

1921

The Pop-Corn Man

Arthur Edward Johnstone

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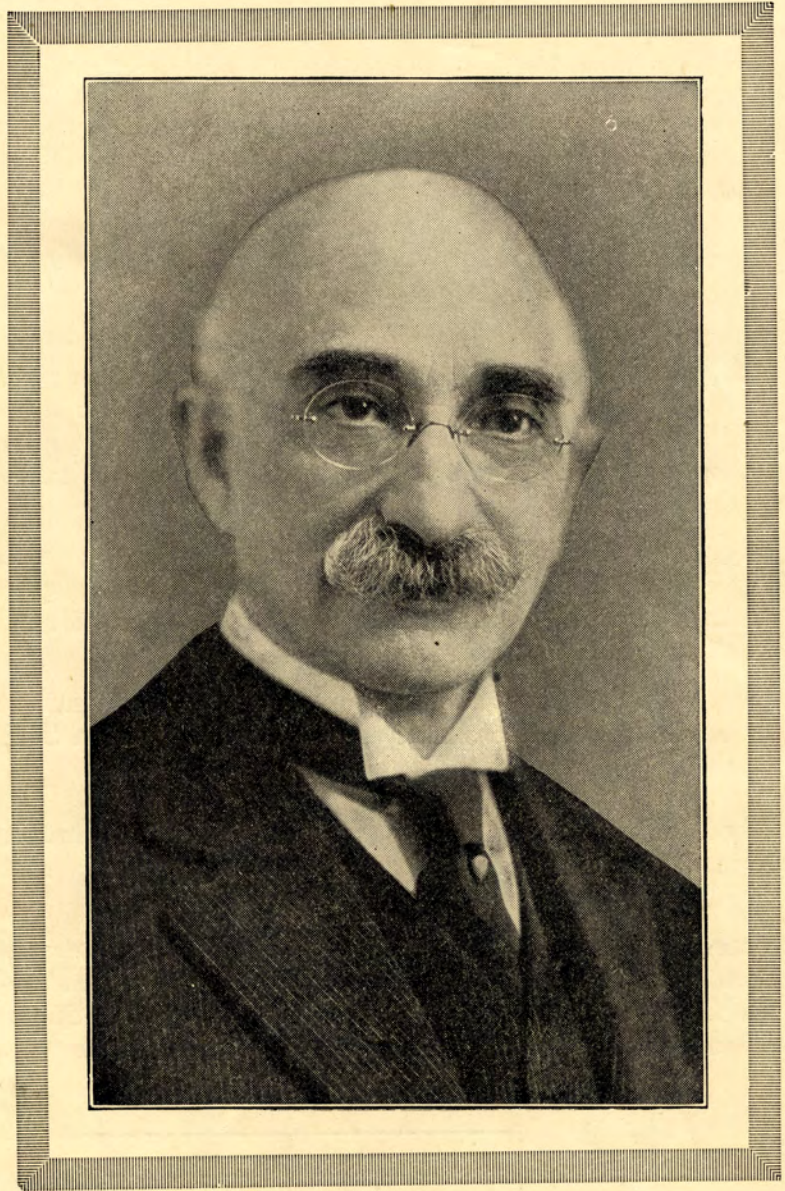
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THE POP-CORN MAN

By

ARTHUR EDWARD JOHNSTONE



WITH BIOGRAPHICAL SKETCH
FINGERING, PHRASING, POETIC IDEA, GLOSSARY, AND
INSTRUCTIVE ANNOTATIONS ON THE FORM AND
STRUCTURE AND METHOD OF STUDY
By the COMPOSER

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PROGRESSIVE SERIES COMPOSITIONS

Catalog No. 110

The Pop-Corn Man

Biographical Sketch—Arthur Edward Johnstone

ARTHUR EDWARD JOHNSTONE was born in London, England, in 1860. He showed talent at an early age, having composed several pieces for the piano in his sixth year. His musical education was under the guidance of distinguished masters, notably Dr. William Mason and William Scharfenberg (piano), Samuel P. Warren (organ and theory), and Dr. Leopold Damrosch (higher composition and orchestration). He also studied all the orchestral instruments and he has recently written an unusually graphic handbook, "Instruments of the Modern Symphony Orchestra," which displays his intimate knowledge of the subject.

Although Mr. Johnstone has composed works in the larger forms—a Concert Overture with Organ was recently given by the Chicago Orchestra under Mr. Stock—it is in the field of educational music that he is best known. In addition to the hundreds of songs which are to be found in various collections of school music, he has composed a large number of four-hand pieces for the piano, always with a pedagogic aim in mind; also a complete system of musical instruction to be used in connection with Talking Machine records.

As a teacher, Mr. Johnstone has specialized with very young children, and he was in fact a pioneer in the field of coördinating ear-training and theory with the technical side of piano playing. He is well known as a teacher of musical theory, and has been for many years Professor of Harmony and Composition at the Summer School for Music Supervisors at Cornell University.

Mr. Johnstone was musical editor for the American Book Company until, in 1919, he moved from New York to St. Louis to become Executive Editor of the Art Publication Society, which position he now occupies.

Subject Matter: A melody introducing easy *staccato* passages at very moderate tempo; also *legato* work requiring coördination of the hands. Both hands are written strictly in the five-finger position.

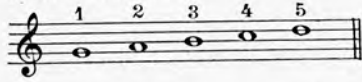
Poetic Idea: The 8-note motive (which occurs three times) in crisp, *staccato* notes may be considered the "Pop-Corn" theme. The *legato* strains stand for what the Pop-Corn Man and the children have to say about the fragrant little chunks. Perhaps they are haggling about the price (meas. 9 to 12), but at any rate, judging from meas. 19 and 20, the man with the white apron makes a sale!

Form and Structure:

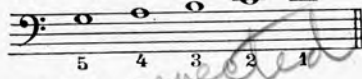
Part I	1st Section meas. 1-4	2d Section meas. 5-8
Part II	1st Section meas. 9-12	2d Section meas. 13-16
Part III	1st Section meas. 17-20	

The Pop-Corn Man

RIGHT HAND



LEFT HAND



ARTHUR EDWARD JOHNSTONE

*Finger staccato - disconnected
Play as though rising off keys*

slur for legato - connected

Allegro moderato ($\text{♩} = 72$)

1 2 3 4 5
5 4 3 2 1

mp 1 2 3 4 5

6 7 8 *mf* 9 10

11 *p* *mf* 12 *p* *mf* 13 14 15

16 *mp* 17 18 19 *dim. e rit.* 20

THE POP-CORN MAN

Method of Study: The Composition should be practiced with both hands together. Generally, four measures will be the most convenient practice-group, although there would be no harm in practicing the *staccato* (meas. 1-2) and the *legato* measures (3-4) separately and when each is perfect, joining them—making the complete Section (see **Form and Structure**).

All the *staccato* notes should be played quite crisply and with a perfectly loose wrist and elbow-joint. The *legato* phrases should be very smoothly done so as to make a fine contrast between them and the *staccato* notes.

There are two phrase-ends that require nice playing—those in meas. 11 and 12. That is to say, the L. H. note *D*, should be touched lightly and the hand lifted immediately after playing it. This, of course, applies to both meas. 11 and 12.

The five-finger position should be held throughout the Composition, each finger remaining over its proper key. The entire Playing Apparatus, however, must be free from any suggestion of stiffness; in other words, it must be *relaxed*.

The Composition should be memorized Section by Section as practiced.

Glossary

<i>allegro</i>	pronounced	äl-lä'-grō	(quick; lively)
<i>moderato</i>	"	mōd-ě-rä'-tō	(in moderate tempo)
<i>dim. (diminuendo)</i>	"	dī-mīn-ū-ěn'-dō	(decreasing in tone)
<i>rit. (ritardando)</i>	"	rē-tār-dän'-dō	(gradually slower)
<i>p (piano)</i>	"	pē-ä'-nō	(soft)
<i>mp (mezzo piano)</i>	"	mět'-sō pē-ä'-nō	(moderately soft)
<i>mf (mezzo forte)</i>	"	mět'-sō fōr'-tā	(moderately loud)

Recitation Questions on "The Pop-Corn Man"

1. Give a brief sketch of the life of the Composer.
Ans.

2. What is the poetic idea of this Composition?
Ans.

3. How many counts are there to the measure, and how many quarter-notes to each count?
Ans.

4. How many times does the "Pop-Corn" motive occur, and how many notes constitute that motive?
Ans.

5. What is meant by *coördination of the hands*?
Ans.

6. How many Sections should be included in one practice-group?
Ans.

7. When should the Composition be memorized?
Ans.

8. Why should the *staccato* notes be nice and crisp, and the *legato* notes well connected?
Ans.

9. What is the meaning of *allegro*; of *diminuendo*; of *mf*?
Ans.

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