

Educational (1902) Department.

ORDINARY MS.

G.O., No. 335

DATED 5. 6. 02.

INC. ED.

[Despatch Abstract.]

Approving the revised Syllabus
in Music submitted by Mr
B. P. I.

BACK PAPERS.

G.O.	No.	Department.	Date.	G.O.	No.	Department.	Date.

FURTHER PAPERS.

G.O.	No.	Department.	Date.	G.O.	No.	Department.	Date.

1,000-11-3-01.

Educational (1902) Department.

CURRENT No. 829

From

[Name] The Honble Mr. G. H. Eliot, M.A.,

[Designation] Director of Public Instruction,

[Station] Madras

Ref no. 3273/02

Dated 27th May 1902

Enclosures one

Received _____ 1902

Registered 28th May 1902

SUBJECT.

Sub. a copy of the revised syllabus in music and requesting sanction of Govt. to its adoption.

BACK PAPERS.

G.O. 192/01

" 808 of 5-12-99

" 708 of 23-10-99

G.O. 32405/93

FURTHER PAPERS.

To

The Secretary to Government,

Educational Department.

Sir,

The present syllabus in Music having been found to be defective, Lt. Col. J. L. VanGeyzel, I.M.S. Chairman of the Board of Examiners in Music was requested by the Commissioner for Government Examinations to revise it in consultation with Signor Aloisio his colleague on the Board. I have the honour to submit a copy of the revised syllabus and to request that the early sanction of Government may be obtained to its adoption so that it may come into operation at the examination of November next.

I have the honour to be,

Sir,

Your most obedient servant,

J. R. S. N.

For Director of Public Instruction.

[Revised up to th

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Government of Madras Technical
Examinations.

MUSIC.

ELEMENTARY EXAMINATION.

The examination shall comprise—

(1) A written examination on the Elements of Music.
One paper of three hours' duration.

(2) An oral examination, and a practical examination in any one of the following at the option of the candidate:—

1. Pianoforte—

Candidates must be prepared—

(a) to play from memory the following technical exercises:—

(i) the major and minor scales in all keys with each hand separately, and with both hands together separated by an octave, extending through a compass of three octaves; minor scales to be in both harmonic and melodic form:

(ii) chromatic scales with each hand separately and with both hands together, an octave apart, compass three octaves:

(iii) arpeggios and their inversions, in all major and minor chords, extending through a compass of three octaves, with each hand separately, and with both hands together, separated by an octave:

(b) to play Bach's inventions in two parts (any two selected by the candidate), also three studies selected by the candidate from S. Heller's Studies for style and phrasing, Books 1 to 6; and one piece from the following list:—

Pieces.

1. Clementi, M.—Sonatina in G, Op: 20, No. 1.
2. " " F, " 36 " 4.
3. Hiller, F.— " F, " 196.

And 829

4. Hiller, F.—Suite (Gavotte, Chorale and Gigue), Op. 197.

5. Diabelli, A.—Two Rondos in A minor and F major, Op. 153.

6. Mozart, W. A.—Sonata in C. (No. 19, section 11, Hall's Piano School).

7. Dussek, J. L.—Sonatina in F, Op. 20, No. 3.

8. Beethoven, L. von.—Sonata in G, Op. 49, No. 2.

9. " " " G minor, Op. 49, No. 1.

(c) to play at sight a short and easy piece.

2. Harmonium—

Candidates must be prepared—

(a) to play from memory the major and minor scales in the octave position in similar motion throughout two octaves, single notes by each hand:

(b) to play a selection from King Hall's Harmonium Primer:

(c) to play at sight a short and easy piece:

(d) to answer questions on the stops and their management.

3. Organ—

Candidates must be prepared—

(a) to play from memory any major or minor scale with the hands alone, and with feet alone, compass two octaves:

(b) to play a selection from Rink's Practical Organ School, up to Exercise 132 (Part II), or from a similar work by Best, Archer, Stainer, etc:

(c) to play, with pedal obligato, a piece of legitimate organ music selected by the candidate:

(d) to play at sight a short and easy piece:

(e) to answer questions on the stops and their management, as in Stainer's Primer, or any similar work.

4. Violin—

Candidates must be prepared—

(a) to play the following technical exercises from memory:—
the major and minor (harmonic and melodic) scales in all keys extending through a compass of two octaves, in two kinds of bowing, viz., detached bowing (one note to a bow) and slurred bowing (not fewer than four notes to a bow):

(b) to play any of the exercises (at the discretion of the examiners) included in pages 45 to 77 of Berthold Tours' Violin Primer:

(c) to play a piece selected by the candidate:

(d) to play at sight a short and easy piece.

5. Clarinet—

Candidates must be prepared—

(a) to play Kappey's Clarinet Tutor—the whole;

or

Frederic Berry's Méthode complète de Clarinette, adoptée au Conservatoire; the following portions only: pages 14 and 15, 20 to 31, bottom of page 57 to page 61, pages 64 to 95:

(b) to play a short piece not previously studied.

6. Cornet-a-piston—

Candidates must be prepared—

(a) to play Distin's Cornet Tutor: the whole, with the exception of the advanced exercises for solo-performers:

(b) to play a short piece not previously studied.

7. Althorn—

Candidates must be prepared—

(a) to play Kappey's Althorn, Baritone, and Saxhorn Tutor, the part relating to Althorn only in E flat or F—the elementary instructions, scales in all keys and progressive exercises; but omitting the advanced studies for solo-performers:

(b) to play a short piece not previously studied:

8. Saxhorn—

Candidates must be prepared—

- (a) to play Kappey's Althorn, Baritone, and Saxhorn Tutor, omitting the exercises and studies containing passages going above G above the treble stave :
(b) to play a short piece not previously studied.

9. Euphonium—

Candidates must be prepared—

- (a) to play Kappey's Euphonium Tutor—the elementary instructions, scales in all keys and exercises, but omitting the advanced studies for solo-performers :
(b) to play a short piece not previously studied.

10. Contrabass (Wind)—

Candidates must be prepared—

- (a) to play Kappey's Bombardon and Contrabass Tutor, omitting the advanced studies for solo-performers :
(b) to play a short piece not previously studied.

11. Singing—

Candidates must be prepared—

- (a) to sing the major scales, exercises on intervals and arpeggios, with or without accompaniment and at various degrees of speed :
(b) to sing some Solfeggi as from Abt's Singing Tutor, Part III, or from any other similar work :
(c) to sing an "Aria" or a Song selected by the candidate :
(d) to sing at sight an easy song.

The distribution of marks and the minima required for passing shall be as follows :—

	Max.	Min. for passing.	
		1st class.	2nd class.
Written examination ...	40	30	20
Oral and practical examination.	60	40	30
Total ...	100	70	50

Test-books recommended.—The Clarendon Press Musical Primer; Henry Leslie's Elementary Manual of Music (Cassell); Cumming's Rudiments of Music; Music (Banister) Chapters I to VIII inclusive.

INTERMEDIATE EXAMINATION.

The examination shall comprise—

- (1) A written examination on the following :—

1. Harmony as in Stainer's Primer or Sir John Goss' *Harmony*, the whole; or to Chapter XXVI in *Music* (Banister).
2. The modern orchestra, including names, classification, peculiarities of tone and shape of instruments commonly used in the orchestra at the present day.
3. The biography of one old master (to be announced annually in the *Fort Saint George Gazette* six months before the date fixed for the examination) and the biography of a modern master selected by the candidate.
4. Elements of Form, with special knowledge of one Form to be announced annually in the *Fort Saint George Gazette* six months before the date fixed for the examination. The candidates must be prepared to answer questions as to what master or masters excelled in the prescribed Form.

Two papers of three hours' duration shall be set each on sections 1 and 2, and one paper of three hours' duration on sections 3 and 4.

- (2) An oral examination on sections 2, 3 and 4 above, including analysis of the piece brought up for practical examination.

- (3) A practical examination in any one of the following at the option of the candidate :—

1. Pianoforte—

Candidates must be prepared—

- (a) to play from memory the following technical exercises :—
(i) the major and minor scales in all keys with each hand separately, and with both hands together separated by an octave, a third, a sixth, and a

tenth, through a compass of three octaves; minor scales to be in both harmonic and melodic form:

(ii) the major and minor scales in contrary motion through a compass of two octaves, minor scales in contrary motion to be in the harmonic form only:

(iii) chromatic scales with each hand separately, and with both hands together separated by an octave, major or minor third, sixth, or tenth, through a compass of three octaves and in contrary motion through a compass of two octaves:

(iv) arpeggios formed (1) of all the major and minor common chords, (2) of the chords of the dominant and diminished sevenths and their inversions, extending through a compass of three octaves, with each hand separately, and with both hands together an octave apart:

(v) octave scales—major, minor, chromatic, with separate hands, and with both hands together an octave apart:

(b) (i) to play one of Bach's Forty-eight Preludes and Fugues selected by the candidate:

(ii) to play not less than three studies of different characters, and on piece from the following list:—

Studies.

Bertini, Studies, Op: 29 and 32.

Czerny, Etudes de la vitesse.

Loeschhorn, Etudes, Op: 66.

Pieces.

Mozart.—Sonata in	F major	No. 1	} Peter's Edition, No. 6235.
" "	G "	" 14	
" "	A minor	" 7	
" "	A major	" 12	
" "	C minor	" 18	

Haydn.—Sonata in	D major,	No. 7	} Peter's Edition, No. 6423.
" "	E flat major	" 1	
" "	E "	" 3	
" "	G major	" 11	} Peter's Edition, No. 6424.

Beethoven.—Sonata in	F minor, Op: 2, No. 1	} Litolf's Edition, No. 1980- A.
" "	A major " 2 " 2	
" "	G " " 14 " 2	
" "	E " " 14 " 1	
" "	E flat major, Op: 7	

N.B.—The editions notified here are only intended for the purpose of identifying the pieces; and candidates may use any other edition.

(c) to play at sight a short piece easier than the pieces referred to above.

2 Organ—

Candidates must be prepared—

(a) to play from memory with the hands alone, the major, minor, and chromatic scales in the octave position, in thirds, and in sixths, through a compass of two octaves (single note to each hand) and the major, minor, and chromatic scales with the feet alone over the full extent of the pedal board:

(b) to play two fugues from the eight short Preludes and Fugues by Bach; and a piece with independent pedal part, selected by the candidate:

(c) to answer questions upon the construction of the organ, the management of stops, their classification, peculiarities, pitch, etc.:

(d) to play at sight a short piece of moderate difficulty.

3. Harmonium—

Candidates must be prepared—

(a) to play technical exercises similar as far as possible to those for the organ:

(b) to play a selection from Elliott's Harmonium Treasury, or Louis Engel's work, and a chorus from a standard Oratorio:

- (c) to play at sight a short piece of moderate difficulty:
 (d) to answer questions upon the construction of the instrument, the management of stops, etc.

4. American Organ—

Candidates must be prepared—

- (a) to play technical exercises similar as far as possible to those for the organ:
 (b) to play a selection from an American Organ Tutor, and a chorus from a standard work:
 (c) to play at sight a short piece of moderate difficulty:
 (d) to answer questions upon the construction of the instruments, the management of stops, etc.

5. Violin—

Candidates must be prepared—

- (a) to play from memory the major, minor (harmonic and melodic) and chromatic scales, in all keys to the extent of two octaves, first with detached bowing (one note to a bow), second with slurred bowing (not fewer than eight notes to a bow):
 (b) to play arpeggios formed of all major and minor chords to the extent of two octaves:
 (c) to play correctly and with pianoforte accompaniment portions of L. Schubert's Violin School, Books II and III, or Alard's Violin School, pages 53-90:
 (d) to play a violin and pianoforte sonata by Handel, Bach, or Beethoven:
 (e) to play at sight a short piece easier than the above.

6. Violoncello—

Candidates must be prepared—

- (a) to play from memory all the major and minor scales in all keys, extending over two octaves, slurred (not fewer than four notes to a bow), also in separate bows, minor scales to be in melodic form:
 (b) to play correctly and with an accompaniment Lee's or Piatti's Violoncello Method, or other similar work, omitting exercises on octave passages, harmonics, and the extreme thumb positions:

- (c) to play one of Bach's or Beethoven's violoncello and pianoforte sonatas:
 (d) to play at sight a short piece easier than the above.

7. Singing—

Candidates must be prepared—

- (a) to sing the major and minor scales (the minor in both harmonic and melodic form), the major and minor arpeggios of four, five, and six notes, with or without accompaniment and at various degrees of speed:
 (b) to sing Solfeggi and Vocalizzi as in Abt's Singing Tutor, Parts III and IV, or any similar work:
 (c) to sing a "Solo" or an Aria from an Opera or Oratorio selected by the candidate:
 (d) to sing at sight some vocal exercise or melody of moderate difficulty:
 (e) to sing any notes named with the assistance of a tuning fork only.

The distribution of marks and the minima required for passing shall be as follows:—

	Max.	Min. for passing.	
		1st class.	2nd class.
Written examination.			
{ First paper	...	50	40
{ Second paper	...		25
{ Third paper	...		
Oral and practical examination	...	50	35
			25
Total	...	100	75
			50

Text-book recommended.—Music (Banister).

ADVANCED EXAMINATION.

The examination shall comprise—

(1) A written examination, in which candidates will be expected—

1. (a) to write counterpoint in five species in not more than four parts :

(b) to complete a partially written canon :

(c) to work out a fugue with a given subject until the completion of the fourth entry :

2. (a) to add not more than three parts to a figured bass :

(b) to harmonize a given melody :

(c) to compose a chorale to a given metre :

3. (a) to score for full orchestra a few bars of a given compressed score :

(b) to understand the capacities of modern orchestral instruments with their scale and mechanism :

(c) to understand temperament, and the methods of tuning instruments of fixed intonation :

(d) to know elementary acoustics and the harmonic properties of a string or pipe :

(e) to know the history of the development and improvement, with suggestions for further improvement, of some instrument, selected by the candidate :

4. (a) to have a critical knowledge of the full score of some standard work the name of which shall be published ten months before the date of the examination :

(b) to be acquainted with the lives and works of six composers of the nineteenth century, selected by the candidate : and

(c) to know the history of the development of one of the following forms :—

Grand opera.

Oratorio.

Symphony.

One paper of three hours' duration shall be set on section 1, one paper of three hours' duration on section 2, and one paper of three hours' duration on section 3.

(2) An oral examination on section 4 above.

(3) A practical examination in any one of the following at the option of the candidate :—

1. Pianoforte—

Candidates must be prepared—

(a) to play from memory the following technical exercises :—

(i) the major, minor, and chromatic scales, with each hand separately, and with both hands together separated by an octave, a third, a sixth, and a tenth, in similar motion through a compass of four octaves, and in contrary motion through a compass of two octaves only; the minor scales in contrary motion to be in the harmonic form only :

(ii) the major and harmonic minor scales in double thirds, similar motion, compass two octaves :

(iii) the major, minor and chromatic scales in staccato octaves from the wrist, in similar motion through a compass of three octaves :

(iv) arpeggios of major and minor common chords and their inversions through a compass of four octaves, and arpeggios of the chords of the dominant and diminished sevenths and their inversions through a compass of three octaves :

- (b) to transpose at sight, into a given key, a piece of moderate difficulty.
- (c) to play the Suites Anglaises by Bach.
- (d) to play two sonatas by Beethoven, and also two pieces by Chopin or other modern master.

2. Organ—

Candidates must be prepared—

- (a) to play from memory any major, minor, and chromatic scales with the hands alone, with the feet alone, and with either hand and foot in contrary motion:
- (b) to play Mendelssohn's organ sonatas 2, 3, 4:
- (c) to play organ works by Henry Smart; or
- (d) to play Three Organ Fugues by Bach:
- (e) to play the choruses in 'Solomon' and 'the Messiah,' as arranged by Best:
- (f) to transpose at sight, into any given key, a piece of moderate difficulty:
- (g) to answer questions on the construction of the organ.

3. Harmonium—

Candidates must be prepared—

- (a) to play technical exercises similar as far as possible to those for the organ:
- (b) to play any chorus from 'the Messiah,' 'Israel,' 'Solomon' or 'Creation':
- (c) to transpose at sight, into any given key, a piece of moderate difficulty:
- (d) to adapt at sight organ music on three staves to the harmonium:
- (e) to answer questions on the construction of the instrument.

4. Violin—

Candidates must be prepared—

- (a) to play from memory the following technical exercises:—
- (i) the major and minor (harmonic and melodic) scales to the extent of three octaves:

- (ii) chromatic scales, to commence on any note selected by the examiner, compass not less than two octaves:
- (iii) the major scales B flat, D and E, in thirds, sixths, and octaves, to the extent of two octaves (separate bows):
- (iv) arpeggios of major and minor common chords and their inversions, and the chords of the dominant and diminished seventh (three octaves):
- (b) to play one of the following studies:—
- Rode's Caprices No. 5, 11, 15, 24.
- Kreutzer's Caprices „ 13, 19, 22, 26.
- (c) to play one of the following:—
- Bach's Sonata for Violin alone in G minor.
- Beethoven's Sonata for Violin { No. 1 } Peter's
and Pianoforte. „ 5 Edition.
- Spohr's Concerto in A minor, No. 8.
- Rode's „ E „ „ 8.
- Max Bruch's Concerto in G minor, Op: 26.
- Vieuxtemp's „ A „ Op: 37, No. 5.

5. Violoncello—

Candidates must be prepared—

- (a) to play the complete method by S. Lee, or A. Piatti:
- (b) to play one of Mendelssohn's two sonatas (D & B flat) for violoncello and pianoforte:
- (c) to play one concerto by Goltermann:
- (d) to play a piece by some modern composer:
- (e) to transpose at sight a short piece of moderate difficulty.

14

MUSIC.

The distribution of marks and the minima required for passing shall be as follows:—

	Max.	Min. for passing.	
		1st class.	2nd class.
Written examination.	First paper 15	50	30
	Second paper 20		
	Third paper 15		
Oral examination	...	...	...
Practical examination	...	...	...
		35	25
		—	—
Total	100	65	45

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N. M

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Miss

The revised syllabus in
music submitted by the Director
will be approved.

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