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Sherwood Music School Annual Catalog 1935-1936

Sherwood Music School

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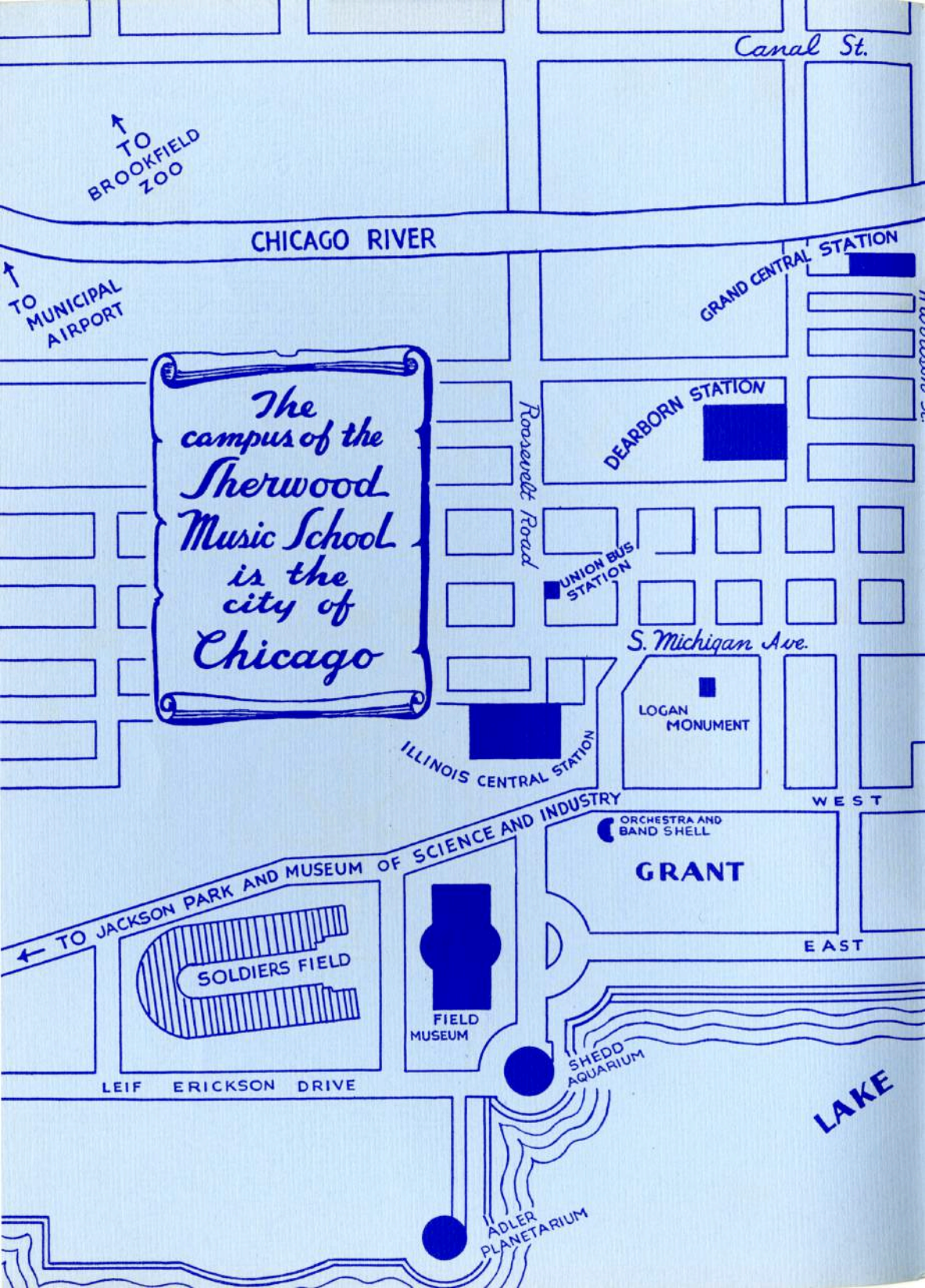
STUDENT LIFE *at* *Sherwood*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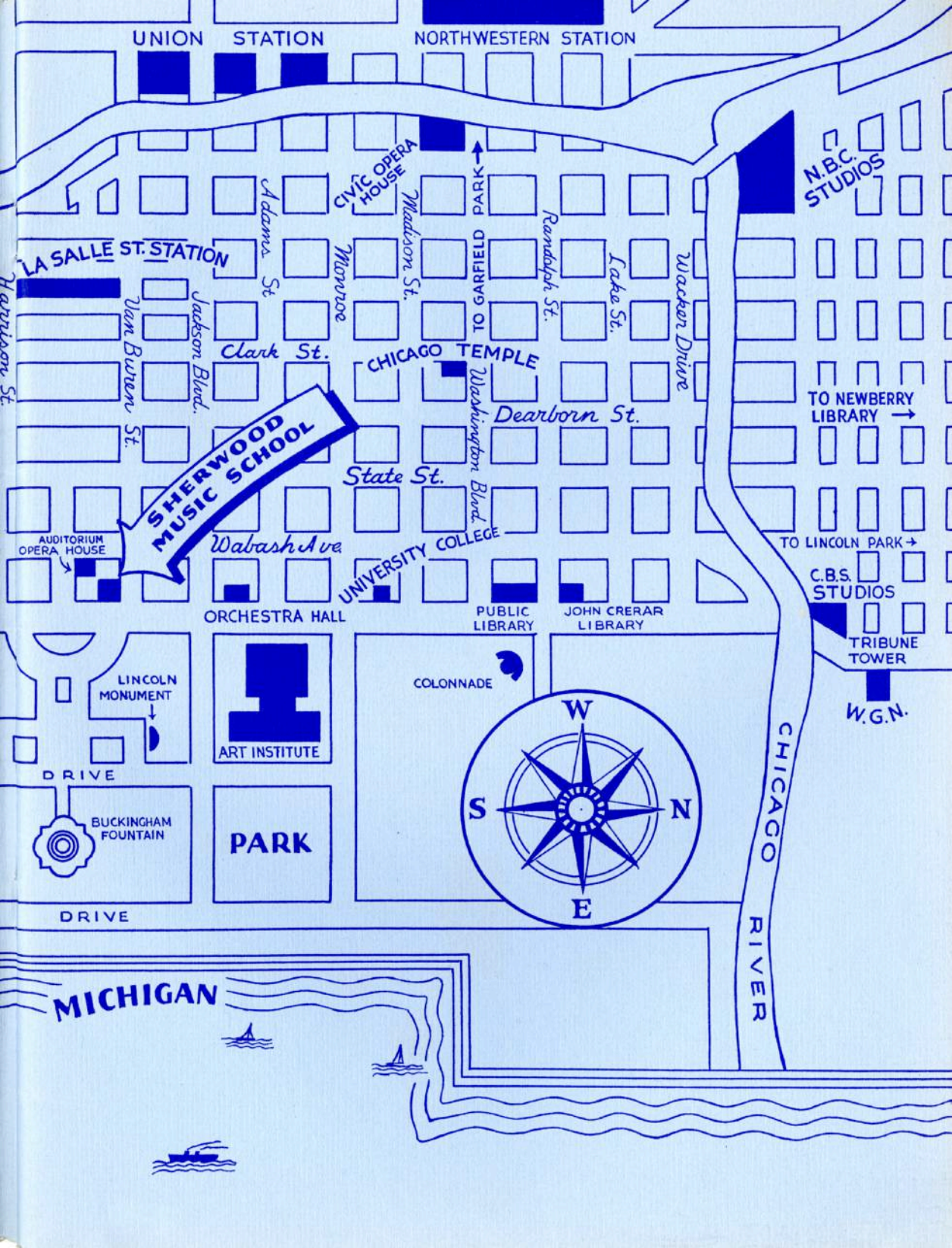
TO BROOKFIELD ZOO
CHICAGO RIVER
TO MUNICIPAL AIRPORT
GRAND CENTRAL STATION
The campus of the Sherwood Music School is the city of Chicago
Roosevelt Road
DEARBORN STATION
UNION BUS STATION
S. Michigan Ave.
LOGAN MONUMENT
ILLINOIS CENTRAL STATION
WEST
ORCHESTRA AND BAND SHELL
GRANT
EAST
TO JACKSON PARK AND MUSEUM OF SCIENCE AND INDUSTRY
SOLDIERS FIELD
FIELD MUSEUM
SHEDD AQUARIUM
LEIF ERICKSON DRIVE
LAKE
ADLER PLANETARIUM


UNION STATION
NORTHWESTERN STATION
CIVIC OPERA HOUSE
TO GARFIELD PARK
N.B.C. STUDIOS
LA SALLE ST. STATION
Harrison St.
Van Buren St.
Jackson Blvd.
Adams St.
Monroe
Madison St.
Randolph St.
Lake St.
Wacker Drive
Clark St.
CHICAGO TEMPLE
Washington Blvd.
Dearborn St.
TO NEWBERRY LIBRARY
SHERWOOD MUSIC SCHOOL
State St.
AUDITORIUM OPERA HOUSE
Wabash Ave.
UNIVERSITY COLLEGE
TO LINCOLN PARK
C.B.S. STUDIOS
ORCHESTRA HALL
PUBLIC LIBRARY
JOHN CRERAR LIBRARY
TRIBUNE TOWER
LINCOLN MONUMENT
COLONNADE
W.G.N.
ART INSTITUTE
DRIVE
BUCKINGHAM FOUNTAIN
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E
CHICAGO RIVER
MICHIGAN

STUDENT LIFE AT SHERWOOD

★ ★ ★

What makes up the colorful pattern of student life at Sherwood?

The interwoven activities of many enthusiastic individuals who have come from all parts of the world to prepare for successful living, through the media of music and the drama.

What brought them here?

A satisfactory answer to the three questions which you, also, must ask yourself:

"Is there a career for me in music or the drama?"

"What kind of training should I have for such a career?"

"Should the Sherwood Music School be my choice for this training?"

SHERWOOD MUSIC SCHOOL

410 *South Michigan Avenue* . . . . . CHICAGO

Is there a career for me in music or the drama?

* * *

The annual expenditures of the people of our country on music and the drama exceed a billion dollars.

Surely there is a place for you in an enterprise of such magnitude. A glance at the scenes portrayed on these two pages will bring to your mind a dozen forms of specialized service, on any of which you can base a successful career. Each one offers congenial employment, with earnings equal to those of other professions.

No matter which one you choose, you will experience all through your career the keen pleasure which the artist, perhaps more than anyone else, derives from his daily work.

What kind of training should I have for such a career?

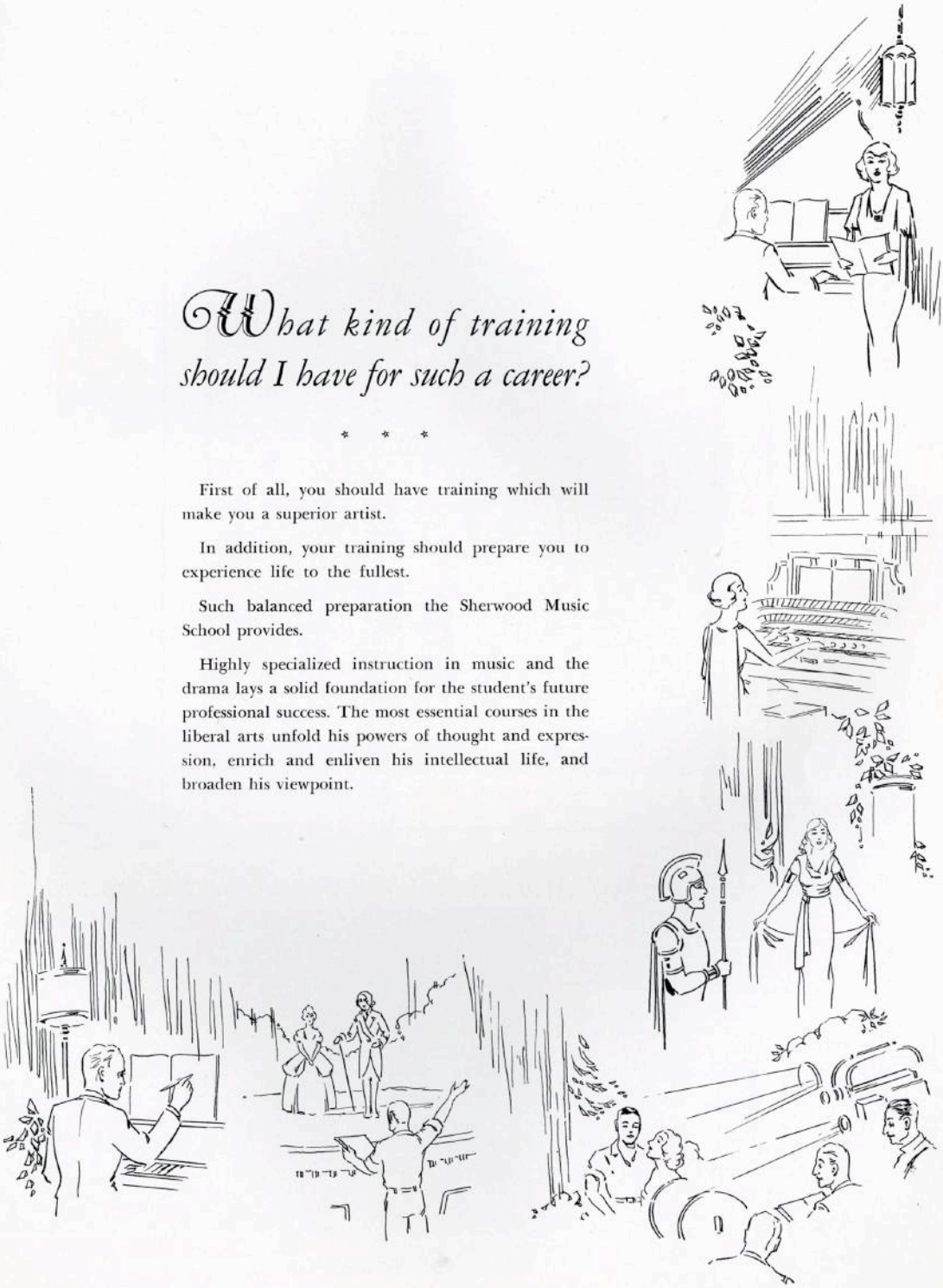
* * *

First of all, you should have training which will make you a superior artist.

In addition, your training should prepare you to experience life to the fullest.

Such balanced preparation the Sherwood Music School provides.

Highly specialized instruction in music and the drama lays a solid foundation for the student's future professional success. The most essential courses in the liberal arts unfold his powers of thought and expression, enrich and enliven his intellectual life, and broaden his viewpoint.



Entrance to the Third Floor Reception Room

Should the Sherwood Music School be my choice for this training?

What goes into the making of a school?

Students, teachers, equipment, environment, curriculum . . . all these, and above all, an animating spirit which makes of them all a living entity.

The following pages will help you to glimpse the scenes and catch the spirit of student life at Sherwood . . . to visualize yourself as a part of that "world apart" . . . and thus to answer for yourself the question: "Should the Sherwood Music School be my choice?"

In the past forty years, the Sherwood Music School has been the choice of thousands of students who have gone forth to success, treasuring memories of student days at Sherwood.

All that they found here is yours to experience and to enjoy.

General Theory Class

"Andante Con Moto"

Daily Practice

As a Sherwood student, you will find yourself in a school which is neither too large nor too small.

It is large enough to provide for you everything you want and need in the way of educational facilities. Yet it is small enough to give you the intimate contact between yourself and your teachers which is the key to rapid artistic advancement.

Indeed, as a Sherwood student, you will find yourself an active member of a friendly family . . . a family happy in mutual interests and common objectives.

Rehearsal

"Toccata"

Harmony Class

"Speak the Speech, I Pray You—"

"The Business of the Day"

Brass Ensemble

Making Ready for Radio

"ART is long, time is fleeting" . . . this is the impelling motive of student life at Sherwood.

First, last and always, the business of the day is to make each moment count toward mastery of music and the drama.

No influence can so effectively mold a student's development, or so profoundly stir him to progress, as this daily living, thinking and working in terms of the interpretative arts.

Faculty Recital in Curtiss Hall

Studio Recital

As often as you may be prepared, you will have opportunity to bring your talent before the public.

More than one hundred recitals, concerts and plays are given by Sherwood students every season, in addition to frequent Faculty recitals.

Soloists and dramatic leads for the important public programs of the School, including the Commencement program in Orchestra Hall, are chosen from among students with exceptional talent for performance.

An Hour with Beethoven

"The Importance of Being Earnest"

"Christmas at the Ruggles'"

"Attention!"

The Bach Singers

Sherwood Symphony Orchestra in Orchestra Hall

WHILE developing your talent as a solo interpreter, you will also constantly take part in group work.

The Sherwood Symphony Orchestra, the Ensemble Class, the Sherwood Chorus, the Bach Singers, the A Cappella Choir, the Classes in Play Production . . . in one or another of these you will learn to the fullest the delights of playing, singing or acting with others . . . the comradeship of artistic endeavor.

Ensemble Class

A Student Conductor at Work

A Meeting of the Faculty Council

In the Library

IMMEDIATELY upon entering the School, you will be impressed by the beauty of the environment in which you are to carry on your studies.

You will find at your disposal instruments by world-renowned makers; and a library devoted to the best books on the arts, many items of which are rare, out-of-print copies.

Each of the sixty studios, halls and classrooms of the School exemplifies the inscription which greets the students upon entering the Fine Arts Building: "All passes—art alone endures."

Between Classes

A Lively Discussion

Study Group

Pause for Refreshments

As a Sherwood student, you will work hard . . . but you will also find time for wholesome fun.

The School sponsors four dances each year, in addition to the teas which follow the recitals by artist teachers in Curtiss Hall. Small, informal gatherings of students and teachers are frequent.

Chi Delta Sigma Sorority gives a number of parties each year, including a Welcome Party in the Autumn Quarter of each year, for new students. Rho Chapter of Phi Mu Alpha, Sinfonia Fraternity, includes in its membership and social activities students from all Chicago conservatories.

Christmas Party

Sunday Afternoon Tea

Dancing in the Third Floor Lounge

THE Student Counsellor of the School will consult with you on living accommodations, and place you according to your wishes.

Dormitory facilities for women students are provided through co-operation of the Eleanor Clubs, of which there are four in Chicago, all located in good residential neighborhoods, with convenient transportation to the downtown district in which the School is situated.

Endowed for their work and operated not for profit, the Eleanor Clubs provide at lowest cost all the comforts and advantages of a real home, under careful and competent supervision, with varied social contacts and a congenial environment.

Spacious parlors and living rooms, fireplaces, roof gardens, sleeping porches, radios, libraries, sewing rooms with sewing machines, and laundries with modern equipment for the use of guests are among the comforts and conveniences. Entertainments and social affairs are frequent.

The Club rates average from $6.00 to $8.25 weekly for a double room, and $8.00 to $9.50 weekly for a single room, the rates covering in each case not only rooming accommodations, but also breakfast and evening dinner on week days, and three meals on Sundays. The beds are all single, and each resident has her own closet.

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 moderate rates.

The average weekly expense for a room shared with a roommate is $2.00 to $2.50; for a room occupied by one student alone, the average weekly rental is $4.00 to $5.00.

The Y. M. C. A. hotels (for men); the Y. W. C. A. hotels (for women); and the Allerton Club (for men and women) offer many exceptional advantages to their residents, at reasonable rates.

Practice Facilities

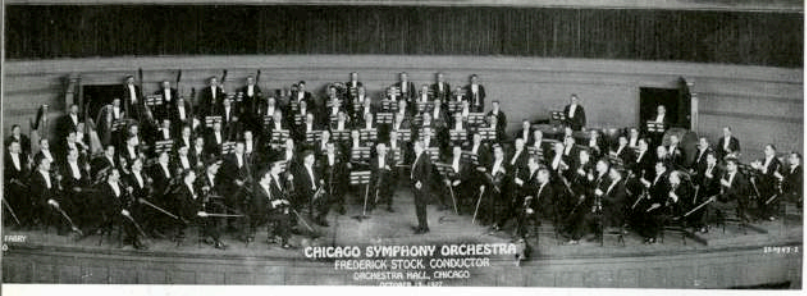
Piano practice is available at nominal rates in the Eleanor Clubs and in the studios of the School, also in private homes offering living accommodations for students. Tickets for practice on the three-manual organ of the School are sold at a rate of $5.00 for 10 hours.

BLANCHE BENSINGER
Student Counsellor

Exterior View of an Eleanor Club

A Fireside Group in an Eleanor Club

An Eleanor Club Parlor



Chicago Symphony Orchestra

(Dr. Frederick Stock, Conductor)

The Chicago Symphony Orchestra annually gives more than one hundred concerts, covering the whole range of symphonic literature, and featuring world-famous soloists.

Blackstone Hall

The campus of the Sherwood Music School is the city of Chicago . . .

Just to live in Chicago will contribute vitally to your education.

You will have always at hand a wealth of cultural advantages which are available only in a great metropolitan center like Chicago.

In the concert halls and theaters, an endless procession of the world's greatest musicians and actors . . . in the libraries and museums, the treasures of the ages . . . at every turn, something which will inform, inspire and enlighten you.

Stairway and Corridor

Chicago Civic Opera Building

The brilliant operatic season is an outstanding part of the musical year in Chicago. At nominal cost, students may witness the finest operas, with the greatest singers, and with such lavish staging as is made possible only by the superb facilities of the Chicago Civic Opera Building.

Chicago Civic Opera Building

Interior Views at the Art Institute

The Art Institute houses an art collection of fabulous value. It is only one block away from the School, so you can visit it frequently. Here you will see the originals of many familiar paintings—the masterpieces of Rembrandt, Raphael, Inness, Corot, and all the most noted artists of every period.

A Scene from "Tales of Hoffmann"

Chicago Public Library

Shedd Aquarium

Field Museum of Natural History

Chicago Public Library

One million, five hundred seventy-eight thousand, five hundred eighty-nine books . . . and a Music Department which contains all the best compositions. Plan to use the Public Library freely . . . it is conveniently near the School.

Shedd Aquarium

Live fish from the seven seas swim about in the eye-level glass tanks of the Shedd Aquarium. The infinite variety of marine life is paraded before your eyes, with many surprising oddities, such as dolphins, sea-horses, electric fish, and fish that look like growing plants.

Field Museum of Natural History

The Field Museum is the largest white marble building in the world, and it is filled with natural history exhibits gathered from all parts of the globe. These show human and animal life not only as they exist today, but also as they existed long ago. Some of the "high-lights" among the thousands of exhibits: The Carl Aiken group of elephants in battle, a cave-man family "at home," birds and beasts of all kinds, Egyptian mummies, bones of prehistoric monster reptiles, the gem room.

Museum of Science and Industry

The exhibits at the Museum of Science and Industry set forth, on a large scale, the scientific and industrial activities of the modern world. Imagine, for example, an exhibit which consists of a full size coal mine in operation. Many of the best exhibits from A Century of Progress Exposition have been permanently installed here. Of special interest to music students are the sound exhibits . . . mechanical reproductions visualizing sound-wave motion in air, devices which show how sounds are produced in various wind instruments, the siren by means of which pitch is measured, exhibits showing the development of our best known band instruments, and a demonstration of sound-wave motion by means of the stroboscope.

Adler Planetarium

Here the heavens in all their splendor are made to move at man's command. You can see the stars as they looked two thousand years ago, as they look to the people in the Southern Hemisphere, or at the North Pole, or as they would look if a year's time elapsed in a single dizzy moment.

Newberry Library

Music students visit Newberry Library particularly to study the collection of ancient illuminated musical manuscripts, pre-dating the era of printing; and the original scores of famous composers. This Library has the only known existing copy of the first opera ever written, Peri's "Euridice."

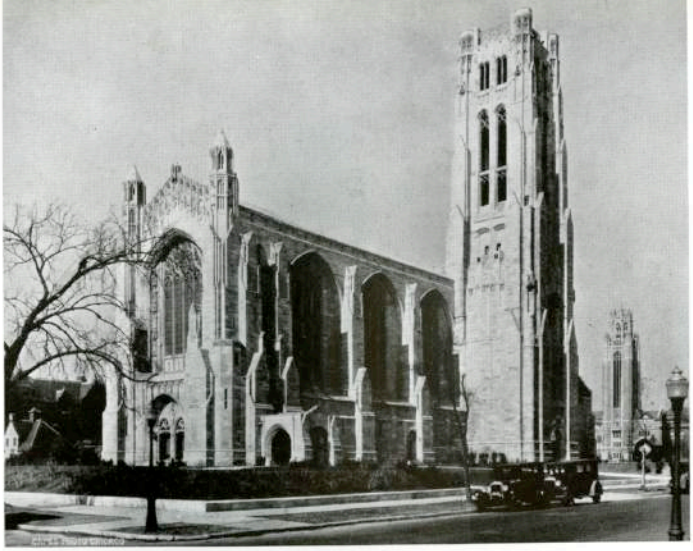
Adler Planetarium

Newberry Library

Museum of Science and Industry

Tribune Tower

Tribune Tower is the home of the Chicago Tribune. The Tribune plant welcomes visitors, and provides tours with guides for those who would like to see the printing of a metropolitan newspaper from start to finish.



University Chapel

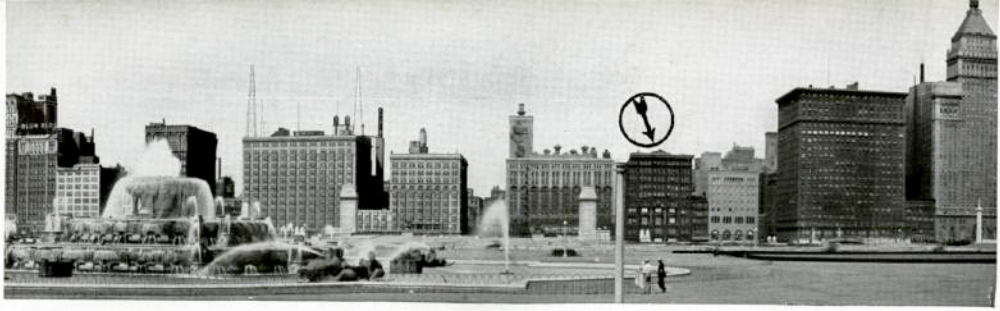
There are seventeen hundred churches in Chicago, representing every faith and creed. One of the most notable of the church edifices is the University Chapel, University of Chicago, which is often referred to as the finest example of modern Gothic architecture in America. The Sunday afternoon service at the Chapel begins with a half-hour carillon recital, followed by a recital on the Skinner antiphonal organ and a splendid choral concert. Just around the corner from the Chapel is the Oriental Institute, with its many exhibits pertaining to ancient Assyrian, Babylonian, Egyptian and Hebrew history.

Replica of Fort Dearborn

Of course you remember from your study of American history that the building of Fort Dearborn was the beginning of Chicago. This replica of the historic Fort stands on Chicago's lake-front, and serves to show that "great oaks from little acorns grow." Comparison of this humble structure with the modern buildings also pictured on this page shows at a glance a hundred years of Chicago history.

Chicago at Night

The large building in the left foreground is the Merchandise Mart, in which are located the Chicago studios of the National Broadcasting Company. The Columbia Broadcasting System and the Mutual Broadcasting System also maintain studios in Chicago. Sherwood students visit radio studios frequently as members of the studio audience, to attend the broadcasting of coast-to-coast network programs.



Panorama of Michigan Avenue

The arrow indicates the Fine Arts Building, home of the Sherwood Music School. In the left foreground is the Buckingham Memorial Fountain, largest in the world. The fountain always provides an inspiring sight in the daytime, with its white plumes against the azure blue of Lake Michigan. It is a spectacle never to be forgotten when its effervescing waters are painted at night by colored floodlights, in all the hues of the rainbow, and it can be seen at its best from the windows of the School.

Airplane View of Grant Park, Opposite the Sherwood Music School

Lake Shore Drive and Oak Street Beach

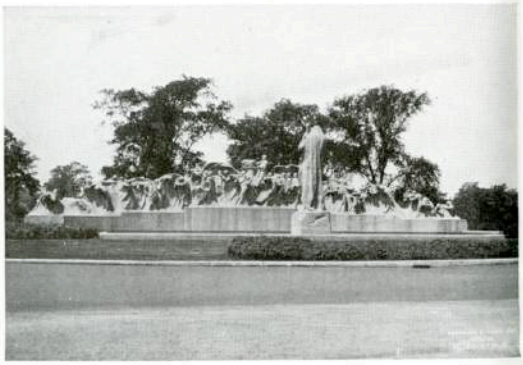
This picture will give you a glimpse of Chicago's seventeen-mile "front yard," with its many bathing beaches.

Fountain of the Great Lakes

A Scene in Humboldt Park

"Far from the Madding Crowd"

THE Chicago Parks cover eight thousand acres. If you are "outdoor-minded" you will revel in their landscapes, and you will marvel that such pastoral scenes are to be found in the fourth largest city in the world. You will also enjoy the outdoor games and diversions for which the parks offer facilities . . . tennis, golf, boating, skating, archery, bowling on the green, horseback riding, and many others.



Fountain of Time

Bear Pit at Brookfield Zoo

The Brookfield Zoo is one of a few zoölogical gardens where the animals are not kept in barred cages, but can be seen as if they were roaming wild in their native haunts.

Washington Park Lagoon

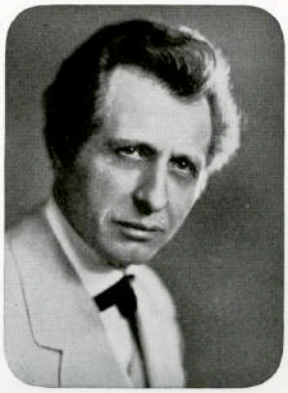
★ ★ ★ THE FACULTY ★ ★ ★

GEORGIA KOBER, President of the School, teacher of Piano. The chief assistant of Wm. H. Sherwood, she was chosen by him to be his successor. Sherwood taught her what he had learned from Liszt, Deppe and Kullak; Kappes, what he had gained from Mendelssohn, Schumann and Schneider von Wartensee (favorite pupil of Beethoven). A brilliant exponent of the modern and ultra-modern schools. Soloist with New York Philharmonic, Cincinnati, Minneapolis, Seattle and San Francisco Symphony Orchestras.

WALTER KELLER, Mus.Doc., F.A.G.O., Musical Director of the School, teacher of Organ, Theory, Composition. Pupil of Frederick Grant Gleason (Chicago); Paul Homeyer (Gewandhaus Organist); Carl Piutti (Leipzig). Eminent recitalist; organist, Fifth Church of Christ, Scientist, Chicago. Compositions for piano, organ, orchestra and voice include the *Synchronous Prelude and Fugue,* widely acclaimed, performed by Chicago Symphony Orchestra under the direction of Dr. Frederick Stock.

ELSE HARTHAN ARENDT, Honorary Vice-President of the School, teacher of Voice. Received early training from her father, Dr. Hans Harthan, director of Imperial Conservatory, Odessa, Russia. Her later teachers: Mme. Bianchi, Mme. Rueckbeil-Hiller, Anton Dressler, Peter Raabe. Renowned as concert and oratorio singer in Europe, South America, and the United States. Musical Director for Oak Park Congregational Church. Soloist with Apollo Club, Philadelphia, Cleveland and Chicago Orchestras.

SIDNEY SILBER, Mus.Doc., Dean of the School, teacher of Piano. Studied piano and theory in Berlin, under Heinrich Barth and Ernest Jedliczka; later, studied three years under Leschetizky. Soloist with Minneapolis, Chicago, Russian and Milwaukee Symphony Orchestras; and with Kneisel String Quartette. Recitals in New York, Chicago, and other large music centers. Author of *Reflections for Music Students;* has written extensively for the *Etude* and other musical magazines. Ampico recordings.



P. MARINUS PAULSEN, Mus.Doc., Honorary Vice-President of the School, teacher of Violin, Ensemble Playing, Orchestra Conducting. Pupil of Rabe, Listemann, Falk, Svendsen (Copenhagen). Winner of Chicago Theater $1,000 prize for orchestral composition. Honored by Orchestra Hall concert devoted to his compositions. Conductor of People's Symphony Orchestra and Sherwood Orchestras. Composer of the opera, *The Cimbrians* (première in Copenhagen; performed 1936 by Minneapolis Symphony).

LEO PODOLSKY, internationally known virtuoso, teacher of Piano. Born in Odessa, Russia. Pupil of George Lalewicz. Among his recent activities: A round-the-world concert tour (forty recitals in fifty-one days in the Far East); soloist with Chicago, Detroit and Los Angeles Symphony Orchestras; recitals in New York, Boston, Chicago, and other large music centers, and in all the principal countries of Europe. Press comment from *Chicago Tribune:* "One of the few and rare personalities in music."

★ ★ ★ THE FACULTY—*Continued* ★ ★ ★

LEON ROSENBLOOM, teacher of Piano. Born in Odessa, Russia. Pupil of the world-famous Arthur Schnabel. Graduate, Krakow and Russian Imperial Conservatories. Formerly member of faculty of Imperial Conservatory (Ekaterinodare Caucasus) and Neues Konservatorium (Berlin). Recitals in the music centers of Germany, France and England, and in the largest cities of the United States. *Chicago Daily News:* "One of the most admirable influences brought to bear upon Chicago's music in many years."

TINA MAE HAINES, teacher of Organ, History of Music, and Form and Analysis. Pupil of Harrison Wild (Chicago) and Alexander Guilmant (Paris). Organist of St. James Methodist Church, Chicago. Has lectured for years on programs of Chicago Symphony Orchestra and other musical subjects. Her lectures are noted for attractive style of presentation, in which the serious and idealistic are spiced with the humorous. Miss Haines has enjoyed the advantage of extended periods of residence and study in Paris.

MARCEL ROGER de BOUZON, baritone, teacher of Voice. Studied in University of Budapest (Doctor of Philology Degree); in Imperial Conservatory of Vienna, under Haboek and Giampietro; in Conservatoire Internationale d'Opera in Paris, under Carre and Yancey, of Opera Comique; and under the famous Jean de Reszke. Repertoire of nine hundred songs in many languages. Has sung before royalty in London. Preëminently a *lieder* singer, whose recital tours have covered the entire country.

RAYMUND KOCH, baritone, teacher of Voice. One of the most widely known of American singers. Has sung stellar rôles with American, Cincinnati, Festival Opera Companies; soloist with Chicago, St. Louis, Minneapolis, Cleveland Symphony Orchestras. Has given recitals in all parts of the country and has taken part frequently in NBC radio programs. *Chicago Daily News:* "One of the most beautiful baritone voices ever heard in Chicago." *Chicago Evening American:* "He is an indispensable musical treasure."

HELEN BICKERTON, well known concert and oratorio soprano, teacher of Voice. Coached under Italian and French conductors of opera in Europe. Has appeared as soloist with Chicago Symphony Orchestra, and with Chicago Bach Chorus. Soloist, First Congregational Church, Evanston. Took leading rôle in gala production of *Pilgrim's Progress,* given in honor of the composer, Edgar Stillman Kelley. Member of the American Quartette. Miss Bickerton is one of the most active of American song recitalists.

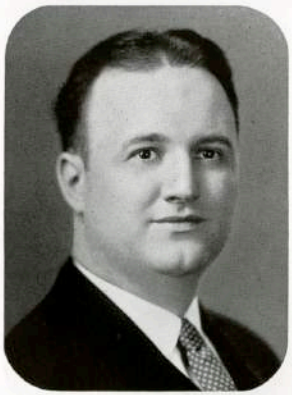
THOMAS MUIR, teacher of Voice and Microphone Technique. Identified with broadcasting practically since its inception, Mr. Muir won a national reputation as an NBC artist and is in touch with day-to-day developments in radio. Has been heard on such well known radio programs as Goodrich, Wrigley, A. & P. Gypsies, Lowney Candy Company, Pure Oil, Armour and Carnation Milk. Was for two seasons a staff artist of the Philadelphia Opera Company, and has also achieved prominence through his recitals.

★ ★ ★ THE FACULTY—*Continued* ★ ★ ★

MILDRED FITZPATRICK, teacher of Theater and Radio Organ, received her training as an organist from Dr. Louis Falk and Dr. J. Lewis Browne. Has held positions in a number of the largest motion picture theaters in Chicago, including five years at the Pantheon; and in various of the most important Chicago radio stations. Has trained a great number of highly successful theater and radio organists; is one of the leading exponents and teachers of the recently developed Hammond electronic organ.

FRANK SYKORA, teacher of Violoncello. Born in Russia; began study at age of four; appeared as soloist with orchestras at age of nine. Studied in Imperial Conservatory (Kiev, Russia) and Prague Conservatory. Was for four years musical director of Polish Theater, Kiev. Since coming to America, has filled engagements with Cincinnati Symphony Orchestra, Little Symphony Orchestra, American Opera Company and National Broadcasting Company. *Music News:* "He has technic, musicianship and good taste in abundance."

CHARLES ESPENSHADE, teacher of Public School Music. Studied under Rollo Maitland, Walter Dietrich, Frederic Hahn, Eugene Marks; normal and literary courses in Columbia University; spent two seasons in Berlin, studying piano with Xaver Scharwenka and conducting with Bruno Kittle. For the past sixteen years, Supervisor of Music in Englewood High School, Chicago; for the past twelve years, organist and choirmaster of St. Paul's Church, Chicago. Composer of numerous songs, anthems, and other works.



EDWARD MELTZER, A.B., B.Mus., teacher of Band Conducting and Wind Instruments. Pupil of Dumont, Peroni, Weingartner, Scherchen, Paumgartner. Was conductor of Northwestern University Band at eighteen; since, of Meltzer Little Symphony and Omaha Philharmonic. Repertoire includes 500 band and orchestra scores, 25 grand operas, 40 operettas, 30 oratorios, 400 soli, and over 3000 lighter compositions. Adjudicator at principal state and national contests. Teacher of successful directors in all parts of the country.

LOUIS BLAHA, teacher of Band Conducting and Wind Instruments, received his musical training in the Imperial Military Academy (Vienna) where he studied under the noted composer and conductor, Franz Lehar; and in the Sherwood Music School, where he was a student of the eminent American bandmaster, Victor Jean Grabel. Mr. Blaha is widely known as the bandmaster of J. Sterling Morton High School and Junior College, and was responsible for the band from that school which won the Illinois State Contest in 1935.

LILLIAN LUCAS, teacher of Public School Music, District Supervisor in Chicago Public Schools, superintending the music instruction in more than forty schools. Her instruction covers the training of child and adolescent voices; modern song literature for school use; comparative methods and available materials; sight singing, ear training and dictation; and the teaching of appreciation of music in the public schools. The breadth of her experience makes her guidance exceptionally authoritative and helpful.

★ ★ ★ THE FACULTY — *Continued* ★ ★ ★

MABELLE CHURCH VAN ALSTYNE, teacher of Dramatic Art. Gained stage experience as a member of the company of the famous Richard Mansfield. Was for five years a leading artist of the Redpath Chautauqua. Has staged religious plays in Hollywood. Previous teaching engagements: Northwestern University and Cumnock School of Oratory. Has trained many artists now successful in various branches of the dramatic profession.

ANSON VAN ALSTYNE, teacher of Dramatic Art, was for two years a student of George Pierce Baker, of Harvard and Yale, who taught many of the leaders of the American theater. In addition, he has had much experience in acting and in directing. He was manager for the late Lou Tellegen, and for the Repertory Players of New York; is director of the Chicago Repertoire Players, and author and director of a number of plays and radio dramas.

VERA MIROVA, teacher of Dancing. Internationally known as an interpretative dancer, particularly noted for her interpretation of authentic Oriental dances, which she studied in the Far East. Was engaged during her first season in America for the productions of Adolph Bolm, winning immediate and sensational success. Gives several dance recitals in Chicago every year, and appears regularly in New York and other large cities.

WILL A. HARDING, Extension Department Examiner and teacher of Ear Training and Theory. Pupil of Scharwenka, Clarkson, Evans and Keller; Master's Degree graduate of the Sherwood Music School. His qualifications include not only intensive training, but also varied and highly successful teaching experience. In addition to other duties, Mr. Harding is in charge of Normal Classes for Affiliated Teachers in centers outside Chicago.

ELIZABETH KELLER, teacher of Piano and Harmony, also in charge of the Piano Normal Class which is featured in the Piano Department curriculum. Master's Degree graduate of the School. Her uniformly successful teaching experience has covered all grades. In the capacity of Normal Instructor, she supervises all practice teaching and observation of young teachers in the Junior Department. A member of the faculty for upward of fifteen years.

MARY VANDAS, teacher of Dancing, is one of the best known exponents of the dance in this country. She has studied with numerous outstanding teachers, including Madame Karsavina, in London. She has appeared with her own group of dancers in Chicago many times, and in all the other principal cities. She was one of the soloists in the "Century of the Dance" at A Century of Progress Exposition. Her instruction covers all phases of the subject.

★ ★ ★ THE FACULTY—*Continued* ★ ★ ★

FREDERIC YOUNGFELT
Piano and Theory

LEAH ELWARD
Piano

IRMA ORSER
Piano

HELEN I. LYNCH
Piano

MARION SCHROEDER
Voice

LAVINIA MACKAY
Voice

GERTRUDE LEE
Piano

ANGELA LEWIS
Piano

BLOSSOM SEWELL
Piano

IRENE LAMB KEYSER
Piano

ALVERNA STETZLER
Piano

HATTIE FISCHER
Piano

FLORENCE KELLERMAN
Piano

MARY M. BEUTLER
Piano

FRANCIS KEYSER
Piano

CLEM LEMING
Piano

ROBERTA SAVLER
Piano

LUELLA FORREST
Piano

★ ★ ★ THE FACULTY—*Continued* ★ ★ ★

HAROLD BERLINGER
Piano

ELIZABETH THINN
Piano

LOULA JAY SAMSON
Dramatic Art

MURIEL BARNES
Dramatic Art

FLORENCE ARMSTRONG
Violin

BEATRICE WAGONER
Piano

ALMA HUTH
Dramatic Art

A. ZIPPERSTEIN
Marimba

MURLYN FIELD
Piano

MABEL DE VRY
Piano

EUGINIA RYDNIK
Piano

NICOLAS SERRA
Wind Instruments

EDWARD KOSECK
Organ

KATHERINE MAGINN
Fretted Instruments

WALTER BAUER
Piano

ESTELLA FELTON
Piano

LYLE HOPKINS
Violin and Orchestral Instruments

SANTO SANTUCCI
Piano Accordion

GENERAL INFORMATION

History of the School

The Sherwood Music School was founded in 1895 by William Hall Sherwood, whose name looms large in the history of American music, as a concert pianist and teacher.

Since the death of Mr. Sherwood in 1911, the School has been headed by colleagues of Mr. Sherwood who were closely associated with him in the early years of its history, and who shared with him his musical ideals and his vision of the future usefulness of the School.

Steadily expanding its sphere of service, the Sherwood Music School has gained international recognition as a center of higher artistic learning. Its Faculty includes many of the most noted American and European artists. Its student body contains members attracted to it not only from all parts of the continent, but also from abroad. Its graduates are leaders in all phases of the musical and dramatic professions.

Scope of Its Service

The Sherwood Music School is both a professional and a cultural school. Its courses may be pursued either for their practical or for their cultural values.

The School has long been noted for the training it provides for those who seek careers as

Teachers of all musical subjects, dramatic art and dancing,

Concert, radio, opera, oratorio and dramatic artists, and interpretative dancers,

Teachers and supervisors of Public School Music,

Church, radio and theater organists,

Conductors, composers and arrangers, and

Orchestra and band players.

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 School Year

The School Year is divided into three Quarters of twelve weeks each, Autumn, Winter and Spring. The Autumn Quarter begins on the second Monday in September. Vacation periods occur at the end of the Autumn and Winter Quarters.

The annual Summer Session is twelve weeks in length.

Classified and Special Students

Students may enter the School as classified students, working for Certificates, Diplomas or Degrees; or as special students, registering only for those courses which are of particular interest to them.

Classified students may enter at the opening date of any Quarter or Summer Session, as new classes are organized on all such dates. Special students may enter at any time.

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, or the equivalent.

The following distribution of units is recommended: 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.

(See page 32 for information concerning musical entrance requirements.)

Unit of Credit

Although the courses of the School are organized on the basis of twelve-week Quarters, the credits granted are expressed in terms of the Semester Hour commonly used by institutions of college grade. This unit of credit is granted for

Eighteen fifty-minute class recitations in a subject requiring twice as much time for preparation as for recitation, as for example, Harmony; or for

Thirty-six fifty-minute class recitations in a subject requiring little or no preparation, as for example, Ear Training; or for

Four and one-half hours of private instruction in Applied Music or Dramatic Art, with adequate practice and satisfactory progress.

Departments

Pages 25 to 31 show the semester hour credits required in various subjects for the Certificates, Diplomas and Degrees issued by the School in the following Departments of Instruction: Piano, Violin, Cello, Voice, Organ, Theory and Composition, Public School Music, and Dramatic Art.

Students who desire to earn credentials with a major in Wind Instruments, may do so by meeting the requirements outlined for the Violin Department, substituting for Violin the instrument or instruments of their choice.

Students who are not financially able to register for full courses of study may register for partial courses, and gradually fulfill the requirements for the credentials desired.

GENERAL INFORMATION—*Continued*

Minimum Requirements for Credentials

The minimum numbers of semester hour credits required for various credentials are as follows: For a Normal Certificate, 30; for a Teacher's Certificate, or Certificate of Advanced Proficiency, 60; for a Teacher's Diploma, or Junior Diploma, 90; for the Bachelor's Degree, 120; for the Master's Degree, 150.

A minimum of one full School Year, or twenty-four weeks of summer study, is required for any Degree. Summer courses toward Degrees must include studies earning an average of not less than one semester hour credit per week.

Recognition of Previous Advanced Studies

Credits earned in other accredited institutions may be transferred to the School, subject to validation by examination or by work in residence. All candidates for Degrees must establish a record of not less than 30 semester hours of training in the School.

Examinations

Examinations are conducted at the end of each Quarter and Summer Session. No semester hour credits are granted in connection with any course unless the student passes the examination given at the end of the course. Examinations in Applied Music subjects are conducted by the artist teachers of Applied Music, sitting as an Examining Board under the chairmanship of the Musical Director.

Rules and Regulations

Except during the Summer Session, students are not regularly accepted for less than one Quarter of twelve weeks. During the regular School Year, candidates for credentials are not allowed credit for less than a full Quarter of study.

Tuition is payable by the Quarter, 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, a reasonable extension of time will be given so that private lessons missed on that account may be made up. Class lessons missed cannot be made up.

Grade deductions are made for absence from classes. Frequent absences result in loss of credit for the Quarter'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 beginning of a regular Quarter. 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 General Manager.

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

The Sherwood Music School reserves the right to withdraw any class for lack of sufficient registration.

Credentials and transcripts of credit are not issued to students unless they have paid in full all fees due the School.

No credential is issued to a student unless he has either received from the School any and all credentials preceding in order of advancement the credential desired, or has received their acceptable equivalents from other institutions.

Students may receive their Certificates, Diplomas, and Degrees *cum laude* (with honors) 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, Quarter by Quarter, on each subject, with reference to Honor Roll standing, taking into consideration each of the four points named.

Tuition Fees

Although the caliber of the teaching staff of the Sherwood Music School ranks with that of any other leading conservatory, tuition rates are surprisingly low. This is because the School is only partly dependent upon tuition receipts for its income, the balance being derived from other sources.

The rates of tuition payable in the various Departments of Instruction are published in departmental bulletins, mailed upon request.

Student Aid

At the discretion of the Student Aid Committee, financial assistance may be granted to talented students whose means are not entirely sufficient for their education, from one or more of four sources:

1. The Sherwood Scholarships, a series of scholarships in Piano, Voice, Violin, Organ and Dramatic Art, established in honor of William H. Sherwood, founder of the School. These are full, free scholarships for private instruction in the subjects named, from artist teachers. Students desiring to enroll for full courses of both private and class instruction toward a Certificate, Diploma or Degree, are eligible for consideration.

2. Grants from the Endowment Fund to help defray tuition fees.

3. Assistance in securing general employment, including opportunities for young women students to earn board and room in private homes, and for young men students to earn their meals in restaurants and cafeterias.

4. Teaching positions in the Chicago Neighborhood Branches, after completion of special preparatory courses.

Prospective students who have financial problems to solve in connection with their plans for study are invited to ask for Financial Aid application blanks.

REQUIREMENTS FOR CERTIFICATES, DIPLOMAS AND DEGREES, WITH A MAJOR IN

PIANO

(The earning of the allotted credits in Piano requires two half-hour private lessons weekly, with adequate daily practice. Courses marked "U. C." are taken at University College, University of Chicago. For supplementary information bearing upon these courses of study, see "General Information," pages 23 and 24; and "Outlines of Instruction," pages 32, 33 and 34.)

FRESHMAN YEAR • NORMAL CERTIFICATE

(An elective may be substituted for Piano Normal 103, but the Normal Certificate is issued only to students who include this class in their courses.)

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Piano 101	2⅔	Piano 102	2⅔	Piano 103	2⅔
Harmony 101	1⅓	Harmony 102	1⅓	Harmony 103	1⅓
Ear Training 101	1	Ear Training 102	1	Ear Training 103	1
General Theory 101	2	General Theory 102	2	History of Music 103	2
English 101 (U.C.)	3	History of Music 102	3	Piano Normal 103	3
	10		10		10

SOPHOMORE YEAR • TEACHER'S CERTIFICATE *or* CERTIFICATE OF ADVANCED PROFICIENCY

(An elective may be substituted for Piano Normal 203. In case of such substitution, the student receives the Certificate of Advanced Proficiency, instead of the Teacher's Certificate.)

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Piano 201	2⅔	Piano 202	2⅔	Piano 203	2⅔
Harmony 201	1⅓	Harmony 202	1⅓	Harmony 203	1⅓
Ear Training 201	1	Ear Training 202	1	Ear Training 203	1
History of Music 201	2	Form and Analysis 202	2	Form and Analysis 203	2
English 103 (U.C.)	3	Academic Elective (U.C.)	3	Piano Normal 203	3
	10		10		10

JUNIOR YEAR • TEACHER'S DIPLOMA *or* JUNIOR DIPLOMA

(The Junior Diploma is issued to students who substitute electives for Piano Normal 103 and 203 in the Freshman and Sophomore Years.)

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Piano 301	2⅔	Piano 302	2⅔	Piano 303	2⅔
Harmony 301	1⅓	Harmony 302	1⅓	Harmony 303	1⅓
Ensemble 301	1	Ensemble 302	1	Ensemble 303	1
Elective	2	Counterpoint 302	2	Counterpoint 303	2
Academic Elective (U.C.)	3	Elective	3	Elective	3
	10		10		10

SENIOR YEAR • BACHELOR OF MUSIC DEGREE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Piano 401	2⅔	Piano 402	2⅔	Piano 403	2⅔
Composition and Orchestration 401	1⅓	Composition and Orchestration 402	1⅓	Composition and Orchestration 403	1⅓
Ensemble 401	1	Ensemble 402	1	Ensemble 403	1
Double Counterpoint 401	2	Canon 402	2	Fugue 403	2
Academic Elective (U.C.)	3	Academic Elective (U.C.)	3	Academic Elective (U.C.)	3
	10		10		10

POST-GRADUATE YEAR • MASTER OF MUSIC DEGREE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Piano 501	2⅔	Piano 502	2⅔	Piano 503	2⅔
Artist's Repertoire 501	1⅓	Artist's Repertoire 502	1⅓	Artist's Repertoire 503	1⅓
Advanced Composition and Orchestration 501	3	Advanced Composition and Orchestration 502	3	Advanced Composition and Orchestration 503	3
Academic Elective (U.C.)	3	Academic Elective (U.C.)	3	Thesis	3
	10		10		10

REQUIREMENTS FOR CERTIFICATES, DIPLOMAS AND DEGREES, WITH A MAJOR IN

VIOLIN OR CELLO

(The earning of the allotted credits in Violin or Cello requires two half-hour private lessons weekly, with adequate daily practice. Courses marked "U. C." are taken at University College, University of Chicago. For supplementary information bearing upon these courses of study, see "General Information," pages 23 and 24; and "Outlines of Instruction," pages 32, 33 and 34. Membership in the Sherwood Symphony Orchestra is required of all students of Violin and Cello, as soon as qualified.)

FRESHMAN YEAR • NORMAL CERTIFICATE

(Violin students may substitute an elective for Violin Normal 103, but the Normal Certificate is issued only to students who include this class in their courses.)

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Violin 101, or Cello 101	2⅔	Violin 102, or Cello 102	2⅔	Violin 103, or Cello 103	2⅔
Harmony 101	1⅓	Harmony 102	1⅓	Harmony 103	1⅓
Ear Training 101	1	Ear Training 102	1	Ear Training 103	1
General Theory 101	2	General Theory 102	2	History of Music 103	2
English 101 (U.C.)	3	History of Music 102	3	Violin Normal 103, or Elective	1
				Piano, or Elective	2
	10		10		10

SOPHOMORE YEAR • TEACHER'S CERTIFICATE *or* CERTIFICATE OF ADVANCED PROFICIENCY

(Violin students may substitute electives for Violin Normal 201, 202 and 203. In case of such substitutions, the student receives the Certificate of Advanced Proficiency, instead of the Teacher's Certificate.)

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Violin 201, or Cello 201	2⅔	Violin 202, or Cello 202	2⅔	Violin 203, or Cello 203	2⅔
Harmony 201	1⅓	Harmony 202	1⅓	Harmony 203	1⅓
Ear Training 201	1	Ear Training 202	1	Ear Training 203	1
History of Music 201	2	Form and Analysis 202	2	Form and Analysis 203	2
Violin Normal 201, or Elective	1	Violin Normal 202, or Elective	1	Violin Normal 203, or Elective	1
Piano, or Elective	2	Piano, or Elective	2	Piano, or Elective	2
	10		10		10

JUNIOR YEAR • TEACHER'S DIPLOMA *or* JUNIOR DIPLOMA

(The Junior Diploma is issued to Violin students who substitute electives for Violin Normal 103, 201, 202 and 203 in the Freshman and Sophomore Years.)

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Violin 301, or Cello 301	2⅔	Violin 302, or Cello 302	2⅔	Violin 303, or Cello 303	2⅔
Harmony 301	1⅓	Harmony 302	1⅓	Harmony 303	1⅓
Ensemble 301	1	Ensemble 302	1	Ensemble 303	1
Elective	2	Counterpoint 302	2	Counterpoint 303	2
English 103 (U.C.)	3	Academic Elective (U.C.)	3	Elective	3
	10		10		10

SENIOR YEAR • BACHELOR OF MUSIC DEGREE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Violin 401, or Cello 401	2⅔	Violin 402, or Cello 402	2⅔	Violin 403, or Cello 403	2⅔
Composition and Orchestration 401	1⅓	Composition and Orchestration 402	1⅓	Composition and Orchestration 403	1⅓
Ensemble 401	1	Ensemble 402	1	Ensemble 403	1
Double Counterpoint 401	2	Canon 402	2	Fugue 403	2
Academic Elective (U.C.)	3	Academic Elective (U.C.)	3	Academic Elective (U.C.)	3
	10		10		10

POST-GRADUATE YEAR • MASTER OF MUSIC DEGREE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Violin 501, or Cello 501	2⅔	Violin 502, or Cello 502	2⅔	Violin 503, or Cello 503	2⅔
Artist's Repertoire 501	1⅓	Artist's Repertoire 502	1⅓	Artist's Repertoire 503	1⅓
Advanced Composition and Orchestration 501	3	Advanced Composition and Orchestration 502	3	Advanced Composition and Orchestration 503	3
Academic Elective (U.C.)	3	Academic Elective (U.C.)	3	Thesis	3
	10		10		10

REQUIREMENTS FOR CERTIFICATES, DIPLOMAS AND DEGREES, WITH A MAJOR IN

VOICE

(The earning of the allotted credits in Voice requires two half-hour private lessons weekly, with adequate daily practice. Courses marked "U. C." are taken at University College, University of Chicago. For supplementary information bearing upon these courses of study, see "General Information," pages 23 and 24; and "Outlines of Instruction," pages 32, 33 and 34.)

FRESHMAN YEAR • NORMAL CERTIFICATE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Voice 101	2⅔	Voice 102	2⅔	Voice 103	2⅔
Harmony 101	1⅓	Harmony 102	1⅓	Harmony 103	1⅓
Ear Training 101	1	Ear Training 102	1	Ear Training 103	1
General Theory 101	2	General Theory 102	2	History of Music 103	2
English 101 (U.C.)	3	History of Music 102	3	Italian (U.C.)	3
	10		10		10

SOPHOMORE YEAR • TEACHER'S CERTIFICATE *or* CERTIFICATE OF ADVANCED PROFICIENCY

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Voice 201	2⅔	Voice 202	2⅔	Voice 203	2⅔
Harmony 201	1⅓	Harmony 202	1⅓	Harmony 203	1⅓
Ear Training 201	1	Ear Training 202	1	Ear Training 203	1
Piano, or Elective	2	Piano, or Elective	2	Piano, or Elective	2
English 103 (U.C.)	3	French (U.C.)	3	Language Elective (U.C.)	3
	10		10		10

JUNIOR YEAR • TEACHER'S DIPLOMA *or* JUNIOR DIPLOMA

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Voice 301	2⅔	Voice 302	2⅔	Voice 303	2⅔
Harmony 301	1⅓	Harmony 302	1⅓	Harmony 303	1⅓
Ensemble 301	1	Ensemble 302	1	Ensemble 303	1
History of Music 201	2	Form and Analysis 202	2	Form and Analysis 203	2
German (U.C.)	3	Elective	3	Elective	3
	10		10		10

SENIOR YEAR • BACHELOR OF MUSIC DEGREE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Voice 401	2⅔	Voice 402	2⅔	Voice 403	2⅔
Elective in Conducting	1⅓	Elective in Conducting	1⅓	Elective in Conducting	1⅓
Ensemble 401	1	Ensemble 402	1	Ensemble 403	1
Elective	2	Counterpoint 302	2	Counterpoint 303	2
Academic Elective (U.C.)	3	Academic Elective (U.C.)	3	Academic Elective (U.C.)	3
	10		10		10

POST-GRADUATE YEAR • MASTER OF MUSIC DEGREE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Voice 501	2⅔	Voice 502	2⅔	Voice 503	2⅔
Artist's Repertoire 501	1⅓	Artist's Repertoire 502	1⅓	Artist's Repertoire 503	1⅓
Composition and Orchestration 401	1⅓	Composition and Orchestration 402	1⅓	Composition and Orchestration 403	1⅓
Double Counterpoint 401	2	Canon 402	2	Fugue 403	2
Academic Elective (U.C.)	3	Academic Elective (U.C.)	3	Thesis	3
	10⅓		10⅓		10⅓

REQUIREMENTS FOR CERTIFICATES, DIPLOMAS AND DEGREES, WITH A MAJOR IN

ORGAN

(The earning of the allotted credits in Organ requires two half-hour private lessons weekly, with adequate daily practice. Courses marked "U. C." are taken at University College, University of Chicago. For supplementary information bearing upon these courses of study, see "General Information," pages 23 and 24, and "Outlines of Instruction," pages 32, 33 and 34.)

FRESHMAN YEAR • NORMAL CERTIFICATE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Organ 101	2⅔	Organ 102	2⅔	Organ 103	2⅔
Harmony 101	1⅓	Harmony 102	1⅓	Harmony 103	1⅓
Ear Training 101	1	Ear Training 102	1	Ear Training 103	1
General Theory 101	2	General Theory 102	2	History of Music 103	2
English 101 (U.C.)	3	History of Music 102	3	Academic Elective (U.C.)	3
	10		10		10

SOPHOMORE YEAR • TEACHER'S CERTIFICATE *or* CERTIFICATE OF ADVANCED PROFICIENCY

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Organ 201	2⅔	Organ 202	2⅔	Organ 203	2⅔
Harmony 201	1⅓	Harmony 202	1⅓	Harmony 203	1⅓
Ear Training 201	1	Ear Training 202	1	Ear Training 203	1
History of Music 201	2	Form and Analysis 202	2	Form and Analysis 203	2
English 103 (U.C.)	3	Academic Elective (U.C.)	3	Academic Elective (U.C.)	3
	10		10		10

JUNIOR YEAR • TEACHER'S DIPLOMA *or* JUNIOR DIPLOMA

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Organ 301	2⅔	Organ 302	2⅔	Organ 303	2⅔
Harmony 301	1⅓	Harmony 302	1⅓	Harmony 303	1⅓
Ensemble 301	1	Ensemble 302	1	Ensemble 303	1
Elective	2	Counterpoint 302	2	Counterpoint 303	2
Academic Elective (U.C.)	3	Elective	3	Elective	3
	10		10		10

SENIOR YEAR • BACHELOR OF MUSIC DEGREE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Organ 401	2⅔	Organ 402	2⅔	Organ 403	2⅔
Composition and Orchestration 401	1⅓	Composition and Orchestration 402	1⅓	Composition and Orchestration 403	1⅓
Ensemble 401	1	Ensemble 402	1	Ensemble 403	1
Double Counterpoint 401	2	Canon 402	2	Fugue 403	2
Academic Elective (U.C.)	3	Academic Elective (U.C.)	3	Academic Elective (U.C.)	3
	10		10		10

POST-GRADUATE YEAR • MASTER OF MUSIC DEGREE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Organ 501	2⅔	Organ 502	2⅔	Organ 503	2⅔
Artist's Repertoire 501	1⅓	Artist's Repertoire 502	1⅓	Artist's Repertoire 503	1⅓
Advanced Composition and Orchestration 501	3	Advanced Composition and Orchestration 502	3	Advanced Composition and Orchestration 503	3
Academic Elective (U.C.)	3	Academic Elective (U.C.)	3	Thesis	3
	10		10		10

REQUIREMENTS FOR CERTIFICATES, DIPLOMAS AND DEGREES, WITH A MAJOR IN

THEORY AND COMPOSITION

(The earning of the allotted credits in Applied Music requires two half-hour private lessons weekly, with adequate daily practice. Courses marked "U. C." are taken at University College, University of Chicago. For supplementary information bearing upon these courses of study, see "General Information," pages 23 and 24; and "Outlines of Instruction," pages 32, 33 and 34.)

FRESHMAN YEAR

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Applied Music Elective	2⅔	Applied Music Elective	2⅔	Applied Music Elective	2⅔
Harmony 101	1⅓	Harmony 102	1⅓	Harmony 103	1⅓
Ear Training 101	1	Ear Training 102	1	Ear Training 103	1
General Theory 101	2	General Theory 102	2	History of Music 103	2
English 101 (U.C.)	3	History of Music 102	3	Academic Elective (U.C.)	3
	10		10		10

SOPHOMORE YEAR • TEACHER'S CERTIFICATE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Applied Music Elective	2⅔	Applied Music Elective	2⅔	Applied Music Elective	2⅔
Harmony 201	1⅓	Harmony 202	1⅓	Harmony 203	1⅓
Ear Training 201	1	Ear Training 202	1	Ear Training 203	1
History of Music 201	2	Form and Analysis 202	2	Form and Analysis 203	2
English 103 (U.C.)	3	Counterpoint 302	2	Counterpoint 303	2
	10		9		9

JUNIOR YEAR • TEACHER'S DIPLOMA

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Applied Music Elective	2⅔	Applied Music Elective	2⅔	Applied Music Elective	2⅔
Harmony 301	1⅓	Harmony 302	1⅓	Harmony 303	1⅓
Ensemble 301	1	Ensemble 302	1	Ensemble 303	1
Double Counterpoint 401	2	Canon 402	2	Fugue 403	2
Composition and Orchestration 401	1⅓	Composition and Orchestration 402	1⅓	Composition and Orchestration 403	1⅓
Academic Elective (U.C.)	3	Elective	3	Elective	3
	11⅓		11⅓		11⅓

SENIOR YEAR • BACHELOR OF MUSIC DEGREE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Applied Music Elective	2⅔	Applied Music Elective	2⅔	Applied Music Elective	2⅔
Advanced Composition and Orchestration 501	3	Advanced Composition and Orchestration 502	3	Advanced Composition and Orchestration 503	3
Ensemble 401	1	Ensemble 402	1	Ensemble 403	1
Elective in Conducting	1⅓	Elective in Conducting	1⅓	Elective in Conducting	1⅓
Academic Elective (U.C.)	3	Academic Elective (U.C.)	3	Elective	2
	11		11		10

POST-GRADUATE YEAR • MASTER OF MUSIC DEGREE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Applied Music Elective	2⅔	Applied Music Elective	2⅔	Applied Music Elective	2⅔
Elective in Conducting	1⅓	Elective in Conducting	1⅓	Elective in Conducting	1⅓
Special Projects in Composition and Orchestration	3	Special Projects in Composition and Orchestration	3	Special Projects in Composition and Orchestration	3
Academic Elective (U.C.)	3	Academic Elective (U.C.)	3	Thesis	3
	10		10		10

REQUIREMENTS FOR CERTIFICATES, DIPLOMAS AND DEGREES, WITH A MAJOR IN

PUBLIC SCHOOL MUSIC

(The courses outlined below are designed to prepare the student for General Supervising. Students who wish to specialize in Instrumental Supervising may substitute electives in Conducting for Methods 201, 202 and 203. Courses marked "U.C." are taken at University College, University of Chicago. For supplementary information bearing upon these courses of study, see "General Information," pages 23 and 24; and "Outlines of Instruction," pages 32, 33 and 34.)

FRESHMAN YEAR

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Applied Music	4⅔	Applied Music	4⅔	Applied Music	4⅔
Ear Training 101	1	Ear Training 102	1	Ear Training 103	1
Harmony 101	1⅓	Harmony 102	1⅓	Harmony 103	1⅓
English 101 (U.C.)	3	History of Music 102	3	English 103 (U.C.)	3
	10		10		10

SOPHOMORE YEAR • TEACHER'S CERTIFICATE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Applied Music	3⅓	Applied Music	3⅓	Applied Music	3⅓
Methods 201	2	Methods 202	3	Methods 203	3
Observation	1	Introduction to Educational Psychology (U.C.)	3	Practice Teaching	1
General Methods of Teaching (U.C.)	3	Harmony 202	1⅓	History of Music 103	2
Harmony 201	1⅓			Harmony 203	1⅓
	10⅔		10⅔		10⅔

JUNIOR YEAR • TEACHER'S DIPLOMA

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Applied Music	2⅔	Applied Music	2⅔	Applied Music	2⅔
Harmony 301	1⅓	Harmony 302	1⅓	Harmony 303	1⅓
History of Music 201	2	Form and Analysis 202	2	Form and Analysis 203	2
Ear Training 201	1	Ear Training 202	1	Ear Training 203	1
Speech (U.C.)	3	Educational Elective (U.C.)	3	Academic Elective (U.C.)	3
	10		10		10

SENIOR YEAR • BACHELOR OF MUSIC DEGREE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Applied Music	2⅔	Applied Music	2⅔	Applied Music	2⅔
Methods 401	1⅓	Methods 402	1⅓	Methods 403	1⅓
Elective in Conducting	1⅓	Elective in Conducting	1⅓	Elective in Conducting	1⅓
Practice Teaching	2	Counterpoint 302	2	Counterpoint 303	2
Academic Elective (U.C.)	3	Educational Elective (U.C.)	3	Academic Elective (U.C.)	3
	10⅓		10⅓		10⅓

POST-GRADUATE YEAR • MASTER OF MUSIC DEGREE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Applied Music	2⅔	Applied Music	2⅔	Applied Music	2⅔
Methods 501	1⅓	Methods 502	1⅓	Methods 503	1⅓
Academic Elective (U.C.)	3	Educational Elective (U.C.)	3	Thesis	3
Elective	3	Elective	3	Elective	3
	10		10		10

REQUIREMENTS FOR CERTIFICATES, DIPLOMAS AND DEGREES, WITH A MAJOR IN

DRAMA

(The earning of the allotted credits in Dramatic Art requires two private half-hour lessons weekly, with adequate practice. Courses marked "U. C." are taken at University College, University of Chicago. For supplementary information bearing upon these courses of study, see "General Information," pages 23 and 24; and "Outlines of Instruction," pages 32, 33 and 34.)

FRESHMAN YEAR • NORMAL CERTIFICATE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Dramatic Art 101	2⅔	Dramatic Art 102	2⅔	Dramatic Art 103	2⅔
Fundamentals of Drama 101	1⅓	Fundamentals of Drama 102	1⅓	Fundamentals of Drama 103	1⅓
Stage Technique 101	3	Stage Technique 102	3	Stage Technique 103	3
English 101 (U.C.)	3	Academic Elective (U.C.)	3	Elective	3
	10		10		10

SOPHOMORE YEAR • TEACHER'S CERTIFICATE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Dramatic Art 201	2⅔	Dramatic Art 202	2⅔	Dramatic Art 203	2⅔
Fundamentals of Drama 201	1⅓	Fundamentals of Drama 202	1⅓	Fundamentals of Drama 203	1⅓
Stage Technique 201	3	Stage Technique 202	3	Stage Technique 203	3
English 201 (U.C.)	3	Academic Elective (U.C.)	3	Elective	3
	10		10		10

JUNIOR YEAR • TEACHER'S DIPLOMA

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Dramatic Art 301	2⅔	Dramatic Art 302	2⅔	Dramatic Art 303	2⅔
Dramatic Interpretation 301	1⅓	Dramatic Interpretation 302	1⅓	Dramatic Interpretation 303	1⅓
Play Production 301	3	Play Production 302	3	Play Production 303	3
Academic Elective (U.C.)	3	Academic Elective (U.C.)	3	Elective	3
	10		10		10

SENIOR YEAR • BACHELOR OF ORATORY DEGREE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Dramatic Art 401	2⅔	Dramatic Art 402	2⅔	Dramatic Art 403	2⅔
Dramatic Interpretation 401	1⅓	Dramatic Interpretation 402	1⅓	Dramatic Interpretation 403	1⅓
Play Production 401	3	Play Production 402	3	Play Production 403	3
Academic Elective (U.C.)	3	Academic Elective (U.C.)	3	Elective	3
	10		10		10

POST-GRADUATE YEAR • MASTER OF ORATORY DEGREE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Dramatic Art 501	2⅔	Dramatic Art 502	2⅔	Dramatic Art 503	2⅔
Dramatic Interpretation 501	1⅓	Dramatic Interpretation 502	1⅓	Dramatic Interpretation 503	1⅓
Play Production 501	3	Play Production 502	3	Play Production 503	3
Academic Elective (U.C.)	3	Academic Elective (U.C.)	3	Thesis	3
	10		10		10

Students of the Department of Drama have opportunity to take part, as soon as qualified, in the dramatic programs of Radio Station WAAF, located in the Palmer House, three blocks from the School.

OUTLINES OF INSTRUCTION

PRIVATE INSTRUCTION

Private instruction is given in Piano, Violin, Voice, Organ, Cello, Harp, Wind Instruments and all other instruments of the orchestra and band, Dramatic Art, Dancing, Fretted Instruments, Xylophone, Marimba, and Piano Accordion. In addition, private instruction may be engaged to cover most subjects regularly taught in classes.

The underlying aims of the private instruction given by the School are to build technical proficiency and interpretative ability, along with a repertoire useful either in teaching or in public performance.

In connection with the courses which lead to Certificates, Diplomas and Degrees, as outlined on pages 25 to 30, the student must meet certain special requirements for credit in Applied Music.

These special requirements include:

a. An entrance audition, at which the student must show satisfactory qualifications for credit-earning studies in Applied Music.

b. An examination at the end of each Quarter or Summer Session. In order to receive credit and earn promotion, the student must show satisfactory *proficiency* in the interpretation of an adequate *amount* of repertoire, of an appropriate *grade* of difficulty, with proper *balance and variety* as to schools and types of composition.

c. Attendance at and participation in the Repertoire Hour (see page 34), and the School recitals and concerts.

These special requirements are discussed more fully in the outlines which follow, explaining the entrance and repertoire requirements applicable to each major subject. The Freshman and Sophomore Years comprise the Lower Division; the Junior and Senior Years, the Upper Division.

Piano Major

Entrance—A good technical foundation. Major and minor scales, broken chords. Some standard etudes, such as Czerny (Op. 299), Heller, Döring. Bach: A few Little Preludes and two-part Inventions. Haydn and Mozart: Some of the less difficult compositions, and works by other composers of corresponding difficulty.

Items Representative of Lower Division Repertoire and Study Material—Bach: Three-part Inventions, Preludes and Fugues, dance forms. Beethoven: Sonatas, Op. 2, No. 1, and Op. 13. Haydn: Sonata in E minor. Mozart: Sonata in A. Mendelssohn: Songs Without Words, Scherzo, Op. 16, No. 2. Liszt: Transcriptions. Schubert: Impromptu, Op. 142, No. 3. Chopin: Impromptu, Op. 29, Waltz, Op. 64, No. 2, Nocturne in E, Op. 62, No. 2, Polonaise, Op. 26, No. 1. Schumann: Papillons, Novelette in F, Bird as Prophet. Modern composers: Works of corresponding grade. Standard etudes, such as those of Czerny (Op. 740), Cramer, Kullak. Scales and arpeggios in rapid tempo, in parallel and contrary motion; in thirds and sixths, and in various rhythms; octaves.

Items Representative of Upper Division Repertoire and Study Material—Bach: Chromatic Fantasy and Fugue, toccatas, transcriptions by Busoni, Liszt, D'Albert, Tausig. Beethoven: Later sonatas and a concerto. Brahms: Rhapsodies, Sonata in F minor. Chopin: Ballades, polonaises, fantasie, barcarolle, scherzos, etudes, preludes, and a concerto. Liszt: Rhapsodies, etudes, transcriptions, a concerto. Schumann: Symphonic Etudes, Sonata in G minor, Faschingsschwank, Carneval, Concerto. Modern composers: Works of corresponding difficulty. Scales and arpeggios with high velocity; thorough mastery of double notes, chords, octaves.

Violin Major

Entrance—A good technical foundation. Ability to perform such works as Sonata No. 1 of Mozart; Concerto No. 23 of Viotti; Concertos, Nos. 7 and 9, of de Beriot; Gavotte in D, by Bach. Elementary knowledge of piano. (Any deficiency in latter respect may be removed as student proceeds with course.)

Items Representative of Lower Division Repertoire and Requirements—Sonatas by Bach, Handel, Haydn, Mozart. Concertos by Spohr, Viotti, Nardini, Mozart, and others. Standard study and technical material. Ability to read at sight moderately difficult compositions; to take part in easier string quartets and symphonic works; to play simple piano accompaniments.

Items Representative of Upper Division Repertoire and Requirements—Violin compositions of the more difficult grades, covering works by Bach, Handel, Mozart, Mendelssohn, Beethoven, Brahms, Spohr, Rode, Tartini, Vieuxtemps, Wieniawski, Kreutzer, Lalo, Grieg, Franck, Bruch, Paganini, Sarasate and others. Standard study and technical material. Two years of orchestra and ensemble experience; sufficient viola study for ensemble work; ability to read simple piano accompaniments at sight.

Cello Major

Entrance—Elementary cello technic and rudimentary knowledge of the piano.

Lower Division Requirements—Standard technical material. Compositions up to the fifth and sixth grades, including works by Schroeder, Klengel, Grützmacher, Romberg, Corelli, Duport, Servais, Popper, Bach, Haydn, Mozart, Beethoven. Ability to play simple piano accompaniments, and to fill a second desk position in easier symphonic works.

Upper Division Requirements—Standard technical material. Advanced compositions by Goltermann, Caporale, Piatti, Popper, Boccherini, Romberg, Tartini, Boellmann, Schumann, Saint-Saens, Volkmann, Dvorak, Tchaikovsky, Bach, Haydn, Mozart, Beethoven and others. Ability to hold first desk position in professional orchestra; to appear as soloist with orchestra; and to read simple piano music at sight. Four years of orchestra experience and two years of ensemble.

(With appropriate changes in repertoire and study material, the same general requirements apply to majors in Wind Instruments or other orchestral instruments.)

Voice Major

Entrance—Ability to sing acceptably some of the simpler classic songs in English, and to read a simple song at sight. Some knowledge of piano is desirable.

Lower Division Requirements—Knowledge of breath control, enunciation, pronunciation, tone placement, essentials of interpretation, and one foreign language. Ability to sing several standard songs from memory, and one or more of the less difficult arias of opera and oratorio. Major, minor and chromatic scales, exercises for facility and for sustained tone, classic embellishments. Recitative.

Upper Division Requirements—Repertoire of at least four difficult operatic arias, four difficult oratorio arias, twenty classic and twenty modern songs. Knowledge of two foreign languages and of general song literature. Ability to give a creditable song recital and to play piano accompaniments of average difficulty.

Organ Major

Entrance—Pianistic ability comparable to or somewhat in advance of that required for entrance as a major in Piano.

Lower Division Requirements—Standard technical material. Preludes and fugues and choral preludes of Bach, sonatas by Mendelssohn and Guilmant, overtures by Hollins, and other compositions of similar grade. Ability in sight reading, in accompanying, and in the playing of church services.

Upper Division Requirements—A large repertoire of organ literature of all schools, including such items as the Fantasia and Fugue in G minor, by Bach; the Chorales of Franck; Symphony No. 5, by Widor; Sonata in D minor, No. 1, by Guilmant; Symphony No. 1, by Vierne; standard modern compositions of similar difficulty. Ability in transposing at sight, open score reading, and improvisation.

Public School Music Major

Preparation for General Supervising—Must include 16 semester hour credits in Piano (to cover at least the requirements for the Freshman Year of a Piano major) and 16 semester hour credits in Voice (to cover the Lower Division requirements of a Voice major). During the first year of study, the program is one hour lesson weekly in Piano and a forty-five minute lesson weekly in Voice, or *vice versa*. During the second year of study, the program is one forty-five minute lesson weekly in Piano, and a half-hour lesson weekly in Voice, or *vice versa*. It is recommended that some of the remaining credits allotted to Applied Music be devoted to orchestral instruments.

Preparation for Instrumental Supervising—Must include 12 semester hour credits in Major Instruments (covering Lower Division requirements); 18 semester hour credits in Minor Instruments (6 semester hour credits in each of three instruments, representing the string, wood-wind and brass sections of the orchestra); 4 semester hour credits in Piano (to cover at least the entrance requirements for a Piano major); and 4 semester hour credits in Voice (one full year with a half-hour lesson weekly). During the first year of study, the program includes a forty-five minute private lesson weekly in one subject; and either two half-hours weekly in two other subjects or a full hour in one other subject. During the second year of study, the program includes a forty-five minute lesson weekly in one subject, and a half-hour lesson in another. The specified work in Piano and Voice is normally done during the first two years.

OUTLINES OF INSTRUCTION—*Continued*

CLASS INSTRUCTION

The following outlines show the ground covered in the Classes listed in the requirements on Pages 25 to 31, and in other Classes which may be chosen as electives. The outlines are grouped according to Departments of Instruction and grades of advancement.

Accompanying

Accompanying 301, 302, 303—Three courses are offered by members of the Artist Faculty, with 1 1/3 semester hour credits for each course. The subject matter of these courses includes the following topics: Ability to think, feel and play in unison with the soloist; stage deportment; transposition, modulations, introductions, interludes, countermelodies; study of song-poem, vocal line and accompaniment; survey of musical literature with which the accompanist should be familiar.

Conducting

Band Conducting and Repertoire 201, 202, 203, 301, 302, 303—Edward Meltzer and Louis Blaha. Six courses are offered, with 1 1/3 semester hour credits for each course. These courses comprise the specialized training necessary for band conducting in the public schools. A balanced program of instruction is taken up in the first course and carried through from the elementary to the advanced phases of the subject. Among the topics covered are: Plans of band organization to fit various communities and school systems; seating plans; rehearsal methods; baton technic; deportment; blending of tone colors; intonation, attack, ensemble; model instrumentations and substitutions for missing instruments; preparation for contests; the marching band; arranging; program building; survey of band literature of all grades of difficulty. Students have opportunity for practice conducting with members of the prize-winning band of Morton High School.

Choral Conducting and Repertoire 301, 302, 303—Else Harthan Arendt. Three courses are offered, with 1 1/3 semester hour credits for each course. These courses are progressively graded, and cover such subject matter as the organizing of choirs and choruses; baton technic; blending of voices; obtaining good tone and accurate intonation; dynamics; attack and finish of phrases; enunciation; style and interpretation; quartet ensemble; sacred and secular repertoire.

Orchestra Conducting and Repertoire 201, 202, 203, 301, 302, 303—P. Marinus Paulsen. Six courses are offered, with 1 1/3 semester hour credits for each course. The instruction ranges progressively through all phases of the subject, with special attention to methods and materials for orchestra conducting in the public schools. A few of the many topics covered: How to organize an orchestra; instruments of the orchestra; baton technic; tempi; deportment; obtaining perfect ensemble; conducting effective rehearsals; phrasing, style, interpretation, contrasts, dynamics; arranging; survey of orchestral literature of all grades of difficulty. Practice conducting with the Sherwood Orchestras is an important advantage in connection with these courses.

Drama

Fundamentals of Drama 101, 102, 103, 201, 202, 203—Mabelle Church Van Alstyne, 1 1/3 semester hour credits for each course. These Classes supplement the student's private instruction in Dramatic Art. Their aim is development of ability in dramatic expression. The subject matter treated includes: The body as an instrument of expression; freeing, coördinating and directing the agents of expression; poise; the walk; lines and planes of gesture; pantomime as drama in outline; voice development, breath control, vowel formation, consonantal articulation, the melody of speech; platform deportment; presence and bearing; establishment of mood; recognition of audience; acknowledgment of applause; literary interpretation; ease and naturalness of action; dramatic value of space; impersonation, subjective analysis of character, classification of types; study of impulsive, instinctive and calculated action; dialects, knowledge of original tongue, varying methods of delivery.

Stage Technique 101, 102, 103, 201, 202, 203—Anson Van Alstyne, 3 semester hour credits for each course. In these Classes, the student gains a first-hand knowledge of the actor's routine by constant rehearsal and frequent appearances before audiences. All styles of production are studied and exemplified: Romanticism, Realism, Naturalism, Impressionism and Expressionism, with correct and authentic backgrounds. Rehearsal groups are small, so that each student may receive a maximum amount of personal attention. Laboratory work in the Experimental Theater is an important feature of these courses, such work covering make-up, lighting, sets and costumes. A liberal amount of assigned reading is required, with oral and written reports.

Dramatic Interpretation 301, 302, 303, 401, 402, 403, 501, 502, 503—Mabelle Church Van Alstyne, 1 1/3 semester hour credits for each course. These Classes form a sequel to the Classes in Fundamentals of Drama. In general, the subjects are the same, but the treatment of them is more advanced, and at this stage of the student's progress, the emphasis is placed upon practice rather than theory. Considerable time is given to surveys of the dramatic literature of various countries.

Play Production 301, 302, 303, 401, 402, 403, 501, 502, 503—Anson Van Alstyne, 3 semester hour credits for each course. The Classes in Play Production continue the training given in the Stage Technique Classes. The student is required to assume more responsible duties in the preparing of productions, and to take more difficult rôles in the plays produced. In the Post-Graduate Year (Classes 501, 502 and 503), he is required to take complete responsibility for at least one major production.

Personal Development 101—Mabelle Church Van Alstyne, 1 semester hour credit. A general self-improvement Class, devoted to the study of self-expression through speech, bearing and gesture; enunciation; diction; good English; conversational ability; definition and approach of personal objectives; and many other matters which have a vital relation to success in life.

Stage Deportment 101—Mabelle Church Van Alstyne, 1 semester hour credit. This Class is intended to provide training for students of music, which will enhance the success of their public appearances. Among the subjects considered are poise, bearing, entrances, exits, acknowledgment of applause, and the dramatizing of the individual and his interpretation.

Ensemble

Ensemble 301, 302, 303, 401, 402, 403—P. Marinus Paulsen, Else Harthan Arendt, Tina Mae Haines, 1 semester hour credit for each course. Groups are organized for the study and performance of chamber and choral music of various types. The most important groups are: the *Ensemble Class* (for instrumentalists), under the direction of P. Marinus Paulsen; the *Bach Singers* (devoted exclusively to study of the works of Johann Sebastian Bach), under the direction of Else Harthan Arendt; and the *Sherwood Chorus* and the *Sherwood A Cappella Choir* under the direction of Tina Mae Haines.

History of Music

History of Music 102—Tina Mae Haines, 3 semester hour credits. The first and second Classical Periods.

History of Music 103—Tina Mae Haines, 2 semester hour credits. The Romantic School.

History of Music 201—Tina Mae Haines, 2 semester hour credits. The history of music since Wagner.

Microphone Technique

Microphone Technique 201—Thomas Muir, Mildred Fitzpatrick and Anson Van Alstyne, 2 semester hour credits. The microphone and amplifying apparatus used in this Class are of the most modern design, so that the student's performance may be heard by the instructor exactly as it would sound if broadcast, and criticized accordingly. The student is taught how to overcome the peculiar problems inherent in the work of the radio artist, and how to project his interpretation into the microphone in such way that it is carried without loss of value to the listener.

Normal Classes

Piano Normal 103—Elizabeth Keller, 3 semester hour credits. Methods and materials for use in giving preparatory piano instruction, with observation of demonstration lessons. Based on the preparatory divisions of the Sherwood Music School Piano Course.

Piano Normal 203—Elizabeth Keller, 3 semester hour credits. Methods and materials for use in giving intermediate piano instruction, with practice teaching. Based on the intermediate divisions of the Sherwood Music School Piano Course.

Class Method of Teaching Piano 201—Irene Keyser, 2 semester hour credits. How to teach piano to young beginners by the modern class method, through the first two grades.

Violin Normal 103, 201, 202, 203—P. Marinus Paulsen, 1 semester hour credit for each course. Methods and materials for use in teaching the violin privately or in class. Systematic survey of teaching and technical problems, and teaching repertoire.

OUTLINES OF INSTRUCTION—*Continued*

CLASS INSTRUCTION—Continued

Public School Music

Methods 201—Lillian Lucas, 2 semester hour credits. Methods and materials for Grades One and Two.

Methods 202—Lillian Lucas, 3 semester hour credits. Methods and materials for Grades Three, Four and Five.

Methods 203—Lillian Lucas, 3 semester hour credits. Methods and materials for Grades Six and Seven and Junior High School.

Methods 401, 402, 403—Charles Espenshade, 1 1/3 semester hours for each course. Methods and materials for High School use. Assignments in composing and arranging for High School music groups.

Repertoire

Artist's Repertoire 501, 502, 503—Conducted by members of the Artist Faculty, 1 1/3 semester hour credits for each course. Groups are formed in each Applied Music subject, and the students perform in rotation, with criticisms by fellow-students and the instructor in charge.

Repertoire Hour—All classified Applied Music students come together in the Repertoire Hour to play and sing for one another, under the supervision of a member of the faculty. In this way each student gains poise and self-confidence; and is enabled to prepare himself more effectively for his recital appearances. No semester hour credits are granted for the Repertoire Hour but participation is required in connection with the validating of credits for Applied Music.

Vocal Technic and Repertoire Class—Else Harthan Arendt, 1 semester hour credit. The subjects treated in this class are similar to those taken up in private voice lessons, but through membership in this class, the student is brought into contact with the problems of other students and is taught to listen critically and to analyze technical faults. A part of each session is given to ensemble singing of soli and choruses from the great oratorios and operas.

Theory and Composition

General Theory 101—Elizabeth Keller, 2 semester hour credits. Classification of intervals; chord structure; elements of musical form.

General Theory 102—Elizabeth Keller and Walter A. Erley, 2 semester hour credits. Elements of musical form (continued). Physics of musical sound.

Ear Training 101—Will A. Harding, 1 semester hour credit. Exercises in diatonic melodic dictation, based on scales, intervals, and major and minor triads, with various rhythms, in simple measures.

Ear Training 102—Will A. Harding, 1 semester hour credit. Continuation of Ear Training 101, with the addition of chromatic melodic dictation, compound measures and transposition of melodies.

Ear Training 103—Will A. Harding, 1 semester hour credit. Continuation of Ear Training 102, with the addition of transposition of simple harmonic progressions.

Harmony 101—Elizabeth Keller, 1 1/3 semester hour credits. Principles of voice leading; harmonizing of basses and melodies in close and open position, in major keys, using primary and secondary triads in root progressions; cadences.

Harmony 102—Elizabeth Keller, 1 1/3 semester hour credits. Harmonizing of basses and melodies in minor keys, root progressions.

Harmony 103—Elizabeth Keller, 1 1/3 semester hour credits. Harmonizing of melodies and figured basses, major and minor, introducing the use of inverted triads, and the dominant seventh chord in its regular resolution.

Ear Training 201—Will A. Harding, 1 semester hour credit. Exercises in sight singing and dictation, with the materials of Ear Training 101, 102 and 103 extended to include augmented and diminished triads, and the chords of the seventh. Contrapuntal and harmonic dictation in two parts. Complex rhythmic motions.

Ear Training 202—Will A. Harding, 1 semester hour credit. Sight singing and dictation, contrapuntal and harmonic, in three parts.

Ear Training 203—Will A. Harding, 1 semester hour credit. Sight singing and dictation, contrapuntal and harmonic, in four parts, including modulations.

Harmony 201—Walter Keller, 1 1/3 semester hour credits. Harmonizations employing the secondary seventh chords, and the optional progressions of the dominant and secondary sevenths; sequences; simple modulations, on paper and at keyboard; use of the dominant ninth chord.

Harmony 202—Walter Keller, 1 1/3 semester hour credits. Harmonizations employing altered chords, passing and alternating tones; continuation of exercises in modulation; chromatic harmony. Keyboard work required, as well as written exercises.

Harmony 203—Walter Keller, 1 1/3 semester hour credits. Harmonizations employing suspensions, appoggiaturas, passing chords, pedal points, anticipations, changing tones; the chorale; conclusion of modulation formulae; harmonic analysis. Keyboard work required, as well as written exercises.

Form and Analysis 202—Tina Mae Haines, 2 semester hour credits. The smaller forms.

Form and Analysis 203—Tina Mae Haines, 2 semester hour credits. The larger forms.

Harmony 301—Walter Keller, 1 1/3 semester hour credits. Keyboard harmony, with exercises based on melodies and figured basses.

Harmony 302—Walter Keller, 1 1/3 semester hour credits. Continuation of Harmony 301, with more difficult exercises.

Harmony 303—Walter Keller, 1 1/3 semester hour credits. Advanced keyboard harmony, with melodies and basses requiring complex harmonizations.

Counterpoint 302—Walter Keller, 2 semester hour credits. Two-part strict counterpoint in all five species; three-part strict counterpoint in the first, second and third species.

Counterpoint 303—Walter Keller, 2 semester hour credits. Three-part strict counterpoint in the fourth and fifth species; four-part counterpoint in all species; combined counterpoint; free counterpoint.

Double Counterpoint 401—Walter Keller, 2 semester hour credits. Exercises in invertible counterpoint.

Canon 402—Walter Keller, 2 semester hour credits. Creative exercises in the writing of canons.

Fugue 403—Walter Keller, 2 semester hour credits. Studies in fugue, culminating in the writing of a complete fugue.

Composition and Orchestration 401—Walter Keller, 1 1/3 semester hour credits. The writing of simple compositions in one, two and three-part primary forms. Principles of instrumentation.

Composition and Orchestration 402—Walter Keller, 1 1/3 semester hour credits. Composition in rondo, variation and sonatina forms. Assignments in scoring.

Composition and Orchestration 403—Walter Keller, 1 1/3 semester hour credits. Composition in the sonata form, with scoring of the student's own work.

Advanced Composition and Orchestration 501, 502 and 503—Walter Keller and P. Marinus Paulsen, 3 semester hour credits for each course. These courses are devoted to composition in the larger forms and advanced orchestration. A double fugue is required, and one other work of large dimensions, one of which must be scored for full orchestra.

Special Projects in Composition and Orchestration—Walter Keller and P. Marinus Paulsen, three courses, with 3 semester hour credits for each course. These courses are open only to students who have finished the work for the Bachelor's Degree with a major in Theory and Composition. The projects on which the individual student will work are chosen in conference with the Musical Director; they must be devoted entirely to the larger forms, such as the symphonic poem, the symphony, the string quartette, or extended choral works; and the finished projects must show not only skillful technic but also genuine musical worth.

University College Subjects

Students are referred to University College, University of Chicago, for the training required in academic subjects in all departments, and for the courses in Education (such as *General Methods of Teaching*, and *Introduction to Educational Psychology*) required in the Department of Public School Music.

English 101 and *English 103* are required of all Degree candidates; these courses are devoted to rhetoric and composition.

Academic Electives and *Educational Electives* may be chosen from a wide range of subjects taught in University College. Students are advised in their choice of electives by officials of the School and the College.

University College is the downtown division of the University of Chicago, and it is located at 18 South Michigan Avenue, only four blocks from the Sherwood Music School. The teaching staff of the College is drawn from the regular faculty of the University of Chicago.

Students entering University College to earn credits to be transferred to the School must meet the entrance requirements of the University of Chicago. For convenience, tuition fees for subjects taken at University College ($30.00 per course, plus a registration fee of $2.00 per quarter) are paid to the School along with fees paid for instruction taken at the School.

A DESCRIPTION OF THE NEW
SHERWOOD MUSIC SCHOOL PRINTED TEXT

Scope

The New Sherwood Music School Printed Text covers all the essentials of a good musical education for piano students. In accordance with modern educational principles, it includes everything necessary to an understanding of the theory of music and ample technical material for practice and repertoire, with proper correlation of both. The student's proficiency in Applied Music (Technic, Interpretation and Repertoire) rests on a foundation of thorough training in General Theory, Ear Training, Harmony, History of Music, Form and Analysis, Appreciation and Counterpoint. The study of these subjects greatly accelerates and improves the student's mastery of the keyboard.

The Text is the culmination of the School's experience of more than thirty-five years in training serious music students and has been prepared throughout by members of the artist faculty.

The complete Text comprises:

160 Printed Theory Lessons, with Tests.

100 selected Piano Exercises, with annotations by members of the artist faculty.

136 selected Piano Studies, with annotations by members of the artist faculty.

98 selected Piano Compositions, 66 of which have been thoroughly edited and annotated by members of the artist faculty.

The Text is divided into eight grades. Each subject is taken up from the beginning and carried through to its most advanced phases.

All parts of the Text are interwoven and correlated—the theoretical subjects with one another, and the technical divisions with the Theory Lessons. What the pupil learns in the Theory Lessons, he promptly applies to the keyboard.

The technical material includes those Exercises, Studies, and Compositions which have stood the test of time, and which are used by competent instructors everywhere. All the principles of modern piano technic are exemplified.

The annotated Exercises cover every technical problem. The annotations correspond to the private lessons which the artist teachers who wrote them would give on the same Exercises.

The Studies, also annotated, include the best of Bach, Chopin, Burgmueller, Clementi, Czerny, Cramer, and others.

Of the annotated Compositions, ranging through all schools—Early, Classical, Romantic, and Modern—66 are required because they represent items of musical literature which every piano student should know. Thirty-two additional Compositions may be selected from a catalog of 400 classical and modern items. The complete selection was chosen from an examination of more than 7000 pieces.

Uses

The Text is used as a basis of the instruction given by teachers in the Main School and Chicago Branches.

The Text is used as a tool by Affiliated Teachers in charge of Extension Branches in all parts of the country, in giving instruction which is directly unified with that given in the Main School. The pupils of such Affiliated Teachers, studying the Text under the joint supervision of their local Affiliated Teachers and the School, are enabled to earn a Teacher's Certificate and Diploma from the School, through its Extension Department.

The Text is used by ambitious out-of-town teachers as a means of bringing their own training up to date and keeping it so. Study of the Text enables them to earn, through the Extension Department of the School, a Teacher's Certificate and Diploma.

Advantages

Affiliated Teachers using the Text to supplement their oral teaching, find it offers many advantages, and solves many of their problems.

The Text very largely 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. Weekly written Tests and periodic written reviews assist further in impressing indelibly upon the pupil's memory the subject matter covered. This makes for rapid progress and economy.

A system of reports and grades, and a series of rewards keep the pupil interested and active. He has a definite goal to reach, and he knows from week to week just how far he has progressed toward it. Through his written Grade and Mid-Grade Tests, which are sent to the Main School to be graded and recorded, he has frequent contacts with the School, which are a source of inspiration to him.

The Text enables the Affiliated Teacher to give easily all the subjects necessary to a complete musical education, including not only Technic, Interpretation and Repertoire, but also General Theory, Ear Training, Harmony, History of Music, and other subjects which are commonly neglected but which are as essential to pianistic advancement as keyboard training. Moreover, each phase of each subject is automatically taken up at the right time.

The Affiliated Teacher's prestige is enhanced by his ability to offer his students opportunity to earn Teachers' Certificates and Diplomas through the Extension Department of a nationally recognized conservatory.

DOMESTIC BRANCHES

CHICAGO NEIGHBORHOOD BRANCHES

ALBANY PARK.....3304 Lawrence Ave.
AUBURN PARK.....822 West 79th St.
AVALON.....1904 East 79th St.
BEVERLY HILLS.....10301 South Hale Ave.
GRAND CROSSING.....7439 Cottage Grove Ave.
JACKSON PARK.....6760 Stony Island Ave.
NORTH TOWN.....2337 Devon Ave.
OAK PARK (Central).....141 South Oak Park Ave.
CHICAGO LAWN.....6247 South Kedzie Ave.

Affiliated Schools and Teachers (*Alphabetically Arranged*)

Alabama

FAIRHOPE
Mrs. Augusta Quarles Magehan
MOBILE
Clara B. Evans
Mrs. L. L. Havens
SILVERHILL
Louise J. Lundberg

Arizona

PHOENIX
Mrs. Luther Steward
WINSLOW
Beth Mae Day

Arkansas

BENTONVILLE
Catherine Smartt Terry
FORDYCE
Fay Dunn
GREENWOOD
Juanita Hicks
HOT SPRINGS
J. R. Callahan
LITTLE ROCK
Marguerite Brickhouse
MALVERN
Agee E. McCray
TEXARKANA
Emily Mayhue Richards

California

ALAMEDA
K. W. F. Balke
Margaret Milne Brye
Ruth Jenkins Tibbey
ALTADENA
Gustave D. Riherd
ANAHEIM
Orange County School of Fine Arts (Katherine McCalluh)
Mrs. Dixie Wilbur
ANTIOCH
Lyle C. True
BAKERSFIELD
Mrs. Harry Binns
Henry Camprubi
Effie Campbell Fleisher
Mary Crane Garrard
Mary K. Neill
Laura E. Nichols
Pearle M. Smith
BALDWIN PARK
Leala Victor
BELLFLOWER
Minnie Pulliam
BERKELEY
Mrs. Adolph de Fremery
Eleanor Mae Edson
Mrs. L. M. van Loben Sels
BEVERLY HILLS
Marguerite Schwinger
BRAWLEY
Laura Lee Marsh
BURLINGAME
G. Bernice Barnett
Hazel Maude Frost
CALISTOGA
Mabelle M. Senter
COMPTON
Violet Marguerite Ruth
CULVER CITY
Miriam C. Foster
EL CENTRO
Nola Heald Bennitt
Oria Kenah
EUREKA
Herbert R. Inskip, Jr.
Hazel Smith
FRESNO
Mrs. Chas. Coggins
Agnes G. de Jahn
Mary E. Geetts
GLENDALE
Monica Tyler Brown
Clarence Mader
Edna Serns Marsh
HOLLISTER
Angie Machado
HOLLYWOOD
Isabelle Lloyd Anderson
Mrs. La Verne C. Fleetwood
Ann Meservey
Sister Mary Francella
LONG BEACH
Lora Sprague Baldwin
Abby De Avirett
Elizabeth De Avirett
Alice S. Durham
Pauline Farquhar
Ila Dee Godard
Marion Hardy
Mrs. Watson L. Hawk
Verna Grace Jones
Ruth C. Miller
Mae Gilbert Reese
Norma L. Reynolds
Marguerite Sherman
Evelyn Potter Smith
Katherine Knudsen Unmack
Margaret Waldron
LOS ALTOS
Leonora De Benedetti
LOS ANGELES
Otto K. Backus
Lucy Seator Bartlett
Flora Bebrits
Frances Stults Campbell
Martha V. Close
Virginia Lee Crowther
Abby De Avirett
Elizabeth De Avirett
Herbert Z. Douglas
Homer Grunn
Mildred G. Haines
Institute of Musical Art (Raymond G. Hand, Dir.)
Mary McCormack Kennedy
Irene Kussero
Verda M. Langston
Adelaide Gosnell Lee
Mrs. Eartha Ihm Loehr
Lolita D. Mason
Katherine Colley Newton
Ida Selby Olshausen
Edna Gunnar Peterson
Paul Sauer
Gladys E. Schacht
Sister M. Albertine
Olga Steeb Piano School (Olga Steeb)
Emele Wendel
Eleanor M. Wilson
Emil L. Winkler
Zoellner School of Music (Amandus Zoellner, Dir.) (Arthur Carr) (Esther Dalton)
MADERA
Fay S. Frederick
MARTINEZ
Marguerite Curtz
MERCED
Grace G. Parker
MIDWAY CITY
Vera Taylor Beno
NAPA
Gertrude E. Lamdin
NO. HOLLYWOOD
Marjorie Duncan Baker
Sylvia Callahan Carr
OAKLAND
Mrs. I. M. Borncamp
Mrs. Ettadell Hall
Helen C. McNitt
Oakland Conservatory of Music (Wm. C. Nicholls)
Beulah Marshall Thorpe
Mrs. Leoline A. Walton
PASADENA
Alice Coleman Batchelder
Helen McCreery
PETALUMA
Frances Marie Thompson
POMONA
Loren W. Adair
REDDING
Bess E. Lee
Harriette A. Saeltzer
RIVERSIDE
Hilda Liebig
SAN BERNARDINO
Charles M. Galloway
Patricia Gestram
Martha R. Greene
Ingalls-Bishop Studios (Rowena Bishop)
Clarence E. Johnson
Frank T. Perkins
SAN DIEGO
Leila E. Black
Florence M. Bradley
Cara Matthews Garrett
Eva N. Groves
Gretchen Steinbach
SAN DIMAS
Dolores Cassel
SAN FRANCISCO
Marie L. Cain
Eleanor C. Drew
Marie Gashweiler
Inez Lenore Horn
Meryl Prince
Charlotte Theobald
Edythe J. West
Marjorie Elworthy Young
SAN JOSE
Elizabeth Pugh
Esther A. Wegner
SAN LEANDRO
Anita Meister Herrick
SAN MATEO
Nellie M. Ryley
SAN PEDRO
Lilore K. Barton
SAN RAFAEL
Mrs. Cornellie Bue Reeves
SANTA ANA
Edna H. Jones
SANTA BARBARA
Roger Clerbois
SANTA CRUZ
Dr. E. W. Hillsdon-Hutton
Violet M. Patterson
SANTA MARIA
Muriel Fisk
SANTA MONICA
Lallah M. Fulton
SHAFTER
Martha Gloeckler
Mrs. D. W. Nikkel
SO. PASADENA
Emily Huntington Miller
STOCKTON
Mrs. N. H. Arthur
Cora B. Meyers
TAFT
Grace Spellacy Curtis
Lucy A. Morris
THREE RIVERS
Mrs. Martin B. Rosell
UPLAND
C. Bertha Palmer
VACAVILLE
Edith Samuels
VAN NUYS
Gertrude Allington
VENTURA
Minnie Pulliam
VISALIA
Mrs. J. Roy Wimp
WHITTIER
Lulu Goodlander Cunningham
Mrs. Samuel Harris

Colorado

BOULDER
Mrs. D. J. Calhoon
Mrs. Wm. F. Estey
Harriet L. McCuskey
BRIGHTON
Mrs. Vertner Smith
CANON CITY
Mrs. Richard C. Frey
B. Ruth Goetz
COLORADO SPRINGS
Colorado College School of Music (Myrtle M. Bridges) (E. D. Hale)
DENVER
Ada R. Bloedorn
Sarah H. Dillner
Julia Cadwell Hockett
Geneva R. Kuntz
Edith B. Oaks
Zelpha Sherart
DURANGO
Venla M. Nightingale
EAST LAKE
Alma S. Elmore
ENGLEWOOD
Lois Owens
Rose Robinson
FORT COLLINS
Ft. Collins Academy of Fine Arts (Marguerite Ellsworth)
Montrose-Grahame Conservatory (Lilian Montrose-Grahame)
Gervaise Tompkin
GREELEY
Marguerite D. Lowry
LONGMONT
Cecile Carlyle
LOVELAND
Amorita Fauver
MONTE VISTA
Velma Asay
PUEBLO
Adair Academy of Music (Austin Adair)

Connecticut

BRIDGEPORT
E. Rhey Garrison
COS COB
Ruth G. Jaycox
CROMWELL
Anna Doering
DANBURY
Pheba R. Johnson
EAST HAMPTON
H. Eleanor Paine
EAST HARTFORD
Ethel W. Hale
GLASTONBURY
Hattie M. Turner
HAMDEN
Esther S. R. Faile
HARTFORD
T. Francis Crowley
MERIDEN
Bertha Hartman Lasley
MIDDLETOWN
Dorothy G. Hull
ROCKY HILL
Anne R. Robbins
SAUGATUCK
George S. Hendricks
STRATFORD
Frances Anson Pierce
WEST HAVEN
Mrs. Signe Nordin Luering
WETHERSFIELD
Lilian Fales Popham

Delaware

DOVER
Dover School of Music (Helen B. Hughes)
WILMINGTON
Floyd Shorter

District of Columbia

ANACOSTIA
Mildred Elaine Deane
WASHINGTON
Kathryn Harrison Arthur
Madeleine Aughinbaugh
Thelma Callahan
Mildred Chapman
Mrs. Gene W. Crist
Rose d'Amore Crivella
Katherine Floeckher Cullen
Hazel Farnham Gerbich
Savona Griest
Alice Burbage Hesselbach
Holy Cross Academy (Sister Rita Estelle)
Mabel M. Hubbel
Eleanor Hulburt
Laurette Marks Hulling
Mary Tarbell Kenestrick
Margery Temple League
Wilma Benton McDevitt
Ruth Peters
Lillian W. Peterson
Thusnilda Schaffer
Mildred Sherwood
R. D. Shure
Sister M. Anna Dolores
Sister M. Austin Regina
Sister M. Victoria
LaSalle Spier
Gene Stewart
Washington College of Music (Fannie Amstutz Roberts, Dir.)
Etta Schmid Wells
Whitecroft Piano School (Mrs. G. F. Williams, Mgr.) (Enid W. Staley) (Helen Campbell Williams)

Florida

ARCADIA
Mrs. W. R. Campbell
Ola G. Raulerson
AUBURNDALE
Nettie C. Allen
AVON PARK
Mrs. J. B. Coen, Jr.
BARTOW
Margaret Clark
BELLEVIEW
Mrs. C. C. Heath
BRADENTON
Mrs. G. H. Field
BROOKSVILLE
Carolyn I. Williams
CLEARWATER
Pauline M. Grella
Mary A. Johnson
Harriet L. Phillips
Mrs. J. G. Schuck
CLERMONT
Nellie A. Gibson
Mrs. J. G. Schuck
DAYTONA BEACH
Dora W. Ritchie
DELAND
Eugene Phillips
Eva Baker Smith
EUSTIS
Mrs. Hilary Garvin
FORT LAUDERDALE
Hazelle Kokanour
FORT MYERS
Nettie P. Battey
Effie W. Henderson
FORT PIERCE
Elizabeth Chandler
GAINESVILLE
Claude Murphree
HIGH SPRINGS
Mrs. J. O'Steen
HOLLYWOOD
Nellie McArthur
JACKSONVILLE
Miss Willie Ellington
Leslie Marie Jones
Mrs. John C. Wells
KISSIMMEE
Myrtilla F. Beals
LAKE CITY
Ann Wilby
LAKELAND
Lucile Bennett Munn
Winifred E. Ray
LAKE MARY
Mrs. I. R. Houghton
LAKE WALES
Mrs. C. E. Crosland
LAKE WORTH
Alice M. Weldon
LEESBURG
Florence Nelson
MANATEE
Leonora Stewart
MIAMI
Edna Burnside
Frances Tarboux
NEW SMYRNA
Mrs. U. J. Burrows
OCALA
Hilda Cromartie
Marguerite K. Newell
ORLANDO
Dorothy G. Garforth
OXFORD
Ethel R. Griggs
PALATKA
Alice Hutchinson
PLANT CITY
Sibyl Neuner
Anna Wade
ROCKLEDGE
Nina F. Ranck
SANFORD
Mildred Nix
SARASOTA
Mrs. A. Everett Mudd
SEBRING
Elizabeth R. McIlwaine
SORRENTO
Mrs. G. M. Brown
ST. AUGUSTINE
Mrs. W. Maine Hutson
ST. PETERSBURG
Emma A. Corey
Mrs. K. L. Haight
Leonora Wilkinson
Lura Fullerton Yoke
TAMPA
Nella Allen Crandall
Mildred Del Valle
Merle Holloway
Mrs. W. E. King
Delia M. Pacheco
Zella K. Perry
Lillian Swann
WAUCHULA
Kate Hadsell
Mrs. W. D. McInnis
WEST PALM BEACH
Mrs. E. M. Montgomery

DOMESTIC BRANCHES—*Continued*

Affiliated Schools and Teachers (*Alphabetically Arranged*)

Florida—Cont.

WEST TAMPA
Emilia Gonzalez
WINTER HAVEN
Alice Carroll

Georgia

ATLANTA
Mrs. Armond Carroll
Josephine Pause
AUGUSTA
Mrs. Thomas H. Warren
CAIRO
Mrs. L. L. O'Kelley
DECATUR
Mrs. J. G. Addy
GORDON
Mrs. W. W. Solomon
IRWINTON
Mrs. W. W. Solomon
MACON
Mrs. W. W. Solomon
MARIETTA
Mrs. George E. Daniell
McINTYRE
Mrs. W. W. Solomon
MITCHELL
Minnie Coleman
THOMASVILLE
Ethel Silva
TIFTON
Mrs. J. M. Paulk
TOOMSBORO
Mrs. W. W. Solomon

Idaho

BOISE
Maude Lowry Cleary
Marie Cain Gorton
BUHL
Werner J. Ripplinger
BURLEY
E. Corinne Terhune
CALDWELL
Lucy M Robb
EMMETT
Geldie Smith Yost
IDAHO FALLS
Winifred Aupperle
Joy Beem Moore
KELLOGG
C. S. Benson
LEWISTON
Mrs. Vonley J. Miller
Frances Yount
MOSCOW
Mrs. Artie Ellen Kelley
NAMPA
Fern Nolte Davidson
PRESTON
G. Gene Prather
REXBURG
Somers School of Music
(Mr. Fred Somers)
(Mrs. Maude Somers)
ST. MARIES
C. Anita Sargent
TWIN FALLS
Eula Masoner Conner
Besse Meech
Mrs. D. E. Regan
WALLACE
Ellen U. Smith
WEISER
Charlotte P. Allen
Gertrude L. Neeley
Marjorie S. Turner

Illinois

ALTON
Hilda Durborow
Mrs. Chas. E. Pettengill
AURORA
Agnes L. Conn
Maude Dewey
Carrie Doetschman
Anna Largent
Mrs. Layard Thorpe
BARRY
Lois Bartholomew
BECKEMEYER
Louretta Sharp Zimmer
BELVIDERE
Mrs. A. E. McCormick
BENTON
F. H. Wykes
BLOOMINGTON
Mabel Jones Pitts
Schwiemann Music School
(Pauline Linse)
(Hermann Schwiemann)
BLUE ISLAND
Walter Bauer
BRAIDWOOD
Josephine F. Daley
CAMP POINT
Gertrude Grose
CARBONDALE
Harlowe Arras
CENTRALIA
Centralia Conservatory
(Ralph A. Pixley)
Theresa Peifer
CHAMPAIGN
Lester Van Tress
CHICAGO
Else A. Distler
Loretto Academy
(Sister M. Denise)
Helene Vernson Oden
George C. Piper
Edith M. Wright
CLARENDON HILLS
Lyle A. Hopkins
Helen Ruthhart
COAL CITY
Josephine F. Daley
DANVILLE
Esther Canaday
Amy Laker
Agnes D. McClure
DE KALB
Dorothy May Banfield
Aune Huhta
Gladys Jackman
Mrs. G. W. Reynolds
DES PLAINES
Alma E. Grambauer
DIXON
Maude Goodsell
DONGOLA
Genevieve Bird
DUNDEE
Mrs. B. C. Mason
DWIGHT
Josephine F. Daley
Olga T. Short
EARLVILLE
Charles Wiley
ELDORADO
Virginia Wise
ELGIN
Winifred Adkins
Annie W. Rowland
ELMHURST
Marian M. Grimm
EUREKA
Margaret M. Tomb
EVANSTON
Mrs. A. D. Bodfors
Esther Schlueter
FAIRFIELD
Mrs. Ben C. Boggs
FOREST PARK
Charles F. Smith
FREEPORT
Beulah Brubaker
GALESBURG
Maude Alma Main Conservatory
Elma S. Ingram
GRANITE CITY
Bessie Reese
HARRISBURG
Mary Christina Jarvis
Mrs. Phil W. Sherman
HARVEY
Elizabeth Hutton
HIGHLAND PARK
Agnes McGuire
JOLIET
Theron J. Converse
Mae A. Hendrick
KEWANEE
Dagny Carlson
Hugh C. Price
Effie Trisler
LACON
Fay Ball
LA SALLE
Hubert Kaszynski
Hugh C. Price
LIBERTY
Maud C. Lucas
LINCOLN
Lincoln College
(Dr. Vanderhorst)
Paul Merry
LISLE
Florence Riedy
MALTA
Dorothy Banfield
MANVILLE
Helen McVay
MAZON
Josephine F. Daley
MENDOTA
Clara L. Reul
MINONK
Mrs. Harrison Parks
MONMOUTH
Monmouth Sherwood School
(Elma S. Ingram)
(Pearl Wood)
(Verna Yarde)
MONTICELLO
Amy Hefner
MORRIS
Verna Nelson
NAPERVILLE
Grace Fredenhagen
NEWARK
Mary S. Freeman
NILES CENTER
Phoebe S. Biederstadt
OGLESBY
Pauline Harth
OREGON
Wyota A. Thorpe
OTTAWA
Mrs. W. C. Paisley
PAW PAW
Orla Nangle
PEKIN
Mrs. M. E. Tambling
PEOTONE
Irene Rathje
Bonita M. Siemsen
PONTIAC
Gladys Erickson
PRINCETON
Rosalie Tragordh
QUINCY
Gertrude Grese
Walter H. Tanner
REDDICK
Viola M. Prussner
RICHMOND
Mrs. R. H. Aldrich
RIVERSIDE
Cecilia C. Hudson
ROCKFORD
Sigrid T. Anderson
A. D. Bodfors
Mrs. A. D. Bodfors
Mary Carlson
Margaret Christiansen
Ethellyn Ruth Eyster
Mrs. Frank M. Seager
ROCK ISLAND
Frank Freistat
Suzanne J. Meehan
ST. CHARLES
Eva Hunt Lacy
SPRINGFIELD
Ethel M. Bryant
Margaret Chambers
Margaret Nelson
Vera E. Whitlock
SPRING VALLEY
Mrs. Archie J. Foley
STERLING
Kathryn W. Calhoun
SYCAMORE
Mrs. Fred Meyers, Jr.
URBANA
Mrs. Harold Iles
VIRGINIA
Iva M. Lancaster
WAVERLY
Bess L. Bradford
WHEATON
Mrs. Wm. Kuntze
WILLIAMSFIELD
Maude Alma Main Conservatory
(Juanita Bennett)
WILMINGTON
Josephine F. Daley
WOODSTOCK
Mrs. E. E. Bokemeier

Indiana

ALEXANDRIA
Alexandria School of Music (Ada Slone)
ANDERSON
Paul Breitweiser
Florence Rencenberger
AUBURN
Mrs. Russell L. Holben
BLUFFTON
Anna M. Effinger
BOURBON
Gladys Blue
BUTLER
Hilda Funk
CARTHAGE
Alta H. Carr
CHESTERTON
Irma M. Stephens
COLUMBIA CITY
Robert E. Coyle
Mabel H. Parrish
Ethel Rogers
CONNERSVILLE
Lillian Evans Adams
CRAWFORDSVILLE
Mrs. Hunter B. Leaming
DUNKIRK
Mrs. Albert Tharp
ELKHART
Mrs. Clinton F. Loop
ELWOOD
Lena Yarling
FAIRMOUNT
Mrs. Paul Rigsbee
FALMOUTH
Faye Vanderbeck
FT. WAYNE
Ruth Evelyn Castle
Cashel M. Crawford
Walter A. Hansen
Marian Zeigler
FOUNTAIN CITY
Grace M. Brennan
GARY
Mary S. B. Dickson
Louisa A. Quillen
Carl L. Reif
GOSHEN
Elma M. Long
GREENSBURG
Florine Tillson
GREENTOWN
Hazel Naffziger
HARTFORD CITY
Isaac E. Norris
HOBART
Mrs. W. H. McOmber
HUNTINGTON
Katherine Coyle
Huntington Music Studios
(Esther Davis)
Mrs. Mark Riseborough
INDIANAPOLIS
Flossie A. Christie
Mabelle Hendleman
Helen Thomas Martin
Laura Craig Poland
Alta Louise Thomas
Mary Clark Woodruff
KIMMELL
Erma B. Edwards
KOKOMO
Edna Burrous Caylor
Elsie C. Clark
Mrs. Jacnacra Finley
Frederick Heinmiller
Edna S. Hite
Lora Darnell Sanders
Elta S. Straughn
KOUTS
Gladys Pumroy
LAFAYETTE
Sister M. Leonilda
LOWELL
Sister M. Casilda
MARTINSVILLE
Rena I. Carver
MICHIGAN CITY
Mildred D. Eddy
Dorothy Foster
Mary Jane Sterling
MISHAWAKA
Roy E. Thornburg
MONROEVILLE
Ethel C. Webb
MOORES
Hilda Funk
MT. SUMMIT
Mrs. Lee Richey
MULBERRY
Olive Lehr
MUNCIE
Jeannette Orr
NAPPANEE
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NEWCASTLE
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CALMAR
Opal Becker
CARROLL
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CEDAR RAPIDS
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LAKE CHARLES
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Yolanda de Reyna
SHREVEPORT
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HAGERSTOWN
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Stella Price Eisenstein
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MONETT
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ROLLA
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Fallert School of Music
(Wade Fallert)
Hagen Conservatory of Music
(Hugo Hagen)
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John Kessler Studios
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SPRINGFIELD
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Marcus Peterson

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SOMERS
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WALKERVILLE
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MESCALERO
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TUCUMCARI
Mrs. Earl George
TULAROSA
Annie L. Clark

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BAYVILLE
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BELLEROSE
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Ella M. Fuglestad
J. Emery Kelley
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Claude Warren, Jr.
BRIGHTWATERS
Helen McCullough
BUFFALO
Olive G. Cleversley
Henry M. Hoffman
C. Kenneth Treeby
CANANDAIGUA
Orline S. Cook
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L. Bernard Lynch
CATTARAUGUS
Alice L. Smith
CLARENCE
Florence Brunck
CLINTON
Florence P. Jones
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Hazel D. Allen
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Anna Mae Kern Barney
ELLENVILLE
Nellie Hobson
ENDICOTT
Jess Weston
FARNHAM
Helen H. Watt
FRANKLINVILLE
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GOUVERNEUR
Jean Clark Boyle
GOWANDA
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HAVERSTRAW
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HOLLEY
Hazel M. Turner
HOMER
Edythe M. Ring
HUDSON
Julius I. Thomsen
HUNTINGTON
Frank E. Bennett
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Jamestown Conservatory of Music (Samuel Thorstenberg)
JOHNSON CITY
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LIBERTY
Eva E. Engel
KINGSTON
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LYNDONVILLE
Flora Welch
MEDINA
Anna Marino
Harold Suzanne
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Helen H. Mitchell
MIDDLETOWN
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MONROE
Charlotte Earle
NEWARK
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NEW YORK CITY
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Augusta Schultz
OLCOTT
Althea Halsted
OWEGO
Mildred Baird Parker
OWENS VILLAGE
Maude Hendrickson
POUGHKEEPSIE
Mildred DuBois
PULASKI
Elizabeth Austin
RANDOLPH
Ida D. Pike
ROCHESTER
Pearl Learn
ROSCOE
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SANDY CREEK
Eva G. Washburn
SODUS
Aletha E. Burden
UTICA
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Cecil Davis
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WILLIAMSVILLE
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CANTON
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MORGANTON
Goldie Shiflet
RALEIGH
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WINSTON-SALEM
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MINOT
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St. John's Convent (Sister M. Clement)
Wahpeton Conservatory of Music (George E. Miller)

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SAPULPA
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PENDLETON
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Marjorie Trotter
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Joy Turner Moses
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Gertrude L. Cameron
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(Reynold C. Peters)
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ASHLAND
Wagner School of Music
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Dorothy Bible Schad
BENTON
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BROOKVILLE
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BUTLER
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CARBONDALE
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Susquehanna College of Music (Jessie T. Schaefer)
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DeWitt F. Pierson
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EMPORIUM
Floss Van Wert
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GALETON
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Johnstown College of Music, Inc.
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Isaac George Saye
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Kathryne Nessle Allen
NEW KENSINGTON
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Chester Wittell
RED LION
Emory P. Ritz
RENO
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Rhode Island

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GREENWOOD
Waldo B. Nielsen
HONEA PATH
Mrs. T. W. Taylor
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South Dakota

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Jennie Paulson

SIOUX FALLS
Leon S. Griffith
Hilma Thatcher

Tennessee

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CHATTANOOGA
Agnes Freeman
Joseph Leland

FOUNTAIN CITY
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Finney Music School
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Mrs. Ray Shular
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WASKOM
Sara T. Pollard

WESLACO
Parks Goody

YOAKUM
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Utah

OGDEN
Vera Frey Beason
Glenn L. Hanson
Lester Hincheliff

SALT LAKE CITY
Vera Frey Beason

Virginia

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Phila Belle Burk

CHERRYDALE
Virginia T. Bestor

FALLS CHURCH
Martha E. Sigler

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(Camillo Pabst)

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Imogene Kitts
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Wesley G. Martin
Eunice Jones Wilson

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Warren Brian Cross

KENT
Gladys Lucile Murbach

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Catherine Coleman

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Georgia Bassett

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Rita E. Bowen
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Bessie Robert Clyde
Gertrude Drumm
Herbert Malloy
Olga V. Marvis
Paul Pierre McNeely
Mr. and Mrs. Silvio Risegari
Irene Rodgers
Maud E. Roess
Harriet Roney
Johanna E. Trowbridge

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Leonore Shelton

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Ellen Downing
Edna Hovenden
Forrest E. Lamb
Carl J. Leuer
Frances Montague
May H. Noble
N. E. Olson
Mrs. W. O. Persons
Edgar C. Sherwood
Mrs. Eugene W. Smith
Vesta M. Westphal

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Bertha Dew Trubshaw

SUNNYSIDE
Emma D. Hoffman
W. H. Stauffacher

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Lena Drayer Collier
Jeanne Farrow Kimes
Edna Robertson

VANCOUVER
Elizabeth Andrews

WAITSBURG
Frances Samuel

WALLA WALLA
Alice R. Fischer
Edna Hanna
Annie Ely Magallon

YAKIMA
Halsey Carstens
Gertrude Louise Miller

West Virginia

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Mrs. Harry Holmes

GRAFTON
Mrs. Harold W. Hefner

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Dorothea Sandman Beuhring
Bernice Rogers

PARKERSBURG
Dolores Deem
Mrs. Noris Vaughan

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Ethel Rodwell

BELOIT
Emma E. Smith

BRODHEAD
Marjorie Roderick Bush

BROOKLYN
Benno F. Kupfer

BURLINGTON
Margaret M. Kerkman
Sister Mary Louis

CAMBRIA
Helen Roberts

CHILTON
Elizabeth Groetzinger

CLINTON
Hazel Wolfram

CLINTONVILLE
Meta Zachow

COLUMBUS
Esther Strehmel

COMSTOCK
Mrs. H. A. Lange

CRANDON
Jennie McClure

CUMBERLAND
Metta Peterson

DELAVAN
Benno F. Kupfer

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St. Patrick's School
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H. C. E. Schmidt

ELKHORN
Eldred Howe Anderson
Mrs. Henry M. Tall

EVANSVILLE
Benno F. Kupfer

FOND DU LAC
Marvin J. Kaiser
Helen Ley
Lucine A. Marcoux
Sister M. Felicitas
Esther Temple

GREEN BAY
Margaret S. Martin

HILLSBORO
Pearle Manhart

HONEY CREEK
Lucille Hargraves
Arnold Krueger

HORICON
Howard J. Freiwald
Dena L. Knop

HUDSON
Alice V. Edstrom

JANESVILLE
Marjorie Roderick Bush
Anne Dahlman Malkie

JEFFERSON
Jennie Stiel

KENOSHA
Congdon Conservatory of Music and Dramatic Art
(Olive Russell)
Lelah Lloyd Dennis
Ida Lydia Rydeen

KOHLER
Anna Marie Roeder

LAKE GENEVA
Winifred F. Cobb
May Ford
Martha A. O'Leary

LAKE MILLS
Etta I. Wilson

LUXEMBURG
Martha Schwob

MADISON
Elsie Berkan
Wisconsin School of Music
(Elizabeth Buehler)

MANAWA
Honor Walch

MANITOWOC
Mel Kitzerow

MARINETTE
Stella M. White

MARKESAN
Elvira Luedtke

MENOMONEE FALLS
Mrs. Rollin P. Lentzner

MENOMONIE
Faith L. Jimerson

MILWAUKEE
Arnold Krueger
Marwood Studios
(Fleetwood A. Diefenthaeler)
(Margaret Diefenthaeler)
(Doris Douck)
(Edna Verges)
(Verna Zeidler)
John Matzek
John Herman Roendahl
Harriet Wilkins

MONROE
Arline Berkeley

MT. HOREB
Frederick H. Hanneman

NEENAH
Emlyn Owen

NEILLSVILLE
Mrs. Jesse Scott

NEW LISBON
Eva Reetz

NEW LONDON
Sister Theophane

NIAGARA
Ruth H. Anderson

OCONOMOWOC
Mrs. W. Paul Benzinger

OSHKOSH
Lulu Blissett Lisk
Harriet Wilkins

OWEN
Mrs. A. M. Wilson

PLYMOUTH
Hildegard Wilson

RACINE
Elvia J. Albertson
Bernadette Myers
Frederick Schulte
Mrs. H. A. Thompson

RANDOLPH
Mabelle Thompson-Fowle

REEDSBURG
Eugenia Lassallette Ellenberg

RHINELANDER
Jane Hampton
Mrs. T. R. Welch

RICHLAND CENTER
Alvira I. Snodgrass

RIO
Mabelle Thompson-Fowle

RIPON
Zobel Music Studios
(Edgar H. and Lillian A. Zobel)

RIVER FALLS
Cara Amelia Wharton

SHARON
Mrs. H. B. Piper

SHAWANO
Mrs. Frank Schweers

SHEBOYGAN
Louise Rowlands Murphy

SPRING GREEN
Lillian Jordan

STEVENS POINT
Frances Oesterle
Lillian Rivers
Sister Mary Vivian

TOMAH
Harriet Le Fevre

TURTLE LAKE
Mildred Becker

WABENA
Harold W. Rusch

WALWORTH
Ruth Douglas Bertolini

WATERTOWN
Harvey R. Schrap

WAUKESHA
Mabel Honeyager
Audrey Moore
Blanche Willson

WAUPACA
Marie Haebig

WAUSAU
Alma M. Bandy

WISCONSIN RAPIDS
Mrs. A. J. Midthun

Wyoming

CHEYENNE
James Mackay
Katherine Townsend

DOUGLAS
Mary Merritt

LOVELL
Mrs. A. E. Longfellow

MIDWEST
Louise Newell Hall

POWELL
Mrs. W. G. Dungan

THERMOPOLIS
Mrs. Fauneil Fellhauer

FOREIGN BRANCHES

CANADA

Manitoba

WINNIPEG
Mrs. E. C. Wieneke

Ontario

FT. ERIE (NORTH)
Ethel K. Robertson

ORILLIA
Sister Maria
Sister St. Teresa

ST. CATHERINES
St. Joseph's Convent
(Sister Mary Adele)
(Sister M. Roberta)
(Sister Mary of Lourdes)
Sister St. Raymond

SAULT STE. MARIE
Doris Knight

THOROLD
Nellie Leggett
Margaret McManamy

TORONTO
Minnie Irene Bell
Olive Bentley
Elva Cassidy
Colena F. Chalmers
Rita Craymer
Eileen Grundy
Arthur F. Harland
Jessie Lambert Jeffrey
Hermine Keller
Muriel Reuben
St. Joseph's Convent
(Sister Mary)
Sister M. Cecily
Sister M. Euphasia

CZECHOSLOVAKIA

PRAGUE
Erwin Schulhoff (Piano)

FRANCE

PARIS
Paris Master School of Voice
(Anna El Tour, Director)
Paris Piano School
(Pierre Lucas, Director)
Paris Master School of Violin
(Albert Jarosy, Director)
Gerard Hekking ('Cello)
Tamara Lubimova
(Student Advisor)

GERMANY

BERLIN
Joseph Schwarz (Piano)

HAMBURG
Senia Greve (Voice)

HOLLAND

AMSTERDAM
Jaap Spaanderman (Piano)

KOREA

PYENGYANG
Dwight Malsbary

MEXICO

MEXICO CITY
Christina Garza Leal

SWITZERLAND

GENEVA
Mad. Sunda Madier (Dancing)