

1946

Sherwood Music School Annual Catalog 1946-1948

Sherwood Music School

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Recommended Citation

Sherwood Music School. "Sherwood Music School Annual Catalog 1946-1948" (1948). Sherwood Community Music School, College Archives & Special Collections, Columbia College Chicago. http://digitalcommons.colum.edu/sherwood_cat/26

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SHERWOOD MUSIC SCHOOL

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

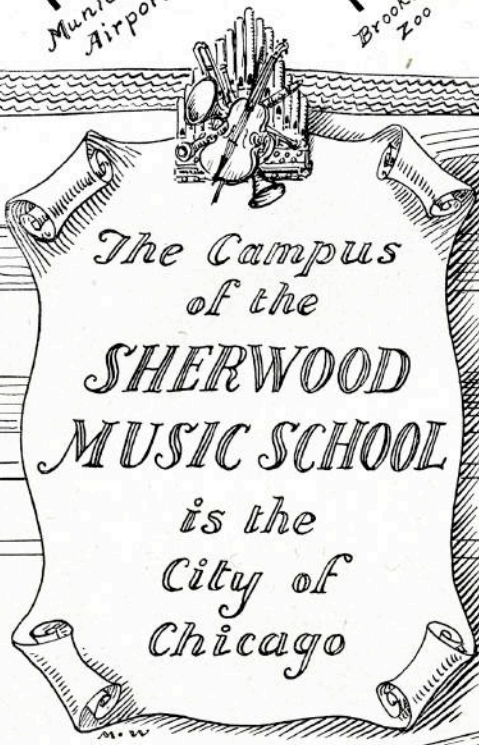
SHERWOOD MUSIC SCHOOL

Founded 1895 by WILLIAM H. SHERWOOD • 410 South Michigan Avenue • CHICAGO 5, ILLINOIS

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

↑ To the
Municipal
Airport

↑ To the
Brookfield
Zoo



Roosevelt Road

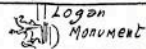
Canal St.

Chicago



Union Bus Station

Illinois Central Station



Wabash Ave

Michi

GRANT

West Drive

Soldier Field

Field Museum



← To Jackson
Park and Museum
of Science and
Industry



Orchestra
Band Shell

East Drive

Leif Erikson Drive



Shedd
Aquarium



L A K E

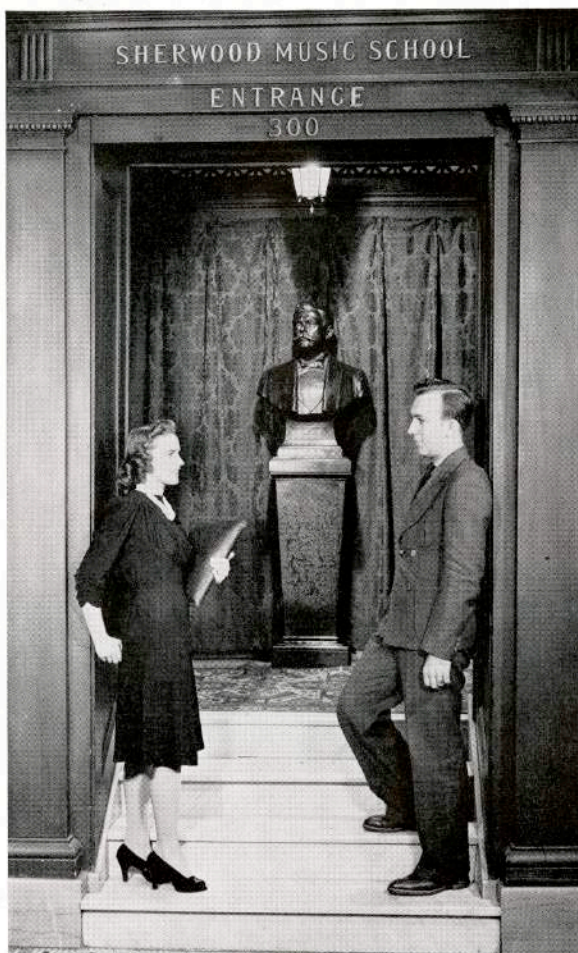
Adler
Planetarium







Palmolive Beacon, Viewed from Lake Shore Drive



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.



A Haydn Symphony Is Analyzed



"Allegro con brio"



Daily Practice

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

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

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



Rehearsal



The Hammond Organ



Woodwind Trio



The Skinner Organ



Making Ready for Radio



"The Business of the Day"



"As he played on his big bass viol"



Singing Strings

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

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

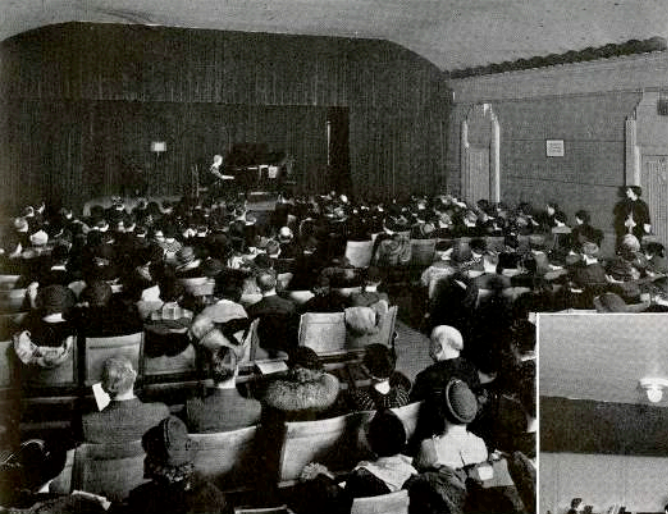
No influence can so effectively mold a student's development, or so profoundly stir him to progress, as this daily living, thinking and working in terms of musical art.



Brass Ensemble

A Master of Rhythm





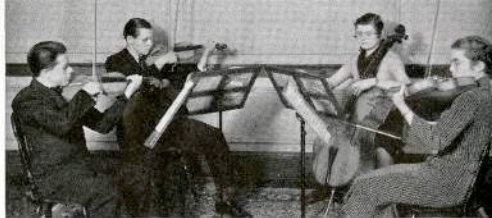
Faculty Recital in Curtiss Hall

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.

Homage to Schumann



An Hour with Beethoven



Student Recital



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

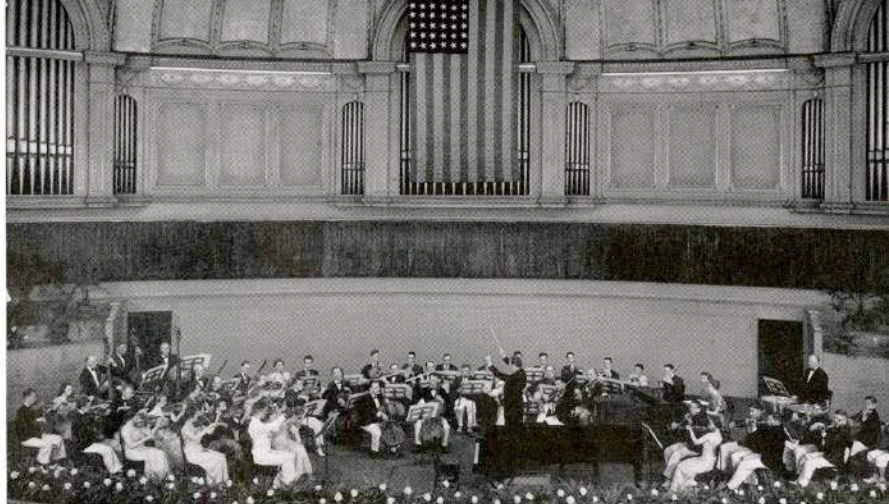
You will find at your disposal instruments by world-renowned makers; and a library devoted to the best books on the arts, many items of which are rare, out-of-print copies.

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."

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).

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 . . . 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.



Sherwood Symphony Orchestra in Orchestra Hall



A Meeting of the Student Council

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."

Letters from Home

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.

Senior Prom





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.



Blackstone Hall

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

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

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

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



Stairway and Corridor

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.

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

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

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

Adler Planetarium

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

Newberry Library

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



Shedd Aquarium



Chicago Museum of Natural History

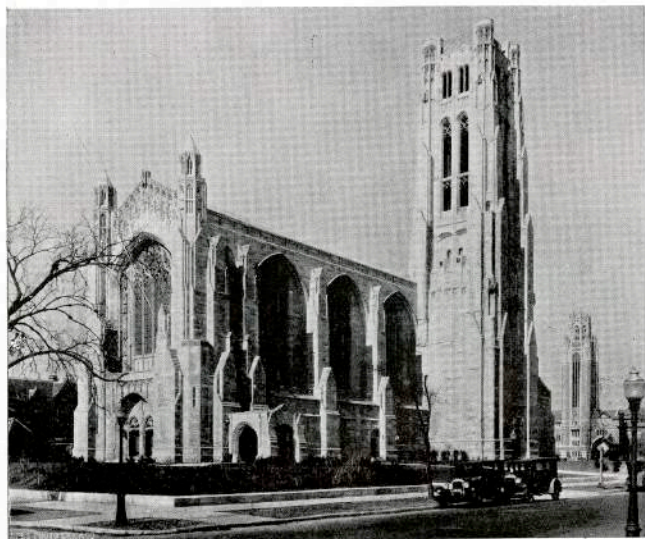


Adler Planetarium



Newberry Library

Museum of Science and Industry



University Chapel

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



Tribune Tower

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

The Heart of a Great City





Panorama of Michigan Avenue

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

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



Airplane View of Grant Park, Opposite the Sherwood Music School



Lake Shore Drive and Oak Street Beach



Fountain of the Great Lakes



"Far from the Madding Crowd"



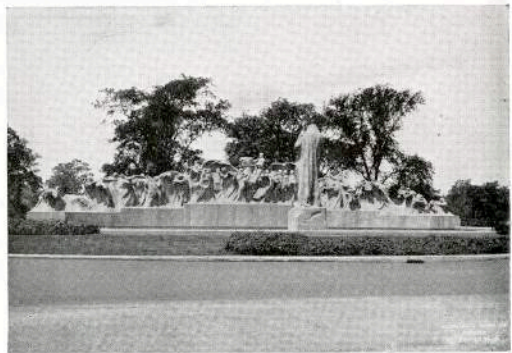
Bear Pit at Brookfield Zoo

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



A Scene in Humboldt Park

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



Fountain of Time

Washington Park Lagoon



* * * THE FACULTY * * *



LEO PODOLSKY, renowned virtuoso, Honorary Vice-President of the School, Artist Teacher of Piano. Pupil of George Lalewicz. Among his 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 American and European music centers. *Chicago Tribune*: "One of the few and rare personalities in music." Concert management: National Concerts and Artists Corporation, N. Y.



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.



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."



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 Husa, 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."



MARIA HUSA, 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.



LEOPOLD FOEDERL, Artist Teacher of Violin and Conductor of the Sherwood Symphony Orchestra. Widely known as soloist, and as teacher of many of Europe's foremost violinists. Graduate of the University of Vienna. Within 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 and Vienna State Opera Orchestra; and guest conductor of Budapest Symphony, Vienna Symphony and Vienna Philharmonic Orchestras.

* * * THE FACULTY—Continued * * *



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."



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.



PHILIP WARNER, Artist Teacher of Piano, Theory, Composition. Pupil of Josef Lhevinne (piano) and Albert Noelte (composition). Staff pianist, WCFL. Tour accompanist of Charles Hackett, Gladys Swarthout, Coe Glade, Richard Crooks, Lauritz Melchior. Soloist with Illinois Symphony in performance of own piano concerto. Compositions performed by NBC Orchestra (Stokowski), Chicago Philharmonic (Weber), and Illinois Symphony, including *Sinfonietta*, *Green Mansions*, *Youth Overture*, *Sketches of Chicago*.



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. He has appeared as soloist with the Chicago Symphony Orchestra, has filled numerous other 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.



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.

* * * THE FACULTY — *Continued* * * *



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.



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.



FRANCIS KEYSER, teacher of Piano and Theory, is also Examiner of the Extension Department of the School, and in the latter capacity is in charge of the grading of the written tests submitted by pupils of Affiliated Teachers in all parts of the country. To both phases of his work, Mr. Keyser brings the benefits of long training which began with study of the Extension Course, and which culminated in the Master of Music Degree, awarded him in Piano and Theory, by the School.



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.



ROBERTA SAVLER, teacher of Piano and Ear Training, is a Master of Music Degree graduate of the Sherwood Music School. Her appearances as soloist with the Illinois Symphony Orchestra, the Sherwood Symphony Orchestra, and the Oak Park Symphony Orchestra have been most enthusiastically received by the musical public, and she has given successful recitals in numerous cities. She is the author of "Teaching the Reading of Piano Music," an article in *Music Educators' Journal* which attracted wide attention.

★ ★ ★ THE FACULTY—*Continued* ★ ★ ★



MARION SCHROEDER, teacher of Voice. Soprano soloist, St. James Episcopal Church. Staff member of Radio Station WGN. Miss Schroeder has filled with distinction many important singing engagements in radio, opera, and recital.



ANGELO DE CAPRIO, teacher of Clarinet and Saxophone. Assistant Conductor of Sherwood Symphony, ensemble coach. Author of instruction books, composer of many solos. Former member of Detroit and Minneapolis Symphony Orchestras.



IRENE KEYSER
Piano



MAXINE LAGERSTROM
Voice



HAROLD BERLINGER, teacher of Piano. Master of Music Degree graduate of the Piano Department of the Sherwood Music School. Mr. Berlinger combines high pianistic attainment with rare skill in teaching.



ALVERNA STETZLER, teacher of Piano. Master of Music Degree graduate of the Sherwood Music School. Miss Stetzler has achieved musical distinction through numerous recitals, and through her success as a teacher.



MINAS BOORAS
Voice



FRIEDA GROSS
Voice



ANGELA LEWIS
Piano



LEAH ELWARD
Piano



HELEN I. LYNCH
Piano



JUNE ROSS
Piano and Voice



HATTIE FISCHER
Piano

★ ★ ★ THE FACULTY—*Continued* ★ ★ ★



BLOSSOM SEWELL
Piano



EDWARD KOSECK
Organ



IRENE DIACOU
Piano



BEVERLY WATTS
Voice and Piano



THEODORE YESCHKE, teacher of Flute. Extended engagements with Detroit Symphony Orchestra, Chicago Symphony Orchestra, and Chicago NBC Orchestra. Was for five years conductor of his own orchestra in New York.



NICK DE ROSA, teacher of Clarinet and Saxophone, was formerly solo clarinetist of the famous Innes Concert Band, and has filled long engagements with the Chicago Theater Orchestra and Tivoli Theater Orchestra.



FERNAND DEMANGE is widely known as one of the outstanding players and teachers of the Oboe and the English Horn. He is a member of the Chicago Opera Orchestra, and Chicago NBC Orchestra, former member of Chicago Symphony Orchestra.



JOSEPH TURSO, teacher of Bassoon. First bassoonist of Chicago Opera Orchestra, of which he has been a member since 1918. Mr. Turso received his training from the celebrated Italian bassoonist, Luigi Caccavaio.



ESTELLA FELTON
Piano



CYNTHIA HOTTON
Piano



LILA MOON
Piano



HELEN CUNNINGHAM
Violin and Piano



PERI PANDAZI
Voice and Piano

★ ★ ★ THE FACULTY—*Continued* ★ ★ ★



JOSEPH D'ARPA, teacher of Trumpet. In the course of his career, Mr. D'Arpa has filled long engagements with the St. Paul Symphony Orchestra, Sheehan Opera Company, Chicago Civic Opera, and the Grant Park symphony concerts.



FRANK CRISOFULLI, teacher of Trombone and Tuba. For the past eleven years, first trombonist of Chicago Philharmonic Orchestra, broadcast by WGN. Mr. Crisofulli is also a member of the Chicago Opera Orchestra.



WILLIAM MERCIER, teacher of French Horn. Member of Chicago NBC Orchestra. Four years a pupil of Louis Dufresne. Formerly member of Chicago Civic Orchestra, and teacher in Navy Music Schools in Washington and San Diego.



FRANCIS NAPOLILLI, teacher of Oboe and English Horn. A member of the Chicago Symphony Orchestra for past thirty years; also a member of Chicago Opera Orchestra. A distinguished player and teacher.



OTTO KRISTUFEK, teacher of percussion instruments. Tympanist of Chicago Opera Orchestra. Other engagements: St. Louis Symphony Orchestra, American Opera, Russian Ballet, Pavlova Ballet, Grant Park concerts.



JAMES TEDESCHI, teacher of Double Bass. Eight years a member of Cincinnati Symphony Orchestra, now principal bass of Chicago Opera Orchestra. Other engagements include Ballet Russe and San Carlo Opera.



WILMA SVATOS
Piano



NICOLAS SERRA
Wind Instruments



FERN VAN BRAMER
Piano and Accordion



IRVING MARTIN
Double Bass



GERALDINE GARRO
Voice and Piano



BLANCHE BENSINGER
Student Counsellor



Exterior View of an Eleanor Club



A Fireside Group in an Eleanor Club

RESIDENCE - PRACTICE - HEALTH SERVICE

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 \$8.75 to \$11.00 weekly per person, the rates covering 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.

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 or \$6.00 for each person; for a room occupied by one student alone, the minimum 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.



Opera Class Production—Scene from "La Traviata"

★ ★ ★ 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; 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; other 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 31 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 35 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 or absence 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:"

Scholarships

At the end of the School year, a series of six Honor Scholarships is awarded in connection with full courses to be taken through the succeeding School year. The recipients are chosen from among students who have been in residence throughout the School year or longer, and the awards are made to the six Collegiate Division students who accumulate the highest number of grade points in all subjects, musical and academic.

The first of these scholarships, awarded to the student with the highest total of grade points, is known as the Elizabeth Thorpe Scholarship. This provides a tuition grant of \$300.00, based upon the income from a \$5,000.00 bequest received through the will of Elizabeth Thorpe, who for many years represented the School as an Affiliated Teacher in Pontiac, Michigan.

Each of the remaining five Honor Scholarships is valid for one hour of private instruction weekly in Applied Music, from an Artist Teacher, through an entire School year.

Tuition Fees

The rates of tuition payable in the various departments of instruction are published in a separate bulletin, mailed upon request.

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

PIANO

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

Italicized course titles represent subjects to be taken at University College of the University of Chicago, or at De Paul University, 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 refer also to "Outlines of Instruction," pages 31, 32, and 33.

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
English 101	3
	<hr/>
	15

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

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

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

SPRING SEMESTER	Credits
Piano 202	4
Ear Training 202	2
Advanced Harmony and Elementary Counterpoint 202	3
Form and Analysis 202	2
Chorus or Orchestra	1
English 103	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
Academic Electives	6
	<hr/>
	15

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

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

(See Pages 34 and 35 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 University College of the University of Chicago, or at De Paul University, 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 credits allotted to Piano have

been earned, electives may thereafter be substituted.

Violin students are required to give sufficient attention to the Viola to be able to play it 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 refer also to "Outlines of Instruction," pages 31, 32, and 33.

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
	<hr/>
	15

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

SOPHOMORE YEAR • TEACHER'S CERTIFICATE

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

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

JUNIOR YEAR • TEACHER'S DIPLOMA

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

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

SENIOR YEAR • BACHELOR OF MUSIC DEGREE

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

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

(See Pages 34 and 35 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 University College of the University of Chicago, or at De Paul University, 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 31, 32, and 33.

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 Pages 34 and 35 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 University College of the University of Chicago, or at De Paul University, or to be transferred from some other accredited college.

In addition to meeting the regular repertoire require-

ments, as outlined on page 32, 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 31, 32, and 33.

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 Counterpoint 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 Counterpoint 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 Pages 34 and 35 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 University College of the University of Chicago, or at De Paul University, 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 31, 32 and 33.

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
English 101	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
English 103	3
	<hr/> 15

SOPHOMORE YEAR

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
Academic Elective	3
	<hr/> 15

TEACHER'S CERTIFICATE

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
Academic Elective	3
	<hr/> 15

JUNIOR YEAR

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

TEACHER'S DIPLOMA

SPRING SEMESTER	Credits
Applied Music	4
Counterpoint, Canon and Fugue 302	3
Composition 402	2
Orchestration 402	2
Conducting Elective	1
Academic Elective	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 Pages 34 and 35 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 Bachelor of Music Education course is designed to meet Illinois requirements for a Limited State Special Certificate to teach music. 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 courses of study.

In the outlines which follow, italicized course titles represent subjects to be taken at University College of the

University of Chicago, or at De Paul University, or to be transferred from some other accredited 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 "Outlines of Instruction," pages 31, 32, and 33.

Course for the DEGREE, BACHELOR OF MUSIC EDUCATION

FRESHMAN YEAR

FALL SEMESTER	Credits	SPRING SEMESTER	Credits
Applied Music	5	Applied Music	5
Ear Training 101.....	2	Ear Training 102.....	2
Harmony 101	3	Harmony 102	3
<i>General Cultural Courses</i>	6	<i>General Cultural Courses</i>	6
	16		16

SOPHOMORE YEAR

FALL SEMESTER	Credits	SPRING SEMESTER	Credits
Applied Music	4	Applied Music	4
Ear Training 201.....	2	Ear Training 202.....	2
Advanced Harmony and Elementary Counterpoint 201	3	Advanced Harmony and Elementary Counterpoint 202	3
Music History and Literature 101.....	2	Music History and Literature 102.....	2
<i>General Cultural Courses</i>	6	<i>General Cultural Courses</i>	6
	17		17

JUNIOR YEAR

FALL SEMESTER	Credits	SPRING SEMESTER	Credits
Applied Music	4	Applied Music	4
Form and Analysis 201.....	2	Form and Analysis 202.....	2
Choral Conducting 301.....	1	Choral Conducting 302.....	1
Orchestra Conducting 301.....	1	Orchestra Conducting 302.....	1
Vocal Methods for Grade Schools 301.....	1½	Vocal Methods for Grade Schools 302.....	1½
<i>General Cultural Courses</i>	6	<i>General Cultural Courses</i>	6
	15½		15½

SENIOR YEAR

FALL SEMESTER	Credits	SPRING SEMESTER	Credits
Applied Music	2	Applied Music	2
Orchestration 401	2	Orchestration 402	2
Instrumental Methods 401.....	1½	Instrumental Methods 402.....	1½
Vocal Methods for High Schools 401.....	1½	Vocal Methods for High Schools 402.....	1½
Practice Teaching	2½	Practice Teaching	2½
<i>Courses in Education</i>	6	<i>Courses in Education</i>	6
	15½		15½

PUBLIC SCHOOL MUSIC—Continued

Academic Subjects

General Cultural Courses in the curriculum for the Degree, Bachelor of Music Education, regularly include subjects chosen to meet the following requirements: 8 semester hour credits in English (including English 101 and English 103); 6 semester hour credits in Natural Sciences; 6 semester hour credits in Social Sciences; 6 semester hour credits in Humanities; and 10 semester hour credits of additional training in any of the foregoing fields.

The courses in Education regularly include Health and Physical Education, Pupil Development and the Learning Process, the American Educational System, and either a course in Guidance or one in Tests and Measurements.

Applied Music

Teachers of music in the public schools have need of many Applied Music skills. Each needs at least enough pianistic ability to play simple accompaniments—some proficiency in singing, as a foundation for training choral groups—some capability in playing string and wind instruments, as needed in directing bands and orchestras. To serve the community most fully, each school music teacher should be qualified for public performance in one chosen Applied Music field. In the training of each Public School Music student, 30 semester hour credits are distributed to various Applied Music subjects according to the needs of

the individual in developing a total pattern of skills like that described above. (See also notes on page 32.)

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 210 clock hours, 90 hours are given to classroom 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.

OUTLINES OF INSTRUCTION

PRIVATE INSTRUCTION—UNDERGRADUATE

Private instruction is given in Piano, Violin, Voice, Organ, Cello, 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 30, the student must meet certain special requirements for credit in Applied Music.

These special requirements include:

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

b. An examination at the end of each 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, barcarolle, scherzos, etudes, preludes, and a concerto. Liszt: Rhapsodies, etudes, transcriptions, a concerto. Schumann: Symphonic Etudes, Sonata in G minor, Faschingschwank, 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 Bériot; Gavotte in D, by Bach. Elementary knowledge of piano. (Any deficiency in latter respect may be removed as student proceeds with course.)

OUTLINES OF INSTRUCTION—Continued

UNDERGRADUATE PRIVATE INSTRUCTION - Continued

Violin Major - Continued

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

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

Cello Major

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

Lower Division Requirements—Standard technical material. Compositions up to the fifth and sixth grades, including works by Schreder, Klengel, Grützmacher, Romberg, Corelli, Dupont, 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 Goldemann, 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 Guilmant, overtures by Hollins, and other compositions of similar grade. Ability in sight reading, in accompanying, and in the playing of church services.

Upper Division Requirements—A large rep-

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

Public School Music Major

The Applied Music training of each Public School Music student is directed toward the following objectives: 1. Sufficient capability as a pianist to play simple accompaniments. 2. Ability to sing with satisfactory musicianship and tone quality. 3. Reasonable proficiency in playing one string instrument through the elementary positions, one brass instrument, one woodwind, and the chief percussion instruments. 4. In one Applied Music subject chosen by the student, training must be extended beyond these minimums to a point of qualification for acceptable public performance.

Each Public School Music student is also required to include in his course the one-year *Class in String and Wind Instruments*, to gain a working knowledge of bowing, fingering, embouchure, positions, valve combinations, tone production and fundamental techniques of all instruments of the band and orchestra.

A minimum total of 30 semester hour credits is distributed to various Applied Music subjects, in planning the study program of each student. The exact number of credits allotted to each subject studied, naturally varies from one student to another, according to needs, interests, and aptitudes.

Any instruments needed by the student in his Applied Music studies may be rented from the School at nominal rates.

CLASS INSTRUCTION—UNDERGRADUATE

The following outlines show the ground covered in the Classes listed in the requirements on Pages 25 to 30, 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

Class in String and Wind Instruments—Staff members, 2 credits per semester. This Class is designed to afford students of Public School Music and of Theory and Composition a working knowledge of all string and wind instruments, including problems of bowing, fingering, clef reading and positions for violin, viola, cello and double bass; embouchure, transposition, clef reading, slide positions, and valve combinations for brass instruments; fingerings and tone production for all woodwinds, including embouchure for single and double reeds; techniques for the percussion instruments; how to make and trim reeds; how to tack drum heads.

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—Leopold Foederl. 1 semester hour credit for each course. The instruction ranges progressively through all phases of the subject. A few of the many topics covered: How to organize an orchestra; instruments of the orchestra; baton technic; tempi; deportment; obtaining perfect ensemble; conducting effec-

tive 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—Leopold Foederl and Angelo DeCaprio, 1 credit for each Semester. Performance of chamber music utilizing varying combinations of string and wind instruments, and piano.

Orchestra—Leopold Foederl, 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.

OUTLINES OF INSTRUCTION—Continued

UNDERGRADUATE CLASS INSTRUCTION—Continued

Ensemble - Continued

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—Leopold Foederl, 2 semester hour credits for each course. Music of all periods, primitive to modern. Lives and works of the great composers.

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.

Piano Normal 201—Elizabeth Keller, 3 semester hour credits. Methods and materials for use in giving intermediate piano instruction, with practice teaching.

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

General Theory—Francis Keyser. An introductory course in scales, intervals, and triads, for students who are not prepared to enter directly upon the collegiate courses in Harmony and Ear Training. Three sessions weekly for one semester, no credit.

Ear Training 101—Roberta Savler and Elizabeth Keller, 2 semester hour credits. Elements of music, properties of tone, simple rhythms. Exercises in pitch. Tetrachords. 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 and Francis Keyser, 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 and Francis Keyser, 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—Leopold Foederl and Philip Warner, 2 semester hour credits. Four-part harmonic dictation. Two-part contrapuntal dictation.

Ear Training 202—Leopold Foederl and Philip Warner, 2 semester hour credits. Advanced four-part harmonic dictation. Two- and three-part contrapuntal dictation.

Advanced Harmony and Elementary Counterpoint 201—Philip Warner, 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—Philip Warner, 3 semester hour credits. Keyboard and written exercises. Harmonizations employing altered chords, passing and alternating tones. Continuation of exercises in modulation. Chromatic harmony. Suspensions, appoggiaturas, passing chords, pedal points, anticipations, changing tones. The chorale. Conclusion of modulation formulae. Harmonic analysis. Two-part counterpoint, free.

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

Form and Analysis 202—Philip Warner, 2 semester hour credits. The larger forms.

Counterpoint, Canon and Fugue 301, 302—Philip Warner, 3 semester hour credits for each course. Three- and four-part counter-

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.

point, 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—Philip Warner, 2 semester hour credits for each course. Period construction, song forms, songs, sonatina, rondo, and assignments of similar difficulty.

Orchestration 401, 402—Leopold Foederl, 2 semester hour credits for each course. Principles of instrumentation, applied to the making of arrangements for orchestra and band, and to the scoring of original compositions. Score reading.

Radio Arranging 401, 402—Philip Warner, 2 semester hour credits for each course. Specialized training in scoring for all types of instrumental and choral combinations used in radio programs, including dance bands. Prerequisite: Basic theoretical training, including Harmony, Ear Training, and Counterpoint.

Advanced Canon and Fugue 501, 502—Philip Warner, 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—Philip Warner, 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—Leopold Foederl, 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.

Academic Subjects

For the academic courses required in the Degree curricula of all Departments, students are registered either in University College of the University of Chicago, or in De Paul University. Both these institutions are located in downtown Chicago, and are thus conveniently near the School.

These courses form an integral part of each student's registration, and the tuition for them is paid to the School. Class schedules are so co-ordinated as to avoid conflicts and to spread work evenly through the week.

With the advice of the School, choice may be made from among hundreds of courses covering all cultural and scientific fields.

Students majoring in an instrument, or in Theory and Composition, earn a minimum of eighteen up to a maximum of thirty semester hour credits in academic subjects. Voice majors earn a minimum of twenty-four up to a maximum of thirty semester hour credits in academic subjects. Public School Music majors require thirty-six credits in cultural courses, and twelve credits in Education. Credits to meet these requirements may also be transferred from accredited colleges other than those mentioned.

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 Philip Warner. Leopold Foederl is in charge of graduate courses in Advanced Orchestration, and the Seminar in Symphonic Literature. Advanced courses in modern languages are taken at University College of the University of Chicago, or De Paul University, 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—Philip Warner, 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—Philip Warner, 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—Leopold Foederl, 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—Philip Warner, 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—Leopold Foederl, 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.....	10244 S. Longwood Drive	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	TEXARKANA	GARDEN GROVE	MODESTO	SAN BERNARDINO	VISALIA
ATHENS	Mrs. J. D. Clifton	Mrs. W. G. Fergus	Grace E. Cool	Patricia Gestram	Mrs. J. Roy Wimp
Sara T. Jeffery				Martha R. Greene	
AUBURN	California	GLENDALE	MONTBELLO	Frank T. Perkins	WATSONVILLE
Mrs. Iverson Caldwell	ALAMEDA	Marjorie Duncan Baker	Helen E. Park	Florence M. Bradley	Margaret McSherry
BIRMINGHAM	K. W. F. Balke	Dorothy Eickenbach	MONTROSE	Ruth T. Reid	Iva Rodgers
Mrs. A. F. Denon	Gertrude L. Banta	Ruth Hay Cavin	Rosemary Dewberry Bell		W. HOLLYWOOD
Laura W. Haines	Margaret Milne Brye	Elizabeth Clothier			Charles M. Galloway
Mrs. D. O. McClusky	Walter F. Brye	Elizabeth S. Fox	MOORPARK	SAN DIMAS	WHITTIER
Esher Rennie	Jeanne E. McKay	Mrs. Freddie Freeman	Bessie Sillard Abbot	Mary Benner	*Pauline Baker Hughes
Mrs. H. C. Rush	ALHAMBRA	Clifford C. Fuller	Ethel K. Casey	Ada B. Jones	
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WINSTON-SALEM *Richard Siebel Mrs. Richard Siebel	MASSILLON Elsie Gray			FORTH WORTH Ada May Losh	PETERSBURG Anne D. Early
	MENTOR LAKE Henrietta M. Weibel			HARLINGEN Florence Sommer Mrs. Ernest Wright	
	MIAMI SPRING Pauline Mays Robinson				

↑ To the
Municipal
Airport

↑ To the
Brookfield
Zoo

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

Canal St.

Chicago

Dearborn
Station

Union Bus
Station

Illinois
Central Station

Logan
Monument

Wabash Ave

Mich

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

La Salle St. Station

Civic Opera House

N.B.C. Studios

University College

Fine Arts Building,
home of the
Sherwood Music School

Chicago Temple

Orchestra Hall

Public Library

John Crerar Library

To Newberry Library →

To Lincoln Park
C.B.S. Studio →

Tribune Tower
W.G.N.

Art Institute

Lincoln Monument

P A R K

Buckingham Fountain

Navy Pier

MICHIGAN

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