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The Progress of Establishing Piano Classes in the Public Schools

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THIS discussion will fall into three parts. First we will outline the project in launching piano classes in rural Connecticut, with the thought that the solution of administrative as well as educational problems in reaching every child in a given school unit would be of general interest. Secondly, we will tell the story of a similar experience in Hagerstown, Maryland, where we have the combination of a rural and urban situation. Finally, we will give a brief report on the progress of the piano committee throughout the entire country.

Piano in a One Room School

The State Board of Education at Willimantic, Connecticut, indicated a willingness to offer piano classes under the instruction of the regular school staff, if we could launch the instruction and prepare the teachers. The interest in that state had been developing over a considerable period. The state piano chairman for the Music Educators National Conference, Miss Ruth Dieffenbach, had been very active and was receiving support from the Eastern piano chairman, Mrs. Fay Frisch. The Connecticut State Music Educators had invited me to speak at their state meeting last spring, and Dr. Grace, State Superintendent of Education, speaking on the same program, had expressed great interest in the kind of music program that included piano classes in the schools. Both the In-and-About Hartford and In-and-About New Haven Music Educators Clubs had announced

meetings with the principal addresses devoted to piano classes. The final arrangements for starting the rural program were made by Mr. Robertson and Mr. Hirst of the State office in Willimantic.

My only stipulation was that the piano work should be available without fee to every boy and girl in the unit selected. For the one-room school example, we were assigned a building housing thirty-one children in the third, fourth, fifth and sixth grades with a teacher who had some knowledge of the piano. Ten visits were to be made by me or Mrs. Rosa McHugh, with time to teach all the children on our visits besides helping the resident teacher to carry on the lessons in between trips. The classes were to be of ten students each, with two forty-five minute lessons a week. This seemed an almost perfect arrangement. In fact, it seemed almost too good to be true that the crowded schedule of a one-room school could allow so much time for piano instruction.

When I arrived on the scene the evening before lessons were to begin, the two administrators outlined the situation carefully for me and we reviewed the question of schedule. It became apparent that when they allowed ninety minutes a week for each child for piano lessons, this was also the allotment of teacher time. Since a single teacher had to cover all academic and recreational activities for four grades of children, she could not give

more than ninety minutes in all to the piano classes. How could we replan the terms of teacher as well as pupil time? Could we possibly have larger classes? Could we possibly have shorter lessons?

Since the teacher was musical and there was excellent motivation for private study, the superintendent estimated that as many as nine children would be having piano lessons outside of school. This would leave twenty-two beginners. I promised to teach these twenty-two at once in a half-hour lesson, if the room teacher would give them a second lesson during the week in two groups of eleven children for a half-hour. This would represent ninety minutes of teacher time and sixty minutes of pupil time per week.

I knew that it was possible, although difficult, to give twenty-two children a piano lesson in thirty minutes. Not every child would play every part of the work for me at the piano. I would have to watch carefully as they played at silent keyboards, and have each child at the piano enough to give him a feeling of success. In the second weekly lesson, with only eleven children, the teacher could give a longer time at the piano for each child. During the first weeks, the larger classes would fall on the days when Mrs. McHugh or I were present. What would the teacher new to this work do when her turn came to face all twenty-two? It was a difficult challenge, but I knew that any successful teacher of a one-room school was full of re-

sources to meet any emergency.

The next morning we arose early to drive across the countryside and start the rural school day at eight-fifteen. The children were in their seats when we reached the school. A glance around the room showed that modern proced-

year. Four boys came with me to the car for equipment. I had brought ten movable keyboards, and for emergency, a number of wooden keyboards with raised black keys, and a few cardboard keyboards. Under the circumstances we took in all the equipment and prepared

another ten took turns at the piano. Now it was time for another key, and the next boy found the black and white keys necessary when he started in a different place on the piano. They all found this was easy when they used their ears. Our time was half gone, but thirty-one children had played a piece at the piano, and they had played with both hands and in several different keys.

31 Children Played Two Pieces

If we could play the first five notes of any key on the piano, it was easy to play every other note, first separately and then together to make a tonic chord. All played this at their seats, and several took turns at the piano while we sang the song, "Row, Row, Row Your Boat." They were accompanists in the first lesson! For a farewell piece we tried the well-known "Hot Cross Buns." It was easy to sing, play in the air, and then find on three black keys on the piano and silent keyboards. This gave every child a chance to have a second turn at the piano. I was exhausted, but thirty-one children had had a piano lesson. Thirty-one children could play two pieces and accompany singing with a simple chord. All could play with the left as well as the right hand, and in several different keys. Those who had pianos at home were eager to go home and try their new skill, and those without began to plan to visit friends or come to school early. All thought they could find the first pieces and chords with either hand and in any black or white key.

During the lesson, the school teacher and the supervisor were eager observers. The teacher, who knew the piano, was watching carefully to see how she would carry on the work later in the week, and the supervisor, who was new to piano playing was diligently trying to keep up with the children. Children were assigned reading and writing at their desks while we had a brief conference on plans for the rest of the week. The teacher thought she could present another piece and review the pieces and key variety already given. She thought, however, that she would definitely cut the group down to twenty, by eliminating the third grade children and those four who had some piano lessons. I agreed to this as a practical compromise. It did not eliminate anyone on the basis of lack of talent or wealth. The four children that had a start on piano and the third graders would have it next year. I came back to New York and told Mrs. McHugh that she would have a class of only twenty the next week.



Dr. Raymond Burrows as he taught a piano lesson at the Piano Class Clinic at the N.A.M.M. Convention last June.

ures pervaded this ancient schoolhouse. Creative art exhibits, science museums, and a library of the latest school texts lined the walls. Athletic equipment in the vestibule indicated that outdoor play was a curricular activity. The same first glance showed that the room was crowded. Thirty-one desks and chairs and a piano, and thirty-one boys and girls filled a space intended for many less.

The First Lesson

The children knew that this was the morning for their first piano lesson, and there was an air of excitement in the room. When the supervisor introduced me to the teacher and children. I asked which ones were already having piano lessons. Only four had ever had any, and they did not want to miss a thing. No one was having lessons that

to give a lesson to thirty-one children.

I began by expressing my appreciation of the beautiful Connecticut countryside in autumn. It made me think of a song I had written called "Autumn Leaves." They all wanted to hear the song, and by the time I had sung it twice they were all singing it with me. Thirty-one children showed me the direction of the melody by moving their hands up and down in the air. Then they all found the direction moving from left to right as on the piano. After watching for the hand position on a wall facsimile of the piano, all thirty-one found their places on their keyboards. About ten took turns to play the melody with the right hand on the piano, while others played in the air or on their keyboards. Then we found the same melody with the left hand, and

Next week, however, all thirty-one children wanted another piano lesson. They wanted it badly. They thought there was a shortage of books, and they said that when the books came they would get their parents to pay for them. This was not the problem, but it served to show how very much they all wanted the piano lesson, so Mrs. McHugh taught them all. By careful arrangement of the crowded room to allow for quick passage to and from the piano, by use of preparation done by the children between lessons, by dint of teacher effort and pupil enthusiasm, all thirty-one boys and girls are still having piano lessons in their sixth week. They have carried their early rote pieces into reading from the book and they are continuing their chord accompaniment, and playing in all keys. By Christmas time they will have a repertory of over a dozen pieces each including Silent Night and Jingle Bells.

Piano in a Consolidated School

Let us pick up the story on the first day after the one-room school had had its first piano class. We left the teacher and pupils full of plans and dreams, and visited several other one-room buildings where piano lessons would come later after their feasibility had been proven in the original experiment. Just before noon we reached the modern building which housed a consolidated school. I had a few minutes to watch the regular music director of this and other consolidated schools conducting a glee club. I knew at once that the piano teaching would be a success in this situation too. The music teacher was a "natural." She loved children and she loved music. She knew how to talk to boys and girls in their own language.

During the lunch hour the administrative plan was outlined to me, and I had a chance to explain the general procedure in the piano class. All the children in the fourth grade were to have lessons. Again there was no elimination on the basis of limited means or limited talent. Five children in a class of thirty-five were having private piano lessons, and we would take the other thirty in three groups of ten each. Here the scheduling problem was simpler. When I was not present the piano lessons would be given by the school music teacher, and the children would each be absent from their academic classroom only twice for thirty minutes each a week. They were grouped according to their English reading ability, which gave a certain element of homogeneity to the piano class, and left the grade teacher with appropriate

groups to carry on her reading lesson while part of her class was away.

Class of Ten Practical

Teaching a class of only ten children, with a movable keyboard for each and with chairs and desks comfortably spaced so that there was room to get to the piano and room to have some body response to rhythm such as walking and running to quarter and eighth notes was a very simple process after teaching thirty-one at a time. The observing teacher had a chance to see the same lesson with three groups. There was ample evidence that all children can learn this way, and adequate demonstration of the individual differences that arise, allowing different groups to cover the same material in slightly different ways. A further conference with the teacher quickly outlined future plans.

Now that the project has been under way for a number of weeks it is interesting to note what problems have arisen. The first one came to my attention when the supervisor wrote that the local teachers needed help in teaching all the children all the time. There was a dangerous tendency to pay too much attention to the child at the piano at any given moment, and the supervisor was well aware that we could not have adequate class instruction if the time was divided up into a series of very short private lessons. We used three devices in tackling this problem in teacher development. In the first place we tried to show by our own example how conscious we are of the whole class at any moment. It is partly a matter of sheer physical agility in moving around the room. Our second device was to show the teachers how we can hear what is going on at the piano itself if we watch the boys and girls playing at their keyboards. Constant finger practice even after a piece is learned gives each pupil in an enjoyable way the same finger development that used to come entirely through tiresome finger exercises. Our third approach was to show how much of the time the teacher is teaching the class as a unit. Children may be playing in the air, making pitch motions, or giving rhythmic responses, all as a group, just as in any other classroom subject. This problem was greatly alleviated under treatment. We are very fortunate in working with an administrator who was quick to put his finger on the problem and to seek the solution.

Teacher Morale

The other major problem was a matter of teacher morale in relation to the standard of quantity of work covered. The teachers have been enthusiastic

about the plan of giving one or two new pieces in every lesson, and about the rapid advancement in musical knowledge, but they have worried about the task of reaching perfection in each performance when such a large body of material is undertaken. We have tried to show that there is a wide range of pupil ability in piano as in other classroom subjects and that it is natural for some children to do better than others. In arithmetic we do not hold the whole class back because some children have errors, and so it is in a piano class. We also have had to do some missionary work in spreading the notion that general facility in a broad background of material is more helpful in the long run than the polishing of a very few pieces. Here we have to overcome the evil that has grown out of the kind of piano teaching that places more emphasis on one piece for the spring recital than on the child's whole musical growth. The fact is that a well taught piano class can put on a recital almost any time without notice, and that the added poise from group activity more than makes up for the extra polish that used to come with the old limitation to a small repertory.

Correlation With School Subjects

One reason why the Connecticut State Board of Education gave its support to this project was the awareness that good piano teaching would have a part in the whole school program. Teachers and children are working on the many possibilities of such a correlation. The excitement of the piano lessons provides an excellent motivation for the creative work in English. We are hoping for some good poems, essays and stories. Not only is piano a subject for writing, but it stimulates creative work in a variety of subjects. When the piano piece is about December snow, the picture in water colors or chalk may be a snow scene, and the poem or story is about an incident in the snow.

Geography and history are particularly easy to correlate with piano repertory. When a folk tune is played or sung, a child can find its homeland on the map, and tell something of the people who played and danced that music. When a famous character is being studied, music of his period can be used. How fortunate is the child who associates the minuets of Haydn with Washington's life at Mount Vernon compared with some of his elders who learned American history and the cultural development of Europe as two entirely different channels!

The correlation between physical edu-

cation and music, and that between piano classes and the band, orchestra, and general vocal program are so natural that they did not require any special urging. In one of the rural spots being studied, we are particularly fortunate in having a music teacher who sees the opportunity of presenting the piano material in the singing lesson first, and in using elementary piano accompanists in the vocal period.

A City-wide Project

In Hagerstown, Maryland, under the support of the very able supervisor of music, Miss Miriam Hoffman, and with the encouragement of her entire Board of Education, we are having a similar launching of piano classes with demonstration groups in in-service training of teachers. There was a growing conviction in Hagerstown that piano should be available in school to the children throughout the city and to the outlying rural schools in the same county. I was invited to make four trips to teach classes and work with the teachers who would carry on the lessons. The entire work was to be handled by grade classroom teachers who knew enough piano to handle the instruction with some help from me and from their music supervisor.

At the opening demonstration, ten pianos were available, nine of them supplied by the three local piano dealers who were naturally interested in the project. Ten children had a first lesson on the platform of a school auditorium, and for the next two hours I answered questions, and discussed plans with the teachers in the nineteen schools which had indicated their desire to launch the program. The children were not accustomed to having lessons with an audience, but they soon lost their self-consciousness in their interest in learning to play the piano.

The question most disturbing to the teachers was, could they cover as much ground when they had the children themselves. I assured them that they probably could, but that even if the lessons contained a little less material they could still advance very nicely. Here, again, the skill in classroom management brought by each of these experienced grade teachers to their new work was an asset.

One of the biggest problems in Hagerstown was to find movable keyboards to equip so many schools at once. The several companies which made this equipment before the war have not yet resumed operations, but it is likely that at least one new concern will have keyboards on the market in the next few

weeks. The other day I was showing a simple wooden keyboard with raised black keys to a group of fourth grade boys having their first piano class. They examined it carefully and announced that they had all the materials for building such a keyboard in their school shop. They told me what kind of wood they would use, and described the saw, plane, nails and glue required. They volunteered the suggestion that they could equip the entire school with such keyboards, working at the rate of one keyboard a week for each boy during his regular shop period. Some schools may be able to have pianos for each member of a class, or movable dummy keyboards which are highly desirable, but we can still have good classes with motionless keyboards of wood, cardboard or even paper.

The Need for Teachers

Connecticut and Maryland have launched these classes in school time with the regular teaching staff. This close operation is a great asset to the realization of piano study as an integrated part of the child's entire development. It is encouraging to see that teachers with a piano background can receive in-service training to equip them for elementary lessons parallel to their other classroom duties. We must bear in mind, however, that there is a great and growing need both for the private piano teacher and for the highly trained teacher of piano classes.

Statistics show that since the advent of piano classes into the schoolroom twenty-five years ago in this country, there are more pupils taking piano lessons in private studios than there were before the movement began. In other words, the demand for piano lessons has grown to such an extent that we need all the private teachers we had before and still more. The alert private teacher is co-operating with the class plan and is equipping himself to follow up the broad background of music started in the piano class, and to accept the large number of students from all walks of life that are turning to intermediate and advanced study because of the start they are receiving in the schools.

In addition to the studio teacher, we need an army of talented, intelligent, and thoroughly trained teachers in the specific skills of teaching piano in classes. Not all young musicians are endowed by nature with the requisites for such a career. Abundant physical vitality, keen interest in children as growing human beings, unlimited intellectual resourcefulness, and a sensitive musical talent are all indispensable.

It is the hope of the MENC to develop such teachers.

National Progress

The two situations herein described are typical of experiences going on all over the country. Miss Polly Gibbs, National Piano Vice-Chairman of the MENC has recently been invited to cooperate in the launching of piano classes in New Orleans. She and other piano chairmen of the six divisional conferences are conducting an intensive educational program. Each state has its own piano chairman working under the divisional chairman. Last year the committees presented inspiring demonstrations and discussions in the six conference meetings, and this season they are conducting a campaign in every state.

The piano committees are working with the state music educators associations in three major areas. (1) They are endeavoring to present a demonstration piano class and panel discussion or address at the state meetings for administrators and general music educators. Some music administrators still need to discover the fundamental relationship of piano classes to their entire school music program. Others are awake to the opportunity, but need help in meeting the practical problems involved. Those who have seen the needs and met the problems are eager to show their colleagues how they can inaugurate classes in their own schools.

(2) The state piano chairmen are having further meetings for the particular problems of the piano teachers themselves. In a field so new, we all need to watch the work of others, share our difficulties, and discuss their solution. In addition to elementary demonstrations, we are having examples of reading lessons, of harmony development, of creative writing in a piano class, and observation of results in classes which have met together for one or two years.

(3) A final activity at state conventions is the leadership meeting. Here we find the state chairman meeting with those who are in charge of local county and city groups of piano teachers. They are eager for advice in carrying out their program of educating teachers, parents, and children. Piano teaching throughout our schools is a grass-roots project in the sense that the request for it has come from the individual communities themselves and the whole national network of committees is gauged to bring help to each community.

Requests for addresses and demonstrations at teachers' meetings and parents' clubs keep coming in. Newspapers and magazines are eager to tell their public about modern piano teaching.

DEC 1947

The Effectiveness of CLASS PIANO METHOD

ASMTA
Member

By MARJORIE T. SELLERS

Arizona Chairman of Committee on Basic Music Study Through Piano

APRIL 10, 1949

The boys and girls from third to sixth grades who belong to my piano classes seem to group themselves into three types. A comparative few are from the exclusive cultural group who already take piano from private teachers and who elect piano class for love of music and for fun in class. These chosen spirits are interesting to teach. The class techniques of harmonizing melodies and transposing usually strike them as new and delightful. The first creative lesson is received almost with a shock of amazement. It is wholesome for these pupils who have achieved a repertory and been recognized perhaps in festival contests to be temporarily baffled by the new activities in the class. They see music emerging in a new and vivid light.

Another precious minority is made up of gifted children who live below the tracks, the underprivileged ones who find in the piano class the fulfillment of secret dreams. To these, no moment of class is wasted. Every morsel of instruction is prized. Every tiny excerpt performed by teacher is admired, new assignments are received with joy. These youngsters feel responsibility for sharing what they learn with brothers, sisters and neighbors. New pupils enter the class by their light. This is the group that adds glory and glamor to the teacher's schedule. Instinctively they realize their insecurity—the possibility that something could intervene. For instance, the family might move and lessons could end forever. These are the pupils who make the entire project seem worth while.

The majority of the class is made up of average pupils. Since they have elected to come, it isn't, of course, a true cross-section. But is decidedly is not representative of the people who patronize private teachers. Lessons are announced at the beginning of the term. Janice, Robin, Carmelita and Don have access to a piano somewhere in the neighborhood. Parents are agreeably surprised at this development. These children present the usual classroom problems. They test the teacher's resourcefulness. Their interest waxes and wanes. Individuals often seem dull and inattentive.

If, by some circumstance, they were to engage private lessons, they would probably fail. These children learn by class momentum. For instance, a new chord pattern is introduced. The instruction is given at the keyboards. Janice, who is lazy, goes to the piano and is stumped. Carmelita, very shy, goes next and fumbles. Don goes, plays the passage correctly. Janice and Carmelita, when their turn comes again, have learned from Don. The teacher can save her breath, because the children do frequently teach each other. The old conception of music lessons meant the single current of interplay between teacher and pupil. Class method offers a rich texture of stimulus. The slow thinkers learn from the others. None of these pupils would make a private teacher proud.

But when the mid-year demonstration comes and the mothers see Janice and Carmelita play their folk tunes with simple harmony in ensemble with satisfactory rhythm, they are extremely proud. Sometimes, when a pupil appears hopelessly slow to the teacher, the mother offers her thanks for all she has done for her child. Often she shyly asks where a piano can be bought cheap. Or perhaps the parents enthusiastically purchase a new piano. A summer approaches, the parents inquire about private teachers. They ask what teachers teach this same way. Their children have learned to play simple accompaniments for home singing. They spend much time playing for fun. They are beginning to improvise.

In this average group, with no previous piano experience, the first creative lesson is taken as a matter of course; no sense of astonishment, no inhibition or pre-conception.

When some individuals in a class surpass the others in learning to read notes, supplementary music is handed to them. This serves as a stimulus to all. The fresh new book, or the beguiling sheet music is an incentive to the plodders and the stragglers. The admiring audience of classmates encourages the performers. Frank criticism saves the teacher the work of repeating corrections. Class singing restores the rhythm when it is lost. Ensemble playing or playing accompaniments teaches rhythm better than any amount of private instruction on the subject. Of all the benefits of class piano, it is probable that the training in rhythm is the most vital. Interpretation is taught also with the help of the singing voice. The expression marks are observed from the very first folk song in the first lesson. When it is artistically sung, it isn't difficult to play it the same way and the results please the ears of the class.

Class piano opens up a rich new field of music students. If it is handled according to the psychological principles of music education by teachers who are themselves musicians, the result is a rising tide of interest in music and a steady raising of the musical standard of the community.

**Excerpts From
an Address
ON
GROUP PIANO
INSTRUCTION**

GIVEN BY
ELLA HIGBIE MASON
BEFORE THE
THIRTEENTH ANNUAL MEETING
of the
NATIONAL ASSOCIATION OF
PRINCIPALS OF SCHOOLS FOR GIRLS
IN WASHINGTON, D.C.

**THE EFFECTIVENESS
of
CLASS PIANO METHOD**

by
MARJORIE T. SELLERS
Arizona Chairman
of
Committee on Basic Study
Through Piano
APRIL 10, 1949



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Foreword

The public schools were the first of the educational institutions to adopt piano classes. This was perhaps natural, as group instruction, because of its economy, offered these schools their only practical means of teaching piano playing. But the intrinsic educational merit of the piano classes has now become so generally recognized that a steadily increasing number of private schools are introducing them as an integral part of their curricula, with equally beneficial results.

C. M. TREMAINE, *Director*

National Bureau For The Advancement of Music, Inc.

Address on Group Piano Instruction

Piano class teaching is not new. In the days of Liszt, Rubinstein, and Leschetizky, masters taught a great many of their pupils in classes. But the application of the group idea to piano instruction for beginners is a rather new movement. Piano classes in the public schools, where the work seems to have originated, can be traced back about twenty-five years. Most of these classes, springing up in widely-separated places, were successful from an educational standpoint, but little was heard about them for some time. Then the movement began to grow, and in the past five years group piano instruction has spread in a way which has surprised even those of us closely in touch with the situation. Many private teachers have organized classes in their studios, and colleges and preparatory schools are now reporting group work.

At first, most musicians regarded this form of instruction as a fad or a weak concession to expediency, and predicted an early death for it. They were mistaken prophets. Because the class idea is built on principles which are sound, both from a pedagogical and a psychological viewpoint, it has had a steady and continuous growth.

How can we account for this wide-spread development? Does it not indicate that group instruction must have certain advantages over individual lessons? And must not class work be effectively meeting a modern need—a desire for self-expression through music?

Let us turn for a moment to a consideration of some of the advantages frequently claimed for piano classes. Doubtless these classes first came into existence to make possible more democracy in the arts. Formerly, reading, writing, and arithmetic were available to all children, but piano study was more or less reserved for those who could afford the expense of private tutoring. The low fees brought about by group lessons probably accounted for much of the early growth of the movement.

But if economy was the primary factor in the beginnings of group piano work, it was soon found that this was only one of many advantages. Perhaps most important of all is the fact that the children like the group procedure. Piano classes provide a socialized activity and enable the children to study an enjoyable subject in an enjoyable way. The element of fun permeates the group and makes it possible for the pupils to work out together many problems which would seem laborious indeed if they had to be attacked and solved alone.

Not only do children like to study in groups, but they often advance more rapidly than with individual instruction, since the spirit of friendly rivalry stimulates progress. Although this competitive spirit, as we all know, is a phase which must be handled with extreme tact, it is a strong factor in human nature, and the wise teacher can turn it to very definite advantage in the progress of the class. Let me illustrate this point with an incident from one of my piano classes.

It was an all-boys class—nine rascals who were completely unimpressed with the need for any work. In vain I tried to arouse their interest, to “motivate” their lessons. I subjected them to all the high-sounding theories that I stress in my methods courses, but the class members continued to appear, week after week, with miserably prepared lessons. Finally I fell back upon a well-known device. We had a contest. The nine boys arranged their seats in three rows, with three members for each team. Then they named themselves the Reds, the Whites, and the Blues. At the top of the blackboard I started three columns with the names of these teams, and then the contest began. We had worked out a system of points for correct sight-reading, for pieces memorized, for scales played accurately, etc. The effect on the class was instantaneous. The boys took a new interest in their work, and the race was on. The Reds and Whites were going ahead by leaps and bounds, but the Blues were dragging behind, mainly because there was one boy on this team who had frankly made no effort to earn a point for his side during the three or four weeks the contest had been in progress. I had offered him extra help and tried every means of appealing to his pride. When I scarcely knew which way to turn next, one of the boys on the Blue team came to me before the lesson hour with a gruff “I want to talk to you, Miss Mason. The Blues are getting way behind, and I’ll tell you why. Do you know that Donald never does one thing?”

I admitted that I had noticed Donald was not too energetic.

“Well, what do you think can be done about it?”

Having already exhausted all my ideas, good and bad, I turned the question back to the lad. “What do you think we ought to do?”

The answer was prompt and certain. “Put him on one of the other teams.”

“Oh, wait a minute,” I protested. “That hardly seems like the solution to the problem. Just because he is no help to the Blues, do you think it would be fair to inflict him on one of the other teams?” Then an idea—born of desperation—occurred to me. “If I were in the place of you fellows on the Blue team, I would tell Donald pretty plainly that I would not stand for his attitude any longer. He certainly is not being very fair in the way he plays the game.”

This closed the discussion. After class, to my great amusement, I saw two boys, one on either side, escorting Donald out of the room. As they reached the door, the conversation ran something like this: “Now look here, young fellow, we have had just about enough of this. You haven’t earned a single point for our side since the contest began. Next week you bring in four points. Do you understand? Four points! And don’t you show your face here without them,” the chief spokesman commanded, shaking four fingers in the face of the amazed Donald.

Funny as this was, I felt considerable trepidation as to the pedagogical and psychological soundness of the procedure I had suggested, but certainly I had tried everything else, and this could not make matters any worse. Needless to say, I could hardly wait for the seven days to slip by before the next lesson. All week long, I found myself wondering if I should see Donald again and what contribution he would make to his team. When the lesson time arrived, Donald presented himself at the piano and lumbered through four studies. And I say lumbered advisedly. There was little to recommend his performance, but I dismissed every qualm of conscience, patted him on the back with enthusiasm, and granted points for all the pieces he had attempted to play. Drawing on my imagination, I told him with gusto that I had always known he could do it. Then I made a longer assignment for his next lesson. For three or four weeks, the boys pushed, and I pulled, and we literally dragged Donald along. Then the inevitable thing happened. He began to feel a little thrill of accomplishment and grew interested in his work. From that moment, he needed no further persuasion. And to the great glee of those three boys, the Blue team came out second. Donald remained with the group for several years, but we never went through another tussle of this kind. From the time of the contest, he did acceptable work and seemed to enjoy it. Thus, the attitude of the other class members created the impetus which he needed. I feel very certain that if I had been teaching Donald as a private pupil, it would have been impossible for me to have given him this stimulus. He would have given a few last gasps and died musically on my hands.

This spirit of friendly rivalry can, and must, be used to improve not only the quantity of the work, but the quality as well. With a justifiable pride, each pupil tries to make his interpretation of a little piece more beautiful than that of his fellow class members.

The competitive spirit also eliminates much of the practice problem. I have been teaching far too many years to claim that there is any one way of getting every child to practice, but I do believe group lessons, when they are well taught, have done a great deal to lighten the parent's problem of "urging Johnny to practice." Johnny has his own reasons for practicing, and we hope that it will not be too long before he has been led to practice because of the real beauty he finds in music.

Another advantage justly claimed for group instruction is that it creates a natural atmosphere. The children grow so accustomed to playing for each other that they usually do not develop the self-consciousness that robs many pupils of the full amount of pleasure which they would receive from their piano study. So when Mary is urged to play for her fond Aunt, she should be able and willing to do so without all the lean excuses which most embryo pianists use.

These are some of the advantages that are frequently claimed for group piano teaching. But the deepest and most important reason for group teaching, it seems to me, is the wonderful opportunity which it provides for the pupils to learn to listen, and then to learn *through* listening. I am sure the real reason some of the great masters taught in classes is because they knew that in learning to listen is laid the foundation of good musicianship.

May I pause for a moment to explain just what I mean? Let us think of seven or eight children around a piano. They have had a few lessons, so that they are now able to manage some little pieces. One child plays and then he is ready for suggestions and criticism. First, the members of the class comment on the good points, and fortunately, there is seldom a performance so bad that at least one favorable criticism cannot be made. So we mention the good features first and then turn our attention to making constructive suggestions to be utilized in the coming practice periods.

When this type of procedure is first begun, the pupils have few ideas on the subject. The child at the piano may play well enough, but the other members of the class are likely to look at each other vaguely, without any idea of what they are expected to say. Then I point out to them that class work implies the concentrated attention of each member and I suggest several simple things for which they should listen. The child at the piano plays again, and this time a few comments will be forthcoming. After months of such instruction, you would be surprised to see how discriminating the class pupils become: "The melody does not sing out sufficiently over the accompaniment," "the piece needs more accent to give it motion," and "the tune does not have sufficient rise and fall—enough crescendo and diminuendo," "the pianissimo section is too robust." Sometimes the criticisms they make are more exacting than I might feel justified in expecting from them, but I let them teach the class as far as they are able. When the criticisms become too severe, or when their information seems to give out, I am ready to come to their assistance.

I recall a very happy experience in connection with this development of discrimination. A group of five girls who had been studying piano together for several years were having a lesson. One of the students possessed what we call "natural technique" and played pieces of a brilliant nature with considerable ease and fluency. On this particular day she gave a good performance of "Puck," by Grieg. It was so well done that a sigh escaped the other members of the class. I had a moment of worry, for one girl said, with apparent discouragement, "I would give anything if I could make my fingers fly like that." My concern was not well founded, for this group had taken class lessons long enough so that they had the true class spirit. The one who had played so brilliantly answered without hesitation, "You know, technique is rather easy for me, but I would give anything to have the beautiful singing tone you have." As these two girls exchanged a look of understanding and mutual admiration, my heart rejoiced. These students were not only learning to listen, but learning that we differ in our individual capacities—learning that progress is a broad word and that a person may progress in appreciation of music, in understanding of it, in ability to interpret, or in technical facility. Out of this spirit should arise not only a sound foundation for development of music ability but also a deeper understanding of life and the development of true friendships that are likely to last long after a particular piano class has disbanded.

Committee Organization
on
**BASIC MUSIC TRAINING THROUGH
PIANO INSTRUCTION**

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Social Implications

of

PIANO STUDY

by

John Crowder

Dean, School of Music
Montana State University
Missoula

Northwest Division Chairman

Piano Committee
Music Educators National Conference
1949

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PRICE 15c

*Later:
Dean of
School of
Music -
University
of Arizona*

longing, of being wanted and needed. In every stage of development, from childhood to old age, the ability to play the piano contributes to the well-being of the individual and aids him in finding his place within a group.

What then is the responsibility of the piano teacher in helping the average piano student to find his place in society and in helping the superior student to fully develop his talents. First and foremost, the teacher must bear in mind the development of all students. Teaching methods, as well as artistic objectives, must be adjusted to the needs and capacities of the individual. He must have a knowledge of the behavior of the individual as it can be learned from the biologist, the sociologist, the doctor, and the psychologist. He must be aware, in particular, of educational psychology and public school philosophy. Piano study should be correlated with the music education and general education of the child. The piano teacher must be interested in the social background of the child, not only as represented in the family, but also as shown in his community life. Opportunities for using piano playing as a means of developing social consciousness should be made available to the student and encouragement given to make the most of these opportunities.

And finally, the piano teacher has the responsibility of guidance and wise counselling. This part of the teacher's responsibility applies not only to music and technical matters, but extends to all situations in which piano playing may be a factor. It is important that the teacher encourage a student to aspire to a degree of perfection in performance in

keeping with his capabilities. It is equally important to encourage the less talented and able to find some use for his more limited talents and skill. Unwisely guided and counselled, these students may be unsuccessful economically and artistically and socially maladjusted. President Conant of Harvard points out in an article, "Who Should Go to College," in the June, 1948 issue of the Ladies' Home Journal, that one of the contributing causes of the rise of Hitlerism was the large number of highly trained specialists in Germany who were failures economically, who became socially maladjusted, and who used their powers of leadership to accomplish an unworthy and selfish objective. The piano playing individual needs to use his talent at all age levels to achieve leadership in his group, to learn cooperation and how to follow others, to compete within and yet belong to the group, to learn self-expression, and to achieve that spiritual enrichment of life which the reading and enjoyment of good piano literature affords.

How many of these millions of piano-playing children and adults have achieved, and are achieving, any or all of these objectives? If these things seem important and challenging to us as piano teachers, we should re-evaluate our teaching. If we can guide, counsel, and teach our pupils in these ways, piano study is fully justified for the individual and for society.

Social Implications of Piano Study

JOHN CROWDER

School of Music, Montana State University, Missoula

The piano is probably the most complete musically and widely used solo instrument. Because of this fact, thousands of young and old spend millions of hours each year practicing and playing the piano. Although some of this effort has the result of entertaining audiences, the family, or friends, the greater portion of this vast amount of time is spent by the player alone with the instrument. Will this expenditure of time and effort result in special benefits to the individual? And if so, what are they? We may also ask what benefits accrue to a society in which so many of its members invest so heavily its time, money, and energy. It would be of interest to consider some of the social implications of piano playing and study.

Today, individual and group behavior is being studied by industrial leaders, politicians, philosophers, religious leaders, and educators in an effort better to understand the world in which we live. In particular, the behavior of the individual is being analyzed from every conceivable viewpoint. The biologist would account for individual behavior on the basis of heredity; the sociologist insists that environment largely determines behavior; the medical scientist points to bio-chemistry as a determining factor; and finally, the psychologist's explanations are based upon instincts and emotions. All of these studies, explana-

The acquisition of leadership is a motivating and challenging objective for all students. In a social sense this leadership is not limited to the attainment of a position of eminence in comparison with other pianists. In the family, the church, the school, and in almost all other groups, the pianist can rise to a position of leadership on many occasions through his ability to play the piano. As Dr. Henry C. Link points out in an article entitled "How to Acquire the Art of Leadership," in the April, 1949 issue of the Readers Digest, "the practice in private of some social skill is important in developing leadership. The timid youngster who day after day practices on some musical instrument is developing a skill which may transform his self-distrust into self-confidence. I remember a bashful boy who spent many weary hours practicing on the piano. One night at a large party he took refuge at the piano and began to play. Soon some of the boys and girls began to sing, and before he knew it he found himself their song leader." If skill in piano playing is developed sufficiently, it can be the means of achieving leadership in other fields, too. The most striking example of this is found in the life of Paderewski. He attained world eminence through piano playing; and because of his strong social consciousness, he became the ideal political leader at a very crucial moment in the history of his people.

Cooperation is an important social characteristic. The pianist learns cooperation through the many opportunities open to him for playing with others. Accompanying at the piano is an ideal way to learn how to follow the will of another in a cooperative

tions, and theories concerning the behavior of the individual have one thing in common: through better understanding, the individual may be helped toward a better adjusted existence with other individuals. Certainly, all education has as its final objective the development and training of the individual to this end.

The growth of our population, particularly in the crowded cities, the accelerated and complicated tempo of living which tends to emphasize and exaggerate individual behavior, and finally the potentialities of absolute control over life and death which atomic fission and other scientific discoveries promise, these conditions require a still fuller understanding of the individual, his behavior, and his relations to others. There is a great deal of evidence that our schools and colleges are increasingly aware of their responsibilities in general education for social objectives as well as for specialized training. It is important for musicians, as well as doctors, politicians, and industrial and labor leaders to have a social conscience; and all piano teachers have a responsibility in the social development of the child, as well as for technical training.

Specifically, then, let us consider: (a) what piano playing does for the individual; (b) what does society gain from piano players; (c) what is the responsibility of the piano teacher in relation to the student and society?

Social characteristics for the individual which may be influenced and developed through piano study are leadership, cooperation, the competitive attitude, self-expression, and personality development.

undertaking. And here, too, the pianist has a chance to serve the social group under the leadership of others. Although the pianist in many cases is called upon to lead, in equally as many others his role is to follow another leader. In such projects as pageants and plays, dancing, marching, etc., the pianist learns to follow the leader and to cooperate in a group activity.

Piano playing develops the competitive spirit. In ensemble playing, in studio recitals, and where the class approach is used in class recitation, a healthy spirit of competition is found. There is little chance of unfair advantage being taken without obvious disapproval of the group. And in ensemble playing, competition and cooperation are established and maintained in delicate balance.

Self-expression through the medium of musical art is developed through piano playing. No other instrument affords so conveniently and completely full musical expression. Thus, the reading of great literature and self-expression at the keyboard become worthwhile uses of leisure time. In addition, self-expression is the most important means of personality development. Each one of us needs an emotional outlet and an opportunity to develop an interest in the welfare of others. The measure of a person's success socially and in a business way depends in a large degree upon a well-adjusted, well-balanced personality.

A strong society is made up of well-balanced, well-adjusted, healthy, and happy individuals. It is important that all members of a group have a sense of security, of be-

Arizona's Contribution To the Musical Scene

DIXIE YOST

Past-President

ARIZONA STATE M.T.A.



"Arizona's Contribution to the Musical Scene" brings to mind a number of small Western towns that have flourished and grown to cities or declined to become "ghost" towns, all contributing to the history of the state and to its culture, in this case, specifically, music.

Many musicians have come to Arizona for climatic reasons, given of their talent and received in return, inspiration that has manifested itself in performance and creative accomplishment. For instance, Ferdy Grofe in his "Grand Canyon Suite"; Charles Wakefield Cadman and Homer Grunn who made their homes in Arizona. Some have stayed briefly while others have remained through the years leaving indelible prints of their endeavors.

Much of Arizona's music has been spontaneous outpourings of the sentiments of cowboys as they rode lonely trails and sat around campfires. The square dances of pioneers; church music performed in small rural school houses and formal city churches; and ancient Indian dances, laments, war chants and festival songs have given a varied and colorful flavor to the musical background of Arizona.

Lacking numbers in population, Arizona has not made a bulky contribution to the musical scene but gifts it has made have been of sterling quality.

Space allows mention of only enough people and events to give a proper picture of music past and present in Arizona.

Even in 1905 when Arizona was still a territory of the United States, Margaret Wheeler Ross wrote her first articles for the *Etude Music Magazine*. In 1926 she began her regular column which the *Etude* titled "Musical Pointers for Musical Parents." Later, the

title was changed to "Musical Education in the Home" and ran about seven years. This energetic wife of a young attorney also taught piano to her own and the neighbors' children and organized the Arizona Federated Music Clubs in 1921.

The Musicians Club of Phoenix came into existence in 1906 and the Tucson Saturday Morning Music Club has also been active for many years. This club built the Temple of Music under the supervision of Madeline Berger, Tucson patron and worker in music. It is still the center of much musical activity. The auditorium is used for artist concerts, students recitals and meetings. Teachers use the studio facilities for their classes.

At present, practically every town in Arizona has a Federated Music Club which backs all musical endeavors, especially those of Junior Groups. A number of private teachers sponsor Junior Music Clubs of the Federation. One outstanding organization being the B Sharp Club of Tucson from which have come a number of brilliant young musicians who are making world-famous names for themselves in music today. This club has been guided for 25 years by Mrs. O. P. Knight, Tucson Piano Teacher, now Vice-President of the Arizona State Music Teachers Association. From this group came Robert McBride, native Arizona composer whose works you are all familiar with; Belva Kibler who has sung in Benjamin Britten's "The Rape of Lucretia" and appeared on Los Angeles "Evenings on the Roof" programs; and Ulysses Kay, Arizona composer. Ulysses Kay won the Nora Seely Nichols Prize Award presented by the Phoenix Musicians' Club in 1938 for a two piano number, and played it for the

first time in Phoenix with his composition instructor, John Lowell, then of the University of Arizona, later head of the theory department at the University of Michigan. Since then, Kay has won many awards for his compositions, the latest the Prix de Rome.

David Murdock, youthful son of congressional representative and Mrs. John Murdock, taught music in Arizona schools, directed civic choruses and composed much fine music before he was killed in Italy in World War II.

A number of Arizona's youth have won Federation Student Contests for the Region and at least two have reached the finals in the young artist contests.

Many Arizona schooled musicians teach in colleges and universities throughout the United States. This means the foundation of their musical careers has been basically sound and much credit for this is due the ASMTA which was founded in 1928 and from the beginning of its existence secured the certification of the private music teacher by the State Board of Education and giving credits by the High Schools for music lessons with the certified private music teacher.

Certification of the private music teacher by the State Board of Education has assured continued study by the teachers because the certificates have to be renewed every four years. Continuation of study has developed an alert body of teachers professionally aware of new teaching ideas and the trends in material available for teaching.

The granting of credit in the High Schools has meant strict adherence to a well rounded procedure which de-

(Continued on page Forty-two)

YOST

(Continued from page Five)

mands that all fundamentals be included in lessons given students taking music for credit. That specifies scales, chords, arpeggios, modulations and sight reading besides studies and pieces from each musical period — classic, romantic and modern.

Allowing credit for outside music in the High Schools has shown where the weaknesses have been in teaching at the pre-school and grade school levels. To help correct these deficiencies, the ASMTA compiled an outline of piano teaching materials from pre-school through the grade school levels to High School. This included recommendations regarding the amount of harmony and technic that should be taught through the different stages of musical development. These suggestions were down to earth results from research among successful teachers thruout the country who frankly disclosed the progress they expected at given levels. No teacher is bound by the outline but can turn to it if in need of guidance from experienced colleagues.

Many famous teachers have given clinics in Arizona. However, the piano clinic given by Dr. Raymond Burrows of Columbia University in Phoenix two years ago, has become the model for clinic organization in which the American Music Conference participates. This clinic was planned and sponsored by the ASMTA with the cooperation of Mr. T. L. Hoff, Phoenix College, music dealers and the Board of Education. The undertaking involved expenditures no one group could have

financed alone but with the dealers bringing in quantities of materials needed; the college giving housing for the clinic and allowing credit for attendance; the State Board of Education accepting the credits toward certificates or renewal of certificates; and the ASMTA sending out letters conveying information concerning the project and putting the weight of their organization back of it, the clinic was successful from every angle.

A clinic for both violin and piano was given last year with Rose McHugh and Dr. Ernest Harris from Columbia conducting the sessions. There already is a demand for clinics this year. Teachers in Arizona do not need clinics from the standpoint that they have less preparation for their work than those of other states, but they wish clinics and other means of exchange of ideas with colleagues who are the best in their profession.

Arizona teachers are determined to have and keep the highest standards in music teaching. They now have the means — the outline of teaching materials to guide any teacher from pre-school to High School, and credit for private music lessons in High Schools. The High School music course follows the Specimen Examinations put out by the National Association of Schools of Music.

The grade schools, High Schools and colleges of Arizona have music faculties of fine calibre. Many take active parts in National music organizations, serving as officers and giving demonstrations at Conferences.

Tucson has a symphony orchestra

composed of volunteer players who give good concerts. Phoenix has a professional, paid Symphony with a nationally known conductor. An extensive educational program is carried on in the public schools by the Phoenix Symphony.

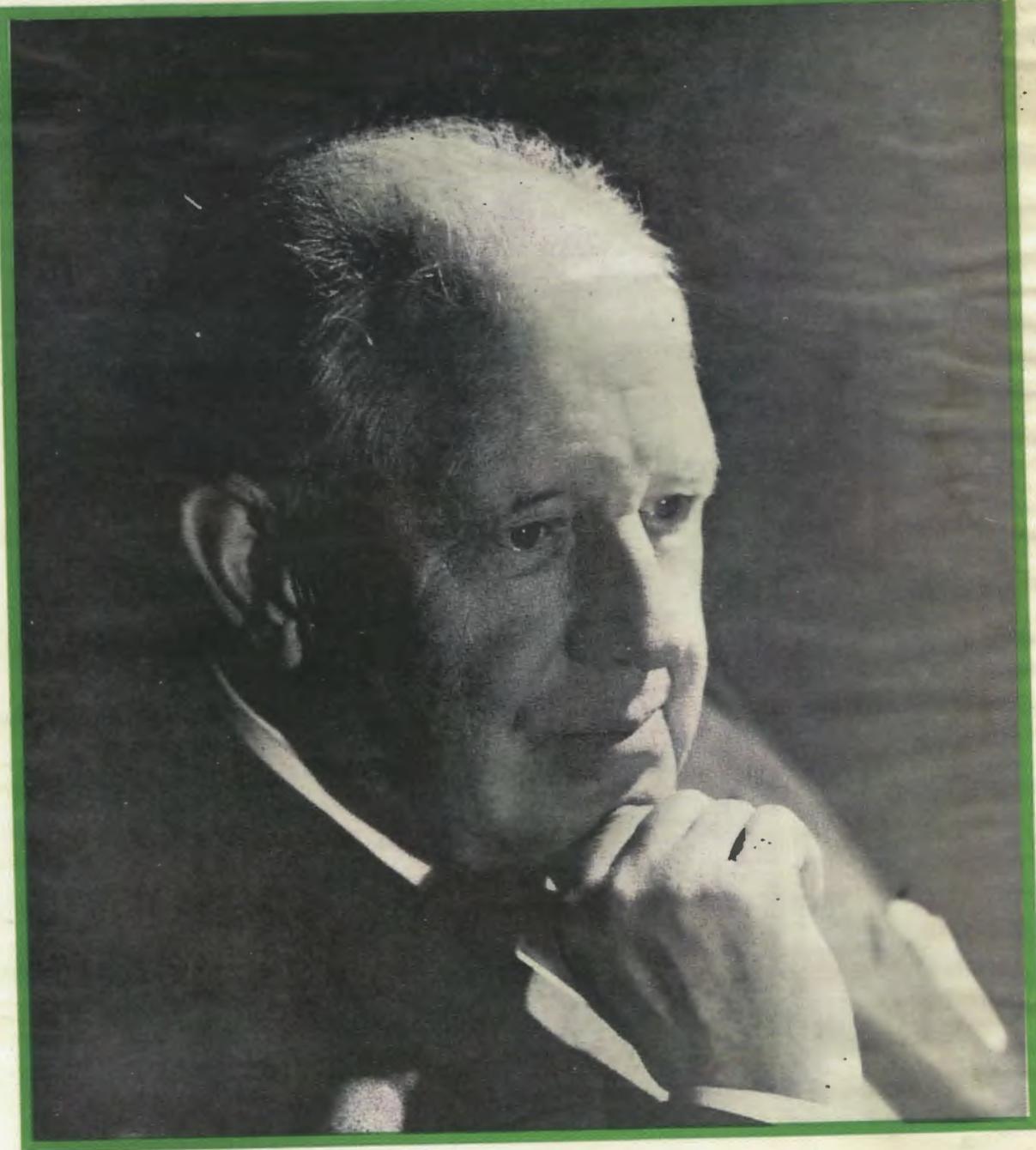
Arizona now presents a musical panorama which includes a demand even in rural areas, for certified private music teachers; public school music on a par with that of the best; growing interest in ASMTA., MTNA and Music Education Conference; and a definite widening of musical horizons for larger participation in national and world musical advancement.

In broadening its scope, it is to be hoped that Arizona will keep that sincerity and spirit of professional tolerance which led one noted musician to remark, "I have never seen such a friendly attitude in a teachers' group. During the whole time I have been here, I have never heard any teacher make a detrimental remark about another teacher or his work." With such a feeling of unity, Arizona can look forward to certain fulfillment of its ideals.

PROGRAM

FRIDAY, MARCH 31, 1950

- 9:00 A.M. Registration
Visit Exhibits
- 9:30 A.M. Official opening of Convention
 - a. Call to Order
President Earle L. Stone
 - b. The National Anthem
 - 1. Director Ambrose Holford
 - 2. Accompanist Bettye Ann Cooper
 - c. Invocation
Rev. Hugh N. Lormor, Pastor First Methodist Church, Tempe, A
 - d. Official Welcome
Dr. Grady Gammage, President, Arizona State College, Tempe
 - e. Response
Mrs. O. P. Knight, Vice-President, A.S.M.T.A
 - f. Welcome to the College
Dr. H. D. Richardson
 - g. Response
Mr. Victor Baumann, Secretary, A.S.M.T.A.
 - h. Departmental Welcome
Prof. Harry Harelson, Head of Department of Music
Arizona State College, Tempe
 - i. Response
Mr. Orvus McGirr, Vice-President, Central District, A.S.M.T.A
 - j. Introductions
 - 1. Past Presidents



Dr. Arthur Olaf Andersen
COMPOSER · EDUCATOR

ARTHUR OLAF ANDERSEN

Arthur Olaf Andersen, composer and educator, is Dean of the College of Fine Arts and head of departments of Theory and Composition, University of Arizona, Tucson, Arizona.

Prior to this appointment, Dr. Andersen taught theory in Berlin, was a member of the faculty of American Conservatory in Chicago and the Chicago Musical College.

Born in Newport, R. I., Dr. Andersen studied under D'Indy and Guilman, Paris; Durra in Berlin; and

Sgambati, Rome. The degree of Honorary Mus.D. was conferred upon him by the American Conservatory, Chicago.

Dr. Andersen's compositions include works for organ, piano, violin, cello, voice, chorus, string quartet, trio and suites, a symphony and an overture for orchestra; cantatas for solo voices, chorus and orchestra.

He is the author of three books on progressive harmony, Strict and Free Counterpoint, Practical Orchestration,

three books on music theory, Geography and Rhythm, and is a contributor to music magazines (including Music of the West Magazine, see page 7).

A former president of the Arizona Music Teachers' Association, Dr. Andersen is now Chairman of Ethics Commission of the National Association of Schools of Music. He is a member of Phi Kappa Phi, National Collegiate Players, Alpha Rho Tau, Phi Mu Alpha, Kappa Kappa Psi and National Association of Authors and Journalists.

AZ Musical Notes

April 1955 (non-ASMTA publication)



1958

Arizona Deaths

Funeral Service Tomorrow For Dr. Arthur Andersen

TUCSON—Funeral services for Dr. Arthur Olaf Anderson, 78, dean emeritus of the University of Arizona College of Fine Arts, who died Saturday, will be conducted at 4 p.m. tomorrow in St. Philips in-the-Hills Episcopal Church. The Rev. George Ferguson will officiate.

Friends may call all day today and tomorrow prior to service time at the Arizona Mortuary. Burial will be in Evergreen Cemetery.

Author of 14 books on music theory and composer and arranger of over 300 choral works, Dr. Andersen served as dean of the fine arts school from 1934 to 1951, the year of his retirement.

SINCE HIS retirement he retained his status of professor of music theory, in addition to his emeritus post.

Dr. Andersen devoted the last years of his life to composition.

UofA President Richard A. Harvill said, "Dean Andersen was recognized throughout the United States and other lands as one of the great musical authorities of his time. His enthusiastic teaching and his leadership inspired many students to great achievement. The University of Arizona owes much to his scholarly musical talents."

Dr. Andersen, a native of Newport, R. I., received his musical training in Paris, Rome, and Berlin.

HE TAUGHT music theory in Berlin from 1905 to 1908 and from

1908 to 1933 was head of the department of music theory at the American Conservatory of Music in Chicago. During the year 1933-34 he acted as head of the department of music theory of the Chicago Music College.

Dr. Andersen is survived by his wife, Helen. He also leaves two daughters, Mrs. Horace Clark, of Syracuse, N. Y., and Mrs. Samuel Lewis, of Chicago, and one son, Andreas S., director of the UofA school of art; eight grandchildren, and one great-grandchild.

MAY UNIVERSITY OF ARIZONA

1958

The School of Music moved into its fine new quarter last August, joining the Art and Drama building to comprise the University's new Fine Arts Center. The music building houses administrative offices, music library, seminar room, faculty studios, classrooms, and the recital hall seating 550. The Board of Regents has approved the name, The John B. Crowder Hall, for the recital hall.

Arthur Olaf Andersen, Dean Emeritus of the College of Fine Arts, died on February 11th. Dr. Andersen served as Dean of the College of Fine Arts from 1935 until his retirement in 1951. He will long be remembered as an active member of both the state and national organizations.

SALUTE!

This month we salute:

DR. ARTHUR OLAF ANDERSEN, Dean Emeritus, College of Fine Arts, University of Arizona. For seventeen years (1934-1951) Dr. Andersen was Dean of the College, Director of the School of Music, and Head of the Theory Department.

He began his teaching career at the age of 24 as a teacher of Musical Theory. He was Head of the Theory Department at the American Conservatory of Music from 1929-1934, when he came to Arizona. He is a Past President of the Arizona State Music Teachers Assn., and a member of the Music Teachers National Assn., where he was Chairman of the important Ethics Committee in 1939. He is a member of the American Society of Composers, Authors and Publishers, and many other organizations devoted to Music.

He authored at least 9 important text books on Theory, Orchestration, etc., which are widely used in schools throughout the country. He has composed more than 150 songs, choruses, etc.

Arizona is fortunate to have had a man like Dr. Andersen devote his talents to further the cause of Music in our State for so many years. The best measure of the success of Dr. Andersen's efforts is the warmth and respect with which his former students and all who know him speak his name.

In company with this host of admirers, we face the lovely Catalina Foothill home of Dr. Arthur Olaf Andersen in Tucson and bow low in a broad and grateful Salute!

ARIZONA STATE MUSIC TEACHERS' ASSOCIATION

BULLETIN OF THE UNIVERSITY OF DENVER

The Lamont School of Music

OF THE COLLEGE OF ARTS AND SCIENCES
909 GRANT STREET — DENVER 3, COLORADO

*Institutional Member of
The National Association of Schools of Music*

SUMMER QUARTER 1951

FIRST TERM — JUNE 18 to JULY 21

SECOND TERM — JULY 23 to AUGUST 22



Dr. F. Melius Christiansen



Dr. Guy Maier



Dr. Frank Simon

MASTER CLASSES

DR. GUY MAIER (and assistants) — JULY 2 to AUGUST 3

Intensive One Week Workshop
for Piano Teachers — July 16 to 20

THE LAMONT SCHOOL OF MUSIC

SUMMER QUARTER, 1951

DR. GUY MAIER

Dr. Guy Maier, famous artist, teacher, composer, lecturer and editor of "The Pianists' Page" in *Etude Magazine* will conduct his first Master Class at the Lamont School of Music this summer.

After graduating from the New England Conservatory of Music, Dr. Maier studied in Germany, then launched his career as a concert pianist. He appeared with great success both as soloist and as a member of the renowned two-piano team, Maier and Pattison, throughout the United States, Europe and Australia. He was Professor of Piano at the University of Michigan for several years; served as a member of the faculty of the Juilliard School of Music; received an honorary Doctorate of Music from the Chicago Musical College; was Assistant National Director, Federal Music Project; and is now lecturer on music at the University of California and consultant for several college music departments. He is the author-composer of several text books on piano-playing and the teacher of many renowned concert pianists, including Dalies Frantz and Leonard Pennario, whose recent recital in New York elicited sensational reviews from New York music critics.

When Guy Maier Plays Mozart. "As a pianist of sensibility and imagination Mr. Maier is the ideal purveyor of Mozart."—*Boston Globe*. "Mr. Maier dispatched Mozart's music with sparkling charm and infectious spirit."—*New York Times*. "Mr. Maier gave the Mozart Concerto a clean, lucid performance and quite won the hearts of his audience with the extreme piquancy of the final movement. Through his own intoxication with the delicacy and sheer perfection of the music, he manages to infect the areas beyond the footlights with the same tense enthusiasm."—*Chicago Tribune*.

Dr. Maier will appear in two Mozart Recitals, July 11 and 25. Assistant teachers and artists' students will be heard in weekly performances throughout the session.

Dr. Maier's Master Classes are attended by teachers and students of piano who have formed "The Maier Musical Association," a non-profit organization of about 600 piano teachers and students throughout the United States who successfully employ the principles of Piano Techniques and Interpretation as taught in Dr. Maier's Summer Master

Classes. The classes formerly were held in various sections of the nation. It is hoped that Colorado will become the permanent locale for these classes, for it offers a cool climate, central location and innumerable scenic and musical attractions to summer students.

Tuition Rates, Maier Master Class. There will be three two-hour evening classes weekly in Piano Repertoire. Four hours credit may be earned for the full five-weeks' term.

Performers	\$60.00
Young advanced performers (age 12 to 17) and all auditors	30.00
Single class performers (young performers, \$5.00) ..	10.00
Single class auditors	5.00

Private lessons. Two quarter hours credit is given for five one-hour lessons. No half-hour lessons will be given.

Private lessons, per hour..... **\$20.00**
 Reservations for Dr. Maier's very limited number of private lessons should be made at once, accompanied by a \$10 registration fee which may be applied later on tuition charges.

Scholarships. Dr. Maier will offer two scholarships in his Piano Repertoire Class. Auditions for these scholarships will be held July 1, 1951, at 909 Grant Street.

Daryl Dayton. Teaching associate of Dr. Maier, Mr. Dayton is Associate Professor of Music at Pomona College. He is distinguished both as a concert pianist and as a lecturer on music. He also is noted as a music critic and for his "Program Notes" written for the Los Angeles Philharmonic Orchestra.

His musical education was taken in America and Germany under eminent masters. Of his work with Dr. Maier he writes: "I do not believe there is another piano teacher anywhere today with the vitality, originality and authority of Maier. I have studied with him for years and I feel I owe more to him than all the rest of my sources of music education." Mr. Dayton's course, *The Piano Concerto*, is a feature of the "Intensive One-Week Workshop."

Private lessons, per hour..... **\$12.00**
 Private lessons, per half hour..... 7.50
 A \$10 Registration Fee, which may be applied on tuition charges, should be sent for private lessons with Mr. Dayton.

Left: A scene from the Opera Workshop production of Britten's "Albert Herring," presented during the 1950 Summer Quarter.



OFFICIAL PROGRAM

ARIZONA FEDERATION OF MUSIC CLUBS

Thirty-Fourth Annual Convention
SAN MARCOS HOTEL, CHANDLER, ARIZONA
April 20-21, 1954

HOSTESS CLUBS

Evening Etude, Chandler
Harmony Hyman Study Club, Phoenix
Musicians Club of Phoenix
Phoenix Piano Teachers Association

CONVENTION CHAIRMEN

Patricia Keating
Mrs. Roy Lockwood
Mrs. William H. Long
Bernice L. Mc Daniel

CONVENTION COMMITTEES

BANQUET Mrs. Gene Redewill

CONCERT Nadine Dresskell

CREDENTIALS Catherine E. Blake

PAGES Claire Mosley - Mrs. Royal Mc Adams

PROGRAM Julia Marie Tibbetts

PUBLICITY Letha Ewing

REGISTRATION Jeanne Ford - Mrs. Orley Iles
Bernice L. Mc Daniel

RESERVATIONS Mrs. W. L. Pendleton

RESOLUTIONS Mae Wiley Barks - Avis Hobbly
Ruth Repine Corlies

TIMEKEEPER Eleonore Hughes Nevins

WHITE BREAKFAST Forrest Thornburg
Louise Thornburg
Eleonore Hughes Nevins

Not ASMTA,
but some ASMTA
members are
mentioned in here.

April 20-21, 1954

Historical Interest



Alfred

MIROVITCH

Eminent Pianist, Master Teacher, Lecturer and Editor

ALFRED MIROVITCH

BIOGRAPHY

Graduated from the St. Petersburg Conservatory, winning coveted Rubenstein Prize in 1909.

European Debut in 1911 (Berlin). Concert tours throughout Europe and Russia.

American Debut in 1921, as soloist with New York Philharmonic Orchestra. Numerous coast-to-coast tours, soloist with New York, Boston, Detroit, Minneapolis, Indianapolis, San Francisco, Los Angeles, Portland, Syracuse, and Houston Symphony Orchestras.

Made nine concert tours around the world, played in Germany, France, Holland, Spain, England. Also in China, Japan, Java, India, Manila, Australia, New Zealand, South Africa, Ceylon, and Mexico.

Acclaimed as Lecturer. Recent appearances at following Universities: Columbia, Princeton, Western Reserve (Cleveland), Capitol University (Columbus, Ohio), Jordan Conservatory (Indianapolis), Evansville College, Queens College, Brooklyn College, Juilliard School of Music, Stanford University.

Nationwide reputation as Master Teacher. Master Classes held in New York, Chicago, Minneapolis, Indianapolis, Los Angeles, San Francisco, Dallas, Portland, Seattle. Faculty member and lecturer at the Juilliard Summer School.

Since 1947 Alfred Mirovitch devoted considerable time and effort to extensive research in an endeavor to enrich existing teaching repertoire of all grades. This has resulted in the publication of over 40 volumes by the following publishers: G. Schirmer, E. B. Marks, Leeds Music Co., E. Morris Co., Elkan-Vogel, Theo. Presser and Belwin Inc.

Many of these volumes have since become standard repertoire throughout this country as well as in Europe.

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ALFRED MIROVITCH

EMINENT PIANIST

A few Press Comments

CHICAGO

"Among the very finest interpretive artists of the Pianoforte."

—HERMAN DEVRIES—*Chicago American*

THE NEW YORK TIMES

Russian Pianist Is Heard in All-Chopin Program

... "the nocturnes, waltzes and etudes, were charming. He played them with a cool, clear silvery tone, exceptional lightness of touch and a sensitive feeling for their haunting melodies and rhythms. And he seemed to fall under the spell of these gentle works, for his playing grew increasingly communicative."

NEW YORK POST

Mirovitch Plays Chopin Program

The galvanic, gray-haired highly individualistic Mr. Mirovitch is a pianist of strong convictions, in temperament more of the dramatic and the lyrical, truly Chopinesque persuasion.

NEW YORK HERALD TRIBUNE

*Alfred Mirovitch Gives All-Chopin Piano Recital
Appears Again for Program at Carnegie Hall*

The pianist began in a delightfully unpretentious way with the subdued Fantasy in F minor and at once established a seriousness, a concentration and a humility which prevailed through the Sonata in B flat minor, the Ballade in G minor, the Scherzo in C sharp minor and the shorter pieces which composed his program.

NEW YORK JOURNAL AMERICAN

In Mozart's Variations, the Etudes Symphoniques and Moussorgsky's "Pictures at an Exposition," Mirovitch revealed a glittering technique, subtle effects in tone, touch and pedalling, distinction in communicative expression, and temperament, and mastery of varied schools and styles.

SAN FRANCISCO, CAL.

His is a beautiful art, clear cut and crystalline, here is a technique which can hardly be surpassed—it is wedded to a temperament full of poetry.

—*San Francisco Chronicle*

PORTLAND, OREGON

"With his masterful presentation of the Tschaikovsky Concerto for Piano, Alfred Mirovitch endeared himself to Portland music lovers last night . . . and was accorded a thunderous reception."

—*Portland Morning Oregonian*

BOISE, IDAHO

... The messages of Bach, Mozart, Liszt and Moussorgsky were produced in tone colors of incomparable beauty and with technical perfection . . . Mirovitch proved through his playing that music is to him a religion, an ideal, a psychology—and the love of his life.

Mr. Mirovitch Uses the Steinway Piano

ALFRED MIROVITCH EDITIONS

	GRADES	PUBLISHERS
"Repertoire With a Special Purpose," 10 Volumes.....	2—5	Belwin
Cantabile. Keyboard Rhythm. Staccato. The Pedal. Expressive Dynamics. Phrasing and Shading. Legato and Non Legato. Chords. Tone Color. Brilliance.		
"The Music Box"	2—4	Leeds
Scherzo and Minuet by BEETHOVEN	3	Elkan-Vogel Co.
<i>(Published for first time in U. S.)</i>		
"Discoveries for Piano"	2—4	Edwin H. Morris
<i>(12 individual pieces)</i>		
14 Easy Masterpieces	2—3	Edwin H. Morris
<i>(from the collection of J. Chr. Bach and F. P. Ricci)</i>		
"Preludes & Suites" by G. J. VOGLER	3—5	Edwin H. Morris
"The Command of the Keyboard," 6 volumes	2—5	Theo. Presser
<i>(Neglected Branches of Technic)</i>		
"New Recital Repertoire"	3—4	Elkan-Vogel Co.
12 Easy SCARLATTI Sonatas	2—4	E. B. Marks
6 Rare Piano Compositions by SCHUBERT	3—6	E. B. Marks
"First Steps" (<i>Easy Duets</i>) by MAYKAPAR	1—2	Leeds
"15 Children's Pieces" by D. KABALEVSKY	2—3	Leeds
"10 Children's Pieces" by D. KABALEVSKY	2—3	Leeds
"24 Children's Pieces" by D. KABALEVSKY	1—2	Leeds
"4 Little Pieces" by D. KABALEVSKY	2	Leeds
"The Student Pianist" Vol. I	1—2	Leeds
"The Student Pianist" Vol. II	2—4	Leeds
"The Student Pianist" Vol. III	3	Leeds
<i>(6 Recital Pieces for Piano Duet)</i>		
"Adventures of Ivan," by KHACHATURIAN	2—3	Leeds
<i>(8 Student Pieces)</i>		
Etudes Tableaux Op. 33 Op. 39	Difficult	Leeds
by RACHMANINOFF		
2 Fantasy Pieces by RACHMANINOFF	4—5	Leeds
Introduction to Classics, Vol. I	2—3	Schirmer
Introduction to Classics, Vol. II	2—4	Schirmer
Introduction to Classics Vol. III	3—5	Schirmer

Several additional Volumes in preparation.