

1950

## Sherwood Music School Annual Catalog 1950-1951

Sherwood Music School

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1950-51



# SHERWOOD MUSIC SCHOOL



1950-1952

↑ To the  
Municipal  
Airport

↑ To the  
Brookfield  
Zoo

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



Roosevelt Road

Canal St.

Chicago

Dearborn  
Station

Union Bus  
Station

Wabash A

Sherwood Bldg.  
HOME OF  
Sherwood Music School

Logan  
Monument

GRANT

West Drive

Soldier Field

Field  
Museum

Orchestra  
and  
Band Shell

East Drive

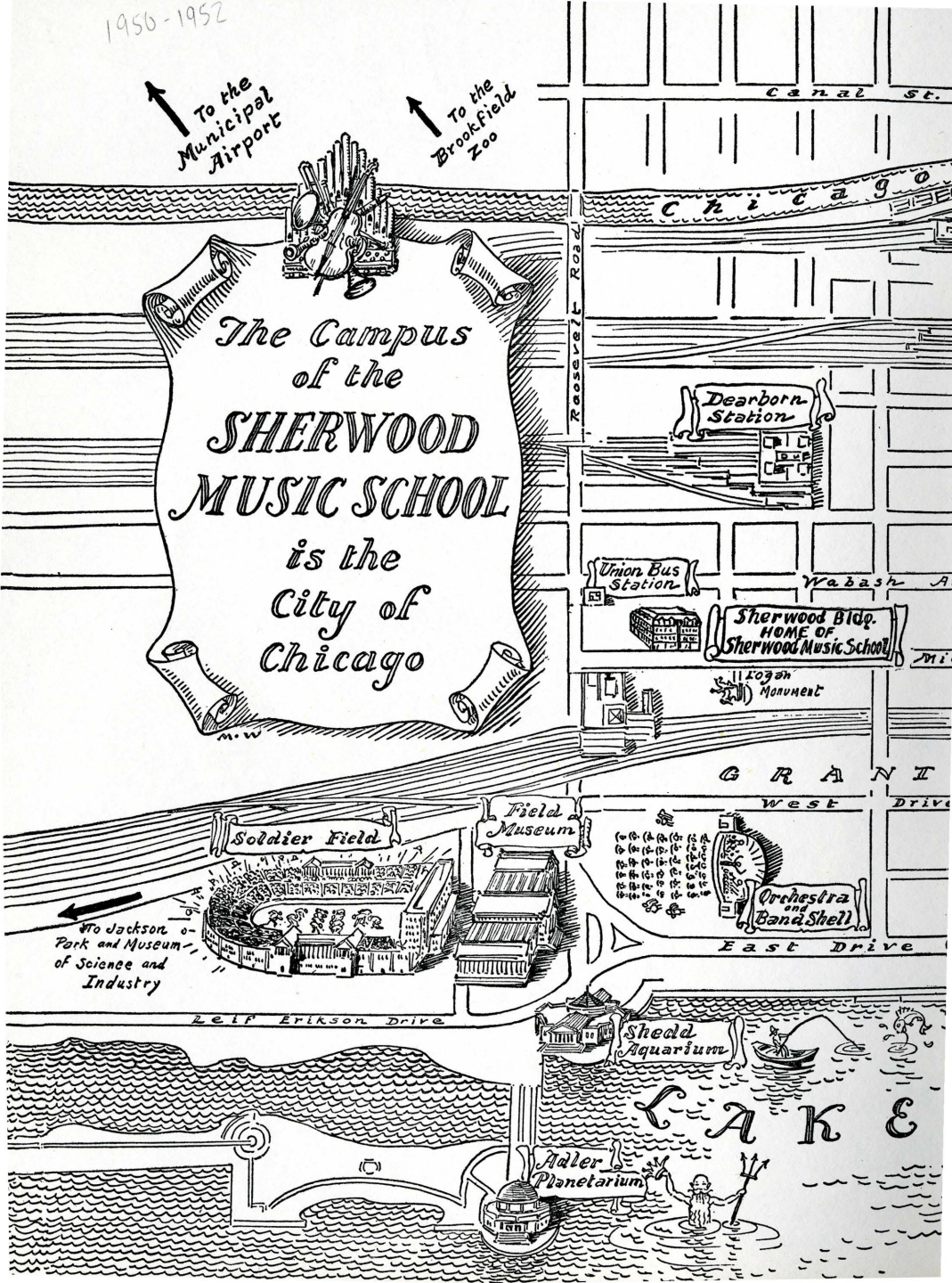
→ To Jackson  
Park and Museum  
of Science and  
Industry

E. P. Erikson Drive

Shedd  
Aquarium

L A K E

Aaler  
Planetarium







Union Station

Northwestern Station

Grand Central Station

Civic Opera House

N.B.C. Studios

La Salle St. Station

University of Chicago

Chicago Temple

Orchestra Hall

Public Library

John Crerar Library

C.B.S. Studio

Tribune Tower  
W.G.N.

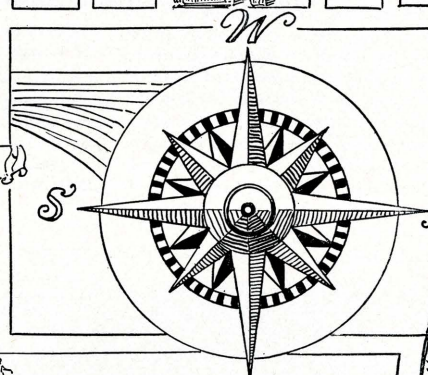
Lincoln Monument

Art Institute

P A R K

Buckingham Fountain

Navy Pier



M I C H I G A N





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

## SHERWOOD MUSIC SCHOOL

Founded 1895 by WILLIAM H. SHERWOOD • 1014 South Michigan Avenue • CHICAGO 5, ILLINOIS

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

## THE NEW SCHOOL HOME

After being housed for more than a half century in the Fine Arts Building, the Sherwood Music School has moved to its own building at the northwest corner of Michigan Avenue and Eleventh Street.

In its new home, the School has twice the studio space previously occupied in the Fine Arts Building, thus gaining the added facilities needed for its enlarged enrollment. Ownership assures the School a permanent location in the heart of Chicago.

The refreshing view of Grant Park and Lake Michigan which Sherwoodites have always enjoyed is still at hand, for the new home has an unobstructed view of the Park and the Lake, with the Museum of Natural History, the Shedd Aquarium, the Adler Planetarium, Soldier Field, and the Band Shell as its near neighbors. Orchestra Hall, the Art Institute, the Chicago Public Library, the Civic Opera House, and other cultural and musical centers are conveniently accessible. The new home of the School is easily reached by the public through seven arteries of local transportation: the Surface Lines, the Elevated, the Subway, the Bus Lines, the Illinois Central, the North Shore Electric, and the South Shore Electric.

The first step toward making the building ready for School use was the mounting of a new fireproof roof of steel, concrete, gypsum, and asphalt, with a slate surface for the outer side of the parapet and a traffic deck which makes the roof available to students as a spacious recreation area.

Next came the installation of a sprinkler system, to give every room on every floor complete protection against fire.

To provide for sound-resisting partitions between studios, a special kind of wall was designed, based upon parallel sections which do not touch one another, with balsam wool between. Each section is made of plaster on metal lath, supported by steel studding. The sound-reflecting and sound-absorbing surfaces in each studio have been carefully

calculated to provide neither too much nor too little reverberation.

All artificial lighting is fluorescent. The fireproof main stairway is made of steel and terrazzo, with the balustrade of wrought iron, embodying a lyre design.

### *Late Georgian Interior*

The styling of the interior is Late Georgian, suggestive in many details of the buildings which may be seen at the Williamsburg Restoration. Three tones of gray have been used in the decorative scheme, and windows are fitted with gray Venetian blinds. The doors are of laminated cellular construction with polished bronze hardware, and with patented double thresholds which retard sound.

Ceilings of corridors are covered with acoustical tile, to reduce noise, and the floors of these areas are covered with gray and black rubber tile. Washrooms are walled with Vitrolite and glazed tile, and are equipped with electric driers and ultra-violet-ray germicidal lamps. Storage space for wraps, music and books is available in recessed lockers.

The fourth floor lounge is softly skylighted by a ceiling of fluted glass. The third floor lounge is finished in Williamsburg green with antique white trim, and contains one of the few real open fireplaces in downtown Chicago. Adjacent to this lounge is the library with ample shelf-room for the thousands of books and phonograph records used by students and teachers. The artistically appointed Recital Hall has audience room adequate for most of the School recitals and concerts; a stage large enough for seating of the Sherwood Symphony Orchestra, and equipped with theater lighting effects; and a check-room, dressing rooms, and instrument storage rooms directly adjacent.

The sum total of facilities and appointments is such as to give the School everything needed for the utmost in efficient and effective operation, and to give every member of the Sherwood family new inspiration for the years ahead.

*Chicago's famous Lakefront skyline. The enlarged view in the circle at the left shows the Sherwood Music School Building in its correct location.*







*Third Floor Lounge*



## 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 enjoy.





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.





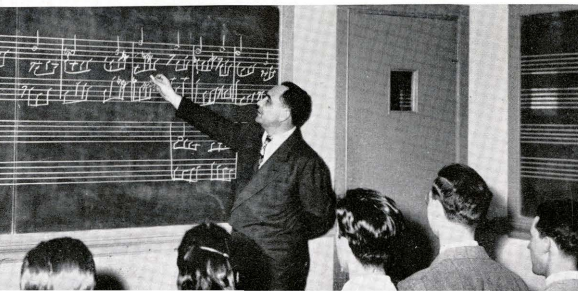


"ART is long, time is fleeting" . . . this is the impelling motive of student life at Sherwood. First, last and always, the business of the day is to make each moment count toward the mastery of music.

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.

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. In the library, artistically finished in green and gold, you will find thousands of books on music (many of them rare, out-of-print copies); and you will find hundreds of albums of phonograph records of musical masterpieces.







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).





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

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

The Student Council contains a representative from each of the class groups—Freshman, Sophomore, Junior, and Senior—and exercises a vital influence upon the social and other extra-curricular activities of the student body.







*Sherwood Symphony Orchestra in Orchestra 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.

While developing your talent as a solo interpreter, you will also constantly take part in group work. The Sherwood Symphony Orchestra, the Sherwood Band, the Brass and Woodwind ensembles, the Opera Class, the String Quartettes, the Sherwood Chorus . . . in these you will learn to the fullest the delights of playing or singing with others . . . the comradeship of artistic endeavor.







*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.

### *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. (A short walk from the School.)

### *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. (A short walk from the School.)

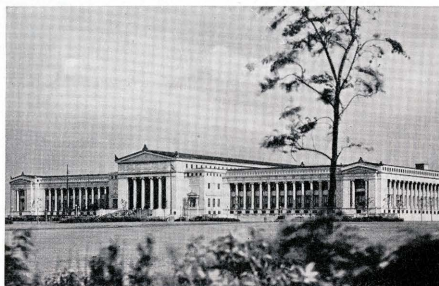
### *Museum of Science and Industry*

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



*Shedd Aquarium*

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



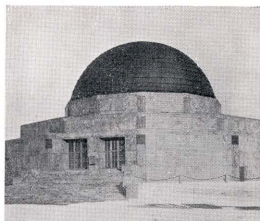
*Chicago Museum of Natural History*

### *Adler Planetarium*

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

### *Newberry Library*

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

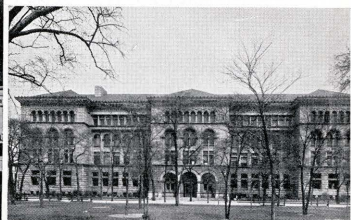


*Adler Planetarium*



*Museum of Science and Industry*

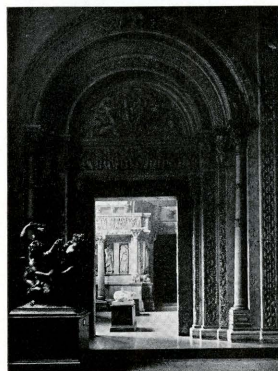
*Newberry Library*





### *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*

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

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

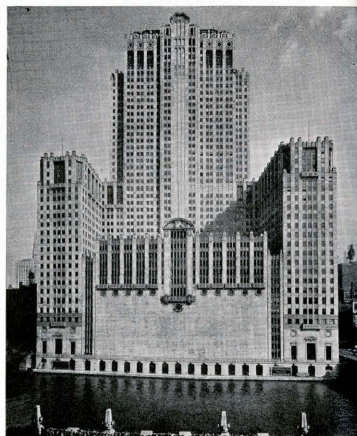
In the concert halls and theaters, an endless procession of the world's greatest musicians and actors . . . in the libraries and museums, the treasures of the ages . . . at every turn, something which will inform, inspire and enlighten you.



*Stairway and Corridor*

### *Chicago 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*

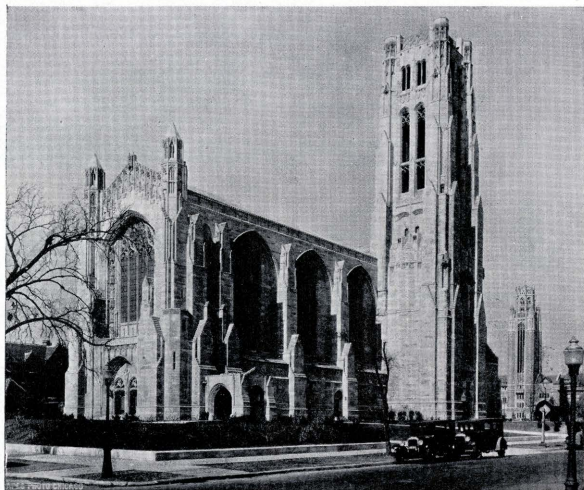
### *Interior Views at the Art Institute*

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

*A Scene from "Tales of Hoffmann"*







*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*





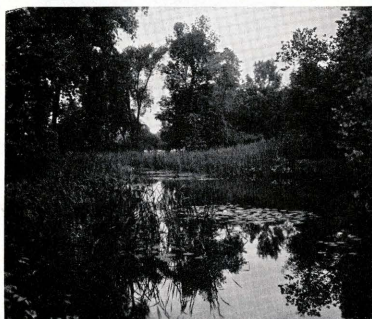


*Fountain of the Great Lakes*

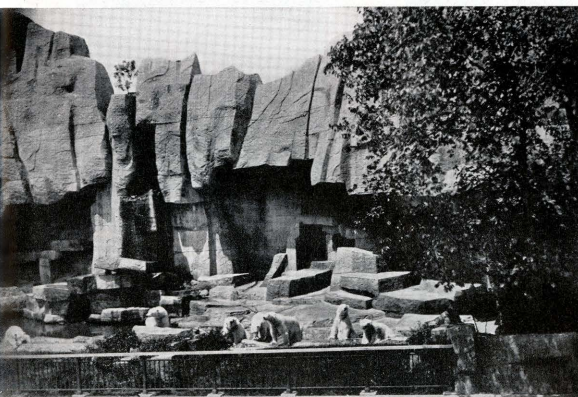


*A Scene in Humboldt Park*

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

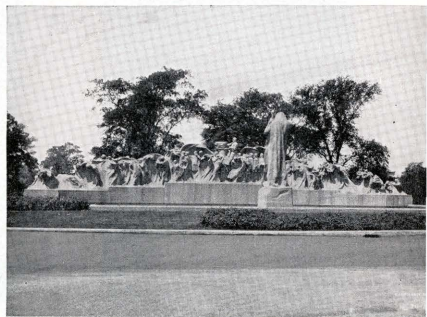


*"Far from the Madding Crowd"*



*'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.



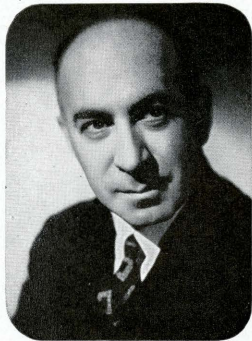
*Fountain of Time*

*Washington Park Lagoon*





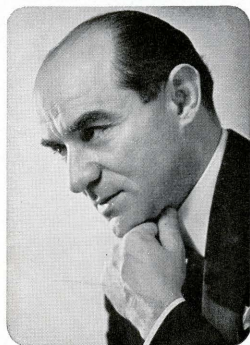
\* \* \* THE FACULTY \* \* \*



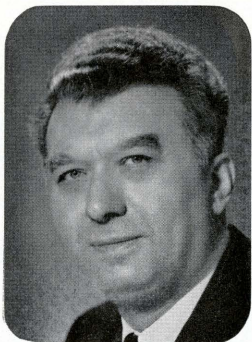
**LEO PODOLSKY**, renowned virtuoso, Honorary Vice-President of the School, Artist Teacher of Piano. Pupil of George Lalewicz. Among his activities: A round-the-world concert tour (forty recitals in fifty-one days in the Far East); soloist with Chicago, Detroit and Los Angeles Symphony Orchestras; recitals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



**ELSIE 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, world-famous operatic tenor, says of Mr. Greve: "He will be of tremendous assistance to the students of America."



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

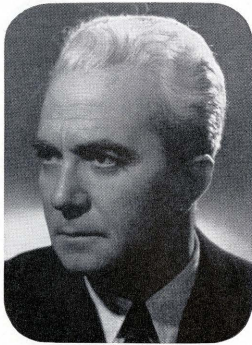


**LEOPOLD FOEDERT**, Artist Teacher of Violin and Conductor of the Sherwood Symphony Orchestra. Widely known as soloist, and as teacher of many of Europe's foremost violinists. Graduate of the University of Vienna. Within his distinguished career, he has been a member of the faculty of the New Vienna 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* ★ ★ ★



**HERBERT RENISON**, Artist Teacher of Piano, is a concert artist of English descent, who first won a place among leading pianists by his recitals in South America, and who has since transferred his activities to the United States. He is a graduate of the National Conservatory of Buenos Aires, where he studied under George Lalewicz, renowned teacher of many pianists. Critics refer to him as "one of the most interesting personalities among Argentine pianists," and recognize in his art "a perfection which goes beyond digital prowess."



**JOAQUIN FUSTER**, renowned Spanish pianist, Artist Teacher of Piano. Graduate of the Conservatory of Madrid, pupil of Turina, Vines, and Sauer. Recitals in music centers of Europe, Latin America, and United States. Sent twice by Spanish Republic as musical "good-will ambassador" to South America. Soloist with symphony orchestras of Madrid, Montevideo, and Washington. A leading Madrid newspaper has remarked that "without doubt, Joaquin Fuster and Jose Iturbi are the best pianists Spain has produced in recent times."



**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.



**FLORENCE GRANDLAND GALAJIKIAN**, distinguished American composer, Artist Teacher of Composition. Pupil of Lutkin, Oldberg, Saar, Borowski, Rubin Goldmark, and Noelle. Composer of a long and varied list of choral and instrumental works, including the *Symphonic Intermezzo* which won NBC Orchestral Award and was internationally broadcast. Orchestral works performed by leading symphonies of this country. Twelve current encyclopedias and biographical books pay tribute to her broad musical achievements.



**PHILIP WARNER**, Artist Teacher of Piano, Theory, Composition. Pupil of Josef Lhevyne (piano) and Albert Noelle (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*.



**RUDOLPH REINERS**, Artist Teacher of Violin, has been a member of the first violin section of the Chicago Symphony Orchestra for the past twenty-one years. He received much of his training from Leon Samedini (whose assistant he was for twelve years) and studied in Berlin under Carl Flesch. He has concertized in Europe and America, besides engaging in radio work for Columbia and NBC. He is conductor of the Gary Civic Orchestra, North Side Symphony, and the Chicago Symphony String Ensemble.



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



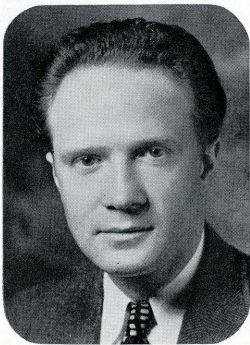
**ELIZABETH KELLER**, teacher of Piano, Harmony, and History of Music, also in charge of the Piano Normal Class which is featured in the Piano Department curriculum. Master's Degree graduate of the School. Her uniformly successful teaching experience has covered all grades. In the capacity of Normal 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 in charge of the class groups in Harmony 101 and 102, and is available also for private instruction in elementary or advanced Harmony, Counterpoint, and Ear Training, as well as Piano. Mr. Keyser brings to all phases of his work the benefits of years of experience and of comprehensive training which began with study of the Extension Course, and which culminated in the Master of Music Degree, awarded to him by the Sherwood Music School.



**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.



**ALOIS TRNKA**, Artist Teacher of Violoncello, is a member of the cello section 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 is first cellist of the Chicago Symphony String Ensemble.



**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.



**HAROLD BERLINGER**, teacher of Piano and Ear Training, combines the highest musical attainments with rare skill in teaching. He is a Master of Music Degree graduate of the School, and except for a leave of absence for service with the USAAF during World War II, he has been continuously associated with the School since entering its preparatory department for his first piano instruction. Appointed to a place on the teaching staff after graduation, he rose rapidly to a place of responsibility.

★ ★ ★ 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.



**LAUREL WATKINS**, teacher of Organ and Piano, is a Master of Music Degree graduate of Northwestern University. She has served numerous large churches as organist, and is at present organist of Bethany Union Church.



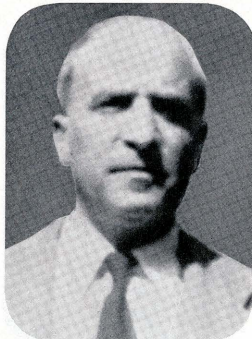
**RALPH SUNDÉN**, teacher of Theory, is also Examiner of the Extension Department of the Sherwood Music School, and in the latter capacity is in charge of the grading of the written tests submitted by pupils of Affiliated Teachers in all parts of the country.



**ANGELO DE CAPRIO**, teacher of Clarinet and Saxophone. Conductor of Sherwood Band, assistant conductor of Sherwood Symphony. Author of instruction books, composer of many solos. Former member of Detroit and Minneapolis Symphony Orchestras.



**JOSEPH KELTER**, Teacher of Trumpet, is first trumpeter of the Chicago Opera Orchestra; previously first trumpeter with NBC Chicago Orchestra, WGN Concert Orchestra, San Antonio Symphony, and New Orleans Symphony Orchestra.



**FORTUNATO COVONE**, teacher of Flute, has been a member of numerous outstanding musical organizations in this country, among them the Chicago Opera Company and the famous Cavallo Band; and has been the teacher of many professional flutists.



**IRENE KEYSER**  
*Piano*



**BLOSSOM SEWELL**  
*Piano*



**MINAS BOORAS**  
*Voice*



**FRIEDA GROSS**  
*Voice*



**JUNE ROSS**  
*Piano and Voice*



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



**CORNELIUS KICKERT**, teacher of Public School Music Methods, imparts to his students the best of current practices in music education, including original ideas developed from his broad experience on the staff of Morton High School.



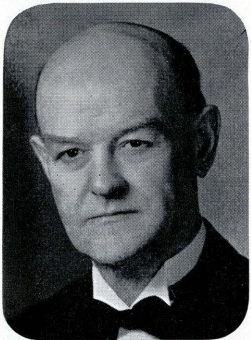
**NICK DE ROSA**, teacher of Clarinet and Saxophone, was formerly solo clarinetist of the famous Innes Concert Band, and has filled long engagements with the Chicago Theater Orchestra and Tivoli Theater Orchestra.



**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 Caccavo.



**FRANCIS NAPOLILLI**, teacher of Oboe and English Horn. A member of the Chicago Symphony Orchestra for 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.



**JANE SEARS KNOUREK**  
*Piano*



**HATTIE FISCHER**  
*Piano*



**IRENE DIACOU**  
*Piano*



**ESTELLA FELTON**  
*Piano*



**CYNTHIA HOTTON**  
*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.



**JACK BRUNO**, teacher of French Horn, has gained the broadest kind of symphonic experience through membership in the Houston Symphony Orchestra, the San Antonio Symphony Orchestra, and the Oklahoma City Symphony.



**FRANCIS STEVENSON**  
*Piano*



**SHIRLEY STEINQUEST**  
*Piano and Voice*



**DUANE HAMPTON**  
*Piano*



**BETTY JO WEBB**  
*Violin*



**PERI PANDAZI**  
*Voice and Piano*



**ROBERT HOFFMAN**  
*Piano*



**FERN VAN BRAMER**  
*Piano and Accordion*



**FRANCIS GREGORY**  
*Voice*



**GIULIO FAVARIO**  
*Piano*



**DORIS GESLER**  
*Piano*



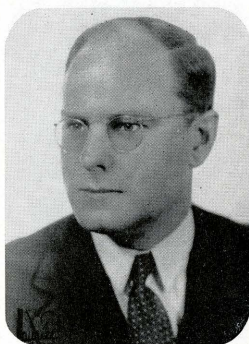
**LORRAINE LINCOLN**  
*Voice*



**JOSEPH FISCHER**  
*Violin*



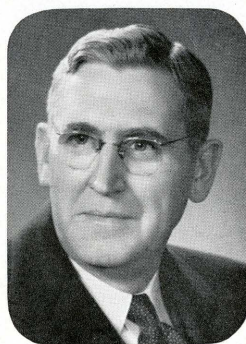
\* \* \* THE EXECUTIVE STAFF \* \*



WALTER A. ERLEY  
*President*



ARTHUR WILDMAN  
*Vice-President and Musical Director*



C. GEO. ANDERSON  
*Secretary and Treasurer*

## 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; is approved for training to be given to veterans under the G.I. Bill of Rights; 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 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 second Monday in September.

The annual Summer Session is nine 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.

# GENERAL INFORMATION—Continued

## Entrance Requirements

Students who have sufficient musical talent and musical training to enable them to undertake Degree courses, and who wish to enter the Collegiate Division of the School as classified students, may do so under any one of the following procedures:

1. Presentation of a transcript showing graduation from an accredited High School, or equivalent training. Credits are accepted from all High Schools and Academies which hold membership in the recognized regional standardizing agencies, and from all High Schools and Academies listed as approved by the State universities.

2. Graduates of non-accredited High Schools may be admitted on a probationary basis, if they rank within the upper half of their graduating classes, and if they are recommended for college study by their principals. The admission of such students becomes final if they establish during their first semester a scholastic record with an average grade of C or better.

3. Students who have not received High School Diplomas may be admitted if they present transcripts showing the following distribution of units: 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 to make up a minimum total of 15 units. Deficiencies in High School credits must be made up during the first year of study. No credits are recorded for students entering with deficiencies in High School credits until deficiencies have been removed.

4. Applicants for admission from foreign countries may be admitted upon presentation of transcripts indicating satisfactory preparation for the courses which they wish to undertake.

(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, Wind Instru-

ments, Organ, Theory, 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 Teachers of each Department, and the President and 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 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.



## GENERAL INFORMATION—*Continued*

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. Regular students of the Collegiate Division are provided with Health Service, Library and locker privileges, tickets to Sunday afternoon concerts and teas, two reserved seat tickets to the Commencement Concert, cap and gown for Commencement Convocation, and Normal and Teacher's Certificates and Diplomas, without additional charge beyond their tuition fees.

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. No student may at any time receive assistance from more than one scholarship fund.

### *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 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

SUBJECTS	Credits
Piano 101, 102.....	8
Ear Training 101, 102.....	4
Harmony 101, 102.....	6
Music History and Literature 101, 102.....	4
Piano Normal 102 (or an elective in a musical subject).....	3
English 1 and 2.....	6
	31

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

Piano 201, 202.....	8
Ear Training 201, 202.....	4
Advanced Harmony and Elementary Counterpoint 201, 202.....	6
Piano Normal 201 (or an elective in a musical subject).....	3
Elective in a musical subject.....	2
<i>Electives in academic subjects</i> .....	6
	29

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

Piano 301, 302.....	8
Form and Analysis 301, 302.....	4
Counterpoint, Canon and Fugue 301, 302.....	6
Elective in a musical subject.....	2
<i>Electives in academic subjects</i> .....	9
	29

### SENIOR YEAR • BACHELOR OF MUSIC DEGREE

Piano 401, 402.....	8
Advanced History of Music 401, 402.....	6
Two of the following three sequences, or other electives in musical subjects.....	8
Composition 401, 402.....	4
Orchestration 401, 402.....	4
Seminar in Piano Literature.....	4
<i>Electives in academic subjects</i> .....	9
	31

(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 *or* a WIND INSTRUMENT

The earning of the specified credits in the major instrument requires two half-hour private lessons weekly, with adequate daily practice. Wind Instruments from which a major may be elected include Clarinet, Flute, Oboe, Bassoon, Trumpet or Cornet, French Horn, and Trombone.

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, and study must be continued until this objective is reached.

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 and Wind Instrument 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

SUBJECTS	Credits
Major Instrument 101, 102.....	8
Piano .....	2
Ear Training 101, 102.....	4
Harmony 101, 102.....	6
Orchestra (Violin students may substitute a musical elective if preferred).....	2
English 1 and 2.....	6
	<hr/> 28

### SOPHOMORE YEAR • TEACHER'S CERTIFICATE

Major Instrument 201, 202.....	8
Ear Training 201, 202.....	4
Advanced Harmony and Elementary Counterpoint 201, 202.....	6
History and Literature of Music 101, 102.....	4
Orchestra (Violin students may substitute a musical elective if preferred).....	2
Electives in academic subjects.....	6
	<hr/> 30

### JUNIOR YEAR • TEACHER'S DIPLOMA

Major Instrument 301, 302.....	8
Form and Analysis 301, 302.....	4
Counterpoint, Canon and Fugue 301, 302.....	6
Ensemble .....	2
Orchestra .....	2
Electives in academic subjects.....	9
	<hr/> 31

### SENIOR YEAR • BACHELOR OF MUSIC DEGREE

Major Instrument 401, 402.....	8
Advanced History of Music 401, 402.....	6
Ensemble .....	2
Orchestra .....	2
One of the following sequences, or other elective in a musical subject .....	4
Composition 401, 402.....	4
Orchestration 401, 402.....	4
Seminar in Violin Literature.....	4 (Open to Violin majors only)
Electives in academic subjects.....	9
	<hr/> 31

(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.

Electives in academic subjects must include not less than eighteen 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

SUBJECTS	Credits
Voice 101, 102.....	8
Piano .....	4
Ear Training 101, 102.....	4
Harmony 101, 102.....	6
Chorus .....	2
<i>English 1 and 2</i> .....	6
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	30

## SOPHOMORE YEAR • TEACHER'S CERTIFICATE

Voice 201, 202.....	8
Ear Training 201, 202.....	4
Advanced Harmony and Elementary Counterpoint 201, 202.....	6
Musical History and Literature 101, 102.....	4
Chorus .....	2
<i>Electives in academic subjects</i> .....	6
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	30

## JUNIOR YEAR • TEACHER'S DIPLOMA

Voice 301, 302.....	8
Form and Analysis 301, 302.....	4
Counterpoint, Canon and Fugue 301, 302.....	6
Choral Conducting and Repertoire 301, 302 (or a musical elective) .....	2
Elective in a musical subject.....	2
<i>Electives in academic subjects</i> .....	9
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	31

## SENIOR YEAR • BACHELOR OF MUSIC DEGREE

Voice 401, 402.....	8
Advanced History of Music 401, 402.....	6
Seminar in Vocal Literature, or elective in a musical subject.....	4
Elective in a musical subject.....	2
<i>Electives in academic subjects</i> .....	9
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	29

(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

SUBJECTS	Credits
Organ 101, 102.....	8
Ear Training 101, 102.....	4
Harmony 101, 102.....	6
Music History and Literature 101, 102.....	4
Elective in a musical subject.....	2
<i>English 1 and 2.....</i>	<i>6</i>
	—
	30

## SOPHOMORE YEAR • TEACHER'S CERTIFICATE

Organ 201, 202.....	8
Ear Training 201, 202.....	4
Advanced Harmony and Elementary Counterpoint 201, 202.....	6
Electives in musical subjects.....	6
<i>Electives in academic subjects.....</i>	<i>6</i>
	—
	30

## JUNIOR YEAR • TEACHER'S DIPLOMA

Organ 301, 302.....	8
Form and Analysis 301, 302.....	4
Counterpoint, Canon and Fugue 301, 302.....	6
Elective in a musical subject.....	2
<i>Electives in academic subjects.....</i>	<i>9</i>
	—
	29

## SENIOR YEAR • BACHELOR OF MUSIC DEGREE

Organ 401, 402.....	8
Advanced History of Music 401, 402.....	6
Two of the following sequences, or other electives in musical subjects.....	8
Composition 401, 402.....	4
Orchestration 401, 402.....	4
Seminar in Organ Literature.....	4
<i>Electives in academic subjects.....</i>	<i>9</i>
	—
	31

(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 *or* 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

SUBJECTS	Credits
Applied Music .....	8
Ear Training 101, 102 .....	4
Harmony 101, 102 .....	6
Music History and Literature 101, 102 .....	4
<i>English 1 and 2, and one academic elective</i> .....	9
	31

## SOPHOMORE YEAR • TEACHER'S CERTIFICATE

Applied Music .....	8
Ear Training 201, 202 .....	4
Advanced Harmony and Elementary Counterpoint 201, 202 .....	6
Elective in a musical subject .....	2
<i>Electives in academic subjects</i> .....	9
	29

## JUNIOR YEAR • TEACHER'S DIPLOMA

Applied Music .....	8
Form and Analysis 301, 302 .....	4
Counterpoint, Canon and Fugue 301, 302 .....	6
Composition 401, 402 .....	4
Orchestration 401, 402 .....	4
<i>Electives in academic subjects</i> .....	6
	32

## SENIOR YEAR • BACHELOR OF MUSIC DEGREE

Applied Music .....	8
Advanced Canon and Fugue 501, 502 .....	4
Differentiated studies as outlined below .....	10
For Theory Majors:	
Methods of Teaching Musical Theory .....	4
Advanced History of Music 401, 402 or	
Musical Electives .....	6
<i>Electives in academic subjects</i> .....	6
	28
For Composition Majors:	
Advanced Composition 501, 502 .....	6
Advanced Orchestration 501, 502 .....	4

(See Pages 34 and 35 for information on graduate courses leading to the Master of Music Degree.)



## REQUIREMENTS FOR DEGREE, 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. Although the course outlined below shows a total of 132 credits, the Bachelor of Music Education Degree may be issued with a minimum of 128 credits if the student's musical skills at entrance are such that he does not need all the fundamental musical training usually given.

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

SUBJECTS	Credits
Applied Music .....	8
Ear Training 101, 102.....	4
Harmony 101, 102.....	6
Music History and Literature 101, 102.....	4
<i>English 1 and 2, and one academic elective.....</i>	<i>9</i>
	31

#### SOPHOMORE YEAR

Applied Music .....	6
Ear Training 201, 202.....	4
Advanced Harmony and Elementary Counterpoint 201, 202.....	6
<i>Courses in academic subjects.....</i>	<i>18</i>
	34

#### JUNIOR YEAR

Applied Music .....	8
Form and Analysis 301, 302.....	4
Counterpoint, Canon and Fugue 301.....	3
Public School Music Methods 301, 302.....	6
<i>Courses in academic subjects (including Education).....</i>	<i>12</i>
	33

#### SENIOR YEAR

Applied Music .....	8
Choral Conducting and Repertoire 301, 302.....	2
Orchestra Conducting and Repertoire 301, 302.....	2
Composition 401, 402.....	4
Orchestration 401, 402.....	4
Practice Teaching .....	5
<i>Courses in academic subjects (including Education).....</i>	<i>9</i>
	34

# OUTLINES OF INSTRUCTION

## PRIVATE INSTRUCTION—UNDERGRADUATE

Private instruction is given in Piano, Violin, Voice, Organ, Cello, Wind Instruments, and Percussion Instruments.

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, Nocturne 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, fantasia, 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 Beriot; Gavotte in D, by Bach. Elementary knowledge of piano. (Any deficiency in latter respect may be removed as student proceeds with course.)

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

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

### Cello Major

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

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

**Upper Division Requirements**—Standard technical material. Advanced compositions by Goltermann, Caporale, Platti, 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.

### Wind Instruments

**Entrance**—Elementary technic of the instrument chosen as a major, and rudimentary knowledge of the piano. (Deficiency in latter respect may be removed as student proceeds.)

Four years of orchestra experience and two years of ensemble are required of each student majoring in a Wind Instrument. At the end of the second year of study, the student should have sufficient ability to fill a second desk place in easier symphonic works, and enough pianistic proficiency to play simple accompaniments. At the end of the fourth year, the student should be able to appear as a soloist with orchestra in a concert piece for his instrument; should be able to hold a first desk position with a professional orchestra; and should also be able to read simple piano music at sight.

Through the four years of training, the student progresses steadily into the most difficult items of the literature of his instrument, through his work on studies, original compositions, and transcriptions drawn from the works of the composers mentioned above, and others.

**Clarinet**: Methods — Baermann Studies, Parts 2, 3, 4, 5; Rose Etudes: Lefebvre, Books 3, 4, 5; Cavallini Caprices; Studies by Starck, Labanchi, Jean-Jean. Solos by von Weber (Concertino), Guilhaud (Concertino), Spohr, Gaubert, Debussy, Mozart, Brahms, Delmas, Chopin, and other composers. Sonatas by Hindemith and Sowerby; other standard sonatas, quartettes, and quintettes.

**Flute**: Boehm, Roodenburg, Widor, Molique, Handel, Labate, DeLorenzo, Blatet, Briccialdi, Popp-Soussman, Bach, Moreau, Bore, Chamade, Pares, Hahn, Furstenau, Doppler-Eck, Mozart, Andersen, Faure, Barere, Demmerseman, Mendelssohn, Drouet, Enesco.

**Oboe**: Barret, Barbiroli, Tchaikovsky, Mozart, Sellner, Klemke, Schubert, Beethoven, Longo, Schouman, St. Verroust, Lefebvre, Handel, Bassi, Guilhaud, Godard, Bleuzet, Stadio, Ferling, Paladine, Jean-Jean, Delmas.

**Bassoon**: Almenrader, Weissenborn, Milde, Jancourt, Klughardt, Hume, Pisk, Longo, Spock, Gottwald, Hoffman, Rathaus, Hassler, Abbate, Grafe, Flament, Seidel, Glazounov, Goltermann, Tyrrell, Gattermann, Friedl, Vidal, Weber, Mozart, Bozza, Boellmann.

**Trumpet or Cornet**: Arban, Gatti, Williams, Cords, Balay, Clarke, Amsden, Golyns, Simon, Geehl, Smith, Goubert, Brandt, St. Jacome, Schlossberg, Assifiet, Fitzgerald.

**French Horn**: Koprassch, Franz, Wiedemann, Mendelssohn, Bloch, Beethoven, Arban, Wagner, Mozart, Halsey-Gault, Tchaikovsky, Strauss, Alphonse, Schumann, Goedecke, Michiels, Saint-Saëns.

**Trombone**: Arban, Cima, Andresen, Cords, Smith, Bohne, Martin, Blazivich, Koprassch, Barat, Rousseau, Pryor, Grofe, Simmons, David, Nirard, Tyrrell, LaFosse, Magan, Muhlfeld, Mantia, Reiche, Guilman.

### 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 interpretation, and one foreign language. Ability to sing several standard songs from memory, and



# OUTLINES OF INSTRUCTION—*Continued*

## UNDERGRADUATE PRIVATE INSTRUCTION - *Continued*

### *Voice Major - Continued*

one or more of the less difficult arias of opera and oratorio. Major, minor and chromatic scales, exercises for facility and for sustained tone, classic embellishments. Recitative.

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

### *Organ Major*

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

*Lower Division Requirements*—Standard technical material. Preludes and fugues and chorale preludes of Bach, sonatas by Mendelssohn and Guilman, overtures by Hollins, and other compositions of similar grade.

Ability in sight reading, in accompanying, and in the playing of church services.

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

### *Public School Music Major*

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 ex-

tended beyond these minimums to a point of qualification for acceptable public performance.

A one-year course of private instruction in String and Wind Instruments affords 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 tuck drum heads.

A minimum total of 30 semester hour credits is distributed to various Applied Music subjects, including Chorus and Orchestra, 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.

## 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*

*Church Music*—1 credit per semester. A course for students of organ, devoted to organ and choir repertoire for church use, choir problems, hymnology, history of church music, and details of liturgical and non-liturgical services. Visitation of church services is required.

*Opera Class*—2 credits per semester for active membership, 1 credit per semester for auditing membership. 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.

*Seminars in Applied Music Literature*—2 credits per semester. Artist Teachers of the Piano, Violin, Voice, and Organ Departments co-operate in offering these courses which are given to small groups and which afford to advanced students a broader contact with the repertoire of their chosen fields of Applied Music study. Open to Seniors and graduate

students who are Applied Music majors. (See also page 35.)

### *Conducting*

*Choral Conducting and Repertoire* 301, 302—1 semester hour credit for each course. These courses cover such subject matter as the organizing of choirs and choruses; baton technique; blending of voices; obtaining good tone and accurate intonation; dynamics; attack and finish of phrases; enunciation; style and interpretation; quartet ensemble; sacred and secular repertoire.

*Orchestra Conducting and Repertoire* 301, 302—1 semester hour credit for each course. The instruction ranges progressively through all phases of the subject. A few of the many topics covered: How to organize an orchestra; instruments of the orchestra; baton technique; tempi; deportment; obtaining perfect ensemble; conducting effective rehearsals; phrasing, style, interpretation, contrasts, dynamics; arranging; survey of orchestral literature of all grades of difficulty. Practice conducting is an important requirement of these courses.

### *Ensemble*

*Band*—1 credit for each semester. Rehearsal and performance of concert band repertoire.

*Ensemble*—1 credit for each semester. Per-

formance of chamber music utilizing varying combinations of string and wind instruments, and piano. The Woodwind and Brass Ensembles offer opportunity not only for performance but also for supervised practice coaching.

*Chorus*—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.

*Orchestra*—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.

*String Quartette*—1 credit for each semester. Study and performance of standard string quartette repertoire.

### *History of Music*

*Music History and Literature* 101, 102—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—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.

# OUTLINES OF INSTRUCTION—Continued

## UNDERGRADUATE CLASS INSTRUCTION—Continued

### Normal Classes

*Piano Normal 102-3* semester hour credits. Methods and materials for use in giving preparatory piano instruction, with observation of demonstration lessons.

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

### Public School Music

*Practice Teaching-5* semester hour credits, based upon 210 clock hours of work, as follows: 90 hours of classroom teaching; 60 hours given to related activities such as conferences with critic teachers, record keeping, grading papers, participation in school and community events, assistance to pupils outside the class periods; 60 hours given to preparation for practice teaching, and to conferences with the supervisor of practice teaching.

The practice teaching of students in the Public School Music Department is carried on in J. Sterling Morton High School. Musical organizations from this High School have consistently won state and national honors for years past. 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.

*Public School Music Methods 301, 302-3* semester hour credits for each course. Methods and materials for vocal and instrumental teaching and supervising in grade schools and High Schools, including the organizing, training and conducting of choruses, bands, and orchestras.

### Theory and Composition

NOTE: The first- and second-year sequences in Ear Training, Harmony and Counterpoint, 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. Contrapuntal dictation in second year Ear Training parallels the creative exercises in Counterpoint.

*General Theory*—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 101-2* 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 102-2* 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 101-3* 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 102-3* 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 201-2* semester hour credits. Four-part harmonic dictation. Two-part contrapuntal dictation.

*Ear Training 202-2* semester hour credits. Advanced four-part harmonic dictation. Two- and three-part contrapuntal dictation.

*Advanced Harmony and Elementary Counterpoint 201-3* semester hour credits. Keyboard and written exercises. Harmonizations employing the secondary seventh chords, and the optional progression of the dominant and secondary sevenths. Sequences. Simple modulations. Dominant ninth chord. Altered chords.

*Advanced Harmony and Elementary Counterpoint 202-3* 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. Modern harmonic idioms. Two-part counterpoint, free.

*Form and Analysis 201-2* semester hour credits. The smaller forms. Survey of acoustics.

*Form and Analysis 202-2* semester hour credits. The larger forms.

*Counterpoint, Canon and Fugue 301, 302-3* semester hour credits for each course. Three- and four-part counterpoint. The round. Two-part canon at various intervals. Fugal analysis. Fugal exposition in four voices, without countersubject.

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

*Orchestration 401, 402-2* 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, 402-2* 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, 502-2* 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, 502-3* 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, 502-2* 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.

*Methods of Teaching Musical Theory-2* semester hour credits for each course. Methods and materials for teaching various branches of preparatory and collegiate musical theory. Practice teaching is required.

### 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 Applied Music earn a minimum of thirty semester hour credits in academic subjects as a part of their Degree courses. All students must include English 1 and 2 in their academic training. Voice students must earn a minimum of 18 semester hour credits in two or more modern languages.

Public School Music majors require 36 credits in general cultural courses, and 12 credits in Education. Their credits in cultural courses regularly include 8 in English, 6 in Natural Sciences, 6 in Social Sciences, 6 in Humanities, and 10 in electives chosen from these fields. Their 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.

Credits to meet the requirements listed above 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 Florence Grandland Galajikian and 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 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)	
<b>TOTAL</b> .....	<b>30</b>

#### *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)	
<b>TOTAL</b> .....	<b>30</b>

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
Advanced Applied Music (minimum of 36 clock hours of private instruction).....	8
Seminar in Symphonic Literature 501, 502.....	6
<b>TOTAL.....</b>	<b>30</b>

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 and of a chamber-music work.

#### *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 per-

formance 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 Applied Music Literature*—Beyond the items in his personal repertoire, every student who majors in an instrument or in Voice has need for broader contact with the repertoire of his major subject. The Seminar conducted in each Department (Piano, Violin, Voice, 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*—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*—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*—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*—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*—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 fifty 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.
- 124 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

AVALON.....1904 East 79th St.

GRAND CROSSING.....7439 Cottage Grove 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.

<b>Alabama</b>	LONoke Ronda K. Glover	Helen McClosky Duren LeRue Hollman Mrs. William F. Lotze Grace M. Patrick Sister Mary Gertrude, B. V. M.	Emmy Kalm Iona O. Maxwell Regina Swenson Erna Tamm Myrna Williams	<b>LOS ANGELES</b> Gertrude Redford †Philip Bergeron Eileen Blunt Katherine Colley Elizabeth De Avittet Desso Delmar Irene Edwards Lois Everson Charles M. Galloway Helen Harvey †Murrell C. Hayhurst Institute of Musical Art (Raymond G. Hand, Director) Amelia N. Haster *Sturley A. Hill Glenzie L. Hobbs Angelen Hoffmeister Haleisa Hoffmeister Abbie Jamison Frank L. Johnson Mrs. Carol H. Jones Minnie Joss Wilmie Karp Claude Kennedy Lewis A. Kerwin Grace Kleffel B. Frances Larsen Eva Lattig Reuben Martin Rudolf McGaughey Mary W. Morris Eva G. Pearson Mrs. Leal Phelps Mallita Phipps Sturley Robbeaux Dorothy L. Scott Sister Mary Angelista W. Van Steenhoven Nell Stegner Jean Thompkins Mitose Ushio Margery Whitley Elena Wingate	<b>NAPA</b> Leonard Reavis
<b>ATHENS</b> Sara T. Jeffery	<b>MALVERN</b> Ages E. McGray	<b>CALISTOGA</b> Bernice M. Christian Mrs. W. C. Wiggins	<b>GLENDALE</b> Eleanor Atarian Dorothy Bickenbach Neil Samson Brown Ruth Ray Cavin Bessie King Doughty Gertrude Champain Erb Maurine Fisher Mrs. Freddie Freeman Clifford C. Fuller Vera Vilemonte-Hirsch Zoula Cockerill Howe Grace E. Jackson A. Belle Johnson Stella Wolf Jones Marlin Kingbell Mildred Pray Maddox Marguerite H. O'Leary Patricia Oliver Clementine Preston Anna M. Ross Mrs. Frederic Salas Joyce Silas Sister Mary Francisus Florence L. Smith Helen F. Tupper	<b>NO. HOLLYWOOD</b> Alice G. Bothamley *Ruth Bullard †W. Lawrence Carr Sylvia C. Carr †Mike Chiele Pauline Eldredge Ida Mae Franklin Oletha Halsted Anita L. Hill Karola Launspach *Vladimir Lenski †M. J. Scheidmeier *Marion Walter	<b>NORCO</b> Mabel Mann
<b>AUBURN</b> Mrs. Iverson Caldwell	<b>PINE BLUFF</b> Mary Anna Chop Mrs. Boydie Easter	<b>CAMPBELL</b> Virginia Rutherford	<b>CHICO</b> Marie Erwin Mrs. C. Allen Taff	<b>NORTH POMONA</b> Helena Johnson	
<b>BIRMINGHAM</b> Mrs. A. F. Denson Laura W. Haines Mrs. D. O. McCluskey Mrs. H. C. Rush	<b>RUSSELLVILLE</b> Mary E. Nichols	<b>CARLSBAD</b> Desi Stevens Robert H. Stevens	<b>CHOLON</b> Mary Macy Benner Marjorie Holtzendorf	<b>NORWALK</b> Gladys B. Joslin	
<b>CULLMAN</b> Margaret Deppe	<b>SPRINGDALE</b> Lynn C. Smith	<b>COLUSA</b> Bula M. Cairo	<b>COMPTON</b> Gwendolyn Burt	<b>ORLAND</b> Lena L. Koes	
<b>LIVINGSTON</b> Frances Mellen	<b>STUTT GART</b> Mrs. M. F. Elms	<b>CORCORAN</b> Helen M. Clark Charlotte Prusso	<b>GRASS VALLEY</b> Grace Raymond	<b>PACIFIC GROVE</b> Mrs. E. L. Norton	
<b>MOBILE</b> Clara B. Evans	<b>California</b>	<b>CORONA</b> Genevieve H. Dart	<b>HAWTHORNE</b> Marcia L. Bankson Wilhelmina Lockhart	<b>PALO ALTO</b> Erne Wichman	
<b>MONTGOMERY</b> *Fanny Marks Seibels	<b>ALAMEDA</b> K. W. F. Balke Gertrude L. Banta Margaret Milne Brye Walter F. Brye Grace McNamara	<b>CRESCENT CITY</b> Gladys Walker Ivy Holt Winn	<b>HEALDSBURG</b> Mary T. Passalacqua	<b>PARADISE</b> Ruth Crittenden Brookes Mrs. D. Rossi	
<b>OPELIKA</b> Caroline S. Giles	<b>ALHAMBRA</b> Farris Boen E. Frances Ener Gertrude Spuyer	<b>CULVER CITY</b> Bessie Matson Mary Rennie	<b>HERMOSA BEACH</b> Lois Annette Wheeler	<b>PASADENA</b> Edna Croan Sister Mary Blandina, B.V.M. Sister Mary Corita, B.V.M. Sister Mary Maurine	
<b>SILVERHILL</b> *George L. Lundberg	<b>ALTADENA</b> Nola Heald Bennitt	<b>CUTTEN</b> William Woods	<b>HUNTINGTON PARK</b> Violet M. Ashley Marcella Margoni Eita R. Mulholland Elizabeth Richert †Vincent Spilitto Kathryn Tallman	<b>PASO ROBLES</b> Leonard Hejmeland	
<b>YORK</b> Mrs. S. D. England Louise Tate	<b>ATASCADERO</b> Alice Ax Rowena Roche	<b>DESERT HOT SPRINGS</b> †Vivian W. Hays	<b>INGLEWOOD</b> Gladys Cook Wanetta Ellis Mabel Pedrick Inez Pignati Isabel Wins	<b>PERRIS</b> Charles Lampkin	
<b>Arizona</b>	<b>BANNING</b> Eileen Tustin	<b>DINUBA</b> Alpha L. Loper Mrs. Ralph Miller	<b>KING CITY</b> Mrs. Joseph E. Madsen	<b>PETALUMA</b> Ruth Caulfield Irah Dillingham Sister Mary Agnes Carnelle, B.V.M.	
<b>BUCKEYE</b> Mrs. L. O. Webber	<b>BELL</b> William Matthies	<b>EL CENTRO</b> James Fisher LaVerne Jeffries Oris Kenah	<b>LA CRESCENTA</b> Florence R. Davidson Louise Wydie	<b>POMONA</b> Loren W. Adair Bessie Sheppard Mrs. John Walker	
<b>CASA GRANDE</b> Lillie J. Scott	<b>BELLFLOWER</b> Mildred A. Rutherford	<b>EL MONTE</b> K. Lavieche Gish	<b>LANCASTER</b> Mrs. A. J. Brown	<b>RED BLUFF</b> Jane Harter	
<b>GLENDALE</b> Mrs. G. H. Taggart	<b>BELL GARDENS</b> Gertha Brox *Gilbert H. Brox Hazel M. Costello	<b>EUREKA</b> Dorothy V. Beck Dorothy Fuller Hildegard Hadley	<b>LA VERNE</b> Marvel Kindred		
<b>GLOBE</b> Mrs. P. H. Coleman	<b>BLYTHE</b> Genevieve Courtright	<b>FILLMORE</b> Doris McLaughlin	<b>LAWNDALE</b> *Frank T. Hogan		
<b>PEORIA</b> Bessie Deatch	<b>BUENA PARK</b> Marie Laumont	<b>FONTANA</b> Claire McCoy Pipher	<b>LINDSAY</b> Evelyn S. Eddy		
<b>PHOENIX</b> Ruth Bauerbach Kathryn Capps Ailene Couch Gertrude Hollenbeck Alice C. Pugh Mrs. Luther Steward Julia M. Tibbetts Carmelita Ward	<b>BURBANK</b> *Horace W. Amberson Genevieve C. Davison †Mae E. Driver	<b>FRESNO</b> Agnes Bertlen Frances Dowling Ludwig Hartikian Alice L. Johnson	<b>LOLETA</b> Florence Hood		
<b>TUCSON</b> †Nina S. Glover Winifred Knight			<b>LOS ALTOS</b> Alexander Manke Genevieve Moore		
<b>Arkansas</b>					
<b>AUSTIN</b> Rhoda K. Glover					
<b>CARLSILE</b> Rhoda K. Glover					
<b>HOT SPRINGS</b> Joseph R. Callahan					
<b>LITTLE ROCK</b> Blanche Mason Sallie Peay					



## DOMESTIC BRANCHES—Continued

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REDFEY Louise V. Evert Emma M. Ruth	SOUTHADE Gladys A. Crowe	WINDSOR Mrs. Richard Casten	LAKE WORTH Vera Newstead Rowley	WEST POINT Estelle Hugley	DE KALB Winifred Stewart
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RUTHERFORD H. W. Roebke	STOCKTON Stella A. Laugero	BRIDGEPORT Stephen Chaffs E. Rhey Garrison *Tibor Horn Helen A. Peslak	NEPTUNE BEACH Rose B. Pearce	BOISE Marie C. Gorton Mrs. Leo Snyder *A. J. Tompkins Addie A. Wayne Dorthea Weltmer	GALESBURG Heleen M. Eastes
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SAN DIEGO Stanley Ledington	TULELAKE Lorraine Burke Lorraine Keller	DANIELSON Ellie D. Young	OXFORD Ethel K. Griggs	FIRTH Ellen M. Mecham	KEWANEE Hugh C. Price
SAN DIMAS Shirley M. Whitcomb	VALLEJO Mrs. Charles Coggins	GLASTONBURY Hattie M. Turner	HARTFORD Alice E. Gustafson	IDAHO FALLS Bernice Henderson Sara D. Ker Mrs. D. R. Larsen F. L. Somers Maud Somers	LA SALLE Anna E. Grivetti Hugh C. Price
SAN FRANCISCO Sylvia Ashton Brunk- horst Hersh Howard Yedda Klepkeff Alvema Phillips Samuel Rodetsky Sister Mary Ricardus, B.V.M. Sister Mary Victor Eleanor R. Young Marjorie E. Young	VAN NUYS Harriet Holt Johnson Mildred Smith Malcolm Portia I. Young	HARTFORD Alice E. Gustafson	PALATKA Alice Hutchinson	MOUNT CARMEL Mrs. Justus A. Gibson	MATTOON Lora D. Sanders
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SANTA ANA Connie McBlade *Paul Mendelsohn Adele Polhemus	BOULDER Mrs. William J. Howells	CHIPLEY Mrs. Fred Bennett	TAMPA Frances Adkison Eva Rema Antinori Margaret Goto Mildred Del Valle Merle Holloway Mrs. Addie Jacobs Mrs. W. E. King Josephine S. Licata Ardina Peters Elba S. Rulifoa Lila Valdez	RUPERT Mrs. H. H. Judd	ROCKFORD Lillie M. King
SANTA MONICA Dorothy Blandford *Paul Mendelsohn Adele Polhemus	BRECKENRIDGE Mrs. Chas. N. Fletcher	COCOA Edith Black Voss	TWIN FALLS Edith L. Foss	ST. ANTHONY Erma Hopkins Vera Ott	ROCK ISLAND *Mary Alice Williams
SANTA PAULA Mrs. Paul S. McClain	COLORADO SPRINGS Dorothy M. Moore Ethel Ohlund Esther Miriam Vance	DAYTONA BEACH Leola Vrooman	WEISER Gertrude L. Neeley	SUGAR Ruth H. Barrus Mary R. Thomas	SHAMBRINGFIELD Margaret Chambers Clascenna Harvey Sister Mary Albert
SANTA ROSA Claire Coltrin Irene Fryer Sara E. Jenks Doris Newell Smith	CORTEZ Mrs. R. F. Doerges	DUNEDIN Helene Goss	WENDELL Esther Weston	TWIN FALLS Edith L. Foss	STERLING Kathryn W. Calhoun Louis Casens
SARATOGA Marguerite A. Lawson	DENVER Julia C. Hockett	GAINESVILLE Grady M. Hinson Elizabeth Jamison Claude Murphree Ruth Smith	VERO BEACH Mrs. L. L. Havens	WEISER Gertrude L. Neeley	SYCAMORE Dorothy L. Albrecht
SCOTLAND Lillian Mae Lindblom	ENGLEWOOD Mrs. Philip Gullette Audrey Shuman Ollie Jane Stohman	HIALEAH Margaret Culbreth	WEST PALM BEACH *Henri C. Godio	WILLISTON Lillie Britton Mrs. Wilbur A. Smith	ABINGDON *Alta Merriam Graves *Lorraine Lindoft Wason
SEASIDE Eloisa Ardis	FORT COLLINS Mrs. Reine A. Meiers	JACKSONVILLE Aurelia Jones Baker Mrs. M. B. Byrd *Jessie Jay de Vore Louisa C. Entenza Joseph A. Hauber Margaret McCranie Berenice R. Reynolds Joy Wattle Warren	WINTER HAVEN Leone R. Guy	ALTON Clarice E. Ferguson Gertrude Horn	ANGOLA Miriam L. Brokaw Mardelle Smith
SEBASTOPOL Iva B. Jewell Edith Esther Synpp	GRAND JUNCTION Ruby Harper	KEY WEST *Sister Mary Elizabeth Sister Laurence Emilia	AMERICUS Elizabeth C. Cobb	AURORA Maude Dewey Geneva Johnson	BERNE Mrs. Sherman Stucky
SHANDON Gertrude Brown	HOLYOKE Ida G. Niehaus	KISSIMEE Myrtila F. Beals	ATLANTA Lily Allen *Mary Ogilvie Douglas Mrs. Thomas H. Grant	BATAVIA Ralph N. Peterson	COLUMBIA CITY Helen Slagle Aker
	LA JUNTA Mrs. Frank Schedlbauer		JASPER Mrs. George E. Daniell	BLOOMINGTON Schwieemann Music School (Hermann Schwie- mann)	CRAWFORDSVILLE Mrs. O. C. Edwards
	LAMAR Mrs. R. Clark Jones		LYONS Mrs. W. A. McNatt	CLARENDON HILLS Alvema Stetler	ELKHART Margaret Witmer
	LONGMONT Mrs. O. C. White				FORT WAYNE Grace M. Abraham

# DOMESTIC BRANCHES—Continued

## Affiliated Schools and Teachers (Alphabetically Arranged)

<b>GARRETT</b> Junitta R. Gray	<b>SAC CITY</b> Vera G. Fowler	<b>OLD TOWN</b> Mrs. William F. Miliken Sister M. de Gabriel de Marie Ruth E. Waterhouse	<b>Michigan</b>	<b>MUSKEGON HEIGHTS</b> Betsy J. C. MacPherson	<b>TUPELO</b> Mrs. Lawrence A. Johnston Mrs. Glen McAtee
<b>GREENSBURG</b> Florine Tiltson	<b>WAPELLO</b> Mrs. Maurice Webster		<b>ALLEGAN</b> Talbot Gorder	<b>NORTH MUSKEGON</b> Ethel H. Misner	<b>Missouri</b>
<b>HEBRON</b> Mrs. A. B. Carlberg	<b>WATERLOO</b> Sister M. Veronica, R.S.M.	<b>ROCKLAND</b> Mrs. Louise Rogers	<b>ALLEN PARK</b> Thelma Burbank Wolf	<b>NORTHVILLE</b> Henry Schutte	<b>DONIPHAN</b> Olive A. Bearse
<b>HUNTERTOWN</b> Inogene Dill	<b>WINFIELD</b> Mrs. Maurice Webster	<b>VAN BUREN</b> Sister Mary Elizabeth	<b>BATTLE CREEK</b> Margaret M. Bradley Winifred De Rees Oma F. Earl Beatrice Stoner Georgia W. Williamson Minnie R. Willis	<b>OWOSSO</b> Dorothy H. Evans Lorraine W. Fraiser Mary Lou Kindelsperger Charlotte L. Rock	<b>HANNIBAL</b> Eveline C. Fisher
<b>HUNTINGTON</b> Mrs. Mark Rieborough	<b>WINTERSSET</b> Mrs. Charles Newerf	<b>WILTON</b> Mona Knowles *Otto Knowles	<b>BIG RAPIDS</b> Mrs. Roy Newton	<b>PLYMOUTH</b> Florence Crandell	<b>KANSAS CITY</b> Gene Thompson
<b>INDIANAPOLIS</b> Laura Craig Poland	<b>Kansas</b>	<b>Maryland</b>	<b>BIRMINGHAM</b> Alma B. Grimes	<b>PONTIAC</b> Mrs. L. M. Angleton Vera L. Clifford Leleh E. Derragon Amy Hogle Winifred A. Perrin †Florence Buss Schmidt Oscar Schmidt Mrs. Lester Snell Elda L. Sutter Charles A. Wilson	<b>KENNETT</b> Stella A. Ring
<b>KOKOMO</b> Frederick Heinmiller Mrs. Goy Wilson	<b>COFFEYVILLE</b> Theda H. Owen	<b>BERWYN</b> Emory Brennan	<b>CAPAC</b> Edith M. Maltas	<b>PORT HURON</b> Mary V. Bragg Doris Dierks Lina Balmer Lauzon	<b>LEBANON</b> Kate Draper
<b>MARION</b> Eva Leah Shannon	<b>COLBY</b> Mrs. Vaulien J. Mathes	<b>Massachusetts</b>	<b>COLDWATER</b> Kathryn Petersen	<b>ROCHESTER</b> Hazel N. Gessinger	<b>OVERLAND</b> *Carl O. Braune
<b>MITCHELL</b> Myrtle M. Bixler	<b>GREAT BEND</b> Sister M. Justina	<b>ARLINGTON</b> Ruth D. Bellows	<b>COLEMAN</b> Helen S. Thornton	<b>SAGINAW</b> Frances E. Kroll Grace Perry	<b>SPRINGFIELD</b> Gladys Deaton
<b>MUNCIE</b> Mary A. Cox Earl Kunkle Nina Mitchell	<b>KINGMAN</b> Charles Reynolds	<b>BEVERLY</b> Edith C. Smart	<b>CORUNNA</b> Helen Purcell Myers	<b>SINAI</b> Mary V. Bragg Doris Dierks Lina Balmer Lauzon	<b>ST. LOUIS</b> Hagen Conservatory of Music (Hugo Hagen)
<b>NEW ALBANY</b> Elizabeth Hedden	<b>LYONS</b> Mary K. Brooks	<b>BROCKTON</b> Thomas Rodophele	<b>DETROIT</b> Detroit Institute of Musical Art Mary S. Kogler Mrs. Maurine Lowndes Marjorie B. McClellan Mary Jane Easton Olson Charlotte W. Partello Muriel Roeglin Mildred E. Simms	<b>TARKIO</b> Gavin Doughty	<b>UNION</b> Sister M. Aniceta
<b>NEWCASTLE</b> Donald E. Rogers	<b>RUSSELL</b> Carrie M. Gillman Mrs. Lowell Hogue	<b>BROOKLINE</b> Edna C. Johnson	<b>DOWAGIAC</b> Margaret M. Barber	<b>WINNEBAGO</b> †Sister St. Francis de Sales	<b>Minnesota</b>
<b>N. MANCHESTER</b> Genita Bea Speicher	<b>WAKEENEY</b> Wilma G. Keyser	<b>CAMBRIDGE</b> Hester Wulfaert	<b>FERNDALE</b> Viola Margaret Zufelt	<b>CROOKSTON</b> †Sister St. Francis de Sales	<b>ANACONDA</b> Evelyn M. Lindblad
<b>PERU</b> Vivia L. Nash	<b>WICHITA</b> Elly Hoepfner Reno B. Myers	<b>FALL RIVER</b> Mrs. L. C. Doyle *Mrs. Irving W. Bogle M. Alma Canuel Anna G. Fiore Margaret A. Manning	<b>FLINT</b> Evelyn Krebs Lenore P. Lanterman Elmer Petrie	<b>CYRUS</b> Mrs. M. C. Pederson	<b>BILLINGS</b> Gladys Watts
<b>SHELBYVILLE</b> J. Russell MacInnes	<b>Kentucky</b>	<b>GLoucester</b> Murray McNair	<b>GRAND RAPIDS</b> *Carl J. Bernt Alyce Lantinga Marie Trapp Agnes Vander Ley Mrs. B. F. Van der Roost Alice Van Wingen Doris Vohel	<b>DETROIT LAKES</b> †Bernice M. Robe	<b>BUTTE</b> Lucille F. Hulverson Sister Mary Angelica Sister Mary Annunciation, B.V.M. Sister Mary Maura
<b>SOUTH BEND</b> Mrs. B. F. Broadus Gertrude Freepan Margaret J. Harnisch Sylvia Hurd *Harold Lamb Theophila Makielaki Betty Rolf Mrs. H. R. Smith †South Bend Conservatory	<b>Louisiana</b>	<b>HUDSON</b> Grace W. Buteau	<b>HART</b> Iris Mae West L. E. West	<b>EAST GRAND FORKS</b> Sister M. Columbia	<b>CHINOOK</b> Sister Mary Crockett
<b>WARSAW</b> Mrs. F. M. Smith	<b>HOUMA</b> My Zeringer	<b>LAWRENCE</b> Joseph Balsamo Laura B. LeVeille *Philip LeVeille Sister Mary of St. Dominic Sister Marie Herman Sister St. Rita, S.H.	<b>KALAMAZOO</b> Mrs. Otto Meux *Christopher Overlay Mrs. Christopher Overlay	<b>KILKENNY</b> Sister Marie Vianney	<b>GREAT FALLS</b> Florence Ballantine Helen Dickson †Virginia Elund
	<b>MANFIELD</b> Mrs. Jimmie C. Magee	<b>LYNN</b> Clarence B. Gaines	<b>GREENVILLE</b> Edwin P. Petersen	<b>MAHNOMEN</b> †Sister Mary, O.S.B.	<b>HELENA</b> Ruth C. Whalen
<b>ANAMOSA</b> Florence Hale	<b>NEW ORLEANS</b> Mary V. Molony Agnes Roach Mary Tobin Alice W. Wilkinson	<b>LUDLOW</b> Yvonne Bouchard	<b>GROSSE POINT PARK</b> Elwood E. Engel	<b>MINNEAPOLIS</b> Sister Justine	<b>MISSOULA</b> Charles W. Dishow Sister Mary Joselita
<b>BURLINGTON</b> Mrs. Maurice Webster	<b>MAINE</b>	<b>MANOMET</b> Gladys Ondrick	<b>HART</b> Iris Mae West L. E. West	<b>MOOREHEAD</b> Mrs. M. Dorothea, O.S.B.	<b>Nebraska</b>
<b>CEDAR RAPIDS</b> Mrs. Karl E. Manz	<b>BANGOR</b> Ethel Dureu Mrs. Carl Hatch †Viola Merrill	<b>METHUEN</b> Sister M. St. Alice	<b>KALAMAZOO</b> Mrs. Otto Meux *Christopher Overlay Mrs. Christopher Overlay	<b>MOOSE LAKE</b> Mrs. Robert B. Sloumch	<b>BEATRICE</b> Hazel Weaver
<b>CHARLES CITY</b> Earl Stewart	<b>BIDDEFORD</b> Sister M. de St. Alphie Sister M. St. Cecile of Jesus Sister St. Eugene of Rome Sister Terpannde Sister St. Yolande of Jesus	<b>NEWTON CENTER</b> Ethel Hutchinson	<b>LANSING</b> M. Gray Fowler Emma Grant Holmes *Clarence Post Ada M. Van Dusen	<b>MORRIS</b> Helen G. Swan	<b>CHADRON</b> Sister Mary Emily
<b>CLEAR LAKE</b> Ruth M. Hines Erma M. Reid	<b>BOWDOINHAM</b> Blanche M. Graves	<b>NORWOOD</b> Aldona Virginski	<b>LINCOLN PARK</b> Seroun Bedikian	<b>ST. JOSEPH</b> †Sister M. Clement, O.S.B.	<b>GOTHENBURG</b> Mrs. John Wagner
<b>CLINTON</b> Helene Gillies Elizabeth Phillips	<b>FAIRFIELD</b> Arthur F. Roundy	<b>PITTSFIELD</b> Emily D. Green Henrietta Ranti	<b>MILFORD</b> Winifred V. Beam Arletta C. Hull	<b>ST. PAUL</b> Sister M. Colette	<b>HASTINGS</b> Gertrude D. Winthro
<b>CRESCO</b> Sister Mary Leonardus	<b>FORT FAIRFIELD</b> Lillian D. Bradbury	<b>SOUTHBRIDGE</b> Norma A. Gilli	<b>MOUNT CLEMENS</b> Emma Hartop Edna D. Schroeder	<b>STILLWATER</b> Sister Mary Trophime	<b>KEARNEY</b> Mrs. H. C. Hansen
<b>DES MOINES</b> *Earl Williams	<b>HALLOWELL</b> Vira L. Tibbets	<b>SOUTH LANCASTER</b> Mary Littlefield	<b>MUSKEGON</b> Wilma Boss Grace Groenendaal Irene Kolkeima Bertha Lenstra Clara B. Schuler Henrietta Vanderbeek	<b>THIEF RIVER FALLS</b> Sister M. Placid, O.S.B.	<b>LEXINGTON</b> Laura Carson
<b>KEOKUK</b> Mrs. Charles De Bonno	<b>HOULTON</b> Mrs. Abbie O'Donnell	<b>SPRINGFIELD</b> Irene Atkins Raymond Randig Miss Glenn Robinson	<b>MILFORD</b> Winifred V. Beam Arletta C. Hull	<b>MISSISSIPPI</b>	<b>Lincoln</b> Hilda Chowins Beth Miller Neva H. Nichols Ethel Owen Alice Rowell Sister Mary Teresine
<b>MANSON</b> Elena T. Pagier		<b>WEBSTER</b> Oris Lavallee †Ruth S. Neulieb	<b>MILFORD</b> Winifred V. Beam Arletta C. Hull	<b>CORINTH</b> Catherine Purvis	<b>MORRIS</b> Helen G. Swan
<b>MARCUS</b> Sister Mary Jane Cecile, B.V.M.		<b>WESTFIELD</b> Loretta C. Kupec	<b>MOUNT CLEMENS</b> Emma Hartop Edna D. Schroeder	<b>LAUREL</b> Corine H. Gridley Nelda Holfield	<b>CHADRON</b> Sister Mary Emily
<b>NEWTON</b> L. Gertrude Beard Ruth Campbell James A. Crawford		<b>WORCESTER</b> Raymond A. Galipeau	<b>MUSKEGON</b> Wilma Boss Grace Groenendaal Irene Kolkeima Bertha Lenstra Clara B. Schuler Henrietta Vanderbeek	<b>MERIDIAN</b> Mrs. M. C. Crumpton	<b>OTTEWA</b> Sister Mary Jean Lucille, B.V.M.
<b>OTTUMWA</b> Mrs. D. J. Neasham				<b>OKOLONA</b> Sally Easter	



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## Affiliated Schools and Teachers (Alphabetically Arranged)

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<b>Nevada</b>	<b>New York</b>	SCHENECTADY *Charles Zeller	<b>Ohio</b>	<b>Oregon</b>	BUTLER Mrs. L. LeMoyné Cook Michael Delan Katherine Horan
BOULDER CITY Madeline E. Garrett Helen B. Haley	AMSTERDAM †Karl C. Balinski *Leon Ludwig Rezeski	SCHUYLERVILLE Doris M. Plummer	ARCANUM Lois Baker	SAYRE May Pedigo	CARLISLE Verna D. Whistler
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LOVELOCK Ruth D. Sullivan	BEACON Mrs. M. Pettoe Cidwaller	SPRINGVILLE Mrs. Arnold L. Neubach	BELLEVUE Mrs. Irvin F. Friend	ASTORIA *Eleanor Lehman Snell	ERIE Mrs. P. W. Burt Helen M. Kuhn
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LACONIA Elwin A. Sherman	ENDICOTT Mrs. George Stone Jess Weston	<b>North Carolina</b>	GENEVA Mrs. Harold Hopkins H. V. Ruhl	LA GRANDE *Leo Cullen Bryant	NEW CASTLE *George Hagstrom
LAKEPORT Irene Lois Goodwin	ENDWELL *Thomas P. Roper	ASHEVILLE Grace E. Green Anna S. Hardtroad Nellie F. Harmon Louise G. Ogle Lattice V. Radcliff Ila Jane Stephens	KENT Grace C. Keller Verna R. Proehl Thelma P. Waggoner	MEDFORD Frances Schuchard Mrs. Percy Wood	NORTH EAST Theresa Stieraza
LANCASTER *Madeline T. Amador *Gardner E. Wentworth	FORT PLAIN *Charlotte Wetterav	DURHAM Mary Todd Head	LIMA †Farron U. Sims	MENTOR LAKE Henrietta M. Weibel	OIL CITY Gwendia Queen
NASHUA Cladys Park	FRANKLINVILLE Marjorie K. Graves	GREENSBORO Mrs. B. F. Ledford	MARIETTA Mrs. S. W. Stout	MENTOR-ON-LAKE Margaret Jane McGill	NORTH BEND Bernita Anderson Elba Sandeen
<b>New Mexico</b>	GRANVILLE Carrie Ayres	GREENSVILLE Mrs. L. B. Tucker	NORTH OLMSTED Theresa E. Newman	ONTARIO Joy Beem Moore	READING Mrs. Gordon D. Richardson Chester Wittell
ALAMOGORDO Mrs. A. L. Clements Mrs. S. M. Storrs	GREENVICH Helene J. Hill	SWANNANOVA Marie Parks	PAINESVILLE *Unto Erkila	OREGON CITY Mrs. Sady Ford Black Leah Messerli Mrs. R. G. Messerli Beatrice Moskinie	RED LION †Emory F. Ritz
ALBUQUERQUE Verna E. Feaman Norma Jordan Wilma Sage	JOHNSON CITY Thelma G. Howell Marion Matta	WILMINGTON †Mrs. Eric Norden	PERRY Josephine Brewster	PENDLETON Elmor W. McDonald	SCRANTON *William J. Mais
CARLSBAD †Ted R. Best Mrs. Bill Bynum	KINSTON Roger Baer Studios James J. Sweeney	WINSON Mrs. George W. Tomlinson	RITTMAN Esther R. Wagner	PORTLAND Mrs. John W. Anderson, Jr. Hazel Gurr Bell Vida Stage Bennett Vida Teresa Bennett Ray D. Carter Mary L. Craig *Phyllis H. Fall Gertrude Havner Ella Connell Jesse *Elsie M. Lewis Livia B. Marsters Martha B. Reynolds Zelma M. Rutan Esther Cox Todd Marjorie Trotter	SHILLINGTON Marguerite Angstadt
CLAYTON Amy Johnson Resie McCarty	LOCKPORT Edna E. Kurnh	WINSTON-SALEM Adelaide Boaz Caroline Leimbach Ethel McGillard *Richard Siebel Mrs. Richard Siebel *Wolfgang R. Siebel Mrs. R. L. Wilmoth	WARREN Mrs. M. Finney Bruna Bertelli Nelson	SINKING SPRING Charles W. Sharmen, Jr.	SLATINGTON *Harry A. Steckel
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HOBBS Mrs. James J. Jones Mrs. Edward Rickert	MECHANICVILLE Mrs. Milton Taber	COOPERSTOWN Mrs. Selmer J. Quam	ZANESVILLE Betty Lou Moore	WAYNESBORO Rachel M. Boyer	YORK Miriam E. Baumgardner Marie Snyder Eby Lois Frey Roman S. Shuman
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# DOMESTIC BRANCHES—Continued

## Affiliated Schools and Teachers (Alphabetically Arranged)

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AMARILLO Mrs. R. C. Burnett Grace E. Hamilton Margaret Heiny Lilly Larsen *Helen Strite	PAMPA May Foreman Carr	VANCOUVER Carolyn James	MADISON Oveda K. Olson	SHERIDAN Charlotte A. Hutton	

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HAVANA  
Cesar Perez Sentenat

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HONOLULU  
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JOHN L. BAER, JR.



NEAL CAMERON



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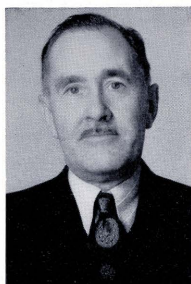
LILLIAN H. COOPER



JACK FLINT



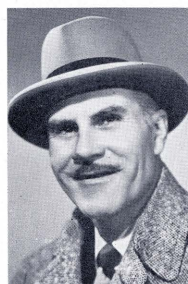
CHARLES H. GREGG



C. J. SCATTERGOOD



MARTHA SCATTERGOOD



KENNETH J. SERVIS



EVA TODD





↑ 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

Wabash Ave

Sherwood Bldg.  
HOME OF  
Sherwood Music School

Illion  
Monument

GRANT  
West Drive

Soldier Field

Field  
Museum

↑ To Jackson  
Park and Museum  
of Science and  
Industry

Orchestra  
and  
Band Shell

East Drive

E. P. Erikson Drive

Shedd  
Aquarium

Adler  
Planetarium

L A K E



