

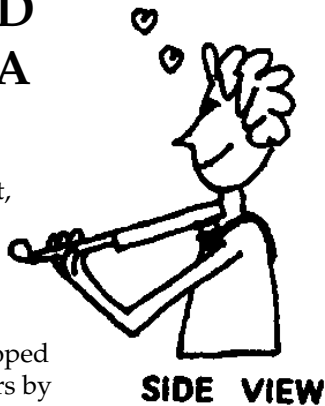
# MUSIC FOR THE LOVE OF IT

APRIL 1999

## AN IMPROVED VIOLIN-VIOLA SUPPORT

The *Lassen Loop* is an elegant, simple and comfortable device to help keep one's neck and shoulder free of tension while playing the violin or viola. It was developed over a period of several years by Karen Lassen of Oakland, California. She and several friends have been using the current version for over a year. She is now having it made in quantity for sale at \$30.00 including shipping.

Ms. Lassen's motivation to develop the Lassen Loop was her own experience of neck pain as a violinist. A professional body worker and psychotherapist, Ms. Lassen was well aware of the symptoms and consequences of chronic neck and shoulder tension, and was concerned to recognize them in herself. Unwilling to give up her beloved instrument, she experimented with solutions that would remove the underlying source of tension — the need to grip the instrument constantly



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## FROM THE HEART

by Helen Spielman

## CHILDREN'S PERCEPTIONS OF ADULT PERFORMERS

I was finishing up a lesson with Laura, one of my adult beginners. Laura had studied flute only three months, and was preparing for her first student recital the following week. After receiving my instructions for being on stage (i.e. smile, take your time, bow, etc.) she played her simple recital piece, one of the easiest in the first solo book, and we ended the lesson.

Although most of my students clean their flutes in my studio, Laura usually does it in the waiting room, in consideration of the next student, who is waiting her turn. That day it was Rachel, a diminutive, exceptionally talented youngster who has studied flute

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## PHOTOGRAPHING MUSICIANS

by Chuck DeLaney

I guarantee you'll be able to take great photographs of your favorite musicians in performance if you follow these ten tips.

### Tip 1. Ask for Access

You'll be surprised how much cooperation you can get if you offer to let the musicians look at your photos, and promise to make copies available to them free or at low cost. Naturally, if your work gets used, you should get a photo credit.

If the musicians are marching in a parade, access is usually not a problem, since the streets belong to the people. Also, if your work is for publication in newspapers and



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magazines that are protected by the First Amendment, releases aren't necessary.

At a small club or outdoor concert, approach the musicians at a break and ask their permission informally. You'll rarely be turned down, and they usually appreciate your asking. But in order to avoid having that permission hastily revoked, make sure you abide by the next few tips.

### Tip 2. Use Available Light

I rarely use flash when photographing a musical performance. There are three reasons I avoid it: 1) Flash distracts the musicians; 2) Flash distracts



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the audience, and 3) Flash detracts from the photograph, casting heavy shadows and changing the atmosphere.

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# THE IN BOX

## WORTHY MUSICAL CAUSES

### Music Maker Relief Foundation

*Music Maker Relief Foundation, Inc.* states that its mission is "helping the true pioneers and forgotten heroes of Southern musical traditions gain recognition and meet their day to day needs. Today, many such musicians are living in extreme poverty and need food, shelter, medical care, and other assistance. Music Maker's aid and service programs improve the quality of recipients lives. . . Our criterion for recipients is they be rooted in a Southern musical tradition, be 55 years or older and have an annual income less than \$18,000." More information, music and photos can be found at <http://www.musicmaker.org/mm1000.html>. Music Maker Relief Foundation, Inc. is a tax exempt, public charity under IRS code 501(c)3. They can be reached at Music Maker Relief Foundation, Inc., Rt. 1 Box 567 Pinnacle, NC 27043, [mmrf1@aol.com](mailto:mmrf1@aol.com), 336/325.2505.

### Classics for Kids Foundation

*Classics for Kids Foundation* gives quality student instruments to schools and communities around America. It is directed by cellist Michael Reynolds of the Muir String Quartet and Boston University. For further information refer to their web site at [www.classicsforkids.org](http://www.classicsforkids.org), or contact them at Classics for Kids Foundation, PO Box 1537, Bozeman, MT 59771-1537, 406-587-8183, fax 406-587-0056.

### The Adult Music Student Forum

The *Adult Music Student Forum, Inc. (AMSF)* is a non-profit corporation whose purpose is to promote the educational and performance interests of active adult non-professional/non-collegiate instrumental and vocal students, regardless of their level of expertise. Beginners, students returning to music after an extended absence and advanced students are all welcomed by the Forum. It conducts events, concerts and community outreach programs. It is based in the Washington, DC area, and can be reached at AMSF, Inc., PO Box 6204, Washington, CDC20015-0204, 202/686-3513, <[amsfperform.org](http://amsfperform.org)>, <[www.amsfperform.org](http://www.amsfperform.org)>.

## SUMMER WORKSHOP NEWS

### Chamber Music Weekend in Quebec

*Canadian Amateur Musicians (CAMMAC)* will sponsor a long weekend at its Lake MacDonald Camp for pre-formed trios and larger groups and evening orchestra playing, May 21-24, 1999. Coaches include James Darling, Mark Latham, Jill Rothberg, Michel Sczesniak and Peter Willsher. Fee for tuition, room and board is Can\$236. To join CAMMAC (and get their excellent newsletter) call 888/622-8755. For workshop

information contact Elisabeth Morrison, 8 Sunnycrest Drive, Nepean, Ontario K2E 5Y2, 613/225-7216.

### Musical Offering

The Joy of Music Program and the Worcester Hills Recorder Society will hold *A Musical Offering*, a recorder workshop for seniors (55+) at Old Sturbridge Village, Massachusetts, June 4-6, 1999. Contact Jennifer Barron Southcott, 963 Liberty Square Road, Boxborough, MA 01719, 978/263-5875, <[jbsouthcott@aics.net](mailto:jbsouthcott@aics.net)>.

### Preformed Groups, CDs at Chico

Building on the strength of the CSU-Chico Music Department's outstanding program in recording engineering, participants in preformed groups at the *Chico Chamber Music Workshop*, Week 1, July 25-30, 1999 at CSU-Chico, California, will work with faculty members to produce a professional quality CD of their group's assignment. For further information, contact Al Loeffler, Workshop Director, 530/345-3772, or consult <http://www.csuchico.edu/mus/chamber.htm>.

### Latin Jazz, Mariachi at Long Beach

*CSU Summer Arts* is offering two music courses this coming festival; The African Influence in Latin Jazz from June 27 to July 10, 1999 and Mariachi Performance from July 11 to July 24, 1999, at CSU-Long Beach, California. If you need course descriptions, cost, and housing info, please contact Frances Douglas, CSU Summer Arts, <[fdouglas@calstate.edu](mailto:fdouglas@calstate.edu)>

### Scottish Summer School

The *Scottish Summer School* offers courses at Airthrey Castle in Accordion, Bagpipe, Cape Breton/Scottish Step Dancing, Clarsach, Classical String Ensemble, Enjoying Jazz, Guitar Playing, Gaelic Singing, Highland Dancing, Jazz Guitar, Old Time Dancing, Scots Fiddle with various tutors, Scottish Country Dancing, Scottish Singing, Shetland Fiddle and Western Classical Music during June, July and August, 1999. Contact Margery Stirling, <[m.f.stirling@stir.ac.uk](mailto:m.f.stirling@stir.ac.uk)>, Scottish Summer School Co-ordinator University of Stirling, Stirling, Scotland FK9 4LA, 441786 467951; fax: 441786 463398.

### Bella Nota in Burgundy

Floryse Bel Bennett, organizer of the CROscendo and Alpeggio workshops (described in the December 1998 issue), will also offer *Bella Nota*, a professionally coached chamber music workshop at the Château de Martigny, near Paray-le-Monial in the Burgundy region of France, September 27-October 2, 1999. The program will include two working sessions each morning, free afternoons for touring or private lessons, and free playing in the evening. There will be 12 to 15 participants, and a beautiful piano. Facilities include fine rooms, a park and a swimming pool. Contact Floryse Bel Bennett, Ruelle de l'Eglise, CH-1143 APPLES/SUISSE, phone/fax 41 21 800 55 22, e-mail [florybel@span.ch](mailto:florybel@span.ch).

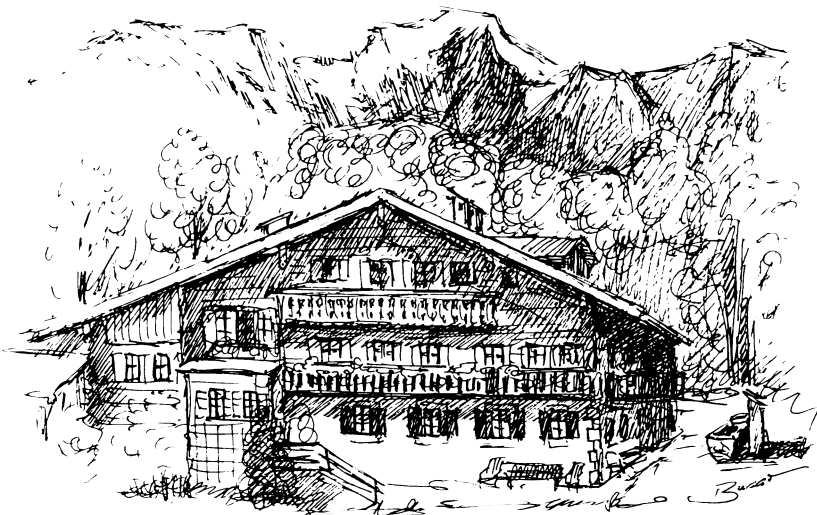
### New Dates for The Music Discovery Workshop

*The Music Discovery Workshop*, an intergenerational, interdisciplinary Renaissance day camp, will be held in Berkeley, CA July 26-30, 1999. Contact Lee McRae, 510/848-5591.

### Chautauqua Chamber Music

Vacationers at *Chautauqua Institution*, Chautauqua, NY, during its summer, 1999 session may arrange for chamber music coachings with Donald Lucarell, 47 Darlick St., Hamburg, NY 14075, 716/649-3977.

### Watercolors and Music in the Bavarian Alps



Mentenlehen - (1711)

St. Rupert's Order of Salzburg sponsors *Aquarell und Musik am Konigsee*, with drawing and painting tutor Franz Bucar and bassoonist Walter Hermann Sallager, at House Mentenlehen (see page 1) in the Bavarian Alps. This year's dates will be September 7-17, 1999. It is open to nine participants. Participants may be artists of any level or experienced woodwind or string chamber musicians (there is no piano). Watercolor equipment can be provided on loan to early registrants. Contact Walter Hermann Sallager, A-1030 Wien, Nualingasse 42/10, AUSTRIA, tel/fax 43-1-71 41 710.

### Music Studies Abroad

*4eme Académie Franco-Américaine*, offers "three joyous weeks devoted to enhancing your technique and preparing you for public performance", at the Centre A Coeur Joie, Vaison-la Romaine, Provence, France, August 7-27, 1999, for piano, violin, cello and small chamber groups. Its faculty are Barbara Krakauer, violin, Robert Dodson, cello, and Jeaneane Dowis, piano. Contact Dr. William Karakauer, 342 West 85th St., #6C, New York, NY 10024-3253, 212/724-7933. Application deadline is April 15.

### Report from Geneva and Waterloo

Reader Joseph Rosen reports: "Last summer I attended

two festivals I learned about from you. *Wind Fest* in Waterloo Canada (which was excellent) and *Rencontres Musicales* in Geneva. It was also excellent although I really didn't fit in since it is for flute, strings and piano (I'm a serious clarinetist). . . The level is very high and it is a fine festival for master classes and solo experience with recitals virtually every night."

### Chopin Tour

The Heritage of Frédéric Chopin: A 150th Anniversary Pilgrimage to Warsaw, Krakow, Vienna, Prague and other destinations, August 3-16, 1999. An in-depth exploration of the world of Chopin and his legendary

interpreters

featuring concerts, lectures and rare excursions.

For information, brochure, and reservations

contact William Wellborn- (415) 759-3400 ext.

3518; FAX: (415) 759-3499; E-MAIL:

Chopintour@aol.com.

### ICMA Revival

After three years' rest, a 6th *International Chamber Music Academy/ICMA* is being planned for 2000 or 2001 depending on the schedules of the four coaches and the availability of the facilities. It will offer intensive two-weeks-programs for the study, refining and performance of chamber music literature for piano and strings in any combination, plus a sightseeing tour in Germany. Interested musicians should contact Dr. Joachim

Heusler, Schillerstraße 7, D-85521 Ottobrunn, Tel/Fax: (49-89)-60 34 55/-688 85 08, e-mail: joheus@t-online.de

with your name and address, the instrument you are playing and your personal grading (A - D) as well as the music pieces you want to study. If he receives enough positive answers he will go ahead organizing the 6th ICMA and send out the complete program to the potential participants as soon as possible.

### Elderhostel Performance Programs

The contact for all Elderhostel programs and printed catalogs is Elderhostel, 75 Federal St., Boston, MA 02110-1941, 877/426-8056. Their web site address is <www.elderhostel.org>. They are open to participants 55 or older.

*Music of the Ozark Mountains*, Ozark Folk Center,

Arkansas, July 11-16, 1999

**continued on next page**

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*Ringin' in the Rockies: Handbells for Experienced Ringers.* Colorado State University, Pingree Park, CO August 29-September 4, 1999

*Gilbert and Sullivan and Iolanthe: Performance opportunities for Advanced Amateurs,* Incarnation Center, Essex, CT, July 11-17, 1999

*Music, Music, Music: Choral Singing Workshop.* University of Illinois, Champaign-Urbana, July 11-17, 1999

*The Musical Theater Genius of Jay Lerner and Frederick Lowe,* July 11-17, 1999

*There's a Song in the Air: Elderhostel Choral Music Workshop,* July 11-16, Bemidji State University/West, Minnesota

*Broadway on the Beach: A Week of Drama, Music and Dance,* August 29-September 3, 1999, Richard Stockton College of New Jersey, Atlantic City, NJ

*Elderhostel Orchestra of New Mexico,* August 8-21, 1999, Jemez Springs and Santa Fe, NM (one week at each)  
*Elderhostel Community Band,* State University of New York at Albany, July 11-17, 1999

*Join the Chorus of Fred Waring's America,* Pennsylvania State University/University Park, PA, July 4-10, 1999

*New England Concert Band,* Portsmouth Abbey School, Newport, RI, August 8-14, 1999.

#### FINGERING GUIDE FOR WOODWINDS

Students, composers, conductors and doublers will be grateful for *The Woodwind Fingering Guide*, a web site at [http://www.sneezy.org/wfg/fing\\_noframes.html](http://www.sneezy.org/wfg/fing_noframes.html). It is a logical, up-to-date and comprehensive source of basic, alternate, trill, tremolo and flattement fingerings for all woodwinds. This growing site is constantly updated and now contains 1900 fingerings.

#### MORE AMATEUR PLAYERS IN AMERICA

The American Music Conference has published findings of the 1997 *Gallup Poll of American Attitudes Towards Music*. Since 1994, the number of households in which someone plays or has played a musical instrument increased from 62% to 66% of all households. In 37 million U.S. households, at least one person age five or older currently plays a musical instrument. Most players started between the ages of five and fourteen, and 59% first learned in school, compared to 26% in 1947. 84% of all respondents agreed that music is a very important part of life, up from 74% in 1987.

#### MOZART vs. GATES

Author Kelly Ferjutz ("A Living Museum of Music", October 1998) forwards this observation: "A TV ad for Microsoft's Internet Explorer e-mail program uses the musical theme of the *Confutatis Maledictis* from Mozart's *Requiem*. 'Where do we want to go today?' is the cheery line on the screen. Meanwhile, the chorus sings '*Confutatis maledictis, flammis acribus addictus,*' which means: 'The damned and the accursed are convicted to flames of hell.'"

#### KIDS' PERCEPTIONS

continued from page 1

for five years and will play an entire concerto from memory as her recital piece.

As Laura left my studio she spoke briefly with Rachel, who she'd met once before at a concert. Here is their conversation as I overheard it:

Laura: "Well, hi, how are you?"

Rachel: "Good! Are you playing in the recital?"

"Yes, but I'm just a beginner, and it's just a simple piece."

"Well, you have lots of guts to go out there and play in front of an audience. That takes real courage."

But I'm pretty nervous."

"You sound really good. I know you'll do real well. Just remember we've all been there. You're going to be just fine."

Who's the grown-up here?

This conversation stimulated me to learn more of what children think of adult student performers. I developed a short questionnaire, and here are some of the answers I received.

1. *Do you enjoy seeing and hearing adult performers at student recitals? Why or why not?*

"It gives me an idea of how good I could be if I actually practiced." (Laura Mooney, 13, Richmond, VA.)

"I think they're great role models for younger students who haven't been playing so long." (Adrienne Bertin, Missoula, MT)

"Adults usually have played longer, and they give you a taste of what you'll be playing like in a couple of years. If they haven't played very long, seeing them perform gives you a boost of confidence. Adults are just like kids, except older and more experienced." (Gina Phillips, Beaverton, OR)

"When adult students perform at student recitals it gives a diversity in style, technique and ability while also delivering the message that music is enjoyable at all ages." (Annie Roth, 13, Frenchtown, MT)

"I enjoy seeing adults perform. Their pieces give me something to look forward to, if they are more challenging than mine. Also, I have often asked my parents why they don't play instruments. Their response is always the same: 'I'm too old to start now. That's why I'm glad you and your sisters started young.' Many adults don't even think about playing instruments, so it's nice to see adults perform." (Martha Long, 12, Chapel Hill, NC)

"It's always nice to hear other people. Sometimes I get bored listening to little kids, and sometimes I get

discouraged if someone plays a piece I'm working on; I realize how much work I have to do." (Mona Lewandowski, 17, Stannard, VT)

2. *What do you think adult students have to cope with in preparing or giving a performance? Is it different or the same as what children and teens go through?*

"I think it would be harder as an adult, because adults have more responsibilities with families, taxes and other obligations." (Laura Mooney)

"Adults probably have to cope with the same things as younger students like 'What if my memory goes blank when I play my memorized solo?' and other things like that. (Adrienne Bertin)

"Teens, children and adults all have different personalities no matter how old they are that would determine how nervous they are before or during a performance. It can prove that anyone can make music a hobby and anyone can learn a skill." (Annie Roth)

"I think adult students have to cope with the same things kids go through, such as being nervous, getting frustrated, messing up, or (being) afraid of what people will think of you." (Jenna Valley, 12, Chapel Hill, NC)

"I think adults don't like being the only adult in a recital. I feel kind of awkward if I'm the oldest kid — I'm 17. (Mona Lewandowski)

"I think it would be more difficult because adults have to go to work and would have less time to practice." (Lindsay Carr, 12, Richmond, VA)

"The adult has to live up to expectations of being good because they're grown up. Kids, it doesn't matter because everybody will think they're cute and like them. Teens are stuck in the middle." (Clair Baker, 15, Berkeley, CA)

3. *When you hear an adult performing music on a level that is below your own playing capabilities, how do you feel inside? What do you think about? How do you think a beginning performer feels?*

"I think it would comfort younger students to hear older people playing at their level because they would realize that age has no influence on capability." (Shailyn Paryear, 16, Richmond, VA)

"There are no urges to tease or laugh at a lower-

experienced adult student. You know how it feels to be thinking: 'Wow, all these people are better than I am. How can I compare? If I mess up I'll look stupid.' You have to get over it and learn that every person who's been playing longer than you has gone through the same thing." (Gina Phillips)

"When I hear adult performers play at a level below me I feel proud that I'm such a good flutist, although sometimes I think that it takes a very ambitious adult to start playing so late in life." (Adrienne Bertin)

"Beginning performers might feel self-conscious, but shouldn't. Ability level is only linked to time — how long you've taken lessons and how long you practice. They should feel proud of how far they've come and there are surely many things to look at in their performance positively." (Annie Roth)

"I feel good because it proves that kids can be just as good as, or better than, grownups." (Jenna Valley)

"When I see a beginning performer, I think, 'They must be a little nervous. But it's nice that they tried.' When I was a beginner I was a little ashamed that I didn't know as much as others. Adults might feel that way too." (Martha Long)

"I don't see them as adults. I see them as another student who is in progress just like me." (Sammy Tseng, 17, Vancouver, BC)

"I feel reassured 'cause I'm about to go to music school and I don't know how good I actually am. At an informal piano recital I heard a 90-year-old man who had just begun. I thought it was wonderful and

he seemed to be enjoying the whole situation." (Mona Lewandowski)

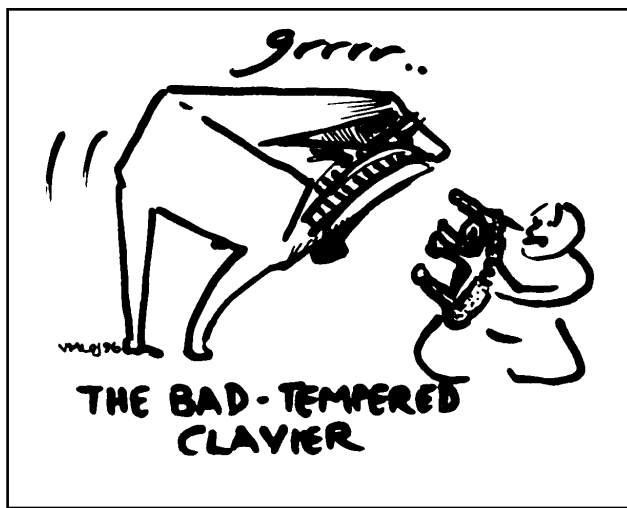
"I don't see that person as any less of a person." (Lindsay Carr)

"I feel like wow." (Ellie Shea, 8, Ashland, VA)

4. *What have you learned by watching and hearing adult performers at recitals?*

"I've learned that no matter how old or experienced you are, nobody becomes an expert right away. . . everyone goes through the same nervousness and learning process." (Gina Phillips)

"I learn my own musical character by watching others express their musical characters." (Annie Roth)



© Vivienne Jones

continued on next page

"I like hearing the piano part. My experience is limited to trying to ignore my sister practicing piano. I watch their posture and how they move around." (Mona Lewandowski)

"You can do a lot of things if you put your mind to it." (Lindsay Carr)

5. What advice, comments or questions do you have for adult student musicians?

"Don't give up. (Laurie Ponder, Mechanicsville, VA)

"You shouldn't feel self-conscious about your age." (Annie Roth)

"Nobody is too old to make music, and I would encourage any adults who want to give it a try!" (Rachel Kiel, 13, Chapel Hill, NC)

"Be patient with yourself. Play every day, even if it's just one note. Adults tend to have more self-discipline and that means they're more likely to do something they don't enjoy 'cause they feel they should. There's no point in playing if you don't enjoy it." (Mona Lewandowski)

"Never, never quit!" (Gene Cupstid, Richmond, VA)

Our children can be our greatest teachers. In learning a musical instrument, what matters is not how young we are, but how young we are at heart — with a vision of ever-deepening joy in the ability to make music.

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The author thanks all the youngsters who took the time to complete the questionnaire and their teachers who forwarded the completed questionnaires to me.

## Musical Passages

Chamber Music Vacations in Wonderful Places

Jane M. Carhart

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25 Alden Terrace • Millbrook, NY 12545 • USA



Normandy, France	May 21-28, 1999
Vale of Glamorgan, Wales	May 30-Jun 6, 1999
Paris and Provence, France	Sep-Oct, 1999

Whether it's a smoke-filled dimly-lit club or a stage with bright spotlights and colored gels, I prefer to use available light. Most of the time, I trust the auto-exposure meter in my camera to get a proper exposure.



© Chuck DeLaney-NYI

Since I usually use negative film — black and white or color — I try to make sure the musicians' faces are in whatever light exists and then just fire away. If there are bright spots on the performers' faces, then I use the spot meter setting in the camera to make sure that I don't grossly overexpose the faces.

### Tip 3. Use Fast Film

In a way, this follows from Tip 2. If you are shooting without flash, unless you're dealing with a brightly lit stage with high-intensity spotlights, you need fast film. I usually use ISO 800 or 1000 films. Both Kodak and Fuji make good color films in this category. For black and white I use T-Max 3200. It's a great film for available light work and much better than the old technique of pushing Tri-X to ISO 5000.



© Chuck DeLaney-NYI

### Tip 4. Learn Stealth Photography

Be quiet and keep a low profile. When I'm going to photograph a performance, I dress in black and wear either running shoes (sneakers) or rubber sole dress shoes. I won't take a shot if it's going to distract the musicians or be audible to the audience during a low volume passage. (For this reason, it pays to know the music so you can anticipate the louder passages.) When I'm in the orchestra pit, whether I'm at the side or front

and center, I crouch down low. Except when I pop up to take a picture, I want to be out of the orchestra's sight and mind. I always carry a small flashlight to check gear or find something in my bag. It's dark in the pit!

I try to stay out of the audience's sightlines as much as possible. If I do need to block someone's view, I quickly move to the spot, give an empathic nod to the people whose sight I'm blocking, take the photo as quickly as I can, and get out. Usually, I'm out of their way before they have time to react.

#### Tip 5. Wait for Loud Passages

When the volume is loud, I can shoot with no concern about shutter sound irritating either the musicians or the audience. Whether it's a rock concert or a symphony, when the drums kick



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in, I can shoot with abandon. So too when the horns are cooking. But when there's a vocal solo, a plaintive violin or harp, or a slow, quiet piano passage, my single-lens reflex sounds like a cannon and I don't use it.

I also keep a pair of ear plugs in my bag so that if I'm going to have to camp out near a big loudspeaker, I can avoid a headache and potential hearing loss.

#### Tip 6. Anticipate Pauses

Without a flash, you'll find that most of the time your camera's shutter speed will be very slow - like 1/15, 1/30, or 1/60. If a performer is jumping around, you're likely to get a blurred image. To combat this, I watch the musician. I try to anticipate when he or she will pause. That's the time to shoot. (Again, it's best if you're familiar with the music.) I usually don't use a tripod or monopod because I have to move fast. It's hard to jockey for the best angle with my camera on a tripod. So I shoot a lot, toss out the images that are too blurry, and select the best of what's left.

#### Tip 7. Use Prime Lenses

What's a prime lens? It's any lens that's not a zoom. What's the big advantage of a prime lens? Usually, it's faster - that is, it opens to a wider aperture than the equivalent zoom. When there's plenty of light, my 28-80mm  $f/4$  zoom is OK, but in low light, I want to have my 24mm  $f/2.8$  for wide shots, my 50mm  $f/1.2$  for medium shots, and my 80mm  $f/2.8$  for tighter shots. If you use an  $f/4.5$  or  $5.6$  zoom lens, you're going to have to use a very slow shutter speed, and you're going to end up with too many blurred images.

#### Tip 8. Dress The Set

No, this doesn't mean wearing a tux like Fred Astaire. "Dressing the set" is an old movie term meaning to get all unnecessary junk out of the frame. It's an even better principle for still photography. Musicians, except at really big concerts, don't think about the appearance of the stage. They're focused on the music. That means you're likely to encounter lots of paper cups, beverage bottles, towels, and other junk that will take away from your photos. If I know the band, I'll just reach over and get that stuff out of the way, or when there's a pause in playing, gesture to a friendly musician to move something. If I don't know the group, I'll wait until the break and then discuss it with them.

#### Tip 9. Show Relationship Between Musicians

If I have two or more musicians in the viewfinder, I try to concentrate on the relationship between them. Can I show them exchanging glances or smiles? If I see this type of interaction, I work my way into position for the right angle, pick the right lens, and wait for the right expression. Sounds easy, but it isn't.



© Chuck DeLaney-NYI

#### Tip 10. Shoot for Stock

You can keep your own stock file. You never know when it's going to pay off. If I'm shooting at a new auditorium where I haven't worked before, I'll shoot an exterior, some details of the hall, and also shoot the musicians warming up, at break, and schmoozing with members of the audience during breaks. And I also shoot some reaction shots of the audience enjoying the music. I can't tell you how often I find a use for such photographs at a later date.

So these are my Ten Tips for taking concert photographs, based on my lifetime experience. I promise, if you follow these tips, you'll take great photographs of your favorite musicians in concert.

© Chuck DeLaney - NYI Dean

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# CONNECTING THE NOTE SPEEDS IN DIFFERENT METERS

by Ted Rust

Simultaneous meter and tempo changes challenge the musician to set an appropriate tempo in the new meter. One of the most graceful — and accurate — ways to handle the transition from one meter to another is to keep the speed of one note value the same in both meters. For example, take a classical 4/4 *Allegro*, with a quarter note beat, in which the most rapidly moving notes are sixteenth notes. Let's say the next movement is a *Scherzo* in 3/8 meter, in which the most rapidly moving notes are again sixteenths. It can be comforting to set a tempo in which the sixteenth notes in the *Scherzo* are played at the same speed as those in the *Allegro*. And whether the goal is for the music to seem slower, faster or unchanged in speed, it helps to know how fast "unchanged" actually is. Here is a chart that will help to do that. It shows metronome settings that give equal note speeds for meters in which from one to seven eighth-notes get the beat.

In the chart, each diagonal line represents a different meter: the eighth note gets the beat in the first, the quarter note gets the beat in the next, and so on. Each vertical gridline passes through the metronome settings that give the same note speed for different meters.

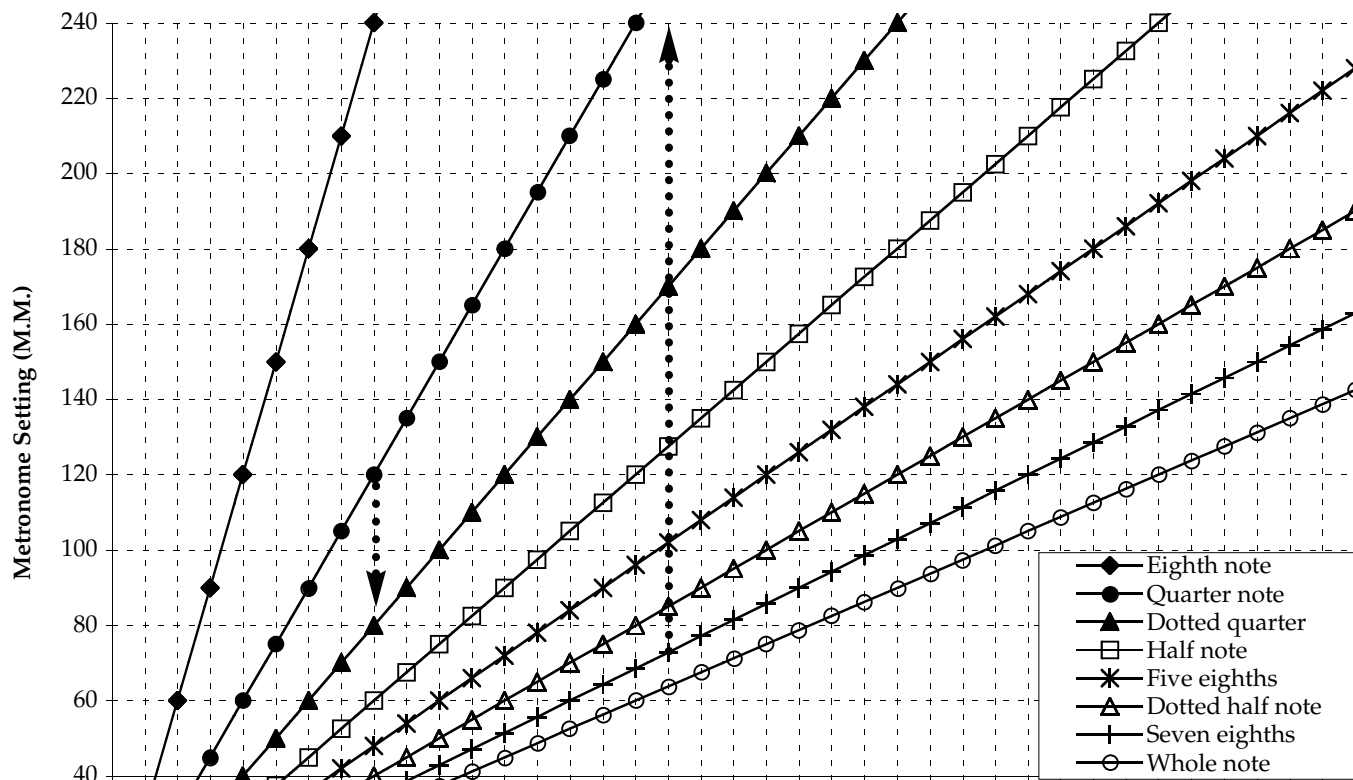
In the foregoing example, let's assume the 4/4 *Allegro*, has a quarter note pulse about M.M. 120. I have marked that point on the quarter note line with a dotted arrow pointing down to the corresponding point on the dotted-quarter line for the 3/8 meter of the *Scherzo*. It shows that at M.M. 80 for a dotted quarter, the sixteenth notes will remain at the same speed.

The algebra is simple enough: the note speed (notes per minute) equals the metronome speed (beats per minute) times the meter subdivision (notes per beat).  $N=MS$ , so  $M=N/S$ . To change the metronome setting, you multiply it by the old meter subdivision and divide it by the new one. Personally, I'd rather use a chart.

How do you set a metronome to practice the 7/8 movement, *Presto ruvido* ( $\text{♩} = 76$ ) of Gyorgi Ligeti's *Six Bagatelles*? For me the answer was to choose a quarter note subdivision that comes out even every two measures and happens to line up with most of the notes. The upward arrow on the chart shows that in quarter notes the tempo translates to something over  $\text{♩} = 240$ , which is the top speed of my metronome. For practical purposes, I learned the rhythm starting about half that speed, then moved gradually up to the top of the scale, switching at that point to one beat per measure.

I hope you find this chart a useful practice tool, and perhaps an aid in resolving the inevitable arguments ensembles seem to have about tempo when they encounter meter changes.

## CHART OF METRONOME SETTINGS FOR EQUAL NOTE SPEEDS



# KIDS CAN ACTUALLY LIKE OPERA

by Sydney Rott

Much has been said lately about the difficulty of attracting young people to “classical” music. One thing I’ve learned through experience, however, is that, if exposed to it, kids actually like opera. And why not? It’s visually interesting, contextually fresh to a teenager who hasn’t read anything to speak of, and the music is simply good if approached without prejudices.

I learned this many years ago when I found myself teaching a 7th-grade music appreciation class. It was a semester course. I’m an amateur oboist, and while I like opera well enough, I’m certainly not a fanatic. Nevertheless, I found that the opera unit kept getting longer every time I taught the course because the students so obviously enjoyed it. I started with *Amahl and the Night Visitors*, naturally, but by the time I left the school it included *The Telephone*, *The Medium*, *Die Fledermaus*, and the students’ absolute favorite, *The Barber of Seville*. I’d introduce the last one by playing a number of Rossini overtures and asking the students what they could deduce about the composer’s personality. It was clear he liked to show off. Well, he wrote an opera in which every character is a show-off. Who wins this duet in this recording? When asked at the end of the semester to name their favorite piece, *Una voci poco fa* was always way up on the list. It was the Callas recording, and she certainly had a lot to show off.

Eventually, I was transferred to a high school to teach French. One day the GATE (Gifted and Talented Education) coordinator told us they had acquired packets of materials (film strips, recordings, etc.) about several operas. I purchased a set of librettos with GATE funds. From then on I taught *Carmen* almost every year, in second- or third-year French classes, until I retired. In later years I had the advantage of video tapes, one of a staged performance and the other of the movie, *Bizet’s Carmen*. The unit took from three to nine weeks — nine weeks when I had an incredibly boring textbook, and found I could teach all the concepts of the course from

the libretto by adding a few materials of my own.

In the ‘70s and ‘80s I had to overcome the negative image that the students had of opera when they came into the class. This was no longer the case in the ‘90s. A few students vaguely associated the word with singing, but most of them had no preconceptions one way or the other.

I started introducing *Carmen* early with hints that we were going to study something entirely different. If they asked, I’d say offhandedly: “*Carmen*. It’s got sex and violence and all that kind of stuff. You’ll love it.”

I did have to address the trained voices:

“Imagine that you are in the Selland Arena, listening to your favorite rock group. All of a sudden the electricity goes out. The crowd makes a lot of noise, but what do you hear from the musicians?”

(After some thought) “Nothing.”

“Well, believe it or not, there was a time when there was no electricity. (Pause while the students meditate on the enormity of the situation.) There were singers who could sing in a theater as large as the Selland Arena, over a full orchestra, and be heard.”

“How?”

“They had to train their voices to work like musical instruments. It makes a different sound, one you might not be used to. You might take a while to learn to like it, but it’s a sound that people have loved for a long time. Even today, the top opera stars have as many fans and make as much money as rock stars. And most opera companies, including the Metropolitan in New York City, still don’t use any amplifiers. If you want to get an idea what it feels like, try breathing with the singers you hear.”

Since it was a French class, the libretto was the focus. But I kept playing the music over and over, encouraging them to sing along if they were so moved, and suggesting that if they didn’t like it, it was just because they hadn’t heard it enough. The class usually asked me to play the tape of the music while they were working

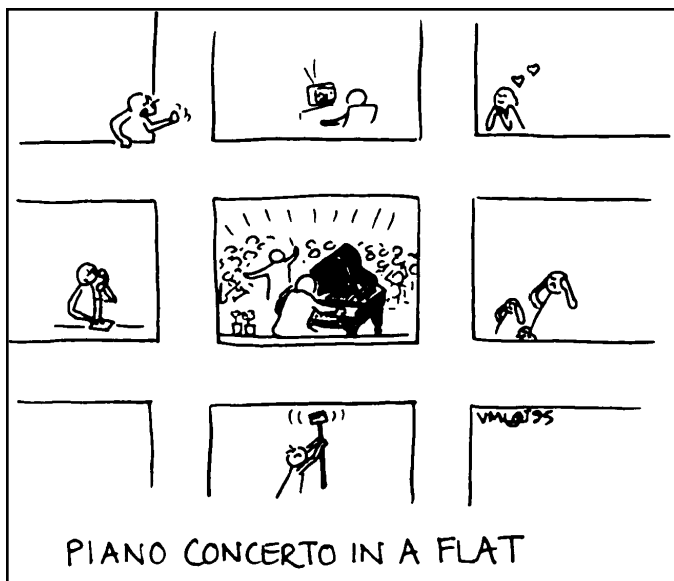
on written projects. I remember one varsity football player asking fervently, “Play the part where she sings about *l’amour* — that just gets me.”

They had a choice of final projects. One was to add a scene that was suggested, but is not

## PASSOVER ROUND by David Goldstein

3. Come, E-li-jah, do not de-lay. Come to us in our day  
Bringing with you the hope that then there will be peace on earth, good  
will to men. dg 99

continued on page 10



© Vivienne Jones

**KIDS AND OPERA** continued from page 5

actually in the opera. One very gifted student wrote a beautiful act that went between Acts 3 and 4 and ended with José's mother cursing him as she died because of his preoccupation with Carmen. It made the José of Act 4 much more believable. The one most chose (because it was the easiest) was to draw a picture of their favorite scene and write a paragraph about it. I had a large percentage of Asian students, and I amassed quite a collection of pictures of bullfights done more or less in the style of a Japanese woodcut, with an Escamillo bearing a striking resemblance to Bruce Lee.

Of course I took advantage of the opportunity to include an illustrated vocabulary list of the orchestral instruments. Most of the students had never even heard of an oboe. I pointed out the instruments when the orchestra was on the video, and the sounds of the instruments on tape.

I hope I inspired a few students to continue to be interested in operatic and orchestral music. I had parents comment that their sons and daughters were showing a new interest in opera, and on many occasions students showed me the CDs of Carmen that they'd bought, or came to class eager to tell me that they'd heard part of Carmen somewhere else. One young lady, already an accomplished singer and actress, was extremely excited about hearing Julia Migenes-Johnson sing the "Habañera" on an awards show. This student's name was Audrey MacDonald, and she has already won three Tony Awards of her own. One of them involved singing an aria in *Master Class*. I like to think the aria was from *Carmen*.

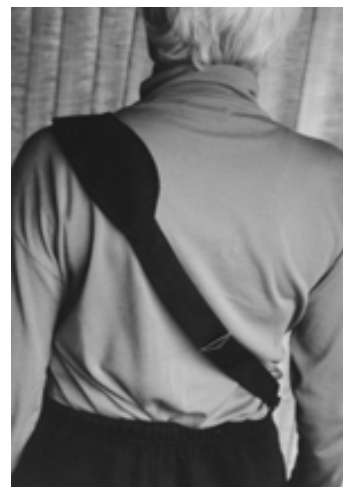
Oboist Sydney Rott lives in Fresno, CA. Her most recent contribution to these pages, "The Reluctant Performer", appeared in the June 1998 issue.

**LASSEN LOOP**

continued from page 1

between chin and shoulder. Her first version was made with coat hanger wire and plastic tubing, appeared in *Music for the Love of It*, February, 1997.

In its current version, the Lassen Loop is an oval pad of heavy black Cordura fabric with purple velvet backing, shaped to drape over the left shoulder, with a pocket in front that receives corner of the violin or viola shoulder rest. A narrow strap in back can be clipped to the waistband of the player's clothing if needed, though over some fabrics, the velvet backing provides enough friction to keep the pad in place. It keeps the instrument in place on one's shoulder, without any need to bend the neck or hunch the shoulder. Properly adjusted, it serves to stabilize the instrument in the correct position without muscle tension.



For further information contact Karen Lassen, 3856 High St., Oakland, CA 94619, 510/530-1537, [klassen@mindspring.com](mailto:klassen@mindspring.com).



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## EASTER ROUND

by David Goldstein

1 He was born, lived, and died as man a-mong men;  
2 But he rose from the tomb and lives a-gain.  
3 Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia A-men. 49 99

## GOOD EXCUSES by Helen Spielman

Probably most teachers have had students come in for their lesson and make an excuse for not having practiced that week.

Today one of my young girls came in and made her confession in the most succinct and adorable way I've ever heard. Janie said, "I've lost my practiceness."

For almost a year, I've been looking for another copy of the music I have for *The Nutcracker*, arranged for flute and harp. This book has about eight of the songs from *The Nutcracker*. One of my twelve-year-old students wanted this book so badly that she's asked me about it every month since Christmas. I exhausted every possible resource and concluded that this book had disappeared from the face of the earth. At the flute convention last week, I saw it! It was being sold by a harp company that had a booth there. I bought it as fast as I could whip out my wallet.

When Kim came for her lesson, she asked me, unprompted, how the convention was. I told her I'd had a great time, and that I'd found something special for her, and asked if she could guess what it was. About thirty seconds later, her eyes grew real big and she broke into a huge grin and asked, "The Nutcracker music?" And I said "yes" and gave it to her. She was SO excited. She leafed through the book, saying, "Ooh, the *Dance of the Sugar Plum Fairy*," and "Aah, the *Chinese Dance*, I love it." It took me quite awhile to get her to put down that book and get her started on scales.

What a delight to see a young girl have such a love for and take so much joy in music. That was better than any goody I bought for myself at the convention.

One of my fourteen-year-old students, who usually practices well and regularly, came to her lesson recently telling me that she's been unmotivated to practice. Just as I was about to open my mouth to make a response, she continued, "Can I have one of those assignment sheets? Maybe that would help me." She was referring to a simple little chart I sometimes give my students, where they have a goal to practice a certain number of days per week for a certain number of minutes. They

fill it out daily and bring it to their lesson. So I said, "Sure," and she and I filled out her practice goals for that week. For the last two or three weeks, she's been meeting her goals and reporting that she's having a much easier time motivating herself. I was fascinated that this young person knew from inside herself exactly what she needed, and was able to ask for it.

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