

1957

Sherwood Music School Annual Catalog 1957-1960

Sherwood Music School

Follow this and additional works at: http://digitalcommons.colum.edu/sherwood_cat

 Part of the [Music Education Commons](#), [Online and Distance Education Commons](#), [Teacher Education and Professional Development Commons](#), and the [United States History Commons](#)



This work is licensed under a [Creative Commons Attribution-Noncommercial-No Derivative Works 4.0 License](#).

Recommended Citation

Sherwood Music School. "Sherwood Music School Annual Catalog 1957-1960" (1957). Sherwood Community Music School, College Archives & Special Collections, Columbia College Chicago. http://digitalcommons.colum.edu/sherwood_cat/32

This Book is brought to you for free and open access by the Sherwood Community Music School at Digital Commons @ Columbia College Chicago. It has been accepted for inclusion in Academic Catalogs by an authorized administrator of Digital Commons @ Columbia College Chicago.

1957-60

SHERWOOD



MUSIC SCHOOL CATALOG

1957-1960

↑ To the
Municipal
Airport

↑ To the
Brookfield
Zoo

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

Canal St.
Chicago



Sherwood Bldg.
HOME OF
Sherwood Music School

Logan
Monument

Soldier Field

Field
Museum

← To Jackson
Park and Museum
of Science and
Industry

Orchestra
and
Band Shell

Leif Erikson Drive

Shedd
Aquarium

Adler
Planetarium

L A K E



Union Station

Northwestern Station

Grand Central Station

La Salle St. Station

Civic Opera House

N.B.C. Studios

University College

Chicago Temple

Orchestra Hall

Public Library

John Crerar Library

Art Institute

Lincoln Monument

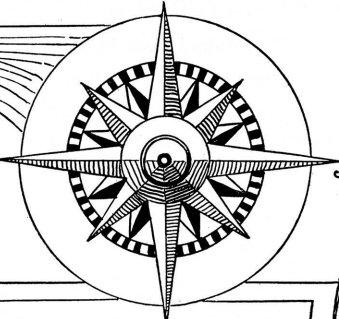
Buckingham Fountain

Tribune Tower W.G.N.

To Newberry Library

To C.B.S. Studio

To Lincoln Park



MICHIGAN

Navy Pier

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, 18, 20
Canon and Fugue Classes	21, 23
Cello Major Requirements	17, 18, 19
Certificates	18
Choral Conducting Classes	21
Chorus	21
Clarinet Major Requirements	17, 18, 20
Classified Students	14
Composition Classes	21, 23
Composition Major Requirements	17, 18
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, 18, 20
Form and Analysis Classes	21
French Horn Major Requirements	17, 18, 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, 23
History of the School	14
Housing	13
Matriculation Fee	16
Oboe Major Requirements	17, 18, 20
Opera Class	20
Orchestra	7, 21
Orchestra Conducting Classes	21
Orchestration Classes	21, 23
Organ Major Requirements	17, 18, 20, 22, 23
Piano Major Requirements	17, 18, 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, 18
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, 18, 20
Trumpet Major Requirements	17, 18, 20
Undergraduate Courses	17
Undergraduate Instruction, Outlines of	19, 20, 21
Unit of Credit	15
Violin Major Requirements	17, 18, 19
Voice Major Requirements	17, 18, 19

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.

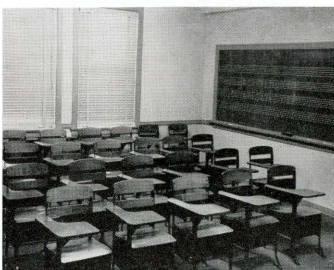
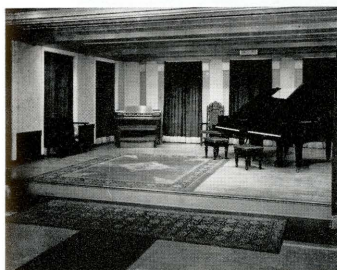
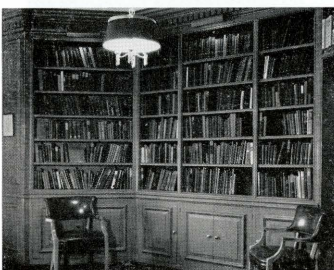
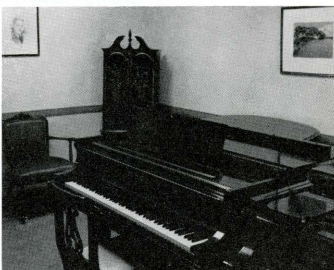
The third floor lounge contains one of the few real open fireplaces in downtown Chicago. Adjacent is the library, housing the thousands of books and phonograph records used by students and teachers. The artistically appointed recital hall has audience room adequate for most of the School recitals and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

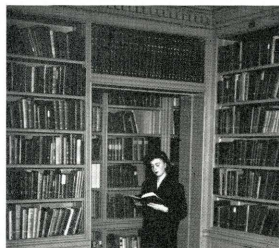
In the library, you will find thousands of books on music (many of them rare, out-of-print copies); and you will find hundreds of albums of phonograph records of musical masterpieces.

* * *

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.

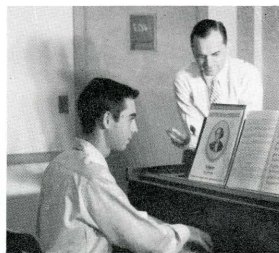
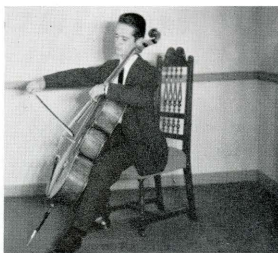
You will frequently take part in the School recitals and concerts. Soloists for important public programs, including the Commencement program in Orchestra Hall, are chosen



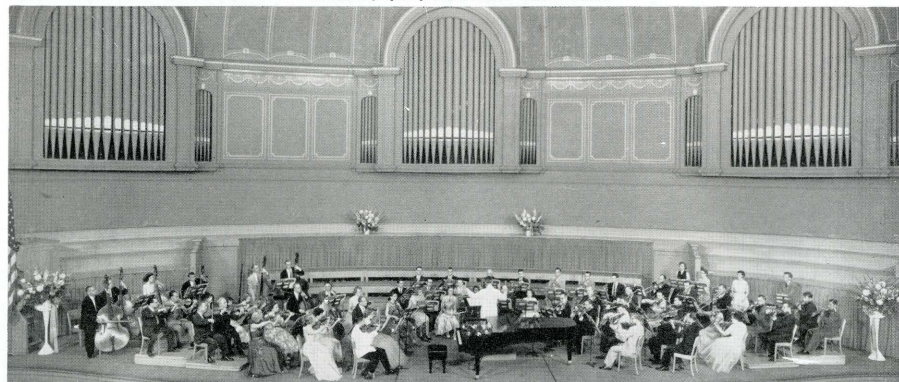
from among students with exceptional talent for performance.

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 (some of whom are Sherwood graduates), 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, Innes, 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 directly opposite the School in Chicago's magnificent lake-front Grant Park, 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; Adler Planetarium; and Shedd Aquarium, with live fish from the seven seas. Easily accessible by public transportation are the Museum of Science and Industry, most popular museum in the world; 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; the Chicago Historical Society; the world-famous Brookfield Zoo; and numerous other places of equal interest.

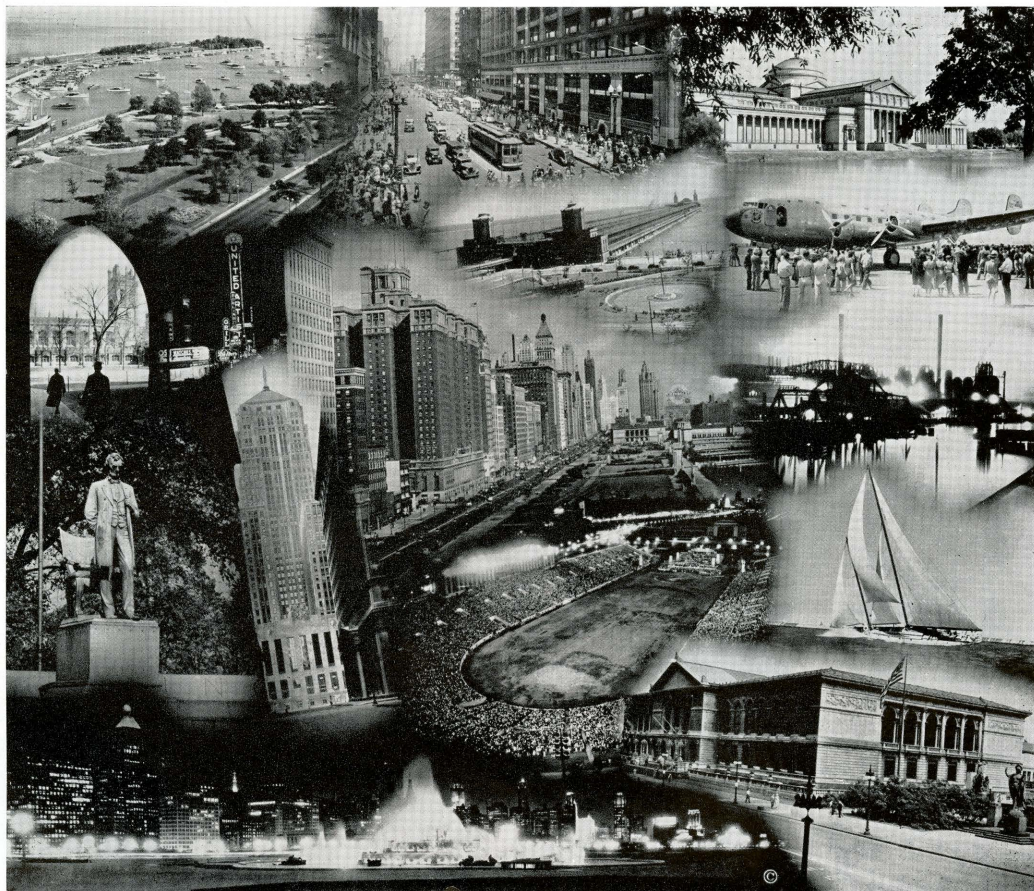
Chicago parks cover eight thousand acres, and offer facilities for all sorts of diversions . . . tennis, golf, boating, skating, archery, horseback riding, and many others. The thrill of the coming of spring, when the thousands of hawthorn trees and lilac bushes in Grant Park are in bloom, is an experience never to be forgotten.



LAKE MICHIGAN

STATE STREET, THE WORLD'S
BUSIEST SHOPPING AREA

MUSEUM OF SCIENCE AND INDUSTRY



MIDWAY, THE WORLD'S
BUSIEST AIRPORT

THE STEEL MILLS

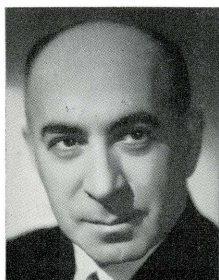
THE ST. GAUDENS LINCOLN

BUCKINGHAM FOUNTAIN, THE WORLD'S LARGEST

ART INSTITUTE

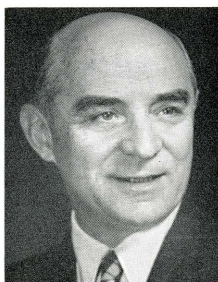
CENTER: LOOKING NORTH FROM THE SCHOOL,
GRANT PARK AND MICHIGAN BOULEVARD

* * * THE FACULTY * * *



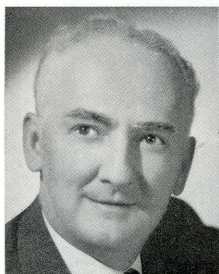
LEO PODOLSKY, renowned virtuoso, Honorary Vice-President of the School, Artist Teacher of Piano. Pupil of George Lalewicz. Among his activities: A round-the-world concert tour (forty recitals in fifty-one days in the Far East); soloist with Chicago, Detroit and Los Angeles Symphony Orchestras; recitals in New York, Boston, Chicago, and other American and European music centers. *Chicago Tribune*: "One of the few and rare personalities in music." Claremont recording artist. Editor of many piano repertoire volumes.

LEON ROSENBLUM, 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 Metropolitan Opera Company, New York, and of the Lyric Opera of Chicago.



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 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 former member of the Chicago Symphony Orchestra; and is conductor of the Peoria Symphony Orchestra and the Chicago Symphony String Ensemble; also musical director of the Zion Passion Play.



FLORENCE GRANDLAND GALAJIKLAN, 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.



CLYDE WEDGWOOD, teacher of French Horn, has been for fourteen years a member of the Chicago Symphony Orchestra. He is a Bachelor of Fine Arts graduate of the University of Nebraska. Among his teachers was the renowned Louis Defresne.



EDWARD KLEINHAMMER, teacher of Trombone, first won distinction in the All-America Youth Orchestra under Leopold Stokowski. Except for a period of military service, Mr. Kleinhammer has been a member of the Chicago Symphony Orchestra since 1940.



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.



STANLEY DAVIS, M. Mus., teacher of Clarinet and Saxophone, has had successful experience of great breadth in both solo and orchestral playing, including recording sessions of the Chicago Symphony Orchestra, and engagements with Woody Herman.

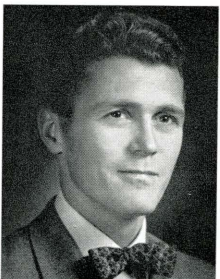


WALFRID KUJALA, teacher of Flute, is assistant first flutist of the Chicago Symphony Orchestra, and first flutist of the Grant Park Symphony Orchestra. Prior to locating in Chicago, he was a member of the Rochester Civic and Philharmonic Orchestras.

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.

RUDOLF FAHSBENDER, teacher of Double Bass, member of the Chicago Symphony Orchestra, previously a member of the Los Angeles and the Philadelphia Symphony Orchestras. He received his training from Robert Maedler and Albin Hase.



* * * THE FACULTY—Continued * * *



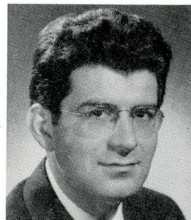
FRANCIS KEYSER, teacher of Piano, elementary and advanced Harmony, Counterpoint, Ear Training. Master of Music Degree graduate of Sherwood Music School.



HAROLD BERLINGER, D.F.A., teacher of Piano, is also in charge of advanced classes in Ear Training and courses in History and Literature of Music.



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



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



HERMA STEINER, teacher of Piano; graduate of State Music Academy, Vienna; winner of Franz Liszt prize; recitals in Austria, Czechoslovakia and United States.

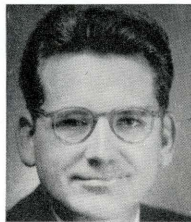
RALPH SUNDEN, teacher of Organ and Theory, Examiner for the Extension Department. Master's Degree, Sherwood Music School. Organist of Grace United Church.

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

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.

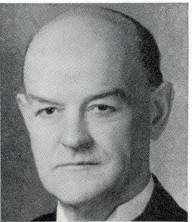
FRANK CRISAFULLI, teacher of Trombone and Tuba, has filled long engagements with the Chicago Philharmonic (WGN) and the Chicago Opera Orchestras.



IRENE KEYSER
Piano



FRIEDA GROSS
Voice



OTTO KRISTUFEK
Percussions



BLOSSOM SEWELL
Piano



HEDWIG FISCHER
Piano



ARLENE HOFFMAN
Piano



JOSEPH FISCHER
Violin



LEROY GENTRY
Piano



ERIC FRANKER
Piano and Organ



DORIS ALLEN
Piano and Voice

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

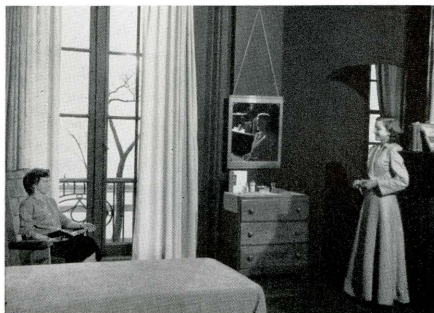
Regular students of the Collegiate Division are entitled to Health Service rendered by Dr. H. L. Widenhorn. This service provides office treatment of minor, non-chronic illnesses, without charge. House calls, laboratory and surgical procedures, and hospitalization at Columbus Hospital are all available 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 head of the staff of Columbus 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 by the Veterans' Administration for training under Public Laws 346 and 550 (GI Bill of Rights) and Public Law 634 (War Orphans' Educational Assistance Act of 1956); 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.

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

GENERAL INFORMATION—*Continued*

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.

At entrance upon Degree training, School Music majors should have an acceptable singing voice or basic skill in playing a wind or string instrument; preferably also elementary Piano proficiency. Composition majors should have elementary Piano ability at entrance. The musical entrance requirements for Applied Music majors are outlined on pages 19, 20, and 22.

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, musical work being 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, classified 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 justify a passing grade. 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, a series of Scholarships is provided each year for the assistance of classified students, the number and value of such Scholarships being published annually in the "Collegiate Division Announcements."

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.

Tuition Fees

Rates of tuition are published each year in the "Collegiate Division Announcements," (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							
Applied Music.....	8	8	8	8	8	8	8
Ear Training 101, 102.....	2	2	2	2	2	2	2
Harmony 101, 102.....	4	4	4	4	4	4	4
Keyboard Harmony 101, 102.....	2	2	2	2	2	2	2
Chorus	2	2	2	2	2	2	2
Orchestra	—	—	—	—	2	—	—
Introduction to Music Literature 101, 102.....	2	2	2	2	2	2	2
English 121, 122, 123 (University of Chicago)	9	9	9	9	9	9	9
SOPHOMORE YEAR							
Applied Music.....	8	8	8	8	8	4	8
Ear Training 201, 202.....	4	4	4	4	4	4	4
Harmony 201, 202.....	4	4	4	4	4	4	4
Keyboard Harmony 201, 202.....	2	2	2	2	2	2	2
Counterpoint 201, 202.....	2	2	2	2	2	2	2
Form and Analysis 301, 302.....	—	—	—	—	—	4	—
*Choral Conducting 201, 202.....	2	2	2	2	2	2	2
Orchestra	—	—	—	—	2	—	—
Academic Subjects (University of Chicago).....	9	9	9	9	9	9	9
JUNIOR YEAR							
Applied Music.....	8	8	8	8	8	8	10
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	—	2	—	—
Ensemble or String Quartette.....	—	—	2	—	2	—	—
Composition 301, 302.....	—	—	—	—	—	4	—
Public School Music Methods 301, 302.....	—	—	—	—	—	—	6
*Music Electives.....	5	5	—	5	—	3	—
Academic Subjects (University of Chicago).....	9	9	9	9	9	9	9
SENIOR YEAR							
Applied Music.....	8	8	8	8	8	4	8
History and Literature of Music 401, 402.....	6	6	6	6	6	6	—
Canon and Fugue 401, 402.....	—	—	—	—	—	4	—
Composition 401, 402.....	—	—	—	—	—	6	—
Orchestration 401, 402.....	—	—	—	—	—	4	—
Practice Teaching	—	—	—	—	—	—	5
Ensemble or String Quartette.....	2	—	2	—	2	—	—
Orchestra	—	—	2	—	2	—	—
*Music Electives.....	8	10	7	10	3	—	—
Academic Subjects (University of Chicago).....	6	6	6	6	6	6	18
TOTALS	120	120	120	120	120	120	124

*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 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. Opportunity is provided for them to gain valuable experience in choral accompaniment by playing for the Sherwood Chorus.

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

Degree students of the Sherwood Music School follow an integrated curriculum developed in co-operation with the Downtown Center of the University of Chicago.

They receive their music-professional training, amounting to approximately three-fourths of Degree requirements, from the Sherwood Music School.

Concurrently, they complete a carefully planned program of undergraduate academic study in University College, of the University of Chicago, at the University's Downtown Center, located in the heart of the downtown area, at 19 South La Salle Street. This program comprises approximately one-fourth of Degree requirements, and consists of a core of essential cultural subjects, with the addition of Education courses needed by School Music majors.

All phases of the undergraduate program in general cultural subjects are administered and controlled by officials of University College, including recognition of credits earned elsewhere and presented against the program requirements in such subjects. It is not necessary, however, for students entering the Sherwood Music School to make a separate application to University College.

Tuition charges for courses taken at the College are paid to the School as a part of the yearly total. The College issues to Sherwood students in the undergraduate program identification cards which afford access to the libraries of the University.

Upon fulfillment of musical requirements outlined in the biennial catalog, and upon completion of the undergraduate program outlined on the following page, the

NOTES ON UNDERGRADUATE CURRICULA—*Continued*

Bachelor's Degree is awarded by Sherwood Music School. No Degree is awarded by University College in connection with this integrated curriculum.

(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.)

Individual counselling on academic courses is constantly available at University College. Each course earns three semester hour credits. The sequence in which courses are normally taken is shown below.

For majors in Applied Music or Composition: English 121, 122, 123: Problems in Writing; Humanities 121, 122, 123: Interpretation of Literary Texts; Natural Sciences 121, 122: Science in Modern Culture; History 191: History of the United States; Mathematics 121: Introduction to

Mathematical Thought; Humanities 131: Issues in Criticism.

For majors in School Music: English 121, 122, 123: Problems in Writing; Education 101: Introduction to Education; Education 110: Introduction to Educational Psychology; Education 160: Introduction to the Study of Curriculum and Instruction; Natural Sciences 121, 122: Science in Modern Culture; History 191: History of the United States; Education 178: The Role of the Classroom Teacher in the School Health Program; Social Sciences 121: Personality and Culture. School Music majors add to the foregoing 12 semester hours in academic electives; or 6 semester hours in academic electives and (from the courses offered by Sherwood Music School) 6 semester hours in History of Music.

For Voice majors: English 121, 122, 123: Problems in Writing; Modern Languages: 9 semester hours in each of two languages—French, German, Italian, or Spanish; Natural Sciences 121: Science in Modern Culture; Humanities 122: Interpretation of Literary Texts.

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 etudes, such as Czerny (Op. 99), 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, Novelette in F, Bird as Prophet. Modern composers: Works of corresponding grade. Standard etudes, such as those of Czerny (Op. 740), Cramer, Kullak. Scales and arpeggios in rapid tempo, 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'Albort, Tausig. Beethoven: Later sonatas and a concerto. Brahms: Rhapsodies, Sonata in F minor. Chopin: Ballades, polonaises, fantasia, barcarolle, scherzos, etudes, preludes, and a concerto. Liszt: Rhapsodies, etudes, transcriptions, a concerto. Schumann: Faschingschwank, Carnival, 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 Beriot; Gavotte in D, by Bach. Elementary knowledge of piano. (Any deficiency in latter respect may be removed as student proceeds with course.)

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

Items representative of Upper Division Repertoire and Requirements—Violin compositions of the more difficult grades, covering works by Bach, Handel, Mozart, Mendelssohn, Beethoven, Brahms, Spohr, Rode, Tartini, Vieuxtemps, Wieniawski, Kreutzer, Lalo, Grieg, Franck, Bruch, Paganini, Sarasate and others. Standard study and technical material.

Cello Major

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

Lower Division Requirements—Standard technical material. Compositions up to the fifth and sixth grades, including works by Schroeder, Klengel, Grützmacher, Romberg, Corelli, 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, Birsch, 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 *Sonatas*, Mozart *Concerti*. Orchestra studies. *Upper Division*—Studies from Bach, Jeanjean, Andersen, Lorenzo, Drouet. Kuhlau *Duets*, Karg-Elert *Caprices*, *Sonatas* by Loeillet 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 Koppasch, Alphonse, Gallay, 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 Gallay, Alphonse, Artot, Gungle. Transpositions. *Concerti* by Haydn, Mozart, Mathias, Strauss, Mozart *Concerti 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*, Lenormand *Musette*, Bertin *Serenade*, Verroust *Fourth Solo de Concerti*, Mozart *Adagio Religioso*, Godard *Legende Pastorale*, Marcello *Concerto in C minor*, Barthe *Six Pieces*. *Upper Division*—Studies by Andraud, Bleuzet, Gillet, Barret, Ferling, Loyon, Hugot-Bruyant, *Sonatas* by Telemann, Handel. Saint-Saëns, *Concertinos* by Guilhaud and Vogt, *Concerti* by Handel, Haydn, de Grandval, Mozart, Goossens, Colin. *Sixth Solo de Concerti*, Dallier *Fantaisie-Caprice*, Deslandres *Introduction and Polonaise*, Grovlez *Sarabande* and *Allegro*, solos by Busser and Paladilhe. Contemporary works. Chamber music and orchestra studies.

TROMBONE: Lower Division—Scales, chords, slurs, exercises in breath control and attack. Clef studies. Studies by Blume, Müller, Bordogni-Rochut, Slama, Lafosse, Blasewitsch, Langey, Mantia. Solos by Glover, Baratz, De la Nux, Croce-Spinelli, David, Ropartz, Blume *Duets*. Orchestra studies. *Upper Division*—Studies by Harris, Lafosse, Krieger-Schaefer, Couillaud, Busser, Blume, Flandrin. Solos by Pfeiffer, Decruck, Rousseau, Dubois, Marzellier, Baratz, Vidal, Bachelet, Leclercq. *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 *Canata 51*, Poulenc *Trio*, Casella *Serenata*, Berezowsky *Suite*, Copland *Quiet City*, and Barber *Capricorn Concerto*. Methods books used include the following: *Lower Division*—Goldman *Daily Embouchure Studies*, Alban *Complete Method*, Saint-Jacques's *Grand Method*, Brandt *Etudes for Trumpet*, Sacke *Transposition*. *Upper Division*—Arban, Saint-Jacques, Brandt, Sacke, Mancini *Sight Reading and Modernistic Rhythms*, Porret *24 Deciffrages*, Chavlier *36 Etudes Transcendentes*. Intensive orchestra studies are required through the third and fourth years.

VOICE MAJOR—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.

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 Guilman, 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 Guilman; *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

Introduction to Music Literature 101, 102—1 semester hour for each course. Survey of the musical products of the eighteenth, nineteenth, and twentieth centuries, with attention to the styles of the several eras and the lives of leading composers.

History of Music 401, 402—3 semester hour credits for each course. A detailed and searching study of musical history from the scholarly standpoint. Primitive music; music of Asia; early Greek and Roman music; music of the Middle Ages; music of the Renaissance; music of the Baroque era; music of the pre-Classical and Classical periods; music of the Romantic and Modern eras.

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 30 clock hours of observation, 30 clock hours of classroom teaching, 60 hours of preparation, and 60 hours of related activities, such as conferences with critic teachers and the supervisor of practice teaching, record keeping, grading of papers, participation in school and community activities, and assistance to pupils outside class periods. With the consent of the supervisor of practice teaching, the number of hours of observation may be reduced somewhat if the number of hours of classroom teaching is increased in the same amount.

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 101-3 sessions weekly, 1 semester hour credit. Application of the principles of general music theory to the development of aural perception and sight-reading ability. Sight singing, with emphasis on the tonic-sol-fa system; melodic and harmonic dictation, making use to some extent of materials from students' repertoire.

Ear Training 102-3 sessions weekly, 1 semester hour credit. A continuation of Ear Training 101. Dictation of strict counterpoint in two parts is included. Harmonic dictation makes use of the dominant seventh chord and its inversions, as well as all primary and secondary triads.

Harmony 101-2 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.

Keyboard Harmony 101-1 semester hour credit. Keyboard application of the subject matter of Harmony 101.

Harmony 102-2 semester hour credits. Harmonizing of melodies and figured basses, major and minor, introducing the use of inverted triads, the dominant seventh, and the secondary seventh chords.

Keyboard Harmony 102-1 semester hour credit. Keyboard application of the subject matter of Harmony 102.

Harmony 201-2 semester hour credits. Harmonizations employing all diatonic chords, including dominant ninth. Modulations to the closely related keys. Sequences and altered chords.

Keyboard Harmony 201-1 semester hour credit. Keyboard application of the subject matter of Harmony 201.

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

Keyboard Harmony 202-1 semester hour credit. Keyboard application of the subject matter of Harmony 201.

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.

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

Form and Analysis 301, 302—2 semester hour credits for each course. Figures, motives, sections, phrases, periods, small and large binary and ternary form, trio form, rondo (301). Sonata; sonata form as exemplified in sonatas for various instruments and combinations of instruments, including the symphony orchestra; variation form; passacaglia; chaconne, fugue; free forms; elements of form in contemporary music. Fundamentals of the physics of sound.

Counterpoint 301, 302-2 semester hour credits for each course. Modal counterpoint, four-part harmonic counterpoint (301). Double counterpoint; two- and three-part canons at various intervals; infinite canons, canons by inversion, augmentation, and diminution; two- and three-part inventions; fugal analysis; fugal exposition in four voices, with countersubject.

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.) Composition of three- and four-part canons at various intervals, of chorale preludes in various styles, and of a complete French suite (401). Complete fugues, real and tonal, in three and four voices; use of countersubject; redundant entry; pedal point; stretto; use of inversion.

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

Orchestration 401, 402-2 semester hour credits for each course. (Undergraduate credit for Composition majors may be taken for graduate credit by other students. Orchestration 301 and 302 are prerequisites.) Scoring of complex original 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, for transfer credit. With the approval of the Musical Director, minor courses in Applied Music may be taken under other than Artist Teachers.

Committee Guidance

The major subject studies of each candidate for the Master of Music Degree are placed under the direction of a committee consisting of the teacher in charge of the student's work in the major subject; another teacher from the same Department; and the Musical Director.

In conferences with the candidate, the committee determines the scope, nature, and details of projects to be undertaken in the major subject. By this means, the candidate has exact advance knowledge of the amount of work to be done in the major subject.

At the end of each Semester or Summer Session, each candidate must appear before the Departmental Examining Board, consisting of the Artist Teachers, the President, and the Musical Director, to report and demonstrate progress in the mastery of repertoire.

Credits Required

Each candidate for the Master of Music Degree is required to complete through resident study in the School, the earning of 30 semester hour credits in graduate courses chosen to meet specific requirements.

Time Required

The time spent in resident study for the Master of Music Degree may not be less than two Semesters of winter study; nor less than a total of thirty weeks, if the training is taken through the Summer Sessions.

To provide adequate opportunity for development of required repertoire according to the highest artistic stand-

ards, students ordinarily find it advisable to allow for more than one year of graduate study. All requirements must be completed within five years after beginning upon candidacy.

Entrance Requirements

Students who have received the Bachelor of Music Degree from the School, with a major in Piano, Violin, Voice, or Organ may enter directly upon courses for the Master of Music Degree with the same major, if they have exceptional talent for performance.

Candidacy for the Master of Music Degree is open under the same conditions to any student who has completed a four-year curriculum in some other recognized school or college, with a major in Piano, Violin, Voice, or Organ, upon demonstrating satisfactorily by examinations a sum total of achievements in Applied Music, Harmony, Ear Training, Counterpoint, Literature and History of Music, Form and Analysis, Composition, and Orchestration, equivalent to that required by the School for the Bachelor of Music Degree with the same major subject. Repertoire records and programs of recitals given are required for inspection in addition to examinations and transcripts of credits.

Course Outlines

The outlines which follow show the allocation of semester hour credits to various subjects in Master's Degree courses:

<i>Instrumental Major (Piano, Violin, or Organ)</i>	
Major Subject (Piano, Violin, or Organ, with minimum of 54 clock hours of private instruction from an Artist Teacher)	12
Seminar in Literature of Major Subject	4
Three subjects chosen from the list immediately following, to total a minimum of	14
Canon and Fugue 401, 402 (4)	
Orchestration 401, 402 (4)	
Composition 401, 402 (6)	
History and Literature of Music 501, 502 (6)	
TOTAL	30
<i>Voice Major</i>	
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—Continued

Affiliated Schools and Teachers (Alphabetically Arranged)

INGLEWOOD Marcia L. Carter *Arcley A. Hill Malvina L. Hillborn Virginia Wood	Mrs. M. McCormack Kennedy Marguerite LeGrand *Lewis Linn Hazel O'Brien Mack Miss Pat Malone Veda G. Mendenhall Ola M. Moncur Paul Nielsen Ela J. Paisley Sela G. Pearson Jillie Pilote Mac Gilbert Reese Florence Remington R. T. Roberts Lucille Ross Marguerite E. Scullin Dorothy L. Scott Roberta S. Seely Charles A. Siep Neil Steger Kiyoko Tsuchi Mitoko Ushio W. Van Steenhoven Andrew Green Wade Edna K. Wees Carol Weiner Eloise D. Welch Margary Whitley William T. Wilkins Frances Mullen Yates	NORTHBRIDGE Thelma Royer Hazel Dunne Shipman	RICHMOND Bernice E. McIntyre	SAN PEDRO *Bella Embres Marguerite D. Gray Rosie H. Gray Adelgitha H. Morrison	UKIAH Hazel F. Anderson Connie K. Goss Marie Hampton Mrs. Edwin Pidgeon Irene V. Stevens
KLAMAH Mrs. Samuel Paulding	LA CANADA Olive S. Enright Helen C. Maginnes	NORWALK Mussa Bertsch Ruth Ding Glady B. Jodis Helen S. McDellowney Ethelene L. Payne Everly Sheppard Florence L. Smith	ROSEMEAD Fern A. Stonecypher Elena Wingate	SANTA ANA *Joanne Roselle	VACAVILLE Helen D. Brazelton Mrs. Earl H. Chamberlain
LA CRESCENTA Kenneth J. Bidwell *Louie Elmhart Beulah E. Hager Morton D. Lake Agnes La Rue Dorothy C. Smith	LA FAYETTE Edith Grace Jones Borghild Wick	NOVATO *Lloyd B. Halverson	SACRAMENTO Mrs. Richard J. Furnoy Dolores A. Johnston	SANTA BARBARA Genevieve Moore	VALLEJO Edith G. Jones VAN NUYS *Gloria D. Caldwell *Anne Davidson Helen Gerth Deborah Greene Hilde Hemer Mildred Smith Malcolm Phyllis R. Perth Marjorie R. Price Mary G. Radis Marlyn A. Terrusa
LA HABRA Ramona M. Holme	LA JOLLA Barbara L. Morris Mrs. Merle Smith	OAKLAND Herbert A. Andrade Dorothy L. Scott Roberta S. Seely Charles A. Siep Neil Steger Kiyoko Tsuchi Mitoko Ushio W. Van Steenhoven Andrew Green Wade Edna K. Wees Carol Weiner Eloise D. Welch Margary Whitley William T. Wilkins Frances Mullen Yates	SALINAS Dorothy Heer Elma Hile Mrs. Joseph E. Madson Helen Moran	SANTA CRUZ Eudora M. Eaton Eloise D. Welch	VENTURA Ruth F. Neuman Beatrice E. Jones Frieda A. M. Rosler James H. Wild
LAKEPORT Mrs. Merle Smith	LA MESA Beatrice L. Ely Miss George H. Weast	ORLAND Lena L. Kees	SAN ANSELMO Joan E. Liebskind	SANTA MONICA Beatrice Hinkson Adele Polhemus Elizabeth Withrow	WATSONVILLE Yvonne C. Howard
LA MIRADA Mary Rennie	LANCASTER Mrs. A. J. Brown	OROSI Vera Flora Diggs	SAN BERNARDINO Ernest C. Holland Frances Hubert Thomas F. Hubert Howard Lindholm William C. Rydberg Sister Mary Louise, O.P.	SANTA ROSA Fred N. Budworth Clara Coltrin Irene Fryer Sara E. C. Galt Doris Newell Smith	WEST COVINA Geraldine S. Goddard Patricia L. Jack LaVina R. Nixon Vernelle Thornton Trump
LAWNDALE *Frank T. Hagan	LA VERNE Marvel Kindred	OROVILLE Betty Crowder Beth Dennis	SAN CARLOS Anita Jasmin Dorothy M. Rogers Allan H. Teeter	SHASTA Eileen L. Nelson Norman Nelson	WHITTIER Elaine L. Abbott Betty T. Bigelow Helen Broadwell Elsie L. Moran Miriam R. Salmon David Turovsky Raya Turovsky David N. Vasquez Robert A. Yost
LINDSAY Evelyn S. Eddy	LODI Clare E. Linn Dorothy Roach	PACIFIC GROVE Mrs. E. L. Norton Evelyn Rose	SAN DIMAS Helena Johnson Shirley M. Whitcomb	SHANDON Gertrude Brown	WOODLAND HILLS *Caletha Bertrand Helen McCloskey Lung Mrs. William F. Duran
LOLETA Kenneth B. Samuelson	LONG BEACH Margaret Cimballa Lois Heinrich Frances Sue Joy *Rocco Leggett *Bonnie Lichtenberg Marjorie L. Marchant *Pauline Mattox Beverly Morrow Edith P. Murphy Jane Stanley Mrs. F. B. Watterson *Dean J. Wissler	MANHATTAN BEACH Roger Bushell Quency Thomas	SAN FERNANDO Clara Austin Margaret Dobson Geraldine S. Goddard James Hook Bertie Lou Lloyd Mrs. Charles Waite	SHARP PARK Margaret S. Douglas	YORBA LINDA Paul Ross
LONG BEACH Margaret Cimballa Lois Heinrich Frances Sue Joy *Rocco Leggett *Bonnie Lichtenberg Marjorie L. Marchant *Pauline Mattox Beverly Morrow Edith P. Murphy Jane Stanley Mrs. F. B. Watterson *Dean J. Wissler	MAR VISTA Janis Crawford McBurney *Arndt Russell Ellen D. Saunders *Ruth Taylor	PALM SPRINGS Lois R. Lux Christine J. Tomlinson Harry J. Tomlinson, Jr.	SAN FRANCISCO Gordon Brewer Zelda Demele Lydia Kleppf Alvina Phillips Samuel Rodetsky Bess Stephenson Sister Mary Victor	SHERMAN OAKS *Max Berman Herbert Donaldson Clara Marosi	YUBA CITY Mildred Lee Allison
LOS ALTOS Genevieve Moore Alvema Soderstrom	MENLO PARK Laura Scott	PALO ALTO Mrs. R. W. Andersen Henry Holt	SAN GABRIEL Ivan R. Baker Joanna D. Furman Doris Anne Hendin	SHOSHONE Genevieve Courtright	Colorado
LOS ANGELES Mrs. Rue K. Allen Charlotte L. Anderson *Suzanne M. Aultman Maxine C. Bell *Philip Bergeron Lucille E. Besolo *Margaret D. Brown LeRoy Carlson Emilie A. Cole Katherine Coffey Elizabeth De Aviret *Louis Debovy Desa Delmar Elizabeth DeVance Mrs. Michiko E. Dohzen Dorothea P. Ego Anna Ellsworth Mrs. De Forbes Charles M. Galloway Peggy Gonzales Frances Goodrich Irene Hallgren Roy K. Hampton Institute of Musical Art (Raymond G. Hand, Director) Edith M. Hawkins *Jacob Heffertich Amelia N. Hester Angeline Hoffmeister Hazel Hoffmeister Leila V. Ibbell Esther A. Johnson Frank L. Johnson	MILBRARY Edith J. Sigler	PARADISE Ruth Grutten Brooks P. Frances Larsen Mrs. D. Rossi	SAN JACINTO Norma R. Hunter	SIMI Velma Hickey Eva Dresel	AURORA *Mabel Allen Mrs. S. M. Baxter
LOS ANGELES Mrs. Rue K. Allen Charlotte L. Anderson *Suzanne M. Aultman Maxine C. Bell *Philip Bergeron Lucille E. Besolo *Margaret D. Brown LeRoy Carlson Emilie A. Cole Katherine Coffey Elizabeth De Aviret *Louis Debovy Desa Delmar Elizabeth DeVance Mrs. Michiko E. Dohzen Dorothea P. Ego Anna Ellsworth Mrs. De Forbes Charles M. Galloway Peggy Gonzales Frances Goodrich Irene Hallgren Roy K. Hampton Institute of Musical Art (Raymond G. Hand, Director) Edith M. Hawkins *Jacob Heffertich Amelia N. Hester Angeline Hoffmeister Hazel Hoffmeister Leila V. Ibbell Esther A. Johnson Frank L. Johnson	MONTEBELLO *Palmer Vena	PASADENA Edna Grosz Ruth Hampton Ayako Matsumoto *Mrs. Eiko Yoshizato	SAN JOSE Clara H. Brass Mrs. M. J. Corbett Glencie K. Furrer Evelyn A. Heath Angela Jaruga Edu Margene Kaesch Benjamin Kennedy Hazel Kennedy Betty Kettman Taselle V. King *Helen Peifer Norma D. Pezallo Sister Mary Roselle, B.V.M. Sister Mary St. Helen, B.V.M. Lois M. Watson	SOUTH GATE Gladys A. Crowe Mina L. McCullough Cleo Madine Schendel Marian T. Smith Wanda M. Venham	BOULDER Mrs. William J. Howells Marguerite D. Lowry
LOS ANGELES Mrs. Rue K. Allen Charlotte L. Anderson *Suzanne M. Aultman Maxine C. Bell *Philip Bergeron Lucille E. Besolo *Margaret D. Brown LeRoy Carlson Emilie A. Cole Katherine Coffey Elizabeth De Aviret *Louis Debovy Desa Delmar Elizabeth DeVance Mrs. Michiko E. Dohzen Dorothea P. Ego Anna Ellsworth Mrs. De Forbes Charles M. Galloway Peggy Gonzales Frances Goodrich Irene Hallgren Roy K. Hampton Institute of Musical Art (Raymond G. Hand, Director) Edith M. Hawkins *Jacob Heffertich Amelia N. Hester Angeline Hoffmeister Hazel Hoffmeister Leila V. Ibbell Esther A. Johnson Frank L. Johnson	MONTEBELLO *Palmer Vena	PASADENA Edna Grosz Ruth Hampton Ayako Matsumoto *Mrs. Eiko Yoshizato	SAN JOSE Clara H. Brass Mrs. M. J. Corbett Glencie K. Furrer Evelyn A. Heath Angela Jaruga Edu Margene Kaesch Benjamin Kennedy Hazel Kennedy Betty Kettman Taselle V. King *Helen Peifer Norma D. Pezallo Sister Mary Roselle, B.V.M. Sister Mary St. Helen, B.V.M. Lois M. Watson	SOUTH GATE Gladys A. Crowe Mina L. McCullough Cleo Madine Schendel Marian T. Smith Wanda M. Venham	COLORADO SPRINGS Dorothy M. Moore Ethel Oklund Ester Miriam Vance Imogene H. Wisby
LOS ANGELES Mrs. Rue K. Allen Charlotte L. Anderson *Suzanne M. Aultman Maxine C. Bell *Philip Bergeron Lucille E. Besolo *Margaret D. Brown LeRoy Carlson Emilie A. Cole Katherine Coffey Elizabeth De Aviret *Louis Debovy Desa Delmar Elizabeth DeVance Mrs. Michiko E. Dohzen Dorothea P. Ego Anna Ellsworth Mrs. De Forbes Charles M. Galloway Peggy Gonzales Frances Goodrich Irene Hallgren Roy K. Hampton Institute of Musical Art (Raymond G. Hand, Director) Edith M. Hawkins *Jacob Heffertich Amelia N. Hester Angeline Hoffmeister Hazel Hoffmeister Leila V. Ibbell Esther A. Johnson Frank L. Johnson	MONTEBELLO *Palmer Vena	PASADENA Edna Grosz Ruth Hampton Ayako Matsumoto *Mrs. Eiko Yoshizato	SAN JOSE Clara H. Brass Mrs. M. J. Corbett Glencie K. Furrer Evelyn A. Heath Angela Jaruga Edu Margene Kaesch Benjamin Kennedy Hazel Kennedy Betty Kettman Taselle V. King *Helen Peifer Norma D. Pezallo Sister Mary Roselle, B.V.M. Sister Mary St. Helen, B.V.M. Lois M. Watson	SOUTH GATE Gladys A. Crowe Mina L. McCullough Cleo Madine Schendel Marian T. Smith Wanda M. Venham	CRAIG Leta Mae Hoornbeck
LOS ANGELES Mrs. Rue K. Allen Charlotte L. Anderson *Suzanne M. Aultman Maxine C. Bell *Philip Bergeron Lucille E. Besolo *Margaret D. Brown LeRoy Carlson Emilie A. Cole Katherine Coffey Elizabeth De Aviret *Louis Debovy Desa Delmar Elizabeth DeVance Mrs. Michiko E. Dohzen Dorothea P. Ego Anna Ellsworth Mrs. De Forbes Charles M. Galloway Peggy Gonzales Frances Goodrich Irene Hallgren Roy K. Hampton Institute of Musical Art (Raymond G. Hand, Director) Edith M. Hawkins *Jacob Heffertich Amelia N. Hester Angeline Hoffmeister Hazel Hoffmeister Leila V. Ibbell Esther A. Johnson Frank L. Johnson	MONTEBELLO *Palmer Vena	PASADENA Edna Grosz Ruth Hampton Ayako Matsumoto *Mrs. Eiko Yoshizato	SAN JOSE Clara H. Brass Mrs. M. J. Corbett Glencie K. Furrer Evelyn A. Heath Angela Jaruga Edu Margene Kaesch Benjamin Kennedy Hazel Kennedy Betty Kettman Taselle V. King *Helen Peifer Norma D. Pezallo Sister Mary Roselle, B.V.M. Sister Mary St. Helen, B.V.M. Lois M. Watson	SOUTH GATE Gladys A. Crowe Mina L. McCullough Cleo Madine Schendel Marian T. Smith Wanda M. Venham	DENVER Nora Beck Margaret B. Golder Judith C. Hockett
LOS ANGELES Mrs. Rue K. Allen Charlotte L. Anderson *Suzanne M. Aultman Maxine C. Bell *Philip Bergeron Lucille E. Besolo *Margaret D. Brown LeRoy Carlson Emilie A. Cole Katherine Coffey Elizabeth De Aviret *Louis Debovy Desa Delmar Elizabeth DeVance Mrs. Michiko E. Dohzen Dorothea P. Ego Anna Ellsworth Mrs. De Forbes Charles M. Galloway Peggy Gonzales Frances Goodrich Irene Hallgren Roy K. Hampton Institute of Musical Art (Raymond G. Hand, Director) Edith M. Hawkins *Jacob Heffertich Amelia N. Hester Angeline Hoffmeister Hazel Hoffmeister Leila V. Ibbell Esther A. Johnson Frank L. Johnson	MONTEBELLO *Palmer Vena	PASADENA Edna Grosz Ruth Hampton Ayako Matsumoto *Mrs. Eiko Yoshizato	SAN JOSE Clara H. Brass Mrs. M. J. Corbett Glencie K. Furrer Evelyn A. Heath Angela Jaruga Edu Margene Kaesch Benjamin Kennedy Hazel Kennedy Betty Kettman Taselle V. King *Helen Peifer Norma D. Pezallo Sister Mary Roselle, B.V.M. Sister Mary St. Helen, B.V.M. Lois M. Watson	SOUTH GATE Gladys A. Crowe Mina L. McCullough Cleo Madine Schendel Marian T. Smith Wanda M. Venham	GLENWOOD Ruth Harper
LOS ANGELES Mrs. Rue K. Allen Charlotte L. Anderson *Suzanne M. Aultman Maxine C. Bell *Philip Bergeron Lucille E. Besolo *Margaret D. Brown LeRoy Carlson Emilie A. Cole Katherine Coffey Elizabeth De Aviret *Louis Debovy Desa Delmar Elizabeth DeVance Mrs. Michiko E. Dohzen Dorothea P. Ego Anna Ellsworth Mrs. De Forbes Charles M. Galloway Peggy Gonzales Frances Goodrich Irene Hallgren Roy K. Hampton Institute of Musical Art (Raymond G. Hand, Director) Edith M. Hawkins *Jacob Heffertich Amelia N. Hester Angeline Hoffmeister Hazel Hoffmeister Leila V. Ibbell Esther A. Johnson Frank L. Johnson	MONTEBELLO *Palmer Vena	PASADENA Edna Grosz Ruth Hampton Ayako Matsumoto *Mrs. Eiko Yoshizato	SAN JOSE Clara H. Brass Mrs. M. J. Corbett Glencie K. Furrer Evelyn A. Heath Angela Jaruga Edu Margene Kaesch Benjamin Kennedy Hazel Kennedy Betty Kettman Taselle V. King *Helen Peifer Norma D. Pezallo Sister Mary Roselle, B.V.M. Sister Mary St. Helen, B.V.M. Lois M. Watson	SOUTH GATE Gladys A. Crowe Mina L. McCullough Cleo Madine Schendel Marian T. Smith Wanda M. Venham	HOWARD Mrs. Vern Pease
LOS ANGELES Mrs. Rue K. Allen Charlotte L. Anderson *Suzanne M. Aultman Maxine C. Bell *Philip Bergeron Lucille E. Besolo *Margaret D. Brown LeRoy Carlson Emilie A. Cole Katherine Coffey Elizabeth De Aviret *Louis Debovy Desa Delmar Elizabeth DeVance Mrs. Michiko E. Dohzen Dorothea P. Ego Anna Ellsworth Mrs. De Forbes Charles M. Galloway Peggy Gonzales Frances Goodrich Irene Hallgren Roy K. Hampton Institute of Musical Art (Raymond G. Hand, Director) Edith M. Hawkins *Jacob Heffertich Amelia N. Hester Angeline Hoffmeister Hazel Hoffmeister Leila V. Ibbell Esther A. Johnson Frank L. Johnson	MONTEBELLO *Palmer Vena	PASADENA Edna Grosz Ruth Hampton Ayako Matsumoto *Mrs. Eiko Yoshizato	SAN JOSE Clara H. Brass Mrs. M. J. Corbett Glencie K. Furrer Evelyn A. Heath Angela Jaruga Edu Margene Kaesch Benjamin Kennedy Hazel Kennedy Betty Kettman Taselle V. King *Helen Peifer Norma D. Pezallo Sister Mary Roselle, B.V.M. Sister Mary St. Helen, B.V.M. Lois M. Watson	SOUTH GATE Gladys A. Crowe Mina L. McCullough Cleo Madine Schendel Marian T. Smith Wanda M. Venham	STERLING Estelle Holmes Jane Lee

EXTENSION BRANCHES—Continued

Affiliated Schools and Teachers (Alphabetically Arranged)

WALSBURG
Louise Piatczyk
WINDSOR
Mrs. Richard Casten

Connecticut

BRIDGEPORT
Helene A. Podak
DANIELSON
†Ella D. Young
FAIRFIELD
E. Rhye Garrison
Frank S. Tarnoczy
GLASTONBURY
Hattie M. Turner
HAZARDVILLE
Mrs. Robert Jackson, Jr.
SUFFIELD
Bertha Clark
TORRINGTON
Mrs. E. G. Rosenbeck
UNIONVILLE
Elsie Hapenny

Delaware

DOVER
Pearl H. Davis
Gladie Legates
District of Columbia
WASHINGTON
Anthony Chianaka
Mildred E. Deane
Estelle E. Shepherd
Malva C. Wence

Florida

ARCADIA
Mrs. W. R. Campbell
CHATTahoochee
Lucille Gissendaren
CHIPLEY
Mrs. Fred Bennett
CLEARWATER
C. J. Jaynes
COCO
Edith Black Voss
CORAL GABLES
Ethel L. Balogh
Cloc Kiddler
Peggy Neighbors
Mrs. Wilkie A. Neighbors
DAYTONA BEACH
Rachel Atwood
Horace Bennett
Francis C. Stevenson
Leola Vrooman
DE LAND
Ethel M. Fisher
EAU GALIE
Mrs. Harold Castello
FORT LAUDERDALE
Mrs. J. Lorton Francis
Faustine Lasserre
FORT MYERS
Edith A. Derington
FORT PIERCE
Lydia Barber Walker
FORT WALTON BEACH
Agatha S. Bryan
GAINESVILLE
Harry W. Dunscombe
Claude Marple
Ruth Smith
HAINES CITY
Mrs. Maurice Webster
HILWAEE
Mrs. R. E. Ochandarena
JACKSONVILLE
Aurelia Jones Baker
Mrs. M. B. Byrd
W. J. James Crowland
*Jessie Jay of Vore
Louisa C. Entenza
Mrs. Eddie Reynolds
Mrs. Reynolds
Vipperman
Joy Waste Warren
Mildred J. Wood

JACKSONVILLE
BEACH
Florence L. Hunter
Mrs. Charles A. Williams
KEY WEST
Sister Mary Elizabeth
Kathleen
Kissimmee
Myrtilla F. Beals
LAKE CITY
Annie Shingler
LAKELAND
Sue M. Fowler
Thomas C. Harris
Anne Elizabeth Harrison
Wynelle C. Knight
Rachel McCurdy
Juanita C. Wren
LAKE WORTH
Vera Newsted Rowley
LEESBURG
Martha H. Riley
MELBOURNE
Marion L. Griggs
John D. Jones

Miami

Estelle Brown
Lydia Pearl Cox
Mary Beeson Ellison
†Mrs. Merle Carter Frost
Warner Haslam
Eleanor W. Prudence
Mona Redman
Merle Sargent
Ruth S. Wilson
NEPTUNE BEACH
Rose B. Pearce

NEW SMYRNA BEACH

Mildred Cowen
NORTH MIAMI
Lucille Springer
OCALA
Elizabeth Jameson
Agnes M. Lord
Fannie Lowe
Mrs. C. W. Moremen
Trinity Academy
(Sister Ann)

ORLANDO

Adda Jacobs
Donna L. Livingston
Ethel Pechin
Herman Schwemman
OXFORD
Ethel R. Griggs

PALMETTO

Mrs. Allison Harrison
PANAMA CITY
Jewel Carlson

PENSACOLA

Mrs. Paul Stewart
RIVER JUNCTION
Malzie E. Sheehy

RUSKIN

Lois E. Mixon
ST. AUGUSTINE
Grace Rowley
Margaret L. Zeigler

ST. PETERSBURG

Lura F. Putnam
SARASOTA
Katherine W. Baldwin
Butler School of Music
Bertie Thomas W.
Butler, Dir.
Harry V. Lee
Marjorie B. McClellan
Blanche Raines
Mrs. Clarence R. Wood

TAMPA

Frances Adlison
Eva Rema Antionori
Margaret C. Corrales
Josephine Dowd
Eleanore A. Gonzalez
Merle Holloway
Josephine S. Licata
Athena Peters
Elsa S. Rulova
Betty Rose C. Saba
Lila Valdez

UMATILLA

Mrs. A. F. Carr
WAUCHULA
Mrs. W. D. McInnis

WEST PALM BEACH

Stephen Chaffa
WILLISTON
Mrs. Wilbur A. Smith

WINTER HAVEN

Leone R. Guy
Georgia

AMERICUS

Elizabeth C. Cobb
ATLANTA
Frances S. Edwards

BLACKSHEAR

Marion Williams
CAMILLA
Ruth F. Gauden

MARIETTA

Harry Bolia
WAYCROSS
Lillian K. Price

Hawaii

HONOLULU
Mary Ann Horton
Martha Tamura
Harry E. Wilhelm

Wahiawa

Frederick Hayaishi
Idaho

ASHTON

Belle G. Lupton
Ruth Murdoch
Sloan J. Murdoch

BLACKFOOT

Vera Orr
BOISE
A. J. Tompkins
Wayne A. Wayne
Dorthea Welmer

BONNERS FERRY

Mrs. Walter E. Maki
BURLEY
Edna Sinclair

COEUR D'ALENE

Mrs. Jack Hawthorne
COTTONWOOD
Sister M. Celine, O.S.B.

FIRTH

Ellen M. Mecham
GRANGEVILLE
Mrs. Walter Von Borgen

IDAHO FALLS

Mrs. T. R. Egbert
F. L. Somers
JEROME
Mrs. Frank Hansen

LEWISTON

Lois A. Muddlin
MONTPELIER
Wesley R. Baker

MOSCOW

Mrs. Georgie Hansen
Marjorie E. Libey
MULLAN
Mrs. Leo Huquelin

OROFINO

Mrs. Melvin H. West
PIERCE
Mrs. Albert Hansen

RIGBY

Mrs. Aldon Tall
Lucien Young
RIE
Betty Anthony

ST. MARIES

Sister Mary Henrietta,
O.S.B.
Sister M. Celine
Moriaty, O.S.B.

SANDPOINT

Leona Bates
SHELLEY
Ruth Oler

SUGAR

Ruth H. Barrus
TWIN FALLS
Edith L. Foss
Margaret Henderson

UCON

Sara D. Ker
WALLACE
Lula Haugen

WEISER

Gertrude L. Neeley
Illinois

ABINGDON

*Lorraine Lindoft Wasson
ALTON
Clarice E. Ferguson

AURORA

Maude A. Dewey
Geneva Johnson

BENTON

Lounette Zimmer
Bloomington
Betty Prochnow

BLUE ISLAND

Sister Mary Dolores
Lo Galbo
BROOKFIELD
Mrs. A. R. Brown

BROOKPORT

Mrs. W. J. Weaver
DANVILLE
Amy Laker

DECATUR

Zelma M. Eddy
Myra E. Howe
EFFINGHAM
Jane L. Reeves

ELGIN

Margaret S. Robertson
J. C. Wohlfeil
GALESBURG
Carol Sheets

GRANT PARK

Fay Wilkinson
HAMILTON
Hilda M. Hufendick

JOLET

Ethel F. Davies
KEWANEE
Dagney Carlson

WAYNE

Wayne G. Gutschlag
Anna Marvin
Hugh C. Price
LA SALLE
Myrtle L. Banko
Hugh C. Price

MATTOON

Ruth S. Short
MAYWOOD
Sister Mary Gracia,
B.V.M.

MENDOTA

Gladys A. Lambertson
MOUNT VERNON
Grace Deoney
Eugenia B. Herrieras
Mrs. John E. Rackaway

PALOS HEIGHTS

Doris Weber Essig
Eva Leah Shannon
PECATONICA
Norma O. Doty
Hester L. Fleming

PEKIN

Consuelo L. Douhet
PEORIA
Betty Gould Ferkelcher
Norman Ferkelcher

PONTIAC

Glady S. Erickson
PRINCETON
Roger H. Hall
Hugh G. Price

QUINCY

Mrs. Boyd E. White
ROBINSON
Mrs. N. R. Houston

SPRINGFIELD

Margaret Chambers
Sister Mary Albert
STERLING
Louise Cassen
Kathryn W. McNeil

SYCAMORE

Dorothy L. Albrecht
WEST UNION
Mrs. J. L. Duffield

WYANET

Roger H. Hall
Indiana

ANDERSON

Beth M. Garrettson
ANDREWS
Doris Kellam

ANGOLA

Miriam L. Brokaw
BERNE
Mrs. Sherman Stucky

CAMPBELLSBURG

Treva M. Cockerham
COLUMBIA CITY
Kenneth M. Growcock
Mabel H. Parrish

CRAWFORDSVILLE

Mrs. O. C. Edwards
ELKHART
Mrs. William Kams
Margaret McNease

FALMOUTH

Baye Vanderbeck
FORT BRANCH
Maxine Marginit
FORT WAYNE
Grace M. Abraham
Lorraine House

FRANKFORT

Avie Mohl
GREENSBURG
Florine Tillson

GREENS FORK

Mrs. Roger Dettler
HAGERSTOWN
Mrs. Chauncey B.
McNelly

HAMILTON

Doris Everts
HOBART
Mrs. Paul Hansen
Mrs. Vincent H.
McRitchie

HUDSON

Nora E. Cramer
HUNTINGTON
Mrs. Mark Riborough
INDIANAPOLIS
Alta Crowe Thomas

JASPER

Dorothy Collins
KOKOMO
Frederick Heimiller
LAFAYETTE
Sister M. Aniceta

MARION

Donnae Gardner
Eva Leah Shannon
MICHIGAN CITY
Louise J. Giberson

MUNCIE

Mary A. Cox
Nina Mitchell
NEWCASTLE
Lela Stubbfield
N. MANCHESTER
Patricia Garrison
Genita Bee Speicher

PENDLETON

Mrs. L. Wayne Eller
PORTLAND
Augusta Boucher
PRINCETON
Lucile Porlow

ROLLING PRAIRIE

Mrs. Glenn C. Rice
SEYMOUR
Carl Joan Young

SOUTH BEND

Mrs. B. F. Broadbuss
Sylvia Coverdale
Grace A. Fajlow
Mrs. S. G. Genschoffer
Margaret J. Harnisch
*Harold Lamb
Theophilus Makelski
Betty Reiff
†South Bend
Conservatory
Bertha Steele
Roy Thornburg
Marjorie S. Ziegelmaier

SWEETZER

Janet Miller
WAKARUSA
Nancy Jo Cook
WARSAW
Mrs. F. M. Smith
WASHINGTON
Marie C. Doach
WINCHESTER
Marthaferne Albright
Ann Morford

Iowa

BAXTER
Mrs. LeRoy Allsapp
BURLINGTON
Betty Jane Holsten
Betty Beck Robertson
CEDAR RAPIDS
H. Leonard Anderson
Elaine Curtis
Mrs. Karl E. Manz
CLEAR LAKE
Ruth M. Hines
Erma M. Reid
CLINTON
†Helene Gillies
CRESTON
Mrs. Ben Augustine
Mrs. Harold Petrick
DAVENPORT
Mrs. Frank C. Jepson
Marvin J. Kaiser
Mrs. Kurt Niedringhaus
Verle Still
Roberta M. Witte
DES MOINES
Cort Rogosinski
GRINNELL
Mrs. Roy S. Musherush
Myra Stratton
INDEPENDENCE
Doris Rowland
IOWA CITY
Zita Ann Fuhrmann
KLEMMIE
Mrs. Ernest Gerardi
MARION
Ruth E. Engstrom
NEW HAMPTON
D. E. Antie
NEWTON
L. Gertrude Beard
Ruth Campbell
Mrs. O. E. Matousek
Mrs. Larry D. Skipton
SAC CITY
Vera G. Fowler
STANHOPE
Jennie Satre

EXTENSION BRANCHES—Continued

Affiliated Schools and Teachers (Alphabetically Arranged)

ST. AUGSER
Mrs. Leon Titus
TOLEDO
Ruth Thompson
WATERLOO
E. Fae Collins
WEST UNION
Mrs. J. L. Duffield
WINTERSET
Marilyn J. Kelly

Kansas

ARKANSAS CITY
Eva Jeannette Boger
BELOIT
Georgia Tice
COLBY
Mrs. Vaulen J. Mathes
Mary E. Reynolds
FRANKFORT
Alice Bolton
GALENA
Geneva Weiss
GARDEN CITY
Mrs. Melvin Dimitt
GREAT BEND
Mrs. A. J. Klein
Mrs. S. Justina
Sister Marie Antoinette
Klein, O.P.
Sister Mary Fidelis
Klein, O.P.
JUNCTION CITY
Delores A. Bates
KINGMAN
Betty Lou Mercer
KINSLEY
Mrs. Oscar Carroll
LEWIS
Opal Hawley
LIBERAL
Mrs. Edson Leaming
Mrs. Clifford Pedigo
LYONS
Mary K. Brooks
MANHATTAN
Barbara Scher
MARYSVILLE
Nelson Ingabale
PEABODY
Hazel Leeds Greene
RUSSELL
Carrie M. Gillman
WASHINGTON
Mrs. L. W. Rosenkrantz
WICHITA
Reno B. Myers
Alma White Sailer
WINFIELD
Franziska Heinrich

Kentucky

BAXTER
Betty Jean Bryant
BENHAM
Marion M. Newman
BOWLING GREEN
Mrs. E. S. Denton
CAMPELLSBURG
Joan Tandy
CARROLLTON
Venech S. McDonald
CATLETTSBURG
Margaret C. Westfall
CORBIN
Mrs. G. B. Killingier
CUMBERLAND
Murry G. Knight
DRY RIDGE
Ann Kinsey
EARLEINGTON
Mrs. Lander J.
Childish
ELKIN
Nora Mae Fox
FORT THOMAS
H. I. Linstead
GLASGOW
Dunwood Haynes
Caroline B. Knight
GREENVILLE
Leland Whelan

HARRDSBURG
Mrs. Carl H. Cummins
HARTFORD
Mrs. L. L. Stultz
HAZARD
Grace Copeland
Mrs. Rice J. Kirby
Marianne Pierce-Dobbins
HOPKINSVILLE
Mary E. McCormick
HYDEN
Laura Osborne
IRVINE
Mrs. Edgar Huckleberry
JAMESTOWN
Mrs. Frank V. Young
LANCASTER
Betty P. McWhorter
LEXINGTON
Bernie E. Reid
LOTHAIR
Mrs. L. C. Gatliif
LOUISA
Mrs. Edwin D. Rice
LOUISVILLE
Madge Terry Lewis
Anna Lee Smyser
LOYALL
Mrs. W. M. Schraeder
MAYSVILLE
Sister M. Bertrand
MIDDLESBORO
Ethel Mae Arthur
MORGANFIELD
Mrs. Taylor McCauley
MT. STERLING
Genevieve Greenawald
Margaret Murphy
Ola Frances Rogers
OWENSBORO
Mrs. J. W. Parker
Mrs. Fred Weir
OWINGSVILLE
Frieda Byron
PADUCAH
Suzette Blake
PRESTONSBURG
Edith James
PRINCETON
Bernice Davis
SALVISA
Mrs. John Hockersmith,
Jr.
SHELBYVILLE
Loraine Riggs
STEARNS
Dorothy M. Marcum
WEST LIBERTY
Rosaline Emrick
WINCHESTER
Mrs. Garland H. Clark
Mrs. Faye B. McCready

Louisiana

ANACOCO
Georgia Pickett
BOGALUSA
Kathleen Boyd
Irene Thiac
DE RIDDER
Mrs. Elmer L. Crosby
HOUMA
Mary Zeringer
NEW ORLEANS
Mary Tobin
SHREVEPORT
Edith S. Prothro
Sister Rose Marie
Maricelli

Maine

RANGOR
Ethel Duren Blake
Mrs. Carl Hatch
BIDDEFORD
Yolanda Howe
Sister M. St. Alice
of Jesus
Sister Marie Sartto
Sister St. Geraldine
BOWDOINHAM
Blanche M. Graves
BREWER
Louise K. Paine

CARIBOU
Mrs. Philip J. Magill
FAIRFIELD
Arthur P. Roundy
FARMINGTON
Zilda J. Brown
FORT FAIRFIELD
Lillian D. Bradbury
FREETOWN
Virginia W. MacKinnon
FRYEBURG
Charles W. Heffernan
GORHAM
Frances G. Royal
HALLOWELL
Vira L. Tibbets
HOULTON
Philip R. Cafarella
JEFFERSON
Esther Moody
Hallowell
Laura Meserine Pierce
KEZAR FALLS
Flora R. Carpenter
KITTY POINT
Rheta Tasker
OLD TOWN
Mrs. William F.
Miles
Sister St. Yolande of
Jesus
PRESQUE ISLE
Ruth Lombard Swah
ROCKLAND
Ruth Sanborn
SOUTH PORTLAND
*Muriel M. Ellis
VAN BUREN
Sister M. de Gabriel
de Marie
WATERVILLE
Thelma McInnis
WILTON
Mena Knowles
*Otto Knowles

Maryland

CAMBRIDGE
Lucille H. McBrierty
EASTON
Mrs. J. Mulford Swing
LAUREL
Grace V. Gonnell
NORTH EAST
Evelabe P. Fisher
OXFORD
Elizabeth Hazen
PIKESVILLE
Clarence E. Beard
TAKOMA PARK
Mrs. Christian Piper
Plumb

Massachusetts

AMESBURY
Mary Ann Norman
ATHOL
Janet Butler
BEVERLY
Edna C. Smart
BROOKLINE
Edna Gora Johnson
DUDLEY
Jacqueline D. Puliafico
FALL RIVER
*Mrs. Irving Bogle
M. Alma Canuel
Edna D. Cormier
GLOUCESTER
Murray McInair
HUDSON
Grace W. Bateau
LAWRENCE
Laura B. LeVelle
*Philip LeVelle
Sister Rita S.H.
LYNN
Clarence B. Gaines
METHUEN
Sister Mary Elizabeth
Sister St. Vivian
OXFORD
Dorothy Roy Whalen

PITTSFIELD
Henrietta Ranti
SALEM
Mrs. D. D. Oliva
SOUTHBRIDGE
Mrs. Richard Perian
SWAMPSCOTT
Ethel Mae Cross
WESTPORT
Jos. Lavallee
*Ruth S. Neulieb
WESTFIELD
Loretta C. Culp
WORCESTER
Raymond A. Galipeau

Michigan

ALLEGAN
Talbot Gorder
ALMA
Pearl A. Bowen
ANN ARBOR
John N. Weber
BATTLE CREEK
Margaret M. Bradley
O. E. Earl
Beatrice Stoner
BAY CITY
Dorothy Maria Heinlein
Berkley
Lily I. Facer
Laura Van Loon Werth
BRECKENRIDGE
Mrs. Harold Steneman
BRIGHTON
Grace Howey
CAPAC
Edith M. Malpas
CASSOPOLIS
Waneta H. Foltelt
CLARKSTON
Mary Lee Eliason
CLARKSVILLE
Alice C. Post
CORUNNA
Mrs. Charles J. Brown
DEARBORN
*William E. Buckeeye
Ethel E. Kraft
LAUREL
Mrs. Elsie A. Wilson
PORT HURON
Mrs. Gerte Wood Bowers
Bernard M. Hommel
Dorothy Layman
Pulaski Parish
Hugo Richter
Mildred E. Simms
Sister Marie Concepts,
O.P.
Viola Zedelt
DRAYTON PLAINS
Mrs. Martin J. Wager
Marjorie D. Wiley
EDMORE
Margharita Paston
FENTON
Mrs. H. L. Rohaven
FLINT
Lenore P. Lanterman
Jean Woodbury
FRANKENMUTH
Louise Schmeidler
GRAND RAPIDS
*Karl J. Berns
Melba A. Dean
Alice Van Wingen
Doris Vohsel
GRAYLING
Ethel H. Wachtel
GREENVILLE
Edwin P. Petersen
GROSSE POINTE PARK
Arlene R. Schwartz
HART
L. E. West
LAKE ORION
Gladys Spence
LANSING
Emma Grant Holms
Jean Kirker
Patricia Waters
LAPEER
Mildred Carter Kruse

LINCOLN PARK
Seroun Bedikian
*Joseph Bodnar
Beverly Ann Schlatter
LUDINGTON
Ernest Lind Johnson
MAYVILLE
Mrs. Leo Hammond
MIDLAND
George Gruenberg
MILAN
Mrs. Clyde Nase
Lawson
MILFORD
Winifred V. Beam
Ardeta C. Hull
MOUNT CLEMENS
†Emma Hartop
MUSKOGON
Grace Greenwald
Audrey L. Klinkers
Irene Kolkema
Bertha Leenstra
Mary M. Mitchell
Ginette Rea
Clara B. Schuler
Susie H. Vanderstelt
MUSKOGON HEIGHTS
Betty J. C.

MacPherson
NORTH MUSKOGON
Ethel H. Minsner
NORTHVILLE
Henry Schutte
OWOSSO
Lorraine W. Fraiser
Mary Lou McKay
OXFORD
Elva H. Willows
PALMYRA
Wilma Corbett
PLYMOUTH
Florence Grandell
PONTIAC
Vera L. Clifford
Marjorie White Colton
Lorah E. Derragon
Delores M. Koster
Winifred A. Perrin
†Florence Bess Schmidt
Oscar Schmidt
Mrs. Lester Snell
Elda L. Sutter
Charles A. Wilson
PORT HURON
Mary V. Bragg
Lina Palmer Lauzon
Sister Catherine
Genevieve, O.B.
Mrs. Kenneth Stricker
Ardys M. Thompson
Ruth Mae Porter
ROCKFORD
Mrs. Kenneth J. Plog
ROYAL OAK
Ruth Mae Buntin
Florence M. Patterson
Ruth Mae Porter
SAGINAW
Frances E. Kroll
ST. JOHNS
Opal L. Smith
ST. JOSEPH
Dorothea H. Gersonde
ST. LOUIS
Jean Ann Taylor
SANDUSKY
Jeanne Foster
SIX LAKES
Velma C. Murray
SPRING LAKE
Eather H. Wachtel
TECUMSEH
Mrs. William C. Hayden
Arlene R. Schwartz
WILLIAMSBURG
Mrs. Dale Strison
WYANDOTTE
Jane Rand

Minnesota

CROOKSTON
Mrs. Dan Buckmiller
†Sister St. Francis
de Sales
DETROIT LAKES
†Bernice M. Robe
†Sister M. Placid
DULUTH
Mildred S. Peterson
FAIRMONT
Helen Pierce
Helen Whitney
MANKATO
Mrs. Stanley Jones
MINNEAPOLIS
Mrs. Charles De Bono
MOOREHEAD
Sister Mary, O.S.B.
Sister M. Dorothea,
O.S.B.
NEW ULM
Cassie T. Erickson
THIEF RIVER FALLS
Mrs. Theone Walker
Brown
Sister M. Cecilia,
O.S.B.
Mississippi
Amory
Lillie B. Chapman
CLARKSDALE
Sherrill Entringer
Minnie B. Shannon
COLUMBIA
Mrs. E. H. Robinson
Mrs. Henry Thompson
COLUMBUS
Mrs. J. R. McPherson
Mrs. Don D. Richards
CORINTH
Catherine Purvis
CRYSTAL SPRINGS
Wenava Sumner
GREENVILLE
Mrs. David W. Turner
HATTIESBURG
Mac Lee M. Fillingane
HERNANDO
Mrs. John F. Gore
JACKSON
Gilbert V. Frantz, Jr.
Irene K. Koster
Janet Shelly
Betty J. Valentine
MERIDIAN
Grace E. C. Crumpton
TUPELO
Mrs. Lawrence A.
Johnston
Mrs. Glen McAtre
Mrs. Lowell N. Otto
YAZOO CITY
Margaria Morris

Missouri

CARTAGE
Mrs. Cecil S. Miles
Edith S. Reedy
CONCORDIA
Mrs. Roland Hopmann
DONIPHAN
Olivia A. Beasler
Mrs. A. M. Dennis
INDEPENDENCE
Mrs. H. W. Harder
Thelma L. Langton
Mrs. R. F. Ralston
Elizabeth Resch
Irene Granger Shickley
Grace E. Strader
JOPLIN
Mrs. A. L. Fisher
Leola Stuebel
Alfred Taucher
KANSAS CITY
Gene Thompson
KENNETT
Stella A. Ring
LEBANON
Kate Draper
MONETT
Mrs. Harvey D. Phillips
NOEL
Mrs. J. R. Howerton

EXTENSION BRANCHES—Continued

Affiliated Schools and Teachers (Alphabetically Arranged)

ROLLA
James L. Howard
ST. JOSEPH
Edna C. Ehlers
Mrs. Gerald Hancock
ST. LOUIS
Edna C. Blake
Hagen Conservatory of
Music (Hugo Hagen)

Montana

ANACONDA
Evelyn M. Lindblad
BILLINGS
Gladys Watts
BUTTE
Netta Fuller
Lucille F. Halverson
Sister Mary Adella,
B.V.M.
Sister Mary Angelica
Sister Mary Annun-
ciation, B.V.M.
Fisher Thompson
GREAT FALLS
Virginia Eklund
June D. Werner
HELENA
Nola Heald Bennett
MISSOULA
Sister Mary Joselita

Nebraska

AINSWORTH
Mrs. C. B. McAndrew
AUBURN
Korah A. Baker
BEATRICE
Florence M. Kitch
Hazel Weaver
BRIDGEPORT
Elsie May Wilds
BROKEN BOW
Mrs. George Wiebusch
CHADRON
Mrs. D. E. Miller
Mrs. Dwight Reed
GOTHENBURG
Mrs. O. H. Peterson
GRAND ISLAND
Corinne Carney
HASTINGS
Shirley Ann Eichman
KEARNEY
Mrs. E. H. Munson
LEXINGTON
Laura Carson
LINCOLN
Mrs. Robert Beggs
Ruth Dramer
Ethel Owen
LONG BEACH
Eveline P. Fisher
NEBRASKA CITY
Mrs. Marritt Whitten
NORFOLK
Bert Paul Olson
NORTH PLATTE
Helen Eastman
Mrs. Ernest S. Nelson
Mrs. Edwin Titchener
OMAHA
Edna Cameron
OSHKOSH
Helen M. Robinson
OSMUND
Emma Gezik
SCOTTSSBLUFF
Rudolph H. Barta, Jr.
Mrs. J. F. Boergers
Donna Lane Spence
Sadie D. Spence
SIDNEY
Betsy Nelson Lockhart
WAHOO
Nelle Mae Allpress
Thomas H. Allpress
WYMORE
Mrs. Cecil Neumann

Nevada

HENDERSON
Miriam C. Burkholder

LAS VEGAS
Zella F. Cannon
Helen B. Haley
Bernadette Le Borden
Mrs. Lewis Meahan
Mrs. Myrl Rabb
Muriel M. Schaeffer
YERINGTON
Mrs. Vernon V. Wyatt

New Hampshire

DOVER
Roland Hemond
LANCASTER
Madeline T. Amadon
NASHUA
Eva Alma Dube
Gladys Park

New Jersey

BAYONNE
Helen Matthews Craig
BERNARDSVILLE
Lillian M. Koch
BURLINGTON
Marion R. Andel
COLLINGSWOOD
Della Jordin
ERLTON
Nancy J. West
FRANKLIN
George D. Hirst
GLoucester
Sister Jeanne D'Arc,
O.P.
HACKETTSTOWN
Lila Springer Miller
MILLVILLE
Walden B. Cox
NEWARK
Sister Evangeline,
C.S.J.B.
RIVERTON
Lawrence Juliana
SALEM
Elsie S. Glaspay
Barbara R. Powers
SOUTH ORANGE
Merle Howard Young

New Mexico

ALBUQUERQUE
Laura A. Brandt
Charles E. Brown
Helen B. Cooper
Goendalyn Dawson
Veola E. Feaman
Jane Pen'ey
Amy Johnson
Norma Larsen
ARTESIA
Laura A. Spratt
CARLSBAD
Mrs. Bill Bynum
CLAYTON
Rene McCarley
GALLUP
Virginia Scoopmire
HOBBS
Mrs. James J. Jones
LOS ALAMOS
Virgil Parker
SANTA FE
Helen M. Derbyshire
SPRINGER
Mrs. Fred G. Berger

New York

AMSTERDAM
Karl C. Balinski
Elizabeth E. McKee
Pauline R. Kieker
ARROCHARD
Sister Daniel Marie,
C.S.J.B.
ATHENS
Edna S. Winegard
AVOCA
Mary K. Hill
BALISTON SPA
Vera H. Weisbach

BATAVIA
Catherine Wallace
Helen M. Warner
BATH
Marion S. Miller
Sarah Babcock Woods
BRONX
Sister Mary Frances,
C.S.J.B.
BUFFALO
Pauline Metz
Ada W. Mosener
CAMBRIDGE
Paula Griffith
CHATHAM
Roger C. Van Denson
CLIFTON SPRINGS
Catherine Kam
DOLGEVILLE
Anna Barney
ELMA
Nina Wesley C.
Heinemann
ENDICOTT
Mrs. George Stone
Jess Weston
ENDWELL
Marion Matta
FRANKLINVILLE
Marjorie K. Graves
GRANVILLE
Carrie Ayres
GREENVILLE
Mrs. Russell M. Moore
HENDERSON
Nina Scott
HORNELL
Thelma Woodruff
ITHACA
Eunice D. Weber
JAMESTOWN
Howard Zettervall
JOHAN
Pearl S. Humble
KINGSTON
Roger Bar Studios
LACKAWANNA
Natalia Jopkowska
G. Oyle
Elizabeth T. Slikker
Nancy M. Wright
MRS. W. H. Ruff
LE ROY
Mrs. Ward Hoyt
Lott G. Spry
LEWISTON
Mrs. Vincent C.
Auggier
MATTITUIT
Marna Williams
MEDINA
Mrs. Harold Suzanne
MILLERTON
Justine M. Howe
MILLPORT
Kenneth Mosher
NEW PALTZ
Faye Le Fevre
NEW YORK
James Edward Emanuel
Isabel A. Gerhardt
Margaret Von Feltitz
NIAGARA FALLS
Gypsy V. Smith
NORTH
TONAWANDA
Dorothy Zazycki
NORTHVILLE
Mrs. Robert E. Russell
OLEAN
June C. Kamler
PATCHOGUE
Florence A. Brunk
PULASKI
Irene C. Spink
ROME
Alice R. Bliss
SAUGERTIES
Mrs. H. E. Van Voorhis
SCHENECTADY
Charles Zeller
SCHUYLERVILLE
Dora M. Platter

SIDNEY
Mrs. Harry L. Brown
SILVER CREEK
Grace S. May
SPRINGVILLE
Cornelia Donhauser
Mrs. Arnold L.
Neubach
STATEN ISLAND
Sister Mary Frances
STONY POINT
David L. Parker
UTICA
Barbara T. Bouck
VESTAL
Dorothy Shepherd
WALDEN
Catherine Garrison
WALLKILL
Mary Kessler
WALTON
Pearl McClelland
WATERTOWN
Mrs. Percy N.
Brindisi
WESTFIELD
Alice S. Wasmund
WEST ISLIP
Mrs. Arthur J. Hirsch
WILLSVILLE
Velma Clemens

North Carolina

ASHEBORO
Mrs. J. Harold
Campbell
ASHEVILLE
Mrs. Bruce Bomberger
Nellie T. Morgan
Dorothy G. Oyle
Elizabeth T. Slikker
Nancy M. Wright
CLARK MOUNTAIN
Clara C. McDougale
BURLINGTON
Mrs. Frank Harvell
CHARLOTTE
Joan W. Hull
John W. Sanders
EDENTON
Mrs. C. B. Mooney, Jr.
ELKIN
Naomi Ruth Hinshaw
Mrs. William H.
Waring
ELM CITY
Hazel Dole
ELON COLLEGE
Mrs. E. Leonidas
Smith
FAYETTEVILLE
Ernest O. Geddie
Dorothy S. Russell
FOREST CITY
Mrs. Hoyle Blanton
FRANKLINVILLE
Rachel B. Chandler
GASTONIA
Edith Kersh
GREENSBORO
Mrs. Jess Alderman
Mrs. B. F. Ledford
GREENVILLE
Mrs. L. B. Tucker
HAMLET
Louis B. Pearce
HENDERSON
Helen K. Barnes
HICKORY
Mrs. Harold G. Deal
Mrs. Wayne G.
Houshins

HILLSBORO
Mrs. Harry L. Brown
KINGS MOUNTAIN
Gordon Beaver
Mrs. Thomas J. Owens
KINSTON
Elizabeth M. Marshall
LAURINBURG
Mrs. R. E. Yongue, Jr.
LENOIR
Frances Weaver
LILLINGTON
Ruby W. Long
LUMBERTON
Mrs. W. D. Reynolds
MARION
V. Mae McCall Gore
MORGANTON
Goddie Shuflet
MT. GILEAD
Hazel T. Armstrong
NEW BERN
Mrs. Charles L.
Abermathy, Jr.
Mrs. A. W. Fuller
Arvida Snorkie
Nara Snorkie
Mrs. Robert B. Turner

North Dakota

BOTTINEAU
Elizabeth F. Myles
CORINTH
Irene Jacobson
GRAND FORKS
Mrs. John C.
McLaughlin
HANKINSON
Sister M. Itaberga
HETTINGER
Mrs. Alfred Gregory
MINOT
Mrs. D. Jessie Finley
Riley
MINTO
Isabelle M. Wisniewski
VALLEY CITY
Mrs. Alvin Johnson
Mrs. Wendell Tjon
WAHPETON
St. John's Convent
Sister M. Solarius
Scheider
WILLISTON
Eloise J. Halvorsen

Ohio

AKRON
Olivia McRoberts
Marlene L. Workman
ASHTABULA
Ruth Lora Cook
Mrs. John Engel
Mary Alice Fuller
Mrs. Harold Hopkins
Winifred Mackey
BALTIMORE
Mrs. Arthur M. Nef
BARNESVILLE
Frances S. Bradfield
BATAVIA
Anna Nau
Elizabeth A. Walker
BELLEFONTAINE
Lela John Apple
BELLEVUE
Mrs. Irvin F. Friend
Mrs. Roland Morris
BEREA
Jeannette Fagginger-
Auer
Pearl Coates
BETHLEHEM
Alice Pride
BLANCHESTER
Mrs. Earl D.
Brumbaugh
Eva Belle Conner
BLOOMINGDALE
J. Albert Huffman
BRADNER
Loeta Klingman
BRYAN
Mrs. S. D. Shearman
CALDWELL
Elsie R. Kirchner
CANTON
Lela Burge
Charles Mathias
Elaine Miller
Gretchen Yeager
CARROLLTON
Mrs. H. E. Drum
Mrs. William J. Rogers
Sarah T. Vashinder
CHILLICOTHE
Blossom W. McLane
CHIPPWA LAKE
Allen Baker
CHRISTIANBURG
D. Wight Q. Pierson
Ruth Z. Pierson
CINCINNATI
Mrs. A. G. Edmonson
CLARKSBURG
Olive Bookhalter
CLEVELAND
Jane Dunn Lintihar

EXTENSION BRANCHES—Continued

Affiliated Schools and Teachers (Alphabetically Arranged)

CLYDE Mrs. Roland T. Baker	LIMA Lena Price De Voe Mrs. Roy E. Roeder †Farron U. Sims	POMEROY Mercedes F. Condon Clara H. Lochary	OKLAHOMA Mrs. Don J. Zumwalt	FREDONIA Mrs. Owen Boyer
COLUMBIANA Helen K. Luck	LISBON Mrs. Vernon Duke	PORTSMOUTH Marion A. Martin Charles F. Schirrmann	LAKESIDE Mrs. R. G. Disensen	GREENSBURG Emmett Burtz
COLUMBUS Lillie R. Brooks Natalia B. Brown Ruth E. Caldwell Helen Carter Bertha M. Daardt Hazel Deane Gurnes Madeline B. Johns †Mrs. Marco Pollard Marjorie A. Rockenfield Sister M. Corona, O.S.F. Sister M. Eileen, O.S.F. Sister Mary Lucella, O.S.F. Estelle M. Tyler	LOGAN Nellie Allen Adams	RAENNA Mrs. M. O. Mowen	LEBANON Ardee M. Bridges Iva F. Brownlee Evelia Jacobs	GREENVIEW Mrs. David Faries Mrs. Wendell Minnigh Edna F. Royal
CONNELT Charlotte C. Ellsasser	LORAIN Alice J. Chupick	RESVILLE Kathleen M. Walker	MALALLA Margaret Dugan	HARRISBURG Mrs. E. Garland Sills
COSSHOTON Harold E. Stevenson	LYNCHBURG Ada Mercer Mary A. Muntz Iva L. Pence	RICHWOOD Marjorie R. Sanders Mrs. Jack B. Weller	MEDFORD Frances Schuchard	JAMESTOWN Dorothy M. Brink Mrs. James Leary
COVINGTON Isabella W. Ulrich	MADISON Robert A. Miller	RIPLEY Mrs. Bruce Scott	NEWPORT Colleen Oliver	KITTANNING Alice Blanche Caldwell
CRESTLINE Lucille M. Pennington	MALTA Mary Jordan	ROCKFORD Mrs. Wilbur Graham	NORTH BEND Bernita Anderson Etha Sandeen	KNOX Mrs. Edgar Elder Mrs. Millard Weaver
DAYTON Lois Baker Violet M. Sheets Eva Orilla Strickler	MANCHESTER Mrs. Donald Hall	SALEM Mrs. Frank Stroudt	ONTARIO Joy Beemoore	LATROBE Gabriel Burda Virginia Cox Libby H. Hamill Elizabeth A. Spicher Naomi B. Steele Madelaine Zuzack
DELANCEY Virginia Applegate	MANSFIELD Margaret B. Hall Gadys Flo Tector	SANDUSKY Elmer J. Frank	OREGON CITY Leah Messeri Mrs. R. G. Conner Beatrice Mochke	OSWEGO Elizabeth L. Baxter Sadie Ford Black
DELAWARE Emma G. Dorsey Mrs. Raymond D. Gross	MARIETTA †Judith Ann Dearth Mrs. S. W. Stout	SEAMAN Katherine M. Dietz Mrs. B. H. McCain	PENDLETON Elmer W. McDonald	LITTLESTOWN A. Marie Budde
DELTA Rosemary A. Pfaff	MARION James N. Andrews Pauline Clement Mrs. Charles Hinckley Patricia Young	SHELBY Marjorie F. Ramey	PORTLAND Gladys I. Alder Vida Teresa Bennett Paul Bentley Marie A. Conger †Margaret Conner Nancy Courtwright Mary L. Craig Mary E. Wagner Frohs Malcolm Frost Kay Hicks Constance C. Hodges Elva Conner Jones Lillian Pettibone Martha B. Reynolds June A. Savage Elizabeth H. Shoemaker Arlene Smith Ester Cox Todd Marjorie Trotter	MCCONNELLSBURG Ethel P. Dichi
DOVER Mrs. Roy Grams Mrs. A. M. McFadden Mrs. H. E. Reed	MARTINS FERRY Helen V. Haddell	SIDNEY Mary Kay Halpin	OKLAHOMA CITY Gladys I. Alder Mrs. William D. Jones Lucille D. Kurtz Edith Mackey Agnes Muse Betty L. Peters Carolyn E. Raach Abbie N. Rich Herbert Rickard Lilla Richer Mrs. R. F. Waggoner Mrs. Fredie Mae Wray	MEADVIEW Lena B. Andrews Ester Hadlock Mrs. John J. Mollers
EAST LIVERPOOL †Agnes Shaddock	MARYSVILLE Jennie Sherwood	SMITHFIELD Geodolyn Reynard	SPENCERVILLE Irene Drake	MEYERSDALE Evelyn D'Amico Ruth Rosenberg
ELYRIA Mrs. Joseph Cirigliano Wayne E. Lance Martha Mangine	MEDINA Dorothy Day Regina C. Reichard Florence Sipher	STEBURNVILLE Mrs. Willard J. Hutton	TOLEDO Doris S. McCarthy Joyce E. Weiss	NANTICOK Isaac George Saye
FAIRVIEW PARK †Daniel Sisman	METAMORA Mrs. Edward Scheuer	UTICA Irene Selby	SAVRIG Mary Pedigo	NORTH EAST Theresa Stierazza
FRANKFORT Mrs. Stanley Kuntzman	MIDDLETOWN Edna G. Hughes Mrs. E. H. McCandlish Mrs. Andrew Stabo Margaret Thompson	VAN WERT Mrs. Clifford Bell Dorothy Boyd Sister Mary Luke, O.P.	THOMAS Mrs. Melvin Westmoreland	OIL CITY Gladys O. Eckert
GALION Ella M. Geiger Mrs. Ted Kirtland Mrs. Robert Poole	MOUNT ARAB Louise Krum	WADSWORTH Mrs. John H. Pirman, Jr.	TULSA Thelma Johnson Davis Mrs. George D. Jenkins Sister M. Regina, O.S.B.	READING Chester Wittell
GARRETSVILLE Mrs. J. S. Scherist	MOUNT STERLING Joan Nicholson	WAPAKONETA Marcia Zofkie	WALTERS Mrs. Edward Nelson	RED LION †Emory F. Ritz
GENEVA Mrs. C. C. Conrad Richard Conrad Margaret C. Lister	MT. VERNON June Soper	WARREN †Mary H. Dunn Edward Vario	THOMAS Mrs. Melvin Westmoreland	SHARON Sister M. Antoinette, O.S.B.
GIRARD Ella MacCallum Thomas J. Woodford	NAPOLÉON Mrs. Wren Reese	WASHINGTON Court House Marion Gage Mrs. John E. Rhoads	TULSA Thelma Johnson Davis Mrs. George D. Jenkins Sister M. Regina, O.S.B.	SINKING SPRING Charles W. Sharman, Jr.
GREENVILLE Helen L. Hawkey	NELSONVILLE Roselle Duffy	WASHTON Charles O. Shradar William E. Tetric †Mrs. W. E. Tetric	WALTERS Mrs. Edward Nelson	SINNAMAHONING Mrs. Eugene G. Ramey
GROVEPORT Wilma Masters	NEWARK Gene Snelling	WAYNESVILLE Elizabeth W. Churko †Mrs. W. E. Tetric	WASHINGTON Court House Marion Gage Mrs. John E. Rhoads	SOMERSET Mrs. E. Van W. Wagner
HAMILTON Hazel M. DeVou Mrs. Philip Irwin	NEW LEXINGTON Christine Haley	WEST MANSFIELD Mrs. Harley Lane	WASHINGTON Court House Marion Gage Mrs. John E. Rhoads	STEWARTSTOWN J. Evans Anderson
HICKSVILLE Grace Coughanour	NEW LONDON Mrs. Frank Burtley	WESTON Ruby Bower	WASHINGTON Court House Marion Gage Mrs. John E. Rhoads	STONEBORO Mrs. John Young
HILLIARD Dorothy Deane Schmidt	NEW PARIS Dorothy R. Wishart	WILLARD Mrs. Thomas D. Brown Ruth Mchl	WASHINGTON Court House Marion Gage Mrs. John E. Rhoads	WINDBER Pearl A. King
IRONTON Mrs. Woodrow Fundersol	NEW PHILADELPHIA Mrs. George M. Patterson Mrs. Richard Ronald	WILLIAMS Mrs. Thomas D. Brown Ruth Mchl	WASHINGTON Court House Marion Gage Mrs. John E. Rhoads	YORK Miss Snyder Eby Grace Mundorf Myers Roman S. Shuman
KENT Thelma Drain Merle Parker	NEWARK Gene Snelling	WILLIAMS Mrs. Thomas D. Brown Ruth Mchl	WASHINGTON Court House Marion Gage Mrs. John E. Rhoads	YOUNGWOOD Quentin Wagner
KENTON Mrs. Leonard L. Goolie Lillian M. Walker	NEW LEXINGTON Christine Haley	WILLIAMS Mrs. Thomas D. Brown Ruth Mchl	WASHINGTON Court House Marion Gage Mrs. John E. Rhoads	
KINSMAN Ester McKel	NEW LONDON Mrs. Frank Burtley	WILLIAMS Mrs. Thomas D. Brown Ruth Mchl	WASHINGTON Court House Marion Gage Mrs. John E. Rhoads	
LANCASTER Mrs. Crest †Donald Moore	NEW PARIS Dorothy R. Wishart	WILLIAMS Mrs. Thomas D. Brown Ruth Mchl	WASHINGTON Court House Marion Gage Mrs. John E. Rhoads	

Oregon

Pennsylvania

Rhode Island

South Carolina

EXTENSION BRANCHES—Continued

Affiliated Schools and Teachers (Alphabetically Arranged)

CHARLESTON

Julia T. Grymes
Saramae S. Hannon
Vernon W. Weston

CLINTON

Eva B. Land

COLUMBIA

*Mrs. L. Gilbert Burre
Evangeline Embler
Mrs. William F. Jensen
Mrs. J. S. Lowman
Mrs. Bryan H. Lumpkin
Neil V. Mellichamp
Mrs. J. B. Wilkoff

DARLINGTON

Mrs. Leon W. Coker

FLORENCE

Mrs. George W.
McGown
Bernice H. Pearson

GREENVILLE

Edwin D. Clark
Margaret Reynolds
Smith

MANNING

Leile Dickson Sullivan

NEWBERY

Mary Elizabeth Fowler

South Dakota

ARLINGTON

Ruth Maxwell

BELLE FOURCHE

Mrs. M. A. Vigoven

BELVIDERE

Mrs. Jack Winne

CLINTON

Eva B. Land

EDGEMONT

Florence E. Bell

PORTE PIERRE

Ruth Schimming

IGLOO

Daguy J. Bauer

MORRIDGE

Clara C. Becker

Mrs. H. R. Biella

Hope Chamberlin

PLATTE

Mrs. Matt Schiltz

RAPID CITY

Mildred Hansen

Mrs. G. G. Osterhof

Ruth Ellen Whaley

SIOUX FALLS

Rosemarie Stokke

Muriel Mary Winkel

SPEARHILL

Ruth L. Simmons

VERMILLION

Bernice E. Paulsen

WATERTOWN

Mrs. Glen Paterson

Tennessee

CLEVELAND

Isauna D. Walker

DYERSBURG

Mrs. James A. Brigham

ELIZABETHTON

Mrs. A. M. Ayers

FAYETTEVILLE

Mrs. Omagh K.

FOUNTAIN CITY

Goodrich City

Bertha Price Perry

JOHNSON CITY

Mrs. D. R. Beeson

Margaret Haynes Wright

Mary Luter Wright

KINGSPORT

Phyllis Brockman George

Will S. George

MORRISTOWN

Charles K. Miller

MURFREESBORO

Mrs. A. F. Denon

ROGERSVILLE

Mrs. Glen F. Ripley

WASHINGTON

COLLEGE

Mrs. L. M. Warrick

Texas

ALICE
Mrs. Currin T. James,
Sr.

ALTO

Ansie E. Finner

AMARILLO

Mrs. R. C. Burnette
*Jewell Ellis
Grace E. Hamilton
Margaret Heiny
Lilly Larsen
Louise A. Muckelroy
Edna W. Smith

ARLINGTON

Helen Strite

Mrs. V. F. Foderhase

ATLANTA

Mrs. Carlos W. Davis

Mrs. Marcele J. Fore

Mrs. Ould Harden

AUSTIN

Dorrie Dyer

BEVILLY

Lena B. Granberry

BELLAIRE

Della Mack Coddling

BIG SPRING

Alma Houser

Mrs. C. H. Rainwater

BROWNSVILLE

Mrs. B. F. Hardin

Virginia Norton

Bernice Waldron

BROWNWOOD

Marie Saperter

CHILDRESS

Carrie Mae Diggs

CLARENDON

Mantie Graves

COLORADO

Flossie Sweet

COLUMBUS

Mary Louise

Leysendeker

CORPUS CHRISTI

Mrs. Philip Wolfe

CORPUS CHRISTI

Mrs. V. W. Turner

CROCKETT

Wilma Foote

DALLAS

Goldie Adams

Mrs. Raymond R.

Brittain

Anne Bryant

Carl W. Green

Estelle A. Hamby

Maude Davis Kyle

Mary Ellen Scholz

Grace Switzer

DIMMITT

Mrs. O. G. Hyatt

DUMAS

Mrs. James H. White,

Jr.

EL PASO

Vera Owilium

MURRAY

Virginia Bowby

Lily Palmer

OCDEEN

Mrs. A. G. Pettigrew

SALT LAKE CITY

Alma H. Bolton

Mattie Read Evans

Ruth Funk

Helga Hummel

Mrs. Lar Senne Morris

Julia Kirschmidt

Frank Van West

HOUSTON

Kay Anderson

Essie M. Keigan

JACKSONVILLE

Helen Guber

JEFFERSON

Mrs. Fann Shaw

KALAMAZOO

Helen V. Nash

KILGORE

Mrs. W. A. Gillam

Joseph M. Proctor

KENOSHA

Mrs. W. A. Dechman

LUFKIN

Paulene Barbary
Mrs. Guy Croom
Mrs. Ivy Teer

MARSHALL

Mrs. J. W. Owens

Mrs. James C. Quinn

MCKALEN

Rae Allen

Daniel A. Muller

MCLEAN

Mrs. Willie Boyett

MEMPHIS

Mrs. L. G. Rasco

MIDLAND

Mrs. Leon Brown

Mrs. Ray B. McGrew

Mrs. Rogers

Beverly Vaughan

PLAINVILLE

Virginia Maudell

Meredith

REFUGIO

Mrs. Ed H. Lovelace

SAN ANTONIO

1800 Jo Alpresa

Evelyn Altmann

Margaret Gallo

William Mathias

SAN SABA

Inez J. Garrett

SMITHVILLE

Violet Maloy Tunstall

TAYLOR

Mrs. L. W. Voiles

TEXARKANA

*Minnie Bryan

TYLER

Jewell McCaslin

Ruth P. Miller

Helen L. Shank

VERNON

Enid McCarroll

WELLS

Mrs. H. W. Bailey

Utah

LEWISTON

Anna Egbert

MAGNA

Eva S. Spencer

MONROE

Vera Owilium

MURRAY

Virginia Bowby

Lily Palmer

OCDEEN

Mrs. A. G. Pettigrew

SALT LAKE CITY

Alma H. Bolton

Mattie Read Evans

Ruth Funk

Helga Hummel

Mrs. Lar Senne Morris

Julia Kirschmidt

Frank Van West

VERMONT

MIDDLEBURY

Lewis J. Harthaway

SPRINGFIELD

Barbara F. Duke

WINDSOR

Ethel Turner

Virginia

ALEXANDRIA

Bernice Whitestone

ARLINGTON

Elizabeth J. Barham
Violet Breeding
Caroline G. Easterling
Glady Forbes

Carol Lemons

Mrs. W. Cranston

MacDermott

Alma Crayce Miller

Mrs. C. E. Wheeler

BASSETT

Marie G. Mitchell

BLACKSBURG

Kathleen Luster

BUCHANAN

Mrs. J. C. Lawrence

CHATHAM

Hampton Benton

CREWE

Mrs. Roy Coleman

DANVILLE

Mabel Berry

James P. Henry

DUNN LORING

Mrs. G. Frazer Worley

FAIRFAX

Ruth B. Groves

Harriet S. Riley

FINCASLE

Viola Painter

FISHERVILLE

Mrs. Leonard Coyner

HILLSVILLE

Vivian Branscome

LEXINGTON

Mrs. Charles N. Scott

LYNCHBURG

Mrs. R. N. Redford

MCLEAN

Mrs. Starr P. Tew

MT. SOLON

Norfolk S. Taylor

NORFOLK

Elkanah P. Simpson

Dorothy Singleton

Mrs. E. Carr Smith

Monnie L. Ward

PENNINGTON GAP

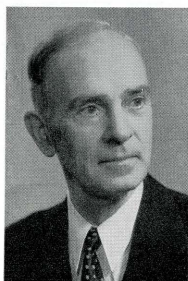
Pearl Pennington

PULASKI

REGISTRARS *of the* EXTENSION DEPARTMENT



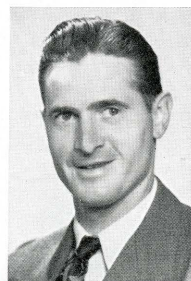
ALMA ALLING



NEAL CAMERON



EDW. A. CHURNSIDE



JAMES J. CHURNSIDE



LILLIAN H. COOPER



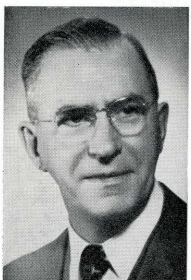
LLOYD S. LELAND



CHARLES T. LEMON



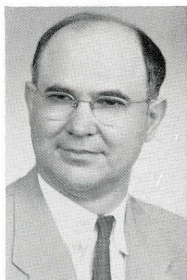
ILDA M. LOWE



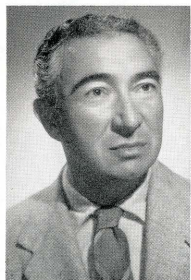
RAY D. LOWE



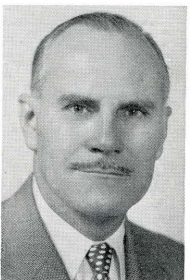
ROBERT J. LOWE



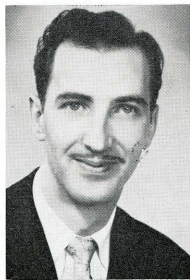
LEE O. RAMEY



FRANK SANUCCI



KENNETH J. SERVIS



EDWARD VARIO



JAMES A. WAGNER

↑ To the
Municipal
Airport

↑ To the
Brookfield
Zoo

Canal St.

Chicago

Roosevelt Road

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

Dearborn
Station

Wabash Ave

Sherwood Bldg.
HOME OF
Sherwood Music School

Logan
Monument

GRANT
West Drive

Soldier Field

Field
Museum

Orchestra
Band Shell

East Drive

← To Jackson
Park and Museum
of Science and
Industry

Leif Erikson Drive

Shedd
Aquarium

L A K E

N Adler
Planetarium



Union Station

Northwestern Station

Grand Central Station

La Salle St. Station

Civic Opera House

University College

Chicago Temple

N.B. Co. Studios

La Salle St.

Clark St.

Dearborn St.

State St.

Orchestra Hall

Public Library

John Crerar Library

To Newberry Library

To C.B.S. Studio

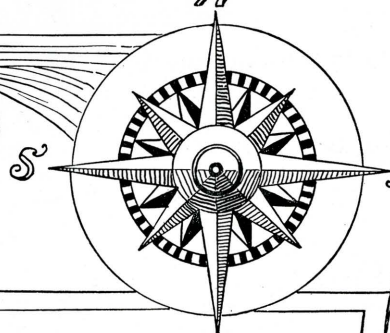
To Lincoln Park

Lincoln Monument

Art Institute

Buckingham Fountain

Tribune Tower W.G.N.



Navy Pier

MICHIGAN

