

1951

Sherwood Music School Annual Catalog 1951-1952

Sherwood Music School

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1951-52



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

Canal St.

Chicago

Roosevelt Road

Dearborn
Station

Union Bus
Station

Wabash Ave

Sherwood Bldg.
HOME OF
Sherwood Music School

Logan
Monument

GRANT

West Drive

Soldier Field

Field
Museum

Orchestra
and
Band Shell

East Drive

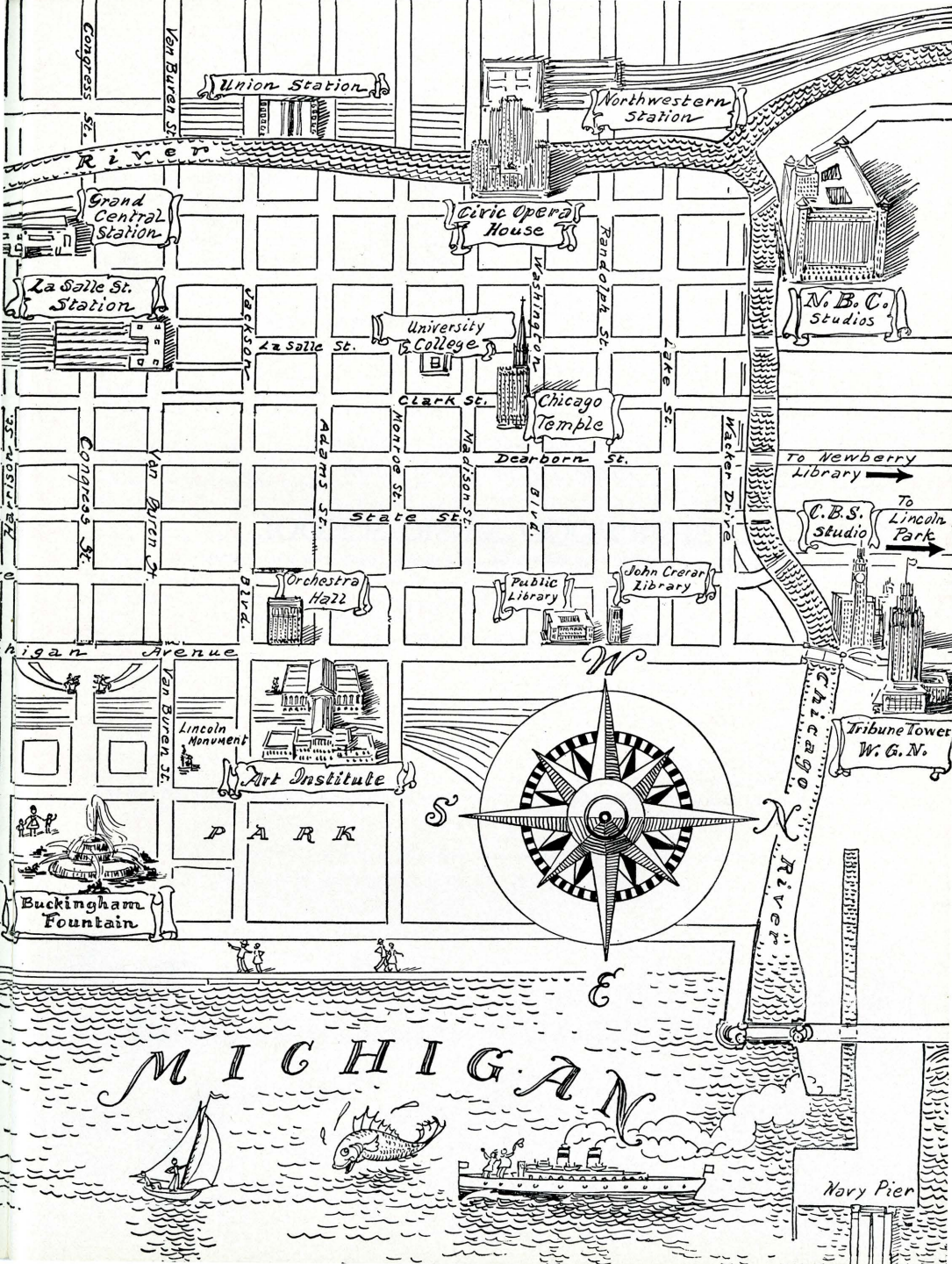
← To Jackson
Park and Museum
of Science and
Industry

Leif Erikson Drive

Shedd
Aquarium

Adler
Planetarium

L A K E



*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

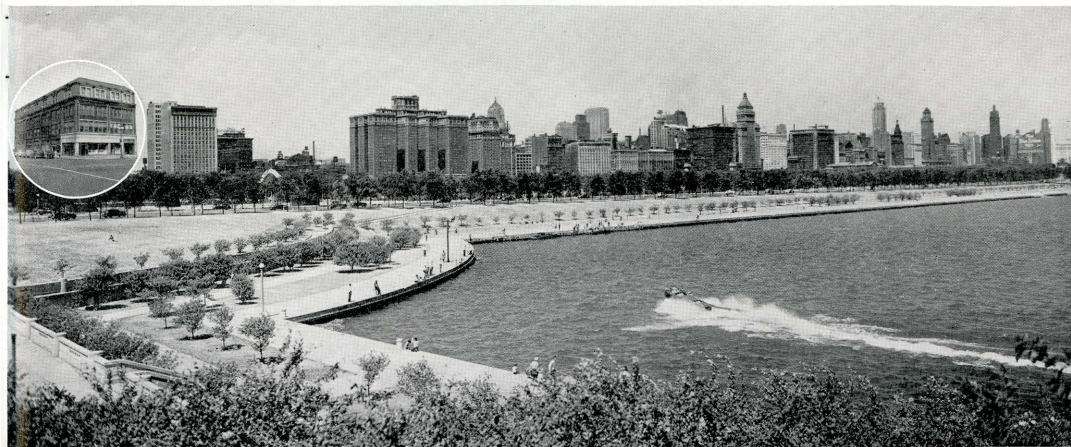
The styling of the interior is Late Georgian, suggestive in many details of the buildings which may be seen at the Williamsburg Restoration. Three tones of gray have been used in the decorative scheme, and windows are fitted with gray Venetian blinds. The doors are of laminated cellular construction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

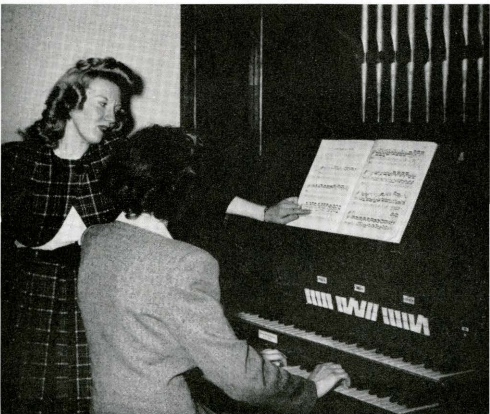
In the past fifty years, the Sherwood Music School has been the choice of thousands of students who have gone forth to success, treasuring memories of student days at Sherwood. All that they found here is yours to experience and enjoy.



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.



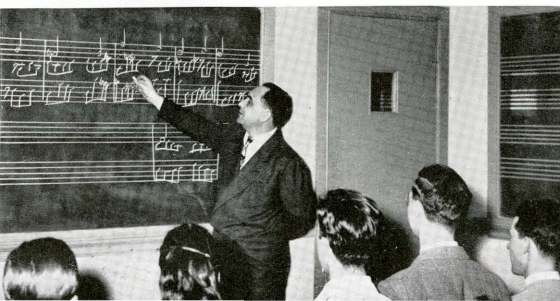


"ART is long, time is fleeting" . . . this is the impelling motive of student life at Sherwood. First, last and always, the business of the day is to make each moment count toward the mastery of music.

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).

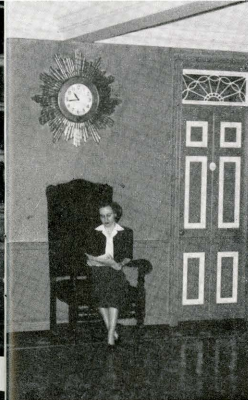


As a Sherwood student, you will work hard . . . but you will also find time for wholesome fun.

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.





BLANCHE BENSINGER, Student Counsellor, is in charge of living accommodations and health service for students. She also co-operates with the student body in extra-curricular activities, including social events, and serves the School as Concert Manager.

RESIDENCE - PRACTICE - HEALTH SERVICE

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

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

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

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

The Club rates average \$12.50 weekly per person, the rates covering not only rooming accommodations, but also breakfast and evening dinner. The beds are all single, and each resident has her own closet.

The Y. M. C. A. hotels (for men); the 830 South Michigan Hotel (for men and women); the Y. W. C. A. hotels (for women); and the Allerton Club (for men and women) offer many exceptional advantages to their residents, at reasonable rates.

Rates for rooms shared range upward from \$7.50 and \$8.75 per person weekly.

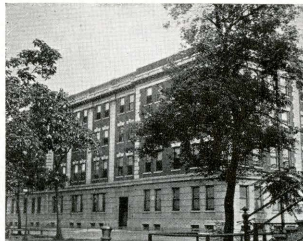
Practice Facilities

Piano practice is provided at \$18.00 per Semester in the studios of the School. Organ practice is available to Collegiate Division students at 50¢ an hour.

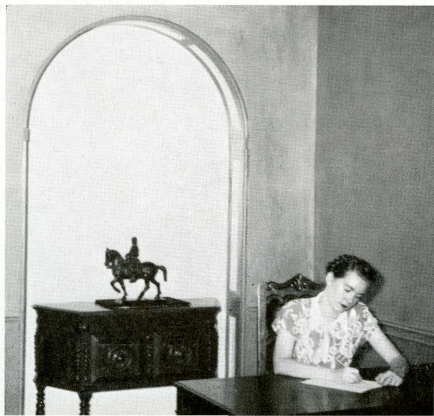
Health Service

Regular students of the Collegiate Division are entitled to Health Service rendered by Dr. H. L. Widenhorn. This service provides office treatment of minor, non-chronic illnesses, without charge. House calls, laboratory and surgical procedures, and hospitalization at Henrotin Hospital are all available through Dr. Widenhorn at moderate cost, when needed.

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



Exterior View of an Eleanor Club





THE CAMPUS OF THE SHERWOOD MUSIC SCHOOL IS THE CITY OF CHICAGO

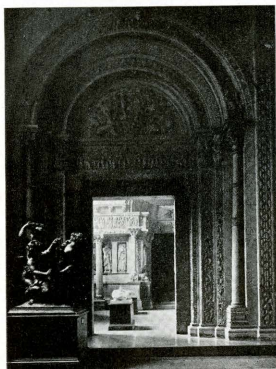
—and here is a striking view of the Sherwood campus, taken from a short distance south of Michigan Avenue and Eleventh Street, looking to the north along the mile-and-a-half expanse of Grant Park, on the Lakefront. The four-story building at the extreme left in this picture is the new home of the School. Walking north on Michigan Avenue from the point where this picture was taken, one passes many famous

buildings, among them the Stevens Hotel, Orchestra Hall, the Art Institute, and the Chicago Public Library. Not visible in this picture but located only a little way east of the School are the Bandshell where free open-air symphony concerts are given in the summer, the Chicago Museum of Natural History, the Shedd Aquarium, Soldier Field, and the Adler Planetarium.



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.

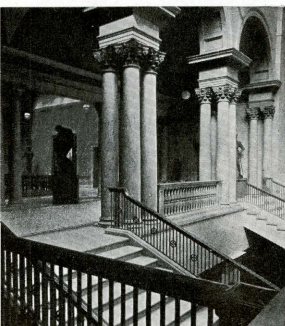


Blackstone Hall

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"





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

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

Adler Planetarium

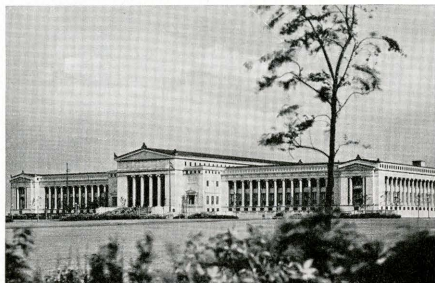
Here the heavens in all their splendor are made to move at man's command. You can see the stars as they looked two thousand years ago, as they look to the people in the Southern Hemisphere, or at the North Pole, or as they would look if a year's time elapsed in a single dizzy moment. (A short walk from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

Newberry Library

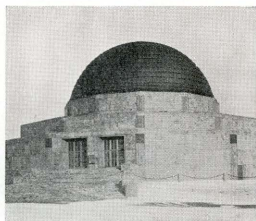
Music students visit Newberry Library particularly to study the collection of ancient illuminated musical manuscripts, pre-dating the era of printing; and the original scores of famous composers. This Library has the only known existing copy of the first opera ever written, Peri's "Euridice."



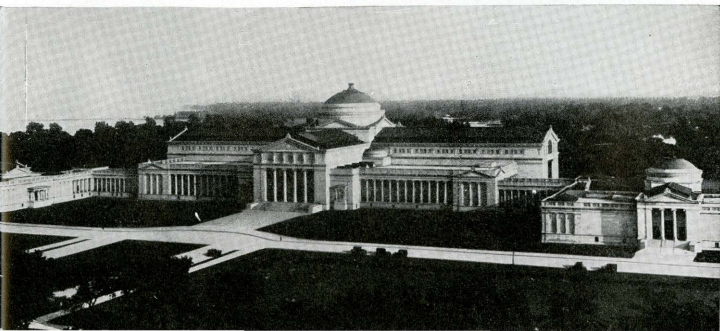
Shedd Aquarium



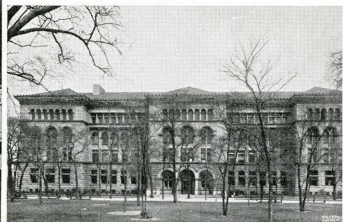
Chicago Museum of Natural History



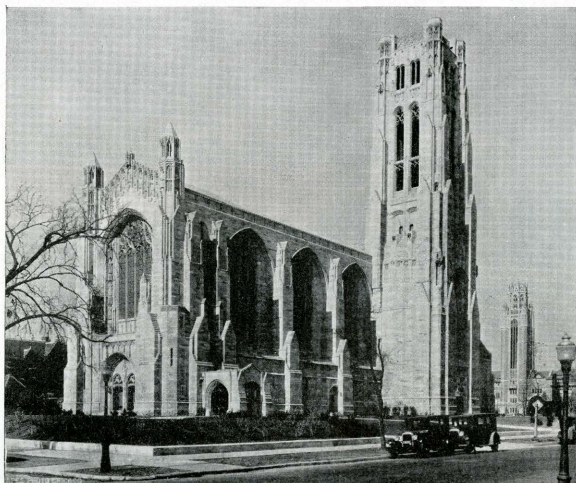
Adler Planetarium



Museum of Science and Industry

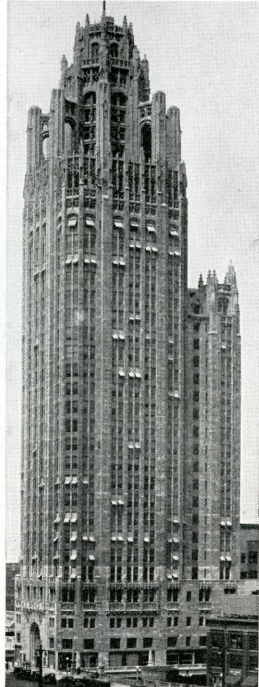


Newberry Library



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

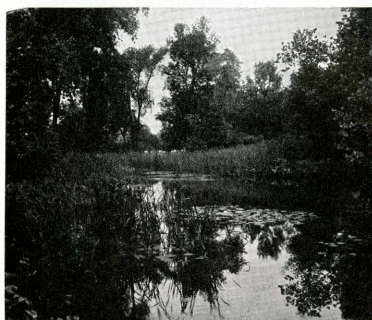




Fountain of the Great Lakes

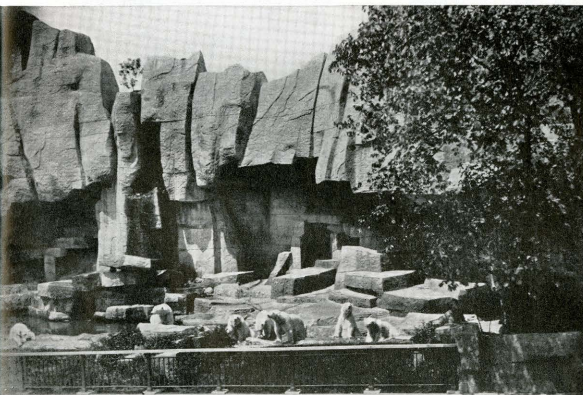


A Scene in Humboldt Park



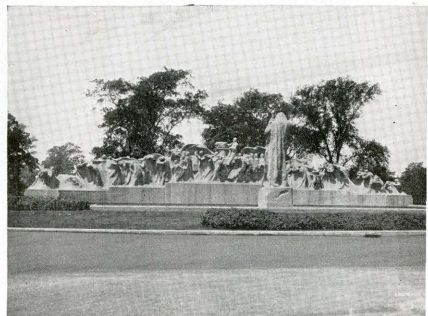
"Far from the Madding Crowd"

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



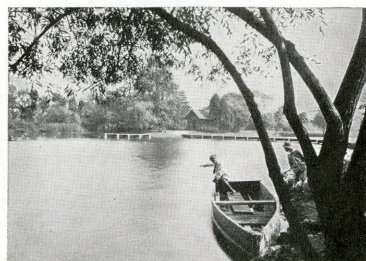
Bear Pit at Brookfield Zoo

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

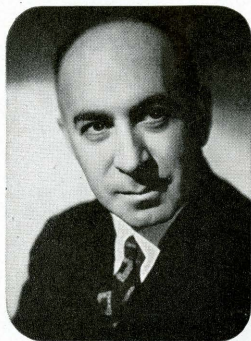


Fountain of Time

Washington Park Lagoon



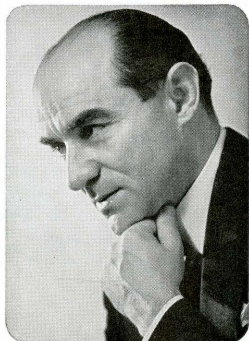
★ ★ ★ THE FACULTY ★ ★ ★



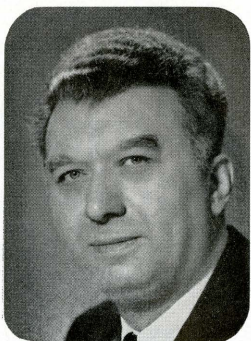
LEO PODOLSKY, renowned virtuoso, Honorary Vice-President of the School, Artist Teacher of Piano. Pupil of George Lalewicz. Among his activities: A round-the-world concert tour (forty recitals in fifty-one days in the Far East); soloist with Chicago, Detroit and Los Angeles Symphony Orchestras; recitals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



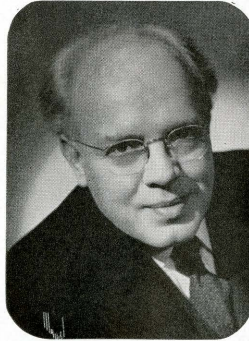
LEON ROSENBLOOM, Dean of the School, Artist Teacher of Piano. Born in Odessa, Russia. Pupil of the world-famous Arthur Schnabel, Graduate Krakow and Russian Imperial Conservatories. Formerly member of faculty of Imperial Conservatory (Ekaterinodare Caucasus) and Neues Konservatorium (Berlin). Recitals 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."

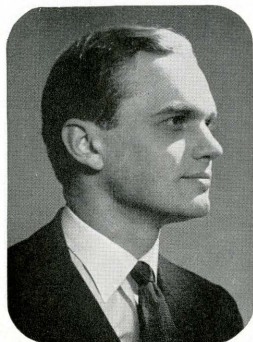


MARIA HUSSA, soprano, Artist Teacher of Voice, has gained highest distinction in the Operas of Berlin, Hamburg, and Vienna, and in the Metropolitan and Chicago Opera Companies. European centers in which she won acclaim included Paris, Milan, The Hague, Antwerp, Budapest, Prague, Lisbon, and Salzburg. 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.

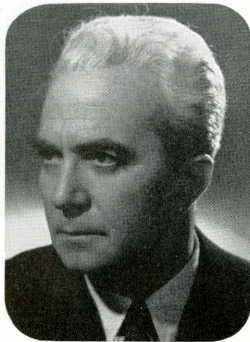


LEOPOLD FOEDERL, Artist Teacher of Violin and Conductor of the Sherwood Symphony Orchestra. Widely known as soloist, and as teacher of many of Europe's foremost violinists. Graduate of the University of Vienna. Within his distinguished career, he has been a member of the faculty of the New Vienna Conservatory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

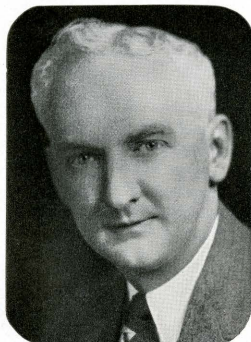
* * * THE FACULTY—*Continued* * * *



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



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 Sametini (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.



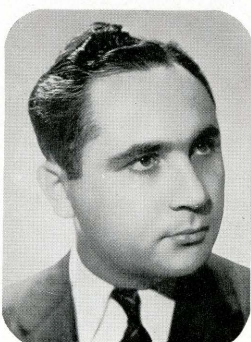
ROBERTA SAVLER, teacher of Piano and Ear Training, is a Master of Music Degree graduate of the Sherwood Music School. Her appearances as soloist with the Illinois Symphony Orchestra, the Sherwood Symphony Orchestra, and the Oak Park Symphony Orchestra have been most enthusiastically received by the musical 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.

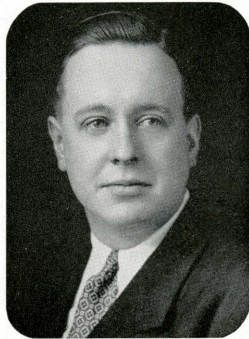
★ ★ ★ THE FACULTY—*Continued* ★ ★ ★



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.



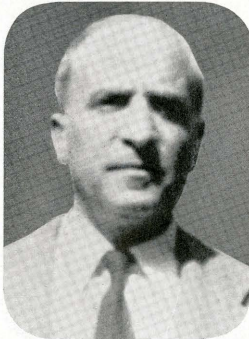
RALPH SUNDÉN, teacher of Theory, is also Examiner of the Extension Department of the Sherwood Music School, and in the latter capacity is in charge of the grading of the written tests submitted by pupils of Affiliated Teachers in all parts of the country.



ANGELO DE CAPRIO, teacher of Clarinet and Saxophone. Conductor of Sherwood Band, assistant conductor of Sherwood Symphony. Author of 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.



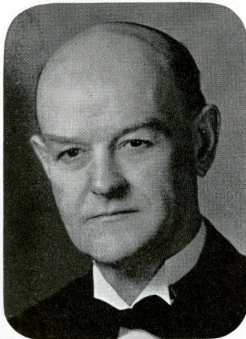
NICK DE ROSA, teacher of Clarinet and Saxophone, was formerly solo clarinetist of the famous Innes Concert Band, and has filled long engagements with the Chicago Theater Orchestra and Tivoli Theater Orchestra.



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 Caccavaio.



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

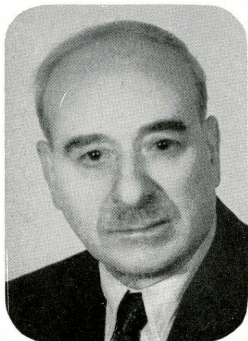


ESTELLA FELTON
Piano



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, Sheehau 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

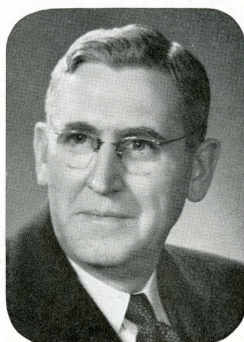
* * * THE EXECUTIVE STAFF * *



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 |
| <i>English 1 and 2.....</i> | 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 |
| | 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 |
| | 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 |
| | 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 |
| | 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> | 6 |
| | <hr/> |
| | 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> | 6 |
| | <hr/> |
| | 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> | 9 |
| | <hr/> |
| | 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> | 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 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 |
| For Composition Majors: | |
| Advanced Composition 501, 502..... | 6 |
| Advanced Orchestration 501, 502..... | 4 |
| <i>Electives in academic subjects</i> | 6 |
| | 28 |

(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> | 9 |
| | <hr/> 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> | 18 |
| | <hr/> 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> | 12 |
| | <hr/> 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> | 9 |
| | <hr/> 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 études, 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 études, such as those of Czerny (Op. 740), Cramer, Kullak. Scales and arpeggios in rapid tempo, in parallel and contrary motion; in thirds and sixths, and in various rhythms; octaves.

Items Representative of Upper Division Repertoire and Study Material—Bach: Chromatic Fantasy and Fugue, toccatas, transcriptions by Busoni, Liszt, D'Albert, Tausig, Beethoven: Later sonatas and a concerto.

Brahms: Rhapsodies, Sonata in F minor. Chopin: Ballades, polonaises, fantasie, barcarolle, scherzos, études, preludes, and a concerto. Liszt: Rhapsodies, études, transcriptions, a concerto. Schumann: Symphonic Études, 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 Vioti; Concertos, Nos. 7 and 9, of de Beriot; Gavotte in D, by Bach. Elementary knowledge of piano. (Any deficiency in latter respect may be removed as student proceeds with course.)

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

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

Cello Major

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

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

Upper Division Requirements—Standard technical material. Advanced compositions by Goltermann, Caporale, Piatti, Popper, Boccherini, Romberg, Tartini, Beethoven, 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 Études; 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, Blaret, Briccialdi, Popp-Soussman, Bach, Moreau, Bore, Chamaine, Pares, Hahn, Furstenau, Doppler-Eck, Mozart, Andersen, Faure, Barere, Demmerseman, Mendelssohn, Drouet, Enesco.

Oboe: Barret, Barbirolli, Tchaikovsky, Mozart, Sellner, Klemke, Schubert, Beethoven, Longo, Schouwman, St. Verroust, Lefebvre, Handel, Bassi, Guilhaud, Godard, Bluzet, Stadio, Ferling, Paladilhe, Jean-Jean, Delmas.

Bassoon: Almenrader, Weissenborn, Milde, Jancourt, Klughardt, Hume, Pisk, Longo, Spock, Gottwald, Hoffman, Rathaus, Hassler, Abbiate, Grafe, Flament, Seidel, Glazounov, Goltermann, Tyrell, Gattermann, Brevail, Vidal, Weber, Mozart, Bozza, Boellman.

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

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

Trombone: Arban, Gincera, Endresen, Cords, Smith, Bolme, Martin, Blazivich, Koprassch, Barat, Rousseau, Pryor, Grofe, Simmons, David, Niran, Tyrell, LaFosse, Magan, Muhlfield, 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 of 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 Guilmant, overtures by Hollins, and other compositions of similar grade.

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

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

Public School Music Major

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, church 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; tempo; deportment; obtaining perfect ensemble; conducting effective rehearsals; phrasing, style, interpretation, contrasts, dynamics; arranging; survey of orchestral literature of all grades of difficulty. Practice conducting 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 progressions 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) | |
| TOTAL | 30 |

Voice Major

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

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

GRADUATE COURSES—*Continued*

Composition Major

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

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

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

Repertoire and Recital Requirements

Piano Major

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

The total of new repertoire of works other than concertos should be sufficient for two complete programs.

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

The repertoire list should contain not less than four major works like the following, which are cited only for illustration: Bach—*Chromatic Fantasy and Fugue*, concert transcriptions; Beethoven—*Sonatas*, Op. 53, 57, 110; Schumann—*Symphonic Etudes*; Franck—*Prelude, Choral 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—Continued

Affiliated Schools and Teachers (Alphabetically Arranged)

| | | | | | |
|--|--|---|---|---|--|
| REDDING Bess E. Lee | SHERMAN OAKS Eunice Wennermark | LOVELAND Amarita Herrin | LAKELAND Sara T. Der Garry Sue M. Fowler Anne E. Harrison Winifred E. Ray | SAVANNAH Mrs. E. M. Campbell | DECATUR Zelma M. Eddy |
| REDLANDS W. J. Gollan Elizabeth Bevelly | SOMOMA Eva Drosel Gladys S. Ostrum | MONTROSE Mrs. Vern Pease | LAKE WORTH Vera Newstead Rowley | WAYCROSS Lillian K. Price | DEER CREEK Nancy Stubbs |
| REEDLEY Louise V. Evert Emma M. Ruth | SOUTHGATE Gladys A. Crowe | STERLING Estelle Holmes Jane Lee | MIAMI †Mrs. Merle Carter Frost Alonso Meek Claudina Mendez Martha H. Riles Frederic Youngfelt | WEST POINT Estelle Huguley | DE KALB Winifred Stewart |
| RIVERSIDE Sarah L. Fry Millie C. Parker Dorothy Rendell Mrs. Persis Zuber | SOUTH PASADENA Addiside Douglas William W. Eatsbrook *Herbert Gray | WINDSOR Mrs. Richard Casten | Idaho ASHTON Mrs. T. R. Egbert Belle G. Lupton | ELGIN Margaret S. Robertson J. C. Wohlfeil | GALESBURG Heleen M. Eastes |
| RUTHERFORD H. W. Roebke | SUNLAND Hera G. Swindell | Connecticut BRIDGEPORT Stephen Chaffa E. Rhey Garrison *Tibor Horn Helen A. Pealak | BOISE Marie C. Gorton Mrs. Leo Snyder *A. J. Tompkins Adelbert A. Wayne Dorthea Weltmer | HERRIN †Rutha Blanche Emken | HOLLYWOOD Mrs. A. R. Brown |
| SALINAS Dorothy Heer Helen Locatelli | SUSANVILLE Mrs. De Forest Breitweiser Jean Burroughs | BRISTOL Nellie B. Jennings | OAK HILL Horace Bennett | JOLIET Isabella Hill | MATTISON Lora D. Sanders |
| SAN ANSELMO Joan E. Liebeskind | TAFT Mrs. S. E. Free *Frieda Meacham Ima L. Spence | CROMWELL Mrs. E. C. Doering | OCALA Fannie Love Trinity Academy (Sister Ann) | KEWANEE Hugh C. Price | LA SALLE Anna E. Grivetti Hugh C. Price |
| SAN BERNARDINO Patricia Gearman †Emanuel Heifetz Ernest C. Holland | TEMPLE CITY Vilma R. Lawson | DANBURY Laura R. Andrew | ORLANDO Ebel Pechin Mrs. Joseph B. Shearouse | MOUNT VERNON Grace Downey Mabel Pavey | OTAWA *Mildred B. Jolly |
| SAN DIEGO Stanley Ledington | TULELAKE Lorraine Burke Lorraine Keller | DANIELSON Mrs. Joseph B. | OXFORD Ethel R. Griggs | PALATKA Alice Hutchinson | PALM BEACH Mrs. D. R. Larsen F. L. Somers Maud Somers |
| SAN DIMAS Shirley M. Whitcomb | VALLEJO Mrs. Charles Coggins | GLASTONBURY Hattie M. Turner | PANAMA CITY Mrs. Charlie M. C. | JEROME Mrs. Frank Hansen | PONTIAC Gladys S. Erickson |
| SAN FRANCISCO Sylvia Ashton Brunk- hous Herah Howard Lydia Klepikoff Alvina Phillips Samuel Rodetsky Sister Mary Ricardus, B.V.M. Sister Mary Victor Eleanor R. Young Marjorie E. Young | VAN NUYS Harriet Holt Johnson Edwared Smith Malcolm Portia I. Young | HARTFORD Alice E. Gustafson | SUFFIELD Bertha Clark | ST. ANTHONY William Dixon Grace Rowley | PRINCETON *Lucy Exner Hugh C. Price |
| SAN JOSE Mrs. M. J. Corbett Evelyn A. Heath Benjamin Kennedy Hazel Kennedy †Helen Peifer Virginia Powell Sister Mary St. Helen, B.V.M. | VENTURA Ruth F. Neuman | SUFFIELD Bertha Clark | THOMPSONVILLE Emma B. Ganner | PENSACOLA *Margaret Loyd Davis Mrs. Paul Stewart | QUINCY Mrs. Boyd E. White |
| SAN LEANDRO Anita Meister Herrick | VISALIA Mrs. J. Roy Wimp | TORRINGTON Mrs. E. G. Rosenbeck | UMATILLA Mrs. A. F. Carr | TALLAHASSEE Mary M. Brown | ROCKFORD Lillis M. King |
| SAN LUIS OBISPO Lois Bovee | WALNUT Katherine Kuhlman | FLORIDA ARCADEIA Mrs. W. R. Campbell | VERO BEACH Mrs. L. L. Havens | TAMPA Frances Adkison Eva Rena Antinori Margaret Coss Mildred Del Valle Merle Holloway Mrs. Addie Jacobs Mrs. W. E. King Josephine S. Licata Athena Peters Ella S. Rullova Lila Valdez | ROCK ISLAND *Mary Alice Williams |
| SAN MARINO Mary Lehigh | WHITTIER Miriam R. Salmon | WASHINGTON Ruth Peters Eunice E. Shepherd Evelyn L. Wakefield | WEST PALM BEACH *Henri C. Godio | SOUTH JACKSONVILLE Florence L. Hunter | SPRINGFIELD Margaret Chambers Clascena Harvey Sister Mary Albert |
| SAN MATEO Gertrude B. Rutherford | YUBA CITY Mildred Lee Allison | YUBA CITY Mildred Lee Allison | WILLISTON Lilla Brimmon Mrs. Wilbur A. Smith | TALLAHASSEE Mary M. Brown | STERLING Kathryn W. Calhoun Louise Cassens |
| SAN RAFAEL Henrietta Trusty | Colorado AURORA †Mabel Allen Mrs. S. M. Baxter | ARCADIA Mrs. W. R. Campbell | WINTER HAVEN Leone R. Guy | TAMPA Frances Adkison Eva Rena Antinori Margaret Coss Mildred Del Valle Merle Holloway Mrs. Addie Jacobs Mrs. W. E. King Josephine S. Licata Athena Peters Ella S. Rullova Lila Valdez | SYCAMORE Dorothy L. Albrecht |
| SANTA ANA Connie McBade | BOULDER Mrs. William J. Howells | BARTOW Angie C. Lusk | AMERICAN Elizabeth C. Cobb | VERO BEACH Mrs. L. L. Havens | INDIANA ANDERSON Treva M. Cockertam Olivia Dunbeck Esther M. Garretson |
| SANTA MONICA Dorothy Blackford *Paul Mendelssohn Adele Polhemus | BRECKENRIDGE Mrs. Chas. N. Fletcher | CHIPLEY Mrs. Fred Bennett | ATLANTA Lily Allen *Mary Oglive Douglas Mrs. Thomas H. Grant | WINTER HAVEN Leone R. Guy | ANGOLA Miriam L. Brolaw Mardelle Smith |
| SANTA PAULA Mrs. Paul S. McClain | COLORADO SPRINGS Dorothy M. Moore Ebel Olland Esther Miriam Vance | COCOA Edith Black Voss | DAYTONA BEACH Ledia Vrooman | WINTER HAVEN Leone R. Guy | BERNE Mrs. Sherman Stucky |
| SANTA ROSA Claire Coltrin Irene Fryer Sara E. Jenks Doris Newell Smith | CORTEZ Mrs. R. F. Doerges | DAYTONA BEACH Ledia Vrooman | DUNEDIN Helene Goss | WINTER HAVEN Leone R. Guy | COLUMBIA CITY Helen Single Aker |
| SARATOGA Marguerite A. Lawson | DENVER Julia C. Hockett | ENGLEWOOD Mrs. Phillip Gullette Audrey Shuman Ollie Jane Stohlman | GAINESVILLE Grady M. Hinson Elizabeth Jameson Claude Murphree Ruth Smith | WINTER HAVEN Leone R. Guy | CRAWFORDSVILLE Mrs. O. C. Edwards |
| SCOTIA Lillian Mae Lindblom | ENGLEWOOD Mrs. Phillip Gullette Audrey Shuman Ollie Jane Stohlman | LA JUNTA Mrs. Frank Schedlbauer | HIALEAH Margaret Culbreth | WINTER HAVEN Leone R. Guy | ELKHART Margaret Witmer |
| SEASIDE Eloise Ardaiz | PORT COLLINS Mrs. Reine A. Meiers | LAMAR Mrs. R. Clark Jones | JACKSONVILLE Aurelia Jones Baker Mrs. M. B. Byrd *Jessie Joy de Vore Louisa C. Entenza Joseph A. Hauber Margaret McCranie Berenice R. Reynolds Joy Waste Warren | WINTER HAVEN Leone R. Guy | FORT WAYNE Grace M. Abraham |
| SEBASTOPOL Iva B. Jewell Edith Eather Synpp | LONGMONT Mrs. O. C. White | KEY WEST †Sister Mary Elizabeth Sister Laurence Emilia | KISSIMMEE Myrtilla F. Beals | WINTER HAVEN Leone R. Guy | |
| SHANDON Gertrude Brown | | | | | |

DOMESTIC BRANCHES—Continued

Affiliated Schools and Teachers (Alphabetically Arranged)

GARRETT
Juanita R. Gray

GREENSBURG
Florine Tillson

HEBRON
Mrs. A. B. Carlberg

HUNTINGTOWN
Inogene Dill

HUNTINGTON
Mrs. Mark Riseborough

INDIANAPOLIS
Laura Craig Poland

KOKOMO
Frederick Heinmiller
Mrs. Guy Wilson

MARION
Eva Leah Shannon

MITCHELL
Myrtle M. Bialer

MUNCIE
Mary A. Cox
Earl Kunkle
Nina Mitchell

NEW ALBANY
Elizabeth Hedden

NEWCASTLE
Donald E. Rogers

N. MANCHESTER
Glenita Rea Speicher

PERU
Vivia L. Nash

SHELBYVILLE
J. Russell MacInnes

SOUTH BEND
Mrs. B. F. Broadbush
Gertrude Trepan
Margaret J. Harnisch
Sylvia Hurd
Harold Lamb
Theophila Makielski
Betty Rolf
Mrs. H. R. Smith
South Bend Conserva-
tory
Maele Elmy
Roy E. Thornburg
Marjorie S. Ziegelmair

WARSAW
Mrs. F. M. Smith

Iowa

ANAMOSA
Florence Hale

BURLINGTON
Mrs. Maurice Webster

CEDAR RAPIDS
Mrs. Karl E. Manz

CHARLES CITY
Earl Stewart

CLEAR LAKE
Ruth M. Hines
Erna M. Reid

CLINTON
Helene Gillies
Elizabeth Phillips

CRESCO
Sister Mary Leonardus

DES MOINES
Earl Williams

KEOKUK
Mrs. Charles De Bono

MANSON
Elicna T. Pageler

MARCUS
Sister Mary Jane
Cecile, B.V.M.

NEWTON
Gertrude Beard
Ruth Campbell
James A. Crawford

OTTUMWA
Mrs. D. J. Neasham

SAC CITY
Vera G. Fowler

WAPELO
Mrs. Maurice Webster

WATERLOO
Sister M. Veronica,
R.S.M.

WINFIELD
Mrs. Maurice Webster

WINTERSET
Mrs. Charles Newerf

Kansas

COFFEYVILLE
Theda H. Owen

COLBY
Mrs. Vaulien J. Mathes

GREAT BEND
Sister M. Justina

KINGMAN
Charles Reynolds

LYONS
Mary K. Brooks

RUSSELL
Carrie M. Gillman
Mrs. Lowell Hogue

WAKEENEY
Wilma G. Keyser

WICHITA
Elly Hoepner
Reno B. Myers

Kentucky

LOUISVILLE
Madge Terry Lewis
Helen Peetz Spencer

BOGALUSA
Kathryn Boyd
Laura B. LeVelle
Alyce Lanning
Sister Mary of
St. Donald
Sister Marie Herman
Sister St. Rita, S.H.

Louisiana

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May Zenger

MANSLFIELD
Mrs. Jimmie C. Magee

NEW ORLEANS
Mary V. Molony
Agnes Roach
Mary Tobin
Alice W. Wilkinson

Maine

BANGOR
Ethel Dureu
Mrs. Carl Hatch
Viola Merrill

BIDDEFORD
Sister M. of St. Alphie
Sister M. St. Cecile
of Jesus
Sister St. Eugene
Sister Patenande
Sister St. Yolande
of Jesus

BOWDOINHAM
Blanche M. Graves

FAIRFIELD
Arthur F. Roundy

FORT FAIRFIELD
Lillian D. Bradbury

HALLOWELL
Vira L. Tibbets

HOULTON
Mrs. Abbie O'Donnell

OLD TOWN
Mrs. William F.
Milliken
Sister M. de Gabriel
de Marie
Ruth E. Waterhouse

ROCKLAND
Mrs. Louise Rogers

VAN BUREN
Sister Mary Elizabeth

WILTON
Mona Knowles
Oto Knowles

Maryland

BERWYN
Emory Brennan

Massachusetts

ARLINGTON
Ruth D. Bellows

BEVERLY
Edna C. Smart

BROCKTON
Thomas Rodophele

BROOKLINE
Edna C. Johnson

CAMBRIDGE
Hester Wulfaert

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Mrs. Irving W. Bogle
M. Alma Canuel
Anna G. Flote
Margaret A. Manning

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Murray McNair

HUDSON
Grace W. Buteau

LAWRENCE
Joseph Balsamo
Laura B. LeVelle
Alyce Lanning
Sister Mary of
St. Donald
Sister Marie Herman
Sister St. Rita, S.H.

LYNN
Clarence B. Gaines

LUDLOW
Yvonne Bouchard

MANOMET
Gladys Ondrick

METHUEN
Sister M. St. Alice

NEWTON CENTER
Ethel Hutchinson

NORWOOD
Aldona Virginski

PITTSFIELD
Emily D. Green
Henrietta Ranti

SOUTHBURGH
Norma A. Gilli

SOUTH LANCASTER
Mary Littlefield

SPRINGFIELD
Irene Atkins
Raymond Randig
Miss Glenn Robinson

WEBSTER
Oris Lavallee
Ruth S. Neulieb

WESTFIELD
Loretta C. Kupec

WORCESTER
Raymond A. Galipeau

Michigan

ALLEGAN
Talbot Gorder

ALLEN PARK
Thelma Barkum Wolf

BATTLE CREEK
Margaret M. Bradley
Winifred De Rees
Oma F. Earl
Beatrice Stoner
Georgia W. Williamson
Mattie R. Willis

BIG RAPIDS
Mrs. Roy Newton

BIRMINGHAM
Alma B. Grimes

CAPAC
Edith M. Malts

COLDWATER
Kathryn Petersen

COLEMAN
Helen S. Thornton

CORUNNA
Helen Purcell Myers

DETROIT
Detroit Institute of
Musical Art
Mary S. Keger
Mrs. Maurine Lowndes
Marjorie B. McClellan
Mary Jane Easton
Charlotte W. Partello
Marjorie Reagin
Mrs. L. E. Simms

DOWAGIAC
Margaret M. Barber

FERNDALE
Viola Margaret Zufelt

FLINT
Evelyn Krebs
Lenore P. Lanterman
Elmer Petrie

GRAND RAPIDS
Karl J. Berni
Sister M. Columbia
Bernice M. Robe

KALAMAZOO
Mrs. Ora Meux
Christopher Overlay
Mrs. Christopher Overlay

LANSING
M. Gray Fowler
Emma Grant Holmes
Clarence Post
Ada M. Van Dusen

LINCOLN PARK
Scerum Bedikian

MILFORD
Winifred V. Beam
Anesia C. Hull

MOUNT CLEMENS
Edna D. Harrop

MUSKEGON
Wilma Boes
Grace Greenndale
Irene Kellema
Bertha Lentrata
Clara B. Schuler
Henrietta Vanderbeek

MUSKEGON HEIGHTS

Betty J. C.
MacPherson

NORTH MUSKEGON
Ethel H. Miser

NORTHVILLE
Henry Schnute

OWOSSO
Dorothy H. Evans
Lorraine W. Fraiser
Mary Lou Kindelsperger
Charlotte L. Rock

PLYMOUTH

Florence Crandell

PONTIAC
Mrs. L. M. Angleton
Vera L. Clifford
Lelah E. Perrigan
Amy Hogle
Winifred A. Perrin
Florence Buss Schmidt
Oscar Schmidt
Mrs. Lester Snell
Elda L. Sutter
Charles A. Wilson

PORT HURON
Mary V. Bragg
Doris Dieks
Lina Balmer Lauzon

ROCHESTER
Hazel N. Gessinger

SAGINAW

Frances E. Kroll
Grace Perry

Minnesota

CROOKSTON
Sister St. Francis
de Sales

CYRUS
Mrs. M. C. Pederson

DETROIT LAKES
Bernice M. Robe

EAST GRAND FORKS
Sister M. Columbia

KILKENNY
Sister Marie Vianny

MAHNOMEN
Sister Mary, O.S.B.

MINNEAPOLIS
Sister Justine

MOORHEAD
Sister M. Dorothea,
O.S.B.

MOOSE LAKE
Mrs. Robert B. Sloumb

MORRIS
Helen G. Swan

ST. JOSEPH
Sister M. Clement,
O.S.B.

ST. PAUL
Sister M. Colette

STILLWATER
Sister Mary Trophime

THIEF RIVER FALLS
Sister M. Placid, O.S.B.

Mississippi

CORINTH
Catherine Purvis

LAUREL
Corine H. Gridley
Nelda Hollifield

MERIDIAN
Mrs. M. C. Crumpton

OKOLONA
Sally Easter

TUPELO
Mrs. Lawrence A.
Johnston
Mrs. Glen McAtee

Missouri

DONIPHAN
Olive A. Braheer

HANNIBAL
Evelyn P. Fisher

KANSAS CITY
Gene Thompson

KENNETT
Stella A. Ring

LEBANON
Kate Draper

OVERLAND
Carl O. Braune

SPRINGFIELD
Gladys Deaton

ST. LOUIS
Hagen Conservatory of
Music
(Hugo Hagen)

TARKIO
Gavin Doughty

UNION
Sister M. Aniceta

Montana

ANACONDA
Evelyn M. Lindblad

BILLINGS
Gladys Watts

BUTTE
Netta Fuller
Lucille F. Hulverson
Sister Mary Angelica
Sister Mary Annuncia-
tion, B.V.M.
Sister Mary Maura

CHINOOK
Mrs. John Crockett

GREAT FALLS
Florence Ballantine
Helen Dickson
Virginia Eklund

HELENA
Ruth C. Whalen

MISSOULA
Charles W. Dismore
Sister Mary Josella

Nebraska

BATRICE
Hazel Weaver

CHADRON
Sister Mary Emily

GOTHENBURG
Mrs. John Wagner

HASTINGS
Gertrude D. Winroch

KEARNEY
Mrs. H. C. Hansen

LEXINGTON
Laura Carson

LINCOLN
Hilda Chownis
Beth Miller
Neva H. Nichols
Ethel Owen
Alice Rowell
Sister Mary Teresine

MORRILL
Elic Mauser

OMAHA
Sister Mary Jean
Louise, B.V.M.

DOMESTIC BRANCHES—Continued

Affiliated Schools and Teachers (Alphabetically Arranged)

| | | | | | |
|--|---|--|---|--|--|
| SCOTTSDUFF Margaret Robinson Sadie D. Spence | TUCUMCARI Mrs. J. E. Frame Louis Mukleroy | SARATOGA SPRINGS Ruth F. Mallory | ROLLA Phyllis D. Miller | OKLAHOMA CITY Edith Mackey Herbert Ricker Lila Ricker Mrs. R. F. Waggoner | Pennsylvania |
| WAHOOG Nelle Mae Allpress †Thomas H. Allpress | TULAROSA Ruthena King | SCHAGHTICOKE Augusta Lapp | WAHPETON St. John's Convent †Sister M. Salutaris Schneider | SAPULPA Bertha M. Newton | BEDFORD William Wilfong |
| Nevada | NEW YORK | SCHENECTADY *Charles Zeller | Ohio | SAYRE May Pedigo | BUTLER Mrs. L. LeMoyné Cook Michael Delan Katherine Haran |
| BOULDER CITY Madeline E. Garrett Helen B. Haley | AMSTERDAM †Karl C. Balinski *Leon Ludwig Rezeski | SCHUYLVILLE Doris M. Platner | ARCANUM Lois Baker | SHAWNEE Mrs. Adrian Gregg | CARLISLE Verna D. Whistler |
| ELKO Mrs. Delmar McQuiston | ATHENS Edna S. Winegard | SCOTIA †Marion E. Cox Nethaway | ASHTABULA Mrs. Campbell H. Sherman | ASHLAND Frieda Hartley | COATESVILLE Margaret W. Conner Pearl O. Murray DeWitt F. Pierson |
| LAS VEGAS Anne Carson Wanda Wasden | BATAVIA Catherine Wallace | SILVER CREEK Grace S. May | BARBERTON *Mark W. Houser | ASTORIA *Eleanor Lehman Snell | DOWNTOWN Margareta M. Helm |
| LOVELOCK Ruth D. Sullivan | BEACON Mrs. M. Petree Cadwalader | SPRINGVILLE Mrs. Arnold L. Neubach | BELLEVUE Mrs. Irvin F. Friend | BAKER Sister M. Felciana | ERIE Mrs. P. W. Burt Helen M. Kuhn |
| RENO Alexa Day Margie McQuerry Orillio Rivera | BINGHAMTON Samuel Page | TONAWANDA Evelyn Cary Miller | BRADFORD Rev. Allen Baker Mrs. Leon Titus | CORVALLIS Opal M. Johnson | GREENSBURG Emmett Butz |
| RUTH Mrs. B. H. Shartle | BUFFALO Lovely J. Harper Anna Marino Pauline W. Metz | UNION *Ralph Wade | CANTON Mrs. Austin Walter | FOREST GROVE Mrs. Leonard Dunlap | HARRISBURG Mrs. E. Garland Sills |
| SPARKS Mrs. Leslie Day | CATSKILL Mary Johnson | UTICA *L. J. Scalise | CHIPPEWA LAKE Zora I. Buchanan | EUGENE Waldo B. Nielsen Mrs. Virgil Parker Carl H. Roon Frances Stronach | IRWIN Sara W. Ambill |
| YERINGTON Mrs. Vernon V. Wyatt | CLARENCE †Florence Brunck | WEST ALBANY Irene C. Gregg | CLEVELAND Edward J. Schwarn | GRANTS PASS Mrs. R. E. McAllister Hazel Steward | LATTROBE Mrs. Gilbert Cicconi Libby H. Hamill Elizabeth A. Spicker Naomi B. Steele |
| New Hampshire | DOLGEVILLE Anna Barney | WESTFIELD Alice S. Wasmund | COSHOCTON Harold E. Stevenson | HAUSER Norma M. Fallon | LEBANON Fannie K. Light |
| DOVER Roland Hemon | EAST AURORA Eileen H. Faginkrantz | WILLIAMSBURG Velma Clemens Estelle Seifert | COVINGTON Isabella W. Ulrich | KLAMATH FALLS *Ray Ribak Mrs. Don J. Zumwalt | MYERTOWN Eunice L. Forry |
| KEENE Esther P. Cook | ELMA Mrs. Wesley C. Heineman | North Carolina | EAST LIVERPOOL †Agnes Shaddock | LA GRANDE *Leo Clunin Bryant | NANTICOKE Isaac George Saye |
| LACONIA Elwin A. Sherman | ENDICOTT Mrs. George Stone Jess Weston | ASHEVILLE Grace E. Green Anna S. Harkleroad Nellie T. Harmon Louise G. Ogde Lettice V. Radcliff Ila Jane Stephens | GENEVA Mrs. Harold Hopkins †L. V. Ruhl | MEDFORD Frances Scheuchard Mrs. Percy Wood | NEW CASTLE *George Hagstrom |
| LAKEPORT Irene Lois Goodwin | ENDWELL *Thomas P. Roper | DURHAM Mary Todd Head | KENT Grace C. Keller Verna R. Proehl Thelma P. Wagner | NORTH BEND Bernita Anderson Ebba Sanden | NORTH EAST Theresa Stearns |
| LANCASTER Madeline T. Amador *Gardner E. Wentworth | FORT PLAIN *Charlotte Wetterraw | GREENSBORO Mrs. B. F. Ledford | LIMA †Farron U. Sims | ONTARIO Joy Beem Moore | OIL CITY Edilia Queen |
| NASHUA Gladys Park | FRANKLINVILLE Marjorie K. Graves | GREENVILLE Mrs. L. B. Tucker | MARIETTA Mrs. S. W. Stout | ORIGON CITY Mrs. Sadye Ford Black Leah Messerli Mrs. R. G. Messerli Beatrice Moehnke | READING Mrs. Gordon D. Richardson Chester Wittell |
| New Mexico | GRANVILLE Carrie Ayres | GREENVILLE Mrs. L. B. Tucker | MENTOR LAKE Henrietta M. Weibel | PAINESVILLE *Unto Erkkila | RED LION †Emory F. Ritz |
| ALAMOGORDO Mrs. A. L. Clements Mrs. S. M. Storrs | GREENWICH Helene J. Hill | SWANANAOA Marie Parks | MENTOR-ON-LAKE Margaret Jane McGill | PERRY Josephine Brewster | SCRANTON *William J. Maie |
| ALBUQUERQUE Veora E. Peaman Norma Jordan Wilma Sage | JOHNSON CITY Thelma G. Howell Marion Matta | WILMINGTON †Mrs. Eric Norden | NORTH OLMSTED Theresa E. Newman | RITTMAN Mrs. John W. Anderson, Jr. Hazel Gurr Bell Vyda Stuge Bennett Vida Teresa Bennett Ray D. Carter May L. Craig *Phyllis H. Fall Gertrude Havnar Ella Connell Jesse *Elsie M. Lewis Livia B. Marsters Martha B. Reynolds Zelma M. Rutan Ether Cox Todd Marjorie Trotter | SHILLINGTON Marguerite Angstad |
| CARLSBAD †Ted R. Best Mrs. Bill Bynum | KINGSTON Roger Baer Studios James J. Sweeney | WINSTON-SALEM Adelaide Boaz Caroline Leimbach Ebel McGillard *Richard Siebel Mrs. Richard Siebel *Walfonne R. Siebel Mrs. R. L. Wilmoth | WARREN Louise M. Finney Bruna Bertelli Nelson | SLATINGTON *Harry A. Steckel | SINKING SPRING Charles W. Sharman, Jr. |
| CLAYTON Amy Johnson Ressie McCarley | LE ROY Mrs. Ward Hoyt | WILSON Mrs. George W. Tomlinson | WICKLIFFE Dolores M. Grimm | SOMERSET Mrs. E. Van W. Wagner | SLATON Marguerite E. Newcomer |
| CLOVIS Mrs. Ted P. Holifield Mrs. H. B. Prothro | LOCKPORT Edna E. Kurth | WINSTON-SALEM Adelaide Boaz Caroline Leimbach Ebel McGillard *Richard Siebel Mrs. Richard Siebel *Walfonne R. Siebel Mrs. R. L. Wilmoth | ZANESVILLE Betty Lou Moore | UNIONTOWN Marguerite E. Newcomer | WAYNESBORO Rachel M. Boyer |
| HOBBES Mrs. James J. Jones Mrs. Edward Rickert | MATTITUCK Marna Williams | North Dakota | Oklahoma | YORK Miriam E. Baumgardner Marie Snyder Eby Lois Frey Roman S. Shuman | YOUNGWOOD Quentin Wagner |
| LA CRUCES Carolyn Binkley | MEDINA Harold Susanne | COOPERSTOWN Mrs. Selmer J. Quam | CLINTON Mrs. Hayden Harris | SALEM Charles Hargrave *Victor Palmason | Rhode Island |
| MOUNTAINAIRE Miss Val Verdee Corbett | NEW PALTZ Faye Le Fevre | FORMAN Gina Hansen | EUFaula Eva L. Burns | SPRINGFIELD Thelma Dumm | NEWPORT Gertrude Walters |
| RATON Mrs. Stephen Gillard | NORTH TONAWANDA Dorothy Zazycki | HANKINSON Sister M. Itisberga | MCALISTER Mrs. James Basolo Eather Foster Mrs. E. H. Shuller | TILLAMOOK Mrs. J. C. Holden Mrs. D. H. Near | |
| ROSWELL Mrs. E. Strader | OLEAN June C. Kamler | HILLSBORO Fern Foster | MUSKOGEE *Katharine M. Dietz Mrs. Ray T. Shoe | WALDPORST Natalie Strickland | |
| SILVER CITY Laura Bell Fortier | PORT JERVIS Mabel T. Westbrook | MINOT Mrs. D. Jessie Finley Riley | | | |
| SPRINGER Mrs. Fred G. Berger | SARATOGA Eileen Hayner | | | | |

DOMESTIC BRANCHES—Continued

Affiliated Schools and Teachers (*Alphabetically Arranged*)

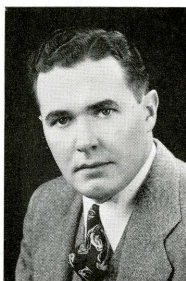
| | | | | | |
|---|---|---|---|--|--|
| PROVIDENCE Merle Howard Young | ATLANTA Mrs. Oval Harden | Margaret Gallo Delphine Klockman Mrs. Ardis Ward | Washington | WENATCHEE *Florence Cameron | MENOMONIE Margaret M. Herrem |
| WESTERLY Ethel Horzaman Sherman | BROWNFIELD Virginia Norton | TYLER Jewell McCaslin | ABERDEEN *Ina DeLorme | West Virginia | MILWAUKEE †Sister Mary Benedict |
| WEST WARWICK Walter O'Donnell | BROWNSVILLE Mrs. B. F. Hardin | VERNON Enid McCarroll | BELLINGHAM Minnie Clark Ruth G. DeMerritt Harry Thal | BECKLEY Mildred Johnson Wood | MONTELLO Margaret A. Carpenter Adrian |
| WOONSOCKET Omer Lamontagne Alfred Plante | CHILDRESS Carrie Mae Diggs Lucia Diggs | Utah | BREMERTON *Harry I. Jertson Bertha Mjelde | CLARKSBURG Mrs. Rex Hartley Eva Roe Matheny | OSSEE *Richard T. Lee |
| South Carolina | DALLAS Goldie Adams Mrs. Raymond R. Brittain Juliana Haines Grace Switzer | LEWISTON Anna Egbert | BUCKLEY Harold McDaniel | HINTON Mrs. Edgar Loar | RACINE Erma Olle Thompson |
| FLORENCE Nyra Belle Turbeville | ELECTRA Mrs. R. G. Dierens | OGDEN Wilma B. Bunker Mrs. Reed Gammell Glen L. Hanson *Alden G. Pettigrew | CENTRALIA Mrs. Grover Troth | HUNTINGTON †Mrs. E. H. Atkinson | RIPON Zobel Music Studios (Lillian A. Zobel) |
| GEORGETOWN Ruth G. Geagan | DUMAS Mrs. R. G. Dierens | SALT LAKE CITY Lucile Armstrong Miriam Derr Bishop Alpha H. Bolton †Melba Lindsay Burton Mattie Reed Evans Ruth Funk Carol Hall Mabel Henson Judith W. Parker Lily M. Priestley Zora H. Seabury | CHEHALIS Oval Higgins Effie H. Kurtz | MARTINSBURG James N. Andrews | ROSENDALE Clara Zickert |
| MAULDIN Mrs. Marvin F. Bailey | EL PASO Mrs. C. M. Burke Walter Davis Lenora Womack | VERNAL Mrs. Arthur Manwaring Mary P. Slaugh | CLARKSTON Frances Yount | PARKERSBURG Mildred R. Lowther Elizabeth H. Moore Rita Sharps | SHAWANO Mrs. Frank Schwerts |
| South Dakota | FORT WORTH Ada May Losh | Vermont | EDMONDS Margaret Swartz Martin Swartz | WEIRTON *John Pealer, Jr. | SHEBOYGAN †Harold T. Gray Elmira Kruse |
| ARLINGTON †Sister Maxwell | HARLINGEN Mrs. Floyd Hawkins Julia Kleinschmidt Mrs. Henry Snow | BENNINGTON Sister Marie Louise | ELMA Helen T. Evans | WESTON Margaret H. Early | STOUGHTON Bertha Nitzsche |
| BIG STONE CITY †Sister M. Cecilia | HENDERSON Mabel Teller | BRATTLEBORO †Sister M. Stanislaus | EVERETT Mrs. Frederick Hayden Bernice VanderWeken | Wisconsin | WAUKESHA Mabel Honeyager Blanche Willson |
| RAPID CITY Sister Mary Danette | JACKSONVILLE Mrs. D. R. Richardson | MIDDLEBURY Lewis J. Hathaway | NORTH BEND Ibelle S. Spaeth | ADAMS Mildred E. Janney | WAUWATOSA Erna M. Mueller |
| Tennessee | KILGORE Joseph M. Proctor | SPRINGFIELD Barbara F. Duke | OLYMPIA Evelyn Nelson Gooding | BELOIT Mrs. Frederic Gardner | WISCONSIN RAPIDS *Joseph Linka, Jr. |
| CHATTANOOGA Sister Mary St. Jerome | KINGSVILLE Anna W. Dechman | WINDSOR Ethel Turner | PUYALLUP Bernice DeTray | Eau Claire †Sister Berhel Sister Helene Minnie Thompson | Wyoming |
| CLEVELAND Donald Moore | LONGVIEW Mrs. L. A. Brown W. Millar Brown | Virginia | RENTON Ida Harries Dexter | EDGEWATER Mrs. W. E. Newman | AFTEN Esther Hansen |
| FAYETTEVILLE Mrs. Omagh K. Goodrich | LUFKIN Mrs. G. G. Lennard Katherine L. Lennard | ARLINGTON Virginia T. Bestor | SEATTLE Mrs. Theodore D. Callahan James Dow Herbert Malloy | FOND DU LAC *Florence Adrian Esther Temple | CASPER Mrs. Bryant S. Cramer Sister Mary Gracia |
| FOUNTAIN CITY Bertha Price Perry | McLEAN Mrs. Willie Boyett | CREWE Mrs. Roy Coleman | SPOKANE Ellen Downing Carl J. Lezer Spokane Conservatory (Hans Moldenhauer) †Roselien Moldenhauer | JANESVILLE Wills Cunningham Mrs. L. W. Malmberg Sister Mary Cletus | CHEYENNE Alice Clark Ross Katherine Townsend |
| KNOXVILLE John D. Jones | MINERAL WELLS Ethel Mayfield | DANVILLE Hampton Benton Mabel Berry | SUMNER Bertha Dew Trubshaw | GREEN BAY Sister M. Alacoque Sister M. Kathleen | CODY Mrs. R. T. Yeates |
| MEMPHIS Sister Mary Evangelice | MISSION Mrs. Leon Brown | NORFOLK Monnie L. Ward | TACOMA Lucia Heath Viola Shomake | JEFFERSON Jennie Stiel | EVANSTON Mrs. O. K. Nye |
| PORTLAND Mrs. Russell Hobby | PAMPA May Foreman Carr | RINGGOLD Mabel L. Covington | TOPPENISH Reta L. Baird Daisy Bond | LA CROSSE Rosetta Wollan | GILLETTE Charlotte Patterson |
| ROGERSVILLE Mrs. Glen F. Ripley | RAYMONDVILLE Lena B. Granberry | STAUNTON Institute of Musical Art †(Martin G. Manch) | VANCOUVER Carolyn James | MADISON Ovedia K. Olson | LOVELL Mrs. A. E. Longfellow |
| Texas | SAN ANTONIO Evelyn Altman | | | MARINETTE Stella M. White | LUSK Rex Yocum |
| ALAMO Daniel A. Muller | | | | | ROCK SPRINGS Mildred Fanelli |
| AMARILLO Mrs. R. C. Burnett Grace E. Hamilton Margaret Heiny Lilly Larsen *Helen Strite | | | | | SHERIDAN Charlotte A. Hutton |

FOREIGN BRANCHES

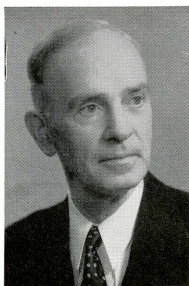
CUBA
HAYANA
Cesar Perez Sentenat

HAWAII
HONOLULU
Harry E. Wilhelm

REGISTRARS *of the* EXTENSION DEPARTMENT



JOHN L. BAER, JR.



NEAL CAMERON



JAMES J. CHURNSIDE



LILLIAN H. COOPER



JACK FLINT



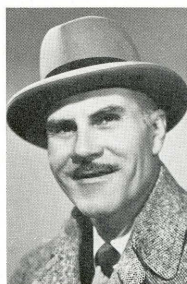
CHARLES H. GREGG



C. J. SCATTERGOOD



MARTHA SCATTERGOOD



KENNETH J. SERVIS

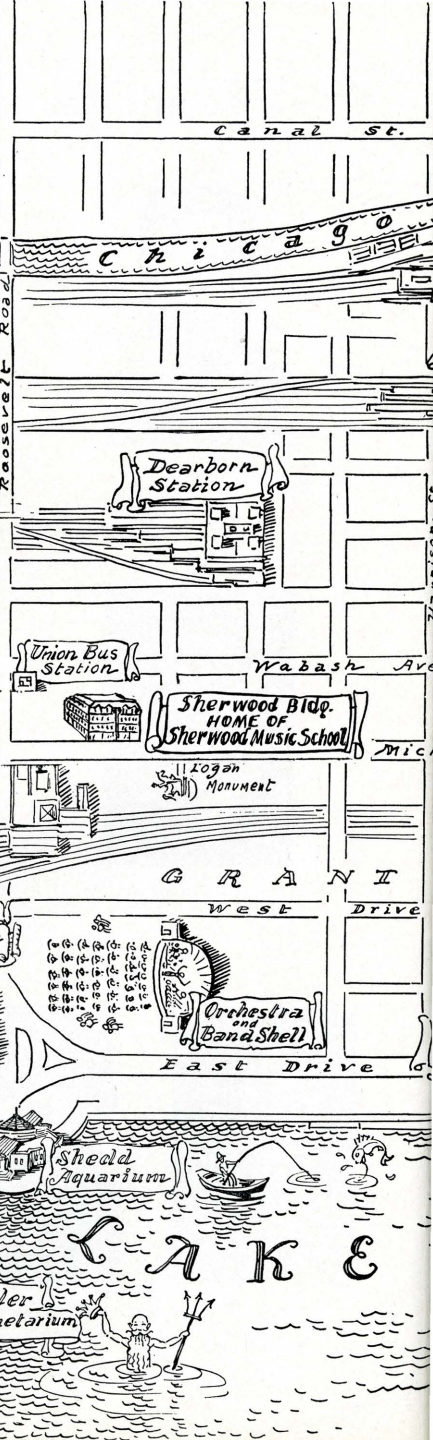
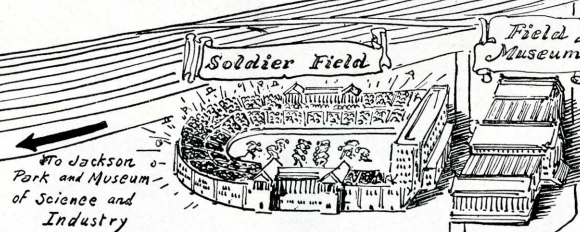


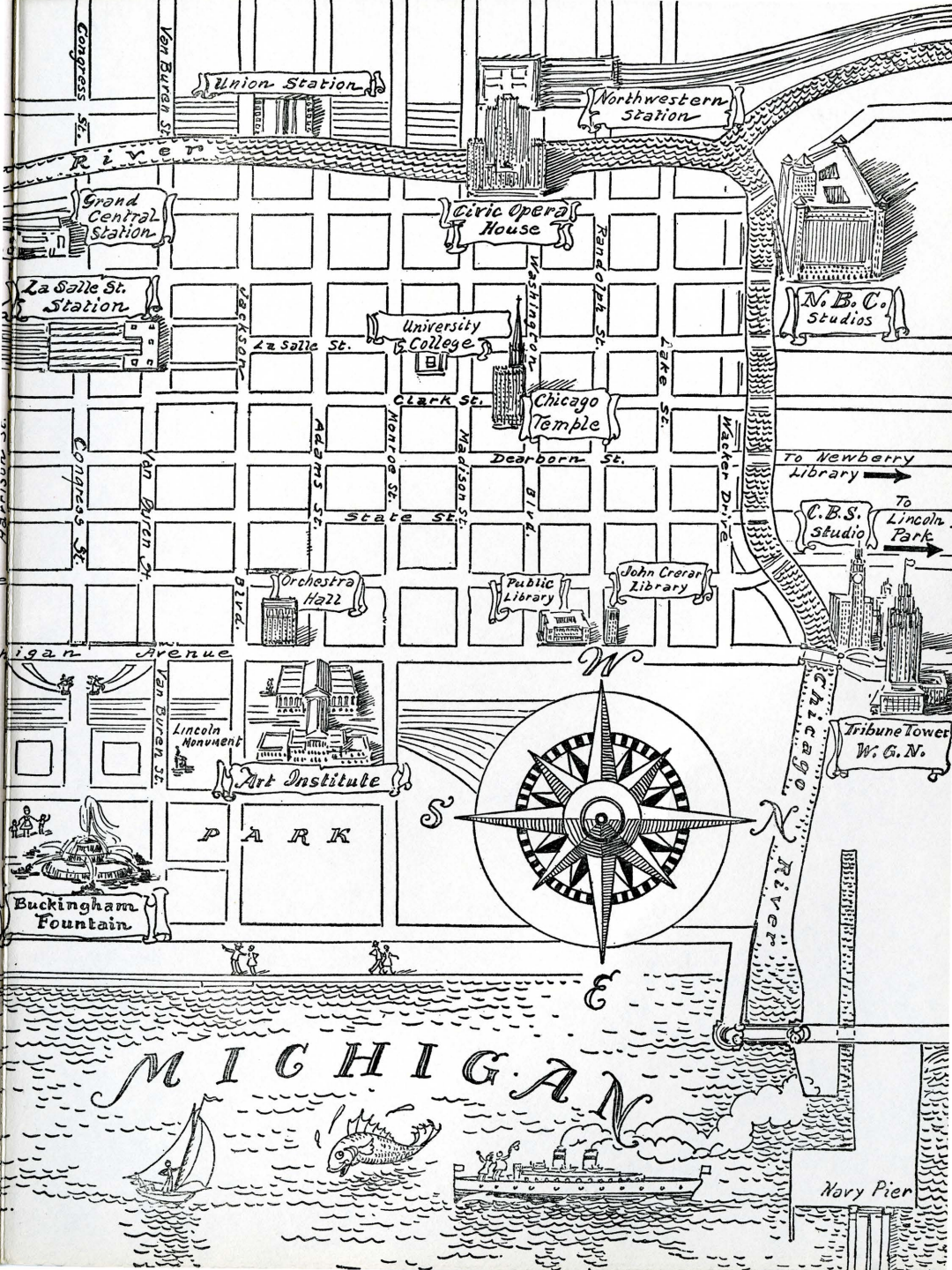
EVA TODD

↑ To the
Municipal
Airport

↑ To the
Brookfield
Zoo

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





Union Station

Northwestern Station

Grand Central Station

Civic Opera House

La Salle St. Station

University College

N.B.C. Studios

Chicago Temple

Orchestra Hall

Public Library

John Crerar Library

C.B.S. Studio

Tribune Tower W.G.N.

Lincoln Monument

Art Institute

PARK

Buckingham Fountain

Navy Pier

MICHIGAN

To Newberry Library

To Lincoln Park

