THE NEW HANON

BY JACOB EISENBERG

PRICE $1.00

BRYANT MUSIC CO.
NEW YORK

KALMUS
INC.
SELLING
AGENTS

PRACTICE RECORD

The student's rate of progress may best be appreciated through an orderly kept record.

DATE	ETUDE NO.	VARIATION NO.	DATE	ETUDE NO.	VARIATION NO.	DATE	ETUDE NO.	VARIATION NO.

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".

Member of Editorial Staff of United States School of Music, New York

Price $1.00 net

BRYANT MUSIC COMPANY

NEW YORK

Copyright 1923 and 1925 by Jacob Eisenberg
Copyright 1929 by Bryant Music Co.
International Copyright Secured
All Rights Reserved

MADE IN U.S.A.

PREFACE

(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

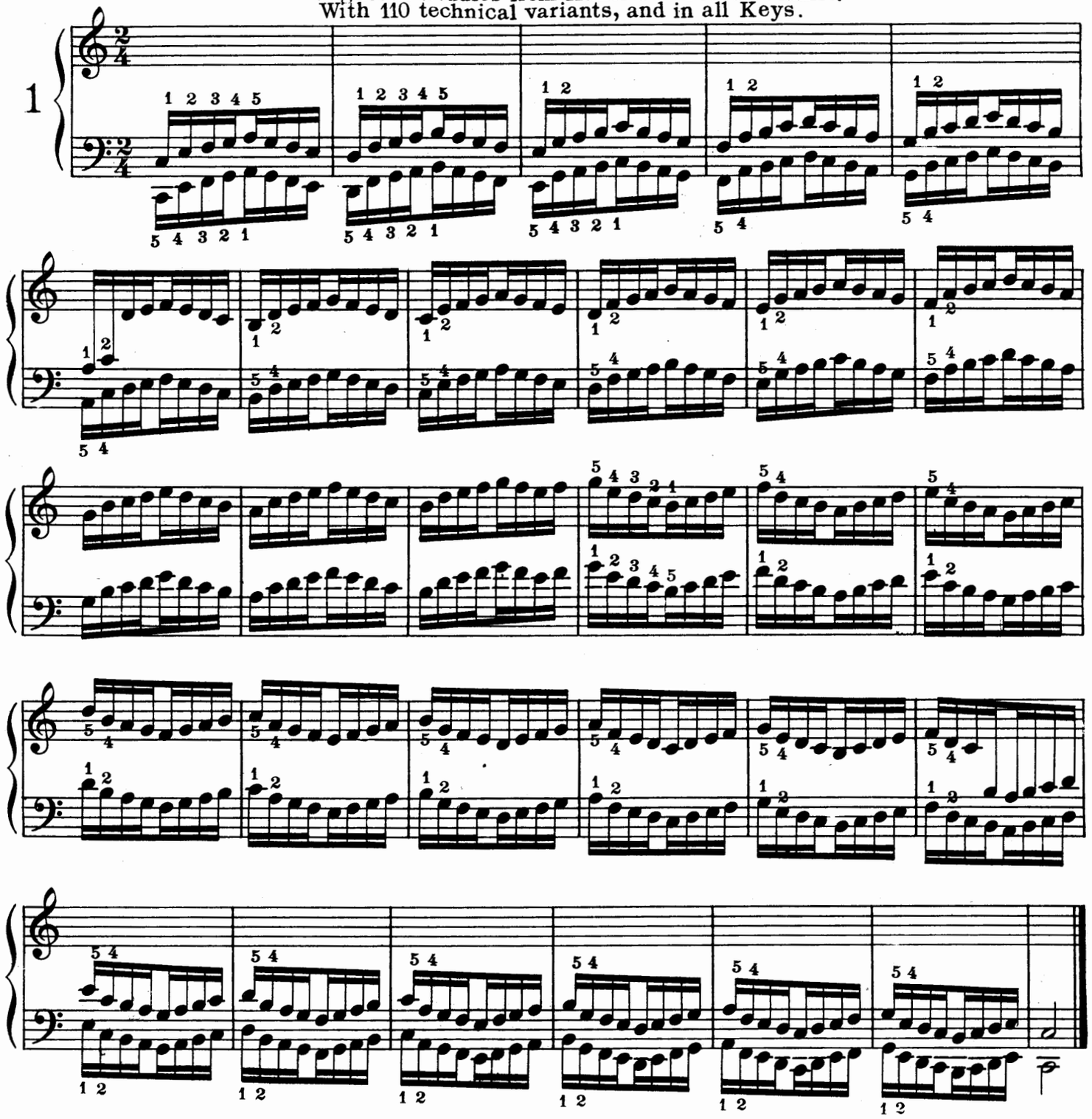
JACOB EISENBERG

DEDICATED TO
MY PUPILS

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

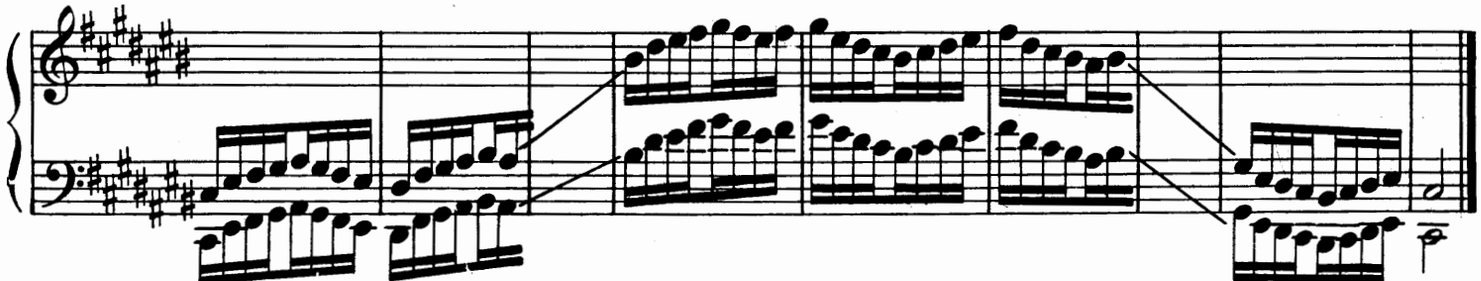
The New Hanon

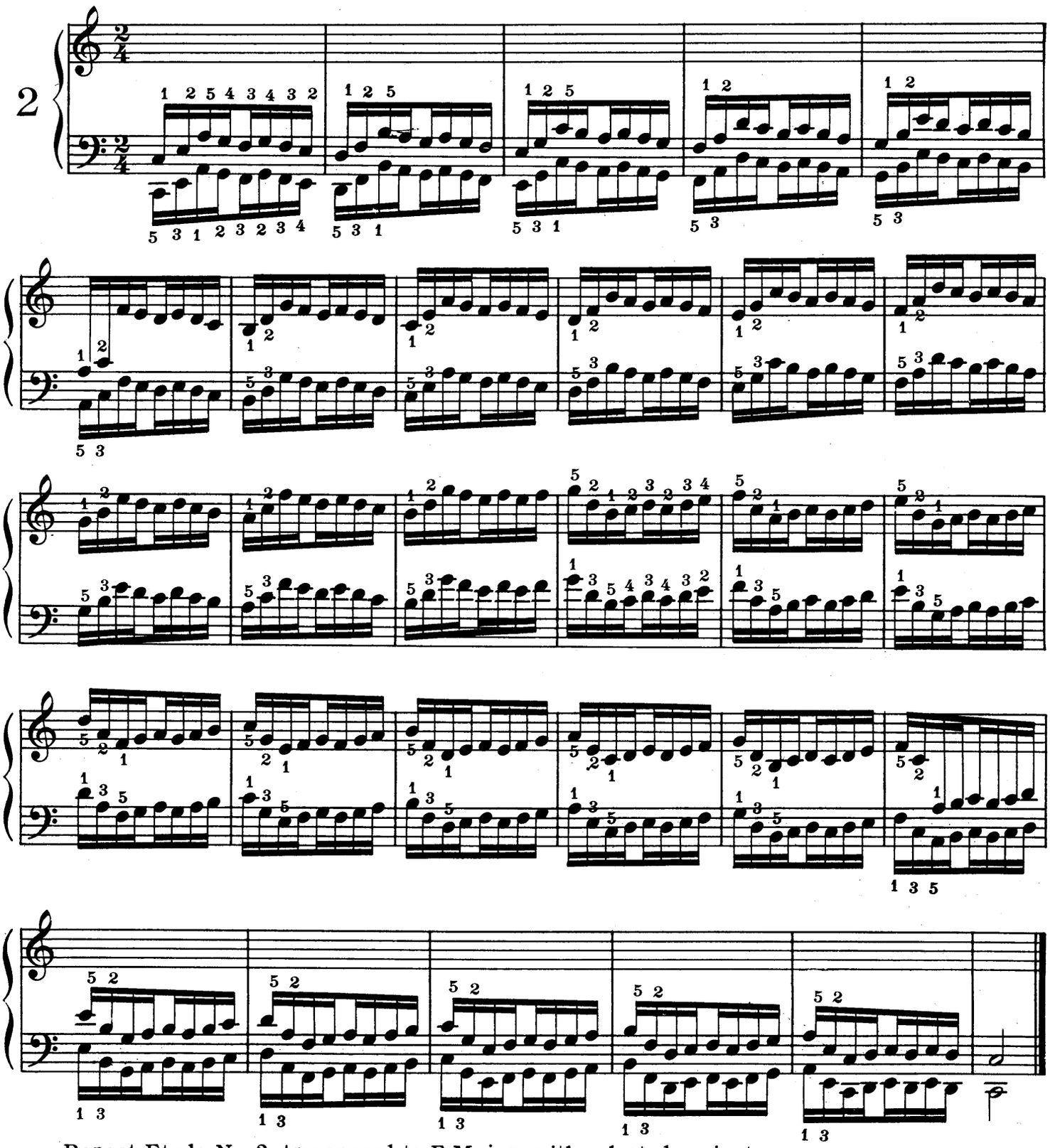
Eighteen Studies from Hanon's "Virtuoso Pianist."
With 110 technical variants, and in all Keys.



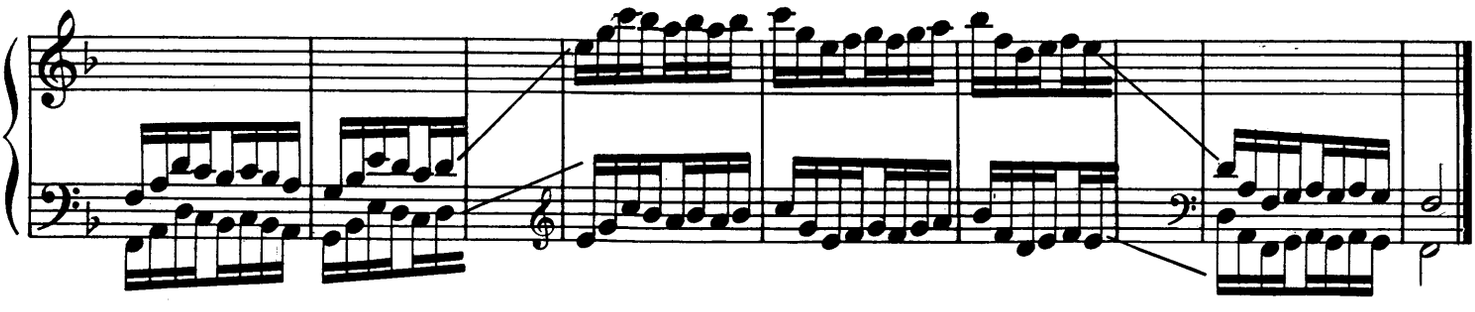
After each etude has been played in all Keys, apply further variants, selected from Nos. 13 to 110, employing in each case the Key outlined in abbreviated form at the bottom of the page.

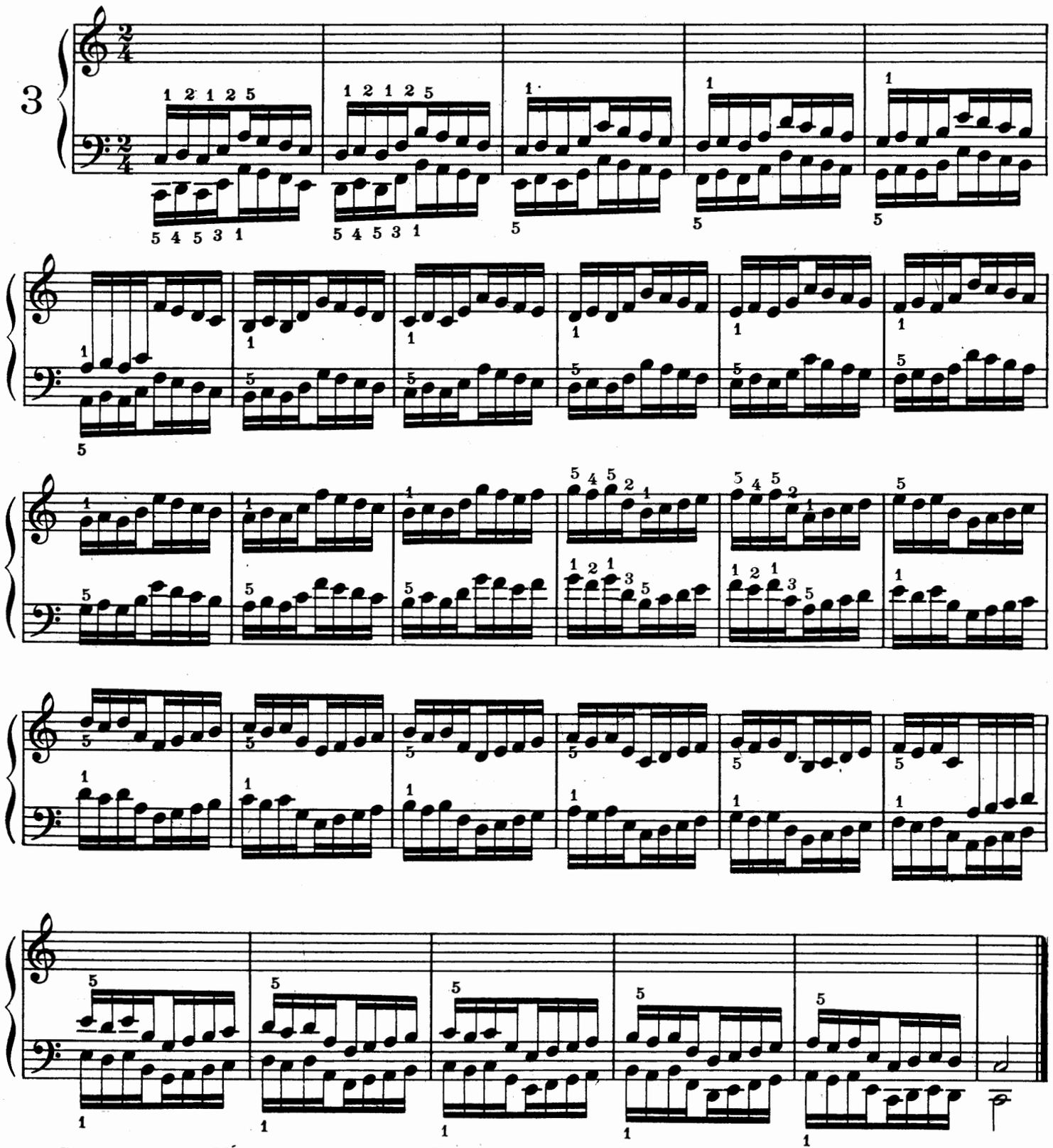
Repeat Etude No. 1, transposed to C - sharp, with selected variants.



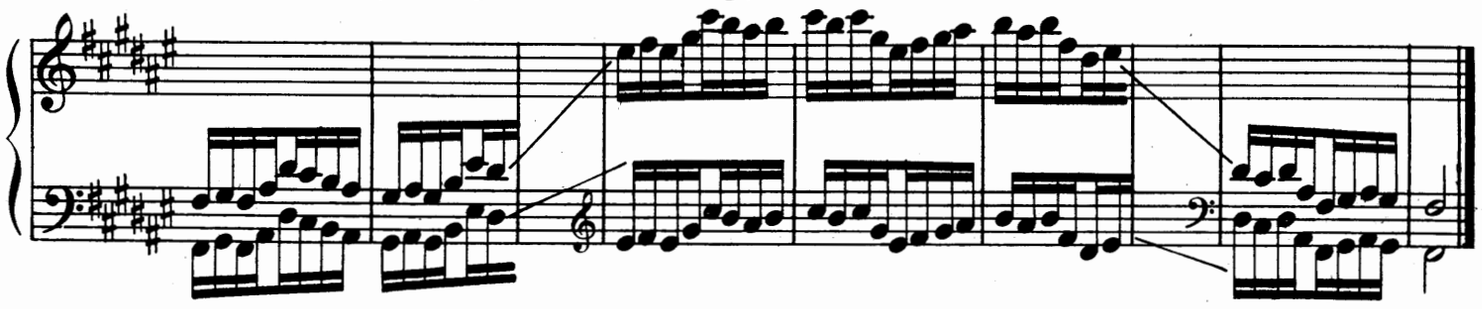


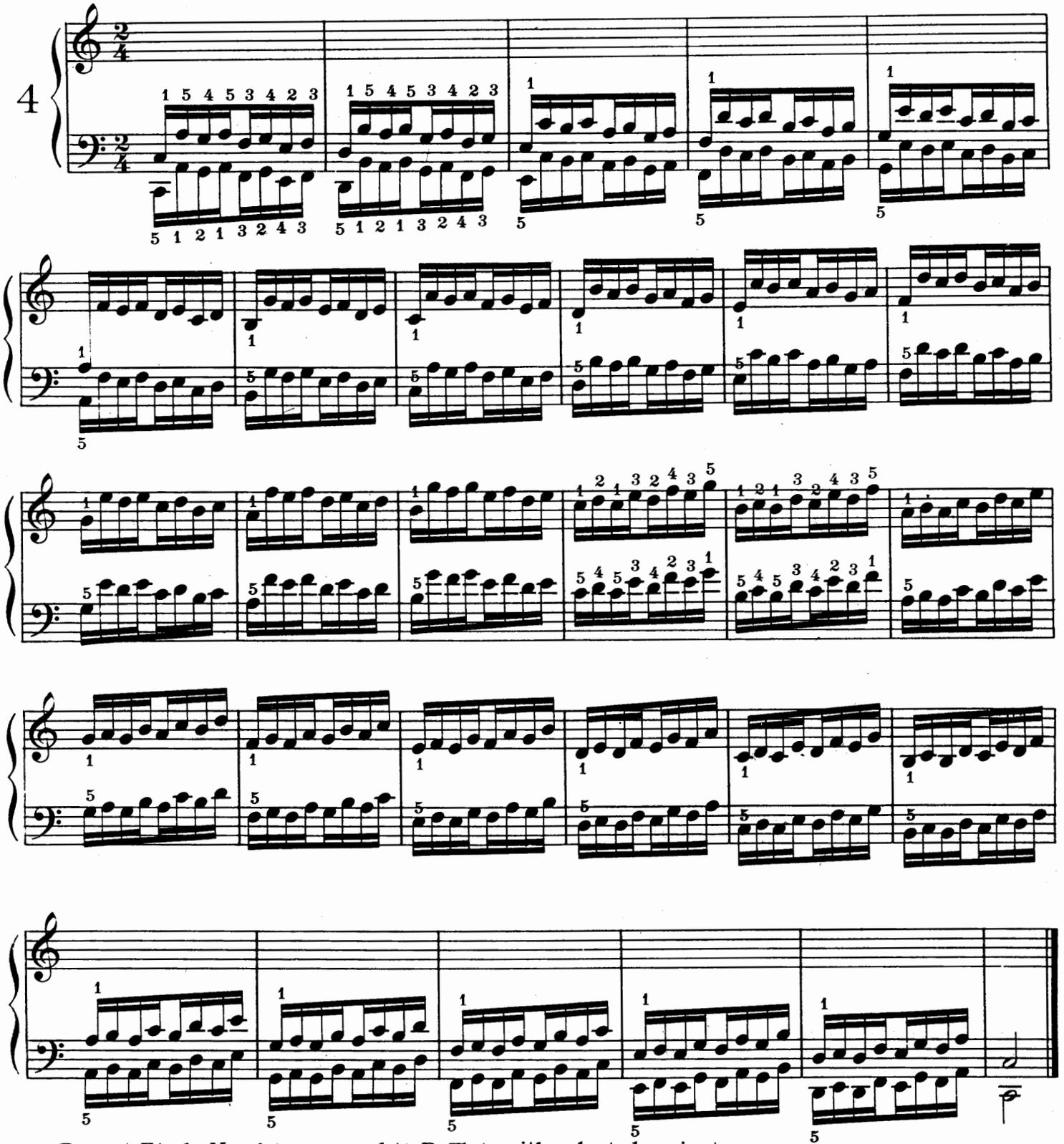
Repeat Etude No. 2, transposed to F Major, with selected variants.



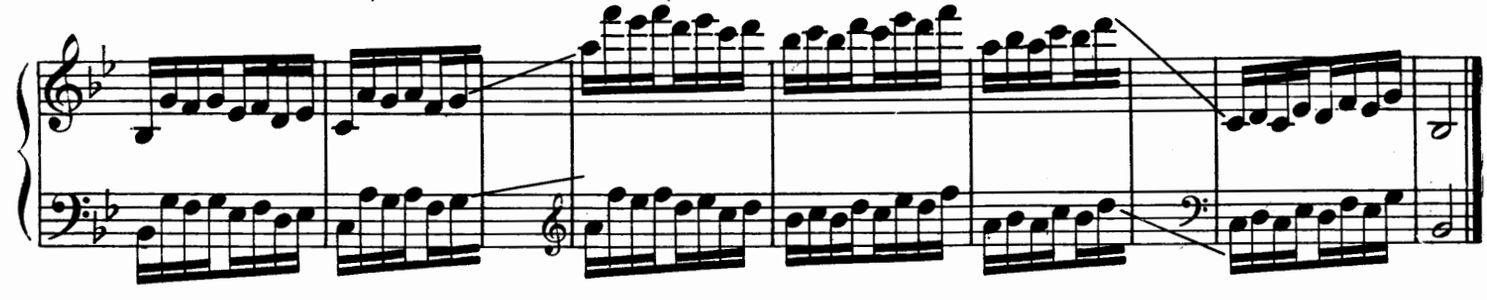


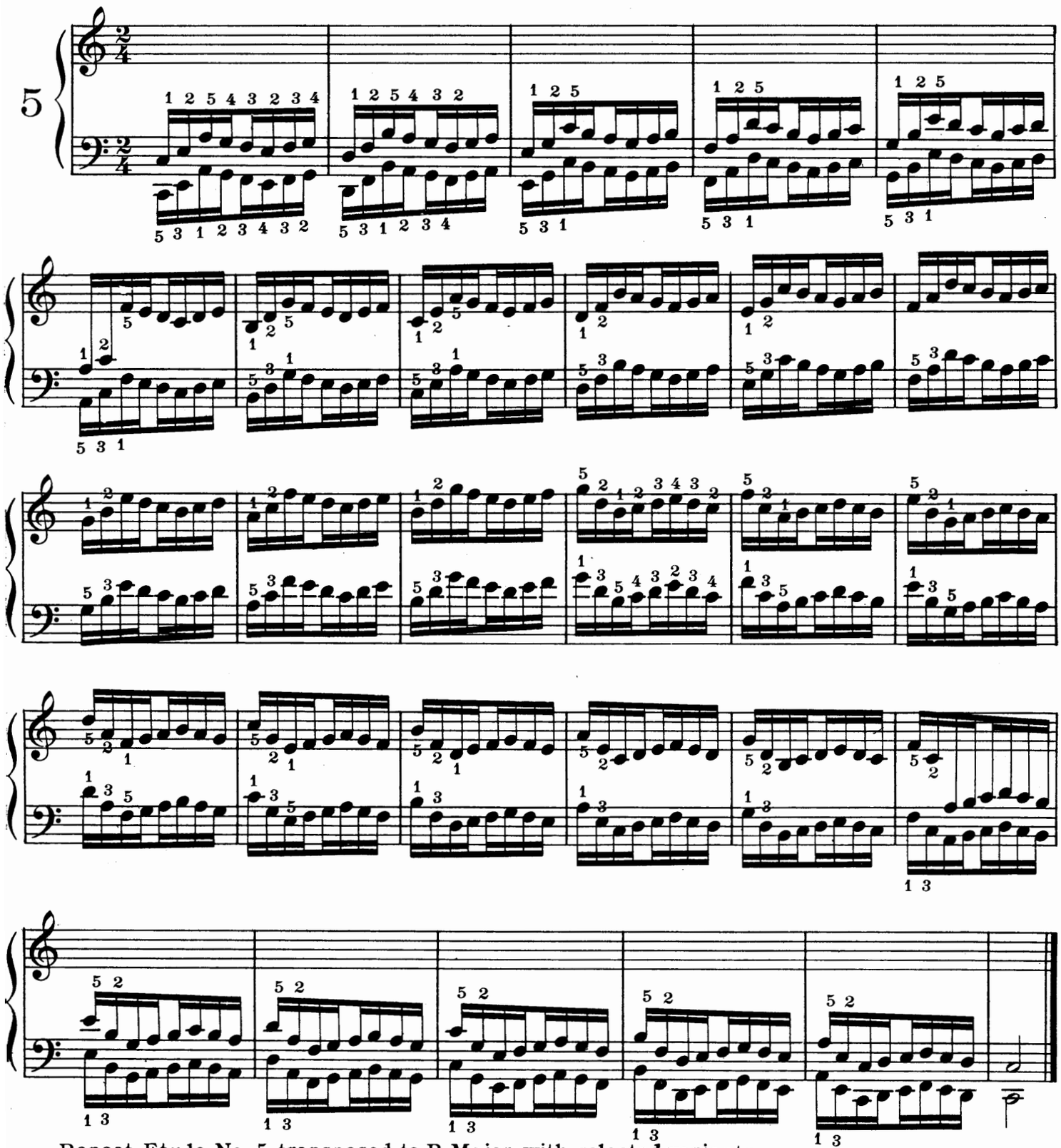
Repeat Etude No. 3, transposed to F- Sharp, with selected variants.



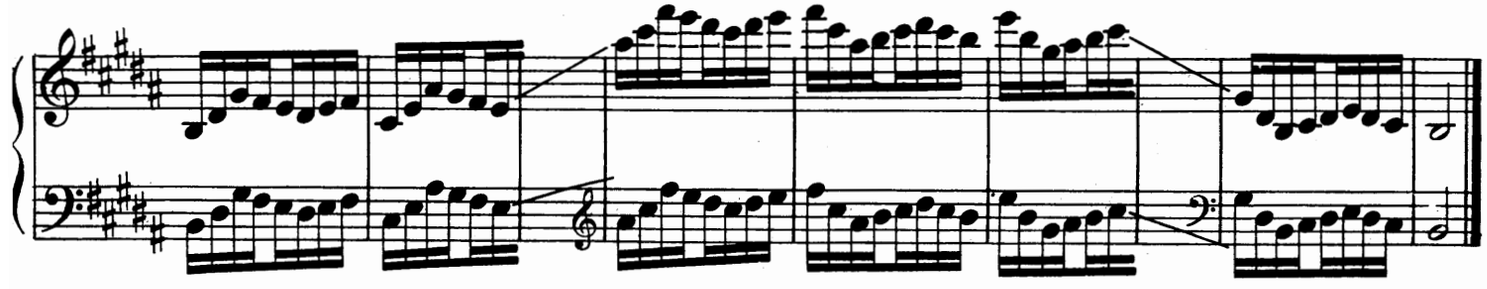


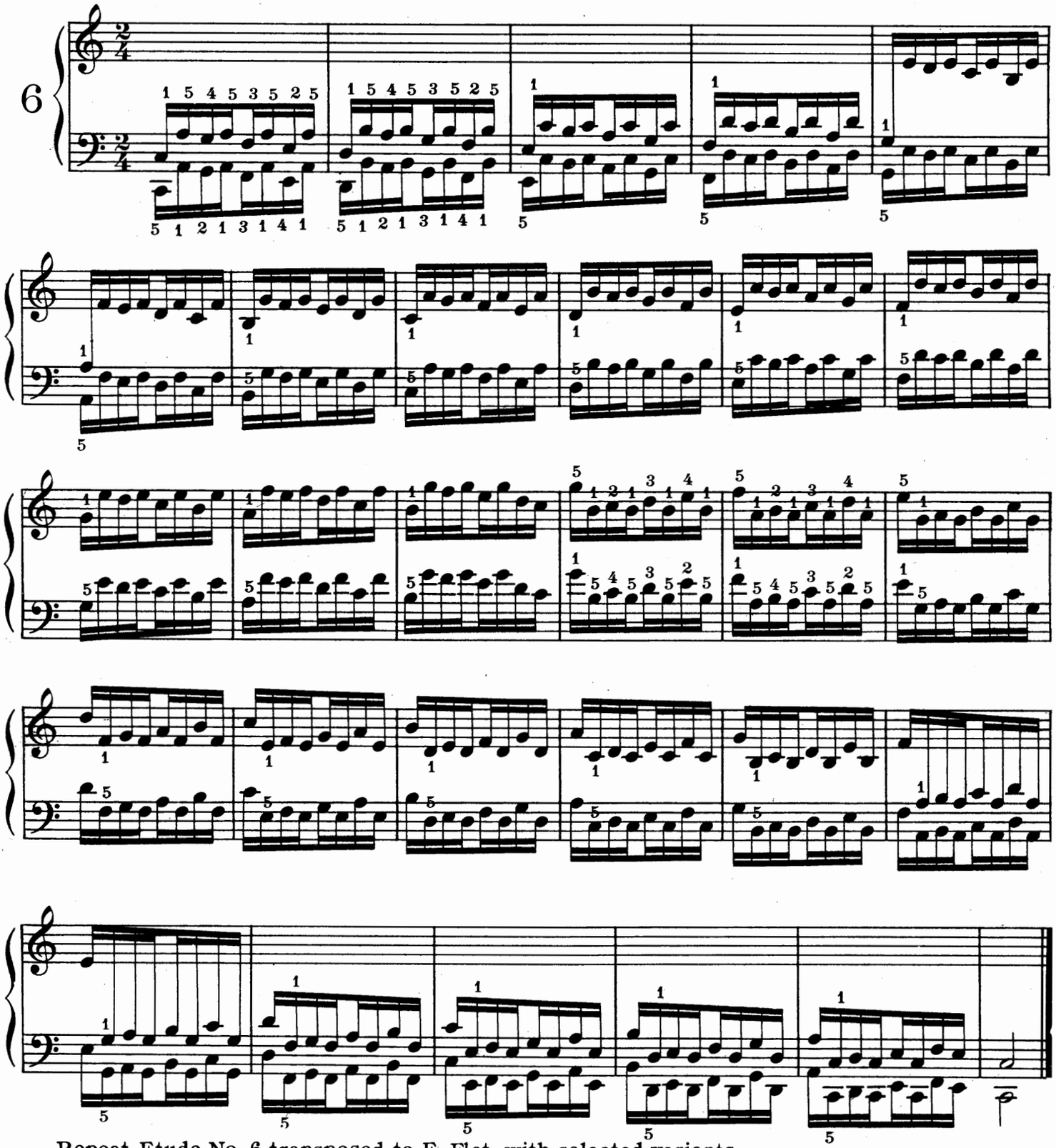
Repeat Etude No. 4, transposed to B-Flat, with selected variants.



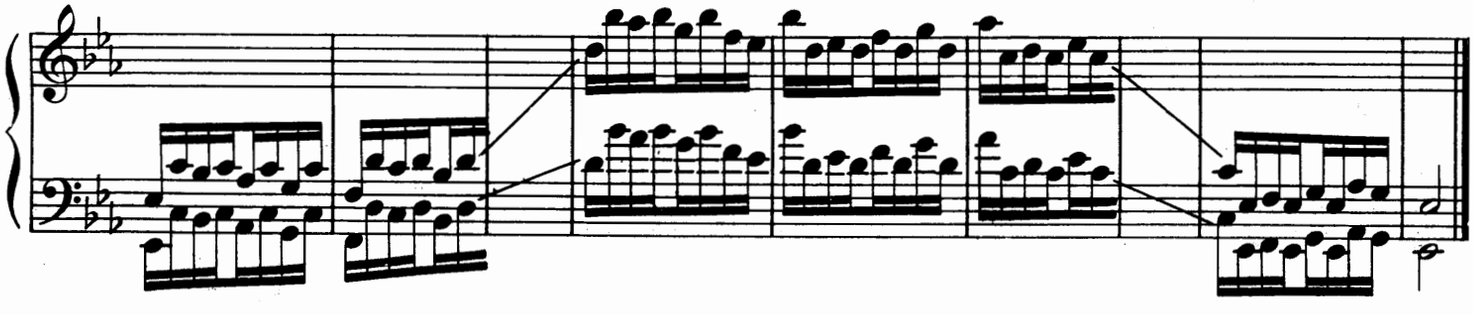


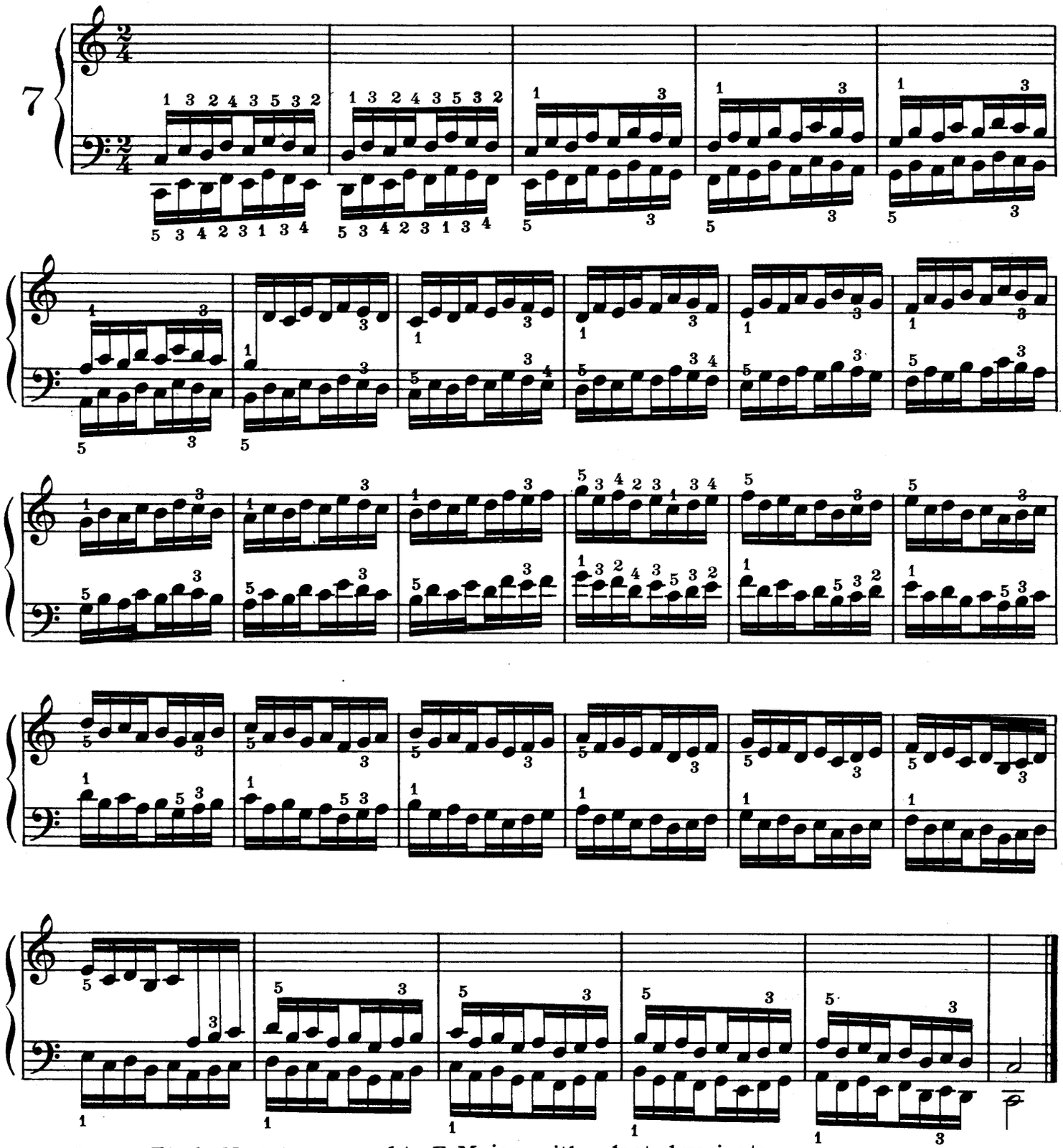
Repeat Etude No. 5, transposed to B Major, with selected variants.



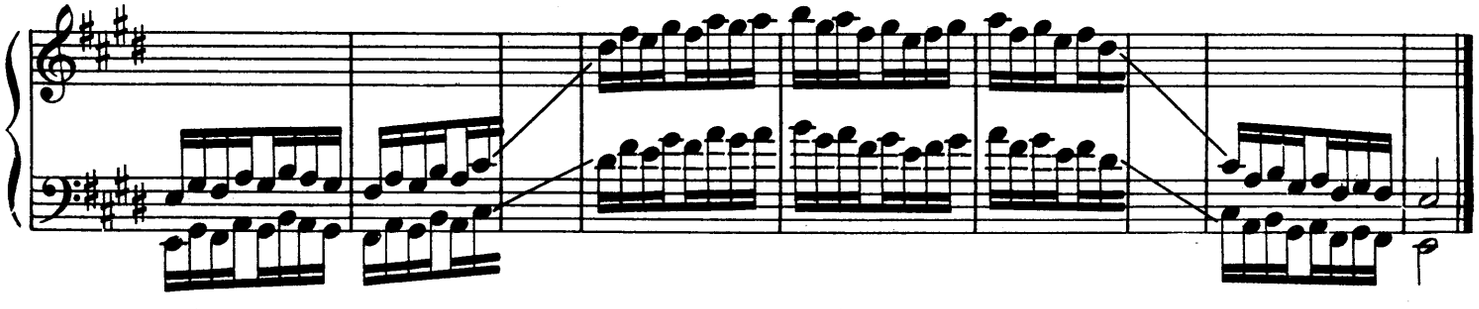


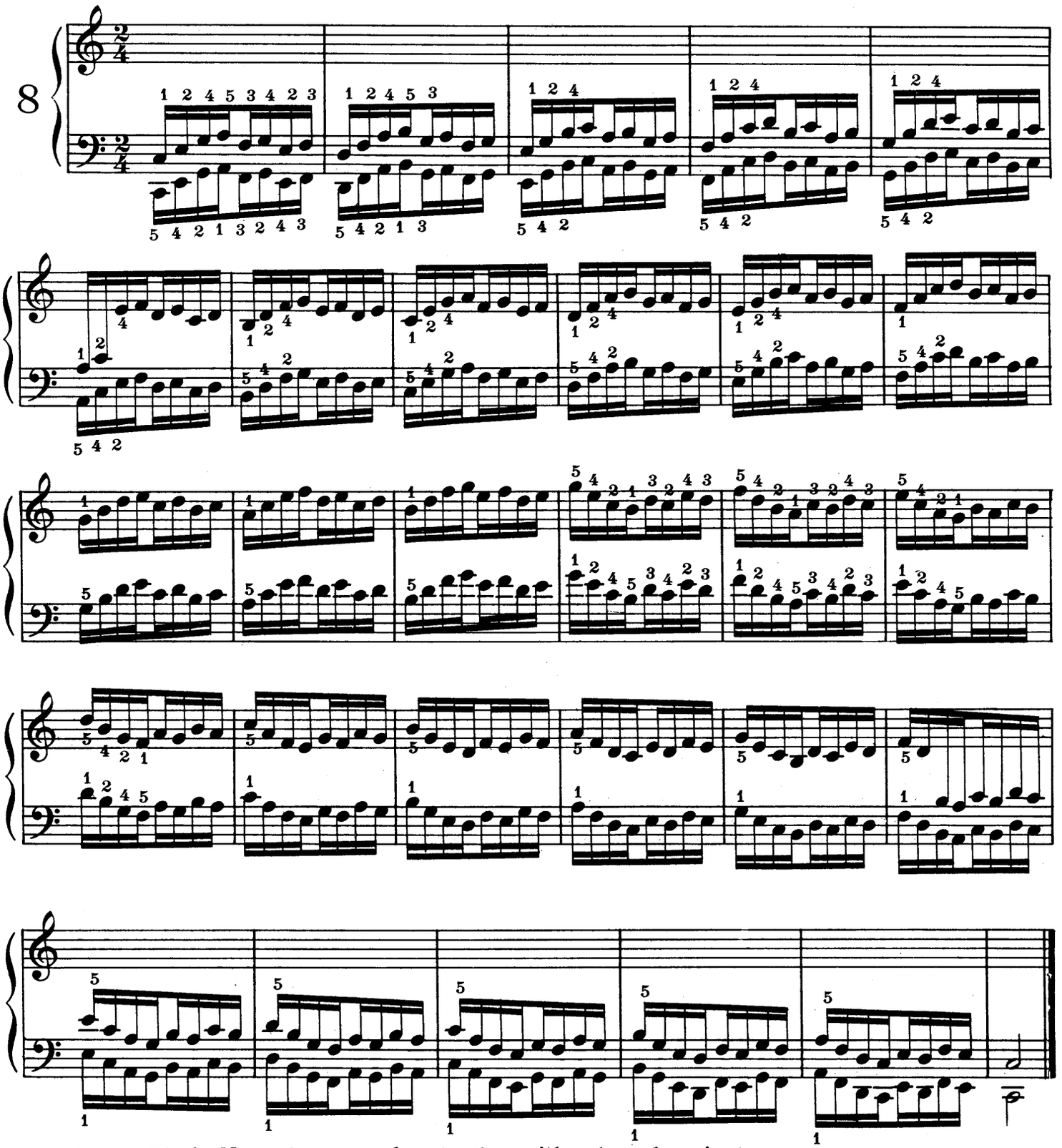
Repeat Etude No. 6, transposed to E-Flat, with selected variants.



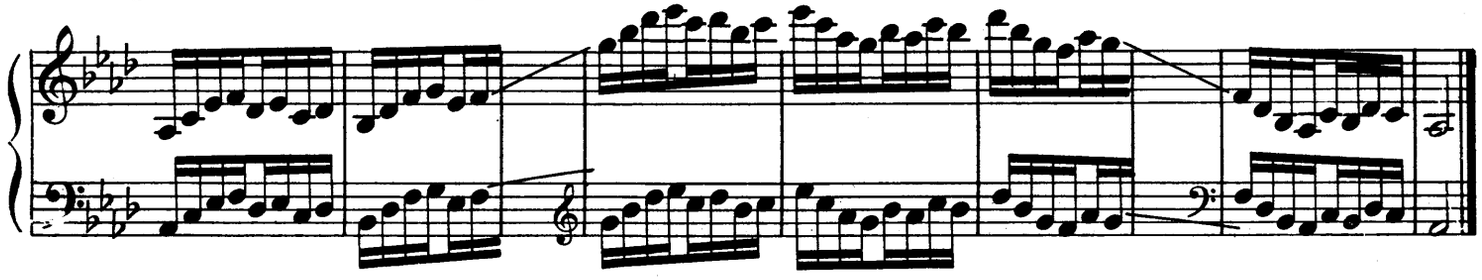


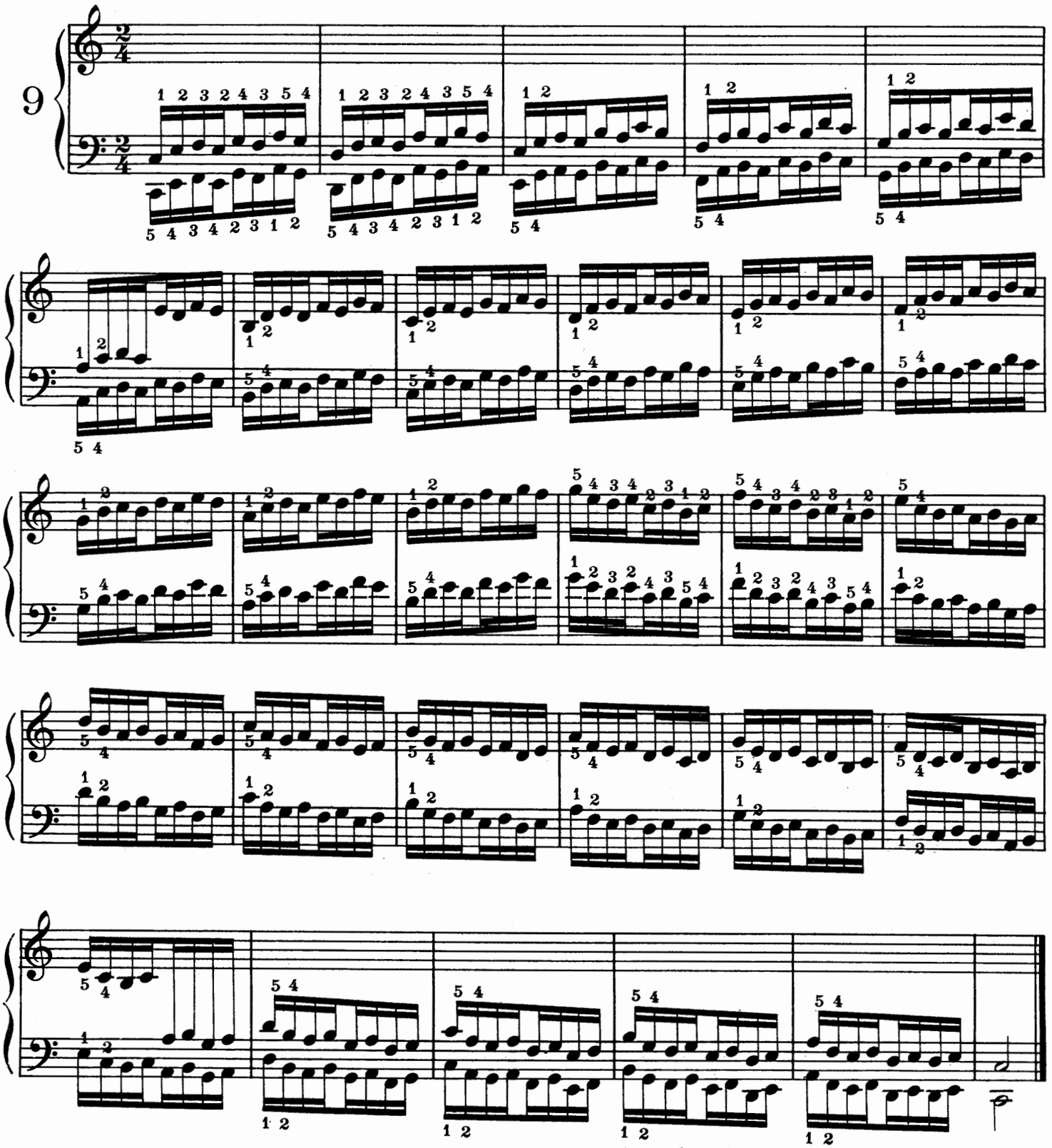
Repeat Etude No. 7, transposed to E Major, with selected variants.



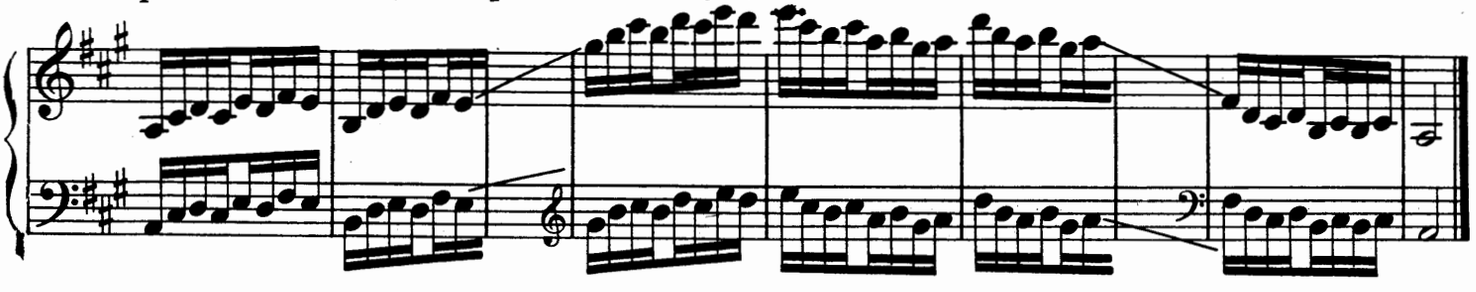


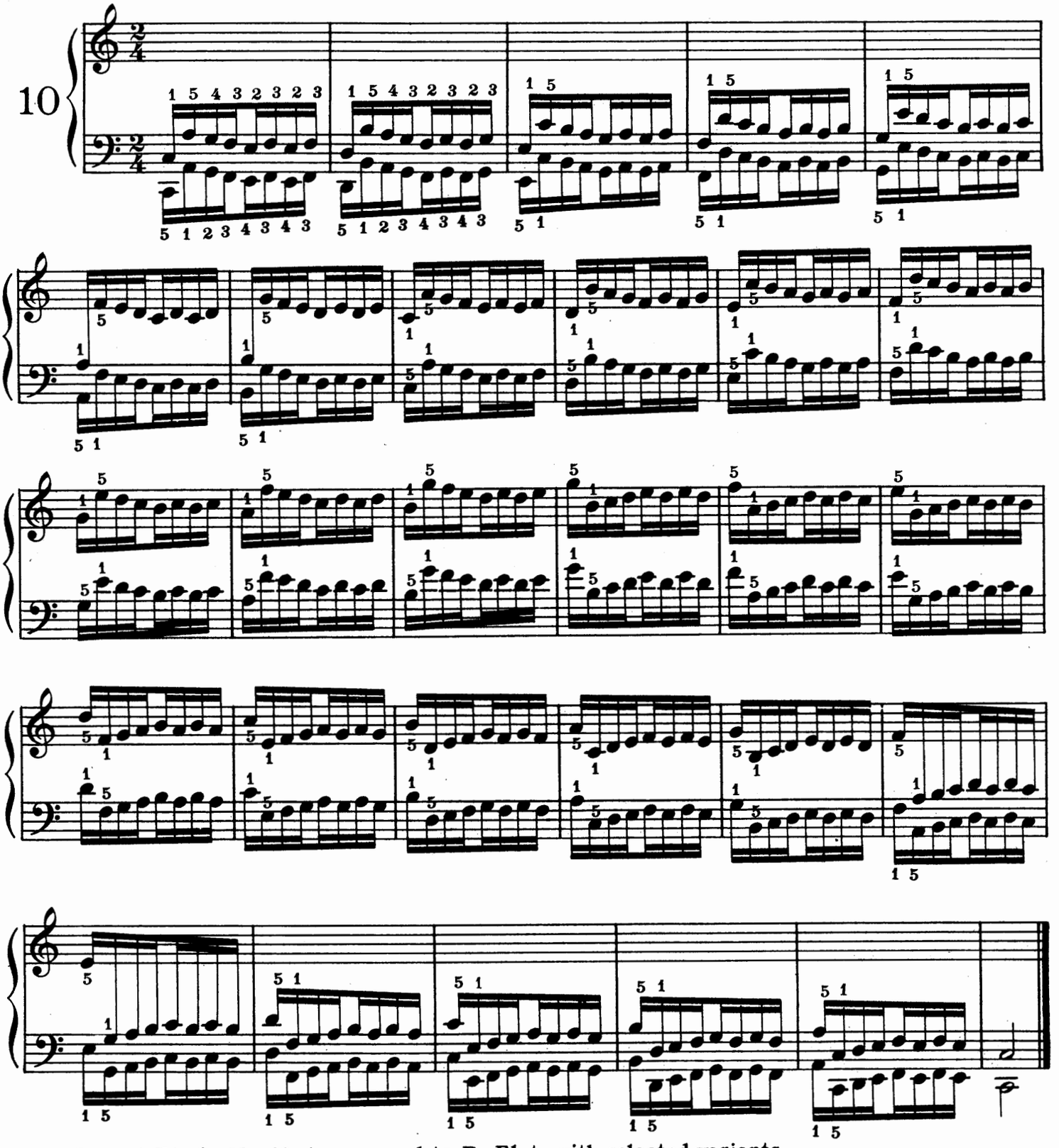
Repeat Etude No. 8, transposed to A-Flat, with selected variants.



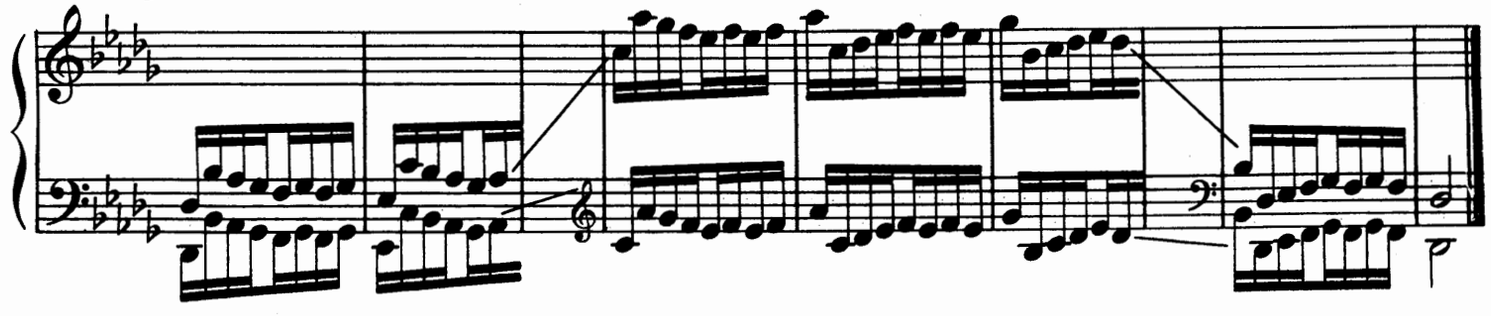


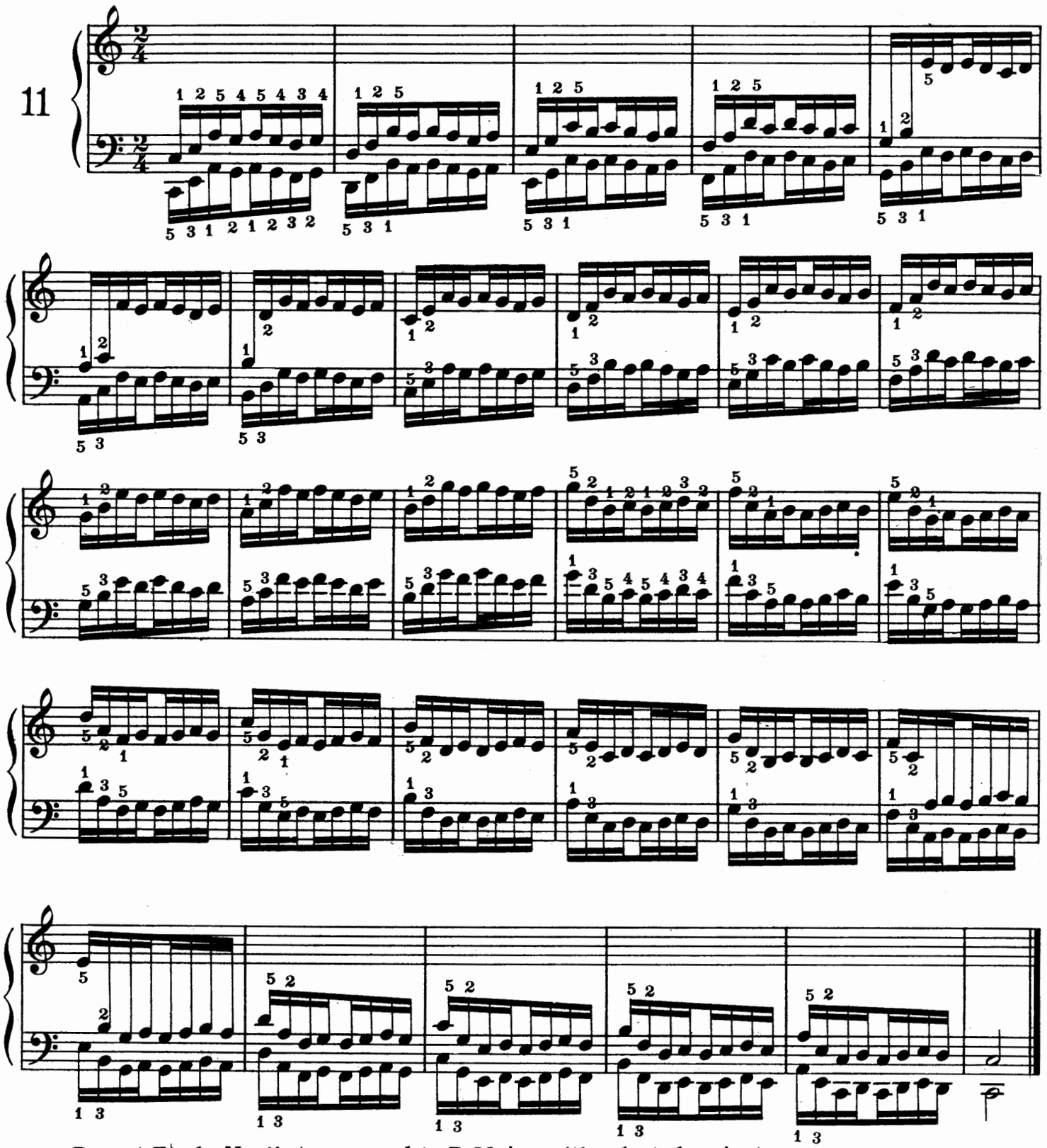
Repeat Etude No. 9, transposed to A Major, with selected variants.



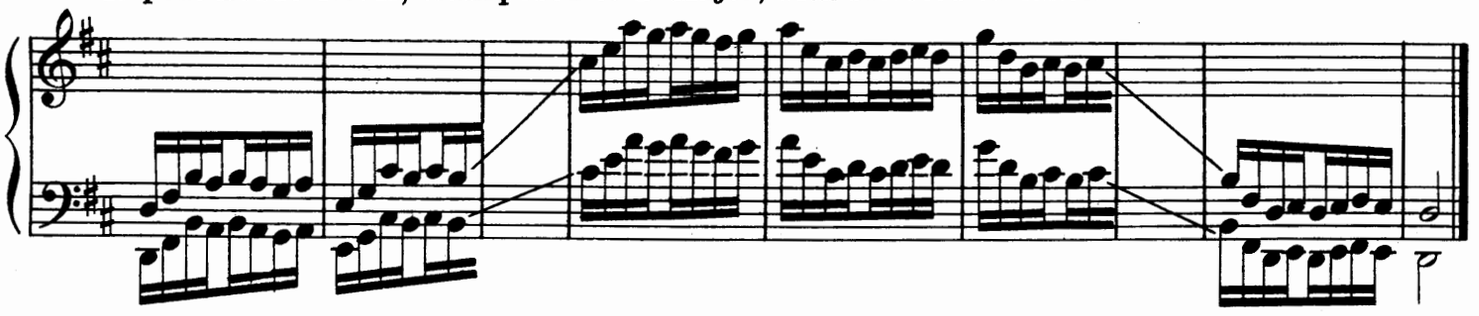


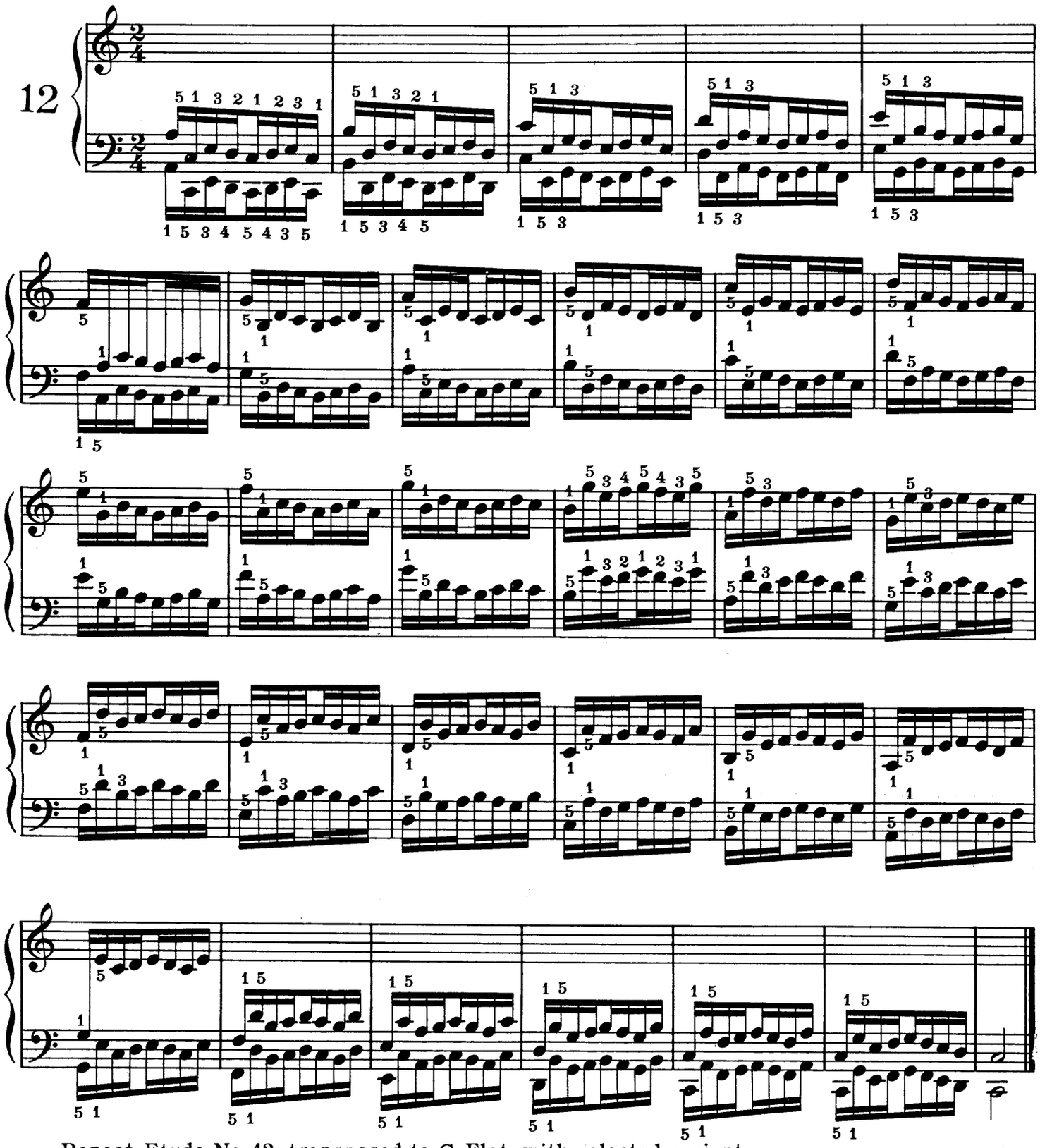
Repeat Etude No. 10, transposed to D-Flat, with selected variants.



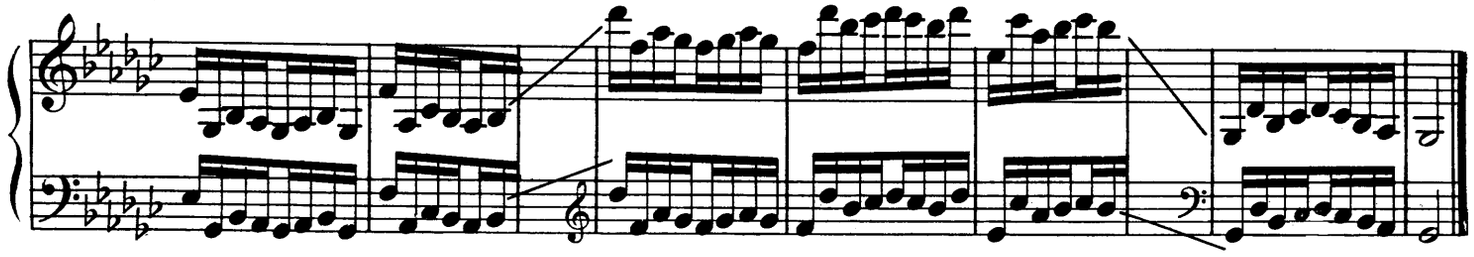


Repeat Etude No. 11, transposed to D Major, with selected variants.

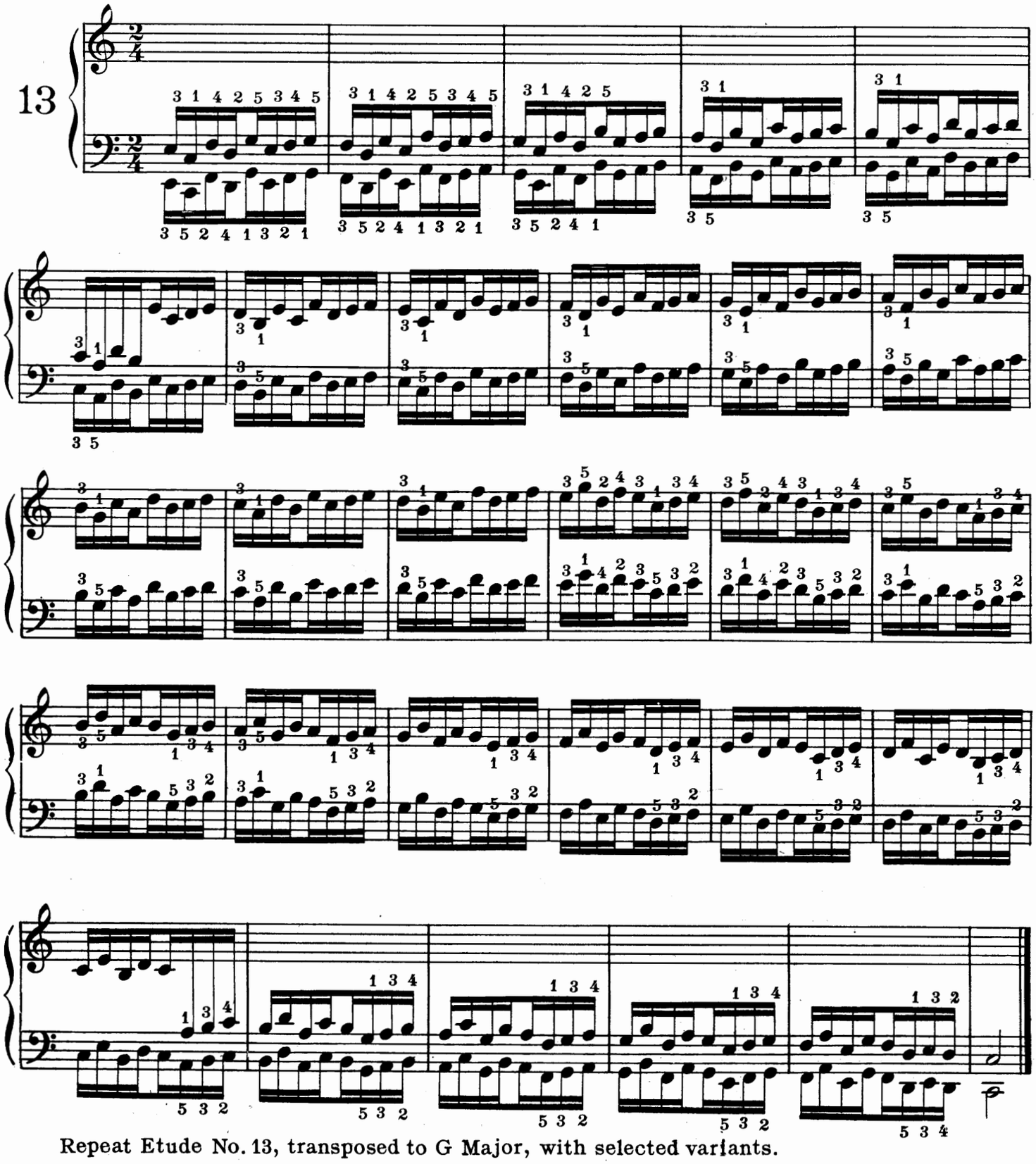




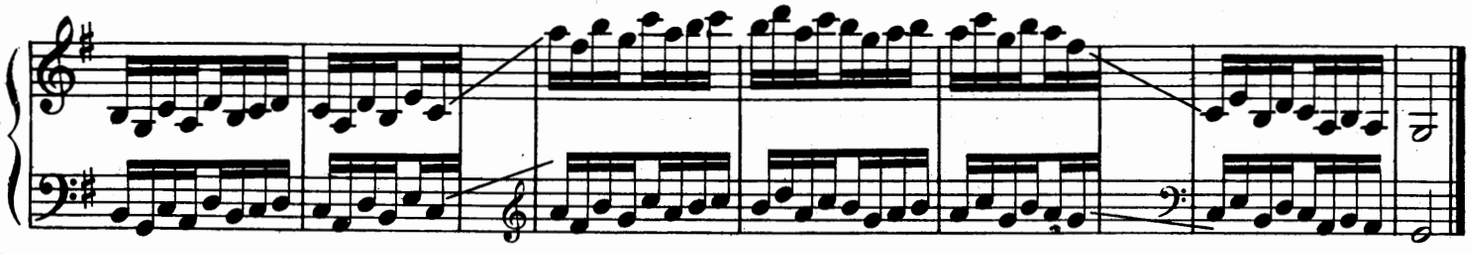
Repeat Etude No. 12, transposed to G-Flat, with selected variants.

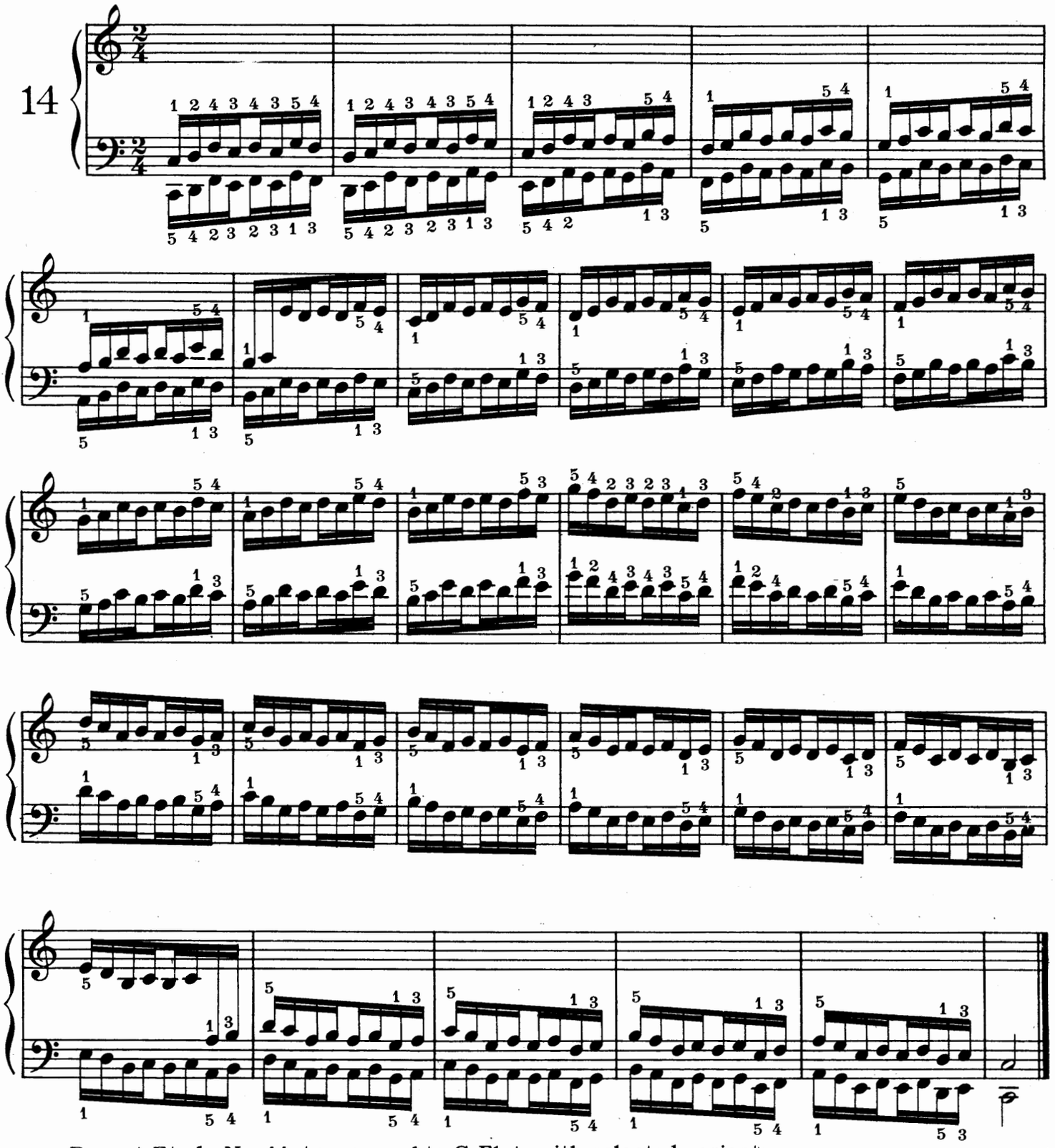


13

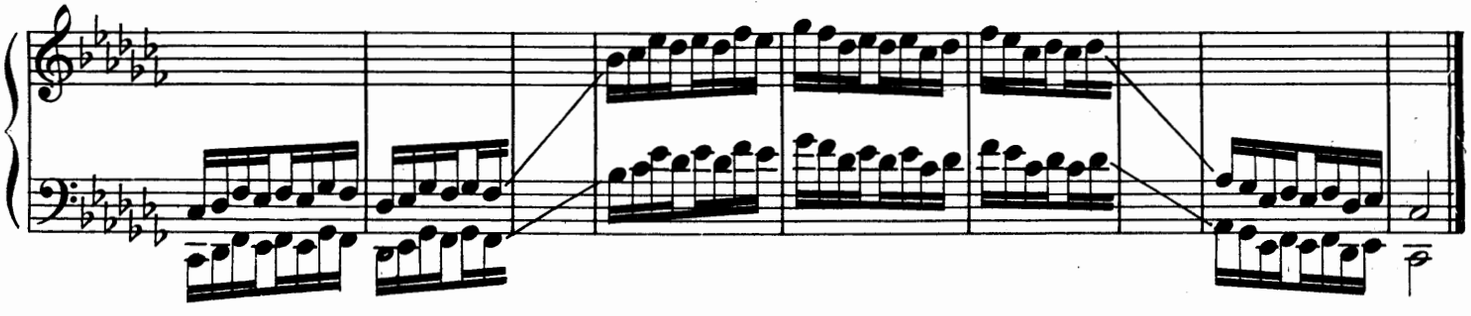


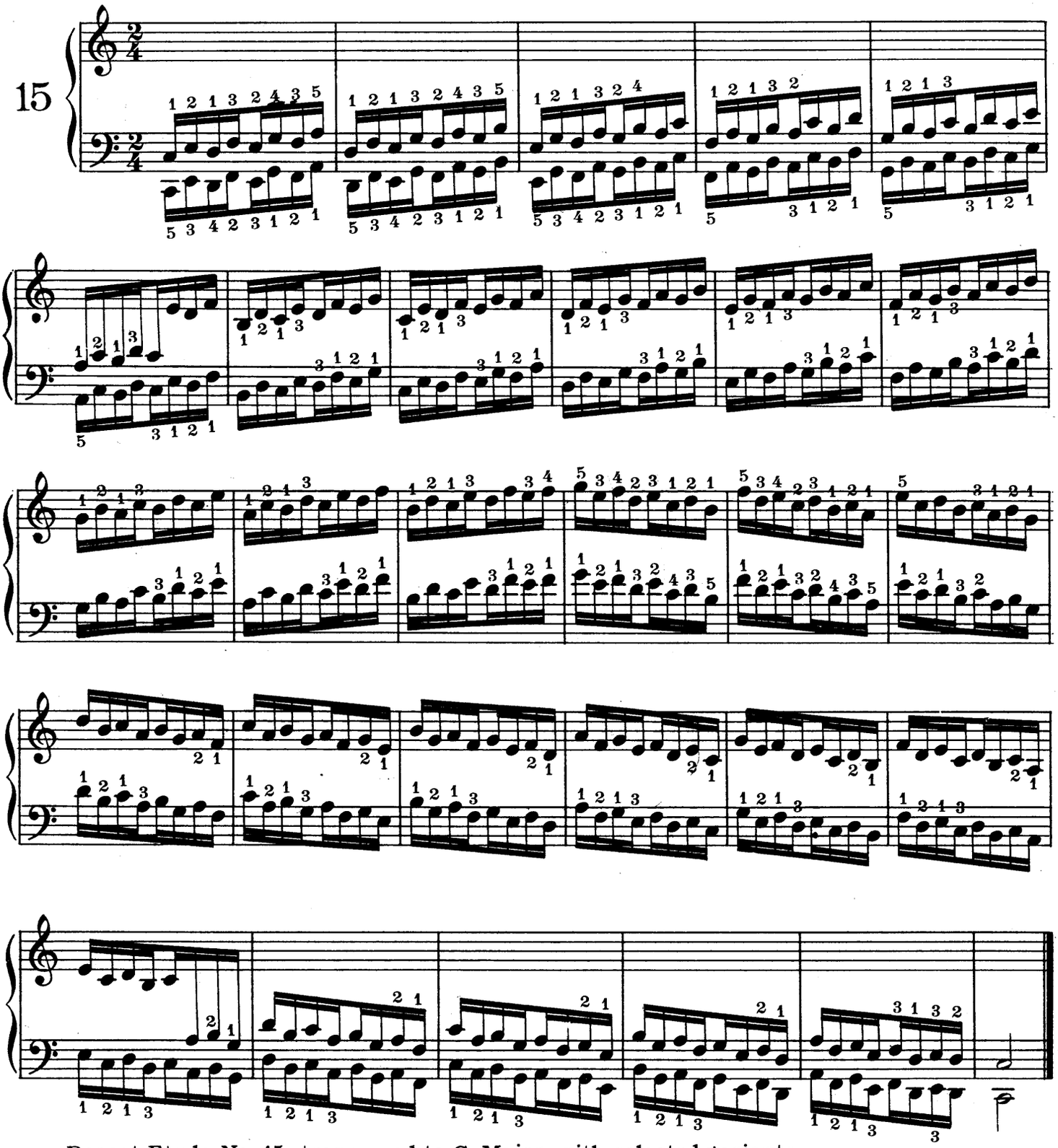
Repeat Etude No. 13, transposed to G Major, with selected variants.



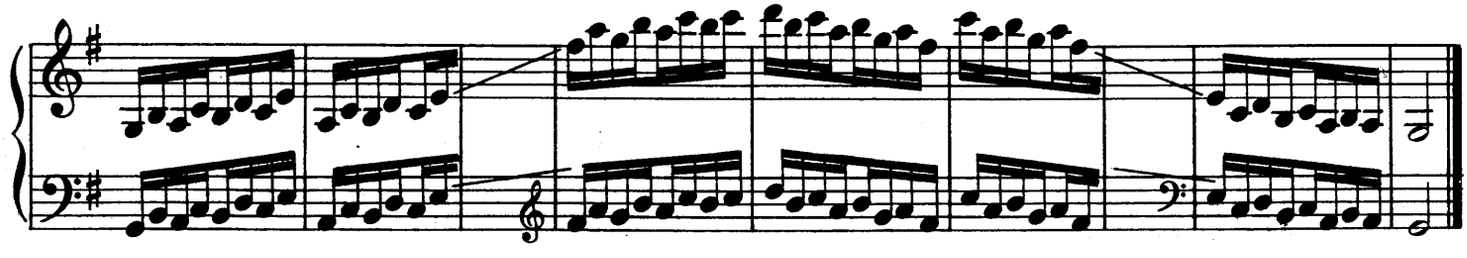


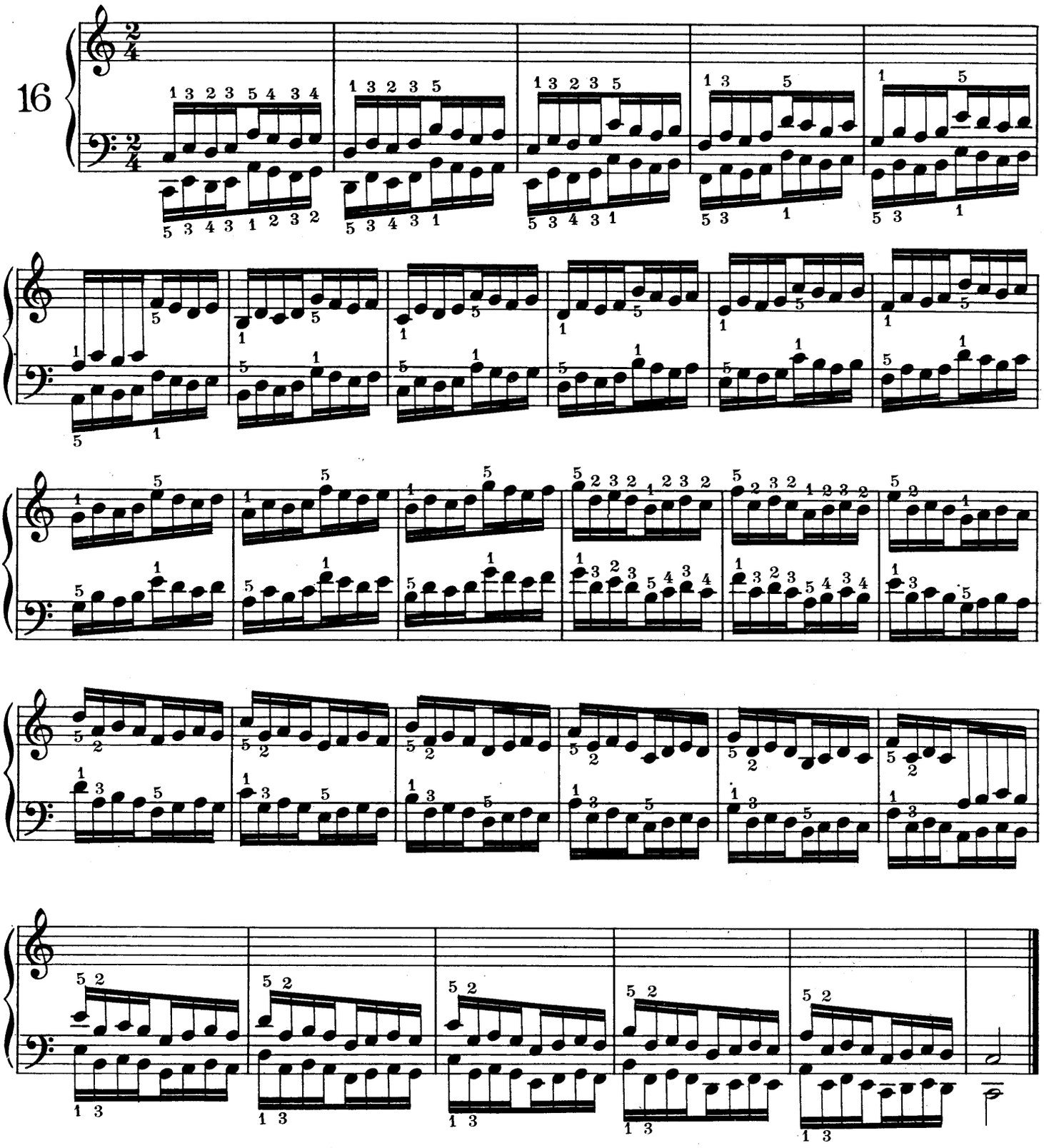
Repeat Etude No. 14, transposed to C-Flat, with selected variants.



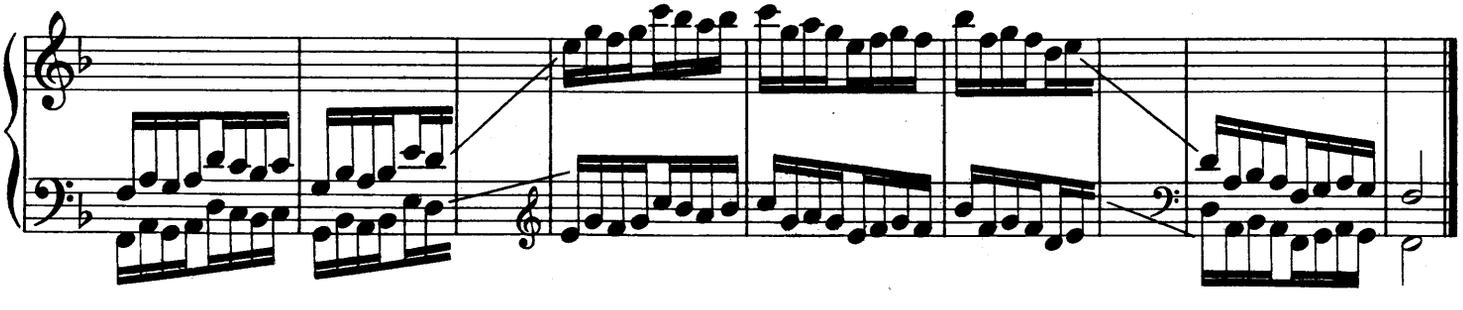


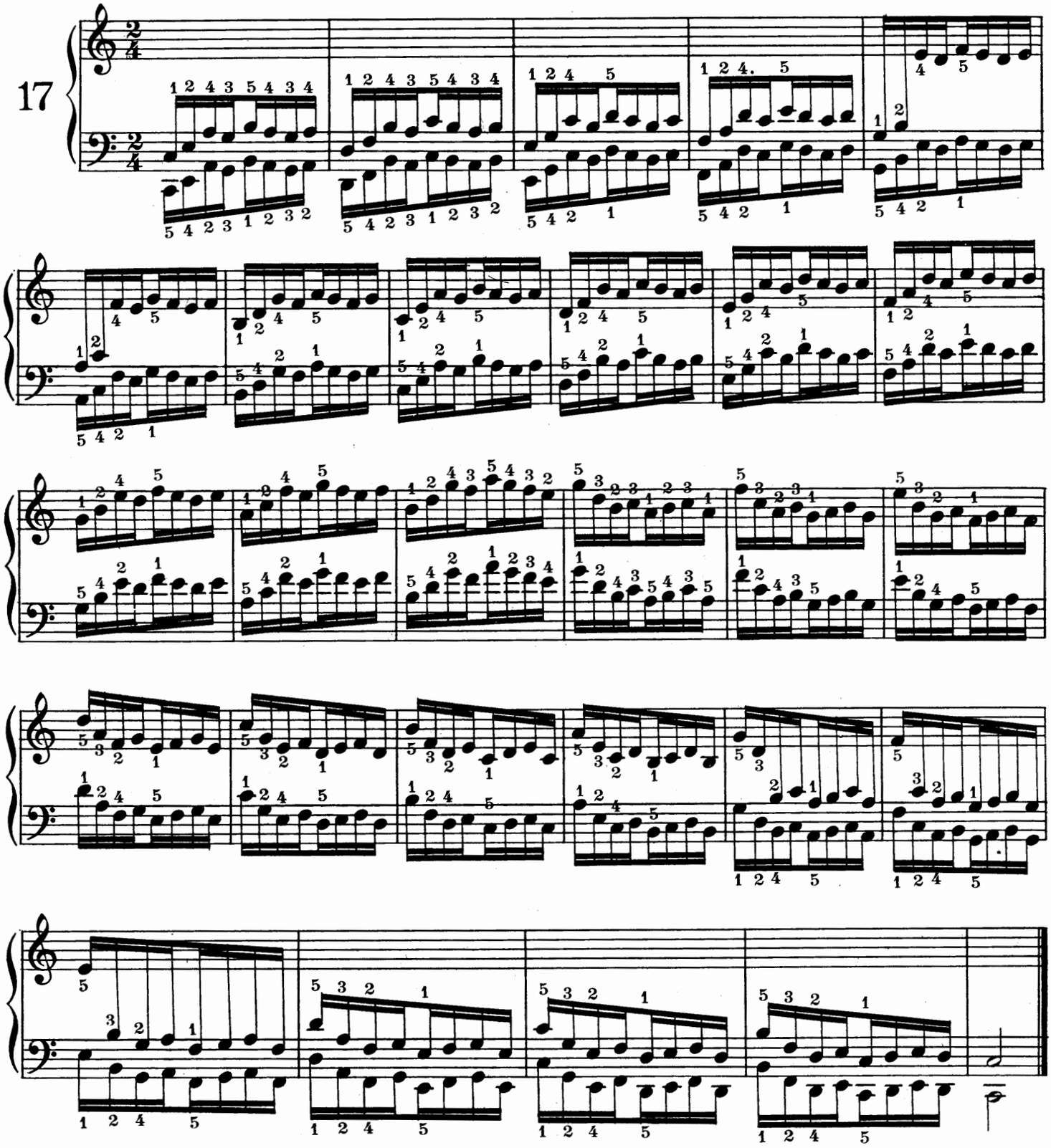
Repeat Etude No. 15, transposed to G Major, with selected variants.



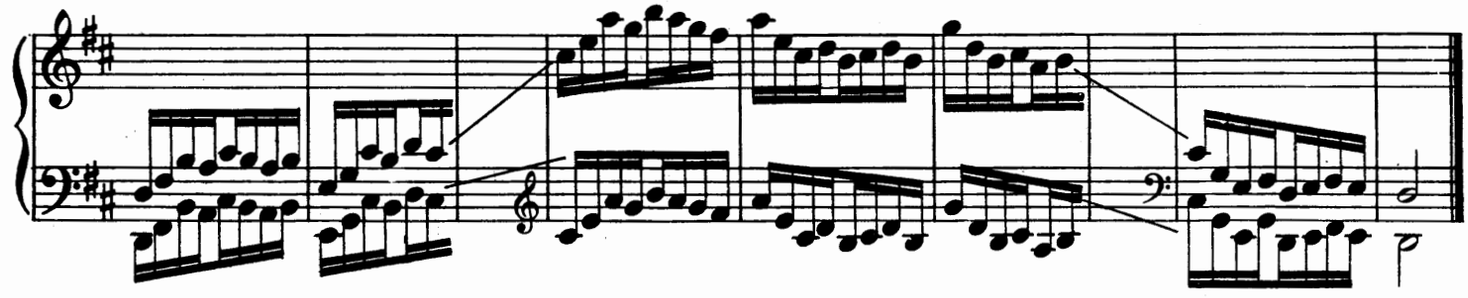


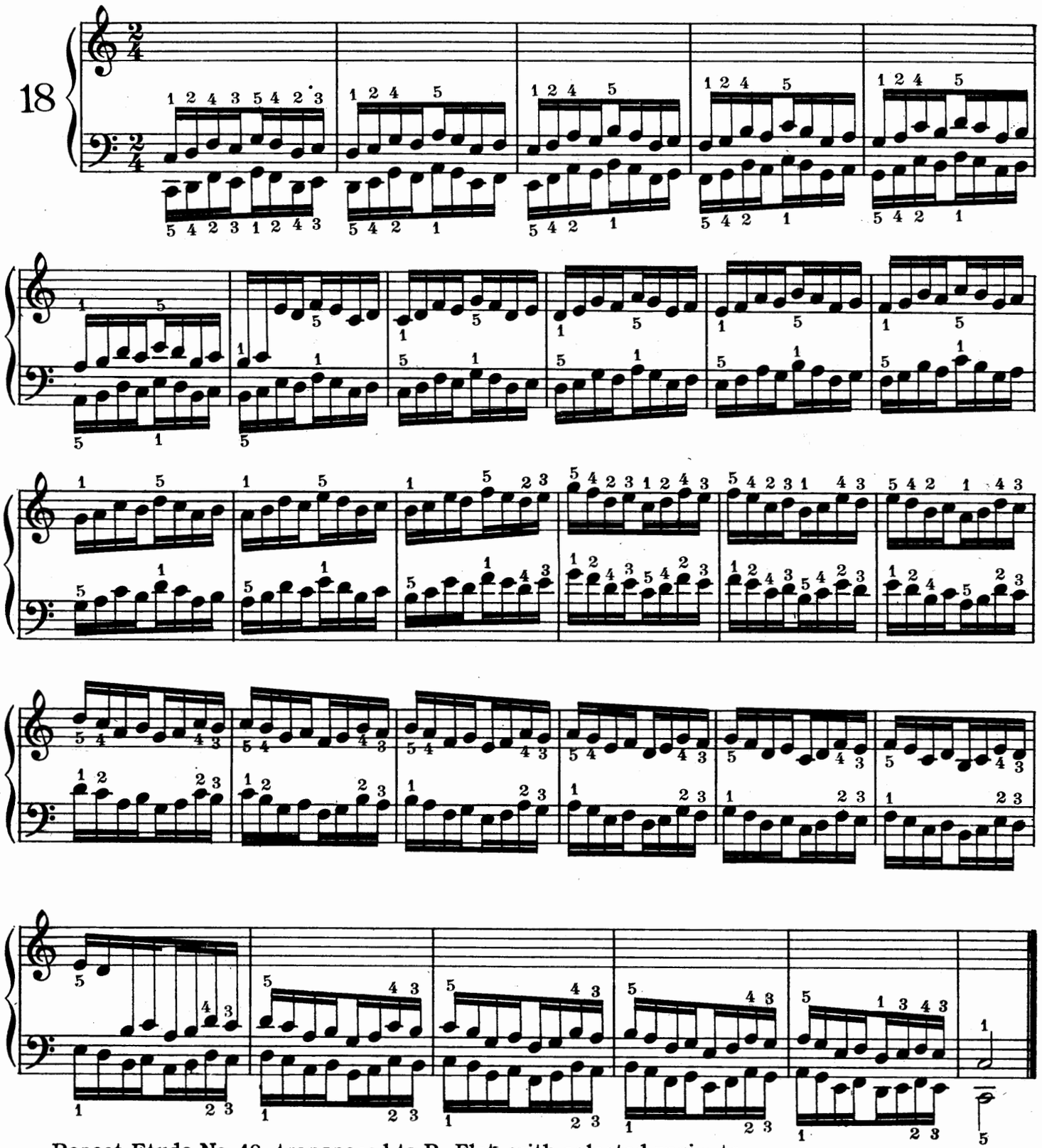
Repeat Etude No. 16, transposed to F Major, with selected variants.



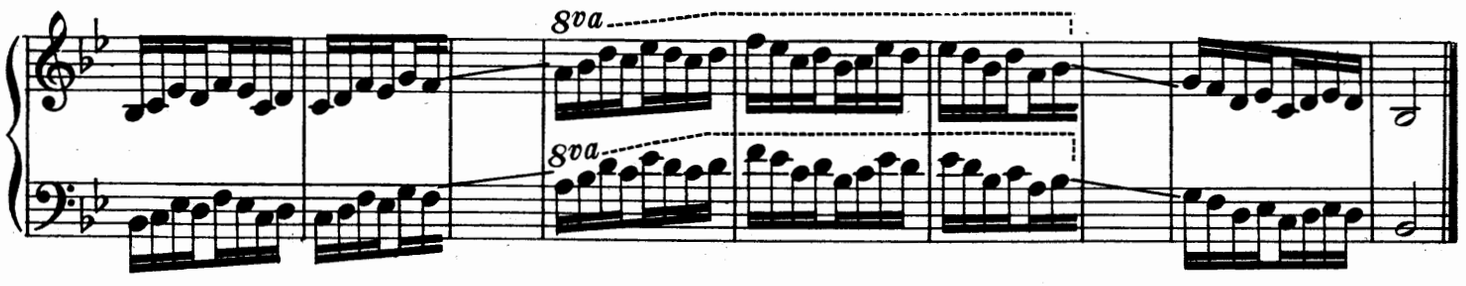


Repeat Etude No. 17, transposed to D Major, with selected variants.



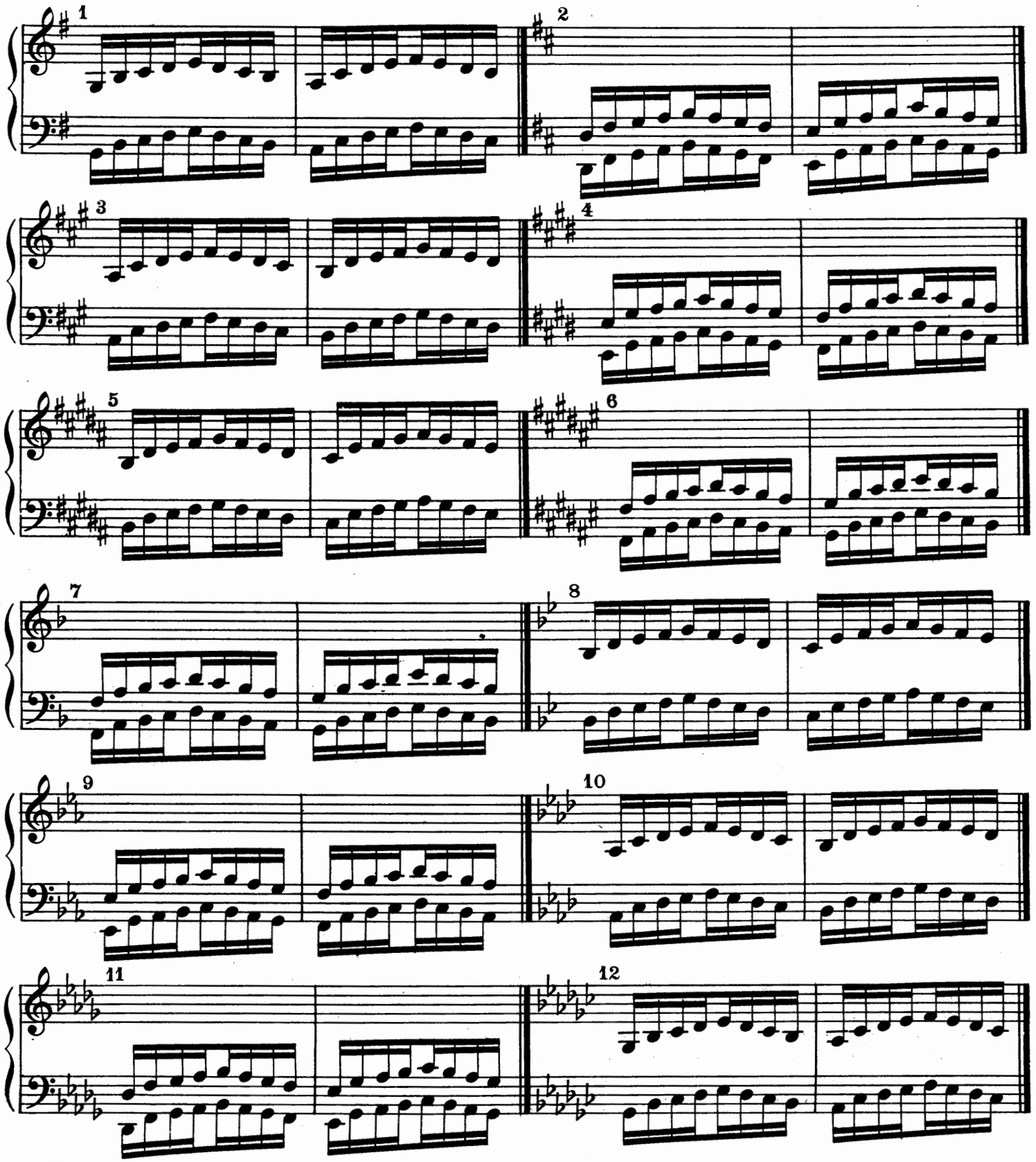


Repeat Etude No. 18, transposed to B-Flat, with selected variants.



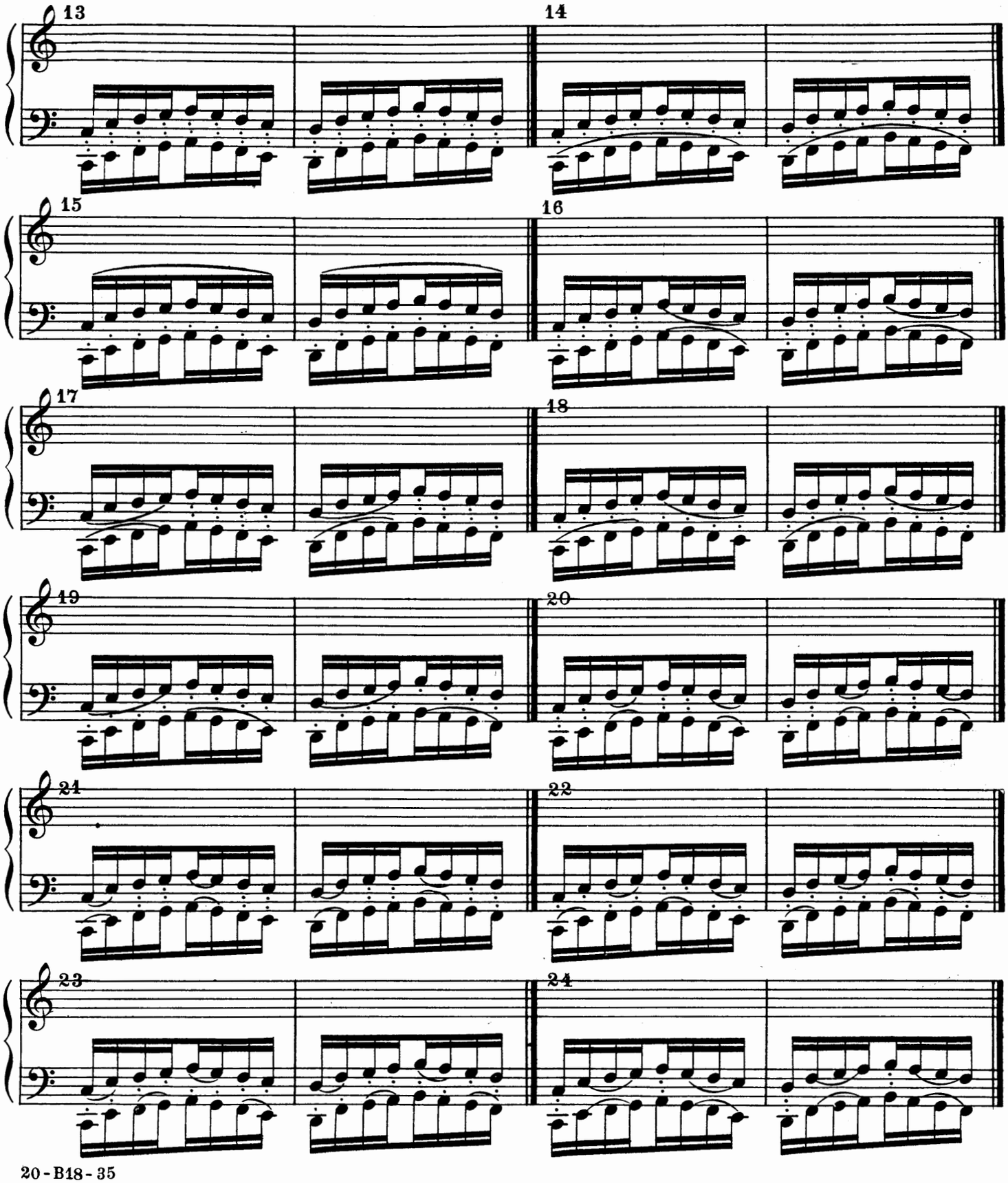
MASTERY OF THE TWELVE TONALITIES, Variants Nos. 1 to 12.

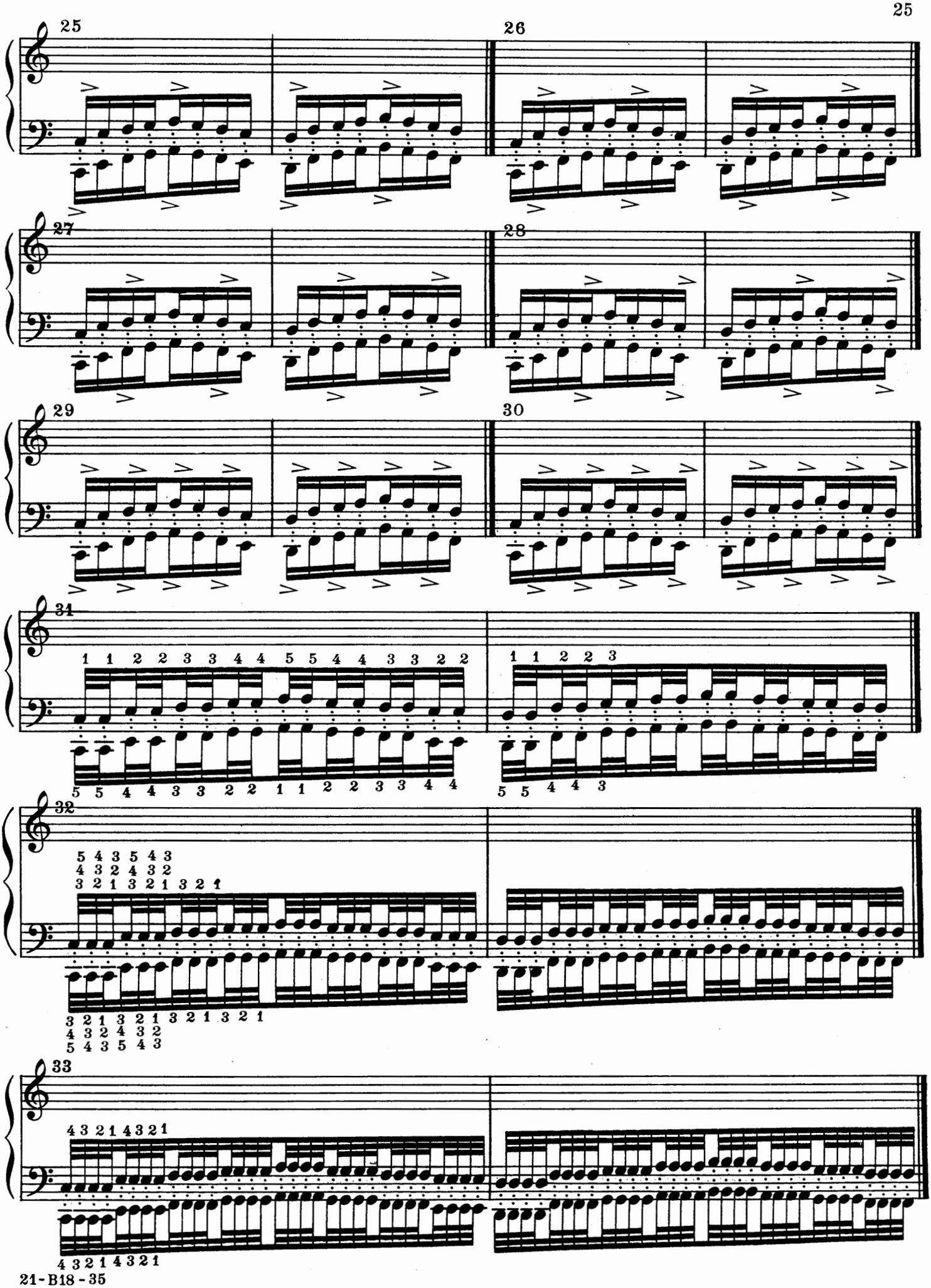
The first two measures of the first etude are here transposed into each of the twelve Keys. Similarly transpose each etude into all Keys, retaining the original fingering in every case, using the thumb on a black Key when so indicated.



STACCATO, Variants Nos. 13 to 33.

Command of the various degrees of staccato touch add just so many colors to the pianist's pallette. 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.




25
26
27
28
29
30
31
1 1 2 2 3 3 4 4 5 5 4 4 3 3 2 2
5 5 4 4 3 3 2 2 1 1 2 2 3 3 4 4
1 1 2 2 3
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 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:

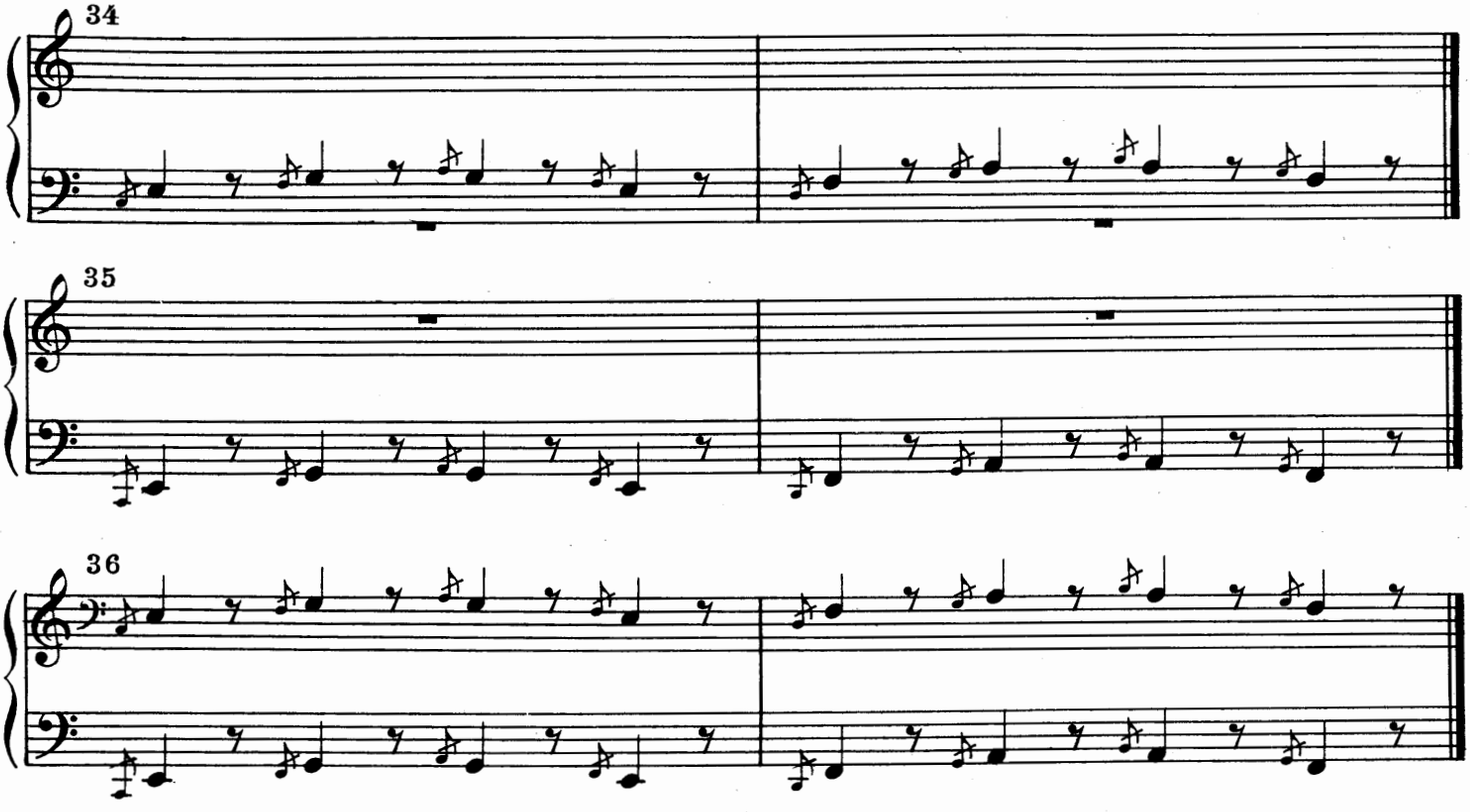
(a) Raise the whole arm several inches above the keyboard. During the raising movement prepare the fingers for the key depressions by bringing them into position above the predetermined keys. Place the finger which is to sound the Grace note considerably lower than the finger which is to sound the principal 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.

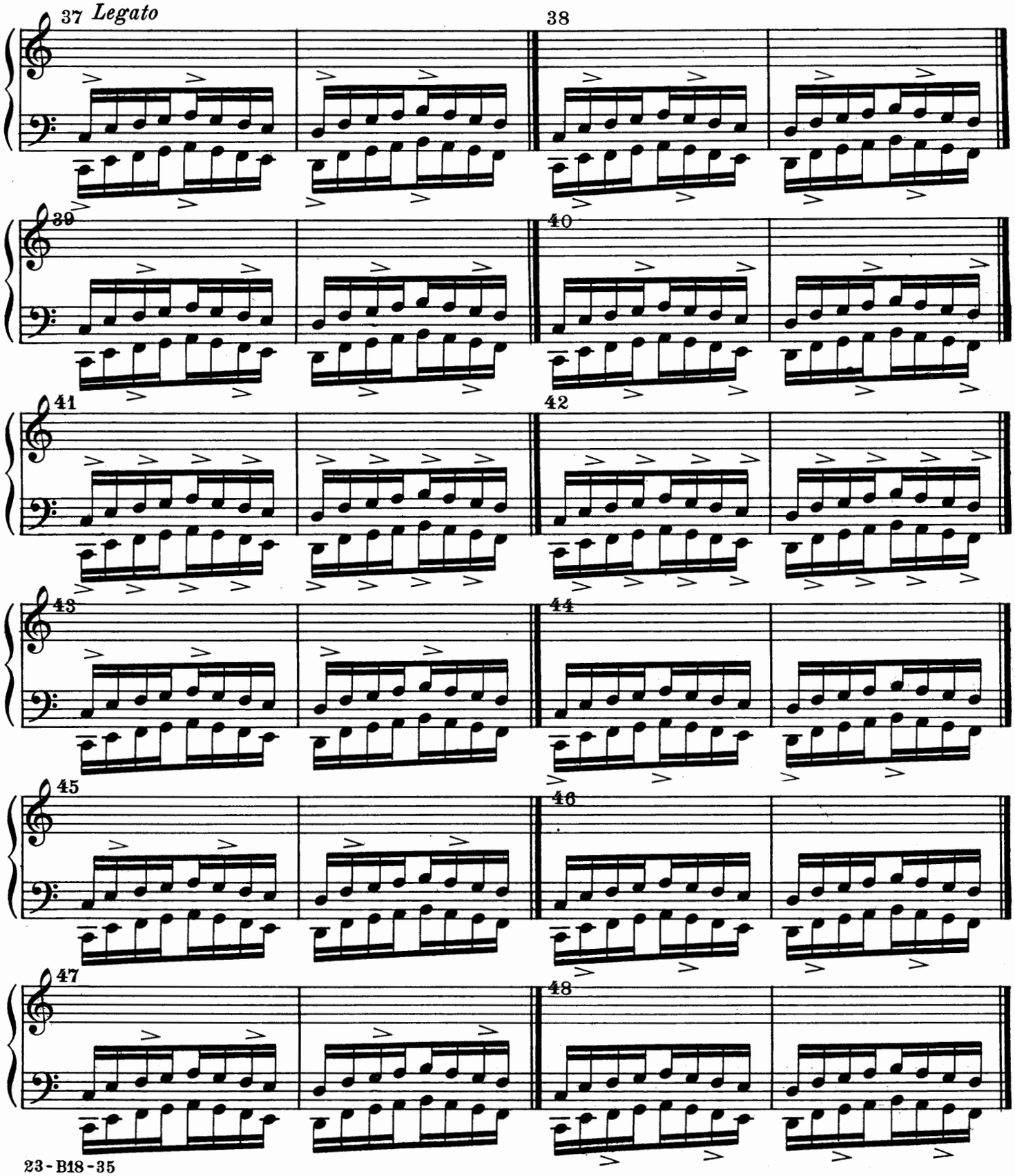
By this procedure, the performer with a single stroke depresses both Grace note and principal note, and sounds the Grace note less loudly than the principal note.

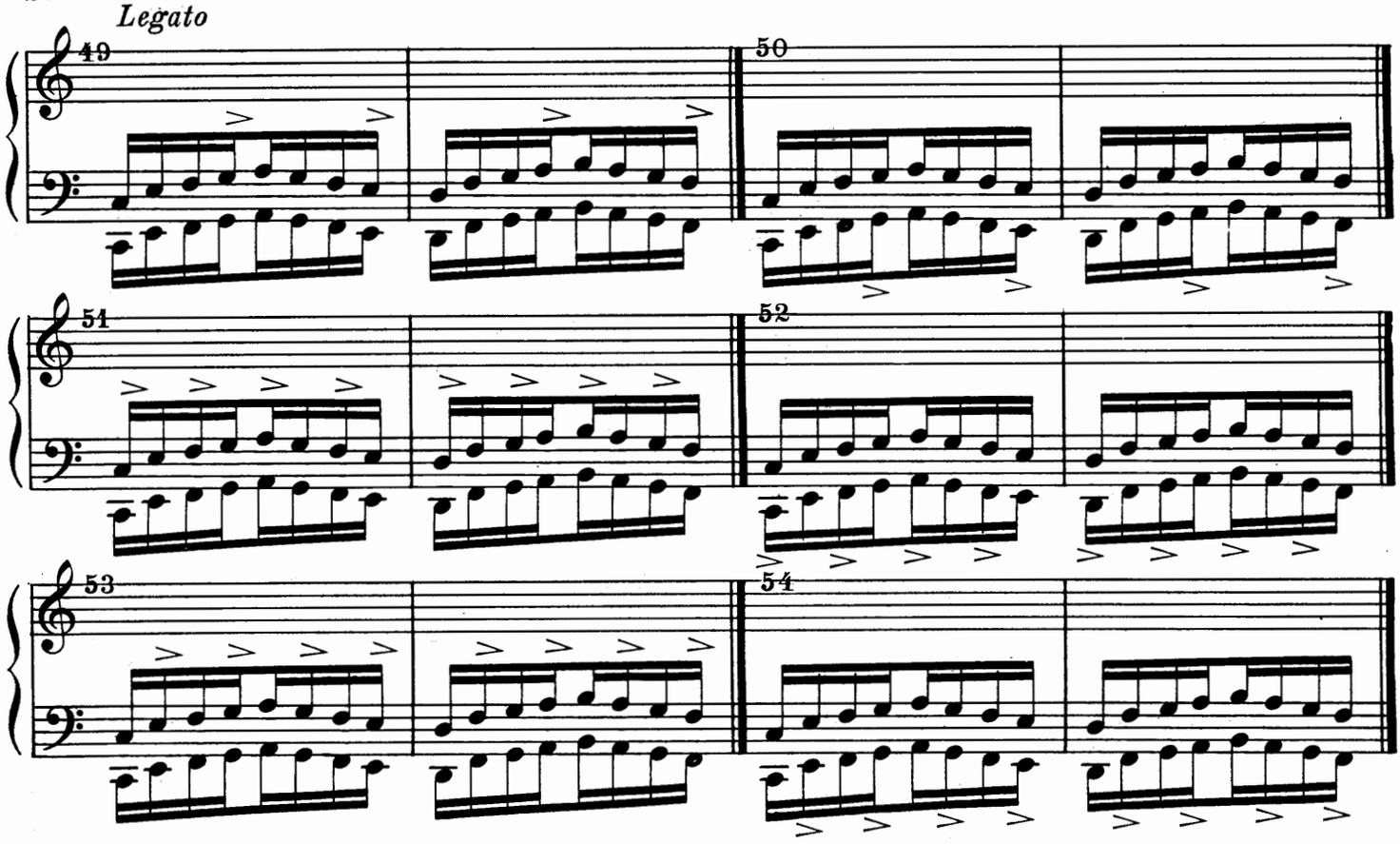
In consummating these muscular adjustments in Grace note execution, it should be remembered that though the explanation may be somewhat lengthy, the actual execution is extremely rapid.



ACCENTUATION, Variants Nos. 37 to 54.

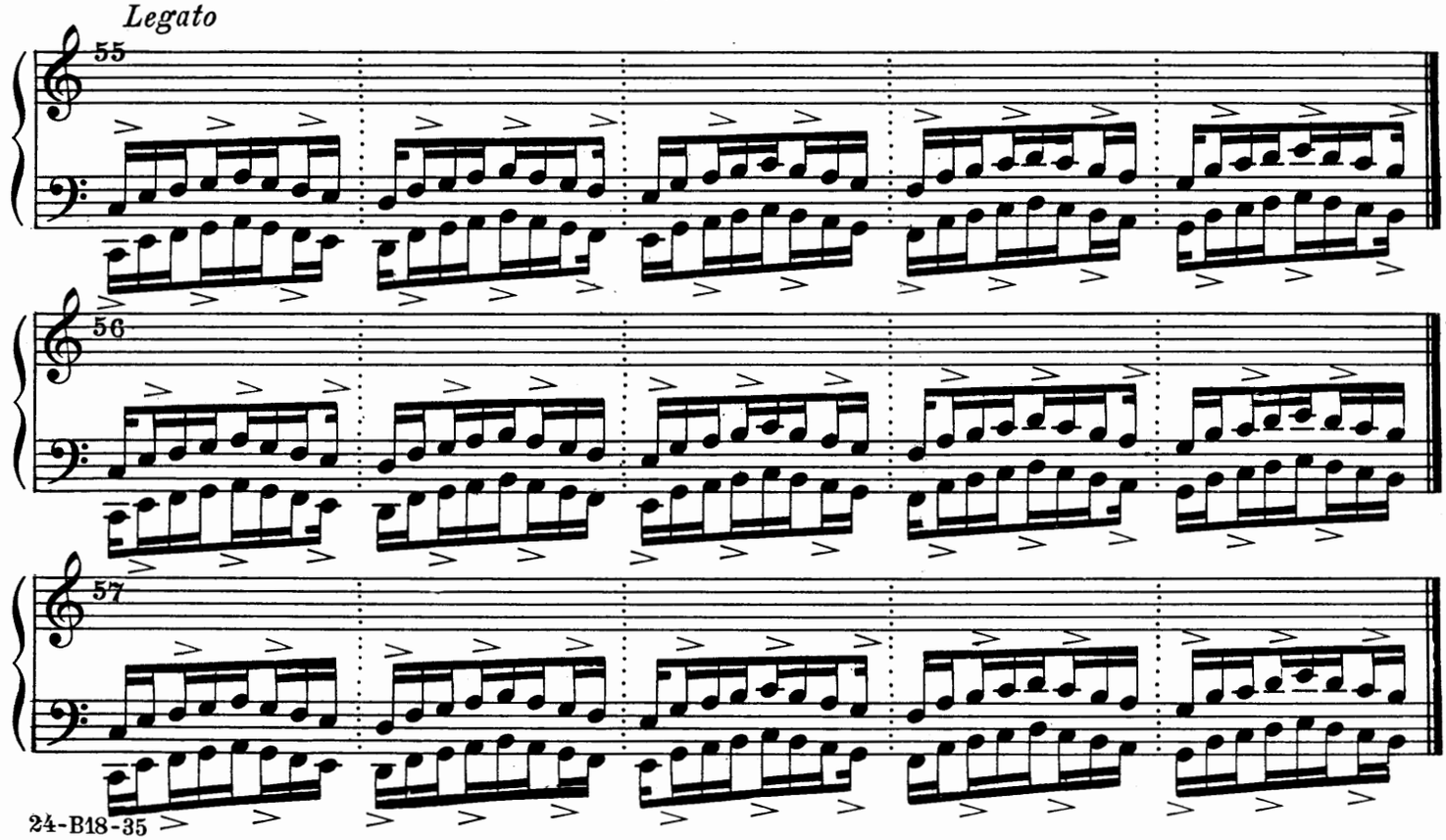
Accents are essential to musical expression. Through accentuation the melody is made to predominate. Accents govern the phrasing, display the characteristics of the various styles of composition, and mark the rhythm. In practicing studies 2 to 19, with these variants, it is well to exaggerate every movement; 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.





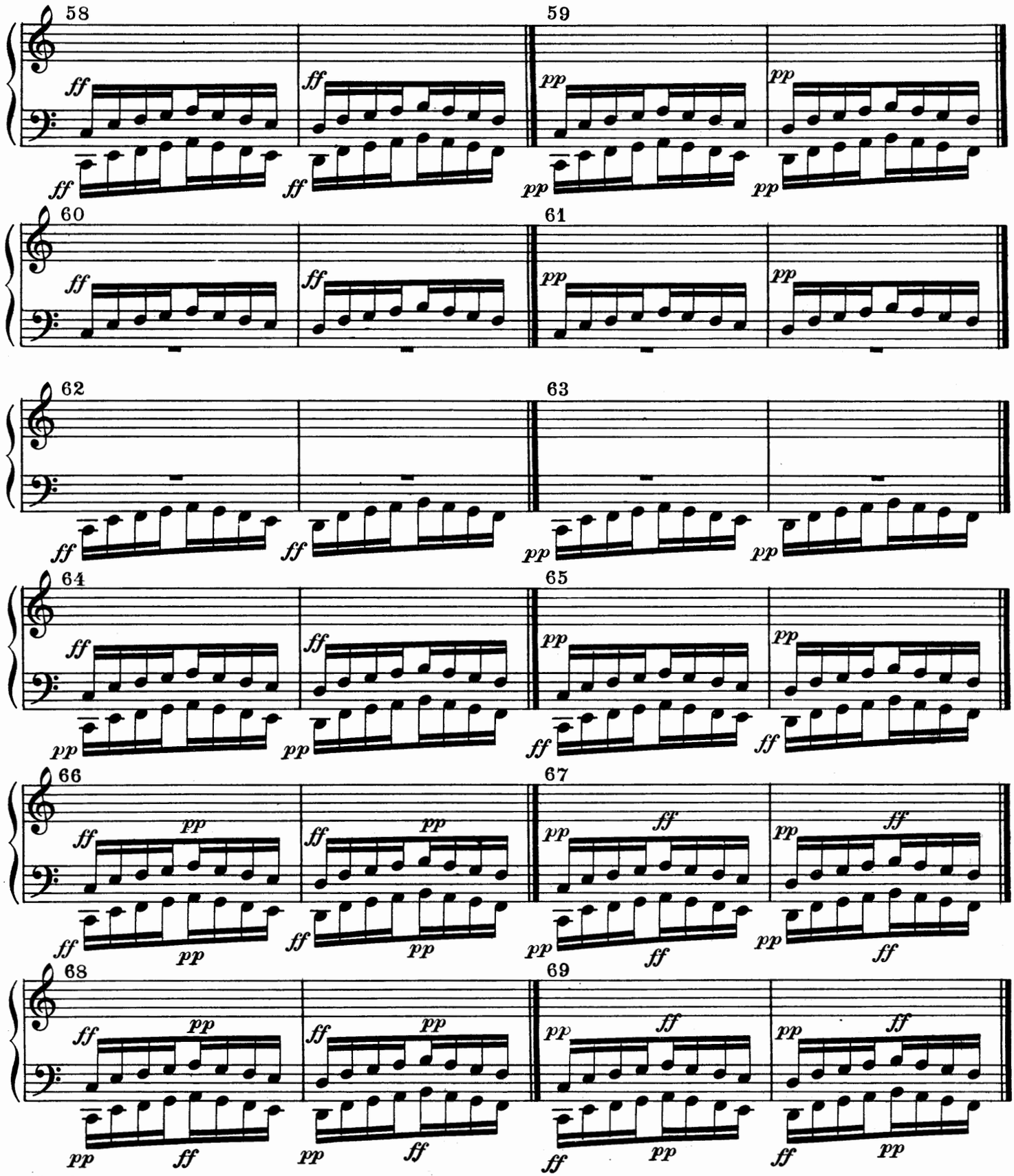
FREEDOM IN RHYTHMIC EXPRESSION, Variants Nos. 55 to 57.

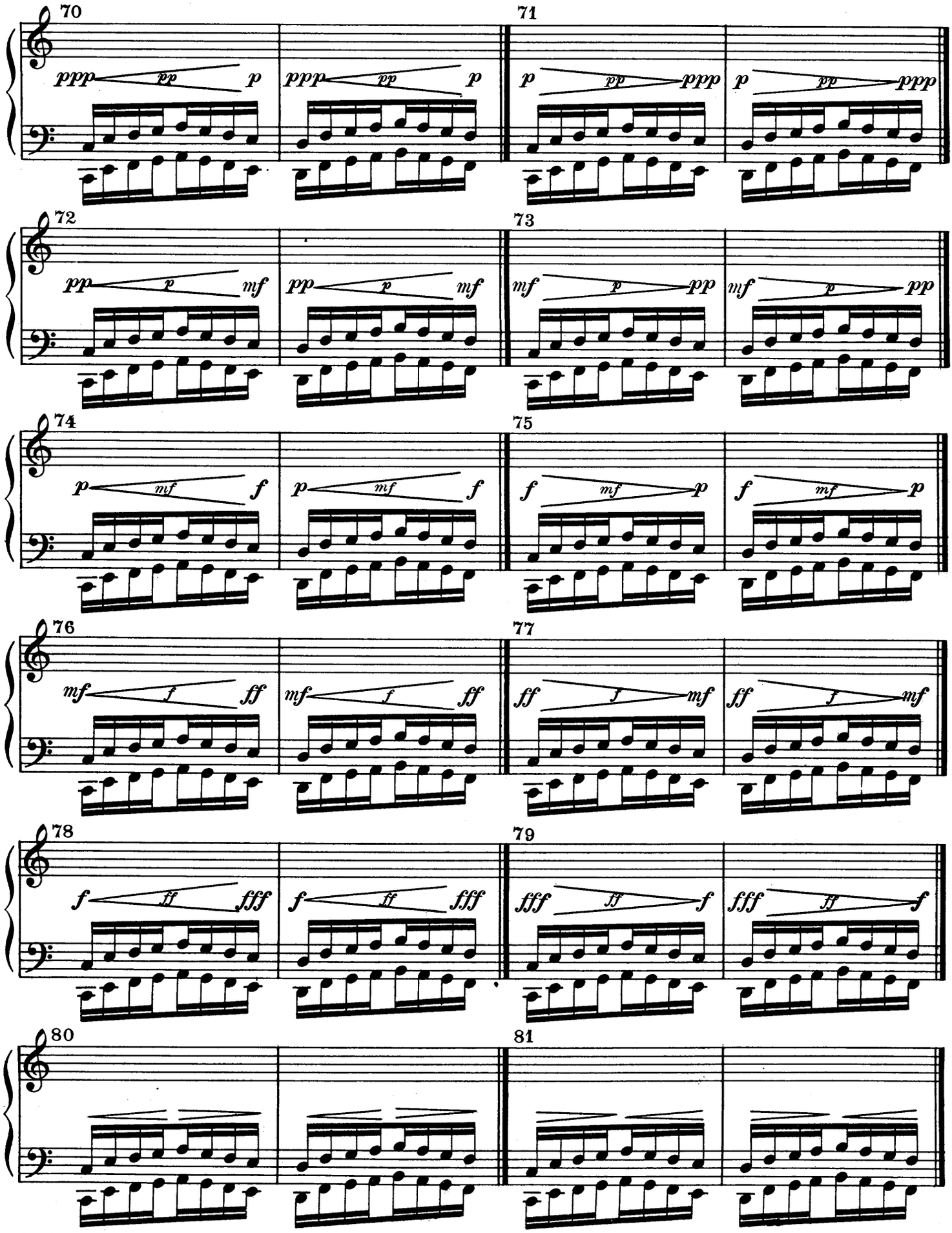
In employing these variants, disregard the bar lines as if the etude in its entirety were a single passage.

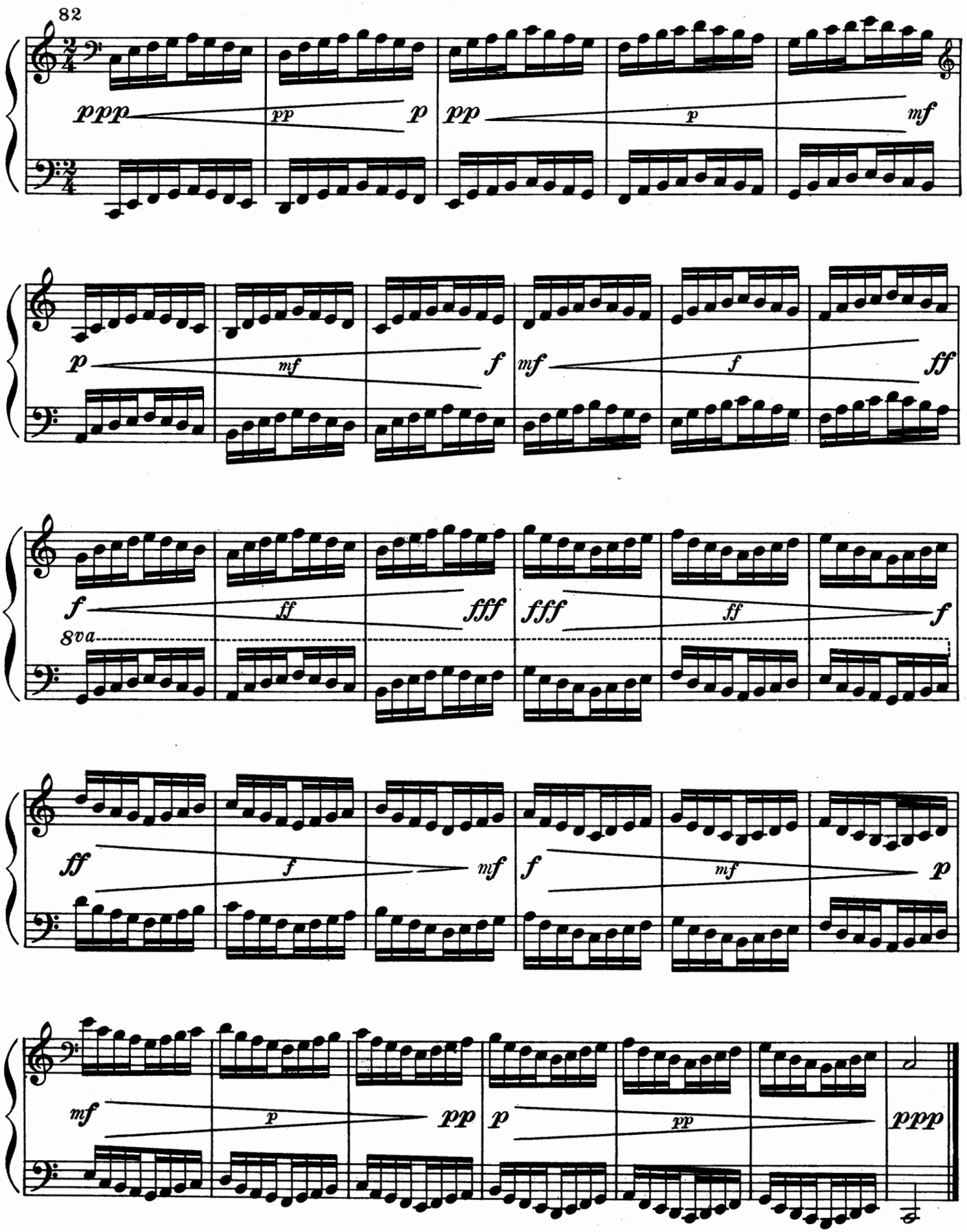


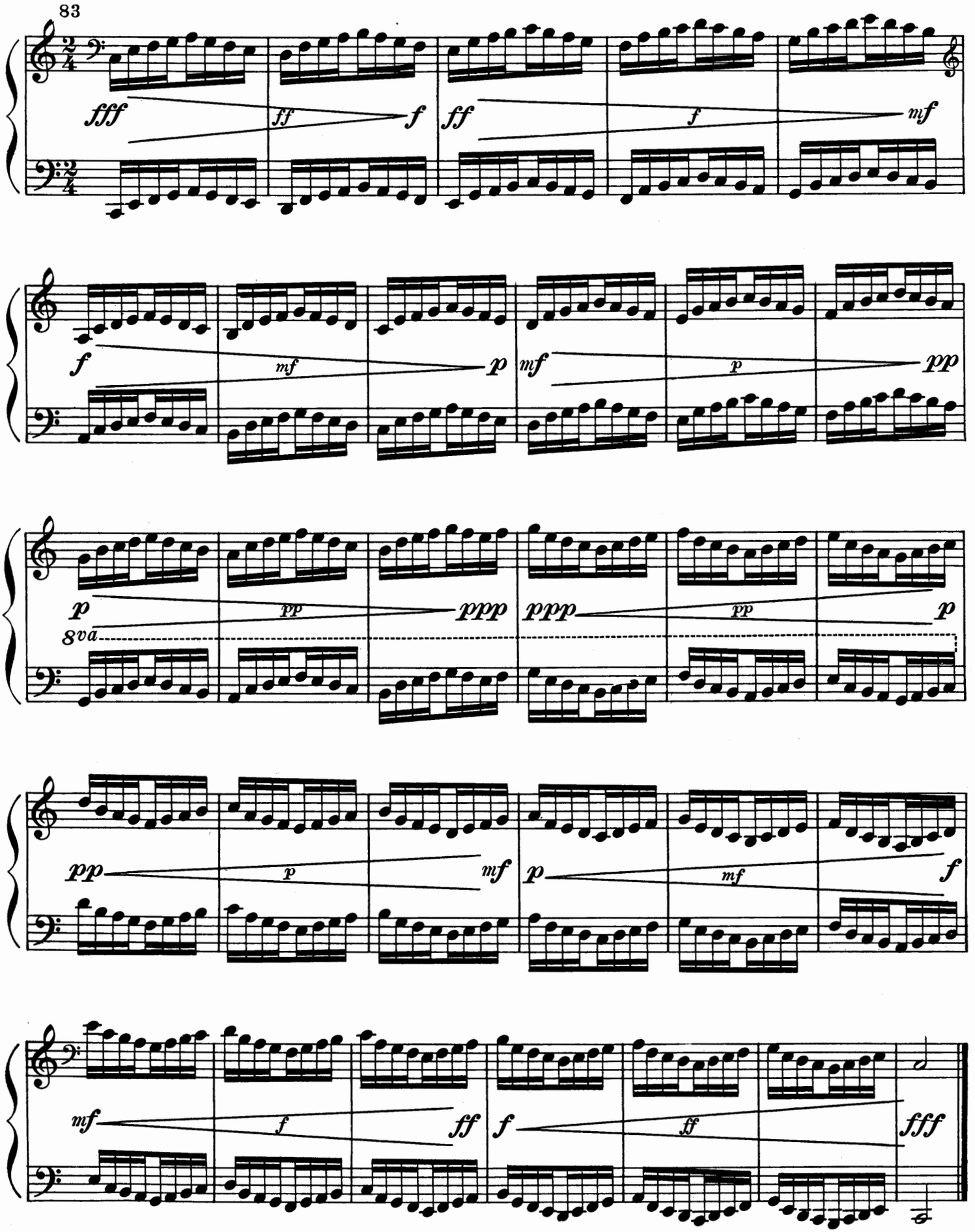
DYNAMICS, Variants Nos. 58 to 85.

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.

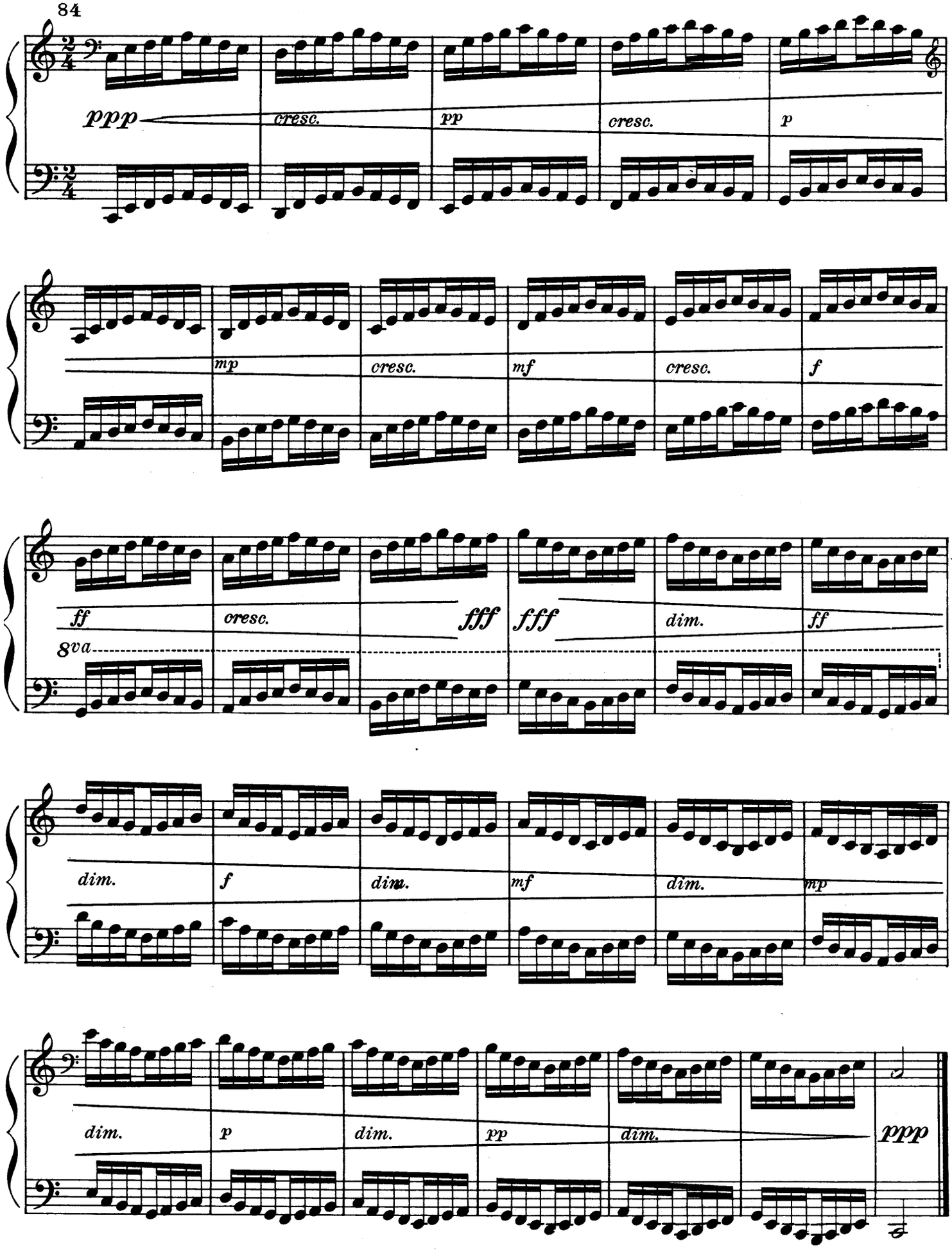


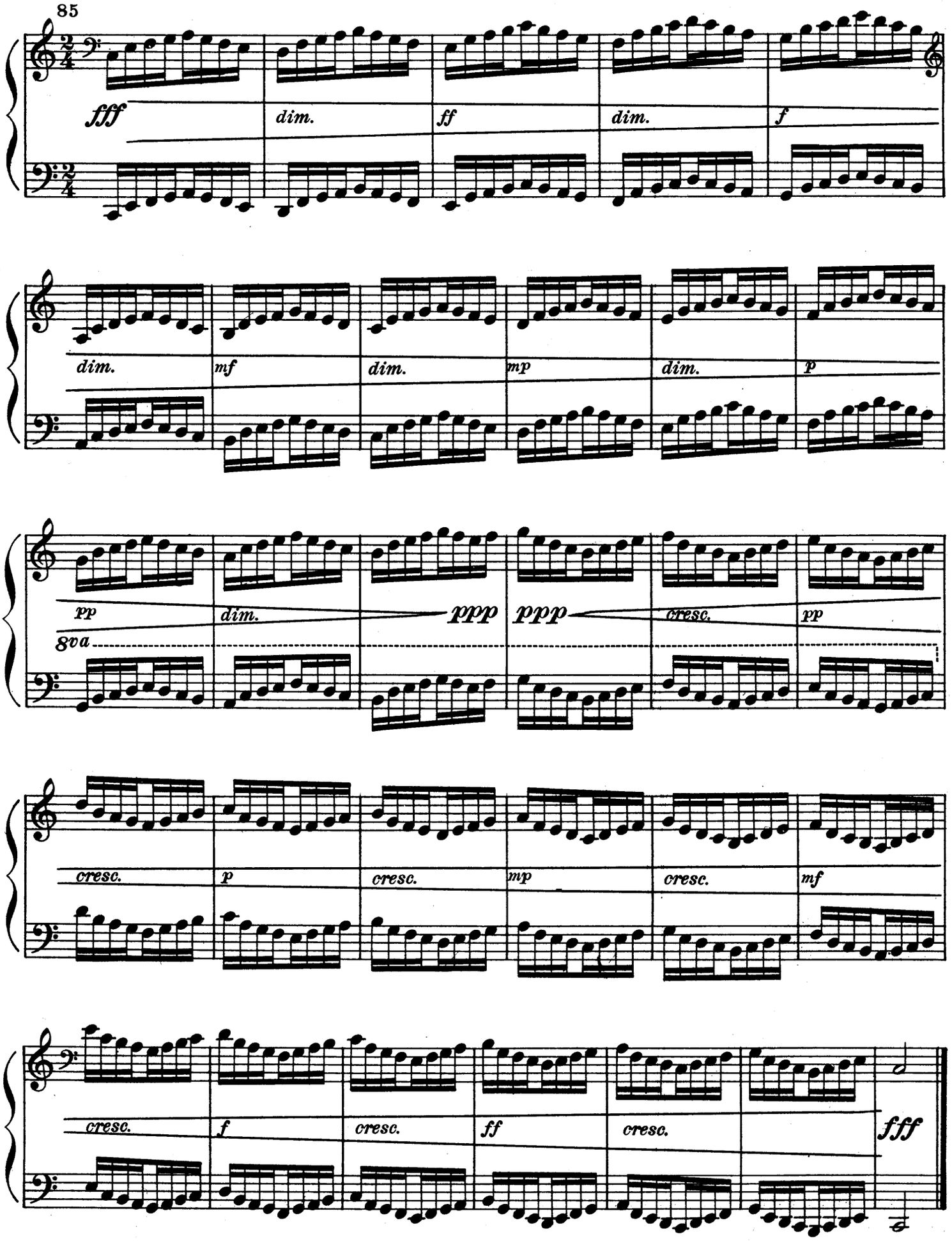

70
ppp pp p
ppp pp p
71
p pp ppp
p pp ppp
72
pp p mf
pp p mf
73
mf p pp
mf p pp
74
p mf f
p mf f
75
f mf p
f mf p
76
mf f ff
mf f ff
77
ff f mf
ff f mf
78
f ff fff
f ff fff
79
fff ff f
fff ff f
80
81


82
ppp
pp
p
pp
p
mf
p
mf
f
mf
f
ff
f
ff
fff
fff
ff
f
8va
ff
f
mf
f
mf
p
mf
p
pp
p
pp
ppp


83
fff
ff
f
ff
f
mf
f
mf
p
mf
p
pp
p
pp
ppp
ppp
pp
p
8va
pp
p
mf
p
mf
f
mf
f
ff
f
ff
fff

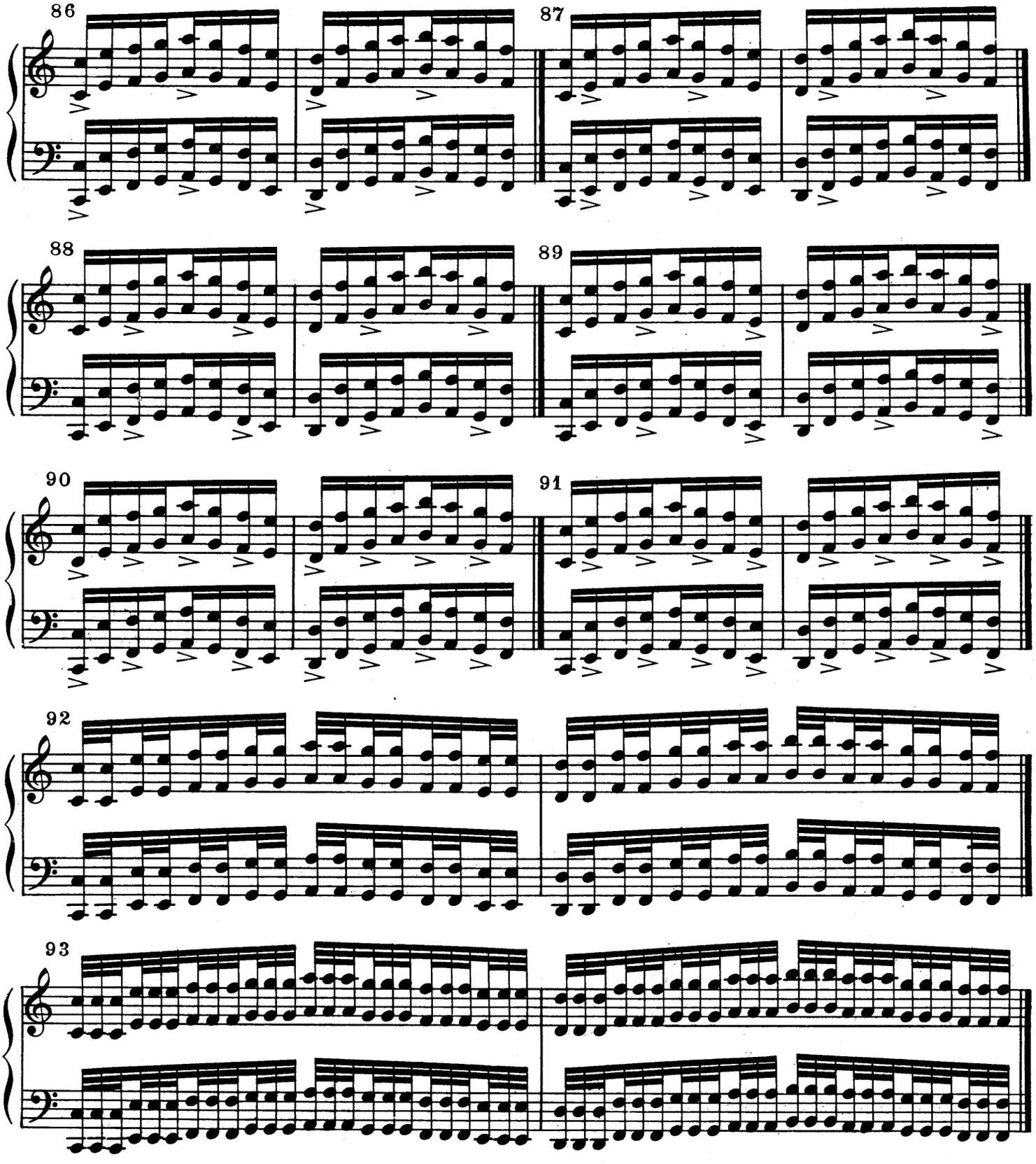
84

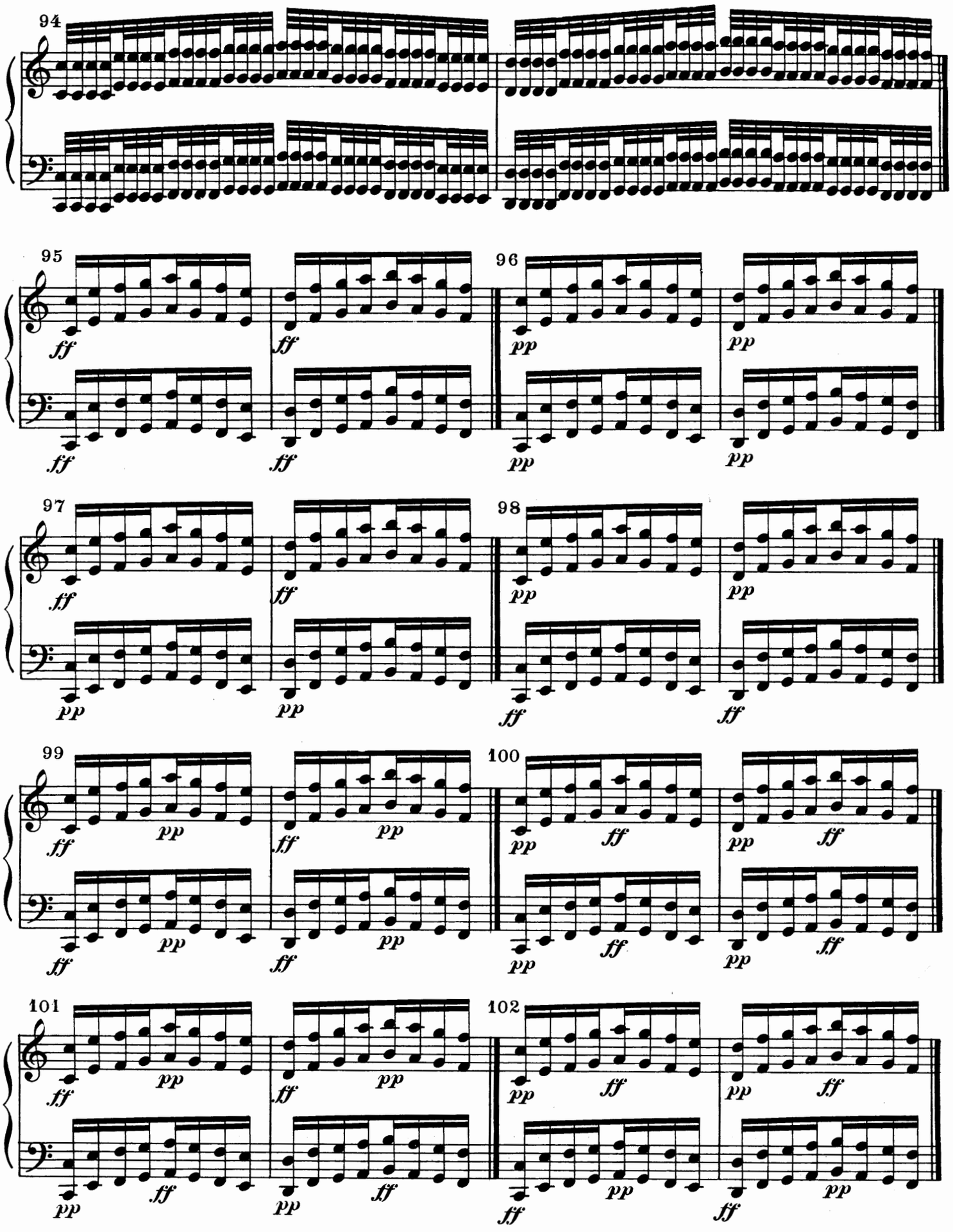

ppp
cresc.
pp
cresc.
p
mp
cresc.
mf
cresc.
f
ff
cresc.
fff
fff
dim.
ff
8va
dim.
f
dim.
mf
dim.
mp
dim.
p
dim.
pp
dim.
ppp

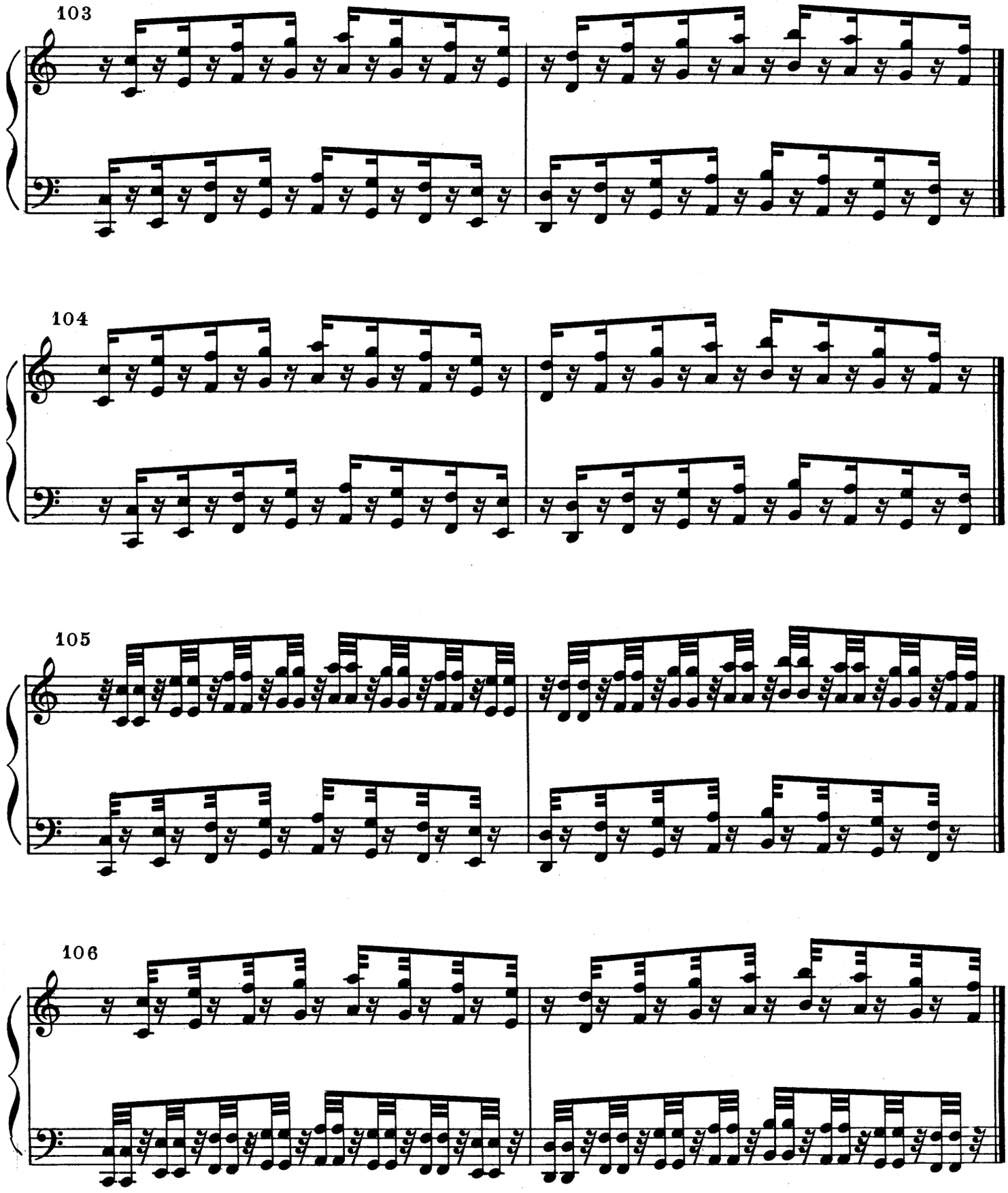

85
fff
dim.
ff
dim.
f
dim.
mf
dim.
mp
dim.
p
pp
dim.
ppp
ppp
cresc.
pp
8va
cresc.
p
cresc.
mp
cresc.
mf
cresc.
f
cresc.
ff
cresc.
fff

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.




94
95
ff
ff
ff
ff
96
pp
pp
pp
pp
97
ff
ff
pp
pp
98
pp
pp
ff
ff
99
ff
pp
ff
pp
ff
pp
ff
pp
100
pp
ff
pp
ff
pp
ff
pp
ff
101
ff
pp
ff
pp
pp
ff
pp
ff
102
pp
ff
pp
ff
ff
pp
ff
pp


103
104
105
106

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.

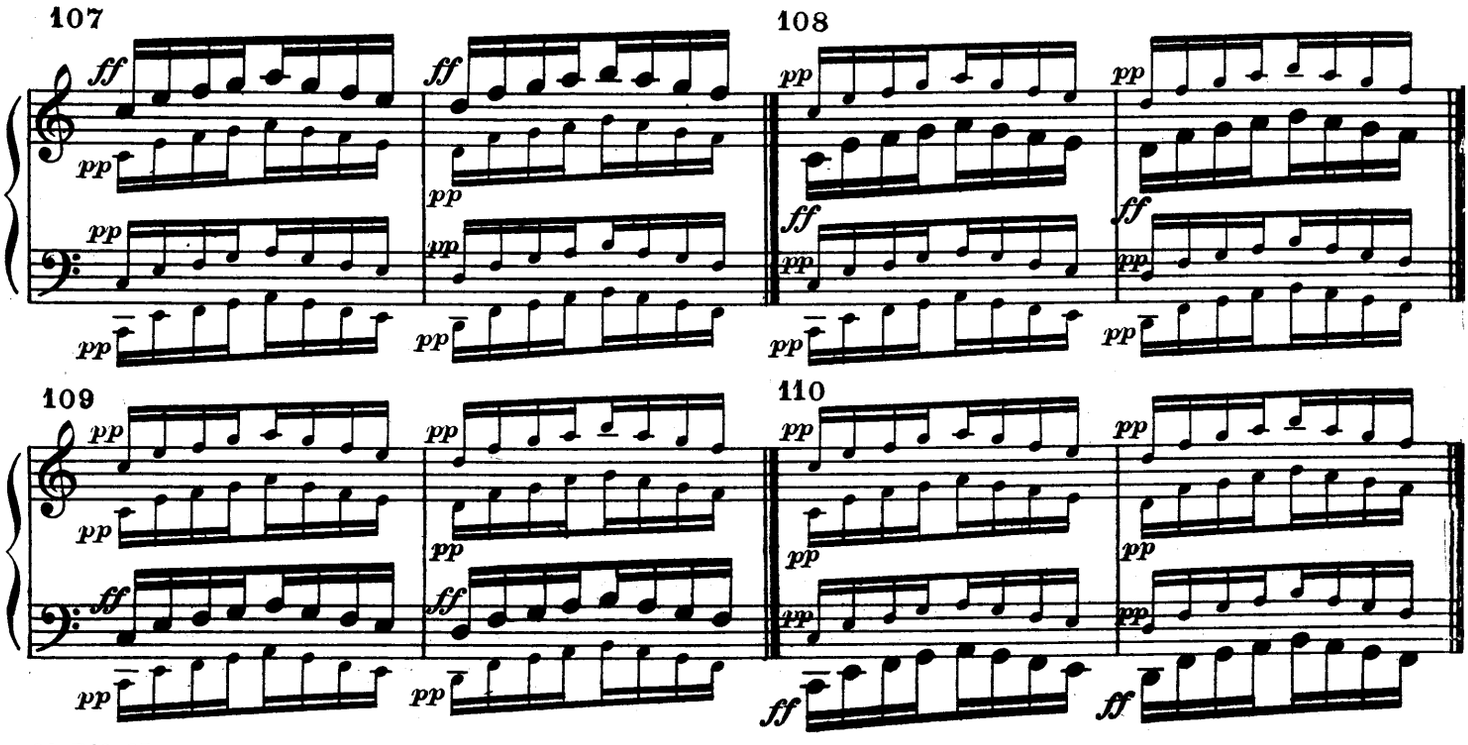
(b) Lower the finger which is to sound the accented or melody note, at the same time holding it much firmer than the other fingers.

(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.

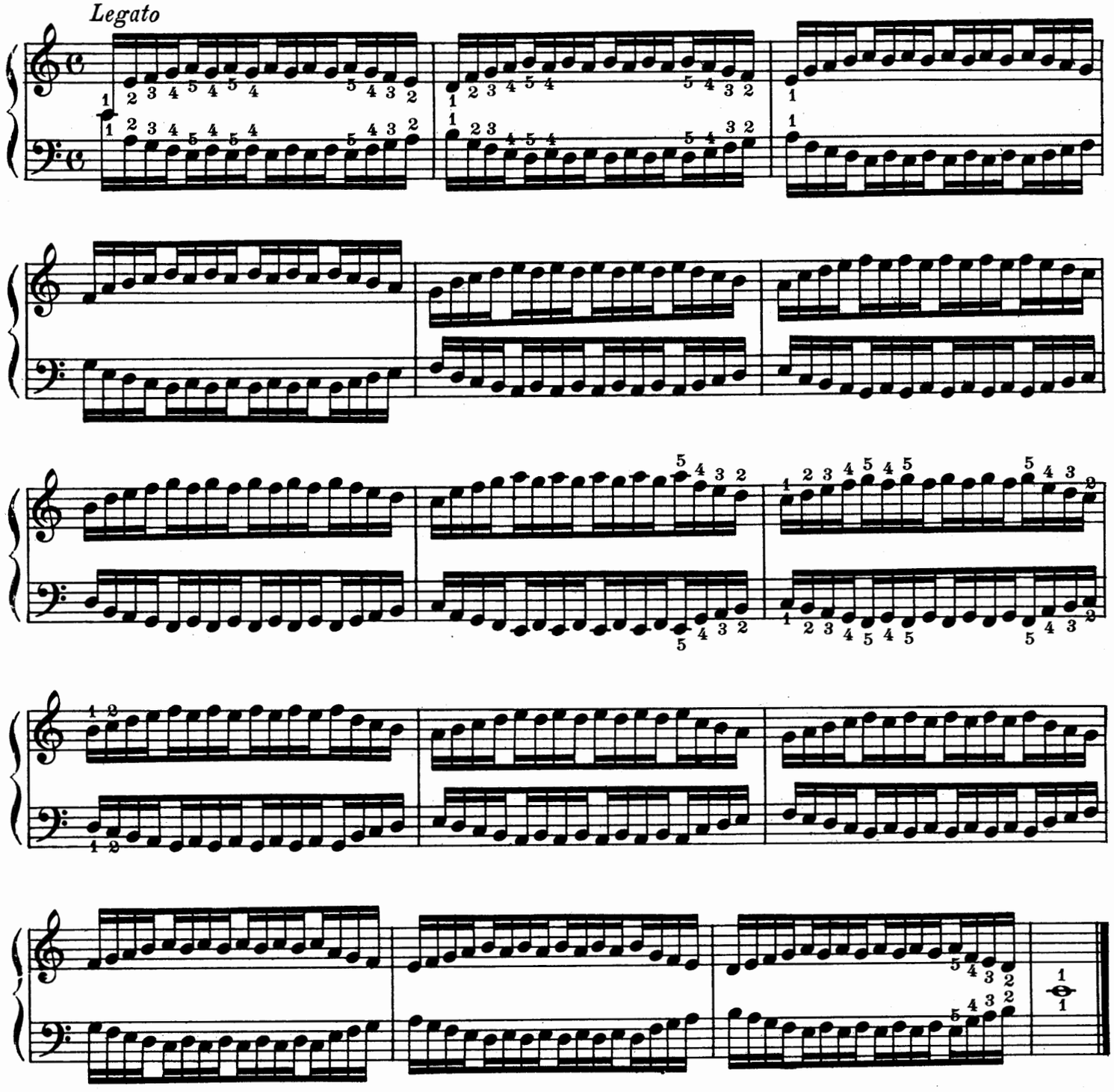
In reality, the holding of the finger a trifle lower, is only psychological in effect. Experience shows that in the beginning it is almost impossible to get the student to hold one finger more firmly than the others unless he is permitted also to hold that finger in a somewhat different position. Holding 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.



Supplementary Etude

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



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 Schnitzer

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,

Mischa Leitzki

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 principals, for they are the result of years of careful thought and experience. Allow me to congratulate you on the excellence of your work and to wish you all the success and recognition it deserves—

Very sincerely yours,

Arthur Schnabel

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,

Deemstaylor

Sehr geehrter Herr

Ihr Buch, das ich mit viel Interesse durchgelesen habe, enthält vieles Interessante und Wertvolle. Es verdient weite Verbreitung.

Mit ergebenen Grüßen

V. Friedman

By the Author of
"Weight and Relaxation in Pianoforte Playing"

A NEW BOOK:

"NATURAL TECHNICS IN PIANO MASTERY"

A Complete and Authoritative Manual, Covering Every Phase of Piano Playing and Study—Tracing in Simple Steps for the Student's Guidance the Esthetic Steps as Well as the Technical Problems Leading from Beginning Stages to Concert Artistry.

By Jacob Eisenberg

Fully Illustrated.

CONTENTS:

1. Superiority of Conscious Knowledge
2. Section 1. Talent for Music Appreciation
   Section 2. Intellectual Understanding of and Enlightened Emotional Appreciation for Good Music
3. Muscular and Mental Coordination
4. Importance of Correct Positions
5. Relaxation
6. Section 1. Correct Position
   Section 2. 4th and 5th Finger Development
   Section 3. Hand Position
   Section 4. Finger Action
7. Staccato
8. Dynamics
9. Octaves
10. The Magnifying Pedal

Published by WILLIAM REEVES, *Booksellers*
83 Charing Cross Road, London, England

American Distributors
MUSICIAN SERVICE BUREAU
902 Steinway Bldg., 113 W. 57th St. New York City

The Price of the Book is $2.50

for the Studio Concert Room and Home—

BRYANT MUSIC CO. *Publications*

Order through

Edwin F. Kalmus

205 West 57th St.

New York, N. Y.

— PIANOFORTE —

BERGÉ, IRÉNEE

La Promenade de la Merveilleuse. Gr. 3-4 ..... .50
Gerbe de Roses (Bouquet of Roses) Mazurka Fantaisie. Gr. 2-3..... .50
Plaintive Chanson (A Sad Song). Gr. 2-3 ..... .40
Serenade (Song of the Thumb). Gr. 4 ..... .50
Chant d'Amour (Song of Love). Gr. 3-4 ..... .50
Listen to Grandmother. Gr. 3-4.... .50

DE BLANCK, HUBERT

VISTAS CUBANAS (Album of Seven Pieces). Gr. 3-4.
An Evening Song
A Boat Song
The Sleigh
By Starlight
Autumn Flowers
At the Beach
Dew Drops. Net.....1.50

FERRATA, GIUSEPPE

Serenata Romanesca. Gr. 4-5..... .60

GRAY, ARTHUR

Les Nereides (The Nereids). Gr. 3-4 ..... .50
Une Fete en Ete (A Summer Holiday). Gr. 3-4..... .50

GRAY, THEODORE

The Procession of the Spectres .50

POLDINI, ED.

Poupée Valsante (Dancing Doll). Gr. 3 ..... .50

ROMANIELLO, LUIGI

THREE IMPRESSIONS FOR THE PIANO. Gr. 3-4.
The Carnival (di Carnevale).. .60
Heart Yearning (Pene d'Amour) .50
An Alpine Village (Villaggio Alpestre) ..... .60

SCARAMUZZA, VICENTE

Mazurka in E Major. Gr. 5..... .60

SCHNECKER, P. A.

Un Petit Ballet. Gr. 3..... .50

WILSON MORTIMER

IN GEORGIA. Gr. 3-4.
Uncle Ned's Story
Who's Afraid
As the Sun Sets
On the Chattahoochee.
Complete, net 1.25

— VOCAL —

BARTLETT, HOMER N.

The Path to the West (Edith Sanford Tillotson). Pianoforte Accompaniment. Medium voice... .60

BERGÉ, IRÉNEE

Love (Byron). Pianoforte Accompaniment. Medium voice. (Key of F) ..... .60
Slumber, My Treasure (Jules Gondoin). Pianoforte Accompaniment. Medium voice. (Key of F) ..... .50

DEVORE, NICHOLAS

Love and Life (Frank H. Sweet). Pianoforte Accompaniment. Medium voice ..... .60

DOWNING, LULU JONES

I Love My Jean (Robert Burns). Pianoforte Accompaniment. High voice in G; low voice in E..... .60
June (James P. Whedon). Pianoforte Accompaniment. High voice in E-flat; low voice in D-flat ..... .60
Only a Rose (James P. Whedon). Pianoforte Accompaniment. Medium voice (E-flat) ..... .60

ELGAR, EDWARD

Bright Is the World (Salut d'Amour) (Edith Sanford Tillotson) with Spanish Version. Pianoforte Accompaniment. Medium voice ..... .60

ELSENHEIMER, DR. N. J.

That Sweet Story of Old (Jemima Luke). Sacred Song with Pianoforte Accompaniment. High voice ..... .50

FERRATA, G.

Heart's Desire (Edith Tillotson). Italian text by L. Croci. Medium voice. Pianoforte Accompaniment .60
The Unseen Garden (Helen Huntington). Medium voice..... .60

FOSTER, FAY

Dusk in June (Sarah Teasdale). Pianoforte Accompaniment. High voice in G, low voice in D..... .60

GRAY, ARTHUR

In Exchange (Edith Sanford Tillotson). Pianoforte Accompaniment. High voice ..... .50

JORDA, LUIS G.

Amar Y Sufrir (Love and Sorrow) (English version by Edith Tillotson). High voice (F-minor) ... .50

KRAMER, A. WALTER

Two Song Miniatures: A Phantasy (from the Japanese). High in E; low in C; *In Explanation* (Walter Learned). High in D; medium in B-flat ..... .60

LOOMIS, HARVEY WORTHINGTON

The Night Wind (Robert Louis Stevenson). Pianoforte Accompaniment. High voice ..... .60

PERO, ALEX.

The Burning Bush (James M. Hayes). Medium voice, in F-minor ..... .60
The Linnett (James Elroy Flecker). Medium voice, in F-minor..... .50
Memories (James M. Hayes). High voice (F-major) ..... .60

SCARAMUZZA, VICENTE

I Love a Flower (Io Amo un Fiore). English and Italian texts. High voice (E-major)... .60

THOMAS, MARTHA NEWCOMB

One Way to Love (Clare Brainerd Stevenson). High voice in E-flat ..... .60
Irish Love Song. High voice in E-flat ..... .60
Life. High voice in E-flat..... .60
Slumber Song. Medium voice in C. .60
Always. High voice in E-flat..... .60
Love's Meaning. High voice in F.. .60

VIOLIN OR CELLO

With Pianoforte Accompaniment.

ROMANIELLO, LUIGI

Romance ..... .75