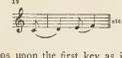
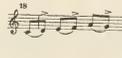


Where no sign of Staccato or Legato is used; the player must use his judgment and balance his tone delivery by reference to the context and the probable intention of the composer, remembering always that the pedal effect of sustaining a tone is less harsh than the plain Staccato, a short, detached tone.

In two note phrases, as Nos. 17-18-19,



the hand drops upon the first key as in the bounding touches, the connection is Legato and the final note in No. 17 is released with upspring immediately, as in true staccato. In Nos. 18 and 19, the final note being the longer receives the accent and has duration equal to the notes' length, the hand rising in upspring at the end of the notes' duration with free wrist and arm action. But if written thus—



the second note is played with true Staccato upspring, the tone is without duration, the accented impulse as in No. 18, but with no drop of finger on the key. In every rapid passage the difference in effect is scarcely appreciable. In slow music these closely defined differences in touch process are of great importance in interpretation. In rapid music, the finer lines of differentiation are often lost, especially in the shorter notes of rapid rotation.

The more complete analyses of the Pedal and of Touch processes are not for this essay. My purpose is served if in this analysis the facts regarding degrees of Staccato have been made plain, and the correct uses of the duplex (combined) symbols have been clearly defined.

Though not entirely satisfactory as a musical term, I believe the word "Marcato" to be the best and most readily understood term for the marked Legato effect, the greatest defect in the use of this term being in the fact that it is used in many cases to indicate special emphasis of a tone, a group or a passage, regardless of quality of tone or process of touch, but which I always object to the use of a musical term to express two facts, yet the original or simple meaning of the word Marcato is really carried into its use as a Touch Variety, and the marked Legato is legitimately a "Marcato" touch. A concluding thought is that a very serviceable touch results from the marcato action (bounding touch) without the pedal. This, however, is not the true "Marcato."

An Inexpensive Cure

By Net Niplog

LITTLE Mildred, aged seven years, could not keep her place in reading music. Otherwise her work was splendid. The cure cost one cent and was a small box of color crayons, with which the four phrases in her short exercise were marked. She likes to speak of her phrases as "question and answer." Children like colors; why not, once in a great while, make things look different in music books? It surely makes our school-readers in first grade more interesting.



Try it and see your little pupils' eyes beam and see them smile.

How Polyphonic Playing Helps

By Leo Oehmler

It is a wise plan to play compositions of a polyphonic nature nearly every day. It matters little whether such compositions be classed as solos or studies, as the main feature in either class is the fact that both hands share quite equally in the thematic development and all the fingers of both hands are kept busy. Thus they become more individualized, much stronger and more independent of each other.

The immortal works of Bach are an inexhaustible mine of polyphonic treasures, and many of the great virtuosos confess that they owe much of their technique and musicianship to the constant study of Bach's compositions.

Many teachers and students fight shy of Bach, shunning themselves with the unwarranted plea that Bach is too difficult for most players, or that his compositions are too dry and uninteresting for this age. This is a two-fold tale devoid of truth, for Bach, who was a tremendously prolific composer, gave to the world a most varied and interesting list of works, ranging from the profound and arduous to the animated and sparkling. Every grade in the student's curriculum is represented. He even wrote some very charming two-voiced studies in dance form adaptable for young students.

These are not only delightful little studies, but very satisfying solos as well.

So a student, aiming to lay a solid technical foundation based upon polyphonic structure, could start out with the 12 Little Preludes and Exercises for Beginners (a fine edition). Then the 6 Little Preludes may follow. Also the so-called Easy Piano Pieces and 6 Little French Suites.

Follow this up with the Inventions, Fugues, Suites and other more difficult works of the great master.

An Ideal for Piano Practice

By T. C. Jeffers, Mus. Bac.

Do you wish to become an artistic player? Then realize, once and for all, that the secret lies in that very passage before you. That very one. Do you understand this? Thoroughly? A hidden but profound truth lies concealed there, under your very eyes.

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Do you dream that, by practicing so much each day, with a certain style of technique and with your usual jog-trot mode of working, and after going through such and such studies and pieces, that at some distant date you will, in some mysterious, magical way, suddenly find yourself a good player? How can that be, when each day you fall farther and farther below an artistic touch ensemble?

Should Youth Restrict the Teacher?

By Anna Marie Bell

A YEAR ago, when the writer was sixteen years of age, her teacher advised her to take a class of small children. She said "I was capable, and had a talent for teaching. I had taken a short course of Normal Training under her, and she had confidence in me."

We all know that teaching music is a science as well as an art, and that the ability to teach is a gift. My teacher believed that to develop this gift was my duty. I have studied for twelve years, both summer and winter, and have assisted my friends quite frequently, over rough places in their musical studies.

The Preludes and Fugues in all Major and Minor Keys for the Well-tempered Clavier are also of supreme importance. But polyphonic playing, to be satisfying, demands some good scale and touch preparation.

It is well therefore to practice scales in various rhythms and with all of the known and used finger, wrist and arm touches. Begin with the *prezary touch*, aiming at a perfect legato and a singing tone, as the touch is the most important of all.

As this primary touch is used chiefly in slow legato playing, the scales, both major and minor, should be received in its clinging and caressing treatment. Then, to suddenly relax all muscles a quicker tempo can be taken—still legato, but a more relaxed and speedy one. After this, *finger staccato* is applicable, followed by *the wrist staccato*.

Next follow scale octaves, played with both wrists and arm touches. By adding thereto the practice of accented groups of two notes through two octaves; then three notes through three octaves; then four notes through five octaves, the student will have acquired some skill in emphasizing the most used rhythms and is ready to begin actual work on polyphonic forms.

Clean-cut phrasing, with a clear perception of where to place the main stress in each phrase, is of the utmost importance.

If the player has been taught to master every one position phrase by phrase, to lay the hand, as it were, right over the phrase and to lift it slightly at the end of each phrase right where the singer would draw breath, then he is already on the high road to intelligent musical enunciation.

No! No! No! Don't delude yourself. The time is now; the test is at once; the great achievement is then, right in front of you! If you do not conquer it now, you may be confident that the desired prize will always evade your grasp, always be a little beyond you, just missed. To fall below a high ideal at each passage is to eternally amateurish, everlastingly second-rate.

Oh, for a clear flash of vision, to penetrate at a glance to the secret of how to practise this passage—*this one-little-passage!* For all you have to do is practice one thing at a time perfectly, and in a link while all will be done, and well done.

The gem engraver spends long hours in cutting and polishing the most minute portion of his work. The jewel of perfection is so passionately desired, so persistently sought for, so supremely necessary, that no price is too great to pay for its attainment. Each passage, then, should be like an intaglio cutting of a gem studied and wrought over as if there were no other object in the world save just that one brief extract.

That is the way of the true artist—to produce a single little bit of beauty, flawless and perfect, without regard to time or trouble or any further undertaking. And remember, no task is tedious if you work by the minute, and banish from your mind the imagined nervous fret and burden of the work yet to come.

Be happy now; do not wait for the good time coming. Only the present is yours; the past is gone, the future is not yet, and may never be. Death and oblivion come without your looking for them. Live joyously and completely, moment by moment, day by day.

Have always read books and articles on music. I have taught for a year with success, and have given ten home recitals at which my work with my class was prominent in my parents.

Should a pupil's musical ability be measured by age? I do not believe so. I have always believed music to be a broader sphere than this. We read of the great musician giving public concerts at the age of six, eight and nine years, and of Beethoven playing the cathedral organ at twelve years. If one has proven one's self capable of teaching, such a small matter as age should not limit the development.

High Lights in the Life of Liszt

Intimate Word-Pictures of the Work of the Master Pianist

(See also Portrait-Biography Supplementing this Article)

Liszt's father was some time accountant for Prince Esterhazy, for whom Haydn had been Capellmeister. He was in a high degree musical himself, and had in early years wished to become a musician, but was deterred by the opposition of his family.

So much the more his dreams and hopes were transferred to his eldest son, whose rare talent manifested itself early. "My destiny is fixed. Thou wilt realize that art ideal which fascinated my youth in vain. In thee will I grow young again and transmute myself!" he often said to him.

Liszt, at six years old, heard his father practicing Rossini's *Charybdis Concerto*, and afterward sang the themes by himself. He begged that he might commence piano playing, and his father gave him lessons from where to place the main stress in each phrase, is of the utmost importance.

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Liszt's father took him to Prince Esterhazy to intercede for the price of the boy's career. If possible, but received only a small gift. Six other noblemen, however, generously guaranteed a stipend to provide for the boy's education for six years, and with this end in view, the family moved to Vienna.

Liszt's teacher in Vienna was Carl Czerny. He learned his lessons well, but not content with this, he visited the music stores, bought the most difficult pieces, and surprise people by playing them at sight. One of these pieces was the *B Minor Concerto* of Hummel, which he afterward (December 18, 1822) played at a concert where Beethoven was present. Beethoven recognized his genius, and congratulated him with marked cordiality and affection.

Liszt now moved to Paris, first giving concerts successfully in Vienna, Munich and Stuttgart, but was disappointed at not being allowed to enter the Conservatory. His father, too, was much downcast, but had no need to be, as young Liszt, though but a boy in his teens, was already a finished artist, and soon became the popular idol of the day.

Liszt heard Paganini in Paris in 1831, and his style exerted a profound influence on him. He determined to become the Paganini of the piano: to search out and master new, strange and sensational effects. That he became even greater, we now know.

Liszt retained a most affectionate memory of his birthplace, Raiding, in Hungary, and wrote a little book upon Hungarian Gypsy music. In 1838 he made a visit to the old home, and falling in with some Gypsies, spent several days visiting them, proving himself a most welcome and popular guest.

Liszt had sent to his friend the Gypsies, a young boy named Jozs, who showed great talent for the violin. Liszt wished to provide for his education, but the boy proved untidy, extravagant, and untractable, and after a rather chequered career, was allowed to return to his tribe. His relatives, however, in spite of the disappointing outcome showed a sincere and lasting gratitude for Liszt's generosity.

Liszt and Wagner met in Paris in 1840, but were not at first greatly prepossessed with each other. Nine years later, when Wagner heard Liszt conducting *Tannhauser*, at Weimar, he was astonished at recognizing his second self in Liszt's rendering. "What I felt when I wrote this music, he felt when he conducted it," said Wagner. From that date they were the warmest friends.

Liszt's good offices toward Wagner may be better known from the latter's own words spoken in the summer of 1876 after the first production of the *Ring of the Niebelungen* at Bayreuth. "Here is one who first

gave me faith in my work, when no one knew anything of me. But for him, perhaps you would not have had a note from me today. It is my dear friend, Franz Liszt."

Liszt was essentially a deeply religious nature. He speaks of the poor little church in his Hungarian home, "in which, as a child, I had prayed with such ardent devotion." Even in his youth he thought he was called to the Church, and it was only the earnest wish of his parents that kept him to an artistic path. It is not surprising, therefore, that in the latter part of his life, he composed sacred music almost exclusively.

Liszt determined if possible to become Capellmeister to the Pope, and in 1861 he went to Rome and became an abbot, as it was necessary that one to be in that position should have taken "orders." He found Rome less congenial musically than he had hoped. He felt he could do better work back in northern Europe. After his return, he wrote the oratorios *Christus* and *Saint Elizabeth, the Hungarian Grand Mass*, and other sacred works.

Liszt, after his career as a virtuoso, had settled down at the little city of Weimar. He wrote to his friend Berlioz, before that time: "The study of art is universally less superficial here, the feeling is truer, the usages are better. The traditions of Mozart, Beethoven and Weber are not lost. These three geniuses have taken deep root."

Liszt is described by Miss Amy Fay, who was one of Liszt's pupils at Weimar, as "the most interesting and striking man imaginable, tall and slight, with deep-set eyes, shaggy eyebrows and iron-gray hair. His hands are very narrow, with long and slender fingers, which look as if they had twice as many joints as other peoples'. Anything like the polish of his manners, I never saw. All Weimar adores him, and people say that women still go perfectly crazy over him. When he goes out, every one greets him as if he were a king."

Liszt enjoyed a pension from the Duke of Weimar, so that he was enabled to teach a few specially talented pupils without accepting pay. Other pupils he would not receive at any price. The Duchess of Weimar-

Liszt frequently undertook to improvise on a given theme, as a feature of his recitals, and invited suggestions from the audience. On one occasion, in Italy, some one sent a paper up to him on the stage, containing, not a theme in musical notation, but the question, "Is it better to marry or remain a bachelor?" Nothing daunted, Liszt read the question aloud, and made a witty little speech, in which he told the questioner that whichever he did, he was sure to regret it. Curiously enough, this is the very earliest example on record of a recitalist making a speech to his audience. Later on, the custom became common enough, only remarks are supposed to be confined to elucidation of the program.



LISZT AS A YOUNG MAN.

Liszt took a generous interest in rising young artists of real genius, as for instance, Tausig (as pianist) and Grieg (as composer). The young Grieg, however, was so unfortunate as to fall sound asleep while Liszt was playing him one of Liszt's own compositions—an act which he found it difficult to forgive!

Liszt's purse was, no one knows how often, open to the needs of his friends. He helped Wagner repeatedly with substantial sums, and when Robert Franz, the great song-writer, grew poorer and poorer, he took the lead in raising a sum of money which would provide for his comfort the remainder of his life.