

## Section Five

### Wrist-work

In this section, all the exercises of which should be practised with the wrist-movement only, and with the greatest degree of flexibility attainable, it is necessary to keep the fingers as rigid and motionless as possible.

Exercises in single and double notes and on three and four notes should be repeated, using the wrist in the three ways indicated on page 3, and employing the first four rhythms.

## Quinta Serie

### Juego de la muñeca

En esta serie, todos los ejercicios deberán practicarse articulando la muñeca solamente, y con la mayor flexibilidad posible, es necesario mantener los dedos tan firmes e **inmóviles** como sea dable.

Ejercicios de notas solas, dobles, triples y cuádruples, moviendo la muñeca de las tres maneras indicadas en la página 3 usandolos cuatro primeros ritmos.

1. 1st way  
1<sup>a</sup> Manera

2d way  
2<sup>a</sup> Manera

3d way  
3<sup>a</sup> Manera

A

B > > > >

C > 3 > 3 >

Rhythms Ritmos

D > > >

The same for the remaining four fingers.

Lo mismo con los otros cuatro dedos.

A 2 etc.

A 3 etc.

A 4 etc.

A 5 etc.

The same for double-notes, three- and four-tone chords.

Lo mismo en todas las notas dobles, triples y cuádruples.

2 A 3 1 etc.

3 A 4 2 etc.

A 5 3 etc.

3 A 4 1 etc.

The same fifth with another fingering.

La misma quinta con otra digitación.

A 5 2 etc.

4 A 5 1 etc.

5 A 2 1 etc.

6 A 5 1 etc.

7 A 5 2 1 etc.

8 A 5 4 1 etc.

9 A 5 3 2 1 etc.

10 A 5 4 2 1 etc.

All of the single-note exercises of Section One may be practised with the wrist-movement.

Todos los ejercicios en notas solas de la primera serie se pueden llevar á cabo destacando con la muñeca.

2 fingers      A      1    2    1    2      B      . . . .      C      . . . .      D      . . . .

The nine remaining two-finger - groups in the same way.  
Lo mismo para los otros nueve grupos de 2 dedos.

3 fingers      A      1    2    3    4      B      . . . .      C      . . . .      D      . . . .

The nine remaining three-finger groups in the same way.  
Lo mismo para los otros nueve grupos de 3 dedos.

4 fingers      A      1    2    3    4      B      . . . .      C      . . . .      D      . . . .

The four remaining four - finger groups in the same way.  
Lo mismo para los otros cuatro grupos de 4 dedos.

5 fingers      A      1    2    3    4      B      . . . .      C      . . . .  

D      . . . .  

All the five - note series and all the scales comprised in Section Three in the same manner.  
Lo mismo en todas las series de 5 notas y en todas las escalas que forman la 3<sup>a</sup> serie.

N.B. The successions of thirds contained in section six should be practised with the wrist-movement, and using the given fingering; but only after repeated practice with the *legato* touch.

N.B. Las terceras digitadas contenidas en la serie sexta deberán ser estudiadas, también destacando con la muñeca, pero no antes de haberlas ejecutado **repetidas veces en ligato**.

The successions of double-notes and triple - notes here given should be practised with the same fingering, and a flexible wrist-movement.

La sucesión de notas dobles y triples dadas á continuación deben practicarse con la misma digitación y con movimiento flexible de la muñeca.

Thirds      A      4    2    4    2      B      4    2    4    2      etc.  

These thirds may be played with the fingers  $\frac{4}{1}$  in the right hand, and  $\frac{4}{1}$  in the left.  
Estas terceras pueden tocarse con  $\frac{4}{1}$  de la mano derecha y  $\frac{4}{1}$  de la mano izquierda.

Sixths      A      5    1    5    1      B      5    1    5    1      etc.  

Octaves      A      5    1    5    1      B      5    1    5    1      etc.

Chords with third and octave  
Acordes de 3<sup>a</sup> y 8<sup>a</sup>      A      5    2    5    2      B      5    2    5    2      etc.

Chords with sixth and octave  
Acordes de 6<sup>a</sup> y 8<sup>a</sup>      A      5    4    5    4      B      5    4    5    4      etc.

Ascending and Descending  
SuccessionsSeries Ascendentes  
y Descendentes

1.

2.

The two preceding series of exercises may be played in the same manner, using the thumb and the fourth finger of each hand.

Las dos series precedentes podrán tocarse del mismo modo usando el pulgar y el cuarto dedo de cada una de las manos.

They may also be practised with the following double and triple notes instead of the thirds.

También se pueden estudiar esas dos series con las notas dobles y triples siguientes, en lugar de las terceras.

**Octave Successions**

These may be practised in all the keys

**Serie de Octavas**

Pueden ser tocadas en todos los tonos

The sheet music consists of two main sections: 'Octave Successions' and 'Serie de Octavas'. The first section, 'Octave Successions', is titled 'Octave Successions' and includes the instruction 'These may be practised in all the keys'. It features two staves (treble and bass) with six measures of eighth-note patterns. The second section, 'Serie de Octavas', is titled 'Serie de Octavas' and includes the instruction 'Pueden ser tocadas en todos los tonos'. It also features two staves with six measures of eighth-note patterns. Below these sections is a large section of 14 measures of eighth-note patterns, each measure numbered from 1 to 14 above the staff. The measures are organized into four groups of three measures each, separated by double bar lines. The first group contains measures 1 through 3. The second group contains measures 4 through 6. The third group contains measures 7 through 9. The fourth group contains measures 10 through 14.

Such students as are desirous of giving especial attention to octaves, may play with both hands in octaves, through all the keys and using different rhythms, the five-tone exercises of Section One; the diatonic and chromatic scales; and the arpeggios and broken chords. The fourth instead of the fifth finger should be used on the black keys when the spread of the hand permits.

Las personas que deseen estudiar de manera especial las Octavas, podran tocar con las dos manos, en octavas, en todos los tonos y empleando diferentes ritmos, los ejercicios de 5 notas de la primera serie, las escalas simples, diatónicas y cromáticas, los arpegios y los acordes disueltos. Para ello pondrán sobre las teclas negras el cuarto dedo en lugar del quinto cuando la extensión de la mano lo permita.

(♩ = 60 - 100)

**Diatonic Scales** { **A**

**B**

**C**

**D**

Chromatic Scales  
Escalas Cromáticas

The musical score consists of three staves, each representing a different section of chromatic scales. Staff B starts with a treble clef and a common time signature, while staff C starts with a bass clef and staff D starts with a treble clef. All staves feature eighth-note patterns with various sharps and flats, indicating the progression through the twelve chromatic notes. Measures are separated by vertical bar lines.

The chromatic scales in octaves may begin with any desired note and progress through a succession of octaves on the keyboard.

Se podrán empezar las escalas cromáticas en octavas por la nota que se quiera y hacerlas en gran número de octavas.

The diatonic and chromatic scales may be formed by placing the two hands a third, a tenth and a sixth apart.

Las escalas diatónicas y cromáticas en octavas pueden hacerse colocando las dos manos á la Tercera, á la Décima y á la Sexta una de la otra.

A single staff of music is shown, divided into three distinct groups of notes. The first group is labeled "Third" and "á la Tercera". The second group is labeled "Tenth" and "á la Décima". The third group is labeled "Sixth" and "á la Sexta". Each group consists of two notes, one in the treble clef and one in the bass clef, connected by a horizontal line.

A musical score for four hands (two pianos or two players) titled "Octaves in Alternation". The tempo is marked as  $(\text{♩} = 100 - 160)$ . The score is divided into four sections labeled A, B, C, and D. Each section has a specific fingering pattern indicated by numbers above the notes. The music consists of eighth-note patterns with various sharps and flats. Measures are separated by vertical bar lines. The score includes a section for "etc." at the end of each section.

5

6

B

7 B

8

9

Each of the chromatic scales beginning with one of the twelve tones of the chromatic octave, should be played in the same manner as the above exercises, using rhythms B and D.

Las escalas cromáticas, empezando en cada nota de la octava cromática, deben tocarse del mismo modo que los ejercicios anteriores usando los ritmos B y D.

The same scale  
in rhythm D

La misma escala  
con el ritmo D

### Combination-work in Section Five

On the same Piano  
En el mismo Piano

Two Players  
A Dos

### Trabajo de Conjunto de la Quinta Serie

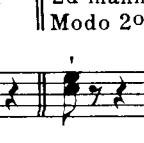
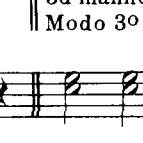
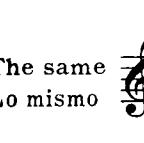
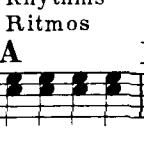
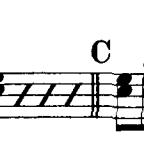
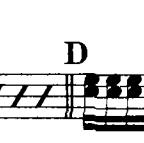
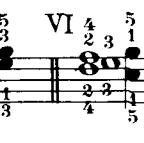
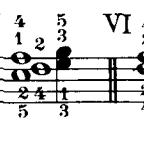
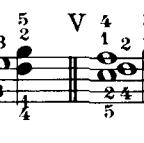
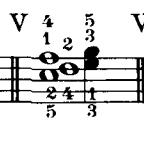
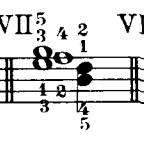
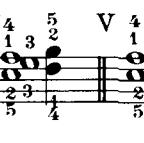
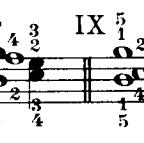
etc.

Three Players  
A Tres

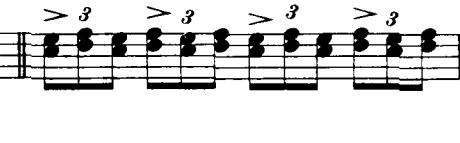
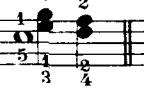
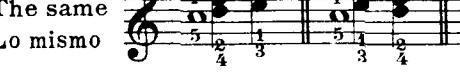
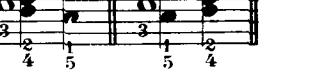
## Section Six

Double notes and three notes with a quiet hand.  
Tremolos in triplets and four notes. Double - note  
passages covering the whole extent of the keyboard.  
Diatonic and chromatic scales in thirds and sixths.

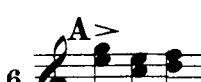
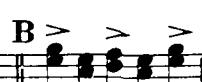
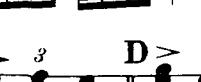
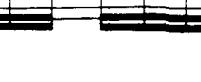
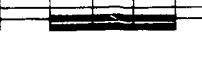
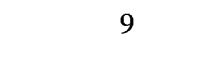
### A series of ten Double-notes

	1st manner Modo 1º	2d manner Modo 2º	3d manner Modo 3º	Rhythms Ritmos
I				A
The same Lo mismo				B
				C
				D
II				V
III				VI
IV				VII
V				VIII
VI				IX
VII				X
VIII				
IX				
X				

### Five groups of alternating Double-notes

I			
I			
II			
III			
IV			
V			
The same Lo mismo			

### Groups of three successive Thirds

	Six combinations of the group of three thirds Seis combinaciones de este grupo de tres terceras	
Rhythmic study of these six combinations Estudio rítmico de estas seis combinaciones	1	
2	A	
3	A	
4	A	
5	A	
6	A	
2	B	
3	B	
4	B	
5	B	
6	B	
2	C	
3	C	
4	C	
5	C	
6	C	
2	D	
3	D	
4	D	
5	D	
6	D	
2	Etc.	
3	Etc.	
4	Etc.	
5	Etc.	
6	Etc.	

## Sexta Serie

Notas dobles y triples á mano quieta. Trémolos de notas triples y cuádruples  
Serie de Notas dobles recorriendo el teclado. Escalas diatónicas y cromáticas en tercera y en sextas.

### Diez Notas Dobles

## Groups of four and five successive thirds

Four thirds Cuatro Terceras

## Grupos de Cuatro y Cinco Terceras Sucesivas

Five thirds Cinco Terceras

## Special Studies in Sixths with a Quiet Hand

One Sixth Una Sexta

## Estudios especiales de Sextas con Mano Quieta

The same Lo mismo

These exercises may also be studied using the first four rhythms for the groups of two and three successive sixths.

Two Sixths Dos Sextas

Three Sixths Tres Sextas

Estos ejercicios también se pueden estudiar usando los cuatro primeros ritmos para grupos de dos y tres sextas sucesivas.

## Three-note Groups with a Quiet Hand

These three-note groups are derived from the various positions of the perfect triads and their inversions.

## Notas Triples á Mano Quieta

Estas notas triples las sacamos de las diversas posiciones que ofrecen los acordes perfectos y sus inversiones.

Fund. pos. Posic. fund.	1st Inv. 1a Inv.	2d Inv. 2a Inv.
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Major triad on C  
Acorde perfecto  
de Do

Three-note groups formed from these chords  
Grupos de notas triples formados de estos acordes

I II III

Tremolos resulting from three- and four - note groupings, each of which forms one of the chords indicated.

I      1 A      B > > > C > > > D

2 A      B > > > C > > > D > > 5

3      4      5      6      7      8      9      10      11      12      13      14

15      16      17      18      19      20      21      22      23      24      25      26

27      28      29      30      31      32      33      34      35      36      37      38

II      1      2      3      4      5      6      7      8      9      10      11      12

13      14      15      16      17      18      19      20      21      22      23      24      25

26      27      28      29      30      31      32      33      34      35      36      37      38

III      1      2      3      4      5      6      7      8      9      10      11      12

13      14      15      16      17      18      19      20      21      22      23      24      25

26      27      28      29      30      31      32      33      34      35      36      37      38

This same exercise in three notes and tremolos may be carried out in all major and minor triads, as well as in the four-note positions derived from the seventh-chords and their inversions.

Minor triad      Fund. pos.      1st Inv.      2d Inv.  
on C      Posc. fund. 1<sup>a</sup> Inv.      2<sup>a</sup> Inv.

Acorde per-      Dominant      Fund. pos.      1st Inv.      2d Inv.      3d Inv.  
fecto menor      seventh      chord on F      Posc. fund. 1<sup>a</sup> Inv.      2<sup>a</sup> Inv.      3<sup>a</sup> Inv.  
de Do      7<sup>a</sup> en Fa

N. B. Each student can form all the four-finger chords himself by taking those of five notes, in the succeeding series, and leaving out the upper note

Trémolos resultantes de notas triples y cuádruples y que forman cada uno de ellos los acordes indicados.

Dominant      Fund. pos.      1st Inv.      2d Inv.      3d Inv.  
seventh      chord on F      Posc. fund. 1<sup>a</sup> Inv.      2<sup>a</sup> Inv.      3<sup>a</sup> Inv.  
Acorde de      7<sup>a</sup> en Fa

Diminished      Fund. pos.      1st Inv.      2d Inv.      3d Inv.  
Seventh      7<sup>a</sup> dis-      Posc. fund. 1<sup>a</sup> Inv.      2<sup>a</sup> Inv.      3<sup>a</sup> Inv.  
minuida

N. B. Cada alumno puede formar todos los acordes de cuatro dedos si así lo desea, con solo tomar los de cinco notas consignados en la serie siguiente y suprimir de ellos la nota superior.

Successions of thirds and sixths covering the keyboard without turning under the thumb.

## Thirds

**B**

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

**C**

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

**D**

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

etc.

**C**

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

**D**

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

etc.

**C**

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

**D**

5 3  
3 3  
1 3

etc.

**4**

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

etc.

**5**

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

etc.

Serie de terceras y de sextas recorriendo el teclado sin pasar el pulgar.

## Terceras

5 3  
4 2  
3 2 1  
3 2  
4 5

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

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

etc.

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

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

etc.

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

3 1  
3 1  
5 5

etc.

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

etc.

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

etc.

3 5 4 5 3  
1 3 2 3 1      etc.

3 3 2 3  
1 3 2 3      etc.

2 3 4 5 2  
1 2 1 2 4      etc.

3 4 3 2 5  
1 3 2 1 1      etc.

3 4 5 4 3  
1 2 3 2 1      etc.

5 3 4 2 5 3  
1 3 4 2 3 1      etc.

**Sixths**

**B** 4 5 2 4 1 5 2 4 1  
2 5 1 4 2 5 1 4 2      etc.

**D** 4 5 4 2 1 5 2 4 1  
2 5 1 4 2 5 1 4 2      etc.

**2** 4 5 2 4 1 5 2 4 1  
2 5 1 4 2 5 1 4 2      etc.

**3** 4 5 4 2 1 5 2 4 1  
2 5 1 4 2 5 1 4 2      etc.

**4** 3 4 5 2 1 3 4 2 5 3  
2 5 1 4 3 2 4 1 3 5      etc.

**5** 4 5 2 1 5 2 4 1 3 2 5  
3 4 1 2 5 2 3 1 4 5      etc.

**Sextas**

**1** 4 5 2 1 5 2 4 1 3 2 5  
2 5 1 4 2 5 1 4 2 3 5      etc.

**2** 4 5 2 1 5 2 4 1 3 2 5  
2 5 1 4 2 5 1 4 2 3 5      etc.

**3** 4 5 2 1 5 2 4 1 3 2 5  
2 5 1 4 2 5 1 4 2 3 5      etc.

**4** 4 5 2 1 5 2 4 1 3 2 5  
2 5 1 4 2 5 1 4 2 3 5      etc.

**5** 4 5 2 1 5 2 4 1 3 2 5  
2 5 1 4 2 5 1 4 2 3 5      etc.

**Major and minor scales in thirds**

Exercises for studying the passing under of the thumb in the scales in thirds.

**Escalas mayores y menores en tercera**

Ejercicios para estudiar el pase del pulgar en las escalas de tercera.

This scale should be carried out like the preceding ones in rhythms C and D; as should also all the following scales, which are only marked for rhythm B.

Continúese esta escala como la precedente en los ritmos C y D.

Lo mismo para todas las escalas siguientes solo marcadas con el ritmo B.

G Major Sol Mayor

G Minor Sol Menor

D Major Re Major

D Minor Re Menor

A Major La Mayor

A Minor La Menor

E Major Mi Mayor

E Minor Mi Menor

B Major Si Mayor

B Minor Si Menor

F# Major Fa# Mayor

F# Minor Fa# Menor

D<sub>b</sub>  
Major  
Re<sub>b</sub>  
Mayor

C<sup>#</sup>  
Minor  
Do<sup>#</sup>  
Menor

A<sub>b</sub>  
Major  
La<sub>b</sub>  
Mayor

G<sup>#</sup>  
Minor  
Sol<sup>#</sup>  
Menor

E<sub>b</sub>  
Major  
Mi<sub>b</sub>  
Mayor

E<sub>b</sub>  
Minor  
Mi<sub>b</sub>  
Menor

B<sub>b</sub>  
Major  
Sib  
Mayor

B<sub>b</sub>  
Minor  
Sib  
Menor

F  
Major  
Fa  
Mayor

F  
Minor  
Fa.  
Menor

## Chromatic Scales in Thirds

## Escalas Cromáticas en Terceras

B (♩ = 80 - 120)

The image shows two staves of musical notation. The top staff uses a treble clef, and the bottom staff uses a bass clef. Both staves have a common time signature. The notation consists of vertical stems with horizontal dashes indicating rhythmic value. Fingerings are written above the stems, such as '3 1' or '4 2'. A tempo marking '150' is located at the bottom right of the page.

In order to study rhythm D, follow the scale as written for rhythm B, playing four notes in place of two to each beat of the metronome.

Chromatic scales in thirds, like all other chromatic scales, may be played through as many octaves as desired, beginning, in succession, with each note of the chromatic octave.

Para estudiar el ritmo D sígase la escala escrita para el ritmo B tocando cuatro notas en lugar de dos por cada golpe del Metrónomo.

Las escalas cromáticas en terceras pueden tocarse, como todas las demás escalas cromáticas, en tantas octavas como se quiera, empezándolas, sucesivamente, por todas las notas de la octava cromática.

### Major and Minor Scales in Sixths

The image displays six staves of musical notation, each representing a different scale. The staves are arranged vertically. From top to bottom, they are labeled: C maj. (Do maj.), C min. (Do men.), G maj. (Sol maj.), G min. (Sol men.), D maj. (Re maj.), and D min. (Fa min.). Each staff uses a treble clef and has a common time signature. The notation consists of vertical stems with horizontal dashes, and fingerings are indicated above the stems.

### Escalas mayores y menores en sextas

D min.  
Re men.

A maj.  
La may.

A min.  
La men.

E maj.  
Mi may.

E min.  
Mi men.

B maj.  
Si may.

B min.  
Si men.

F# maj.  
Fa# may.

F# min.  
Fa# men.

D $\flat$  maj.  
Re $\flat$  may.

C $\sharp$  min.  
Do $\sharp$  men.

A $\flat$  maj.  
La $\flat$  may.

G $\sharp$  min.  
Sol $\sharp$  men.

E $\flat$  maj.  
Mi $\flat$  may.

E $\flat$  min.  
Mi $\flat$  men.

B $\flat$  maj.  
Si $\flat$  may.

B $\flat$  min.  
Si $\flat$  men.

F maj.  
Fa may.

F min.  
Fa men.

## Chromatic scales in major and minor sixths

Major  
Sixths.  
Sextas  
Mayores.

## Escalas cromáticas en sextas mayores y menores

Minor  
Sixths.  
Sextas  
Menores.

## Combination-work for Section Six

## Trabajo de conjunto de la Serie Sexta

Thirds and sixths  
with a quiet hand.  
Terceras y Sextas  
con mano quieta

For scales in sixths played by two or three persons at the same piano, the positions should be the same as for sixths played through the whole extent of the keyboard.

Thirds and sixths  
covering the  
keyboard  
Terceras y Sextas  
recorriendo  
el teclado

Para las escalas en sextas tocadas por dos ó tres personas, en un solo Piano, las posiciones deberán ser las mismas que para las sextas recorriendo el teclado.

## Section Seven

### Finger-Extension

Exercises with a quiet hand, arpeggios and broken chords derived from the various five-finger chords

#### Chords of the Diminished Seventh\*

The chords selected to begin with in the finger-extension exercises are those of the diminished seventh.

One of these chords may be formed on each of the twelve tones of the chromatic scale, as will be seen in the twelve following positions.

In the beginning the pupil should confine himself to placing his fingers on these twelve positions successively, and holding them there, in order to accustom the hand to the stretches they present; without adding, at this stage, the difficulty of articulation to that of extension.

Following this, each chord may be played complete, in three manners and in the different rhythms.

These same positions may be utilized for the study of the exercises with a quiet hand contained in the first and sixth sections of this collection; as well as for that of the arpeggios and the new broken chords.

N. B. It would be well if much time were spent in the practice of the three manners, and the first rhythm in the quiet-hand exercises, given below, before using the same exercises in connection with rhythms two, three and four.

We believe it our duty to expressly recommend to those beginning the study of Section Seven, the adoption of infinite precautions in this extension-work. The best thing to do would be never to exercise the hands together, or one hand after the other, for too long a time in succession. Frequent alternation between the hands and the avoidance of all fatigue or pain to the wrists, will help the pupil to escape the very real dangers of studies of this kind, studies which, if prudently followed up, are the best calculated to develop the strength and elasticity of the fingers.

\* In order to facilitate the reading of the chords of the diminished seventh, they are not always written according to the note on which they are based. These harmonic changes do not in any way change the intervals of which they are formed on the keyboard.

The following chords all have the same finger-positions, and sound the same to the ear.

## Séptima Serie

### Extensión de los DEDOS

Ejercicios con mano quieta, arpegios y acordes rotos derivados de los diversos acordes de cinco dedos

#### Acordes de Séptima Disminuida\*

Los acordes escogidos para emprender con los ejercicios de extensión son los de séptima disminuida.

En cada nota de la escala cromática puede formarse un acorde, que en conjunto dan por resultado los doce que a continuación mostramos.

Al principio el educando debe limitarse a colocar sus dedos en estas doce posiciones sucesivamente y sostenerlos fijos algunos minutos para acostumbrar la mano a las extensiones que representan; sin darles sonido, para no añadir éste al esfuerzo de ponerlos en posición.

Depués tóquese cada acorde completo, de tres modos y en tres diferentes ritmos.

Estas mismas posiciones servirán para el estudio de los ejercicios con mano fija, contenidos en la primera y en la sexta serie de esta colección; así como también para los arpegios y los nuevos acordes rotos.

N. B. Sería muy conveniente el que se estudiara por bastante tiempo la ejecución de esos tres modos y del primer ritmo en los ejercicios con mano quieta, antes de adaptar éstos á los ritmos dos, tres y cuatro.

Creemos deber nuestro el recomendar especialmente al empezar el estudio de la séptima serie, que se tomen muchas precauciones al ejercitarse los dedos en estas extensiones. Lo más acertado sería que no se practicaran con las manos juntas, ni una después de la otra por mucho tiempo a la vez, sino que las manos deben alternarse con frecuencia y de ese modo se evitará la fatiga y el dolor de la muñeca que resultarían si se tocaren muy seguidos. Practicados con prudencia, estos ejercicios darán el sumo grado de fuerza y elasticidad a los dedos.

\* Para facilitar la lectura de los acordes en séptima disminuida, no siempre se escriben de acuerdo con la nota en que se basan. Sin embargo estos cambios armónicos no causan diferencia en los intervalos que forman en el teclado.

Los siguientes acordes todos tienen la misma posición para los dedos, y el mismo sonido.

**Exercises with a quiet hand**  
Single notes

**Ejercicios con mano quieta**  
Notas Sencillas

1 Finger      I      II      III      IV      V      5  
1 Dedo      1      2      3      4      5      5

2 Fingers      I      II      III      IV      V      VI      VII      VIII      4  
2 Dedos      1      2      3      4      5      1      2      3      4      5

IX      X      5  
3 Fingers      I      II      III      IV      V      VI      VII      VIII      4  
3 Dedos      1      2      3      4      5      1      2      3      4      5

VI      VII      4      5      4      VIII      5      IX      4  
4 Fingers      I      II      III      IV      V      VI      VII      VIII      5  
4 Dedos      1      2      3      4      5      1      2      3      4      5

III      IV      5      V      3      5  
5 Fingers      I      II      III      IV      V      VI      VII      VIII      5  
5 Dedos      1      2      3      4      5      1      2      3      4      5

**Double-notes and groups of three and four notes  
played simultaneously**

Double notes  
Notas dobles

Notas simultáneas dobles,  
triples y cuádruples

I      II      3      III      4      IV      5      V      3      VI      4      VII      5      VIII      4      IX      5      X      5  
1      2      3      2      3      4      5      1      2      3      4      5      1      2      3      4      5      1      2      3      4      5

Three notes  
Notas triples

I      3      II      4      III      5  
1      2      3      4      2      3      4  
1      2      3      4      5      1      2      3      4      5

IV      5      V      2      VI      3      VII      5      VIII      5      IX      5      X      5  
2      4      5      1      3      4      2      3      5      4      1      2      3      5      4      1      2      3      5

Four notes  
Notas cuádruples

I      4      II      2      III      5      IV      5      V      5  
1      2      3      4      1      2      3      4      1      2      3      4      1      2      3      4      1      2      3      4

Tremolos, derived from the preceding groups of notes, to be played in the various rhythms

Trémolos resultantes de los diversos grupos de notas que preceden.- Pueden tocarse en los diferentes ritmos.

**Tremolos on three notes**

**Trémolos de Tres Notas**

## Tremolos on four notes

The first section contains five staves of musical notation, each labeled with a Roman numeral from I to V. The notation consists of vertical columns of notes on a treble clef staff, with fingerings indicated above the notes. Staff I starts with a 4-note chord (1, 2, 3, 4), followed by a 5-note chord (1, 2, 3, 4, 5). Staff II starts with a 5-note chord (1, 2, 3, 4, 5). Staff III starts with a 4-note chord (1, 2, 3, 4). Staff IV starts with a 5-note chord (1, 2, 3, 4, 5). Staff V starts with a 4-note chord (1, 2, 3, 4).

## Trémolos de Cuatro Notas

The second section contains four staves of musical notation, labeled II, III, IV, and V. The notation consists of vertical columns of notes on a treble clef staff, with fingerings indicated above the notes. Staff II starts with a 5-note chord (1, 2, 3, 4, 5). Staff III starts with a 4-note chord (1, 2, 3, 4). Staff IV starts with a 5-note chord (1, 2, 3, 4, 5). Staff V starts with a 4-note chord (1, 2, 3, 4).

## Additional tremolos on four notes

The third section contains five staves of musical notation, labeled I through V. The notation consists of vertical columns of notes on a treble clef staff, with fingerings indicated above the notes. Staff I starts with a 4-note chord (1, 2, 3, 4). Staff II starts with a 5-note chord (1, 2, 3, 4, 5). Staff III starts with a 4-note chord (1, 2, 3, 4). Staff IV starts with a 5-note chord (1, 2, 3, 4, 5). Staff V starts with a 4-note chord (1, 2, 3, 4).

## Otros Trémolos de Cuatro Notas

The fourth section contains four staves of musical notation, labeled II, III, IV, and V. The notation consists of vertical columns of notes on a treble clef staff, with fingerings indicated above the notes. Staff II starts with a 5-note chord (1, 2, 3, 4, 5). Staff III starts with a 4-note chord (1, 2, 3, 4). Staff IV starts with a 5-note chord (1, 2, 3, 4, 5). Staff V starts with a 4-note chord (1, 2, 3, 4).

## Tremolos on five notes

The fifth section contains five staves of musical notation, labeled 1 through 20. The notation consists of vertical columns of notes on a treble clef staff, with fingerings indicated above the notes. Staff 1 starts with a 5-note chord (1, 2, 3, 4, 5). Staff 2 starts with a 5-note chord (1, 2, 3, 4, 5). Staff 3 starts with a 5-note chord (1, 2, 3, 4, 5). Staff 4 starts with a 5-note chord (1, 2, 3, 4, 5). Staff 5 starts with a 5-note chord (1, 2, 3, 4, 5). Staff 6 starts with a 5-note chord (1, 2, 3, 4, 5). Staff 7 starts with a 5-note chord (1, 2, 3, 4, 5). Staff 8 starts with a 5-note chord (1, 2, 3, 4, 5). Staff 9 starts with a 5-note chord (1, 2, 3, 4, 5). Staff 10 starts with a 5-note chord (1, 2, 3, 4, 5). Staff 11 starts with a 5-note chord (1, 2, 3, 4, 5). Staff 12 starts with a 5-note chord (1, 2, 3, 4, 5). Staff 13 starts with a 5-note chord (1, 2, 3, 4, 5). Staff 14 starts with a 5-note chord (1, 2, 3, 4, 5). Staff 15 starts with a 5-note chord (1, 2, 3, 4, 5). Staff 16 starts with a 5-note chord (1, 2, 3, 4, 5). Staff 17 starts with a 5-note chord (1, 2, 3, 4, 5). Staff 18 starts with a 5-note chord (1, 2, 3, 4, 5). Staff 19 starts with a 5-note chord (1, 2, 3, 4, 5). Staff 20 starts with a 5-note chord (1, 2, 3, 4, 5). Staff 21 starts with a 5-note chord (1, 2, 3, 4, 5). Staff 22 starts with a 5-note chord (1, 2, 3, 4, 5). Staff 23 starts with a 5-note chord (1, 2, 3, 4, 5). Staff 24 starts with a 5-note chord (1, 2, 3, 4, 5). Staff 25 starts with a 5-note chord (1, 2, 3, 4, 5). Staff 26 starts with a 5-note chord (1, 2, 3, 4, 5). Staff 27 starts with a 5-note chord (1, 2, 3, 4, 5). Staff 28 starts with a 5-note chord (1, 2, 3, 4, 5). Staff 29 starts with a 5-note chord (1, 2, 3, 4, 5). Staff 30 starts with a 5-note chord (1, 2, 3, 4, 5).

## Trémolos de Cinco Notas

All the exercises above mentioned can be formed by taking for position the eleven other chords of the diminished seventh.

Los ejercicios arriba mencionados pueden ser formados tomando para posición los otros once acordes del séptimo disminuido.

Arpeggios derived from Chords of the  
Diminished SeventhArpegios resultantes de Acordes  
de 7a Disminuida

(♩ = 80)

**I**

**1B**

**C**

**D**

**F**

\* The bass should be played one octave below the right hand wherever no mention is made to the contrary.

\* El bajo debe tocarse una octava más abajo que la mano derecha, al menos que se arise lo contrario.

II

**B**

**C**

**D**

**E**

F

Arpeggios B, C, D, and E are shown for the right hand (II). Arpeggio B starts on G and ends on E. Arpeggio C starts on A and ends on E. Arpeggio D starts on B and ends on E. Arpeggio E starts on C and ends on E. Fingerings are indicated above the notes.

The other eleven Chords of the Diminished Seventh in the same way.

Lo mismo en los otros 11 acordes de 7a disminuida.

**2**

**8**

Arpeggios 2 through 12 are shown for the right hand (II). Arpeggio 2 starts on G and ends on E. Arpeggio 8 starts on B and ends on E. Fingerings are indicated above the notes.

These arpeggios may be studied in such a way that the two hands combine Nos. 1, 4, 7, 10 - 2, 5, 8, 11 - 3, 6, 9, 12.

Se podrán estudiar estos arpegios combinando con las dos manos los números 1, 4, 7, 10 - 2, 5, 8, 11 - 3, 6, 9, 12.

Arpeggios 1-12 are combined for both hands (II and I). The right hand (II) plays the upper voices and the left hand (I) plays the lower voices. Fingerings are indicated below the notes.

Broken chords derived from Chords of the  
Diminished SeventhAcordes alterados derivados de los acordes  
de 7<sup>a</sup> disminuida

**1 B**

**C**

**D**

**F**

**II 1 B**

**C**

E 4 5 2 5 2 4

**D**

F

To be formed in the same manner on each of the degrees of the chromatic scale.

Para ser formados igualmente en cada grado de la escala cromática.

**I**

**II**

These various broken chords may be combined between the hands in the same intervals as the preceding arpeggios.

Estos diversos acordes troncados podrán combinarse con las dos manos en los mismos intervalos que los arpeggios precedentes.

## Chromatic Progressions in Five-finger Chords

The various exercises presented, derived from the chord of the diminished seventh may be used in the same manner, for all the chords with minor 7th and their respective inversions.

Before writing this new study in a complete and detailed form, we give two *chromatic progressions*, in five-finger chords, which comprise in themselves alone almost the whole material for extension-work. They link in succession, both in ascending and descending, the three minor sevenths and the diminished seventh itself on every degree of the chromatic scale.

N. B. These two progressions should be studied in the following manner.

1. Taking, alternately, the descending progression with the right hand and the ascending progression with the left.

2. When the alternating hands have been practised in these chord-successions in a way, which prevents their feeling the least fatigue, the study of the ascending progression with the right hand, and of the descending progression with the left, should be undertaken.

In this connection the comments already made on page 74, respecting the precautions to be adopted in study-work of this kind, should not be overlooked.

## Progresiones Cromáticas en Acordes de Cinco Dedos

Los diferentes ejercicios que han sido indicados como resultantes del acorde de séptima disminuida podrán usarse de igual manera, con todos los acordes de séptima menor y sus inversiones respectivas.

Antes de escribir este nuevo estudio de una manera completa y detallada, mostraremos aquí dos "progresiones cromáticas", en acordes de cinco dedos resumiendo, en ellas solas, casi todo el trabajo de extensión por el encadenamiento sucesivo, ascendente y descendente, de las tres séptimas menores y de la séptima disminuida sobre todos los grados de la escala cromática.

N. B. El trabajo de estas dos progresiones deberá hacerse como sigue.

1º Estudiar, alternativamente, la progresión descendente con la mano derecha y la ascendente con la izquierda.

2º Cuando las dos manos, alternadas entre sí, hayan sido ejercitadas en estos encadenamientos de acordes de manera que no se experimente la menor fatiga, empréndase el estudio de la progresión ascendente con la mano derecha y el de la descendente con la izquierda.

No se deben perder de vista en estos estudios las reflexiones ya hechas (pag. 74) respecto á las precauciones que deben tenerse en cuenta al efectuarse los trabajos de esta serie.

\*) (60 =  $\text{♩} - \text{♩} - \text{♩}$ )

Descending progression  
Progresión descendente

\*) The sign (60 =  $\text{♩} - \text{♩} - \text{♩}$ ) means that each chord should be held, first, during four beats of the Metronome, then two, and, lastly, one.

\*\*) It is not necessary to repeat here what has been said on page 74 regarding the modified writing of certain chords in order to facilitate their reading.

\*\*\*) Attention should be paid to the sustained tones occurring between two enharmonic notes, i.e., changing name without changing key.

\*) La señal (60 =  $\text{♩} - \text{♩} - \text{♩}$ ) significa que cada acorde debe sujetarse primero, durante los primeros cuatro golpes del metrónomo, luego en dos y por último, en uno.

\*\*) No se necesita repetir aquí lo que se ha dicho en la página 74 acerca de la modificación de la escritura de ciertos acordes para facilitar su lectura.

\*\*\*) Debe ponerse atención á las notas sostenidas que ocurren entre dos notas enarmónicas, cambiando el nombre sin cambiar el tono.

Ascending progression  
Progresión ascendente

Fingering for the ascending progression with the right hand and for the descending progression with the left hand.

Digitación de la progresión ascendente con la mano derecha y de la progresión descendente con la mano izquierda.

Variations on these two progressions for alternative work as indicated above.

Variantes de estas dos progresiones para estudiarlas alternando como se indica más arriba.

4

Hold down all the fingers as if the notes were written in long time-values.

Térganse todos los dedos como si las notas estuviesen marcadas en valores largos.

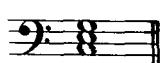
5

6

7

Continue in like manner through all chords of the descending progression down to:

Continúese de la misma manera con todos los acordes de la progresión descendente hasta:



Combination, in the same series, of the two preceding progressions.

Reunión, en una misma serie, de las dos progresiones que preceden.

**Minor Seventh-Chords  
and their Inversions  
12 Dominant Sevenths**

Intervals of a major third, perfect fifth and minor seventh, counting from the fundamental tone.

Fund. pos. Posc. fund.	1st Invers. 1 <sup>a</sup> Invers.	2d Inv. 2 <sup>a</sup> Inv.	3d Inv. 3 <sup>a</sup> Inv.	Fund. pos. Posc. fund.	1st Invers. 1 <sup>a</sup> Invers.	2d Inv. 2 <sup>a</sup> Inv.	3d Inv. 3 <sup>a</sup> Inv.
I				II			
III				IV			
V				VI			
VII				VIII			
IX				X			
XI				XII			

Intervals of a minor third, perfect fifth, and minor seventh, counting from the fundamental tone.

It is unnecessary to point out those secondary sevenths which only differ from the dominant sevenths as regards the third.

**Sevenths of Class Three**

Intervals of a minor third, diminished fifth, and minor seventh, counting from the fundamental tone.

It is also unnecessary to print the other sevenths of class three, formed by substituting the minor for the major third, and the diminished fifth for the perfect fifth, in the dominant sevenths.

As we have already pointed out on p. 81, all these chords may be used for the same exercises, excepting those for the diminished seventh.

Further directions regarding the arpeggios and the broken chords derived from them are needless, as those relating to the diminished sevenths should be sufficient to guide the work of articulation with a quiet hand on all the five-finger chords.

**Acordes de Séptima Menor  
y sus Inversiones  
12 Séptimas Dominantes**

Intervalos de tercera mayor, quinta justa y séptima menor á partir de la fundamental.

Fund. pos. Posc. fund.	1st Inv. 1 <sup>a</sup> Inv.	2d Inv. 2 <sup>a</sup> Inv.	3d Inv. 3 <sup>a</sup> Inv.	etc.
I				

Intervalos de tercera menor, quinta justa y séptima menor á partir de la fundamental.

**Séptimas de Segunda Especie**

No es necesario que indiquemos las otras séptimas de segunda especie que no difieren de las séptimas dominantes más que por la tercera.

**Séptimas de Tercera Especie**

Intervalos de tercera menor, quinta disminuida y séptima menor á partir de la fundamental.

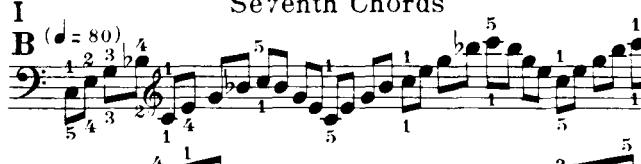
Fund. pos. Posc. fund.	1st Inv. 1 <sup>a</sup> Inv.	2d Inv. 2 <sup>a</sup> Inv.	3d Inv. 3 <sup>a</sup> Inv.	etc.
I				

Será igualmente inútil consignar las otras séptimas de tercera especie, las cuales se forman por sustitución de la tercera menor en lugar de la tercera mayor, y la quinta justa en las séptimas dominantes.

Como ya queda dicho (página 81) todos estos acordes podrán servir para los mismos ejercicios, exceptuando los de 7<sup>a</sup> disminuida.

No habrá necesidad de nuevas indicaciones de arpegios y acordes rotos que de ellos resulten. Las relativas á las séptimas disminuidas deberán bastar para guiar en el trabajo de articulación con mano quieta sobre todos los acordes de cinco dedos.

### Arpeggios derived from Minor Seventh Chords

I  
**B** (♩ = 80) 
 Measures 1-4: Bassoon part. Measures 5-8: Trombone part.

**C** 
 Measures 1-4: Bassoon part. Measures 5-8: Trombone part.

**E** 
 Measures 1-4: Bassoon part. Measures 5-8: Trombone part.

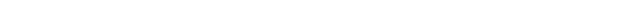
**D** 
 Measures 1-4: Bassoon part. Measures 5-8: Trombone part.

**F** 
 Measures 1-4: Bassoon part. Measures 5-8: Trombone part.

**B** 
 Measures 1-4: Bassoon part. Measures 5-8: Trombone part.

**C** 
 Measures 1-4: Bassoon part. Measures 5-8: Trombone part.

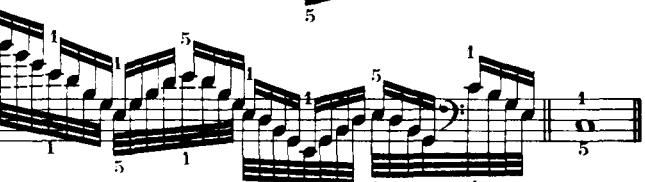
**D** 
 Measures 1-4: Bassoon part. Measures 5-8: Trombone part.

**F** 
 Measures 1-4: Bassoon part. Measures 5-8: Trombone part.

A Summary of all the arpeggios derived from the various minor seventh chords and their inversions.

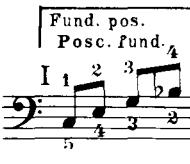
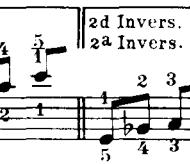
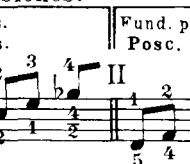
### Arpeggios resultantes de Acordes de 7a Menor








Indicación sumaria de todos los arpegios que pueden resultar de los diversos acordes de 7a menor y de sus inversiones.

Fund. pos. Posc. fund.	1st Invers. 1a Invers.	2d Invers. 2a Invers.	3d Invers. 3a Invers.	Fund. pos. Posc. fund.	1st Invers. 1a Invers.
					






Dominant Sevenths  
Dominantes Séptimas

Sevenths of the 2d Class  
Séptimas de 2a Especie

Sevenths of the 3d Class  
Séptimas de 3a Especie

Cadence for the 12th number of each group of sevenths:  
Terminación para el no. XII de cada grupo en 7as:

The various arpeggios and broken chords supplied by any one seventh-chord and its inversions, may be interconnected as follows:

Sepodrán combinar entre sí los diversos arpegios y acordes troncados rendidos por un mismo acorde de 7a y sus inversiones como sigue:

**Broken Chords**  
derived from the Minor Seventh  
**Dominant Sevenths**

I

B      C      E      D      F

**Acordes Alterados**  
resultantes de 7<sup>a</sup> menor  
**Séptimas Dominantes**

C      E      D      F

etc.

8

5

II

B      C      E      D      F

C      E      D      F

etc.

D      F

8

8

3

2

Inversions  
of the  
same seventh  
Inversión  
de la  
misma séptima

1st Inversion  
1<sup>a</sup> Inversión

1      3      2      5      1      3  
etc.      2      1      3      1      3      2      5  
etc.      2      1      3      1      3      2      5  
etc.      2      1      3      1      3      2      5  
etc.

2d Inversion  
2<sup>a</sup> Inversión

3d Inversion  
3<sup>a</sup> Inversión

## Series of Dominant Sevenths

The preceding musical example will serve to illustrate how the inversions should be formed.

## Serie de Séptimas Dominantes

Pueden servir de ejemplo, para formar las inversiones, las de la 7<sup>a</sup> que anteceden.

The musical score consists of twelve staves, each containing two measures of rhythmic patterns for the fingers. The staves are labeled II, III, IV, V, VI, VII, VIII, IX, X, XI, and XII. The patterns involve various note heads and stems, with fingerings indicated by numbers below the notes. The music is written in bass clef and includes time signatures such as common time, 3/4, 2/4, and 5/4. The score is divided into sections by Roman numerals (II, III, IV, V, VI, VII, VIII, IX, X, XI, XII) and features a variety of rhythmic values including eighth, sixteenth, and thirty-second notes.

## Sevenths of Class Two

## Séptimas de Segunda Especie

I      

II     

III    

IV    

V     

VI    

VII   

VIII   

IX    

X     

XI    

XII   

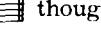
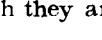
## Sevenths of Class Three

## Séptimas de Tercera Especie

I      II      III      IV      V      VI      VII      VIII      IX      X      XI      XII

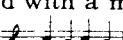
**The Major Seventh-Chord**

Intervals of a major third  
perfect fifth and major seventh

This chord  and its three inversions  
  

though they are but rarely used harmonically, should, by reason of the stretches they offer, be employed for extension-work. All the exercises with a quiet hand previously indicated may be executed upon these four five-finger positions, with the exception of those in which it would be necessary to strike the two notes which form the major seventh (in their inversion the minor second) simultaneously.

These notes should be played as softly as possible when they are used together as a support to the hand. They sound agreeable only when heard in succession, a minor second apart, the lower always moving up to the higher. In this way the harsh dissonance of the minor second is avoided, and its place taken by the melodic movement, incomparably more pleasing, of a leading-note striving toward the tonic. Examples:

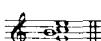
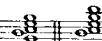
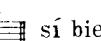
Seeing that in the preceding 58 measures no expression whatever has been given to the harmonic functions of the major seventh-chords, they may all be used with a minor as well as with a major triad, thus:  and the last four, either major or minor, may be used to develop some final arpeggio-work, similar, in all respects, to that already practised for all other arpeggios.

(These measures are not intended to suggest any broken-chord work.)

**Acorde de Séptima Mayor**

Intervalos de Tercera mayor,  
Quinta justa y Séptima mayor

Este acorde  y sus tres inversiones

sí bien se usan con mucha rareza armónicamente, deberán servir, en virtud de las separaciones que presentan, para el trabajo de extensión, y se podrán ejecutar sobre estas cuatro posiciones de cinco dedos, todos los ejercicios con mano quieta indicados anteriormente, excepto aquellos en los cuales habrá que tocarse simultáneamente, las dos notas que forman entre sí el intervalo de 7<sup>a</sup> mayor y su inversión la 2<sup>a</sup> menor.

Estas notas deberán ser tan mudas como resulte posible cuando se las tome juntas como puntos de apoyo de la mano, y no producirán buen efecto sino cuando el oído las perciba sucesivamente á la distancia de segunda menor, llevando la más baja de ellas el sonido de la más alta. De esta manera no ofrecerán la disonancia tan dura de segunda menor, sino el movimiento melódico y siempre extraordinariamente más dulce, de una sensible ascendiendo á su tónica. Ejemplos:

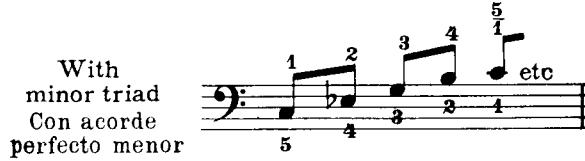
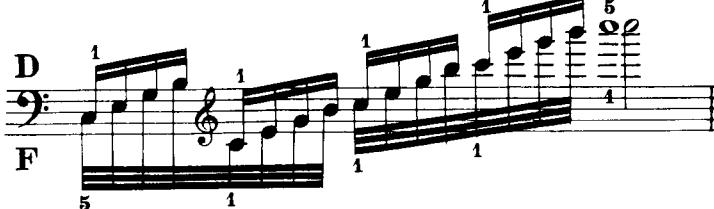
Como que en los 58 compases que anteceden no se ha dado expresión alguna á las funciones armónicas del acorde de séptima mayor, cada uno de ellos podrá ser ejecutado tanto con el acorde perfecto menor que con el mayor, de esta manera:  y los cuatro últimos ya sean mayores o menores, darán origen á un trabajo final de arpegios semejante en todos sus aspectos, al que se ha hecho hasta aquí para todos los demás arpegios.

(Estos dos compases no pueden dar lugar á ningún trabajo de acordes tronados.)

Arpeggios formed from the interval  
of a major Seventh  
together with a major or minor triad

The function of a leading-note assumed by the seventh in the series  only allows the resulting arpeggios to be played in ascending order.

With  
major triad  
Con acorde  
perfecto mayor



In order to descend by means of similar arpeggio, all that is necessary is to replace the seventh by the major or minor sixth from the fundamental, according as the triad upon which the arpeggio is built be major or minor.

Para volver á descender con arpegios análogos, no habrá más que reemplazar la 7<sup>a</sup> por la 6<sup>a</sup> mayor ó menor de la fundamental, según que el acorde perfecto que sirva de base del arpegio ascendente sea mayor ó menor.

Major Mayor	Minor Menor
----------------	----------------

I

(♩ = 80)

II

D

The same with minor  
thirds and sixths  
Lo mismo con terceras  
y sextas menores

F

E

The same with minor  
thirds and sixths  
Lo mismo con terceras  
y sextas menores

Table of all the arpeggios  
formed by a major Seventh  
and a major or minor triad

Cuadro de todos los arpegios resultantes  
de la 7<sup>a</sup> mayor con acorde  
perfecto mayor y acorde perfecto menor

Fund.position  
Posc. fundl.

Inversions  
Inversiones

Fund.position  
Posc. fundl.

Inversions  
Inversiones

With major triad  
Con acorde perfecto mayor

I II III IV V VI VII VIII IX X XI XII

I II III IV V VI VII VIII IX X XI XII

With minor triad  
Con acorde perfecto menor

I II III IV V VI VII VIII IX X XI XII

I II III IV V VI VII VIII IX X XI XII

The sheet music consists of two main sections. The top section, labeled 'With major triad' and 'Con acorde perfecto mayor', contains 12 staves of music numbered I through XII. Each staff has two rows of notes: 'Fund.position Posc. fundl.' and 'Inversions Inversiones'. The bottom section, labeled 'With minor triad' and 'Con acorde perfecto menor', also contains 12 staves of music numbered I through XII, with similar two-row note patterns. The music is written for a single voice part on a single-line staff with a bass clef. Note heads are small circles, and stems indicate direction. Numerals 1, 2, 3, 4, and 5 are placed above or below each note to indicate specific fingerings.

## Combination-work of Section Seven

## Trabajo de conjunto de la Séptima Serie

2 Players  
A dos

3 Players  
A tres

The various five-finger chords easily adapt themselves to combination-work of a similar kind.

Los diferentes acordes de 5 dedos se prestan fácilmente a un trabajo análogo de conjunto.

## Section Eight

A Variety of Rhythmic Exercises  
Intended to Complete the Preceding Series

## Octava Serie

Variedades de ejercicios rítmicos  
que completan las series precedentes

I

Example of change of rhythm  
within the same measure

(♩ = 120-200)

1 2 3 4  
5 6 7 8 9 10  
11 12 13 14 15 16  
17 18 19 20 21  
22 23 24 25 26  
27 28 29 30 31  
32 33 34 35 36  
37 38 39 40 41  
42 43 44 45 46  
47 48 49 50

**II**

Examples of Broken Rhythms

Series of Measures in Four-Four Time

Ejemplos de ritmos disueltos

Serie de ejercicios  
en compás de compasillo

1 2 3 4  
5 6 7

8                    9                    10                    11                    12

13                    14                    15                    16

17                    18                    19                    20

21                    22                    23

24

Series of Measures in Six-Eight Time

Serie de compases de seis por ocho

1                    2                    3

4                    5                    6

7                    8                    9                    10                    11

12                    13                    14                    15

16                    17                    18

19                    20                    21

22                    23                    24

## III

Examples of Change in Time

Ejemplos de cambios de compás

The musical score consists of 22 numbered examples of rhythmic patterns, arranged in four columns. The first column contains examples 1 through 11. The second column contains examples 12 through 22. Each example is a single measure of music on a staff. The music includes various note values (eighth, sixteenth, thirty-second), rests, and time signatures (common time, 2/4, 3/4, 6/8, 9/8, 5/4). Some measures include fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings (e.g., 100).

## IV

Examples of Two Notes Against Three  
and Four Notes Against Three

Ejemplos de Dos Notas Contra Tres  
y de Cuatro Contra Tres

The sheet music consists of ten staves of musical notation for two voices (treble and bass). The notation uses a common time signature and includes various note values such as eighth and sixteenth notes. Fingerings are indicated above the notes, and measure numbers (1 through 10) are placed at the beginning of each staff.

- Staff 1:** Fingerings: 1, 5, 4, 3, 2; 4, 2, 3, 4, 5, 4; 1, 2. Measure number: 1.
- Staff 2:** Fingerings: 2, 3, 4, 5, 4, 3, 2; 1, 2, 3, 4, 5, 4, 3, 2. Measure number: 2.
- Staff 3:** Fingerings: 1, 2, 3, 4, 2, 3, 4, 3, 5, 4, 3, 1, 3, 2. Measure number: 3.
- Staff 4:** Fingerings: 1, 2, 3, 4, 2, 3, 4, 3, 5, 4, 3, 1, 3, 2. Measure number: 4.
- Staff 5:** Fingerings: 3, 3. Measure number: 5.
- Staff 6:** Fingerings: 3, 3. Measure number: 6.
- Staff 7:** Fingerings: 3, 3. Measure number: 7.
- Staff 8:** Fingerings: 3, 3. Measure number: 8.
- Staff 9:** Fingerings: 3, 3. Measure number: 9.
- Staff 10:** Fingerings: 3, 3. Measure number: 10.

## V

Examples of Changes in Rhythm,  
and of Broken Rhythms  
in Scales and Arpeggios

Ejemplos de cambios de ritmo  
y de ritmos disueltos  
en escalas y arpegios

The sheet music consists of ten staves of musical notation. Staff 1 starts in common time with a bass clef, followed by a treble clef staff. Staff 2 begins with a treble clef. Staff 3 starts with a bass clef. Staff 4 starts with a bass clef. Staff 5 starts with a bass clef. Staff 6 starts with a bass clef. Staff 7 starts with a bass clef. Staff 8 starts with a treble clef. Staff 9 starts with a bass clef. Staff 10 starts with a bass clef. Each staff contains various rhythmic patterns, including eighth and sixteenth notes, with fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings like accents and slurs.

Scales and Arpeggios in Contrary Motion

Escalas y arpegios en movimiento contrario

This section features two staves of musical notation. The left staff uses a treble clef and the right staff uses a bass clef. Both staves show rhythmic patterns with fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings, illustrating contrary motion techniques.

The sheet music consists of six staves of musical notation for piano, arranged vertically. The top two staves are in common time (indicated by a 'C') and the bottom four staves are in 6/8 time (indicated by a '6/8'). The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings (e.g., 3, 6, 8, 9, 5). The right hand staff uses treble clef, and the left hand staff uses bass clef. Measures are separated by vertical bar lines.

## VI

Special Studies of Rhythms  
of Accent and Shading

Rhythmic Effects Resulting from the  
Various Ways of Accenting and Shading  
the Same Successions of Notes

## Repeated Notes

The sheet music consists of six staves of musical notation. The first three staves are in common time (♩ = 100-144) and the last three are in 8/8 time (♩ = 80-100). The notation uses vertical strokes with numbers below them to indicate specific accenting and shading patterns. The first staff shows a sequence of eighth notes with accents on the second note of each group of two. The second staff shows a similar pattern with accents on the third note of each group of three. The third staff shows a more complex pattern with accents on the fourth note of each group of four. The fourth staff shows a sequence of sixteenth notes with accents on the first note of each group of three. The fifth staff shows a sequence of eighth notes with accents on the first note of each group of two. The sixth staff shows a sequence of eighth notes with accents on the second note of each group of two.

## Trills and Other Exercises in Legato Notes

Estudios especiales del acento  
y de los matices

Efectos que resultan de las diversas maneras  
de acentuar y de matizar  
las mismas series de notas

## Notas repetidas

The sheet music consists of six staves of musical notation. The first three staves are in common time (♩ = 120-160) and the last three are in 8/8 time (♩ = 80-100). The notation uses vertical strokes with numbers below them to indicate specific accenting and shading patterns. The first staff shows a sequence of eighth notes with accents on the second note of each group of two. The second staff shows a similar pattern with accents on the third note of each group of three. The third staff shows a more complex pattern with accents on the fourth note of each group of four. The fourth staff shows a sequence of sixteenth notes with accents on the first note of each group of three. The fifth staff shows a sequence of eighth notes with accents on the first note of each group of two. The sixth staff shows a sequence of eighth notes with accents on the second note of each group of two.

## Trinos y otros ejercicios en notas ligadas

The sheet music consists of six staves of musical notation. The first three staves are in common time (♩ = 80-120) and the last three are in 8/8 time (♩ = 80-100). The notation uses vertical strokes with numbers below them to indicate specific accenting and shading patterns. The first staff shows a sequence of eighth notes with accents on the second note of each group of two. The second staff shows a similar pattern with accents on the third note of each group of three. The third staff shows a more complex pattern with accents on the fourth note of each group of four. The fourth staff shows a sequence of sixteenth notes with accents on the first note of each group of three. The fifth staff shows a sequence of eighth notes with accents on the first note of each group of two. The sixth staff shows a sequence of eighth notes with accents on the second note of each group of two.

(♩ = 120 - 144)

**p**

**f**

**p**

**p**

**p**

**f**

**mf**

**f**

**f**

**f**

**f**

**f**

**f**

**f**

**f**

3

4

*fp*

*fp*

*fp*

*fp*

*f*

Legato and Staccato | Ligados y Picados

1 (♩ = 100-120)

2

3

4

5

6

7

8

1 (♩ = 100-120)

2 > >

3 > >

4 > > >

5 > > > >

6 > >

7 > >

8 > > >

The sheet music consists of 12 staves of musical notation, likely for a right-hand exercise. The notation includes various note values (eighth, sixteenth, thirty-second), dynamic markings (e.g., >, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, etc.), and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20). The tempo is indicated as  $d.=100$  in the first section. The key signature varies, including G major, A major, and B major. Measure 10 includes a dotted line and a box around the eighth note of measure 8. Measures 11 through 12 show a transition to a slower tempo of  $d.=60$ . Fingerings are explicitly written below the staff in some measures, such as 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20.

In accordance with the examples given, the exercises of Sections 2 and 6 and analogous ones may be accented in various ways, taking them up and down the keyboard.

Según los ejemplos que indicamos se pueden acentuar de diferentes maneras, al recorrer el teclado, los ejercicios en la 2<sup>a</sup> y en la 6<sup>a</sup> Serie, y todos los análogos.

The musical score consists of ten staves of music. Staff 1 starts with a treble clef and common time. It features a sequence of eighth-note pairs followed by sixteenth-note pairs, with accents over the first note of each pair. Staff 2 continues this pattern. Staff 3 introduces slurs. Staff 4 shows a similar pattern with slurs. Staff 5 adds more complexity with different note groupings. Staff 6 includes sixteenth-note patterns. Staff 7 features eighth-note pairs with slurs. Staff 8 shows sixteenth-note pairs. Staff 9 includes eighth-note pairs. Staff 10 concludes the series with a final rhythmic pattern.

Also study these exercises with the following accentuation:



Estúdiese también acentuando como sigue:

The musical score consists of three staves of music. Staff 1 starts with a treble clef and common time. It features a sequence of eighth-note pairs followed by sixteenth-note pairs, with accents over the first note of each pair. Staff 2 continues this pattern. Staff 3 shows a similar pattern with slurs. Staff 4 includes sixteenth-note patterns. Staff 5 features eighth-note pairs. Staff 6 shows sixteenth-note pairs. Staff 7 includes eighth-note pairs. Staff 8 shows sixteenth-note pairs. Staff 9 includes eighth-note pairs. Staff 10 concludes the series with a final rhythmic pattern.

## VII

## Detached Exercises

## Ejercicios libres

**1**

**2**

3

$\text{♩} = 80$

8

8

8

21

45

Allegro  $\text{♩} = 120$

4

8

8

### Combination-work for Section Eight

The nature of the exercises contained in this last section will easily determine which are adapted for simultaneous practice, by several persons, at the same piano. The positions to be taken by the players are indicated at the end of each section, in the part set aside for ensemble-work.

### Trabajo de conjunto de la serie octava

Con arreglo á la índole de los ejercicios contenidos en esta última serie, será fácil reconocer aquellos que se prestan á ser tocados por varias personas á la vez en el mismo piano, y las posiciones que se deberán adoptar entre ellas van indicadas al fin de cada serie, en la parte dedicada á los trabajos de conjunto.