

1956-58(?)

Syllabus of Piano Materials  
prepared by a committee  
of the  
Arizona State Music Teachers' Association

MRS. MARGARET THORP, Chairman

MRS. MADELINE SCHUTZBANK

MRS. LUTHER STEWARD

MRS. JULIA MARIE TIBBETS

MR. IRVING GOUTZ CORETZ  
Members



The Arizona State Music Teachers Association voted at the State Convention in Phoenix, March 5, 1948, to appoint a committee whose duty would be to formulate an outline of study for piano pupils of private teachers, with definite attainments stipulated for children of different grade school age levels.

Since the foundation training is vitally important for serious students of music, the completed outline suggests specific aims in notation, ear training and theory as well as repertoire. These goals are suited to Pre-school, Primary, Intermediate and Grammar groups respectively, corresponding to the public school divisions and leading into the requirements for the High School level, as suggested by the National Association of Schools of Music ("Specimen Examinations for Applied Music at the High School Level" published by the National Association of Schools of Music, Southwestern, 1822 Overton Park Avenue, Memphis 12, Tennessee).

The suggested list of materials is not intended to be exhaustive but to contain representative works which have been used successfully by many teachers.

Inasmuch as a student must build up his own library of music, he should, whenever possible, purchase music collections rather than sheet music. The use of compositions in their original form in preference to arrangements or simplifications is advocated. All music should be chosen well within the pupil's range of understanding.

The great importance of sight reading should be stressed. This means much reading of music of an easier grade than that being studied including all kinds of ensemble work, such as duets, duos, accompaniments for soloists, etc.

Early in their musical experiences, children should become familiar with the finest music of all ages. The outline meets this requirement by including compositions from each musical period; Contrapuntal, Classic, Romantic, Impressionistic and Twentieth Century.

All technic should be an outgrowth of the music studied in order that the pupil may fully understand its application and the reason for presenting it.

It is recommended that one hour lesson or two one-half hour lessons each week be required.

It is hoped the outline will help every teacher of piano who follows its guidance and that any other works of comparable standards will be added to supplement given materials after such works have been studied and are known thoroughly by the teacher.

The aim of this outline has been simplicity in order that any teacher can quickly consult it and have no doubt as to its meaning. The committee members hope they have achieved their goal and that use of the outline will help teachers to open to their students of piano new vistas of limitless possibility and enjoyment.

\* \* \*

PRE- SCHOOL (Ages 3 to 6)

Special training is essential for success in teaching pre-school pupils.

Pre-School training should include rhythm, rote, ear training, and notation. Class teaching is recommended because of the factor of imitation and interest. Classes should be limited to six or eight.

SUGGESTED MATERIALS - The teacher should be thoroughly familiar with the method selected.

Burrows, Raymond	<u>THE HORACE MANN PIANO BOOK</u> , Boston
Diller- Page	<u>PRE-SCHOOL MUSIC BOOK</u> , G. Schirmer
Diller- Quaille	<u>OFF WE GO</u> , G. Schirmer
Frost, Bernice	<u>BEGINNING AT THE PIANO</u> , Boston <u>Playtime</u> , G. Schirmer
Haakes, Gail Martin	<u>PRE-SCHOOL COURSE</u> , American Conservatory, Chicago
Kinscella, Hazel G.	<u>LITTLE SONGS FOR LITTLE PLAYERS</u> , Carl Fischer
Perfield, Effa Ellis	<u>PRE-SCHOOL</u> , 103 E. 86th Street, New York, N. Y.
Richter, Ada	<u>KINDERGARTEN CLASS BOOK</u> , Presser
Robyn, Louise	<u>KEYBOARD TOWN</u> , Ditson
Schaum, John W.	<u>PRE-A BOOK</u> , Belwin
Thompson, John	<u>TEACHING LITTLE FINGERS TO PLAY</u> , Willis
Thompson, John	<u>THE INTRODUCTION TO THE PIANO</u> , Schroeder and Gunther
Wagness, Bernard	<u>PREPARATORY BOOK</u> , Flammer
Williams, John M.	<u>NOTHING EASIER</u> , G. Schirmer

Attainment for Primary Grades (which includes school grades 1-2-3)

Approximate ages 6-7-8.

NOTATION - Includes everything on the printed page-phrasing, dynamics, rhythm, time values, tempos, key-signatures, and fingering, as well as note reading. Sight reading of material easier than studies.

THEORY - Creative work, four to eight measure melodies. Form e.g. A B or A B A. Harmony-tonic, dominant, dominant seventh, and sub-dominant. Transposition as suggested in primary books. Theoretical aspect of intervals and scales.

EAR TRAINING - Aural recognition of theoretical knowledge.

TECHNIC - Scales of C, F and G as tetrachords. Triads, major and minor, broken and solid in C, F, and G. Pedal, Tonic, dominant and subdominant triads used as accompaniment to familiar melodies.

SUGGESTED MATERIALS (Which may be obtained from your local dealer)

Bentley, Bernice Benson FOUR AND TWENTY MELODIES, Summy

Bertini, H. OP.66, G. Schirmer

Corbman, Lee FINGER FABLES, Willis

Duvernoy, V. OP. 176, THE PRIMARY SCHOOL, G. Schirmer

Gurlitt, C. OP. 206, G. Schirmer

Lake, Genevieve CLASSIC STUDYETTES, 2 Vols., Palma

Martin, E. B. FORWARD STEPS, Willis

National Federation of Music Clubs, JUNIOR FESTIVAL BULLETIN required numbers 113 East Green Street, Ithaca, N. Y.

\*\* DUET BOOKS \*\*

Bilbro, Mathilde TUNES FOR TWO, Willis

Diller-Quaille FIRST DUET BOOK, G. Schirmer

SECOND DUET BOOK

Eckstein, Maxwell FIRST DUET BOOK, Carl Fischer

Frost, Bernice TWO PLAYERS AT THE PIANO, Boston

Wallis, Chester, A. CHRISTMAS CAROLS, Boston

Weybright A DOZEN DUETS FOR PIANO, Willis



Attainments for Intermediate Grades (which include school grades 4-5-6).  
Approximate Ages 9-10-11.

NOTATION - Continue with gradually increasing vocabulary.  
Continue to stress sight reading.

THEORY - Creative work. Harmony-authentic cadence, blocking chords, chord spelling, reducing intervals to root positions. Recognition of prelude, coda, two part form, period, double period.

EAR TRAINING - Rhythmic, Melodic, and harmonic dictation.

TECHNIC - All major and minor scales in one or more octaves, easy tempo.  
Chromatic Scale. Pedal.

SUGGESTED MATERIALS (Which may be obtained from your local dealer)

Bach-Carroll FIRST LESSONS IN BACH, 2 Vols.  
BACH FOR BEGINNERS, (Anna Magdalena Bach) 2 Vols., Boston

Bartok, Bela EIGHTY-FIVE LITTLE PIECES FOR CHILDREN

Bartok, Bela MIKROKOSMOS, 6 Vols., Boosey

Brauer, Fr. TWELVE STUDIES FOR DEVELOPMENT OF VELOCITY, 0

Burgmuller, F. TONE AND RHYTHM (Arr. Krentzlin) 2 Vols., Schmidt

Carter, Buena KEYBOARD HARMONY, 3 Vols., Summy

Czerny, (arr. Krentzlin) SYSTEMATIC FINGER TECHNIC, 3 Vols., Schmidt

Czerny-Germer VOL. 1, Schubert

Foote, Arthur FIRST YEAR BACH, Schmidt

Gest, Elizabeth THROUGH ALL THE KEYS WITH THE GREAT MASTERS, Boston

Gurlitt, C. OP. 54, G. Schirmer

Hanon THE VIRTUOSO PIANIST, G. Schirmer

Hoffman, Frantz (Comp.) SONATINA ALBUM, Willis

Hughes MASTER SERIES FOR THE YOUNG, G. Schirmer  
Bach, Beethoven, Grieg, Handel, Haydn, Schumann

Krentzlin, R. FIRST YEAR, Haydn, Mozart, Beethoven, Schmidt

Mendelssohn, F. SONGS WITHOUT WORDS, 0

National Federation of Music Clubs, JUNIOR FESTIVAL BULLETIN required numbers, 113 East Green Street, Ithaca, New York

Suggested Materials, Continued

Prokofieff            MUSIC FOR CHILDREN  
THE HUNDRED BEST SHORT CLASSICS, 7 Vols., Paterson's  
Schumann, R.        ALBUM FOR THE YOUNG, O  
Tschaikowsky, P.I. ALBUM FOR THE YOUNG, O  
Wagness, Bernard, ed. ORIGINAL CLASSICS, 2 Vols., Flammer

\*\* DUET BOOKS \*\*

Diller-Quaile      THIRD DUET BOOK, G. Schirmer  
FOURTH DUET BOOK  
Kasschau, Howard FAMOUS FOREIGN TUNES, Schroeder and Gunther  
Kasschau, Howard PATRIOTIC AIRS OF THE U.S.A., Schroeder and Gunther  
Low, Joseph        TWELVE CHARACTERISTIC DUETS, OP. 41, 2 Vols.,  
G. Schirmer

O - Obtainable in more than one standard edition.





SERIES

Aaron, Michael      PIANO COURSE, 4 Vols., Mills

Curtis, Helen      FUNDAMENTAL PIANO SERIES, 5 Vols., Roosa

Diller-Quaile      SOLO BOOKS, 4 Vols., Schirmer

Frost, Bernice      AT THE PIANO, 4 Vols., Boston

Hirschberg, David      TECHNIC IS FUN, 4 Vols., Musicord

Kinscella, Hazel G.      STEPS FOR THE YOUNG PIANIST, 6 Vols., G. Schirmer

Ernest Schelling,  
Gail Martin Haake,  
Charles J. Haake,  
Osbourne McConathy      OXFORD PIANO COURSE, 5 Vols., Carl Fischer

Schaum, John W.      PIANO COURSE, 8 Vols., Belwin

SINGING KEYS, 4 Vols., Summy

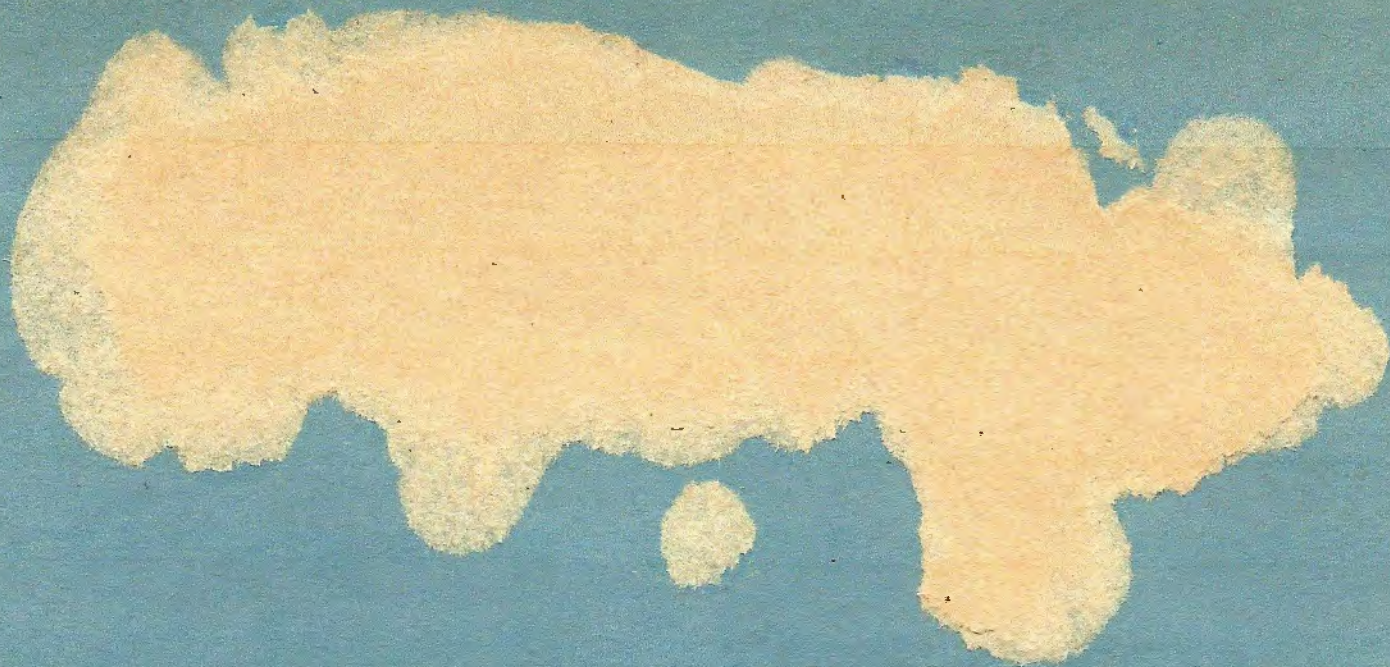
THE SEDLON METHOD FOR THE MODERN PIANIST,  
3 Vols., Sedlon

Thompson, John      MODERN COURSE FOR THE PIANO, 5 Vols., Willis

Wagness, Bernard      WAGNESS PIANO COURSE, 5 Vols., Ditson

Williams, John M.      GRADE BY GRADE - Blue Books, 5 Vols., Boston







GUIDE

To

TEACHING STRINGS

SPONSORED BY

and

PREPARED FOR

The Arizona State Music Teachers Association

1964



## The Challenge of Musicianship

By Guy Taylor

Conductor and Musical Director  
Phoenix Symphony Orchestra

---

Editor's Note: This special article was prepared for and will be used as the foreword for the new A.S.M.T.A. String Guide, which is to be published soon. It is presented here with the permission of the committee preparing the material for the String Guide.

It is a few minutes before rehearsal time of the X Symphony Orchestra. The players are tuning and warming up. From the violin sections emerge bits and snatches of a wide cross section of the solo literature. There goes a passage from the last movement of the Wieniawski 2nd Concerto, played with fleet fingers and a sparkling spiccato. Over there a young man tangles quite successfully with an intricate snatch from the Prokofieff G Minor; over here a young lady ripples through the Kreisler cadenza for the last movement of the Beethoven, with clean bow and sure double-stopping. There was a passage from the Dvorak; here is a bit from the Sibelius. A visitor at this rehearsal might very likely exclaim to himself, "What fine violinists they are! This conductor is indeed fortunate in having such brilliant players to work with."

But now the time has come; the conductor steps to the podium and begins the rehearsal. And here begins, all too often, our visitor's disillusionment in those brilliant violinists he had heard warming up. For within the first bar of music, the conductor has to stop, to point out to them that the key signature is four sharps, "which include, if you would be so kind, D-sharp." A moment later, he must stop and drill a rhythmic figure of dotted eighths and sixteenths which has been played inaccurately. A few measures later, there is the admonition to the first violin section to play the sforzando as a lyrical stress within the piano dynamic marking, not as a meaningless great scrunch with the bow. Thus the rehearsal hours go by, with much valuable time having to be spent on matters of quite elementary basic musicianship.

I may have exaggerated the above scene a little, for the sake of illustration, but the point I want to make is this: far too many serious and talented students of the violin sell themselves short. They are too willing to settle for a second-best objective = that of technical proficiency alone. And they are too inclined to lose sight of the purpose for technical proficiency, which is to make music.

If we are to be true musicians, we must of course achieve technical mastery, and we must sweat, struggle and drudge to achieve it. But we must not allow the ultimate goal to be obscured in the process.

During the many hours of practice it takes to acquire a sparkling spiccato, let us not forget also to educate and sophisticate the rhythmic instinct, for rhythmic security is the very cornerstone of good musicianship. Let us, by all means, learn to play all the major and minor scales in thirds, sixths and fingered octaves, but let us also take the time to consider the seemingly simple rise and fall of a phrase of Mozart, with all of its implications and in all of its significance. Let us train our fingers and our bow arms to negotiate all the prescribed etudes and the standard concerti, but let us not neglect to train our ears to hear, our minds to know, and our hearts to understand. For the whole challenge and glory of musical performance begins where mere technical proficiency leaves off.

It is a challenge which never ends. During the past season, Isaac Stern appeared as soloist with the Phoenix Symphony. During his stay in town, I had occasion to drop by his hotel to see him. In T-shirt and rumpled Bermuda shorts, he was pacing the floor practicing the Mozart A Major Concerto, which he was to play in Los Angeles two days later. Spread out on the bed, dresser and night table were no less than four printed editions of the concerto, plus a photostatic copy of Mozart's original manuscript. Phrase by phrase, this great artist was re-studying, re-evaluating, re-examining from every possible aspect, his conception of a concerto, which he had already played countless times for cheering audiences the world over-- a concerto, by the way, which many a fleet-fingered but oh, so unknowing, young violin student considers to be "easy."

This incident is not unusual. It is typical in the life of every true artist in every field of performance, be it the young pianist getting ready for his first important recital, or the actor going on-stage to play a role for the hundredth time, or the octogenarian world-famous conductor re-studying the score of a Beethoven symphony which he has been conducting for 60 years.

Admittedly, it is a far jump from an Isaac Stern preparing a performance to a young student taking his first crack at the Kreutzer Etudes. But to the talented, serious student of the violin, the true objective should be no less than it has been and is to the world-famous master -- to perform not merely as a manipulator of fingers and bow, but, to the utmost limits of his capacities, as a true musician, a maker of music.

## PREFACE

This Guide has been prepared for the teaching of strings from the time the student begins his study until he finishes undergraduate work. It may be used as a general guide and reference for musical training.

It is our intention not only to advise the teacher how to train the students in the most modern way of acquiring violin technic, but also to prepare him to eventually train himself through reasoning and logic, to discover physical and mental impediments and to correct them.

A good teacher should show the pupil that failure may be due to incorrect reasoning. Instruction should be so comprehensive and positive that even the less talented should be able to clearly understand the instruction given.

The word talent in music has been taken too much into consideration. Through diligent work and careful reasoning, better intonation, fingering, expression and bowing technic may be acquired. Proper physical and mental study should result in a pleasing tone.

Strict attention to intervals in playing, and a thorough study of musical theory and harmony should be introduced at the earliest stages of training.

Technic may be acquired in a few years, but the study of expression never ceases.

The primary essentials of good music teaching are: knowledge of the subject and knowledge of the pupil. The teacher should know something of the laws of learning and dealing with children in the various age levels. The teacher needs to continue studying by taking special courses whenever she can, and to keep up with the latest ideas. She should be sympathetic, tactful, patient, and have presence of mind in dealing with the unexpected.

A teacher should know how to be interesting and how to capture the pupil's attention. Some children continually try to interrupt, and a good teacher must keep the pupil thinking of the work at hand in order to avoid the halting stuttering style of playing these children develop.

Good books are available on these subjects. Suggested reference lists are printed in the Guide.

The Arizona State Music Teachers Association takes this opportunity to express its sincere appreciation to the following persons whose cooperation has made possible this syllabus:

- Jane Thomas and Lillian Morris, co-chairmen, for the many hours they have given to the research, compilation and editing of materials;
  
- Guy Taylor, who is the author of the inspiring Foreword;
  
- The following publishers who furnished music for examination by the committee: Boston Music, Carl Fischer, Musicord, Presser, Shawnee Press, and G. Schirmer.

October 10, 1964



S U B J E C T S

- I. GRADED COURSE FOR BEGINNERS
- II. SUPPLEMENTARY MATERIAL
- III. RECORDINGS
- IV. BEGINNERS' SOLOS
- V. ENSEMBLE
- VI. THEORY VIOLIN I
- VII. RHYTHM AND EAR TRAINING
- VIII. HISTORY

GRADED COURSE FOR BEGINNERS

VIOLIN I

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
Applebaum	String Builder Books I and II	B
Auer-Saenger	Graded Course of Violin Playing (Older Beginner)	CF
Barnes-Cuczmariski	Starting Correctly	JS
Belwin	Orchestra Builder Parts 1 & 2	B
Bang	Maia Bang Method Book I (Older)	CF
Dancla	Conservatory Method Part I (Older)	CF
Gordon	Large Note, How to Play the Violin	Stalker
Herfurth	A Tune a Day Books I & II	EMC
Henning	Method, Book I (Older)	CF
Isaac	String Class Method Book I	Cole
Jones-Dasche-Kroll	Strings From the Start	CF
Laoureux	Practical Method for Violin & Supplement (Older)	GS
Peery	Very First Violin Book	TP
Riegger	Begin With Pieces	GS
Sevcik	Op 6 Parts 1 & 2 (Older)	GS
Van Hoesen	Books I & II	CF
Waller	String Class Method	KJ

SUPPLEMENTARY MATERIALS

Bornoff	Scale Book	CR
	Finger Patterns	
Bohmer	75 Studies in Intonation (1st Position)	CS
Belwin	Preparatory Studies	B
	22 Studies for Strings	
David	Scales	
Herfurth	A Tune a Day Beginning Scale Book	EMC
Himrally	Scales	CF
Wohlfahrt	Opus 45	GS
Whistler	Scales in First Position	RU
Levenson	50 Selected Studies in First Position	TP
Sevcik	The Little Sevcik	GS

RECORDINGS

Recordings by Artist Members of the Vienna Symphony Orchestra are available for all of the following solos. Violin Records K-30, K-31. Each record 33-1/3 - 7".

<u>Grade 1</u>		<u>Violin Records</u>		<u>Grade 1½</u>	
Ambition Waltz-Buchtel	K-30 S-5000	Happy Days-Buchtel	K-30	S-5007	
Fiddler's First March	K-31 S-5001	Serenade-Mozart	K-30	S-5004	
Old McDonald in the Dell	K-31 S-5003	Tres Jolie & Skaters' Waltz	K-30	S-5006	
		When Love is Kind	K-31	S-5005	

Neil A. Kjos Music Company, Publishers--Park Ridge, Illinois.

BEGINNERS' SOLOS

VIOLIN I

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
Belwin	Orchestra Builder	B
Benjamin	Tune and Variations for Little People	BH
Behr-Applebaum	In May	B
Barns	The Very Easy String Folio	JS
Bornoff	Fiddler's Holiday	CF
	Fun Fiddle Fingers	
Dancla	24 Little Pieces, Vol. I	CF
Herman	Bow and Strings (Piano Acc.)	B
Hauser	Cradle Song	CF
Kelley	Marjorie Daw, Baa, Baa, Black Sheep, Dickory Dock	CF
Kesner	Once Upon a Time	TP
Krogman	Zephyrs from Melodyland Op 15	WO
McIntyre	Ten Melodies from Songland Op 12	WO
Perlman	Violinists Program Builder	CF
Pracht	12 Easy Pieces	CF
Riegger	Barcarolle, from Begin with Pieces	GS
Sontag	Folk and Master Melodies	GS
Suter	Toy Valley	TP
Schmidt	Alla Turca	CF
Saenger	Fifty Hymns	CF
Trott	Puppet Show	GS
Whistler-Hummel	First Solo Album	RU
Weiss	Garland of Flowers	GS
Zimmer	Violin Classics in First Position	TP
Collection	Violin Music the Whole World Loves (Herfurth)	WMC
	Everybody's Easy Pieces for Violin (1st Position)	
	17 Favorite Solos	GS
Publishers Material	Ambition Waltz Fiddler's March	KJ
	Gliding Waltz Happy Days	
	Serenade-Mozart Tres Jolie & Skaters' Waltz	

Masters for the Young (Selected)

PE

- Vol. 1 - 16 pieces - Haydn, Mozart and others
- Vol. 2 - 14 pieces - Beethoven, Schubert, and others
- Vol. 3 - 16 pieces - Mendelssohn, Schumann and others
- Vol. 4 - 12 pieces - Brahms, Tchaikowski and others

Classic Pieces in Three Volumes

- Vol. 1 - 11 pieces - Bach, Beethoven, Field, Gluck, Handel, Hummel, Mozart, etc.
- Vol. 2 - 12 pieces - CPE Bach, Beethoven, Campagnoli, etc.
- Vol. 3 - 9 pieces - Bach, Corelli, Handel, Hasse, LeClair, Loti, Nardini, Tartini

ENSEMBLE

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
Auer	Graded Course for Ensemble Playing	CF
Applebaum	Beautiful Music for Two Violins, Vol. I	BEL
Bornoff-Budesheim	Fiddler's Holiday	CF
Bacon	Three Blind Mice - for 4 Violins	B
Carse	King Cole's Fiddlers Three	AUG
Duane	Twelve Little Duets	MM
Dancla	Three Little Symphonies Op 109 (Piano Acc.)	CF
Gaynor	March of the Wee Folk	TP
Herfurth	A Tune a Day Books I - II	EMC
Heifetz	Little Dutch Dolls	CF
Isaac	Melody Book for Strings	CF
Johnson	First Strings Ensemble Album	CF
Krall	Contre Dance, Donkey Doodle, Peter Rabbit and Polka	GS
Kelley	Marjorie Daw, Baa, Baa, Black Sheep, Dickory, Dickory Dock	CF
Lully-Rikko	French Dances	McG
Mazas	12 Little Duets Op 38 Book I	CF
Ranger	Country Gardens	CF
Sontag	Five Tunes for Two Fiddles	CF
Stine-Isaac	Small Fry Melodies (Ensemble)	CF
Schradieck	Little Duets Op 38	GS
Stone	Rounds for Violins (Three) Part I	OX
Van Hoesen	Book II 1 to 4 Violins	CF
Wehrman	Fiddlers Three, 3 Violins (Piano Acc.)	GS
Whistler-Hummel	First Duet, Trio and Quartet Albums for Strings	RU
Wettlauffer	Fiddlers Four Book I	BH
Zimmerman	Two Violins Plus One	GS

THEORY

VIOLIN I

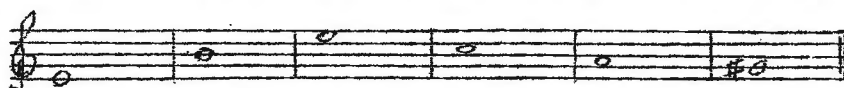
Simple and Compound time: Write two measures using notes and rests of 2/4  
3/4 4/4 and 6/8 time.

Ex. I Whole steps and Half Steps.

(a) In each measure, draw a HALF step above the note given.



(b) In each measure, draw a WHOLE step above the note given.

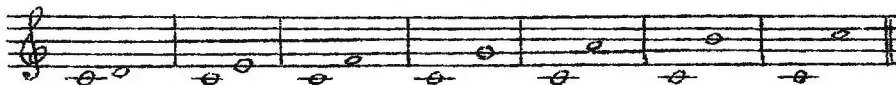




## Intervals

Name these intervals of the Major Scale.

Ex. II



The analysis of pitch relationship provides the basis for the study of intervals upon which rests the musical and technical development of the student.

A.S.M.T.A. Work Sheets-McIntosh Work Sheets-The Scale Tetrachord System

Write all the major scales through four sharps and four flats in one octave. Include A minor.

Study tones and half tones, simple intervals, seconds and third, later fifths and sixths.

## Transposition (See Insert I)

Insert I

Twinkle, Twinkle



New Key



Write exercise; name key and intervals, such as, first note D, same, third note up a fifth, same note, next note up a second, etc.

Establish the key and write the signature of the new key, then proceed as above.

Form structures AB and ABA: See inserts II - III - IV. Most of the first pieces studied comprise a single sentence, question and answer phrases - four bars plus four bars.

(Continued on next page)



Insert V

A musical exercise on a single staff in 4/4 time. The melody consists of quarter notes with the following pitch sequence: C, C, D, D, E, D, C, D, C, D, C, D, C, D, C. Above the staff, the letters S, W, M, W, S, W, M, W, S, W, M, W, S are written above the notes. Below the staff, the lyrics 'C C this is C D D this is D C D C D C D C D C' are written under the notes. The exercise ends with a double bar line.

The key-note is given and the pupil sings the above exercise. Another tone may be added, CD, this is E.

A musical exercise on a single staff in 4/4 time. The melody consists of quarter notes with the following pitch sequence: C, C, D, D, E, D, C, D, C, D, C, D, C. The exercise is divided into two measures by a double bar line. The first measure contains the first eight notes, and the second measure contains the last four notes. The exercise ends with a double bar line.

Tap or clap each short phrase after being played by the teacher.

## HISTORY

Pictures and a short biography of composers studied may be put in a special scrapbook. These may be obtained from A.S.M.T.A. Supplies (see listing).

Composers pictures may be obtained from music dealers or these sources:

- The Perry Picture Company  
Malden, Massachusetts

(Pictures of composers in different sizes, write for sample.)

- Artex Prints, Inc.  
Westport, Connecticut

(Pictures in color imported from Sweden.)

- Music Journal  
157 W. 57th St.  
New York, New York
- Theodore Presser Company  
Bryn Mawr, Pennsylvania

(Picture Stories— Child's Own Book - Childhood Days of Famous Composers)

## TEXTBOOKS

<u>AUTHOR</u>	<u>TITLE</u>	<u>PUBLISHER</u>
Ahrens	Rudiments of Music Book I (Treble Clef Only)	BH
McIntosh	Theory & Musicianship Work Sheets Book I, Book II, Part I	CF
Montgomery	Music Theory Papers Set I	SUM
Kahn	Theory Papers Book I	MM
Richter	Theory Work Sheets Book I	
Moy	Writing Lessons in Musical Theory	MM
Webb	Fun for Fiddlers (Simple Theory)	BMC
Coye	General Music Theory and Practical Dictionary	PA
Belwin	Note Speller for Strings Book I	B

A.S.M.T.A. Work Sheets



## VIOLIN REQUIREMENTS FOR ARIZONA STUDY PROGRAM

Students in A B and C categories will complete the same requirements, with these exceptions: the amount of graded material required for B and C categories is less than that for Group A students.

### Violin I

Group A students will complete the following: Graded Courses equivalent to three books of average length.

Memory:	7 solos or ensembles, two from classic masters of different periods.
Studies:	30 studies.
Technic:	All major scales up to and including those with four sharps and four flats, one octave. Bowing as in scale books.  The A minor (harmonic) scale, one octave. Broken four-note chords with inversions, one octave, detached and slurred bowings. Broken triad chords with inversions, one octave three notes to a bow. Keys same as scales.  Arpeggios (broken chord), one octave, detached and slurred bowing.  Intervals, broken thirds and sixths.
Theory:	A.S.M.T.A. Work Sheets
Aural & Rhythmic Training	See Graded Courses.
History:	Biographies of composers studied.
Group B Students:	Memory - 6 solos, two composers from different periods. Studies 20 studies.
Group C Students:	Memory - 5 solos or ensembles, two from classic composers of different periods. Studies 15 studies.

GRADED COURSES

VIOLIN II

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
Auer-Saenger	Graded Course of Violin Playing (Older)	CF
Bang	Maia Bang Method Book II (Older)	CF
Dancla	Conservatory Method Part II	CF
Herfurth	Book III	BMC
Henning	Method, from 20th Lesson	CF
Laoureux	Practical Method for Violin Book II (Older)	GS
Sevcik	Op 6 Part VI Op I Part I	GS
Van Hoesen	Book III	CF
Whistler	Introducing the Positions	RU
Leonard	Belgian School of Violin	CF

SUPPLEMENTARY MATERIAL

Wohlfahrt	Op 45 and Op 74	GS
Levenson	Selected Violin Studies in the 2nd & 3rd Pos.	TP
Sevcik	The Little Sevcik	GS
Bornoff	Patterns in Position	CF
Alard	10 Melodious Studies	CF
Schradieck	Scale Studies	CF
Sevcik	Exercises for the Change of Positions Preparatory Scale Studies	CF
Sitt	Book I of 20 Studies in the 1st Pos.	CF
Kayser	Op 20	CF
Flesch	Scale System	CF
McIntosh	Theory and Musicianship Book II Part II-Book III	CF
A.S.M.T.A.	Theory Work Sheets	

SOLOS

Applebaum	Classical Pieces Books I - II	GS
Bach	Anna Magdalena Bach's Music Book (1st Pos.)	PE
Bach-Seely-Brown	Ten Little Classics	CF
Bach-Preston	Direct Approach to Higher Positions	B
Beethoven	See Masters for the Young Vol. 2	PE
Brown-Severn	Pixies Waltzing	SCH
Bach	Two Minuets	AUG
Bridge	Lullaby	CF
Corelli	Sarabande	AUG
Carse	Hopping Dance	AUG
Dallam	Valse de Poupee	CF
Dancla	Six Air Varies Op 89 No. 5	CF
Green (Gehrhart)	Fiddle Sessions	SP
Gluck	Gavotte from "Paris and Helen"	CF
Green	Playful Rondo	CF
Harris	Lorely (Little Fantasia)	CF
Handel-Burmester	Minuet in F	GS
Jewel	Dance of the Goblins	SUM
Lehman	25 Pieces in the 1st Pos. (including Dancla Air Varie)	GS

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
Laoureux	Petite Berceuse	GS
Mozart (Leopold)	Twelve Little Pieces from Notebook for Wolfgang Amadeus	GS
McIntyre	Scale Waltz	WO
Martini	Gavotte	CF
Purcell	Air (Goldsborough Suite)	OX
Tchaikowski	Chanson Triste Op 40 No. 3	CF
Weiss	2nd Garland of Flowers Op 50	CF
Collection	The Gotham Collection of Classics for Strings	JS

### ENSEMBLE

#### VIOLIN II

Auer	Graded Course of Ensemble Playing	CF
Ambrosio	Best Selected Album	CF
Beethoven	Minuet in G (Trinkhaus)	CF
Brahms	Famous Waltz 4 Violins and Piano	CF
Bartok	44 Duets Vol. I	BH
Blavet	French Duets	McG
Bradley	Three Part Tunes	OX
Dancla	Petite Symphonie No. 3 Op 109	CF
Gillet	Passe Pied	CF
Herfurth	Book II	BMC
Jones	Strings from the Start Book II	CF
Mazas	12 Little Duets Op 38 Book II	GS-CF
Offenbach	Barcarolle (Tales from Hoffman)	CF
Pleyel	6 Duos Op 23	CF
	6 Petite Duos Op 8	
Whistler-Hummel	First Trio Album	RU
Van Hoesen	Book II	CF

### RECORDINGS

Violin records of the following selections may be obtained from Neil A. Kjos, Publisher, Park Ridge, Illinois. Violin Records K-30, K-31.

<u>Grade 2</u>				<u>Grade 2½</u>			
Jolly Fellows-(March)	Buchtel	K-31	S-5009	Celebrated Gavotte-	K-30	S-5014	
Life on the Ocean Wave		K-31	S-5011	Martini			
With Graceful Step		K-30	S-5008	Home on the Range-	K-31	S-5013	
Minuet in G (J.S. Bach)		K-30	S-5010	Buchel			
				Jiggly Bow	K-31	S-5015	
				Soldier's March-			
				Schumann	K-30	S-5012	



THEORY

VIOLIN II

Cadence chords are used to finish a musical phrase or sentence.

Write these cadence chords.

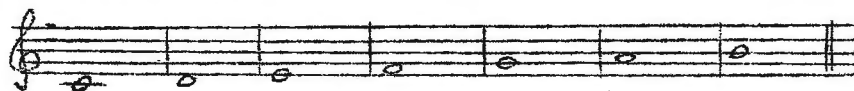
Insert I



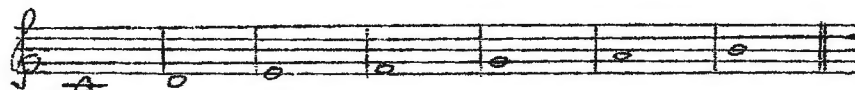
The Dominant Seventh Chords and their inversions are fully explained in McIntosh Theory Book 3. Play I - IV - I - V - I or I - IV - I - V<sup>7</sup> - I.

Write notes which are Chromatic half steps apart above the given notes in Ex. (1).

(a) Insert II



(b)



Write notes which are Diatonic half steps apart, above the given notes in Ex. (b).

Draw the Alto Clef on its correct line and name a musical instrument that uses this sign for its music.

Write the major scales B, F sharp and C sharp, F, B flat, E flat and A flat, also D flat.

Draw a chart for the Circle of Fifths and subdominant fourths, and insert the keys of scales studied.

Make a list of the new signs and symbols learned.

Write the abbreviations for: Whole Bow, Lower Half of Bow, Upper Half of Bow, Frog, Point of Bow, Symbol for half steps in violin music.

## Aural and Rhythmic Training

The teacher plays these intervals while student listens carefully:

- C D - Is it little and blurred?
- C E - Small and sweet?
- C B - Large and restless? (dissonant)
- C G - Empty?
- C A - Large and sweet?

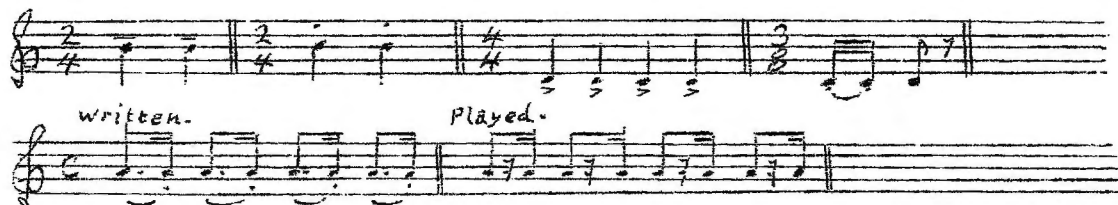
Tap or clap a simple rhythmical passage after it is played by the teacher. Indicate whether passages played are in duple, triple, or quadruple time.

Beat the time (down up, etc.) while the rhythms are being repeated. Example:



## TECHNIC

Play and name different styles of bowing.



## HISTORY

The violin was brought to a state of perfection by such makers as Stradivarius, Guarnerius and Amati in Italy. Geminiani, a contemporary of Handel, was responsible for changing the position of holding the violin, and Tartini improved the method of holding the bow. Geminiani was a pupil of Corelli, the first great teacher of the violin. Corelli was the first to write a book of violin studies.

Read more about these violinists and composers in "The Growth of Music" by Colles (Oxford).

Throughout the history of violin playing, many famous violinists and teachers have developed "Schools," or styles of violin playing. Some of these are:

Corelli	1653 - 1713	Kreutzer	1776 - 1831
Tartini	1679 - 1710	Paganini	1782 - 1840
Viotti	1753 - 1824	DeBeriot	1802 - 1870
Rode	1774 - 1830	Wieniawski	1835 - 1880
	Vieuxtemps		1820 - 1881

Study of Composers' Lives: Stories written especially for children (Burch)  
G. F. Barnes and Company, New York

Famous Composers for Boys and Girls  
Modern Composers for Boys and Girls  
G. F. Barnes and Company, New York

"Alice in Orchestralia" - Ernest La Prade  
Doubleday, Doran and Company, Inc.  
Garden City, New York

"The Story of the Violin and Other Strings" - Jean Craig  
Musical Books for Young People  
c/o Lerner Publishing Company  
133 First Avenue  
Minneapolis, Minnesota

VIOLIN REQUIREMENTS FOR ARIZONA STUDY PROGRAM

VIOLIN II

Group A students will complete the following:

Graded Courses and Supplementary materials.

Material equal to three books of average length.

Memory: 7 solos or ensembles, two from classic masters of different periods.

Studies: 20 studies.

Technic: All major scales up to and including C sharp, D flat, one octave, detached and slurred bowing as in the scale books.

All relative minor (harmonic and melodic) scales of the major keys one octave.

Chromatic Scales: C G D and A one octave.

Broken triad chords major and minor, one octave slurred three to a bow.

Arpeggios, major and minor, one octave.

Keys same as scales and bowing as in the scale books.

**Theory:** A.S.M.T.A. Work Sheets.

**Aural & Rhythmic Training:** See Graded Courses.

**History:** Makers of the Violin and the Bow.  
Classic Masters of the Violin and their histories.

**Grade B Students:** Memory - 6 solos or ensembles, two from masters of different periods.  
Studies - 15 studies.

**Grade C Students:** Memory - 5 solos, two from masters of different periods.  
Studies - 12 studies.

SOLOS

VIOLIN III

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
Each	Gavotte in D	CF
	Two Minuets (Moffat)	AMP
	Andante from Sonata in A Major (Silotti-Kochanski)	CF
Beethoven	For Elise (Simplified)	CF
Brahms	Lullaby (Kramer-Positions)	CF
Carse	A Fiddle Tune	AUG
Collections	Old Masters for the Violin	PE
	First Solo Album 11 - First Position	RU
	Includes Solos - To a Wild Rose - McDowell	
	Cradle Song - Hauser	
	Prince Charming - Danela	
	Clown Dance - Hummel	
	Starlight Waltz- Whistler	
	Christmas Serenade, etc.	
Corelli	Sarabande	CF
Dawes	Melody	CF
Dancla	Suite Books I - II Op 89	CF
	14 Little Pieces Vol III	
	Air With Variations Op 123 - No. 7	
	Six Air Varies Op 89	
Eberhardt	Dance of the Gnomes Op 25 - No. 1	CF
	Hobgoblin Dance Op 82 - No. 1	
Greene	Playful Rondo	CF
Gretchaninoff	The Joker	CF
Gossec	Gavotte	CF
Gillet	Passe-Pied	CF
Handel	Sarabande (from Concerto for Oboe)	PE
	Air and Rondinella	AUG
Hunter	Tambourine Dance	CF
Jewell	Dance of the Goblins	CF
Mozart	Gavotte (in "Violin of Bygone Days")	BH
Mozart-Kreisler	Rondo	FOL
McIntyre	The Cello Player Op 12 - No. 5	Wood
Martini	Gavotte	GS or CF
Miersche	17 Violin Solos	GS
Portnoff	Minuet in Old Style	BOS
Purcell	Scotch Tune (from Goldborough Suite)	OX
Pelaschko	March of the Pirates	BOS
Papini	Theme and Variations Op 57 - No. 1	CF
Reinecke	Gavotte in G Minor	AUG
Slater	March of the Toys (Children's Suite)	OX
Prokofieff	Le Marchant Amoureux	CF
Saenger	The Little Chatterbox	CF
Severn	Perpetuum Mobile Op 122 - No. 8	CF
Collection	<u>Grade 3</u>	Kjos
	S5016 - Madrigal - Simonetti	
	S5017 - Salut D'Amour - Elgar	
	S5018 - Serenade - Chaminade	
	<u>Grade 3½</u>	
	S5019 - Kuiewiak - Wieniawski	
	S5020 - Serenade - Drigo	



<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
Spohr	Barcarolle	DOW
Stevens	Sonatina No. 3	AUG
Tartini	Andante Cantabile	CF
Troostwyk	Dance of the Elves	CF
Weiss	Second Progress of the Young Violinist	CF
	National and Operatic Airs, Parts of Symphonies, etc.	
Wagner	Pilgrim's Chorus (Transcribed Buechner)	CF
Van Hoesen	Book III Pieces, Etudes, Ensembles	CF

### SUPPLEMENTARY MATERIAL

Herfurth	A Tune a Day, Book III (Introduces Shifting)	BOS
Sevcik	Op 6 Part III, Op 2 Part II, Op 1 Part 2	GS
Iaoureux	Practical Method for Violin II and Supplement	GS
Mazas	Book I Op 36 Melodious and Progressive Studies	GS
Weiss	Op 80 Book I-II	CF
David.	David's School Part II The Positions	CF
Maia Bang	Part III	CF
Wohlfahrt	Op 45 - Op 54 Book II, Op 74 Book I	CF
Kayser	Op 20	PE or CF
Schradieck	Scale Studies	CF
Pavel Bytovetzski	Scale Technic. How Acquired, Developed and Mastered	CF
Sitt	Op 32, Nos. 1-20 (First Position)	CF
McConnell	Violin Methods on Position Playing (1 to 7th)	CF
Eberhardt	Violin Vibrato	CF
Gardner	School of Violin Study Books I - II	CF
	These books bridge the gap in study needs between the elementary and the point where Kreutzer is begun.	
Van Hoesen	Book III The Third Position; Pieces, Etudes, Ensemble	CF
Thompson, John	Scale Speller Writing Book	WMC
	Chord Speller Writing Book	
Vashaw and Smith	Work and Play String Method	TP
	String Books and Teacher's Manual (New 1959)	

Old Masters Arranged for Violin by Willy Burmester CF

Fr. Couperin	1668-1733	Le Bavolet Flotant	1st to 5th Position
Rameau	1683-1764	Gavotte	1st Position
Martini	1706-1784	Gavotte	1st Position
Handel	1685-1759	Menuett	1st to 5th Position
Mozart	1756-1791	Menuett D, no. 1	1st to 3rd Position
Beethoven	1770-1827	Menuett E flat, no. 1	1st to 5th Position
Pergolesi	1710-1736	Menuett G, no. 2	
		Aria	

### RECORDS

Josephy Maddy - Symphonic Course for String Classes  
100 Melodies and Themes

Long Playing Records of 1st 55 Pieces  
Records - No. 1: 1-22      No. 2: 23-45

Neil A. Kjos, Publisher  
525 Busse Road  
Park Ridge, Illinois

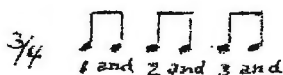
ENSEMBLE

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
Albeniz	Tango, easy arr. for 4 violins	Ambrosio, piano acc. CF
d'Allessio	Dance of the Dolls - 4 or more violins	CF
Ambrosio	Short and easy transcriptions of operas - 3 violins	CF
	Rigoletto (Verdi)	
	Modern Trio Album; Encore Album	
Brahms	Famous Waltz (Ambrosio)	CF
Beethoven	Adagio Cantabile (from the septet) 4 violins (piano)	CF
Bohm	Gypsy Dance (La Zingara) 4 violins and piano	CF
Bach	Spielstucke Original Pieces-1 to 3 violins	PE
Chaminade	Scarf Dance - 4 violins and piano	CF
Carse	A Fiddle Tune; Frog Dances	AUG
Collection	Fiddle Sessions - 3 or 4 violins	SP
Drdla	Serenade No. 1 in A - 2 violins and piano	CF
Dvorak	Large from New World Symphony (Ambrosio) 2 violins	CF
Dancla	Three Little Symphonies Op 109, Nos. 1,2,3	CF
Gounod	Serenade and Berceuse (arr. Ritter) 2 violins	GS
Heifetz	Little Dutch Dolls - 2 violins and piano	CF
Kincella	Folk Tune Trios - violin, cello, piano	CF
Kaliwodd	Op 81 Three Duos Concertante (unacc.)	CF
McDowell	To a Wild Rose - violin, cello, piano	CF
Mozart	Adagio, Minuet and Rondo	GS
Mazas	Op 39 Book I-6 Duets - Op 60-6 Easy Duos	GS
	Op 46 - 6 Little Duets Op 70 Books I-II, 6 ea. book	
Pache	Pizzicato - Barcarolle, Serenade - 2 violins and piano	GS
Pleyel	Op 48 - 6 Petites Duos (Sonatinas) and piano	GS
	Op 59 - 6 Little Duets (David)	GS
	8 Little Trios	CF
Szerwansky	25 Duos for Two Violins	BH
Strauss-Ambrosio-		
Perlman	Blue Danube Waltz Op 314 Trio (simp.)	CF
Collection	Violin Album for Beginners: 30 folk songs and easy pieces-2 violins	PE
Van Hoesen	3 and 4 Violins - Method Book III	CF

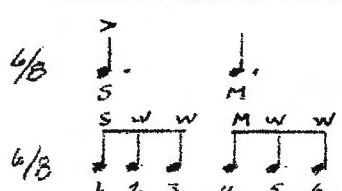
RHYTHM AND EAR TRAINING

The difference between Simple and Compound time is clearly shown in the following examples. After a few sessions on this study, the student is given an exercise to mark in the Strong and Weak beats, then re-write the rhythm in 6/8 time.

3/4 Simple Triple Time  
Counted and Accented

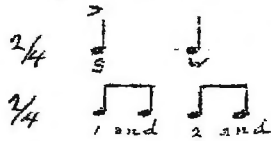


6/8 Compound Duple Time  
Counted and Accented



There is no similarity between 3/4 and 6/8 time.  
The similarity between 2/4 and 6/8 time is essentially the same.

### Simple Duple Time




Beat 1 2 ~~in fast Compound time.~~

### Compound Time



Beat 1 2 in fast Compound Duple time.

Beat 6 in slow time.

The difference between  and .

The ear detects the difference in the shorter note at the end of each figure.



Tap each example. The eighth note in ex. (b) is played or tapped more gently and rounded than the sixteenth note in the first figure, which is sharp and decisive.

### HISTORY

Questions on the life and works of Bach and Handel.

A general survey of music in England from 1600 to 1789.

Pictures of the Masters of different periods continued, to insert in Scrapbook.

### Works for the Study of the Violin by O. Sevcik

CF or GS

#### I The Development of the Left Hand

##### (a) For Beginners

Op 6 Violin Method for Beginners (Semitone System)

Parts I to V 1st Position

Part VI Studies preparatory to the various positions

Part VII 5th Position - Combining the various positions

##### (b) For Slightly Advanced Pupils

Op 7 Studies preparatory to the shake and development

Part I Exercises in the 1st position

Part II Exercises in the 2nd, 3rd, 4th, 5th, and 6th positions

Op 8 Changes of position and slide exercises

Preparatory scale studies in 3rds, 6ths, and 10ths

Op 9 Preparatory studies in double stopping

##### (c) More Advanced Pupils

Op 1 School of violin technic

Part I Exercises in 1st position

Part II Exercises in 2nd, 3rd, 4th, 5th, 6th, and 7th positions

Part III Exercises in changes of position

Exercises in triple and quadruple stopping

Exercises in three and four part chords (Pizzicato)

Exercises in Flageolet tones (Harmonics)

## II The Development of the Right Hand

Op 2 School of bowing technic - Parts I-II-III-IV-V-VI

From the very beginning to the complete training for the right hand

Op 3 - 40 variations in easy styles involving bowing

After Op 6 follows Op 7. Simultaneously with the Op 3

Op 8 Alternately with Op 9 and after these Op 1 - Parts II and III

### VIOLIN REQUIREMENTS FOR ARIZONA STUDY PROGRAM

Students in A B and C categories will complete the same requirements, with these exceptions: the amount of graded material required for B and C categories is less than that for Group A.

#### VIOLIN III

Group A students will complete the following: graded solos and supplementary material.

Memory:	8 solos or ensembles, two from classic masters of different periods.
Studies:	8 Studies.
Technic:	All major and minor (harmonic and melodic) scales, two octaves detached and slurred two to a bow. Chromatic scale - G major two octaves. D major scale - 1st and 3rd positions. C major scale - 3rd position from G string. Broken triad and four note chords with inversions. Arpeggios - two octaves 3 notes to a bow G major, A major, B major.
Theory:	A.S.M.T.A. theory papers; recommended materials.
Aural and Rhythmic Training:	See Graded Course Violin III
History:	Questions on the life and works of Bach and Handel. Music in England 1600 to 1759. Orchestral instruments; pictures for scrap-book

- Group B Students: Memory: 7 solos or ensembles, two from Classic Masters of different periods.  
Studies: 7 studies.
- Group C Students: Memory: 6 solos or ensembles, two from Classic Masters of different periods.  
Studies: 6 studies.

SOLOS

VIOLIN IV

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
Abel	Two Sonatinas (1st to 3rd Position)	PE
Brahms	Lullaby (transcribed by Kramer)	CF
Bach	Gavotte in D (David)	CF
	Gavotte and Musette	CF
	Two Menuets (Moffatt)	AMP
Bach-Auer	Six Sonatas (Unacc.) Auer	CF
Beethoven	Menuet in G (2nd to 5th Position) Arr. Winternitz	CF
Bizet	Adagietto from L'Arlesienne	CF
Burmester-Haydn	Gavotte	CF
Bohm	Perpetuum Mobile in G Op 80, No. 6	CF
Borowski	Adoration	CF
Boccherini	Menuet (transcribed by Haddock)	CF
Corelli	Introduzione e Giga da Camera (Moffat)	CF
Carse	A Fiddle Tune; Serenade	AUG
Dawes	Melody	CF
Drdla	Serenade No. 1 in A	CF
Dvorak	Sonatina Op 100	CF
Gluck	Air (Orpheus)	CF
Hauser	Cradle Song Op 11, No. 2	CF
Henry	First Mazurka	LAUDY
Handel	Air and Rondinella	AUG
	Minuet (Overture to Berenice)	CF
Jarnfelt	Berceuse	CF
Jenkins	Shepherd's Song Op 13	AS
Jewell	Dance of the Goblins	SUM
Ludlow	Two Guitars; Dark Eyes	CF
De Lemater	Christmas Music for Everyone Book 4	R-U
Mozart	Bagatelle (Alte Meister) Vol. II	AMP
Mozart-Kreisler	Rondo	FOL
Massenet	Elegy (Melodic) Op 10	CF
Moffatt	Lullaby	AUG
McKay	12 Pieces designed to introduce Modern Music	JF
Mendelssohn	Mosquito Dance (P122)	CF
Purcell	Scotch Tune (from Goldborough Suite)	OX
Palaschko	Picture Book Op 63; A Prelude; Genoese Lullaby	RIC
Ponce-Ludlow	Estralita (My Little Star)	CF
Rehfield	Prayer	GS
Rubenstein	Romance Op 44, No. 7	CF
Saenger	The Little Chatterbox	CF
Stevens	Sonatina (1st Movement)	DOW
Stradella		
1645-1682	Sacred Aria	CF



<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
Somervell	A Lament: Waltz	AUG
Slater	March of the Toys (Children's Suite)	OX
Seitz	Concerto Nos. 2 and 5	GS
Tartini	Andante Cantabile	GS
Tartini-Auer	Sonatina in C Minor (moderately difficult)	CF
Tchaikowsky	Andante Cantabile (from Quartet 11) Auer	CF
Troostwyk	Dance of the Elves	CF
Tansman	Dresden China Figures	AMP
	The Dancing Bear	
Vieuxtemps	Reverie Op 12, No. 3	PE
Collections	Old Masters for the Violin - 13 pieces	PE
	Benda, Birkenstock, Corelli, Locatelli, Porpora, Pisendel, Rebel, Tartini, Tremais, Vachan, Veracini, Vivaldi, Walther	
	Christmas Album - 24 carols, folk songs & chorales	PE
Barns	The Gotham Collection of Classics for Strings	JS
	Everybody's Favorite Album of Violin Pieces	AMSCO

#### SUPPLEMENTARY MATERIAL

Herfurth	A Tune a Day - Scales & Arpeggios, 3rd Position, Book III	BOS
Sevcik	Op 7 Part I Preparatory Trill Studies	GS
Wohlfahrt	Op 45 Book II, Opus 74	PE
Kayser	Op 20 (Preparatory to Kreutzer)	CF
Weiss	Op 80 Book I	RU
Whistler	Developing Double Stops (1st and other Positions)	RU
	Preparing for Kreutzer Vol.I - Vol.II	RU
Whitney	150 Exercises for Melodie Dictation	GS
Dont	Opus 39	GS
Wohlfahrt	Op 74 - Fifty Easy Melodic Studies, Book I - 1st Pos. Book II- 3rd Pos.	CF
Jacobsen	Short Technical Paraphrases on Kayser Etudes Part 1 Kreutzer Etudes, Vol. 1	PE
Casorti	The Technics of Bowing Op 50	PE
Himraly	Scale Studies Through Three Octaves	GS
Sitt	Op 32, Vol. I, Nos. 1 to 20 - 1st Pos. Vol. 2, Nos. 21 to 40 - 2nd to 5th Pos.	PE
Dont	Op 35 Etudes and Caprices	PE
	Op 37, 24 Exercises Preparatory to Kreutzer and Rode	
Van Hoesen	Book III Shifting, The 1st Three Positions	CF
Eberhardt	Violin Vibrato, It's Mastery and Artistic Uses	CF
Cheslar	Staccato - The Solution of the Staccato Problem	CF

#### ENSEMBLE

Allosio	Dance of the Little Clowns	CF
Ambrosio	Three Little Symphonies Op 109 (Piano)	CF
Archer	Three Duets	PI
Bartok	44 Duets Vol. I	BH
Bohm	Zingara (Gypsy Dance) 4 violins and piano	CF
Beglarian	Violin Duets in Contemporary Style	CF
Bach-Auer- Delamaine	Movements from the Unaccompanied Violin Sonatas and Partitas arranged for 2 violins (Delamaine)	CF
Beethoven	Three Duos, violin and cello	JS

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
Bradley	Three Part Tunes	OX
Dancla	Three Little Symphonies Op 109, 2 violins and piano	CF
Graupner	Suite in F for 3 Violins	PE
Gebauer	Op 8 Twelve Easy Duos Concertante (unacc.)	CF
Gounod	Serenade (Rittes - Saenger)	CF
Grieg	Last Spring Op 34, No. 2	CF
Handel	Short Pieces, 3 violins	PE
Mozart	Twelve Easy Duets for Two Violins	GS
Mazas	Op 38 - 12 Little Duets Books I - II	GS
	Op 39 - 3 Duos Books I - II	GS
McKay	Accent on Strings	WIT
Moszkowski	Spanish Dance Op 12 (Scharwenka - Saenger)	CF
Poldini	Poupee Valsante	CF
Pleyel	Op 23 Short Duos (6)	PE
	Op 24 Six Duos	
Rubenstein	Melody in F Op 3	CF
Schumann	Evening Song Op 85, No. 12 (Klugenslied)	CF
Sontag	Five Tunes for Two Fiddles	CF
Stouffer	Duet Album - Handel - Gavotte	HE
	- Bach - Allegro	
	- Telemann - Passepied	
Szervansky	25 Duos for Two Violins	BH

### THEORY

Transposition: Another method of transposing a melody -

1. Determine the key of the melody.
2. Mark each note with its number name (or syllables in sol-fah).
3. Arrange the new key signature. Determine the interval between the old and the new key.

Transpose each note into the new key having the same number name. Notes having accidentals in the old key will have accidentals in the new key, raising or lowering altered degrees the same interval distance.

C Major

A# Major

- (a) The student is asked to pick a simple melody and also a new key and proceed as above.
- (b) Write the correct pitch number for each of the following notes.



Technic: All major and minor (harmonic and melodic scales.  
Two octaves, detached and slurred bowings with various rhythms as in scale book.  
Chromatic Scale G - two octaves.  
Broken chords: triad and four-note chords with inversions - arpeggios - 2 octaves.  
Preparatory studies for the third position  
D major scale two octaves shifting to third position. C major scale, 2 octaves in the second position (from A string).

Theory: A.S.M.T.A. theory papers. Material from recommended lists.

Sight Reading: A simple melody in the first position.

Aural and Rhythmic Training: See Graded Course Violin IV

History: Composers, period 1750 to the death of Beethoven, 1827.  
Early violin masters.

Group B Students: Memory - 6 solos, two composers from different periods.  
Studies - 8 studies.

Group C Students Memory - 5 solos or ensembles, two from classic composers of different periods.  
Studies - 7 studies.

SUPPLEMENTARY MATERIAL

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
Sevcik	Op 6 Part III; Op 2 Part II; Op 1 Part II	GS
Laoureux	Practical method for Violin II and Supplement	GS
Mazas	Book I Op 36 - Melodious and Progressive Studies	GS
Weiss	Op 80 Books I - II	CF
David	David's School Part II the Positions	CF
Maia Bang	Part III	
Wohlfahrt	Op 45 - Op 54 Book II; Op 74 Book I	CF
Kayser	Op 20	PE or CF
Schradieck	Scale Studies	CF
Bytovetzski	Scale Technique, How Acquired, Developed & Mastered	CF
Sitt	Op 32 - Nos. 1 to 20 - First Position	PE
McConnell	Violin Methods on Position Playing (1st to 7th Pos.)	CF
Eberhardt	Violin Vibrato	CF
Cheslar	Staccato - Violin and Kindred Bowed Instruments	CF
Gardner	School of Violin Study	CF
	Book I - Harmonic Thinking	
	Book II - Harmonic and Rhythmic Thinking	
	For the needs between the elementary and the point at which the Kreutzer Etudes are begun.	

Van Hoesen	Book III - The Third Position - Pieces, Etudes, Ensemble - 1 to 4 violins	CF
Thompson	Scale Speller Writing Book Chord Speller Writing Book	WMC
Vashaw and Smith	Work and Play String Method (new 1959) Teacher's Book, String Books	TP

GRADED SUPPLEMENTARY LIST OF SOLOS

Carl Fischer (Publisher)  
B1 - Medium easy  
B2 - Medium difficult  
B3 - Difficult

<u>COMPOSER</u>	<u>TITLE</u>	<u>GRADE</u>
Ambrosio	Celebrated Fantasia with Variations	B3
	Annie Laurie, Believe Me If..., Old Black Joe	
Bach	Gavotte in D	B1
Balfe	Heart Bowed Down; Then You'll Remember	B3
Beethoven	Minuet from Septet Op 20	B2
Bizet	Intermezzo from L'Arlesienne	B3
	Toreador Song and March from "Carmen"	B3
Boccherini	Allegretto (Kreisler)	B2
Corelli	Introduzione - Giga da Camera	B3
Couperin	La Precieuse (Kreisler)	B3
Dancla	Six Airs Varies Op 89	B3
	Melodious Studies Op 123 Books I-III-III (20 pieces complete)	B1
Eberhardt	Dance of the Gnomes Op 25, No. 1; Hobgoblin Dance Op 82, No. 1	B3
Englemann	Four Characteristic Dances (different countries)	B1-B2
Farmer	Blue Bells of Scotland Variations	B2
	Last Rose of Summer	
Ghys	Amaryllis	B2
Gounod	Ave Maria (Meditation); Faust Waltz	B3
Handel	Pastoral Symphony (Messiah)	B2
Harris	Home Sweet Home Fantasia	B1
Hauser	Cradle Song	B2
Kovacs	Pizzicato Gavotte Op 79	B1
Kramer	Gavotte Op 8, No. 1	B2
Kreisler	Allegretto (Boccherini)	B3
	Liebesfreud (Simplified)	B2
	Menuet (Porpora)	B3
Lachmund	Lullaby	B1
Massent	Elegie (Melodie)	B3
Mozart	Ave Verum Corpus	B2
Mendelssohn	Andante (from Violin Concerto)	B2
	Spring Song Op 62, No. 6	B2
	War March of the Priests (Alitalia)	B3
Nolck	Butterfly (Moto Perpetuo)	B2
Peery	June Waltz; Sprite Dance	B1
Rader	Valse Petite	B1
Rameau	Tambourin Dance	B3



<u>COMPOSER</u>	<u>TITLE</u>	<u>GRADE</u>
Rubenstein	Melody in F and Romance	B1
	Reve Angelique (Kamenoi Ostrow)	B3
Reugger	Concerttante in G (easy though showy)	B1
	Woodland Sprites	B1
Saenger	Concertino No. 1 in G Minor Op 83 (brilliant & melodious)	B3
Sartorio	Tarantelle	B2
Scarlotti	Pastorale	B2
Schmidt	Alla Turca Op 41, No. 6	B2
	Fairy Story Op 41, No. 1	B1
	Holiday Waltz Op 41, No. 2	B1
	Romance Op 40, No. 1	B1
Schubert	Ave Maria	B3
	Moment Musical (Saenger)	B1
	Serenade	B1
Schumann	Nashstucke Op 23, No. 4	B1
	Traumerci; Romance	B2
Serradel	La Golandrina (The Swallow)	B1
Stradella	Pieta; Signore; Sacred Aria	B2
Sullivan	Lost Chord	B1
Severn	Juggler, Lilt (Irish style)	B2
Thomas	Entr'Act Gavotte from Mignon	B1
Troostwyk	In Arcadian Days (Old English Dance)	B1
Yradier	La Paloma	B2
	Higher Positions (C1 - C2 - C3 - C4) - Advanced	
Achron	Hebrew Melody	C3
Alard	Brindisi Waltz	C3
Bach (E)	Spring's Awakening: Romance	C1
Bach (J. S. )	Adagio from Toccato C Major (organ)	C3
	Air on the G String	C1
	Andante from Organ Concerto (Vivaldi-Pochon)	C1
	Loure (Winn)	C1
	Menuet	C1
	Prelude in E Major (Kreisler)	C3
Bazzini	La Round des Lutins (Round of the Goblins)	C4
	Scherzo Fantastique Op 25	
de Beriot	Concerto 2 in B Minor	C3
Block	Nigun	C2
Brahms	Cradle Song	C1
Chopin	Nocturne E Minor Op 77	C3
Clerbois	In a Chinese Temple	C1
Dinicu	Hora Slaceato	C3
Drigo	Serenade (Auer)	C2
Ehrlich	Eli, Eli, Deep River (Negro Melody)	C3
Handel	Six Sonatas (Auer)	C4
Haydn	Gypsy Rondo	C2
Keler Bela	Hungarian Idyl	C2
Lehar	Frasquita (Kreisler)	C1
Ludlow	Adagio Soslenuto from Moonlight Sonata	C1
	Dark Eyes; Two Guitars	C2
Lully	Air on G String	B3
Mendelssohn	On Wings of Song (Achron)	C3
	Concerto in E Minor	C4
Paganini	Moto Perpetuo Op 11	C2
Poulenc	Mouvements Perpetuels	C3
Raff	Cavatina	C2
Rode	Minuet Caprice	C2
Rubenstein	Romance in E Flat	C1

SOLOS

## VIOLIN V

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
Accolay	Concerto No. 1 in A Minor	CF
Achron	Children's Suite (Heifetz)	CF
Bach	Sarabande from "Little Classics"	CF
	Gavotte in D from "Little Classics"	
	Giguetta in C from "Little Classics"	
Beethoven	Adagio from Sonata Pathetique	CF
	Turkish March	
Brahms-Kreisler	Hungarian Dance	FOL
Boccherini	Minuet	AUG
Bridge	Elegy; Perpetuo Mobile	AUG
Collection	Classic Pieces in 4 Volumes	PE
	I Bach, Beethoven, Field, Gluck, Handel, Hummel, Mozart, Tartini	
	II C.P.E. Bach, Beethoven, Campagnoli, Field, Hummel, Mozart, Schubert, Weber	
	III Beethoven and 11 others	
	IV Bach, Corelli, Handel, Hasse, LeClair, Lotti, Nardini, Tartini	
	Old Masters for the Violin	PE
	Benda, Birckenstock, Corelli, Locatelli, Pisendel, Porpora, Rebel, Tartini, Tremais, Vachon, Veraccini, Vivaldi, Walther	
Chopin	Valse Op 64, No. 2 (Bachman)	CF
Corelli	Allegro in D - 3rd Movement from 1st Sonata	CF
	Introduzione e Giga da Camera (Moffat)	
Couperin-Kreisler	Abaude Provencal	FOL
Carse	Serenade; Shepherd's Lilt	AUG
Dancla	Six Little Fantasies Op 126	CF
Duflein	Progressive Pieces Book I	AMP
Dvorak	Largo from New World Symphony (Ambrosio)	CF
Elgar-Akers	Pomp and Circumstance Theme	CF
Collection	First Position Violin Pieces	AMSCO
Fibich	Poeme	GS
Gingold	15 Solos for the Violin	GS
Hauser	Collection Volumes I - II Grades B2 to B3	CF
Handel	Pastoral Symphony (Messiah)	CF
	Praeludium	
Kreisler	Toy Soldiers' March	CF
Ludlow	Dark Eyes	CF
Mozart-Kreisler	Rondo	FOL
Mozart	Gavotte in "Violin of Bygone Days"	BH
Massenet	Melodie Op 10	CF
Mascagni	Intermezzo from Cavaliere Rusticana	CF
Moszkowski	Spanish Dance Op 12	CF
Monti	Czardas	RIC
Mylnarski	Mazurka in G	CF
Mendelssohn	Mosquito Dance (Pizzicato)	BOS
Nolck	Dance of the Nymphs	AUG
Prokofieff	La Marchant Amoureux	GS

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
Porpora	Minuet	CF
Purcell	Slow Air (Purcell Suite)	OX
Polaschko	Six Pieces, Farewell, Jig, Minuet and others	RIC
Portnoff	A Sailor's Dance (Picture Book Op 63)	GS
	Concerto Op 14	
	Russian Fantasies, Nos. 2 and 4	
Rieding	Rondo Op 22; Concertos Faciles Op 21 to 36	BOS
Sphor	Barcarolle	CF
Seitz	Student's Concertos, Nos. 1 and 3	CF
Schubert	Sonatina in D, No. 1	CF
Svendsen	Romance Op 26	CF
Stevens	Sonatina No. 3	DCW
Sarasate	Malaguena	CF
	Gypsy Airs	
Tartini-Kreisler	Fugue in A	FOL
Wieniawski	Kuiawiak (Mazurka)	PE

GRADED SUPPLEMENTAL TECHNICAL STUDIES FOR VIOLIN

Grade I	Maia Bang Method Part I (C. Fischer); Henning Method Hoffman Op 25 Book I; Sevcik Op 6, Nos. 1 and 2
Grade II	Sevcik Op 1 Part I; the Little Sevcik
Grade III	Wohlfahrt Op 74 Book I; Op 54 Book II; Dancla Op 84 Maia Bang Parts II-III; Wohlfahrt Op 45 Book I
Grade IV	Kayser Op 20, No. 1 to 12; Weiss Op 80 Book I Dont Op 38; Sevcik Op 7 Part I
Grade V	Kayser Op 20- 12 to end; Trott: Melodious Double Stops Book I Weiss Op 80 Book II
Grade VI	Sevcik Op 8; Sitt Op 32 Book II (positions) Mazas Op 36 Book I
Grade VII	Fiorillo "36 Studies"; Schradieck School of Violin Technique Part I; Sevcik Op 8 (changes of position) Sevcik Op 9 Preparatory Double Stops
Grade VIII	Dont Op 37; Flesch Studies Vol I; Schradieck School of Violin Technique Part II; Sitt Op 32; Kreutzer 42 Studies; Dont Op 35 - 24 Caprices; Wilhelmj "Studies in Thirds"; Rode "24 Caprices"; Rovelli 12 Caprices; Gavines "24 Studies"; Mazas Brilliant Studies Op 36 Book II Gavines Selected Matinees; Alard's Ten Etudes Artistiques

ENSEMBLE

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
Archer	Three Duets	PI
Bartok	44 Duets, Vol. I	BH
Blavet	French Duets - First Minuet and Gavotte Second Gavotte Minuet and Gigue	McG

Beglarian	Violin Duets in Contemporary Style	CF
Bach-Auer-		
Delamaine-	Movements from the Unaccompanied Violin	CF
	Sonatas and Partitas (2 violins)	
Beethoven	Three Duos - violin and cello	JS
Carse	The Mimic - Canon in G	GAL
Lully-Ricko	French Dance	McG
Leclair	Three Sonatas for Two Violins	PE
Mozart	Twelve Easy Duets for Two Violins	PE
Pleyel	Op 48 Six Petites Duos (piano acc.)	GS
	Op 59 - 6 Little Duets	
Stouffer	Duet Album - Handel Gavotte	HE
	- Bach Allegro	
	- Telemann Passepied	
Mazas	Op 40 - 3 Duos Book II	PE
	Op 41 - 3 Duets Book II	GS
Spohr	Duos Op 3 (David - Svecenski)	GS
Szervansky	25 Duos for 2 Violins	BH
Telemann	Six Sonatas for 2 Violins	PE
Whistler-		
Hummel	Violin Masters Duets	RU
	Corelli, DeBeriot, Kalliwoda, Kreutzer,	
	Tartini, Veracini	
<u>Three Violins</u>		
Dont-Barnes	Bon Vivant Etude No. 24	LUD
Doflein	Progressive Pieces, Book II	AMP
Sontag	Folk Songs and Dances	SF
Graupner	Suite in F for 3 Violins (1683-1760)	PE
Scarlatti	Suite in G for 3 Violins and Piano	PE
Corelli	Gigue	ED
Handel	Sonata in C for 3 Violins	c/o AMP - NAG

#### TECHNIC AND EXPRESSION

##### Tone Quality and Style:

Mastery of the bow and knowledge of musical terms leads to the best emotional expression of the performer. Regular practice with the proper exercises is of great importance. Many of these studies are listed in the Supplementary Materials in this book, one of which is Paul Stoeving's "The Mastery of the Bow and Bowing Subtleties" (Carl Fischer). The Supplement to this is called "Right Arm Gymnastics" No. 3 and has daily exercises, with instructions in every detail; for example:

The student begins regularly with sustained stroke in ff two bars to a bow. Then Andante (Adagio) and in PP, eight bars to a bow in single or double notes. The same work may be accomplished in every grade, with attention to the degree of difficulty in the exercises. This, together with the Martele at all parts of the bow, is a direct means toward perfecting the tone, both as to quality and volume. The the most careful adjustment of pressure, varying at all parts of the bow and down to the slowest possible speed, the pupil should begin with Mf or f and increase to ff. Similarly with PP and P.

Different Shades of Tone: Do not confuse mere noise with power.

P PP

f ff

Cresc.  Dim. 

sf, rf or >

fp

mf - f - ff

### THEORY

#### Books for the Study of Scales and Chords:

Theory is Fun, Book Two - Hirschberg (Musicord)

Theory and Musicianship, Book 2 Part 1 - McIntosh (CF)


Keyboard Harmony for Juniors - Elizabeth Gest (Ditson)

(See list of Recommended Textbooks)

Names of the bass clef staff and their relation to the solo voice should be studied by the violinist.

In music, a cadence is an approach to the tonic chord as the close of the harmonic or melodic progression.

Insert (a)



- Questions - (1) What black key is necessary to make a major scale when starting on G?
- (2) On what number of the scale did the black key come?
- (3) What is the fifth tone of the scale of C?

Write the scale of G, transposing from the above example.  
Put in the pattern of the "close" at the end of the new scale.

Triads added at the end on I V I

Insert (b)



The violinist would necessarily have to play the triads in broken form while the teacher holds the bass notes on the piano.



- Questions - (1) What is the first tone of a triad called?  
 (2) What is the difference between a triad and a chord?  
 (3) What is the middle tone of a triad called?  
 (4) What is the upper tone of a triad called?  
 (5) What letters make the triad on 5 in the key of G?  
 (6) Name the kind of figures used to mark the triad chords.

Transpose the above Insert (b) into the key of G.

### HISTORY

Classic composers' pictures in the scrapbook.

Questions on different "Schools" of Violin Playing."

Instruments of the Orchestra.

### REQUIREMENTS FOR ARIZONA STUDY PROGRAM

#### VIOLIN V

Group A students will complete the following number of selections and supplementary materials:

- |                              |   |
|------------------------------|---|
| Memory:                      | 6 solos or ensembles, two from classic masters of different periods.  |
| Studies:                     | 8 studies. Include Kayser Op 20, Dont Op 38.  |
| Technic:                     | All major and minor (harmonic and melodic) scales two octaves, chromatic scales D and E major 1 octave. Triad and four-note chords with inversions. Triads, 3 notes to a bow: four-note chords 4 notes to a bow.<br>Arpeggios: 2 octaves three notes to a bow D major, first and third positions; E flat major, 4th position. Other keys in positions as learned in scales. Thirds: preparatory studies in thirds. D major scale two octaves, shifting to third position. |
| Theory:                      | A.S.T.M.A. theory papers; material from recommended lists.  |
| Sight Reading:               | A simple melody in the first position.  |
| Aural and Rhythmic Training: | See Graded Course Violin V.   |
| History:                     | From about the year 1800 to the present day. Questions on the lives of Great Masters. Textbook - Colles, The Growth of Music - Part III   |
| Group B Students:            | Memory: 5 solos, two from different periods.<br>Studies: 6 studies.   |
| Group C Students:            | Memory: 5 solos.<br>Studies: 4 studies.   |

SUGGESTED REFERENCES FOR TEACHERS

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
Flesch	The Art of Violin Playing Books I - II	CF
Leland	The Dounis Principles of Violin	CF
Eberhardt	Violin Vibrato	CF
Winn	How to Study Fiorillo	CF
	How to Study Gavinies	
	Representative Solos and How to Play Them	
Shirley	Right Hand Culture	CF
Beethoven	His Nine Symphonies	NOV
Gruenberg	Violin Teaching and Violin Study	CF
Spiering	Advanced Violin Instruction	CF
Auer	Violin Masterworks and Their Interpretation	CF
Allen	Violin Making as it was and is	CF
Hays	The Viols and Other Stringed Instruments, Vol. II - 1500 - 1750	CF
Winn	How to Prepare for Kreutzer	CF
	How to Study Rode	
Casorti	The Technique of Bowing Op 50	PE
Johnstone	Instruments of the Modern Symphony and Band	CF
Baker	Biographical Dictionary of Musicians	GS
Apel	Harvard Dictionary of Music	HUP
Hosier	Instruments of the Orchestra	OX
Colton & Bradburn	Music Throughout the World	SUM
Fissinger	Work Book of Music Fundamentals	SUM
Kahn	Marvin Kahn's Note Speller and Ear Training Book	MM
Commins	All About the Symphony Orchestra	RAN
Langenus	Rhythm Builder	CF
Whitney	150 Progressive Exercises for Melodic Dictation	GS
Fenwick-Johnston	Let's Explore Music Part II	ROB
Davis & Broido	Music Dictionary	DD
Craig	The Heart of the Orchestra - Lerner Publications (Musical Books for Young People)	133 First Avenue North Minneapolis, Minnesota

TEXTBOOKS

Musical Rudiments - The Basis of Music - Horwood, (Publisher: Gordon Thompson, Ltd, Toronto, Canada)

Rudiments of Music Parts 1 to 6 - Cora Ahrens (Boosey)  
 The Basis of Harmony - F. J. Horwood (Thompson)  
 Harmony - Walter Piston (W. W. Norton Company)  
 Elementary Harmony Parts I-II-III - Kitson (Oxford)  
 The Structure of Music - R. O. Morris (Oxford)  
 Form in Music - Anger (Boston)  
 Project Lessons in Orchestration - Heacox (Ditson)  
 The Growth of Music - Colles Books I - II (Oxford)  
 Keyboard Harmony for Juniors - Elizabeth Gest (Ditson)  
 Music in the Romantic Era - A. Einstein (W. W. Norton)  
 Oxford History of Music (Oxford)  
 Music in the Baroque Era - Bukofzer (W. W. Norton)

Music in Western Civilization - Lang ( W. W. Norton)  
 Workbook of Music Fundamentals - Fissinger (Summy)  
 Music Theory and Musicianship Vol. I - Kohs (Oxford)  
 Fugal Analysis - Iliffe (W. W. Norton)  
 Studies in Fugue - Kitson (Oxford)  
 Music: A Design for Listening  
 Designed for Listening: Assignments in Music - Harcourt, Brace & World, Inc.  
 1855 Rollins Road  
 Burlingame, California

SOLOS

VIOLIN VI

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
Arne	Sonata in B flat Major	CF
Ambrosio	Eili, Eili	CF
Albeniz- Godowsky	Granada	Williams
Bach	Chaconne from 4th Sonata (Musin)	PE or CF
	Loure	CF
	Arioso	GS
	Sarabande	AUG
	Gavotte and Musette (Heifetz)	CF
	Sonatas and Partitas for Violin Alone (Flesch)	PE
Beethoven	Turkish March	GS
	Adagio from Sonata Pathetique	CF
Boccherin�- Duskin	Canzonetta (from Concerto)	AMP
Burgmuller	Nocturne	AUG
Corelli- Kreisler	Sarabande and Allegretto	FOL
Couperin (Williams)	Passepied (A Couperin Suite)	OX
Cui	Orientale	CF
Dvorak	Humoresque (Saenger)	CF
Dinuco-Heifetz	Hora Staccato	CF
Drdla	Tarantelle Op 27, No. 1	BOS
Elgar	Salut D'Amour	AUG
Glinka	Russian Mazurka	AUG
Handel-Auer	Sonata in E	CF
Hauser	Collection - Vol. 1, Grades B2 to B3	CF
	- Vol. 2, Grades B2 to B3	CF
Handel	Minuet (Overtue to Berenice)	OX
	Larghetto (Arr. Pochon)	CF
Huber	Concertino Op 6, No. 2 in G	CF
Jenkinson	Elfintanz	BOS
Lalo	Symphonie Espagnole	GS
Rameau	Minuet; Gavotte	RIC
Kreisler	The Old Refrain	CF
	Schoen Rosmarin	CF
Mylnarski	Mazurka in G	CF
Massenet	Meditation from Thais	CF
Moszkowski	Spanish Dances	CF
Purcell	Six Pieces - Jig, Minuet, Sarabande, etc.	PE
Sarasate	Malaguena Op 21	CF
	Gypsy Airs	

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
Vieutemps	Reverie Op 22, No. 3 (also simplified Ambrosio)	CF
Vivaldi-Machez	Allegro from Concerto in A Minor	AMP
Collection	Everybody's Favorite Album	AMSCO

SUPPLEMENTARY MATERIAL FOR VIOLIN VI

Kayser Op 20 - No. 16 to end - Fiorillo "36 Studies"

MATERIAL FOR VIOLIN VI UPWARD

Dancla	School of Mechanism - 50 Daily Exercises	GS
David	Violin Harmonics and the Pizzicato (Smith)	GS
	The School of Bowing Technics Parts I-II, Opus 2	
	Shifting and Preparatory Scale Studies (Mitell) Op 8	
	Preparatory Exercises in Double Stopping Op 9 - thirds, sixths, octaves and tenths	
Sitt	Scale Studies in Double Stops Op 41	CF
Sitt-Wilhelmj	Studies in Thirds Book II	GS
Sevcik	Op 2 Bowing Technic	CF
	Op 3 Variations in Bowing Styles	
Kreutzer	42 Studies	PE or GS
Mazas	Artist Studies Book III Op 32	GS
Dounis	Fundamental Trill Studies Op 18	CF
	Higher Development of Thirds and Fingered Octaves- Op 30	CF
Sitt	Op 92 Book III - Part II Technics of the Bow Exercises and Etudes for the Right Hand	CF
	Book IV - The Long Sustained Stroke (singing tone)	
	The Hammered Stroke (Martele)	
	Book V - The Detached Stroke (Staccato)	
	Book VI - Spiccato (the thrown stroke)	
Whistler	Developing Double Stops (first stage)	RU

ENSEMBLE

<u>Duos</u>		
Ambrosio	Short and Easy Transcriptions of Operas	CF
Pleyel	Op 59 Short Duos (6)	PE
Mozart	Op 70, 3 Volumes	PE
Spohr	3 Duets Op 3	PE
Beglarian	Violin Duets in Contemporary Style	CF
Brahms	Waltz Op 39, No. 15	PE
Whistler-Hummel	Violin Masters' Duets	RU
Collection	Masters of the Baroque	PE
Bach, E.	Spring's Awakening (Ambrosio or Saenger, 2 v. & piano)	CF
Beethoven	Menuet in G	CF
Ambrosio	Best Selected Album	CF
<u>Three Violins</u>		
Handel	Short Pieces, 3 vs. and piano	PE
Mozart	Adagio; Menuet and Rondo	PE

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
Purcell	Fantasia in Three Parts Upon a Ground	PE
Dancla	12 Melodic Recreations for Two and Three Violins	CF
<u>Four Violins</u>		
Telemann	Concerti - 4 violins alone	PE
Spohr	Double Quartet	PE
Collection	Quartet Album for Four Violins	BEL
	Moderately difficult Vol. II	
Vivaldi-Nachez	Double Concerto in D, 2 violins and 4 violins	GS

### THEORY

#### VIOLIN VI

#### Cadences

The most common cadence is called the Authentic Cadence. Three tones in the triad result in three positions. The first position V to I ends on the Tonic chord in the Soprano and is called the Perfect Authentic Cadence. The other two positions are Imperfect Authentic Cadences.

#### (a) Authentic Cadences

1 Perfect                      2 Imperfect                      3 Imperfect

#### (b) Plagal Cadences

1 Perfect                      2 Imperfect                      3 Imperfect

The Plagal Cadence consists of the progression of the triad on IV to the tonic I. It also has three positions. The second and third are known as the Imperfect Plagal Cadences.

### HISTORY

Pictures pertaining to the history of violins and their makers. How the manner of holding the bow was changed.

## VIOLIN REQUIREMENTS FOR ARIZONA STUDY PROGRAM

Students in A B and C categories will complete the same requirements, with these exceptions: the amount of graded material required for B and C categories is less than that for Group A students.

### VIOLIN VI

Memory:	6 solos, two from classic masters of different periods.
Studies:	6 studies. See lists Violin V and VI.
Technic:	All scales major and minor (both forms) two octaves bowing and rhythms as in scale book. Chromatic one octave eighth notes, four to a bow. Arpeggios: two octaves, three notes to a bow. Dominant sevenths, one octave, four notes to a bow. Thirds: Preparatory Studies in thirds, scales in the order of the scale book.
Theory:	A.S.M.T.A. theory papers; Lists of textbooks. Cadences.
Aural and Rhythmic Training:	See Graded Courses.
History:	Violin material inserted in scrapbook. Textbook: "The Growth of Music" - Colles - Ox., Chapter VI. Chamber music; orchestral music.
Group B Students:	Memory: 5 solos. Studies: 4 studies.
Group C Students:	Memory: 4 solos. Studies: 4 studies.

### SOLOS

#### VIOLIN VII

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
Bach	Sarabande (Heifetz)	CF
	Two Bourees	AMP
	Double Concerto in D Minor	CF
	Sonatas and Partitas for Violin Alone	CF
	Menuet (Transcribed Winternitz)	CF
	Gavotte and Musette (Heifetz)	CF
Beethoven	Spring Sonata Op 24 (Auer)	CF
	Contra-Dances-(Seiss-Elman)	
	Contra-Tanz (Burmester)	
	Menuet No. 2 in G (played by Elman)	
	Sonatas (10) Edited by Elman	



<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
Boccherini	Sonata in A (Kreutzer Sonata Op 47)	AMP
Couperin (Salmon)	Canzonetta (from Concerto)	RIC
Chopin-Sarasate	Les Cherubims	JF
De Beriot	Nocturne in E flat	CF
Elgar	Scene de Ballet Op 100	CF
Elman	Salut D'Amour Op 12	CF
	Concert Folio 18 Compositions Edited by Mischa Elman	CF
	Favorite Encore Album	CF
Handel	Aria - He Shall Feed His Flock (Messiah)	CF
	Sonata No. 1 in A	CF
Hubay	Hejre Kati Op 32	CF
Kreisler	Menuett, Prelude and Allegro	FOL
Mozart	Eine Kleine Nachtmusic	PE
Paganini	Caprices Op 1 - Moto Perpetuo	CF
Raff	Cavatina Op 85, No. 3	CF
Schoenberg	Phantasy for Violin and Piano Op 47	PE
Reger	Largo from Sonata Op 139	PE
Riesager	Lullaby	PE
Schubert	Sonata in D, No. 1	CF
Tchaikowski	Melodie Op 42, No. 3	PE
Collection	37 Violin Pieces You Like to Play	GS

SUPPLEMENTARY MATERIAL

Weiss	Op 80 Book II	GS
Trott	Melodious Doublestops	GS
Sevcik	Op 8 alternately with Op 9 - Doppelgriff Verstudien	GS
Schradieck	Technical Violin School	CF
	Exercises to increase: Part I Firmness in Positions Part II Exercises in Doublestopping Part III Exercises in Different Modes of Bowing	
Dounis	Op 16 Preparation Studies in Thirds Book I; Fingered Oct. Book II	CF
	Higher Development of Thirds and Fingered Octaves Op 30	
	Absolute Independence of the Fingers Op 15 Books I-II	
	New Aids to Technical Development Op 27	
Flesch	Scale System	CF
Sitt	Op 92 Technical Studies Books I-IV-V (different strokes)	CF
Blumenstengel	Scale and Arpeggio Studies Books I - II	CF
Novenski	Violinists' Guide to Orchestral Playing	CF
Sitt	Op 92 Technical Studies on Producing the Different Strokes	CF
	Technics of the Bow Part II Books IV-V-VI	
Dont	24 Exercises Preparatory to Kreutzer and Rode	PE
Himrally	Scale Studies Through Three Octaves with Arpeggios	PE
Casorti	Techniques of Bowing Op 50	PE
Stoeving	Mastery of the Bow and Bowing Subtleties	CF
	Supplement - Right Arm Gymnastics	CF
Leonard	Belgian School of Violin Vol. II (Musin)	
Kreutzer	42 Studies	GS

ENSEMBLE

VIOLIN VII

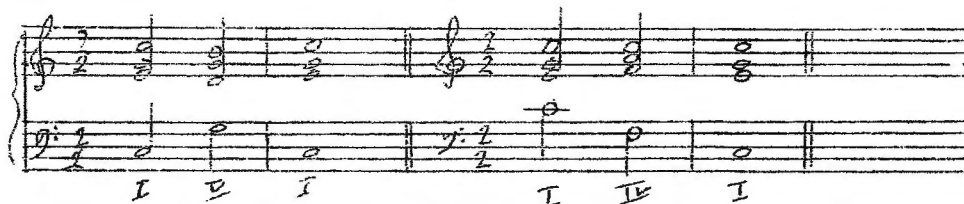
<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
<u>String Trios</u>		
Ambrosio	Encore Trio Album	CF
Corelli	O Sanctissima (Kreisler)	CF
Bruni	(1759 - 1823) Religioso	CF
Kincella	Folk Tune Trios	PE
<u>Two &amp; Three Violins</u>		
Bach	Spielstucke Original Pieces (1 to 3 violins)	PE
Graupner	Suite in F for Three Violins	
Mozart	Adagio Minuet and Rondo for Three Violins	
Scarlattti	Quartet in F for Three Violins and Piano	PE
<u>String Ensemble</u>		
(16th & 17th Centuries - English)		PE
Nine Fantasies in Four Parts by Byrd, Cull, Bull, Ferrabosco, Jenkins, Ives. For 4 Violins or String Quartet		
<u>Masters of the Baroque</u>		
5 Pieces and Trio Sonatas by Becker, Reinken, Foerster, Schop, Buxtehude 3 Violins (Violincello ad lib)		PE
<u>4 Violins &amp; Piano</u>		
Ambrosio	Andante (5th Symphony)	CF
Chaminade	Scarf Dance arr. 4 violins and piano	CF
Le Mare	Andantino (Ambrosio) 4 violins	CF
Brahms	Famous Waltz (Ambrosio)	CF
Bach	Bourree in "Quartet Album for 4 Violins" Vol. II	BEL
Handel-Kuhn	Bourree in "Quartet Album for 4 Violins"	CF
Franck	Paris Angelicus in "Quartet Album for 4 Violins"	

THEORY

I The following group of Authentic and Plagal Cadences should be written in all keys.

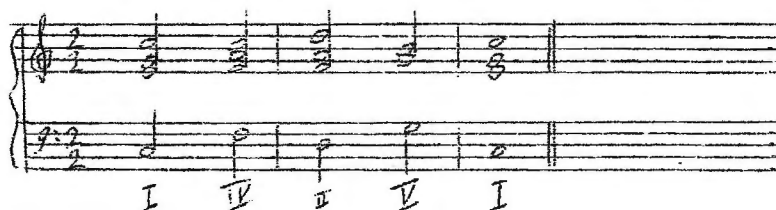
(a) Authentic

Plagal



II The Triads I, IV, V are invariably used in Cadence groups. They are called the Primary Triads of the key. The remaining Triads (II, III, VI, VIII) are called the Secondary Triads.

(b)

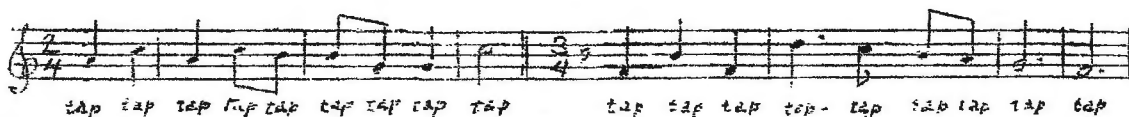


Write example (b) in other keys.

### RHYTHM AND EAR TRAINING

(a)

(b)



- (1) The teacher plays both examples. Pupil listens carefully and tells which rhythm is played first, 2/4 or 3/4.
- (2) After each example is played separately, the pupil taps the rhythm without seeing the notes.

### HISTORY

#### Textbooks

Bukofzer: Music in the Baroque Era - W. W. Norton and Company  
Alfred Einstein: Music in the Romantic Era - W. W. Norton and Company  
Lang: Music in Western Civilization - W. W. Norton and Company  
Oxford History of Music - Oxford University Press

### VIOLIN REQUIREMENTS FOR ARIZONA STUDY PROGRAM

#### VIOLIN VII

Group A students will complete the following solos and supplementary materials:

- Memory: Solos - 6, two from composers of different periods.
- Studies: Studies: 6 studies.
- Technic: All major and minor scales (harmonic and melodic). Three octaves. Bowings and rhythms as in scale books, chromatic scales two octaves. Arpeggios: major and minor three octaves. Thirds: major scales - one octave in major keys G, A, B flat, C D E flat and F. The G scale starting on open G,

also starting 3rd finger on the D string.  
 Sixths: major scales - G, C, A.  
 Octaves - major scales C G D A one octave.

Theory: A.S.M.T.A. theory papers. Other material from list.

Supplementary

Technical Studies: Sitt Op 32 Book 2; Mazas Op 36 Book I; Fiorillo 36 Studies (see other lists in Violin VI and VII).

History: Book III - Colles - Deals with chamber music, the symphony and composers (Oxford).

Grade B Students: Memory - 5 solos.  
 Studies - 5 studies.

Grade C Students: Memory - 4 solos.  
 Studies - 4 solos.

CONTEMPORARY COMPOSERS

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
<u>English</u>		
Sir Arnold Bax - 1883	Ballad	CF
	Mediterranean (Heifetz)	
	First Sonata in E	
	Second Sonata in D	
Benjamin Britton-- 1913	Suite for Violin and Piano	CF
	Ceremony of Carols	
R. Vaughan Williams		
1872 - 1962	Fantasy for Strings	CF
	Concerto Academics in D Minor	
	The Lark Ascending	
	Romance	
<u>American</u>		
Kramer	Symphonic Rhapsody in F Minor Op 25	CF
Milhaud - 1892	Chamber Music and Orchestra	
Dr. Grant Fletcher	Caprice Argentine, Violin and Piano	
Walter Piston - 1894	Prelude and Allegro, Organ and Strings	
	Partita for Violin, Viola and Organ	
Roy Harris - 1898	Concerto for Violin and Orchestra	CF
	String Quartet	
Dello Joio	Fantasie on a Gregorian Theme	CF
Duckelsky	Concerto, violin	CF
Jacobi	Ballade: Three Preludes	CF
Menin	Sonata Concordante	CF
Moore	Down East Suite	CF
Read	Six Intimate Moods	CF
Gingold	Fifteen Solos for Violin	GS
Triggs	Danza Brazilliana	CF
Burton	Sonatina (Three Mov.)	CF
Aaron Copland - 1900	Two Pieces for Violin & Piano-Ukelele Serenade	
	Vox Records-Nocturne-C-10, 3 12" / 627,3 12"	
Tcherepnin	Alegretto from "Five Arabesques	TP

CONTEMPORARY COMPOSERS - Other Countries

Bela Bartok - 1881 - 1945	Concerto - Violin and Orch. - Roumanian Dances
Ernest Bloch - 1880 - 1960	Suite for Viola, Orch.; Suite Hebraique
Aaron Copland - 1900	
Manuel de Falla - 1876 - 1946	Ritual Fire Dance
Arnold Schonberg - 1874	Violin Concerto 1936
Jean Sibelius - 1865 - 1953	Phantasy for Violin and Piano
Serge Prokofieff - 1891	First Concerto - Violin (1913)
	Second Concerto - Violin (1935)
Igor Stravinski - 1882	Violin Concerto (1931); Pastoral Suite
Dimitri Shostakovitch - 1906	
Paul Hindemith - 1895	Concerto, Violin and Orch. (1927)
	Der Swanendreher - Viola Concerto
	Sonata Op 11, Unacc. Viola Op 21, No. 1

SOLOS

VIOLIN VIII

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
Arne	Sonata in B Flat	OX
Accolay	Concerto No. 1 A Minor Op 12	CF
Arensky	Berceuse Op 30, No. 3	CF
Bartok	Roumanian Dances	
Bach	Concerto A Minor	GS
	Sicilienne	
	Air on the G String (Whilhelmj)	CF
Bach-Szigeti	Arioso	CF
Bloch	Migren from Baal Shem	CF
Bruck	Kol Nedrei Op 47; Adagio	CF
Brahms-Joachim	Hungarian Dance No. 5 G Minor	CF
	Arranged Joachim-Auer	GS
Beethoven	Two Romances Opus 40 and Op 50 (Auer)	CF
Bazzini	La Ronde des Lutins	
	Allegro di Concert (Auer) Op 15	GS
de Bussey	En Bateau	GS
	La Fille aux Chevaux de lin	
Corelli	Introduzione and Giga da Camera	GS
	La Folia	PE
Copland	Hoe Down	CF
Couperin-Kreisler	Chanson Louis XIII and Pavane	FOL
Dunhill	Polacaprice	AMP
De Falla	Dance Espagnole	CF
de Grassi	Berceuse	AMP
Eccles	Sonata in G Minor	CF
Fioco	Allegro	AMP
Gratton	Quatrieme Dance Canadiene	BMI
Gossec-Burmester	Tambourin	CF
Grieg	Op 46 - Peer Gynt Suite, No. 1	CF
	Last Spring Op 34, No. 2	
Kreisler	Variation on a Theme by Corelli	FOL
	Liebesfreud, Siciliana and Rigaudon	

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
Kroll	Banjo and Fiddle	GS
Kabalevsky	Improvisation	LDS
Lalo	Symphonie Espagnole	CF
Hendelssohn-Achron	On Wings of Song	CF
Mozart-Kreisler	Rondo in C	FOL
Moussorgsky- Rachmaninoff	Hopak	CF
Paganini	Caprices (24) Op 1 (Schumann)	PE
Paradis-Dushken	Sicilienne	AMP
Ries	Suite No. 3 - Moto Perpetuo; Adagio; from Op 34	GS
Rimsky-Korsakoff	Hymn to the Sun	CF
Szymanowski	Tarantella from Op 28	UE
Sinding	Suite in A Minor Op 10	PE
Sarasate	Malaguena Op 21, No. 1	CF
	Romanza Andaluza Op 22	
	Zapateado	
Saint Saens	Introduction and Rondo Capriccioso Op 28	CF
Smetana	Aus der Heimat (Songs of Home)	PE
	2 Pieces: Moderato and Andantino	
Telemann (1728)	Minuets (15) from "Seven Times Seven and a Minuet"	PE
Tremais (1736)	From Sonatas Op 1, Nos. 9 & 10 - Sarabande - Minuet	PE
Tcherepnin	Allegretto, from "Five Arabesques"	TP
Tartini	Fugue in A (Kreisler)	CF
Vaughan Williams	Concerto Accademico in D Minor	CF
Viotti	Concerto Nos. 22 and 23	CF
Wickstrom	Exerpts, from Baroque and Classical Literature	CF
Wieniawski	Polonaise Op 4 in D; Opus 7 Capriccio Valse	GS
	Scherzo Tarantelle Op 16	
	Legende Op 17	
	Second Polonaise Brilliante (Lichtenberg)	
Willan	Concerto No. 2 in E Major	BOS

ENSEMBLE

VIOLIN VIII

<u>Duos</u>		
Wieniawski	Etudes Caprices Op 18 (Auer) 2nd Violin in Score	CF
Haydn	6 Sonatas for 2 Violins and Piano	PE
Bach (W. F.)	Concerto in F for 2 Violins	PE
Bach	Spielstucke Original Pieces for 2 Violins	PE
	Double Concerto in D Minor for 2 Violins	CF or GS
Rimsky-Korsakoff	Flight of the Bumblebee (Applebaum)	CF
Le Clerc-1700-1765	Contradances (17) Two Violins	PE
de Beriot	Op 57 Duos Concertantes (3) Op 87 Short Easy Duos	PE
Boccherini	Duos (3) Op 5 (Sitt)	PE
Vivaldi-Nachez	Double Concerto in D - 2 Violins and 4 Violins	GS
Weber	Invitation to the Dance Op 65 (Weiss Saenger)	CF
Buxtehude	Baroque, 5 Pieces and Trio Sonatas by Becker, Buxtehude, Foerster, Reinken, Schop, Two Violins and Piano	PE
<u>Three Violins</u>		
Handel-Stoessel	Overture to Messiah	CF



<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
	Sonata in C for 3 Violins and Piano	NAG
Graupner	Suite in F for 3 Violins	PE
Thoma-Ambrosio	Three Menuets by Classic Masters	CF
Scarlotti	Quartet in F for 3 Violins and Piano	PE
<u>Four Violins</u>		
Bach-Twinn	Seven-part Canon for Eight Violins	PE
	Bouree in "Quartet Album for Four Violins"	MM
Albeniz	Tango, arranged for 4 Violins	CF

### SUPPLEMENTARY MATERIALS

See list for Grade VI upwards in Violin VI.

### RHYTHM AND EAR TRAINING

- Ear Test: (a) The teacher plays a major or a minor triad in close root position, and the pupil must say whether it is major or minor and then sing or hum the highest note.
- (b) The teacher will play twice, a phrase such as this, and the pupil will clap or tap out the actual note values in correct time; example:



- (c) The teacher plays the same phrase again. Pupil beats time as it is played. Care should be taken that the direction of the beats (down, up) is correct and clear.

#### Theory

#### Textbooks:

Theory and Musicianship Book 3 - Edith McIntosh  
 The Basis of Harmony - F. J. Horwood  
 G. V. Thompson Ltd.  
 Toronto, Canada  
 Elementary Harmony - Kitson, Part I - Oxford

### RECORDS

Columbia Records - Issac Stern - Violinist  
 Concertos - Tchaikowski, Brahms, Sibelius  
 Contemporary Sonata - Hindemith  
 Bela Bartok - First Sonata  
 Bach - Concerto in A Minor - Violin and Oboe  
 Concerto in D Minor for Two Violins

TEXTBOOKS (PSYCHOLOGY)

Psychology Applied to Music Teaching - Mrs. J. S. Curwen, Curwen Publishing  
Psychology for Musicians - Buck - Oxford  
Talks to Music Teachers on Psychology - William James - Henry Holt and Company

SONATAS INTERMEDIATE

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
Bach C.P.E.	Sonata in C Major	RIC
Corelli	Sonatas in C	GS
Eccles	Sonata in G Minor	RIC
Handel (Jensen)	Sonata in G Minor, No. 10 - In D, No. 13	AUG
Marcello (Salmon)	Sonata in G	RIC
Arne	Sonata in B Flat	OX
Tartini	Sonata in G Minor	

SONATAS UNDERGRADUATE

Bach	Sixth Sonata	
Beethoven	Sonata in F Major	CF
Brahms	Sonata A; Sonata D Minor	GS
Tartini	G Minor, No. 10	PE
Geminiani	Sonata in A - Sonata in D Minor	GS
Beethoven	Sonata A Op 40 "Kreutzer;" Op 24, No. 3	GS
Corelli	Donata in D	GS
Elgar	Op 82	NOV
Franck	A Major	GS or PE
Grieg	Sonata Op 13 - C Minor	PE
Telemann	No. 1 in D - No. 2 in G	PE
Hindemith	Sonata in E	AMP
Ireland	D Minor	AUG
Vaughan Williams	Sonata in A Minor; E Minor	OX
Veraccini	Sonata in D Minor	OX
	Sonata 102 in F (from 16 pieces)	RIC
Willan	No. 1, E Minor (Harris Oakville, Canada)	BOS
	No. 2, E Major	
Sammartini	Sonata in G Minor	RIC
Handel	Sonata No. 1; No. 4	PE
Delius	Sonata No. 2	NOV
Brahms	A Major	CF
Bach	E Major	CF
Nardini	D Major	CF

CONCERTOS INTERMEDIATE

Accolay	Concerto Op 12 A Minor	
Bach	Concerto A Minor	
de Beriot	Concertos No. 1 Op 16 - No. 2 Op 32 - No. 7 Op 76	AMP
Vivaldi (Nachez)	Concerto A Minor	AMP
Mozart	D Major	AMP

CONCERTOS UNDERGRADUATE

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
Bruch	D Minor	
Bach	Concerto G Minor	GS
de Beriot	Concerto No. 9 A Minor	GS
Conus	Conerto E Minor	GS
Mendelssohn	E Minor, C Major in Style of Vivaldi	CF
Mozart	A Major, D Major, E Flat Major, G Major	PE
Saint Saens	B Minor; A Major Op 20	GS
Spohr	No. 8 and No. 9 - No. 2 and No. 7	PE
Tartini	D Major No. 6	PE
Vieutemps	No. 4 or 5	
Wieniawski	D Minor Op 22	GS
Bach	Double Concerto in D Minor	GS
Rode	A Minor No. 7	GS
Viotti	Concertos - Nos. 22-23	GS
Kreutzer	Concerto No. 14	PE
de Beriot	Op 32, No. 2	GS

VIOLIN REQUIREMENTS FOR ARIZONA STUDY PROGRAM

VIOLIN VIII

Group A students will complete the following solos and supplementary materials:

- Memory: 6 Solos, including movements from a concerto or sonata.
- Studies: 6 studies; Kreutzer, Rode, Sitt Op 32 Book II. See other lists in Violin V, VI and VII.
- Technic: All major and minor (both forms) three octaves eighth notes 1 octave to a bow. Chromatic beginning on any notes except F or F sharp, eighth notes 1 octave to a bow.
- Arpeggios: All major and minor three octaves. Quarter notes three to a bow. Dominant sevenths two octaves. Diminished sevenths two octaves. Quarter notes four to a bow.
- Double Stops: Thirds, sixths, octaves; bowing and rhythms as in scale book. First study in tenths.
- Theory: A.S.M.T.A. work sheets.
- History: Chamber music and the symphony. Book III Colles (Ox).
- Group B Students: Memory - 5 solos, including movements from a concerto or sonata.  
Studies - 5 studies.
- Group C Students: Memory - 4 solos, including movements from a concerto or sonata.  
Studies - 4 studies.

PUBLISHERS

AUG Augener & Co., c/o Galaxy  
AME American Music Edition, 250 W. 57th St., New York 19  
AMP Associated Music Publishers, 25 W. 45th St., New York  
AX Axelrod Publications, Inc., 45 Snow St., Boston, Mass.  
ART Artia, c/o Boosey and Hawkes  
BEL Belwin, Inc., Rockville Centre, Long Island, New York  
BH Boosey and Hawkes, 30 W. 57th St., Boston, Mass.  
ER Broude Brothers, 56 W. 45th St., New York 36  
BMC Boston Music Co., 116 Boylston St., Boston, Mass.  
BAR M. Baron Co., Box 149, Oyster Bay, Long Island, New York  
BAY Mel Bay Publishing, 107 W. Jefferson, Kirkwood 22, Missouri  
BFW B. F. Wood, c/o MM  
BMI Broadcast Music Inc., c/o AMP  
BMP Baerenreiter Music Publishers, 250 W. 52nd St., New York 19  
ER Breitkopf and Haertel, c/o AMP  
CR Creative Music Publishers, New York  
CEN Century Music Publishing Co., 47 W. 63rd St., New York 23  
CF Carl Fischer Inc., 56 Cooper Sq., New York 3  
P C. F. Peters, 373 Park Ave., S. New York  
CP Composers Press, c/o HE  
CG Chorister's Guild, Box 211, Santa Barbara, Calif.  
CHL J. & W. Chester Ltd., c/o GS  
CMS Consolidated Music Publishers, 240 W. 55th St., New York 21  
CON Concordia Publishing House, 3558 S. Jefferson, St. Louis 18, Missouri  
CUR Curwen Edition, c/o GS  
CH Chappell & Co., Inc., 1270 Sixth Ave., New York 20  
DUR Durand Edition, c/o EV  
DOW Dow Publishing, Inc., 71 W. Main, Oyster Bay, Long Island, New York  
DD Doubleday & Co., 655 Madison Ave., New York 21  
ECS E. C. Schirmer, 600 Washington St., Boston 11, Mass.  
ED Edition Musicus Inc., 333 W. 52nd St., New York 19  
EA Eastman Publications, c/o CF  
EMP Ensemble Music Press, c/o CF  
EHM Edwin H. Morris & Co., Inc., 31 W. 54th St., New York  
EV Elkan-Vogel Co., Inc., 1716 Sansom St., Philadelphia 3, Pa.  
FOL Charles Foley Music Publishers, 67 W. 44th St., New York 18  
GAL Galaxy Music Corp., 2121 Broadway, New York 17  
GS G. Schirmer, Inc., 609 Fifth Ave., New York 17  
HAM J. Hamelle, c/o EV  
HAN Hansen Publications, Inc., 1342 West Ave., Miami Beach 39, Fla.  
HER Heritage Music Publications, c/o TP  
HF Harold Flammer, Inc., 251 W. 19th St., New York 11  
Harvard University Press, 79 Garden St., Cambridge 38, Mass.  
HUG HUG, c/o CFP  
HWG H. W. Gray Co., 159 E. 48th St., New York 17  
I Interlochen Press, National Music Camp, Interlochen, Mich.  
INT International Music Co., 509 Fifth Ave., New York 17  
JS Jack Spratt Music Co., 77 W. Broad St., Stamford, Conn.  
JF J. Fischer and Bro., 777 Harristown Rd., Glen Rock, N. J.  
JE Joseph Williams, Ltd., c/o MM  
K Edwin F. Kalmus, 112 W. 89th St., New York  
KJ Neil A. Kjos Music Co., 525 Busse Highway, Park Ridge, Ill.  
LDS Leeds Music Corp., 322 W. 48th St., New York 36  
LUD Ludwig Music Publishers, 557 E. 140th St., Cleveland 10, Ohio

PUBLISHERS

McG McGinnis and Marx, 408 Second Ave., New York 10  
MAR Edward B. Marks Music Corp., 136 W. 52nd St., New York 19  
MER Mercury Music Corp., c/o TP  
MM Mills Music, Inc., 1619 Broadway, New York 19  
MPH Music Pub. Holding Corp., 488 Madison Ave., New York 22  
NAG Nagel, c/o AMP  
NOV Novello and Co., Ltd., c/o HWG  
NW New World Music Co., c/o MPH  
OD Oliver Ditson Co., c/o TP  
OM Omega Music Co., 19 W. 44th St., New York 36  
MUS Musicord Publications, Staten Island 10, New York  
MP Music Press (Now Mercury Music Corp.)  
OX Oxford University Press, 417 Fifth Ave., New York 16  
PH Prentice Hall, Englewood Cliffs, New Jersey  
PA Pro Art Publications, 469 Union Ave., Westbury, Long Island, New York  
PER Peer International Corp, New York  
RAN Random House, 457 Madison Ave., New York 22  
REM Remick Music Corp., c/o MPH  
RIC G. Ricordi & Co., (Now Franco Columbo)  
ROB Robbins Music Corp., 1540 Broadway, New York 36  
RU Rubank, Inc., 5544 W. Armstrong Ave., Chicago 46, Ill.  
SCH B. Schotts Soehne, c/o AMP - Schott & Co., London (AMP)  
SP Shawnee Press  
SF Sam Fox Publishing Co.  
SUM Sunny-Birchard Publishing Co., 1834 Ridge Ave., Evanston, Ill.  
TP Theodore Presser Co., Presser Place, ~~Brown Manor~~, Pa. *Bryn Mawr Pa*  
UE Universal Edition, c/o AMP  
WES Westminster Press, Witherspoon Bldg., Philadelphia 7, Pa.  
WIT M. Witmark & Sons, c/o MPH  
WJS William J. Smith Music Co., 254 W. 31st St., New York 11  
WMC Willis Music Co., 124 E. 4th St., Cincinnati 11, Ohio  
VL Villa Lobos Music Corp., 1585 Broadway, New York 19  
ASE Indicates any Standard Edition may be used.  
Stalker N. Stalker, Burbank, Calif.

THE ACCREDITATION PLAN  
of the  
ARIZONA STATE MUSIC TEACHERS ASSOCIATION

The State Accreditation Plan has been established to achieve the following purposes:

1. Raise and maintain the professional status of the private music teacher by recognizing excellence in preparation and teaching.
2. Provide private music teachers a basis for continuing their own musical growth and professional development.
3. Give the public a basis for selecting qualified music teachers.

PROFESSIONAL ACCREDITATION

The requirements are as follows:

1. The teacher must be a member of ASMTA in good financial standing.
2. Sixty percent (60%) of the total number of "A" category students enrolled by the individual teachers must pass in the yearly spring auditions in all three areas, performance, technic, theory; all of which must be in the same Grade Year in order for the teacher to be eligible for accreditation. The teacher must have a minimum of three (3) pupils pass in at least two different Grand Years.
3. The teacher must complete (or have already completed) ONE of the following options:
  - A. Have a college degree in music from a recognized institution of higher learning.
  - B. Satisfactorily pass a written examination in general musicianship based upon the State Course of Study, GUIDE TO TEACHING PIANO. This examination will be given once each year under the direction of the State Accreditation Board.
  - C. Present a solo recital satisfactory to the Accreditation Board both in literature and performance.

Professional Accreditation will be valid for a period of five years from the date of issue.

Those teachers who feel that they are not yet prepared to seek Professional Accreditation are encouraged to qualify for Provisional Accreditation.



### Provisional Accreditation

The requirements for Provisional Accreditation are as follows:

1. The teacher must be a member of ASMTA in good financial standing.
2. Sixty percent (60%) of the total number of "A" category students enrolled by the individual teachers must pass in the annual spring auditions in all three areas, performance, theory, technique; all of which must be in the same Grade Year in order for the teacher to be eligible for accreditation. The teacher must have a minimum of three (3) pupils pass in at least two different Grade Years.
3. Provisional Accreditation shall be valid ONLY for a three year period. During this three year period the teacher must continue to fulfill the requirements of paragraph 2. If, at the end of this time, requirements for the Professional Accreditation have not been fulfilled, the Provisional Accreditation shall be terminated and CANNOT BE RENEWED.

### Renewal of Professional Accreditation

During the five year period while the Professional Accreditation is in force, the teacher must earn (50) points for the renewal. These points may be earned as follows:

1. Each teacher must earn 25 points during the five-year period by enrolling five (5) pupils in Category "A" and having them passed by the adjudicators. This stipulation can be fulfilled by entering all five pupils in one year or one (1) pupil in each of the five years. Each pupil passed fulfills five points of the twenty-five necessary for this requirement.
2. Each teacher in addition to the above requirement, must earn twenty-five additional points from any combination of the following options:

	<u>Points</u>
A. Attendance at State Convention .....	5
B. Attendance at a non-commercial piano workshop.....	20
1 day - 1 point	
2 days - 2 points	
3 days - 5 points	
Over 3 days - 10 points for any one Workshop	
C. Individual Study outlined by State Accreditation Board; brief written examination .....	20
D. A college semester or its equivalent in music or a related field. This study must have the prior approval of the Board .....	20
E. Present a solo recital satisfactory to the Board both in literature and performance	

# EARLY AMERICAN MUSIC

1620-1869

A BRIEF REVIEW



Prepared for  
ARIZONA STATE  
MUSIC TEACHERS CONVENTION  
Gammage Auditorium  
October 10, 11, 1964  
By Hazel Harvey Quaid



**EARLY  
AMERICAN  
MUSIC  
1620-1869**

## TABLE OF CONTENTS

John Playford .....	3
John Antes, Moravian .....	4
"Jeoffrey Chanticleer" .....	5
William Billings .....	6
"Gentlemen Amateurs" .....	7
James Lyon .....	7
Francis Hopkinson .....	7
Banyar .....	8
Alexander Reinagle .....	9
The Carrs .....	10
James Hewitt .....	10
Lowell Mason .....	11
Civil War Song .....	12
John Hill Hewitt .....	13
Fasola Folk .....	14
Stephen Collins Foster .....	15
Louis Moreau Gottschalk .....	16

# Early Colonial Music

Every early colonist brought in his own heart his kind of music according to his religion: Catholic, Jewish, Protestant, or if he were an adventurer, wholesome or not so wholesome tunes from those heard in the street or theater. In his introduction to the "Skill of Music" John Playford, publisher, composer, and theorist of London, writes: "The first and chief Use of Musick is for the Service and Praise of God, whose gift it is. The second Use is for the Solace of Men, which as it is agreeable unto Nature, so it is allow'd by God as a temporal Blessing to recreate and cheer men after long study and weary labor in their Vocations." Noting regretfully: "our late and solemn Musick, both vocal and instrumental, is now justl'd out of Esteem by the new Corants and Jiggs of Foreigners," he finishes with: "I believe it (Musick) is an helper both to good and evil, and will therefore honour it when it *moves* to Vertue, and shall beware of it when it would *flatter* into Vice." This was the Puritan stand, also.

Episcopalians and Catholics had organs in their churches as soon as it was practical. Kings Chapel in Boston was bequeathed one in 1713 by Thomas Brattle; Bruton Parish Church of Williamsburg, Virginia had one in 1752 when the chancel was enlarged and the organ brought from England; and the Mystics of the Wissahickon had an organ sent from Germany to Pennsylvania before 1703. Dr. Christopher Witt, an Englishman who joined the Mystics in 1704 built his own organ, which is said to be the first privately owned in the colonies of North America.

German members of the Moravian Brethren distinguished their settlement in Pennsylvania by an intense musical life. Hymn singing was a social as well as religious activity with them. The famous Bach Choir of Bethlehem has come down from the first "Singstunde" held there in 1742. Those pioneers were spiritual descendants of the Unitas Fratrem of Moravia and Bohemia,

a sect, which maintains the honor of having published the first hymn book among Protestant churches. "Church Memorials" of the earliest years in Bethlehem indicate the steady use of instruments. The colonies' first Symphony Orchestra, the Collegium Musicum produced in 1744. The Moravian Trombone Choir organized in 1754 claims the longest continuous existence of any musical group in the United States. Tradition has it that once when the Trombone Choir announced the death of a member, which was customary, approaching Indians heard and were frightened away, declaring the Great Spirit protects the white man.

JOHN ANTES born to this rich heritage in 1740 composed the first chamber music written by an American. He was entered in Moravian Boys School in Bethlehem at twelve. He made a violin in 1759 and several years later a viola and cello. The violin and viola are still in playing condition. From 1765-69 he was an apprentice watchmaker in Germany. He was ordained in the Moravian ministry in 1769 and sent to Egypt, the first American missionary. While convalescing from a ruthless beating by an extortionist he composed three trios. In 1781 he returned to Europe and became manager of the Moravian Church at Fulneck, England, where he served twenty-five years. He retired with his wife to Bristol and died there in 1811. His works include twenty-five sacred anthems and arias and twelve chorales written for the glory of the Lord. His composition may have been influenced by Handel and Haydn who was a personal friend. The spirit in which Moravian sacred music was written accounts for its great appeal to all Protestant churches today.

The Shakers had their system of musical notation, supposedly revealed to Mother Ann by inspiration. The Ephrata Cloister used their own homespun harmony, the scale having been divided by Conrad Beissel into "master" notes belonging to the common chord and all others "servant" notes. The Methodists under Wesleyan influence, John Wesleyan's especially, were torn between the

more traditional dignified hymns of the Anglican Church and the newer Evangelical Hymnody which was being fostered by Revivalism and the Afro-American religious music that would bloom in the nineteenth century. In California the Indians begged the Friars for singing time and enjoyed playing in orchestras in the Catholic missions established by Father Serra. In Mission San Juan Bautista an English three barrel organ (if still in repair) plays thirty tunes none among them sacred: Spanish Waltz, College Hornpipe, Lady Campbell's Reel, etc. It was given them by Vancouver, an English explorer.

To be appointed precentor in a New England Church was a signal honor. Singing without *books* or *instruments* by way of imitation, precentor fashion, created real difficulty even if the precentor started in the right key, had true pitch, and a big voice because audiences were composed of individuals, who might be off pitch but vocal, impatient but willing to fill in with thrills or turns to ease the waiting for slower singers, all of which added more than syncopation to the whole effect. Controversy over the remedy arose. Psalm singing was described by one critic, "Jeoffrey Chanticleer" who may have been James Franklin thus: "Singing appears to be rather a confused Noise made up of reading, squeaking, and grumbling." To learn to sing by note, "regulated singing," became imperative if accuracy and individual responsibility were desired results.

Dr. Isaac Watts, an English divine, transformed the meter of the Psalms, even objecting to their content as unChristlike, and started the trend toward "man-made" hymns. In New England pioneer hymn writers sprang up from every walk in life. Music was part of every household but to make it a profession meant dying in the poorhouse. Records show that men from every occupation were pioneers in music: Supply Belcher, tavern-keeper; WILLIAM BILLINGS, tanner; Amos Bull, store-keeper; Amos Doolittle, silversmith; Oliver Holden, carpenter; Jeremiah Ingals, cooper; Justin Morgan, horse breeder; Daniel Read, comb maker; Abraham Wood, fuller

or dresser of cloth; Andrew Law, A.B. M.A. minister. Oliver Holden's "Coronation" is in most hymn books of today and sung as well. Two of Daniel Read's appear in the Mennonite Hymnal which can be bought in shaped notes or round (1962).

WILLIAM BILLINGS' "Chester" was the popular marching tune of the American Revolution. He wrote his own words, expressed himself usually in "fuging tunes" musically to be sung after this conception found "In His Thoughts on Music": Suppose a Company of Forty People, Twenty of them should sing the Bass, the other Twenty should be divided according to the discretion of the Company into the upper Parts, six or seven of the deepest voices should sing the Ground Bass . . . which if well sung together with the upper Parts, is most Majestic; and so exceeding Grand as to cause the floor to tremble, as I myself have often experienced. . . . Much caution should be used in singing a Solo, in my opinion Two or Three at most are enough to sing it well, it should be sung as soft as an echo, in order to keep the Hearers in an agreeable suspense till all the parts join together in a full chorus, as smart and strong as possible." "Fuging tunes" were tunes in which vocal passages were imitated with the same notes, the parts following after each other and all ending together in harmony. In American history Billings' name will always be associated with "fuging tunes" because he popularized and created a love for part singing with them.

With no formal education probably after fourteen when his father died, he made the most of what he had. Rev. William Bentley of Salem wrote of him shortly after his death: "He was a singular man of moderate size, short of one leg, with one eye, without any address, and with an uncommon negligence of person. Still he spoke and sang and thought as a man above the common abilities."

In "The New England Psalm Singer," Billings seeks a balance between Art and Nature and writes: ". . . the more Art is displayed the more Nature is decorated. And

in some forms of Composition, there is dry Study required, and Art very requisite. For instance, in a *Fuge* (sic), where the parts come in after each other, with the same notes; but even there Art is subservient to Genius, for Fancy goes first, and strikes out the Work roughly, and Art comes after, and polishes it over."

Gentlemen Amateurs and Professional Emigrants had one thing in common, love of music; they were a long way apart in social status. Professional musicians found themselves in debt unless they supplemented their performances with teaching or some other means of earning a livelihood. Gentlemen amateurs made of music a recreation. Thomas Jefferson and Patrick Henry played violin duets. Benjamin Franklin was our first music critic and the inventor of the Glassychord. Lt. Governor John Penn of Pennsylvania was a good violinist and gave private chamber music concerts every Sunday evening in his home in Philadelphia. Francis Hopkinson was the first American composer whose works have been preserved and identified as his. A notice in the Pennsylvania Gazette in May, 1961 mentions an "elegant" Anthem by James Lyon performed in the morning of the same day as an "Ode written and set to music in very grand and masterly Taste" by Francis Hopkinson performed in the afternoon.

James Lyon's *Urbania*, a collection of Psalm tunes, Anthems and Hymns, ran through three editions. He was ordained to the Presbyterian Ministry in 1764, having taken an M.A. at Princeton in 1762, then sent to Nova Scotia, and later to Machias, Maine where he lived the remainder of his life. Francis Hopkinson, a young lawyer by profession, amused himself as did other gentlemen amateurs, playing the organ and harpsichord. He dabbled in verse as well. He was a delegate to the Continental Congress, a signer of the Declaration of Independence, and took an active part in the Constitutional Convention of 1787. His "Seven Songs" which contains an eighth added after the title page was engraved he dedicated to George Washington in a letter in which he claimed credit



for being the first native American composer. He sent a copy to Thomas Jefferson for Miss Jefferson. Jefferson's reply spoke of the pathos of the eighth song. *The Traveler Benighted and Lost* and the tears in the younger daughter's eyes as the older played it on the harpsichord.

The Negroes came to this new world singing, dancing, and drumming. They brought with them their own musical instrument, the banyar, made from a large gourd and four strings which after several changes came to be known as the banjo. They sang about many things as they worked using the motion involved in the work, hand-clapping, or foot-thumping for rhythmic accompaniment. Music and the dance were closely related to religious rituals in Africa. In song the call-and-response pattern, leader and chorus, characterized the music of Negroes in West Africa and became a definite part of work songs in America. Complications of rhythm are the result of the "metronomic sense" of the African. He was free to choose any rhythmic pattern but he must meet the first beat at exactly the same split second as his fellow performer. Results were syncopated effects when only duple rhythms were employed. Duple and triple together produced emotional frustration. The diatonic scale and simple harmony African and European music had in common. When the Gospel message reached the slaves, Negro spirituals were born for their intrinsic comfort and inspiration. They express the slave's faith in another world and patience with this one. The white spirituals of revivalism became a contributing element also.

In 1762 the oldest music society in America was founded and named "The St. Cecilia Society" in Charleston, South Carolina. Before the Revolution Charleston became the mecca for emigrating professional musicians from the old world. Music in the colonies at that time hardly afforded one a living. If a paid musician did not please his audience he was pelted with garbage. Gentlemen amateurs often filled in on orchestral programs and requested protection from any manner of insult because

their service was free. In 1737 Charles Theodore Pachelbel presented a cantata to a receptive audience in Charleston. The year before he had played the first concert in New York of which any record exists. He found the southern city a better place to live and died there in 1750.

After the Revolution, Philadelphia became the leading cultural center. Boston and New York became rivals later. General Washington always attended plays and concerts if possible. His step-daughter, Nellie Custis, took music lessons of ALEXANDER REINAGLE, an English musician. Chase says of the two: "The soldier and musician had much in common, for each was a leader in his own field, a man of character and integrity who commanded respect from all. Reinagle before his orchestra was a counterpart of Washington before his army. And sometimes an eighteenth century theater could be almost as dangerous as a battlefield." Reinagle was born in Portsmouth, England, in April just a few months after Mozart. Young Reinagle became an excellent pianist and a good violinist. In the new world he was Musical Manager of The New Theatre in Chestnut Street, the building of which he supervised; he arranged and adapted musical scores for plays in the Theatre. These ranged from the two-act comic opera, "The Volunteers," to a five-act historical tragedy, "Pizarro." Little of his music has been preserved. The four Philadelphia Sonatas are in the Congressional Library and each has three movements, fast-slow-fast, except the first. The influence of C.P.E. Bach and Haydn—no better available—is evident but they are not imitations. After he moved to Baltimore he worked on an oratorio based on parts of Milton's "Paradise Lost" the manuscript of which disappeared from his grandson's library after his death.

Raynor Taylor, Reinagle's co-worker and former teacher had the reputation of being the finest organist in America, famous for his masterly improvisations. He stepped from the "Olio," vaudeville in Baltimore to be

organist at St. Peters Church in Philadelphia without public renunciation, at least.

The Carrs, father Joseph and two sons, Benjamin, who edited the Music Journal founded by his father, and Thomas were energetic successful dealers and publishers with stores in New York, Baltimore, and Philadelphia. Benjamin was a singer of note, a composer of an opera, "The Archers," two numbers from which were published in the Music Journal and preserved for us. Benjamin, born in London and Taylor from London organized the Musical Fund Society, one of the most important organizations in America. Three names, Reinagle, Taylor, and Carr focused attention on Philadelphia.

In New York the leading professional musician was JAMES HEWITT who was the composer and arranger of operas for the Old American Company. His social standing was high like Reinagle's and his sentimental songs were popular. His opera, "Tammany" produced under the auspices of The Tammany Society, then the center of anti-federalist feeling, was denounced as "a wretched thing" by the federalists. The music having been lost, we can not judge for ourselves. Descriptive music was popular and James Hewitt in his piano sonata titled "The Battle of Trenton" published in 1797 and dedicated to George Washington, whose picture graced the cover, undertook to picture in music such episodes as: The Army in Motion—Attack—Cannons—Bombs—Flight of The Hessians—General Confusion—Hessians Surrender As Prisoners—Grief of Americans for Lost Comrades—?—General Rejoicing. Several of Hewitt's six children became prominent musicians.

Next to Hewitt were Victor Pelissier and John Christopher Moller. Pelissier, the most prominent of French emigrants, composed several operas of The Old American Company. Moller who played Franklin's Harmonica or Glassychord often in concert, composed a pleasing "Sinfonia," Stringed Quartet, and a Rondo for piano.

William Selby, English-born, was Boston's professional organist, harpsichordist, and composer. Peter Albrecht Van Hagen of Rotterdam who had settled in Charleston before the Revolution moved to New York first and then settled in Boston where he opened a music store, conducted the orchestra at Haymarket Theatre, and served as organist at Stone Chapel. His compositions include a *Federal Overture* and *A Funeral Dirge on the Death of General Washington*, one of many such musical tributes to the Father of our Country.

Lowell Mason's name marks the beginning of trends: toward European music, away from the music of the pioneer Americans; toward secular music, away from sacred music; toward emphases on standards of performance, professional music schools, musical conventions, and "scientific progress." Mason believed children could and should be taught to sing just as they were taught to read. Through The Boston Academy where children over seven years of age could have free lessons if they promised regular attendance for a year, he aroused public opinion and won eventually music for every child in the public school and became the first Superintendent of Music in an American Public School. He composed mostly hymns, anthems, and school songs. Among the hymns, The Missionary Hymn, "From Greenland's Icy Mountains," "Nearer My God to Thee," and "My Faith Looks Up to Thee" are easily found in books of today. He compiled many collections of songs, each catering to both conservative and progressive taste, each borrowing ideas and tunes from older Singing School Books, even Psalmody, the fasola folk as well as revivalists so that every one found something worth buying for himself. He was the first American Musician to make a fortune out of music.

Thomas Hastings is remembered for "Toplady," his setting of "Rock of Ages, Cleft for Me." William B. Bradbury was one of the first American Musicians to study in Europe. Mason, Hastings, Bradbury, and George F. Root taught in the Normal Institutes, scientifically improved

versions of the old singing schools. Bradbury's best known hymns are "He Leadeth Me" and "Sweet Hour of Prayer." Isaac Baker Woodbury was another who studied in Europe a year, taught in Boston, organized a group, The New Hampshire and Vermont Musical Association, and became its conductor. He traveled through New England with The Bay State Glee Club. Later he went to New York as a choir master and Editor of the New York Musical Review. Ill health encouraged him to try Europe a year but he died soon after his return. Two collections of his were designed for Southern use, "The Harp of the South" (1853) and "The Casket" (1855).

George F. Root's reputation rests on secular rather than sacred songs. During the Civil War struggle "Just Before the Battle, Mother," "The Vacant Chair," "The Battle Cry of Freedom," and "Tramp, Tramp, Tramp" were most successful. "The Battle Cry of Freedom" was in the repertoire of the singing Hutchinsons who presented it throughout the North. Henry Clay Work, also, is known for his Civil War songs, "Kingdom Coming" and "Marching Through Georgia". He composed the temperance song, "Come Home, Father" and the sentimental one, "Grandfather's Clock."

Henry Russell, espouser of causes, declared that singing his songs sold them. Dwight in his Music Journal had called him a "charlatan." At any rate his songs sold in the hundreds of thousands and the Music Journal's circulation was five hundred. Most popular were "Woodman, Spare That Tree," "A Life On the Ocean Wave," "The Gambler's Wife," and "The Maniac." John Hutchinson spent his last dollar for a copy of "The Maniac" which proved an excellent investment for the group. John, (the maniac), put on the performance to the delight and horror of audiences. After several successful concerts in Boston and elsewhere the Hutchinson company had Oliver Ditson publish some of their own songs: "The Snow Storm," "Jamie's On the Stormy Sea," "The Grave of Bonaparte," and "King Alcohol." In New York's

Broadway Tabernacle, they sang their theme song, "The Old Granite State" to the rousing revival tune, "The Old Church Yard," "King Alcohol," "We Are Happy and Free," and "We Have Come From the Mountains." In New York they met George P. Morris, the poet, and set several of his poems to music, among them, "My Mother's Bible." Russell's "Gambler's Wife" gave Abby Hutchinson a chance to star as soloist and Russell told them he thought they were the best singers in America. In 1845 they toured England and Ireland. They espoused in America such causes as Temperance, Women's Suffrage, and Abolition. They won approval from both country and urban audiences. Instead of the banjo and bones of minstrelsy they were accompanied by violin and cello and in dress and manner were discreet and genteel.

John Hill Hewitt, son of the emigrant, James Hewitt, wrote his own poems and music. Once he won first prize away from Edgar Allan Poe for which Poe never quite forgave the judges. He was active as editor and publisher in Baltimore. His mother, daughter of Sir John King of the British Army, was averse to his choosing music as a profession. In Military Academy he studied little else but music with the band director and the result was, he was not allowed to graduate with his class. Then he joined a theatrical troupe managed by his father which failed, he read for the law, published a newspaper, and composed and taught music. "All Quiet Along the Potomac Tonight" was his hit song in the Civil War. He wrote over three hundred songs which earned him the title, "Father of the American Ballad," and some oratorios of which the best known is "Jephtha." In his own words we may read: "Music has always been, and still is, my frailty. . . . I studied it as an art and a science but only for the sake of an accomplishment, never thinking, that I should use it as the means of my support." He resented the chasm which was narrowing, between the native-born musician and the foreign import as well as the earlier stigma attached to a professional musician as opposed to the gentleman amateur. He remarked the

fact that the publisher gets rich on the brains of the composer.

The fasola folk were carrying to the western frontiers the singing schools of old Bill Billings' day while snobbish urban magazines made sport of common Yankee singing schools, kept alive by Yankee singing masters. Rural communities found the fasola system more to their liking than the European *do re mi*. Another device they used and clung to was the shaped note. Southern and Western compilers used the lines which Andrew Law had discarded and adopted the change of order in shaped notes which Smith and Little had advocated, retaining the staff. William Walker of South Carolina was first to switch to the seven-character system in 1866, advancing this argument, "Would any parent, having seven children, think of calling them by only four names?" In "Christian Harmony" his own seven-shape system appears. The collections published by the fasola folk contained more folk hymns, religious ballads, revival spirituals, and fusing pieces than European tunes, an occasional Mason tune or even Handel. The urban books, of course, held more modern compositions, Mason's, European, and a few of the others. The colonial idea of the tenor carrying the melody instead of the soprano prevailed in the hinterland, also. Harmony was of a different structure and most songs were arranged for three parts. The "bet'er music" advocates took over the official church hymnals.

All accounts record the fact that Revival and Camp-meeting crowds sang loudly. Samuel F. Asbury, direct descendant of America's pioneer circuit rider, recalling the old-time revival singing of his youth, said: "The immediate din was tremendous; at a hundred yards it was beautiful; and at a distance of a half mile it was magnificent."

Repetition and improvisation were elemental in the making of Negro Spirituals. The words might be repeated with Hallelujah at the end of each line or each line might be improvised by a leader and develop a story, ballad

fashion, or become a simple call and response, the response being repetitive in nature. Always words were brief, often showing a poetic tendency, and the music had a rhythmic pattern, if only a repetitive one. Actual descriptions of Negro-singing on plantations are few before the Civil War, one as early as 1838. They sang in unison not in parts as is the European way, the rhythm often suited to the work they were doing. Yet the individuality and freedom of each singer was remarkably suggestive of unconventional polyphony.

In 1843 four white men in blackface, wearing white trousers, striped calico shirts, and blue calico coats with long swallowtails, appeared in the Bowery Amphitheatre in New York City as the Virginia Minstrels. They were Daniel Decatur Emmett (violin), who was to compose "Dixie" and win fame past our day, Billie Whitlock (banjo), Frank Brower ("bones"), and Dick Pelham (tambourine). They were the first co-ordinated group. Single entertainers like George Washington Dixon and "Daddy" Rice had performed in blackface since the 1820s. The Ethiopian business prospered much to the chagrin of advocates of the general *Soirees Musicales* and Italian operatic and other European vocal selections. The minstrel songs were often similar to folk songs and curiously, minstrel songs became folk songs, and later completed the cycle as they were reworked. "Hey, Get Along, Josie" and "Long Time Ago" are two that might be cited.

On July 4, 1826 an American minstrel was born who from his very youth fought in his own musically inclined mind the battle between "genteel" and "common" music. Born into a middle-class highly respectable family, he could not grow up naturally into show-business. Music was not a suitable profession; if one followed it, he must write sentimental ballads and "elegant" songs to be rendered by sentimental and elegant young ladies. STEPHEN COLLINS FOSTER left off his name on his Ethiopian melodies for fear it would sully his reputation "as a writer of another style of music." When he wrote E. P. Christy in 1852 that he had decided "to pursue the



Ethiopian business without fear or shame," he had won his first and greatest victory to overcome the fear of not appearing respectable. Hastings had voiced his criticism against adults allowing little children to hear "Old Folks At Home" in Sunday School, in the magazine, *Musical Review and Choral Advocate*, of which he was editor. Hastings called it "something from the lowest dregs of music." John S. Dwight in his *Journal of Music* asserted that such tunes have a charm only skin-deep and "are not popular in the sense of musically inspiring, but that such a melody breaks out every now and then, like a morbid irritation of the skin."

Foster's life was tragically short and its struggle with conformity waged well until physically and spiritually spent, he wrote many mediocre and sentimental songs which have reached the same oblivion as those of the "better music" advocates. Had he not written the big four: "Old Folks At Home," "My Old Kentucky Home, Good Night," "Old Black Joe," and "Massa's In de Cold Ground" the world might never have known him. The first and last are in dialect but the simplicity of form and harmony and the pure English of "My Old Kentucky Home, Good Night" and "Old Black Joe" were Foster's contribution to American Folk Songs. Refined simplicity appealed to both the rural and urban American.

STEPHEN COLLINS FOSTER and LOUIS MOREAU GOTTSCHALK were both prodigies but Louis had the advantages of an education in Paris, France. In his graduation recital he was heard by Chopin who said as he took his hand, "My child, I predict that you will become the king of pianists. When Gottschalk came home to the United States, Phineas Barnum after a concert given in the ballroom of Niblo's Garden offered him a \$20,000 contract plus expenses for one year. Gottschalk refused on the advice of his father whose spirit rebelled at the thought of his son on exhibition. Jenny Lind's concert in Castle Garden had taken place a little more than two years before on September 11, 1850. Barnum heard Gottschalk on February 11, 1853. In the winter of 1855-56

## BIBLIOGRAPHY

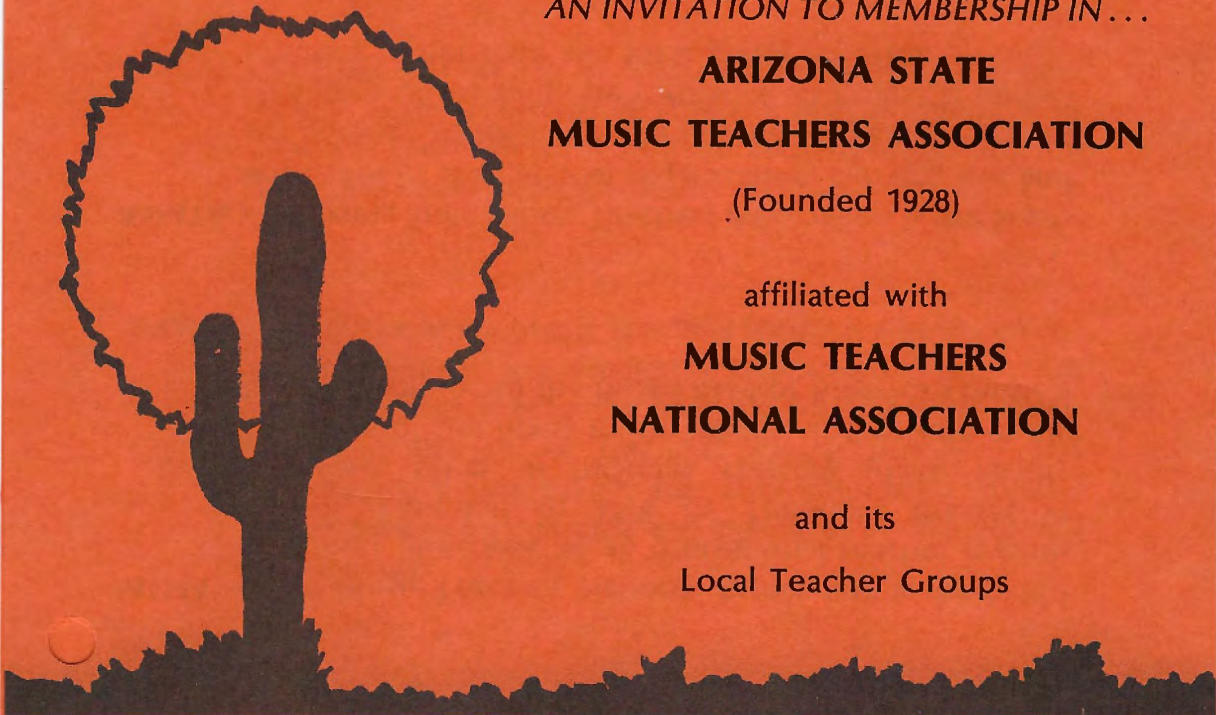
- Chase, Gilbert, "America's Music" New York: McGraw-Hill Book Company, Inc. 1955
- Walters, Raymond. "The Bethlehem Bach Choir." New York: Houghton-Mifflin Company, 1918
- Official Guide Book. "Colonial Williamsburg." Williamsburg: Civil Center 1963
- "Life of John Antes." *Musical Quarterly*: Oct. 1956
- Julian, John. "Dictionary of Hymnology." New York: Dover Publications, Inc. 1957
- Derthick, W. M. "A Manual of Music." Chicago: The "Manual" Publishing Company 1889
- Howard, John Tasker. "Stephen Foster, America's Troubadour." New York: Thomas Y. Crowell Company 1935
- Newspaper Clippings

Gottschalk gave eighty concerts in New York alone and in the years 1862-63 he gave over eleven hundred concerts in Canada and United States.

The rhythms of the Spanish habanera and the Negro cakewalk met and fused in Gottschalk's compositions. His improvisations on the National Air of every country in which he played won him ovations. Wherever he happened to be he was always willing to give concerts for charity or other projects for public benefit. Anyone who asked about his country merited his time and attention. In Brazil he had planned a large pageant involving eight hundred persons. Struck down by malaria earlier from which he was not entirely recovered he conducted the Marche Triumphale into which he had woven the Brazilian National Air; receiving ovation after ovation, he was too weak to conduct the second program and died two weeks later the morning of December 18, 1869 after much suffering. Newspapers of Brazil printed glowing eulogies. He was the best ambassador to South America we have ever had.

Gottschalk wrote many piano pieces which have been played by pianists of our time, John Kirkpatrick and Eugene List. He was acutely conscious of the Civil War's importance to the Union's preservation, and sympathized with the North's purpose and effort. In 1863 or 1862 he wrote an allegory prophesying the rescue of the Union by Northern armies which he called "The Union." Kirkpatrick has made it possible to hear Gottschalk's "The Night of the Tropics," a two-movement symphony, by arranging it for two pianos. Another large work, "Cuban Country Scenes," for vocal soloists (soprano, tenor, baritone, and bass) and orchestra was inspired by the tropics which he loved so well.

1983



*AN INVITATION TO MEMBERSHIP IN...*

**ARIZONA STATE  
MUSIC TEACHERS ASSOCIATION**

(Founded 1928)

affiliated with

**MUSIC TEACHERS  
NATIONAL ASSOCIATION**

and its

Local Teacher Groups

**Who We Are**

**Activities**

**Benefits of Membership**



**MTNA** — The Music Teachers National Association is the oldest and most illustrious of all professional teacher organizations. Founded in 1876 by Theodore Presser in Delaware, Ohio, it includes concert artists, faculty members of the finest music schools and private music teachers who build the broad base of America's musical life.

**ASMTA** — Arizona State Music Teachers Association is the State-wide arm of the national organization, carrying out and supporting national programs and working to raise standards of teaching, performance and musical understanding in our state and throughout America.

**LOCAL TEACHER GROUPS** — Arizona is subdivided into five geographical districts each serving the unique needs of its teachers and their students in addition to supporting the state and national associations.

**IMTF** — The Independent Music Teachers Forum is a forum within MTNA designed to promote the professional image of the private studio teacher through development of studio policies, solution of tax and zoning problems and continuing education. It has also influenced applied music pedagogy curricula and standards in colleges and universities.

**Who We Are**

**Activities**

**Benefits of Membership**



## ACTIVITIES

- ★ **LOCAL MEETINGS AND WORKSHOPS** September to June.
- ★ **ARIZONA STUDY PROGRAM** — a graded year by year guide outlining theory, repertoire and technique for pupils at all levels of study. Annual auditions of pupils are by qualified judges.
- ★ **PERFORMANCE AND COMPOSITION COMPETITIONS**
  - Honors Recital in the local districts and at the state convention.
  - Nationally sponsored composition and performance competitions held at state, division and national levels leading to important recognition and awards.

**Composition Competition** for elementary, junior high, high school and collegiate pupils.

**Baldwin Junior Piano Competition** for students in grades 7-9.

**Mason & Hamlin High School Auditions** in the areas of brass, guitar, organ, piano, percussion, strings, voice and woodwinds.

**Wurlitzer Collegiate Artist Auditions** for students in the above performance areas.

### ★ LOCAL SCHOLARSHIP AUDITIONS

### ★ PIANO ENSEMBLE FESTIVAL

- ★ **ANNUAL CONVENTIONS AND CONFERENCES** — State, Division and National. National.

### ★ PUBLICATIONS

#### STATE

- **Musigram**, state newsletter
- Teaching materials and aids
- Directory of members

#### NATIONAL

- **The American Music Teacher** magazine
- **National Guide to Teaching** — accordion, brass, organ, percussion, piano, strings, voice and woodwinds.

- ★ **STATE AND NATIONAL CERTIFICATION** for qualified teachers. National Directory of certified teachers.
- ★ **POPE** (Program for Professional Enrichment) — a reading program with study guide and discussion leader.
- ★ **ASMTA CHAMBER PLAYERS:** teachers interested in performance opportunities.

## Activities

## Benefits of Membership



## BENEFITS OF MEMBERSHIP TO:

### TEACHERS:

Professional growth, inspiration and interchange of ideas.

Improved teaching skills

Certification opportunities

Pride in organizations high standards.

Advice on professional ethics and practical problems

### STUDENTS:

Recitals

Performance auditions

Student composition contests

Recognition for achievements

Scholarships

### PARENTS:

A teacher whose continuing study and experience will provide the best possible training and development for their child.

A child with definite musical goals.

If interested in Membership,  
send fee and application to:

*Mary Lou Cox  
3429 Terrace Road  
Tempe, Arizona 85282*

*Fee \$29.00*

## Benefits of Membership