

161. VIOLIN V. One to three hours credit. Technical studies, continued. Fiorillo Etudes. Selections from compositions of Wieniawski, Leonard, Hubay, Sarasate, Vieuxtemps, Kreisler. Concertos by Bach, Wieniawski, Spohr, etc. Ensemble playing. Geltch, Kuersteiner.

162. VIOLIN VI. One to three hours credit. Continuation of 161. Geltch, Kuersteiner.

291. VIOLIN VII. One to three hours credit. Technical studies continued. Rode's Twenty-four Studies. Bach sonatas. Compositions of Handel, Tartini, Ernst, Wieniawski, Vieuxtemps, etc. Concertos by Mendelssohn, Bruch, Vieuxtemps, etc. Geltch, Kuersteiner.

292. VIOLIN VIII. One to three hours credit. Continuation of 291. Geltch, Kuersteiner.

311. VIOLIN. One to three hours credit. Paganini caprices, sonatas by Bach, concertos by Beethoven, Brahms, Dvorak, Tchaikovsky and others. Open only to violin graduates of the School of Fine Arts or of other schools requiring a corresponding amount of work. Applicants for admission must pass an entrance examination before the Fine Arts music faculty to determine their fitness to do graduate work. Geltch.

312. VIOLIN. One to three hours credit. Continuation of 311. Upon completion of this course the candidate for the degree Master of Music must give evidence through a public recital of having satisfied the requirements for the degree. Geltch.

#### VOICE

Professors: WILKINS, MONCRIEFF

Associate Professors: MOORE, PEABODY

0. VOICE. For special students according to individual needs. No credit. Staff.

11. VOICE I. One to two hours credit. A study of the fundamental principles of breathing, breath control and of tone production; proper use of the organs of articulation; correct pronunciation; physical and mental poise; technical exercises from the masters of vocalization suitable to the individual's need; simple English and Italian songs. Staff.

12. VOICE II. One to two hours credit. Continuation of 11. Staff.

31. VOICE III. One to two hours credit. More advanced technique, introducing a greater number of exercises for flexibility and extension; English, Italian and German songs, emphasizing the Italian classics of the *bel canto* period; simple songs of Handel, Schubert, Schumann, and Franz, and other songs representative of the same periods and styles. Staff.

32. VOICE IV. One to two hours credit. Continuation of 31. Staff.

161. VOICE V. One to two hours credit. Studies in velocity and maximum flexibility; chromatic scales, embellishments generally used and the trill; additional English and German songs; selections from opera and oratorio; modern Italian and French songs. Staff.

162. VOICE VI. One to two hours credit. Continuation of 161. Staff.

291. VOICE VII. One to two hours credit. A general amplification of the work of the preceding years with added emphasis on style and interpretation; a study of the more difficult classic, romantic, and modern song literature; frequent public appearances terminating with a graduating recital. Staff.

292. VOICE VIII. One to two hours credit. Continuation of 291. Staff.

311. VOICE. One to two hours credit. Modern French, Russian, German, Italian, English and American song literature; the more difficult operatic and oratorio arias; a singing knowledge of at least one complete opera role, and