

THAT MEANS WHAT?!

Teaching and non teaching

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*DUAL TEACHING OR
DUPLEX TEACHING*

A STUDENT IS GIVEN METHOD BOOKS AND OTHER EXERCISES BUT EXPLORES HIS
OR HER ideas ON THEIR OWN
IN THE PAST - THE STUDENT HID THIS FROM HIS OR HER TEACHER
NOW - IT SHOULD BE ENCOURAGED
THE TWO ASPECTS SHOULD JOIN FORCES

METHOD BOOKS CAN BE ACTUAL LEARNING TOOLS
THEY CAN ALSO BE PROPS - PLACEBOS - INCENTIVES

SOME EXAMPLES
THE BOX - O - LESSONS - ACTUALLY A BOX OF LESSONS
WAS A METHOD BY JOHN SERRY FOR THE U.S. SCHOOLS OF MUSIC
WHICH BECAME POPULAR DURING AND AFTER THE KOREAN WAR.
IT WAS A PLACE WHERE DISCHARGED MILITARY PEOPLE COULD SPEND
THEIR G.I. BILL MONEY - THEY COULD ALSO CHOOSE TO GO TO BARTENDING
SCHOOL AND OTHER KINDS.

THE ROYAL METHOD BY GUIDO DEIRO WAS “INDORSED” BY PIETRO FROSINI
GIVING IT A KIND OF CACHET - YOU WERE A BETTER PLAYER JUST BY HAVING IT'
ON YOUR MUSIC STAND - IT WAS A GREAT INCENTIVE TO PRACTICE.

MY OWN TEACHER GAVE ME CONCERTO IN D BY PIETRO DEIRO WHICH WAS THE
HARDEST PIECE TO PLAY IN 1960 - IT WAS GRADE 6 1/2 WHICH WAS OFF THE CHARTS.
ACCORDING TO MY TEACHER, IT WAS OVER MY HEAD - BUT HE GAVE IT TO ME
ANYWAY AS AN INCENTIVE. LITTLE DID HE KNOW THAT I LEARNED DEIRO'S
CONCERTOS IN A AND E AND ALMOST ALL OF HIS OUTPUT BY EAR LISTENING TO
THE AMPCO RECORDINGS OF CARMELO CARROZZA AND DANIEL DESIDERIO.
I WAS DUAL LEARNING WITHOUT MY TEACHER KNOWING IT.

THE ORANGE SODA SYNDROME

LEON RUSSIANOFF WAS THE GREATEST CLARINET TEACHER IN THE 20TH CENTURY.
ALL OF MY COLLEAGUES WENT TO HIM. I KNEW HIM AS WELL. HE WAS NOT A GOOD
PLAYER - BUT HE COULD TEACH. BENNY GOODMAN WENT TO HIM FOR A WEEKLY
LESSON UNTIL HE DIED.

HE TOLD US ABOUT A STUDENT HE HAD WHO WAS OLDER THAN US. HIS NAME
WAS STANLEY DRUCKER AND AS A YOUNG LAD HE DIDN'T PRACTICE ENOUGH.
LEON SAW AND KNEW HIS POTENTIAL AND FOUND OUT THAT HE LOVED ORANGE
SODA. SO, IF YOUNG STANLEY HAD A GOOD LESSON, HE GOT AN ORANGE SODA
FROM HIS TEACHER. HE BECAME PERHAPS THE GREATEST ORCHESTRAL
CLARINETIST IN THE 20TH CENTURY - PRINCIPAL FOR YEARS IN THE NEW YORK
PHILHARMONIC.

WE NEED MORE ORANGE SODA TEACHERS - THE ORANGE SODA AS PLACEBO

A PROMINENT NEW YORK PRIVATE INSTRUMENTAL TEACHER TAUGHT A 16 YEAR OLD
MALE. HIS LESSON WAS 4 PM. THE TEACHER, A FEMALE, WOULD DRESS IN TEACHING
CONSERVATIVE ATTIRE FOR THE LESSON. HE STARTED TO SHOW UP FOR LESSONS
AT 2 PM. SHE WAS CONCERNED WHY HE SHOWED UP AT 2 PM WHILE SHE WAS STILL
WEARING T SHIRT AND JEANS. IT'S OBVIOUS WHY HE SHOWED UP EARLIER. THERE
IS PROBABLY SOME MIDDLE GROUND HERE.

NADIA BOULANGER TOOK ELLIOT CARTER TO CAFES AND MADE HIM ORDER ICED
COFFEE AND WHIPPED CREAM. THIS WAS DOCUMENTED IN A BOOK BY A FORMER
STUDENT OF MINE, ALAN EDWARDS, WHO INTERVIEWED CARTER FOR the BOOK:
FLAWED WORDS AND STUBBORN SOUNDS. I ASKED ELLIOT IF THIS STORY
WAS TRUE. HE SAID YES - I WAS YOUNG AND SHOULD HAVE SOMETHING SWEET.
THIS WAS A BAD ANSWER - SHE WANTED HIM TO DO SOMETHING FRIVOLOUS.
HE GOT THE MESSAGE AT ABOUT 103 YEARS OLD - BETTER LATE THAN NEVER.

THINKING INSIDE THE BOX

EVERY STUDENT IS UNIQUE
AND IN THE END
ONE SIZE FITS ONE
NOT ONE SIZE FITS ALL

DO NOT CALL THEM STUPID OR BIRDBRAIN

THIS WAS A REMARK BY JULIO GUILIETTI IN AN ARTICLE HE WROTE FOR THE AMERI
CAN ACCORDIONISTS' ASSOCIATION CONTEST JOURNAL IN 1959 TITLED: DON'T JUST
GET THEM - but KEEP THEM. ONE HAS TO TAKE ONE'S OWN ADVICE SOMETIMES.

IN THE LONG RUN - IT'S HOW THE STUDENT FEELS BEFORE, DURING AND AFTER THE
LESSON. HE OR SHE SHOULD FEEL GOOD, CHALLENGED AND POSITIVE WITH THE
ATTITUDE - I WILL DO IT BETTER!

MY OWN MENTOR, DR. JACOB C. NEUPAUER HAD A STUDENT WHO WAS NOT TOO AD
VANCED - HIS MOTHER told DR. NEUPAUER THAT SHE WANTED HIM TO PLAY TRI
EST OVERTURE BY PIETRO DEIRO. DR. NEUPAUER PRODUCED A BOTTLE OF PILLS
AND SAID TO HER: THESE ARE TRIESTE OVERTURE PILLS. SHE GOT THE MESSAGE.

IF THE STUDENT ASKS A QUESTION THAT YOU CAN'T ANSWER AT THAT TIME - DO NOT
BE AFRAID TO SAY: I DON'T KNOW. THIS CAN BE THE START OF A BEAUTIFUL LEARN
ING JOURNEY TOGETHER.

TEACHING SOMETIMES CAN BITE YOU IN THE BUTT

I HAD A STUDENT FROM ANOTHER COUNTRY. HE WAS YOUNG AND ARROGANT AND DIDN'T PRODUCE MUCH. HE CAME TO ME ONE DAY AND SAID: I NEED MONEY, WHICH HE DIDN'T. I TOLD HIM TO ENTER THE BMI STUDENT COMPOSERS' COMPETITION. I SUGGESTED THAT HE DO A GRAPHIC PIECE - HIS DRAWINGS WERE QUITE NICE. I TOLD HIM TO LOOK AT LE CORBUSIER'S VERSES IN ARCHITECTURE TO SEE HIS ARCHITECTURAL RENDERINGS. HE DID - AND CALLED ME ONE MORNING: I AM LEAVING YOU - YOU ARE A BUFFOON - YOU ARE NOT MY ASCETIC. HE HANGS UP. A FEW MINUTES LATER I GET A CALL FROM BMI. THEY ASKED - IS HE A PERMANENT RESIDENT OF THE US? I SAID YES - I HAD NO IDEA EITHER WAY. HE WON THE PRIZE. IT WAS A WORK FOR 16 ACCORDIONS, NOW PERFORMED ALL OVER THE WORLD. HE DIDN'T INVITE ME TO THE AWARDS CEREMONY. THIS WAS BACK IN 1983.

BMI DID INVITE ME - I WAS A MEMBER. THE PIECE WAS DISPLAYED - PRIVATE STUDENT OF WILLIAM SCHIMMEL. EVERYONE AVOIDED ME. THERE WERE USUALLY AN ABUNDANCE OF YALE STUDENTS WHO WON THESE PRIZES, SO I WORE ON MY NAME TAG: JOHN CAGE. I DIDN'T GET IT. I WAS A THREAT. I WAS UP AGAINST YALE AND OTHERS. I GET IT NOW. I STOPPED TEACHING FOR A YEAR. DON'T DO WHAT I DID.

THE FOLLOWING CAN WORK ON ANY LEVEL
YOU'RE GOAL IS TO BE EVENTUALLY NOT NEEDED.

YOU CAN TAKE ON VARIOUS IDENTITIES IN THE PROCESS
1 - THE COACH
WITH HAND GESTURES

2 - THE WITNESS
A SILENT LISTENER WHO SAYS LITTLE BUT SILENCE BECOMES
LOUD

3. THE MUSICAL FRIEND
WHO IS ABLE TO PUT YOU THROUGH THE PACES IN A
GENTLE, FIRM AND SOMETIMES RUTHLESS MANNER WHILE REMAINING YOUR
FRIEND.
HE OR SHE MIGHT ACTUALLY TELL YOU WHAT TO DO AT THE PROPER TIME.

4. THE CRAZY COMPASSIONATE
WILL DO SOMETHING OFF-BEAT AND
WEIRD TO
SHAKE YOU UP.

YOU ARE NOT A PSYCHOLOGIST - UNLESS YOU ARE

REFER THEM TO ONE IF THEY NEED ONE
OR TO A CLERGYMAN, COUNSELOR ETC.
IF THEY ARE IN TROUBLE AND WANT TO TALK TO YOU
MEET THEM IN A COFFEE SHOP
AND BE A FRIEND.

I WAS ASKED TO TEACH COMPOSITION TO A DISTRESSED STUDENT - WITH
THE ASSUMPTION THAT HE COULD WRITE OUT HIS PROBLEMS. I WAS ASKED
TO GO AFTER THE STUDENT, SIT HIM DOWN AND GET HIM TO WRITE.
I SAID THAT I WOULD TAKE THIS STUDENT - IF HE UNDERWENT THERAPY AT THE
SAME TIME - HE DIDN'T. I INTERVIEWED THE STUDENT. HE SHOWED LITTLE INTEREST.
THIS REQUEST IN MY OPINION UNDERMINED BOTH THERAPY AND THE ART OF COM
POSING - ESPECIALLY IF THE STUDENT NEVER MADE AN ATTEMPT TO COMPOSE
OR GO INTO THERAPY. I STILL FEEL GUILTY ABOUT THIS - WAS I MISSING SOME
THING? I'LL NEVER KNOW

DO NOT LET A STUDENT USE YOUR SANCTUARY TO GOSSIP
ABOUT ANYONE
I'VE EXPERIENCED THAT
THEY STARTED TALKING ABOUT PEOPLE THAT I ACTUALLY KNEW
OR
SECRETS THAT HAD NO BUSINESS IN MY STUDIO
MY ADVICE
GET RID OT THE STUDENT IMMEDIATELY!

GETTING BACK TO THE EARLY PHASES OF TEACHING AGAIN
FIND OUT THEIR INTERESTS
IF A STUDENT TELLS YOU THAT THEY LIKE RADIOHEAD
ASK THEM TO BRING AN ARRANGEMENT OF A RADIOHEAD SONG FOR A LESSON.
IF THEY CAN'T - ASK THEM TO BRING A RECORDING AND WORK ONE OUT TOGETHER.
DO NOT TRY TO OUTHIP THE STUDENT - LET HE OR SHE HAVE THE UPPER HAND.

IN MY OWN JOURNEY, I EXPLORED NON ACCORDION AVENUES LIKE IMITATING THE
VOICE OF RAY CHARLES OR EMULATING THE HAMMOND B3 OF JIMMY SMITH - WHO
WAS PRACTICALLY A NEIGHBOR OF MINE IN NORTH PHILADELPHIA WHERE I SPENT
MY EARLY YEARS.
I BECAME INTERESTED IN THE PERCUSSIVE QUALITY OF THE B3 AND ITS ABILITY TO
PLAY IN BETWEEN BEATS - CREATING INFINITE SPACE - NOT QUITE SYNCOPATION.

I ALSO GOT TO KNOW PERSONALLY THE DUTCH JAZZ ACCORDIONIST MATT MATHEWS
WHO WAS THE FIRST ACCORDIONIST TO PLAY THE VILLAGE VANGUARD.
I WAS THE SECOND.
JAZZ BOOKS BY LEON SASH - THE BE BOP ACCORDIONIST AND THE THIRD STREAM
ACCORDIONIST, LANNY DE JAY WERE A GREAT INFLUENCE.

TEACHING IS AN ART

DON'T TAKE IT LIGHTLY
GET BEYOND LOVE AND HATE
SOME DAYS YOU WILL LOVE IT
SOME DAYS YOU WILL HATE IT
SOME DAYS YOU WILL LOVE AND HATE IT
DO NOT TRUST ANYONE WHO SAYS
THAT THEY LOVE IT ALL THE TIME

WHY DO I DO IT?
BECAUSE I CAN
BECAUSE I/M GOOD AT IT
AND
I FEEL THAT I SHOULD
LOVE AND HATE HAS NOTHING TO DO WITH
IT
at this point in my life and career
BUT
SOMETIMES I'M LUCKY
AND THE LOVE PART OF IT
SOMEHOW
KICKS IN
I THINK



*HOW NOT
TO
CONDUCT
AN
ACCORDION
ORCHESTRA*

TELL EM THEY'RE GREAT

LET EM STAY OUT LATE

THIS IS NOT HOW TO CONDUCT AN ACCORDION ORCHESTRA

FEED THEM EGGIES AND WINE

AND OTHER GOOD GRIND

THIS IS NOT HOW TO CONDUCT AN ACCORDION ORCHESTRA

FORCE THEM TO WAIT BEFORE GOING OUT ON DATE

DEFINITELY NOT THE WAY

MAKE THEM MELLOW

AS THEY BELLOW

NO - NOT THE WAY

TAKE THEM ON TOUR

GIVE THEM SOUP DE JOUR

NON NON BON NON TRES BIEN

OR WHATEVER

DON'T MAKE THEM REHEARSE

BE SURE TO REIMBURSE

DON'T KNOW QUITE WHAT THAT MEANS

COULD BE ABOUT THE MONEY THEY

CONTRIBUTE TO BE IN THE BAND

FINALLY

(HOW NOT TO CONDUCT AN ACCORDION ORCHESTRA)

DOES ANYONE KNOW THE WAY?

DOES ANYONE HAVE A PLAN?



*ESSENCE OF
THE
ACCORDION*

All of the Accordions used in this event are Piano Accordions - Piano Keyboard on right side - Bass Buttons on left - The American Experience. This mindset began after World War II when the Accordion was starting to be “Americanized”: heard on radio, seen on early TV, used as a “filler” in Broadway Pits, seen and heard in Carnegie Hall as a Classical instrument and seen and heard at The Stork Club as a Jazz instrument and Vegas. The Ethnic Accordion stayed in ethnic communities such as Duluth, while the “Other Accordion” flourished in the east and west coasts.

The Piano Accordion stems from Vaudeville. It was a novelty. Soon it wasn't. It created middle class salons and picnic instruments for kids at camp. Manufacturers advertised that it was "Easy to play" - and it was - in its most basic form. Even with the “flash” that many players were beginning to show in their virtuosity - it maintained an amateur profile - along with the chord organ.

Contests began, and accordionists began to go “long haired” and started to play classical stuff. Even there, someone in the audience always desired to hear Lady of Spain and Beer Barrel Polka. A “Built in Duality” emerged - hip and square, classy/declasse, elegant/vulgar, beautiful/ugly.

The Piano Accordion is able to cross cultures (it's a bird - it's a plane) and be anything that it wishes to be - a woodwind or any section in an orchestra, a virtual bandonion in a tango band, a Brechtian machine in Kabaret and Punk bands - and the ultimate costume, we wear it - it's theater itself - not just part of theater.

As a piano accordionist, I had the honor and pleasure (and still do) to play my instrument practically everywhere in all capacities. I dedicate this week to our pioneers that made it possible. Here's a short list:

- Pietro Deiro - composer/performer/publisher
- Guido Deiro - composer/performer/married to MaeWest
- Phil Baker - comedian/radio star
- Charles Magnante - composer/virtuoso/radio
- Carmen Carozza - virtuoso/arranger/composer
- Daniel Desiderio - same as above
- Andy Arcari - same as above
- Art Van damme - jazz/Stork Club etc
- Bill Palmer - Bill Hughes - virtuosi/educators
- Dick Contino - Vegas/Lady of Spain
- Alice Hall - Jazz
- Leon Sash - Jazz
- Johnny Grande - Rock and Roll/Bill Haley and the Comets
- Clifton Chenier - Creole
- Lawrence Welk - keeping it visible
- Myron Floren - soloist and orchestra member
- Dr. Jacob Neupauer - educator
- Rudy Molinaro - educator
- later - bands such as Tom Waits, Nirvana, Duran - Duran

and the participants that you will see and hear this week, the new generation taking it to places that nobody imagined 25 years ago - It was once considered a “man's” instrument - Not so today.



CORRECTING

SUEING
1965 - SHOULD HAVE
RECEIVING NEGATIVE LETTER

THREATENING MEETING
SAID I SOLD DRUGS TO SCHOOL
CHILDREN
BAD CHAIN LETTER
BAD DREAM

BAD LETTER ABOUT SKIN CREAM
BAD CALL IN CHICAGO
UGLY CALLS - TWO

SEMINARS
CALLING ME TO REHEARSE
AT TENRi
BAD MOUTHING ME ON NPR
AND NOT CORRECTING IT
RATTING ME OUT ON THE
BERIO
STOPPING PERFOR
MANCE WITH BELLY DANCER

CORRECTING priest
CORRECTING MAN FROM NJ
CORRECTING
correcting

correcting

correct

correct



ALL EXERCISES ARE PILATES

ALL SONGS ARE BEATLE SONGS

ALL BANDAGES ARE BAND-AIDS

ALL BASS GUITARS ARE FENDERS

ALL TANGOS ARE PIAZZOLLAS

ALL CONDOMS ARE TROJANS

ALL OPERAS WERE WRITTEN
BY SOMEONE NAMED CARMEN

ALL TISSUES ARE KLEENEX

ALL STREETS IN SOHO (IN THE 70'S AND 80'S)
HAD A WHIPPING POST ON EACH CORNER

1 LASH FOR ADULTERY
10 LASHES FOR NOT "DOING YOUR WORK"
20 LASHES FOR HAVING A MESSY LOFT
DEATH FOR ALL OF THE ABOVE
DEATH FOR NOT DOING ALL OF THE ABOVE

ALL FLY FASTENERS ARE ZIPPERS

ALL ERASERS IN AUSTRALIA ARE CALLED RUBBERS

ALL CONCERT ACCORDIONS ARE BAYANS

EVERY LIVING ACCORDIONIST WAS IN "SCENT OF A WOMAN" EXCEPT ME