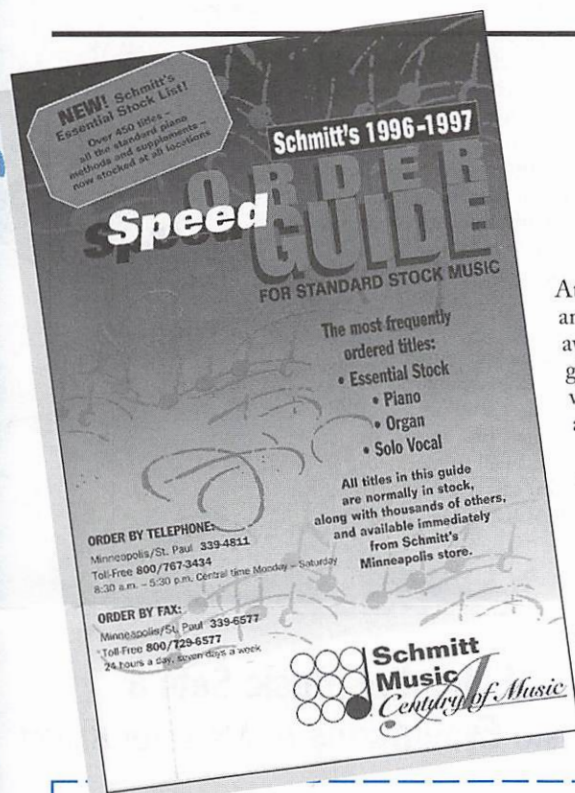


A Quarterly Update for Teachers

MUSICAL CIRCLES

November 1996



Now Available!

Schmitt's Speed Order Guide for Standard Stock Music

At last our catalog which features standard stock for piano, voice and organ is available. The titles listed are normally in stock and available immediately from our Minneapolis store. This guide gives you our computer # for each title. Please use this number when ordering. It will speed the ordering process for you and assure greater accuracy in handling your order.

We also feature our Essential Stock List which is a selection of over 450 titles you will find in all of our stores! These titles are the most requested items and include piano methods, piano supplements, manuscript paper and much more. (Our branch stores carry more music than listed in the Essential Stock List)

Other sections you will find helpful are:

- Piano solos listed twice, 1st by composer, 2nd by level.
- Separate Halloween sheet music listing
- Features standard popular books and sheets arranged for easy and advanced piano
- Ensembles including 1 Piano, 6 Hands

SPEED ORDER GUIDE REQUEST FORM

Please send me my Free copy of Schmitt's Speed Order Guide.

To reserve your **FREE** copy of the **Speed Order Guide** either send in the following registration form or call **612-339-4811** or **800-767-3434** and ask for the **Piano Music Department**.

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Please send form to **Schmitt Music, 88 South 10th St., Mpls., MN 55403**

What to Choose? Performance Plus!

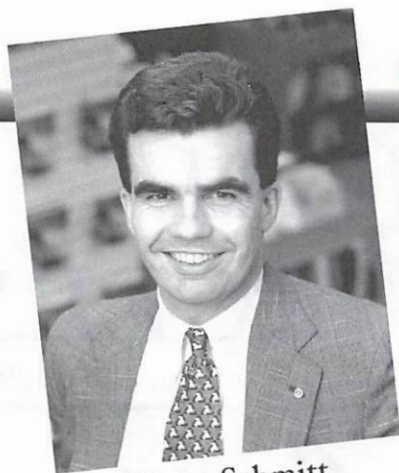
by Carole Flatau

"How soon shall we use eighth notes? Dotted quarters? What keys can we use in book one? Shall we use key signatures or accidentals? What did we decide about first and second endings?"

These were some of the questions the Warner Bros. keyboard editors asked each other during planning sessions for a major project. (I won't even attempt to recount the conversations that took place when we were trying to create the best possible name for the series. I will tell you that not all of the suggestions were taken seriously; we got a little punchy after a time of intensive brainstorming.)

Our goal was to develop a series that teachers could really count on, a supplementary series that would be compatible with all the favorite piano methods. We decided to make it a series big enough to encompass a wide range of musical styles, with great care given to the quality of the arrangements, as well as the appropriateness of the selections for the skill level of the player.

Continued on page 10



Doug Schmitt

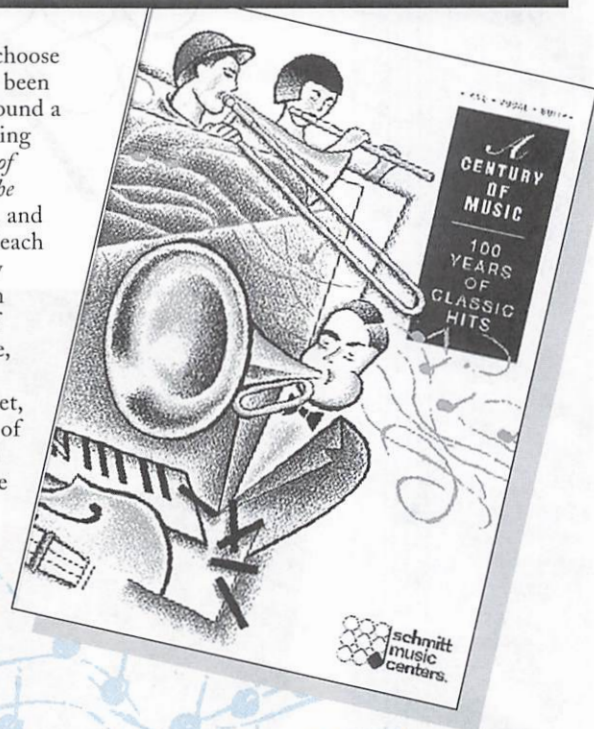
Hey all you wonderful Music Teachers! Thanks a lot for helping us at two barn-burner New Materials Clinics. Both our Fargo and Minneapolis Clinics had great attendance, socialization, idea sharing and fun! I enjoyed seeing all of you who were able to make it. It's much more fun than sitting in an office!

As you might remember from past columns, I like talking about music I think you'll like. This month I'd like to introduce to you a unique publication that we just produced. In celebration of our 100th Anniversary, we decided to write a book. Laura Whiteley

Celebrating Schmitt's 100th!

stepped in as Editor. Her idea was to choose two songs from each decade that we've been in business. Well let me tell you, she found a set of tunes that are just perfect, including *Maple Leaf Rag*, *Star Dust*, *Great Balls of Fire*, *Love Me Tender*, and *Beauty and the Beast*. These songs are classic, popular, and appealing TODAY! The beginning of each decade features a short pictorial history including the goings on at Schmitt's, in music, and in the world. Joyce Grill of the University of Wisconsin, La Crosse, decided to use it as a text book in her classes this fall! If you haven't seen it yet, please ask the next time you are in one of our stores, or you can have it mailed to you directly from our Minneapolis store - simply call 800-767-3434. Its Schmitt number is #610238 and is just \$10.95.

I hope that you are having a great fall and that your studios are overflowing with eager students. Thanks for your time! P.S. If you are an e-mail person and feel so inclined, drop me a line. You can reach me at: SCHMITTDR@AOL.COM



Associated Board of the Royal School of Music Sets a World-Class Standard in Music Evaluations by Margaret Knight

ASSOCIATED BOARD OF THE ROYAL SCHOOLS OF MUSIC

A recent newspaper report stated that the nation's governors have vowed to set world-class standards for American schoolchildren. A second report quoted that the Prime Minister of Singapore believes that the ability to sing and appreciate good music is a mark of gracious living. In an increasingly instant everything, mostly prompted by the use of computers, it is becoming more and more critical that our students follow at least one course of study which requires a little more than the push of a button. Playing an instrument not only requires finger dexterity, but eye, hand and foot coordination. For a truly musical performance, there is the added dimension of feeling and emotion. Studies have proved that young musicians generally score higher on SAT's and other standardized academic tests.

For over 100 years, the Associated Board of the Royal Schools of Music has set the accepted standard for musical performances

for young people around the world. Today, ABRSM examines in over ninety countries and has approximately 600,000 entries each year in all instruments, voice and theory. The test became available in this country in 1986 in California and centers now exist in twenty two states, with expansion increasing very rapidly. Truly, this is the world's largest musical event.

What is the attraction for both teachers and students? The graded test provide both teachers and students with an international benchmark against which they can judge their performances. Very carefully selected and rigorously trained examiners, who have the highest of qualifications, provide objective critiques. The training and frequent moderating of the examiners ensure that the same standards are applied in all centers around the world from session to session. This fact alone makes the examinations credible. In our mobile society and increasingly shrinking world, students may move from city to city, state to state and country to country and continue with this program with barely any interruption in studies.

In each of the eight graded examinations (no age restrictions!) the student is required to perform three selected pieces and scales, with the addition of sight-reading and aural test. ABRSM publishes its criteria so that it quickly becomes very clear to the teacher (and hopefully to the student!), the difference between a Distinction, Merit or Pass Performance. An introductory, Preparatory examination, in which the student is allowed to play a piece of his or her own choice, is available for the young musician who has been learning a short time. Although many students play from memory, it is not a requirement. Following Grade 8, a serious musician may pursue a Advanced Certificate and later the Licentiate of the Royal Schools of Music Diploma (L.R.S.M.) in either performance or teaching. Grade 8 is considered by many music schools to be the level of performance for college admission.



Continued on page 12

THEORY TIME™

Motivates Students to Excel



An exceptional new music theory course has arrived at Schmitt Music! *Theory Time* makes theory fun and interesting for students, while enhancing the learning process. The course is a series of 12 music theory workbooks that complements private or group music instruction for each grade. The books are suitable for all instrumental or vocal students, from beginner through advanced levels, and are wonderful teaching aids. *Theory Time* makes the teacher's job easier, while motivating students to learn!

Theory Time is the complete theory reference. Each level is a "textbook within a workbook" that is technically thorough, progressively challenging, and visually appealing. Theory concepts are explained, drilled and reviewed in a structured, stimulating format. "Fun Sheet" consisting of games, puzzles and mazes are interspersed throughout each book to encourage a student's interest and to reinforce conceptual learning (high school levels have "challenge sheets"). The books are rich with graphics that focus attention on important points. Each level also includes vocabulary, ear training and a comprehensive review test. The book covers were designed by a talented graphic artist and are quite attractive. *Theory Time* appeals to students of all ages!

Theory Time Features:

GRADE 1: Keyboard drill, line and space drill, notation and rhythm drill.

GRADE 2: Keyboard drill, lines and spaces, notation, rhythm drill and sharps and flats.

GRADE 3: Grand staff drill, drawing treble and bass clefs, rhythm drill, stem rule, intervals, whole and half steps, sharps and flats, major scale pattern and introduction to key signatures.

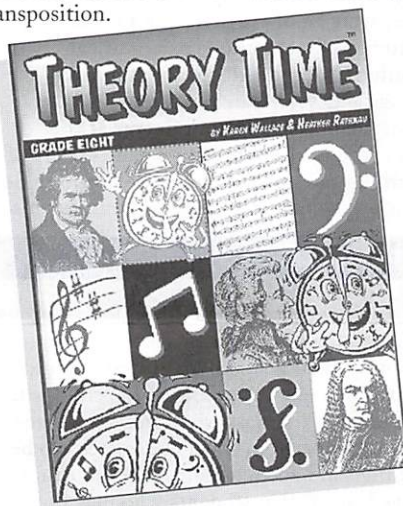
GRADE 4: Grand staff drill, drawing treble and bass clefs, rhythm drill, stem rule, intervals, whole and half steps, sharps, flats and naturals, major scales, key signatures and circle of fifths.

GRADE 5: Introduction to 16th note and rest, dotted notes, rhythm drill, melodic and harmonic intervals, chromatic signs, whole and half steps, enharmonic notes, major circle of fifths, major scales, tonic, subdominant and dominant, major key signatures and triads and chords.

GRADE 6: Dotted notes, introduction to 6/8, rhythm drill, triplets, ledger lines, intervals, chromatic signs, whole and half steps, all major scales, circle of fifths, tonic, subdominant and dominant, writing major key signatures, primary triads, major and minor thirds and triads.

GRADE 7: Rhythm drill, drawing enharmonics, melodic and harmonic intervals, chromatic and diatonic half steps, double sharps and double flats, simple and compound meter, conducting patterns, triplets, review of major keys and I, IV and V triads, relative minors, circle of fifths, natural minor scales and key signatures, major and minor thirds and triads.

GRADE 8: Rhythm drill, classification of intervals by type and size, chromatic and diatonic half steps, major and minor key signatures, major, minor and diminished triads, simple and compound meter, cut time, relative minors, natural, harmonic and melodic minors, spelling major chords, root position, first and second inversion triads and transposition.



GRADE 9: Classification and inversion of intervals, enharmonic notes, major, minor, diminished, augmented triads and inversions, relative/parallel keys, authentic and half cadence, melody writing, transposition, sight singing and rhythm drill.

GRADE 10: Major, minor, diminished, augmented triads in inversions, diatonic, whole tone and chromatic scales, seventh and dominant seventh chords in inversions, four-part harmonization, voice leading rules and cadences, melody writing and transposition.

GRADES 11 & 12 will be available in October. Teacher's editions to follow.

Theory Time Points of Interest:

- Assignments of new material are simplified by the Table of Contents in each book.
- Theory concepts are taught in lessons, and each lesson centers around two or three concepts. It is not necessary to assign an entire lesson each week. Lessons and related material build on previous lessons.
- Students can work through lessons in order, or teachers may assign pages focusing on specific concepts.

- Theory concepts are explained, drilled and reviewed to make students confident in theory. The material in each book is comprehensive enough to enable students to complete assignments correctly. Every new theory concept is thoroughly explained in each book.
- Theory is a process and these processes are taught throughout each book using graphic "hints." Mistakes are eliminated when students know how to process information.
- Every "Fun Sheet" has a purpose. Students will do their theory assignments so they can get to the next Fun Sheet!
- Theory Time teaches half steps, whole steps, intervals, and scales on keyboard - then on a staff. Students can subsequently play each example. Rhythm drills may be used for rhythmic sight-reading.
- Teachers can postpone reviews to help students get through new material, and then complete them prior to a theory test.
- All ear training drills are grouped together in the back of the book, with the comprehensive review test.
- Theory Time averages 60 pages per workbook, so they can last throughout a school year.

About the Authors:

Karen Rathnau earned Bachelor of Music and Master of Music degrees from Baylor University. Karen Wallace earned Bachelor of Music from Southwestern University and a Master of Education in Music from the University of Houston. Heather and Karen are independent music teachers in Houston, Texas where their students are active in Guild Auditions, National Federation of Music Clubs and Texas Music Teachers Student Affiliate activities.

Theory Time was introduced at the 1996 Texas Music Teachers Association Convention, and has received tremendous demand from teachers throughout the southwestern United States.

All of the *Theory Time* books are available through Schmitt Music in Minneapolis. Call us at 612-339-4811 or 800-767-3434.

SMC#611314	Theory Time Grade 1	\$7.95
SMC#611315	Theory Time Grade 2	\$7.95
SMC#611316	Theory Time Grade 3	\$7.95
SMC#611317	Theory Time Grade 4	\$7.95
SMC#611318	Theory Time Grade 5	\$7.95
SMC#611319	Theory Time Grade 6	\$7.95
SMC#611320	Theory Time Grade 7	\$7.95
SMC#611321	Theory Time Grade 8	\$7.95
SMC#611322	Theory Time Grade 9	\$7.95
SMC#611323	Theory Time Grade 10	\$7.95

Teaching The Very Young AGES 4 – 7 by Lois Benson

Editor's Note: Lois Benson is a piano teacher from the Minneapolis area who has submitted several articles to Musical Circles. With this article, Lois has also written seventeen lesson plans for the very young. If you would like to receive a copy of the lesson plans, please call our Minneapolis store and ask for the piano music department. They will be glad to send out your copy. 800-767-3434 or the local number: 612-339-4811.

Lois Benson teaches piano and theory to students age 4 through adult, both classical and popular. She was born in Detroit, Michigan where she began teaching at age 12 under the direction of her mother. Lois 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, Missouri. Ms. Benson received scholarships for Master Classes at Tobias Matthay School in London, England; The Royal Conservatory in Leipzig, Germany and the Mozarteum in Salzburg, Austria. She studied at the American Conservatory in Chicago, Illinois with Louise Robyn who was foremost in encouraging very young students to study piano.



Lois with her student,
Allison Beardsley, age 6.

I find teaching young students exciting and very rewarding. Preschoolers take to music study naturally and to piano in particular. I have successfully taught this age group for many years and had the privilege of teaching my daughter, son and three grandchildren. Very young children are usually enthusiastic, exuberant and eager to learn. They are fascinated by the piano keyboard and

intrigued by the wonderful sounds that can be made.

Their minds are fresh and alert. They absorb like a sponge. At this age they are loving and respectful and so thrilled by what they learn that often they bring pictures they have drawn of the piano, notes and jelly beans! The young child is more capable of learning and more susceptible to learning than he or she will ever be again. The more learning experiences that occur in these years, the greater the learning potential. It seems it is never too early to begin playing the piano. Beethoven, Mozart and Rachmaninoff all started when they were four; Bartok, Brahms and Haydn when they were five; Chopin, Liszt and Schumann got off to a late start, they were all of six. There is a great difference in attention span, musical aptitude, attitude, degree of maturity, physical development, and muscular coordination of eyes and fingers at this age. Young children have a wide variety of learning rates and amount of retention. Both teacher and parent should be aware of this.

ADVANTAGES

Piano lessons can make the child's all-around educational development much greater and improve their chances for security, confidence and happiness. At school, if the child is the only one in the class who can play the piano, the attention from other classmates can be positive and encouraging. Modern educators have learned that students who play the piano are usually better students because of the mental training they have received from their music studies. Usually piano students get better grades in all their courses.

The piano is an ideal instrument for teaching preschoolers in music, because by "merely" pressing a key a sound is produced. You don't have to hold an instrument or form an embouchure (lip position) to produce a tone. By developing a good touch, you can hear the tone and feel how it's produced.

Music study at an early age develops non-musical attributes such as discipline, motor skills, coordination and concentration which are useful in all areas of life. No other subject taught in school can compare with piano lessons simply because no other study teaches a child so many different skills and abilities, while at the same time giving him so many rewards and returns for his efforts. Teaching music properly and creatively can add much joy, inspiration and direction in each student's life.

TEACHER'S RESPONSIBILITIES

Our responsibility as teachers is to give the student assignments he can understand and goals he can achieve with a degree of success. He should "make music," however simple from the very first lesson. Attainable goals for a young pupil's first experience at the piano are:

1. Develop a normal, comfortable hand position, with fingers over the keys ready to play.
2. Develop confident reading in a limited area of the keyboard – using a combination of note reading and rote.
3. Singing or saying the words.
4. Naming the notes, playing and naming notes.
5. Acquire a "listening ear," conscious of different qualities of sound – mellow, harsh, loud, soft etc.
6. For the teacher, the most important goal is to bring to the pupil the PLEASURE OF MUSIC from the first lesson – through suggestion, demonstration and performance, thus creating a desire to learn more, play more and play better. Short practice periods of ten to fifteen minutes twice a day are suggested for the youngest pupils. Parental supervision is desirable, especially during the first months of study – a parent should come to the lesson and observe how the material is presented by the teacher.

From the beginning of the child's piano study provide material of musical value which will serve as a basis for his musical development. Give a selection of pieces of real musical interest so carefully graded, both musically and technically, that the child is stimulated but not overtaxed.

Before planning the technical curriculum of a young child, during early years of study, the teacher must thoroughly understand the physical limitations of children so far as their hand is concerned. Realizing a small child's normal hand span could be less than five keys, care should be taken that they not go beyond five-finger position too soon. Expansion into sixths and sevenths should be taught only when the hand can comfortably reach them. Two-note harmony in each hand should be used until the student can physically do triads in root position. Heavy dynamics should be avoided until the fingers have developed a certain degree of strength and control in the fingertips and knuckles. Giving students material that is too demanding (both in hand span and heavy dynamics) can result in tendonitis and carpal tunnel syndrome.

Teaching young children of this age requires a great deal of patience by the teacher and a love for young children. Their very short attention span requires the teacher to change quickly from playing pieces, to using flash cards, naming notes in the piece to perhaps marching to quarter notes as the teacher plays. The young student should have a box to rest the feet on. Dangling legs can be very tiring. The student can stand while naming notes, sharps and flats, etc. on flash cards. In SMC#153898 Theory Workbook Primer Level by W. Schaum, if the student cannot write the answers the parent can discuss the material with the student and write in the answers for him.

They may forget partially or completely from lesson to lesson. Review and much repetition must be done as well as adding a small amount of new material each lesson! They will gradually develop the ability to remember through review, repetition and praise from the teacher and the parent. They usually need to be kept at each level longer than older children. Introduction of sheet music using the concepts they have learned in the Primer books keeps the lessons interesting and exciting. Practice of ten or fifteen minutes once or twice a day under adult supervision will present good results.

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 (two-page solos which can be learned in three to five lessons)
5. Is it compatible to the young child's mental and physical capabilities?

CONCENTRATION, ANALYSIS AND MEMORY

Other fundamentals being developed besides coordination and speed are the ability to concentrate, to analyze, and to remember. Playing the piano is unusual in that it is a complex process; and yet for the beginner it can be presented in such a way that even very young children can master the fundamentals, and enjoy doing it. This requires concentration, and the more advanced the pupil becomes, the more he must concentrate in order to have the speed and coordination mentioned earlier.

With increasing ability to play, there is also a corresponding ability to analyze. Piano playing is something like reading a foreign language (one made up of notes, bars, measures etc.) and then immediately translating these signs into an intricate pattern of action – the playing of the proper keys. This whole process requires a trigger – like analysis of what is being read and what specific movements must be made in response. Once again a fundamental principle of learning is stimulated and developed when a child takes piano lessons.

Finally, the ability to remember is constantly being trained as the months and years roll by. A greater and greater fund of knowledge is stored up, and the piano student learns how to remember what he has learned and how to recall it when necessary. What could be better memory training than this? These educational features are very important.

Piano training involves a far greater amount of coordination than any other subject. Think of the facilities involved; eyes, ears, fingers, arms and feet – all must be synchronized to achieve a harmonious pattern. Even the youngest beginner can soon make remarkable progress in this feat of coordination. Yet no matter how skilled the student may become, there are always new and rewarding areas to conquer, which encourage more and better coordination.

Now coordination is not something that applies only to piano; it is a fundamental principle, applicable in learning how to walk, to write, to sing, to talk, or to think. A surgeon, airplane pilot or athlete must have a great deal of coordination. There is coordination in all forms of action and thinking – the relating of hundreds of isolated bits of knowledge into a new unit of thought. Thus if taking piano lessons did nothing except develop and improve the student's coordination, and to train him instinctively to translate into action, it would be worth the time and money invested. Actually, however, studying the piano does far more.

The factor of speed is a fundamental principle of learning and quickness of mental process. Learning to play the piano develops the ability to think and act quickly. When a young child plays a simple composition, it has been proven that up to sixty distinct and separate mental operations are required in one second. It is unlikely that any other form of human activity can match this emphasis upon quickness and the effect it has upon the training of the mind – yet piano lessons quickly and easily develop that ability and yield real pleasure at the same time!

The teacher should enhance the pupil's study with supplemental material to strengthen and reinforce concepts already covered. This material provides variety for the student and the teacher. The variety that is available for additional reading is extensive: folk tunes, hymns, pop songs, Christmas music etc. It should include educational and "recreational" music. A young student's study can have a proper foundation which includes: repertoire (I use sheet music), theory, technic and supplementary reading. This will teach the essential beginning concepts.

TO ORDER YOUR MUSIC Visit your nearest Schmitt Music:

Downtown Minneapolis
88 South Tenth Street
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Edina Galleria
3200 West 70th Street
920-5080

Minnetonka Showrooms
(N.E. corner of 394 & 494)
546-0555

Burnsville Center
435-2454

Rosedale Shopping Center
636-0801

Brooklyn Center
Warehouse-Showrooms
2400 Freeway Boulevard
566-4560

Maplewood Square
770-0091

Eau Claire – London Square
832-5564

St. Cloud – Crossroads
Cinema Complex
253-9671

Sioux Falls – The Empire
361-8480

Duluth – Miller Hill Mall
727-8341

Fargo
Village West Shopping Center
281-1828

Rochester – 1765 Hwy 52 North
288-1960

Virginia – 325 Chestnut Street
741-8488

Omaha – 74th & Dodge
391-5588

Or Wells Music:

Buckingham Square, Denver
755-3535

Westminster Mall, Denver
427-0601

Southwest Commons, Denver
933-1900

685 South Broadway, Denver
777-1900

Continued on page 6

Lois Benson –

Continued from page 5

Note: After approximately four months' study, the student may be ready to use a technic book. Before this time the emphasis has been on watching the music without looking at the hands. The notation of the technic book should be simple enough so the student can observe correct hand position, finger action, etc.

In performance, have the pupil strive to develop his tone for quality rather than loudness. This means constant listening on the part of the player and bears out the theory once proclaimed by a certain teacher to the effect that "a piano tone after all, is made with the ear rather than with the finger."

Lois Benson's recommendations for songs for the very young.

PRIMER SOLOS

SMC#463369 *Ruffy and Tuffy Schaum*
Key of C major, 3/4. 2-note harmony-alternate hands. \$2.00.

SMC#431923 *Captain Candy Glover*
Key of C major, 4/4, Moderately. Words. Big notes, single note hand to hand melodic line. \$2.00.

SMC#549089 *Hey, Babaloola W. Noona*
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. \$1.95.

SMC#197089 *Puss the Pianist Steadman*
Big notes, cute words. Age 4 & 5. Legato and staccato \$1.95.

SMC#533843 *Bright Painted Ponies Mier*
Key of C major, 3/4, Moderately. A single note melody is shared between hands in the middle C position. Rhythms consist of quarter, half notes and quarter rests. Hands shift octaves in the coda. A good study of legato and staccato. \$2.00.

SMC#385660 *The Hop-Toad Stilwell*
Key of C major, 2/4, Gaily. Big notes, words, musical, staccato. Age 4, 5 and 6 or slow 7 year old. \$1.25.

SMC#137092 *Circus Parade Jane Bastien*
Key of C major, 4/4, Strict tempo. Single note melody. Staccato and legato. This is in Piano Recital Solos Book Primer. \$1.45.

SMC#137656 *Spot Jane Bastien*
Key of C major, 4/4, playfully. Late primer solo in Middle C position uses hand crossing and position changes at the end. Has eighth notes, staccato and legato phrasing. This is in Piano Recital Solos Book Primer. \$1.45.

SMC#137278 *Jolly Juggler Jane Bastien*
Key of C major, 4/4, Happily. Legato and staccato. Ending both hands in the bass clef. This is in Piano Recital Solos Book Primer Level. \$1.45.

SCM#432073 *Calliope Garrow*
Key of F Major, 4/4. Moderately. Staccato and legato touches, accidentals and slurs. \$2.00.

SMC#536270 *Teddy Bear Boogie Jane Bastien*
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#218881 *My Teddy Bear Noona*
Key of C Major, 4/4, a happy march. This solo, with words, is written in the middle C position with the melody shared between the hands. \$1.95.

SMC#533841 *Cats Stewart*
Key of C major, 3/4. Moderately. Words. Single melodic line between the hands. A few accidentals. \$2.00.

SMC#585452 *Follow Me Goldston*
Key of C major, 4/4, Tenderly. This solo is in the middle C position. Very little hands together playing as the melody is shared between the hands. \$1.95.

SMC#302308 *Indian Celebration L.F. Olson*
Key of C minor, 4/4, Lively. This solo is in the C major, five finger position. Using a flatted third gives it a minor sound. The melody is interchanged between the hands. \$1.50.

SMC#136972 *Balloons For Sale Bastien*
Key of C major, 4/4, Happily. Single-note melody. Some solid 2nds and 3rds. Words. Legato and staccato playing. This is in Piano Recital Solos Book Primer. \$1.45.

SMC#522006 *Moochie Poochie Blues Noona*
Key of F minor, 4/4, Andante, ABA form. Big notes, words, single melodic line written in F minor middle position. It uses accidentals and dynamic contrasts. \$1.95.

SMC#549088 *Walkman Blues W. Noona*
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 melody, played with a staccato touch, is shared between hands and based on G7 and C7 chords. \$1.95.

SMC#202873 *Eskimo Land Burnam*
6 pieces, 1 page each, big notes with words, very musical. Early elementary. 5 and 6 year olds. Very musical group. \$1.95.

LEVEL ONE SOLOS

SMC#548473 *Little Friend Goldston*
Key of C major, 4/4, Happily, ABAB Coda. A legato right hand melody, in the C-five-finger pattern, is accompanied by whole and half notes of the left hand. Phrasing. \$1.95.

SMC#463729 *The Waltzing Parakeet Schaum*
Key of C major, 3/4, Tempo di valse. LH melodic line accompanied by RH solid 3rds. Good recital piece. \$2.00.

SMC#177670 *Heim*
Key of C major, 3/4. 2-note harmony-alternate hands. Good recital piece. \$1.95.

SMC#218938 *The Turtle, That's Me! Noona*
Key of C major, 3/4, Slowly like a turtle! Single-note melody, hand to hand. Some solid thirds. Clever words. \$1.95.

SMC#587152 *Circus Jugglers Goldston*
Key of C major, 4/4, Daringly. LH mostly staccato. RH solid thirds, LH five-finger position, single tones. Accidentals. \$1.95.

SMC#589016 *Curious Kittens Montgomery*
Key of C major, 4/4, Playfully. Cute words. Hand to hand single-note melodic line accompanied by solid 2nds, 3rds, 4ths and 5ths. Staccato and legato touches. Good recital piece. \$1.95.

SMC#137494 *The Roadrunner Jane Bastien*
Key of C major, 4/4. Legato and staccato. Half note, quarter note and eighth note passages. Accidentals. This is in Piano Recital Solos Book Primer Level. \$1.45.

SMC#598155 *A Whale of a Tale Christiansen*
Key of C major, 4/4. Moderato. RH single melodic line, LH single note accompaniment. Phrasing. Cute words. Good recital piece. \$1.95.

SMC#562140 *It's Spring Stewart*
Key of C major, 4/4. Allegretto. Words. Staccato and legato. Single note melodic line between hands. Some two note accompaniment. \$2.00.

SMC#137440 *Midnight Dance Bastien*
Key of C major, 4/4. Steady march tempo, legato and staccato, accidentals. \$1.45.

SMC#568513 *Night Howls Stewart*
Key of G major, 4/4, Creepily. No key signature. It uses accidentals. Clever words. Mostly single-note melody accompanied by solid 2nds, 3rds and 4ths. \$2.00.

SMC#541310 *Who Am I? C. Clarke*
Key of G major, 4/4, Moderato, ABA form. The single note melody is shared between hands in the A section. Hands play together in the B section where the melody is accompanied by 2-note chords. \$1.95.

Continued on page 8

Henry Z. Steinway Signature Collection

by Sue Freeman, Schmitt Music Piano Division Manager



It was Thursday, February 6, 1986, at exactly 7:30 a.m. A gleaming Schmitt Music truck pulled into the parking lot of my condo, and delivered to me my dream come true. My beautiful new Steinway grand had arrived.

I watched with awe as the delivery crew brought it up three flights - first the artist bench, then the legs, then the pedal lyre...they put it together in minutes, and left me alone with my treasure. I sat down to play it, somewhat tentatively - and as I heard it and felt it, and realized it was truly mine, I wept tears of joy.

The story sounds a bit "corny," perhaps, but I know many of you reading it know exactly how I felt. My Steinway grand remains to this day my most treasured earthly possession. The sacrifices I made in order to get it are minuscule when I consider the hours and years of absolute joy it has given me. The check memo each month never said "piano payment." It said "STEINWAY."

A few years after my Steinway arrived, I began to work in piano sales at Schmitt's. As a salesperson, it was always my greatest pleasure to have a part in others making their own "piano dreams" come true. I have re-lived that morning in 1986 many times over, courtesy of my customers! At those times, I have to admit, I really liked my job.

Now as Piano Division Manager at Schmitt's, my duties sometimes take me far from that wonderful "direct customer contact." Not so the weekend of October 12 - 14. As one of the facilitators of the "Henry Z. Steinway Signature Collection," a group of 50-plus Steinway pianos, all personally

signed by Henry Steinway and displayed beautifully together at our Brooklyn Center Showroom, I spent the entire weekend showing, playing, and talking to people about these magnificent instruments. Along with our fine staff of salespeople, I was thrilled to see many of our friends and customers enjoying, appreciating, and sometimes selecting for their homes or studios a wonderful Steinway.

The remaining Steinways from the collection were divided up and sent out to each of our stores to be displayed, played, and selected for purchase in the coming weeks.

I hope all of you who haven't yet had the chance will be able to visit us and see them.

By the way, several weeks ago when he was in town, we had lunch with our friend, Henry.

...Steinway, that is.

Sometimes, I have to admit, I really do like my job.



Henry Z. Steinway

Schmitt's has a
great way to
expand your
teaching studio!

The Yamaha DOU-10 is a versatile expander module for any MIDI electronic keyboard and digital piano, or with your acoustic piano (when plugged into an amplifier). Add a DOU-10 to your studio, and you have a full orchestra, and a multi-track disk recording system available to you.

The DOU-10 has 128 great sampled sounds, a 16-track sequencer, Full General MIDI Compatibility, and much more. Stop into your nearest Schmitt's soon, and see how this module can enhance your current studio.



Lois Benson –

Continued from page 6

SMC#528963 What Do Bears Wear?

C.S. Clarke

Key of C major, 4/4, Andante. Melody is in the right hand accompanied by left hand intervals. \$1.95.

SMC#581228 Honky-Tonk Ride *Goldston*

Key of C major, 4/4, happily. Single line melody, alternate hands with some 2 note accompaniment. Legato and staccato touches. Words. \$1.95.

SMC#509229 Jazz Band *Goldston*

Key of G major, 4/4, Brightly. Words. Single note melody between hands. Some two note accompaniment in RH. \$1.95.

SMC#572333 Listen To The Locomotive *Goldston*

Key of C major, 4/4, with a steady beat. This descriptive solo is sure to motivate students! It concentrates on the middle C position and utilizes dynamics from piano to forte. Augmented chords create the whistle sound. Sure to delight students! \$1.95.

SMC#585443 Ladybug Boogie *Mier*

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

SMC#520627 Taco Rock *Mier*

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

SMC#463300 Spooky Hollow

Brown-Schaum

Key of A minor, 4/4 Allegretto. A favorite. Dynamics, legato in one hand, staccato in the other. Takes continuity. \$2.00.

SMC#463282 Grandfather's Clock

Work-Schaum

Key of A minor, 4/4, Allegretto. A favorite. Dynamics, legato in one hand, staccato in the other. Takes continuity. Recital. \$2.00.

SMC#533516 Diddley Doodley

Montgomery

Key of C major, 4/4, Happily, ABA form. The hands shift frequently in this lively piece. The A section has snappy rhythm where the hands play staccato, harmonic fifths. \$1.95.

SMC#194758 Swaying Silver Birches *Leslie*

Key of C major, 3/4, andantino. Excellent teaching piece. Melody in LH, two-note slurs in RH. 2nd piano part in Two Piano Album for 1st year by Thompson. Good two-piano recital piece. \$1.95.

SMC#177583 Astronaut Adventure

W. Schaum

Key G minor, 4/4, Misterioso. Legato, staccato, dynamics. Accompanying 2nds and 3rds. Good recital piece. \$1.95.

SMC#587154 Camilla the Camel *Mier*

Key minor, 4/4, Mysteriously. LH mostly staccato, open fifths, RH legato five-finger position. LH stays in one five-finger position. RH has two different five-finger positions, lies easily under the fingers, many accidentals, an excellent solo. Good recital piece. \$1.95.

SMC#137584 The Sleepy Alligator

Jane Bastien

Key of C major, 4/4, Moderato. Big notes, words, pretty harmony, cross hands. 25 measures. This is in Bastien Favorites Book Level One. \$1.45

SMC#548470 Colors In The Sky *C. Clark*

Key of G major, 4/4. The lyrical right hand melody is accompanied by the left hand. Teaching concepts in this solo are: eighth notes, phrasing, fermata and ritardando. The words describe the rainbow colors in the sky. \$1.95.

SMC#552952 The Baby Dinosaur

Lisa Bastien-Hanss

Key of C major, 4/4, Moderato. This elementary solo has words and the melody is shared between hands. The left hand provides a single-note accompaniment at the end of phrases. It's very singable with nice melodic lines. \$2.45

SMC#137221 Halloween Witches *Bastien*

Key of a minor, Mysteriously. Mostly staccato touch. Solid 3rds and triads. \$1.45.

SMC#137068 Carnival Cha Cha

Jane Bastien

Key of G major, 4/4, with a steady beat. This piece is a good study in the G major. I, IV, and V7 chords in both hands. This rhythmic piece is fun to play and easy to learn. This is in Favorite Solos Level One. Good recital piece. \$1.45.

SMC#137071 Cat at Night *Bastien*

Key of F major, 4/4. Moderately fast. RH single note melodic line. LH I and V7 accompaniment. \$1.45.

SMC#137065 Candy Striped Carousel

Jane Bastien

Key of G major, 3/4, moderately. RH single-note melodic line. LH two-note accompaniment. \$1.45.

LEVEL TWO SOLOS

SMC#592371 Tangerine Tango *Clarke*

No key signatures, 4/4, tartly. It is in the key of G minor, uses accidentals. Mostly hand to hand single note melodic line. LH has some blocked 2nds, 3rds and 4ths. Good study in legato and staccato touches. \$1.95

SMC#137254 Indian Ceremonial *Bastien*

Key of D minor, 4/4, steady beat. The tom-tom bass is stated in open 5ths on D and Eb. The RH melody uses slurs, staccato, and legato touches. An easy big-sounding piece. This is in Piano Recital Solos Level 2. \$1.45.

SMC#436378 The Red Drum *W. Noona*

Key of C major, 4/4, Briskly. The left hand keeps a steady quarter note rhythm under the RH. RH uses the C major scale, legato and staccato phrasing over LH open 5ths and 6ths. Great use of dynamics makes this a favorite recital solo. \$2.00.

SMC#137536 Scat Boogie *James Bastien*

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. \$1.45.

SMC#137476 Pioneer Days *Jane Bastien*

Key of A minor, 4/4, Boldly, ABA form, changes of key and tempo. The left hand opens in the A section with a melodic fourth. The right hand follows with moving root position triads and V7 chords. The B section is based on a familiar folk tune (unexpected square dance theme) in the C major five finger pattern. This is in Piano Recital Solos Level 2. \$1.45.

SMC#137479 Pirate Island *James Bastien*

Key of C minor, 4/4, Mysteriously. Cute. This popular solo has the melody in the left hand, accompanied by RH root position chords. In the B section various octaves are used to give it that mysterious "pirate" sound. This is in Piano Recital Solos Level 2. \$1.45.

SMC#177676 Poppo the Porpoise

Littlewood

Key of C, 4/4 Happily. Words, LH legato melody. RH 3 note accompaniment. 2nd part RH legato melody, LH staccato accompaniment. Recital piece. \$1.50.

SMC#432100 March of the Fleas *Glover*

Key of C Major, 4/4, Briskly. LH alternates with the parallel triads of the RH in an interlocking hand position. Covers a large portion of the keyboard. Your students will be "itching" to play this one. Recital piece. \$2.00.

SMC#600441 Slightly Blue *Mie*

No key signature, 3/4, slowly. Accidentals, LH single-note melodic line. LH accompaniment has blocked 3rds and 5ths. Create "blues" effect. Good phrasing. \$1.95

SMC#598447 Spooky Footsteps *Rollin*

Key of D minor, 4/4 Brisk and sneaky. LH single-note melodic line, RH 3 note staccato 7th chord. Some solid and broken staccato root position triads moving over the keyboard, a fun piece. \$1.95.

SMC#598093 Swami Poe

Key of G Minor, 4/4, moderato, no key signature, uses accidentals. Misterioso. RH single-note figures accompanied by LH solid and broken fifths. Good study for phrasing. \$1.95.

SMC#436630 Off Beat Grove

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 lazy dotted eighth & sixteenth. A winner with your students. Not much hands together. Super recital piece! \$2.00.

SMC#204187 A Little Piece O' Rock

Nevin

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. Good recital piece. \$1.95.

SMC#538864 Buried Treasure *Jane Bastien*

Key of C minor, no key signature, uses accidentals. Mysteriously. LH five finger position and open 5ths. RH staccato. Contrasting dynamics. Expensive. \$2.45.

SMC#432016 Banjo on My Knee *Glover*

Key of C major, Common Time, Lively. Second page modulates to F major with a D.C. back to first page, ending in C major. Legato and staccato touches. Crossing of hands. \$2.00.

SMC#436318 Agent 402 *Garrow*

Key of C minor, 4/4. Misterioso. No key signature, uses accidentals. Legato, staccato, dynamics. Good recital piece. \$2.00.

SMC#542698 You're So Fine *Alexander*

Key of C major, 4/4, Allegro. A bright, cheerful piece where the RH melody is accompanied by harmonic 5ths and some 6ths. Phrasing and dynamic contrasts make this an effective recital piece. \$1.95.

SMC#568322 Thistles in the Wind *Mier*

Key of F major, 3/4, gently. A pretty, lyrical LH melody is accompanied by 2 and 3 note chords. The Db Major triad adds harmonic interest. A good solo for teaching balance between the hands. \$1.95.

SMC#564760 Green Dragonflies *Mier*

Key of C minor, 4/4. Misterioso. No key signature, uses accidentals. Legato, staccato, dynamics. Good recital piece. \$1.95.

LEVEL THREE SOLOS

SMC#137050 Blue Mood *Jane Bastien*

Key of F major, 4/4, slowly. RH single note melody with root position chords in LH. Ends on an F major 7th chord. This is in Favorite Solos Level Three. \$1.45.

SMC#203482 Fiesta *Gillock*

Key of G major, 2/4, Moderato. This Spanish style piece in ABA form, has a syncopated RH melody accompanied by harmonic intervals in the LH. The B theme modulates to E minor then back to G major for the repeat of the A theme. This is a very lyrical recital piece. \$1.95.

SMC#201820 Flamenco *Gillock*

Key of C minor, 3/8. Broken triads between the hands. Good for blocking triads. Legato and staccato, good range of dynamics. Middle section warm singing tone. Excellent recital piece. \$1.95.

SMC#137353 March of the Troll Dolls

Jane Bastien

Key of C minor, 4/4. Strict march time. Staccato, accidentals. Change of clefs. Excellent recital piece. \$.95.

SMC#137464 Party Rag *James Bastien*

Key of C major, 4/4, Moderately. An easy rag. RH single note melodic line, LH mostly single notes, one harmonic 7th. Lies easily under the hands. Excellent for small hands. \$.95.

SMC#137203 Good Time Boogie

James Bastien

Key of C major, Cut time, Bright boogie beat. The LH keeps the steady boogie rhythm outlining the I-IV-I-V-IV-I progression. The RH adds some syncopation to make this a great recital piece. \$1.45.

SMC#431968 Hoe Down *Glover*

Key of C major, 4/4. Fast tempo. A medley of two folk tunes. Fun piece. Good recital piece. \$2.00.

SMC#137074 Chasin' the Blues

Jane Bastien

Key of C major, with spirit. 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. Ends on a C13 #11. This is in Recital Solos-Level 3. Excellent recital piece. \$1.45.

SMC#137671 Sultan's Caravan

Jane Bastien

Key of D minor, 4/4, Moderato. The LH keeps a steady walking rhythm playing broken fifths in quarter notes. The RH plays the D harmonic minor scale several times to give it a characteristic Mid-Eastern sound. It uses a lot of dynamic contrasts. This is in Piano Recital Solos. Level Three. \$1.45.

SMC#436408 The Viking *Noona*

Key of E minor, 4/4. Fiercely. LH has melodic line, RH root position and first inversion triads. Contrast in dynamics. Excellent recital piece. \$2.00.

SMC#520632 Appaloosa Pony *Mier*

Key of E minor, 2/4 fast and spirited. LH eighth notes staccato open fifths, solid 5ths and 6ths RH. Many eighth and sixteenth

notes. Single tones and 3rds. An exciting piece for a recital. \$1.95.

SMC#394042 Jazz Miniature *Nevin*

Key of F major, 4/4, Moderato. Good technic, coordination. Boogie bass pattern, dotted note rhythms. Good for transfer pupil. Excellent recital piece. \$2.00.

SMC#464260 Jazzy Fingers *Nevin*

Key of C major, 4/4, Moderato. "Cool" good harmonies—looks easier than it is! No octaves, hand span of 7th. 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#520628 Whistlin' Joe *Mier*

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

SMC#576761 The Frisky Filly *Mier*

Key of F major, Allegro. LH open 5th staccato bass. RH root position F major and E major staccato triads. Accidentals and changes in dynamics. Good for small hands. Excellent recital piece. \$2.00.

SMC#589015 The Chase *Lancaster*

Key of A Minor, C, fast but steady. LH & RH broken staccato 5ths up the keyboard! Middle section LH broken octaves, RH single-note legato melodic line. Student should be able to span LH broken octaves easily. Three pages. \$1.95.

SMC#557617 Jazz Hound *C. Rollin*

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#302995 Topsy Turvy Rag *Alexander*

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

LEVEL FOUR SOLOS

SMC#218806 The Cat's Big Walk *Noona*

Key of C minor, 4/4, with a swinging beat! RH single note triplet figures. LH single notes. Legato and staccato touches. Interesting solo. \$1.50.

SMC#203869 Blue Mood *Gillock*

Key of C minor, 4/4, moderately slow. Rhythm is a soft-shoe shuffle with an easy syncopated beat. Lies well in the hands. This bluesy piece is useful in teaching syncopation. \$1.95.

Make Learning to Read Music Fun and Fast!

by Mary Jane Schultz, E & M Products

Learning to read music and the theory behind it does not have to be boring or time consuming. The Say and Play Magnetic Note Reader was expressly created to help my students enjoy this part of their lesson as well as to help them absorb the concepts more quickly. If you find there is resistance to sight reading and music theory in your studio, this tool may help you break the barriers.

Teachers who have incorporated Say and Play into their practice have welcomed its simplicity and flexibility. From the very first introduction of the Grand Staff right up through advanced ear training drills, Say and Play inspires and stimulates students. It is more versatile than flash cards or workbooks. Students are eager to work with it because of its visual, kinesthetic, and tactile appeal. Parents who have purchased their own note reader have benefited from being able to reinforce what is learned in their children's lessons through games and drills at home.

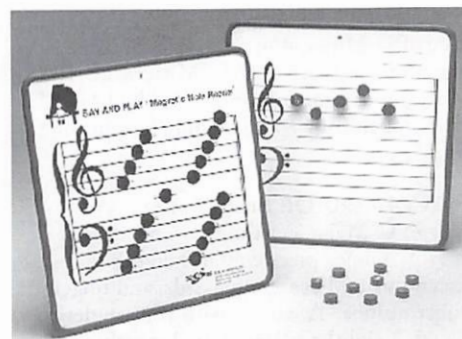
The note reader is a 9" x 9" metal board with a working Grand Staff on one side and note references on the back. There are 14 reversible magnets (7 sharps and 7 flats that allow you to creatively teach note reading, scales, intervals and chords. Theory concepts can be effectively demonstrated, and drills can be used to test and reinforce what is being taught.

I have found that the Say and Play Magnetic Note Reader is the perfect tool for early lessons in learning note names (using the side with the note references) and in reading intervals (using the working side of the board with the magnets). From the start, the use of magnets facilitates reading groups of two, three, or four notes in succession, thereby making note patterns similar to word patterns in reading.

As soon as a student can visualize and place up to an interval of a fifth on the note reader, he or she can prepare and recognize 5 finger scales on both staves. This is done readily and with no paper and pencil erasures which can be frustrating for little ones and messy for piano teachers.

And how about key signatures? This, too, is a cinch! This is done by placing the appropriate magnets on both clefs — only up to three initially. Major and minor chords are also easy to form and visualize on both clefs.

As each step is mastered, the teacher can introduce chord inversions as well — another pattern to recognize. There is cadence recognition, and then, on to Dominant 7ths and inversions. A master list of drills can be developed which goes through at least five years of keyboard theory.



Another use for the note reader is in group lessons. I teach theory classes on alternate Fridays with 4-7 students. Each brings his own Say and Play board, and the drills actually turns into races. The students show a lot of enthusiasm and excel in both their comprehension and speed.

With the Say and Play Magnetic Note Reader sitting on your music rack, all of these exercises and drills can be done rapidly and take very little time out of a 30 minute lesson. As Marcia McCarry, a piano teacher from Livingston, Montana shared with me, "...we have found dozens of things to do with it...Now we're having fun and seeking quick improvement!"

Now available through Schmitt Music in Minneapolis!

#611326 See and Play Magnetic Note Reader \$19.95

Carole Flateau – Continued from page 1

Maybe that doesn't sound like such a big job. Well, if you'd have been on the planning committee, you'd not think that. We analyzed and pondered, we made list after list and chart after chart. We decided on the number of pages per book, and the note size for each level. We decided on categories and made assignments to the various arrangers, making sure that each arranger understood the concept of the series and the need for consistency. We considered the various aspects of making "sound" a part of the series.

The fruits of our labor, so to speak, are now in print. The arrangers did a masterful job of following guidelines without sacrificing style, the editors edited carefully, the engravers made the pages easy to read, the artists created a look that kids say is really cool. And so we have Performance Plus — the series you can count on!

There are 24 books, divided among six different categories. There are four books in each category, from very easy in book one, moving logically and carefully all the way through book four. Each book has a chart

which shows at a glance the various signs, symbols, rhythms and keys used in that book. Books One and Two include optional teacher accompaniments. Those parts are definitely optional (and are great fun to play); the student part really is satisfying by itself.

The six categories are: Classical; Folk Fun; Holiday Favorites; Jazz, Bluesy, Cool; Popular Music; and a category that we simply call Dan Coates (because Dan did all the arrangements for all four books in that category). Some of your other favorite arrangers well represented in the series are Tom Roed, Sam Holland, John Brimhall, Carrie Kraft, Robert Schultz, Tony Esposito, Mike Kocour, and many more.

General MIDI disks and CDs provide terrific orchestrated accompaniments for every piece in the entire series. There are two MIDI disks and two CDs. The first contains accompaniments for twelve books, the six Book One and the six Book Two volumes. The other MIDI disk or CD also has the accompaniments for twelve books, the six Book Three and the six Book Four volumes. The sound is upbeat, energetic,

"today." The kids will love adding these great accompaniments to their playing. When you choose Performance Plus, you can count on • great arrangements • great selections • careful correlation with major piano methods • carefully structured progression from book to book • easy-to-read pages • great sounding accompaniment MIDI disks and CDs • marvelous student appeal!

Warner Bros. is pleased and proud to present Performance Plus, the supplementary series for now and into the 21st century!



Lois Benson –

Continued from page 9

SMC#204646 **Ragtime Rhythm** *Gay*
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. Cute! \$1.95.

SMC#204784 **Hush-A-Bye** *Nevin*
Key of G major, 3/4, andantino. Pretty. A lyric piece requiring good balance of melody and accompaniment. For musical students. \$1.95.

SMC#528159 **Moody Blues** *Rollin*
Key of D minor, 4/4, slow to moderate tempo, depending on your mood. The RH has a syncopated melody consisting of triplets over an easy LH accompaniment. Grace notes add to the bluesy mood. Rhythms can be challenging and fun to play. \$1.95.

SMC#190990 **Tulip** *Lichner*
Key of G major, 2/4, Allegretto. Very melodious. RH has scale and chromatic passages. Some grace notes in RH. Excellent recital piece. \$1.95.

SMC#513073 **Jazz Cat** *Rollin*
Key of C minor, 4/4, Sneaky and slinky. Chromatic quarter note walking bass. RH triplet rhythms. A fun piece! \$1.95.

SMC#190903 **On the Meadow** *Lichner*
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. \$1.95.

SMC#541098 **Just an Ordinary Day** *Wells*
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*
Key of C major, 4/4, Moderato. The eighth notes are played in swing style with ascending octaves accompanying the syncopated RH melody. The rhythms are challenging but fun. \$1.95.

SMC#529204 **Larkin Street Rag** *Ellen*
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. \$2.50.

SMC#205222 **Pianola Rag** *Nevin*
Key of G, 4/4. Dotted eighth note and sixteenth rhythm, triplets and syncopation. A nice rag. \$1.95.

SIGHT PLAYING FOR THE VERY YOUNG

PRIMER

SMC#136360 **Happy Halloween** *Bastien*
Primer through Level Two. 11 solos arranged in order of difficulty and thus may be assigned over a period of two or three years; the student may play several pieces each year. \$3.95.

SMC#136363 **Happy Valentine** *Bastien*
Primer through Level Two. 10 solos arranged in order of difficulty and thus may be assigned over a period of two or three years; the student may play several pieces each year. \$3.95.

SMC#161992 **Christmas Primer** *Schaum*
15 very easy carols and songs—a student with just six to eight weeks of study will be able to start working on this album. \$4.95.

LEVEL 1

SMC#136552 **Rock 'N Blues for Fun** *Level 1 Bastien*
15 one-page solos. \$2.95.

SMC#136513 **First Pops for Piano** *Level 1 Bastien*
15 one-page solos. Keys of C and G Major and a, d and c minor. Uses patterns, legato and various dynamics, two-note harmony and triads. \$3.95.

SMC#547394 **Circus Scenes** *Poe*
14 solos. \$3.95.

SMC#136348 **Bastien Favorites** *Level 1 Bastien*
14 solos, may be purchased separately. \$3.95.

SMC#532710 **Boogie 'N Blues** *Level 1 Kowalchyk*
8 two-page original solos. \$4.95.

SMC#136516 **Pop Piano Styles** *Level 1 Bastien*
13 short solos, some are two pages. \$3.95.

SMC#431264 **Boogie, Rock & Country** *Level 1 Bastien*
12 solos. \$4.45.

SMC#136396 **Christmas Favorites** *Level 1 Bastien*
11 carols and songs. It includes *We Wish You a Merry Christmas*. \$3.95.

SMC#547408 **A Debut for You** *Book 1 Bastien*
12 two-page solos. \$4.95.

SMC#136369 **Piano Recital Solos** *Level 1 Bastien* \$3.45.

SMC#317491 **Popular Christmas Songs** *Level 1 Bastien*
An alternate book. 11 carols and songs arranged in progressive order of difficulty. Has *Rudolph the Red-Nosed Reindeer*. \$4.95.

LEVEL 2

SMC#136537 **Pop, Rock N' Blues** *Book 1 Bastien*
11 short one and two page solos. \$2.95.

SMC#136372 **Piano Recital Solos** *Level 2 Bastien* 7 solos. Each solo is two pages. Each solo is available in sheet music. \$2.95.

SMC#136522 **Pop Piano Styles** *Level 2 Bastien* \$3.95.

SMC#431265 **Boogie, Rock & Country** *Level 2 Bastien* 11 solos. \$4.45.

SMC#568301 **Boogie N' Blues** *Level 2 Kowalchyk* 8 original solos. \$4.95.

SMC#564752 **Jazz-a-little, Jazz-a-lot** *Book 1 Rollin*
8 solos in jazz style for late elementary pianists. \$3.95.

SMC#564225 **Jazz, Rags & Blues** *Book 1 Mier*
10 original solos. Late Elementary to Early Intermediate. \$5.50.

LEVEL 3

SMC#564230 **Jazz, Rags & Blues** *Book 2 Mier*
8 original solos. Early Intermediate to Intermediate. \$5.50.

SMC#136375 **Piano Recital Solos** *Level 3 Bastien*
7 solos. Each solo is available in separate sheet music. \$3.45.

SMC#136543 **Pop, Rock N' Blues** *Book 2, Level 3 Bastien* 9 solos. \$2.95.

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