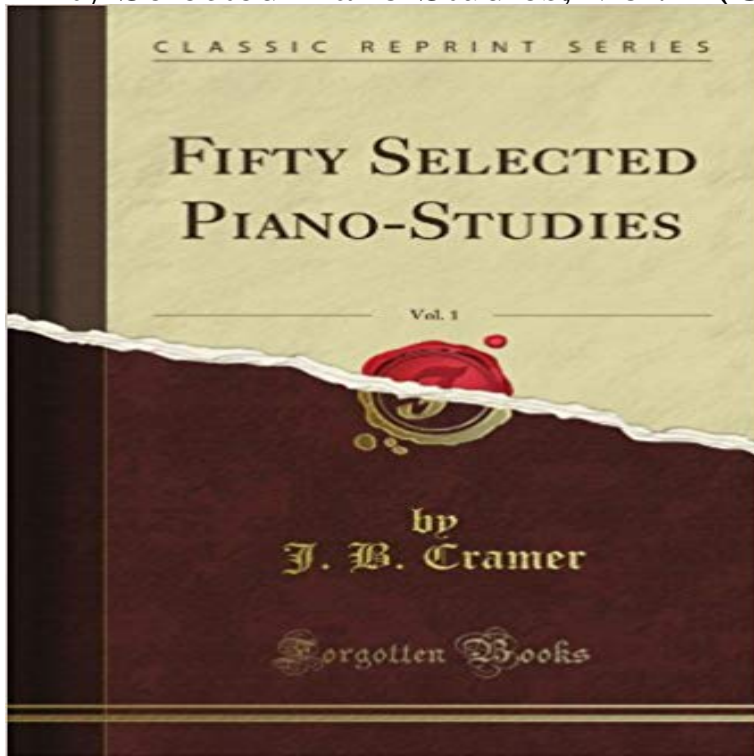


Fifty Selected Piano-Studies, Vol. 1 (Classic Reprint)



To this it might be replied, that practical experience demonstrates the advantage of such readings. Precisely in connection with the necessity of acquiring by perseverance any special kind of mechanical expertness, the charm of a certain variety in homogeneity tends to refresh and stimulate, on the one hand, and on the other to promote and determine, and also, occasionally, as a counter-experiment, to instruct. After several homogeneous exercises only, the player should always revert, in recapitulation, to the first of them. Respecting a few other studies, of which the mechanical end is perhaps still more systematically developed in Clementi's *Gradus ad Parnassum*, to be sure, with greater difficulties it may be remarked, that in a regularly graded succession of those collections of studies which are to be employed for complete cultivation in pianoforte-playing, J. B. Cramer is the forerunner of Clementi. In this connection, perhaps, it may not be unwelcome to pianoforte-teachers to see indicated the course of mechanical study which the undersigned has found approved in his practice as a teacher. The course in question comprises all the studies, from those of the beginner to those of the virtuoso. After the first rudiments have been mastered, for which purpose the first part of the pianoforte-method of Lrbsch is most to be recommended as, to the best of our knowledge, the most substantial help, the following are in place: I. a. The studies of A. B. Schmitt, Op. 16, together with the *Exercices Préparatoires*, always to be practised in all twelve keys which form the introduction to the first book. It is worthy of mention that Felix Mendelssohn-Bartoldy, who was an eminent master as pianist also, laid with this work the foundation of his classical technique. b. In contrast to the relative dryness of Schmitt, a collateral use of Stephen Heller, Op. 43. II. a (Typographical

errors above are due to OCR software and
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