

Syllabus 1961-2

The Board of Directors of ASMTA has authorized the early distribution of the Teacher Booklet of the ARIZONA STUDY PROGRAM FOR PIANO. The Program will not become effective until vote of the ASMTA convention, October 15th, but if the vote is favorable, student enrollment will begin immediately. In the meantime the early distribution will make it possible for teachers to plan and correlate pupils work with the Program requirements.

Though the Study Program is a section of the Accreditation Plan, it is open to all teachers in the Association, whether or not the teacher is working for accreditation.

Realizing there are many different and effective means of developing technic, the Study Program requirements allow considerable latitude, so teachers may place pupils easily, without altering too drastically their present methods in the study of technic.

Teachers are asked, as they work with the Study Program, to keep note of all criticisms, questions and suggestions. These, sent to the Accreditation Board, will be the basis for revision of requirements to keep the Program practical, workable and above all, Arizona's own program for Arizona teachers and students.

ARIZONA STATE MUSIC TEACHERS ASSOCIATION
ACCREDITATION PLAN FOR PRIVATE MUSIC TEACHERS

STATE ACCREDITATION BOARD

Kathryn Pooler, Chairman
2604 La Cienega Drive
Tucson, Arizona

James R. Anthony
University of Arizona
Tucson, Arizona

Dr. O. M. Hartsell
University of Arizona
Tucson, Arizona

Arnold Bullock
Arizona State University
Tempe, Arizona

Patricia B. Keating
Arizona State University
Tempe, Arizona

Eugenia Burnett
923 West Avalon Drive
Phoenix, Arizona

Dale McConnell
170 Western Park Drive
Scottsdale, Arizona

Alfred del Moral
2605 East Drachman
Tucson, Arizona

Beatrice Searles
2607 North 21st Street
Phoenix, Arizona

ARIZONA STUDY PROGRAM FOR THE ACCREDITATION OF PIANO TEACHERS

OBJECTIVES:

- to provide the means through which accreditation requirements may be completed by the teacher.
- to provide a challenge and goal for every pupil.
- to establish a standard of evaluation for the musical achievements of each pupil.
- to promote regular lesson attendance.
- to recognize excellence in Preparation and in Teaching as well as provide professional status for the teacher.
- to help assure the continued musical growth and professional development of the teacher.

REQUIREMENTS:

(2)

The Arizona State GUIDE TO TEACHING PIANO will be the basis for the Study Program. ASMTA members may purchase copies of the Guide for \$2.00 from Beatrice Searles, (2607 N. 21st St., Phoenix) or Alfred del Moral, (2605 E. Drachman, Tucson). Assigning Students to a particular grade level - e.g. Piano I, Piano II, etc.- will follow grade listings in the GUIDE and study will be based upon material listed in the GUIDE under the grade selected or the teacher may select work of comparable quality.

Due to the considerable overlapping in attempting to grade music, teachers may use their judgement in placing pupils in Grades. Theory and technic may sometimes need to be at a different year level from other studies and memorized solo selections. Students in Group A must be evaluated each year. Their evaluation for theory and technic must be on the level in which they have been enrolled or in a higher grade level. For example, students in Piano II may not be evaluated on the theory and technic outlined for Piano I. They might elect, however, to be evaluated on the theory and technic in Piano III.

Students enrolled in Group B or Group C will not be evaluated. Where necessary they will study theory and technic from one to three years below the level of difficulty of their studies and solo selections.

The materials and technical work shown in the columns on the following pages should be considered as minimum requirements. It is hoped wherever possible that pupils will cover more material in every category when they are capable of doing so. Creative activities and ear training as listed in the GUIDE are both highly recommended but not required.

The student must complete an academic year of 36 weeks, retroactive to September 1st, 1961. A student will be given until June 30th to complete the year's work, and if necessary to make up missed lessons.

CLASSIFICATION OF STUDENTS:

Students in each year of study will be classified by their teacher and placed in one of three groups: A, B, or C. The group in which the pupil is placed will be determined by the amount of work which the student will be able to complete in repertory, technic and theory. It is the purpose of this study Program to encourage and reward consistent work by giving recognition to pupils of varying degrees of ability. (See PIANO I for beginning of classification categories.) Teachers will send the Group classifications (A, B, or C) of pupils to the Accreditation Board Chairman not later than March 1, 1962.

ENROLLMENT PROCEDURES:

(3)

Each teacher enrolling pupils will follow the plan listed below:

- Teacher must be a member of ASMTA.
- Teacher sends registration form listing pupils recommends for the Study Program to the Chairman of the Accreditation Board. Deadline for receipt of teacher's registration: November 1, 1961. (Obtain registration forms from Accreditation Board Chairman or your District President.)
- Accreditation Board sends the parent of each pupil a letter of explanation and a pupil's registration form.
- Parent returns the completed registration form and fee to the Chairman of the Board. Deadline for receipt of pupil registration: November 15, 1961.
- Promptly after November 15th deadline, the teacher will receive Study Sheets and a certified list of pupils he has enrolled in the Study Program. The Study Sheets should be filled in during the year as work is completed. (It is recommended that teachers prepare and keep an additional copy of the Study Sheets for their own reference.)

EVALUATION AND CERTIFICATES:

Students in Group A will be evaluated by a qualified judge and if passed be classified as honor students and be awarded the honor certificate.

Judges, dates and evaluation centers for students in Group A will be announced as soon as possible upon receipt of the Group Classifications in March. Pupils will perform 4 selections (teacher's choice) from their memorized repertoire for evaluation. Grades IV and above must present selections from each period, as stated in the requirements. Students will receive constructive evaluation and grades on their performance, technic and theory.

The teacher will send completed Study Sheets for students enrolled in Group B or Group C to the Chairman of the Accreditation Board as soon as these Study Sheets are completed. The Board will issue to the teacher certificates of participation for each student completing the requirements for either Group B or Group C.

GROUP REQUIREMENTS FOR EACH GRADE LEVEL
WILL BE FOUND ON THE FOLLOWING PAGES.

PIANO I

(4)

(For Reference Purposes See: "Guide to teaching Piano P. 4-7)

GROUP A

Group A Students will complete the following:

Graded Courses or Supplementary Materials

Four (4) Books
now 3 "

Memory

Eight (8) solos or Ensembles

Technic

Triads-All major and minor triads in root position.

Scales-one octave, hands separately in keys of memorized solos.

Cadences-Root position of I IV I V I in same keys of scales, hands separately.

Theory

Theory Workbook
Know the meaning of meter signatures
note values
rest values
musical terms
musical symbols
found in pieces studied.

Recognition of skips and steps in melody direction.

GROUP B

Group B students will complete the following:

Graded Courses or Supplementary Material

Three (3) Books

Memory

Five (5) solos or Ensembles

Technic

Same requirements in triads, scales and cadences as shown in Group A.

Theory

Theory Workbook
Same requirements as in Group A.

GROUP C

Group C students will complete the following:

Graded Courses or Supplementary Materials

Two (2) Books

Memory

Three (3) solos or Ensembles

Technic

Same requirement in triads, scales and cadences as shown in Group A

Theory

Theory Workbook
Same requirement as in Group A.

PIANO II

(For reference purposes see: "Guide to Teaching Piano" P. 8-11) (5)

GROUP A
Group A students will complete the following:

Graded Courses or Supplementary Materials

Four (4) Books

Memory

Eight (8) solos or Ensembles

Technic

Triads-Root position and their inversions blocked and broken, hands separately or together, all major and minor keys. (See Guide P.9 for illustration.)

Scales-in keys of memorized solos, major or harmonic minor hands separately or together; two or more octaves. (M.M. 52, one note to the beat; two notes to the beat.)

Cadences- I IV I V I in keys of memorized solos, in 3 positions hands separately or together.

Theory

Theory Workbook
Know musical terms, abbreviations, all musical symbols and key signatures found in selections studied.

GROUP B
Group B students will complete the following:

Graded Courses or Supplementary Material

Three (3) Books

Memory

Five (5) solos or Ensembles

Technic

Same requirements as Group A

Theory

Theory Workbook
Same requirements as Group A

GROUP C
Group C students will complete the following:

Graded Courses or Supplementary Material.

Two (2) Books

Memory

Three (3) solos or Ensembles

Technic

Triads-same requirements as Group A

Scales - same requirements as Group A, one note to a beat

Cadences - same requirements as Group A, root position, hands separate.

Theory

Theory Workbook
Same requirements as Group A

PIANO III

(6)

(For reference purposes see: "Guide to Teaching Piano" P.12-13)

GROUP A

Group A students will complete the following:

Studies and Collections

Twenty to Twenty-Four Selections

Memory

Eight solos or Ensemble

Technic

Triads-Root position and inversions, broken and blocked, hands together, 3 octaves, all major and minor keys.

Scales-All major and harmonic minor; 2 or more octaves, hands separately or together (M.M.-60, one note to the beat; two notes to the beat.)

Cadences- 3 positions in all keys. I IV I V I, hands together.

Theory

Musical terms found in material studied. Notation of chords, scales, key signatures and cadences.

History & Literature

Information about major composers as their music is studied.

GROUP B

Group B students will complete the following:

Studies and Collections

Sixteen to Nineteen Selections

Memory

Five solos or Ensemble

Technic

Same requirements as Group A.

Theory

Same requirements as Group A.

History & Literature

Same requirements as Group A

GROUP C

Group C students will complete the following:

Studies & Collections

Twelve to Fifteen Selections

Memory

Three solos or Ensemble

Technic

Triads-same as in Group A, but may be played hands separately.

Scales-6 major and 6 harmonic minor, hands separately; (M.M.-60, one note to the beat.)

Cadences-I IV I V I in 3 positions, in keys of memorized solos, hands separately.

Theory

Same requirements as Group A.

History & Literature

Same requirements as Group A

PIANO IV and V

(7)

(For reference purposes see: "Guide to Teaching Piano" -P. 15-21)
SPECIAL NOTE: Beginning with Piano IV and continuing in each Grade level thereafter memorized solos and studies from collections must include a sonata or sonatina (each movement of a sonatina or sonata may be counted as one selection) and material from each of the following periods: 16th, 17th, 18th centuries; 19th century; 20th century.

GROUP A

Group A students will complete the following:

Studies & Collections

Fourteen to Sixteen Selections

Memory

Six solos or ensemble

Technic

Broken chords-in octaves and inversions, (See P. 17) hands together in all keys, three octaves.

Arpeggios-major and minor; diminished seventh; hands separately or together, four octaves. (M.M.60, one note to beat; two notes to the beat.

Scales-all major and minor, harmonic and natural, hands together, (M.M.72, one, two and three notes to beat.

Cadences-all keys and three positions.

Theory

Forms in music studied musical terms, embellishments, notation.

History & Literature

Information about major composers as their music is studied.

GROUP B

Group B students will complete the following:

Studies & Collections

Ten to Thirteen Selections

Memory

Five solos or ensemble

Technic

Same requirements as Group A

Theory

Same requirements as Group A.

History & Literature

Same requirements as Group A.

GROUP C

Group C students will complete the following:

Studies & Collections

Six to Nine Selections

Memory

Three solos or ensemble.

Technic

Broken chords-same requirements as Group A

Arpeggios- same requirements as Group A, one note to beat.

Scales -6 major and 6 harmonic minor, hands together, (M.M. 72, one note to beat.

Cadences -same keys as scales, three positions.

Theory

Same requirements as Group A.

History & Literature

Same requirements as Group A.

PIANO VI and VII (8)
(For reference purposes see: "Guide to Teaching Piano"-P. 22-25)
REMINDER: See SPECIAL NOTE Piano IV and V. (P. 7)

GROUP A

Group A students will complete the following:

Studies & Collections

Twelve to Fourteen Selections

Memory

Eight solos or Ensembles

Technic

Broken chords-all major, minor and diminished sevenths in octaves, hands together, 4 octaves.

Scales-all major, natural, harmonic and melodic minor, hands together. (M.M.-84, one two, three and four notes to the beat.)

Arpeggios-major and minor, diminished sevenths, hands separately or together, 4 octaves. (M.M.-84, two notes to the beat.)

Cadences-all keys using secondary triads
Guide- P.24

Theory

Forms in music studied notation, musical terms, embellishments

History & Literature

Information about major composers as their music is studied.

GROUP B

Group B students will complete the following:

Studies & Collections

Nine to Eleven Selections

Memory

Five solos or Ensemble

Technic

Same requirements as Group A

Theory

Same requirement as Group A.

History & Literature

Same requirements as Group A

GROUP C

Group C students will complete the following:

Studies & Collections

Six to Eight Selections

Memory

Three solos or Ensemble

Technic

Broken chords-same requirements as Group A

Scales-6 major and 6 minor, all forms as in Group A. Same M.M. tempo, one, two and three notes to the beat.

Arpeggios-same as Group A, in keys of scales.

Cadences- same as in Group A, in keys of scales.

Theory

Same requirement as Group A.

History & Literature

Same requirements as Group A.

PIANO VIII and IX (9)
(For reference purposes see: "Guide to Teaching Piano"-P. 30-34)
REMINDER: See SPECIAL NOTE piano IV and V. (P. 7)

GROUP A

Group A students will complete the following:

Studies & Collections

Eleven to Thirteen Selections

Memory

Eight solos or ensemble (Solos of more than 6 pages in length may be considered two numbers.)

Technic

Chords-all major, minor diminished seventh, dominant seventh, hands together, broken, four octaves.

Scales-all major and minor, parallel. (M.M. 92, one, two, three and four notes to beat.)

Scales in contrary motion, one and two notes to the beat.

Arpeggios-major, minor, diminished seventh, dominant seventh, hands together or separately four octaves. (M.M. 88, one, and two notes to the beat.)

Cadences- secondary triads. (See Guide, P. 24)

Theory

Forms in music studied musical terms, notation and embellishments.

History & Literature

Information about major composers as their music is studied.

GROUP B

Group B students will complete the following:

Studies & Collections

Eight to Ten Selections

Memory

Five solos or ensemble.

Technic

Same requirements as Group A

Theory

Same requirements as Group A

History & Literature

Same requirements as in Group A

GROUP C

Group C students will complete the following:

Studies & Collections

Five to seven Selections

Memory

Three solos or Ensemble

Technic

Chords-same requirements as Group A

Scales-6 major and 6 minor, as in Group A, one, two and three notes to beat.

Arpeggios-same requirements as Group A, in keys of scales

Cadences-same requirements as Group A, in keys of scales

Theory

Same requirements as Group A

History & Literature

Same requirements as in Group A

PIANO X, XI, XII

(10)

(For reference purposes see: "Guide to Teaching Piano"-P.35-42)
 REMINDER: See SPECIAL NOTE piano IV and V. (P. 7)

GROUP A

Group A students will complete the following:

Studies & Collections
 Ten to Twelve
 Selections

Memory

Eight solos or ensembles. (Solos of more than 6 pages in length may be considered as two selections)

Technic

Chords-continue as in Piano VIII & IX.

Scales-

PIANO X-parallel motion. (M.M.100, four notes to the beat.)
 Majors in 3rds, 6ths and 10ths-M.M.100, two notes to the beat.

PIANO XI-Melodic, harmonic, natural minors in 3rds, 6ths, and 10ths
 PIANO XII-consult Guide, P.42, under technic.

Arpeggios-add 6ths and 10ths.

Cadences-

PIANO X-modulatory cadence thru common chord-consult Guide P. 36.

PIANO XI-modulatory cadence into remote keys- Guide P.39

PIANO XII-review, consult Guide P.42

Theory

Forms in music studied musical terms, notation and embellishments.

History & Literature

Information about composers studied.

GROUP B

Group B students will complete the following:

Studies & Collections
 Seven to Nine
 Selections

Memory

Five solos or Ensemble

Technic

Same requirements as Group A

Theory

Same requirements as in Group A

History & Literature

Same requirements as Group A

GROUP C

Group C students will complete the following:

Studies & Collections
 Four to Six
 Selections

Memory

Three solos or Ensemble

Technic

Chords-same as in Group A

Scales- 6, as in Group A.

Arpeggios - 6, same requirements as in Group A, in keys of scales.

Cadences - same as in Group A in keys of scales being studied.

Theory

Same requirements as in Group A

History & Literature

Same requirements as Group A

Arizona State Music Teachers Association

ARIZONA STUDY PROGRAM FOR PIANO

The Arizona Study Program is a comprehensive plan of study designed to raise musical standards and to give pupils a definite goal toward which to work.

The Program has been prepared to cover the teaching of piano from the first year of study through Senior High School. Students with previous study may enroll in the program and will be classified by their teacher according to the grade level of their work. Students in each year of study will also be classified in one of three groups, A, B or C. The group in which the pupil is placed will be determined by the amount of work covered in repertory, technic and theory. At the close of the academic year certificates will be awarded to those students who have worked consistently and conscientiously and have completed the requirements. The academic year will consist of a minimum of 36 weeks, and a student will be given until June 30th, if necessary, to make up missed lessons.

Students in Group A will be evaluated by qualified judges, and if passed, be classified as Honor Students and awarded the Honor Certificate. There will be an evaluation fee for the A students, which will be determined by the number of pupils to be evaluated. Students in the B and C groups will receive certificates of merit on receipt of the teacher's record showing completion of study requirements.

Arizona State Music Teachers Association

FOUNDED 1928

Affiliated with Music Teachers National Association



ADDRESS REPLY TO
OFFICER CONCERNED

JANICE MCCURNIN
PRESIDENT
4256 E. WHITTIER
TUCSON

BEATRICE SEARLES
VICE PRESIDENT
2607 N. 21ST ST.
PHOENIX

ALFRED DEL MORAL
SECRETARY
2605 E. DRACHMAN
TUCSON

MAXINE STODDARD
TREASURER
3832 E. GLENROSA
PHOENIX

MICHAEL SHOTT
PRESIDENT
NORTHERN DISTRICT
ARIZONA STATE COLLEGE
FLAGSTAFF

MARY ZUA KAMP
PRESIDENT
SOUTHERN DISTRICT
2902 MANCHESTER DR.
TUCSON

EVLYN COPE
PRESIDENT
CENTRAL DISTRICT
2733 W. ROSE LANE
PHOENIX

OPAL F. MOODY
PRESIDENT
EASTERN DISTRICT
702 1ST AVE.
SAFFORD

AUDREY BROWN
PRESIDENT
WESTERN DISTRICT
401 19TH AVE.
YUMA

DOROTHY ARLENE RICE
HISTORIAN
3624 W. BERKLEY RD.
PHOENIX

JANE STEWART THOMAS
PAST PRESIDENT
2807 N. 8TH AVE.
PHOENIX

2604 La Cienega Drive

Tucson, Arizona

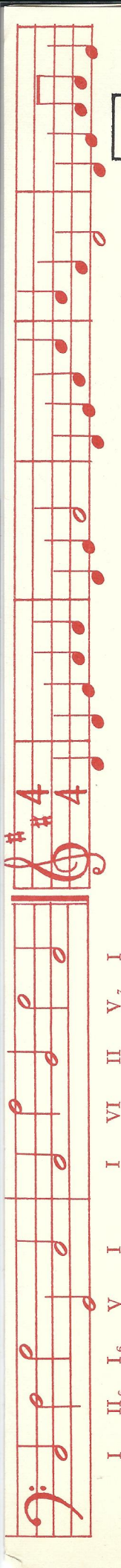
Dear Mr Mrs Rosen

The Arizona State Music Teachers Association is
happy to invite Carol to
participate in the 1961-1962 Arizona Study Program
for Piano, on the recommendation of Maria Rosen
a member of our Association.

Enclosed you will find information concerning the
Study Program and a form for registration.

Sincerely yours,

ASMTA STUDY PROGRAM BOARD



CAN YOU USE THIS HELPFUL NEW PUBLICATION?

Guide to Teaching Piano

CONTENTS

Suggestions for teaching PIANO from the time a student begins his study until he finishes senior high school including courses of study, collections, solos, ensembles, technic, ear training, theory, music history, recommended editions, and addresses of publishers.

Unique Feature: Presentation of creative activities for each stage of musical development.

PRICE: \$3.50 postpaid

ORDER FROM

Mrs. Janice McCurnin
4256 E. Whittier Street
Tucson, Arizona

sponsored by and prepared
for the

ARIZONA STATE
MUSIC TEACHERS
ASSOCIATION

CERTIFICATION PLAN
FOR
ARIZONA STATE MUSIC TEACHERS ASSOCIATION

The Certification Plan of the Arizona State Music Teachers Association was formed in 1961. It is administered by a state certification board composed of independent music teachers and faculty members of Arizona colleges and universities.

PURPOSES

1. Raise and maintain the professional status of the independent music teacher by recognizing excellence in preparation and teaching.
2. Provide independent music teachers a basis for continuing their own musical growth and professional development.
3. Provide the certified teacher with the prerequisite for national certification through the Arizona Certification Plan, which has been accepted and approved by the MTNA Certification Board.
4. Provide continuity and direction.
5. Give the public a basis for selecting qualified music teachers.

CERTIFICATION REQUIREMENTS

1. The teacher must have paid all membership dues.
2. ASMTA members who are on the faculties of music at Arizona colleges and universities will be granted certification upon request and payment of the state fee.
3. Independent teachers must have ten students evaluated in Category--A and in no less than four grade levels. These students must receive a passing grade in Technique, Performance, and Theory. The teacher may take one to five consecutive years to reach the above minimum.
4. Independent teachers must complete one of the following options:
 - A. Have a degree in music from a recognized institution of higher learning.
 - B. Satisfactorily pass a performance evaluation and a written examination on: theory, history, and musicianship. The performance will be based on the Arizona Study Program through Level XII.

CERTIFICATION RENEWAL

Certification is valid for a period of five years. Emeritus certification may be requested by teachers 70 years of age or over. They must have been certified for the five year period prior to emeritus application. The fee is \$5. During this five year period the teacher (with the exception of college of university faculty members) must earn twenty points for renewal. These points may be earned as follows:

REQUIRED: A total of ten points earned in the Arizona Study Program.

A. Student Requirements

1. Eight points for students evaluated in the Arizona Study Program. During the five year renewal period the teacher must have 20 Category--A students pass in Technique, Performance, and Theory. Eighty percent of the total number of Category--A students evaluated must pass in all areas.
2. One point for a minimum of ten students participating in the Sight-Reading evaluations.
3. One point for a minimum of ten students participating in the Aural Development program.

B. Teacher Requirement

Teachers will fill out all report forms and return to district chairman by due date.

OPTIONS: In addition to the above requirements, each teacher must earn 10 additional points from any combination of the following options.

In-Service Education (Maximum: 5 points)

- | | Points |
|--|------------|
| 1. College courses in music or related field. | 1/semester |
| 2. Local, State or Divisional Workshops, approved by ASMTA. Workshops designed to promote the sale of materials cannot be counted. | 1/workshop |
| 3. Other advanced study. | 1/year |

Public Performance (Maximum: 5 points)

- | | |
|-----------------------------------|-----------|
| 1. Performance by teacher | |
| a. Solo recital program, 50 min. | 3/program |
| b. Solo recital less than 50 min. | 1/program |
| c. Ensemble program, 50 min. | 1/program |

Public Performance (continued)	Points
2. Performance by students	
a. Solo, ensemble, or audition performances sponsored or approved by ASMTA.	1/year
b. Solo recital, 50 min.	1/year
 Leadership Activities (Maximum: 5 points)	
1. Elected or appointed officer in local, state, division, or national association.	1/year
2. Member of board or committee in local, state, division, or national association.	1/year
 Professional Involvement (Maximum: 5 points)	
1. Registered attendance at state, division, national convention, or other meeting related to the association.	1/meeting
2. Presentation of lecture, recital, or paper at local, state, division, or national meeting.	1/presentation
3. Attendance at music festivals or music tours.	1/year
4. Publication of music composition or magazine article.	1/publication
5. Other projects approved by the ASMTA Certification Board.	1/project

RECERTIFICATION

Teachers who have allowed certification to lapse may renew their certification by earning the twenty points specified under RENEWAL. This must be done within a five year period. Renewal fee is \$5.

THE ARIZONA STUDY PROGRAM

ELIGIBILITY FOR PARTICIPATION

All members of Arizona State Music Teachers Association are eligible to participate in the Arizona Study Program. The Arizona Study Program is a twelve year graded course of study including Technique, Performance, Theory, and Aural Development. The Program provides annual student evaluations in the above areas with optional evaluations in Sight-Reading.

STUDENT ENROLLMENT

Students will vary widely in their levels of achievement. The Study Program has been categorized in recognition of this fact. Each student should be placed in the category best suited to their individual work habits. Level and category requirements are listed in the following pages.

Send COMPLETED enrollment form and fees to the district chairman. Enrollment form must show:

1. Level
2. Category
3. Aural Development participation (yes or no)
4. Sight-Reading participation (yes or no)

The student enrollment fee, which includes the evaluation fee, will be indicated on the Study Program Brochure. DEADLINE FOR STUDENT ENROLLMENT IS NOVEMBER 1. Late enrollments will be charged an additional \$1 for each student. Send ONE check or money order for the total of all students enrolled.

RETURN OF FORMS

After enrolling students, teachers will receive a Student Report Form for each student enrolled. These forms summarize the year's work. RETURN STUDENT REPORT FORMS TO DISTRICT CHAIRMAN BY APRIL 15.

Program Forms must be completed for Category--A students in Levels IV through XII by listing pieces each student is preparing to perform at the May evaluation. RETURN PROGRAM FORMS TO THE DISTRICT CHAIRMAN BY MARCH 15.

EVALUATION REQUIREMENTS

PERFORMANCE

- Category A--Four memorized selections.
--Students in levels IV through XII must include a selection from EACH of the following periods: Baroque, Classical, Romantic, and Modern.
- Category B--Three memorized selections.
Category C--One or two memorized selections.

TECHNIQUE

Students will perform the technique required for their level. The number of keys required for each category is:

- Category A--Levels I-II One major or one minor key.
--Levels III-V One major & one minor key.
--Levels VI-XII Two major & two minor keys.
- Categories B & C
--Levels I-II One major or minor key.
--Levels III-XII One major & one minor key.

AUDITION APPOINTMENTS

Students are scheduled for private auditions based on the chart below.

Levels I-IV

- Category A--10 minutes.
Category B-- 5 minutes.
Category C-- 5 minutes.

Levels V-VI

- Category A--15 minutes.
Category B--10 minutes.
Category C-- 5 minutes.

Levels VII-XII

- Category A--20 minutes.
Category B--15 minutes.
Category C--10 minutes.

THEORY

All students complete a written test given only at the evaluation center.

SIGHT-READING (optional)

Students at all levels will be evaluated. Music read will be elementary for early grades and approximately three levels below the performing level of more advanced students.

CERTIFICATES AND AWARDS

HONOR CERTIFICATES: awarded to Category--A students who pass in Performance, Technique, and Theory.

CERTIFICATES OF COMPLETION: awarded to Category--B and --C students who pass in Performance, Technique, and Theory.

CERTIFICATES OF PARTICIPATION: awarded to students who participate in the evaluations but fail in any area.

SENIOR AWARDS: presented to high school seniors who pass in Category--A for four years including Level XII (excluding Levels I, II, and III). Five dollars is added for each year passed. If a student passes each year from Level IV through Level XII, the student is awarded \$50.

ARNOLD BULLOCK MEMORIAL SCHOLARSHIPS: available to high school seniors who receive the SENIOR AWARD and plan to major in music in college. Seniors may apply for one of the \$100 scholarships after completing the senior evaluation by writing a letter to the chairman of the ASMTA Certification Board. The letter must include:

1. Name of the institution selected.
2. Degree they plan to pursue.
3. Professional goal/career after college education is completed.

LEVEL I

REQUIRED STUDY

LITERATURE

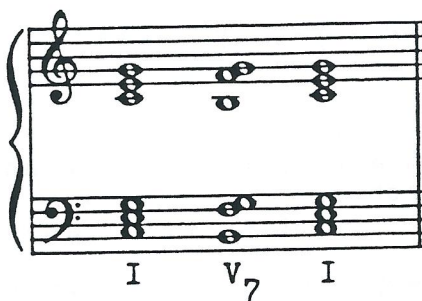
- Category A--Materials equivalent to three books of average length.
- Category B--Materials equivalent to two books of average length.
- Category C--Materials equivalent to one book of average length.

MEMORY

- Category A--Eight solos or ensembles.
- Category B--Five solos or ensembles.
- Category C--Three solos or ensembles.

TECHNIQUE FOR KEYBOARD--other instruments and voice
see appropriate National Guide

- Scales --Major and minor five finger patterns (pentachord): hands separately or together.
- Triads --Tonic triads: major and minor; root position; blocked and broken; hands separately.
- Cadences --Major and minor: hands separately or together.



THEORY

- Arizona Study Program Drills, Level I
 - Basic musical terms and symbols.
 - Simple meter signatures.
 - Values of notes and rests.
 - Major and minor triads on C, F, and G.
 - Simple intervals.

LEVEL I

AURAL DEVELOPMENT

Student Must Cover A Minimum Of Any Two Areas

1. RECOGNITION

Pitch Recognition.

Tones--high and low.

Melody direction--up and down.

Steps and skips--up and down.

Rhythmic Recognition.

Fast, slow--associate tempo with mood.

Dictation:



2. TRANSPOSITION

Pieces using a five note pattern (pentachord).

Pieces using a pattern larger than a pentachord
or with hand shifts.

3. CREATIVE

Original melody.

Question and answer phrases.

4. PLAYING BY EAR

Melody line only.

Melody with accompaniment, triads or fundamental
bass tones.

Instant re-play of short phrases.

5. ADDITIONAL ACCOMPLISHMENTS IN AURAL DEVELOPMENT

LEVEL II

REQUIRED STUDY

LITERATURE

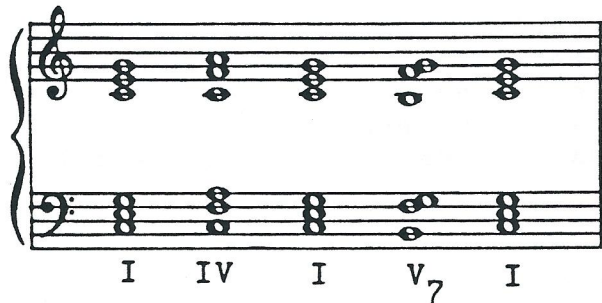
- Category A--Materials equivalent to three books of average length.
- Category B--Materials equivalent to two books of average length.
- Category C--Materials equivalent to one book of average length.

MEMORY

- Category A--Eight solos or ensembles.
- Category B--Five solos or ensembles.
- Category C--Three solos or ensembles.

TECHNIQUE FOR KEYBOARD--other instruments and voice
see appropriate National Guide

- Scales --Major or harmonic minor: one or more octaves; hands separately.
- Triads --Tonic triads: major and minor; root position and inversions; blocked and broken; hands separately; ascending.
- Cadences --Major and minor: hands separately or together.



THEORY

- Arizona Study Program Drills, Level II
 - Basic musical terms and symbols.
 - Simple meter signatures.
 - Major and minor triads (root position) on C, D, E, F, G, A, and B.
 - Values of notes and rests.
 - Intervals of half-steps, seconds, thirds, fourths, and fifths.

LEVEL II

AURAL DEVELOPMENT

Student Must Cover A Minimum Of Any Two Areas

1. RECOGNITION

Pitch Recognition.

Steps and skips--up and down.

Tonal center.

Triads: root position; major and minor.

Rhythmic Recognition.

Recognize and distinguish between duple
and triple meter.

Simple dictation of:



2. TRANSPOSITION

Pieces using a five note pattern (pentachord).
Pieces using a pattern larger than a pentachord
or with hand shifts.

Major pieces to minor.

Minor pieces to major.

3. CREATIVE

Original creative melody, or melody and
accompaniment.

Varying or changing a given melody.

Question and answer phrases.

Melodies that are descriptive or tell a
story.

4. PLAYING BY EAR

Melody line only.

Melody and accompaniment.

Instant re-play of short phrases.

5. ADDITIONAL ACCOMPLISHMENTS IN AURAL DEVELOPMENT

LEVEL III

REQUIRED STUDY

LITERATURE

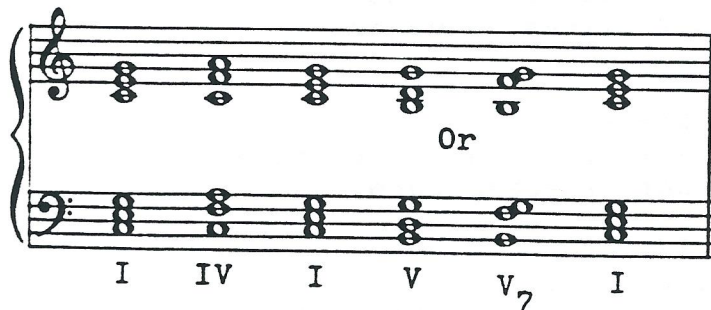
- Category A--Materials equivalent to three books of average length.
- Category B--Materials equivalent to two books of average length.
- Category C--Materials equivalent to one book of average length.

MEMORY

- Category A--Eight solos or ensembles.
- Category B--Five solos or ensembles.
- Category C--Three solos or ensembles.

TECHNIQUE FOR KEYBOARD--other instruments and voice
see appropriate National Guide

- Scales --Major and harmonic minor: two or more octaves; hands separately or together; M.M.=60, 2 notes per beat minimum tempo.
- Triads --Tonic triads, major and minor: root position and inversions; blocked and broken; hands separately or together; ascending and descending; two octaves.
- Cadence --Major and minor: hands separately or together (inversions optional, Level IV).



THEORY

Arizona Study Program Drills, Level III

Additional signs and terms.

Intervals, half-step through the octave.

Use of ledger lines and spaces.

Values of notes, rests, dotted notes, and triplets.

Triads: Tonic--major and minor on C, D, E, F, G, A, and B.

Key signatures, Tonic triads, and Scales in the keys of C, G, D, and F majors.

LEVEL III

AURAL DEVELOPMENT

Student Must Cover A Minimum Of Any Two Areas

1. RECOGNITION

Pitch Recognition.

Tonal Center.

Distinguish between chromatic and major scale passages.

Triads: root position; major and minor.

Intervals: M3, M7, octave.

Rhythmic Recognition.

Simple dictation of:



From two written examples, student identifies example played.

2. TRANSPOSITION

Melodies only.

Melodies and accompaniments.

Major pieces to minor.

Minor pieces to major.

3. CREATIVE

Original.

Variations on a given theme.

Ternary or song form.

4. PLAYING BY EAR

Melody only.

Melody and accompaniment.

Instant re-play of short phrases; stress dynamics, legato, and staccato.

5. ADDITIONAL ACCOMPLISHMENTS IN AURAL DEVELOPMENT

LEVEL IV
REQUIRED STUDY

LITERATURE

Study for the year must include the following:

1. A sonatina or theme and variations.
Each movement of the sonata or sonatina may be counted as one selection.
2. Material from each of the following periods:
Baroque, Classical, Romantic, and Modern.

Category A--Sixteen selections.

Category B--Twelve selections.

Category C--Eight selections.

MEMORY

Category A--Eight solos or ensembles.

Category B--Five solos or ensembles.

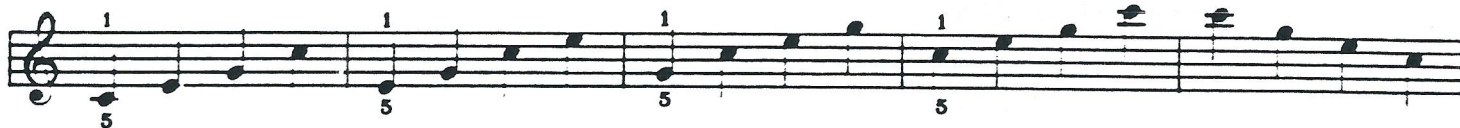
Category C--Three solos or ensembles.

TECHNIQUE FOR KEYBOARD--other instruments and voice
see appropriate National Guide

Scales --Major, natural, and harmonic minors: three or more octaves; hands separately/together;
M.M.=72, 2 notes per beat minimum tempo.

Arpeggios --Major or minor triads (use keynote as root): three or more octaves; hands separately or together;
M.M.=60, 1 note per beat minimum tempo.

Broken Octave Chords--Major and minor triads: one octave; hands separately or together



Cadence --Major and minor: hands separately or together.

I IV I V V₇ I I IV I V V₇ I I IV I V V₇ I

THEORY

Arizona Study Program Drills, Level IV

Major and minor thirds.

Additional signs and terms.

Use of leger lines and spaces.

Key signatures through five sharps & three flats.

Scale degrees of Tonic, Sub-dominant, and

Dominant; keys of C, G, and F.

Triads: major and minor.

Scales: major and harmonic minor, marking half-steps with slurs.

LEVEL IV

AURAL DEVELOPMENT

Student Must Cover A Minimum Of Any Two Areas

1. RECOGNITION

Pitch Recognition.

Scale Patterns: identify chromatic, major, natural, and harmonic minor.

Triads: root position; major and minor; identify root, 3rd, and 5th.

Intervals: M3, m3, M6, m6, M7, octave.

Rhythmic Recognition.

Simple dictation of:



Distinguish between simple and compound meter.

From two or three written examples, student identifies example played.

2. TRANSPOSITION

Transpose hymns or folk tunes, up or down a half-step.

Transpose song using I, IV, V chords.

Change major pieces to minor, minor pieces to major.

3. CREATIVE

Original melody using two different accompaniment patterns such as broken or blocked chords, boogie or western patterns.

Imaginative and descriptive, animals or a story.

Ternary or ABA form.

Base a piece (i.e. a march) on triads.

4. PLAYING BY EAR

Vary accompaniment patterns.

Continue instant re-play; stress dynamics, legato, and staccato.

5. ADDITIONAL ACCOMPLISHMENTS IN AURAL DEVELOPMENT

LEVEL V

REQUIRED STUDY

LITERATURE

Study for the year must include the following:

1. A sonata, sonatina, or theme and variations.
Each movement of the sonata or sonatina may be counted as one selection.
2. Material from each of the following periods:
Baroque, Classical, Romantic, and Modern.

Category A--Fourteen selections.

Category B--Twelve selections.

Category C--Eight selections.

MEMORY

Category A--Six solos or ensembles.

Category B--Four solos or ensembles.

Category C--Three solos or ensembles.

TECHNIQUE FOR KEYBOARD--for other instruments and voice
see appropriate National Guide

Scales --Major, natural, and harmonic minors:
three or more octaves; hands together;
M.M.=76, 3 notes per beat minimum tempo.

Arpeggios --Major and minor triads, diminished 7th
(use key-note as root): four octaves;
hands separately or together;
M.M.=72, 2 notes per beat minimum tempo.

Broken Octave Chords--Major and minor triads: two
octaves; hands together.

Cadence --Major and minor: bass line may be played
in octaves.

I IV I V V₇ I I IV I V V₇ I I IV I V V₇ I

THEORY

Arizona Study Program Drills, Level V

Additional signs and terms.

Periods of music history and composers.

Cadence, root position, major keys.

Key signatures, major keys.

Primary triads, root position.

Tonic triads and inversions.

Major and harmonic minor scales.

LEVEL VI
REQUIRED STUDY

LITERATURE

Study for the year must include the following:

1. A sonata, sonatina or theme and variations.
Each movement of the sonata or sonatina may be counted as one selection.
2. Material from each of the following periods:
Baroque, Classical, Romantic, and Modern.

Category A--Twelve selections.

Category B--Nine selections.

Category C--Six selections.

MEMORY

Category A--Six selections.

Category B--Four selections.

Category C--Three selections.

TECHNIQUE FOR KEYBOARD--other instruments and voice
see appropriate National Guide

Scales --Major, natural, harmonic, and melodic
minors: four octaves;

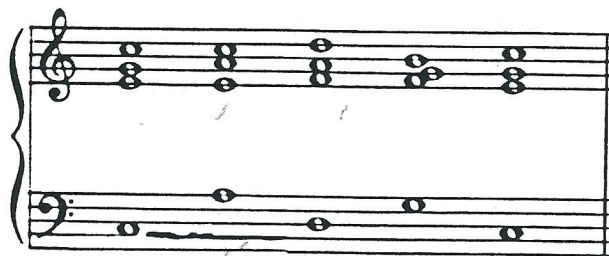
M.M.=84, 4 notes per beat minimum tempo.

Arpeggios --Major and minor triads, diminished 7th
(use key-note as root): four octaves;
hands separately or together;

M.M.=84, 2 notes per beat minimum tempo.

Broken Octave Chords--Major and minor triads,
diminished 7th (use key-note as root):
two octaves.

Cadence --Major and minor: octave position; bass
line may be played in octaves.



I vi ii V₇ I

THEORY

Arizona Study Program Drills, Level VI

Additional signs and terms.

Periods of music history and composers.

Primary triads: root position and inversions.

Key signatures: major and relative minor keys.

Cadences: root position and inversions.

Compound meter signatures.

Major and harmonic minor scales and scale
patterns.

LEVEL VII
REQUIRED STUDY

LITERATURE

Study for the year must include the following:

1. A sonata, sonatina, or theme and variations. Each movement of the sonata or sonatina may be counted as one selection.
2. Material from each of the following periods: Baroque, Classical, Romantic, and Modern.

Category A--Twelve selections.

Category B--Nine selections.

Category C--Six selections.

MEMORY

Category A--Six selections.

Category B--Four selections.

Category C--Three selections.

TECHNIQUE FOR KEYBOARD--other instrumental and voice
see appropriate National Guide

Scales --Major, natural, harmonic, and melodic
minors: four octaves;
M.M.=88, 4 notes per beat minimum tempo.

Arpeggios --Major and minor triads, diminished and
dominant 7ths (use key-note as root):
four octaves;
M.M.=88, 2 notes per beat minimum tempo.

Broken Octave Chords--Major and minor triads,
diminished 7th (use key-note as root):
three octaves.

Cadence --Major and minor: bass line may be played
in octaves.

I vi ii V₇ I I vi ii V₇ I I vi ii V₇ I

THEORY

Arizona Study Program Drills, Level VII

Additional signs and terms.

Continued study of musical periods and composers.

Cadence using secondary triads, octave position.

Primary and secondary triads.

Primary triads: root position and inversions.

Scales: major, natural, harmonic, and melodic
minors.

Key signatures: major and relative minor keys.

LEVEL VII

AURAL DEVELOPMENT

Student Must Cover A Minimum Of Any Two Areas

1. RECOGNITION

Pitch Recognition

Scale patterns: in a musical context identify major, natural, harmonic, and melodic minors; chromatic and whole-tone.

Triads: major, and minor, diminished, and augmented.

Triads: major, and minor, root position, and inversions.

Chord progressions using primary triads.

Intervals: half-steps, whole-steps, M3, m3, M6, m6, M7, m7, P4, P5, P8.

Melodic dictation of short phrases.

Rhythmic Recognition.

Simple dictation of:



Dictation of:



Notate the rhythm of familiar tunes.

2. TRANSPOSITION

Melodies up or down a third, up or down a half-step or a whole-step.

Continue changing major to minor, minor to major.

3. CREATIVE

Original.

Use contemporary techniques, i.e. polytonal, whole-tone harmonization, tone clusters, foreign tones, parallel 7th & 9th chords.

4. PLAYING BY EAR

Pieces should be of greater length and complexity.

5. ADDITIONAL ACCOMPLISHMENTS IN AURAL DEVELOPMENT

LEVEL VIII
REQUIRED STUDY

LITERATURE

Study for the year must include the following:

1. A sonata, sonatina, or theme and variations. Each movement of the sonata or sonatina may be counted as one selection.
2. Material from each of the following periods: Baroque, Classical, Romantic, and Modern.

Category A--Twelve selections.

Category B--Nine selections.

Category C--Six selections.

MEMORY

Category A--Six selections.

Category B--Four selections.

Category C--Three selections.

TECHNIQUE FOR KEYBOARD--other instruments and voice

see appropriate National Guide

Scales --Major, natural, harmonic, and melodic minors: four octaves;

M.M.=92, 4 notes per beat minimum tempo.

Arpeggios --Major and minor triads, diminished and dominant 7ths (use keynote as root): four octaves;

M.M.=88, 2 notes per beat minimum tempo.

Broken Octave Chords--Major and minor triads, diminished and dominant 7ths (use key note as root): three octaves.

Cadence --Modulation to the IV: major and minor keys; bass line may be played in octaves.

--Recommended additional study: play same cadence through the circle of fourths.

C: I IV I₆₄ V I I₇ F:V₇ I ii₆ I₆₄ V₇ I

THEORY

Arizona Study Program Drills, Level VIII

Expansion of musical terms.

Scales: relative and parallel minors.

Intervals: major, minor, diminished, and augmented.

Composers: historical period and nationality.

Cadence: modulation to the sub-dominant using pivot chord.

LEVEL VIII

AURAL DEVELOPMENT

Student Must Cover A Minimum Of Any Two Areas

1. RECOGNITION

Pitch Recognition.

Scale patterns: in a musical context identify major, natural, harmonic, and melodic minors; chromatic, and whole-tone.

Triads: major, minor, diminished, and augmented; root position and inversions.

Chord progressions using primary triads in longer combinations.

Intervals: half-steps, whole-steps, M3, m3, M6, m6, M7, m7, P4, P5, P8.

Dictation combining melody and rhythm.

Rhythmic Recognition.

Dictation of:



Identify meter signatures of musical examples.

Notate the rhythm of familiar tunes.

4. TRANSPOSITION

Accompaniment up or down a third; up or down a half-step or whole-step.

Continue changing major to minor, minor to major.

3. CREATIVE

Original creative.

Write a melody using chord tones. Then alter using passing tones, appoggiatura, or suspension.

Add an introduction and a coda to a piece.

4. PLAYING BY EAR

Improvise an accompaniment for a given melody. Pieces should be of greater length and complexity.

5. ADDITIONAL ACCOMPLISHMENTS IN AURAL DEVELOPMENT

LEVEL IX
REQUIRED STUDY

LITERATURE

Study for the year must include the following:

1. A sonata, sonatina, or theme and variations. Each movement of the sonata or sonatina may be counted as one selection.
2. Material from each of the following periods: Baroque, Classical, Romantic, and Modern.

Category A--Ten selections.

Category B--Seven selections.

Category C--Four selections.

MEMORY

Category A--Four selections.

Category B--Three selections.

Category C--Two selections.

TECHNIQUE FOR KEYBOARD--other areas see National Guide

Scales --Major, natural, harmonic, and melodic minors: four octaves;

M.M.=96, 4 notes per beat minimum tempo.

--Contrary motion; M.M.=96, 2 notes per beat.

Arpeggios --Major and minor triads, dim. & dom. 7ths (use keynote as root): four octaves;

M.M.=92, 2 notes per beat minimum tempo.

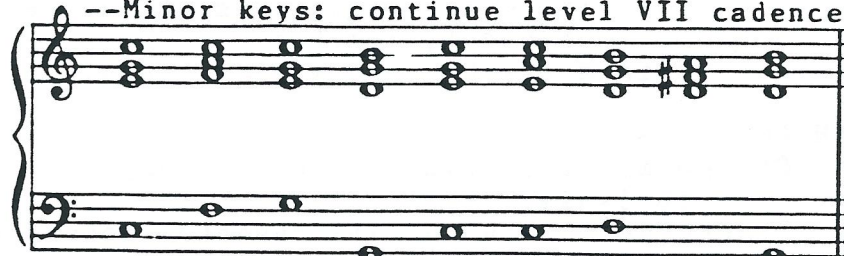
--Recommended additional study: inversions of triads (example below).



Broken Octave Chords--M & m triads, dim. & dom. 7ths (use keynote as root): four octaves.

Cadences --Major keys: modulation to the V.

--Minor keys: continue level VII cadence.



C:I IV I₆₄ V I vi₆ I₆₄ V I

THEORY

Arizona Study Program Drills, Level IX

Musical Forms.

Cadences: authentic and plagal (perfect); modulation to V using common chord.

Chords: dominant and diminished 7ths.

Modes: ionian and lydian.

Scales: parallel & relative; scale degree terms.

Composers: four major composers.

Intervals: all types and inversions.

Triads: M, m, dim, aug, root & inversions.

LEVEL X
REQUIRED STUDY

LITERATURE

Study for the year must include the following:

1. A sonata, sonatina, or theme and variations. Each movement of the sonata or sonatina may be counted as one selection.
2. Material from each of the following periods: Baroque, Classical, Romantic, and Modern.

Category A--Ten selections.

Category B--Seven selections.

Category C--Four selections.

MEMORY

Category A--Four selections.

Category B--Three selections.

Category C--Two selections.

TECHNIQUE FOR KEYBOARD--Other instruments and voice
see appropriate National Guide

Scales --same as Level IX.
M.M.=100, 4 notes per beat minimum tempo.
--Contrary motion:
M.M.=100, 2 notes per beat.

Arpeggios --same as Level IX.
M.M.=96, 2 notes per beat minimum tempo.
--Recommended additional study: inversions
of triads and diminished 7th chord.

Broken Octave Chords--same as Level IX.

Cadences --Major keys: modulate to the V.
--Minor keys: continue level VII cadence.

C:I IV I₆₄ V I vi₆ G:ii₆ I₆₄ V I

THEORY

Arizona Study Program Drills, Level X

Expand musical vocabulary.

Cadences: authentic and plagal, perfect and imperfect; modulate to V using common chord.

Seventh chords: major, minor, dominant, diminished, and half-diminished.

Modes: ionian, lydian, and mixolydian.

Composers: four major composers.

LEVEL XI
REQUIRED STUDY

LITERATURE

Study for the year must include the following:

1. A sonata, sonatina, or theme and variations.
Each movement of the sonata or sonatina may be counted as one selection.
2. Material from each of the following periods:
Baroque, Classical, Romantic, and Modern.

Category A--Ten selections.

Category B--Seven selections.

Category C--Four selections.

MEMORY

Category A--Four selections.

Category B--Three selections.

Category C--Two selections.

TECHNIQUE FOR KEYBOARD--other instruments and voice
see appropriate National Guide

Scales --same as Level IX.
M.M.=104, 4 notes per beat minimum tempo.

--Contrary motion:
M.M.=104, 2 notes per beat.

--Major scales in 3rds, 6ths, and 10ths:
M.M.=104, 2 notes per beat.

Arpeggios --same as Level IX.
M.M.=100, 2 notes per beat minimum tempo.

--Recommended additional study: inversions
of triads and seventh chords.

Broken Octave Chords--same as Level IX.

Cadence --Modulation into close or remote keys by
use of the dim.7th. The dim.7th is built
from the half-step BELOW the V of new key.

C: I IV I₆₄ V I vii₇ G: I₆₄ V I

THEORY

Arizona Study Program Drills, Level XI

Expand musical vocabulary.

Cadences: authentic & plagal, perfect & imperfect; half cadence; modulate to V using diminished 7th chord.

Seventh chords: major, minor, augmented, dominant, diminished, and half-diminished.

Modes: aeolian, ionian, lydian, dorian, and mixolydian.

Intervals: tritone.

Composers: four major composers.

LEVEL XII
REQUIRED STUDY

LITERATURE

Study for the year must include the following:

1. A sonata, sonatina, or theme and variations. Each movement of the sonata or sonatina may be counted as one selection.
2. Material from each of the following periods: Baroque, Classical, Romantic, and Modern.

Category A--Five selections.
Category B--Four selections.
Category C--Three selections.

MEMORY

Category A--Four selections.
Category B--Three selections.
Category C--Two selections.

TECHNIQUE FOR KEYBOARD--other instruments and voice
see appropriate National Guide

Scales --Same as Level IX.
M.M.=108, 4 notes per beat minimum tempo.
--Contrary motion:
M.M.=108, 2 notes per beat.
--Major scales in 3rds, 6ths, and 10ths:
M.M.=108, 2 notes per beat.

Arpeggios --Same as Level IX.
M.M.=104, 2 notes per beat minimum tempo.
--Recommended additional study: inversions
of triads and seventh chords.

Broken Octave Chords--Same as Level IX.

Cadence --Same as Level XI.

C: I IV I₆₄ V I vii⁷ G:I₆₄ V I

THEORY

Arizona Study Program Drills, Level XII

Expand and review musical terms.

Cadences: authentic and plagal, perfect and imperfect; half and deceptive; modulatory using diminished 7th chord.

All modes: transpose to all keys.

Seventh chords: all, root position & inversions.

Composers: four major composers.

LEVEL XII

AURAL DEVELOPMENT

Student Must Cover A Minimum Of Any Two Areas

1. RECOGNITION

Pitch Recognition

Patterns: in a musical context identify lydian, mixolydian, dorian, phrygian, and locrian modes; and all standard scale patterns.

Triads: major, minor, diminished, and augmented; root position and inversions.

Chord progressions using primary and secondary triads.

Seventh chords: major, dominant, and diminished; root position.

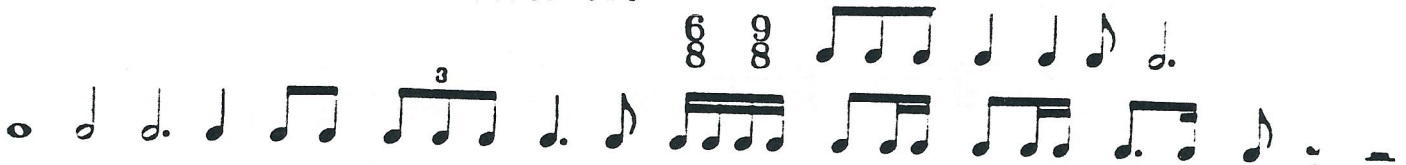
Authentic, plagal, and half cadences.

Intervals: all major, minor, and perfect; ascending and descending.

Intervals: given the soprano voice, add the alto (in short 2 measure phrases).

Rhythmic Recognition

Dictation of:



Short dictations combining melody and rhythm.

2. TRANSPOSITION

Change major to minor, minor to major, major to lydian and mixolydian, and minor to dorian, phrygian, and locrian.

Transpose a vocal or instrumental accompaniment.

3. CREATIVE

Original.

Minuet and trio.

Classical rondo form.

Twelve-tone row: inversion, retrograde, and retrograde inversion.

Set a poem or quotation to music.

4. PLAYING BY EAR

Improvise an accompaniment to a given melody.

Work on a short contrapuntal piece.

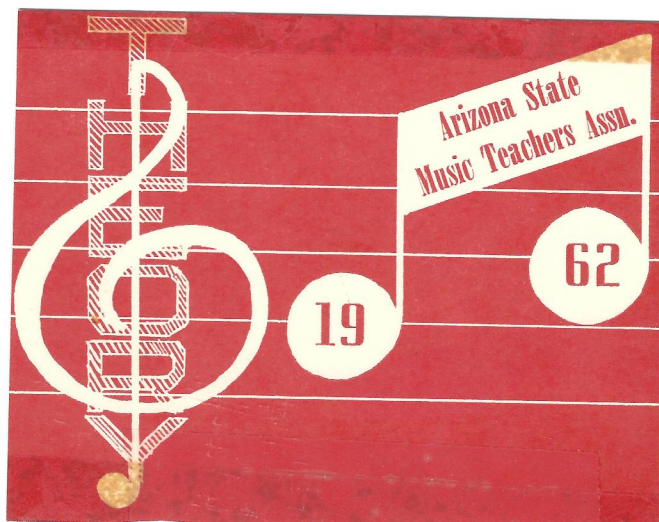
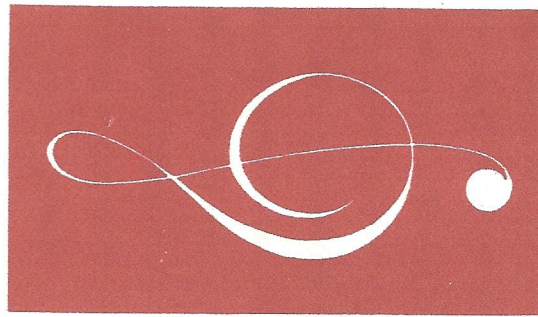
5. ADDITIONAL ACCOMPLISHMENTS IN AURAL DEVELOPMENT

ARIZONA STATE MUSIC TEACHER'S ASSOCIATION

ARIZONA STUDY

PROGRAM

1962-63



Arizona Study Program

The Arizona Study Program for Piano is sponsored by the Arizona State Music Teacher's Association. This plan is the result of careful research, evaluation and experience, by a committee of outstanding teachers from the professional groups throughout the state. It sets up goals of achievement in Performance, Technique and Theory for twelve grade levels. In no way does the Program limit the methods or materials employed by the individual teacher in attaining these goals. It provides a meaningful program for teachers and students, promotes regular lesson attendance and creates a standard of evaluation of work for teacher, pupil and parent. As an incentive, it is comparable to the report cards, final exams and grade promotions experienced in the child's school life.

In the Fall of each year, pupils will be assigned to their grade level by their own teacher. In

March each student will be classified as a member of either the A-B- or C group, as determined by the *amount* of work completed in repertoire, technique and theory. These classifications reward consistent work, while recognizing varying degrees of ability. In May each student in the A group will be auditioned by a qualified judge and will be given a written test in theory. If passed, he will be classified as an honor student and awarded the honor certificate of achievement.

Each B and C student will be judged on performance by his own teacher and may participate in the state theory examination at his local audition center. All students must complete the required work no later than June 1st and will receive their certificates after a record of their accomplishments has been reported to the State Board.

The enrollment fee is \$1.50, and in March there will be an additional fee of \$1.00 for A students. Please fill out the registration form at the bottom of the page, and return it to your child's teacher, if you wish him to participate in the Study Program.

ARIZONA STATE MUSIC TEACHER'S ASSOCIATION

Deadline for registration, November 15th, 1962

Please enroll _____ in the Arizona Study Program for Piano, 1962-63. I enclose registration fee of \$1.50 for each student.

Please make checks payable to Arizona Study Program.

Teacher's Name _____

Parent's Signature _____

Guide To Teaching Piano

Revised Edition

Sponsored By and Prepared for the

ARIZONA STATE MUSIC TEACHERS ASSOCIATION

PIANO III

Study in the recommended Graded Courses may be continued at the Teacher's discretion.

Supplementary Materials for Piano III

- Abrams** *Mercury Music Corp.*
Meet Modern Music, Vol. I
- Agay (editor)** *Witmark & Sons*
From Bach to Bartok, Vol. A, Vol. B
- Agay (editor)** *Witmark & Sons*
Sonatinas, Vol. A, Vol. B
- Agay (editor)** *Consolidated*
More Easy Classics, Vol. 27
- Anson** *Boston Music*
Anson Introduces Bach, Book I
Anson Introduces Bartok, Book I
Anson Introduces Handel, Book I
- Anson** *Willis Music*
Sonata Sampler, Book I
- Bartok** *Boosey Hawkes*
Mikrokosmos, Vol. II
(Difficult material - older pupil)
Introducing Bartok (in two books. 30 pieces using contemporary devices)
- Bentley** *Oliver Ditson*
Here, There and Everywhere
(adventures in 24 keys)
- Cacavas** *Elkan-Vogel*
Picnic for Piano (amusing suite of pieces in modern style)
- Clark** *Summy-Birchard*
Contemporary Piano Music, Book II
Literature of the 17th, 18th and 19th centuries, Book II.
Piano Technic, Book I & II
- Cockshott** *Novello*
Dance Suite (Six Dance forms, some use of uncommon meter signatures)
- Fiala** *BMI Canada Limited*
Minature Suite (good introduction to Contemporary idiom with sensitive use of dissonant counterpoint)
- Gordon** *Marks*
Junior Jazz
- Guenther (editor)** *Musicord*
Classics for Adults, Book I (excellent collection, moderate price, informative annotations)
- Hanon-Frost** *Boston Music*
Books I & II
- Hirschberg (editor)** *Musicord*
Technic is Fun, Book II
- Ireland** *Augener (Galaxy)*
Leaves from a Child's Sketchbook (set of 3 pieces English Folk Idiom)

- Kabalevsky** *Leeds*
15 Children's Pieces, Op. 27
Four Little Pieces for the Piano
- Kodaly** *Boosey & Hawkes*
Children's Pieces
- Kreutzer** *Boston Music*
Original Airs and Dances
- Lambert (editor)** *Heritage*
Little Treasury of Classics, Book II
Little Treasury of Sonatinas, Book II
- Lankford (editor)** *G. Schirmer*
Classics for the Young Pianist, Book I
- Lanning (editor)** *Musicord*
Early Original Classics
- Last** *Oxford*
Minature Dance Suite (use of 17th and 18th Century Dance Forms)
- Last** *Oxford*
Monday's Child
- McGinley Piano Course** *Shawnee Press*
Easiest Piano Classics Set I
(19 easy compositions in original form)
- McKay** *Boston Music*
A Visit to Grandfather's Farm
- McKay** *J. Fischer*
Explorations (12 attractive pieces designed as "Introduction to Modern Music")
- McKay** *Mills*
Four Folk Dance Minatures (Grade 3-4)
Fresh settings of American Folk tunes.
Special interest in independence of hands
- Pace** *Lee Roberts*
Skills and Drills, Books III & IV
- Parker (editor)** *G. Schirmer*
Letters and Notes (includes music by two leading keyboard composers from each major period)
- Persichetti** *Elkan-Vogel*
Parades (Grades III & IV)
Serenade No. 7 (six short pieces)
- Rehberg** *Schott & Co.*
A Little Book of Easy Dances
- Rowley (editor)** *Boosey & Hawkes*
Early English Sonatinas (Piano III & IV)
From Ancient to Modern
- Rowley** *Sam Fox*
The New Czerny, Book III
- Scher** *G. Schirmer*
Jewish Songs and Dances
(16 well arranged Jewish Folk melodies)
- Stevens** *Oliver Ditson*
Six Modal Minatures
- S. Stravinsky** *Peters*
Piano Music for Children (2 books, 30 short pieces using contemporary devices)
- Tansman** *Associated Music*
Pour Les Enfants, Book I
- Treharne (editor)** *Boston Music*
Bach For Early Grades, Book I

- Villa-Lobos** *Mercury Music Corp.*
Five Pieces - Brazilian Folk Tunes
- Wilder** *Presser*
Twelve Mosaics (moderately contemporary) Grades 3-4

Additional Materials

Solos for Piano III

- Agay** *G. Schirmer*
Dancing Leaves
- Alt** *Summy-Birchard*
Meet Mister Mambo (an easy mambo)
- Alt** *Summy-Birchard*
Ping-Pong (amusing, mildly dissonant)
- Brodsky** *Summy-Birchard*
Beware
- Cobb** *Mills Music*
Sonatina in G Major
- Copland** *C. Fischer*
Sunday Afternoon Music
(rhythmic patterns, crossing over thumb)
- Cowell** *Merion Music*
Bounce Dance (tone clusters)
- Dring** *Marks*
The Soldiers Pass
- Dunnagan** *J. Fischer*
Surf and Sandpipers (pentatonic scale, no key signature)
- Freed** *Presser*
Waltz on White Keys (Dorian and Aeolian modes)
- Freed** *C. Fischer*
Around the Maypole (rustic dance in Dorian mode)
Story at Evening (interesting tonality, linear style)
- Fenstock** *Remick*
Dancing Silhouette (in beguine tempo)
- Ganz** *C. Fischer*
Monkey Shines Around the Organ-Grinder from "Animal Pictures." Use of Bitorality

- Gillock** *Willis Music*
Sonatina in Classic Style
- Gillock** *Schroeder & Gunther*
Holiday in Paris
Holiday in Spain
- Glover** *Summy-Birchard*
Tick-tock, the Clock Shop
(cross hands dexterity)
- Gould** *Elkan-Vogel*
First Flight
- Green** *American Music Edition*
Summer Smoke
Western Sky (these two pieces capture western flavor)
- Haufrecht** *Presser*
Song of the Valley (in folk-song vein)
- Jacobs** *Summy-Birchard*
Rusty Robot
- Knowlton** *Summy-Birchard*
Icicles
- Luening** *Presser*
Gay Picture (Dorian and Mixolydian modes)
- Milhaud** *C. Fischer*
Touches Blanches
Touches Noires
- Moore** *C. Fischer*
Grievin' Annie
- Nordoff** *Merion Music*
Appalachian Dance
- Pace** *Lee Roberts*
Recital Series for Piano (issued separately)
Bach: Menuet
Dittersdorf: English Dances
Leopold Mozart: Bourree
Haydn: Two Menuets
- Pattison** *Summy-Birchard*
The Burro Ride (staccato, hand balance)
- Robinson** *Willis Music*
Trumpets on Parade
- Rogers** *Lee Roberts*
The King's Jester
- Rozin** *Boston Music*
Toccatina
- Rozin** *Schroeder & Gunther*
Hebraic Dance (A Hora that sustains rhythmic interest)
- Storr** *Witmark*
Morning on the Mesa
- Weybright** *Mills Music*
Branle
Rigaudon (clear cut dance forms)
- Whithorne** *C. Fischer*
Drowsy Shepherdess (interesting harmonies and modulations)
- Zupko** *Lee Roberts*
Burlesque
Cradle Song

Additional Materials

Ensemble for Piano III

- Bach-Ellison** *Summy-Birchard*
Bouree
- Bartok** *Mark:*
Childrens Piano Pieces (trans. B. Suckoff)
- Bruce** *G. Schirmer*
Tinker Tailor (six short duets in English folk idiom)
- Dandelot** *Associated Music Pub.*
Chanson Populaire
Folk Songs of Brittany
- Diller-Quaile** *G. Schirmer*
Third Duet Book
- Grieg-Blake** *Behm*
Dance Caprice
- Helyer** *Novello & Co.*
Two's Company
- Kolinski** *C. Fische.*
At the Court of Old King Cole
By the Campfire
- Procter** *Elkan-Vogel*
Swing-Time
- Purcell** *Boston Music*
Six Dances
- Riegger** *Harold Flamer*
Skip to My Lou
- Rowley** *Peters*
6 Short Dance Impressions, Op. 41
Seven Marches, Op. 47
- Scher** *Witmark*
For Me and My Pal

Two Piano

- Anson** *Willis Music*
Kid Koncerto
- Dittenhaver** *C. Fischer*
Street Fair
- Lee** *Oxford University Press*
Four Dance Measures (tasteful arrangements of selected Bach keyboard dances)
- Nevin** *B. F. Wood*
All-American Medley (four famous folk-tunes)
- Nevin** *Mills*
Minuet, Mozart (arrangement of minuet from "Eine Klien Nachtmusik")
- Scherman** *Harold Flammer*
Bring a Torch, Jeanette, Isabella
- Weybright** *Willis Music*
Oh, No, John
Polly Put the Kettle On
Shepherd's Hey

Two Piano - eight hands

- Last** *Galaxy*
Mozart Minuet and Trio, Symphony No. 40
- Watts** *Summy-Birchard*
Eight Hands at Two Pianos

Additional Materials

PIANO IV

Studies for Piano IV

- Burgmueller-Williams** *Boston Music*
Twenty Selected Studies, Op. 100
- Clark** *Summy-Birchard*
Piano Technic III
- Czerny-Germer** *Boston Music*
Selected Piano Studies, Part I
- Concone-Anson** *Willis Music*
30 Brilliant Preludes, Op. 37
- Firschberg (editor)** *Musicord*
Technic is Fun, Book III
- Kasschau** *Sam Fox*
Touch and Go, Book II
(Drills and Skills for Piano)
- Linquist** *Summy-Birchard*
Technical Variants on Hanon (Rhythmic variations which may be applied to any exercises)
- Quaile** *G. Schirmer*
Pre-Czerny Book, Vol. II
- Rowley-Haywood (editor)** *Sam Fox*
The New Czerny, Book IV
- Thompson** *Schroeder & Gunther*
Twenty-four Sketches in All Keys
- Von Haupt** *J. Fischer*
Either Hand Alone

Additional Materials

Collections for Piano IV

Music of 16th, 17th, & 18th Centuries

Note: Collections that cut across many periods are also listed in this category.

Abrams *Heritage*
Treasury of Easy Classics (Grades 4-6)

Agay (editor) *Witmark*
From Bach to Bartok, Vol. C

Anson (editor) *Boston Music*
Anson Introduces Handel, Book II

Carroll *G. Schirmer*
First Lessons in Bach (Grades 4-5)

Clark *Summy-Birchard*
Piano Literature, Book III

Collections *Boosey Hawkes*
Airs and Dances, Book 1, 2 (Grades 4-7)

Collections *Schott & Co.*
Pieces for Harpsichord, Vol. I, II (Grades 4-6)

Collections *Kalmus*
12 Easy Pieces of Haydn
Easy Compositions of Mozart and Beethoven

Collections *J. Fischer*
Piano Masterpieces (Grades 4-5)
38 Original pieces ranging from Bach to Bartok

Collections *Amsco*
A Student Meets the Composer (Grade 4-8) (considerable variation in range of difficulty. Original music from Purcell to Stravinsky with occasional questionable arrangements of semi-popular.)

Craxton (editor) *Oxford University Press*
Easy Elizabethans (charming early English keyboard pieces)

Foote (editor) *A. P. Schmidt*
First Year Bach (includes seldom heard compositions)

Frey (editor) *Peters*
Der Kreis im Telemann (splendid coll. of early 18th century dance forms)

Jonas (editor) *Summy-Birchard*
The Second Bach (Grades 4-5) (excellent collection of little known keyboard music by C. P. E. Bach)

Lambert (editor) *Heritage*
Little Treasury of Classics, Book III
Little Treasury of Sonatas, Book III

Mirovitch (editor) *Marks*
Rediscovered Masterworks, Vol. I (Grades 4-6)

Podolsky (editor) *Belwin*
Select Sonatas Vol. II & III
Guild Repertoire, Int. B

Treharne *Boston Music*
Bach for Early Grades, Book II

Additional Materials

Music of the 19th Century

Agay *Witmark*
Sonatas, Vol. C

Anson *Boston Music*
Anson Introduces Grieg

Anson *Willis Music*
Sonata Sampler, Book II

Gillock *Summy-Birchard*
Lyric Preludes in Romantic Style (Good preparation for Chopin, Schumann)

Grieg *G. Schirmer*
45 Selected Studies, Book I (Grade 4-6)

Kruetzer (editor) *Boston Music*
The first Chopin (Grades 4-6)

Collections *G. Schirmer*
Album of Sonatas, Vol. 51

Collections *Kalmus*
Beethoven Sonatas, (Grade 4-5)

Collections *Summy-Birchard*
Leaves From Album for the Young

Collections *G. Schirmer*
Selected Piano Solos by Romantic Composers, Book I (Grades 4-5)

Schubert *Peters*
Easiest Original Pieces of Schubert

Schumann *Peters*
Easiest Original Pieces for Piano

Schumann *G. Schirmer*
Album for the Young, Op. 68
Wild Horseman
The First Loss
Knight Rupert

Tchaikovsky *G. Schirmer*
Album for the Young, Op. 39
Doll's Burial
Song of the Lark
Italian Song
Sweet Dreams
Organ Grinder

Additional Materials

Music of the 20th Century

Abrams *Mercury Music*
Meet Modern Music, Vol. 11

Anson *Willis Music*
New Directions (Approaches to Contemporary Piano Idioms)

Archer *Mercury Music*
Habitant Sketches

Bacon *Lawson Gould Music*
Maple Sugaring

Bartok *Boosey & Hawkes*
Bartok for Children, Book I, II

Bauer *Chappell*
Eight Diversions

Bentley *Chappell*
Four Northern Sketches

Bloch *C. Fischer*
Enfantines—10 pieces for Children (interesting use of modes)

Cacavas *Willis Music*
Holiday In Mexico (Suite of eight pieces)

Clark *Summy-Birchard*
Contemporary Piano Literature, Book III

Gillock *Willis Music*
Accent on Rhythm and Style (illustrating styles and rhythms peculiar to baroque, classical, romantic and modern periods)

Jirak *Associated Music*
12 Piano Pieces, Book 2

Kabalevsky *Leeds*
15 Children's Pieces, Op. 27 (Grade 4-5)

Khachaturian *Leeds*
Adventures of Ivan

Menotti *G. Ricordi*
Poemetti—12 pieces

Persichetti *Elkan-Vogel*
Little Piano Book

Rebikoff *G. Schirmer*
Silhouettes

Rowley *Peters*
4 Sonatas, Op. 40
No. 1, Spring, Summer
No. 2, Autumn, Winter

Rowley *Boosey & Hawkes*
Four Little Inventions

Sarakatsannis *Presser*
12 Excursions (contemporary idiom)

Scott *Schott*
Zoo

Tansman *Associated Music*
Pour Les Enfants, Book II

White *Elkan-Vogel*
Five Minatures

Additional Materials

Additional Materials

Solos for Piano IV

- Barati** *Presser*
Invention (two voice dialogue)
- Bartok** *Marks Music*
Evening in the Country
- Beethoven** *G. Schirmer*
Fur Elise
Sonatina, No. 1 in G Major
Gertrude's Dream Waltz
- Butler** *C. Fischer*
Bouncin' Boogie (one of the better boogies)
- Cheney** *Presser*
Difficult Decision
- Copland** *Boosey & Hawkes*
Down a Country Lane (a pastoral melody requiring careful use of pedal)
- Copland** *C. Fischer*
The Young Pioneers
- Cowell** *Merion*
Sway Dance
- Cowell** *C. Fischer*
The Irishman Dances. (Robust Dance in d minor. Bass suggests bagpipe. Some tone clusters)
- Dahl** *Presser*
Sonatina alla marcia
- Dolin** *Associated Music*
Little Toccata
- Freed** *Presser*
General Jerry's Jolly Jugglers
- Freed** *Merion*
Toccatina
- Gillock** *Summy-Birchard*
Mirage (impressionistic)
- Haydn** *G. Schirmer*
Menuet Giocoso in C
- Hanson** *C. Fischer*
The Bell
- Kasschau** *Schroeder & Gunther*
Fantasy Waltzes
- Kohs** *Merion*
Scherzo (requires rhythmic discipline, many meter changes)
- Lewis** *C. Fischer*
Majorettes (rhythm, double thirds)
- McBride** *Merion*
Tall-in-the-Saddle (good for boys)
School Bus Stop (variety of accompaniment patterns to be taken at a "cruising speed.")
- Mokrejs** *J. Fischer*
Shimmering Sea (makes much of mood, accidentals, modulations)
- Porter** *C. Fischer*
Lonesome
- Rathaus** *C. Fischer*
Cross Talk (polytonal)

- Riegger** *Merion*
Petite Etude
- Rowley** *J. Fischer*
Jumping Jack
- Schubert** *G. Schirmer*
Eccossaise in D
- Sessions** *C. Fischer*
March (staccato and accented chords treated polyphonically)
- Stein** *Presser*
Holiday (mixolydian mode)
Melody
- Stevens** *Merion*
Lyric Piece
- Thomson** *C. Fischer*
Eccentric Dance (harmonic and rhythmic contrasts)
A Day Dream
- Tuttle** *J. Fischer*
Nocturne (impressionistic, whole tone scale)

- Villa-Lobos** *Peer International Corp.*
Petizada (Children) Folk Tunes from Latin-America. Published separately:
The Right Hand has a Rose
My Mother Used to Lullaby Me Like This
The Poor Little Country Girl
- Villa-Lobos** *C. Fischer*
Alnilam, No. 2 from "Three Maries"
- Weybright** *Mills Music*
Samba (Tasteful adaptation of popular rhythmic patterns)

Additional Materials

Ensemble for Piano IV

- DUETS**
- Archer** *Associated Music*
Ten Folk Tunes, Vol. I & II
- Bach-Ellison** *Summy-Birchard*
Bouree from 3rd Cello Suite
- Bach-Kosakoff** *J. Fischer*
Minuets in D Major and d minor
Minuets in G Major and g minor
Preludes in C Major and c minor
- Dunhill** *C. Fischer*
Two Pastorales
- Heller-Kosakoff** *J. Fischer*
Curious Story

- Jonas (editor)** *Summy-Birchard*
Piano for Two, Book I (seven original duets by famous composers)
- Kahn** *Mills*
Two for the Show (eight duets in contrasting styles)
- Kimes** *Summy-Birchard*
Duettime
- Mozart** *Presser*
Minuet from Symphony in E Flat Major
- Raphling** *Sam Fox*
Bagatelle Cubana
- Rowley** *Elkan-Vogel*
Three Noels (secondo more difficult than primo)
- Salter** *Boosey & Hawkes*
Grey Day & Out in the Sun
- Wright** *Boston Music*
Eighteenth Century Music of Colonial America

Additional Materials

TWO PIANOS

- Beethoven-McGregor** *G. Schirmer*
Rondo a Capriccio (eight hands)
- Burgmueller-Butler** *Boston Music*
Opus 100, Vol. I, Etudes 1-14
Vol. II, Etudes 15-25
- Clementi-Timm** *G. Schirmer*
Opus 36, Book 1, Sonatinas 1, 2, 4
Book II, Sonatinas 3, 5, 6
- Flanner** *H. Flammer*
Hobgoblins
- Rebikov** *G. Schirmer*
Six Pieces from "Silhouettes"
- Steiner** *Elkan-Vogel*
Vivaldi, Largo from "L'Inverno Concerto"
- Collection** *Summy-Birchard*
Twice Told Themes, Book I

Additional Materials

Guide To Teaching Piano

Revised Edition

Sponsored By and Prepared for the

ARIZONA STATE MUSIC TEACHERS ASSOCIATION

PIANO V

Studies for Piano V

Burgmueller	<i>G. Schirmer</i>
25 Selected Studies, Op. 100	
Clark	<i>Summy-Birchard</i>
Piano Technic IV	
Chaumont, H.	<i>A. Le Duc</i>
Le Petite Czerny	
Czerny-Liebling	<i>Presser</i>
Selected Studies, Book 1	
Czerny, (editor, Rowley)	<i>Sam Fox</i>
The New Czerny	
Diack	<i>C. Fischer</i>
Ten Minutes Daily	
Hanon	<i>Pro-Art</i>
Hanon in All Keys	
Loeschorn	<i>G. Schirmer</i>
Studies, Op. 66	
Collection	<i>Summy-Birchard</i>
Studies in all Keys (short studies presenting variety of technical problems for each hand as well as varied key experience)	
Pace	<i>Lee Roberts</i>
Skills and Drills, Book V	
Toch	<i>Associated Music</i>
Easy Studies, Op. 58	

Additional Materials

Collections for Piano V

Music of 16th, 17th & 18th Centuries

Note: Collections that cut across many periods are also listed in this category.

Clark	<i>Summy-Birchard</i>
Piano Literature, Book IVa	
Collections	<i>J. Fischer</i>
Piano Masterpieces (38 pieces ranging from Arne to Bartok. Includes some neglected solos)	
Collections	<i>G. Schirmer</i>
Album of Sonatinas, Vol. No. 51 (Grades V - VI)	
Diller-Quaile	<i>G. Schirmer</i>
Fourth Solo Book	

Dumm (editor)	<i>Mills</i>
Piano Styleprints (Grades V-VI. Selected compositions of Bach, Mozart, Beethoven, Schubert, Chopin, Bartok with good discussion of styles.)	
Frost (editor)	<i>J. Fischer</i>
Four Sontinas by Haydn and Mozart (2 Mozart Viennese, 2 Haydn Divertimenti)	
Jonas (editor)	<i>Summy-Birchard</i>
Bach Collection of Movements from Suites, Paritas and other Keyboard Works.	
Kreutz (editor)	<i>Schott</i>
Simple Short Piano Pieces (Seldom heard compositions from last half of 18th century)	
Lambert (editor)	<i>Heritage</i>
Little Treasury of Classics, Book IV	
Mirovitch (editor)	<i>G. Schirmer</i>
Introduction to Piona Classics, Book I	
Mozart	<i>Oxford University Press</i>
Four Unknown Miniatures	
Podolsky (editor)	<i>Belwin</i>
Selected Sonatinas, Vol. IV	
Podolsky (editor)	<i>Summy-Birchard</i>
Guild Repertoire, Intermediate C	
Rowley (editor)	<i>Boosey & Hawkes</i>
Old English Worthies (Short pieces by 17th Century English composers)	
Shaw (editor)	<i>J. Fischer</i>
Early Italian Piano Music of 17th Century, Vol. I	
Treharne (editor)	<i>Boston Music</i>
Bach for Early Grades, Book III	
Turk	<i>Summy-Birchard</i>
Pieces for Piano Study	
Zeitlin (editor)	<i>Marks Music</i>
The Classic Sonatinas	

Additional Materials

Music of the 19th Century

Anson (editor)	<i>Boston Music</i>
Anson Introduces Schumann, Book One	
Beethoven	<i>Hienrichsen</i>
Easiest Original Pieces of Beethoven	
Beethoven	<i>G. Schirmer</i>
Easy Compositions	
Chopin	<i>Polish Inst. Edition</i>
Preludes (Op. 28, No. 4 in e minor)	
Clark	<i>Summy-Birchard</i>
Piano Literature IVb	
Frey (editor)	<i>Schott</i>
Little Dances of Beethoven	
Grieg	<i>Peters</i>
Lyrical Pieces, Op. 12	
Kuranda (editor)	<i>Schroeder & Gunther</i>
New Heller Album (15 well selected pieces from Op. 45, 46, 47, 81 and 125).	
Mendelssohn	<i>G. Schirmer</i>
Songs Without Words	
No. 6, Venetian Barcarolle	
No. 48 in C Major	
Parker (editor)	<i>Lengnick (Mills)</i>
Dance Tunes of Schubert	
Maier (editor)	<i>J. Fischer</i>
Schubert Waltzes, Set One (eight waltzes)	
Schubert	<i>Hienrichsen</i>
Easiest Original Pieces (Grades V-VII)	
Schubert	<i>Peters</i>
Schubert Dances (Grades V-VII)	
Schumann	<i>G. Schirmer</i>
Album for the Young, Op. 68	
The Horseman	
Harvest Song	
May, Sweet May	
Schumann	<i>Kalmus</i>
Scenes of Childhood, Op. 15	
From Foreign Lands and People	
Tchaikovsky	<i>G. Schirmer</i>
Album for the Young, Op. 3	
The Witch	
The Hobby Horse	
Neapolitan Song	

Additional Materials

Music of the 20th Century

- Agay** *Sam Fox*
Nine Easy Miniatures
- Bacon** *Lawson Gould*
Sassafra
- Bartok** *Kalmus*
Ten Easy Pieces for Children
- Bartok** *Boosey & Hawkes*
Mikrokosmos, Book III
- Bauer** *Leeds*
Summertime Suite
- Bowles** *Mercury Music*
Folk Preludes
- Bridge** *Boosey & Hawkes*
Miniature Pastorals for Piano
- Clark** *Summy-Birchard*
Contemporary Piano Literature, IV
- Cooper (editor)** *Heinrichsen*
Musical Christmas Cards (6 original solos by contemporary French and English composers)
- Diamond** *Elkan-Vogel*
Album for the Young
- El-Dabh** *Peters*
Metka "in the Art of Kita", Book III (Interesting sonorities based on Egyptian melodies)
- Fichandler** *Belwin*
10 Polytonal Compositions (with explanatory notes on polytonality)
- Fuleihan** *Mercury Music*
Set of Five
- Gillock** *Summy-Birchard*
Fanfare (delightful pieces in Baroque style)
- Goldman** *Alec Templeton, Inc.*
Nine Bagatelles
- Gretchaninoff** *Marks Music*
Suite Miniature, Op. 202
- Hague** *Chappel & Co.*
Six Cartoons
- Haubiel** *J. Fischer*
Intervals on Parade (Melodic and harmonic use of various intervals. Remains mostly within the tonal system)
- Jirak** *Associated Music*
12 Piano Pieces for Children, Op. 62
- Kabalevsky** *Leeds*
18 Pieces for Children, Op. 27
Five Sets of Variations, Op. 51
- List** *Associated Music*
Music for Children
- Lees** *Alec Templeton, Inc.*
Kaleidoscope
- Poulenc** *Salabert*
Villageoises (6 pieces in refreshing style)
- Prokofieff** *Leeds*
Music for Children, Op. 65
- Scott** *Galaxy*
Favorites (Grades V-VI, 6 pieces including Lotus Land and Danse Negre)
- Scott** *Schott*
Zoo
- Reizenstein** *Oxford University Press*
Three Short Stories (Effective use of dissonant counterpoint)
- Siegmeister** *Leeds*
Children's Day (Six contrasting pieces in folk style)

- Spinks** *Oxford University Press*
Dance Suite, Op. 12 (Neo-classic style)
- Tansman** *Associated Music*
Pour Les Enfants, Book III
- Taylor** *Boosey & Hawkes*
Whimsies (Four contrasting miniatures)

Additional Materials

- Nordoff** *Presser*
Appalachian Dance
- Palmer** *Presser*
Evening Music
- Porter** *Presser*
Day Dreams
- Raphling** *Mills*
Jazz Toccata
- Rowley** *J. Fischer*
Andalusian Dance
- Salter** *Boosey & Hawkes*
A Grey Day
- Shulman** *Weintraub Music*
Lopsided (Constructed over ostinato bass in $\frac{5}{8}$ meter)
- Villa-Lobos** *C. Fischer*
Alnitah, No. 1, from the "Three Maries"
Sacy from the "Petizada"
- Villa-Lobos** *Ricordi*
The Little Train of the Caipira (toccata style)

Solos for Piano V

- Bach, C.P.E.** *G. Schirmer*
Solfeggietto
- Beethoven** *G. Schirmer*
Scherzo and Minuet
- Beethoven** *G. Schirmer*
Sonatina, No. 2, F Major
- Brahms** *Peters*
Waltz in d minor, Op. 39, No. 9
- Britain** *American Music Edition*
Angel Chimes
- Cheney** *Presser*
Outdoor Music
- Franchetti** *Presser*
Chant (Lydian Mode)
- Ganz** *Composers Press*
The Little Clock from Overthere
- Gillock** *Willis*
Sleigh Bells in the Snow
- Grieg** *G. Schirmer*
Birdling
Elfin Dance
Patriotic Song
Dance Caprice

Additional Materials

- Watson** *R. D. Row*
Whirling Dancers
- Weybright** *Willis*
Maraca (Rumba)
- Wigham** *Willis*
Rhapsody

Ensembles for Piano V

DUETS

- Bach-Lee** *Oxford University Press*
Four Dance Measures (arrangements of dance movements from keyboard suites)
- Beethoven** *Presser*
Contra Dance
- Bethoven-Kosakoff** *J. Fischer*
Fur Elise
- Beer (editor)** *Presser*
Classic Masters Duet Book
- Crosby-Adams** *Schroeder & Gunther*
30 Bach Chorales
- Gretchaninoff** *Associated Music*
Album of Duets
In the Meadows
- Menotti** *G. Ricordi*
Barcarolle (duet version of excerpt from Ballet "Sebastian")
- Milhaud** *Associated Music*
Enfantine (Grades V-VI)
- Handel** *Ricordi*
Courante in F Major
- Hanson** *C. Fischer*
The Bell
Enchantment (scale of nine tones)
- Harris** *Willis*
Introduction and Fugato
- Harris** *C. Fischer*
Streets of Laredo
- Hovhaness** *Peters*
Do you remember the Last Silence? (No bar-lines or key signature, use of bi-tonality)
- Hovhaness** *Presser*
Moonlight Night Op., 52a (middle eastern scales)
- Luening** *Presser*
Gay Picture
- Milhaud** *Mills*
Joys of Life
- Moore** *Presser*
Prelude

STUDENT'S MUSICAL PROFILE CHART

19 _____ Teaching Season

Name _____
LAST FIRST MIDDLE Age

Address _____ Telephone _____

Grade Level: Enrolled in Piano _____ How many years of previous study? _____

If enrolled in the ASMTA Study Program, What Category? _____
(A, B OR C)

Parent's Name _____

I. REPERTOIRE – Solos

Composer	Selection	Comment (MEMORY, PUBLIC PERFORMANCE, ETC.)
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

II. REPERTOIRE – Ensemble

Composer	Selection	Comment (MEMORY, PUBLIC PERFORMANCE, ETC.)
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

COPY

STUDENT'S MUSICAL PROFILE CHART (Continued)

III. THEORY

(List what has been studied during this teaching period in terms of written notation, ear training, melodic dictation, form, transposition, etc.)

IV. SIGHT READING

(List typical examples of materials used this teaching season.)

V. TECHNIQUE

Studies Completed	Scales		Arpeggios & Broken Chords		Cadences
	Key	M.M.	Key	M.M.	
<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>

VI. INDEPENDENT STUDY ABOUT MUSIC AND MUSICIANS

(Explain the extent of student's endeavor including books and magazine articles read, recordings heard, etc.)

VII. OVER ALL EVALUATION FOR THIS TEACHING SEASON

(Summary of accomplishments and items which need attention and emphasis in future study.)

- Mirovitch** *Leeds*
The Student Pianist (6 recital pieces for duet by Arensky)
- Mozart** *Peters*
Easy Sonatinas (edited by Herrman)
- Niles** *G. Schirmer*
I Wonder as I Wander
Jesus, Jesus, Rest Your Head
Jesus the Christ is Born
- Perschetti** *Elkan-Vogel*
Serenade (four contrasting pieces in contemporary idiom)
- Walton** *Oxford University Press*
Duets for Children, Book I
- Collections** *Witmark*
Original 18th Century Duets, Book I
- Collections** *Peters*
Classic Masters Duet Book (Grades V-VIII)
- Collections** *Summy-Birchard*
Piano for Two, Book One
- TWO PIANOS**
- Bach, C.P.E.-McClanahan** *Mills*
Solfeggietto
- Clementi-Timms** *G. Schirmer*
6 Sonatinas, Op. 36, Book I, II (second piano parts for the sonatinas)
- Collections** *Summy-Birchard*
Twice Told Themes, Book II
- Nevin** *B. F. Wood*
Fun with a Fugue (based on a fugue by Arensky)
- Pace** *C. Fischer*
Rhumba (eight Hands)
- Schumann** *Presser*
Knight Rupert (eight hands)

Additional Materials

- Czerny-Liebling** *Presser*
Studies, Book II
- Duvernoy** *G. Schirmer*
Studies, Op. 120 (Grades VI-VII)
- Le Couppey** *G. Schirmer*
L'Agilite, Op. 20
- Philipp** *G. Schirmer*
Exercises for the Independence of Fingers, Part I
- S. Stravinsky** *Peters*
The Art of Scales (Grades VI-VII; application of contemporary devices to technical study)
- Toch** *Associated Music*
Medium Difficulty Studies, Op. 57

Additional Materials

Music of the 16th, 17th and 18th Centuries

Note: Collections that cut across many periods are also listed in this category.

- Anson** *Willis*
Anson Introduces Scarlatti, Book I (12 of the easier sonatas)
- Bach** *Kalmus*
Short Preludes and Fugues
- Bach (editor, Anson)** *Willis*
Short Preludes and Fugues (good edition for student use)
- Beringer** *Salabert*
School of Easy Classics, Old English
- Craxton** *Oxford University Press*
Airs and Graces for the 18th Century
- Handel** *G. Schirmer*
12 Easy Pieces
- Lambert (editor)** *Heritage*
Little Treasury of Classics, Book IV
- Kuranda, (editor)** *Associated Music*
Old Masters for Young Pianists (Handel, Couperin, J.S. Bach, Rameau, C.P.E. Bach)
- Mirovitch (editor)** *Edwin H. Morris*
14 Easy Masterpieces
- Mirovitch (editor)** *G. Schirmer*
Introduction to Piano Classics, Book II
- Collection** *Heinrichsen*
Easiest Original Pieces of Haydn
- Collection** *Associated Music*
Haydn Six Sonatinas

Music of the 19th Century

- Beethoven** *Kalmus*
Sonatinas (Grades VI-VII)
- Chopin** *Polish Inst. Edition*
Preludes
Op. 28, No. 6 in b minor
Op. 28, No. 7 in A Major
Op. 28, No. 20 in c minor
- Grieg** *G. Schirmer*
45 Selected Compositions, Book I
- MacDowell** *Arthur P. Schmidt*
Forgotten Fairy Tales
- Mendelssohn** *G. Schirmer*
Six Pieces for Children, Op. 72
Song Without Words
No. 7 Consolation
No. 12 Venetian Barcarolle
No. 14 c minor
No. 25 G major
No. 26 Venetian Barcarolle
No. 28 B major
No. 44 D major
- Mirovitch** *G. Schirmer*
Introduction to the Romantics for Piano (includes some advanced material)
- Rossini** *Peters*
Five Piano Pieces Rossini's Operatic Style effectively transferred to Piano)
- Collection** *G. Schirmer*
Selected Piano Solos by Romantic Composers, Book II
- Schubert-Maier** *J. Fischer*
Waltzes, Sets II, IV
- Schumann** *G. Schirmer*
Album for the Young
Echoes from the Theatre
Strange Man
Scenes from Childhood, Op. 15
Traumerei
A Curious Story
By the Fireside
Knight of the Rocking-Horse
Frightening
The Poet Speaks
- Tchaikovsky** *G. Schirmer*
The Seasons
April—Snowdrop
October—Autumn Song
- Music of the 20th Century**
- Anson (editor)** *Schroeder & Gunther*
Music by MacDowell (a collection of 14 of the best known shorter MacDowell pieces)
- Bartok** *Boosey & Hawkes*
Bartok Roumanian Christmas Carols (Grades VI-VII; 10 short pieces that may be played without a break; considerable rhythmic complexity)
- Casella** *Associated Music*
Children's Pieces (11 in number: Grades VI-VIII)
- Clark** *Summy-Birchard*
Contemporary Piano Literature, Book V
- Creston** *G. Schirmer*
Five Little Dances
- Gillock** *Summy-Birchard*
Lyric Preludes in Romantic Style (24 Preludes using each major and minor key. Good introduction to Romantic stle.)

PIANO VI

Studies for Piano VI

- Anson** *Pro Art*
Technic Twisters
- Bertini** *G. Schirmer*
12 Little Preludes
- Burgmueller** *G. Schirmer*
Studies, Op. 109
- Czerny-Germer** *Boston Music*
Studies, Book II

La Montaine *Broude Bro.*
The Child's Picture Book
(Grades VI-VII)

Hindemith *Schott*
Easy 5-Tone Pieces

Kodaly *Boosey & Hawkes*
Children's Dances

Nin-Culmell *Rongwen*
Tonades (3 volumes, Grades VI-VII)

Niemann *Peters*
In Children's Land (19 attractive short pieces)

Milhaud *Mercury*
Une Journee (five short pieces)

Mehegan *Sam Fox*
Styles for the Jazz Pianist
The Rhythmic School, Book I
(13 pieces with helpful explanations)
The Harmonic School, Book II
(10 pieces emphasizing contemporary jazz harmony)

Perschetti *Elkan-Vogel*
Piano Sonatas

Peters *Peters*
10 Bagatelles Op. 88

Prostakoff (editor) *Edwin H. Morris*
Contemporary American Piano Music

Reizenstein *Oxford University Press*
3 Pieces

Schuman *Merion*
Three Piano Moods (Utilizes many contemporary devices)

Tansman *Associated Music*
Recreation (six pieces)

Toch *Associated Music*
Kleinstadeilder Op. 49 (Set of 14 pieces; good introduction to Toch's style)

Toch *Mills*
Reflections, Op. 86 (Collection of five one page pieces; no key signatures, meter changes, mild dissonance)

Trepanier *Summy-Birchard*
City Sketches

Vaughn Williams *Galaxy*
Suite of 6 Short Pieces

Additional Materials

Solos for Piano VI

Beethoven *G. Schirmer*
Contra-Dance, No. I, C Major

Brahms *G. Schirmer*
Waltz in A Flat, Op. 36, No. 15

Campbell *C. Fischer*
Air for Two Hands (Good introduction to Two-Part Inventions)

Cortes *Presser*
The Genie of the Waters
Prelude (Porhythmic)

Debussy *Le Duc*
The Little Nigar

Dolin *B.M.I. Canada Ltd.*
Little Toccata

Frank *Associated Music*
The Doll's Lament

Handel *G. Ricordi*
Allemande in g minor

Hovhaness *Mills*
Sonata, Op. 145 (three movement work with mild dissonance)
Mystic Flute, Op. 22 (Oriental color; $\frac{7}{8}$ $\frac{4}{4}$ meter signature)
Macedonian Mountain Dance (fast dance in $\frac{7}{8}$ meter)

Kahn *Peters*
Spectrum (attractive contemporary idiom; some use of tone clusters)

Liszt *Summy-Birchard*
The Shepherds at the Manger (a selection from "Christmas Tree" based on "In dulci jubilo")

MacDowell *Arthur P. Schmidt*
To a Wild Rose

Mompou *G. Ricordi*
Cancion y Danza IX
Cancion y Danza X

McKay *Presser*
Excursion (rhythmic ostinato)

Moore *Presser*
Prelude (Use of fourths gives stark quality)

Moore *C. Fischer*
Air

Poulenc *Associated Music*
Valse in C

Rameau *G. Schirmer*
Tambourin

Raphling *Mills*
Dance of the Chassidim

Read *J. Fischer*
The Little Soldiers

Reizenstein *Oxford University Press*
Study in Irregular Rhythms
(continually changing meter)

Saminsky *C. Fischer*
Mischief (from "Cynthia's Playnook")
Fire Bell (from "Cynthia's Playnook")

Sanjuan *C. Fischer*
Reflections of Susanna

Sessions *C. Fischer*
Scherzino

Taylor *Oxford University Press*
Puck

Thompson *C. Fischer*
Prelude (Neo-classic)

Turina *Oxford University Press*
Seguidillas

Wagenaar *Presser*
Saltarello (Bi-tonality)

Additional Materials

Ensemble for Piano VI

DUETS

Beethoven-Penny *Oxford University Press*
Gavotta

Bruce *G. Schirmer*
Tinker, Tailor

Faure *International*
Dolly Suite (Grades VI-IX)

Inghelbrecht *Salabert*
La Nursery (6 Volumes, Grades VI-IX)
Tasteful arrangements of French Folk-tunes)

Mowrey *Summy-Birchard*
Carnival

Mozart *Peters*
Leichten Sonatinen (Two, four movement Sonatinas originally written for piano duet)

Pieter-Rieger *Flammer*
March of the Little Lead Soldiers

Schumann *Heritage*
Pictures From the East, Op. 66

Vivaldi-Steiner *Elkan-Vogel*
Largo in E Flat (from "L'Inverno Concerto")

Walton *Oxford University Press*
Duets for Children, Book II

Collection *Witmark*
Original 18th Century Duets, Book II

TWO PIANOS (FOUR HANDS)

Haydn-Tate *Oxford University Press*
Grazioso

Lambert *Boston Music*
The Fisher's Hornpipe

Nichols *G. Schirmer*
Roundelay

Russell *Summy-Birchard*
La Danza

Scarlati-Baynon *Oxford University Press*
Two Sonatas

Thomson *G. Schirmer*
Walking Song

One Piano (six hands)

Mozart *C. Fischer*
Minuet from Symphony in E Flat

Two Pianos (eight hands)

Pace *Mills*
Jig

Additional Materials

Guide To Teaching Piano

Revised Edition

Sponsored By and Prepared for the

ARIZONA STATE MUSIC TEACHERS ASSOCIATION

Creative Activities

It is a common misconception that improvisation is always spontaneous creation with no reference to training and experience. Rather, it results from an amalgamation of compositional skills, basic technical equipment and a keen grasp of formal units in addition to the creative impulse itself.

The use of accompaniment patterns based on cadential formulae is a natural way to introduce creative work. Much helpful information for the teacher in evolving such patterns may be found in Chapters 19 (Chordal Patterns and Accompaniment Figures) and 20 (Extended Chordal Patterns) of John Castellini's *Rudiments of Music* (New York: W. W. Norton & Co., 1952), and in Robert Pace's *Piano for Classroom Music* (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1956).

The teacher is urged to incorporate contemporary compositional devices commensurate with the student's (and teacher's) ability to absorb and transfer these technics to creative ends. No longer may a teacher legitimately excuse an ignorance of contemporary music. Helpful information concerning contemporary technics of composition may be found in the following sources:

- (1) RIGGER, *New and Old-Twelve Pieces for Piano* (Boosey & Hawkes). This collection is especially valuable for the advanced student. Each composition illustrates some recent idea about "melody, rhythm, harmony and dissonance."
- (2) PACE, *Piano for Classroom Music*, pp. 79, 82, 87, (Publisher listed above.)
- (3) COPLAND, *What to Listen for in Music* (New York: McGraw-Hill, 1939). An excellent summary of simple variations technics is found in the Appendix. (Note: Appendix is not available in the pocket book edition).
- (4) DALLAPICCOLA, *Annaliberi's Notebook* (Associated Music) Notebook named for composer's daughter in tradition of *Anna Magdelene Bach Notebook*. Illustrates application of twelve tone row.
- (5) MCKAY, *Explorations* J. Fischer) Twelve pieces designed to introduce modern music.
- (6) FREED, *The Teacher and the Contemporary Composer* (Theodore Presser) A well written essay that breaks down contemporary music into clearly defined categories. Uses musical examples.

- (7) ERNEST KRENEK, *Piano Pieces* (Mercury) Includes annotations on serial technique.

Some recent general sources that provide an excellent background in contemporary music for the teacher are as follows:

- (1) PETER S. HANSEN, *An Introduction to Twentieth Century Music* (Boston: Allyn & Bacon, Inc., 1961).
- (2) JOSEPH MACHLIS, *Introduction to Contemporary Music* (New York: W. W. Norton, 1961).
- (3) DONALD J. GROUT, *A History of Western Music* (Norton, 1960) Chapter XX.
- (4) ULRICH & PISK, *A History of Music and Musical Style* (New York: Harcourt, Brace & World, Inc., 1963) Chapters 28-31.
- (5) CANNON, JOHNSON & WAITE, *The Art of Music* (New York: Thomas Crowell & Co., 1960) Chapter 13.

PIANO VII

Studies for Piano VII

- | | |
|---|-------------------------|
| Burgmueller | <i>G. Schirmer</i> |
| Studies, Op. 109 | |
| Conus (Olga) | <i>Summy-Birchard</i> |
| Fundamentals of Piano Technique, Book I | |
| Czerny-Germer | <i>Boston Music</i> |
| Studies, Book II | |
| Czerny-Liebling | <i>Presser</i> |
| Book III | |
| Duvernoy | <i>G. Schirmer</i> |
| Studies, Op. 120 | |
| Heller | <i>Mills</i> |
| Fifty-Six Studies and Pieces, (2 Vols.) | |
| (edited by Alexander) | |
| Krause | <i>G. Schirmer</i> |
| Trill Studies, Op. 2 | |
| Maier | <i>Mills</i> |
| Thinking Fingers, Book I | |
| Oldenberg | <i>Volkwein Bros.</i> |
| Minatures | |
| Phillip | <i>G. Schirmer</i> |
| Exercises for Independence of the Fingers, Part I | |
| Toch | <i>Associated Music</i> |
| 10 Studies of Medium Difficulty, Op. 57, Book II | |
| Voigt | <i>G. Schirmer</i> |
| Octave Studies | |
| Collections | <i>G. Schirmer</i> |
| Studies in all keys | |

Additional Materials

Collections for Piano VII

Music of the 16th, 17th and 18th Centuries

Note: Collections that cut across many periods are also included in this category.

- | | |
|---|-------------------------|
| Abrams | <i>Heritage</i> |
| Treasury of Easy Classics, Book IV | |
| Bach (editor, Anson) | <i>Willis</i> |
| Short Preludes and Fugues (good edition for student use) | |
| Clark | <i>Summy-Birchard</i> |
| Literature, VI A | |
| Couperin | <i>Boston Music</i> |
| Album of Ten Pieces | |
| Diller-Quaile | <i>G. Schirmer</i> |
| Solo Book IV (diversified material) | |
| Frost (editor) | <i>J. Fischer</i> |
| 4 Sonatinas for Piano by Haydn and Mozart | |
| Griffin & Glover (editors) | <i>Chas. Hansen</i> |
| Piano Classics in Many Keys, Book I (32 shorter original compositions by Turk, Haydn, Etc.) | |
| Guenther | <i>Associated Music</i> |
| The Piano and its Ancestors | |
| Handel | <i>Schott</i> |
| Little Piano Book (editor, Hermann) | |
| Mirovich (editor) | <i>G. Schirmer</i> |
| Introduction to Piano Classics, Vol. II (Grades VII-IX) | |
| Mirovich (editor) | <i>Edwin H. Morris</i> |
| Fourteen Easy Masterpieces (Excellent selection of unfamiliar music by Johann Christian Bach, J. P. Ricci etc.) | |
| Mozart | <i>Schott</i> |
| Six Viennese Sonatinas (Grades VII-IX) | |
| Podolsky (editor) | <i>Belwin</i> |
| Rediscovered Classics | |
| Sachs (editor) | <i>Marks</i> |
| The Evolution of Piano Music (1350-1700, an ideal pedagogical album of attractive music, annotated in a scholarly yet entertaining manner.) | |
| Collection | <i>Heinrichsen</i> |
| The Sons of Bach | |
| Collections | <i>Galaxy</i> |
| Kingly Classics Vol. VI (Unfamiliar music ranging from early 16th through Romantic period) | |

Collection *Heritage*
The Little Treasury of Polyphonic Pieces, Book II (examples of canon invention and fugue, ranging from Purcell through Stravinsky)

Additional Materials

Music of the 19th Century

Beethoven *Kalmus*
Sonatas, (Grades VII-VIII)

Beethoven *Kalmus*
Various Piano Pieces

Clark *Summy-Birchard*
Literature VI B

Chopin *Polish Inst. Edition*
Preludes
E Major, Op. 28, No. 9
e minor, Op. 28, No. 4

Franck *Augener*
7 Traditional French Noels (editor, Werner)

Grieg *G. Schirmer*
45 Selected Compositions, Book I (Grades VI-X)

Grieg *Peters*
Norwegian Utebook (Selection of Small piano pieces from Op. 17 and Op. 66)

Heller *Schroeder & Gunther*
New Heller Album (Editor, Kuranda)

MacDowell *Arthur P. Schmidt*
Woodland Sketches, Op. 51
At an Old Trysting Place
A Deserted Farm
Told at Sunset

Mendelssohn *G. Schirmer*
Songs Without Words
Op. 19, No. 2 Regrets
Op. 38, No. 4 Hope
Op. 53, No. 4 Sadness of Soul

Schubert *Peters*
Schubert Dances (complete, 161 Dances, Grades VI-XII)

Schubert *Marks*
Six Rare Piano Pieces
Andante
Allegretto

Schumann *G. Schirmer*
Album for the Young, Op. 68
Figured Choral
Winter-Time II
Little Fugue
War Song
No. 30, Molto Lento
Scenes from Childhood, Op. 15
Foreign Lands and People
Important Events

Schumann *G. Schirmer*
Three Sonatas for the Young, Op. 118, No. I

Tchaikovsky *G. Schirmer*
The Seasons, Op. 37 A

Additional Materials

Music of the 20th Century

Agay *Witmark*
Solo Pieces of Today, Vol. C (18 pieces, good introduction to contemporary idiom)

Bartok *G. Schirmer*
Mikrokosmos, Vol. IV (Grades VII-VIII)

Casella *Associated Music*
Children's Pieces (Grades VI-VIII)

Clark *Summy-Birchard*
Contemporary Literature VI

Constantinidis *Rongwen Music*
Greek Miniatures Vol. II

Harris *G. Schirmer*
Little Suite

Milhaud *Mercury*
Une Journee (One Day) Grades VII-IX

Pinto *G. Schirmer*
Memories of Childhood (Grades VII-XI)

Poulenc *Durand*
Suite Fraicaise (Seven attractive pieces utilizing archaic dance forms)

Tansman *Associated Music*
Pour Les Enfants, Set IV

Tcherepnine *Salabert*
Pour Petits et Grands

Toch *Schott*
From a Small Town (14 short pieces in linear style, Most in 2 voices)

Tranzillo *McLaughlin-Reilly*
Divertimento (Suite of five contrasting pieces, moderately contemporary)

Villa-Lobos *Villa-Lobos Music Corp.*
Guia Pratico, Album VIII (Grades VI-VIII)

Additional Materials

Solos for Piano VII

Agay *Sam Fox*
Sonatina No. 3

Albeniz *Boston Music*
Tango in D

Bach, C.P.E. *E. C. Schirmer*
Rondo in B Minor

Bartok *Presser*
Rolling Wheels (contrapuntal. Built on one 6-note octave)

Beethoven *Eugener*
Bagatelles, Op. 126
No. 1, G Major
No. 2, g minor
No. 3, E Flat Major
No. 5, G Major

Brahms *G. Schirmer*
Waltz in A Flat, Op. 39, No. 15

Beethoven *G. Schirmer*
Six Variations on an Original Theme
Sonata, Op. 49, No. I

Couperin *G. Schirmer*
Les Petits Moulins a Vent (The Small Windmills)

Grieg *G. Schirmer*
March of the Dwarfs
Papillons

Haydn *G. Schirmer*
Rondo in A

Kerr *Presser*
Frontier Day (Polytonal characteristics)

Kramper *Presser*
Epilogue (Mixolydian Mode, 5/4 meter)

Koutzen *Presser*
Clown Reverie and Dance

La Montaine *Summy-Birchard*
Sparklers

Noel *McLaughlin N Reilly*
Prelude No. 2

Palmgren *Boston Music*
May Night

Schubert *G. Schirmer*
Moment Musicale in A Flat, Op. 94, No. 6
Moment Musical in f minor, Op. 94, No. 3

Additional Materials

Ensemble for Piano VII

Duets

André *Summy-Birchard*
Six Sonatas (charming collection composed by Johann Andre, contemporary of Mozart)

Bartok *Sam Fox*
Pieces and Suites (transcribed by Suchoff. Includes two suites of three numbers each, plus three separate pieces; parts of equal difficulty)

Beethoven *International*
Original Compositions for Piano Duet (Grades VII-IX) Includes all four hand music of Beethoven

Della Joio *Marks*
Family Album (Five one page duets with secondo somewhat more difficult than primo)

Grieg *Peters*
Norwegian Dances (4 original dances for duet. Includes the popular A Major)

- Inghelbrecht** *Salabert*
La Nursery, 6 Volumes, Grades VI-IX.
Tasteful arrangements of French Folk-tunes.
- Powell** *Boston Music*
Fourteen American Folk Tunes
- Wright** *Boston Music*
18th Century Music of Colonial America
(five duets by composers of the revolutionary era)
- Collection** *G. Schirmer*
Classical Album, Vol. 371 (Original duets)
Il Maestro e lo Scholare, Haydn
Menuet, Weber
Adagio, Weber

- Collections** *Schott*
Classical Duet
Landler, Schubert
Tempo di Minuetto, Haydn
Larghetto con Moto, Clementi
March, G Major, Schubert
Birthday March, Schumann

Two Pianos

- Gounod, Arr. Burt** *Willis*
March Pontificale
- Vivaldi** *Elkan-Vogel*
Largo in E Flat
- Albeniz-Dungan** *Boston Music*
Tango in D

Additional Materials

PIANO VIII

Studies for Piano VIII

- Bertini** *G. Schirmer*
Studies, Op. 29
- Burgmueller** *G. Schirmer*
12 Brilliant Studies, Op. 105
- Conus (Leon)** *Summy-Birchard*
Fundamentals of Piano Technique,
Book II
- Czerny** *G. Schirmer*
School of Velocity, Op. 299, Book I
Czerny's Holiday (Czerny's own entertaining arrangements of Haydn's Austrian Hymn, Rossini's William Tell and others.)
- Heller** *G. Schirmer*
50 Selected Studies from Op. 45, 46, 47
- King** *Presser*
Teen Age Technic

- Phillip** *G. Schirmer*
Exercises for the Independence of the Fingers, Part II
- Terry** *Oliver Ditson*
12 Artistic studies in Legato and Staccato Octaves

Additional Materials

Collections for Piano VIII

Music of the 16th, 17th and 18th Centuries

Note: Collections that cut across many periods are also included in this category.

- Bach, C.P.E.** *Kalmus*
Wurtemberg Sonatas, Nos. 1-3 No. 3 appropriate for Grade VIII
Wurtemberg Sonatas Nos. 4-6
No. 4 appropriate for Grade VIII
- Bach** *Kalmus*
Short Preludes and Fugues
- Haydn** *Associated Music*
Six Sonatinas
- Jonas (editor)** *Summy-Birchard*
Portugese and Spanish Keyboard Music of the Eighteenth Century. Music by Soler, Angles, Mateo, Albeniz etc. Strongly influenced by Scarlatti)
- Mirovich (editor)** *G. Schirmer*
Introduction to Piano Classics, Vol. II
Grades VII-IX
- Rowley (editor)** *Boston Music*
Early English Keyboard Music
- Collection** *Summy-Birchard*
Classics You Like
Turkish Rondo, Mozart
Moment Musical, f minor, Schubert
Moonlight Sonata (Adagio Sostenuto)
Beethoven
Nocturne, Grieg
Fantasie, d minor, Mozart
Gipsy Rondo, Haydn
Waltz, A Flat Major, Brahms
Prelude, c minor, Chopin
Sonata, C Major (Allegro) Mozart

- Collection** *E. C. Schirmer*
Concord Classics (Compositions of the 16th, 17th, and 18th centuries)
- Collection** *Kalmus*
Pieces From Old Italian Masters

Additional Materials

Music of the 19th Century

- Chopin (editor, Newmann)** *Summy-Birchard*
Chopin Collection (Includes less difficult popular favorites, plus a Mazurka and Waltz not generally known)
- Collection** *Summy-Birchard*
Diabelli Variations, a second set, based on Diabelli's waltz melody, by Moscheles, Hummel, Schubert, Czerny and Liszt, (written at age 11 by Liszt)
- Podolsky** *Summy-Birchard*
Recital Repertoire, Book III
- Schubert** *Peters*
Schubert Dances
- Schubert** *Marks Music*
Six Rare Piano Pieces
Adagio
Scherzo
Adagio and Rondo. Op. 145
Variations
- Schumann** *G. Schirmer*
Waldscenen (Forest Scenes) Op. 82
No. 1 B Flat
No. 3 Solitary Flowers
Albumblätter (Album Leaves) Op. 124
No. 2 Foreboding
No. 4 Waltz
No. 11 Romance
No. 13 Larghetto
Mo. 16 Slumber Song
- Collection** *G. Schirmer*
Selected Piano Solos by Romantic Composers, Book II Grades VII-IX

Additional Materials

Music of the 20th Century

- Bartok** *Boosey & Hawkes*
Mikrokosmos, Vol. IV
- Bartok** *Boosey & Hawkes*
14 Bagatelles, Op. 6
No. 1, 4, 6, 13 (Elle est morte)
- Delius** *Oxford University Press*
3 Preludes
- Finney** *Summy-Birchard*
Inventions (Excellent introduction to serial technique)
- Kabalevsky** *Leeds*
Five Sets of Variations, Op. 51 (Available separately or as a collection)
- Nevin** *Schroeder N Gunther*
Inventions (On American Themes)
- Shostakovich** *Marks*
3 Fantastic Dances (No. 1 and 2 appropriate for Grade VIII)

Siegmeister	<i>Leeds</i>
The Children's Day No. 3, 4, 5, 6	
Tansman	<i>Associated Music</i>
No. 2, 4, 6	
Tcherepnin	<i>Leeds</i>
Expressions, Op. 81 (Set of 10 pieces with titles at end of each piece)	
Turina	<i>Schott</i>
Minatures	
Collection	<i>Elkan-Vogel</i>
Musique at Musicians d'Aujourd'hui Vol. III (Collection of contemporary French music; six pieces based on humor)	
Collection	<i>Willis</i>
Modern Russian Piano Music (20 selected pieces, including works by Gliere, Kabal- evsky, Miaskwsky, Prokofieff and Shos- takovitch)	

Additional Materials

Solos for Piano VIII

Bach-Pirani	<i>G. Schirmer</i>
Arioso	
Beethoven	<i>G. Schirmer</i>
Six Easy Variations of a Swiss Song	
Chopin	<i>G. Schirmer</i>
Nocturne, g minor, Op. 15, No. 3	
Mazurka, g minor, Op. 24, No. 1	
Mazurka, C Major, Op. 67, No. 3	
Mazurka, a minor, Op. 68, No. 2	
Debussy	<i>Boston Music</i>
Two Arabesques	
Gould	<i>C. Fischer</i>
Night Song	
Green	<i>American Music Edition</i>
A New American Bourree	
Grieg	<i>G. Schirmer</i>
Erotik	
Handel	<i>Mills</i>
Sonata in C Major	
Kabalevsky	<i>Leeds</i>
Variations, Op. 40, No. 1 in D Major	
Variations, Op. 40, No. 2	
Liszt	<i>G. Schirmer</i>
Consolation in E, No. 1	
Moore	<i>C. Fischer</i>
Dancing School from Suite for Piano (Gently satiric, based on constantly changing meter)	
Mozart	<i>Mills</i>
Sonata, B Flat Major K 570	
Mozart	<i>Peters</i>
Variations in C Major—Ah! Vous dirai-je, Maman K 265	

Nordoff	<i>Presser</i>
Hill Song	
Poulenc	<i>Associated Music</i>
Waltz in C Major	
Ravel	<i>Durand</i>
Menuet from Le Tombeau de Couperin	
Satie	<i>Salabert</i>
Gymnopedie, I, II, III (Published separately)	
Schubert	<i>G. Schirmer</i>
Impromptu, Op. 90, No. 3, G Flat Major	
Impromptu, Ip. 142, No. 2, A Flat Major	
Schumann	<i>G. Schirmer</i>
Romance in F Sharp Minor, Op. 28, No. 2	
Warum from Fantasiestucke Op. 12	
Nachtstuck, Op. 23, No. 4, F Major	
Sowerby	<i>Summy-Birchard</i>
Money Musk	
The Lake in the Mountains (good ex- ample of English Impressionism)	

Additional Materials

Ensemble for Piano VIII

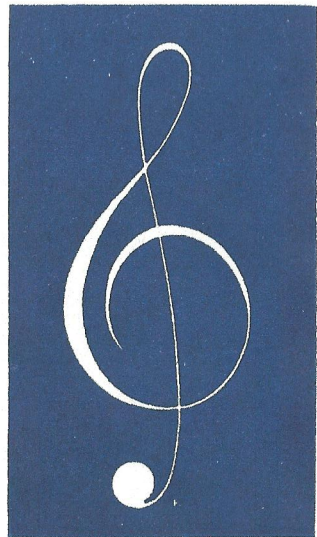
Duets

Arensky	<i>G. Schirmer</i>
Suite in Canon Form, Op. 15	
Bacon	<i>Chappel & Co.</i>
Hootnanny (Grades VIII-X)	
Miller	<i>Presser</i>
Cubanaise	
Schmitt	<i>G. Schirmer</i>
Sonatinas, Op. 289, 208	
Schubert	<i>Marks Music</i>
Original Composition (Grades VII-X)	
S. Stravinsky	<i>Omega</i>
Five Easy Pieces for Piano Duet (Utilizes typical Stravinsky ostinato technique; easy primo)	
Townsend	<i>Peters</i>
4 Fantasies on American Folk Tunes (Grades VII-X)	
Collection	<i>G. Schirmer</i>
Classical Album, Vol. 371	
Sonatina, G Major, Kuhlau	
Sonatina, G. Major, Weber	
Romanza, Weber	
Collection	<i>Schott</i>
Classical Duets (Editor, Rehberg)	
Marche Heroique, Schubert	
Andante con Variazioni, Weber	

Collection	<i>Summy-Birchard</i>
Piano for Two, Vol. II (Original duets by Schubert and Schumann, editor, Jonas)	
Collection	<i>Summy-Birchard</i>
Brahms and Dvorak for Two (editor, Jonas)	
Collection	<i>Summy-Birchard</i>
Recital Duos	
Bach-Maier	<i>J. Fischer</i>
Sicilienne	
Bach-Riegger	<i>Flammer</i>
Five Two-Part Inventions	
Cowell	<i>G. Schirmer</i>
Celtic Set	
Gossec	<i>Boosey & Hawkes</i>
Tambourin	
Grieg	<i>Marks Music</i>
Norwegian Dance	
Grieg	<i>Presser</i>
Norwegian Bridal Procession	
Handel	<i>Willis</i>
Harmonious Blacksmith	
Handel	<i>C. Fischer</i>
Theme and Variations	
Pinto	<i>G. Schirmer</i>
Scenas Infantis (Grades VII-X)	
Poulenc	<i>Eschig</i>
L' Embarquement pour Cythere	
Collection	<i>Summy-Birchard</i>
Ensemble at Two Pianos	

Additional Materials

**ARIZONA STUDY
PROGRAM
1963-64**



Arizona Study Program

The Arizona Study Program for Piano is sponsored by the Arizona State Music Teacher's Association. This plan is the result of careful research, evaluation and experience, by a committee of outstanding teachers from the professional groups throughout the state. It sets up goals of achievement in Performance, Technique and Theory for twelve grade levels. In no way does the Program limit the methods or materials employed by the individual teacher in attaining these goals. It provides a meaningful program for teachers and students, promotes regular lesson attendance and creates a standard of evaluation of work for teacher, pupil and parent. As an incentive, it is comparable to the report cards, final exams and grade promotions experienced in the child's school life.

In the Fall of each year, pupils will be assigned to their grade level by their own teacher. In

March each student will be classified as a member of either the A-B- or C group, as determined by the *amount* of work completed in repertoire, technic and theory. These classifications reward consistent work, while recognizing varying degrees of ability. In May each student in the A group will be auditioned by a qualified judge and will be given a written test in theory. If passed, he will be classified as an honor student and awarded the honor certificate of achievement.

Each B and C student will be judged on performance by his own teacher and may participate in the state theory examination at his local audition center. All students must complete the required work no later than June 1st and will receive their certificates after a record of their accomplishments has been reported to the State Board.

The enrollment fee is \$1.50, and in March there will be an additional fee of \$1.00 for A students. Please fill out the registration form at the bottom of the page, and return it to your child's teacher, if you wish him to participate in the Study Program.

ARIZONA STATE MUSIC TEACHER'S ASSOCIATION

Deadline for registration, November 15th, 1963

Please enroll _____ in the Arizona Study Program for Piano, 1963-64. I enclose registration fee of \$1.50 for each student.

Teacher's Name _____

Parent's Signature _____

Guide To Teaching Piano

Revised Edition

Sponsored By and Prepared for the

ARIZONA STATE MUSIC TEACHERS ASSOCIATION

PIANO IX

Studies for Piano IX

- Bartok** *G. Schirmer*
Studies, Op. 18
- Beringer** *Boosey & Hawkes*
Daily Technical Studies
- Burgmueller** *G. Schirmer*
12 Brilliant Studies, OP. 105
- Czerny** *G. Schirmer*
Studies, Op. 299
- Phillip** *Presser*
Complete School of Technic
- Pischna** *G. Schirmer*
Technical Studies
- Rowley** *Peters*
Thirty Melodic and Rhythmic Studies
2 Vol.

Additional Materials

Collections for Piano IX

Music of 16th, 17th & 18th Centuries

Note: Collections that cut across many periods are also listed in this category.

- Bach (editor, Anson)** *Willis*
Two-Part Inventions (One of many acceptable editions of the Inventions, this scholarly edition edited by Anson has the advantage for students of an uncluttered appearance.)
No. 1, C Major
No. 8, F Major
No. 13, a minor
No. 14, B Flat Major
- Bach** *Summy-Birchard*
Bach Collection (12 dances from Suites and Partitas; includes a Gigue by Telemann)
- Bach** *Peters*
Four Duets (Grades IX-XI)
- T. Dart, Editor** *Galaxy*
24 Pieces from the Fitzwilliam Virginal Book

- Fisher, Editor** *Heinrichsen*
From Hydn to Grieg
- Geiringer & Sauer, Editors** *Universal*
The Old Masters
- Gerig, Editor**
Piano Preludes on Hymns and Chorales (Ranges from Baroque through Contemporary. Each Prelude preceded by the original choral melody.)
- Handel** *Heinrichsen*
Easier Pieces
- Herrmann, Editor** *Heinrichsen*
Contemporaries of Purcell
- Herrmann, Editor** *International Music*
XVII Century Masters (includes Froberger, Fischer, Pachelbel, Kuhnau, Loeillet, Le Begue and others)
- Jonas (Editor)** *Summy-Birchard*
Sonatinas (Haydn, Clementi, Kuhlau, Beethoven)
- Mirovitch** *G. Schirmer*
Introduction to the Study of Bach, 2 Vols.
- Mirovitch** *G. Schirmer*
Introduction to Classics, Vol. III
- Motchane, Editor** *G. Ricordi*
The Graded Scarlatti, Grades IX-XII
- Mozart** *Oxford University Press*
4 Unknown Miniatures
- Mozart** *Schott*
Six Viennese Sonatinas
- Oesterle, Editor** *G. Schirmer*
Early Keyboard Music, Vol. I, Vol. II Grades IX-XII. An excellent collection originally written for virginal, spinet, harpsichord and clavichord. Suffers from over-editing.
- Scarlatti** *Mills*
Twelve Easy Scarlatti Sonatas
- Scarlatti, Editor, Friskin** *J. Fischer*
12 Selected Sonatas for Piano
- A. Soler** *Mills*
Sonatas for Piano (Grades IX-XII)
- Sonatas** *G. Schirmer*
32 Sonatinas and Rondos for the Piano (A good collection, includes works by Clementi, Kuhlau, Dussek, Beethoven, Mozart and Haydn)
- Sonatas** *Peters*
Sonatina Album-59 Sonatinas and pieces
Vol. I 30 Sonatinas and pieces
Vol. II 29 Sonatinas and pieces
- Tomkins** *Galaxy*
Fifteen Dances

Additional Materials

Music of the 19th Century

- Beethoven** *Mills*
Three Bonn Sonatas
- Brahms** *G. Schirmer*
Waltzes, Op. 39
No. 2, E Major
No. 3, g sharp minor
No. 9, d minor
- Chopin** *Summy-Birchard*
Chopin Collection (selection of "easier" numbers)
- Chopin** *Heinrichsen*
The Easiest Original Pieces (includes 5 Preludes, 3 Mazurkas, 1 Nocturne and 1 Waltz)
- Franck** *Peters*
Short Pieces (2 canons, Christmas Carol for Anjou, Prelude to "Ave Maris Stella", etc.)
- Grieg** *G. Schirmer*
Album for Pianoforte (45 pieces included in two volumes. Grades VI-XII)
- Grieg** *Peters*
Lyrical Pieces (Complete in 10 Books, Grades V-XII)
- Herrmann, Editor** *Heinrichsen*
Contemporaries of Schumann
- Liszt** *Mercury*
Christmas Tree (Five Numbers)
- MacDowell** *Arthur P. Schmidt*
New England Idylls, Op. 62
Midsummer
In Deep Woods
Indian Idyll
From Puritan Days
- MacDowell, Anson, Editor** *Schmidt*
Music by MacDowell
- Mendelssohn** *G. Schirmer*
Songs Without Words
Lost Happiness, Op. 38, No. 2
Venetian Boat Song, Op. 62, No. 5
- Mirovitch, Editor** *G. Schirmer*
Introduction to the Romantics
- Schoberlechner, Editor** *Universal*
Romantic Album for the Young
- Schumann** *Schmidt*
A Schumann Compendium (includes 12 pieces from different collections)

Additional Materials

Music of the 20th Century

Agay, Editor	<i>Witmark</i>
Solo Pieces of Today, 3 Volumes	
Auric	<i>Hengel</i>
Petite Suite	
Bartok	<i>Boosey & Hawkes</i>
3 Hungarian Folk Tunes	
Mikrokosmos, Book V Grades IX-X	
Capes	<i>Gray</i>
Two-Part Fancies (contemporary "Baroque" style)	
Constantinidis	<i>Rongwen</i>
Greek Miniatures, Vol. III	
Davis, Editor	<i>Remick</i>
Contemporary Piano Music (Grades IX-XII)	
Harris	<i>C. Fischer</i>
American Ballads (Grades IX-XII)	
Holst	<i>Boosey & Hawkes</i>
Folk Songs of the British Isles	
Milhaud	<i>Mercury</i>
Une Journee (Grades VII-IX)	
Pisk	<i>Mills</i>
Five Piece Set	
Pinto	<i>G. Schirmer</i>
Scenas Infantis (Grades VII-IX)	
Poulenc	<i>J. W. Chester</i>
Mouvements Perpetuels (3 short pieces in bouyant style)	
Reschofsky, Editor	<i>Boosey & Hawkes</i>
44 Little Piano Pieces by Hungarian Composers	
Toch	<i>Mills</i>
Three Little Dances, Op. 85	
Toch	<i>Schott</i>
Recital Studies, Op. 56	
Treharthen	<i>Brod</i>
Folk Set for Piano (4 arrangements of American folk tunes)	
Villa-Lobos	<i>Mercury</i>
Five Pieces on Popular Children's Folk Tunes, Album 6	
Collection	<i>Abingdon Press</i>
Thirteen Service Pieces for the Church Pianist (original preludes, toccatas in contemporary style)	

Additional Materials

Solos for Piano IX

Albeniz	<i>Boston Music</i>
Malaguena	
Bach	<i>Elkin</i>
Largo and Allegro	
Beethoven	<i>G. Schirmer</i>
Sonata Op. 49, No. 1 g minor	
Sonata Op. 49, No. 2 G Major	
Chopin	<i>Polish Inst. Edition</i>
Preludes	
No. 13 F. Sharp	
No. 15 D Flat	
Waltzes	
Op. 34, No. 2, a minor	
Mazurka	
Op. 7, No. 2, a minor	
Op. 33, No. 2, C Major	
Faure	<i>G. Schirmer</i>
Berceuse	
Faure-Maier	<i>J. Fischer</i>
Après un Reve	
Freed	<i>Southern</i>
Sonatina No. 1	
Gillock	<i>Willis</i>
Polynesian Nocturne	
Handel	<i>Summy-Birchard</i>
Sonata in C	
Haydn	<i>Presser</i>
Allegretto	
Heller	<i>Marks</i>
Will 'o Wisp	
Hovhanness	<i>Peters</i>
Sonata, Op. 145	
Jaque	<i>Associated Music</i>
Two 2-Part Inventions	
MacDowell	<i>Arthur P. Schmidt</i>
Hungarian	
Milkey	<i>Marks</i>
Theme and Variations (good introduction to variation form)	
Mowrey	<i>G. Schirmer</i>
Festival	
Mozart	<i>G. Schirmer</i>
Minuet in D Major K 355	
Adagio in b minor K 340	
Andantino in E flat Major K 236	
Nordoff	<i>Presser</i>
Appalachian Dance	
Phillip	<i>Marks</i>
Elfe	
Rebikoff	<i>Mercury</i>
Les Demons s'Amusent	
Scott	<i>Galaxy</i>
Danse Negre	
Schubert	<i>G. Schirmer</i>
Moment Musicale in A Flat, Op. 94, No. 2	
Schumann	<i>G. Schirmer</i>
Warum from Fantasiestucke Op. 12	
Tchaikovsky	<i>G. Schirmer</i>
Troika	

Ensemble for Piano IX

Duets	
Arensky	<i>Leeds</i>
Six Recital Pieces	
Beethoven	<i>Peters</i>
German Dances	
Benjamin	<i>Boosey & Hawkes</i>
Jamaicalypso	
Brahms	<i>Peters</i>
Waltzes, Grades IX-XII	
Cox	<i>Galaxy</i>
Majorca	
Grieg	<i>Peters</i>
Norwegian Dances	
Mirovitch	<i>Witmark</i>
Original 18th Century Piano Duets	
2 Volumes	
Mozart	<i>Mills</i>
Sonata in B Flat Major	
Scott	<i>Flammer</i>
Danse Negre	
Lento, Op. 35	
Simmons	<i>Summy-Birchard</i>
The Calico Cat	
Tschaikowsky	<i>Delkas</i>
Valse from Serenade for Strings	
Townsend, Editor	<i>Ditson</i>
Piano Duets of the Classical Period	
Walton	<i>Oxford University Press</i>
Three Duets	
Collection	<i>G. Schirmer</i>
Classical Album, Vol. 371	
Sonata, D Major, Mozart	
Sonata, D Major, Beethoven	
Collection	<i>Summy-Birchard</i>
Piano for Two, Jonas, Editor	
Two Pianos (Four Hands)	
Arensky	<i>G. Schirmer</i>
Suite in Canon Form	
Beethoven-Saar	<i>J. Fischer</i>
Contre-Dance, No. 1	
Couperin	<i>G. Schirmer</i>
The Little Windmills	
Cui-Luboshutz	<i>J. Fischer</i>
Oriental	
Grainger	<i>G. Schirmer</i>
Spoon River (Piano II more difficult)	
Grieg	<i>Peters</i>
Peer Gynt Suite	
Handel	<i>Peters</i>
The Arrival of the Queen of Sheba	
Kuhlau-Riedel	<i>Peters</i>
Sonatinas with 2nd Piano Accompaniment	
Vol. I Op. 20, Nos. 1-3	
Vol. II Op. 55, Nos. 1-3	
Mozart-Maier	<i>C. Fischer</i>
Allegro (Quasi Carillon)	
Mendelssohn-Hesselburg	<i>Summy-Birchard</i>
On Wings of Song	
Tschaikowsky-Hesselburg	<i>Summy-Birchard</i>
Troika	

PIANO X

Studies for Piano X

- Beringer** *Belwin*
Daily Technical Studies
- Burghmueller** *G. Schirmer*
12 Brilliant Studies, Op. 105
- Czerny** *G. Schirmer*
Studies, Op. 299 (Grades VII-X)
- Dohnanyi** *Associated Music*
Essential Finger Exercises
12 Short Studies (Grades X-XII)
- Heller** *G. Schirmer*
50 Selected Studies (Grades VII-X)
- Maier** *Presser*
Etudes for Every Pianist
- Nuepert** *G. Schirmer*
Twelve Piano Studies (Grades X-XII)
- Pischna** *G. Schirmer*
Technical Studies
- Shepherd** *Summy-Birchard*
Complete Scale and Arpeggio Manual

Additional Materials

Collections for Piano X

Music of 16th, 17th & 18th Centuries

Note: Collections that cut across many periods are also included in this category.

- Anson, Editor** *Willis*
Anson Introduces Scarlatti, Book II
- Bach** *Kalmus*
Various Works, Vol. I
- Bach, Editor Anson** *Willis*
Two-Part Inventions
No. 4, d minor
No. 6, E Major
No. 15, b minor
No. 7, e minor
No. 2, c minor
- Bach, W. F.** *Peters*
Fugues and Polonaises
- Boghen, Editor** *Ricordi*
Old Italian Masters, Toccatas for Harpsichord or Piano. (Good collection, over-edited.)
- Handel** *Schott*
Aylesford Pieces
- Haydn** *Universal*
Sonatas Vol. I (Grades X-XI)
No. 1, G Major
No. 2, C Major
No. 8, G Major

- Haydn** *Peters*
Original Compositions
Arietta con Variaziones in A Major
Arietta con Variaziones in E Flat Major
- Leo** *Carisch*
Six Toccatas for Harpsichord
- Malipiero, Editor** *Presser*
18th Century Italian Keyboard Music
- Marchi, Editor** *Ricordi*
The Best Pages from the Works of Spanish Harpsichordists (Grades X-XII)
- Mirovitch, Editor** *Marks*
Rediscovered Masterworks
- Montani, Editor** *Ricordi*
The Best Works from the Pages of Belgian, French and German Harpsichords (Grades X-XII)
- Montani, Editor** *Ricordi*
The Bach Family; the Best Pages from the Works of the Bach Family (Grades X-XII)
- Motchane, Editor** *Ricordi*
The Graded Scarlatti (Grades IX-XII)
- Mozart-Landowski** *C. Fischer*
Country Dances
- Oesterle, Editor** *G. Schirmer*
Early Keyboard Music Two Volumes (Grades IX-XII)
- Podolsky, Editor** *C. Fischer*
Classic Sonatas for the Piano (Includes works by Arne, C.P.E. Bach, Galuppi etc.)
- A. Soler** *Mills*
Sonatas for Piano (Grades IX-XII)
- Tureck** *Oxford University Press*
An Introduction to the Performance of Bach (The detailed commentary makes this of more value to teacher than student)
- Collection** *Peters*
Sonata Album (Grades X-XII)
Volume I
Beethoven: Op. 14, Nos. 1, 2
Op. 49, Nos. 1, 2
Op. 79
Haydn: Sonatas in C, G, D, G, c sharp
Mozart: K. 283, 331, 332, 545, S. 511
Volume II
Beethoven: Op. 2, No. 1
Op. 13
Op. 26
Op. 27, No. 2
Haydn: Sonatas in G, E flat, E Flat
Mozart: K. 280, 310, 333, 533
- Music of the 19th Century**
- Beethoven** *Peters*
Six Ecossaises
- Brahms** *G. Schirmer*
Hungarian Dances, Vol. I
No. 7, F Major
No. 5, F Sharp Minor
Waltzes Op. 39
No. 4, e minor
No. 5, E Major
No. 8, B Flat Major

- Frey, et al** *Rabter*
Russian Masters
- Gliere** *Leeds*
12 Student Pieces
- Grieg** *G. Schirmer*
Album for Pianoforte (45 pieces included in two volumes. Grades VI-XII)
- Liadov** *Associated Music*
14 Little Pieces
- Liszt** *Marks*
Fourteen Pieces for the Piano (collection of shorter pieces)
- Liszt** *G. Schirmer*
5 Liszt Discoveries (edited by J. Werner, good introduction to Liszt)
- MacDowell** *Arthur P. Schmidt*
Sea Pieces, Op. 55
Twelve Etudes, Op. 59
Woodland Sketches
- Mendelssohn** *G. Schirmer*
Songs Without Words
Op. 19, No. 1, E Major
Op. 30, No. 2, E Flat Major
Contemplation
Op. 38, No. 2, c minor
Lost Happiness
Op. 55, No. 2, E Flat Major
Fleecy Clouds
Op. 67, No. 6, E Major
Lullaby
Op. 85, No. 2 a minor
The Adieu
Op. 102, No. 2, D Major
Retrospection
- Schubert** *G. Schirmer*
Impromptus, Op. 90
No. 4, A Flat Major
No. 2, E Flat Major
Moments Musicaux, Op. 94
No. 6, A Flat Major
- Schumann** *G. Schirmer*
Album Leaves
Op. 124, No. 15
Nachstucke, Op. 23
No. 1, C Major
No. 4, F Major
- Schumann** *G. Schirmer*
Album for the Piano (Grades X-XII. A good collection of excerpts chosen from the larger works)
- Music of the 20th Century**
- Bartok** *Boosey & Hawkes*
Mikrokosmos, Vol. V (Grades IX-X)
14 Bagatelles, Op. 6 (Grades X-XII)
Nos. 1, 4, 6, 7, 8, 9
- d' Albert** *G. Schirmer*
From the Suite, Op. 1
- Debussy** *Elkan-Vogel*
Children's Corner (Grades X-XII)
- Finney** *Summy-Birchard*
Five Inventions
- Goossens** *Marks*
Kaleidoscope, Op. 18
Nos. 1, 5, 7, 12
- Harris** *C. Fischer*
American Ballads (Grades IX-XII)

Hindemith	<i>Scot.</i>
Sing und Spielmusiken, No. 4	
Kabalevsky	<i>Leeds</i>
24 Preludes (Grades X-XII)	
Krenek	<i>G. Schirmer</i>
12 Short Piano Pieces, Op. 83 in 12-tone technique	
Phillip	<i>Elkan-Vogel</i>
Five Various and Sundry	
Prokofieff	<i>Leeds</i>
Tales of an Old Grandmother, Op. 31	
Prostakoff, Editor	<i>Edwin H. Morris</i>
Contemporary American Piano Music (Stimulating Collection for the musical- ly mature student. Includes short compo- sitions by Rathaus, Babbit, Harrison, Weber, Cowell, Fine, etc. Grades VI-XII)	
Shostakovich	<i>Axelrod</i>
Selected Preludes from Op. 34 (Grades X-XII)	
Tansman	<i>Leeds</i>
Four Impressions	
Toch	<i>Schott</i>
Concert Studies, Op. 55	
Collection	<i>Marks</i>
Collection Moderne, Vols. I, II	

Solos for Piano X

Agay	<i>Fox</i>
Sonatina, No. 3	
Bach	<i>J. Fischer</i>
Capriccio on the Departure of a Beloved Brother	
Bach	<i>Broude Brothers</i>
Organ Prelude, "O Mensch bewein' dein' Stude Gross", transcribed for piano by Friskin	
Bach	<i>Peters</i>
Aria with Variations in the Italian Manner	
Bach	<i>Oxford University Press</i>
Sarabande from Suite in c minor (editor, Tureck)	
Bartok	<i>Boosey & Hawkes</i>
From the Diary of a Fly	
Beethoven	<i>G. Schirmer</i>
Rondo in C, Op. 51, No. 1 Nine Variations of "Quanto e Bello" by Paisello	
Beethoven	<i>C. Fischer</i>
Six Easy Variations on an Original Theme	
Borodin	<i>G. Schirmer</i>
Nocturnes Serenade	
Chopin	<i>Polish Inst. Edition</i>
Preludes Op. 28, No. 11, B Major Op. 28, No. 17, A Flat Major Op. 23, No. 23, F Major	
Waltzes Op. 69, No. 1, A Flat Major Op. 69, No. 2, b minor	
Nocturne Op. 37, No. 1, g minor	

Mazurkas Op. 6, No. 4, e flat minor Op. 7, No. 1, F Major Op. 17, No. 2, e minor Op. 17, No. 3, A Flat Major Op. 30, No. 2, b minor Op. 33, No. 1, g sharp minor Op. 41, No. 1, e minor Op. 67, No. 7, g minor Op. 67, No. 3, C Major Op. 67, No. 4, a minor	
Coleridge-Taylor	<i>Willis</i>
Valse de la Reine	
Cowell	<i>C. Fischer</i>
Harper Minstrel Sings	
Daquin	<i>G. Schirmer</i>
Le Coucou	
Dahl	<i>Presser</i>
First March Second March Third March	
Debussy	<i>Elkan-Vogel</i>
Arabesques Nos. 1, 2	
Dett	<i>Summy-Birchard</i>
Juba Dance	
Diamond	<i>Mercury</i>
Sonatina	
Dohnanyi	<i>Associated Music</i>
Fugue	
Dussek	<i>Peters</i>
Sonata, Op. 61	
Giannini	<i>Presser</i>
Prelude and Fughetta (Modal toccata-like prelude)	
Grazioli	<i>C. Fischer</i>
Sonata in G	
Hanson	<i>C. Fischer</i>
Three Miniatures	
Ibert	<i>Leeds</i>
A Giddy Girl Le Petit Ane Blanc	
MacDowell	<i>Century</i>
Shadow Dance	
MacDowell	<i>G. Schirmer</i>
Scotch Poem, Op. 31, No. 1	
McKay	<i>J. Fischer</i>
Melody in Springtime	
Mehul	<i>G. Schirmer</i>
Sonata in A Major	
Moore	<i>C. Fischer</i>
Prelude Dancing School Barn Dance Reel	
Palmgren	<i>Boston Music</i>
Cradle Song	
Pinto	<i>G. Schirmer</i>
Tom Thumb's March	
Persichetti	<i>Mercury</i>
Variations for an Album (Short theme with five variations in contemporary idiom)	
Prokofieff	<i>Boosey & Hawks</i>
March from the "Love of Three Oranges"	
Respighi	<i>G. Schirmer</i>
Nocturno	
Sandoval	<i>G. Schirmer</i>
Petite Valse	

Scarlatti	<i>Summy-Birchard</i>
Sonata in A	
Scott	<i>Boosey & Hawks</i>
Lento (from "Two Pierrot Pieces)	
Scriabine	<i>Belwin</i>
Impromptu	
Shostakovitch	<i>Marks</i>
3 Fantastic Dances	
Smetana	<i>G. Schirmer</i>
2 Album Leaves	
Still	<i>J. Fischer</i>
Muted Laughter	
Tchaikowsky	<i>G. Schirmer</i>
Humoreske	
Turina	<i>Associated Music</i>
Miniatures	
Vaughan-Williams	<i>Oxford University Press</i>
The Lake in the Mountains	
Villa-Lobos	<i>Mercury</i>
Five Pieces on Popular Children's Tunes, Vol. 7	

Ensemble for Piano X

Duets

Bach-Howe	<i>Galaxy</i>
Jesu, Der du Meine Seele Komm Susser Tod	
Bacon	<i>G. Schirmer</i>
Sassafras (Grades X-XII)	
Beethoven	<i>Peters</i>
Original Compositions (Grades X-XII)	
Debussy	<i>Elkan-Vogel</i>
Petite Suite	
Koechlin	<i>Elkan-Vogel</i>
Suite	
Lambert	<i>Boston Music</i>
The Fisher's Hornpipe	
Lubin	<i>Associated Music</i>
Theme and Variations for Piano Duet	
Ravel	<i>Elkan-Vogel</i>
Mother Goose Suite (Grades X-XII)	
Simmons	<i>Summy-Birchard</i>
The Gingham Dog	

Two Piano

Bach-Luboshutz	<i>J. Fischer</i>
Now Comes the Gentile Saviour	
Benjamin	<i>Boosey & Hawks</i>
Jamaican Rumba	
Debussy	<i>Elkan-Vogel</i>
Golliwogs Cakewalk	
Khachaturian	<i>Leeds</i>
Waltz from "Masquerade Suite"	
Rebikoff	<i>Willis</i>
Les Demons s'Amusent	
Smetana	<i>Heinrichsen</i>
Sonata in One Movement (eight hands)	
Thomson	<i>Elkan-Vogel</i>
Synthetic Waltzes	
Watson	<i>Hansen Pub.</i>
Square Reel	

Guide To Teaching Piano

Revised Edition

Sponsored by and Prepared for

ARIZONA STATE MUSIC TEACHERS ASSOCIATION

PIANO XI

Studies for Piano XI

- Beringer** *Belwin*
Daily Technical Studies
- Brahms** *G. Schirmer*
51 Exercises
- Cramer** *G. Schirmer*
50 Studies, Vol. 828 (Grades XI-XII)
- Czerny** *G. Schirmer*
Studies, Op. 740
- Dohnanyi** *Associated Music*
Essential Finger Exercises
- Krause** *G. Schirmer*
10 Trill Studies
- Kullak** *G. Schirmer*
School of Octave Playing
- Phillip** *Presser*
Complete School of Technic

Collections for Piano XI

Music of 16th, 17th & 18th Centuries

Note: Collections that cut across many periods are also included in this category.

- Bach, C. P. E. (editor, Jonas)** *Ricordi*
Les Folies d'Espagne (Variations on the famous "folia" ground bass). Grades XI-XII.
- Bach, J. C.** *Peters*
Sonatas, Vol. I, II. Ten sonatas in two volumes by the "London" Bach. Excellent preparatory material for Mozart and Haydn sonatas. Grades XI-XII.
- Bach, J. S. (editor, Anson)** *Willis*
Two-Part Inventions
No. 3, D Major
No. 5, E Flat Major
No. 9, f minor
No. 10, G Major
No. 11, g minor
No. 12, A Major
- Bach, J. S.** *Mills*
(editors, Tovey & Samuel)
Well-Tempered Clavier, Vol. I
Prelude and Fugue, No. 1, C Major
Well-Tempered Clavier, Vol. II
Prelude and Fugue No. 12, f minor
- Bach, J. S.** *Kalmus*
Three-Part Inventions
- Bach, J. S.** *Kalmus*
French Suites
Suite No. 1 in d minor
Suite No. 2 in c minor
- Cimarosa** *Associated Music*
32 Sonatas, three Volumes. Transparent keyboard music, easier than Scarlatti.
- Haydn** *Peters*
Klavierstücke (includes the Arietta con variazioni in A Major; Arietta con variazioni in E Flat Major; Fantasia in C Major; Thema con variazioni in C Major; Variations in f minor. Grades XI-XII.
- Haydn** *Peters*
Sonatas (complete in 4 volumes. Sonata numbers based on the Breitkopf & Hartel edition).
Vol. II—Sonata No. 21, C Major
Vol. III—Sonata No. 27, G Major
Vol. IV—
Sonata No. 34, e minor
Sonata No. 35, C Major
Sonata No. 40, G Major
Sonata No. 49, E Flat Major
- Kohler, Authret** *Peters*
Sonata Album, Vol. I, II.
- Marchi, Editor** *Ricordi*
The Best Pages from the Works of Spanish Harpsichordists (Grades X-XIII).
- Montani, Editor** *Ricordi*
The Best Pages from the Works of the Bach Family. Grades X-XII.
- Montani, Editor** *Ricordi*
The Best Pages from the Works of Belgian, French and German Harpsichordists. Grades X-XII.
- Montani, Editor** *Ricordi*
Italian Harpsichordists; nine compositions by Scarlatti, Galuppi, Paredisi, etc.
- Mozart** *Henle*
Variations
Eight Variations on a March by Gretry K352
12 Variations on "La Belle Françoise" K353
10 Variations on "Unser dummer Poebel meint." K454
- Oesterle, Editor** *G. Schirmer*
Early Keyboard Music, Vol. I, II. Grades IX-XII.
- Scarlatti** *G. Schirmer*
(editor, Kirkpatrick)
Sixty Sonatas, Vol. I
Sonata I, L. 378, a minor
Sonata XXVIII, L. 281, f minor
Sonata XXIX, L. 103, G Major
Volumne II
Sonata XXXIII, L. 359, C Major
Sonata XXXIV, L. 454, C Major
Sonata XLIII, L. 128, g minor
- Soler, A.** *Mills*
Sonatas for Piano (Grades IX-XII).
- Collection** *Peters*
Sonata Album, Vol. I, II. Grades X-XII.

Music of the 19th Century

- Beethoven** *Kalmus*
Variations, Vol. II
Nine Variations on "Quanto e bello" by Paisiello
Thirteen Variations on "Es war einmal ein alter Mann" by Dittersdorf
Seven Variations on "God Save the King"
- Brahms** *Kalmus*
Brahms Piano Works, Vol. II
Intermezzo, Op. 76, No. 6, A Major
Intermezzo, Op. 117, No. 1, E flat Major (also published separately)
- Chopin** *Polish Institute Edition*
Preludes
No. 21, B Flat
No. 25, c sharp minor
Nocturnes
Op. 15, No. 3, g minor
Waltzes
Op. 64, No. 3, A Flat Major
Mazurkas
Op. 24, No. 3, A Flat Major
Op. 33, No. 3, C Major
Op. 41, No. 4, b minor
Op. 59, No. 1, a minor
Op. 62, No. 2, f minor
Op. 63, No. 3, c sharp minor
- Dvorak** *Boosey & Hawkes*
Silhouettes, Op. 8
Waltzes, Op. 54 (Grades XI-XII).
- Grieg** *Galaxy*
Piano Album; Less known pieces well edited by Last.
- Liszt** *G. Schirmer*
Consolations
Nos. 2, 3, 4, 5, 6.
- MacDowell** *Schmidt*
Sea Pieces. Op. 55, Grades X-XII.
- Mendelssohn** *G. Schirmer*
Songs Without Words
Op. 30, No. 10, b minor
Op. 30, No. 11, D Major
Op. 30, No. 18, A Flat Major
Op. 38, No. 6, Duet, A Flat Major
Op. 62, No. 26, B Flat Major
Op. 62, No. 30, A Major
- Schumann** *G. Schirmer*
Colored Leaves, Op. 99
Evening Music
Novelette
- Schumann** *G. Schirmer*
Album Leaves, Op. 124
Fantastic Dance, No. 5
Impromptu, No. 1

PIANO XII

Studies for Piano XII

- Aronson** *Marks*
Pianist's Digest (examples taken from actual solo literature)
- Beringer** *Belwin*
Daily Technical Studies
- Brahms** *G. Schirmer*
51 Exercises
- Clementi** *G. Schirmer*
Gradus ad Parnassum (difficult)
- Cramer** *G. Schirmer*
50 Studies (Vol. 828)
- Czerny** *G. Schirmer*
Studies, Op. 740
- Phillip** *G. Schirmer*
Six Octave Studies
- Phillip** *Presser*
Complete School of Technic

Collections for Piano XII

Music of the 16th, 17th & 18th Centuries

Note: Collections that cut across many periods are also included in this category.

- Auler, Editor** *Peters*
Old Masters from the 16th to 18th Century. Two Volumes (for the good student. Selected from Baroque organ pieces suitable for piano).
- Bach, J. S.** *Mills*
(editors, Tovey & Samuel)
Well-Tempered Clavier, Vol. I
No. 2, c minor
No. 5, D Major
No. 6, d minor
No. 7, E Flat Major
No. 8, e flat minor (prelude only)
No. 13, F Sharp Major
No. 16, g minor
No. 17, A Flat Major
No. 21, B Flat Major
- Bach, J. S.** *Peters*
Partita No. 1, B Flat Major
- Bach, J. S.** *Kalmus*
Three-Part Inventions
- Bach, J. S.** *Kalmus*
French Suites
Suite No. 6, E Major
- Bach, C. P. E.** *Kalmus*
Six Wurttemberg Sonatas, Vol. I & II
Six Prussian Sonatas, Vol. I & II
- Bach, W. F.** *Schott*
Piano Sonatas
- Handel** *Peters*
Complete Suites, Two Volumes
- Haydn** *Peters*
Variations (Selected) Klavierstucke
- Haydn** *Peters*
Sonatas (Complete in Four Volumes. So nara numbers based on the Breitkopf & Hartel edition.)
Vol. II—
Sonata No. 19, D Major
Sonata No. 20, c minor

Haydn (continued)

- Vol. III—
Sonata No. 28, E Flat Major
- Vol. IV—
Sonata No. 37, D Major
Sonata No. 44, g minor
Sonata No. 46, A Flat Major
Sonata No. 52, E Flat Major
- Lully** *G. Schirmer*
Suite in e minor
- Mirovitch** *Marks*
Rediscovered Masterworks, 3 Volumes
- Mozart** *Kalmus*
Sonatas (may also be purchased separately)
A Major, K 331
F Major, K 280
C Major, K 330
E Flat Major, K 282
F Major, K 332
B Flat Major, K 570
- Oesterle, Editor** *G. Schirmer*
Early Keyboard Music, Vol. I & II. Grades IX-XII.
- Pessl** *Marks*
The Art of the Suite (8 suites by Froberger, Couperin, etc.)
- Purcell** *Mills Music*
C Major Suite
- Scarlatti** *G. Schirmer*
(editor Kirkpatrick)
Volume I
No. VII, L 432, F Major
No. XVI, L 452, c minor
No. XXX, L 124, G Major
Volume II
No. XXXIX, L 427, G Major
No. XXXXII, L 252, C Major
No. XXXXV, L 324, C Major
- Rameau** *Barenreiter*
(editor, Jacobi)
Pieces de Clavecin (scholarly edition, uncluttered appearance).
- Collection** *Peters*
Sonata Album, Vol. I, II (Grades X-XII)

Music of the 19th Century

- Beethoven** *Mills*
(editors, Tovey & Samuel)
Sonata, Op. 2, No. 1, f minor
Sonata, Op. 10, No. 1, c minor
Sonata, Op. 14, No. 2, G Major
Sonata, Op. 14, No. 1, E Major
Sonata, Op. 28, D Major
- Beethoven** *Kalmus*
Variations, Vol. II
Eight Variations on "Ich hab ein Hutchen nur"
- Brahms** *Heinrichsen*
Sarabands and Giges
- Brahms** *Peters*
Waltzes, Op. 39
- Brahms** *G. Schirmer*
Piano Works, Vol. I
Ballade No. 1, d minor (Edward)
- Vol. II
Intermezzo, Op. 76, No. 4, B Flat Major
Rhapsody, Op. 79, No. 2, g minor

Brahms (continued)

- Intermezzo, Op. 116, No. 4 in E Major
Intermezzo, Op. 116, No. 6 in E Major
Intermezzo, Op. 118, No. 2, A Major
Ballade, Op. 118, No. 3, g minor
Intermezzo, Op. 119, No. 1, b minor
- Chopin** *Polish Institute Edition*
Preludes
Op. 28, No. 1, C Major
Op. 28, No. 2, G Major
Op. 28, No. 11, B Major
Op. 28, No. 14, E Flat Major
- Nocturnes
Op. 9, No. 1, b flat minor
Op. 9, No. 2, E Flat Major
Op. 15, No. 1, F Major
Op. 37, No. 1, g minor
Op. 48, No. 1, c minor
Op. 55, No. 1, f minor
- Polonaises
Op. 26, No. 1, c sharp minor
Op. 40, No. 1, A Major
- Waltzes
Op. 34, No. 1, A Flat Major
Op. 64, No. 2, c sharp minor
Op. 70, No. 2, f minor
- Mazurkas
Op. 6, No. 1, f sharp minor
Op. 17, No. 1, B Flat Major
Op. 17, No. 3, A Flat Major
Op. 24, No. 2, C Major
Op. 30, No. 1, c minor
Op. 59, No. 2, A Flat Major
4 Mazurkas, Op. 67
4 Mazurkas, Op. 68
- Faure** *G. Schirmer*
Nocturnes
- Faure** *International Music*
Six Barcarolles
- Liszt** *Heinrichsen*
(editor, Garratt)
Liszt Album
- Mendelssohn** *G. Schirmer*
Songs Without Words
Op. 19, No. 5, f sharp minor
Op. 30, No. 17, a minor
Op. 53, No. 21, g minor
Op. 67, No. 34, C Major
Three Etudes from Op. 104
- Schubert** *G. Schirmer*
4 Impromptu for Piano, Op. 90
4 Impromptu for Piano, Op. 142
- Schumann** *G. Schirmer*
Fantasiestucke, Op. 111
Nachstucke, Op. 23
6 Intermezzi, Op. 4
- Music of the 20th Century**
- Bartok** *Boosey & Hawkes*
14 Bagatelles, Op. 6
Petite Suite
Mikrokosmos, Vol. VI
- Creston** *G. Schirmer*
Five Two-Part Inventions
- Copland** *Boosey & Hawkes*
Four Piano Blues

Debussy *Elkan-Vogel*
 Suite Bergamasque
 Preludes, Book I
 La Cathedral Engloutie
 La Serenade interrompue
 Danseuses d'Delphes
 Voiles
 Des Pas Sur la Neige
 Preludes, Book II
 Bruyeres
 General Lavine
 Feuilles Mortes
 Canope
 Pour le Piano

Debussy *Durand*
 Children's Corner

Debussy *G. Schirmer*
 (editor, Prostackoff)
 Selected Works (includes English translations of musical terms)

Ginastera *C. Fischer*
 12 American Preludes, 2 Volumes

Gershwin *Harms*
 Three Preludes

Granados *Marks*
 12 Spanish Dances

Griffes, C. *G. Schirmer*
 Roman Sketches, Op. 7 (includes "The White Peacock")

Harris *C. Fischer*
 American Ballads

Kodaly *Delkas*
 Ten Pieces

Menin *C. Fischer*
 Five Piano Pieces

Milhaud *Elkan-Vogel*
 Saudades de Brazil, 2 Volumes

Moore *C. Fischer*
 Suite for Piano (includes Prelude, Reel, Dancing School, Barn Dance, Air and Procession. Also published separately).

Pierne *Schott*
 Impressions de Musicale

Prokofieff *Peters*
 Ten Little Piano Pieces, Op. 12

Rachmaninoff *G. Schirmer*
 Etude Tableaux
 Op. 33, No. 1, f minor
 Op. 39, No. 2, a minor
 Op. 39, No. 8, d minor
 Preludes
 Op. 3, No. 2, c sharp minor
 Op. 3, No. 5, g minor
 Op. 3, No. 6, E Flat Major
 Op. 3, No. 10, G Flat Major
 (Also published separately)

Shostakovich *Marks*
 3 Fantastic Dances

Shostakovich *Leeds*
 24 Preludes

Tcherepnin *Peters*
 Songs Without Words

Wurmser *Elkan-Vogel*
 12 Preludes pour Piano

Collection *Oxford University Press*
 Folk Dances from Europe for Piano Solo (arrangements by D'Indy, Turina, Casella and others)

Collection *G. Schirmer*
 51 Pieces from Modern Repertoire

Solos for Piano XII

Bach, J. S. *G. Schirmer*
 Fantasia in c minor

Bach, J. S. *Breitkopf*
 Ricercar (3 parts) from the "Musical Offering"

Barber *G. Schirmer*
 Nocturne

Bartok *Boosey & Hawkes*
 Sonata

Beethoven *Kalmus*
 7 Variations on "God Save The King"

Bloch *G. Schirmer*
 Poems of the Sea

Bowles *Mercury*
 El Indio
 El Bejuco

Bowles *Axelrod*
 Huapango No. 1

Clementi *G. Schirmer*
 Sonata in f sharp minor, Op. 26

Copland *Elkan-Vogel*
 Cat and the Mouse

Debussy *Durand*
 Nocturne in D Flat
 La Plus que lente

Delius *Boosey & Hawkes*
 2 Piano Pieces

Della-Joio *G. Schirmer*
 Nocturne in E Major

Foss *C. Fischer*
 Scherzo Ricercato

Fuleihan *Dekas*
 Sonata, No. 2

Ginastera *Ricordi*
 Malambo

Guion *G. Schirmer*
 Turkey in the Straw

Haydn *G. Schirmer*
 Variations, f minor

Kabalevsky *Leeds*
 Sonata, No. 2, Op. 45

La Montaine *Broude*
 Toccata

Lecouna *Marks*
 Malaguena

MacDowell *Century*
 Hungarian, Op. 39, No. 12
 Shadow Dance, Op. 38, No. 8

McKay *Presser*
 Excursion

Mendelssohn *G. Schirmer*
 Variations Serieuses, Op. 54
 Prelude and Fugue, Op. 35, e minor
 Rondo Capriccioso, Op. 14

Rachmaninoff *G. Schirmer*
 Waltz in A, Op. 10, No. 2

Ravel *C. Fischer*
 Sonatine

Ravel *Elkan-Vogel*
 Minuet on the Name of Haydn
 Menuet (Le Tombeau de Couperin)

Scarlatti, A. *Ricordi*
 Variations on "Follia di Spagna"

Scott *Galaxy*
 Lotus Land

Schumann *G. Schirmer*
 Prophet Bird, Op. 82, No. 6
 Soaring, Op. 12, No. 2
 Novellette, Op. 21, No. 1, F Major

Stravinsky *Mercu*
 Tango

Telemann *Pete.*
 Allegro from G Major Piano Concerto (arranged by J. S. Bach)

Toch *Schott*
 Juggler, Op. 31, No. 3

Ensemble for Piano XII

Duets

Faure *Universal*
 Dolly Suite

Lambert *Oxford University Press*
 Trois Pieces Negreos (for the white keys)

Mendelssohn *International Music*
 Original Composition for Piano Duet

Mozart *Peters*
 Original Compositions for Piano Duet

Prokofieff *Leeds*
 Cinderella's Waltz

Schubert *Peters*
 Original Compositions for Piano Duet

Two Piano

Arensky *G. Schirmer*
 Waltz Suite, Op. 15

Bach, W. F. *Peters*
 Sonata in F Major

Bach-Grainger *G. Schirmer*
 Toccata (arranged for Three Pianos)

Freed *Press.*
 Carnaval

Buxtehude *G. Schirmer*
 Prelude and Fugue

Copland *Boosey & Hawkes*
 Billy the Kid
 Hoe Down and Saturday Night Waltz

Dahl *Peters*
 Quodiliber (Piano Quartet)

Gershwin *Peters*
 Preludes

Moussorgsky-Pattison *G. Schirmer*
 Coronation Scene

Mozart *Peters*
 Chamber Concerto in E Flat Major K449

Rachmaninoff-Babin *Universal*
 Vocalise

Rowley *Heinrichsen*
 Concerto in D Major, Op. 49

Villa-Lobos *Associated Music*
 The Little Paper Doll (Whittemore-Lowe)

Additional Materials

Feb 1964

MG IV-3

RECOMMENDED BOOKS AND OTHER MATERIALS FOR TEACHERS OF PIANO

This annotated list is not to be considered as all-inclusive. It is a suggested list of some of the titles which piano teachers should possess in order to better understand their instrument and its literature.

- Apel, W.:** THE HARVARD DICTIONARY OF MUSIC. Cambridge: Harvard University Press, 1946. The "Harvard" and "Baker's" (see below) should be in every teacher's library as basic reference sources. There is available an abridged version in pocket book form (THE HARVARD BRIEF DICTIONARY OF MUSIC. N. Y.: Washington Square Press, 1962).
- MASTERS OF THE KEYBOARD. Cambridge: Harvard University Press, 1947. A scholarly treatment of the history and literature of keyboard instruments. Many musical examples.
- Badura-Skoda, E. & P.:** INTERPRETING MOZART ON THE KEYBOARD. New York: St. Martin's Press, 1962. A thoughtful and well documented approach to Mozart playing.
- Bacon, E.:** NOTES ON THE PIANO. Syracuse: Syracuse University Press, 1963. Series of essays containing much practical information on interpretation, fingering, pedalling, etc.
- Baker's Biographical Dictionary of Musicians**, 5th ed., edited by Slonimsky, N. Y.: G. Schirmer, 1958. The Slonimsky revision of "Baker's" is an indispensable source for ACCURATE information on the lives of composers and performers.
- Bodky, E.:** THE INTERPRETATION OF BACH'S KEYBOARD MUSIC. Cambridge: Harvard University Press, 1960. One of the most complete and well documented sources on the difficult problem of ornamentation and rhythmic alteration in the music of J. S. Bach. Some important sources dealing with the same subject are as follows: (1) Emery, W.: BACH'S ORNAMENTS (London: Novello, 1953); (2) The Preface to the Bach Goldberg Variations (G. Schirmer) written by Ralph Kirkpatrick; (3) Felix Ganz's article, "The Execution of Embellishments in Baroque Music" in THE PIANO QUARTERLY (43), p. 22; and (4) Putnam Aldrich's comprehensive article on Bach trills, "On the Interpretation of Bach's Trills," MUSICAL QUARTERLY (XLIX), p. 289.
- Boyden, D.:** AN INTRODUCTION TO MUSIC. N. Y.: Alfred Knopf, 1963. One of the best of the general "music appreciation" texts now flooding the market.
- Chase, G.:** AMERICA'S MUSIC. N. Y.: McGraw-Hill, 1955. Best over-all coverage of the development of music in North America from the "pilgrims to the present."
- Demuth, N.:** FRENCH PIANO MUSIC. London: Museum Press Ltd., 1959. One of the best sources dealing with French piano music from Chambonnières through Boulez. Includes an Appendix listing all pieces mentioned in the text plus the publisher.
- Fischer, E.:** BEETHOVEN'S PIANOFORTE SONATAS. London: Faber & Faber, 1959. Collection of lecture notes for a master class on sonatas by a famous Beethoven interpreter.
- Foldes, A.:** KEYS TO THE KEYBOARD. N. Y.: E. P. Dutton, 1948. Practical information on piano teaching problems. Includes list of contemporary music "suitable for teaching purposes."
- Grout, D.:** A HISTORY OF WESTERN MUSIC. N. Y.: W. W. Norton, 1960. A comprehensive history of Western music with a maximum of clear organization and a minimum of verbiage. Well written.
- Hutcheson, E.:** THE LITERATURE OF THE PIANO. N. Y.: Alfred A. Knopf, 1948. Designed as a guide for both amateur and student. Chronological organization. Musical examples.
- Last, J.:** THE YOUNG PIANIST. London: Oxford University Press, 1954. A well-written, informative guide on teaching techniques from the beginner through the young artist. See, also, the same author's INTERPRETATION FOR THE PIANO STUDENT (1960).
- Loesser, A.:** MEN, WOMEN AND PIANOS. N. Y.: Simon & Schuster, 1954. The piano as a focal point for a social history of the last three centuries. Excellent reading.
- Newman, W.:** THE PIANIST'S PROBLEMS. rev. ed., N. Y.: Harper, 1956. Informative and pragmatic approach to piano pedagogy by one of America's foremost musicologist-pianists.
- Ortmann, O.:** THE PHYSIOLOGICAL MECHANICS OF PIANO TECHNIQUE. N. Y.: Dutton, 1962. A reprint of the 1929 classic also available in pocket book form.
- Machlis, J.:** INTRODUCTION TO CONTEMPORARY MUSIC. N. Y.: W. W. Norton, 1961. A non-technical survey of developments in contemporary music from Post-Romanticism through computer music.
- Stein, L.:** STRUCTURE AND STYLE. N. Y.: Summy-Birchard, 1963. The study and analysis of musical forms. Reader is advised to purchase a supplementary volume of reference materials (ANTHOLOGY OF MUSICAL FORMS).
- Tovey, D.:** THE FORMS OF MUSIC. N. Y.: Meridian Books, 1962. A pocket book collection of 28 articles on form formerly written for the ENCYCLOPEDIA BRITANNICA.
- A COMPANION TO BEETHOVEN'S PIANOFORTE SONATAS. London: The Assoc. Board of the R.A.M. & R.C.M., 1931. Indispensable reference work for the sonatas.
- Whiteside, A.:** INDISPENSABLES OF PIANO PLAYING. N. Y.: Coleman-Ross, 1955. Practical and well-written.

(Continued on back side)

COPY

RECOMMENDED EDITIONS OF PIANO LITERATURE

The editions described below have been chosen from those which are readily available. In general, the most scholarly critical editions (as opposed to performance editions) are either too expensive or too difficult to procure. The teacher is advised to check these editions when possible in the music libraries of the Universities and Colleges in his vicinity. There is no excuse for the piano teacher of today to use editions which are antiquated and poorly edited.

Bach, J. S.: LITTLE PRELUDES AND FUGUES, ANNA MAGDALENA BACH NOTEBOOK — recommend Kalmus editions edited by Bischoff. These are inexpensive and clear.

TWO AND THREE PART INVENTIONS—recommend Peters (No. 4201)—Kalmus—Newman (Summary) and Anson (Summy).

WELL TEMPERED CLAVIER—recommend Peters (1a and 1b), Tovey and Samuels (Mills), and Kalmus.

FRENCH SUITES—recommend Peters (4594) and Kalmus.

ENGLISH SUITES—recommend Peters (4580) and Kalmus.

PARTITAS—recommend Peters (4463-a and b) and Kalmus.

Beethoven, L. van: SONATAS—recommend the Craxton and Tovey edition (Mills Music) in 3 vols., and Schirmer (ed. Krebs) or Kalmus.

VARIATIONS — recommend Peters (298a and b) and Kalmus.

Chopin, F.: Best edition available is the 16 volume Chopin Institute Edition (E. B. Marks). Preludes (Vol. I), Etudes (Vol. II), Ballades (Vol. III), Impromptus (Vol. IV), Scherzos (Vol. V), Sonatas (Vol. VI), Nocturnes (Vol. VII), Polonaises (Vol. VIII), Waltzes (Vol. IX), Mazurkas (Vol. X).

Brahms, J.: Best edition of complete works, Schirmer (ed. by Mandyczewski) and Kalmus. Both are in 3 vols.

Debussy, C.: Published mostly by Durand or Elkan-Vokel on poor grade paper. However, G. Schirmer and C. Fischer are bringing out some well edited works by both Debussy and Ravel.

Haydn, J.: SONATAS — recommend Peters 4 vol. set edited by Martienssen. Also, Kalmus 3 vol. set of 34 sonatas.

VARIATIONS—recommend Peters.

Mendelssohn, F.: SONGS WITHOUT WORDS—recommend Peters.

Mozart, W. A.: SONATAS AND FANTASIES—recommend Presser (edited by Broder); Henle (ed. by Lampe) or Kalmus.

VARIATIONS — recommend Henle (ed. Zimmerman).

Scarlatti, D.: SONATAS—recommend the 2 vol. Schirmer edition edited by Kirkpatrick.

Schubert, F.: Recommend Henle editions. The IMPROMPTUS and MOMENTS MUSICAUX ed. by Gieseeking. Also Peters ed. of the above, and Kalmus 2 vol. edition of sonatas.

Schumann, R.: Recommend Kalmus in 6 vols. or Peters in 5 vols.

RECORDINGS

The teacher is advised to purchase some of the recordings distributed by EDUCO (P. O. Box 86, Ojai, Calif.). Available are the following: (1) FROM BACH TO BARTOK, 22 records of "the piano pieces most often used by teachers and schools throughout the country"; (2) MASTER CLASS RECORDINGS, performance and master lesson of such compositions as the Bach French Suites, Beethoven Sonatas, etc., performed and discussed by Arthur Loesser, William Newman, etc.; and (3) MUSIC APPRECIATION SERIES, includes performances on piano, harpsichord and clavichord.

PERIODICALS

The teacher is reminded that there are several periodicals now published which will be of assistance in keeping abreast of new developments and materials. The most important are as follows: (1) THE AMERICAN MUSIC TEACHER (M.T.N.A. publication); (2) CLAVIER (The Instrumentalist Co.); (3) THE PIANO QUARTERLY (Piano Teachers Information Service); (4) THE PIANO TEACHER (Summy-Birchard) and (5) NOTES (Music Library Association).

Additional Materials

ARIZONA STATE MUSIC TEACHER'S ASSOCIATION

**ARIZONA STUDY
PROGRAM
1964-65**



Arizona Study Program

1. WHAT IS THE ARIZONA STUDY PROGRAM?

An organization of Grade Year requirements in music study and an important area of the requirements of the State Association for the accreditation of private music teachers.

2. WHAT IS THE PURPOSE OF THE TEACHER ACCREDITATION?

To recognize excellence in teaching and to give the public a basis for selecting qualified music teachers. State Accreditation is demanding. Many good teachers are not accredited but every accredited teacher is a good teacher.

3. WHAT IS THE PURPOSE OF THE STUDY PROGRAM?

To assure the continuing development of the highest quality of all phases of musicianship in student pianists, the establishment of good study habits and concentration which will carry over to all learning situations.

4. WHO SPONSORS THE STUDY PROGRAM?

The Arizona State Music Teachers Association, the Arizona affiliate of Music Teachers National Association.

5. WHO IS ELIGIBLE FOR THE PROGRAM?

Students of teachers who are members of A. S. M. T. A.

6. IS THIS AN EASY PROGRAM?

The Program sets the highest standards and is demanding of both teacher and students. There is no place in the Program for either the lazy teacher or the indifferent student.

7. SHOULD MY CHILD ENTER THE PROGRAM?

Yes, if there is a real desire for fine music education on the part of both parent and child and a realization of the student and parent responsibility for adequate lesson preparation.

8. WHY ARE THERE A, B AND C GROUPS?

To make possible a meaningful Program for all students, regardless of wide variation in abilities and work habits.

9. HOW ARE PUPILS GRADED INTO A, B OR C GROUPS?

The private teacher determines the category by the amount of work the student has accomplished during the year.

10. DOES EACH STUDENT STUDY THE SAME MATERIAL?

No. Requirements are very general, allowing the teacher a wide latitude in choice so the selections may be geared to the needs of the individual students.

11. WHY IS IT NECESSARY FOR THE STUDENT TO STUDY THEORY?

The study of music involves much more than the mere training of fingers. Just as a study of grammar is necessary to the knowledge of a language, so the study of Theory is necessary and basic to good musicianship.

12. WHY IS THERE A SPRING EVALUATION?

It is an incentive for the student and an impartial check on the work accomplished by the student and teacher during the year. The adjudicator passes or fails the student on his technic and solo work and gives an evaluation. A Study Program adjudication is not just flattery and compliments. Adjudicators are instructed to give careful, detailed and helpful criticism. Each evaluation by adjudicators from the faculties of the Music Departments of our State Universities and Colleges will be a learning experience.

ARIZONA STATE MUSIC TEACHER'S ASSOCIATION

Teacher's deadline for State registration - November 1st

Please enroll _____ in the Arizona Study Program
for Piano. I enclose registration fee of \$2.50 for each student. (Make check
payable to the teacher, who must send ONE check or money order to cover her
entire student enrollment.)

Parent's Signature _____

Lovonne Beattie

Arizona

ACCREDITATION PLAN

STUDY PROGRAM FOR PIANO STUDENTS



THE ARIZONA STATE MUSIC TEACHERS ASSOCIATION

1961?

THE ACCREDITATION PLAN

The Accreditation Plan of the Arizona State Music Teachers Association was formulated in 1961. It is administered by a State Accreditation Board composed of private music teachers and faculty members of Arizona Colleges and Universities. The plan was 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. Provide the accredited teacher with the pre-requisite for national certification through the Arizona Accreditation Plan, which has been accepted and approved by the MTNA Certification Board.
4. Provide continuity and direction in the student's study of piano from the time he begins until he finishes Senior High School.
5. Give the public a basis for selecting qualified teachers of piano. The over-all plan features Professional Accreditation for piano teachers, the Arizona Study Program for piano students and a Guide to Teaching Piano (revised edition).

ACCREDITATION REQUIREMENTS

1. The teacher must be a member of ASMTA in good financial standing.
2. The teacher must enroll students in the Arizona Study Program. Three or more of the students must be in Category A and in no less than two Grade Levels. In order for the teacher to become accredited, the students entered in Category A must receive a passing grade in each of three areas -- technique, theory and performance, AND have participated in the sight-reading evaluation. The teacher must attend at least one Annual Development Teacher Training Session; these will be available at each annual State Convention.
3. The teacher must complete (or have already completed) ONE of the following options:
 - A. Have an earned college degree in music from a recognized institution of higher learning.
 - B. Satisfactorily pass a written examination in general musicianship. This examination will be given once each year under the direction of the State Accreditation Board.
4. ASMTA members who are on the faculties of music departments of Arizona Universities and Colleges, will be granted accreditation and re-accreditation upon request and payment of the state fee.

RENEWAL OF ACCREDITATION

Accreditation shall be valid for a period of five years from the date of issue. During the five-year period in which the Accreditation is in force, the teacher (with the exception of college or university faculty members) must earn twenty (20) points for renewal. These points may be earned as follows:

REQUIRED: A total of ten (10) points earned in the Study Program.

A. STUDENT REQUIREMENTS

1. Eight (8) points for student enrollment in the Study Program areas of performance, technic and theory. During the five year period the teacher must have enrolled a minimum of ten (10) students in Category A. Ten students must have passed in all areas. Sixty percent (60%) of whatever total number of Category A students enrolled by the teacher (ten or more) must have passed in performance, theory and technic.
2. One (1) point for a minimum of ten (10) students participating in the sight-reading evaluations within the five year period, and
3. One (1) point for a minimum of ten (10) students participating in Aural Development within the five year period.

B. TEACHER REQUIREMENTS

Attendance at a minimum of two additional Aural Development Teacher Training Sessions. The Aural Development Sessions will be available at State Conventions and, if needed, may be offered in additional workshops.

Aural Development Report Forms for students will be sent each teacher upon request. Completed Aural Development and Student Report Forms must be returned to the proper chairman at the completion of the year.

OPTIONS: In addition to the above requirement, each teacher must earn ten (10) additional points from any combination of the following options:

In-Service Education (Maximum: 5 points)

- | | <u>Points</u> |
|---|----------------|
| 1. College Courses in music or related field. | 1 per semester |
| 2. Local, State or Divisional Workshops, approved by ASMTA. Workshops used to promote the sale of particular materials cannot be counted. | 1 per workshop |
| 3. Other advanced study approved in advance by ASMRA Accreditation Board. | 1 per year |

Public Performance (Maximum: 5 points)

1. Performance by teacher
 - a. Solo recital program, 50 minutes 3 per program
 - b. A solo recital of less than 50 minutes. 1 per program
- C. Participation in ensemble program (a full program, not a single number). 1 per program

Public Performance (Continued)

- | | <u>Points</u> |
|---|---------------|
| 2. Performance by students | |
| a. Solo ensemble or audition performances sponsored or approved by the ASMTA. Maximum 1 point per year regardless of the number of students involved. | 1 per year |
| b. A significant solo performance such as a senior recital. Maximum 1 point per year regardless of the number of students presented in recital. | 1 per year |

Leadership Activities (Maximum: 5 points)

1. Actively serve as an elected or appointed officer in local, state, divisional or national association. 1 per year
2. Actively serve as a member of a board or committee in local, state, divisional or national association. 1 per year

Professional Involvement (Maximum: 5 points)

1. Registered attendance at state, divisional, or national convention or other meeting related to the association. 1 per meeting
2. Presentation of lecture, recital or paper at local, state, divisional or national meeting. 1 per presentation
3. Attendance at major music festivals, or music oriented Tours (U.S.A. or abroad) where professional artists or significant group study programs are presented. ASMTA Accreditation Board approval must be obtained in advance. 1 per year
4. Publication of musical composition or magazine article. 1 per publication
5. Other projects approved in advance by the ASMTA Accreditation Board. 1 per project

REACCREDITATION

The teacher who has allowed accreditation to lapse has the following two options to have accreditations reinstated:

1. Enter at least three students into the Study Program in two different levels. These students must be entered in Category A and receive a passing grade in technic, theory and performance. The teacher must then satisfactorily pass a written examination in general musicianship. In addition to these requirements, the teacher must pay a delinquent fee of \$2.50.

Reaccreditation (Continued)

2. Enter at least two students into the Study Program for each year during which the teacher has allowed accreditation to lapse. These students must be entered in Category A and be passed in all areas. The teacher must have earned the required twenty points as outlined for Renewal. In addition the teacher must pay the delinquent fee of \$2.50.

In addition to the above options, any teacher who wished to regain accreditation and who has not paid membership dues during any part of the previous accreditation period must pay past dues for each year of delinquency.

THE ARIZONA STUDY PROGRAM FOR PIANO STUDENTS

ELIGIBILITY FOR PARTICIPATION

All teachers who are members of the Arizona State Music Teachers Association are eligible to participate in the Study Program. Accreditation, or work toward accreditation, is not a requirement for participation. The Study Program provides evaluation of students in Performance, Technic and Theory, and participation in the Sight-Reading and Aural Development evaluations.

STUDENT ENROLLMENT

Teachers will enroll students, using the Study Program Enrollment Form. Send COMPLETED registration form and fees for the total of all pupils enrolled to the State Chairman of the Study Program. Send only ONE check or money order for the entire amount due.

The student enrollment fee, which includes the evaluation fee, will be indicated on the Study Program Brochures. The deadline for student enrollment is November 1st. Late enrollments (after November 1st) will be charged an additional \$1.00 for each student enrollment.

Teachers will receive a Student Report Form for each student enrollment. The form will summarize briefly the years work for each grade level and must be returned to the proper chairman at the end of the year. Student Report Forms for Aural Development will be sent upon request.

CATEGORY PLACEMENT

Students will vary widely in their levels of achievement. The Study Program has been Categorized in recognition of this factor. Each Student should be placed in the Category best suited to his individual work habits.

The first week of March, teachers will receive the Student Category Form. Teachers will determine by the work completed in Literature and Memory Requirements which of the Categories, A, B or C, is appropriate for each student.

Check, as indicated on the Category Sheet:

1. Those students participating in Sight-Reading
2. Those students participating in the Aural Development Program.

The teacher will complete the Category Form and return this Form to the State Chairman by April 1st. Forms returned or Categories changed, after the April 1st deadline, will be charged a late fee of \$1.00 each.

Teachers will receive the Student Program Form along with the Category Form. In Grades IV - XII teachers will list the solos each Category A student is preparing to play at the spring evaluations. The deadline for the return of the Program Forms to the State Chairman is March 15th.

EVALUATION REQUIREMENTS

Performance

Category A -- Students will prepare four solos from memory, as shown on the Program Form. Each student from Grades IV - XII must present a selection from EACH period of music literature: Baroque, Classical, Romantic and Modern.

Categories B and C -- Students will prepare ONE solo from memory.

Technic

Students should be prepared to play any of the technic outlined for their Grade Level in the selected keys as indicated below.

Category A - Piano I & II Select ONE key
 Piano III, IV & V Select one major and one minor key
 Piano VI - XII Select two major and two minor keys

Categories B & C -- Select ONE key, either major or minor

Theory Test

All Categories -- Required written test, given only at the Evaluation Centers.

Sight-Reading Test (optional)

Students at all Levels will be heard and evaluated by a Sight-Reading judge. Music to be read will be elementary for early grades and approximately three Levels below the performing Level of the more advanced Grades.

Certificates

Category A -- Students who pass in performance, theory and technic auditions will receive the Honor Certificate.

Categories B and C -- Students who receive a satisfactory rating in technic and solo performance and pass the Theory Test will receive a Certificate of Completion.

All Categories -- Students who participate in the spring auditions but who fail in any area, performance, technic or theory, will receive the Certificate of Participation.

Sight-Reading -- Students who receive a satisfactory rating in Sight-Reading will be recognized by a Sight Reading Seal on their certificates.

Aural Development -- Students whose Aural Development Report Forms have been rated satisfactory will be recognized by an Aural Development Seal on their certificates.

Return of Forms

The deadline for the receipt of Student Report Forms and the Aural Development Forms by the State or District Chairmen is May 15th. Neither Student Evaluation Certificates nor the Sight-Reading and Aural Development Seals can be issued until both of these Forms have been received and checked.

PIANO I

REQUIRED STUDY

Literature

Category A - Study and collection materials equivalent to three books of average length.
Category B - Study and collection materials equivalent to two books of average length.
Category C - One book of average length from study or collection materials.

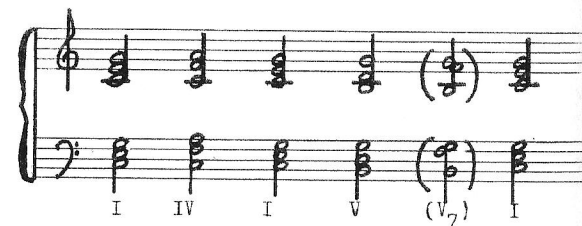
Memory

Category A - Eight solos or ensembles
Category B - Five solos or ensembles
Category C - Three solos or ensembles

RECOMMENDED STUDY

Technic

Scales - Major or harmonic minor; hands separately, very slowly, one or more octaves.
Triads - Tonic triads, root position, blocked and broken, hands separately.
Cadences - Cadence chords, root position, each hand.



Studies

BURNAM

A Dozen a Day, Book I.....Willis

TECHNIC BOOKS

See "Recommended Graded Courses"

Piano I (Continued)

Theory

THEORY DRILLS - PIANO I.....Arizona Study Program
Basic musical terms and symbols
Simple meter signatures
Major and minor triads, root position
Values of notes and rests
Simple intervals

THEORY BOOKS
See "Recommended Graded Courses"

PIANO II

REQUIRED STUDY

Literature

- Category A - Study and collection materials equivalent to three books of average length.
- Category B - Study and collection materials equivalent to two books of average length.
- Category C - One book of average length from study or collection materials.

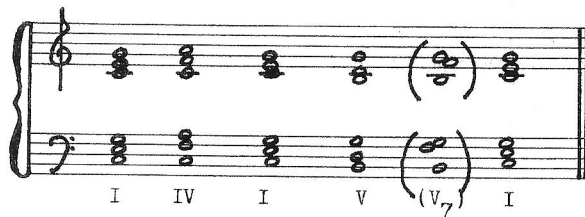
Memory

- Category A - Eight solos or ensembles
- Category B - Five solos or ensembles
- Category C - Three solos or ensembles

RECOMMENDED STUDY

Technic

- Scales - Major or harmonic minor; hands separately, very slowly, one or more octaves.
- Triads - Tonic triads, root position and inversions blocked and broken, hands separately.
- Cadences - Cadence chords, root position, each hand.



Piano II (Continued)

Studies

FROST
Hanon - Books I & II.....Boston (Frank)
TECHNIC BOOKS
See "Recommended Graded Courses"

Theory

THEORY DRILLS - PIANO II.....Arizona Study Program
Expand the musical vocabulary as it relates to dynamic markings
Use of ledger lines
Intervals through the octave
Major and minor triads, root position
THEORY BOOKS
See "Recommended Graded Courses"

PIANO III

REQUIRED STUDY

Literature

- Category A - Twenty-two selections from Studies or Collections.
- Category B - Eighteen selections from Studies or Collections.
- Category C - Fourteen selections from Studies or Collections.

Memory

- Category A - Eight solos or ensembles
- Category B - Five solos or ensembles
- Category C - Three solos or ensembles

RECOMMENDED STUDY

Technic

- Scales - Major and Harmonic minors; M.M. 60 - two notes to the beat; hands separately or together, three or more octaves.
- Triads - Root position and inversions, blocked and broken; 3 octaves, hands together.
- Cadences - Cadence chords, three positions, each hand.

Piano III (Continued)

I IV I V (V₇) I I IV I V (V₇) I I IV I V (V₇) I

Theory

THEORY DRILLS - PIANO III.....Arizona Study Program
 Comprehension of simple and compound meters
 Use of dotted notes and rests
 Major and minor triads
 Major keys and key signatures
 Major scales

PIANO IV

REQUIRED STUDY

Literature

Study for the year must include the following:

1. A Sonata, Sonatina or a Theme and Variations. Each movement of the Sonata or Sonatina may be counted as one selection.
2. Material from each of the following periods - Baroque, Classical, Romantic and Modern.

Category A - Sixteen selections from Studies or Collections.
 Category B - Twelve selections from Studies or Collections.
 Category C - Eight selections from Studies or Collections.

Memory

Category A - Eight solos or ensembles
 Category B - Five solos or ensembles
 Category C - Three solos or ensembles

Piano IV (Continued)

RECOMMENDED STUDY

Technic

Scales

Major, Natural and harmonic minors; hands together, 3 or more octaves, minimum tempo, M.M. 72 - 2 notes to the beat.

Arpeggios

Major or minor (tonic), 4 octaves, hands separately or together; M.M. 60, 1 note to the beat.

Broken Octave Chords

Major or minor (tonic) root position and inversions; 2 octaves, hands separately.

Cadences

Hands together, 3 positions; bass line may be played in

I IV I V V₇ I I IV I V V₇ I I IV I V V₇ I

Studies

BASTEIN

Major Scales and Pieces.....General Words and Music
 Minor Scales and Pieces.....General Words and Music

CZERNY-GERMER

Selected Piano Studies.....Boston (Frank)

CZERNY-LIEBLING

Selected Studies, Book I.....Presser

Theory

McINTOSH

Theory and Musicianship.....C. Fischer
 Levels IV - XII

HARDER

Basic Materials in Music Theory.....Allyn and Bacon

THEORY DRILLS - PIANO IV.....Arizona Study Program

Terms related to use of pedals
 Key signatures - major keys
 Major and harmonic minor scales
 Primary triads
 Tonic triads and inversions
 Cadences, primary triads, root position, major keys

PIANO V

REQUIRED STUDY

Literature

Study for the year must include the following:

1. A Sonata, Sonatina or a Theme and Variations.
Each movement of the Sonata or Sonatina may be counted as one selection.
2. Material from each of the following periods -
Baroque, Classical, Romantic and Modern.

Category A - Fourteen selections from Studies or Collections.
Category B - Twelve selections from Studies or Collections.
Category C - Eight selections from Studies or Collections.

Memory

Category A - Eight solos or ensembles
Category B - Five solos or ensembles
Category C - Three solos or ensembles

RECOMMENDED STUDY

Technic

Scales

Major, natural and harmonic minors; hands together, 3 or more octaves. Minimum tempo, M.M. 76 - 3 notes to the beat.

Arpeggios

Major and minor, diminished 7th, separately or together; 4 octaves, minimum tempo M.M. 72, 2 notes to the beat.

Broken Octave Chords

Major and minor; hands together; root position and inversions; 3 octaves.

Cadence

Hands together, 3 positions. Bass line may be played in octaves.

I IV I V V₇ I I IV I V V₇ I I IV I V V₇ I

Piano V (Continued)

Studies

CZERNY-GERMER
Selected Piano Studies.....Boston (Frank)

CZERNY-LIEBLING
Selected Studies, Book I.....Presser

HANON
Hanon in All Keys.....Pro-Art
Hanon Re-visited (Gold & Fisdale).....Schirmer
Contemporary Piano Exercises Based on "The Virtuoso Pianist"

Theory

THEORY DRILLS - PIANO V.....Arizona Study Program
Key signatures - Major and related minor keys
Scales - Major and harmonic minor
Primary triads - root position and inversions

PIANO VI

REQUIRED STUDY

Literature

Study for the year must include the following:

1. A Sonata, Sonatina or a Theme and Variations.
Each movement of the Sonata or Sonatina may be counted as one selection.
2. Material from each of the following periods -
Baroque, Classical, Romantic and Modern.

Category A - Twelve selections from Studies or Collections.
Category B - Nine selections from Studies or Collections.
Category C - Six selections from Studies or Collections.

Memory

Category A - Eight solos or ensembles
Category B - Five solos or ensembles
Category C - Three solos or ensembles

RECOMMENDED STUDY

Technic

Scales

Major, natural, harmonic and melodic minors; 4 octaves, minimum tempo, M.M. 84 - 4 notes to the beat.

Piano VI (Continued)

Arpeggios

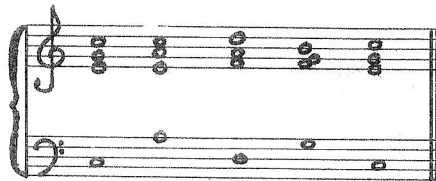
Major and minor, diminished 7th, separately or together;
4 octaves minimum tempo M.M. 84 - 2 notes to the beat.

Broken Octave Chords

Major and minor, diminished 7th; 4 octaves, root position
and inversions.

Cadences

Secondary triads, octave position; bass line may be played
in octaves.



I v1 11 V7 I

Studies

CZERNY-LEIBLING
Studies, Book II.....Presser

CZERNY
Op. 299, At It's Best (Podolsky, Davison, Schaub)..Belwin-Mills
The School of Velocity, Op. 299.....Schirmer

MIROVITCH
Repertoire With a Special Purpose.....Belwin-Mills
(Pedal, Cantabile Playing, etc.)

PHILLIP
Exercises for the Independence of Fingers, Part I.....Schirmer

STRAVINSKY, S.
The Art of Scales.....Peters

Theory

THEORY DRILL - PIANO VI.....Arizona Study Program
Historical periods of music literature
Relating composers to styles of the periods of music
Scales - Major, harmonic and natural minors
Primary and secondary triads
Cadences - secondary triads, octave position

PIANO VII

REQUIRED STUDY

Literature

Study for the year must include the following:

1. A Sonata, Sonatina or a Theme and Variations.
Each movement of the Sonata or Sonatina may be
counted as one selection.
2. Material from each of the following periods -
Baroque, Classical, Romantic and Modern.

Category A - Twelve selections from Studies or Collections.
Category B - Nine selections from Studies or Collections.
Category C - Six selections from Studies or Collections.

Memory

Category A - Seven selections
Category B - Five selections
Category C - Three selections

RECOMMENDED STUDY

Technic

Scales

Major, natural, harmonic and melodic minors; 4 octaves,
minimum tempo M.M. 88 - 4 notes to the beat.

Arpeggios

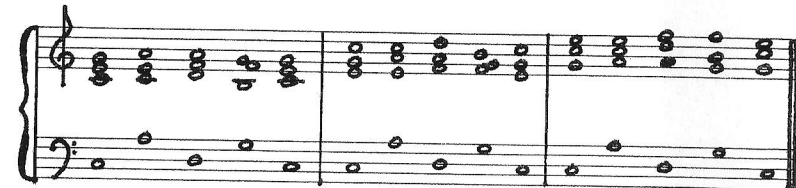
Major and minor, diminished 7th; 4 octaves, minimum tempo
M.M. 88, 2 notes to the beat.

Broken Octave Chords

Major and minor, diminished 7th; 4 octaves root position
and inversions.

Cadences

Secondary triads, three positions; bass line may be played
in octaves.



I v1 11 V7 I I v1 11 V7 I I v1 11 V7 I

Studies

CZERNY

Op. 299, At It's Best (Podolsky, Davison, Schaub)..Belwin-Mills
The School of Velocity, Op. 299.....Schirmer

Piano VII (Continued)

CZERNY-LEIBLING
Studies, Book II.....Presser

PHILLIP
Exercises for the Independence of Fingers, Part I.....Schirmer

Theory

THEORY DRILLS - PIANO VII.....Arizona Study Program
Relating composers to their nationality and the styles associated with them in the historical periods of music literature.
Scales - Major, harmonic, natural and melodic minors.
Cadences - Secondary triads, 3 positions

PIANO VIII

REQUIRED STUDY

Literature

Study for the year must include the following:

1. A Sonata, Sonatina or a Theme and Variations. Each movement of the Sonata or Sonatina may be counted as one selection.
2. Material from each of the following periods - Baroque, Classical, Romantic and Modern.

Category A - Twelve selections from Studies or Collections.

Category B - Nine selections from Studies or Collections.

Category C - Six selections from Studies or Collections.

Memory

Category A - Seven selections

Category B - Five selections

Category C - Three selections

RECOMMENDED STUDY

Technic

Scales

Major, natural, harmonic and melodic minors; 4 octaves parallel, minimum tempo, M.M. 92 - 4 notes to the beat.

Arpeggios

Major, minor, diminished and dominant 7ths; 4 octaves, minimum tempo, M.M. 88, 2 notes to the beat.

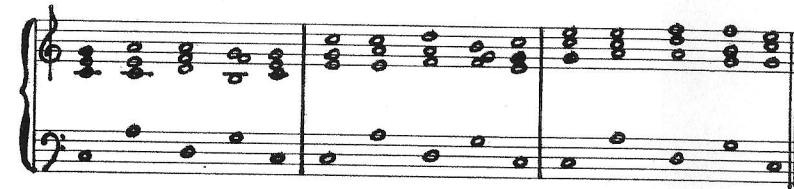
Piano VIII (Continued)

Broken Octave Chords

Major, minor, diminished and dominant 7ths; 4 octaves, root position and inversions.

Cadences

Secondary triads, three positions. Bass line may be played in octaves.



I vi ii V₇ I I vi ii V₇ I I vi ii V₇ I

Studies

CZERNY

Op. 299, At It's Best (Podolsky, Davison, Schaub)..Belwin-Mills
The School of Velocity, Op. 299.....Schirmer

CZERNY-LEIBLING

Studies, Book II.....Presser

PHILLIP

Exercises for the Independence of Fingers, Part I.....Schirmer

STRAVINSKY, S.

The Art of ScalesPeters

Theory

THEORY DRILLS - PIANO VIII.....Arizona Study Program

Select additional composers to relate to nationality and styles of the periods of music.

Scales - Major, harmonic, natural and melodic

Intervals - Perfect, major, minor, diminished and augmented

Cadences - Secondary triads, 3 positions

PIANO IX

REQUIRED STUDY

Literature

Study for the year must include the following:

1. A Sonata, Sonatina or a Theme and Variations. Each movement of the Sonata or Sonatina may be counted as one selection.
2. Material from each of the following periods - Baroque, Classical, Romantic and Modern.

Category A - Ten selections from Studies or Collections.
 Category B - Seven selections from Studies or Collections.
 Category C - Four selections from Studies or Collections.

Memory

Category A - Six selections
 Category B - Four selections
 Category C - Three selections

RECOMMENDED STUDY

Technic

Scales

Major, natural, harmonic and melodic minors, 4 octaves; parallel, minimum tempo, M.M. 96 - 4 notes to the beat; contrary motion, minimum tempo, M.M. 96 - 2 notes to the beat.

Arpeggios

Major and minor, root position and inversions; diminished and dominant 7ths, root position, 4 octaves, minimum tempo, M.M. 92 - 2 notes to the beat.

Broken Octave Chords

Major, minor, diminished and dominant 7ths; 4 octaves, root position and inversions.

Cadences

Minor keys, continue secondary triads, three positions. Major keys, modulatory, octave position, chord in common, tonic to key of the dominant. Bass line may be played in octaves.

I IV I⁶/₄ V I C:VI⁶ G:II⁶/₄ V I

Piano IX (Continued)

Studies

CZERNY

The School of Velocity, Op. 299.....Schirmer
 Op. 299, At It's Best (Podolsky, Davison, Schaub).....Belwin-Mills

CZERNY-LEIBLING

Studies, Book III.....Presser

PHILLIP

Exercises for the Independence of Fingers, Part II.....Schirmer

SORELS

Compendium of Piano Technic.....Marks

Theory

THEORY DRILLS - PIANO IX.....Arizona Study Program
 Expansion of the musical vocabulary to include terms for the major forms of music such as concertos, operas, oratorios and quartets,
 Analysis of simple form and structure
 Scales - Major, related or parallel minors
 Cadences - Major keys; modulatory to the key of the dominant by use of the chord in common.

PIANO X

REQUIRED STUDY

Literature

Study for the year must include the following:

1. A Sonata, Sonatina or a Theme and Variations. Each movement of the Sonata or Sonatina may be counted as one selection.
2. Material from each of the following periods - Baroque, Classical, Romantic and Modern.

Category A - Ten selections from Studies or Collections.
 Category B - Seven selections from Studies or Collections.
 Category C - Four selections from Studies or Collections.

Memory

Category A - Six selections
 Category B - Four selections
 Category C - Three selections

Piano X (Continued)

RECOMMENDED STUDY

Technic

Scales

Major, natural, harmonic and melodic minors, 4 octaves; parallel, minimum tempo, M.M. 100 - 4 notes to the beat; contrary motion, minimum tempo, M.M. 100 - 2 notes to the beat.

Arpeggios

Major, minor and diminished 7ths, root position and inversions, dominant 7th, root position; 4 octaves, minimum tempo M.M. 96 - 2 notes to the beat.

Broken Octave Chords

Major, minor, diminished and dominant 7ths; 4 octaves, root position and inversions.

Cadences

Minor keys, continue secondary triads, three positions. Major keys, modulatory, octave position, chord in common, Tonic to key of the dominant.

I IV I⁶/₄ V I C:VI₆ G:II₆ I⁶/₄ V I

Studies

- CZERNY
Studies, Op. 740.....Schirmer
- DOHNANYI
Essential Finger Exercises.....Associated
- PHILLIP
Exercises for the Independence of Fingers, Part II.....Schirmer
- SOREL
Compendium of Piano Technic.....Marks

Piano X (Continued)

Theory

THEORY DRILLS - PIANO X.....Arizona Study Program
Analysis of Sonata-Allegro form.
Scales - Major; related or parallel minors.
Intervals - Major, minor, diminished, augmented; inversions
Cadences - Plagal, authentic; modulatory to the key of the dominant by use of the chord in common.

PIANO XI

REQUIRED STUDY

Literature

Study for the year must include the following:

1. A Sonata, Sonatina or a Theme and Variations. Each movement of the Sonata or Sonatina may be counted as one selection.
2. Material from each of the following periods - Baroque, Classical, Romantic and Modern.

Category A - Ten selections from Studies or Collections.
Category B - Seven selections from Studies or Collections.
Category C - Four selections from Studies or Collections.

Memory

Category A - Six selections
Category B - Four selections
Category C - Three selections

RECOMMENDED STUDY

Technic

Scales

Major, natural, harmonic and melodic minors, 4 octaves; minimum tempo, M.M. 104; parallel, 4 notes to the beat; contrary motion; majors in 3rds, 6ths and 10ths, 2 notes to the beat.

Arpeggios

Major, minor, diminished and dominant sevenths, root position and inversions; 4 octaves, minimum tempo, M.M. 100, 2 notes to the beat.

Broken Octave Chords

Major, minor, diminished and dominant sevenths, 4 octaves, root position and inversions.

Piano XI (Continued)

Cadences

Modulatory, into close or remote keys by use of diminished seventh. The diminished seventh is built from the half step BELOW the dominant of the new key.

I IV I⁶/₄ V I VII^o G:I⁶/₄ V I

Studies

- CZERNY
Studies, Op. 740.....Schirmer
- CRAMER
50 Studies, Vol. 828.....Schirmer
- DOHNANYI
Essential Finger Exercises.....Associated
- PHILLIP
Exercises for the Independence of Fingers, Part II.....Schirmer

Theory

- THEORY DRILLS - PIANO XI.....Arizona Study Program
Biographical study of a minimum of three major composers.
Intervals - Major, minor, diminished, augmented; inversions;
tritone interval.
Chords - Dominant and diminished sevenths.
Cadences - Plagal, authentic, half; modulatory to remote
keys by use of the diminished seventh.

PIANO XII

REQUIRED STUDY

Literature

Study for the year must include the following:

1. A Sonata, Sonatina or a Theme and Variations. Each movement of the Sonata or Sonatina may be counted as one selection.
2. Material from each of the following periods - Baroque, Classical, Romantic and Modern.

- Category A - Five selections from Studies or Collections.
Category B - Four selections from Studies or Collections.
Category C - Three selections from Studies or Collections.

Memory

- Category A - Six selections
Category B - Four selections
Category C - Three selections

RECOMMENDED STUDY

Technic

Scales

Major, natural, harmonic and melodic minors, 4 octaves; minimum tempo, M.M. 108; parallel, 4 notes to the beat; contrary motion; 3rds, 6ths and 10ths, 2 notes to the beat.

Arpeggios

Major, minor, diminished and dominant sevenths, root position and inversions; 4 octaves, minimum tempo, M.M. 104, 2 notes to the beat.

Broken Octave Chords

Major, minor, diminished and dominant sevenths, 4 octaves, root position and inversions.

Cadences

Modulatory, into close or remote keys by use of diminished seventh. The diminished seventh is built from the half step BELOW the dominant of the new key.

Piano XII (Continued)

I IV I⁶₄ V I VII^o G:I⁶₄ V I

Studies

- CRAMER
50 Studies, Vol. 828.....Schirmer
- CZERNY
Studies, Op. 740.....Schirmer
- DOHNANYI
Essential Finger Exercises.....Associated
- PHILLIP
Exercises for the Independence of Fingers, Part II.....Schirmer

Theory

- THEORY DRILLS - PIANO XII.....Arizona Study Program
 - Biographical study of three additional major composers.
 - Continue analysis of form in the compositions studied;
 - identify chord structures, modulations and cadences.
 - Intervals - major, minor, diminished, augmented; inversions; tritone interval.
 - Chords - Dominant and diminished sevenths
 - Cadences - Plagal, authentic, half, deceptive; modulatory to remote keys by use of the diminished seventh.

**mtna
national
certification
handbook**



**third
edition**

september, 1976

MUSIC TEACHERS NATIONAL
ASSOCIATION
REVISION
of
NATIONAL CERTIFICATION
HANDBOOK

FOREWORD

In this year of the 100th Anniversary of the founding of Music Teachers National Association, it is appropriate to remind ourselves of the continuous interest of our organization in helping teachers improve their skills. One of the goals of the founders was to make information available to teachers who lived in areas where further education was difficult to obtain.

During the latter part of the 19th century and the first part of the 20th, MTNA gave examinations for certification at its national conventions. Throughout our history, several certification plans were adopted, revised and allowed to lapse.

Our present plan was adopted in 1967 and has undergone revision several times. This 1976 publication reflects further improvements to that plan.

Our *Syllabus for Certification by Examination* serves as a valuable guide for independent study, which, supplemented by attending the many study groups, workshops, clinics and conventions offered by our associations, makes it possible for teachers to improve their skills, become certified, and in so doing, better serve the talented young musicians who depend on them for their musical education.

Our renewal plan helps give us all an added incentive to keep abreast of new ideas, methods, repertoire, and the heritage of today's students.

Being MTNA certified attests to the fact that you are a highly qualified, professional teacher who has met a nationally accepted standard. Display your certificate proudly in your studio. Your patrons and fellow teachers will appreciate this evidence of your excellence and diligence in constantly improving your skills. I congratulate each MTNA member who is Nationally Certified, and urge all who are not, to start working toward this important goal.

Nadine Dresskell
President, MTNA

CONTENTS

Foreword	1
History of Certification	3
I. Purpose of Certification	5
II. Certification Regulations	5
III. Types of National Certificates	5
IV. Procedures for Applying for National Certification	7
V. Renewal of Certification	8
VI. Renewal Procedures	10
VII. Certification Fees	11
VIII. Reciprocity	11
IX. Late Renewal	12
X. Procedures for the Approval of State Plans	12
XI. The National Certification Board	12

HISTORY OF CERTIFICATION

Work on the present certification plan began in 1965 after many years of discussion (the first recorded discussion was in 1908). A motion was adopted at the Dallas Convention to form a committee representing each of the regions in MTNA to design a national plan. The committee, with Dr. Gordon Terwilliger as chairman and Dr. Anthony Chiuminatto (East Central), Fay Templeton Frisch (Eastern), Helen Gaw (Southern), Dr. O. M. Hartsell (Western), Sister Christian Rosner (West Central), and Wray Simmons representing Elizabeth Morris (Southwestern) met in Omaha in October, 1965, with Dr. James Peterson, past president of MTNA and chairman of the MTNA Development Commission.

The plan designed by this group based national certification on an earned degree or the equivalent with a major concentration in an area of applied music. This plan was sent to the states and to the national officers for suggestions, revised, and then approved by the MTNA Executive Committee, and published in the September-October, 1966 issue of the *AMERICAN MUSIC TEACHER*, with a ballot for a vote by the membership. The plan was approved by a 10 to 1 vote and was formally adopted by the Association at the National Convention in St. Louis in 1967.

The plans of forty states were reviewed and approved by the MTNA National Certification Board (the original Certification Committee) in August, 1967, and candidates from these states were invited to apply for certification. Approximately 2,000 certificates were granted during 1968.

While most of the teachers granted national certificates held degrees in applied music, there were many fine teachers who had never seen the need to obtain a degree before this time and had obligations that prevented them from going back to school. These teachers, who already held certificates issued by their state associations, were allowed to gain national certification under the "Grandfather Clause" the first year. As new states received approval of their plans, similar periods were

granted these states to enable their teachers to gain national certification.

For teachers who do not hold an appropriate degree, the MTNA National Certification Board has devised a series of examinations in the areas of Theory, Music History and Literature, Performance, and Pedagogy. A Syllabus for these examinations, written by the MTNA National Certification Board, was published in 1970 and revised in 1974. Mrs. Maxine Martin, Salem, Oregon, was the first teacher to gain her certificate through the examination, and it was awarded in January, 1971.

The first *Directory of Nationally Certified Teachers* was published in September, 1972. A revised directory will be published annually and placed in key places for identifying to the public the certified teachers.

At present the associations in forty-eight states and the District of Columbia have state plans, and their teachers can qualify for national certification. The MTNA National Certification Board has worked out procedures for comparing state plans and publicizing the strong features of each plan.

1973 was the first year for the renewal of certificates granted in 1968.

I. Purpose of Certification

The purpose of the MTNA Certification Plan is to promote recognition of music teaching as a profession. Objectives of certification are:

1. To administer a practical plan which will assure a high professional status to music teachers;
2. To motivate the teacher to obtain and maintain professional growth through guidelines for study, performance, leadership, and professional activities;
3. To identify to the public those teachers who are recognized by their colleagues in the music profession as having met professional standards;
4. To support and give added stature to the state certification plans.

II. Certification Regulations

1. To apply for National Certification, the teacher must hold valid state certification and must hold and maintain membership in MTNA. A teacher living in a state which does not have a certification plan, may either apply for certification through another state certification plan or apply directly to the National Certification Board.
2. All certificates are valid until October 1 of the fifth year following the date of issue.
3. The teacher will be listed in the *MTNA Directory of Nationally Certified Teachers* according to the state in which he resides. If the teacher is not certified through the state in which he resides, he will be listed with the notation after his name, "Certified through" the blank being filled in with the name of the state association through which he was certified.
4. It is possible that a teacher may be eligible for certification in more than one field. Provisions have been made for certification in different areas.

III. Types of National Certificates

CERTIFICATE BY DEGREE

The National Certificate will be granted to any applicant who, in addition to fulfilling state certification requirements, holds an earned bachelor's degree in music from an institution approved by the MTNA National Certification Board, with emphasis in the desired area.



**we're
on our way!**

The 1978-79 ARIZONA STUDY PROGRAM
ARIZONA STATE MUSIC TEACHERS ASSOCIATION

REGISTRATION:

Fill out the enclosed Enrollment Form. Print teacher's name and the name and Grade Year of each student. Category, Solo, Technic and Theory sections should be left BLANK. Always include the Grade Year of each student.

Student Report Forms will be mailed upon receipt of the Class Enrollment Form and the Grade Year information. If, during the year, a change in Grade Year becomes necessary, it can be shown on the Category Sheet which you will receive in March.

Individual brochures for use with parents of your students are enclosed. For additional brochures, contact the District or the State Chairman.

The deadline for the return of the Class Enrollment Form is November 1st. Late enrollments, after November 1st, are \$4.50 per student.

RETURN THE CLASS ENROLLMENT FORM AND FEES AS FOLLOWS:

Central District - Lorna Schultz, 3906 N. 54th Way, Phoenix 85018

Southern District - Gloria Ritt, 8770 E. Baker, Tucson 85710

Eastern, Western and Northern Districts - Janice McCurnin, 4256 E. Whittier, Tucson 85711

ASMTA 50th STATE CONVENTION

MUSIC BUILDING, ARIZONA STATE UNIVERSITY, TEMPE

NOVEMBER 4th and 5th

Technic

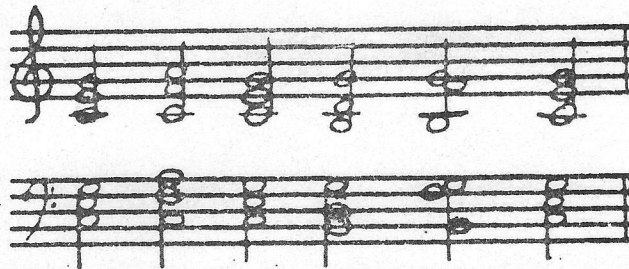
ARIZONA STUDY PROGRAM

ARIZONA STATE MUSIC TEACHERS ASSOCIATION

SCALES - Major and Harmonic minors; M.M. 52 - two notes to the beat; hands separately, two or more octaves.

TRIADS - Root position and inversions; blocked and broken; two octaves, hands separately or together.

CADENCES - Root position, hands separately.



" In setting Technic requirements for the Study Program, the State Board took into consideration that these State requirements were going into many different studios with many different teachers. The Board has tried not to dictate, yet be explicit in the general overall requirements.

As an example, triads in Level II, blocked and broken, could be taught playing triads and inversions, all blocked, then repeating, all broken. Or they could be taught playing root position, blocked, then broken; 1st inversion, blocked then broken etc. Either way is acceptable, which ever works the best for that particular teacher and that particular student. Both ways demonstrate the student knows triads and inversions, blocked and broken, and that is what concerns a judge.

Another example, there are no definite requirements of the NUMBER of technic keys to be studied each year. This is left to the discretion of the teacher. Neither does the Board dictate HOW scales must be taught. One teacher may teach standard scale fingering, another teaches topographical fingering. This is the teacher's decision. Judges are instructed to be flexible and to accept which ever the pupil has prepared.

As all teachers realize, many different judges are necessary for evaluations. Study Program chairmen try hard to instruct all judges and particularly to stress flexibility in judging. Judging is hard work and sometimes there is a misunderstanding, especially with a judge who is working for the first year. Teachers are asked to always report any misunderstandings, so hopefully they can be avoided in another evaluation.

One of the strengths of the Arizona Study Program has been its flexibility, that the teachers are trusted to know best where to place their students and how best to develop each student's musicianship. "

From:

Janice

Arizona Study Program

1. WHAT IS THE ARIZONA STUDY PROGRAM?

An organization of Grade Year requirements in music study and an important area of the requirements of the State Association for the accreditation of private music teachers.

2. WHAT IS THE PURPOSE OF THE TEACHER ACCREDITATION?

To recognize excellence in teaching and to give the public a basis for selecting qualified music teachers. State Accreditation is demanding. Many good teachers are not accredited but every accredited teacher is a good teacher.

3. WHAT IS THE PURPOSE OF THE STUDY PROGRAM?

To assure the continuing development of the highest quality of all phases of musicianship in student pianists, the establishment of good study habits and concentration which will carry over to all learning situations.

4. WHO SPONSORS THE STUDY PROGRAM?

The Arizona State Music Teachers Association, the Arizona affiliate of Music Teachers National Association.

5. WHO IS ELIGIBLE FOR THE PROGRAM?

Students of teachers who are members of A. S. M. T. A.

6. IS THIS AN EASY PROGRAM?

The Program sets the highest standards and is demanding of both teacher and students. There is no place in the Program for either the lazy teacher or the indifferent student.

7. SHOULD MY CHILD ENTER THE PROGRAM?

Yes, if there is a real desire for fine music education on the part of both parent and child and a realization of the student and parent responsibility for adequate lesson preparation.

8. WHY ARE THERE A, B AND C GROUPS?

To make possible a meaningful Program for all students, regardless of wide variation in abilities and work habits.

9. HOW ARE PUPILS GRADED INTO A, B OR C GROUPS?

The private teacher determines the category by the amount of work the student has accomplished during the year.

10. DOES EACH STUDENT STUDY THE SAME MATERIAL?

No. Requirements are very general, allowing the teacher a wide latitude in choice so the selection may be geared to the needs of the individual students.

11. WHY IS IT NECESSARY FOR THE STUDENT TO STUDY THEORY?

The study of music involves more than the mere training of fingers. Just as a study of grammar is necessary to the knowledge of a language, so the study of Theory is necessary and basic to good musicianship.

12. WHY IS THERE A SPRING EVALUATION?

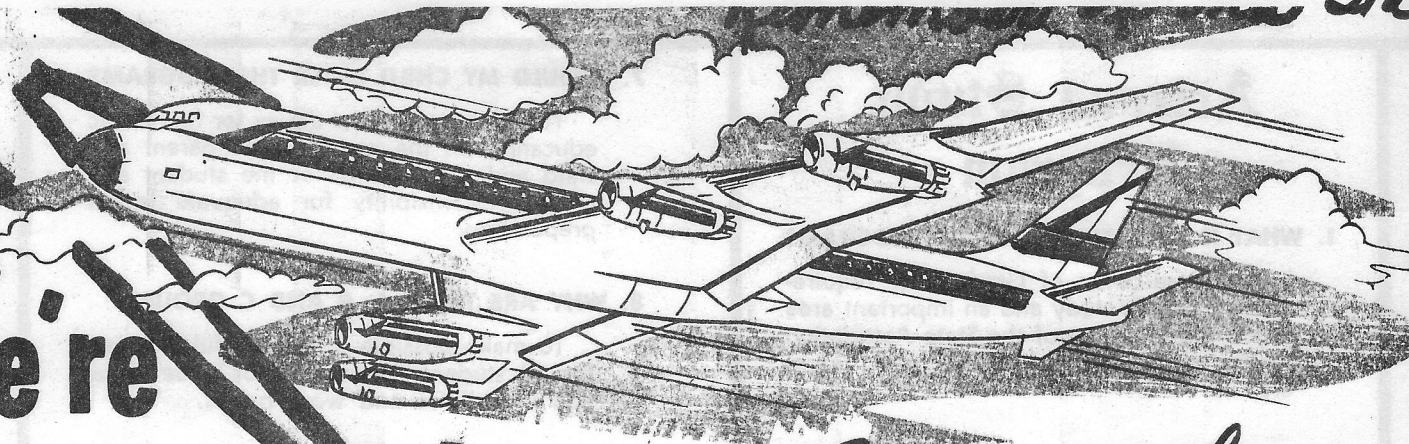
It is an incentive for the student and an impartial check on the work accomplished by the student and teacher during the year. The adjudicator passes or fails the student on his technic and solo work and gives an evaluation. A Study Program adjudication is not just flattery and compliments. Adjudicators are instructed to give careful, detailed and helpful criticism. Each evaluation by adjudicators from the faculties of the Music Departments of our State Universities and Colleges will be a learning experience.

ARIZONA STATE MUSIC TEACHER'S ASSOCIATION

TEACHER'S DEADLINE FOR STATE REGISTRATION - NOVEMBER 1ST

Please enroll _____ in the Arizona Study Program for Piano. I enclose registration fee of \$3.50 for each student. (Make check payable to the teacher, who must send ONE check or money order to cover her entire student enrollment.)

Parent's Signature _____



**We're
on our way!**

Remember Lorna

The 1978-79 ARIZONA STUDY PROGRAM
ARIZONA STATE MUSIC TEACHERS ASSOCIATION

REGISTRATION:

Fill out the enclosed Enrollment Form. Print teacher's name and the name and Grade Year of each student. Category, Solo, Technic and Theory sections should be left BLANK. Always include the Grade Year of each student.

Student Report Forms will be mailed upon receipt of the Class Enrollment Form and the Grade Year information. If, during the year, a change in Grade Year becomes necessary, it can be shown on the Category Sheet which you will receive in March.

Individual brochures for use with parents of your students are enclosed. For additional brochures, contact the District or the State Chairman.

The deadline for the return of the Class Enrollment Form is November 1st. Late enrollments, after November 1st, are \$4.50 per student.

RETURN THE CLASS ENROLLMENT FORM AND FEES AS FOLLOWS:

Central District - Lorna Schultz, 3906 N. 54th Way, Phoenix 85018

Southern District - Gloria Ritt, 8770 E. Baker, Tucson 85710

Eastern, Western and Northern Districts - Janice McCurnin, 4256 E. Whittier, Tucson 85711

ASMTA 50th STATE CONVENTION

MUSIC BUILDING, ARIZONA STATE UNIVERSITY, TEMPE

NOVEMBER 4th and 5th

CERTIFICATION RENEWAL

Certification is valid for a period of five years. Emeritus certification may be requested by teachers 70 years of age or over. They must have been certified for the five year period prior to emeritus application. The fee is \$5. During this five year period the teacher (with the exception of college of university faculty members) must earn twenty points for renewal. These points may be earned as follows:

REQUIRED: A total of ten points earned in the Arizona Study Program.

A. Student Requirements

1. Eight points for students evaluated in the Arizona Study Program. During the five year renewal period the teacher must have 20 Category--A students pass in Technique, Performance, and Theory. Eighty percent of the total number of Category--A students evaluated must pass in all areas.
2. One point for a minimum of ten students participating in the Sight-Reading evaluations.
3. One point for a minimum of ten students participating in the Aural Development program.

B. Teacher Requirement

Teachers will fill out all report forms and return to district chairman by due date.

OPTIONS: In addition to the above requirements, each teacher must earn 10 additional points from any combination of the following options.

In-Service Education (Maximum: 5 points)	Points
1. College courses in music or related field.	1/semester
2. Local, State or Divisional Workshops, approved by ASMTA. Workshops designed to promote the sale of materials cannot be counted.	1/workshop
3. Other advanced study.	1/year

Public Performance (Maximum: 5 points)

1. Performance by teacher
 - a. Solo recital program, 50 min. 3/program
 - b. Solo recital less than 50 min. 1/program
 - c. Ensemble program, 50 min. 1/program

Public Performance (continued)	Points
2. Performance by students <ol style="list-style-type: none"> a. Solo, ensemble, or audition performances sponsored or approved by ASMTA. 1/year b. Solo recital, 50 min. 1/year 	
Leadership Activities (Maximum: 5 points)	
1. Elected or appointed officer in local, state, division, or national association. 1/year	
2. Member of board or committee in local, state, division, or national association. 1/year	
Professional Involvement (Maximum: 5 points)	
1. Registered attendance at state, division, national convention, or other meeting related to the association. 1/meeting	
2. Presentation of lecture, recital, or paper at local, state, division, or national meeting. 1/presentation	
3. Attendance at music festivals or music tours. 1/year	
4. Publication of music composition or magazine article. 1/publication	
5. Other projects approved by the ASMTA Certification Board. 1/project	

RECERTIFICATION

Teachers who have allowed certification to lapse may renew their certification by earning the twenty points specified under RENEWAL. This must be done within a five year period. Renewal fee is \$5.

THE ARIZONA STUDY PROGRAM

ELIGIBILITY FOR PARTICIPATION

All members of Arizona State Music Teachers Association are eligible to participate in the Arizona Study Program. The Arizona Study Program is a twelve year graded course of study including Technique, Performance, Theory, and Aural Development. The Program provides annual student evaluations in the above areas with optional evaluations in Sight-Reading.

STUDENT ENROLLMENT

Students will vary widely in their levels of achievement. The Study Program has been categorized in recognition of this fact. Each student should be placed in the category best suited to their individual work habits. Level and category requirements are listed in the following pages.

Send COMPLETED enrollment form and fees to the district chairman. Enrollment form must show:

1. Level
2. Category
3. Aural Development participation (yes or no)
4. Sight-Reading participation (yes or no)

The student enrollment fee, which includes the evaluation fee, will be indicated on the Study Program Brochure. DEADLINE FOR STUDENT ENROLLMENT IS NOVEMBER 1. Late enrollments will be charged an additional \$1 for each student. Send ONE check or money order for the total of all students enrolled.

RETURN OF FORMS

After enrolling students, teachers will receive a Student Report Form for each student enrolled. These forms summarize the year's work. RETURN STUDENT REPORT FORMS TO DISTRICT CHAIRMAN BY APRIL 15.

Program Forms must be completed for Category--A students in Levels IV through XII by listing pieces each student is preparing to perform at the May evaluation. RETURN PROGRAM FORMS TO THE DISTRICT CHAIRMAN BY MARCH 15.

EVALUATION REQUIREMENTS

PERFORMANCE

- Category A--Four memorized selections.
--Students in levels IV through XII must include a selection from EACH of the following periods: Baroque, Classical, Romantic, and Modern.
- Category B--Three memorized selections.
- Category C--One or two memorized selections.

TECHNIQUE

- Students will perform the technique required for their level. The number of keys required for each category is:
- Category A--Levels I-II One major or one minor key.
--Levels III-V One major & one minor key.
--Levels VI-XII Two major & two minor keys.
- Categories B & C
--Levels I-II One major or minor key.
--Levels III-XII One major & one minor key.

AUDITION APPOINTMENTS

Students are scheduled for private auditions based on the chart below.

- Levels I-IV
Category A--10 minutes.
Category B-- 5 minutes.
Category C-- 5 minutes.
- Levels V-VI
Category A--15 minutes.
Category B--10 minutes.
Category C-- 5 minutes.
- Levels VII-XII
Category A--20 minutes.
Category B--15 minutes.
Category C--10 minutes.

THEORY

All students complete a written test given only at the evaluation center.

SIGHT-READING (optional)

Students at all levels will be evaluated. Music read will be elementary for early grades and approximately three levels below the performing level of more advanced students.

CERTIFICATES AND AWARDS

HONOR CERTIFICATES: awarded to Category--A students who pass in Performance, Technique, and Theory.

CERTIFICATES OF COMPLETION: awarded to Category--B and --C students who pass in Performance, Technique, and Theory.

CERTIFICATES OF PARTICIPATION: awarded to students who participate in the evaluations but fail in any area.

SENIOR AWARDS: presented to high school seniors who pass in Category--A for four years including Level XII (excluding Levels I, II, and III). Five dollars is added for each year passed. If a student passes each year from Level IV through Level XII, the student is awarded \$50.

ARNOLD BULLOCK MEMORIAL SCHOLARSHIPS: available to high school seniors who receive the SENIOR AWARD and plan to major in music in college. Seniors may apply for one of the \$100 scholarships after completing the senior evaluation by writing a letter to the chairman of the ASMTA Certification Board. The letter must include:

1. Name of the institution selected.
2. Degree they plan to pursue.
3. Professional goal/career after college education is completed.

LEVEL I

REQUIRED STUDY

LITERATURE

Category A--Materials equivalent to three books of average length.

Category B--Materials equivalent to two books of average length.

Category C--Materials equivalent to one book of average length.

MEMORY

Category A--Eight solos or ensembles.

Category B--Five solos or ensembles.

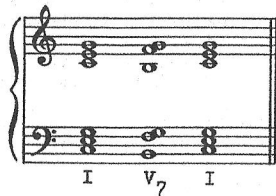
Category C--Three solos or ensembles.

TECHNIQUE FOR KEYBOARD--other instruments and voice
see appropriate National Guide

Scales --Major and minor five finger patterns (pentachord): hands separately or together.

Triads --Tonic triads: major and minor; root position; blocked and broken; hands separately.

Cadences --Major and minor: hands separately or together.



THEORY

Arizona Study Program Drills, Level I
Basic musical terms and symbols.
Simple meter signatures.
Values of notes and rests.
Major and minor triads on C, F, and G.
Simple intervals.

LEVEL I

AURAL DEVELOPMENT

Student Must Cover A Minimum Of Any Two Areas

1. RECOGNITION

Pitch Recognition.

Tones--high and low.

Melody direction--up and down.

Steps and skips--up and down.

Rhythmic Recognition.

Fast, slow--associate tempo with mood.

Dictation:



2. TRANSPOSITION

Pieces using a five note pattern (pentachord).

Pieces using a pattern larger than a pentachord or with hand shifts.

3. CREATIVE

Original melody.

Question and answer phrases.

4. PLAYING BY EAR

Melody line only.

Melody with accompaniment, triads or fundamental bass tones.

Instant re-play of short phrases.

5. ADDITIONAL ACCOMPLISHMENTS IN AURAL DEVELOPMENT

LEVEL II

REQUIRED STUDY

LITERATURE

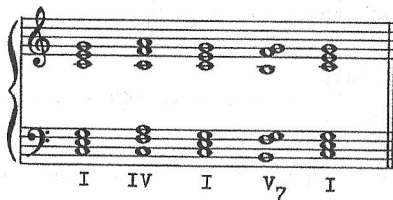
- Category A--Materials equivalent to three books of average length.
- Category B--Materials equivalent to two books of average length.
- Category C--Materials equivalent to one book of average length.

MEMORY

- Category A--Eight solos or ensembles.
- Category B--Five solos or ensembles.
- Category C--Three solos or ensembles.

TECHNIQUE FOR KEYBOARD--other instruments and voice
see appropriate National Guide

- Scales --Major or harmonic minor: one or more octaves; hands separately.
- Triads --Tonic triads: major and minor; root position and inversions; blocked and broken; hands separately; ascending.
- Cadences --Major and minor: hands separately or together.



THEORY

- Arizona Study Program Drills, Level II
- Basic musical terms and symbols.
- Simple meter signatures.
- Major and minor triads (root position) on C, D, E, F, G, A, and B.
- Values of notes and rests.
- Intervals of half-steps, seconds, thirds, fourths, and fifths.

LEVEL II

AURAL DEVELOPMENT

Student Must Cover A Minimum Of Any Two Areas

1. RECOGNITION

- Pitch Recognition.
 - Steps and skips--up and down.
 - Tonal center.
 - Triads: root position; major and minor.
- Rhythmic Recognition.
 - Recognize and distinguish between duple and triple meter.
 - Simple dictation of:



2. TRANSPOSITION

- Pieces using a five note pattern (pentachord).
- Pieces using a pattern larger than a pentachord or with hand shifts.
- Major pieces to minor.
- Minor pieces to major.

3. CREATIVE

- Original creative melody, or melody and accompaniment.
- Varying or changing a given melody.
- Question and answer phrases.
- Melodies that are descriptive or tell a story.

4. PLAYING BY EAR

- Melody line only.
- Melody and accompaniment.
- Instant re-play of short phrases.

5. ADDITIONAL ACCOMPLISHMENTS IN AURAL DEVELOPMENT

LEVEL III

REQUIRED STUDY

LITERATURE

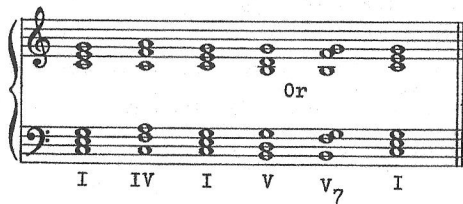
- Category A--Materials equivalent to three books of average length.
- Category B--Materials equivalent to two books of average length.
- Category C--Materials equivalent to one book of average length.

MEMORY

- Category A--Eight solos or ensembles.
- Category B--Five solos or ensembles.
- Category C--Three solos or ensembles.

TECHNIQUE FOR KEYBOARD--other instruments and voice see appropriate National Guide

- Scales --Major and harmonic minor: two or more octaves; hands separately or together; M.M.=60, 2 notes per beat minimum tempo.
- Triads --Tonic triads, major and minor: root position and inversions; blocked and broken; hands separately or together; ascending and descending; two octaves.
- Cadence --Major and minor: hands separately or together (inversions optional, Level IV).



THEORY

- Arizona Study Program Drills, Level III
- Additional signs and terms.
- Intervals, half-step through the octave.
- Use of leger lines and spaces.
- Values of notes, rests, dotted notes, and triplets.
- Triads: Tonic--major and minor on C, D, E, F, G, A, and B.
- Key signatures, Tonic triads, and Scales in the keys of C, G, D, and F majors.

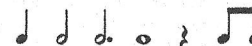
LEVEL III

AURAL DEVELOPMENT

Student Must Cover A Minimum Of Any Two Areas

1. RECOGNITION

- Pitch Recognition.
- Tonal Center.
- Distinguish between chromatic and major scale passages.
- Triads: root position; major and minor.
- Intervals: M3, M7, octave.
- Rhythmic Recognition.
- Simple dictation of:



From two written examples, student identifies example played.

2. TRANSPOSITION

- Melodies only.
- Melodies and accompaniments.
- Major pieces to minor.
- Minor pieces to major.

3. CREATIVE

- Original.
- Variations on a given theme.
- Ternary or song form.

4. PLAYING BY EAR

- Melody only.
- Melody and accompaniment.
- Instant re-play of short phrases; stress dynamics, legato, and staccato.

5. ADDITIONAL ACCOMPLISHMENTS IN AURAL DEVELOPMENT

LEVEL IV
REQUIRED STUDY

LITERATURE

Study for the year must include the following:

1. A sonatina or theme and variations.
Each movement of the sonata or sonatina may be counted as one selection.
2. Material from each of the following periods:
Baroque, Classical, Romantic, and Modern.

Category A--Sixteen selections.

Category B--Twelve selections.

Category C--Eight selections.

MEMORY

Category A--Eight solos or ensembles.

Category B--Five solos or ensembles.

Category C--Three solos or ensembles.

TECHNIQUE FOR KEYBOARD--other instruments and voice
see appropriate National Guide

Scales --Major, natural, and harmonic minors: three or more octaves; hands separately/together;
M.M.=72, 2 notes per beat minimum tempo.

Arpeggios --Major or minor triads (use keynote as root): three or more octaves; hands separately or together;
M.M.=60, 1 note per beat minimum tempo.

Broken Octave Chords--Major and minor triads: one octave; hands separately or together



Cadence --Major and minor: hands separately or together.

THEORY

Arizona Study Program Drills, Level IV

Major and minor thirds.

Additional signs and terms.

Use of leger lines and spaces.

Key signatures through five sharps & three flats.

Scale degrees of Tonic, Sub-dominant, and

Dominant; keys of C, G, and F.

Triads: major and minor.

Scales: major and harmonic minor, marking half-steps with slurs.

LEVEL IV

AURAL DEVELOPMENT

Student Must Cover A Minimum Of Any Two Areas

1. RECOGNITION

Pitch Recognition.

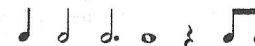
Scale Patterns: identify chromatic, major, natural, and harmonic minor.

Triads: root position; major and minor; identify root, 3rd, and 5th.

Intervals: M3, m3, M6, m6, M7, octave.

Rhythmic Recognition.

Simple dictation of:



Distinguish between simple and compound meter.

From two or three written examples, student identifies example played.

2. TRANSPOSITION

Transpose hymns or folk tunes, up or down a half-step.

Transpose song using I, IV, V chords.

Change major pieces to minor, minor pieces to major.

3. CREATIVE

Original melody using two different accompaniment patterns such as broken or blocked chords, boogie or western patterns.

Imaginative and descriptive, animals or a story. Ternary or ABA form.

Base a piece (i.e. a march) on triads.

4. PLAYING BY EAR

Vary accompaniment patterns.

Continue instant re-play; stress dynamics, legato, and staccato.

5. ADDITIONAL ACCOMPLISHMENTS IN AURAL DEVELOPMENT

LEVEL V
REQUIRED STUDY

LITERATURE

Study for the year must include the following:

1. A sonata, sonatina, or theme and variations. Each movement of the sonata or sonatina may be counted as one selection.
2. Material from each of the following periods: Baroque, Classical, Romantic, and Modern.

Category A--Fourteen selections.
Category B--Twelve selections.
Category C--Eight selections.

MEMORY

Category A--Six solos or ensembles.
Category B--Four solos or ensembles.
Category C--Three solos or ensembles.

TECHNIQUE FOR KEYBOARD--for other instruments and voice see appropriate National Guide

- Scales --Major, natural, and harmonic minors: three or more octaves; hands together; M.M.=76, 3 notes per beat minimum tempo.
- Arpeggios --Major and minor triads, diminished 7th (use key-note as root): four octaves; hands separately or together; M.M.=72, 2 notes per beat minimum tempo.
- Broken Octave Chords--Major and minor triads: two octaves; hands together.
- Cadence --Major and minor: bass line may be played in octaves.

The image shows three measures of musical notation. The top staff is in treble clef and contains chords. The bottom staff is in bass clef and contains single notes. The chords in the top staff are labeled 'or' and correspond to the Roman numerals I, IV, I, V, V7, I in the bottom staff. The notes in the bottom staff are: I (C), IV (F), I (C), V (G), V7 (G, F, E, D), I (C).

THEORY

Arizona Study Program Drills, Level V
Additional signs and terms.
Periods of music history and composers.
Cadence, root position, major keys.
Key signatures, major keys.
Primary triads, root position.
Tonic triads and inversions.
Major and harmonic minor scales.

LEVEL V

AURAL DEVELOPMENT

Student Must Cover A Minimum Of Any Two Areas

1. RECOGNITION

Pitch Recognition.

Scale patterns: identify chromatic, whole-tone, natural, and harmonic minor.

Triads: major and minor; identify root, 3rd, and 5th.

Triads: distinguish whether triad is in root position or an inversion.

Intervals: M3, m3, M6, m6, M7, P4, P5, octave.

Rhythmic Recognition.

Simple dictation of:



Distinguish between simple and compound meter.

From two or three written examples, student identifies example played.

2. TRANSPOSITION

Hymn or folk tunes up or down a chromatic half-step by mentally changing key signatures.

Hymn or folk tunes up or down a whole-step. Continue changing major to minor, minor to major.

3. CREATIVE

Original.

ABA Form: B in the relative minor or major. Use scale passages in a composition.

4. PLAYING BY EAR

Pieces should be more complex in melody, rhythm, and harmony.

5. ADDITIONAL ACCOMPLISHMENTS IN AURAL DEVELOPMENT

LEVEL VI
REQUIRED STUDY

LITERATURE

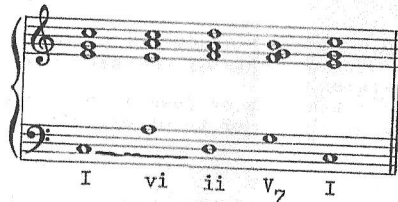
- Study for the year must include the following:
1. A sonata, sonatina or theme and variations. Each movement of the sonata or sonatina may be counted as one selection.
 2. Material from each of the following periods: Baroque, Classical, Romantic, and Modern.
- Category A--Twelve selections.
Category B--Nine selections.
Category C--Six selections.

MEMORY

- Category A--Six selections.
Category B--Four selections.
Category C--Three selections.

TECHNIQUE FOR KEYBOARD--other instruments and voice
see appropriate National Guide

- Scales --Major, natural, harmonic, and melodic minors: four octaves;
M.M.=84, 4 notes per beat minimum tempo.
- Arpeggios --Major and minor triads, diminished 7th (use key-note as root): four octaves;
hands separately or together;
M.M.=84, 2 notes per beat minimum tempo.
- Broken Octave Chords--Major and minor triads, diminished 7th (use key-note as root): two octaves.
- Cadence --Major and minor: octave position; bass line may be played in octaves.



THEORY

- Arizona Study Program Drills, Level VI
Additional signs and terms.
Periods of music history and composers.
Primary triads: root position and inversions.
Key signatures: major and relative minor keys.
Cadences: root position and inversions.
Compound meter signatures.
Major and harmonic minor scales and scale patterns.

LEVEL VI

AURAL DEVELOPMENT

Student Must Cover A Minimum Of Any Two Areas

1. RECOGNITION

Pitch Recognition.

Scale patterns: identify chromatic, whole-tone, major, natural, harmonic, and melodic minors.

Triads: major, minor, and diminished.

Triads: distinguish whether major and minor triads are in root position or an inversion.

Intervals: M2, M3, m3, M6, m6, M7, m7, P4, P5, P8.

Rhythmic Recognition.

Simple dictation of:



Distinguish between simple and compound meter.

From two or three written examples, student identifies the example played.

2. TRANSPOSITION

Hymn or folk tunes up or down a third; up or down a half-step.

Continue changing major to minor, minor to major.

3. CREATIVE

Original.

Binary form.

Utilize secondary chords in accompaniment patterns.

Experiment with tone clusters.

4. PLAYING BY EAR

Pieces should be more complex in melody and accompaniment.

5. ADDITIONAL ACCOMPLISHMENTS IN AURAL DEVELOPMENT

LEVEL VII
REQUIRED STUDY

LITERATURE

Study for the year must include the following:

1. A sonata, sonatina, or theme and variations. Each movement of the sonata or sonatina may be counted as one selection.
2. Material from each of the following periods: Baroque, Classical, Romantic, and Modern.

Category A--Twelve selections.

Category B--Nine selections.

Category C--Six selections.

MEMORY

Category A--Six selections.

Category B--Four selections.

Category C--Three selections.

TECHNIQUE FOR KEYBOARD--other instrumental and voice
see appropriate National Guide

Scales --Major, natural, harmonic, and melodic
minors: four octaves;
M.M.=88, 4 notes per beat minimum tempo.

Arpeggios --Major and minor triads, diminished and
dominant 7ths (use key-note as root):
four octaves;
M.M.=88, 2 notes per beat minimum tempo.

Broken Octave Chords--Major and minor triads,
diminished 7th (use key-note as root):
three octaves.

Cadence --Major and minor: bass line may be played
in octaves.

I vi ii V₇ I I vi ii V₇ I I vi ii V₇ I

THEORY

Arizona Study Program Drills, Level VII

Additional signs and terms.

Continued study of musical periods and composers.

Cadence using secondary triads, octave position.

Primary and secondary triads.

Primary triads: root position and inversions.

Scales: major, natural, harmonic, and melodic
minors.

Key signatures: major and relative minor keys.

LEVEL VII

AURAL DEVELOPMENT

Student Must Cover A Minimum Of Any Two Areas

1. RECOGNITION

Pitch Recognition

Scale patterns: in a musical context identify
major, natural, harmonic, and melodic
minors; chromatic and whole-tone.

Triads: major, and minor, diminished, and
augmented.

Triads: major, and minor, root position, and
inversions.

Chord progressions using primary triads.

Intervals: half-steps, whole-steps, M3, m3,
M6, m6, M7, m7, P4, P5, P8.

Melodic dictation of short phrases.

Rhythmic Recognition.

Simple dictation of:



Dictation of:



Notate the rhythm of familiar tunes.

2. TRANSPOSITION

Melodies up or down a third, up or down a half-
step or a whole-step.

Continue changing major to minor, minor to major.

3. CREATIVE

Original.

Use contemporary techniques, i.e. polytonal,
whole-tone harmonization, tone clusters,
foreign tones, parallel 7th & 9th chords.

4. PLAYING BY EAR

Pieces should be of greater length and complexity.

5. ADDITIONAL ACCOMPLISHMENTS IN AURAL DEVELOPMENT

LEVEL VIII
REQUIRED STUDY

LITERATURE

Study for the year must include the following:

1. A sonata, sonatina, or theme and variations. Each movement of the sonata or sonatina may be counted as one selection.
2. Material from each of the following periods: Baroque, Classical, Romantic, and Modern.

Category A--Twelve selections.
Category B--Nine selections.
Category C--Six selections.

MEMORY

Category A--Six selections.
Category B--Four selections.
Category C--Three selections.

TECHNIQUE FOR KEYBOARD--other instruments and voice

- see appropriate National Guide
- Scales --Major, natural, harmonic, and melodic minors: four octaves;
M.M.=92, 4 notes per beat minimum tempo.
- Arpeggios --Major and minor triads, diminished and dominant 7ths (use keynote as root):
four octaves;
M.M.=88, 2 notes per beat minimum tempo.
- Broken Octave Chords--Major and minor triads, diminished and dominant 7ths (use key note as root): three octaves.
- Cadence --Modulation to the IV: major and minor keys; bass line may be played in octaves.
--Recommended additional study: play same cadence through the circle of fourths.

C: I IV I₆₄ V I I₇
F:V₇ I ii₆ I₆₄ V₇ I

THEORY

Arizona Study Program Drills, Level VIII
Expansion of musical terms.
Scales: relative and parallel minors.
Intervals: major, minor, diminished, and augmented.
Composers: historical period and nationality.
Cadence: modulation to the sub-dominant using pivot chord.

LEVEL VIII

AURAL DEVELOPMENT

Student Must Cover A Minimum Of Any Two Areas

1. RECOGNITION

Pitch Recognition.

Scale patterns: in a musical context identify major, natural, harmonic, and melodic minors; chromatic, and whole-tone.

Triads: major, minor, diminished, and augmented; root position and inversions.

Chord progressions using primary triads in longer combinations.

Intervals: half-steps, whole-steps, M3, m3, M6, m6, M7, m7, P4, P5, P8.

Dictation combining melody and rhythm.

Rhythmic Recognition.

Dictation of:

Identify meter signatures of musical examples.

Notate the rhythm of familiar tunes.

4. TRANSPOSITION

Accompaniment up or down a third; up or down a half-step or whole-step.

Continue changing major to minor, minor to major.

3. CREATIVE

Original creative.

Write a melody using chord tones. Then alter using passing tones, appoggiatura, or suspension.

Add an introduction and a coda to a piece.

4. PLAYING BY EAR

Improvise an accompaniment for a given melody.

Pieces should be of greater length and complexity.

5. ADDITIONAL ACCOMPLISHMENTS IN AURAL DEVELOPMENT

LEVEL IX
REQUIRED STUDY

LITERATURE

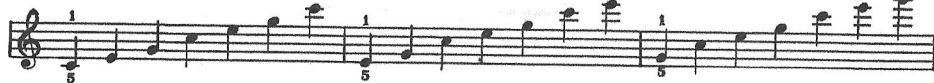
- Study for the year must include the following:
1. A sonata, sonatina, or theme and variations. Each movement of the sonata or sonatina may be counted as one selection.
 2. Material from each of the following periods: Baroque, Classical, Romantic, and Modern.
- Category A--Ten selections.
Category B--Seven selections.
Category C--Four selections.

MEMORY

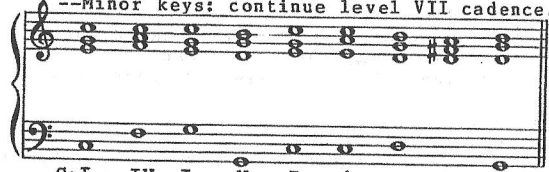
- Category A--Four selections.
Category B--Three selections.
Category C--Two selections.

TECHNIQUE FOR KEYBOARD--other areas see National Guide

- Scales --Major, natural, harmonic, and melodic minors: four octaves;
M.M.=96, 4 notes per beat minimum tempo.
--Contrary motion; M.M.=96, 2 notes per beat.
- Arpeggios --Major and minor triads, dim. & dom. 7ths (use keynote as root): four octaves;
M.M.=92, 2 notes per beat minimum tempo.
--Recommended additional study: inversions of triads (example below).



Broken Octave Chords--M & m triads, dim. & dom. 7ths (use keynote as root): four octaves.
Cadences --Major keys: modulation to the V.
--Minor keys: continue level VII cadence.



THEORY

- Arizona Study Program Drills, Level IX
Musical Forms.
Cadences: authentic and plagal (perfect); modulation to V using common chord.
Chords: dominant and diminished 7ths.
Modes: ionian and lydian.
Scales: parallel & relative; scale degree terms.
Composers: four major composers.
Intervals: all types and inversions.
Triads: M, m, dim, aug, root & inversions.

LEVEL IX

AURAL DEVELOPMENT

Student Must Cover A Minimum Of Any Two Areas

1. RECOGNITION

- Pitch Recognition.
Patterns: in a musical context identify lydian mode; major, natural, harmonic, and melodic minor scales; chromatic, and whole-tone scales.
Triads: major, minor, diminished, and augmented; root position and inversions.
Chord progressions using both primary and secondary triads.
Seventh chords: dominant and diminished; root position.
Authentic and plagal cadences.
Intervals: continue level VIII until secure.

Rhythmic Recognition.



Identify meter signatures of musical examples played by teacher.
Notate rhythm of familiar tunes.

2. TRANSPOSITION

- Change major to minor, minor to major, and major to lydian.
Transpose a vocal or instrumental accompaniment.

3. CREATIVE

- Original.
Tone-row.
Set a quotation or a 4 line poem to music.
Compose a march, waltz, tango, and/or polka.

4. PLAYING BY EAR

- Play a chord accompaniment to a melody.
Pieces should be longer and more complex.

5. ADDITIONAL ACCOMPLISHMENTS IN AURAL DEVELOPMENT

LEVEL X
REQUIRED STUDY

LITERATURE

Study for the year must include the following:

1. A sonata, sonatina, or theme and variations. Each movement of the sonata or sonatina may be counted as one selection.
2. Material from each of the following periods: Baroque, Classical, Romantic, and Modern.

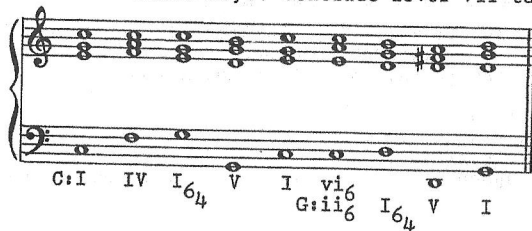
Category A--Ten selections.
Category B--Seven selections.
Category C--Four selections.

MEMORY

Category A--Four selections.
Category B--Three selections.
Category C--Two selections.

TECHNIQUE FOR KEYBOARD--Other instruments and voice

- see appropriate National Guide
- Scales --same as Level IX.
M.M.=100, 4 notes per beat minimum tempo.
--Contrary motion:
M.M.=100, 2 notes per beat.
- Arpeggios --same as Level IX.
M.M.=96, 2 notes per beat minimum tempo.
--Recommended additional study: inversions of triads and diminished 7th chord.
- Broken Octave Chords--same as Level IX.
- Cadences --Major keys: modulate to the V.
--Minor keys: continue level VII cadence.



THEORY

Arizona Study Program Drills, Level X
Expand musical vocabulary.
Cadences: authentic and plagal, perfect and imperfect; modulate to V using common chord.
Seventh chords: major, minor, dominant, diminished, and half-diminished.
Modes: ionian, lydian, and mixolydian.
Composers: four major composers.

LEVEL X

AURAL DEVELOPMENT

Student Must Cover A Minimum Of Any Two Areas

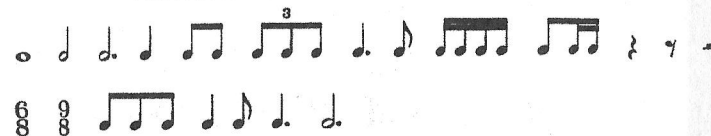
1. RECOGNITION

Pitch Recognition.

Patterns: in a musical context identify lydian and mixolydian modes; major, natural, harmonic, and melodic minor scales; chromatic and wholetone scales.
Triads: major, minor, diminished, and augmented; root position and inversions.
Chord progressions using both primary and secondary triads.
Seventh chords: dominant and diminished; root position.
Authentic and plagal cadences.
Intervals: all major, minor, and perfect intervals; ascending and descending.

Rhythmic Recognition.

Dictation of:



Short dictations combining melody and rhythm.

2. TRANSPOSITION

Change major to minor, minor to major, and major to lydian or mixolydian.
Transpose a vocal or instrumental accompaniment.

3. CREATIVE

Original creative.
Modulate tonic to dominant, then return to tonic. (Example: Beethoven Sonatina in F major.)
Set a short poem or quotation to music.

4. PLAYING BY EAR

Broken chord accompaniment to a melody.
Pieces should be longer and more complex.

5. ADDITIONAL ACCOMPLISHMENTS IN AURAL DEVELOPMENT

LEVEL XI
REQUIRED STUDY

LITERATURE

Study for the year must include the following:

1. A sonata, sonatina, or theme and variations. Each movement of the sonata or sonatina may be counted as one selection.
2. Material from each of the following periods: Baroque, Classical, Romantic, and Modern.

Category A--Ten selections.
 Category B--Seven selections.
 Category C--Four selections.

MEMORY

Category A--Four selections.
 Category B--Three selections.
 Category C--Two selections.

TECHNIQUE FOR KEYBOARD--other instruments and voice
see appropriate National Guide

Scales --same as Level IX.
 M.M.=104, 4 notes per beat minimum tempo.
 --Contrary motion:
 M.M.=104, 2 notes per beat.
 --Major scales in 3rds, 6ths, and 10ths:
 M.M.=104, 2 notes per beat.

Arpeggios --same as Level IX.
 M.M.=100, 2 notes per beat minimum tempo.
 --Recommended additional study: inversions of triads and seventh chords.

Broken Octave Chords--same as Level IX.

Cadence --Modulation into close or remote keys by use of the dim.7th. The dim.7th is built from the half-step BELOW the V of new key.

C: I IV I₆₄ V I vii₇ G: I₆₄ V I

THEORY

Arizona Study Program Drills, Level XI

Expand musical vocabulary.

Cadences: authentic & plagal, perfect & imperfect; half cadence; modulate to V using diminished 7th chord.

Seventh chords: major, minor, augmented, dominant, diminished, and half-diminished.

Modes: aeolian, ionian, lydian, dorian, and mixolydian.

Intervals: tritone.

Composers: four major composers.

LEVEL XI

AURAL DEVELOPMENT

Student Must Cover A Minimum Of Any Two Areas

1. RECOGNITION

Pitch Recognition.

Patterns: in a musical context identify the lydian, mixolydian, and dorian modes; and all standard scale patterns.

Triads: major, minor, diminished, and augmented; root position and inversions. Chord progressions using primary and secondary triads.

Seventh chords: major, dominant, and diminished; root position.

Authentic, plagal, and half cadences.

Intervals: all major, minor, and perfect, ascending and descending; given the alto voice, add the soprano (2 bar phrases).

Rhythmic Recognition.

Dictation of:

Short dictations combining melody and rhythm.

2. TRANSPOSITION

Change major to minor, minor to major, major to lydian and mixolydian, and minor to dorian. Vocal or instrumental accompaniment.

3. CREATIVE

Original creative.

Extension of accompaniment patterns to include wider reaches and non-harmonic tones.

Twelve-tone row with retrograde.

Set a short poem or quotation to music.

4. PLAYING BY EAR

Improvise an accompaniment to a given melody.

Pieces should be longer and more complex.

5. ADDITIONAL ACCOMPLISHMENTS IN AURAL DEVELOPMENT

LEVEL XII
REQUIRED STUDY

LITERATURE

Study for the year must include the following:

1. A sonata, sonatina, or theme and variations. Each movement of the sonata or sonatina may be counted as one selection.
2. Material from each of the following periods: Baroque, Classical, Romantic, and Modern.

Category A--Five selections.
Category B--Four selections.
Category C--Three selections.

MEMORY

Category A--Four selections.
Category B--Three selections.
Category C--Two selections.

TECHNIQUE FOR KEYBOARD--other instruments and voice
see appropriate National Guide

Scales --Same as Level IX.
M.M.=108, 4 notes per beat minimum tempo.
--Contrary motion:
M.M.=108, 2 notes per beat.
--Major scales in 3rds, 6ths, and 10ths:
M.M.=108, 2 notes per beat.

Arpeggios --Same as Level IX.
M.M.=104, 2 notes per beat minimum tempo.
--Recommended additional study: inversions of triads and seventh chords.

Broken Octave Chords--Same as Level IX.

Cadence --Same as Level XI.

C: I IV I₆₄ V I vii₇ G:I₆₄ V I

THEORY

Arizona Study Program Drills, Level XII

Expand and review musical terms.

Cadences: authentic and plagal, perfect and imperfect; half and deceptive; modulatory using diminished 7th chord.

All modes: transpose to all keys.

Seventh chords: all, root position & inversions.

Composers: four major composers.

LEVEL XII

AURAL DEVELOPMENT

Student Must Cover A Minimum Of Any Two Areas

1. RECOGNITION

Pitch Recognition

Patterns: in a musical context identify lydian, mixolydian, dorian, phrygian, and locrian modes; and all standard scale patterns.

Triads: major, minor, diminished, and augmented; root position and inversions.

Chord progressions using primary and secondary triads.

Seventh chords: major, dominant, and diminished; root position.

Authentic, plagal, and half cadences.

Intervals: all major, minor, and perfect; ascending and descending.

Intervals: given the soprano voice, add the alto (in short 2 measure phrases).

Rhythmic Recognition

Dictation of:

Short dictations combining melody and rhythm.

2. TRANSPOSITION

Change major to minor, minor to major, major to lydian and mixolydian, and minor to dorian, phrygian, and locrian.

Transpose a vocal or instrumental accompaniment.

3. CREATIVE

Original.

Minuet and trio.

Classical rondo form.

Twelve-tone row: inversion, retrograde, and retrograde inversion.

Set a poem or quotation to music.

4. PLAYING BY EAR

Improvise an accompaniment to a given melody.

Work on a short contrapuntal piece.

5. ADDITIONAL ACCOMPLISHMENTS IN AURAL DEVELOPMENT

ARIZONA STUDY PROGRAM

and

CERTIFICATION PLAN

HANDBOOK

September, 1987

Arizona State Music Teachers Association
FOUNDED 1921

Affiliated with Music Teachers National Association

CERTIFICATION PLAN
FOR
ARIZONA STATE MUSIC TEACHERS ASSOCIATION

The Certification Plan of the Arizona State Music Teachers Association was formed in 1961. It is administered by a state certification board composed of independent music teachers and faculty members of Arizona colleges and universities.

PURPOSES

1. Raise and maintain the professional status of the independent music teacher by recognizing excellence in preparation and teaching.
2. Provide independent music teachers a basis for continuing their own musical growth and professional development.
3. Provide the certified teacher with the prerequisite for national certification through the Arizona Certification Plan, which has been accepted and approved by the MTNA Certification Board.
4. Provide continuity and direction.
5. Give the public a basis for selecting qualified music teachers.

CERTIFICATION REQUIREMENTS

1. The teacher must have paid all membership dues, including local dues.
2. ASMTA members who are on the faculties of music at Arizona colleges and universities will be granted certification upon request and payment of the state fee.
3. Independent teachers must have participated for a minimum of three years with ten students evaluated in Category--A and in no less than four grade levels. These students must receive a passing grade in Technique, Performance, and Theory. The teacher may take up to five consecutive years to reach the above minimum.
4. Independent teachers must complete one of the following options:
 - A. Have a degree in music from a recognized institution of higher learning.
 - B. Satisfactorily pass a performance evaluation and a written examination on: Theory, History, and Musicianship. The performance will be based on the Arizona Study Program through Level XII.

CERTIFICATION RENEWAL

Certification is valid for a period of five years. Emeritus certification may be requested by teachers 70 years of age or over. They must have been certified for the five-year period prior to emeritus application. The fee is \$5. During this five-year period the teacher (with the exception of college or university faculty members and emeritus) must earn twenty points for renewal. These points may be earned as follows:

REQUIRED: A total of ten points earned in the Arizona Study Program.

A. Student Requirements

1. Eight points for students evaluated in the Arizona Study Program. During the five-year renewal period the teacher must have 20 Category--A students pass in Technique, Performance, and Theory. Seventy percent of the total number of Category--A students evaluated must pass in all areas.
2. One point for a minimum of ten students participating in Sight-Reading evaluations.
3. One point for a minimum of ten students participating in the Aural Development program.

B. Teacher Requirement

1. Teachers will fill out all report forms and return to District Chairperson by due date.

OPTIONS: In addition to the above requirements, each teacher must earn 10 additional points from any combination of the following options:

In-Service Education (Maximum: 5 points)	Points
1. College courses in music or related field.	1/semester
2. Local, State or Divisional Workshops, approved by ASMTA. Workshops designed to promote the sale of materials can't be counted.	1/workshop
3. Other advanced study.	1/year

Public Performance (Maximum: 5 points)

	Points
1. Performance by teacher	
a. Solo recital program, 50 min.	3/program
b. Solo recital less than 50 min.	1/program
c. Ensemble program, 50 min.	1/program
2. Performance by students	
a. Solo, ensemble, or audition performances sponsored or approved by ASMTA.	1/year
b. Solo recital, 50 min.	1/year

Leadership Activities (Maximum: 5 points)

1. Elected or appointed officer in local, state, division, or national association.	1/year
2. Member of board or committee in local, state, division, or national association.	1/year

Professional Involvement (Maximum: 5 points)

1. Registered attendance at state, division, national convention, or other meeting related to the association.	1/meeting
2. Presentation of lecture, recital, or paper at local, state, division, or national meeting.	1/presentation
3. Attendance at music festivals or music tours.	1/year
4. Publication of music composition or magazine article.	1/publication
5. Other projects approved by the ASMTA Certification Board.	1/project

RECERTIFICATION

Teachers who have allowed certification to lapse may renew their certification by earning the twenty points specified under RENEWAL. This must be done within a five year period. Renewal fee is \$5.

THE ARIZONA STUDY PROGRAM

ELIGIBILITY FOR PARTICIPATION

All members of Arizona State Music Teachers Association are eligible to participate in the Arizona Study Program. The Study Program is a 12-year graded course of study including Technique, Performance, Theory, and Aural Development. The Program provides annual student evaluations in the above areas with optional evaluations in Sight-Reading.

STUDENT ENROLLMENT

Students will vary widely in their Levels of achievement. The Study Program has been categorized in recognition of this fact. Each student should be placed in the Category best suited to their individual work habits. Level and Category requirements are listed in the following pages.

Send COMPLETED enrollment form and fees to the District Chairperson. Enrollment form must show:

1. Level
2. Category
3. Aural Development participation (yes or no)
4. Sight-Reading participation (yes or no)

The student enrollment fee, which includes the evaluation fee, will be indicated on the Study Program Brochure. DEADLINE FOR STUDENT ENROLLMENT IS NOVEMBER 1. Late enrollments will be charged an additional fee for each student. Send ONE check or money order for the total of all students enrolled.

RETURN OF FORMS

After enrolling students, teachers will receive a Student Report Form for each student enrolled. These forms summarize the year's work. RETURN STUDENT REPORT FORMS TO DISTRICT CHAIRPERSON BY APRIL 15.

Program Forms must be completed for Category--A students in Levels IV through XII by listing pieces each student is preparing to perform at the May evaluation. RETURN PROGRAM FORMS TO THE DISTRICT CHAIRMAN BY MARCH 15.

EVALUATION REQUIREMENTS

PERFORMANCE: Students may enter on a different Theory Level than their Performance and Technique. In these cases, awards will be given on the lower Levels.

Category A--Four memorized selections.

--Students in Levels IV through XII must include a selection from EACH of the following periods: Baroque, Classical, Romantic, and Modern.

Category B--Three memorized selections.

Category C--One or two memorized selections.

TECHNIQUE: Students will perform the Technique required for their Level. The number of keys required for each Category is:

Category A--Levels I-II One Major or one minor key.

--Levels III-V One Major & one minor key.

--Levels VI-XII Two Major & two minor keys.

Categories B & C

--Levels I-II One Major or minor key.

--Levels III-XII One Major & one minor key.

AUDITION APPOINTMENTS: Students are scheduled for private auditions based on the chart below:

Levels I-IV

Category A--10 minutes.

Category B-- 5 minutes.

Category C-- 5 minutes.

Levels V-VI

Category A--15 minutes.

Category B--10 minutes.

Category C-- 5 minutes.

Levels VII-XII

Category A--20 minutes.

Category B--15 minutes.

Category C--10 minutes.

THEORY: All students complete a written test given only at the evaluation center.

SIGHT-READING (Optional): Students at all Levels will be evaluated. Music read will be elementary for early grades and approximately three Levels below the performing Level of more advanced students.

CERTIFICATES AND AWARDS

HONOR CERTIFICATES AND RIBBONS: awarded to Category A-- students who pass in Performance, Technique, and Theory.

CERTIFICATES OF COMPLETION: awarded to Category B-- and C-- students who pass in Performance, Technique, and Theory.

CERTIFICATES OF PARTICIPATION: awarded to students who participate in the evaluations but fail in any area.

SENIOR AWARDS: presented to high school seniors who pass in Category A-- for four years including Level XII. Five dollars is given for each year passed.

ARNOLD BULLOCK MEMORIAL SCHOLARSHIPS: available to high school seniors who receive the SENIOR AWARD and plan to major in music in college. Seniors may apply for one of the \$100 scholarships after completing the senior evaluation by writing a letter to the Chairperson of the ASMTA Certification Board. The letter must include:

1. Name of the institution selected.
2. Degree they plan to pursue.
3. Professional career/goal after college education is completed.

LEVEL I

REQUIRED STUDY

LITERATURE

Category A--Materials equivalent to three books of average length.

Category B--Materials equivalent to two books of average length.

Category C--Materials equivalent to one book of average length.

MEMORY

Category A--Eight solos or ensembles.

Category B--Five solos or ensembles.

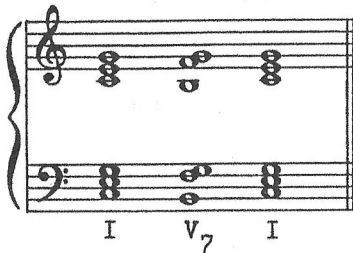
Category C--Three solos or ensembles.

TECHNIQUE FOR KEYBOARD--other instruments and voice:
(see appropriate National Guide)

Scales --Major and minor five-finger patterns (pentachord): hands separately or together.

Triads --Tonic triads: major and minor; root position; blocked and broken; hands separately.

Cadences --Major and harmonic minor: hands separately or together.



THEORY

Arizona Study Program Drills, Level I:
Basic music terms and symbols.
Simple meter signatures.
Values of notes and rests.
Major and minor triads on C, F, & G.
Simple intervals.

LEVEL I

AURAL DEVELOPMENT

Student Must Cover a Minimum of Any Two Areas

1. RECOGNITION

Pitch Recognition

Tones--high and low.

Melody direction--up and down.

Steps and skips--up and down.

Rhythmic Recognition

Fast, slow--associate tempo with mood.

Dictation:



2. TRANSPOSITION

Pieces using five-note pattern (pentachord).

Pieces using a pattern larger than a pentachord or with hand shifts.

3. CREATIVE

Original melody.

Question and answer phrases.

4. PLAYING BY EAR

Melody line only.

Melody with accompaniment, triads or fundamental bass tones.

Instant re-play of short phrases.

5. ADDITIONAL ACCOMPLISHMENTS IN AURAL DEVELOPMENT

REQUIRED STUDY

LITERATURE

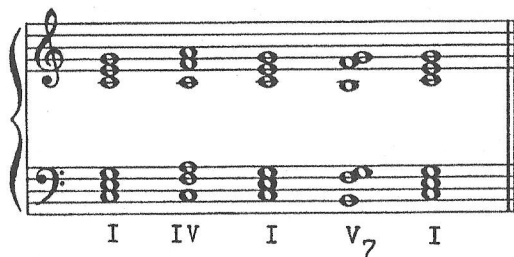
- Category A--Materials equivalent to three books of average length.
 Category B--Materials equivalent to two books of average length.
 Category C--Materials equivalent to one book of average length.

MEMORY

- Category A--Eight solos or ensembles.
 Category B--Five solos or ensembles.
 Category C--Three solos or ensembles.

TECHNIQUE FOR KEYBOARD--other instruments and voice:
(see appropriate National Guide)

- Scales --Major and harmonic minor: one or more octaves; hands separately.
 Triads --Tonic triads: major and minor; root position and inversions; blocked and broken; hands separately; ascending.
 Cadences --Major and harmonic minor: hands separately or together.



THEORY

- Arizona Study Program Drills, Level II:
 Basic music terms and symbols.
 Simple meter signatures.
 Major and minor triads (root position) on C, D, E, F, G, A, and B.
 Values of notes and rests.
 Intervals of half-steps, seconds, thirds, fourths, and fifths.

AURAL DEVELOPMENT

Student Must Cover a Minimum of Any Two Areas

1. RECOGNITION

- Pitch Recognition
 Steps and skips--up and down.
 Tonal center.
 Triads: root position; major and minor.
 Rhythmic Recognition
 Recognize and distinguish between duple and triple meter.
 Simple dictation of:



2. TRANSPOSITION

- Pieces using a five-note pattern (pentachord).
 Pieces using a pattern larger than a pentachord or with hand shifts.
 Major pieces to minor.
 Minor pieces to major.

3. CREATIVE

- Original melody, or melody and accompaniment.
 Varying or changing a given melody.
 Question and answer phrases.
 Melodies that are descriptive or tell a story.

4. PLAYING BY EAR

- Melody line only.
 Melody and accompaniment
 Instant re-play of short phrases.

5. ADDITIONAL ACCOMPLISHMENTS IN AURAL DEVELOPMENT

LEVEL III

REQUIRED STUDY

LITERATURE

Category A--Materials equivalent to three books of average length.

Category B--Materials equivalent to two books of average length.

Category C--Materials equivalent to one book of average length.

MEMORY

Category A--Eight solos or ensembles.

Category B--Five solos or ensembles.

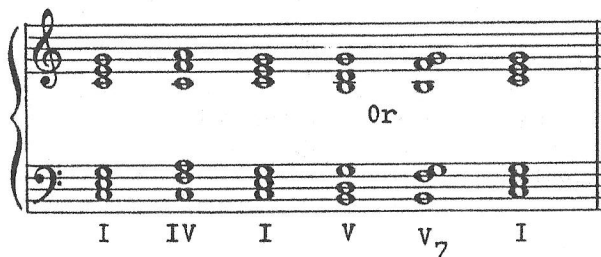
Category C--Three solos or ensembles.

TECHNIQUE FOR KEYBOARD--other instruments and voice:
(see appropriate National Guide)

Scales --Major and harmonic minor: two or more octaves; hands separately or together; M.M.=60, 2 notes per beat minimum tempo.

Triads --Tonic triads, major and minor: root position and inversions; blocked and broken; hands separately or together; ascending and descending; two octaves.

Cadence --Major and harmonic minor: hands separately or together (inversions optional, Level IV).



THEORY

Arizona Study Program Drills, Level III:

Additional signs and terms.

Intervals, half-step through the octave.

Use of leger lines and spaces.

Values of notes, rests, dotted notes, and triplets.

Triads: tonic--major and minor on C, D, E, F, G, A, and B.

Key signatures, tonic triads, and scales in the keys of: C, G, D, and F major.

LEVEL III

AURAL DEVELOPMENT

Student Must Cover a Minimum of Any Two Areas

1. RECOGNITION

Pitch Recognition

Tonal Center.

Distinguish between chromatic and major scale passages.

Triads: root position; major and minor.

Intervals: M3, M7, octave.

Rhythmic Recognition

Simple dictation of:



From two written examples, student identifies example played.

2. TRANSPOSITION

Melodies only.

Melodies and accompaniments.

Major pieces to minor.

Minor pieces to major.

3. CREATIVE

Original.

Variations on a given theme.

Ternary or song form.

4. PLAYING BY EAR

Melody only.

Melody and accompaniment.

Instant re-play of short phrases; stress dynamics, legato, and staccato.

5. ADDITIONAL ACCOMPLISHMENTS IN AURAL DEVELOPMENT

REQUIRED STUDY

LITERATURE

Study for the year must include the following:

1. A sonata, sonatina, or theme and variations. Each movement of the sonata or sonatina may be counted as one selection.
2. Material from each of the following periods: Baroque, Classical, Romantic, and Modern.

Category A--Fourteen selections.

Category B--Twelve selections.

Category C--Eight selections.

MEMORY

Category A--Six solos or ensembles.

Category B--Four solos or ensembles.

Category C--Three solos or ensembles.

TECHNIQUE FOR KEYBOARD--for other instruments and voice:
(see the appropriate National Guide)

Scales --Major, natural, and harmonic minors: three or more octaves; hands together;

M.M. = 76, ♩ notes per beat minimum tempo.

Arpeggios --Major and minor triads, diminished 7th (use the keynote as root): four octaves; hands separately or together;

M.M. = 72, 2 notes per beat minimum tempo.

Broken Octave Chords--Major and minor triads: two octaves; hands together.

Cadence --Major and harmonic minor: hands separately or together. Optional: Level IV Cadence.

I IV I V I I IV I V I I IV I V I

THEORY

Arizona Study Program Drills, Level V:

Additional signs and terms.

Key signatures, major keys.

Primary triads, root position.

Tonic triads and inversions.

Major and harmonic minor scales.

Periods of music history & composers.

Cadence, root position, major keys.

AURAL DEVELOPMENT

Student Must Cover a Minimum of Any Two Areas

1. RECOGNITION

Pitch Recognition

Scale patterns: identify chromatic, whole-tone, natural, and harmonic minor.

Triads: major and minor; identify root, 3rd, and 5th.

Triads: distinguish whether triad is in root position or an inversion.

Intervals: M3, m3, M6, m6, M7, P4, P5, and octave.

Rhythmic Recognition

Simple dictation of:



Distinguish between simple and compound meter.

From two or three written examples, student identifies example played.

2. TRANSPOSITION

Hymn or folk tunes up or down a chromatic half-step by mentally changing key signatures.

Hymn or folk tunes up or down a whole-step. Continue changing major to minor, minor to major.

3. CREATIVE

Original.

ABA form: B in the relative minor or major.

Use scale passages in a composition.

4. PLAYING BY EAR

Pieces should be more complex in melody, rhythm, and harmony.

5. ADDITIONAL ACCOMPLISHMENTS IN AURAL DEVELOPMENT

LITERATURE

Study for the year must include the following:

1. A sonata, sonatina, or theme and variations.
Each movement of the sonata or sonatina may be counted as one selection.
2. Material from each of the following periods:
Baroque, Classical, Romantic, and Modern.

Category A--Twelve selections.

Category B--Nine selections.

Category C--Six selections.

MEMORY

Category A--Six selections.

Category B--Four selections.

Category C--Three selections.

TECHNIQUE FOR KEYBOARD--for other instruments and voice:
(see the appropriate National Guide)

Scales --Major, natural, harmonic, and melodic minors: four octaves, hands together;
M.M. = 84, 4 notes per beat minimum tempo.

Arpeggios --Major and minor triads, diminished 7th (use the keynote as root): four octaves; hands separately or together;
M.M. = 84, 2 notes per beat minimum tempo.

Broken Octave Chords--Major and minor triads, diminished 7th (use the keynote as root): two octaves, hands together.

Cadence --Major and harmonic minor: octave position; bass line may be played in octaves.



THEORY

Arizona Study Program Drills, Level VI:

Additional signs and terms.

Periods of music history and composers.

Primary triads: root position and inversions.

Key signatures: major and relative minor keys.

Cadences: root position and inversions.

Compound meter signatures.

Major and harmonic minor scales and scale patterns.

AURAL DEVELOPMENT

Student Must Cover a Minimum of Any Two Areas

1. RECOGNITION

Pitch Recognition

Scale patterns: identify chromatic, whole-tone, major, natural, harmonic, and melodic minors.

Triads: major, minor and diminished.
Triads: distinguish whether major and minor triads are in root position or an inversion.

Intervals: M2, M3, m3, M6, m6, M7, m7, P4, P5, P8.

Rhythmic Recognition

Simple dictation of:



Distinguish between simple and compound meter.

From two or three written examples, student identifies the example played.

2. TRANSPOSITION

Hymn or folk tunes up or down a third; up or down a half-step.

Continue changing major to minor, minor to major.

3. CREATIVE

Original.

Binary form.

Utilize secondary chords in accompaniment patterns.

Experiment with tone clusters.

4. PLAYING BY EAR

Pieces should be more complex in melody and accompaniment.

5. ADDITIONAL ACCOMPLISHMENTS IN AURAL DEVELOPMENT

LITERATURE

Study for the year must include the following:

1. A sonata, sonatina, or theme and variations. Each movement of the sonata or sonatina may be counted as one selection.
2. Material from each of the following periods: Baroque, Classical, Romantic, and Modern.

Category A--Twelve selections.
Category B--Nine selections.
Category C--Six selections.

MEMORY

Category A--Six selections.
Category B--Four selections.
Category C--Three selections.

TECHNIQUE FOR KEYBOARD--for other instruments and voice:
(see the appropriate National Guide)

Scales --Major, natural, harmonic, and melodic minors: four octaves, hands together; M.M. = 88, 4 notes per beat minimum tempo.

Arpeggios --Major and minor triads, diminished and dominant 7th (use the keynote as root): four octaves; hands together; M.M. = 88, 2 notes per beat minimum tempo.

Broken Octave Chords--Major and minor triads, diminished 7th (use the keynote as root): three octaves, hands together.

Cadence --Major and harmonic minor: bass line may be played in octaves.

I vi ii V₇ I I vi ii V₇ I I vi ii V₇ I

THEORY

Arizona Study Program Drills, Level VII:

Additional signs and terms.
Continued study of music periods and composers.
Cadence using secondary triads, octave position.
Primary and secondary triads.
Primary triads: root position and inversions.
Scales: major, natural, harmonic, and melodic minors.
Key signatures: major and relative minor keys.

AURAL DEVELOPMENT

Student Must Cover a Minimum of Any Two Areas

1. RECOGNITION

Pitch Recognition

Scale patterns: in a musical context identify major, natural, harmonic, and melodic minors; chromatic and whole-tone.

Triads: major, and minor, diminished, and augmented.

Triads: major, and minor, root position, and inversions.

Chord progressions using primary triads.

Intervals: half-steps, whole-steps, M3, m3, M6, m6, M7, m7, P4, P5, P8.

Melodic dictation of short phrases.

Rhythmic Recognition

Simple dictation of:

Dictation of:

Notate the rhythm of familiar tunes.

2. TRANSPOSITION

Melodies up or down a third, up or down a half-step or a whole-step.

Continue changing major to minor, minor to major.

3. CREATIVE

Original.

Use contemporary techniques, i.e. polytonal, whole-tone harmonization, tone clusters, foreign tones, parallel 7th & 9th chords.

4. PLAYING BY EAR

Pieces should be of greater length and complexity.

5. ADDITIONAL ACCOMPLISHMENTS IN AURAL DEVELOPMENT

LEVEL VIII
REQUIRED STUDY

LEVEL VIII

AURAL DEVELOPMENT

LITERATURE

Study for the year must include the following:

1. A sonata, sonatina, or theme and variations. Each movement of the sonata or sonatina may be counted as one selection.
2. Material from each of the following periods: Baroque, Classical, Romantic, and Modern.

Category A--Twelve selections.

Category B--Nine selections.

Category C--Six selections.

MEMORY

Category A--Six selections.

Category B--Four selections.

Category C--Three selections.

TECHNIQUE FOR KEYBOARD--for other instruments and voice:

(see the appropriate National Guide)

Scales --Major, natural, harmonic, and melodic minors: four octaves;

M.M. = 92, 4 notes per beat minimum tempo.

Arpeggios --Major and minor triads, diminished and dominant 7ths (use the keynote as root): four octaves;

M.M. = 88, 2 notes per beat minimum tempo.

Broken Octave Chords--Major and minor triads, diminished and dominant 7ths (use keynote as root): three octaves.

Cadence --Modulation to the IV: major keys; bass line may be played in octaves.

--Recommended additional study: play same Cadence through the Circle of Fourths.

THEORY--Arizona Study Program Drills, Level VIII:

Expansion of music terms.

Scales: relative and parallel minors.

Intervals: major, minor, diminished, and augmented.

Composers: historical period and nationality.

Cadence: modulation to the IV using pivot chord.

Student Must Cover a Minimum of Any Two Areas

1. RECOGNITION

Pitch Recognition

Scale patterns: in a musical context identify major, natural, harmonic, and melodic minors; chromatic, and whole-tone.

Triads: major, minor, diminished, and augmented; root position and inversions.

Chord progressions using primary triads in longer combinations.

Intervals: half-steps, whole-steps, M3, m3, M6, m6, M7, m7, P4, P5, P8.

Dictation combining melody and rhythm.

Rhythmic Recognition

Dictation of:

Identify meter signatures of musical examples. Notate the rhythm of familiar tunes.

4. TRANSPOSITION

Accompaniment up or down a third; up or down a half-step or whole-step.

Continue changing major to minor, minor to major.

3. CREATIVE

Original.

Write a melody using chord tones. Then alter using passing tones, appoggiatura, or suspension.

Add an introduction and a coda to a piece.

4. PLAYING BY EAR

Improvise an accompaniment for a given melody. Pieces should be of greater length and complexity.

5. ADDITIONAL ACCOMPLISHMENTS IN AURAL DEVELOPMENT

LITERATURE

Study for the year must include the following:

1. A sonata, sonatina, or theme and variations. Each movement of the sonata or sonatina may be counted as one selection.
2. Material from each of the following periods: Baroque, Classical, Romantic, and Modern.

Category A--Ten selections.

Category B--Seven selections.

Category C--Four selections.

MEMORY

Category A--Four selections.

Category B--Three selections.

Category C--Two selections.

TECHNIQUE FOR KEYBOARD--For other areas see National Guide: A memorized etude, played up to tempo, may be substituted for scales, arpeggios, & broken octave chords on evaluation day; but the cadences must still be played. This etude cannot be used as a solo in the four periods of music.

Scales--Major, natural, harmonic, and melodic minors: four octaves, hands together; M.M. = 100, 4 notes per beat minimum tempo.

--Contrary motion; M.M. = 100, 2 notes per beat; hands together.

Arpeggios --Major and minor triads, dim and dom 7ths (use the keynote as root): four octaves; M.M. = 96, 2 notes per beat minimum tempo.

--Recommended additional study: inversions of triads & dim 7th chord; hands together.

Broken Octave Chords--M & m triads, dim & dom 7ths (use keynote as root): 4 octaves, hands together.

Cadences --Major keys: modulation to the dominant.

C:I IV I₆₄ V I vi₆ I₆₄ V I
G:ii₆ I₆₄ V I

THEORY--Arizona Study Program Drills, Level X:

Expand music vocabulary.

Cadences: Authentic and Plagal (Perfect & Imperfect); modulation to V using common chord.

Seventh Chords: M, m, dom, dim, & half-dim 7ths.

Modes: Ionian, Lydian, and Mixolydian.

Composers: four major composers.

AURAL DEVELOPMENT

Student Must Cover a Minimum of Any Two Areas

1. RECOGNITION

Pitch Recognition

Patterns: in a musical context identify Lydian and Mixolydian modes; major, natural, harmonic, and melodic minor scales; chromatic and whole-tone scales.

Triads: major, minor, diminished, and augmented; root position and inversions.

Chord progressions using both primary and secondary triads.

Seventh chords: dominant and diminished; root position.

Authentic and Plagal Cadences.

Intervals: all major, minor, and perfect intervals; ascending and descending.

Rhythmic Recognition

Dictation of:

Short dictations combining melody and rhythm.

2. TRANSPOSITION

Change major to minor, minor to major, and major to Lydian or Mixolydian.

Transpose a vocal or instrumental accompaniment.

3. CREATIVE

Original.

Modulate tonic to dominant, then return to tonic. (Example: Beethoven Sonatina in F Major.)

Set a short poem or quotation to music.

4. PLAYING BY EAR

Broken chord accompaniment to a melody.

Pieces should be longer and more complex.

5. ADDITIONAL ACCOMPLISHMENTS IN AURAL DEVELOPMENT

LITERATURE

Study for the year must include the following:

1. A sonata, sonatina, or theme and variations. Each movement of the sonata or sonatina may be counted as one selection.
2. Material from each of the following periods: Baroque, Classical, Romantic, and Modern.

Category A--Five selections.

Category B--Four selections.

Category C--Three selections.

MEMORY

Category A--Four selections.

Category B--Three selections.

Category C--Two selections.

TECHNIQUE FOR KEYBOARD--For other areas see National Guide: A memorized etude, played up to tempo, may be substituted for scales, arpeggios, & broken octave chords on evaluation day; but the cadences must still be played. This etude cannot be used as a solo in the four periods of music.

Scales--Same as Level X.

M.M. = 108, 4 notes per beat minimum tempo.

--Contrary motion; M.M. = 108, 2 notes per beat.

--Major scales in 3rds, 6ths, and 10ths:

M.M. = 108, 2 notes per beat.

Arpeggios --Major and minor triads, dim and dom 7ths (use the keynote as root): four octaves; M.M. = 104, 2 notes per beat minimum tempo.

--Recommended additional study: inversions of triads and 7th chords; hands together.

Broken Octave Chords--Same as Level XI.

Cadence --Same as Level XI.

C: I IV I₆₄ V I I

G: IV vii^o₇ I₆₄ v₇ I

THEORY--Arizona Study Program Drills, Level XII:

Expand and review music terms.

Cadences: Authentic & Plagal, Perfect & Imperfect; Half Cadence and Deceptive Cadence; Modulatory using diminished 7th Chord.

Seventh Chords: M, m, aug, dom, dim, & half-dim.

All Notes: transpose to all keys.

Seventh Chords: all, root position, & inversions.

Composers: four major composers.

AURAL DEVELOPMENT

Student Must Cover a Minimum of Any Two Areas

1. RECOGNITION

Pitch Recognition

Patterns: in a musical context identify Lydian, Mixolydian, Dorian, Phrygian, and Locrian modes; and all standard scale patterns.

Triads: major, minor, diminished, and augmented; root position and inversions. Chord progressions using primary and secondary triads.

Seventh chords: major, dominant, and diminished; root position.

Authentic, Plagal, and Half Cadences.

Intervals: all major, minor, and perfect; ascending and descending.

Intervals: given the soprano voice, add the alto (in short two-measure phrases).

Rhythmic Recognition

Dictation of:

Short dictations combining melody and rhythm.

2. TRANSPOSITION

Change major to minor, minor to major, major to Lydian and Mixolydian, and minor to Dorian, Phrygian, and Locrian.

Transpose a vocal or instrumental accompaniment.

3. CREATIVE

Original.

Minuet and trio.

Classical rondo form.

Twelve-tone row: inversion, retrograde, and retrograde inversion.

Set a poem or quotation to music.

4. PLAYING BY EAR

Improvise an accompaniment to a given melody. Work on a short contrapuntal piece.

5. ADDITIONAL ACCOMPLISHMENTS IN AURAL DEVELOPMENT



THE BIG KICKOFF!

ARIZONA STUDY PROGRAM ENROLLMENT 1984-85
ARIZONA STATE MUSIC TEACHERS ASSOCIATION

To register students

Please PRINT. Complete in full two Enrollment Forms.
KEEP THE YELLOW COPY, RETURN THE WHITE TO CHAIRMAN.
It is the teacher's responsibility to notify chairman
of any changes, during the year, in Enrollment, Grade
or Category Levels.

Registration Deadline - November 1st

Student enrollment fee - \$7.00
Late enrollment - after November 1st- \$8.00
No refunds or substitutions
Late enrollment deadline, April 15, 1985

Return of completed Enrollment Form and fees

CENTRAL DISTRICT

Dona Sowards, 1009 W. 10th Pl., Mesa 85201
(Mesa, Scottsdale, Tempe, Globe, Casa Grande)
Faye Colyar, 3411 W. Pierson, Phoenix 85017
(Phoenix, Glendale, Litchfield Park, Paradise valley)

SOUTHERN DISTRICT

Gloria Ritt, 8770 E. Baker, Tucson 85710

EASTERN, NORTHERN and WESTERN DISTRICTS

Barbara Stoutenburgh, 4336 W. Lupine Ave., Glendale 85304

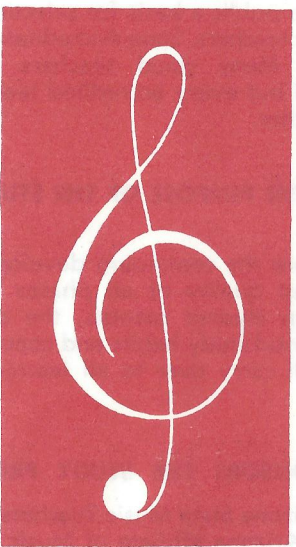
Enrollment Forms and fees go directly to the District Chairman. If
enrollment is in more than one area, use a separate Enrollment
Form for each area.

Arizona Study Program brochures, for use with your parents, are
available, at no cost, from District chairmen, or the Study Program
Supplies chairman, Marie Roosen, 1712 Cinnabar Ave., Phoenix 85021

The District chairman will send a combined Student and Aural Devel-
opment Form upon receipt of the Class Enrollment Form.

ASMTA CONVENTION - Arizona State University - Tempe - November 3rd

ARIZONA STUDY PROGRAM



WHO IS ELIGIBLE FOR THE PROGRAM?
Students of teachers who are members of the A.S.M.T.A.
IS THIS AN EASY PROGRAM?
The Program sets the highest standards and a demanding of both teacher and student. There is no trace in the Program for either the lay teacher or the indifferent student.

1. SHOULD MY CHILD ATTEND THE PROGRAM?
The program is a study program for students of music teachers who are members of the A.S.M.T.A. It is a program of study and research in music education and is designed to help the student gain a deeper understanding of the subject and to help the student gain a deeper understanding of the subject and to help the student gain a deeper understanding of the subject.

2. WHY ARE THERE A, B AND C GROUPS?
The program is divided into three groups, A, B and C, based on the amount of work the student can do during the year.

3. HOW ARE POINTS OBTAINED INTO A, B AND C GROUPS?
The program is divided into three groups, A, B and C, based on the amount of work the student can do during the year.

10. DOES EACH STUDENT STUDY THE SAME MATERIAL?
The program is divided into three groups, A, B and C, based on the amount of work the student can do during the year.

11. WHY IS IT NECESSARY FOR THE STUDENT TO STUDY THEORY?
The study of music theory is a part of the study of music and is necessary for the student to gain a deeper understanding of the subject.

12. WHY IS THERE A SPRING EVALUATION?
It is a time for the student to evaluate his progress and to receive feedback from the teacher and the student.

NOTIFICATION BY MAIL TO THE DIRECTOR OF THE ARIZONA STATE MUSIC TEACHER'S ASSOCIATION

Support your music teacher and help him or her to do a better job of educating your child. Contact your teacher today to find out more about the Arizona Study Program.

Arizona Study Program

- 1. WHAT IS THE ARIZONA STUDY PROGRAM?**

An organization of Grade Year requirements in music study and an important area of the requirements of the State Association for the accreditation of private music teachers.
- 2. WHAT IS THE PURPOSE OF THE TEACHER ACCREDITATION?**

To recognize excellence in teaching and to give the public a basis for selecting qualified music teachers. State Accreditation is demanding. Many good teachers are not accredited but every accredited teacher is a good teacher.
- 3. WHAT IS THE PURPOSE OF THE STUDY PROGRAM?**

To assure the continuing development of the highest quality of all phases of musicianship in student pianists, the establishment of good study habits and concentration which will carry over to all learning situations.
- 4. WHO SPONSORS THE STUDY PROGRAM?**

The Arizona State Music Teachers Association, the Arizona affiliate of Music Teachers National Association.
- 5. WHO IS ELIGIBLE FOR THE PROGRAM?**

Students of teachers who are members of A. S. M. T. A.
- 6. IS THIS AN EASY PROGRAM?**

The Program sets the highest standards and is demanding of both teacher and student. There is no place in the Program for either the lazy teacher or the indifferent student.
- 7. SHOULD MY CHILD ENTER THE PROGRAM?**

Yes, if there is a real desire for fine music education on the part of both parent and child and a realization of the student and parent responsibility for adequate lesson preparation.
- 8. WHY ARE THERE A, B AND C GROUPS?**

To make possible a meaningful Program for all students, regardless of wide variation in abilities and work habits.
- 9. HOW ARE PUPILS GRADED INTO A, B OR C GROUPS?**

The private teacher determines the category by the amount of work the student has accomplished during the year.
- 10. DOES EACH STUDENT STUDY THE SAME MATERIAL?**

No. Requirements are very general, allowing the teacher a wide latitude in choice so the selection may be geared to the needs of the individual students.
- 11. WHY IS IT NECESSARY FOR THE STUDENT TO STUDY THEORY?**

The study of music involves more than the mere training of fingers. Just as a study of grammar is necessary to the knowledge of a language, so the study of Theory is necessary and basic to good musicianship.
- 12. WHY IS THERE A SPRING EVALUATION?**

It is an incentive for the student and an impartial check on the work accomplished by the student and teacher during the year. The adjudicator passes or fails the student on his technic and solo work and gives an evaluation. A Study Program adjudication is not just flattery and compliments. Adjudicators are instructed to give careful, detailed and helpful criticism. Each evaluation by adjudicators from the faculties of the Music Departments of our State Universities and Colleges will be a learning experience.

ARIZONA STATE MUSIC TEACHER'S ASSOCIATION

TEACHER'S DEADLINE FOR STATE REGISTRATION - NOVEMBER 1ST

Please enroll _____ in the Arizona Study Program for Piano. I enclose registration fee of \$7.00 for each student. (Make check payable to the teacher, who must send ONE check or money order to cover her entire student enrollment.) Add \$1.00 late fee.

Parent's Signature _____

RE: ARIZONA STUDY PROGRAM ORDER BLANK

TEACHERS GUIDE FOR TECHNIC for all 12 levels @ \$1.00 is the new addition in 1984 for A S P materials. The procedures for playing the Triads, Cadences, Arpeggios, etc. is written out on the Grand Staff for each level. We hope this will clarify these requirements for you.

\$2.00 is the cost of THE ARIZONA STUDY PROGRAM & CERTIFICATION GUIDE. To carefully study this Guide is a must for each teacher in the A S P.

THEORY DRILLS in complete sets are again available at the very special price of \$5.00 a set. NEW: When any ASMTA teacher completes working out Theory Drills and mails them to our ASP Chairman, Janice McCurnin, she will then approve and correct your answers so that you as teacher will have your own CORRECT ANSWERS TO THEORY DRILLS. Mail your Theory Drills to Janice McCurnin, 4256 E. Whittier Street, Tucson, AZ 85710.

THE ASMTA PIANO REPERTOIRE GUIDE (\$5.00) contains lists of recommended teaching literature for levels 5 through 12, classified by periods. (For levels 1 - 4, any good solo sheet or pieces from recommended Repertoire books are acceptable provided a variety of teaching elements are evident in the four pieces chosen for each student in auditions.) [Also, for additional lists of recommended teaching literature in all levels, ASMTA teachers may use the MTNA NATIONAL COURSE OF STUDY IN PIANO for \$9.50 which now includes the 1983 supplement. See your last issue of THE AMERICAN MUSIC TEACHER MAGAZINE on how to order.]

STUDENT REPORT FORMS and AURAL DEVELOPMENT FORMS are available at 10¢ each (or as sets) for extra copies by any teacher whether in ASP or not. NOTE: ASP Teachers will automatically receive these forms for each student for their level of enrolment in the ASP.

POSTAGE on order to be mailed will be only 75¢ for any weight of package mailed. From now on ASP will assume any additional postage needed on larger orders.

By giving me your order beforehand by mail or phone, I will BRING your order to the next Central District Meeting. Have your check already made out to Arizona Study Program and pick up your order from me preferably before the program begins.

Central District teachers may call me at any time except Tuesday and Wednesday mornings between 9 and 12. Also please no calls daily MTWTF between 3 and 7 p.m. while I'm busy teaching.

Mrs. Marie Roosen
1732 West Cinnabar Avenue
Phoenix, AZ 85021
Phone: 943-4465

THE ARIZONA STUDY PROGRAM

Date _____

Name _____

Address _____

Arizona Study Program & Certification Guide	\$2.00
ASMTA Piano Repertoire Guide for levels 4-12	5.00
THEORY DRILLS Levels 1-12: each level	.50
Complete set of Theory Drills (12 levels)	5.00
Student Report Forms, 12 levels: each level	.10
Aural Development Forms, set of 12 levels	1.00
Pre-I Theory Drill, each	.15
Figured Bass Drill (Use at levels 4-5), each	.15
Studio Policies, each	.10
Dear Parent Letters,, each	.10
Title Page Insert for ASP Music Scrapbook, each	.15
TEACHERS GUIDE FOR TECHNIC - set of 12 levels	1.00

Quantity	Description	Amount
	Postage & Handling	.75
	Total:	

CASH WITH ORDER. MAKE CHECKS PAYABLE TO ARIZONA STUDY PROGRAM.

Order from: State & Central District Supplies Chairman

MRS. MARIE ROOSEN 943-4465
 1732 WEST CANNADAR AVE.
 PHOENIX, ARIZONA 85021

THE ARIZONA STUDY PROGRAM

Date _____

Name _____

Address _____

Arizona Study Program & Certification Guide	\$2.00
ASMTA Piano Repertoire Guide for levels 4-12	5.00
THEORY DRILLS Levels 1-12: each level	.50
Complete set of Theory Drills (12 levels)	5.00
Student Report Forms, 12 levels: each level	.10
Aural Development Forms, set of 12 levels	1.00
Pre-I Theory Drill, each	.15
Figured Bass Drill (Use at levels 4-5), each	.15
Studio Policies, each	.10
Dear Parent Letters,, each	.10
Title Page Insert for ASP Music Scrapbook, each	.15
TEACHERS GUIDE FOR TECHNIC - set of 12 levels	1.00

Quantity	Description	Amount
	Postage & Handling	.75
	Total:	

CASH WITH ORDER. MAKE CHECKS PAYABLE TO ARIZONA STUDY PROGRAM.

Order from: State & Central District Supplies Chairman

MRS. MARIE ROOSEN 943-4465
 1732 WEST CANNADAR AVE.
 PHOENIX, ARIZONA 85021

Bulletin

TO ALL MEMBERS OF THE ARIZONA STATE MUSIC TEACHERS ASSOCIATION

We invite all of you to enroll students and participate in the Arizona Study Program for 1986-87.

TO REGISTER STUDENT

Please PRINT. Complete the carbonless Enrollment Form. Keep the pink carbon and return the ORIGINAL and yellow carbon to your District Chairman. It is the teacher's responsibility to notify chairman of any changes in Enrollment, Grade or Category Levels.

REGISTRATION DEADLINE - NOVEMBER 1

Student enrollment fee - \$7.00

Late enrollment fee - \$9.00 (after November 1) PLEASE NOTE

THE CHANGE IN ENROLLMENT LATE FEE!

No refunds or substitutions

RETURN COMPLETED ENROLLMENT FORM AND FEES TO YOUR DISTRICT CHAIRMAN

CENTRAL DISTRICT

Dona Sowards, 1009 W. 10th Place, Mesa 85201
(Mesa, Scottsdale, Tempe, Globe, Casa Grande)

Barbara Stoutenburgh, 4336 W. Lupine Ave., Glendale
85304 (Phoenix, Glendale, Litchfield Park, Paradise Valley)

SOUTHERN DISTRICT

Gloria Ritt, 8770 E. Baker, Tucson 85710

SOUTH-EASTERN DISTRICT

Betty Butler, 907 D Ave., Douglas 85607

EASTERN DISTRICT

Anne Kempton, Rt. 1 Box 626, Safford 85546

NORTHERN DISTRICT

Louise Hill, 3214 N. 4th Street, Flagstaff 86001

WESTERN DISTRICT

Joann Garrett, 2150 Chico Lane, Yuma 85364

Enrollment Forms and fees go directly to each District Chairman. If enrollment is in more than one area, use a separate Enrollment Form for each area. ASP brochures, for use with your parents, are available from your District Chairman or your local Materials Chairman. Student Report Forms and Aural Development Forms will be sent upon receipt of the Class Enrollment Form.

PLEASE SEE OTHER SIDE FOR IMPORTANT CHANGES

PLEASE "MARK" THESE CHANGES IN YOUR STUDY PROGRAM BOOKLET!

1. p.2 (top)
Students may enter on a different theory level than their technique and performance (which must be the same level). In such cases awards will be given on the lowest level.
2. p.4 (first example)
Levels I-VII, and XI-XII....Cadences are to be done in major and harmonic minor keys. Insert HARMONIC.
3. P.3
SENIOR AWARDS: presented to high school etc...Five dollars is awarded for each year the student passes all areas in Category A with maximum total \$60.00.
4. p.20
Technique for Levels IX-XII: Optional requirement, students in these levels may substitute an etude for the required scales, arpeggios, and broken octave chords. CADENCES MUST BE PLAYED. Etudes must be performed from memory and at the appropriate tempos. Suggested repertoire: Czerny Etudes Op. 299, Moszkowski Etudes Op. 72, Waxman Etudes, Book III.

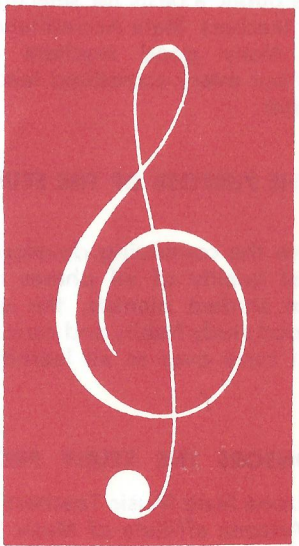
Cadences

Level IV: Optional use of one or five for 3rd bass note.
Level VIII, IX, and X: Eliminate minor cadence requirement.

ASMTA STUDY PROGRAM DATES FOR CENTRAL DISTRICT

Teacher Training Seminar 9:30-11:00, Allen's Store	SEP 18, 1986
Enrollment Deadline (LATE FEE AFTER NOV. 1ST: \$2)	NOV 1, 1986
Final Enrollment Deadline, MUST BE POSTMARKED BY:	FEB 15, 1987
Program Form Deadline	MAR 1, 1987
Report Form Return Deadline	APR 16, 1987
Evaluation at ASU	MAY 16, 1987

ARIZONA STUDY PROGRAM



Arizona Study Program

1. WHAT IS THE ARIZONA STUDY PROGRAM?

An organization of Grade Year requirements in music study and an important area of the requirements of the State Association for the accreditation of private music teachers.

2. WHAT IS THE PURPOSE OF THE TEACHER ACCREDITATION?

To recognize excellence in teaching and to give the public a basis for selecting qualified music teachers. State Accreditation is demanding. Many good teachers are not accredited but every accredited teacher is a good teacher.

3. WHAT IS THE PURPOSE OF THE STUDY PROGRAM?

To assure the continuing development of the highest quality of all phases of musicianship in student pianists, the establishment of good study habits and concentration which will carry over to all learning situations.

4. WHO SPONSORS THE STUDY PROGRAM?

The Arizona State Music Teachers Association, the Arizona affiliate of Music Teachers National Association.

5. WHO IS ELIGIBLE FOR THE PROGRAM?

Students of teachers who are members of A. S. M. T. A.

6. IS THIS AN EASY PROGRAM?

The Program sets the highest standards and is demanding of both teacher and students. There is no place in the Program for either the lazy teacher or the indifferent student.

7. SHOULD MY CHILD ENTER THE PROGRAM?

Yes, if there is a real desire for fine music education on the part of both parent and child and a realization of the student and parent responsibility for adequate lesson preparation.

8. WHY ARE THERE A, B AND C GROUPS?

To make possible a meaningful Program for all students, regardless of wide variation in abilities and work habits.

9. HOW ARE PUPILS GRADED INTO A, B OR C GROUPS?

The private teacher determines the category by the amount of work the student has accomplished during the year.

10. DOES EACH STUDENT STUDY THE SAME MATERIAL?

No. Requirements are very general, allowing the teacher a wide latitude in choice so the selection may be geared to the needs of the individual students.

11. WHY IS IT NECESSARY FOR THE STUDENT TO STUDY THEORY?

The study of music involves more than the mere training of fingers. Just as a study of grammar is necessary to the knowledge of a language, so the study of Theory is necessary and basic to good musicianship.

12. WHY IS THERE A SPRING EVALUATION?

It is an incentive for the student and an impartial check on the work accomplished by the student and teacher during the year. The adjudicator passes or fails the student on his technic and solo work and gives an evaluation. A Study Program adjudication is not just flattery and compliments. Adjudicators are instructed to give careful, detailed and helpful criticism. Each evaluation by adjudicators from the faculties of the Music Departments of our State Universities and Colleges will be a learning experience.

ARIZONA STATE MUSIC TEACHERS ASSOCIATION
TEACHER'S DEADLINE FOR STATE REGISTRATION - NOVEMBER 1ST

Please enroll _____ in the Arizona Study Program
for Piano. I enclose registration fee of \$7.00 for each student. (Make check payable to the teacher, who must send ONE check or money order to cover her entire student enrollment.) Add \$2.00 late fee.

Parent's Signature _____

NEW TEACHER INFORMATION KIT

- I. Every piano teacher in the study program needs the AZ STUDY PROGRAM and CERTIFICATION PLAN (GUIDE) latest edition which lists student requirements for all levels and categories-- available from Study Program Supplies Chairmen.
- II. Students register (by teacher) before November 1st because:
 1. It is a FULL year program
 2. Teachers receive the Report Form, Aural Development Form for each student entered for keeping records.
 3. Students who enter late pay a \$15 penalty fee and are still required to do the same work.
- III. Placing of Students
Students --
 1. Need not start at Level 1
 2. May skip levels (Often better to place new students on a lower level and skip a level their second year)
 3. May repeat a level even if it has been passed
 4. May repeat a level they have failed or may continue to the next level. Teacher and student decide this.
 5. May play pieces on higher level than entered
 6. If have theory deficiency -- may take test on lower levels than playing. This fact must be put on the report form. Students have 3 years to come up to playing level.
 7. May not enter with higher theory than their playing level
 8. Levels may be changed but notify district chairman immediately
- IV. Requirements
 1. Every student entered must have the Student Report form filled in and returned to the district chairman by deadline.
 2. All 6 theory drills on the student's level must be completed
 3. Theory drills are:
 - a. worksheets
 - b. corrected by teacher
 - c. excellent guides for progressive theory study
 - d. material used for theory exams at the end of year
 4. Technic--all keys are not required each year even though on the report form. Circle only the keys the student has played.
 5. Aural Development and Sight-Reading are optional. Please check Enrollment or Registration Form if you want these.
 6. See guide for other requirements.
- V. Evaluation Day - Plan to be there!
 1. You and your student decide the pieces and technic.
 2. Student must play the pieces listed on the Program Form. Any changes must be approved by the district chairman.
 3. A teacher has the same judge (under ordinary circumstances) for all students. The judge writes not only a critique for each student but also one for the teacher.
 4. The teacher is responsible for monitoring her students.
 5. Teachers are needed for many other jobs that day, also.
 6. A Make-up date may be arranged for students with legitimate excuses such as religion or illness. Notify your district chairman as soon as you know. Giving this second choice to another activity does not constitute a legitimate excuse. Make-up evaluation may cost an additional fee.

VI. Content of teaching

1. The teacher decides what the student studies and selects books.
2. Most books are acceptable but some are more highly recommended.
3. Arrangements may not be used for Evaluation Day. However, they may be listed as materials studied.
4. Exact fingerings are not given for technic. The teacher should use fingerings that suit her teaching and the student's hands. Be consistent in teaching fingerings.
5. Music is not an exact science but has developed through the years. Therefore, any meaning that has the same idea or fingerings that produce a "good sound" are usually acceptable.

VII. Judging

Judges are human. Pay is very small. Most do it because they enjoy helping the young student. This is not to be thought of as a contest and for that reason we do not use any type of point system for rating students except in grading theory tests.

STUDY PROGRAM CALENDAR

SEPTEMBER - Letter and Enrollment or Registration Form given to members of ASMTA

NOVEMBER 1 - Deadline for returning Enrollment or Registration Form to District Chairman

NOVEMBER - Letter with Report Forms, Aural Development sheet and Program Form sent to the teacher for each registered student. (Remember-must check Aural Development if you want this sheet.)

MARCH 1 - Deadline to return Program Form for all students Level IV and above. No Program form for students in Level I-III.

APRIL 15th- Return Report Form for all students to District Chairman.

APRIL - Teacher receives Evaluation Day Packet with 7 things listed below:

1. Teacher letter with instructions and "Block of Time"
2. Dear Parent Letters

To be filled in and returned IMMEDIATELY to District Chairman

3. 3 Block of Time sheets
4. Confidential Sheet

To be filled in and given to student for Evaluation Day

5. Student Evaluation Sheets (2 sides)
6. Sight Reading Sheets
7. Name Tags

In filling out the above sheets use Teacher's Number and not name.

MAY - EVALUATION DAY

1. Teachers monitor
2. Teachers help in the many jobs
3. Pick-up packet after judging

- After Evaluation Day (Please give District Chairman time for this)

1. Tests are graded and returned
2. All reports are registered and returned to teachers
3. Certificates and awards are mailed



ARIZONA STATE MUSIC TEACHERS ASSOCIATION

ARIZONA STUDY PROGRAM
1995-1996
ENROLLMENT & INFORMATION

The Arizona Study Program is a twelve year graded course of study developed by the ASMTA to provide for the development of musical Performance, Theory and Technique. It requires continual work throughout the year and is evaluated in the Spring by a master adjudicator and a written theory test.

The CURRENT program was developed over 35 years ago and is in the process of being revised. The revision, called the PILOT program, has been in use at the elementary level for two years. We have listened to teachers' comments and have made revisions accordingly. **THE 1994-1995 WORKBOOKS ARE OBSOLETE.** Teachers may return their studio reference copy in exchange for the 1995-1996 edition. (One copy per level) This year both programs will be used in Levels 1-8. It is highly recommended to register in the Pilot program.

ENROLLMENT DEADLINE - NOVEMBER 1, 1995

To enroll in the program, complete and return the white copy of the ENROLLMENT FORM to your district chairman and keep the copy for your files. Check the appropriate box for enrollment in either the pilot or the current (old) program. Send ONE CHECK for your class (teacher's check only).

Enrollment Fees:	Pilot	\$14.00	(includes a workbook)	Pick up workbooks from chairman or add \$.75 for each workbook to be mailed
	Current	\$10.00		
	Late	Add \$2.00	per student enrolled after Nov. 1	

NO REFUNDS OR SUBSTITUTIONS

Obtain additional Enrollment Forms from the District Chairman if necessary.

Indicate previous teacher if a transfer student was previously in ASP.

Students in the Pilot program may be evaluated in one or more of the optional enhancement testing areas. Check appropriate boxes if you choose this option.

ARIZONA STUDY PROGRAM DEADLINES:

NOVEMBER 1, 1995	ENROLLMENT DEADLINE (late fee after Nov. 1)
FEBRUARY 15, 1996	NEW CLASS ENROLLMENT DEADLINE for those teacher who had <u>no</u> students registered by the November 1 deadline.
MARCH 1, 1996	STUDENT PROGRAM FORMS DUE Levels 5-12 EVALUATION REQUEST for time and/or day, <u>only if necessary.</u>
MARCH 15, 1996	ADDITIONAL STUDENT ENROLLMENT (Only if class is enrolled by Feb. 15: Student Program Forms due with enrollment) Notify chairman of any students dropped and any changes in Level or Category
APRIL 1, 1996	EVALUATION INFORMATION sent to teachers.
APRIL 15, 1996	CONFIDENTIAL REPORT FORM returned to District Chairman
	EVALUATION DATES (To be arranged by District Chairman)

RETURN ALL FORMS TO YOUR DISTRICT CHAIRMAN

1995-1996 INFORMATION LETTER (Continued)

TEACHER REQUIREMENTS

Meet all deadlines!

Notify the Chairman of any students dropped or any changes in level or category by **March 15**. A student may change from the Current Program to the Pilot Program until March 15. Notify your District Chairman and Pilot materials will be sent to you. Add \$4.00 for the workbook and \$.75 postage.

Make copies of the **STUDENT PROGRAM FORM** for each student enrolled in Levels 5-12 and send them to your chairman by the **March 1**.

Make copies of the **EVALUATION INFORMATION**, the **AWARDS INFORMATION** and the **RATING SCALE** for your students as needed.

Students completing Level 12 are eligible for the senior awards. When applying, list all teachers of transfer students so records can be located.

STUDENT REQUIREMENTS

A student may enter at any level and category. ALL requirements for the entered level and category must be prepared for evaluation regardless of the actual registration date. Make sure your student has completed the 1995-1996 workbook or drills for the correct level.

A level may be repeated once.

A student may be registered in different levels for performance and theory. Theory must be brought up to performance level within two years. Records will show completion of the lower of the two levels. Please indicate the different levels on all forms and name tag.

REPertoire and TECHNIQUE REQUIREMENTS are found on the Evaluation Information page. Additional requirements for the Pilot program are found in the Pilot workbooks. Technique requirements for the Current Program are found in the ASP Guide (red book) or may be purchased as a set.

MATERIALS INFORMATION (Order all materials using the materials order form.)

Students in the Pilot program receive a workbook when enrolled. Additional workbooks may be ordered. Students in the Current program need to buy a set of theory drills for their level.

PILOT PROGRAM MATERIALS Elementary 1 - 4 and Intermediate 5 - 8			
Student Workbook	Each level		4.00
Teacher Workbook	Elementary		10.00
(same as student's with answers)	Intermediate		10.00
Optional Enhancement Workbook	Elementary or Intermediate		TBA
CURRENT PROGRAM MATERIALS			
Theory Drills:	Each drill		.75
Theory Drills:	Complete Set 1 - 12		7.50
Teachers Guide for Technique:	Complete Set 1 - 12		1.00
ASMTA PIANO REPERTOIRE GUIDE			6.00
OLD THEORY TESTS & ANSWERS - specify year and program			2.00

ENROLLMENT INFORMATION: 1995-1996 Enrollment & Information Letter, Enrollment Form, Evaluation Information, Awards Information, Rating Scale, Student Program Form, Materials Order Form.

EVALUATION INFORMATION: the Evaluation Guidelines (your evaluation time and other evaluation day information), the Confidential Report form, Student Evaluation Forms, Dear Parent and Student Letter, Optional Enhancement Forms and name tags will be sent to you in early April.

EVALUATION RESULTS: All Evaluation Forms, graded Theory Tests, Teacher's Confidential Letter, Confidential Report, certificates and ribbons will be available within two weeks of the evaluations.

Arizona Study Program District Chairman:

Carol Hill
1201 W. Rovey
Phoenix, AZ 85013
(602) 242-1262

Arizona Study Program Materials Chairman:

Jo Ann Smelser
4406 W. Waltann Lane
Glendale, AZ 85306
(602) 938-3650

ARIZONA STATE MUSIC TEACHERS ASSOCIATION

ARIZONA STUDY PROGRAM ENROLLMENT FORM

YEAR _____

TEACHER NAME _____

NUMBER ENROLLED _____

AMOUNT PAID _____

ADDRESS _____

PILOT _____

PILOT _____

(CITY) _____ (ZIP) _____

CURRENT _____

CURRENT _____

PHONE NUMBER _____

CHECK # _____

TOTAL _____

AUDITION DAY REQUEST: FRIDAY _____ SATURDAY _____ EITHER DAY OK _____

OPTIONAL TESTING
PILOT ONLY

	PROGRAM		NAMES OF STUDENTS	LEVEL	CATEGORY		KEYBOARD SKILLS	EAR TRAINING	SIGHT READING
	PILOT	CURRENT			A	B			
1									
2									
3									
4									
5									
6									
7									
8									
9									
10									
11									
12									
13									
14									
15									
16									
17									

ENROLLMENT FEES: **PILOT** \$14. Includes Workbook - Add \$.75 for each workbook to be mailed
 CURRENT \$10.
 LATE FEE \$ 2. per student if registered after Nov. 1



ARIZONA STUDY PROGRAM

MATERIALS ORDER FORM

DATE _____

NAME _____

ADDRESS _____

CITY _____ ZIP _____

PILOT PROGRAM MATERIALS Elementary 1 - 4 and Intermediate 5 - 8		
Student Workbook	Each level	4.00
Teacher Workbook	Elementary	10.00
(same as student's with answers)	Intermediate	10.00
Optional Enhancement Workbook	Elementary or Intermediate	TBA
CURRENT PROGRAM MATERIALS		
Theory Drills:	Each drill	.75
Theory Drills:	Complete Set 1 - 12	7.50
Teachers Guide for Technique:	Complete Set 1 - 12	1.00
ASMTA PIANO REPERTOIRE GUIDE		6.00
OLD THEORY TESTS & ANSWERS - specify year and program		2.00

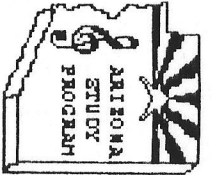
QUANTITY	DESCRIPTION	AMOUNT
POSTAGE & HANDLING (add \$.75 for each Pilot Workbook)		2.00
TOTAL		

MAKE CHECKS PAYABLE TO: ARIZONA STUDY PROGRAM

MAIL TO: CENTRAL DISTRICT MATERIALS CHAIRMAN:

JO ANN SMELSER
 4406 W. WALTANN LANE
 GLENDALE, ARIZONA 85306

PHONE: 938-3650



STUDENT PROGRAM FORM

Fill out one form for each student enrolled in Levels 5-12.

Return to District Chairman by **March 1**.

Student's Name _____ Level _____ Date _____

Teacher's Name _____ Phone _____

BAROQUE Solo _____

Composer _____

CLASSICAL Solo _____

Composer _____

ROMANTIC Solo _____

Composer _____

CONTEMPORARY Solo _____

Composer _____



EVALUATION INFORMATION

REPERTOIRE REQUIREMENTS

Categories for repertoire

- Category A 4 pieces, 2 or more memorized
- Category B 2 or 3 pieces, 1 or more memorized

Playing from the score option:

The purpose of this option is to encourage accurate and detailed reading of the score. Since most pianists will perform as accompanists and church musicians, developing the ability to create a musical performance from the score as well as from memory should be encouraged.

ELEMENTARY 1 - 4

Selections must demonstrate contrasting styles, character, tempo and meter. Method books and supplements of your level may provide appropriate repertoire. Different pieces must be chosen to demonstrate the following areas:

1. A variety of technical facility and control
2. Staccato or non-lyrical, non-legato style
3. Slurs, legato, phrasing, lyrical style

Elementary 3 - 4 must include one selection by a well known art composer.

INTERMEDIATE 5 - 8 and ADVANCED 9 -12

Select 1 piece from each of the following musical periods:

1. Baroque
2. Classical
3. Romantic
4. Contemporary

Compositions must be in the original key. Simplified versions by the composer may be used.

Concerto movements must be complete and inclusive of the cadenza, if applicable.

No transcriptions, arrangements, duets or piano duos may be performed.

One movement of a sonatina or sonata may be performed.

TECHNIQUE REQUIREMENTS

Must be the same level as repertoire

PILOT PROGRAM

CATEGORY A

One complete key group must be prepared.
One key will be performed

CATEGORY B

One key must be prepared and performed

CURRENT PROGRAM

CATEGORY A

Levels 1 - 2 One major or one minor key
Levels 3 - 5 One major and one minor key

Levels 6 - 12 Two major and two minor keys

CATEGORY B

Levels 1 - 2 One major or one minor key

Levels 3 - 12 One major and one minor key

OPTIONAL ENHANCEMENT AREAS (PILOT ONLY)

Sight Reading, Keyboard Skills, Ear Training

THEORY EXAMINATION

PILOT PROGRAM

Written test based on Workbook

CURRENT PROGRAM

Written test based on Theory Drills



AWARDS INFORMATION

RIBBONS

Awards will be based on the adjudicator's Performance Rating (average) and the Theory grade. Students must achieve a 70% or higher in both Performance and Theory to receive a Rating of 1, 2 or 3.

SUPERIOR Large 3-streamer Purple or Purple and White ribbon (Honors has gold points)

SUPERIOR HONORS	4 pieces memorized
SUPERIOR A	4 pieces, 2 or more memorized
SUPERIOR B	2 or 3 pieces, 1 or more memorized

EXCELLENT Large 3-streamer Blue or Blue and White ribbons (Honors has gold points)

EXCELLENT HONORS	4 pieces memorized
EXCELLENT A	4 pieces, 2 or more memorized
EXCELLENT B	2 or 3 pieces, 1 or more memorized

GOOD Medium 3-streamer Red or Red and White ribbon

GOOD A	4 pieces, 2 or more memorized
GOOD B	2 or 3 pieces, 1 or more memorized

FAIR One streamer Green or White Participant ribbon

FAIR A	4 pieces, 2 or more memorized
FAIR B	2 or 3 pieces, 1 or more memorized

A Participant ribbon will be awarded to students receiving lower than a 70 on the Theory Exam regardless of Performance rating.

CERTIFICATES

A certificate of completion will be awarded to students receiving a Superior, Excellent or Good rating.

A certificate of participation will be awarded to students receiving a Fair rating or a theory score lower than 70.

JAMES ANTHONY LEVEL 12 AWARD

A monetary award to students completing Category A of Level 12 with a rating of Superior, Excellent or Good. A minimum of \$50.00 will be awarded. If a student has completed Category A more than five years, \$10.00 will be added for each additional year.

ARNOLD BULLOCK MEMORIAL SCHOLARSHIP

This scholarship is available to anyone who has received the James Anthony award and is majoring in music at a college or university. Freshman may apply for a \$200. scholarship by writing a letter to the Arizona Study Program State Chairman stating the name of the institution you are attending, the degree being pursued, and your professional career / goals upon completion. Documentation must include a letter from your major professor after classes have begun or a copy of your class schedule stating your declared major.



RATING SCALE

The following areas are considered in determining ratings:

GENERAL EFFECT	Beauty, Tone Control, Expression
INTERPRETATION	Musical awareness, Style, Phrasing, Tempo, Dynamic shading and contrast
TECHNIQUE	Finger Dexterity, Note Accuracy, Hand Position, Wrist Action, Arm Weight, Use of Pedals
RHYTHM	Accuracy of Note and Rest Values, Pulse, Steadiness, Correctness of Meter
STAGE PRESENCE	Confidence, Poise, Posture, Dress, Security of Memory (and/or) Security with Score

1. SUPERIOR

- A. Outstanding musical performance of distinctive quality.
- B. High degree of accuracy in the above areas.
- C. Mostly complimentary comments for outstanding work.

2. EXCELLENT

- A. Excellent musical performance of distinctive quality.
- B. Accuracy in most of the above areas.
- C. Mostly complimentary comments with identification of minor defects.

3. GOOD

- A. Good practice performance but needs more security for public performance.
- B. Limited degree of accuracy in the above areas. Performance shows accomplishment but needs more concentrated practice to improve musicality.
- C. Complimentary comments indicating both strengths and basic weaknesses.

4. FAIR

- A. Performance shows inadequate preparation.
- B. Less accuracy in the above areas.
- C. Positive comments and corrective comments identifying fundamental areas needing improvement.