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1949-50 Bulletin of Information - Department of Music

Seattle University

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BULLETIN OF INFORMATION

SEATTLE UNIVERSITY

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Department of Music

1949 - 1950

SEATTLE UNIVERSITY

900 Broadway

SEATTLE 22, WASHINGTON

DEPARTMENT OF MUSIC

SEATTLE UNIVERSITY

ADMINISTRATIVE OFFICERS

Very Rev. Albert A. Lemieux, S.J., Ph. D.....	President
Rev. Anthony B. Corrigan, S.J., M. A.....	Dean of Studies
Rev Daniel J. Reidy, S.J., Ph. D.....	Faculty Director
Mr. Walter Aklin, B. of Music.....	Head of Department

GENERAL INFORMATION

The Department of Music offers five fields of study which are especially designed to meet the practical and artistic needs of the student. These areas are:

Music Education (teaching) B. A. Ed. Major in Music

Music Composition and Arranging B. M.

Music Applied (voice, piano and instrumental) B. M.

Music History and Art (B. A. Major in Music)

Music Criticism and Analysis (Literary Criticism)

(B. A. Major in Literature—Minor in Music)

Students who intend to major in Music should have playing ability on some instrument. If this instrument has not been piano, a practical knowledge of the keyboard is desirable.

The School lays stress on its Music Education degree. This course, not only gives the student an excellent musical education, but also offers opportunity for steady work in the teaching profession upon the student's meeting the requirements for a teaching certificate.

ADMISSION

Admission requirements to the School of Music are the same as those for the College of Liberal Arts.

DEGREES

Music students may be candidates for:

1. Bachelor of Music
2. Bachelor of Arts or Philosophy
Major in Music
3. Bachelor of Arts in Education
Major in Music

A candidate for the degree of Bachelor of Music must complete the following hours of work:

Music: Theoretical.....	84 quarter hours
Applied Music	36 quarter hours
Academic Subjects.....	57 quarter hours
Electives	15 quarter hours

(A Bachelor of Music aspirant may major in Applied Music, Composition and Arranging, or Theory and Harmony. Students majoring in Applied Music are required to have 36 credits in Applied Music. The others are required to have 18 credits in Applied Music.)

A candidate for the degree of Bachelor of Arts or of Philosophy with a major in Music must complete the following hours of work:

Music Fundamentals and Harmony.....	15 quarter hours
Music Literature and History.....	15 quarter hours

Applied Music.....	12 quarter hours
Choral Literature.....	3 quarter hours
Ensemble	12 quarter hours

(For the minimum requirements in academic subjects to obtain the degree Bachelor of Arts of Philosophy with a major in Music, consult the University Bulletin.)

A candidate for the degree of Bachelor of Arts in Education with a major in Music must complete the following hours of work:

Music Theory.....	18 quarter hours
*Applied Music.....	18 quarter hours
6 hours Voice, 6 hours Instrumental, 6 hours Ensemble	
Music History and Appreciation.....	9 quarter hours
Public School Music.....	28 quarter hours
Education	21 quarter hours
Philosophy	26 quarter hours
English	20 quarter hours
Social Science.....	20 quarter hours
Science and Mathematics.....	10 quarter hours
Theology	12 or 2 quarter hours
Electives	5 or 15 quarter hours

The fifth year required for Public school teaching certificate will include:

General Methods

Washington State History
Washington State Manual
Cadet Teaching

Special Methods

Tests and Measurements
Philosophy of Education
Guidance

* Plus Elementary Piano 3 quarter hours (If student does not have sufficient piano to meet the entrance requirement)

GRADUATE STUDY

General requirements are as stated in the University Bulletin. A candidate for a graduate degree in Music must have completed work which in general corresponds to a bachelor of Music degree.

In Applied Music, a student must have 30 hours in undergraduate study in one field of vocal or instrumental music before enrolling for graduate work.

To earn the Master's Degree, the student must complete 24 additional credits in the major field and 12 in the minor field plus his thesis and recital.

STUDENT ORGANIZATIONS *and* ACTIVITIES

The following organizations are open to any student in the University who can qualify, and may be taken for credit or participated in as activities. Auditions are held the first week of each quarter, consult departmental advisor when registering.

CHORAL

1. SEATTLE UNIVERSITY A CAPPELLA CHOIR

Meets twice a week for a two hour rehearsal. The finest in A Cappella Choral literature is sung. The choir takes part in many interesting functions and at times travels on concert tours. Admission by audition only. (Mr. Pitzer)

2. UNIVERSITY CHORUS

Meets twice a week for a two hour rehearsal. It is open to any University student interested in group singing, although an audition is required for admission. The chorus in the various opera productions is chosen from this group. For special concerts and school events it is amalgamated with the A Cappella Choir and Orchestra. (Mr. Stern)

3. UNIVERSITY DOUBLE QUARTET

Composed of 4 men and 4 women singers and 1 accompanist gifted with unusually fine voices and ability. This group supplies much of the entertainment at University functions and presents request programs at the invitation of civic organizations. To insure singers of special talent, the University offers tuition scholarships to the 9 members who obtain these positions. (Mr. Stern)

4. UNIVERSITY OPERA GUILD

Membership in this group is open to any University student possessing a good voice or theatrical experience and interested in musical productions. To stimulate membership, two operas are presented each school year giving the participants invaluable experience in singing and acting before an audience. (Mr. Stern)

INSTRUMENTAL

1. UNIVERSITY CONCERT BAND

An organization of about 60 men and women which is active in student affairs. Besides giving a formal concert each year, the band plays at civic functions upon request and sometimes go on tour. Membership in the group is open to any University student who can play and can pass the regular audition. To insure players of special talent, the University offers Lesson scholarships to those who meet instrumental requirements. The band meets one night a week for a two hour rehearsal. (Mr. Ottum)

2. UNIVERSITY SYMPHONY ORCHESTRA

An organization of about 60 men and women which is active in campus life. The orchestra plays for the Christmas program, the Easter presentation, the Spring Concert, and at Commencement. Any student who can pass the required audition can join. To insure players of special talent the University offers Lesson scholarships to those who meet the instrumental requirements. The orchestra meets one night a week for a two hour rehearsal. (Mr. Ottum)

3. CHAMBER MUSIC AND ENSEMBLES

For groups who wish to study Chamber music of the great masters—string and woodwind and brass. (Mr. Aklin)

CONCERTS *and* STUDENT RECITALS

In addition to concerts given by the various ensemble organizations of the Music Department, there are numerous student recitals scheduled throughout the year which provide opportunity for individual performance. Any student enrolled in vocal or instrumental study will be given an opportunity to participate in these public recitals provided he has demonstrated the ability.

HONORARIES

MU SIGMA

A Music honorary open to Music majors with high scholastic standing and who manifest special interest in things musical. Membership is limited to fifteen and admission is obtained by invitation during the spring quarter of each year.

MUSICAL CALENDAR OF EVENTS

FALL QUARTER

1. All University Talent Show
2. Opera Guild production
3. Christmas program.

WINTER QUARTER

1. Student recitals

SPRING QUARTER

1. Easter presentation
2. Opera Guild production
3. Spring Music Festival
4. Commencement

FEEES

1. Voice or Instrumental Music, one-half hour lesson per week, per qtr.....	\$25.00
2. Music Theory, one-half hour lesson per week (private) per qhr.....	25.00
3. Organ Practice, one hour a day (five days per week) per qtr.....	20.00
4. Piano Practice Room, one hour a day (five days per week) per qtr.....	5.00
5. Practice Room, (no piano) one hour a day (five days per week) per qtr.....	2.00
6. Practice Instrument and Room, one hour a day (five days per week) (Furnish own mouthpiece and reed) per qtr.....	5.00

CURRICULUM

Music courses are divided into the following groups. Students should consult the Department Head concerning courses in general.

1. MUSIC MATERIALS *and* COMPOSITION

<i>Number</i>	<i>Course</i>
15	Music Fundamentals
16	Solfeggio
46	Elementary Harmony
52	Keyboard Harmony
53	Intermediate Harmony
101	Advanced Harmony
109	Counterpoint
112	Musical Forms
117	Elementary Composition and Arranging
143	Orchestration
150	Analysis of Composition and Score Reading
157	Free Composition
163	Advanced Counterpoint
197	Advanced Composition
201, 201, 203	Graduate Composition

2. MUSIC LITERATURE *and* SURVEY

72	Introduction to Music Literature and History
73	Music Literature and History (Romantic)
74	Music Literature and History (Impressionism and Modernism)
75	Study of Great Operas (Classic)
76	Study of Great Operas (Romantic)

77	Study of Great Operas (Impressionistic and Modernistic)
129	Chamber Music
137, 138, 139	Gregorian Chant
146	Study of the Great Concertos
147	Song and Choral Literature
148	Tone Poems of Berlioz
149	Late Music Dramas of Wagner
151	The Symphony and its Composers

3. MUSIC EDUCATION

38, 39	Choral Methods
40, 42	Instrumental Methods
113	Teaching and Supervision of Music in the Elementary Grades
114	Teaching and Supervision of Music in the Junior High School
115	Teaching and Supervision of Music in the Senior High School
127	Song and Choral Literature For Schools
128	Band and Orchestral Literature For Schools
135	Technique of Choral Conducting
136	Technique of Instrumental Conducting
175	Piano Pedogogy
178, 179	Cadet Teaching

4. CHORAL ENSEMBLE

10, 11, 12	University Chorus
43, 44, 45	University Chorus
65, 66, 67	University A Cappella Choir
82, 83, 84	University A Cappella Choir
90, 91, 92	University Opera Guild
121, 122, 123	University Opera Guild

5. INSTRUMENTAL ENSEMBLE

27, 28, 29	University Concert Band
31, 32, 35	University Symphony Orchestra
55, 56, 57	University Concert Band
58, 59, 60	University Symphony Orchestra
158	Piano Ensemble
159	Brass Ensemble
160	Woodwind Ensemble
176	Chamber Music

6. CONDUCTING

38, 39	Choral Methods
40, 42	Instrumental Methods
127	Song and Choral Literature
128	Band and Orchestral Literature
135	Technique of Choral Conducting
136	Technique of Instrumenal Conducting

7. VOCAL *and* INSTRUMENTAL MUSIC

1, 2, 3	Elementary Vocal or Instrumental Music
6, 7, 8	Elementary Vocal or Instrumental Music
38, 39	Choral Methods (Class Voice)
40, 42	Instrumental Methods (Class Instrumental)

48, 49, 50	Intermediate Vocal or Instrumental Music
68, 69, 70	Intermediate Vocal or Instrumental Music
118, 119, 120	Advanced Vocal or Instrumental Music
168, 169, 170	Advanced Vocal or Instrumental Music

8. COURSES *for* GRADUATES

201, 202, 203	Graduate Composition
204, 205, 206	Research
207	Thesis
218, 219, 220	Graduate Vocal or Instrumental Music

FACULTY

Piano:

WALTER AKLIN—"Absolutorial" Degree, Conservatory of Zurich, Switzerland. M. B. Degree, Seattle University. Supervisor of Music, Tintic District, Utah, High School and Grade Schools. Head of Music Department, Seattle University, 14 years. Author of "Specialized Piano Technique" and "Modern Piano Method." Private instructor of piano, organ, and theory in Seattle, for 15 years.

JOHN SUNDSTEN—Studied with Boyd Wells and E. Robert Schmitz. Active concert pianist, having given concerts in such cities as Stockholm, Helsinki, Oslo, Copenhagen, New York, Chicago, and Los Angeles. Played for Sebelius and Palmgren. Staff artist with Seattle Symphony Orchestra.

Voice:

ELLA HELM BOARDMAN—Graduate of Farnese Voice School. Attended Wisconsin Conservatory of Music, Milwaukee. Studied under Johanna Hess Burr; Herbert Wilbur Greene; William Shakespeare; Julius Stockhauses. Teacher and Associate Director of Music at Cornish School of Music 1918-1936.

JEAN KANTNER—A.B. Music, University of Washington. Trained chiefly by his father, Clifford W. Kantner, head of the famous Kantner School of Voice. Studied also under Mr. Edmund J. Myer and William Shakespeare of London. Spent over a year in Europe, coaching in Vienna and Milan.

GUSTAVE STERN—Graduated from the Leipzig Conservatory and studied at the Universities of Leipzig and Cologne. Studied voice in Milano, Italy; Vienna, Austria; and Berlin, Germany.

Was admitted as voice teacher in 1923 by decree of the German Ministry of Culture and Education. Was opera conductor in different towns in Germany. Taught from 1933-1941 in Paris, France. Known in Seattle for his opera productions.

Organ:

JOSEPH H. GREENER—M. Mus., A.A.G.O., B. Mus. Valparaiso University, M of Mus. De Pauw University. Studied at London College of Music, England. Past Dean of American Guild of Organists, and for 15 years one of examiners in Washington State, for academic degrees of American Guild of Organists.

JOHN McDONALD LYON—B.A., L.J.C.L., L.A.S.M., Licentiate of Trinity College of Music, London; Licentiate of the Royal Schools of Music, London. Studied in Paris with Marcel Dupre and Louis Vierne. Mr. Lyon is nationally recognized as an organ virtuoso, particularly as an interpreter of Bach. He has made five concert tours of the United States and Canada.

Violin

FRANCIS ARMSTRONG—Graduate of Royal Conservatory of Music, Leipzig, Germany. Studied Violin there with Becker. Has conducted under Arthur Nekesch and played under his direction in "Gewandhaus" orchestra two years. Toured U.S.A. and Canada 1909 and 1910 as Soloist. European Concert tour in 1926. Head of violin department in Cornish School, Seattle 1917-1922.

WALTER SUNDSTEN—Studied with William Headly and Peter Meremblum. He conducted his own N.B.C. and C.B.S. programs. He has been Concert Meister with Seattle Symphony Orchestra for 10 years. Served as Concert Meister with such famous conductors as Basil Cameron, Nicolai Sokoloff and Sir Thomas Beecham.

Viola:

LEONORA FORBES—Assistant Concert Meister, Seattle Symphony Orchestra. Studied with Serenc Molnar, Peter Meremblum, Cyril Tobin. Played under conductors: Beecham, Cameron, Sokoloff, Kostelanetz and Frank Black.

Violoncello:

KARL KIRKSMITH—Studied under Hugo Becker, Royal High School of Music, Berlin. Formerly solo cellist with Minneapolis Symphony; Member of Chicago Symphony, New York Symphony, Czerwonky String Quartet. He was solo Cellist with Cincinnati Symphony Orchestra for 18 years and during that time taught Cello at the Cincinnati Conservatory of Music.

Bass Violin and Tuba:

LESLIE MARTIN—Studied with Kepley, Cameron, Philip Karp, Frederick Zimmerman. Played under Cameron, Beecham, Kostelanetz. Played with such popular bands as: Skinny Ennis, Ted Weems, Gene Krupa and Bob Chester. Student of American Conservatory of Music, Chicago.

Clarinet and Flute:

ROY STARKS—Staff artist N.B.C. Played with such conductors as Gordon Jenkins, Wilbur Hatch and Mayln Merrick. Staff artist with such programs as Signal Oil; Mobile Oil; Jack Benny; Phil Harris, and Freddie Martin.

Oboe:

NORMAN BENNO—Studied with Whitney Tustin, Philip Memoli and Henry De-Busscher. Played with Seattle Symphony, Long Beach Symphony, Tacoma Symphony and Spokane Symphony Orchestras. Worked with such Conductors as Kostelanetz, Rosenthal, Cameron, Beecham and Sokoloff.

Bassoon:

CLYDE JUSSILA—Bassoonist with Seattle Symphony Orchestra. Played with Beecham, Sokoloff, Bricken, Linden, Kostelanetz.

Trumpet:

ALBERT L. CLEVELAND—Studied under A. F. Weldon, Herbert L. Clarke and Ernest A. Couturier. Many years experience in Symphony, Grand Opera. Theatre and Concert Bands. Played First Trumpet under Henry Hadley, John Spargur, Sir Thomas Beecham, and Max Bendix.

French Horn:

ANNE SOLBERG CLOUD—B.A. in Music, Second Horn Seattle Symphony, Played with following Conductors: Dr. Frank Black, Sir Thomas Beecham, Nicolai Sokoloff, John Barbirolli, and Andre Kostelanetz.

Trombone:

KENNETH CLOUD—First trombone Seattle Symphony Orchestra. Studied with Walter Welke and Bill Osburne. Played with such conductors as: Dr. Frank Black, Sir Thomas Beecham, Nicolai Sokoloff, John Barbirolli and Andre Kostelanetz.

Percussion:

EMIL HANSEN—Studied in Denmark and Germany. Played with Cameron, Beecham, Kostelanetz, Sokoloff. Tympanist with Seattle Symphony Orchestra 32 years. Staff Artist N.B.C. 15 years.

Public School Music

EDWARD K. OTTUM—B.A., M.A. University of Washington. Studied in Flaaten Conservatory of Music and Christiansen Choral School of Music. Head of Music Dept. Cleveland High School. Staff Artist at World's Fair N.B.C. Studied with Andrew Immonen, Lyman Ackley, Frederick MacKay, Carl Paige Wood.

Choral Conductor:

CARL PITZER—B.A. and M.A. University of Washington. Graduate work at University of Chicago, University of California, and Columbia University. Head of Music Dept. Lincoln High School. N.B.C. Staff Conductor for six years.

Band

EDWARD K. OTTUM.

Orchestra

EDWARD K. OTTUM.

MUSIC EDUCATION AND GENERAL COURSES

WALTER AKLIN—Piano, and Musical Theory, History.

JOSEPH GREENER—Organ and Theory, Composition.

EDWARD K. OTTUM—Music Education, Composition, Instrumental and Choral Classes.

JOHN McDONALD LYON—Organ and Theory, Composition.

CARL PITZER—Music Education and Choral Work.

GUSTAVE STERN—Opera Workshop and Voice.

JOHN SUNDSTEN—Piano, Chorus, and Fundamentals.

MINIMUM REQUIREMENTS IN APPLIED MUSIC FOR THE BACHELOR OF MUSIC DEGREE, AS OUTLINED BY THE NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

Note—It is understood that the following requirements are not to be construed in any way as outlines of courses of study, but merely indicate the comparative degrees of advancement to be attained at the various stages of the courses.

PIANO REQUIREMENTS

A. Requirements for Entrance

To enter the four year degree course in piano the student should be grounded in correct touch and reliable technique. He should play all major and minor scales correctly in moderately rapid tempo, also broken chords in octave position in all keys and should have acquired systematic methods of practice.

He should have studied some of the standard etudes, such as Czerny, op. 299, Book 1; Heller, op. 47 and 46 (according to the individual needs of the pupil); Bach, Little Preludes; a few Bach two-part inventions and compositions corresponding in difficulty to—

Hayden, Sonata No. 11, G major No. 20 (Schirmer).

Mozart, Sonata C major No. 3, F major No. 13 (Schirmer).

Beethoven, Variations on Nel cor Piu, Sonata Op. 49, No. 1.

Schubert, Impromptu Op. 142, No. 2, etc.

For a B.A. in Education the student must have an elementary knowledge of piano, otherwise he will be required to take elementary piano before graduation.

B. End of Second Year

At the end of the second year the student should have acquired a technique sufficient to play scales and arpeggii in rapid tempo, to play scales in parallel and contrary motion, in thirds and sixths and in various rhythms. He should have acquired some octave technique and should have studied compositions of at least the following grades of difficulty:

Bach, some three-part Inventions.

Bach, at least two prelude and fugues from Well Tempered Clavichord.

Bach, dance forms from French suites and partitas.

Beethoven, sonatas or movements from sonatas such as Op. 2, No. 1; Op. 14, Nos. 1 and 2; Op. 10, Nos. 1 or 2; Op. 26, etc.

Haydn, Sonata E flat, No. 3 (Schirmer) Sonata D major.

Mozart, Sonatas Nos. 1, F major, or 16; A major (Schirmer ed.).

Mendelssohn, Songs Without Words—such as "Spring Song," "Hunting Song," etc.

Liszt, "Liebestraum," transcriptions such as "On Wings of Song," "Du Bist die Ruh."

Schubert, Impromptu B flat.

Chopin, Polonaise C sharp minor, Valse E minor, Nocturne Op. 9, No. 2. Nocturne F minor, Op. 55, No. 1, Nocturne B major, Op. 31, No. 1.

Schumann, Nocturne F major, Novelette F major. Fantasiestuecke, "Bird as a Prophet."

Some compositions by standard modern composers of corresponding difficulty.

C. End of Fourth Year

The candidate must have acquired the principles of tone production and velocity and their application to scales, arpeggii, chords, octaves and double notes. He must have a repertory comprising the principal classic, romantic and modern compositions which should include such works as:

Bach, Chromatic Fantasia and fugue, toccatas, organ transcription by Busoni, Tausig, Liszt, D'Albert.

Beethoven, later sonatas such as Op. 53, 57, and a concerto.

Brahms, Rhapsodie B minor, Sonata F minor.

Chopin, ballades, polonaises, fantasie, barcarolle, scherzi, etudes, preludes and a concerto.

Liszt, rhapsodies, Paganini Studies, transcriptions, a concerto.

Schumann, Sonata G minor, Faschings-schwank, Carneval, Concerto.

Compositions by standard American and foreign modern composers such as MacDowell, Grieg, Rubenstein, Moszkowski, Debussy, Ravel, Rachmaninoff and others.

Candidates must have had considerable experience in ensemble and should be capable sight readers.

VOICE REQUIREMENTS

A. Entrance Requirements

To enter the four year degree course in voice the student should be able to sing on pitch with correct phrasing and musical intelligence standard songs in good English (the simpler classics are recommended). He should also demonstrate his ability to read a simple song at sight and a knowledge of the rudiments of music. Some knowledge of piano is urgently recommended.

B. End of Second Year

At the end of the second year the student should have acquired a knowledge of breath control, principles of enunciation, and pronunciation as applied to singing, tone placement and the essentials of interpretation. He should demonstrate his ability to sing, major, minor, and chromatic scales, arpeggi, contrasting exercises for agility and for sustaining tone, and the classic vocal embellishments. He should demonstrate a knowledge of recitative, and the ability to sing one or more of the less exacting arias of opera and oratorio and several standard songs from memory. He should also have acquired knowledge of one language in addition to English.

C. End of Fourth Year

The candidate for graduation shall demonstrate the ability to sing the more difficult arias of opera and oratorio in English and in two foreign languages, a knowledge of recitative in both the free and measured forms, knowledge of the general song literature and the ability to give a creditable recital.

The repertory for immediate use should consist of at least four operatic arias, four oratorio arias, twenty classic and twenty standard modern songs.

The candidate should have completed two years of ensemble singing; he must also have completed sufficient piano study to enable him to play accompaniments of average difficulty.

ORGAN REQUIREMENTS

A. Entrance Requirements

To enter the four year degree course in organ the student should have completed sufficient piano study to enable him to play some Bach inventions, Mozart sonatas, easier Beethoven sonatas, compositions by Mendelssohn, Grieg, Schubert, Schumann, etc.

B. End of Second Year

At the end of the second year the student should have acquired the ability to play the following compositions or others of similar grade:

Bach (Schirmer Edition) Vol. I, No. 12, Prelude.

Vol. II, No. 17, Fugue in G minor.

(Ditson Edition) Selections from the *Liturgical Year Organ Chorales*

Mendelssohn, Sonatas No. II, IV, V.

Guilmant, Sonata No. IV.

Hollins, Overtures C major—C minor

Compositions for the modern organ by standard American and foreign composers.

He should also demonstrate ability in sight reading, in the accompaniment of the classic oratorios and masses, and in general service playing.

C. End of Fourth Year

The candidate for graduation should have acquired ability in transposition at sight, open score reading and improvisation. He should have a large repertory of organ literature of all schools, classic and modern, of the degree of difficulty indicated by the following:

Bach, (Schirmer Edition) Vol. IV, No. 4, Fantasia and Fugue, G minor.

Vol. IV, No. 7, Prelude and Fugue, B minor.

Vol. II, No. 12, Prelude and Fugue, D major.

Book V, Sonatas.

Franck, Chorales, Piece Heroique.

Widor, Symphony No. V.

Guilmant, Sonata D minor, No. 1.

Vierne, Symphony No. 1.

Compositions for modern organ or same grade of difficulty by standard American and foreign composers.

VIOLIN REQUIREMENTS**A. Entrance Requirements**

To enter the four year degree course in violin the student should have an elementary knowledge of the pianoforte.

He should have the ability to perform etudes of the difficulty of the Kreutzer Etudes, Nos. 1 to 32, and works of the difficulty of the Viotti Concerto, No. 23, the de Beriot concerti, Nos. 7 and 9, and the Tartini G minor sonata.

B. End of Second Year

At the end of the second year the student should have acquired the ability to perform works of difficulty of the Viotti Concerto No. 22, the Spohr Concerto No. 2 and the easier Bach sonatas for violin and piano.

The student should also give evidence of his ability to read at sight compositions of moderate difficulty, and should demonstrate sufficient ability in ensemble to take part in the performance of easier string quartets and symphonic works. He should have acquired sufficient pianistic ability to play simple accompaniments.

C. End of Fourth Year

The candidate for graduation should show an adequate technical grounding in scales, arpeggii, bowing and phrasing and the ability to perform works of the difficulty of the Mendelssohn E minor concerto, the Bruch G minor or Spohr No. 8.

During the four year course the student should have had not less than two years practical orchestral experience and two years of ensemble. He should have studied the viola sufficiently to enable him to play viola in ensembles.

He should further demonstrate adequate ability in sight reading and should be able to sight-read simple piano accompaniments.

ORCHESTRAL INSTRUMENTS

A. Entrance Requirements

The entrance requirements for students of violoncello, violas, bass, harp, woodwind and brass instruments stipulate the same degree of knowledge of the pianoforte as in the violin course. The student should also have acquired the elementary technique of his instrument.

B. End of Second Year

At the end of the second year the student should have acquired sufficient instrumental routine to fill satisfactorily a second chair position in symphonic works of lesser difficulty.

He should have acquired sufficient pianistic ability to be able to play simple accompaniments.

C. End of Fourth Year

The candidate for graduation should demonstrate a well-grounded technique and an able control of his instrument. He should be able to appear successfully as soloist with orchestra or band in a concerto or concert piece for his instrument. He should have acquired thorough orchestral & band routine sufficient to enable him to hold a first chair position in a professional organization. He should also be able to read at sight simple piano music.

The student should have completed during his course, two years of band or orchestral training and a minimum of one years' training in the performance of chamber or ensemble music.

MCKAY PTG. CO.