

**THE
NEW HANON**

BY JACOB EISENBERG

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THE NEW HANON

Revised Edition



Eighteen Etudes from Hanon's "The Virtuoso Pianist"

With 110 Original Variants

for Strengthening the Weaker Fingers, and Equalizing
the Hand to Meet the Requirements of Modern Keyboard
Technic, According to the Underlying Principles of

"NATURAL TECHNICS IN PIANO MASTERY"

By JACOB EISENBERG

Author of

"Natural Technics in Piano Mastery"; "Weight and Relaxation in Piano Playing"; articles on piano technic, in "The Musician", "Musical Observer", "Etude", "Musical Courier", "Music News", "Singing and Playing", "Musical West".

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P R E F A C E

(To the Revised Edition)

The function of the etude in piano mastery, is a subject that threatens to divide contemporary pedagogues into two opposing groups.

There are those who believe that technical problems can be overcome only through the employment of an almost unlimited number of preparatory studies. How else, they say, may one acquire fleetness of fingers, muscular power, and sureness of touch? Have not our distinguished performers attained their command of the keyboard through this medium?

Others hold that etudes are dull and dry, devoid of the art which it is the function of music to express. They contend that etudes become irksome to students, causing them eventually to sacrifice their love of the art, rather than endure further acquaintanceship with these uninteresting preparatory studies.

Probably ninety percent of students pursue music study for their own satisfaction, or for the entertainment of their immediate circle. They desire to enjoy the beauties to be discovered in the masterpieces of music literature, but they have no desire to struggle with the intricacies necessary to consummate mastery of their performance. Music to them is only an emotional relaxation. The teacher who looks upon music study from this angle usually finds that each composition contains in itself, certain passages, which if mastered separately, as exercises, will develop all of the technic necessary to the performance of the composition, and will stimulate rather than discourage the student's interest.

THE NEW HANON is an effort to harmonize these two viewpoints, both of which possess merit. The first eighteen etudes from Hanon's "Virtuoso Pianist" have been employed because their value is so unquestioned, their worth so demonstrated, that none could hope to improve upon them. Their scope, in relation to the requirements of modern keyboard mastery, is here broadened to embrace every tonality, and to lay special stress upon the weaker fingers, through the use of rhythmic and touch variants, thereby stressing technical demands in a manner the least irksome to the student.

In this volume are simple etudes that can be mastered and memorized in a short time and without undue effort. Thereafter the etude practice period may be devoted to the technical principle involved in a given variant. Once these principles are mastered, they may be reapplied in the practice of compositions which are more pleasurable and less monotonous.

New York City
December 10, 1928

JACOB EISENBERG

DEDICATED TO
MY PUPILS

Who Have Been a
Constant Source of
Inspiration to Me
And from Whom I
Have Learned Much

The New Hanon

Eighteen Studies from Hanon's "Virtuoso Pianist."
With 110 technical variants, and in all Keys.

1

1 2 3 4 5 1 2 3 4 5 1 2 1 2 1 2

5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 5 4

1 2 1 2 1 2 1 2 1 2 1 2

5 4 5 4 5 4 5 4 5 4 5 4

5 4 3 2 1 5 4 5 4 1 2 3 4 5 1 2 1 2

5 4 5 4 5 4 5 4 5 4 5 4

1 2 1 2 1 2 1 2 1 2 1 2

After each etude has been played in all Keys, apply further variants, selected from Nos. 13 to 110, employing in each case the Key outlined in abbreviated form at the bottom of the page.

Repeat Etude No.1, transposed to C - sharp, with selected variants.

2

1 2 5 4 3 4 3 2 1 2 5 1 2 5 1 2 1 2 1 2

5 3 1 2 3 2 3 4 5 3 1 5 3 1 5 3 5 3

1 2 1 2 1 2 1 2 1 2 1

5 3 5 3 5 3 5 3 5 3 5 3

1 2 1 2 1 2 5 2 1 2 3 2 3 4 5 2 5 2

5 3 5 3 5 3 1 3 5 4 3 4 3 2 1 3 5 1 3 5

5 2 5 2 5 2 5 2 5 2 5 2

1 3 5 1 3 5 1 3 5 1 3 5 1 3 5

5 2 5 2 5 2 5 2 5 2

1 3 1 3 1 3 1 3 1 3

Repeat Etude No. 2, transposed to F Major, with selected variants.

The first system of the piece is written for a grand staff in 2/4 time. The right hand (treble clef) begins with a descending eighth-note scale: 1 5 4 5 3 4 2 3. The left hand (bass clef) begins with an ascending eighth-note scale: 5 1 2 1 3 2 4 3. The system contains five measures of music, with fingerings 1 and 5 indicated for the right and left hands respectively.

The second system continues the piece with five measures. The right hand maintains a steady eighth-note pattern, while the left hand plays a similar eighth-note pattern. Fingerings 1 and 5 are indicated for the right and left hands.

The third system contains five measures. The right hand features a more complex eighth-note pattern with fingerings 1, 2, 1, 3, 2, 4, 3, 5. The left hand continues with a steady eighth-note pattern, with fingerings 5, 4, 5, 3, 4, 2, 3, 1 indicated.

The fourth system contains five measures. The right hand plays a steady eighth-note pattern with fingering 1. The left hand plays a steady eighth-note pattern with fingering 5.

The fifth system contains five measures. The right hand plays a steady eighth-note pattern with fingering 1. The left hand plays a steady eighth-note pattern with fingering 5.

Repeat Etude No. 4, transposed to B-Flat, with selected variants.

The sixth system is the first of the repeated section, transposed to B-flat major. It contains five measures. The right hand plays a steady eighth-note pattern with fingering 1. The left hand plays a steady eighth-note pattern with fingering 5. Slurs are used to group notes across measures in both hands.

5

1 2 5 4 3 2 3 4
5 3 1 2 3 4 3 2

1 2 5 4 3 2
5 3 1 2 3 4

1 2 5
5 3 1

1 2 5
5 3 1

1 2 5
5 3 1

1 2 5
5 3 1

1 2 5
5 3 1

1 2 5
5 3 1

1 2 5
5 3 1

1 2 5
5 3 1

1 2 5
5 3 1

1 2 5
5 3 1

1 2 5
5 3 1

5 2 1 2 3 4 3 2
1 3 5 4 3 2 3 4

5 2 1 2 3 4 3 2
1 3 5

5 2 1 2 3 4 3 2
1 3 5

5 2 1 2 3 4 3 2
1 3 5

5 2 1 2 3 4 3 2
1 3 5

5 2 1 2 3 4 3 2
1 3 5

5 2 1 2 3 4 3 2
1 3 5

5 2 1 2 3 4 3 2
1 3 5

5 2 1 2 3 4 3 2
1 3 5

1 3

5 2
1 3

5 2
1 3

5 2
1 3

5 2
1 3

5 2
1 3

5 2
1 3

Repeat Etude No. 5, transposed to B Major, with selected variants.

6

1 5 4 5 3 5 2 5 1 5 4 5 3 5 2 5 1 1 1

5 1 2 1 3 1 4 1 5 1 2 1 3 1 4 1 5 5 5

Repeat Etude No. 6, transposed to E-Flat, with selected variants.

8

1 2 4 5 3 4 2 3 1 2 4 5 3 1 2 4 1 2 4 1 2 4

5 4 2 1 3 2 4 3 5 4 2 1 3 5 4 2 5 4 2 5 4 2

1 2 1 2 4 1 2 4 1 2 4 1 2 4 1

5 4 2 5 4 2 5 4 2 5 4 2 5 4 2 5 4 2

1 1 1 5 4 2 1 3 2 4 3 5 4 2 1 3 2 4 3 5 4 2 1

5 5 5 1 2 4 5 3 4 2 3 1 2 4 5 3 4 2 3 1 2 4 5

5 5 5 1 1 1

1 1 1 1 1

Repeat Etude No. 8, transposed to A-Flat, with selected variants.

9

1 2 3 2 4 3 5 4 1 2 3 2 4 3 5 4 1 2 1 2 1 2

5 4 3 4 2 3 1 2 5 4 3 4 2 3 1 2 5 4 5 4 5 4

1 2 1 2 1 2 1 2 1 2 1 2

5 4 5 4 5 4 5 4 5 4 5 4

1 2 1 2 1 2 5 4 3 4 2 3 1 2 5 4 3 4 2 3 1 2 5 4

5 4 5 4 5 4 1 2 3 2 4 3 5 4 1 2 3 2 4 3 5 4 1 2

5 4 5 4 5 4 5 4 5 4 5 4

1 2 1 2 1 2 1 2 1 2 1 2

5 4 5 4 5 4 5 4 5 4

1 2 1 2 1 2 1 2 1 2

Repeat Etude No. 9, transposed to A Major, with selected variants.

10

1 5 4 3 2 3 2 3 1 5 4 3 2 3 2 3 1 5 1 5 1 5

5 1 2 3 4 3 4 3 5 1 2 3 4 3 4 3 5 1 5 1 5 1

Repeat Etude No. 10, transposed to D-Flat, with selected variants.

11

1 2 5 4 5 4 3 4 1 2 5 1 2 5 1 2 5 1 2 5 5

5 3 1 2 1 2 3 2 5 3 1 5 3 1 5 3 1 5 3 1

1 2 1 2 1 2 1 2 1 2 1 2

5 3 5 3 5 3 5 3 5 3 5 3

1 2 1 2 1 2 5 2 1 2 1 2 3 2 5 2 1 5 2 1

5 3 5 3 5 3 1 3 5 4 5 4 3 4 1 3 5 1 3 5

5 2 1 5 2 1 5 2 1 5 2 1 5 2 1 5 2 1

1 3 5 1 3 5 1 3 5 1 3 5 1 3 5 1 3 5

5 2 5 2 5 2 5 2 5 2

1 3 1 3 1 3 1 3 1 3

Repeat Etude No. 11, transposed to D Major, with selected variants.

12

Repeat Etude No. 12, transposed to G-Flat, with selected variants.

13

Repeat Etude No. 13, transposed to G Major, with selected variants.

14

1 2 4 3 4 3 5 4 1 2 4 3 4 3 5 4 1 2 4 3 5 4 1 5 4

5 4 2 3 2 3 1 3 5 4 2 3 2 3 1 3 5 4 2 1 3 5 1 3 5 1 3

1 5 4 1 5 4 1 5 4 1 5 4 1 5 4 1 5 4

5 1 3 5 1 3 5 1 3 5 1 3 5 1 3 5 1 3

1 5 4 1 5 4 1 5 3 5 4 2 3 2 3 1 3 5 4 2 1 3 5 1 3

5 1 3 5 1 3 5 1 3 1 2 4 3 4 3 5 4 1 2 4 5 4 1 5 4

5 1 3 5 1 3 5 1 3 5 1 3 5 1 3 5 1 3

1 5 4 1 5 4 1 5 4 1 5 4 1 5 4 1 5 4

5 1 3 5 1 3 5 1 3 5 1 3 5 1 3 5 1 3

1 5 4 1 5 4 1 5 4 1 5 4 1 5 4 1 5 3

Repeat Etude No. 14, transposed to C-Flat, with selected variants.

15

1 2 1 3 2 4 3 5
1 2 1 3 2 4 3 5
1 2 1 3 2 4
1 2 1 3 2
1 2 1 3

5 3 4 2 3 1 2 1
5 3 4 2 3 1 2 1
5 3 4 2 3 1 2 1
5 3 1 2 1
5 3 1 2 1

1 2 1 3
1 2 1 3
1 2 1 3
1 2 1 3
1 2 1 3
1 2 1 3

3 1 2 1
3 1 2 1
3 1 2 1
3 1 2 1
3 1 2 1
3 1 2 1

1 2 1 3
1 2 1 3
1 2 1 3
5 3 4 2 3 1 2 1
5 3 4 2 3 1 2 1
5 3 1 2 1

3 1 2 1
3 1 2 1
3 1 2 1
1 2 1 3 2 4 3 5
1 2 1 3 2 4 3 5
1 2 1 3 2

2 1
2 1
2 1
2 1
2 1
2 1

1 2 1 3
1 2 1 3
1 2 1 3
1 2 1 3
1 2 1 3
1 2 1 3

2 1
2 1
2 1
2 1
3 1 3 2

1 2 1 3
1 2 1 3
1 2 1 3
1 2 1 3
1 2 1 3
3

Repeat Etude No. 15, transposed to G Major, with selected variants.

16

1 3 2 3 5 4 3 4 1 3 2 3 5 1 3 2 3 5 1 3 5 1 5

5 3 4 3 1 2 3 2 5 3 4 3 1 5 3 4 3 1 5 3 1 5 3 1

5 1 1 1 1 1

5 1 5 1 5 1

1 5 1 5 1 5 5 2 3 2 1 2 3 2 5 2 3 2 1 2 3 2 5

5 1 5 1 5 1 1 3 2 3 5 4 3 4 1 3 2 3 5 4 3 4 1 3 5

5 2 5 2 5 2 5 2 5 2

1 3 1 3 1 3 1 3 1 3

5 2 5 2 5 2 5 2 5 2

1 3 1 3 1 3 1 3 1 3

Repeat Etude No. 16, transposed to F Major, with selected variants.

16 - B18 - 35

17

Repeat Etude No. 17, transposed to D Major, with selected variants.

17 - B18 - 35

18

Repeat Etude No. 18, transposed to B-Flat, with selected variants.

MASTERY OF THE TWELVE TONALITIES, Variants Nos. 1 to 12.

The first two measures of the first etude are here transposed into each of the twelve Keys. Similarly transpose each etude into all Keys, retaining the original fingering in every case, using the thumb on a black Key when so indicated.

The image displays a musical score for 12 transposed variants of a piano exercise. Each variant is presented as a two-measure phrase in a grand staff (treble and bass clefs). The variants are numbered 1 through 12, corresponding to the twelve major and minor keys. The first two variants (1 and 2) are in major keys (C major and G major), while the remaining ten (3-12) are in minor keys. The exercise consists of a continuous eighth-note pattern in both hands. The notation includes key signatures, clefs, and a repeat sign at the end of each two-measure phrase.

STACCATO, Variants Nos. 13 to 33.

Command of the various degrees of staccato touch add just so many colors to the pianist's palette. It should be emphasized that *staccato* deals not with the attack but the release of the piano key. It is not to be confused with the *sforzando* touch, or with any form of dynamics. In addition to the mere ability to perform passages consisting of detached or non-legato tones, the practice of staccato promotes relaxation, co-ordinates muscular activity, imparts a sense of space, contributes to Grace note mastery and facility in embellishments, and develops weight playing, supple joints, pianistic abandon, a perfect *legato* touch, and the ability to outline the melodic line in an inner voice without exaggerated accentuation.

The image displays six systems of musical notation, each representing a variant from 13 to 24. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The notation is primarily composed of eighth and sixteenth notes, often grouped in pairs or fours. The pieces are arranged in two columns: variants 13-14, 15-16, 17-18, 19-20, 21-22, and 23-24. The notation includes various articulation marks such as slurs and staccato dots, and some systems feature more complex rhythmic patterns or phrasing. The overall style is technical and focused on precise touch and timing.

25 26

27 28

29 30

31 30

1 1 2 2 3 3 4 4 5 5 4 4 3 3 2 2 1 1 2 2 3
5 5 4 4 3 3 2 2 1 1 2 2 3 3 4 4 5 5 4 4 3

32

5 4 3 5 4 3
4 3 2 4 3 2
3 2 1 3 2 1 3 2 1
3 2 1 3 2 1 3 2 1
4 3 2 4 3 2
5 4 3 5 4 3

33

4 3 2 1 4 3 2 1
4 3 2 1 4 3 2 1

ACCIACCATURA, Variants Nos. 34 to 36.

Embellishing tones are indicated in small notes called Grace notes. Their time value is not counted in the measure, but is subtracted from the time value of the note embellished. The appoggiatura is a similar form of embellishment, the time value of which is subtracted from the preceding note. There are many other types of embellishments, all of which, if properly executed, add charm and grace to one's interpretations.

The acciaccatura is often executed with two distinct movements of the arm, hands and fingers, one for the Grace note, and one for the principal note. A single movement should suffice, as follows:

(a) Raise the whole arm several inches above the keyboard. During the raising movement prepare the fingers for the key depressions by bringing them into position above the predetermined keys. Place the finger which is to sound the Grace note considerably lower than the finger which is to sound the principal note. In raising the arm, do not permit the hand to droop with exaggerated relaxation; it should present an appearance of firmness, the knuckles always a trifle higher than the wrist.

(b) Maintaining firm but supple joints, at wrist and knuckles, release all tension in the shoulder muscles, permitting the arm to fall with its full, free weight upon the keys. The finger which is held lowest will naturally depress its key first, while the finger which is prepared to sound the principal note will follow in the continued downward movement of the arm.

(c) The finger which plays the Grace note should be more relaxed than the finger which sounds the principal note. Should the Grace note be sounded with a muscularly firm finger action, that tone will be accented and the line of the melody lost.

By this procedure, the performer with a single stroke depresses both Grace note and principal note, and sounds the Grace note less loudly than the principal note.

In consummating these muscular adjustments in Grace note execution, it should be remembered that though the explanation may be somewhat lengthy, the actual execution is extremely rapid.

The image displays three musical examples, numbered 34, 35, and 36, illustrating the execution of an acciaccatura. Each example is written on a grand staff (treble and bass clefs).
 - Example 34: Shows a sequence of notes in the bass clef. Each note is preceded by a grace note (a small note with a vertical line). The grace notes are placed lower on the staff than the principal notes.
 - Example 35: Shows a similar sequence of notes in the bass clef, but with a different interval between the grace notes and the principal notes.
 - Example 36: Shows another variation of the sequence, with the grace notes placed at a different relative position to the principal notes.

ACCENTUATION, Variants Nos. 37 to 54.

Accents are essential to musical expression. Through accentuation the melody is made to predominate. Accents govern the phrasing, display the characteristics of the various styles of composition, and mark the rhythm. In practicing studies 2 to 19, with these variants, it is well to exaggerate every movement; that is, to play the accented notes as strongly as possible and the unaccented notes as softly as possible. The fingers should be raised as high as possible not to interfere with relaxation, and should be brought down with a firm and decisive finger action.

37 *Legato* 38

39 40

41 42

43 44

45 46

47 48

Legato

Musical score for Variants Nos. 49-54. The score is arranged in three systems, each with a grand staff (treble and bass clefs). Variant 49 starts at measure 49 and ends at 50. Variant 51 starts at measure 51 and ends at 52. Variant 53 starts at measure 53 and ends at 54. The music consists of eighth-note patterns in both hands, with accents (>) placed above the notes. The patterns are highly rhythmic and repetitive, designed for legato playing.

FREEDOM IN RHYTHMIC EXPRESSION, Variants Nos. 55 to 57.

In employing these variants, disregard the bar lines as if the etude in its entirety were a single passage.

Legato

Musical score for Variants Nos. 55-57. The score is arranged in three systems, each with a grand staff (treble and bass clefs). Variant 55 starts at measure 55 and ends at 59. Variant 56 starts at measure 56 and ends at 60. Variant 57 starts at measure 57 and ends at 61. The music consists of eighth-note patterns in both hands, with accents (>) placed above the notes. The patterns are highly rhythmic and repetitive, designed for legato playing.

DYNAMICS, Variants Nos. 58 to 85.

No exact rule can be laid down for determining how soft or strong is *piano* or *forte*. Each is relative to the other, and the establishing of a standard must be left to the performer. The ability to regulate other dynamic degrees in proportion to a basic conception, is a distinguishing feature of an artistic performance.

The image displays a musical score for Variants Nos. 58 to 85. The score is organized into five systems, each containing two staves (treble and bass clef). The variants are numbered 58 through 69. The dynamics are indicated by *ff* (fortissimo) and *pp* (pianissimo). The notation consists of eighth-note patterns in both hands. The first system (58-59) shows *ff* in the first two measures and *pp* in the last two. The second system (60-61) shows *ff* in the first two and *pp* in the last two. The third system (62-63) shows *ff* in the first two and *pp* in the last two. The fourth system (64-65) shows *pp* in the first two and *ff* in the last two. The fifth system (66-69) shows alternating *ff* and *pp* dynamics across the measures.

Musical score for piano, measures 70-81. The score is written for the right and left hands on a grand staff. The right hand uses a treble clef and the left hand uses a bass clef. The music consists of a continuous eighth-note accompaniment in both hands. Dynamic markings and hairpins are used to indicate volume changes across the measures.

Measures 70-71: *ppp* to *p* (right hand), *ppp* to *p* (left hand). Measure 71 continues with *p* to *ppp* (right hand), *p* to *ppp* (left hand).

Measures 72-73: *pp* to *mf* (right hand), *pp* to *mf* (left hand). Measure 73 continues with *mf* to *pp* (right hand), *mf* to *pp* (left hand).

Measures 74-75: *p* to *f* (right hand), *p* to *f* (left hand). Measure 75 continues with *f* to *p* (right hand), *f* to *p* (left hand).

Measures 76-77: *mf* to *ff* (right hand), *mf* to *ff* (left hand). Measure 77 continues with *ff* to *mf* (right hand), *ff* to *mf* (left hand).

Measures 78-79: *f* to *fff* (right hand), *f* to *fff* (left hand). Measure 79 continues with *fff* to *f* (right hand), *fff* to *f* (left hand).

Measures 80-81: No dynamic markings are present in these measures.

82

ppp pp p pp p mf

This system contains the first two measures of the piece. It features a treble and bass clef with a 2/4 time signature. The music consists of continuous eighth-note patterns in both hands. Dynamic markings include *ppp*, *pp*, *p*, *pp*, *p*, and *mf*, with slurs indicating crescendos and decrescendos.

p *mf* *f* *mf* *f* *ff*

This system contains measures 3 and 4. The musical texture remains consistent with eighth-note patterns. Dynamic markings include *p*, *mf*, *f*, *mf*, *f*, and *ff*, with slurs indicating crescendos and decrescendos.

f *ff* *fff* *fff* *ff* *f*

8va

This system contains measures 5 and 6. The music continues with eighth-note patterns. Dynamic markings include *f*, *ff*, *fff*, *fff*, *ff*, and *f*, with slurs indicating crescendos and decrescendos. A dashed line labeled *8va* is present in the bass clef staff.

ff *f* *mf* *f* *mf* *p*

This system contains measures 7 and 8. The musical texture remains consistent. Dynamic markings include *ff*, *f*, *mf*, *f*, *mf*, and *p*, with slurs indicating crescendos and decrescendos.

mf *p* *pp* *p* *pp* *ppp*

This system contains measures 9 and 10, ending with a double bar line. The music concludes with eighth-note patterns. Dynamic markings include *mf*, *p*, *pp*, *p*, *pp*, and *ppp*, with slurs indicating crescendos and decrescendos.

83

System 1: Treble and Bass clefs. Treble clef has a melodic line with dynamic markings *fff*, *ff*, *f*, *ff*, *f*, *mf*. Bass clef has a rhythmic accompaniment.

System 2: Treble and Bass clefs. Treble clef has a melodic line with dynamic markings *f*, *mf*, *p*, *mf*, *p*, *pp*. Bass clef has a rhythmic accompaniment.

System 3: Treble and Bass clefs. Treble clef has a melodic line with dynamic markings *p*, *pp*, *ppp*, *ppp*, *pp*, *p*. Bass clef has a rhythmic accompaniment. A dashed line labeled *sva* is present in the bass clef.

System 4: Treble and Bass clefs. Treble clef has a melodic line with dynamic markings *pp*, *p*, *mf*, *p*, *mf*, *f*. Bass clef has a rhythmic accompaniment.

System 5: Treble and Bass clefs. Treble clef has a melodic line with dynamic markings *mf*, *f*, *ff*, *f*, *ff*, *fff*. Bass clef has a rhythmic accompaniment. A fermata is placed over the final note of the bass clef.

84

First system of musical notation. Treble and bass staves are shown. Dynamics include *ppp*, *cresc.*, *pp*, *cresc.*, and *p*.

Second system of musical notation. Treble and bass staves are shown. Dynamics include *mp*, *cresc.*, *mf*, *cresc.*, and *f*.

Third system of musical notation. Treble and bass staves are shown. Dynamics include *ff*, *cresc.*, *fff*, *fff*, *dim.*, and *ff*. The marking *gva* is present in the bass staff.

Fourth system of musical notation. Treble and bass staves are shown. Dynamics include *dim.*, *f*, *dim.*, *mf*, *dim.*, and *mp*.

Fifth system of musical notation. Treble and bass staves are shown. Dynamics include *dim.*, *p*, *dim.*, *pp*, *dim.*, and *ppp*. A fermata is present over the final note of the treble staff.

First system of musical notation. Treble clef, 2/4 time signature. Dynamics: *fff*, *dim.*, *ff*, *dim.*, *f*.

Second system of musical notation. Treble clef, 2/4 time signature. Dynamics: *dim.*, *mf*, *dim.*, *mp*, *dim.*, *p*.

Third system of musical notation. Treble clef, 2/4 time signature. Dynamics: *pp*, *dim.*, *ppp*, *ppp*, *cresc.*, *pp*. Includes *8va* marking.

Fourth system of musical notation. Treble clef, 2/4 time signature. Dynamics: *cresc.*, *p*, *cresc.*, *mp*, *cresc.*, *mf*.

Fifth system of musical notation. Treble clef, 2/4 time signature. Dynamics: *cresc.*, *f*, *cresc.*, *ff*, *cresc.*, *fff*. Ends with a fermata.

OCTAVE PLAYING, Variants Nos. 86 to 106.

Facility in octave playing requires that one should be able to raise the hands and let them fall upon the keys without hesitation. These variants are to illustrate the principles underlying weight and relaxation in piano playing, and to develop firm though supple joints at wrists and knuckles, freedom at the shoulders, and a sense of space.

The image displays a musical score for piano, consisting of five systems of music, each representing a different variant (Nos. 86, 87, 88, 89, 90, 91, 92, 93). Each system is written for the piano, with a treble clef on the upper staff and a bass clef on the lower staff. The music is characterized by rapid, repetitive octave patterns. Variants 86 through 91 feature a steady, rhythmic flow of eighth notes in both hands, with dynamic markings such as accents (>) and hairpins. Variants 92 and 93 show more complex rhythmic patterns, including sixteenth notes and triplets, maintaining the octave playing technique. The score is presented in a clear, black-and-white format, suitable for a music book or practice sheet.

94

Musical score for measures 94-95. Measure 94 is a single system with a treble and bass clef. Measures 95 are a two-measure system with a treble and bass clef. The music consists of sixteenth-note patterns in both hands.

95 96

Musical score for measures 95-96. Measure 95 is a two-measure system with a treble and bass clef, marked *ff*. Measure 96 is a two-measure system with a treble and bass clef, marked *pp*. The music consists of sixteenth-note patterns in both hands.

97 98

Musical score for measures 97-98. Measure 97 is a two-measure system with a treble and bass clef, marked *ff* in the treble and *pp* in the bass. Measure 98 is a two-measure system with a treble and bass clef, marked *pp* in the treble and *ff* in the bass. The music consists of sixteenth-note patterns in both hands.

99 100

Musical score for measures 99-100. Measure 99 is a two-measure system with a treble and bass clef, marked *ff* in the treble and *pp* in the bass. Measure 100 is a two-measure system with a treble and bass clef, marked *pp* in the treble and *ff* in the bass. The music consists of sixteenth-note patterns in both hands.

101 102

Musical score for measures 101-102. Measure 101 is a two-measure system with a treble and bass clef, marked *ff* in the treble and *pp* in the bass. Measure 102 is a two-measure system with a treble and bass clef, marked *pp* in the treble and *ff* in the bass. The music consists of sixteenth-note patterns in both hands.

103

Musical score for measures 103-104. The system consists of two staves, treble and bass. The music is in 3/4 time and features a steady eighth-note accompaniment in the bass and a melody of eighth notes in the treble. The melody consists of a sequence of eighth notes, with some beamed pairs. The piece concludes with a double bar line.

104

Musical score for measures 104-105. The system consists of two staves, treble and bass. The music is in 3/4 time and features a steady eighth-note accompaniment in the bass and a melody of eighth notes in the treble. The melody consists of a sequence of eighth notes, with some beamed pairs. The piece concludes with a double bar line.

105

Musical score for measures 105-106. The system consists of two staves, treble and bass. The music is in 3/4 time and features a steady eighth-note accompaniment in the bass and a melody of eighth notes in the treble. The melody consists of a sequence of eighth notes, with some beamed pairs. The piece concludes with a double bar line.

106

Musical score for measures 106-107. The system consists of two staves, treble and bass. The music is in 3/4 time and features a steady eighth-note accompaniment in the bass and a melody of eighth notes in the treble. The melody consists of a sequence of eighth notes, with some beamed pairs. The piece concludes with a double bar line.

ACCENTUATION OF MELODIC TONES WITHIN THE CHORD OR OCTAVE,
Variants Nos. 107 to 110.

In accenting a melodic tone within a chord or octave, to obtain a maximum of results with a minimum of effort:

(a) Raise the whole arm until the fingers are from three to five inches above the keys, in such position that each finger is directly above its predetermined key.

(b) Lower the finger which is to sound the accented or melody note, at the same time holding it much firmer than the other fingers.

(c) Release the tension from the shoulder muscles permitting the arm to fall with its free weight upon the keys.

The finger which is held a trifle lower and firmer than the others naturally strikes the key with a firmer blow than do the more relaxed fingers.

In reality, the holding of the finger a trifle lower, is only psychological in effect. Experience shows that in the beginning it is almost impossible to get the student to hold one finger more firmly than the others unless he is permitted also to hold that finger in a somewhat different position. Holding it a little lower does not mar the desired effect, while it does put the student's mind at ease.

In the beginning, the super-firmness with which the lowered finger is held, will cause a hard tone to be produced. This quality will disappear in time, and with the return of relaxation and freedom of movement the performer will produce tones of desired carrying power, sonority and fullness.

The musical score consists of four systems, each representing a variant (107, 108, 109, 110). Each system contains two staves: a treble clef staff and a bass clef staff. The music is written in a rhythmic pattern of eighth notes. Dynamic markings are used to indicate the intended volume: *ff* (fortissimo) and *pp* (pianissimo). In variant 107, the treble staff starts with *ff* and the bass staff with *pp*. In variant 108, the treble staff starts with *pp* and the bass staff with *ff*. In variant 109, the treble staff starts with *pp* and the bass staff with *ff*. In variant 110, the treble staff starts with *pp* and the bass staff with *ff*. The score is presented in a two-by-two grid format.

Supplementary Etude

For strengthening the fourth and fifth fingers, Based upon the first etude of "The Virtuoso Pianist."

Legato

The score consists of five systems of piano music. Each system contains two staves: a treble clef staff and a bass clef staff. The music is written in a common time signature (C) and features continuous sixteenth-note passages in both hands. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and a final measure containing a fermata over a whole note G4 in the treble and a whole note G3 in the bass.

Dear Mr. Eisenberg:

It was with the greatest of interest that I read your book on weight and relaxation in piano playing. You have some very novel ideas on octave playing which should prove most venerable to students and artists as well. Let me congratulate you on the clearness of your thought and the power of explaining it to your readers.

Thanking you for your book, I am

Sincerely yours,

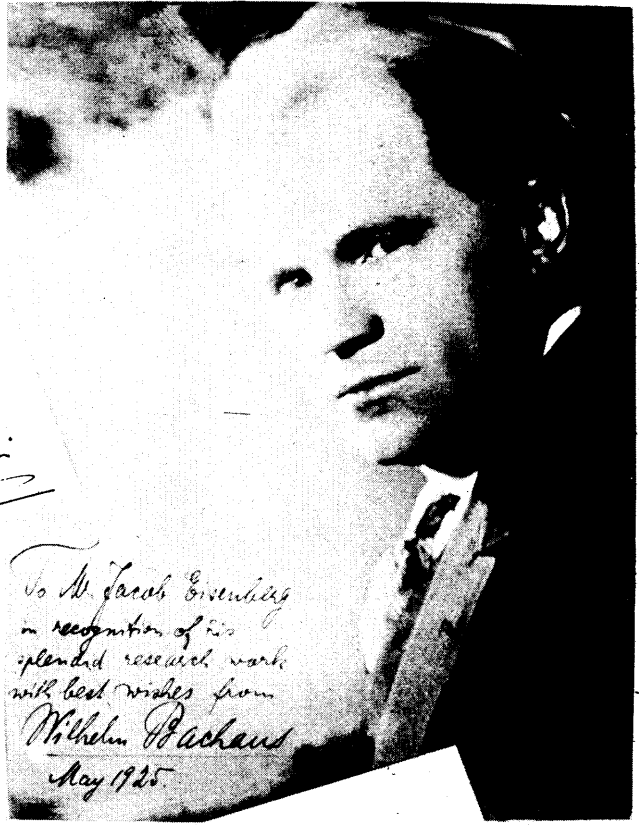
Germaine Schuster

My dear Mr. Eisenberg:

I have just finished reading your book on the weight and relaxation method and have found it very interesting. It unquestionably contains many excellent ideas, which, if properly applied, should prove very beneficial to piano students.

Wishing your book success, I am,
Very truly yours,

Misha Leitch



To Mr. Jacob Eisenberg
in recognition of his
splendid research work
with best wishes from
Wilhelm Bachaus
May 1925

My dear Mr. Eisenberg. -

May I tell you again the real and great pleasure your book "Weight & Relaxation for the Pianoforte" has given me. - It is to my thinking the most logical and complete work of its kind ever published - Every piano teacher should possess it and adopt its admirable principles, for they are the result of years of careful thought and experience. Allow me to congratulate you on its excellence of your work and to wish you all the success and recognition it deserves -
Very sincerely yours,
Arthur Schnitzler

Dear Mr Eisenberg,

I have read your book, "Weight and Relaxation" and found it most interesting. I am in accord with your principles, particularly do I believe it essential to proper pianism to remove fatigue.

Sincerely yours
V. de Pachmann

Dear Mr. Eisenberg:-

I have read with real interest your section on pedalling with its use of my Prelude as an illustration. I not only read it, in fact I studied it, playing the extract according to your directions, and I must say that, in my opinion, you have not only solved the problem of pedalling of this particular-- and very tricky--example, but you have evolved the most rational and workable theory of pedalling that I have yet encountered. I congratulate you.

Sincerely yours,

Deans Taylor

Siehe geehrte Herr
Ihr Buch, das ich mit viel
Interesse durchgelesen habe, ent-
hält vieles Interessante und
Wertvolle. Es verdient weite
Verbreitung.

Mit ergebenen Grüßen

V. Frick

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