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60

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Moderato. ♩ = 88.

mf molto leggiero.

5)

dim. *ten.* *f* *p espressivo.*

10 *ten.* *cres.*

15

ff *f*

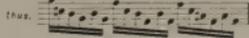
dim. *f*

The musical score consists of six systems of staves. The first system (measures 20-22) has a treble clef and a bass clef. The second system (measures 23-25) includes a *dim.* marking. The third system (measures 26-28) has a *f* marking. The fourth system (measures 29-31) has a *f* marking. The fifth system (measures 32-34) has a *f* marking. The sixth system (measures 35-36) has a *p* marking and a *morendo* marking. The score is heavily annotated with fingerings and slurs.

1. The editor has purposely put a labored fingering to this study in order to add to its difficulty which, otherwise, to attain a smooth mechanism, is a very easy piece; this fingering will help to free the fingers from any innate indolence and cultivates a finer rhythmic sense.

2. The melodic notes which are to be accented in the upper part are at first marked *acc.*, as also the bass notes which require accenting in measures 9 and following measures.

3. Measure 23. The somewhat bare, unmelodious upper part might be modified by analogy with measure 19.



Musical score for piano, measures 1-15. The score is written in G major and 3/4 time. It features a complex, rhythmic accompaniment in the left hand and a more melodic line in the right hand. The tempo is marked "Maestoso energico." and the dynamics range from *dim* to *crca*. The score is divided into systems, with measure numbers 1, 5, 10, and 15 indicated. The first system (measures 1-4) includes a 12-measure rest in the bass line. The second system (measures 5-8) includes a 5-measure rest in the bass line. The third system (measures 9-12) includes a 12-measure rest in the bass line. The fourth system (measures 13-15) includes a 10-measure rest in the bass line. The fifth system (measures 16-18) includes a 12-measure rest in the bass line. The sixth system (measures 19-21) includes a 15-measure rest in the bass line.

1. The strong *staccato* of the first bass note of each sixteenth group must not lead to any delay in beginning the accompaniment figure, which should be regarded as an independent middle part.
2. When the same figure makes its appearance in the right hand, the first sixteenth should be always accented, but played *staccato* only in measures 9-12.
3. To obviate any misunderstanding in the rhythm the editor has written $\frac{12}{8}$ in a measure of $\frac{4}{4}$ in the necessary places.
4. In order to overcome the difficulty of the alternate *legato* and *staccato* in the left hand, in measures 13-15, it is advisable in the first instance to practise with the following accent as if counting in quarters:⁽¹⁾

Musical score for piano, measures 70-85. The score is written in C major, 2/4 time, and consists of six systems of grand staff notation (treble and bass clefs). The tempo is Allegro con brio. The score includes various dynamics and articulations:

- Measure 70: *dim.*
- Measure 71: *dim.*
- Measure 72: *dim.*
- Measure 73: *dim.*
- Measure 74: *dim.*
- Measure 75: *dim.*
- Measure 76: *dim.*
- Measure 77: *dim.*
- Measure 78: *dim.*
- Measure 79: *dim.*
- Measure 80: *dim.*
- Measure 81: *dim.*
- Measure 82: *dim.*
- Measure 83: *dim.*
- Measure 84: *dim.*
- Measure 85: *dim.*

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The dynamics range from *dim.* to *ppp.* and *pp.*. The page number 33 is centered at the top, and the number 70 is in the top left corner. The tempo marking "Allegro con brio" and the time signature "♩ - 152." are in the top left. The page number "33" is in the top center. The score is divided into six systems, with measure numbers 10, 15, and 20 indicated at the beginning of the first, second, and third systems respectively. The word "dimin." is written at the bottom center of the page.

Musical score for piano exercises, measures 20-35. The score is written in treble and bass clefs. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as "cres.", "dimin.", "mf", "ff", and "pp". Measure numbers 20, 25, 30, and 35 are clearly marked. The right hand often plays chords or rapid sixteenth-note passages, while the left hand provides a steady accompaniment of eighth or sixteenth notes.

Nos. 26 and 28 are the preparation for the technical mastery of the present study. What was said in No. 26 about elasticity of touch is again specially applicable here for the passages in sixths, in measures 17—19. and 83—35, and the reader is referred to No. 28 as regards the thirds. The left hand it is true, had no opportunity, in the foregoing studies, for preparatory practice in the task which is here set before it. Aloys Schmitt's "Exercices préparatoires" in the first part of his collection of studies, which it is presumed every good teacher uses for elementary teaching, may nevertheless be again quoted here as affording help. Special care must be taken to play the various triplet thirty seconds in a finished and precise manner.

Moderato - 108.

Musical score for Moderato, 108 bpm, page 34. The score is written for piano and features a complex, rhythmic texture with many sixteenth and thirty-second notes. The tempo is marked Moderato and the time signature is 4/4. The score is divided into systems, with measures 5 and 10 indicated. Dynamics include *dim.* (diminuendo) and *crsx.* (crescendo). The piece concludes with a final chord in the right hand and a whole rest in the left hand.

1. This study in sixths and thirds is not rendered superfluous by the fact of there having been several previous studies of the same class, but may serve as a recapitulation of the fluency already acquired. It is moreover a lively piece, enticing one to play it.

2. Many alterations from the original have been made in the fingering, and also in respect to the slurring. Due observance of these does not admit of any separation in measures 3 and following measures by leaping with the same fingers.

3. The plan of helping oneself by gliding with the thumb, $\frac{7}{7}$ and of avoiding the use of the thumb on the black keys by $\frac{1}{2}$ is altered on principle by the editor, it promotes the innate inclination to "blur," and can seldom be considered safe. In the new edition of Chopin's Studies, Op. 25, No. 6 in G \sharp minor, the editor has acted in a similar manner, in accordance with the practice of such acknowledged technical authorities as the late Masters Alex. Dreyschok and Carl Tausig.

Allegro assai • 152.

5

10

15

20 *dim*

The musical score is for a piano exercise in G major, 2/4 time. It is divided into four systems of two staves each. The first system (measures 1-4) features a 'ten.' marking. The second system (measures 5-8) is marked '(25)'. The third system (measures 9-12) has a 'dimin.' marking. The fourth system (measures 13-16) is marked '(30)'. The piece concludes with a fermata on a whole note chord in the final measure.

1. In order to fully realize the richly instructive material contained in this study, every distinct figure should take the form of a special exercise, and, wherever practicable, should be extended as far as possible over the keyboard. Thus measure 1 can be begun an octave higher and continued an octave lower, and measure 4 the same: measure 7 might be repeated a dozen times, and measures 19 and 21 the same. The left hand passages in measures 11-13, and 27-29, should also be practised in other keys in which the tonic and dominant lie on the white notes.

2. The chords which are not marked *arpeggio* must be struck very precisely, almost dryly.

3. The major sixth which occurs in the descending passage, the B_2^6 in the third quarter of measures 1, 5 and 23 is expressly so written by the author, so that it seems unjustifiable to alter it into a minor sixth. The player must get accustomed to it, as the interval is not incorrect.

Prestissimo. ♩ = 76.

42

5) *cres.*

Musical score for piano, measures 37-42, 43-48, 49-54, 55-60, 61-66, and 67-72. The score is in 2/4 time with a key signature of one flat. It features complex chordal textures and dynamic markings such as *mf*, *dim.*, and *cres.* (cresc.). Measure numbers 42, 48, 54, 60, 66, and 72 are indicated above the staves.

1. The principal object of this study is to try to attain an equally smooth alternation of the two hands. The rhythm is completed by playing them together, and in this respect the present study may be regarded as the counterpart of No. 17. This end will, however, only be reached by previously practising each hand separately until it plays its own part perfectly correct.

2. The editor has followed the remark of Herr Louis Köhler (klassische Hochschule, Part I) with regard to an effective manner of performing (his piece as also to a clear idea of the interweaving of the upper and under voices according to the modern style of notation, as introduced by Franz Liszt and Joachim Raff into pianoforte music of the present day.

3. Hands of smaller compass should make a special study of the *legato* tenths in measures 11, 49, 57,

and 59-60, as indicated in the following example:

Molto agitato. $\text{♩} = 116$.

simil.

5)

mf
sopra la mano destra.
(Play with the left hand.)

dim.
sopra (over),
molto (under),
sopra (over),
molto (under).

p cres. *dim.* *p*
sopra (over),
molto (under),
sopra (over).

ppp.
molto (under).

f *p*
molto (under),
sopra (over),
molto (under).

sf *sf* *sf* *sf* *p*
sopra (over),
sing.

1. This study, which is somewhat similar to the foregoing one in the interweaving of the hands, offers, however, practising material of a new kind:

a) in regard to the manner of striking the light *staccato*, which must be something like the *portamento*
 b) in regard to the practice of changing the finger on one and the same note.

2. By a full and consistent indication as to where the left hand plays best above the right, and where best below, given by the words *sopra* and *sotto*, the perplexity which usually frightens a player away from the study of this piece may be removed.

3. Slow and strong practice is recommended in the first instance; later on it should be taken as fast as possible heeding the proper dynamic indication:

4. Hands of smaller compass may make an independent finger exercise of the slurred ninths and tenths in measures 4, 5, 16 and 47, in the same manner as that given for the left hand in the previous study.

Andante espressivo. ♩ = 132.

dolce e sempre *legatissimo*
 5
 10 *mf*
 15 *p* *cres.*
 20 *dim.* *p* *cres.*
 25 *p* *cres.* *dim.* *p*

30 95

35

40

45

1. This may be regarded as a *cantabile* study. To make the notes "sing" depends first and foremost on the production of a round, full, and withal a soft tone by a fervent pressure of the fingers without any great force on each key.

2. In order to make the piece sound well it is absolutely essential that all the intervals should be played perfectly and evenly together. It is hardly necessary to explain that each hand ought of course to be practised separately and very slowly. Yet it would be a good plan to sound the under part of the left hand at the same time with the right. To understand the melody without a knowledge of the connection of the harmony is impossible. In confirmation of this assertion compare, for instance, the Tema of Beethoven's "Fifteen Variations and Fugue, Op. 35" with the sixth variation.

3. The under part in the left hand should throughout be played *molto sostenuto*, and somewhat louder in proportion than the upper part. Finally the player should try, in playing the two hands together, to let the right hand part (thoroughly learnt of course) be only half as loud as that of the left.

4. In giving dynamic expression the player should refrain from the least inclination to + *agogic* shadings + (*tempo rubato*); and this remark holds good both for this and all the other studies.

+ slight modification of the *tempo* with a view of vivifying the expression.

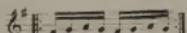
Musical score for piano, measures 5-30. The piece is in 2/4 time and marked "Allegro molto agitato." The tempo is 108 beats per minute. The score consists of seven systems, each with a grand staff (treble and bass clefs).

- Measures 5-9: Right hand features a dense sixteenth-note pattern. Left hand has block chords. Dynamics include *sfz* and *simili.*
- Measures 10-14: Continuation of the sixteenth-note pattern in the right hand. Dynamics include *sfz*.
- Measures 15-19: Continuation of the sixteenth-note pattern. Dynamics include *sfz* and *cres.*
- Measures 20-24: Continuation of the sixteenth-note pattern. Dynamics include *f*.
- Measures 25-29: Continuation of the sixteenth-note pattern. Dynamics include *mf* and *simili.*
- Measures 30-34: Continuation of the sixteenth-note pattern. Dynamics include *sfz*.

Fingerings and articulation marks are present throughout the score. The bottom of the page is numbered 1279 - 32.

The musical score is for a piano exercise in 4/4 time. It consists of four systems of music, each with a treble and bass clef staff. The first system starts at measure 1. The second system starts at measure 25. The third system starts at measure 30. The fourth system starts at measure 35. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5. Dynamics include *mf* and *f*. The piece concludes with a final cadence in the fourth system.

1. We completely coincide with the advice given by Herr Louis Köhler in his *Anthology of the Cramer Studies* (Klassische Hochschule, Part I), namely, that to make the first figure "*legatissimo*" it should at first be practised as follows: R. H.  L. H.  afterwards as the text indicates.

2. The figure on the second quarter might at the same time bear several repetitions, say four, which would just double the length of the measure: 

3. Measures 8 should also be practised descending in the right hand and ascending in the left. A special study may be made of measures 9, 11, 33 and 34, and in measures 13-16 each quarter is to be repeated once, in order to preserve the integrity of the rhythm; this indeed should always be attended to in conjunction with the mechanical practice.

Musical score for Moderato assai # 126, page 36. The score is in 2/4 time and consists of six systems of piano accompaniment. Each system has a treble and bass clef staff. The music features a complex, rhythmic pattern in the right hand, often with sixteenth-note runs and slurs. The left hand provides a steady accompaniment with chords and moving lines. The score includes dynamic markings such as *mf* and *stacc.*, and concludes with a *Fine* marking and a fermata. Measure numbers 5, 10, and 15 are indicated at the start of their respective systems.

20

25

30

*Dal Segno
al Fine.*

If we look only at the first part of this piece it might well rank among the easier studies, although in several places, measure 5 for instance, the stretch would presuppose more developed fingers. The real difficulties, however, are to be found in the second part of the study. The left hand will find work of a special kind in learning to slide the thumb from one note to the next and to play it on the black keys, where the stretch from the fifth to the second finger is too large for small hands. The completion of the bass figure by the after note in the right hand (measures 17 & 18) requires special attention, as that note must come in with precision. Attention should be also given to the converse passage (that is, to the somewhat similar passage in the first subject).

Allegro con brio • 152.

Musical score for piano, measures 1-24. The score is written in 2/4 time and G major. It consists of six systems of music, each with a treble and bass staff. The tempo is marked "Allegro con brio" and the number "152" is present. The score includes various dynamics and articulations:

- Measures 1-4: *f* (forte)
- Measures 5-8: *f* (forte)
- Measures 9-12: *m* (mezzo-forte)
- Measures 13-16: *sfz* (sforzando)
- Measures 17-20: *dimin* (diminuendo)
- Measures 21-24: *ten.* (tenuto)

The score is numbered 1279-32 at the bottom.

Allegro con spirito. ♩ = 160.

Musical score for piano, measures 1-15. The score is in 2/4 time with a key signature of two sharps (F# and C#). It features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The piece is marked "Allegro con spirito" with a tempo of 160 beats per minute. The score includes various dynamics such as *f*, *dimin.*, *poco a poco*, *cres.*, *f*, *br.*, *ten.*, and *dimin.*.

1. This study is connected with preceding but one on account of its instructive tendency, and the flexibility of the fingers will be much promoted by it. Continuity in practising the same subject-matter over and over is above all things necessary for the attainment of technical skill of any kind, whilst on the other hand a certain variety is also necessary to keep the interest of the player alive. This variety is to be found here in the necessity of accenting the third and fourth fingers which must therefore of course be well raised before striking.

2. The shakes in measures 11 and 12 must begin with the note itself, because it is the bass note, and, as such must not be altered.

3. As regards the playing of the grace notes in the last measures we refer the reader back to what was said on this subject in Nos. 18 and 29.

Presto - 101.

10

15

20

25

30

35

40

ppp.

1279 - 32

Detailed description: This page of a musical score, numbered 39, contains measures 101 through 140. The tempo is marked 'Presto'. The score is written for piano in a 3/4 time signature with a key signature of one flat. It features six systems of music, each with a treble and bass clef staff. Measure numbers 101, 105, 110, 115, 120, 125, 130, 135, and 140 are clearly marked. Performance markings include 'ppp.' (pianissimo) and 'sm-fr.' (sotto-forte). The music consists of intricate piano textures with frequent sixteenth and thirty-second notes.

83

(45)

(50)

(55)

(60)

(65)

(70)

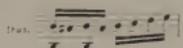
dim.

ppu

1. This study, which is invaluable for the cultivation of rapidity in the left hand, would be best practised by at first leaving out the lower bass note. At the same time the hand should be put into the position of something like an octave stretch at the beginning of each measure. (A similar plan should be adopted for the right hand in Moscheles Op. 70, No. 3, and Chopin Op. 10, No. 2.) The fifth finger requires especial attention. When played in the given tempo the short bass note will have the value of a thirty-second only, as indeed must naturally be the case from its being marked *staccato* and from necessity for rapidly contracting the hand. Yet the player must guard against playing like an *arpeggio* the octave with which each measure begins.

2. No argument is needed to show that the right hand requires special study. With regard to the fingering compare Note 2 of No. 13 study. The note G which is repeated in the same part, in measures 9-11 and other places, is to be struck again in spite of the slur as shown by the fingering given.

3. For advanced pupils it would be time well spent to transpose this study into the keys of C minor and E minor, also to extend the time $\frac{3}{8}$ to $\frac{2}{4}$ by means of a repetition of the first eighth in the left hand.



Allegro. 114.

mf scherzando.
dim.
p
cres.
mf
dim.
dim.

2

20

25

cres.

30

sempre cres.

35

1279 - 32

The musical score is presented in five systems. The first system (measures 40-44) includes a 'cres.' marking. The second system (measures 45-49) includes 'ff' and 'dim.' markings. The third system (measures 50-54) features a 'cres.' marking. The piece concludes with a double bar line and a final chord marked 'ff'.

1. This "Perpetuum mobile" is as well suited for a brilliant piece of music as many of the favorite Sonatas of Scarlatti and Capriccios of Mendelssohn, between which it forms a kind of connecting link.

2. With regard to the distribution of *legato* and *staccato* the original edition shows much vacillation, or, to put it better, many "alternating readings," to which the editor has paid the utmost possible attention. Compare, for instance the bass measures 1, 2 with measures 34, 35.

3. The very numerous crossings of the two hands necessitated fingers which will only be found suitable by playing the two hands together and not by studying them separately. Short arms will have to have recourse to some alterations, especially to a more sparing use of the thumb. The left hand must almost exclusively cross above the right hand.

musical score for piano, measures 1-10. The score is in 2/4 time and features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The tempo is marked "Allegro con fuoco" and the page number is 41. The score includes dynamic markings such as *sempre f*, *ten.*, *simi.*, *sp*, and *cres. ten.*. The piece is numbered 1279-32.

1279 - 32

Measures 1-4. Bass clef part features a complex rhythmic pattern with sixteenth and thirty-second notes. Treble clef part has a melodic line with grace notes and slurs.

Measures 5-8. Bass clef part continues with intricate rhythmic patterns. Treble clef part has a melodic line with slurs and fingerings.

Measures 9-12. Measure 9 is marked with "15" and "f". Measure 10 has "ten." markings. Bass clef part has a complex rhythmic pattern. Treble clef part has a melodic line with slurs and fingerings.

Measures 13-16. Measure 14 is marked with "ff" and "dimin.". Bass clef part has a complex rhythmic pattern. Treble clef part has a melodic line with slurs and fingerings.

Measures 17-20. Measure 17 is marked with "20". Bass clef part has a complex rhythmic pattern. Treble clef part has a melodic line with slurs and fingerings.

Measures 21-24. Measure 21 is marked with "pppp.". Bass clef part has a complex rhythmic pattern. Treble clef part has a melodic line with slurs and fingerings.

35 *sfz*

40 *express. dim. ten. siml. ten. cresc.*

45 *ten.*

50 *siml.*

55 *dimin.*

1. The practice of changing the finger on the same note may be considered as one of the best means for attaining lightness of touch. In this respect the present study is as instructive as No. 43.

In order to learn to play the first note of the triplet *staccato*, and duly to avoid the more convenient slurring to the second note, the following altered

reading is recommended as a preparatory study:

2. With regard to the fingering in the accompaniment which must be carefully observed throughout the editor sanctions modifications, provided that these be carried through in a systematic manner.

3. The chords in the right hand (measures 42-50) must, in spite of being disjointed, be played with the given fingering, if we would attain unerring certainty in them. The teacher must make it his business to counteract the tendency of the pupil to follow his own fancies, even in points apparently unimportant.

The so-called mechanical "intelligence" of the fingers, which seems as though it were inborn in very talented players, has to be formed nevertheless if one would be something higher than a cultivated amateur.

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Mr. Charles Kunkel,

Most Honored Sir:—Accept my sincerest thanks for the copy of your truly magnificent Pedal Method. I have perused and studied the same with great interest, and with the same universal recognition and success. With the highest esteem,

XAVIER SCHARWENKA.

CONSTANTINE STERNBERG, the renowned Pianist and Composer, Director of "The Penn" College of Music, Philadelphia.

Mr. Charles Kunkel,

Dear Sir:—I have carefully read through your Piano Pedal Method, and must compliment you on the very efficient way in which you treat this delicate question, the scope of it, and the method. Your method is profound, and yet simple and lucid enough to be understood by the student even without the aid of a teacher. Moreover, it does not address itself to the pupils of any particular grade of development—it will be beneficial to the pupils of all grades. Moreover, it does not, as some pedaling needs revision. That you fill a really long-felt want and initiate a trinity entirely neglected by pedagogic writers goes without saying. I shall use it as a complement to other studies, with my pupils, and earnestly recommend it to my brother teachers. Wishing you all success, I am, very truly yours,

CONSTANTINE STERNBERG.

EMIL LIEBLING, the distinguished Pianist and Composer, of Chicago.

Mr. Charles Kunkel,

My Dear Mr. Kunkel:—Your "Piano Pedal Method" is so comprehensive, and eminently practical, that you could really well afford to dispense with any one's recommendation of the work. The attempt heretofore made to cover this most important and comparatively neglected field, have been so diffuse as to invite and merit failure.

In your extensive treatise on the subject, accompanied as it is by the most practical illustrations, I find really everything in regard to the proper mode of using the Pedal. Especially commendable is the clear and lucid exposition of the various problems presented, which render the work especially interesting to the teacher and valuable to the pupil.

I congratulate you on your eminent success in this work, and will most earnestly recommend your method to teachers and pupils, as the only work on the subject which, in my opinion, merits serious attention.

Sincerely yours,

EMIL LIEBLING.

I. D. FOULON, the renowned Musical Critic.

My Dear Mr. Kunkel:—You have done a great work in giving to both teachers and pupils the first careful, reasoned, course of instruction in the use of the Piano Pedal ever attempted, and in doing it in such a manner as to make your book at once a classic. It was, I think, who wrote, "Every man is a debtor to his own profession." By the publication of your Pedal Method, you have not only canceled your debt to your profession, but you have placed it under great and lasting obligation to yourself. The improvement which I have marked in the playing of persons who had used your Pedal Method for a couple of months has astonished as well as gratified me, and after the practical demonstration of its superlative value which I have had, I shall not henceforth be able to consider any piano course in which it shall not figure as complete or satisfactory.

As ever, your friend,

I. D. FOULON.

J. H. HAHM, the eminent Musician, Critic and Director of the Detroit Conservatory of Music.

My Dear Mr. Kunkel:—Your book of Pedal Studies embodies and presents in a most concise and tangible form, recognized principles for the proper use of the Pedal as applied to modern pianoforte playing. It will surely prove a missionary for good in many a hall, and should certainly be in the hands of every aspiring teacher, student and amateur.

With best wishes, I am, cordially yours,

J. H. HAHM.

E. R. KROEGER, the distinguished Composer, Musician and Musical Director of Forest Park University.

My Dear Mr. Kunkel:—It has been but seldom in my experience that I have welcomed the appearance of a new didactic work treating of the pianoforte with as much pleasure as I have welcomed your Pedal School. I have felt for a long time that such a work was really essential to the instructor of pianoforte playing in his professional duties, but none of the catalogues indicated that it was in existence. Consequently, in my capacity as a teacher, I have had to impart as much oral instruction as possible concerning the use of the Pedal, and rely upon the pupil's ear and feeling for correct harmony and clear phrasing to assist me. Scarcely any allusions of pianoforte players are properly pedaled; indeed, if the pupil were to follow the majority of pedal indications in standard editions, confusion would result. The task of correctly pedaling so lengthy a work as a Sonata, for instance, for instance, for the teacher, that in the hour allotted for a pupil's lesson he can by no means spare the time. But your Pedal School revolutionizes all that. If a pupil studies it carefully, he will surely be able to play with a clearness he never imagined within his power, and to "hang" upon the pianoforte in a manner only heard, usually, in the playing of recognized artists. Surely such prospects ought to induce every student to get a copy of your Pedal School and study it carefully. Again expressing to you my appreciation of the services you have rendered pianoforte playing in this work, believe me,

Yours very truly,

ERNEST R. KROEGER.

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