

The candidate for the Certificate in Voice must be able to sing: The Major Scale and the Melodic Minor Scale upward or downward from a given tone, exercises for the flexibility of the voice (diatonic progressions on Major Scales), four notes to M.M. 92, Arpeggios on Major and Minor Triads within the compass of a Tenth, any Major, Minor, or Perfect Interval above or below a given tone.

The candidate must give illustrations of (a) Legato and Staccato on Major Scales (b) Crescendo and Diminuendo on single tones; (c) Fundamental Phonetics, (d) the art of singing Recitative.

The Memorized Repertoire must contain at least six solos, one of which must be from Opera and one from Oratorio, and the others to be of like standard, all to have been acquired within the twelve months preceding examination. The candidate must be acquainted with two standard Oratorios and one Opera, and must be able to sing, not necessarily from memory, any of the solos suited to her voice. The requirements in Harmony, History of Music, Sight Singing, and Musical Vocabulary are the same as in Piano. The candidate must be able to sing at sight any part of a given hymn, any song not containing distant modulations, must be able to play hymns and accompaniments to moderately difficult songs on the piano, and must have finished the second grade in Piano. The candidate must have had one year in Pedagogy

#### REQUIREMENTS FOR CERTIFICATE IN ORGAN

*Technic.*—The requirements in manual technic are the same as in Piano, excepting that the range of Scales and Arpeggios is adapted to the organ and that the minimum speed for pedal technic is considerably lowered.

*Harmony.*—A candidate for the certificate must be thoroughly familiar with the Major and Minor Modes (harmonic and melodic); Intervals, the construction of Triads and Seventh Chords and their inversions, and must be able to harmonize figured basses or given melodies, both in writing and at the keyboard, to modulate between related keys, to recognize, by sound, fundamental positions of Triads and Dominant Sevenths, and to transpose any succession of Triads and Dominant Sevenths (not containing distant modulation)

*Sight Reading.*—The candidate for the certificate must be able to play at sight Hymns, and arrange and register them suitably for congregational singing, moderately difficult accompaniments for anthems and solos, short trios for two manuals and pedals, to transpose a hymn or chant one tone above or below the original key, to play at sight a quartet in vocal score, four staves in G and F clefs.

*Repertoire (not necessarily memorized).*—Easier Preludes and Fugues of Bach, one Prelude and Fugue and one Sonata of Mendelssohn; one complete Sonata of either Guilman, Merkel, or Rheinberger, and to have been prepared independently, selections from "Church and Concert Organist," by Eddy, and from the "Chorals," by Rinck and Bach, ten standard compositions, five of which must be by American

composers. All to have been studied within two successive years, and may be presented for examination in four divisions during that time.

The requirements in History of Music and Sight Singing are the same as in Piano.

#### REQUIREMENTS FOR GRADUATION

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*Technic.*—1. Major and Minor Scales, with both hands in parallel motion through four octaves (speed, four notes to M.M. 144), Thirds, Sixths, Tenths. Contrary motion (speed, four notes to M.M. 112)

2. Diatonic and Chromatic Scales in velocity and varied rhythm, also scales illustrative of the legato, staccato, and portamento touch.

3. Chords Major, Minor, and Diminished Triads, Dominant, Minor, and Diminished Seventh Chords; all with added octaves.

4. Arpeggios on Major, Minor, and Diminished Triads, Dominant, Minor, and Diminished Seventh Chords, in all positions.

5. Double Thirds and Sixths Major and Minor Scales (each hand alone), Chromatic Minor Thirds.

6. Octaves Diatonic and Chromatic Scales, Arpeggios of Major and Minor Triads and Chords of the Seventh.

*Harmony.*—The candidate for graduation must be able to recognize at sight and to name all kinds of Triads, all kinds of Chords of Sevenths, Chords of Ninths, and augmented Chords in compositions, to recognize by sound all kinds of Triads and their inversions, the Dominant Seventh and its inversions, to harmonize any melody not containing distant modulations by means of Triads and Dominant Sevenths; to transpose any hymn or any ordinary composition not containing distant modulations.

*History of Music.*—The candidate for graduation must have had two years of History of Music, and must have acquired a musical vocabulary embracing the musical terms in common use and their abbreviations.

*Sight Reading.*—The candidate for graduation must be able to play at sight most of Mozart's Sonatas and the easier ones of Haydn.

*Repertoire (not necessarily memorized).*—One movement from a standard Concerto, two complete Beethoven Sonatas, one of which the candidate must have prepared without assistance or instruction from any source, one Prelude and Fugue from Well-Tempered Clavichord, standard selections from Chopin, Schumann, Liszt, and modern composers. All to have been studied within two successive years, and may be presented in four divisions during that time.

*Memorized Repertoire.*—The candidate for graduation must have at least ten solos, one of which shall be a movement from a Concerto or a standard Sonata, two shall be polyphonic pieces, and of the remainder, some shall be semiclassical and some romantic, all to have been acquired within the twelve months preceding examination.