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1938

Sherwood Music School Annual Catalog 1938-1939

Sherwood Music School

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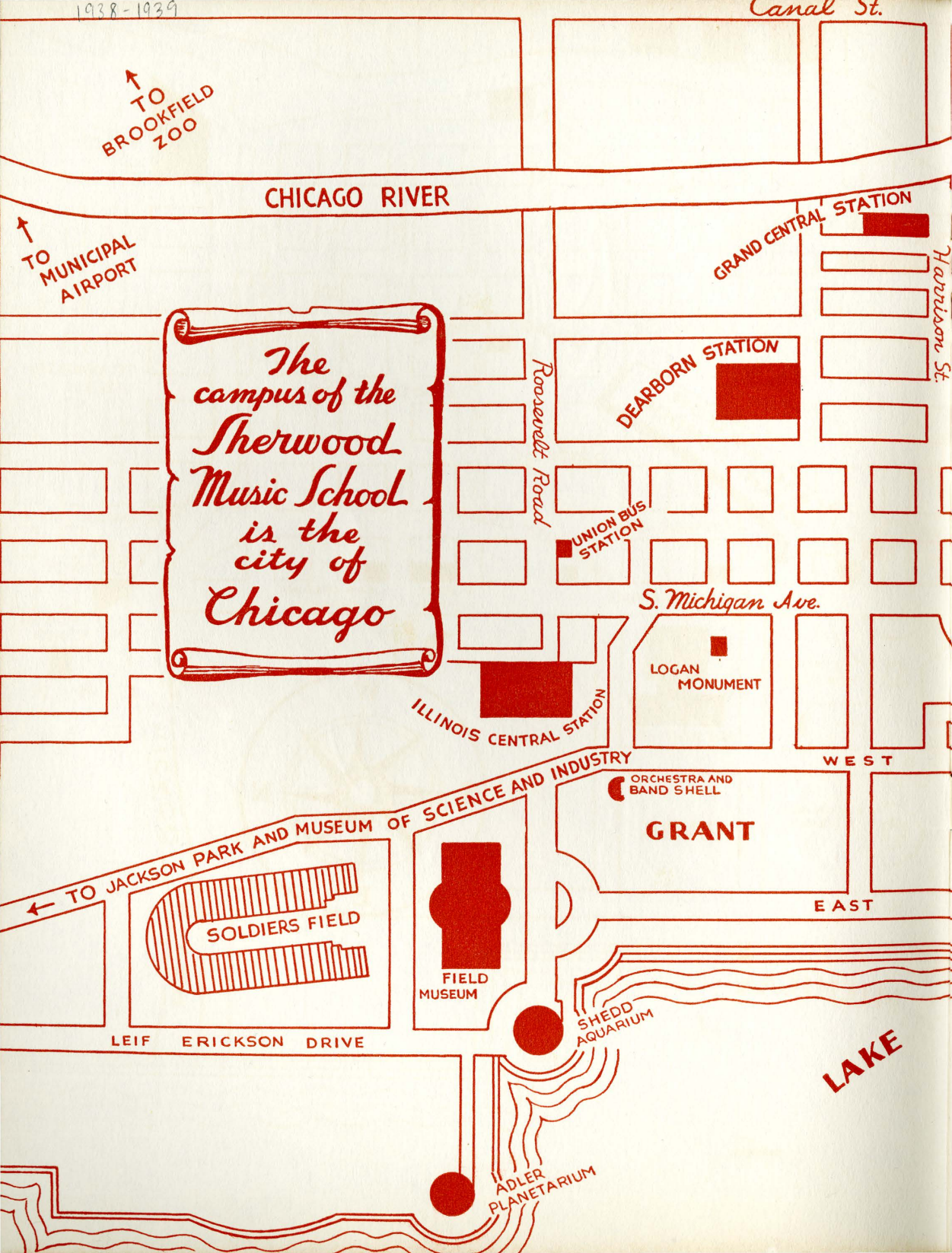
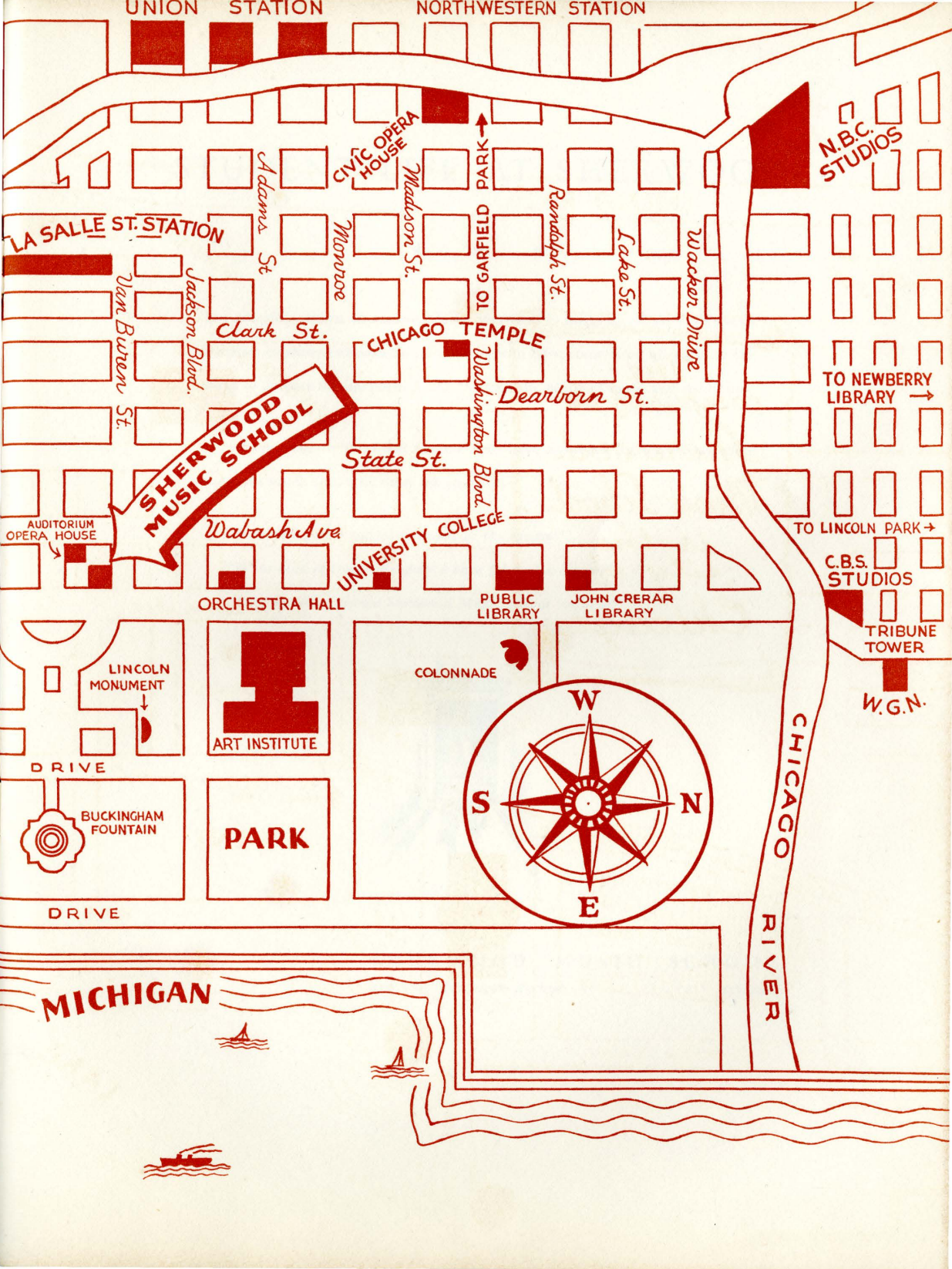
Student Life at
SHERWOOD

1938-1939


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


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

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?"

SHERWOOD MUSIC SCHOOL

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

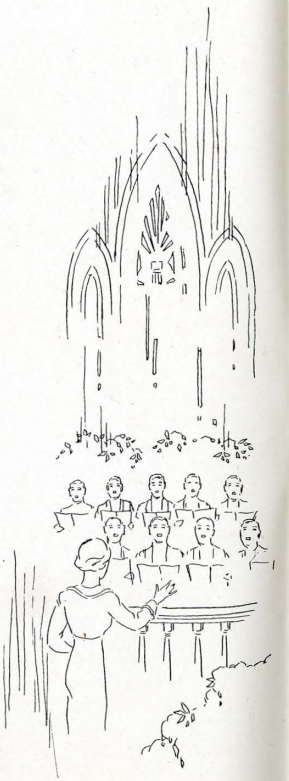
Is there a career for me in music or the drama?

* * *

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

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

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



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

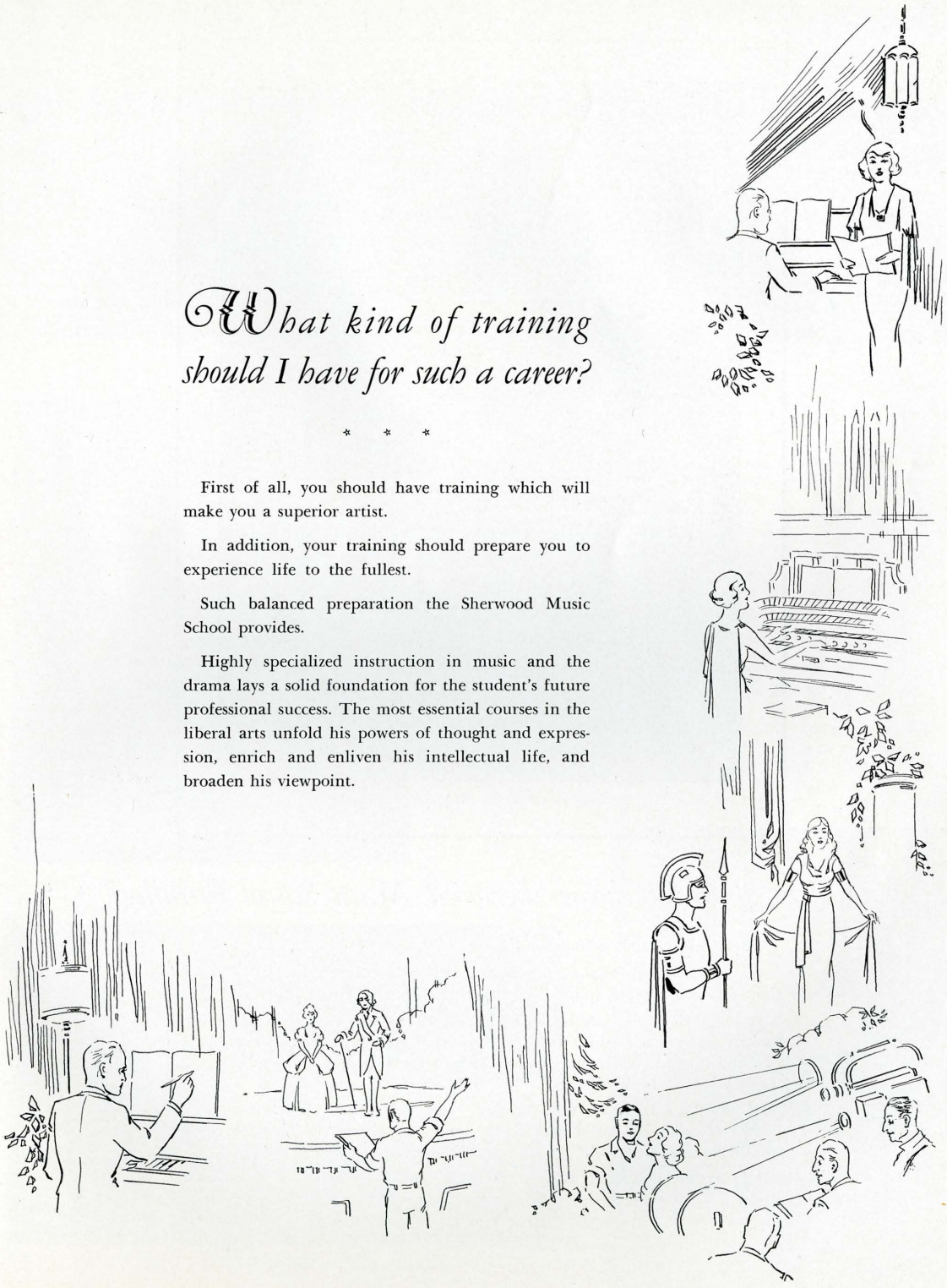
* * *

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

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

Such balanced preparation the Sherwood Music School provides.

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



Entrance to the Third Floor Reception Room

Why should I choose Sherwood Music School training?

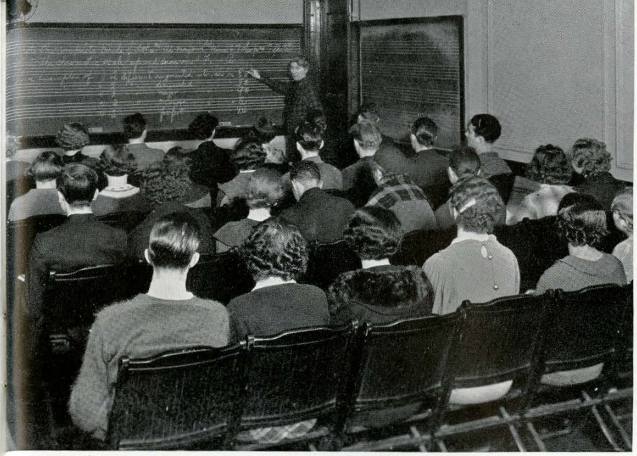
What goes into the making of a school?

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?"

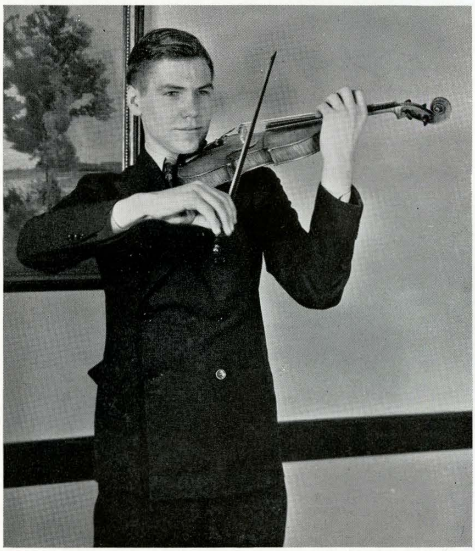
In the past forty years, the Sherwood Music School has been the choice of thousands of students who have gone forth to success, treasuring memories of student days at Sherwood.

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



General Theory Class

"Andante Con Moto"



Daily Practice

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

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

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

Rehearsal

The New Hammond

Harmony Class

Scenes from Shakespeare

Making Ready for Radio

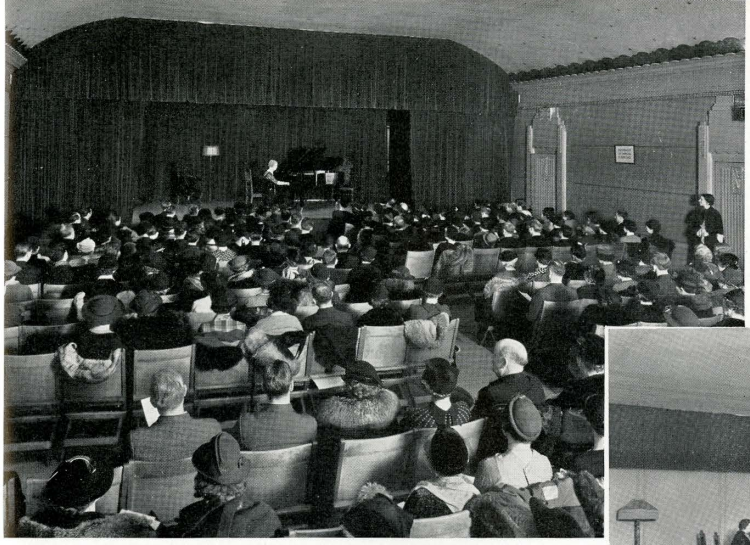
"ART is long, time is fleeting" . . . this is the impelling motive of student life at Sherwood.

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

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

"Speak the Speech, I Pray You—"

Brass Ensemble



Faculty Recital in Curtiss Hall

"The Business of the Day"

Student Recital

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

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

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

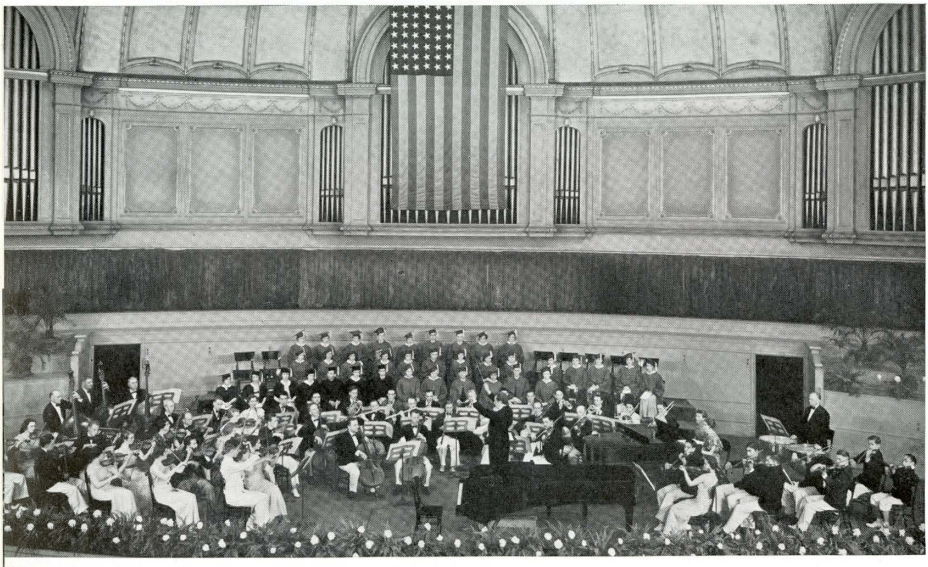
An Hour with Beethoven

"The Importance of Being Earnest"

"Christmas at the Ruggles'"

"Attention!"

The Bach Singers

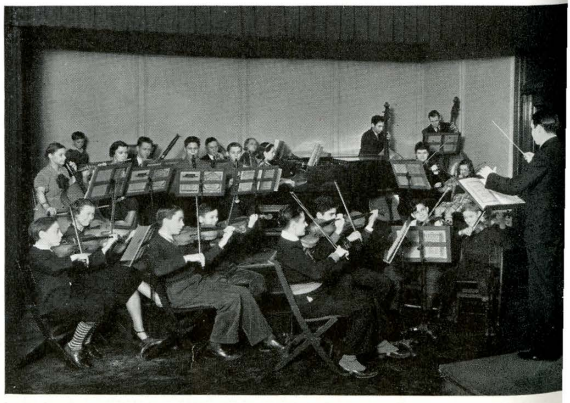


Sherwood Symphony Orchestra in Orchestra Hall

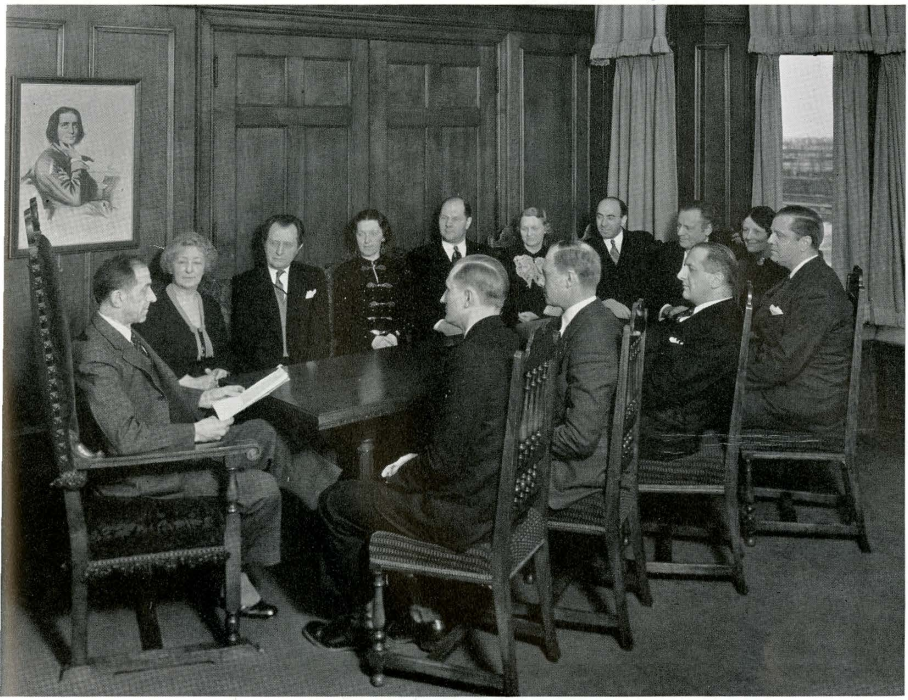
WHILE developing your talent as a solo interpreter, you will also constantly take part in group work.

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

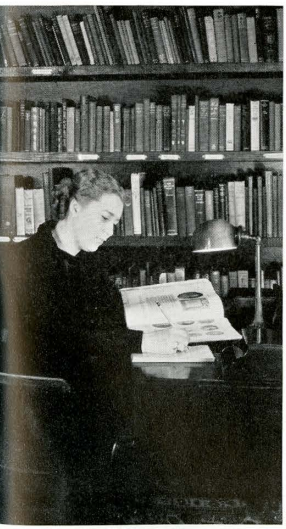
Ensemble Class



A Student Conductor at Work



The Faculty Council Meets



In the Library

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

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

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

Between Classes

A Lively Discussion

Study Group

Pause for Refreshments

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

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

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

Christmas Party

Sunday Afternoon Tea

Dancing in the Third Floor Lounge

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

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

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

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

The Club rates average from $6.50 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 $2.00 to $2.50; for a room occupied by one student alone, the average weekly rental is $4.00 to $5.00.

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

Practice Facilities

Piano practice is 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 for $0.50 an hour.

BLANCHE BENSINGER
Student Counsellor

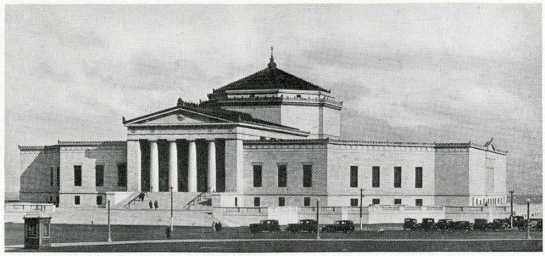
Exterior View of an Eleanor Club

An Eleanor Club Parlor

Spring Dance

A Fireside Group in an Eleanor Club

Chicago Public Library



Shedd Aquarium

Field Museum of Natural History

Chicago Public Library

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

Shedd Aquarium

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

Field Museum of Natural History

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

Museum of Science and Industry

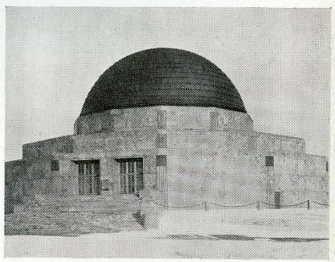
The exhibits at the Museum of Science and Industry set forth, on a large scale, the scientific and industrial activities of the modern world. Imagine, for example, an exhibit which consists of a full size coal mine in operation. Many of the best exhibits from A Century of Progress Exposition have been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

Adler Planetarium

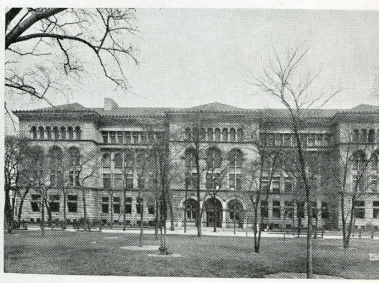
Here the heavens in all their splendor are made to move at man's command. You can see the stars as they looked two thousand years ago, as they look to the people in the Southern Hemisphere, or at the North Pole, or as they would look if a year's time elapsed in a single dizzy moment.

Newberry Library

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

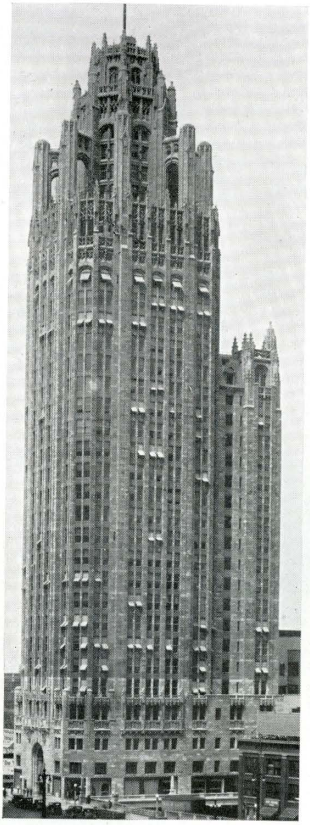


Adler Planetarium



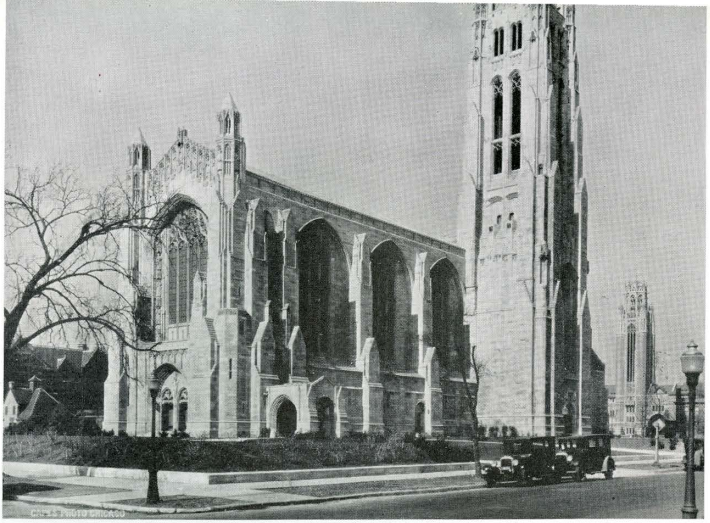
Newberry Library

Museum of Science and Industry



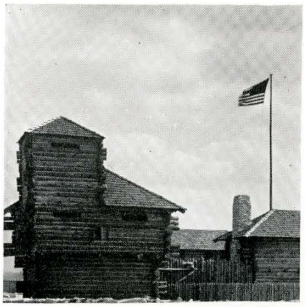
Tribune Tower

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



University Chapel

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



Replica of Fort Dearborn

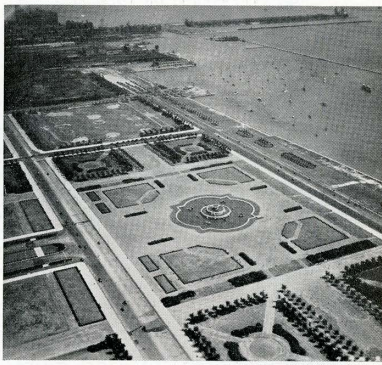
Of course you remember from your study of American history that the building of Fort Dearborn was the beginning of Chicago. This replica of the historic Fort stands on Chicago's lake-front, and serves to show that "great oaks from little acorns grow." Comparison of this humble structure with the modern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

Chicago at Night

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

Panorama of Michigan Avenue

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



Airplane View of Grant Park, Opposite the Sherwood Music School

Lake Shore Drive and Oak Street Beach

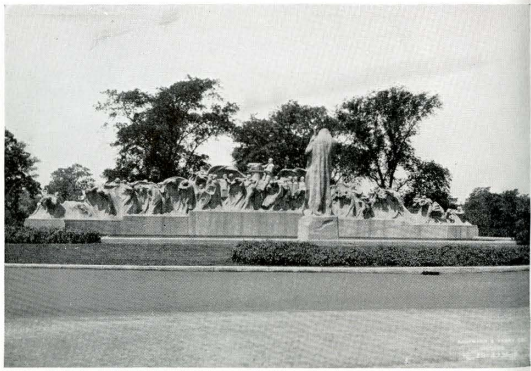
This picture will give you a glimpse of Chicago's seventeen-mile "front yard," with its many bathing beaches.

Fountain of the Great Lakes

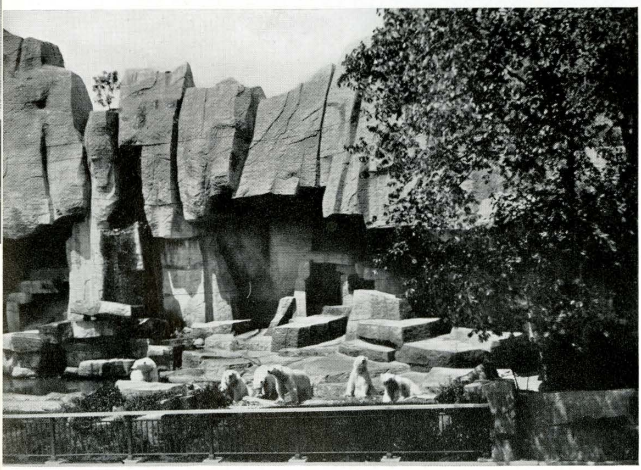
A Scene in Humboldt Park

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.

"Far from the Madding Crowd"



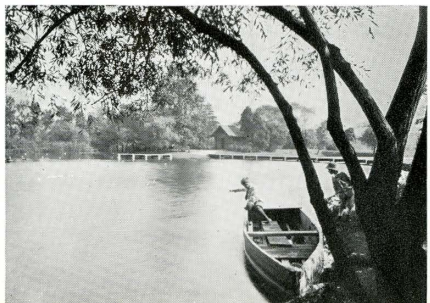
Fountain of Time



Bear Pit at Brookfield Zoo

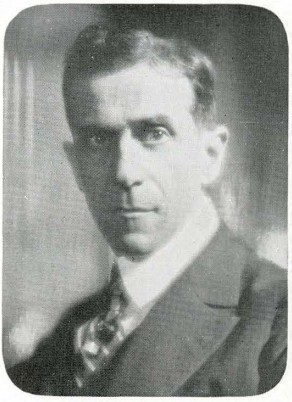
The Brookfield Zoo is one of a few zoölogical gardens where the animals are not kept in barred cages, but can be seen as if they were roaming wild in their native haunts.

Washington Park Lagoon



★ ★ ★ THE FACULTY ★ ★ ★

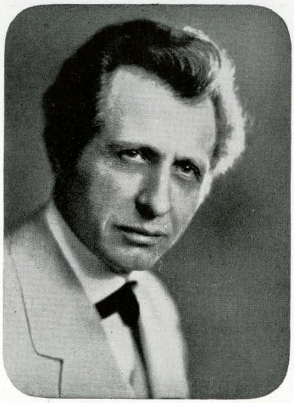
GEORGIA KOBER, President of the School, teacher of Piano. The chief assistant of Wm. H. Sherwood, she was chosen by him to be his successor. Sherwood taught her what he had learned from Liszt, Deppe and Kullak; Kappes, what he had gained from Mendelssohn, Schumann and Schneider von Wartensee (favorite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



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

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

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



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

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

★ ★ ★ THE FACULTY—*Continued* ★ ★ ★

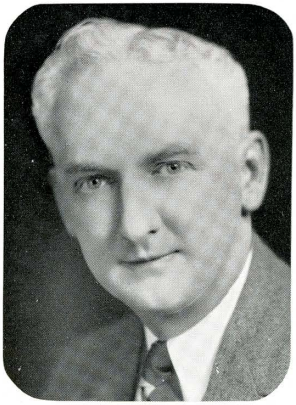
LEON ROSENBLOOM, teacher of Piano. Born in Odessa, Russia. Pupil of the world-famous Arthur Schnabel. Graduate, Krakow and Russian Imperial Conservatories. Formerly member of faculty of Imperial Conservatory (Ekaterinodare Caucasus) and Neues Konservatorium (Berlin). Recitals in the music centers of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

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

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

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

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

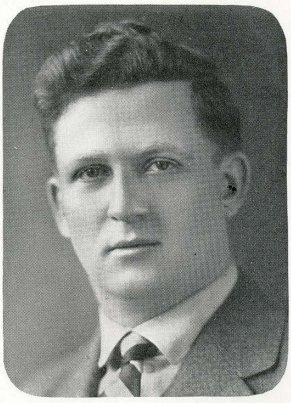


HUGH PRICE, teacher of Piano and Organ, received his training in piano from Marie Schada, Fanny Bloomfield Zeisler, and Leopold Godowsky; and his organ training from Wilhelm Middelschulte. He has also studied theory and composition extensively, and is a Master's Degree graduate of the Sherwood Music 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.

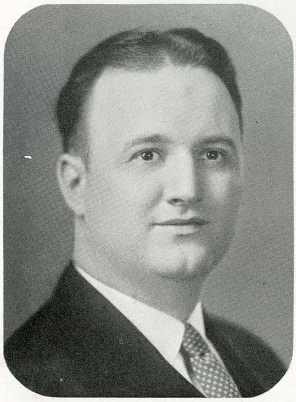
★ ★ ★ THE FACULTY—*Continued* ★ ★ ★

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

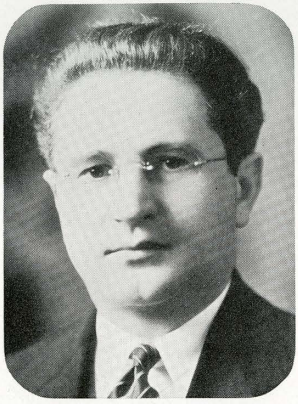
FRANK SYKORA, teacher of Violoncello. Born in Russia; began study at age of four; appeared as soloist with orchestras at age of nine. Studied in Imperial Conservatory (Kiev, Russia) and Prague Conservatory. Was for four years musical director of Polish Theater, Kiev. Since coming to America, has filled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



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



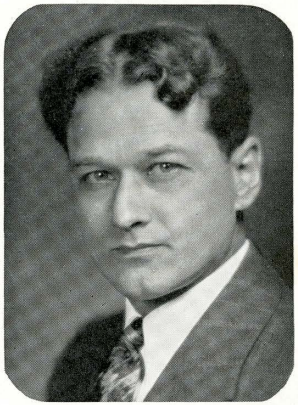
EDWARD MELTZER, A.B., B.Mus., teacher of Band Conducting and Wind Instruments. Pupil of Dumont, Peroni, Weingartner, Scherchen, Paumgartner. Was conductor of Northwestern University Band at eighteen; since, of Meltzer Little Symphony and Omaha Philharmonic. Repertoire includes 500 band and orchestra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



LOUIS BLAHA, teacher of Band Conducting and Wind Instruments, received his musical training in the Imperial Military Academy (Vienna) where he studied under the noted composer and conductor, Franz Lehar; and in the Sherwood Music School, where he was a student of the eminent American bandmaster, Victor Jean Grabel. Mr. Blaha is bandmaster of Morton High School and was responsible for the band from that school which won a place in the first group in the National Contest of 1936.

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

★ ★ ★ THE FACULTY — *Continuea* ★ ★ ★

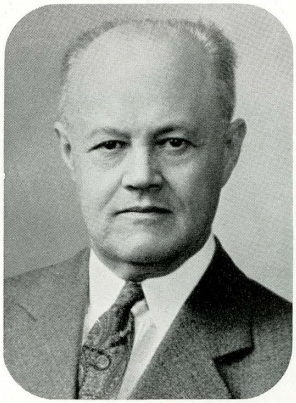


JAMES BAAR, critic teacher in charge of observation and practice teaching in the Public School Music Department, is prominent in the musical life of Chicago as an educator and as a choral conductor. He is supervisor of music in the Chicago Christian Schools, in which the students of the Public School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

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

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

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



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

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

★ ★ ★ THE FACULTY—*Continued* ★ ★ ★

FREDERIC YOUNGFELT
Piano and Theory

MARION SCHROEDER
Voice

LEAH ELWARD
Piano

IRENE LAMB KEYSER
Piano

FRANCIS KEYSER
Piano

IRMA ORSER
Piano

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.

ALVERNA STETZLER
Piano

CLEM LEMING
Piano

LAVINIA MACKAY
Voice

ROBERTA SAVLER
Piano

ANGELA LEWIS
Piano

BLOSSOM SEWELL
Piano

HAROLD BERLINGER
Piano

WALTER BAUER
Piano

HATTIE FISCHER
Piano

HELEN I. LYNCH
Piano

ELIZABETH THINN
Piano

★ ★ ★ THE FACULTY—*Continued* ★ ★ ★

MARY M. BEUTLER
Piano

ALMA HUTH
Dramatic Art

LOULA JAY SAMSON
Dramatic Art

MURIEL BARNES
Dramatic Art

FLORENCE KELLERMAN
Piano

EUGINIA RYDNIK
Piano

BEATRICE WAGONER
Piano

ESTELLA FELTON
Piano

MABEL DE VRY
Piano

MURLYN FIELD
Piano

FLORENCE SMITH
Piano

GLADYS ZERBEL
Piano

MARY LOUISE HOLDER
Piano

MARION SEARL
Cello

VERNON SKOOG
Voice

LYLE HOPKINS
Violin and Orchestral Instruments

JENNIE GAUDIO
Violin

MAXINE LAGERSTROM
Voice

MARIE SAVINIEMI
Voice

EDWARD KOSECK
Organ

NICOLAS SERRA
Wind Instruments

KATHERINE MAGINN
Fretted Instruments

A. ZIPPERSTEIN
Marimba

SERA McDOUGALL
Fretted Instruments

SANTO SANTUCCI
Piano Accordion

GENERAL INFORMATION

Accredited Standing

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

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

Teachers of all musical subjects, dramatic art and dancing,

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

Teachers and supervisors of Public School Music,

Church, radio and theater organists,

Conductors, composers and arrangers, and

Orchestra and band players.

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 32 for information concerning musical entrance requirements.)

Unit of Credit

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

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

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

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

Departments

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

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

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

GENERAL INFORMATION—*Continued*

Minimum Requirements for Credentials

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

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

Recognition of Previous Advanced Studies

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

Examinations

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

Rules and Regulations

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

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

A matriculation fee of $5.00 is charged new advanced students, and is not refunded. The annual Library fee is $1.00, plus a deposit of $4.00, the deposit being refunded at the end of the School Year less any charges for books damaged or not returned. The locker rental fee is $1.00 a year.

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

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

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

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

No teacher is permitted to give lessons to any student away from the School, or not registered in the School, except by permission from the General Manager.

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

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

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

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

Students may receive their Certificates, Diplomas, and Degrees *cum laude* (with honors) by meeting the requirements of the Honor Roll System used by the School. These requirements are: 1. Punctuality in keeping lesson and class appointments. 2. Regularity of attendance. 3. Attentiveness during lesson and class periods. 4. A high grade of scholarship. Each student is graded, Quarter by Quarter, on each subject, with reference to Honor Roll standing, taking into consideration each of the four points named.

Tuition Fees

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

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

Student Aid

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

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

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

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

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

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

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

PIANO

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

FRESHMAN YEAR • NORMAL CERTIFICATE

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

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

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

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

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

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

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

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

SENIOR YEAR • BACHELOR OF MUSIC DEGREE

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

POST-GRADUATE YEAR • MASTER OF MUSIC DEGREE

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

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

VIOLIN OR CELLO

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

FRESHMAN YEAR • NORMAL CERTIFICATE

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

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

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

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

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

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

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

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

SENIOR YEAR • BACHELOR OF MUSIC DEGREE

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

POST-GRADUATE YEAR • MASTER OF MUSIC DEGREE

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

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

VOICE

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

FRESHMAN YEAR • NORMAL CERTIFICATE

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

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

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

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

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

SENIOR YEAR • BACHELOR OF MUSIC DEGREE

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

POST-GRADUATE YEAR • MASTER OF MUSIC DEGREE

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

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

ORGAN

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

FRESHMAN YEAR • NORMAL CERTIFICATE

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

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

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

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

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

SENIOR YEAR • BACHELOR OF MUSIC DEGREE

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

POST-GRADUATE YEAR • MASTER OF MUSIC DEGREE

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

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

THEORY AND COMPOSITION

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

FRESHMAN YEAR

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

SOPHOMORE YEAR • TEACHER'S CERTIFICATE

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

JUNIOR YEAR • TEACHER'S DIPLOMA

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

SENIOR YEAR • BACHELOR OF MUSIC DEGREE

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

POST-GRADUATE YEAR • MASTER OF MUSIC DEGREE

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

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

PUBLIC SCHOOL MUSIC

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

FRESHMAN YEAR

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

SOPHOMORE YEAR • TEACHER'S CERTIFICATE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Applied Music	3⅓	Applied Music	3⅓	Applied Music	3⅓
Methods 201	1⅓	Methods 202	1⅓	Methods 203	1⅓
Observation	1	Introduction to Educational Psychology (U.C.)	3	Practice Teaching	2
General Methods of Teaching (U.C.)	3	Harmony 202	1⅓	History of Music 103	2
Harmony 201	1⅓	Practice Teaching	1	Harmony 203	1⅓
	10		10		10

JUNIOR YEAR • TEACHER'S DIPLOMA

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

SENIOR YEAR • BACHELOR OF MUSIC DEGREE

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

POST-GRADUATE YEAR • MASTER OF MUSIC DEGREE

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

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

DRAMA

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

FRESHMAN YEAR • NORMAL CERTIFICATE

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

SOPHOMORE YEAR • TEACHER'S CERTIFICATE

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

JUNIOR YEAR • TEACHER'S DIPLOMA

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

SENIOR YEAR • BACHELOR OF ORATORY DEGREE

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

POST-GRADUATE YEAR • MASTER OF ORATORY DEGREE

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

OUTLINES OF INSTRUCTION

PRIVATE INSTRUCTION

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

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

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

These special requirements include:

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

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

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

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

Piano Major

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

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

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

Violin Major

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

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

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

Cello Major

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

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

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

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

Voice Major

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

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

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

Organ Major

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

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

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

Public School Music Major

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

Preparation for Instrumental Supervising—Must include 12 semester hour credits in Major Instruments (covering Lower Division requirements); 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). During the first year of study, the program includes a forty-five minute private lesson weekly in one subject; and either two half-hours weekly in two other subjects or a full hour in one other subject. During the second year of study, the program includes a forty-five minute lesson weekly in one subject, and a half-hour lesson in another.

OUTLINES OF INSTRUCTION—*Continued*

CLASS INSTRUCTION

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

Accompanying

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

Conducting

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

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

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

Drama

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

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

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

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

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

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

Ensemble

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

History of Music

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

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

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

Microphone Technique

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

Normal Classes

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

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

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

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

OUTLINES OF INSTRUCTION—*Continued*

CLASS INSTRUCTION—Continued

Public School Music

Methods 201—Lillian Lucas, 1⅓ semester hour credits. Methods and materials for Grades One and Two.

Methods 202—Lillian Lucas, 1⅓ semester hour credits. Methods and materials for Grades Three, Four and Five.

Methods 203—Lillian Lucas, 1⅓ semester hour credits. Methods and materials for Grades Six and Seven and Junior High School.

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

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

Repertoire

Artist's Repertoire 501, 502, 503—Conducted by members of the Artist Faculty, 1⅓ semester hour credits for each course. Groups are formed in each Applied Music subject, and the students perform in rotation, with criticisms by fellow-students and the instructor in charge.

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

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

Theory and Composition

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

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

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

Ear Training 102—Will A. Harding, 1 semester hour credit. Continuation of Ear Training 101, with the addition of chromatic melodic dictation, rhythms in compound measures, augmented and diminished triads, with root and inverted forms, and transposition of melodies, in same mode.

Ear Training 103—Will A. Harding, 1 semester hour credit. Continuation of Ear Training 102, with the addition of dominant seventh chords and their inversions, and transposition of melodies in tonic and relative associations, contrasting mode.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

University College Subjects

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

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

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

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

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

A DESCRIPTION OF THE
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

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

Affiliated Schools and Teachers (*Alphabetically Arranged*)

Alabama

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

Alaska

SEWARD
Mary L. Busey

Arizona

PHOENIX
Mrs. Luther Steward
WINSLOW
Beth Mae Day

Arkansas

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

California

ALAMEDA
K. W. F. Balke
Margaret Milne Brye
Ruth Jenkins Tibbey
ALHAMBRA
Virginia Boardman
Clarence D. Kellogg
ALTADENA
Gustave D. Riherd
ANAHEIM
Mrs. Dixie Wilbur
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Mary K. Neill
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Eleanor Mae Edson
BEVERLY HILLS
Marguerite Schwinger
BRAWLEY
Laura Lee Marsh
BURBANK
Mildred Clint
BURLINGAME
G. Bernice Barnett
CALEXICO
Grace Blaisdell
CALISTOGA
Mabelle M. Senter
CANOGA PARK
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COLUSA
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COMPTON
Violet Marguerite Ruth
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Wilma Potthoff
EAGLE ROCK
Helen M. Kramer
Mina Rommel
Jovita E. Wilcox
EL CENTRO
Oria Kenah
Ruth T. Reid
EUREKA
Halsey Carstens
FRESNO
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Agnes G. de Jahn
Mary E. Geerts
GARDEN GROVE
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GLENDALE
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Mabelle B. Clement
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Carrie H. Kennedy
Stanley Leddington
Clarence Mader
Edna Serns Marsh
Helen M. Steinel
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Hilda H. Hurst
HOLLISTER
Angie Machado
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Gertrude Allington
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WEST HAVEN
Mrs. Signe Nordin Luering
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WILMINGTON
Floyd Shorter

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Madeleine Aughinbaugh
Betty Baum
Thelma Callahan
Mildred Chapman
Mrs. Gene W. Crist
Rose d'Amore Crivella
Katherine Floeckher Cullen
Mildred Echols
Max W. Esberger
Felian Garzia
Hazel Farnham Gerbich
Savona Griest
Gunston Hall School (Minna Niemann)
'Alice Burbage Hesselbach
Holy Cross Academy (Sister Rita Estelle)
Mabel M. Hubbel
Eleanor Hulburt
Laurette Marks Hulling
Mary Tarbell Kenestrick
Margery Temple League
Mrs. D. Sellmer Lord
Wilma Benton McDevitt
Ruth Peters
Lillian W. Peterson
Beatrice L. Robb
Jean Louise Seaman
Mildred Sherwood
R. D. Shure
Esther Silver
Sister M. Anna Dolores
Sister M. Austin Regina
Sister M. Victoria
Sister Rita Estelle
LaSalle Spier
Gene Stewart
Emily K. Thorne
Washington College of Music (Fannie Amstutz Roberts, Dir.)
Etta Schmid Wells
Whitecroft Piano School
(Mrs. G. F. Williams, Mgr.)
(Enid W. Staley)
(Helen Campbell Williams)
Florence V. Yeager

Florida

ALTAMONTE SPRINGS
Emma Abbott Lyman
ARCADIA
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AUBURNDALE
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AVON PARK
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Margaret Clark
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BELLEVIEW
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BONIFAY
Blanche F. Sessoms
BRADENTON
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CANAL POINT
Josephine Knight
CHIPLEY
Emily C. Alford
Marguerite Helms
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CLEARWATER
Mary A. Johnson
Harriet L. Phillips
CLERMONT
Nellie A. Gibson
DAYTONA BEACH
Elma Randall
DELAND
Eva Baker Smith
DELRAY BEACH
Louise Warren Strickland
EUSTIS
Mrs. Hilary Garvin
FORT LAUDERDALE
Hazelle Kokanour
FORT MYERS
Nettie P. Battey
Effie W. Henderson
Ellene Walker
FORT PIERCE
Elizabeth Chandler
Maud M. McCombs

DOMESTIC BRANCHES—*Continued*

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Claude Murphree
GRACEVILLE
Gracie F. Ashmore
HIGH SPRINGS
Mrs. R. J. O'Steen
HOLLYWOOD
Nellie McArthur
JACKSONVILLE
Miss Willie Ellington
Leslie Marie Jones
Mrs. John C. Wells
KILLARNEY
Harriot J. Jones
KISSIMMEE
Myrtilla F. Beals
LAKE CITY
Ann Wilby
LAKELAND
Evalyn C. Edwards
Sue M. Fowler
Louise R. Goddard
Mildred Maginnis
Lucile Bennett Munn
Winifred E. Ray
Sue Ella G. Skipper
May P. Wheeler
LAKE MARY
Mrs. J. R. Houghton
LAKE WALES
Mrs. C. E. Crosland
LANTANA
Edith M. Adams
LEESBURG
Florence Nelson
MANATEE
Leonora Stewart
MARIANNA
Mrs. Paul Carter
MIAMI
Frances Tarboux
MOORE HAVEN
Florence H. Ryan
MT. DORA
Mrs. C. M. Brown
NEW SMYRNA
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OCALA
Hilda Cromartie
Marguerite K. Newell
ORLANDO
Dorothy G. Garforth
Dorothy M. Parks
OXFORD
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PALATKA
Alice Hutchinson
Kathryn Thornton
PALMETTO
Mrs. Allison Harrison
PANAMA CITY
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PLANT CITY
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Anna Wade
PUNTA GORDA
Ella S. Garrett
QUINCY
Mrs. LeVetra Armstrong
ROCKLEDGE
Nina F. Ranck
ST. AUGUSTINE
Mrs. W. Maine Hutson
ST. PETERSBURG
Emma A. Corey
Leonora W. Ferguson
Lura Fullerton Yoke
SANFORD
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Mildred Nix
SARASOTA
Mrs. A. Everett Mudd
SEBRING
Elizabeth R. McIlwaine
TAMPA
Mrs. E. B. Bradley
Nella Allen Crandall
Mildred Del Valle
Merle Holloway
Inez Hurst
Delia M. Pacheco
Zella K. Perry
Lillian Swann
VERO BEACH
Rebecca Rodenberg
WAUCHULA
Kate Hadsell
Mrs. W. D. McInnis
WEST PALM BEACH
Mrs. E. M. Montgomery
WEST TAMPA
Emilia Gonzalez
WINTER HAVEN
Alice Carroll

Georgia

ABBEVILLE
Myrtice Ford
ADEL
Eleanor McNeill Hughes
AMERICUS
Elizabeth C. Cobb
ATLANTA
Mrs. Armond Carroll
Josephine Pause
AUGUSTA
Lucy Goodrich
Mrs. Thomas H. Warren
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Mrs. M. E. O'Neal
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CAIRO
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CAMILLA
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Mrs. Rolla H. Brown
Mrs. S. M. Dixon
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Mrs. A. J. Paschal
DECATUR
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GLENNVILLE
Mrs. Lamont Smith
GORDON
Mrs. W. W. Solomon
IRWINTON
Mrs. W. W. Solomon
LAFAYETTE
Cornelia M. Rhodes
LYONS
Mrs. W. A. McNatt
MACON
Hellen G. McCarren
Mrs. W. W. Solomon
MARIETTA
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McINTYRE
Mrs. W. W. Solomon
MITCHELL
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MOULTRIE
Mrs. W. E. Hipsman
PELHAM
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SAVANNAH
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Georgia Word
STATESBORO
Virdie Lee Hilliard
TIFTON
Mrs. J. M. Paulk
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WAYCROSS
Lillian K. Price

Idaho

BOISE
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Marie Cain Gorton
BUHL
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BURLEY
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CALDWELL
Lucy M. Robb
EMMETT
Goldie Smith Yost
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IDAHO FALLS
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C. S. Benson
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Mrs. Vonley J. Miller
Frances Yount
MOSCOW
Mrs. Artie Ellen Kelley
MULLAN
Edith J. White
NAMPA
Fern Nolte Davidson
ST. MARIES
C. Anita Sargent
TWIN FALLS
Eula Masoner Conner
Besse Meech
WALLACE
Ellen U. Smith
WEISER
Gertrude L. Neeley
Marjorie S. Turner

Illinois

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Hilda Durborow
Mrs. Chas. E. Pettengill
AURORA
Agnes L. Conn
Maude Dewey
Carrie Doetschman
Anna Largent
Mrs. Layard Thorpe
BARRY
Lois Bartholomew
BECKEMEYER
Lounetta Sharp Zimmer
BELVIDERE
Mrs. A. E. McCormick
BENTON
F. H. Wykes
BLOOMINGTON
Mabel Jones Pitts
Schwiemann Music School
(Hermann Schwiemann)
BLUE ISLAND
Walter Bauer
Marie Gromoll
BRAIDWOOD
Josephine F. Daley
CARBONDALE
Harlowe Arras
CENTRALIA
Centralia Conservatory
(Ralph A. Pixley)
Theresa Peifer
CHAMPAIGN
Lester Van Tress
CHICAGO
Else A. Distler
Russell V. Hupp
Loretto Academy
(Sister M. Denise)
Alice Lovan
Helene Vernson Oden
George C. Piper
Clara L. Reul
CLARENDON HILLS
Lyle A. Hopkins
Helen Ruthhart
COAL CITY
Josephine F. Daley
DANVILLE
Esther Canaday
Amy Laker
William J. Llewellyn
Agnes D. McClure
DE KALB
Dorothy May Banfield
Aune Huhta
Gladys Jackman
Mrs. G. W. Reynolds
DES PLAINES
Alma E. Grambauer
DIXON
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DONGOLA
Genevieve Bird
DUNDEE
Mrs. B. C. Mason
DWIGHT
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EARLVILLE
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Maude Alma Main Conservatory
Elma S. Ingram
GRANITE CITY
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HARRISBURG
Mary Christina Jarvis
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HARVEY
Elizabeth Hutton
HIGHLAND PARK
Agnes McGuire
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Theron J. Converse
Mae A. Hendrick
Isabelle Hill
KEWANEE
Dagny Carlson
Hugh C. Price
Effie Trisler
LACON
Fay Ball
LA SALLE
Hubert Kaszynski
Hugh C. Price
LIBERTY
Maud C. Lucas
LINCOLN
Lincoln College
(Dr. Vanderhorst)
Paul Merry
LISLE
Florence Riedy
MALTA
Dorothy Banfield
MANVILLE
Helen McVay
MAZON
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MENDOTA
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(Elma S. Ingram)
(Pearl Wood)
(Verna Yarde)
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MONTICELLO
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MORRIS
Verna Nelson
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Pauline Harth
OREGON
Wyota A. Thorpe
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Katherine F. Ladd
Irene Rathje
Bonita M. Siemsen
PONTIAC
Gladys Erickson
PRINCETON
Rosalie Tragordh
QUINCY
Gertrude Grese
Walter H. Tanner
REDDICK
Viola M. Prussner
RICHMOND
Mrs. R. H. Aldrich
ROCKFORD
Sigrid T. Anderson
A. D. Bodfors
Mrs. A. D. Bodfors
Mary Carlson
Margaret Christiansen
Ethellyn Ruth Eyster
Mrs. Frank M. Seager
ROCK ISLAND
Frank Freistat
ST. CHARLES
Eva Hunt Lacy
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Ethel M. Bryant
Margaret Chambers
Margaret Nelson
Vera E. Whitlock
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Kathryn W. Calhoun
SYCAMORE
Mrs. Fred Meyers, Jr.
URBANA
Mrs. Harold Iles
VILLA PARK
Marian M. Grimm
VIRGINIA
Iva M. Lancaster
WAVERLY
Bess L. Bradford
WHEATON
Mrs. Wm. Kuntze
WILLIAMSFIELD
Maude Alma Main Conservatory
(Juanita Bennett)
WILMINGTON
Josephine F. Daley
WOODSTOCK
Mrs. E. E. Bokemeier

Indiana

ALEXANDRIA
Alexandria School of Music (Ada Slone)
ANDERSON
Paul Breitweiser
Florence Rencenberger
AUBURN
Mrs. Russell L. Holben
BUTLER
Hilda Funk
CARTHAGE
Alta H. Carr
CHESTERTON
Irma M. Stephens
COLUMBIA CITY
Robert E. Coyle
Mabel H. Parrish
Ethel Rogers
CONNERSVILLE
Lillian Evans Adams
CRAWFORDSVILLE
Mrs. Hunter B. Leaming
DUNKIRK
Mrs. Albert Tharp
ELKHART
Mrs. Clinton F. Loop
ELWOOD
Lena Yarling
FAIRMOUNT
Mrs. Paul Rigsbee
FT. WAYNE
Ruth Evelyn Castle
Cashel M. Crawford
Walter A. Hansen
Marian Zeigler
FOUNTAIN CITY
Grace M. Brennan
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Mrs. A. B. Carlberg
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Louisa A. Quillen
Carl L. Reif
GOSHEN
Elma M. Long
GREENSBURG
Florine Tillson
GREENTOWN
Hazel Naffziger
HAMMOND
William Albach
Roy Hackney
HARTFORD CITY
Isaac E. Norris
HOBART
Mrs. W. H. McOmber
HUNTINGTON
Katherine Coyle
Huntington Music Studios
(Esther Davis)
Mrs. Mark Riseborough
INDIANAPOLIS
Flossie A. Christie
Mabelle Hendleman
Helen Thomas Martin
Laura Craig Poland
Alta Louise Thomas
Mary Clark Woodruff
JONESBORO
Mrs. Paul Rigsbee
KIMMELL
Erma B. Edwards
KOKOMO
Edna Burrous Caylor
Elsie C. Clark
Mrs. Jacnacra Finley
Turechek School of Music
(Edward Turechek, Director)
(Carol B. Hage, Asst. Director)
Frederick Heinmiller
Edna S. Hite
Lora Darnell Sanders
Elta S. Straughn
KOUTS
Gladys Pumroy
LAFAYETTE
Sister M. Leonilda
LOGANSPORT
Juanita L. Berryman
LOWELL
Sister M. Casilda
MARION
(Edward Turechek, Director)
(Carol B. Hage, Assistant Director)
MARTINSVILLE
Rena I. Carver
MICHIGAN CITY
Helen R. Brown
Mildred D. Eddy
Dorothy Foster
Mary Jane Sterling
MISHAWAKA
Roy E. Thornburg
MONROEVILLE
Ethel C. Webb
MOORES
Hilda Funk
MT. SUMMIT
Mrs. Lee Richey
MULBERRY
Olive Lehr
MUNCIE
Harry W. Thomas
NAPPANEE
Joy Bourne
Cora Stuckman
NEW ALBANY
Maude E. Thomas
NEW CARLISLE
Mrs. Clyde Nice
NEWCASTLE
Mrs. Cleo Mourer
Mrs. Marian M. Perry
Donald B. Rogers
Leona Smith
NORTH MANCHESTER
W. David Koile
OXFORD
Mabel Hickman Morse
PERU
Caroline E. Hiner
Vivian L. Nash
PLYMOUTH
Lyla Mae Casterline
PORTER
Fleta Cummings
PORTLAND
Mrs. L. V. Paddock
Laura Craig Poland
Mrs. Fred R. Smith
PRINCETON
Lillie E. Mills
RICHMOND
Mildred Schalk
ROCHESTER
Ben L. Brandenburg
SILVER LAKE
James Timberman
SOUTH BEND
Grace Farlow
Gertrude Frepan
George Z. Gaska
Cortlund Good
Russell V. Hupp
Ruth Kise
Theophila Makielski
Marian Van Every Nelson
Eleanor Roesener Shonkwiler
South Bend Conservatory
Mrs. L. M. Steele
Dorothy Zimmerman
TERRE HAUTE
Amelia A. Meyer
Adeline G. Schulmeyer
VALPARAISO
Vera Shafer McMillen
VEEDERSBURG
Mrs. Alfred J. Hesler
WABASH
Josephine Alexander
Winifred McClure
WARREN
Pearl Smith
WARSAW
Genita Bea Smith
WASHINGTON
Marie C. Dosch
WEST LAFAYETTE
Winifred S. Graves
WHEELER
Ella R. Walsh
WOLF LAKE
Erma B. Edwards
Veva Gray Koontz

Iowa

AMES
Mrs. P. E. Jackson
Grace Minert
ANAMOSA
Florence L. Hale
ATLANTIC
Graydon N. Asay
BATTLE CREEK
Edith Hansmann
BLOOMFIELD
Garnett Hirt
BOONE
Sara E. Perrine
CALMAR
Opal Becker

DOMESTIC BRANCHES—*Continued*

Affiliated Schools and Teachers (*Alphabetically Arranged*)

Iowa—Cont.
CARROLL
Tessie O'Herron
CEDAR RAPIDS
Elsa M. Johnson
CHEROKEE
Mrs. Don C. Kent
CLINTON
Sue H. Bowers
DANVILLE
Jeanne Moehn
DES MOINES
Agnes Flannery
EAGLE GROVE
Pauline Kubitschek
INDEPENDENCE
Mrs. Karl E. Manz
Doris Rowland
KNOXVILLE
M. E. Sparks
MARSHALLTOWN
Ray D. Carter
Mrs. M. C. McBroom
MASON CITY
Bertha Patchen
Ellen M. Smith
MT. PLEASANT
Blanche Thorson
MUSCATINE
Alice Chase
NEVADA
Olive E. Stoker
PERRY
Vera Welsh
PRIMGHAR
Mrs. G. R. Little
QUASQUETON
Ethel Fox
ROLFE
Amy Ireland
SAC CITY
Charles H. Lawrence
SHENANDOAH
Harold M. Greenlee
Mildred Catherine Raidt
SIOUX CITY
Gertrude Hollenbeck
Regina Wright
STORM LAKE
Wilma Hurst Marshall
WEBSTER CITY
Ruth Stevenson
WINTERSET
Mrs. Charles Newerf
WINTHROP
Mrs. Karl Manz

Kansas
ARKANSAS CITY
Edwin Druley
CLEARWATER
Mrs. Virgil Young
COFFEYVILLE
Mrs. L. N. Clark
DODGE CITY
Henri Robbins
FT. SCOTT
Sadie E. Parker
GREAT BEND
Maude K. Maddy
HUTCHINSON
Mrs. Ross H. Skinner
INDEPENDENCE
Theda H. Owen
IOLA
Mrs. Ora Hart Weddle
KINGMAN
Mrs. J. W. Swain
PARSONS
Fae Taylor
TOPEKA
Annie M. P. Bundy
Mary Sands McInroy
WICHITA
Reno B. Myers
Minnie N. Nash
Nellie Travis

Kentucky
CENTRAL CITY
L. Paul Brown
Mallie Edmunds Vick
FRANKFORT
Harriet Meader
GREENVILLE
Grace B. Pulley
LOUISVILLE
Grace Wieber Best
Henry V. Goodwin
Madge Terry Lewis
Anna M. Schmidt
Karl Schmidt
MADISONVILLE
Emma Marie Arbogast
OWENSBORO
Mrs. Nester Howard
PADUCAH
Hazel Graham Moss
STANTON
Mrs. W. L. Browning

Louisiana
LAKE CHARLES
Mrs. E. B. Wrong
MANSFIELD
Mrs. B. D. Magee
Mrs. W. G. Ricks
NEW ORLEANS
Yolanda de Reyna
SHREVEPORT
Mrs. Marvin Howell
Mrs. John C. Prince
Sarah Hughes White

Maine
AUGUSTA
Caremae Bradford
Caroline Fenno Chase
Mrs. Verne W. Roundy
BATH
Carrie F. Luce
FRYEBURG
Herbert A. D. Hurd
HALLOWELL
Mrs. W. P. Bradford
OLD TOWN
Harriet H. Cottle
Mrs. Wm. F. Milliken
Ruth E. Waterhouse
SKOWHEGAN
Dora T. Nye
SOUTH PORTLAND
Fred Lincoln Hill
WATERVILLE
Arthur F. Roundy

Maryland
BERWYN
Emory Brennan
BRENTWOOD
Richard von Bernewitz
CHEVERLY
Alice M. Covert
CHEVY CHASE
Edward Dawson
Washington College of Music
(Robert M. Ruckman)
CUMBERLAND
Josephine Patrick
HAGERSTOWN
Estelle Young
HYATTSVILLE
Kathryn Harrison Arthur
MT. RAINIER
Clara Duever
RIVERDALE
Jessie Bierly Blaisdell
SILVER SPRINGS
Mildred Chapman
J. William Osborn
TAKOMA PARK
Mrs. D. C. Jackson
Marguerite M. Lucker
R. D. Shure
Washington Missionary College
(Ethel Knight Casey)
(Lois C. Hall)
(J. William Osborn)

Massachusetts
ANDOVER
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ARLINGTON
Mildred G. Kidder
Mary K. McGarry
Adelaide W. Proctor
Katharine I. Yerrinton
ATTLEBORO
Lester E. Moore
BEACHMONT
Edna E. Kimball
BEVERLY
Leo Demack
BOSTON
Jose da Costa
Guiseppe de Lellis
Maud Wallingford Downs
Florence A. Reynolds
Mrs. J. G. Schuck
BRADFORD
Frederick Johnson
BRIDGEWATER
Bertha B. Beers
BRIGHTON
Paul Bregor
BROCKTON
George Abercrombie
Ruth L. F. Barnett
Rose Francelia Burke
BROOKLINE
Maud Wallingford Downs
Edna Cora Johnson
CAMBRIDGE
Helene Diedrichs
Antoinette von Eggers Doering
Caroline A. Whitman
CANTON
Mary G. Reed
Dustin Russell
CHELSEA
Flora Saipe
CONCORD
Mrs. Samuel Merwin
DALTON
Dorothy B. Steele
DORCHESTER
Anna E. McKee
EASTONDALE
Eileen D. Hickey
EAST WALPOLE
Lillian Beaulieu
EVERETT
Edmond De Sofi
Samuel B. Glazer
Beatrice Holbrook
FALL RIVER
M. Alma Canuel
FRAMINGHAM
Margery D. Hemenway
GLOUCESTER
George B. Stevens
GREENFIELD
Madge I. Holbrook
HAVERHILL
Katherine E. Elliott
Lewis Hull
HINGHAM
South Shore School of Music
(Mr. and Mrs. C. W. Holmes)
(G. Estella Holmes)
HOLYOKE
Homer E. Newell
JAMAICA PLAIN
Catherine C. Day
LAWRENCE
Gordon Brown
Martha M. Franz
Laura B. LeVeille
Philippe LeVeille
Sophia H. Yunggebauer
LEOMINSTER
Ethel Jarvis Bailey
LEXINGTON
Rose Ella Cunningham
MANOMET
Gladys Ondricek
MAYNARD
Ruby M. Hamlin
MARLBORO
Jeannette Lemire
MEDFIELD
Louise Brennan
MEDFORD
Grace Julia Posselt
MELROSE
Alma Holton Rich
MELROSE HIGHLANDS
Constance B. Whitcomb
MILTON
Harriot D. Baker
Dorothy Bates
NATICK
Frank E. Underwood
NEEDHAM
Raymond Coon
NEW BEDFORD
Jose da Costa
NEWTON CENTER
Ethel Hutchinson
NORTH ADAMS
Ralph U. Domin
NORTH ANDOVER
Christina E. Hosking
NORTH EASTON
Marietta Canan
NORTH QUINCY
Ella Ames Horton
PITTSFIELD
Mary Ranti
QUINCY
Celina Beliveau
Eleanor Granahan Dacey
Lester J. Murdock
REVERE
Marion A. Hamblin
SALEM
Albina F. Bennett
SHARON
Grace M. Davis
SPRINGFIELD
Irene Atkins
Margaret K. Balboni
Grace B. Earle
Raymond Randig
Ruth Ringstrom
Genevieve G. Schultz
Nita Stuart
SWAMPSCOTT
Fannie R. Natale
WABAN
Gladys L. Parker
WAKEFIELD
Geneva D. Hodsdon
Blanche M. Sanborn
WALTHAM
Olive Davis Flagg
Carl M. Safford
WEBSTER
Adolph I. Dugas
WEST MEDFORD
Eunice M. Kiley
WEST SPRINGFIELD
Grace W. Brown
WHITMAN
Marguerite J. Kane
WOBURN
Marita D. Scalley
WOLLASTON
Edward B. Whittredge

Michigan
ADA
Lillian B. Pepper
ADRIAN
M. Rhea Spence
ALLEGAN
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Mrs. H. E. Winter
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AUGUSTA
Max Newkirk
BATTLE CREEK
Edith B. Galloway
Lovona Johnston
Winniefred Kingsley
Helen Wiegmink
Georgia Wilber
BENTON HARBOR
Warren L. Colby
Marian Patton
BIG RAPIDS
Ferdinand Warner
BLANCHARD
Helena N. Mason
BUCHANAN
Marian Van Every Nelson
CASS CITY
Lucy G. Lee
CASSOPOLIS
Mabel Morris
CHARLEVOIX
Marguerite Swinton
COLDWATER
Donna M. Fielder
Natalie Pague
CORUNNA
Bernice Snyder
CRYSTAL FALLS
Hilda Luoma
DETROIT
Francis E. Barnard
Rachel A. Boldt
Lillian M. Bostick
Detroit Institute of Musical Art
(Agnes A. Anger)
(Florence G. Benninger)
(Harriet Hunter Cottle)
(Ethel Green)
(Harold C. Hungerford)
Alma B. Grimes
Sarah Gruber
Grace Halverson
Harry C. Harris
Henry Herrmann
Jessie Hunter
Henry Manville
Frederick Pearce
Hugo Richter
Emma A. Watson
Iva S. Worden
Charles L. Wuerth
Wilmont L. Yesse
EAST DEARBORN
Dorothea Oehmke
EATON RAPIDS
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Horace W. Flinders
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FLINT
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Chester Brownell
John G. Brownell
Berenice E. Gaubatz
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Mrs. Louis A. Rickey
Thelma B. Torrey
FREMONT
Jeannie M. Clark
GRAND HAVEN
Ruth Pellegrom
GRAND RAPIDS
Florence Bolthouse
Xaveria Voigt Kelling
Stella Krombeen
Mrs. C. Hugo Kutsche
Alyce Lantinga
Edith Lewis
Vivian Gezon Rivard
Helen Rowe
Bertha Seekell
Marie Trapp
William Van Gemert
Alice Van Wingen
GREENVILLE
Mary Tefft Curdy
Mrs. C. Hugo Kutsche
Edwin P. Petersen
HARTFORD
Mamie Howes
HASTINGS
Clara Fitz Smith
HOLLAND
Johanna Boersma
Clarence Dykema
HOLTON
Doris Ione Proctor
IRON MOUNTAIN
Mary C. Stefanelli
IRON RIVER
May Friend Jolly
ITHACA
Nina Burt
JACKSON
Myrtle Lawrence Cook
Helen O. Lathrop
Rowenah E. McMillin
Eleanor Sullivan
F. Dudleigh Vernor
KALAMAZOO
Hazle I. Dustman
Frances Leavens
Victoria McLaughlin
Walter Fair Pearson
Leta G. Snow
Frieda Snow Wall
LAKE ORION
Fern Mabel Shaver
LANSING
M. Gray Fowler
Emma Grant Holmes
Ada M. Van Dusen
LAWTON
Gladys Phillips
MARQUETTE
Ethel M. Hamby
MARSHALL
Vida May Vary
MIDLAND
Grace S. Pelton
MILFORD
Winifred V. Beam
MONROE
Henry Schnute
MT. CLEMENS
Mrs. Charles H. Nichols
MT. PLEASANT
Edna H. Fuller
MUSKEGON
Ethel H. Misner
Sophie Van Andel
MUSKEGON HEIGHTS
Ruhama Johnson
Margaret Johnston
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Mary Jane Sterling
NILES
Mabelle M. Shelton
NORWAY
Ruth H. Anderson
OTSEGO
Louisa Wirick
PAW PAW
Gladys B. Phillips
PONTIAC
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Lelah E. Derragon
Laurena B. Hilberg
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PORT HURON
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Myrtis Rails
OKOLONA
Mrs. N. C. Moncrief
WEST POINT
Mrs. Barry Chandler

Missouri
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Hugh M. Gruner
FESTUS
Mary Jane Ennis

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Mary Edwards
WOOSTER
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Emanuel Lowenstein
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Harold H. Leake
GUTHRIE
Corinne Stevens
LAWTON
Mrs. S. R. Harper
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Katie M. Hutts
OKLAHOMA CITY
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Mrs. J. C. Hess
Ethel Roark Little
Edith Mackey
Oklahoma College of Music and Allied Arts
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Berenice Rice
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E. R. Smizer
PAULS VALLEY
Mrs. A. S. Spangler
SAPULPA
Bertha M. Newton
TULSA
Mary Rives Brown
Wilhelm Schmidt
Margaret A. Simms
Lucile Trimble

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Frieda Hartley
ASTORIA
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COQUILLE
Maud Skaggs Woodyard
COTTAGE GROVE
Aimee B. Fromm
EUGENE
Theresa Kelly
GLADSTONE
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HEBO
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KLAMATH FALLS
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Edla Larson
MILWAUKIE
Mildred Waldron
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Eleanor C. East
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Robert F. Haffenden
Gertrude Havnaer
May C. Herbers
Katharine F. Hollister
Ruth Dudley Hurst
Ella Connell Jesse
Emma Welch Landry
Virginia Lyman
Mary Mastin
Bethel Mayes
Florence S. Medler
Bertha Monteith
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Vyda Stage
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Wickeham Studios
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SILVERTON
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(Reynold C. Peters)
ALTOONA
The Barker School
(Harold H. Barker)
AMBRIDGE
Milton T. Pickles
ASHLAND
Wagner School of Music
BELLEFONTE
Dorothy Bible Schad
BENTON
Agnes J. Fritz
BRADFORD
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Lois E. Duggan
Gwendolyn Jackman

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CARBONDALE
Leon Bly
CHESTER
Mildred Bonawitz
Eckardt
Elvira DeBerardinis
CLEARFIELD
Susquehanna College of Music
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DU BOIS
A. H. Dunn
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Helen D. Rye
EMPORIUM
Floss Van Wert
ERIE
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F. L. Schoendorfer
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Isaac George Saye
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NEW KENSINGTON
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PT. ALLEGANY
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READING
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Chester Wittell
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RENOVO
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RIDGWAY
May R. Curry
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Susquehanna Institute of Music
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SALT LAKE CITY
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Veda P. Heartman
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Alice R. Fischer
Edna Hanna
Nell Wait Harvey
Annie Ely Magallon
WENATCHEE
Lillian V. Vermilya
YAKIMA
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St. Patrick's School
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ELKHORN
Mrs. Henry M. Tall
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FOND DU LAC
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Helen Ley
Lucine A. Marcoux
Sister M. Felicitas
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Marjorie Roderick Bush
Anne Dahlman Malkie
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(Olive Russell)
Ida Lydia Rydeen
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(Fleetwood A. Diefenthaeler)
(Margaret Diefenthaeler)
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(Edna Verges)
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John Matzek
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Harriet Wilkins
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NEW LONDON
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NIAGARA
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Mrs. W. Paul Benzinger
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RIO
Mabelle Thompson-Fowle
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Mrs. Frank Schweers
SHEBOYGAN
Louise Rowlands Murphy

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Frances Oesterle
Lillian Rivers
Sister Mary Vivian

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Harriet Le Fevre

TURTLE LAKE
Mildred Becker

WALWORTH
Ruth Douglas Bertolini

WATERTOWN
Harvey R. Schrap

WAUKESHA
Mabel Honeyager
Audrey Moore
Blanche Willson

WAUPACA
Marie Haebig

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Mrs. R. P. Lentzner

WEYAUWEGA
Mrs. A. W. Bennett

WHITEWATER
Helene G. Taylor

WISCONSIN RAPIDS
Frances Anderson
Mrs. A. J. Midthun

Wyoming

CHEYENNE
James Mackay
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DOUGLAS
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FORT WARREN
Doris Weber Essig

LARAMIE
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LOVELL
Mrs. A. E. Longfellow

MIDWEST
Helen K. Connors
Louise Newell Hall
Alta Shaffner

POWELL
Mrs. W. G. Dungan

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Duke Downey
Charlotte A. Hutton
Marian J. Kennedy

THERMOPOLIS
Mrs. Herbert B. Towner

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CANADA

Manitoba

WINNIPEG
Mrs. E. C. Wieneke

Ontario

FT. ERIE (NORTH)
Ethel K. Robertson

ORILLIA
Sister Mary of Lourdes
Sister St. Teresa

ST. CATHERINES
St. Joseph's Convent
(Sister Maria)
(Sister Mary Adele)

SAULT STE. MARIE
Doris Knight

SCARBORO
Sister St. Raymond

THOROLD
Nellie Leggett
Sister Roberta

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

CZECHOSLOVAKIA

PRAGUE
Erwin Schulhoff (Piano)

FRANCE

PARIS
Paris Master School of Voice
(Anna El Tour, Director)

Paris Piano School
(Pierre Lucas, Director)

Paris Master School of Violin
(Albert Jarosy, Director)

Gerard Hekking ('Cello)

Tamara Lubimova
(Student Advisor)

GERMANY

BERLIN
Joseph Schwarz (Piano)

HAMBURG
Senia Greve (Voice)

HOLLAND

AMSTERDAM
Jaap Spaanderman
(Piano)

KOREA

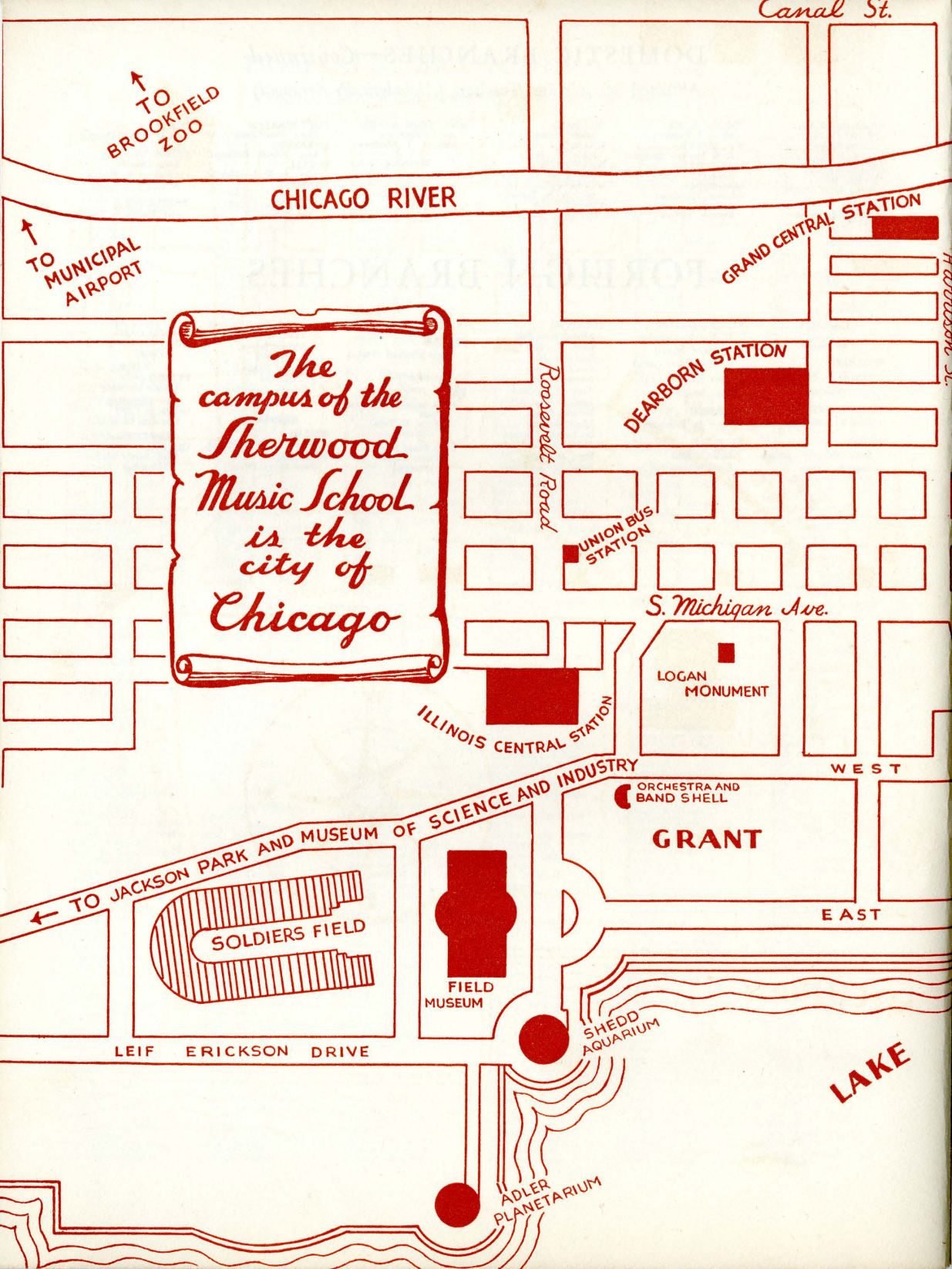
PYENGYANG
Dwight Malsbary

MEXICO

MEXICO CITY
Christina Garza Leal

SWITZERLAND

GENEVA
Mad. Sunda Madier
(Dancing)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ORCHESTRA AND BAND SHELL
GRANT
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FIELD MUSEUM
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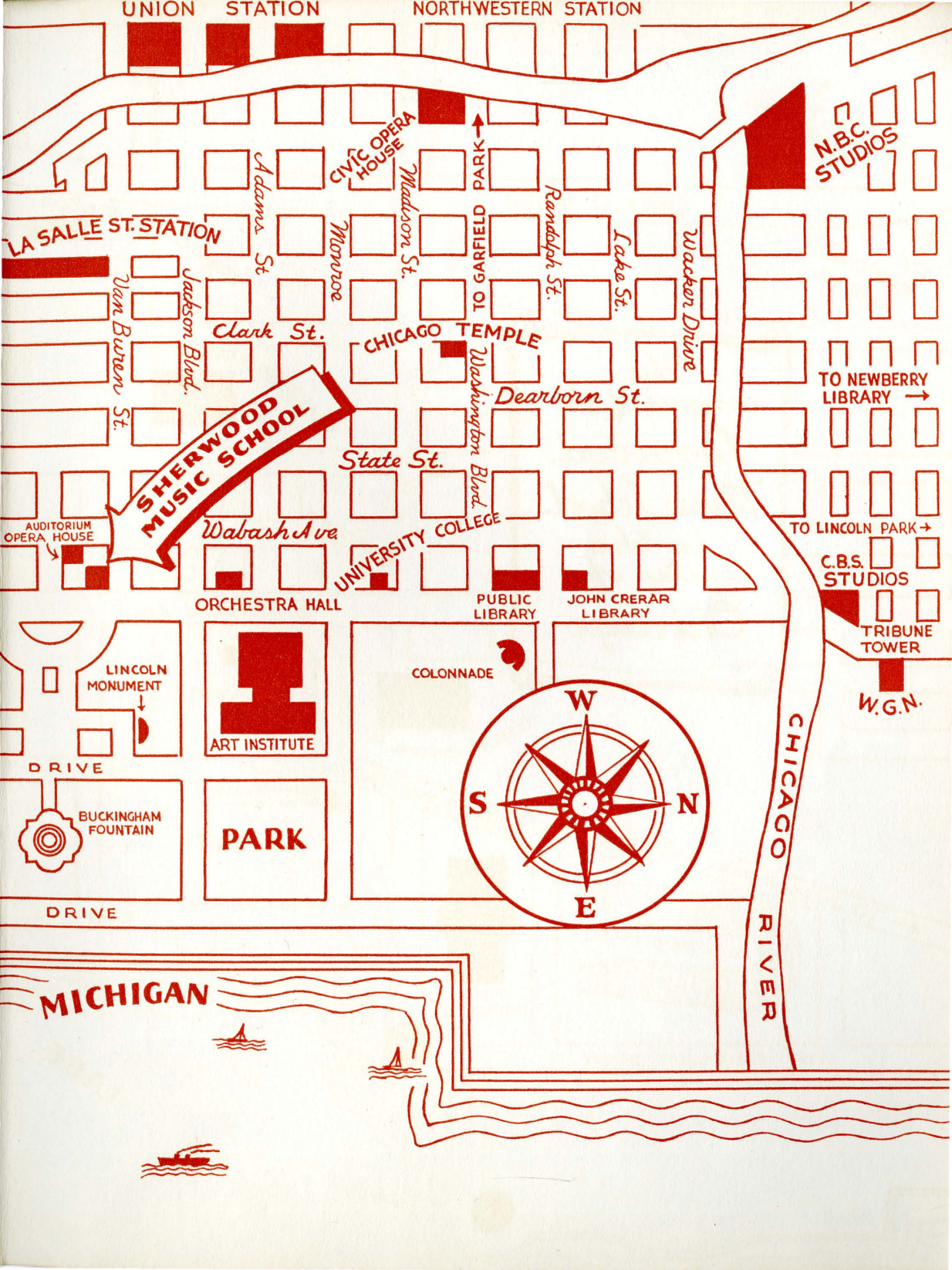
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