage deportment, there is discussion of principles which may be utilized to make a public musical performance powerful from the dramatic standpoint.

The Stage Deportment Class meets one period weekly, during a term of ten weeks.

Personal Development Class

An important special offering of the Dramatic Art Department is the Personal Development Class, intended for those who seek personal development as the key to professional, business, and social success.

Among the subjects studied are: the science of human relationships; 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; and many other matters which have a vital relation to success in life.

The Personal Development Class meets for two class periods weekly, under the direction of Luella Canterbury, throughout the School year.

DANCING COURSES

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

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

Tap Dancing

Tap dancing, as an art and recreation, has become one of the most popular forms of dancing. Its educational value in co-ordinating mind and body have become so well recognized that courses in the subject are now offered in many High Schools and Colleges.

Instruction in tap dancing is given at the Sherwood Music School by Mary Idelson, whose ability as a teacher is evidenced by the success of her pupils.

OUTLINES of PRIVATE INSTRUCTION

BRIEF outlines follow 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; special training for Radio and Vitaphone performance; Violoncello; 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 40 and 41.

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 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.

Organ

In the Organ Department, the following is characteristic of the material used: 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-Saens, Dubois; concert pieces by Widor, Hollins, Franck, Best, Thiele, Lemare, and others, including the best of very recent compositions for the organ. A wide variety of special items of repertoire for theater and radio playing is included in the training of the Theater or Radio Organ student.

Three- and four-manual practice organs, with a tremendous range of tone colors,

are maintained for the use of all Organ students.

Violoncello

The Violoncello is an instrument of lovely tone quality and it occupies a most important place in the orchestra. The 'Cello is not a difficult instrument to learn, and, once his art is mastered, a proficient 'cellist is always sure of a good income, as he is in great demand by concert orchestras and chamber music organizations, as well as by students desiring instruction. 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.

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, Italian, German, and Spanish are taught either in private lessons, or in classes.

NOTE: For outlines of Dramatic Art private instruction, refer to Pages 34 and 35; Dancing, Page 35; special training for Radio and Vitaphone performance, Page 33.

OUTLINES of CLASS INSTRUCTION

EAR-TRAINING, SIGHT SINGING, AND DICTATION, I and II (Classes Nos. 1 and 2)—Edwin Stanley Seder and Charles Espenshade: These Classes develop the ability to sing at sight any melody, unaided by accompaniment; and the ability to put dictated musical exercises into written form.

HARMONY, I and II (Classes Nos. 3 and 4)—Walter Keller and Will A. Harding: The instruction begins with the elementary subjects—scales, intervals, chord formation, connecting of triads—and progresses through the harmonizing of melodies and figured basses, the use of chords of the seventh, chromatic chords, chords of the ninth, harmonic ornaments, and similar subjects, to the most advanced phases of harmony study.

KEYBOARD HARMONY (Class No. 5)—Walter Keller: The principles of Harmony studied and applied at the keyboard.

COUNTERPOINT (Class No. 6)—Walter Keller: This Class covers both strict and free Counterpoint. Beginning with simple two-part Counterpoint, it takes the student to the point where he can construct interesting three- and four-part polyphonic inventions.

DOUBLE COUNTERPOINT, CANON AND FUGUE (Class No. 7)—Walter Keller: In Double Counterpoint, the student is taught to write counterpoint, the voices of which may be subjected to inversion. The study of this subject leads naturally into Canon and Fugue, both of which are treated thoroughly.

COMPOSITION AND ORCHESTRATION (Class No. 8)—Walter Keller: In this Class, the student brings his acquired harmonic and contrapuntal preparation to fruit, in original composition in the fixed and free forms. He is taught the principles of orchestration, and required to apply them.

ADVANCED COMPOSITION, I and II (Classes Nos. 9 and 10)—Walter Keller: and **ADVANCED ORCHESTRATION, I and II (Classes Nos. 11 and 12)**—P. Marinus Paulsen: These Classes represent an extension of, and elaboration upon, the subjects of Class No. 8. Composition in the more difficult and involved forms, including the double fugue, is taken up; and there is more extensive study and application of the principles of instrumentation. The scores of various orchestral masterpieces are studied in detail.

PIANO NORMAL CLASS (Class No. 13)—Elizabeth Keller: The Piano Normal Class is based upon the New Printed Text of the Sherwood Music School; and shows how this Text may be used to best advantage, with pupils of different ages and types of musical mentality. Members of the Class are given the benefit of all that the Sherwood Music School has learned in conducting its Junior Department of four thousand pupils, in its Main School and Chicago Branches. A part of the time al-

lotted to this Class is given to observation and practice teaching. One period weekly is given to the study of piano teaching repertoire. Students who do not have the New Printed Text of the School may procure it at the time of registration.

VIOLIN NORMAL CLASS (Class No. 14)—P. Marinus Paulsen: Devoted to the intensive study of violin teaching methods, and violin teaching literature. A portion of the course is given to the class method of teaching violin.

MUSIC-EDUCATIONAL METHODS, I, II, III, IV, V, and VI (Classes Nos. 15, 16, 17, 18, 19 and 20)—Charles Espenshade and Lillian Lucas: These Classes cover every subject directly pertaining to the teaching and supervising of music in the Public Schools, including: Comparative methods and materials available for them, song and instrumental literature for school use, treatment of child and adolescent voices, the teaching of appreciation, conducting, tests and measurements, music material for festivals and special occasions, advanced repertoire, how to give class instruction in orchestra and band instruments, and similar topics. Classes 15 and 16 lay a sufficient foundation in these subjects for teaching and supervising both in the grades and in High School. These two Classes, required in the Public School Music Department, are recommended as electives in other Departments, because they cover the most vital part of the training necessary to Public School Music work; and students specializing in other subjects frequently find excellent opportunities to give a part of their time as professional musicians, to such work. Classes 17, 18, 19 and 20, extend and amplify the fundamental training of Classes 15 and 16.

HISTORY OF MUSIC (Class No. 21)—Tina Mae Haines: The development of musical art is traced from its beginning to the era of the modernists and ultra-modernists.

APPRECIATION OF MUSIC (Class No. 22)—Tina Mae Haines: A survey, from the appreciative standpoint, of the masterpieces of musical literature, in both small and large forms.

FORM AND ANALYSIS (Class No. 23)—Elizabeth Keller and Tina Mae Haines. A study of the structural basis of music, through methodical analysis of compositions exemplifying the various forms.

ENSEMBLE PLAYING (Class No. 24)—P. Marinus Paulsen: Devoted to the playing of chamber music.

ENGLISH, I and II (Classes Nos. 25 and 26)—Lucille Gafford, Ph.D.: The principles of rhetoric and composition.

LITERATURE OF THE WORLD: A SURVEY COURSE (Class No. 27)—Lucille Gafford, Ph.D.: A survey of the literary masterpieces of all countries.

ARTIST'S REPERTOIRE CLASS (Class No. 28): Conducted by artist teachers of the Piano Department in rotation. Members are called upon to present

compositions which they have prepared. The superintending teacher discusses the work of the students, and the technic of platform appearance.

ORCHESTRA CONDUCTING, REPERTOIRE, AND ARRANGING, I, II, III, IV, V, and VI (Classes Nos. 29, 30, 31, 32, 33, and 34)—P. Marinus Paulsen; **BAND CONDUCTING, REPERTOIRE, AND ARRANGING, I, II, III, IV, V, and VI (Classes Nos. 35, 36, 37, 38, 39, and 40)**—Victor Jean Grabel and Edward Meltzer; and **CHORAL CONDUCTING, REPERTOIRE, AND ARRANGING, I, II, III, IV, V, and VI (Classes Nos. 41, 42, 43, 44, 45, and 46)**—Daniel Protheroe.

As implied by their titles, these Classes convey exhaustive preparation for orchestra, band, and choral conducting; with supplementary studies in repertoire available for orchestras, bands, and choral bodies, and in arranging music for their performance.

FRENCH, I and II (Classes Nos. 47 and 48); ITALIAN, I and II (Classes Nos. 49 and 50); GERMAN, I and II (Classes Nos. 51 and 52); and SPANISH, I and II (Classes Nos. 53 and 54): These Classes, taught by expert instructors, take up study of the languages from the beginning, and develop the ability to talk, read, and write in them, with fluency.

CLASS METHOD OF TEACHING PIANO (Class No. 55)—Elizabeth Lovell: How to teach the early phases of piano instruction, to young beginners, by the modern class method. This Class meets for two periods weekly, for four ten-week terms. A special Certificate is given for completion of the training.

ACCOMPANYING (Class No. 56)—Edwin Stanley Seder: For students who are particularly interested in accompanying. 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, melodic line and accompaniment—are a few of the subjects studied. Two periods weekly for four ten-week terms.

BACH CLASS FOR VOICE STUDENTS (Class No. 57)—Else Harthan Arendt: Devoted to study of the vocal masterpieces of Johann Sebastian Bach, in solo and ensemble form. One period weekly.

OPERA CLASS (Class No. 58)—Irene Pavloska: Members of this Class are assigned to the preparation of operatic rôles for which they are suited. They are then coached and brought together in the performance of operatic excerpts. One period weekly.

RADIO AND VITAPHONE TRAINING—(See Page 33.)

DRAMATIC ART CLASSES—(See Page 35.)

DANCING CLASSES—(See Page 35.)

THE NEW SHERWOOD MUSIC SCHOOL

PRINTED TEXT

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.

But, for some unaccountable reason, music teaching methods remained those of the middle ages, and did not adapt themselves to the 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 and history.

For centuries, teachers of music struggled through their work with no means of giving instruction save by word of mouth. The progress of their pupils was slow. The advancement of even the most determined and intelligent students was limited.

In the purely oral method of giving instruction, the teacher painstakingly imparted, in the pupil's short lesson period, the necessary information about the work in hand. During the succeeding week, much of this instruction was forgotten, the remainder guessed at. Much of the pupil's practicing was done incorrectly. At the next lesson, this incorrect practicing was reflected in a poor performance, discouraging alike to pupil and teacher; with most of the work of both to be done over again.

From the pupil's standpoint, this slow progress meant disheartenment, loss of interest, perhaps discontinuance of study.

From the parent's standpoint, it meant disappointment and a waste of time and money.

From the teacher's standpoint, it meant discouragement and the loss of pupils and prestige.

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 colleges, for music study pursued in this way, just as they are for any other subject.

The Sherwood Music School was the first conservatory to put its courses of instruction into printed form. Immediately upon its publication, the New Printed Text of the Sherwood Music School was hailed in music-educational circles as an epoch-making achievement.

Prepared throughout by artist teachers of the Faculty of the School, the New Printed Text makes the instruction of these master teachers available to all students. It puts in the hands of teachers an unparalleled medium for giving their pupils a *complete* musical education.

In the Sherwood Music School, the use of a Printed Text, *as the basis of the regular weekly 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 finger positions, crossing movements, etc., which the teacher has explained in the lesson, are illustrated 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 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.

LIVING ACCOMMODATIONS *and* PRACTICE FACILITIES

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 home-like 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 Facilities

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.

Three- and four-manual practice organs, with a wide variety of stops and tone colors, are maintained at the School for the use of students of the Organ Department. The rates for organ practice at the School are quoted on Page 40.

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 instruction in all musical subjects, dramatic art, and dancing, for students of all ages.

FREE THEORY CLASSES are maintained for the study of the Sherwood Music School Printed Text. (See Page 38.)

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 re-

citals. They consist of a preliminary hearing before a committee, in which the pupils are passed upon as to qualifications for public appearance.

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.

The SHERWOOD MUSIC SCHOOL ALUMNI ASSOCIATION (Inc.), founded in 1922, includes in its active membership former pupils of William H. Sherwood; Teacher's Certificate, Graduate and Post-Graduate pupils of the Sherwood Music School; and graduates of the Extension Branches of the School. The officers of the Sherwood Music School are honorary members of the Association. Employees of the Sherwood Music School are admitted to associate membership.

TUITION RATES

(Private instruction, unless otherwise specified. Members of the Faculty are listed alphabetically in groups, according to rates of tuition.)

Piano

	TOTAL TUITION	
	For Ten Hours	For Ten Half Hours
Georgia Kober	\$120.00	\$60.00
Leo Podolsky	120.00	60.00
Leon Rosenbloom	120.00	60.00
Sidney Silber	120.00	60.00
Theodora Troendle	120.00	60.00
Edwin Stanley Seder	\$100.00	\$50.00
Elizabeth Keller	\$80.00	\$40.00
Charlotte Allen Koons	\$60.00	\$30.00
Milton V. Case	\$50.00	\$25.00
Leah Elward	50.00	25.00
Francis Keyser	50.00	25.00
Irene Lamb Keyser	50.00	25.00
Gertrude Lee	50.00	25.00
Katherine Townsend	50.00	25.00
Frederic Youngfelt	50.00	25.00
Evelyn Bissig	\$40.00	\$20.00
Lewis Eash	40.00	20.00
Theresa Eberhart	40.00	20.00
Luella Forrest	40.00	20.00
Elma Hayes	40.00	20.00
Amy Hefner	40.00	20.00
Ernest Kahlor	40.00	20.00
Florence Kellerman	40.00	20.00
Clem Leming	40.00	20.00
Angela Lewis	40.00	20.00
Elizabeth Lovell	40.00	20.00
Helen Islington Lynch	40.00	20.00
Ardis North	40.00	20.00
Irma Orser	40.00	20.00
Theodore Sauer	40.00	20.00
Alverna Stetzler	40.00	20.00
Lettie Ball	\$30.00	\$15.00
Walter Bauer	30.00	15.00
Harold Brunt	30.00	15.00
Ruth Ceglary	30.00	15.00
Elizabeth Crater	30.00	15.00
Latha Ewing	30.00	15.00
William Fingerhut	30.00	15.00
Hattie Fischer	30.00	15.00
Opal Gill	30.00	15.00
Waitie Gordon	30.00	15.00
Evelyn Greene	30.00	15.00
Winona Grinker	30.00	15.00
Hazel Knitter	30.00	15.00
June Lightfoot	30.00	15.00
Ward Netsell	30.00	15.00
Lewis Parsons	30.00	15.00
Lillian Pegau	30.00	15.00
Thelma Reynolds	30.00	15.00
Blossom Sewell	30.00	15.00
Beatrice Wagoner	30.00	15.00
Jamie White	30.00	15.00
Fair Wiggins	30.00	15.00
Roberta Savler	30.00	15.00
Ethel D. Silva	30.00	15.00

Voice

	TOTAL TUITION	
	For Ten Hours	For Ten Half Hours
Else Harthan Arendt	\$120.00	\$60.00
Marcel Roger de Bouzon	120.00	60.00
Irene Pavloska	120.00	60.00
Daniel Protheroe	120.00	60.00
Caio de Vermont	120.00	60.00
Raymund Koch	\$100.00	\$50.00
Nita Obrassova	100.00	50.00
Nora Babbitt Harsh	\$80.00	\$40.00
Maria Sykora	80.00	40.00
Helen Bickerton	\$60.00	\$30.00
Loretta Liedell	\$50.00	\$25.00
Alma Erickson	\$40.00	\$20.00
Joseph Laird	40.00	20.00
Bozena Novotny	40.00	20.00
Marion Schroeder	40.00	20.00

Violin

Herman Felber	\$120.00	\$60.00
P. Marinus Paulsen	120.00	60.00
Sol Nemkovsky	\$80.00	\$40.00
Harold Webster	\$60.00	\$30.00
Bernice Carl Eller	\$50.00	\$25.00
Reid Whisler	50.00	25.00
Herbert Brandvig	\$40.00	\$20.00
Howard Cress	40.00	20.00
John De Mott	40.00	20.00
Edwin Franzmeier	40.00	20.00
Ethel Purdy	40.00	20.00
Emma Schissman	40.00	20.00

Church and Concert Organ

Walter Keller	\$120.00	\$60.00
Tina Mae Haines	\$100.00	\$50.00
Edwin Stanley Seder	100.00	50.00
Gordon Farndell	\$50.00	\$25.00

Theater and Radio Organ

Mildred Fitzpatrick	\$120.00	\$60.00
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Henry Francis Parks (See Page 33)

Organ Practice

Ticket for ten hours' practice on four-manual church organ, \$8.50; special rate for students practicing ten hours or more each week, \$5.00.

Ticket for ten hours' practice on three-manual theater and radio organ, \$17.50; special rate for students practicing ten hours or more each week, \$10.00.

Ticket for five hours' practice on three-manual theater organ, with screen, film, projecting machine, and operator, \$15.00.

Violoncello

Frank Sykora	\$80.00	\$40.00
Rudolph Baumheier	\$60.00	\$30.00

Musical Theory, Composition

(Harmony, Counterpoint, Double Counterpoint, Canon, Fugue, Composition, Orchestration)		
Walter Keller	\$100.00	\$50.00

TUITION RATES—Continued

	TOTAL TUITION For Ten Hours	For Ten Half Hours
Daniel Protheroe	\$100.00	\$50.00
(Harmony, Counterpoint)		
Will A. Harding	\$80.00	\$40.00
Elizabeth Keller	80.00	40.00
Frederic Youngfelt	\$60.00	\$30.00

Public School Music

Charles Espenshade	\$60.00	\$30.00
Lillian Lucas	60.00	30.00

Band Conducting

Victor Jean Grabel	\$80.00	\$40.00
Edward Meltzer	80.00	40.00

French

Olga Dervieux	\$50.00	\$25.00
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Spanish

Gilbert Orduna	\$30.00	\$15.00
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Dancing

Vera Mirova	\$100.00	\$50.00
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Dramatic Art

Luella Canterbury	\$100.00	\$50.00
Loula Jay Samson	\$50.00	\$25.00
Muriel Barnes	\$40.00	\$20.00
Mary Carney	40.00	20.00
Edith Curtiss	40.00	20.00
Jeanne de Lee	40.00	20.00
Alma Wallace Huth	40.00	20.00
Mary Idelson	40.00	20.00
Ruth La Rue	40.00	20.00
Zelda Platt	40.00	20.00
Katherine Prior	40.00	20.00
Anna Helen Reuter	40.00	20.00

Wind Instruments

(Flute, Piccolo, Clarinet, Saxophone, Cornet, Trumpet, Trombone, and others)

Victor Jean Grabel	\$80.00	\$40.00
Edward Meltzer	80.00	40.00
Louis Blaha	\$50.00	\$25.00
Howard Freiwald	50.00	25.00
Paul Jahnke	50.00	25.00
Emil H. Kopp	50.00	25.00
Nicolas Serra	50.00	25.00
Helen Ostrander	\$40.00	\$20.00

Banjo

(And similar instruments)

William Coholan	\$50.00	\$25.00
John Marler	50.00	25.00
George Waldron	50.00	25.00

Drums and Xylophone

Harold Beech	\$50.00	\$25.00
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Fees for Certificates, Diplomas and Degrees

The fee for any Certificate is \$15.00. The fee for any Diploma or Degree is \$25.00.

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.

CLASS MEMBERSHIP FEES

(See Outlines on Pages 35 and 37.)

	Number of Periods Weekly	Per Term of Ten Weeks Tuition
EAR TRAINING, SIGHT SINGING AND DICTATION, I or II	2	\$15.00
HARMONY, I	2	15.00
HARMONY, II	4	30.00
KEYBOARD HARMONY	1	7.50
COUNTERPOINT	2	15.00
DOUBLE COUNTERPOINT, CANON AND FUGUE	2	15.00
COMPOSITION AND ORCHESTRATION	2	15.00
ADVANCED COMPOSITION, I or II	4	30.00
ADVANCED ORCHESTRATION, I or II	4	30.00
PIANO NORMAL CLASS	6	45.00
VIOLIN NORMAL CLASS	2	15.00
MUSIC-EDUCATIONAL METHODS, I, II, III, IV, V, or VI	2	15.00
HISTORY OF MUSIC	2	15.00
APPRECIATION OF MUSIC	1	7.50
FORM AND ANALYSIS	2	15.00
ENSEMBLE PLAYING	2	15.00
ENGLISH, I or II	2	15.00
LITERATURE OF THE WORLD	2	15.00
ARTIST'S REPERTOIRE CLASS	2	15.00
ORCHESTRA CONDUCTING, REPER- TOIRE AND ARRANGING, I, II, III, IV, V or VI	2	15.00
BAND CONDUCTING, REPER- TOIRE AND ARRANGING, I, II, III, IV, V or VI	2	15.00
CHORAL CONDUCTING, REPER- TOIRE AND ARRANGING, I, II, III, IV, V or VI	2	15.00
FRENCH, I or II; ITALIAN, I or II; GERMAN, I or II; SPANISH, I or II	2	15.00
CLASS METHOD OF TEACHING PIANO	2	15.00
ACCOMPANYING	2	15.00
BACH CLASS FOR VOICE STUDENTS	1	15.00
OPERA CLASS	1	15.00
STAGE DEPARTMENT	2	15.00
PERSONAL DEVELOPMENT	2	15.00
DRAMATIC ART (Class instruction from Luella Canterbury—For Class instruction rates paid by "regular" students see Page 34. An additional \$5.00 per term is charged "special" students)	4	30.00
DRAMATIC ART (Class instruction from Loula Jay Samson)	1	20.00
DRAMATIC ART (Class instruction from other members of Depart- ment Faculty)	1	15.00
DANCING (Class instruction—VERA MIROVA)	1	25.00
TAP DANCING	1	15.00
RADIO AND VITAPHONE TRAINING (See Page 33.)		

DOMESTIC BRANCHES

(See Page 23 for Foreign Branches)

CHICAGO NEIGHBORHOOD BRANCHES

ALBANY PARK	3304 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
BERWYN	3239 South Grove Avenue
BEVERLY HILLS	10301 South Hale Avenue
BLUE ISLAND	475 Western Avenue
CHICAGO LAWN	6247 South Kedzie Avenue
CICERO	6028 West 22nd 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
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
OGDEN PARK	1636 West 63rd Street
ROGERS PARK	6754 Sheridan Road
ROSELAND	11156 South Michigan Avenue
SOUTH SHORE	2208 East 71st Street
SUMMERDALE	5154 North Clark Street

Affiliated Schools and Teachers

(Alphabetically arranged)

Alabama

AUBURN—May Meadows.
 BESSEMER—Mildred Farr.
 BIRMINGHAM—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. Trot.
 WINSLOW—*Beth Mae Day.

Arkansas

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

California

ALHAMBRA—Mrs. E. L. Hart, Clarence D. Kellogg.
 ALTO LOMA—Mrs. E. E. Ramsell.
 ARCADIA—Myrtle Knorr.
 BARSTOW—Stephanie F. Peck.
 BELL—Genevieve T. Stivers.
 BELLFLOWER—*Minnie Marmer.
 BISHOP—Gertrude Horner.
 BRAWLEY—Marie Bostwick.
 BURLINGAME—Earl Dillon.
 CLAREMONT—Louise Stover.
 COMPTON—Urias Williams.
 CONCORD—Elizabeth Ivey Brubeck.
 CORONA—Hilda M. Liebig.
 CORONADO—Mrs. J. Wayne Elliott.
 DINUBA—Mrs. Lee Jackson Bowers, Mary Eigensatz Flower.
 EAGLE ROCK CITY—H. Leora Johnston.
 EL CAJON—Emma R. Stough.
 EL CENTRO—Elmer A. Todd.
 EL MONTE—Mrs. J. A. Cawood.
 EXETER—Calva Marie Stuart.
 FRESNO—Myra Aarestrup, Mary E. Geerts, Mildred Lee Lynch.

FULLERTON—Clara Newcomb Askin.
 GLENDALE—S. Gertrude Champlain, Bernice Hill, Alice Roe, Ruth Bagnell Townsend.
 GLENDORA—Phoebe H. Appy.
 HERMOSA BEACH—Florentine Shaw.
 HOLLYWOOD—Sarah Layne, Gladys T. Littell, Suzanne Joyce Spear, H. E. J. Vernon.
 HUNTINGTON PARK—Sylvia S. Brownfield, Frederic Grotton.
 LA HABRA—Ethel B. Phillips.
 LODI—Blanche K. Davies.
 LONG BEACH—Mabel Lewis, Norma Reynolds, Stella A. Schwenker.
 LOS ANGELES—Mary Christine Albin, Mr. and Mrs. Abby De Avirett, Ramona Baker, Raymond H. Baldwin, Grace M. Bishop, *Edna Cooke, Adele Dorothy Davis, *Raymond G. Hand, Flora Elizabeth Holst, Verda Mae Langston, Mrs. R. C. Larkin, Lydia Elizabeth Lewis, Coleman B. Long, Mrs. John Madison, Ann Etta Mayr, J. Franklin Newman, B. H. Pearson, Mrs. Chas. Peck, Charles E. Pemberton, N. L. Ridderhoff, Howard D. Sellers, Hazel Haskin Smith, Lou Etta Sutherland, Edna Thompson, Thelma C. Vivians, Mrs. Ewart Williams, Daisy Winfrey, Emil L. Winkler.
 LOS GATOS—Emily L. Baker.
 MODESTO—Carrie B. Curtis.
 MOUNTAIN VIEW—Maud Rinaman.
 NAPA—Gertrude E. Lamdin.
 NILES—Charlotte Huntley Foster.
 OAKLAND—Mabel Viola Asprooth, Ida M. Borncamp, *Lillian M. Bostick, Clara Crouch, Lillian Cushing, Eva May Garcia, W. C. Van Buren.
 ONTARIO—Margaret S. Copeland, James Neil North.
 PACOIMA—*Mildred M. Allum.
 PALO ALTO—Grace Isabelle Osmonson, Kathryn D. Stewart.
 PASADENA—Rita B. Ackerman, Edna Althouse, Marion M. Anderson, Alice Coleman Batchelder, Mrs. Henley Bussing, Myrtle Eyear, Morton F. Mason, George Arthur Mortimer, Harold Porter Smyth, Olga E. Stallfort.

PITTSBURG—Mrs. C. T. Rouner.
 POMONA—Ethel S. Bresnahan.
 REDLANDS—Alice M. Gibson.
 REDWOOD CITY—Mrs. C. O. Bentley.
 RICHMOND—Mary May Kleinkauf.
 RIVERSIDE—Florence E. Lorbeer, Minnie Buchner Porter.
 SAN ANSELMO—Velma Walder.
 SAN DIEGO—Leila Black, Florence M. Bradley, Eva N. Groves, Fred A. Groves, Maud Holcomb Lydick, Helen M. Perlatti, Mrs. H. W. Sharman, Etta Smith Snyder, Mrs. J. I. Ward.
 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 RAFAEL—Marie Obenchain.
 SANTA ANA—Fredda Moesser Barger, Jennie May Dady, 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, Mrs. F. L. Ober, Hugo Scherzer.
 SANTA PAULA—Alice Bale.
 STOCKTON—Mary Evalyn Knox, Cora B. Meyers.
 SULTANA—Mrs. Lee Jackson Bowers.
 UPLAND—Bertha C. Palmer.
 VALLEJO—Bessie N. Butler.
 VENICE—Minnie Eastman.
 WEST LOS ANGELES—Ella May Adams.
 WHITTIER—Lulu Goodlander Cunningham, Louise W. Harmon, Clara B. Saxman.

Colorado

ALAMOSA—Gladys Helen Hood.
 ARVADA—Maude Beugley.
 BENNETT—*Evie Wagner.
 BOULDER—*Mrs. D. J. Calhoun, *Mrs. Wm. F. Estey, *Harriet L. McCuskey.
 BRIGHTON—*Grace Griffin, *Mrs. Verner Smith.

DOMESTIC BRANCHES—Continued

Affiliated Schools and Teachers

(Alphabetically arranged)

Colorado—Continued

CANON CITY—Julia Newell Chappell,
Robert Lithgow Dick, B. Ruth Goetz,
Mrs. A. Hoffman, Martha Louise Logan,
Phena Mae Moyle, Hazel Holman Reiter,
Helen S. Wilson.
COLORADO SPRINGS—Wilber L. Gough,
Beryl Griswold, E. D. Hale.
DENVER—Anna H. Alexander, Hermanna
J. Bigler, Ada R. Bloodorn, *Clifford C.
Brown, Mrs. J. R. Brown, *Roy E. Culler,
*Murrel Dunn, Edward B. Fleck, Sybil A.
Hosmer, Mrs. E. P. Klein, Miriam Grant
Lindee, Florence Lovett, *Helen Mae Mar-
tin, *Mrs. B. V. McCready, *Mrs. E. R.
McElroy, Mary Jane Meyers, *Edith B.
Oaks, *Margaret K. Rosche, *Martha G.
Steele.
EASTLAKE—*Alma S. Elmore.
EATON—*Cora Fleming.
EDGEWATER—Mrs. W. J. Shaffer.
ENGLEWOOD—*Lois Owens.
FLORENCE—Mrs. M. E. Adkinson.
FORT COLLINS—*Ft. Collins Academy of
Fine Arts (Marguerite Todd Worthy),
*Montrose-Graham Conservatory (Lillian
Montrose-Graham), *Elizabeth F. Mari-
ner.
GREELEY—Mrs. Laurence M. Thompson.
LONGMONT—Bessie Bennewitz, *Cecile
Carlyle, *Mary B. Findley, Mrs. Monroe
Markley.
LOVELAND—*Amorita Fauver, *Mrs. A.
B. McWilliams.
MONTE VISTA—*Velma Assay, *Thomas
F. Drysdale.
PUEBLO—Jeannie MacGregor Rettberg,
Mrs. Roger Wheldon.
SALIDA—James S. Ramey, Margaret B.
Rhodes.
STERLING—Anna B. Lyman.
TRINIDAD—Laura Tichenor Beaver.
WALDENBURG—Caroline S. Young.

District of Columbia

WASHINGTON—Lois E. Hicks, Helen
I. Lott, Fanny Roberts.

Florida

DELAND—Gertrude Barnett.
KISSIMMEE—Pearl Wheaton.
MIAMI—Louise W. Warren.
ORLANDO—Edna Ingold.
ST. PETERSBURG—Gertrude Delano,
Mary Elliott, Florence Wilson.
SANFORD—Etho Allingham.
TAMPA—Mary Elliott, Hulda Kreher,
Thelma Dorris Mote.

Georgia

ALBANY—Carrie Shook.
AMERICUS—Kate Land.
ATLANTA—Annie May Carroll, Merrill
Hutchinson, Evelyn Jackson, Jessie Dav-
enport Jones, Florence Watson, Ruth
Weegand.
BLAKELY—Annie V. Womack.
CEDARTOWN—Helen Purks.
CORDELE—Mrs. Thomas Thompson.
DUBLIN—Grace Cowart.
GRIFFIN—Nettie Sherwood.
LA GRANGE—Viola Burks, Jeannette Wil-
hoite.

MACON—Kate Henderson, Marianne Jones,
Mrs. W. O. Reeves, Mrs. W. W. Solomon.
MARSHALLVILLE—Mary D. Baldwin.
MOULTRIE—Mrs. W. E. Hipsman.
ROME—Amelia C. Berry.
THOMASVILLE—Mary B. Harrison.

Idaho

KIMBERLY—*Mrs. H. T. West.
TWIN FALLS—*Eula Masoner Conner.
WALLACE—Rena Albinola, Ellen C.
Smith.

Illinois

ARLINGTON HEIGHTS—Celia A. Hau-
sam.
ARROWSMITH—Ethel K. Wheeler.
ARTHUR—*Inez D. Galbreath, Florence
Winings.
ATHENS—Harriett Swingle.
ATLANTA—Miss Harville Crandall.
AURORA—*Maude Dewey, *Anna Lar-
gent, Burdell Sorenson, Alice D. Wer-
nicke.
BARRINGTON—*Hazel York.
BARRY—*Lois Bartholomew.
BATAVIA—Ralph Norman Peterson.
BELVIDERE—*Ethelyn Beckus, Alma
Aline Olson.
BENSENVILLE—*Florence W. Kramp.
BENTON—*F. H. Wykes.
BERWYN—Anna Tomlinson Boyd, Mary
Rives Brown, Gladys Coleman, Evelyn
Frisby, Natalie Kastel, Sylvia Konva-
linka. (See also Page 42.)
BLOOMINGTON—Vera Pearl Kemp, Ma-
bel D. Orendorff, Mabel Pitney, Mabel
Jones Pitts, *Hermann Schwiemann, Clara
B. Wilson.
BLUE ISLAND—(See Page 42.)
CAMP POINT—*Gertrude Grose.
CENTRALIA—Mrs. Emmer E. Harmon,
*Theresa Peifer.
CHAMPAIGN—*Mrs. Charles F. Cream-
er, *Vena Margaret Harry, *Lester Van
Tress.
CHICAGO—(See Page 42.)
CHICAGO HEIGHTS—*Lulu Fleming.
CHILLICOTHE—Mabel Tawney.
CICERO—Jessie B. Robinson, Sister Pel-
agia Daniels, Anna Straka. (See also
Page 42.)
CLINTON—*Mrs. R. O. Fortner.
COLFAX—Cleo Fern Ritchie.
DANVERS—*Pauline Linse, Florence Mil-
ner, *Jennie Vernae Zook.
DANVILLE—*Amy Laker, *Agnes D. Mc-
Clure, Emily L. Moore.
DECATUR—*Josephine Archibald, *O.
Brubeck, *Mrs. Leroy Reynolds.
DE KALB—*Aune Huhta, Fern Pahaly.
DES PLAINES—*Alma E. Grambauer.
DE WITT—Alta E. Lafferty.
DIXON—*Maude Goodsell.
DOWNERS GROVE—Geraldine Lacey.
DOWNS—Mrs. E. C. Williams.
DUQUOIN—Mrs. H. O. Pope.
DWIGHT—*Elsie F. Earley.
EARLVILLE—*Charles Wiley.
ELDORADO—*Virginia Wise.
ELGIN—Mrs. R. A. Adkins, Elizabeth
Johnson, Ruth Gifford Preston, Annie
W. Rowland, Sadie Stuart.

ELMHURST—*William F. Bertram.
EL PASO—*Josephine E. Michels.
EVANSTON—*Mrs. A. D. Bodfors, Mrs.
Ralph D. Salisbury, *Esther Schluter.
FAIRFIELD—*Mrs. Ben C. Boggs, Lila
Stonemetz.
FRANKLIN—*Emma Burnett Calhoun.
FREEPORT—Florence Griswold.
GALESBURG—*Ruth M. Duggan, *Con-
stance French, *Harriet Kimpton,
*Maude Alma Main, Muriel Jennings
Schori, Marie Swanson.
GIBSON CITY—Zelah Newcomb.
GILSON—*Gladys O. Upp.
GLENCOE—Ethel M. Parry.
GREENUP—*Mrs. J. A. Campbell.
HILLSBORO—Mabel I. Robbins, Ida
Truitt.
HOLLYWOOD—Mrs. W. C. Overholt.
IRVING—Ethel Stump Neisler.
JACKSONVILLE—*Stella A. Ring.
JOLIET—*Mae A. Hendrick, *Isabel V.
Hill, *Mme. Janoffska, *J. Wallace
Spears.
KANKAKEE—*Florence Bente.
KELL—Sheila Hodges.
KEWANEE—*Lillie E. Anderson, Mrs. B. J.
Brynilds, Mrs. J. L. Jarboe, *Dagney John-
son, *Effie Trisler.
LA SALLE—*Hugh C. Price, *Hubert
Kaszynski.
LEE—Helma Eden.
LELAND—*Ruby A. Hanson.
LIBERTY—*Maud C. Lucas.
LINCOLN—*Paul Merry.
LOCKPORT—Mrs. S. J. Gains, *Victor A.
Pesavento.
LOMBARD—*Mrs. Arzel P. Kroeger.
MACOMB—*Mrs. H. H. Harris.
MALTA—*Dorothy Banfield, Cora Wilson.
MANVILLE—*Helen McVay.
MARSEILLES—Mrs. A. H. Simmons.
MARSHALL—*Hazel Rupert Evans.
MAYWOOD—(See Page 42.)
MINONK—*Mrs. Harrison Parks.
MOMENCE—*Bertha A. Durham.
MONMOUTH—*Maude Alma Main.
MONTICELLO—*Amy Hefner.
MORRIS—*Verna Nelson.
MT. AUBURN—Valera Berry.
MT. CARMEL—Miss E. Keneipp.
MT. VERNON—*Zelma M. Eddy.
NAPERVILLE—*Grace Fredenhagen, Sis-
ter M. Conradina.
NEWARK—*Mary S. Freeman, Mina Ruth
Koska, Emma Mathre, Julia Severson.
NILES CENTER—Sister M. Catherine.
NORMAL—*Ella Jorgensen.
OAK PARK—(See Page 42.)
OGLESBY—*Mrs. J. R. Bent, *Pauline
Harth.
OLIVET—*Esther Canaday.
OTTAWA—Myrtle Bernetta Foxford,
Elizabeth Malcolm, Mrs. Thos. W. Max-
well, *Mrs. W. C. Paisley, Emma Rebec-
ca Rorem.
PALESTINE—*L. Paul Brown.
PARK RIDGE—*Edward G. Hill, *Geo.
R. Keck, *Helen Julie Keller.
PAW PAW—*Orla Nangle.
PAXTON—*Anna Lundeen.
PEKIN—*Minnie Huffman, *Mrs. M. E.
Tambling.

DOMESTIC BRANCHES—Continued

Affiliated Schools and Teachers

(Alphabetically arranged)

Illinois—Continued

PEORIA—*Miss C. E. Burkhalter, Clara E. Doyle, *Emma Ehlen, Marguerite Evans, Ella Iben.
PEOTONE—*Irene Rathje, *Bonita M. Siemsen.
POLO—Ina C. Reed.
PONTIAC—Mary Fillingham, Genevieve McGreevey.
PRINCETON—Vinnie Pauline Thompson, *Rosalie Tragordh.
QUINCY—*Bessie Beach, *Walter H. Tanner.
REDDICK—Viola Prussner.
RIVERSIDE—Gladys M. Cameron, *Ceacilia C. Hudson, Pearl Matthews.
ROCKFORD—Sigrid T. Anderson, *Mrs. A. D. Bodfors, *Ralph H. Brigham, *Margaret Dyer, *Ethelyn R. Eyster, Mary Carolyn Gentzhorn, *J. W. Johnston, *Lillis M. King, *Wyota Nashold, *Mary Richardson, Mrs. Callian Schryver, *Mrs. Frank M. Seager.
ROCK ISLAND—*Frank Freistat, *Suzanne J. Meehan.
ROSCOE—Alla Sammons.
ST. CHARLES—Eva Hunt Lacy.
SAN JOSE—Alma Adolph.
SAVANNA—*Mrs. W. G. Kent.
SENECA—*Julia Whalen.
SERENA—Hannah M. Ness.
SEWARD—Stena Jansen.
SHRIDAN—Florence Lacart.
SPRINGFIELD—*Ethel M. Bryant, *Margaret Chambers, *Margaret Nelson, Helen Nettleton, *Lillian Rittenhouse, *Alice W. Tilley.
SPRING VALLEY—*Mrs. Archie J. Foley, Clara Hassler.
STERLING—Mabel M. Philips.
SYCAMORE—*Mrs. Fred Meyers, Jr.
TAYLORVILLE—*Anna Johnston, *Nellie M. Thompson.
URBANA—*Bonnie J. Douglas, *Mrs. Harold Iles.
VIRGINIA—*Iva M. Lancaster, *Maybelle Nagel.
WAUKEGAN—*G. W. Drobegg, Mary H. Love.
WAVERLY—*Bess L. Bradford.
WAYNESVILLE—Litta Hunt.
WHEATON—*Mrs. Wm. Kuntze.
WILMETTE—Mrs. Ernan Akely.
WOODSTOCK—*Mrs. E. E. Bokemeier, Mrs. William Charles, Vera Hughes, Carrie Lawson.
YORKVILLE—Julia Knudson.

Indiana

ANDERSON—*Donnave Gardner.
ATTICA—*Mrs. M. L. Clow.
BLUFFTON—*Anna M. Eufinger.
BOURBON—*Gladys Blue.
BREMEN—*Beata E. Bartels.
CARTHAGE—*Alta H. Carr.
CHESTERTON—Marie Hjelm, *Irma M. Stephens.
CHURUBUSCO—Anna Van Hibbs.
COLUMBIA CITY—*Vera Gargile, *Ruby E. Herriman, *Leona Smith.
COLUMBUS—Mary Alice Snyder, Nellie Sparks, Mabel Tillman Suverkrup, Leona Trembly.

COVINGTON—Lola Beck.
CROTHERSVILLE—Lucy M. Ritz.
CROWN POINT—Nettie Barman.
CULVER—*Beatrice Irene Goss.
CYNTHIANA—Fern McElroy.
EAST CHICAGO—Nellie Sparks Muha, Lucille Rhea.
ELKHART—Susan Brennan, Ella De Camp, *Fern Gertrude George.
ELWOOD—Sister M. Dorothea, *Viola Swihart.
EVANSVILLE—Glennie Barr, Otto P. Schwitz, Albert Foster Smith.
FT. WAYNE—*Ruth Evelyn Castle, *Marrian Zeigler Darrow, E. J. Germann, Charles H. Marsh, *Ethel Rogers, *Gertrude Schick, *School of Fine Arts (W. Meryle Hammond), Adel Weber.
GARY—*Lois Helen Albright, Helen Borman, Jessie Edwards Carlberg, *Mary S. B. Dickson, Tessa Whitney Eason, *Mrs. L. A. Halgesson, Mrs. E. W. Norris, *Louisa A. Quillen, Carl L. Reif.
GOSHEN—*Elma M. Long.
GREENTOWN—*Hazel Naffziger, *Charlene Erwin.
HAMMOND—Mabel Marie Byrnes, Eileene Norris.
HARTFORD CITY—*Opal Greenlee, *Isaac E. Norris.
HOBART—Elbert N. Ripley.
HUNTINGTON—*Alice Fondy, *Huntington Music Studios (Esther Davis), *Mrs. Mark Riseborough.
INDIANA HARBOR—*Micheal J. Serbu.
INDIANAPOLIS—Elsie Adams, Geneva M. Boettcher, Muriel Payne Conger, Lillian C. Greene, *Pearl M. Greulich, Mabelle Hendleman, *Ina Houser, Indiana Central University, Indiana College of Music and Fine Arts, *Bertha Jasper, Flora Ethel Lyons, Arthur G. Monninger, *Laura Craig Poland, Margaret Elenora Rasbach, *Alta Louise Thomas, Corrine Wilson, *Mary Clark Woodruff, Zillah Worth.
KENDALLVILLE—*Mildred Cornell.
KOKOMO—Ethel Alexander, *Mrs. C. H. Brown, Fred Gaylord Cline, *Mrs. Frederick Henderson, Marian Howell, Elma C. Nesbitt, Mrs. Edward Penn, *Elta S. Straughn.
LAFAYETTE—*Sister M. Leonilda.
LA FONTAINE—Mrs. C. G. Smallwood.
LA PORTE—*Edward Soetje.
LEBANON—Thyrza McKinley.
LEWISVILLE—*Faye Vanderbeck.
LOGANSPOUT—*Dan W. Erb.
LOWELL—Nora L. Pattee, *Sister M. Casilda.
MARION—*Martha Houser, *Isaac E. Norris, Aimee Reardon, *Edward Turechek, *Grace Jean Willen.
MARTINSVILLE—*Rena I. Carver.
MICHIGAN CITY—*Mildred D. Eddy, Helen M. Kramer, *Mary May Wilson.
MONROEVILLE—*Ethel C. Webb.
MT. SUMMIT—*Mrs. Lee Richey.
MUNCIE—*Jeanette M. Orr, *Harry W. Thomas.
NAPPANEE—*Joy Bourne, *Cora Stuckman.

NEW ALBANY—Amalie H. Scharf, Maude E. Thomas.
NEWCASTLE—*Ethel Fadely, Mrs. Cleo Mourer, *Donald E. Rogers.
PENDLETON—*Florence Sherwood.
PERU—*Caroline E. Hiner, *Vivian L. Smith.
PLYMOUTH—*Lyla Mae Casterline.
PORTLAND—*Laura Craig Poland.
RICHMOND—Mildred Schalk.
ROANOKE—*Gertrude Hill.
ROCHESTER—*Irene Fultz.
RUSSIAVILLE—Clara La Mar.
SOUTH BEND—*Gertrude Frepan, *George Z. Gaska, Ruth B. Grove, *Ruth Kise, *Theophila Makielski, Mildred Miller, Otilla Myers, *Eleanor Roenser Shonkwiler, Helen Schlegel, Bernice A. Simpson, *South Bend Conservatory, *Dorothy Zimmerman.
SPICELAND—*Hazel Scott Curry.
SYRACUSE—Mrs. H. D. Cress.
TERRE HAUTE—*Amelia A. Meyer, *Adeline G. Schulmeyer, *Florence Sidenbender, *Eda B. Steinacker.
TIPTON—Sister M. Madonna, Sister Mary Xavier.
VEEDERSBURG—*Mrs. Alfred J. Hesler.
WABASH—*Josephine Alexander, *Winifred McClure.
WALKERTON—*Alice Barney.
WARREN—*Pearl Smith.
WARSAW—*Katherine Coyle, *Warsaw Conservatory of Music.
WEST LAFAYETTE—*Winifred S. Graves.
WEST TERRE HAUTE—*Mrs. J. B. Newland.
WOLF LAKE—*Veva Gray Koontz.

Iowa

AMES—*Mrs. P. E. Jackson.
ANAMOSA—Florence L. Hale.
ATLANTIC—Marie Cavenaugh.
BLOOMFIELD—*Mrs. O. E. Hirt.
BURLINGTON—*Maude Alma Main.
CEDAR RAPIDS—Marie M. Muma.
CENTERVILLE—*Edith P. Davis.
CHURDAN—Mary B. Perkins.
CLARION—Mrs. W. D. Pardun.
CLEAR LAKE—*Maude E. Anderson.
CLINTON—*Sue H. Bowers.
CORNING—*Mrs. Norman Magnusson.
COUNCIL BLUFFS—*Bernice Dewey, *Edith M. Wright.
CRESCO—Berenice E. Laidlaw.
DANVILLE—*Jeanne Moehn.
DAVENPORT—*Orville Foster, *Maud Wettstein.
DES MOINES—Agnes V. Flannery, Elthea B. Tupper.
EAGLE GROVE—*Pauline Kubitschek.
ELKHART—*Virgie M. Besser.
FORT DODGE—*Anita Jameson.
FORT MADISON—*Byrdie Zwald.
GLENWOOD—Mrs. R. E. Humphrey.
GRAND VIEW—*Hazel McCulley.
HAMPTON—Jacqueline Etter.
HEPBURN—Jennie Irene Young.
HUMBOLDT—*Esther Rossing.
IMOGENE—Eva Allshaus.
MARION—La Verne M. Crew.
MARSHALLTOWN—*Marjorie Busch, Ruth Eichorn, Carrie B. Pinneo.

DOMESTIC BRANCHES—Continued

Affiliated Schools and Teachers

(Alphabetically arranged)

Iowa—Continued

MASON CITY—*Mrs. C. E. Cooper,
*Winifred Kuehn, *Bertha Patchen,
*Ellen M. Smith.
MELBOURNE—Clemma Winslow Hamler.
MISSOURI VALLEY—*Mrs. Guy R. Smith.
MT. PLEASANT—*Blanche Thorson.
MUSCATINE—*Alice Chase.
NEVADA—Eva V. Kurtz.
NEW HAMPTON—Mrs. Frank J. Rehorst.
NICHOLS—Mrs. Walter Elder.
OSAGE—Sister Mercedes, *Perna Miner
Whitney.
POCAHONTAS—*Mrs. I. H. Brokaw.
RED OAK—Eva Kerrihard, Mabelle Re-
miers.
RICEVILLE—*Mrs. Daniel S. Foster.
RINGSTED—*Mrs. W. Elsh.
ROLFE—*Amy Ireland.
SAC CITY—*Charles H. Lawrence.
SHENANDOAH—*May Whitney Farn-
ham, *Harold M. Greenlee.
SIOUX CITY—*Gertrude Hollenbeck,
Cora Kilroy, Louis Gilbert Piaggi, Pearl
G. Van Pelt.
SPENCER—J. Elliot Gould, Laura Waters
Gould.
STANTON—*Waldo B. Nielson.
WATERLOO—*Neva W. Ellsworth, *Al-
berta E. Remick, *A. T. Schmott, Eliza-
beth Yaggy.
WEBSTER CITY—*Ruth Stevenson.
WEST UNION—Sarah E. Hobson.
WILTON JUNCTION—Mabel Deweese.

Kansas

CHENEY—*Alma M. White.
CONCORDIA—Elizabeth O'Reilly.
DODGE CITY—Helen Stahler.
EVEREST—Mamie O. Madsen.
GLASCO—*Anna Olson.
JAMESTOWN—Myrtle Spicher.
KANSAS CITY—*Della Ireton, *Ora K.
Richardson.
KINGMAN—*Leona E. Potter.
LINDSBORG—Florence M. Foster.
MELVERN—Mrs. Freddie Judd.
PEABODY—Mrs. D. M. Greene.
TOPEKA—*Annie M. P. Bundy.
WICHITA—*Reno B. Myers, *Minnie N.
Nash, *Nellie Travis, *Alma M. White.

Kentucky

CENTRAL CITY—Lula Boyer, Mattie Ed-
munds Vicks.
HARRISBURG—Ida Rena Van Diver,
May Wilmore.
HENDERSON—H. E. Von Tobel.
LAWRENCEBURG—Lena Frazier.
LEXINGTON—Helen M. Hair.
LOUISVILLE—*Mrs. J. F. Duesler, Mar-
garet McLeish, Nellie M. Meyer, *Anna
M. Schmidt, Karl Schmidt.
OWENSBORO—Mrs. S. A. Burns, Mrs.
Nester Howard, Olivia Stuart, Ida
Whitaker.
SEBREE—Lucy Sellers.
STANTON—*Mrs. W. L. Browning.
WINCHESTER—Mrs. Fred Broadhurst.

Louisiana

HOMER—Lola W. O'Ferrall.
KINDER—Olivia O'Neil.

MINDEN—Lavinia Shealy.
NEW ORLEANS—Kathryn Dykers, Mrs.
K. C. Trauth.

Maryland

BETHESDA—Dorothy R. Menefee, Amelia
Olmsted.
CUMBERLAND—Alice Louise Mecusker,
Vera Scott, Marguerite Witwer.
FROSTBURG—Agnes Ruge, Joseph Wil-
liams.
GRANTSVILLE—Beulah Engle.
HAGERSTOWN—Roy A. McMichael.
HYATTSVILLE—Mrs. Starr P. Sprinkel.

Michigan

ADRIAN—Irene E. Murphy, Mae Louise
Wright.
ALBION—Jennie A. Worthington.
ALLEGAN—*Mrs. H. H. Cook, *Minnie
M. Green.
BANGOR—Thelma Dell Dostator.
BATTLE CREEK—Olive A. Bodine, Lettie
Bradley, *Beulah Caldwell, *Lovona
Johnston, *Winniefred Kingsley.
BELDING—Carl W. Baker, Retta O.
Baker.
BENTON HARBOR—*Bonnie McKahan,
*Louise Scott, *Alice K. Wroten.
BERRIEN SPRINGS—*Mr. and Mrs. Bert
Summers.
BLISSFIELD—Mrs. Anson Dickinson, Ara-
bella Collins Porter, Alma Tagsold.
BRITTON—Carmen Gobba Brown.
CADILLAC—F. J. Radey.
CARO—Frank Campbell.
CASSOPOLIS—*Mabel Morris.
CHARLOTTE—*Edith Bryan.
CLARE—*Frances Jackson.
CLIO—J. C. Peters.
COLDWATER—*Donna M. Fielder, *Nat-
alie Pague.
CRYSTAL FALLS—*Hilda Luoma.
DECATUR—Aileen Bennett.
DETROIT—Mrs. O. M. Bedford, Elsa
Bock, Agnes D. Bridgman, Hugo Burger,
B. Helen Carroll, Detroit College of
Music, William Fishwick, Adah Hemen-
way, Jennie C. Kern, Lucy G. Lee,
Theophile E. O'Kroy, Ruth Perry Shaw,
*Emma A. Watson, Clara E. Waldron,
Charles L. Wuerth.
DOUGLAS—M. Lenore Spencer.
EAST LANSING—*Blanche B. Coggan.
ECORSE—*Horace W. Flinders.
ESCANABA—Alma Duford Joint, Mabel
Summers.
FAIRGROVE—May I. Cornell.
FERNDALE—Irene Oberliesen.
FLINT—Helen Graham, Wayne A. Pat-
terson.
FORDSON—Florence Carroll.
FREMONT—*Jennie M. Clark.
GRAND HAVEN—Iola C. Emery, Jean-
nette Pofahl.
GRAND RAPIDS—*Mrs. Xaveria Voight
Kelling, *Edith Lewis, *Alyce Vander
Mey, Marie Obenchain, *Helen Rowe,
*Bertha Sekell, Sister M. Wilhelmina,
*Marie Trapp.
GREENVILLE—*Blanche de Spelder.
HARTFORD—*Mamie Howes.

HASTINGS—*Mrs. I. J. Smith.
HOLLAND—*Johanna Boersma, *Clarence
Dykema, *Sarah Lacey.
HOLTON—*Doris Ione Proctor.
HOPKINS—Irene V. Reading.
HUDSON—Immaculata Haley, Ona Myers,
Frances Snyder, Nellie C. Taylor, Velma
Taylor.
IRON MOUNTAIN—Edith Pohja.
IRON RIVER—*May Jolly.
IRONWOOD—Ravenna Wright.
ITHACA—*Nina Burt.
JACKSON—*Laura M. Koch, *J. Adam
Geiger, *Myrtle Lawrence, Gilberta Mit-
chell, John A. Rath, *Dudleigh Vernor.
JONES—Virginia Peters.
KALAMAZOO—*Frances Leavens, *Vic-
toria McLaughlin, Mrs. Walter Fair
Pearson, *Leta G. Snow, *Frieda Snow
Wall.
LAWTON—*Gladys Phillips.
MANISTIQUE—Mary Kirby Mitchell,
Anna Corryell 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 Dehn, *Grace S.
Pelton, Mrs. Eliot W. Rice.
MONROE—Anna Kopf Osgood, Garnet
Wahl.
MONTAGUE—*Clara L. Springer.
MT. PLEASANT—*Edna H. Fuller.
MUSKEGON—*Ethel H. Misner, Mrs. F.
A. Schuler, *Sophie Van Andel.
MUSKEGON HEIGHTS—*Ruhama John-
son.
NASHVILLE—*Lela Roe.
NILES—*Lena Lardner, *Mrs. V. N. Tag-
gett.
OWOSSO—C. Herbert Johnson.
PALMYRA—Mae Louise Wright.
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. Bied, Maleta Belle
Clark, Harriet Coon, *J. G. Cummings,
Mrs. George Fritz, *Myrtle Hubbard,
*F. Rena Jerome, Harriett Kren, Lena
Kreuchauf, Mrs. F. W. Perry, Catherine
Sager, Marion S. Schaberg, *Orpha B.
Vincent, Grace Lewis Weckbaugh, *Louis
F. E. Witt.
ST. JOHNS—*Grace M. Coon.
ST. JOSEPH—*Wm. F. Herrmann.
ST. LOUIS—*Katherine Warner.
SAULT STE. MARIE—James L. Buck-
borough, Ruby Sass Comb, Mrs. H. M.
Edmands, Marie A. Fournier, Mrs. L.
McPike, Mrs. J. E. Whalen.
SCHOOLCRAFT—*Mrs. E. W. Pursel.
SOUTH HAVEN—Mary Irene Shoemaker.
STAMBAUGH—*Esther Gehlhoof.
THREE RIVERS—Mrs. Henry J. Klein-
huizen.
TRAVERSE CITY—Lola Lutman, Margaret
Moffatt.
TROY—Olive M. Hart.

DOMESTIC BRANCHES—Continued

Affiliated Schools and Teachers

(Alphabetically arranged)

Michigan—Continued

VANDALIA—Virginia C. Peters.
VASSAR—*Ardath Bratt, E. Grace Hough,
Laperta Ball Ingersoll, Mrs. Eric Rachla.
VERMONTVILLE—Jennie E. Martin.
VERNON—Mrs. C. L. Crandell.
VICKSBURG—*Mrs. Merritt Harper.
WALDRON—Mary Crance, Carietta Meyers.
WHITE HALL—*Lucile Lauterberg.

Minnesota

AUSTIN—Sue T. Basford, Mrs. G. H. Ten Broeck.
BRECKENRIDGE—*Sister Stanislaus.
BUHL—*Mrs. W. H. Bastien.
CANBY—Mabel C. Moen.
CHATHFIELD—Nona Caw.
DETROIT LAKES—*Mrs. E. E. Hoit.
DULUTH—Frieda Beier, Mrs. E. D. Edson,
Flaaten Conservatory, Grace Ann Mc-
Aleavey, Mary E. Thorburn.
ELY—Impi Keranen.
EVELETH—Mrs. M. J. Prebille.
FAIRMONT—Mrs. S. H. Merrill.
FERGUS FALLS—*Halden's School of
Music (Ruth Halden).
GLENWOOD—*Hilma S. Larson, *Mrs.
G. C. Torguson.
HARRIS—Myrna Runkog Nordin.
HASTINGS—Mary Kranz.
HATTIESBURG—Mrs. A. T. Hallock.
HIBBING—Mary A. Meloche.
KENYON—Sigrid Sundry.
MADELIA—Gertha Jensen.
MAISON—Mrs. H. M. Femrite.
MENTOR—Mrs. W. H. Frey.
MINNEAPOLIS—Angeline E. Buisson,
Bertha D. Canney, Elizabeth Cohen,
Mary Louise Evertz, Anna M. Fardahl,
Elsa Caroline Henke, Margaret Johnson,
Mrs. Louis J. Maschka, Emma Olson,
May H. Penberthy, Clara Rekstad, J.
Frances Rogers, Mrs. J. B. Rosenberger,
Herman A. Ruhoff, Bernice E. Smith,
Edwina Wainman, C. G. Warmelin, Grace
L. Zimmerman.
NASHWAUK—Sophie W. Rustan.
NORTHFIELD—Genevieve Felland, Ella
D. Hopeman.
ORTONVILLE—*Mrs. Marvel S. Linde-
man.
OWATONNA—Archibald S. Bossart.
PAYNESVILLE—*Reinhold S. Weber.
PIPESTONE—Adah Nash.
RED WING—*Clara S. L. Arndt.
SAUK RAPIDS—*Sister De Pazzi.
STEWARTVILLE—Mrs. Jackson Cussons.
ST. CLOUD—*Sister Vincent de Paul.
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.
WADENA—*St. Ann's Conservatory (Sis-
ter M. Regis).
WAVERLY—Mary C. Nolan.
WILLIMAR—Helen Jenness.

Mississippi

BELZONTI—Alice S. Roe.
BROOKVILLE—*Mrs. N. C. Moncrief.
CARROLLTON—Sallie Harvey Bingham.

COLUMBUS—Grey Irion, Sulu C. Stovall.
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.
FOREST—Olivia Haralson.
FULTON—Nellie Cowden.
GLOSTER—Mrs. H. B. Miller, Helen Whit-
tington.
GREENWOOD—Anne Hamilton Craig,
Josephine Duggan, Mabel Scott.
GULFPORT—Mrs. T. A. Robinson.
HATTIESBURG—Ethel Powe.
HICKORY—Lora Belle Gilmore.
HOUSTON—Virginia Harrington.
LAUREL—Mrs. Chas. E. Beers, Mrs. T. F.
Buntin, Mrs. C. S. Tuller.
LIBERTY—Winifred Causey.
MERIDIAN—Mrs. E. H. Hart, Kate D.
McRaven.
OXFORD—Flora Buffaloe, Mrs. J. E.
Hargis, Mae Johnson.
PACE—Mrs. M. F. Davis.
SCOOBA—Mrs. W. S. Carter.
STARKSVILLE—Hortense Leveck, Mary
S. Ward.
TUPELO—Virginia Mitchell.
WIGGINS—Louise Barnett.

Missouri

BETHANY—*Lane Frisby.
BROOKFIELD—*Beulah B. Hunter.
CLARK—*Clara Spelman.
HARRISONVILLE—*Margaret Runnen-
burger.
HUNTSVILLE—*Leta Shotwell.
INDEPENDENCE—*Mrs. H. W. Harder.
KANSAS CITY—*Gertrude Concannon,
Anna J. Podusha, *Mrs. Eben White
Sloan.
KIRKWOOD—Ida Missildine.
MACON—*Mrs. W. D. Powell.
MOBERLY—*Ida B. Bibb, *Stella Price
Eisenstein.
OVERLAND—*Mae Edwards.
ST. JOSEPH—George A. Everest, Birdie B.
Lower.
ST. LOUIS—David F. Earle.
WASHINGTON—Mamie Ernest.

Montana

BILLINGS—Ethel Opie, Blanche McNeely
Ragsdale.
BOZEMAN—Lela M. Maxwell.
BUTTE—Margaret McHale, Elsa MacPherson.
GLENDAVE—Mrs. P. J. Moe.
HAVRE—Marie Yeon.
HELENA—Mrs. William Whalen.
KALISPELL—Mrs. G. W. Hunt, Irene Neil-
son.
LIVINGSTON—Jane Ninde.
MILES CITY—Esther Cox Benson.
MISSOULA—Leila McDonald, Mrs. Abby
Paxton Senior.
THREE FORKS—Laura Callaghan.

Nebraska

ALLIANCE—*Mrs. Elmer E. Saxton, *Mrs.
Hubert Shellenberger.
ASHLAND—*Howard F. Anderson.
BANCROFT—L. Wullenwaber.

BEATRICE—Mrs. M. S. Calvin, *Imogene
Scamman.
BELLWOOD—Sister M. Carmela.
BETHANY—Doris A. Knight.
BLOOMFIELD—Sister M. Ignatia.
BROKEN BOW—Taylor School of Music.
BUTTE—Sister M. Domitilla.
CHADRON—*Valesta C. Cushman, *Mrs.
C. B. Richert.
COLUMBUS—Mrs. W. H. Talmage.
COZAD—*Darlene B. Hughes, Isabelle
Rowe.
CREIGHTON—Helen Leone Sharp, Sister
M. Barbara.
ELGIN—Sister M. Palestrina.
EMERSON—Mary J. Heitzman.
FAIRBURY—Mary Kiesel.
FALLS CITY—*Maybelle Potect Denison,
Sister M. Anastasia.
FONTANETTE—Marilla Walsworth.
FREMONT—Marilla Maxwell, Florence
Mengel.
GENEVA—Eulalia M. Rickly.
GRAND ISLAND—*Emma Novy.
HOWELL—Sister M. Mica.
HUMPHREY—Lucille Welch Busch.
KEARNEY—*Lucy P. Hull, *State Teach-
ers' College.
LEXINGTON—*Laura Shaw.
LINCOLN—Helen Boyce, Helen Ila Curtis,
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, Amelia Debuse,
Lucy England, *Mrs. R. C. Griffith, Ger-
trude Hoden, E. M. Jones, Othelia Kinder,
Helen Mackin, Bessie B. Middleton, Edith
May Miller, Mrs. Geil W. McMonies,
Miriam Ruback, Georgia Way.
PETERSBURG—Sister M. Ernesta.
PIERCE—Martha L. Sehested, Sister M.
Genima.
PLATTSMOUTH—Lillian Freeman.
RANDOLPH—Sister M. Philippa.
STUART—Sister M. Lily.
TEKAMAH—Charlotte Coleman.
WAHOO—Mildred Ethyle Johnson.
WAYNE—Grace Dickson Keyser.
WESTON—Nita Samek.
WILBER—Cora Williams.

New Jersey

EAST ORANGE—Angelen Gifford Runser.
NORTH PLAINFIELD—Cecelia McGinty
Taylor.
TRENTON—Jean U. Kroesen.

New Mexico

ALBUQUERQUE—Gertrude Davidson
Ettie A. Gobbel, Louise M. Nichols.
E. LAS VEGAS—Alma Bland Rhodes.
HAGERMAN—Ethel Smith.

DOMESTIC BRANCHES—Continued

Affiliated Schools and Teachers

(Alphabetically arranged)

New York

BATAVIA—Alice D. Corbett, Olive L. Ebeling.
 BATH—Sarah E. Babcock, Flora Knight Mayer.
 BEMUS POINT—Martinette D. Drayton.
 BUFFALO—Leonard Adams, Erma H. Becker, William Benbow, Grace H. Chester, Marguerite G. Davison, Edmond Dowd, Nellie M. Gould, Otto Philip Hager, Elmer G. Henshaw, Henry W. Hoffman, Peter J. Jankowski, Ethel Lowry Kraus, Inez Whittaker Larkin, Gladys A. Mashke, Lauretta Allyn Meyers, Flora J. Miller, John Edward Miller, Mildred A. Moritz, Madeline E. Murphy, Katherine G. Randall, Alice M. Richards, Elsie May Schnautz, Blanche Sindecuse, Gertrude Thomas, Molly Thompson, Stanley Zakrzewski.
 CANANDAIGUA—J. Hart Kinsey.
 CARLTON—*L. Bernard Lynch.
 CHERRY CREEK—Mary J. Johnson.
 CLARENCE—*Florence Brunck.
 COLDWATER—Hazel Allen.
 CORTLAND—Louise Jones, Esther G. Robinson.
 DANVILLE—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.
 HAMMONDSPORT—Fanny Talmage Aber, Ivah Jacobus.
 HORNELL—Bertha Cadogan, Fanny H. Phillips, John W. Surra.
 JAMESTOWN—Flavia Corkery.
 LANCASTER—Phillip L. Kraemer.
 LINCOLN—Letta A. Parslow.
 MARATHON—Mary Beach Shevlier.
 MEDINA—Mrs. Ernest Hart.
 MT. MORRIS—Margaret Louise Pitt.
 NEW YORK CITY—Mabelle Nash.
 NIAGARA FALLS—Ruth Billet Davis, Ethelda Drummond, Mary M. Kain, Sybil I. Simmons.
 N. TONAWANDA—Mrs. Vernon W. Curtis.
 OSWEGO—James H. Lally, Joseph J. McGrath.
 OWEGO—*Mildred O. Baird.
 PINE PLAINS—Revilla Haight.
 PORT BYRON—Mrs. Elmer Clapp.
 RANDOLPH—Ida D. Pike.
 ROCHESTER—Alice L. Kellogg.
 SIDNEY—Helen T. Bartholomew.
 WARSAW—Erma Blanch Buck, Maybel E. Eisenbart.
 WILLIAMSON—Inez M. Clark.
 WILLIAMSVILLE—Mrs. George L. Maurer.

North Carolina

BREVARD—Clarice L. Lemons.
 BURLINGTON—*Daisy Carrigan.
 DURHAM—*Gilmore Ward Bryant.
 FREMONT—Ivor Aycock.
 GREENSBORO—Anna Nell George, Florence Hunt.
 HILLSBORO—*Walter Hamer.
 RALEIGH—Lovie Jones.

North Dakota

BATHGATE—Gertrude Lane.
 ELLENDALE—Jessie Howell Dunphy.
 HANKINSON—Evangeline M. Green.
 HETTINGER—Pearl Y. Herrick.
 JAMESTOWN—Caroline Kurtz Anderson.
 MINOT—*Mrs. D. Jessie Finley Riley.
 MONANGO—Harriet M. Caldwell, Vivian Moe.
 WAHPETON—*St. John's School (Sister Kathleen), *Wahpeton Conservatory of Music (George E. Miller).

Ohio

AKRON—Ruth Beveridge Berry, Mary Louise Costello, Francesco De Leone, Blanche I. Engler, Alma May Frase, Sallie Mae Glasgow, Edna Z. Heffley, Litta Peet Kilgore, Pauline Bierly Leffler, *Grace W. Lowery, Estelle Musson, Viola E. Paul, Melva B. Pollock, *Mary Frances Saffles, Gladys Hamilton Silver, Beulah Slaughter, *Blanche Stube, Edna Smith, Forrest Stump, *William Van Steenhoven, *Genevieve M. Williams, *Julia Witter.
 ALLIANCE—*Florence Henry, Mrs. Gvile Miller.
 ASHLAND—*Zora I. Buchanan, *Florence Huber, *Helen M. Rice, Jeanette Vanosdall.
 BARBERTON—Mrs. J. B. Chisnell, Mrs. G. H. Gillespie, Mrs. John F. Heimel, Florence Kriegbaum, Ida Howe Monk, Amanda Stadtmiller, *Georgette Warne, Mary Meyers Watson.
 BATH—Ruth Hopkins Scott.
 BEDFORD—Edith G. Dawson.
 BELLEFONTAINE—Adda Eddy, *Donovan Williams.
 BELLEVUE—Margaret Callaghan Friend, Katharine Lehmann.
 BLUFFTON—Mrs. H. B. Adams.
 BRYAN—Edith E. Donze, Isola Walters.
 BUCYRUS—*Mrs. J. W. Loomis, Eva E. Vollrath.
 CANTON—Laura Armitage, Anna Bramhall, Gladys C. Cook, Mrs. Homer C. Dickes, *Nellie J. Dretke, Evelyn Greene, June M. Gregory, *Giovanni Battista Grilli, Mrs. J. F. Koehler, Clifton H. Koffel, Magdalen Mueller, Alice N. Nudo, Florence M. Nusly, James Peterman, *Mrs. W. S. Poorman, Helen J. Popovici, Margaret Raz, Sisters of Mary, Sister M. Gregory, Anna Swallen, *Mrs. Austin Walter, Ruth La Verne Zellers.
 CHAGRIN FALLS—Florence M. Barrows.
 CINCINNATI—J. C. Ringwald.
 CLEVELAND—*Laura Louise Bender, Harry D. Fay, Mrs. C. H. Irving, Malvina G. Klein, Edna Baird Takken, Franklin B. Taylor, Alice E. Willson.
 CLEVELAND HEIGHTS—Doris E. Buck, *Norma Lentz, Ethel J. Umbreit.
 COLUMBUS—*Ethel B. Clarke, Bessie Hayes, Marged Edith Jones, *Bessie Don Parkins, *Mildred Sheatsley, *Wallace School and Conservatory.
 CONNEAUT—*Lyda M. Blakeslee, Miss E. Tracy Brown, Charlotte Campbell Ellsasser.
 COSHOCTON—*Harold E. Stevenson.
 CRESTLINE—*Bessie Todd.
 CUYAHOGA FALLS—Virginia Motz.
 DAYTON—Mrs. Clyde S. Bingham, *Vernon E. Fries, Etta Adeline Hill, *Emma McClure, *Miami Valley Conservatory of Music, Forrest Stump.
 DELPHOS—Esther Cordell.
 DELTA—*Gartha Fern Watkins.
 DOYLESTOWN—Lenore Landes.
 EAST AKRON—Mrs. J. A. Minard, Violet Orr, Mrs. E. L. Roberts, Violet K. Simpson, Nellie Whittaker.
 EAST CLEVELAND—Margaret H. Mooney.
 EDON—M. Rosina Boisher.
 ELLET—Mrs. William Haller.
 ELYRIA—Mrs. Eric D. Chapman, Mrs. A. J. Melton.
 FINDLAY—*Anna Mary DeVerter, Lottie G. Walters.
 FT. RECOVERY—*Zellah Irelan.
 FOSTORIA—Thelma M. Bonnell, *Lucille Danner, *Guesta Keefer, Marjorie E. Newhouse, *R. S. Orton, *C. A. Ward.
 FRANKLIN—Mrs. S. S. Stahl.
 FREMONT—*Edna L. Bruner, Lucy B. Garvin.
 GAMBIER—Burdetta Lepley.
 GARRETTSVILLE—*Pauline Young.
 GENEVA—Marguerite Lippert.
 GENOA—Nelle Wood.
 HAMILTON—*Hazel M. DeVou, Nell Milliken Hull, Willa Eyre Ulmschneider.
 HARTVILLE—*Lucile C. Smith.
 HIRAM—Isabel L. Sarvis.
 LAKEWOOD—*Ethel Byler, *Frances Richardson, *Mrs. Fern Wilkinson.
 LANCASTER—Angie O. Wright.
 LIMA—Bernadette Blanchard, Leona Feltz, Edith Jones, Nell Kriete, Sister Marie Celeste.
 LORAIN—Esther D. Battenhouse, *Kathryn G. DeVeny, Gladys Kishman, Mary Mannion, Gladys Wise.
 LOUISVILLE—Kathryn Immel.
 MALVERN—Mrs. George W. Moore.
 MANSFIELD—*Mrs. Zora Buchanan, *E. T. S. Cliffe, *Adele Hostetter.
 MARIETTA—Phoebe Brown, Beulah McKinney.
 MARTON—*Mary G. Messenger, *Mrs. Harry Williams.
 MARTIN'S FERRY—Jessie Alma Wolfe.
 MARYSVILLE—*Jennie Sherwood.
 MASSILLON—Mrs. Thomas Stephan, Mary C. Warth.
 MEDINA—*Helen Reed.
 MIDDLETOWN—*Hazel M. DeVou.
 NEWARK—Bertha May Doomy.
 MT. VERNON—*Lillian Minard.
 MT. VICTORY—*Bernice Cogle.
 NEW COMERSTOWN—*Florence Vogenitz.
 NEW HAMPSHIRE—*Howard J. Wellman.
 NEW WASHINGTON—Sara Naomi Wert.
 NORWOOD—Sister Margaret Louise Carr.
 OAK HARBOR—Mabel Alexander.
 OAKWOOD—*Mary M. Webster.
 OBERLIN—Mr. and Mrs. V. V. Lytle.
 OHIO CITY—Lucille Hoffman.
 OTTAWA—*Catherine Buescher.
 PAINESVILLE—Helen May Duncan.
 PAULDING—Alice Cockingham, Mrs. W. H. W. Webster.

DOMESTIC BRANCHES—Continued

Affiliated Schools and Teachers

(Alphabetically arranged)

Ohio—Continued

PAYNE—*Beulah Elick.
 PETTISVILLE—*Emma A. Frey.
 PLYMOUTH—*Mrs. A. T. Shafer.
 POMEROY—Alfred Genheimer.
 PORTSMOUTH—*Charles H. Kalb, *Dorothy Kinsey Knost, *Sister Mary Seraphine.
 ROCK CREEK—*Helen M. Sperry.
 ROSEVILLE—*Mrs. John Blake.
 ST. MARYS—Bernice Baxter, Zella Dixon, Amanda Limbacher Stubbs.
 SALEM—Ralph Coy.
 SHELBY—*Bertha Palmer.
 SPRINGFIELD—Helen Jeannette Lutz, Emma Kiefer Timmerman, Sonora Trout.
 TIFFIN—*Olive S. Irvin.
 TOLEDO—Mrs. Oscar M. Baker, Amy Decker, *Miriam Gregg Jaschob, Luella N. Jelley, Amy Almrath Kohler, Calla Lee, Margaret Ream Lee, Sabina C. Lohmann, *Jennie Deen Rogers, Louise Runkle, Ethel Strang, Harriet Margaret Taylor, Alice S. Van Allen, *Gladys S. Wickenden.
 URBANA—Alice C. Longfellow.
 VAN WERT—D. K. Antrim, Hattie Counseller Kreisel, Gladys Stemen, *Walter R. Weber.
 WADSWORTH—*Florence F. Miller, Edna R. Mills, Mrs. David Nolf.
 WARREN—Martha V. Close, Laura Kifer, *Lois V. Lane, Mabel C. Wagner.
 WASHINGTONVILLE—Birdie E. Brady.
 WAUSEON—*Helen L. B. Shull.
 WAYNESBURG—Harry O. Wagner.
 WEST SALEM—*Mrs. Pearl H. Myers.
 WHEELERSBURG—*Mrs. B. U. Howland.
 WICKLIFFE—May H. Kralick.
 WOOSTER—*Mae Haegner Armstrong.
 XENIA—Katherine Trader.
 YOUNGSTOWN—Mrs. J. C. Altomond, *George J. Assion, Edward Ellis, Sister M. Bonaventure, St. Edward's School.
 ZANESVILLE—E. F. Buckmeyer, Vera Spangler.

Oklahoma

ARDMORE—*Emanuel Lowenstein.
 BARTLESVILLE—*Mrs. E. L. George, *Ursuline School of Music (Sr. Mary Angela).
 CARMEN—Aleen Bogardus.
 CHANDLER—*Mrs. Leo Martina Smith.
 CLAREMORE—*Mrs. C. W. A. Davis.
 ENID—Verda E. Miller.
 GUTHRIE—*Corinne Stevens.
 IDABEL—Mrs. Lee Martin.
 McALESTER—Irma Combs, *Della Tully Matthews, Mrs. Gale Merritt.
 MEDFORD—Mary McRaven Cotner.
 OKLAHOMA CITY—*Alice Buell, *Oklahoma City Conservatory, *Berenice Rice.
 PAWHUSKA—*Lemuel J. Childers.
 PERRY—Minnie Cramer.
 PONCA CITY—*Mildred F. Clark.
 SAND SPRINGS—*Mrs. G. H. Stigler.
 SAPULPA—*Josephine Battese.
 SHAWNEE—*Mrs. Ora Hart Weddle.
 TAHLEQUAH—Flavel Ruth Bollman.

TULSA—*Grace Copeland Campbell, *Louise W. Crossland, *Marguerite Gavin, *Nina K. Ireland, *Mrs. B. B. Putter, *Wilhelm Schmidt, *Margaret A. Simms, *Sister M. Genevieve, *Lucile Trimble, *Bertha Estella Zimmerman.

Oregon

BAKER—Birdie Bushnell.
 McMINNVILLE—Sister M. Florencia.
 METOLIUS—Jessie E. Marsh.
 NORTH BEND—George E. Payson.

Pennsylvania

ALLENTOWN—Warren F. Acker, Herbert Gernert, Blanche K. Googins, Elloda Kemmerer, D. G. Knauss, Edgar B. Kocher.
 AMBRIDGE—Milton T. Pickles.
 BANGOR—Evelyn B. Keat.
 BEAVER—Belle Andriessen.
 BEAVER FALLS—Effie C. Hamilton.
 BELLEFONTE—*Dorothy Bible Schad.
 BLAIRSVILLE—Martha E. Kier, Emil Steudel.
 BOSWELL—Mrs. Edgar F. Hostetter.
 BRADDOCK—Grace G. Gourley.
 BRADFORD—William R. Davis, Lois E. Duggan, Helen Hastings.
 BROCKWAY—Erma Bowdish.
 BROOKVILLE—Ethel Bullers Beers, *Mary Erdice, Mrs. Mead Schick.
 BUTLER—Velma Brown Hilliard.
 CANONSBURG—Grace McWilliams.
 CARROLLTOWN—Miss H. M. Sharbaugh.
 CLARION—Orpha E. Capron, Sarah A. Kifer.
 CLEARFIELD—*Susquehanna College of Music (Jessie T. Schaefer).
 COLUMBIA—Pearl C. Keesev.
 CONNELLSVILLE—Pearl Keck, Mary G. Keighley.
 CORRY—Lillian L. Barnes, E. Louise Ellsworth.
 COUDERSPORT—Nelda Doerner.
 DOUGLASSVILLE—Walter E. Shirey.
 DU BOIS—*A. H. Dunn.
 EAST BRADY—Mary Kritchgan.
 EASTON—Stella M. Brittain, Eleanor Fraunfelder, Grace Hahn, Earle D. Laros, Hazel A. Moser, Helena Schiff.
 EAST STROUDSBURG—E. Gertrude Teets.
 ELLWOOD CITY—Otto E. Bartel.
 EMPORIUM—Myrtle Weber.
 ENID—Mabel Edwards.
 ERIE—Thekla Abbott, Anna A. Bruder, Frances Carlton, Delano Music School, Ruth Evelyn Dougherty, Elizabeth J. Fuess, Mabel Irene Johnson, Viola Margaret Livingston, Florence Pelton, Alice Sloan, 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.
 JOHNSTOWN—*Johnstown College of Music, Inc.

KANE—Ruby K. Evans.
 KIRKLYN—Lillian V. Crispin.
 LEETSDALE—Maud McQuaid.
 LIGONIER—Olive Stom.
 LILLY—Martha A. Hite.
 LOCK HAVEN—*Leo A. Caprio, *Mabel E. Knecht.
 MARTINSBURG—J. C. Bolger.
 McDONALD—Hazel Speer.
 McGRANN—Dessie D. Yates.
 McKEESPORT—Adolph Mayer.
 MEADVILLE—Mary Helen Martin.
 MEYERSDALE—Della B. Dailey.
 MIDDLETOWN—G. W. Dasher.
 MONESSEN—Edgar E. Drake.
 MONONGAHELA—Luella M. Scott, M. Lenore Sutman.
 MT. LEBANON—Rosetta B. Boyer.
 NANTICOKE—*Isaac George Saye.
 NATRONA—F. M. Singer.
 NEW BRIGHTON—Sally M. Dalbey, Carrie M. Miller.
 NEW KENSINGTON—Blanche Hill.
 NEW SALEM—Nora D. Johnson.
 NORTH EAST—Helen Wells Nash.
 NORTH GIRARD—Mrs. R. Ernest Blakely.
 OIL CITY—Euphrasia McCullough.
 OSCEOLA MILLS—Charlotte Neff.
 PHILADELPHIA—Mrs. Ernest Pechin.
 PHILIPSBURG—Nancy Holt.
 PITTSBURGH—Sally M. Dalbey, Mrs. J. H. Esser, Mrs. Foster J. Hartman, Eda A. Kropff, Margaret Llewellyn, Mae E. Miller.
 PUNXSUTAWNEY—Mrs. W. H. Hill, Mrs. W. F. Zeitzler.
 READING—Mrs. Gordon D. Richardson, Chester Wittell.
 REYNOLDSVILLE—Madge Henry.
 RIDLEY PARK—Elizabeth Dorothy Ernst.
 ROCHESTER—J. E. Roberts.
 SALISBURY—Della B. Dailey.
 SAYRE—*Katherine E. Price.
 SHAMOKIN—Claude H. Readly, Mary L. Shoener.
 SMICKSBURG—Clara Elkin.
 SOMERSET—*Hazel I. Richards.
 SPRINGDALE—Mrs. J. A. Lassalle.
 STATE COLLEGE—*Margaretta Way.
 STROUDSBURG—Blanche Sigafus.
 SUMMERVILLE—Ella Carrier.
 SUSQUEHANNA—H. S. Warner.
 SWARTHMORE—Helen Eugenie Parrott.
 TARENTUM—Laura M. Adams.
 TITUSVILLE—Louise C. White.
 UNION CITY—Myra A. Duncombe.
 UNIONTOWN—*Henry Gerwig, Bertha Loriaux, George Phillips.
 VAN PORT—Violet M. Dyke.
 WASHINGTON—H. P. Gerlein, Mrs. Harry E. Longdon.
 WELLSBORO—Katherine McInroy.
 WILKINSBURG—Marianne Genet, Arzella Huntsberger.
 WILLIAMSPORT—*Gordon Brearey, *Ruth E. Koser.
 WILMERDING—Margaret E. George.
 WINDBER—Mrs. K. E. Schulz.
 YOUNGWOOD—Emma Gertrude Roberts.

DOMESTIC BRANCHES—Continued

Affiliated Schools and Teachers

(Alphabetically arranged)

South Carolina

BEAUFORT—Mary M. Kindelberger.
PELZER—Mrs. Thomas J. Crane.

South Dakota

ABERDEEN—Violet Beechey, Lola A. Bush, Mrs. Earl A. Carlson, Mary Granger, Madge King Johnston, Ruth Malay, Mrs. D. J. Moriarty, Violet Neddersen, Edna M. Olson, Walther Pfitzner, Mae E. Rummel, Mrs. E. J. Searle.
ARLINGTON—Jennie Rasmussen.
BOWDLE—Mrs. Theo. Jones Grosz.
BRADLEY—Jean McKenney.
CASTLEWOOD—Mrs. H. A. Hofstetzer.
CENTERVILLE—Fannie L. Burns.
CLARK—Verna Headley, Musette S. Jones.
DEADWOOD—Olive Lathrope.
GEDDES—Sister M. Carentia, Sister M. Laudesia, Sister M. Samuela.
GROTON—Laurina A. Klug.
HENRY—Laura Ginther.
HOT SPRINGS—Mrs. J. C. Spencer.
HURON—Gertrude A. Null, Mrs. T. J. Wood.
KIMBALL—Cora L. Skinrood.
LAKE PRESTON—Musette Jones.
LEAD—Isabel Treweek.
LEOLA—Mrs. Leslie Turner.
MOBRIDGE—Lillian Doud, Ruth Adams Harville, Alice Ray McCauley, Bernice Taylor Rietz.
ORIENT—Grace Gunnison.
RAYMOND—Catherine Christensen Kunkle.
SIOUX FALLS—Mrs. H. F. Chapman, Alma Z. Stegner.
SPEARFISH—Ruth Lemen.
WATERTOWN—Clarence E. Larson, Mabel McIntosh, Bertha L. Tacker.

Tennessee

HENNING—Margaret Roy.
MEMPHIS—Mrs. J. T. Fowlkes, *Sister M. Aniceta, *J. Paul Stalls.
NASHVILLE—Fanny R. Porter.

Texas

AMARILLO—*Lilly Larsen.
CHILDRESS—*Carrie Mae Digs.
CLARKSVILLE—Ruth Carlton, Mrs. Corley Latimer.
DALLAS—Mrs. J. K. Burton, *Grace Switzer, *Selma E. Tietze.
FERRIS—Bell Webb Cox.
FORT WORTH—Mrs. H. P. Ross.
HOUSTON—George Crampton, *Roberta Grace Duerer, C. A. Hammond, *Lora H. Nelson, *Mrs. H. J. Thompson.
LAREDO—*Lillian Ellis.
LUBBOCK—Ethel Miller.
SAN ANTONIO—Mrs. J. K. Zimmerman.
WAXAHACHIE—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, Mrs. Geo. T. Rowe.
STAUNTON—Leo J. Burnicke.

Washington

COLLEGE PLACE—Bernice Bernard.
HILLYARD—Margaret Anderson.
SEATTLE—*Mozart Conservatory of Music (Renee Raymonde).
SPOKANE—Mrs. E. S. Eyer.

West Virginia

CHARLESTON—*George A. Hilpert.
CLARKSBURG—Cora M. Atchison, Maud B. Walsh.
FAIRMOUNT—Iva Ginkel.
HUNTINGTON—*Dorothea Sandman Beuhring, Lelia Butler Stafford, Mrs. C. B. Lauhon, *Bernice Phillips.
MORGANTOWN—Blanche Protzman.
MOUNDSVILLE—Helen Henderson, Emma Moore Scott.
PARKERSBURG—Frances Mildred Carpenter, *Dolores Deem, Frances Dwight Johnson, *Mrs. Noris G. Vaughn.
PHILIPPI—Mrs. S. N. Roberts.
SALEM—S. O. Dew.
WHEELING—Carl Nestmann.

Wisconsin

ADAMS—Mrs. Ed. Hallahan.
ALMA CENTER—Mrs. H. J. Hart.
ANTIGO—Howard Jaekel.
AUGUSTA—Vera W. Cameron.
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