



MUSICAL CIRCLES

A Quarterly Update For Teachers
SUMMER 1995



See An All-Star Cast at Schmitt's August Reading Sessions!



Earle Brown Heritage Center, Brooklyn Center, Minnesota

Meet new music and old friends at this year's August New Materials Reading Sessions. In Minneapolis the piano sessions will be Thursday and Friday August 10 and 11 at the Earle Brown Heritage Center in Brooklyn Center, Minnesota. Its charm and convenience were popular last year, so we're delighted to return. Fargo/Moorhead's piano sessions will be Tuesday August 8th at Gethsemane Cathedral in Fargo.

This year's clinicians will be Nancy and Randall Faber, both composers and performers. They have written the best selling "PreTime to Big Time Piano Supplementary Library" and the newly released method "Piano Adventures."

Joyce Grill from the University of Wisconsin-La Crosse present new materials from all publishers. Catherine Rollin, composer, pianist, and teacher will present many of her new publications and those of other composers at this year's New Materials Clinic. Schmitt Music also welcomes Gail Smith who is an educator,

composer and musicologist, and will share her expertise on hymn arranging and improvisation. This year's clinic has an All-Star cast! Come and join us in the excitement!!

Brochures will be in the mail the first week of June. If you don't receive one, please call Jeff Strandemo at (800)767-3434.



Gethsemane Cathedral
Fargo, North Dakota

MMTA Forum: Variations on a Classical Theme

Minnesota Music Teachers Association is sponsoring an educational forum for all music teachers, concentrating on the music of the classical era. It will be held at St. John's University, Collegeville, MN, in the Humphrey Music Building, August 22, 1995, 8:30 a.m. to 5:30 p.m..

Designed to add insight, understanding, and technique to the teaching of music from this period, the forum will include an historical overview, discussion of performance practices, and a piano master class. Also featured will be presentation of all levels of music and performances by vocal, instrumental, and piano artists of Minnesota. Present-

ers and performers will be college faculty and master teachers from across the state.

Pre-registration fee is \$15.00, post-marked before August 1. This includes all materials and coffee. A salad luncheon will be a separate charge of \$7.00 (Include with registration fee).

Registration after August 1, 1995 and at the door: \$20.00. Lunch \$7.00.

For additional information contact:
Santee Stenzel
3524 Ensign Avenue N.
New Hope, MN 55427
or telephone (612) 544-5250



Using Your Computer To Create Music By Billie Kraut

Schmitt's is now carrying music computer software at the Minneapolis location. Much of the software is notation software.

Getting started to create printed music from an electronic musical keyboard and computer requires four components:

1. MIDI Keyboard (preferably one that is General MIDI). MIDI was created in 1983 and is short for **Musical Instrument Digital Interface**. It allows digital information to be transferred between a computer and keyboard. In 1992 the more specific **General MIDI** standard was created to provide a friendly environment for the novice user of MIDI.

2. Computer There are certain functions that you need to be aware of when purchasing a computer. There are two popular consumer platforms (or operating systems) to consider when purchasing a computer. The first one is System 7 and the only computer that uses it at this time is Macintosh. The minimum requirements that we recommend for this choice are 4 meg RAM, 40 meg hard drive, and 030 (preferably 040) processor.

The other choice is Windows 3.1 which is used by many brands that are often referred to as "IBM compatible" or "PC." The minimum requirements that we recommend for this choice are 4 meg RAM, 386 processor (preferably 486), and 80 meg hard drive.

3. MIDI Connector with cables For Macintosh users, this means an external MIDI Interface and 2 MIDI cables. For PC users, many have a sound card that is MIDI compatible, so all that is needed is a MIDI connector with MIDI cables to attach to the sound card. Some of the older sound cards are not MIDI compatible. The owner's manual will state whether or not the sound card compatible.

4. Music Software Primary features of printing software is in the ease of

entering the notes. The three common ways to enter music are: 1) Pointing and clicking on a note and placing it on the staff with the mouse; 2) Step time, by entering from a MIDI keyboard or on screen keyboard. This can be done simply by clicking on the note value and then playing the pitch on the keyboard. This method is much like using a typewriter; you place the note on the staff by using the MIDI or on screen keyboard. 3) Real time. You use a metronome to play against and the computer gathers the information as you play in the music live. All of the musical notes or rests are placed onto the staff (or staves). This is the fastest way to enter music if you are a keyboard player. Step time is different from real time because it has no metronome and is played in primarily one note or one chord at a time.

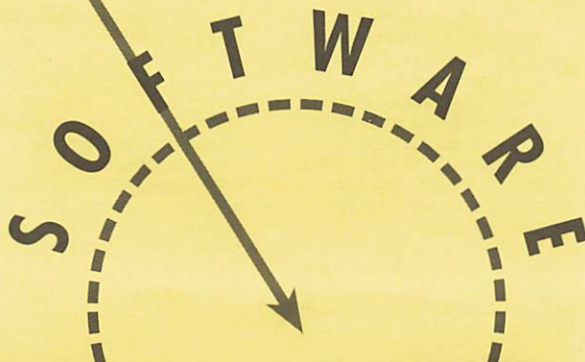
Schmitt Music now has available a MIDI starter kit for \$149.00. There is a version for Macintosh and one for PC Windows. The kit includes: **MusicTime printing software**. It is one of the easiest-to-learn notation software programs on the market and prints up to 16 staves.

The **MIDI connector and cables** are also included in the MIDI starter kit. They are available for either Mac or Windows.

The kit also includes a free copy of **Trax**, a sequencing program that works like a digital tape recorder. You can play in the music and layer parts (if you have a multi-timbral keyboard). Editing is very easy, whether it is to change tempo, transpose the key or simply edit one note. Then you can playback your accompaniments right from the computer through your keyboard or transfer them to tape. This type of software is what recording studios sometimes use to create their work.

Those of you who want to explore notation at a very economical level, you might want to try Music Master. It is a point and click notation software program available for Windows. It sells for just \$29.95.

Please stop by and see our new computer software room where you can try these programs out for yourself! We have many other software packages to choose from also.



On Piano Teaching *By Lois Benson*

Editor's introduction – Lois Benson is a private piano teacher in the Minneapolis area. She has offered to write several articles for Musical Circles discussing her philosophy of piano teaching. In her second article she discusses why using sheet music for students is important and provides her list of pieces that she uses successfully with her level 4 students. She also discusses Jazz as a musical form and gives examples of pieces to use with all levels of students.

Lois Benson teaches piano & theory age 4 through adult, both Classical and Popular. She also coaches teachers and helps them in their teaching. Born in Detroit, Michigan, Lois started teaching at age 12 under the direction of her mother. She studied at Jean Goldkette College of Music, Detroit College of Music, Detroit Conservatory of Music and the Detroit Institute of Musical Art. She also studied: Two summers at Washington University, St. Louis, MO, and one summer at the American Conservatory, Chicago, IL. Lois received scholarships for Master Classes at Tobias Matthay School in London, England, The Royal Conservatory in Leipzig, Germany, The University of Mexico, Mexico City, Mexico, and The Mozarteum, Salzburg, Austria.

My Philosophy of Teaching –

Introducing just the right piece to a student and seeing that piece of music becoming a cherished friend for years to come...

The study of piano should be an exciting and rewarding experience. The pupil should be motivated to spend time at the keyboard and music should be selected that will be of interest to the individual. Sheet music has many advantages to keeping the interest of the pupil and can provide satisfaction and fun. A short unit (usually just two to four pages) can be finished in just a few weeks. Thus, in a rather short period of time, the pupil can have the thrill of a new piece as well as the satisfaction of completing an entire musical unit. Sheet music may be assigned on a regular basis, such as once every four or five weeks and can be tailored to the needs of the individual.

Whenever possible, let the student have a voice in the selection of a piece of sheet music. For example, offer two or three pieces (at the same level) that might interest the individual. Play them for the student and allow the student to look them over briefly. When the student makes the selection, he or she usually will show greater enthusiasm and more interest in the music. If the student enjoys the piece, this should keep the student practicing.

Some Basic Criteria for Evaluation of New Piano Music

1. Attractiveness
2. Purpose (study/recital)
3. Pianistic (does it lie well under the hands)
4. Length
5. Grade level

The following is a list of pieces that are some of my favorite piano solos. They adhere to the above criteria and work well for the students.

LEVEL FOUR SOLOS

SMC#432124 **The Magic Fountain**

Glover Belwin Mills
Key of G, 4/4. Flowing tempo. L.H. melodic line. R.H. broken chord accompaniment. Major 7th chord harmony. Pedal, clef changes. \$2.00.

SMC#531605 **Miz Tuttle Shuffle** Leach Schaum Pub.

Key of Bb/Eb major, 4/4, Allegretto. This delightful, old-fashioned sounding solo would be a fun addition to a recital. With its jazzy eighth notes and its light texture makes it fun to play. The RH plays melody throughout while the LH provides a steady quarter note rhythm. This solo has a real "soft shoe" feel to it. The right hand eighth notes are played in swing style with a simple ragtime bass. \$1.25.

SMC#557617 **Jazz Hound C.** Rollin

Alfred Pub. Co.
Key of G minor, 4/4, Spunky and sniffling

out trouble. This jazzy solo is sure to be a winner with your students! The RH plays jazzy eighth notes and triplets over a half note walking bass line. The light texture and use of dynamics makes this a fun recital piece. \$1.95

SMC#393997 **Jazz Prelude** Nevin

Belwin Mills
Key of C Major, 4/4 moderato. RH single note melodic line of dotted eighth note and sixteenth note rhythm pattern, also triplets. LH three and four note chords in a jump bass. Major and minor 6th chords, minor and dominant 7th chords. No octaves. Excellent recital piece. \$2.00.

SMC#302995 **Topsy Turvy Rag**

Alexander Alfred Pub. Co.
Key of C major, 4/4, Allegro. An easy rag. Good for small hands, no octaves or large stretches. \$1.50.

SMC#549461 **St. Louis Blues**

WC Handy/Vincent Willis Music Co.
Key of G major, 4/4, ABA form. Adult. This is based on the 12-bar blues and a walking bass accompanies a syncopated bluesy melody. The contrasting B section is in G minor. No specific tempo is indicated, so this can be played fast or slow, depending on the mood! Play eighth notes as dotted eighths and sixteenths. Three pages. \$1.50.

SMC#548467 **Rock Ballad** Rollin

Alfred Pub. Co.
Key of A minor, 4/4, ABA coda. A lyrical RH melody, consisting of harmonic 5ths, is accompanied by a flowing, ascending bass pattern. The contrasting B section is more driving with 2nd inversion triads accompanied by repeated notes in the bass. It's sure to be a favorite! \$1.95.

SMC#536059 **Balalackia Serenade**

Rodgers Sammy Birchard
Key of E minor, 3/4 tempo, rubato. The RH has the melody throughout, consisting of legato and staccato thirds, while the LH has a steady quarter note rhythm. The A section is lyrical followed by variations in the B section played with a staccato touch. It has a very beautiful melody. \$1.95.

SMC#203869 **Blue Mood** Gillock

Willis Music Co.
Key of C minor, 4/4, moderately slow. Rhythm-a soft-shoe shuffle with an easy syncopated beat. Lies well in the hands. This bluesy piece is useful in teaching syncopation. \$1.50.

SMC#204646 **Ragtime Rhythm** Gay

Willis Music Co.
Key of G major, 4/4, with a lively swing. An easy to play rag. Good study of syncopated rhythm (as is the nature of the rags). For fun. Possible recital. Cute! \$1.95.

SMC#204784 **Hush-A-Bye** Nevin

Willis Music Co.
Key of G major, 3/4, andantino. Pretty. A lyric piece requiring good balance of melody and accompaniment. For musical students. \$1.95.

SMC#513072 **Ragtime Charlie** Mier

Alfred Pub. Co.
Key of C major, 4/4, Happily. RH plays syncopation over LH broken chords. An easier rag. Good for teaching chord construction. Three pages. \$1.95.

SMC#524184 **Indian Serenade** Mier

Alfred Pub. Co.
Key of A minor, 4/4, Gently, ABA form. The A section has a pretty, lyrical right hand melody that is accompanied by an Alberti bass. Block root position, broken chords in LH, seventh chords and 2nd inversion triads accompany the right hand melody in the fuller sounding B section. It makes use of the relative major key of C. A serenely expressive piece. Might be hard to memorize. Good chord study, major, minor, aug. triads & 7th chords. \$1.95.

SMC#528159 **Moody Blues** Rollin

Alfred Pub. Co.
Key of D minor, 4/4, slow to moderate tempo, depending on your mood. The right hand has a syncopated melody consisting of triplets over an easy left hand accompaniment. Grace notes add to the bluesy mood. Rhythms can be challenging and fun to play. Three pages. \$1.95.

SMC#542079 **Autumn Glow** Mier

Alfred Pub. Co.
Key of A minor, 4/4, moderato. Shimmers with richness and beauty. This lyrical solo will appeal to the teenager with its romantic "pop" style. It uses ritardandos, grand pause, and dynamic shading to create its mood. The RH plays the melody throughout, accompanied by an arpeggiated LH. Fits the hands beautifully. \$1.95.

SMC#436351 **Great Smoky Mountains**

Glover Belwin Mills
Key of C major, 4/4, moderate. This piece is a good study of triplets, broken and blocked chords and hand crossing. Big sound. \$2.00.

SMC#201664 **Polynesian Nocturne**

Gillock Willis Music Co.
Key of G major, 4/4, gently. The pedal point of the LH accompanies the triads of the RH. Soothingly tropical! \$1.50.

SMC#206767 **Night Serenade** Gillock

Willis Music Co.
Key of F major, 4/4, tenderly. RH has a wonderful melody over the LH trilling notes. It requires expression and a good understanding of pedaling.

SMC#190990 **Tulip Lichner** Willis

Music Co.
Key of G major, 2/4, Allegretto. Very melodious. RH has scale and chromatic passages. Some grace notes in RH. Excellent recital piece. Three pages. \$1.95.

SMC#513078 **Memories** Mier

Alfred Pub. Co.
Key of F major, 4/4, Andante. RH has a beautiful romantic melody over LH block chords that arpeggiate in the last refrain. Large chords make this melody very full. Some minor 6th chords and ninth chords. Three pages. \$1.95.

SMC#516545 **Blue Bayou Waltz** Rollin

Alfred Pub. Co.
Key of C major, 3/4, With an easy lilt. Beautiful RH melody and some grace notes. Unusual harmony. Ends on a C7 chord. Excellent for teaching expression. Three pages. \$1.95.

SMC#513073 **Jazz Cat** Rollin

Alfred Pub. Co.
Key of C minor, 4/4, Sneaky and slinky. Chromatic quarter note walking bass. RH triplet rhythms. A fun piece! Three pages. \$1.95.

SMC#190903 **On the Meadow** Lichner

Willis Music Co.
Key of G major, 3/4, Moderato. RH scale and chromatic passages. LH first and second inversions of major & minor triads. Part B modulates to C Major, then returns to part A with ending. Three pages. \$1.50.

SMC#541098 **Just an Ordinary Day**

Wells Myklas Music Press
Key of G major, 4/4, Moderato. The eighth notes are played in a swing style in this jazzy piece. Has nice chord progressions with major and diminished seventh chords. Not easy. Rhythm is "tricky". \$1.95.

SMC#544745 **Jazzin' Around** Mier

Alfred Pub. Co.
Key of C major, 4/4, Moderato. The eighth notes are played in a swing style, with ascending octaves accompanying the syncopated right hand melody. The rhythms are challenging but fun. \$1.95.

SMC#529204 **Larkin Street Rag** Ellen

Myklas Music Press
Key of C major, 4/4, not too fast. She has written several easy rags which are motivating for the piano student. The steady quarter notes in the LH accom-

panies the syncopated RH. Three pages. \$1.95.

SMC#205222 **Pianola Rag** Nevin

Willis Music Co.
Key of G, 4/4. Dotted eighth note and sixteenth rhythm, triplets and syncopation. A nice rag. \$1.95.

SMC#516549 **Shining Star** Ray

Alfred Pub. Co.
Key of C, 4/4, tenderly. RH pretty melody. LH five and six note running passages. Open 5ths, 6ths & 7ths. Pretty harmony of 9ths, 11ths and 13ths. A very expressive piece. Good piece for teenage students. \$1.95.

SMC#574839 **Rather Blue** Olson

Willis Music Co.
Key of G major, cut time, slowly and steadily. Many accidentals, syncopated and triplet rhythms. A pretty broken G13 chord freely played to end. Small hands, three pages. \$1.95.

JAZZ

I use supplementary reading to teach intervals, chords, hand shapes, patterns, rhythms and touches. I often assign a solo to a student to do "on their own." When the student plays it for me, I know what his or her weak points are. Jazz is an important and distinctive American contribution to 20th-century music. From lyrical sophisticated sounds of blues to boogie and bouncy, happy beat of rags.

I believe every student's musical education should include experiences in a variety of popular stylings, including jazz as a serious and recurring phase of his studies. The student should be encouraged, too, to deviate from the written notes with his own improvisations if he desires, for spontaneity is an essential ingredient of the jazz idiom. I encourage the student to make his own introduction and ending to the pieces and delete and change parts that he doesn't care for by adding notes, changing harmony and rhythms. Spontaneity is an essential ingredient of the jazz idiom.

Jazz and rock music are an important part of today's musical scene, yet they play only a small part in most piano students' formal training. The variety of teaching problems that can be solved in this idiom are: improved rhythmic ability, steadier tempo, and heightened listening.

The jazz idiom, a strictly American development is one of the really significant contributions of the 20th century to music, and, although authorities are not in complete agreement, many believe this spontaneous movement had its origin in New Orleans in the honky-tonk amusement section of the city, centered around Basin Street. From there, it spread northward up the Mississippi Valley to Memphis, St. Louis, Kansas City, Chicago and eastward to New York. During the past fifty years American jazz in its popular form has captured the imagination of youth throughout the world, and it has enriched much of the serious music of our time with new rhythms and harmonies.

While the development of its counterpart in New York and other more cosmopolitan centers of the nation has attained much more sophistication and refinement, New Orleans jazz has remained simple and close to the source if its origin. At the turn of the century ragtime's syncopated rhythm took the country by storm. In fact, Scott Joplin's piano rags were best sellers in his day. As blues and ragtime styles influenced each other, a dynamic swing style emerged which eventually became known as jazz. Championed in New Orleans by Jelly Roll Morton and Louis Armstrong the new sound soared in popularity. By the 1920's jazz had entered the mainstream of American popular music.

During the swing era of the 1930's and

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30 Years of the "Joy of..." Series by Denes Agay

Phil Smith, Music Sales Corporation

1995 marks a milestone in piano music history – the 30-year anniversary of the introduction of one of the most popular series of piano books ever produced – the "Joy of" series by renowned composer, editor, and pedagogue Denes Agay! After emigrating to the United States just before World War II & serving in the Army, Agay set out on a crusade to raise and maintain the quality of piano teaching materials, long before there were such a wide variety of teaching materials on the market. After writing and editing music for several publishers, and editing the vastly popular "Classics to Moderns" series, Agay formed his company, Yorktown Music Press. In conjunction with Music Sales Corporation, it publishes the majority of titles in the "Joy of" series, as well as Agay's "Learning to Play Piano" method, his "Anthology of Piano Music" series, and many other pieces and books.

The first six Joy of books, released in the mid-1960's, included four titles still popular today - the Joy of Classics, Joy of Jazz, Joy of Folk Songs, and the Joy of Piano, as well as two books for other instruments - the Joy of Clarinet and the Joy of Guitar. Their \$1.50 retail price at that time made these books some of the best values in the industry (which they still are, allowing for inflation!)

For the last 30 years, hundreds of thousands of students have grown up with Joy of books on their pianos - many of those students are now parents, looking for the same books for their

kids. Others are returning to the piano after many years and hoping to pick up where they left off! Here is your chance to re-acquaint yourself with this very popular series!

The "Joy of" series comprises several different types of books:

RECITAL PIECES

Three of the "Joy of" books are designed specifically for use in student's recitals: the "Joy of Recital Time" of course, which features classical and jazz pieces ideal for the beginner's first recital; the "Joy of the Music of Denes Agay," which includes 24 easy to intermediate original pieces of his; and the "Joy of Sonatinas," in which two new pieces by Agay complement a variety of sonatinas from various eras. Of course, many of the other "Joy of" books contain pieces suitable for recitals, at the teacher's discretion.

COMPOSERS

For those students who would like to study a particular composer's works in Joy of Debussy, Joy of Chopin, Joy of Bartok, & Joy of Bach (J.S., C.P.E., & others) contain piano works in their original form. The Joy of Beethoven, Joy of Mozart, and newest title Joy of Grieg also include transcriptions for piano of those composer's chamber & orchestral works.

CLASSICS

Many teachers insist on teaching out of editions that neither simplify nor 'over-edit' piano works, and these collections

of music by various composers have always met those standards! The Joy of Baroque, Joy of Romantic Piano (in two graded volumes,) and Joy of Modern Piano Music focus on particular musical periods. The Joy of French Piano Music and the Joy of Russian Piano Music (which includes excerpts from Mussorgsky's "Pictures at an Exhibition") are excellent.

FIRST CLASSICS

Beginners who are anxious to play original (not simplified) classics, and teachers who will settle for nothing less, will love the piano miniatures by familiar and unfamiliar composers in the Joy of First Classics, Volumes 1 & 2. Graduates of these books may want to progress to the slightly more difficult original pieces in the Joy of Classics.

JAZZ, BOOGIE & BLUES

The Joy of Boogie & Blues (Volumes 1 & 2) contain a variety of pieces for the beginner to intermediate student with an interest in jazz harmonies, blues, songforms, and the boogie woogie piano style. The two volumes of the Joy of Jazz are comprised of intermediate level piano solos with lyrics, with an emphasis on the most popular big band hits in Volume 2. The Joy of Ragtime looks at the golden era of ragtime, 1896-1917, with music by Scott Joplin and his lesser-known contemporaries.

SPECIALTY BOOKS

These easy-to-intermediate songbooks for pianists cover a wide variety of musical styles. For children, there are the Joy of Nursery Rhymes, the Joy of Children's Favorites (featuring illustrations and activity games,) and the Joy of Disney. For the older student, the Joy of Piano and the Joy of Having Fun at the Piano are ideal collections of familiar standards and singalongs. The Joy of Classics to Pops and the Joy of Playing for Pleasure have an appealing mix of light classics, standards, and other oldies. For the young

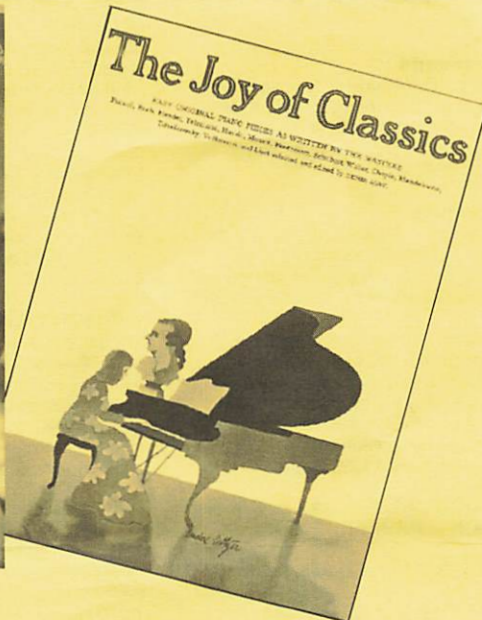
church pianist, the Joy of Sacred Music contains simple arrangements of hymns, sacred songs, and offertories, with all lyrics included.

The very popular Joy of Wedding Music brings together all of the most popular processional, recessional, classical and popular vocal pieces, including the Malotte "Lord's Prayer," "Amazing Grace," Dunlap's "Wedding Prayer," and selections from "West Side Story." The Joy of Piano Entertainment features popular classics, jazz and novelty favorites including the classic "Variations on Happy Birthday" (currently unavailable in sheet music.) The Joy of First Year Piano is still one of the most popular piano methods for beginners of all ages. The Joy of Folk Songs contains simple arrangements of the catchiest and most popular folk songs and themes. And a perennial favorite later in the year is the always popular Joy of Christmas!

PIANO DUETS

The Joy of Piano Duets (one piano, four hands) and the Joy of Two Pianos (two pianos, four hands) feature special arrangements of popular classics, folk tunes, standards, and original works by Denes Agay.

Even after 30 years, of course, the "Joy of" series is far from complete! New titles are in the works constantly, and the series has even been expanded to flute, saxophone, organ, and classical guitar! The next piano title is due for release shortly: The Joy of American Song Classics, featuring best-loved songs & pieces such as "The Stars & Stripes Forever," "Nola," "Oh Promise Me," and 40 others. In the meantime, why not try spicing up your next lesson with a special collection from one of America's foremost composers & editors, Denes Agay!



On Digital Pianos... Duane Norton

First of all, I'd like to introduce myself. My name is Duane Norton and I've been with Schmitt Music since April of 1986, working in Ridgedale, Edina, Minneapolis, and Maplewood. Last January I was given the position of Electronic Division Manager, which is what leads me to write this article.

There are so many things to talk about in electronics these days, where does one start? I could tell you about Lowrey home organs line, or Technics portable

keyboards. But I think that most of you are interested in the digital pianos. And why not? They sound and feel great!

Ever since the first electronic sound was made, engineers have had one goal in mind - to emulate acoustic instruments. The toughest tone to emulate, without a doubt, is the acoustic piano. Every few years manufacturers introduce new models, and each time they get closer and

closer to imitating the 9' Steinway Concert Grand Piano that we all want. Guess what? They will never be able to do it!

Sounds funny for an electronics guy to say that, doesn't it? But, the truth is the truth. Every year the sound gets better. The response time in the action gets faster. The weighting in the keyboard feels more like a real piano. They add more computer memory to store more nuances of the actual piano playing experience. And, they add more features (most models come with transposers, anywhere from 5 to 200 different sounds, digital recorders, touch sensitivity control, reverb, brilliance, etc., etc.).

When you think about it, these instruments have come along way in the last

ten years. But they still don't sound exactly like a 9' Steinway concert grand piano, and they never will. However, they don't go out of tune, they don't need to have the action adjusted, they don't need to take up much room, and you can play them with headphones.

For many people, a digital piano is exactly what fits their needs. And keep in mind that they keep getting better and better (the new models from Yamaha and Technics are now in most of our stores, and do they sound good!)

In closing, I'd like to invite all of you into our stores to try these new instruments. I think you'll agree, they won't sound like a Steinway, but they might surprise you as to how good they are.

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40's people were dancing to the big band sounds of Glenn Miller and other band leaders. The cool sounds of bebop followed in the 1950's, a time when solo artists such as Miles Davis and Charlie Parker infused jazz with a new seriousness; ever since jazz has continued to grow and change. Today the influence of blues and jazz can be heard in almost all popular music.

Twentieth century jazz has something in common with 17th and 18th century baroque music; what is shown in the score is not nearly all of what is meant. In both, hearing the style is the best guide to playing the style.

Rhythm

Instead of reading a grouping of a dotted eighth note plus a sixteenth note or two eighths, a triplet figure of a quarter and eighth would be used for the swing style.

Many blues tunes use variations of a common chord progression known as the 12-bar blues. Students with an elementary harmony background can be taught the chord pattern easily and should learn to recognize it. The pattern is as follows: I I I I IV IV I I V IV I I.

Technic

A semi-detached wrist staccato is the basic style of attack where articulation is not indicated. Legato and true staccato passages are used where appropriate for variety.

Pedaling

Pedal will be needed for an occasional cantabile passage or for color at cadences or to connect the wide-spaced notes of some chords, but should be strictly limited where it would spoil the articulation of the right hand.

Rubato

Rubato means a flexible rhythm in the solo line above a fixed beat in the accompaniment—a technique common in jazz and appropriate to these arrangements.

Ornaments

Most of the ornaments (cue size notes) should precede the beat, except for crushed notes (written as a single grace note) or mordents which are played on the beat.

Dynamics

Dynamics have been left largely to the taste and understanding of the performer as they are so often implied in other elements of the musical design.

Students will love the challenge of playing in the jazz style. Jazz is fun to play! Students will be inspired and motivated by the syncopated rhythms in the colorful, rich harmonics of jazz - a style which has captured the imagination of performer and listener alike!

BOOGIE, BLUES, JAZZ, RAGS & ROCK – PRIMER LEVEL

SMC#536270 **Teddy Bear Boogie**

Jane Bastien Kjos Music Co.
Key of F major, 4/4, with spirit. A simple and cleverly written boogie with thumbs on middle C. Single note melody is shared between hands and the Eb gives it a "bluesy" sound. A fun piece! \$2.45.

SMC#549089 **Hey, Babaloola**

W. Noona Heritage Music Press
Key of F minor, 4/4, With Bravado, ABA form. Based on the blues scale, the hands stay in the same position throughout this solo. The melody is shared between hands with rhythms of half, quarter, and whole notes. The cool words will make you want to sing the blues! \$1.50.

SMC#549088 **Walkman Blues**

W. Noona Heritage Music Press
Key of G major, 4/4, Strut! AABACA form. Hands stay mostly in the same position throughout with the left-hand thumb on C and the right-hand thumb on D. The right hand thumb moves to E in

the B theme. The melody, played with a staccato touch, is shared between hands and based on G7 and C7 chords. It will be an easy piece to teach by rote. \$1.95.

LEVEL ONE

SMC#522006 **Moochie Poochie Blues**

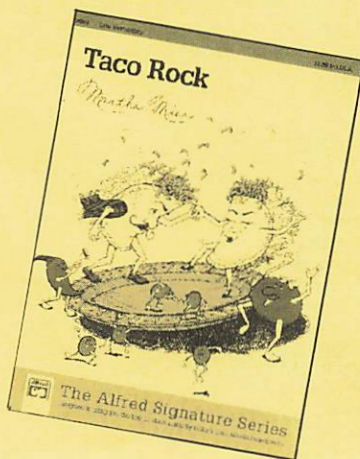
Noona Heritage Music Press
Key of F minor, 4/4, Andante, ABA form. This blues solo, about a runaway dog, is written in F minor middle C position. It uses accidentals and dynamic contrasts. \$1.95.

SMC#538184 **Rock Solid**

J. Bastien Kjos Music Co.
Key of C major, 4/4, Lively. Hands shift as the left hand plays root position I, IV, and V chords that accompany the right hand melody. The flattened third gives it a bluesy sound. \$2.45.

SMC#520627 **Taco Rock**

Mier Alfred Pub. Co.
Key of C major, 4/4, Moderately. Alternate right hand and left hand single note melodic line. Some two note harmony in right hand. \$1.95.



SMC#541101 **Summertime Blues**

M. Lobmeyer Myklas Music Press
Key of C major, 4/4, Lazily. Written in the C 5-finger pattern, a bluesy right hand melody is accompanied by single notes and harmonic 5ths in the LH. \$1.95.

SMC#509229 **Jazz Band**

Goldston Alfred Pub. Co.
Key of G major, 4/4, Brightly. Words. Single note melody between hands. Some two note accompaniment in R.H. \$1.95.

SMC#585443 **Ladybug Boogie**

Mier Alfred Pub. Co.
Key of F major, 4/4, Fast. The hands are in the middle C position throughout the piece. It requires good coordination as one hand plays legato while the other is staccato. This simple syncopation gives it toe-tapping appeal. \$1.95.

LEVEL TWO

SMC#137536 **Scat Boogie**

James Bastien Kjos Music Co.
Key of G major, 4/4, Fast, ABA form. The LH plays a boogie pattern using I, IV, and V chords. The RH plays a descending line where the 2nd finger crosses over the thumb. Students will enjoy this one! This is in Piano Recital Solos Level 2. \$1.95.

SMC#436630 **Off Beat**

Grove CPP/Belwin Inc.
Key of G major, cut time, Bright. This bright, bouncy piece contains eighth notes, ascending and descending 3rds, and finger substitutions. A winner with your students. Teach 2 eighths as dotted eighth and lazy sixteenth note. Not much hands together. Super recital piece! \$2.00.

SMC#204187 **A Little Piece O' Rock**

Nevin Willis Music Co.
Key of C major, 4/4, Moderato. A bluesy right hand over a rocky, rhythmic bass. Good technical use of cross-overs. Ends on a C-7th chord with a sharp ninth. \$1.95.

LEVEL THREE

SMC#464260 **Jazzy Fingers**

Nevin Willis
Key of C major, 4/4 Moderato. "Cool" good harmonies – looks easier than it is! With the revival of "rag" this might be just the thing for the student who is looking for a real rag-time piano roll beat. \$2.00.

SMC#137050 **Blue Mood**

Jane Bastien Kjos Music Co.
Key of F major, 4/4, slowly. RH single note melody with root position chords in L.H. Ends on a F major 7th chord. This is in Favorite Solos Level Three. \$1.45.

SMC#269904 **The Entertainer**

Easy Joplin/Brimhall Hansen
Key of C major, cut time, Not too fast. No large intervals or octaves! You teach an introduction by rote. \$3.50.

SMC#520628 **Whistlin'**

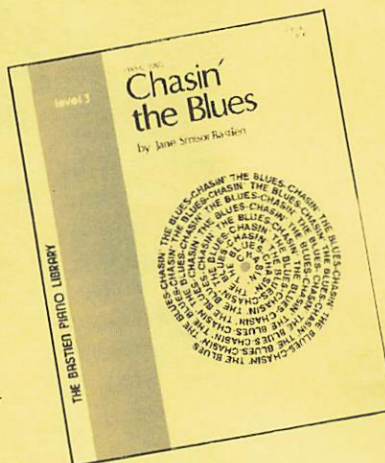
Joe Mier Alfred Pub. Co.
Key of C major, 4/4, Moderato with a swing (play eighth notes as dotted eighth & sixteenth notes). This easy syncopated rag-time piece has a chromatic RH melody that is accompanied by chords in the LH. \$1.95.

SMC#137203 **Good Time Boogie**

James Bastien Kjos Music Co.
Key of C major, Cut time, Bright boogie beat. The left hand keeps the steady boogie rhythm outlining the HV-V-IV-I progression. The right hand adds some syncopation to make this a great recital piece. \$1.45.

SMC#137074 **Chasin' the Blues**

Bastien Kjos Music Co.
Key of C major. More difficult than it looks. A catchy, fast paced blues requiring rapid hand shifts and a steady pulse throughout. A reach of a 7th is required. Nice blues touch in the closing. Accidentals, 7th chords in L.H. play with style. Ends on a C13 #11 D/C7. Note: This is in Recital Solos-Level 3. Excellent recital piece. \$1.45.



SMC#394042 **Jazz Miniature**

Nevin Willis CPP/Belwin Inc.
Key of F major, 4/4, moderato. Good technic, coordination. Boogie bass pattern, dotted note rhythms. Last line most difficult. Good for transfer pupil. Excellent recital piece. \$2.00.

SMC#463231 **Choo Choo Boogie**

Schaum CPP/Belwin Inc.
Key of C major, 4/4. Use with Bumble Boogie bass. Students like this – it teaches coordination. Excellent recital piece. \$2.00.

SMC#137464 **Party Rag**

James Bastien Kjos Music Co.
Key of C major, 4/4, Moderately. An easy rag. RH single note melodic line, LH mostly single notes. Lies easily under the hands. Excellent for small hands. \$.75.

SMC#432055 **Go, Tiger, Go!**

D.C. Glover CPP/Belwin Inc.
Key of C major, 4/4. 2 pages, a little easier than Choo Choo Boogie. Syncopated RH. Bumble boogie bass on C (no other) open 5th bass. Students will

love this boogie woogie solo with its syncopated right hand melody over the driving boogie bass. Interesting ending. F ending over driving boogie bass. \$2.00.

LEVEL FOUR

SMC#531605 **Miz Tuttle**

Leach Schaum Pub.
Key of Bb/Eb major, 4/4, Allegretto. This delightful, old-fashioned sounding solo would be a fun addition to a recital. With its jazzy eighth notes and its light texture makes it fun to play. The RH plays melody throughout while the LH provides a steady quarter note rhythm. This solo has a real "soft shoe" feel to it. The right hand eighth notes are played in swing style with a simple ragtime bass. \$1.25.

SMC#557617 **Jazz Hound**

C. Rollin Alfred Pub. Co.
Key of G minor, 4/4, Spunky and sniffing out trouble. This jazzy solo is sure to be a winner with your students! The RH plays jazzy eighth notes and triplets over a half note walking bass line. The light texture and use of dynamics makes this a fun recital piece. \$1.95

SMC#393997 **Jazz Prelude**

Nevin Willis CPP/Belwin Inc.
Key of C Major, 4/4 moderato. RH single note melodic line of dotted eighth note and sixteenth note rhythm pattern, also triplets. LH uses three and four note chords in a jump bass. Major and minor 6th chords, minor and dominant 7th chords. No octaves. Excellent recital piece. \$2.00.

SMC#302995 **Topsy Turvy Rag**

Alexander Alfred Pub. Co.
Key of C major, 4/4. Allegro. An easy rag. Good for small hands, no octaves or large stretches. \$1.50.

SMC#549461 **St. Louis Blues**

WC Handy/Vincent Willis Music Co.
Key of G major, 4/4, ABA form. Adult. This is based on the 12-bar blues. A walking bass accompanies a syncopated bluesy melody. The contrasting B section is in G minor. No specific tempo is indicated, so this can be played fast or slow, depending on the mood! Play eighth notes as dotted eighths and sixteenths. Three pages. \$1.50.

SMC#548467 **Rock Ballad**

Rollin Alfred Pub. Co.
Key of A minor, 4/4, ABA coda. A lyrical RH melody, consisting of harmonic 5ths, is accompanied by a flowing, ascending bass pattern. The contrasting B section is more driving with 2nd inversion triads accompanied by repeated notes in the bass. It's sure to be a favorite! \$1.95.

SMC#203869 **Blue Mood**

Gillock Willis Music Co.
Key of C minor, 4/4, moderately slow. Rhythm is a soft-shoe shuffle with an easy syncopated beat. Lies well under the hands. This bluesy piece is useful in teaching syncopation. \$1.50.

SMC#204646 **Ragtime Rhythm**

Gay Willis Music Co.
Key of G major, 4/4, with a lively swing. An easy to play rag. Good study of syncopated rhythm (as is the nature of the rags). For fun. Possible recital. \$1.95.

SMC#513072 **Ragtime Charlie**

Mier Alfred Pub. Co.
Key of C major, 4/4, Happily. RH plays syncopation over LH broken chords. An easier rag. Good for teaching chord construction. Three pages. \$1.95.

SMC#528159 **Moody Blues**

Rollin Alfred Pub. Co.
Key of D minor, 4/4, slow to moderate tempo, depending on your mood. The right hand has a syncopated melody consisting of triplets over an easy left hand accompaniment. Grace notes add to the bluesy mood. Rhythms can be challenging and fun to play. Three pages. \$1.95.

On Piano Teaching from page 4

SMC#581229 **Rather Blue** *Olson* Willis Music Co.

Key of G major, cut time, slowly and steadily. This piece uses many accidentals and syncopated and triplet rhythms. An "authentic sound" A pretty broken G 13th chord freely played to end. This is a good piece for small hands, three pages. \$1.95.

SMC#514388 **Freight Train Blues** *Jack Butler* Willis Music Co.

Key of F major, 4/4, With a hard driving beat. The RH melody, based on a blues scale, is accompanied by a boogie bass. The diminished 5ths give it a train whistle sound. Appealing to those who want to play the blues. \$1.50.

SMC#544745 **Jazzin' Around** *Mier* Alfred Pub. Co.

Key of C major, 4/4, Moderato. The eighth notes are played in swing style with ascending octaves accompanying the syncopated right hand melody. The rhythms are challenging but fun. \$1.95.

SMC#529204 **Larkin Street Rag** *Ellen Myklas* Myklas Music Press

Key of C major, 4/4, Not too fast. She has written several easy rags which are motivating for the piano student. The steady quarter notes in the LH accompanies the syncopated RH. Three pages. \$1.95.

SMC#205222 **Pianola Rag** *Nevin* Willis Music Co.

Key of G major, 4/4. Dotted eighth note and sixteenth rhythm, triplets and syncopation. A nice rag. \$1.95.

SMC#516545 **Blue Bayou Waltz** *Rollin* Alfred Pub. Co.

Key of C major, 3/4, With an easy lilt. Beautiful RH melody and some grace notes. Unusual harmony. Ends on a C7 chord. Excellent for teaching expression. Three pages. \$1.95.

SMC#513073 **Jazz Cat** *Rollin* Alfred Pub. Co.

Key of C minor, 4/4, Sneaky and slinky. Chromatic quarter note walking bass. RH triplet rhythms. A fun piece! Three pages. \$1.95.

SMC#541098 **Just an Ordinary Day** *Wells* Myklas Music Press

Key of G major, 4/4, Moderate. The eighth notes are played in a swing style in this jazzy piece. Has nice chord progressions with major and diminished seventh chords. Not easy. Rhythm is "tricky." \$1.95.

SUPPLEMENTARY READING BOOKS

BASTIEN

SMC#136513 **First Pops for Piano - Level 1** *Jane Bastien* Kjos Music Co. 15 one-page solos. Keys of C major, G major, A minor, D minor and C minor. Uses patterns, legato and various dynamics, two-note harmony and triads. *Jelly Bean Boogie, *Lonely Lady, *My Best Friend, *Old McDonald Bop, *One-Two Rock, *Rainy Day Blues, *Rockin' at the Wigwam, *Rock Beat, *Stormy

Blues, *Sunny Days, *Take a Walk Rock, *This Old Man Rocks, *Tick Tock Rock, *Twist n' Rock, and *Unhappy Pup. \$3.95.

SMC#136537 **Pop, Rock 'N Blues Bk 1 - Level 2** *Jane Bastien* Kjos Music Co. 11 solos. Keys of C major, G major and D minor. Various bass patterns on I, IV and V. Major, minor and augmented triads. Blue Dragon Fly, *Got the Blues, *Jumpin', *Lazy Daze, *Lonely Night, *Mardi Gras Rock, *On the Beach, *Rock Around, *Rock the Boat, Rock Easy, When the Saints Go Marching In. \$2.95.

SMC#136543 **Pop, Rock 'N Blues Bk 2 - Level 3** *Jane Bastien* Kjos Music Co. 9 solos. Key of C major, G major, F major and E minor. Root position, first and second inversion of major, minor, diminished and augmented triads. Triplet and dotted note rhythms, accidentals. *Blue Soul, *Hillbilly Rock, *Jet Rock, Pop Rock, *Rockin' Chair Blues, *Round Robin Rock, *Saturday Night, *Twilight Blues, *Walkin' Down the Street. \$2.95.

SMC#136549 **Pop, Rock 'N Blues Bk 3 - Level 4** *Jane Bastien* Kjos Music Co. 7 solos. Various tempos, and different basses. Major and minor triads in root position, first inversion and second inversion. Dominant 7th, major 7th, minor 7th chords and dominant chords. *Blue Monday, *Funky Night, *Goin' Home, *High on a Windy Hill, *New Orleans Blues, *8 O'Clock Rock, and *Walkin'. \$2.95.

SMC#136516 **Pop Piano Styles - Level 1** *Jane & James Bastien* Kjos Music Co. 13 short solos. Keys of C, F and G major. Some root position triads. *Boogie Blues, *Disco Dancing, *First Rock, *Guitar Rock (2 pages), *Happy Days, *Jazz Rock, *Lonely, *Main Street Blues, *Old Time Piano Rag, *Summertime Blues, *Super Boogie (2 pages), *Twinkle Rock, *Twelve-Bar Blues. \$3.95.



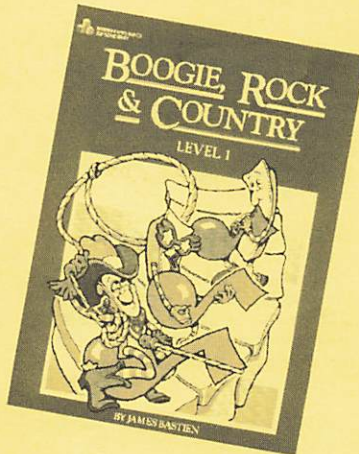
SMC#136522 **Pop Piano Styles - Level 2** *Jane & James Bastien* Kjos Music Co. 7 solos. Most are two pages in length. Keys of C, G & F major. Various bass patterns. Major triads root, first and second inversion positions. An augmented triad. *Blues in the Night, *Boogie Beat, *Disco Beat, *The Entertainer, *Party Rag, *Rock-a-rama, *Little Brown Jug. \$3.45.

SMC#136528 **Pop Piano Styles - Level 3** *Jane & James Bastien* Kjos Music Co. 7 solos. Keys of C, G and F major, also D minor. Various tempos, several in cut time. Different bass patterns. Major and minor triads in root, first inversion and second inversion positions. Sixth and dominant 7th chords. A couple solos have a modulation. *Blues in F, *Disco Fever, *Dixieland Combo, *Good Time Boogie, *Rock Ballad (3 pages), *Saturday Night Rock, *Summertime Rag (3 pages). \$3.45.

SMC#136531 **Pop Piano Styles - Level 4** *Jane & James Bastien* Kjos Music Co. 7 solos, various tempos. Different bass patterns. Syncopation. Major triads in root, first inversion and second inversion positions, dominant 7th chords. *Disco

Magic, *Glad Rag (3 pages), *Let the Good Times Roll, *Love Letter (3 pages), *Maple Leaf Rag, *Railroad Boogie, *Those Lonely Blues. \$3.45.

SMC#431264 **Boogie, Rock & Country - Level 1** *James Bastien* Kjos Music Co. 12 solos. Variety of popular styles. Major and minor triads in root position. Excellent for teaching intervals and patterns. Legato and staccato touches. *Boogie Board Boogie, *Cat Boogie, Country Girl, *Halloween Boogie, *A Happy Cowboy, High Spirits, *Indian Boogie, *Movin' Up Rock (3 pages), *Ragtime Magic, *Robot Rock, *Rock Group and *The Yellow Rose of Texas. \$4.45.



SMC#431265 **Boogie, Rock & Country - Level 2** *James Bastien* Kjos Music Co. 11 solos. Keys of C, G & F major. 2/4, 3/4, 4/4 and 6/8 time signatures. Various tempos, phrasing, legato and staccato touches, accidentals and blocked chords. *Bill Bailey, Blind Mice Boogie, *Circus Rag, *Goin' to Nashville, The Man on the Flying Trapeze (3 pages), *Midnight Blues, *Rockin Mac, *Skateboard Boogie, *Super Rock, *Train Ride!, and *Turkey in the Straw. \$4.45.

KOWALCHYK

SMC#532710 **Boogie n' Blues - Level 1** *Kowalchyk* Alfred Pub. Co. 8 original pieces for beginning pianists. Easy five-finger positions. Fun to play and learn! Major keys of C, G & F. Two note harmony and open 5ths, accidentals. *Big City Blues, *Boogie Time, *Bright Lights Boogie, *Brown Bag Boogie, *Doggone Blues, *Monday Blues, *Red, White and Blues, *Week-end Boogie. \$4.95.

SMC#568301 **Boogie n' Blues - Level 2** *Kowalchyk* Alfred Pub. Co. 8 original pieces for late elementary pianists. Suitable for students in their second and third years of study. Many pieces use the 12-bar blues progression. May play eighths in swing style. Various bass patterns. *Boogie to the Left! Boogie to the Right!, *Busy Boogie, *Carefree Boogie, *Celebration Boogie, *It's a Boogie, *A Little Blues, *Struttin' the Blues, *Sunset Blues (3 pages). \$4.95.

MIER

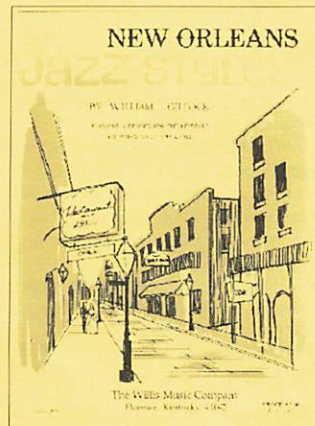
SMC#564225 **Jazz, Rags and Blues Book 1** *Mier* Alfred Pub. Co. 10 original solos. Late elementary to early intermediate. Key of C major, A minor and D minor. Styles from mournful to driving syncopated rhythms. Chromatic passages. Colorful harmonies, open 5th and 6ths. Major and minor triads, dominant 7th, minor 7th, major 7th, 9th, and 13th chords. *Don't Wanna' Leave You Blues, *Down Right Happy Rag (3 pages), *Hallelujah!, *Just Struttin' Along, *Neat Beat (3 pages), *Ol' Rockin' Chair Blues, *Ragtime Do-Si-So, Seventh Street Blues, *Sneaky Business, & *Surfboard Boogie. \$4.95.

SMC#564230 **Jazz, Rags and Blues Book 2** *Mier* Alfred Pub. Co. 8 original solos. Early intermediate to intermediate. Some eighth note rhythms played evenly and others in swing style. Major, minor and aug-

mented triads, minor 6th, dominant 7th, minor 7th, minor 9th and 13 chords. *Beach Buggy Boogie (3 pages), *Clarinet Blues, *Jelly Bean Rag (3 pages), *Lazy Days, *Misty Night Blues (3 pages), *Red Rose Rendezvous (4 page), *Slippin' Around (3 pages), and *Wild Honeysuckle Rag (4 pages). \$4.95.

GILLOCK

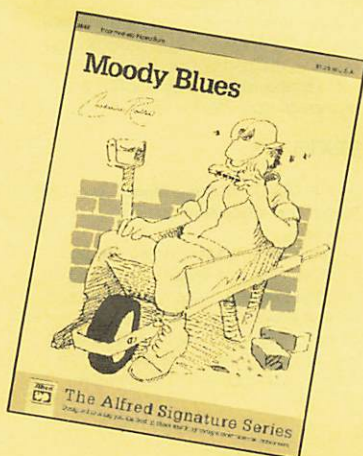
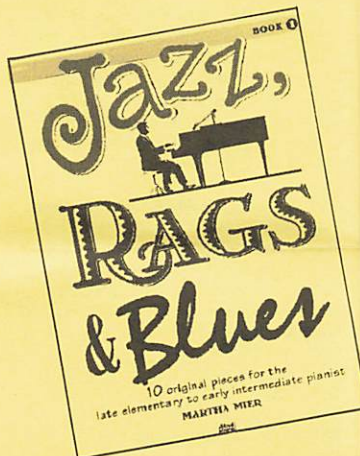
SMC#202624 **New Orleans Jazz Styles (blue)** *Gillock* Willis Music Co. 5 solos. Keys of C, G and F major. Various tempos. Major and minor triads, major 6th minor 7th, augmented 7th and 9th chords. Many accidentals. *New Orleans Nightfall (written on 3 staves), *The Constant Bass, *Mardi Gras, *Dixie and Combo, *Frankie and Johnny (Theme and variations). \$2.95.



SMC#202636 **More New Orleans Jazz Styles (pink)** *Gillock* Willis Music Co. 5 solos. Keys of C and F major and E minor. Various tempos. Different bass patterns. Shell voicing, 6th chords, dominant 7th, minor 7th, 9th and 13th chords. *After Midnight, *Bourbon Street, *Mister Trumpet Man, *New Orleans Blue, *Saturday Night and *Taking It Easy. \$2.95

SMC#204697 **Still More New Orleans Jazz Styles (yellow)** *Gillock* Willis Music Co.

5 solos. Keys of C, G and F major and C minor. Major and minor 6th chords, dominant, minor and augmented 7th chords, 9th and 13th chords. *Bill Bailey (3 pages), *Canal Street Blues, *Downtown Beat, *Mississippi Mud and *Uptown Blues. \$2.95.



New Issues

PIANO SUPPLEMENTS

SMC#590825 Accent on Gillock Volume 2 William Gillock
These selected later elementary solos are popular sheet music pieces. Contents include: *The Glass Slipper, Clowns, The Haunted Tree, Mission Bells* and three more! \$3.95.

SMC#591791 All About Sports Bk 1 Randall Hartsell
SMC#591792 All About Sports Bk 2
These collections, one written for the late elementary student and the other for the early intermediate student, all contain pieces describing sporting events. Each book utilizes various keys and styles and are sure to be exciting for your students. \$4.95

- SMC#591260 **Belwin Banner Book Favorites** Early Elementary
- SMC#591261 **Belwin Banner Book Favorites** Elementary
- SMC#591262 **Belwin Banner Book Favorites** Late Elementary
- SMC#591263 **Belwin Banner Book Favorites** Intermediate
- SMC#591264 **Belwin Banner Book Favorites** Late Intermediate

These collections of graded solos contain some of Belwin's most current composers including: Cora Zuponic Barr, Joyce Grill, Jay Stewart, Martha Mier, John Robert Poe, June Montgomery and David Karp. Some popular pieces which are included are: *Bright Painted Ponies, Turtle Power, Alaska* and *Black Cat Boogies*. All books are \$5.50.

SMC#591444 Contrasts Robert Vandall
This is truly a wonderful collection of new pieces by Mr. Vandall. They are written for the intermediate student and include a wide variety of styles from a nocturne to a fast and energetic piece titled Turnabout. Be sure to take a look at this collection! \$7.95.

SMC#591788 Imprints Chris Goldston
Utilizing easy patterns and adventurous harmonies, this collection is designed to imprint an array of emotions on the performer and audience. It contains nine solos written in a variety of styles for the intermediate student. \$5.95.

SMC#591789 Lyric Moments Bk 1 Cathrine Rollin
SMC#591790 Lyric Moments Bk 2
These beautiful pieces reflect spontaneous expressions of very special feelings and experiences. They are romantic in style and would be great for teaching expressive playing. Each collection contains 8 pieces for the intermediate pianist. \$5.95

SMC#591660 Teddy Bear's Playtime Gayle Kowalchuk
This collection contains eight endearing solos that depict various playtime activities in a teddy bear's daily life. The pieces are in a variety of styles and keys and will be fun for your elementary student. \$4.95.

SOLOS

SMC#591446 Blues Jaunt Robert Vandall
CM, 4/4, Moderate tempo; swingy. This late elementary solo starts out with the 12 bar blues pattern. There are lots of accidentals and hand shifts that add to the character of this solo. This will definitely be popular with your students! \$1.95.

SMC#591445 Deep in the Woods Robert Vandall
D dorian, 4/4, Moderate tempo. This elementary solo would be a good addition to your library especially when teaching modes. The LH accompanies the RH melody in broken chords or harmonic intervals. \$1.95.

SMC#590948 Emerald Toccata Kathleen Massoud
FM, 6/8, Joyfully. This flowing piece begins with broken triads in the RH accompanied by a single note bass line. The B theme continues with the RH playing blocked triads above an eighth note pattern in the LH. This intermediate solo will be popular with your teenagers! \$1.95.

SMC#591448 Grand Mountain Nancy Woodin
CM, 4/4, Maestoso. The introduction and the ending of this dramatic piece uses full chords divided between the hands and utilizes a large portion of the keyboard. The character of the piece changes as the RH plays eighth note patterns while the LH plays broken 5ths covering several octaves. Early Intermediate. \$2.50.

SMC#592367 Indian Drumbeats Margaret Goldston
C minor, 4/4, Steadily. This early elementary solo is written in the key of C Major with a flattened 3rd. It utilizes lots of staccatos and 2 note phrases. This piece will be a favorite of your late primer students. \$1.95.

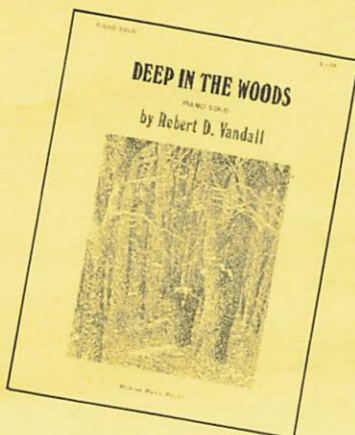
SMC#590945 Look at What I Can Do! Nancy Faber
CM, 4/4, Fast and fun. This delightful level 1 solo with words is sure to be a winner with your elementary students. There is some easy pedaling while the RH plays a harmonic third up the keyboard. It also teaches the student to play in staccato thirds in simple rhythm. Lots of dynamics, some hand crossing and great words make this a wonderful solo. \$1.95.

SMC#590950 Marshmallow Rag Kathleen Massoud
CM, 4/4, Bouncy. After a broken chord introduction involving hand crossing, this solo continues in the ragtime style. The LH plays broken chords underneath the syncopated RH melody. This is sure to be a fun rag for your intermediate students to play! \$1.95.

SMC#592369 Misty Morning Karen Ann Krieger
CM, 4/4, Freely. This elementary solo is a great study of 2-note slurs which are played in both the RH and LH. Easy pedaling of the chord changes makes it a solo your adult students will enjoy. \$1.95.

SMC#590949 Nana's Lullaby Kathleen Massoud
GM, 3/4, Affectionately. This very expressive early intermediate solo uses simple LH accompaniment creating a rocking feel. Above the LH, the RH plays a very lyrical single note melody. \$1.95.

SMC#592370 Paw Prints at My Door Gayle Kowalchuk
CM, 4/4, Quickly. This elementary solo is written in the C finger position. The RH has the melody throughout accompanied by LH 2 note chords. The introduction and the ending uses staccatos to imitate the Easter Bunny. \$1.95.

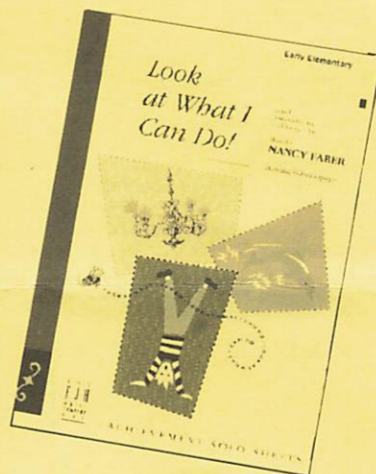


SMC#592374 Stars and Wind Cathrine Rollin
A minor, 4/4, Moderate and very delicately. In the A theme, the LH plays blocked chords under the RH broken chords. The B theme is made up of ascending eighth note triplet patterns. This is a beautiful and expressive piece for the intermediate pianist. \$1.95.

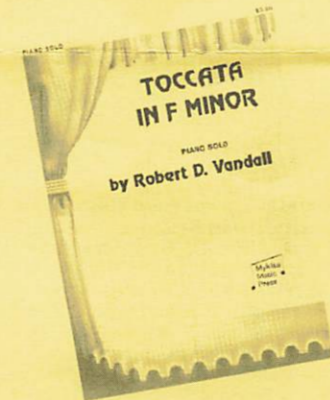
SMC#591449 Tapestry Judy East Wells
CM, 4/4, Allegro moderato. This beautiful solo begins with broken chord eighth note patterns which are divided between the hands. These patterns would be easy to teach as the hands move in similar 5 finger position. In the B theme, the LH has the melody and then returns to the flowing melody of the A theme. \$2.50.

SMC#591447 That's Cool Robert Vandall
CM, 4/4, Moderately fast. This mid-elementary solo is a great study in root position triads. The LH plays the single note bass line while the RH plays various triads throughout. It uses lots of dynamic contrasts and some easy syncopation which will intrigue your students. \$1.95.

SMC#590946 There's Nothing Like a Circus Nancy Faber
CM, 4/4, Happily. This level 2 solo begins with a repeated eighth note pattern. The RH has an eighth note melody throughout accompanied by 2 note chords. \$1.95.



SMC#591451 Toccata in F Minor Robert Vandall
F minor, 4/4, Presto con fuoco. This is a very exciting piece to play and will be a great recital solo! The LH provides the simple note bass line while the RH plays the eighth note broken chord pattern. Much of the keyboard is used and many dynamic contrasts add to the excitement of the piece. To add more to it's character, the meter changes from 4/4 to 6/8. This one will be a student and audience pleaser! \$3.00.

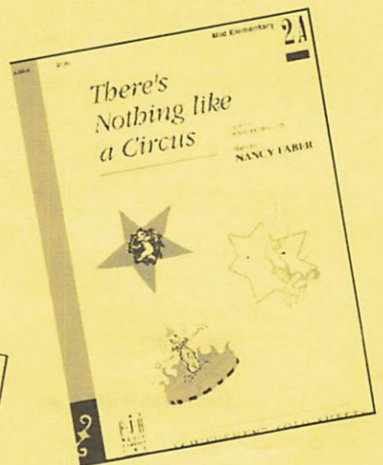


SMC#591450 Turquoise Sky Judy East Wells
AM, 3/4, Moderato. This very melodic piece has the LH accompanying the RH melody in descending broken chord patterns. This piece is very expressive and uses a wide range of dynamics. Your teenagers will enjoy this solo. Early Intermediate. \$2.50.

SMC#591453 Two A.M. Blues Robert Vandall
Bb Major, 4/4, Moderato. This syncopated solo uses much of the keyboard. It opens with a syncopated melody in the RH accompanied by a single note rhythmic LH. The B theme features a more driving LH while the RH plays descending triplet patterns. Another creative piece by Robert Vandall. \$3.00.

Alfred Publishing Company has developed a series entitled "Simply Classics" which are simplified arrangements, in various levels, of standard classic pieces.

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DUETS

SMC#589337 Gala Dance Ruth Perdev
FM, 6/8, Allegretto. This early intermediate duet is written as a tarantella. Both parts share the fury of the dance as the melody flows from part to part. The accompaniment is made up of broken and blocked chords. This is sure to be popular among your students. \$3.50.

SMC#590732 Gingham Dog and the Calico Cat Barbara Kok
CM, 3/4, Leisurely; in a conversational manner. This creative late elementary duet was composed by a Minneapolis piano teacher. The primo imitates the meowing cat while the secondo is the barking dog. The parts are equal. \$2.50.

SMC#591319 Jazz SophistiCAT BK 2 Dennis Alexander and Dennis Thurmond
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EM, 4/4, With tender expression. This 2 piano 4 hand piece is a delight to play. It's flowing lines are equally distributed between the parts. One hand has the melody accompanied by blocked and broken chords. Well written. \$3.95.

TEXTS

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Bärenreiter Urtext Editions

When Germany began, after 1945, to rebuild what had been destroyed by the war and to give special care to whatever survived in order to protect it in perpetuity, the so-called "cultural resources" understandably also came more intensely to mind. Where had they been, these beautiful old manuscripts and gorgeously written scores by our great masters? People somewhat incredulously rubbed their eyes, marveling at the discovery that pretty much had been spared, thanks to some visionary prudence.

Indeed, there were the 500 crates of autographs from the Berlin National Library that had at first been regarded as lost. One soon learned that they hadn't disappeared either: since the end of the '80s, musicians and musicologists were making pilgrimages to Krakow to view and to study the treasures that were being kept there in the form of Mozart, Beethoven, and Bach manuscripts. Doubtless the concept of preserving and safeguarding for all times that which had not been destroyed contributed to the idea of new collected works editions of music (Gesamtausgaben), and these new monuments began to have an astonishing success during the first decades following World War II. Karl Vötterle, one of the progenitors of these new editions and the founder of the Bärenreiter-Verlag, stated it most clearly: "It may be no coincidence that the notion of creating new Gesamtausgaben originated in Germany and found particularly favorable and fruitful soil there. We, more than any other people, are aware of what has been irrevocably destroyed. Consequently, we feel a territorial compulsion to bring order to what has survived and to safeguard it."

Thus the "new" Gesamtausgaben were born of the works of Bach, Mozart, Handel, Schubert, and many more. But

what's "new" about that? Surely not the works – with the exception of a few new finds – but the text of the works which the musician puts on his stand or from which he conducts or plays, are "new" in many respects. The editions must be absolutely exact from a musicological viewpoint so that, for example, the Mozart researcher who wishes to analyze a piano sonata may depend on them with total certainty. At the same time, the text should be set out in such a way that the pianist can play from it. What's good for the musicologist must be even better for the musician, that's the old motto. This naturally has a variety of implications, beginning with the external appearance of the edition, its format, for example, or the size of the note heads. But of equal importance is the content, the text itself, musicologically accurate and at the same time practical. Is this an attempt to square the circle?

To solve the problem, an edition model was – well, not actually discovered, but drawn up, compromised on, developed further: the model "Urtext edition." At the beginning, there was a kind of battle cry with which one was ready to leap into the fray against the old so-called "informative editions" from the beginning of the century, with their profusion of dynamic markings and so-called phrasings that told more about the editor than about the printed work itself. On the other hand, an Urtext edition which is a mere reprint of the work as it appears from old sources is inadequate. Often, a work exists in several sources and one must first determine which is the very best source so that one may ultimately print a text that comes closest to the composer's intention and may therefore be regarded as authentic. Experts who have been trained for this type of painstaking and responsible editorial work have been selected to prepare Bärenreiter Urtext editions.

Qualitatively, the contents of the Bärenreiter Urtext editions are on a par with their overall format. A musician would like to be able to read and play his text even by candlelight. Clear, sharp engraving of the notes is helpful, as is paper that isn't glaring but pleasant to the eye. Page turns have been exactly determined in the production

process for each edition of piano or organ music with a view to making it yet a little better than previous ones.

It is the combination of editorial quality and overall format for maximal use that has resulted in the international acclaim which Bärenreiter editions enjoy.

Johann Sebastian Bach The Well-Tempered Clavier I (Prelude and Fugue in E major, BWV854; measures 16-29 of the Fugue). Bärenreiter edition number BA5191.

a) Im Stadium A1-2 (Takte 24^b, 27) bzw. A1-3 (Takte 16^b, 23^b, 26^b) laute der Bass abweichend. Im einzelnen: In Stagen A1-2 (bars 24^b, 27) and A1-3 (bars 16^b, 23^b, 26^b), the bass differs and reads as follows:

a) Takt / Bar 16^b, A1-3; b) Takt / Bar 23^b, A1-3; c) Takt / Bar 24^b, A1-2; d) Takt / Bar 26^b, A1-3; e) Takt / Bar 27^b, A1-2

Franz Schubert Sonata in G major, D 894 - op. 78 (measures 1-30 of the Andante). Bärenreiter edition number BA5630.

Franz Schubert Sonata in G major, D 894 - op. 78 (measures 1-30 of the Andante). Bärenreiter edition number BA5630.

^b) Takte 3, 6, 21, 24, 82 und 164 übers System: Doppelschläge nur im Autograph; ihre Tilgung im Erstdruck dürfte auf Schubert zurückgehen. — Mm. 3, 6, 21, 24, 82 und 164, upper staff: the marks are only found in the autograph; the deletion of stems in the first edition probably stems from Schubert.

^a) Concerning the different readings between the autograph and the first edition (Torricella, Vienna, 1784) cf. Preface.
^b) A first, uncompleted version of this movement is given in the Appendix (pp. 140-142).

Sue Freeman heads Schmitt's Piano Division



Sue Freeman, well known in the piano teaching community, was recently named Piano Division Manager for Schmitt Music Company, one of the largest piano retailers in the nation.

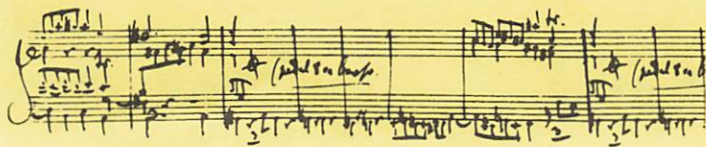
A Golden Valley native, Sue began studying piano at the age of seven. She received her bachelors degree in piano from the University of Minnesota and continued her piano studies while pursuing two years of graduate work in medieval and Renaissance music.

Sue began teaching in 1970, and at one time had as many as 75 students. Still teaching a limited student load, she had two high school seniors giving recitals this spring. Sue is active in many teacher organizations: Past President of the St. Paul Teachers Association; Past Vice President of the Minnesota Music Teachers Association (MMTA); Chairman for the state-wide MMTA Honors Concert for nine years; has served as contest and examination judge for MMTA; currently on the MMTA long-range planning committee; and in the Minneapolis Music Teachers Forum.



Sue and her husband, Doug Dopp, reside in Brooklyn Park. Her interests include ballet, ballroom dancing, volunteer work for D.A.W.N., attending musical events, and time at their log cabin in Wisconsin.

Sue began her new career at Schmitt's in 1989, and soon achieved standing as one of Schmitt's top piano salespeople. Her pursuit for customer satisfaction, technical expertise, musical knowledge, and her involvement with the musical community make her a welcome addition to Schmitt's management.



An opportunity to speak up for the Music Education Project

We feel strongly at Schmitt's that we must do all we can to heighten public awareness of the need to support music education in our schools. There may be a way in which we can lobby to help do that. A public radio series called the "Music Education Project" was recently made available to all public radio stations. It was funded by the Corporation for Public Broadcasting and the National Endowment for the Arts - with additional support from the Music Educators National Conference and the American Music Conference. This multi-faceted collaboration between industry and public radio features more than just a series of radio reports. It contains local outreach efforts by the stations to actively involve them in the National Coalition for Music Education to support music programs around the country.

The five-part series was produced by Phyllis Joffe, and award-winning independent radio and television producer and frequent contributor to National Public Radio news programs. It takes listeners to schools and cities across the country where they "visit" music classes and performances and hear the parents, teachers, students, musicians, advocates, decision makers and researchers discussing current music education issues. Among the topics discussed are: how music can

make you smarter; how music education affects the well being of the community; how communities are implementing the National Standards for Music Education to their curriculum; how parents and teachers and advocates are working together to maintain music programs in the face of budget reductions; and how technology is transforming music education.

The project was launched in March when public radio stations around the country received announcement of the project. At this point, it does not look as though either Minnesota Public Radio or Colorado Public Radio will be broadcasting this program. If you feel that this is a series you would like them to air, please call or write Tony Bol, Community and Cultural Affairs Manager, Minnesota Public Radio, 45 E. 7th Street, St. Paul, MN 55101, telephone (612)290-1500, or Ed Trudeau, Program Director, Colorado Public Radio, 2249 South Josephine Street, Denver CO 80210-4805. If they receive enough inquiries, they may reconsider broadcasting this series.



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