

CURRICULUM GUIDE

ARKANSAS STATE
MUSIC TEACHERS ASSOCIATION



Affiliated with



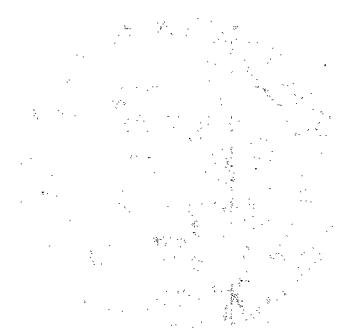
THE UNIVERSITY OF CHICAGO

PHYSICS DEPARTMENT

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CHICAGO, ILL.



ASMTA CURRICULUM GUIDE

2001

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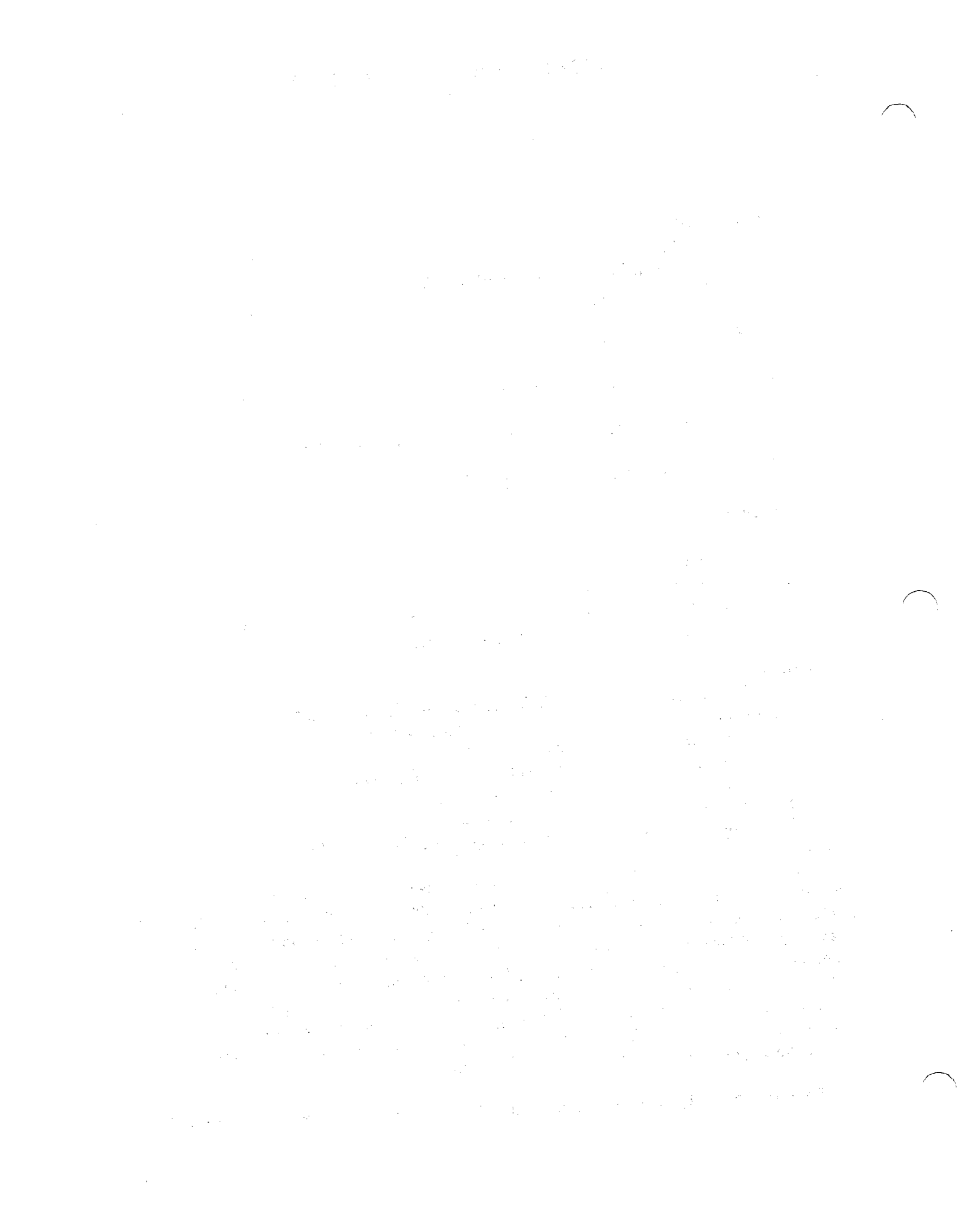
Committee:

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Purpose:

The ASMTA purpose in writing this guide is to encourage state music teachers in their goals of teaching a comprehensive, yet accessible curriculum, with special emphasis on developing the student's competency in all areas of instruction from beginning through pre-college. It is the sincere hope of the committee that teachers will find in the guide valuable resources in addressing needs of all students at all levels of instruction. Many students discontinue their study of music, especially in the junior high and high school years. Their waning interest may be due in part to their lack of understanding of the language of music and its overall value in music education and instruction. Used as directed, this guide will help teachers in encouraging students through this busy and difficult period of their lives.

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RULES FOR ASMTA COMPETITIVE EVENTS

REGIONAL FESTIVALS:

Eligibility:

Any student (in school grades K-12) who is currently studying piano with a member in good standing of Arkansas Music Teacher's Association is eligible to participate in the Regional Festival in which the teacher's studio is located. Teacher's dues (National and State) must be paid to ASMTA and MTNA before the regional Festival takes place. Teacher registration is not valid until dues are paid.

Level Selection:

Teachers may enter their student(s) in any level of their choosing. Students are allowed to enter the same level two consecutive years provided they have not been declared a winner in that level at State Auditions. This applies to repertoire, musicianship and written theory. Beginning 2001, Written Theory and Musicianship Tests (ear training, sight reading, and keyboard) must be entered in the same level as the repertoire listing. Exception to this is transfer students, who may enter at no more than two levels below their repertoire level.

When a student wins at the State Audition, he/she must progress to a higher level the following year. A level 10 State Audition winner is no longer eligible for ASMTA Festivals or State Auditions Competition. They may elect to play for comments only. (usual fee applies)

Primary A is designed for the very young beginner. Older beginners may start with Primary B or Level 1.

Registration and Fees:

Registration forms are available to teachers from their local regional chairman. These must be filled out completely and returned with a check(s) for the fees listed on the form to the chairman by the deadline date. Fees are set by the ASMTA board and no refund will be given after the deadline date.

Repertoire:

All compositions selected for competitive events must be listed in the repertoire section of the 2000-2001 edition of the ASMTA Syllabus. The following requirements apply according to levels: Levels A B and 1: Play two pieces in contrasting style and tempo

Levels 2-10: Play two pieces , **EACH FROM A DIFFERENT CATEGORY.**

Level 10 entrants may choose pieces from Level 9 or Level 10.

Suggested Time Limits:

Level A and B	not to exceed 4 minutes
Level 1 and 2	not to exceed 5 minutes
Level 3 and 4	not to exceed 6 minutes
Level 5 and 6	not to exceed 8 minutes
Level 7 and 8	not to exceed 10 minutes
Level 9 and 10	Not to exceed 12 minutes

A copy of each composition (with measures numbered) must be furnished to the judges.

Reproductions of copyrighted music are never allowed in MTNA/ASMTA events!

Theory Testing:

Written Theory and Musicianship Tests based on information given in the Theory Section of ASMTA Syllabus are administered to all entrants in the proper level (A-10). Students who score 90% and above on the written theory exam will be listed on the State Honor Roll for Theory and will receive a certificate from ASMTA. Students who score 100% on all tests and receive a rating of 1 or 1+ on repertoire will receive the **Perfect Score Award** from ASMTA.

Choosing Winners and Alternates:

In order to qualify as **Regional Winner** or **Alternate** students must receive a rating of 1+ on the repertoire, and a combined score of 160 on theory and musicianship tests.

Levels A through 5: Judges may choose 1 winner and 1 alternate for each 10 contestants or portion thereof: (i.e. 11 contestants will result in 2 winners and 2 alternates.)

Levels 6 through 10: Judges may choose 1 winner and 1 alternate for each 5 contestants (i.e. six contestants will result in 2 winners and 2 alternates).

Honorable Mentions are encouraged, and left to the discretion of the judges.

Winners, Alternates, and Honorable Mentions will be announced when all theory tests have been scored and recorded, and the judges have finished with the repertoire requirements.

Judges are instructed to hear all entrants in each level before making a determination as to which students get the 1+ rating. Splitting levels between judges is not allowed. Judges will clearly indicate on the **Winner's** and **Alternate's** comment sheets "Winner, Alternate 1, or Alternate 2 as appropriate. (Winners are not distinguished between "one" and "two")

Regional Reporting:

The regional chairman will send the Regional Report with a list of all Winners, and Alternates to the State Chairperson within one week after the Regional Festival is held. Proper forms will be provided.

Advancing to State Auditions:

All winners in Regional Festivals are eligible to compete in State Auditions held in conjunction with the ASMTA State Convention each year. (see rules for State Competitions.)

If a Regional winner does not have a combined theory test score of at least 160 points, or is otherwise unable to attend, the first alternate is selected to compete in the State Auditions at that level if she/he qualifies. In the event that neither winner or alternate qualifies, and the second alternate qualifies, he/she will fill that position at State Auditions. If there is only one winner and one alternate and neither qualifies, the position is forfeited.

General Rules:

A 30 second warm up is allowed before students perform for the judge. This is the only practice allowed on the performance instrument.

All performances are open to the public, and everyone is encouraged to attend as many as possible. Entrance to the performance room can be made only between performances.

Teachers should not accompany their students into the performance room nor sit with them prior to or after their performance until all winners have been announced.

A student who has won twice at the regional level 10, and has not been a state winner, may compete at the state Auditions again (in addition to the current winner) without competing at the regional Festival. Repertoire must be different, and all State Audition fees must be paid.

Students have the option of going to the next highest level or skipping a level at any time.

Failure to follow any rule of the Regional Festival by student, teacher, or parent may result in disqualification.

STATE AUDITIONS:

A state-wide competitive competition called “**State Auditions**” is held each year in conjunction with the ASMTA State Convention.

Eligibility:

Any student who has won his/her Regional Festival is eligible to enter this event.

Registration and Fees:

Teacher’s dues (both State and National) must be paid and up to date. The State Audition Chairman will mail entry forms to teachers of Regional winners. These must be completely filled out, and returned to the State Audition Chairman with a check in the amount of the fee listed on the form. Fees are set by the ASMTA Board, and no refunds will be made after the deadline date on the form.

Repertoire:

Students are judged on repertoire only.....no theory tests are given. Winners and/or Alternates must play the **exact repertoire** at the State Auditions that was performed at the Regional Festival.

Regional winners Levels A through 5 will perform **both** pieces he/she performed at the Regional Festival.

Regional winners Level 6-10 will perform **one** composition which was selected by the Regional Judge.

Suggested Time Limits: (include 30 second warm-up)

Level A, B, 1, and 2 not to exceed 4 minutes (2 pieces)

Level 3, 4, and 5 not to exceed 6 minutes (2 pieces)

Level 6 and 7 not to exceed 6 minutes (one piece)

Level 8 and 9 not to exceed 7 minutes (one piece)

Level 10 not to exceed 10 minutes (one piece)

Choosing Winners and Runners-Up:

Students chosen as winners will receive the 1+ rating. This does not preclude runners-up from also receiving the 1+ rating.

Levels A through 5: The judge may choose one winner and one runner-up for each 10 contestants or portion thereof (11 contestants results in 2 winners and 2 runners-up)

Levels 6 through 10: The judge may choose one winner and one runner-up for each 5 contestants or portion thereof: (6 contestants results in 2 winners and two runners-up)

Multiple winners or runners-up in any level will **not** be designated 1st, 2nd etc.

Honorable Mentions are encouraged, and left to the discretion of the judges.

Winners, Runners-up, and Honorable mentions will be announced immediately after each level is completed. Comment sheets and certificates are given out at this time. Winners receive trophies at the end of the Winners Recital.

Winners Recital and Master Class:

This event is held as soon as possible after the conclusion of all levels of competition. It will be coordinated by the Audition Chairman. The State Winners will perform as follows:

- Level A through 2 Winners will play both audition pieces
- Level 3 through 5 Winners will play one piece selected by the judge
- Level 6 Winner will play the audition piece
- Level 7, 8, 9, and 10 Winners perform for the Master Class conducted by the Convention Artist.

General Rules:

A 30 second warm-up is allowed at all levels of play before the student performs for the judge. This is the only practice allowed on the performance instrument.

All auditions are open to the public, and everyone is encouraged to attend. Entrance to the performance room can be made only between performances.

Teachers should not accompany their students into the performance room, or sit with them prior to or after their performance until after winners have been announced.

Responsibilities:

Duties of Chairman, Co-Chairman, Committee members, Door monitors, and Judges assistants are on file with the Regional and State Audition Chairmen.

Arkansas State Music Teachers Association

REPERTOIRE LIST

2001

COMPILED AND EDITED BY

**WILLIAM MEDLEY, NCTM
AND
PATRICIA MEDLEY, NCTM**

KEY TO 2001 PIANO REPERTOIRE LIST

TO READ THE REPERTOIRE LIST:

- (1) Collections of more than one composer have been coded in the following manner:
S201-26-SB = Summy Piano Pkg. 201, pg. 26, Summy Birchard
CEL1-12-FH = Celebration Series, Vol.1, pg. 12, F. Harris
- (2) Even though many more sources could be found for a given piece, an effort has been made to include 2 editions which are well edited.
- (3) For Festivals, two compositions of contrasting styles should be chosen: rhythmic - melodic; fast - slow; For example:
Level A - Rainbow Fish from Bean Bag Zoo Collector's Series Bk.1 (Rollin), and Happy Hop (Montgomery).
Level B - Belle, the Bashful Butterfly (Mier) and Cat Walk (Garcia).
Level 1 - Winds of the East (from Cloud Images) Setliff and Over the Top (Vandall).
- (4) Beginning with level 1, the pieces should be at least 16 measures in length, excluding repeats. If you prefer, two shorter pieces may be substituted for one 16-meas. (or more) piece, and preferably from a set or suite. In levels A and B, pieces should be at least 12 measures in length, though not mandatory. At all levels, * designates pieces less than 16 measures. The difficulty in each level is varied to accommodate the students as they progress.
- (5) Beginning with level 2, the repertoire is divided into three categories: Baroque (A), Classical and Romantic (B), and Contemporary (C).
- (6) Levels 7-10, the categories are: Baroque and Classical (A), Romantic (B), and Impressionistic and Contemporary(C)

KEY CODE:

CM = C Major	cm = c minor
CM- = C Major tonal center	cm = c min. tonal center
bit = bitonal	cmd = c modal
hol = wholetone	qua = quartal harmony
pnt = pentatonic	-- = no tonal center

Because of space, you may see c- (c minor tonal center) or C- (C Maj. tonal center). Movements in a sonata, sonatina, or suite, by necessity for space, are sometimes given the following: C = C Major, c = c minor, etc..

PUBLISHER CODES

AL	Alfred	GW	General Words & Music	OD	Oliver Ditson
AM	AMP	HG	Heugel	OX	Oxford
AR	American Music	HL	Hal Leonard	PA	ProArt
AS	Associated	HP	Highgate Press	PL	Polish
BB	Broude Brothers	HR	Heritage	PN	Peer Southern
BE	Balaieff (Frankfort)	HN	Henle	PR	Peer International
BH	Boosey & Hawkes	HS	Hinshaw	PS	Presser
BM	Belwin-Mills	IN	International	PT	Peters
BR	Bradley	JF	J. Fischer	RI	Ricordi
BS	Boston	KB	Kerby	RS	Royal School
BT	Brodtr	KJ	Kjos	SB	Summy-Birchard
CF	C. Fischer	KL	Kalmus	SF	Southern/Fox
CH	J.W. Chester	LD	Leduc	SG	Schroeder & Gunther
CP	Composer's Press	LE	Leeds	SH	Schott
CPP	CPP/Belwin	LM	Lemoine	SL	Salabert
CS	Consolidated	LR	Lee Roberts	SN	Sandstone
DB	Doblinger	MB	Mowbray	ST	Schmitt
DU	Durand	MC	MCA	SW	Shawnee
DV	Dover	MK	Marks	UN	Universal
ECS	E. C. Schirmer	MO	Moonstone	VN	Venezia
EF	Editions Francaises	MN	Montgomery	VU	Vienna Urtext
ES	Max Eschig	MP	Mykdas Press	WB	Warner Brothers
FC	Franco Columbo	MS	Music Sales	WS	Wills
FH	Frederick Harris	MU	Musicord	WT	Witmark
FJH	Frank Hackenson	MY	Mercury	YT	Yorktown
FL	Flammer	NO	Novello		
GL	Galaxy	NS	New School		

PUBLISHER CODES

AVAILABLE THROUGH:

GS; LR; RI; MCA; AS; SL; SG; _____	Hal Leonard
NS; EV; RS; HG; OD; ES; PN; EF; LD _____	Presser
YK; CS; AMSCO; _____	Music Sales
SB; BM; CPP/BEL; JF; KL; BR; ST; MU; _____	Warner Brothers
CH; NO; FL; _____	Shawnee
UN; SH; VU; _____	European American Music (Valley Forge, PA)
HR; _____	Lorenz
GL; HP; _____	E. C. Schirmer
GW; _____	Kjos
Jaymar; _____	Oxford
BE; _____	Peters
HS; _____	Alfred

PUBLISHER'S TOLL FREE TELEPHONE NUMBERS:

AL-----1-800- 292-6122	MP-----1-800-826-1386
BS 834-4882	MS 431-7178
FH 387-4013	SW 962-8584
FJH 282-8744	WS 354-9799
HL 524-4425	WB 327-7643
HN 966-8789	LORENZ 444-1144
KJ 854-1592	

ABBREVIATIONS USED IN 2001 ASMTA PIANO REPERTOIRE LIST

COLLECTIONS

- 1 BCH -- First Lessons in Bach, AL
 1 BET -- A First Beethoven Book, KL/WB
 1CLA -- First Classics Book, YK/MS
 1PRA -- First Piano Repertoire Album, ed. Bastien
 1SCA -- First Scarlatti from "9 Easiest Sonatas, ed. Kreutzer, BS
 1SON -- The First Sonatina Book, ed. Palmer, AL
 6SON -- 6 Piano Sonatinas by Belgian Composers, AS
 7CEN -- Seven Centuries of Keyboard Music, ed. Agay, AL
 8VAR -- Haydn: Eight Various Pieces, KL/WB
 14PC -- Fourteen Pieces, ed. Hinson, HS
 17B2 -- Piano Literature of the 17th, 18th, and 19th Centuries,
 Book 2, ed. Clark, SB/WB
 1734 -- Piano Literature of the 17th, 18, and 19th Centuries,
 Book 3-4a-4b, ed. Clark, SB/WB
 175A -- Piano Literature of the 17th, 18th, and 19th Centuries,
 Book 5a-6a, ed. Clark, SB/WB
 20PP -- 36 Twentieth Century Piano Pieces, GS/HL
 49PB -- 49 Pieces for Beginners, KL/WB
 AIRS -- Airs and Dances, ed. Farmer, BH
 ANNA -- Selections from Anna Magdalena's Notebook, AL
 AOG1 -- Accent on Gillock Book 1 WS
 TO
 AOG8 -- Accent on Gillock Book 8 WS
 APP1 -- Applause Book 1, ed. Olson AL
 APP2 -- Applause Book 2, ed. Olson AL
 BACH -- Bach: An Intro to his Keyboard Works, ed. Halford, AL
 BART -- Pianist's Book of Baroque Treasures, ed. Banowetz, GW
 BBAR -- From Bach to Bartok, ed. Agay, YT
 BBEE -- Belwin Banner Book Favorites Early Elem. BM
 BEET -- Beethoven: An Intro to his Keybd Works, ed. Palmer, AL
 BBLE -- Belwin Banner Book Fav Late Elem, BM
 BBLI -- Belwin Banner Book Fav Intermediate BM
 BERA -- The Baroque Era: An Intro to the Keybd Music, AL
 BR33 -- Blue Ribbon Series, Level 3 Vol 3 BM
 BR21 -- Blue Ribbon Series, Level 2 Vol 1 BM
 BR31 -- Blue Ribbon Series, Level 3 Vol 1 BM
 BRV1 -- Bravo Brazil! Book 1 ed. Appleby, KJ
 BRV2 -- Bravo Brazil! Book 2 ed. Appleby, KJ
 CCPS -- Contemporary Collection for Piano Students SB
 CELN -- Celebration Series, Intro Album FH
 CEL1 -- Celebration Series 1 FH
 TO
 CEL9 -- Celebration Series 9 FH
 CE10 -- Celebration Series 10 FH
 CERA -- The Classical Era: An Intro to The Keybd Music, AL
 CHOP -- Chopin: An Intro to the Keyboard Works, AL
 CLEM -- Clementi: AN Intro to the Keyboard Works, AL
 CLP1 -- Classics For Piano Level 1, JF

CLPR -- Classical Period: Intermediate Piano BK, PT
 CLST -- Pianist's Book of Classical Treasures, ed. Banowetz, GW
 CNT1 -- Continuo Sonatas Vol. 1, PT
 CNT2 -- Continuo Sonatas Vol 2, PT
 CoC1 -- Cream of the Crop Book 1, SB
 CoC2 -- Cream of the Crop Book 2 SB
 CON1 -- Contempos 1, MP
 CON2 -- Contempos 2, MP
 CONC -- Contempos in Crimson, MP
 CONJ -- Contempos in Jade, MP
 CONO -- Contempos in Orchid, MP
 CONS -- Contempos in Sapphire, MP
 CPL1 -- Contemporary Piano Lit. BK 1 Ed. Clark SB
 CPL2 -- Contemporary Piano Lit. BK 2 Ed. Clark SB
 CPL3 -- Contemporary Piano Lit. BK 3-4 Ed. Clark SB
 CPL5 -- Contemporary Piano Lit. BK 5-6 Ed. Clark, SB
 CPS1 -- Celebrated Piano Solos Vol 1, Vandall, MP
 CPS2 -- Celebrated Piano Solos, Vol 2 Vandall, MP
 DES6 -- Album des Six, ES
 DGST -- A Digest of Short Piano Works (Haydn), BS
 EEMS -- Early English Music: The 1st Bk for Young Pianists, AL
 EESN -- Early English Sonatinas, BH
 ELAB -- Piano Compositions USA, Elem A-B, WS
 ELBC -- Piano Compositions USA, Elem B-C, WS
 ELCD -- Piano Compositions USA, Elem C-D
 ENC1 -- Encore! Bk 1, ed. Magrath, AL
 ENC2 -- Encore! Bk 2, ed. Magrath, AL
 ENC3 -- Encore! Bk 3, ed. Magrath, AL
 ENGL -- English Piano Music, ed. Hinson,, AL
 EOCL -- Early Original Classics, ed. Lanning, MU
 ERMT -- Pianist's Bk of Early Romantic Treasures, ed. Banowetz, GW
 ESAL -- Easiest Sonata Album, compiled by Aubry, FH
 ESS1 -- Essential Keybd Repertoire Vol 1, ed. Olson, AL
 ESS2 -- More Essential Keybd Repertoire, ed. Olson, AL
 ESS3 -- Intermediate Essential Keybd Repertoire, ed. Hinson, AL
 EXMP -- Exploring More Piano Literature, ed. Olson, CF
 EXPL -- Exploring Piano Literature, ed. Olson, CF
 EZBT -- Easy Piano Compositions (Beethoven), KL #3206
 FAWG -- Festival Album, W. Gillock, SB
 FPS3 -- Favorite Piano Solos, Vol 3, WB
 FPS4 -- Favorite Piano Solos, Lev 4 v3 BM
 FREN -- French Piano Music, ed. Hinson, AL (Masters of)
 GEAB -- Guild Repertoire Elementary A/B, SB
 GICD -- Guild Repertoire Intermediate C/D, SB
 GILL -- The Gillock Collection, SB
 GRIA -- Guild Repertoire Intermediate A, SB
 GRIB -- Guild Repertoire Intermediate B, SB
 GRIE -- Guild Repertoire Intermediate E, SB
 GRIG -- Grieg: An Intro to the Keybd Works, AL
 GRPA -- Guild Repertoire Preparatory Album, ed. Podolsky
 HAND -- Handel: An Intro to the Keybd Works, AL
 HA1a -- Harris Piano Classics 1a, FH to
 HA5a -- Harris Piano Classics 5a, FH
 HA2b -- Harris Piano Classics 2b, FH

TO
 HA7b -- Harris Piano Classics 7b, FH
 HFS4 -- Harris Festival Series Level, FH
 HFS6 -- Harris Festival Series Level 6, FH
 IMA1 -- Images Vol. 1, Original Piano Repertoire, Rosco, BM
 TO
 IMA4 -- Images Vol. 4, Original Piano Repertoire, Rosco, BM
 INKS -- Intro to Keybd Sonatina, AL
 INT -- International Library
 INTR -- Intro to the Performance of Bach, ed. Tureck, OX
 INTV -- Intro to Themes and Variations, AL
 ITAL -- Sonata Italiane, CH
 JOYS -- The Joy of Sonatinas, ed. Agay, YT
 JMP2 -- Joy of Modern Piano Pieces, 2nd ed. Agay, YT
 LIT1 -- Piano Literature Vol. 1 ed. Bastien, KJ
 LIT2 -- Piano Literature Vol. 2 ed. Bastien, KJ
 LIT3 -- Piano Literature Vol. 3 ed. Bastien, KJ
 LIT4 -- Piano Literature Vol. 4 ed. Bastien, KJ
 LRMT -- Pianist's Book of Late Romantic Treasures, ed. Banowetz, GW
 LTTL -- Little Known Piano Pieces (Beethoven) ed. Zeitlin, BS
 MAST -- Master Series for the Young, GS
 MDAY -- Masters of our Day, CF
 MEND -- Mendelssohn: AN Intro to the Keybd Works, AL
 MIK6 -- Mikrokosmos VI, BH
 MM17 -- Music For Millions, Vol. 17, ed. Agay, MS
 MM27 -- Music For Millions, Vol. 27, ed. Agay, MS
 MM37 -- Music For Millions, Vol. 37, ed. Agay, MS
 MM47 -- Music For Millions, Vol. 47, ed. Agay, MS
 MMA1 -- Minor Masters Book 1, ed. Clark, NS
 MMA2 -- Minor Masters Book 2, ed. Clark, NS
 MMA3 -- Minor Masters Book 3, ed. Clark, NS
 MODE -- In the Mode, ed. ME Clark, MP
 MODM -- Modern Masters, ed. Nevin, BM
 MOZT -- Mozart: An Intro to the Keybd Works, AL
 MSPM -- Masters of Spanish Piano Music, ed. Hinson, AL
 MTPC -- The Music Tree, Part C, Plan for Musical Growth F. Clark
 PAMM -- Pianist's Album of Modern Music, AS
 PFA1 -- Piano Favorites Album BK 1, (Olson), CF
 PFA2 -- Piano Favorites Album BK 2, (Olson), CF
 PLIT -- Piano Literature Vol. 1, ed. Glover & Hinson, BM
 PLIT1-- Piano Literature Bk. 1 FJH
 PLIT3--Piano literature Bk. 3 FJH
 PMAS -- Piano Masterpieces, JF
 POPC -- Popular Classics, BM
 PRG1 -- Program Solos Level 1, ed. Glover, BM
 PRG2 -- Program Solos Level 2, ed. Glover, BM
 PRG5 -- Program Solos Level 5, ed. Glover, BM
 PRG6 -- Program Solos Level 6, ed. Glover BM
 PRW1 -- (Piano) Recital Winners, Bk. 1 AL
 PRW2 -- (Piano) Recital Winners, Bk. 2 AL
 PSON2-- Piano Sonatinas Bk. 2 FJH
 PSON3--Piano Sonatinas Bk. 3 FJH
 PSON4--Piano Sonatinas Bk. 4 FJH

RB3A -- Repertoire BK 3A, Music Pathways, CF
 RB3B -- Repertoire BK 3B, Music Pathways, CF
 RB4A -- Repertoire BK 4A, Music Pathways, CF
 RB4B -- Repertoire BK 4B, Music Pathways, CF
 RB5A -- Repertoire BK 5A, Music Pathways, CF
 RB5B -- Repertoire BK 5B, Music Pathways, CF
 RERA -- The Romantic Era: An Intro the the Keybd Music, AL
 RUSS -- Russian Piano Music, ed. Hinson, AL
 S101 -- Summy Piano Solo Package 101, SB
 S201 -- Summy Piano Solo Package 201, SB
 S301 -- Summy Piano Solo Package 301, SB
 S401 -- Summy Piano Solo Package 401, SB
 S501 -- Summy Piano Solo Package 501, SB
 SCAR -- Scarlatti: An Intro to the Keybd Works, ed. Halford, AL
 SCHM -- Schumann: An Intro to the Keybd Works, AL
 SKOM -- Singing Keys Omnibus, SB
 SN&S -- Sonatas And Sonatinas, PT
 SNM1 -- Sonatinas from Myklas BK 1, MP
 SNM2 -- Sonatinas from Myklas BK 2, MP
 SOVC -- Children's Piano Pieces by Soviet Composers, HR
 SPRK -- Sparklers, ST
 SRE1 -- Solo Repertoire Early Elem 1, ed. Gillock, WS
 SRE2 -- Solo Repertoire Early Elem 2, ed. Gillock, WS
 SSO1 -- Select Sonatinas, Vol.1 ed. Podolsky BM
 SSON -- Select Sonatinas BK 2, ed. Podolsky, BM
 SSL1 -- Supplementary Solos Level 1, SB
 SSL2 -- Supplementary Solos Level 2, SB
 SS34 -- Supplementary Solos Level 3/4, SB
 V1CL -- Very First Classics, ed. Gray, BH
 WILH -- Selections/ Little Clavier BK for WF Bach, KL/AL
 WOMN -- At the Piano with Women Composers, ed. Hinson, AL
 YOUR -- Your Bach Book, ed. Maier, BM
 YKTB -- The Baroque Period, An Anthology, ed. Agay, YK/MS
 YKTC -- The Classical Period, An Antholgy, ed. Agay, YT/MS
 YKTR -- The Romantic Period, An Anthology, ed. Agay, YT/MS
 YKTT -- The Twentieth Century, An Anthology, ed. Agay, YT/MS

ADDITIONS AND NOTES

[The text in this section is extremely faint and illegible. It appears to be a list of entries or notes, possibly organized in a table or numbered list format. The content is too light to transcribe accurately.]

