

*Sight Reading.*—The candidate must be able to play at sight trios of intermediate grade for two manuals and pedals short selections of vocal score in four staves in C, G, and F clefs, to transpose a short passage in reduced score to any key within a Major Third above or below the original, to make an effective adaptation of piano accompaniment.

*Repertoire (not necessarily memorized).*—Two advanced Preludes and Fugues of Bach, one complete Sonata of either Rheinberger, Mendelssohn, Merkel, Guilman, and to have been prepared independently, a Symphony of Widor or Lemare, Concertsatz No. 2, by Thiele; ten standard compositions, five of which must be by American composers. All to have been studied in two successive years, and may be presented for examination in four divisions during that time.

*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.

#### HISTORY AND APPRECIATION OF MUSIC

*Course I.*—This course, dealing with the evolution of music and offering invaluable aid to musical understanding and appreciation, is designed to acquaint the student with the most important events in the progress of the art and to show its relation to the kindred arts. The work consists largely of lectures, supplemented by material from text, collateral reading, notebook work, reports and digests of lectures upon related musical topics. The following subdivisions are considered Pre-Christian Music; the Christian Era to the Contrapuntal Schools, from Lasso and Palestrina to Handel and Bach, the Contrapuntal, Classical, Romantic, and Modern Schools of Composition. Numerous illustrations are given in the classroom by members of the Faculty and by means of sound-reproducing mechanisms. Lectures upon the following subjects are also included "How to Listen to Music," "The Sonata Form," "The Symphony Orchestra," "The String Quartet."

Open to students above the Sophomore year Two periods a week.

*Course A.*—This is a continuation of the first-year course. A more extended and critical survey of the music by the great masters of the nineteenth century is made, and the tendencies of present-day musical art are considered at length. Special emphasis is placed upon a more elaborate study of the Opera and the modern schools of composition. In addition to a critical and biographical study, the works of the composers are considered, examined, and analyzed as regards their methods of construction. Programs of visiting artists are studied, and the subject of musical æsthetics is considered.

Open to students who have completed the first course, and by permission to any advanced music student. Two periods a week.

#### THEORY

*Course I.*—In order to provide fitting instruction in the first essentials of music for beginners, or pupils who have pursued musical instruction but for a short time, a special theory class is organized in which the necessary rudimentary knowledge may be acquired. The pupil is taught the rudiments of music by keyboard and blackboard work, which supplements the music lesson and greatly aids and stimulates progress. A thorough knowledge of the material covered will be found of invaluable aid in many practical ways—stimulating the pupil's progress and furnishing a musical foundation, without which advancement in the acquiring of a musical education is impossible. Training is given in Notation, Signs, Scale Formation, Keys, Meter, Rhythm, etc., the aim being to familiarize the pupil with the essentials of musical knowledge.

Two periods a week.

*Course II.*—This course is a continuation of the first course in elementary theory. It is open, however, to more mature music students who have had no previous theory work. The work consists of material from text, music writing, dictation, ear training. The subjects include Notation, Symbols, Meter, Scales, Keys, Intervals (harmonic and melodic), Terms, Elements of Form, Embellishments, Abbreviations, etc.

Two periods a week.

#### HARMONY

*Course A.*—The following are among the subjects considered Notation, Scales, Keys, Signatures, Classification and Measurements of Intervals, Ear Training, Triads and their inversions, Chords of the Dominant and Diminished Seventh, their inversions and resolutions Cadences Simple Modulations. The work consists of chord connections in three-part and four-part harmony, in close and dispersed position. Exercises in the harmonization of melodies in four parts and from figured and unfigured basses are presented. Practical applications are made at the keyboard. Simple compositions are analyzed with reference to tracing the material studied.

Open to students who have completed Theory II, and by special permission to any college students well advanced in music. Two periods a week.

*Course B.*—Secondary and Diminished Seventh Chords, Chords of the Ninth, Chromatically Altered Chords, Augmented Chords, Cadences, Extraneous Modulation, Suspensions, Passing and Changing Notes. Organ Point, Form, Analysis. The work consists of written exercises involving the harmonization of melodies, chorals, figured and unfigured basses, original work and the analysis of material from the great composers. Treatises referred to include those of Chadwick, Norris, Foote and Spalding, Prout, Goetschius, Jadassohn, Reber, Dubois, and others.

Prerequisite, Course A. Two periods per week.