

Cincinnati, also, is mentioned as a place where there is very little money for concerts unless the management is able to work them up as a fashionable fad. The free concerts given by the schools is commonly assigned as excuse—but I confess that this excuse still fails to satisfy me.

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I made a mistake last month in locating Mr. Wolff's excellent English opera work in Philadelphia at the Academy instead of the Grand, as it should have been. Also it appears that the Castle Square company in Boston has not abandoned grand opera, but has lately given "Faust," "Trovatore," and "Carmen," as well as "Olivette" and "The Lily of Killarney." While not materially affecting the value of my complimentary reference to their work, the errors might as well be corrected.

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Omission was also inadvertently made of credit for the article on "The Nature and Evolution of Art," by Mr. A. Fouillee, in the last number. It was translated for this periodical from that beautiful La Revista Musicale Italiana (Italian Musical Review)—the handsomest musical periodical in the whole world.

W. S. B. M.

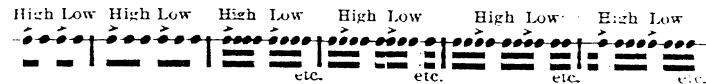
HOW TO DEVELOP AN OCTAVE TECHNIC.

BY LEOPOLD GODOWSKY.

First of all I would develop the thumb as much as possible by playing repeated notes with it alone (see example below). The repetitions must follow in an unbroken rhythm (without perceptible breaks after accents or between rhythmic groups) and be made clear by means of metric accents, given alternately with a high and a low wrist.

In this part of the work I recognize two stages. In the first stage the motion should be that of the thumb alone, without perceptible movement of the hand as such; in the second, the repetitions will be made with a hand motion, very slight in extent, but hand and not the thumb as such.

To avoid inattentiveness and to stimulate the rhythmic independence of the student, it is advisable to practice the repetitions also with regular "negative" accentuation, i. e., accents falling regularly upon parts of the measure which are naturally light. In this practice the sound contradicts the inner feeling of the rhythm, because while the student is feeling the measure as written, the accents define it to the hearer as something quite different.



These repeated notes should be carried out on the white keys alone, on the black keys alone, and up and down the chromatic scale.

The next thing would be to give similar development to the fourth and fifth fingers. This will be accomplished by first making the repeated notes with the finger alone; later with the hand. Each finger can be treated by itself; later both together, by playing the chromatic scale in repeated notes, as above, the fourth finger taking the black keys, with the wrist raised; the fifth finger, the white keys, the wrist low. Care must be taken in all these exercises that the elbow does not participate in the slightest degree.

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Next I would practice the chromatic scale with the thumb alone, being particularly careful that the thumb should touch the white keys near the black, and the latter just at the end, so that the line of travel up and down the keyboard is as nearly as possible a straight line. Attention should be given that the thumb turn inwards in playing the white keys, and outwards in playing the black keys, whereby it will lie nearly crosswise upon the black keys. This will tend to make the thumb more flexible, intelligent, and responsive. The crosswise position of the thumb is merely for practice, and not to be retained in actual playing.

When tolerable rapidity is acquired, similar training should be given the fourth and fifth fingers. This differs from the manner directed in the paragraph above: there every note of the chromatic scale was repeated several times, but here the scale is continuous, without repetitions. The wrist is elevated for the fourth finger on the black keys, and depressed for the fifth finger on the white keys.

Further training can be obtained by practicing any number of ordinary five-finger exercises in octaves, and if there is a tendency towards stiffness of wrist, the alternate elevation and depression of wrist at stated intervals, as two notes, four notes, eight notes, can be applied.

The chromatic scale can now be practiced in octaves, and in a great variety of ways. The examples following show a few of the ways in which I would do this. Those in which the upper note or the lower note is repeated against a holding note in the other voice are very important and useful, and must not be neglected. (b, c, and e below.) The form d is more difficult.

a
 b
 c

etc. etc. etc.

Depressed. Elevated.
 With positive and negative accents. D. E. D. E.

d
 e

etc. etc. etc.

To aim at a great rapidity in repeated notes is the secret of rapid octave playing. Kullak's work is invaluable, though incomplete. Loeschhorn is also good. When one has acquired the correct motion of the fingers and the wrist, and has done all the preliminary work conscientiously, the best thing is to make octave studies of good finger etudes. For example: Chopin Etudes, opus 25, No. 2, in F minor; opus 10, No. 12, in C minor, the one Dreyschock used to play in octaves; opus 10, No. 5, on the black keys, etc. The latter is also good practice in other keys, as for instance in A major.

To finish, I will say that octaves ought to be practiced legato, staccato, with and without positive and negative accents; with elevation and depression of the wrist, as well as without any appreciable motion of the wrist. The more ways one finds to practice one thing, the better the results will be.

I practice all double notes in the manner advised above for developing octaves, i. e., with each voice separately, with repeated notes in one voice and holding notes in the other, staccato in one voice and legato in the other, staccato, legato, super-legato, heavy and light, etc.

Economy in motion is a great deal in technic, and particularly so in octaves.