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ABSTRACT

GRADES OR AGES: Grade 13. SUBJECT MATTER: Music.  
ORGANIZATION AND PHYSICAL APPEARANCE: The central portion of the guide is divided into six units: voice, strings, woodwinds, brass, percussion, and theory and form. Each unit is in list form. The guide is offset printed and staple-bound with a paper cover. OBJECTIVES AND ACTIVITIES: A list of performance objectives for voice and each instrument is presented in the appropriate unit. Each list for instruments includes the categories of "pieces," "scales and arpeggios," "sight reading," and "ear tests." No specific activities are suggested. The unit on theory and form briefly lists topics to be covered in the area of music appreciation. INSTRUCTIONAL MATERIALS: There is a one-page bibliography at the end of the guide. STUDENT ASSESSMENT: The specific performance objectives listed for voice and instruments are to be used as tests. (RT)

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*The musical culture of a country is not made by some musicians but by the whole people. Everybody has a hand in it, down to the very young.*

*Kodaly*

# MUSIC GRADE 13

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# Music, Grade 13

## PREFACE

Through a balance between knowledge of the language and literature of music, and personal involvement in its performance and sound, the objective of the Grade 13 Music Course is to provide a stimulating year, a basis upon which future professionals as well as the majority of students will build a lifetime interest and love of music.

The appreciation of music should be an outgrowth not only of a record-listening program but of training in performance, discipline in theory, and insight into history. It should comprise a union of intellectual understanding with emotional response, combining to reveal to the student meaning, relevance, and significance. It should develop in him the ability to distinguish between the great and the mediocre and spur his instinct to seek out the finest in the cultural heritage of man.

## PERFORMANCE

Performing should be utilized as an avenue to appreciation.

Each Grade 13 student should be encouraged to become a member of at least one of the school choir, orchestra, or band. The trend in performance should be predominantly to ensemble work. The make-up of the ensemble groups should be largely determined by the combination of students available and may include solo work where deemed advisable.

In his major performing area, each student should achieve a satisfactory standard of performance of either the suggested or similar requirements. A student who has already attained an acceptable performance standard should be encouraged to take up the study of another instrument.

Approximately sixty per cent of the time devoted to music should be spent in performance.

## VOICE

### SOLO PERFORMANCE

#### A Special Note

Pieces of equivalent standard, approved by the teacher, may be substituted for any on these lists.

It is suggested that students be prepared to sing two songs, one similar to those in List A, one equivalent to those in List B.

#### LIST A

Arne	<i>Blow, Blow, Thou Winter Wind</i> (med.) <i>Under the Greenwood Tree</i> <i>When Icicles Hang by the Wall</i> <i>Softly Flow, Thou Silver Stream</i>	Paterson Novello Novello Cxford
Bach	<i>Sing Praise to God</i>	Oxford
Brahms	<i>The Guardian Angel</i> (med.)	Novello
Coutts (arr.)	Chansons Canadiennes: <i>Envoyons d'avant, nos gens</i> <i>La poule à Colin</i> <i>J'ai cueilli la belle rose</i>	Waterloo
Dowland	<i>Now, O Now I Needs Must Part</i>	Novello
Elizabethan Air (Willan)	<i>Willow, Willow</i> (med.)	Harris
Ford	<i>Since First I Saw Your Face</i>	*
Franz	<i>Marie</i> , Op. 18, No. 1 (low, high) <i>It Was the Rose Who Sadly Sigh'd</i>	Ditson Schirmer
French Folk Song (Cockshott)	<i>Tambourin</i>	Oxford
Handel	<i>Now on Land and Sea Descending</i> <i>What tho' I Trace Each Herb and Flow'r</i>	Novello Curwen
Horn	<i>Cherry Ripe</i> (med., high)	*
Jacob (arr.)	<i>The Country Girl's Farewell</i>	Oxford
Kennedy-Fraser (arr.)	<i>Twelve Songs of the Hebrides:</i> <i>Potato Liftin'</i> (med.) <i>Skye Milking Song</i> (med.) <i>Late Lies the Wintry Sun</i> (med.) <i>Road to the Isles</i>	Paterson Boosey and Hawkes
MacMillan (arr.)	<i>Agincourt Song</i>	Dent
Morley (arr.)	<i>It Was a Lover and His Lass</i> (med.)	Harris
Old English	<i>Golden Slumbers</i> (low, med.)	*
Old English (Shaw)	<i>On the Banks of Allan Water</i> (low, med.)	Cramer
Old English (Willan)	<i>Pretty Polly Oliver</i>	Harris

\* Widely available

Old Irish (Willan)	<i>The Little Red Lark</i> (med.)	Harris
Old Irish (Soraervell)	<i>The Snowy-Breasted Pearl</i>	Cramer
Purcell	<i>Fairest Isle</i>	*
Schubert	<i>Who Is Sylvia?</i>	*
	<i>Hark, Hark, the Lark</i>	*
	<i>The Maid of the Mill:</i>	*
	No. 9, <i>The Miller's Flower</i>	
Schumann	<i>Erstes Grun</i> (low, med.)	Schirmer
	<i>Volkliedchen</i> , Op. 51, No. 2 (low, high)	Schirmer
	<i>Intermezzo</i> (low, high)	Schirmer

LIST B

Anderson	<i>Sleep, Little Jesus</i>	Western
	<i>To a Girl on Her Birthday</i>	Western
Branson	<i>Phillida</i> (med.)	Oxford
Davies	<i>Had We But Hearkened</i>	Novello
Dunhill	<i>If Ever I Marry At All</i> (med.)	Cramer
Dyson	<i>Where Lies the Hand?</i>	Novello
Forsyth	<i>Tell Me Not of a Lovely Lass</i> (bass, baritone)	Gray
Foss	<i>As I Walked Forth</i> (med.)	Oxford
German	<i>When Maidens Go a-Maying</i> (low)	Chappell
	<i>The Dew Upon the Lily</i>	Cramer
Gibbs	<i>Dream Pedlary</i>	Oxford
Gilbert	<i>Weathers</i>	Novello
Godard	<i>Florian's Song</i>	Williams
Head	<i>When Sweet Ann Sings</i> (low, high)	Boosey and Hawkes
	<i>A Funny Fellow</i> (med.)	Boosey and Hawkes
Humperdinck	<i>Winter Song</i>	Harris
Ireland	<i>Spring Sorrow</i> (low, high)	Boosey and Hawkes
Judd	<i>A Hush Song</i> (med.)	Oxford
MacDowell	<i>Thy Beaming Eyes</i> (low, high)	Schmidt
	<i>A Maid Sings Light</i> (med.)	Elkin
Mallinson	<i>A Wild Rose</i>	Harris
	<i>O Thank Me Not</i> (low, high)	Harris
Martin	<i>Valgovind's Boat Song</i> (low, high)	Boosey and Hawkes
Maxwell	<i>You Spotted Snakes</i>	Oxford
Moeran (arr.)	<i>The Jolly Carter</i> (med.)	Oxford
Morgan	<i>Clorinda</i> (low, high)	Boosey and Hawkes
Naylor	<i>A Child's Carol</i>	Western
Peterkin	<i>Trees on the Hill</i>	Oxford
Quilter	<i>June</i> (low, med.)	Boosey and Hawkes
	<i>Fairy Lullaby</i>	Chappell
Ring	<i>A Noontide Song</i> (low, high)	Elkin
Robertson	<i>All in the April Evening</i>	Curwen

Russell	<i>Shall I Come, Sweet Love, to Thee?</i>	Waterloo
	<i>The Little Pretty Nightingale</i>	Waterloo
	<i>Prelude</i>	Elkin
Slater	<i>A Minion Wife (med.)</i>	Oxford
Somervell	<i>Shepherd's Cradle Song (med.)</i>	Ashdown
Tate	<i>Laughing Song (med.)</i>	Oxford
Vaughan-Williams	<i>Darest Thou Now, O Soul</i>	Curwen

### TECHNICAL EXERCISES

It is suggested that students sing the exercises to the syllables, ah, ay, ee, oh, oo:

- without accompaniment
- in one breath
- in various keys that are within the student's range

Single sustained notes within easy range without crescendo or diminuendo

## SIGHT SINGING

Most teachers will ask students to:

- sing, without accompaniment, any major or minor scale (harmonic or melodic) ascending and descending, from any given keynote to the octave above, at a pitch suited to the student's voice
- sing the intervals of a perfect fourth, fifth, and octave, major and minor second, third, sixth, and seventh above any given note, and perfect fourth and fifth below any given note; in addition students should determine any of the foregoing intervals when played by the teacher
- sing to the syllable "ah", arpeggios of major and minor chords to the tenth, and the dominant seventh arpeggio
- sing a major scale, ascending and descending, from mediant to mediant and from dominant to dominant
- sing at sight a short unaccompanied melody containing diatonic intervals, of moderate difficulty in a major key
- sing at sight, on a monotone, a time test in simple duple, triple, or quadruple time.

Some sight singing should be done during each lesson and the use of the tonic sol-fa with hand signals should be continued. Grade 13 music students should be trained to:

- sing at sight a short unaccompanied melody which contains a variety of diatonic intervals in a major key
- sing at sight a short unaccompanied melody which contains diatonic intervals of the major scale together with a simple modulation to a related key
- sing on the same tonal level a time test in
  - simple times
  - compound times

Material for the development of sight singing should be chosen from:

- Bach Chorales (*101 Chorales*, compiled by Buszin and published by Schmitt, Hall and McCreary)
- original (not arranged) ensembles from operas, oratorios, cantatas, motets, madrigals, masses, and musical comedies, which are representative of the following periods:
  - Baroque (works of Bach and Handel)
  - Classical (Haydn and Mozart oratorios, Mozart operas)
  - Romantic (Schubert lieder, Brahms songs [SATB])
  - Modern (Gilbert and Sullivan, Cole Porter, Gershwin, Rodgers, Hindemith, Bartok, Vaughan-Williams, Honegger [*Joan on the Cross*])

## EAR TRAINING

Along with the training in sight singing teachers will find that the following aspects of ear training are valuable:

**Aural recognition**

Simple intervals and the major and minor triad



**Melodic dictation**

Simple melodies

Simple melodies which include accidentals implying modulation

**Rhythmic dictation**

Clapping, tapping, singing on the same note

Rhythm patterns in simple and compound time

Simple syncopation

**Unaccompanied scalic studies**

Singing of the major or minor scales ascending and descending from any key note to the octave above or the octave below.

## STRINGS

**Note:**

Pieces of equivalent standard approved by the teacher, may be substituted for any on these lists.

## VIOLIN

**Pieces:**

Students should be prepared to play two pieces, one of each of the types in List A and List B:

**LIST A**

Bach	<i>Loure</i>	Harris
Blachford	<i>Mazurka</i>	Harris
Bridge	<i>Country Dance</i>	Augener
Schubert	<i>Serenade</i>	Harris
Saint Saeus	<i>The Swan</i>	*

**LIST B**

Dancla	<i>Air Varies Op. 89</i> (any one air)	*
Huber	<i>Concertino Op. 6, No. 2</i>	Fischer
Seitz	<i>Concerto No. 2 in G, Op. 13</i>	Fischer

**Studies**

Students should be prepared to play any two studies of the type listed:

Kayser — Op. 20 — Nos. 16, 20, 27, 29, 32, 33, 34

### Scales

Students should be prepared to play the following scales in TWO OCTAVES in eighth-notes, four to a bow, M.M. ♩ = 66:

Major — All

Minor — (Harmonic and Melodic) G, A, B<sup>b</sup>, B, C, D and E.

### Arpeggios

This section of the course would probably include:

two octaves, three to a bow, M.M. ♩ = 100;

Major — All

Minor — G, A, B<sup>b</sup>, B, C, D and E

Dominant Sevenths: G, A, B, C and D (four notes to a bow).

### Double Stops

Students should be tested on:

one octave major scales in 6ths in half-notes, separate bows, M.M. ♩ = 72;

Major — E<sup>b</sup>, B<sup>b</sup>.

### Sight Reading

Students should play a passage at sight not beyond third position at a moderate tempo.

### Ear Test

- The student may be asked to sing all perfect, major and minor intervals within the octave ABOVE a given note
- The student may sing all perfect fourths and perfect fifths BELOW a given note.

## VIOLA

### Pieces

The student should prepare two pieces similar to those in the following list:

Bach (Pagels)	<i>Air</i>	Fischer
Handel (Kreuz)	<i>Largo</i>	Augener
Tschaikowsky (Isaac-Lewis)	<i>Chanson Triste</i>	Fischer
Gossec (Isaac-Lewis)	<i>Gavotte</i>	Fischer
Mendelssohn (Kreuz)	<i>Song Without Words No. 14</i>	Augener
Thomas (Walton)	<i>Gavotte Mignone</i>	Lafleur

### Studies

Any two similar to those in the following list may be prepared:

E. Kreuz	<i>Progressive Studies</i> Book 4, Op. 40 Nos. 1, 2, 3, 5, 7, 8	Augener
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### Scales

The test on scales could consist of:

two octaves in eighth-notes, four to a bow, M.M. ♩ = 66;

Major — All  
 Minor (Melodic and Harmonic) — C, D, E $\flat$ , E, F, G, A.

#### Arpeggios

The test may consist of:

two octaves, three in a bow, M.M.  $\text{♩}$  = 100;

Major — All

Minor — C, D, E $\flat$ , E, F, G, A

Dominant Sevenths starting on C, D, E, F, G (four to a bow).

#### Double Stops

Students should be tested on:

one octave scale in half-notes, separate bows, M.M.  $\text{♩}$  = 72;

Major — A $\flat$ , E $\flat$

#### Sight Reading

The examiner could choose a melody not beyond third position.

#### Ear Tests

Same as for violin.

## CELLO

#### Pieces

Students should be prepared to play two pieces similar to those in the following list:

Bach	any one movement from <i>Six Suites, for Cello Alone</i>	*
Galliard	<i>Six Sonatas</i>	J. Marx
Beethoven	<i>Minuet in G</i>	Fischer
Gabriel-Marie	<i>La Cinquantaine</i>	Fischer
Handel	<i>Larghetto, from "Solos for the Cello Player" - - Deri</i>	Schirmer
Mendelssohn	<i>On Wings of Song</i>	Fischer
Schumann	<i>Traumerei</i>	*

#### Studies

A student may choose any two similar to those in the following list:

Dotzauer	<i>62 Exercises, Book I, from Nos. 4 to 34</i>	Fischer Peters
Lee	<i>40 Progressive Studies, Book I</i>	Schirmer

#### Scales

The violin student should be able to play:

two octaves, detached bowing at a moderate tempo;

Major — All

Minor — (Melodic and Harmonic) C, D, E $\flat$ , E, F, G, A.

### Arpeggios

For this section, the student should prepare:  
separate bows, moderate tempo, two octaves;

Major — All

Minor — C, D, E<sup>b</sup>, E, F, G, A

Dominant Sevenths — separate bows, moderate tempo,  
two octaves — starting on C, D, E, F, G.

### Sight Reading

A melody in first position will test sight reading.

### Ear Test

Same as violin.

## BASS

### Pieces

The student should prepare two pieces similar to those in the following list:

Beval	<i>Sonata in C Major</i>	Schott
Buononcini	<i>Sonata</i>	Augener
Elgar	<i>Salut d'Amour</i>	Schott
Galliard	<i>Six Sonatas (any one)</i>	Marx
Lully	<i>Aria</i>	Schott
Schumann	<i>Traumerei</i>	*

### Studies

The student may choose any two from the following or a similar list:

*New Method for the Double Bass*, Nos. 6 and 7 (p. 23), No. 6 (p. 26),  
No. 7 (p. 29)

*Study in D Minor* (p. 47)

*Study in F Minor* (p. 49)

### Scales

A test may consist of:

one octave in eighth-notes, separate bows, moderate tempo;

Major — All

Minor — (Melodic and Harmonic) E, F, G, A, B, C, D

Two octaves, in eighth-notes. detached bowing:

Major — E, E<sup>D</sup>

Minor — (Melodic and Harmonic) E, F.

### Arpeggios

This section of the course should probably include:  
separate bows, moderate tempo, one octave;

Major — All

Minor — C, D, E, F, G, A

Dominant Sevenths — starting on one octave — E, F, G, A, B<sup>b</sup>, C.

### Sight Reading

The student can play a passage not beyond fourth position.

### Ear Test

Same as violin.

## WOODWINDS

### Note:

Pieces of equivalent standard, approved by the teacher, may be substituted for any of those on the list.

## FLUTE

### Pieces

The student may choose two similar to those in the following list:

Bizet (Caso)	<i>Minuetto</i> from "L'Arlésienne", Suite 2	Fischer
Couperin (VanLeeuwen)	<i>La Précieuse</i>	Foley
Gluck (Barrere)	<i>Scene from Orpheus</i>	Schirmer
Handel	<i>Sonata No. 2</i> (G Minor) First and Second Movements only	Cundy-Bettoney or Boosey and Hawkes
Mozart (Isaac)	<i>Andante</i> from "Piano Sonata No. 1"	Fischer
Pessard	<i>Andalouse</i>	Fischer or Cundy-Bettoney
Scarlatti (Rofe)	<i>Sonata in B<sup>b</sup></i>	Boosey and Hawkes

### Studies

The student may choose two from the following or similar list:

Cavally	<i>Melodious and Progressive Studies</i> , Book I Pages 1, 6, 10, 20, 21, 23	Andraud
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### Scales and Arpeggios

A fair test would consist of the following:

Major — All

Melodic Minor — All

in various articulations, two octaves, quarter- and eighth-notes, M.M. — 60 to the quarter-note.

### Sight Reading

The student may play a passage presented by the teacher.

### Ear Test

Same as violin.

## OBOE

### Pieces

The student should choose two similar to those in the following list:

J. S. Bach (Johnson)	<i>Andante</i>	Belwin
J. S. Bach	<i>Arioso</i>	Fischer
Bakaleinikoff	<i>Elegy</i>	Belwin
Bakaleinikoff	<i>Pastorale</i>	Belwin
Labate	<i>Pastorale</i>	Fischer
Niverd	<i>Elégie</i>	Alfred

### Studies

The student may choose two similar to those in the following list:

Barret	<i>Method for Oboe,</i> <i>40 Progressive Melodies</i> Nos 6, 7, 9, 19, 22, 26 (upper part only)	Boosey and Hawkes
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### Scales and Arpeggios

The student should prepare the following:

Major — All

Melodic Minor — All

in various articulations, two octaves where possible between low B<sup>b</sup> and high F, quarter- and eighth-notes, M.M. = 60 to the quarter-note.

### Sight Reading

The student may play a passage presented by the teacher.

### Ear Tests

Same as for violin.

## CLARINET

### Pieces

Two pieces similar to those in the following list may be chosen:

Kreisler	<i>Schon Rosmarin</i>	Foley
Mendelssohn	<i>Sonata (Andante Movement only)</i>	Sprague Coleman
Mozart	<i>Larghetto</i> from "Clarinet Quintet"	Boosey and Hawkes or Fischer
Scarmolin	<i>Introduction and Tarantella</i>	Pro-Art
Schubert	<i>Andante</i> from "Octet"	Boosey and Hawkes
Starokadomsky	<i>Five Pieces ("Barcarolle" only)</i>	Leeds
Troje-Miller	<i>Sicilienne and Tarantelle</i>	Belwin

### Studies

Two pieces similar to those in the following list may be chosen:

Cailliet	<i>Clarinet Studies, Book I, Nos. 12, 13, 15, 19</i>	Belwin
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### Scales and Arpeggios

The student would prepare the following:

Major — All

Melodic Minor — All

in various articulations, two octaves, quarter- and eighth-notes, M.M. — 60 to the quarter note.

### Sight Reading

The teacher should assign a passage to be played.

### Ear Tests

Same as for violin.

## BASSOON

### Pieces

The student may prepare two similar to those in the following list:

Delamarter	<i>Folk Song</i>	Witmark
Del Busto	<i>Danza Cononica</i>	Leeds
Dunhill	<i>Intermezzo</i>	Joseph Williams
Foster	<i>Rondo</i>	Joseph Williams
Weissenborn	<i>Adagio, Opus 9, No. 2</i>	*
Weissenborn	<i>Capriccio</i>	Cundy-Bettoney
Weissenborn	<i>Song Without Words Opus 226</i>	Rubank

### Studies

Two similar to those in the following list could be chosen:

Jancourt	<i>Bassoon Studies</i> (Edited by Collins) Nos. 9, 12, 13, 18 from "Thirty-Eight Progressive Exercises"	Belwin
Weissenborn	<i>Fifty Advanced Studies</i> (Edited by Kovar) Nos. 1, 2, 3, 4, 5, 6 (These studies are also included in <i>Practical Method for Bassoon</i> Weissenborn [Fischer])	International

### Scales and Arpeggios

The following should be prepared:

Major — All

Melodic Minor — All

in various articulations, two octaves, quarter- and eighth-notes, M.M. — 60 to the quarter-note.

### Sight Reading

The student could play a passage presented by the teacher.

### Ear Tests

Same as for violin.

## SAXOPHONE

### Pieces

Two similar to those in the following list could be chosen:

#### For Alto Saxophone

Andrieu	<i>Premier Solo de Concours</i>	Alfred
Bach (Rascher)	<i>Prelude to Cantata #12</i>	Chappell
Kay	<i>La Quatuor</i>	Pro-Art
Rameau	<i>Rigaudon</i>	Chappell
Scarmolin	<i>Bolero</i>	Pro-Art

#### For Tenor Saxophone

Andrieu	<i>Premier Solo de Concours</i>	Alfred
Bach (Gateau)	<i>Second Sonata</i> (first and last movements only)	Alfred
Jeanjean	<i>Capriccioso</i>	Alfred
Lotter	<i>Rouge et Noir</i>	Boosey and Hawkes
Prokofiev (Hummel)	<i>Romance and Troika</i>	Rubank

#### Studies

Voxman	<i>Selected Studies for Saxophone,</i> Pages 2, 5, 7 and 18	Rubank
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#### Scales and Arpeggios

The following could be prepared:

Major — All

Melodic Minor — All  
in various articulations, two octaves where possible between low B<sup>b</sup> and high F,  
quarter- and eighth-notes, M.M. — 60 to the quarter-note.

#### Sight Reading

The student could play a passage presented by the teacher.

#### Ear Tests

Same as for violin.

## BRASS

### Note:

Pieces of an equivalent standard approved by the teacher may be substituted for any of those on the list.



## FRENCH HORN

### Pieces

The student can choose two similar to those in the following list:

Beethoven	<i>Adagio Cantabile</i>	Andraud
Bloch	<i>Chant d'Amour</i>	Belwin
Corelli	<i>Sonata in F Major</i> (First and Second Movements only)	Edition Musicus
Corelli	<i>Sonata in G Minor</i> (First and Second Movements only)	Edition Musicus
Dclamarter	<i>Poème</i>	Witmark
Gliere	<i>Intermezzo</i>	Leeds
Mozart	<i>Concerto No. 2</i> (Second Movement only)	Rubank
Mozart	<i>Aria from "The Magic Flute"</i>	Cundy-Bettoney
Tschaikowsky	<i>Andante Cantabile</i>	Fischer

### Studies

Two similar to those in the following list may be prepared:

Maxime-Alphone	<i>200 Modern French Horn Etudes</i> Book I Nos. 2, 4, 8, 10, 11	Leduc
Pottag	<i>French Horn Passages</i> Book I Bizet — <i>Aria from "Carmen"</i> Thomas — <i>Mignon Overture</i>	Belwin

### Scales and Arpeggios

The following should be prepared:

Major — All

Melodic Minor — All

in various articulations, one octave, quarter- and eighth-notes, M.M. — 60 to the quarter-note.

### Sight Reading and Transposition

The student should play on F horn a passage written for horn in F and E<sup>b</sup>.

### Ear Tests

Same as for violin.

## TRUMPET

### Pieces

Two similar to those in the following list could be chosen:

Bohme	<i>Berceuse</i>	Cundy-Bettoney
Cole	<i>Hammersmith Galop</i>	Schmitt
Fitzgerald	<i>English Suite</i>	Presser
Fitzgerald	<i>Frolic</i>	Fischer
Gershwin	<i>Second Prelude</i>	New World
Gounod	<i>Dio Possente</i> from "Faust"	Cundy-Bettoney

Hovhaness	<i>Prayer of St. Gregory</i>	Peer-Southern
Latham	<i>Suite for Trumpet and Strings</i> (Second Movement only)	Church

**Studies**

Two similar to those in the following list could be chosen:

Hering	<i>32 Etudes</i> Nos. 12, 14, 23, 25, 32	Fischer
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**Scales and Arpeggios**

The student should prepare:

Major — All

Melodic Minor — All

in various articulations, one octave, quarter- and eighth-notes, M.M. — 60 to the quarter-note.

**Sight Reading**

The student should play a passage presented by the teacher.

**Ear Test**

Same as for violin.

**TROMBONE AND EUPHONIUM (*Bass Clef only*)**

**Pieces**

Two similar to those in the following list could be chosen:

Alary	<i>Contest Piece</i>	Cundy-Bettoney
Bach (Kent)	<i>Arioso</i>	Fischer
Berlioz	<i>Recitative and Prayer</i>	Mercury
Bohme	<i>Berceuse</i>	Cundy-Bettoney
Pergolesi	<i>Nina</i>	Schirmer
Ropartz	<i>Andante et Allegro</i>	Cundy-Bettoney
Rossini	<i>Inflammatus</i>	Fischer

**Studies**

The student could prepare two similar to those in the following list:

Harvey	<i>Advance Trombone Studies</i> Pages 5, 9, 17, 18, 34, 37	Belwin
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**Scales and Arpeggios**

The following should be prepared:

Major — All

Melodic Minor — All

in various articulations, one octave, quarter- and eighth-notes, M.M. — 60 to the quarter note.

### Sight Reading

The student should play a passage presented by the teacher.

### Ear Tests

Same as for violin.

## TUBA (*Bass Clef only*)

### Pieces

Two similar to those in the following list may be chosen:

Cohen	<i>Romance and Scherzo</i>	Belwin
Frangkiser	<i>A Cavern Impression</i>	Belwin
Geib	<i>A Heroic Tale</i>	Fischer
Geib	<i>Introduction and Polka</i>	Mills
Handel (O'Neill)	<i>Recitative and Air from the "Messiah"</i>	Waterloo
Scarmolin	<i>Pomp and Dignity</i>	Belwin
Troje-Miller	<i>Sonatina Classica</i>	Belwin

### Studies

Two similar to those in the following list may be chosen:

Vandercook	<i>Etudes for E<sup>b</sup> or BB<sup>b</sup> Bass</i> Nos. 15, 19, 20, 29, 35	Rubank
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### Scales and Arpeggios

The following should be prepared:

Major — All

Melodic Minor — All

in various articulations, one octave, quarter- and eighth-notes, M.M. — 60 to the quarter-note.

### Sight Reading

The student may play a passage presented by the teacher.

### Ear Tests

Same as for violin.

## PERCUSSION

### SNARE DRUM

#### Pieces

Snare drum pieces should be chosen from available repertoire being used in the year's work.

### Studies

- Carl E. Gardner      *Progressive Studies for the Snare Drum,*      Fischer  
Book III  
The Waltz — Exercises 8, 9 and 10  
— Exercise No. 20 (A, B, C, page 25)
- J. Kinyon      *Breeze-East Method for Drums, Book I*      \*  
Lessons 13, 14 and 15  
Rudiment Practice, Lessons 22, 23, 24 and 25

### Playing Techniques

Review: single-stroke roll, long roll, five-stroke roll, flam, flam tap, nine-stroke roll, paradiddle, ruff.

### Sight Reading

The student should play a passage presented by the teacher.

### Ear Tests

Same as for Violin.

## TYMPANI

### Pieces

Two similar to those in the following list could be chosen:

- Saul Goodman      *Modern Method for Tympani*      Mills Music  
Haydn *Symphony No. 101*      Page 73  
First Movement  
Beethoven, *Symphony No. 5*      Page 77  
Second Movement  
Sibelius *Finlandia*      Page 117

### Studies

- Saul Goodman      *Modern Method for Tympani*      Mills Music  
Dynamic control  
Exercises 18, 19  
Crossing hands  
Exercises 20, 21  
Development exercises  
Exercises 31, 32, 33 and 37

### Playing Techniques

Review: tuning, holding sticks, varying rolls, muffling the tympani, dynamic control, crossing the hands, staccato playing, the grace notes.

### Sight Reading

The student could play a passage presented by the teacher.

### Ear Tests

Same as for violin.

## THEORY

Theory should be kept related to actual music. Such terms as dissonance, suspension, polyphony, atonal, polyrhythmic, polytonality, and cacaphony should be applied to the performance of a selection to illustrate the point.

The theory to be covered will probably include:

- notation (with rests)
- the staff
- treble, bass and C clefs
- the commonly used musical signs and terms
- intervals and their inversions
- resolutions of the dominant sevenths and their inversions
- time, with special reference to accent
- diatonic scales, including the harmonic and melodic minors
- the chromatic scale
- transposition, employing common forms of open score.

## FORM

Musical forms are to be studied not only as an abstract concept but as an essential to the structure of the compositions heard throughout the course. These shall include unary, binary, ternary, first-movement form, rondo, theme and variations, with emphasis upon sonata form and cyclic form having current application.

## SCORE STUDY

Whenever possible, scores should be employed to follow the music played for music appreciation. Their use should be featured throughout the course in the pursuit of greater musical literacy. Score copies should be provided in sufficient numbers for intensive and extensive use.

## CREATIVITY

Creativity should develop from an acquired command of the theory. Composition, however rudimentary, should be encouraged and performed in class where practicable.

## RESEARCH AND QUEST PROJECTS

Each student should prepare and present

- a formal lecture on some aspect of music (biographical, stylistic, technical, etc.)

or

- either a solo performance or an original composition.

The school library should be encouraged to obtain sufficient reference material for student research on individual musical projects.

## HISTORY

A stylistic and historical survey of the Mediaeval, Renaissance, Baroque, Classical, Romantic and 20th Century periods should be made with special attention given to stylistic developments. These periods could be examined through phases such as:

- *The Music of Man* — folksongs, minstrels, effects on composers, and nationalism

- *Men of Music* — biographies of composers of the prescribed works, insofar as their lives had a direct bearing on their works
- *Music of the Church* — chants (including pagan), organum, notation and theory, motets, mass
- *Music of the Theatre* — Greek drama, Shakespeare, early opera, opera, ballet, Gilbert and Sullivan, Broadway
- *Music of Concert Hall* — beginning in mediaeval times, to the Viennese classical school, through the romantic and modern (including electronic) eras: quartets, concertos, madrigals, art songs.

#### LISTENING

The listening program should be based on the works selected for the year.

The works selected for more intensive and extensive study should be analyzed for the broad aspects of form rather than mathematically bar by bar. Style and the total impact, not minute detail, should dominate the student's relationship with the music.

#### MAJOR MUSICAL WORKS

It is suggested that the teacher select three major works for special study during the year. The works selected should consist of:

- a large instrumental work
- a large choral work
- a chamber work.

The following list, compiled from works prescribed in past years, may serve as a guide to teachers in selecting works with an adequate standard for special study. A précis will be made available on request to assist music teachers who adopt suggested selections.

Other suggestions may be obtained from the Curriculum Section.

#### Major Instrumental Works

##### Symphonies:

Dvorak	<i>No. 4</i>
Franck (César)	<i>D Minor</i>
Beethoven	<i>Nos. 2, 3 5, 6, 7, 8</i>
Brahms	<i>No. 1</i>
Tschaikowsky	<i>Nos. 4, 5, 6</i>
Mozart	<i>Nos. 39, 40</i>
Schubert	<i>Nos. 7, 8</i>

##### Concertos:

Mendelssohn	<i>Violin Concerto</i>
Mendelssohn	<i>Piano Concerto in G Minor</i>
Beethoven	<i>Piano Concertos Nos. 4, 5</i>
Brahms	<i>Piano Concerto No. 2</i>
Bruch	<i>Violin Concerto in G Minor</i>
Bach	<i>Brandenburg Nos. 4, 5</i>
Beethoven	<i>Violin Concerto</i>
Vivaldi	<i>Concerto for Four Violins</i>

**Overtures, Suites, Tone Poems:**

Handel	<i>Water Music</i>
Bach	<i>D Major Suite</i>
Mozart	<i>Eine Kleine Nachtmusik</i>
Beethoven	<i>Leonora Overture</i>
Brahms	<i>Academic Festival Overture</i>
Smetana	<i>Moldau</i>
Liszt	<i>Les Préludes</i>
Brahms	<i>Variations on a Theme by Haydn</i>
Prokofieff	<i>Classical Symphony</i>

**Major Choral Works**

**Operas:**

Wagner	<i>Tannhauser</i>
Rossini	<i>Barber of Seville</i>
Moussorgsky	<i>Boris Godounoff</i>
Verdi	<i>Aida, Il Trovatore</i>
Strauss	<i>Die Fledermaus</i>
Mozart	<i>Magic Flute</i>
Bizet	<i>Carmen</i>
Weber	<i>Der Freischutz</i>
Gounod	<i>Faust</i>

**Oratorios:**

Handel	<i>Messiah</i>
Haydn	<i>The Creation</i>
Walton	<i>Belshazzar's Feast</i>

**Cantata:**

Bach	<i>Wachet Auf</i>
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**Chamber Works**

Mozart	<i>Clarinet Quintet</i>
Beethoven	<i>Sonata Pathétique</i>
Beethoven	<i>Sonata Appassionata</i>
Gould	<i>So You'd Like to Write a Fugue</i>

## BIBLIOGRAPHY

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|------------------------|---|--|
| Apel                   | <i>The Harvard Brief Dictionary of Music</i>                | Harvard U.P.<br>(Saunders of Toronto Ltd.)                           |
| Berry                  | <i>Form in Music</i>  | Prentice Hall  |
| Brockway and Weinstock | <i>Men of Music</i>   | Simon & Schuster<br>(Musson Book Co.)                                |
| Copland                | <i>What to Listen for in Music</i>                          | Mentor (New American Library of Canada Ltd.)                         |
| Cross                  | <i>Encyclopaedia of the Great Composers and Their Music</i> | Doubleday  |
| Hill                   | <i>The Concerto</i>   | Penguin - A249<br>(Longmans Canada Ltd.)                             |
| Newman                 | <i>More Stories of the Famous Operas</i>                    | Knopf<br>(Ambassador Books Ltd.)                                     |
| Peltz                  | <i>Introduction to Opera</i>                                | Barnes & Noble<br>(Person Press)                                     |
| Robertson              | <i>Chamber Music</i>  | Penguin - A372<br>(Longmans Canada Ltd.)                             |
| Scholes                | <i>Listener's History of Music</i><br>(3 vols.)             | Oxford University Press  |
| Scholes                | <i>The Oxford Companion to Music</i>                        | Oxford University Press  |
| Shaw                   | <i>Shaw on Music</i>  | Doubleday  |
| Tovey                  | <i>Essays in Musical Analysis</i><br>(Volumes I to VI)      | Oxford University Press  |
| Tovey                  | <i>Essays in Musical Analysis</i><br>(Chamber Music)        | Oxford University Press  |
| Lovelock, Wm.          | <i>Concise History of Music</i>                             | Hammond & Co.<br>(Mills Music)                                       |
| Rudiments              | <i>Rudiments of Music</i><br>(Books 1-9)                    | Ahrens. Boosey and Hawkes  |
|                        | <i>For Young Musicians</i><br>(Vols. 1 and 2)               | Bray - Snell.<br>Waterloo Music.                                     |
|                        | <i>Basis of Music</i>                                       | Horwood, G. V. Thompson  |
|                        | <i>Musical Notation</i>                                     | Rollinson. Harris  |
|                        | <i>The Modern Conductor</i>                                 | Green. Prentice-Hall Inc.,<br>Englewood Cliffs<br>New Jersey, U.S.A. |
|                        | <i>The Grammar of Conducting</i>                            | Rudolf G. Schirmer Inc.,<br>New York, N.Y., U.S.A.                   |
| Theory (Harmony)       | <i>The Basis of Harmony</i>                                 | Horwood, G. V. Thompson  |
|                        | <i>Elementary Harmony</i><br>(Book 1)                       | Kitson. Oxford University<br>Press, England                          |
|                        | <i>Elementary Harmony</i>                                   | Rollinson. Harris  |



### Ear Training

Direct reference to ear training is made in several of the sight singing text books noted above.

*Ear Training (elementary)* Ahrens, Boosey and Hawkes

*On the Preparation of Ear Tests* E. MacMillan, Harris

*Twenty Lessons in Ear Training* MacMillan - Berlin,  
Harris

*Manual of Ear Training and* Gladys Willan,  
*Sight Singing* Harris.