

1955

Sherwood Music School Annual Catalog 1955-1956

Sherwood Music School

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SHERWOOD MUSIC SCHOOL

CATALOG

↑ To the
Municipal
Airport

↑ To the
Brookfield
Zoo

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

Canal St.
Chicago

Dearborn-
Station

Sherwood Bldg.
HOME OF
Sherwood Music School

Logan
Monument

GRANT
West Drive

Soldier Field

Field
Museum

Orchestra
and
Band Shell

East Drive

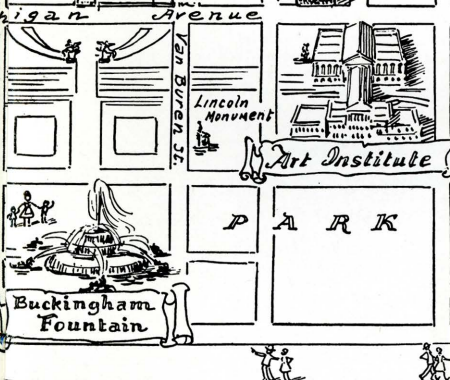
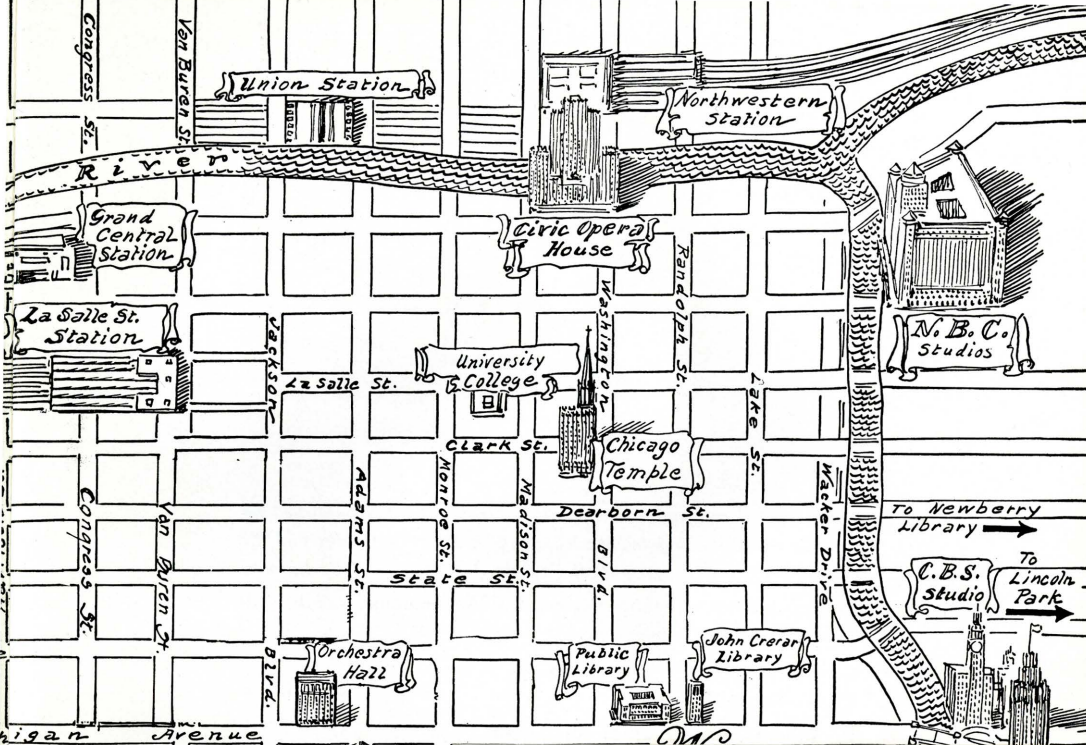
← To Jackson
Park and Museum
of Science and
Industry

E. E. Erikson Drive

Shedd
Aquarium

L A K E

Adler
Planetarium



ACCREDITED STANDING

The Certificates, Diplomas and Degrees of the Sherwood Music School are issued by authority of a charter granted by the State of Illinois.

The School is accredited by the Illinois Department of Education, for the training of teachers and supervisors of school music; and by the Chicago Board of Education, for the promotional credit studies of school teachers, and for the outside music study of High School students.

The School is also approved by the Federal Government, for the training of non-quota foreign students. The following is quoted from the official letter of the government, notifying the School of this honor:

"It gives me pleasure to advise you that your School has been duly approved by the United States Government as an institution of learning for foreign students, in accordance with the Act of 1924. The Department of State has been notified of this action for transmission to all American consular officers, who will then be in a position to consider applications for the required non-quota student visas.

Respectfully,

G. E. TOLMAN, Acting Commissioner General."

M I C H



The official catalog of the Sherwood Music School is published biennially to outline in detail the scope of the School's activities, and the requirements for the earning of Degrees, Diplomas, and Certificates.

A separate annual publication, entitled "Announcements of the Collegiate Division," provides information concerning

- The Calendar for each School Year,
- Tuition Fees,
- Rules Governing Scholarship Awards,
- Student Employment,
- The Alumni Loan Fund, and
- Charges for Student Housing.

If you do not have a copy of the current issue of the "Announcements," it will be mailed to you gladly upon request.

INDEX

	Page
Accredited Standing	14
Applied Music Classes	20
Bachelor's Degree Requirements	17
Bassoon Major Requirements	17, 20
Canon and Fugue Classes	21
Cello Major Requirements	17, 19
Certificates	18
Choral Conducting Classes	21
Chorus	21
Clarinet Major Requirements	17, 20
Classified Students	14
Composition Classes	21
Composition Major Requirements	17
Counterpoint Classes	21
Cultural Studies	18
Degree Fee	16
Departments of Instruction	15
Diplomas	18
Ear Training Classes	21
Ensemble Classes	21
Entrance Requirements	15, 19, 20, 22
Examinations	15
Executive Staff	14
Extension Branches	24
Faculty	10, 11, 12, 22
Flute Major Requirements	17, 20
Form and Analysis Classes	21
French Horn Major Requirements	17, 20
General Information	14
Gifts and Bequests	16
Grades	15
Graduate Courses	22, 23
Harmony Classes	21
Health Service	13
History and Literature of Music Classes	21
History of the School	14
Housing	13
Matriculation Fee	16
Oboe Major Requirements	17, 20
Opera Class	20
Orchestra	7, 21
Orchestra Conducting Classes	21
Orchestration Classes	21
Organ Major Requirements	17, 20, 22, 23
Piano Major Requirements	17, 19, 22, 23
Piano Teaching Methods Classes	21
Practice Facilities	13
Practice Teaching	21
Public School Music Methods Classes	21
Purpose of the School	14
Recognition of Previous Advanced Studies	15
Rules and Regulations	16
Scholarships	16
School Music Major Requirements	17
School Year	14
Seminars in Applied Music Literature	21
Sherwood Building	4, 5
Special Students	14
Student Life at Sherwood	6, 7
Theory Classes	21
Transcripts of Credit	16
Trombone Major Requirements	17, 20
Trumpet Major Requirements	17, 20
Undergraduate Courses	17
Undergraduate Instruction, Outlines of	19, 20, 21
Unit of Credit	15
Violin Major Requirements	17, 19
Voice Major Requirements	17, 20

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 provided in recessed lockers. Kitchen facilities are available for student parties.

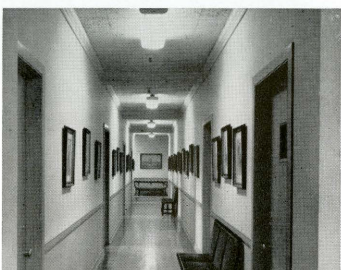
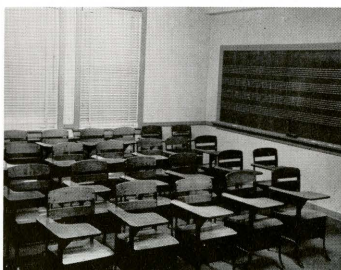
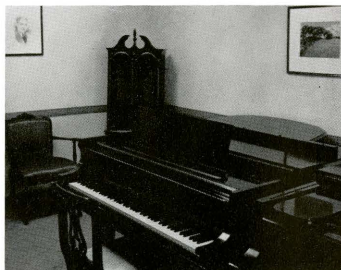
The third floor lounge contains one of the few real open fireplaces in downtown Chicago. Adjacent is the library, housing the thousands of books and phonograph records used by students and teachers. The artistically appointed recital hall has audience room adequate for most of the School recitals and 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 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

These pages will help you to glimpse the scenes and catch the spirit of student life at Sherwood . . . to visualize yourself as a member of the Sherwood student body.

* * *

You will find yourself in a school which is neither too large nor too small. It is large enough to provide everything you need in the way of educational facilities. Yet it is small enough to give you the intimate contact with teachers and students which is the key to rapid musical advancement, and without which no true musical progress is possible.

You will be an active member of a friendly family, happy in mutual interests and common objectives.

In Chicago at large, you will find the profusion of musical and cultural advantages which exists only in a large metropolitan center.

* * *

In the studios, you will find at your disposal instruments by world-renowned makers.

Practice rooms are ample in number to meet the needs of all students.

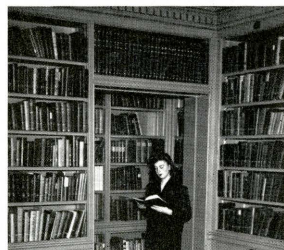
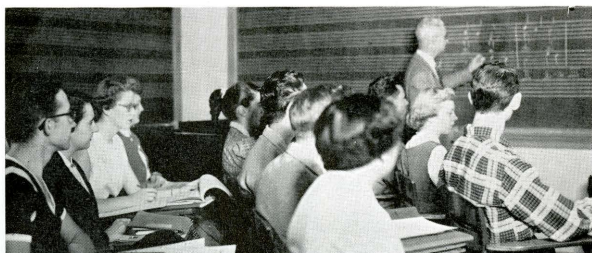
In the library, you will find thousands of books on music (many of them rare, out-of-print copies); and you will find hundreds of albums of phonograph records of musical masterpieces.

* * *

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

The School, in cooperation with the Student Council, sponsors a number of social occasions each year. Small, informal gatherings of students and teachers are frequent. Each Wednesday morning recital is followed by a social period, with refreshments.

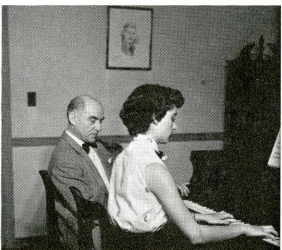
You will frequently take part in the School recitals and concerts. Soloists for important public programs, including the Commencement program in Orchestra Hall, are chosen



from among students with exceptional talent for performance.

While developing your talent as a soloist, 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 the delights of playing and singing with others.



Sherwood Symphony Orchestra in Orchestra Hall



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.

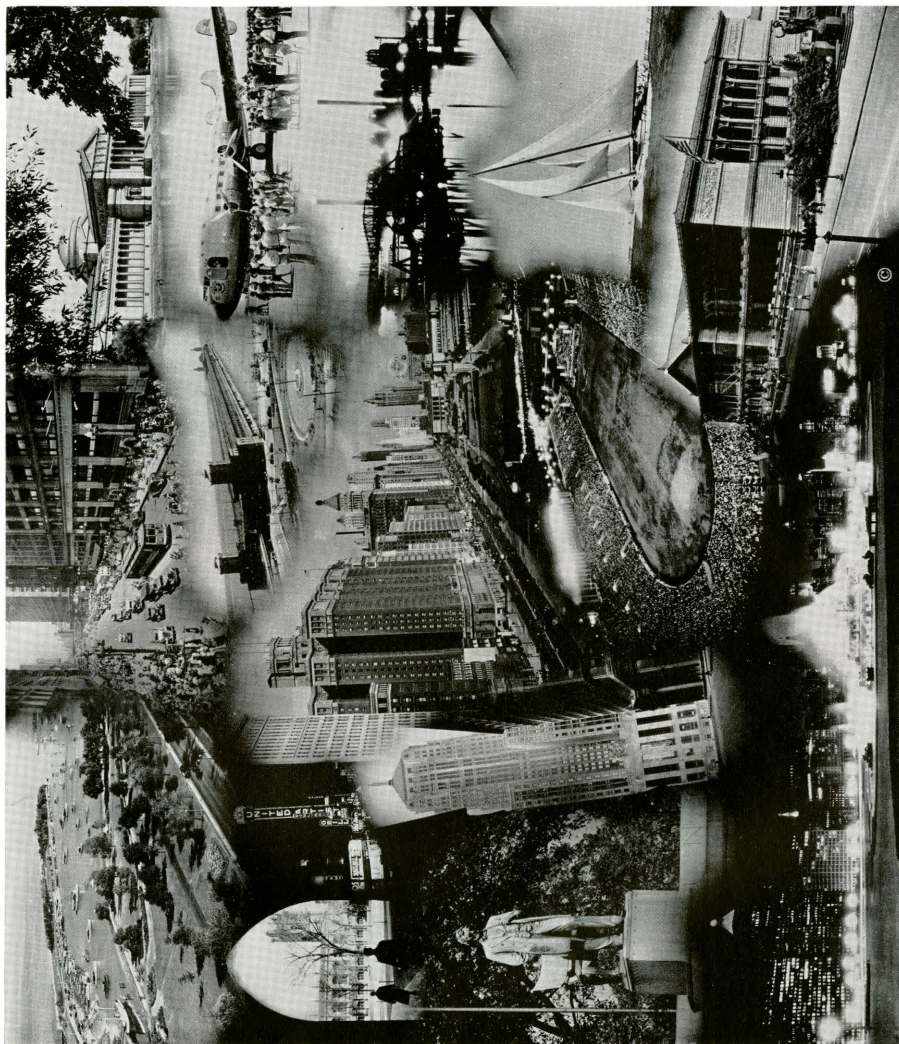
At (4) is the Art Institute, which houses an art collection of fabulous value, including the originals of many familiar paintings—the masterpieces of Rembrandt, Raphael, Inness, Corot, and all the most noted artists of every period.

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, horseback riding, and many others.



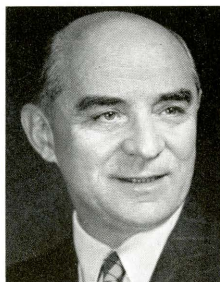


* * * THE FACULTY * * *



LEO PODOLSKY, renowned virtuoso, Honorary Vice-President of the School, Artist Teacher of Piano. Pupil of George Lawewicz. 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." Claremont recording artist. Editor of many piano repertoire volumes.

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."



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.

MARIA HUSSA, Artist Teacher of Voice and director of the Opera Class, has gained highest distinction as leading soprano in the Operas of Berlin, Hamburg, and Vienna, and in the Metropolitan and Chicago Opera Companies. European centers in which she has won acclaim include Paris, Milan, Lisbon, and Salzburg. Numerous of her students have won outstanding success in opera, concert, and radio, including Gloria Lind, member of the Lyric Theatre, Chicago, and leading soprano of New York City Opera.



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. Organist for First Methodist Church of Kewanee, Illinois, through past twenty years. Numerous of his students have achieved distinctive success, including the virtuoso organist, Virgil Fox.

RUDOLPH REINERS, Artist Teacher of Violin and Viola, and conductor of the Sherwood Symphony Orchestra. Mr. Reiners received much of his training from Leon Sametini (whose assistant he was for 12 years) and later studied in Berlin under Carl Flesch. He has concertized in Europe and America, besides engaging in radio work for CBS and NBC. He is a member of the violin section of the Chicago Symphony Orchestra; and is conductor of the Peoria Symphony Orchestra and the Chicago Symphony String Ensemble.



FLORENCE GRANDLAND GALAJ-IKIAN, 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 achievements.

HILDEGARD SILL, Artist Teacher of Organ, included organ study under Reginald Witlock and Robert Birch as part of a broad musical education. She has given many recitals, and has filled extended engagements with large churches and noted places of entertainment. She is one of a few organists who have achieved mastery of both scholarly and popular playing. Mrs. Sill has a wide reputation as a player, as a teacher, as an authority on organ pedagogy, as an author of texts, and as a lecturer on teaching methods.



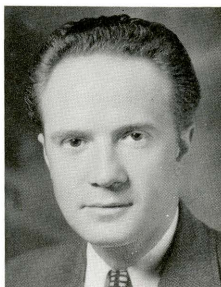
★ ★ ★ THE FACULTY—*Continued* ★ ★ ★



HERBERT RENISON, Artist Teacher of Piano, is a concert artist of English descent, who has won a place among leading pianists by his recitals in South America, and in the United States. Graduate of the National Conservatory, Buenos Aires; pupil of the renowned Lalewicz, teacher of many pianists. Critics refer to him as "one of the most interesting personalities among Argentine pianists," and recognize in his playing "a perfection beyond digital prowess."



ALOIS TRNKA, Artist Teacher of Violoncello, is a member of the cello section of the Chicago Symphony Orchestra. Mr. Trnka received his training from three distinguished 'cellists: Bogumil Sykora, Engelberg Roentgen, and Alfred Wallenstein. He has appeared as soloist with the Chicago Symphony Orchestra, has filled numerous other solo engagements, has done much radio work for NBC and CBS. Founder and cellist of the Chicago Arts String Quartet.



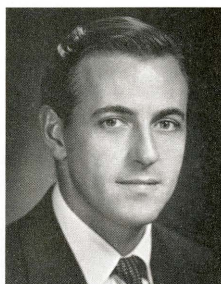
PHILIP FARKAS, teacher of French Horn, has played under many noted conductors; is a member of the Chicago Symphony Woodwind Quintet; and is first chair Horn player with the Chicago Symphony Orchestra, with which he has appeared as soloist.



FRANK CRISAFULLI, teacher of Trombone and Tuba, has been the teacher of many successful players. His own broad playing experience has included membership in the Chicago Philharmonic, broadcast by WGN, and in the Chicago Opera Orchestra.



RUDOLPH NASHAN, teacher of Trumpet, completed the Bachelor of Music Degree course of the New England Conservatory in Boston, with Trumpet as a major subject. Mr. Nashan is a member of the brass section of the Chicago Symphony Orchestra.



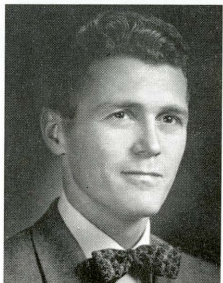
GEORGE WEBER, teacher of Clarinet and Saxophone, is a Bachelor of Music Degree graduate of DePaul University. Principal among his teachers was Robert Lindemann. Mr. Weber is a member of the Chicago Symphony Orchestra.



EMIL ECK, teacher of Flute, is widely known as a performing artist and as the teacher of many professional flutists. In the course of his career, he has been a member of the orchestras of Cologne and Munich, and of the Chicago Symphony Orchestra.



JERRY SIRUCEK, teacher of Oboe, is a member of the woodwind section of the Chicago Symphony Orchestra. He studied his chosen instrument intensively under the instruction of Robert Mayer; and is also a graduate of Roosevelt University.



JOHN RAITT, teacher of Bassoon, is a member of the woodwind section of the Chicago Symphony Orchestra. Mr. Raitt perfected his playing skill under the guidance of Hugo Fox, and was also given broad training in the Chicago Musical College.



HAROLD L. CARNES, teacher of Double Bass, is a graduate of the Eastman School of Music, with a Bachelor's Degree in Music Education, and Master's Degree in Music Literature. Mr. Carnes is a member of the string section of the Chicago Symphony Orchestra.



* * * THE FACULTY—*Continued* * * *



FRANCIS KEYSER, teacher of Piano, elementary and advanced Harmony, Counterpoint, Ear Training, Master of Music Degree graduate of Sherwood Music School.



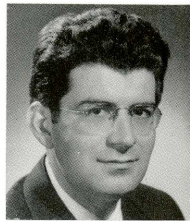
HAROLD BERLINGER, teacher of Piano, Ear Training, and History and Literature of Music. A Master of Music Degree graduate of the Sherwood Music School.



ROBERTA SAVLER, teacher of Piano and Methods, Master's Degree, Sherwood Music School; soloist with Illinois Symphony; author of articles on pedagogy.



LAUREL WATKINS, teacher of Organ and Piano; Master of Music Degree, Northwestern University. Organist of the Second Presbyterian Church, in Evanston.



GIULIO FAVARIO, teacher of Piano, Ensemble, Orchestration, Orchestra Conducting, Master of Music Degree graduate, Sherwood Music School. Brilliant recitalist.

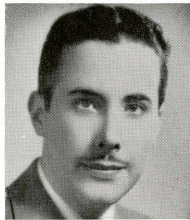
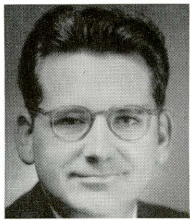
RALPH SUNDEN, teacher of Organ and Theory, Examiner for the Extension Department, Master's Degree, Sherwood Music School. Organist of Faith United Church.

MARION SCHROEDER, teacher of Voice; singer with wide experience in radio, concert and opera; soloist, St. James Episcopal Church, staff member of WGN.

CORNELIUS KICKERT, teacher of Public School Music Methods. Widely known choral conductor. Member of the staff of Morton High School and Junior College.

WOODROW BENTLEY, teacher of Piano and Ear Training, also a staff member of Wright Junior College, Master of Music Degree, Northwestern University.

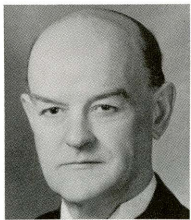
JACK HANSEN, teacher of Piano, Master's Degree, Chicago Musical College; pupil of Ganz, Winner of many contests; symphony soloist; well known recitalist.



IRENE KEYSER
Piano



FRIEDA GROSS
Voice



OTTO KRISTUFEK
Percussions



BLOSSOM SEWELL
Piano



HATTIE FISCHER
Piano



JUNE CIVIS
Piano and Voice



JOSEPH FISCHER
Violin



ARLENE HOFFMAN
Piano

STUDENT HOUSING • HEALTH SERVICE • PRACTICE FACILITIES



BLANCHE BENSINGER
Student Counsellor

The Student Counsellor of the School is in charge of living accommodations and health service for all students of the Collegiate Division.

Housing

The living arrangements of all Collegiate Division students are subject to the approval of the School. Students from out of the city who change places of residence without such approval will be required to withdraw from the student body.

Lake Shore Hall, located on the near North Side, opposite Oak Street Beach, in Chicago's finest central residential district, is the principal source of housing for women students. This four-story, fireproof building is an excellent example of late Colonial architecture. The rooms are airy and attractively furnished. Closet space and bath facilities are ample. Equipment is available for those who wish to do their personal laundry. A large student lounge is the "get-together" spot for evening and recreation hours.

Lake Shore Hall provides a congenial, well-chaperoned, homelike environment, at moderate cost. A resident House Mother supervises the meals, rooming accommodations, and social activities; students in residence are responsible to her for observance of dormitory regulations. (Consult the annual "Announcements of the Collegiate Division" for rates.)

The Lakeside Location of Lake Shore Hall



Lake Shore Hall

The 830 South Michigan Hotel (one block from the School) and the Y.M.C.A. Hotel (two blocks from the School) are the principal sources of housing for men students. These residential hotels offer many advantages to students, at reasonable expense. (Consult the annual "Announcements of the Collegiate Division" for rates.)

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.

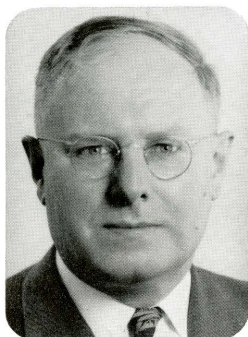
Practice Facilities

An ample number of well-equipped studios is available for all students of the Collegiate Division to practice Piano, Organ, Voice, and all string, wind and percussion instruments. The nominal charges made for the use of practice studios are listed in the annual "Announcements of the Collegiate Division."

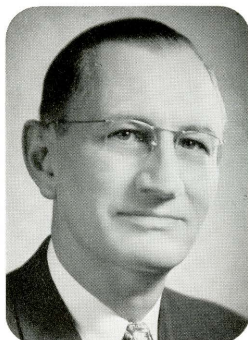
A Room in Lake Shore Hall



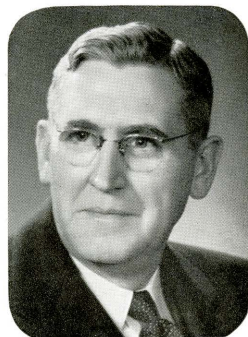
* * * THE EXECUTIVE STAFF * * *



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 School is recognized by the Illinois State Department of Public Instruction, and by the Illinois State Examining Board for Teachers' Certificates, as a four-year college, for the training of public school music teachers.

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 Thursday 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 pages 19, 20, and 22 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 17 and 22 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 Instruments, Organ, Composition, Public School Music. The courses in academic subjects which appear in these outlines are not required in connection with the earning of Certifi-

cates 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.

When transfer students present 90 or more semester hours of appropriate undergraduate training, 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 22 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 (Minimum passing grade)	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.

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

GENERAL INFORMATION—*Continued*

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 can be transferred from the class of one Applied Music teacher to that of another, only with the consent of the Musical Director, and only at the beginning of a regular School Year or Summer Session.

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

Through gifts, bequests, and income from invested endowment funds, forty-eight Scholarships, ranging in tuition value from \$180 to \$420, are awarded each year for the assistance of Collegiate Division students.

Five of these Scholarships have been established by or in honor of individual donors and benefactors:

The Perle Mesta Scholarship, to be awarded to a foreign student, in the interest of international good will.

A Scholarship based upon a bequest from Elizabeth Thorpe, who was for many years an Affiliated Teacher of the School, in Pontiac, Michigan.

A Scholarship established in memory of Downer McCord, acknowledging and honoring his achievements in behalf of the School, as one of its trustees.

A Scholarship based upon a gift from Angela Anderson, honoring the memory of her mother, Katharine E. Lewis, who was for a long period a member of the Registrar staff of the School.

A Scholarship established in memory of Ruth Peters, who was through many years an Affiliated Teacher of the School, in Washington, D. C.

A Scholarship contributed by Harry Bolza, Affiliated Teacher in Marietta, Georgia.

Details concerning Scholarship awards are published in the annual "Announcements of the Collegiate Division."

Tuition Fees

Rates of tuition are also published each year in the "Announcements of the Collegiate Division" (mailed to all who ask for the School catalog).

UNDERGRADUATE COURSES

for the DEGREES, BACHELOR OF MUSIC and 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.

	MAJORS:							Cello or Wind Instrument	Compo- sition	School Music
FRESHMAN YEAR	Piano	Voice	Violin	Organ	Instrument	Compo- sition	School Music			
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			
Chorus	2	2	2	2	2	2	2			
Orchestra	—	—	2	—	2	—	—			
*Music Elective	3	4	2	4	2	—	—			
English 1, 2.....	6	6	6	6	6	6	6			
Electives (Humanities, Social Sciences, Natural Sciences).....	3	—	—	—	—	3	6			
SOPHOMORE YEAR										
Applied Music.....	8	8	8	8	8	8	8			
History and Literature of Music 201, 202.....	4	4	4	4	4	4	4			
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			
Form and Analysis 301, 302.....	—	—	—	—	—	4	—			
*Choral Conducting	2	2	2	2	2	2	2			
Orchestra	—	—	2	—	2	—	—			
*Music Elective	3	—	—	—	—	—	—			
Electives (Humanities, Social Sciences, Natural Sciences).....	3	6	6	6	6	3	9			
JUNIOR YEAR										
Applied Music.....	8	8	8	8	8	4	8			
History and Literature of Music 301, 302.....	4	4	4	4	4	4	—			
Form and Analysis 301, 302.....	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	—			
Public School Music Methods.....	—	—	—	—	—	—	6			
*Music Elective	—	—	—	2	—	2	—			
Electives (Humanities, Social Sciences, Natural Sciences).....	9	9	9	9	6	9	12			
SENIOR YEAR										
Applied Music.....	8	8	8	8	8	4	10			
History and Literature of Music 401, 402.....	4	4	4	4	4	4	4			
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	6	10	4	8	—	—	—			
Electives (Humanities, Social Sciences, Natural Sciences).....	9	9	9	9	12	9	—			
Courses in Education.....	—	—	—	—	—	—	12			
TOTALS	120	120	120	120	120	120	128			

*Students who require training in Piano as a minor subject 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 study of the major subject under an Artist Teacher. 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 Bassoon, Clarinet, Flute, French Horn, Oboe, Trombone, and Trumpet.

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.

In planning the training of each School Music major, 34 semester hour credits are distributed to various Applied Music subjects. The exact number of credits allotted to each subject naturally varies from one student to another, according to needs, interests, and aptitudes.

Each School Music major is expected to have one performance area in which he excels, and in which he has developed skills satisfactory for use in school and community programs. In addition, certain minimums must be included in his Applied Music studies:

1. Piano facility sufficient to sight read songs of the kind

found in a song book; to harmonize at sight, improvising a simple piano accompaniment for songs using the I, IV, V chords and simple piano modulations, and to transpose such songs and harmonizations to other keys; also to sight read simple accompaniments, vocal or instrumental, and simple piano compositions of the kinds used for school rhythmic activities.

2. One year of Voice study.
3. One semester of Violin study.
4. One semester of Clarinet study.
5. One semester of Trumpet study.
6. One semester of study of Percussions, with emphasis on Snare Drum fundamentals.

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. No courses in musical subjects may be presented against Humanities requirements.

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 17, the student must meet certain special requirements for credit in Applied Music.

These special requirements include:

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

b. An examination at the end of each Semester or Summer Session. In order to receive credit and earn promotion, the student must show satisfactory proficiency in the interpretation of an adequate amount of repertoire, of an appropriate grade of difficulty, with proper balance and variety as to schools and types of composition.

c. Attendance at and participation in the School recitals and concerts. A graduation recital is required of each student majoring in Applied Music.

Undergraduate requirements are discussed more fully in the outlines which follow, explaining the entrance and repertoire requirements applicable to each major subject. The Freshman and Sophomore Years comprise the Lower Division; the Junior and Senior Years, the Upper Division.

Piano Major

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

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

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

Violin Major

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

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.

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 technique 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, Dupont, Servais, Popper, Bach,

OUTLINES OF UNDERGRADUATE INSTRUCTION—Continued

Haydn, Mozart, Beethoven. Ability to play simple piano accompaniments, and to play cello parts of easier ensemble and symphonic works.

Upper Division Requirements—Standard technical material. Advanced compositions by Goltermann, Caporale, Piatti, Popper, Boccherini, Romberg, Tartini, Boellmann, Schumann, Saint-Saëns, Volkmann, Dvorak, Tchaikovsky, Bach, Haydn, Mozart, Beethoven and others. Ability to hold 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 take part in performance of 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 instrument; and should be able to hold a position with a professional band or 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, or others representing equivalent technical and musical values.

BASSOON: *Lower Division*—Exercises for development of embouchure and technic. Scales and arpeggios. Studies by Weissenborn, Oubradous, Giampieri, Milde. *Sonatas* by Vivaldi, Hindemith, and others. *Concerti* by Vivaldi, Mozart, Weber. *Orchestra studies*. *Upper Division*—Scales, arpeggios, clef drills. Studies by Milde, Dherin-Pierne, Orefici, Bitsch, Piard, Bertoni, Bozza. *Concerti* by Jacob and Grondahl. Chamber music and orchestra studies.

CLARINET: *Lower Division*—Scales, arpeggios, tone studies. Studies by Baermann, Klose, Rose, Langenus, Jeanjean, Perrier, Weber. *Concertino*, *Concerti*, *Fantasy* and *Rondo*. *Orchestra studies*. *Upper Division*—Studies by Baermann, Cavallini, Sarlit, Jeanjean. *Sonatas* by Bach-Corroyer, Perrier, Brahms, Milhaud. *Concerti* by Spohr and Mozart. Debussy *Rhapsodie*. Solos by Stravinsky and others. Contemporary works. Chamber music and orchestra studies.

FLUTE: *Lower Division*—Sustained tones, major, minor, and whole tone scales, arpeggios. Exercises in trills, tremolos, and chromatics. Studies by Andersen, Soussman, Kuhlau *Divertissements*, Bach and Handel *Sona-*

tas, Mozart *Concerti*. *Orchestra studies*. *Upper Division*—Studies from Bach, Jeanjean, Andersen, Lorenzo, Drouet. Kuhlau *Duets*, Karg-Elert *Caprices*, *Sonatas* by Loicillet and C.P.E. Bach, Lazarus *Suite*, Chaminade *Concertino*, *Concerti* by Doppler, Verhey, Hoffman. Contemporary works. Chamber music and orchestra studies.

FRENCH HORN: *Lower Division*—Lip formation, tone production, scales, arpeggios, lip trills, double and triple tonguing, transpositions by use of clefs. Studies by Kopprasch, Alphonse, Gally, Franz, Kling, Michiels, Strauss, De Grave, Schantl. Bach *Violoncello Sonatas*, F. Strauss *Concerto*, Dubois *Cavatine*, Mozart *Concerti*, Chabrier *Larghetto*. *Orchestra studies*. *Upper Division*—Studies by Gally, Alphonse, Artot, Gungl, Transpositions. *Concerti* by Haydn, Mozart, Mathias, Strauss, Mozart *Concert Rondo*, Schumann *Adagio* and *Allegro*, Dukas *Villanelle*. Contemporary works, chamber music, orchestra studies.

OBOE (and English Horn): *Lower Division*—Scales, trills, exercises in articulation. Studies by Brod-Gillet, Andraud, Verroust, Lemotte, Luft, Blatt, Barret, Bleuzet. *Pierre Serenade* and *Piece in G minor*, Schumann *Romances*, Widor *Pavane*, Lenoir *Musette*, Bertain *Serenade*, Verroust *Fourth Solo de Concert*, Mozart *Adagio Religioso*, Godard *Legende Pastorale*, Marcello *Concerto in C minor*, Barthe *Six Pieces*. *Upper Division*—Studies by Andraud, Bleuzet, Gillet, Barret, Ferling, Lovon, Hugot-Bruyat. *Sonatas* by Telemann, Handel, Saint-Saëns, *Concertinos* by Guilhaud and Vogt, *Concerti* by Handel, Haydn, de Grandval, Mozart, Goossens, Colin. *Sixth Solo de Concert*, Dallier *Fantaisie-Précise*, Deslenders *Introduction and Polonaise*, Grovlet *Serenade* and *Allegro*, solos by Busser and Paladilhe. Contemporary works. Chamber music and orchestra.

TROMBONE: *Lower Division*—Scales, chords, slurs, exercises in breath control and attack. Clef studies. Studies by Blume, Müller, Bordogni-Rochut, Slama, Lafosse, Blase-witz, Langey, Mantia. Solos by Glover, Baratz, De la Nux, Croce-Spinelli, David, Ropartz, Blume *Duets*. *Orchestra studies*. *Upper Division*—Studies by Harris, Lafosse, Kruezer-Schaefer, Couillaud, Busser, Blume, Flandrino. Solos by Pfeiffer, Decruck, Rousseau, Dubois, Marzeller, Baratz, Vidal, Bachelet, Leducq. *Concerti* by Bigot, Salzedo, Saint Saëns, Stojowski. Chamber music, contemporary works, orchestra studies.

TRUMPET: Solos used in the Trumpet course include the Purcell *Trumpet Voluntary* and *Sonata*, Haydn *Concerto*, Wormser *Fantaisie*, D'Haeyer *Concertstück*, Tournemire *Fantaisie*, Jongen *Concerto*, Sowerby

Sonata, Honegger *Intrada*, Hindemith *Sonata*, Enesco *Legende*, and Mozart *Sonata*. Chamber works studied include the Bach *Chorales*, Gabrielle *Canzona*, Reiche *Turnsonate*, Pierre *Pastorale Variee*, Bach *Cantata 51*, Poulenc Trio, Casella *Serenata*, Berzowsky *Suite*, Copland *Quiet City*, and Barber *Capricorn Concerto*. Methods books used include the following: *Lower Division*—Goldman *Daily Embouchure Studies*, Arban *Complete Method*, Saint-Jacome's *Grand Method*, Brandt *Etudes for Trumpet*, Sacher *Transposition*. *Upper Division*—Arban, Saint-Jacome, Brandt, Sacher, Mancini *Sight Reading* and *Modernistic Rhythms*, Porret *24 Deciffrages*, Chavlier *36 Etudes Transcendantes*. Intensive orchestra studies are required through the third and fourth years.

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 Hollins, 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 by Van Hulse, Purvis, Willan, Bingham, and others.

CLASS INSTRUCTION—UNDERGRADUATE

The following outlines show the ground covered in the Classes listed in the requirements on page 17, and in other Classes which may be chosen as electives. The outlines are grouped according to Departments of Instruc-

tion and grades of advancement. The arrangement of courses in sequences 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 prin-

OUTLINES OF UNDERGRADUATE INSTRUCTION—Continued

ciples 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.

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

History and Literature of Music 201, 202, 301, 302, 401, 402—2 semester hour credits for each course. This sequence, extending through the Sophomore, Junior, and Senior years, begins with an orientation course (201), designed to acquaint the student with the successive periods of musical art, from the early Greek to contemporary music; continues then through primitive music, music of Asia, early Greek and Roman music, music of the Middle Ages (202); music of the Renaissance (301); music of the Baroque era (302); and music of the pre-Classical and Classical periods (401); and concludes with music of the Romantic and Modern eras (402).

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

The practice teaching of 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.

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

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 102–3 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 101–3 semester hour credits. A review of scales, intervals, and triads. Principles of voice leading. Harmonizing of basses and melodies in close and open position, in major and minor keys, using primary and secondary triads in root progressions. Cadences. Simple keyboard drills making use of primary and secondary triads.

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, the dominant seventh, and the secondary seventh chords.

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 all diatonic chords, including dominant ninth. Modulations to the closely related keys. Sequences and altered chords.

Harmony 202–2 semester hour credits. Modulation to the more distant keys. Chromatic modulation. Use of non-harmonic tones. Written exercises employing transitions, altered chords, non-chord tones, etc. Harmonic analysis. Modulation at the keyboard to all keys.

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. Choral 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, 402–2 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, Orchestration, Canon and Fugue are taught by Florence Grandland Galajikian. Harold Berlinger is in charge of graduate courses in History and Literature of Music. 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:

Instrumental Major (Piano, Violin, or Organ)

Major Subject (Piano, Violin, or Organ, with minimum of 54 clock hours of private instruction from an Artist Teacher)	12
Seminar in Literature of Major Subject	4
Three subjects chosen from the list immediately following, to total a minimum of	14
Canon and Fugue 401, 402 (4)	
Orchestration 401, 402 (4)	
Composition 401, 402 (6)	
History and Literature of Music 501, 502 (6)	

TOTAL

30

Voice Major

Voice (minimum of 45 clock hours of private instruction from an Artist Teacher)	10
Piano (minimum of 36 clock hours of private instruction)	8
Subjects chosen from the list immediately following, to total a minimum of	12
Modern foreign language (advanced studies) (6)	

GRADUATE COURSES—Continued

Canon and Fugue 401, 402 (4)	
Orchestration 401, 402 (4)	
Composition 401, 402 (6)	
History and Literature of Music 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.)

History and Literature of Music 501, 502—3 semester hour credits for each course. Music of the Baroque era, with emphasis upon analysis and performance of the literature (501). Music of the twentieth century, with emphasis on stylistic differences (502).

EXTENSION BRANCHES

CHICAGO NEIGHBORHOOD BRANCHES

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

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	ANAHEIM Alice T. Schaffer	CALISTOGA Bernice M. Christian	ENCINO Eleanor M. Dalton	HAWTHORNE Wilhelmina Lockhart *Josephine Shumway
CULLMAN Margaret Deppe	AUSTIN Rhoda K. Glover	ARCADIA Carol H. Jones Margaret C. Omelich Gessie Lee Parman	CAMPBELL Mary W. Ballantyne Virginia Rutherford	ESCALON Lura C. Casto	HEADLSBURG Mary T. Passalacqua
FORT PAYNE Frances Ward	BRINKLEY Mrs. Jack Lineback	ARCATA Hildegard Hadley R. Faye Jackson	CARLSBAD Dei Stevens Robert H. Stevens	ESCONDIDO Mary R. Keithley	HOLLYWOOD Lois Ann Miller Constance Shirley *Alice F. Willardson
LIVINGSTON Frances Mellen	CARLISLE Rhoda K. Glover	ARLINGTON Rachael Dell	CASTRO VALLEY Norma Porter	ETNA Ruth Haist	HUNTINGTON BEACH Alma B. Chalmers Mrs. Vincent Saunders
MOBILE Clara B. Evans	COTTON PLANT Mrs. Sidney Banks	ARMONA Celis Walker	CERES †Ellen Jacobson	EUREKA Dorothy V. Beck Frances E. Nielsen	HUNTINGTON PARK Violet M. Ashley Stanley Ledington Clara H. Lobough Ettie R. Mulholland
MONTGOMERY *Fanny Marks Seibels	CROSSETT Essye Jeffress	ARROYO GRANDE Ruth M. Graham	CHATSWORDTH Borghild Wick	FONTANA Angelina A. Giordano Audrey A. Lawrence Claire McCoy Piper	INDIO Thelma Jefferies
Alaska	DARDANELLE Mrs. Elmer Frazier	ARTESIA Helen Burns	CHICO Marie Erwin Kathryn K. Thompson	FRESNO Edna Argentino Frank S. Silva Frances Dowling Ludwig Harkisan Alice L. Johnson Emmy Kalin	INGLEWOOD Marcia L. Carter Malvina L. Hilborn *Shirley A. Hill Erna Tamm Hills Virginia Wood
ANCHORAGE Eleanor Jones Ruth Lundgren Carolyn K. Moody	EL DORADO Mrs. J. R. Gilbert Bertha Irene J. Lacy	ATASCADERO Lois Bovee	CHULA VISTA Fronia M. Andrews Vera B. Howe	GARDENA Irma Franklin Marlene Fujita William Reynolds Bessie Shepherd	LA CRESCENTA Kenneth I. Bidwell Florence K. Davidson *Louise Ehrhart Oliver S. Enright Mrs. H. L. Hayward Morton D. Lake Agnes L. Roe Dorothy C. Smith Louise Wyde
JUNEAU Carol Beery Davis Mrs. Henry Harnon Ruth Popejoy Ruth L. Sommers	HOT SPRINGS Joseph R. Callahan Ruth C. Demby	BAKERSFIELD Dixie Lee Corbitt Helen Marie Fleming Ceraldine Hopkins Willie Baer Jones *John Kara Martha LeBrier Ella Mae Mead Laura E. Nichols Frances Rockhill Loy L. Ryan Frances Shaw Mrs. Owen Stauffer Doris M. Widener	COLTON Mary Grace Benner Gertrude M. Engel Marjorie Holtzendorff Grace Silvers	GLENDALE Eleanor Attarian Marjorie D. Baker Beatrice R. Baldwin Hazel J. Bugental Nadeida Caruso Ruth Hay Cavin Mary Clickner Davis Bessie King Doughty Maurine Fisher Anna Lou George Lois E. Grupp Vera Villemonte-Hirsch *June Howard	LA JOLLA Barbara L. Morris
KETCHIKAN Mrs. Hans Antonson	LITTLE ROCK Blanche Mason Mrs. M. Phillips Wavrick	BALDWIN PARK Douglas M. Owens	COMPTON Herschel McEntire	CULVER CITY Maxine Cotton Bell Mary E. Hrab Sylvia C. Hrab Frank C. Tattersall	LA MESA Beatrice L. Ely Miss Georgie H. West
PALMER Jessie L. Chandler	LONOKE Rhoda K. Glover	BELL GARDENS Hazel M. Costello	CONCORD K. W. F. Balke M. E. Gambino Helen S. Packard	CYPRUS Johanna M. Oliver	LANCASTER Mrs. A. J. Brown
SEWARD Kathryn M. Baker	MAGNOLIA Minnie Hawkins Hood	BELMONT Aletha F. Bebb Irene Bellati	CORONA Genevieve H. Dart	DINUBA Mrs. Ralph Miller	LA VERNE Marvel Kindred
Arizona	MALVERN Aage McCray	BELMONT Aletha F. Bebb Irene Bellati	COSTA MESA Charlotte Prusso	DOWNEY Mrs. Gilbert Lloyd Eli D. Powell †Delmer D. Rogers	LAWNDALE *Frank T. Hogan
GLOBE Mrs. P. H. Coleman	MENA Lela N. Johnson	BEVERLY HILLS Eva Redick	CULVER CITY Maxine Cotton Bell Mary E. Hrab Sylvia C. Hrab Frank C. Tattersall	EL CAJON Katherine F. Monteverde	LINDSAY Evelyn S. Eddy
PEORIA Bessie Deatsch	PINE BLUFF Mary Anna Chop Mrs. Boydie Easter Mrs. Harris F. Mitchell	BLYTE Genevieve Courtright Ruth McWilliams	CYPRUS Johanna M. Oliver	EL MONTE Isabel L. Anderson *Helen M. Gallucci Mrs. J. D. McMichael	LODI Yvonne C. Howard Clare E. Linn Dorothy Roach Lewis V. Smithson
PHOENIX Kay Baker Ruth Bauerbach Kathryn Capps Ailene Couch Gertrude Hollenbeck Ethel Jennings Eeta Taylor Riess Mildred A. Skutney Mrs. Luther Stewart Jane Stewart Thomas Julia M. Tibbets	RUSSELLVILLE Mrs. Pat Medley	BREA Lucy H. Wood	EL CAJON Katherine F. Monteverde	GRASS VALLEY Grace Raymond	LOLETA Florence Hood Kenneth B. Samuelson
TUCSON Irene Coates Ellen Vedone Floyd Roberta Johnston Julia Hale Kinbrell Winifred Knight Janice McCornin *Marcelle R. Porter	SPRINGDALE Lynne G. Smith	BURBANK Mrs. Marie C. Anderson Dorothy Blend Frederic Clend Gladys Cook Marie E. D'Amico Irene Davison Virginia Hummer Lucile J. Little Mrs. William F. Lotze Ruth H. Westberg Marlowe L. Wilcox	EL CENTRO James Fisher LaVerne Jeffries	HANFORD Gertrude D. Foster Viva Hanahan Elizabeth D. McCarter	LOMA LINDA Mrs. E. Knight Casey
WICKENBURG Clare Quick	STAMPS Mrs. M. W. Bryan	BURLINGAME Kathryn Burgess Dorothy G. Ridley Nina Salenger Sister Mary Alexandrine Sister Mary de Chantal	EL MONTE Isabel L. Anderson *Helen M. Gallucci Mrs. J. D. McMichael		
WILLIAMS Mrs. Henry Martinez	STAR CITY Merle Spring				
WINDOW ROCK Josephine Battese	WYNE Louis Coffin				
WINSLOW Patricia Bryan	California				
	ALAMEDA Gertrude L. Banta Margaret Milne Brye Walter F. Brye				
	ALBANY Helen Cushing Selle				
	ALHAMBRA *Eleanor Bro Katherine E. Brown Erna B. Grossmueller Mary Hudley *Ervin H. Kleffman La Vina R. Washburn				

EXTENSION BRANCHES—Continued

Affiliated Schools and Teachers (Alphabetically Arranged)

LONG BEACH Farris Beem Margaret Cimballa Lois Heinrich Marjorie L. Marchant Florence Matton Beverly Morrow Helen F. Tupper Mrs. F. B. Watterson	MILLBRAE Edith J. Sigler	PALM CITY Dorothy M. Cuddy	SAN DIEGO Ruth A. Abegglen Florence Ashton Duke Betteley Florence M. Bradley F. Bernice Fernwick Jean Gilley Albertine Grouberg Carrie E. Kuntzman Joan B. Powers Mrs. R. Teeple Reid Bessie Riedler Joseph Taylor Mabel Wrench	SEBASTOPOL Iva B. Jewell Lois Sanchez Edith Esther Snypp	WALNUT CREEK Nellie H. Alexander Myra Tagg
LOS ALITOS Genevieve Moore Alvina Stodstrom	MONTEBELLO Palmer Vena	PALM SPRINGS Lois R. Lux Christine J. Tomlinson Harry J. Tomlinson, Jr.	SAN DIMAS Helena Johnson Shirley M. Whitcomb	SHAFER Eileen L. Nelson Norman Nelson	WATSONVILLE Eloisa Ardaiz
LOS ANGELES Lois M. Abell Mrs. Rue K. Allen Charlotte L. Anderson Philip Bergeron Lucile E. Besolo Marie Brown Dorothy Bucksten Richard N. Bukley Emilie A. Cole Katherine Colley Elizabeth De Avriett Desso Delmar Elizabeth DeVance Dorothy P. Egea Anna Ellsworth Leonora D. Furman Charles M. Galloway Frances Goodrich Roy K. Hampton Institute of Musical Art (Raymond G. Hand, Director) Edith M. Hawkins Jacob Hedrich Anelia N. Heizer Glenie L. Hobbs Angeline Hoffmeister Paula Hoffmeister Methie Hopkinson Leila V. Iabell Ester A. Johnson Frank L. Johnson Mrs. M. McCormack Kennedy Lewis A. Kerwin Grace Kieff Helen M. Kramer B. Frances Larsen Lillian Linn Hazel O'Brien Lauck Jessie Mae McWhinny M. M. Menour Grace Marosi Paul Nielsen Eva G. Pearson Lilias Pilote Mae Gilbert Reese Florence Remington R. T. Roberts Lucille Rose Dorothy L. Scott Neil Stegner Kiyoko Tsuchi Mitsue Ushio Reuben Vallejo W. Van Steenhoven Andre Green Wade Miss Edna K. Wees G. W. Weiner Eloise D. Welch Margary Whitley William T. Wilkins Imogene H. Wisby Frances Mullen Yates	MONTEREY Mrs. M. C. Holman Wade Parks Evelyn Rose	PARADISE Ruth Crittenden Brooks Mrs. D. Rossi	SAN FERNANDO Clara Austin Geraldine S. Goddard James Hook Bertie Lou Lloyd Shamiram Rouspinian Christina M. Smith Mrs. Charles Waite	SHANDON Gertrude Brown	WEST CORONA Patricia L. Jack
MOUNTAIN VIEW Mabel I. Nelson	MONTEREY PARK John H. Coppin Marie M. Emerson	PASADENA Edna Croan Ruth Hampton Forest Mathews Ayako Matsumoto Mrs. Henry Mutsaers Sister Mary Blandina, B. V. M.	SAN FRANCISCO Gordon Brewer Zelda Damsle Leslie Jay de Vore Hersh Howard Lydia Klepoff Alvina Phillips Samuel Rodetsky Bess Stephenson Sister Mary Victor Eleanor R. Young Marjorie E. Young	SHARP PARK Margaret S. Douglas	WHITTIER Ervy T. Bigelow Helen Broadwell Miriam R. Salmon
MOUNT SHASTA Genevieve McCorkle	MONTROSE Betty Penney	PASO ROBLES Leonard Hjelmeland	SAN JACINTO Norma R. Hunter	SHERMAN OAKS Max Berman	WILLOW A. Genevieve Borene Leona D. Hook Alma B. Kattenberg Mrs. B. F. Yates
NAPA Glady S. Ostrum Leonora Reavis Rachel Reavis	NEEDLES Helen B. Cooper	PETALUMA Ruth Caulfield Ish Dillingham	SAN JOSE Clara H. Brass Mrs. M. J. Corbett Eudora M. Eaton Glenice K. Fuller Evelyn A. Heath Audella Junqua Eda Marene Kaech Benjamin Kennedy Hazel Kennedy Betty Ketman Tacielle V. King Helen Peacock Norma D. Pezozolo Sister Mary Roselle, B.V.M. Sister Mary St. Helen, B.V.M.	SONOMA Eva Dresel	WOODLAND HILLS Helen McCloskey Duten
NEWPORT BEACH Ruby Ebbrite	NO HOLLYWOOD Vivian C. Behlendorf Charlotte Earle Pargenia E. Eldredge Ida Mae Franklin Anna L. Hill Kerola Launapach Mrs. Vladimir Lenski William L. Parkyn Helen Pfaff Eunice Wennermark	PICO Lucille L. McCain David Turovsky Rhya Turovsky	SAN LEANDRO Antia Meiner Herrick Benjamin H. Jones	SOUTH GATE Glady A. Crows Mina L. McCullough Gleo Madine Schendel Marian T. Smith Wanda M. Venham	YORBA LINDEN Paul Ross
RED BLUFF Jane Harter	REDDING Bess E. Lee	POMONA Loren W. Adair Mrs. John Walker	SAN LUIS OBISPO Sister Mary Victor Eleanor R. Young Marjorie E. Young	STOCKTON Stella A. Laugero	YUBA CITY Mildred Lee Allison
REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SAN MARINO Mary Leigh	SUNLAND Mac Frisze Irene Hallgren Hera G. Swindell	Colorado
REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SAN MATEO Lorraine Keller	SUNOL Eldora L. Peters	AURORA Mabel Allen Mrs. S. M. Baxter
REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SAN PEDRO Phyllis Corn Adelagetha H. Morrison	SUSANVILLE Jean B. McFadden	BOULDER Mrs. William J. Howells
REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SANTA ANA Anita Crossman LaVeda Gibbs Mrs. F. C. Lee Mary F. Mattson Claudia Robinson Rose Elise Shaw Ruby Sterman Marguerite E. Stoddard Ruth C. Whalen	TAFT Mrs. S. E. Free Ira L. Spencer	COLORADO SPRINGS Dorothy M. Moore Edith Ohlund Esther Miriam Vance
REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SANTA BARBARA Sylvia Brunkhurst Edna M. Silva Henrietta Trusty	TEMPLE CITY Marguerite R. Grey Hazel Holloway Viola Lawson Gertrude Sawyer	CRAIG Lotta Mae Hoornbeck
REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SANTA MONICA Adele Pohlman Elizabeth Withrow	TORRANCE Frances E. Baker George W. Schmitt	DENVER Margaret B. Golder Julia C. Hockett
REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SANTA ROSA Claire Coltrin Irene Fryer Sara E. Jenks Doris Newell Smith	TUJUNGA Barbara L. Berry Bernard Schumann	GRAND JUNCTION Ruby Harter
REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SARATOGA Marguerite A. Lawson	TULELAKE Lorraine Keller	HAXTUN Florence V. Taylor
REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SCOTIA Lillian Mae Lindblom	TURLOCK Ivan Hendrickson	HOLYOKE Ida G. Nicholas
REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SAN ANSELMO Joan E. Lidschinski	UKIAH Hazel F. Anderson Connie K. Cox Marie Hampton Mrs. Edwin Pidgen Irene V. Stevens	HOWARD Mrs. Vern Pease
REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SAN BERNARDINO Adele Pohlman Elizabeth Withrow	VACAVILLE Mrs. Earl H. Chamberlain	STERLING Estelle Holmes Jane Lee
REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SAN CARLOS Anita Jasmin Helen D. Saunders Alice Field Zevallos	VALLEJO Lillian S. Carrier Edith G. Jones M. F. Ratcliffe	WALSBURG Louise Pisarczyk
REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SAN JOSE Clara H. Brass Mrs. M. J. Corbett Eudora M. Eaton Glenice K. Fuller Evelyn A. Heath Audella Junqua Eda Marene Kaech Benjamin Kennedy Hazel Kennedy Betty Ketman Tacielle V. King Helen Peacock Norma D. Pezozolo Sister Mary Roselle, B.V.M. Sister Mary St. Helen, B.V.M.	WINDSOR Mrs. Richard Casten	Connecticut
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REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SAN LUIS OBISPO Sister Mary Victor Eleanor R. Young Marjorie E. Young	YORBA LINDEN Paul Ross	DANIELSON Ella D. Young
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REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SAN PEDRO Phyllis Corn Adelagetha H. Morrison	YORBA LINDEN Paul Ross	SUFFIELD Bertha Clark
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REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SANTA BARBARA Sylvia Brunkhurst Edna M. Silva Henrietta Trusty	YORBA LINDEN Paul Ross	TORRINGTON Mrs. E. G. Rosenbeck
REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SANTA MONICA Adele Pohlman Elizabeth Withrow	YORBA LINDEN Paul Ross	UNIONVILLE Elsie Hapenny
REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SANTA ROSA Claire Coltrin Irene Fryer Sara E. Jenks Doris Newell Smith	YORBA LINDEN Paul Ross	
REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SARATOGA Marguerite A. Lawson	YORBA LINDEN Paul Ross	
REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SCOTIA Lillian Mae Lindblom	YORBA LINDEN Paul Ross	
REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SAN ANSELMO Joan E. Lidschinski	YORBA LINDEN Paul Ross	
REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SAN BERNARDINO Adele Pohlman Elizabeth Withrow	YORBA LINDEN Paul Ross	
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REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SAN JOSE Clara H. Brass Mrs. M. J. Corbett Eudora M. Eaton Glenice K. Fuller Evelyn A. Heath Audella Junqua Eda Marene Kaech Benjamin Kennedy Hazel Kennedy Betty Ketman Tacielle V. King Helen Peacock Norma D. Pezozolo Sister Mary Roselle, B.V.M. Sister Mary St. Helen, B.V.M.	YORBA LINDEN Paul Ross	
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REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SAN MARINO Mary Leigh	YORBA LINDEN Paul Ross	
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REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SAN PEDRO Phyllis Corn Adelagetha H. Morrison	YORBA LINDEN Paul Ross	
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REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SANTA ROSA Claire Coltrin Irene Fryer Sara E. Jenks Doris Newell Smith	YORBA LINDEN Paul Ross	
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REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SCOTIA Lillian Mae Lindblom	YORBA LINDEN Paul Ross	
REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SAN ANSELMO Joan E. Lidschinski	YORBA LINDEN Paul Ross	
REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SAN BERNARDINO Adele Pohlman Elizabeth Withrow	YORBA LINDEN Paul Ross	
REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SAN CARLOS Anita Jasmin Helen D. Saunders Alice Field Zevallos	YORBA LINDEN Paul Ross	
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REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SAN CARLOS Anita Jasmin Helen D. Saunders Alice Field Zevallos	YORBA LINDEN Paul Ross	
REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SAN JOSE Clara H. Brass Mrs. M. J. Corbett Eudora M. Eaton Glenice K. Fuller Evelyn A. Heath Audella Junqua Eda Marene Kaech Benjamin Kennedy Hazel Kennedy Betty Ketman Tacielle V. King Helen Peacock Norma D. Pezozolo Sister Mary Roselle, B.V.M. Sister Mary St. Helen, B.V.M.	YORBA LINDEN Paul Ross	
REDFORD W. J. Gollan	REDFORD W. J. Gollan	REDFORD W. J. Gollan	SAN LEANDRO</		

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DOVER Pearl H. Davis Goldie Legates		Georgia	DANVILLE Amy Laker	DECATUR Evangeline Emblor	WASHINGTON Marie C. Desch Grace Rister
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CORAL GABLES Ethel L. Balogh Peggy Neighbors	PENSACOLA *Margaret Lloyd Davis Mrs. Paul Stewart	ASHTON Mrs. T. R. Egbert Belle G. Lupton	MAYWOOD Sister Mary Gracia, B.V.M.	HUNTINGTON Mrs. Mark Rieborough William C. Rydberg	GRINNELL Myra Stratton
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HIALEAH Margaret Culbreth	WAUCHULA Mrs. W. D. McNis	MONTPELIER Wesley R. Baker Louis Hulme	SPRINGFIELD Margaret Chambers Sister Mary Albert	NEWCASTLE Lela Stubbelfield	OTTUMWA Mrs. D. J. Neasham
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KEY WEST Sister Mary Elizabeth Sister M. Margaret Kathleen		SUGAR Ruth H. Barrus	WEST UNION Mrs. J. L. Duffield	PORTLAND Augusta Butcher	ST. AUGSER Mrs. Leon Titus
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		BROOKFIELD Mrs. A. R. Brown	COLUMBIA CITY Kenneth M. Growcock		

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GREAT BEND
Sister M. Justina

JUNCTION CITY
Mrs. G. S. Thilking

KINGMAN
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KINSLEY
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LEWIS
Opal Hawley

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*Otto Knowles

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WEBSTER
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Mary Lee Eliason

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DEARBORN
Ethel E. Kraft

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Ruth R. Belz
Detroit Institute of
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Iris Mae West
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LANSING
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Velma C. Murray

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tion, B.V.M.
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Mrs. R. E. McAllister
Hazel Steward

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Norma Piger
Ella Mae Watson

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*Ray Ribak
Mrs. Don J. Zumwalt

LAKEVIEW
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Ivo F. Brownlee
Estella Jacobs

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Ebbu Sanden

ONTARIO
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Vida Teresa Bennett
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Zena Pauline Thomas

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Evelyn D'Amico
Ruth Rothenberger

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Isaac George Saye

NORTH EAST
Theresa Sierrazza

READING
Chester Wittell

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†Emory F. Ritz

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Leo O'Brien

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Ethel Horsman
Sherman

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Goodrich

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Bertha Price Perry

JOHNSON CITY
Mrs. D. R. Beeson
Margaret Haynes
Wright
Mary Luter Wright

KINGSPORT
Phyllis Brockman
George
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			LONGVIEW Pauline M. Wahlstrom	PADEN CITY Allen Baker	SHERIDAN Charlotte A. Hutton



ALMA ALLING

REGISTRARS
of the
EXTENSION
DEPARTMENT



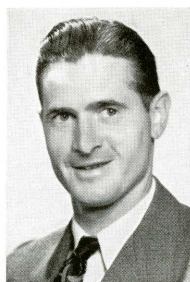
ALICE BURNETT



NEAL CAMERON



EDW. A. CHURNSIDE



JAMES J. CHURNSIDE



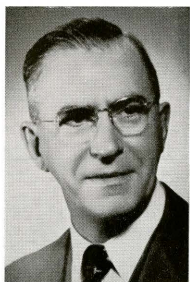
LILLIAN H. COOPER



LLOYD S. LELAND



ILDA M. LOWE



RAY D. LOWE



ROBERT J. LOWE



GRANT B. MCCLELLAN



LEE O. RAMEY



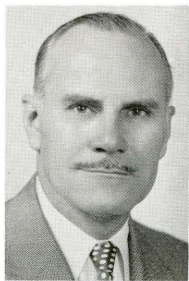
FRANK SANUCCI



C. J. SCATTERGOOD



MARTHA SCATTERGOOD



KENNETH J. SERVIS



JAMES A. WAGNER

↑ To the
Municipal
Airport

↑ To the
Brookfield
Zoo

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

Canal St.

Chicago

Roosevelt Road

Dearborn
Station

Wabash Ave



Sherwood Bldg.
HOME OF
Sherwood Music School

Logan
Monument

GRANT

West Drive

Soldier Field

Field
Museum



Orchestra
and
Band Shell

East Drive

← To Jackson
Park and Museum
of Science and
Industry

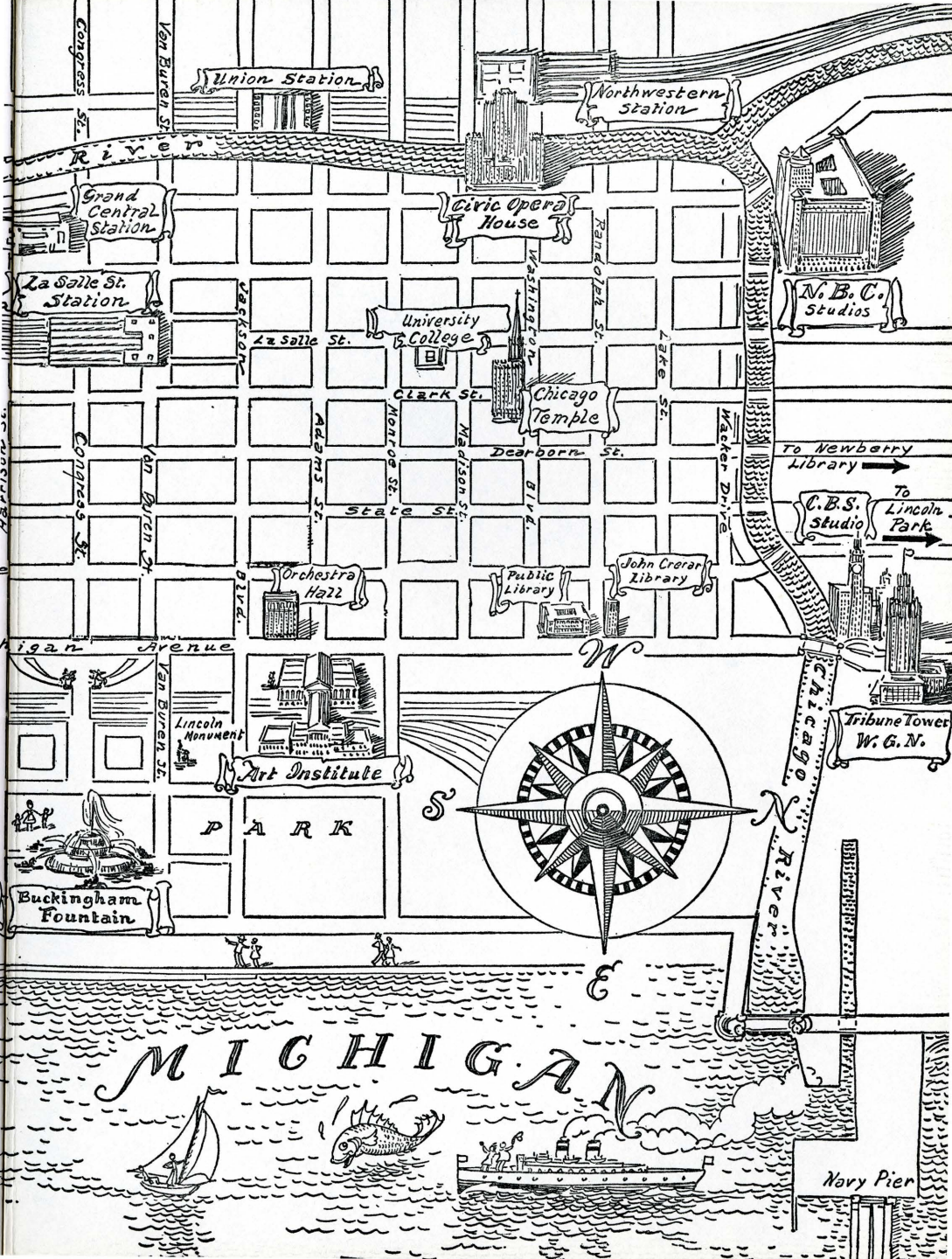
E. P. Erikson Drive

Shedd
Aquarium

L A K E

Adler
Planetarium





Union Station

Northwestern Station

Grand Central Station

Civic Opera House

La Salle St. Station

University College

N.B.C. Studios

Chicago Temple

Orchestra Hall

Public Library

John Crerar Library

C.B.S. Studio

Tribune Tower
W.G.N.

Lincoln Monument

Art Institute

P A R K

Buckingham Fountain

Navy Pier

M I C H I G A N

