

- CHOPIN.—Andante Spianato and Polonaise.
 Polonaise, Op. 53, Polonaise-Fantasia, Op. 61.
 Scherzo, Op. 20, Op. 31, Op. 39, Op. 54.
 Grand Fantaisie, Op. 13.
 "La ci darem la mano," varié, Op. 2.
 Krakowiak, Op. 14.
 Sonata, B Minor.
 Fantasia, F Minor, Op. 49.
 Impromptu, G-flat, Op. 51.
 Barcarolle, F-sharp, Op. 60.
 Concertos.
 Ballades, Op. 23, Op. 38, Op. 47, Op. 52.
 Allegro de Concert, Op. 46.
 Sonatas, Op. 4, 35, 58.
- GRIEG.—Ballade, G Minor, Op. 24.
 Concerto, A Minor, Op. 16.
- HENSELT.—Concert Etude, A-flat (Hallé, Sec. V., No. 18).
- HELLER.—Concerto, F-sharp Minor.
- HUMMEL.—Concerto, A Minor.
- LISZ.—Rapsodies Hongroise, Nos. 1, 2, 6, 9
 10, 12, 13, 14.
 Rhapsodie Espagnole.
 Waldesrauschen (Concert Etude).
 Gnomenreigen (Concert Etude).
 Faust Valse.
 Tannhäuser March.
- MENDELSSOHN.—Presto Scherzando, F-sharp Minor.
 Capriccio, F-sharp Minor, Op. 5.
 Concertos.
- NICODE.—Sonata, F Minor, Op. 19.
- RUBINSTEIN.—Concerto, D Minor, Op. 70.
 Sonata, Op. 12.
- SCHUMANN.—Etudes Symphoniques, Op. 13.
 Toccata, C Major, Op. 7.
 Concerto, A Minor.
 Sonata, G Minor.
- SHERWOOD, W. H.—Scherzo, E Major, Op. 7.
 Scherzo Caprice, Op. 9.
- SAINT-SAENS.—Concerto, G. Minor.
- SCARLATTI.—Suite, F Minor.
- WEBER.—Concert-stück.
 Sonata, Op. 39, No. 2, A-flat.

Candidates must hold the T. C. M. Introductory Theory Certificate and the T. C. M. Junior Certificate in Theory, or those of equal value; must have passed an examination in the outlines of Musical Form and in General Musical History, as comprised in the following named text books, E. Pauer's *Primer of Musical Form* and Bonavia Hunt's *Musical History*. They will also be examined in sight-playing in compositions equal in grade of difficulty to the compositions selected for the junior examination, and must be able to *transpose and play at sight, in any given key, a simple chorale*.

Among the Etudes and Technical Studies used in connection with the above-named pieces, according to the judgment of the teachers, may be mentioned the following:—

- CHOPIN'S Etudes, Op. 10 and 25.
 CLEMENTI'S Gradus (continued).
 CZERNY'S Virtuosity, 4 books.
 KULLAK'S Octave School (Book III).
 LISZT'S Etudes.
- MOSCHELES' Characteristic Studies, Op. 95.
 TAUSIG'S Daily Studies (continued).
 ZWINTSCHER'S Technical Studies (Continued).

THIRD YEAR, TEACHERS' COURSE (*Final Examination*).

Candidates for this examination will be required to pass a sight-reading and transposing test, the same as that for the final examination in the artists' course. A sight-singing test of moderate difficulty will also be required. Graduates in this course must hold the same Musical Form, History, and Theory Certificates as are required from

graduates in the
 Pianoforte Normal
 to touch, technique
 anatomy of the hand
 instruction, fundamen-

No branch
 ment and training
 suffers in other
 of injury to the
 seldom fully recovers
 sweetness and power

The practical
 healthy action
 Instruction in the
 the physiology of
 words to music
 scales, major and
 and embellishment
 German and French
 feeling in art;
 the requirements
 drawing-room.

Every position
 or graduate position
 advanced student
 auspices are provided