

1943

# Sherwood Music School Annual Catalog 1943-1944

Sherwood Music School

Follow this and additional works at: [http://digitalcommons.colum.edu/sherwood\\_cat](http://digitalcommons.colum.edu/sherwood_cat)

 Part of the [Music Education Commons](#), [Online and Distance Education Commons](#), [Teacher Education and Professional Development Commons](#), and the [United States History Commons](#)



This work is licensed under a [Creative Commons Attribution-Noncommercial-No Derivative Works 4.0 License](#).

---

## Recommended Citation

Sherwood Music School. "Sherwood Music School Annual Catalog 1943-1944" (1943). Sherwood Community Music School, College Archives & Special Collections, Columbia College Chicago. [http://digitalcommons.colum.edu/sherwood\\_cat/24](http://digitalcommons.colum.edu/sherwood_cat/24)

This Book is brought to you for free and open access by the Sherwood Community Music School at Digital Commons @ Columbia College Chicago. It has been accepted for inclusion in Academic Catalogs by an authorized administrator of Digital Commons @ Columbia College Chicago.



# SHERWOOD MUSIC SCHOOL



1943-1944

Canal St.

↑  
TO  
BROOKFIELD  
ZOO

CHICAGO RIVER

↑  
TO  
MUNICIPAL  
AIRPORT

GRAND CENTRAL STATION

DEARBORN STATION

Roosevelt Road

UNION BUS  
STATION

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

S. Michigan Ave.

LOGAN  
MONUMENT

ILLINOIS CENTRAL STATION

WEST

ORCHESTRA AND  
BAND SHELL

GRANT

EAST

TO JACKSON PARK AND MUSEUM OF SCIENCE AND INDUSTRY

SOLDIERS FIELD

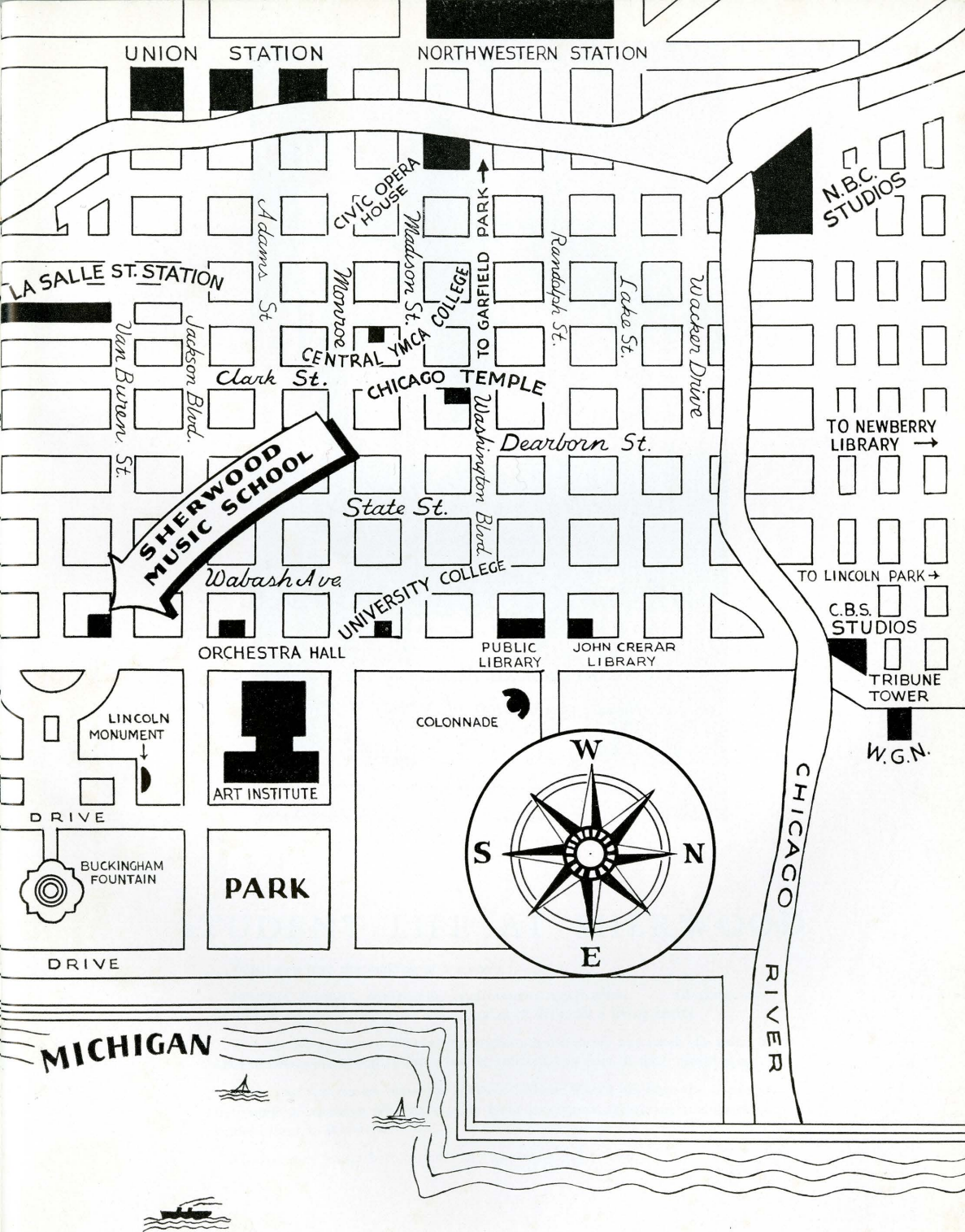
FIELD  
MUSEUM

LEIF ERICKSON DRIVE

SHEDD  
AQUARIUM

ADLER  
PLANETARIUM

LAKE





*A non-profit educational institution,  
chartered by the State of Illinois*

## SHERWOOD MUSIC SCHOOL

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

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



*Entrance to the Third Floor Reception Room*

## STUDENT LIFE AT SHERWOOD

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."

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

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





*A Haydn Symphony Is Analyzed*



*"Allegro con brio"*



*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 Hammond Organ*





*Woodwind Trio*



*The Skinner Organ*



*Making Ready for Radio*



*"The Business of the Day"*



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



*Singing Strings*

"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.

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 musical art.



*Brass Ensemble*

*A Master of Rhythm*







*Faculty Recital in Curtiss Hall*

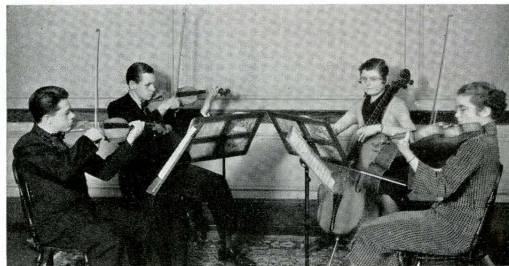
**A**S often as you may be prepared, you will have opportunity to bring your talent before the public.

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

Soloists 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.



*Student Recital*



*An Hour with Beethoven*

*Homage to Schumann*

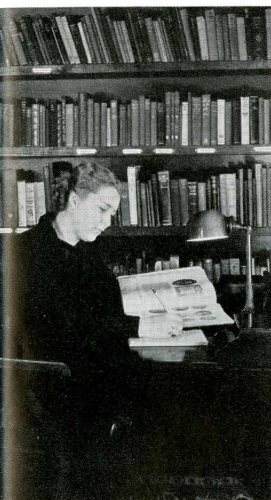


*Between Classes*





*A Harmony Class*



*In the Library*

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

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

Each of the 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."



*A Class in Wind Instruments*



*A Choral Group*

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

*A Lively Discussion*







"Attention!"



*The Bach Singers*



*Sherwood Symphony Orchestra in Orchestra Hall*

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

The Sherwood Symphony Orchestra, the Ensemble Class, the Opera Class, the String Quartettes, the Sherwood Chorus, the Bach Singers, . . . in one or another of these you will learn to the fullest the delights of playing or singing with others . . . the comradeship of artistic endeavor.

*Opera Class Production—Scene from "La Traviata"*







*Senior Prom*

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

*Letters from Home*

The School, in co-operation with the Student Council, sponsors a number of social occasions each year. Small, informal gatherings of students and teachers are frequent.

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



*A Meeting of the Student Council*

*Pause for Refreshments*



*Getting Out "The Glissando"*



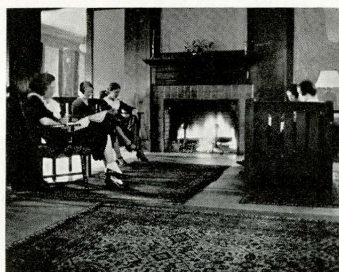




BLANCHE BENSINGER  
Student Counsellor



*Exterior View of an Eleanor Club*



*A Fireside Group in an Eleanor Club*

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

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

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

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

The Club rates average from \$7.75 to \$10.00 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 list of families offering accommodations at moderate rates.

The Y. M. C. A. hotels (for men); the 830 South Michigan Hotel (for men and women); 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.

The average weekly expense for a room shared with a roommate is \$4.50 for each person; for a room occupied by one student alone, the average weekly rental is \$7.00.

### *Practice Facilities*

Piano practice is provided at 10c an hour in the studios of the School. Organ practice is available to Collegiate Division students, at 20c and 30c an hour.

### *Health Service*

Payment of the annual Activities Fee entitles the student to Health Service rendered by Dr. H. L. Widenhorn. This service includes a health examination at entrance, and office treatment of minor, non-chronic illnesses. House calls, laboratory and surgical procedures, and hospitalization at Henrotin Hospital are all available through Dr. Widenhorn at moderate cost, when needed.

Dr. Widenhorn is a distinguished member of the medical profession, with a deep and friendly interest in students and their problems. He is an Associate Professor of Surgery at Loyola Medical School; is a member of the surgical staff of Henrotin Hospital; has been associated with the Rockefeller Foundation and Johns Hopkins Hospital; and is the author of more than forty publications on medical subjects.



*Concert Scene—Sherwood Symphony Orchestra in Curtiss Hall*





*Palmolive Beacon, Viewed from Lake Shore Drive*





CHICAGO SYMPHONY ORCHESTRA

### *Chicago Symphony Orchestra*

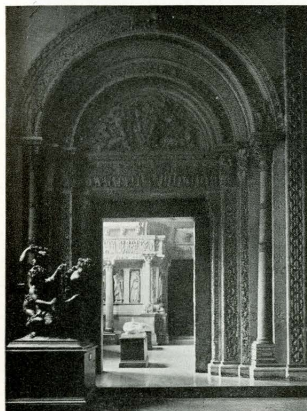
The Chicago Symphony Orchestra annually gives more than one hundred concerts, covering the whole range of symphonic literature, and featuring world-famous soloists.

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

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

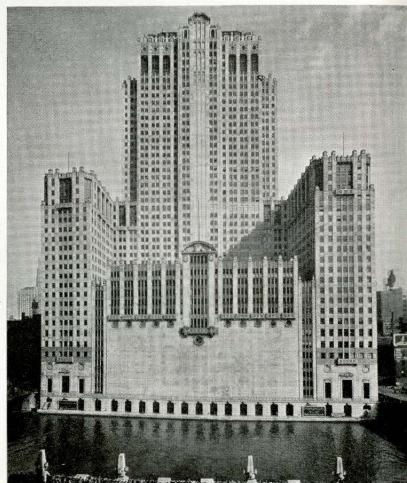
You will have always at hand a wealth of cultural advantages which are available only in a great metropolitan center like Chicago.

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

*Blackstone Hall*

### *Chicago Opera Building*

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

*Chicago Opera Building**Stairway and Corridor*

### *Interior Views at the Art Institute*

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

*A Scene from "Tales of Hoffmann"*





*Chicago Public Library*

### *Chicago Public Library*

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

### *Shedd Aquarium*

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

### *Field Museum of Natural History*

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

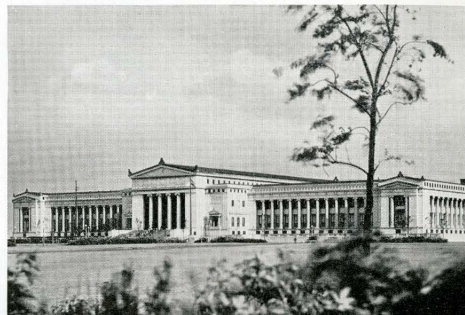
### *Museum of Science and Industry*

The exhibits at the Museum of Science and Industry set forth, on a large scale, the scientific and industrial activities of the modern world. Imagine, for example, an exhibit which consists of a full size



*Shedd Aquarium*

coal mine in operation. Many of the best exhibits from A Century of Progress Exposition have been permanently installed here. Of special interest to music students are the sound exhibits . . . mechanical reproductions visualizing sound-wave motion in air, devices which show how sounds are produced in various wind instruments, the siren by means of which pitch is measured, exhibits showing the development of our best known band instruments, and a demonstration of sound-wave motion by means of the stroboscope.



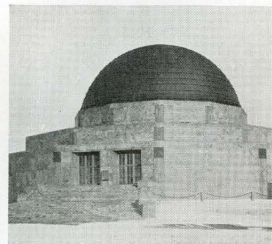
*Field Museum of Natural History*

### *Adler Planetarium*

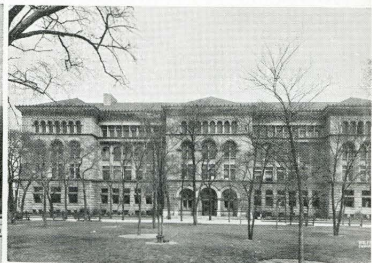
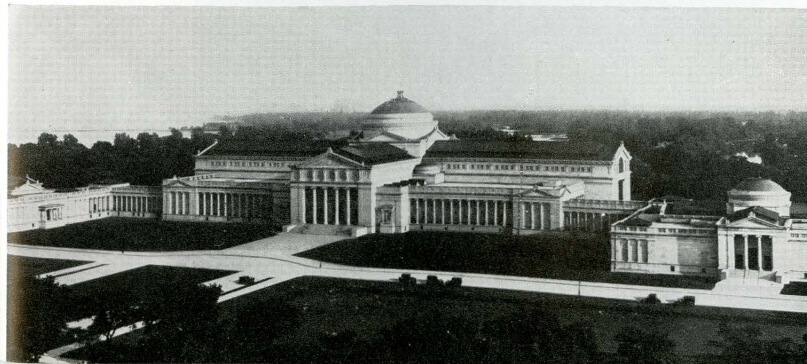
Here the heavens in all their splendor are made to move at man's command. You can see the stars as they looked two thousand years ago, as they look to the people in the Southern Hemisphere, or at the North Pole, or as they would look if a year's time elapsed in a single dizzy moment.

### *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."



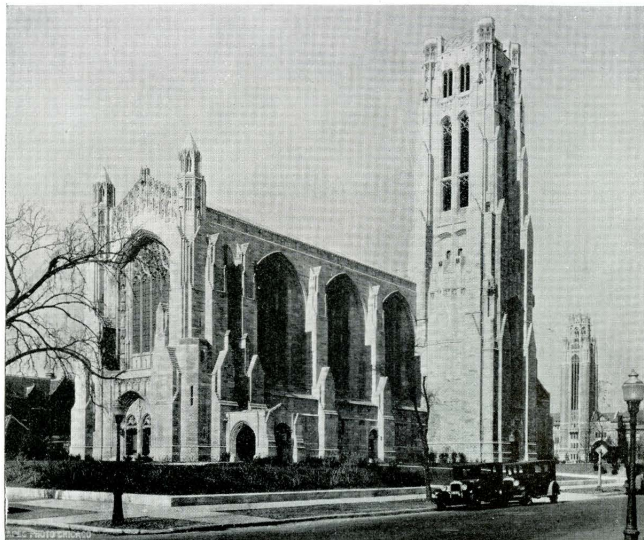
*Adler Planetarium*



*Newberry Library*

*Museum of Science and Industry*





*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.

*The Heart of a Great City*



*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.

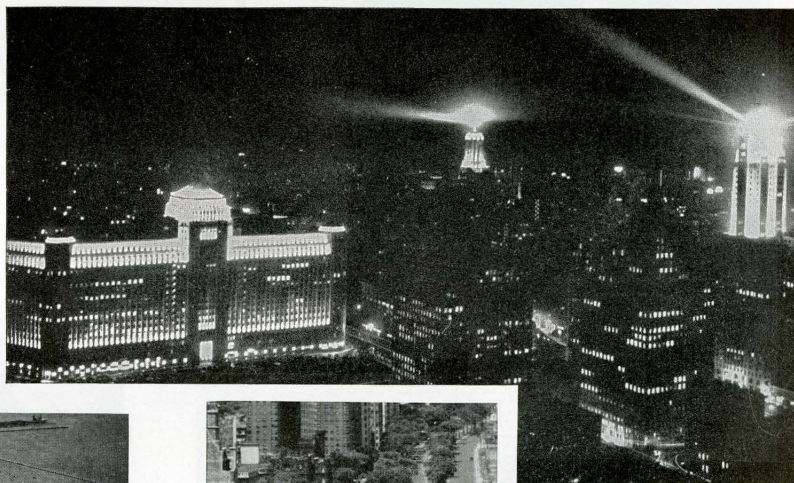




### *Panorama of Michigan Avenue*

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

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



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



*Lake Shore Drive and Oak Street Beach*





*Fountain of the Great Lakes*

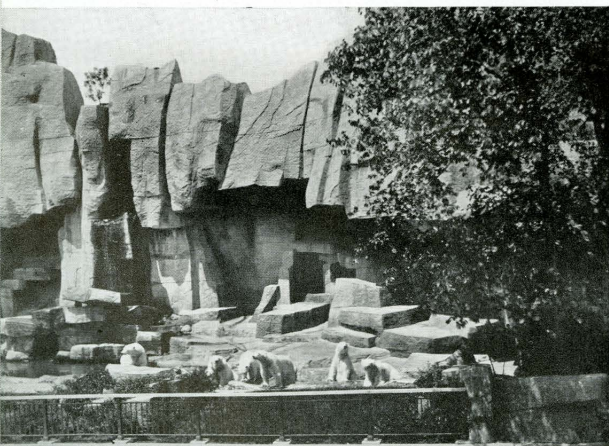


*A Scene in Humboldt Park*

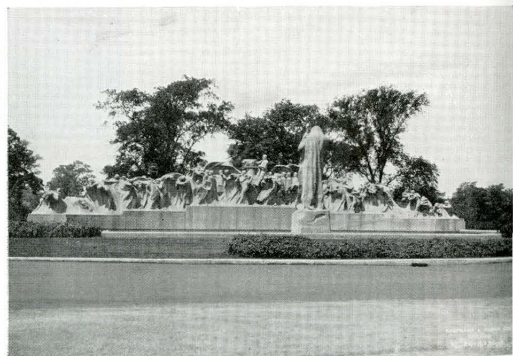


*"Far from the Madding Crowd"*

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



*Bear Pit at Brookfield Zoo*



*Fountain of Time*

*Washington Park Lagoon*



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.



★ ★ ★ THE FACULTY ★ ★ ★



**DANIEL ERICOURT**, President of the School, and Artist Teacher of Piano, is one of the most distinguished of contemporary concert pianists. Awarded the Diemer prize upon graduation from the Paris Conservatoire, he began the career which has won him world renown. Critics have acclaimed his recitals in the music centers of Europe and the United States. His hundreds of appearances in this country have included engagements with Detroit, Cleveland, Cincinnati, San Francisco, and New York Philharmonic Orchestras.



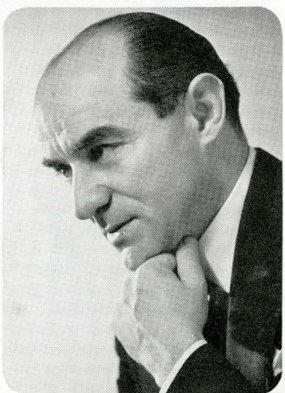
**LEO PODOLSKY**, renowned virtuoso, Honorary Vice-President of the School, Artist Teacher of Piano. Born in Odessa, Russia. Pupil of George Lalewicz. Among his concert activities: A round-the-world concert tour (forty recitals in fifty-one days in the Far East); soloist with Chicago, Detroit and Los 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."



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



**P. MARINUS PAULSEN**, Mus.Doc., Honorary Vice-President of the School, Artist Teacher of Violin and Orchestra Conducting. Pupil of Rabe, Listemann, Falk, Svendsen. Winner of Chicago Theater \$1,000 prize and Bispham Medal for best American opera. Honored by Orchestra Hall concert devoted to his compositions. Conductor of Sherwood Orchestras. Composer of the opera, *The Cimbrians* (premiere in Copenhagen; overture performed by Minneapolis and Philadelphia Symphonies).



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



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



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

**SENIA GREVE**, bass, Artist Teacher of Voice. As a singer, Mr. Greve won renown in the opera companies of Berlin, Graz, Hamburg, Barcelona, and Prague. As a teacher, he is responsible for the success of numerous of the most eminent European artists. Maria Husa, formerly stellar soprano of the Berlin and Vienna Operas, and later a member of the Chicago Opera Company, received her vocal training entirely from Mr. Greve. A letter from Lauritz Melchior, famous tenor of the Metropolitan Opera, says of Mr. Greve: "He will be of tremendous assistance to the students in America."



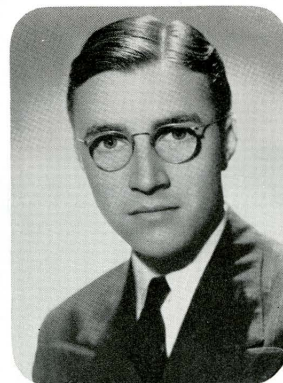
**MARIA HUSSA**, soprano, Artist Teacher of Voice, has gained highest distinction in the State Operas of Berlin, Hamburg, and Vienna, and in the Metropolitan and Chicago Opera Companies, European centers in which she won acclaim through opera and concert appearances included Paris, Milan, The Hague, Antwerp, Budapest, Prague, Lisbon, and Salzburg. She was decorated by the Austrian and Czechoslovak governments for her vocal achievements. Widely known as an exponent of the songs of Richard Strauss, she has given many recitals with the famous composer at the piano.



**RAYMUND KOCH**, one of the most widely known of American singers, Artist Teacher of Voice. Mr. Koch supplemented intensive training under American teachers by study in France and Germany. He has appeared with many of the leading American symphony orchestras, and in opera, oratorio, and recital throughout the country. Renowned as an oratorio baritone, he is famous as *Elijah*, having sung more than 150 performances of that work. *Chicago Herald Examiner*: "Master of one of the great baritone voices." *Chicago Evening American*: "An all-around artist."



**HELEN BICKERTON**, brilliant soprano of radio, concert, and oratorio, Artist Teacher of Voice. Extensive study in Italy and France and with American coaches have made her a thoroughly equipped singer and teacher. She has appeared with Chicago Symphony Orchestra, Chicago Bach Chorus, Apollo Club, and other leading choral organizations; and took leading role in gala production of *Pilgrim's Progress*, given in honor of the composer, Edgar Stillman Kelley. *Chicago Daily News*: "Her singing has everything desirable."



\***ELDON HASSE**, Artist Teacher of Organ, is a graduate of the Sherwood Music School. Promptly upon being graduated, he was appointed to one of the most responsible church positions in the Chicago area, that of the large First Congregational Church, in Oak Park. Mr. Hasse has command of a wide range of repertoire, including many of the most difficult items in organ literature. He has, moreover, exceptional ability in providing the painstaking guidance which must be given to all who desire mastery of the organ.

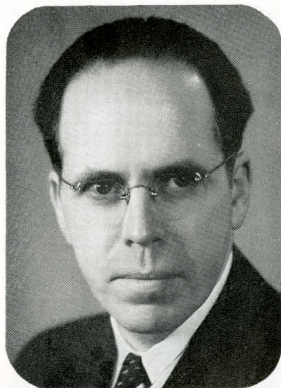
\*On leave of absence.



**ADRIENNE MORAN**, Artist Teacher of Organ. Miss Moran enjoyed the advantage of a number of years of study under the eminent concert and church organist, Arthur Dunham, and she received a year of graduate training from Palmer Christian. She is a Master of Music Degree graduate of the University of Michigan. Through the past six years, she has been organist of the large Christian Church of Zion, Illinois. Her many recital engagements have included professional appearances in Kimball Hall, Chicago, and in Milwaukee and Detroit.



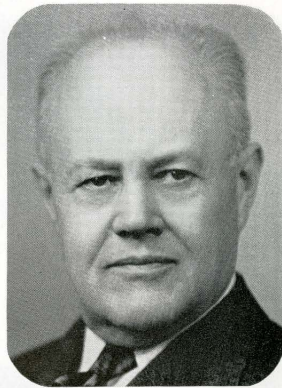
★ ★ ★ THE FACULTY — *Continued* ★ ★ ★



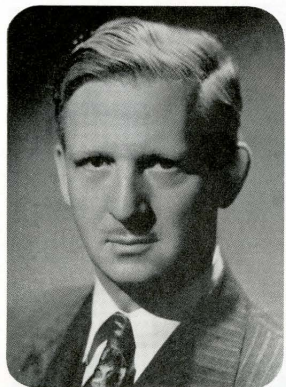
**FREDERIC YOUNGFELT**, teacher of Piano, Theory, and Composition. Mr. Youngfelt's work as a member of the faculty includes private instruction in Piano, and class instruction in Harmony, Counterpoint, Form and Analysis and Composition. He brings to his teaching the benefits of broad experience, and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



**ELIZABETH KELLER**, teacher of Piano, Harmony, and History of Music, 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.



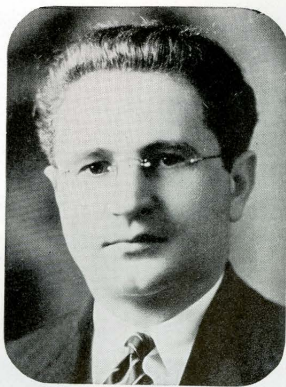
**WILL A. HARDING**, Extension Department Examiner and teacher of Ear Training, Theory, and History and Literature of Music. Pupil of Scharwenka, Clarkson, Evans and Keller; Master's Degree graduate of the Sherwood Music School. His qualifications include not only intensive training, but also varied 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.



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



**MARTHA SWING**, 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.



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



★ ★ ★ THE FACULTY—*Continued* ★ ★ ★



**ALOIS TRNKA**, Artist Teacher of Violoncello, is a member of the Chicago Symphony Orchestra. Mr. Trnka received his training from three distinguished cellists: Bogumil Sykora, Engelberg Roentgen, and Alfred Wallenstein. In addition to seven years' experience with the Chicago Symphony, he has filled numerous solo engagements, has done much radio work for National Broadcasting Company and Columbia Broadcasting System, and has been a member of the Beethoven Trio and Vernon String Quartet.



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



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



**MARION SCHROEDER**  
*Voice*



**HAROLD BERLINGER**  
*Piano*  
(On leave of absence)



**IRMA ORSER**  
*Piano*



**ALVERNA STETZLER**  
*Piano*



**ROBERTA SAVLER**  
*Piano and Theory*



**FRANCIS KEYSER**  
*Piano*



**IRENE KEYSER**  
*Piano*



**MAXINE LAGERSTROM**  
*Voice*



**MINAS BOORAS**  
*Voice*



**FRIEDA GROSS**  
*Voice*



★ ★ ★ THE FACULTY—*Continued* ★ ★ ★



EDWARD KOSECK  
*Organ*



LEAH ELWARD  
*Piano*



ANGELA LEWIS  
*Piano*



BLOSSOM SEWELL  
*Piano*



AILEEN PETERS  
*Harp*



HELEN I. LYNCH  
*Piano*



HATTIE FISCHER  
*Piano*



HELEN SPOTTSWOOD  
*Piano*



ESTELLA FELTON  
*Piano*



BEVERLY WATTS  
*Piano and Voice*



EVELYN WILDMAN  
*Piano and Violin*



JENNIE GAUDIO  
*Violin*



JUNE ROSS  
*Piano and Voice*



MARGARET SPANGLER  
*Piano*



IRENE DIACOU  
*Piano*



HARRY ROSENBERG  
*Wind Instruments*



ELWOOD FUNK  
*Piano and Accordion*



ANGELO DE CAPRIO  
*Wind Instruments*



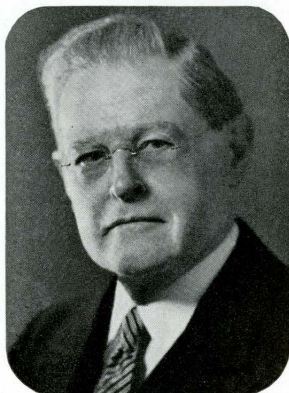
NICOLAS SERRA  
*Wind Instruments*



KATHERINE MAGINN  
*Fretted Instruments*



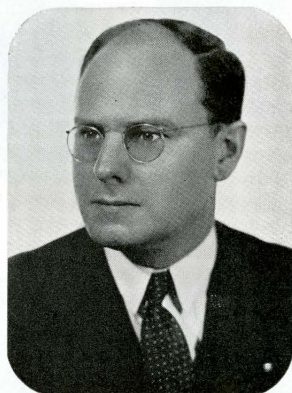
★ ★ ★ THE EXECUTIVE STAFF ★ ★ ★



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



ESTELLE LLEWELLYN  
*Secretary of the School*



WALTER A. ERLEY  
*Vice President*



ARTHUR WILDMAN  
*Musical Director*



## GENERAL INFORMATION

### *Accredited Standing*

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

The Certificates, Diplomas and Degrees of the Sherwood Music School are issued by authority of a charter granted by the State of Illinois to the School, as a non-profit educational institution.

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

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

### *History of the School*

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

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 profession.

### *Purpose*

It is the purpose of the Collegiate Division of the School to give to musically talented individuals the thorough, specialized, professional training needed for success in musical careers; and at the same time to provide the general cultural training needed to unfold powers of thought and expression, and to enrich intellectual life.

### *The School Year*

The School Year is divided into two Semesters of eighteen weeks each. The Fall Semester begins on the third Monday in September.

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, and not working for credit.

Classified students may enter at the opening date of any Semester 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 classified students 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; 7 units in academic subjects (Social Sciences, Natural Sciences, Mathematics, Foreign Languages) so distributed as to make up either a major sequence of 3 units in one field and a minor sequence of 2 units in another field, or minor sequences in three of the fields mentioned; 5 units in any subjects accepted toward graduation.

Deficiencies in High School credits must be made up during the first year of study. Students entering with any deficiencies in High School credits are considered to be special students until deficiencies have been removed.

(See page 34 for information concerning musical entrance requirements.)

### *Unit of Credit*

Credits granted are expressed in terms of the Semester Hour. 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

Nine half-hours of private instruction in Applied Music, with adequate practice and satisfactory progress.

### *Departments*

Pages 25 to 33 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.

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.

### *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. Candidates for Degrees must earn in the School not less than 30 of the last semester hour credits applied against Degree requirements, and of this number, not less than 24 must be earned through resident study.

When proficiency examinations are taken to establish recognition for music studies pursued subsequent to graduation from High School, credit granted will be tentative, subject to validation through more advanced work.

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

### *Examinations*

Examinations are conducted at the end of each Semester 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.



## GENERAL INFORMATION—*Continued*

### Grades

Letter grades used by the School to express quality of work may be interpreted numerically as follows:

A+	97 to 100
A	94 to 96
A—	90 to 93
B+	87 to 89
B	84 to 86
B—	80 to 83
C+	76 to 79
C	75
C—	Conditioned
F	Failed

The designation "Inc" (Incomplete) is used for a course in which the final examination was not taken. When a student drops a course, the teacher determines whether the designation on the scholastic record shall be "Dr," for Dropped, or F, for Failed, according to the quality of the student's work at the time of discontinuance.

Credit cannot be established for a course in which a student has failed, except by repetition of the course. By means of make-up work and a special examination, or by improved work in a sequentially higher course, a student may obtain clearance on a course in which he has been conditioned, but if credit is to be granted, the condition must be removed within the Semester following. The same rule applies to incomplete courses. A fee of \$5.00 is charged for a special examination.

### Rules and Regulations

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

Unless special arrangements are made for deferred payments, tuition is payable by the Semester, in advance. Tuition is not subject to refund under any circumstances.

A matriculation fee of \$5.00 is charged new advanced students, and is not refunded. The Activities Fee covers Health Service, Library privileges, locker rental, tickets to Sunday afternoon concerts and teas, two reserved seat tickets to the Commencement Concert, cap and gown rental for Commencement Convocation, Normal and Teacher's Certificates and Diplomas, the making of phonograph recordings in connection with the study of Applied Music, and the cost of a number of social functions.

The fee for the issuance of a Degree is \$25.00.

Unexcused absence from class is not permitted, and any absence must be approved by the teacher. Excessive absence or tardiness has an important bearing on final grades, and may result in the withholding of credit.

A student desiring to defer a private lesson beyond the week within which it should be taken must give adequate reason, and obtain written permission from the Schedule Department. Otherwise, any private lesson missed will not be made up.

Students cannot be transferred from the class of one Artist Teacher to that of another, except with the consent of the Musical Director, and only at the beginning of a regular Semester.

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

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

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

Credit can be granted for private studies of theoretical subjects only when students take the same examinations as class students, and at the same time; or pass examinations prepared by the teacher in charge of class instruction in the same subject.

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.

### *Gifts and Bequests*

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

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

### *The Alumni Association*

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

### *Tuition Fees*

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

The rates of tuition payable in the various Departments of Instruction are published in a separate bulletin, mailed upon request. The same bulletin covers all current announcements concerning student aid.

### *Employment*

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

### *Deferred Payment of Tuition Fees*

With the approval of the School, the total tuition for the School Year may be paid in a series of ten monthly installments.



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

## PIANO

The earning of the specified credits in Piano requires two half-hour private lessons weekly, with adequate daily practice.

Italicized course titles represent subjects to be taken at Central Y. M. C. A. College, or to be transferred from some other accredited college.

A Normal Certificate is awarded at the end of the Freshman Year; a Teacher's Certificate at the end of the Sophomore Year; a Teacher's Diploma at the end of the Junior Year; and the Bachelor of Music Degree is awarded at the end of the Senior Year.

An elective may be substituted for Piano Normal 102, but the Normal Certificate is issued only to students who include this Class in their courses. An elective may also be substituted for Piano Normal 201; in case of such substitution, a Certificate of Advanced Proficiency is issued at the end of the Sophomore Year, and a Junior Diploma at the end of the Junior Year.

For supplementary information bearing upon these courses of study, see "General Information," pages 23 and 24; and "Outlines of Instruction," pages 34, 35, and 36.

### FRESHMAN YEAR • NORMAL CERTIFICATE

FALL SEMESTER	Credits
Piano 101 .....	4
Ear Training 101.....	2
Harmony 101 .....	3
Music History and Literature 101.....	2
Chorus or Orchestra.....	1
<i>English 101</i> .....	3
	<hr/> 15

SPRING SEMESTER	Credits
Piano 102 .....	4
Ear Training 102.....	2
Harmony 102 .....	3
Music History and Literature 102.....	2
Chorus or Orchestra.....	1
Piano Normal 102.....	3
	<hr/> 15

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

FALL SEMESTER	Credits
Piano 201 .....	4
Ear Training 201.....	2
Advanced Harmony and Elementary Counterpoint 201 .....	3
Form and Analysis 201.....	2
Chorus or Orchestra.....	1
Piano Normal 201.....	3
	<hr/> 15

SPRING SEMESTER	Credits
Piano 202 .....	4
Ear Training 202.....	2
Advanced Harmony and Elementary Counterpoint 202 .....	3
Form and Analysis 202.....	2
Chorus or Orchestra.....	1
<i>English 103</i> .....	3
	<hr/> 15

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

FALL SEMESTER	Credits
Piano 301 .....	4
Counterpoint, Canon and Fugue 301.....	3
Conducting Elective .....	1
Ensemble .....	1
<i>Academic Electives</i> .....	6
	<hr/> 15

SPRING SEMESTER	Credits
Piano 302 .....	4
Counterpoint, Canon and Fugue 302.....	3
Conducting Elective .....	1
Ensemble .....	1
<i>Academic Electives</i> .....	6
	<hr/> 15

### SENIOR YEAR • BACHELOR OF MUSIC DEGREE

FALL SEMESTER	Credits
Piano 401 .....	4
Composition 401 .....	2
Orchestration 401 .....	2
Advanced History of Music 401.....	3
Conducting Elective .....	1
<i>Academic Elective</i> .....	3
	<hr/> 15

SPRING SEMESTER	Credits
Piano 402 .....	4
Composition 402 .....	2
Orchestration 402 .....	2
Advanced History of Music 402.....	3
Conducting Elective .....	1
<i>Academic Elective</i> .....	3
	<hr/> 15

(See Page 33 for information on graduate courses leading to the Master of Music Degree.)



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

## VIOLIN *or* CELLO

The earning of the specified credits in Violin or Cello requires two half-hour private lessons weekly, with adequate daily practice.

Italicized course titles represent subjects to be taken at Central Y. M. C. A. College, or to be transferred from some other accredited college.

The number of credits earned in Piano may vary from one student to another. The minimum objective is that of ability to sight-read simple accompaniments. If this objective is reached before the total credits allotted to Piano have been earned, electives may thereafter be substituted

for Piano.

Violin students are required to give sufficient attention to Viola to be able to play this instrument in ensemble groups.

Four years of Orchestra membership and two years of Ensemble are required of Cello students. Two years of Orchestra and two years of Ensemble are required of Violin students.

For supplementary information bearing upon these courses of study, see "General Information," pages 23 and 24; and "Outlines of Instruction," pages 34, 35, and 36.

### FRESHMAN YEAR • NORMAL CERTIFICATE

FALL SEMESTER	Credits
Violin 101 or Cello 101.....	4
Piano .....	2
Ear Training 101.....	2
Harmony 101 .....	3
Orchestra .....	1
<i>English 101</i> .....	3
	<hr/> 15

SPRING SEMESTER	Credits
Violin 102 or Cello 102.....	4
Piano .....	2
Ear Training 102.....	2
Harmony 102 .....	3
Orchestra .....	1
<i>English 103</i> .....	3
	<hr/> 15

### SOPHOMORE YEAR • TEACHER'S CERTIFICATE

FALL SEMESTER	Credits
Violin 201 or Cello 201.....	4
Ear Training 201.....	2
Advanced Harmony and Elementary Counterpoint 201 .....	3
Music History and Literature 101.....	2
Orchestra .....	1
<i>Academic Elective</i> .....	3
	<hr/> 15

SPRING SEMESTER	Credits
Violin 202 or Cello 202.....	4
Ear Training 202.....	2
Advanced Harmony and Elementary Counterpoint 202 .....	3
Music History and Literature 102.....	2
Orchestra .....	1
<i>Academic Elective</i> .....	3
	<hr/> 15

### JUNIOR YEAR • TEACHER'S DIPLOMA

FALL SEMESTER	Credits
Violin 301 or Cello 301.....	4
Counterpoint, Canon and Fugue 301.....	3
Form and Analysis 201.....	2
Orchestra .....	1
Orchestra Conducting 301.....	1
Ensemble .....	1
<i>Academic Elective</i> .....	3
	<hr/> 15

SPRING SEMESTER	Credits
Violin 302 or Cello 302.....	4
Counterpoint, Canon and Fugue 302.....	3
Form and Analysis 202.....	2
Orchestra .....	1
Orchestra Conducting 302.....	1
Ensemble .....	1
<i>Academic Elective</i> .....	3
	<hr/> 15

### SENIOR YEAR • BACHELOR OF MUSIC DEGREE

FALL SEMESTER	Credits
Violin 401 or Cello 401.....	4
Piano .....	2
Composition 401 .....	2
Orchestration 401 .....	2
Advanced History of Music 401.....	3
Orchestra .....	1
Ensemble .....	1
	<hr/> 15

SPRING SEMESTER	Credits
Violin 402 or Cello 402.....	4
Piano .....	2
Composition 402 .....	2
Orchestration 402 .....	2
Advanced History of Music 402.....	3
Orchestra .....	1
Ensemble .....	1
	<hr/> 15

(See Page 33 for information on graduate courses leading to the Master of Music Degree.)



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

## VOICE

The earning of the specified credits in Voice requires two half-hour private lessons weekly, with adequate daily practice.

Italicized course titles represent subjects to be taken at Central Y. M. C. A. College, or to be transferred from some other accredited college.

The number of credits earned in Piano may vary from one student to another. The minimum objective is that of ability to play accompaniments of average difficulty,

and study must be continued until this objective is reached.

Credits in Languages must total not less than ten semester hours in two or more modern languages.

The course for the Bachelor of Music Degree must include at least two years of membership in a choral group.

For supplementary information bearing upon these courses of study, see "General Information," pages 23 and 24; and "Outlines of Instruction," pages 34, 35, and 36.

### FRESHMAN YEAR • NORMAL CERTIFICATE

FALL SEMESTER	Credits
Voice 101 .....	4
Piano .....	2
Ear Training 101.....	2
Harmony 101 .....	3
Chorus .....	1
<i>English 101</i> .....	3
	<hr/>
	15

SPRING SEMESTER	Credits
Voice 102 .....	4
Piano .....	2
Ear Training 102.....	2
Harmony 102 .....	3
Chorus .....	1
<i>English 103</i> .....	3
	<hr/>
	15

### SOPHOMORE YEAR • TEACHER'S CERTIFICATE

FALL SEMESTER	Credits
Voice 201 .....	4
Ear Training 201.....	2
Advanced Harmony and Elementary Counterpoint 201 .....	3
Music History and Literature 101.....	2
Chorus .....	1
<i>Language Elective</i> .....	3
	<hr/>
	15

SPRING SEMESTER	Credits
Voice 202 .....	4
Ear Training 202.....	2
Advanced Harmony and Elementary Counterpoint 202 .....	3
Music History and Literature 102.....	2
Chorus .....	1
<i>Language Elective</i> .....	3
	<hr/>
	15

### JUNIOR YEAR • TEACHER'S DIPLOMA

FALL SEMESTER	Credits
Voice 301 .....	4
Form and Analysis 201.....	2
Counterpoint, Canon and Fugue 301.....	3
<i>Language Elective</i> .....	3
<i>Academic Elective</i> .....	3
	<hr/>
	15

SPRING SEMESTER	Credits
Voice 302 .....	4
Form and Analysis 202.....	2
Counterpoint, Canon, and Fugue 302.....	3
<i>Language Elective</i> .....	3
<i>Academic Elective</i> .....	3
	<hr/>
	15

### SENIOR YEAR • BACHELOR OF MUSIC DEGREE

FALL SEMESTER	Credits
Voice 401 .....	4
Composition 401 .....	2
Orchestration 401 .....	2
Advanced History of Music 401.....	3
Choral Conducting 301.....	1
<i>Academic Elective</i> .....	3
	<hr/>
	15

SPRING SEMESTER	Credits
Voice 402 .....	4
Composition 402 .....	2
Orchestration 402 .....	2
Advanced History of Music 402.....	3
Choral Conducting 302.....	1
<i>Academic Elective</i> .....	3
	<hr/>
	15

(See Page 33 for information on graduate courses leading to the Master of Music Degree.)



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

## ORGAN

The earning of the specified credits in Organ requires two half-hour private lessons weekly, with adequate daily practice.

Italicized course titles represent subjects to be taken at Central Y. M. C. A. College, or to be transferred from some other accredited college.

In addition to meeting the regular repertoire require-

ments, as outlined on page 34, the student is expected to acquire ability in sight-reading, service playing, accompaniment of oratorios and masses, transposition at sight, open score reading, and improvisation.

For supplementary information bearing upon these courses of study, see "General Information," pages 23 and 24; and "Outlines of Instruction," pages 34, 35, and 36.

### FRESHMAN YEAR • NORMAL CERTIFICATE

FALL SEMESTER	Credits	SPRING SEMESTER	Credits
Organ 101 .....	4	Organ 102 .....	4
Ear Training 101 .....	2	Ear Training 102 .....	2
Harmony 101 .....	3	Harmony 102 .....	3
Music History and Literature 101 .....	2	Music History and Literature 102 .....	2
Chorus .....	1	Chorus .....	1
<i>English 101</i> .....	3	<i>English 103</i> .....	3
	<hr/> 15		<hr/> 15

### SOPHOMORE YEAR • TEACHER'S CERTIFICATE

FALL SEMESTER	Credits	SPRING SEMESTER	Credits
Organ 201 .....	4	Organ 202 .....	4
Ear Training 201 .....	2	Ear Training 202 .....	2
Advanced Harmony and Elementary Counterpoint 201 .....	3	Advanced Harmony and Elementary Counterpoint 202 .....	3
Form and Analysis 201 .....	2	Form and Analysis 202 .....	2
Chorus .....	1	Chorus .....	1
<i>Academic Elective</i> .....	3	<i>Academic Elective</i> .....	3
	<hr/> 15		<hr/> 15

### JUNIOR YEAR • TEACHER'S DIPLOMA

FALL SEMESTER	Credits	SPRING SEMESTER	Credits
Organ 301 .....	4	Organ 302 .....	4
Counterpoint, Canon and Fugue 301 .....	3	Counterpoint, Canon and Fugue 302 .....	3
Choral Conducting 301 .....	1	Choral Conducting 302 .....	1
Chorus .....	1	Chorus .....	1
<i>Academic Electives</i> .....	6	<i>Academic Electives</i> .....	6
	<hr/> 15		<hr/> 15

### SENIOR YEAR • BACHELOR OF MUSIC DEGREE

FALL SEMESTER	Credits	SPRING SEMESTER	Credits
Organ 401 .....	4	Organ 402 .....	4
Composition 401 .....	2	Composition 402 .....	2
Orchestration 401 .....	2	Orchestration 402 .....	2
Advanced History of Music 401 .....	3	Advanced History of Music 402 .....	3
Chorus .....	1	Chorus .....	1
<i>Academic Elective</i> .....	3	<i>Academic Elective</i> .....	3
	<hr/> 15		<hr/> 15

(See Page 33 for information on graduate courses leading to the Master of Music Degree.)



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

## THEORY *and* COMPOSITION

The earning of the specified credits in Applied Music requires two half-hour private lessons weekly, with adequate daily practice.

The student must acquire sufficient pianistic facility and score reading ability to make a sight transcription of a simple orchestral score of the approximate difficulty of a Haydn symphony. On this account, a considerable amount of time must ordinarily be given to the study of Piano, in connection with the fulfillment of Applied Music requirements.

In addition, the study of Applied Music should include one semester of training in a stringed instrument, one semester in a brass instrument, and one semester in a woodwind.

Italicized course titles represent subjects to be taken at Central Y. M. C. A. College, or to be transferred from some other accredited college.

For supplementary information bearing upon these courses of study, see "General Information," pages 23 and 24; and "Outlines of Instruction," pages 34, 35, and 36.

### FRESHMAN YEAR

FALL SEMESTER	Credits	SPRING SEMESTER	Credits
Applied Music .....	4	Applied Music .....	4
Ear Training 101 .....	2	Ear Training 102 .....	2
Harmony 101 .....	3	Harmony 102 .....	3
Music History and Literature 101 .....	2	Music History and Literature 102 .....	2
Chorus or Orchestra .....	1	Chorus or Orchestra .....	1
<i>English 101</i> .....	3	<i>English 103</i> .....	3
	15		15

### SOPHOMORE YEAR • TEACHER'S CERTIFICATE

FALL SEMESTER	Credits	SPRING SEMESTER	Credits
Applied Music .....	4	Applied Music .....	4
Ear Training 201 .....	2	Ear Training 202 .....	2
Advanced Harmony and Elementary Counterpoint 201 .....	3	Advanced Harmony and Elementary Counterpoint 202 .....	3
Form and Analysis 201 .....	2	Form and Analysis 202 .....	2
Chorus or Orchestra .....	1	Chorus or Orchestra .....	1
<i>Academic Elective</i> .....	3	<i>Academic Elective</i> .....	3
	15		15

### JUNIOR YEAR • TEACHER'S DIPLOMA

FALL SEMESTER	Credits	SPRING SEMESTER	Credits
Applied Music .....	4	Applied Music .....	4
Counterpoint, Canon and Fugue 301 .....	3	Counterpoint, Canon and Fugue 302 .....	3
Composition 401 .....	2	Composition 402 .....	2
Orchestration 401 .....	2	Orchestration 402 .....	2
Conducting Elective .....	1	Conducting Elective .....	1
<i>Academic Elective</i> .....	3	<i>Academic Elective</i> .....	3
	15		15

### SENIOR YEAR • BACHELOR OF MUSIC DEGREE

FALL SEMESTER	Credits	SPRING SEMESTER	Credits
Applied Music .....	4	Applied Music .....	4
Advanced Canon and Fugue 501 .....	2	Advanced Canon and Fugue 502 .....	2
Advanced Composition 501 .....	3	Advanced Composition 502 .....	3
Advanced Orchestration 501 .....	2	Advanced Orchestration 502 .....	2
Advanced History of Music 401 .....	3	Advanced History of Music 402 .....	3
Conducting Elective .....	1	Conducting Elective .....	1
	15		15

(See Page 33 for information on graduate courses leading to the Master of Music Degree.)



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

## PUBLIC SCHOOL MUSIC

The courses of the Public School Music Department are designed to prepare the student both for General Supervising and Instrumental Supervising in the Public Schools.

The sequence of subject matter as outlined below is recommended for students who expect to carry their studies through uninterruptedly to the Bachelor of Music Education Degree before seeking employment.

A revised sequence is followed by students who wish to meet Illinois requirements for certification through a two-year course. Students who wish to meet certification requirements of a particular State are expected to inform the

Musical Director so that their courses may be planned accordingly.

Italicized course titles represent subjects to be taken at Central Y. M. C. A. College, or to be transferred from some other accredited college. It is recommended that Academic Electives be chosen so as to form a teaching minor of 18 semester hour credits in an academic subject.

For supplementary information bearing upon these courses of study, see "General Information," pages 23 and 24; and "Outlines of Instruction," pages 34, 35, and 36.

### FRESHMAN YEAR

FALL SEMESTER	Credits	SPRING SEMESTER	Credits
Applied Music.....	4	Applied Music.....	4
Ear Training 101.....	2	Ear Training 102.....	2
Harmony 101.....	3	Harmony 102.....	3
Chorus or Orchestra.....	1	Chorus or Orchestra.....	1
English 101.....	3	English 103.....	3
Academic Elective.....	3	Academic Elective.....	3
	16		16

### SOPHOMORE YEAR

FALL SEMESTER	Credits	SPRING SEMESTER	Credits
Applied Music.....	4	Applied Music.....	4
Ear Training 201.....	2	Ear Training 202.....	2
Advanced Harmony and Elementary Counterpoint 201.....	3	Advanced Harmony and Elementary Counterpoint 202.....	3
Music History and Literature 101.....	2	Music History and Literature 102.....	2
Form and Analysis 201.....	2	Form and Analysis 202.....	2
Academic Elective.....	3	Academic Elective.....	3
	16		16

### JUNIOR YEAR

FALL SEMESTER	Credits	SPRING SEMESTER	Credits
Applied Music.....	4	Applied Music.....	4
Orchestration 401.....	2	Orchestration 402.....	2
Vocal Methods for Grade Schools 301.....	2	Vocal Methods for Grade Schools 302.....	2
Choral or Orchestra Conducting 301.....	1	Choral or Orchestra Conducting 302.....	1
Chorus or Orchestra.....	1	Chorus or Orchestra.....	1
Academic Electives.....	6	Academic or Educational Elective.....	3
	16	Education 201—Foundations and Basic Principles of American Education.....	3
			16

### SENIOR YEAR • BACHELOR OF MUSIC EDUCATION DEGREE

FALL SEMESTER	Credits	SPRING SEMESTER	Credits
Applied Music.....	4	Applied Music.....	4
Vocal Methods for High Schools 401.....	2	Vocal Methods for High Schools 402.....	2
Instrumental Methods 401.....	2	Instrumental Methods 402.....	2
Practice Teaching.....	3	Practice Teaching.....	3
Choral or Orchestra Conducting 301.....	1	Choral or Orchestra Conducting 302.....	1
Chorus or Orchestra.....	1	Chorus or Orchestra.....	1
Education 215—Educational Psychology.....	3	Education 203—Methods and Management in Secondary Schools.....	3
	16		16



# COMBINATION COURSES

## *leading to two Degrees:*

### BACHELOR OF MUSIC *and* BACHELOR OF ARTS

It is well recognized that to be fully prepared for success in the musical profession, students must have as much purely musical training as is prescribed for the Bachelor of Music Degree.

Many students, however, desire to develop a broad background of general culture along with their professional studies, and Public School Music students, in particular, are frequently required to present a considerable number of credits in academic subjects to meet certification requirements. In many instances, accordingly, the objectives of the individual student can be fully realized only by combining extensive musical training with comprehensive study of cultural subjects.

As a solution for this problem, combination courses are offered which enable students to earn a music degree and an academic degree at the same time.

These combined courses are made possible by the co-operation of the Sherwood Music School, an institutional member of the National Association of Schools of Music,

and the Central YMCA College, a senior college member of the North Central Association of Colleges and Secondary Schools.

Academic credits are transferred from Central YMCA College to the Sherwood Music School, to be applied against its requirements for the Bachelor of Music Degree. Music credits are transferred from the Sherwood Music School to Central YMCA College, to be applied against the requirements of the College for the Bachelor of Arts Degree.

Both institutions are co-educational, and both are located in the downtown district of Chicago. The combined library facilities and all other advantages provided by both schools are open to students enrolled for combination courses.

Administration of the combination courses is subject to regulations regarding admission, graduation, and general procedure, as published in the catalogs of the two schools.

### REQUIREMENTS *with a major in Public School Music*

The total number of semester hour credits required for this combination course is 154, when the Bachelor of Music Education Degree in Public School Music is to be awarded by the Sherwood Music School, and when a Bachelor of Arts Degree with an academic major is to be awarded by the Central YMCA College at the same time. The requirements may normally be fulfilled in four years, with summer study; or may be spread over five school years (September to June).

The minimum semester hour requirements in the various divisions of subject matter are outlined below:

#### APPLIED MUSIC (Sherwood Music School).....30

For General Supervision, 12 credits are required in Piano, 12 in Voice, and 6 in Electives. Credits for Chorus and Orchestra may be applied against the requirement in Electives. For Instrumental Supervision, 12 credits are required in a major instrument, and 6 credits in each of three minor instruments; and the major and minor instruments must cover the instrument families of band and orchestra as effectively as possible.

#### PUBLIC SCHOOL MUSIC METHODS and PRACTICE TEACHING (Sherwood Music School).....14

The courses from which the student's choice may be made include Vocal Methods for Grade Schools, 4 credits; Vocal Methods for High Schools, 4; Instrumental Methods, 4; and Practice Teaching, 6 credits.

#### MUSICAL THEORY (Sherwood Music School).....32

The following minimums must be covered: 20 credits in Harmony, Counterpoint, and Ear Training, 4 in History and Literature of Music, 2 in Orchestra or Choral Conducting, 4 in Form and Analysis, 2 in Orchestration.

#### FUNDAMENTAL COURSES IN CULTURAL SUBJECTS (Central YMCA College).....33

The following eleven courses are required, each earning 3 semester hour credits: English 101; English 102; English 103; Economics 101; History 101; Survey 101; Survey 102; Survey 103; Political Science 101; Psychology 101; Sociology 101.

#### MORE ADVANCED COURSES IN ACADEMIC SUBJECTS (Central YMCA College).....36

Credits in this group are allocated so as to form an academic major sequence for graduation from Central YMCA College with the Bachelor of Arts Degree, and at the same time to form one teaching minor; or they may be allocated to form a divided major in two related fields, for graduation, with two teaching minors. The total number of credits in this group may vary somewhat according to departmental requirements. Available fields of study include Accountancy, Art, Chemistry, Economics, Engineering Science, English, Geography and Geology, History, Home Economics, Mathematics, Modern Languages, Philosophy, Physics, Political Science, Psychology, Religion, Secretarial Practice, Sociology, Speech, and Zoology. If entrance credits do not include two units in either French or German, 8 semester hour credits must be earned in French or German.

#### COURSES IN EDUCATION (Central YMCA College)..... 9

Required: 3 credits in Foundations and Basic Principles of American Education; 3 in Educational Psychology; and 3 in Methods and Management in Secondary Schools.



## COMBINATION COURSES—*Continued*

A minimum of 42 credits is transferred from Sherwood Music School to Central YMCA College, to be applied against requirements for the Bachelor of Arts Degree. A minimum of 52 credits is transferred from Central YMCA College to Sherwood Music School, to be applied against requirements for the Bachelor of Music Education Degree. The two Degrees may be awarded either sequentially or simultaneously, according to fulfillment of requirements.

Sequence of subjects is arranged in accordance with counsel given to individual students by the advisers in the School and in the College, but subject matter is co-ordinated and balanced approximately as shown below. Each group represents 38 or 39 semester hour credits, and the list in connection with each group indicates the study elements included at various levels, as the student progresses.

<b>Freshman Level</b>	
Applied Music .....	8
Musical Theory .....	15
Fundamental Courses in Cultural Subjects.....	15
<b>Sophomore Level</b>	
Applied Music .....	8
Musical Theory .....	12
Fundamental Courses in Cultural Subjects.....	18
<b>Junior Level</b>	
Applied Music .....	7
Musical Theory .....	5
Public School Music Methods and Practice Teaching .....	7
More Advanced Courses in Academic Subjects.....	20
<b>Senior Level</b>	
Applied Music .....	7
Public School Music Methods and Practice Teaching .....	7
More Advanced Courses in Academic Subjects.....	16
Courses in Education.....	9

### REQUIREMENTS *with a major in Applied Music, or Theory and Composition*

Combination courses of the same kind, leading both to the Bachelor of Music and Bachelor of Arts Degrees, are likewise offered for students whose music major is a chosen instrument (Piano, Violin, Organ, 'Cello), Voice, or Theory and Composition. The main outlines of study are prescribed as follows:

APPLIED MUSIC (Sherwood Music School).....	32
If the student elects to major in an instrument, or in Voice, this minimum allotment must be earned entirely in the chosen subject. It is recommended that Theory and Composition majors spread these credits over a number of subjects, including Piano and some orchestral instruments.	
MUSICAL THEORY (Sherwood Music School).....	48
Required: 20 credits in Harmony, Counterpoint and Ear Training; 10 in History of Music; 4 in Form and Analysis; 6 in Counterpoint, Canon, Fugue; 4 in Composition; 4 in Orchestration. Beyond these minimums, Theory and Composition majors must add 10 credits in Advanced Composition and Orchestration, these credits covering Electives in Music.	
ELECTIVES IN MUSIC (Sherwood Music School).....	10
This group of credits represents an opportunity for the student to choose Applied Music, Theory, Methods, Conducting, or Normal courses in line with his personal objectives.	
FUNDAMENTAL COURSES IN CULTURAL SUBJECTS (Central YMCA College).....	33
(The requirements are the same as for a Public School Music major.)	
MORE ADVANCED COURSES IN ACADEMIC SUBJECTS (Central YMCA College).....	30
Credits in this group are allocated so as to form an academic major for graduation from Central YMCA College with the Bachelor of Arts Degree. The total number of credits in this group may vary somewhat according to departmental requirements. If entrance credits do not include two units in either French or German, 8 semester hour credits must be earned in French or German. (See list of fields of study available, as explained in the outline for Public School Music majors.) The scholastic records of Voice majors must show at least ten semester hour credits in Modern Languages.	

The sequence of courses is commonly arranged so that the requirements in the several divisions of subject matter are evenly spread through the entire period of study.



## GRADUATE COURSES for the MASTER OF MUSIC DEGREE

### Major Subjects

The major subjects in which the School offers graduate courses leading to the Master of Music Degree are Piano, Violin, Voice, Organ, and Composition.

### Faculty

The Artist Teachers of the Piano, Violin, Voice, and Organ Departments comprise the Faculty providing graduate instruction in these major subjects. Graduate courses in Composition are taught by Frederic Youngfelt.

### Entrance Requirements

Students who have received the Bachelor of Music Degree from the School, with a major in Piano, Violin, Voice, Organ, or Theory and Composition, may enter directly upon courses for the Master of Music Degree with the same major, if they have exceptional talent for performance, or outstanding creative ability.

Any student may enter upon a course for the Master of Music Degree who has completed a four-year curriculum in some other recognized school or college, with a major in Piano, Violin, Voice, Organ, or Theory and Composition, upon demonstrating satisfactorily by examinations a sum total of achievements in Applied Music, Harmony, Ear Training, Counterpoint, Literature and History of Music, Form and Analysis, Composition, and Orchestration, equivalent to that required by the School for the Bachelor of Music Degree with the same major subject. Repertoire records, programs of recitals given, and examples of original creative work are required for inspection in addition to the examinations.

### Committee Guidance

The studies of each candidate for the Master of Music Degree are placed under the direction of a committee consisting of the teacher in charge of the student's work in the major subject; another teacher from the same Department; and the Musical Director.

### Credits Required

Each candidate for the Master of Music Degree is required to complete through resident study in the School, the earning of 30 semester hour credits in graduate courses chosen to meet specific requirements.

### Time Required

The time spent in resident study for the Master of Music Degree may not be less than two Semesters of winter study; nor less than a total of thirty weeks, if the training is taken through the Summer Sessions.

To provide adequate opportunity for development of required repertoire according to the highest artistic standards, students majoring in Applied Music ordinarily find it advisable to allow for more than one year of graduate study. All requirements must be completed within five years after beginning upon candidacy. Each Applied Music candidate must receive not less than thirty-six clock hours of private instruction in his major subject from an Artist Teacher.

### Piano Major

The number of semester hour credits allotted to Piano study for graduate students majoring in Piano is 18.

New repertoire for the Master of Music Degree should include three complete, contrasting concertos.

The total of new repertoire of works other than concertos should be sufficient for two complete programs. It should reflect due attention to all schools of composition including the modern, with some compositions by American composers. It should contain not less than four major works like the following, which are cited only for illustration: Bach—*Chromatic Fantasy and Fugue*, concert transcriptions; Beethoven—*Sonatas*, Op. 53, 57, 110; Schumann—*Symphonic Etudes*; Franck—*Prelude, Chorale and Fugue*; Liszt—*Sonata*. Graduation requirements include the giving

of a complete recital, and public performance of a concerto and of a chamber-music work.

### Violin Major

The number of semester hour credits allotted to Violin study for graduate students majoring in Violin is 18.

New repertoire for the Master of Music Degree should include: the Bach *Chaconne*; four other movements from the Bach *Solo Sonatas*; a concerto by Bach, or one by Mozart; either the Beethoven or Brahms concerto; three other standard concertos; other repertoire extensive enough so that the total repertoire, including the foregoing, will be sufficient for three programs.

Graduation requirements include a complete recital drawn from graduate repertoire; and the public performance of a concerto.

### Voice Major

The number of semester hour credits allotted to Voice study for graduate students majoring in Voice is 10.

New repertoire for the Master of Music Degree should include a minimum of eight songs in English, eight songs in French, eight songs in German, eight songs in Italian; and four arias. The repertoire should include some items not specifically composed for the student's own type of voice.

Graduation requirements include a complete recital drawn from graduate repertoire; and the public performance of an aria with orchestral accompaniment.

### Organ Major

The number of semester hour credits allotted to Organ study for graduate students majoring in Organ is 18.

New repertoire for the Master of Music Degree should include: two to four of the larger Bach compositions; either the Reubke *Sonata on the Ninety-Fourth Psalm*, or the Widor *Sixth Symphony*; a Franck *Chorale*; Karg-Elert—*Symphonic Chorale* on "Jesu, Meine Freude"; any two of the *Seven Pastels*; and smaller works as needed in developing two balanced programs.

Graduation requirements include a complete recital drawn from graduate repertoire.

### Minor Subjects for Applied Music Majors

Graduate courses from which Applied Music majors may make a choice to complete the total of 30 credits are these:

<i>Advanced Canon and Fugue 501 and 502</i> .....	4
<i>Advanced Composition 501 and 502</i> .....	6
<i>Advanced Orchestration 501 and 502</i> .....	4
<i>Research Project in Music History</i> .....	4

Studies in secondary Applied Music subjects may also be utilized as minors, but the student must have had sufficient previous training in the subject elected, so that his further training is not of an elementary nature.

Voice students are required to include in their graduate courses 8 semester hour credits to be devoted to the further study of Piano, and minimum proficiency in this subject is that of the sixth grade. The earning of the 8 credits requires 36 clock hours of private instruction, with adequate practice and satisfactory progress in mastery of repertoire.

Voice students are also required to have a reading knowledge of two modern foreign languages, and satisfactory diction in a third. Additional studies in languages may be utilized as minor subjects.

### Composition Major

For the fulfillment of special assignments in Composition, the student is granted a total of 14 semester hours of graduate credit. Assignments must include at least one composition in large form—chamber music, symphonic form, cantata, or similar project. 8 semester hour credits are allotted to advanced assignments in complex canons and fugues—including a double fugue—and to orchestration. 8 credits are to be earned through further studies in Applied Music.



# 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.

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 33, 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 Semester or Summer Session. In order to receive credit and earn promotion, the student must show satisfactory proficiency in the interpretation of an adequate amount of repertoire, of an appropriate grade of difficulty, with proper balance and variety as to schools and types of composition.

c. Attendance at and participation in the School recitals and concerts. A graduation recital is required of each student majoring in Applied Music.

Undergraduate 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, bar-

carolle, scherzos, etudes, preludes, and a concerto. Liszt: Rhapsodies, etudes, transcriptions, a concerto. Schumann: Symphonic Etudes, Sonata in G minor, Faschings-schwank, Carneval, Concerto. Modern composers: Works of corresponding difficulty. Scales and arpeggios with high velocity; thorough mastery of double notes, chords, octaves.

### Violin Major

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

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

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

### Cello Major

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

**Lower Division Requirements**—Standard technical material. Compositions up to the fifth and sixth grades, including works by Schroeder, Klengel, Grützacher, 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 Golttermann, 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.

### Voice Major

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

**Lower Division Requirements**—Knowledge of breath control, enunciation, pronunciation, tone placement, essentials of interpretation, and one foreign language. Ability to sing several standard songs from memory, and one or more of the less difficult arias of

opera and oratorio. Major, minor and chromatic scales, exercises for facility and for sustained tone, classic embellishments. Recitative.

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

### Organ Major

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

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

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

### Public School Music Major

**Preparation for General Supervising**—Must include 12 semester hour credits in Piano (to cover at least the requirements as outlined for entrance upon the Freshman Year of a Piano major) and 12 semester hour credits in Voice (to cover the Lower Division requirements of a Voice major). With adequate practice, and satisfactory progress in the mastery of repertoire, credit in Applied Music is granted on a basis of 4 credits a semester for 1 clock hour of private instruction weekly; 3 credits a semester for forty-five minutes of private instruction weekly; and 2 credits a semester for thirty minutes of private instruction weekly. It is recommended that some of the remaining credits allotted to Applied Music be devoted to orchestral instruments, in which class instruction is provided.

**Preparation for Instrumental Supervising**—Must include 12 semester hour credits in a Major Instrument (covering Lower Division requirements); and 18 semester hour credits in Minor Instruments (6 semester hour credits in each of three instruments, representing the string, wood-wind and brass sections of the orchestra). With adequate practice, and satisfactory progress in the mastery of repertoire, credit in Applied Music is granted on a basis of 4 credits a semester for 1 clock hour of private instruction weekly; 3 credits a semester for forty-five minutes of private instruction weekly; and 2 credits a semester for thirty minutes of private instruction weekly.



# OUTLINES OF INSTRUCTION—Continued

## CLASS INSTRUCTION

The following outlines show the ground covered in the Classes listed in the requirements on Pages 25 to 33, and in other Classes which may be chosen as electives. The outlines are grouped according to Departments of Instruction and grades of advancement.

### Applied Music

**Brass Instruments**—Members of the Faculty of the Wind Instrument Department, 1 credit for each Semester. This course, and the companion courses in Woodwind and Stringed Instruments are offered primarily for the benefit of Public School Music students and for Theory and Composition majors desiring elementary instruction in a number of instruments of the band and orchestra. Students need not own the instruments which they wish to study; the School has an adequate supply of all kinds of instruments which it makes available to students for nominal rentals.

**Stringed Instruments**—P. Marinus Paulsen, 1 credit for each Semester. Violin, viola, cello, double bass.

**Woodwind Instruments**—Members of the Faculty of the Wind Instrument Department, 1 credit for each Semester.

**Vocal Technic and Repertoire Class**—Else Harthan Arendt. **Voice Class**—Raymund Koch and Helen Bickerton. 1 semester hour credit for each School Year. The subjects treated in these Classes are similar to those taken up in private Voice lessons, but, through class membership, the student is brought into contact with the problems of other students, and is taught to listen critically, and to analyze faults. A part of each session is given to ensemble singing of excerpts from the great oratorios and operas.

**Opera Class**—Maria Husa, 1 credit for each Semester. Study of dramatic principles as applied to all kinds of vocal art, so that the face and body of the singer may reflect the mood of the work being performed. Scenes from the operas are used for study purposes. Students may be admitted to this Class only after they have completed foundational studies in Voice.

### Conducting

**Choral Conducting and Repertoire** 301, 302—Else Harthan Arendt. 1 semester hour credit for each course. These courses 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** 301, 302—P. Marinus Paulsen. 1 semester hour credit for each course. The instruction ranges progressively through all phases of the subject. A few of the many topics covered: How to organize an orchestra; instruments of the orchestra; baton 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.

### Ensemble

**Ensemble**—P. Marinus Paulsen, 1 credit for each Semester. Performance of chamber music utilizing varying combinations of string and wind instruments, and piano.

**Orchestra**—P. Marinus Paulsen. 1 credit for each Semester. The Sherwood Symphony Orchestra rehearses and presents publicly a number of symphonic works each year, and provides accompaniments for student and artist soloists in various of the School concerts, including the Commencement Concert.

**Chorus**—Else Harthan Arendt, 1 credit for each Semester. Rehearsals and concerts of the Chorus are devoted to a wide range of choral materials, with special emphasis upon the oratorios.

**Bach Singers**—Else Harthan Arendt, 1 credit for each School Year. This group devotes itself exclusively to study and presentation of works of Johann Sebastian Bach.

**String Quartette**—Leopold Foederl, 1 credit for each Semester. Membership is available in several quartettes, according to individual ability. The repertoire studied by each group is suited to the technical and interpretative advancement of its members.

### History of Music

**Music History and Literature** 101, 102—Will A. Harding, 2 semester hour credits for each course. Music of all periods, primitive to modern. Lives and works of the great composers. Social and utilitarian aspects of music of all nations.

**Advanced History of Music** 401, 402—Elizabeth Keller, 3 semester hour credits for each course. A very detailed and searching study of musical history from the scholarly standpoint, covering periods, forms, styles, composers, instruments, ensembles, trends, influences, and related subject matter.

**Research Project in Music History**—Elizabeth Keller, 4 semester hour credits. For graduate students only. Scope and nature of project must be approved by committee in charge of student's work.

### Normal Classes

**Piano Normal** 102—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** 201—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.

### Public School Music

**Vocal Methods** 301—Martha Swing, 2 semester hour credits. Methods and materials for Grades One, Two, Three and Four.

**Vocal Methods** 302—Martha Swing, 2 semester hour credits. Methods and materials, Grade Five through Junior High School.

**Vocal Methods** 401, 402—Charles Espen-shade, 2 semester hour credits for each course.

Methods and materials for High School use. Assignments in composing and arranging for High School music groups.

**Instrumental Methods** 401, 402 — Louis Blaha, 2 semester hour credits for each course. Methods and materials for organizing, training and conducting bands and orchestras in the public schools.

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

### Theory and Composition

**Ear Training** 101—Roberta Savler and Elizabeth Keller, 2 semester hour credits. Elements of music, properties of tone, simple rhythms. Exercises in pitch. Tetrachords. Scale formation, Greek and church scales, major and minor scales and their intervals. Exercises in various measures, meters and motions. Compound measures, simple and compound rhythms. Modern scales. Triads, all forms. Simple harmonic dictation. Sight singing, melodic and rhythmic dictation.

**Ear Training** 102—Roberta Savler and Elizabeth Keller, 2 semester hour credits. Transposition of melodies. Active and inactive tones. Inversion of intervals. Melodic and rhythmic dictation, including folk songs and symphony themes. Dominant seventh chord and its resolutions. Exercises in chord progressions. Sight singing. Harmonic dictation.

**Harmony** 101—Elizabeth Keller, 3 semester hour credits. Keyboard and written exercises. 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. Harmonizing of basses and melodies in minor keys, root progressions.

**Harmony** 102—Elizabeth Keller, 3 semester hour credits. Keyboard and written exercises. 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 and Frederic Youngfelt, 2 semester hour credits. Four-part harmonic dictation. Two-part contrapuntal dictation. Sight singing. All diatonic seventh chords and their resolutions. Exercises in singing all triads and seventh chords. Rhythms, composite and complex. Dictation from symphonies and operas. Melody building, introducing non-harmonic tones. One and two-part melodies with Al-berti bass.

**Ear Training** 202—Will A. Harding and Frederic Youngfelt, 2 semester hour credits. Advanced four-part harmonic dictation. Two- and three-part contrapuntal dictation. Sight singing. Dictation with composite rhythms. Seventh chords, inverted and altered, and their resolutions.

**Advanced Harmony and Elementary Counterpoint** 201—Frederic Youngfelt, 3 semester hour credits. Keyboard and written exercises. Harmonizations employing the secondary seventh chords, and the optional progressions of the dominant and secondary sevenths. Sequences. Simple modulations. Dominant ninth chord. Altered chords. Two-part counterpoint, strict.



# OUTLINES OF INSTRUCTION—Continued

## CLASS INSTRUCTION—Continued

*Advanced Harmony and Elementary Counterpoint 202*—Frederic Youngfelt, 3 semester hour credits. Keyboard and written exercises. Harmonizations employing altered chords, passing and alternating tones. Continuation of exercises in modulation. Chromatic harmony. Suspensions, appoggiaturas, passing chords, pedal points, anticipations, changing tones. The chorale. Conclusion of modulation formulae. Harmonic analysis. Two-part counterpoint, free.

NOTE: The first- and second-year sequences in Ear Training, Harmony and Counterpoint, as above outlined, form a continuous, composite course, the various parts of which are closely correlated. Ear Training classes provide aural training in chordal materials used by Harmony classes, and the Ear Training sessions which are devoted to harmonic dictation are conducted by the teachers of the Harmony classes. The aural aspects of Harmony are thus directly correlated with the work of the Harmony classes, and the study of Harmony is based upon keyboard and upon written exercises. Contrapuntal dictation in second year Ear Training parallels the creative exercises in Counterpoint.

*Form and Analysis 201*—Frederic Youngfelt and Walter A. Erley, 2 semester hour credits. The smaller forms. Survey of acoustics.

*Form and Analysis 202*—Frederic Youngfelt, 2 semester hour credits. The larger forms.

*Counterpoint, Canon and Fugue 301, 302*—Frederic Youngfelt, 3 semester hour credits for each course. Three- and four-part counterpoint, strict and free; invertible counterpoint, simple canons and fugues.

*Composition 401, 402*—Frederic Youngfelt, 2 semester hour credits for each course. Period construction, song forms, songs, sonatina, rondo, and assignments of similar difficulty.

*Orchestration 401, 402*—P. Marinus Paulsen, 2 semester hour credits for each course. Principles of instrumentation, applied to the making of arrangements, and to the scoring of original compositions. Score reading.

*Advanced Composition 501, 502*—Frederic Youngfelt, 3 semester hour credits for each course. Assignments in composition in the larger forms, including the sonata form.

*Advanced Canon and Fugue 501, 502*—Frederic Youngfelt, 2 semester hour credits for each course. Complex canons and fugues.

*Advanced Orchestration 501, 502*—P. Marinus Paulsen, 2 semester hour credits for each course. Scoring of complex works for full orchestra.

### Central YMCA College Subjects

Students are registered in Central YMCA College for the training required in academic subjects in all Departments, and for the courses in Education required in the Department of Public School Music.

Central YMCA College is a co-educational accredited senior college which, like the School, is located in downtown Chicago.

For the convenience of students, fees for subjects to be taken at the College are paid to the School, and are thus simply a part of the student's tuition account with the School.

Prior to the opening of each Semester, students taking subjects at the College secure from the Musical Director of the School letters showing the subjects for which registration is to be made, and these letters are presented by the students to the College Registrar.

College entrance requirements are the same as those outlined for the School (see page 23). Upward of 24,000 books and 350 periodicals are available to students in the Library of the College.

Class schedules are so co-ordinated as to avoid conflicts and to make for convenience, with work spread evenly through the week.

*English 101* and *English 103* are required of all Degree candidates. These courses are devoted to Rhetoric and Composition.

A minimum total of eighteen semester hour credits in academic subjects is required in the Departments of Piano, Violin, Cello, Organ, and Theory and Composition. The maximum number of semester hour credits in cultural subjects which students in these Departments may apply toward the Bachelor of Music Degree is thirty.

In the Voice Department, students must acquire a minimum of twenty-four semester hour credits in academic subjects as a part of the training for the Bachelor of Music Degree, and the maximum applicable is thirty.

Candidates for the Degree, Bachelor of Music Education, in the Public School Music Department, are required to earn a minimum of twenty-one semester hour credits in cultural subjects, and nine semester hour credits through general courses in Education. The maximum total of credits in academic subjects which may be applied against requirements for the Degree, Bachelor of Music Education, is fifty-two.

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

Choice is made from upward of four hundred courses, of which the following are representative:

*English 102—Introduction to Literature*  
*English 204—The Great English Poets*  
*English 211—Contemporary Novel*  
*English 212—Introduction to Poetry*  
*English 217—The English Novel to 1900*  
*English 245—Survey of the Older Drama*  
*English 246—Survey of the Modern Drama*  
*English 248—Shakespeare*  
*English 251—American Literature*  
*English 270—Advanced Writing*  
*English 281—Nineteenth Century Poetry*  
*English 282—Nineteenth Century Prose*  
*French 101 and 102—Elementary French*  
*French 103 and 104—Intermediate French*  
*French 105—Conversation and Composition*  
*French 201—Survey of French Literature*  
*French 210—The French Novel in the Nineteenth Century*  
*French 211—The French Theatre in the Nineteenth Century*  
*French 250—Phonetics*  
*German 101 and 102—Elementary German*  
*German 103 and 104—Intermediate German*

*German 105—Conversation and Composition*  
*German 201—The Classical Period*  
*German 210—Literature from 1850 to the Present*

*Spanish 101 and 102—Elementary Spanish*  
*Spanish 103 and 104—Intermediate Spanish*  
*Spanish 105—Conversational Spanish*  
*Spanish 201—Modern Spanish Literature*  
*Spanish 202—The Golden Age and Literary Masterpieces*

*Education 201—Foundations and Basic Principles of American Education*

*Education 202—Modern Secondary Education*  
*Education 203—Methods and Management in Secondary Schools*

*Education 211—Methods and Management in Elementary Schools*

*Education 215—Educational Psychology*

*Education 225—Pupil Guidance*

*Education 230—Tests and Measurements*

*Psychology 101—Elementary Psychology*

*Psychology 110—Applied Psychology*

*Psychology 220—Social Psychology*

*Psychology 250—Child Psychology*

*Psychology 251—Psychology of Adolescence*

*Psychology 270—Psychological Testing*

*History 101—Topics in European History*

*History 105—Topics in American History*

*History 110—Great Britain to 1688*

*History 111—Great Britain Since 1688*

*History 130—The Far East*

*History 200—The Ancient World*

*History 201—The Middle Ages*

*History 202—Renaissance and Reformation*

*History 203—Revolution and Nationalism in Europe*

*History 204—Europe in the Twentieth Century*

*Philosophy 110—Introduction to Philosophy*

*Philosophy 140—Ethics*

*Philosophy 210—Logic*

*Philosophy 215—Aesthetics*

*Sociology 101—Introduction to Sociology*

*Chemistry 100—General Chemistry*

*Chemistry 111—General Inorganic Chemistry*

*Chemistry 112—Qualitative Analysis*

*Chemistry 120—Organic Chemistry I*

*Economics 101—Introduction to Economics*

*Economics 102—Economic Principles*

*Mathematics 100—Intermediate Algebra*

*Mathematics 101—Plane Trigonometry*

*Mathematics 102—College Algebra*

*Mathematics 103—Analytic Geometry*

*Mathematics 203—Differential Calculus*

*Mathematics 204—Integral Calculus*

*Physics 111—Mechanics and Heat*

*Physics 112—Electricity, Sound and Light*

*Political Science 101—American Government*

*Speech 101—Fundamentals of Speech*

*Speech 102—Advanced Public Speaking*

*Survey Course 101—Introduction to Social Studies*

*Survey Course 102—Survey of the Physical Sciences*

*Survey Course 103—Survey of the Biological Sciences*

*Survey Course 205—The American Heritage*



# 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 600 classical and modern items. The complete selection was chosen from an examination of more than 7000 pieces.

## *Uses*

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

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

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

## *Advantages*

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

The Texts very largely prevent forgetting, because the pupil has with him, in printed form, for constant reference throughout his week of practice, the instruction given him in his weekly lesson. Weekly written Tests and periodic written reviews assist further in impressing indelibly upon the pupil's memory the subject matter covered. This makes for rapid progress and economy.

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

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

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



# DOMESTIC BRANCHES

## CHICAGO NEIGHBORHOOD BRANCHES

AUBURN PARK.....	822 West 79th St.	CHICAGO LAWN.....	6247 South Kedzie Ave.
AVALON.....	1904 East 79th St.	GRAND CROSSING.....	7439 Cottage Grove Ave.
BEVERLY HILLS.....	1833 W. 103rd St.	JACKSON PARK.....	6760 Stony Island Ave.
OAK PARK.....	125 North Marion St.		

## Affiliated Schools and Teachers (*Alphabetically Arranged*)

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

Alabama	California	HOLLYWOOD	SACRAMENTO	WATSONVILLE	District of Columbia
ATHENS Sara T. Jeffery	ALAMEDA K. W. F. Balke Margaret Milne Brye Mrs. Agnete Johansen H. W. Roebke	*Ethel-Ann Reinig Dorothy Wilcox	Grace Lincoln Burnam	Ida V. Berg Beth M. Mansfield Margaret McSherry Iva Rodgers	ANACOSTIA Mildred Elaine Deane
AUBURN Mrs. Iverson Caldwell	ALHAMBRA Gertrude Squyer Dean E. Stewart	HUNTINGTON PARK Anna L. Farmer	SAN BERNARDINO Patricia Geatram Martha R. Greene Ingalls-Bishop Studios (Rowena Bishop) Frank T. Perkins	W. HOLLYWOOD Charles M. Galloway	WASHINGTON Madeleine Aughinbaugh Mrs. Gene W. Crist Rae Alice Ebner Alice B. Hesselbach William J. Holden Mabel M. Hubbel Margery League Hughes Eleanor Hulbert Laurette Marks Hullings Violet Ihre Beth King Wilma Benton McDevitt Ruth Peters Benjamin Ratner Beatrice L. Robb Fanny Roberts Sister M. Victoria LaSalle Spier Evelyn L. Wakefield Etta Schmid Wells
BIRMINGHAM Mrs. A. F. Denson Laura W. Haines *Joan Holley Mrs. D. O. McClusky Grace Montgomery Ester Rennick Mrs. H. C. Rush Hester Wulfaert	ANAHEIM Mrs. Dixie Wilbur	LA CANADA Barbara Burke Prosper Mathew D. Prosper	SAN DIEGO Florence M. Bradley Edna Alice Holman Stanley Ledington	Colorado BRIGHTON Mrs. Vertner Smith CANON CITY Mrs. Richard C. Frey DENVER Zelpha Sherart GREELEY Lucy Friend Remley SALIDA *W. J. Ramey	
BREWTON Christine Dickson Willia Gene Strain Helen Wood	BURBANK *Frederic Clint Mildred Clint Fay E. Smith	LONG BEACH Lora Sprague Baldwin Hilda E. Block Abby De Avirett Elizabeth De Avirett Alice S. Durham Frances S. Johnson Mac Gilbert Reese Marguerite Sherman	SAN FERNANDO Jeanne Culbertson		Connecticut BRIDGEPORT Stephen Chalfa Arthur E. Domschne E. Rhey Garrison *Tibor Horn Helen A. Peslak Mrs. John L. Shively
CULLMAN Margaret Deppe	BURLINGAME S. Leslie Grow	LOS ANGELES Lucy Seator Bartlett Gertrude Bedford Abby De Avirett Elizabeth De Avirett Helen Hamaty Institute of Musical Art (Raymond G. Hand, Director) Mary McCormack Kennedy Eva Lattig Katherine C. Newton Ida Selby Olshausen Sister M. Albertine Stanley T. Vermilyea Orra I. Whitman	SAN JOSE Evelyn A. Heath		Florida ARCADIA Mrs. W. R. Campbell
DECATUR Mrs. S. T. Rollo	CALEXICO Grace Blaisdell	MENTION Helen Adele Daun	SAN LEANDRO Anita Meister Herrick		AUBURNDALE Nettie C. Allen
HUNTSVILLE Ruth E. Pettus	CALISTOGA Mabelle M. Senter	MILL VALLEY Cornelia B. R. Halliday	SAN PEDRO *Madelaine Norman		AVON PARK Mrs. J. B. Coen, Jr.
JASPER Pauline L. Guy	CANOGA PARK Ruth R. Parkinson	MONTEBELLO Helen E. Park	SANTA ANA Joseph Ogle		BARTOW Margaret Clark Angie C. Lusk
MOBILE Clara B. Evans	CORONA Genevieve H. Dart	MONTROSE Rosemary Dewberry	SANTA CRUZ Carolyn M. Baldwin Vera M. Clayton Mrs. B. F. James Violet M. Patterson		BLOUNTSTOWN Hannah B. Gaskin
MONTGOMERY *Fanny Marks Seibels	COSTA MESA Mrs. C. A. Custer *Vladimir Lenski	NO. HOLLYWOOD *Ruth Bullard Melita Krieg *L. Nazar Kurpijak Karola Launscheidt	SANTA PAULA Mrs. Paul S. McClain		BONIFAY Blanche F. Sessoms
NOTASULGA Mrs. Lucius C. Ramsey	CULVER CITY Miriam C. Foster	OAKLAND Mrs. Etta Hall Ruth Tibbey	SANTA ROSA Edith A. Lutz *Helen Payne Mildred Turner		CHATTahoochee Doris Moore Ballow
OPELIKA Caroline S. Giles	DINUBA Mrs. Ralph Miller	PALO ALTO Dorothea L. Morgan Erna Wiechman	SARATOGA Doris Foster Johnson		CHIPLEY Mrs. Fred Bennett
SELMA Alonzo Meek	EL CENTRO Orin Kenah Estelle Livingston Ruth T. Reid	PLACERVILLE Geneva Clint *Roy E. Clint	SEBASTOPOL Claire Coltrin Marie J. Michaelis Edith Esther Snyppe		CLEARWATER Harriet L. Phillips
SILVERHILL *George L. Lundberg Louise J. Lundberg	FORTUNA Emma J. Clendenen	REDDING Bess E. Lee	SELMA Myrtle M. Clark		COCONUT GROVE Mrs. Emmet M. Steele
TUSKEGEE Elma Griffith Howe	FRESNO Iona G. Maxwell	REDONDO BEACH Viola A. Niland *Helen P. Spring	SHERMAN OAKS Harriet Holt		CORAL GABLES Oliver Beaman
Arizona	GLENDALE Marjorie Duncan Baker Hazel V. Bugental M. Harold Burke Ruth Hay Cavin Bessie K. Doughty Eldine W. Dunbar Mary Jean Bacon Fasoli Mrs. Freddie Freeman Clifford C. Fuller Stella F. Hall Vera Villemonte-Hirsch A. Belle Johnson Mildred Pray Maddox Edna S. Marsh Marilyn Murphy Marguerite H. O'Leary Marie A. Polchow Anna M. Ross *Boyd Shreffler Ada Parkinson Thomas Judy Winsor	RIVERSIDE Sarah L. Fry Margery Netherly Millie C. Parker Roy Peterson	SIERRA MADRE *Lalla Fagge SONORA Hilda Rocco SOUTHGATE Grace H. Mullin STOCKTON Mrs. N. H. Arthur Stella A. Laugero Inez F. McNeil Cora B. Meyers TUJUNGA Hera G. Swindell VAN NUYS Gertrude Allington Margaret Anderson Alvina Gronstol Portia I. Young VISALIA Mrs. J. Roy Wimp		DELRAY BEACH Louise Warren Strickland DUNEDIN Helene Goss EUSTIS *Marian P. Thomas FORT LAUDERDALE Helen Kadel Shelden FORT MYERS Nettie P. Battey Mrs. John Durward Lynn FORT WALTON Louise Sellers GAINESVILLE Caroline Murphy GRACEVILLE Gracie F. Ashmore
GLOBE *Patrick H. Coleman Mrs. P. H. Coleman	ARKANSAS				
PHOENIX Ehel Jennings Mrs. Luther Steward	FAYETTEVILLE Mildred Treville				
YUMA Mrs. A. C. Abbott	LITTLE ROCK Marguerite Brickhouse Blanche Mason				
	MALVERN Agce E. McCray				
	SPRINGDALE Josephine B. Brown Lynn C. Smith				
	STUTTGART Mrs. M. F. Elms				
	TEXARKANA Fay Blackhall Mrs. J. D. Clifton				



# DOMESTIC BRANCHES—Continued

## Affiliated Schools and Teachers (Alphabetically Arranged)

GROVELAND Mrs. Alfred Benson	WILLISTON Mrs. Wilbur A. Smith	LEWISTON ‡Pauline C. Gussek *Raymond Gussek Mrs. Vonley J. Miller	MURPHYSBORO ‡Ruth Blanch Emlen NAPERVILLE Grace Frodenhagen	KOKOMO Edna Burrows Taylor Mrs. Jacanara Finley Frederick Heinmiller Edna S. Hite Roy S. Straughn Mrs. Guy Wilson	Kentucky ASHLAND ‡Glenda E. Buchanan CENTRAL CITY Mattie Edmunds Vick LOUISVILLE Madge Terry Lewis David Morton Robert D. Parmenter
HOLLYWOOD Glady R. McClure	WINTER HAVEN Mrs. E. C. Backer Leone R. Guy	NAMPA Fern Nolte Davidson	OTTAWA Edna Schaefer Harvey *Mildred B. Jehly SeVerne Severson Sister Mary Benita	LA FAYETTE Ella E. Beggle	MADISONVILLE Emma Marie Arbogast
JACKSONVILLE Aurelia Jones Baker Mrs. M. B. Byrd Julia Conniff Louisa C. Entenza Mrs. William C. Moore Josephine Scalise	Georgial AMERICUS Elizabeth C. Cobb ATLANTA Lily Allen Edith Howell Clark *Mary Ogilvie Douglas Lillian R. Gilbreath Mrs. Thomas H. Grant *Elizabeth J. Guy Mrs. C. D. Hancock Elizabeth L. Hopson *W. W. Leffingwell Jane Mattingly Caroline Murphy *Mrs. M. E. Patterson Nona Earley Randall Grace Lee Townsend Maye C. Wilson	POCATELLO Ethel Smith Nelson	PEORIA *Ethel C. Cockrell	MILTON Elsie Mason Davis	STANTON Mrs. W. L. Browning
KEY WEST Mrs. Ruie W. Roberts	BRUNSWICK Maude N. Crovatt	TWIN FALLS Eula Masoner Conner Besse Meech	PEOTONE Irene Rathje	MISHAWAKA Roy E. Thornburg	Louisiana HOUMA May Zeringer
KISSIMMEE Myrtila F. Beals	MIAMI Elva Crawford *Mrs. Merle Carter Frost Jean C. Littlewood Mrs. Norman Riles Frances Tarbox	WEISER Gertrude L. Neeley	PONTIAC Gladys Erickson	MONROEVILLE Ethel C. Webb	MANSFIELD Mrs. B. D. Magee Mrs. W. G. Ricks
LAKELAND Sara T. Der Garry *Mrs. Charles H. Pope Winifred E. Ray May P. Wheeler	COLUMBUS Mrs. Jack Gaylord Mrs. K. C. Kierce	ABINGDON Alta Merriam Graves *Lorraine Lindoft	RICHMOND Mrs. R. H. Aldrich	NEW ALBANY Elizabeth Hedden	NEW ORLEANS Nellie D. Cusack Mary V. Molony Agnes Roach Marie The ard Mary Tobin
LAWTEY Mamie Lou Edwards	CARROLLTON Margaret H. Camp	AURORA Ada E. Brant Maude Dewey Geneva Johnson *Frederick Toenniges	ROCKFORD A. D. Bodfors Mrs. A. D. Bodfors Rose M. Castronovo Frank Freistat Lillis M. King	OXFORD Mabel Hickman Morse	NEWCASTLE Mrs. Marian M. Perry Donald E. Rogers
LONGWOOD *T. M. Dollison	CRAWFORDVILLE Theodosis Vickers	BARRINGTON *Marie M. Baade	ROCK ISLAND Nellie Johnson Notovena Steck *Mary Alice Williams	PLYMOUTH Lyla Mac Casterline	OXFORD Mabel Hickman Morse
MANATEE Leonora Stewart	HARLEM Mrs. Jule W. Hatcher	BELLEVILLE *George Tuerck	ST. ANNE Beulah Denno	RICHMOND Norman Arthur Clark *Glen R. Crum	NEWCASTLE Mrs. Marian M. Perry Donald E. Rogers
MARIANNA Mrs. Paul Carter	HARTWELL Mrs. J. W. Herndon	BENTON *Mrs. J. Clark Phillips Hassie C. Whittington	SALEM Mrs. Ralph Wilson	SOUTH BEND Helen M. Eldredge Gertrude Frepan *George Z. Goska Margaret J. Harnisch Edna M. Huizinga *Harold Lamb Theophila Makielski Olga Cwiklinski Peltz Majorie Sherrland Mrs. H. R. Smith *South Bend Conserva- tory Dorothy Zimmerman	NEWCASTLE Mrs. Marian M. Perry Donald E. Rogers
MIAMI Elva Crawford *Mrs. Merle Carter Frost Jean C. Littlewood Mrs. Norman Riles Frances Tarbox	LYONS Mrs. W. A. McNatt	BLOOMINGTON Schwieermann Music School (Hermann Schwie- mann)	SPRINGFIELD Margaret Chambers	TERRE HAUTE Mrs. W. E. Robinson	NEWCASTLE Mrs. Marian M. Perry Donald E. Rogers
NEW SMYRNA *Mrs. U. J. Burrows	MACON *Helen G. McCarren Mrs. J. A. Wyche	CENTRALIA Cleo M. Agey Theresa Nichols	SYCAMORE Dorothy L. Albrecht	VALPARAISO Ruth Powers Harville	NEWCASTLE Mrs. Marian M. Perry Donald E. Rogers
ORLANDO Grace Lynette Morris Maud Boone Rogers Mrs. Joseph B. Shearouse Pauline Waters Tiller	NEWAN Mrs. J. L. Wed- dington, Jr.	CHICAGO HEIGHTS Gladys A. Crowe	VILLA PARK Marian M. Grimm	WARSAW Genita Bea Smith	NEWCASTLE Mrs. Marian M. Perry Donald E. Rogers
OXFORD Ethel R. Griggs	SAVANNAH Mrs. E. M. Campbell *Fred G. Wiegand Georgia Word	CLARENDON HILLS Helen Ruthhart	WEST FRANKFORT Carrie B. Bartmes	WEST LAFAYETTE V. Eugene Finnegan	NEWCASTLE Mrs. Marian M. Perry Donald E. Rogers
PALATKA Florence L. Conway Alice Hutchinson	STATESBORO Virdie Lee Hilliard	DECATUR Zelma M. Eddy	WILMETTE Esther H. Schlueter	Iowa COUNCIL BLUFFS Maude Graham Bell	NEWCASTLE Mrs. Marian M. Perry Donald E. Rogers
PALMETTO Mrs. Allison Harrison *Mary L. Young	THOMASSTON Mrs. J. A. Pendergrest	DE KALB Mrs. G. W. Reynolds Winifred Stewart	Indianal ALEXANDRIA Alexandria School of Music (Ada Stone)	DES MOINES E. Beulah Hauser *Earl Williams	NEWCASTLE Mrs. Marian M. Perry Donald E. Rogers
PANAMA CITY Jewel Cannon Mary Stebbins Philips	THOMASVILLE Leah S. Gainey	ELGIN Margaret S. Robertson Anne W. Rowland J. C. Wohlfeil	ANGOLA Miriam L. Brokaw	HAWARDEN Ruth E. French	NEWCASTLE Mrs. Marian M. Perry Donald E. Rogers
PENSACOLA *Margaret Lody Davis Mrs. Paul Stewart	TIETON Mrs. J. M. Paulk	GALESBURG *Galesburg School of Fine Arts Elma S. Ingram Muriel Lorraine Snell	CHURUBUSCO Anna Van Hibbs	HOLSTEIN Elizabeth Voelkers	NEWCASTLE Mrs. Marian M. Perry Donald E. Rogers
RIVER JUNCTION Lucille Gissendanner	WAYCROSS Lillian K. Price	HARRISBURG Mrs. Phil W. Sherman	COLUMBIA CITY Helen Slagle Aker Robert E. Coyle	LEGRAUD Mildred Meltvedt	NEWCASTLE Mrs. Marian M. Perry Donald E. Rogers
ROCKLEDGE Nina F. Ranck	WEST POINT Estelle Hoguey	HERRIN Mildred Yuill	CONNERSVILLE Lillian E. Adams	NEWTON L. Gertrude Beard	NEWCASTLE Mrs. Marian M. Perry Donald E. Rogers
ST. AUGUSTINE Grace Rowley	BLACKFOOT Ruth Smith	JOLIET Viola M. Prussner	CRAWFORDSVILLE Mrs. O. C. Edwards	OTTUMWA *A. Harold Fry	NEWCASTLE Mrs. Marian M. Perry Donald E. Rogers
ST. PETERSBURG Emma A. Corey Lura Fullerton Yoke	BOISE Adelaide Ashton Marie Cain Gorton Eather Schmekal *A. J. Tompkins	KANKAKEE Burdetta Lepley	DUNKIRK Mrs. Albert Tharp	STATE CENTER Wayne T. Richards	NEWCASTLE Mrs. Marian M. Perry Donald E. Rogers
SANFORD Frances A. Hickson	BURLEY E. Corinne Terhune	KEWANEE Hugh C. Price	GARY Mrs. A. B. Carlberg Josephine Mullany Louisa A. Quillen	WASHINGTON Mrs. Boyd E. White	NEWCASTLE Mrs. Marian M. Perry Donald E. Rogers
SARASOTA Mrs. Russell S. Pond	CHATCOLET Florence Jane Sargent	LA SALLE Anna E. Grivetti Hugh C. Price	GOSHEN Elma M. Long	WINTERSSET Mrs. Charles Newerf	NEWCASTLE Mrs. Marian M. Perry Donald E. Rogers
SOUTH JACKSONVILLE *Jessie Jay de Vore Florence L. Hunter	EMMETT Goldie Smith Yost	LOMBARD Irma Orser Youngfelt	GREENTOWN Hazel Naffziger	Kansas FT. SCOTT Sadie E. Parker Grace Elizabeth Ryan	NEWCASTLE Mrs. Marian M. Perry Donald E. Rogers
TALLAHASSEE Carolyn Oxford	JEROME *Gustav G. Flechtner	MATTOON Lora D. Sanders	HARTFORD CITY Isaac E. Norris	GARDNER Esther Irene Brown Helm	NEWCASTLE Mrs. Marian M. Perry Donald E. Rogers
TAMPA Mildred Del Valle Ola Lee Evans Delia Pacheco Farmer Merle Holloway Hulda Kecher	KELOGG C. S. Benson	MOLINE *Hulda Fryxell Mabel G. Nelson Lillian H. Stevenson	HUNTINGTON Huntington Music Studios (Esther Davis) Mrs. Mark Rise- borough	INDEPENDENCE Mildred E. Fansler	NEWCASTLE Mrs. Marian M. Perry Donald E. Rogers
UMATILLA Mrs. A. F. Carr	MAINTON VERNON Ruth G. McGray Mrs. Elma P. Patterson Pearl Wood	MONMOUTH Ruth G. McGray Mrs. Elma P. Patterson Pearl Wood	INDIANAPOLIS Mallory W. Bransford Evelyn Chenoweth Helen Thomas Martin Norma Marie Mueller Laura Craig Poland Alta Louise Thomas	PARSONS Fae Taylor	NEWCASTLE Mrs. Marian M. Perry Donald E. Rogers
WAUGHOLA Kate Haddell Mrs. W. D. McInnis	MAINTON VERNON Ruth G. McGray Mrs. Elma P. Patterson Pearl Wood	MAINTON VERNON Ruth G. McGray Mrs. Elma P. Patterson Pearl Wood	TOPEKA Rosamond Nyman	WICHITA Reno B. Myers	NEWCASTLE Mrs. Marian M. Perry Donald E. Rogers
WEST PALM BEACH *Henri C. Godio Marguerite M. Stowell					NEWCASTLE Mrs. Marian M. Perry Donald E. Rogers



## DOMESTIC BRANCHES—Continued

## Affiliated Schools and Teachers (Alphabetically Arranged)

- FALL RIVER**  
M. Alma Canuel  
Lucienne Cote  
Anna G. Fiore
- FALMOUTH**  
Mable M. Allenby
- FISKDALE**  
Mildred Holley  
Estabrook  
\*William Warren  
Estabrook
- GLOUCESTER**  
Ruth H. Steele
- HAVERRILL**  
Gordon Brown
- HUDSON**  
Grace W. Buteau
- LOWELL**  
William Hoyle  
Mildred Salomonson
- LYNN**  
Clarence B. Gaines  
Fannie R. Natale
- MEDFIELD**  
Louise Brennan
- MELROSE**  
Alma Holton Rich
- MILTON**  
Dorothy Bates  
Stanley F. Bentley
- NATICK**  
Frank E. Underwood
- NEEDHAM**  
Raymond Coon
- NORTH BROOKFIELD**  
F. Theodore Hopkins
- NORTH EASTON**  
Marietta Canan
- PEABODY**  
Chrisoula Argeros
- PITTSFIELD**  
Mary Ranti
- PLYMOUTH**  
\*Walter L. Davis
- REVERE**  
Marion A. Hamblin
- SPRINGFIELD**  
Irene Atkins  
Ruth R. Atwood  
Luna Ritter Babcock  
Margaret K. Balboni  
Genevieve S. Grinnell  
Mildred F. Lundquist  
Raymond Randig  
Miss Glenn Robinson  
Harold M. Schlager  
Mrs. Harold M. Schlager  
Marion M. Wheeler
- WAKEFIELD**  
Geneva D. Hodson
- WALTHAM**  
Olive Davis Flag
- WEBSTER**  
Ruth S. Neulieb
- WESTFIELD**  
Loretta C. Kupec
- WEST SPRINGFIELD**  
Eula V. Mosher
- WORCESTER**  
Grace J. Brown  
Raymond A. Galipeau  
Anne A. Goyette  
\*Mrs. Thaddeus M. Krawczynski  
†Marion R. Langille
- Michigan**
- ALLEN PARK**  
Thelma Burbank Wolf
- ASHLEY**  
Joyce Robbenolt
- AUGUSTA**  
Max Newkirk
- BATTLE CREEK**  
\*Arthur E. Bryce  
Georgia W. Williamson
- BAY CITY**  
Mrs. Lloyd A. Stevens
- BENTON HARBOR**  
Warren L. Colby
- BIG RAPIDS**  
Mrs. Roy Newton
- BIRMINGHAM**  
Alma B. Grimes
- BLANCHARD**  
Helena N. Mason
- CARO**  
Hazel Lorene Buchman
- CASS CITY**  
Lucy G. Lee
- COLDWATER**  
Marguerite L. Livermore  
Kathryn Petersen
- CORUNNA**  
Mrs. M. W. Sworth-wood
- DETROIT**  
†Mary F. Brandt  
Olive Ann Bearhear  
Violette Cox  
Detroit Institute of Musical Art  
(Agnes A. Anger)  
(Henry Manville)  
(Iva S. Worden)  
Mary Jane Easton  
Mrs. Alfred E. Fox  
Emma Hartop  
Mary S. Kegler  
Jean Kinsman  
Marjorie B. McClellan  
Mildred E. Simms  
Ruth K. Stone  
Charles L. Wueth
- EATON RAPIDS**  
Bernice E. Hunt
- FLINT**  
John G. Brownell  
Evelyn Krebs  
Josephine Krebs  
Thelma B. Torrey
- GRAND RAPIDS**  
\*Karl J. Bernt  
Mrs. Claude Harris  
Xaveria Voigt  
Kelling  
Alyce Lantinga  
Bertha Seckell  
Marie Trapp  
\*Dorris Van Ringelesteyn  
Alice Van Wingen
- GREENVILLE**  
Edwin P. Petersen
- HASTINGS**  
Clara Fitz Smith
- KALAMAZOO**  
Mrs. Otto Meux  
\*Christopher Overlay  
Mrs. Christopher Overlay  
Ward Vorenkamp  
Frieda Snow Wall
- LAKE ORION**  
Fern Mabel Shaver
- LANSING**  
Emma Grant Holmes  
\*Clarence Post  
Ada M. Van Dusen
- LAPEER**  
Mrs. Herbert A. Carter
- LINCOLN PARK**  
Dorothy D. Greenwell
- MARQUETTE**  
Ethel M. Hamby
- MARSHALL**  
Vida May Vary
- MILAN**  
Mrs. Clyde Nase Lawson
- MILFORD**  
Winifred V. Beam  
Areda C. Hull  
Ethel C. Rice
- MT. CLEMENS**  
Edna Schroeder
- MUSKEGON**  
Ethel H. Misner  
Clara B. Schuler
- NILES**  
Mabelle M. Shelton
- NORTHVILLE**  
Henry Schnute
- PLYMOUTH**  
Florence Crandell
- PONTIAC**  
Mrs. L. M. Angleton  
Marguerite Ballard  
Vera L. Clifford  
Lelah E. Derragon  
Amy Hogle  
\*Harold A. Kenzen  
Mrs. Addison K. Oakley  
Bertha Marie Roth  
\*Florence B. Schmidt  
Oscar W. Schmidt  
Elizabeth Thorpe
- PORT HURON**  
Mary V. Bragg  
Lina Balmer Lauzon
- QUINCY**  
\*Edwina P. Van Patten
- ROCHESTER**  
Hazel N. Gessinger
- SAGINAW**  
Elaine M. Fruch  
Myrtle Hubbard  
Frances E. Kroll  
Grace Perry  
Donna Sudlow
- ST. JOSEPH**  
Wm. F. Herrmann
- SAULT STE. MARIE**  
Mrs. Louis McPike
- SCHOOLCRAFT**  
Esther S. Cropsey
- STURGIS**  
Frances Clark
- WYANDOTTE**  
Naomi Nieman
- Minnesota**
- BENSON**  
Esther Simenstad
- CROOKSTON**  
Sister Mary  
Sister M. Gertrude  
Sister M. Placid  
†Sister St. Francis  
de Sales
- CYRUS**  
Mrs. M. C. Pederson
- EAST GRAND FORKS**  
†Sister M. Cecilia
- EDGERTON**  
Clara Hanenburg
- FERGUS FALLS**  
Ruth V. Hanson
- HIBBING**  
Xenia Basil  
Ellen Frances Johnson  
Grace Johnson
- LAKE PARK**  
Mrs. W. J. Tweet
- MORRIS**  
Helen G. Swan
- NORTH LITCHFIELD**  
Sister M. Kathleen
- OSLO**  
Rolf Espeseth
- SABIN**  
Esther L. Schumm
- SAUK RAPIDS**  
Sister Frances Claire
- STAPLES**  
Mrs. F. L. Newman
- Missouri**
- JEFFERSON CITY**  
Charles H. Storm
- LEBANON**  
Kate Draper
- OVERLAND**  
\*Carl O. Braune
- ST. LOUIS**  
Opal N. R. Becker  
Thomas S. Greenwood  
Hagen Conservatory of Music  
(Hugo Hagen)  
\*Erwin J. Rung
- Montana**
- BILLINGS**  
Ralph Rauh
- BOZEMAN**  
Zada Sales Dickson  
Lillian M. Getchell
- BUTTE**  
Netta Fullmer  
Helen B. La Velle  
Evelyn MacPherson  
Margaret McHale  
\*H. J. Schiesser  
Fisher Thompson
- CHINOOK**  
Mrs. John Crockett
- GREAT FALLS**  
Helen Dickson  
Muriel Gene Straiton
- KALISPELL**  
Lois LaBonte
- MISSOULA**  
†Charles W. Disbrow  
Mrs. Horace Green  
Helen D. White
- SHELBY**  
Mrs. V. F. De Groat
- Nebraska**
- BEATRICE**  
Imogene Scamman
- LINCOLN**  
Beth Miller
- NORTH PLATTE**  
Gertrude Hollenbeck  
Emma Wanek
- OMAHA**  
Mrs. R. C. Griffith  
Mrs. Geil W. McMonies
- PAULS VALLEY**  
Mrs. A. S. Spangler
- New Hampshire**
- CONCORD**  
Elinore Vitagliano
- KEENE**  
Katherine C. Ames  
Esther P. Cook
- LACONIA**  
Elwin A. Sherman
- LAKEPORT**  
Elizabeth L. Avery  
Irene Lois Goodwin
- MANCHESTER**  
Harland R. Bradford
- New Mexico**
- TULAROSA**  
Annie L. Clark
- New York**
- ALBANY**  
James C. Ackley
- AMSTERDAM**  
\*Leon Ludwig Rezeski  
Chester Szygula  
\*Louis Vorse
- ANDOVER**  
\*Alice Rogers Baker
- BAYVILLE**  
Lillian B. Milyko
- BELLEROSE**  
Carrie V. Madden
- BINGHAMTON**  
\*Harvey Fairbanks  
Mary Le Baron
- BUFFALO**  
Anna De Carlo  
Cornelius Vander-  
bilt Ford  
Henry M. Hoffman  
Mary S. Hummons  
Cleon O. Service
- CASTILE**  
Mrs. Clarke M. Aldrich
- CATSKILL**  
Florence S. Vaughan
- CLARENCE**  
Florence Brunk
- ELMIRA HEIGHTS**  
Ava Marie Bedford
- ENDICOTT**  
\*Thomas P. Roper
- FORT PLAIN**  
Elizabeth Hain
- FRANKLINVILLE**  
Marjorie K. Graves
- GLENS FALLS**  
Dorothy V. Pike
- HERKIMER**  
Beatrice Williams
- JAMAICA**  
\*Charles R. Ballner
- JAMESTOWN**  
Leda Gage Kimball
- JOHNSON CITY**  
Thelma G. Howell
- KINGSTON**  
†Roger Baer Studios  
(Roger Baer Schwartz)
- LAKE LUZERNE**  
Myron Wood
- LEROY**  
Margaret Kemp
- LIBERTY**  
Eva E. Engel
- MEDINA**  
Harold Suzanne
- MIDDLEVILLE**  
Mrs. C. L. Seavey
- PORT WASHINGTON**  
Louise Tock Bowman
- POUGHKEEPSIE**  
\*George Hagstrom  
Lona Hagstrom
- ROCHESTER**  
Althea Burden
- ROSCOE**  
Bertha S. Hones
- SARATOGA SPRINGS**  
Ruth F. Mallery
- SCOTIA**  
Marion E. Cox
- TROY**  
Augusta Lapp  
William H. Lapp
- UNION**  
Mary Morse Wade  
\*Ralph Wade
- UTICA**  
Saloma O. Blatt  
\*L. J. Scalise
- WARRENSBURG**  
Edward Magee
- WATERTOWN**  
†Mr. Patsey N. Brindesi
- WATERVLIET**  
\*Charles Zeller
- WHITESBORO**  
Edna M. Seibel  
Mac E. Swancott
- WILLAMSVILLE**  
Pauline Willard Metz
- North Carolina**
- ASHVILLE**  
Nellie T. Harmon  
Ciela B. Hawkins  
Louise G. Ogle  
Helen R. Smathers
- BLACK MOUNTAIN**  
Mrs. A. W. McDougale
- CONCORD**  
Mrs. E. D. Caldwell
- DREXEL**  
Mrs. A. Spencer  
Noblitt
- DURHAM**  
\*Mrs. Waldo Boone  
Mary Todd Head
- ELIZABETH CITY**  
Ethel V. Jones
- FORMAN**  
Gina Hansen
- GENESBORO**  
\*Mrs. Jess Alderman
- GREENVILLE**  
Mrs. L. B. Tucker
- HENDERSONVILLE**  
Mrs. W. V. Greene
- JONESVILLE**  
Mrs. Robert G. Boles
- KINSTON**  
Mrs. R. H. Rouse
- MARION**  
Julia Burton Nafe
- MOORESBORO**  
Mrs. Eugene Johnston
- NEW BERN**  
Nina E. Basnight
- NEWTON**  
Mrs. W. D. Cochrane
- RALEIGH**  
Lovie Jones  
Mrs. A. J. Templeton
- REIDSVILLE**  
Janie Sands Smith
- WILLIAMSTON**  
Frances K. Parker
- WILMINGTON**  
†Mrs. Eric Norden  
Mrs. C. J. Wilson
- WILSON**  
Mrs. George W. Tomlinson
- North Dakota**
- COOPERSTOWN**  
Mrs. Selmer J. Quam
- ENDERLIN**  
Hilma S. Larson Helmer
- GARRISON**  
Sister Teresa
- GRAND FORKS**  
Hermann F. Buegel
- HAMILTON**  
Mrs. C. J. Rowe
- HANKINSON**  
Sister M. Itisberga  
Sister Salutaris Scheider
- HARVEY**  
Helen L. Peterson
- HILLSBORO**  
Fern Forster
- KINDRED**  
Lucille Rogne Hamry  
Mrs. Arnold Lahren
- LISBON**  
Charla Backlund
- MINOT**  
Anna Teigen Brown  
Hannah M. Norris  
Mrs. D. Jessie Finley  
Riley
- OAKES**  
Mrs. Arne Melby
- STEELE**  
Hazel Madsen
- WAHPETON**  
Mrs. Fred Brown  
St. John's Convent  
†(Sister M. Clement)  
Wahpeton Conservatory  
of Music  
(George E. Miller)  
\*(Mrs. George E. Miller)



## DOMESTIC BRANCHES — *Continued*

### Affiliated Schools and Teachers (*Alphabetically Arranged*)

<b>Wisconsin</b>	EDGERTON	MANITOWOC	NEW CLARUS	SHEBOYGAN	WAUSAU
ADAMS	Mrs. W. E. Newman	Milton Detjen	Alice Freitag	*Harold T. Gray	Alma M. Bandy
Mildred E. Janney		*Joseph Kaiser	NIAGARA	Elmira Kruse	WAUWATOSA
BARABOO	EVANSVILLE	Mel Kitzerow	Ruth H. Anderson	SPARTA	Mrs. R. P. Lentzner
*Hedwig L. Rahn	Lucile Noehring	MARINETTE	PARK FALLS	Mrs. John J. Balliett	WISCONSIN RAPIDS
BEAVER DAM	FOND DU LAC	Stella M. White	Margaret Gannon	STANLEY	*Joseph Liska, Jr.
Anna H. Harder	*Florence Adrian	MARKESAN	PORTAGE	Truman E. River	Frances A. Spicer
BELOIT	Margaret A. Carpenter	Elvira Luedtke	Elly Hoepfner	STEVENS POINT	WOODRUFF
Mrs. Frederic Gardner	Lucine A. Marcoux	MARSHFIELD	RACINE	Frances Osterle	Else A. Distler
Emma E. Ortmann	Esther Temple	*Mrs. Basil Berg	*Elizabeth M. Grabow	STOUGHTON	
BRIGGSVILLE	GREEN BAY	MAUSTON	*Gerhard Hartz	Pearl Lillesand	<b>Wyoming</b>
Otto Beyer	*Lee R. Smith	Mrs. R. M. Jones	Rasmussen	STURGEON BAY	CHEYENNE
BURLINGTON	Mrs. Lee R. Smith	MAZOMANIE	Reedsburg	Catherine Macaulay-	Katherine Townsend
Mrs. Lawrence R.	JEFFERSON	Blanche G. Lappley	Margery Huebing	Ida	LARAMIE
Albrecht	Jennie Stiel	MILTON	RIPON	TOMAH	Mrs. Fauneil Fellhauer
Erna McLaughlin	KENOSHA	Ellen C. Place	Zobel Music Studios	Harriet Le Fevre	LOVELL
CHIPPEWA FALLS	Ida Lydia Rydeen	MILWAUKEE	(Lillian A. Zobel)	WALWORTH	Mrs. A. E. Longfellow
Max Schulte	*Helen W. Tower	Leah Ina Cooks	ROSENDALE	Ruth Douglas Bertolini	MIDWEST
CLINTON		Harriet Wilkins	Clara Zickert	WATERTOWN	Helen K. Connors
Hazel Wolfram	MADISON	MONROE	SHARON	Josephine L. Sproesser	SHERIDAN
CLINTONVILLE	Margaret Rupp Cooper	*Glenn A. Wood	Mrs. H. B. Piper	Waukesha	Charlotte A. Hutton
Meta Zachow	Ovedia K. Olson	MOSINEE	SHAWANO	Mabel Honeyager	
EAU CLAIRE	Alice E. Peterson	Mrs. Hans Imingen	Mrs. Frank Schweers	Audrey Moore	
*Richard T. Lee	Mrs. Clifford Peterson			Blanche Willson	
*Sister Berthel	Beulah Evelyn Sheldon				
Sister Helenette					
Minnie Thompson					

## FOREIGN BRANCHES

<b>ARGENTINA</b>	<b>CANADA</b>	<b>CUBA</b>	<b>PUERTO RICO</b>
BUENOS AIRES	Ontario	HAVANA	PUERTO RICO
Leonora De Benedetti	ST. CATHARINES	Maria J. de Castro	Ana Cedenio
	Margaret H. Pochlman	Cesar Perez Sentenat	
	St. Joseph's Convent		
	(Sister Mary Adele)		



DOMESTIC BRANCHES—*Continued*Affiliated Schools and Teachers (*Alphabetically Arranged*)**Wisconsin**

ADAMS  
Mildred E. Janney  
BARABOO  
\*Hedwig L. Rahn  
BEAVER DAM  
Anna H. Harder  
BELOIT  
Mrs. Frederic Gardner  
Emma E. Ottmann  
BRIGGSVILLE  
Otto Beyer  
BURLINGTON  
Mrs. Lawrence R.  
Albrecht  
Erna McLaughlin  
CHIPPEWA FALLS  
Max Scholdt  
CLINTON  
Hazel Wolfram  
CLINTONVILLE  
Meta Zachow  
EAU CLAIRE  
\*Richard T. Lee  
†Sister Bertha  
Sister Helenette  
Minnie Thompson

EDGERTON  
Mrs. W. E. Newman  
EVANSVILLE  
Lucile Noehring  
FOND DU LAC  
\*Florence Adrian  
Margaret A. Carpenter  
Lucine A. Marcoux  
Esther Temple

GREEN BAY  
\*Lee R. Smith  
Mrs. Lee R. Smith

JEFFERSON  
Jennie Stiel

KENOSHA  
Ida Lydia Rydeen  
\*Helen W. Tower

MADISON  
Margaret Rupp Cooper  
Oredia K. Olson  
Alice E. Peterson  
Mrs. Clifford Peterson  
Beulah Evelyn Sheldon

MANITOWOC  
Milton Detjen  
\*Joseph Kaiser  
Mel Kitzrow  
MARINETTE  
Stella M. White

MARKESAN  
Elvira Luedtke

MARSHFIELD  
\*Mrs. Basil Berg

MAUSTON  
Mrs. R. M. Jones

MAZOMANIE  
Blanche G. Lappley

MILTON  
Ellen C. Place

MILWAUKEE  
Leah Ina Cooks  
Harriet Wilkins

MONROE  
\*Glenn A. Wood

MOSINEE  
Mrs. Hans Imingen

NEW CLARUS  
Alice Freitag

NIAGARA  
Ruth H. Anderson

PARK FALLS  
Margaret Gannon

PORTAGE  
Elly Hoepfner

RACINE  
\*Elizabeth M. Grabow  
\*Gerhard Hartz  
Rasmussen

REEDSBURG  
Margery Huebing

RIPON  
Zobel Music Studios  
(Lillian A. Zobel)

ROSENDALE  
Clara Zickert

SHARON  
Mrs. H. B. Piper

SHAWANO  
Mrs. Frank Schweers

SHEBOYGAN  
\*Harold T. Gray  
Elmira Kruse

SPARTA  
Mrs. John J. Balliett

STANLEY  
Truman E. River

STEVENS POINT  
Frances Oesterle

STOUGHTON  
Pearl Lillesand

STURGEON BAY  
Catherine Macaulay  
Ihde

TOMAH  
Harriet Le Fevre

WALWORTH  
Ruth Douglas Bertolini

WATERTOWN  
Josephine L. Sproesser

WAUKESHA  
Mabel Honeyager  
Audrey Moore  
Blanche Willson

WAUSAU  
Alma M. Bandy

WAUWATOSA  
Mrs. R. P. Lentzner

WISCONSIN RAPIDS  
\*Joseph Liska, Jr.  
Frances A. Spicer

WOODRUFF  
Eise A. Distler

**Wyoming**

CHEYENNE  
Katherine Townsend

LARAMIE  
Mrs. Faunell Fellhauer

LOVELL  
Mrs. A. E. Longfellow

MIDWEST  
Helen K. Connors

SHERIDAN  
Charlotte A. Hutton

## FOREIGN BRANCHES

**ARGENTINA**

BUENOS AIRES  
Leonora De Benedetti

**CANADA****Ontario**

ST. CATHARINES  
Margaret H. Pochlman  
St. Joseph's Convent  
(Sister Mary Adele)

**CUBA**

HAVANA  
Maria J. de Castro  
Cesar Perez Sentenat

**PUERTO RICO**

PUERTO RICO  
Ana Cedeno

## REGISTRARS *of the* EXTENSION DEPARTMENT



NEAL CAMERON



CHARLES H. GREGG



LILLIAN H. LOVELL



C. J. SCATTERGOOD



MARTHA SCATTERGOOD



KENNETH J. SERVIS



ELLIS I. THOMPSON



SPENCER C. WALLACE



Canal St.

↑  
TO  
BROOKFIELD  
ZOO

CHICAGO RIVER

↑  
TO  
MUNICIPAL  
AIRPORT

GRAND CENTRAL STATION

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

DEARBORN STATION

UNION BUS  
STATION

S. Michigan Ave.

LOGAN  
MONUMENT

ILLINOIS CENTRAL STATION

WEST

TO JACKSON PARK AND MUSEUM OF SCIENCE AND INDUSTRY

ORCHESTRA AND  
BAND SHELL

GRANT

EAST

SOLDIERS FIELD

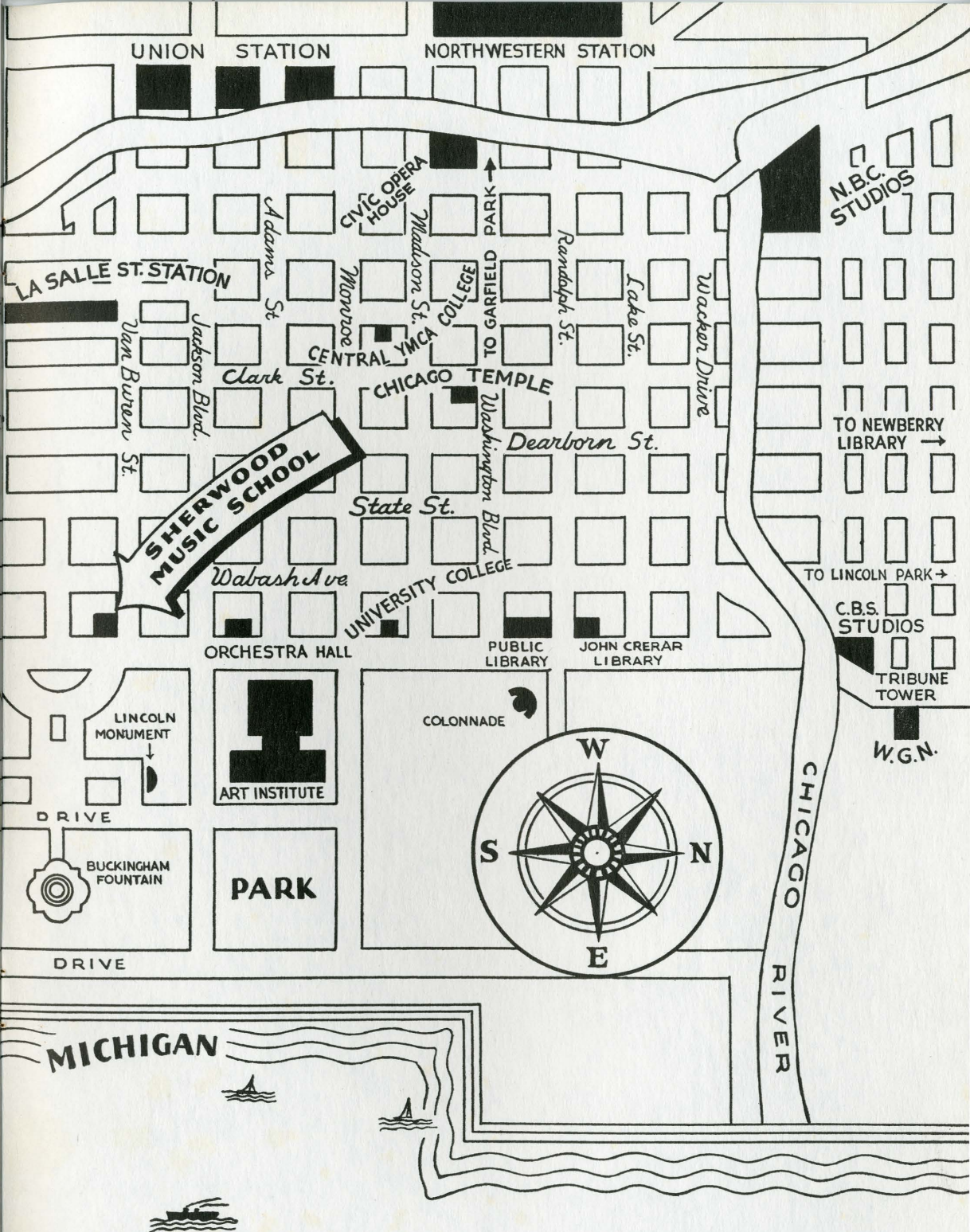
FIELD  
MUSEUM

SHEDD  
AQUARIUM

LEIF ERICKSON DRIVE

LAKE

ADLER  
PLANETARIUM



UNION STATION

NORTHWESTERN STATION

NBC STUDIOS

LA SALLE ST. STATION

CIVIC OPERA HOUSE

Madison St.

TO GARFIELD PARK

Randolph St.

Lake St.

Wacker Drive

Van Buren St.

Jackson Blvd.

Adams St.

Monroe

CENTRAL YMCA COLLEGE

CHICAGO TEMPLE

Clark St.

Washington Blvd.

Dearborn St.

State St.

SHERWOOD MUSIC SCHOOL

Wabash Ave

UNIVERSITY COLLEGE

TO NEWBERRY LIBRARY →

TO LINCOLN PARK →

C.B.S. STUDIOS

TRIBUNE TOWER

W.G.N.

ORCHESTRA HALL

PUBLIC LIBRARY

JOHN CRERAR LIBRARY

LINCOLN MONUMENT

ART INSTITUTE

COLONNADE

PARK

BUCKINGHAM FOUNTAIN

DRIVE

MICHIGAN

CHICAGO RIVER