

1932

Sherwood Music School Annual Catalog 1932-1933

Sherwood Music School

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MUSIC
AND THE
DRAMA

1932-33

SHERWOOD MUSIC SCHOOL



THIRTY
EIGHTH
ANNUAL
CATALOG

SHERWOOD MUSIC SCHOOL

FINE ARTS BUILDING · 410 SOUTH MICHIGAN AVENUE · CHICAGO · ILLINOIS · U.S.A.



GEORGIA KOBER, PRESIDENT

A. J. LLEWELLYN, VICE-PRESIDENT

WALTER KELLER, MUSICAL DIRECTOR

SIDNEY SILBER, DEAN

E. A. LLEWELLYN, SECRETARY

WALTER A. ERLEY, GENERAL MANAGER

OSCAR SKAVLAN, EXECUTIVE SECRETARY

ARTHUR WILDMAN, CORRESPONDING SECRETARY

WILL A. HARDING, EXTENSION DEPT. EXAMINER

BLANCHE BENSINGER, STUDENT COUNSELLOR

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.

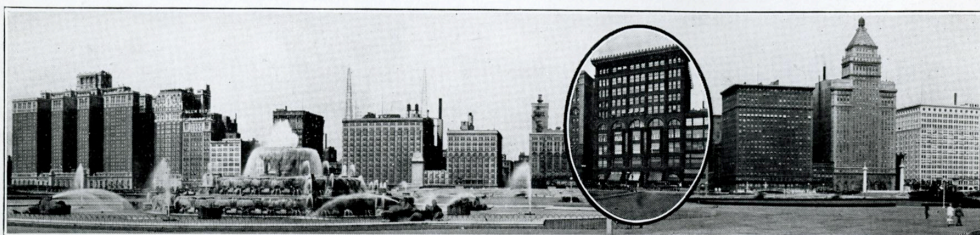
The School is accredited by the Illinois Department of Education, for the training of teachers and supervisors of school music; and by the Chicago Board of Education, for the promotional credit studies of school teachers, and for the outside music study of High School students.

The 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,

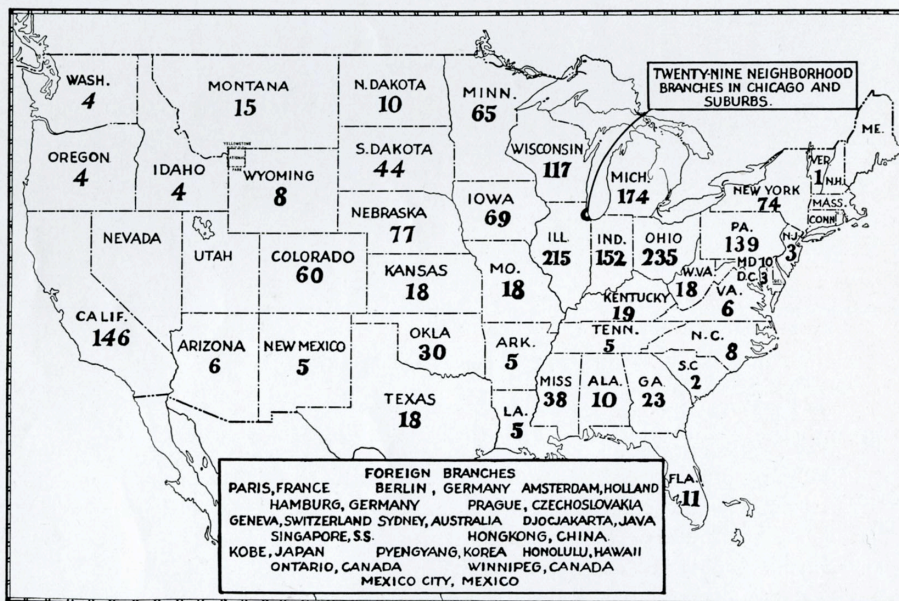
G. E. TOLMAN, *Acting Commissioner General.*"



Michigan Avenue, Chicago, as viewed from Lake Michigan. The Fine Arts Building, home of the Sherwood Music School, is shown in the oval.

An International Organization

The activities of the Sherwood Music School are international in scope. The map below shows the number of its Chicago Branches and of its Extension Branches in various States, and lists the cities in which its Foreign Branches are located.



Grant Park and Lake Michigan, as Viewed from the Windows of the Sherwood Music School.

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CALENDAR

1932-33 WINTER SEASON

(Four Ten-Week Terms)

SEPTEMBER	6	Opening of registration period for Fall Term
	8	Scholarship Auditions
	9	Scholarship Auditions
	10	Scholarship Auditions
	12	Opening Date of Fall Term (First Semester)
OCTOBER	4	First of series of Tuesday evening recitals by advanced students
	5	First of series of Wednesday evening recitals by intermediate pupils
	6	First of series of Thursday evening recitals by junior pupils
	16	First of series of Sunday afternoon recitals at The Playhouse by members of the Faculty
NOVEMBER	14	Opening of registration period for Second Term
	21	Opening Date of Second Term
	24	Thanksgiving day
DECEMBER	25	Christmas Day
JANUARY	30	Opening of registration period for Third Term (Second Semester)
FEBRUARY	6	Opening Date of Third Term (Second Semester)
	7	Concert of Sherwood Symphony Orchestra in Orchestra Hall
APRIL	10	Opening of registration period for Fourth Term
	17	Opening Date of Fourth Term
MAY	6	Sherwood Children's Chorus Concert
	15	Technical examination of candidates for Normal and Teachers' Certificates, and Certificates of Advanced Proficiency
	22	Technical examination of candidates for Teachers' Diplomas and Junior Diplomas, and Degrees
	30	Decoration Day
JUNE	19	President's reception for graduates receiving Degrees
	20	Graduating program of Dramatic Art Department
	21	Reunion banquet of Alumni Association
	23	Commencement program in Orchestra Hall
	24	Closing Date of 1932-33 Winter Season



1933 SUMMER SESSION

(Six Weeks)

JUNE	26	Opening Date
AUGUST	5	Closing Date

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 fourteen 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 23 to 31 of this Catalog. Pages 21 and 22 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 fourteen Branches in foreign countries.

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.

Scholarships

Competitive auditions will be granted, September 8, 9, and 10, 1932, for a series of 1932-33 Winter Season Scholarships, sponsored by the Sherwood Music School Alumni Association.

Scholarships will be awarded for instruction in Piano, Violin, Voice, Organ and Dramatic Art, each full Scholarship valid for one hour of private instruction weekly during the entire forty-weeks' period of the 1932-33 Winter Season.

The recipients will be selected by the Faculty Committee on Scholarship Awards, under the conditions outlined below.

1. Applicants will perform two contrasting compositions before the Committee. Proficiency will govern awards.

2. 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 85% or more.

Upon recommendation of the Committee, partial Scholarships may be awarded to applicants with scores from 80% upward, who do not receive full Scholarships.

3. Not more than three hundred sixty applications will be accepted, in order of receipt.

4. 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 in full against Winter Season tuition. Accompanists will be provided for singers and violinists, for a fee of \$2.50, including rehearsal.

5. No students registered in the Sherwood Music School previous to September 1, 1932, will be considered eligible to compete; this, however, does not exclude students registered in the Extension Branches.

6. Every contestant, whether successful or not, who registers for study, will, if qualified, be given the privilege of appearing in a recital program in the Sherwood Recital Hall.

Scholarships are not awarded except in cases where real financial need exists. Recipients are expected to prove themselves loyal and deserving, and scholarships may be withdrawn by the School at any time its officials feel that such qualities are not properly evidenced by individual scholarship holders, or for any other reason.

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 average 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.

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 Hall, Playhouse Theatre, and Orchestra Hall. A number of these are given with symphony orchestra.

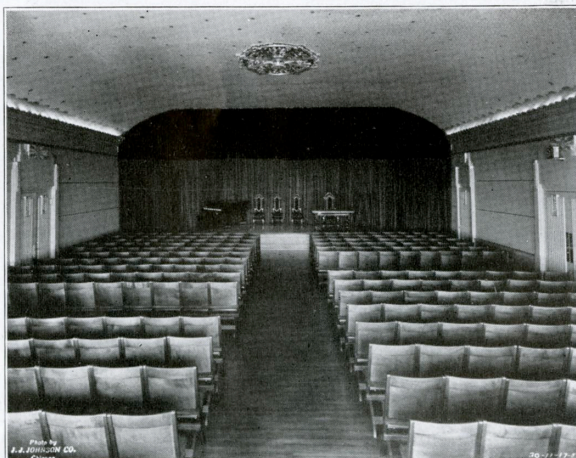
Acquaintance with a wide range of musical literature may be formed through attendance at these recitals and concerts.

Participation in them affords valuable experience in appearing before audiences. The opportunity to appear in

recitals is available to students as frequently as they can prepare themselves.

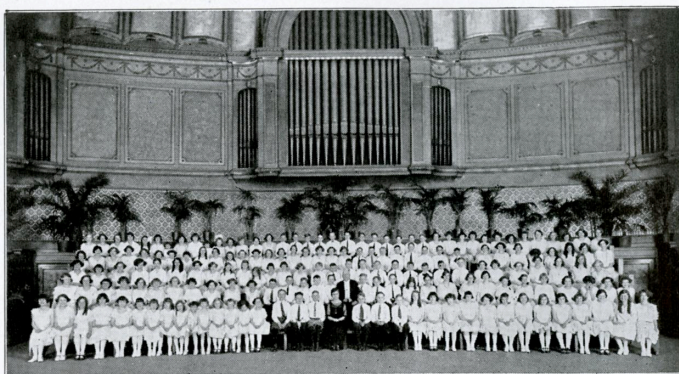
The first week in October marks the opening of the Tuesday evening series of recitals by advanced students, the Wednesday evening series by intermediate pupils and the Thursday evening series by junior pupils—all continuing throughout the season.

A series of six Sunday afternoon recitals is given every season by members of the Faculty, in the Playhouse Theater.



CURTISS HALL

MUSICAL LIFE—Continued



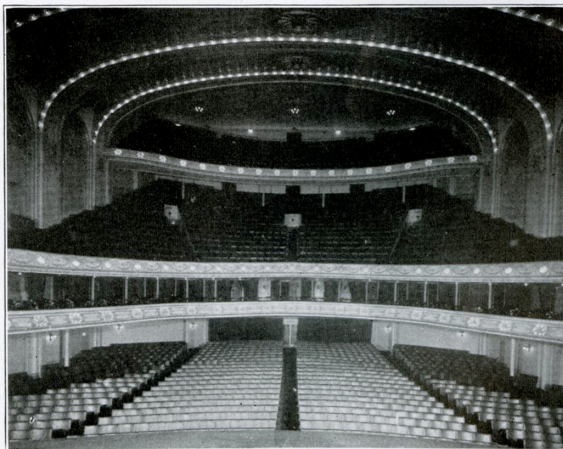
SHERWOOD CHILDREN'S CHORUS

STUDENTS who are preparing for the concert field may take part in joint recitals, or give recitals by themselves. The privilege of appearing with artist instructors in two-piano presentations, or other ensemble programs, may be enjoyed frequently.

Soloists to appear with the Sherwood Symphony Orchestra in important School programs at Orchestra Hall, are chosen from among students with exceptional talent for performance.

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 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.



ORCHESTRA HALL

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 Hallow 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 work of the School is carried on in a total of more than one hundred studios, classrooms, practice rooms, and lecture and recital halls.

The pianos used by the School have been purchased from the Cable Piano Company, whose Mason and Hamlin Piano is the official piano of the School, and is used in all its concerts.

The three- and four-manual organs in the School were specially constructed for teaching and practice purposes by the Möller Organ Company.



A CLASSROOM

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.

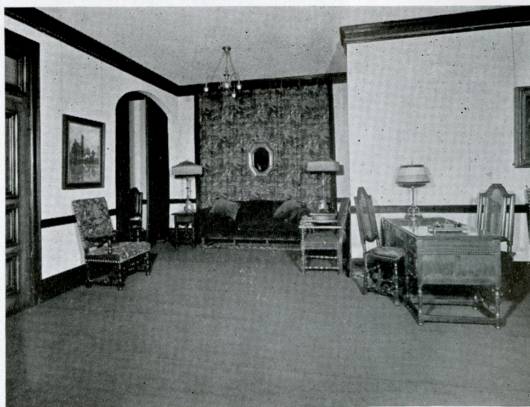
Rho Chapter of Phi Mu Alpha Fraternity includes in

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 Monday 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

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 magnificent operatic performances staged in Chicago place the city in the first rank of opera centers. 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.



FIELD MUSEUM

THE FACULTY

Biographical Notes—Alphabetically Arranged

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 her first musical training. Among her later instructors were 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.

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 Mid-west.

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 Habcock and later with Giampietro. Afterwards he became a student in the Conservatoire International 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.

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, 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.

CHARLES ESPENSHADE, director of and instructor in the Public School Music Department, received his early musical training 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. Mr. Espenshade has held the position of Supervisor of Music in Englewood High School, Chicago, for the past twelve years.

HERMAN FELBER, JR., instructor in the Violin Department, has become nationally known through his associations with the original Berkshire String Quartet, and the Chicago String Quartet, which he organized in 1918. 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.

MILDRED FITZPATRICK, director of and instructor in the Theater and Radio Organ Department, is one of the most successful members of her profession. She has held positions in a number of the large motion picture theaters in Chicago, and has also fulfilled extended engagements with Chicago radio stations.

VICTOR JEAN GRABEL, instructor in the Band Conducting and Wind Instrument Departments, is an outstanding figure among American band conductors. The Naval Reserve Band, which he organized during the World War, 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. In 1931 he was chosen as conductor for the new Chicago Concert Band. 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 Secretary of the American Bandmasters' Association.

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

WILL A. HARDING, Extension Department Examiner, and instructor in the Theory Department, is a pupil of Scharwenka, Clarkson, Evans and Keller. In addition to his other duties, Mr. Harding has in his charge the special Normal Classes for Affiliated Teachers in centers outside Chicago.

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. She holds degrees from Michigan State Normal College and from two conservatories. She is a vocal pedagogue, pianist, coach, linguist, and music critic, and 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 her are Mme. Clara Clemens Gabrilowitsch, Evelyn Nesbit and Theodore Ritch.

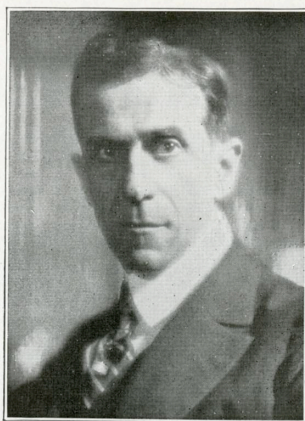
ELIZABETH KELLER, instructor in the Piano and Normal Departments, has been associated with the faculty of the Sherwood Music School upward of fifteen years. As Normal Instructor, she conducts the Piano Normal Class and supervises all practice teaching and observation of young teachers in the Junior Department.

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," performed by the Chicago Symphony Orchestra under Frederick Stock, and acclaimed by the foremost theorists and composers, has given him an international reputation.

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.



GEORGIA KOBER, *President*
PIANO



WALTER KELLER, *Musical Director*
THEORY, COMPOSITION AND ORGAN



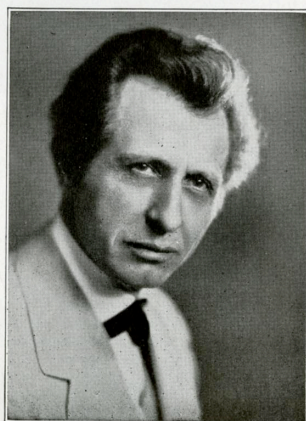
SIDNEY SILBER, *Dean*
PIANO



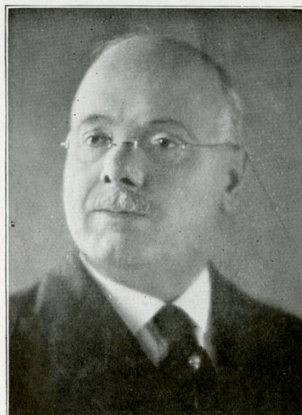
LEO PODOLSKY
PIANO



ELSE HARTHAN ARENDT
VOICE



P. MARINUS PAULSEN
VIOLIN, ORCHESTRA CONDUCTING
AND ORCHESTRATION



DANIEL PROTHEROE
VOICE, CHORAL CONDUCTING AND THEORY



LEON ROSENBLOOM
PIANO



THEODORA TROENDLE
PIANO

THE FACULTY—Continued

Biographical Notes—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 and has appeared in recitals in all parts of the country.

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.

MARSH McCURDY, instructor in the Piano and Organ Departments, specializes in music of the lighter modern vein, as featured on radio programs and in theaters and ballrooms. He received his training principally from Tertius Noble and Pietro Yon. His experience has included extended engagements as organist of the Capitol Theater, in New York City, and as Welte-Mignon radio recitalist (WEAF).

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 under his conductorship the membership of the Band was doubled, and a standard of performance was reached which was before unattained. 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 Lewellyn (Cornet and Trumpet); Pottag (French Horn); Cimeria (Trombone); Mantia (Euphonium); Straight (Drums); Mondrone, Lake and Goodell (Arranging).

VERA MIROVA, Instructor in the Dancing Department, is internationally famous 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. She appears regularly in dance recitals in many of the largest cities of the United States.

SOL NEMKOVSKY, instructor in the Violin Department, 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.

P. MARINUS PAULSEN, Mus.Doc., instructor of Violin, Ensemble Playing, and Or-

chestra 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 Dr. Paulsen's compositions, with the composer conducting. Dr. Paulsen is conductor of the Sherwood Symphony Orchestra, the Sherwood Symphony Ensemble, the Sherwood Junior Orchestra, and the People's Symphony Orchestra of Chicago. He is recognized not only as a distinguished virtuoso and composer, but also as an eminent authority on conducting and orchestration.

LEO PODOLSKY, instructor in the Piano Department, was born in Odessa, Russia, and received his musical education in Europe, 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 and Detroit Symphony Orchestras; and recitals in New York, Boston, Chicago and other cities.

WARD H. POUND, instructor in the Voice Department, received his training from Ross Vernon Miller (voice); Charles T. H. Jones (stage direction); and Arkangeli (scores). His experience has included a season as leading tenor of the American Opera Society, a concert tour of France, three years as a KYW staff artist, engagements as soloist and choir director in a number of the largest Chicago churches, the organizing of a number of choral clubs, and the producing of numerous operettas.

DANIEL PROTHEROE, Mus.Doc., instructor in the Voice, Theory, and Choral Conducting Departments, is one of the world's most noted vocal teachers, 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 large choral organizations in Chicago and vicinity, including the Children's Chorus of the Sherwood Music School.

LEON ROSENBLOOM, instructor in the Piano Department, was born in Odessa, Russia. 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. 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 SCHERER was one of the first to recognize the values of the class method of giving piano instruction to very young pupils, and has made a very successful specialty of the class method ever since it was originated.

EDWIN STANLEY SEDER, F.A.G.O., instructor of Piano, Organ, Ear Training and Sight-Singing, Accompanying, and Choral Conducting, received his musical training entirely in America. 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 thirteen years he has been organist and choir master of the First Congregational Church, Oak Park, Illinois. His organ recital tours have covered all parts of the country.

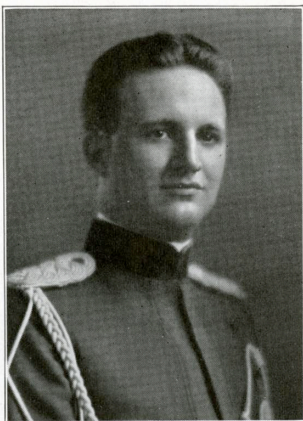
SIDNEY SILBER, Mus. Doc., Dean of the Sherwood Music School, and instructor in the Piano Department, has exerted a profound influence upon pianistic art in America, as a concert pianist, teacher and writer. Dr. Silber's early training in this country was followed by a period of study in piano and theory 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.

FRANK SYKORA, instructor in the Cello Department, was born in Russia. His training 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 Theatre, the United Artists Theatre and the National Broadcasting Company.

THEODORA TROENDLE, instructor in the Piano Department, was for seven years the pupil and assistant of Fannie Bloomfield Zeisler. She is regarded 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. Besides winning a prominent place as a concert artist and teacher, she has won recognition as a composer of works for the piano.



VICTOR JEAN GRABEL
BAND CONDUCTING AND WIND
INSTRUMENTS



EDWARD MELTZER
BAND CONDUCTING AND WIND
INSTRUMENTS



LUELLA CANTERBURY
DRAMATIC ART



CHARLES ESPENSHADE
PUBLIC SCHOOL MUSIC



VERA MIROVA
DANCING



MARCEL ROGER DE BOUZON
VOICE



LILLIAN LUCAS
PUBLIC SCHOOL MUSIC



EDWIN STANLEY SEDER
PIANO, ORGAN, EAR TRAINING,
CHORAL CONDUCTING



MARSH MCCURDY
PIANO AND ORGAN

E. Keeler
Clint



TINA MAE HAINES
ORGAN, HISTORY OF MUSIC, FORM AND
ANALYSIS, AND APPRECIATION



CAIO DE VERMONT
VOICE



ELIZABETH KELLER
PIANO AND PIANO NORMAL



RAYMOND KOCH
VOICE



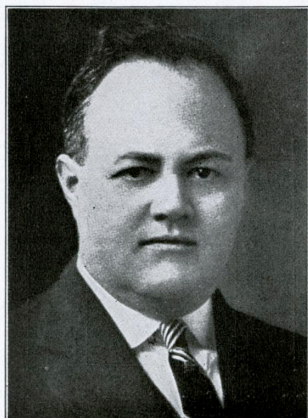
HERMAN FELBER, JR.
VIOLIN



FRANK SYKORA
'CELLO



ELIZABETH SCHERER
CLASS METHOD OF TEACHING PIANO



WILL A. HARDING
THEORY, EXTENSION DEPT. EXAMINER



MILDRED FITZPATRICK
THEATER AND RADIO ORGAN



SOL NEMKOVSKY, VIOLIN



NORA BABBITT HARSH, VOICE



WARD H. POUND, VOICE



FREDERIC YOUNGFELT
PIANO AND THEORY



CHARLOTTE A. KOONS
PIANO



RUDOLPH BAUMHEIER
'CELLO



HELEN BICKERTON
VOICE



LORETTA LIEDELL
VOICE



IRENE LAMB KEYSER
PIANO



FRANCIS KEYSER
PIANO



LEAH ELWARD
PIANO



MILTON V. CASE
PIANO



HAZEL HARRIS
VOICE



HOWARD CRESS
VIOLIN



GERTRUDE LEE
PIANO



GORDON FARNDELL
ORGAN



KATHERINE TOWNSEND
PIANO



EDWARD KOSECK
ORGAN



CLEM LEMING
PIANO



HELEN ISLINGTON
LYNCH, PIANO



ARDIS NORTH
PIANO



THEODORE SAUER
PIANO



IRMA ORSER
PIANO



EVELYN BISSIG
PIANO



LUELLA FORREST
PIANO



ANGELA LEWIS
PIANO



FLORENCE KELLERMAN
PIANO



WALTER BAUER
PIANO



ALDANA ALGMIN
PIANO



LEWIS EASH
PIANO



THERESA EBERHART
PIANO



AMY HEFNER
PIANO



ALVERNA STETZLER
PIANO



JUNE LIGHTFOOT
PIANO



BLOSSOM SEWELL
PIANO



ELIZABETH CRATER
PIANO



HATTIE FISCHER
PIANO



BEATRICE WAGONER
PIANO



ELMA HAYES
PIANO



HOWARD SKINNER
PIANO



THELMA REYNOLDS
PIANO



ROBERTA SAVLER
PIANO



WAITIE GORDON
PIANO



LETTIE BALL
PIANO



RUTH CEGRARY
PIANO



HAROLD BRUNT
PIANO



MABEL DE VRY
PIANO



ROMAYNE GUNSTEENS
PIANO



ELIZABETH THINN
PIANO



MURIEL VAN WAG-
ONER, PIANO



MARION SCHROEDER
VOICE



GENEVIEVE VERNSON
VOICE



ALMA ERICKSON
VOICE



JOHN DE MOTT
VIOLIN



ETHEL M. PURDY
VIOLIN



EMMA SCHLISSMAN
VIOLIN



LOULA JAY SAMSON
DRAMATIC ART



ALMA HUTH
DRAMATIC ART



MURIEL BARNES
DRAMATIC ART



RUTH LARUE
DRAMATIC ART



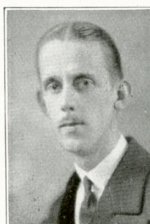
HELEN ANNA REUTER
DRAMATIC ART



MARY IDELSON
DRAMATIC ART



ELEANOR STAPP
DRAMATIC ART



PAUL JAHNKE
WIND INSTRUMENTS



NICOLAS SERRA
WIND INSTRUMENTS



HOWARD FREIWALD
WIND INSTRUMENTS



WILLIAM COHOLAN
BANJO



JOHN MARLER
BANJO

The Winter Season Courses

The general information on this and the succeeding page should be studied carefully as a guide to the outlines which follow. Supplementary information and personal advice on the planning of courses may be obtained by writing to the Corresponding Secretary of the School.

Regular and Special Students

Students may enter the School 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—as outlined on Pages 23 to 31, 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.

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.

Academic Subjects

A cultural background is vitally necessary to complete preparation for the musical or dramatic professions. To provide such background, the School includes in its Degree courses from twenty to thirty semester hours of training in college subjects, including, basically, English, History, Psychology, Sociology, Modern Languages, and Masterpieces of World Literature. Studies in these subjects are required only of Degree candidates; they are not required in connection with the earning of Certificates or Diplomas, except in the Public School Music Department.

For credits in these and other college subjects mentioned in the course outlines, the student is advised to seek admission to University College of the University of Chicago, located only four blocks north of the School. In addition to its regular educational program, University College will organize special class groups in most of the subjects referred to above, if an acceptable number of students applies. Classes will not be organized for less than twenty students and will be conducted at a convenient hour and as far as possible exclusively for students from the Sherwood Music School.

Students entering University College are expected to satisfy the usual entrance requirements of the University. The tuition fee, payable directly to University College, is \$30.00 for each course leading to a major of credit in

the University (3 1/3 semester hours). The matriculation fee of the University, \$20.00, is payable in installments, \$10.00 at the time of admission, and \$5.00 upon registration in each of two academic years thereafter.

Persons not seeking a Degree from the University of Chicago may register "unclassified" and need not pay the matriculation fee.

The Student Counsellor of the School assists each student in making arrangements for his academic studies.

Outlines of Instruction

Pages 31, 32, and 33 contain outlines of the ground covered in private and class instruction, in various subjects. The outlines on Page 33 include some elective classes not required in any of the regular courses.

Entrance Requirements

Students who wish to enter the School as candidates for Degrees are required to present transcripts showing the completion of fifteen units of study in an accredited High School, including 3 units in English; 2 in Foreign Languages; 1 in Mathematics; 1 in History or Science; 5 electives chosen from general academic subjects; and 3 electives chosen without restriction (these may be all in Music, or in general academic subjects, or may include such special subjects as Bookkeeping, Typewriting, Domestic Science, Manual Training, etc.).

Deficiencies in High School credits must be made up during the first year of study.

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 music 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. Not more than 90 semester hours of advanced standing are applicable toward requirements for a Bachelor's Degree.

THE WINTER SEASON COURSES—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. The Winter Season is, for credit purposes, divided into two semesters of twenty weeks each.

A minimum of 120 semester hours are required for a Bachelor's Degree. A Master's Degree may be earned by a student who has earned the Bachelor's Degree of the Sherwood Music School, or its equivalent, by adding a minimum of 30 semester hour credits of graduate study. The School reserves the right, however, to specify for the individual student an amount of graduate study which may be in excess of this minimum. A minimum of one year or four six-weeks Summer Sessions of resident study is required for any Degree. The latter requirement, however, may be met by two twelve-week periods of summer study. Summer courses toward Degrees must include studies earning a total of not less than six semester hour credits for a six-weeks period.

Length of Periods

Private lessons are thirty or sixty minutes in length. Class "hours" are fifty 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 Degrees in Theory and Composition

Candidates for the Bachelor of Music Degree who are majoring in 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 fugue in at least five sections, showing the usual contrapuntal devices.
- c) Songs, or instrumental pieces.
- d) An original composition scored for full orchestra.

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.

Thesis

A thesis of not less than five thousand words is required in connection with candidacy for any Degree, the subject to be assigned by the Director of the School.

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 36 and 37.

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 of ten weeks. During the Winter Season, candidates for Degrees are not allowed credit for less than a full semester of study.

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 the 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.

Each student is entitled to receive one transcript of his record on request, free of charge. Additional transcripts will be provided for a fee of \$1.00 each.

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.

A minimum of three hours' daily practice, six days of the week, is required for full credit in a major Applied Music subject.

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.

THE WINTER SEASON COURSES—Continued

Piano Courses

Preparation for Teaching or for Public Performance

Catalog Number of Class. See Outlines on Page 33	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	10	\$160.00	\$480.00
1	Elementary Oral Theory.....	4	4	100.00	100.00
3	Harmony I.....	2	4	60.00	60.00
13	Piano Normal Class.....	6	6	180.00	180.00
—	English 101 and 103 (College subjects: see Bulletin).....	—	6%	.....	.....
			30%	\$500.00	\$820.00
Second Year Course—Four 10-Week Terms—Leading to Teacher's Certificate, or Certificate of Advanced Proficiency					
—	Piano	1	10	\$200.00	\$480.00
2	Ear Training, Sight Singing and Dictation.....	2	2	60.00	60.00
4	Harmony II.....	3	6	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
—	European History 131 and 141 (College subjects: see Bulletin).....	—	6%	.....	.....
			32%	\$500.00	\$780.00
Third Year Course—Four 10-Week Terms—Leading to Teacher's Diploma, or Junior Diploma					
—	Piano	1	10	\$340.00	\$480.00
5	Harmony III, and Keyboard Harmony.....	2	4	60.00	60.00
6	Counterpoint.....	2	4	60.00	60.00
23	Form and Analysis, and Appreciation.....	2	4	60.00	60.00
16	Music-Educational Methods II.....	2	4	60.00	60.00
—	Psychology 101 and Sociology 201 (College subjects: see Bulletin).....	—	6%	.....	.....
			32%	\$580.00	\$720.00
Fourth Year Course—Four 10-Week Terms—Leading to Bachelor of Music Degree					
—	Piano	1	10	\$480.00	.....
7	Double Counterpoint, Canon and Fugue.....	2	4	60.00	.....
8	Composition and Orchestration.....	2	4	60.00	.....
29	Orchestra Conducting, Repertoire and Arranging I.....	4	4	120.00	.....
24	Ensemble Playing.....	4	4	60.00	.....
—	English 241: Masterpieces of World Literature (College subject: see Bulletin).....	—	3½	.....	.....
			29%	\$780.00	.....
Fifth Year Course—Four 10-Week Terms—The first of two years required for the Master of Music Degree					
—	Piano	1	10	\$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	.....
			26	\$720.00	.....
Sixth Year Course—Four 10-Week Terms—The second of two years required for the Master of Music Degree					
—	Piano	1	10	\$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	.....
			26	\$720.00	.....

NOTES: Credits in English and other Academic Subjects are required only of Degree candidates (see "Academic Subjects," Page 21). 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 36). 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 other musical subjects may be substituted for them at the same cost. Students not interested in preparing to teach may substitute for Class 13, credits in Music Electives; 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 25 (Class Method of Teaching Piano) may be included at any point in the above outlines, at extra cost, by those interested.

THE WINTER SEASON COURSES—Continued

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 33	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	10	\$160.00	\$480.00
1	Elementary Oral Theory	4	4	100.00	100.00
3	Harmony I	2	4	60.00	60.00
14	Violin Normal Class and Practice Teaching	3	3	60.00	60.00
—	English 101 and 103 (College subjects: see Bulletin)	—	6%	.....	.....
			27%	\$380.00	\$700.00
Second Year Course—Four 10-Week Terms—Leading to					
Teacher's Certificate, or Certificate of Advanced Proficiency					
—	Violin	1	10	\$320.00	\$480.00
2	Ear Training, Sight Singing and Dictation	2	2	60.00	60.00
4	Harmony II	3	6	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
—	European History 131 and 141 (College subjects: see Bulletin)	—	6%	.....	.....
			32%	\$620.00	\$780.00
Third Year Course—Four 10-Week Terms—Leading to					
Teacher's Diploma, or Junior Diploma					
—	Violin	1	10	\$480.00	.....
5	Harmony III, and Keyboard Harmony	2	4	60.00	.....
6	Counterpoint	2	4	60.00	.....
23	Form and Analysis, and Appreciation	2	4	60.00	.....
16	Music-Educational Methods II	2	4	60.00	.....
—	Psychology 101 and Sociology 201 (College subjects: see Bulletin)	—	6%	.....	.....
			32%	\$720.00	.....
Fourth Year Course—Four 10-Week Terms—Leading to					
Bachelor of Music Degree					
—	Violin	1	10	\$480.00	.....
7	Double Counterpoint, Canon and Fugue	2	4	60.00	.....
8	Composition and Orchestration	2	4	60.00	.....
24	Ensemble Playing	4	4	60.00	.....
29	Orchestra Conducting, Repertoire and Arranging I	4	4	120.00	.....
—	English 241: Masterpieces of World Literature (College subject: see Bulletin)	—	3½	.....	.....
			29½	\$780.00	.....
Fifth Year Course—Four 10-Week Terms—The first of two years required for the					
Master of Music Degree					
—	Violin	1	10	\$480.00	.....
9	Advanced Composition I	4	8	120.00	.....
11	Advanced Orchestration I	2	4	60.00	.....
			22	\$660.00	.....
Sixth Year Course—Four 10-Week Terms—The second of two years required for the					
Master of Music Degree					
—	Violin	1	10	\$480.00	.....
10	Advanced Composition II	4	8	120.00	.....
12	Advanced Orchestration II	2	4	60.00	.....
			22	\$660.00	.....

NOTES: Credits in English and other Academic Subjects are required only of Degree candidates (see "Academic Subjects," Page 21). 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 year course, students may choose their Violin instructor from any of the teachers whose tuition rates range from \$40.00 to \$120.00 per term of ten hours (see Tuition Rates, Page 36). 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 Music Electives may be substituted for them. Students not interested in preparing to teach may substitute credits in Musical Electives 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.

THE WINTER SEASON COURSES—Continued

Voice Courses

Preparation for Teaching or for Public Performance

Catalog Number of Class, See Outlines on Page 33	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 <i>Normal Certificate</i>					
—	Voice	1	10	\$200.00	\$480.00
1	Elementary Oral Theory	4	4	100.00	100.00
3	Harmony I	2	4	60.00	60.00
15	Music-Educational Methods I	2	4	60.00	60.00
—	English 101 and 103 (College subjects: see Bulletin)	—	6½	.....	.....
—	French 101 (College subject: see Bulletin)	—	3½	.....	.....
			32	\$420.00	\$700.00
Second Year Course—Four 10-Week Terms—Leading to <i>Teacher's Certificate, or Certificate of Advanced Proficiency</i>					
—	Voice	1	10	\$200.00	\$480.00
2	Ear Training, Sight Singing and Dictation	2	2	60.00	60.00
4	Harmony II	3	6	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
—	German 101 and Italian 101 (College subjects: see Bulletin)	—	6½	.....	.....
			32½	\$500.00	\$780.00
Third Year Course—Four 10-Week Terms—Leading to <i>Teacher's Diploma, or Junior Diploma</i>					
—	Voice	1	10	\$340.00	\$480.00
5	Harmony III, and Keyboard Harmony	2	4	60.00	60.00
6	Counterpoint	2	4	60.00	60.00
22	Voice Repertoire Class	2	4	60.00	60.00
—	Music Elective	—	2	30.00	30.00
—	European History 131 and 141 (College subjects: see Bulletin)	—	6½	.....	.....
			30½	\$550.00	\$690.00
Fourth Year Course—Four 10-Week Terms—Leading to <i>Bachelor of Music Degree</i>					
—	Voice	1	10	\$480.00	.....
7	Double Counterpoint, Canon and Fugue	2	4	60.00	.....
8	Composition and Orchestration	2	4	60.00	.....
23	Form and Analysis, and Appreciation	2	4	60.00	.....
29	Orchestra Conducting, Repertoire and Arranging I	4	4	120.00	.....
—	Sociology 201 (College subject: see Bulletin)	—	3½	.....	.....
			29½	\$780.00	.....
Fifth Year Course—Four 10-Week Terms—The first of two years required for the <i>Master of Music Degree</i>					
—	Voice	1	10	\$480.00	.....
9	Advanced Composition I	4	8	120.00	.....
11	Advanced Orchestration I	2	4	60.00	.....
			22	\$660.00	.....
Sixth Year Course—Four 10-Week Terms—The second of two years required for the <i>Master of Music Degree</i>					
—	Voice	1	10	\$480.00	.....
10	Advanced Composition II	4	8	120.00	.....
12	Advanced Orchestration II	2	4	60.00	.....
			22	\$660.00	.....

NOTES: Credits in English and other Academic Subjects are required only of Degree candidates (see "Academic Subjects," Page 21). 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 group of teachers whose tuition rates range from \$50.00 to \$120.00 per term of ten hours (see Tuition Rates, Page 36). 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 Music Electives 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. If desired, additional credits in Music Electives may be substituted for the credits required in Counterpoint, Double Counterpoint, Canon, Fugue, Composition, Orchestration, and Orchestra Conducting, Repertoire and Arranging, but these courses are required of students who expect to earn a Master's Degree.

THE WINTER SEASON COURSES—Continued

Organ Courses

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

Catalog Number of Class, See Outlines on Page 33	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	10	\$200.00	\$480.00
1	Elementary Oral Theory	4	4	100.00	100.00
3	Harmony I	2	4	60.00	60.00
15	Music-Educational Methods I	2	4	60.00	60.00
—	English 101 and 103 (College subjects: see Bulletin)	—	6 $\frac{2}{3}$	.....	.....
			28 $\frac{2}{3}$	\$420.00	\$700.00
Second Year Course—Four 10-Week Terms—Leading to Teacher's Certificate, or Certificate of Advanced Proficiency					
—	Organ	1	10	\$300.00	\$480.00
2	Ear Training, Sight Singing and Dictation	2	2	60.00	60.00
4	Harmony II	3	6	120.00	120.00
21	History of Music	2	4	60.00	60.00
16	Music-Educational Methods II	2	4	60.00	60.00
—	European History 131 and 141 (College subjects: see Bulletin)	—	6 $\frac{2}{3}$	.....	.....
			32 $\frac{2}{3}$	\$600.00	\$780.00
Third Year Course—Four 10-Week Terms—Leading to Teacher's Diploma, or Junior Diploma					
—	Organ	1	10	\$400.00	\$480.00
5	Harmony III, and Keyboard Harmony	2	4	60.00	60.00
6	Counterpoint	2	4	60.00	60.00
23	Form and Analysis, and Appreciation	2	4	60.00	60.00
—	Music Elective	—	4	60.00	60.00
—	Psychology 101 and Sociology 201 (College subjects: see Bulletin)	—	6 $\frac{2}{3}$	.....	.....
			32 $\frac{2}{3}$	\$640.00	\$720.00
Fourth Year Course—Four 10-Week Terms—Leading to Bachelor of Music Degree					
—	Organ	1	10	\$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
29	Orchestra Conducting, Repertoire and Arranging I	4	4	120.00	120.00
24	Ensemble Playing	4	4	60.00	60.00
—	English 241: Masterpieces of World Literature (College subject: see Bulletin)	—	3 $\frac{1}{2}$	.....	.....
			29 $\frac{1}{2}$	\$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	10	\$400.00	\$480.00
9	Advanced Composition I	4	8	120.00	120.00
11	Advanced Orchestration I	2	4	60.00	60.00
			22	\$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	10	\$400.00	\$480.00
10	Advanced Composition II	4	8	120.00	120.00
12	Advanced Orchestration II	2	4	60.00	60.00
			22	\$580.00	\$660.00

NOTES: Credits in English and other Academic Subjects are required only of Degree candidates (see "Academic Subjects," Page 21). 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 36. During the second year

course, they may take one half-hour weekly from a teacher in the \$100.00 group (\$50.00 and one half-hour weekly from a teacher in the \$50.00 group (\$25.00). From the third 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 Music Electives 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. Voice is specially recommended as a Music Elective because of its usefulness in choir directing.

THE WINTER SEASON COURSES—Continued

Courses in Theory and Composition

Preparation for Teaching, or for Composing and Arranging

Catalog Number of Class, See Outlines on Page 33	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 <i>Normal Certificate</i>					
2	Ear Training, Sight Singing and Dictation.....	2	2	\$ 60.00	\$ 60.00
4	Harmony II	3	6	120.00	120.00
—	Applied Music Elective.....	1	10	300.00	580.00
15	Music-Educational Methods I.....	2	4	60.00	60.00
—	English 101 and 103 (College subjects: see Bulletin).....	—	6%	.....	.....
			28%	\$540.00	\$820.00
Second Year Course—Four 10-Week Terms—Leading to <i>Teacher's Certificate, or Certificate of Advanced Proficiency</i>					
5	Harmony III, and Keyboard Harmony.....	2	4	\$60.00	\$ 60.00
6	Counterpoint	2	4	60.00	60.00
—	Applied Music Elective.....	1	10	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
—	European History 131 and 141 (College subjects: see Bulletin).....	—	6%	.....	60.00
			32%	\$440.00	\$780.00
Third Year Course—Four 10-Week Terms—Leading to <i>Teacher's Diploma, or Junior Diploma</i>					
7	Double Counterpoint, Canon and Fugue.....	2	4	\$ 60.00	\$ 60.00
23	Form and Analysis, and Appreciation.....	2	4	60.00	60.00
—	Music Elective	—	6	80.00	80.00
—	Applied Music Elective.....	—	10	200.00	480.00
—	Psychology 101 and Sociology 201 (College subjects: see Bulletin).....	—	6%	.....	.....
			30%	\$400.00	\$680.00
Fourth Year Course—Four 10-Week Terms—Leading to <i>Bachelor of Music Degree</i>					
8	Composition and Orchestration.....	2	4	\$ 60.00	\$ 60.00
29	Orchestra Conducting, Repertoire and Arranging I.....	4	4	120.00	120.00
—	Applied Music Elective.....	1	10	200.00	480.00
—	Music Elective	—	4	60.00	60.00
24	Ensemble Playing	4	4	60.00	60.00
—	English 241: Masterpieces of World Literature (College subject: see Bulletin).....	—	3½	.....	.....
			29½	\$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>					
9	Advanced Composition I.....	4	8	\$120.00	\$120.00
11	Advanced Orchestration I.....	2	4	60.00	60.00
—	Applied Music Elective.....	1	10	200.00	480.00
			22	\$380.00	\$660.00
Sixth Year Course—Four 10-Week Terms—The second of two years required for the <i>Master of Music Degree</i>					
10	Advanced Composition II.....	4	8	\$120.00	\$120.00
12	Advanced Orchestration II.....	2	4	60.00	60.00
—	Applied Music Elective.....	1	10	200.00	480.00
			22	\$380.00	\$660.00

NOTES: Credits in English and other Academic Subjects are required only of Degree candidates (see "Academic Subjects," Page 21). Students must have completed Harmony I and Elementary Oral Theory before entering upon first year course. 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 is expected to diversify his studies in Applied Music, to cover a wide range of subjects but must include some study of Piano. The weekly hour in Applied Music may be divided into two half-hour

periods, devoted to different subjects. See Page 22 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 Music Electives 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.

THE WINTER SEASON COURSES—Continued

Courses in Conducting

Preparation for Orchestra, Band or Choral Conducting

Catalog Number of Class, See Outlines on Page 33	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 the					
Certificate of Proficiency in Conducting					
—	Conducting Elective (Class 29, or 35, or 41)	2	2	\$ 60.00	\$ 60.00
—	Applied Music Elective	1	10	200.00	480.00
1	Elementary Oral Theory	4	4	100.00	100.00
3	Harmony I	2	4	60.00	60.00
—	English 101 and 103, and Psychology 101 (College subjects: see Bulletin)	—	10	.....	.....
			30	\$420.00	\$700.00
Second Year Course—Four 10-Week Terms—The second of two years required for the					
Certificate of Proficiency in Conducting					
—	Conducting Elective (Class 30, or 36, or 42)	2	2	\$ 60.00	\$ 60.00
—	Applied Music Elective	1	10	200.00	480.00
2	Ear Training, Sight Singing and Dictation	2	2	60.00	60.00
4	Harmony II	3	6	120.00	120.00
21	History of Music	2	4	60.00	60.00
—	European History 131 and 141 (College subjects: see Bulletin)	—	6%	.....	.....
			30%	\$500.00	\$780.00
Third Year Course—Four 10-Week Terms—Leading to					
Conductor's Diploma					
—	Conducting Elective (Class 31, or 37, or 43)	2	2	\$ 60.00	\$ 60.00
—	Applied Music Elective	1	10	200.00	480.00
5	Harmony III, and Keyboard Harmony	2	4	60.00	60.00
6	Counterpoint	2	4	60.00	60.00
23	Form and Analysis, and Appreciation	2	4	60.00	60.00
—	Music Elective	—	6	90.00	90.00
—	Sociology 201 (College subject: see Bulletin)	—	3½	.....	.....
			31½	\$530.00	\$810.00
Fourth Year Course—Four 10-Week Terms—Leading to					
Bachelor of Music Degree					
—	Conducting Elective (Class 32, or 38, or 44)	2	2	\$ 60.00	\$ 60.00
—	Applied Music Elective	1	10	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
24	Ensemble Playing	4	4	60.00	60.00
—	English 241: Masterpieces of World Literature, and Academic Elective (College subjects: see Bulletin)	—	6%	.....	.....
			30%	\$440.00	\$720.00
Fifth Year Course—Four 10-Week Terms—The first of two years required for the					
Master of Music Degree					
—	Conducting Elective (Class 33, or 39, or 45)	2	2	\$ 60.00	\$ 60.00
—	Applied Music Elective	1	10	200.00	480.00
9	Advanced Composition I	4	8	120.00	120.00
11	Advanced Orchestration I	2	4	60.00	60.00
			24	\$440.00	\$720.00
Sixth Year Course—Four 10-Week Terms—The second of two years required for the					
Master of Music Degree					
—	Conducting Elective (Class 34, or 40, or 46)	2	2	\$ 60.00	\$ 60.00
—	Applied Music Elective	1	10	200.00	480.00
10	Advanced Composition II	4	8	120.00	120.00
12	Advanced Orchestration II	2	4	60.00	60.00
			24	\$440.00	\$720.00

NOTES: Credits in English and other Academic Subjects are required only of Degree candidates (see "Academic Subjects," Page 21). 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 should diversify his studies in Applied Music, to cover a wide range of subjects, and must include some study of Piano. The weekly hour in Applied Music may be divided into two half-hour periods, devoted to different subjects.

THE WINTER SEASON COURSES—Continued

Public School Music Courses

Preparation for Teaching and Supervising in Grades and High School

Catalog Number of Class, See Outlines on Page 33	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 the					
Public School Music Teacher's Certificate					
—	Applied Music	1½	12	\$200.00	\$680.00
1	Elementary Oral Theory	4	4	100.00	100.00
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 101 and 103 (College subjects: see Bulletin)	—	6%	.....	.....
			35%	\$480.00	\$960.00
Second Year Course—Four 10-Week Terms—The second of two years required for the					
Public School Music Teacher's Certificate					
—	Applied Music	1½	12	\$240.00	\$720.00
2	Ear Training, Sight Singing and Dictation	2	2	60.00	60.00
4	Harmony II	3	6	120.00	120.00
16	Music-Educational Methods II	2	4	60.00	60.00
—	Practice Teaching	1	1	.....	.....
—	Introductory Psychology 101 (College subject: see Bulletin)	—	3½	.....	.....
—	Education: Psychology and Its Application to Teaching (College subject: see Bulletin)	—	3	.....	.....
—	Education: Principles and Methods of Teaching (College subjects: see Bulletin)	—	3	.....	.....
			34½	\$480.00	\$960.00
Third Year Course—Four 10-Week Terms—Leading to					
Public School Music Teacher's Diploma					
—	Applied Music	1	8	\$320.00	\$480.00
17	Music-Educational Methods III	1	2	60.00	60.00
5	Harmony III, and Keyboard Harmony	2	4	60.00	60.00
—	Educational Elective (College subject: see Bulletin)	—	3½	.....	.....
—	Academic Electives, including Speech (College subjects: see Bulletin)	—	10	.....	.....
			27½	\$440.00	\$600.00
Fourth Year Course—Four 10-Week Terms—Leading to					
Bachelor of Music Education Degree					
—	Applied Music	1	8	\$320.00	\$480.00
18	Music-Educational Methods IV	1	2	60.00	60.00
23	Form and Analysis, and Appreciation	2	4	60.00	60.00
8	Composition and Orchestration	2	4	60.00	60.00
29	Orchestra Conducting, Repertoire and Arranging I	4	4	120.00	120.00
—	Sociology 201 (College subject: see Bulletin)	—	3½	.....	.....
			25½	\$620.00	\$780.00
Fifth Year Course—Four 10-Week Terms—The first of two years required for the					
Master of Music Education Degree					
—	Applied Music	1	8	\$400.00	\$480.00
19	Music-Educational Methods V	1	2	60.00	60.00
9	Advanced Composition I	4	8	120.00	120.00
11	Advanced Orchestration I	2	4	60.00	60.00
			22	\$640.00	\$720.00
Sixth Year Course—Four 10-Week Terms—The second of two years required for the					
Master of Music Education Degree					
—	Applied Music	1	8	\$400.00	\$480.00
20	Music-Educational Methods VI	1	2	60.00	60.00
10	Advanced Composition II	4	8	120.00	120.00
12	Advanced Orchestration II	2	4	60.00	60.00
			22	\$640.00	\$720.00

NOTES: "Applied Music" (in the first and second years) refers to one hour of private Piano instruction weekly, and a half-hour of Voice, or vice versa; and (in the following years) to one hour weekly in such Applied Music subject or subjects as the student may elect. If preferred, first and second year 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. Students

who wish to prepare for Instrumental Supervising may omit Voice and are required to earn during the four-year Bachelor's Degree course 12 semester hour credits in Major Instruments and 18 credits in Minor Instruments. Such students also substitute for the courses in Music-Educational Methods, special Methods courses in Conducting chosen from Classes 29 to 46 (see Page 33).

THE WINTER SEASON COURSES—Continued

Dramatic Art Courses

Preparation for Public Performance, Coaching, or Teaching

First Year Course—Four 10-Week Terms—

Leading to Normal Certificate	Hours Per Week	Semester Hour Credits	Total Tuition For Entire Year—Four 10-Week Terms
Private Instruction (from Luella Canterbury)	1	8	\$400.00
Class Instruction (from Luella Canterbury)	3	6	100.00
Play Production	3	6	(Free)
English 101 and 103 (College subjects: see Bulletin)	—	6½	.....
Psychology 101 (College subject: see Bulletin)	—	3½	.....
		30	\$500.00

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

Private Instruction (from Luella Canterbury)	1	8	\$400.00
Class Instruction (from Luella Canterbury)	3	6	100.00
Play Production	3	6	(Free)
European History 131 and 141 and Sociology 201 (College subjects: see Bulletin)	—	10	.....
		30	\$500.00

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

Private Instruction (from Luella Canterbury)	1	8	\$400.00
Class Instruction (from Luella Canterbury)	3	6	100.00
Play Production	3	6	(Free)
Class Devoted to Survey of European and American Dramatic Literature: English, French, German, Italian, Russian—Conducted by Lucille Gafford, Ph.D.	1	2	120.00
English 241: Masterpieces of World Literature (College subject: see Bulletin)	—	3½	.....
Academic Electives (College subjects: see Bulletin)	—	6½	.....
		32	\$620.00

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

Private Instruction (from Luella Canterbury)	1	8	\$400.00
Class Instruction (from Luella Canterbury)	3	6	100.00
Play Production	3	6	(Free)
Class devoted to continuation of survey of European and American Dramatic Literature, as begun in preceding year	1	2	120.00
Academic Electives (College subjects: see Bulletin)	—	10	.....
		32	\$620.00

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	8	\$400.00
Class Instruction (from Luella Canterbury)	3	6	100.00
Play Production	3	6	(Free)
Seminar for intensive study of works of the most important European and American dramatists, briefly surveyed in Bachelor of Oratory course	1	2	120.00
		22	\$620.00

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	8	\$400.00
Class Instruction (from Luella Canterbury)	3	6	100.00
Play Production	3	6	(Free)
Continuation of Seminar for intensive study of works of the most important European and American dramatists, briefly surveyed in Bachelor of Oratory course	1	2	120.00
		22	\$620.00

NOTE: Credits in English and other academic subjects are required only of Degree candidates (see "Academic Subjects," page 21).

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.

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. 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.

12 hrs Acad sub
including 1 survey
on Dramatic Art

THE WINTER SEASON COURSES—Continued

DRAMATIC ART COURSES—Continued

SYNOPSIS

The following synopses indicate the general subjects in the private and class instruction comprising the courses for credentials as outlined on page 30.

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 repro-

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

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

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

DIACLECTS: 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.

Science of Human Relationships Class

An important special offering of the Dramatic Art Department is the Science of Human Relationships Class intended for those who desire a knowledge of the subject as the key to professional, business, and social success.

Among the topics treated are: 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 Science of Human Relationships 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 15.) 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 has 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.

July 13, 1932.

A FEW OF THE CONSERVATORIES WHICH ARE NOT MEMBERS OF THE NATIONAL
ASSOCIATION OF SCHOOLS OF MUSIC, INCLUDING COLLEGES AND UNIVERSITIES
WHICH MAINTAIN CONSERVATORIES AND DEPARTMENTS OF MUSIC

Curtis Institute, Philadelphia, Pa.
Juilliard School of Music, New York, N.Y.
~~Oberlin Conservatory, Oberlin, Ohio.~~
Peabody Conservatory, Baltimore, Md.
Harvard University, Cambridge, Mass.
Smith College, Northampton, Mass.
New York School of Music and Arts, New York, N.Y.
David Mannes School of Music, New York, N.Y.
Ithaca College, Ithaca, N.Y.
Dana's Musical Institute, Warren, Ohio.
Columbia University, New York, N.Y.
Colgate University, Hamilton, N.Y.
University of Illinois, Urbana, Ill.
University of Indiana, Bloomington, Ind.
Ohio Northern University, Ada, Ohio.
Capitol University, Columbus, Ohio.
Denison University, Granville, Ohio.
Notre Dame University, South Bend, Ind.
University of Wisconsin, Madison, Wisconsin.
Arthur Jordan Conservatory, Indianapolis, Indiana.
DePauw University, Greencastle, Ind.
Simpson College, Indianola, Iowa.
Texas Christian University, Ft. Worth, Texas.
Upsala College, East Orange, New Jersey.
Susquehanna University, Selinsgrove, Pa.
Western College for Women, Oxford, Ohio.
Washington College of Music, Washington, D.C.
Bethany College, Lindsborg, Kans.
Atlanta Conservatory of Music, Atlanta, Ga.
Lawrence College, Appleton, Wisc.
Beloit College, Beloit, Wisc.
Juniata College, Huntington, Pa.
Findlay College, Findlay, Ohio.
Illinois College for Women, Jacksonville, Ill.
Knox College, Galesburg, Ill.
Carthage College, Carthage, Ill.
Manchester College, North Manchester, Indiana.
Wheaton College, Wheaton, Ill.
Drake University, Des Moines, Ia.

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 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 36 and 37.

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, Prokofiev, 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 ac-

cepted 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, Guilman, 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 30 and 31; Dancing, Page 31.

Outlines of Class Instruction

The figures at the end of each outline indicate, respectively, the number of periods weekly, and the number of credits per semester.

ELEMENTARY ORAL THEORY (Class No. 1)—Elizabeth Keller and Edwin Stanley Seder: The rudiments of Musical Theory combined with elementary Ear-Training, Sight Singing and Dictation. 4/2.

EAR TRAINING, SIGHT SINGING AND DICTATION (Class No. 2)—Edwin Stanley Seder: This Class develops the ability to sing at sight any melody, and the ability to put dictated musical exercises into written form. 2/1.

HARMONY, I and II (Classes Nos. 3 and 4)—Walter Keller and Will A. Harding: The instruction begins with the elementary subjects 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 advanced phases of harmony study. I: 2/2. II: 3/3.

HARMONY III, and KEYBOARD HARMONY (Class No. 5)—Walter Keller: Advanced Modern and Ultra-Modern Harmony; the principles of Harmony studied and applied at the keyboard. 2/2.

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. 2/2.

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. 2/2.

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. 2/2.

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. Composition: 4/4. Orchestration: 2/2.

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 allotted 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. 6/3.

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. 3 1/2.

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. I and II: 2/2. III, IV, V, VI: 1/1.

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. 2/2.

VOICE REPERTOIRE CLASS (Class No. 22)—Survey of vocal repertoire, including song, oratorio and operatic literature. Conducted by artist teachers of the Voice Department in rotation. Students interpret assigned compositions for criticism of the superintending teacher. 2/2.

FORM AND ANALYSIS, AND APPRECIATION (Class No. 23)—Tina Mae Haines. Analysis of the larger forms; survey of musical masterpieces from the appreciative standpoint. 2/2.

ENSEMBLE PLAYING (Class No. 24)—P. Marinus Paulsen: Devoted to the playing of chamber music. 4/2.

CLASS METHOD OF TEACHING PIANO (Class No. 25)—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. 2/1.

ACCOMPANYING (Class No. 26)—Edwin Stanley Seder: For students who are particularly interested in accompanying. Ability to think, feel and pay in unison with the soloist; stage deportment; sight reading; transposition; modulation; introductions; interludes; counter-melodies; study of song-piano, melodic line and accompaniment—are a few of the subjects studied. Two periods weekly for four ten-week terms. 2/2.

BACH CLASS FOR VOICE STUDENTS (Class No. 27)—Else Harthan Arendt: Devoted to study of the vocal masterpieces of Johann Sebastian Bach, in solo and ensemble form. One period weekly. 1/1.

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. 2/2.

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. Orchestra Conducting I: 4/2. All others: 2/1.

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 (for special students only), 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. 2/2.

DRAMATIC ART CLASSES—(See Page 30.)

DANCING CLASSES—(See Page 31.)

The New Sherwood Music School Printed Text

The New Sherwood Music School Printed Text covers complete courses of instruction in:

Piano Technic, Interpretation, and Repertoire
General Theory
Ear Training
Harmony
History of Music
Form and Analysis
Appreciation, and
Counterpoint

Prepared throughout by members of the artist faculty, the Text embodies instruction which is identical with that given in the studios of the Sherwood Music School, and makes this instruction available to students everywhere.

The Text is used:

- a) As a basis of the instruction given by the teachers in the Main School and Chicago Branches.
- b) As a basis of the instruction given by Affiliated Teachers in charge of Extension Branches in all parts of the country. Teachers' Certificates and Diplomas are awarded by the School through its Extension Department, to the students of these Teachers, for completion of study of the Text under the joint supervision of the Teachers and the School.

The complete Text comprises:

- 160 Printed Theory Lessons, with Tests.
- 98 selected Piano Compositions, with annotations by members of the artist faculty.
- 100 selected Exercises for Piano, with annotations by members of the artist faculty.
- 136 selected Studies for Piano, with annotations by members of the artist faculty.

The Text is divided into eight grades. Each subject is taken up from the beginning. All subjects and divisions are closely correlated. Students of subjects other than Piano use the Printed Theory Lessons as a basis of study, omitting the Exercises, Studies and Compositions for Piano which are regularly included in the Text.

Affiliated Teachers using the Text as a basis of instruction, supplementing their oral teaching, find that it offers many advantages, and solves many of their problems:

- a) The Text prevents forgetting, because the pupil has with him, in printed form for constant reference throughout his week of practice, the instruction given him in his weekly lesson.

This makes for the rapid progress of the pupil and for satisfaction on the part of the parent; and

through eliminating the repetition necessary in purely oral teaching, introduces an element of economy which especially appeals to parents.

- b) The Text makes possible the active home co-operation of the parents.
- c) A system of reports and grades, and a series of rewards keep the pupil interested and inspired. He has a definite goal to reach, and he knows from week to week just how far he has progressed toward it.
- d) The Text enables the Teacher to give easily all the subjects necessary to a complete musical education, including General Theory, Ear Training, Harmony, History of Music, and other subjects commonly neglected.
- e) The Teacher is enabled to offer his students the opportunity to earn Teachers' Certificates and Diplomas through the Extension Department of a nationally recognized conservatory, for local study of the Text under himself.

The Sherwood Music School is the only large conservatory which has put its courses into written form; and the publication of its New Printed Text has been hailed by music-educators everywhere as an epoch-making achievement. Preparation of the Text covered a period of twelve years, and the cost of publication exceeded \$250,000.00. The School has felt amply rewarded for its large investment of funds and effort, as the results from its initial step toward making a complete musical education available to students everywhere have become evident.

NOTE: The genuine Sherwood Music School Text, the study of which leads to credentials issued by the Sherwood Music School, can be identified by the title, "Sherwood Music School Courses."

As explained by a special feature writer in the *Chicago Evening Post* (copy of article mailed on request), William Sherwood, founder of the Sherwood Music School, conceived the idea of a printed text for the use of music students everywhere. But his death in 1911 cut short his efforts to prepare a text which would be satisfactory for the purpose of giving non-resident courses unified with the resident courses of the Sherwood Music School.

Inspired by the potentialities of Mr. Sherwood's unique idea, his colleagues and successors began work "from the ground up," on the preparation of such a Text. Only recently have they finished their monumental task, and brought to fulfillment Mr. Sherwood's vision, in the form of the New Printed Text of the Sherwood Music School (national and international copyrights). A Synopsis of the Text will be mailed on request.

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.

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. Organ practice tickets (three- and four-manual) are sold at the rate of \$8.50 for ten hours; or at a special rate of \$5.00 for ten hours if the student engages ten or more hours of practice weekly.

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 34.)

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

TEST REHEARSALS are conducted for Junior and Intermediate pupils who have numbers prepared for recitals. They consist of a preliminary hearing before a committee, in which the pupils are passed upon as to 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.

The SHERWOOD MUSIC SCHOOL NEWS, published bi-monthly, is the official news publication of the School, containing information about activities in the School and its Branches, and items of general musical interest.

THE WINTER SEASON COURSES—Continued

Tuition Rates

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

<i>Piano</i>	TOTAL TUITION		<i>Voice</i>	TOTAL TUITION	
	For Ten Hours	For Ten Half Hours		For Ten Hours	For Ten Half Hours
Georgia Kober	\$120.00	\$60.00	Else Harthan Arendt	\$120.00	\$60.00
Leo Podolsky	120.00	60.00	Marcel Roger de Bouzon	120.00	60.00
Leon Rosenbloom	120.00	60.00	Daniel Protheroe	120.00	60.00
Sidney Silber	120.00	60.00	Caio de Vermont	120.00	60.00
Theodora Troendle	120.00	60.00	Raymond Koch	\$100.00	\$50.00
Marsh McCurdy	\$100.00	\$50.00	Nora Babbitt Harsh	\$80.00	\$40.00
Edwin Stanley Seder	100.00	50.00	Ward H. Pound	80.00	40.00
Elizabeth Keller	\$80.00	\$40.00	Helen Bickerton	\$60.00	\$30.00
Charlotte Allen Koons	\$60.00	\$30.00	Hazel Harris	\$50.00	\$25.00
Carl Reif	60.00	30.00	Loretta Liedell	50.00	25.00
Milton V. Case	\$50.00	\$25.00	Alma Erickson	\$40.00	\$20.00
Leah Elward	50.00	25.00	Marion Schroeder	40.00	20.00
Francis Keyser	50.00	25.00	Genevieve Vernonson	40.00	20.00
Irene Lamb Keyser	50.00	25.00			
Gertrude Lee	50.00	25.00	<i>Violin</i>		
Katherine Townsend	50.00	25.00	Herman Felber	\$120.00	\$60.00
Frederic Youngfelt	50.00	25.00	P. Marinus Paulsen	120.00	60.00
Evelyn Bissig	\$40.00	\$20.00	Sol Nemkovsky	\$80.00	\$40.00
Lewis Eash	40.00	20.00	Howard Cress	40.00	20.00
Theresa Eberhart	40.00	20.00	John De Mott	40.00	20.00
Luella Forrest	40.00	20.00	Ethel Purdy	40.00	20.00
Elma Hayes	40.00	20.00	Emma Schlissman	40.00	20.00
Amy Hefner	40.00	20.00			
Florence Kellerman	40.00	20.00	<i>Church and Concert Organ</i>		
Clem Leming	40.00	20.00	Walter Keller	\$120.00	\$60.00
Angela Lewis	40.00	20.00	Tina Mae Haines	\$100.00	\$50.00
Helen Islington Lynch	40.00	20.00	Edwin Stanley Seder	100.00	50.00
Ardis North	40.00	20.00	Gordon Farndell	\$50.00	\$25.00
Irma Orser	40.00	20.00	Edward Koseck	50.00	25.00
Theodore Sauer	40.00	20.00			
Elizabeth Scherer	40.00	20.00	<i>Theater and Radio Organ</i>		
Alverna Stetzler	40.00	20.00	Mildred Fitzpatrick	\$120.00	\$60.00
Aldana Algmin	\$30.00	\$15.00	Marsh McCurdy	\$100.00	\$50.00
Lettie Ball	30.00	15.00			
Walter Bauer	30.00	15.00	<i>Radio Coaching</i>		
Harold Brunt	30.00	15.00	Henry Francis Parks	\$100.00	\$50.00
Ruth Ceglary	30.00	15.00			
Elizabeth Crater	30.00	15.00	<i>Violoncello</i>		
Mabel De Vry	30.00	15.00	Frank Sykora	\$80.00	\$40.00
Hattie Fischer	30.00	15.00	Rudolph Baumheier	\$60.00	\$30.00
Waitie Gordon	30.00	15.00			
Winona Grinker	30.00	15.00	<i>Musical Theory, Composition</i>		
Romayne Gunsteens	30.00	15.00	(Harmony, Counterpoint, Double Counterpoint, Canon, Fugue, Composition, Orchestration)		
June Lightfoot	30.00	15.00	Walter Keller	\$120.00	\$60.00
Thelma Reynolds	30.00	15.00	Daniel Protheroe	120.00	60.00
Roberta Savler	30.00	15.00	(Orchestration)		
Blossom Sewell	30.00	15.00	P. Marinus Paulsen	\$120.00	\$60.00
Howard Skinner	30.00	15.00	(Harmony, Counterpoint)		
Elizabeth Thinn	30.00	15.00	Will A. Harding	\$80.00	\$40.00
Muriel Van Wagoner	30.00	15.00	Elizabeth Keller	80.00	40.00
Beatrice Wagoner	30.00	15.00	Frederic Youngfelt	\$60.00	\$30.00

THE WINTER SEASON COURSES—Continued

TUITION RATES—Continued

	TOTAL TUITION For Ten Hours	For Ten Half Hours
Music-Educational Methods		
Charles Espenshade	\$60.00	\$30.00
Lillian Lucas	60.00	30.00
Orchestra Conducting		
P. Marinus Paulsen	\$120.00	\$60.00
Band Conducting		
Victor Jean Grabel	\$120.00	\$60.00
Edward Meltzer	80.00	40.00
Choral Conducting		
Daniel Protheroe	\$100.00	\$50.00
Edwin Stanley Seder	100.00	50.00
Foreign Languages		
Olga Dervieux	\$50.00	\$25.00
Claudia di Cosola	\$30.00	\$15.00
Nora Mueller	30.00	15.00
Gilbert Orduna	30.00	15.00
Dancing		
Vera Mirova	\$100.00	\$50.00
Dramatic Art		
Luella Canterbury	\$100.00	\$50.00
Loula Jay Samson	\$50.00	\$25.00
Muriel Barnes	\$40.00	\$20.00
Alma Wallace Huth	40.00	20.00
Mary Idelson	40.00	20.00
Ruth La Rue	40.00	20.00
Helen Anna Reuter	40.00	20.00
Eleanor Stapp	40.00	20.00
Wind Instruments		
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

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 31 and 33)	Number of Periods Weekly	Tuition Per Term of Ten Weeks		
ELEMENTARY ORAL THEORY	4	\$25.00		
EAR TRAINING, SIGHT SINGING AND DICTATION	2	15.00		
HARMONY, I	2	15.00		
HARMONY, II	3	30.00		
HARMONY III, AND KEYBOARD HAR- MONY	2	15.00		
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 . .	2	15.00		
PIANO NORMAL CLASS	6	45.00		
VIOLIN NORMAL CLASS	3	15.00		
MUSIC-EDUCATIONAL METHODS:				
I and II	2	15.00		
III, IV, V and VI	1	15.00		
HISTORY OF MUSIC	2	15.00		
VOICE REPERTOIRE CLASS	2	15.00		
FORM AND ANALYSIS, AND APPRECIATION	2	15.00		
ENSEMBLE PLAYING	4	15.00		
ARTIST'S REPERTOIRE CLASS	2	15.00		
ORCHESTRA CONDUCTING, REPERTOIRE AND ARRANGING:				
I	4	30.00		
II, III, IV, V or VI	2	15.00		
BAND CONDUCTING, REPERTOIRE AND ARRANGING, I, II, III, IV, V or VI . .	2	15.00		
CHORAL CONDUCTING REPERTOIRE AND ARRANGING, I, II, III, IV, V or VI . .	2	15.00		
FRENCH, I or II; ITALIAN, I or II; GER- MAN, 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		
STAGE DEPARTMENT	2	15.00		
SCIENCE OF HUMAN RELATIONSHIPS . .	2	15.00		
DRAMATIC ART (Class instruction from Luella Canterbury — For Class in- struction rates paid by "regular" stu- dents see Page 42. An additional \$5.00 per term is charged "special" students)			3	30.00
DRAMATIC ART (Class instruction from Kenneth Croft or Loula Jay Samson) .			1	20.00
DRAMATIC ART (Class instruction from other members of Department Fac- ulty)			1	15.00
DANCING (Class instruction — VERA MIROVA)			1	25.00
TAP DANCING			1	15.00

Foreign 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 Advisor 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, Smecy, Prague II

Geneva, Switzerland

Mlle. MAD. SUNDA MADIÉ (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)

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

DOMESTIC BRANCHES

CHICAGO NEIGHBORHOOD BRANCHES

ALBANY PARK.....3304 Lawrence Avenue
AUBURN PARK.....822 West 79th Street
AUSTIN.....5319 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.....7439 Cottage Grove Avenue
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).....141 South Oak Park 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, Ruth D. Smith, Nellie S. Trott.
WINSLOW—Beth Mae Day.
YUMA—Mrs. A. C. Abbott, *Sarah W. D. Hamilton, *Gertrude Diehl Turnell.

Arkansas

BENTONVILLE—Catherine Smartt Terry.
HOT SPRINGS—J. R. Callahan.
PARIS—*Sister M. Crescence.
RATCLIFF—Lois L. Ferguson.
TEXARKANA—*Fay Blacknall, *Frances Braden.

Canada

WINNIPEG, MAN.—Mrs. E. C. Wieneke.
FT. ERIE (NORTH), ONT.—*Ethel K. Robertson
SAULT STE. MARIE, ONT.—Doris Knight
TORONTO, ONT.—*Alvin C. White.

California

ALAMEDA—*K. W. F. Balke.
ALHAMBRA—Mrs. Ella L. Hart, Clarence D. Kellogg.
ANTIOCH—*Lyle C. True.
ARCADIA—Myrtle Knorr.
AROMAS—*Angie C. Machado.
BARSTOW—Stephanie F. Peck.
BELL—Genevieve T. Stivers.

BELLFLOWER—*Harry Marmer.
BERKELEY—*Margaret T. Currier, *Mrs. Adolph de Fremery, *Frank P. Morris.
BISHOP—Gertrude Horner.
BRAWLEY—Marie Bostwick.
BURLINGAME—*S. Bernice Barnett.
CHULA VISTA—Mrs. E. J. Searle.
CLAREMONT—Louise Stover.
COMPTON—Urias Williams.
CORONA—Hilda M. Liebig.
CORONADO—Mrs. J. Wayne Elliott.
DINUBA—May Eigensatz Flower.
EAGLE ROCK CITY—H. Leora Johnstone.
EL CAJON—Emma R. Stough.
EL CENTRO—Elmer A. Todd.
EL MONTE—Mrs. J. A. Cawood.
EXETER—Calva Marie Stuart.
FAIRFIELD—*Elma Daglia
FRESNO—Myra Aarestrup, *Mrs. Chas. Coggins, *Agnes G. de John, Mary E. Geerts, Mildred Lee Lynch, *Daniel Popovich, *Mrs. Carla Roed.
FULLERTON—Clara Newcomb Askin.
GLENDALE—S. Gertrude Champlain, Bernice Hill, Alice Roa, 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. Schwentker.
LOS ALTOS—*Leonora Boitano.
LOS ANGELES—Mary Christine Albin, Ramona Baker, Raymond H. Baldwin, Grace M. Bishop, Alice Gibson Bothamley, *Edna Cooke, Adele Dorothy Davis, Mr. and Mrs. Abby DeAvirett, *Raymond G. Hand,

Flora Holst, Mrs. A. G. Hallett, *Irene Kussero, 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.
MADERA—*Fay S. Frederick.
MERCED—*Dorothy G. Barney, *Grace G. Parker.
MODESTO—Carrie B. Curtis.
MOUNTAIN VIEW—Maude Rinaman.
NAPA—Gertrude E. Lamdin.
OAKLAND—*Elizabeth Goff, *Mrs. Etta-dell Hall, *Oakland Conservatory of Music (Wm. C. Nicholls), *Frank L. Svenson, *Valentine School of Music (Helen M. Valentine), *Mrs. L. M. van Loben Sels.
ONTARIO—Margaret S. Copeland, James Neil North.
PACOMA—*Mildred M. Allum.
PALO ALTO—Grace Isabelle Osmonson, Mrs. Monica Ting Weaver.
PASADENA—Rita B. Ackerman, Edna Alt-house, Marion M. Anderson, Alice Coleman Batchelder, Mrs. Henley Bussing, Myrtle Eneyart, Morton F. Mason, George Arthur Mortimer, Harold Porter Smyth, Olga E. Stallfort.
PIEDMONT—*Está M. Pomeroy.
PITTSBURG—Mrs. C. T. Rouner.
PLEASANTON—*Susan Tripp, *Harry Tripp.
POMONA—Ethel S. Bresnahan.
RIVERSIDE—Florence E. Lorbeer, Minnietta Buchner Porter.
SAN DIEGO—Leila Black, Florence M. Bradley, Eva N. Groves, Fred A. Groves, *Benjamin F. Locke, Maud Holcomb Lydick, Helen M. Perlati, Mrs. H. W. Sharman, Etta Smith Snyder, Mrs. J. I. Ward.

DOMESTIC BRANCHES—Continued

Affiliated Schools and Teachers

(Alphabetically Arranged)

California—Continued

SAN DIMAS—Dolores Casel.
 SAN FRANCISCO—*Marie L. Cain, *Howard E. Couper, *Francesca Alsing, *Eleanor M. Depaoli, *Eleanor C. Drew, *Hazel Maude Frost, *Grattan Guerin, *Samuel Rodetsky, Lola Gwin Smale, Evelyn Sresovich Ware.
 SAN JOSE—*Elizabeth Pugh, *Esther A. Wegner, *Marjorie E. Young.
 SAN LEANDRO—*Anna V. Staley.
 SAN MARINO—Blanche Ragsdale.
 SAN MATEO—*N. M. Ryley, Anna Van Valin.
 SAN RAFAEL—*Mrs. Cornellie Bue Reeves.
 SANTA ANA—Freda Moesser Barger, Jennie May Dady, Daisy Austin Marsden, Leonora Tompkins.
 SANTA BARBARA—Caroline K. Dunshee, Pearl A. Merrill.
 SANTA CRUZ—*Catherine G. Foster, *Violet M. Patterson, *Hope H. Swinford.
 SANTA MONICA—Ella May Adams, Lallah Fulton, Gretchen Rebok Gripp, Mrs. F. L. Ober, Hugo Scherzer.
 SANTA PAULA—Alice Bale.
 SANTA ROSA—*Edith A. Lutz.
 SEBASTOPOL—*Claire Coltrim.
 STOCKTON—Mary Evalyn Knox, Cora B. Meyers.
 UPLAND—Bertha C. Palmer.
 VACAVILLE—*Edith Samuels.
 VALLEJO—Bessie N. Butler.
 VENICE—Minnie Eastman.
 WALNUT CREEK—*Etta M. Jorgensen.
 WHITTIER—*Lulu Goodlander Cunningham, Louise W. Harmon, Clara B. Saxman.

Colorado

ALAMOSA—Gladys Helen Hood.
 ARVADA—Maude Beugley, *Vera Cutler, *Mrs. Robert T. Kerr.
 BENNETT—*Evie Wagner.
 BERTHOUD—*Mrs. Monta V. Waggener.
 BOULDER—*Mrs. D. J. Calhoun, *Mrs. Wm. F. Estey, *Harriet L. McCuskey, *Sister Mary Laurentius.
 BRIGHTON—*Grace Griffin, *Mrs. Vertner Smith.
 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, *Lorene White Austin, Hermann J. Bigler, Ada R. Bloedorn, Mrs. J. R. Brown, *Mildred Carney, *Colorado Music Institute (S. Bloom), *Roy E. Culler, *Sarah H. Dillner, *Murrel Dunn, *Darline Evinger, Edward B. Fleck, *Mrs. Roy W. Fisher, *Julia Cadwell Hockett, Sybil A. Hosmer, *Mildred Katzer, *Geneva R. Kuntz, Miriam Grant Lindee, Florence Lovett, *Helen Mae Mar-

tin, *Mrs. B. V. McCready, *Mrs. E. R. McElroy, *Edith B. Oaks, *Charity Reed, Frances E. Staton, *Washington Park School of Music (E. H. Williams), *P. G. Zieschang.
 EASTLAKE—*Alma S. Elmore.
 EATON—*Cora Fleming, *Mrs. John R. Giles, *Sara M. Hill.
 EDGEWATER—*Gladys Miller, Mrs. W. J. Shaffer.
 ENGLEWOOD—*Lois Owens, Rose Robinson.
 FLORENCE—Mrs. M. E. Adkinson.
 FORT COLLINS—*Lois E. Blood, *Ruth A. Bradley, *Ft. Collins Academy of Fine Arts (Marguerite Todd Worth), *Montrose-Graham Conservatory (Lillian Montrose-Graham), *Elizabeth F. Mariner, *Gervaise Riddle.
 FORT LUPTON—*Clara H. McKissick.
 GREELEY—*Marguerite D. Lowry, Mrs. Laurence M. Thompson.
 LITTLETON—*Estella Davis, *William M. Fuhrman.
 LONGMONT—Bessie Bennewitz, *Cecile Carlyle, *Mary B. Findley, Mrs. Monroe Markley.
 LOVELAND—*Amorita Fauver, *Mrs. A. B. McWilliams.
 MONTE VISTA—*Velma Asay.
 PUEBLO—Jeannie MacGregor Rettberg, Mrs. Roger Wheldon.
 SALIDA—James S. Ramey, Margaret B. Rhodes.
 STERLING—Anna B. Lyman.
 TRINIDAD—Laura Tichenor Beaver.
 WALSENBURG—Caroline S. Young.

Connecticut

ANSONIA—*Edith L. Tallberg.
 DANBURY—*Pheba R. Johnson.
 HAMDEN—*Esther S. R. Faile.
 MIDDLETOWN—*Dorothy G. Hull.
 MILFORD—*G. Pricella Holmes.
 NEW HAVEN—*Nicholas Ciarlo.
 SAUGATUCK—*George S. Hendricks.

Delaware

DOVER—Dover School of Music (Helen B. Hughes).

District of Columbia

WASHINGTON—Lois E. Hicks, Helen I. Lott, Fanny Roberts, *Margaret K. Rosche.

Florida

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

Georgia

ALBANY—Carrie Shook.
 AMERICUS—Kate Land.
 ATLANTA—Annie May Carroll, Merrill Hutchinson, 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 Wilhoite.
 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. Hausam.
 ARROWSMITH—Ethel K. Wheeler.
 ARTHUR—*Inez D. Galbreath, Margaret C. Knoblock, Florence Winings.
 ATHENS—Harriett Swingle.
 ATLANTA—Miss Harville Crandall.
 AURORA—*Agnes L. Conn, *Maude Dewey, *Anna Largent, Burdell Sorenson, *Mrs. Layard G. Thorpe, *Vivian Watson, Alice D. Wernicke.
 BARRINGTON—*Hazel York.
 BARRY—*Lois Bartholomew.
 BATAVIA—Ralph Norman Peterson.
 BELVIDERE—*Mrs. A. E. McCormick.
 BENSENVILLE—*Florence W. Kramp.
 BENTON—*F. H. Wykes.
 BERWYN—Anna Tomlinson Boyd, Mary Rives Brown, Evelyn Frisby, Natalie Kastel, Sylvia Konvalinka. (See also Page 39.)
 BLOOMINGTON—*Jennie Zook Basting, Vera Pearl Kemp, Mabel D. Orendorff, *Schwiemann Music School (Pauline Linse), (Hermann Schwiemann).
 BLUE ISLAND—(See Page 39.)
 CARBONDALE—*Harlowe Arras.
 CARLYLE—*Lounetta Sharp.
 CENTRALIA—Mrs. Emmer E. Harmon, *Theresa Peifer.
 CHAMPAIGN—*Vena Margaret Harry, *Lester Van Tress.
 CHICAGO—*Arvid C. Anderson, *Ethel R. Butterfield, *Else A. Distler, *G. W. Drobegg, *Celia Ginsburg, *Julia R. Grunwald, *Loretto Academy (Sister M. Denise), *Catherine E. Manz, *George C. Piper, *Eva J. Roberts, *Maryann S. Rozycki, *Teresa Schmidt, *Jean Van Horn, *J. Virginia Wendel. (See Page 39.)

DOMESTIC BRANCHES—Continued

Affiliated Schools and Teachers

(Alphabetically Arranged)

Illinois—Continued

CHICAGO HEIGHTS—*Lulu Fleming.
CHILLICOTHE—Mabel Tawney.
CICERO—Jessie B. Robinson, Sister Pelagia Daniels, Anna Straka. (See also Page 39.)
CLINTON—*Mrs. R. O. Fortner.
COLFAX—Cleo Fern Ritchie.
COLLINSVILLE—*Louise Kreider.
DANVERS—Florence Miller.
DANVILLE—*Esther Canaday, *Amy Laker, *Agnes D. McClure, Emily L. Moore.
DECATUR—*Josephine Archibald, *Mrs. Leroy Reynolds.
DE KALB—*Dorothy Mae Banfield, *Aune Huhta, *Mrs. G. W. Reynolds.
DES PLAINES—*Alma E. Grambauer.
DE WITT—Alta E. Lafferty.
DIXON—Frances M. Ackert, *Maude Goodsell.
DOWNERS GROVE—Geraldine Thompson.
DOWNS—Mrs. E. C. Williams.
DUNDEE—*Mrs. B. C. Mason.
DUQUOIN—Mrs. H. O. Pope.
DWIGHT—*Elsie F. Earley, *Olga I. Short.
EARLVILLE—*Charles Wiley.
EAST ST. LOUIS—*Lydia Helms.
ELDORADO—*Virginia Wise.
ELGIN—*Mrs. R. A. Adkins, *Mrs. Catherine Hughes, Elizabeth Johnson, Ruth Gifford Preston, Annie W. Rowland, Sadie Stuart.
ELMHURST—*Ferne E. Blatler.
EL PASO—*Josephine E. Michels.
EUREKA—*Margaret M. Tomb.
EVANSTON—*Mrs. A. D. Bodfors, *Esther Schluter.
FAIRFIELD—*Mrs. Ben C. Boggs, Lila Stonemetz.
FOREST PARK—*Charles F. Smith.
FRANKLIN—*Emma Burnett Calhoun.
FREEPORT—*Beulah Brubaker, Florence Griswold, *Iva Swingle Wheat.
GALESBURG—*Ruth M. Duggan, *Constance French, *Harriet Kimpton, *Maude Alma Main, Muriel Jennings Schori, Marie Swanson.
GENEVA—*Elsie F. Earley.
GIBSON CITY—Zelah Newcomb.
GILSON—*Gladys O. Upp.
GLENCOE—Ethel M. Parry.
GRANITE CITY—*Bessie Morgan Reese.
GRAYS LAKE—*Jean McFarlane.
GREENUP—*Mrs. J. A. Campbell.
HARVEY—*Elizabeth Hutton.
HIGHLAND PARK—*Agnes McGuire.
HILLSBORO—Mabel I. Robbins, Ida Truitt.
HOLLYWOOD—Mrs. W. C. Overholt.
IRVING—Ethel Stump Neisler.
JACKSONVILLE—*Stella A. Ring.
JOLIET—*Theron J. Converse, *Mae A. Hendrick, *Isabel V. Hill, *Mme. Janoff-ska, *Joliet Conservatory of Music and Dramatic Art, *J. Wallace Spears.
KELL—Sheila Hodges.

KEWANEE—Lillie E. Anderson, Mrs. B. J. Brynilds, *Dagney Carlson, Mrs. J. L. Jarboe, *Mildred Patterson, *Hugh C. Price, *Effie Trisler.
KINGS—*Ethelyn R. Eyster.
LA MOILLE—*Harriett R. Stanard.
LA SALLE—*Hubert Kaszynski, *Hugh C. Price.
LEE—Helma Eden.
LELAND—*Ruby A. Hanson.
LIBERTY—*Maud C. Lucas.
LINCOLN—*Paul Merry.
LOCKPORT—Mrs. S. J. Gains, *Victor A. Pesavento.
LOMBARD—*Roy Fulkerson, *Mrs. Arzeal P. Kroeger.
MACOMB—*Mrs. H. H. Harris.
MALTA—*Dorothy Banfield.
MANVILLE—*Helen McVay.
MARSEILLES—*Iola Hunter.
MARSHALL—*Hazel Rupert Evans.
MASON CITY—*Inez A. Freeman.
MAYWOOD—(See Page 39.)
MINONK—*Mrs. Harrison Parks.
MENDOTA—Clara L. Reul.
MOMENCE—*Bertha A. Durham.
MONMOUTH—*Maude Alma Main.
MONTICELLO—*Amy Hefner.
MORRIS—*Verna Nelson.
MT. AUBURN—Valera Berry.
MT. VERNON—*Zelma M. Eddy.
NAPERVILLE—*Grace Fredenhagen, Sister M. Conradina.
NEWARK—*Mary S. Freeman, Mina Ruth Koska, Emma Mathre, Julia Severson.
NILES CENTER—Sister M. Catherine.
NORMAL—*Ella Jorgensen.
OAK PARK—*Ann F. Petersen. (See also Page 39.)
OGLESBY—*Pauline Harth.
OREGON—*Wyota Nashold.
OTTAWA—Myrtle Bernetta Foxford, Elizabeth Malcolm, Mrs. Thos. W. Maxwell, *Mrs. W. C. Paisley, Emma Rebecca Rorem.
PALESTINE—*L. Paul Brown.
PARK RIDGE—*Geo. R. Keck, *Helen Julie Keller.
PAWNEE—*Rose H. Willenborg.
PAW PAW—*Orla Nangle.
PAXTON—*Anna Lundeen.
PEKIN—*Minnie Huffman, *Mrs. M. E. Tambling.
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—*Gladys Erickson, Mary Fillingham.
PRINCETON—*Rosalie Tragordh.
QUINCY—*Bessie Beach, *Gertrude Grese, *Walter H. Tanner.

REDDICK—Viola Prussner.
RIVERSIDE—Gladys M. Cameron, *Ceacilia C. Hudson.
ROCKFORD—Sigrid T. Anderson, *Mabel Viola Asprooth, *Mrs. A. D. Bodfors, *Ralph H. Brigham, *Margaret Dyer, Mary Carolyn Gentzorn, *Lillis M. King, *Wyota Nashold, *Mary Richardson, Mrs. Callian Schryver, *Mrs. Frank M. Seager.
ROCK ISLAND—*Frank Freistat, *Ruth R. Gillham, *Suzanne J. Meehan.
ROSCOE—Alla Sammons.
ST. CHARLES—*Eva Hunt Lacy.
SANDWICH—*Bernice Rogers.
SAN JOSE—Alma Adolph.
SAVANNA—*Mrs. W. G. Kent.
SERENA—Hannah M. Ness.
SEWARD—Stena Jansen.
SHERIDAN—Florence Lacart.
SPRINGFIELD—*Ethel M. Bryant, *Eldon B. Buckles, *Margaret Chambers, *Margaret Nelson, Helen Nettleton, *Lillian Rittenhouse, *Alice W. Tiley.
SPRING VALLEY—*Mrs. Archie J. Foley, Clara Hassler.
STERLING—Mabel M. Philips.
STREATOR—*Louise C. Castelli.
SYCAMORE—*Mrs. Fred Meyers, Jr.
TAYLORVILLE—*Anna Johnston.
URBANA—*Bonnie J. Douglas, *Mrs. Harold Iles.
VIRGINIA—*Iva M. Lancaster.
WARSAW—*Mabelle Nagel.
WASHBURN—*Neva Zeiger.
WAUKEGAN—*G. W. Drobegg.
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

ALEXANDRIA—*Alexandria School of Music (Ada Slone).
ANDERSON—*Donnavie Gardner.
ATTICA—*Mrs. Mildred Clow.
AUBURN—*Mrs. Russell L. Holben.
BLUFFTON—*Anna M. Effinger.
BOURBON—*Gladys Blue.
BREMEN—*Beata E. Bartels.
BUTLER—*Hilda Funk.
CARTHAGE—*Alta H. Carr.
CHESTERTON—*Marie Hjelm, *Irma M. Stephens.
CHURUBUSCO—Anna Van Hibbs.
COLUMBIA CITY—*Vera Cargile, *Ruby E. Herriman, *Mabel H. Parrish, *Leona Smith.
COLUMBUS—*E. Wayne Nutter, Nellie Sparks, Mabel Tillman Suverkrup, Leona Trembly.
CONNERSVILLE—*Lillian M. Bostick.

DOMESTIC BRANCHES—Continued

Affiliated Schools and Teachers

(Alphabetically Arranged)

Indiana—Continued

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, *Lena Yarling.
EVANSVILLE—Glennie Barr, Otto P. Schwitz, Albert Foster Smith.
FT. WAYNE—*Ruth Evelyn Castle, *Marjan Zeigler Darrow, *Fr. Wayne College of Music (D. Walter Baier, Arthur C. Norman), E. J. Germann, *Ethel Rogers, *Gertrude Schick.
FRANKLIN—*Minnie C. Bruner.
GARY—*Lois Helen Albright, Helen Borman, Jessie Edwards Carlberg, *Mary S. B. Dickson, Tessa Whitney Eason, *Mrs. L. A. Halgesson, *Louisa A. Quillen, *Carl L. Reif, *Eva J. Roberts.
GOSHEN—*Elma M. Long.
GREENTOWN—*Mildred Agness, *Charlene Erwin, *Hazel Naffziger.
HAMMOND—Mabel Marie Byrnes, Ethel C. Holway, *John T. Muri.
HARTFORD CITY—*Opal Greenlee, *Isaac E. Norris.
HOBART—Elbert N. Ripley.
HUNTINGTON—*Alice Foudy, *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, *Bertha Jasper, Flora Ethel Lyons, Arthur G. Monninger, *Richard S. Orton, *Laura Craig Poland, Margaret Elenora Rasbach, *Alta Louise Thomas, Corrine Wilson, *Mary Clark Woodruff, Zillah Worth.
KENDALLVILLE—*Mildred Cornell, Zulah Thumma.
KIMMELL—*Erma B. Gray.
KOKOMO—*Mrs. C. H. Brown, *Elsie C. Clark, Fred Gaylord Cline, *Mrs. Jacnaca Finley, *Edna S. Hite, Mrs. Elmer C. Nesbitt, Mrs. Edward Penn, *Mrs. George Shenk, *Jeanette A. Slocum, *Geneva L. Smith, *Elta S. Straughn.
KOUTS—*Erma B. Gray.
LAFAYETTE—Sister M. Leonilda.
LA FONTAINE—Mrs. C. G. Smallwood.
LA PORTE—*Edward Soetje.
LEWISVILLE—*Faye Vanderbeck.
LINTON—*Mary Watson.
LOGANSPOUT—Dan W. Erb.
LOWELL—Nora L. Pattee, *Sister M. Casilda.
MARION—*Martha Houser, Aimee Reardon, *Edward Turechek, *Grace Jean Willen.

MARTINSVILLE—*Rena I. Carver.
MICHIGAN CITY—*Joy H. Carson, *Mildred D. Eddy, *Harriet Gard, *Mary Jane Sterling, *Mary May Wilson.
MISHAWAKA—*Roy E. Thornburg.
MONROEVILLE—*Ethel C. Webb.
MONTICELLO—*Mrs. T. V. Koontz.
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 Renckenberger.
PERU—*Caroline E. Hiner, *Vivian L. Smith.
PLYMOUTH—*Lyla Mae Casterline.
PORTLAND—*Mrs. L. O. Paddock, *Laura Craig Poland.
PRINCETON—*Lillie E. Mills.
RICHMOND—Mildred Schalk.
ROANOKE—*Gertrude Hill, *Elnora G. York.
ROCHESTER—*Ben L. Brandenburg, *Irene Fultz, *Mrs. Orvan Van Lue.
RUSSIAVILLE—Clara La Mar.
SILVER LAKE—*James Timberman.
SOUTH BEND—*Eilene Evertt, *Gertrude Frepan, *George Z. Gaska, *Cortlund Good, Ruth B. Grove, *Russell V. Hupp, *Ruth Kise, *Theophila Makielski, Mildred Miller, Otilla Myers, Helen Schlegel, *Eleanor Roesener Shonkwiler, Bernice A. Simpson, *South Bend Conservatory, *St. Joseph's Academy, *Dorothy Zimmerman.
SYRACUSE—Mrs. H. D. Cress.
TERRE HAUTE—*Amelia A. Meyer, *Adeleine G. Schulmeyer, *Florence Sidenbender, *Eda B. Steinacker.
TIPTON—Sister M. Madonna, Sister Mary Xavier.
VALPARAISO—Ruth Harville.
VEEDERSBURG—*Mrs. Alfred J. Hesler.
WABASH—*Josephine Alexander, *Winifred McClure.
WALKERTON—*Alice Barney.
WARREN—*Pearl Smith.
WARSAW—*Katherine Coyle, *Warsaw Conservatory of Music (Maude Snyder).
WASHINGTON—*Mrs. Libbie M. Haskett.
WEST LAFAYETTE—*Winifred S. Graves.
WEST TERRE HAUTE—*Mrs. J. B. Newland.
WINAMAC—*Elnora Jackson.
WOLF LAKE—*Veva Gray Koontz.

Iowa

ALBIA—*Evelyn Dalin.
ALGONA—*Sylvia L. Gunn.
AMES—*Mrs. P. E. Jackson, *Grace Minert.
ANAMOSA—*Florence L. Hale

ATLANTIC—*Graydon N. Asay, Marie Cavanaugh.
BLOOMFIELD—*Mrs. O. E. Hirt.
BOONE—*Sara E. Perrine.
BURLINGTON—*Ruth R. Gillham, *Beatrice Kuepper, *Maude Alma Main.
CEDAR RAPIDS—*Elsa M. Johnson.
CENTERVILLE—*Edith P. Davis.
CHEROKEE—*Mabelle Hoyt O'Neal.
CHURDAN—Mary B. Perkins.
CLARION—Mrs. W. D. Pardun.
CLEAR LAKE—*Maude E. Anderson.
CLINTON—*Sue H. Bowers.
CORNING—*Mrs. Norman Magnusson.
COUNCIL BLUFFS—Eva Allshouse, *Mrs. B. O. Burton, *Bernice Dewey, *Edith M. Wright.
CRESCO—Berenice Laidlaw Wells.
DANVILLE—*Jeanne Moehn.
DAVENPORT—*Orville Foster, *Erwin F. Swindell, *Maud Wettstein.
DES MOINES—*Louise Zum Brunner, Agnes V. Flannery, Olga Hermanson, Elthea B. Tupper, Edith M. Ustry.
EAGLE GROVE—*Pauline Kubitschek.
ELKHART—*Virgle M. Besser.
EMMETTSBURG—*Olive Noble.
FORT DODGE—*Anita Jameson, *Myrtle O. Wood.
FORT MADISON—*Byrdie Zwald.
GLENWOOD—Mrs. R. E. Humphrey.
GRAND VIEW—*Hazel McCulley.
HAMPTON—Jacqueline Etter.
HUMBOLDT—*Esther Rossing.
INDEPENDENCE—*Mrs. Karl E. Manz, *Doris Rowland.
JESUP—*Mildred Kellogg.
MARION—*Ruth E. Engstrom.
MARSHALLTOWN—*Mrs. M. C. McBroom.
MASON CITY—*Mrs. C. E. Cooper, *Winifred Kuehn, *Bertha Patchen, *Ellen M. Smith.
MELBOURNE—Clemma Winslow Hamler.
MISSOURI VALLEY—*Mrs. Guy R. Smith.
MONTGOMERY—*Frances W. Keck.
MT. AYR—*Mrs. J. L. Miller.
MT. PLEASANT—*Blanche Thorson.
MUSCATINE—*Alice Chase.
NEVADA—*Mrs. E. B. Turkington.
NEW HAMPTON—Mrs. Frank J. Rehorr.
NICHOLS—Mrs. Walter Elder.
ORANGE CITY—*Fern Smith.
OSAGE—Sister Mercedes, *Perna Miner Whitney.
OSKALOOSA—*Myrle B. Thompson.
PAULLINA—*Mrs. W. J. E. Thatcher.
POCAHONTAS—*Mrs. I. H. Brokaw.
QUASQUON—*Ethel Fox.
QUIMBY—*Mrs. Don C. Kent.
RED OAK—Eva Kerrhard, Mabelle Remiers.
REMBRANDT—*Nellie Olson.
RICEVILLE—*Mrs. Daniel S. Foster.
RINGSTED—Annie F. Welsh.

DOMESTIC BRANCHES—Continued

Affiliated Schools and Teachers

(Alphabetically Arranged)

Iowa—Continued

ROLFE—*Amy Ireland.
SAC CITY—*Wilma Hurst, *Charles H. Lawrence.
SHENANDOAH—*May Whitney Farnham, *Harold M. Greenlee.
SIOUX CITY—*Thalia Bishop, *Gertrude Hollenbeck, *Mrs. W. J. Jilg, *Ethythe Keiss, Cora Kilroy, *Templeman Music School (Mrs. Regina Wright).
SPENCER—J. Elliot Gould, Laura Waters Gould.
STANTON—*Waldo B. Nielson.
STORM LAKE—*Hildur Gustafson.
WATERLOO—*Neva W. Ellsworth, Elizabeth Yaggy.
WEBSTER CITY—*Ruth Stevenson.
WEST UNION—Sarah E. Hobson.
WILTON JUNCTION—Mabel Deweese.

Kansas

ARKANSAS CITY—*Edwin Druley.
CHENEY—*Alma M. Sailer.
COFFEYVILLE—*Emma F. Mutchler.
CONCORDIA—Elizabeth O'Reilly.
DODGE CITY—*Dodge City School of Music (Mr. and Mrs. H. H. Hamilton) (J. Bean), Helen Stahler.
EVEREST—Mamie O. Madsen.
GLASCO—*Anna Olson.
HUTCHINSON—*Rose H. Skinner, *Earl E. Yust.
INDEPENDENCE—*Theda H. Owen.
JAMESTOWN—Myrtle Spicher.
KANSAS CITY—*Della Ireton, *Ora K. Richardson, *Harvey H. Twineham.
KINGMAN—*Leona E. Potter.
MAIZE—*Mrs. Floyd Bowen.
MELVERN—Mrs. Fred Judd.
PRATT—*Rachael Oliver.
TOPEKA—*Annie M. P. Bundy, *Mary Sands McInroy.
WICHITA—*Reno B. Myers, *Minnie N. Nash, *Nellie Travis, *Alma M. Sailer.

Kentucky

CENTRAL CITY—Lula Boyer, Mattie Edmunds Vicks.
COVINGTON—*Walter E. Paris.
DAWSON SPRINGS—*Mrs. J. I. Hosick.
EARLINGTON—*Anna M. O'Brien.
HARRODSBURG—Ida Rena Van Diver, May Wilmore.
HENDERSON—H. E. Von Tobel.
LEXINGTON—Helen M. Hair.
LOUISVILLE—*Mrs. J. F. Duesler, Margaret McLeish, Nellie M. Meyer, *Anna M. Schmidt, Karl Schmidt.
MADISONVILLE—*Marie Hodge, *Alice Lovan.
NEWPORT—*Gertrude A. Fischer.
OWENSBORO—*Mrs. Nester Howard, Olivia Stuart, Ida Whitaker.
PADUCAH—Hazel Graham.
SEBREE—Lucy Sellers.

STANTON—*Mrs. W. L. Browning.
STEARNS—Mrs. W. A. Kinney.
WINCHESTER—Mrs. Fred Broadhurst, *Mrs. J. E. Grubbs.

Louisiana

KINDER—Olive O'Neil.
MINDEN—Lavinia Shealy.
MOORINGSPOINT—*Mrs. C. W. West.
NEW ORLEANS—Katharyne Dykers, Mrs. K. C. Trauth.
SHREVEPORT—*Mrs. Marvin Howell.

Maryland

BETHESDA—Dorothy R. Menefee.
CUMBERLAND—Alice Louise Mecusker, L. Marguerite Richard, Vera Scott, Joseph Williams.
FROSTBURG—Agnes Ruge.
GRANTSVILLE—Beulah Engle.
HAGERSTOWN—Roy A. McMichael.
HYATTSVILLE—*Mrs. Starr P. Sprinkel.

Massachusetts

ATTLEBORO—*Lester E. Moore.
LEOMINSTER—*Ethel Jarvis Bailey.
MAYNARD—*Ruby M. Hamlin.

Michigan

ADRIAN—Mae Louise Wright.
ALBION—Jennie A. Worthington.
ALLEGAN—*Mrs. H. H. Cook.
ALMA—*Minnie M. Green.
BANGOR—Thelma Dell Doxtator.
BATTLE CREEK—*Beulah Caldwell, *Loyona Johnston, *Winniefred Kingsley, *Bertha L. Stroven.
BELDING—Carl W. Baker, Retta O. Baker.
BENTON HARBOR—*Warren L. Colby, *Bonnie McKahan, *Marian Patton, *Louise Scott.
BERRIEN SPRINGS—*Mr. and Mrs. Bert Summers.
BIG RAPIDS—*Ferdinand Warner.
BLISSFIELD—Mrs. Anson Dickinson, Arabella Collins Porter.
BRITTON—Carmen Gobba Brown.
BURR OAK—*Maude Baumeister.
CADILLAC—*F. J. Radey.
CARO—*Laperta Ingersoll.
CASS CITY—*Lucy G. Lee.
CASSOPOLIS—*Mabel Morris.
CLARE—*Frances Sempowski.
CLIO—J. C. Peters.
COLDWATER—*Donna M. Fielder, *Natalie Pague.
CONSTANTINE—Bessie H. Carroll.
CRYSTAL FALLS—*Hilda Luoma.
DEARBORN—*Anna B. Maxwell.
DECATUR—Aileen Bennett.
DETROIT—Mrs. O. M. Bedford, Elsa Bock, Lettie Bradley, Agnes D. Bridgman, Hugo Burger, Detroit College of Music, *Detroit Institute of Musical Art, William Fishwick,

Adah Hemenway, Jennie C. Kern, Naomi Lookholder, *Anna B. Maxwell, Theophile E. O'Kroy, *Hugo Richter, Ruth Perry Shaw, Clara E. Waldron, *Emma A. Watson, Charles L. Wuerth, *Wilmont L. Yesse.

EAST LANSING—*Blanche B. Coggan.
ECORSE—*Horace W. Flinders.
ESCANABA—Alma Duford Joint, Mabel Summers.
FAIRGROVE—May I. Cornell.
FENTON—*Alice H. Van Atta.
FERNDALE—Irene Oberliesen.
FLINT—*H. Arthur Bachmann, *Berenice E. Gaubatz, C. Herbert Johnson.
FLUSHING—*Mrs. O. M. Bedford.
FORDSON—Florence Carroll.
FREMONT—*Jennie M. Clark.
GRAND RAPIDS—*Mrs. Xaveria Voight Kelling, *Edith Lewis, *Sister M. Wilhelmina, *Alyce Vander Mey, *Helen Rowe, *Bertha Sekell, *Marie Trapp.
GREENVILLE—*Blanche de Spelder.
HARTFORD—*Mamie Howes.
HASTINGS—*Mrs. I. J. Smith.
HOLLAND—*Johanna Boersma, *Clarence Dykema, *Sarah Lacey.
HOLTON—*Corrine Markley, *Doris Ione Proctor.
HOPKINS—Irene V. Reading.
HUBBELL—*Sister M. Alonia.
HUDSON—Immaculata Haley, Evelyn Meek, Ona Myers, Frances Snyder, Nellie C. Taylor, Velma Taylor.
IONIA—*Ethel S. Crispin.
IRON RIVER—*May Friend Jolly.
IRONWOOD—Ravenna Wright.
ITHACA—*Nina Burt.
JACKSON—*Mrs. Roy J. Cook, *J. Adam Geiger, *Laura M. Koch, John A. Rath, *Eleanor Sullivan, *Dudleigh Vernor.
JONES—Virginia Peters.
KALAMAZOO—*Hazle I. Dustman, *Gladys M. Hale, *Frances Leavens, *Victoria McLaughlin, Mrs. Walter Fair Pearson, *Leta G. Snow, *Frieda Snow Wall.
LAWTON—*Gladys B. Phillips.
MANISTIQUE—Mary Kirby Mitchell, Anna Coryell Owen.
MANITOU BEACH—Vera Grimes.
MARQUETTE—R. M. Hamby, Olive Mae O'Meara.
MENOMINEE—*Lisle Prescott.
METAMORA—*Elmer Poss.
MIDLAND—*Frederic C. Cummings, *Josephine Dehn, *Grace S. Pelton, Mrs. Eliot W. Rice.
MONROE—Marjorie E. Newhouse, *Henry Schnute, Garnet Wahl.
MONTAGUE—*Clara L. Springer.
MT. PLEASANT—*Edna H. Fuller.
MUSKEGON—*Ethel H. Misner, Mrs. F. A. Schuler, *Sophie Van Anel.
MUSKEGON HEIGHTS—*Ruhama Johnson.

DOMESTIC BRANCHES—Continued

Affiliated Schools and Teachers

(Alphabetically Arranged)

Michigan—Continued

NASHVILLE—*Lela Roe.
 NEW BUFFALO—*Mary Jane Sterling.
 NILES—*Lena Lardner, *Mrs. V. N. Taggett.
 NORWAY—*Ruth H. Anderson.
 OWOSSO—*Helen L. Clark, C. Herbert Johnson, *Clara A. Kaltrider.
 PALMYRA—Mae Louise Wright.
 PAW PAW—*Gladys B. Phillips.
 PETERSBURG—Elsie Kohler.
 PONTIAC—Grace Miller, Elizabeth Thorpe.
 RIGA—Alma Tagsold.
 ROCHESTER—Mrs. Coot Maud Strain.
 SAGINAW—Ivy M. Biedr, *Clara T. Briggs, *J. G. Cummings, *Myrtle Hubbard, *F. Rena Jerome, Lena Kreuchauf, Mrs. Eric Rackla, Catherine Sager, *Saginaw School of Music (Henri W. Ruifrok), Marion E. Schaberg, *Orpha B. Vincent, *Katherine Warner, *Louis F. E. Witt.
 ST. JOHN—*Grace M. Coon.
 ST. JOSEPH—*Wm. F. Herrmann.
 SAULT STE. MARIE—James L. Buckborough, Ruby Sass Comb, Mrs. H. M. Edmunds, Marie A. Fournier, Mrs. L. McPike, Mrs. J. E. Whalen.
 SCHOOLCRAFT—*Mrs. E. W. Pursel.
 SOUTH HAVEN—Mary Irene Shoemaker.
 STAMBAUGH—*Esther Gehlhoof.
 TECUMSEH—*Margery B. Lewis.
 THREE OAKS—*Mary Jane Sterling.
 THREE RIVERS—Mrs. Henry J. Kleinhuisen.
 TRAVERSE CITY—*Evelyn May Temple.
 TROY—Olive M. Hart.
 VASSAR—Mrs. D. C. Atkins, E. Grace Hough.
 VERNON—Mrs. C. L. Crandell.
 VICKSBURG—*Mrs. Merritt Harper, *Gertrude L. Rogers.
 WALDRON—Mary Crance, Carietta Meyers.
 WELLSVILLE—Mae L. Wright.
 WHITE HALL—*Lucile Lauterberg.

Minnesota

AUSTIN—Sue T. Basford, Mrs. G. H. Ten Broeck.
 BLUE EARTH—*Marie Halligan.
 BRECKENRIDGE—*Sister Laurice, *Sister Stanislaus.
 BUHL—*Mrs. W. H. Bastien.
 CANBY—Mabel C. Moen.
 CHATFIELD—Nona Caw.
 DETROIT LAKES—*Mrs. E. E. Hoit.
 DULUTH—Frieda Beier, Mrs. E. D. Edson, *Andrew Immonen, Grace Ann McAlaevay.
 ELY—Impi Keranen.
 EVELETH—Mrs. M. J. Preblich.
 FAIRMONT—*Mrs. S. H. Merrill.
 FARIBAULT—*Edna K. Kickenapp.
 FERGUS FALLS—*Halden's School of Music (Ruth Halden).
 GLENVILLE—*Calla Nelson.
 GLENWOOD—*Hilma S. Larson.

GRANITE FALLS—*Edythe A. Fortier.
 HARRIS—Myrna Runskog Nordin.
 HASTINGS—Mary Kranz.
 HECTOR—*Mrs. J. I. Layman.
 HIBBING—Mary A. Meloche.
 KENYON—Sigrid Sundry.
 LE SUEUR—*Verna C. Dressel.
 LITTLE FALLS—Sacred Heart Convent (Sister Annunciata).
 MADELIA—Gertha Jensen.
 MADISON—Mrs. H. M. Femrite.
 MANKATO—*Anastasia Leonard.
 MENTOR—Mrs. W. H. Frey.
 MINNEAPOLIS—Angeline E. Buisson, Bertha D. Canney, Mrs. Vera Cason, Elizabeth Cohen, Mary Louise Evertz, Anna M. Fardahl, Elsa Caroline Henke, Margaret Johnson, Mrs. Louis J. Maschka, Emma Olson, May H. Penberthy, Clara Rekestad, 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.
 NORTH MANKATO—*Eleanor Gingles.
 ORTONVILLE—*Mrs. Marvel S. Lindeman.
 OWATONNA—Archibald S. Bossart.
 PAYNESVILLE—*Reinhold S. Weber.
 PERHAM—*Alberta Wasche.
 PIPESTONE—*Adah Nash Patterson.
 RED WING—*Clara S. L. Arndt.
 SAUK RAPIDS—*Sister De Pazzi.
 SLAYTON—*Lotta E. Ross.
 STEWARTVILLE—Mrs. Jackson Cussons.
 ST. CLOUD—*Sister Vincent de Paul.
 ST. JAMES—*Mrs. O. H. Jensen.
 ST. JOSEPH—Florence M. Foster.
 ST. PAUL—Mrs. Jesse B. Clark, *Eleanor Workman Hage, *Blanche Harris, Mrs. Harry L. Johnson, R. Buchanan Morton, Lillian Mountford, *George G. Pierce, *Progressive Music School (Anna P. Redlack) (Eva White Hutzell), *Warren School of Music (Minrietta Lake Warren) (Clifford Unger), *Myrtle Weed, Mary R. Willard.
 SAUK RAPIDS—*Sister De Pazzi.
 STAPLES—*Mrs. F. J. Talbot.
 TAYLORS FALLS—Thelma Anderson.
 WADENA—*St. Ann's Conservatory (Sister M. Regis).
 WAVERLY—Mary C. Nolan.
 WINNEBAGO—*Eva L. Siverson.
 WINONA—*Mrs. Babette Reese.

Mississippi

AGRICULTURAL COLLEGE—*Mrs. Lyle Clay.
 BELZONI—Alice S. Roe.
 CARROLLTON—Sallie Harvey Bingham.
 CLARKSDALE—Ada Chapman.
 COLUMBUS—Grey Irion, Sulu C. Stovall.
 COMO—Mrs. W. G. Pearce.
 CORINTH—*Mrs. H. J. Haynes.

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 Whittington.
 GREENWOOD—Anne Hamilton Craig, *Sadie Sykes Deal, Josephine Duggan.
 GRENADA—*Ida V. Miller.
 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.
 MERIDIAN—Mrs. E. H. Hart, Kate D. McRaven.
 OXFORD—Mrs. J. E. Hargis.
 PACE—Mrs. M. T. Davis.
 ROSEDALE—*Sarah Baggett.
 STARKSVILLE—Hortense Leveck, *Mrs. N. C. Moncrief, Mary S. Ward.
 TUPELO—Virginia Mitchell.
 WEST POINT—*Mrs. Barry Chandler, *Mrs. J. D. Graham.
 WIGGINS—Louise Barnett.

Missouri

BETHANY—*Lane Frisby.
 BROOKFIELD—*Beulah B. Hunter.
 CARTHAGE—*Lucille Barnes.
 CLARK—*Clara Spelman.
 FESTUS—*Mary Jane Ennis.
 HUNTSVILLE—*Leta Shotwell.
 INDEPENDENCE—*Mrs. H. W. Harder.
 JEFFERSON CITY—*Sebert Price, *Chas. H. Storm.
 JOPLIN—*Stella Jones, *Leitha McKenna.
 KANSAS CITY—*Mrs. Henry C. Altes, *Ruth Burke, *Gertrude Concannon, *Laura M. McDonald, Bernice J. Rietz, *Mrs. Eben White Sloan.
 KIRKWOOD—Ida Missildine.
 MACON—*Mrs. W. D. Powell.
 MOBERLY—*Ida B. Bibb, *Stella Price Eisenstein, *Mrs. Hartley Estill.
 MONETT—*Harold H. Leake.
 ROLLA—*Mabel Swenson.
 ST. JOSEPH—George A. Everest, Birdie B. Lower.
 ST. LOUIS—*Cornell G. Bauer, *Jerre Ward Cammack, David F. Earle, Mrs. F. E. Hayen, *A. Helmholt, Jr.
 SPRINGFIELD—*Gladys Deaton.
 WASHINGTON—Mamie Ernest.

Montana

BOZEMAN—Lela M. Maxwell.
 BUTTE—Helen B. LaVelle, Margaret McHale, Elsa MacPherson.
 GLENDIVE—Mrs. P. J. Moe.
 HAVRE—Marie Yeon.
 HELENA—Mrs. William Whalen.
 KALISPELL—Mrs. G. W. Hunt, Irene Neilson.
 LIVINGSTON—Jane Ninde.

DOMESTIC BRANCHES—Continued

Affiliated Schools and Teachers

(Alphabetically Arranged)

Montana—Continued

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 Poteet Denison, Sister M. Anastasia.
FONTANELLE—Marilla Walsworth.
FREMONT—Marilla Maxwell, Florence Mengel.
GENEVA—Eulalia M. Rickly.
GRAND ISLAND—*Emma Novy.
HASTINGS—*Gertrude Winroth.
HOWELL—Sister M. Mica.
HUMPHREY—Lucille Welch Busch.
KEARNEY—*Lucy P. Hull, *State Teachers' College.
LEXINGTON—*Laura Shaw.
LINCOLN—Helen Boyce, Helen Ila Curtis, Hazel O'Connor, Helen Louise Talcott.
LORETO—Neva N. Hoak.
MCCOOK—*Clifford C. Brown.
MEAD—Esther Edoff Anderson, Lillian Johnson, Vivian E. Udd.
MURDOCK—*Ruth O. Miller.
NEBRASKA CITY —*Evelyn S. Beard, *Margarette T. Ziegenbein.
NEWMAN GROVE —Mrs. John Salstrom, Mrs. C. L. Samuelson, Mabel Vaage.
NORFOLK—*Cora A. Beels, Esther M. Tonner.
NORTH PLATTE—Otto R. Marsh, *Evelyn Seiler.
OAKLAND—Ethel Hanson.
OMAHA—Frances Baetens, Nettie F. Burke, Mrs. C. R. Cameron, Amelia Debusse, *Lucy England, *Mrs. R. C. Griffith, Gertrude Hoden, Othelia Kinder, *Helen Mackin, *Edith May Miller, *Mrs. Stephen Miller, Miriam Ruback, *Mildred Sinnett, *Georgia Way.
PETERSBURG—Sister M. Ernesta.
PIERCE —Martha L. Sehestedt, Sister M. Genima.
PLATTSMOUTH —*Nita Capwell, Lillian Freeman.
RANDOLPH—Sister M. Philippa.

RAVENNA—*Clara Skala.
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 — Angileen Gifford Runser.
KEYPORT—Cora Wilson.
NORTH PLAINFIELD — Cecelia McGinty Taylor.
PASSAIC—*V. James Crisafulli.
WEST ORANGE—Ethel J. Umbreit.

New Mexico

ALBUQUERQUE—Gertrude Davidson, Ettie A. Goppel, Louise M. Nichols.
ANTHONY—*Mrs. Gus Eminger.
CARLSBAD—*Mrs. C. W. Bynum.
E. LAS VEGAS—Alma Bland Rhodes.

New York

ALBANY—*James C. Ackley.
ALBION—*L. Bernard Lynch.
ALDEN—*Clarabell Wahl.
AMSTERDAM—*Walter B. Haff.
ANGOLA—*Helen H. Watt.
AUBURN—*Nellie M. Aldrich.
BATAVIA—Alice D. Corbett, Olive L. Ebeling.
BATH — Sarah E. Babcock, Flora Knight Mayer.
BEMUS POINT—Martinette D. Drayton.
BERGEN—*Mrs. A. C. Richards.
BINGHAMTON—*Ruth Bornmann.
BUFFALO — Leonard Adams, Erma H. Becker, William Benbow, Grace H. Chester, *Olive G. Cleversly, Marguerite G. Davison, Edmond Dowd, Nellie M. Gould, Otto Philip Hager, Elmer G. Henshaw, *Henry M. Hoffman, Peter J. Jankowski, Ethel Lowry Kraus, Inez Whittaker Larkin, Gladys A. Mashke, Lauretta Allyn Meyers, Flora J. Miller, Mildred A. Moritz, Madeline E. Murphy, Katherine G. Randall, Alice M. Richards, *Herman E. Schultz, Blanche Sindecuse, Gertrude Thomas, Molly Thompson, *C. Kenneth Treeby, Stanley Zakrzewski.
CANANDAIGUA—*Arlene S. Cook, J. Hart Kinsey.
CARLTON—*L. Bernard Lynch.
CATTARAUGUS—*Alice L. Smith.
CHERRY CREEK—Mary J. Johnson.
CHURCHVILLE—*Lula L. Bodette.
CLARENCE—*Florence Brunck.
COLDWATER—Hazel Allen.
COLLINS—*Carrie P. Greiner.
CORTLAND — *Maude S. Edgbert, Louise Jones, Esther G. Robinson.
DANSVILLE — Elizabeth Endress, Hulda Randall.
DE RUYTER—Della Hinds Fox, Mrs. J. C. Stillman.
ELLCOTTVILLE—*Nellie M. B. Fraser.
ENDICOTT—*Jess Weston.
ENDWELL—*Mrs. G. C. Watrous.
FRANKLINVILLE—*Marjorie K. Graves.

FULTON—David B. Carroll.
GOUVERNEUR—*Mrs. Jean Clark Boyle.
GOWANDA—*Alice T. Bixby.
GROTON—Myra Van Horn.
HAMMONDSPORT—Fanny Talmage Aber, Ivah Jacobus.
HOLLEY—*Hazel M. Turner.
HORNELL — Bertha Cadogan, Fanny H. Phillips, John W. Surra.
HUDSON—*Julius J. Thomsen.
JAMESTOWN—Flavia Corkery.
KINGSTON—*Harry P. Dodge.
LACONA—*Mrs. H. Floyd Blount.
LANCASTER—Philipp L. Kraemer.
LINCKLAEN—Letta A. Parslow.
LYONS—*Clara E. Milem.
MARATHON—Mary Beach Shevalier.
MEDINA—Mrs. Ernest Hart, *Frank Sanucci.
MIDDLEPORT—*Helen H. Mitchell.
MT. MORRIS—Margaret Louise Pitt.
NEWARK—*Mary E. T. Ball.
NEW YORK CITY—Mabelle Nash.
NIAGARA FALLS — Ruth Billet Davis, *Christie Ann Dovesmith, Ethelda Drummond, Mary M. Kain, Sybil I. Simmons.
N. TONAWANDA—Mrs. Vernon W. Curtis.
NORTH TROY—*Augusta Schultz.
OLCOTT—*Althea Halsted.
OSWEGO — Joseph J. McGrath, *Ethel Watts.
OWEGO—*Mildred O. Baird.
PINE PLAINS—Revilla Haight.
PORT BYRON—Mrs. Elmer Clapp.
PULASKI—*Elizabeth Austin.
RANDOLPH—*Ida D. Pike.
ROCHESTER—Alice L. Kellogg.
SANDY CREEK—Eva G. Washburn.
SIDNEY—Helen T. Bartholomew.
SODUS—*Aletha E. Burden.
WARSAW—Erma Blanch Buck, Maybel E. Eisenbart.
WELLSVILLE—*Anna M. Robertson.
WILLIAMSON—Inez M. Clark.
WILLIAMSVILLE—Mrs. George L. Maurer, *Estelle Senf, *Earl Witnauer.

North Carolina

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

North Dakota

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

DOMESTIC BRANCHES—Continued

Affiliated Schools and Teachers

(Alphabetically Arranged)

Ohio

ADA—*Helen Fisher.
 AKRON—Ruth Beveridge Berry, Francesco de Leone, Blanche I. Engler, Alma May Frase, Mrs. G. H. Gillespie, Edna Z. Heffley, *Anna N. Ingersoll, Leola Jackson, Pauline Bierly Leffler, *Grace W. Lowery, *Mrs. Claude B. Matz, Estelle Musson, Gladys Hamilton Silver, Beulah Slaughter, Edna Smith, *Blanche M. Stewart, *Blanche Stube, *William Van Steenhoven, Nellie Whittaker, *Genevieve M. Williams, *Julia Witter.
 ALLIANCE—*Florence Henry, Mrs. Gayle Miller.
 ASHLAND—*Zora I. Buchanan, *Florence Huber, *Helen M. Rice, Jeanette Vanosdall.
 BARBERTON—Mrs. John F. Heimel, Florence Kriegbaum, Ida Howe Monk, Amanda Stadtmiller, *Georgette Warner, *Mrs. Thomas Watson, *Louella Yackee.
 BATH—Ruth Hopkins Scott.
 BEDFORD—*Edith G. Dawson.
 BELLEFONTAINE—Adda Eddy.
 BELLEVUE—Margaret Callaghan Friend.
 BLUFFTON—Mrs. H. B. Adams.
 BRYAN—Edith E. Donze, Isola Walters.
 BUCYRUS—*Mrs. J. W. Loomis, Eva E. Vollrath.
 CAMBRIDGE—*Dorothy D. Boyd.
 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. Kofel, Louise I. Miller, Magdalen Mueller, Alice N. Nudo, Florence M. Nusly, James Peterman, *Mrs. W. S. Poorman, Margaret Raz, Sister M. Bonaventure, Sisters of Mary, Sister M. Gregory, Anna Swallen, *Mrs. Austin Walter, Ruth La Verne Zellers.
 CHAGRIN FALLS—*Florence M. Barrows.
 CINCINNATI—*Winifred Daniels, *Lucile Meyer.
 CLEVELAND—*Laura Louise Bender, *Anna C. Bour, *Harry D. Fay.
 CLEVELAND HEIGHTS—Doris E. Buck.
 COLUMBUS—*Stella Bishop Alden, *Dolores R. Brooke, *Ethel B. Clarke, *L. W. Fenstermacher, *Bessie Hayes, *Bessie Don Parkins, *Sara Reynard, *Marjorie Rockenfeld, *Pauline Young, *A. F. Zellner.
 CONNEAUT—*Lyda M. Blakeslee, Miss E. Tracy Brown, Charlotte Campbell Ellsasser.
 COSHOCTON—*Harold E. Stevenson.
 CRESTLINE—*Bessie Todd.
 DAYTON—Mrs. Clyde S. Bingham, *Ver-non E. Fries, Etta Adeline Hill, *Emma McClure, *Miami Valley Conservatory of Music, Forrest Stump.
 DELPHOS—Esther Cordell.
 DELTA—*Gartha Fern Watkins.
 EAST AKRON—Mrs. J. A. Minarde, Violet Orr, Mrs. E. L. Roberts.
 EDGERTON—*Mrs. Chloa M. Newcomer.

EDON—M. Rosina Boisher.
 ELLET—Mrs. William Haller.
 ELYRIA—Mrs. A. J. Melton.
 FINLAY—*Anna Mary DeVertter, Lottie G. Walters.
 FT. RECOVERY—*Zellah Irelan.
 FOSTORIA—*Lucille Danner, *Guesta Keefe, *C. A. Ward.
 FRANKLIN—Mrs. S. S. Stahl.
 FREMONT—*Edna L. Bruner, Lucy B. Garvin.
 GAMBIER—Burdetta Lepley.
 GENEVA—Marguerite Lippert.
 GENOA—Nelle Wood.
 HAMILTON—*Hazel M. DeVou, Nell Mil-
 liken Hull, Willa Eyre Ulmschneider.
 HARTVILLE—*Lucile C. Smith.
 HIRAM—Isabel L. Sarvis.
 LAKEWOOD—*Ethel Byler, *Frances Rich-
 ardson, *Mrs. Fern Wilkinson.
 LANCASTER—*Bessie Emily Tarr.
 LA PORTE—Mrs. Erie D. Chapman.
 LIMA—Bernadette Blanchard, Leona Feltz,
 Edith Jones, Sister Marie Celeste.
 LISBON—*L. C. Kessler.
 LODI—Mrs. V. E. Meyers.
 LORAIN—Esther D. Battenhouse, *Kathryn
 G. DeVeny, Gladys Kishman, Mary Man-
 nion, Gladys Wise.
 LOUISVILLE—Kathryn Immel.
 MALVERN—Mrs. George W. Moore.
 MANSFIELD—*Mrs. Zora Buchanan, *E. T.
 S. Cliffe, *Adele Hostetter.
 MARIETTA—Beulah McKinney.
 MARION—*Bernice Cogle, *Mrs. John F.
 Lacey, *Mary G. Montgomery, *Mrs.
 Harry Williams.
 MARSHALLVILLE—*Esther Wagner.
 MARTIN'S FERRY—Jessie Alma Wolfe.
 MARYSVILLE—*Jennie Sherwood.
 MASSILLON—Mrs. Thomas Stephan, Mary
 C. Warth.
 MECHANICSBURG—*Carrie Stults.
 MEDINA—*Helen Reed.
 MIDDLETOWN—*Hazel M. DeVou.
 MT. VERNON—*Lillian Minard.
 NEWARK—*Bertha May Doomy.
 NEWCOMERSTOWN—*Florence Landers.
 NEW HAMPSHIRE—*Howard J. Wellman.
 NEW WASHINGTON—Sara Naomi Wert.
 NORWOOD—Sister Margaret Louise Carr.
 OAK HARBOR—Mabel Alexander.
 OBERLIN—Mr. and Mrs. V. V. Lytle.
 OHIO CITY—Lucille Hoffman.
 OTTAWA—*Catherine Buescher.
 PAINESVILLE—Helen May Duncan.
 PAULDING—Alice Cokingham.
 PAYNE—*Beulah Elick.
 PETTISVILLE—*Emma A. Frey.
 PLYMOUTH—*Mrs. A. T. Shafer.
 POMEROY—Alfred Genheimer.
 PORTSMOUTH—*Charles H. Kalb, *Dor-
 othy Kinsey Knost, *Sister Mary Seraphine.
 ROCK CREEK—*Helen M. Sperry.
 ROSEVILLE—*Mrs. John Blake.
 ST. MARYS—Bernice Baxter, Zella Dixon,
 Amanda Limbacher Stubbs.

SALEM—*Florence Schnorrenberg.
 SHELBY—*Bertha Palmer.
 SHERWOOD—*Helen Beavers.
 SPRINGFIELD—Helen Jeannette Lutz,
 Emma Kiefer Timmerman, Sonora Trout.
 TIFFIN—*Olive S. Irvin.
 TOLEDO—Mrs. Oscar M. Baker, *Alice
 Corfman, Amy Decker, Mrs. Norman
 Hobson, *Miriam Gregg Jaschob, Luella
 N. Jelley, Lina C. Keith, Amy Almrath
 Kohler, Calla Lee, Margaret Ream Lee,
 Sabina C. Lohmann, Virginia C. Peters,
 *Jennie Deen Rogers, Louise Runkle, Ethel
 Strang, Harriet Margaret Taylor, *Alice
 S. Van Allen, *Gladys S. Wickenden.
 TORONTO—*Mrs. Howard Walker.
 UNIONTOWN—*Mary Frances Saffles.
 URBANA—Alice C. Longfellow.
 VAN WERT—D. K. Antrim, Hattie Coun-
 seller 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—Loraine Burr, *Helen L. B.
 Shull.
 WAYNESBURG—Harry O. Wagner.
 WEST LAFAYETTE—*Elizabeth McCall.
 WEST SALEM—*Mrs. Pearl H. Myers.
 WHEELERSBURG—*Mrs. B. U. Howland.
 WOOSTER—*Mae Haegner Armstrong.
 WORTHINGTON—*F. H. Bond.
 YOUNGSTOWN—*George J. Assion, *Elsie
 S. Warburton.
 ZANESVILLE—*William S. Bailey, Vera
 Spangler.

Oklahoma

ANADARKO—*Elizabeth Lawrence.
 ARDMORE—*Emanuel Lowenstein.
 BARTLESVILLE—*Mrs. E. L. George, *Ur-
 suline School of Music (Sr. Mary Angela),
 *Lucille Weston, *Woodring Studio of
 Fine Arts (Anita Woodring, Helen Hall).
 CARMEN—Aleen Bogardus.
 CHANDLER—*Mrs. Leo Martina Smith.
 CLAREMORE—*Mrs. C. W. A. Davis.
 ENID—Verda E. Miller.
 FREDERICK—*Mrs. T. W. Jenkins.
 GUTHRIE—*Corinne Stevens.
 HOLDENVILLE—*Lewis C. Lawson, *E. R.
 Smizer.
 IDABEL—Mrs. Lee Martin.
 McALESTER—Irma Combs, *Della Tully
 Mathews, Mrs. Gale Meritt.
 MEDFORD—Mary McRaven Cotner.
 OKLAHOMA CITY—*Mrs. Herbert G.
 Bailey, *Mrs. Grover Barrier, *Walter E.
 Creamer, *Mrs. O. R. Davis, *Oklahoma
 City Conservatory, *Oklahoma College of
 Music and Allied Arts (A. M. Larzen),
 *Edith Mackey, *Mabel Van Lindsey,
 *Berenice Rice.
 PAWHUSKA—*Lemuel J. Childers, *Ann
 Tigone Estes.
 PERRY—Minnie Cramer.
 PONCA CITY—*Mildred F. Clark.

DOMESTIC BRANCHES—Continued

Affiliated Schools and Teachers

(Alphabetically Arranged)

Oklahoma—Continued

SAND SPRINGS—*Mrs. G. H. Stigler,
*Minnie B. Verbeck.
SHAWNEE—*Mrs. Ora Hart Weddle.
TULSA—*Grace Copeland Campbell, *Louise
W. Crossland, *Nina K. Ireland, *Wilhelm
Schmidt, *Margaret A. Simms, *Sister M.
Genevieve, *Lucile Trimble, *Bertha Es-
tella 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, D. G.
Knauss, Edgar B. Kocher, *Pennsylvania
Institute of Music (Errol K. Peters)
(Reynold C. Peters).
AMBRIDGE—*Milton T. Pickles.
ASHLAND—*Wagner School of Music.
BANGOR—Evelyn B. Keat.
BEAVER—*Belle Andriessen.
BELLEFONTE—*Dorothy Bible Schad.
BETHLEHEM — *Neuss Conservatory of
Music (Andrew Neuss).
BOSWELL—*Mrs. Edgar F. Hostetter.
BRADDOCK—Grace G. Gourley.
BRADFORD — William R. Davis, Lois E.
Duggan, Helen Hastings.
BROOKVILLE—Ethel Bullers Beers, *Erma
Bowdish, *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. Keesey.
CONNELLSVILLE—Pearl Keck, Mary G.
Keighley.
CORRY—Lillian L. Barnes, E. Louise Ells-
worth.
COUDERSPORT—Nelda Doerner.
DONORA—*Karl Wapiennik.
DOUGLASSVILLE—Walter E. Shirey.
DU BOIS—*A. H. Dunn.
EAST BRADY—Mary Kritchgan.
EASTON — Stella M. Brittain, *Eleanor
Fraunfelder, Grace Hahn, Earle D. Laros.
EAST STROUDSBURG—E. Gertrude Teets.
EDINBORO—*Helen D. Rye.
ELDRED—*Pearl Learn.
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, *Rose S. Fiorelli,
Mabel Irene Johnson, Viola Livingston,
Florence Pelton, Alice Sloan, Thora Widd,
Marie E. Zimmerman.
FAIRCHANCE—Esther Ridenour.
GALETON—Mary Dillon.
GARRETT—Elsie S. Kooser.

HAZLETON—*Girard's Hazleton Cons. of
Music (Mrs. Nicholas Girard).
HOUTZDALE—Jennie C. Clark.
INDIANA—*Elizabeth H. Carson.
INGLESIDE—Annie G. Rayburn.
IRWIN—Marie L. Carroll.
JEANNETTE—Leonna W. Stirling.
JOHNSTOWN — *Johnstown College of
Music, Inc.
KIRKLYN—Mrs. G. H. Crispin.
LEBANON — *Lebanon Institute of Music
(Johann M. Blose).
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.
MIDDLETOWN—G. W. Dasher.
MONESSEN—Edgar E. Drake.
MONONGAHELA — Luella M. Scott, M.
Lenore Sutman.
MT. CARMEL—*E. May Wardrop.
MT. JEWETT—*Mrs. I. S. Crouse.
MT. LEBANON—Rosetta B. Boyer.
NANTICOKE—*Isaac George Saye.
NATRONA—F. M. Singer.
NEW BRIGHTON—Carrie M. Miller.
NEW KENSINGTON—Blanche Hill, *Carl
Leggett.
NEW SALEM—Nora D. Johnson.
NORRISTOWN — *Fields Studio of Music
(Eleanor L. Fields).
NORTH EAST—Helen Wells Nash.
NORTH GIRARD — *Mrs. R. Ernest
Blakely.
OIL CITY—*Fred C. Ingraham, Euphrasia
McCullough.
OSCEOLA MILLS—Charlotte Neff.
PHILADELPHIA — *Cooke Music School
(William B. Cooke), Elnora Hepler, Mrs.
Ernest Pechin, *Newell Robinson.
PHILIPSBURG—Nancy Holt.
PITTSBURGH—Mrs. J. H. Esser, Mrs. Fos-
ter J. Hartman, Eda A. Kropff, *Carl Leg-
gett, *Abraham Litow, Margaret Llewel-
lyn, Mae E. Miller.
POTTSVILLE—*Prof. Llewellyn Edwards.
PUNXSUTAWNEY—Mrs. W. H. Hill, Mrs.
W. F. Zeitler.
READING—*Mrs. Gordon D. Richardson,
*Chester Wittell.
RENO—*Mrs. O. E. McDowell.
REYNOLDSVILLE—Madge Henry.
RIDLEY PARK—Elizabeth Dorothy Ernst.
ROCHESTER — *Earl F. Bentel, *Ruth
Kornman.
SANBURY—*I. W. Rothenberg.
SAYRE—*Katherine E. Price.
SCENERY HILL—H. P. Gerlein.
SHAMOKIN—*Claude H. Readly.
SHINGLEHOUSE—*Nellie M. Bridge.
SLATINGTON—*Velma L. Oswald, *Harry
A. Steckel.
SMETHPORT — *Florence Bright, *Ellan-
orah C. Richards.

SMICKSBURG—Clara Elkin.
SOMERSET—*Hazel I. Richards.
SPRINGDALE—Mrs. J. A. Lassalle.
STATE COLLEGE—*Margaretta Way.
STROUDSBURG—Blanche Sigafus.
SUMMERSVILLE—Ella Carrier.
SUSQUEHANNA—H. S. Warner.
SWARTHMORE—Helen Eugenia Parrott.
TARENTUM—Laura M. Adams, *Carl Leg-
gett.
TITUSVILLE—Louise C. White.
TUSCARORA—*Oliver J. Yost.
UNION CITY—Myra A. Duncombe.
UNIONTOWN — *Ethel Gerwig, *Henry
Gerwig.
WASHINGTON—Mrs. Harry E. Longdon.
WATERFORD—*Mrs. T. B. Lehensthaler.
WELLSBORO—*Randolph Marble, Kather-
ine McInroy.
WEST BRIDGEWATER—*Mary U. Harn.
WILKINSBURG — Marianne Genet, Arzella
Huntsberger.
WILLIAMSPORT—*Gordon Brearey.
WILMERDING—Margaret E. George.
YORK—*J. Frank Frysinger.
YOUNGWOOD—Emma Gertrude Roberts.

Rhode Island

CENTRAL FALLS—*Ruth Tripp.
EAST GREENWICH—*Mabel Palmer.

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.
ARLINGTON—Jennie Rasmussen.
BOWDLE—Mrs. Theo. Jones Grosz.
BRADLEY—Jean McKenney.
CANTON—*Jennie Paulson.
CENTERVILLE—Fannie L. Burns, *Hilma
Johnson.
CLARK—Verna Headley, Musette S. Jones.
DEADWOOD—Olive Lathrope.
GAYVILLE—*Hilma Johnson.
GEDDES—Sister M. Carentia, Sister M. Lau-
desia, 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.
LEAD—Isabel Treweek.
MOBRIDGE—Lillian Doud, Alice Ray Mc-
Cauley.
ORIENT—Grace Gunnison.
RAYMOND—Catherine Kunkle.
SIOUX FALLS—Mrs. H. F. Chapman, *Leon
S. Griffith, Louis G. Piaggi, *Alma Z. Steg-
ner.
SPEARFISH—Ruth Lemen.
WATERTOWN—Clarence E. Larson, Mabel
MacIntosh, Bertha L. Taacker.

DOMESTIC BRANCHES—Continued

Affiliated Schools and Teachers

(Alphabetically Arranged)

Tennessee

GALLATIN—*Mrs. R. F. Boddie.
HENNING—Margaret Roy.
MEMPHIS—*Mrs. J. T. Fowlkes, *Sister M. Aniceta, *J. Paul Stalls.
NASHVILLE—*Mrs. J. Edgar Meggs, Fanny R. Porter, *Louise Shields.

Texas

AMARILLO—*Grace E. Hamilton, *Margaret Harris, *Juanita Henderson, *Lilly Larsen, Lela Belle Ledbetter, *Amarillo College of Music (Emil F. Myers).
ATLANTA—*Mrs. Oval Harden.
BIG SPRING—*Mrs. E. F. Houser.
CHILDRESS—*Carrie Mae Diggs.
CLARKSVILLE—Ruth Carlton, Mrs. Corley Latimer.
DALLAS—*Grace Switzer, *Selma E. Tietze.
EL PASO—*Elizabeth Burke, *Walter Davis, *Esther H. Lama, *Grace E. Taylor.
FERRIS—Bell Webb Cox.
FORT WORTH—Mrs. H. P. Ross.
GILMER—*Pearl Daniels.
HOUSTON—George Crampton, *Roberta Grace Duerer, C. A. Hammond, *Lora H. Nelson, *Mrs. H. J. Thompson.
LAREDO—*Lillian Ellis.
LUBBOCK—Ethel Miller.
SAN ANTONIO—*Florence Bente, Ruby K. Evans, Mrs. J. K. Zimmerman.
STANTON—*Mrs. S. H. Gibson.
TYLER—*Mrs. C. E. Deweise, *Mrs. Louis Durst, *Rae Liebreich.

Vermont

ST. JOHNSBURY—Katherine 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, *Institute of Musical Art (Martin G. Manch).

Washington

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

West Virginia

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

Wisconsin

ADAMS—Mrs. Ed. Hallahan.
ALBANY—*Nellie V. Towns.
ALMA CENTER—Mrs. H. J. Hart.
ALTOONA—*St. Mary's Academy and High School (Sister M. Leonette).
ANTIGO—Howard Jackel.
AUGUSTA—Vera W. Cameron.
BARABOO—*Helen H. Potter, *Ethel Rodwell, Sister Mary Rita.
BEAVER DAM—Gertrude L. Deniger, Anna Hanneman Harder.
BELOIT—*Lelia Goodenough, *Mrs. Emma E. Smith.
BERLIN—*Cora M. Wiesender.
BLACK RIVER FALLS—Hazel Bowen, Jessie Hull.
BOSCOBEL—Helen Reinhold.
BROOKLYN—*Benno F. Kupfer.
BURLINGTON—Erna McLaughlin.
CAMBRIA—*Helen Roberts.
CAMPBELLSPORT—Sister M. Caritina.
CHILTON—*Elizabeth Groetzing.
CHIPPewa FALLS—*Duane Gillette, *Max Schuldt.
CLINTON—*Hazel Wolfram.
CLINTONVILLE—*Meta Zachow.
COLOMA—Theodora Behrens.
CUDAHY—Paulina Attermeier.
DELAVER—*Benno F. Kupfer.
EAU CLAIRE—Anna Liebau, Ernest H. Miles, *St. Patrick's School (Sister M. Carola) (Sister M. Renee), *H. C. E. Schmidt.
EDGERTON—Mrs. Van Ness Green.
ELKHORN—*Mrs. Henry M. Tall.
ELKS WORTH—*Louise Lundberg Nelson.
EVANSVILLE—*Lou Howland, *Benno F. Kupfer.
FOND DU LAC—Emily Hauer, Nellie M. Holland, Angeline Komers, Antoinette Ward, Lillian H. Woods.
GENOA JUNCTION—Helena Sponholtz Weber.
GRANTON—Vera B. Crandall.
GREEN BAY—M. Grace Church, *Gladys Jonte, Larsen Conservatory of Music (Mr. and Mrs. Walter L. Larsen), *Margaret S. Martin.
HORICON—*Howard J. Freiwald, Dena L. Knop.
HUDSON—Amy Christopherson, *Alice V. Okerstrom.
JANESVILLE—*Benno F. Kupfer, Mrs. George Welch.
KAUKAUNA—*Ruth G. Wolf.
KENOSHA—*The Congdon School of Music and Dramatic Art, *Hazel Knitter, *Olive McKenna, *Carolyn Reiser, *Ida Lydia Rydeen.
LA CROSSE—Elizabeth Ida George, *Bess G. Persons, Charles Weiss.
LAKE GENEVA—Mrs. R. C. Cobb.
LAKE MILLS—Etta Irene Wilson.
LANCASTER—Mabel Stone Pennock.
MADISON—Elizabeth Buehler, Laura J. Richards.
MANITOWOC—Anita Frazier, *Bertha Klingholz.

MARINETTE—Sadie Lewis, *Stella M. White.
MARKESAN—*Elvira Luedtke.
MEMONONE FALLS—*Mrs. Rollin P. Lentzner, *Lucretia E. Perrin.
MENOMONIE—*Mrs. H. W. Jimerson.
MILWAUKEE—*Mrs. F. H. Balfanz, Fay Hood Brewer, Grace F. Ivey, Myrtle A. Jesko, *Tessie Luebke, *John Matzek, Sister Mary Davidica, A. Peggy Westphal.
MONROE—*Arlene Berkeley.
MOSINEE—*Mrs. Pearl Durkee.
MT. HOREB—*F. H. Hanneman.
NEENAH—*Annette Sindahl Matheson, *Emlyn Owen.
NEILLSVILLE—*Mrs. Jesse Scott.
NEW GLARUS—*Alice Freilag.
NEW LISBON—*Eva Reetz.
NEW LONDON—*Sister Theophane.
NIAGARA—*Ruth H. Anderson.
OSHKOSH—*Lulu Blissett Lisk, *Harriet Wilkins.
OSSEO—Eleanore Piske.
OWEN—*Mrs. A. M. Wilson.
OXFORD—Isabel Franklin.
PESHITON—Nelle B. Mellen.
PRAIRIE DU SAC—M. Rose Koch.
RACINE—*Lelah Lloyd Dennis, *Bernadette Gales, *Gere Conservatory of Music (Earl S. Gere), *Lily A. Pearce, *Frederick Schulte, *Mrs. H. A. Thompson.
REEDSBURG—*Eugenie Lassallete Ellenberg.
RHINELANDER—*Jane Hampton, *Mrs. T. R. Welch.
SHAWANO—*Mrs. Frank Schweers.
SHEBOYGAN—Winifred Webb Hille.
SPARTA—Leah Doane, *Wilma D. Totten.
STANLEY—*Duane Gillette.
STEVENS POINT—*Frances Oesterle, *Lillian Rivers, *Sister Mary Vivian.
SUPERIOR—*Mrs. J. Haasis.
THORP—*Theodosia R. McClaren.
TIGERTON—*Etta Brooks.
TOMAH—Harriet Le Fevre.
WATERLOO—Adele Doering.
WAUKESHA—Blanche Willson.
WAUPUN—Ethel Jay Pinkerton.
WAUSAU—*Mrs. Elmer Bandy, *Marie Bennett, *Chas. L. Hoyt.
WAUWATOSA—*Elvia J. Albertson.
WESTFIELD—*Dora E. Hill, *Velma Richards, *Mrs. John H. Rowland, *Marian Scheible.
WEST SALEM—Berneice McDonald.
WEYAUWEGA—*Kurt Oswald.
WHITEWATER—Edith Caroline Wheeler.
WILSON—*Mrs. George C. O'Keefe.
WISCONSIN RAPIDS—*Mrs. Edgar F. Kellogg.

Wyoming

CHEYENNE—*Alice Ross, Lyda M. Vaughan.
DOUGLAS—*Mrs. L. G. Bynum, *Mary Merritt.
LARAMIE—Irene Weightman Kuntz.
POWELL—Mrs. W. G. Dungan.
RIVERTON—Isabel Rathbun Sarvis.
TORRINGTON—Mrs. Jessie Fowler.