

(continued from previous page)

"Yes, Itubi's way of playing with a low wrist, and using the fingers as the whole source of tone, is an old style that is rarely found these days. My mother played exactly the same way."

"And your own technique?"

"Well, it meets my own particular needs. Everyone's hands are different—some have shorter fingers, some have wider spaces between the fingers, and so on, and no one system of playing will completely satisfy one person's requirements."

#### Advice to Students

This suggested a question about young pianists. Would Mr. Goodman say something especially for their benefit?

"All right," he said, "I'll tell you a few things that in my teaching days I found helped students. But don't make me say that such-an-such an approach is the only right one. There is more than one way of approaching almost every problem and I can only offer what I myself have found to be helpful."

"First, about practising in general. I would suggest to the average student who hasn't a great deal of time that half-an-hour's concentrated practice in the morning before he goes to work is worth two hours' practice when he is tired. If you practice when you are tired, you discover errors that only exist because you are tired, so all the time you're fighting a losing battle. For this reason I would rather not practise for a concert if some unexpected circumstances made me tired."

"And memorising, Mr. Goodman?—that is often a bugbear to students."

"Yes, like sight reading, memorising is largely a gift, but it can be developed by anyone who is patient and persistent enough. In layman's language, memorising is a combination of three ideas: touch—the feel of the intervals and the grouping of the notes beneath the fingers; the visual or photographic side of it—some people mentally see the printed notes easily; and the aural or automatic side of it. Memorising demands an intelligent combination of all three when practising."

"You say that sight-reading is to a great extent a gift."

"Yes, but that also can be developed by regular practice. I think students would find it a help if they made sure they read from the bass clef up. The first impulse is to get the melody and let the harmony take care of itself, but if the attack is made from the bass, the melody will, after practice, fall into place without any trouble. And of course sight-reading needs a quick observation of key signature, key changes, time and tempo. Before tackling an unfamiliar piece—a song accompaniment, for instance—always have a glance through for these details; it makes a difference if one knows what is coming! And finally, and this is very important, don't stop—it's fatal."

#### Contemporary Music

We next asked Mr. Goodman for his ideas on contemporary music, especially experimentalist efforts in microtones by men like Alois Haba who, we read somewhere, can sing a scale of 60 different notes to the octave. His answer was that Haba's compositions in the quarter and sixth tone systems have been the tar-

gets for many critical attacks, and that he had been accused of debasing music—a charge made against innovators in every age.

"Please do not get the impression that I am a microtone fanatic," said Mr. Goodman. "I am only saying that I think people should be wary of condemning any music that is the result of sincere and serious study along any line of development. Music seriously conceived deserves one's serious attention, however peculiar it may sound at first."

Mr. Goodman said he gets a lot of pleasure from playing Chamber music, because it means meeting his friends and playing music with them for the pleasure of it. He would like to see more enthusiasm for it among young people,

because it is a way of gaining playing experience and making it good fun at the same time. "Chamber music has a lot to give from the listener's point of view, too, since music cannot serve its full purpose without listeners as well as players. Much pleasant, melodious music has been written for small groups known as Chamber music players, and the prejudice against it is, in great part, the prejudice of ignorance. In Australia, Chamber music has increased remarkably in popularity during the last few years, and recitals are now being given in crowded halls."

#### Shoot the Lot!

The last question we put to Mr. Goodman was on the hackneyed subject of

dance music and swing. His answer was, "Everything in its right place. I personally like swing—it develops one's sense of rhythm."

"What is your opinion of these song-writers who take melodies from great classical works and 'adapt' them to popular songs?"

"I'd machine-gun the lot of them!"

[Isador Goodman will give half-hour recitals from 2YA on Friday, August 31, and Sunday, September 2; from 3YA on Wednesday, September 5, and Friday, September 7; from 4YA, on Sunday, September 9, and Monday, September 10; and from 1YA on Wednesday, September 12, and Friday, September 14.]

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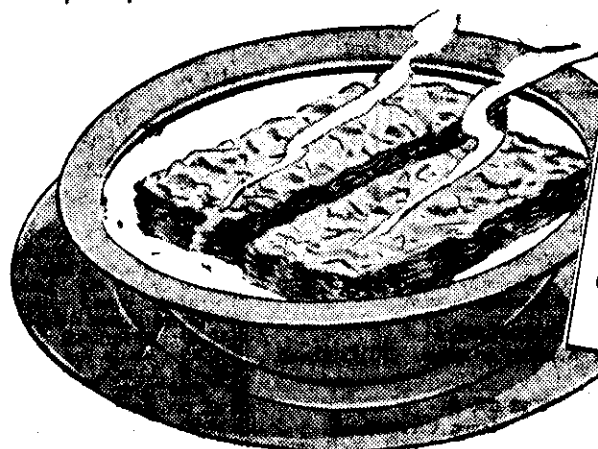
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