

1926

Sherwood Music School Annual Catalog 1926-1927

Sherwood Music School

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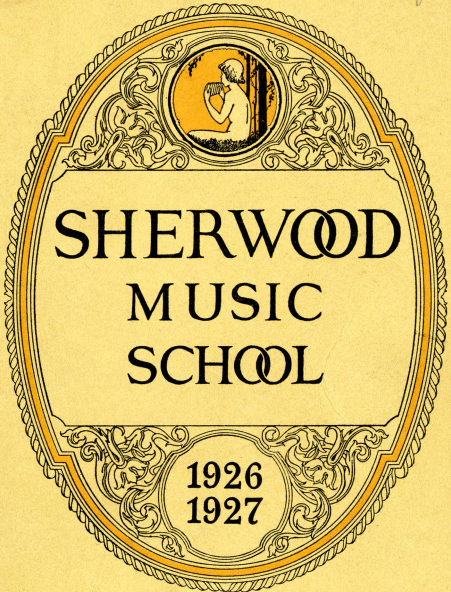
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SHERWOOD
MUSIC
SCHOOL

1926
1927

FINE ARTS BUILDING
CHICAGO





CATALOG
SHERWOOD
MUSIC
SCHOOL

FINE ARTS BUILDING
CHICAGO



I


How We Can Serve You

II

Personnel


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*Courses of Study
and General Information*



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Chicago, Ill.

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Franklin C. Hollister
Chicago, Ill.



SHERWOOD MUSIC SCHOOL

I

How We Can Serve You

BY TRAINING YOU

The first service which we perform for those who wish to achieve the best success in the field of music, is, naturally, to provide adequate training. Our courses of study will prepare you—

- To teach any musical subject, dramatic art, or dancing,
- To concertize,
- To teach and supervise music in the Public Schools,
- To play theater or church organ, or
- To play in, or conduct, orchestras.


Sherwood-trained musicians command the highest remuneration and the best positions.

BY PLACING YOU

We complete our service by placing those we train.

In our observation, many spend a great deal of time and money in acquiring a good musical equipment; then, either have to accept openings beneath their ability, or fail to establish themselves in the musical profession, for lack of opportunity.

Because of our chain of Branches in Chicago and throughout the country, we are easily able to live up to our assurance of "an opening as soon as qualified". The nature of these openings is described in the following paragraphs.



SHERWOOD MUSIC SCHOOL

Junior Department Faculty Positions

*For those qualified to teach and wishing to pursue
advanced studies at the same time*

There are now thirty-two Neighborhood Branches of the Sherwood Music School in Chicago and suburbs, with others in process of establishment. More than three thousand Junior piano and violin students are taught in these Branches. About three hundred new pupils are added to these Branches *every month*.

These additions give rise to an abundance of positions for advanced students and teachers who wish to teach, and at the same time study with our artist teachers. More than one hundred are now holding such positions. The aggregate annual income of these student-teachers is in excess of \$100,000.00. Through their earnings they finance their own study; and at the same time they are advancing to permanent and responsible places on our Faculty.

Applicants for places on our Junior Department Faculty are given a course of special preparation calculated to insure their success. The time required for this course depends upon previous training and experience.

Upon receipt of a letter stating your previous training and experience, Mrs. E. S. Fram, Assistant Secretary of the School, will gladly correspond with you, telling you definitely just how you can become associated with our Junior Department Faculty.

SHERWOOD MUSIC SCHOOL



Fine Arts Building, Home of the Main School

32
CHICAGO
NEIGHBORHOOD
BRANCHES

Offering
Teaching Positions

for those qualified to pursue advanced studies and teach at the same time.

ALBANY PARK	3304 Lawrence Avenue
AUBURN PARK	822 West 79th Street
AUSTIN	5359 Chicago Avenue
AUSTIN (North)	5853 West North Avenue
AUSTIN (South)	5301-9 West Madison Street
BEVERLY HILLS	1808 West 103rd Street
BLUE ISLAND	475 Western Avenue
CHELTENHAM	2748 East 79th Street
CHICAGO LAWN	6247 South Kedzie Avenue
CICERO	6028 West 22nd Street
EDGEWATER	4750 Sheridan Road
FOREST PARK	7516 West Madison Street
GARFIELD PARK	426 South Crawford Avenue
GRAND CROSSING	810 East 75th Street
HYDE PARK	5240 Harper Avenue
JACKSON PARK	6760 Stony Island Avenue
LAWDALE	3531 West Roosevelt Road
LONGWOOD	1753 West 95th Street
MAYWOOD (East)	514 South Fifth Avenue
MAYWOOD (West)	1900 St. Charles Road
MORGAN PARK	1987 West 111th Street
NORMAL PARK	508 West 69th Street
OAK PARK (Central)	212 Wisconsin Avenue
OAK PARK (East)	302 Madison Street
OAK PARK (North)	429 Marion Street
PULLMAN (West)	535 West 120th Street
ROGERS PARK	6754 Sheridan Road
ROSELAND	11156 South Michigan Avenue
SOUTH CHICAGO	3026 East 92nd Street
SOUTH SHORE	1954 East 71st Street
WASHINGTON PARK	5501 Prairie Avenue
WOODLAWN	721 East 63rd Street

SHERWOOD MUSIC SCHOOL

Letters from Student-Teachers

Connected with our Junior Department Faculty

The following letters, a few of many that might be published, are illustrative of the experiences of advanced students and teachers who have come to us to make places for themselves on our Junior Department Faculty.

After some training in the Royal Academy of Music, London, England, and some teaching experience, I came to the Sherwood Music School from Canada, and spent a summer term acquainting myself with the methods used in conducting your Chicago Neighborhood Branches. I began teaching in the fall, and have continually had an average class of fifty pupils, all obtained for me by the School. The opportunity this has given me to continue my studies under artist teachers is one that I greatly appreciate, and I am pleased with my prospects for advancement

ST. ELMO SELFRIDGE



ST. ELMO SELFRIDGE
Canada

I came to the Sherwood Music School as an advanced student, having studied your Conservatory Course, through the Extension Department, in Iowa. After spending some time in study and in getting acquainted with your working methods, I was placed as a teacher in your Main School and in your Chicago Neighborhood Branches. I have completed several seasons of teaching, and they have been successful from a financial as well as from an artistic standpoint. I am happy over the outcome and feel that I owe a great deal to the Sherwood Music School for the opportunity it has given me.

IRENE LAMB KEYSER




IRENE LAMB KEYSER
Iowa

After I affiliated with your School in Wabash, Indiana, and taught your Course for a few years, I began to realize that I could fill a larger field if I had more preparation, and so I turned my class over to other teachers, and came to Chicago at your invitation, to join the Junior Department Faculty. I appreciate the opportunity you have given me. I am continuing my studies, and I am very well satisfied and pleased with the arrangement.

LEAH ELWARD



LEAH ELWARD
Indiana



SHERWOOD MUSIC SCHOOL

Other Teaching Positions

In addition to the positions available in our Chicago Neighborhood Branches, there are many openings for teachers in our Extension Branches, of which there are more than one thousand located throughout the country. The opportunities created by the expansion of these Branches, the removal of teachers to new locations, and other causes, give rise to a demand for more teachers than we can supply.

Our Extension Branch teachers enjoy unusual prestige, and their incomes range from \$1,500.00 to \$3,000.00 annually.

Advanced students who wish to teach in their own communities, and teachers established in good fields which they do not wish to leave, may come to the School for special training, with a view to opening Branches for us in their own home towns.

Concert Opportunities

At no time has the public performer been in greater demand than today. And at no time has he had more avenues of approach to the public.


The radio has opened up an entirely new and very profitable field. Many students trained by us are doing well-paid, regular work on the staffs of broadcasting stations, as soloists, accompanists, and members of ensemble organizations.

The musical, dancing, and dramatic presentations provided by the better class of motion picture theaters, as a part of their programs, are now of such a standard and character as to attract the serious artist. The remuneration is satisfactory.

And, of course, there is as great a demand as ever for artists to give concerts for clubs, churches, schools, and the like, and to make Chautauqua and Lyceum tours, all of which is a very necessary preliminary to more ambitious concert engagements.

The School's assurance of assistance in getting started on a career extends to students with concert ambitions, as well as to all others; and includes those interested in dramatic art, dancing, and accompanying, besides the more usual subjects.

We give more than one hundred fifty recitals during the year, many with full orchestra. Our advanced students appear on these programs before critical audiences. This brings them to the notice of other managers, besides ourselves, and gives them valuable newspaper publicity.



SHERWOOD MUSIC SCHOOL

The Theater Organ Field

The meteoric rise of the theater organist is one of the most striking phenomena of recent music-professional history. The following quotation from an editorial published lately in a leading international newspaper is significant in this respect, and fully expressive of the opportunities available to those who prepare themselves.

"Ten years ago, only fifty organists were included in the Musicians' Union of New York City. Now, there are seven times that number. Ten years ago, a good orchestra organist could earn \$40.00 a week. Now, the minimum wage in a first-class picture house is \$80.00 a week, and special solo performers have no difficulty in drawing from \$300.00 to \$500.00 a week."


The movies constitute the most popular form of modern entertainment; and organ accompaniment is an indispensable feature of the program. Besides being practically unparalleled from the standpoint of large income, theater organ playing is one of the most congenial of musical occupations.

Since the establishment of our Theater Organ Department, we have trained and placed a considerable number in positions with starting salaries averaging from \$85.00 to \$100.00 a week. Students of piano and organ, who have developed good instrumental technic and musicianship, can prepare to meet the requirements of theater playing in a comparatively short time. Good openings are assured.

Church Organ Positions

Preparation for church organ work is a profitable investment. With broad training, including equipment for choral directing and concert organ playing, the opportunities for desirable positions are very numerous. Or, with training not necessarily so comprehensive, many pianists fill church organ positions in addition to teaching.

Some of the best church organ positions in the city are filled by members of our organization.



SHERWOOD MUSIC SCHOOL

Public School Music Positions

There is no plainer evidence of the steady growth of popular interest in music, than the increasing importance attached to the subject as a part of public school curricula. It has become, in this respect, a major consideration. The position of the Public School Music teacher is consequently one of exceptional advantage and profit.


The requests received, every year, from school authorities who know the ability of teachers trained by us, exceed in number the applicants we can supply.

Salaries range from \$1,250.00 to \$2,500.00 a year, and these may be supplemented by private music teaching, choral directing, orchestral conducting, and similar activities.

The Orchestral Field

Growing appreciation of music is also clearly reflected in the greater demand for symphonic music. Orchestral organizations are found in nearly every important institution devoted to recreation or education—theaters, schools, churches, ballrooms, radio stations; not to mention the numerous symphonic bodies which are in themselves institutions. There is a special demand for competent players in theater, dance, and symphony orchestras, and for capable conductors and arrangers. In the orchestral field, the starting salaries are between \$80.00 and \$120.00 a week, with fine opportunities for advancement. Experienced conductors are frequently paid as much as \$10,000.00 a year.

NOTE—You are cordially invited to give us detailed information about your previous training and experience, the professional field in which you are interested, and also what you wish to accomplish. Upon receiving this, we shall be able to give you information adapted directly to your personal requirements, and tell you more definitely also how we can serve you—how long it should take for you to complete your preparation, what openings we could provide, and other general information which will be of vital interest. You will incur no obligation by availing yourself of this service. Write to Mrs. E. S. Fram, the Assistant Secretary, who will gladly confer with you.



SHERWOOD MUSIC SCHOOL

II

Personnel

OFFICIALS

GEORGIA KOBER
President

A. J. LLEWELLYN
Vice-President and Treasurer

L. W. ROGERS
Honorary Vice-President

ESTELLE A. LLEWELLYN
Secretary

EVA S. FRAM
Assistant Secretary

WALTER KELLER
Musical Director

SIDNEY SILBER
Dean

WILL A. HARDING
Examiner

SHERWOOD MUSIC SCHOOL



WILLIAM HALL SHERWOOD (1854-1911)
Founder

William H. Sherwood is commonly acknowledged to have been the greatest American pianist of his time. His early musical education was received from his father; and his later studies were pursued in Europe under such masters as Liszt, Rubinstein, Grieg, Deppe, and Kullak. While still very young, he won fame in Europe as a concert pianist, and might very advantageously have spent his entire life there. However, he felt a strong sense of duty toward his native America, which was as yet poorly developed musically; and so returned as a musical pioneer. Teachers are to be found all over the country who came under his instruction and influence; and his renown as a concert player still lives. He founded the Sherwood Music School in 1895.

SHERWOOD MUSIC SCHOOL

GEORGIA KOBER

*President, and Instructor in the
Piano Department*

Georgia Kober was, for fifteen years, William H. Sherwood's pupil and Chief Assistant. She has had, in addition, the advantage of study in European centers, having coached with Gabrilowitsch, Lhevinne and Rudolph Ganz. For many years she was associated with Dr. J. H. Kappes of Evanston, who was a favorite pupil of Schneider von Wartensee, himself a pupil of Beethoven. Dr. Kappes was also a pupil of Felix Mendelssohn, and the intimate friend of Chopin, and Clara and Robert Schumann. Miss Kober has appeared as soloist with many of the leading American orchestras, including the Chicago Symphony Orchestra, the Minneapolis Symphony Orchestra, the Cincinnati Symphony Orchestra, the Seattle Symphony Orchestra, and others.



A Spirit of Friendliness

A spirit of friendliness greets you when you come to the Sherwood Music School. If you are not acquainted in Chicago, or with Chicago, we especially want you to feel that you may depend upon us as you would upon a friend, to help you in getting established here. Even from the moment of your first arrival — if you wish, a member of our organization will meet you at the train.

You may bring your problems, of any nature, to our officials and executives, who will counsel with you not only as to your course of study, and your plans for the future, but also on such matters as making social contacts, church connections, and finding suitable living accommodations.

Your teachers and fellow students will at once take you into the informal and congenial companionship which is often characterized as "the Sherwood Family". The Orientation Lectures (see page 69) will further help you to adjust yourself to your new environment.

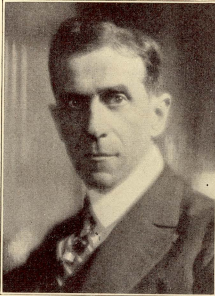
Friendliness, fellowship, co-operation, are essential to the greatest success, and to the broadest character development. They are cultivated in the Sherwood Music School not only from this standpoint, but for their purely human values as well.

Georgia Kober.

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SHERWOOD MUSIC SCHOOL



WALTER KELLER

*Musical Director and Instructor in the
Theory and Organ Departments*

Walter Keller is a pupil of Frederic Grant Gleason of Chicago, and of Paul Homeyer (Gewandhaus Organist) and Carl Piutti of Leipzig. He has given organ recitals in many of the large cities of the country, and is organist of the Fifth Church of Christ, Scientist, Chicago.

Dr. Keller is an authority on musical theory, and a composer of numerous works for piano, organ and voice. His "Synchronous Prelude and Fugue," acclaimed by the foremost theorists and composers of the day, has given him an international reputation as a theorist. Arranged for organ and orchestra, it has been performed by the Chicago Symphony Orchestra under Frederick Stock.

Chicago as a Cultural Center

The student of an art naturally and wisely selects for his training a center where he may acquire a liberal amount of general culture along with development in his chosen subject. In this respect, Chicago offers much.

The Art Institute contains one of the largest and most valuable collections of paintings and sculptures in the world. The Field Museum has a similarly extensive collection of Natural History exhibits. The Chicago Public Library has not only an enormous aggregation of books, but also a Music Department which contains almost everything of the best in musical literature. In the Newberry Library may be found original musical manuscripts and historical scores not to be found elsewhere, including the entire Theodore Thomas collection. All of the greatest dramas are produced in Chicago and may be studied first-hand in such theatres as the Kenneth Sawyer Goodman Memorial Theatre, established in connection with the Art Institute.

The world's greatest artists may be heard here in concert. The programs of the Chicago Symphony Orchestra and the productions of the Chicago Civic Opera Company rank with the finest to be heard anywhere.

The city itself, with its beautifully planned system of parks, playgrounds, and boulevards; its many wonders of architecture, such as the Grant Park Stadium, the Tribune Tower, the Wrigley Building; its many pieces of sculpture, such as "The Fountain of Time" by Lorado Taft and the "Lincoln" by St. Gaudens; is expressive of beauty and culture.

Walter Keller

SHERWOOD MUSIC SCHOOL

SIDNEY SILBER

Dean, and Instructor in the Piano
Department

Sidney Silber is an American by birth. His early training in this country was followed by a period of study in piano and theory under Heinrich Barth and Ernst Jedliczka in Berlin. Subsequently, he was for a period of three years a favorite pupil of Leschetizky. Mr. Silber has played as soloist with the Berlin Philharmonic Orchestra, Vienna Tonkuenstler Orchestra, Chicago Symphony Orchestra, Russian Symphony Orchestra of New York City, American Symphony Orchestra of Chicago, the Minneapolis Symphony Orchestra, Milwaukee Symphony Orchestra, and others, besides giving numerous recitals in this country and abroad. He has written extensively on musical subjects for magazines, and is the author of *Reflections for Music Students* (Theo. Presser Co.). He is known also through his Ampico recordings.



Opportunities for the Modern Musician

That the modern world regards music as an essential to happiness and well-being, is a conclusion quickly reached by consideration of the millions spent every year in the purchase of musical instruction, musical instruments, and in concert fees.

Music is in demand today as it has never been before in the history of the art. In what phases of the life of today do we not find it? It has always been prominent in our social, religious, and recreational life. Now, we find it even in our industrial life. Large manufacturing concerns have discovered the value of refreshing their workers with music. Many business houses maintain musical organizations for the benefit of their employees; some even provide music at intervals through the working day.

The old tradition that "music does not pay" was doubtless originated by musicians poorly equipped, who consequently failed. At any rate, the tradition has been thoroughly discredited by modern musicians with adequate equipment. Music pays, and pays well, for the musician who prepares himself to be of real service, and to provide what the world wants in the form of more music, and better music.

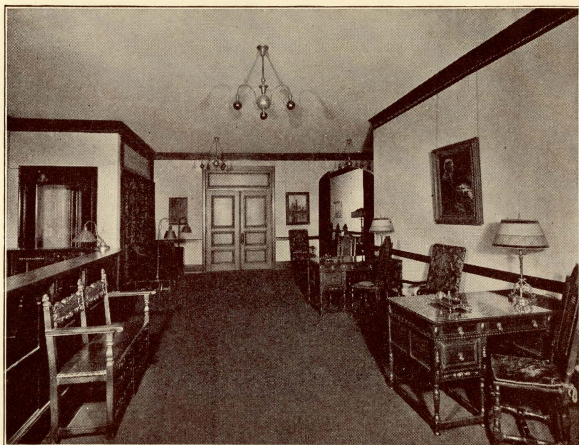
Just as music is more in demand than ever, so the opportunities for the musician are greater than ever.

Sidney Silber

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SHERWOOD MUSIC SCHOOL



THE RECEPTION ROOM

The spacious Reception Room, furnished and decorated in Seventeenth Century style, is expressive of the quiet, refined beauty which characterizes all of the physical properties of the School. The rooms in which instruction is given create, by their decorative appointments, a reaction which tends to relieve the mind of extraneous considerations, centering it on artistic effort. Thus, the utmost value is realized from the instruction periods. The studios are provided with Mason & Hamlin and Conover grand pianos.



CHARLOTTE A. KOONS
PIANO



GENEVIEVE HODAPP
PIANO



LEAH ELWARD
PIANO



MILTON CASE
PIANO

SHERWOOD MUSIC SCHOOL

LEO PODOLSKY

Instructor in the Piano Department

Leo Podolsky was born in Odessa, Russia. From his earliest years, he evidenced striking pianistic talent. He received his musical education in Odessa, Cracow, and Vienna, from various noted teachers, principal among them, George Lalewicz; and in the course of his training won many prizes and honors. His concert tours have covered most European countries, as well as Japan, China, the Philippine Islands, Java, Sumatra, British India, and Argentina. These appearances, numbered by the hundreds, have won for him a place among the world's great pianists.



American Training for American Students

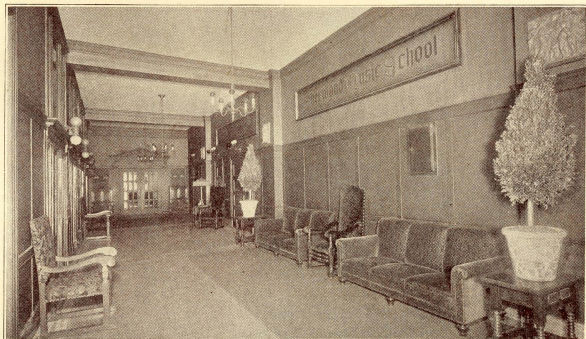
There was a time when good musical training could be secured only in Europe. America was still so young, and still so busy organizing her material resources—shaping them into a foundation on which might later be built a fine structure of artistic development—that she could not properly provide for the arts.

Now, conditions are different. America has every facility for the complete and thorough training of art and music students. She now has her own wide circle of artist teachers, ranking among the finest in the world. And these have been supplemented by foreign artists, who have settled permanently in America, foreseeing that with her tremendous wealth, she is destined to become the leader of the art world. Besides having the necessary instructors, America now has the art interest, the art appreciation, the art organizations, all of which are just as essential.

Taking all points into consideration, it will be found that the American student can be trained to his own best advantage in America; especially when, as in the Sherwood Music School, he has not only the assurance of good training, but also assistance in getting started on his career.

Leo Podolsky

SHERWOOD MUSIC SCHOOL



THE LOUNGE



IRENE LAMB KEYSER
PIANO



KATHERINE TOWNSEND
PIANO



LOVIE JONES
PIANO



ELIZABETH LOVELL
PIANO



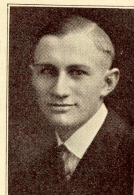
FRANCIS KEYSER
PIANO



LOMA ROGERS
PIANO



GLADYS ATKINSON
PIANO



ARTHUR WILDMAN
PIANO

SHERWOOD MUSIC SCHOOL

GEORGE RALF KURTZ

Instructor in the Piano Department

George Ralf Kurtz, of the Piano Department, was a pupil of William H. Sherwood. He was very successful as Director of the Piano and Organ Departments at the Fargo (N. D.) Conservatory of Music, and left that institution to join the Faculty of the Sherwood Music School, where he has won an enviable place for himself, on account of his high ideals of musicianship and his devotion to his pupils.



Business Training for Musicians

Certainly, musicians should be business-like in conducting their professional activities. This does not mean that they should "commercialize" their art, save in the fine sense that all must commercialize themselves through service, in order that all may have a livelihood.

First, attention should be given to music as an art; and the musician should be in his profession because of his love for music as an art. But, being in the profession, he should study how, through a common-sense application of business principles, he may receive the rewards to which he is entitled.

This is a phase of professionalism which is thoroughly treated in the training courses of the Sherwood Music School. It is included not only in the regular instruction, but special lectures and conferences are devoted to it. The results of this business training are reflected in the enhanced success of those receiving it.

George Ralf Kurtz

SHERWOOD MUSIC SCHOOL



MARIE DOUGHERTY
PIANO



RUTH A. FRANZEN
PIANO



ST. ELMO SELFRIDGE
PIANO



WINIFRED CLINE
PIANO



THELMA WHARTON
PIANO



ELOISE NOLTE
PIANO



ILA S. CARTER
PIANO



JOHN KESSLER
PIANO



WHITMER BYRNE
PIANO



M. BEDE LEE
PIANO



HELEN STAHLNER
PIANO



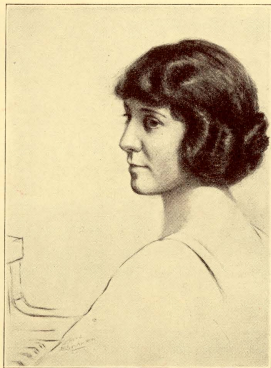
ALMA STEGNER
PIANO

SHERWOOD MUSIC SCHOOL

THEODORA TROENDLE

Instructor in the Piano Department

Prior to her connection with the Sherwood Music School, Theodora Troendle was for seven years the pupil and assistant of Fannie Bloomfield Zeisler. By concertizing and teaching, Miss Troendle has achieved a distinguished position in musical circles, and has established herself as one of the foremost of American pianists. She has appeared as soloist with the St. Louis, Minneapolis, Indianapolis, and Milwaukee Symphony Orchestras, in addition to giving recitals in many of the largest cities of the country. On all occasions her playing has won the enthusiastic commendation of critics. Her studies with Mme. Zeisler enable her to impart to students the principles underlying the success of that famous artist.



The Musician as a Spiritual Worker

Who can contribute more to the happiness and well-being of the community, of the nation, than the musician?

The refining influence of music and art is recognized and made use of by educators. Music has ever been indispensable to the church service because of its power to exalt. The masterpieces of music reflect the highest planes of spiritual existence. They point out the way to unfoldment as clearly as do sermons.

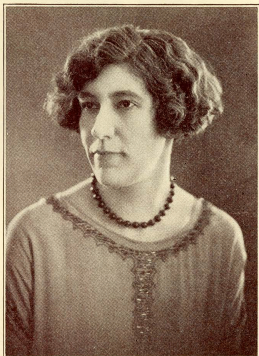
The real mission of the musician is, after all, a spiritual one. This idealistic consideration should be the keynote of his efforts.

Theodora Troendle

SHERWOOD MUSIC SCHOOL



DWIGHT MALSBARY
PIANO



ELIZABETH KELLER

Instructor in the Piano Department

Elizabeth Keller has been associated with the Faculty of the Sherwood Music School for more than ten years. Her uniformly successful teaching experience has covered all grades. In addition to her duties as a private instructor, she conducts the Teaching Repertoire Class, in which she is particularly helpful to those preparing to teach, because of her exhaustive knowledge of teaching literature.



HAZEL BENTLEY
PIANO



ANNA G. PICKENS
PIANO



CORA VROOM
PIANO



DOROTHY GIFFIN
PIANO



MILDRED STUDEBAKER
PIANO



ELIZABETH ZIEGLER
PIANO



HARRIET ROSENFELD
PIANO

SHERWOOD MUSIC SCHOOL

EDWIN STANLEY SEDER

Instructor in the Piano and Organ Departments

Edwin Stanley Seder, of the Piano and Organ Departments, was born in Tokyo, Japan, of American parentage, educated in the Wisconsin public schools, and received the degree of B. A. from the University of New Mexico. His musical training was received entirely in America; in piano, from pupils of Liszt and Rudolph Ganz, and in organ and composition from Mark Andrews. For four years he was Director of the College of Fine Arts, University of New Mexico, and head of the Piano Department. For the past seven years, he has been organist and choirmaster of the First Congregational Church, Oak Park, Illinois. He has been heard in many states in organ recitals, is a Fellow of the American Guild of Organists, and a member of Phi Kappa Phi, an honorary fraternity.



Industry, the Biggest Factor in Musical Success

Many, who consider preparing themselves for the musical profession, may be doubtful as to the wisdom of doing so, wondering if their talent is great enough to insure success.

It should be remembered that industry is the biggest factor in success of any kind. The person with exceptional musical talent is, of course, fortunate. But his attainments will largely be measured by application and hard work.

My opinion is that the person who has a strong love for music; who feels a natural leaning toward the musical profession; and who is willing to work hard, will be successful as a professional musician, even though he is not a genius, taking it for granted that he secures the best training.

Genius has been defined as "an infinite capacity for taking pains."

Edwin Stanley Seder

SHERWOOD MUSIC SCHOOL



CARRIE MAE DIGGS
PIANO



THERESA EDERHART
PIANO



RUBY E. FUERST
PIANO



GENEVIEVE MCGREEVY
PIANO



LEWIS EASH
PIANO



MYRA BROWN
PIANO



ELIZABETH CRATER
PIANO



GRACE ABRAHAM
PIANO



AMY HEFNER
PIANO



LILLIE GERNAND
PIANO

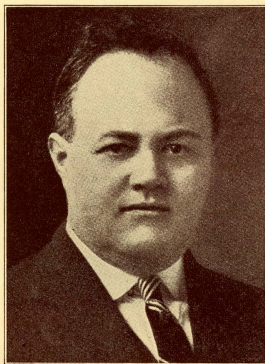


MILDRED MARTIN
PIANO



BLOSSOM SEWELL
PIANO

SHERWOOD MUSIC SCHOOL



WILL A. HARDING
Examiner and Normal Instructor

Will A. Harding, Normal Instructor for the Main School and Supervisor for the Branches, is a pupil of Scharwenka, Clarkson, Evans and Keller.

Music Teaching: A Science as Well as an Art

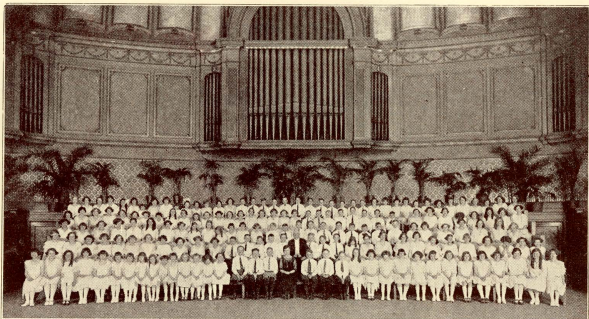
It has been said that Nature is what we find in the universe; Science is what we learn about what we find; Art is what we do with what we learn.

Standardization of instruction, and the use of a printed text, like that employed by the Sherwood Music School, together with the study of teaching problems from a psychological standpoint, have made music teaching a science as well as an art. We are concerned with "the technic of teaching" as much as with the teaching of technic.

The teacher is no less important than the composer or the interpreter. His work is fully as vital to musical advancement as theirs. Art is preserved and passed on only through the teacher. Those who engage in this service should bring to their work every aid that educational science can provide.

Will A. Harding

SHERWOOD MUSIC SCHOOL



SHERWOOD CHILDREN'S CHORUS



LORETTA LIEDELL
VOICE



LUCILLE LONG
VOICE



KAI DE VERMONT
VOICE



KATHERYN McCORD
VOICE



NORA B. HARSH
VOICE



RAGNHILD CONGDON
VOICE



CORNELIA CONREY
VOICE

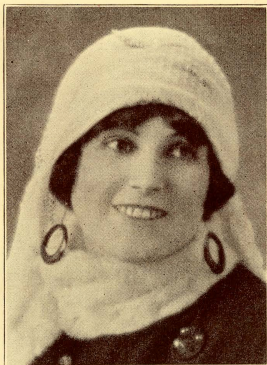


HELEN LOUISE SHAFFER
VOICE

SHERWOOD MUSIC SCHOOL

ELSE HARTHAN ARENDT
Instructor in the Voice Department

Else Harthan Arendt, of the Voice Department, was born in Odessa, Russia. Her father, Dr. Hans Harthan, a well-known European composer and pianist, was director of the Imperial Conservatory of Music, and her mother was a concert and oratorio singer. From them she received, at an early age, her first musical training. She numbers among her instructors, Mme. Bianca Bianchi, of Munich, and Mme. Rueckbeil-Hiller of Stuttgart, Prof. Anton Dressler and Conductor Peter Raabe. Her various concert and oratorio successes have been obtained in Europe, South America, and the United States. She has been unanimously praised as an exceptional artist, with a magnetic personality and a voice of fresh and appealing beauty.



Personality in Art

In the final analysis, we discover that art works are, essentially, expressions of personality. The composer has a mood, vision, conception, or experience which he translates into a composition. The composition is a bit of him. The interpreter assimilates the composition, by study; and, with the aid of his technic, projects the conception of the composer, colored by his own thoughts and emotions. The interpretation is a fused expression of the personalities of the composer and interpreter.

Any art work being a reflection of personality, it follows that it will be colorful and interesting only as the originating and reproducing personalities embody those qualities. The measure of the breadth and depth of both the creative work and its interpretation, will be the measure of the mentalities producing them.

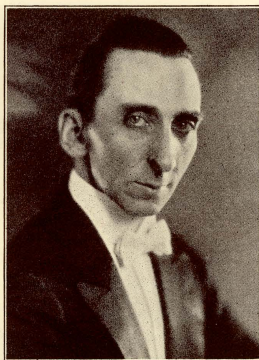
It follows, further, that those seeking creative or interpretative success must take care to broaden themselves by cultural pursuits. Every means should be used to widen the mental horizon. All-important as the acquisition of technic is to the student, no mistake could be greater than focusing attention on that comparatively narrow objective, to the practical exclusion of growth in other lines. This is the justification for the Orientation Lectures, given by the Sherwood Music School.

Else Harthan Arendt

SHERWOOD MUSIC SCHOOL



LOLA PHIFER
PIANO



CARLILE TUCKER
Instructor in the Voice Department

Carlile Tucker, baritone, is an American-born singer, with unusual powers of interpretation. A thorough musician, well equipped for oratorio, opera, or concert, he has elected to devote his life and his art to teaching. He numbers among his pupils many well-known choir singers and oratorio artists. His ability to impart fundamental principles of tone production, as well as to develop the power to express thought and emotion, makes him of value to beginners as well as to artist students.



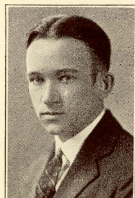
LEAH WINSOR
PIANO



FAIR WIGGINS
PIANO



IRENE VOUGHT
PIANO



ERNEST NALBACH
PIANO



BESSIE PAYNE
PIANO



DORIS PARKS
PIANO



LORETTA TODD
PIANO

SHERWOOD MUSIC SCHOOL

Mme. Pavloska received her musical talent by inheritance, as her mother was an outstanding Canadian pianist. It was due to the persuasion of the late Enrico Caruso and the famous Mme. Albani, that her father, who was opposed to a career for her, was finally prevailed upon to permit her to prepare for the operatic field. At the age of twelve she began her studies in Germany. Somewhat later, she went to Paris where she studied for some time with Edmond Duvernoy, teacher of Litvinne, Acte, Donalda, and many other celebrities. After some light-opera experience, she was engaged by Campanini for the artist staff of the Chicago Civic Opera, with which organization she has been associated for the past nine seasons, in addition to her extensive concert tours. She has appeared in more than sixty rôles, singing in four different languages. The popularity and renown which she has won are not surpassed by those of any American opera or concert artist.



IRENE PAVLOSKA

Prima Donna Mezzo-Soprano
Chicago Civic Opera
Opera and Concert Coaching

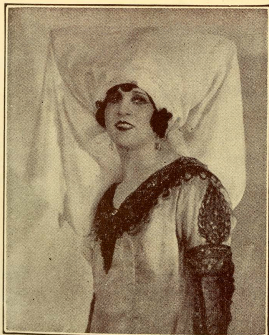
THE ART OF PAVLOSKA

Irene Pavloska is the world's best in her own type of art. — Chicago Tribune.

This characterization, issuing from one of the most authoritative of critics, is reflected in the opinions of others:

"The graceful and charming Irene Pavloska was the star of the evening. She has poise, dramatic sense, and that rare desideratum-style. Her mezzo-soprano is vibrant with youthful beauty, and the notes in her upper register are as crystal clear as her lower notes are luscious in velvety quality."

"In action she is so superior as to be highly distinguished in whatever part she takes."



Pavloska as "Mistress Page" in Falstaff

Among the rôles for which Mme. Pavloska is particularly famous are, the title rôle in *Carmen*, "Charlotte" in *Werther*, "Hänsel" in *Hänsel and Gretel*, "Mistress Page" in *Falstaff*, "Suzuki" in *Madame Butterfly*, "Coupava" in *The Snow Maiden*, "Musetta" in *La Bohème*, and "Nancy" in *Martha*. In the 1926-27 season she will create the rôle of "Sheila" in Cadman's *The Witch of Salem*, to be produced for the first time by the Chicago Civic Opera Company.

SHERWOOD MUSIC SCHOOL



SHERWOOD ORCHESTRA



BERNICE CARL ELLER
VIOLIN



REID WHISLER
VIOLIN



CARL BLUM
VIOLIN



LOUISE HARRIS
VIOLIN



EMMA SCHLISSMAN
VIOLIN



EILEEN EICHELSDOERFER
VIOLIN



LAWRENCE JACOBSON
VIOLIN



EVELYN ALLEN
VIOLIN

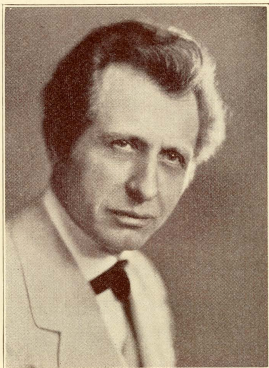
SHERWOOD MUSIC SCHOOL

P. MARINUS PAULSEN

*Instructor of Violin, Ensemble Playing and
Orchestra Conducting*

*Conductor of Sherwood Orchestras and
Choral Organizations*

P. Marinus Paulsen, violinist, composer and conductor, was born in Aalborg, Denmark, and at an early age came to Chicago, where he received his education, supplemented by a short finishing course in Europe. His teachers were Rabe, Listemann, Falk, and, in Europe, Svendsen of Copenhagen. One of his larger compositions is the sacred cantata "Love Triumphant". In 1923 he won the \$1,000 prize offered by the Chicago Theater for the best tone poem, with "Four Oriental Sketches", conducting its first performance in the Chicago Theater. In the spring of 1926, a concert was given in Orchestra Hall, by the Chicago Symphony Orchestra, the program being devoted entirely to Mr. Paulsen's compositions, with the composer conducting.



The Value of Ensemble Training

Ensemble playing can be very profitably studied by every instrumentalist

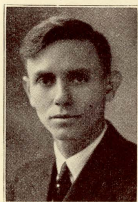
An intimate acquaintance with much of the greatest musical literature can be reached only through its ensemble performance. One of the best ways to study the Beethoven Symphonies, for instance, is to participate in playing their arrangements for small ensemble groups.

Further, there is no better way to get a thorough grasp of the principles of solo interpretation, than through study of the coördination and balance of parts in ensemble work.

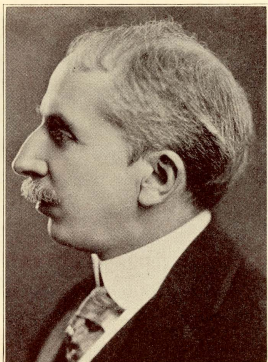
Besides its value in contributing to musicianship, ensemble training has a special practical value, because of the many opportunities for small ensemble organizations to appear in public performance.

P. Marinus Paulsen

SHERWOOD MUSIC SCHOOL



MATISON VROOM
VIOLIN



FREDERIK FREDERIKSEN

Instructor in the Violin Department

Frederik Frederiksen received his training abroad from such eminent teachers as Hans Sitt, Jadassohn, Emile Sauret and Martin Marsick. For a number of years Mr. Frederiksen lived in London, enjoying great success as a virtuoso and as a teacher. On coming to America, he duplicated the success which he had made in Europe. Giorgio Polacco says of him: "You are a splendid violinist, both technically and artistically."



HOWARD CRESS
VIOLIN



JUNE LIGHTFOOT
PIANO



LILLIAN McARDLE
PIANO



LILLY KINGSTEDT
PIANO



GLADYS KEELING
PIANO



ANGELA LEWIS
PIANO



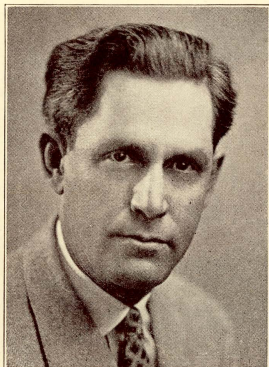
ROSE NEWMAN
PIANO

SHERWOOD MUSIC SCHOOL

HARRY EDUARD MILLER

Instructor in the Violin Department

Harry Eduard Miller began violin study with his father, at the age of six; received a Tonic Sol-Fa Diploma at the age of nine; studied piano with his mother; harmony with Joseph Hecker; and violin with Bernhard Listemann, Max Bendix, Ottokar Sevcik (in Prague), and Cesar Thomson (in Brussels). He also studied advanced theory with Dr. J. Lewis Browne, and was for several years a member of the New York Philharmonic Orchestra.



Broad Musicianship Essential to the Violinist

The violin is a melodic instrument. While the violin student readily becomes adept in fine tone production and melodic interpretation, he does not, because of the nature of his instrument, so readily acquire the general musicianship which comes naturally to the student of a harmonic instrument, such as the piano. He is apt to lack the natural ability to think harmonically and to get a full view of the form and content of musical composition. And, of course, this ability is as essential to his success as a teacher or concert player, as to any other musician.

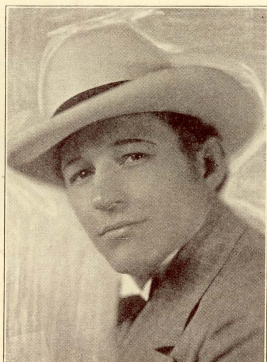
The violinist's course of study should be carefully planned with this fact in mind. A special effort should be made to acquire musicianship. Some study of piano, and a very thorough study of musical theory and ensemble playing are especially to be recommended.

Harry Eduard Miller

SHERWOOD MUSIC SCHOOL



THEODORE SAUER
PIANO



OLIVER SMITH
Instructor in the Voice Department

Oliver Smith is rapidly gaining recognition as one of the foremost of American concert tenors. The press comments he has won, have been unanimously eulogistic, including such expressions as "A poet of song literature", "An exceptional artist in every sense of the word". Mr. Smith, has studied with some of the best teachers in Europe and America. In Paris, he has appeared in concert with noted artists from the Paris Opéra and the Opéra Comique.



ALVERNA STETZLER
PIANO



LUELLA HANSON
PIANO



GRACE ALLEN
PIANO



EMILY MURIEL GALL
PIANO



OPAL GILL
PIANO



MARIE BOLYARD
PIANO



ADELLA GOEDERT
PIANO

SHERWOOD MUSIC SCHOOL

MILDRED FITZPATRICK

Instructor in the Theater Organ Department

Mildred Fitzpatrick has won distinction as a theater organist, and is one of the most successful and highly paid members of the profession. She has held positions in a number of the large motion picture theaters in Chicago, including five years at the Pantheon. Miss Fitzpatrick was chosen to demonstrate Motion Picture Organ Playing at a concert given by the National Association of Organists in Chicago, 1925. Her fundamental training as an organist was received from Dr. Louis Falk and Dr. J. Lewis Browne. She is thoroughly familiar with all types of organs, and is especially capable of giving instruction on the unified theater instrument. Her knowledge, not only of organ playing, but also of every detail requisite to success in theater playing, gained from her own wide experience, makes her guidance and instruction invaluable to those who wish to enter the field in which she has made such a notable success.



The Modern Theater Organ

The modern theater organ is, in itself, one reason why theater organ playing is one of the most congenial of musical occupations.

Mechanically, it is a marvel. Musically, its effects are almost unlimited. The lightest touch will bring forth all the tonal power of a huge orchestra. The many stops offer combinations of tone-color that are nearly inexhaustible. The organ, as a whole, provides all the resources necessary to creating the psychological impressions and emotional reactions that are indispensable to effective picture-drama presentations.

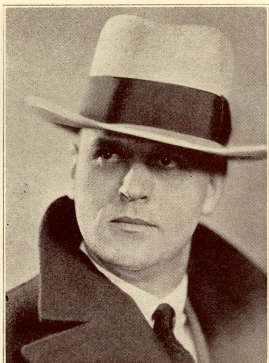
The organist who has been trained to utilize these resources fully will find his work an unending delight.

Mildred FitzPatrick

SHERWOOD MUSIC SCHOOL



RUTH MAREK
PIANO



CARLETON CUMMINGS
Instructor in the Voice Department

Carleton Cummings, tenor, is an American by birth, and has received all his training in this country. His instructors have included such internationally known men as Arthur Middleton, Oscar Seagle, Richard Hageman, Emil Mollenhauer, George W. Chadwick, W. J. Henderson and Henry Krehbiel. His concert engagements have taken him all over the United States, and press critics have rated him as one of the best American tenors.



ELLA WARSKOW
PIANO



TREVA RICHARDSON
PIANO



ETHEL MILLER
PIANO



HELEN ZIMMERMAN
PIANO



JENNIE
EICHELSDOERFER
PIANO

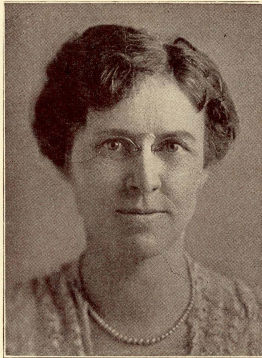


GLADYS ROALSON
PIANO



JENNIE PARSONS
PIANO

SHERWOOD MUSIC SCHOOL



TINA MAE HAINES

*Instructor in the Organ Department, and
Lecturer on History and Appreciation
of Music*

Tina Mae Haines is a teacher, lecturer and organist of great natural talent, with an unusually broad education and extensive experience. She studied organ with Alexandre Guilmant, in Paris, and is organist and director of St. James Methodist Church, Chicago. She has met with notable success as a lecturer, having given many lectures on the programs of the Chicago Symphony Orchestra Concerts, and other subjects, for various organizations. During a sojourn in Paris, she made a study of French orchestral, operatic and choral literature, in which she is an authority.

Why Study the History of Music?

Why study the history of music?

First, for its cultural value—for the same reason that you would study the history of civilization in general.

Second, because it is a most absorbingly interesting subject, full of romance.

Last, because the study of musical history reveals many facts and traditions that have an important bearing on the interpretation of the musical works of all periods.

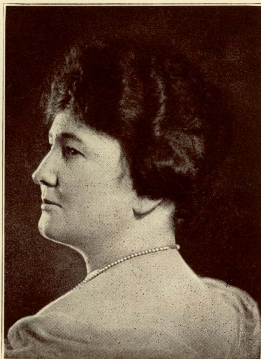
Tina Mae Haines

SHERWOOD MUSIC SCHOOL

THIRZA PARMENTER

Instructor in the Voice Department

Thirza Parmenter's training includes seven years of study in New York City under Emilio Agramonte, eminent Spanish coach, and Charles Granville, exponent of the great French singer and teacher, Victor Maurel; and, two years in Naples, studying opera with Carlo Sebastiani. Her teaching experience has covered a period of fifteen years in New York City and the Middle West. She has appeared very successfully in concert all over the country, and has held solo positions in many of the larger churches, including the Eleventh Church of Christ, Scientist, Chicago.



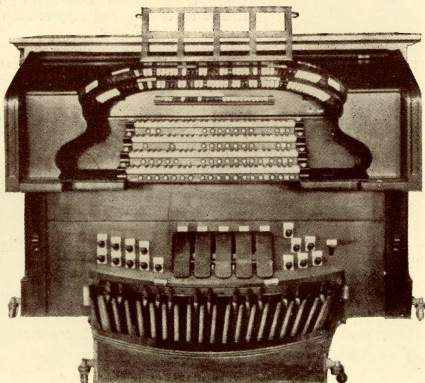
THIRZA PARMENTER



FLORENCE LACART
PIANO



ENA EICHMAN
PIANO



THE CONSOLE OF ONE OF OUR PRACTICE ORGANS

SHERWOOD MUSIC SCHOOL

ELIZABETH SCHROCK

*Instructor in the
Public School Music Department*

Elizabeth Schrock's preparatory work was done in the Public School Music Department of Northwestern University, Evanston, and in Columbia University, New York. Her teaching experience covers twelve years in the Grades and High Schools, as Supervisor, to which has been added several years as Normal Instructor, and head of the Public School Music Department in the Sherwood Music School.



The Growing Scope of Public School Music

It is only comparatively recently that music has been given serious attention in the public schools. But now that it has begun to "come into its own" it is easy to foretell how high its ultimate place will be, in an educational curriculum.

It is certain that public schools will become more and more the centers of musical activity. Already there are choruses, glee clubs, bands and orchestras in many schools, displaying a surprising state of high proficiency.

It is an obvious conclusion that the sphere of public school music is one with great possibilities; but equally obvious is it that those who wish to enter it must be musicians of the highest order, to meet its increasingly exacting qualifications.

Elizabeth Schrock

SHERWOOD MUSIC SCHOOL



LOULA JAY SAMSON
DRAMATIC ART



CHARLOTTE CROCKER
DRAMATIC ART



MARGARET TUOMEY
DRAMATIC ART



EULALIE ARMSTRONG
DRAMATIC ART



GERTRUDE E. CLAUDY
DRAMATIC ART



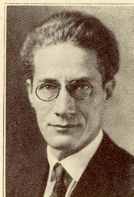
DOROTHY ROBBINS
DANCING



MARION PHILBRICK
DANCING



ELIZABETH SALA
DRAMATIC ART



VALDEMAR PAULSEN
FOREIGN LANGUAGES



MARY E. PERLEY
FRENCH, GERMAN



JOSE CASTRO LEON
ITALIAN, SPANISH

SHERWOOD MUSIC SCHOOL

LUELLA CANTERBURY

Instructor in the Dramatic Art Department

Luella Canterbury is a graduate and post-graduate of the Emerson College of Oratory, Boston, and has studied also in the Sargent School, New York. She has had extensive stage experience, including participation in the Shakespearian productions of Marlowe and Sothorn, and two years as leading lady with the Keith Stock Company, in Boston. Prior to her connection with the Sherwood Music School, she taught successfully in a number of schools and colleges in the Midwest. Mrs. Canterbury's equipment, embracing, as it does, the elements of fine training, wide public experience, and success in teaching others, is exceptional.



Dramatic Art: A Study for All

Dramatic art should not be regarded as a study only for those interested in it from a professional viewpoint.

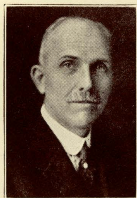
It may well be studied by all whose occupations require them to make a favorable impression personally; to whom ease and poise and fluent speech are especially valuable.

Concert musicians, in particular, will find the success of their appearances heightened by careful study of dramatic principles, tonal coloring, change of moods, and a better and more dramatic diction.

As a means toward improving individuality and power of expression, the study of dramatic art is profitable to all.

Luella Canterbury

SHERWOOD MUSIC SCHOOL



W. E. RICE
EDUCATIONAL
PSYCHOLOGY



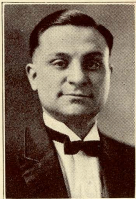
JOHN SRNAD
VIOLONCELLO



HERMAN COLBITZ
WIND INSTRUMENTS



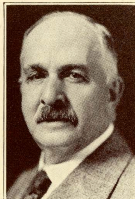
EARL COMBS
WIND INSTRUMENTS



MILTON B. COOPER
WIND INSTRUMENTS



WELCOME B. KIRBY
WIND INSTRUMENTS



EMIL KOPP
WIND INSTRUMENTS



GEORGE SOELLER
WIND INSTRUMENTS



JOHN MARLER
BANJO



WILLIAM COHOLAN
BANJO



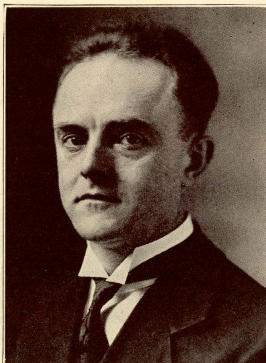
HAROLD BEECH
DRUMS

SHERWOOD MUSIC SCHOOL


ELBERT WHEELER

Instructor in the Voice Department

Elbert Wheeler has had the exceptional advantage of five years of study in Italy, with Maestro Piccoli, teacher of the renowned Tito Schipa. While in Italy, he sang with great success in opera; and is well known in America as a concert singer. Herman Devries, critic of the *Chicago Evening American*, describes Mr. Wheeler's voice as "perfectly matured and beautifully trained". His value as an instructor is enhanced by his thorough knowledge of the Italian, French, German and Spanish languages.



A CLASS ROOM



SHERWOOD MUSIC SCHOOL

III

Courses of Study *and General Information*

COURSES OF STUDY

On the following pages are brief outlines of the courses of study which lead to definite advanced credentials: Teacher's Certificates, Diplomas, and Degrees. Detailed descriptions of the Classes referred to will be found on pages 63-68. Tuition rates are given on pages 76-82.

Students whose preparatory work has been accomplished through study of the Sherwood Course of printed text material (see page 61), or its equivalent, may enter directly into the courses outlined. It should be distinctly understood that students receive full credit at the Sherwood Music School, for all study completed elsewhere. In other words, they are not required to do over again work which has already been satisfactorily finished.

The value of credentials depends entirely on the standards of the institution granting them. All credentials of the Sherwood Music School are issued by authority of the State of Illinois. The Sherwood Music School is one of the few conservatories appearing on the list of Accredited Schools recognized by the State. In 1921, it received official recognition from the State Department of Education, for its meritorious work in extending and standardizing music education through its system of Branches. The Chicago Board of Education grants Promotional Credits to Sherwood Music School students.

NOTE—Students may register at any time, and are not required to work toward a definite credential. If they prefer, they may register only for such private and class instruction as especially interests them. However, the courses outlined for definite credentials are particularly well-balanced and complete; and it is distinctly advantageous to earn some accredited standing, especially if a musical career is contemplated.



SHERWOOD MUSIC SCHOOL

ADVANCED COURSES WITH VOICE AS A MAJOR SUBJECT

(Completion of one course entitles the student to enter the next higher course without examination. Ordinarily, two years are required for the completion of each course; but, with credit allowed for work done elsewhere, some may be completed in one year. The instruction in the major subject is given privately.)

Class Number (See Pages 63-68)	SUBJECT	Hours per Week	Number of Terms
-----------------------------------	---------	-------------------	--------------------

Teacher's Certificate

(First Year)

—	Voice	1	4
1	Harmony	2	4
2	History of Music	1	4
13	Ear Training and Sight-Singing	1	4

(Second Year)

—	Voice	1	4
3	Normal	1	4
4	Teaching Repertoire	1	4

Diploma

(First Year)

—	Voice	1	4
5	Counterpoint	2	4

(Second Year)

—	Voice	1	4
7	Analysis and Appreciation	1	4

Bachelor's Degree

(First Year)

—	Voice	1	4
8	Double Counterpoint, Canon and Fugue	2	4
12	Artists' Repertoire	1	4

(Second Year)

—	Voice	1	4
9	Composition and Orchestration	2	4
12	Artists' Repertoire	1	4


Master's Degree

(First Year)

—	Voice	1	4
10	Advanced Composition and Orchestration	2	4
12	Artists' Repertoire	1	4

(Second Year)

—	Voice	1	4
11	Advanced Composition and Orchestration	2	4
12	Artists' Repertoire	1	4



SHERWOOD MUSIC SCHOOL

OPERA AND CONCERT COACHING

Under the personal instruction of Mme. Irene Pavloska, Prima Donna Mezzo-Soprano of the Chicago Civic Opera Company, those who aspire to the highest success in opera and concert singing, may receive the invaluable guidance of one who has already achieved that highest success.

Inasmuch as all instruction of this kind has to be, and is, fitted to the needs of the individual student, it is possible to give only a general outline of the course followed.

First, a sound foundation of vocal technic is carefully constructed. Along with this, there is pursuit of the subjects which make for broad musicianship: musical theory, history of music, analysis, appreciation, sight-singing, ear training, and like studies. There is thorough study of diction and foreign languages.

On this foundation, is superimposed the instruction which brings talent and training to their highest point, and produces the artist singer, ready for the opera or concert platform.

The study of operatic rôles for which the student is naturally fitted, occupies a great deal of time and attention, with constant study of concert repertoire. And, naturally, much time is spent on the histrionic phase of opera singing. One of the most important features of this advanced training, is the participation in scenes from operatic productions, prepared under the personal supervision of Mme. Pavloska.

Contact with Mme. Pavloska's personality, brings with it an inspiration which leads to certain achievement. In making instruction from this artist available at moderate rates of tuition, the Sherwood Music School feels that it is performing an exceptional service.



SHERWOOD MUSIC SCHOOL

ADVANCED COURSES WITH VIOLIN AS A MAJOR SUBJECT

(Completion of one course entitles the student to enter the next higher course without examination. Ordinarily, two years are required for the completion of each course; but, with credit allowed for work done elsewhere, some may be completed in one year. The instruction in the major subject is given privately.)

Class Number (See Pages 63-68)	SUBJECT	Hours per Week	Number of Terms
Teacher's Certificate			
<i>(First Year)</i>			
—	Violin	1	4
1	Harmony	2	4
2	History of Music	1	4
<i>(Second Year)</i>			
—	Violin	1	4
3	Normal	1	4
4	Teaching Repertoire	1	4
Diploma			
<i>(First Year)</i>			
—	Violin	1	4
5	Counterpoint	2	4
6	Ensemble Playing	1	4
<i>(Second Year)</i>			
—	Violin	1	4
7	Analysis and Appreciation	1	4
Bachelor's Degree			
<i>(First Year)</i>			
—	Violin	1	4
8	Double Counterpoint, Canon and Fugue	2	4
12	Artists' Repertoire	1	4
<i>(Second Year)</i>			
—	Violin	1	4
9	Composition and Orchestration	2	4
12	Artists' Repertoire	1	4
Master's Degree			
<i>(First Year)</i>			
—	Violin	1	4
10	Advanced Composition and Orchestration	2	4
12	Artists' Repertoire	1	4
<i>(Second Year)</i>			
—	Violin	1	4
11	Advanced Composition and Orchestration	2	4
12	Artists' Repertoire	1	4

SHERWOOD MUSIC SCHOOL

ADVANCED COURSES WITH ORGAN AS A MAJOR SUBJECT

(Completion of one course entitles the student to enter the next higher course without examination. Ordinarily, two years are required for the completion of each course; but, with credit allowed for work done elsewhere, some may be completed in one year. The instruction in the major subject is given privately.)

Class Number (See Pages 63-68)	SUBJECT	Hours per Week	Number of Terms
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Teacher's Certificate

(First Year)

—	Organ	1	4
1	Harmony	2	4
2	History of Music	1	4

(Second Year)

—	Organ	1	4
3	Normal	1	4

Diploma

(First Year)

—	Organ	1	4
5	Counterpoint	2	4
6	Ensemble Playing	1	4

(Second Year)

—	Organ	1	4
7	Analysis and Appreciation	1	4

Bachelor's Degree

(First Year)

—	Organ	1	4
8	Double Counterpoint, Canon and Fugue	2	4
12	Artists' Repertoire	1	4

(Second Year)

—	Organ	1	4
9	Composition and Orchestration	2	4
12	Artists' Repertoire	1	4


Master's Degree

(First Year)

—	Organ	1	4
10	Advanced Composition and Orchestration	2	4
12	Artists' Repertoire	1	4

(Second Year)

—	Organ	1	4
11	Advanced Composition and Orchestration	2	4
12	Artists' Repertoire	1	4



SHERWOOD MUSIC SCHOOL

THEATER ORGAN COURSE

The Theater Organ Course, as outlined below, covers all the elements of study required for a theater organ position. Piano students who have had four or five years of thorough piano study, can usually complete the course in two years. Those who have already had some organ study or experience, may complete it in one year or less, according to circumstances.

An outline is given below of every phase of the instruction given by the instructor at the organ, in either private or class work. Along with the organ instruction, the student (if he has not already taken these subjects) is required to take four terms of Harmony (Class No. 4), four terms of counterpoint (Class No. 5), and four terms of Composition and Orchestration (Class No. 9), during his study.

(First Year) Elementary Course

1. Foundation Organ work.
2. Pedal Studies.
 - (a) Right hand and pedal.
 - (b) Left hand and pedal.
 - (c) Work with manuals and pedals.
 - (d) Independent use of left foot alone.
3. Legato and staccato touches. Combination of the two touches.
4. Registration; tone coloring.
5. Obligato work for left hand, and use of Second Touch.
6. Repertoire.
 - (a) Music needed in movie work.
 - (b) Adapting music written for other instruments to the organ, including popular music.
7. Work in playing for Feature Pictures.



SHERWOOD MUSIC SCHOOL

dr
THEATRE ORGAN COURSE — Continued


(Second Year) Advanced Course

(Students who have had necessary foundation work, may enter upon this division of the course at once.)

1. Greater independence of keyboard and pedals.
2. Proper instruction in playing overtures with orchestra. Correct registration and coloring.
3. Registration: finishing points.
4. Instruction in playing popular song slides. Playing of ballad forms of songs.
5. Popular music in all its forms.
6. Improvising for Feature and also Comedy Pictures. Harmonizing from "lead-sheets" or violin parts of orchestral scores.
7. Playing with picture on screen before pupil.
8. Explanation of different types of pictures with film projections, such as Features, Comedies, News Reels, Scenics, Cartoons, etc
9. Dramatizing of picture before screen under conditions that will face the student in the theater.
10. Playing from cue sheets, or lists.

It will be noticed that the Theater Organ Course includes actual experience in film accompaniment of all kinds. This is extremely important, as the student cannot be sure of success, even if he is thoroughly familiar with the theater organ as an instrument, if he is not also familiar with the conditions of theater playing, and has not had some experience in following pictures and cue sheets. A motion picture projecting machine, with a variety of films, is a part of the studio equipment. These are used liberally in the latter stages of the student's training.

The organs used are of the latest design, built especially for the Sherwood Music School from special "movie" specifications, with the most important traps and devices, including the "second touch". (See pp. 50 and 51 for specifications.) Adequate practice facilities are available at the School for a nominal charge.



SHERWOOD MUSIC SCHOOL

SPECIFICATIONS — FOUR-MANUAL PRACTICE ORGAN

— Continued

ACCOMPANIMENT ORGAN (Second Touch)

8' Tibia
8' Diapason
8' Viole D'Orchestre
4' Tibia

PEDAL ORGAN

16' Sub Bass
8' Octave Bass
8' Flute
8' Cello
8' Tuba

PEDAL (Second Touch)

Bass Drum
Tympany
Cymbal
Grand Crash

EFFECTS

Thunder Sheet
Auto Horn
Song Birds (1)
Song Birds (2)
Chimes Gong—Single and Repeating Stroke
Castanets
Tambourine
Tympany
Grand Crash
Door Bell
Steamboat Whistle
Train Whistle
Surf Effect

COUPLERS

Solo to Pedal
Orchestral to Pedal
Great to Pedal
Accompaniment to Pedal
Orchestral to Great
Orchestral to Great 4'
Orchestral to Great 16'
Great 4'
Solo to Orchestral
Solo to Orchestral 4'
Solo to Orchestral 16'
Solo to Great
Solo to Great 4'
Solo to Great 16'
Orchestral 4'
Orchestral 16'
Solo to Accompaniment
Great to Accompaniment
Orchestral to Accompaniment
Accompaniment 4'

ADJUSTABLE COMBINATIONS

Pistons Nos. 1-2-3-4-5-6 Affecting
Solo Organ
Pistons Nos. 1-2-3-4-5-6 Affecting
Orchestral Organ
Pistons Nos. 1-2-3-4-5-6 Affecting
Great Organ
Pistons Nos. 1-2-3-4-5-6 Affecting
Choir Organ
Pistons Nos. 1-2-3 Affecting
Pedal Organ
Pistons Nos. 1-2-3-4 Affecting
Entire Organ

MECHANICALS

Tremulant
Crescendo Indicator

PEDAL MOVEMENTS

Great to Pedal Reversible
Balanced Great Expression Pedal
Balanced Grand Crescendo Pedal



SHERWOOD MUSIC SCHOOL

PUBLIC SCHOOL MUSIC COURSES

The work in the Public School Music Department, has been arranged to meet the latest requirements of the State Boards of Education. The courses are as follows:

- I A Two-Years' Course, entitling the student to a Public School Music Teacher's Certificate and a State Special Certificate. (Seventy-five credits required.)
- II A Three-Years' Course, entitling the student to a Public School Music Teacher's Diploma. (Thirty-five additional credits required.)
- III A Four-Years' Course, leading to the degree, Bachelor of Music Education. (Thirty-three additional credits required.)

The schedules of required credits follow:

<i>(First Year)</i>		Hours per week	Credits
Elementary Theory, and Ear Training	2	4	
History of Music and Appreciation	1	2	
Public School Music Methods	4	8	
Observation and Reports	1	2	
Educational Psychology (College Credit)	1½	3	
Sight-Singing and Chorus	2	2	
Harmony	2	4	
Applied Music (Private Lessons)	2	4	
Applied Music (Private Lessons)	1	2	
Musical Pedagogy, Repertoire and Public Performance	3	6	
		—	
		37	

SHERWOOD MUSIC SCHOOL

PUBLIC SCHOOL MUSIC COURSES — Continued

<i>(Second Year)</i>		
	Hours per week	Credits
Sight-Singing and Ear Training	2	4
History of Music, and Written Assignments	1	2
Analysis and Appreciation	1	2
Public School Music Methods	4	8
Orchestra and Conducting	1	2
Supervised Teaching	2	4
Principles and Methods (College Credit)	1½	3
Harmony and Counterpoint	2	4
Chorus	1	1
Applied Music (Private Lessons)	1	2
Applied Music (Private Lessons)	2	4
Teaching Repertoire Class	1	2
		38


Upon the satisfactory completion of the above two years' work, the student is awarded the PUBLIC SCHOOL MUSIC TEACHER'S CERTIFICATE.

<i>(Third Year)</i>		
	Hours per week	Credits
Applied Music (Private Lessons)	2	4
Applied Music (Private Lessons)	1	2
Artist's Repertoire Class	1	2
Advanced Theory	2	4
History of Education (College Credit)	1½	3
High School and Community Music	3	6
English	3	6
Orchestra Performance	2	4
Practice Teaching	2	4
		35

Upon the satisfactory completion of the foregoing three years' Course, the student is awarded the PUBLIC SCHOOL MUSIC TEACHER'S DIPLOMA of the SHERWOOD MUSIC SCHOOL, and the STATE MUSIC SUPERVISOR'S CERTIFICATE.

<i>(Fourth Year) Postgraduate Course</i>		
	Hours per week	Credits
Applied Music (Private Lessons)	2	4
Applied Music (Private Lessons)	1	2
Artist's Repertoire Class	1	2
Theory (Composition and Orchestration)	2	4
History of Education (College Credit)	1½	3
High School and Community Music	2	4
Electives (College Credit)	3	6
Orchestra Performance	2	4
Critic Teaching	2	4
		33

Upon the satisfactory completion of the above four years' Course, the student is entitled to the degree, BACHELOR OF MUSIC EDUCATION.



SHERWOOD MUSIC SCHOOL

PUBLIC SCHOOL MUSIC COURSES — Continued

Entrance Requirements

The entrance requirements for a student desirous of taking up the Public School Music Course are as follows:

- a) An Academic Education representing a four-year High School Course or its equivalent.
- b) A reasonable amount of elementary musical training.

Transfer of Credits

Credits will be accepted from recognized schools, and a special examination for advanced standing will be granted to students who can demonstrate their ability.

Special Advantages

1. Opportunity to "observe" the Sherwood Glee Club and the Children's Chorus of Chicago.
2. Membership in the Sherwood Choral Society, giving two public performances each year. (Required.)
3. The Sherwood Symphony Orchestra and the Sherwood Junior Orchestra, both under P. Marinus Paulsen, offer the rare privilege of becoming familiar with orchestra routine and conducting, and orchestral music.
4. College Subjects, offered without additional cost in first and second year.
5. A Practice School within fifteen minutes' ride of the SHERWOOD MUSIC SCHOOL, consisting of the primary, intermediate and grammar grades.

NOTE: The Classes marked "College Credit" are conducted by Prof. W. E. Rice, of Wheaton College. The public School Music tuition rates (see page 79) cover all instruction referred to in the outlines, except Applied Music, which refers to private instruction given in Piano, Voice, Violin or similar subjects. If proficiency is shown in these subjects upon registering for the course, no expense need be incurred for them.



SHERWOOD MUSIC SCHOOL

DRAMATIC ART COURSES

Teacher's Certificate Course

A course of study, regularly requiring two years for completion, leads to a Certificate in Dramatic Art, Play Coaching, Expression, and all arts pertaining to the theater. The curriculum includes the following subjects: Dramatic Art, Expression, Pantomime, Acting, Stage Deportment, Diction, Literary Appreciation, Dramatic Criticism, Pedagogy and Applied Psychology. Forty hours of private instruction and forty hours of class instruction are taken during each of the two years, all of the above subjects being treated in, and divided between, the class and private periods.

Outlines of more advanced courses, leading to Diploma and toward the Degree, Bachelor of Oratory, will gladly be forwarded upon request.


Playground Supervision and Story Telling

The Sherwood Music School is prepared to train dramatic specialists for the fields of playground supervision, camp councillorships, and story telling. The courses include study of folk and fairy lore, legend, and mythology, with practice in the telling and dramatization of such stories and plays as apply to these special fields.

The demand for teachers who have training for such work is rapidly growing, and the work is well remunerated.

Special Class in Stage Deportment

This Class is intended to provide training for musicians, which will enhance the success of their public appearances; and to train music teachers to coach their students in deportment, stage entrances and exit., etc., for recital work. Beyond the matter of mere graceful stage deportment, this subject enters into the principles of making a public musical performance more powerful from the dramatic standpoint.



SHERWOOD MUSIC SCHOOL

DRAMATIC ART COURSES — Continued

Special Courses for Business and Professional People


Special courses are available for business and professional people, treating such subjects as personal development, poise and charm in approach, convincing conduct in salesmanship, development of a beautiful speaking voice, choice of words, better use of the English language, and similar matters. These courses are given either in class or in private instruction, and have proven of immense value to many in the business and professional world.

Dancing Courses

The Dancing Courses are in four divisions: 1. Training for those who wish to teach dancing. 2. Training for those who wish to become ballet dancers. 3. Courses for physical culture. 4. Courses for children.

The curriculum in each division embodies the best of the Russian, Italian and French methods. The instruction includes the regular Ballet, Toe, Character, and Grecian Dancing.

The demand for well-trained ballet dancers always exceeds the supply. The field for competent teachers of dancing is equally good, particularly for teachers to instruct children.



SHERWOOD MUSIC SCHOOL

Credentials With Honor

Students may receive their Certificates, Diplomas and Degrees *cum laude* (with honor) by meeting the requirements of the Honor Roll System used by the School. These requirements are: 1. Punctuality in keeping lesson and class appointments. 2. Regularity of attendance. 3. Attentiveness during lesson and class periods. 4. Scholarship. Each student is graded, term by term, on each subject, with reference to Honor Roll standing, taking into consideration each of the four points named.

A further condition is, that the student must participate in some of the School recitals.

Violoncello


The Violoncello is a beautiful instrument, and occupies a most important place in the orchestra. It is not a difficult instrument to learn, and a proficient cellist is always sure of a good income, as he is in great demand by professional orchestras. Work in this Department does not regularly lead to graduation (although arrangements may be made for it to do so), but special instruction is given to suit the requirements of individual students. Both beginners and advanced students are accepted, and there is ample opportunity for practice in the Sherwood Symphony Orchestra, and in the Ensemble Class.

Other Orchestral Instruments

The greatly increased number of theater and dance orchestras of the present day, causes a constant demand for players of all the orchestral instruments. Flute, Piccolo, Clarinet, Cornet and Trumpet, have long been standard instruments in every orchestra, and of recent years the Saxophone has taken a prominent place. Still more recently, the Banjo has achieved an importance that it never had before. All of these instruments are taught by experienced players, each instructor a specialist. When sufficiently advanced, students have the opportunity of gaining orchestral experience and practice in the Sherwood Symphony Orchestra, or the Sherwood Junior Orchestra, according to their age and ability.

Foreign Languages

The study of foreign languages is very desirable for one who is acquiring a thorough musical education, much standard music being of foreign origin. For a vocalist, it is especially necessary; otherwise some of the best vocal literature in his repertoire will be available only through possibly inferior translations. Vocalization on some of the foreign vowel sounds, is often used to enable the vocal student to improve his tone. French, German, Italian, Spanish, and the Scandinavian languages are taught either in private lessons, or in classes.



SHERWOOD MUSIC SCHOOL

OUTLINES OF PRIVATE AND CLASS INSTRUCTION


Private Instruction — Piano, Voice, Violin, Organ

In all courses leading to an advanced credential, one hour of private instruction in the major subject, with one of the leading teachers of the Department, is required each week. This hour may be taken as a single period, or at separate times as two half-hour periods. Through this private instruction, the student receives the individual attention and help necessary to his technical and interpretative progress. He receives also the inspiration and encouragement which come from direct contact with the personality of the artist instructor.

Recital appearances are regarded as an important phase of the student's development; frequent opportunities for public performance are provided in connection with the programs given several times each week, in the Sherwood Recital Hall. Students have also the unusual advantage of appearing as soloists with the Sherwood Symphony Orchestra; and of participating in the bi-weekly Radio Programs of the School.

Through the private instruction given in Piano, the student acquires a very extensive repertoire, useful either for teaching or for concert playing; and a technic, founded on the most modern principles, which will serve him usefully either in public performance or in teaching. The material used covers the entire gamut of the best piano literature, technical and interpretative. A few of the many composers studied are: Bach, Haydn, Mozart, Beethoven, Chopin, Liszt, Mendelssohn, Brahms, Schubert, Schumann, Debussy, Scriabine, Rachmaninoff, MacDowell, etc. A number of the standard concertos are studied.

The private instruction in the Voice Department embraces all that is best in the accepted schools of singing — the Italian, German, French and English. These schools all rely for their success upon the application to voice production of a few fundamental principles. The methods by which these principles are inculcated vary, but the principles themselves have their foundation in nature, and have always been used by the best teachers and singers. The fact is emphasized that singing is, primarily, a mental process.



SHERWOOD MUSIC SCHOOL

PRIVATE INSTRUCTION — Continued


Purity of tone, scale equalization, enunciation, diction, correct breathing, correct singing of vowels, and tone production are some of the fundamental points treated.

The technical and interpretative works used include Vaccai Book 1, Franz Abt's Practical Singing Tutor, Salvatore Marchesi's Exercises, Bonoldi's Exercises and Vocalization, and songs of American, English, French, Italian and German composers; French, German and Italian arias; songs of Beethoven, Strauss, Liszt and Brahms.

The instruction in the Violin Department, as in all the other instrumental departments, is directed toward the acquisition of a proficient technic and a wide repertoire useful for teaching and concertizing.

The technical and interpretative works used, include exercises and studies by Sevcik, Mazas, Dont, Dancla, De Beriot and Kreutzer, and compositions by Sitt, Vieuxtemps, Beethoven, Wieniawski; studies by Bach, Spohr, Mozart, Fiorillo, Kneisel; concertos and solos from the compositions of Hubay, Godard, David, and others.

In the Organ Department, the following is characteristic of the material used throughout the various courses of study: Pedal Studies of Schneider and Dudley Buck, Preludes and Fugues of Bach, sonatas by Mendelssohn, Merkel, Guilman and Piutti; compositions in larger form by Handel, Merkel, Rheinberger, Saint-Saëns, Dubois; concert pieces by Widor, Hollins, Franck, Best Thiele, Lemare, and others.



SHERWOOD MUSIC SCHOOL

MODERN STANDARDIZED TEACHING

In the middle ages, instruction in all branches of learning was given orally

Then came the invention of printing, which placed in the hands of educators a new tool; and pedagogy, in general, changed its methods and added a printed text to its oral lectures. The use of a printed text is so wide-spread, today, that we scarcely give it a thought, and it would be inconceivable for any school or university to work without one.


For some unaccountable reason, music teaching methods remained those of the middle ages, and did not adapt themselves to modern principles of teaching involved in the use of a printed text, as all the other arts and sciences had done. This accounts, in part, for the fact that educators, generally, have denied to music study the same educational value as they have given, for instance, to arithmetic, grammar, and astronomy.

It is only in very recent years that modern educational methods, including the use of a printed text as the foundation of all instruction, have been applied to the teaching of music. As a consequence, prominent educators are now beginning to appreciate the importance of music study in a well balanced curriculum, and credits are being granted in high schools and universities, for music study pursued in this way, just as they are for any other subject.

The Sherwood Music School was the first Conservatory to apply these modern pedagogic principles to the teaching of music, and to use a carefully prepared printed text, which standardizes the instruction of its many Branches with that of the Main School.

The antiquated has been discarded, and the teaching methods prevailing in the schools and universities have been adopted. In the fabric of the American educational system, which is considered the finest in the world, written lessons, class work, blackboard work, examinations, grades, and progressive credits are essential elements. They are, likewise, part and parcel of the way in which music is taught in the Sherwood Music School.

As a consequence of all this, Sherwood credits are recognized in high schools, state universities and colleges all over the country.



SHERWOOD MUSIC SCHOOL

THE PRINTED TEXT

The place of a Printed Text, as an aid to the oral music lesson, came about, as mentioned on the previous page, namely, because the oral method *alone* was inefficient, difficult, and made for slow progress, thereby limiting advancement even to the most determined and intelligent students.


In the merely oral way of teaching, the teacher painstakingly imparts, at the pupil's short lesson period, a great deal of necessary information about the work in hand. During all the succeeding week, much of this instruction is forgotten altogether, and the remainder is often merely guessed at. Consequently, a great deal of practicing is done incorrectly. At the next lesson, this poor practicing is reflected in a poor performance, which discourages both teacher and pupil, and means that much of the work must be gone over again.

From the pupil's standpoint, this slow progress soon becomes disheartening. The pupil then loses interest, and often ceases to study music altogether.

From the parent's standpoint, the waste of time, and the necessity for going over the same things, again and again, make the cost of a musical education unnecessarily high. The parent, is therefore, quite willing to lend a responsive ear, when the pupil wants to stop his lessons.

From the teacher's standpoint, it means the loss of pupils; and this reflects on his ability as a teacher, because his success, naturally, depends on successful pupils and satisfied parents.

In the Sherwood Music School, the use of a Printed Text, *as the basis of the regular oral lesson*, offers many advantages to students. No point can be overlooked, even by the teacher, because the Text serves as a constant stimulus to the memory. When the lesson period is finished and the pupil goes home, he still has in his possession the Printed Text, which repeats to him everything that the teacher has explained. He thus really has a lesson every day in the week, and goes over the same ground which the teacher has covered, exactly as the teacher has explained it. If the pupil should forget something, he easily refreshes his memory from the Printed Text.



SHERWOOD MUSIC SCHOOL.

THE PRINTED TEXT — Continued

Pictures are easily understood. Therefore, the hand positions, crossing movements, etc., which the teacher has explained in the lesson, are illustrated by pictures in the Printed Text. These pictures are always before the student when he practices, thus enabling him to master such important technical points more easily. Written answers to definite questions are required, and these answers are graded, just as in public school work. This accomplishes a double purpose. It fixes facts more firmly in the student's mind, and it also serves as one means of gauging his progress.


At the next lesson period with the teacher, the previous week's assignment is gone over rapidly, and then a new step is taken in advance.

The pupil is happy because his grade shows that he has achieved something; the teacher is happy because he shares in that achievement, and knows that he is giving value received, which others will recognize. And the parent is happy, because he sees definite progress in his son or daughter, and realizes he is getting something for the money he is spending for education.

The use of a Printed Text has still another advantage. When a Sherwood pupil moves from one part of the city to another, or from one community to another, he can continue his musical studies without retracing his steps and going over the same ground again, just as in his public school studies, because the same Printed Text is used as the basis of instruction everywhere.

Of great importance is the fact that the pupil is embarked on a definite course of study which leads to a Diploma in a School of national reputation. He receives credits as he goes along, which become a permanent record in the School's files, and which represent definite achievements. When a fixed goal is in sight, it naturally serves as a spur to the ambition, and eliminates the haphazard way of study which causes pupils to change from one teacher to another.

The last few decades have been among the most amazing and progressive in the history of mankind. They have seen methods of living changed by the telephone, the phonograph, the automobile, the aeroplane, gigantic labor saving machinery, the radio, etc. There is no reason why music instruction should lag behind the general progress which has been made in every other field; and the Sherwood Music School, in using a Printed Text as the basis of its teaching, in the Main School as well as in the Branches, is in line with the most up-to-date principles of pedagogy.



SHERWOOD MUSIC SCHOOL

CLASS INSTRUCTION

(Class No. 1)

Harmony

The instruction given in this Class, begins with the most elementary subjects — intervals, chord formation, connection of triads — and progresses through harmonization of melodies and figured basses, the use of seventh chords, chromatic chords, ninth chords, harmonic ornaments, and similar subjects, to the most advanced phases of harmony study. The student acquires not only the harmonic knowledge which is essential to analysis and appreciation, but also the ability to clothe his original musical conceptions in interesting harmonic dress.

(Class No. 2)

History of Music

The History of Music Course is very comprehensive, tracing the development of musical art from its beginning to the era of the modernists. It is also entertaining, because of the incidents, anecdotes, and "side-lights" that tinge it with romance. All the influences bearing upon the evolution of music are carefully studied. Besides providing a clear historical outline, the course brings to light many traditions that have practical application to the interpretation of the music of different periods.

(Class No. 3)


Normal Course

The Normal Course is devoted to an exhaustive study of the principles of musical pedagogy. Following are some of the important subjects covered:

1. Awakening and maintaining the interest of the pupil.
2. The relation of Eye Training and Ear Training to Sight-Reading.
3. Relaxation, Control and Flexibility as fundamental principles of technic, and the application of these principles to performance.
4. The laws of Memory, with practical demonstrations.
5. The Principles of Pedagogy, exemplifying the laws of Organization, Apperception and Presentation.

Since the student in this Course has a definite printed text to refer to (for description of the printed text see pages 61-62), he is able to grasp, more in detail, the subject of each lesson, and through this text, and his notes on the lessons, can refresh his memory on these important details from time to time.

All the subjects treated in the printed text are discussed, the lessons on any particular subject being taken collectively. Special lessons are given on teaching the text to little children. The correlation of the exercises, studies, and repertoire compositions with the theory lessons of the text, is illustrated, with special attention to the grading of pupils' work, and the teaching of theory and ear training, privately and in classes. The best methods of conducting the examinations of the text are discussed, and the meaning of each question with the correct answer, is explained, wherever there is a need for it.



SHERWOOD MUSIC SCHOOL

Normal Course — Continued

(Class No. 3 — Continued)

Teachers and students attending this Class, should bring with them all the examinations of the text, whether written out or not, and any lessons, exercises, studies or pieces on which they desire help.

Candidates for the SHERWOOD MUSIC SCHOOL Teacher's Certificate are required to take this Normal Course; and teachers who feel that their measure of success is not commensurate with their ability as musicians, would do well to register for it, even though they may find it impossible to carry any other work at the School.

The Course may be taken in private lessons, if preferred.

(Class No. 4)


Teaching Repertoire Class

The subject of repertoire is one that concerns beginning and experienced teachers alike. With the beginning teacher, it is a question of getting acquainted, quickly, with a large amount of the best teaching literature. With the experienced teacher, it is a question of adding to the repertoire already acquired, of finding fresh, new, interesting material. The Teaching Repertoire Class covers a wide range of the best teaching compositions, including, particularly, the most modern. In addition, it shows how these pieces should be interpreted, how they should be presented, and just what part each should play in the musical development of the pupil.

(Class No. 5)

Counterpoint

In harmony, the student works with chord formations and progressions. In counterpoint, he learns to combine, simultaneously sounding melodies. Beginning with simple two-part counterpoint, this course takes the student to the place where he can construct interesting three and four-part polyphonic inventions. An understanding of counterpoint is necessary to interpretation, composition, analysis or appreciation.



SHERWOOD MUSIC SCHOOL

(Class No. 6)

Ensemble Playing

Members of the Ensemble Class, play concerted works (chamber music), namely, compositions for violin and piano; violin, 'cello and piano; string quartet, etc.; and their work is discussed by the instructor. Short talks on the essential outlines of composition, sight-reading, expression, balance, intonation, tempo, and kindred subjects, occupy a portion of each session. Training in ensemble playing is necessary to the development of general musicianship.

(Class No. 7)

Analysis and Appreciation

The intellectual appreciation of music, implies the ability to analyze it, at least to some extent; for appreciation means understanding. Different kinds of compositions are constructed on different plans, employ different kinds of harmony, and, if for orchestra, utilize the instruments in different ways. By analysis of these differences, the student increases his understanding and his appreciation.

The forms of all the familiar kinds of musical composition are dissected and explained. The radical differences, for instance, between a minuet and a rondo are made clear. The contrasts, in style, between modern and old classical writers, are discussed and illustrated, and the salient features of different schools of composition thoroughly explained.


These are, in brief, some of the subjects treated in the Analysis and Appreciation Class.

(Class No. 8)

Double Counterpoint, Canon and Fugue

In Double Counterpoint, the student learns to write melodies which may be sounded simultaneously, blending into a beautiful polyphonic whole; and, further, which may be subjected to inversion and rearrangement. This is a technical ability especially necessary to composition in the higher forms.

The study of Double Counterpoint leads naturally into Canon and Fugue, both of which subjects are treated thoroughly. Original examples are required throughout.



SHERWOOD MUSIC SCHOOL

(Class No. 9) **Composition and Orchestration**

In this Class, the student brings his acquired harmonic and contrapuntal preparation to fruit, in original composition, in the fixed and free forms—sonatinas, sonatas, themes with variations, rondos, études, preludes, fantasias, polonaises, and the like. The study of instrumentation is begun by making arrangements of simple compositions for small orchestral combinations.

(Class No. 10) **Advanced Composition and Orchestration**

This Class represents an extension of, and elaboration on, the subjects begun in Class No. 9. Composition in the most difficult and involved forms is taken up; and there is more extensive study of the principles of instrumentation.

(Class No. 11) **Advanced Composition and Orchestration**


This Class continues the work of Classes 9 and 10. The scores of orchestral masterpieces are studied, for the light they cast on the technic of instrumental effects. The tone color of the various orchestral instruments is studied, through demonstrations of the instruments. It should not be felt that these subjects are only for those who aspire to compose. They are equally valuable to any student who aspires to true musicianship, in the broad sense of the term.

(Class No. 12) **Artists' Repertoire Class**

Students are called upon to present compositions which they have prepared. These are followed by practical talks on the work of the pupils by the superintending teacher, who also discusses the technic of platform appearance. The Class is designed to serve the following two important purposes:

1. To acquaint students with advanced musical literature.
2. To develop self-confidence and ease in public performance.

The Class is conducted in rotation by instructors who have had extensive concert experience.



SHERWOOD MUSIC SCHOOL

(Class No. 13)

Ear Training and Sight-Singing

This Class aims to develop a high degree of musicianship, including accuracy of pitch and rhythm, especially for vocal students. The following subjects are treated:

Scales — Chromatic, Diatonic, Whole-tone.

Intervals and Rhythms — Their combination into Melodies.

Note: The Classes following are not "required" in connection with study for advanced credentials, but they are recommended for inclusion in the courses of those students whose interests are in line with the specialized fields which they treat.

(Class No. 14)


Accompanying Class

The accompanist must be familiar with vocal literature of all kinds, including the leading oratorios and operas, as well as the classical and modern songs, ballads and part-songs, in English, French and German. He must, above all, be a good sight-reader, and have both natural and cultivated powers of interpretation. His keyboard technic must be beyond the average.

The Class in Accompanying includes such topics as:

1. Stage deportment.
2. Artistic working out of accompaniment.
3. Co-operation with moods of soloist.
4. Early classical arias.
5. Wagner, Wolf, Strauss, and the modernists.
6. Adaptation of organ accompaniments to piano, and vice versa.

The pupil is given opportunities to play accompaniments for the School Chorus, Orchestras and Recitals, and in the studios of the various voice and violin teachers, for pupils who are to appear in recitals.



SHERWOOD MUSIC SCHOOL

(Class No. 15) **Church Music and Choir Conducting**

This Course covers the organization of the choir, the manner of conducting the various rhythms, the blending of the voices to obtain correct tone, the use of dynamics, vocal attack, style and repertoire. A study is made of hymn-tunes, with emphasis on their expression, according to the text. The appropriate selection of anthems is discussed, and general rules laid down for discriminating between those more suitable for quartet or for chorus, where any doubt could arise. Later, standard choral works are considered. The choice of sacred solos for church use, and their proper accompaniment, receives due attention.

(Class No. 16) **Orchestra Conducting Class**

Students contemplating the conducting of theater, church or civic orchestras, as well as those already occupied with such work, will derive great benefit from this Class. It is conducted in weekly one-hour sessions, and includes the following subjects:

1. Organizing an orchestra.
2. The instruments of the orchestra.
3. General principles of conducting — use of baton; tempi; deportment; obtaining perfect ensemble.
4. The handling of Junior Orchestras in Schools, Sunday-Schools and club organizations.
5. General principles of orchestration.
6. A survey of symphonic literature.
7. Accompanying soloists with orchestra.
8. Phrasing, style, interpretation, contrasts, dynamics, etc.
9. Arranging large scores for small orchestras.
10. The correction of amateur orchestral scores.
11. The real experience of conducting put to practical tests by members of the Class.

(Class No. 17) **Opera Appreciation Class**

This Class is given during the twelve-weeks' season of the Chicago Civic Opera Company, and is an invaluable aid to a thorough understanding and appreciation of opera. The Class meets once each week, and one of the most outstanding of the operas to be produced the following week is used as the basis for discussion. The most important arias are sung; dramatic scenes are depicted; ensemble groups play excerpts from the music of the opera; the history of the opera and the biography of the composer are given. The Class is conducted by artists from the various Departments, in collaboration.



SHERWOOD MUSIC SCHOOL

ORIENTATION LECTURES

A series of free weekly Orientation Lectures is given during the first term of each year. These lectures are for the benefit of new advanced students, to enable them to become more quickly and agreeably adapted to their new environment, and to make the best use of its opportunities. Attendance is required from students working for credentials, but others are also welcome.

The lectures are given on Thursday mornings of the first term of each School year, from 8:30 to 9:30, as follows:

1. Welcome Lecture: Introduction to Sherwood Traditions.
A. J. Llewellyn
2. History of the Sherwood Music School. Its Advantages and Opportunities.
Walter Keller
3. Relation of the Students to the School, to their Teachers, and to one another.
Will A. Harding
4. Good Manners and Common Courtesy.
Elizabeth Keller
5. Taking Advantage of the City's Musical Activities.
Tina Mae Haines
6. The Music Student's Relation to Literature in Chicago.
Sidney Silber
7. The Music Student's Relation to Art in Chicago.
A. J. Llewellyn
8. Religion and the Music Student.
Estelle A. Llewellyn
9. The Music Student's Relation to Social Life in Chicago.
Georgia Kober
10. The Music Student's Relation to the Drama in Chicago.
Luella Canterbury

SHERWOOD MUSIC SCHOOL

SCHEDULE

HOURS	MONDAY	TUESDAY	WEDNESDAY
A.M. 8-9	Composition and Orchestration — Class No. 9	Private Lessons	Private Lessons
9-10	Advanced Composition and Orchestration — Class No. 10	Harmony — Class No. 1 Public School Music	Private Lessons
10-11	Advanced Composition and Orchestration — Class No. 11	Counterpoint—Class No. 5 Public School Music	Artist's Repertoire Class — Class No. 12
11-12	Private Lessons	Public School Music	Private Lessons
P.M. 12-1	Double Counterpoint, Canon and Fugue — Class No. 8	Teaching Repertoire Class — Class No. 4 Public School Music	Private Lessons
1-2	Private Lessons	Public School Music	Private Lessons
2-3	Ear Training and Sight Singing — Class No. 13	Private Lessons	Private Lessons
3-4	Private Lessons	Private Lessons	Private Lessons
4-5	Private Lessons	Private Lessons	Private Lessons
5-6	Private Lessons	Private Lessons	Private Lessons
6-7	Private Lessons	Harmony — Class No. 1	Private Lessons
7-8	Private Lessons	Counterpoint—Class No. 5	Private Lessons
8-9	Sherwood Choral Society Rehearsal	Private Lessons	Private Lessons


Evening classes in Harmony, History of Music, Normal, and Counterpoint, are given for the benefit of those who cannot attend the day classes. Private lesson appointments are also available in the evening.

SHERWOOD MUSIC SCHOOL

SCHEDULE

THURSDAY	FRIDAY	SATURDAY	
Composition and Orchestration — Class No. 9	Private Lessons	Private Lessons	8-9
Advanced Composition and Orchestration — Class No. 10 Normal Class — Class No. 3	Harmony — Class No. 1 Public School Music	Private Lessons	9-10
Advanced Composition and Orchestration — Class No. 11 History of Music — Class No. 2	Counterpoint — Class No. 5 Public School Music	Sherwood Glee Club Rehearsal	
Analysis and Appreciation — Class No. 7 Public School Music	Public School Music Ensemble Playing — Class No. 6 Public School Music	Sherwood Children's Chorus Rehearsal Private Lessons	
Double Counterpoint, Canon and Fugue — Class No. 8	Public School Music	Private Lessons	
Private Lessons	Private Lessons	Private Lessons	
Private Lessons	Private Lessons	Private Lessons	
Private Lessons	Junior Orchestra Rehearsal	Private Lessons	
Teaching Repertoire Class — Class No. 4	Private Lessons	Private Lessons	
Normal Class — Class No. 3	Harmony — Class No. 1	Private Lessons	
History of Music — Class No. 2	Counterpoint — Class No. 5	Private Lessons	
Private Lessons	Sherwood Symphony Orchestra Rehearsal	Private Lessons	

Periods for Classes Nos. 14 to 17 (see Pages 69 and 70) are arranged to suit the convenience of the students.



SHERWOOD MUSIC SCHOOL

GENERAL INFORMATION

SHERWOOD SYMPHONY ORCHESTRA is maintained by the School for the benefit of the advanced students of the String and Wind Instrument Departments.


SHERWOOD JUNIOR ORCHESTRA is maintained as preparatory to this. Membership in either is free. The best orchestral literature, both classical and modern, is studied, and thus the students are prepared to fill profitable positions in the professional orchestras of the city. Several public concerts are given each year.

SHERWOOD CHORAL SOCIETY is maintained with the object of encouraging and cultivating choral singing, and of giving its members an intimate acquaintance with the best modern and classical choral literature. Membership is free to adult pupils of the School, but regular and prompt attendance at the weekly rehearsals is required. A concert is given by the Society at the close of each season.

SHERWOOD CHILDREN'S CHORUS trains children in sight-singing and choral work, preparing them for membership, later, in the larger choral bodies of the city. The greatest care is taken of the children's voices, and they are taught to breathe and sing correctly. There is no membership fee, the only requirement being regular attendance at rehearsals. All pupils of the School who are not more than fourteen years of age may enter. An important annual concert is given in Orchestra Hall, the proceeds of which are devoted to a children's charity.

SHERWOOD GLEE CLUB is formed of the older and more experienced members of the Children's Chorus. The Glee Club participates in the annual concert of the Children's Chorus.

SHERWOOD A CAPPELLA CHOIR, composed of carefully selected voices, under the conductorship of Tina Mae Haines, devotes itself to the study and production of the greatest choral masterpieces of all ages, from the time of Palestrina to the present. To those who wish to acquire the finest choral training and experience, the A Cappella Choir is a rare advantage; it is just as great an advantage to the entire student body because of the acquaintance with great choral literature which they may obtain by attending its programs. Membership is free.



SHERWOOD MUSIC SCHOOL


GENERAL INFORMATION — Continued

RECITAL APPEARANCES are available for students of all grades in all Departments, as rapidly as they can prepare for them. Several programs are given each week in the Sherwood Recital Hall. In addition to these, the School gives frequent Radio Programs, in which students may participate.

TEST REHEARSALS are conducted for Junior and Intermediate pupils who have numbers prepared for recitals. They are given a preliminary hearing before the Examiner of the School, and passed upon as to qualification for public appearance. This assists both the pupil and the teacher, as it is a greater incentive to good work.

RHO CHAPTER OF PHI MU ALPHA, SINFONIA, a national musical fraternity, has its headquarters at the Sherwood Music School, its secretary being Arthur Wildman, of the Faculty. The object of this fraternity, besides good fellowship, is the promotion of American music and the interests of American musicians. Many of Chicago's eminent musicians are associated with Rho Chapter, and every year a number of the students of the School are elected to membership.

CHI DELTA SIGMA SORORITY, located within the School, has for its objects the encouragement of a high grade of scholarship, and the promotion of sociability among its members. There are three classes of members: Active, Associate and Honorary. The Active membership is selected from the young women studying in the School. Upon leaving, Active members enter the class of Associate Members.



SHERWOOD MUSIC SCHOOL

SCHOLARSHIPS

The Kober Scholarships

There are ten of these Scholarships, consisting of \$500 each. The money was given by the late E. C. Travis of San Francisco, California, who wished the Scholarships to be known as the Kober Scholarships, in recognition of the "great talent and unswerving loyalty of Georgia Kober", the President of the School. They are awarded "at the discretion of the management to talented students, who have no other means of carrying on their musical education", and the object of the Scholarships is "to enable such students to carry their studies to a point where they will be self-supporting and a credit to the Sherwood Music School".

Alumni Scholarships


These are Scholarships of \$500 each, contributed by the Sherwood Music School Alumni Association, and are awarded according to the discretion of the management.

Partial Scholarships

These Scholarships are given for two years. They are of the value of \$100 per year each, and entitle the successful candidate to a total credit of \$200 in tuition fees in connection with a complete course of study at the Main School. They are granted to pupils of the Extension Branches who, at the end of the third grade of the Sherwood Standard Course, have passed the best examinations, and who are recommended by the local Affiliated Teacher; and to other students, at the discretion of the management. Two hundred of these Scholarships are available for the coming year.

Summary of Free Advantages

Classes in General Theory, Elementary Harmony, Ear Training, etc.
Orientation Lectures during the first term of each year.
Recital and Radio Appearances.
Faculty Recitals.
Test Rehearsals for Junior and Intermediate Pupils.
Sherwood Symphony Orchestra.
Sherwood Junior Orchestra.
Sherwood Children's Chorus.
Sherwood Glee Club.
Sherwood Choral Society.
Scholarships.



SHERWOOD MUSIC SCHOOL

LIVING ACCOMMODATIONS

In coming to the SHERWOOD MUSIC SCHOOL, you need fear no difficulty in getting good living accommodations at reasonable rates. The School makes adequate arrangements in this respect, and gives all necessary assistance in getting you satisfactorily located.

The Dormitory for Women is located at 2218 Orchard Street, in a quiet residential neighborhood, with excellent transportation facilities. Mrs. M. Egan is House Mother. All the rooms are light, attractively furnished and well ventilated. Residence at the Dormitory is particularly recommended, not only because it provides the best living accommodations at a moderate rate, but also because of the homelike atmosphere and the congenial companionship of other students.

Parents desiring to send their daughters to the School, may be sure that, in the Dormitory, under the care of the House Mother, they will receive the same protection and sympathetic guidance they enjoy at home.

Articles Required for Dormitory Residence

(All plainly marked)

- Three each, hand and bath towels.
- Three sheets.
- Two pillow slips.
- One blanket.
- Three napkins, and napkin-ring.

The rate for residence at the Dormitory is \$12.50 per week, this including room and two meals a day—breakfast and evening dinner.

For men students, and also for women students who prefer residence in private homes, the School has on file a large list of families offering good accommodations at rates averaging about the same as for Dormitory residence. Very good accommodations can also be secured at the Eleanor Clubs, and at the Y. M. C. A. and Y. W. C. A., for \$8 per week and upward.

Upon arrival in Chicago, students may take a Yellow Taxi directly to the School (Fine Arts Building, 410 South Michigan Avenue) for a nominal charge; or if desired, a representative of the School will meet them at the station. Students who arrange for Dormitory residence should register at the School before going to the Dormitory.

SHERWOOD MUSIC SCHOOL

RATES OF TUITION

Piano

<p>GEORGIA KOBER</p> <p>Term of ten weeks, half-hour lessons, two lessons each week . . . \$120.00</p> <p>Term of ten weeks, half-hour lessons, one lesson each week . . . 60.00</p>	<p>LEO PODOLSKY</p>	<p>SIDNEY SILBER</p>
<p>GEORGE RALF KURTZ</p> <p>Term of ten weeks, half-hour lessons, two lessons each week . . . \$100.00</p> <p>Term of ten weeks, half-hour lessons, one lesson each week . . . 50.00</p>	<p>THEODORA TROENDLE</p>	
<p>ELIZABETH KELLER</p> <p>Term of ten weeks, half-hour lessons, two lessons each week . . . \$ 80.00</p> <p>Term of ten weeks, half-hour lessons, one lesson each week . . . 40.00</p>	<p>EDWIN STANLEY SEDER</p>	
<p>GENEVIEVE HODAPP</p> <p>Term of ten weeks, half-hour lessons, two lessons each week . . . \$ 60.00</p> <p>Term of ten weeks, half-hour lessons, one lesson each week . . . 30.00</p>	<p>CHARLOTTE A. KOONS</p>	
<p>MILTON V. CASE</p> <p>LEAH ELWARD</p> <p>Term of ten weeks, half-hour lessons, two lessons each week . . . \$ 50.00</p> <p>Term of ten weeks, half-hour lessons, one lesson each week . . . 25.00</p>	<p>KATHERINE TOWNSEND</p> <p>FRANCIS KEYSER</p>	<p>IRENE LAMB KEYSER</p> <p>ARTHUR WILDMAN</p>
<p>GLADYS ATKINSON</p> <p>HAZEL BENTLEY</p> <p>WHITMER BYRNE</p> <p>ILA S. CARTER</p> <p>WINIFRED CLINE</p> <p>RUTH A. FRANZEN</p> <p>LOVIE JONES</p> <p>Term of ten weeks, half-hour lessons, two lessons each week . . . \$ 40.00</p> <p>Term of ten weeks, half-hour lessons, one lesson each week . . . 20.00</p>	<p>JOHN KESSLER</p> <p>M. BEDE LEE</p> <p>ELIZABETH LOVELL</p> <p>DWIGHT MALSARY</p> <p>ELOISE NOLTE</p> <p>ANNA GWIN PICKENS</p>	<p>LOMA ROGERS</p> <p>ST. ELMO SELFRIDGE</p> <p>HELEN STAHLER</p> <p>ALMA STEGNER</p> <p>CORA VROOM</p> <p>THELMA WHARTON</p>
<p>GRACE ABRAHAM</p> <p>GRACE ALLEN</p> <p>MARIE BOLYARD</p> <p>MYRA BROWN</p> <p>ELIZABETH CRATER</p> <p>CARRIE MAE DIGGS</p> <p>MARIE DOUGHERTY</p> <p>LEWIS EASH</p> <p>THERESA EBERHART</p> <p>JENNIE</p> <p>EICHELSDOERFER</p> <p>ENA EICHMAN</p> <p>RUBY E. FUERST</p> <p>Term of ten weeks, half-hour lessons, two lessons each week . . . \$ 30.00</p> <p>Term of ten weeks, half-hour lessons, one lesson each week . . . 15.00</p>	<p>EMILY</p> <p>MURIEL GALL</p> <p>LILLIE GERNAND</p> <p>DOROTHY GIFFIN</p> <p>OPAL GILL</p> <p>ADELLA GOEDERT</p> <p>LUELLA HANSON</p> <p>AMY HEFNER</p> <p>GLADYS KEELING</p> <p>LILLY KINGSTEDT</p> <p>FLORENCE LACART</p> <p>ANGELA LEWIS</p> <p>JUNE LIGHTFOOT</p>	<p>LILLIAN McARDLE</p> <p>GENEVIEVE</p> <p>MCGREEVY</p> <p>RUTH MAREK</p> <p>MILDRED MARTIN</p> <p>ETHEL MILLER</p> <p>E. NALBACH</p> <p>ROSE NEWMAN</p> <p>DORIS PARKS</p> <p>JENNIE PARSONS</p> <p>BESSIE PAYNE</p> <p>LOLA PHIFER</p> <p>TREVA RICHARDSON</p>
		<p>GLADYS ROALSON</p> <p>HARRIET ROSENFELD</p> <p>THEODORE SAUER</p> <p>BLOSSOM SEWELL</p> <p>ALVERNA STETZLER</p> <p>MILDRED STUDEBAKER</p> <p>LORETTA TODD</p> <p>IRENE VOUGHT</p> <p>ELLA WARSKOW</p> <p>FAIR WIGGINS</p> <p>LEAH WINSOR</p> <p>ELIZABETH ZIEGLER</p> <p>HELEN ZIMMERMAN</p>

SHERWOOD MUSIC SCHOOL

RATES OF TUITION — (Continued)

Voice

<p>ELSE HARTHAN ARENDT</p> <p>Term of ten weeks, half-hour lessons, two lessons each week . . . \$120.00</p> <p>Term of ten weeks, half-hour lessons, one lesson each week . . . 60.00</p>	<p>IRENE PAVLOSKA</p>
<p>CARLILE TUCKER</p> <p>Term of ten weeks, half-hour lessons, two lessons each week . . . \$100.00</p> <p>Term of ten weeks, half-hour lessons, one lesson each week . . . 50.00</p>	<p>ELBERT WHEELER</p>
<p>CARLETON CUMMINGS</p> <p>Term of ten weeks, half-hour lessons, two lessons each week . . . \$ 80.00</p> <p>Term of ten weeks, half-hour lessons, one lesson each week . . . 40.00</p>	<p>THIRZA PARMENTER</p> <p>OLIVER SMITH</p>
<p>RAGNHILD H. CONGDON</p> <p>KATHERYN McCORD</p> <p>Term of ten weeks, half-hour lessons, two lessons each week . . . \$ 50.00</p> <p>Term of ten weeks, half-hour lessons, one lesson each week . . . 25.00</p>	<p>NORA BABBITT HARSH</p> <p>HELEN LOUISE SHAFFER</p>
<p>CORNELIA CONREY</p> <p>LUCILLE LONG</p> <p>Term of ten weeks, half-hour lessons, two lessons each week . . . \$ 40.00</p> <p>Term of ten weeks, half-hour lessons, one lesson each week . . . 20.00</p>	<p>LORETTA LIEDELL</p> <p>KAI DE VERMOND</p>

Violin

<p>FREDERIK FREDERIKSEN</p> <p>Term of ten weeks, half-hour lessons, two lessons each week . . . \$100.00</p> <p>Term of ten weeks, half-hour lessons, one lesson each week . . . 50.00</p>	<p>P. MARINUS PAULSEN</p>	<p>HARRY EDUARD MILLER</p>
<p>BERNICE CARL ELLER</p> <p>Term of ten weeks, half-hour lessons, two lessons each week . . . \$ 50.00</p> <p>Term of ten weeks, half-hour lessons, one lesson each week . . . 25.00</p> <p>Classes, ten weeks, one-hour lessons, one lesson each week . . . 15.00</p>	<p>REID WHISLER</p>	
<p>EVELYN ALLEN</p> <p>CARL BLUM</p> <p>HOWARD CRESS</p> <p>EILEEN EICHELSDOERFER</p> <p>Term of ten weeks, half-hour lessons, two lessons each week . . . \$ 40.00</p> <p>Term of ten weeks, half-hour lessons, one lesson each week . . . 20.00</p> <p>Classes, ten weeks, one-hour lessons, one lesson each week . . . 15.00</p>	<p>LOUISE HARRIS</p> <p>LAWRENCE JACOBSON</p> <p>EMMA SCHLISSMAN</p> <p>MATISON VROOM</p>	

Violoncello

<p>JOHN STRNAD</p> <p>Term of ten weeks, half-hour lessons, two lessons each week . . . \$ 60.00</p> <p>Term of ten weeks, half-hour lessons, one lesson each week . . . 30.00</p>	
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SHERWOOD MUSIC SCHOOL

RATES OF TUITION — Continued

Church Organ

WALTER KELLER

Term of ten weeks, half-hour lessons, two lessons each week	\$120.00
Term of ten weeks, half-hour lessons, one lesson each week	60.00
Classes, ten weeks, one-hour lessons, one lesson each week	25.00

TINA MAE HAINES

EDWIN STANLEY SEDER

Term of ten weeks, half-hour lessons, two lessons each week	\$100.00
Term of ten weeks, half-hour lessons, one lesson each week	50.00
Organ Practice periods — a ticket entitling holder to ten hours (two-manual organ)	7.50
Organ Practice periods — a ticket entitling holder to ten hours (four-manual organ)	12.50

Theater Organ

MILDRED FITZPATRICK

Term of ten weeks, one-hour lessons, one lesson each week, with screen and operator when required	\$120.00
Term of ten weeks, half-hour lessons, one lesson each week, with screen and operator when required	60.00
Classes, ten weeks, two-hour lessons, one lesson each week, with screen and operator when required (four in class)	60.00

Rates of Tuition for Courses Required in Courses of Study Leading to Advanced Credentials; and for Optional Classes

(Rates for private instruction in a number of the same subjects are quoted elsewhere.)

Class No. (See Pages 63-68)	Title	Hours per Week	Rate per Term
1	Harmony	2	\$20.00
2	History of Music	1	5.00
3	Normal	1	20.00
4	Teaching Repertoire	1	5.00
5	Counterpoint	2	20.00
6	Ensemble Playing	1	20.00
7	Analysis and Appreciation	1	5.00
8	Double Counterpoint, Canon and Fugue	2	20.00
9	Composition and Orchestration	2	20.00
10	Advanced Composition and Orchestration	2	20.00
11	Advanced Composition and Orchestration	2	20.00
12	Artists' Repertoire	1	10.00
13	Ear Training and Sight-Singing	1	5.00
14	Accompanying	1	20.00
15	Church Music and Choir Conducting	1	15.00
16	Orchestra Conducting		
	To members of Sherwood Orchestra	1	5.00
	To non-members	1	15.00
17	Opera Appreciation (twelve weeks)	1	10.00

General Theory of Music Including Elementary Ear Training

Class lessons, one hour each week. Open to all students taking the Junior or Intermediate Courses in Piano, Violin or Voice Free

SHERWOOD MUSIC SCHOOL

RATES OF TUITION — Continued

Harmony, Counterpoint Special Private Instruction

WALTER KELLER

Term of ten weeks, half-hour lessons, two lessons each week . . .	\$ 80.00
Term of ten weeks, half-hour lessons, one lesson each week . . .	40.00

WILL A. HARDING

(Mr. Harding's time is so fully occupied with the duties of the Examination Department, The Normal Piano Department, and the Teacher's Training Classes among the Branches, that he is not taking private students in these subjects this year.)

ELIZABETH KELLER

Term of ten weeks, half-hour lessons, two lessons each week . . .	\$ 60.00
Term of ten weeks, half-hour lessons, one lesson each week . . .	30.00

Double Counterpoint, Canon, Fugue, Composition, Orchestration

Special Private Instruction

WALTER KELLER

Term of ten weeks, half-hour lessons, two lessons each week . . .	\$ 80.00
Term of ten weeks, half-hour lessons, one lesson each week . . .	40.00

Public School Music

ELIZABETH SCHROCK

Regular Course, including all classes listed under Requirements. See pages 52-54. Term of ten weeks	\$ 60.00
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Special Private Instruction

Term of ten weeks, one-hour lessons, one lesson each week	\$ 60.00
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Normal

Special Private Instruction

WILL A. HARDING

Term of ten weeks, one-hour lessons, one lesson each week	\$ 80.00
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Analysis and Appreciation

History of Music

Special Private Instruction

TINA MAE HAINES

Term of ten weeks, one-hour lessons, one lesson each week	\$ 80.00
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SHERWOOD MUSIC SCHOOL

RATES OF TUITION — Continued

Accompanying Special Private Instruction

EDWIN STANLEY SEDER

Term of ten weeks, one-hour lessons, one lesson each week	\$ 80.00
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Dramatic Art and Expression

LUELLA CANTERBURY

Term of ten weeks, half-hour lessons, two lessons each week	\$ 80.00
Term of ten weeks, half-hour lessons, one lesson each week	40.00
Classes, ten weeks, one-hour lessons, one lesson each week	20.00

LOULA JAY SAMSON

Term of ten weeks, half-hour lessons, two lessons each week	\$ 50.00
Term of ten weeks, half-hour lessons, one lesson each week	25.00
Classes, ten weeks, one-hour lessons, one lesson each week	15.00

EULALIE ARMSTRONG

GERTRUDE E. CLAUDY
CHARLOTTE CROCKER

ELIZABETH SALA
MARGARET TUOMEY

Term of ten weeks, half-hour lessons, two lessons each week	\$ 40.00
Term of ten weeks, half-hour lessons, one lesson each week	20.00
Classes, ten weeks, one-hour lessons, one lesson each week	15.00

Dancing

MARION PHILBRICK

DOROTHY ROBBINS

Term of ten weeks, half-hour lessons, two lessons each week	\$ 60.00
Classes, ten weeks, one-hour lessons, one lesson each week	15.00

Foreign Languages

French, German, Italian, Spanish and Scandinavian

JOSE CASTRO LEON

VALDEMAR PAULSEN

M. E. PERLEY

Term of ten weeks, half-hour lessons, two lessons each week	\$ 30.00
Term of ten weeks, half-hour lessons, one lesson each week	15.00
Classes, ten weeks, one-hour lessons, one lesson each week	10.00

SHERWOOD MUSIC SCHOOL

RATES OF TUITION — Continued

Flute and Piccolo

HERMAN COLBITZ	WELCOME KIRBY	GEORGE SOELLER
Term of ten weeks, half-hour lessons, two lessons each week	.	\$ 50.00
Term of ten weeks, half-hour lessons, one lesson each week	.	25.00

Clarinet and Saxophone

EARL COMBS	MILTON B. COOPER	
Term of ten weeks, half-hour lessons, two lessons each week	.	\$ 50.00
Term of ten weeks, half-hour lessons, one lesson each week	.	25.00

Cornet and Trumpet

EMIL H. KOPP		
Term of ten weeks, half-hour lessons, two lessons each week	.	\$ 50.00
Term of ten weeks, half-hour lessons, one lesson each week	.	25.00

Banjo

WILLIAM COHOLAN	JOHN MARLER	
Term of ten weeks, half-hour lessons, two lessons each week	.	\$ 50.00
Term of ten weeks, half-hour lessons, one lesson each week	.	25.00

Drums, Xylophone, and Traps

HAROLD BEECH		
Term of ten weeks, half-hour lessons, two lessons each week	.	\$ 50.00
Term of ten weeks, half-hour lessons, one lesson each week	.	25.00

Orchestras

P. MARINUS PAULSEN

Season Courses, open to all students in Violin, 'Cello or Wind Instrument Departments. Sherwood Symphony Orchestra, two hours per week;	
Junior Orchestra, one hour per week	Free

Sherwood Choral Society, Glee Club and Children's Chorus of Chicago

P. MARINUS PAULSEN

Season Course, class lessons, one hour each week. Open to all students of the School	
	Free

Orientation Lectures

One hour talks to New Advanced Students, one each week of First Term	
	Free



SHERWOOD MUSIC SCHOOL

Certificates, Diplomas and Degrees

Teacher's Certificate	15.00
Teacher's Special Normal Certificate (Summer Term)	10.00
Public School Music Teacher's Certificate	15.00
Public School Music Supervisor's Diploma	25.00
Graduate Diploma	25.00
Postgraduate Diploma (Bachelor Degree)	25.00
Postgraduate Diploma (Master Degree)	25.00

CALENDAR FOR 1926-1927

The regular School year consists of four terms of ten weeks each:

First Term

Tuesday, September 7, 1926, to Saturday, November 13, 1926.

Second Term

Monday, November 15, 1926, to Saturday, January 29, 1927.

Vacation

Ten Days, December 24, 1926, to January 2, 1927.

Third Term

Monday, January 31, 1927, to Saturday, April 9, 1927.

Fourth Term

Monday, April 11, 1927, to Saturday, June 18, 1927.

Summer Session

Eight Weeks, Monday, June 20, 1927, to Saturday, August 13, 1927.

RULES AND REGULATIONS

Students are registered by the SHERWOOD MUSIC SCHOOL only upon the understanding that they will conform to the following rules:

Registration. Students may register at any time, but are not accepted for less than one term.

Tuition. Tuition is payable by the term, strictly in advance, and is not subject to refund.

Missed Lessons. In case of illness, and provided the School has been notified, extension of time will be given so that private lessons missed on that account may be made up. Private lessons missed must be made up within the term. Class lessons missed cannot be made up.

Teaching outside of the School. No teacher is permitted to give lessons to any student away from the School, except by permission from the management.

Punctuality at Lessons. Students must be prompt for the lesson period in order to receive the full time allotted.

SHERWOOD MUSIC SCHOOL

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

ALABAMA

BESSEMER—Mildred Farr.
BIRMINGHAM—Elizabeth Buckshaw, Mrs.
Wm. Gussen, Myrtle Mae Jones, Berte R.
Rogers.
BLOUNTSVILLE—Alta Finley.
FLORENCE—Amelia Boddie.
MOBILE—Clara B. Evans.
MONROEVILLE—Sarah E. Dennis.
PRATT CITY—Mrs. E. B. Womack.

ARIZONA

DOUGLAS—Ida Hickman, A. J. Pickering.
PHOENIX—Maude Pratt Cate, Mrs. A. G.
Hulett, Ruth D. Smith, Nellie S. Trott.

ARKANSAS

BENTONVILLE—Catherine Smartt Terry.
HOT SPRINGS—J. R. Callahan.
RATCLIFF—Lois L. Ferguson.
WALNUT RIDGE—Mrs. H. W. Green.

CALIFORNIA

ALHAMBRA—Mildred M. Allum, Mrs. E. L.
Hart, Clarence D. Kellogg.
ALTO LOMA—Mrs. E. E. Ramsell.
ANAHAIM—Edna Hochuli, Stella A.
Schwentker.
ARCADIA—Myrtle Knorr.
ATASCADERO—Zella B. Williams, Lola Gwin
Smale.
BELL—Genevieve T. Stivers.
BERKELEY—Eugenia Lane.
BISHOP—Gertrude Horner.
BRAWLEY—Marie Bostwick, Mrs. Addie High.
BURLINGAME—Earl Dillon.
CLAREMONT—Louise Stover.
COMPTON—Urias Williams.
CONCORD—Elizabeth Ivey Brubeck.
CORONADO—Mrs. J. Wayne Elliott.
DINUBA—Mrs. Lee Jackson Bowers, Helen A.
De Yarnin, May Eigensatz Flower, Elsie
Hannaford.
EAGLE ROCK CITY—H. Leora Johnstone.
EL CAJON—Emma R. Stough.
EL CENTRO—Elmer A. Todd.
EL MONTE—Mrs. J. A. Cawood.
ELSINORE—Esther Hodding.
ETNA MILLS—Hester M. Gove.
EXETER—Calva Marie Stuart.
FRESNO—Myra Aarestrup, Ella G. Barton,
Lillian Brandvig, Mary E. Geerts, Mildred
Lee Lynch.

FULLERTON—Clara Newcomb Askin, Helen
Johnston.
GLENDALE—S. Gertrude Champlain, Gertrude
Cleophas, Alice Roe, Ruth Bagnell Town
send.
GLEN DORA—Phoebe H. Appy.
HAYWARD—Anna V. Staley.
HERMOSA BEACH—Florentine Shaw.
HOLLYWOOD—Gladys T. Littell, Suzanne
Joyce Spear, Vida Reed Stone, Nancy
Watkins.
HUNTINGTON PARK—Sylvia S. Brownfield,
Frederic Groton, Alila Terwilliger.
INGLEWOOD—Colette Jacquard, Alice Gray
Padel.
LA HABRA—Ethel B. Phillips.
LODI—Blanche K. Davies.
LONG BEACH—Mabel Campbell, Mr. and Mrs.
Abby De Avirett, Mrs. Clifford Nelson.
LOS ANGELES—Mary Christine Albin, Bertha
J. Armstrong, Coral Atkins, Ramona Baker,
Raymond H. Baldwin, Grace M. Bishop,
Mrs. D. R. Boyd, Edith Lillian Clark, Edna
Cooke, Miss O. L. Cooper, Marie Englert,
Harold S. Farnese, Hallie Frazee, Rose
Frazier, Fred A. Groves, Grace Gunnison,
Raymond G. Hand, Thelma C. Hellesms, Otto
T. Hirschler, Grace Inman, Leila Vernel
Isbell, Stephanie Frances Jambon, Mrs.
Oliver Johnson, Albert Kirst, Alexander
Kosloff, Mrs. Louis Kulpe, Verda Mae Lang-
ston, Mrs. R. C. Larkin, Adele Dorothy
Lauth, Clem Leming, Lydia Elizabeth Lewis,
Coleman B. Long, Constance S. MacDonald,
Gilda Marchetti, Daisy Palmer Mauer, J.
Franklin Newman, May Orcutt, Ruth Tem-
ple Owen, B. H. Pearson, Mrs. Chas. Peck,
Charles E. Pemberton, N. L. Ridderhoff,
Nellie Mae Schwankovsky, Howard D. Sell-
ers, Thelma M. Street, Lou Etta Sutherland,
H. E. J. Vernon, Mrs. Ewart Williams,
Daisy Winfrey, Emil L. Winkler, Myrtle F.
Woodson, Fred S. Youngfelt.
LOS GATOS—Emily L. Baker.
MERCED—Dorothy Barney.
MODESTO—Rachel Cottrell, Carrie B. Curtis.
MORRO BAY—Helen L. Elwell.
MOUNTAIN VIEW—Mrs. Alfred Bernard,
Maud Rinaman.
NAPA—Gertrude E. Lamdin.
OAKLAND—Mabel Viola Asprooth, Ida May
Borncamp, Clara Crouch, Lillian Cushing,
Myrtle Eneyart, Eva May Garcia, W. C.
Van Buren.
OCEANSIDE—Ina Belle Jolley.
ORANGE—Lela May Heil.
OROVILLE—Charlotte Huntley Foster, Marie
Obenchain, Ada Jordan Pray.

SHERWOOD MUSIC SCHOOL

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

CALIFORNIA — Continued

- PALO ALTO—Ella May Adams, Mildred Frances Kennedy, Grace Isabelle Osmonson, Kathryn D. Stewart.
- PASADENA—Rita B. Ackerman, Mildred V. Allen, Marion M. Anderson, Alice Coleman Batchelder, Mrs. Henly Bussing, Myra I. Husted, Morton F. Mason, Mrs. George Arthur Mortimer, Harold Porter Smyth, Olga E. Stallfort.
- PASO ROBLES—Lallah Fulton.
- PITTSBURG—Mrs. C. T. Rouner.
- POMONA—Ethel S. Bresnahan.
- RAMONA—Mrs. Alice Anderson.
- REDLANDS—Alice M. Gibson, Monica Ting Weaver.
- REDWOOD CITY—Mrs. C. O. Bentley.
- RICHMOND—Mary May Kleinkauf.
- RIVERSIDE—Florence E. Lorbeer, Florence Norlen, Minnietta Buchner Porter.
- SAN ANSELMO—Velma Walder.
- SAN DIEGO—Leila Black, Florence M. Bradley, Eva N. Groves, Maud Holcomb Lydick, Helen M. Perlatt, Mrs. H. W. Sharman, Doris M. Stanley, Nora Truax.
- SAN DIMAS—Dolores Cassel.
- SAN FRANCISCO—Mabel S. Meyers, Evelyn Sresovich Ware, Esther M. Widing.
- SAN JOSE—Elizabeth Pugh.
- SAN LORENZO—Mrs. M. H. Schermerhorn.
- SAN MATEO—N. M. Ryley, Anna Van Valin.
- SAN PEDRO—Maurice T. Koehler.
- SANTA ANA—Freda Moesser Barger, Daisy Austin Marsden, Emma C. Moore, Leonora Tompkins.
- SANTA BARBARA—Caroline K. Dunshee, Pearl A. Merrill.
- SANTA CRUZ—Mary L. Perkins, Hope H. Swinford.
- SANTA MONICA—H. Anson Clapperton, Gretchen Rebok Gripp, Hugo Scherzer, Joseph Ellis Smith, Lucille Croft Tackley.
- SANTA PAULA—Alice Bale.
- SELMA—Mrs. Albert F. Brown.
- SOUTH PASADENA—Alma B. Terry, Hilda Willoughby Wolf.
- STOCKTON—J. E. Fuerbringer, Mary Evalyn Knox, Cora B. Meyers.
- UPLAND—Mrs. W. W. Duncanson, Bertha C. Palmer.
- VALLEJO—Bessie N. Butler.
- VAN NUYS—Edna Thompson.
- VENICE—Minnie Eastman.
- VISALIA—Lilian Hinman.
- WHITTIER—Lulu Goodlander Cunningham, Louise W. Harmon, Clara B. Saxman.

CANADA

- ONTARIO—Doris Knight.
- WINNIPEG—Mrs. E. C. Wieneke.

COLORADO

- ALAMOSA—Gladys Helen Hood.
- ARVADA—Maude Beugley.
- BOULDER—Eugenie E. MacAllister, Harriet L. McCuskey.
- CANON CITY—Julia Newell Chappell, Robert Lithgow Dick, Mrs. A. Hoffman, Martha Louise Logan, Phena Mae Moyle, Hazel Holman Reiter, Helen S. Wilson.
- COLORADO SPRINGS—Beryl Griswold, E. D. Hale.
- DENVER—Anna H. Alexander, Hermanna J. Bigler, Ada R. Bloedorn, Mabel Braidwood, Lilly Thorne Brown, Minnie E. Davidson, Edward B. Fleck, Sybil A. Hosmer, Mrs. A. R. Pollock Jackson, Mrs. E. P. Klein, Sarah Layne, Miriam Grant Lindee, Mary Jane Meyers, Mrs. W. J. Shaffer, Frances Staton, Charlotte Pallat Vair, Clara Woerber.
- EATON—Cora Fleming.
- GRAND JUNCTION—Elizabeth Olin.
- GREELEY—Mrs. Laurence M. Thompson.
- LONGMONT—Bessie Bennewitz, Mrs. Monroe Markley.
- LOVELAND—Lillian Montrose Grahame.
- MARBLE—Evelyn England.
- PUEBLO—Jeannie MacGregor Rettberg, Mrs. Roger Wheldon.
- SALIDA—James S. Ramey.
- STERLING—Anna B. Lyman.
- TRINIDAD—Laura Tichenor Beaver.
- WALSENBURG—Caroline Ottilie Spørleder.

DISTRICT OF COLUMBIA

- WASHINGTON—Lois E. Hicks, Fanny Roberts.

FLORIDA

- DE FUNIAK SPRINGS—Sara E. Dennis.
- ST. PETERSBURG—Doris Eastman.
- SANFORD—Etho Allingham.
- TAMPA—Mamie Costelia Dawson, Ruth Du Puy, Hulda Kreher, Thelma Dorris Mote.

GEORGIA

- ALBANY—Carrie Shook, Mertie M. Whiting.
- AMERICUS—Kate Land.
- ATLANTA—Kate Blatterman, Estelle Bradley, Lillie D. Caldwell, Annie May Carroll, Ethel E. Davis, Merrill Hutchinson, Evelyn Jackson, Jessie Davenport Jones, Frances H. Stovall, Florence Watson, Ruth Weegand, Elmira Grow Wood.

SHERWOOD MUSIC SCHOOL

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

GEORGIA — Continued

BLAKELY—Annie V. Womack.
CEDARTOWN—Helen Purks.
COLUMBUS—Mrs. F. V. Anderson.
CORDELE—Mrs. A. J. Comer, Mrs. Thomas Thompson.
DECATUR—Martha Hudson.
DUBLIN—Grace Cowart, Mrs. George L. Rowe.
GRIFFIN—Nettie Sherwood.
LA GRANGE—Viola Burks, Mrs. W. R. Campbell, Jeannette Wilhoite.
MACON—Kate Henderson, Marianne Jones, Mrs. W. O. Reeves, Mrs. W. W. Solomon.
MARSHALLVILLE—Mary D. Baldwin.
PLAINS—Berta Will Clark.
ROME—Amelia C. Berry, Georgia Word.
THOMASVILLE—Eloise Greer, Mary B. Harrison, Ethel D. Silva.
WASHINGTON—Gertrude Barnett.

HAWAII

HONOLULU—Mrs. N. A. Jones.

IDAHO

BOISE—Bernice Hill.
WALLACE—Rena Allinola, Ellen W. Cummins.

ILLINOIS

ARLINGTON HEIGHTS—Celia A. Hausam.
ARROWSMITH—Ethel K. Wheeler.
ARTHUR—Margaret C. Knobloch, Florence Winings.
ATHENS—Harriett Swingle.
ATLANTA—Miss Harville Crandall.
AURORA—Alice D. Wernicke.
BATAVIA—Ralph Norman Peterson.
BELVIDERE—Alma Aline Olson.
BERWYN—Anna Tomlinson Boyd, Mary Rives Brown, Mrs. Gladys Coleman, Natalie Kastel, Lenore Oglesbee, Mary Ellen Topping.
BLOOMINGTON—Vera Pearl Kemp, Mabel D. Orendorff, Edna Fern Otto, Mabel Pitney, Mabel Jones Pitts, Hermann Schwimann, Clara B. Wilson.
CARMÍ—Ethel Morgan Stokes.
CHICAGO—(See Page 4).
CHICAGO HEIGHTS—Lulu Fleming.
CHILLICOTHE—Mabel Tawnley.
CICERO—Jessie B. Robinson, Anna Straka.
CLINTON—Mrs. S. A. Hammond, Ingeborg Lund, Mrs. J. W. Perryman.
COLFAX—Cleo Fern Ritchie.
DANVERS—Florence Kinsinger.
DANVILLE—Agnes D. McClure, Fern Reed.

DE KALB—Burdell Whitford.
DELAVAN—Annie Lawton.
DES PLAINES—Alma E. Grambauer.
DE WITT—Alta E. Lafferty.
DIXON—Frances Ackert.
DOWNERS GROVE—Geraldine Lacey.
DOWNS—Mrs. E. C. Williams.
ELGIN—Mrs. R. A. Adkins, Graydon R. Clark, Elizabeth Johnson, Ruth Gifford Preston, Annie W. Rowland, Sadie Stuart.
EL PASO—Josephine E. Michels.
FAIRFIELD—Lila Stonemetz.
FREEPORT—Florence Griswold, Iva Swingley Wheat.
GENEVA—Elsie Forest Earley.
GIBSON CITY—Zelah Newcomb.
GLENCOE—Ethel M. Parry.
HILLSBORO—Myrtie S. Colvin, Mabel I. Robbins, Ida Truitt.
HOLLYWOOD—Mrs. W. C. Overholt.
IRVING—Ethel Stump Neisler.
JOLIET—Isabel V. Hill.
KANAKAKEE—Eileen Hostetler, Alta Shreffler.
KEWANEE—Lillie E. Anderson, Mrs. B. J. Brynilds, Dagny Johnson.
LA SALLE—Hugh C. Price.
LEE—Helma Eden.
LELAND—Ruby A. Hanson.
LOCKPORT—Mrs. S. J. Gains.
MACOMB—Mrs. H. H. Harris.
MALTA—Cora Wilson.
MARSEILLES—Mrs. A. H. Simmons.
MAYWOOD—Carrie E. Beech.
MENDOTA—Clara L. Reul.
MILLINGTON—Hazel Small.
MOMENCE—Bertha A. Durham.
MONTICELLO—Amy Hefner.
MT. CARMEL—Miss E. Keneipp.
NEWARK—Mary S. Freeman, Mina Ruth Koska, Emma Mathre, Julia Severtson.
NORWOOD PARK—Homer Cholvin.
OGLESBY—Mrs. J. R. Bent.
OTTAWA—Myrtle Bernetta Foxford, Elizabeth Malcolm, Mrs. Thos. W. Maxwell, Mrs. W. C. Paisley, Pleasant View Luther College, Anna Weeks Porter, Emma Rebecca Rorem.
PAXTON—Anna Lundeen.
PECATONICA—Anna Doty.
PEORIA—Miss C. E. Burkhalter, Clara E. Doyle, Marguerite Evans, Ella Iben, Mary Macmillan.
POLO—Ina C. Reed.
PRINCETON—Vinnie Pauline Thompson.

SHERWOOD MUSIC SCHOOL

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

ILLINOIS — Continued

RIVERSIDE—Gladys Muriel Cameron, Sylvia Konvalinka, Evelyn Carana Larson.
 ROCHELLE—Ethel Hoon, Lillian Menz, Lillian Slaughter.
 ROCKFORD—Sigrid T. Anderson, Annis Baxter Smith, Mrs. A. D. Bodfors, Margaret Dyer, Mary Carolyn Gentzhorn, Hazel J. Leeds, Ethelwyn Ruth Pahaly, Mrs. Frank M. Seager.
 ROCK ISLAND—Frank Freistat, Olga Junge.
 ROSCOE—Alla Sammons.
 ST. CHARLES—Eva Hunt Lacy.
 SAN JOSE—Alma Adolph.
 SEWARD—Stena Jansen.
 SENECA—Emma C. Stephens.
 SERENA—Hannah M. Ness.
 SHERIDAN—Florence Lacart.
 SPRINGFIELD—Helen Nettleton.
 STAUNTON—Doris I. Purdy.
 STREATOR—Louise Castelli, Mrs. C. D. Huckson.
 SYCAMORE—Mrs. Fred Meyers, Jr.
 TOULON—Mrs. J. L. Jarboe.
 WATERMAN—Ivy Fearon Camron, Burdell Whitford.
 WAUKEGAN—Mary H. Love.
 WOODSTOCK—Mrs. E. E. Bokemeier, Mrs. William Charles, Vera Hughes, Carrie Lawson.
 YORKVILLE—Julia Knudson.
 ZION—Ina H. Simmons.

INDIANA

ALEXANDRIA—Geo. E. Payson.
 ATTICA—Mrs. M. L. Clow.
 BLUFFTON—Anna M. Effinger.
 BRIMFIELD—J. E. McMeans.
 CHESTERTON—Marie Hjelm, Irma M. Stephens.
 COLUMBUS—Imogene Ault, Leona R. McClintic, Bertha May Setser, Mary Alice Snyder, Nellie Sparks, Mabel Tillman Suverkrup.
 COVINGTON—Lola Beck, Edna Gentry Snyder.
 CRAWFORDSVILLE—Emily Schlemmer.
 CROTHERSVILLE—Lucy M. Ritz.
 CROWN POINT—Nettie Barman.
 CULVER—Beatrice Irene Goss.
 CYNTHIANA—Fern McElroy.
 DANVILLE—Fern Reed.
 EAST CHICAGO—Nellie Sparks Muba, Lucille Rhea.
 EDINBURG—Vera Moore.
 ELKHART—Susan Brennan, Ella De Camp, Mrs. Fern Gertrude George.

EVANSVILLE—Glenn Barr, Otto P. Schwitz, Albert Foster Smith.
 FT. WAYNE—E. J. Germann.
 FRANKTON—Robert W. Birt.
 GARRETT—Zulah Thumma.
 GARY—Helen M. Borman, Jessie Edwards Carlberg, Mary S. B. Dickson, Tessa Whitney Eason, Mrs. Mary A. Klumpner, Edna M. Kyle.
 GAS CITY—Louise Mattax Lynch.
 GOSHEN—Elma M. Long, Aleta M. Steinmetz.
 GREENCASTLE—Mrs. M. M. Kimball.
 HAMMOND—Mabel Marie Byrnes.
 HARTFORD CITY—Marie Breta Krohn.
 HOBART—Elbert N. Ripley.
 INDIANAPOLIS—Geneva M. Boettcher, Anna Jane Denney, Lillian C. Greene, Mary Irene Harter, Mabelle Hendleman, Louise Nixon Huff, Indiana Central University, Indiana College of Music and Fine Arts, Bertha Jasper, Mayme Reide Julian, Mrs. Paul L. Kelly, Flora Ethel Lyons, Arthur G. Monninger, Muriel Payne, Margaret Elenore Rasbach, Edna Shimer, Corrine Wilson, Zillah Worth.
 KOKOMO—Ethel Alexander, Mrs. C. H. Brown, Fred Gaylord Cline, Mrs. Frederick Henderson, Mrs. Elmer C. Nesbitt, Mrs. Edward Penn, Merle S. Reed, Irene Shawhan.
 LA FONTAINE—Mrs. C. G. Smallwood.
 LA PORTE—Marie Henry.
 LAWRENCEBURG—Cecil Lancaster.
 LEBANON—Thyrza McKinley.
 LOWELL—Nora L. Pattee.
 MARION—Mary Elliott, Hazel Meyers Jacobs, Lulu J. Mahaffey, Aimee Reardon.
 MICHIGAN CITY—Helen M. Kramer.
 NAPPANEE—Cora Stuckman.
 NEW ALBANY—Amalie H. Scharf, Maude E. Thomas.
 NEWCASTLE—Donald E. Rogers.
 PERU—Caroline E. Hiner.
 PLAINFIELD—Helen Caroline Bridges.
 PLYMOUTH—Dollie E. Burgener, Lyla Overmyer.
 RICHMOND—Mildred Schalk.
 ROACHDALE—Effie Harshbarger.
 ROCHESTER—Lucretia Rea.
 RUSSIAVILLE—Clara La Mar.
 SEYMOUR—Emilie R. Brand, K. Hope Bonham Mitchell.
 SOUTH BEND—Ruth B. Grove, Dora Hershon, Ruth Kise, Theophila Makielski, Mildred Miller, Otilla Myers, Eleanor Roesener, Helen Schlegel, Bernice A. Simpson, South Bend Conservatory, Caroline A. Walbridge.

SHERWOOD MUSIC SCHOOL

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

INDIANA — Continued

SYRACUSE—Mrs. H. D. Cress.
UPLAND—A. V. Westlake.
VALPARAISO—E. W. Chaffee, Cecile B. Marimon.
WABASH—Josephine Alexander, Frances Haydon.
WARREN—Pearl Smith.
WARSAW—Mrs. Oscar M. Baker.
WHITING—Wilbur L. Gough.

IOWA

ANAMOSA—Florence L. Hale.
ATLANTIC—Marie Cavanaugh.
BURLINGTON—Helen H. Pearson.
CEDAR FALLS—Anne Ludeman.
CEDAR RAPIDS—Marie M. Lyon, Mrs. L. Roberston.
CHARITON—Mrs. Fred B. Peterson.
CHURDAN—Mary B. Perkins.
CLARION—Mrs. W. D. Pardun.
CRESCO—Berenice E. Laidlaw.
CRESTON—Dove Ione Boyer, Evangeline Wallace.
DAVENPORT—Gertrude Branigan, Maud Wettstein.
DES MOINES—Ernest Feichtinger, Agnes V. Flannery, Alma L. Garber, Lillian M. Pratt, Elthea B. Tupper, Edith M. Usry.
ELKADER—Ella E. Wilke.
GLENWOOD—Mrs. S. M. Criswell, Mrs. R. E. Humphrey.
GRUNDY CENTER—Charles G. Walker.
HAMPTON—Jacqueline Etter.
IMOGENE—Eva Allshaus.
IOWA FALLS—Florence M. Foster.
KEOKUK—Meta Kleidasch.
MARION—La Verne M. Crew.
MARSHALLTOWN—Marjorie Busch, Louise Clemens, Effie Donnellson, Ruth Eichorn, Carrie B. Pinneo, Anna J. Soukup.
MELBOURNE—Clemma Winslow Hamler.
MISSOURI VALLEY—Mrs. Guy R. Smith.
MT. PLEASANT—Mrs. Cornelia Nixon, Blanche Thorson.
MUSCATINE—Alice Chase, Eda Cecile Critz, Grace G. Harper, Hazel Keath, Hazelle McCulley, Mrs. Fred Satterthwaite, Nora Schweitzer, Daisy M. Wilvert.
NEVADA—Eva V. Kurtz.
NEW HAMPTON—Mrs. Frank J. Rehorst.
NICHOLS—Mrs. Walter Elder.
OSAGE—Perna Miner Whitney.
PERRY—Ruth Malay.
RED OAK—Eva Kerrihard, Mabelle Reiners.

SHENANDOAH—May Whitney Farnham, Mrs. B. B. Holdridge.
SIOUX CITY—Louis Gilbert Piaggi, Pearl G. Van Pelt.
WATERLOO—Adelaide E. Altland, Neva W. Ellsworth, Mrs. Karl E. Manz, C. Albert Scholin, Elizabeth Yaggy.
WEST UNION—Sarah E. Hobson.
WILTON JUNCTION—Mabel Deweese.

KANSAS

CONCORDIA—Elizabeth O'Reilly, Myrtle Spicher.
EVERSET—Mamie O. Madsen.
GLASCO—Anna Olson.
HUNNEWELL—J. R. Callahan.
MELVERN—Mrs. Fred Judd.
PITTSBURG—Nora Neal.
SALINA—Florence Kirtland.

KENTUCKY

CENTRAL CITY—Mrs. Lula Boyer, Mattie C. Edmunds.
HARRODSBURG—Ida Rena Van Diver, May Wilmore.
HOPKINSVILLE—Katharine C. Follansby.
LAWRENCEBURG—Lena Frazier.
LEXINGTON—Helen M. Hair.
LOUISVILLE—Margaret McLeish, Nellie M. Meyer, Lucile Reddick, Flossie Robbins, Sarah E. Seng, Anna M. Schmidt, Karl Schmidt, Louis Staebler.
OWENSBORO—Mrs. S. A. Burns, Amy Haberer, Mrs. Nester Howard, Olivia Stuart, Ida Whitaker, Mrs. A. D. White.
SEBREE—Lucy Sellers.
WINCHESTER—Mrs. Fred Broadhurst.

LOUISIANA

HOMER—Lola W. O'Ferrall.
MINDEN—Lavinia Shealy.
NEW ORLEANS—Kathryn Dykers, Mrs. K. C. Trauth.
RUSTON—May Meadows.

MARYLAND

BITTINGER—Lucy M. Campbell.
CUMBERLAND—Vera Beckman, Alice Louise Mecusker, L. Marguerite Witwer.
FROSTBURG—Agnes Victoria Ruge, Joseph Williams.
GRANTVILLE—Beulah Engle.
HAGERSTOWN—Roy A. McMichael.

MICHIGAN

ADRIAN—Anna M. Arnot, Ruth Hoadley, Maude Metcalf, Irene E. Murphy, Mae Louise Wright.

SHERWOOD MUSIC SCHOOL

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

MICHIGAN — Continued

- ALBION—Mrs. L. E. Stewart, Jennie A. Worthington.
 ALLEGAN—Edna Philley.
 ALMA—Minnie M. Green.
 ANN ARBOR—Bertha Morrison, Mrs. Oscar J. Peterson.
 BANGOR—Thelma Dell Doxtator.
 BATTLE CREEK—Olive A. Bodine, Lettie Bradley, Beulah Caldwell, Lovona Johnson, Mrs. J. B. Martin, Mrs. E. E. Sayles.
 BEAR LAKE—Helen Fish.
 BELLEVUE—Mary Lucille Holman.
 BENTON HARBOR—Olive Harwood.
 BLISSFIELD—Mrs. Anson Dickinson, Arabella Collins Porter, Alma Tagsold.
 BRITTON—Carmen Gobba Brown.
 BYRON—Alberta Prouty.
 CADILLAC—F. J. Radey.
 CARO—Frank Campbell.
 CASSOPOLIS—Mabel Sanderson, Mabel Springsteen.
 CLIO—J. C. Peters.
 COLDWATER—Lillian Harkness.
 CONSTANTINE—Juanita Bycroft, Verna Bristol Harrison.
 CRYSTAL FALLS—Hilda Luoma.
 DECATUR—Aileen Bennett, Mary A. Foulke.
 DETROIT—Grace V. Ashdown, Mrs. Wm. Baker, Mrs. O. M. Bedford, Elsa Bock, Agnes D. Bridgman, Hugo Burger, Veda R. Burt, Florence Carroll, William Fishwick, Adah Hemenway, Harriett Holmes, Jennie C. Kern, Lucy G. Lee, Ruth Evelyn Lyens, Olive McKamey, Theophile E. O'Kroy, Mrs. Albert Sharp, Hazel Haskin Smith, C. F. Toenniges, Frederick Toenniges, Clara E. Waldron, Charles L. Wuerth.
 DOUGLAS—M. Lenore Spencer.
 FAIRGROVE—May I. Cornell.
 FLINT—Helen Boyd, Lloyd Cady, Helen Graham, Wayne A. Patterson, Henrietta Stryker.
 FREMONT—Harriet Wilkins.
 GRAND HAVEN—Iola C. Emery, Jeannette Pofahl.
 GRAND RAPIDS—Lucile Vielkind.
 HARTFORD—Mamie Howes.
 HASTINGS—Mrs. I. J. Smith.
 HUDSON—H. J. Alverson, Grace Fuller, Immaculata Haley, Ona Myers, Frances Snyders, Nellie C. Taylor, Velma Taylor.
 IRON MOUNTAIN—Edith Pobja.
 IRONWOOD—Edwina Kellenberger, Ravenna Wright.
 JACKSON—Anna Cecelia De May, Mrs. Charles Field, Mrs. Gilberta Mitchell, John A. Rath, Laura Randall Yoke.
 KALAMAZOO—Margaret B. Cobb, Frances Leavens, Victoria McLaughlin, Mrs. Walter Fair Pearson.
 LANSING—Della B. Guenther.
 MANISTEE—Helen Fish.
 MANISTIQUE—Mary Kirby Mitchell, Anna Coryell Owen.
 MANITOU BEACH—Vera Grimes.
 MARQUETTE—Mary E. Campbell, Ethel M. Hamby, R. M. Hamby, Mrs. R. N. Helms, Olive Mae O'Meara, E. Luella Ropes.
 MASON—Mrs. Chas. Field.
 MIDLAND—Josephine Bravot, Grace S. Pelton, Mrs. Eliot W. Rice.
 MONROE—A. W. Gale, Anna Kopf Osgood.
 MONTAGUE—Clara L. Springer.
 MORENCI—Marguerite Scofield.
 MUSKEGON—Janet Hooker, Mrs. Oscar M. Johnson, Mrs. F. A. Schuler, Sophie Van Andel.
 NILES—Lena Lardner.
 OLIVET—Veldean Vrooman.
 PALMYRA—Mae Louise Wright.
 PAW PAW—Gladys Boyd.
 PETERSBURG—Elsie Kohler.
 PLYMOUTH—Mrs. H. W. Hovey.
 PONTIAC—Marguerite Ballard, Grace Miller, Elizabeth Thorpe.
 REED CITY—Ethel M. Beecher.
 RIGA—Alma Tagsold.
 ROCHESTER—Mrs. Coot Maud Strain.
 SAGINAW—Ivy M. Bierd, Maleta Belle Clark, Harriet Coon, J. G. Cummings, John C. Duncan, Mrs. George Fritz, Myrtle Hubbard, Harriett Kren, Mrs. F. W. Perry, Catherine Sager, Orpha B. Vincent, Grace Lewis Weckbaugh, Louis F. E. Witt.
 ST. JOHNS—Grace M. Coon.
 SAULT STE. MARIE—James L. Buckborough, Florence E. Cowan, Mrs. H. M. Edmonds, Marie A. Fournier, Mrs. L. McPike, Mrs. Vernon B. Redfern, Ruby Sass Comb, Mrs. J. E. Whalen.
 SHELBY—Lewis Parsons.
 SOUTH HAVEN—Mary Irene Shoemaker.
 SPRING LAKE—Mrs. E. B. Reed.
 STURGIS—Nellie Farr.
 THREE RIVERS—Mrs. B. Helen Carroll, Irene R. Godshalk, Mrs. Henry J. Kleinhuizen.
 TRAVERSE CITY—Lola Lutman, Margaret Moffat.
 VASSAR—Ardath Bratt, E. Grace Hough.
 VERMONTVILLE—Jennie E. Martin.
 VERNON—Mrs. C. L. Crandell.
 WALDRON—Mary Crance, Carietta Meyers.

SHERWOOD MUSIC SCHOOL

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

MINNESOTA

AUSTIN—Sue T. Basford, Alice W. Bigelow,
Mrs. G. H. Ten Broeck.
BUFFALO—Helen W. Covart.
BUHL—Mrs. W. H. Bastien.
CANBY—Mabel C. Moen.
CHATFIELD—Nona Caw.
DAWSON—Mrs. H. M. Femrite.
DULUTH—Frieda Beier, Mrs. E. D. Edson,
Alyda Flaaten, Andrew Immonen, Ruby
M. Krause, Lillian Mountford, Mrs. F. L.
Oberg, Mary E. Thorburn.
ELY—Impi Keranen.
EVELETH—Mrs. M. J. Prebilic.
FAIRMONT—Hazel D. Allen, Mrs. S. H.
Merrill.
GRAND RAPIDS—Mme. E. A. Daix Des Pres.
HARRIS—Myrna Runskog Nordin.
HASTINGS—Mary Kranz.
HIBBING—Mary A. Meloche, Nettie E. Rue.
KENYON—Sigrid Sundry.
MADISON—Ethel E. Mead.
MANKATO—Olga Hermanson, Esther Schnitker.
MENTOR—Mrs. W. H. Frey.
MINNEAPOLIS—Jennie M. Bentley, Angeline
E. Buisson, Bertha D. Canney, Hazel J.
Cowan, Helen B. Crittenden, Mary Louise
Evertz, Anna M. Fardahl, Wilma Anderson
Gilman, Edith Guillemin, Elsa Caroline
Henke, James Lang, Mrs. Louis J.
Maschka, Emma Olson, May H. Penberthy,
Clara Rekstad, J. Frances Rogers, Mrs.
J. B. Rosenberger, Herman A. Ruhoff, Ber-
nice E. Smith, Annie P. Swenson, Edwina
Wainman, C. G. Warmlin.
MONTEVIDEO—Mrs. Rood Johnson.
NASHWAUK—Sophie W. Rustan.
NORTHFIELD—Genevieve Felland.
OWATONNA—Archibald S. Bossart.
PIPESTONE—Adah Nash.
RED WING—Clara S. L. Arndt, H. C. E.
Schmidt.
STEWARTVILLE—Mrs. Jackson Cussons.
ST. PAUL—Jeanne Belle, Jessie Bill Clark,
Margaret Lawson, R. Buchanan Morton,
Ralph Ashton Pyke, Mary R. Willard.
ST. PETER—Adah M. Strand.
TAYLORS FALLS—Thelma Anderson.
WAVERLY—Mary C. Nolan.
WILLIMAR—Helen Jenness.
WINONA—Charlotte Newton Thompson, Arthur
Thompson.

MISSISSIPPI

BELZONI—Alice S. Roe.
CAMDEN—Ruby Williams.

CARROLLTON—Sallie Harvey Bingham.
CLARKSDALE—Ada Chapman, Orlean E.
Forbes.
COLUMBUS—Grey Irion, Corrine Williams.
COMO—Mrs. W. G. Pearce.
CORINTH—M. Estelle Bell, Nell Nelson.
DECATUR—Mrs. R. C. Pugh.
DURANT—Mrs. L. C. Lipsey.
ELLISVILLE—Lela M. Buckley, Mrs. M. P.
Bush, Mrs. C. T. Smith.
FOREST—Olivia Haraldson.
CLOSTER—Mrs. H. B. Miller, Helen Whit-
tington.
GREENVILLE—Louise Antley.
GREENWOOD—Anne Hamilton Craig,
Josephine Duggan, Mabel Scott.
GREENDA—Esther Broadstreet.
GULFPORT—Mrs. T. A. Robinson.
HATTIESBURG—Mrs. A. T. Hallock, Ethel
Powe.
HICKORY—Lora Belle Gilmore.
HOUSTON—Estelle Wjnter Harrington.
LAUREL—Mrs. Chas. E. Beers, Mrs. T. F.
Buntin, Mrs. C. S. Tuller.
LIBERTY—Winifred Causey.
MACON—Edna Bush.
MAGNOLIA—Nema Weathersby.
MERIDIAN—Mrs. E. H. Hart, Kate D.
McRaven.
OKOLONA—Sulu Stovall.
OXFORD—Flora Buffaloe, Mrs. J. E. Hargis,
Mae Johnson.
PACE—Mrs. M. F. Davis.
SCOOBA—Mrs. W. S. Carter.
SHANNON—Nellie Irby Cowden.
STARKSVILLE—Mrs. N. C. Moncrief, Mary
S. Ward.
TUPELO—Virginia Mitchell.
WEST POINT—Annie G. Moore.
WIGGINS—Louise Barnett.

MISSOURI

BROOKFIELD—Beulah B. Reese.
KANSAS CITY—Grace E. Chapman, Jeanne
M. Kohler, Clarice Leone Lemons.
KIRKWOOD—Ida Missildine.
LOUISIANA—Mrs. E. J. Edgar.
ST. JOSEPH—George A. Everest, Birdie B.
Lower.
ST. LOUIS—David F. Earle.
SOUTH WEST CITY—Mrs. W. G. Brand-
setter.
SPRINGFIELD—Mrs. W. H. Talmage.
WASHINGTON—Mamie Ernest.

SHERWOOD MUSIC SCHOOL

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

MONTANA

BILLINGS—Ethel Opie, Blanche McNeely Ragsdale.
BOZEMAN—Lela M. Maxwell.
BUTTE—Helen Bailey La Veele, Margaret McHale, Elsa MacPherson.
GLASGOW—Mrs. B. H. Cottrell.
GLENDIVE—Mrs. P. J. Moe.
HAVRE—Marie Yeon.
HELENA—Margaret H. Vollert, Mrs. William Whalen.
KALISPELL—Mrs. G. W. Hunt, Irene Neilson.
LIVINGSTON—Jane Ninde.
MILES CITY—Esther Cox Benson.
MISSOULA—Leila McDonald, Mrs. Abby Paxton Senier, Edith Ruth Stiff.
THREE FORKS—Laura Callaghan.

NEBRASKA

BANCROFT—Mr. L. Wullenwaber.
BEATRICE—Mrs. M. S. Calvin.
BETHANY—Doris A. Knight.
BROKEN BOW—Jennie May Taylor Dady.
CLARKSON—Bessie E. Novotny.
COZAD—Darlene B. Hughes, Isabelle Rowe.
CREIGHTON—Helen Leone Sharp.
FAIRBURY—Mrs. G. C. Holman, Mary Murphy.
FALLS CITY—Maybelle Potet Denison.
FONTANETTE—Marilla Walsworth.
FREMONT—Marilla Maxwell, Florence Mengel.
GENEVA—Eulalia M. Rickly.
HUMPHREY—Lucille Welch Busch
LEIGH—Pauline Bates.
LEXINGTON—Clara E. Kinney.
LINCOLN—Helen Boyce, Genevieve Harmer Dart, Hazel O'Connor, Helen Louise Talcott.
LORETTO—Neva M. Hoak.
M E A D—Esther Edoff Anderson, Lillian Johnson, Vivian E. Udd.
NAPER—Ida McIntosh Curtis.
NEWMAN GROVE—Mrs. John Salstrom, Mrs. C. L. Samuelson, Mabel Vaage.
N O R F O L K—Cora A. Beels, Esther M. Harrison.
NORTH PLATTE—Leila M. Lamb.
OAKLAND—Ethel Hanson.
OMAHA—Frances Baetens, Nettie F. Burke, Mrs. C. R. Cameron, Annie F. Glasgow, Mrs. R. C. Griffith, Gertrude Hoden, E. M. Jones, Othelia Kinder, Helen Mackin, Bessie B. Middleton, Edith May Miller, Mrs. Geil W. McMonies, Miriam Ruback, Amelia Waage, Georgia Way.

PIERCE—Martha L. Schestedt.
PLATTSMOUTH—Lillian Freeman.
PLEASANT DALE—Winnifred Shackell.
ROSALIE—Arthur J. Peterson.
SNYDER—G. Lawrence Kibler.
SOUTH OMAHA—John H. Franck.
SPRINGFIELD—Mabel Zimmerman.
STAPLETON—Gertrude Hollenbeck.
TEKAMAH—Charlotte Coleman.
UNIVERSITY PLACE—Lucy A. England.
WAHOO—Mildred Ethyle Johnson.
WAUSA—Carl Sigurd Malmstrom.
WAYNE—Grace Dickson Keyser.
WESTON—Nita Samek.
WILBUR—Cora Williams.

NEW JERSEY

COLUMBIA—Olive D. Weidman.
EAST ORANGE—Angieen Gifford Runser.
PHILLIPSBURG—Jennie Shillinger.
WEEHAWKEN—Cecelia McGinty Taylor.

NEW MEXICO

ALBUQUERQUE—Ettie A. Gobbel, Louise M. Nichols, Gertrude Thompson.
DEXTER—Ethel Smith.
E. LAS VEGAS—Alma Bland Rhodes.
RATON—Mrs. L. S. Brown.

NEW YORK

BATAVIA—Alice D. Corbett.
BATH—Sarah E. Babcock, Flora Knight Mayer.
BEMUS POINT—Martinette D. Drayton.
BUFFALO—Leonard Adams, Rosabel E. Bacon, V. Spencer Balseg, Erma H. Becker, William Benbow, Mildred A. Brachtbauer, Grace H. Chester, Arnold Cornelissen, Mae Swallow Craig, Marguerite G. Davison, Edmond J. Dowd, Olive L. Ebling, Nellie M. Gould, Otto Philip Hager, Elmer G. Henshaw, Henry W. Hoffman, Peter J. Jankowski, Lloyd Pryce Jones, Ethel Lowry Kraus, Inez Whittaker Larkin, Gladys A. Mashke, Helen Garrett Mennig, Lauretta Allyn Meyers, John Edward Miller, Flora J. Miller, Madeline E. Murphy, George Oberacker, Helen Stoddard Philp, Katherine G. Randall, Alice M. Richards, Caroline D. Robinson, Elsie May Schnautz, Blanche Sindecuse, Gertrude Thomas, Molly Thompson, Stanley Zakrzewski.
CANANDAIGUA—J. Hart Kinsey.
CONEWANGO VALLEY—Mrs. Glenn C. Darling.
CORNING—Walter Kanbisch.

SHERWOOD MUSIC SCHOOL

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

NEW YORK—Continued

- CORTLAND—Camilla Eder, Louise Jones, Martha Phylena McGraw, Esther G. Robinson.
 DANSVILLE—Elizabeth Endress.
 DE RUYTER—Della Hinds Fox, Mrs. J. C. Stillman.
 DUNKIRK—Mae W. Rathfon.
 ELLICOTTVILLE—Nellie M. B. Fraser.
 FREWSBURG—Mary J. Johnson.
 FULTON—David B. Carroll.
 GROTON—Myra Van Horn.
 HAMMONDSPORT—Fanny Talmage Aber, Ivah Jacobus.
 HORNELL—Bertha Cadogan, Fanny H. Phillips, John W. Surra.
 JAMESTOWN—Gordon Brearey, Flavia Corkery, Jean Talbot Miller, Henry Zimmer.
 LANCASTER—Phillipp L. Kraemer.
 LINCKLAEN—Letta A. Parslow.
 MARATHON—Mary Beach Shevalier.
 MEDINA—Mrs. Ernest Hart.
 MT. MORRIS—Margaret Louise Pitt.
 NEW YORK CITY—Mabelle Nash.
 NIAGARA FALLS—C. Louise Crocker, Ruth Billet Davis, Ethelda Drummond, Mary M. Kain, Agnes McGraw, Sybil I. Simmons.
 N. TONAWANDA—Mrs. Vernon W. Curtis.
 OSWEGO—James H. Lally, Joseph J. McGrath.
 PINE PLAINS—Revilla Haight.
 PORT BYRON—Mrs. Elmer Clapp.
 RANDOLPH—Ida D. Pike.
 ROCHESTER—Alice L. Kellogg.
 SHERBURNE—C. Herbert Johnson.
 SIDNEY—Helen M. Todd.
 SNYDER—Mildred E. Rieger.
 WARSAW—Irma Blanche Buck, Maybel E. Eisenbart.
 WILLIAMSON—Inez M. Clark.

NORTH CAROLINA

- FREMONT—Ivor Aycock.
 GREENSBORO—Anna Nell George, Florence Hunt.

NORTH DAKOTA

- BATHGATE—L. Gertrude Lane.
 CHRISTINE—Helen Jean Johnson.
 ELLENDALE—Jessie Howell Dunphy.
 HANKINSON—Evangeline M. Green.
 JAMESTOWN—Caroline Kurtz Anderson.
 MINOT—Jessie Finley Riley.
 MONANGO—Harriet M. Caldwell, Vivian Moe.
 NORTONVILLE—Edna M. Halverson.

OHIO

- AKRON—Blanche Barry, Ruth Beveridge Berry, Anna G. Curtis, Francesco De Leone, Mary Dice, Blanche I. Engler, Bertha M. Farver, Litta Peet Kilgore, Goldie Larson, Pauline Bierly Leffler, Grace Martin, Ada A. Miller, Louise I. Miller, Leola Moatz, Estelle Musson, Rose Polevoi, Gladys Hamilton Silver, Beulah Slaughter, Edna Smith, Forrest Stump, Mary Frances Williams.
 ALLIANCE—Mrs. Gayle Henry Boyce, Beatrice Graf, Florence Henry.
 ASHLAND—Vernon Baum, Jeanette Vanosdall.
 BARBERTON—Mrs. J. B. Chisnell, Mrs. A. M. Cunningham, Mrs. John F. Heimel, Florena Kriegbaum, Ida Howe Monk, Amanda Stadtmiller.
 BATH—Ruth Hopkins Scott.
 BEDFORD—Edith G. Dawson.
 BELLEFONTAINE—Adda Eddy.
 BELLEVUE—Margaret Callaghan Friend, Katharine Lehmann.
 BLUFFTON—Mrs. H. B. Adams.
 BRYAN—Edith E. Donze, Isola Walters.
 BUCYRUS—Mrs. J. W. Loomis, Eva E. Vollrath, Mabel C. Wagner.
 CANTON—Laura Armitage, Mary A. Beckerer, Anna Bramhall, Gladys C. Cook, Mrs. Homer C. Dickes, Nellie J. Dretke, Evelyn Greene, June M. Gregory, Mrs. J. F. Koehler, Clifton H. Koffel, Goldie R. Mathie, Alice N. Nudo, Florence M. Nusly, James Peterman, Mrs. W. S. Poorman, Helen J. Popovici, Margaret Raz, Anna Swallen, Mrs. Wm. B. Taylor, Mrs. Austin Walter, Gertrude Wylie, Ruth La Verne Zellers.
 CHAGRIN FALLS—Florence M. Barrows.
 CINCINNATI—Anne Cockburn, Mrs. R. L. Harkins.
 CLEVELAND—Gertrude Sutton Allen, Laura Louise Bender, John Gokel, Jessie L. Havill, Etta Adeline Hill, Mrs. C. H. Irving, Edna Baird Takken, Franklin B. Taylor, Ethel J. Umbreit, Alice E. Willson.
 CLEVELAND HEIGHTS—Doris E. Buck, Malvina Goldman, Mae R. Norton.
 COLUMBUS—Luella N. Jelley, Marged Edith Jones.
 CONNEAUT—Miss E. Tracy Brown, Charlotte Campbell Elsasser.
 CONVOY—Mrs. G. Baure.
 COSHOCTON—Olga Schauweker.
 CRESTLINE—Bessie Todd.
 CUYAHOGA FALLS—Virginia Motz.
 CYGNET—Blanche Tice.
 DAYTON—Mrs. Clyde S. Bingham, William A. Metzner.

SHERWOOD MUSIC SCHOOL

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

OHIO — Continued

DELPHOS—Esther Helen Cordell.
DOYLESTOWN—Lenore Landes.
EAST AKRON—Violet Katherine Mathias,
Mrs. J. A. Minarde, Mrs. E. L. Roberts,
Nellie Whittaker.
EAST CLEVELAND—Margaret H. Mooney.
EAST SPARTA—Magdalen Mueller.
ELLET—Mrs. William Haller.
ELYRIA—Louise Brown, Mrs. Eric D. Chap-
man, Mrs. A. J. Melton.
FINDLAY—Mildred Coddling, Lottie G. Walters.
FOSTORIA—E. L. Bonnell, Guesta Keefer,
Marjorie E. Newhouse, C. A. Ward.
FRANKLIN—Mrs. S. S. Stahl.
FREMONT—Lucy B. Garvin.
GAMBIER—Burdetta Lepley.
GENOA—Nelle Wood.
GLENMONT—Edna Z. Heffley.
HAMILTON—Nell Milliken Hull, Willa Eyre
Ulmschneider.
HARTVILLE—Lucile C. Smith.
LAKEWOOD—Ethel Byler, Harry D. Fay,
Alvirde E. Fleming, Mrs. Emilio Wilkinson.
LANCASTER—Angie O. Wright.
LIMA—Bernadette Blanchard, Mrs. F. E. Bol-
ton, Leona Feltz, Edith Jones, Beatrice
Kenyon, Nell Kriete.
LORAIN—Esther D. Battenhouse, Gladys Kish-
man, Mary Mannion, Gladys Wise.
LOUISVILLE—Kathryn Immel.
LOWELL—Hazel E. Spies.
MALVERN—Anna E. Reese.
MARIETTA—Phoebe Brown, Beulah Mc-
Kinney, Myrtle R. Sibley.
MARION—Mrs. Harry Williams.
MARTIN'S FERRY—Jessie Alma Wolfe.
MASSILLON—Mrs. Thomas Stephan, Mary
C. Warth.
MT. VERNON—Lillian Minard.
NEVADA—Lizzie Baublitz, Iona Martin Cover.
NEWARK—Bertha May Doomy.
NEWPORT—Ethel M. Hays.
NEW WASHINGTON—Sara Naomi Wert.
OBERLIN—Mr. and Mrs. V. V. Lytle.
OHIO CITY—Lucille Hoffman.
PAINESVILLE—Helen May Duncan, Jean-
nette Spaulding.
PAULDING—Alice Copeland, Mrs. W. H. W.
Webster.
PLYMOUTH—Mrs. A. T. Shafer.
POMEROY—Alfred Genheimer.
ROCKY RIVER—Pearl Amber Straight.

ST. MARYS—Bernice Baxter, Zella Dixon,
Amanda Limbacher, C. B. Whiteman.
SALEM—Ralph Coy.
SHELBY—Bertha Palmer.
SHILOH—Greta Hamilton.
SPRINGFIELD—Helen Jeannette Lutz, Mrs.
Paul E. Nollen, Emma Kiefer Timmerman,
Sonora Trout.
SULPHUR SPRINGS—Lucy M. Campbell.
TIFFIN—Katherine Arnold.
TOLEDO—Amy Decker, Lina C. Keith, Amy
Almrath Kohler, Margaret Ream Lee, Louise
Runkle, Goldie Smith, Gladys S. Temple.
URBANA—Alice C. Longfellow.
VAN WERT—D. K. Antrim, Hattie Counsellor
Kreisel, Gladys Stemen, Walter R. Weber.
WADSWORTH—Edna R. Mills, Mrs. David
Nolf.
WAPAKONETA—Anna Kayser.
WASHINGTONVILLE—Birdie E. Brady.
WAUSEON—Mrs. Case Burr.
WEST LIBERTY—Bessie Hayes, Dorothy F.
Yoder.
XENIA—Katherine Trader.
YOUNGSTOWN—Mrs. J. C. Altomond,
Edward Ellis, St. Edward's School.
ZANESVILLE—E. F. Buckmeyer, Vera
Spangler.

OKLAHOMA

AFTON—Mrs. F. L. Acock.
BLACKWELL—Vessie Beauchamp West.
CARMEN—Aleen Bogardus.
ENID—Verda E. Miller.
HEAVENER—Irma Combs.
IDABEL—Mrs. Lee Martin.
McALESTER—Della Tully Matthews, Mrs.
Gale Merritt.
MEDFORD—Mary McRaven Cotner.
PERRY—Minnie Cramer.
TAHLEQUAH—Flavel Ruth Bollman.
TULSA—William W. Perry, Tulsa College of
Fine Arts, John Knowles Weaver, Crystelle
E. Wheat.

OREGON

ASHLAND—Harry E. Attig.
BAKER—Birdie Bushnell.
METOLIUS—Jessie E. Marsh.

PENNSYLVANIA

ALLENTOWN—Warren F. Acker, Herbert
Gernert, Blanche K. Gogins, Elloda Kem-
merer, D. G. Knauss, Edgar B. Kocher.
ALTOONA—Jane Irwin.

SHERWOOD MUSIC SCHOOL

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

PENNSYLVANIA — Continued

- AMBRIDGE—Milton T. Pickles.
BANGOR—Mrs. D. F. Green, Evelyn E. Keat.
BEAVER—Belle Andriessen.
BEAVER FALLS—Effie C. Hamilton, Rose Victor, Mrs. Homer Wisner.
BLAIRSVILLE—Martha E. Kier, Emil Stuedel.
BRADDOCK—Grace G. Gourley.
BRADFORD—William R. Davis, Lois E. Duggan, Etta C. Hart, Helen Hastings.
BROCKWAY—Erma Bowdish.
BROOKVILLE—Mrs. Eugene F. Beer, Mary Erdice, Mrs. Mead Shick.
BUTLER—Velma Brown Hilliard.
CANONSBURG—Grace McWilliams.
CARROLLTOWN—Miss H. M. Sharbaugh.
CLARION—Ethel Bullers Beers, Orpha E. Capron, Sarah A. Smalley.
COLUMBIA—Pearl C. Keesey.
CONNELLSVILLE—Rae E. George, Pearl Keck, Mrs. J. K. Zimmerman.
CORRY—Lillian L. Barnes, E. Louise Ellsworth.
COUDERSPORT—Nelda Doerner.
CURWENSVILLE—Harry A. Dickie.
DOUGLASSVILLE—Walter E. Shirey.
DU BOIS—Frances L. Clark, Donaetta Fairman, Ruth Woods Finger, Mrs. E. E. King, Lauraine Janet Kirkpatrick, Florence Murphy Linaker, Sara Ellen London.
EAST BRADY—Mary Kritchgan.
EAST McKEESPORT—Anna M. Merchant.
EASTON—Stella M. Brittain, Eleanor Fraunfelder, Grace Hahn, Earle D. Laros, Hazel A. Moser, Helena Schiff.
EDERSBURG—Elizabeth Gray.
ELLWOOD CITY—Otto E. Bartel.
EMLENTON—Irene Fleckenstein.
EMPORIUM—Myrtie Weber.
ENID—Mabel Edwards.
ERIE—Thekla Abbot, Anna A. Bruder, Gertrude Delano, Ruth Evelyn Dougherty, Violet Fogleboch, Mabel Irene Johnson, Viola Margaret Livingston, Pearl E. Matthews, Florence Pelton, Alice Sloan, Frances Steiner, Thora Widd, Marie E. Zimmerman.
FAIRCHANCE—Esther Ridenour.
GALETON—Mary Dillon.
GARRETT—Elsie S. Kooser.
HOUTZDALE—Jennie C. Clark.
INGLESIDE—Annie G. Rayburn.
IRWIN—Marie L. Carroll.
JEANETTE—Leonore W. Stirling.
JOHNSONBURG—Laura Kifer, Mrs. K. Loy McLane.
JOHNSTOWN—Willa M. Butler, Gertrude S. Rohde.
KANE—Ruby K. Evans.
KITTANNING—Pauline E. George, Edna Norman.
LEECHBURG—Mrs. Herman L. Grote, Mabel Van Giesen.
LEETSDALE—Maud McQuaid.
LIGONIER—Olive Stom.
LILLY—Martha A. Hite.
MARTINSBURG—J. C. Bolger.
MEADVILLE—Mary Helen Martin, Mabel Virginia Shirk, Edith G. Zimmer.
MEYERSDALE—Della B. Dailey.
MIDDLETOWN—G. W. Dasher.
MONACA—Frank B. Chamberlain.
MONESSEN—Edgar E. Drake.
MONONGAHELA—Luella M. Scott, M. Lenore Sutman.
MT. LEBANON—Rosetta B. Boyer.
McDONALD—Hazel Speer.
McGRANN—Dessie D. Yates.
McKEESPORT—Adolph Mayer, Ruby Witner Weber.
NATRONA—F. M. Singer.
NEW BRIGHTON—Sally M. Dalbey, Carrie M. Miller.
NEW KENSINGTON—Blanche Hill, Eda A. Kropff.
NEW SALEM—Nora D. Johnson.
NORTH EAST—Helen Wells Nash.
NORTH GIRARD—Mrs. R. Ernest Blakely.
OIL CITY—Euphrasia McCullough.
OSCEOLA MILLS—Charlotte Neff.
PHILADELPHIA—Charles Martin, Mrs. Ernest Pechin.
PHILIPSBURG—Nancy Holt.
PITCAIRN—Mrs. R. R. Bayer.
PITTSBURGH—Clara Elkin, Mrs. J. H. Esser, Mrs. Foster J. Hartman, Mae E. Miller, Rose E. Mitchell, Mrs. M. P. Rudderow.
PUNXSUTAWNEY—Mrs. W. H. Hill, Mrs. W. F. Zeidler.
READING—Mrs. Gordon D. Richardson, Chester Wittell.
REYNOLDSVILLE—Zelda Snyder.
RIDLEY PARK—Elizabeth Dorothy Ernst.
ROCHESTER—J. E. Roberts.
SHAMOKIN—Elnora Latsha, Claude H. Ready, Mary L. Shoener.
SHARPSVILLE—Cora V. Fuller.
SOMERSET—Edith H. Young.

SHERWOOD MUSIC SCHOOL

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

PENNSYLVANIA — Continued

- STROUDSBURG—Blanche Sigafus, E. Gertrude Teets.
SUMMERVILLE—Ella Carrier.
SUSQUEHANNA—H. S. Warner.
SWARTHMORE—Helen Eugenie Parrott.
TARENTUM—Laura M. Adams, Lillian Hoover.
TITUSVILLE—Louise C. White.
UNION CITY—Myra A. Duncombe.
UNIONTOWN—Bertha Loriaux, George Phillips, Fred Simpson.
WASHINGTON—H. P. Gerlein, Mrs. Harry E. Longdon.
WELLSBORO—Katherine McInroy.
WILKINSBURG—Jean F. Carroll, Marianne Genet, Arzella Huntsberger.
WILMERDING—Margaret E. George.
WINDBER—Mrs. K. E. Schulz.
YOUNGWOOD—Emma Gertrude Roberts.

SOUTH CAROLINA

- BEAUFORT—Mary M. Kindelberger.
PELZER—Mrs. Thomas J. Crane.

SOUTH DAKOTA

- ABERDEEN—Jean Allen Amsden, Violet Beechey, Lola A. Bush, Mrs. Earl A. Carlson, Mary Granger, Madge King Johnston, Mrs. D. J. Moriarty, Violet Neddersen, Walther Pfitzner, Mae S. Rummel, Mrs. E. J. Searle.
BRADLEY—Jean McKenney.
CASTLEWOOD—Mrs. H. A. Hoftiezer.
CLARK—Verna Headley.
DEADWOOD—Olive Lathrope.
GROTON—Laurina A. Klug.
HENRY—Laura Ginther.
HOT SPRINGS—Mrs. J. C. Spencer.
HURON—Gertrude A. Null, Mrs. T. J. Wood.
IPSWICH—Mrs. Theo. Jones Grosz.
KIMBALL—Cora L. Skinrood.
LAKE NORDEN—Clarence E. Larson.
LAKE PRESTON—Musette Skinner, Pearl G. Van Pelt.
LAKE VIEW—Mrs. M. Rap.
LEAD—Isabel Treweek.
LEOLA—Mrs. Leslie Turner.
MELLETTTE—Edna M. Olson.
MOBRIDGE—Lillian Doud, Ruth Adams Harville, Alice Ray McCauley, Norma Petersen, Bernice J. Taylor.
ORIENT—Grace Gunnison.

- RAYMOND—Fannie L. Burns, Catherine Christensen Kunkle.
SIOUX FALLS—Mrs. H. J. Chapman, Frances L. Grigsby, Cora Lokensgard, Edith N. Mills, Mrs. R. S. Rasmussen.
SPEARFISH—Ruth Lemen.
WATERTOWN—Pearl Y. Kellogg, Mabel McIntosh, Bertha L. Taecker, Effie Wanbaugh.

TENNESSEE

- HENNING—Margaret Roy.
MEMPHIS—Carrie Ellington Green.
NASHVILLE—Fanny R. Porter.

TEXAS

- ABILENE—Mrs. M. M. Childress.
DALLAS—Mrs. J. K. Burton.
FERRIS—Bell Webb Fox.
FORT WORTH—Mrs. H. P. Ross.
HOUSTON—C. A. Hammond, Leona Kirmse, Odette Olivier, Nettie Mae Powell, Mrs. H. J. Thompson.
WAXAHACHIE—Maude H. Biard, Mrs. Roland H. Harrison.

UTAH

- SALT LAKE CITY—Cora Isabelle Orr.

VIRGINIA

- RICHMOND—Minnie M. Cogbill, Ernest H. Cosby, F. Flaxington Harker, Mrs. F. D. Hequembourg, Adriana Ludwig, Lena I. Massei.
STAUNTON—Leo J. Burnicke.

WASHINGTON

- HILLYARD—Margaret Anderson.
SPOKANE—Mrs. E. S. Eyer.

WEST VIRGINIA

- CHARLESTON—W. S. Mason.
CLARKSBURG—Cora M. Atchison, Maud B. Walsh.
FAIRMOUNT—Iva Ginkel.
HUNTINGTON—Dorothea Sandman Beuhring, Lelia Butler, Mrs. C. B. Lauth, Mrs. W. D. Lage.
MORGANTOWN—Blanche Protzman.
MOUNDSVILLE—Helen Hendersen, Emma Moore Scott.
PARKERSBURG—Frances Mildred Carpenter, Frances Dwight Johnson.
SALEM—S. O. Dew.
WHEELING—Mary Kindelberger, Carl Nestmann.

SHERWOOD MUSIC SCHOOL

BRANCHES

Affiliated Schools and Teachers

(Alphabetically Arranged)

WISCONSIN

ADAMS—Mrs. Ed. Hallahan.
ALMA CENTER—Mrs. J. J. Hart, Cecelia Sichter.
ANTIGO—Howard Jaekel, Pearl M. King.
ASHLAND—Florence L. Puffer.
AUGUSTA—Vera W. Cameron.
BANGOR—Mollie Osborne.
BARABOO—Belle Risley, Ethel Rodwell.
BEAVER DAM—Gertrude Frances Deniger, Anna Hanneman Harder.
BELOIT—Lelia Goodenough, Helene E. Johnson, Mary Elizabeth Welch.
BLACK RIVER FALLS—Hazel Bowen, Jessie Hull, Marie Krohn.
BOSCOBEL—Helen Reinhold.
BURLINGTON—Erna McLaughlin.
COLOMA—Theodora Behrens.
CUDAHY—Paulina Attermeier.
EAU CLAIRE—Anna Liebau, Grace McCombs, Ernest H. Miles, Eleanore Zemple.
EDGERTON—Mrs. Van Ness Green.
ELKHORN—Mrs. J. A. Edwards, Mamie Hoffman.
ELLSWORTH—Louise Lundberg Nelson.
EVANSVILLE—Pauline Geary.
FOND DU LAC—Rose Louise Bay, Mrs. Bernard T. Breister, Emily Hauer, Nellie M. Holland, Angeline Kommers, Lucine Marcoux, Mrs. F. L. McAleavey, Erna Saxmann, Antoinette Ward, Mrs. Lillian H. Woods.
GENOA JUNCTION—Helen Sponholtz Weber.
GRANTON—Vera B. Crandall.
GREEN BAY—M. Grace Church, Gladys Jonte, Mrs. Walter L. Larsen.
HORICON—Dena L. Knop.
HUDSON—Amy Christopherson.
JANESVILLE—Alice Monahan, Mrs. George Welch.
KENOSHA—The Congdon School of Music and Dramatic Art, Lelia Lloyd Dennis, Donald P. Fina, Carolyn Girard, Olive McKenna, Ida Lydia Rydeen, Edmund A. Stella, Kenosha School of Music.
LA CROSSE—Elizabeth Ida George, Charles Weiss.
LAKE GENEVA—Mrs. R. C. Cobb, Mrs. John Madison.
LAKE MILLS—Etta Irene Wilson.

LANCASTER—Mabel Stone Pennock.
MADISON—Elizabeth Buehler, Christine Mickelson, Laura J. Richards, Louise Vroman.
MANTOWOC—Anita Frazier, Bertha Klingholz.
MENOMONIE—Antonia Mitzner.
MILWAUKEE—Philip J. Beyer, Fay Hood Brewer, Carl Euler, Myrtle A. Jesko, Jacob Moerschel, St. Joseph's Convent, Hazel Stuelpnagel, A. Peggy Westphal, Emma Wettstein.
MINERAL POINT—Henrietta Hanscom.
NEENAH—Annette Lindahl Matheson.
NEILLSVILLE—Gladys Neff, Mrs. Jesse Scott.
OXFORD—Isabel Franklin.
PLATTEVILLE—Katherine Kies.
PRAIRIE DU SAC—M. Rose Koch.
RACINE—Earl S. Gere, Myrtle Jesko, Frederick Schulte.
REEDSBURG—Eugenie Lassallete Ellenberg.
RHINELANDER—Mrs. T. R. Welch.
RIPON—Erna Z. Luetscher.
ST. CROIX FALLS—Esther M. Laursen.
SHEBOYGAN—Winifred Webb Hille.
SPARTA—Leah Doane.
STOUGHTON—Vinnie Anderson Hegge.
SUPERIOR—Mrs. J. Haasis.
VERONA—Veral Donkle.
WATERLOO—Adele Doering.
WAUKESHA—Blanche Willson.
WAUPUN—Ethel Jay Pinkerton.
WAUWATOSA—Alice E. Washburn.
WAUSAU—Chas. L. Hoyt.
WESTFIELD—Dora E. Hill.
WEST SALEM—Bernice McDonald.
WHITEWATER—Alvin William Halgerson, Katherine Scholl, Edith Caroline Wheeler.

WYOMING

CASPER—Jessie Fowler.
CHEYENNE—Mrs. B. F. Fowler, Lyda M. Vaughan.
DOUGLAS—Mary Merritt.
LARAMIE—Irene Weightman Kuntz.
POWELL—Mrs. W. G. Dungan.
RIVERTON—Isabel Rathbun Sarvis.

SHERWOOD MUSIC SCHOOL

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