

Rhythmic Training for the Fingers

Typical Exercises for Piano

Translated into English by
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Section One

Exercises in Simple Notes with Quiet Hand

For One Finger

There are only three ways of filling up the interval of time between the attack of one tone and the next tone: (1) to divide this time-interval between a tone-value and a rest; (2) to break off the tone instantly, which gives a tone-value equivalent to zero and a rest filling the entire time-interval; (3) to hold the tone during the whole time, which gives a tone-value equivalent to the time-interval, and no rest.

The student is to practise, with each finger separately, in the above three ways as indicated below, considering the entire time-interval equal to a half-note, and allowing to each beat of the metronome the value of a quarter-note.*

C. STAMATY. OP. 36.

El Ritmo de los Dedos

Ejercicios Típicos para Piano

Traducido al español por
Hubert de Blanck

Primera Serie

Ejercicios en Notas Simples en Posición Fija

Un Dedo

No hay más que *tres maneras* de llenar el espacio de tiempo que transcurre desde el ataque de un sonido á otro: 1º Dividir este espacio de tiempo entre una *duración* y un *silencio*. 2º Quitar el sonido inmediatamente; duración, nula; silencio equivalente á todo el espacio de tiempo. 3º Conservar el sonido todo el tiempo, por consiguiente: duración igual á todo el espacio de tiempo; *silencio nulo*.

La articulación de cada dedo aislado se estudiará, por lo tanto, de las *tres maneras* que se acaban de indicar, tomando para cada espacio de tiempo una blanca y dando á cada golpe del Metrónomo el valor de *un tiempo*.*

* To make sure of keeping precisely with the metronome, the best plan is to follow it beat by beat while counting aloud.

** The whole notes marked in this manner should be pressed down without sounding them, and carefully held by a firm, yet supple pressure of the fingers. Make a point of practising these exercises in varying degrees of force, always taking care to obtain a good quality of tone.

* Para asegurar que se está llevando buen tiempo con el Metrónomo, se debe contar cada compás en voz alta.

** Las notas redondas marcadas de esta manera deben ser tocadas sin ser oídas y deben sujetarse con una presión del dedo, firme.

Los estudiantes deben practicar estos ejercicios con varios grados de fuerza, tratando siempre de obtener un *buen tono*.

When all the fingers have had sufficient practice in the aforesaid three ways, each should be exercised by itself with the modifications in rhythm which form the principal object of this method. For this purpose regular rhythms should be employed of one, two, three, four, six and eight notes to each metronome-beat, indicating them as follows: (A) One note; (B) Two notes; (C) Three notes; (D) Four notes; (E) Six notes; (F) Eight notes.

In each group of the exercises this kind of work ought to be begun by practising, by itself, each of the rhythms employed in the given exercise; as shown below for the first four:

Cuando todos los dedos se hayan habituado suficientemente á articular de estas *tres maneras*, se les ejercitará aisladamente en las *modificaciones de ritmo* que vienen á ser el objeto principal de esta colección, y para ello se utilizarán *ritmos regulares* de *una, dos, tres, cuatro, seis y ocho notas*, para cada golpe del Metrónomo, designándolos así: (A) Una nota; (B) Dos notas; (C) Tres notas; (D) Cuatro notas; (E) Seis notas; (F) Ocho notas.

Se deberá en cada clase de ejercicios empezar ese género de trabajo estudiando, aparte, cada uno de los ritmos que en él se encuentran empleados, como se indica á continuación para los cuatro primeros:

In rhythms B,C and D, the small quarter-note on the last beat will serve as a close.
En los ritmos B C D se detendrá, para acabar, en la negra marcada en el último tiempo.

Rhythm A
Ritmo

Rhythm B
Ritmo

In the same way with the other four fingers
Lo mismo con los otros cuatro dedos

Rhythm C
Ritmo

Rhythm D
Ritmo

After this, these same rhythms should all be practised in direct succession without interruption: (1) in the regular graded order, as below; (2) alternately, taking them first in one order, and then in another; as, for instance, (A)(C)(B)(D) or (B)(D)(A)(C), etc.; being careful always to finish the last measure with a quarter-note.

Estos mismos ritmos se deberán encadenar después unos á otros sin interrupción: 1º En el orden natural de graduación, como sigue: 2º Alternándolos entre si, ya en un orden ya en otro, como, por ejemplo: (A)(C)(B)(D) o (B)(D)(A)(C) etc.; y teniendo cuidado de terminar siempre el último compás con una figura que valga un tiempo.

In the repetition of single finger-exercises, the first four rhythms only are to be used.*

In the same manner
Del mismo modo:

All the exercises of section one should be practised in succession in the different major and minor keys.

Todos los ejercicios de esta primera serie se estudiarán en los diferentes tonos sucesivamente.

C minor Do menor 	D♭ major Re ♭ mayor 	C♯ minor Do ♯ menor 	D major Re mayor 	D minor Re menor 	
E♭ major Mi ♭ mayor 	E♭ minor Mi ♭ menor 	E major Mi mayor 	E minor Mi menor 	F major Fa mayor 	F minor Fa menor
F♯ major Fa ♯ mayor 	F♯ minor Fa ♯ menor 	G major Sol mayor 	G minor Sol menor 	A♭ major La ♭ mayor 	G♯ minor Sol ♯ menor
A major La mayor 	A minor La menor 	B♭ major Sib mayor 	B♭ minor Sib menor 	B major Si mayor 	B minor Si menor

* Throughout this book all the exercises written on a *single staff*, in G clef, should be played with the right hand at the place indicated, and with the left hand *two octaves below*, unless otherwise mentioned.

** A double sign on the metronome ($M.\frac{50}{80}$) means that the exercise to which it applies should be studied from No. 50 to No. 80 for each beat or quarter-note, going through all the intermediate numbers. The same should be done with all similar indications.

*** The *silent* whole notes placed at the beginning of an exercise should be held the entire duration of the exercise, without its being necessary to repeat the sign for each measure.

Al repetir los ejercicios para dedos aislados úsense únicamente los cuatro primeros ritmos.*

* En toda esta obra los ejercicios escritos en un solo pentagrama con clave de Sol, deben tocarse con la mano derecha cuando así se indique, y con la izquierda, *dos octavas más bajas*, a menos que se avise lo contrario.

** Una señal doble en el Metrónomo, ($M.\frac{50}{80}$) indica que el ejercicio a que se aplica debe estudiarse desde el N° 50 al 80 por cada tiempo, o nota negra, pasando por todos los números intermedios. Esto se aplica a cualquier ejercicio en que se encuentre dicha indicación.

*** Las redondas *mudas* colocadas al principio de un ejercicio deben sostenerse durante todo él, sin que para eso sea necesario que repitamos la señal en cada compás.

Two-Finger Exercises

The five fingers of each hand allow of *ten different groupings*.

I	II	III	IV	V	VI	VII	VIII	IX	X
R.H.									
M.D.	1 2	2 3	3 4	4 5	1 3	2 4	3 5	1 4	2 5
M.I.	5 4	4 3	3 2	2 1	5 3	4 2	3 1	5 2	4 1
L.H.									

Each of these ten two-finger groups should be practised separately in the different rhythms.

We shall confine ourselves, for the present, to the first four rhythms **A B C** and **D**.

In the following exercises (and whenever practicable) the 5th and 6th rhythms are to be added; for instance:

Enseguida y así que sea posible, se agregará el 5º y el 6º ritmo de esta manera:

The other nine two-finger groups in the same manner.

Lo mismo para los otros nueve grupos de dos dedos

The same groups are to be practised in the first four rhythms, beginning with the upper note.

Los mismos grupos se estudiarán con los cuatro primeros ritmos, empezando por la nota superior.

The hand also allows the formation of ten groupings of three fingers.

No existen más que diez grupos de tres dedos.

I II III IV V VI VII VIII IX X R.H. M.D. M.I. L.H. 1 2 3 2 3 4 3 4 5 1 2 4 2 3 5 1 3 4 2 4 5 1 2 5 1 4 5 1 3 5 5 4 3 4 3 2 3 2 1 5 4 2 4 3 1 5 3 2 4 2 1 5 4 1 5 2 1 5 3 1	
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The different rhythms to be practised in the manner indicated for the two-finger exercises.

Los diferentes ritmos se estudian de la misma manera indicada para los ejercicios de dos dedos.

A 	B 	C 	D 	E 	F
--------------	--------------	--------------	--------------	--------------	--------------

The other nine groups in the same manner.

Lo mismo para los otros nueve grupos

Series of Three-Finger Exercises

Beginning, in succession, with every finger of each group.

Serie de Ejercicios de tres Dedos

Empezando, sucesivamente, con todos los dedos de cada grupo.

I 	II
III 	IV
V 	VI

* Nothing gives the hand-mechanism more freedom and evenness than the three-finger exercises with the hand in a stationary position.

We strongly urge both teachers and students to give the study of these exercises the greatest attention before passing on to the four and five-finger exercises.

* Nada dá más libertad y firmeza á la mano que el ejercicio de tres dedos sujetando la mano en una posición fija.

Aconsejamos á profesores y estudiantes que den su mayor atención á estos ejercicios antes de seguir con los ejercicios de cuatro y cinco dedos.

VII

VIII

Sheet music for Exercise VII, featuring two staves of sixteenth-note exercises. The first staff uses a treble clef and the second staff uses a bass clef. Fingerings are indicated above the notes.

IX

X

Sheet music for Exercise IX, featuring two staves of sixteenth-note exercises. The first staff uses a treble clef and the second staff uses a bass clef. Fingerings are indicated above the notes.

Another Series
of Three-Finger Exercises

Otra Serie de Ejercicios
á Tres Dedos

I

Sheet music for Exercise I, featuring one staff of sixteenth-note exercises. The staff uses a treble clef. Fingerings are indicated above the notes.

II

Sheet music for Exercise II, featuring one staff of sixteenth-note exercises. The staff uses a treble clef. Fingerings are indicated above the notes.

III

Sheet music for Exercise III, featuring one staff of sixteenth-note exercises. The staff uses a treble clef. Fingerings are indicated above the notes.

IV

Sheet music for Exercise IV, featuring one staff of sixteenth-note exercises. The staff uses a treble clef. Fingerings are indicated above the notes.

V

Sheet music for Exercise V, featuring one staff of sixteenth-note exercises. The staff uses a treble clef. Fingerings are indicated above the notes.

VI

Sheet music for Exercise VI, featuring one staff of sixteenth-note exercises. The staff uses a treble clef. Fingerings are indicated above the notes.

VII

Sheet music for Exercise VII, featuring one staff of sixteenth-note exercises. The staff uses a treble clef. Fingerings are indicated above the notes.

VIII

Sheet music for Exercise VIII, featuring one staff of sixteenth-note exercises. The staff uses a treble clef. Fingerings are indicated above the notes.

IX

X

Each of the 120 measures just given may be studied with the different rhythms, thus:

Cada uno de estos 120 compases puede ser trabajado con los diferentes ritmos, de esta manera:

We should recommend that this rhythmic work be done only with measures 1, 5, 9 and 10 of each group.

Recomendaremos ese trabajo rítmico solamente con los compases 1, 5, 9 y 10 de cada grupo.

And so on through the other nine combinations.

Así sucesivamente, para las otras nueve combinaciones.

Practicable variants of the above 120 measures.

Variaciones convenientes de los 120 compases anteriores.

Four Fingers

There are only five four-finger groups.

Cuatro Dedos

No existen más que cinco grupos de cuatro dedos.

I R.H.	II	III	IV	V
M. D. 1 2 3 4	2 3 4 5	1 2 3 5	1 3 4 5	1 2 4 5
M. I. 5 4 3 2	4 3 2 1	5 4 3 1	5 3 2 1	5 4 2 1

L.H.

A musical staff showing five measures. Each measure contains four notes. Above the staff, Roman numerals I through V are placed above each measure. Below the staff, fingerings are indicated: I (5 4 3 2), II (5 4 3 2), III (5 4 3 2), IV (5 3 2 1), and V (5 4 2 1). The notes are eighth notes, and the measure lines are connected by a vertical bar.

A musical staff showing four measures labeled A, B, C, and D. Measure A starts with a note followed by a sixteenth-note pair. Measures B, C, and D show eighth-note patterns with slurs and grace notes. The staff has a common time signature and a treble clef.

The other four groups in the same manner

A musical staff showing two measures labeled E and F. Measure E has a sixteenth-note pattern with a slur and a grace note. Measure F has an eighth-note pattern with a sixteenth-note grace note. The staff has a common time signature and a treble clef.

Lo mismo para los otros cuatro grupos

Series of Four-Finger Exercises

Beginning, in succession, with every finger of each group.

Serie de Ejercicios de cuatro Dedos

Empezando, sucesivamente, con todos los dedos de cada grupo.

This section contains a massive amount of musical notation for four-finger exercises. It is organized into three main sections labeled I, II, and III, each consisting of multiple staves of music. The notation uses various fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24) and includes measures with sixteenth-note patterns, eighth-note patterns, and grace notes. The staves are in common time with a treble clef.

Each of the 120 measures preceding may be practised in triplets, and in all the keys.

Los 120 compases que preceden pueden ser estudiados en tresillos y en todos los tonos.

Rhythmic work for the same measures.

Trabajo ritmico de los mismos compases.

Rhythrical Work

Trabajo Rítmico

A

B

C

D

E

F

Series of Five-Finger Exercises

Beginning, in succession, with every finger of the hand.

Each odd measure is to be played three times in succession; the even measures, which serve as a transition to the others, only once.

Serie de Ejercicios de cinco Dedos

Empezando sucesivamente por cada uno de los dedos.

Ejecútense 3 veces cada uno de los compases impares y una sola vez los compases pares que sirven de transición á los otros.

1 4 2 3 4 5 2 1 2 3 4 5 3 2 3 4 5 4 4 2 3 4 5 4 5 3 4 5 4 3
5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 3 2 1 2 3 4 5 4
6 3 4 5 4 3 2 1 3 7 4 5 4 3 2 1 2 3 8 4 5 4 3 2 1 2 4 9 5 4 3 2 1 2 3 4 10 5 4 3 2 1 2 3 5
3 2 1 2 3 4 5 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 4 2 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 1
12 4 3 2 1 2 3 4 5 13 3 2 1 2 3 4 5 4 14 3 2 1 2 3 4 5 3 15 2 1 2 3 4 5 4 3 16 2 1 2 3 4 5 4 2
2 3 4 5 4 3 2 1 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 2 4

Detailed working-out of the preceding series.

Trabajo detallado de la serie precedente.

1 2 3 4
ten.
5 6 7 8

*) Those able to play this exercise with the first four rhythms only, should end on a half-note placed in the middle of the eighth measure.

*) Los que pueden tocar este ejercicio con los cuatro primeros ritmos solamente, deben terminar con el semi-tono colocado en medio del octavo compás.

9 10 11 12
 13 14 15 16

The same exercise with the last note played detached.

El mismo ejercicio destacando la última nota.

1 2 etc.

The various rhythms may be applied to all the odd measures of this series.

Se pueden aplicar los diferentes ritmos á los compases impares de esta misma serie.

1 A

etc. as above como arriba

3 A **B**

C **D**

5 A **B**

C **D**

The same applies to measures 7, 9, 11, 13 and 15.

Lo mismo para los números 7, 9, 11, 13 y 15.

Another Series of Five-Finger Exercises

Beginning successively with each of the fingers.

Otra Serie de Ejercicios de cinco Dedos

Empezando sucesivamente por cada uno de los dedos.

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 51 52 53 54

55 56 57 58 59 60

61 62 63 64 65 66

67 68 69 70 71 72

73 74 75 76 77 78

Detailed working-out of these 120 measures.

Trabajo detallado de estos 120 compases.

The aim of the student should be to play these 120 measures in succession, without mistake or hesitation. In order to attain this end each measure should first be practised ten times.

El fin que debe proponerse el que estudia es llegar a tocar esos 120 compases de corrido, sucesivamente, sin faltas ni vacilaciones, pero para eso deberá estudiarse primeramente 10 veces cada compás.

The same 120 measures arranged
in another order of succession

Serie de los mismos 120 compases
en otro orden

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 51 52 53 54

55 56 57 58 59 60

61 62 63 64 65 66

67 68 69 70 71 72

73 74 75 76 77 78

79 80 81 82 83 84

85 86 87 88 89 90

91 92 93 94 95 96

97 98 99 100 101 102

103 104 105 106 107 108

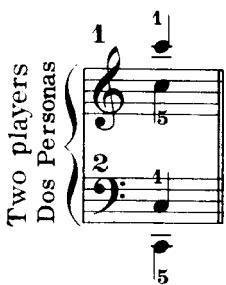
109 110 111 112 113 114

115 116 117 118 119 120

Combination-work

All the exercises of this first section may be studied at one piano by two, and even three persons at a time.

At the same piano
Posición en un solo Piano



Section Two

We make use of the grouping and principal combinations of the second, third, fourth and fifth fingers as a point of departure.

It is impossible to use all the rhythms indicated on page four in every Section, the repeated notes, in the nature of things, not always permitting of satisfactory binary and ternary division.

Series of Exercises Developed from Two-Finger Groups

B

4 5 4 5
3 4 3 4
2 3 2 3
1 2 1 2 *simile*

C

4 5 4 5 4 5
3 4 3 4 3 4
2 3 2 3 2 3
1 2 1 2 *simile*

D

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

*) All the exercises in this series should be played with the left hand *only one octave below* the right hand.

Trabajo de conjunto

Todos los ejercicios en esta primera serie pueden ser estudiados en un Solo Piano, por dos y hasta tres personas á la vez.



N.B. In ensemble work, the two or three persons practising should alternate places, and there should always be one counting *out loud* with the metronome. In two, the person playing the bass should count; in three, the one in the middle.

N.B. En trabajos de conjunto, las dos ó tres personas practicando deben cambiar posiciones, y siempre debe uno contar en voz alta con el metrónomo. Cuando dos practican juntos, el que toca el bajo debe contar, y cuando practican tres, el del medio debe contar.

Segunda Serie

Nos servimos de los grupos y de las principales combinaciones de 2, 3, 4 y 5 dedos como puntos de partida.

No podemos emplear para cada colección todos los ritmos indicados en la página 4. La índole misma de las notas musicales repetidas no se presta siempre á las divisiones binarias y á las divisiones ternarias.

Series formadas por los grupos de Dos Dedos

B

5 4 5 3
4 3 4 2
3 2 3 1
2 1 2 1 *simile*

C

5 4 5 4 5 4
4 3 4 3 4 3
3 2 3 2 3 2
2 1 2 1 2 1 *simile*

D

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

*) Todos los ejercicios en esta serie deben tocarse con la mano izquierda una octava más abajo de la mano derecha.

B

2

C

D

B

3

C

D

B

4

C

D

Series of Exercises
Developed from Three-Finger Groups

Series formadas
por los grupos de Tres Dedos

C

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

E

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

C

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

E

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

C

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

E

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

C

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

E

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

C

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

E

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

up to:
síga hasta:

etc.

etc.

etc.

etc.

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

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

5 6 4 3 5 4
4 3 2 4 3
3 2 1 3 2

4 3 2

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

4 7 2 3 5 2
3 1 2 4 1

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

4 3 2 1 2

8 2 5 3 2 5 3
1 4 2 1 4 2

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

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

3 2 4 1 3 2
4 3 5 4

9 2 5 3 2 5 3 2 5
1 2 4 2 1 4

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

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

10 4 5 3 4 2 4 5
3 4 1 3 2 4 4 2

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

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

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

11 2 5 4 2 5 4
1 4 3 1 4 3

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

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

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

12 2 5 4 2 5 4 2 5
1 2 4 3 1 4 3

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

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

13 3 5 2 3 5 2
2 4 1 2 4 1

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

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

1 5 2 1 5 2
5 1 4 5

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

14 1 5 2 1 5 2
5 1 4 5

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

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

15 1 5 2 1 5 2
5 1 4 5

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

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

16 2 5 1 2 5
4 1 5 4 1 5

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

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

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

17 1 5 4 1 5 4
5 1 2 5

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

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

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

18 1 5 4 1 5 4
5 1 2 5

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

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

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

19 5 4 5 4
1 5 2 1 5 2

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

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

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

20 4 1 4 5 1 4 5 4 5 1 5 4 5 4 1 21 1 2 5 1 2 5 5 2 1
 5 1 2 1 5 5 1 5 1 2 5 1 5 4 5 1 4 5 5 1 2 5 1 2 5 1 4 5

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

 23 5 1 4 5 1 4 5 1 5 1 5 4 5 4 1 24
 5 1 4 5 1 4 5 1 4 5 1 4 4 1 5

 25
 5 1 4 5 1 4 5 1 4 5 1 4 5 1 4 5 1 4 5 1 4 5 1 4
 5 1 4 5 1 4 5 1 4 5 1 4 5 1 4 5 1 4 5 1 4 5 1 4 5 1 4

 26 5 1 4 5 1 4 5 1 4 5 1 4 5 1 4 5 1 4 5 1 4 5 1 4 5 1 4 5 1 4
 5 1 4 5 1 4 5 1 4 5 1 4 5 1 4 5 1 4 5 1 4 5 1 4 5 1 4 5 1 4 5 1 4

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

Series of Exercises
Developed from Four-Finger Groups

Series formadas
por los grupos de Cuatro Dedos

B

C

D

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

etc.

22

etc.

23

etc.

24

etc.

Series of Five-Note Figures

Series de Figuras de cinco notas

B (♩ = 80)

1

5 4 3 2 1 2 3 4 5

5 4 3 2 1 2 3 4 5

C

5 4 3 2 1 3 5

E

1 2 3 4 5 3

D

5 4 3 2 1 2 3 4 5

F

1 2 3 4 5 4 3 2 1

*) The half-note and quarter-note placed opposite each other as shown, serve as an ending, the former to the eighth-notes and the latter to the sixteenth-notes. The same applies to the half-note and quarter-note placed further on, and to all similar endings.

*) Las notas blanca y negra colocadas enfrente una de otra sirven para terminar; la primera para las corcheas, y la segunda para las doblecorcheas. Esto tambien se aplica a las blancas y negras colocadas más adelante.

2

5 4 3 2 1 2 3 4 5

1 2 3 4 5 4 3 2 1

3

1 2 3 4 5 4 3 2 1 etc.

1 2 3 4 5 4 3 2 1 etc.

4

1 2 3 4 5 4 3 2 1 etc.

1 2 3 4 5 4 3 2 1 etc.

5

1 2 3 4 5 4 3 2 1 etc.

1 2 3 4 5 4 3 2 1 etc.

6

1 2 4 3 5 4 2 3 1 etc.

1 2 4 3 5 4 2 3 1 etc.

7

1 3 2 4 5 3 4 2 1 etc.

1 3 2 4 5 3 4 2 1 etc.

8

1 3 4 2 5 3 2 4 1 etc.

1 3 4 2 5 3 2 4 1 etc.

9

1 4 2 3 5 2 4 3 1 etc.

1 4 2 3 5 2 4 3 1 etc.

10

1 4 3 2 5 2 3 4 1 etc.

1 4 3 2 5 2 3 4 1 etc.

Exercises especially intended to facilitate the acquisition of the greatest possible velocity and agility.

Series especialmente destinadas á facilitar la adquisición de la mayor velocidad y agilidad posibles.

1 (♩ = 80 : 100)

1 (♩ = 80 : 100)

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

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

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

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

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

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

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

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

2

etc.

etc.

etc.

3

etc.

etc.

etc.

4

etc.

etc.

etc.

Combination-work
for the Second Section

Trabajo de conjunto
de la Segunda Serie

At the same piano
Posición en un solo Piano

Two Octaves
Dos Octavas

One Octave
Una Octava

One Octave
Una Octava

Two players
Dos Personas

1

2

One Octave
Una Octava

One Octave
Una Octava

Three players
Tres Personas

1

2

3

Section Three

Simple Diatonic and Chromatic Scales

Preliminary Exercises

These are intended to further separate study of the turning under of the thumb, and shifting the hand, in scale-playing.

Tercera Serie

Escalas Simples Diatónicas y Cromáticas

Ejercicios Preliminares

Tienen por objeto hacer que se estudie aparte el pase del pulgar y la traslación de la mano en las escalas.

These exercises should be practised in different octaves on the keyboard, since the difficulty of passing the thumb under varies according to the position occupied by the arm and hand.

Estos ejercicios deberán ser ejecutados en diferentes octavas del piano, porque la dificultad del pase del pulgar varía según la posición ocupada por el brazo y por la mano.

*) In all the series, as in the first, care should be taken not to let the *silent whole notes* be heard, as these notes are meant as support only.

*) En todas las series, como en la primera, debe tenerse cuidado que las *notas redondas mudas* no se oigan, puesto que éstas solamente significan un sosten.

Simple Diatonic Scales

Scale of C major in Octaves

Escalas Simples Diatónicas

Escala de *Do mayor* en Octava

A

Sheet music for C major scales in octaves A and B. The music is written for two staves: Treble (G-clef) and Bass (F-clef). The notes are numbered 1 through 5, corresponding to the fingers of the right hand. The first measure of section A shows a descending scale from G to C. The second measure shows an ascending scale from C to G. The first measure of section B shows an ascending scale from C to G. The second measure shows a descending scale from G to C.

B

Sheet music for C major scales in octaves B and C. The music is written for two staves: Treble (G-clef) and Bass (F-clef). The notes are numbered 1 through 5, corresponding to the fingers of the right hand. The first measure of section B shows an ascending scale from C to G. The second measure shows a descending scale from G to C. The first measure of section C shows a descending scale from G to C. The second measure shows an ascending scale from C to G.

C

Sheet music for C major scales in octaves C and D. The music is written for two staves: Treble (G-clef) and Bass (F-clef). The notes are numbered 1 through 5, corresponding to the fingers of the right hand. The first measure of section C shows an ascending scale from C to G. The second measure shows a descending scale from G to C. The first measure of section D shows a descending scale from G to C. The second measure shows an ascending scale from C to G.

D

Sheet music for C major scales in octaves D and E. The music is written for two staves: Treble (G-clef) and Bass (F-clef). The notes are numbered 1 through 5, corresponding to the fingers of the right hand. The first measure of section D shows an ascending scale from C to G. The second measure shows a descending scale from G to C. The first measure of section E shows a descending scale from G to C. The second measure shows an ascending scale from C to G.

E

Sheet music for C major scales in octaves E and F. The music is written for two staves: Treble (G-clef) and Bass (F-clef). The notes are numbered 1 through 5, corresponding to the fingers of the right hand. The first measure of section E shows an ascending scale from C to G. The second measure shows a descending scale from G to C. The first measure of section F shows a descending scale from G to C. The second measure shows an ascending scale from C to G.

F

Sheet music for C major scales in octaves F and G. The music is written for two staves: Treble (G-clef) and Bass (F-clef). The notes are numbered 1 through 5, corresponding to the fingers of the right hand. The first measure of section F shows an ascending scale from C to G. The second measure shows a descending scale from G to C. The first measure of section G shows a descending scale from G to C. The second measure shows an ascending scale from C to G.

C major

(In thirds) (á la Tercera)

(In sixths) (á la Sexta)

Do mayor

(In tenths) (á la Décima)

* Wherever two finger-numbers are found above or below the same note, as shown above, it should be easy to ascertain which should be used in ascending, descending, or ending.

The Succession
of Diatonic Scales

C minor (in 8ves) (á la 8^a)

Do menor (in 3ds) (á la 3^a)

(in 6ths) (á la 6^a)

(in 10ths) (á la 10^a)

G major (in 8ves) (á la 8^a)

Sol mayor (in 3ds) (á la 3^a)

(in 10ths) (á la 10^a)

(The bass an octave lower)
(M.I. descienda una Octava)

(in 6ths) (á la 6^a)

* Cuando dos números se encuentran sobre ó abajo de la misma nota, como arriba indicado, resulta muy fácil acertar cual debe usarse para ascender, descender ó terminar.

Serie de Escalas
Simples Diatónicas

G minor
 Sol menor

(in 8ves)
(á la 8^a)

(in 3ds)
(á la 3^a)

(in 10ths)
(á la 10^a)

(L.H. an octave lower, and the same for all scales in tenths)

(M.I. á la Octava inferior, y lo mismo para todas las escalas á la 10a)

(in 6ths)
(á la 6^a)

F major
 Re mayor

(in 8ves)
(á la 8^a)

(in 3ds)
(á la 3^a)

(in 10ths)
(á la 10^a)

(in 6ths)
(á la 6^a)

F minor
 Re menor

(in 8ves)
(á la 8^a)

(in 3ds)
(á la 3^a)

(in 10ths)
(á la 10^a)

(in 6ths)
(á la 6^a)

A major
 La mayor

(in 8ves)
(á la 8^a)

(in 3ds)
(á la 3^a)

(in 10ths)
(á la 10^a)

(in 6ths)
(á la 6^a)

A minor
 La menor

(in 8ves)
(á la 8^a)

(in 3ds)
(á la 3^a)

(in 10ths)
(á la 10^a)

(in 6ths)
(á la 6^a)

E major
 Mi mayor

(in 8ves)
(á la 8^a)

(in 3ds)
(á la 3^a)

(in 10ths)
(á la 10^a)

(in 6ths)
(á la 6^a)

E minor
 Mi menor

(in 8ves)
(á la 8^a)

(in 3ds)
(á la 3^a)

(in 6ths)
(á la 6^a)

B major
 Si mayor

(in 8ves)
(á la 8^a)

(in 3ds)
(á la 3^a)

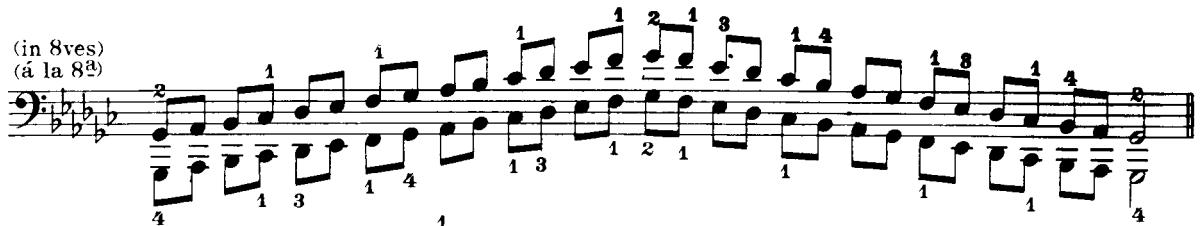
(in 6ths)
(á la 6^a)

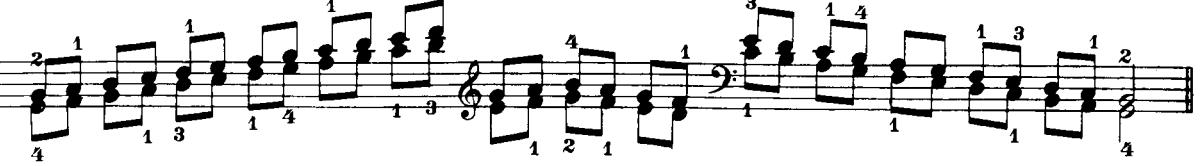
B minor
 Si menor

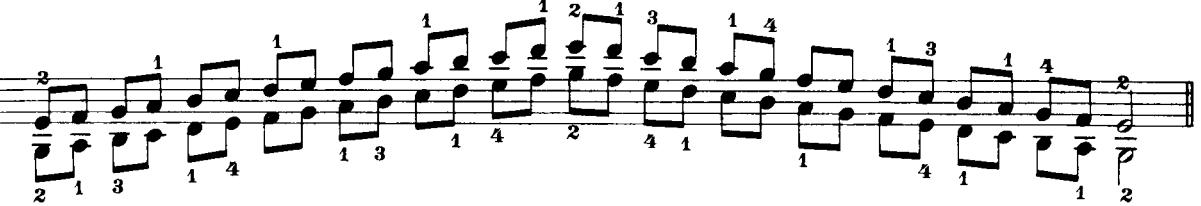
(in 8ves)
(á la 8^a)

(in 3ds)
(á la 3^a)

(in 6ths)
(á la 6^a)

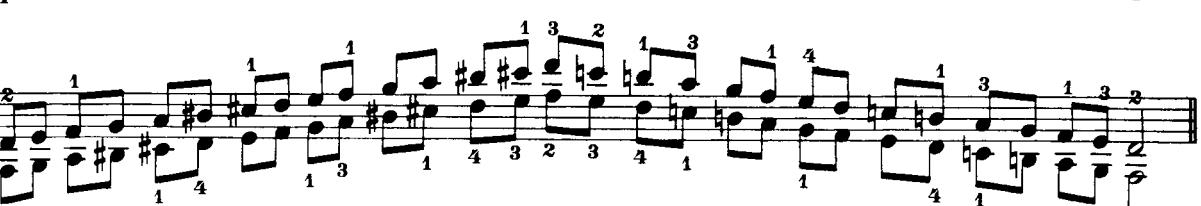
(in 8ves)
 (á la 8^a)
G_b major
Sol_b mayor


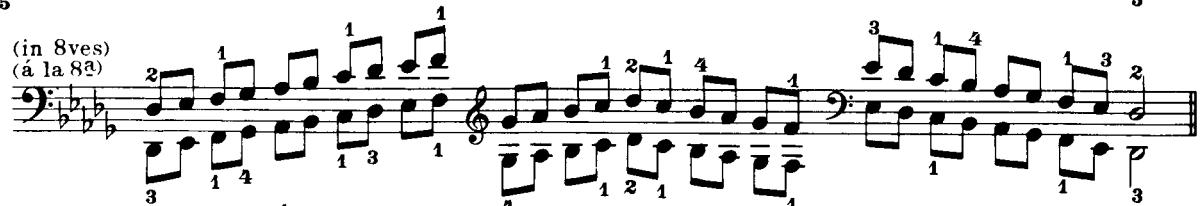
 (in 3ds)
 (á la 3^a)


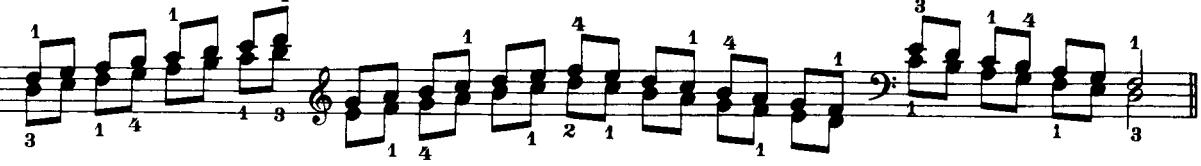
 (in 6ths)
 (á la 6^a)


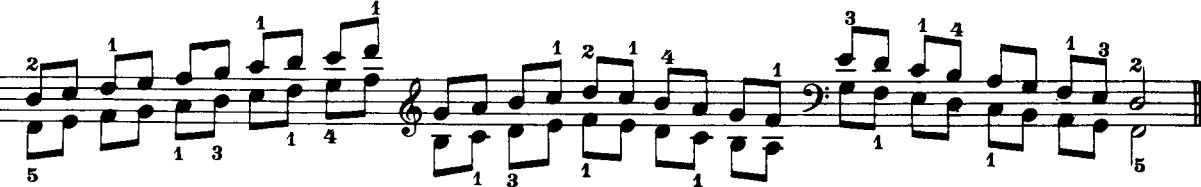
 (in 8ves)
 (á la 8^a)
F[#] minor
Fa[#] menor


 (in 3ds)
 (á la 3^a)


 (in 6ths)
 (á la 6^a)


 (in 8ves)
 (á la 8^a)
D_b major
Re_b mayor


 (in 3ds)
 (á la 3^a)


 (in 6ths)
 (á la 6^a)


C[#] minor
 Do[#] menor

(in 8ves)
(á la 8^a)

(in 3ds)
(á la 3^a)

(in 6ths)
(á la 6^a)

A♭ major
 La♭ mayor

(in 8ves)
(á la 8^a)

(in 3ds)
(á la 3^a)

(in 6ths)
(á la 6^a)

G[#] minor
 Sol[#] menor

(in 8ves)
(á la 8^a)

(in 3ds)
(á la 3^a)

(in 6ths)
(á la 6^a)

45

E♭ major
 (in 8ves)
 (á la 8^a)

 (in 8ds)
 (á la 3^a)

 (in 6ths)
 (á la 6^a)

E♭ minor
 (in 8ves)
 (á la 8^a)

 (in 3ds)
 (á la 3^a)

 (in 6ths)
 (á la 6^a)

B♭ major
 (in 8ves)
 (á la 8^a)

 (in 3ds)
 (á la 3^a)

 (in 6ths)
 (á la 6^a)

B_b minor
 Sib menor

(in 8ves) (á la 8^a)

(in 3ds) (á la 3^a)

(in 6ths) (á la 6^a)

F major
 Fa mayor

(in 8ves) (á la 8^a)

(in 3ds) (á la 3^a)

(in 6ths) (á la 6^a)

F minor
 Fa menor

(in 8ves) (á la 8^a)

(in 3ds) (á la 3^a)

(in 6ths) (á la 6^a)

The minor scales with minor sixth and leading-tone, ascending and descending.

Serie de escalas menores con la sexta menor y la nota sensible al ascender y al descender.

The sheet music consists of two columns of musical staves, each containing eight staves. The left column is labeled "A minor La menor" and the right column is labeled "E minor Mi menor". The staves are arranged in pairs, with the first pair in common time and the second pair in 6/8 time. Each staff has a specific tempo and key signature indicated above it. The notes are primarily eighth notes, with some sixteenth notes and rests. Fingerings are indicated by numbers (1, 2, 3, 4, 5) placed above or below the notes. The music is divided into measures by vertical bar lines.

A minor La menor

- (in 8ves) (á la 8^a)
- (in 6ths) (á la 6^a)
- (in 3ds) (á la 3^a)
- (in 10ths) (á la 10^a)
- (in 8ves) (á la 8^a)
- (in 6ths) (á la 6^a)
- (in 3ds) (á la 3^a)
- (in 10ths) (á la 10^a)

E minor Mi menor

- (in 3ds) (á la 3^a)
- (in 8ves) (á la 8^a)
- (in 6ths) (á la 6^a)
- (in 10ths) (á la 10^a)
- (in 8ves) (á la 8^a)
- (in 6ths) (á la 6^a)
- (in 3ds) (á la 3^a)
- (in 10ths) (á la 10^a)

B minor Si menor

- (in 8ves) (á la 8^a)
- (in 6ths) (á la 6^a)
- (in 3ds) (á la 3^a)
- (in 10ths) (á la 10^a)
- (in 8ves) (á la 8^a)
- (in 6ths) (á la 6^a)
- (in 3ds) (á la 3^a)
- (in 10ths) (á la 10^a)

F# minor Fa # menor

- (in 8ves) (á la 8^a)
- (in 6ths) (á la 6^a)
- (in 3ds) (á la 3^a)
- (in 10ths) (á la 10^a)
- (in 8ves) (á la 8^a)
- (in 6ths) (á la 6^a)
- (in 3ds) (á la 3^a)
- (in 10ths) (á la 10^a)

C# minor Do # menor

- (in 8ves) (á la 8^a)
- (in 6ths) (á la 6^a)
- (in 3ds) (á la 3^a)
- (in 10ths) (á la 10^a)
- (in 8ves) (á la 8^a)
- (in 6ths) (á la 6^a)
- (in 3ds) (á la 3^a)
- (in 10ths) (á la 10^a)

G# minor Sol # menor

- (in 8ves) (á la 8^a)
- (in 6ths) (á la 6^a)
- (in 3ds) (á la 3^a)
- (in 10ths) (á la 10^a)
- (in 8ves) (á la 8^a)
- (in 6ths) (á la 6^a)
- (in 3ds) (á la 3^a)
- (in 10ths) (á la 10^a)

E^b minor (in 8ves) (á la 8^a) 2 1 3 1 4 2 1 3 1 4 (in 3ds) (á la 3^a) 2 1 3 1 4 2 1 3 1 4 (in 10ths) (á la 10^a) 2 1 3 1 4 2 1 3 1 4 2

Mi^b minor (in 6ths) (á la 6^a) 2 1 3 1 4 2 1 3 1 4 B^b minor (in 8ves) (á la 8^a) 2 1 3 1 4 2 1 3 1 4 Sib minor (in 6ths) (á la 6^a) 2 1 3 1 4 2 1 3 1 4

(in 3ds) (á la 3^a) 2 3 4 2 1 4 2 1 3 1 4 (in 10ths) (á la 10^a) 2 1 3 1 4 (in 6ths) (á la 6^a) 2 1 3 1 4 2 1 3 1 4

F minor (in 8ves) (á la 8^a) 2 1 3 1 4 2 1 3 1 4 2 1 3 1 4 (in 3ds) (á la 3^a) 2 3 4 2 1 4 2 1 3 1 4 (in 10ths) (á la 10^a) 2 1 3 1 4 2 1 3 1 4

Fa minor (in 6ths) (á la 6^a) 2 1 3 1 4 2 1 3 1 4 C minor (in 8ves) (á la 8^a) 2 1 3 1 4 2 1 3 1 4 Do menor (in 6ths) (á la 6^a) 2 1 3 1 4 2 1 3 1 4

(in 3ds) (á la 3^a) 2 1 3 1 4 2 1 3 1 4 (in 10ths) (á la 10^a) 2 1 3 1 4 2 1 3 1 4 (in 6ths) (á la 6^a) 2 1 3 1 4 2 1 3 1 4

G minor (in 8ves) (á la 8^a) 2 1 3 1 4 2 1 3 1 4 2 1 3 1 4 (in 3ds) (á la 3^a) 2 1 3 1 4 2 1 3 1 4 (in 10ths) (á la 10^a) 2 1 3 1 4 2 1 3 1 4

Sol menor (in 6ths) (á la 6^a) 2 1 3 1 4 2 1 3 1 4 D minor (in 8ves) (á la 8^a) 2 1 3 1 4 2 1 3 1 4 Re menor (in 6ths) (á la 6^a) 2 1 3 1 4 2 1 3 1 4

(in 3ds) (á la 3^a) 2 1 3 1 4 2 1 3 1 4 (in 10th) (á la 10^a) 2 1 3 1 4 2 1 3 1 4

Simple Chromatic Scales

Escalas Cromáticas Sencillas

A (in the octave)
(á la Octava)

Fingerings below the notes:

Treble staff: 1 3 1 3 1 2 3 1 3 1 3 4 5 4 3 1 3 2 1 3 1 3 2 1 3 1 3 4
Bass staff: 4 3 1 3 2 1 3 1 3 1 3 2 1 3 1 3 2 1 3 1 3 2 1 3 1 3

B

Fingerings below the notes:

Treble staff: 1 3 1 3 1 2 3 1 3 1 3 4
Bass staff: 4 3 1 3 2 1 3 1 3 1 3 2 1 3 1 3 2 1 3 1 3 2 1 3 1 3

C

Fingerings below the notes:

Treble staff: 5 4 3 1 3
Bass staff: 1 2 3 4 3

D

Musical score for section D, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves consist of six measures each. The music is primarily composed of eighth notes and sixteenth notes, with various sharps and flats indicating key changes.

Continuation of the musical score for section D, showing two more staves of music. The top staff begins with a measure of eighth notes followed by sixteenth-note patterns. The bottom staff follows a similar pattern of eighth notes and sixteenth-note groups.

E

Musical score for section E, continuing from section D. The top staff shows a measure of eighth notes followed by a series of sixteenth-note patterns. The bottom staff follows a similar pattern of eighth notes and sixteenth-note groups.

Continuation of the musical score for section E, showing two more staves of music. The top staff begins with a measure of eighth notes followed by sixteenth-note patterns. The bottom staff follows a similar pattern of eighth notes and sixteenth-note groups.

F

Musical score for section F, continuing from section E. The top staff shows a measure of eighth notes followed by a series of sixteenth-note patterns. The bottom staff follows a similar pattern of eighth notes and sixteenth-note groups.

Continuation of the musical score for section F, showing two more staves of music. The top staff begins with a measure of eighth notes followed by sixteenth-note patterns. The bottom staff follows a similar pattern of eighth notes and sixteenth-note groups.

In minor Thirds
A la Tercera menor

In Sixths
A la Sexta

In Tenths
A la Décima

As the twelve chromatic notes comprised in the compass of one octave can be divided by two, three, four and six, they may be studied through any desired number of octaves, using the first five rhythms. Rhythm No. 6 is to be used only through two to four octaves.

It would be well to begin with each of the notes of the chromatic octave, C-C#-D,etc.,in succession.

Como las 12 notas cromáticas contenidas en la extensión de una octava son dividibles por 2, por 3, por 4 y por 6, se podrán estudiar con el número de octavas que se quiera en los 5 primeros ritmos. No se estudiará el sexto ritmo más que con dos ó cuatro octavas.

Será conveniente hacerlos empezar, sucesivamente, por todas las notas de la octava cromática, Do-Dó-Re,etc.

Combination-work in the Third Section

The scales may be practised by two or even three, persons together, at one piano.

Trabajo de Conjunto en la Tercera Serie

Las escalas pueden ser estudiadas por dos y aun por tres personas, simultaneamente, en un solo piano.

Series Four

Arpeggios and Arpeggiated Chords
derived from the Major Triad

Arpeggios

We present the arpeggios in two different forms. In order to avoid the slowness of rhythm A, they are to be practised beginning with rhythm B.

Cuarta Serie

Arpegios y Acordes Arpegiados Resultantes
Acorde Perfecto

Arpegios

Presentaremos los arpegios bajo dos formas diferentes. A fin de evitar la lentitud del ritmo A, los estudiaremos a partir del ritmo B solamente.

Major triad on C
Acorde perfecto mayor de Do

B

I

C

E

D

F

II

B

*) In the arpeggios and broken chords forming this fourth series, the left hand is placed only one octave below the right hand.

*) En los arpegios y acordes rotos que componen esta cuarta serie, la mano izquierda debe colocarse una octava más abajo de la derecha.

C

E 4

F 5

Inversions of the major triad on C

Transposiciones del acorde mayor de Do

1st Inversion
1^a Inversion

2nd Inversion
2^a Inversion (1)

etc.

The minor triad on C

Acorde menor de Do

Fundamental Position
Posición Fundamental

1st Inversion
1^a Inversion

2nd Inversion
2^a Inversion (1)

etc.

The numerals indicate:

Designaremos con las cifras:

1 2 3	Fundamental position la Posición fundamental	{	of the various major and minor triads which follow. de los diversos acordes mayores y menores, cuyos principios daremos á continuación:
	First inversion la 1^a Inversion		
	Second inversion la 2^a Inversion		

G major
Sol mayor

1 2 3

5 4 3

G minor
Sol menor

1 2 3

5 4 3

D major
Re mayor

1 2 3

5 4 3

D minor
Re menor

1 2 3

5 4 3

A major
La mayor

1 2 3

5 4 3

A minor
La menor

1 2 3

5 4 3

E major
Mi mayor

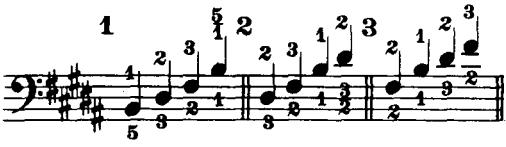
1 2 3

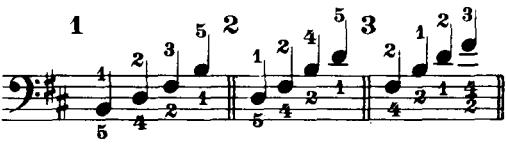
5 4 3

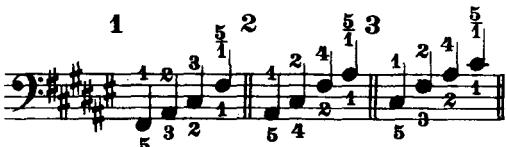
E minor
Mi menor

1 2 3

5 4 3

B major
 Si mayor 

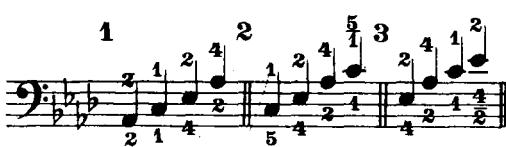
B minor
 Si menor 

F# major
 Fa# mayor 

F# minor
 Fa# menor 

D♭ major
 Reb mayor 

C# minor
 Do# menor 

A♭ major
 La♭ mayor 

G# minor
 Sol# menor 

E♭ major
 Mi♭ mayor 

E♭ minor
 Mi♭ menor 

B♭ major
 Sib mayor 

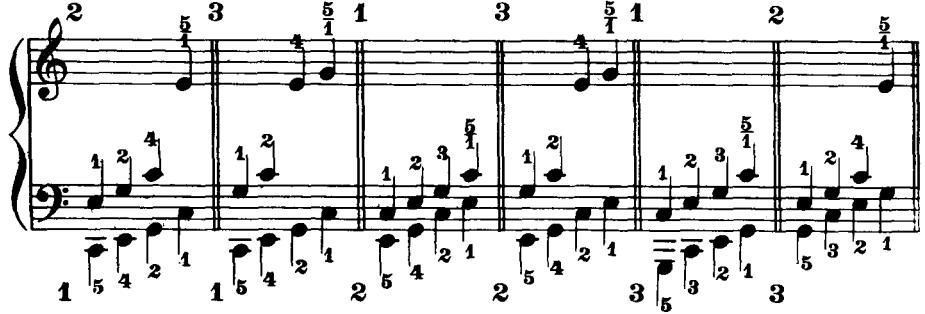
B♭ minor
 Sib menor 

F major
 Fa mayor 

F minor
 Fa menor 

Combining the use of the fundamental position with that of its inversions, and of the inversions among themselves, the following different arpeggio-groupings may be obtained.

Combinando la posición fundamental de cada acorde con sus inversiones, y las inversiones entre sí, se pueden producir los diferentes grupos de arpegios siguientes.



The C minor triad and all the other major and minor chords indicated above are to be played in the same way.

Lo mismo el acorde menor de *Do* que todos los otros mayores y menores indicados más arriba deben ejecutarse del mismo modo.

Arpeggiated Chords

Two different forms of the arpeggiated chord are here given.

Acordes Arpegiados

Danse á continuación dos formas diferentes de acordes arpegiados.

B

1

C

E

D

F

B

2

C

E 4 5 2 4 1 5

D

F 4 5 2 4 1 5 2 3

Inversions of the
major triad on C.
Inversiones del a-
corde mayor de Do.

B

1st Inversion
1^a Inversion

2d Inversion
2^a Inversion

B

The minor triad
on C.
Acorde perfecto
menor de Do

N.B. It has not been considered necessary to write out the broken chords resulting from triad-inversions into which one or two black keys enter. Their fingering is always the same for all notes throughout the whole extent of the keyboard, no matter what tone they begin on.

N.B. No hemos creido necesario escribir dos acordes troncados resultantes de las inversiones de los mismos en los cuales entran una ó dos teclas negras. Su digitación completa es la misma en toda la extensión del teclado cualquiera que sea la nota por la cual se empiece.

G major
Sol mayor

3

G minor
Sol menor

D major
Re mayor

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 # major

F # minor
Fa # minor

D b major
Re b major

C # minor
Do # minor

A b major
La b major

G # minor
Sol # minor

E b major
Mi b major

E b minor
Mi b minor

B b major
Si b major

B b minor
Si b minor

F major
Fa major

F minor
Fa minor

Combination-work
for the Fourth Section

Trabajo de Conjunto
de la Cuarta Serie

Arpeggios

Arpeggios

By twos
A dos

Arpeggio pattern for two hands (A dos) across two staves of six measures each.

B

Arpeggio pattern for two hands (B) across two staves of six measures each.

B

Arpeggio pattern for two hands (C) across two staves of six measures each.

By threes
A tres

Arpeggio pattern for three hands (D) across three staves of six measures each.

Arpeggiated Chords

Acordes Arpegiados

By two
A dos

B

C

D

D

E

By threes
A tres

B

C

D

D

E