

who have supplemented graduation from the leading conservatories with years of special study under the recognized masters of two continents. All of them are tested teachers. No novices are employed. Pianoforte, Voice, Violin and other stringed instruments, Pipe Organ, Theory, Harmony, Composition, the History and Literature of Music, Interpretation, Ear Training, Sight Reading and Chorus, Ensemble and Orchestral Work, Repertoire and Memorizing, and Faculty, Student, and Artist Recitals—all, and more, take their appropriate places and contribute to the creation of a wholesome and inspiring musical atmosphere. Such an atmosphere is possible nowhere except in a large school where musical education is seriously undertaken by a faculty composed of tested professional musical educators. Frequent student recitals are given, as are recitals and lectures by the faculty and other eminent musicians. Pupils may attend the best concerts in the city. Operas are frequently given by excellent companies, and the world's greatest artists appear in Nashville from time to time. The immediate and convenient value of these advantages at our own door will be the more apparent when it is known that our students may have throughout the season the great musical entertainments, but a very few of which other Southern schools can enjoy, and these only by means of travel and additional expense from the smaller towns into the city. Certificates and diplomas are conferred for finished work in this school.

Boarding students specializing in Music, Art, Expression, or Home Economics are required to take at least one literary course.

Theory is required of all music students in the boarding department who have not previously completed the equivalent of Theory I. Credit for Theory I, if taken elsewhere, will be granted only on the basis of an examination. Those who have such credit must select one of the following Theory, Harmony, Counterpoint, History and Appreciation of Music, Ear Training, Pedagogy

Our special Music Catalogue gives full information.

## CURRICULUM OF THE SCHOOL OF MUSIC

### REQUIREMENTS FOR TEACHERS' CERTIFICATE IN PIANO

*Technic.*—1. Major Scales (minimum speed, four notes to M.M. 120), played with both hands in parallel motion through four octaves, Thirds, Sixths, Tenths. Contrary motion.

2. Minor Scales Harmonic and Melodic, played with both hands in parallel and contrary motion, Thirds, Sixths, Tenths.

3. Diatonic and Chromatic Scales in velocity, in varied rhythms, and illustrative of the legato, staccato, and portamento touch, Arpeggios in combined rhythms, illustrations of musical embellishments.

4. Chords Major, Minor, and Diminished Triads, Dominant and Diminished Sevenths, all with added octaves. Patterns of harmonic successions modulating through all keys.

5. Arpeggios in various forms and harmonic successions.

6. Double Thirds Major and Minor Scales (each hand alone)

7. Octaves Scales and Arpeggios in various touches and rhythms.

*History.*—The candidate must have had two years in Music History, must have acquired a musical vocabulary embracing the musical terms in common use and their abbreviations, and must be able to outline satisfactorily the evolution of the piano, piano literature, and piano technic.

*Harmony.*—The candidate must be able to harmonize any figured bass or any melody, to extract the figured bass from two classical compositions—one to be a slow, the other a fast, movement from a Mozart or Beethoven Sonata; to modulate between any two keys by various means, and to transpose any hymn or any ordinary composition.

*Repertoire (not necessarily memorized).*—Two complete Sonatas of Beethoven, one of which the candidate must have prepared independently, eight other movements selected from the more difficult Sonatas of Mozart and Haydn, one slow and one fast Concerto movement more than half of Bach's Two-Part Inventions and four of his Three-Part Inventions, also most of Haberbier, Op. 53, selections from Mendelssohn and Schumann also from Chopin's Preludes, Mazurkas, Nocturnes, and Valses, Cramer Studies, and Czerny, Op. 740 and six recital pieces of about the fourth grade. May be presented in four divisions and during two successive years.

*Sight Reading.*—The candidate must be able to play at sight the easier selections from Mozart's and Haydn's Sonatas and Mendelssohn's Songs Without Words, accompaniments for advanced violin and vocal music, any part of moderately difficult works arranged for piano ensemble.

*Pedagogy.*—The candidate for Teachers' Certificate in Piano must have had two years in Pedagogy, and must be prepared to demonstrate lessons in rhythm, touch, technic, memory training, theory, and funda-