

1940

Sherwood Music School Annual Catalog 1940-1941

Sherwood Music School

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Student Life at
SHERWOOD

1940-1941

Canal St.

↑
TO
BROOKFIELD
ZOO

CHICAGO RIVER

↑
TO
MUNICIPAL
AIRPORT

GRAND CENTRAL STATION

*The
campus of the
Sherwood
Music School
is the
city of
Chicago*

Roosevelt Road

DEARBORN STATION

Harlan St.

UNION BUS STATION

S. Michigan Ave.

LOGAN MONUMENT

ILLINOIS CENTRAL STATION

WEST

TO JACKSON PARK AND MUSEUM OF SCIENCE AND INDUSTRY

ORCHESTRA AND BAND SHELL

GRANT

EAST

← TO JACKSON PARK AND MUSEUM OF SCIENCE AND INDUSTRY

SOLDIERS FIELD

FIELD MUSEUM

SHEDD AQUARIUM

LEIF ERICKSON DRIVE

LAKE

ADLER PLANETARIUM

UNION STATION

NORTHWESTERN STATION

N.B.C. STUDIOS

LA SALLE ST. STATION

CIVIC OPERA HOUSE

TO GARFIELD PARK

Adams St.
Monroe
Madison St.
Clark St.
Van Buren St.
Jackson Blvd.

Randolph St.

Lake St.

Wacker Drive

SHERWOOD MUSIC SCHOOL

CHICAGO TEMPLE

Dearborn St.

TO NEWBERRY LIBRARY →

State St.

Washington Blvd.

TO LINCOLN PARK →

AUDITORIUM OPERA HOUSE

Wabash Ave

UNIVERSITY COLLEGE

C.B.S. STUDIOS

ORCHESTRA HALL

PUBLIC LIBRARY

JOHN CRERAR LIBRARY

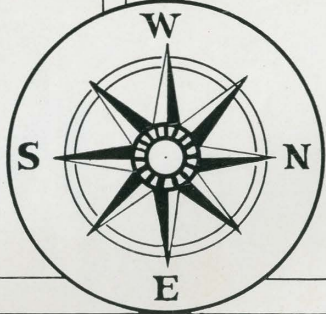
TRIBUNE TOWER

W.G.N.

LINCOLN MONUMENT

ART INSTITUTE

COLONNADE



PARK

CHICAGO RIVER

MICHIGAN



SHERWOOD MUSIC SCHOOL

Founded 1895 by WILLIAM H. SHERWOOD · · 410 South Michigan Avenue · · CHICAGO

*Institutional Member of the
National Association of Schools of Music*

STUDENT LIFE AT SHERWOOD



The colorful pattern of student life at Sherwood is made up of the interwoven activities of many enthusiastic individuals who have come from all parts of the world to prepare for successful living, through the media of music and the drama.

They have come to Sherwood because they have answered for themselves three questions which you, also, must ask yourself:

"Is there a career for me in music or the drama?"

"What kind of training should I have for such a career?"

"Why should I choose Sherwood Music School training?"





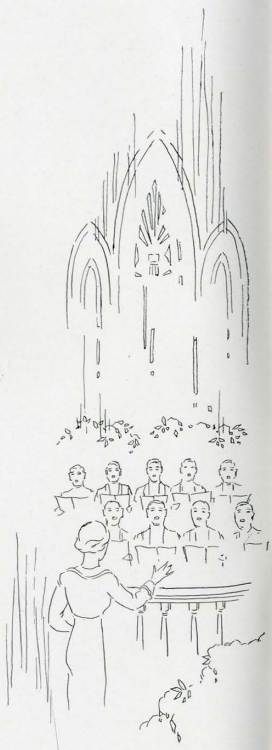
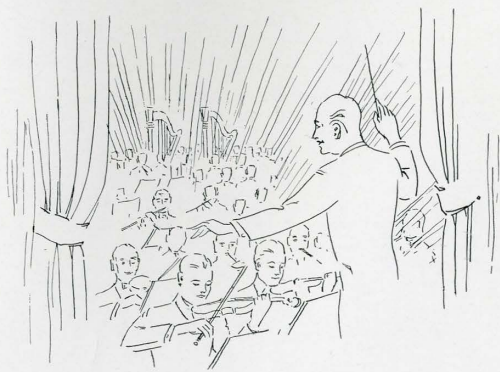
*Is there a career for me
in music or the drama?*

* * *

The annual expenditures of the people of our country on music and the drama exceed a billion dollars.

Surely there is a place for you in an enterprise of such magnitude. A glance at the scenes portrayed on these two pages will bring to your mind a dozen forms of specialized service, on any of which you can base a successful career. Each one offers congenial employment, with earnings equal to those of other professions.

No matter which one you choose, you will experience all through your career the keen pleasure which the artist, perhaps more than anyone else, derives from his daily work.



What kind of training should I have for such a career?

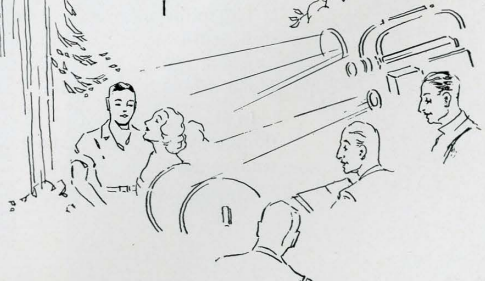
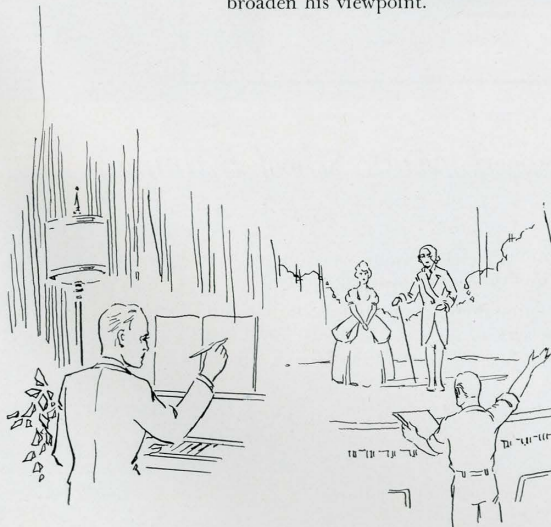
* * *

First of all, you should have training which will make you a superior artist.

In addition, your training should prepare you to experience life to the fullest.

Such balanced preparation the Sherwood Music School provides.

Highly specialized instruction in music and the drama lays a solid foundation for the student's future professional success. The most essential courses in the liberal arts unfold his powers of thought and expression, enrich and enliven his intellectual life, and broaden his viewpoint.





Entrance to the Third Floor Reception Room

Why should I choose Sherwood Music School training?

What goes into the making of a school?

Students, teachers, equipment, environment, curriculum . . . all these, and above all, an animating spirit which makes of them all a living entity.

The following pages will help you to glimpse the scenes and catch the spirit of student life at Sherwood . . . to visualize yourself as a part of that "world apart" . . . and thus to answer for yourself the question: "Why should the Sherwood Music School be my choice?"

In the past forty years, the Sherwood Music School has been the choice of thousands of students who have gone forth to success, treasuring memories of student days at Sherwood.

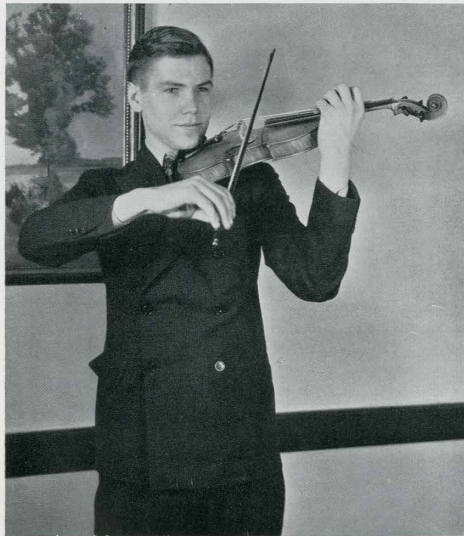
All that they found here is yours to experience and to enjoy.



A Theory Class



"Andante Con Moto"



Daily Practice

As a Sherwood student, you will find yourself in a school which is neither too large nor too small.

It is large enough to provide for you everything you want and need in the way of educational facilities. Yet it is small enough to give you the intimate contact between yourself and your teachers which is the key to rapid artistic advancement.

Indeed, as a Sherwood student, you will find yourself an active member of a friendly family . . . a family happy in mutual interests and common objectives.

The Hammond Organ



Rehearsal





Harmony Class



Scenes from Shakespeare



Making Ready for Radio



Melodrama in the Making

“ART is long, time is fleeting” . . . this is the impelling motive of student life at Sherwood.

First, last and always, the business of the day is to make each moment count toward mastery of music and the drama.

No influence can so effectively mold a student's development, or so profoundly stir him to progress, as this daily living, thinking and working in terms of the interpretative arts.



Brass Ensemble





Singing Strings



Woodwind Trio



"As he played on his big bass viol"



Tarentelle



The Maid of Orleans

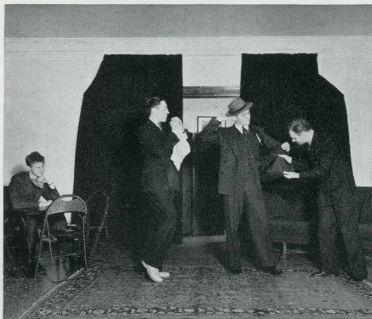


A master of rhythm



A Dramatic Fantasy: "Hope and Despair"

Dramatic Presentation: "If Men Played Cards as Women Do"

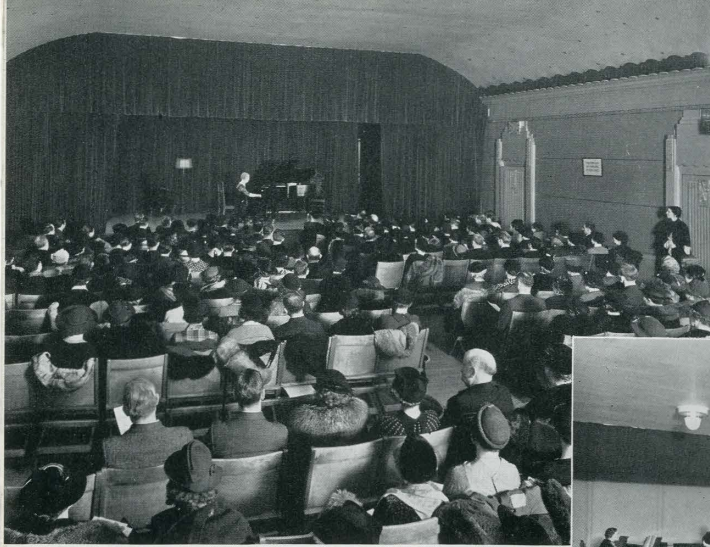


Dramatic Presentation: "If Women Worked as Men Do"



A Haydn Symphony is Analyzed





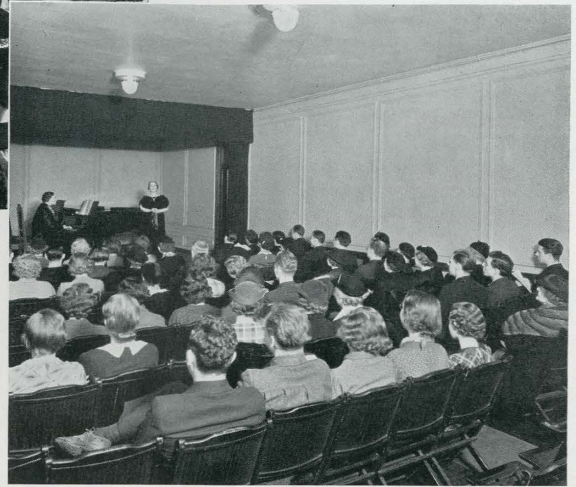
Faculty Recital in Curtiss Hall

AS often as you may be prepared, you will have opportunity to bring your talent before the public.

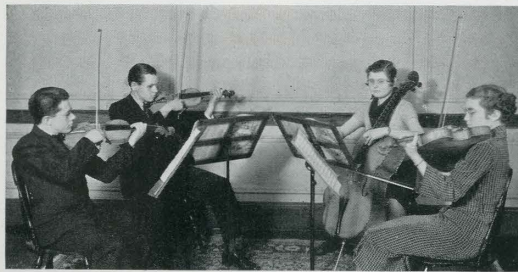
More than one hundred recitals, concerts and plays are given by Sherwood students every season, in addition to frequent Faculty recitals.

Soloists and dramatic leads for the important public programs of the School, including the Commencement program in Orchestra Hall, are chosen from among students with exceptional talent for performance.

Homage to Schumann



Student Recital



An Hour with Beethoven

"The Business of the Day"



"A Belle of the Old South"

"Transfiguration"





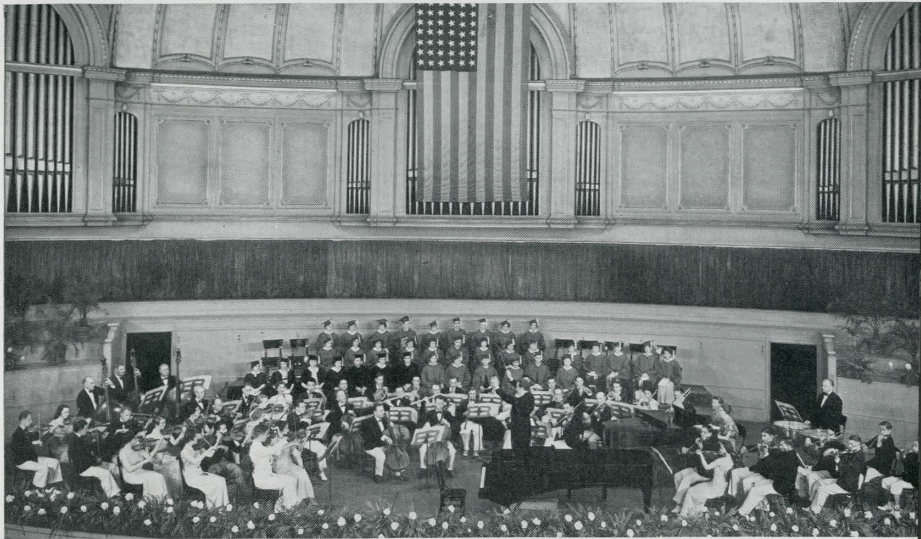
"Attention!"



The Bach Singers

WHILE developing your talent as a solo interpreter, you will also constantly take part in group work.

The Sherwood Symphony Orchestra, the Ensemble Class, the Sherwood Chorus, the Bach Singers, the Classes in Play Production . . . in one or another of these you will learn to the fullest the delights of playing, singing or acting with others . . . the comradeship of artistic endeavor.



Sherwood Symphony Orchestra in Orchestra Hall



Ensemble Class



A Student Conductor at Work

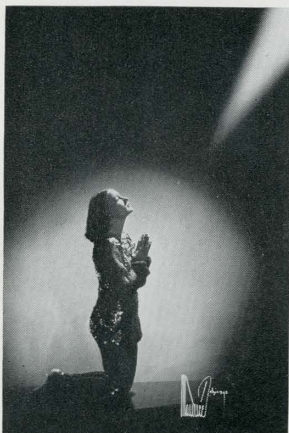


A Class in Instrumental Methods

Dramatic Presentation:
"The Lost Sixpence"



"Supplication"



Concert Scene—Sherwood Symphony Orchestra in Curtiss Hall

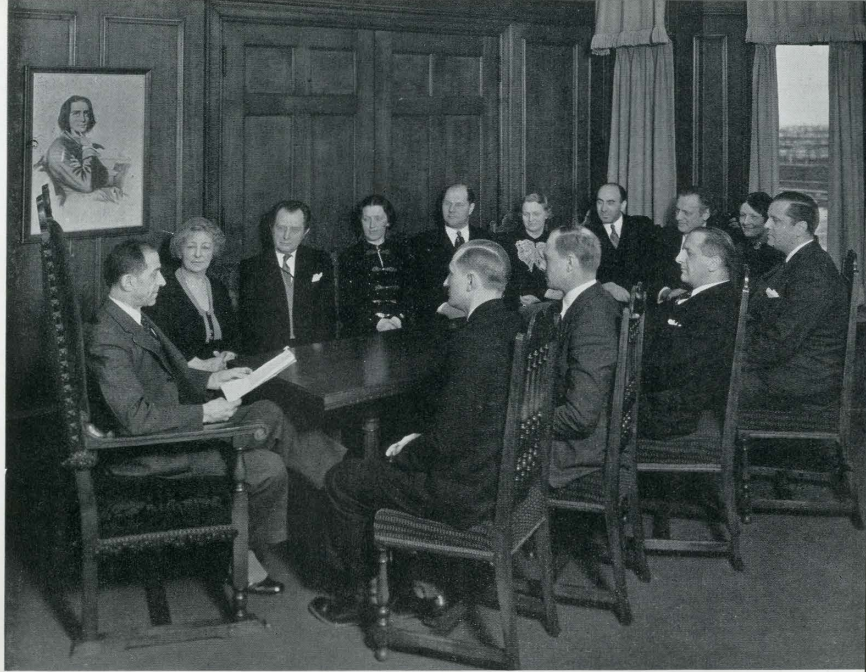
THE equipment of the School includes a large collection of orchestral instruments which are lent to students for recital appearances, or rented at nominal rates for practice purposes. Recent notable acquisitions include a viola by Storioni (1780), and a violoncello by Compostano (1707).

Dramatic Presentation:
"When the Sun Rises"



The Sherwood Chorus

*The
Faculty Council
Meets*



*One of the
"Little Women"*



In the Library

IMEDIATELY upon entering the School, you will be impressed by the beauty of the environment in which you are to carry on your studies.

You will find at your disposal instruments by world-renowned makers; and a library devoted to the best books on the arts, many items of which are rare, out-of-print copies.

Each of the sixty studios, halls and classrooms of the School exemplifies the inscription which greets the students upon entering the Fine Arts Building: "All passes—art alone endures."



Between Classes



A Lively Discussion



Study Group



A Sherwood group honors the memory of William H. Sherwood, founder of the School, by a visit to the Chicago Historical Society, where a bust of Mr. Sherwood was placed by popular subscription.



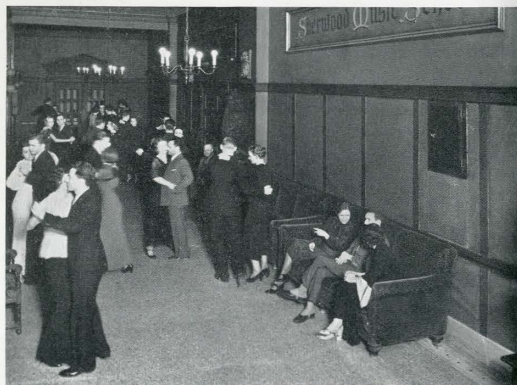
Letters from Home

THE Student Council contains representatives from each of the class groups—Freshman, Sophomore, Junior, and Senior—and exercises a vital influence upon the social and other extra-curricular activities of the student body. Lively reports of School affairs are published bi-weekly in the student paper, "The Glissando."



A Meeting of the Student Council

Getting Out "The Glissando"



Dancing in the Third Floor Lounge

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

The School sponsors four dances each year, in addition to the teas which follow the Sunday afternoon recitals by artist teachers. Small, informal gatherings of students and teachers are frequent.

Chi Delta Sigma Sorority gives a number of parties each year, including a Welcome Party in the Autumn Quarter of each year, for new students. Rho Chapter of Phi Mu Alpha, Sinfonia Fraternity, includes in its membership and social activities students from all Chicago conservatories.



Pause for Refreshments



A Christmas Party

A "Hard Times" Party



Spring Dance



BLANCHE BENSINGER
Student Counsellor



Exterior View of an Eleanor Club



An Eleanor Club Parlor



A Fireside Group in an Eleanor Club

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

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

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

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

The Club rates average from \$6.75 to \$8.50 weekly for a double room, and \$8.00 to \$9.50 weekly for a single room, the rates covering in each case not only rooming accommodations, but also breakfast and evening dinner on week days, and three meals on Sundays. The beds are all single, and each resident has her own closet.

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 accommodations at moderate rates.

The average weekly expense for a room shared with a roommate is \$2.50 to \$3.00; for a room occupied by one student alone, the average weekly rental is \$4.00 to \$6.00.

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

Practice Facilities

Piano practice is provided at nominal rates in the Eleanor Clubs and in the studios of the School, also in private homes offering living accommodations for students. Organ practice is available at \$0.40 to \$0.60 an hour.



Sunday Afternoon Tea



Chicago Symphony Orchestra
(Dr. Frederick Stock, Conductor)

The Chicago Symphony Orchestra annually gives more than one hundred concerts, covering the whole range of symphonic literature, and featuring world-famous soloists.

The campus of the Sherwood Music School is the city of Chicago . . .

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

You will have always at hand a wealth of cultural advantages which are available only in a great metropolitan center like Chicago.

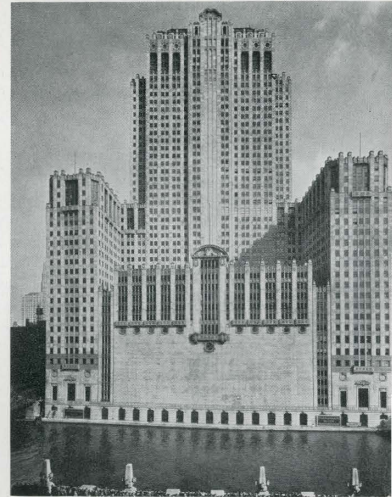
In the concert halls and theaters, an endless procession of the world's greatest musicians and actors . . . in the libraries and museums, the treasures of the ages . . . at every turn, something which will inform, inspire and enlighten you.



Blackstone Hall

Chicago Civic Opera Building

The brilliant operatic season is an outstanding part of the musical year in Chicago. At nominal cost, students may witness the finest operas, with the greatest singers, and with such lavish staging as is made possible only by the superb facilities of the Chicago Civic Opera Building.



Chicago Civic Opera Building



Stairway and Corridor

A Scene from "Tales of Hoffmann"

Interior Views at the Art Institute

The Art Institute houses an art collection of fabulous value. It is only one block away from the School, so you can visit it frequently. Here you will see the originals of many familiar paintings—the masterpieces of Rembrandt, Raphael, Inness, Corot, and all the most noted artists of every period.





Chicago Public Library

Chicago Public Library

One million, five hundred seventy-eight thousand, five hundred eighty-nine books . . . and a Music Department which contains all the best compositions. Plan to use the Public Library freely . . . it is conveniently near the School.

Shedd Aquarium

Live fish from the seven seas swim about in the eye-level glass tanks of the Shedd Aquarium. The infinite variety of marine life is paraded before your eyes, with many surprising oddities, such as dolphins, sea-horses, electric fish, and fish that look like growing plants.

Field Museum of Natural History

The Field Museum is the largest white marble building in the world, and it is filled with natural history exhibits gathered from all parts of the globe. These show human and animal life not only as they exist today, but also as they existed long ago. Some of the "high-lights" among the thousands of exhibits: The Carl Aiken group of elephants in battle, a cave-man family "at home," birds and beasts of all kinds, Egyptian mummies, bones of prehistoric monster reptiles, the gem room.

Museum of Science and Industry

The exhibits at the Museum of Science and Industry set forth, on a large scale, the scientific and industrial activities of the modern world. Imagine, for example, an exhibit which consists of a full size



Shedd Aquarium

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



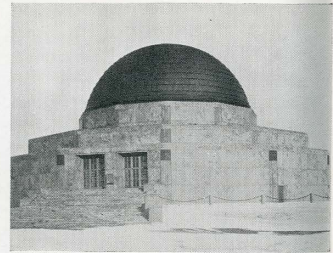
Field Museum of Natural History

Adler Planetarium

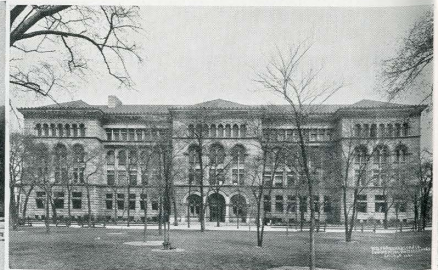
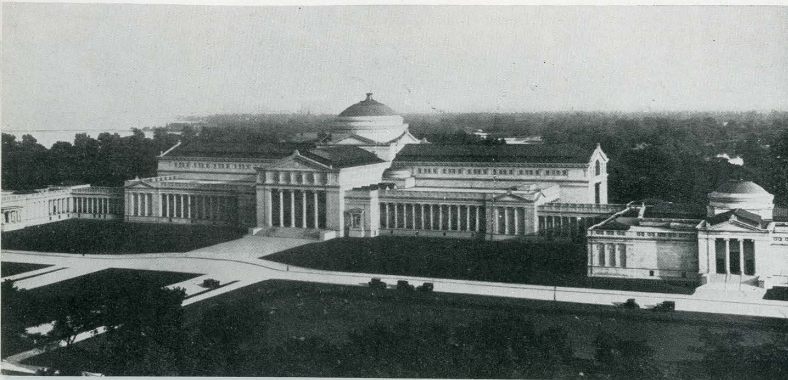
Here the heavens in all their splendor are made to move at man's command. You can see the stars as they looked two thousand years ago, as they look to the people in the Southern Hemisphere, or at the North Pole, or as they would look if a year's time elapsed in a single dizzy moment.

Newberry Library

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

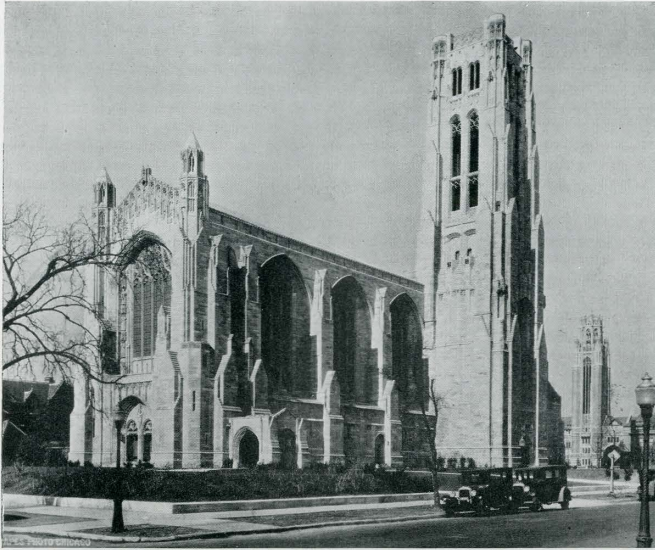


Adler Planetarium



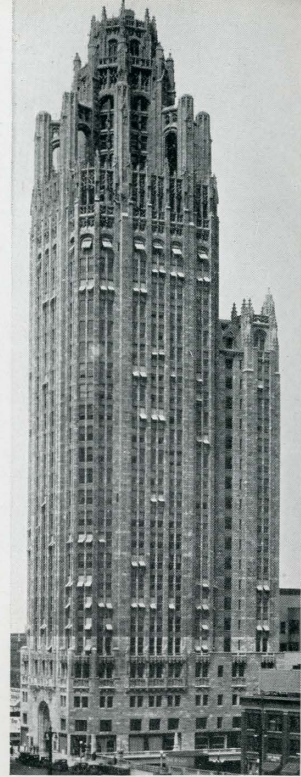
Newberry Library

Museum of Science and Industry



University Chapel

There are seventeen hundred churches in Chicago, representing every faith and creed. One of the most notable of the church edifices is the University Chapel, University of Chicago, which is often referred to as the finest example of modern Gothic architecture in America. The Sunday afternoon service at the Chapel begins with a half-hour carillon recital, followed by a recital on the Skinner antiphonal organ and a splendid choral concert. Just around the corner from the Chapel is the Oriental Institute, with its many exhibits pertaining to ancient Assyrian, Babylonian, Egyptian and Hebrew history.



Tribune Tower

Tribune Tower is the home of the Chicago Tribune. The Tribune plant welcomes visitors, and provides tours with guides for those who would like to see the printing of a metropolitan newspaper from start to finish.

The Heart of a Great City





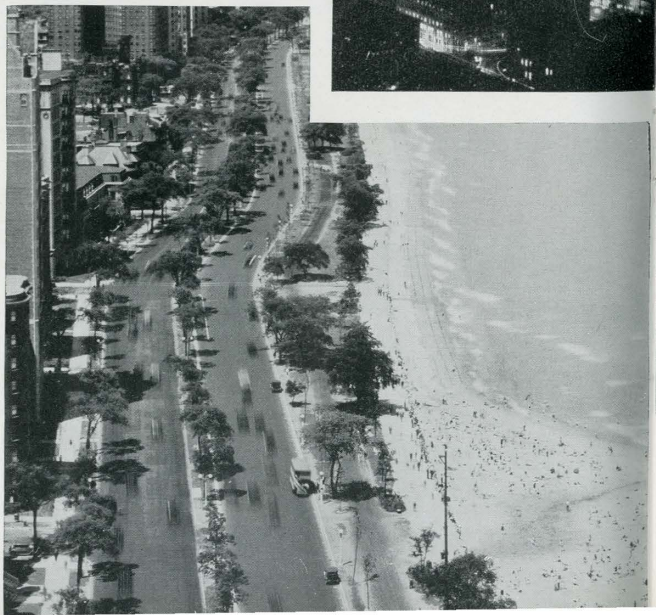
Panorama of Michigan Avenue

The arrow indicates the Fine Arts Building, home of the Sherwood Music School. In the left foreground is the Buckingham Memorial Fountain, largest in the world. The fountain always provides an inspiring sight in the daytime, with its white plumes against the azure blue of Lake Michigan. It is a spectacle never to be forgotten when its effervescing waters are painted at night by colored floodlights, in all the hues of the rainbow, and it can be seen at its best from the windows of the School.

Downtown Chicago at Night. The building in the left foreground is the Merchandise Mart in which are located the Chicago Studios of the National Broadcasting Company.



Airplane View of Grant Park, Opposite the Sherwood Music School



Lake Shore Drive and Oak Street Beach



Fountain of the Great Lakes



A Scene in Humboldt Park



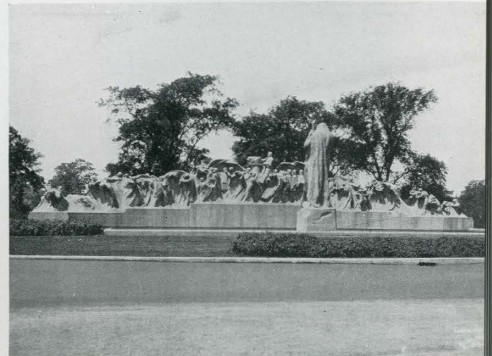
"Far from the Madding Crowd"

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



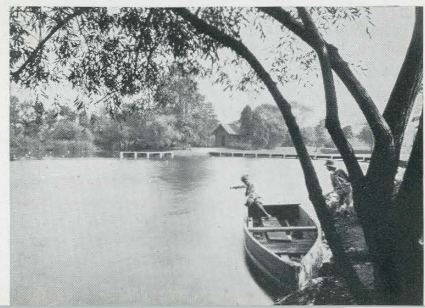
Bear Pit at Brookfield Zoo

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



Fountain of Time

Washington Park Lagoon



★ ★ ★ THE FACULTY ★ ★ ★



GEORGIA KOBER, President of the School, artist teacher of Piano. The chief assistant of Wm. H. Sherwood, she was chosen by him to be his successor. Sherwood taught her what he had learned from Liszt, Deppe and Kullak; Kappes, what he had gained from Mendelssohn, Schumann and Schneider von Wartensee (favorite pupil of Beethoven). A brilliant exponent of the modern and ultra-modern schools. Soloist with New York, Cincinnati, Minneapolis, Seattle and San Francisco Symphony Orchestras.



WALTER KELLER, Mus.Doc., F.A.G.O., Musical Director of the School, artist teacher of Organ, Theory, Composition. Pupil of Frederick Grant Gleason (Chicago); Paul Homeyer (Gewandhaus Organist); Carl Piutti (Leipzig). Widely known as an eminent recitalist. Dr. Keller's numerous compositions for piano, organ, orchestra and voice include the *Synchronous Prelude and Fugue*, widely acclaimed, performed by Chicago Symphony Orchestra and broadcast by NBC on a coast-to-coast network.



ELSE HARTHAN ARENDT, Honorary Vice-President of the School, artist teacher of Voice. Received early training from her father, Dr. Hans Harthan, director of Imperial Conservatory, Odessa, Russia. Her later teachers: Mme. Bianchi, Mme. Rueckbeil-Hiller, Anton Dressler, Peter Raabe. Renowned as concert and oratorio singer in Europe, South America, and the United States. Musical Director for Oak Park Congregational Church. Soloist with Apollo Club, and Philadelphia, Cleveland and Chicago Orchestras.



LEO PODOLSKY, renowned virtuoso, Honorary Vice-President of the School, artist teacher of Piano. Born in Odessa, Russia. Pupil of George Lalewicz. Among his recent activities: A round-the-world concert tour (forty recitals in fifty-one days in the Far East); soloist with Chicago, Detroit and Los Angeles Symphony Orchestras; recitals in New York, Boston, Chicago, and other large music centers, and in all the principal countries of Europe. Press comment from *Chicago Tribune*: "One of the few and rare personalities in music."



P. MARINUS PAULSEN, Mus.Doc., Honorary Vice-President of the School, artist teacher of Violin and Orchestra Conducting. Pupil of Rabe, Listemann, Falk, Svendsen. Winner of Chicago Theater \$1,000 prize and Bispham Medal for best American opera. Honored by Orchestra Hall concert devoted to his compositions. Conductor of Sherwood Orchestras. Composer of the opera, *The Cimbrians* (première in Copenhagen; overture performed by Minneapolis and Philadelphia Symphonies).



SIDNEY SILBER, Mus.Doc., Dean of the School, artist teacher of Piano. Studied piano and theory in Berlin, under Heinrich Barth and Ernest Jedliczka; later, studied three years under Leschetizky. Soloist with Minneapolis, Chicago, Russian and Milwaukee Symphony Orchestras; and with Kneisel String Quartette. Recitals in New York, Chicago, and other large music centers. Author of *Reflections for Music Students*; has written extensively for the *Etude* and other musical magazines. Ampico recordings.

★ ★ ★ THE FACULTY—Continued ★ ★ ★



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



SENIJA GREVE, bass, artist teacher of Voice, is responsible for the success of numerous European artists, among them Maria Husa, stellar soprano of the Berlin and Vienna Operas. A letter from Lauritz Melchior says: "I know Mr. Greve from the days when we were both engaged at the Hamburg Opera. I often appeared as the singing partner of Mme. Husa, the leading soprano, and followed the marvelous development of her voice under the teaching of Mr. Greve. He will be of tremendous assistance to the students in America."



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



RAYMUND KOCH, baritone, artist teacher of Voice. One of the most widely known of American singers. Has sung stellar rôles with American, Cincinnati, Festival Opera Companies; soloist with Chicago, St. Louis, Minneapolis, Cleveland Symphony Orchestras. Has given recitals in all parts of the country and has taken part frequently in NBC radio programs. *Chicago Daily News*: "One of the most beautiful baritone voices ever heard in Chicago." *Chicago Evening American*: "He is an indispensable musical treasure."



HELEN BICKERTON, well known concert and oratorio soprano, artist teacher of Voice. Coached under Italian and French conductors of opera in Europe. Has appeared as soloist with Chicago Symphony Orchestra, and with Chicago Bach Chorus. Soloist, First Congregational Church, Evanston. Took leading rôle in gala production of *Pilgrim's Progress*, given in honor of the composer, Edgar Stillman Kelley. Member of the American Quartette. Miss Bickerton is one of the most active of American song recitalists.



HUGH PRICE, artist teacher of Piano and Organ, received his training in piano from Marie Schada, Fanny Bloomfield Zeisler, and Leopold Godowsky; and his organ training from Wilhelm Middelschulte. He has also studied theory and composition extensively, and is a Master's Degree graduate of the Sherwood Music School. He has been organist for the First Methodist Church of Kewanee, Illinois, through the past twenty years. Numerous of his students have achieved distinctive success in the musical profession.

* * * THE FACULTY—*Continued* * * *



MICHEL WILKOMIRSKI, artist teacher of Violin, was born in Russia, and studied in Paris under the direction of Mme. S. Joachim-Chaigneau, at the Modern Institute of Violin. His recital and radio activities in this country have won for him an outstanding place among concert violinists. His frequent Chicago recitals have won, without exception, the enthusiastic comments of the critics, with particular reference to his "prodigious technical facility," "great smoothness of tone," and "ease of stage manner."



MILDRED FITZPATRICK, artist teacher of Organ, received her training as an organist from Dr. Louis Falk and Dr. J. Lewis Browne. She has held positions in a number of the largest motion picture theaters in Chicago, including five years at the Pantheon; and in various of the most important Chicago radio stations. She has also trained a great number of highly successful theater and radio organists; and is one of the leading exponents and teachers of the recently developed Hammond electric organ.



CHARLES ESPENSHADE, teacher of Public School Music. Studied under Rollo Maitland, Walter Dietrich, Frederic Hahn, Eugene Marks; normal and literary courses in Columbia University; spent two seasons in Berlin, studying piano with Xaver Scharwenka and conducting with Bruno Kittle. For the past eighteen years, Supervisor of Music in Englewood High School, Chicago; for the past fourteen years, organist and choirmaster of St. Paul's Church, Chicago. Composer of numerous songs, anthems, and other works.



LOUIS BLAHA, teacher of Instrumental Methods, Band Conducting and Wind Instruments, received his musical training in the Imperial Military Academy (Vienna) and in the Sherwood Music School, where he was a student of the eminent American bandmaster, Victor Jean Gabel. Mr. Blaha is the bandmaster of Morton High School and in this connection he has been responsible for the band from that school which has won Illinois State Contests and a place in the first group in the National Contest.



LILLIAN LUCAS, teacher of Public School Music, District Supervisor in Chicago Public Schools, superintending the music instruction in more than forty schools. Her instruction covers the training of child and adolescent voices; modern song literature for school use; comparative methods and available materials; sight singing, ear training and dictation; and the teaching of appreciation of music in the public schools. The breadth of her experience makes her guidance exceptionally authoritative and helpful.



EDWARD MELTZER, A.B., B.Mus., teacher of Band Conducting and Wind Instruments. Pupil of Dumont, Peroni, Weingartner, Scherchen, Paumgartner. Was conductor of Northwestern University Band at eighteen; since, of Meltzer Little Symphony and Omaha Philharmonic. Repertoire includes 500 band and orchestra scores, 25 grand operas, 40 operettas, 30 oratorios, 400 soli, and over 3000 lighter compositions. Adjudicator at principal state and national contests. Teacher of successful directors in all parts of the country.

* * * THE FACULTY — *Continued* * * *



CATHERINE M. GEARY, B.D., teacher of Drama. Cultural and dramatic courses in Webster College; special dramatic training from Lawrence Paquin (now of Radio City); graduate courses under Winifred Ward. Winner of Phi Mu Gamma scholarship. Director of dramatics at Medinah Club. Organizer and director of Children's Theater of Highland Park. Miss Geary's courses include creative dramatization, diction, stagecraft and play production, monodrama, pantomime, puppetry, teaching methods, history of the drama.



JAMES BAAR, teacher of History of Music, and critic teacher in charge of practice teaching in the Public School Music Department, is prominent in the musical life of Chicago as an educator and as a choral conductor. He is supervisor of music in the Chicago Christian Schools, in which the students of the Public School Music Department fulfill requirements in practice teaching. He is also conductor of the Oratorio Society of Chicago, and choirmaster of the Evangelical Church of Peace.



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



FRANK SYKORA, artist teacher of Violoncello. Born in Russia; began study at age of four; appeared as soloist with orchestras at age of nine. Studied in Imperial Conservatory (Kiev, Russia) and Prague Conservatory. Was for four years musical director of Polish Theater, Kiev. Since coming to America, has filled engagements with Cincinnati Symphony, Little Symphony Orchestra, American Opera Company and National Broadcasting Company. *Music News*: "He has technic, musicianship and good taste in abundance."



WILL A. HARDING, Extension Department Examiner and teacher of Ear Training and Theory. Pupil of Scharwenka, Clarkson, Evans and Keller; Master's Degree graduate of the Sherwood Music School. His qualifications include not only intensive training, but also varied and highly successful teaching experience. In addition to other duties, Mr. Harding is in charge of Normal Classes for Affiliated Teachers in centers outside Chicago.



FREDERIC YOUNGFELT, teacher of Piano and Theory. Mr. Youngfelt's work as a member of the faculty includes private instruction in Piano, Harmony, and Counterpoint; and class instruction in Form and Analysis. He brings to his teaching the benefits of broad experience, and of musical training which culminated in the Master of Music Degree, awarded him by the Sherwood Music School. He is the composer of numerous works for piano and orchestra, and for instrumental ensembles.

★ ★ ★ THE FACULTY—Continued ★ ★ ★



VERA MIROVA, teacher of Dancing. Internationally known as an interpretative dancer, particularly noted for her interpretation of authentic Oriental dances, which she studied in the Far East. Was engaged during her first season in America for the productions of Adolph Bolm, winning immediate and sensational success. Gives several dance recitals in Chicago every year, and appears regularly in New York and other large cities.

MARY VANDAS, teacher of Dancing, is one of the best known exponents of the dance in this country. She has studied with numerous outstanding teachers, including Madame Karsavina, in London. She has appeared with her own group of dancers in Chicago many times, and in all the other principal cities. She was one of the soloists in the "Century of the Dance" at A Century of Progress Exposition. Her instruction covers all phases of the subject.



MARION SCHROEDER
Voice



LEAH ELWARD
Piano



HAROLD BERLINGER
Piano



IRMA ORSER
Piano



IRENE KEYSER
Piano



BLOSSOM SEWELL
Piano



FRANCIS KEYSER
Piano



ALVERNA STETZLER
Piano



HELEN I. LYNCH
Piano



GLADYS ZERBEL
Piano and Theory



CLEM LEMING
Piano



HATTIE FISCHER
Piano



ROBERTA SAVLER
Piano



ANGELA LEWIS
Piano



WALTER BAUER
Piano

★ ★ ★ THE FACULTY—Continued ★ ★ ★



MARY M. BEUTLER
Piano



EUGINIA RYDNIK
Piano



ROBERT FRIES
Violin



MAXINE LAGERSTROM
Voice



MINAS BOORAS
Voice



ESTELLA FELTON
Piano



FLORENCE NELSON
Piano



JENNIE GAUDIO
Violin



MARIE SAVINIEMI
Voice



LOULA JAY SAMSON
Dramatic Art



CHARLES RICHARD
Piano



KATHERINE MAGINN
Fretted Instruments



LYLE HOPKINS
*Violin and
Wind Instruments*



JERI CORNELL
Dramatic Art



ESTHER TULLOCK
Dramatic Art



MURLYN FIELD
Piano



EDWARD KOSECK
Organ



MARIAN SEARLE
Cello



NICOLAS SERRA
Wind Instruments



HARRY ROSENBERG
Wind Instruments



VELTA PRESS
Piano



AILEEN PETERS
Harp



A. ZIPPERSTEIN
Percussion Instruments



SERA McDOUGALL
Fretted Instruments



SANTO SANTUCCI
Accordion

★ ★ ★ THE EXECUTIVE STAFF ★ ★ ★



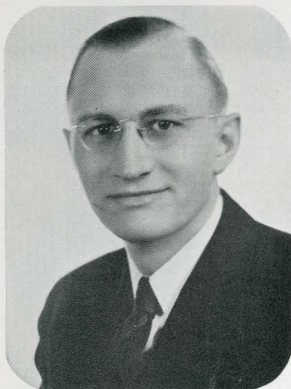
A. J. LLEWELLYN
Chairman of the Board of Directors



ESTELLE LLEWELLYN
Secretary of the School



WALTER ERLEY
General Manager of the School



ARTHUR WILDMAN
Assistant Musical Director

GENERAL INFORMATION

Accredited Standing

The Sherwood Music School is an Institutional Member of the National Association of Schools of Music. The requirements for entrance and for graduation as set forth in this catalog are in accordance with the published regulations of the National Association of Schools of Music. This membership applies only to the Main School in Chicago and does not include Affiliated Teachers.

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

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

The School is also approved by the Federal Government, for the training of non-quota foreign students.

History of the School

The Sherwood Music School was founded in 1895 by William Hall Sherwood, whose name looms large in the history of American music, as a concert pianist and teacher.

Since the death of Mr. Sherwood in 1911, the School has been headed by colleagues of Mr. Sherwood who were closely associated with him in the early years of its history, and who shared with him his musical ideals and his vision of the future usefulness of the School.

Steadily expanding its sphere of service, the Sherwood Music School has gained international recognition as a center of higher artistic learning. Its Faculty includes many of the most noted American and European artists. Its student body contains members attracted to it not only from all parts of the continent, but also from abroad. Its graduates are leaders in all phases of the musical and dramatic professions.

Scope of Its Service

The Sherwood Music School is chartered as a corporation not for profit, and it renders service both as a professional and as a cultural school. Its courses may be pursued either for their practical or for their cultural values.

The School has long been noted for the training it provides for those who seek careers as

Teachers of all musical subjects, dramatic art and dancing,

Concert, radio, opera, oratorio and dramatic artists, and interpretative dancers,

Teachers and supervisors of Public School Music,

Church, radio and theater organists,

Conductors, composers and arrangers, and

Orchestra and band players.

The School Year

The School Year is divided into three Quarters of twelve weeks each, Autumn, Winter and Spring. The Autumn Quarter begins on the third Monday in September. Vacation periods occur at the end of the Autumn and Winter Quarters.

The annual Summer Session is twelve weeks in length.

Classified and Special Students

Students may enter the School as classified students, working for Certificates, Diplomas or Degrees; or as special students, registering only for those courses which are of particular interest to them.

Classified students may enter at the opening date of any Quarter or Summer Session, as new classes are organized on all such dates. Special students may enter at any time.

Entrance Requirements

Students who wish to enter the School as candidates for Degrees are required to present transcripts showing the completion of fifteen units of study in an accredited High School, or the equivalent.

The following distribution of units is recommended: 3 units in English; 2 in Foreign Languages; 1 in Mathematics; 1 in History or Science; 5 electives chosen from general academic subjects; and 3 electives chosen without restriction (these may be all in Music, or in general academic subjects, or may include such special subjects as Bookkeeping, Typewriting, Domestic Science, Manual Training, etc.).

Deficiencies in High School credits must be made up during the first year of study.

(See page 38 for information concerning musical entrance requirements.)

Unit of Credit

Although the courses of the School are organized on the basis of twelve-week Quarters, the credits granted are expressed in terms of the Semester Hour commonly used by institutions of college grade. This unit of credit is granted for

Eighteen fifty-minute class recitations in a subject requiring twice as much time for preparation as for recitation, as for example, Harmony; or for

Thirty-six fifty-minute class recitations in a subject requiring little or no preparation, as for example, Ear Training; or for

Six hours of private instruction in Applied Music or Dramatic Art, with adequate practice and satisfactory progress.

Departments

Pages 31 to 37 show the semester hour credits required in various subjects for the Certificates, Diplomas and Degrees issued by the School in the following Departments of Instruction: Piano, Violin, Cello, Voice, Organ, Theory and Composition, Public School Music, and Dramatic Art.

Students who desire to earn credentials with a major in Wind Instruments, may do so by meeting the requirements outlined for the Violin Department, substituting for Violin the instrument or instruments of their choice.

Students who are not financially able to register for full courses of study may register for partial courses, and gradually fulfill the requirements for the credentials desired.

Minimum Requirements for Credentials

The minimum numbers of semester hour credits required for various credentials are as follows: For a Normal Certificate, 30; for a Teacher's Certificate, or Certificate of Advanced Proficiency, 60; for a Teacher's Diploma, or Junior Diploma, 90; for the Bachelor's Degree, 120.

GENERAL INFORMATION—*Continued*

Recognition of Previous Advanced Studies

Credits earned in other accredited institutions may be transferred to the School, subject to validation by examination or by work in residence. All candidates for Degrees must establish a record of not less than 24 semester hours in the School, out of the last 30 credits earned.

A minimum of one full School Year, or twenty-four weeks of summer study, is required for any Degree. Summer courses toward Degrees must include studies earning an average of not less than one semester hour credit per week.

Examinations

Examinations are conducted at the end of each Quarter and Summer Session. No semester hour credits are granted in connection with any course unless the student passes the examination given at the end of the course. Examinations in Applied Music subjects are conducted by the artist teachers of Applied Music, sitting as an Examining Board under the chairmanship of the Musical Director.

Rules and Regulations

Except during the Summer Session, students are not regularly accepted for less than one Quarter of twelve weeks. During the regular School Year, candidates for credentials are not allowed credit for less than a full Quarter of study.

Tuition is payable by the Quarter, in advance, and is not subject to refund under any circumstances.

A matriculation fee of \$5.00 is charged new advanced students, and is not refunded. An Activities Fee of \$3.50 per Quarter covers Library privileges, locker rental, tickets to Sunday afternoon concerts and teas, two reserved seat tickets to the Commencement Concert, and cap and gown rental for Commencement Convocation.

In case of illness, and provided that the School has been notified, a reasonable extension of time will be given so that private lessons missed on that account may be made up. Class lessons missed cannot be made up.

Grade deductions are made for absence from classes. Frequent absences result in loss of credit for the Quarter's work.

Students cannot be transferred from the class of one artist teacher to that of another, except with the consent of the Assistant Musical Director, and only at the beginning of a regular Quarter.

Each student is entitled to receive one transcript of his record on request, free of charge. Additional transcripts will be provided for a fee of \$1.00 each.

No teacher is permitted to give lessons to any student away from the School, or not registered in the School, except by permission from the General Manager.

Students must be prompt for lesson periods, in order to receive the full time allotted.

The Sherwood Music School reserves the right to withdraw any class for lack of sufficient registration.

Credentials and transcripts of credit are not issued to students unless they have paid in full all fees due the School.

No credential is issued to a student unless he has either received from the School any and all credentials preced-

ing in order of advancement the credential desired, or has received their acceptable equivalents from other institutions.

Students may receive their Certificates, Diplomas, and Degrees *cum laude* (with honors) 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. A high grade of scholarship. Each student is graded, Quarter by Quarter, on each subject, with reference to Honor Roll standing, taking into consideration each of the four points named.

Gifts and Bequests

Funds given or bequeathed to the School for scholarship or other purposes are administered by the executive staff with utmost care, and with particular regard for the wishes and intentions of the donor.

An unrestricted bequest may be worded as follows: "I give, bequeath and devise to Sherwood Music School, an Illinois corporation chartered not for profit dollars." A restricted endowment bequest may be worded as follows: "I give, bequeath and devise to Sherwood Music School, an Illinois corporation chartered not for profit, dollars, in trust, the income therefrom to be expended by said School for the following purposes:"

The Alumni Association

All who have received credentials from the School, including Affiliated Teachers and graduates of the Extension Department, are eligible for membership in the Alumni Association, which sponsors numerous activities helpful to the School and its students.

Tuition Fees

Although the caliber of the teaching staff of the Sherwood Music School ranks with that of any other leading conservatory, tuition rates are surprisingly low. This is because the School is only partly dependent upon tuition receipts for its income, the balance being derived from other sources.

The rates of tuition payable in the various Departments of Instruction are published in departmental bulletins, mailed upon request.

Student assistance is granted at the discretion of the Student Aid Committee, to selected applicants, in the following forms:

TUITION AID GRANTS

The size of such grants varies according to individual need, but may cover as much as \$150.00 to \$350.00 of the regular tuition for a full course through a School Year. In approved cases, the Committee undertakes to combine effectively the Student Aid resources of the School with the resources of the student.

EMPLOYMENT

Openings are available for men students to earn their meals in restaurants and cafeterias, and for women students to earn their board and room in private homes.

DEFERRED PAYMENT OF TUITION FEES

With the approval of the Committee, the total tuition for the School Year may be paid in a series of twelve monthly installments, over the entire calendar year.

REQUIREMENTS FOR CERTIFICATES, DIPLOMAS AND DEGREES, WITH A MAJOR IN

PIANO

(The earning of the allotted credits in Piano requires two half-hour lessons weekly, with adequate daily practice. Courses marked "U.C." are taken at University College, University of Chicago. For supplementary information bearing upon these courses of study, see "General Information," pages 29 and 30; and "Outlines of Instruction," pages 38, 39 and 40.)

FRESHMAN YEAR • NORMAL CERTIFICATE

(An elective may be substituted for Piano Normal 103, but the Normal Certificate is issued only to students who include this class in their courses.)

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Piano 101	2	Piano 102	2	Piano 103	2
Harmony 101	2	Harmony 102	2	Harmony 103	2
Ear Training 101	1	Ear Training 102	1	Ear Training 103	1
Introduction to the Literature and History of Music 101	2	Introduction to the Literature and History of Music 102	2	Piano Normal 103	2
English 101 (U.C.)	3	English 103 (U.C.)	3	Academic Elective (U.C.)	3
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SOPHOMORE YEAR • TEACHER'S CERTIFICATE or CERTIFICATE OF ADVANCED PROFICIENCY

(An elective may be substituted for Piano Normal 201 and 202. In case of such substitutions, the student receives the Certificate of Advanced Proficiency, instead of the Teacher's Certificate.)

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Piano 201	2	Piano 202	2	Piano 203	2
Harmony 201	2	Harmony 202	2	Harmony 203	2
Ear Training 201	1	Ear Training 202	1	Ear Training 203	1
Piano Normal 201	2	Piano Normal 202	2	Introduction to the Literature and History of Music 203	2
Academic Elective (U.C.)	3	Academic Elective (U.C.)	3	Academic Elective (U.C.)	3
	—		—		—
	10		10		10

JUNIOR YEAR • TEACHER'S DIPLOMA or JUNIOR DIPLOMA

(The Junior Diploma is issued to students who substitute electives for Piano Normal 103, 201, 202 in the Freshman and Sophomore Years.)

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Piano 301	2	Piano 302	2	Piano 303	2
Harmony 301	2	Counterpoint 302	2	Counterpoint 303	2
Ear Training 301	1	Ear Training 302	1	Ear Training 303	1
Form and Analysis 301	2	Form and Analysis 302	2	Form and Analysis 303	2
Academic Elective (U.C.)	3	Academic Elective (U.C.)	3	Academic Elective (U.C.)	3
	—		—		—
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SENIOR YEAR • BACHELOR OF MUSIC DEGREE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Piano 401	2	Piano 402	2	Piano 403	2
Double Counterpoint, Canon, Fugue, Composition 401	2	Double Counterpoint, Canon, Fugue, Composition 402	2	Double Counterpoint, Canon, Fugue, Composition 403	2
Orchestration 401	1	Orchestration 402	1	Orchestration 403	1
History of Music 401	3	History of Music 402	3	History of Music 403	3
Electives in Music (Ensemble, Conducting, or other subjects)	2	Electives in Music (Ensemble, Conducting, or other subjects)	2	Electives in Music (Ensemble, Conducting, or other subjects)	2
	—		—		—
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POST-GRADUATE YEAR • MASTER OF MUSIC DEGREE

Details of courses given for the Master of Music Degree with a major in Piano are planned for candidates individually. A minimum of one-half and a maximum of two-thirds of the total work must be devoted to Piano. At the conclusion of the course the student must have mastered a comprehensive and well-balanced repertoire and provide a demonstration of artistic ability either in a public recital or in a performance before a Faculty Committee. Two minor subjects must be included in the course of each candidate, including a minor in Theory.

REQUIREMENTS FOR CERTIFICATES, DIPLOMAS AND DEGREES, WITH A MAJOR IN

VIOLIN OR CELLO

(The earning of the allotted credits in Violin or Cello requires two half-hour private lessons weekly, with adequate daily practice. Courses marked "U.C." are taken at University College, University of Chicago. For supplementary information bearing upon these courses of study, see "General Information," pages 29 and 30; and "Outlines of Instruction," pages 38, 39 and 40. Membership in the Sherwood Symphony Orchestra is required of all students of the Violin and Cello, as soon as qualified.)

FRESHMAN YEAR • NORMAL CERTIFICATE

(Violin students may substitute an elective for Violin Normal 103, but the Normal Certificate is issued only to students who include this class in their courses.)

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Violin 101 or Cello 101	2	Violin 102 or Cello 102	2	Violin 103 or Cello 103	2
Harmony 101	2	Harmony 102	2	Harmony 103	2
Ear Training 101	1	Ear Training 102	1	Ear Training 103	1
Introduction to the Literature and History of Music 101	2	Introduction to the Literature and History of Music 102	2	Violin Normal 103, or Elective	2
English 101 (U.C.)	3	English 103 (U.C.)	3	Academic Elective (U.C.)	3
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SOPHOMORE YEAR • TEACHER'S CERTIFICATE or CERTIFICATE OF ADVANCED PROFICIENCY

(An elective may be substituted for Violin Normal 201 and 202. In case of such substitutions, the student receives the Certificate of Advanced Proficiency, instead of the Teacher's Certificate.)

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Violin 201 or Cello 201	2	Violin 202 or Cello 202	2	Violin 203 or Cello 203	2
Harmony 201	2	Harmony 202	2	Harmony 203	2
Ear Training 201	1	Ear Training 202	1	Ear Training 203	1
Violin Normal 201, or Elective	2	Violin Normal 202, or Elective	2	Introduction to the Literature and History of Music 203	2
Academic Elective (U.C.)	3	Academic Elective (U.C.)	3	Academic Elective (U.C.)	3
	—		—		—
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JUNIOR YEAR • TEACHER'S DIPLOMA or JUNIOR DIPLOMA

(The Junior Diploma is issued to students who substitute electives for Violin Normal 103, 201 and 202 in the Freshman and Sophomore Years.)

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Violin 301 or Cello 301	2	Violin 302 or Cello 302	2	Violin 303 or Cello 303	2
Harmony 301	2	Counterpoint 302	2	Counterpoint 303	2
Ear Training 301	1	Ear Training 302	1	Ear Training 303	1
Form and Analysis 301	2	Form and Analysis 302	2	Form and Analysis 303	2
Academic Elective (U.C.)	3	Academic Elective (U.C.)	3	Academic Elective (U.C.)	3
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SENIOR YEAR • BACHELOR OF MUSIC DEGREE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Violin 401 or Cello 401	2	Violin 402 or Cello 402	2	Violin 403 or Cello 403	2
Double Counterpoint, Canon, Fugue, Composition 401	2	Double Counterpoint, Canon, Fugue, Composition 402	2	Double Counterpoint, Canon, Fugue, Composition 403	2
Orchestration 401	1	Orchestration 402	1	Orchestration 403	1
History of Music 401	3	History of Music 402	3	History of Music 403	3
Electives in Music (Ensemble, Conducting, or other subjects)	2	Electives in Music (Ensemble, Conducting, or other subjects)	2	Electives in Music (Ensemble, Conducting, or other subjects)	2
	—		—		—
	10		10		10

POST-GRADUATE YEAR • MASTER OF MUSIC DEGREE

Details of courses given for the Master of Music Degree with a major in Violin or Cello are planned for candidates individually. A minimum of one-half and a maximum of two-thirds of the total work must be devoted to Violin or Cello. At the conclusion of the course the student must have mastered a comprehensive and well-balanced repertoire and provide a demonstration of artistic ability either in a public recital or in a performance before a Faculty Committee. Two minor subjects must be included in the course of each candidate, including a minor in Theory.

REQUIREMENTS FOR CERTIFICATES, DIPLOMAS AND DEGREES, WITH A MAJOR IN

VOICE

(The earning of the allotted credits in Voice requires two half-hour private lessons weekly, with adequate daily practice. Courses marked "U.C." are taken at University College, University of Chicago. For supplementary information bearing upon these courses of study, see "General Information," pages 29 and 30; and "Outlines of Instruction," pages 38, 39 and 40. Credits in Languages must total not less than ten semester hours in two or more modern languages. Proficiency developed in Piano must be such as to enable the student to play accompaniments of average difficulty. The Bachelor's Degree course of each Voice major must include two years of membership in a choral group.)

FRESHMAN YEAR • NORMAL CERTIFICATE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Voice 101	2	Voice 102	2	Voice 103	2
Piano	2	Piano	2	Piano	2
Harmony 101	2	Harmony 102	2	Harmony 103	2
Ear Training 101	1	Ear Training 102	1	Ear Training 103	1
English 101 (U.C.)	3	English 103 (U.C.)	3	Academic Elective (U.C.)	3
	—		—		—
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SOPHOMORE YEAR • TEACHER'S CERTIFICATE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Voice 201	2	Voice 202	2	Voice 203	2
Harmony 201	2	Harmony 202	2	Harmony 203	2
Ear Training 201	1	Ear Training 202	1	Ear Training 203	1
Introduction to the Literature and History of Music 101	2	Introduction to the Literature and History of Music 102	2	Introduction to the Literature and History of Music 203	2
Language Elective (U.C.)	3	Language Elective (U.C.)	3	Academic Elective (U.C.)	3
	—		—		—
	10		10		10

JUNIOR YEAR • TEACHER'S DIPLOMA

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Voice 301	2	Voice 302	2	Voice 303	2
Harmony 301	2	Counterpoint 302	2	Counterpoint 303	2
Ear Training 301	1	Ear Training 302	1	Ear Training 303	1
Form and Analysis 301	2	Form and Analysis 302	2	Form and Analysis 303	2
Language Elective (U.C.)	3	Language Elective (U.C.)	3	Academic Elective (U.C.)	3
	—		—		—
	10		10		10

SENIOR YEAR • BACHELOR OF MUSIC DEGREE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Voice 401	2	Voice 402	2	Voice 403	2
Double Counterpoint, Canon, Fugue, Composition 401	2	Double Counterpoint, Canon, Fugue, Composition 402	2	Double Counterpoint, Canon, Fugue, Composition 403	2
Orchestration 401	1	Orchestration 402	1	Orchestration 403	1
History of Music 401	3	History of Music 402	3	History of Music 403	3
Choral Conducting	1	Choral Conducting	1	Choral Conducting	1
Elective in Music	1	Elective in Music	1	Elective in Music	1
	—		—		—
	10		10		10

POST-GRADUATE YEAR • MASTER OF MUSIC DEGREE

Details of courses given for the Master of Music Degree with a major in Voice are planned for candidates individually. One-third of the total work must be devoted to Voice. At the conclusion of the course the student must have mastered a comprehensive and well-balanced repertoire and must provide a satisfactory demonstration of advanced artistic ability either in a public recital or in a performance before a Faculty Committee. One-third of the student's time must be given to continued study of Piano, and at entrance to the Master's Degree Course, the student must be capable of playing piano repertoire of approximately the sixth grade of difficulty. One-third of the student's time must be divided between a minor in Theory and such further study of modern foreign languages as may be necessary to enable the student to demonstrate a reading knowledge of two languages and satisfactory diction in a third.

REQUIREMENTS FOR CERTIFICATES, DIPLOMAS AND DEGREES, WITH A MAJOR IN ORGAN

(The earning of the allotted credits in Organ requires two half-hour lessons weekly, with adequate daily practice. Courses marked "U.C." are taken at University College, University of Chicago. For supplementary information bearing upon these courses of study, see "General Information," pages 29 and 30, and "Outlines of Instruction," pages 38, 39 and 40.)

FRESHMAN YEAR • NORMAL CERTIFICATE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Organ 101	2	Organ 102	2	Organ 103	2
Harmony 101	2	Harmony 102	2	Harmony 103	2
Ear Training 101	1	Ear Training 102	1	Ear Training 103	1
Introduction to the Literature and History of Music 101	2	Introduction to the Literature and History of Music 102	2	Introduction to the Literature and History of Music 203	2
English 101 (U.C.)	3	English 103 (U.C.)	3	Academic Elective (U. C.)	3
	—		—		—
	10		10		10

SOPHOMORE YEAR • TEACHER'S CERTIFICATE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Organ 201	2	Organ 202	2	Organ 203	2
Harmony 201	2	Harmony 202	2	Harmony 203	2
Ear Training 201	1	Ear Training 202	1	Ear Training 203	1
Electives in Music	2	Electives in Music	2	Electives in Music	2
Academic Elective (U. C.)	3	Academic Elective (U. C.)	3	Academic Elective (U. C.)	3
	—		—		—
	10		10		10

JUNIOR YEAR • TEACHER'S DIPLOMA

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Organ 301	2	Organ 302	2	Organ 303	2
Harmony 301	2	Counterpoint 302	2	Counterpoint 303	2
Ear Training 301	1	Ear Training 302	1	Ear Training 303	1
Form and Analysis 301	2	Form and Analysis 302	2	Form and Analysis 303	2
Academic Elective (U. C.)	3	Academic Elective (U. C.)	3	Academic Elective (U. C.)	3
	—		—		—
	10		10		10

SENIOR YEAR • BACHELOR OF MUSIC DEGREE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Organ 401	2	Organ 402	2	Organ 403	2
Double Counterpoint, Canon, Fugue, Composition 401	2	Double Counterpoint, Canon, Fugue, Composition 402	2	Double Counterpoint, Canon, Fugue, Composition 403	2
Orchestration 401	1	Orchestration 402	1	Orchestration 403	1
History of Music 401	3	History of Music 402	3	History of Music 403	3
Electives in Music (Ensemble, Conducting, or other subjects)	2	Electives in Music (Ensemble, Conducting, or other subjects)	2	Electives in Music (Ensemble, Conducting, or other subjects)	2
	—		—		—
	10		10		10

POST-GRADUATE YEAR • MASTER OF MUSIC DEGREE

Details of courses given for the Master of Music Degree with a major in Organ are planned for candidates individually. A minimum of one-half and a maximum of two-thirds of the total work must be devoted to Organ. At the conclusion of the course the student must have mastered a comprehensive and well-balanced repertoire and provide demonstration of artistic ability either in a public recital or in a performance before a Faculty Committee. Two minor subjects must be included in the course of each candidate, including a minor in Theory.

REQUIREMENTS FOR CERTIFICATES, DIPLOMAS AND DEGREES, WITH A MAJOR IN

THEORY AND COMPOSITION

(The earning of the allotted credits in Applied Music requires two half-hour private lessons weekly, with adequate daily practice. Courses marked "U.C." are taken in University College, University of Chicago. For supplementary information bearing upon these courses of study, see "General Information," pages 29 and 30; and "Outlines of Instruction," pages 38, 39 and 40. In the field of Applied Music as related to undergraduate studies, considerable attention must be given to the Piano. The student must acquire the pianistic facility and score reading ability necessary to make a sight transcription of a simple orchestral score of the approximate difficulty of a Haydn Symphony. The training in Applied Music should also include at least one string instrument, one wood-wind and one brass instrument, the study of each instrument to be continued through two or more Quarters.

FRESHMAN YEAR

AUTUMN QUARTER		WINTER QUARTER		SPRING QUARTER	
	Credits		Credits		Credits
Applied Music Elective	2	Applied Music Elective	2	Applied Music Elective	2
Harmony 101	2	Harmony 102	2	Harmony 103	2
Ear Training 101	1	Ear Training 102	1	Ear Training 103	1
Introduction to the Literature and History of Music 101	2	Introduction to the Literature and History of Music 102	2	Introduction to the Literature and History of Music 203	2
English 101 (U.C.)	3	English 103 (U.C.)	3	Academic Elective (U.C.)	3
	—		—		—
	10		10		10

SOPHOMORE YEAR • TEACHER'S CERTIFICATE

AUTUMN QUARTER		WINTER QUARTER		SPRING QUARTER	
	Credits		Credits		Credits
Applied Music Elective	2	Applied Music Elective	3	Applied Music Elective	3
Harmony 201	2	Harmony 202	2	Harmony 203	2
Ear Training 201	1	Ear Training 202	1	Ear Training 203	1
Form and Analysis 301	2	Form and Analysis 302	2	Form and Analysis 303	2
Academic Elective (U.C.)	3	Counterpoint 302	2	Counterpoint 303	2
	—		—		—
	10		10		10

JUNIOR YEAR • TEACHER'S DIPLOMA

AUTUMN QUARTER		WINTER QUARTER		SPRING QUARTER	
	Credits		Credits		Credits
Applied Music Elective	2	Applied Music Elective	1	Applied Music Elective	1
Harmony 301	2	Ear Training 302	1	Ear Training 303	1
Ear Training 301	1	Double Counterpoint, Canon, Fugue, Composition 402	2	Double Counterpoint, Canon, Fugue, Composition 403	2
Double Counterpoint, Canon, Fugue, Composition 401	2	Orchestration 402	1	Orchestration 403	1
Orchestration 401	1	Choral Conducting	1	Choral Conducting	1
Choral Conducting	1	Orchestra Conducting	1	Orchestra Conducting	1
Orchestra Conducting	1	Academic Elective (U.C.)	3	Academic Elective (U.C.)	3
	—		—		—
	10		10		10

SENIOR YEAR • BACHELOR OF MUSIC DEGREE

AUTUMN QUARTER		WINTER QUARTER		SPRING QUARTER	
	Credits		Credits		Credits
Applied Music Elective	2	Applied Music Elective	2	Applied Music Elective	2
Advanced Composition and Orchestration 501	2	Advanced Composition and Orchestration 502	2	Advanced Composition and Orchestration 503	2
History of Music 401	3	History of Music 402	3	History of Music 403	3
Academic Elective (U.C.)	3	Academic Elective (U.C.)	3	Academic Elective (U.C.)	3
	—		—		—
	10		10		10

POST-GRADUATE YEAR • MASTER OF MUSIC DEGREE

Details of courses given for the Master of Music Degree with a major in Theory and Composition are planned for candidates individually. Approximately one-half of the candidate's time must be given to composition in the larger forms and the works produced must show a considerable advancement in maturity and facility beyond those submitted for the Bachelor's Degree. The remainder of the time is given to studies in advanced contrapuntal writing and orchestration; and to further studies in Applied Music.

REQUIREMENTS FOR CERTIFICATES, DIPLOMAS AND DEGREES, WITH A MAJOR IN

PUBLIC SCHOOL MUSIC

(The courses of the Public School Music Department are designed to prepare the student both for General Supervising and Instrumental Supervising in the public schools. The sequence of subject matter as outlined below is recommended for students who expect to carry their studies through uninterruptedly to the Bachelor of Music Degree before seeking employment. A revised sequence is followed by students who wish to meet Illinois requirements for certification through a two-year course. Courses marked "U.C." are taken at University College, University of Chicago. For supplementary information bearing upon these courses of study, see "General Information," pages 29 and 30; and "Outlines of Instruction," pages 38, 39 and 40.)

FRESHMAN YEAR

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Applied Music	4	Applied Music	4	Applied Music	4
Harmony 101	2	Harmony 102	2	Harmony 103	2
Ear Training 101	1	Ear Training 102	1	Ear Training 103	1
English 101 (U.C.)	3	English 103 (U.C.)	3	Academic Elective (U.C.)	3
	—		—		—
	10		10		10

SOPHOMORE YEAR

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Applied Music	2	Applied Music	2	Applied Music	2
Harmony 201	2	Harmony 202	2	Harmony 203	2
Ear Training 201	1	Ear Training 202	1	Ear Training 203	1
Introduction to the Literature and History of Music 101	2	Introduction to the Literature and History of Music 102	2	Introduction to the Literature and History of Music 203	2
Academic Elective (U.C.)	3	Academic Elective (U.C.)	3	Public Speaking (U.C.)	3
	—		—		—
	10		10		10

JUNIOR YEAR

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Applied Music	2	Applied Music	2	Applied Music	2
Form and Analysis 301	2	Form and Analysis 302	2	Form and Analysis 303	2
Vocal Methods 301	1	Vocal Methods 302	1	Vocal Methods 303	1
Instrumental Methods 301	1	Instrumental Methods 302	1	Instrumental Methods 303	1
Observation and Practice Teaching	1	Observation and Practice Teaching	1	Observation and Practice Teaching	1
Academic or Education Elective (U.C.) or Elective in Music	3	Academic or Education Elective (U.C.) or Elective in Music	3	Introductory Psychology 201 (U.C.)	3
	—		—		—
	10		10		10

SENIOR YEAR • BACHELOR OF MUSIC DEGREE

AUTUMN QUARTER	Credits	WINTER QUARTER	Credits	SPRING QUARTER	Credits
Applied Music	2	Applied Music	2	Applied Music	2
Choral Conducting	1	Choral Conducting	1	Choral Conducting	1
Orchestra Conducting	1	Orchestra Conducting	1	Orchestra Conducting	1
Vocal Methods 401	1	Vocal Methods 402	1	Vocal Methods 403	1
Instrumental Methods 401	1	Instrumental Methods 402	1	Instrumental Methods 403	1
Observation and Practice Teaching	1	Observation and Practice Teaching	1	Observation and Practice Teaching	1
Introduction to Educational Psychology 210 (U.C.)	3	General Methods of Teaching 204 (U.C.)	3	Elective in Education (U.C.)	3
	—		—		—
	10		10		10

POST-GRADUATE YEAR • MASTER OF MUSIC DEGREE

Details of courses given for the Master of Music Degree with a major in Public School Music are planned for candidates individually. Approximately one-fourth of the candidate's time must be devoted to practical and theoretical work on a large project in Music Education, culminating in a thesis. The remaining time is devoted to a program of continued study in Applied Music and Theory.

REQUIREMENTS FOR CERTIFICATES, DIPLOMAS AND DEGREES, WITH A MAJOR IN

DRAMA

(The earning of the allotted credits in Dramatic Art requires two private half-hour lessons weekly, with adequate practice. The individual instruction helps the student to correct personal mannerisms and speech defects; it also assists him in applying to the development of his personality the principles learned in the classes. Much attention is given to gaining ease in platform deportment, and to perfecting material suitable for presentation; likewise to the technique of writing and presenting monologues and monodramas. At least one solo appearance is required each season, in addition to participation in plays. Courses marked "U.C." are taken at University College, University of Chicago. For supplementary information bearing upon these courses of study, see "General Information," pages 29 and 30; and "Outlines of Instruction," pages 38, 39 and 40.)

FRESHMAN YEAR • NORMAL CERTIFICATE

AUTUMN QUARTER		Credits	WINTER QUARTER		Credits	SPRING QUARTER		Credits
Dramatic Art 101		2	Dramatic Art 102		2	Dramatic Art 103		2
Acting Technique 101 (Pantomime)		2	Acting Technique 102 (Improvisation)		2	Acting Technique 103 (Creative Dramatization)		2
The Speaking Voice as an Instrument 101		1	The Speaking Voice as an Instrument 102		1	The Speaking Voice as an Instrument 103		1
Choric Verse 101		1	Choric Verse 102		1	Choric Verse 103		1
Study of the Drama 101 (Structure)		1	Study of the Drama 102 (Forms)		1	Study of the Drama 103 (Modes)		1
English 101 (U.C.)		3	English 103 (U.C.)		3	Academic Elective (U.C.)		3
		—			—			—
		10			10			10

SOPHOMORE YEAR • TEACHER'S CERTIFICATE

AUTUMN QUARTER		Credits	WINTER QUARTER		Credits	SPRING QUARTER		Credits
Dramatic Art 201		2	Dramatic Art 202		2	Dramatic Art 203		2
History of the Theater 201		2	History of the Theater 202		2	History of the Theater 203		2
Stagecraft 201 (Scene Design)		1	Stagecraft 202 (Costume Design)		1	Stagecraft 203 (Lighting)		1
Art of Interpretation 201		2	Art of Interpretation 202		2	Art of Interpretation 203		2
Academic Elective (U.C.)		3	Academic Elective (U.C.)		3	Academic Elective (U.C.)		3
		—			—			—
		10			10			10

JUNIOR YEAR • TEACHER'S DIPLOMA

AUTUMN QUARTER		Credits	WINTER QUARTER		Credits	SPRING QUARTER		Credits
Dramatic Art 301		2	Dramatic Art 302		2	Dramatic Art 303		2
Theory and Methods of Directing 301		2	Theory and Methods of Directing 302		2	Theory and Methods of Directing 303		2
Contemporary Drama 301		2	Contemporary Drama 302		2	Contemporary Drama 303		2
Puppetry 301, or Elective		1	Puppetry 302, or Elective		1	Puppetry 303, or Elective		1
Academic Elective (U.C.)		3	Academic Elective (U.C.)		3	Academic Elective (U.C.)		3
		—			—			—
		10			10			10

SENIOR YEAR • BACHELOR OF DRAMA DEGREE

AUTUMN QUARTER		Credits	WINTER QUARTER		Credits	SPRING QUARTER		Credits
Dramatic Art 401		2	Dramatic Art 402		2	Dramatic Art 403		2
Literature and Background for Interpretation 401		2	Literature and Background for Interpretation 402		2	Literature and Background for Interpretation 403		2
Children's Theater 401, or Elective		1	Children's Theater 402, or Elective		1	Children's Theater 403, or Elective		1
Radio 401, or Elective		1	Radio 402, or Elective		1	Radio 403, or Elective		1
Playwriting 401, or Elective		1	Playwriting 402, or Elective		1	Playwriting 403, or Elective		1
Academic Elective (U.C.)		3	Academic Elective (U.C.)		3	Academic Elective (U.C.)		3
		—			—			—
		10			10			10

NOTE: A play subscription to the Theater Guild is strongly recommended to all students in the Department of Drama. This provides opportunity to hear, at moderate cost, six or more plays each season, produced by the leading companies of this country.

OUTLINES OF INSTRUCTION

PRIVATE INSTRUCTION

Private instruction is given in Piano, Violin, Voice, Organ, Cello, Harp, Wind Instruments and all other instruments of the orchestra and band. Dramatic Art, Dancing, Fretted Instruments, Xylophone, Marimba, and Piano Accordion. In addition, private instruction may be engaged to cover most subjects regularly taught in classes.

The underlying aims of the private instruction given by the School are to build technical proficiency and interpretative ability, along with a repertoire useful either in teaching or in public performance.

In connection with the courses which lead to Certificates, Diplomas and Degrees, as outlined on pages 31 to 36, the student must meet certain special requirements for credit in Applied Music.

These special requirements include:

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

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

c. Attendance at and participation in the School recitals and concerts.

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

Piano Major

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

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

Items Representative of Upper Division Repertoire and Study Material—Bach: Chromatic Fantasy and Fugue, toccatas, transcriptions by Busoni, Liszt, D'Albert, Tausig. Beethoven: Later sonatas and a concerto. Brahms: Rhapsodies, Sonata in F minor. Chopin: Ballades, polonaises, fantasie, bar-

carolle, scherzos, etudes, preludes, and a concerto. Liszt: Rhapsodies, etudes, transcriptions, a concerto. Schumann: Symphonic Etudes, Sonata in G minor, Faschingschwank, Carneval, Concerto. Modern composers: Works of corresponding difficulty. Scales and arpeggios with high velocity; thorough mastery of double notes, chords, octaves.

Violin Major

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

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

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

Cello Major

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

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

Upper Division Requirements—Standard technical material. Advanced compositions by Goltermann, Caporale, Piatti, Popper, Bocerini, Romberg, Tartini, Boellmann, Schumann, Saint-Saens, Volkmann, Dvorak, Tchaikovsky, Bach, Haydn, Mozart, Beethoven and others. Ability to hold first desk position in professional orchestra; to appear as soloist with orchestra; and to read simple piano music at sight. Four years of orchestra experience and two years of ensemble.

(With appropriate changes in repertoire and study material, the same general requirements apply to majors in Wind Instruments or other orchestral instruments.)

Voice Major

Entrance—Ability to sing acceptably some of the simpler classic songs in English, and to read a simple song at sight. Some knowledge of piano is desirable.

Lower Division Requirements—Knowledge of breath control, enunciation, pronunciation,

tone placement, essentials of interpretation, and one foreign language. Ability to sing several standard songs from memory, and one or more of the less difficult arias of opera and oratorio. Major, minor and chromatic scales, exercises for facility and for sustained tone, classic embellishments. Recitative.

Upper Division Requirements—Repertoire for immediate use must contain at least four difficult operatic arias, four difficult oratorio arias, twenty classic and twenty modern songs. Knowledge of two foreign languages and of general song literature. Ability to give a creditable song recital and to play piano accompaniments of average difficulty.

Organ Major

Entrance—Pianistic ability comparable to or somewhat in advance of that required for entrance as a major in Piano.

Lower Division Requirements—Standard technical material. Preludes and fugues and choral preludes of Bach, sonatas by Mendelssohn and Guilmant, overtures by Hollins, and other compositions of similar grade. Ability in sight reading, in accompanying, and in the playing of church services.

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

Public School Music Major

Preparation for General Supervising—Must include 12 semester hour credits in Piano (to cover at least the requirements for the Freshman Year of a Piano major) and 12 semester hour credits in Voice (to cover the Lower Division requirements of a Voice major). With adequate practice, and satisfactory progress in the mastery of repertoire, credit in Applied Music is granted on a basis of 2 semester hours a Quarter, for 1 clock hour of private instruction weekly in Piano, and a half-hour lesson weekly in Voice, or vice versa. It is recommended that some of the remaining credits allotted to Applied Music be devoted to orchestral instruments.

Preparation for Instrumental Supervising—Must include 12 semester hour credits in a Major Instrument (covering Lower Division requirements); and 18 semester hour credits in Minor Instruments (6 semester hour credits in each of three instruments, representing the string, wood-wind and brass sections of the orchestra). With adequate practice, and satisfactory progress in the mastery of repertoire, credit in Applied Music is granted on a basis of 2 semester hours a Quarter, for 1 clock hour of private instruction weekly.

OUTLINES OF INSTRUCTION—Continued

CLASS INSTRUCTION

The following outlines show the ground covered in the Classes listed in the requirements on Pages 31 to 37, and in other Classes which may be chosen as electives. The outlines are grouped according to Departments of Instruction and grades of advancement.

Conducting

Choral Conducting and Repertoire 301, 302, 303—Else Harthan Arendt. Three courses are offered, with 1 semester hour credit for each course. These courses are progressively graded, and cover such subject matter as the organizing of choirs and choruses; baton technic; blending of voices; obtaining good tone and accurate intonation; dynamics; attack and finish of phrases; enunciation; style and interpretation; quartet ensemble; sacred and secular repertoire.

Orchestra Conducting and Repertoire 201, 202, 203, 301, 302, 303—P. Marinus Paulsen. Six courses are offered, with 1 semester hour credit for each course. The instruction ranges progressively through all phases of the subject. A few of the many topics covered: How to organize an orchestra; instruments of the orchestra; baton technic; tempo; deportment; obtaining perfect ensemble; conducting effective rehearsals; phrasing, style, interpretation, contrasts, dynamics; arranging; survey of orchestral literature of all grades of difficulty. Practice conducting with the Sherwood Orchestra is an important advantage in connection with these courses.

Drama

NOTE: Classes in the Department of Drama are conducted by Catherine M. Geary and assistants.

A Drama Club is maintained by the Department for the benefit of the general student body, and particularly for students of music who desire some contact with the art of the drama. One semester hour credit is granted for a full season of membership in the Drama Club, with participation in the plays produced by the Club.

Acting Technique 101, 102, 103—2 semester hour credits for each course. PANTOMIME as the basis of all acting; the importance of the body as a means of expressing emotion and characterization. IMPROVISATION as a means of organization of thought content and emotion in the creating of original dialogue to suit the situation or character. CREATIVE DRAMATIZATION as a means of coordination of body and speech into a harmonious portrayal of a role or scene.

A study is made of the traditional rules of the theater as well as the techniques advanced by leading actors and directors as to the various methods of portrayal. These courses include laboratory work in make-up as well as play production to afford a medium for application of principles set forth in the lecture periods.

The Speaking Voice as an Instrument 101, 102, 103—1 semester hour credit for each Quarter. Analysis of the vocal mechanism and its functioning with a view to the development of breath control, ease in production, clarity of tone, correct vowel and consonant formation according to the science of phonetics, musical quality, range and flexibility. A study of various speech defects, their causes and methods of correction.

Choric Verse 101, 102, 103—1 semester hour credit for each Quarter. Backgrounds and

sources of materials. A study of prosody and the methods of speaking the various types of poetry. This course is designed to give the student of acting the kinaesthetic approach to speech as well as to enable him to carry on work in speech eurhythmics at various age levels. A speech choir is organized and conducted.

Study of the Drama 101, 102, 103—1 semester hour credit for each Quarter. The one-act and three-act play, their structure and form. Tragedy, comedy, melodrama and farce. The Classical, Romantic and Realistic modes. Plot, characterization, dialogue and setting.

History of the Theatre 201, 202, 203—2 semester hour credits for each Quarter. A comprehensive survey of the development of the drama from primitive to modern times, supplemented by an intensive study of the plays and playwrights of the Greek, Roman, Medieval, Renaissance, Restoration, Victorian and Modern periods.

Stagecraft 201, 202, 203—1 semester hour credit for each Quarter. SCENE DESIGN:—The evolution of scene design and the planning and executing of scenery for various plays as well as the making of miniature models, complete with setting, of the various historical periods. COSTUME DESIGN: The history of costumology, psychology of color, color harmony in the staging of plays and pageants, various fabrics and their uses. The making of costume plates and the dressing of models in period and folk costumes as well as work on theater productions. LIGHTING: The development of lighting, types of equipment and their uses. Methods employed in lighting of productions. Requisite: Light plots and their execution for both studio and theater plays together with the completion of an individual project.

Art of Interpretation 201, 202, 203—2 semester hours for each Quarter. Study of the life of the author and the mood of the selection, whether prose or poetry. A study of inflection, emphasis, variety, contrast and climax and their relation to interpretation. Methods of characterization and the study of dialects. Technique involved in the cutting and presenting of the play, short story and novel. Requisite: Cutting of plays of the various periods and the creating of at least one original characterization for presentation.

Theory and Methods of Directing 301, 302, 303—2 semester hours for each Quarter. Theories of the most eminent directors and techniques of the various periods as well as a study of the blocking out of scenes, stage movement and business, grouping, picturization, tempo, rhythm, mood, atmosphere, emphasis and climax. Each student is required to choose, cast and direct a one-act play as well as to assist in the back-stage organization of a major production.

Puppetry 301, 302, 303—1 semester hour credit for each Quarter. The making and manipulating of hand puppets, marionettes, and stages.

Contemporary Drama 301, 302, 303—2 semester hours for each Quarter. The drama from Ibsen to the present day with a study of the various modern tendencies, including Expressionism, Impressionism, Symbolism, Naturalism and others. Reading assignments and laboratory work on all types of productions supplemented by addition of current legitimate successes.

Literature and Background for Interpretation 401, 402, 403—2 semester hour credits for each Quarter. The reading and discussing of classical and current literary works with a view to adaptation for presentation. A study of va-

rious types of people and situations. A study of the most famous roles as portrayed by the greatest actors and actresses of all times. The psychology of audiences. Each student is responsible for the compilation of a balanced, representative repertoire.

Children's Theater 401, 402, 403—1 semester hour credit for each Quarter. The selection of materials for story telling, creative and formal dramatization for children of various age levels as well as the methods of procedure in creative presentation and the directing of a more formal production. Requisite: The completion of at least one project in the Children's Theater.

Radio 401, 402, 403—1 semester hour credit for each Quarter. Microphone technique. Continuity writing. Adaptation of screen and stage plays for radio.

Playwriting 401, 402, 403—1 semester hour credit for each Quarter. Technique in the writing of the one-act and three-act play. Procedure for preparation of manuscript for publication. Requisite: Submission of an original play.

Ensemble

Ensemble 301, 302, 303, 401, 402, 403—P. Marinus Paulsen, Else Harthan Arendt. Groups are organized for the study and performance of chamber and choral music of various types. The most important groups are: the *Ensemble Class* (for instrumentalists), under the direction of P. Marinus Paulsen; the *Bach Singers* (devoted exclusively to study of the works of Johann Sebastian Bach), under the direction of Else Harthan Arendt; and the *Sherwood Chorus* under the direction of Else Harthan Arendt. The Ensemble Class earns one semester hour credit per Quarter. The choral groups earn one credit per season.

History of Music

Introduction to the Literature and History of Music 101—James Baar, 2 semester hour credits. The first and second Classical Periods.

Introduction to the Literature and History of Music 102—James Baar, 2 semester hour credits. The Romantic School.

Introduction to the Literature and History of Music 203—James Baar, 2 semester hour credits. Music since Wagner.

History of Music 401, 402, 403—3 semester hour credits for each course. A very detailed and searching study of musical history from the scholarly standpoint, covering periods, forms, styles, composers, instruments, ensembles, trends, influences, and related subject matter. Pre-requisite: The Introduction courses above listed, and Upper Division standing.

Normal Classes

Piano Normal 103—Elizabeth Keller, 2 semester hour credits. Methods and materials for use in giving preparatory piano instruction, with observation of demonstration lessons. Based on the preparatory divisions of the Sherwood Music School Piano Course.

Piano Normal 201, 202—Elizabeth Keller, 2 semester hour credits for each course. Methods and materials for use in giving intermediate piano instruction, with practice teaching. Based on the intermediate divisions of the Sherwood Music School Piano Course.

Class Method of Teaching Piano 201—Irene Keyser, 2 semester hour credits. How to teach piano to young beginners by the modern class method, through the first two grades.

OUTLINES OF INSTRUCTION—Continued

CLASS INSTRUCTION—Continued

Violin Normal 103, 201, 202—P. Marinus Paulsen, 2 semester hour credits for each course. Methods and materials for use in teaching the violin privately or in class. Systematic survey of teaching and technical problems, and teaching repertoire.

Public School Music

Vocal Methods 201—Lillian Lucas, 1 semester hour credit. Methods and materials for Grades One and Two.

Vocal Methods 202—Lillian Lucas, 1 semester hour credit. Methods and materials for Grades Three, Four and Five.

Vocal Methods 203—Lillian Lucas, 1 semester hour credit. Methods and materials for Grades Six and Seven and Junior High School.

Vocal Methods 401, 402, 403—Charles Espenshade, 1 semester hour for each course. Methods and materials for High School use. Assignments in composing and arranging for High School music groups.

Instrumental Methods 301, 302, 303—Louis Blaha, 1 semester hour credit for each course. Foundational methods and materials for organizing, training and conducting bands and orchestras in the public schools.

Instrumental Methods 401, 402, 403—Louis Blaha, 1 semester hour credit for each course. Continuation of the Instrumental Methods sequence at a higher level.

Observation and Practice Teaching—James Baar. Students of Public School Music have unusual opportunities for observation and practice teaching through all grades and Senior High School, in the Chicago Christian Schools, for which Mr. Baar is Supervisor of Music.

Repertoire

Vocal Technic and Repertoire Class—Else Harthan Arendt, 1 semester hour credit for each School Year. The subjects treated in this class are similar to those taken up in private voice lessons, but through membership in this class, the student is brought into contact with the problems of other students and is taught to listen critically and to analyze technical faults. A part of each session is given to ensemble singing of soli and choruses from the great oratorios and operas.

Theory and Composition

Ear Training 103—Will A. Harding, 1 semester hour credit. Elements of music, properties of tone, simple rhythms. Exercises in pitch. Tetrachords. Scale formation. Greek and church scales, major and minor scales and their intervals. Exercises in various measures, meters and motions.

Ear Training 102—Will A. Harding, 1 semester hour credit. Compound measures, simple and compound rhythms. Modern scales. Triads. Transposition and melodies. Inversion of intervals. Melodic and rhythmic dictation, including folk-songs and symphony themes.

Ear Training 101—Will A. Harding, 1 semester hour credit. Active and inactive tones. Dominant seventh chord and its resolutions. Chromatic melodic dictation, rhythmic dictation, exercises in chord progressions, sight-singing of melodies and broken chords.

Harmony 101—Elizabeth Keller, 2 semester hour credits. Principles of voice leading; harmonizing of basses and melodies in close and open position, in major keys, using primary

and secondary triads in root progressions; cadences.

Harmony 102—Elizabeth Keller, 2 semester hour credits. Harmonizing of basses and melodies in minor keys, root progressions.

Harmony 103—Elizabeth Keller, 2 semester hour credits. Harmonizing of melodies and figured basses, major and minor, introducing the use of inverted triads, and the dominant seventh chord in its regular resolution.

Ear Training 201—Will A. Harding, 1 semester hour credit. All diatonic seventh chords and their resolutions. Exercises in singing all triads and seventh chords. Melodic and rhythmic dictation in two parts. Rhythms, composite and complex.

Ear Training 202—Will A. Harding, 1 semester hour credit. Melody building, introducing non-harmonic tones. One and two-part melodies with Alberti bass. Chord progressions with chromatic alterations. Two-part sight-singing, harmonic and contrapuntal. Melodic and rhythmic dictation, two-part, based on excerpts from Bach and other composers.

Ear Training 203—Will A. Harding, 1 semester hour credit. Melodic dictation, two-part, with composite rhythms. Harmonic dictation, two and three parts, open and close position. Seventh chords, inverted and altered, and their resolutions. Simple cadences, four parts, open position. Two-part canons.

Harmony 201—Walter Keller, 2 semester hour credits. Harmonizations employing the secondary seventh chords, and the optional progressions of the dominant and secondary sevenths; sequences; simple modulations, on paper and at keyboard; use of the dominant ninth chord.

Harmony 202—Walter Keller, 2 semester hour credits. Harmonizations employing altered chords, passing and alternating tones; continuation of exercises in modulation; chromatic harmony. Keyboard work required, as well as written exercises.

Harmony 203—Walter Keller, 2 semester hour credits. Harmonizations employing suspensions, appoggiaturas, passing chords, pedal points, anticipations, changing tones; the chorale; conclusion of modulation formulae; harmonic analysis. Keyboard work required, as well as written exercises.

Form and Analysis 301—Frederic Youngfelt, 2 semester hour credits. The smaller forms.

Form and Analysis 302, 303—Frederic Youngfelt and Walter Erley, 2 semester hour credits for each course. The larger forms. Survey of acoustics.

Harmony 301—Walter Keller, 2 semester hour credits. Keyboard harmony, with exercises based on melodies and figured basses.

Counterpoint 302—Walter Keller, 2 semester hour credits. Two-part strict counterpoint in all five species; three-part strict counterpoint in the first, second and third species.

Counterpoint 303—Walter Keller, 2 semester hour credits. Three-part strict counterpoint in the fourth and fifth species; four-part counterpoint in all species; combined counterpoint; free counterpoint.

Ear Training 301—Will A. Harding, 1 semester hour credit. Two-part melodies, with accompaniments. Two-part counterpoint, simple and double, first and second species. Complete and extended cadences. Augmented and other altered sixth chords. Exercises in three parts, open position, introducing foreign chords. Modulations. Melodic and rhythmic dictation, four-part, close position.

Ear Training 302—Will A. Harding, 1 semester hour credit. Chromatic modulations. Third, fourth, and fifth species counterpoint,

two-part. Exercises in four parts with alternating and passing tones, suspensions and other non-harmonic tones. Dictation of hymns and folk-songs in four parts, open position. First, second and third species of simple counterpoint, three and four parts.

Ear Training 303—Will A. Harding, 1 semester hour credit. Melodic and rhythmic dictation, four parts, open position. Dictation from Inventions and Fugues of Bach. Canons in three voices.

Double Counterpoint, Canon, Fugue and Composition 401, 402, 403—Walter Keller, 2 semester hour credits for each course. Exercises in invertible counterpoint and canon. Studies in fugue, culminating in the writing of a complete fugue. Compositions in the one-, two-, and three-part primary forms, sonatina, variation, rondo and other forms.

Orchestration 401, 402, 403—P. Marinus Paulsen, 1 semester hour credit for each course. Principles of instrumentation, applied to the making of arrangements, and to the scoring of original compositions. Score reading.

Advanced Composition and Orchestration 501, 502 and 503—Walter Keller and P. Marinus Paulsen, 3 semester hour credits for each course. These courses are devoted to composition in the larger forms and advanced orchestration. A double fugue is required, and one other work of large dimensions, one of which must be scored for full orchestra.

Special Projects in Composition and Orchestration—Walter Keller and P. Marinus Paulsen, three courses, with 3 semester hour credits for each course. These courses are open only to students who have finished the work for the Bachelor's Degree with a major in Theory and Composition. The projects on which the individual student will work are chosen in conference with the Musical Director; they must be devoted entirely to the larger forms, such as the symphonic poem, the symphony, the string quartette, or extended choral works; and the finished projects must show not only skillful technic but also genuine musical worth.

University College Subjects

Students are referred to University College, University of Chicago, for the training required in academic subjects in all departments, and for the courses in Education (such as *General Methods of Teaching*, and *Introduction to Educational Psychology*) required in the Department of Public School Music.

English 101 and English 103 are required of all Degree candidates; these courses are devoted to rhetoric and composition.

Academic Electives and Educational Electives may be chosen from a wide range of subjects taught in University College. Students are advised in their choice of electives by officials of the School and the College.

University College is the downtown division of the University of Chicago, and it is located at 18 South Michigan Avenue, only four blocks from the Sherwood Music School. The teaching staff of the College is drawn from the regular faculty of the University of Chicago.

Students entering University College to earn credits to be transferred to the School must meet the entrance requirements of the University of Chicago. For convenience, tuition fees for subjects taken at University College (\$30.00 per course, plus a registration fee of \$2.00 per quarter) are paid to the School along with fees paid for instruction taken at the School.

A DESCRIPTION OF THE SHERWOOD MUSIC SCHOOL PRINTED TEXTS FOR PIANO AND VIOLIN

Scope

The Sherwood Music School Printed Texts cover all the essentials of a good musical education in various specialized fields. In accordance with modern educational principles, they include everything necessary to an understanding of the theory of music and ample technical material for practice and repertoire, with proper correlation of both. The student's proficiency in Applied Music (Technic, Interpretation and Repertoire) rests on a foundation of thorough training in General Theory, Ear Training, Harmony, History of Music, Form and Analysis, Appreciation and Counterpoint. The study of these subjects greatly accelerates and improves the student's technical mastery.

These Texts are the culmination of the School's experience of more than forty years in training serious music students and have been prepared throughout by members of the artist faculty.

Each complete Text comprises:

- 160 Printed Theory Lessons, with Tests.
- 100 selected technical Exercises, with annotations by members of the artist faculty.
- 136 selected Studies, with annotations by members of the artist faculty.
- 98 selected Compositions, 66 of which have been thoroughly edited and annotated by members of the artist faculty.

Each Text is divided into eight grades. Each subject is taken up from the beginning and carried through to its most advanced phases.

All parts of each Text are interwoven and correlated—the theoretical subjects with one another, and the technical divisions with the Theory Lessons. What the pupil learns in the Theory Lessons, he promptly applies to his practice.

The technical material includes those Exercises, Studies, and Compositions which have stood the test of time, and which are used by competent instructors everywhere. The most modern principles of technic are exemplified.

The annotated Exercises cover every technical problem. The annotations correspond to the private lessons which the artist teachers who wrote them would give on the same Exercises.

The Studies include the best study material by standard composers, all carefully edited and annotated by members of the artist faculty.

Of the annotated Compositions, ranging through all schools—Early, Classical, Romantic, and Modern—66 are required because they represent items of musical literature which every student should know. Thirty-two additional Compositions may be selected from a catalog of 400 classical and modern items. The complete selection was chosen from an examination of more than 7000 pieces.

Uses

The Texts are used as a basis of the instruction given by teachers in the Main School and Chicago Branches.

The Texts are used by Affiliated Teachers in charge of Extension Branches in all parts of the country, in giving instruction which is directly unified with that given in the Main School. The pupils of such Affiliated Teachers, studying the Text under the joint supervision of their local Affiliated Teachers and the School, are enabled to earn a Teacher's Certificate and Diploma from the School, through its Extension Department.

The Texts are used by ambitious out-of-town teachers as a means of bringing their own training up to date and keeping it so. Study of the Texts enables them to earn, through the Extension Department of the School, a Teacher's Certificate and Diploma.

Advantages

Affiliated Teachers using the Texts to supplement their oral teaching, find that they offer many advantages, and solve many of their problems.

The Texts very largely prevent forgetting, because the pupil has with him, in printed form, for constant reference throughout his week of practice, the instruction given him in his weekly lesson. Weekly written Tests and periodic written reviews assist further in impressing indelibly upon the pupil's memory the subject matter covered. This makes for rapid progress and economy.

A system of reports and grades, and a series of rewards keep the pupil interested and active. He has a definite goal to reach, and he knows from week to week just how far he has progressed toward it. Through his written Grade and Mid-Grade Tests, which are sent to the Main School to be graded and recorded, he has frequent contacts with the School, which are a source of inspiration to him.

The Texts enable the Affiliated Teacher to give easily all the subjects necessary to a complete musical education, including not only Technic, Interpretation and Repertoire, but also General Theory, Ear Training, Harmony, History of Music, and other subjects which are commonly neglected but which are essential to musical advancement. Moreover, each phase of each subject is automatically taken up at the right time.

The Affiliated Teacher's prestige is enhanced by his ability to offer his students opportunity to earn Teachers' Certificates and Diplomas through the Extension Department of a nationally recognized conservatory.

DOMESTIC BRANCHES

CHICAGO NEIGHBORHOOD BRANCHES

AUBURN PARK.....	822 West 79th St	CHICAGO LAWN.....	6247 South Kedzie Ave.
AVALON.....	1904 East 79th St.	GRAND CROSSING.....	7439 Cottage Grove Ave.
BEVERLY HILLS.....	10301 South Hale Ave.	JACKSON PARK.....	6760 Stony Island Ave.
OAK PARK (Central).....		141 South Oak Park Ave.	

Affiliated Schools and Teachers (Alphabetically Arranged)

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

Alabama ALICEVILLE Sarah H. White ATMORE Mrs. C. J. Crawford AUBURN Mrs. Iverson Caldwell CLANTON Mrs. Barney Roberts CULLMAN Margaret Deppe DECATUR Mrs. S. T. Rollo ELBA Annie Laurie Crigler FLORALA Frances H. Petrey GADSDEN Mrs. Forney Hughes GENEVA Mary B. Martin GREENVILLE Victor T. Young MOBILE Clara B. Evans Mrs. L. L. Havens OPELIKA Caroline S. Giles SELMA Alonzo Meek SILVERHILL George L. Lundberg Louise J. Lundberg TUSCALOOSA Mrs. Paul Burnum Paul Newell	BURBANK *Frederic Clint Mildred Clint BURLINGAME G. Bernice Barnett CALEICO Grace Blaisdell CALISTOGA Mabelle M. Senter CANGOA PARK Mildred Malcolm Ruth R. Parkinson CLAREMONT Henry Campubri COLUS Jean E. Sweetland COMPTON Violet M. Ruth CORTE MADERA Susan P. Allen COSTA MESA Mrs. C. A. Custer CLIVER CITY Miriam G. Foster EAGLE ROCK Helen M. Kramer Mina Rommel Jovita E. Witcox EL CENTRO Oria Kenah Estelle Livingston Elizabeth North Ruth T. Reid EUREKA Dorothea Nelson FORTUNA Emma J. Clendenen FRESNO Agnes G. de Jahn Mary E. Geerts GARDEN GROVE Mrs. R. B. Wise GLENDALE Monica Tyler Brown M. Harold Burke Ruth Hay Cavin Mabelle B. Clement Eva J. Cunningham Bessie K. Doughty Mrs. Freddie Freeman A. Belle Johnson Carrie H. Kennedy Stanley Leddington Clarence Mader Edna Serms Marsh Marguerite H. O'Leary Ada Parkinson Helen M. Steinel Vera Hooper Watts HOLLYWOOD Isabelle Lloyd Anderson Mrs. La Verne C. Fleetwood Hollywood Conservatory of Music and Arts (Mrs. Gladys T. Litrell, Director) Ann Meservey R. Wayne Nielson Sister M. Albertine Sister Marie-Pierre Sister Mary Francella IMPERIAL Mrs. Carmen Gibson LACRESSENTA Louise T. Baron Rosemary Dewberry LODI James S. Colvin LONG BEACH Lona Sprague Baldwin HARRIETTE E. BLACK Ursuline Butler Verna J. Cleveland Abby De Avirett Elizabeth De Avirett	LONG BEACH—Cont. Alice S. Durham Pauline Farquhar John S. Garth Ila Dee Godard Institute of Music and Fine Arts Ruth C. Miller Mae Gilbert Reese Norma L. Reynolds *Leah D. Seykora Frederick E. Shaffer, Jr. Marguerite Sherman Evelyn Potter Smith Irene Trepanier Reba Tucker LOS ALTOS Leonora De Benedetti LOS ANGELES *Albert Angermayer Otto K. Backus Lucy Seator Bartlett Beatrice Butler Frances Stults Campbell Arthur G. Carr Martha V. Close Esther F. Dalton Abby De Avirett Elizabeth De Avirett D. Lyle Gould *Zona North Mildred G. Haines Clara Hawk Hilda H. Hurst Institute of Musical Art (Raymond G. Hand, Director) Leila V. Isbell Mary McCormack Kennedy *Anthony Kronkowski Irene Kussero Adelaide Gosnell Lee Mrs. Eartha Ihm Loehr Lolita D. Mason Katherine C. Newton Ida Selby Olshausen Edna Gunnar Peterson Gladys S. Rue Mary R. Snyder Olga Steeb Piano School. (Olga Steeb) Emele Wendel Orra I. Whitman Jessica Wille Emil L. Winkler MADERA Fay S. Frederick MARTINEZ Marguerite Curtz MERCEDE Edith R. Latta Grace G. Parker MIDWAY CITY Vera Taylor Beno MONROVIA Louella G. Schmitt MONTEBELLO Helen E. Park NAPA Gertrude E. Lamdin NO. HOLLYWOOD Sylvia Callahan Carr Josephine Gerin Melita Krieg OAKLAND Mrs. Eradell Hall Helen C. McNitt Oakland Conservatory of Music. (Wm. C. Nicholls) HARRIETTE A. SAECHTZ Beulah Marshall Thorpe Ruth Tibbey PALO ALTO Dorothea L. Morgan	PASADENA Alice Coleman Batchelder Ora Leola Caldwell Mazie C. Lucas Minnie W. McDonald PETALUMA Frances Marie Thompson REDONDO Beatrice E. Lee REDONDO BEACH Viola A. Niland Helen J. Spring RIVERSIDE Hilda Liebig Margery Nethery *Mrs. H. R. Starke ROSS William Rattray SACRAMENTO Grace Lincoln Burnam Ida Hierfeld Shelley ST. HELENA Agatha Turner SAN ANSELMO *Berta Conroy SAN BERNARDINO Patricia Gestram Martha R. Greene Ingalle-Bishop Studios (Rowena Bishop) Clarence E. Johnson Frank T. Perkins *Foster E. Willhide SAN DIEGO Florence M. Bradley Nell Cave Cara Matthews Garrett Edna Alice Holman Cunningham *T. G. Townner *Florence W. Wetzell SAN DIMAS Dolores Cassel SAN FERNANDO Mrs. Geneva Clint *Roy E. Clint Marjorie R. Debuson SAN FRANCISCO Eleanor C. Drew Marie Gashweiler Inez L. Horn Elen M. MacPherson Meryl Prince Charlotte Theobald Eythye J. West Marjorie Elworthy SAN JOSE Evelyn A. Heath Elizabeth Pugh Gertrude Wolcott Smith SAN LEANDRO Anita Meister Herrick SAN MATEO Natalie M. Ryley SAN PEDRO Lilore K. Barton *Madeline Norman Edith Williams SAN RAFAEL Mrs. Cornelle Bue Reeves SANTA ANA *Mrs. R. E. Buell Edna H. Jones SANTA BARBARA Roger Cleorbis SANTA CRUZ Dr. E. W. Hillsdon-Hutton Violet M. Patterson SANTA PAULA Mrs. Paul S. McClain SANTA ROSA *Helen Bechtel Mildred Turner	SEELEY Frances I. Pletcher SHAFTER Martha Glockler Mrs. D. W. Nikkil SIERRA MADRE *Lalla Fagge SONORA Hilda Rocco SO. PASADENA Emily Huntington Miller STOCKTON Florence S. Arthur Mrs. N. H. Arthur Hoyle Carpenter Setila A. Laugero Cora B. Meyers Lyle C. True TAFT Lucy A. Morris TEMPLE CITY Virginia McGuire TUJUNGA Hera G. Swindell UPLAND C. Bertha Palmer VAN NUYS Edith Samuel VALLEJO Helen M. Genereux Genevieve M. Peacock VAN NUYS Gertrude Allington VISALIA Mrs. J. Roy Wimp W. HOLLYWOOD Charles M. Galloway WHITTIER Lulu Gollander Cunningham Mrs. Samuel Harris	STERLING *Lloyd F. Bader Connecticut BRIDGEPORT Stephen Chalfa E. Rhey Garrison *Thibor Horn *Henry Hutzel BRISTOL Nellie B. Jennings COS COB Ruth G. Jaycox CROMWELL Anna Doering DANBURY Laura R. Andrew Phebs R. Johnson EAST HARTFORD *Roger W. Driggs Beth W. Hale GASTONBURY Hattie M. Turner HAMDEN Esther S. R. Faile HARTFORD T. Francis Crowley Alice E. Gustafson MERIDEN Bertha Hartman Lasley Mary Michna Dorothy G. Hull NAUGATUCK Alvin A. Wooster ANNE R. ROBBINS DOROTHY E. BERRY NOROTON Mrs. Walker Townsend ROCKY HILL Mrs. R. Robbins SAUGATUCK George S. Hendricks TORRINGTON Mary Michna WATERBURY Margaret A. Geddes WEST HARTFORD *Camilla E. Eddy Ruth V. Lord WEST HAVEN Mrs. Signe N. Luering WETHERSFIELD Lillian Fales Popham Delaware DOVER Dover School of Music (Helen B. Hughes) WILMINGTON Floyd Shorter District of Columbia ANACOSTIA Mildred Elaine Deane WASHINGTON Thelma Elaine Auginbaugh Betty Madeline Callahan Mildred Chapman Mrs. Gene W. Crist Rose d'Amore Crivella Katherine Floeckher Cullen Gertrude Effebach Max W. Esberger Felipe Garcia Savona Griest Gunston Hall School (Minna Niemann) Mabel M. Hubbel Eleanor Hulbert Laurette Marks Hulling Emily F. Kendrick Mary Tarbell Kenestruck Margery Temple League Mrs. Duff Lewis Mrs. D. Selmer Lord
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DOMESTIC BRANCHES—Continued

Affiliated Schools and Teachers (Alphabetically Arranged)

- WASHINGTON—Cont.
Wilma Bennett
McDevitt
Ruth Peters
Lillian W. Peterson
Benjamin Ratner
Beatrice L. Robb
Robert M. Ruckman
Mildred Sherwood
R. Deane Shure
Esther Shiver
Sister M. Anna
Dolores
Sister M. Austin Regina
Sister M. Victoria
Vincent E. Slater
LaSalle Spicer
Gene Stewart
Evelyn L. Wakefield
Washington College of Music (Fannie Amstutz Robbers, Dir.)
Etta Schmid Wells
Marie Wheaton
Whitcroft Piano School
(Mrs. G. F. Williams, Mgr.)
Helen Campbell Williams
Florence V. Yeager
- Florida**
ARCADIA
Mrs. W. R. Campbell
Ola G. Kaulerson
*A. G. Vredenburg
AUBURNDALE
Nettie C. Allen
AVON PARK
Mrs. J. B. Coen, Jr.
BARTOW
Margaret Clark
Elizabeth Culppepper
Angie C. Lusk
BELLEVUE
Mrs. C. C. Heath
BONIFAY
Blanche F. Sesoms
BRADENTON
Mrs. C. H. Field
BROOKSVILLE
Carolyn I. Williams
CHATTAHOOCHEE
Doris Moore
CHIPLEY
Mrs. Fred Bennett
Mrs. R. Rollins
CLEARWATER
Mrs. R. L. Baker
Mary A. Johnson
Harriet L. Phillips
CLERMONT
Nellie A. Gibson
DAYTONA BEACH
Elma Randall
DE FUNIAK SPRINGS
Mamie R. Morrison
DELAND
Eva Baker Smith
DELRAY BEACH
Louise Warren Strickland
DUNEDIN
*Helene Goss
EUSTIS
Mrs. Hilary Garvin
Marian P. Thomas
FORT LAUDERDALE
Hazelie Kokonour
FORT MYERS
Nettie P. Battey
Effie W. Henderson
Mrs. John Durward
Lynn
*Harold L. Moreland
Elene Walker
Mildred Williams
FORT PIERCE
Elizabeth Chandler
Maud M. McCombs
GAINESVILLE
Caroline Murphy
Claude Murphree
GRACEVILLE
Gracie F. Ashmore
GROVELAND
Mrs. Alfred Benson
HIGH SPRINGS
Mrs. R. J. O'Steen
HOLLYWOOD
Nellie McArthur
JACKSONVILLE
Miss Willie Ellington
Leslie Marie Jones
John C. Wells
KILLARNEY
Harriet J. Jones
KISSIMEE
Myrtila F. Beals
- LAKE CITY
Mary Porter
Ann Wilby
LAKELAND
Sue M. Fowler
Louise R. Goddard
Lucile Bennett Munn
*Mrs. Charles H. Pope
Winifred E. Ray
May P. Wheeler
LAKE MARY
Mrs. J. R. Houghton
LAKE WALES
*Mrs. R. J. Alexander
*Mrs. Roy Thompson
Mrs. C. Wheeler
LANTANA
Edith M. Adams
LEESBURG
Florence Nelson
LONGWOOD
*T. M. Hinson
MANATEE
Leonora Stewart
MIAMI
Mrs. Paul Carter
MIAMI
Frances Tarbour
MONTICELLO
Gertrude Rector Willis
MOORE HAVEN
Florence H. Ryan
MT. DORA
Mrs. C. M. Brown
NEW SMYRNA
*Mrs. U. J. Burrows
NEW SMYRNA BEACH
Hope Dundas
OCALA
Hilma Cromartie
Ruth Ware
ORLANDO
Eunice Beasley
Dorothy G. Garforth
*Florence F. Mascica
Dorothy M. Parks
OXFORD
Edith R. Griggs
PALATKA
Alice Hutchinson
Kathryn Thornton
PALMETTO
Mrs. Allison Harrison
PANAMA CITY
Jewel Cannon
Mary Stebbins Phillips
PENSACOLA
Lida C. Baldwin
PLANT CITY
Mrs. Gordon Clemons
Anna Wade
PORT ST. JOE
Mrs. Eric Hickey
PUNTA GORDA
Mrs. S. L. Garrett
QUINCY
LaVetra Armstrong
RIVER JUNCTION
Lucille Gissendaner
ROCKLEDGE
Nina F. Ranck
ST. AUGUSTINE
Mrs. W. Maine Hutson
ST. PETERSBURG
Emma A. Corey
Leonora W. Ferguson
Lura Fullerton Yoke
SANFORD
Carolyn Collier
Frances A. Hickson
Mildred McCoy
SARASOTA
Helen Reynolds Mudd
SEBRING
Eliza R. McLlwaine
STARKE
Mrs. L. A. Canova
TALLAHASSEE
Caroline Oxford
TAMPA
Mrs. E. B. Bradley
Nella Allen Crandall
Mildred Del Valle
Nellie Harrel
Merle Holloway
Delia M. Pacheco
Zella K. Perry
Lillian Swann
UMATILLA
Mrs. A. F. Carr
VERO BEACH
Rebecca Rodenberg
WAUCHULA
Katie Haddell
Mrs. W. D. McInnis
WEST PALM BEACH
*Henri C. Godio
Marguerite M. Stowell
- WEST TAMPA
Emilia Gonzalez
WHITE SPRINGS
Martha B. Marsh
WILDWOOD
Mrs. H. E. Burrell
WILLISTON
Mrs. Wilbur A. Smith
- Georgia**
ABBEVILLE
Myrtice Ford
AMERICUS
Elizabeth C. Cobb
APPLING
*Mrs. Jasper M. Griffin
OLIVIA C.
ATLANTA
Lily Allen
Isabel Maeha Bryan
Edith Howell Clark
*Mary Ogilvie Douglas
Ruby G. Douglass
Marion E. Fowler
Lillian R. Gilbreath
Mrs. Thomas H. Grant
Caroline Hall
Mrs. C. D. Hancock
Julia Burtze Hardy
Alice Gray Harrison
Elizabeth L. Hopson
*Whitney Hubner
Elizabeth Jackson
*W. W. Leffingwell
Jane Mattingly
Annie Mae Norton
Emilie Parmake
Mrs. M. E. Patterson
*Josephine Pause
Elizabeth Peck
Nona Earley Randall
Mrs. Lee J. Silverthorn
Bess Merrell Smith
†Ruth Dabney Smith
Elizabeth Tillman
Grace Lee Townsend
Mrs. Cecil Tripp
Frances Wallace
Marve C. Wilson
AUGUSTA
Lucy Goodrich
Mrs. Thomas H. Warren
BAINBRIDGE
Mrs. M. E. O'Neal
BLACKSHEAR
Mrs. A. L. Howard
BRADLEY
Ruby Harris
BRUNSWICK
Maud N. Crovatt
CAIRO
Mrs. L. L. O'Kelle
CASHILA
Mrs. Carl Gauden
COLUMBUS
Mrs. Rolla H. Brown
Mrs. S. L. Dixon
Mrs. K. C. Kierce
CORDELE
Alma D. Murphy
CRAWFORDVILLE
Theodosia Vickers
DAWSON
Mrs. A. J. Paschal
DECATUR
Mrs. J. G. Addy
Mrs. S. R. Christie, Jr.
EASTMAN
Dorothy W. Maxwell
ELBERTON
Mrs. H. H. Manley
FITZGERALD
Mrs. H. B. DeVald
FORT VALLEY
Horace Ruddle
GLENNVILLE
Mrs. Lamont Smith
GREENSBORO
Carlton Ellis
HARLEM
Mrs. Jule W. Hatcher
HARTWELL
Mrs. J. W. Herndon
HELENA
Etta Mae Davenport
LINCOLNTON
Virginia Wilkes
LYONS
Mrs. W. A. McNatt
MACON
Julia Malbis
*Hellen G. McCarren
Margaret McKinnon
Mrs. W. W. Solomon
MARIETTA
Mrs. George E. Daniell
MITCHELL
Minnie Coleman
MONTICELLO
Sarah Poole
- MOULTRIE
Mrs. W. E. Hipsman
PELHAM
Blanche Lewis
SAVANNAH
Mrs. E. M. Campbell
Dorothy N. Murray
Mrs. L. L. Truchette
Georgia Word
STATESBORO
Virdie Lee Hilliard
STOCKBRIDGE
Mrs. C. B. Kitchens
THOMASTON
Mrs. J. A. Pendergrest
THOMASVILLE
Leah S. Gaine
THOMSON
Mary C. Hawes
TIFTON
Mrs. J. M. Paulk
WARRENTON
Elizabeth Wootten
WAYCROSS
Lillian K. Price
WEST POINT
Estelle Huguley
Albert L. Penn
- Idaho**
ABERDEEN
Roberta Marion Colborn
BLAFOOT
Ruth Smith
BOISE
Maude Lowry Cleary
Marie Cain Gorton
*Pauline Baker Hughes
*Adeline Martens
Ivy Beem Moore
Eather Schmeckel
J. J. Tompkins
BUHL
Werner J. Ripplinger
BURLEY
Edw. Corinne Terhune
CALDWELL
Lucy M. Robb
CHATCOLET
C. Anita Sargent
EMMETT
Goldie Smith Yost
IDAHO FALLS
Winifred Aucler
JEROME
*Gustav G. Flechtner
KELLOGG
Mrs. S. Benson
KIMBERLY
*Richard R. Smith
LEWISTON
Mrs. Vonley J. Miller
MACOM
Mrs. Artie Ellen Kelley
MULLEN
Mrs. Edna J. White
NAMPÁ
Fern Nolte Davidson
POCATELLO
*Herbert Brandvig
Ethel Smith Nelson
Eugene Perrine
Agnes S. Smith
*Ray C. Thorpe
TROY
Marian McComb
TWIN FALLS
Eula Masoner Conner
Besse Mesch
WALLACE
Ellen U. Smith
WFISER
Gertrude L. Neesley
Marjorie S. Turner
- Illinois**
ABINGDON
*Lorraine Lindoft
ALTON
Hilda Durborow
Clara Pettengill
AURORA
Agnes L. Conn
Maude Dewey
Carrie Doetschman
Anna Largent
Mrs. Lavard Thorpe
BARRINGTON
*Marie M. Baede
BARKLEY
Lois Bartholomew
BECKMEYER
Lounetta Sharp Zimmerman
BELLEVILLE
*George Tuerck
BELVIDERE
Mrs. A. E. McCormick
- BENTON
F. H. Wykes
BLOOMINGTON
Betty Benton
LINCOLN
Joseph D. Castle
Mabel Jones Pitts
Schwieemann Music School
(Hermann Schwieemann)
BLUE ISLAND
Walter Bauer
CARBONDALE
Harlowe Arras
CENTRALIA
Conservatory (Ralph A. Pixley)
Theresa Nichols
CHAMPAIGN
Lester Van Tress
CHICAGO
Eva M. Hastings
Rudolph Huber
Clem Leming
Loretto Academy (Sister M. Denise)
Hilda Luoma
Beryl Montgomery
Helene Vernson Oden
George C. Piper
Rita Roethermel
Sister M. Mechilde
CLARENDON HILLS
Helen Ruthhart
CLINTON
Mildred Moore
DANVILLE
Eather Canada
Amy Laker
William J. Llewellyn
DECATUR
Mrs. Herbert B. Townner
DE KALB
Gladys Jackman
Anne H. Paine
Mrs. G. W. Reynolds
Winifred Stewart
*Frederick Toennings
DES PLAINES
Alma E. Grambauer
DIXON
Maude Ames Goodsell
DONGOLA
Genevieve Bird
DUNDEE
Edward Graening
Mrs. B. C. Mason
Mrs. Vernon Sutfin
DWIGHT
Oleg T. Short
EARLVILLE
Charles Wiley
ELDORADO
Mrs. Rex Burnett
Virginia Wise
ELGIN
Winifred Adkins
Jane Hampton
Annie W. Rowland
I. C. Wolfheil
ELMHURST
Irma Oser
ELMWOOD
Mona Ristine
EUREKA
Margaret M. Tomb
EVANSTON
Sister Theophane
Clara Springer
FAIRFIELD
Mrs. Ben C. Boggs
FOREST PARK
Charles F. Smith
FREEPORT
Beulah Brubaker
GALESBURG
*Maude Alma Main
(Elnora S. Ingram)
ALTON
Hilda Durborow
Clara Pettengill
AURORA
Agnes L. Conn
Maude Dewey
Carrie Doetschman
Anna Largent
Mrs. Lavard Thorpe
HIGHLAND PARK
Agnes McGuire
JOLIET
Theron J. Converse
Mae A. Hendrick
Isabelle Hill
KEWANEE
Dazny Carlson
Hugh C. Price
Effie Trisler
LACON
Fay Ball
- LA SALLE
Hubert Kaszynski
Hugh C. Price
LINCOLN
Lincoln College (Dr. Vanderhorst)
Paul Merry
LISLE
Florence Riedy
MANVILLE
Helen McVay
MATTOON
Lora D. Sanders
MINONK
Mrs. Harrison Parks
MOLLINE
Lillian H. Stevenson
MONMOUTH
Mouthmouth Sherwood School
(Mrs. Christine Baer)
Mrs. Elma P. Patterson
(Pearl Wood)
(Verna Yarde)
MORRIS
Verna Nelson
NAPERVILLE
Grace Fredenhagen
NEWARK
Mary S. Freeman
OGLESBY
Pauline Harth
OREGON
Wyota A. Thorpe
OTTAWA
*Mildred B. Jehly
Mrs. W. C. Paisley
Edna Schaefer
Sister Marie Severson
Sister Mary Benita,
PAW PAW
Orla Nangle
PEKIN
Mrs. M. E. Tambling
PEORIA
Anna Mae Brownell
*Ethel C. Cockrell
Valetine Christiansen
Lola M. Hornbaker
Martha Klaus
*Harold Plouffe
PEOTONE
Lillian Rathje
Mary Allison Seaman
Bonita M. Siemsen
PONTIAC
Gladys Erickson
PRINCETON
Rosalie Tragordh
QUINCY
Walter H. Tanner
REDDICK
Viola M. Prussner
RICHMOND
Mrs. R. H. Aldrich
RIO
Naomi Carson
ROCKFORD
A. D. Bodfors
Mrs. A. D. Bodfors
Margaret Christiansen
Evelyn Ruth Eyster
Mrs. Frank M. Seager
ROCK ISLAND
Frank Freistat
ST. CHARLES
Eva Hunt Lacy
SPRINGFIELD
Margaret Chambers
Margaret Nelson
Mrs. Dan Leland
Stanford
Vera E. Whitlock
SPRING VALLEY
Mrs. Archie J. Foley
STERLING
Kathryn W. Calhoun
SYCAMORE
Mrs. Fred Meyers, Jr.
URBANA
Mrs. Harold Iles
Margaret Long
VILLA PARK
Marian M. Grimm
VIRGINIA
Iva M. Lancaster
WASHINGTON
Marian Bruckman
Mrs. Elmo Muller
WHEATON
Mrs. Wm. Kuntze
WILLIAMSFIELD
Maude Alma Main
Conservatory
(Juanita Bennett)

DOMESTIC BRANCHES—Continued

Affiliated Schools and Teachers (Alphabetically Arranged)

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WILMETTE
 Esther H. Schlueter
WILMINGTON
 Josephine F. Daley
WOODSTOCK
 Mrs. E. E. Bokemeier
- Indiana**
ALEXANDRIA
 Alexandra School of Music (Ada Stone)
ANDERSON
 Paul Breitwieser
 Florence Reckenberger
AUBURN
 Mrs. Russell L. Holben
BUTLER
 Hilda Funk
CARTHAGE
 Alta H. Carr
CHESTERTON
 Irma M. Stephens
CHURUBUSCO
 Anna Van Hibbs
COLUMBIA CITY
 Robert E. Coyle
 Mabel H. Parrish
 Ethel Rogers
CONNERSVILLE
 Lillian Evans Adams
CRAWFORDSVILLE
 Mrs. Hunter B. Leaming
DUNKIRK
 Mrs. Albert Tharp
ELKHART
 Mrs. Clinton F. Loop
ELWOOD
 Lena Yarling
FT. WAYNE
 Vera Cargile
 Ruth Evelyn Castle
 Walter A. Hansen
 Cashed Sturgis
FOUNTAIN CITY
 Grace M. Brennan
GARY
 Mrs. A. B. Carlborg
 Mary S. B. Dickson
 Josephine Mullany
 Louisa A. Quillen
 Carl L. Reil
 Irma M. Stephens
GOSHEN
 Elma M. Long
GREENSBURG
 Florine Tillson
GREENTOWN
 Hazel Naffziger
HAMMOND
 Roy Hackney
HARTFORD CITY
 Isaac E. Norris
HOBERT
 Mrs. W. H. McOmber
HOLY CROSS
 Sister Rita Estelle,
HUNTINGTON
 Katherine Coyle
 Huntington Music Studios
 (Esther Davis)
 Mrs. Mark Riseborough
INDIANA HARBOR
 *Alfred B. Dec Jardins
INDIANAPOLIS
 Evelyn Chenoweth
 Flossie A. Christie
 Helen Thomas Martin
 Laura Craig Poland
 Dorothy Robert
 Alta Louise Thomas
KEWANNA
 Ruth Garrison Julian
KOKOMO
 *Edna Burrous Caylor
 Mrs. Jancara Finley
 (Edward Turcehek, Director)
 (Carol B. Hage, Asst. Director)
 Frederick Heimiller
 Edna S. Hite
 Elta S. Straughn
 Turcehek School of Music
KOUTS
 Mrs. Guy Wilson
KOUTS
 Gladys Purnoy
LAFAYETTE
 Sister M. Leonida
LEWISVILLE
 Fay Vanderbeck
LOGANSPOUT
 Juanita Terry
- LOWELL**
 Sister M. Casilda
MARTINSVILLE
 Rena L. Carver
MICHIGAN CITY
 Mildred D. Eddy
 Dorothy Foster
 Florence Smith
 Mary Jane Sterling
MISHAWAKA
 *Violet Parks
 Howard Skinner
 Mrs. Don C. Kent
MONROEVILLE
 Ethel C. Webb
MT. SUMMIT
 Mrs. Lee Richey
MULBERRY
 Olive Lehr
MUNCIE
 Harry W. Thomas
NAPPANEE
 Joy Bourne
 Cora Stuckman
NEW ALBANY
 Maude E. Thomas
NEW CARLISLE
 Mrs. Clyde Nice
NHACASTLE
 Mrs. Cleo Mouser
 Mrs. Marian M. Perry
 Donald E. Rogers
 Leona Smith
NORTH MANCHESTER
 W. David Koile
OXFORD
 Mabel Hickman Morse
PIVTON
 Caroline E. Miner
 Vivian L. Nash
PLYMOUTH
 Lyla Mae Castlerline
PORTER
 Fleeta Cummings
PORTLAND
 Mrs. L. V. Paddock
 Mrs. Fred R. Smith
RICHMOND
 *Glen R. Crum
 Mildred Schalk
ROCHESTER
 Ben L. Brandenburg
SHELBYVILLE
 *Marvin J. Hill
SILVER LAKE
 Charles James Timberman
SOUTH BEND
 Olga Cwiklinski
 Grace Farlow
 Gertrude Frepan
 *George Z. Gaska
 Cortlund Goo
 Edna M. Holdeman
 Ruth Kise
 *Harold Lamb
 Theophila Makielski
 *South Bend Conservatory
TOPEKA
 Naomi Hovestock
UNION CITY
 John Milligan
VALPARAISO
 Vera Shafer McMillen
VEEDERSBURG
 Mrs. Alfred J. Healer
WABASH
 Josephine Alexander
 Winifred McClure
WANATAH
 Lola E. Mack
WARREN
 Pearl Smith
WARSAW
 Genita Bez Smith
WASHINGTON
 Helen R. Berry
WEST LAFAYETTE
 Winifred S. Graves
WHEELER
 Ella R. Walsh
WINAMAC
 Louisa Wirick
WOLF LAKE
 Erma B. Edwards
 Veva Gray Koozts
- Iowa**
AMES
 Mrs. P. E. Jackson
 Olive E. Stoker
 Grace Stouder
ANAMOSA
 Florence L. Hale
- ATLANTIC**
 Graydon N. Assy
BATTLE CREEK
 Edith Hansmann
BLOOMFIELD
 Garnett Hirt
CARROLL
 Tessie O'Herron
CEDAR RAPIDS
 Elsa M. Johnson
CHEROKEE
 Elizabeth Sloan
CLINTON
 Mrs. Don C. Kent
 Sue H. Bowers
DAVENPORT
 *Harold A. Nielsen
 *Will A. Paarmann
 *Herbert Silberstein
 *Wilbur Timmerman
EAGLE GROVE
 Pauline Kubitschek
FORT MADISON
 *Carl Nelson
INDEPENDENCE
 Doris Rowland
MARSHALLTOWN
 *Ray D. Carter
NHACASTLE
 Mrs. M. C. McBroom
 M. E. Sparks
MASON CITY
 Bertha Patchen
 Ellen M. Smith
MELROSE
 Blanche Thorson
MUSCATINE
 Alice Chase
 Adah Drake Randall
 Anita G. Rush
 L. Gertrude Beard
 *A. Eugene Burton
 Ruth Campbell
OSKALOOSA
 *Carl D. Woodford
OTTUMWA
 *A. Harold Fry
PERRY
 Vera Welch
PRIMGHAR
 Mrs. G. R. Little
QUASQUETON
 Ethel Fox
ROLES
 Amy Ireland
SAC CITY
 Charles H. Lawrence
SHELANDIAH
 Harold M. Greenlee
 Mildred Catherine Ruidt
SIoux CITY
 Gertrude Hollenbeck
 Regina Wright
STATE CENTER
 Ruth Kise
 Wayne T. Richards
STORM LAKE
 Wilma Hurst Marshall
WEBSTER CITY
 Ruth Stevenson
 WINTERSET
 Mrs. Charles Newerf
WINTHROP
 Mrs. Karl Manz
- Kansas**
ARKANSAS CITY
 Edwin Druley
BISON
 Evalyn C. Edwards
CLEARWATER
 Mrs. Virgil Young
COFFEYVILLE
 Mrs. L. N. Clark
DODGE CITY
 Henri Robbins
FT. SCOTT
 Sadie E. Parker
GREAT BEND
 Maude K. Maddy
HUTCHINSON
 Mrs. Ross H. Skinner
IOLA
 Mrs. Ora Hart Weddle
KINGMAN
 Mrs. W. W. Swain
PARSONS
 Fae Taylor
TOPEKA
 Mrs. Sands McInroy
WICHITA
 Reno B. Myers
 Minnie N. Nash
- Kentucky**
ASHLAND
 *Glenda E. Buchanan
 Elizabeth Johnson
CENTRAL CITY
 Mallie Edmunds Vick
FRANKFORT
 Harriet Meader
- GREENVILLE**
 Grace B. Pulley
HARLAN
 *H. M. Pence
LOUISVILLE
 Grace Wieber Best
 Henry V. Goodwin
 *Madge Terry Lewis
 *Robert D. Parmenter
 Anna M. Schmidt
 *Madison Marie Arbogast
 Emma Marie Lester
 Lester E. Moore
OWENSBORO
 Mrs. Nester Howard
PADUCAH
 Hazel Graham Moss
STANTON
 Mrs. W. L. Browning
- Louisiana**
ALEXANDRIA
 Mrs. Hubert B. Lawrence
BATON ROUGE
 *Mrs. W. O. Bates
HOUMA
 George H. St. Pierre
 May Zeringer
LAKE CHARLES
 Bernice Brown
 Mrs. E. B. Wrong
MANSFIELD
 Mrs. B. D. Magee
 Mrs. W. G. Ricks
NEW ORLEANS
 Miriam J. Bonabel
 Mrs. Erin T. Carnes
 Adah Drake Randall
 Anita G. Rush
- Maine**
AUGUSTA
 Caremae Bradford
 Caroline Fenno Chase
 Ernest R. Hill
BATH
 Carrie F. Luze
FRYEBURG
 Herbert A. D. Hurd
HALLOWELL
 Vera L. Tibbetts
OLD TOWN
 Harriet H. Cottle
 Mrs. Wm. F. Milliken
 Ruth E. Waterhouse
PORTLAND
 Florence H. Libby
SKOWHEGAN
 Mrs. F. Nye
SOUTH PORTLAND
 Fred Lincoln Hill
WATERVILLE
 Arthur P. Roundy
 Verne Ward Roundy
- Maryland**
BERWYN
 Emory Brennan
CHEVERLY
 Alice M. Cover
CHEVY CHASE
 *Ruth Boyd
 Edward Dawson
CUMBERLAND
 *Antonio LaManca
 Josephine Patrick
FREDERICK
 Charles P. Webb
HAGERSTOWN
 Asher S. H. Edelman
 *Charles H. Roderick
 Julia Belle Shenk
 Estelle Young
HYATTSVILLE
 Kathryn Harrison
 Arthur
 Kathleen Rodman
MT. RAINIER
 Clara Dueser
MONTICELLO
 Gladys Ondrick
RIVERDALE
 Jeannette A. Lemire
MARYLAND
 Mrs. M. Hamlin
MEDFIELD
 Louise Brennan
MEDFORD
 Grace P. Longwood
MELROSE
 Donna C. Adler
 Alma Holton Rich
MELROSE HIGHLANDS
 Constance B. Whitcomb
 Harriet D. Baker
 Dorothy Bates
 Stanley F. Bentley
- Massachusetts**
ANDOVER
 Marion L. Abbott
- ARLINGTON**
 Ruth D. Bellows
 Edward H. Duggins
 Mildred G. Kidder
 Mary K. McGarry
 Adelaide W. Proctor
 Thyrta P. Upton
 Susan Whipple
 Katharine I. Yerrinton
ATLANTIC
 Ella Ames Horton
ATTLEBORO
 Lester E. Moore
BELMONT
 Isabell L. Bresnan
 Mildred L. Reynolds
BEVERLY
 Joe Demack
BOSTON
 Jose da Costa
 Maud Wallingford
 Downs
 Florence A. Reynolds
 Mrs. J. G. Schuck
BRIDGEWATER
 Bertha B. Beers
BROCKTON
 George Abercrombie
 Ruth L. F. Barnett
 Rose Francis Burke
BROOKLINE
 Maud Wallingford
 Downs
 Edna Vera Johnson
CAMBRIDGE
 Helene Diedrichs
 Antoinette von Eggers
 Doering
 Caroline A. Whitman
CANTON
 Mary G. Reed
 Dustin Russell
CONCORD
 Mrs. Samuel Merwin
DALTON
 Dorothy B. Steele
EAST LONGMEADOW
 Phyllis L. Markham
EASTONDALE
 Eileen D. Hickey
EAST WALPOLE
 Lillian Beaulieu
EVERETT
 Edmond DeSof
 Beatrice Holbrook
FALL RIVER
 M. Alma Calcut
FRAMINGHAM
 Annette Bean
 Margaret D. Hemenway
GREENFIELD
 Madge I. Holbrook
HAVERTHILL
 Katherine E. Elliott
HINGHAM
 South Shore School of Music
 *C. W. Holmes
 (Ethel C. Holmes)
 (G. Estella Holmes)
HOLYOKE
 Mrs. Homer E. Newell
JAMAICA PLAIN
 Catherine C. Day
LAWRENCE
 Gordon Brown
 Grace Fountain
 Martha M. Franz
 Laura B. LeVeille
 Philippe LeVeille
 Sophia H. Yungster
LEOMINSTER
 Ethel Jarvis Bailey
LEXINGTON
 Rose Ella Cunningham
 Gladys Ondrick
MARLBORO
 Jeannette A. Lemire
MARYLAND
 Mrs. M. Hamlin
MEDFIELD
 Louise Brennan
MEDFORD
 Grace P. Longwood
MELROSE
 Donna C. Adler
 Alma Holton Rich
MELROSE HIGHLANDS
 Constance B. Whitcomb
 Harriet D. Baker
 Dorothy Bates
 Stanley F. Bentley
- NATICK**
 Frank E. Underwood
- NEEDHAM**
 Raymond Coon
NEW BEDFORD
 Beatrice Branon
NEWTON CENTER
 Ethel Hutchinson
NORTH ADAMS
 Edna L. Domin
NORTH ANDOVER
 Christina E. Hosking
NORTH EASTON
 Agrietta C. Canan
PITTSFIELD
 Mary Ranti
QUINCY
 Celina Bellevue
 Eleanor Granahan
 Dacey
REVERE
 Marion A. Hamblin
SALEM
 Alhina P. Bennett
SHARON
 Grace M. Davis
SPRINGFIELD
 Irene Atkins
 Margaret K. Balboni
 Grace B. Earle
 Genevieve S. Grinnell
 Mildred F. Lundquist
 Raymond Randig
 Ruth Ringstrom
 Miss Glenn Robinson
 Harold M. Schlage
 Mrs. Harold M. Schlage
 Marion M. Wheeler
SWAMPSCOTT
 Fannie R. Natale
WABAN
 Gladys L. Parker
WAKEFIELD
 Geneva D. Hodson
 Blanche M. Sanborn
 Josephine L. Spero
WALTHAM
 Teresa J. Cash
 Olive Davis Flagg
 Carl M. Safford
WESTERLY
 Adolph I. Dugas
WEST MEDFORD
 Eunice M. Kiley
WEST SPRINGFIELD
 Grace W. Brown
WHITMAN
 Marguerite J. Kane
WILBUR
 Merita D. Scalley
WOLLASTON
 Edward B. Whittridge
- Michigan**
ADA
 Lillian E. Bennett
ADRIAN
 Margiea Spence
ALLEGAN
 Mrs. H. H. Cook
 Mrs. H. E. Winter
ALMA
 Minnie M. Green
AUGUSTA
 Max Newkirk
BATTLE CREEK
 Arthur E. Bryce
 Edith B. Galloway
 Lovona Johnson
 Winnifred Kingsley
 Helen Wiegink
 *Herman Wiegink
 Georgia W. Williamson
BENTON HARBOR
 Warren L. Colby
 Marian Patton
BIG RAPIDS
 Ferdinand Warner
BLANCHARD
 Helena N. Mason
BUCHANAN
 Marian Van Every
 Nelson
BURNIPS
 Edna E. Prosser
CASS CITY
 Lucy G. Lee
CASSOPOLIS
 Mabel Moss
CHARLEVOIX
 Marguerite Swinton
CLARKSTON
 *Harold A. Konzen
COLDWATER
 Marguerite L. Livermore
 Natalie Andrews Pague
CORUNNA
 Bernice Snyder
DEARBORN
 Rhoda C. Armstrong

DOMESTIC BRANCHES—Continued

Affiliated Schools and Teachers (Alphabetically Arranged)

- Michigan—Cont.**
DETROIT
 Mrs. Clarence Benton
 Rachel A. Boldt
 Lillian M. Bostick
 *Mary F. Brandt
 Violette Cox
 Detroit Institute of Musical Art
 (Agnes A. Anger)
 (Florence G. Benninger)
 (Ethel Green)
 (Sarah Gruber)
 (Harold C. Hungerford)
 (Henry Manville)
 (Iva S. Worden)
 Alma B. Grimes
 Grace Halverson
 Harry C. Harris
 Henry Herrmann
 Harry C. Wilbur
 Charles L. Wuerth
 Wilmont L. Yesse
EAST DEARBORN
 Dorothea Oehmke
EATON RAPIDS
 Bernice E. Hunt
ECORSE
 Florence L. Doughy
 Horace W. Flinders
FLINT
 Gertrude Boley
 Chester Brownell
 John G. Brownell
 *Eugene E. Everhart
 Berenice E. Gaubatz
 Mrs. Louis A. Rickey
 Thelma B. Torrey
FLUSHING
 Mrs. Otto M. Bedford
FREMONT
 Jennie M. Clark
GRAND HAVEN
 Ruth Pellegron
GRAND RAPIDS
 *Karl J. Berni
 Florence Bolthouse
 Xaveria Voigt
 Kelling
 Stella Krombeen
 Mrs. C. Hugo Kutsche
 Alice Lantinga
 Edith Lewis
 Helen Rowe
 Bertha Seckell
 Marie Trapp
 William Van Gemert
 Alice Van Wingen
GREENVILLE
 Mary Jeff Curdy
 Mrs. C. Hugo Kutsche
 Edwin P. Petersen
GROSSE POINTE
 Hugo Richter
HARTFORD
 Marnie Howes
HASTINGS
 *Joseph E. Mix
 Clara Fitz Smith
HOLLAND
 Johanna Boersma
 Clarence Dykema
IRON MOUNTAIN
 Mary C. Stefanelli
IRON RIVER
 May Friend Jolly
ITHACA
 Nina Burt
JACKSON
 Rowenah Bancroft
 Myrtle Lawrence Cook
 Helen O. Lathrop
 Eleanor Sullivan
KALAMAZOO
 *Hazel Dastman Davis
 Frances Leavens
 *Christopher Overley
 Mrs. Christopher Overley
 Leta G. Snow
 *Edwin C. Trevena
 Frieda Snow Wall
LAKE ORION
 Fern Mabel Shaver
LANSING
 M. Gray Fowler
 Emma Grant Holmes
 *Clarence Post
 *Clyde F. Severance
 Ada M. Van Dusen
LAPER
 Mrs. Herbert A. Carter
LAWTON
 Gladys Phillips
LINDEN
 Meda Hinkley
- MARQUETTE**
 Ethel M. Hamby
MARSHALL
 Vidya Mary Vary
MIDLAND
 Grace S. Pelton
MILFORD
 *Winifred V. Beam
MT. CLEMENS
 Mrs. Charles H. Nichols
MT. PLEASANT
 Edna Fuller
MUSKEGON
 Ethel H. Misner
 Sophie Van Andel
MUSKEGON HEIGHTS
 Ruhama Johnson
NILES
 Mabelle M. Shelton
NORTHVILLE
 Henry Schmutz
PONTIAC
 Cecille L. Cloonan
 Lelah E. Derragon
 Laurena B. Hilberg
 Marilyn Nelson
 Bertha Marie Roth
 *Florence B. Schmidt
 Oscar W. Schmidt
 Elizabeth Thorpe
PORT HURON
 Mary V. Bragg
 Lina Balmer Lauzon
QUINCY
 *Edwina P. Van Patten
RIVER ROUGE
 Naomi Doty Nieman
SAGINAW
 Elaine M. Frueh
 Myrtle Hubbard
 Clarence Leyvrenz
 Orpha B. Vincent
 Louis F. E. Witt
ST. JOSEPH
 Wm. F. Herrmann
SALINE
 Vesta Mills
SAULT STE. MARIE
 Mrs. Louis McPike
SCHOOLCRAFT
 Esther S. Cropsey
 Mrs. E. W. Pursel
STAMBAUGH
 Esther W. Gehlhoff
STURGIS
 Frances Clark
TRENTON
 Lillie E. Mills
UTICA
 Oscar Rauschelbach
VASSAR
 Mrs. D. C. Atkins
 Gladys A. Chisholm
VICKSBURG
 Mrs. Charles A.
 Worthington
- Minnesota**
AUSTIN
 Margaret Zender
 Beaulieu
BEMIDJI
 Sister M. Gertrude
CHATFIELD
 None Case
CROOKSTON
 ?Sister Louise Angelle
 Sister Mary
 *Sister M. Cecilia
 Sister M. Phedra
DETROIT LAKES
 Mrs. E. E. Hoyt
DULUTH
 ?Sister Freimuth
EAST GRAND FORKS
 Sister M. Cecilia
GLENWOOD
 Mrs. G. C. Torgerson
HBBING
 Adilla Baldac
 Ada Lombardi
 Luigi Lombardi
 Davie Rabb
MINNEAPOLIS
 Fern Iverson
 G. Orville Trondson
NORTH MANKATO
 Eleanor R. Gingles
PARK RAPIDS
 Sister M. Grace
PIPESTONE
 Mrs. G. W. Winters
RED WING
 Clara S. L. Arndt
ROCHESTER
 Sister Mary Seraphine
ST. CLOUD
 Marion Olson
- ST. PAUL**
 Walter Kroepfl
 George G. Pierce
 Myrtle Wrad
 Lillian Yerke
SAUK CENTER
 Florence Vogel
STAPLES
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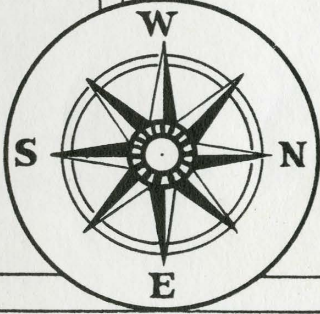
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