


1944

Sherwood Music School Annual Catalog 1944-1945

Sherwood Music School

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SHERWOOD MUSIC SCHOOL

FIFTIETH ANNIVERSARY

↑ To the
Municipal
Airport

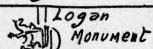
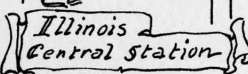
↑ To the
Brookfield
Zoo

*The Campus
of the
SHERWOOD
MUSIC SCHOOL
is the
City of
Chicago*

Canal St.

Chicago

Revere St.

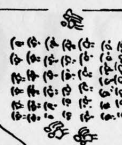


Wabash Ave

Mich

GRANT

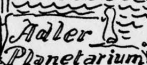
West Drive



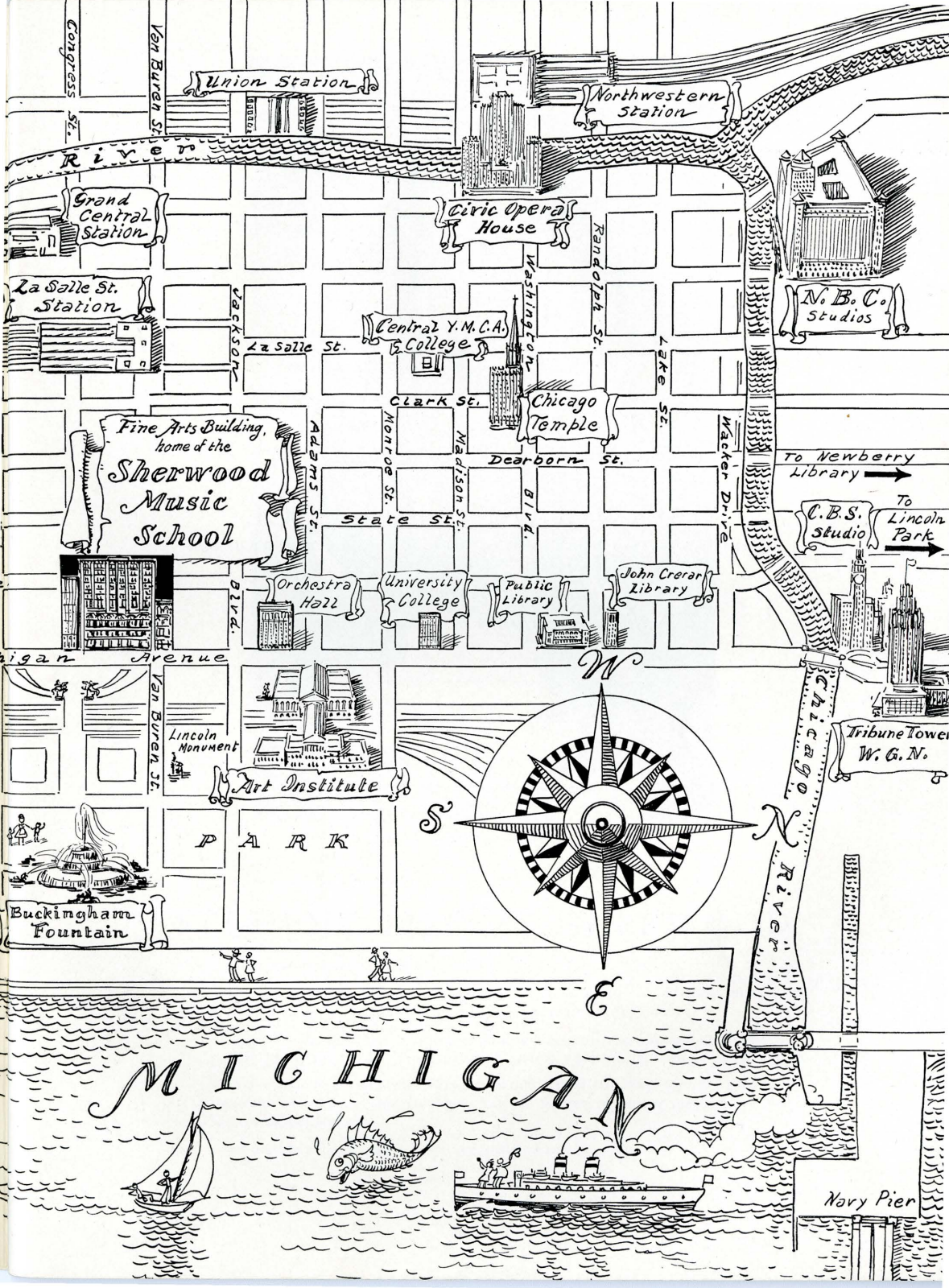
East Drive

← To Jackson
Park and Museum
of Science and
Industry

Leif Erikson Drive



L A K E



*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 5, ILLINOIS

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



Entrance to the Third Floor Reception Room

STUDENT LIFE AT SHERWOOD

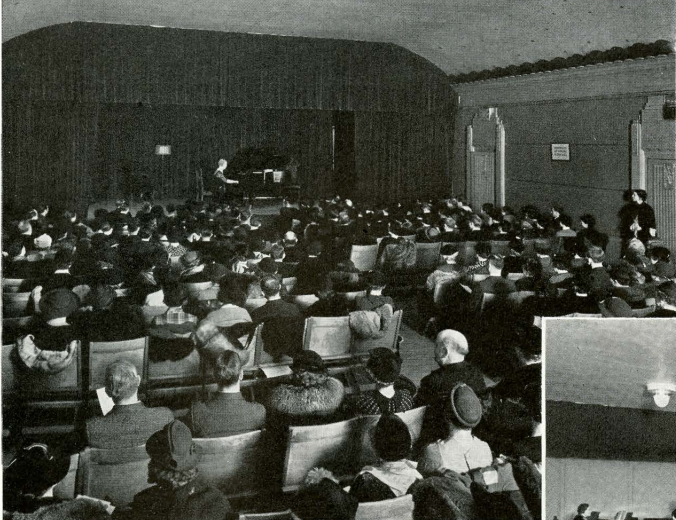
What goes into the making of a school?

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 fifty 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.



Faculty Recital in Curtiss Hall



Study Group



Student Recital

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

More than one hundred recitals 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.



An Hour with Beethoven

Homage to Schumann



Between Classes



A Harmony Class



In the Library

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

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

Each of the 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

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

A Lively Discussion





"Attention!"



The Bach Singers



Sherwood Symphony Orchestra in Orchestra Hall

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

The Sherwood Symphony Orchestra, the Ensemble Class, the 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"





Letters from Home



Senior Prom

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

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"

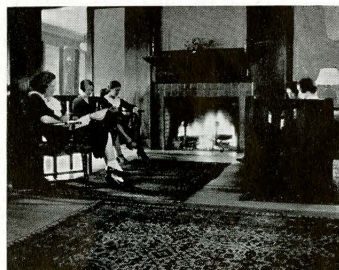




BLANCHE BENSINGER
Student Counsellor



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 per person 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 \$5.00 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

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.

Chicago Museum of Natural History

The Chicago 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.

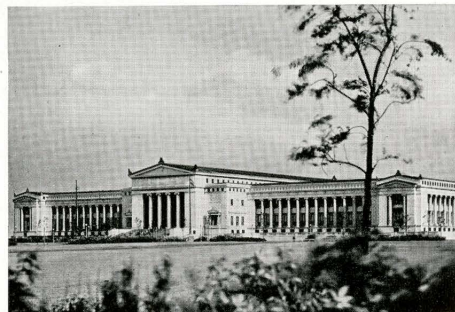
Museum of Science and Industry

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

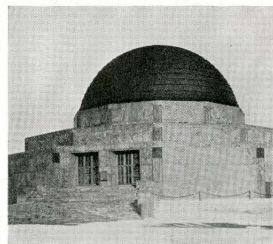
coal mine in operation. Many of the best exhibits from A Century of Progress Exposition have been permanently installed here. Of special interest to music students are the sound exhibits . . . mechanical reproductions visualizing sound-wave motion in air, devices which show how sounds are produced in 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.



Chicago Museum of Natural History

Adler Planetarium

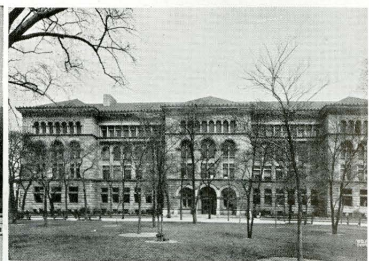
Here the heavens in all their splendor are made to move at man's command. You can see the stars as they looked two thousand years ago, as they look to the people in the Southern Hemisphere, or at the North Pole, or as they would look if a year's time elapsed in a single dizzy moment.



Adler Planetarium

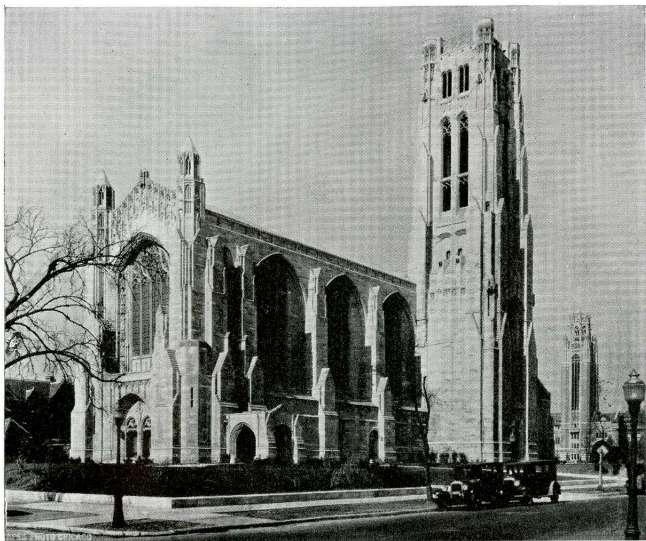
Newberry Library

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."



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 effervescent 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



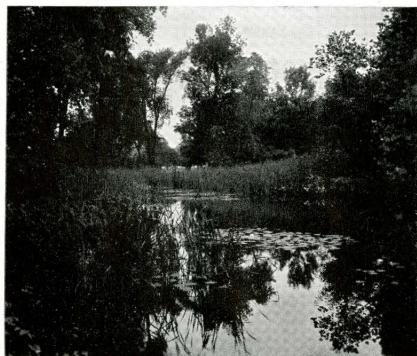
*Lake Shore Drive
and
Oak Street Beach*



Fountain of the Great Lakes

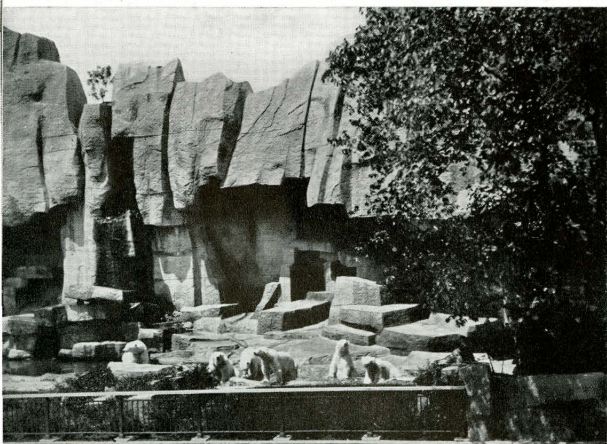


A Scene in Humboldt Park



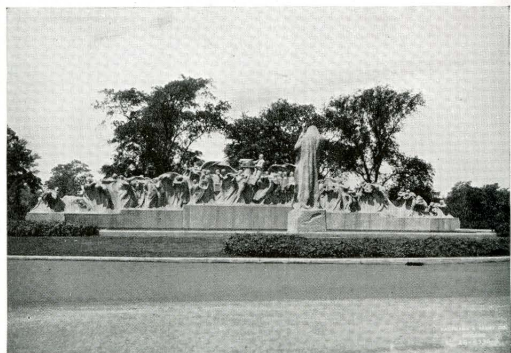
"Far from the Madding Crowd"

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.



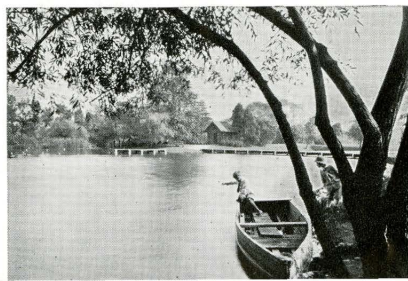
Bear Pit at Brookfield Zoo

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.



Fountain of Time

Washington Park Lagoon



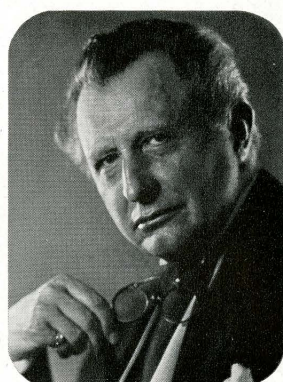
★ ★ ★ THE FACULTY ★ ★ ★



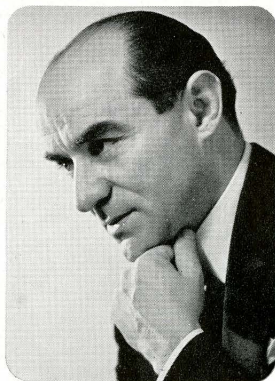
LEO PODOLSKY, renowned virtuoso, Honorary Vice-President of the School, Artist Teacher of Piano. Born in Odessa, Russia. Pupil of George Lalewicz. Among his concert activities: A round-the-world concert tour (forty recitals in fifty-one days in the Far East); soloist with Chicago, Detroit and Los Angeles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



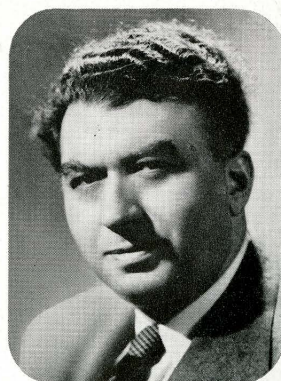
P. MARINUS PAULSEN, Mus. Doc., Honorary Vice-President of the School, Artist Teacher of Violin and Orchestra Conducting. Pupil of Rabe, Listemann, Falk, Svendsen. Winner of Chicago Theater \$1,000 prize and Bispham Medal for best American opera. Honored by Orchestra Hall concert devoted to his compositions.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



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



SENIA ARNOLD GREVE, bass, Artist Teacher of Voice, won renown in the opera companies of Berlin, Hamburg, Barcelona, and Prague. As a teacher, he is responsible for the success of numerous eminent European and American artists. Maria Hussa, stellar soprano of the Berlin, Vienna and Chicago Operas, 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."

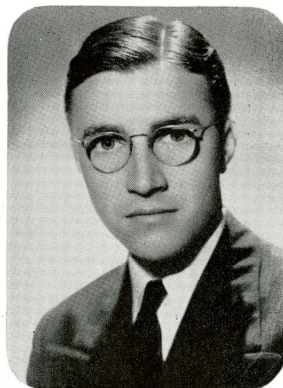
* * * THE FACULTY—Continued * * *



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.



HELEN BICKERTON, brilliant soprano of radio, concert, and oratorio, Artist Teacher of Voice. Extensive study in Italy and France and with American coaches has 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.



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 leading American symphony orchestras, and in opera, oratorio, and recital throughout the country. He is famous as *Elijah*, having sung more than 200 performances of that work. *Chicago Herald Examiner*: "Master of one of the great baritone voices." *Chicago Evening American*: "An all-around artist."

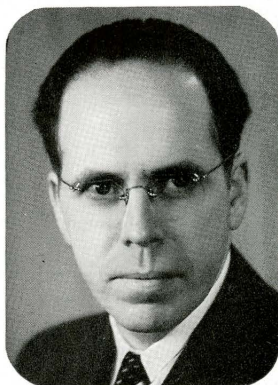


ADRIENNE MORAN, Artist Teacher of Organ. Miss Moran enjoyed the advantage of a number of years of study under the eminent concert and church organist, Arthur Dunham, and received a year of graduate training from Palmer Christian. She is a Master of Music Degree graduate of the University of Michigan. Her many recital engagements have included professional appearances in Kimball Hall, Chicago, and in Milwaukee and Detroit. She has served as organist in several of the largest churches in the Chicago area.



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 eight 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.

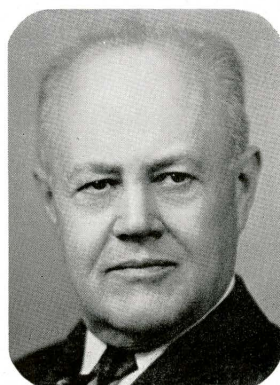
★ ★ ★ THE FACULTY — *Continued* ★ ★ ★



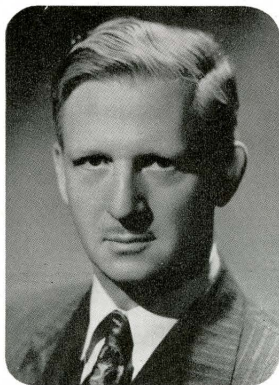
FREDERIC YOUNGFELT, teacher of Piano, Theory, and Composition. Mr. Youngfelt's work as a member of the faculty includes private instruction in Piano, and class instruction in Harmony, Counterpoint, Form and Analysis, and Composition. He brings to his teaching the benefits of broad experience, and of 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-two years, Supervisor of Music in Englewood High School, Chicago; for the past seventeen 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.

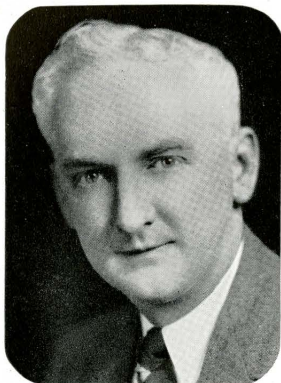


LOUIS BLAHA, nationally known band and orchestra leader, teacher of Instrumental Methods and Wind Instruments, and Director of Practice Teaching. Master's Degree graduate of Sherwood Music School. His training included studies under the eminent American bandmaster, Victor Jean Grabel. Mr. Blaha is the head of the Music Department of Morton High School and in this connection he has been responsible for the bands and orchestras from that school which have consistently won national honors.

★ ★ ★ THE FACULTY—*Continued* ★ ★ ★



MARION SCHROEDER
Voice



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, including the virtuoso organist, Virgil Fox.



ROBERTA SAVLER
Piano and Theory



• IRMA ORSER
Piano



ALVERNA STETZLER
Piano



FRANCIS KEYSER
Piano



IRENE KEYSER
Piano



HAROLD BERLINGER
Piano
(On leave of absence)



ANGELA LEWIS
Piano



EDWARD KOSECK
Organ



BLOSSOM SEWELL
Piano



HELEN I. LYNCH
Piano



LEAH ELWARD
Piano



HATTIE FISCHER
Piano



HELEN SPOTTSWOOD
Piano

★ ★ ★ THE FACULTY—*Continued* ★ ★ ★



MAXINE LAGERSTROM
Voice



FRIEDA GROSS
Voice



PHYLLIS KOOKER
Voice



MINAS BOORAS
Voice



EVELYN WILDMAN
Piano and Violin



JUNE ROSS
Piano and Voice



ESTELLA FELTON
Piano



BEVERLY WATTS
Piano and Voice



MARGARET SPANGLER
Piano



IRENE DIACOU
Piano



THOMAS DAVIES
Piano



JOAN TERPANY
Piano



AILEEN PETERS
Harp



HARRY ROSENBERG
Wind Instruments



ANGELO DE CAPRIO
Wind Instruments



KATHERINE MAGINN
Fretted Instruments



NICOLAS SERRA
Wind Instruments

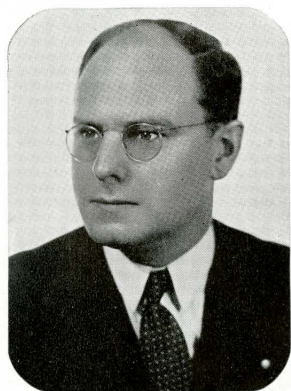


NICK DE ROSA
Wind Instruments

★ ★ ★ THE EXECUTIVE STAFF ★ ★ ★



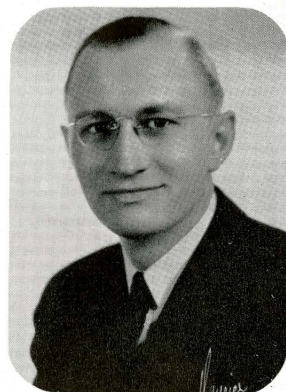
A. J. LLEWELLYN
Chairman of the Board of Directors



WALTER A. ERLEY
President



ESTELLE LLEWELLYN
Secretary of the School



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 Music Education Degrees issued by the School are recognized by the Illinois State Department of Public Instruction, and by the Illinois State Examining Board for Teachers' Certificates, as meeting the requirements for certification to teach music in the public schools of Illinois.

The School is also recognized by the Chicago Board of Education for the promotional credit studies of school teachers; and is 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

GENERAL INFORMATION—*Continued*

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 eight 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 required: 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. No credits are recorded for students entering with any deficiencies in High School credits until deficiencies have been removed.

(See page 33 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 37 show the semester hour credits required in various subjects for the Certificates, Diplomas and Degrees issued by the School in the following Departments of Instruction: Piano, Violin, Cello, Voice, Organ, Theory and Composition, Public School Music. The courses in academic subjects which appear in these outlines are not required in connection with the earning of Certificates or Diplomas, but are required as an essential part of all Degree courses.

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 is 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 each Department, and the Musical Director, sitting as an Examining Board.

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
D (Barely passing)	75
F	Failed

The designation "Inc" (Incomplete) is used for a course on which the final examination was not taken. This designation is also used in connection with an Applied Music course, to indicate that the amount of new repertoire presented was not sufficient for full credit; the awarding of credit in such case depending upon a satisfactory repertoire total at the end of the following semester. When a

GENERAL INFORMATION—*Continued*

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 a special examination, a student may obtain clearance on a class course in which he has been marked Incomplete, but if credit is to be granted, the Incomplete must be removed within the Semester following. 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.

Tuition for the School Year may be paid either by the Semester, in advance; or spread through a series of equal monthly installments, from September to June.

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, and the cost of a number of social functions.

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

Deductions are made each Semester from class subject grades at the rate of 1% for each avoidable tardiness in excess of two, and 2% for each unexcused absence in excess of two. Regardless of attendance between times, deductions are made in full for unexcused absences during the first and last weeks of a Semester, and during weeks directly preceding or following vacation periods.

Penalties for imperfect attendance are not permitted, however, to result in a grade lower than the minimum passing grade, if the student's accomplishments have been satisfactory. Semester grade reports issued to students and their parents show penalties for tardiness or absence.

Roll call begins at the moment when class is scheduled to start. If a student is not present to answer when the teacher comes to his name in the alphabetical list, he is marked tardy, and he is considered absent for the entire period if he is fifteen or more minutes late.

If a student considers his tardiness to have been unavoidable, he should see the teacher promptly about the marking on the attendance record. The possibility of a change in marking rests with the discretion of the teacher. An E is placed on the record for an absence which is excused by the teacher.

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 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. The School also reserves the right to dismiss any student, or to withdraw any student from any class, for reasons having to do with scholarship or with conduct.

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.

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 22, 23 and 24; and "Outlines of Instruction," pages 33, 34, and 35.

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 Counter- point 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 Counter- point 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 36 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 22, 23 and 24; and "Outlines of Instruction," pages 33, 34, and 35.

FRESHMAN YEAR • NORMAL CERTIFICATE

FALL SEMESTER	Credits
Violin 101 or Cello 101.....	4
Piano	2
Ear Training 101.....	2
Harmony 101	3
Orchestra	1
English 101	3
	15

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

SOPHOMORE YEAR • TEACHER'S CERTIFICATE

FALL SEMESTER	Credits
Violin 201 or Cello 201.....	4
Ear Training 201	2
Advanced Harmony and Elementary Counter- point 201	3
Music History and Literature 101.....	2
Orchestra	1
Academic Elective	3
	15

SPRING SEMESTER	Credits
Violin 202 or Cello 202.....	4
Ear Training 202	2
Advanced Harmony and Elementary Counter- point 202	3
Music History and Literature 102.....	2
Orchestra	1
Academic Elective	3
	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
Academic Elective	3
	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
Academic Elective	3
	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
	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
	15

(See Page 36 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 22, 23 and 24; and "Outlines of Instruction," pages 33, 34, and 35.

FRESHMAN YEAR • NORMAL CERTIFICATE

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

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

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

(See Page 36 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 33, 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 22, 23 and 24; and "Outlines of Instruction," pages 33, 34, and 35.

FRESHMAN YEAR • NORMAL CERTIFICATE

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

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

SOPHOMORE YEAR • TEACHER'S CERTIFICATE

FALL SEMESTER	Credits
Organ 201	4
Ear Training 201	2
Advanced Harmony and Elementary Counter- point 201	3
Form and Analysis 201	2
Chorus	1
<i>Academic Elective</i>	3
	<hr/> 15

SPRING SEMESTER	Credits
Organ 202	4
Ear Training 202	2
Advanced Harmony and Elementary Counter- point 202	3
Form and Analysis 202	2
Chorus	1
<i>Academic Elective</i>	3
	<hr/> 15

JUNIOR YEAR • TEACHER'S DIPLOMA

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

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

SENIOR YEAR • BACHELOR OF MUSIC DEGREE

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

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

(See Page 36 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 22, 23 and 24; and "Outlines of Instruction," pages 33, 34, and 35.

FRESHMAN YEAR

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

SOPHOMORE YEAR • TEACHER'S CERTIFICATE

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

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

JUNIOR YEAR • TEACHER'S DIPLOMA

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

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

SENIOR YEAR • BACHELOR OF MUSIC DEGREE

FALL SEMESTER	Credits
Applied Music	4
Advanced Canon and Fugue 501	2
Advanced Composition 501	3
Advanced Orchestration 501	2
Advanced History of Music 401	3
Conducting Elective	1
	<hr/> 15

SPRING SEMESTER	Credits
Applied Music	4
Advanced Canon and Fugue 502	2
Advanced Composition 502	3
Advanced Orchestration 502	2
Advanced History of Music 402	3
Conducting Elective	1
	<hr/> 15

(See Page 36 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 given co-operatively by the Sherwood Music School, an institutional member of the National Association of Schools of Music, and Central YMCA College, a senior college member of the North Central Association of Colleges and Secondary Schools. Both institutions are co-educational, and both are located in the downtown district of Chicago.

For the broadest accommodation of individual objectives, students of Public School Music are offered a choice between two courses: (1) A course leading to the Bachelor of Music Education Degree, awarded by the Sherwood Music School. (2) A course leading to the Bachelor of Arts Degree, awarded by Central YMCA College, and to the simultaneous award of the Sherwood Music School Teacher's Certificate.

The Bachelor of Music Education course is designed to

meet Illinois requirements for a Limited State Special Certificate to teach music. The Bachelor of Arts course is designed to meet Illinois requirements for a Limited State High School Certificate to teach music and one academic subject. Students who wish to meet certification requirements of a particular State are expected to inform the Musical Director, so that any necessary adaptations may be made in their course of study.

In the outlines which follow, italicized course titles represent subjects to be taken at Central YMCA College. Provision is made for these subjects in the registrations made by the student at the Sherwood Music School, and tuitions for all courses are paid to the School.

For supplementary information bearing upon these courses of study, see "General Information," pages 22, 23, and 24; and see also "Outlines of Instruction," pages 33, 34, and 35.

Course for the DEGREE, BACHELOR OF MUSIC EDUCATION

FRESHMAN YEAR

FALL SEMESTER	Credits
Applied Music	5
Ear Training 101	2
Harmony 101	3
<i>General Cultural Courses</i>	6
	16

SPRING SEMESTER	Credits
Applied Music	5
Ear Training 102	2
Harmony 102	3
<i>General Cultural Courses</i>	6
	16

SOPHOMORE YEAR

FALL SEMESTER	Credits
Applied Music	4
Ear Training 201	2
Advanced Harmony and Elementary Counterpoint 201	3
Music History and Literature 101	2
<i>General Cultural Courses</i>	6
	17

SPRING SEMESTER	Credits
Applied Music	4
Ear Training 202	2
Advanced Harmony and Elementary Counterpoint 202	3
Music History and Literature 102	2
<i>General Cultural Courses</i>	6
	17

JUNIOR YEAR

FALL SEMESTER	Credits
Applied Music	4
Form and Analysis 201	2
Choral Conducting 301	1
Orchestra Conducting 301	1
Vocal Methods for Grade Schools 301	1½
<i>General Cultural Courses</i>	6
	15½

SPRING SEMESTER	Credits
Applied Music	4
Form and Analysis 202	2
Choral Conducting 302	1
Orchestra Conducting 302	1
Vocal Methods for Grade Schools 302	1½
<i>General Cultural Courses</i>	6
	15½

SENIOR YEAR

FALL SEMESTER	Credits
Applied Music	2
Orchestration 401	2
Instrumental Methods 401	1½
Vocal Methods for High Schools 401	1½
Practice Teaching	2½
<i>Courses in Education</i>	6
	15½

SPRING SEMESTER	Credits
Applied Music	2
Orchestration 402	2
Instrumental Methods 402	1½
Vocal Methods for High Schools 402	1½
Practice Teaching	2½
<i>Courses in Education</i>	6
	15½

PUBLIC SCHOOL MUSIC—Continued

Course for the DEGREE, BACHELOR OF ARTS

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
General Cultural Courses	6	General Cultural Courses	6
	17		17

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
Form and Analysis 201	2	Form and Analysis 202	2
General Cultural Courses	6	General Cultural Courses	6
	17		17

JUNIOR YEAR

FALL SEMESTER	Credits	SPRING SEMESTER	Credits
Applied Music	4	Applied Music	4
Elective in Conducting	1	Elective in Conducting	1
Electives in Music Methods	3	Electives in Music Methods	3
General Cultural Courses	9	General Cultural Courses	6
	17	Course in Academic Minor	3
			17

SENIOR YEAR

FALL SEMESTER	Credits	SPRING SEMESTER	Credits
Applied Music	3	Applied Music	3
Practice Teaching	2½	Practice Teaching	2½
Orchestration 401	2	Courses in Academic Minor	6
Course in Academic Minor	3	Courses in Education	6
Courses in Education	6		
	16½		17½

For the Degree, Bachelor of Music Education, the General Cultural Courses must include the following:—English 101, 102, 103, 104; History 105; Psychology 101; and six of the following courses: Speech 101; Survey 101, 102, 103; History 101; Economics 101; Political Science 101; Sociology 101. For the Degree, Bachelor of Arts, they must include the following:—English 101, 102, 103, 104; Speech 101; History 105; Psychology 101; Survey 101, 102, 103; Economics 101; Political Science 101; Sociology 101.

For the Degree, Bachelor of Music Education, the following courses must be included in Education; Adolescent or Child Psychology; American Public Education; Pupil Guidance or Tests and Measurements; Materials and Methods in Physical Education. The Education courses required for the Degree, Bachelor of Arts are: Adolescent or Child Psychology; American Public Education; Principles of Education; Materials and Methods in Physical Education.

Students working toward the Bachelor of Arts Degree must take their Academic Minor Courses in one field, to meet Degree requirements and to form a teaching minor with 18 semester hour credits. 12 semester hour credits are allotted to Academic Minor Courses in the foregoing outlines, on the assumption that these will be co-ordinated

with General Cultural Courses in such a way as to make a total of 18 semester hour credits in one subject. Additional Academic Minor Courses are required if such co-ordination is not established. It is recommended that a choice be made from the following fields: Chemistry, Economics, English, History, Mathematics, Modern Languages, Physics, Sociology, and Zoology. If entrance credits of such students do not include two units in one foreign language, 8 semester hour credits must be earned in French, German or Spanish. A student may become a candidate for the Bachelor of Arts Degree when he can present 90 semester hours of training with a C or higher average. All further work presented for the Degree must be of C grade or better.

Students who are primarily interested in the choral phase of school music will allot 12 of their Applied Music credits to Piano, and 12 to Voice. Membership in Chorus, Orchestra, or other Ensemble groups earns credit in Applied Music, and is strongly recommended to all Public School Music students. Students who are chiefly interested in the instrumental phase of school music will allot 12 credits to a major instrument, and 6 to each of three minor instruments; and the selection of instruments must cover the instrument families of band and orchestra as effectively as possible.

PUBLIC SCHOOL MUSIC—*Continued*

Summary of Course Requirements

The semester hour requirements in the various divisions of subject matter in the two courses of the Public School Music Department may be summarized as follows:

<i>Bachelor of Music Education</i>	<i>Bachelor of Arts</i>
30.....Applied Music	30
36.....Musical Theory	32
36.....General Cultural Courses.....	39
0.....Academic Minor.....	12
14.....Music Methods, Practice Teaching.....	11
12.....Education Courses	12
128	136

Students who wish to earn the Bachelor of Arts Degree may increase their specialization in music, if so desired, by adding some summer study to the eight semesters outlined.

Practice Teaching

The practice teaching of students in the Public School Music Department is carried on in J. Sterling Morton High School, under the supervision of Louis Blaha.

Musical organizations from this High School have consistently won state and national honors for years past. Thus, in their practice teaching, the Public School Music students make contact with school music at its best, and also in its widest scope. The Music Department of Morton High School maintains a band with 120 members; an orchestra with 100 members; five choral organizations; and a dance orchestra. Class instruction is given in string and wind instruments, and courses are given in musical theory and history. The public programs of the Department feature the greatest works of symphonic and choral literature.

The earning of the 5 semester hour credits assigned to Practice Teaching requires 180 clock hours. 60 hours are given to observation, participation, and direct responsibility for classroom teaching, with not less than one-half of this time devoted to actual teaching. 60 hours are given to related teaching activities such as conferences with critic teachers; record keeping; grading papers; participation in school and community events; assistance to pupils outside the class period; and similar activities. 60 hours are given to preparation for practice teaching, and to conferences with the supervisor of practice teaching.

OTHER COURSES FOR THE DEGREE, BACHELOR OF ARTS, *with music major*

Co-operative courses are also offered by the Sherwood Music School and Central YMCA College for students who are primarily interested in Piano, Voice, Violin, Cello, Organ, or Theory and Composition.

These are also four-year courses, and lead to the award of the Degree, Bachelor of Arts, by Central YMCA College. A Certificate or Diploma is simultaneously awarded by the Sherwood Music School, the credential depending upon the amount of specialization in the student's chosen musical field of concentration.

The requirements are summarized below:

APPLIED MUSIC (Sherwood Music School).....	16
MUSICAL THEORY (Sherwood Music School).....	28
Required courses: Ear Training 101, 102, 201, 202; Harmony 101, 102, 201, 202; History and Literature of Music 101, 102; Form and Analysis 201, 202	
GENERAL CULTURAL COURSES (Central YMCA College	39
Required courses: English 101, 102, 103, 104; History 101, 105; Economics 101; Survey 101, 102, 103; Political Science 101; Psychology 101; Sociology 101	
ELECTIVES IN ADVANCED MUSICAL THEORY (Sherwood Music School).....	12
UNRESTRICTED MUSICAL ELECTIVES (Sherwood Music School).....	14

SERIES OF COURSES IN ONE ACADEMIC

FIELD (Central YMCA College).....	15
ACADEMIC ELECTIVES	12
	136

In general, the basic training in Applied Music, Musical Theory, and General Cultural Courses is taken during the Freshman and Sophomore years, and the remaining courses are taken during the Junior and Senior years.

All students pursuing co-operative courses are subject to regulations regarding admission, graduation, and general procedure as published in the catalogs of the Sherwood Music School and Central YMCA College. All such students receive advice and guidance from officials both of the School and the College in planning their courses most effectively, and in deriving the utmost value from them.

Students who have earned the Bachelor of Arts Degree may, if they wish, undertake additional work to lead to the Bachelor of Music Degree, or to the Degree, Bachelor of Music Education. Similarly, those who have earned the Bachelor of Music Degree, or the Degree, Bachelor of Music Education, may undertake additional work to lead to the Bachelor of Arts Degree. Courses of this kind are outlined for individual students, upon request, in accordance with varying requirements in different fields of concentration. They commonly require the earning of approximately 30 additional semester hour credits.

OUTLINES OF INSTRUCTION

PRIVATE INSTRUCTION—UNDERGRADUATE

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 32, 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. 3. 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 technique and rudimentary knowledge of the piano.

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

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

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 Chorales of Franck; Symphony No. 5, by Widor; Sonata in D minor, No. 1, by Guilman; Symphony No. 1, by Vierne; standard modern compositions of similar difficulty. Ability in transposing at sight, open score reading, and improvisation.

Public School Music Major

Preparation for General Supervising—Must include 12 semester hour credits in Piano (to cover at least the requirements 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—UNDERGRADUATE

The following outlines show the ground covered in the Classes listed in the requirements on Pages 25 to 32, 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 Hussa, 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; tempo; 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.

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, 1½ semester hour credits. Methods and materials for Grades One, Two, Three and Four.

Vocal Methods 302—Martha Swing, 1½ semester hour credits. Methods and materials, Grade Five through Junior High School.

Vocal Methods 401, 402—Charles Espen-shade, 1½ 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, 1½ semester hour credits for each course. Methods and materials for organizing, training and conducting bands and orchestras in the public schools.

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 Alberti 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.

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,

OUTLINES OF INSTRUCTION—Continued

UNDERGRADUATE CLASS INSTRUCTION—Continued

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 in two, three, and four parts. The round. Two-part canon at various intervals. Fugal analysis. Fugal exposition in four voices, without countersubject.

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 Canon and Fugue 501, 502—Frederic Youngfelt, 2 semester hour credits for each course. (Undergraduate credit for Theory and Composition majors; may be taken for graduate credit by other students.) Three- and four-part canons; accompanied canons; infinite canons; canon by inversion, augmentation, and diminution. Complete fugues in three and four voices, real and tonal; use of countersubject; redundant entry; pedal point; stretto; use of inversion.

Advanced Composition 501, 502—Frederic Youngfelt, 3 semester hour credits for each course. (Undergraduate credit for Theory and Composition majors; may be taken for graduate credit by other students.) Assignments in composition in the larger forms, including the sonata form.

Advanced Orchestration 501, 502—P. Marinus Paulsen, 2 semester hour credits for each course. (Undergraduate credit for Theory and Composition majors; may be taken for graduate credit by other students.) 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.

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*

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*

GRADUATE COURSES

for the DEGREE, MASTER OF MUSIC

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.

Graduate Faculty

The Artist Teachers of the Piano, Violin, Voice, and Organ Departments comprise the Faculty providing graduate instruction in these major subjects. Seminars in the literature of these subjects are also conducted by the Artist Teachers.

Graduate courses in Composition, Canon, and Fugue are taught by Frederic Youngfelt. P. Marinus Paulsen is in charge of graduate courses in Advanced Orchestration, and the Seminar in Symphonic Literature. Advanced courses in modern languages are taken at Central Y.M.C.A. College, or other accredited college, for transfer credit. With the approval of the Musical Director, minor courses in Applied Music may be taken under other than Artist Teachers.

Committee Guidance

The major subject 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.

In conferences with the candidate, the committee determines the scope, nature, and details of projects to be undertaken in the major subject, whether Applied Music or Composition. By this means, the candidate has exact advance knowledge of the amount of work to be done in the major subject.

At the end of each Semester or Summer Session, each Applied Music major must appear before the Departmental Examining Board, consisting of the Artist Teachers and the Musical Director, to report and demonstrate progress in the mastery of repertoire.

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.

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.

Candidacy for the Master of Music Degree is open under the same conditions to any student 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 examinations and transcripts of credits.

Course Outlines

The outlines which follow show the allocation of semester hour credits to various subjects in Master's Degree courses with various majors:

Instrumental Major (Piano, Violin, or Organ)

Major Subject (Piano, Violin, or Organ, with minimum of 54 clock hours of private instruction from an Artist Teacher)	12
Seminar in Literature of Major Subject	4
Three subjects chosen from the list immediately following, to total a minimum of	14
Advanced Canon and Fugue 501, 502 (4)	
Advanced Orchestration 501, 502 (4)	
Advanced Composition 501, 502 (6)	
Seminar in Symphonic Literature 501, 502 (6)	
TOTAL	30

Voice Major

Voice (minimum of 45 clock hours of private instruction from an Artist Teacher)	10
Piano (minimum of 36 clock hours of private instruction)	8
Subjects chosen from the list immediately following, to total a minimum of	12
Modern foreign language (advanced studies) (6)	
Advanced Canon and Fugue 501, 502 (4)	
Advanced Orchestration, 501, 502 (4)	
Advanced Composition 501, 502 (6)	
Seminar in Symphonic Literature 501, 502 (6)	
TOTAL	30

Candidates for the Master of Music Degree with Voice as a major subject are required to have a reading knowledge of two modern foreign languages, and satisfactory diction in a third. Minimum proficiency in Piano is that of the sixth grade.

GRADUATE COURSES—*Continued*

Composition Major

Special assignments in Composition and Orchestration	12
Complex Canons and Fugues	4
Applied Music (minimum of 36 clock hours of private instruction)	8
Seminar in Symphonic Literature 501, 502	6
TOTAL	30

Projects in Composition and Orchestration submitted by Composition majors must show a high degree of originality, creative ability and musical craftsmanship; and they must include:

1. A work at least fifteen minutes in duration, for orchestra, or for chorus and solo voices, with orchestral accompaniment.
2. A string quartet, or trio, or sonata for piano and string or wind instrument, in three or more movements.

Repertoire and Recital Requirements

Piano Major

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.

Due attention should be given to all schools of composition including the modern, with some compositions by American composers.

The repertoire list 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

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

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

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.

Outlines of Instruction in Minor Subjects

Seminars in Instrumental Literature—Beyond the items in his personal repertoire, every student who majors in an instrument has need for broader contact with its literature. The Seminar conducted in each Department (Piano, Violin, Organ) by the Artist Teachers affords a means of systematic exploration of such literature.

Although these studies are not aimed at complete mastery, sufficient time is spent on each item taken up so that the student may gain a lasting impression of it, and understand fully its technical and interpretative requirements.

In this way, he widens his musical experience, and increases the repertoire available for later self-directed study and for teaching.

Each Departmental Seminar consists of 72 sessions, for which 4 semester hour credits are granted.

The Seminars are offered primarily for graduate students, but membership is open also to Seniors.

Advanced Canon and Fugue 501, 502—Frederic Youngfelt, 2 semester hour credits for each course. Three- and four-part canons; accompanied canons; infinite canons; canon by inversion, augmentation, and diminution. Complete fugues in three and four voices, real and tonal; use of countersubject; redundant entry; pedal point; stretto; use of inversion. (These courses may be utilized for graduate credit only by Applied Music majors. They are undergraduate courses for Composition majors.)

Advanced Composition 501, 502—Frederic Youngfelt, 3 semester hour credits for each course. Assignments in composition in the larger forms, including the sonata form. (These courses may be utilized for graduate credit only by Applied Music majors. They are undergraduate courses for Composition majors.)

Advanced Orchestration 501, 502—P. Marinus Paulsen, 2 semester hour credits for each course. Scoring of complex works for full orchestra. (These courses may be utilized for graduate credit only by Applied Music majors. They are undergraduate courses for Composition majors.)

Complex Canons and Fugues 501, 502—Frederic Youngfelt, 2 semester hour credits for each course. Canons in five and six voices; canon on a chorale; retrograde movement. Double fugue with masterly stretto. (These courses are offered primarily for Composition majors.)

Seminar in Symphonic Literature 501, 502—P. Marinus Paulsen, 3 semester hour credits for each course. A study of important symphonic music of all periods, with attention to structure, style, musical materials, and orchestral effects.

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	STUTTGART Mrs. M. F. Elms	HUNTINGTON PARK Anna L. Farmer	REDONDO BEACH Viola A. Niland *Helen P. Spring	SOUTHGATE Grace H. Mullin	HARTFORD Ann E. Corrigan Alice E. Gustafson Harry Heald
ATHENS Sara T. Jeffery	TEXARKANA Mrs. J. D. Clifton	LACRESSENTA Louise T. Baron	RIVERSIDE Margery Nethery Mollie C. Parker Mrs. Roy Peterson	STOCKTON Mrs. N. H. Arthur Socila A. Laugero Inez F. McNeil Cora B. Meyers	THOMPSONVILLE Emma B. Ganner
AUBURN Mrs. Iverson Caldwell	California	LAVERNE Marvel Kindred	RUTHERFORD H. W. Roebke	TUJUNGA Hera G. Swindell	District of Columbia
BIRMINGHAM Mrs. A. F. Denison Laura W. Haines Mrs. D. O. McCluskey Ether Renwick Mrs. H. C. Rush Hester Wulfaert	ALAMEDA K. W. F. Balke Margaret Milne Brye	LONG BEACH Helen May Baker Lora Sprague Baldwin Florence E. Cochran Elizabeth De Avirett Alice S. Durham Lorene C. Hill Frances S. Johnson Mrs. Loc Klasan Mae Gilbert Reese Marguerite Sherman	SACRAMENTO Grace Lincoln Burnam	VAN NUYS Mrs. Dorcas E. Burton Portia I. Young	ANACOSTIA Mildred Elaine Deane
BREWSTER Willie Gene Strain	ALHAMBRA Marguerite Sigond Gertrude Suyder Dean E. Stewart Ruth L. Weis	LOS ANGELES Lucy Seator Bartlett Grace Blaisdell Abby De Avirett Homer Grunn Helen Hamary Institute of Musical Art (Raymond G. Hand, Director) B. Frances Larsen Eva Lattig Katherine C. Newton *Frieda A. Rossler Sister M. Albertine Stanley T. Vermilyea Opal B. Zoellner	SALINAS Dorothy Heer	VISALIA Mrs. J. Roy Wimp	WASHINGTON Kathryn Harrison Arthur Madeleine Aughinbaugh Rae Alice Ebner Alice B. Hesselbach Mabel M. Hubbel Eleanor Hulbert Violet Ire Wilma Benton McDevitt Ruth Peters Benjamin Ratner Fanny Roberts E. E. Shepherd Sister M. Victoria LaSalle Spier Etta Schmid Wells
CULLMAN Margaret Deppe	ANAHEIM Mrs. Dixie Wilbur	MENTONE Helen Adele Daun	SAN BERNARDINO Patricia Gestram Martha R. Greene Ingalls-Bishop Studios (Rowena Bishop) Frank T. Perkins	WATSONVILLE Margaret McSherry Iva Rodgers	Florida
DECATUR Mrs. S. T. Rollo	BAKERSFIELD Vivian Foster Abbott Minnie Bins Mary K. Neill	MILL VALLEY Cornelia B. R. Halliday	SAN DIEGO Florence M. Bradley Stanley Ledington	W. HOLLYWOOD Charles M. Galloway	ARCADIA Mrs. W. R. Campbell
HUNTSVILLE Ruth E. Pettus	BURBANK *Frederic Clint Mildred Clint	MONTBELLO Helen E. Park	SAN DIMAS Ada B. Jones	WHITTIER *Pauline Baker Hughes	AVON PARK Mrs. J. B. Coen, Jr.
MOBILE Clara B. Evans Mrs. L. L. Havens	CALISTOGA Mabelle M. Senter	MONTROSE Rosemary Dewberry Bell	SAN FERNANDO Jeanne Culbertson	Colorado	BARTOW Angie C. Lusk
MONTGOMERY Alonzo Meek *Fanny Marks Seibels	CLAREMONT Cosette Marvick	NO. HOLLYWOOD Alice G. Bothamley *Ruth Bullard *W. Lawrence Carr *Mike Chisile Ida Mae Franklin *Vivian W. Hays Melita Krieg *L. Nazir Kurdjie Karola Launspach *Vladimir Lenski George W. Parrish *M. J. Scheidmeier	SAN FRANCISCO Eleanor C. Drew Ellen M. MacPherson Eleanor R. Young	BOULDER Mrs. William J. Howells Mrs. Harlan B. Palmer Sister Mary Teresine, B.V.M.	CHATTahooCHEE Doris Ballow
OPELIKA Caroline S. Giles	CORONA Genevieve H. Dart Mabel Mann	OAKLAND Mrs. Ettaedell Hall Ruth Tibbey	SAN JOSE Evelyn A. Heath	BRIGHTON Mrs. Verner Smith	CHIPLEY Mrs. Fred Bennett
SILVERHILL *George L. Lundberg Louise J. Lundberg	COSTA MESA Mrs. C. A. Custer	PALO ALTO Dorothea L. Morgan Erna Wichman	SAN LEANDRO Anita Meister Herrick	CANON CITY Mrs. Richard C. Frey	CLEARWATER Harriet L. Phillips
Arizona	DINUBA Mrs. Ralph Miller	PLACERVILLE Geneva Clint	SAN PEDRO *Madeline Norman	COLORADO SPRINGS Dorothy M. Moore Sister M. Lucy Maurice Ether Miriam Vance	CORAL GABLES Martha Howells Riles
CASA GRANDE Lilie J. Scott	EAGLE ROCK Miriam McGaughey	POMONA Loren W. Adair	SANTA ANA Joseph Ogle	DELRAY BEACH Louise Warren Strickland	CHILEY Mrs. Fred Bennett
GLOBE *Patrick H. Coleman Mrs. P. H. Coleman	EL CENTRO Oria Kenah Ruth T. Reid	PORTERVILLE *Florence Colgan	SANTA CRUZ Carolyn M. Baldwin Vera M. Clayton Mrs. B. F. James Violet M. Patterson	FT. COLLINS Mrs. Gervaise Tompkin	DUNEDIN Helene Goss
PHOENIX Russella Atkinson Ruth Baerbach Moude P. Cate Ebel Jennings Sister M. Floriana Sister Mary Angelica Mrs. Luther Steward Julia M. Tibbetts Norma Townsend Carmelita Ward	FORTUNA Emma J. Clendennen	REDLANDS Margaret B. Pierce	SANTA MONICA Dorothy Backford *Paul Mendelsohn Marie Roth	LOVELAND *Amorita Herrin	FORT LAUDERDALE Helen Kadel Shelden
TUCSON *Nina S. Glover Winifred Knight	FRESNO Iona G. Maxwell	SARATOGA Doris Foster Johnson	SANTA PAULA Mrs. Paul S. McClain	Salida *W. J. Ramey	FORT MYERS Mrs. John Lynn
YUMA Mrs. A. C. Abbott	GLENDAL Marjorie Duncan Baker Ruth Hay Gavin Elizabeth S. Fox Mrs. Freddie Freeman Clifford C. Fuller Vera Villemonte-Hirsch Ruby M. Houston A. Belle Johnson Mildred Pray Maddox Edna S. Marsh Marilyn Murphy *Sydney F. Myers Marguerite H. O'Leary Marjorie L. Parkinson Anna M. Ross Beatrice L. Scott, *Boyd Shreffler Ada Parkinson Thomas	SEBASTOPOL Claire Coltrin Edith Esther Snyp	SANTA ROSA Edith A. Lutz *Helen Payne Mildred Turner	FT. COLLINS Mrs. Gervaise Tompkin	GAINESVILLE Claude Murphree
Arkansas	GUSTINE Bernice N. Hughes	SHERMAN OAKS Harriet Holt	SONORA Hilda Rocco	LOVELAND *Amorita Herrin	GRACEVILLE Grace F. Ashmore
FAYETTEVILLE Mildred Gregg	HOLLYWOOD *Ebel-Ann Reising Dorothy Wilcox	THOMPSONVILLE Emma B. Ganner		LOVELAND *Amorita Herrin	GRAND F. Mrs. Alfred Benson
LITTLE ROCK Marguerite Brickhouse Blanche Mason				LOVELAND *Amorita Herrin	
MALVERN Aege E. McCray				LOVELAND *Amorita Herrin	
SPRINGDALE Lynn C. Smith				LOVELAND *Amorita Herrin	

DOMESTIC BRANCHES—Continued

Affiliated Schools and Teachers (Alphabetically Arranged)

MISSISSIMEE Myrtilla F. Beals	Georgia AMERICUS Elizabeth C. Cobb	ALTON Clarice E. Ferguson Prof. Max Hiendlmayr Gertrude Horn	ROCK ISLAND Nellie Johnson *Mary Alice Williams	OXFORD Mabel Hickman Morse	EARLINGTON Emma Arbogast
LAKELAND Sara T. Der Garry Sue M. Fowler *Mrs. Charles H. Pope Winifred E. Ray	ATLANTA Lily Allen Edith Howell Clark *Mary Ogilvie Douglas Lillian R. Gilbreath Mrs. Thomas H. Grant *Elizabeth J. Guy Elizabeth L. Hopson Jane Mattingly *Mrs. M. E. Patterson Grace Lee Townsend Marye C. Wilson	AURORA Ada E. Brant Maude Dewey Geneva Johnson *Frederick Toenniges	SALEM Mrs. Ralph Wilson	PERU Margaret Lucile Miller	LOUISVILLE Madge Terry Lewis David Morton Robert D. Parmenter
LARGO Vera S. McMillen	AUGUSTA Lucy Goodrich	BATAVIA Ralph N. Peterson	SPRINGFIELD Margaret Chambers Clascenna Harvey Sister Mary Albert	RICHMOND Norman Arthur Clark *Glen R. Crum	Louisiana
MANATEE Leonora Stewart	BREMEN Myrtle Rivers	BELLEVILLE *George Tuerck	STERLING Kathryn W. Calhoun Louise Cassens	SOUTH BEND Mrs. B. F. Broadbudd Helen M. Eldredge Gertrude Frepan *George Z. Gaska Margaret J. Harnisch *Harold Lamb Theophila Makielski Olga Cwiklinski Peltz Majorie Sheridan Mrs. H. R. Smith †South Bend Conserva- tory	HOUMA May Zeringer
MARIANNA Mrs. Paul Carter	BRUNSWICK Maude N. Crovatt	BLOOMINGTON Schwieemann Music School (Hermann Schwie- mann)	SYCAMORE Dorothy L. Albrecht	TERRE HAUTE Mrs. W. E. Robinson	MANFIELD Mrs. Jimmie C. Magee Mrs. W. G. Ricks
MIAMI *Mrs. Merle Carter Frost	CAMILLA Mrs. Carl Gaudlen	CENTRALIA Cleo M. Agey Theresa Nichols	WEST FRANKFORT Carrie B. Bartmes	VALPARAISO Ruth P. Harville	NEW ORLEANS Mary V. Molony Agnes Roach Mary Tobin
NEW SMYRNA Mrs. U. J. Burrows	CARROLLTON Margaret H. Camp	CHAMPAIGN Dewey M. Dawson Jewel Reed Dawson	Indiana	WARSAW Genita Bea Smith	Maine
OCALA Mrs. C. W. Moremen Trinity Academy Sister Helen	COLUMBUS Mrs. Jack Gaylord Mrs. K. C. Kierce	CHICAGO HEIGHTS Gladys A. Crowe	ANDERSON Olivia Dunbeck Esther M. Garretson	Iowa	AUGUSTA Caramae Bradford
ORLANDO Ethel Pechin Maud Boone Rogers Mrs. Joseph B. Shearouse Pauline Waters Tiller	CRAWFORDVILLE Theodosia Vickers	CLARENDON HILLS Helen Ruthhart	ANGOLA Miriam L. Brokaw	CLINTON James A. Crawford †Helene Gillies Elizabeth Phillips	BRIDGTON Mary E. Harris
OXFORD Ethel R. Griggs	HARLEM Mrs. Jule W. Hatcher	DE KALB Winifred Stewart	BREMEN Walter Bauer	CHARLES CITY Earl Stewart	FRYBURG Herbert A. D. Hurd
PALATKA Florence L. Conway Alice Hutchinson	HARTWELL Mrs. J. W. Herndon	ELGIN Margaret S. Robertson Robert L. Schofield J. C. Wohlfel	COLUMBIA CITY Helen Slagle Aker Robert E. Coyle	DES MOINES E. Beulah Hauser *Earl Williams	KETTERY Raymond Randig
PALMETTO Mrs. Allison Harrison *W. W. Leffingwell *Mary L. Young	LYONS Mrs. W. A. McNatt	EVANSTON Mrs. A. D. Bodfors Beulah Evelyn Sheldon	CONNERSVILLE Lillian E. Adams	DUBUQUE Sister Marie Therese	PORTLAND May P. Wheeler
PANAMA CITY Jewel Cannon Mary Philips	SAVANNAH Mrs. E. M. Campbell *Fred G. Wiegand	HARRISBURG Mrs. Phil W. Sherman	CRAWFORDSVILLE Mrs. O. C. Edwards	CLINTON James A. Crawford †Helene Gillies Elizabeth Phillips	SKOWHEGAN Dora T. Nye
PENSACOLA *Margaret Loyd Davis Mrs. Paul Stewart	THOMASVILLE Leah S. Gainey	HERRIN †Rutha Blanche Emlen Mildred Yuill	DUNKIRK Mrs. Albert Tharp	DES MOINES E. Beulah Hauser *Earl Williams	WATERVILLE Arthur F. Roundy
ROCKLEDGE Nina F. Ranck	TOWNSEND Bessie Lewis	KANKAKEE Burdetta Lepley	FORT WAYNE Grace M. Abraham	Maryland	BERWYN Emory Brennan
WAYCROSS Lillian K. Price	WEST POINT Estelle Huguley	Kewanee Mildred Patterson	GARRETT Juanita R. Gray	DUBUQUE Sister Marie Therese	CHEVY CHASE Edward Dawson
RIVER JUNCTION Lucille Gissendanner	Idaho	LA SALLE Anna E. Grivetti Hugh C. Price	GARY Josephine Mullany Louisa A. Quillen	MANSON Elena T. Pageler	HAGERSTOWN Estelle Young
ST. AUGUSTINE Lorenzo P. Oviatt Grace Rowley	BOISE Adelaide Ashton Marie Cain Gorton Esther Schmeiykal *A. J. Tompkins	LINCOLN Dorothy L. Fay	GREENSBURG Florine Tillson	NEWTON L. Gertrude Beard	TAKOMA PARK Ethel K. Casey Mrs. D. C. Jackson
ST. PETERSBURG Emma A. Corey Lura Fullerton Yoke	BURLEY E. Corinne Terhune	LOMBARD Irma Orser Youngfelt	GREENTOWN Hazel Naffziger	OTTUMWA †A. Harold Fry	SAC CITY Vera G. Fowler
SANFORD Frances A. Hickson	EMMETT Goldie Smith Yost	MATTOON Lora D. Sanders	HARTFORD CITY Isaac E. Norris	WASHINGTON Mrs. Boyd E. White	STATE CENTER Wayne T. Richards
SARASOTA Mrs. Russell S. Pond	KELLOGG C. S. Benson	MOLINE *Hulda Fryxell Mabel G. Nelson Lillian H. Stevenson	HEBRON Mrs. A. B. Carlberg	WINTERSET Mrs. Charles Newerf	WASHINGTON Mrs. Boyd E. White
SOUTH JACKSONVILLE *Jessie Jay de Vore	LEWISTON †Pauline C. Gusseck *Raymond Gusseck	MOUNT VERNON Grace Downey Mabel Pavey	HUNTINGTON Mrs. Mark Riser- borough	WINTHROP Mrs. Karl E. Manz	MASSACHUSETTS
TAMPA Eva Reina Antinori Mrs. E. B. Bradley Margaret Cosio Mildred Del Valle Ola Lee Evans Della Pacheco Farmer Merle Holloway	NAMPA Fern Nolte Davidson	OTTAWA Edna Schaefer Harvey *Mildred B. Jolly Sister Mary Benita	INDIANAPOLIS Mallory W. Bransford Evelyn Chenoweth Helen Thomas Martin Norma Marie Mueller Laura Craig Poland Alta Louise Thomas	BOSTON Gladys Ondrick	Belmont Isabell L. Bresnan
UMATILLA Mrs. A. F. Carr	POCATELLO Ethel Smith Nelson	PEOTONE Irene Rathje	KOKOMO Edna Burrows Caylor Mrs. Jacnara Finley Frederick Heinmiller Edna S. Hite Elta S. Straughn Mrs. Guy Wilson	BROCKTON Thomas Rodophele	Brookline Edna Cora Johnson
WAUCHULA Kate Hadzell Mrs. W. D. McInnis	TWIN FALLS Eula Masoner Conner Besse Meach	PONTIAC Gladys Erickson	LA FAYETTE Ella E. Beegle	BROOKLINE Edna Cora Johnson	DORCHESTER Helen M. Genereux
WEST PALM BEACH *Henri C. Godio Marguerite M. Stowell	WEISER Gertrude L. Neeley	PRINCETON Lucy Esner	MILTON Elsie Mason Davis	TOPEKA Rosamond Nymar Lemon Mary Sands McInroy	EAST LONGMEADOW Marion L. Cooley
WILLISTON Mrs. Wilbur A. Smith	Illinois	ROCKFORD Wayne Farley Lillis M. King Eleanor Kriechhaus	MISHAWAKA Roy E. Thornburg	WICHITA Reno B. Myers	FALL RIVER M. Alma Canuel Lucienne Cote Anna G. Fiore
WINTER HAVEN Leone R. Guy	ABINGDON Alta Merriam Graves *Lorraine Lindoft Wasson	NEWCASTLE Donald E. Rogers	MONROEVILLE Ethel C. Webb	Kentucky	FISKDALE Mildred Holley Estabrook *William Warren Estabrook
WINTER PARK *Marian P. Thomas		NEW ALBANY Elizabeth Hedden	ASHLAND †Glenda E. Buchanan	CENTRAL CITY Mattie Edmunds Vick	GLOUCESTER Ruth H. Steele

DOMESTIC BRANCHES—Continued

Affiliated Schools and Teachers (Alphabetically Arranged)

HAVERHILL Gordon Brown	DETROIT †Mary F. Brandt Olive Ann Brashear Violette Cox Detroit Institute of Musical Art Mary Jane Easton Emma Hartop Mary S. Kessler Marjorie B. McClellan Mildred E. Simms Ruth K. Stone Helen W. Summers Mark Wisdom Iva S. Worden	PORT HURON Mary V. Bragg Lina Balmer Lauzon	Montana	CLARENCE Florence Brunk	UNION Mary Morse Wade *Ralph Wade
HUDSON Grace W. Buteau	LAWRENCE Joseph Balsamo	ROCHESTER Hazel N. Gessinger	BOZEMAN Zada Sales Dickson Lillian M. Getchell	DOLGEVILLE Anna Barney	UTICA Saloma O. Blatt *L. J. Scalise
LOWELL Mildred Salomonson	LYNN Carence B. Gaines	ROYAL OAK Naomi Niekam	BUTTE Netta Fuller Helen B. La Velle Evelyn Lindblad Margaret McHale H. J. Schiesler Fisher Thompson	EAST AURORA Ellen H. Faginkrantz	WATERTOWN †Mr. Patsey N. Brindesi
MEDFIELD Louise Brennan	MILTON Dorothy Bates Stanley F. Bentley	SAGINAW Elaine M. Fruch Eunice Haynes Myrtle Hubbard Frances E. Kroll Grace Perry Donna Sudlow	CHINOOK Mrs. John Crockett	ELIENVILLE Frances M. Kless	WATERVLIET *Charles Zeller
NATICK Frank E. Underwood	NEEDHAM Raymond Coon	SAULT STE. MARIE Mrs. Louis McPike	GREAT FALLS Helen Dickson Forrest E. Wachs	ELMIRA HEIGHTS Ava Marie Bedford	WHITESBORO Mac E. Swancott
NORTH EASTON Marietta Canan	PEABODY Chrisoula Argeros	SCHOOLCRAFT Esther S. Cropsey	KALISPELL Lois LaBonte	ENDICOTT *Thomas P. Roper	WILLIAMSVILLE Pauline Willard Metz
PITTSFIELD Emily D. Green Henrietta Ranti	REVERE Marion A. Hamblin	WAYNE *Edwina P. Van Patten	MISSOULA †Charles W. Diabrow Mrs. Horace Green Helen D. White	FRANKLINVILLE Marjorie K. Graves	
SPRINGFIELD Irene Atkins Margaret K. Balboni Genevieve S. Grinnell Mildred F. Lundquist Miss Glenn Robinson Harold M. Schlager Mrs. Harold M. Schlager	WAKEFIELD Geneva D. Hodsdon	MINNESOTA	NEBRASKA	FREDONIA Marjorie Wagner	North Carolina
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		CYRUS Mrs. M. C. Pederson	NEW HAMPSHIRE	HERKIMER Beatrice Williams	GREENSBORO *Mrs. Jess Alderman
		DETROIT LAKES †Sister M. Cecilia	CONCORD Elinore Vitagliano	JAMESTOWN Leola C. Anderson	JONESVILLE Mrs. L. B. Tucker
		EAST GRAND FORKS Sister M. Columba	KEENE Katherine C. Ames Esther P. Cook	KINGSTON †Roger Baer Studios (Roger Baer Schwartz)	KINSTON Mrs. Robert G. Boles
		KENT Ruth Merrick	LACONIA Elwin A. Sherman	LAKE LUZERNE Myron Wood	NEWTON Mrs. W. D. Cochrane
		MAHONOMEN Sister M. Dorothea	LAKEPORT *Elizabeth L. Avery Irene Lois Goodwin	LIBERTY Eva E. Engel	WILMINGTON †Mrs. Eric Norden Mrs. C. J. Wilson
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		NORTH LITCHFIELD Sister M. Kathleen	NEW YORK	MECHANICVILLE Eileen Hayner	North Dakota
		OSLO Rolf Espeseth	ALBANY Olive Beaupré	MEDINA Anna Marino Harold Suzanne	CASSELTON Katharine Walwood Mosher
		SABIN Esther L. Schumm	ALBION Jessie DiGiulio	MIDDLEVILLE Mrs. C. L. Scavey	COOPERSTOWN Mrs. Selmer J. Quam
		SAINT PAUL Mrs. W. J. Tweet	AMENIA G. H. Newman	OLEAN June C. Kamler	ENDERLIN Hilma S. Larson Helmer
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			BINGHAMTON *Harvey Fairbanks Mary Le Baron	SARATOGA SPRINGS Ruth F. Mallery	HILLSBORO Fern Forster
			BREWSTER Rona McMeekin	SCOTIA Marian E. Cox	LISBON Charla Backlund
			BUFFALO Anna De Carlo Henry M. Hoffman Mary S. Hummons Miss Hult M. Merriweather	SILVER CREEK Grace S. May	MINOT Mrs. D. Jessie Finley Riley
			CATSKILL Florence S. Vaughan	SPRINGVILLE Mrs. Arnold L. Neubach	OAKES Mrs. Arne Melby
				TONAWANDA Evelyn Cary Miller	ROLLA Phyllis D. Miller
				TROY Augusta Lapp William H. Lapp	SHARON Hannah Norris
				UNADILLA Nina Cass Van Orsdale	STEELE Hazel Madsen

DOMESTIC BRANCHES—Continued

Affiliated Schools and Teachers (Alphabetically Arranged)

WAHPETON Mrs. Fred Brown St. John's Convent †(Sister M. Clement) Wahpeton Conservatory of Music (George E. Miller) *(Mrs. George E. Miller)	PAULS VALLEY Mrs. A. S. Spangler	MYERSTOWN Eunice L. Forry	FOUNTAIN CITY Bertha Price Perry	PETERSBURG Anne D. Early	CLARKSBURG Eva Roe Matheny
	STROUD Sadie Kyle Evans	NANTIGOKE Isaac George Saye	KNOXVILLE John D. Jones Mrs. Harry W. Shugart	PORTSMOUTH Elvise Ramsey Barnes Mrs. T. Ralph Steele	HARRISVILLE Lillian W. Wamsley
Ohio	Oregon	NORTH EAST Theresa Sierrazza	MEMPHIS Mrs. R. B. Sims, Jr.	RICHMOND Harry E. Wilhelm	HOLIDAYS COVE *H. F. Gerrero
AKRON William Van Steenhoven	ASHLAND Frieda Hartley	PHILADELPHIA Mrs. Clifford Peterson	ROGERSVILLE Mrs. Glen F. Ripley	STAUNTON Mary H. Bell Institute of Musical Art †(Martin G. Manch)	HUNTINGTON †Mrs. E. H. Atkinson
ASHLAND Zora I. Buchanan	BAKER Leroy H. Tibbals	READING Byron Nunemacher *†J. Walter Reider Mrs. Gordon D. Richardson Ralph Tragle Chester Wittell	Texas	VICTORIA †Dorothy Hardy Lucille S. Hawthorne	JANE LEW Dorothy McWhorter
BARBERTON *Mark W. Houser	BEND Mrs. J. W. Ander- son, Jr. Hilda B. Bush	RED LION †Emory F. Ritz	AUSTIN Evelyn Cook Bell	WAYNESBORO Nettie V. Garber	MARTINSBURG James N. Andrews
CANTON Mrs. Austin Walter	EUGENE Maud Skaggs Woodyard	RENOVO Mrs. P. W. Burt	BEAUMONT Margaret Kriechbaum	Washington	MORGANTOWN Ralph Federer
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CHAGRIN FALLS Florence M. Barrows	LA GRANDE *Leo Cullen Bryant	SHILLINGTON Marguerite Angstadt	DALLAS Grace Switzer	ANACORTES Mrs. L. P. Giles *Mrs. R. B. Lowman	WEIRTON *John Pealer, Jr.
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DAYTON †Vernon E. Fries Jewell T. Kelley	PORTLAND Hazel Gurr Bell Vida Teresa Bennett Hazel DeCamp Burns Louise G. Christian Mary L. Craig Gertrude Havnauer Ella Connell Jesse †Elsie M. Lewis Livia B. Marsters Mrs. M. L. Patterson Lillian Pettibone Martha B. Reynolds Zelma M. Rutan Anna L. Scates *Gustav Schuster Helena E. Scott Bernice S. Sisson Yvda Stage Esther Cox Todd Marjorie Trotter	WYOMISSING †Wyomissing Inst. of Fine Arts	KILGORE Mrs. Virgen E. Estes	EVERETT Mrs. Frederick Hayden *LeRoy Smith Thelma Smith	BELOIT Mrs. Frederic Gardner Emma E. Ortmann
EAST LIVERPOOL †Agnes Shaddock	YORK Miriam E. Baumgardner Mrs. D. Carl Shull Roman S. Shuman	YORK Miriam E. Baumgardner Mrs. D. Carl Shull Roman S. Shuman	LA FERIA Florence M. Sommer	GREENACRES *R. F. Wolf	BURLINGTON Erna McLaughlin
GALLIPOLIS Janet M. Bailey	Rhode Island	CENTRAL FALLS Rene Viau	LINDEN Mrs. W. H. Robertson	HARTFORD Frances Doph Nordby	CHIPPEWA FALLS Max Schuldt
JEFFERSONVILLE *Clara L. Holesovsky	WEST WARWICK Walter O'Donnell	NEWPORT Elizabeth Heffernan Gertrude Walters	LONGVIEW W. Millar Brown	HOQUIAM Eunice Jones Wilson	CLINTONVILLE Irma Clapper Meta Zachow
KENT Grace C. Keller Verna R. Proehl Thelma P. Wagoner	WATERLOO Hazel Watts Cooke	PAWTUCKET Hazel Watts Cooke	MCALLEN Anna Waples Dechman	LANGLEY Frances V. Melton	EAU CLAIRE *Richard T. Lee †Sister Berthel Sister Helene Minnie Thompson
LIMA *Farron U. Sims	WESTERLY Ethel Horsman Sherman	WEST WARWICK Walter O'Donnell	SAN ANTONIO Florence Bente	RENTON Ida Harries Dexter	EDGERTON Mrs. W. E. Newman
MARIETTA Mrs. S. W. Stout	WILMINGTON Mrs. J. C. Holden	WILMINGTON Mrs. J. C. Holden	VERNON Paul Goetze	SEATTLE Eldris L. Beckwith Mrs. Theodore D. Callahan Herbert Malloy Paul Pierre McNeely Irene Rodgers	EVANSVILLE Lucile Noehring
MASSILLON Elsie Gray	Pennsylvania	WOONSOCKET Alfred T. Plante	Utah	SPOKANE Lucile Davis Mrs. V. F. De Groat Ellen Downing Carl J. Leuer N. E. Olson Mrs. W. O. Persons Spokane Conservatory (Hans Moldenhauer)	FOND DU LAC *Florence Adrian Margaret A. Carpenter Lucine A. Marcoux Harvey Millar Esther Temple
MIAMISBURG Pauline Mays Rohrsen	ASHLAND Wagner School of Music	WEST WARWICK Walter O'Donnell	SALT LAKE CITY Agnes D. Beckstrand Miriam Derr Bishop †Melba Lindsay Burton Mattie Read Evans Rose B. Lewis Rose McKenize Edythe T. Nicholas Mrs. L. Dean Palmer *Lucile K. Salisbury Eleanor Schell Zora H. Seabury	SUMNER Bertha Dew Trubshaw	GREEN BAY *Sister Mary Benedict *Lee R. Smith Mrs. Lee R. Smith
MILLERSBURG Doris McClelland	BELLEFONTE Dorothy Bible Schad	WOONSOCKET Alfred T. Plante	Virginia	TACOMA Jeanne Farrow Kimes Florence W. Russell	JEFFERSON Jennie Stiel
MINERVA Beth Hoobler Bates	BUTLER Katherine Horan	WEST WARWICK Walter O'Donnell	ARLINGTON Virginia T. Bestor	VANCOUVER Helen Baranovich	KENOSHA Ida Lydia Rydeen
MT. VERNON Lillian Minard	CARLISLE Verna D. Whistler	WOONSOCKET Alfred T. Plante	CHASE CITY Margaret T. Currier	WENATCHEE *Florence Cameron	MADISON Margaret Rupp Cooper Ovedia K. Olson
SOUTH EUCLID Ruth D. Glover	CHESTER Elvira DeBerardinis	WOONSOCKET Alfred T. Plante	CREWE Mrs. Roy Coleman Mary C. Klocke	West Virginia	MANITOWOC Milton Dejen *Joseph Kaiser Mel Kitzerow
SPRINGFIELD Helen J. Lutz	COATESVILLE DeWitt F. Pierson	WOONSOCKET Alfred T. Plante	LYNCHBURG Mrs. Howard Ford	BECKLEY Mildred Johnson Wood	MARINETTE Stella M. White
TORONTO Mrs. Howard Walker	HAWLEY Carena Munzert	WOONSOCKET Alfred T. Plante	NORFOLK Florence D. Edwards Elkanah Powell Simpson Monnie L. Ward	BLUEFIELD Mrs. Harry Holmes	MARKESAN Elvira Luedtke
ZANESVILLE Mrs. L. LeMoyné Cook *Mrs. C. Lee Hertzler	LANCASTER Clarence N. McHose *Leigh E. Wittell	WOONSOCKET Alfred T. Plante	Tennessee	CHARLESTON Dorothy F. Spencer	MAZOMAINE Blanche G. Lappley
Oklahoma	LEBANON Esther Dubble Lebanon Institute of Musical Art †(Johann M. Bloce) Fannie K. Light	WOONSOCKET Alfred T. Plante			
ALTUS Stella Parrish	LOCK HAVEN Mabel E. Knecht	WOONSOCKET Alfred T. Plante			
GUTHRIE Corinne Stevens		WOONSOCKET Alfred T. Plante			
MUSKOGEE *Katharine M. Dietz		WOONSOCKET Alfred T. Plante			
OKLAHOMA CITY †Arvo W. Hantula Herbert Ricker Ida Rubins		WOONSOCKET Alfred T. Plante			

DOMESTIC BRANCHES—*Continued*

Affiliated Schools and Teachers (*Alphabetically Arranged*)

MENOMONIE
Margaret M. Herrem

MILTON
*Ellen C. Place

MILWAUKEE
Leah Ina Cooks

MONROE
*Glenn A. Wood

NEENAH
Barbara S. Webster

OSHKOSH
*Edward B. Galmbacher
Lula Lisk
Emily Wille

PORTAGE
Eily Hoepfner

RACINE
*Elizabeth Mueller
*Gerhard Hartz
Rasmussen

REEDSBURG
Margery Huebner

RIPON
Zobel Music Studios
(Lillian A. Zobel)

ROSENDALE
Clara Zickert

SHARON
Mrs. H. B. Piper
SHAWANO
Mrs. Frank Schweerts

SHEBOYGAN
*Harold T. Gray
Elmira Kruse

STEVENS POINT
Frances Oesterle

STOUGHTON
Pearl Lillesand

STURGEON BAY
Catherine Macaulay
Ihde

TOMAH
Harriet Le Fevre

WAUKESHA
Mabel Honeyager
Blanche Willson

WAUSAU
Alma M. Bandy

WAUWATOSA
Mrs. R. P. Lentzner

WISCONSIN RAPIDS
*Joseph Liska, Jr.

Wyoming
CHEYENNE
Alice Clark Ross
Katherine Townsend

LOVELL
Mrs. A. E. Longfellow

MIDWEST
Helen K. Connors

SHERIDAN
Charlotte A. Hutton

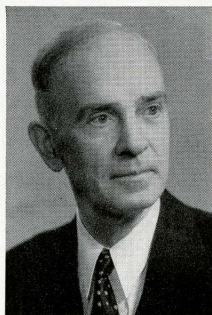
FOREIGN BRANCHES

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

CUBA
HAVANA
Cesar Perez Sentenat

PUERTO RICO
PUERTO RICO
Ana Cedenio

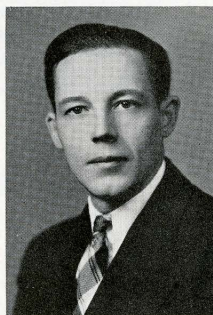
REGISTRARS *of the* EXTENSION DEPARTMENT



NEAL CAMERON



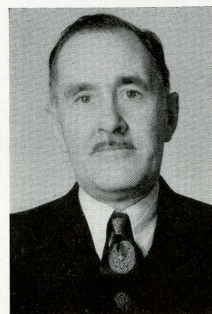
CHARLES H. GREGG



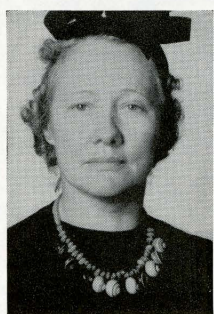
CARL L. LINDNER



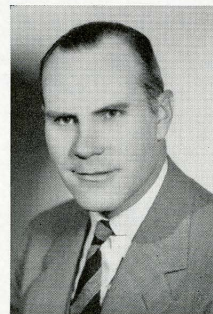
LILLIAN H. LOVELL



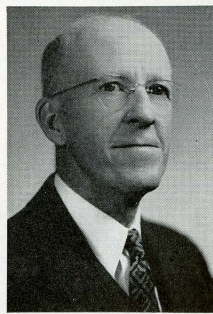
C. J. SCATTERGOOD



MARTHA SCATTERGOOD



KENNETH J. SERVIS



ELLIS I. THOMPSON

↑ To the
Municipal
Airport

↑ To the
Brookfield
Zoo

*The Campus
of the
SHERWOOD
MUSIC SCHOOL
is the
City of
Chicago*

Roosevelt Road

Chicago



Union Bus
Station

Illinois
Central Station

Logan
Monument

Wabash Ave

Michigan Ave

GRANT

West Drive

Soldier Field

Field
Museum



Orchestra
and
Band Shell

East Drive

← To Jackson
Park and Museum
of Science and
Industry

Leif Erikson Drive

Shedd
Aquarium

L A K E

Adler
Planetarium





Union Station

Northwestern Station

Grand Central Station

Civic Opera House

N.B.C. Studios

La Salle St. Station

Central Y.M.C.A. & College

Chicago Temple

Fine Arts Building,
home of the
Sherwood Music School

Clark St.

Dearborn St.

La Salle St.

State St.

Orchestra Hall

University College

Public Library

John Crerar Library

To Newberry Library

C.B.S. Studio

To Lincoln Park

Tribune Tower
W.G.N.

Art Institute

Lincoln Monument

PARK

Buckingham Fountain

Navy Pier

MICHIGAN