



The importance of improvisation as a means of developing the musical creative faculty has never been fully appreciated. Hitherto it has been considered as a consequence of harmonic and contrapuntal training and a more or less accidental result of the ability to harmonize melody and figured basses on paper. As a matter of fact, improvisation is the prerequisite of all self-expression in music and bears the same relationship to composition that speech does to writing. It is significant that practically all the great musicians of the past were as proficient in improvising as they were in written composition.

Early in life Dr. Schlieder realized that if he could determine what was going on in the mind of an improvisateur or composer, he would be able to improvise and compose in a like manner and would also be able to assist others in developing a high order of musicianship. Dr. Schlieder's creative principles represent over forty years of research and have opened a new epoch in vital musical instruction.

Classes in all parts of the United States are using books and harmonic outlines prepared by Dr. Schlieder. In addition to his writing and private teaching, he serves as a member of the faculty of the School of Sacred Music, Union Theological Seminary in New York City. His research and teachings coupled with the ability to demonstrate his principles through improvisation, have made Dr. Frederick William Schlieder the outstanding figure in creative music education of our day.



## Books by Dr. Dr. Schlieder:

**Lyric Composition Through Improvisation**  
Book One and Book Two

**The Fundamentals of Music**

**Beyond The Tonal Horizon of Music**  
(Other manuscripts going to press)

## Dr. Schlieder Taught:

**During the winter months**  
School of Sacred Music,  
Union Theological Seminary,  
New York City

**Professional Training Program**  
American Theatre Wing, New York City  
Trenton Conservatory, Trenton, N. J.  
Creative Music Classes, Philadelphia, Pa.  
Private Instruction, New York City

**During the summer months**  
Creative music classes in many cities  
including: Chicago, Illinois; Decatur,  
Illinois; Rockford, Illinois; Portland,  
Oregon; and San Francisco, California.

## Lecture-recitals included these subjects:

**The Source, Expression, and Purpose  
of Music**

**The Origin and Destiny of So-called  
Modern Music**

**Creative Music Education and Its  
Challenge**



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## Comments from Coast to Coast . . .

### Ruth Barrett Arno, Boston

"It is a pleasure and privilege to put in writing an expression of my high regard for Dr. Frederick Schlieder. I consider him to be one of the outstanding musicians and original thinkers of this age."

### James W. Bleecker, New York

"As head of the theory department at The Music School Settlement, New York, from 1924 to 1946, I had on the average nine hundred students and ten teachers. We discarded (abolished) entirely the usual academic method and instead based our work on the ideas of Dr. Schlieder. On May 13th, 1947 the following appeared in the New York Times. 'William Schuman, President of the Juilliard School of Music, announced that he is abolishing the present theory department and replacing it with a department for the study of the Literature and Materials of Music.' Imitation is the sincerest form of flattery."

### William W. Carruth, San Francisco

"To be a student of Dr. Frederick W. Schlieder is a rare privilege and a unique experience. Such a student has an opportunity of learning the most progressive and comprehensive system of teaching the theory and keyboard practice of music in all its various phases—whether it be ear-training, harmony, counterpoint, composition, or the practical approach as applied to the different forms: binary, ternary, rondo, sonata, invention, fugue, etc. Knowing the man and his methods, I am not surprised that busy and successful teachers from Coast to Coast enroll in his classes year after year to gain fresh inspiration and to progress a little further in their chosen field."

### Clarence Dickinson, New York

"It is a great pleasure to pay tribute to so outstanding a leader in creative music teaching as Dr. Schlieder. His work is superlatively fine; both with respect to the character of the work done and the personality he injects into it, there is no one like him. He has stimulated and inspired many musicians to remarkable achievement; all musicians and music lovers owe him a great debt of gratitude."

### DeWitt C. Garretson, Buffalo

"It is a pleasure and a privilege to have this opportunity to add my word of appreciation of the inspiration and stimulation of the teaching of Dr. Frederick W. Schlieder. If the dictionary definition of 'appreciation' is correct, it means 'the placing of a high value' on anything, and that is what I mean when I say that I 'appreciate' Dr. Schlieder's great musicianship and pedagogical acumen. I am grateful for the all too few hours that I have spent in his classes."

### W. A. Goldsworthy, New York

"One feels that the great success achieved by Dr. Schlieder in the teaching of that almost impossible subject, improvisation, is due to his ability to release the deep hidden powers of which the pupil is but dimly aware. After his having learned, through long years of study, the secret of this power, it has been given him to have the joy of imparting it to others. His friends sit quite humbly at his feet."

### Rollo F. Maitland, Philadelphia

"It was my rare privilege and pleasure to study and be associated with Dr. Frederick W. Schlieder for about fifteen years, including several intensive summer courses, one in Paris. After a lapse of a few years I have resumed my work with him and find that he is still tapping the eternal verities, applying them to his very sound and vital principles of creative music pedagogy. Not only does he bring us a constant fund of new ideas, but he gives us fresh and new methods of applying what we have learned in years gone by. He is always one jump ahead of the rest of us."

### T. Tertius Noble, New York

"It gives me a great deal of pleasure to speak of my good friend, Dr. Schlieder, as an outstanding teacher, especially in the art of improvisation. For a number of years this splendid musician has done great work in this field and has enabled a number of his pupils to 'say something worthwhile' instead of meandering around a few chords, with the right foot on the swell pedal and the left foot occasionally striking a pedal note or 'staying put' on one pedal note in the hope that it will fit what is being played on the manuals."

### Hugh Porter, New York

"Since the organization of the School of Sacred Music at Union Theological Seminary, Dr. Schlieder has taught improvisation here. Of particular value to this continuing group of students has been his dynamic expression of rhythmic values within a phrase and in all the music they touch. His kindly nature and his intense devotion to the teaching of his subject have added greatly to his contribution to our students over the years."

### Lauren B. Sykes, Portland, Oregon

"Dr. Schlieder, panacea for the church musician whose service music may be ailing, is America's chief exponent of improvisation, especially in its relationship to the church. Would that the profession were blessed with more like him."

### Frank W. Van Dusen, Chicago

"One of the most progressive music educators of the present day is Dr. Frederick Schlieder. He has opened up a new field to be cultivated by the musician with vision—the creative field—with its unlimited possibilities. Through his instruction and training, the student goes to the source and learns the operation of the Law of Harmony. This leads to an understanding of the progressive details and to an expression of all the musical elements entering into musical expression. I am grateful for the help I have received from his instruction. It has greatly improved and strengthened my teaching."

### George William Volkel, New York

"Dr. Frederick W. Schlieder is a mighty leader in his profession. His influence is being felt by an ever-widening circle of students and admirers. Not content with the senseless rambling that characterizes most organists' idea of 'improvisation,' he teaches that improvisation is as much a real art and as scientific in approach as any other field in music. Over a period of many years Dr. Schlieder has unselfishly given of his time in teaching and writing to prove the rightness of his theories. How he has linked up the whole field of philosophy and mysticism with the creative force is in itself a unique approach. His ability to integrate this untravelled road in music with the technicalities of improvisation itself makes him a truly great teacher. Dr. Schlieder's own magnificent ability to improvise in strict form has thrilled his hearers wherever he has played. Indeed it is to him that many gifted organists owe their own skill in the art."