

Preparing for Summer Workshops

Above: A prime example of how confusing measure numbering can be

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The Art and Science of Measure Numbering

Rob Prester (Pf, New York, NY) opened an E-mail dialog within the ACMP Board and Council members by posing this question: "Does ACMP have any available info about standardized guidelines for measure numbering?"

Board Member **Susie Ikeda** (Vn, Cambridge, MA) responds: It may seem silly, but consistent measure-numbering is actually a meaningful and not-always-obvious issue, particularly when people show up at a workshop with their own parts numbered using one convention and others show up having used different conventions. (Do pickups count as a bar? How do you count first endings?) Being off by even one bar prohibits the group from being able to start at exactly the most efficient place.

I'm active at the Bennington Chamber Music Conference (<cmceast.org>). For decades we've used a generally successful measure numbering convention that seems to match most pre-printed numbering conventions. Thanks to **Eve and Don Cohen** we also have a vast listing of measure number totals (by movement). The Cohens meticulously and brilliantly compiled this list, manage, and generously share it. You'll find the numbering guidelines, and within that you'll find a link to the measure number totals page by clicking on the link <http://don-eve.dyndns.org/musicparties/barnum.html>. Of course, if one never has to stop, and never has to rehearse anything, then the numbers are indeed pointless!

Advisory Council Member **Missy Goldberg** (Vn/Va, Chevy Chase, MD) concurs: If you haven't tried numbering measures, you may not appreciate the value of The Cohens' reference list of measure number totals. Even if you follow the conventions, it's very easy to make a mistake — either by missing some subtle oddity of the music or, more likely, by simply miscounting. Knowing the actual number of measures in the movement makes it easy to see if you have counted correctly.

Advisory Council Member **Ted Rust** (Ob, EH, Berkeley, CA) writes: According to Brian Blood, <<http://www.dolmetsch.com/musictheory3.htm#barnumbers>>, bar lines date from the seventeenth century, and rehearsal letters began appearing in orchestral scores and parts in the early 19th century. My own guess is that they were picked up by publishers from conductors' own markings jotted

(continued on page 2)

Home Coaching

Home coaching is a wonderful way to prepare for a workshop if you are going as a pre-formed group. It's easy to arrange. Just follow these steps:

- Download an application form from our web site, <www.acmp.net>
- or telephone the office (212) 645-7424 to receive one in the mail
- then complete your application and submit it to the office.
- Include the names of all the members of your group
- the work you will study
- the prospective coach
- the dates of your coaching sessions
- the amount that the coach will charge

After the application is approved and the sessions begin, you pay your half directly to the coach, who then submits a bill for the remainder to the Foundation.

Members may apply for one course of home coaching each year. Your group may also include non-ACMP players, but if they have enjoyed this benefit in previous years or in a previous group, we ask that they join ACMP.

Nickname Contest

Does your group have a nickname?

Many groups invent colorful or fancy nicknames for themselves.

In each issue, three entries are selected for publication. Readers choose their favorite, which will be published in the next issue.

Winner of the June 2007 Contest

The Borborygmus Quartet

Submitted by Dr Chris Darwin (Va, Hove, UK)

The Finalists For This Issue Are:

When asked to play at the Art Museum in Princeton, NJ, our group needed a name. As we usually played in the evening, frequently ending our sessions with a glass of wine (often Almaden), we became the **Almadeus Quartet**. Schwick and Adelheid von Goeler (Vn + Vc, Haydenville MA)

Sheila Benney leads our string quartet. Our nickname — **Sheila's Scrapers**.

Christine Scott (Vn/Va, Glenageary, Ireland)

While living in Miami, I was a social worker at the hospital and the pianist as needed for a string group of doctors called **The Armadillo Quartet**. Katie Largent (Pf, Manassas, VA)

Send your vote to <ACMPnewseditor@aol.com>

And, if your group has a nickname, enter it in the contest at the same time

Letter from the Foundation President

Dear Friends,

The chamber music world was much smaller in 1947 when an American business executive named Leonard Strauss, whose work involved a good deal of traveling, tired of practicing alone in hotel rooms and dreamed of a network of chamber musicians who could contact one another for string quartets at home or when "on the road."

He joined with Helen Rice, who had similar dreams and whose huge list of amateur chamber music players became the basis of the first Directory. It was badly needed, innovative, and it was also "The only game in town."

Today there is a flowering of chamber music workshops: some as short as one day, others devoted to a weekend, and still others lasting for a full week and some for a semester. Workshops, held in all areas and for all abilities and for all ages all year long, are a rich source of new musicians for your address book and of new musical friendships.

This issue of *Ledger Lines* is combined with *THE 2008 MUSIC WORKSHOP GUIDE: Music Study and Performance Opportunities for Amateur Musicians World-Wide*, published by *Music for the Love of It*.

The ACMP Foundation supports many of these workshops because we believe that promoting opportunities for our members to have rich musical experiences and meet new musical friends is part of our basic mission.

So don't wait for someone to call you from the Directory, but enjoy your ACMP membership by choosing a workshop whose repertory, coaching style, location and level of abilities most appeals to you. And have a wonderful time.

Richard Weinert

ACMP Foundation President

on (measure numbering continued from previous page)

manuscripts during rehearsals when they needed to tell their players where to start. He doesn't say if bar numbers followed soon after.

Letters certainly become less useful and measure numbers more so as compositional style has moved away from the clear, regular divisions of classical and early romantic music and a more detailed navigation system was needed. Debussy's *Pelléas et Mélisande*, for example, is hell to rehearse with its rehearsal NUMBERS instead of letters ("Violins, play what you have nineteen bars after eighteen in Part III." Huh??

My Dover facsimile of an "early" edition of Dvořák's *Serenade for Winds, Opus 44* (1878) has measure numbers AND rehearsal letters whereas his *Serenade for Strings, Opus 22* (1875) has neither! (Maybe wind players needed more help, or maybe the practice was just being introduced.) Measure numbering was still not commonplace before the mid-20th century. For example, the Peters Bach editions from the 1930s have rehearsal letters but no measure numbers, whereas Henle editions from the 1970s have numbers only.

I'd love to dig into a good music library !

Advisory Council Member **Jerry Fischbach** (Vn, Glen Dale, MD) writes: This is indeed an interesting and deceptively complex question. The music publishing industry has certainly been dealing with this question for at least a century. The Bennington numbering rules are outstanding! Models of concision and thoroughness. Just for the record, I explored two of my publishing sources as follows: (continued on next page)

(measure numbering continued from previous page)

Composer/arranger **George A. Speckert**, an editor at Baerenreiter, (and former student of mine) defines the Baerenreiter conventions

The first full measure is "1" - , do not count upbeats.

The first and second ending brackets are numbered "a" and "b" (i.e. 16a, 16b.)

This will only be printed if the bracket is at the beginning of a line.

No special treatment for repeats and jumps — even if the repeat is in the middle of a measure.

In cases where one voice is notated with a repeat and another without (i.e. different phrase endings), both numbers are noted, like 17 (25).

For added confusion, computer programs have their own methods, which are not always correct.

The second source is American educational music publisher Neil A. Kjos. Editor **Diana Elledge** says, "Kjos does have established rules.

We begin with measure 1 at the first full bar (i.e. a pickup measure is not numbered). When arriving at a 1st ending and 2nd ending, we keep numbering right through as though the endings don't exist.

If there is a Coda, the numbering simply continues with the next number after the last bar of the body of the work. We don't let Dal Segnos or Codas get in the way of measure numbering. We want each measure to have its own assignment and the easiest way to do that is to use a consecutive system.

With Theme/Variations, if the work is to be performed as a single movement work, we will also use a consecutive numbering system from start to finish, but sometimes we have to watch for measures that might be broken up by repeat signs in the middle.

Some publishers prefer not to number measures but instead use letters, strategically placed at important places throughout a work. Most educational music publishers refrain from that practice because of adjudicated events (contests/festivals) where having each measure numbered is a requirement.

Advisory Council Member **Steve Flanders** (Vc, Pelham, NY) writes: These are good examples of sources of confusion, but far from the complete list. I once was in a performance of Beethoven's *Emperor Concerto* —hardly an obscure work — and found that various editions are divided as to whether the three cadenzas at the opening have bar lines or not. Obviously this makes a dramatic (and quite annoying) difference of 25 measures or so in the first movement after bar # 1!! The rental parts we were using had it both ways, from different publishers.

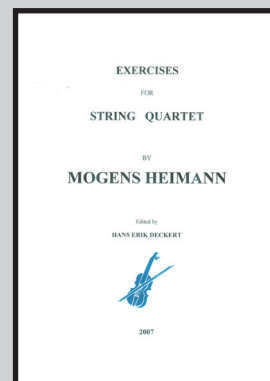
My guess is that there are many more examples in the chamber music repertoire. But unless we number our own parts we're stuck with the printed numbers that are before us, especially when players are using parts from different editions, or a score that differs from the parts and may not even have measure numbers or rehearsal letters.

Board Member **Emil Torick** (Vn, Santa Barbara, CA) possibly in the habit of playing barefoot says, "Start with one, then two, then three, etc. When you run out of fingers and toes begin again." and Board Member **Jonathan Richman** (Vc, New York, NY) cautions, "Be sure not to use Roman numerals."

Editor's note: Your editor, intrigued by the history of numbering measures, consulted William Crawford, a collector of original manuscripts and scores. He reported that neither the Schubert nor Schumann works in his collection include rehearsal letters or measure numbers.

An online search of musical research sites and dictionaries was fruitless. However, as often happens in the hunt, a truly wonderful site came to light. The Internet Public Library — <<http://www.ipl.org/>> accepts E-mail questions on any topic. Queries are answered within a few days with links to helpful sources of information, including abbreviated links or "tiny URLs" directly to the appropriate area of the source.

Working Together as a Quartet



Quartet Exercises String Quartet Literature by

Mogen Heimann

The Danish violinist Mogen Heimann (1915-1982) was a pupil of Carl Flesch. The exercises, divided into seven sections, include Intonation, Unity of Execution, Dynamic Shading, Rhythm, Phrasing, Tone Production, and Tempo. Each section is enriched with two examples from the standard quartet literature.

The book, conveniently spiral bound, is a "tool kit" for the art of chamber music playing. In one exercise a descending E-Major scale is distributed between the voices. It's not so easy on first reading to hear the scale — it takes careful listening and voicing bring it out— good practice for handing off melodies in chamber works. The book is edited by Hans Erik Deckert, and produced by Board Member **Franz Marcus** (Vc, Brussels, BELGIUM) for ACMP and the Danish Branch of the European String Teachers Association. By the time this newsletter reaches you, It should be available for downloading from our web site <ACMP.net>.

What should you play?

To help you choose repertory that matches the skill level of your group, Advisory Council Member **Gail Seay** (Fl, Denver, CO) highly recommends *An Annotated and Graded List of Selected String Quartets*, edited by Nancy Jackson.

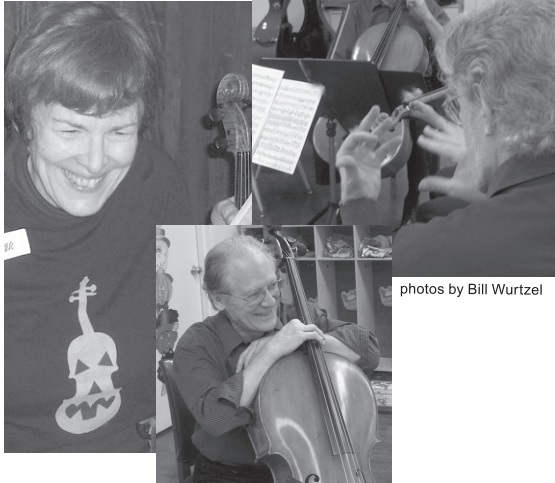
Gail writes: This 40-page booklet grades approximately 120 standard string quartets with clear explanations of the six grade levels used including positions, keys, bowings, and clef issues for each instrument and each movement. It is a quick and valuable resource, arranged alphabetically by composer. After the movements and instruments are graded often there are additional comments such as: "Mvt. 1: High, exposed writing in Violin 1 part." I highly recommend it for every chamber music library. It is available at the address below:

Western Springs Suzuki Talent Education
1106 Chestnut Street
Western Springs, IL 60558
708-246-9309

Link to order page: <http://www.wsste.com/publications.html>
\$19.95 + \$3 Shipping and handling

ACMP Grants Support: One day Workshops, Summer Workshops, Young People's Workshops, Semester Workshops

One Day Workshop New York City



Above Right: Eric Lewis of the Manhattan String Quartet coaches the Debussy Quartet



Summer Weeks

CAMMAC, Lake MacDonald, ON

Former Board Member and Advisory Council Member, Jane Stein Wilson writes: CAMMAC is the place to go for families with one or more members interested in chamber music. All are welcome — no auditions; people are turned away only when the camp is full. Everyone is encouraged to try something new with other beginners or with more experienced amateurs. Have a look at the website or E-mail <national@cammac.ca> and request a brochure.

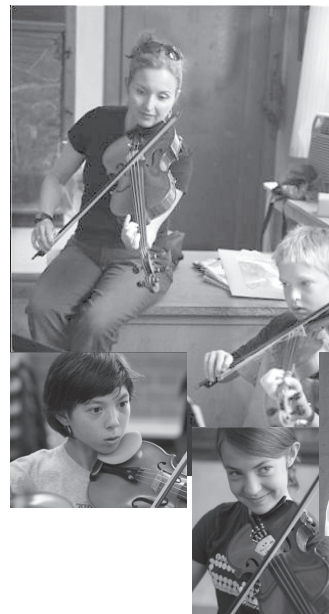
At Left: A young cellist tries out a bass.

Autumn Semester Wind Workshop



Wind Quintet rehearsing for adult students' recital at Dutchess Community College. L to R: Cindy Starke, French horn; Suzanne Hubbard, flute; Lynnette Benner, oboe; Douglas Kramer, clarinet, David Starke, bassoon

Julie Wegener writes: The quintet was formed as part of a project at Dutchess Community College Music School, a community music school within the college. The chamber music project was funded by an ACMP grant that allowed us to create nine new professionally coached chamber music groups for children, teens, and adults.



One Day Workshop Denver, CO

Intermezzo Chamber Music Sessions.
Dianne Betkowski writes: The kids worked so hard all day, and made some remarkable improvement. They really enjoyed themselves as well.

Personal Information Update

Has your E-mail changed?
Has your address or telephone number changed?
We would appreciate timely notification of any changes, especially E-mail.

To Update Your Information On Line:

GO TO <www.acmp.net>
CLICK ON **Search The Directory**
ENTER **Your User Name And Password**

When the **Search The Directory** page appears

CHOOSE **Option #3**
Update Directory Information

The **Member Area** screen will pop up

ENTER your updated information
in the appropriate area and
CLICK ON UPDATE

Your cooperation is essential to help us maintain an up-to-date database and accurate, useful directories.

Forgotten your user name and password?
The Web page will help you, or you can get it by calling the office at 212 645-7424.

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Members are reminded that a copy of ACMP's last annual report may be obtained from the New York Office of Charities Registration, Dept. of State, Albany, NY, 12231.