

ASSOCIATION

E. J. Schultz, Pres.
1932-1933

OUTLINE OF ARIZONA VIOLIN COURSE OF STUDY

OBJECTS OF STUDY: First and Second Years

To develop scale work in two octaves with various bowings and rhythms, with Tonic and Dominant arpeggios. Development of lower positions with introduction to those higher up. Physical possibilities of the instrument carefully analyzed.

FIRST YEAR

First Semester

TECHNIC: Blumenstengel Scales, Bk. 2., Sevick Op. 1, Part 1.
STUDIES: Lighton--Steps in Shifting, Eberhardt--Violin Vibrato, Kohler--Position Studies Bk.--Kayser Bk. 1. Wohlfahrt--Op. 45, Bk. 2 or Op. 74, Bk. 2.
CONCERTOS: Seitz, #4 or Huber Op. 8, #4.
PIECES: Kreisler--Rondino (Simp. Arr.), Godard--Gerceuse Dancla, Air Varie Bk. 1. (ALL PIECES MUST BE FINGERED INTO 1st, 2nd, and 3rd POSITIONS).
MEMORIZE: FIVE PAGES.

Second Semester

TECHNIC: Blumenstengel Scales Con'd, two octaves, Sevick Op. 2, No. 1.
STUDIES: Kayser Studies--Bks. 2 and 3.
CONCERTOS: Reiding Op. 21 (Bosworth), Portnoff Op. 14 (Bosworth).
PIECES: Continue procedure for First Semester. Beethoven--Minuet in G, Godard--Berceuse, H. Henry--Cavatina or Danse de Village.
MEMORIZE: FIVE PAGES.

SECOND YEAR

First Semester

TECHNIC: Two octave scales systematized by Finger Combinations, e.g., all scales beginning of First Finger on G, D, or A being fingered the same, etc. Faster tempo, legato, staccato.
STUDIES: ~~Moffet con'd.~~ Mazas Bk. I if desired--Kohler Bk. II.
CONCERTOS: Sitt concerto Op. 108, a minor--Bohm Concertino Op. 377, No. 2 in G.
PIECES: Allen--Introduction and Polonaise; Dancla--Concerto Solo Op. 77, No. 1.
MEMORIZE: FIVE PAGES.

Second Semester

TECHNIC: Hrimaly or Schradieck scales (three octaves (legato slowly) Schradieck--School of Technique.
STUDIES: Moffet Bk. II--Mazas con'd.--Kohler Bk. II (completed.);
CONCERTOS: Sitt--Op. 70 Concertino--Rieding--Concerto Op. 24.
PIECES: Deberiot--Air Varie, No. 5, Schubert--Sonatina No. 1 in D, Faure--Berceuse.

MEMORIZE: Five Pages.

OBJECTS OF STUDY: Third and Fourth Years.

Scales oral-----three octaves.
 More intricate bowings.
 Chords, double stops given systematic treatment.
 All scale work in various bowings and rhythms.
 Development of all positions up to and including
 the 5th position.
 Thorough study of the mechanics of a good tone.
 Physical possibilities of the instrument carefully
 analyzed.

THIRD YEAR

First Semester

TECHNIC: Continue Second Semester of 2nd year.--Three major
 scales in Thirds and Octaves for (two octaves)
 Sevcik Op. 2, (Give them in broken intervals at first,
 using care not to go too fast.), Bk. 3 (in part).
 STUDIES: Moffet Bk. II con'd--Mazas Bk. II.
 CONCERTOS: Rieding--Op. 25, Sitt Op. 110 D minor.
 PIECES: Singelee--Cavalleria Rusticana Fantasia, Rachmaninoff--
 Kreisler, Margeurite--Tschaikowski--Kreisler--Song
 Without words.
 MEMORIZE: SIX PAGES.

Second Semester

TECHNIC: Scales three octaves starting on two lower strings,
 systemitized by finger combinations as were the two
 octave scales in second year. Continue 3rds and
 octaves, taking 1st semester group faster. New ones
 broken.
 STUDIES: Dont--Op. 37 (not taken too fast, master each study
 and memorize some of them).
 CONCERTOS: Accoly--concerto in a minor, Ortmann--Concerto No.
 2
 PIECES: Pierne--Serenade; Severn--Polish Dance; Klynarski--
 Lazurka.
 MEMORIZE: SIX PAGES.

FOURTH YEAR

First Semester

TECHNIC: Three octave scales with tonic arpeggio and tonic
 major 7th arpeggio. In faster tempos. Sevcik Op.
 1, No. 2 should be completed. Con'd. Scales in 3rds
 and octaves--start scales in 10ths.
 STUDIES: Dont con'd. Schradieck--School of Technic, Sitt-Op.
 32 Bk. II if desired.

3

CONCERTOS: Venzil--Concerto Op. 112 a minor of Hollaender,
G--Concerto in a minor.
PIECES: Achron--Hebrew melody: Dvorak--Humoreske: Dvorak-
Kreisler--Indian Lament: Skilton--Sioux Flute
Serenade; Massenet-Aragonaise.
MEMORIZE: SIX PAGES.

Second Semester

TECHNIC: Three octave scales; tonic arpeggios, tonic major
seventh arpeggios--Dominant seventh arpeggios,
Diminished seventh arpeggios built on tonic and
leading tone. Continue scales in 10ths--start
scales in the 6ths and one scale in fingered 10ths.
STUDIES: Dont--completed, Schradieck--completed--Kreutzer
introduced. Weiss Op. 30, Bk. III if desired.
CONCERTOS: Reiding--Concertino Op. 7. Debuciet concerto No. 7.
Violin No. 23 or 28. (Select from above).
PIECES: Deberiet--Air Varié, No. 7. No. 6, or No. 5
Dvorak--Sonatina Op. 100. Poldini--Poupee Valsante:
Pergolesi--Canzonette Napoletana Kuzdo--The Angelus
Lully--Gavotte.
MEMORIZE: SEVEN PAGES.

Drawn up by Arizona Violin Course of Study Committee 1932-33,
of the Arizona State Music Teachers' Association:

Eldon A. Ardrey--Chairman
Head, Dept. of Music
Arizona State Teachers College, Flagstaff

Roy Williams
Head, Violin Dept.
University of Arizona, Tucson

Georges DeMeester
Violinist; Private studio
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RULES AND REGULATIONS REGARDING THE CERTIFICATION OF PRIVATE MUSIC TEACHERS IN THE
STATE OF ARIZONA

The following outline includes recommended standards as proposed by the Arizona State Music Teachers Association and alterations passed by the Arizona State Board of Education:

(1) General Requirements:

- (a) Four-Year Rule
- (b) Be a citizen of the United States
- (c) Subscribe to the Arizona Oath of Allegiance
- (d) Possess high moral character and sound health
- (e) Maximum age limit 70

(2) Specific Requirements:

- (a) Bachelor of Music Degree
- (b) A minimum of nine semester hours in the field of Music Education
- (c) The certificate shall be issued for a four-year period and renewable for six-year periods

(3) Renewal Requirements:

- (a) The majority of the teacher's pupils must pass their high school music examinations
- (b) Five semester hours of acceptable college credit from an accredited college or university and evidence of 2 years teaching. This credit should be in the field of music or music education.
- (c) Or, ninety clock hours of class or private instruction from approved master teachers.
- (d) Or Master's degree and continuous teaching.

(4) File (Certification Office)

- (a) Application Blank and transcripts completed in detail
- (b) Credentials covering music education
- (c) Letter of approval from Private Music Certification Board
- (d) Credentials covering renewal requirements
- (e) Oath of Allegiance Card

(5) Arizona State Music Teachers Association Advisory Board:

This Board is to be composed of five members, three to be chosen from the music faculties of the University of Arizona, the State Colleges at Tempe and Flagstaff, Phoenix College and Gila Junior College; one from the music department of a high school offering this type of instruction, and one private music teacher.

At the direction of the State Board of Education the name was changed from "Private Music Certification Board" to "Arizona State Music Teachers' Association Advisory Board" and for each vacancy occurring on this board, three recommendations shall be submitted to the State Board of Education ~~and~~ final choice of membership to be made by the State Board of Education.

ARIZONA STATE MUSIC TEACHERS

PRESENTS

HOW TO BECOME A MUSICRAFTER IN ARIZONA

1. The teacher must be a member in good standing of Arizona Music Teachers Association.
2. An individual pupil of a teacher member of AMTA, may join--if he is in the 7th grade or above in school--and prepare the requirements for the ranks under his teacher's supervision and be examined at the appointed counsel and audition times along with the other students and groups in his community.
3. Groups of Musicrafters may be organized in various ways:
 - (a) Each teacher may organize her pupils into one or more groups.
 - (b) Communities may organize groups along age lines--including students of various teachers and counceled by one of the teachers, an interested parent, school teacher or other person in the community. This way serves the best social purpose and is usually the most attractive to the students. Suggested groupings, according to school grades, are: Group I 7th and 8th graders, Group II H. S. Freshmen and Sophomores, Group III H. S. Juniors and Seniors. Students may then work on rank requirements with their private teachers and club meetings can include such activities as:
 - (1) Special Recital programs (in preparation for auditions).
 - (2) Exchange programs with other chapters.
 - (3) Demonstration of rank requirements for other clubs or parents and sponsors.
 - (4) Social evenings, concert trips, etc.

✓ THE ARIZONA STATE MUSIC TEACHERS ASSOCIATION WILL SPONSOR MUSICRAFTERS and its officers will do all they can to help local communities and teachers organize. Send a letter to the state president requesting a state officer to come to your community to help you organize!

~~THE STATE MUSICRAFTER ORGANIZATION (AS PART OF ARIZONA MUSIC TEACHERS ASSOCIATION)~~
WILL BE:

- I A State Musicrafter Committee which will be made up of the State Executive Board plus a teacher representing each field of music instruction in Musicrafters, i. e. piano, voice, organ, instruments, etc.
 - (a) Each of these teacher-members of the committee will have working sub-committees of teachers in their field. Suggestions for changes or additions to requirements in ranks should be addressed to the state committee teacher-member in the field concerned. He will in turn refer it to his committee which will either reject or recommend the suggestion to the state committee. These sub-committees will also be responsible for setting up rank requirements in fields of study where none exist and distributing these requirements to the membership as soon as possible.

✓ II For the time being* all correspondence concerning counsels, auditions, etc. shall be addressed to the State President who will then refer it to the proper committee.

III Similarly,* all records will be kept for the time being by the State Secretary and all monies deposited and disbursed by the State Treasurer.

in Arizona, it will no doubt be necessary to have special officers within A.M.T.A to handle its needs.

COUNSELS FOR THE PASSING FOR ALL RANKS IN:
I SERVING THE CAUSE OF MUSIC
II TECHNIC
III MUSICIANSHIP

Such councils may be set up at anytime during the year in each area or community. Date, place and time and examining council will be determined by a committee of local teachers (which will be appointed by the District Vice-President in each area). However EXAMINING COUNCIL MEMBERS MUST BE APPROVED BY THE STATE MUSICRAFTER COMMITTEE, so names and dates, etc. must be sent to the state president at least two months in advance. They will then be referred to the committee.

EACH MUSICRAFTER in your locality must be informed of the date, time and place of

the Examination Council at least one month in advance. These councils must be completed by April 1st and ratings of each council must reach the state secretary by April 7th.

PERFORMANCE AUDITIONS will be held during April and May in each area. The state committee will choose the auditors for each category for these performance auditions.

MEETING THE REQUIREMENTS FOR THE VARIOUS RANKS

MUSICRAFTERS may meet the requirements for the various classifications in different ways.

1. They may pass them before a council selected by the music teachers committee of the community (and approved by the State Musicrafter Committee). Such a council shall consist of at least three members all of whom must be present at the time of the examinations.

2. They may be met by passing the requirements before an out-of-town examiner selected by the music teacher committee of the community (approved by the State Committee)

3. They may be passed by the adjudicator at the annual auditions sponsored by the State Music Teachers Association. All performance requirements of music can be passed ONLY at the time of the annual auditions. It is not necessary for the candidate to pass all the individual requirements for a given rank at one time. (He may meet the requirements one or two at a time as he feels he is ready for them.) When a requirement has been passed it goes onto his record and when all are finished he is granted the insignia for that particular rank.)

RANKS ARE: APPRENTICE MUSICIAN, Junior and Senior grade--CRAFTSMAN MUSICIAN, Junior and Senior grade--JOURNEYMAN MUSICIAN, Junior and Senior grade--MASTER STUDENT MUSICIAN. Pins will be furnished in bronze for junior grade; silver for senior grade. Master pins will be gold finish.

THE DETAILS OF RANK REQUIREMENTS

APPRENTICE MUSICIAN

JUNIOR GRADE

I. SERVING THE CAUSE OF MUSIC

- a. Subscribe to the Musicrafters Creed and agree to live up to its provisions.
- b. Give evidence of having performed at least three times during the year for attentive listeners in school, home, or community gathering.

SENIOR GRADE

I. SERVING THE CAUSE OF MUSIC

- a. Present evidence of musical activity in your home other than during your practice period.
- b. Play the song "America" from memory.
- c. Submit evidence of having performed at least three times during the year for attentive listeners in school, home, or community gathering.

II. TECHNIC

a. Be able to play evenly, from memory and with consistent fingering, major scales, one octave ascending and descending, in the keys of C, G, D and F, hands separately. Close each scale with the tonic chord in root position.

II. TECHNIC

a. Be able to play evenly, from memory and with consistent fingering major scales, hands separately, two octaves ascending and descending in the keys of D, A, F, and B flat. Close each scale with the tonic chord in root position.

b. Play the tonic triad in the keys of D, A, F, and B flat as a broken chord, two octaves separately, ending with a solid chord.

III. Musicianship

The candidate may select five from the six points listed below:

a. Be able to build any major scale at the keyboard and tell how it is built.

b. Be able to explain and show what is meant by staff, treble clef, bass clef, intervals, time signature, measure, accidentals, and various kinds of notes and rests.

c. Be able to spell and find on your instrument any major chord in root position.

d. Know and be able to tell in your own words something about the medieval guilds and their significance to musicrafters.

e. Sing from memory any five of the community songs listed on page 42 of this handbook with reasonably correct rhythm, pitch and knowledge of the words.

f. Be able to read at sight on your instrument a single melody for one hand

III. MUSICIANSHIP

The candidate may select five from the six points listed.

a. Be able to build any given harmonic minor scale and tell how it is built.

b. Be able to spell and play any given major chord in its root position, and inversion.

c. Know and be able to tell in your own words something about the lives of these famous composers: Bach and Handel. Tell when they lived and where. What were some of the interesting things they did and what did they do for music.

d. Sing from memory any ten of the community songs listed on page 42 of this handbook with reasonably correct rhythm, pitch, and knowledge of the words.

e. Read at sight on your instrument material in which one hand plays a single harmonizing note to a measure.

REQUIREMENTS FOR APPRENTICE MUSICIAN (CONCLUDED)

within a compass of five notes in the keys of C, G, D and F.

f. Be able to tell the meaning of the Piano (p), Mezzo Piano (mp), Pianissimo (pp), Forte (F), Mezzo Forte (mf), Fortissimo (FF), Andante, Allegro, Moderato, Crescendo, Diminuendo, Ritardando, Accelerando

IV. PERFORMANCE

a. Be able to play three pieces at the annual auditions well enough to receive an average grade of good or better on your performance. One of these must be played from memory.

IV. PERFORMANCE

a. Demonstrate growing performance ability by performing with an average grade of good or better in the annual auditions a group of five pieces of the approximate difficulty of those found on page 44 of this handbook. Two of these must be played from memory.

EXCERPTS FROM THE LIST OF SUGGESTED MUSIC FOR PEFORMANCE
(pages 43, 44, and 45 of Handbook)

APPRENTICE--JUNIOR GRADE:

Bach-Carrol--First Lessons in Bach (L)
Bach-Handel--Miniature Classics (D)
Burgmuller--Opus 100 (D)
Schumann--Album for the Young (

SENIOR GRADE:

Bach-Carrol--First Lessons in Bach
Bach-Foote--First Year Bach (3)
Burgmuller--Opus 100
Clementi--Sonatinas
Schumann--Album for the Young

JOURNEYMAN--JUNIOR GRADE

Bach--Little Preludes
Bartok et al.--Best Modern Music (I)
Clementi et al.--Sonatina Album (L)
Grieg--Lyric Pieces
Heller--Selected Melodic Studies
Schumann--Album for the Young

SENIOR GRADE:

Bach--Little Preludes
Bach--Bach's Book for His Son, Friedman (I)
Bartok et al.--Best Modern Music, Part I
Haydn--Sonatinas (I)
Mendelssohn--Songs Without Words
Schumann--Kinderszenen

CRAFTSMAN--JUNIOR GRADE:

Bach--Two Part Inventions
Beethoven--Bagatelles, Cossaise, Sonatas Op. 49
Chopin--Mazurkas
Haydn--Sonatas
MacDowell--Sea Pieces
Mozart--Easier Sonatas and Sets of Variations (K)

SENIOR GRADE:

Bach--Preludes from the Well Tempered Clavier
Three Part Inventions
Movements from the Suites
Twenty-One Short Preludes and Fugues
Bartok et al.--Best Modern Music, Pt. II
Chopin--Selected Nocturnes, Mazurkas, Preludes, Polonaises, Waltzes
Debussy--Arabesques, Children's Corner, Petit Suite, selected Preludes.
Haydn--Sonatas

MASTER

Bach--Preludes and Fugues, French Suites
Beethoven--Sonatas (7, R)
Brahms--Intermezzi, Waltzes, Rhapsodies
Chopin--Preludes, Mazurkas, Waltzes, Polonaises, Impromptus, etc.
Debussy--Arabesques, Preludes, Estampes, Petite Suite
Ravel--Sonatine, Pavane
Scarlatti--Sonatas
Schumann--Fantasy Pieces, Papillons, Noveletten, Intermezzi

The above items were selected from those given in the hand book which says, "The list consists of volumes of works only and is designed to give an approximate idea as to the level of technical and musical difficulty for each rank classification of musicrafters. In collected works such as the Beethoven Sonatas, etc., there is a wide variation in degree of difficulty between separate numbers. In all such cases teachers should select those numbers best suited to the technical and musical maturity of the performer.