

1936

# Sherwood Music School Annual Catalog 1936-1938

Sherwood Music School

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*Student Life at*  
**SHERWOOD**



Canal St.

↑  
TO  
BROOKFIELD  
ZOO

CHICAGO RIVER

↑  
TO  
MUNICIPAL  
AIRPORT

GRAND CENTRAL STATION

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

DEARBORN STATION

Roosevelt Road

UNION BUS  
STATION

S. Michigan Ave.

LOGAN  
MONUMENT

ILLINOIS CENTRAL STATION

WEST

← TO JACKSON PARK AND MUSEUM OF SCIENCE AND INDUSTRY

ORCHESTRA AND  
BAND SHELL

GRANT

EAST

SOLDIERS FIELD

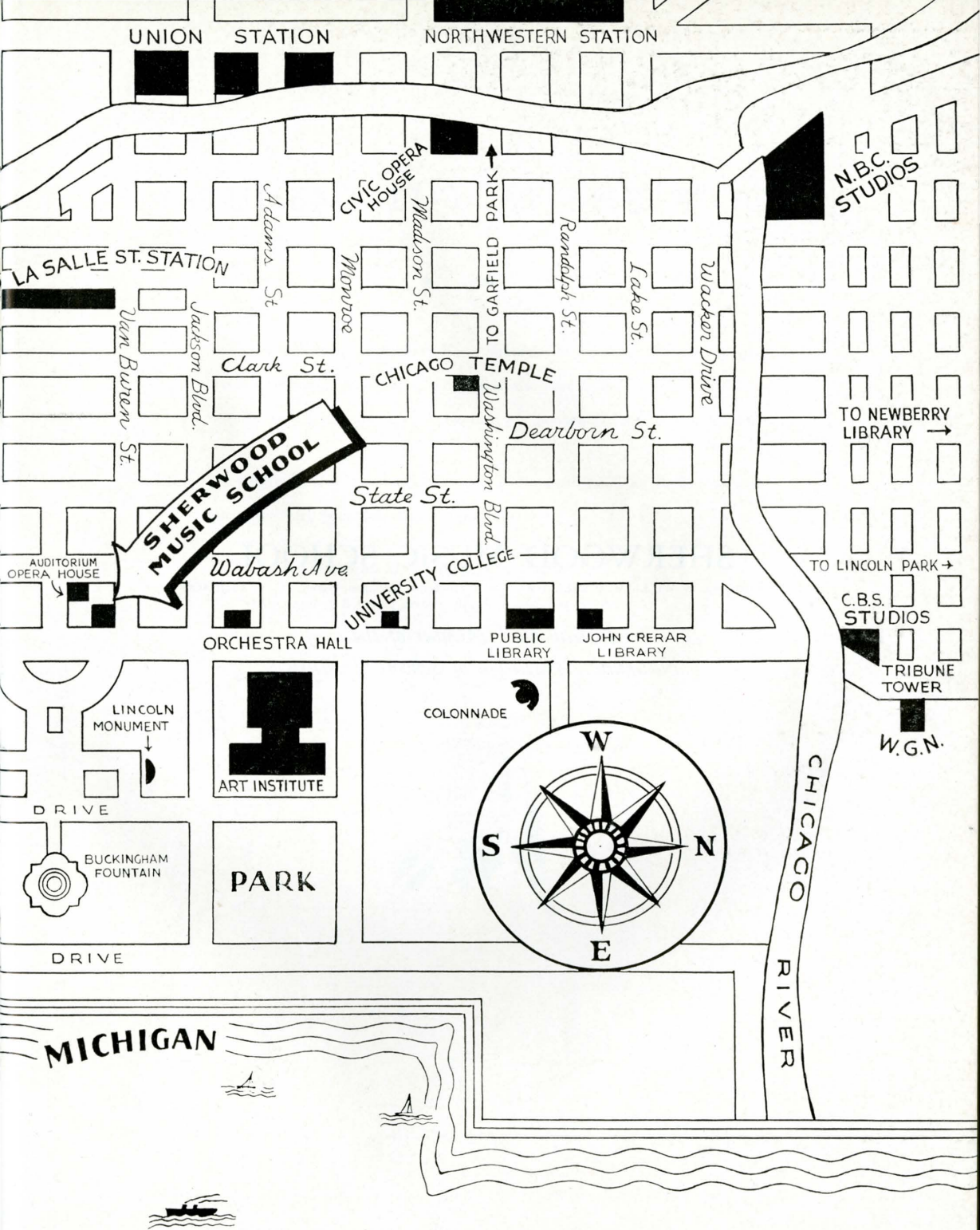
FIELD  
MUSEUM

LEIF ERICKSON DRIVE

SHEDD  
AQUARIUM

LAKE

ADLER  
PLANETARIUM





# SHERWOOD MUSIC SCHOOL

Founded 1895 by WILLIAM H. SHERWOOD · · 410 South Michigan Avenue · · CHICAGO

*Institutional Member of the  
National Association of Schools of Music*

# STUDENT LIFE AT SHERWOOD



The colorful pattern of student life at Sherwood is made up of 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.

They have come to Sherwood because they have answered for themselves 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?"*

*"Why should I choose Sherwood Music School training?"*







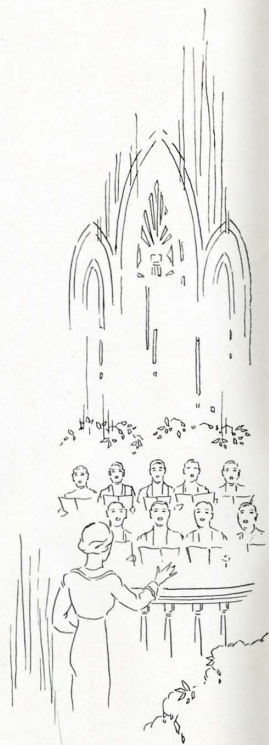
## *Is there a career for me in music or the drama?*

\* \* \*

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.





## *Why should I choose Sherwood Music School 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: "Why 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.





*A 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.

*The Hammond Organ*



*Rehearsal*







*Harmony Class*



*Scenes from Shakespeare*



*Making Ready for Radio*



*Melodrama in the Making*

“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.



*Brass Ensemble*







*Singing Strings*



*Woodwind Trio*



*"As he played on his big bass viol"*



*The Maid of Orleans*



*A master of rhythm*

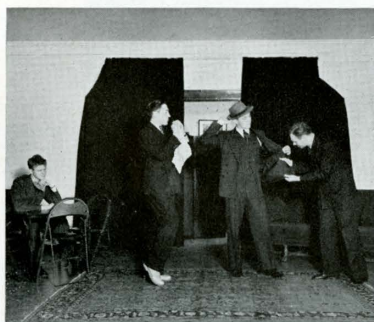


*Tarentelle*



*A Dramatic Fantasy:  
"Hope and Despair"*

*Dramatic Presentation:  
"If Men Played Cards as Women Do"*



*Dramatic Presentation:  
"If Women Worked as Men Do"*



*A Haydn Symphony  
is Analyzed*







*Faculty Recital in Curtiss Hall*

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

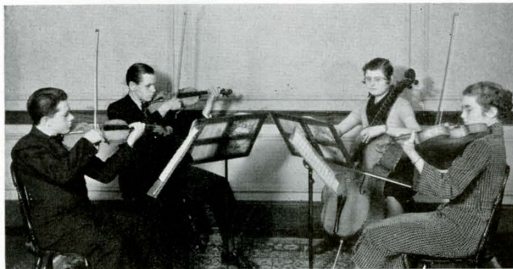
More than one hundred recitals, concerts and plays are given by Sherwood students every season, in addition to frequent Faculty recitals.

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.

*Homage to Schumann*



*Student Recital*



*An Hour with Beethoven*



*"A Belle of the Old South"*

*"The Business of the Day"*



*"Transfiguration"*







*"Attention!"*



*The Bach Singers*

**W**HILE 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 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.



*Sherwood Symphony Orchestra in Orchestra Hall*



*Ensemble Class*



*A Student Conductor at Work*





*A Class in Instrumental Methods*

*Dramatic Presentation:  
"The Lost Sixpence"*



*"Supplication"*



*Concert Scene—Sherwood Symphony Orchestra in Curtiss Hall*

THE equipment of the School includes a large collection of orchestral instruments which are lent to students for recital appearances, or rented at nominal rates for practice purposes. Recent notable acquisitions include a viola by Storioni (1780), and a violoncello by Compostano (1707).

*Dramatic Presentation:  
"When the Sun Rises"*



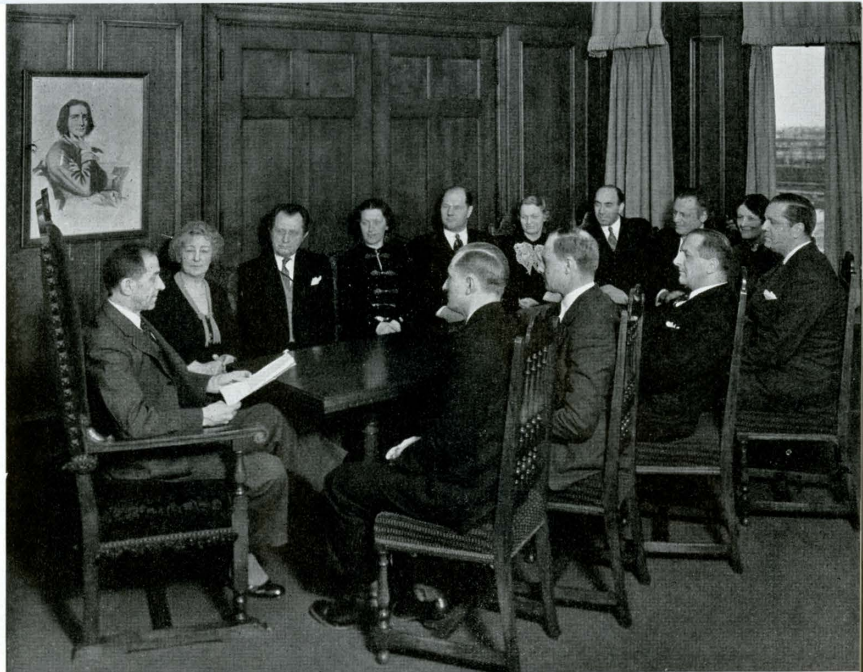
*The Sherwood Chorus*



*The  
Faculty Council  
Meets*



*One of the  
"Little Women"*



*In the Library*

**I**MMEDIATELY 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*





*A Sherwood group honors the memory of William H. Sherwood, founder of the School, by a visit to the Chicago Historical Society, where a bust of Mr. Sherwood was placed by popular subscription.*



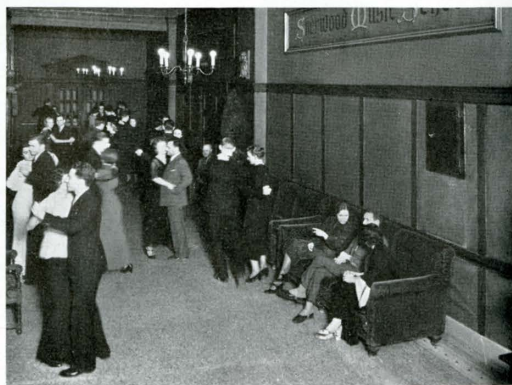
*Letters from Home*

THE Student Council contains representatives from each of the class groups—Freshman, Sophomore, Junior, and Senior—and exercises a vital influence upon the social and other extra-curricular activities of the student body. Lively reports of School affairs are published bi-weekly in the student paper, "The Glissando."



*A Meeting of the Student Council*

*Getting Out "The Glissando"*



*Dancing in the Third Floor Lounge*



**A**S 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 Sunday afternoon recitals by artist teachers. 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.



*Pause for Refreshments*



*A Christmas Party*

*A "Hard Times" Party*



*Spring Dance*





BLANCHE BENSINGER  
*Student Counsellor*



*Exterior View of an Eleanor Club*



*An Eleanor Club Parlor*



*A Fireside Group in an Eleanor Club*

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 \$6.75 to \$8.50 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 \$2.50 to \$3.00; for a room occupied by one student alone, the average weekly rental is \$4.00 to \$6.00.

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 provided at nominal rates in the Eleanor Clubs and in the studios of the School, also in private homes offering living accommodations for students. Organ practice is available at \$0.40 to \$0.60 an hour.



*Sunday Afternoon Tea*





## 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.

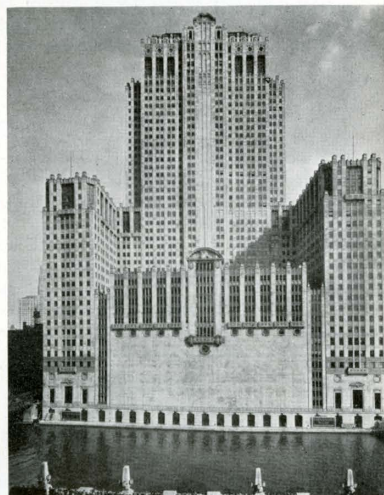
In the concert halls and theaters, an endless procession of the world's greatest musicians and actors . . . in the libraries and museums, the treasures of the ages . . . at every turn, something which will inform, inspire and enlighten you.



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*

### *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*

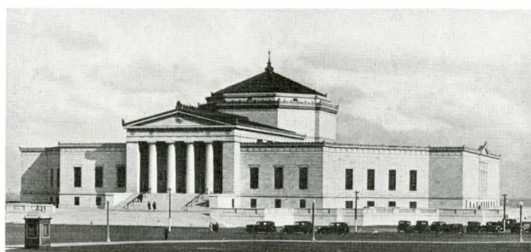
Live fish from the seven seas swim about in the eye-level glass tanks of the Shedd Aquarium. The infinite variety of marine life is paraded before your eyes, with many surprising oddities, such as dolphins, sea-horses, electric fish, and fish that look like growing plants.

### *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



*Shedd Aquarium*

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*

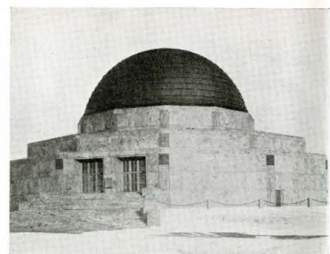
Here the heavens in all their splendor are made to move at man's command. You can see the stars as they looked two thousand years ago, as they look to the people in the Southern Hemisphere, or at the North Pole, or as they would look if a year's time elapsed in a single dizzy moment.

### *Newberry Library*

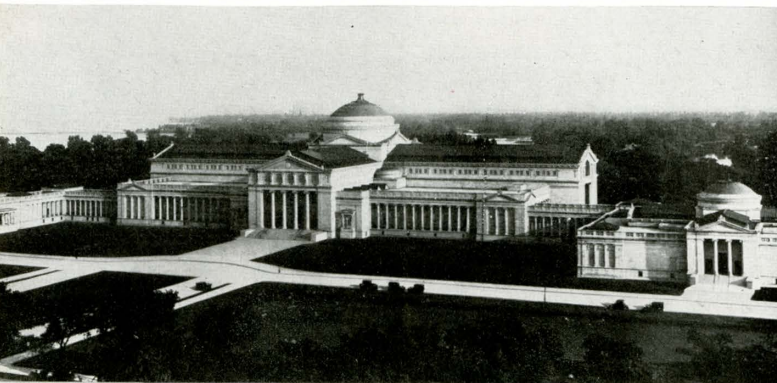
Music students visit Newberry Library particularly to study the collection of ancient illuminated musical manuscripts, pre-dating the era of printing; and the original scores of famous composers. This Library has the only known existing copy of the first opera ever written, Peri's "Euridice."



*Field Museum of Natural History*



*Adler Planetarium*



*Newberry Library*

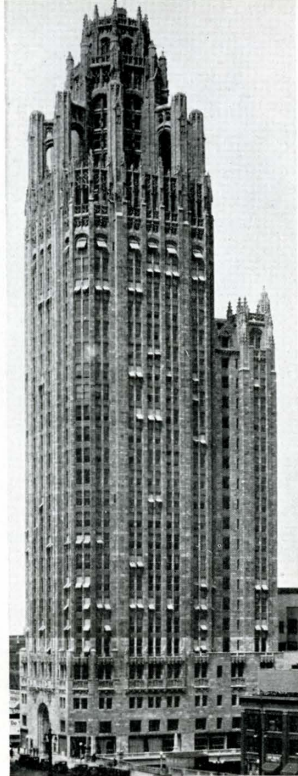
*Museum of Science and Industry*





*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.



*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.

*The Heart of a Great City*







### *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.

*Downtown Chicago at Night. The building in the left foreground is the Merchandise Mart in which are located the Chicago Studios of the National Broadcasting Company.*



*Airplane View of Grant Park, Opposite the Sherwood Music School*



*Lake Shore Drive and Oak Street Beach*





*Fountain of the Great Lakes*



*A Scene in Humboldt Park*

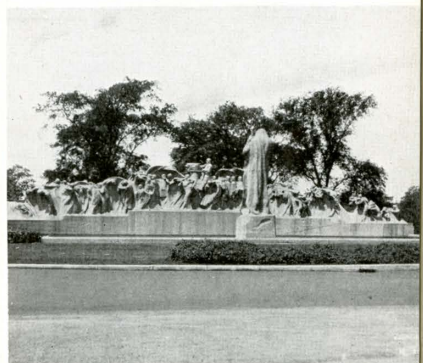


*"Far from the Madding Crowd"*

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.

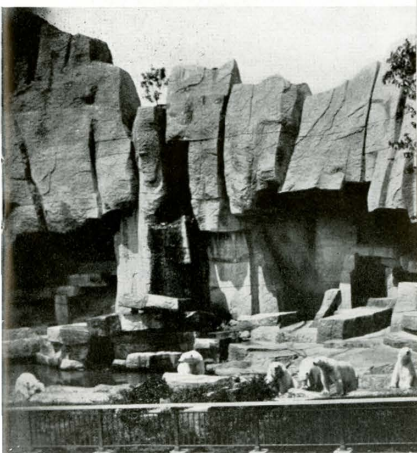
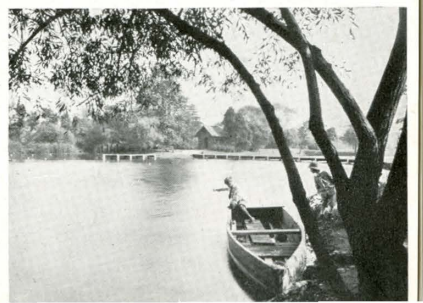


**HELEN BICKERTON**, well known concert and oratorio soprano, artist teacher of Voice. Coached under Italian and French conductors of opera in Europe. Has appeared as soloist with Chicago Symphony Orchestra, and with Chicago Bach Chorus. Soloist, First Congregational Church, Evanston. Took leading rôle 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.



*Fountain of Time*

*Washington Park Lagoon*



*Bear Pit at Brookfield*

The Brookfield Zoo is one of a few zoölogical are not kept in barred cages, but can be seen as in their native haunts.



★ ★ ★ THE FACULTY ★ ★ ★



**GEORGIA KOBER**, President of the School, artist 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, Cincinnati, Minneapolis, Seattle and San Francisco Symphony Orchestras.



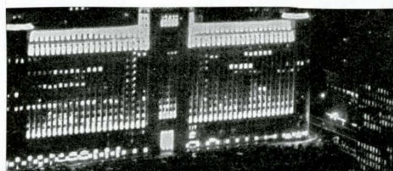
**WALTER KELLER**, Mus.Doc., F.A.G.O., Musical Director of the School, artist teacher of Organ, Theory, Composition. Pupil of Frederick Grant Gleason (Chicago); Paul Homeyer (Gewandhaus Organist); Carl Piutti (Leipzig). Widely known as an eminent recitalist. Dr. Keller's numerous compositions for piano, organ, orchestra and voice include the *Synchronous Prelude and Fugue*, widely acclaimed, performed by Chicago Symphony Orchestra and broadcast by NBC on a coast-to-coast network.



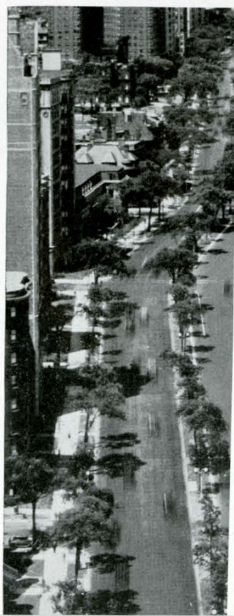
**ELSE HARTHAN ARENDT**, Honorary Vice-President of the School, artist teacher of Voice. Received early training from her father, Dr. Hans Harthan, director of Imperial Conservatory, Odessa, Russia. Her later teachers: Mme. Bianchi, Mme. Rueckbeil-Hiller, Anton Dressler, Peter Raabe. Renowned as concert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



**LEO PODOLSKY**, renowned virtuoso, Honorary Vice-President of the School, artist 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."



osite



Lake Shore Drive  
and  
Oak Street Beach



**SIDNEY SILBER**, Mus.Doc., Dean of the School, artist 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.



★ ★ ★ THE FACULTY—*Continued* ★ ★ ★



**LEON ROSENBLOOM**, artist 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."



**SENIA GREVE**, bass, artist teacher of Voice, is responsible for the success of numerous European artists, among them Maria Husa, stellar soprano of the Berlin and Vienna Operas. A letter from Lauritz Melchior says: "I know Mr. Greve from the days when we were both engaged at the Hamburg Opera. I often appeared as the singing partner of Mme. Husa, the leading soprano, and followed the marvelous development of her voice under the teaching of Mr. Greve. He will be of tremendous assistance to the students in America."



**LEOPOLD FOEDERL**, artist teacher of Violin. Widely known as soloist, and as teacher of many of Europe's foremost violinists. Graduate of the University of Vienna. In the course of his distinguished career, he has been a member of the faculty of the New Vienna Conservatory and the Salzburg Mozarteum; first violinist of the Vienna Philharmonic Orchestra and Vienna State Opera Orchestra; and guest conductor of Budapest Symphony, Vienna Symphony, Vienna Philharmonic, and Vienna Private Opera Orchestras.



**RAYMUND KOCH**, baritone, artist 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, artist 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.



**HUGH PRICE**, artist teacher of Piano and Organ, received his training in piano from Marie Schada, Fanny Bloomfield Zeisler, and Leopold Godowsky; and his organ training from Wilhelm Middelschulte. He has also studied theory and composition extensively, and is a Master's Degree graduate of the Sherwood Music School. He has been organist for the First Methodist Church of Kewanee, Illinois, through the past twenty years. Numerous of his students have achieved distinctive success in the musical profession.

\* \* \* THE FACULTY—*Continued* \* \* \*



**MICHEL WILKOMIRSKI**, artist teacher of Violin, was born in Russia, and studied in Paris under the direction of Mme. S. Joachim-Chaigneau, at the Modern Institute of Violin. His recital and radio activities in this country have won for him an outstanding place among concert violinists. His frequent Chicago recitals have won, without exception, the enthusiastic comments of the critics, with particular reference to his "prodigious technical facility," "great smoothness of tone," and "ease of stage manner."



**MILDRED FITZPATRICK**, artist teacher of Organ, received her training as an organist from Dr. Louis Falk and Dr. J. Lewis Browne. She 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. She has also trained a great number of highly successful theater and radio organists; and is one of the leading exponents and teachers of the recently developed Hammond electric organ.



**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 eighteen years, Supervisor of Music in Englewood High School, Chicago; for the past fourteen years, organist and choirmaster of St. Paul's Church, Chicago. Composer of numerous songs, anthems, and other works.



**LOUIS BLAHA**, teacher of Instrumental Methods, Band Conducting and Wind Instruments, received his musical training in the Imperial Military Academy (Vienna) and in the Sherwood Music School, where he was a student of the eminent American bandmaster, Victor Jean Grabel. Mr. Blaha is the bandmaster of Morton High School and in this connection he has been responsible for the band from that school which has won Illinois State Contests and a place in the first group in the National Contest.



**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.



**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.



★ ★ ★ THE FACULTY — *Continued* ★ ★ ★



**CATHERINE M. GEARY, B.D.**, teacher of Drama. Cultural and dramatic courses in Webster College; special dramatic training from Lawrence Paquin (now of Radio City); graduate courses under Winifred Ward. Winner of Phi Mu Gamma scholarship. Director of dramatics at Medinah Club. Organizer and director of Children's Theater of Highland Park. Miss Geary's courses include creative dramatization, diction, stagecraft and play production, monodrama, pantomime, puppetry, teaching methods, history of the drama.



**JAMES BAAR**, teacher of History of Music, and critic teacher in charge of practice teaching in the Public School Music Department, is prominent in the musical life of Chicago as an educator and as a choral conductor. He is supervisor of music in the Chicago Christian Schools, in which the students of the Public School Music Department fulfill requirements in practice teaching. He is also conductor of the Oratorio Society of Chicago, and choirmaster of the Evangelical Church of Peace.



**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.



**FRANK SYKORA**, artist 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, Little Symphony Orchestra, American Opera Company and National Broadcasting Company. *Music News*: "He has technic, musicianship and good taste in abundance."



**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.



**FREDERIC YOUNGFELT**, teacher of Piano and Theory. Mr. Youngfelt's work as a member of the faculty includes private instruction in Piano, Harmony, and Counterpoint; and class instruction in Form and Analysis. He brings to his teaching the benefits of broad experience, and of musical training which culminated in the Master of Music Degree, awarded him by the Sherwood Music School. He is the composer of numerous works for piano and orchestra, and for instrumental ensembles.

★ ★ ★ THE FACULTY—*Continued* ★ ★ ★



**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.

**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.



**MARION SCHROEDER**  
*Voice*



**IRMA ORSER**  
*Piano*



**FRANCIS KEYSER**  
*Piano*



**GLADYS ZERBEL**  
*Piano and Theory*



**ROBERTA SAVLER**  
*Piano*



**LEAH ELWARD**  
*Piano*



**IRENE KEYSER**  
*Piano*



**ALVERNA STETZLER**  
*Piano*



**CLEM LEMING**  
*Piano*



**ANGELA LEWIS**  
*Piano*



**HAROLD BERLINGER**  
*Piano*



**BLOSSOM SEWELL**  
*Piano*



**HELEN I. LYNCH**  
*Piano*



**HATTIE FISCHER**  
*Piano*



**WALTER BAUER**  
*Piano*



★ ★ ★ THE FACULTY—*Continued* ★ ★ ★



MARY M. BEUTLER  
*Piano*



EUGINIA RYDNIK  
*Piano*



ROBERT FRIES  
*Violin*



MAXINE LAGERSTROM  
*Voice*



MINAS BOORAS  
*Voice*



ESTELLA FELTON  
*Piano*



FLORENCE NELSON  
*Piano*



JENNIE GAUDIO  
*Violin*



MARIE SAVINIEMI  
*Voice*



LOULA JAY SAMSON  
*Dramatic Art*



CHARLES RICHARD  
*Piano*



KATHERINE MAGINN  
*Fretted Instruments*



LYLE HOPKINS  
*Violin and  
Wind Instruments*



JERI CORNELL  
*Dramatic Art*



ESTHER TULLOCK  
*Dramatic Art*



MURLYN FIELD  
*Piano*



EDWARD KOSECK  
*Organ*



MARIAN SEARLE  
*Cello*



NICOLAS SERRA  
*Wind Instruments*



HARRY ROSENBERG  
*Wind Instruments*



VELTA PRESS  
*Piano*



AILEEN PETERS  
*Harp*



A. ZIPPERSTEIN  
*Percussion Instruments*



SERA McDOUGALL  
*Fretted Instruments*



SANTO SANTUCCI  
*Accordion*

★ ★ ★ THE EXECUTIVE STAFF ★ ★ ★



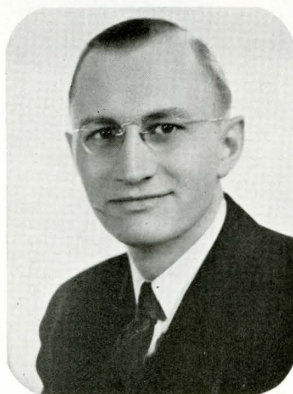
A. J. LLEWELLYN  
*Chairman of the Board of Directors*



ESTELLE LLEWELLYN  
*Secretary of the School*



WALTER ERLEY  
*General Manager of the School*



ARTHUR WILDMAN  
*Assistant Musical Director*



## GENERAL INFORMATION

### *Accredited Standing*

The Sherwood Music School is an Institutional Member of the National Association of Schools of Music. The requirements for entrance and for graduation as set forth in this catalog are in accordance with the published regulations of the National Association of Schools of Music. This membership applies only to the Main School in Chicago and does not include Affiliated Teachers.

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 approved by the Federal Government, for the training of non-quota foreign students.

### *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 chartered as a corporation not for profit, and it renders service both as a professional and as 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.

### *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 third 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 38 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

Six hours of private instruction in Applied Music or Dramatic Art, with adequate practice and satisfactory progress.

### *Departments*

Pages 31 to 37 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.

### *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.



## GENERAL INFORMATION—*Continued*

### *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 24 semester hours in the School, out of the last 30 credits earned.

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.

### *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. An Activities Fee of \$3.50 per Quarter covers Library privileges, locker rental, tickets to Sunday afternoon concerts and teas, two reserved seat tickets to the Commencement Concert, and cap and gown rental for Commencement Convocation.

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 Assistant Musical Director, and only at the beginning of a regular Quarter.

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 preced-

ing 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.

### *Gifts and Bequests*

Funds given or bequeathed to the School for scholarship or other purposes are administered by the executive staff with utmost care, and with particular regard for the wishes and intentions of the donor.

An unrestricted bequest may be worded as follows: "I give, bequeath and devise to Sherwood Music School, an Illinois corporation chartered not for profit ..... dollars." A restricted endowment bequest may be worded as follows: "I give, bequeath and devise to Sherwood Music School, an Illinois corporation chartered not for profit, ..... dollars, in trust, the income therefrom to be expended by said School for the following purposes: ....."

### *The Alumni Association*

All who have received credentials from the School, including Affiliated Teachers and graduates of the Extension Department, are eligible for membership in the Alumni Association, which sponsors numerous activities helpful to the School and its students.

### *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 assistance is granted at the discretion of the Student Aid Committee, to selected applicants, in the following forms:

#### TUITION AID GRANTS

The size of such grants varies according to individual need, but may cover as much as \$150.00 to \$350.00 of the regular tuition for a full course through a School Year. In approved cases, the Committee undertakes to combine effectively the Student Aid resources of the School with the resources of the student.

#### EMPLOYMENT

Openings are available for men students to earn their meals in restaurants and cafeterias, and for women students to earn their board and room in private homes.

#### DEFERRED PAYMENT OF TUITION FEES

With the approval of the Committee, the total tuition for the School Year may be paid in a series of twelve monthly installments, over the entire calendar year.



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

## PIANO

(The earning of the allotted credits in Piano requires two half-hour 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 29 and 30; and "Outlines of Instruction," pages 38, 39 and 40.)

### 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	2	Piano 102	2	Piano 103	2
Harmony 101	2	Harmony 102	2	Harmony 103	2
Ear Training 101	1	Ear Training 102	1	Ear Training 103	1
Introduction to the Literature and History of Music 101	2	Introduction to the Literature and History of Music 102	2	Piano Normal 103	2
English 101 (U.C.)	3	English 103 (U.C.)	3	Academic Elective (U.C.)	3
	10		10		10

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

*(An elective may be substituted for Piano Normal 201 and 202. 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
Piano 201	2	Piano 202	2	Piano 203	2
Harmony 201	2	Harmony 202	2	Harmony 203	2
Ear Training 201	1	Ear Training 202	1	Ear Training 203	1
Piano Normal 201	2	Piano Normal 202	2	Introduction to the Literature and History of Music 203	2
Academic Elective (U.C.)	3	Academic Elective (U.C.)	3	Academic Elective (U.C.)	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, 201, 202 in the Freshman and Sophomore Years.)*

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Piano 301	2	Piano 302	2	Piano 303	2
Harmony 301	2	Counterpoint 302	2	Counterpoint 303	2
Ear Training 301	1	Ear Training 302	1	Ear Training 303	1
Form and Analysis 301	2	Form and Analysis 302	2	Form and Analysis 303	2
Academic Elective (U.C.)	3	Academic 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
Piano 401	2	Piano 402	2	Piano 403	2
Double Counterpoint, Canon, Fugue, Composition 401	2	Double Counterpoint, Canon, Fugue, Composition 402	2	Double Counterpoint, Canon, Fugue, Composition 403	2
Orchestration 401	1	Orchestration 402	1	Orchestration 403	1
History of Music 401	3	History of Music 402	3	History of Music 403	3
Electives in Music (Ensemble, Conducting, or other subjects)	2	Electives in Music (Ensemble, Conducting, or other subjects)	2	Electives in Music (Ensemble, Conducting, or other subjects)	2
	10		10		10

### POST-GRADUATE YEAR • MASTER OF MUSIC DEGREE

Details of courses given for the Master of Music Degree with a major in Piano are planned for candidates individually. A minimum of one-half and a maximum of two-thirds of the total work must be devoted to Piano. At the conclusion of the course the student must have mastered a comprehensive and well-balanced repertoire and provide a demonstration of artistic ability either in a public recital or in a performance before a Faculty Committee. Two minor subjects must be included in the course of each candidate, including a minor in Theory.

# 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 29 and 30; and "Outlines of Instruction," pages 38, 39 and 40. Membership in the Sherwood Symphony Orchestra is required of all students of the 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	2	Violin 102 or Cello 102	2	Violin 103 or Cello 103	2
Harmony 101	2	Harmony 102	2	Harmony 103	2
Ear Training 101	1	Ear Training 102	1	Ear Training 103	1
Introduction to the Literature and History of Music 101	2	Introduction to the Literature and History of Music 102	2	Violin Normal 103, or Elective	2
English 101 (U.C.)	3	English 103 (U.C.)	3	Academic Elective (U.C.)	3
	—		—		—
	10		10		10

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

*(An elective may be substituted for Violin Normal 201 and 202. 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	2	Violin 202 or Cello 202	2	Violin 203 or Cello 203	2
Harmony 201	2	Harmony 202	2	Harmony 203	2
Ear Training 201	1	Ear Training 202	1	Ear Training 203	1
Violin Normal 201, or Elective	2	Violin Normal 202, or Elective	2	Introduction to the Literature and History of Music 203	2
Academic Elective (U.C.)	3	Academic Elective (U.C.)	3	Academic Elective (U.C.)	3
	—		—		—
	10		10		10

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

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

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Violin 301 or Cello 301	2	Violin 302 or Cello 302	2	Violin 303 or Cello 303	2
Harmony 301	2	Counterpoint 302	2	Counterpoint 303	2
Ear Training 301	1	Ear Training 302	1	Ear Training 303	1
Form and Analysis 301	2	Form and Analysis 302	2	Form and Analysis 303	2
Academic Elective (U.C.)	3	Academic 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
Violin 401 or Cello 401	2	Violin 402 or Cello 402	2	Violin 403 or Cello 403	2
Double Counterpoint, Canon, Fugue, Composition 401	2	Double Counterpoint, Canon, Fugue, Composition 402	2	Double Counterpoint, Canon, Fugue, Composition 403	2
Orchestration 401	1	Orchestration 402	1	Orchestration 403	1
History of Music 401	3	History of Music 402	3	History of Music 403	3
Electives in Music (Ensemble, Conducting, or other subjects)	2	Electives in Music (Ensemble, Conducting, or other subjects)	2	Electives in Music (Ensemble, Conducting, or other subjects)	2
	—		—		—
	10		10		10

### POST-GRADUATE YEAR • MASTER OF MUSIC DEGREE

Details of courses given for the Master of Music Degree with a major in Violin or Cello are planned for candidates individually. A minimum of one-half and a maximum of two-thirds of the total work must be devoted to Violin or Cello. At the conclusion of the course the student must have mastered a comprehensive and well-balanced repertoire and provide a demonstration of artistic ability either in a public recital or in a performance before a Faculty Committee. Two minor subjects must be included in the course of each candidate, including a minor in Theory.



# 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 29 and 30; and "Outlines of Instruction," pages 38, 39 and 40. Credits in Languages must total not less than ten semester hours in two or more modern languages. Proficiency developed in Piano must be such as to enable the student to play accompaniments of average difficulty. The Bachelor's Degree course of each Voice major must include two years of membership in a choral group.)

### FRESHMAN YEAR • NORMAL CERTIFICATE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Voice 101	2	Voice 102	2	Voice 103	2
Piano	2	Piano	2	Piano	2
Harmony 101	2	Harmony 102	2	Harmony 103	2
Ear Training 101	1	Ear Training 102	1	Ear Training 103	1
English 101 (U.C.)	3	English 103 (U.C.)	3	Academic Elective (U.C.)	3
—	—	—	—	—	—
	10		10		10

### SOPHOMORE YEAR • TEACHER'S CERTIFICATE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Voice 201	2	Voice 202	2	Voice 203	2
Harmony 201	2	Harmony 202	2	Harmony 203	2
Ear Training 201	1	Ear Training 202	1	Ear Training 203	1
Introduction to the Literature and History of Music 101	2	Introduction to the Literature and History of Music 102	2	Introduction to the Literature and History of Music 203	2
Language Elective (U.C.)	3	Language Elective (U.C.)	3	Academic Elective (U.C.)	3
—	—	—	—	—	—
	10		10		10

### JUNIOR YEAR • TEACHER'S DIPLOMA

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Voice 301	2	Voice 302	2	Voice 303	2
Harmony 301	2	Counterpoint 302	2	Counterpoint 303	2
Ear Training 301	1	Ear Training 302	1	Ear Training 303	1
Form and Analysis 301	2	Form and Analysis 302	2	Form and Analysis 303	2
Language Elective (U.C.)	3	Language 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
Voice 401	2	Voice 402	2	Voice 403	2
Double Counterpoint, Canon, Fugue, Composition 401	2	Double Counterpoint, Canon, Fugue, Composition 402	2	Double Counterpoint, Canon, Fugue, Composition 403	2
Orchestration 401	1	Orchestration 402	1	Orchestration 403	1
History of Music 401	3	History of Music 402	3	History of Music 403	3
Choral Conducting	1	Choral Conducting	1	Choral Conducting	1
Elective in Music	1	Elective in Music	1	Elective in Music	1
—	—	—	—	—	—
	10		10		10

### POST-GRADUATE YEAR • MASTER OF MUSIC DEGREE

Details of courses given for the Master of Music Degree with a major in Voice are planned for candidates individually. One-third of the total work must be devoted to Voice. At the conclusion of the course the student must have mastered a comprehensive and well-balanced repertoire and must provide a satisfactory demonstration of advanced artistic ability either in a public recital or in a performance before a Faculty Committee. One-third of the student's time must be given to continued study of Piano, and at entrance to the Master's Degree Course, the student must be capable of playing piano repertoire of approximately the sixth grade of difficulty. One-third of the student's time must be divided between a minor in Theory and such further study of modern foreign languages as may be necessary to enable the student to demonstrate a reading knowledge of two languages and satisfactory diction in a third.

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

(The earning of the allotted credits in Organ requires two half-hour 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 29 and 30, and "Outlines of Instruction," pages 38, 39 and 40.)

## FRESHMAN YEAR • NORMAL CERTIFICATE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Organ 101	2	Organ 102	2	Organ 103	2
Harmony 101	2	Harmony 102	2	Harmony 103	2
Ear Training 101	1	Ear Training 102	1	Ear Training 103	1
Introduction to the Literature and History of Music 101	2	Introduction to the Literature and History of Music 102	2	Introduction to the Literature and History of Music 203	2
English 101 (U.C.)	3	English 103 (U.C.)	3	Academic Elective (U. C.)	3
—	—	—	—	—	—
10	10	10	10	10	10

## SOPHOMORE YEAR • TEACHER'S CERTIFICATE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Organ 201	2	Organ 202	2	Organ 203	2
Harmony 201	2	Harmony 202	2	Harmony 203	2
Ear Training 201	1	Ear Training 202	1	Ear Training 203	1
Electives in Music	2	Electives in Music	2	Electives in Music	2
Academic Elective (U. C.)	3	Academic Elective (U. C.)	3	Academic Elective (U. C.)	3
—	—	—	—	—	—
10	10	10	10	10	10

## JUNIOR YEAR • TEACHER'S DIPLOMA

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Organ 301	2	Organ 302	2	Organ 303	2
Harmony 301	2	Counterpoint 302	2	Counterpoint 303	2
Ear Training 301	1	Ear Training 302	1	Ear Training 303	1
Form and Analysis 301	2	Form and Analysis 302	2	Form and Analysis 303	2
Academic Elective (U. C.)	3	Academic Elective (U. C.)	3	Academic Elective (U. C.)	3
—	—	—	—	—	—
10	10	10	10	10	10

## SENIOR YEAR • BACHELOR OF MUSIC DEGREE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Organ 401	2	Organ 402	2	Organ 403	2
Double Counterpoint, Canon, Fugue, Composition 401	2	Double Counterpoint, Canon, Fugue, Composition 402	2	Double Counterpoint, Canon, Fugue, Composition 403	2
Orchestration 401	1	Orchestration 402	1	Orchestration 403	1
History of Music 401	3	History of Music 402	3	History of Music 403	3
Electives in Music (Ensemble, Conducting, or other subjects)	2	Electives in Music (Ensemble, Conducting, or other subjects)	2	Electives in Music (Ensemble, Conducting, or other subjects)	2
—	—	—	—	—	—
10	10	10	10	10	10

## POST-GRADUATE YEAR • MASTER OF MUSIC DEGREE

Details of courses given for the Master of Music Degree with a major in Organ are planned for candidates individually. A minimum of one-half and a maximum of two-thirds of the total work must be devoted to Organ. At the conclusion of the course the student must have mastered a comprehensive and well-balanced repertoire and provide demonstration of artistic ability either in a public recital or in a performance before a Faculty Committee. Two minor subjects must be included in the course of each candidate, including a minor in Theory.



# 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 in University College, University of Chicago. For supplementary information bearing upon these courses of study, see "General Information," pages 29 and 30; and "Outlines of Instruction," pages 38, 39 and 40. In the field of Applied Music as related to undergraduate studies, considerable attention must be given to the Piano. The student must acquire the pianistic facility and score reading ability necessary to make a sight transcription of a simple orchestral score of the approximate difficulty of a Haydn Symphony. The training in Applied Music should also include at least one string instrument, one wood-wind and one brass instrument, the study of each instrument to be continued through two or more Quarters.

### FRESHMAN YEAR

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Applied Music Elective	2	Applied Music Elective	2	Applied Music Elective	2
Harmony 101	2	Harmony 102	2	Harmony 103	2
Ear Training 101	1	Ear Training 102	1	Ear Training 103	1
Introduction to the Literature and History of Music 101	2	Introduction to the Literature and History of Music 102	2	Introduction to the Literature and History of Music 203	2
English 101 (U.C.)	3	English 103 (U.C.)	3	Academic Elective (U.C.)	3
—	—	—	—	—	—
10	10	10	10	10	10

### SOPHOMORE YEAR • TEACHER'S CERTIFICATE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Applied Music Elective	2	Applied Music Elective	3	Applied Music Elective	3
Harmony 201	2	Harmony 202	2	Harmony 203	2
Ear Training 201	1	Ear Training 202	1	Ear Training 203	1
Form and Analysis 301	2	Form and Analysis 302	2	Form and Analysis 303	2
Academic Elective (U.C.)	3	Counterpoint 302	2	Counterpoint 303	2
—	—	—	—	—	—
10	10	10	10	10	10

### JUNIOR YEAR • TEACHER'S DIPLOMA

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Applied Music Elective	2	Applied Music Elective	1	Applied Music Elective	1
Harmony 301	2	Ear Training 302	1	Ear Training 303	1
Ear Training 301	1	Double Counterpoint, Canon, Fugue, Composition 402	2	Double Counterpoint, Canon, Fugue, Composition 403	2
Double Counterpoint, Canon, Fugue, Composition 401	2	Orchestration 402	1	Orchestration 403	1
Orchestration 401	1	Choral Conducting	1	Choral Conducting	1
Choral Conducting	1	Orchestra Conducting	1	Orchestra Conducting	1
Orchestra Conducting	1	Academic Elective (U.C.)	3	Academic Elective (U.C.)	3
—	—	—	—	—	—
10	10	10	10	10	10

### SENIOR YEAR • BACHELOR OF MUSIC DEGREE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Applied Music Elective	2	Applied Music Elective	2	Applied Music Elective	2
Advanced Composition and Orchestration 501	2	Advanced Composition and Orchestration 502	2	Advanced Composition and Orchestration 503	2
History of Music 401	3	History of Music 402	3	History of Music 403	3
Academic Elective (U.C.)	3	Academic Elective (U.C.)	3	Academic Elective (U.C.)	3
—	—	—	—	—	—
10	10	10	10	10	10

### POST-GRADUATE YEAR • MASTER OF MUSIC DEGREE

Details of courses given for the Master of Music Degree with a major in Theory and Composition are planned for candidates individually. Approximately one-half of the candidate's time must be given to composition in the larger forms and the works produced must show a considerable advancement in maturity and facility beyond those submitted for the Bachelor's Degree. The remainder of the time is given to studies in advanced contrapuntal writing and orchestration; and to further studies in Applied Music.

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

## PUBLIC SCHOOL MUSIC

(The courses of the Public School Music Department are designed to prepare the student both for General Supervising and Instrumental Supervising in the public schools. The sequence of subject matter as outlined below is recommended for students who expect to carry their studies through uninterruptedly to the Bachelor of Music Degree before seeking employment. A revised sequence is followed by students who wish to meet Illinois requirements for certification through a two-year course. 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 29 and 30; and "Outlines of Instruction," pages 38, 39 and 40.)

### FRESHMAN YEAR

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Applied Music	4	Applied Music	4	Applied Music	4
Harmony 101	2	Harmony 102	2	Harmony 103	2
Ear Training 101	1	Ear Training 102	1	Ear Training 103	1
English 101 (U.C.)	3	English 103 (U.C.)	3	Academic Elective (U.C.)	3
—	—	—	—	—	—
10	10	10	10	10	10

### SOPHOMORE YEAR

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Applied Music	2	Applied Music	2	Applied Music	2
Harmony 201	2	Harmony 202	2	Harmony 203	2
Ear Training 201	1	Ear Training 202	1	Ear Training 203	1
Introduction to the Literature and History of Music 101	2	Introduction to the Literature and History of Music 102	2	Introduction to the Literature and History of Music 203	2
Academic Elective (U.C.)	3	Academic Elective (U.C.)	3	Public Speaking (U.C.)	3
—	—	—	—	—	—
10	10	10	10	10	10

### JUNIOR YEAR

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Applied Music	2	Applied Music	2	Applied Music	2
Form and Analysis 301	2	Form and Analysis 302	2	Form and Analysis 303	2
Vocal Methods 301	1	Vocal Methods 302	1	Vocal Methods 303	1
Instrumental Methods 301	1	Instrumental Methods 302	1	Instrumental Methods 303	1
Observation and Practice Teaching	1	Observation and Practice Teaching	1	Observation and Practice Teaching	1
Academic or Education Elective (U.C.) or Elective in Music	3	Academic or Education Elective (U.C.) or Elective in Music	3	Introductory Psychology 201 (U.C.)	3
—	—	—	—	—	—
10	10	10	10	10	10

### SENIOR YEAR • BACHELOR OF MUSIC DEGREE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Applied Music	2	Applied Music	2	Applied Music	2
Choral Conducting	1	Choral Conducting	1	Choral Conducting	1
Orchestra Conducting	1	Orchestra Conducting	1	Orchestra Conducting	1
Vocal Methods 401	1	Vocal Methods 402	1	Vocal Methods 403	1
Instrumental Methods 401	1	Instrumental Methods 402	1	Instrumental Methods 403	1
Observation and Practice Teaching	1	Observation and Practice Teaching	1	Observation and Practice Teaching	1
Introduction to Educational Psychology 210 (U.C.)	3	General Methods of Teaching 204 (U.C.)	3	Elective in Education (U.C.)	3
—	—	—	—	—	—
10	10	10	10	10	10

### POST-GRADUATE YEAR • MASTER OF MUSIC DEGREE

Details of courses given for the Master of Music Degree with a major in Public School Music are planned for candidates individually. Approximately one-fourth of the candidate's time must be devoted to practical and theoretical work on a large project in Music Education, culminating in a thesis. The remaining time is devoted to a program of continued study in Applied Music and Theory.



# 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 31 to 36, 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 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 études, 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 études, 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, bar-

carolle, scherzos, études, preludes, and a concerto. Liszt: Rhapsodies, études, transcriptions, a concerto. Schumann: Symphonic Études, Sonata in G minor, Faschings-schwank, 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-Saëns, 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 for immediate use must contain 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 Guilman, 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 Guilman; 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 12 semester hour credits in Piano (to cover at least the requirements for the Freshman Year of a Piano major) and 12 semester hour credits in Voice (to cover the Lower Division requirements of a Voice major). With adequate practice, and satisfactory progress in the mastery of repertoire, credit in Applied Music is granted on a basis of 2 semester hours a Quarter, for 1 clock hour of private instruction 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 a Major Instrument (covering Lower Division requirements); and 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). With adequate practice, and satisfactory progress in the mastery of repertoire, credit in Applied Music is granted on a basis of 2 semester hours a Quarter, for 1 clock hour of private instruction weekly.



# OUTLINES OF INSTRUCTION—Continued

## CLASS INSTRUCTION

The following outlines show the ground covered in the classes listed in the requirements on Pages 31 to 37, and in other Classes which may be chosen as electives. The outlines are grouped according to Departments of Instruction and grades of advancement.

### Conducting

**Choral Conducting and Repertoire 301, 302, 303**—Else Harthan Arendt. Three courses are offered, with 1 semester hour credit for each course. These courses are progressively graded, and cover such subject matter as the organizing of choirs and choruses; baton technique; 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, 303, 301, 302, 303**—P. Marinus Paulsen. Six courses are offered, with 1 semester hour credit for each course. The instruction ranges progressively through all phases of the subject. A few of the many topics covered: How to organize an orchestra; instruments of the orchestra; baton technique; 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

NOTE: Classes in the Department of Drama are conducted by Catherine M. Geary and assistants.

A Drama Club is maintained by the Department for the benefit of the general student body, and particularly for students of music who desire some contact with the art of the drama. One semester hour credit is granted for a full season of membership in the Drama Club, with participation in the plays produced by the Club.

**Acting Technique 101, 102, 103**—2 semester hour credits for each course. Pantomime as the basis of all acting; the importance of the body as a means of expressing emotion and characterization. IMPROVISATION as a means of organization of thought content and emotion in the creating of original dialogue to suit the situation or character. CREATIVE DRAMATIZATION as a means of coordination of body and speech into a harmonious portrayal of a role or scene.

A study is made of the traditional rules of the theater as well as the techniques advanced by leading actors and directors as to the various methods of portrayal. These courses include laboratory work in make-up as well as play production to afford a medium for application of principles set forth in the lecture periods.

**The Speaking Voice as an Instrument 101, 102, 103**—1 semester hour credit for each Quarter. Analysis of the vocal mechanism and its functioning with a view to the development of breath control, ease in production, clarity of tone, correct vowel and consonant formation according to the science of phonetics, musical quality, range and flexibility. A study of various speech defects, their causes and methods of correction.

**Choric Verse 101, 102, 103**—1 semester hour credit for each Quarter. Backgrounds and

sources of materials. A study of prosody and the methods of speaking the various types of poetry. This course is designed to give the student of acting the kinaesthetic approach to speech as well as to enable him to carry on work in speech eurhythmics at various age levels. A speech choir is organized and conducted.

**Study of the Drama 101, 102, 103**—1 semester hour credit for each Quarter. The one-act and three-act play, their structure and form. Tragedy, comedy, melodrama and farce. The Classical, Romantic and Realistic modes. Plot, characterization, dialogue and setting.

**History of the Theatre 201, 202, 203**—2 semester hour credits for each Quarter. A comprehensive survey of the development of the drama from primitive to modern times, supplemented by an intensive study of the plays and playwrights of the Greek, Roman, Medieval, Renaissance, Restoration, Victorian and Modern periods.

**Stagecraft 201, 202, 203**—1 semester hour credit for each Quarter. SCENE DESIGN:—The evolution of scene design and the planning and executing of scenery for various plays as well as the making of miniature models, complete with setting, of the various historical periods. COSTUME DESIGN: The history of costumology, psychology of color, color harmony in the staging of plays and pageants, various fabrics and their uses. The making of costume plates and the dressing of models in period and folk costumes as well as work on theater productions. LIGHTING: The development of lighting, types of equipment and their uses. Methods employed in lighting of productions. Requisite: Light plots and their execution for both studio and theater plays together with the completion of an individual project.

**Art of Interpretation 201, 202, 203**—2 semester hours for each Quarter. Study of the life of the author and the mood of the selection, whether prose or poetry. A study of inflection, emphasis, variety, contrast and climax and their relation to interpretation. Methods of characterization and the study of dialects. Technique involved in the cutting and presenting of the play, short story and novel. Requisite: Cutting of plays of the various periods and the creating of at least one original characterization for presentation.

**Theory and Methods of Directing 301, 302, 303**—2 semester hours for each Quarter. Theories of the most eminent directors and techniques of the various periods as well as a study of the blocking out of scenes, stage movement and business, grouping, picturization, tempo, rhythm, mood, atmosphere, emphasis and climax. Each student is required to choose, cast and direct a one-act play as well as to assist in the back-stage organization of a major production.

**Puppetry 301, 302, 303**—1 semester hour credit for each Quarter. The making and manipulating of hand puppets, marionettes, and stages.

**Contemporary Drama 301, 302, 303**—2 semester hours for each Quarter. The drama from Ibsen to the present day with a study of the various modern tendencies, including Expressionism, Impressionism, Symbolism, Naturalism and others. Reading assignments and laboratory work on all types of productions supplemented by audition of current legitimate successes.

**Literature and Background for Interpretation 401, 402, 403**—2 semester hour credits for each Quarter. The reading and discussing of classical and current literary works with a view to adaptation for presentation. A study of va-

rious types of people and situations. A study of the most famous roles as portrayed by the greatest actors and actresses of all times. The psychology of audiences. Each student is responsible for the compilation of a balanced, representative repertoire.

**Children's Theater 401, 402, 403**—1 semester hour credit for each Quarter. The selection of materials for story telling, creative and formal dramatization for children of various age levels as well as the methods of procedure in creative presentation and the directing of a more formal production. Requisite: The completion of at least one project in the Children's Theater.

**Radio 401, 402, 403**—1 semester hour credit for each Quarter. Microphone technique. Continuity writing. Adaptation of screen and stage plays for radio.

**Playwriting 401, 402, 403**—1 semester hour credit for each Quarter. Technique in the writing of the one-act and three-act play. Procedure for preparation of manuscript for publication. Requisite: Submission of an original play.

### Ensemble

**Ensemble 301, 302, 303, 401, 402, 403**—P. Marinus Paulsen, Else Harthan Arendt. 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* under the direction of Else Harthan Arendt. The Ensemble Class earns one semester hour credit per Quarter. The choral groups earn one credit per season.

### History of Music

**Introduction to the Literature and History of Music 101**—James Baar, 2 semester hour credits. The first and second Classical Periods.

**Introduction to the Literature and History of Music 102**—James Baar, 2 semester hour credits. The Romantic School.

**Introduction to the Literature and History of Music 203**—James Baar, 2 semester hour credits. Music since Wagner.

**History of Music 401, 402, 403**—3 semester hour credits for each course. A very detailed and searching study of musical history from the scholarly standpoint, covering periods, forms, styles, composers, instruments, ensembles, trends, influences, and related subject matter. Pre-requisite: The Introduction courses above listed, and Upper Division standing.

### Normal Classes

**Piano Normal 103**—Elizabeth Keller, 2 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 201, 202**—Elizabeth Keller, 2 semester hour credits for each course. 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.



# OUTLINES OF INSTRUCTION—Continued

## CLASS INSTRUCTION—Continued

*Violin Normal 103, 201, 202*—P. Marinus Paulsen, 2 semester hour credits 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.

### Public School Music

*Vocal Methods 201*—Lillian Lucas, 1 semester hour credit. Methods and materials for Grades One and Two.

*Vocal Methods 202*—Lillian Lucas, 1 semester hour credit. Methods and materials for Grades Three, Four and Five.

*Vocal Methods 203*—Lillian Lucas, 1 semester hour credit. Methods and materials for Grades Six and Seven and Junior High School.

*Vocal Methods 401, 402, 403*—Charles Espen-shade, 1 semester hour for each course. Methods and materials for High School use. Assignments in composing and arranging for High School music groups.

*Instrumental Methods 301, 302, 303*—Louis Blaha, 1 semester hour credit for each course. Foundational methods and materials for organizing, training and conducting bands and orchestras in the public schools.

*Instrumental Methods 401, 402, 403*—Louis Blaha, 1 semester hour credit for each course. Continuation of the Instrumental Methods sequence at a higher level.

*Observation and Practice Teaching*—James Baar. Students of Public School Music have unusual opportunities for observation and practice teaching through all grades and Senior High School, in the Chicago Christian Schools, for which Mr. Baar is Supervisor of Music.

### Repertoire

*Vocal Technic and Repertoire Class*—Else Harthan Arendt, 1 semester hour credit for each School Year. 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

*Ear Training 103*—Will A. Harding, 1 semester hour credit. Elements of music, properties of tone, simple rhythms. Exercises in pitch. Tetrachords. Scale formation, Greek and church scales, major and minor scales and their intervals. Exercises in various measures, meters and motions.

*Ear Training 102*—Will A. Harding, 1 semester hour credit. Compound measures, simple and compound rhythms. Modern scales. Triads. Transposition and melodies. Inversion of intervals. Melodic and rhythmic dictation, including folk-songs and symphony themes.

*Ear Training 101*—Will A. Harding, 1 semester hour credit. Active and inactive tones. Dominant seventh chord and its resolutions. Chromatic melodic dictation, rhythmic dictation, exercises in chord progressions, sight-singing of melodies and broken chords.

*Harmony 101*—Elizabeth Keller, 2 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, 2 semester hour credits. Harmonizing of basses and melodies in minor keys, root progressions.

*Harmony 103*—Elizabeth Keller, 2 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. All diatonic seventh chords and their resolutions. Exercises in singing all triads and seventh chords. Melodic and rhythmic dictation in two parts. Rhythms, composite and complex.

*Ear Training 202*—Will A. Harding, 1 semester hour credit. Melody building, introducing non-harmonic tones. One and two-part melodies with Alberti bass. Chord progressions with chromatic alterations. Two-part sight-singing, harmonic and contrapuntal. Melodic and rhythmic dictation, two-part, based on excerpts from Bach and other composers.

*Ear Training 203*—Will A. Harding, 1 semester hour credit. Melodic dictation, two-part, with composite rhythms. Harmonic dictation, two and three parts, open and close position. Seventh chords, inverted and altered, and their resolutions. Simple cadences, four parts, open position. Two-part canons.

*Harmony 201*—Walter Keller, 2 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, 2 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, 2 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 301*—Frederic Youngfelt, 2 semester hour credits. The smaller forms.

*Form and Analysis 302, 303*—Frederic Youngfelt and Walter Erley, 2 semester hour credits for each course. The larger forms. Survey of acoustics.

*Harmony 301*—Walter Keller, 2 semester hour credits. Keyboard harmony, with exercises based on melodies and figured basses.

*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.

*Ear Training 301*—Will A. Harding, 1 semester hour credit. Two-part melodies, with accompaniments. Two-part counterpoint, simple and double, first and second species. Complete and extended cadences. Augmented and other altered sixth chords. Exercises in three parts, open position, introducing foreign chords. Modulations. Melodic and rhythmic dictation, four-part, close position.

*Ear Training 302*—Will A. Harding, 1 semester hour credit. Chromatic modulations. Third, fourth, and fifth species counterpoint,

two-part. Exercises in four parts with alternating and passing tones, suspensions and other non-harmonic tones. Dictation of hymns and folk-songs in four parts, open position. First, second and third species of simple counterpoint, three and four parts.

*Ear Training 303*—Will A. Harding, 1 semester hour credit. Melodic and rhythmic dictation, four parts, open position. Dictation from Inventions and Fugues of Bach. Canons in three voices.

*Double Counterpoint, Canon, Fugue and Composition 401, 402, 403*—Walter Keller, 2 semester hour credits for each course. Exercises in invertible counterpoint and canon. Studies in fugue, culminating in the writing of a complete fugue. Compositions in the one-, two-, and three-part primary forms, sonatina, variation, rondo and other forms.

*Orchestration 401, 402, 403*—P. Marinus Paulsen, 1 semester hour credit for each course. Principles of instrumentation, applied to the making of arrangements, and to the scoring of original compositions. Score reading.

*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 \$20.00 per quarter) are paid to the School along with fees paid for instruction taken at the School.



# A DESCRIPTION OF THE SHERWOOD MUSIC SCHOOL PRINTED TEXTS FOR PIANO AND VIOLIN

## *Scope*

The Sherwood Music School Printed Texts cover all the essentials of a good musical education in various specialized fields. In accordance with modern educational principles, they include 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 technical mastery.

These Texts are the culmination of the School's experience of more than forty years in training serious music students and have been prepared throughout by members of the artist faculty.

Each complete Text comprises:

- 160 Printed Theory Lessons, with Tests.
- 100 selected technical Exercises, with annotations by members of the artist faculty.
- 136 selected Studies, with annotations by members of the artist faculty.
- 98 selected Compositions, 66 of which have been thoroughly edited and annotated by members of the artist faculty.

Each 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 each 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 his practice.

The technical material includes those Exercises, Studies, and Compositions which have stood the test of time, and which are used by competent instructors everywhere. The most modern principles of 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 include the best study material by standard composers, all carefully edited and annotated by members of the artist faculty.

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 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 Texts are used as a basis of the instruction given by teachers in the Main School and Chicago Branches.

The Texts are used 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 Texts are 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 Texts enables them to earn, through the Extension Department of the School, a Teacher's Certificate and Diploma.

## *Advantages*

Affiliated Teachers using the Texts to supplement their oral teaching, find that they offer many advantages, and solve many of their problems.

The Texts very largely prevent 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 Texts enable 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 essential to musical advancement. 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

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

## Affiliated Schools and Teachers (Alphabetically Arranged)

NOTE: Names marked "\*" represent Affiliated Teachers of Violin and Theory. Names marked "+" represent Affiliated Teachers of Violin, Piano, and Theory. All other names represent Affiliated Teachers of Piano and Theory.

<b>Alabama</b> ALICEVILLE Sarah H. White ATMORE Mrs. C. J. Crawford AUBURN Mrs. Iverson Caldwell CLANTON Mrs. Barney Roberts CULLMAN Margaret Deppe DECATUR Mrs. S. T. Rollo ELBA Annie Laurie Crigler FLORALA "Frances H. Petrey GADSDEN Mrs. Forney Hughes GENEVA Mary B. Martin GREENVILLE Victor T. Young MOBILE Clara B. Evans Mrs. L. L. Havens OPELIKA Caroline S. Giles SELMA Alonso Meek SILVERHILL "George L. Lundberg Louise J. Lundberg TUSCALOOSA Mrs. Paul Burnum Paul Newell	<b>BURBANK</b> "Frederic Clint Mildred Clint BURLINGAME G. Bernice Barnett CALEXICO Grace Blaisdell CALISTO Ruth C. Miller CANOGA PARK Mabelle M. Senter CULLMAN Mildred Malcolm CLAREMONT Frederick E. Shafer, Jr. Marguerite Sherman Henry Potter Smith Irene Trepanier COLUSA Jean E. Sweetland COMPTON Violet M. Ruth CORTE MADERA Susan P. Allen COSTA MESA Mrs. C. A. Custer CULVER CITY Miriam C. Foster EAGLE ROCK Helen M. Kramer Mina Rommel Jovita E. Wilcox EL CENTRO Oria Kenah Estelle Livingston "Zona North Ruth T. Reid EUREKA Dorothea Nelson FORTUNA Emma J. Clendenen FRESNO Agnes G. de Jahn Mary E. Geerts GARDEN GROVE Mrs. B. B. Wise GLENDALE Monica Tyler Brown "M. Harold Burke Ruth Hay Cavin Mabelle B. Clement Eva J. Cunningham Bessie K. Doughty Mrs. Freddie Freeman A. Belle Johnson Carrie H. Kennedy Stanley Leddington Clarence Mader Edna Serna Marsh Marguerite H. O'Leary Alta Parkinson Helen M. Steinel Vera Hooper Watts HOLLYWOOD Isabelle Lloyd Anderson Mrs. L. Verne C. Fleetwood Hollywood Conservatory of Music and Arts (Mrs. Gladys T. Littell, Director) Ann Meservey R. Wayne Nicolson Sister M. Albertine Sister Marie-Pierre Sister Mary Francella IMPERIAL Mrs. Carmen Gibson LA CRESCENTA "Louise T. Baron "Rosemary Dewberry LODI James S. Colvin LONG BEACH Lora Sprague Baldwin Hilda E. Block Ursuline Butler Verna J. Cleveland Abby De Avirett Elizabeth De Avirett	<b>LONG BEACH—Cont.</b> Alice S. Durham Pauline Farquhar John S. Garth Ala Dee Godard Institute of Music and Fine Arts Ruth C. Miller Mac Gilbert Reese Norma L. Reynolds "Leah D. Seykora Frederick E. Shafer, Jr. Marguerite Sherman Evelyn Potter Smith Rene Trepanier Reba Tucker LOS ALTOS Leonora De Benedetti LOS ANGELES "Albert Angermayer "C. Backus Lucy Searor Bartlett Beatrice Butler Frances Sults Campbell Arthur G. Carr Martha V. Close Esther F. Dalton Abby De Avirett Elizabeth De Avirett D. Lyle Gould Homer Grunn Mildred G. Haines Clara Hawk Hilda H. Hurst Institute of Musical Art (Raymond G. Hand, Director) Leila V. Isbell Mary McCormack Kennedy "Anthony Kronkowski Irene Kussero Adeleide Gossnell Lee Mrs. Eartha Iml Loehr Edith D. Mason Katherine C. Newton Ida Selby Olshausen Edna Gunnar Peterson Gladys S. Rue Mary R. Snyder Olga Steeb Piano School (Olga Steeb) Emele Whittman Orra I. Whitman Jessica Wille Emil L. Winkler MADERA Fay S. Frederick MARTINEZ Marguerite Curtz MERCED Edith D. Latta Grace G. Parker MIDWAY CITY Vera Taylor Beno MONROVIA Louise G. Schmitt MONTEBELLO Helen E. Park NAPA Gertrude E. Lamdin NO HOLLYWOOD Sylvia Callahan Carr Josephine Gerin Melita Krieg OAKLAND Mrs. Ettaeall Hall Helen G. McNitt Oakland Conservatory of Music (Wm. C. Nicholls) Harriette A. Seltzer Beulah Marshall Thorpe Ruth Tibbey PALO ALTO Dorothea L. Morgan	<b>PASADENA</b> Alice Coleman Batchelder Orla Leola Caldwell Mazie C. Lucas Minnie W. McDonald PETALUMA Frances Marie Thompson REDDING Bess E. Lee REDONDO BEACH Viola A. Niland Helen P. Spring RIVERSIDE Hilda Liebig Margery Netherly "Mrs. H. R. Starke ROSS William Ratray Otto K. Towner Grace Lincoln Burnam Ida Hierleid Shelley ST. HELENA Agatha Turner SAN ANSELMO "Berta Conrey SAN BERNARDINO Abby De Avirett Edith Samuels Martha R. Greene Ingalls-Bishop Studios (Rowena Bishop) Clarence E. Johnson Frank T. Perkins "Foster E. Willhide SAN DIEGO Florence M. Bradley Nell Gave Cara Matthews Garrett Edna Alice Holman Gretchen Steinbach "T. G. Towner "Florence W. Wetzel SAN DIMAS Dolores Cassel SAN FERNANDO Mrs. Geneva Clint "Roy E. Clint Marjorie R. Dobson SAN FRANCISCO Eleanor G. Drew Marie Gashweiler Inez L. Horn Ellen M. MacPherson Meryl Prince Charlotte Theobald Elythe J. West Marjorie Elworthy SAN JOSE Evelyn A. Heath Elizabeth Pugh Gertrude Wolcott Smith SAN LEANDRO Anita Meister Herrick SAN MATEO Ellie M. Ryley SAN PEDRO Lilore K. Barton "Madeline Norman Ethel Williams SAN RAFAEL Mrs. Cornelia Bue Reeves SANTA ANA "Mrs. R. E. Buell Edna H. Jones SANTA BARBARA Roger Clerbois SANTA CRUZ Dr. E. W. Hillsdon-Hutton Violet M. Patterson SANTA PAULA Mrs. Paul S. McClain SANTA ROSA "Helen Bechtel Mildred Turner	<b>SEELEY</b> Frances I. Plecher SHAFTER Martha Glockler Mazie C. Lucas SIERRA MADRE "Lalla Fagge SONORA Hilda Rocco SO. PASADENA Emily Huntington STOCKTON Florence S. Arthur Mrs. N. H. Arthur Hoyle Carpenter Settla A. Laugero Cora B. Meyers Lyle C. True TAFT Lucy A. Morris TEMPLE CITY Virginia McGuire TIJUNGA Hera G. Swindell UPLAND C. Bertha Palmer VACAVILLE Charles M. Galloway VALLEJO Helen M. Geneux Genevieve M. Peacock VAN NUYS Gertrude Allington VISALIA Mrs. J. Roy Wimp W. HOLLYWOOD Charles M. Galloway WHITTIER Lulu Goodlander Cunningham Mrs. Samuel Harris <b>Colorado</b> ALAMOSA "Josephine R. Howell Evelyn Tozier BOULDER Mrs. D. J. Calhoun Mrs. Wm. P. Estey Harriet L. McCuskey BRIGHTON Mrs. Verner Smith CANON CITY Mrs. Richard C. Frey COLORADO SPRINGS "William J. Fink Zora L. Impson DELTA Mrs. Arthur G. Rose DENVER Sarah H. Dillner Mary G. Everson John Cadwell Hockett Edith B. Oaks Zelpha Sherratt EAST LAKE Alma S. Elmore ENGLEWOOD Lois Owens Rose Robinson Greeley Mrs. Reaeth Hormuth Lucy Friend Remley LONGMONT Cecile Carlyle LOVELAND Amoria Fauver Mrs. W. P. Gasser MONTE VISTA Velma Corlett PUEBLO Zoe Patterson Adair Academy of Music (Austin Adair) SAIIDA "W. J. Ramey	<b>STERLING</b> "Lloyd F. Bader <b>Connecticut</b> BRIDGEPORT Stephen Chaifetz E. Rhyer Garrison "Tibor Horn "J. Henry Hutzel BRISTOL Dorothy B. Jennings COS COB Ruth G. Jaycox CROMWELL Anna Doering DANBURY Laura R. Andrew Pheba R. Johnson EAST HARTFORD "Roger W. Driggs Ethel W. Hale GLASTONBURY Harrie M. Turner HAMDEN Esther S. R. Raile HARTFORD T. Francis Crowley Alice E. Gustafson MERIDEN Bertha Hartman Lasley MIDDLETOWN Dorothy G. Hull NAUGATUCK Alvin A. Wooster NEW MILFORD Clara E. Berry NOROTON Mrs. Walker Townsend ROCKY HILL Anne E. Robbins SAUGATUCK George S. Hendricks TORRINGTON Mary Michna WATERBURY Margaret A. Geddes WEST HARTFORD "Camilla E. Eddy Ruth V. Lord WEST HAVEN Mrs. Signe N. Luerig WETHERSFIELD Lilian Fales Popham <b>Delaware</b> DOVER Dover School of Music (Helen B. Hughes) WILMINGTON Floyd Shorter <b>District of Columbia</b> ANACOSTA Mildred Elaine Deane WASHINGTON Madeleine Aughinbaugh Betty Baum Thelma Callahan Mildred Chapman Mrs. Gene W. Crist Rose d'Amore Crivella Katherine Floeckner Cullen Gertrude Effenbach Max W. Esberger Felian Garza Savona Griest Gunston Hall School (Minnie Niemann) Mabel M. Hubbel Eleanor Hulbert Laurette Marks Hulling Emily F. Kendrick Mary Tarbell Kenestrick Margery Temple League Mrs. Duff Lewis Mrs. D. Sellmer Lord
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# DOMESTIC BRANCHES—Continued

## Affiliated Schools and Teachers (Alphabetically Arranged)

### WASHINGTON—Cont.

Wilma Benton  
McDevitt  
Ruth Peters  
Lillian W. Peterson  
Benjamin Ratner  
Beatrice L. Robb  
Robert M. Ruckman  
Mildred Sherwood  
R. Deane Shure  
Eldred Silver  
Sister M. Anna  
Dolores  
Sister M. Austin Re-  
gina  
Sister M. Victoria  
Vincent E. Slater  
LaSalle Spier  
Gene Stewart  
Evelyn L. Wakefield  
Washington College of  
Music (Fannie Am-  
stutz Roberts, Dir.)  
Etta Schmid Wells  
Marie Wheaton  
Whitecroft Piano  
School  
(Mrs. G. F. Williams,  
Mgr.)  
(Helen Campbell  
Williams)  
Florence V. Yeager

### Florida

ARCADIA  
Mrs. W. R. Campbell  
Ola G. Raulerson  
\*A. G. Vrodenburg  
AUBURNDALE  
Nettie C. Allen  
AVON PARK  
Mrs. J. B. Coen, Jr.  
BARTOW  
Margaret Clark  
Elizabeth Culpepper  
Angie C. Lusk  
BELLEVUE  
Mrs. C. C. Heath  
BONIFAY  
Blanche F. Sassoms  
BRADENTON  
Mrs. C. H. Field  
BROOKINGS  
Carolyn L. Williams  
CHATTAHOOCHIE  
Doris Moore  
CHIPLEY  
Mrs. Fred Bennett  
Mrs. R. Rollins  
CLEARWATER  
Mrs. R. L. Baker  
Mary A. Johnson  
Harrie L. Phillips  
CLERMONT  
Nellie A. Gibson  
DAYTONA BEACH  
Elma Randall  
DE FUNIAK SPRINGS  
Mamie R. Morrison  
DELAND  
Eva Baker Smith  
DELRAY BEACH  
Louise Warren Strickland  
DUNEDIN  
\*Helene Goss  
EUSTIS  
Mrs. Hilary Garvin  
Marian P. Thomas  
FORT LAUDERDALE  
Hazelie Kokanour  
FORT MYERS  
Nettie P. Battey  
Effie W. Henderson  
Mrs. John Durward  
Lynn  
\*Harold L. Moreland  
Ellene Walker  
Mildred Williams  
FORT PIERCE  
Elizabeth Chandler  
Maud M. McCombs  
GAINESVILLE  
Caroline Murphy  
Claude Murphree  
GRACEVILLE  
Gracie F. Ashmore  
GROVELAND  
Mrs. Alfred Benson  
HIGH SPRINGS  
Mrs. R. J. O'Steen  
HOLLYWOOD  
Nellie McArthur  
JACKSONVILLE  
Miss Willie Ellington  
Lesslie Marie Jones  
Mrs. John C. Wells  
KILLARNEY  
Harriet J. Jones  
KISSIMMEE  
Myrtila F. Beals

### LAKE CITY

Mary Porter  
Ann Wilby  
LAKELAND  
Sue M. Fowler  
Louise R. Goddard  
Lucile Bennett Munn  
\*Mrs. Charles H. Pope  
Winifred E. Ray  
May P. Wheeler  
LAKE MARY  
Mrs. J. R. Houghton  
LAKE WALES  
\*Mrs. R. J. Alexander  
Mrs. Roy Thompson  
Olivia C. Wheeler  
LANTANA  
Edith M. Adams  
LEESBURG  
Florence Nelson  
LONGWOOD  
M. M. Dollison  
MANATEE  
Leonora Stewart  
MARIANNA  
Mrs. Paul Carter  
MIAMI  
Frances Tarbox  
MONTICELLO  
Gertrude Hector Willis  
MOORE HAVEN  
Florence H. Ryan  
MT. DORA  
Mrs. C. M. Brown  
NEW SMYRNA  
\*Mrs. U. J. Burrows  
NEW SMYRNA BEACH  
Hope Dundas  
OCALA  
Hilda Cromartie  
Ruth Ware  
ORLANDO  
Eunice Beasley  
Dorothy G. Garforth  
\*Florence F. Mascicka  
Dorothy M. Parks  
OXFORD  
Ehel R. Griggs  
PALATKA  
Alice Hutchinson  
Kathryn Thornton  
PALMETTO  
Mrs. Allison Harrison  
PANAMA CITY  
Jewel Cannon  
Mary Stebbins Phillips  
PENSACOLA  
Lida C. Baldwin  
PLANT CITY  
Mrs. Gordon Clemons  
Anna Wade  
PORT ST. JOE  
Mrs. Eric Hickey  
PUNTA GORDA  
Ella S. Garrett  
QUINCY  
LaVetra Armstrong  
RIVER JUNCTION  
Lucille Gissendanner  
ROCKLEDGE  
Nina F. Rank  
ST. AUGUSTINE  
Mrs. W. Maine Hutson  
ST. PETERSBURG  
Emma A. Corey  
Leonora W. Ferguson  
Lura Fullerton Yoke  
SANFORD  
Carolyn Collier  
Frances A. Hickson  
Mildred McCoy  
SARASOTA  
Helen Reynolds Mudd  
SERRINO  
Eliza R. McIlwaine  
STARKE  
Mrs. L. A. Canova  
TALLAHASSEE  
Carolyn Oxford  
TAMP  
Mrs. E. B. Bradley  
Nella Allen Crandall  
Mildred Del Valle  
Nellie Harrell  
Merle Holloway  
Delia M. Pacheco  
Zella K. Perry  
Lillian Swann  
UMATILLA  
Mrs. A. F. Carr  
VERO BEACH  
Rebecca Rodenberg  
WAUCHULA  
Kate Hudnell  
Mrs. W. D. McNinn  
WEST PALM BEACH  
\*Henri C. Godio  
Marguerite M. Stowell

### WEST TAMPA

Emilia Gonzalez  
WHITE SPRINGS  
Martha B. Marsh  
WILDWOOD  
Louise H. E. Burrell  
WILLISTON  
Mrs. Wilbur A. Smith  
\*Georgia  
ABBEVILLE  
Myrtice Ford  
AMERICUS  
Elizabeth C. Cobb  
APPLING  
Mrs. Jasper M. Griffin  
ATLANTA  
Lily Allen  
Isabel Mawha Bryan  
Edith Howell Clark  
\*Mary Oulvie Douglas  
Ruby G. Douglass  
Marion E. Fowler  
Lillian R. Gilbreath  
Mrs. Thomas H. Grant  
Caroline Hall  
Mrs. C. D. Hancock  
Julia Barteck Hardy  
Alice Gray Harrison  
Elizabeth L. Hopson  
\*Whitney Hubner  
\*Elizabeth Jackson  
\*W. W. Leffingwell  
Jane Mattingly  
Annie Mae Norton  
Emilie Palmalee  
\*Mrs. M. E. Patterson  
\*Pauline Baker Hughes  
Elizabeth Peacock  
Nona Earley Randall  
Mrs. Lee J. Silverthorn  
Jess Merring  
†Ruth Dagley Smith  
Elizabeth Tillman  
Grace Lee Townsend  
Mrs. Cecil Tripp  
Frances Wallace  
Marye C. Wilson  
AUGUSTA  
Lucy Goodrich  
Mrs. Thomas H. War-  
ren  
BAINBRIDGE  
Mrs. M. E. O'Neal  
BLACKSHEAR  
Mrs. A. L. Howard  
BRADLEY  
Reba Harris  
BRUNSWICK  
Maud N. Crovatt  
CAIRO  
Mrs. L. L. O'Kelley  
CAMILLA  
Mrs. Carl Gauden  
COLUMBUS  
Mrs. Rolla H. Brown  
Mrs. S. M. Dixon  
Mrs. K. C. Kierce  
CORDELE  
Alma D. Murphy  
CRAWFORDVILLE  
Theodosia Vickers  
DAWSON  
Mrs. A. J. Paschal  
DECATUR  
Mrs. J. G. Addy  
Mrs. S. R. Christie, Jr.  
EASTMAN  
Dorothy W. Maxwell  
ELBERTON  
Mrs. George H. Manley  
FITZGERALD  
Mrs. H. B. DeVald  
FORT VALLEY  
Horace Rundell  
GLENNVILLE  
Mrs. Lamont Smith  
GREENSBORO  
Carleton Ellis  
HARLEM  
Mrs. Jule W. Hatcher  
HARTWELL  
Mrs. J. W. Herndon  
HELENA  
Etta Mae Davenport  
LINCOLNTON  
Virginia Wilkes  
LYONS  
Mrs. W. A. McNatt  
MACON  
Julia Malhis  
\*Helen G. McGarren  
Margaret McKinnon  
Mrs. W. W. Solomon  
MARIETTA  
Kate Hudnell  
Mrs. George E. Daniell  
MITCHELL  
Minnie Coleman  
MONTICELLO  
Sarah Poole

### MOULTRIE

Mrs. W. E. Hipsman  
PELHAM  
Blanche Lewis  
SAVANNAH  
Mrs. E. M. Campbell  
Dorothy N. Murray  
Mrs. H. L. Truchelut  
Georgia Ward  
SATESBORO  
mann  
Virdee Lee Hilliard  
STOCKBRIDGE  
Mrs. C. B. Kitchens  
TOMASTON  
Mrs. J. A. Pendergrest  
THOMASVILLE  
Leah S. Gainey  
THOMSON  
Mary C. Hawes  
TIFTON  
Mrs. J. M. Paulk  
WARRENTON  
Elizabeth Wooten  
WAYCROSS  
Lillian K. Price  
WEST POINT  
Estelle Huguley  
Albert L. Penn  
Idaho  
ABERDEEN  
Bertha Marion Colborn  
BLACKFOOT  
Ruth Smith  
BOISE  
Maude Lowry Cleary  
Marie Cain Gorton  
\*Josephine Baker Hughes  
\*Adeline Martens  
Joy Beem Moore  
Esther Schmeykal  
\*J. Tompkins  
BUHL  
Werner J. Ripplinger  
BURLEY  
E. Corinne Terhune  
CALDWELL  
Lucy M. Robb  
CHATCOLET  
C. Anita Sargent  
EMMETT  
Goldie Smith Yost  
IDAHO FALLS  
Winifred Aupperle  
JEROME  
\*Gustav G. Flechtner  
KELLOGG  
C. S. Benson  
KIMBERLY  
\*Richard R. Smith  
LEWISTON  
Mrs. Vonley J. Miller  
MOSCOW  
Mrs. Artie Ellen  
Keller  
MULLAN  
Edith J. White  
Nampa  
Fern Nolte Davidson  
POCATELLO  
\*Herbert Brandvig  
Ethel Smith Nelson  
Eugene Perrine  
Agnes S. Smith  
\*Ray C. Thorpe  
TROY  
Marian McComb  
TWIN FALLS  
Eula Masoner Conner  
Besse Meech  
WALLACE  
Ellen U. Smith  
WEISER  
Gertrude L. Neeley  
Marjorie S. Turner  
Illinois  
ARINGDON  
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Hilda Durborough  
Clare Pettengill  
AURORA  
Agnes L. Conn  
Maude Dewey  
Carrie Doetschman  
Anna Largent  
Mrs. Lavard Thorpe  
BARRINGTON  
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BARRY  
\*John Bartholomew  
BECKEMEYER  
Lounetta Sharp Zim-  
mer  
\*George Tuerck  
BELVIDERE  
Mrs. A. E. McCor-  
mick

### BENTON

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BLOOMINGTON  
Betty Benton  
\*Joseph D. Castle  
Mabel Jones Pitts  
Schwieemann Music  
School  
(Hermann Schwie-  
mann)  
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Walter Bauer  
CARBONDALE  
Harlowe Arras  
CENTRALIA  
Centralia Conservatory  
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CHAMPAIGN  
Lester Van Tress  
CHICAGO  
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Rudolph Huber  
Clem Leming  
Loretto Academy  
(Sister M. Denise)  
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Beryl Montgomery  
Helene Vernon Oden  
George C. Piper  
Rita Rothmel  
Sister M. Mechtilde  
CLARENDON HILLS  
Helen Ruthhart  
CLINTON  
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DANVILLE  
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Sister Theophane  
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(Elma S. Ingram)  
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Bessie Reese  
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Mary Christina Jarvis  
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HIGHLAND PARK  
Agnes McGuire  
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Theron J. Converse  
Mae A. Hendrick  
Isabelle Hill  
KEWANEE  
Dagry Carlson  
Eugie C. Price  
Effie Trish  
LACON  
Fay Ball

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Hugh C. Price  
LINCOLN  
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(Dr. Vanderhorst)  
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LISLE  
Florence Riedy  
MANVILLE  
Helen McVay  
MATTOON  
Vera D. Sanders  
MINONK  
Mrs. Harrison Parks  
MOLINE  
Lillian H. Stevenson  
MONMOUTH  
Monmouth Sherwood  
School  
(Mrs. Christine  
Bar)  
(Mrs. Elma P.  
Patterson)  
(Pearl Wood)  
(Verna Yarde)  
MORRIS  
Verna Nelson  
NAPERVILLE  
Grace Fredenhagen  
NEWARK  
Mary S. Freeman  
OGLESBY  
Pauline Harth  
ORCON  
Wyota A. Thorpe  
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Mrs. W. C. Paisley  
Edna Schaefer  
Severne Severson  
Sister Mary Benita,  
PAW  
Orla Nangle  
PEKIN  
Mrs. M. E. Tambling  
PEORIA  
Anna Mae Brownell  
\*Ethel C. Cockrell  
Valentine Hoggard  
Harla M. Hornbacker  
Karlus Klaus  
\*Lorold Plow  
PEOTONE  
Irene Rathje  
Mary Allison Seaman  
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PONTIAC  
Gladys Erickson  
PRINCETON  
Rosalee Tragordh  
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WHEATON  
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WILLIAMSFIELD  
Maude Alma Main  
Conservatory  
(Juanita Bennett)



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**(Carol B. Hage, Asst. Director)**  
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**WANATAH** Lola E. Mack  
**WARREN** Pearl Smith  
**WARSAW** Genita Bea Smith  
**WASHINGTON** Helen R. Berry  
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**WHEELER** Ella R. Walsh  
**WINAMAC** Louisa Wirick  
**WOLF LAKE** Erma B. Edwards  
**Veva Gray Koozts**
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**BLOOMFIELD** Mildred D. Hurt  
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**CEDAR RAPIDS** Elsie M. Johnson  
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**Mildred Catherine**  
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**SIoux CITY** Gertrude Hollenbeck  
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**STORM LAKE** Winna Ruth Marshall  
**WEBSTER CITY** Ruth Stevenson  
**WINTERSSET** Mrs. Charles Newerf  
**WINTHROP** Mrs. Karl Manz
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**ARKANSAS CITY** Edwin Druley  
**BISON** Evelyn C. Edwards  
**CLARKWATER** Mrs. Virgil Young  
**COFFEYVILLE** Mrs. J. E. Clark  
**DODGE CITY** Henri Robbins  
**FT. SCOTT** Arthur  
**GREAT BEND** Maude K. Maddy  
**HUTCHINSON** Mrs. Ross H. Skinner  
**IOA** Mrs. Ora Hart Weddle  
**KINGMAN** Mrs. J. W. Swain  
**PARSONS** Fae Taylor  
**TOPEKA** Mary Sands McLroy  
**WICHITA** Reno B. Myers  
**Minnie N. Nash**
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**ASHLAND** \*Glenda E. Buchanan  
**Elizabeth Johnson**  
**CENTRAL CITY** Mallie Edmunds Olive  
**FRANKFORT** Harriet Meader
- GREENVILLE** Grace B. Pulley  
**HARLAN** \*H. M. Pence  
**LOUISVILLE** Grace Wheeler Best  
**Henry V. Goodwin**  
**Madge Terry Lewis**  
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**Anna M. Schmidt**  
**MADISONVILLE** Emma Marie Arbogast  
**OWENSBORO** Mrs. Nester Howard  
**PADUCAH** Hazel Graham Moss  
**STANTON** Mrs. W. L. Browning
- Louisiana**  
**ALEXANDRIA** Mrs. Hubert B. Lawrence  
**BATON ROUGE** \*Mrs. W. O. Bates  
**HOUMA** George H. St. Pierre  
**May Zeringer**  
**LAKE CHARLES** Bernice Brown  
**E. B. Wrong**  
**MANSFIELD** Mrs. B. D. Magee  
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**Mrs. Erin T. Carnes**  
**Adah Draper Randall**  
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- Maine**  
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**FREYBURG** Herbert A. D. Hurd  
**HALLOWELL** Vera L. Tibbets  
**OLD TOWN** Harriet H. Cobb  
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**PORTLAND** Florence H. Libby  
**SKOWHEGAN** Dora T. Nye  
**SOUTH PORTLAND** Fred Lincoln Hill  
**WATERVILLE** Arthur F. Roundy  
**Verne Ward Roundy**
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**Edward Dawson**  
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**Frederick Emery**  
**Charles P. Webb**  
**HAGERSTOWN** Asher S. H. Edelman  
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**Julia Belle Shenk**  
**Estelle Young**  
**HYATTSVILLE** Kathryn Harrison  
**Arthur**  
**Kathleen Rodman**  
**MT. RAINIER** Clara Dwyer  
**RIVERDALE** Jessie Bierly Blaisdell  
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**Jean L. Scaman**  
**Deane Shure**  
**Washington Missionary College** (Ethel Knight Casey)  
**(Lois C. Hall)**  
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**Edward H. Duggins**  
**Mildred G. Kidder**  
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**Thyra P. Upton**  
**Susan Amy Whipple**  
**Katharine I. Yerrinton**  
**ATLANTIC** Ella Ames Horton  
**ATTLEBORO** Lester E. Moore  
**BELMONT** Isabelle L. Bresnan  
**Mildred L. Reynolds**  
**BEVERLY** Leo Demack  
**BOSTON** Jose da Costa  
**Maud Wallingford**  
**Downs**  
**Florence A. Reynolds**  
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**BROCKTON** George B. Earle  
**George Abercrombie**  
**Ruth L. F. Barnett**  
**Rose Francisella Burke**  
**BELOKINE** Maud Wallingford  
**Downs**  
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**Antoinette von Eggers**  
**Dorier**  
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**CANTON** Mary G. Reed  
**Dustin Russell**  
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**DALTON** Dorothy B. Steele  
**EAST LONGMEADOW** Phyllis L. Markham  
**EASTONDALE** Eileen D. Hickey  
**EAST WALPOLE** Lillian Beaulieu  
**EVERETT** Edmond DeSofi  
**Beatrice Holbrook**  
**FALL RIVER** M. Alma Canuel  
**FRAMINGHAM** Annette Bean  
**Margery D. Hemenway**  
**GREENFIELD** Madge L. Holbrook  
**HAYVERHILL** Katherine E. Elliott  
**HINGHAM** South Shore School of Music  
**(\*C. W. Holmes)**  
**(Ethel C. Holmes)**  
**(G. Etella Holmes)**  
**HOLYOKE** Mrs. Homer E. Newell  
**JAMAICA PLAIN** Catherine C. Day  
**LAWRENCE** Gordon Brown  
**Grace Fountain**  
**Martha M. Franz**  
**Laura B. LeVeille**  
**Philippa LeVeille**  
**Sophia H. Yungge-bauer**  
**LEOMINSTER** Ethel Jarvis Bailey  
**LINGTON** Rose Ella Cunningham  
**Gladys Ondrick**  
**MARLBORO** Jeannette A. Lemire  
**MAYNARD** Ruby M. Hamlin  
**Dorothy R. Emery**  
**Louise Brennan**  
**MEDFORD** Grace P. Longwood  
**MELROSE** Donna C. Adler  
**Alma Holton Rich**  
**MELROSE HIGH-LANDS** Constance B. Whitcomb  
**MILTON** Harriet D. Baker  
**Dorothy Bates**  
**Stanley F. Bentley**  
**NATICK** Frank E. Underwood
- NEEDHAM** Raymond Coon  
**NEW BEDFORD** Beatrice Braun  
**NEWTON CENTER** Ethel Hutchinson  
**NORTH ADAMS** Ralph U. Domin  
**NORTH ANDOVER** Christina E. Hosking  
**NORTH EASTON** Marietta Canan  
**PITTSFIELD** Ruth Ringers  
**QUINCY** Celina Beliveau  
**Eleanor Granahan**  
**Mary Kanti**  
**REVERE** Marion A. Hamblin  
**SALEM** Albina P. Bennett  
**SHARON** Grace M. Davis  
**SPRINGFIELD** Irene Atkins  
**Margaret K. Balboni**  
**George B. Earle**  
**Genevieve S. Grinnell**  
**Mildred F. Lundquist**  
**Raymond Rand**  
**Ruth Ringstrom**  
**Harold M. Schlager**  
**Marion M. Wheeler**  
**SWAMPSCOTT** Fannie R. Natale  
**WABAN** Gladys L. Parker  
**WAKEFIELD** Geneva D. Hodson  
**Blanche M. Sanborn**  
**Josephine L. Spero**  
**WALTHAM** Teresa J. Cash  
**Oliver Davis Flagg**  
**Carl M. Safford**  
**WEBSTER** Adolph L. Dugas  
**WEST MEDFORD** Eunice M. Kiley  
**WEST SPRINGFIELD** Grace W. Brown  
**WHITMAN** Marguerite J. Kane  
**Woburn** Harrita D. Scally  
**WOLLASTON** Edward B. Whittredge
- Michigan**  
**ADA** Lillian E. Bennett  
**ADRIAN** M. Rhea Spence  
**Alma** Mrs. H. H. Cook  
**Mrs. H. E. Winter**  
**ALMA** Minnie M. Green  
**AUGUSTA** Max Newkirk  
**BATTLE CREEK** \*Arthur E. Bryce  
**Edith B. Galloway**  
**Lovona Johnston**  
**Winnifred Kinsley**  
**Helen Wiegink**  
**\*Margaret L. Wiegink**  
**Georgia W. Williamson**  
**BENTON HARBOR** Warren L. Colby  
**Marian Patton**  
**BIG RAPIDS** Ferdinand Warner  
**BLANCHARD** Helena N. Mason  
**BUCHANAN** Marian Van Every  
**Nelson**  
**BURNIPS** Margaret L. Prosser  
**CASS CITY** Lucy G. Lee  
**CASSOPOLIS** Mabel Morris  
**CHARLEVOIX** Marguerite Swinton  
**CLARKSTON** \*Harold A. Konzen  
**COLDWATER** Marguerite L. Livermore  
**Natalie Andrews Pague**  
**CORUNNA** Bernice Snyder  
**DEARBORN** Rhoda C. Armstrong



# DOMESTIC BRANCHES—Continued

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Kenneth Treeby CANDANDAUGUA William S. Cook CATARAUGUS Alice L. Smith CLARENCE Therese Brunck DOLGEVILLE Anna Mac Kern Barney ENDICOTT Mary Todd Head FARNHAM Helen H. Watt FRANKLINVILLE Marjorie K. Graves FREETOWN * Purroy E. Thomson GARDEN CITY Maurice Garabrant GOVERNOR Jean Clark Boyle GOWANDA Alice T. Bibby OLAHAY Hazel M. Turner HOMER Edythe M. Ring HUDSON Julius J. Thomson HUNTINGTON Frank E. Bennett JAMAICA Charles R. Ballner * Jascha Fastovsky JAMESTOWN Jamestown Conservatory of Music (Samuel Thorstenberg) Leda Gage Kimball Gertrude M. Nutter JOHNSON CITY Thelma G. Howell KENMORE Latharine L. Busch LIBERTY Eva E. Engel LYNDONVILLE Flora Welch MEDINA Anna Marino Harold Suzanne MIDDLETOWN Vincent F. J. Oddo MIDDLEVILLE Mrs. C. L. Seavey NEW YORK CITY Ruth Bradley Donna M. Fielder * Jean Lee Edith M. Wright OLCOTT Althea Halsted ONEONTA * Elizabeth Marshall OWEGO Mildred Baird Parker OWENS VILLAGE Maude Hendrickson POUGHKEEPSIE Mildred DuBois PULASKI Elizabeth Austin	RANDOLPH Ida D. Pike RICHESTER David Kahn ROSCOE Bertha S. Hones SANDY CREEK Eva G. Washburn SODUS Althea E. Burden SOUTH WAVERLY * Squahanna Inst. of Music SUNNYSIDE Louise Tock Bowman TROY Augusta Lapp William H. Lapp UTICA Bessie S. Bannigan Louise G. Lockner * L. J. Scalisie WATERVLIET * Charles Zeller WELLSVILLE Evelyn Clapp Smith WILLIAMSVILLE Estelle Seifert North Carolina ASHEBORO Pearl Spence Humble ASHVILLE * Charles F. Harmon Novella McIntire Lillie Wood Mrs. G. W. Young BLACK MOUNTAIN Mrs. A. W. McDougle BURLINGTON * Nancy Carrigan CHARLOTTE Delsena Baker Hamic DURHAM * Mrs. Waldo Boone Mary Todd Head Alice Camden Hundley Mrs. G. E. Isaacs ELIZABETH CITY Ethel V. Jones ETOWAH Mrs. W. V. Greene GREENSBORO * Mrs. Jesse Alderman * Mrs. A. Alderman Mrs. Wayne Rigg GREENVILLE Ellie Brown Tolson Mrs. L. B. 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# DOMESTIC BRANCHES—Continued

Affiliated Schools and Teachers (Alphabetically Arranged)

<p><b>Texas—Cont.</b>  <b>EL PASO</b>          Juliet Wingo  <b>FREESPORT</b>          Lillian D. Dickson  <b>GALVESTON</b>          Thelma H. Crainer          Mrs. Ed. W. Hildebrand          Mrs. Conway R. Shaw  <b>GONZALES</b>          Mrs. O. R. LePere  <b>HARLINGEN</b>          Julia Kleinschmidt          Mrs. Ernest Wright  <b>HOUSTON</b>          Ruth W. Denslow          Mrs. S. L. Van Nort          Roberts Whitmarsh  <b>KINGSVILLE</b>          Mrs. A. H. Firnhaber          Mrs. C. M. Sublett  <b>LAREDO</b>          Lillian Ellis  <b>LULING</b>          Hattie A. Lohman          Mallie Webb  <b>MERCED</b>          Lucie F. Hager  <b>MEXIA</b>          Mrs. Ben W. Jackson  <b>MISSION</b>          Mrs. D. D. Holmes  <b>PALACIOS</b>          Marilla Holliday  <b>PENIEL</b>          Edith Arnold  <b>PHARR</b>          Parks Goodey  <b>ROSENBERG</b>          Engeline Kunkel  <b>SAN ANGELO</b>          Mrs. Carter Dalton          Mrs. Scottie R. 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March)  <b>VERA</b>          Rexford Reid          Walter J. Payne, Jr.  <b>VICTORIA</b>          Lucille S. Hawthorne  <b>WAYNESBORO</b>          Nettie V. Garber</p>	<p><b>COLFAX</b>          Elva Hindman Lynch  <b>EVERETT</b>          Cora Anthes          *Fritzhof L. Eid          Helen Smith Eid          Grace Millard Moe          Frances Doph Nordley          *Le Roy Smith          Thelma Smith  <b>HOOQUIAM</b>          Wesley G. Martin          Eunice Jones Wilson  <b>KENNYDALE</b>          *Albert A. Miller  <b>KENT</b>          Mabel Cloud  <b>LANGLEY</b>          Frances B. Melton  <b>LONGVIEW</b>          Warren B. Cross  <b>MONTESSANO</b>          *Catherine Coleman  <b>OAK HARBOR</b>          Ethel T. Edgerton  <b>OLYMPIA</b>          Helen B. Parker  <b>PULLMAN</b>          Emma Hoffman  <b>RENTON</b>          Harriet Dexter  <b>SEATTLE</b>          Rita E. Bowen          Mrs. John S. 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Foreman          Jeanne Farrow Kimes          Alta L. Mercer          *Mrs. Paul T. Prentice          Edna Robertson  <b>VANCOUVER</b>          Helen Baranovich          Veda P. Heartman          Anna H. Johnson  <b>WAITSBURG</b>          Frances Johnson  <b>WALLA WALLA</b>          Alice P. Fischer          Edna Hanna          Nell Wait Harvey          Annie Ely Magallon</p>	<p><b>WENATCHEE</b>          *Grace Elda Bird          *Florence Cameron          *Jocelyn Powell          *Walter W. Schoeggl          Lillian V. Vermilya  <b>YAKIMA</b>          Gertrude Louise Miller  <b>West Virginia</b>  <b>BECKLEY</b>          Mrs. H. U. Sloan          Beverly Nelson Watts          Eleanor J. Williams          Mildred Johnson Wood  <b>BLUEFIELD</b>          Mrs. Harry Holmes  <b>BUCKHANNON</b>          Margaret Holt Early  <b>CHARLESTON</b>          *Rutherford R. Houston          Elenora H. Jeffries          *Thomas N. Jeffries          Virginia M. Nichols          Dorothy F. Spencer          Nellie L. Spencer  <b>CLARKSBURG</b>          Frances M. Altizer  <b>GRAFTON</b>          Mrs. Harold W. Helmer  <b>GRANTSVILLE</b>          Elinor K. Ross          Margaret O. Snider          Lillian W. Wamsley  <b>H. D. DAVIS COVE</b>          *H. F. Gerroero  <b>HUNTINGTON</b>          Mrs. E. H. Atkinson          Dorothea Sandman          Beulah  <b>PARKERSBURG</b>          Dolores Deem          Mildred R. Conaway          Mary Moore Mallory          Bernice R. Phillips          Kenneth E. Runkel  <b>WEIRTON</b>          *John Pealer, Jr.  <b>Wisconsin</b>  <b>ARNERY</b>          Mildred Becker  <b>ASHLAND</b>          Ada Loveland Jones  <b>BARABOO</b>          Ethel Rodwell  <b>BEAVER DAM</b>          Mabelle T. Fowle  <b>BELOIT</b>          Emma E. Smith  <b>BERLIN</b>          Maude Styer  <b>BLACK RIVER FALLS</b>          Ebba Stromberg  <b>BURLINGTON</b>          Mrs. Lawrence R. Albrecht          Lucille Hargraves          Erna McLaughlin          Sister Mary Louis          Mrs. Otto L. Stein-graber  <b>CAMBRIA</b>          Helen Roberts  <b>CHILTON</b>          Elizabeth Groetzinger  <b>CLINTON</b>          Hazel Wolfram  <b>CLINTONVILLE</b>          Meta Zachow  <b>COLUMBUS</b>          Elizabeth Schmel  <b>COMSTOCK</b>          Mrs. H. A. Lange  <b>CRANDON</b>          Jennie McClure</p>	<p><b>EAU CLAIRE</b>          Mathilda A. Rishoyd          St. Patrick's School          (Sister M. Kathleen)  <b>ELKHORN</b>          Mrs. Henry M. Tall  <b>FOND DU LAC</b>          Margaret A. Carpenter          Marvin J. Kaiser          Helen Ley          Lucine A. Marcoux          *Florence Roberts          Sister M. Felicitas          Esther Temple  <b>GREEN BAY</b>          Margaret S. Martin  <b>HILLSBORO</b>          Pearl Manhart  <b>HONEY CREEK</b>          Margaret Krueger  <b>HORICON</b>          Dena L. Knop  <b>HUDSON</b>          Alice V. Edstrom  <b>JANESVILLE</b>          Anne Dahlman Malkie  <b>JEFFERSON</b>          Frances Stiel  <b>KENOSHA</b>          Congdon Conservatory          of Music and Dramatic Art          (Olive Russell)          Lelah L. Dennis          Ida Lydia Ryden  <b>KOHLER</b>          Anna Marie Roeder  <b>LAKE GENEVA</b>          Winifred F. Cobb          May Ford          Mary M. O'Leary  <b>LITTLE CHUTE</b>          Herman Janssen, Jr.  <b>LUXEMBURG</b>          Frank Schwob  <b>MADISON</b>          Elsie Berkan          Honor Walch          Wisconsin School of Music          (Elizabeth Buehler)  <b>MANAWA</b>          MANITOWOC          Mel Kitzerow  <b>MARINETTE</b>          Stella M. White  <b>MARKESAN</b>          Elvira Luedtke  <b>MILWAUKEE</b>          Howard J. Freiwald          Arnold Krueger          Marwood Studios          (Fleetwood A. Dieffenhauser)          (Margaret Diefen-thauser)          (Doris Douck)          (Edna Verges)          (Verna Zeidler)          John Herman Roendahl          Harriet Wilkins  <b>MONROE</b>          Arline Berkeley  <b>MT. HOREB</b>          Frederick H. Hanneman  <b>NEENAH</b>          Emlyn Owen  <b>NEILLSVILLE</b>          Mrs. Jesse Scott  <b>NEW LISBON</b>          Eva Reetz  <b>NEW LONDON</b>          Sister M. Agnes Cecile  <b>NAGARA</b>          Ruth H. Anderson  <b>OCOMOWOC</b>          Mrs. W. Paul Benzinger</p>	<p><b>OSHKOSH</b>          *Edward B. Galmbacher          Lulu Blissett Lisk  <b>OWEN</b>          Mrs. A. M. Wilson  <b>PLYMOUTH</b>          Hilgard Wilson  <b>RACINE</b>          Elvia J. Albertson          Racine Conservatory of Music          (Erma Olle Thompson)          *Gerhard H. Rasmussen          Frederick Schulte  <b>REEDSBURG</b>          Eugenia Lassallete          Ellenberg  <b>RHINELANDER</b>          Mrs. T. R. Welch  <b>RICHLAND CENTER</b>          Alvira I. Snodgrass  <b>RIPON</b>          Zobel Music Studios          (Edgar H. and Lillian A. Zobel)  <b>RIVER FALLS</b>          Emma Wharton  <b>SHARON</b>          Mrs. H. B. Piper  <b>SHAWANO</b>          *Frank Schwears  <b>SHEBOYGAN</b>          Louise Rowlands          Murphy  <b>SPRING GREEN</b>          Lillian Jordan  <b>STEVENS POINT</b>          Frances Osterlie          Lillian Rivers          Zobel Music Studios          (Harriet Le Fevre)  <b>TOMAH</b>          Ruth Douglas Bertolini          *Frank Brancer  <b>WALWORTH</b>          Ruth Douglas Bertolini          *Frank Brancer  <b>WAUKESHA</b>          Mabel Honeyager          Audrey Moore          Blanche Wilson  <b>WAUPACA</b>          Marie Haebig  <b>WAUSAU</b>          Alma M. Bandy  <b>WAUTOMA</b>          Victor Keohane  <b>WAUWATOSA</b>          Mrs. R. P. Lentzner  <b>WEYAUWEGA</b>          Mrs. A. W. Bennett  <b>WHITEWATER</b>          Helene G. Taylor  <b>WISCONSIN RAPIDS</b>          Frances Anderson          *Joseph Liska, Jr.          Mrs. A. J. Midthun  <b>Wyoming</b>  <b>CHEYENNE</b>          Katherine Townsend  <b>DOUGLAS</b>          Mary Merritt  <b>HAWK SPRINGS</b>          *James Mackay  <b>LARAMIE</b>          Mrs. Faunell Fellhauer  <b>LOVELL</b>          Mrs. A. E. Longfellow  <b>MIDWEST</b>          Helen K. Connors          Alta Shaffner  <b>POWELL</b>          Mrs. W. G. Dungan  <b>SHERIDAN</b>          Duke Downey          Charlotte A. Hutton</p>
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# FOREIGN BRANCHES

<p><b>CANADA</b>  <b>Ontario</b>  <b>FT. ERIE (NORTH)</b>          Ethel K. Robertson  <b>ORILLIA</b>          Sister St. Teresa  <b>OSHAWA</b>          *Sister Mary Gertrude  <b>ST. CATHERINES</b>          Margaret H. Pochman          St. Joseph's Convent</p>	<p>(Sister Maria)          (Sister Mary Adele)          (Sister Mary of Lourdes)  <b>SCARBORO</b>          Sister St. Raymond  <b>THOROLD</b>          Nellie Leggett          Sister Robert  <b>TORONTO</b>          Minnie Irene Bell          Olive Bentley</p>	<p>Rita Craymer          Edleen Grundy          Arthur F. Hartland          Hermine Keulen          Muriel Reuber          St. Joseph's Convent          (Sister Mary)          Sister M. Cecily          Sister M. Euphrasia  <b>WINDSOR</b>          Harry Gaunt</p>	<p><b>FRANCE</b>  <b>PARIS</b>          Paris Master School of Voice          (Anna El Tour, Director)          Paris Master School of Violin          (Albert Jarosy, Director)          Gerard Hekking          ('Cello)</p>	<p>Tamara Lubimova          (Student Advisor)          Paris Piano School          (Pierre Lucas, Director)  <b>GERMANY</b>  <b>BERLIN</b>          Joseph Schwarz (Piano)  <b>HOLLAND</b>  <b>AMSTERDAM</b>          Jaap Spanderman          (Piano)</p>	<p><b>KOREA</b>  <b>PYENG-YANG</b>          Dwight Malsbury  <b>MEXICO</b>  <b>MEXICO CITY</b>          Christina Garza Leal  <b>SWITZERLAND</b>  <b>GENEVA</b>          Mari Sunda Madier          (Dancing)</p>
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Canal St.

↑  
TO  
BROOKFIELD  
ZOO

CHICAGO RIVER

↑  
TO  
MUNICIPAL  
AIRPORT

GRAND CENTRAL STATION

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

DEARBORN STATION

Roosevelt Road

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

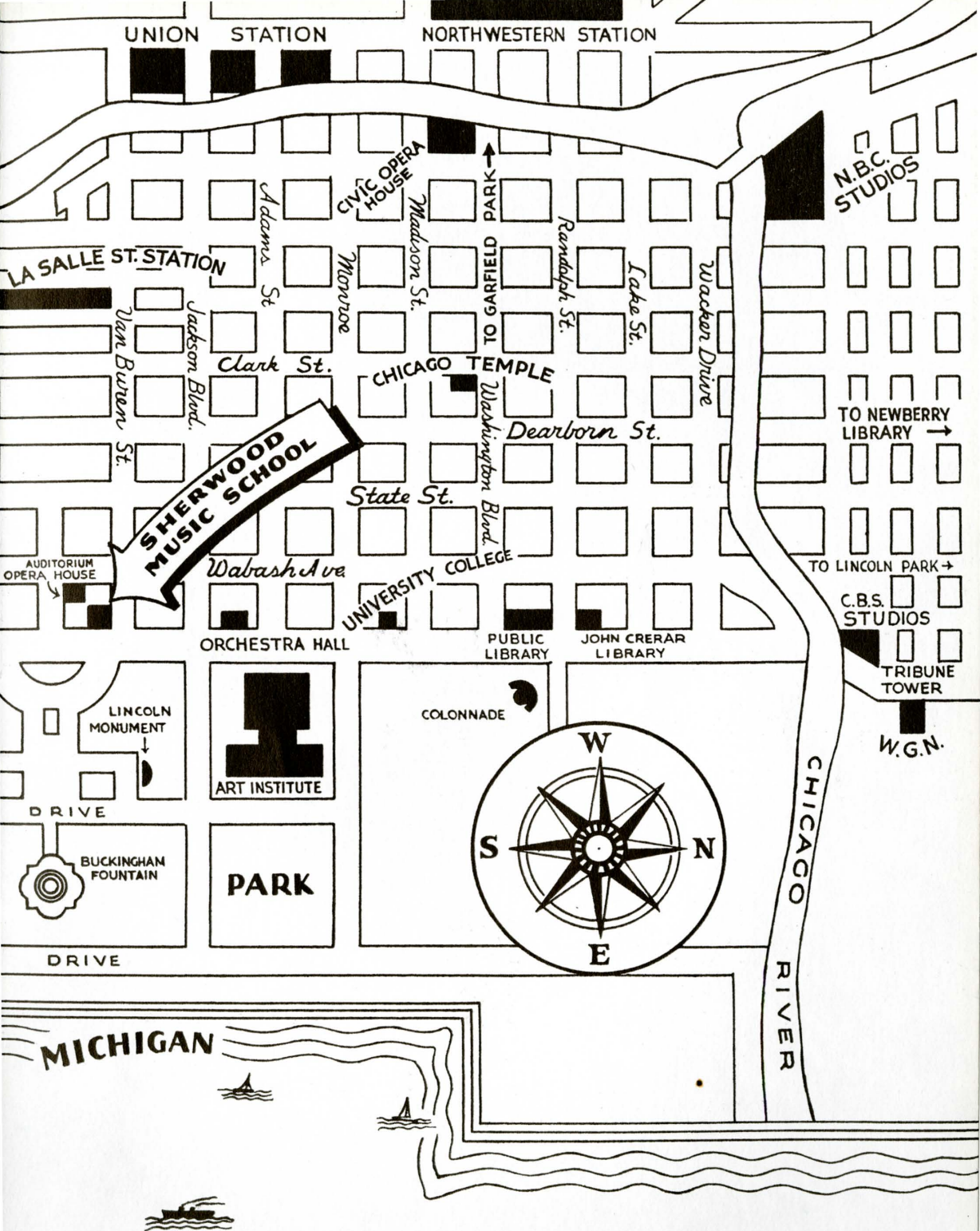
FIELD  
MUSEUM

LEIF ERICKSON DRIVE

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LAKE

ADLER  
PLANETARIUM



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