

1952

# Sherwood Music School Annual Catalog 1952-1954

Sherwood Music School

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SHERWOOD  
MUSIC SCHOOL

1952-1954

↑ To the  
Municipal  
Airport

↑ To the  
Brookfield  
Zoo

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



Roosevelt Road

Canal St.

Chicago



Union Bus  
Station

Wabash Ave

Sherwood Bldg.  
HOME OF  
Sherwood Music School

Mich

Logan  
Monument

GRANT

West

Drive

Soldier Field

Field  
Museum

Orchestra  
Band Shell

East Drive

Ho Jackson  
Park and Museum  
of Science and  
Industry

Leif Erikson Drive

Shedd  
Aquarium

L A K E

Adler  
Planetarium



Union Station

Northwestern Station

Grand Central Station

La Salle St. Station

Civic Opera House

N.B.C. Studios

University of Chicago

Chicago Temple

Clark St.

Dearborn St.

Orchestra Hall

Public Library

John Crerar Library

To Newberry Library

C.B.S. Studio

To Lincoln Park

Tribune Tower W.G.N.

Art Institute

Lincoln Monument

Buckingham Fountain

Navy Pier

MICHIGAN

# SHERWOOD MUSIC SCHOOL

SHERWOOD BUILDING • 1014 SOUTH MICHIGAN AVENUE • CHICAGO 5 • ILLINOIS

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

*Founded 1895 by William H. Sherwood*

*Member of the National Association of Schools of Music*



## THE SCHOOL HOME

The Sherwood Music School owns the four-story Georgian building which is its home, at Michigan Avenue and Eleventh Street, facing Grant Park and Lake Michigan.

The Museum of Natural History, Shedd Aquarium, Adler Planetarium, Soldier Field, and the Band Shell are near neighbors. Orchestra Hall, Art Institute, Chicago Public Library, Civic Opera House, and other musical and cultural centers are conveniently accessible.

Styling of the interior of the Sherwood Building is in many details suggestive of the Williamsburg Restoration.

A sprinkler system gives all parts of the building complete protection against fire.

Studios are separated by sound-resisting partitions, and all sound reflecting and sound absorbing surfaces have been designed to provide neither too much nor too little reverberation. Doors have double thresholds which retard sound. Studio lighting is fluorescent.

Ceilings of corridors are covered with acoustical tile, to reduce noise. 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.

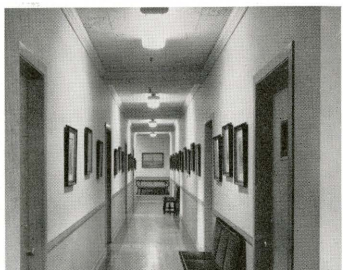
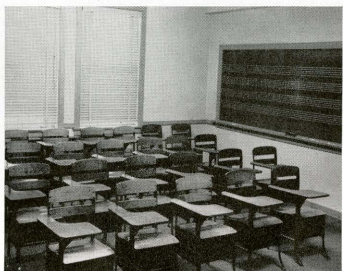
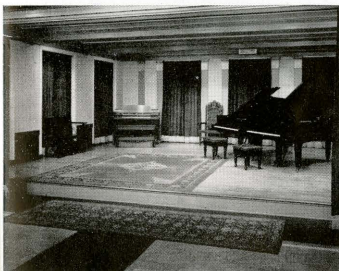
The third floor lounge contains one of the few real open fireplaces in downtown Chicago. Adjacent is the library, housing the thousands of books and phonograph records used by students and teachers. The artistically appointed recital hall has audience room adequate for most of the School recitals and concerts; a stage large enough for seating of the Sherwood Symphony Orchestra, and equipped with theater lighting effects; 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 effective operation.

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



*Typical interior views of the School*



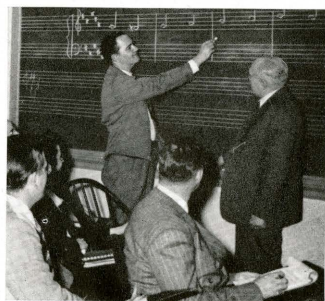
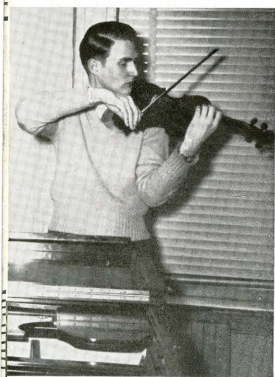
# STUDENT LIFE AT SHERWOOD

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, all 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, 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.



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 in the School recitals and concerts.

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 ensembles, the Opera Class, the Sherwood Chorus... in these you will learn to the fullest the delights of playing and singing with others... the comradeship of artistic endeavor.



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).



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, and similar residential clubs, all located in 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 residents are among the comforts and conveniences. Entertainments and social affairs are frequent.

The Club rates average \$14.25 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. hotel (two blocks from the School) and the 890 South Michigan Hotel (one block from the School) provide accommodations both for men and for women students, and offer many exceptional advantages to their residents, at reasonable rates. Rooms are also available for men and women students in carefully selected private homes.

Rates for rooms range upward from \$8.00 per person weekly.

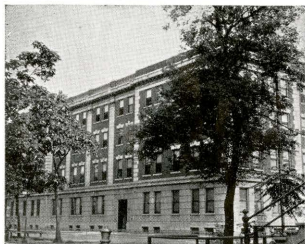
### *Practice Facilities*

Piano practice is provided at \$18.00 per Semester in the studios of the School. Organ practice is available to Collegiate Division students at 30c an hour.

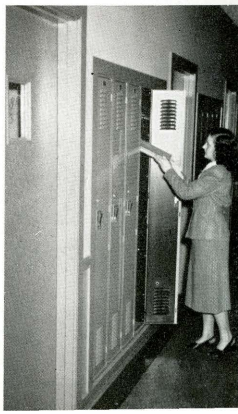
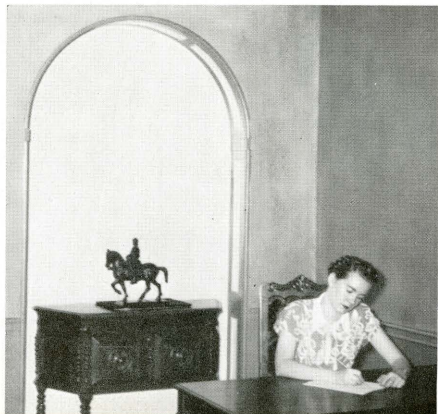
### *Health Service*

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*



# CHICAGO

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

You will have always at hand a wealth of cultural advantages which are available only in a great metropolis 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.

The view below shows a number of the downtown centers specially frequented by Sherwood students. **(The School building is the first in the lower left hand corner.)**

At (1) is Orchestra Hall, home of the Chicago Symphony Orchestra, which annually gives more than one hundred concerts, covering the whole range of symphonic literature, and featuring world-famous soloists.

At (2) is the Civic Opera House, where 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 this modern building which was designed especially for opera productions.

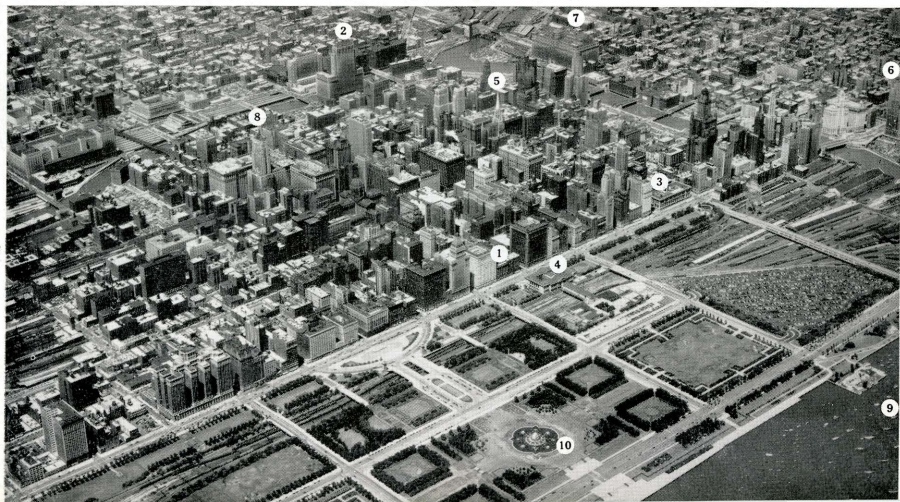
At (3) is the Chicago Public Library, with more than one and one-half million volumes, and a music department which contains all the best compositions and recordings.

At (4) is the Art Institute, which houses an art collection of fabulous value, including the originals of many familiar paintings—the masterpieces of Rembrandt, Raphael, Inness, Corot, and all the most noted artists of every period.

Other points of interest in the picture are the Chicago Temple, at (5), one of the best known of Chicago's seventeen hundred churches, representing every faith and creed; Tribune Tower (6); Merchandise Mart (7); Board of Trade Building (8); the Yacht Harbor (9); and Buckingham Fountain (10).

Not shown, but easily accessible, are the Museum of Natural History, largest white marble building in the world, filled with natural history exhibits gathered from all parts of the globe; the Museum of Science and Industry, where exhibits set forth on a large scale the scientific and industrial activities of the modern world; Adler Planetarium; Shedd Aquarium, with live fish from the seven seas; and Newberry Library, with its collection of ancient illuminated manuscripts, pre-dating the era of printing, and with many of the original scores and first editions of famous composers, including the only copy of the original edition of Peri's "Eurydice," the first printed opera.

Chicago parks cover eight thousand acres, and offer facilities for all sorts of diversions . . . tennis, golf, boating, skating, archery, bowling on the green, horseback riding, and many others.



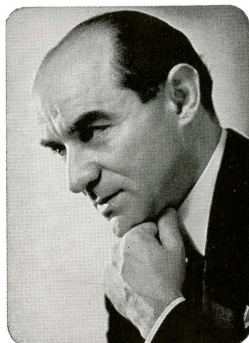
\* \* \* THE FACULTY \* \* \*



**LEO PODOLSKY**, renowned virtuoso, Honorary Vice-President of the School, Artist Teacher of Piano. Pupil of George Lalewicz. Among his activities: A round-the-world concert tour (forty recitals in fifty-one days in the Far East); soloist with Chicago, Detroit and Los Angeles Symphony Orchestras; recitals in New York, Boston, Chicago, and other American and European music centers. *Chicago Tribune*: "One of the few and rare personalities in music." Concert management: National Concerts and Artists Corporation, N. Y.



**ELSE HARTHAN ARENDT**, Honorary Vice-President of the School, Artist Teacher of Voice. Received early training from her father, Dr. Hans Harthan, director of Imperial Conservatory, Odessa, Russia. Among her later teachers were Mme. Bianchi, Mme. Rueckbeil-Hiller, Anton Dressler, and Peter Raabe. Mme. Arendt is renowned as a concert and oratorio singer in Europe, South America, and the United States, and has appeared as soloist with the Apollo Club, and the Philadelphia, Cleveland and Chicago Orchestras.



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



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

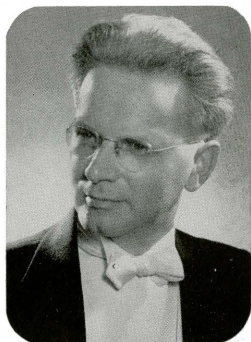


**LEOPOLD FOEDERL**, Artist Teacher of Violin and Conductor of the Sherwood Symphony Orchestra. Widely known as soloist, and as teacher of many of Europe's foremost violinists. Graduate of the University of Vienna. Within his distinguished career, he has been a member of the faculty of the New Vienna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



**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 interpretative art "a perfection which goes beyond digital prowess."

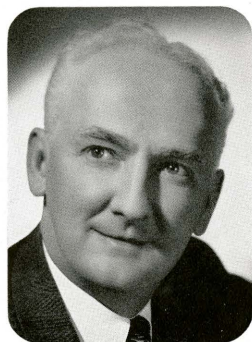
\* \* \* THE FACULTY—*Continued* \* \* \*



**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 Peoria Symphony, the Waukegan Symphony, and the Chicago Symphony String Ensemble.



**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.



**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 William 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.



**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 Skora, 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.



**CORNELIUS KICKERT**, teacher of Public School Music Methods, covers in his courses the best of current practices in music education, including original ideas developed from his broad experience as a member of the staff of Morton High School. Mr. Kickert coordinates the Methods courses with the required observation and practice teaching, usually done in Morton High School, whose program of music instruction and activity includes a band with 120 members, an orchestra with 100, and five choral organizations.

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



**ELIZABETH KELLER**, teacher of Piano, Harmony, and History of Music, is also in charge of the Piano Teaching Methods Class which is featured in the Piano Department curriculum. She is a Master's Degree graduate of the Sherwood Music School. Her uniformly successful teaching experience has covered all grades. In the capacity of Methods Instructor, she supervises all practice teaching and observation of young teachers in the Junior Department. A member of the faculty for upward of twenty years.



**FRANCIS KEYSER**, teacher of Piano and Theory, is in charge of the Freshman class groups in Harmony 101 and 102, and is available also for private instruction in elementary or advanced Harmony, in Counterpoint, and in Ear Training. 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.



**MARION SCHROEDER**, teacher of Voice, makes fully available to her students all the values gained through years of study, covering to the widest extent all branches of vocal repertoire, and through a musical career which has been unusual in its breadth and its diversity. She has filled with distinction many important singing engagements in radio, in opera, and in the recital field. She has been for a number of years soprano soloist of St. James Episcopal Church, and a staff member of radio station WGN.



**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.



**LAUREL WATKINS**, teacher of Organ and Piano, is a graduate of the music department of Northwestern University, where she earned the Degree, Master of Music, with a major in Organ. She is well known as a recitalist through her appearances in various centers. She has served numerous large churches as organist, and is at present organist and choir director for the Second Presbyterian Church, in Evanston, Illinois. Miss Watkins has an exhaustive knowledge of all schools of organ repertoire.

★ ★ ★ THE FACULTY—*Continued* ★ ★ ★



**RALPH SUNDÉN**, teacher of Theory and Organ, is also Examiner of the Extension Department of the School, in charge of the grading of written tests submitted by Extension students; and is organist of the Lake View Presbyterian Church, in Chicago.



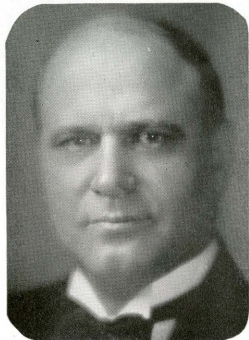
**MILDRED FITZPATRICK** specializes in teaching Organ and Piano for professional work in the field of entertainment. She has filled many extended engagements as featured artist in Chicago, and she is at present organist for the Chicago Arena.



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



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



**FRANK CRISAFULLI**, teacher of Trombone and Tuba. For the past eleven years, first trombonist of Chicago Philharmonic Orchestra, broadcast by WGN. Mr. Crisafulli 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.



**IRENE KEYSER**  
*Piano*



**BLOSSOM SEWELL**  
*Piano*



**GIULIO FAVARIO**  
*Piano*

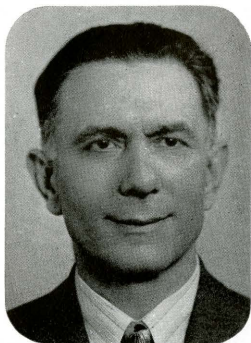


**FRIEDA GROSS**  
*Voice*



**JUNE ROSS CIVIS**  
*Piano and Voice*

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



**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.



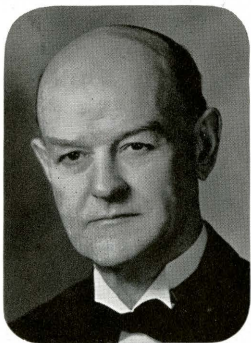
**EMIL ECK**, teacher of Flute. Prior to his present connection with the Chicago Symphony Orchestra, Mr. Eck was a member of the symphony orchestras of Cologne and Munich. He is widely known as a performing artist and as teacher of many professional flutists.



**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 Caccavalo.



**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.



**HATTIE FISCHER**  
*Piano*



**PERI PANDAZI**  
*Voice and Piano*



**JOSEPH FISCHER**  
*Violin*

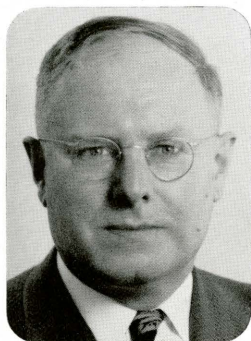


**ESTELLA FELTON**  
*Piano*



**BERNITA KUNOW**  
*Piano*

# ★ ★ ★ 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 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 Wednesday in September.

The annual Summer Session is six 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 20 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 18 and 23 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, 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 do not find it feasible 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 with a grade of C or higher in other accredited institutions may be transferred to the School, subject to validation by examination or by work in residence. Candidates for Bachelors' 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 the Bachelor's Degree. Summer courses toward Degrees must include studies earning an average of not less than one semester hour credit per week. (See page 23 for information concerning Master's Degree requirements.)

### *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. 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.

A general minimum average of C is required for graduation, also a B— minimum average on the student's work in his major subject or field.

### 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, 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.

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 unless the student has 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

Thirty Scholarships are provided for new Collegiate Division students each year, through allocation of \$10,800.00 from the Student Aid Fund of the School. Each Scholarship has a maximum tuition value of \$360.00, covering completely the cost of two consecutive semesters of private study with an Artist Teacher of Piano, Voice, Organ, Violin or other Orchestral Instrument, or Composition. Conditions governing the award of these Scholarships are outlined in the general announcement bulletin which is sent to all who request the School catalog. This bulletin also includes an application form.

At the end of the School year, a series of 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 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.

The number and value of Honor Scholarships is announced each year for the following season in the May issue of the Sherwood Music School News.

### Tuition Fees

Rates of tuition are published in a general announcement bulletin which is mailed to all who request the School catalog.

# UNDERGRADUATE COURSES

## *for the* DEGREE, BACHELOR OF MUSIC

## *or* BACHELOR OF MUSIC EDUCATION

The outline below shows semester hour requirements for the Bachelor's Degree, with a major in Piano, Voice, Violin, Organ, Cello, a Wind Instrument, Composition, or

School Music. The Degree, Bachelor of Music, is awarded in all departments except School Music, in which the Degree, Bachelor of Music Education, is awarded.

	Cello or Wind Instrument							School Music
FRESHMAN YEAR	MAJORS:	Piano	Voice	Violin	Organ	Instrument	Composition	
Applied Music.....		8	8	8	8	8	8	8
Ear Training 101, 102.....		4	4	4	4	4	4	4
Harmony 101, 102.....		6	6	6	6	6	6	6
Music Literature 101, 102.....		4	4	4	4	4	4	4
Chorus .....		2	2	2	2	2	2	2
Orchestra .....		—	—	2	—	2	—	—
English 1, 2.....		6	6	6	6	6	6	6
Speech .....		—	—	—	—	—	—	3
SOPHOMORE YEAR								
Applied Music.....		8	8	8	8	8	8	8
Ear Training 201, 202.....		4	4	4	4	4	4	4
Harmony 201, 202.....		4	4	4	4	4	4	4
Counterpoint 201, 202.....		2	2	2	2	2	2	2
*Choral Conducting .....		2	2	2	2	2	2	2
Orchestra .....		—	—	2	—	2	—	—
*Music Elective .....		4	4	2	4	—	—	—
Humanities, Social Sciences, Natural Sciences.....		6	6	6	6	6	9	12
JUNIOR YEAR								
Applied Music.....		8	8	8	8	8	8	8
Form and Analysis 301, 302.....		4	4	4	4	4	4	4
Counterpoint 301, 302.....		4	4	4	4	4	4	—
Orchestration 301, 302.....		—	—	—	—	—	2	2
Orchestra Conducting 301, 302.....		—	—	—	—	—	—	2
Orchestra .....		—	—	—	—	2	—	—
Ensemble or String Quartette.....		—	—	2	—	2	—	—
Composition 301, 302.....		—	—	—	—	—	4	4
Public School Music Methods.....		—	—	—	—	—	—	6
*Music Elective .....		5	5	4	5	4	—	—
Humanities, Social Sciences, Natural Sciences.....		9	9	9	9	9	9	6
SENIOR YEAR								
Applied Music.....		8	8	8	8	8	8	6
History of Music 401, 402.....		6	6	6	6	6	—	—
Canon and Fugue 401, 402.....		—	—	—	—	—	4	—
Composition 401, 402.....		—	—	—	—	—	6	—
Orchestration 401, 402.....		—	—	—	—	—	4	—
Practice Teaching .....		—	—	—	—	—	—	5
Ensemble or String Quartette.....		2	—	2	—	2	—	—
Orchestra .....		—	—	—	—	2	—	—
*Music Elective .....		5	7	2	7	—	2	2
Humanities, Social Sciences, Natural Sciences.....		9	9	9	9	9	6	6
Courses in Education.....		—	—	—	—	—	—	12
TOTALS .....		120	120	120	120	120	120	128

\*Students who require training in Piano as a minor subject (see page 19, third paragraph) may use credits thus gained against Music Elective requirements. Subject matter from which Music Electives may be chosen includes additional private studies in Applied Music; and any of the following classes not appearing in departmental requirements: Opera Class, Seminars in Applied Music Literature, Orchestra Conducting, Ensemble, Orchestra, String Quartette, Piano Teaching Methods, Public School Music Methods, Canon and Fugue, Composition, and Orchestration. Instrumental majors who expect to undertake graduate study should include in their electives Composition 301, 302, and Orchestration 301, 302. Students other than School Music majors may substitute a second year of Chorus for Choral Conducting.

# NOTES ON UNDERGRADUATE CURRICULA

## Applied Music

If the major chosen is Piano, Voice, Violin, Organ, Cello, or a Wind Instrument, the 8 semester hour credits allotted in each year to Applied Music are given entirely to the major subject. The schedule of instruction in an Applied Music major is two private half-hour lessons weekly through eight semesters, with adequate daily practice.

The Wind Instruments from which a major may be chosen are Clarinet, Flute, Oboe, Bassoon, Trumpet, French Horn, and Trombone.

Unless sufficient pianistic ability has been acquired beforehand, students majoring in Voice, Violin, Cello, a Wind Instrument, or Composition, must include in their courses enough study of Piano to enable them to sight-read simple accompaniments, and to give prepared performances of accompaniments of average difficulty. Any training needed in Piano must begin at entrance, and continue without interruption until the indicated objective has been attained.

In addition to meeting the regular repertoire requirements, Organ majors are required in their Senior year to give demonstrations of proficiency in sight-reading, choral accompaniment, transposition at sight, open score reading, and improvisation; and to present evidence of satisfactory ability in service playing.

Demonstrations of sight-reading proficiency are required of instrumental majors in their Senior year.

Composition majors must elect one semester of training in a stringed instrument; one semester in a brass instrument; and one semester in a woodwind. Except for stipulations as to study of Piano and orchestral instruments, they are free to make their own choice in earning the total of required credits in Applied Music.

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

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

A one-year course of private instruction in String and

Wind Instruments affords School Music majors 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; and how to tuck drum heads.

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

## Certificates and Diplomas

To students majoring in study of an instrument or Voice, a Normal Certificate is awarded for completion of the music courses of the Freshman year; a Teacher's Certificate for completion of the music courses of the Sophomore year; and a Teacher's Diploma for completion of the music courses of the Junior year.

To receive these credentials, Piano majors must include Piano Teaching Methods 102 in their Freshman year course, and Piano Teaching Methods 201 in their Sophomore year course.

## General Cultural Studies

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 spread work evenly through the week.

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

Voice students must include in this division of their studies eighteen semester hours in modern foreign languages. They should acquire knowledge of at least one foreign language by the end of the second year; and must be prepared to sing in three foreign languages by the end of the fourth year.

## NOTES ON UNDERGRADUATE CURRICULA—*Continued*

School Music majors wishing to conform to Illinois certification requirements must include in their courses 6 semester hours in Natural Sciences; 6 hours in Social Sciences (to include one but not more than one course in American History or American Government); and 6 hours in Humanities.

(The requirements of the School Music curriculum have been devised specifically to meet requirements for Illinois certification. Students who are interested in meeting the requirements of other States should so inform the Musical Director, in order that any necessary adaptations can be made in their courses of study.)

Education courses taken by School Music majors should include Health and Physical Education; the American Educational System; Pupil Development and the Learning Process; and either one course in Guidance or one in Tests and Measurements.

Students other than Voice and School Music majors are free to choose such subject matter as may seem most interesting and valuable to them in meeting requirements under the heading of Humanities, Social Sciences, and Natural Sciences. It is recommended that some work be done in each of these three areas.

Courses in literature, languages, art, philosophy, and psychology are acceptable under the heading of Humanities.

The Social Sciences include history, political science, sociology, economics, and geography.

The Natural Sciences include botany, zoology, chemistry, physics, geology, biology, physiology, and higher mathematics.

Credits to meet requirements in academic subjects may of course be transferred from accredited colleges other than those mentioned.

## OUTLINES OF UNDERGRADUATE INSTRUCTION

### PRIVATE INSTRUCTION

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 page 18, 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, ex-

plaining the entrance and repertoire requirements applicable to each major subject. The Freshman and Sophomore Years comprise the Lower Division; the Junior and Senior Years, the Upper Division.

### Piano Major

*Entrance*—A good technical foundation. Major and minor scales, broken chords. Some standard etudes, such as Czerny (Op. 299), Heller, Döring, Bach: A few Little Preludes and two-part Inventions, Haydn and Mozart: Some of the less difficult compositions, and works by other composers of corresponding difficulty.

*Items Representative of Lower Division Repertoire and Study Material*—Bach: Three-part Inventions, Preludes and Fugues, dance forms, Beethoven: Sonatas, Op. 2, No. 1, and Op. 13; Haydn: Sonata in E minor, Mozart: Sonata in A, Mendelssohn: Songs Without Words, Scherzo, Op. 16, No. 2; Liszt: Transcriptions, Schubert: Impromptu, Op. 142, No. 3; Chopin: Impromptu, Op. 29, Waltz, Op. 64, No. 3; Nocturne in E, Op. 62, No. 2; Polonaise, Op. 26, No. 1; Schumann: Papillons, Nocturne in F, Bird as Prophet. Modern composers: Works of corresponding grade. Standard etudes, such as those of Czerny (Op. 740), Cramer, Kullak. Scales and arpeggios in rapid tempo, in parallel and contrary motion; in thirds and sixths, and in various rhythms; octaves.

*Items Representative of Upper Division Repertoire and Study Material*—Bach: Chromatic Fantasy and Fugue, toccatas, transcriptions by Busoni, Liszt, D'Albert, Tausig, Beethoven: Later sonatas and a concerto, Brahms: Rhapsodies, Sonata in F minor, Chopin: Ballades, polonaises, fantasie, barcarolle, scherzos, etudes, preludes, and a concerto, Liszt: Rhapsodies, etudes, transcriptions, a concerto, Schumann: Symphonic Etudes, Sonata in G minor, Faschings-schwank, Carneval, Concerto. Modern composers: Works of corresponding difficulty. Scales and arpeggios with high velocity; thorough mastery of double notes, chords, octaves.

### Violin Major

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

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

## OUTLINES OF UNDERGRADUATE INSTRUCTION—Continued

*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.

### Cello Major

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

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

*Upper Division Requirements*—Standard technical material. Advanced compositions by Goltermann, Caporale, Piatti, Popper, Bocerini, Romberg, Tartini, Boellmann, Schumann, Saint-Saens, Volkmann, Dvorak, Tchaikovsky, Bach, Haydn, Mozart, Beethoven and others. Ability to hold first desk position in professional orchestra; and to appear as soloist with orchestra.

### 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.)

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. 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 in-

strument; and should be able to hold a first desk position with a professional orchestra.

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 below, and others.

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

*Flute:* Boehm, Roodenburg, Widor, Molique, Handel, Labate, DeLorenzo, Blaret, Briccialdi, Popp-Soussman, Bach, Moreau, Bore, Chaminade, Pares, Hahn, Furstenau, Doppler-Eck, Mozart, Andersen, Faure, Barriere, Demmersman, Mendelssohn, Drouet, Enesco.

*Oboe:* Barrett, Barbirolli, Tchaikovsky, Mozart, Sellner, Klemcke, Schubert, Beethoven, Longo, Schouwman, St. Verroust, Lefebvre, Handel, Bassi, Guilhaud, Godard, Bleuzet, 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, Tyrrell, Gattermann, Brevat, Vidal, Weber, Mozart, Bozza, Boellman.

*Trumpet:* Arban, Gatti, Williams, Cords, Balay, Clarke, Amsten, Golyms, Simon, Geehl, Smith, Goubert, Brandt, St. Jacome, Schlossberg, Assiflet, Fitzgerald.

*French Horn:* Kopprasch, Franz, Wiedemann, Mendelssohn, Bloch, Beethoven, Arban, Wagner, Mozart, Halevy-Gault, Tchaikovsky, Strauss, Alphonse, Schumann, Goedecke, Michiels, Saint-Saens.

*Trombone:* Arban, Cimeria, Endresen, Cords, Smith, Bohme, Martin, Blazivich, Kopprasch,

Barat, Rousseau, Pryor, Grofe, Simmons, David, Nirard, Tyrrell, LaFosse, Magan, Muhlfeld, Mantia, Reiche, Guilmant.

### Voice Major

*Entrance*—Ability to sing acceptably some of the simpler classic songs in English, and to read a simple song at sight. Elementary knowledge of piano. (Deficiency in latter respect may be removed as student proceeds.)

*Lower Division Requirements*—Knowledge of breath control, enunciation, pronunciation, tone placement, essentials of interpretation, and one foreign language. Ability to sing several standard songs from memory, and one or more of the less difficult arias of opera and oratorio. Major, minor and chromatic scales, exercises for facility and for sustained tone, classic embellishments. Recitative.

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

### 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 Holliis, and other compositions of similar grade.

*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.

## CLASS INSTRUCTION—UNDERGRADUATE

The following outlines show the ground covered in the Classes listed in the requirements on page 18, and in other Classes which may be chosen as electives. The outlines are grouped according to Departments of Instruction and grades of advancement.

The arrangement of courses in sequences (as, for example, Harmony 101, 102, 201, 202) implies that entrance to any advanced course is conditioned upon completion of the preceding course or courses as prerequisites.

### Applied Music

*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.

## OUTLINES OF UNDERGRADUATE INSTRUCTION—*Continued*

### *Conducting*

*Choral Conducting*—1 semester hour credit for each semester. Baton technique; blending of voices; obtaining good tone and accurate intonation; dynamics; attack and finish of phrases; enunciation; style and interpretation. Weekly assignments in practice conducting.

*Orchestra Conducting*—1 semester hour credit for each semester. How to organize an orchestra; baton technique; tempo; deportment; obtaining perfect ensemble; conducting effective rehearsals; phrasing, style, interpretation, contrasts, dynamics. Practice conducting is an essential feature of this course.

### *Ensemble*

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

*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 and Literature of Music*

*Music Literature 101, 102*—2 semester hour credits for each course. Music of all periods. Lives and works of the great composers.

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

### *Piano Teaching Methods*

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

*Piano Teaching Methods 201 and 202*—2 semester hour credits and 1 semester hour credit, respectively. Methods and materials for use in giving intermediate piano instruction, with practice teaching.

### *Public School Music*

*Practice Teaching*—5 semester hour credits, based upon 20 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 most 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.

*Ear Training 101-2* semester hour credits. Drill on major and minor scales, on consonant and dissonant intervals, and on various rhythmic patterns. Sight singing and dictation of major and minor melodies in simple measure, to improve aural perception and reading ability. Simple harmonic dictation.

*Ear Training 102-2* semester hour credits. Harmonic intervals, leading to two-part singing and dictation. Modulating melodies and melodies based on pentatonic, Hungarian minor and chromatic scales, and the modes, employing more complex rhythmic patterns, including syncopation. Harmonic dictation.

*Harmony 101-2* 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.

*Harmony 201-2* 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.

*Harmony 202-2* 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.

*Counterpoint 201, 202*—1 semester hour credit for each course. Counterpoint in two and three parts.

*Form and Analysis 301-2* semester hour credits. The smaller forms. Fundamentals of acoustics.

*Form and Analysis 302-2* semester hour credits. The larger forms. Harmonic analysis of modern compositions.

*Counterpoint 301, 302-2* semester hour credits for each course. Modal counterpoint. Four-part harmonic counterpoint. Invertible counterpoint. Inventions. Chorale preludes. The round. Two-part canon at various intervals. Inventions. Fugal analysis. Fugal exposition in four voices, without counter-subject.

*Composition 301, 302-2* semester hour credits for each course. Period construction, song forms, songs, sonatina, rondo, and assignments of similar difficulty. Assignments in period styles.

*Orchestration 301, 302-1* semester hour credit 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.

*Canon and Fugue 401, 402-2* semester hour credits for each course. (Undergraduate credit for Composition majors; may be taken for graduate credit by other students. Counterpoint 301 and 302 are prerequisites.) Three- and four-part canons; accompanied canons; infinite canons; canons 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.

*Composition 401, 402-3* semester hour credits for each course. (Undergraduate credit for Composition majors; may be taken for graduate credit by other students.) Songs or instrumental pieces. Assignments in composition in the larger forms, for one or more instruments, including the sonata form.

*Orchestration 401, 402-2* semester hour credits for each course. (Undergraduate credit for Composition majors; may be taken for graduate credit by other students.) Orchestration 301 and 302 are prerequisites.) Scoring of complex works for full orchestra.

# 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, and Organ.

### 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. Leopold Foederl is in charge of graduate courses in 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. 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 candidate must appear before the Departmental Examining Board, consisting of the Artist Teachers, the President, 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 stand-

ards, students 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, or Organ may enter directly upon courses for the Master of Music Degree with the same major, if they have exceptional talent for performance.

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, or Organ, 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 and programs of recitals given 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:

<i>Instrumental Major (Piano, Violin, or Organ)</i>	
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
Canon and Fugue 401, 402 (4)	
Orchestration 401, 402 (4)	
Composition 401, 402 (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

GRADUATE COURSES—*Continued*

Modern foreign language (advanced studies) (6)

Canon and Fugue 401, 402 (4)

Orchestration 401, 402 (4)

Composition 401, 402 (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.

### Repertoire and Recital Requirements

#### *Piano Major*

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

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

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

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

Graduation requirements include the giving of a complete recital, and public performance of a concerto and of a chamber music work.

#### *Violin Major*

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

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

#### *Voice Major*

New repertoire for the Master of Music Degree should include a minimum of eight songs in English, eight songs in French, eight songs in German, eight songs in Italian; and four arias.

The repertoire should include some items not specifically composed for the student's own type of voice.

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

#### *Organ Major*

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

Graduation requirements include a complete recital drawn from graduate repertoire.

### Outlines of Instruction in Minor Subjects

*Seminars in 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 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.

*Canon and Fugue 401, 402*—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 by Applied Music majors. They are undergraduate courses for Composition majors. Counterpoint 301 and 302 are prerequisites.)

*Composition 401, 402*—3 semester hour credits for each course. Songs or instrumental pieces. Assignments in composition in the larger forms, for one or more instruments, including the sonata form. (These courses may be utilized for graduate credit by Applied Music majors. They are undergraduate courses for Composition majors. Composition 301 and 302 are prerequisites.)

*Orchestration 401, 402*—2 semester hour credits for each course. Scoring of complex works for full orchestra. (These courses may be utilized for graduate credit by Applied Music majors. They are undergraduate courses for Composition majors. Orchestration 301 and 302 are prerequisites.)

*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.

# EXTENSION BRANCHES

## CHICAGO NEIGHBORHOOD BRANCHES

AVALON.....1904 East 79th St.  
 GRAND CROSSING.....7439 Cottage Grove Ave.  
 OAK PARK.....125 North Marion St.

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

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

Alabama	Arkansas	BELL GARDENS	CRESCENT CITY	Clementine Preston	LOS ANGELES
BIRMINGHAM	AUSTIN	Hazel M. Costello	Gladys Walker	Anna M. Ross	Lois M. Abel
Mrs. A. F. Denson	Rhoda K. Glover	BELMONT	Mrs. Frederic Salas	Mrs. Rue K. Allen	Mrs. Rue K. Allen
Mrs. D. O. McCusky	CARLISLE	Aletha F. Bebb	Margaret E. Scullin	Isabelle L. Anderson	Isabelle L. Anderson
Mrs. H. C. Rush	Rhoda K. Glover	Gene Bellizzi	Joyce Silas	Gertrude Bedford	Gertrude Bedford
CULLMAN	HOT SPRINGS	BERKELEY	Jeanne Savett	*Philip Bergeron	*Philip Bergeron
Margaret Deppe	Joseph R. Callahan	Shirley L. Adams	Sister Mary Francis	Lucille E. Bessolo	Lucille E. Bessolo
LIVINGSTON	LITTLE ROCK	BLITHE	Florence L. Smith	Marie Brown	Marie Brown
Frances Mellen	Blanche Mason	Ruth Courtwright	Helen F. Tupper	Dorothy Bucksten	Dorothy Bucksten
MOBILE	LONOKE	BUENA PARK	GRANADA HILLS	Richard N. Bukey	Richard N. Bukey
Clara B. Evans	Rhoda K. Glover	Marie Laumont	*Borghild Wick	Marcia L. Carter	Marcia L. Carter
MONTGOMERY	MALVERN	BURBANK	GRASS VALLEY	Katherine Colley	Katherine Colley
*Fanny Marks Seibels	Agee McCray	*Horace W. Amberson	Grace Raymond	Dessio Delmar	Dessio Delmar
YORK	James D. Lalumandier	Maria C. Anderson	HAWTHORNE	Dorothy P. Egea	Dorothy P. Egea
Mrs. S. D. England	PINE BLUFF	Clara Austin	Wilhelmina Lockhart	Joanna D. Furman	Joanna D. Furman
Louise Tate	Mary Anna Chop	Mrs. Floy M. Carney	HEALDSBURG	Charles M. Galloway	Charles M. Galloway
Alaska	Mrs. Boydie Easter	June Davison	Mary T. Passalacqua	Helen Harvey	Helen Harvey
ANCHORAGE	RUSSELLVILLE	Marie E. D'Amico	HEMET	Institute of Musical Art	Institute of Musical Art
Eleanor Jones	Mary E. Nichols	*Mae E. Driver	Director	(Raymond G. Hand)	(Raymond G. Hand)
Carolyn K. Moody	SPRINGDALE	Mrs. Wood McCloskey Duren	HERMOSA BEACH	Amelia N. Hester	Amelia N. Hester
JUNEAU	Lynn C. Smith	Lucile J. Little	Lois Annette Wheeler	Malvina L. Hilborn	Malvina L. Hilborn
Carol Berry Davis	STUTTGART	Mrs. William F. Lotze	HOLLYWOOD	Glennie L. Hobbs	Glennie L. Hobbs
Mrs. Henry Harmon	B. V. M.	LaVerne Jeffries	*Alice F. Willardson	Angelon Hoffmeister	Angelon Hoffmeister
Ruth L. Sommers	Carolyn Moore	Robert Johnston	HUNTINGTON PARK	Merle Hopkinson	Merle Hopkinson
California	ALAMEDA	BURLINGAME	EL MONTE	Herb Howard	Herb Howard
KETCHIKAN	K. W. F. Balke	Kathryn Burgess	*Helen M. Gallucci	Leila F. Iabell	Leila F. Iabell
Jessie L. Chandler	Gertrude L. Banta	Ann Crossman	Doris A. Hendin	Violet M. Ashley	Violet M. Ashley
Edna May Stoll	Margaret Mine Brye	Dorothy G. Ridley	EUREKA	Etta R. Mulholland	Etta R. Mulholland
Crowley	Walter F. Brye	Margaret W. Righter	Dorothy V. Beck	Rosema Roche	Rosema Roche
Margaret A. Larsen	ALHAMBRA	Nita Selenger	Hildegard Hadley	*Vincent Spiloto	*Vincent Spiloto
Hope Ohliti	Vivian C. Behlendorf	Sister Mary Alexandrine	FONTANA	Kathryn Tallman	Kathryn Tallman
SEWARD	Nola Heald Bennett	Calistoga	INDIO	Frances Tipton	Frances Tipton
Kathryn M. Baker	ARCADIA	Bernice M. Christian	INGLEWOOD	Grace Kieffel	Grace Kieffel
WRANGELL	Lenora E. Fisher	Mrs. W. C. Wiggins	Gladys Cook	*Helen M. Kramer	*Helen M. Kramer
Nobie Kamei	Margaret C. Omelich	CAMPBELL	Wauneta Ellis	B. Frances Larsen	B. Frances Larsen
Arizona	ARCATA	William Mathies	Mabel Pedrick	Hazel O'Brien Mack	Hazel O'Brien Mack
CASA GRANDE	Dorothy Fuller	Virginia Ruthford	FRESNO	Jessie McWhinny	Jessie McWhinny
Lillie J. Scott	R. Faye Jackson	CARLSBAD	Edna Argentin	Ola M. Moncur	Ola M. Moncur
GLENDAL	ARLINGTON	Robert H. Stevens	Agnes Berken	Paul Nielsen	Paul Nielsen
GLOBE	Rachael Deil	CHICO	Francina Dowling	Eva G. Pearson	Eva G. Pearson
Mrs. P. H. Coleman	ARROYO GRANDE	Marie Erwin	Ludwig Harkins	Malva Pappas	Malva Pappas
PEORIA	Ruth M. Graham	Mrs. C. Allen Taff	Erna Tamm Hills	R. T. Roberts	R. T. Roberts
Bessie Deatch	ATASCADERO	CHULA VISTA	Alice L. Johnson	Dorothy L. Scott	Dorothy L. Scott
PHOENIX	Lois Bovee	Fronia M. Andrews	Lois L. Johnson	Sister Mary Angelina	Sister Mary Angelina
Ruth Bauerbach	BAKERSFIELD	COLTON	*Louise E. Ebbart	Neil Stegner	Neil Stegner
Kathryn Capps	Geraldine Hopkins	Mary May Benner	Olivia G. Maxwell	Frank C. Tattersall	Frank C. Tattersall
Aileen Couch	Willie Beer Jones	Marjorie D. Baker	Rynga Swenson	Jean Thompson	Jean Thompson
Gertrude Holtenbeck	*John Kara	Dorothy Bickenbach	Mary Williams	Mittie Uhlo	Mittie Uhlo
Alice C. Pugh	Martha LaBrier	Nell Samson Brown	FULLERTON	W. Van Steenhoven	W. Van Steenhoven
Julia M. Tibbetts	Laura E. Nichols	Ruth Hay Gavin	*Ramona M. Holme	La Vina R. Washburn	La Vina R. Washburn
TOMBSTONE	Lois Shaw	CHULA VISTA	GARDENA	Mrs. F. B. Watterson	Mrs. F. B. Watterson
Lorraine Burke	BANNING	CHULA VISTA	Ira Franklin	Miss Edna K. Wiles	Miss Edna K. Wiles
TUCSON	Ellen Tustin	COLTON	GLENDAL	Margery Whitley	Margery Whitley
Irving Corets	BELLFLOWER	Mary May Benner	Eleanor Attarian	LA HAIRE	LA HAIRE
*Nina S. Glover	Mildred A. Rutherford	Marjorie Holtzendorf	Dorothy Bickenbach	Marie Laumont	Marie Laumont
Winifred Knight			Nell Samson Brown	Mrs. A. J. Brown	Mrs. A. J. Brown
			Ruth Hay Gavin	LA VERNE	LA VERNE
			Mary Clickner	Marvel Kindred	Marvel Kindred
			Ruth Darie	LAWNDALE	LAWNDALE
			Bessie King Doughty	*Frank T. Hogan	*Frank T. Hogan
			Gertrude Champlain Erb	LINDSAY	LINDSAY
			Maurine Fisher	Evelyn S. Eddy	Evelyn S. Eddy
			Mrs. Freddie Freeman	LOLETA	LOLETA
			Clifford C. Fuller	Florence Hood	Florence Hood
			Lois E. Grupp	Kenneth B. Samulson	Kenneth B. Samulson
			Vera Villamonte-Hirsch	LONG BEACH	LONG BEACH
			*June Howard	Farris Beon	Farris Beon
			Grace E. Jackson	Margaret Cimbola	Margaret Cimbola
			A. Belle Johnson	*Pauline Mattox	*Pauline Mattox
			Esther A. Johnson	Beverly Morrow	Beverly Morrow
			Marian Klingbeil	Mac Gilbert Reese	Mac Gilbert Reese
			Miriam McCaskey	LOS ALTOS	LOS ALTOS
			Marguerite H. O'Leary	Alexander Manke	Alexander Manke
			*Leota Peterson	Genevieve Moore	Genevieve Moore

## EXTENSION BRANCHES—Continued

## Affiliated Schools and Teachers (Alphabetically Arranged)

<b>MONTEREY</b> Mrs. M. C. Holman Evelyn Rose	<b>POMONA</b> Loren W. Adair Bessie Shepard Mrs. John Walker	<b>SANTA MONICA</b> Dorothy Blackford Adele Pohlman Marie Roth Elizabeth Withrow	<b>WATSONVILLE</b> Eloisa Ardaiz	<b>NEW BRITAIN</b> Elizabeth Hochstrate	<b>MIAMI</b> Mrs. Merle Carter Frost Claudia Mender Miami Conservatory Ethel Lukacs Balogh Lillian K. Braden Lydia Pearl Coe Nannette Gibbons Peggy Neighbors Mona Redman Merle Sargent Laurie Spring Martha H. Riles Frederic Youngfelt
<b>MONTEROSE</b> Betty Penney	<b>RED BLUFF</b> Jane Harter	<b>SANTA ROSA</b> Claire Coltrin Irene Fryer Sara E. Jenks Doris Newell Smith	<b>WEST CAVINA</b> Leal Phillips	<b>SUFFIELD</b> Bertha Clark	<b>THOMPSONVILLE</b> Emma B. Ganner
<b>MOORPARK</b> Ruben Vallejo	<b>REDDING</b> Bess E. Lee	<b>SARATOGA</b> Marguerite A. Lawson	<b>WILLOW</b> Leona D. Hook Alma B. Kattenberg Mrs. B. F. Yates	<b>TORRINGTON</b> Mrs. E. G. Rosenbeck	<b>Delaware</b>
<b>MOUNTAIN VIEW</b> Mabel I. Nelson	<b>RELANDS</b> W. J. Gollan Elizabeth Voelmy	<b>SEBASTOPOL</b> Geraldine H. Fisher Iva B. Jewell Edith Esther Snyp	<b>WOODLAND HILLS</b> Helen McCloskey Duren	<b>DOVER</b> Pearl H. Davis Goldie Legates	<b>NEPTUNE BEACH</b> Rose B. Pearce
<b>MOUNT SHASTA</b> Mary Lee Lathrop Genevieve McCorkle	<b>REDONDO BEACH</b> Mrs. Persis Zuber	<b>SHANDON</b> Gertrude Brown	<b>YUBA CITY</b> Mildred Lee Allison	<b>District of Columbia</b>	<b>NEW SMYRNA BEACH</b> Mildred Cowen
<b>NAPA</b> Leonard Reavis	<b>RESED</b> Shirley Robideaux	<b>SHERMAN OAKS</b> Max Berman	<b>Colorado</b>	<b>WASHINGTON</b> Ruth Peters Eunice E. Shepherd Evelyn L. Wakefield	<b>OAK HILL</b> Horace Bennett
<b>NATIONAL CITY</b> Mrs. E. Knight Casey	<b>RICHMOND</b> Mrs. J. D. Andes Lillian S. Carrier	<b>SOMOMA</b> Eva Dresel Gladys S. Ostrum	<b>AURORA</b> Mabel Allen Mrs. S. M. Baxter	<b>Florida</b>	<b>OCALA</b> Agnes M. Lord Fannie Lowe Mrs. C. W. Moremen Trinity Academy (Sister Ann)
<b>NEWHALL</b> Jeanne Meyer Esther Failing	<b>RIVERSIDE</b> Sarah L. Fry Millie C. Parker Dorothy Rendell	<b>SOUTH GATE</b> Gladys A. Crowe Mina L. McCullough	<b>BOULDER</b> Mrs. William J. Howells	<b>ARCADIA</b> Mrs. W. R. Campbell	<b>ORLANDO</b> Edith Pechin Mrs. Joseph B. Shearouse Elizabeth Worrall
<b>NORCO</b> Mabel Mann	<b>ROSEMEAD</b> Elena Wingate	<b>SOUTH PASADENA</b> Irene K. Adams Catherine Egan E. Frances Eiser William W. Estabrook Herbert Gray	<b>CORTEZ</b> Mrs. R. F. Doerges	<b>BARTOW</b> Anne Elizabeth Harrison	<b>OXFORD</b> Ethel R. Griggs
<b>NO. HOLLYWOOD</b> Alice G. Bohamley Lue Cullen Bryant Ruth Bullard Pauline Eldridge Ida Mae Franklin Anita L. Hill Wladimir Lenski Helen Pfaff Eunice Wennermark	<b>SALINAS</b> Dorothy Heer Helen Locatelli Mrs. Joseph E. Madsen	<b>STOCKTON</b> Stella A. Laugero	<b>CRAIG</b> Lotta Mae Hornbeck Mrs. Raymond E. May	<b>CHIPLEY</b> Mrs. Fred Bennett	<b>PALATKA</b> Alice Hutchinson
<b>NORTHBRIDGE</b> Hallie Dupre Shipman	<b>SAN ANSELMO</b> Joan E. Liebskind	<b>SUISUN</b> Anna Kyle Isa B. Wright	<b>DENVER</b> Margaret B. Golder Julia C. Hockett	<b>CLEARWATER</b> C. J. Jaynes	<b>PANAMA CITY</b> Jewel Cannon
<b>NORWALK</b> Gladys B. Joslin	<b>SAN BERNARDINO</b> Patricia Gestram Emanuel Heifetz Ernest C. Holland	<b>SUNLAND</b> Mae Fracie Elaine Lee Howell Hera G. Swindell	<b>ENGLEWOOD</b> Audrey Shuman Ollie Jane Stollman	<b>COCOA</b> Edith Black Voss	<b>PENSACOLA</b> Margaret Lloyd Davis Mrs. Paul Stewart
<b>OAKLAND</b> Herbert A. Andrade Bernice Boehne Mrs. J. M. Bornecamp Ruth T. Drake Mrs. Mervin C. Howar Ruth E. Hunt Virginia L. Johnson Connie Koford Anita Merritt Hugo Olson Etsdell Hall Rust Justitia Scott	<b>SAN BRUNO</b> Mrs. Kelly S. Latum Frances H. Rossen	<b>SUSANVILLE</b> Mrs. De Forest Breitwieser Jean Burroughs	<b>FORT COLLINS</b> Mrs. Reine A. Meiers	<b>DAYTONA BEACH</b> Leola Vrooman	<b>RUSKIN</b> Lois E. Mixon
<b>OJAI</b> Rebecca Eichbaum Monica Ros	<b>SAN CARLOS</b> Dorothy Burbick Anita Jasin Allen H. Tector	<b>TAFT</b> Mrs. S. E. Free Frieda Meachem Irma L. Spence	<b>GRAND JUNCTION</b> Ruby Harper	<b>DUNEDIN</b> Faustine Lascellet	<b>ST. AUGUSTINE</b> Marie B. Killam Grace Rowley
<b>ONTARIO</b> Connie McBade	<b>SAN DIEGO</b> Florence Ashton Beatrice L. Ely Charles E. Kuntzman Mrs. R. Teeple Reid Betty Riedler George H. West	<b>TEMPLE CITY</b> Hazel Holloway Leota G. Rothenberger William Shenberg	<b>HOLYOKE</b> Ida G. Nicausa	<b>GAINESVILLE</b> Mrs. W. Dunscombe Hilda M. Moore Elizabeth Jameson Claude Murphree Ruth Smith	<b>ST. PETERSBURG</b> Norma E. May Lura F. Putnam Emma Corey Ware
<b>ORLAND</b> Lena L. Kees	<b>SAN DIMAS</b> Helena Johnson Shirley M. Whitcomb	<b>TUJUNGA</b> Barbara L. Berry Bernard Schumann	<b>LA JUNTA</b> Mrs. Frank Sheddauer	<b>FORT LAUDERDALE</b> Faustine Lascellet	<b>TALLAHASSEE</b> Mary M. Brown
<b>PACIFIC GROVE</b> Jack L. Lindemith Mrs. E. L. Norton	<b>SAN FRANCISCO</b> Sylvia Ashton Brunckhorst Lydia Klepfisch Alvina Phillips Samuel Rodetsky Lois Sanchez Sister Mary Ricardus, B.V.M. Sister Mary Victor Eleanor R. Young Marjorie E. Young	<b>TULELAKE</b> Lorraine Keller	<b>LOVELAND</b> Amorita Herrin	<b>HIALEAH</b> Margaret Culbreth	<b>SOUTH JACKSONVILLE</b> Mrs. Osgood Gragan Florence L. Hunter
<b>PACOIMA</b> Charles E. Ham Betty C. Lyle J. Louis Maloney Ardrith Russell	<b>SAN JOSE</b> Clara H. Brass Mrs. M. J. Corbett Evelyn A. Heath Benjamin Kennedy Hazel Kennedy Betty Ketman Taselle V. King Helen Peifer Sister Mary St. Helen, B.V.M.	<b>UKIAH</b> Hazel F. Anderson Gloria Pacini	<b>MONTEROSE</b> Mrs. Verne Pease	<b>JACKSONVILLE</b> Aurelia Jones Baker Mrs. M. B. Byrd W. James Grosland Jessie Jay of Vore Mrs. A. G. Edmonson Louisa C. Entenza Joseph A. Hauber Margaret McGraw Mrs. Reynolds Vipperman Joy Wasse Warren	<b>SULPHUR SPRINGS</b> Mrs. Alfred Gregory
<b>PALM SPRINGS</b> Lois K. Lux Christine J. Tomlinson Mrs. J. Tomlinson, Jr.	<b>SAN LEANDRO</b> Anita Meister Herrick Benjamin H. Jones	<b>VACAVILLE</b> Mrs. Earl H. Chamberlain	<b>PEETZ</b> Betty Nelson	<b>BEACH</b> Mrs. Charles A. Williams	<b>TAMPA</b> Frances Adkison Eva Rema Antinori Margaret Goto Merle Holloway Mrs. Addie Jacobs Josephine S. Licata Athens Peters Mrs. Herbert Robson Ella S. Rutledge Lila Valdez
<b>PARADISE</b> Ruth Crittenden Brooks Mrs. D. Kosi	<b>SAN MATEO</b> LaVeda Gibb Mary F. Mattson Claudia Robinson Gertrude B. Rutherford Ruby Sherman Marguerite E. Stoddard	<b>VAN NUYS</b> Louetta M. Bornmann Hazel Hemer Mrs. William F. Lang Mildred Smith Malcolm Jeanette K. O'Donnell	<b>STERLING</b> Estelle Holmes Jane Lee	<b>KEY WEST</b> Sister Laurence Emilia Sister M. Margaret Kathleen	<b>UMATILLA</b> Louise D. Caldwell Mrs. A. F. Carr
<b>PASADENA</b> Edna Croan Rita D. Doezie Ruth Hampton Forest Mathews Sister Mary Blandina, B. V. M.	<b>SAN MARINO</b> Mary Leigh	<b>VENICE</b> Bessie Matson	<b>BRISTOL</b> Nellie B. Jennings	<b>KISSIMMEE</b> Myrilla F. Beals	<b>WILLISTON</b> Mrs. Page Huntton Mrs. Wilbur A. Smith
<b>PASO ROBLES</b> Leonard Hjelmeland	<b>SAN MATEO</b> LaVeda Gibb Mary F. Mattson Claudia Robinson Gertrude B. Rutherford Ruby Sherman Marguerite E. Stoddard	<b>VENTURA</b> Bessie S. Abbott Ruth F. Neumann	<b>CROMWELL</b> Mrs. E. C. Doering	<b>LAKE CITY</b> Mrs. Charlie M. C. Barnes Annie Shingler	<b>WINTER HAVEN</b> Leone R. Guy
<b>PERRIS</b> Charles Lampkin	<b>SAN RAFAEL</b> Henrietta Trusty	<b>VISALIA</b> Murrell C. Hayhurst	<b>DANBURY</b> Laura R. Andrew	<b>LAKELAND</b> Sue M. Fowler Anne Elizabeth Harrison Winifred E. Ray	<b>Geogia</b>
<b>PETALUMA</b> Ruth Caulfield Irah Dillingham		<b>WALNUT CREEK</b> Nellie H. Alexander Myra Tagg	<b>DANIELSON</b> Ella D. Young	<b>LAKE WORTH</b> Vera Newstead Rowley	<b>AMERICUS</b> Elizabeth C. Cobb

# EXTENSION BRANCHES—Continued

## Affiliated Schools and Teachers (Alphabetically Arranged)

**BLACKSHEAR**  
Marion Williams

**CAMILA**  
Ruth F. Gaulden

**COLUMBUS**  
Mrs. Jack Gaylord

**JASPER**  
Mrs. George E. Daniell

**LYONS**  
Mrs. W. A. McNatt

**MARIETTA**  
Mrs. H. L. Hayward

**WAYCROSS**  
Lillian K. Price

### Hawaii

**HONOLULU**  
Madge Gould  
Harry E. Wilhelm

### Idaho

**ASHTON**  
Mrs. T. R. Egbert  
Belle G. Lupton

**BLACKFOOT**  
Vera Orr

**BOISE**  
Mrs. Leo Snyder  
\*A. J. Tompkins  
Adelaide A. Wayne  
Dorthea Weltmer

**BUHL**  
Werner J. Ripplinger

**BURLEY**  
Edna Sinclair

**DOWNEY**  
Mrs. Cilas Davis

**FIRTH**  
Ellen M. Mecham

**IDAHO FALLS**  
Bernice Henderson  
Sara D. Ker  
Mrs. D. R. Larsen  
F. L. Somers  
Maud Somers

**JEROME**  
Mrs. Frank Hansen

**LEWISTON**  
Vivian Bennett  
\*Pauline G. Gusseck

**MONTPELIER**  
Wesley R. Baker  
Lois Hulme

**MOORE**  
Herman Miller

**RIGBY**  
Mrs. Aldon Tall  
Lucien Young

**RUPERT**  
Mrs. H. H. Judd

**SUGAR**  
Ruth H. Barus  
Mary R. Thomas

**TWIN FALLS**  
Edith L. Foss

**WEISER**  
Gertrude L. Neeley

**WENDELL**  
Esther Weston

### Illinois

**ABINGDON**  
Alta Merriam Graves  
\*Lorraine Lindoft Wesson

**ALTON**  
Clarice E. Ferguson  
Max Hiendlymar  
Gertrude Horn

**AURORA**  
Maude Dewey  
Geneva Johnson

**BATAVIA**  
Ralph N. Peterson

**BLOOMINGTON**  
Schwiebmann Music  
School  
(Hermann  
Schwiebmann)

**BROOKFIELD**  
Mrs. A. R. Brown

**CHAMPAIGN**  
Dewey M. Dawson  
Jewel Reed Dawson

**CLARENDON HILLS**  
Mrs. A. R. Brown

**DECATUR**  
Zelma M. Eddy

**DEER CREEK**  
Nancy Stubbs

**ELGIN**  
Margaret S. Robertson  
J. C. Wohlfiel

**GALESBURG**  
Helen M. Eastes

**HERRIN**  
\*Rutha Blanche Emlen

**JOLIET**  
Isabella Hill

**KEWANEE**  
Hugh C. Price

**LA SALLE**  
Anna E. Grivetti  
Hugh C. Price

**MOLINE**  
\*Hilda Fryxell

**MOUNT CARMEL**  
Mrs. Justus A. Gibson

**MOUNT VERNON**  
Grace Downey  
Mabel Pavey

**OTTAWA**  
\*Mildred B. Jchly

**PALOS HEIGHTS**  
Doris Weber Essig

**PEOTONE**  
Irene Rathje

**PONTIAC**  
Gladys S. Erickson

**PREEMPTION**  
Evellette P. Fisher

**PRINCETON**  
\*Lucy Exner  
Hugh C. Price

**QUINCY**  
Mrs. Boyd E. White

**ROCKFORD**  
June Boettcher  
Lillis M. King

**ROCK ISLAND**  
\*Mary Alice Williams

**SPRINGFIELD**  
Margaret Chambers  
Clascena Harvey  
Sister Mary Albert

**STERLING**  
Louise Cassens  
Kathryn W. McNeil

**SYCAMORE**  
Dorothy L. Albrecht

### Indiana

**ANDERSON**  
Teresa M. Cockerham  
Esther M. Garretson  
Earl Kunkle  
Olivia McRoberts

**ANGOLA**  
Miriam L. Brokaw  
Mardelle Smith

**AKRON**  
Patricia Parker

**BERNE**  
Mrs. Sherman Stucky

**COLUMBIA CITY**  
Ruby Sinclair

**CRAWFORDSVILLE**  
Mrs. O. C. Edwards

**ELKHART**  
Margaret McNease

**FORT WAYNE**  
Grace M. Abraham

**FRANKLIN**  
Patricia M. Batton

**GARRETT**  
Juanita R. Gray

**GREENSBURG**  
Carrie E. Pierce  
Florine Tillson

**HAGERSTOWN**  
Mrs. Chauncey B.  
McNelly

**HUNTINGTON**  
Mrs. Mark Riseborough

**KOKOMO**  
Frederick Heinmiller

**MARION**  
Eva Leah Shannon

**MITCHELL**  
Myrtle M. Bixler

**MONTICELLO**  
Mrs. Jess Engle

**MUNCIE**  
Mary A. Cox  
Nina Mitchell

**NEWCASTLE**  
Norma Lee Andrews  
Mrs. Roger Doerster

**N. MANCHESTER**  
Genita Bea Speicher

**NORTH VERNON**  
Carol Joan Weinberg

**PENDLETON**  
Mrs. L. Wayne Eller

**RUSHVILLE**  
June F. Gunning

**SHELBYVILLE**  
J. Russell MacInnes

**SOUTH BEND**  
Mrs. B. F. Broadbuss  
Gertrude Freepan  
Margaret J. Harnisch  
Sylvia Hurd  
\*Harold Lamb  
Theophila Makielski  
Betty Rolf  
\*South Bend  
Conservatory  
Bertha Steele  
Christine Tobolski  
Marjorie S. Ziegelmair

**SWEETZER**  
Janet Miller

**WARSAW**  
Mrs. F. M. Smith

**WASHINGTON**  
Marie C. Dosch  
Grace Riester

**WINCHESTER**  
Ann Morford

### Iowa

**ANAMOSA**  
Florence Hale

**BAXTER**  
Mrs. LeRoy Allsapp

**BURLINGTON**  
Mrs. Maurice Webster

**CEDAR RAPIDS**  
Mrs. Karl E. Manz

**CHARLES CITY**  
Eli Stewart

**CLEAR LAKE**  
Ruth M. Hines  
Erma M. Reid

**CLINTON**  
\*Helen Gillies  
Elizabeth Phillips

**CRESCO**  
Sister Mary Leonardus

**DES MOINES**  
\*Earl Williams

**GRINNELL**  
Myra Stratton

**INDEPENDENCE**  
Doris Rowland

**IOWA CITY**  
Zita Ann Fuhrmann

**KEOKUK**  
Mrs. Charles De Bono

**MANCHESTER**  
Mary Jane Olson

**MANSON**  
Elicena T. Pageler

**NEWTON**  
L. Gertrude Beard  
Ruth Campbell  
James A. Crawford  
Mrs. Liberty M. Ernest

**OTTUMWA**  
Mrs. D. J. Neasham

**PRAIRIE CITY**  
Mrs. S. E. Churchill

**SAC CITY**  
Vera G. Fowler

**WATERLOO**  
Sister Mary J. Cecilie,  
B.V.M.  
Sister M. Veronica,  
R.S.M.

**WILTON JUNCTION**  
Mrs. Leon Titus

**WINTERSSET**  
Mrs. Charles Newerf

### Kansas

**ARKANSAS CITY**  
Eva Jeannette Boger

**COFFEYVILLE**  
Theda H. Owen

**COLBY**  
Mrs. Vaulien J. Mathes

**GREAT BEND**  
Sister M. Justina

**KINGMAN**  
Charles Reynolds

**LYONS**  
Mary K. Brooks

**PRATT**  
Charles Reynolds

**RUSSELL**  
Carrie M. Gillman  
Mrs. Lowell Hogue

**WAKEENEY**  
Wilma G. Keyser

**WICHITA**  
Reno B. Myers

### Kentucky

**HOPKINSVILLE**  
Mary E. McCormick

**LOUISVILLE**  
Madge Terry Lewis  
Anna Lee Smyser

**MORGANFIELD**  
Mrs. Taylor McCauley

**MT. STERLING**  
Margaret Murphy

### Louisiana

**BOGALUSA**  
Kathryn Boyd  
Mamie Elley  
John Hammond  
Irene Thiac

**HOUMA**  
Mary Zeringer

**MANSFIELD**  
Mrs. Jimmie C. Magee

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

### Maine

**BANGOR**  
Ethel Duren Blake  
Mrs. Carl Hatch  
\*Viola Merrill

**BIDDEFORD**  
Doris M. Kneeland  
Sister M. St. Cecilie  
of Jesus  
Sister St. Eugene  
of Rome  
Sister Patenande  
Sister St. Vivian

**BOWDOINHAM**  
Blanche M. Graves

**FAIRFIELD**  
Arthur F. Roundy

**FORT FAIRFIELD**  
Lillian D. Bradbury

**HALLOWELL**  
Vira L. Tibbets

**OLD TOWN**  
Mrs. William F.  
Miliken  
Sister M. de Gabriel  
de Marie  
Sister St. Rita  
Ruth E. Waterhouse

**ROCKLAND**  
Ruth Sanborn

**VAN BUREN**  
Sister M. de St. Alphie  
Sister Mary Elizabeth

**WATERVILLE**  
Thelma McInnis

**WILTON**  
Mona Knowles  
\*Otto Knowles

### Maryland

**CAMBRIDGE**  
Lucille H. McBrierty

**EASTON**  
Elizabeth Hazen  
Mrs. J. Mulford Swing

**EASTPORT**  
Evelyn C. Rostad

**LA ROMA PARK**  
Christian P. Plumb

**SALISBURY**  
Mrs. V. Louckerman  
Bassett

### Massachusetts

**AMESBURY**  
Mary Ann Norman

**BEVERLY**  
Edna C. Smart

**BROCKTON**  
Thomas Rodophele

**CAMBRIDGE**  
Hester Wulfaert

**DUDLEY**  
Jacqueline D. Pulisafco

**FALL RIVER**  
Irene E. Beauparlant  
\*Mrs. Irving W. Bogle  
M. Alma Canuel  
Lucienne C. Doyle  
Anna G. Fiore  
Margaret A. Manning

**GLOUCESTER**  
Murray McNair

**HAVERHILL**  
Claire W. Hubley

**HUDSON**  
Grace W. Buteau

**LAWRENCE**  
Joseph Balsamo  
Laura B. LeVeille  
\*Philippe LeVeille  
Sister Mary of  
St. Donald  
Sister Marie Herman  
Sister St. Yolande  
of Jesus

**LYNN**  
Clarence B. Gaines

**NEWTON CENTER**  
Ethel Hutchinson

**PITTSFIELD**  
Emily D. Green  
Henrietta Ranti

**SOUTHBRIDGE**  
Norma A. Gilli

**SOUTH LANCASTER**  
Mary Littlefield

**SPRINGFIELD**  
Raymond Randig  
Miss Glenn Robinson

**WALPOLE**  
Aldona Virginski

**WEBSTER**  
Raymond A. Galipeau  
Oris Lavallee  
\*Ruth S. Neulich  
Elicia Lechance Rose

**WESTFIELD**  
Loretta C. Kupec

### Michigan

**ALLEGAN**  
Talbot Gorder

**ALLEN PARK**  
Thelma Burbank Wolf

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

**BIRMINGHAM**  
Alma B. Grimes





# EXTENSION BRANCHES—Continued

## Affiliated Schools and Teachers (Alphabetically Arranged)

### Texas

ADAMSVILLE  
Frances B. Scott

ALAMO  
Daniel A. Muller

AMARILLO  
Mrs. R. C. Burnette  
Grace E. Hamilton  
Margaret Heiny  
Lilly Larsen  
Edna W. Smith  
\*Helen Strite

ATLANTA  
Mrs. Oval Harden

BEEVILLE  
Lena E. Granberry

BROWNSVILLE  
Mrs. E. F. Hardin  
Virginia Norton  
Bernice Waldron

CHILDRESS  
Carrie Mae Diggs  
Lucia Diggs

DALLAS  
Goldie Adams  
Mrs. Raymond R.  
Brittan  
Alice Knox Ferguson  
Maude Davis Kyle  
Grace Switzer

DENTON  
Mrs. James Carley

DUMAS  
Mrs. R. G. Diserens

ELECTRA  
Mrs. Jim Fowler

EL PASO  
Mrs. C. M. Burke  
Walter Davis  
Lenora Womack

FORT WORTH  
Ada May Loah

HARLINGEN  
Mrs. Floyd Hawkins  
Julia Kleinschmidt  
Mrs. Henry Snow

JACKSONVILLE  
Mrs. D. R. Richardson

KERRVILLE  
\*Eva Jo Allpress

KILGORE  
Joseph M. Proctor

KINGSVILLE  
Anna W. Dechman

LA FERIA  
Mrs. L. M. Vigness

LUFKIN  
Mrs. G. G. Lennard  
Katherine L. Lennard

McALLEN  
Rea Allen

McLEAN  
Mrs. Willie Boyett

MISSION  
Mrs. Leon Brown

PAMPA  
May Foreman Carr

SAN ANTONIO  
\*Eva Jo Allpress  
Evelyn Altmann  
Margaret Gallo  
Delphine Klockman

TYLER  
Jewell McCaslin

VERNON  
Enid McCarroll

### Utah

HOLLADAY  
Judith W. Parker

LEWISTON  
Anna Egbert

OGDEN  
Wilma B. Bunker  
Mrs. Reed Gannell  
\*Alden G. Pettigrew

SALT LAKE CITY  
Alpha H. Bolton  
\*Melba Lindsay Burton  
Mattie Read Evans  
Ruth Funk  
Mabel Hognenson  
Mrs. Lar Sene Morris  
Lily M. Priestley  
Zora H. Seabury  
Frank Van West

VERNAL  
Mrs. Arthur  
Manwaring  
Mary P. Slauch

### Vermont

BELLOWS FALLS  
Sister Marie Louise

BRATTLEBORO  
\*Sister M. Stanislaus

MIDDLEBURY  
Lewis J. Hathaway

SPRINGFIELD  
Barbara F. Duke

WINDSOR  
Ethel Turner

### Virginia

ARLINGTON  
Virginia T. Bestor

BASSETT  
Marie G. Mitchell

BEDFORD  
Mrs. Curtis L. Ramsey

BUCHANAN  
Mrs. J. C. Lawrence

CREWE  
Mrs. Roy Coleman

DANVILLE  
Mabel Berry  
James P. Henry

NORFOLK  
Dorothy Singleton  
Monnie L. Ward

RINGGOLD  
Mabel L. Covington

ROANOKE  
Mrs. H. C. Charlton  
Mrs. Norman Croxford  
Lucille Dobbs  
Mrs. Hubert A. Nance  
Mrs. R. N. Redford  
Mrs. John M. Stephens  
Henrietta Wingfield

STAUNTON  
Mary H. Bell  
Institute of Musical Art  
†(Martin G. Manch)

VINTON  
Elma M. Swain

### Washington

BELLINGHAM  
Minnie Clark  
Ruth C. DeMerritt  
Harry Thal

BREMERTON  
Max E. Hueciss  
\*Harry L. Jertson  
Bertha Mielde  
Aileen Stroberger

BUCKLEY  
Harold McDaniel

CENTRALIA  
Quenya Thomas  
James Grover Troth

CHEHALIS  
Opal Higgins

EDMONDS  
Margaret Swartz  
Martin Swartz

ELMA  
Helen T. Evans

EVERETT  
Mrs. Frederick Hayden  
Bernice VanderWeken

HOQUIAM  
Eunice J. Wilson

NORTH BEND  
Ilaeille S. Spaeth

PUYALLUP  
Bernice DeTray

RENTON  
Ida Harries Dexter

RICHLAND  
Marion E. Riley

SEATTLE  
Mrs. Theodore D.  
Callahan  
James Dow  
Anne S. Fairley  
Herbert Malloy  
Gladys Lucile Murbach  
Helen Warhanik

SPOKANE  
Harold H. Lotzenhiser  
Spokane Conservatory  
(Hans Moldenhauer)  
†Rosaleen Moldenhauer

SUNMER  
Bertha Dew Trubshaw

SUNNYSIDE  
\*Geraldine Colby  
\*Jane M. Egan  
J. C. Wheelan

TACOMA  
Lueta Heath  
Viola S. McDowell

TOPPENISH  
Reata L. Baird  
Daisy Bond

VANCOUVER  
Carolyn James

WENATCHEE  
\*Florence Cameron

### West Virginia

BECKLEY  
Eleanor J. Williams

CHARLESTON  
Mrs. Edgar Loar

CLARKSBURG  
Mrs. Rex Hartley

HUNTINGTON  
\*Mrs. E. H. Atkinson

MARTINSBURG  
James N. Andrews

PADEN CITY  
Allen Baker

PARKERSBURG  
Elizabeth H. Moore

### Wisconsin

ADAMS  
Mildred E. Janney

BELOIT  
Mrs. Frederic Gardner

COLOMA  
Elaine King

CRIVITZ  
Alice Ax

EAU CLAIRE  
†Sister Berthel  
Sister Helenette  
Minnie Thompson

EDGERTON  
Mrs. W. E. Newman

GREEN BAY  
Sadie B. Jerry

JANESVILLE  
Wina Cunningham  
Sister Mary Cletus

JEFFERSON  
Jennie Stiel

LA CROSSE  
Rosetta Wollan

MARINETTE  
Stella M. White

MARKESAN  
Elvira Luedtke

MEMONONIE  
Margaret M. Herrem

MEMONONIE FALLS  
Mrs. Aaron Klug

MILWAUKEE  
†Sister Mary Benedict  
Sister Mary Corita,  
B. V. M.

MONTELO  
Margaret A. Carpenter  
Adrian

OCONOMOWOC  
Edna H. Benzinger

PORTAGE  
Blanche Achterberg

RACINE  
Sister M. Kathleen  
Erma Olle Thompson

ROSENDALE  
Clara Zickert

SHAWANO  
Richard T. Lee  
Mrs. Frank Schweers

SHEBOYGAN  
Harold T. Gray  
Elmira Kruse

STOUGHTON  
Bertha Nitzsche

WALKESHA  
Mabel Guderyon

WISCONSIN RAPIDS  
\*Joseph Linka, Jr.

### Wyoming

ASTEN  
Esther Hansean

CASPER  
Mrs. Bryant S. Cromer  
Sister Mary Gracia

CHEYENNE  
Alice Clark Ross  
Katherine Townsend

CODY  
Mrs. R. T. Yeates

EVANSTON  
Mrs. O. K. Nye

GILLETTE  
Charlotte Patterson

LOVELL  
Mrs. A. E. Longfellow

LUSK  
Rex Yocum

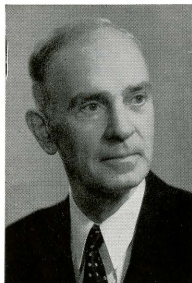
ROCK SPRINGS  
Mildred Fanelli

SHERIDAN  
Charlotte A. Hutton

# REGISTRARS *of the* EXTENSION DEPARTMENT



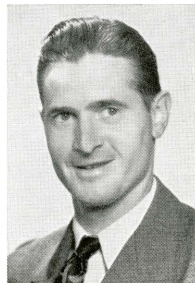
JOHN L. BAER



NEAL CAMERON



EDW. A. CHURNSIDE



JAMES J. CHURNSIDE



LILLIAN A. COOPER



JACK FLINT



RAY D. LOWE



JOHN E. McROBERTS



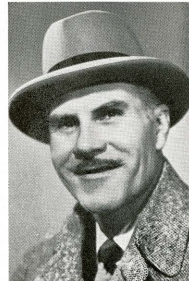
RAYMOND C. PAYNE



C. J. SCATTERGOOD



MARTHA SCATTERGOOD



KENNETH J. SERVIS

↑ To the  
Municipal  
Airport

↑ To the  
Brookfield  
Zoo

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



WABASH ST.  
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G  
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S  
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R  
E  
E  
T

Chicago



Union Bus  
Station

Wabash Ave

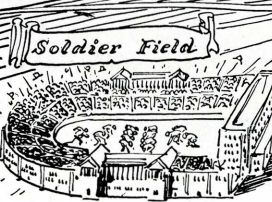


Sherwood Bldg.  
HOME OF  
Sherwood Music School

Logan  
Monument

GRANT

West Drive



Soldier Field



Field  
Museum



Orchestra  
Band Shell

East Drive

← To Jackson  
Park and Museum  
of Science and  
Industry

Leif Erikson Drive



Shedd  
Aquarium



L A K E

Adler  
Planetarium





Union Station

Northwestern Station

Grand Central Station

La Salle St. Station

Civic Opera House

University College

Chicago Temple

N. B. C. Studios

La Salle St.

Clark St.

Washington Blvd.

Randolph St.

Lake St.

Dearborn St.

State St.

Wacker Drive

To Newberry Library

To C.B.S. Studio

To Lincoln Park

Orchestra Hall

Public Library

John Crerar Library

Michigan Avenue

Lincoln Monument

Art Institute

PARK

Buckingham Fountain

Tribune Tower  
W. G. N.

Navy Pier

MICHIGAN



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S H E R W O O D M U S I C S C H O O L

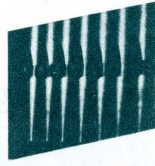
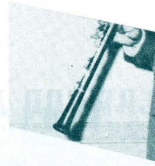


RECITAL

*You and your friends are cordially invited*

**RECITAL HALL • SHERWOOD BUILDING • 1014 SOUTH MICHIGAN AVENUE • CHICAGO**

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### Tuition Fees

Sherwood Music School is a not-for-profit institution deriving much of its support from sources other than tuition fees. Exclusive of scholarship grants, the tuition charges of the Collegiate Division cover less than one-half the cost of the training given.

Students who are carrying balanced programs of study and who are proceeding systematically toward a Certificate, Diploma, or Degree, pay tuition for winter season courses on a semester-hour credit basis, as follows:

\$12.00 per semester-hour credit for required musical class subjects, or for Applied Music studies with an Assistant Teacher.

\$18.00 per semester-hour credit for Applied Music studies with an Associate Teacher.

\$30.00 per semester-hour credit for Applied Music studies with an Artist Teacher.

The practice charge for such students is \$18.00 a semester. (No extra charge is made to organ students in this group for organ practice.)

A tabulation of typical tuition costs for a full year (two semesters) of Freshman study of musical subject matter, toward a Certificate, Diploma, or Degree, follows:

	MINIMUM	MAXIMUM
Applied Music, 8 semester-hour credits (based upon 72 half-hours of private instruction).....	\$ 96.00	\$240.00
16 semester-hour credits in musical class subjects (such as Harmony, Ear Training, Music Literature) .....	192.00	192.00
Practice charge for 36 weeks .....	36.00	36.00
	\$324.00	\$468.00

If not previously earned, credits for academic subjects (Humanities, Social Sciences, Natural Sciences, Education) which are required in the Degree curricula may be taken concurrently in co-operating colleges in downtown Chicago. Schedules are co-ordinated, and these subjects are made an integral financial part of the enrollment. The additional cost for such subject matter averages \$40.00 per semester. (Academic subjects are not required as a part of the Certificate or Diploma courses.)

If desired, students may cover the total charges for any School year by making a series of ten equal monthly payments, from September to June, inclusive.

Tuition charges made to students not proceeding toward a credential range from \$2.00 to \$6.00 a half-hour for private instruction in Applied Music subjects. \$5.00 per half-hour is charged for summer study with the Artist Teachers (also for credit-earning winter courses not to be applied toward requirements for a credential). \$2.00 weekly is charged for practice privileges in connection with a single-subject enrollment; and 30c to 50c an hour for the organ practice of special students.

### Loan Fund

Tuition loans are available from the Alumni Loan Fund. Notes are not required in connection with these loans, and no interest is charged. Students deriving assistance from this source are expected, however, to consider it an honor obligation to replace within ten years the sums borrowed, so that they may be available for the use of others.

### Student Employment

The School has always been able to assist students who want to carry employment to reduce their expenses, by directing either men or women students to part-time work in offices, stores, theaters, restaurants, and cafeterias. Earnings average \$1.00 an hour. Most of the School classes are conducted in the morning, so that a schedule of part-time work can be carried in the afternoon or in the evening.

### Living Accommodations

Dormitory accommodations for women students are provided through co-operation of non-profit residential clubs, at rates averaging \$16.00 weekly for rooming accommodations and two meals daily.

Rooms are provided for men and women students by the Y.M.C.A. Hotel, the 830 South Michigan Hotel (both within two blocks of the School), and other approved student residences, at \$8.50 and up, per person, weekly. Many restaurants and cafeterias near the School provide excellent meals at moderate cost.

The Student Counsellor is in charge of housing, and gives to each student all personal assistance necessary to perfecting satisfactory living arrangements.



## A circular illustration of a person with long hair, seen from the side, playing a harp. The person is seated and facing right. The harp is held in front of them. The background within the circle shows a simple landscape with a tree on the left and some foliage at the bottom.

YOUR NAME  MR.  MISS  MRS.

FIRST  MIDDLE  LAST

Place and date of birth.....

Of what country are you a citizen? .....

In what year may you wish to enter the Sherwood Music School? .....

At what time of year (Fall, Spring, Summer)? .....

Are you interested in entering as a Degree candidate, or as a special student? .....

For what kind or kinds of professional musical work do you wish to prepare? .....

[OVER]

FOUNDED 1895 BY WILLIAM H. SHERWOOD  
**SHERWOOD MUSIC SCHOOL**  
 1014 SOUTH MICHIGAN AVENUE • CHICAGO 5

# SHERWOOD MUSIC SCHOOL



SHERWOOD BUILDING • 1014 SOUTH MICHIGAN AVENUE • CHICAGO 5 • ILLINOIS

## Catalog

The complete catalog of the Collegiate Division is available on request, with biographical notes concerning members of the Artist Faculty, and detailed outlines of courses given for Certificates, for Diplomas, and for the Degrees, Bachelor of Music, Bachelor of Music Education, and Master of Music.

## Courses

Degree, Diploma, and Certificate courses are offered with concentration in Piano, Voice, Violin, Organ, School Music, Composition, Cello, and Wind Instruments.

## Faculty

The teaching staff includes numerous artists who have won national and international distinction in the fields of concert, opera, composition, conducting, and music education.

## Calendar

The Fall Semester begins on the second Wednesday in September; the Spring Semester, on the first Monday in February; and the six-week Summer Session on the third Wednesday in June.

## Scholarships

From the income on invested endowment funds, eighteen Lower Division scholarships are awarded each year to new collegiate students. Each has a total tuition value of \$420.00 against full time study through the Freshman and Sophomore years, including private training in Applied Music majors from Artist Teachers. \$240.00 of each scholarship is applied against the tuition for the Freshman year, and \$180.00 against the tuition for the Sophomore year.

Use of scholarships from this series may begin either with the opening of the Fall Semester, in September, or with the opening of the Spring Semester, in February.

Those eligible to enter applications are: High School Seniors; High School graduates; and students in the second year of a Junior College, or in the Senior year of a college or conservatory not offering graduate Degrees. Other currently enrolled college students can be considered for scholarship assistance only at the request of the Dean or Director of the school which they are attending. Students who have discontinued their college studies may apply for scholarship assistance in either the undergraduate or the graduate department. Awards granted to stu-

dents entering with advanced standing may be applied against the first four semesters of study at any level of advancement.

All applicants are directed to complete and submit the standard application form, including a signed teacher's recommendation; and to forward with the application a completed Advisory Service form.

Thirty Upper Division scholarships are awarded each year to undergraduate students in residence, each having a tuition value of \$180.00 against the tuition for the Junior or Senior year, or a year of graduate study, including an Applied Music major with an Artist Teacher.

Students enter the competition for Upper Division scholarships at the beginning of their second semester of study. The recipients are those students who have maintained the highest grade point average on the following scale: A+ = 8, A = 7, A- = 6, B+ = 5, B = 4, B- = 3, C = 2, D = 1, F = 0.

In determining the grade point average for each student, the number of semester hours in each course is multiplied by the appropriate grade factor; the products thus obtained are added; and the sum is divided by the total of semester hours in all courses, including those finished, and also courses left incomplete or failed.

Awards are announced early in the Spring Semester for the regular School year which will begin the following September. Computations of scores are based upon the work of the two preceding semesters. (Averages of mid-year entrants are based upon their first and second semesters, and use of awards within this group may begin with a Spring Semester.)

Upon petition of the student, each scholarship award is increased to cover Summer Session study of an Applied Music major with an Artist Teacher (one private forty-five minute lesson weekly for six weeks).

Contestants for and recipients of scholarships must carry not less than twelve credits of winter season collegiate study per semester, in accordance with catalog outlines.

Concurrent studies in academic subjects, undertaken at the recommendation of the School for purposes of earning transfer credit, are taken into account in computing grade averages for Upper Division scholarships. Credits for advanced standing, earned by examination, are omitted. Credits for courses in which the final grade is "Cr" are omitted from the computation, but are counted against the minimum load requirement.

FOUNDED 1895 BY WILLIAM H. SHERWOOD

MEMBER OF THE NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

Give the name of your High School, and the month and year when you were graduated, or when you expect to be graduated:.....

List below the units included in your High School training. (If you are in the last year of your High School course, fill in the spaces following in accordance with work finished, and work planned to be finished by the time you are graduated. If you have been previously registered in a collegiate institution, this may be omitted; give, instead, the name of the college attended, and a list of credits earned.

Official transcripts will be required later, but need not be filed now.) .....

If possible, state your standing within your High School class by underlining the appropriate quarter: Highest quarter — Second quarter — Third quarter — Lowest quarter.

Mention any extra-curricular activities, honors, official positions or organization memberships connected with your High School or college studies:.....

Provide a general outline of your previous musical training, mentioning subjects studied, and length of study. Mention some selections from your repertoire, also any amateur or professional experience in the field of music. ....

Underline the subject which you would wish to be your major: PIANO, VOICE, ORGAN, VIOLIN, CELLO, THEORY, COMPOSITION, PUBLIC SCHOOL MUSIC, CLARINET, FLUTE, OBOE, BASSOON, TRUMPET, FRENCH HORN, TROMBONE.

Underline all other subjects in which you have a special interest: Piano, Voice, Organ, Violin, Viola, Cello, Double Bass, Clarinet, Saxophone, Flute, Oboe, English Horn, Bassoon, Trumpet, French Horn, Trombone, Tuba, Percussions, Ear Training, Harmony, Counterpoint, Canon, Fugue, Form and Analysis, Composition, Orchestration, Opera Class, History of Music, Piano Teaching Methods, Public School Music Methods, Chorus, Orchestra, Choral Conducting, Orchestra Conducting.

Who are your favorite composers? .....

.....

What is your favorite reading material? .....

.....

Tell how you were put in touch with the School: .....

.....

If you are studying music now, mention the subject and give the name and address of your teacher:

.....

.....

Are you physically handicapped in any way? If so, please state nature of handicap: .....

.....

Give the names and addresses of three persons not related to you, who know you well, and to whom the Committee on Admissions can write, if desired, concerning your talent and character.

1. ....

.....

2. ....

.....

3. ....

.....

*Scholarship Application on reverse side should be filled in if you wish also to be considered as an applicant for a scholarship.*

[NOTE TO FOREIGN STUDENTS: Sherwood Music School is approved by the United States government for the training of non-quota foreign students. If a letter of admission to the School is issued to you, present it to the United States consul nearest you, with a request for a student visa.]

DETACH ➔

## SCHOLARSHIP APPLICATION

*(Completed Advisory Service form must accompany this application.)*

COMMITTEE ON SCHOLARSHIP AWARDS,  
SHERWOOD MUSIC SCHOOL,  
1014 SOUTH MICHIGAN AVENUE, CHICAGO 5, ILLINOIS

I forward herewith detailed information concerning my musical interests and accomplishments on the Advisory Service form provided by the School; and should like to know whether I might be granted a Scholarship to provide financial assistance needed in completing plans for my collegiate musical training.

YOUR SIGNATURE.....

Address.....

State whether both of your parents are living:.....

Mention occupation of father, if living:.....

Names and address of parents or guardian:.....

Number of living brothers and sisters:..... and their ages:.....

## TEACHER'S RECOMMENDATION

*(To be filled in by the teacher under whom you have studied privately the musical subject which is of greatest interest to you; or by a High School or college official or teacher who knows you well.)*

I recommend this student as being worthy of scholarship assistance, and add for your consideration the following comments on the applicant's talent, character, and financial need, and on other matters which may be of interest:

.....

.....

.....

.....

TEACHER'S SIGNATURE.....

AND ADDRESS.....

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