

KUNKEL'S ROYAL EDITION.



60

SELECTED STUDIES
CRAMER-BUELOW



Book I, Containing Studies Nos. 1 to 15,	-	-	-	-	\$1 50
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Moderato. ♩ = 76.

Musical score for Book II, page 36, measures 1-30. The score is in 3/4 time, key of D major, and marked Moderato. The tempo is indicated as ♩ = 76. The score includes various musical notations such as dynamics (*cres.*, *f*, *ten.*, *sempre tenuissimo*, *poco a poco cres.*), articulation (accents), and fingerings. Measure numbers 5, 10, 15, 20, and 25 are indicated at the start of their respective systems.

The musical score consists of three systems of staves. The first system (measures 25-34) shows the right hand with complex sixteenth-note patterns and the left hand with chords and moving lines. The second system (measures 35-39) continues the polyphonic texture with increasing intensity. The third system (measure 40) concludes with a final chord. Dynamics include *cresc.*, *mf*, *dim*, *p*, and *f*. Fingerings are indicated by numbers 1-5 above or below notes.

1. In order that the pupil may fully profit by the very diversified and abundant practising material which is here to be found, this study really requires an oral explanation. From its technical aspect, the employment of the outer fingers 3, 4, (for instance for the right hand in bar 1 and for the left hand in bars 7, 17, 37 etc.) may give occasion to numerous preparatory exercises, in the separate practice of which the fingers may be correspondingly changed, that is to say, made more difficult. From a purely musical point of view it affords an insight into the polyphonic style, especially into the imitative style, as, for example, in bars 11-13, and 21-24, episodes should be taken in hand first.

2. In bar 21 the middle part (which was illogical as it originally stood) has been corrected. The fingering, which in this and the following bars at first sight appears strange, is based upon the polyphonic character of the piece.

Vivace. $\bullet = 100$.

mf e leggiero.

sempre sopra la mano destra.

(5)

1033

en.

ten.

idea

1991

den.

15

20

25

1. $\frac{9}{16}$ time which makes its appearance very seldom is in reality the same as the more frequent $\frac{3}{8}$ time. Next to the principal accents which fall on the first, fourth, and seventh sixteenth the third sixth and ninth deserve a slight accent.

2. For the interchanging of the hands this study offers excellent practice. The passages should sound very even, as if played by one hand. When this has been accomplished, the study can also be practiced to good advantage by playing it in the changed rhythm of $\frac{3}{8}$ time

and in $\frac{3}{8}$ time

instead of the prescribed accentuation $\frac{9}{16}$ time.

Musical score for piano, measures 1-25. The score is in 3/4 time, key of B-flat major. It features a continuous eighth-note melody in the right hand and a supporting bass line in the left hand. Measure numbers 5, 10, 15, 20, and 25 are indicated at the start of their respective systems. Dynamics include piano (*p*), forte (*f*), crescendo (*cres.*), decrescendo (*dim.*), and diminuendo (*dimin.*).

(30)

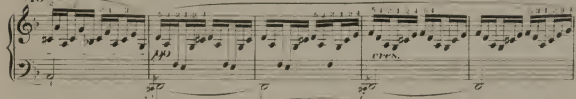
11



(35)



(40)



(45)



(50)

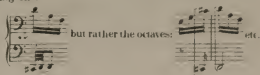


1. The modern school demands, unconditionally, the principles of A.B. Marx, that the technical should never be separated from the intellectual in studying, but should go hand in hand with it, which obviates the tendency to get dull and stupid in the exercise of the musical profession. Thus, in the present instance, the agitated rocking to and fro, which is the special characteristic of this piece, should be studied at the same time as its technical interpretation.

2. The accompaniment in the left hand is to be practiced conscientiously and alone as has already been frequently and urgently recommended, even where it appears unessential.

3. As regards the Appoggiatura in bars 1, 3, 11, 13 etc. it may be remarked, that even the shortest Appoggiatura, like all embellishments of that sort, must be apportioned strictly within the bar to which the principal note following it belongs, and should not be placed at the end of the preceding one.

There is no necessity to avoid the rapidly passing discord:



but rather the octaves:

Allegro. 138.

~~~~~19~~~~~

This musical score consists of five systems of piano music, measures 138 through 142. The music is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). The right hand plays rapid sixteenth-note passages, often with fingerings indicated by numbers 1-5. The left hand provides a harmonic accompaniment with sustained chords and occasional moving lines.

- Measure 138:** The right hand begins with a sixteenth-note scale starting on G4. The left hand has a sustained chord of F4 and B-flat4.
- Measure 139:** The right hand continues the scale. The left hand has a sustained chord of F4 and B-flat4.
- Measure 140:** The right hand continues the scale. The left hand has a sustained chord of F4 and B-flat4.
- Measure 141:** The right hand continues the scale. The left hand has a sustained chord of F4 and B-flat4.
- Measure 142:** The right hand continues the scale. The left hand has a sustained chord of F4 and B-flat4.

The score includes dynamic markings such as *f* (forte) and *dim.* (diminuendo). There are also performance instructions like *19* and *10* in parentheses, likely indicating fingerings or specific techniques. The notation includes various accidentals (sharps, flats, naturals) and articulation marks.

1. The directions given in study N<sup>o</sup> I. for the proper execution of arpeggio chords will find their justification in this and also in the following study. The acoustic impurity which must result from striking the lower notes of a chord beforehand and sounding them together with notes in the previous measure which belong to another harmony will wound any sensitive ear. The execution must be as follows

Ex. N<sup>o</sup> I. good

and not thus:

Ex. N<sup>o</sup> II. bad.

Ex. N<sup>o</sup> III.

This will lead the teacher not to tolerate the slightest carelessness on the pupil's part in this respect.

2. With beginners, in particular, care must be taken that the first practice of this piece should be extremely slow, with the greatest possible strength and a complete consciousness of each individual tone, and that each finger be raised pretty high before striking. When thus practised the arpeggio may be executed as shown by example N<sup>o</sup> III.

3. After the first mechanical difficulties have been overcome, and after the player is familiar with the varying intervals, then the ascending passages should be practised *crescendo* and the descending passages *diminuendo*.

4. With regard to the *appoggiatura* in bar 7 the remark already given about arpeggio applies. Compare note 3 in the preceding study.

## Allegro ♩ 138.

----20----

Musical score for Allegro, Op. 138, measures 1 through 30. The score is written for piano in 2/4 time, key of D major. The left hand provides a steady eighth-note accompaniment, while the right hand plays a melodic line. The score includes various dynamic markings and fingering instructions.

Measure 1: *f*  
 Measure 5: *f*  
 Measure 9: *f*  
 Measure 13: *f*  
 Measure 17: *f*  
 Measure 21: *f*  
 Measure 25: *f*  
 Measure 29: *f*  
 Measure 30: *f*

Measure 10: *dim.*  
 Measure 14: *dim.*  
 Measure 18: *dim.*  
 Measure 22: *dim.*  
 Measure 26: *dim.*  
 Measure 30: *dim.*

Measure 15: *cres.*  
 Measure 19: *cres.*  
 Measure 23: *cres.*  
 Measure 27: *cres.*

Measure 10: (10)  
 Measure 15: (15)  
 Measure 20: (20)  
 Measure 25: (25)  
 Measure 30: (30)

1202 - 30

20

*cres.*

25

*ff*

30

*ff*

All the comments on the preceding study are equally applicable to the present one. In transposing this study or the previous one into other keys there must be several modifications in the fingering, which must always be regulated with a view to holding the hand as quietly as possible.

Musical score for piano, measures 1-30. The score is in 3/4 time, key of B-flat major. It features a complex, fast-moving melody in the right hand and a supporting bass line in the left hand. The music is marked "Allegro agitato" and includes dynamic markings such as *sfz*, *dim.*, and *cres.* The lyrics "il Basso maritato nia' leggiero. snelli." are written below the first staff.

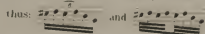
The score is divided into systems of two staves each. The first system (measures 1-4) includes the lyrics. The second system (measures 5-8) includes the marking *dim.*. The third system (measures 9-12) includes the marking *sfz*. The fourth system (measures 13-16) includes the marking *dimin.*. The fifth system (measures 17-20) includes the marking *cres.*. The sixth system (measures 21-24) includes the marking *f*. The seventh system (measures 25-28) includes the marking *f*. The eighth system (measures 29-30) includes the marking *f*.

15 17

15 20 25 28

*cres.* *dimin.* *cres.* *dimin.*

1. It is recommended to practise the figure with two or three repetitions of the first two notes,



2. With regard to the fingering for the left hand in bars 13, 16, 24 and 28, the second foot-note to No 13 must be borne in mind.

3. The teacher should also be very strict in not permitting in the left hand that much loved amateur fingering with the fifth instead of the fourth for common chords in the close position.

4. To obtain a clear rhythmic expression the left hand part should here as elsewhere be practised separately. The time spent upon it will not be lost.

## Allegro moderato ♩ 132.

This page of musical notation contains five systems of staves, each with a treble and bass clef. The music is written in 2/4 time. The dynamics and articulations are as follows:

- System 1:** Treble clef has a *mf* dynamic. Bass clef has a *ten.* (tension) marking.
- System 2:** Treble clef has a *cres.* (crescendo) marking. Bass clef has a *ten.* (tension) marking and a *p* (piano) dynamic.
- System 3:** Treble clef has a *ten.* (tension) marking. Bass clef has a *ten.* (tension) marking.
- System 4:** Treble clef has a *ten.* (tension) marking. Bass clef has a *sfz* (sforzando) marking.
- System 5:** Treble clef has a *ten.* (tension) marking. Bass clef has a *sfz* (sforzando) marking.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered 15 in the bottom right corner.

1. As no shorter typical figure is carried through in this study, but rather various figures appears joined to one another, it is advisable to subject smaller groups belonging together to a preparatory study. Thus, for instance, bar 1 should be first practised alone, and then in conjunction with bar 2, then, the spun-out figure beginning in bar 3, and also the one which appears in bar 9, and so on.

2. That the right hand part requires special study is perfectly plain: strict attention must be given to the correct phrasing—the musical punctuation,—and this is made sufficiently clear by the beginning and ending of the *legato* slur.

3. The execution of the shake example A. (bars 2, 6, 8 etc.) may be noted as more tasteful than the one written out in bar 2.

Example A.

Example B.

This mode of execution is especially recommended for bar 26, in order to avoid an accidental parallel of fifths which would occur in the treble and bass  $\frac{d}{f} \frac{f}{c}$  as shown in example B.

Presto ♩ = 100.

Musical score for a piano piece, marked Presto, 12/8 time, 100 beats per minute. The score consists of five systems of music, each with a grand staff (treble and bass clefs). The first system begins with a forte (f) dynamic. The music features rapid sixteenth-note passages and triplet figures. The second system includes a measure marked with a (5) above it. The third system continues the intricate rhythmic patterns. The fourth system has a measure marked with a (10) above it. The fifth system concludes the page with further rapid sixteenth-note runs. The key signature has one sharp (F#), and the time signature is 12/8.

The musical score consists of five systems of music, numbered 15 to 25. The notation is for piano, with treble and bass staves. The key signature is one sharp (F#). The score includes various dynamics and articulations:

- System 15: Treble and bass staves with sixteenth-note patterns. Dynamics: *ten.* (tension), *dim.* (diminuendo).
- System 16: Treble and bass staves with sixteenth-note patterns. Dynamics: *smorz.* (smorzando), *pin pin* (pizzicato).
- System 17: Treble and bass staves with sixteenth-note patterns. Dynamics: *ff* (fortissimo), *cres.* (crescendo), *f* (forte).
- System 18: Treble and bass staves with sixteenth-note patterns. Dynamics: *ff* (fortissimo), *ten.* (tension), *ten.* (tension).
- System 19: Treble and bass staves with sixteenth-note patterns. Dynamics: *ff* (fortissimo), *non legato*, *ten.* (tension), *ten.* (tension).

This study as No 2 in the original edition was not in its proper place. The change between rapid extension and contraction of the hand, and the demands made on weaker fingers require a higher grade of technical development than could be looked for in No 1. After exercises 11, 13, 21, however, have preceded it, the task will not be difficult. The necessity of practising the left hand separately requires no demonstration.

## Moderato. 34.

Musical score for Moderato, 34. The score is in 3/4 time and consists of six systems of piano and bass staves. The piano part features complex, rapid sixteenth-note patterns, while the bass part provides a steady accompaniment. Dynamics include *mf*, *cres.*, and *ten.* (tension). Fingerings are indicated by numbers 1-5. A section marked (5) begins in the third system. The score ends with a double bar line and the number 30.

1. The chromatic progressions in the right hand figure must at first be specially accented.

2. The value of this as a *staccato* study for the left hand must not be underrated. Let the player imagine to himself the effect of a *pizzicato* on the violoncello. The fingering requires special attention.

This different reading for preparatory practice is from Carl Eschmann who at the same time recommends the player to hold on to the second sixteenth with the thumb.

Allegro moderato ♩ - 132.

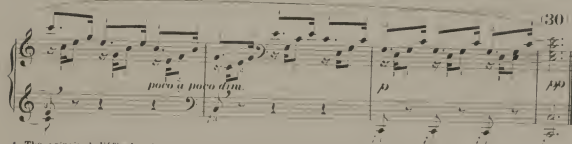
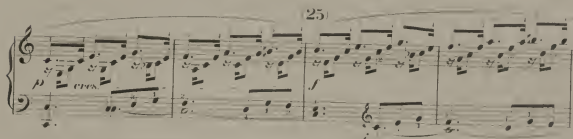
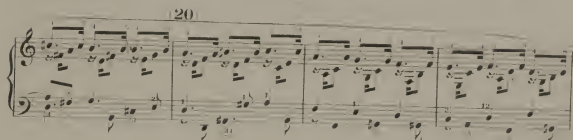
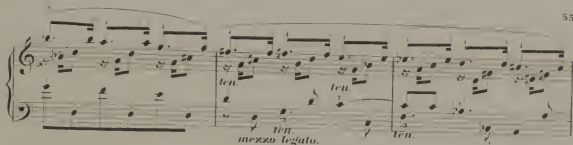
musical score for piano, measures 1-15. The score is written for two staves (treble and bass clef) in 3/4 time. The tempo is marked "Allegro moderato" with a quarter note equal to 132 beats per minute. The first measure is marked "mf" (mezzo-forte). The score consists of five systems of two staves each. The first system contains measures 1-3, the second system contains measures 4-6, the third system contains measures 7-9, the fourth system contains measures 10-12, and the fifth system contains measures 13-15. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The key signature is one flat (B-flat).

mf

simil.

(10)

(15)



1. The principal difficulty for the beginner consists in the independence required of one hand from the other, the union of a *legatissimo* in the right hand with a transparently light *staccato* in the left hand (until bar 16 inclusive.) The *staccato* must be played throughout with a loose wrist, in such a manner as to give the effect of a *pizzicato* on stringed instruments.

2. Dynamic nuances are recommended, as the piece ought not merely to be correct as to striking of the proper keys, but also make a beautiful and expressive effect. The slight *crescendo* and *diminuendo* which are desirable will come quite naturally from the rise and fall of the melody.

3. Special attention must be given to the phrasing, particularly to the two-bar phrases, 5, 6, 11, 12; 21, 22, which spin out the foregoing four-bar periods. This is of great importance in learning by heart.

## Allegretto • 134.

Musical score for *Allegretto*, Op. 134, measures 1 through 25. The score is in 4/4 time and features a piano and a right-hand part. The piano part includes various dynamics and articulations, while the right-hand part has a consistent rhythmic pattern. Measure numbers 5, 10, 15, 20, and 25 are indicated at the start of their respective systems.

Dynamics and markings include: *mf*, *sfz*, *ten.*, *smilt.*, *marcato*, *p*, *f*, *sfz*, *ten.*, and *smilt.*.

1. Double notes like these are easier for beginners than, for example, passages in thirds, because the strength of the whole hand is able to sustain the weakness of the individual fingers. The chief point to be attained is to raise the hand with an elastic touch after every two slurred notes so that the execution takes the following form:

2. An opportunity is here afforded to the left hand to continue the *staccato* practice begun in the foregoing study. The thirty seconds which occur in bars 8, 10 &c. must be played in exact time.

3. Various readings (Carl Eschmann)

These can also be equally well rendered in bars 25 and 26.

Musical score for piano, measures 27-30. The score is in B-flat major (two flats) and 3/4 time. It consists of six systems of two staves each. Measure numbers 27, 30, 35, 40, 45, and 50 are indicated at the start of their respective systems. Dynamics include *f*, *sempre legato*, *p*, *cres.*, and *dim.* Fingerings are indicated by numbers 1-5 above or below notes.

35

40

45

50

55

*dim.*

*ritard.*

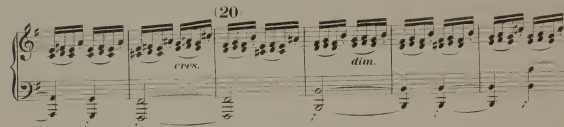
*morendo.*

1. A perfect rendering of this beautiful composition certainly demands a somewhat maturely developed theoretical knowledge on the part of the player, yet that development can nevertheless be successfully attained by a mere technical practice of this study. It remains the task of the teacher to give in each individual case the proper explanations concerning harmony, for instance to point out to the pupil the places where the sound of the bass note is to be conceived as prolonged to make him understand the existing modulation, and above all to stir up the emotional susceptibility for the melodious inflections of the single voices and for their contrapuntal meeting.

2. The necessity of a separate practice by each hand is self-evident.

3. In bars 15-17 the editor has thought it practical to avoid the very awkward crossing of both hands although unfavorable as regards appearance; by a simple exchange of the progression of voices.

Allegro non tanto ♩ - 138.

*Il Basso sempre tenuto e marcato.*

1. This study forms certainly the best introduction to the practice of thirds. The detached *staccato* of the fourth sixteenth, a useful exercise by the way in elasticity, saves the hand from fatigue.

2. As a preparatory study it is recommended to multiply the first part of the figure:

3. The progression in octaves in the left hand is to be played with all possible vigor and precision. The teacher must prevent the intrusion of that well meant but bad habit of the amateur which by substituting for the thumb another finger and at the same time raising the finger from the lower notes of the octave (by such a method unavoidable) seeks to connect this octave with the following higher one. The corresponding habit, in descending, of exchanging the fifth finger for the third and leaving the higher octave is no less to be condemned.)

Allegro vivace. ♩ = 160.

Musical score for piano, measures 1-30. The score is in 3/4 time, key of B-flat major. It features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The music is marked "Allegro vivace" with a tempo of 160 beats per minute. The score is divided into five systems, each containing measures 1-4, 5-8, 9-12, 13-16, and 17-20 respectively. The first system starts with a mezzo-forte (*mf*) dynamic and includes markings for "smil." (sforzando) and "ten." (tension). The second system includes "ten." and "smil." markings. The third system includes a forte (*f*) dynamic and a "p" (piano) marking. The fourth system includes "sfz" (sforzando) and "dim." (diminuendo) markings. The fifth system includes "ten." and "p" markings. The score ends with a final measure marked "ten."

20

25

30

1. The pupil will scarcely be able to master the prescribed lively movement of this study considering his supposed technical development. It does not follow however that the study of it in slower time is to be regarded as premature. The teacher will do well to return to this study after a time when the pupil has learned some of the further numbers in this collection and to follow out systematically the plan of recapitulation.

2. Particular attention is to be paid to the precise and sensible as well as visible raising of the finger at the end of a *legato* mark.

3. Concerning arpeggios which make their appearance in the left hand in the form of appoggiaturas, what has been said formerly is again referred to. (Notes to N<sup>o</sup> 1 and 18) As the short appoggiatura represents the bass of the Chord, it is to be marked the more decidedly because the note following it strikes the ear more forcibly by its duration.

bar 4.

As regards the triplets of the right hand their execution should take the following form:

This page of musical notation consists of seven systems of staves, each with a treble and bass staff joined by a brace. The music is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked *Maestoso* with a quarter note equal to 76 beats per minute. The page is numbered 64 in the top left and 30 in the top center, with a wavy line between them. The notation includes various musical markings and dynamics:

- System 1:** Treble staff has a *ten.* marking above the first measure. Dynamics include *f* and *p*. There are fingerings 2, 3, 4, 5 and 1, 2, 3, 4, 5.
- System 2:** Treble staff has a *ten.* marking above the first measure. Dynamics include *f* and *p*. There are fingerings 1, 2, 3, 4, 5 and 1, 2, 3, 4, 5.
- System 3:** Treble staff has a *dim.* marking above the first measure. Dynamics include *f* and *p*. There are fingerings 1, 2, 3, 4, 5 and 1, 2, 3, 4, 5.
- System 4:** Treble staff has a *ten.* marking above the first measure. Dynamics include *f*, *p*, and *mf*. There are fingerings 1, 2, 3, 4, 5 and 1, 2, 3, 4, 5.
- System 5:** Treble staff has a *ten.* marking above the first measure. Dynamics include *f* and *p*. There are fingerings 1, 2, 3, 4, 5 and 1, 2, 3, 4, 5.
- System 6:** Treble staff has a *ten.* marking above the first measure. Dynamics include *f* and *p*. There are fingerings 1, 2, 3, 4, 5 and 1, 2, 3, 4, 5.
- System 7:** Treble staff has a *ten.* marking above the first measure. Dynamics include *f* and *p*. There are fingerings 1, 2, 3, 4, 5 and 1, 2, 3, 4, 5.

The page is numbered 1202 - 30 at the bottom center.

1. A thorough analysis of the figure and on first reading the piece will save the player from an involuntary confusion of fingering later on. The slight alteration in the second quarter of the right hand in bar 29 is based on melodic reasons, whilst in the fourth eighth of bar 35 g would seem more logical than f.

2. Bars 1, 2 although in quick tempo might also be played

3. In bars 13-15, and also bars 21 and 22, the fingering for smaller hands would be 2151, 3124, 2151.

4. In bars 33 and following bars this notation for the bass would be more correct:

This Method is to be used hand in hand with all piano practice, by the beginner as well as the more advanced performer.

# Kunkel's Piano Pedal Method

## THE PIANO PEDAL: How to Use It Correctly and Artistically.

By CHARLES KUNKEL.

A practical explanation of the acoustic principles involved in the artistic use of the Piano Pedal, with copious examples and primary studies, laying a foundation for the correct use of the Pedal, and correcting the more common mistakes made by the majority of players in the use thereof.

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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 snag-point of so many artists—the Pedal. 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, even the most advanced ones, whose pedaling needs revision. That you fill a really long-felt want and cultivate a territory 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 attempts heretofore made to cover that 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 equally 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 Bacon, I think, who wrote: "Every man is a debtor to his own profession." By the publication of your Pedal Method, you have not only cancelled 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 school 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 stand not henceforth to 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. HAHN**, 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 field, and should certainly be in the hands of every aspiring teacher, student and amateur. With best wishes, I am, cordially yours,

J. H. HAHN.

**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 editions of pianoforte pieces are properly pedaled. Indeed, if the pupil were to follow the majority of pedal indications in standard editions, confusion would result. In the task of correctly pedaling so lengthy a work as a Sonata, for instance, the teacher is often at a loss. That in the hour allotted for a pupil's lesson he can by no means spare the time. But your Pedal School is a revelation to all that it is a good studies if carefully used will surely be able to play with a clearness he never imparted within his power, and to "sing" 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 copy of your Pedal School and study it carefully. Amn 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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