ARTISTIC PIANO PLAYING
with
THE ANGELUS
The WORLD-FAMED ANGELUS PLAYER-PIANOS
No one can listen daily to the production of the great masterpieces without feeling an increased and intensified love for music, and it is impossible to understand the full charm of music unless you play it yourself.

The Angelus enables you to play all kinds of music and is an instrument that gives unlimited pleasure not only to yourself but is a constant source of entertainment to your friends.
FOREWORD

This little booklet aims to guide the Angelus pianist to become proficient in interpreting music as the composer designed it to be played.

Skill in producing piano music by the player-piano is the result of three things: understanding your instrument, understanding the music rolls, and understanding the relation of each to the other.

Remember the player and the music roll are simply the means to an end. The actual playing is done by yourself. The various parts of the instrument will be treated in their proper order, giving full and complete explanation of each.

Should you imagine the mastery of the player a difficult matter, contrast a few days used in familiarizing yourself with The Angelus as compared with years of study and expense incurred before being able to play the simplest composition by hand.

The Angelus can be played without using any of the expression devices, should you wish to use it in that way. As your wants musically develop you will find placed in convenient position the means to govern all varieties of music: loud, soft, accented, slow, fast, delicate or powerful; also the melody and accompaniment.

There is no occasion to do all of these at once, and also you will not need to use all expression devices at once.
ARTISTIC PIANO PLAYING

WITH

The Angelus

The Angelus invented in 1895 was the pioneer player. From the original design to the perfected instrument of the present day our unflagging ambition and constant purpose have been to improve and develop The Angelus in every way. It is now possible by means of The Angelus to produce piano music equal to the great pianist in perfection of performance.

In order to accomplish this we have ever kept before our minds the three essentials for permanent success.

Firstly—The instrument must be well constructed and of the best material.

Secondly—The instrument must be easy to operate and capable of instantly responding to the will of the operator.

Thirdly—Every working part must be accessible for easy adjustment.
HOW TO GET READY TO PLAY.

1. Turn down the hinged rail directly in front of the keys, which will reveal the player levers.
2. Open the panel in the lower part of the piano by turning to the right the lever on the right-hand side underneath the key board, and swing the player pedals (which you will find folded up inside) forward and downwards.
3. Open the panel in the centre of the upper part of the piano.

HOW TO INSERT THE MUSIC ROLL.

Push the lever marked "Re-roll and Play" to Re-roll position. Take the Music Roll and see that it is wound fairly tightly on its spool. On looking at the roll you will note one end is provided with a slot. Insert the plain end (left-hand end) of the music roll into the projecting metal shaft which you will find in the upper left-hand side of the music roll box, and push it sufficiently so as to enable you to slip the right-hand end (the slot end) into the corresponding projecting shaft on the right side of music roll box. Attach the ring in the end of the music sheet to the hook in the centre of the take-up spool in the lower part of the box and roll paper around by hand until you can see printed on the roll itself the time indication such as Andante, Moderato, etc., etc., or tempo number showing at what speed the tempo lever should be placed. Now move the Re-roll lever to the "Play" position.

METRONOME LEVER.

Set this tempo or metronome lever to the time
indicated on the music roll. The Metronome Lever operates a pointer moving in front of the tempo indicator tablet placed in the right-hand bottom corner of the music roll box.

COMMENCING TO PLAY AND PEDALLING.

The ordinary music stool is quite unsuitable for use with a player-piano. It is much more comfortable and ensures the complete absence of fatigue to have a seat or stool of the correct height, some 25 inches to 26 inches from the ground to the top at the back, and sloping to the front about 2 inches. A natural, easy position is obtained, and the weight of the body is thrown on to the foot pedals, so contributing to ease of operation.

Sit at your player so that you can comfortably operate the pedals by the movement of your feet and ankles alone. If you sit too near you will find the pedalling tiring. Do not take your heels from the pedals. It is not necessary to pedal violently, but press evenly and steadily with first one foot and then the other, until the pedals have a solid feeling, in other words, feel tight.

Your pedalling should vary according to the number of notes being played, and the degree of force with which they are to be struck. A gentle pressure of the foot gives a smooth delicate blow and results in fine shading and pianissimo tone. When the music calls for loud crashing chords and forte effects, give the pedals a quick, sharp pressure, just as the notes or chord are about to reach the tracker bar holes.

It is a good plan, when learning to play—and
this applies to all player-pianos—to practise a simple march tune, where the tempo is well defined, and pedal in accord with the beat of the music—a slight thrust of the foot on the beat. One should be able to do this with either foot.

Pedalling does not affect the tempo of a composition. When the music roll has but few perforations little pedal work is required. When the roll is full of perforations increased pedalling is necessary as the air is being exhausted more rapidly.

To the player pianist the art of using the pedals judiciously and correctly form the basis of his performance, as will soon be apparent after very little practise. We all recognise and are pleased or otherwise with a pianist’s “touch,” which is comparable with the player pianist’s pedalling, which actually is his touch.

THE PHRASING LEVER.

The Phrasing Lever (patented) contributes the most towards the supremacy of The Angelus and in itself lifts The Angelus out of the class of all other player-pianos. After you have set the Metronome Lever to correspond with word marked on music roll, changes in the time of a composition are made by a slight pressure on this small tilting tablet—found at right of keyboard. The Phrasing Lever is sensitive, needing but a slight pressure to make changes in time. Familiarize yourself with the use of the Phrasing Lever in conjunction with instructions already given regarding pedalling and you will find one is part of the other. By merely
resting the finger upon this tablet every pulsation of air can be felt as it passes through the instrument.

Slight pressure on the left end marked "Rit." effects a retard, a quick momentary hesitation in the act of striking, or a complete pause just as your instinct demands.

Pressure on the right end marked "Accel." will accelerate the time to any degree required, and immediately pressure is released the normal basic time is resumed.

The Phrasing Lever used to govern time independent of the Metronome Lever.

The Phrasing Lever provides the means of instilling into the music your own individuality. It will be found to hold endless charm in use, as it gives positive and instantaneous control of time. It is absolutely indispensable when accompanying a vocal or instrumental soloist.

THE MELODANT.

The Melodant will select and emphasize the complete melody even in the midst of the most intricate accompaniment. This expression device is entirely self-acting.

When using Artistyle Music Rolls, which will give you the finest possible rendering, observe if the roll is marked "Solo" or "Normal." If marked Solo move the Melodant Lever to "Melodant On." In this position the theme or melody
of the composition is automatically accented, each note standing out clearly and distinctly above its surrounding notes and chords. The degree of accentuation is left entirely to the player, this being controlled by the pedalling.

If, however, a roll is used without the Solo perforations, or if on an Artystyle Roll the particular passage is marked “Normal,” and one wishes to play both bass and treble Forte, then move the Melodant Lever to “Melodant Off,” thus allowing all notes being played to be struck with equal force. (See Melody Buttons.) One important feature of this Melodant Lever is, that when it is desired to obtain extreme Pianissimo effects the mere pressing downwards of this lever in any position automatically operates the Soft Pedal.

ANGELUS GRAND.

The operation of the Melodant Lever in The Angelus Grand is as follows. Placing the lever to extreme right, “On” position, brings out the theme or melody, as mentioned above. A gradual crescendo is obtained by moving the Melodant Lever slowly, or as required, to the left. When in extreme left position it is equivalent to “Melodant Off,” all notes then being played will be struck with equal force and Forte. This lever also operates the soft pedal, as explained in previous paragraph.

THE MELODY BUTTONS.

In order to provide the widest latitude for personal interpretation The Angelus is also
equipped with Melody Buttons. With the Melodant Lever in the "on" position, by depressing the left Melody Button the bass is accentuated, and depressing the right Melody Button accents the treble in the same way.

THE SUSTAINING PEDAL.

The function of the Sustaining Pedal, sometimes called the loud pedal, is to sustain the tone. It is equally effective in soft passages as in Forte. Delightful tonal effects are obtained by its correct use. Control of the sustaining pedal is afforded in two ways; either by marginal perforations in the music roll, or by a button or lever. To operate the sustaining pedal from the music roll merely requires that the small lever in the top left-hand corner of music roll box should be placed in the "on" position. Note.—In The Angelus Grand this small lever is placed in the bottom left-hand corner below the tracker bar.

The sustaining pedal will now operate pneumatically by means of the marginal perforations in the music-roll.

As experience teaches, and one becomes familiar with the use of the sustaining pedal it may be controlled by means of the button or lever. In this case the small lever in the music roll box should be moved to the "off" position, and then by depressing the sustaining pedal button, which is found on the left of keyboard, the sustained effect is obtained.
TRANSPOSING DEVICE.

All models of The Angelus are provided with the Transposing Device. The lever for operating this will be found in lower part of Music Roll Box. This lever should remain normally in centre or neutral position. Moving the Transposing Device Lever to left or right (one or more slots, each slot represents a semitone) will transpose the composition a key higher or lower, as required.

AUTOMATIC TRACKING DEVICE.

All models of The Angelus are fitted with an Automatic Tracking Device which ensures the correct alignment of the music-roll over the bar.

THE SILENCER AND RE-ROLL LEVER.

The Re-Roll Lever when moved to the position marked "Silencer," operates on the Action in such a way as to allow the music-roll to travel quickly over the tracker bar without the notes being struck. This is useful where it is desired to omit any part of a piece. At the end of a composition place the Re-roll Lever to Re-roll position and pedal evenly until the music-roll is wound up. The Re-roll Lever is now in its correct position for inserting a new roll.

TO LOCK THE KEYS.

To prevent the keys from moving when you are operating the Player, pull the lever, which you will find on the left under the keyboard, forward as far as it will go.
TUNING, ADJUSTMENT AND REGULATION.

The instrument, to be kept in the best possible condition, should be tuned four times a year, and the mechanism adjusted where required and lubricated. The tracker tubes should be cleared of the accumulated atmospheric dust and lint off the music rolls which is drawn down them. Regular attention will maintain your Angelus Piano at the highest point of efficiency.

MUSICAL TERMS AND EXPRESSIONS.

*Cres. (Crescendo)* ... Gradually louder.
*Dim. (Diminuendo)* ... Gradually softer.
*PP. (Pianissimo)* ... Very soft.
*P. (Piano)* ... Soft.
*MF. (Mezzo Forte)* ... Moderately loud.
*F. (Forte)* ... Loud.
*FF. (Fortissimo)* ... Very loud.
*Legato* ... Smooth and even.
*Maestoso* ... Grand and majestic.
*Vivace* ... Quickly and lively.
*Agitato* ... Stirred, agitated.
*Animato* ... With animation and spirit.

< ... Accent note or chord indicated.

TIME MARKS AND INDICATIONS.

*Largo* ... Very slow and solemn.
*Adagio* ... Slow and sustained.
*Andantino* ... Slightly faster than Adagio.
*Andante* ... Slow.
*Moderato* ... Medium time.
Allegro Moderato... Slightly faster than Moderato.
Allegretto ... ... Moderately fast.
Allegro ... ... Fast.
Presto ... ... Fastest time.
Tempo ... ... Resume original time.
Rit. (Ritardo) ... Gradually slower.
Accel.
     (Accelerando) ... Gradually faster.
  ... ... Hold note or chord indicated.

THE ARTISTYLE MUSIC ROLL.

In bringing prominently forward the advantages of the Artistyle Music Roll’s method of markings it must be understood that all makes of full scale music rolls can be played upon The Angelus.

Varying changes of tempo (original time) and volume (loud or soft) constitute “musical expression.” Knowing when and where to make these changes is absolutely necessary to artistic interpretation.

Artistyle music rolls (one of which is shown at the left on the opposite page) are completely, though very simply, marked with indications for all artistic variations of tempo and volume.

As to their completeness—sheet music contains indications for principal changes only, the pianist being expected to make many more lesser ones, as his feelings prompt him. Only these limited marks from the sheet music are placed on the ordinary music rolls, but Artistyle music rolls are edited by authoritative musicians
Facsimile of an ARTISTYLE Roll
and an ordinary Roll

Extract—Schumann Concerto Roll 88877.
ARTISTYLE
ORDINARY
and contain not only all sheet music indications, but also markings for all those subtle changes that result in artistic interpretations.

One line only gives all this information. All these changes are concentrated in this single Artistyle expression and tempo line (as shown on preceding page). For example, when the Artistyle line is toward the right the music should be played loudly; when toward the left, softly, with all the intermediate shadings of tone, indicated by its varying position on the music sheet. The line itself is made up of the characters A, R, and T, indicating respectively —A to accelerate (faster), R to retard (slower), T tempo (resume original time) and the musical signs × to hold (stop); < to accent; therefore keeping before the player-pianist a constant authoritative reading of every composition; be it classic, or in lighter vein.

A comparison of the Artistyle music roll with the ordinary one is shown on a preceding page. They are both actual photograph cuts of the same composition. The Artistyle music roll shows how complete the indications are for artistic variations of both tempo and volume when indicated in the single expression line.

With the Phrasing Lever and the Melodant, the Artistyle Music Roll ensures the highest degree of artistic expression in the most simple manner possible.

Full scale Artistyle rolls are arranged with marginal solo and pedal perforations, and will play on ALL makes of full scale players.

Full particulars of the Circulating Library on request.