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.

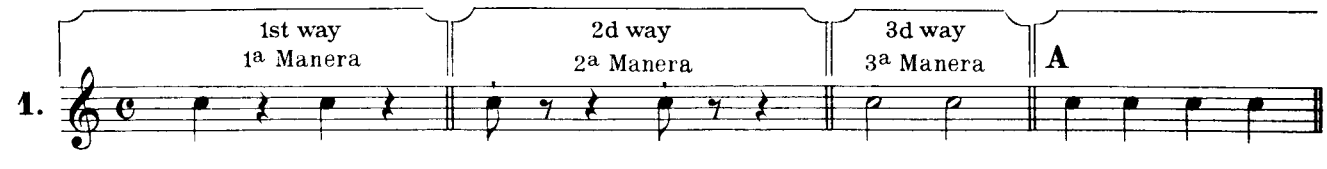
Exercises in single and double notes and on three and four notes should be repeated, using the wrist in the three ways indicated on page 3, and employing the first four rhythms.

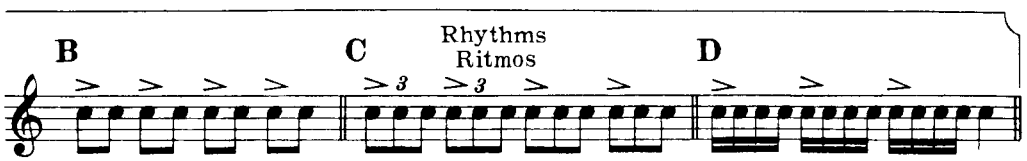
Quinta Serie

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.

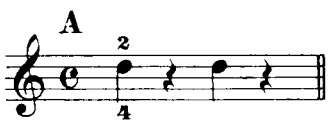
Ejercicios de notas solas, dobles, triples y cuádruples, moviendo la muñeca de las tres maneras indicadas en la página 3 usando los cuatro primeros ritmos.

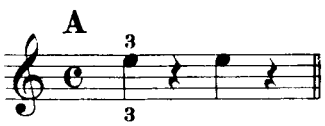


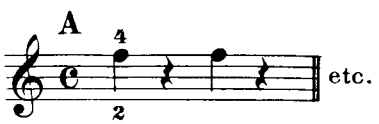


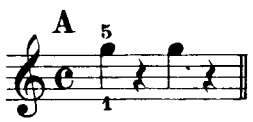
The same for the remaining four fingers.

Lo mismo con los otros cuatro dedos.



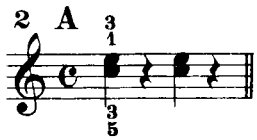


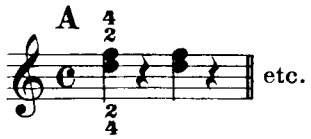


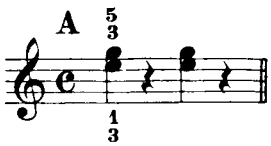


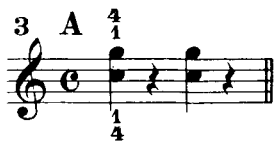
The same for double-notes, three- and four-tone chords.

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



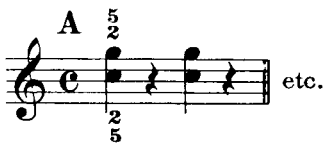


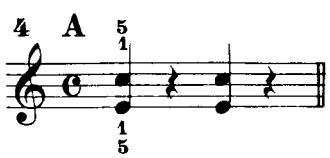


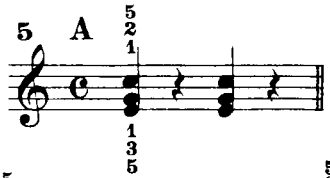


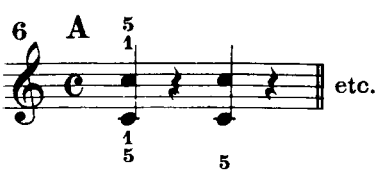
The same fifth with another fingering.

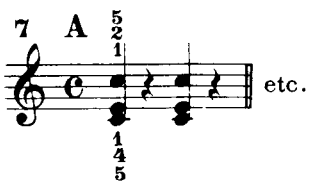
La misma quinta con otra digitación.

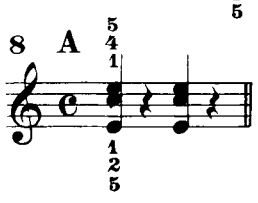


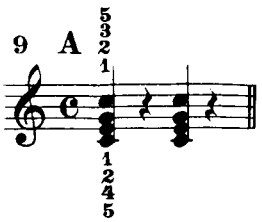


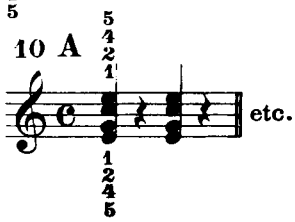








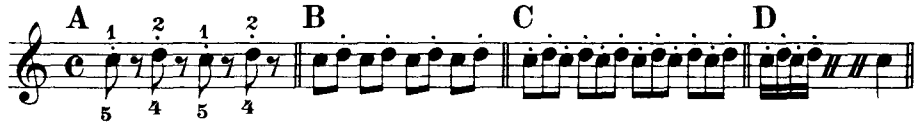




All of the single-note exercises of Section One may be practised with the wrist-movement.

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

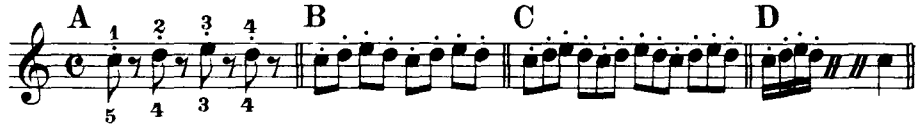
2 fingers
2 dedos



The nine remaining two-finger-groups in the same way.

Lo mismo para los otros nueve grupos de 2 dedos.

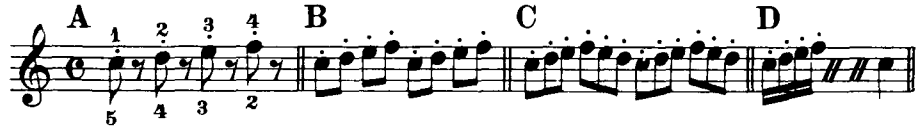
3 fingers
3 dedos



The nine remaining three-finger groups in the same way.

Lo mismo para los otros nueve grupos de 3 dedos.

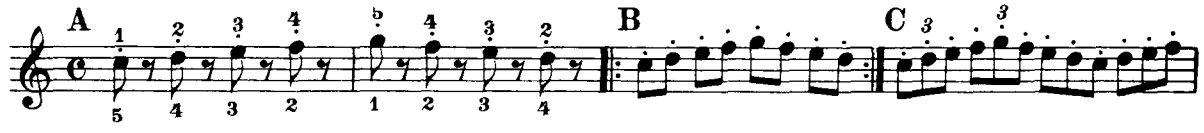
4 fingers
4 dedos

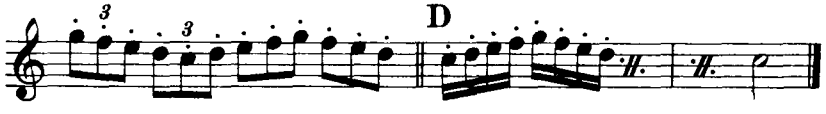


The four remaining four-finger groups in the same way.

Lo mismo para los otros cuatro grupos de 4 dedos.

5 fingers
5 dedos





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 3ª serie.

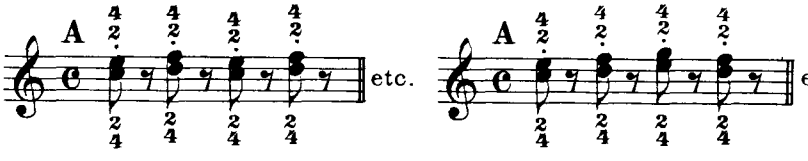
N.B. The successions of thirds contained in section six should be practised with the wrist-movement, and using the given fingering; but only after repeated practice with the *legato* touch.

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

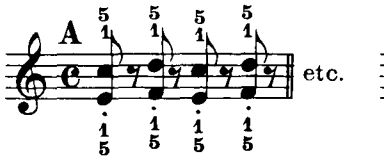
Thirds
Terceras

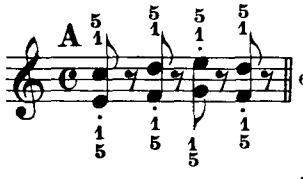


These thirds may be played with the fingers $\frac{4}{1}$ in the right hand, and $\frac{1}{4}$ in the left.

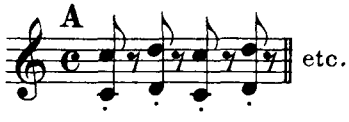
Estas terceras pueden tocarse con $\frac{4}{1}$ de la mano derecha y $\frac{1}{4}$ de la mano izquierda.

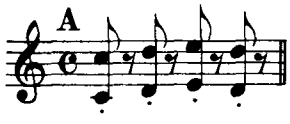
Sixths
Sextas



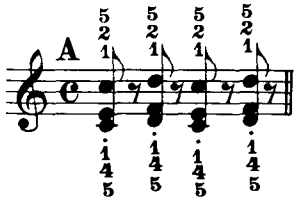


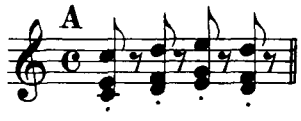
Octaves
Octavas



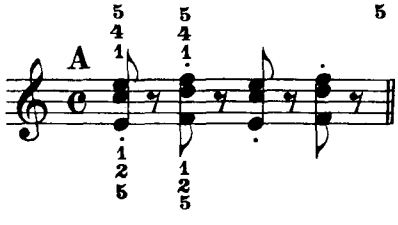


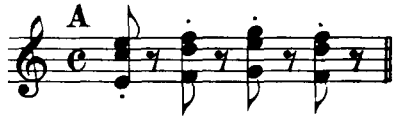
Chords with third and octave
Acordes de 3ª y 8ª





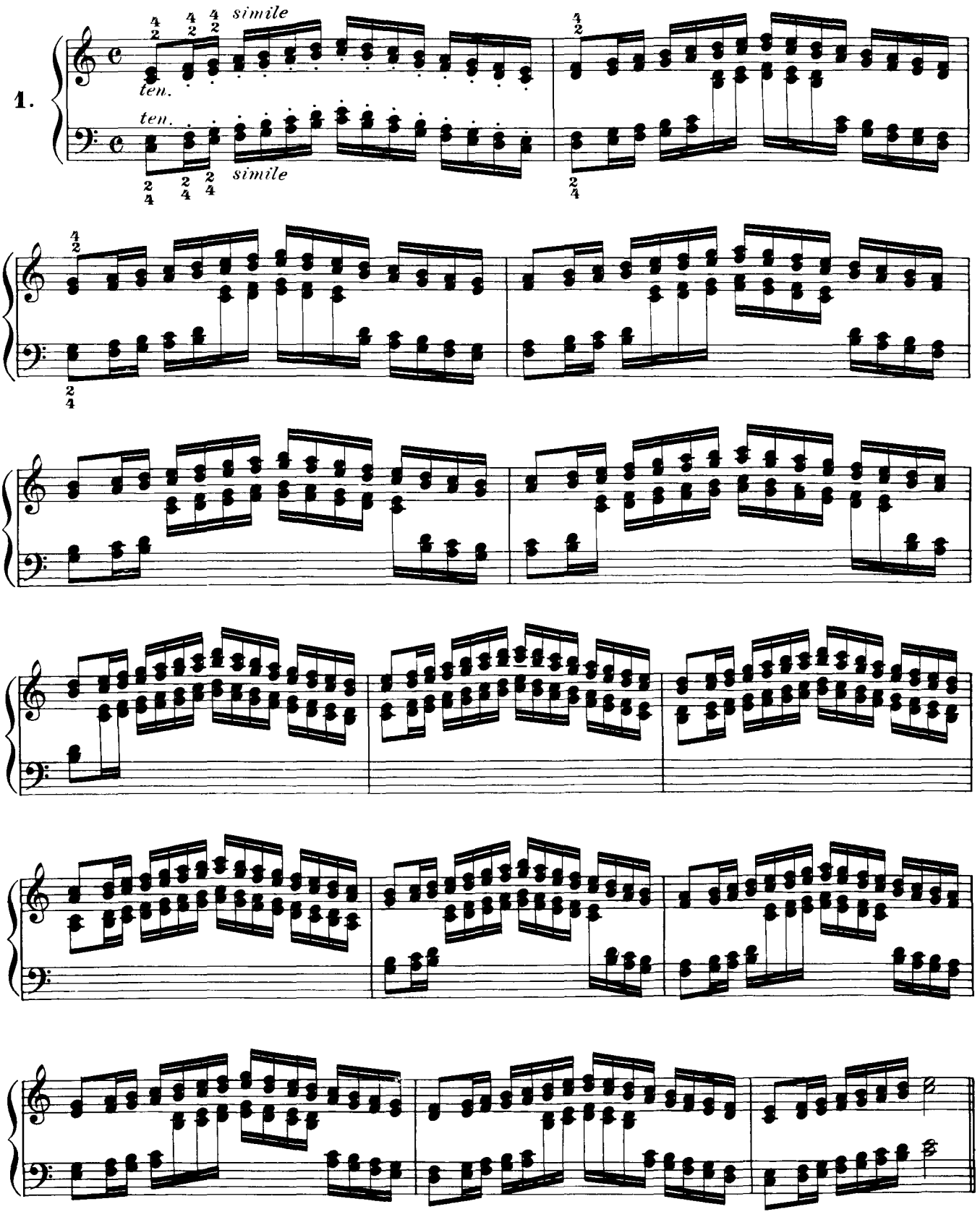
Chords with sixth and octave
Acordes de 6ª y 8ª





Ascending and Descending Successions

Series Ascendentes y Descendentes



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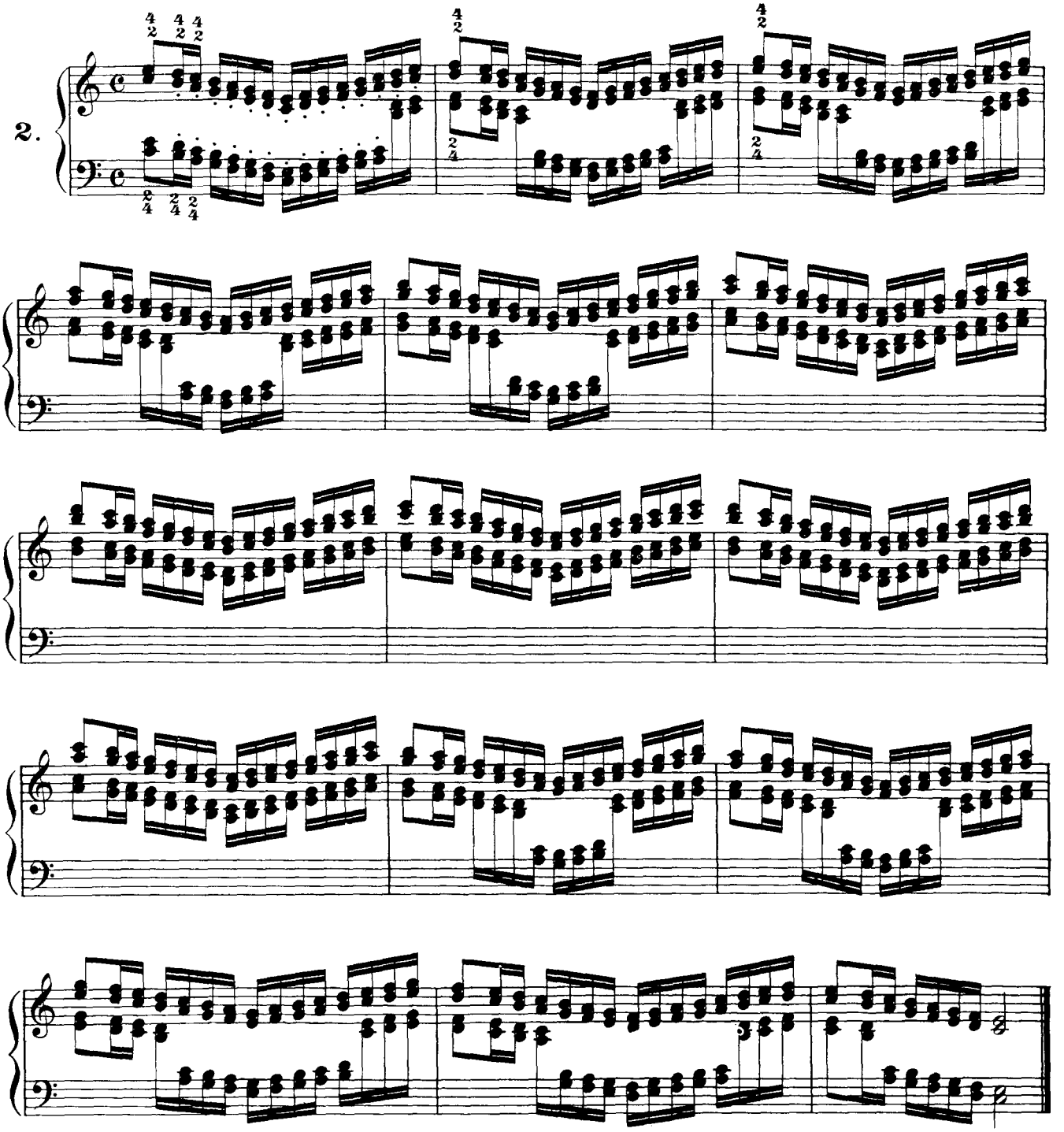
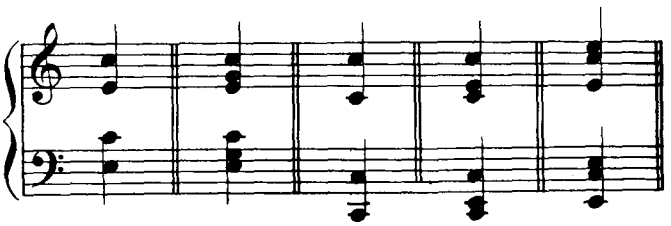


The two preceding series of exercises may be played in the same manner, using the thumb and the fourth finger of each hand.

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.

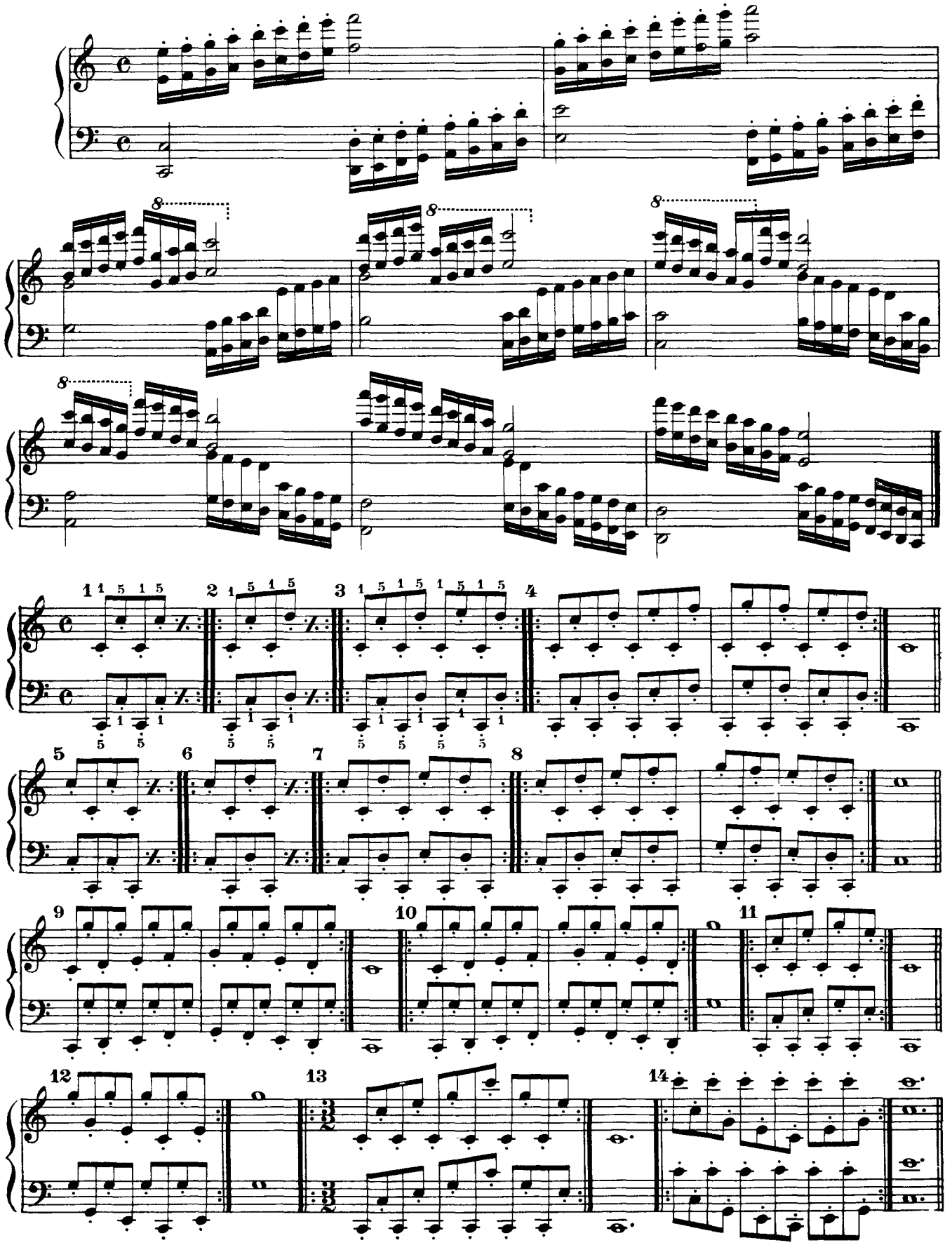


Octave Successions

These may be practised in all the keys

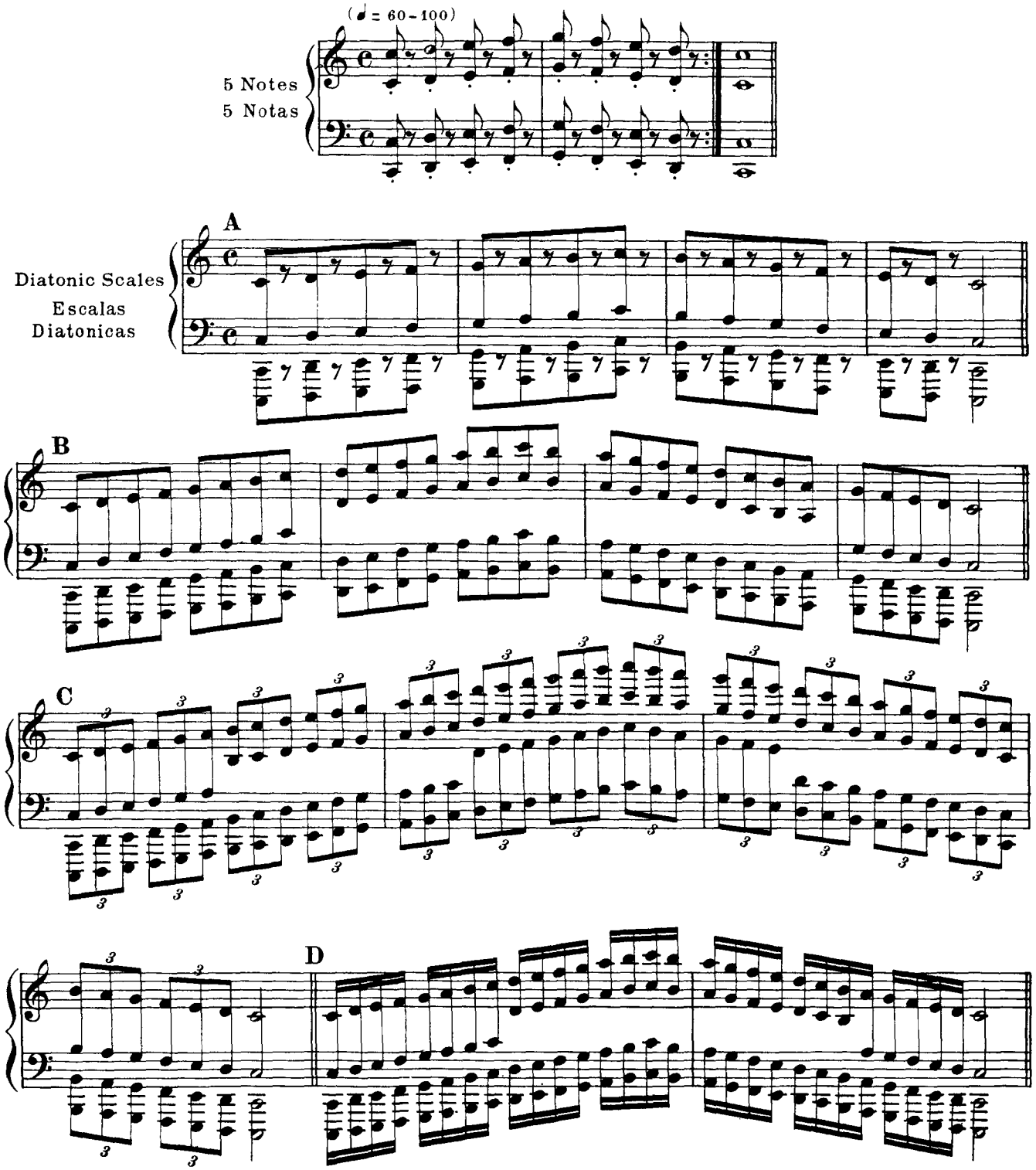
Serie de Octavas

Pueden ser tocadas en todos los tonos



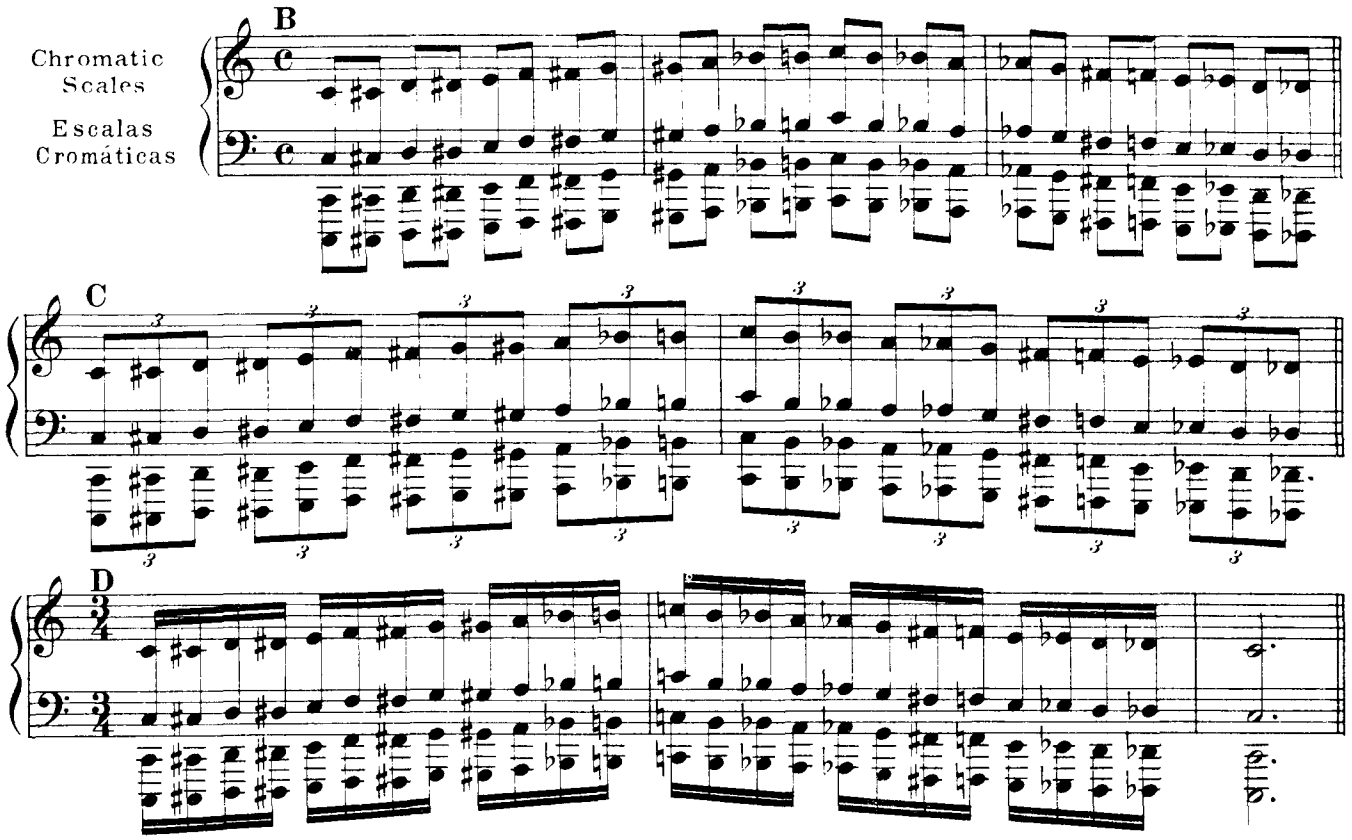
Such students as are desirous of giving especial attention to octaves, may play with both hands in octaves, through all the keys and using different rhythms. the five-tone exercises of Section One; the diatonic and chromatic scales; and the arpeggios and broken chords. The fourth instead of the fifth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



Chromatic Scales

Escalas Cromáticas

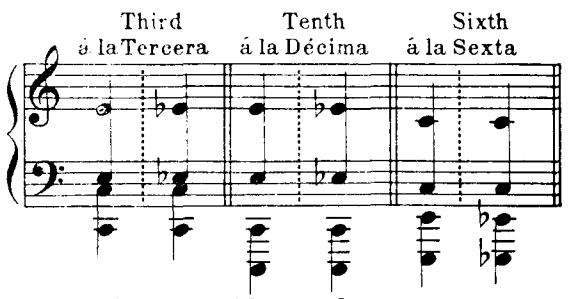


The chromatic scales in octaves may begin with any desired note and progress through a succession of octaves on the keyboard.

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

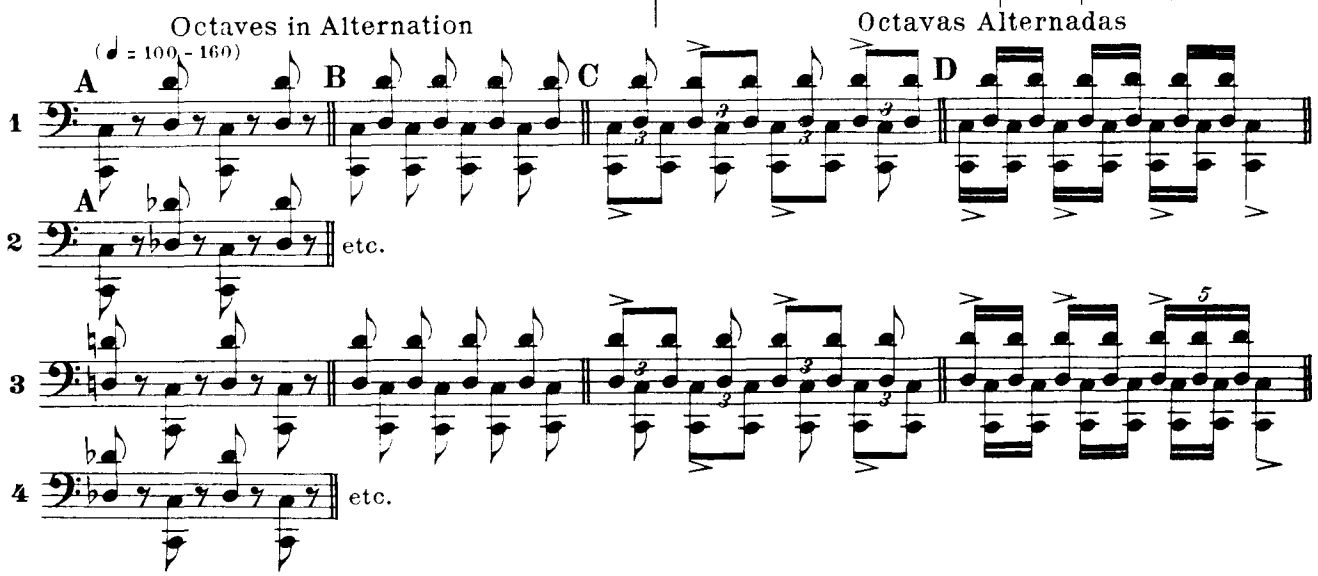
The diatonic and chromatic scales may be formed by placing the two hands a third, a tenth and a sixth apart.

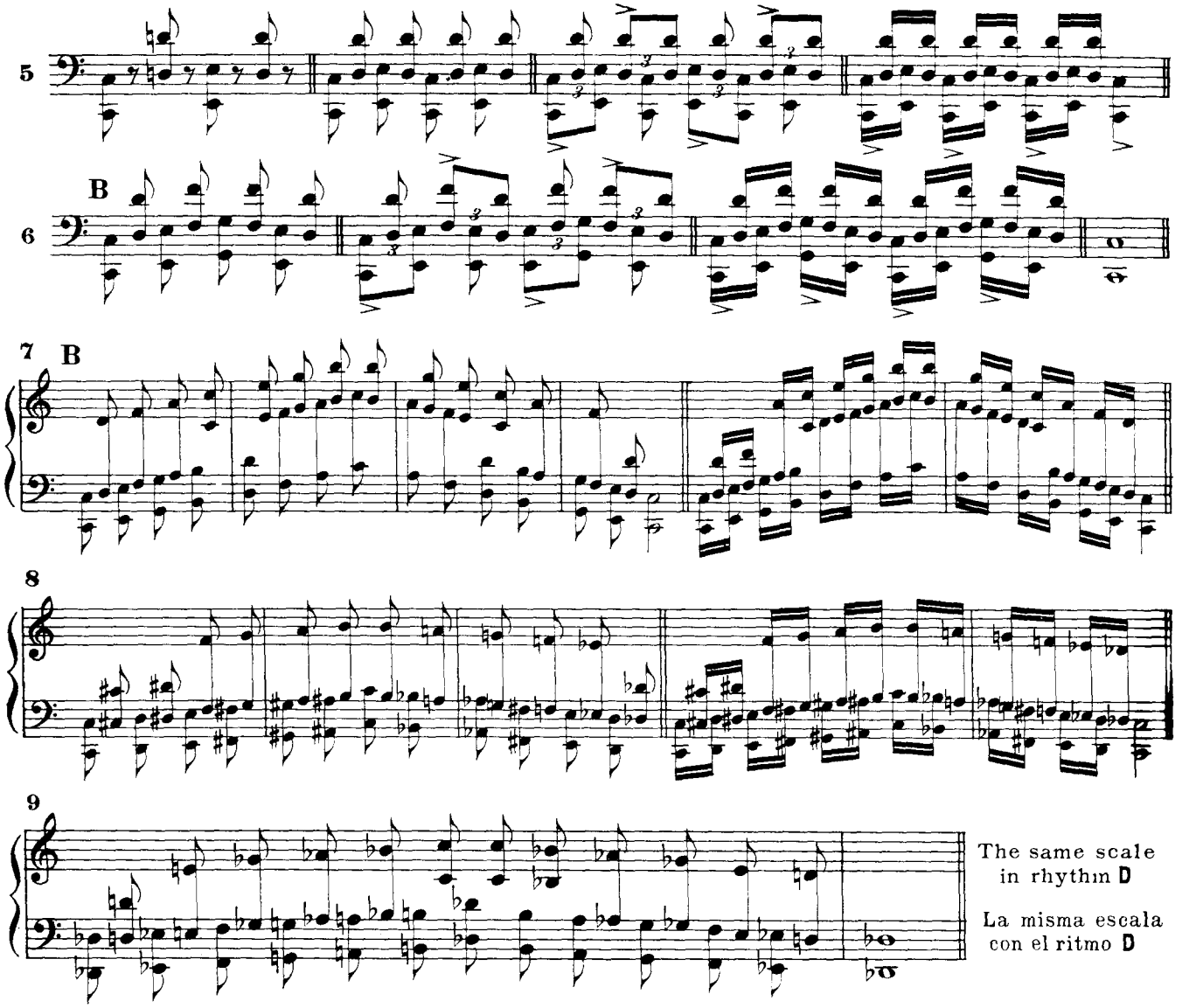
Las escalas diatónicas y cromáticas en octavas pueden hacerse colocando las dos manos á la Tercera, á la Décima y á la Sexta una de la otra.



Octaves in Alternation

Octavas Alternadas





The same scale in rhythm **D**

La misma escala con el ritmo **D**

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**.

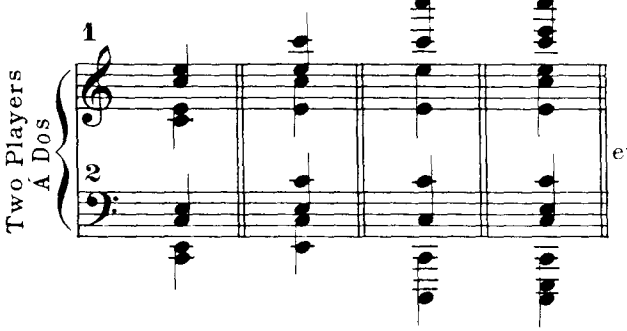
Las escalas cromáticas, empezando en cada nota de la octava cromática, deben tocarse del mismo modo que los ejercicios anteriores usando los ritmos **B** y **D**.

Combination-work in Section Five

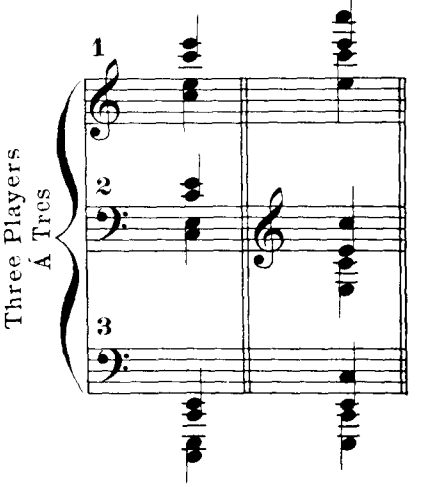
Trabajo de Conjunto de la Quinta Serie

On the same Piano

En el mismo Piano



etc.



Section Six

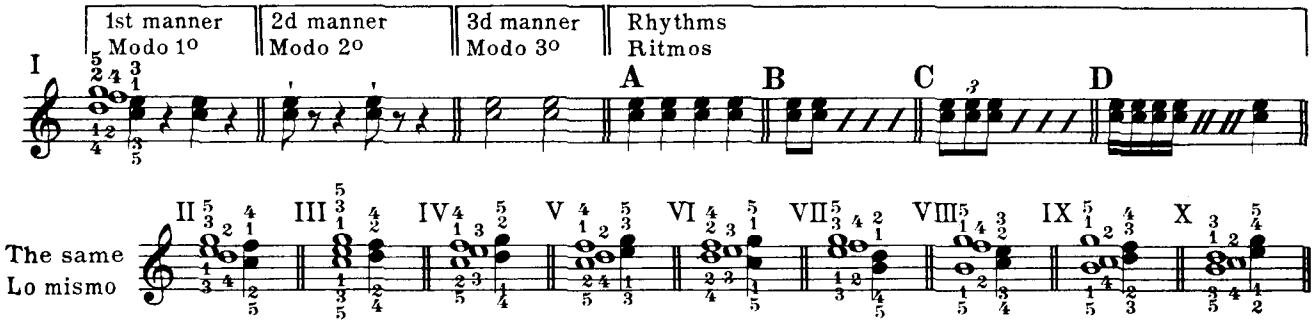
Double notes and three notes with a quiet hand. Tremolos in triplets and four notes. Double - note passages covering the whole extent of the keyboard. Diatonic and chromatic scales in thirds and sixths.

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 terceras y en sextas.

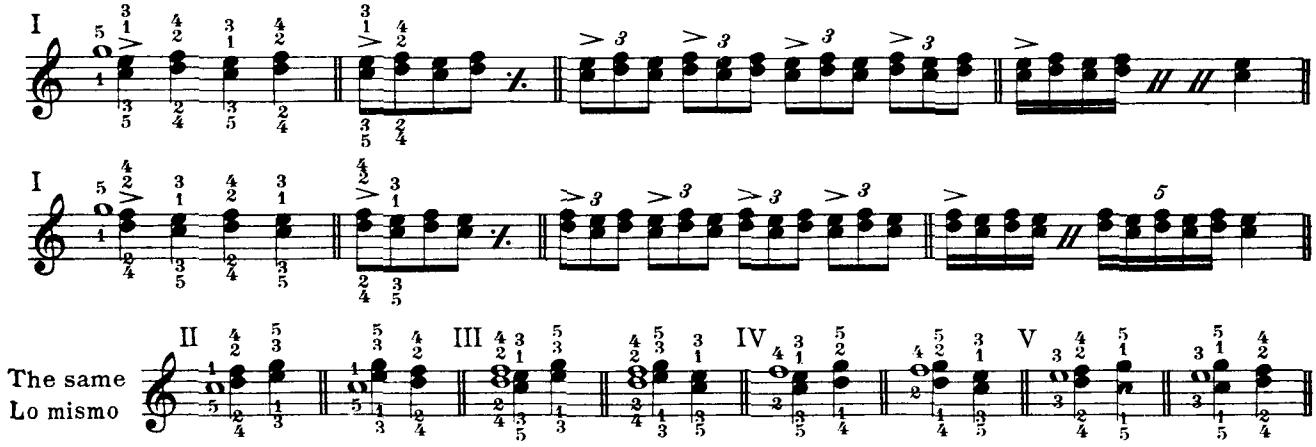
A series of ten Double-notes

Diez Notas Dobles



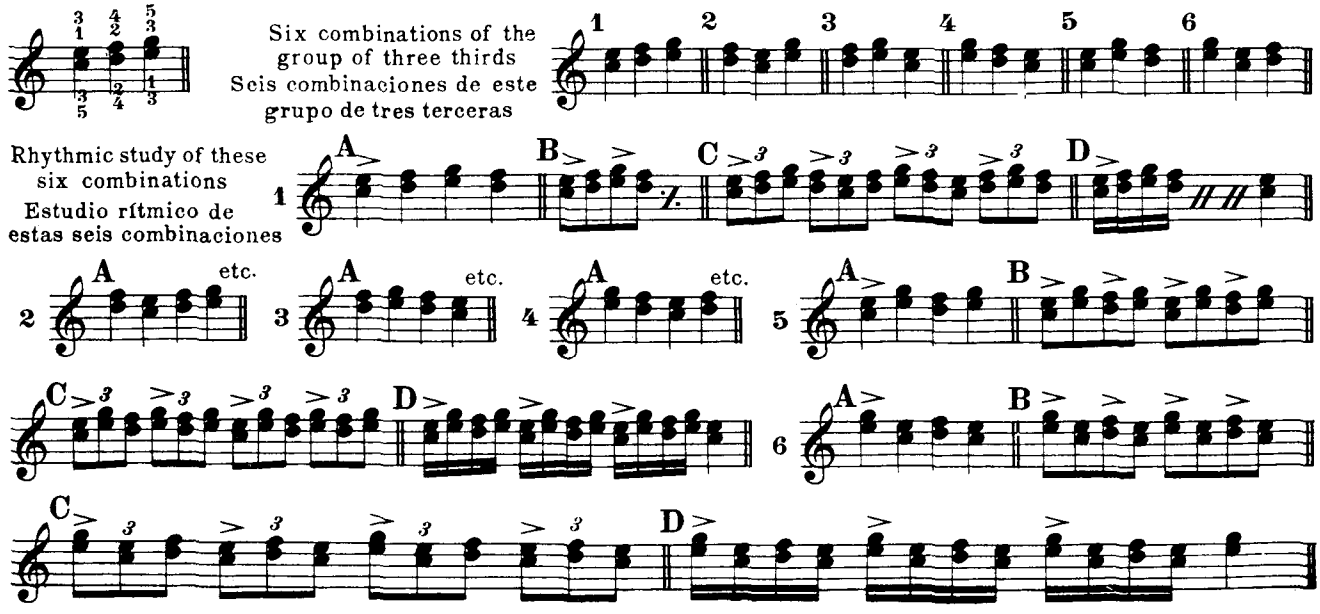
Five groups of alternating Double-notes

Cinco Grupos de dos Notas Dobles Sucesivas



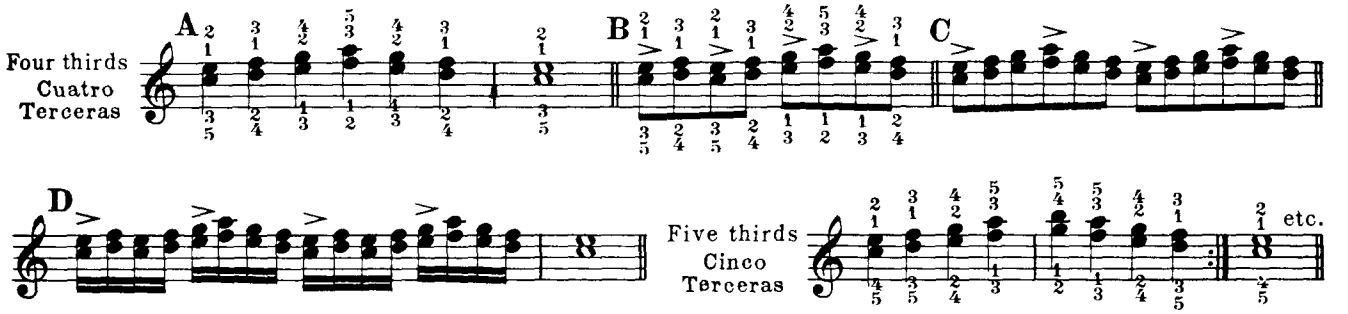
Groups of three successive Thirds

Grupos de tres Terceras Sucesivas



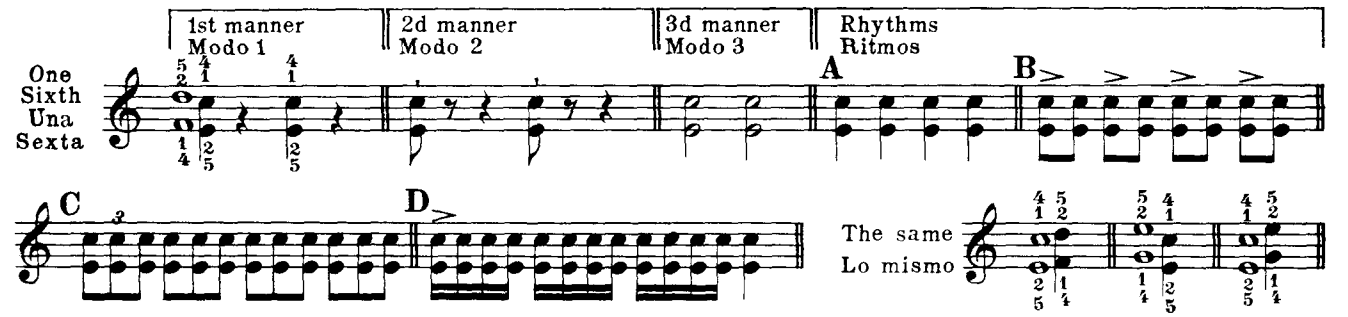
Groups of four and five successive thirds

Grupos de Cuatro y Cinco Terceras Sucesivas



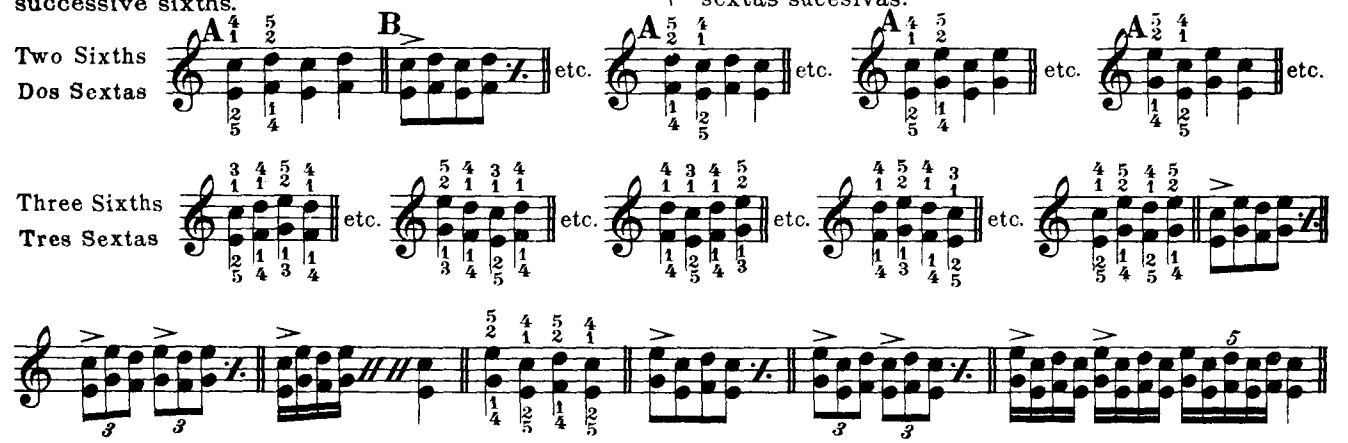
Special Studies in Sixths with a Quiet Hand

Estudios especiales de Sextas con Mano Quieta



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

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

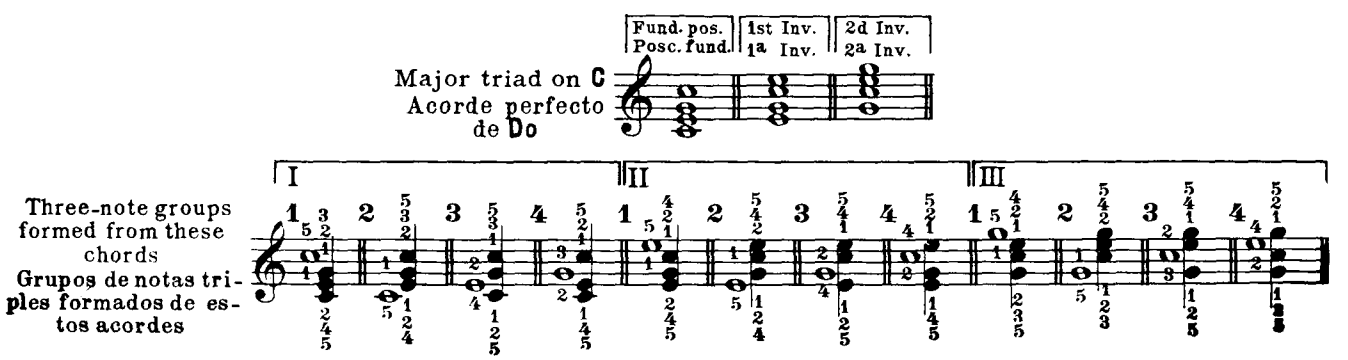


Three-note Groups with a Quiet Hand

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

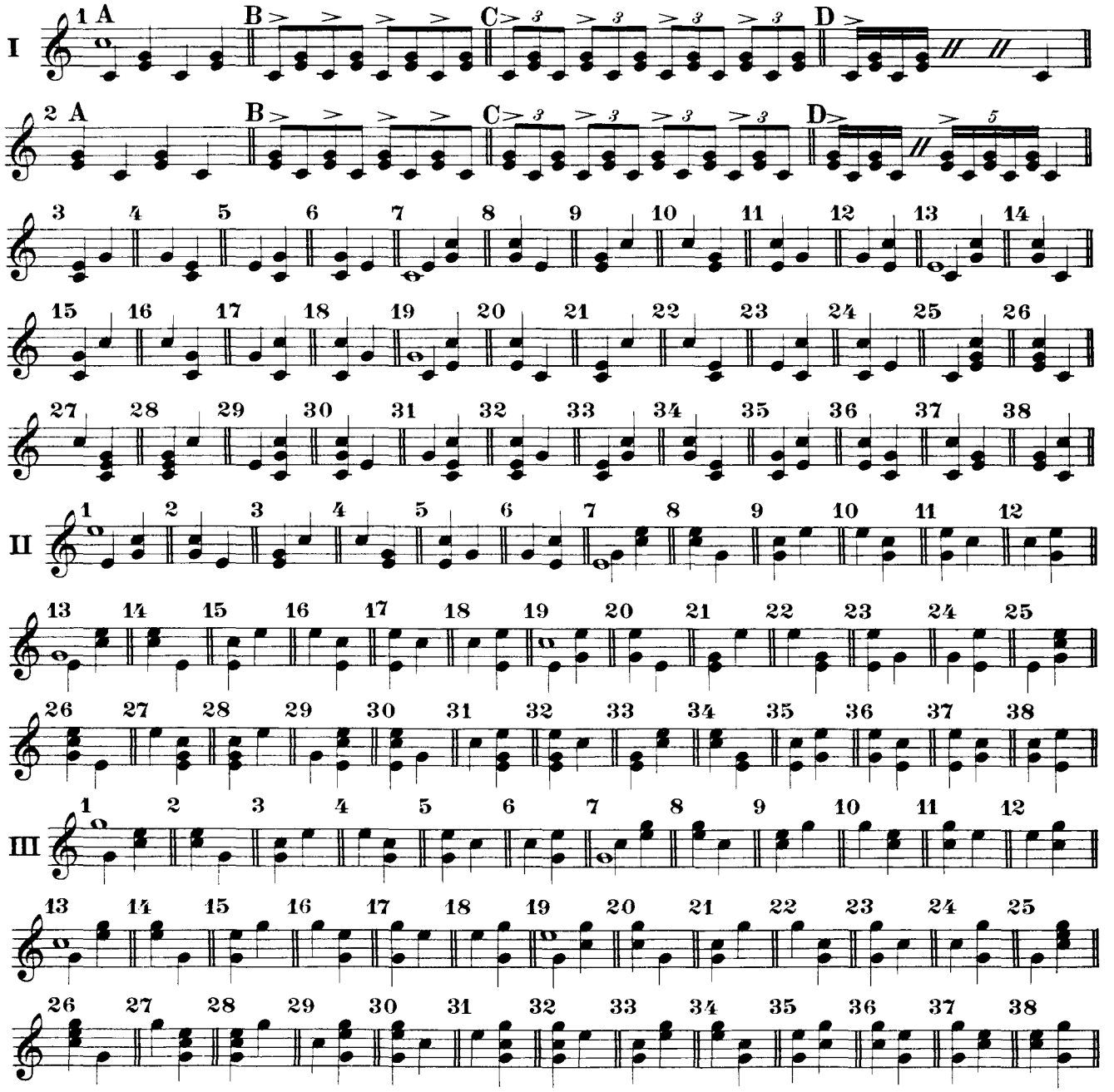
Notas Triples á Mano Quieta

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



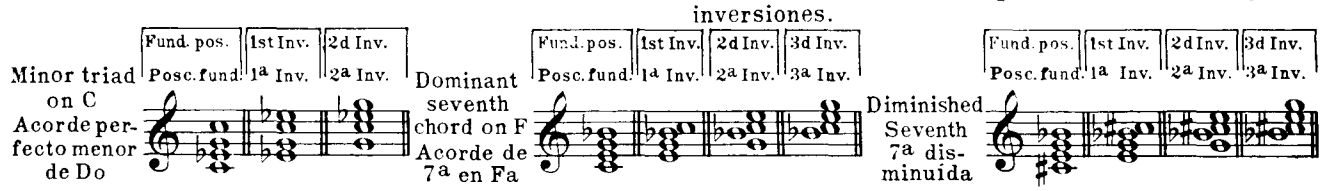
Tremolos resulting from three- and four - note groupings, each of which forms one of the chords indicated.

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



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.

Este mismo ejercicio de notas triples y de trémolos puede llevarse á cabo con todos los otros acordes perfectos, así como también con las posiciones de cuatro notas ofrecidas por los acordes de 7ª y sus inversiones.



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

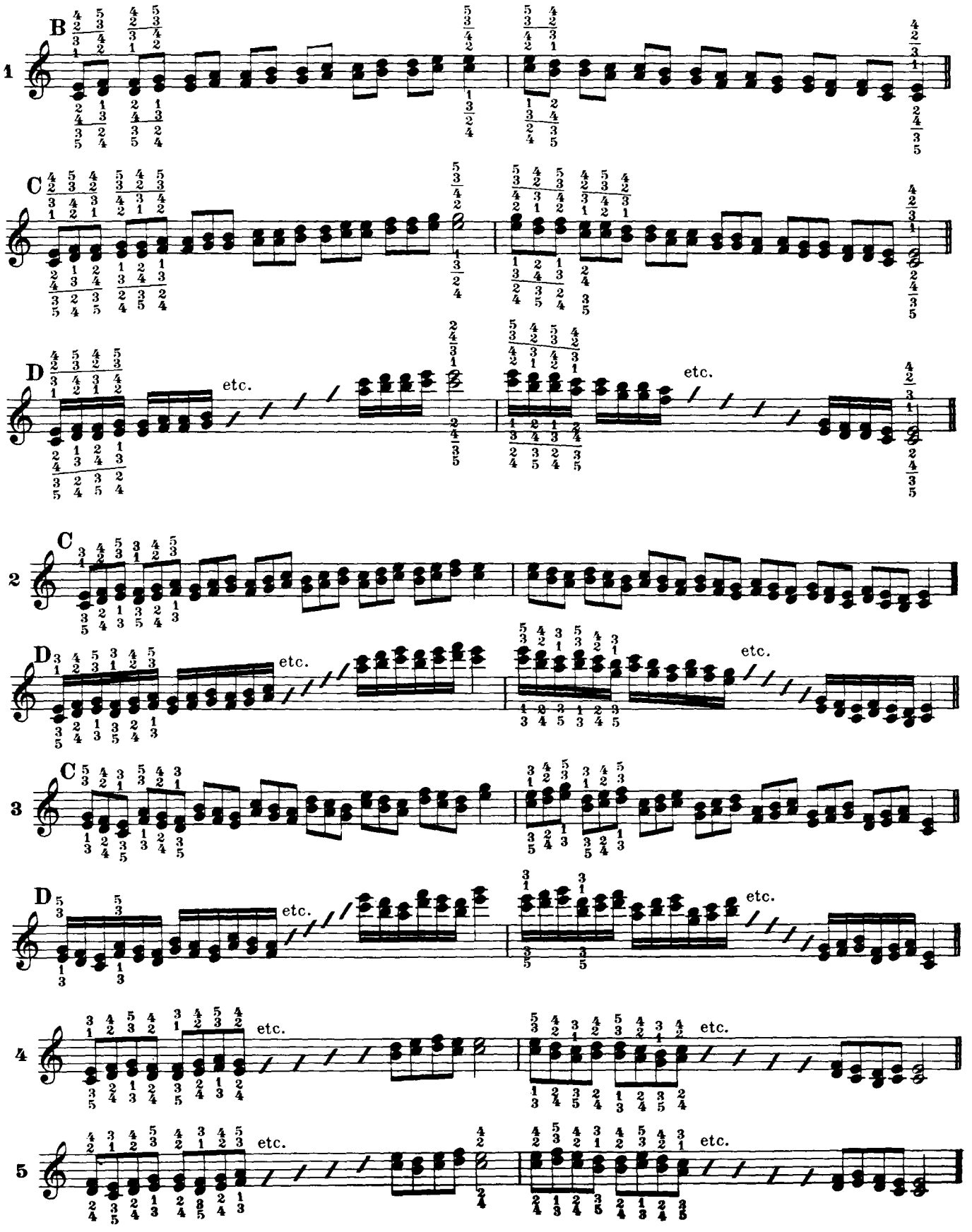
N. B. Cada alumno puede formar todos los acordes de cuatro dedos si así lo desea, con solo tomar los de cinco notas consignados en la serie siguiente y suprimir de ellos la nota superior.

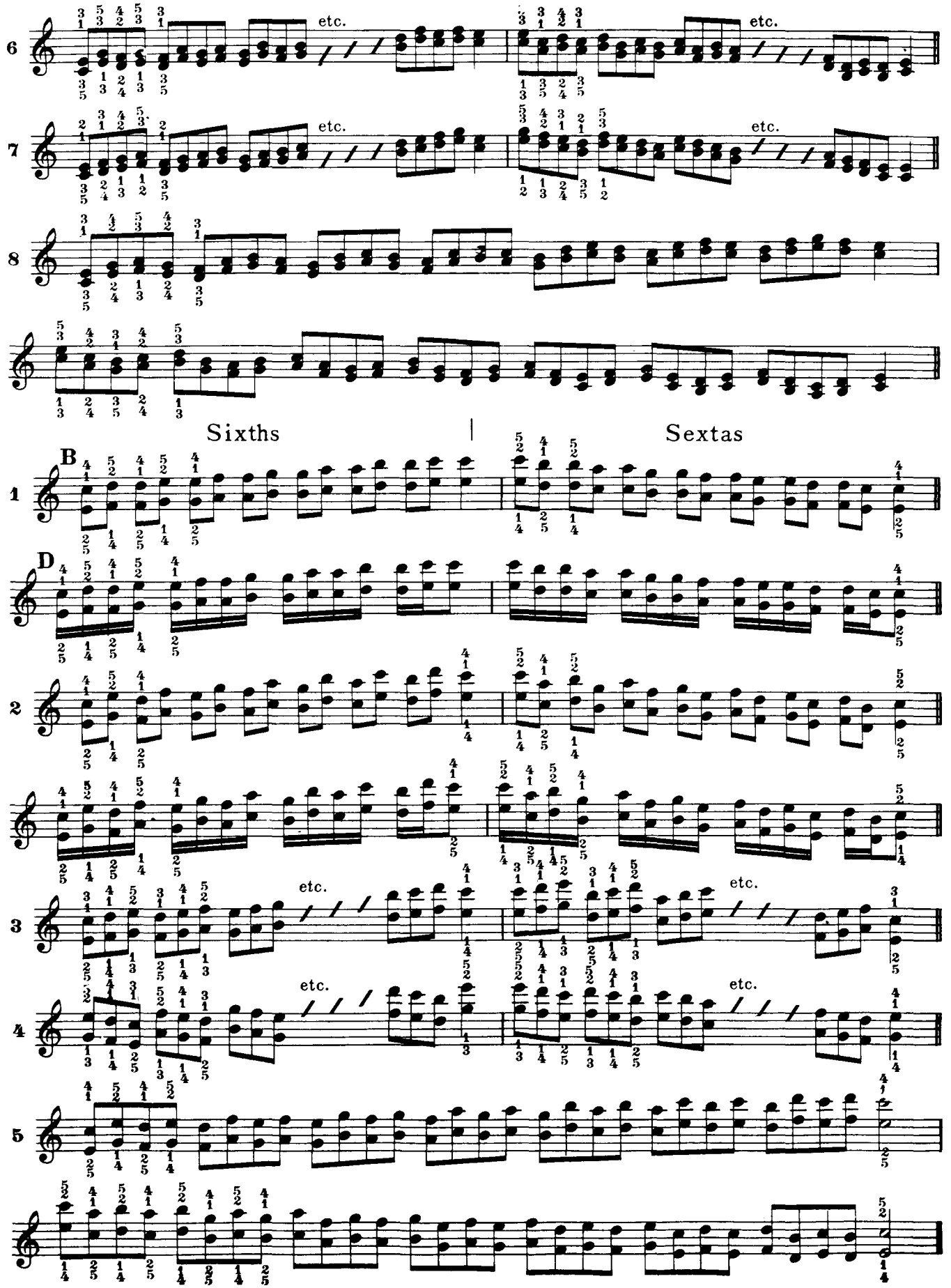
Successions of thirds and sixths covering the keyboard without turning under the thumb.

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

Thirds

Terceras



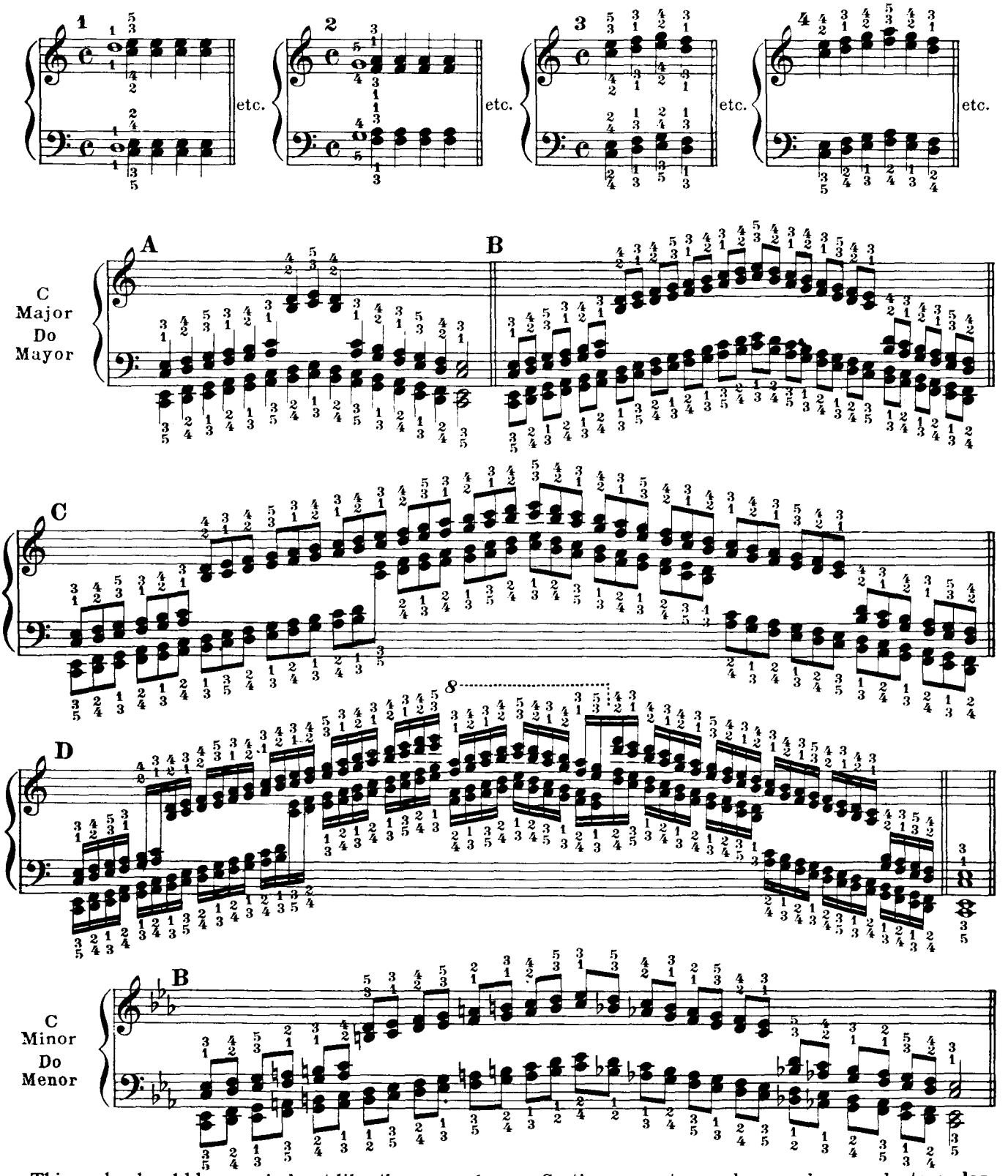

6
etc.
etc.
7
etc.
etc.
8
Sixths
Sextas
B
1
D
2
3
etc.
etc.
4
etc.
etc.
5

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 terceras

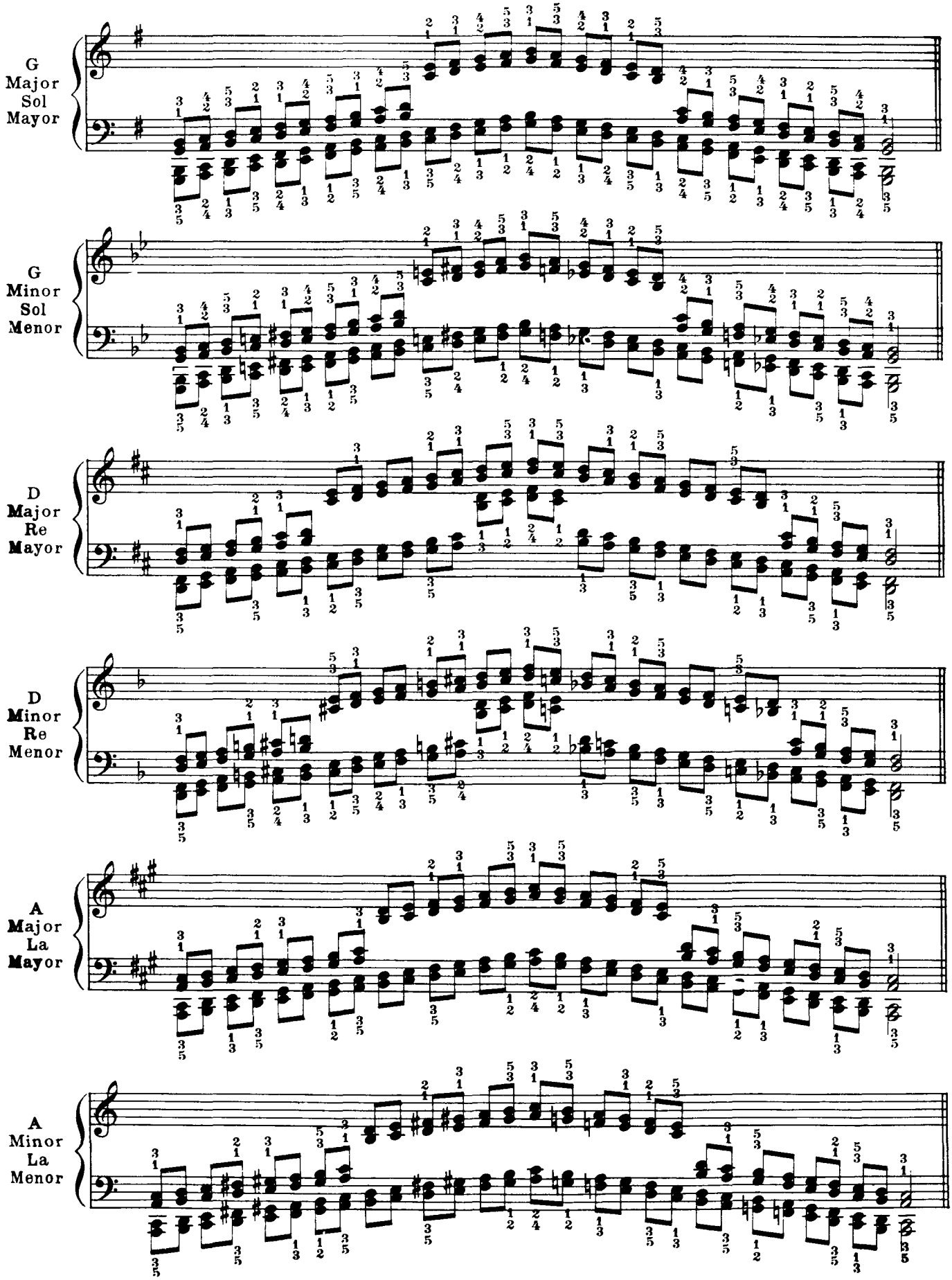
Ejercicios para estudiar el pase del pulgar en las escalas de terceras.

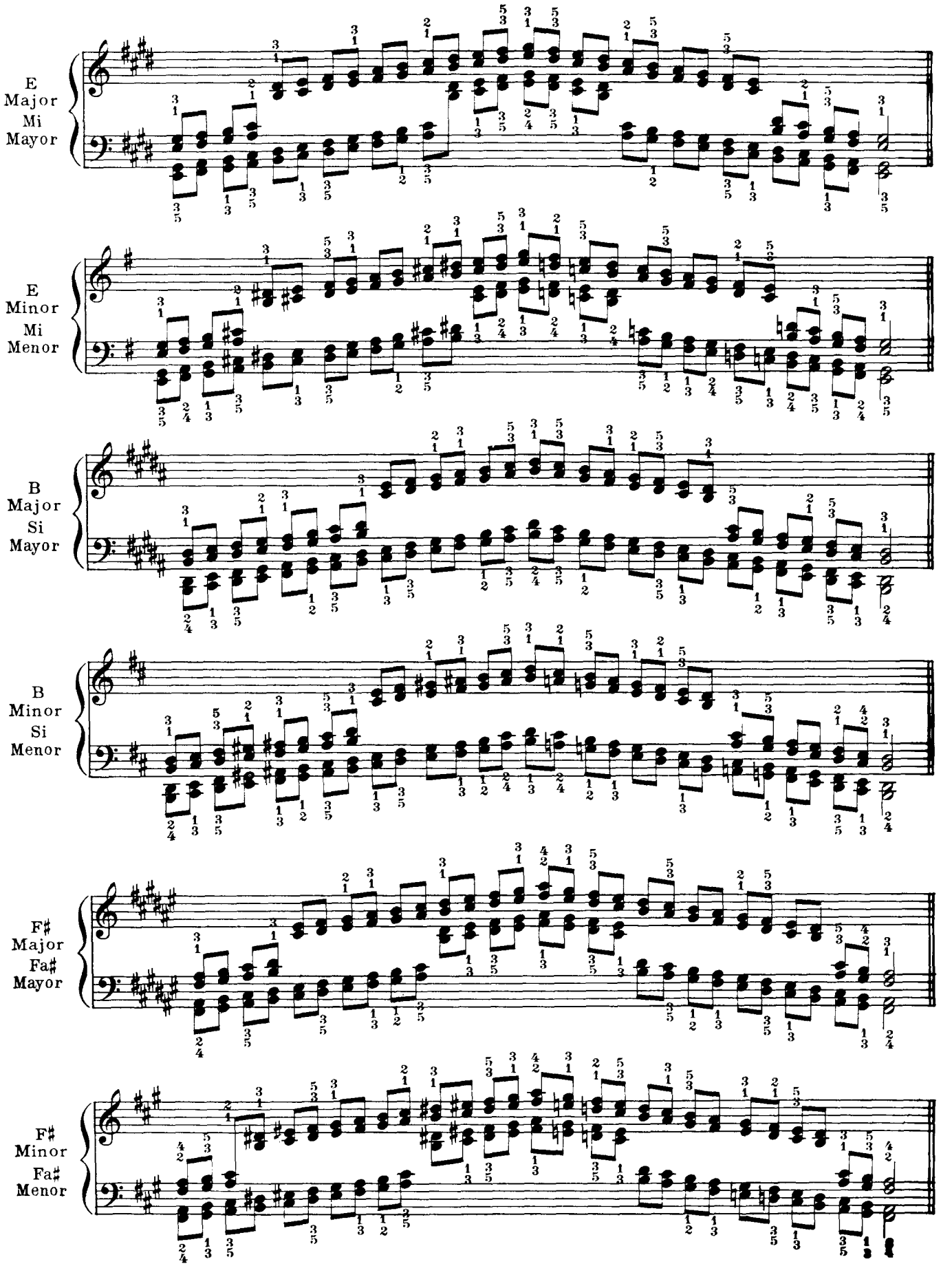


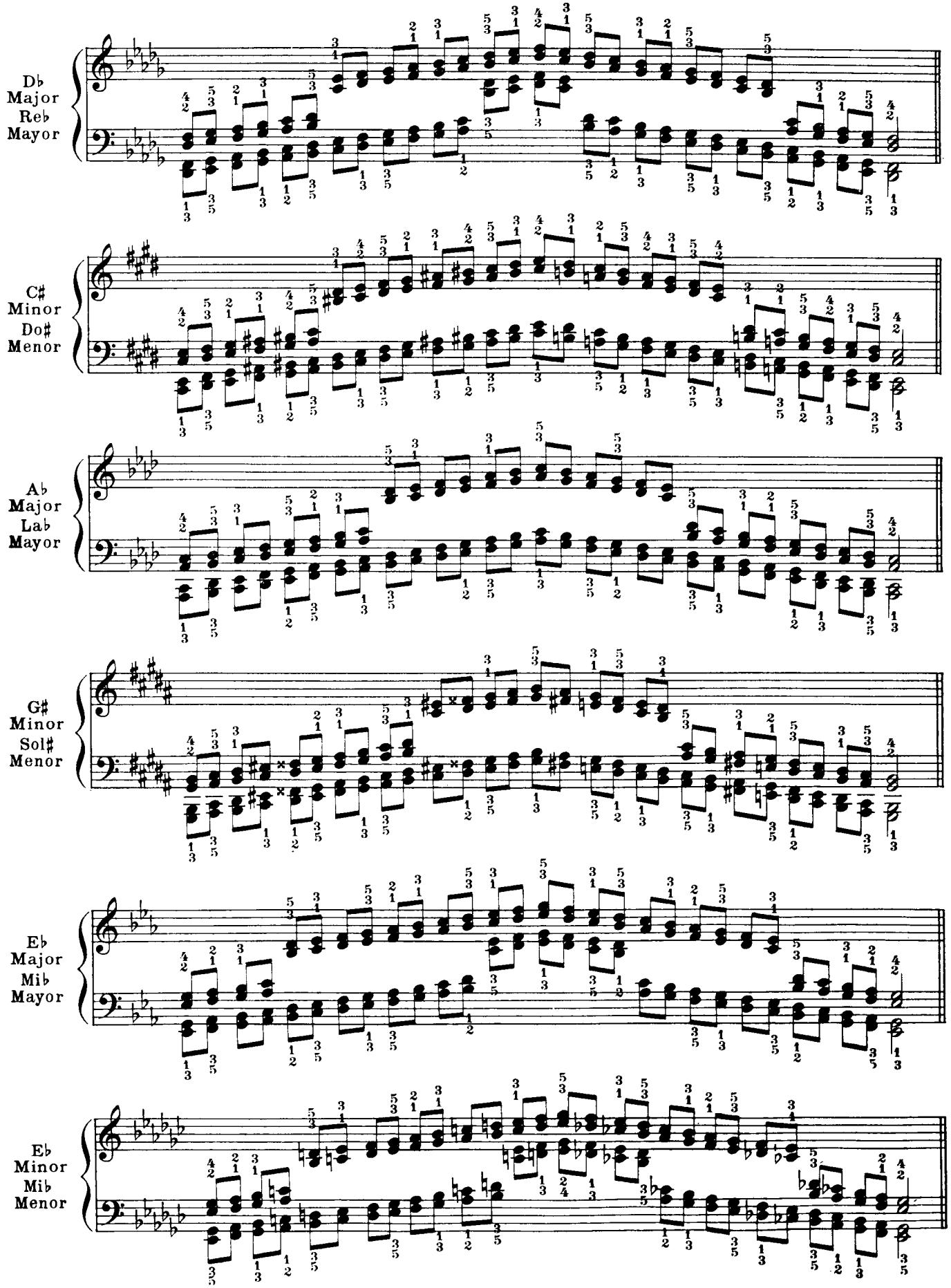
This scale should be carried out like the preceding ones in rhythms C and D; as should also all the **following scales, which are only marked for rhythm B.**

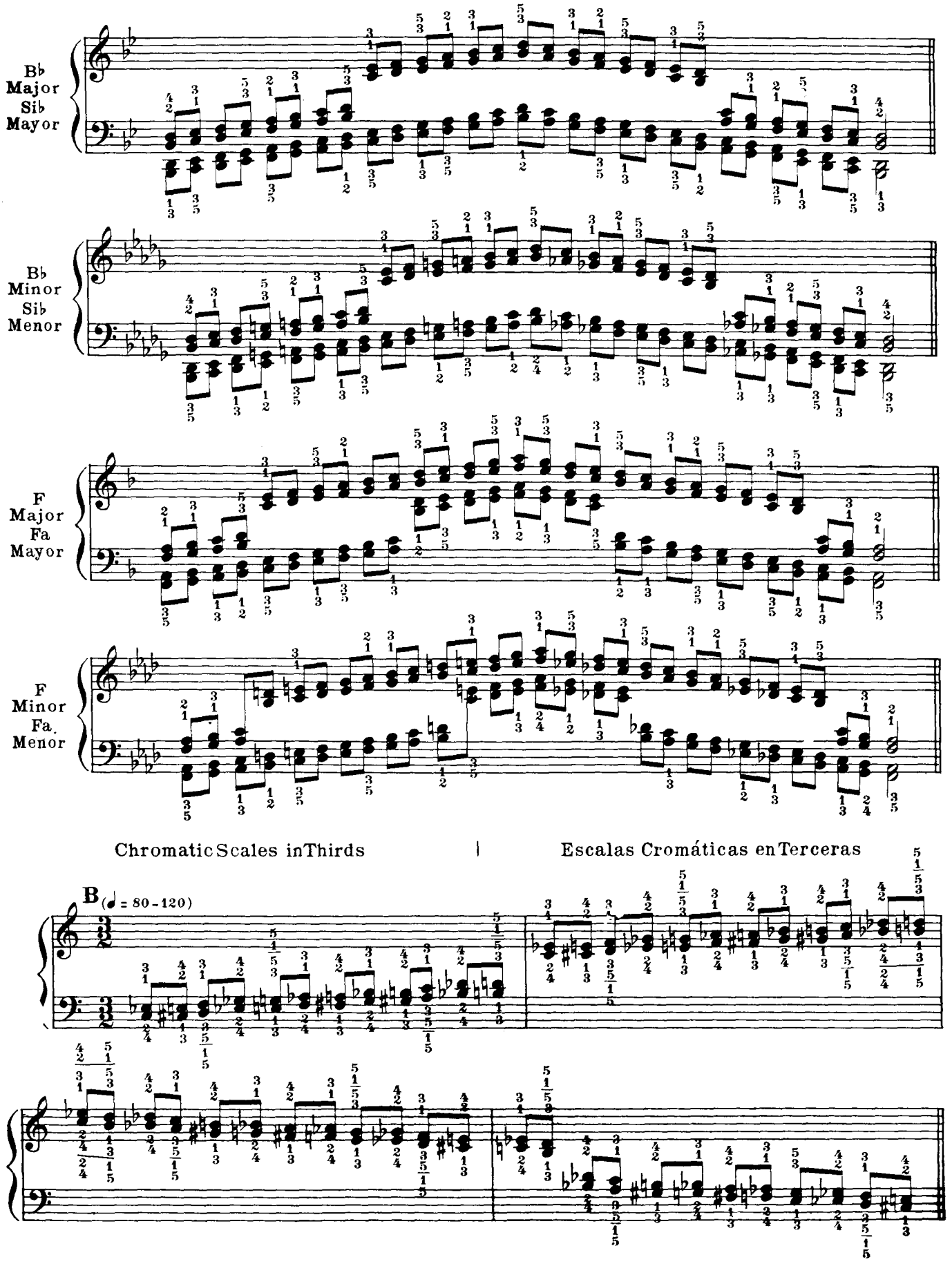
Continuese esta escala como la precedente en **los** ritmos C y D.

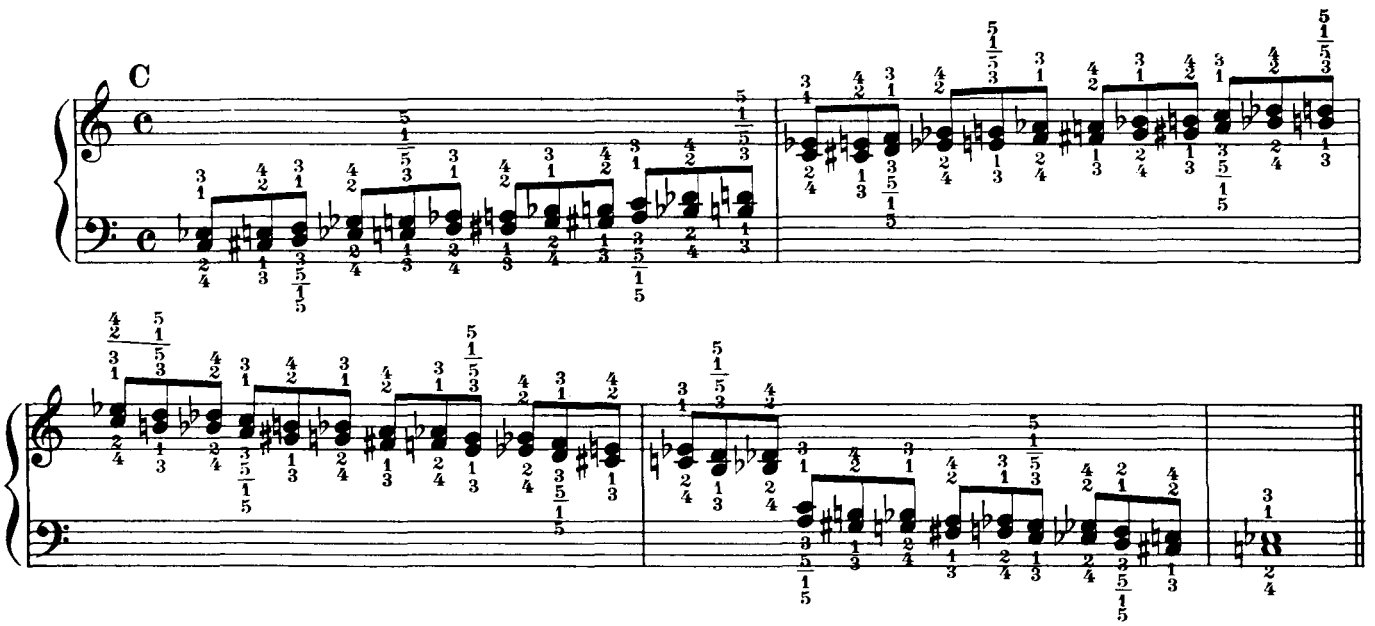
Lo mismo para todas las escalas siguientes **solo marcadas** con el ritmo B.


G
Major
Sol
Mayor
G
Minor
Sol
Menor
D
Major
Re
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♯
Mayor
F♯
Minor
Fa♯
Menor


Db
Major
Reb
Mayor
C♯
Minor
Do♯
Menor
Ab
Major
Lab
Mayor
G♯
Minor
Sol♯
Menor
Eb
Major
Mib
Mayor
Eb
Minor
Mib
Menor


B♭ Major
Si♭ Mayor
B♭ Minor
Si♭ Menor
F Major
Fa Mayor
F Minor
Fa Menor
Chromatic Scales in Thirds
Escalas Cromáticas en Terceras
B (♩ = 80-120)



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.

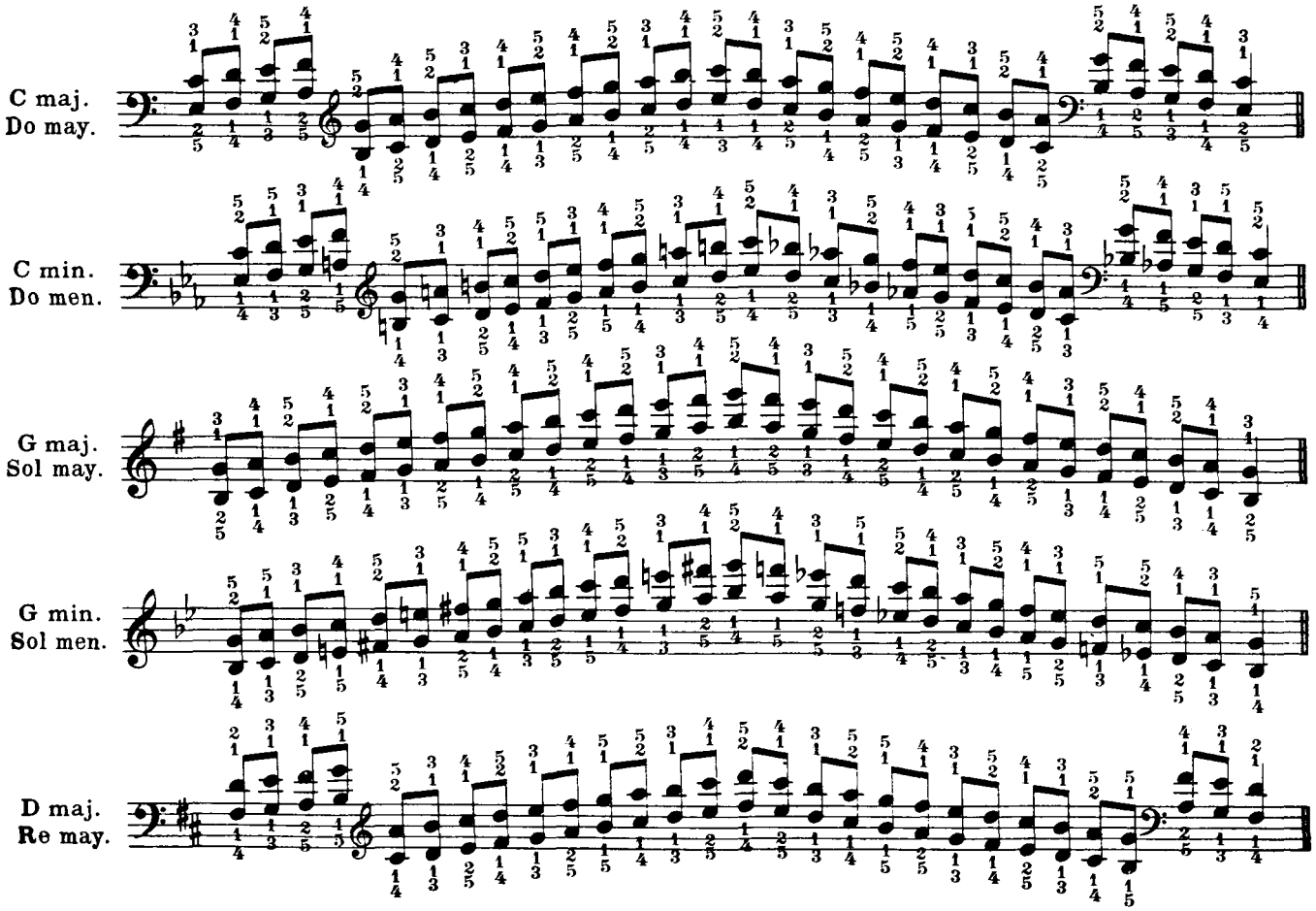
Chromatic scales in thirds, like all other chromatic scales, may be played through as many octaves as desired, beginning, in succession, with each note of the chromatic octave.

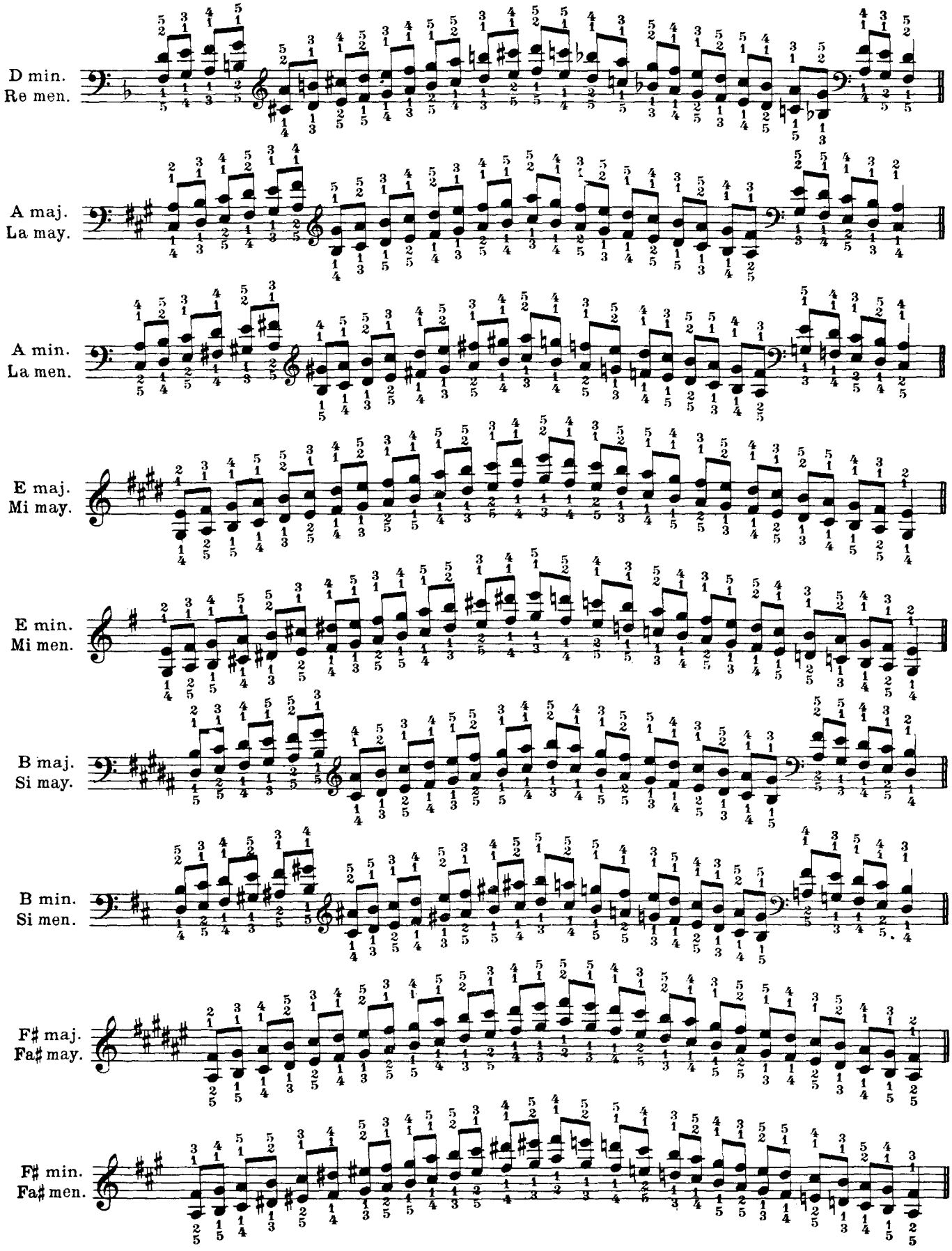
Para estudiar el ritmo D sígase la escala escrita para el ritmo B tocando cuatro notas en lugar de dos por cada golpe del Metrónomo.

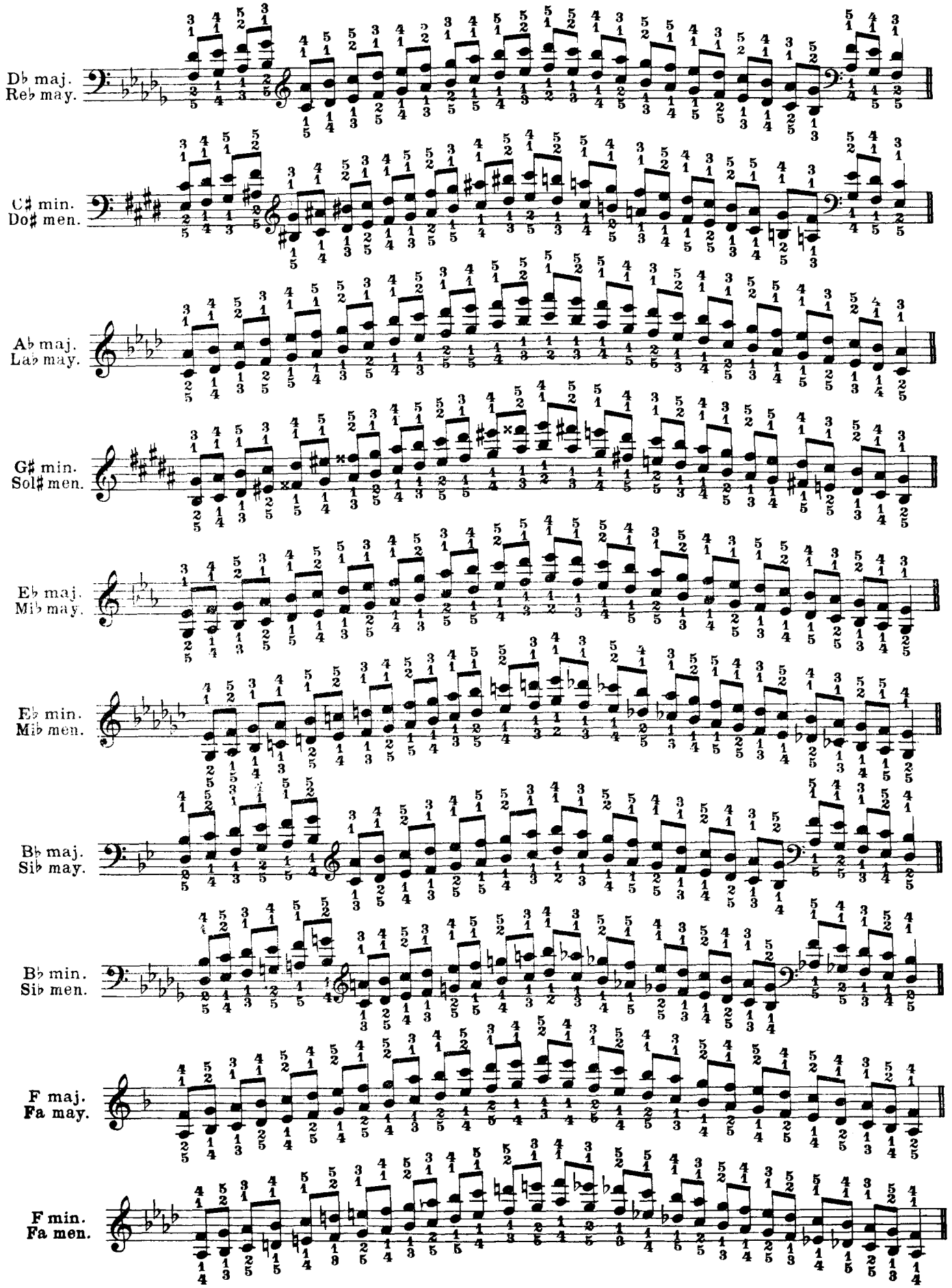
Las escalas cromáticas en terceras pueden tocarse, como todas las demás escalas cromáticas, en tantas octavas como se quiera, empezándolas, sucesivamente, por todas las notas de la octava cromática.

Major and Minor Scales in Sixths

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♭ maj.
Re♭ may.
C♯ min.
Do♯ men.
A♭ maj.
La♭ may.
G♯ min.
Sol♯ 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.

Chromatic scales in major and minor sixths

Escalas cromaticas en sextas mayores y menores

Major Sixths. Sextas Mayores.

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

By twos. Á dos.

By threes. Á tres.

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

Scales in Thirds. Escala en Terceras

Three octaves. Tres octavas

Two octaves. Dos octavas

One octave. Una octava

etc.

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.

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

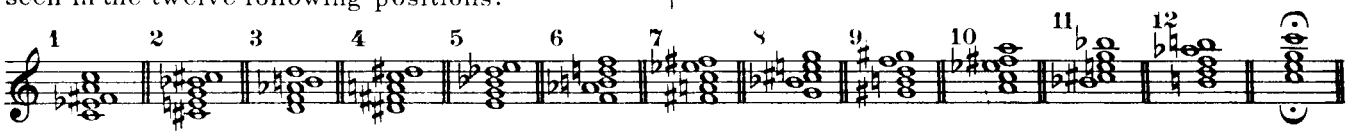
Finger-Extension

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

Chords of the Diminished Seventh*

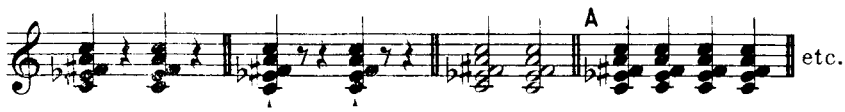
The chords selected to begin with in the finger-extension exercises are those of the diminished seventh.

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.

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 extension 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.

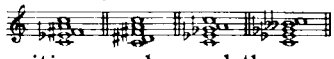
Estas mismas posiciones servirán para el estudio de los ejercicios con mano fija, contenidos en la primera y en la sexta serie de esta colección; así como también para los arpegios y los nuevos acordes rotos.

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.

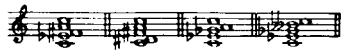
Creemos deber nuestro el recomendar especialmente al empezar el estudio de la séptima serie, que se tomen muchas precauciones al ejercitar los dedos en estas extensiones. Lo más acertado sería que no se practicaran con las manos juntas, ni una después de la otra por mucho tiempo a la vez, sino que las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

---

* 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 enharmonic 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.

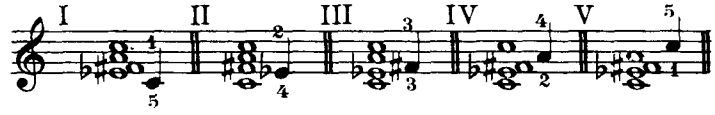
* Para facilitar la lectura de los acordes en séptima disminuida, no siempre se escriben de acuerdo con la nota en que se basan. Sin embargo estos cambios enarmonicos no causan diferencia en los intervalos que forman en el teclado.

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

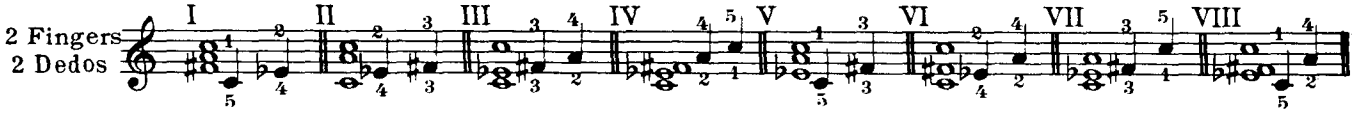
Exercises with a quiet hand

Single notes

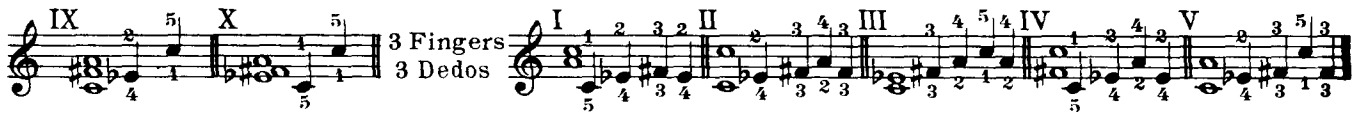
1 Finger
1 Dedo



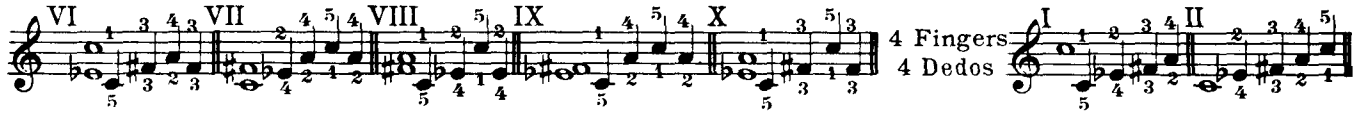
2 Fingers
2 Dedos



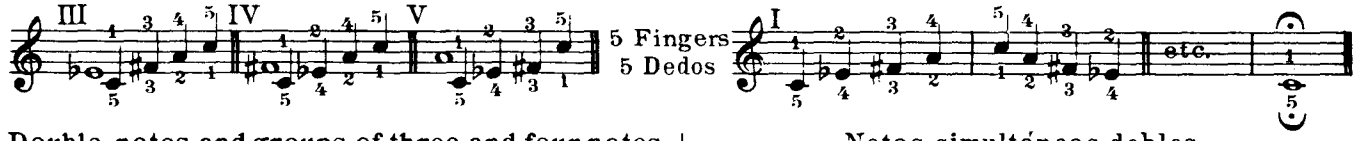
3 Fingers
3 Dedos



4 Fingers
4 Dedos



5 Fingers
5 Dedos

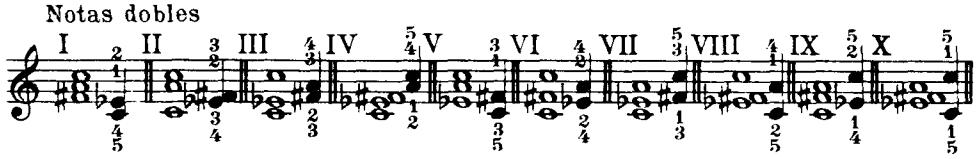


Ejercicios con mano quieta

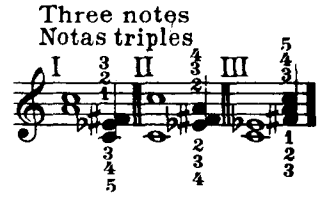
Notas Sencillas

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

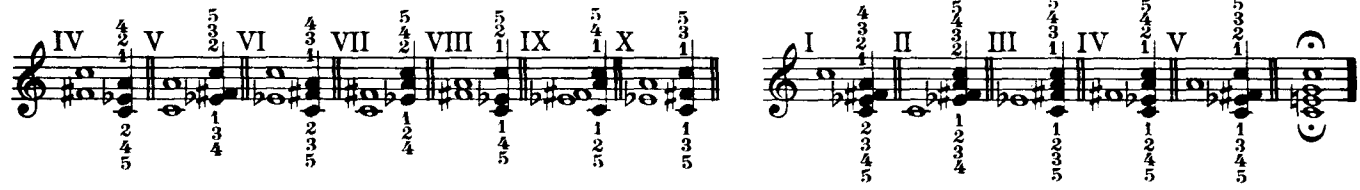
Double notes
Notas dobles



Three notes
Notas triples



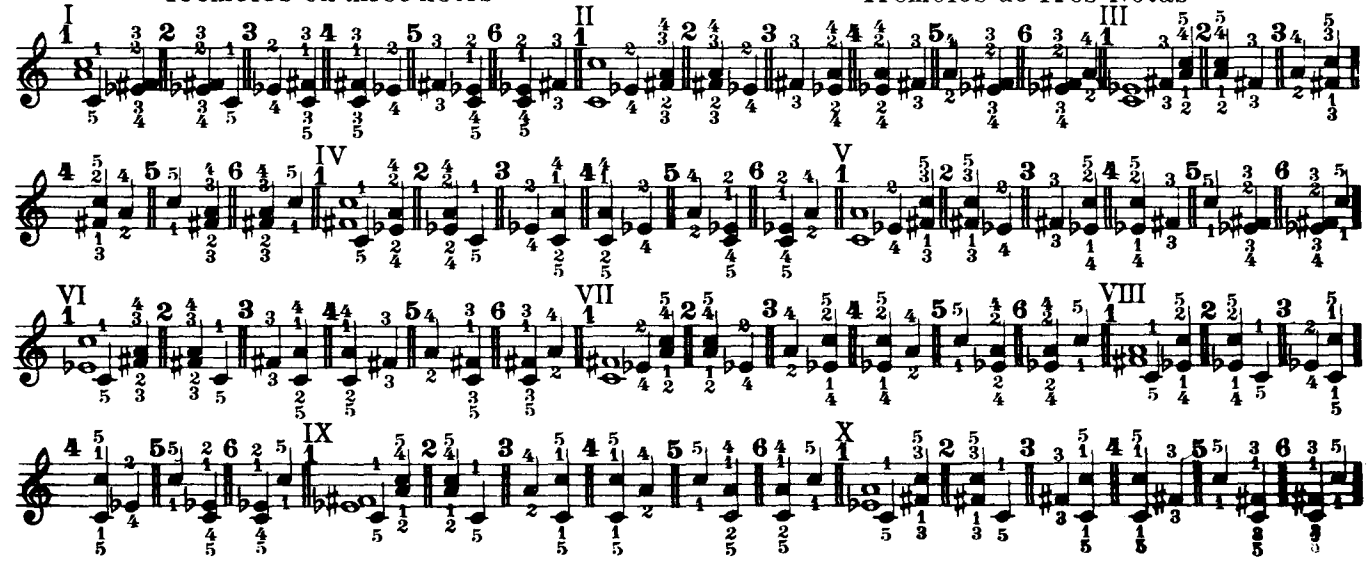
Four notes
Notas cuádruples



Notas simultáneas dobles, triples y cuádruples

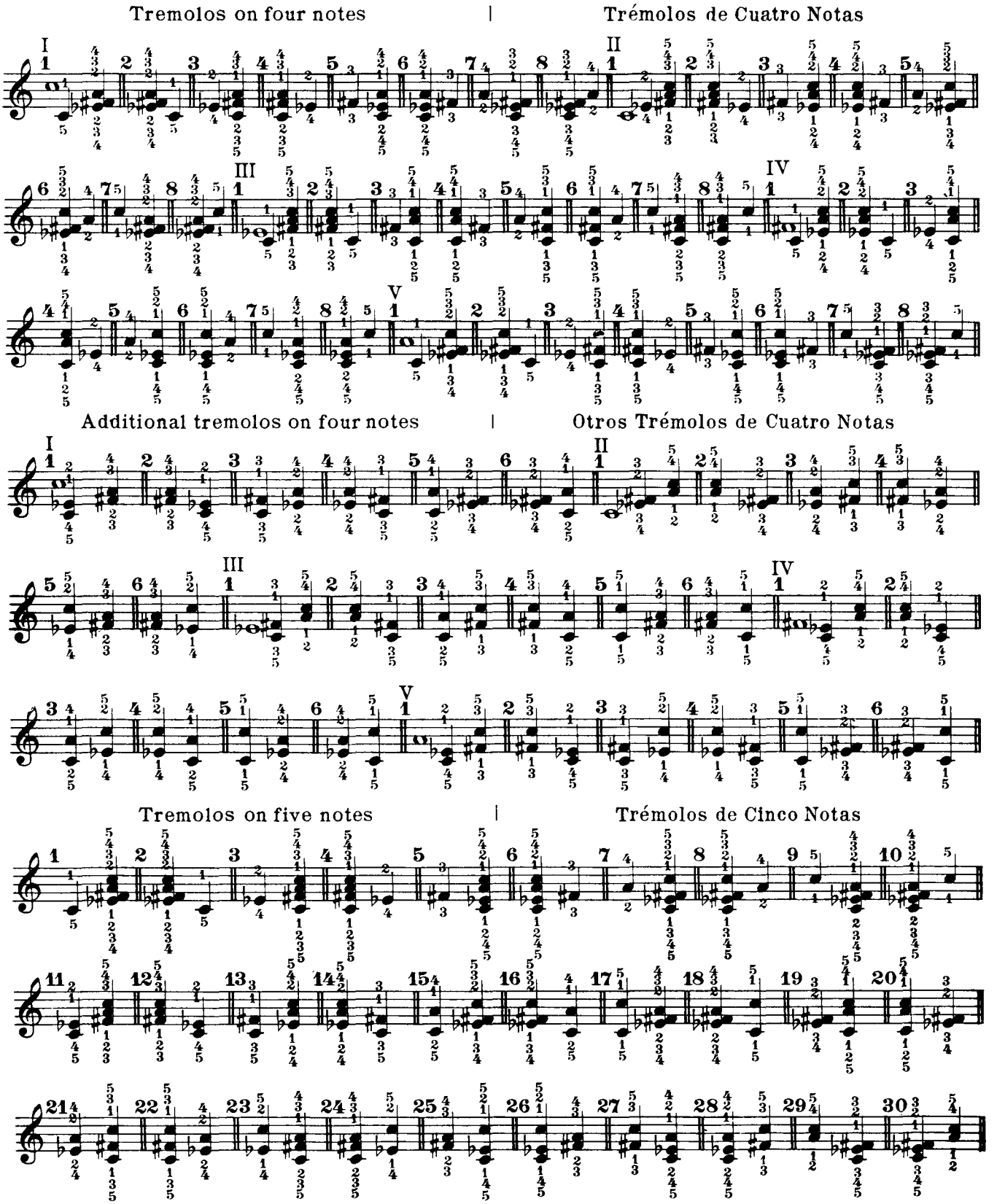
Tremolos, derived from the preceding groups of notes, to be played in the various rhythms

Tremolos on three notes



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

Trémolos de Tres Notas

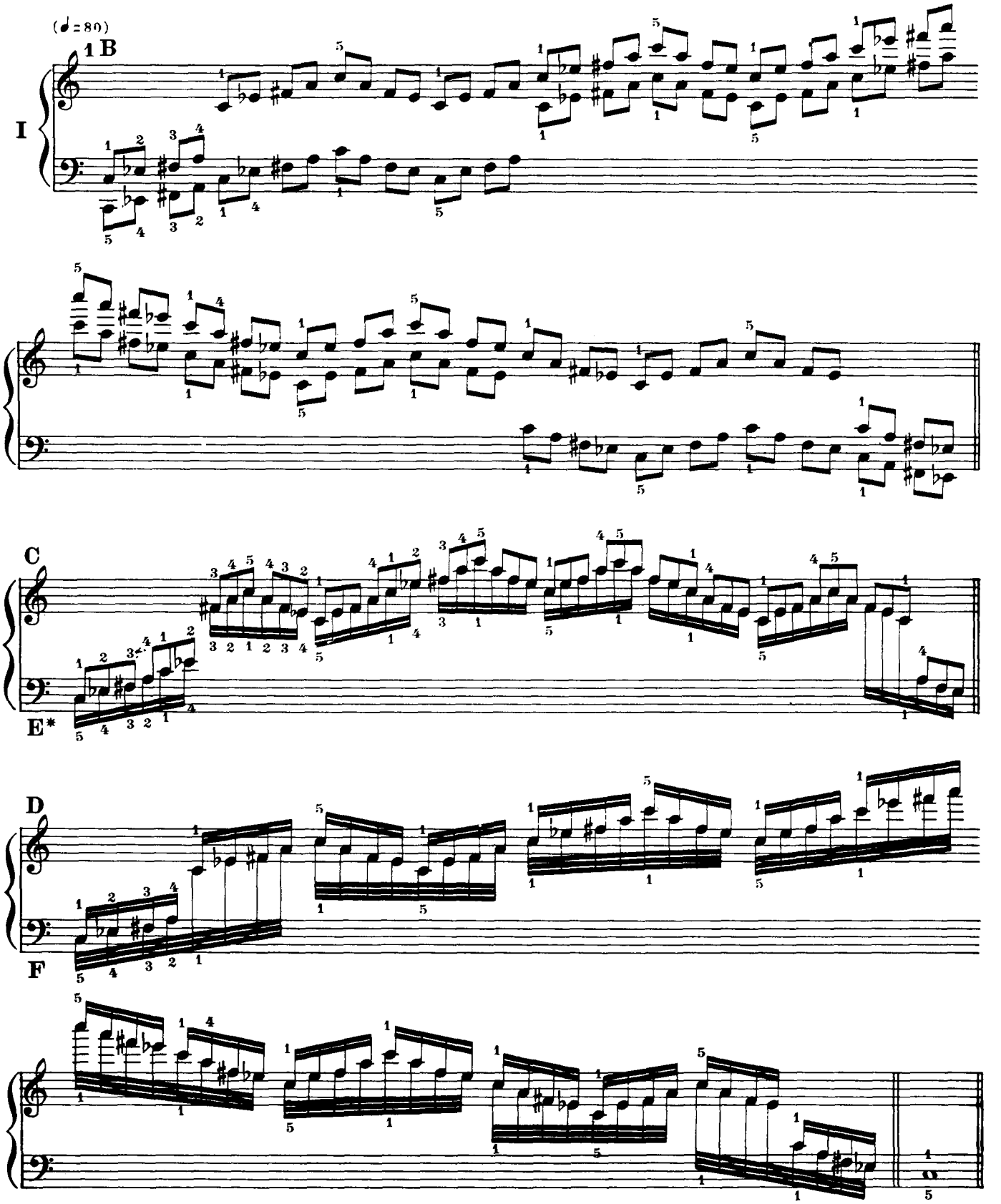


All the exercises above mentioned can be formed by taking for position the eleven other chords of the diminished seventh.

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

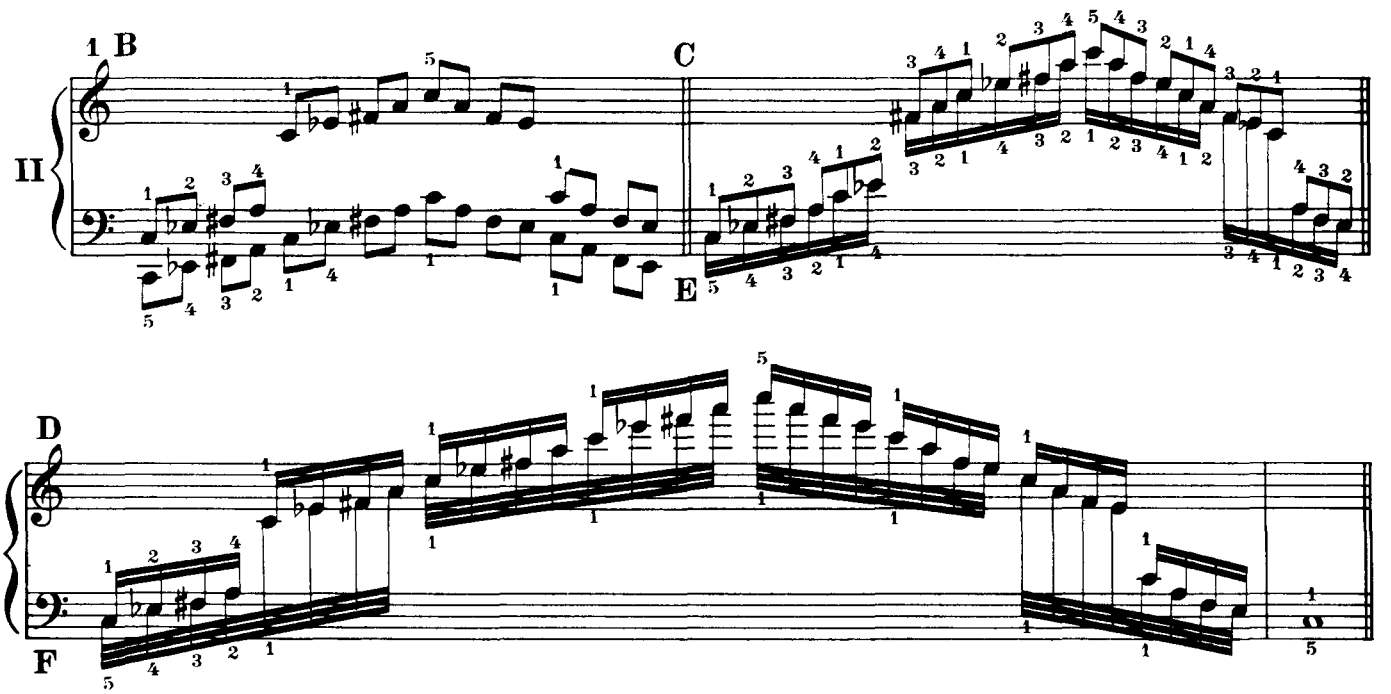
Arpeggios derived from Chords of the Diminished Seventh

Arpegios resultantes de Acordes de 7a Disminuida



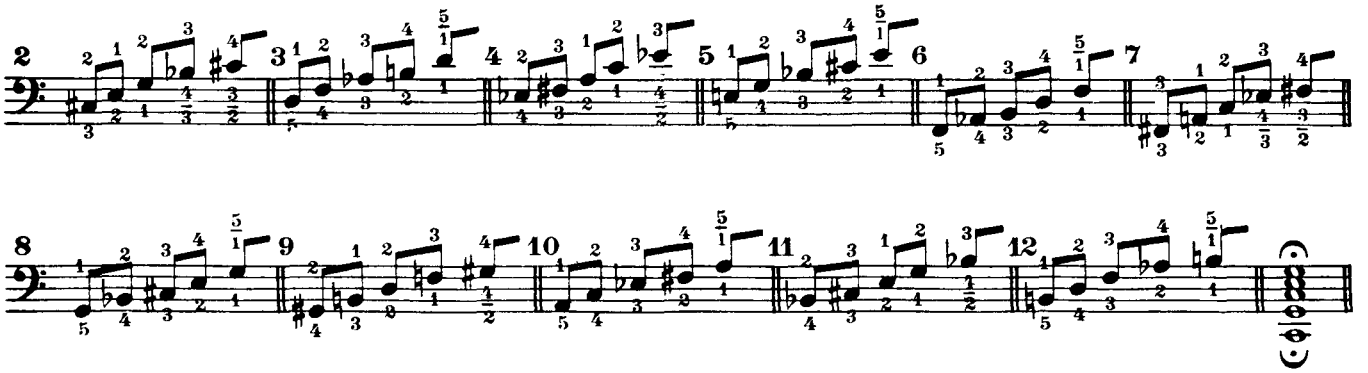
* The bass should be played one octave below the right hand wherever no mention is made to the contrary.

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



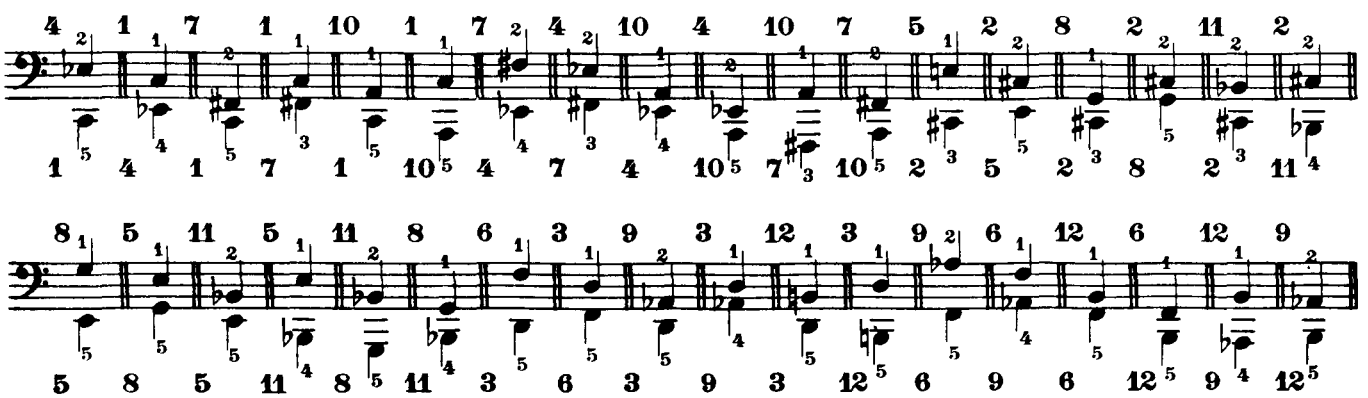
The other eleven Chords of the Diminished Seventh in the same way.

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



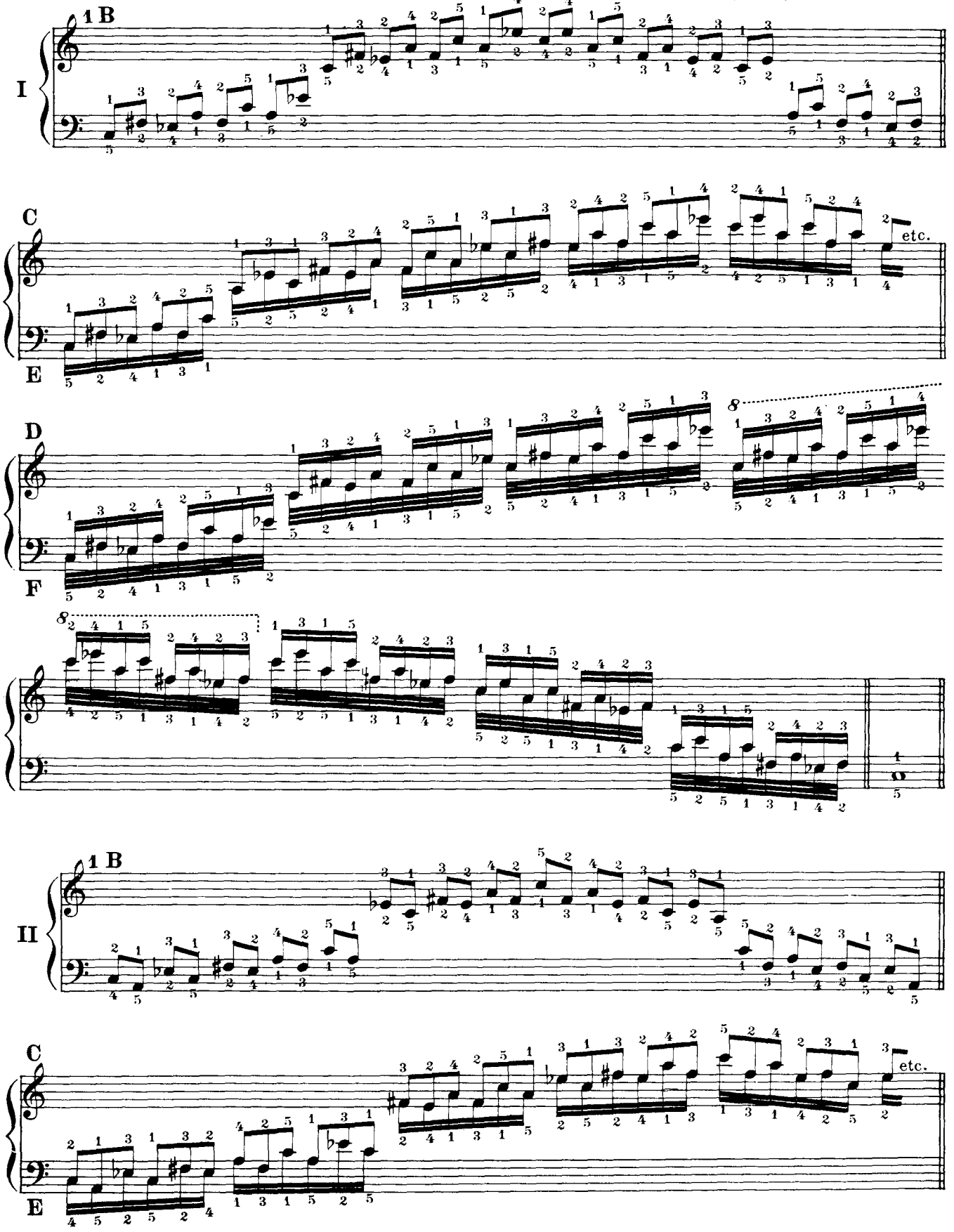
These arpeggios may be studied in such a way that the two hands combine Nos. 1, 4, 7, 10 – 2, 5, 8, 11 – 3, 6, 9, 12.

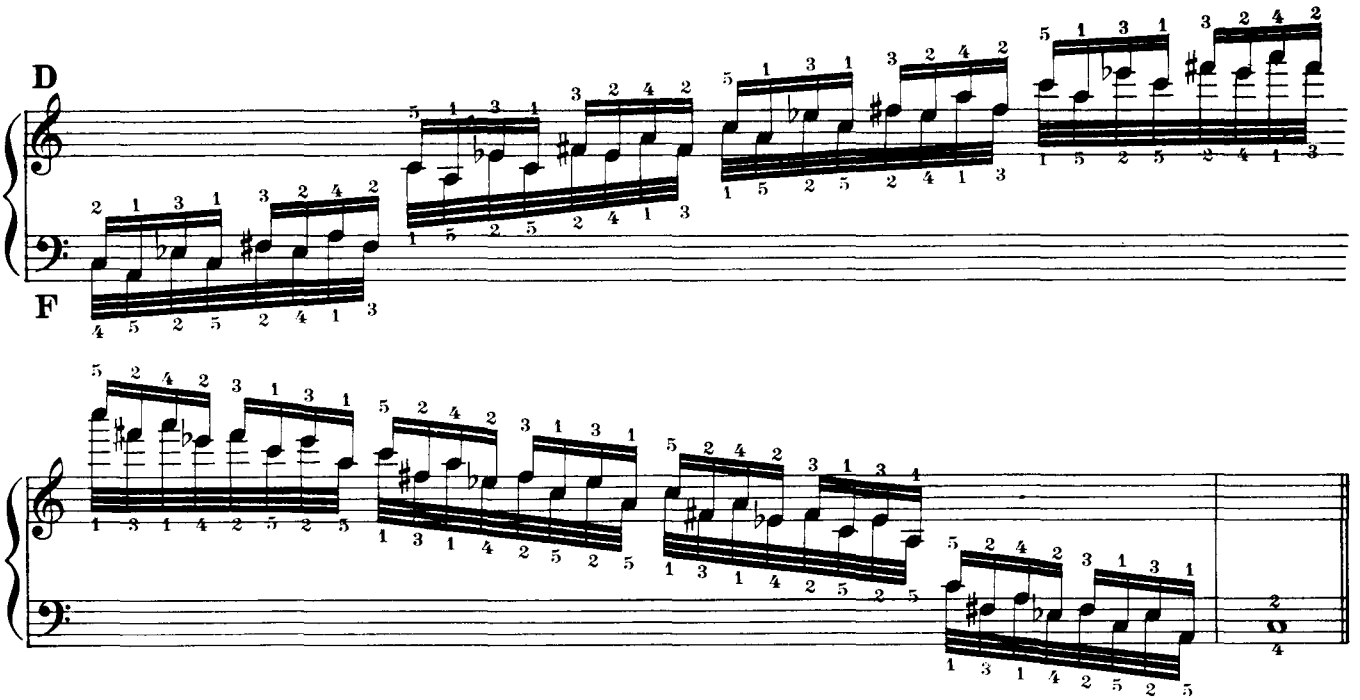
Se podrán estudiar estos arpegios combinando con las dos manos los números 1, 4, 7, 10 – 2, 5, 8, 11 – 3, 6, 9, 12.



Broken chords derived from Chords of the Diminished Seventh

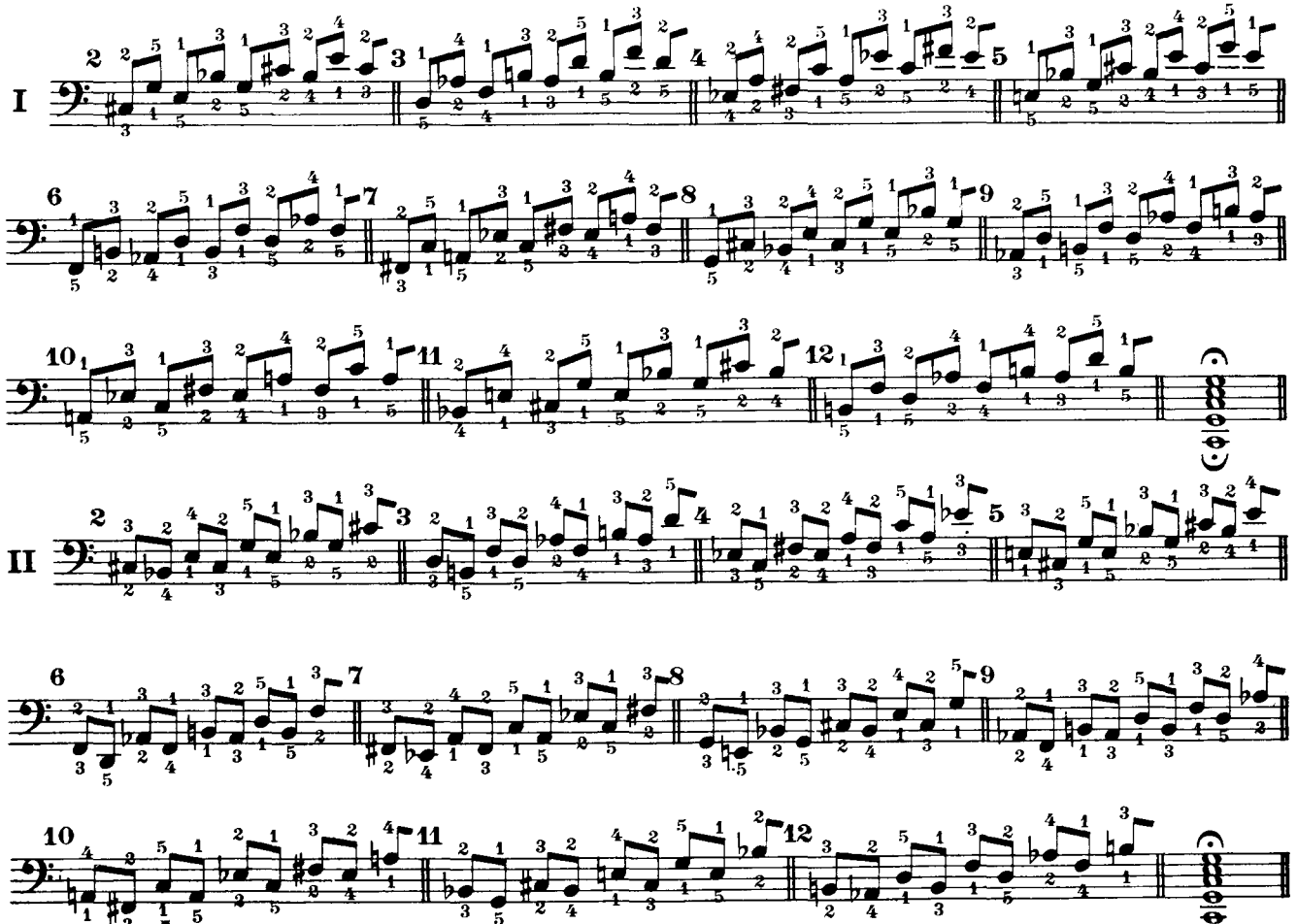
Acordes alterados derivados de los acordes de 7ª disminuida





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.



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 arpegios 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.

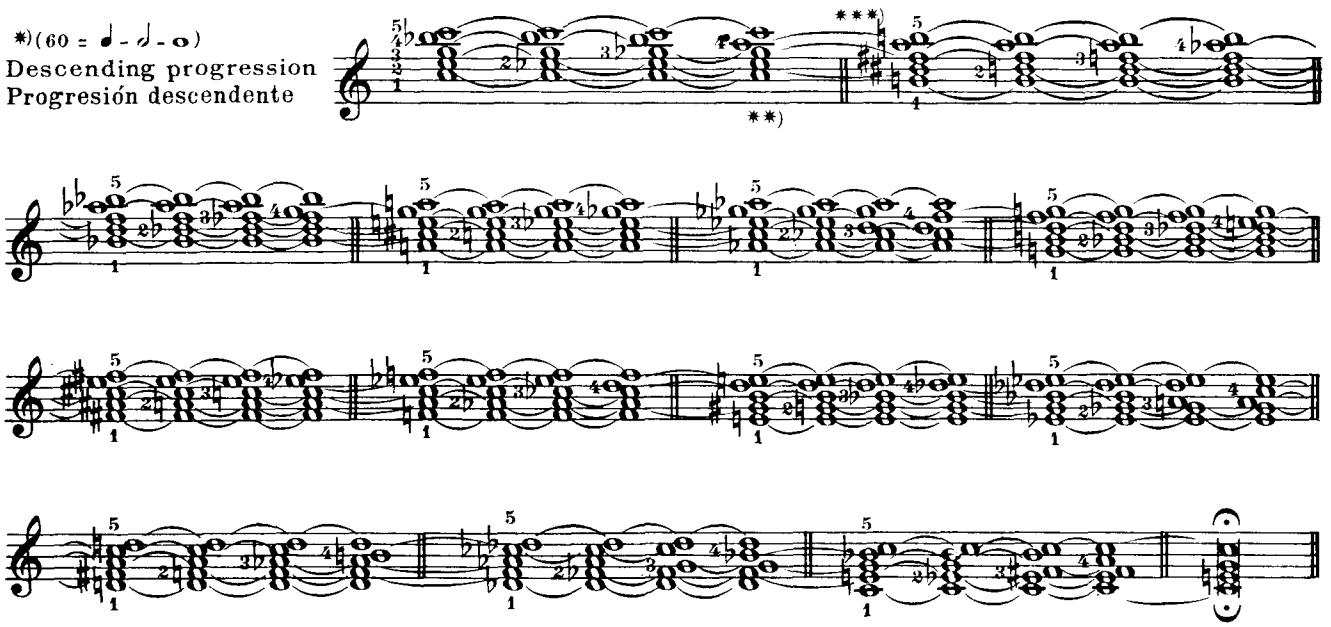
N. B. El trabajo de estas dos progresiones deberá hacerse como sigue.

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

2ª 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 = ♩ - ♩ - 𝅗𝅥)
Descending progression
Progresión descendente



*) The sign (60 = ♩-♩-𝅗𝅥) 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.

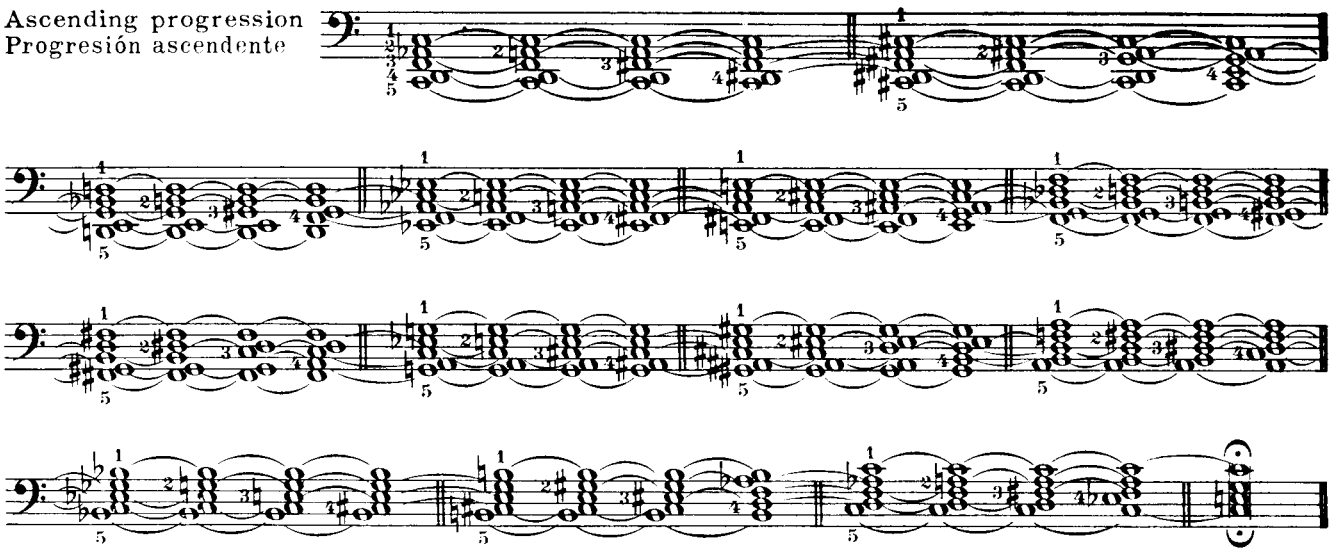
***) Attention should be paid to the sustained tones occurring between two enharmonic notes, i.e., changing name without changing key.

*) La señal (60 = ♩-♩-𝅗𝅥) 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.

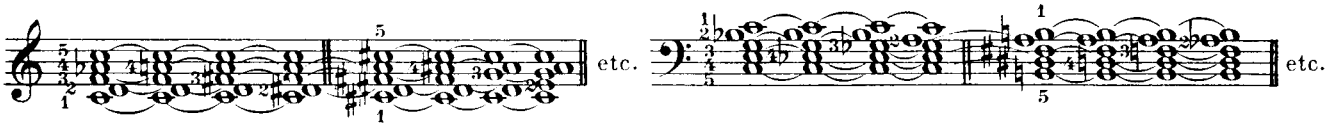
***) Debe ponerse atención á las notas sostenidas que ocurren entre dos notas enarmónicas, cambiando el nombre sin cambiar el tono.

Ascending progression
Progresión ascendente



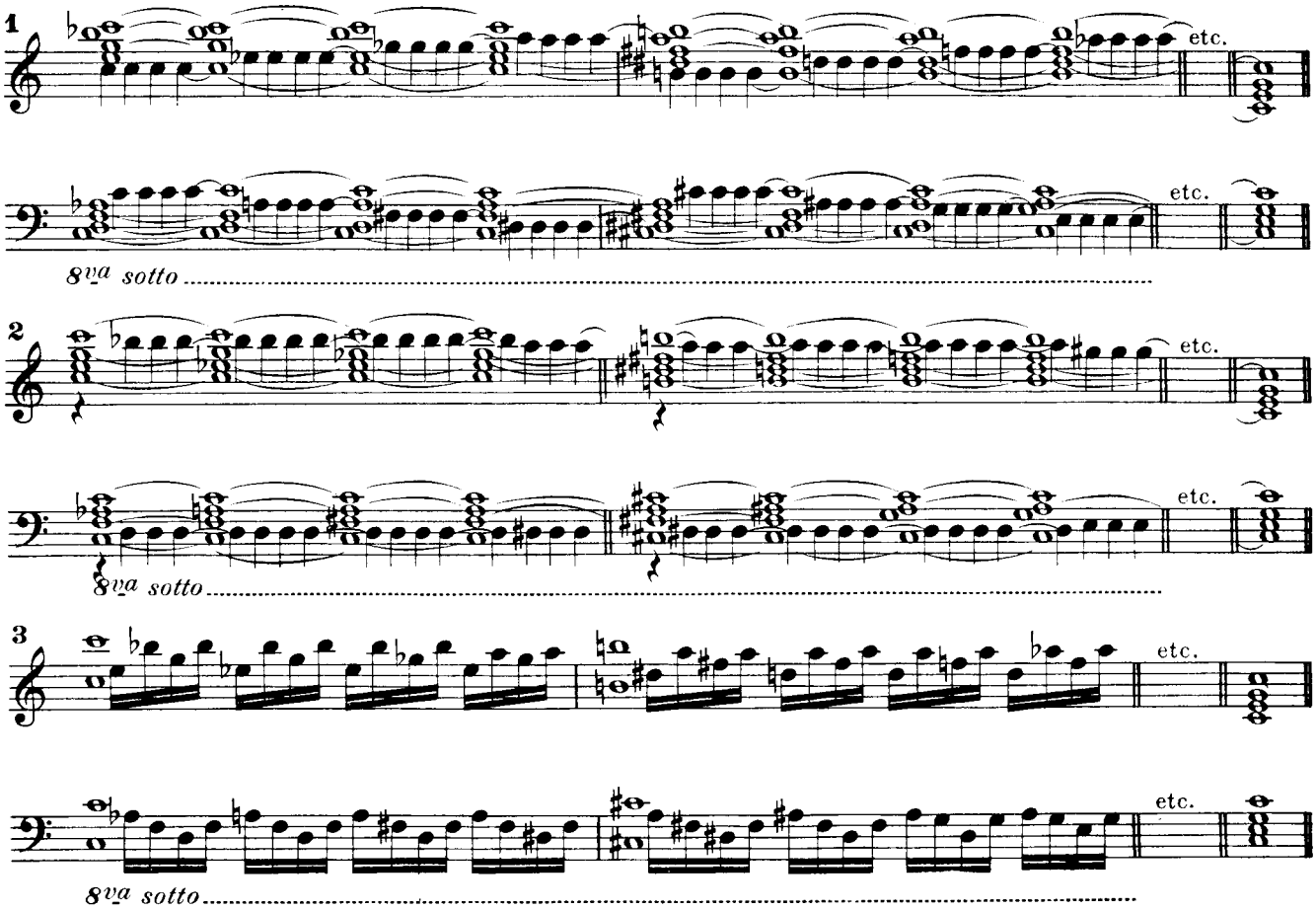
Fingering for the ascending progression with the right hand and for the descending progression with the left hand.

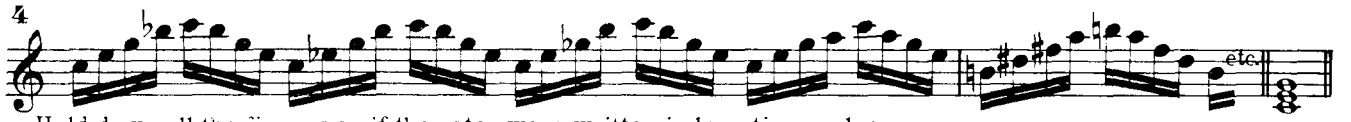
Digitación de la progresión ascendente con la mano derecha y de la progresión descendente con la mano izquierda.



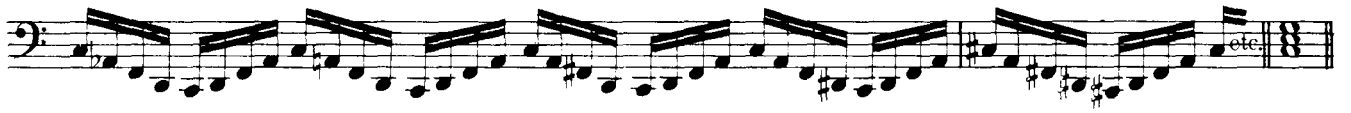
Variations on these two progressions for alternative work as indicated above.

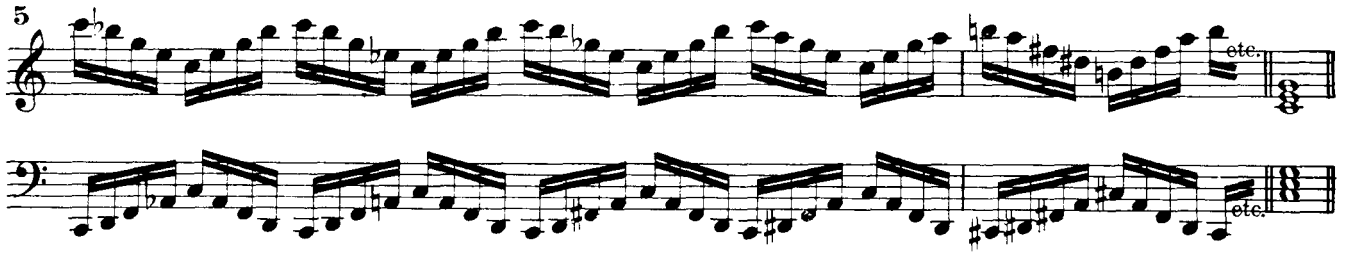
Variantes de estas dos progresiones para estudiarlas alternando como se indica más arriba.

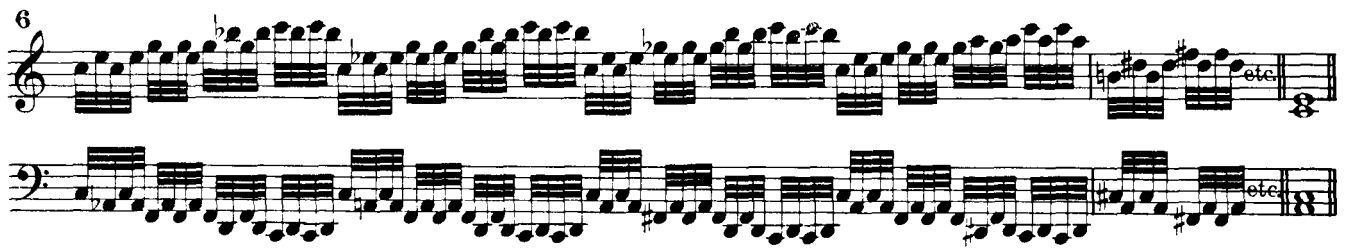


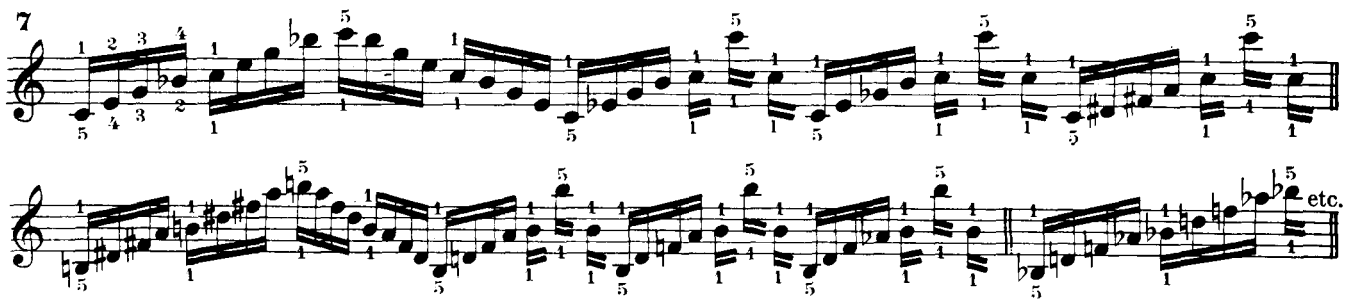


Hold down all the fingers as if the notes were written in long time-values.
Téngansc todos los dedos como si las notas estuviesen marcadas en valores largos.

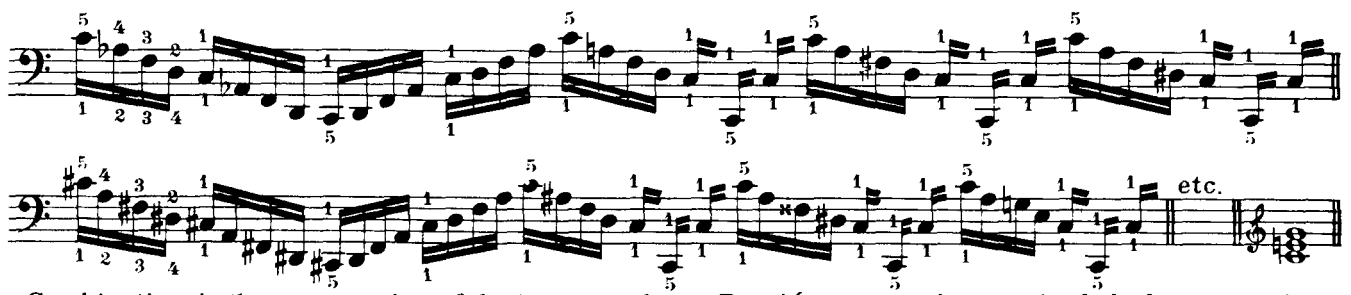






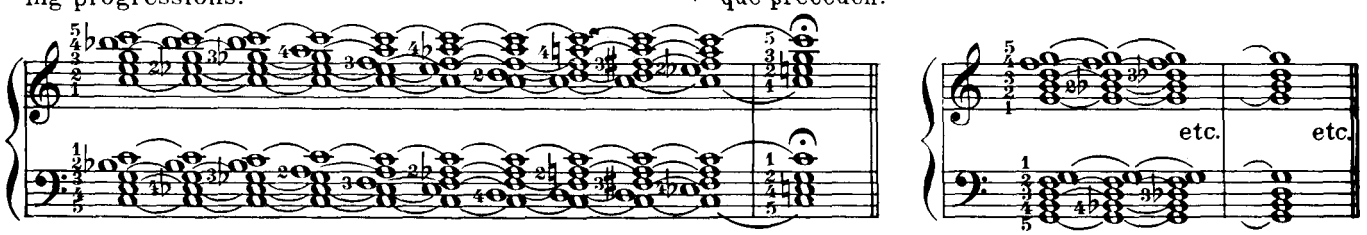


Continue in like manner through all chords of the descending progression down to:
Continúese de la misma manera con todos los acordes de la progresión descendente hasta:



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

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



Minor Seventh-Chords and their Inversions

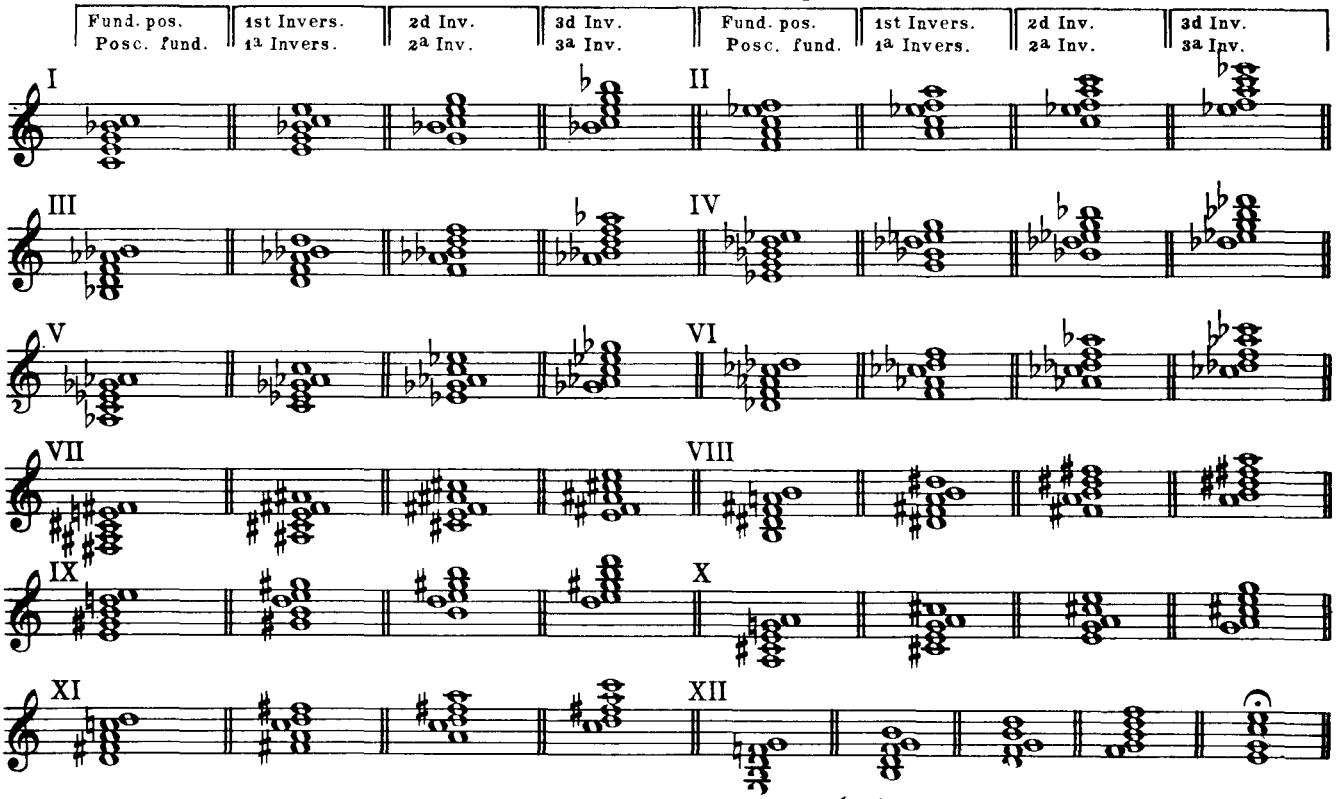
12 Dominant Sevenths

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

Acordes de Séptima Menor y sus Inversiones

12 Séptimas Dominantes

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

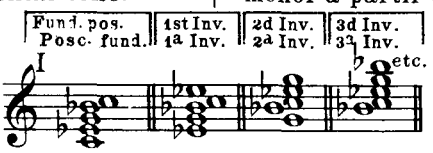


Séptimas de Segunda Especie

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

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

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



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

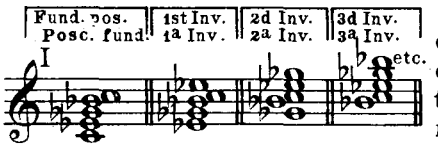
Sevenths of Class Three

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

Séptimas de Tercera Especie

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

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.



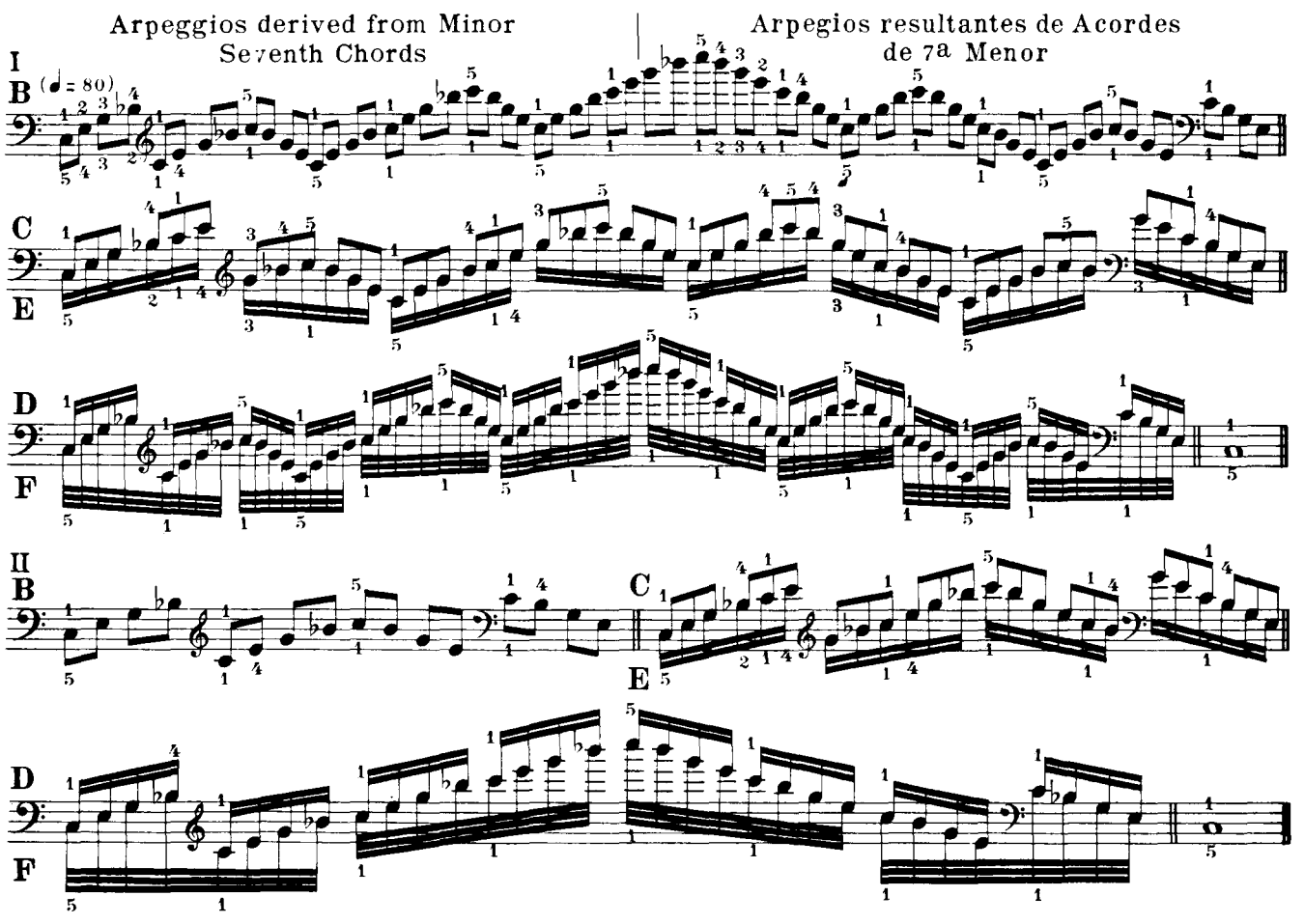
Será igualmente inútil consignar las otras séptimas de tercera especie, las cuales se forman por sustitución de la tercera menor en lugar de la tercera mayor, y la quinta justa en las séptimas dominantes.

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.

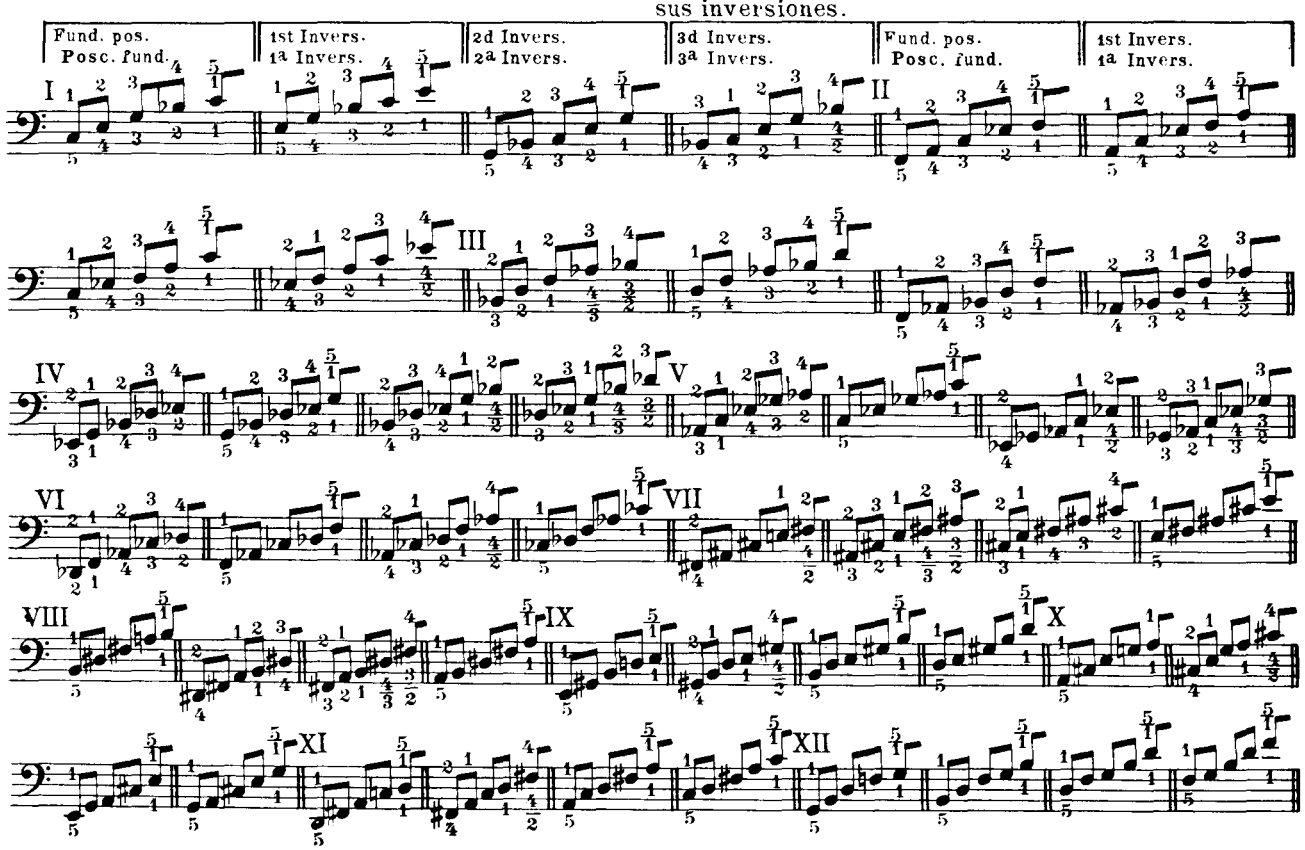
Como ya queda dicho (página 81) todos estos acordes podrán servir para los mismos ejercicios, exceptuando los de 7ª disminuida.

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



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

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



Sevenths of the 2d Class
Séptimas de 2a Especie

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

Sevenths of the 3d Class
Séptimas de 3a Especie

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

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

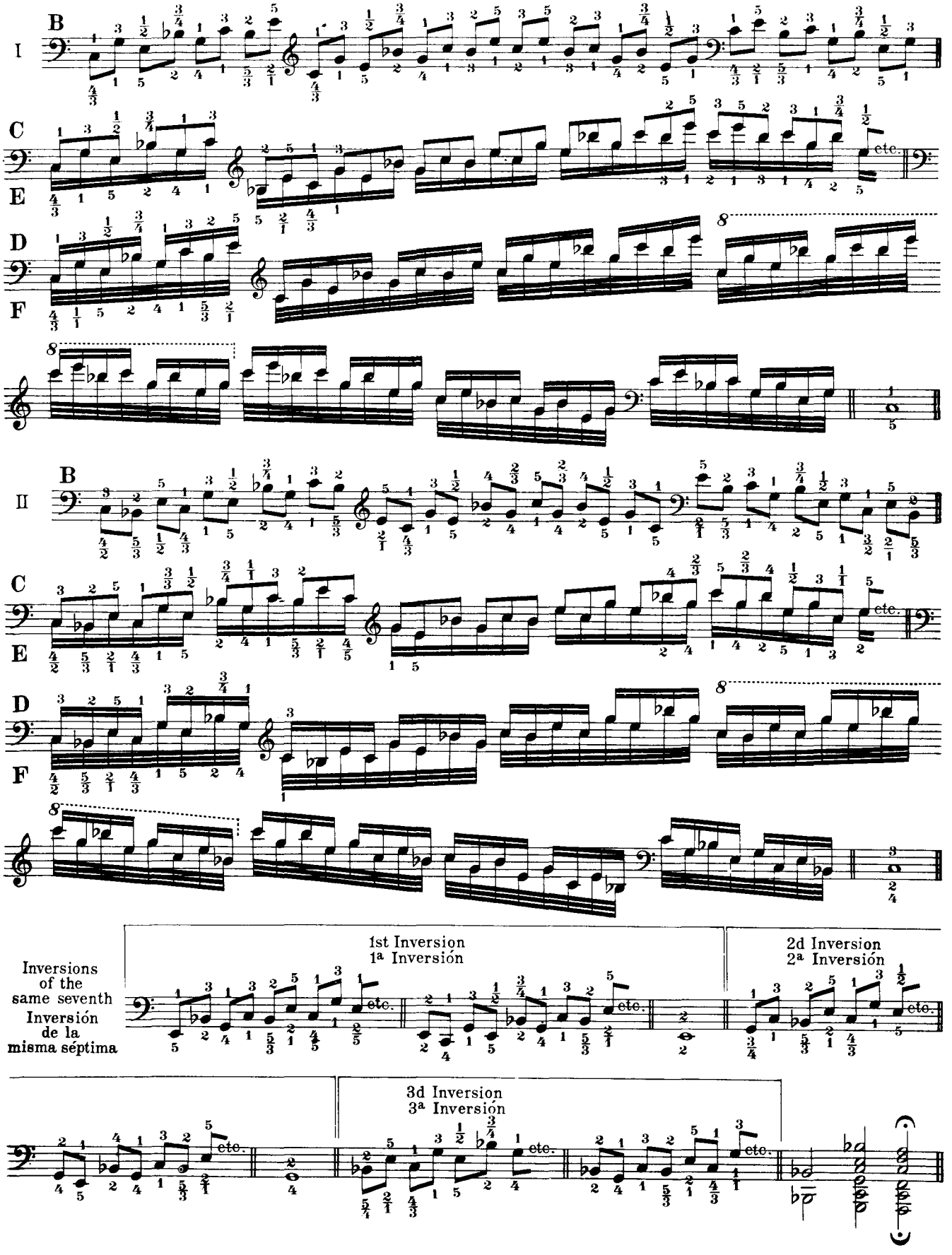
The various arpeggios and broken chords supplied by any one seventh-chord and its inversions, may be interconnected as follows:

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

I

Broken Chords
derived from the Minor Seventh
Dominant Sevenths

Acordes Alterados
resultantes de 7ª menor
Séptimas Dominantes

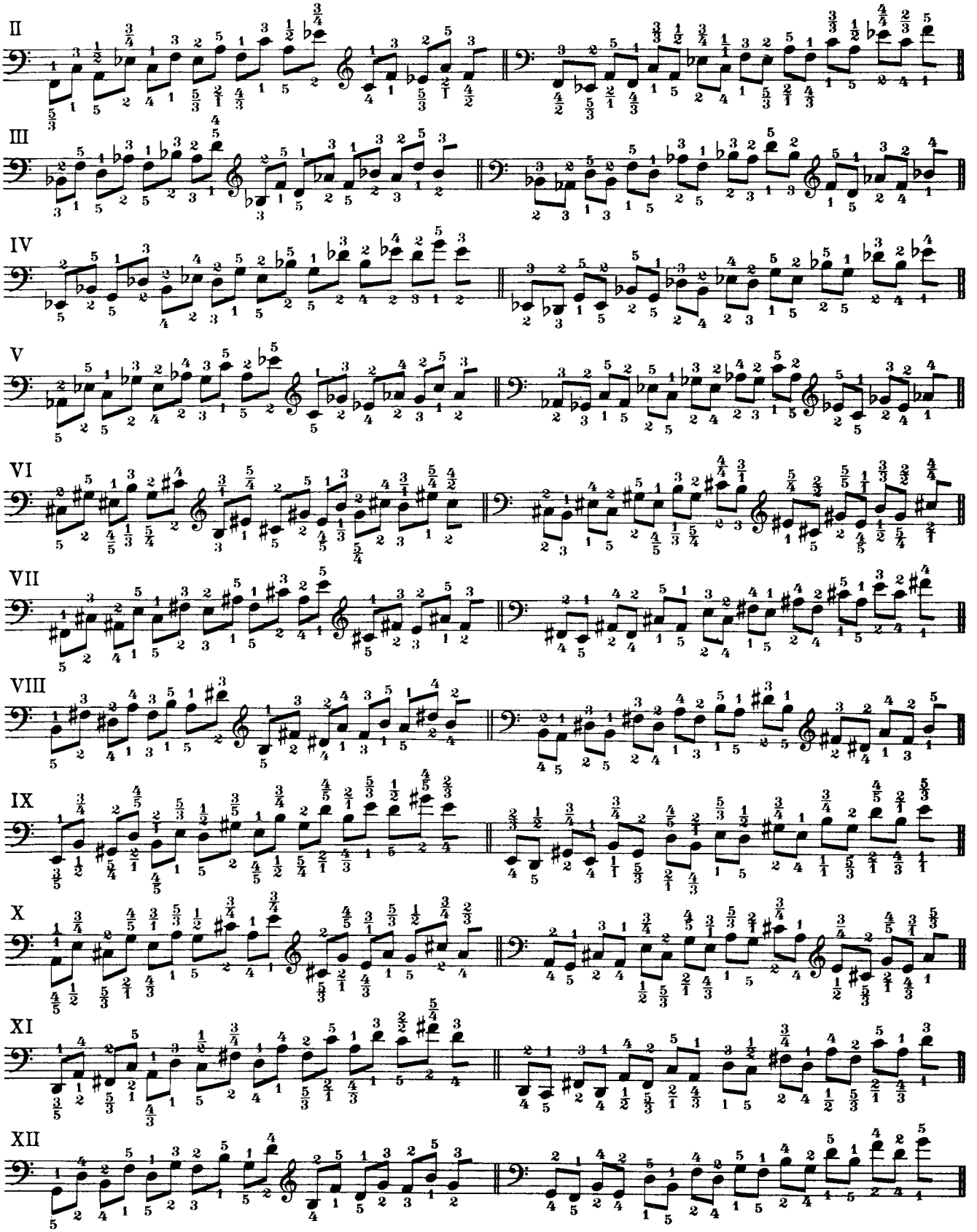


Series of Dominant Sevenths

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

Serie de Séptimas Dominantes

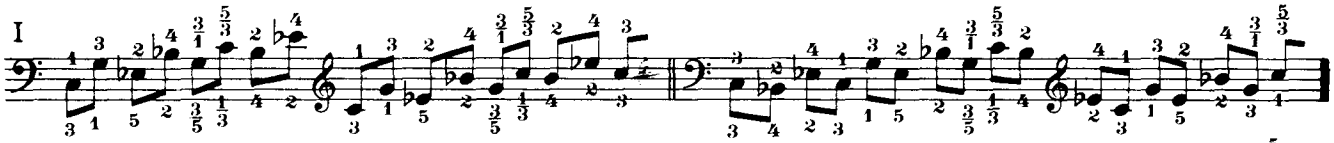
Pueden servir de ejemplo, para formar las inversiones, las de la 7ª que anteceden.



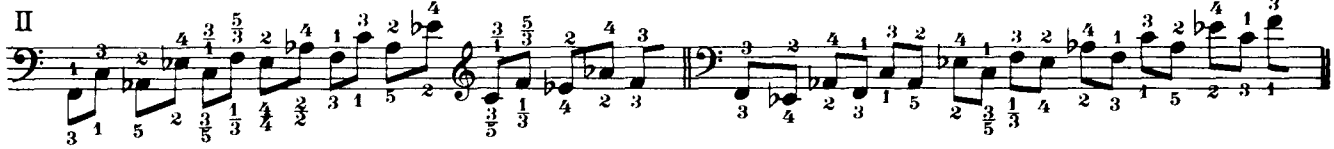
Sevenths of Class Two

Séptimas de Segunda Especie

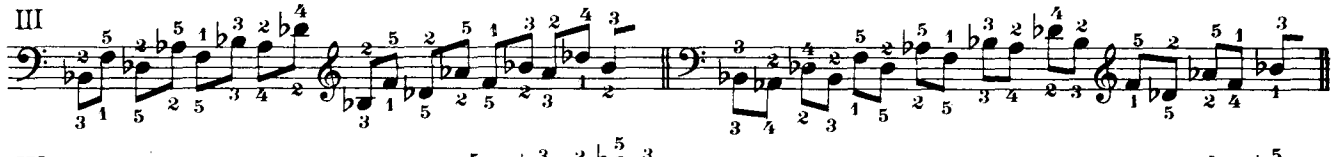
I



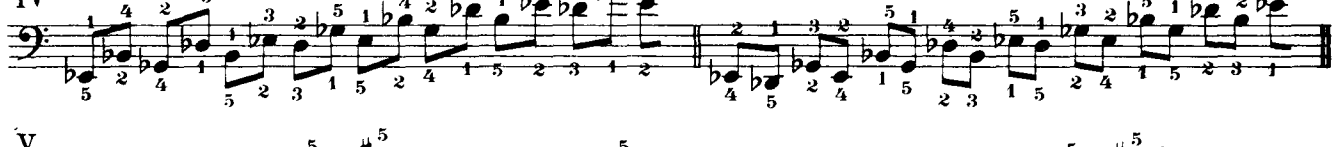
II



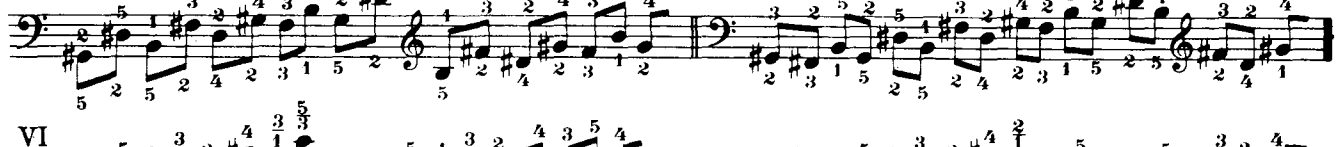
III



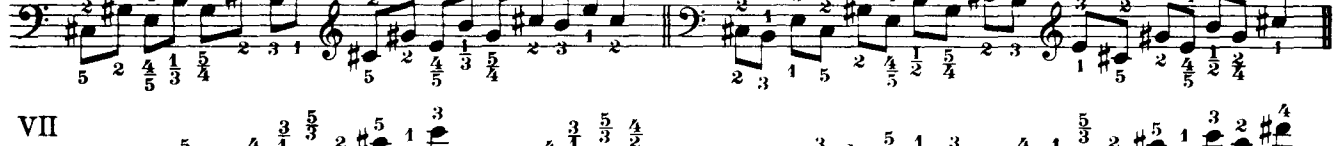
IV



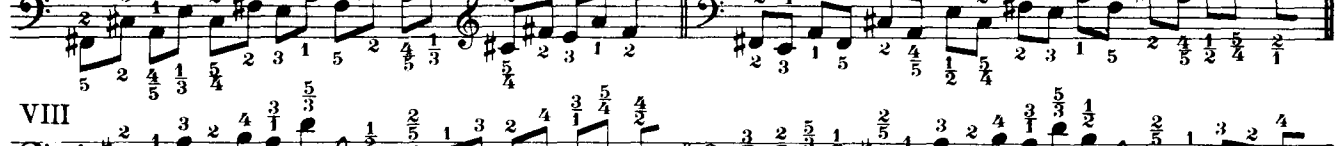
V



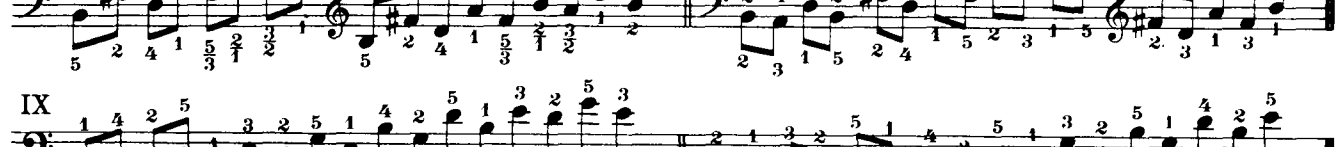
VI



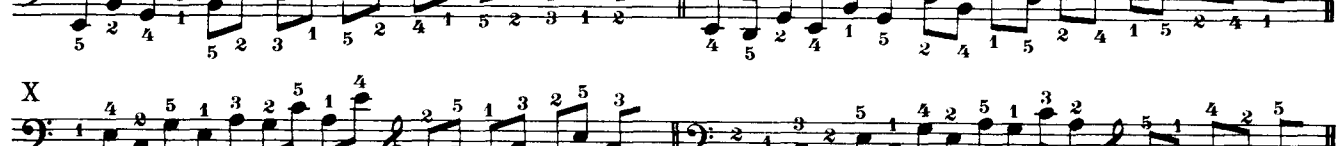
VII



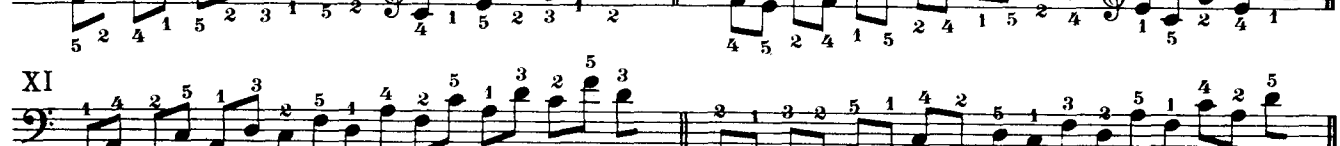
VIII



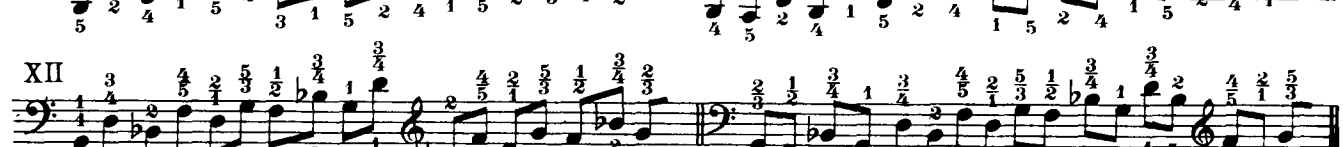
IX



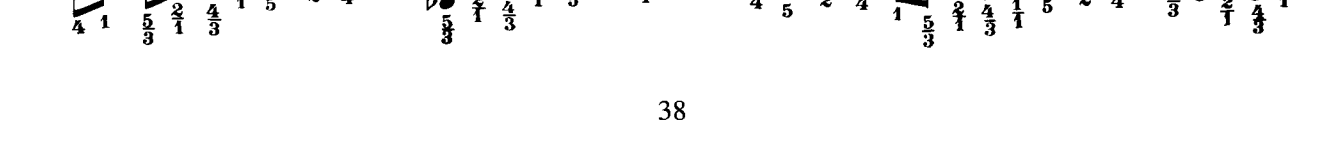
X



XI

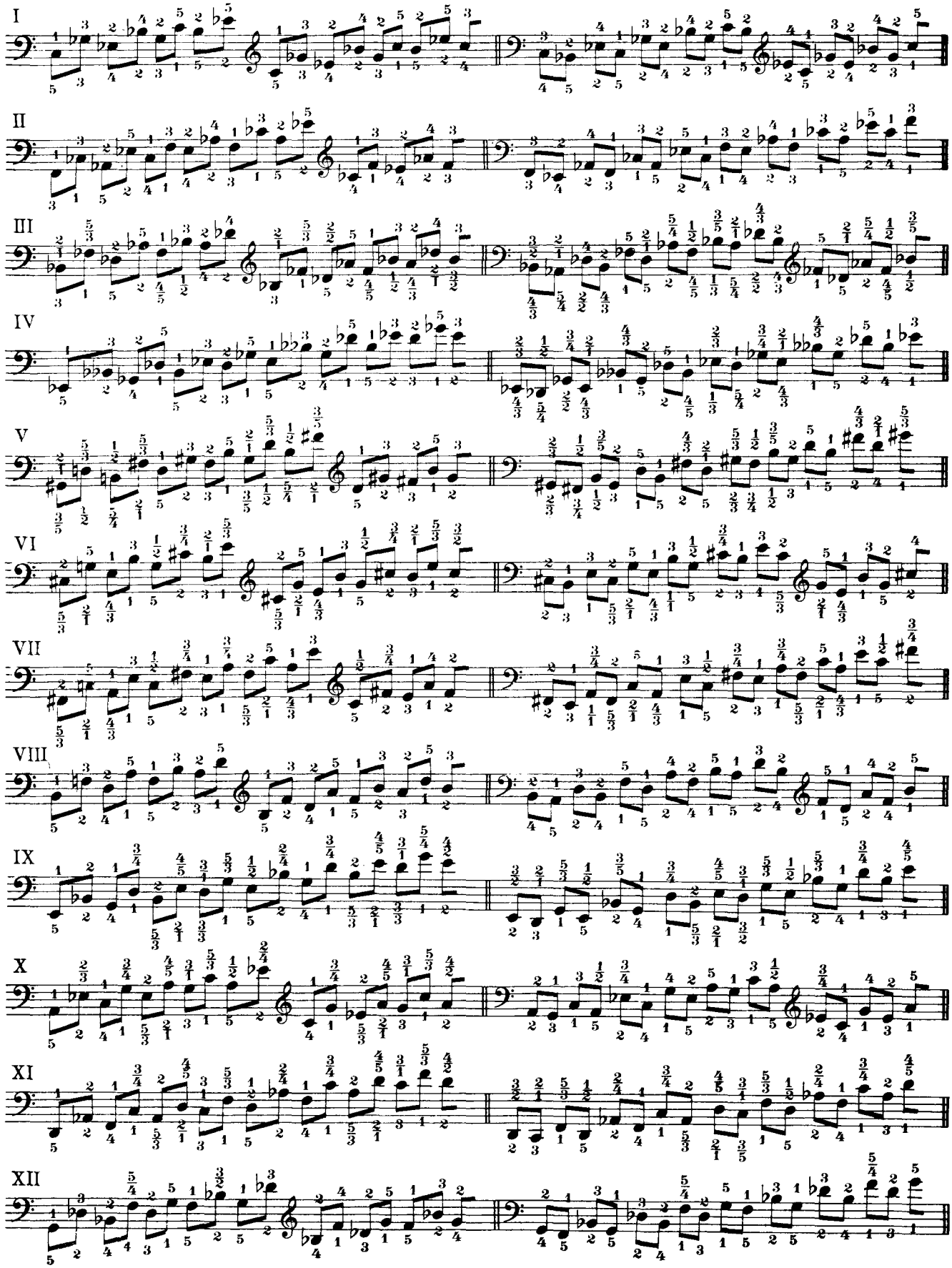


XII



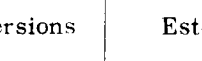
Sevenths of Class Three

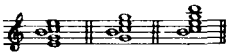
Séptimas de Tercera Especie



The Major Seventh-Chord

Intervals of a major third
perfect fifth and major seventh

This chord  and its three inversions

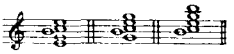
 though they are but rarely used harmonically, should, by reason of the stretches they offer, be employed for extension-work. All the exercises with a quiet hand previously indicated may be executed upon these four five-finger positions, with the exception of those in which it would be necessary to strike 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:

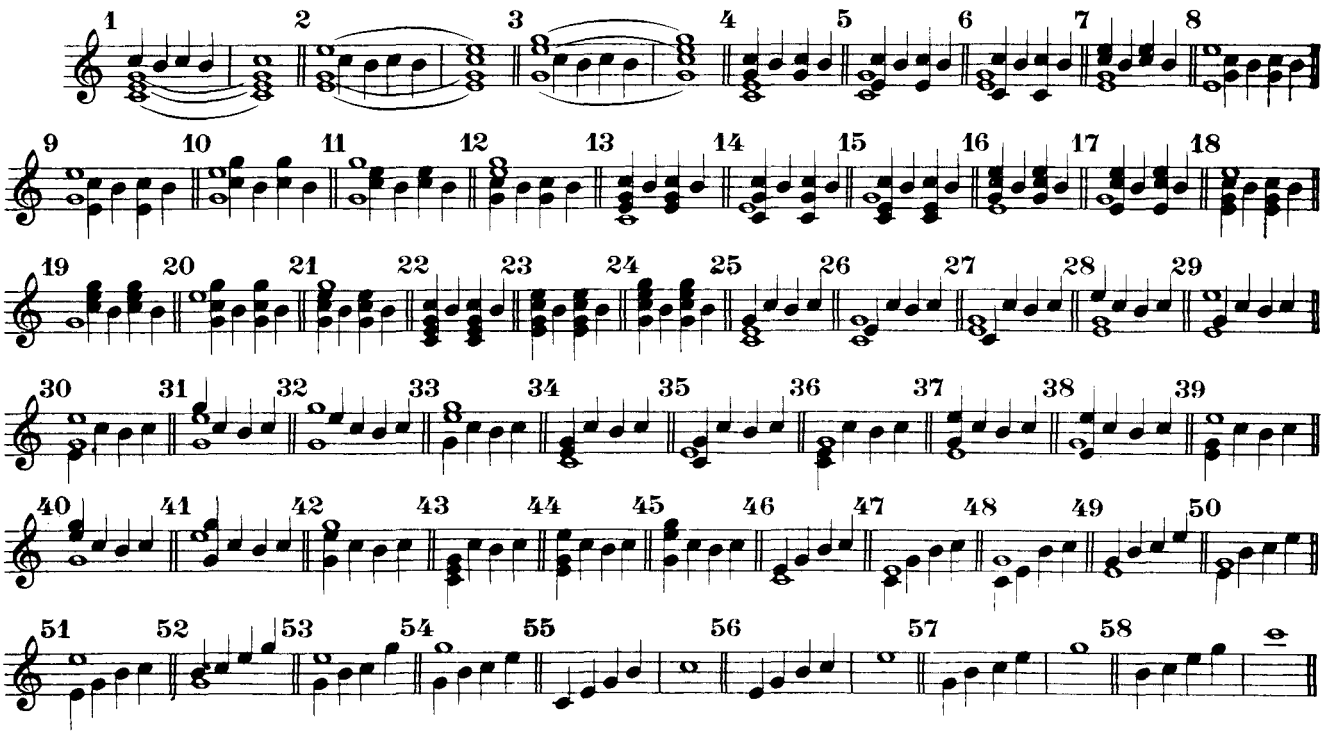
Acorde de Séptima Mayor

Intervalos de Tercera mayor,
Quinta justa y Séptima mayor

Este acorde y sus tres inversiones

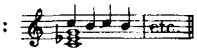
 sí bien se usan con mucha rareza armónicamente, deberán servir, en virtud de las separaciones que presentan, para el trabajo de extensión, y se podrán ejecutar sobre estas cuatro posiciones de cinco dedos, todos los ejercicios con mano quieta indicados anteriormente, excepto aquellos en los cuales habrá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



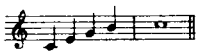
Seeing that in the preceding 58 measures no expression whatever has been given to the harmonic functions of the major seventh-chords, they may all be used with a minor as well as with a major triad, thus: and the last four, either major or minor, may be used to develop some final arpeggio-work, similar,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

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

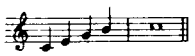
Como que en los 58 compases que anteceden no se ha dado expresión alguna á las funciones armónicas del acorde de séptima mayor, cada uno de ellos podra ser ejecutado tanto con el acorde perfecto menor que con el mayor, de esta manera:  y los cuatro últimos ya sean mayores o menores, darán origen á un 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 troncados.)

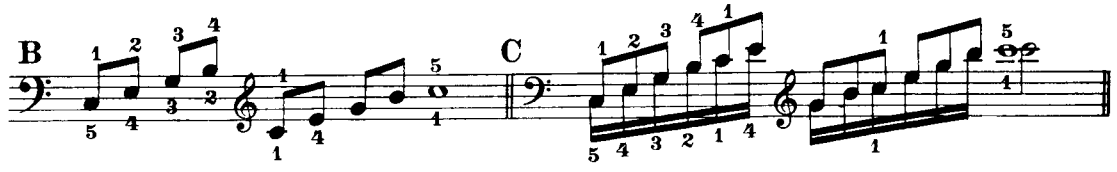
Arpeggios formed from the interval of a major Seventh together with a major or minor triad

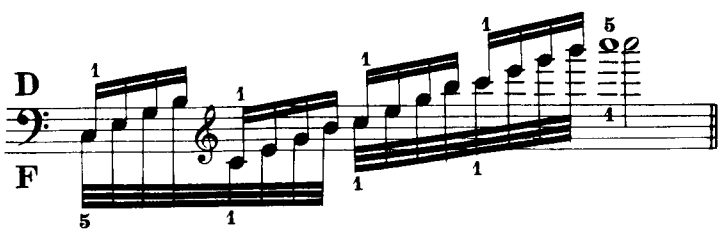
The function of a leading-note assumed by the seventh in the series  only allows the resulting arpeggios to be played in ascending order.

Arpegios resultantes del intervalo de 7ª mayor con acorde perfecto mayor ó menor

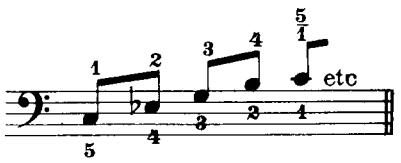
Ese papel de nota sensible adjudicado á la 7ª en la serie  etc. no permite ejecutar, sino en orden ascendente los arpegios que resultan.

With major triad
Con acorde perfecto mayor



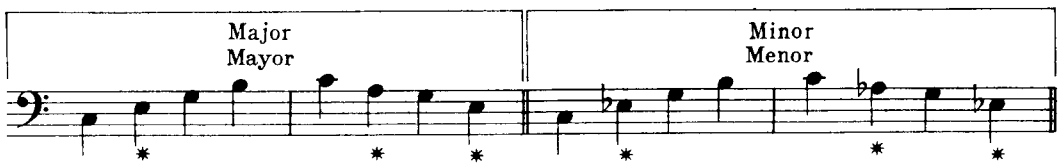


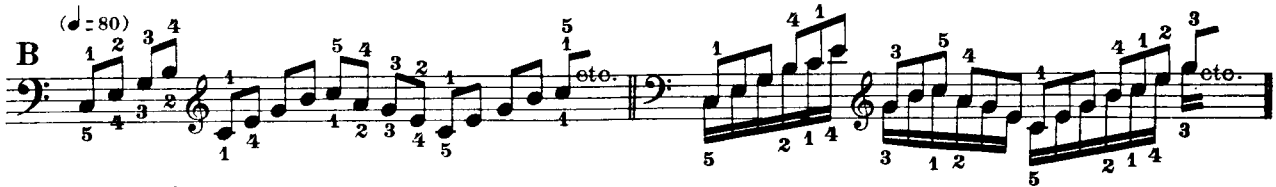
With minor triad
Con acorde perfecto menor

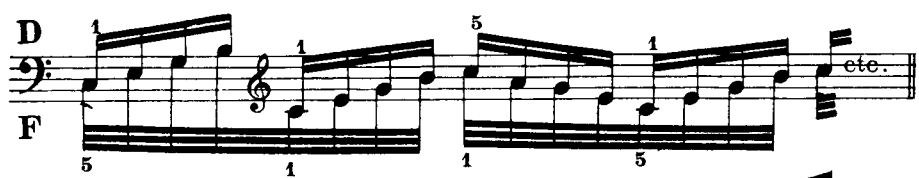


In order to descend by means of similar arpeggio, all that is necessary is to replace the seventh by the major or minor sixth from the fundamental, according as the triad upon which the arpeggio is built be major or minor.

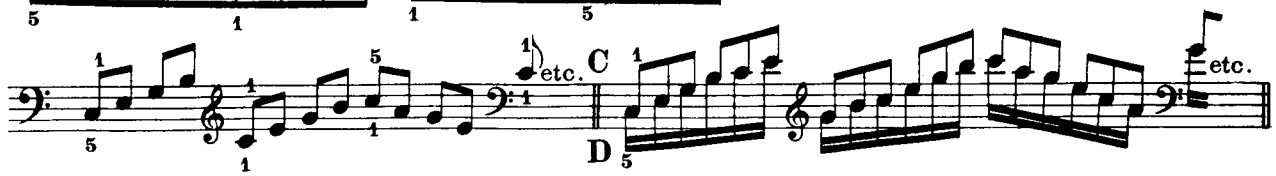
Para volver á descender con arpegios análogos,no habrá más que reemplazar la 7ª por la 6ª mayor ó menor de la fundamental, según que el acorde perfecto que sirva de base del arpegio ascendente sea mayor ó menor.







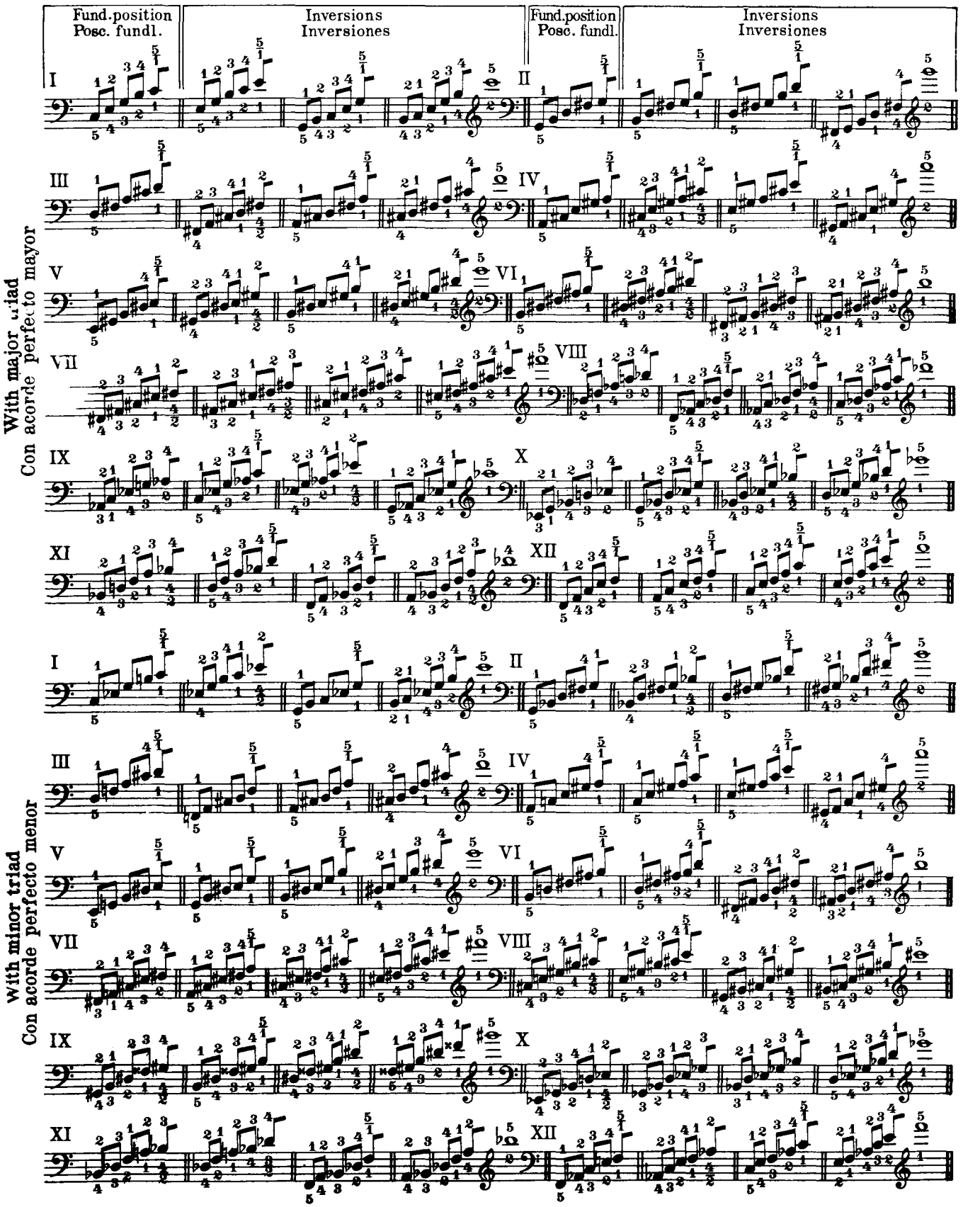
The same with minor thirds and sixths
Lo mismo con terceras y sextas menores



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

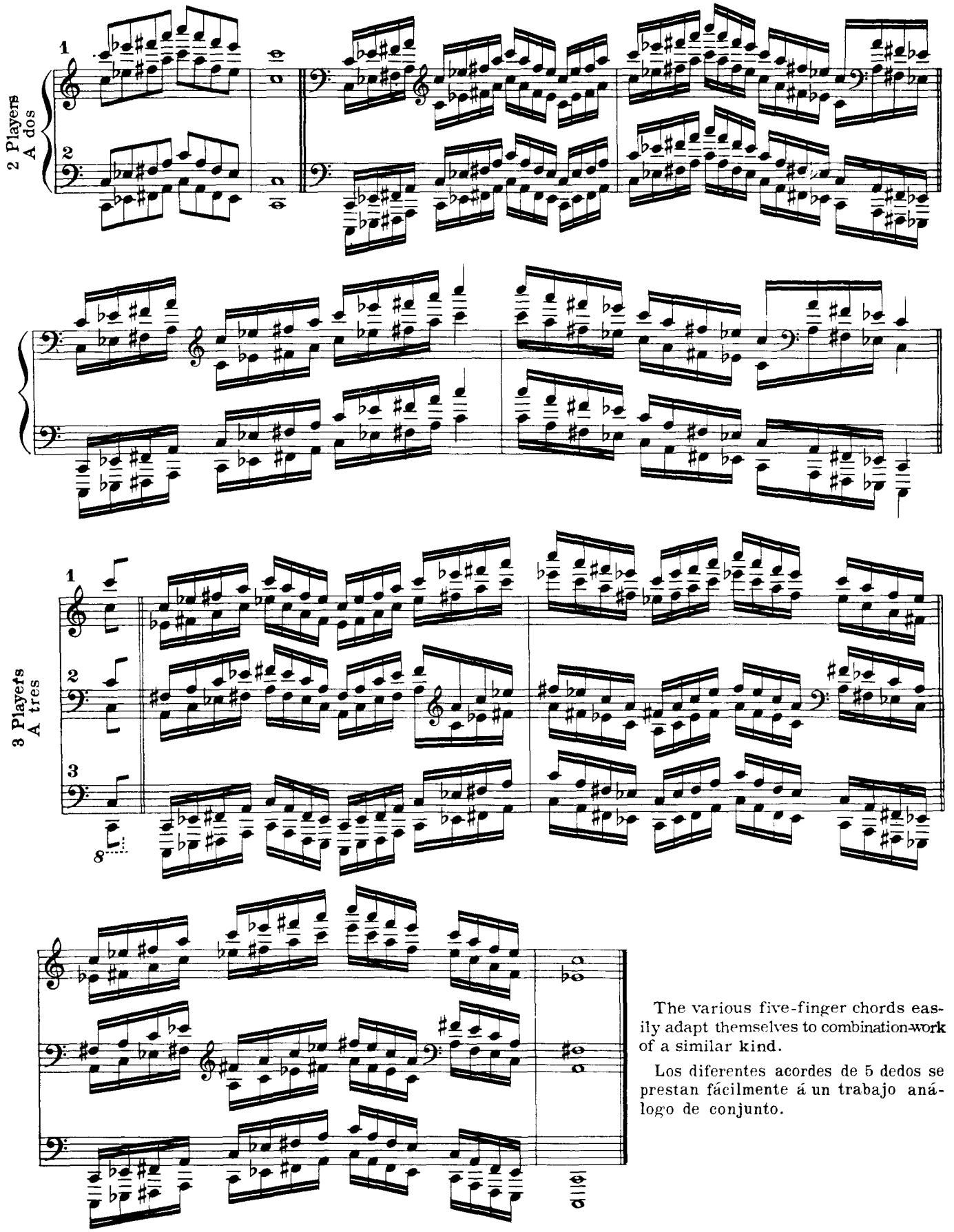
Table of all the arpeggios formed by a major Seventh and a major or minor triad

Cuadro de todos los arpegios resultantes de la 7ª mayor con acorde perfecto mayor y acorde perfecto menor



Combination-work of Section Seven

Trabajo de conjunto de la Séptima Serie



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

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

Section Eight

A Variety of Rhythmic Exercises
Intended to Complete the Preceding Series

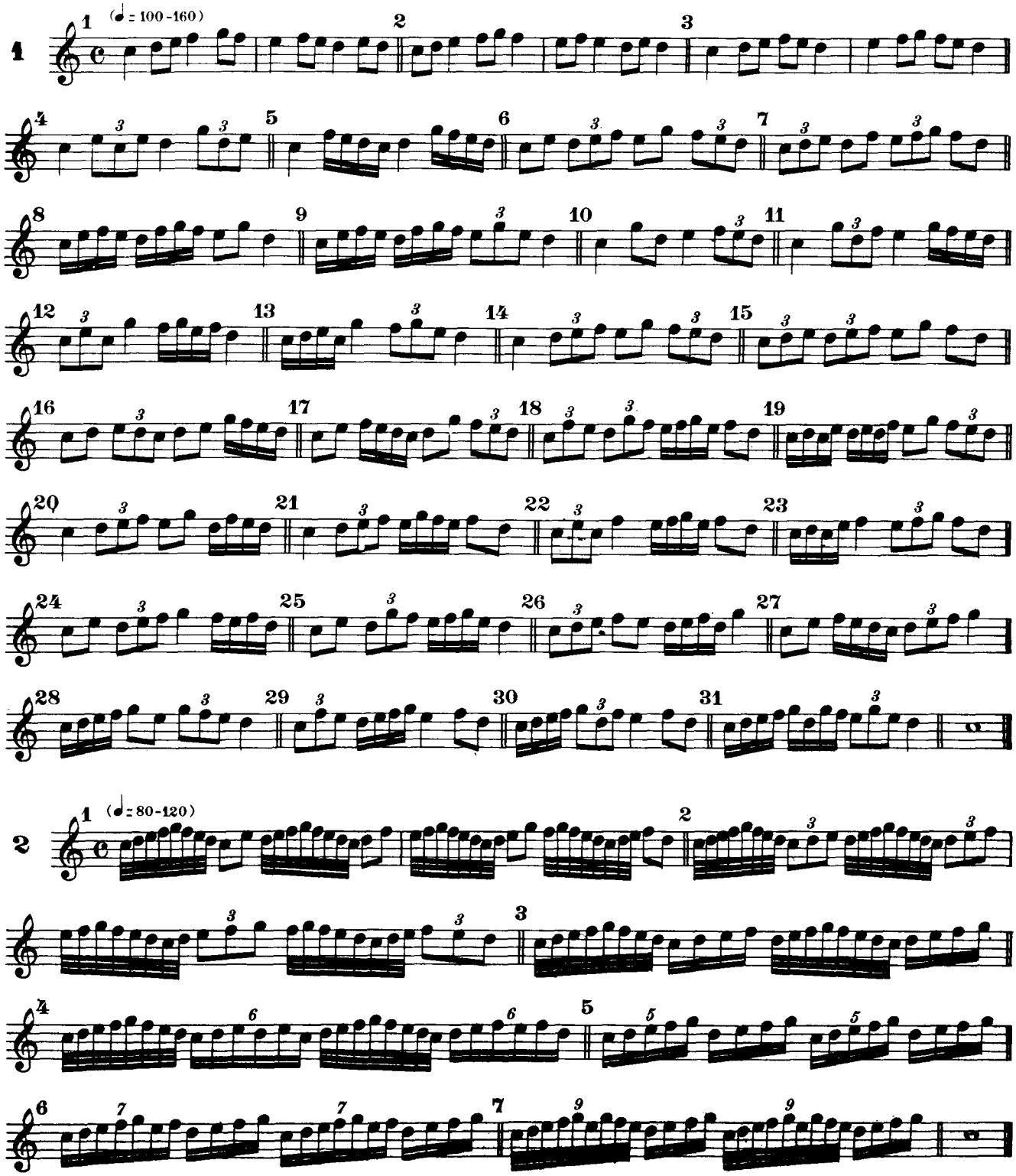
Octava Serie

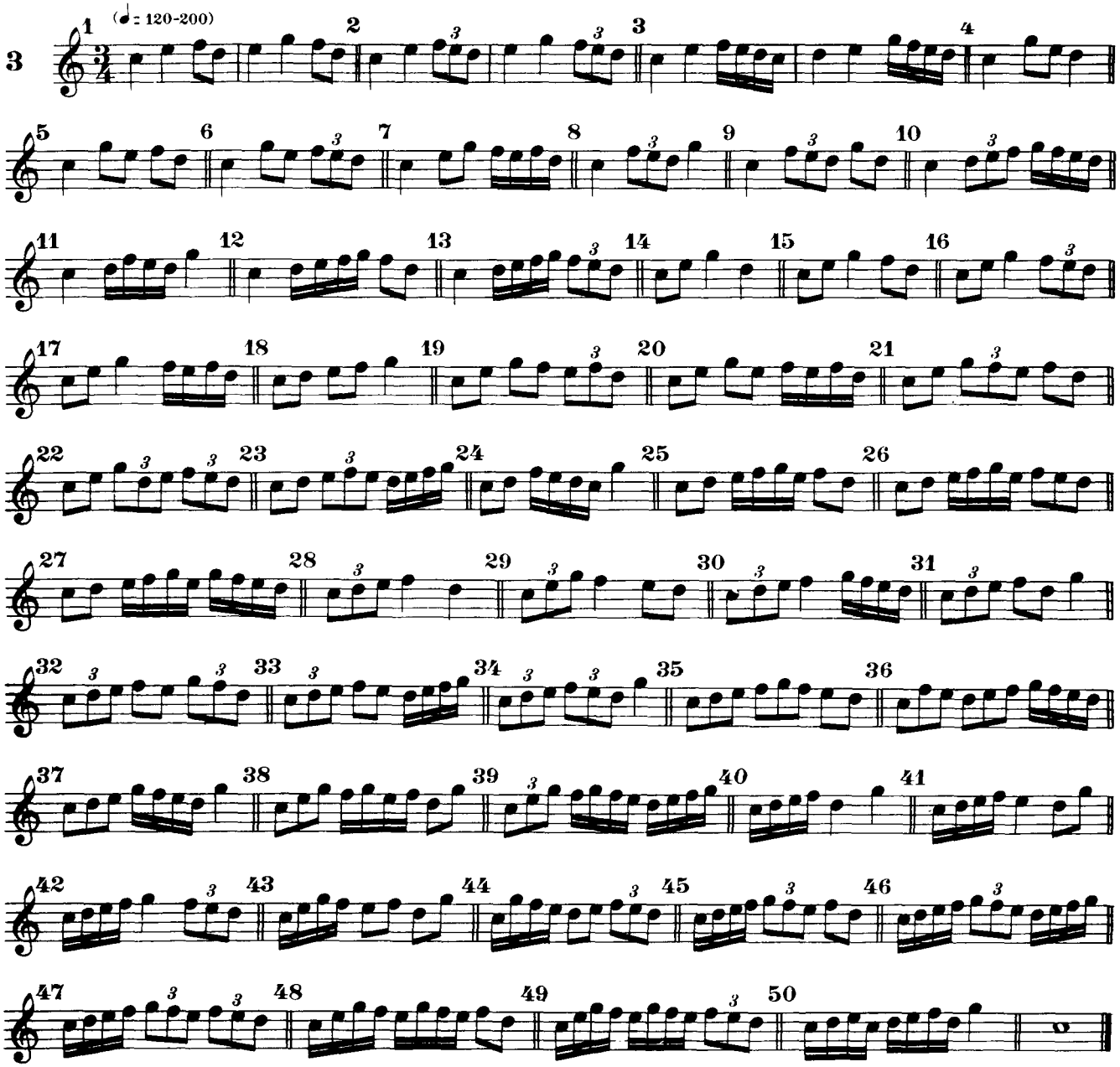
Variedades de ejercicios rítmicos
que completan las series precedentes

I

Example of change of rhythm
within the same measure

Ejemplos de cambio de ritmo
dentro del mismo compás





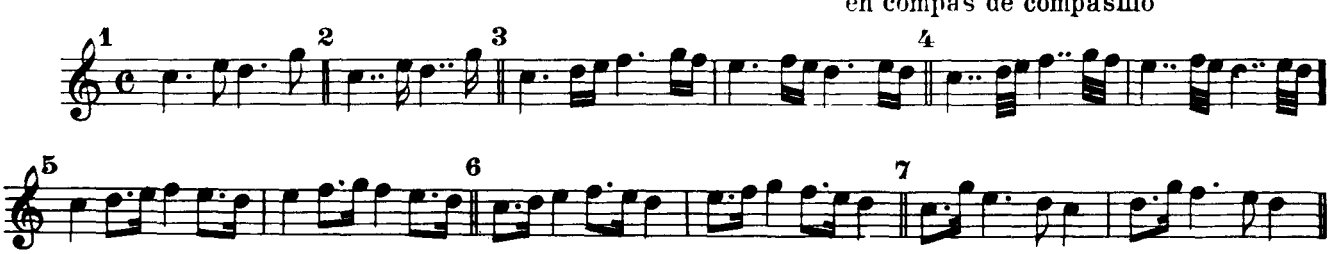
II

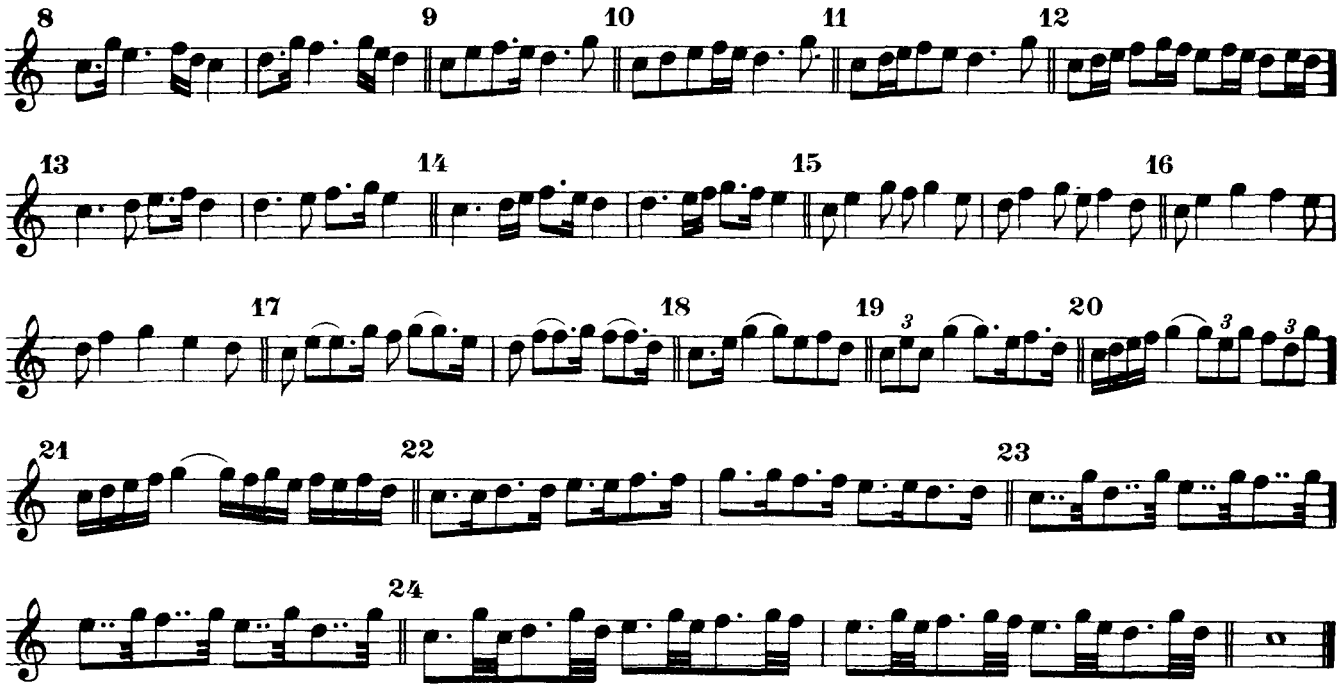
Examples of Broken Rhythms

Series of Measures in Four-Four Time

Ejemplos de ritmos disueltos

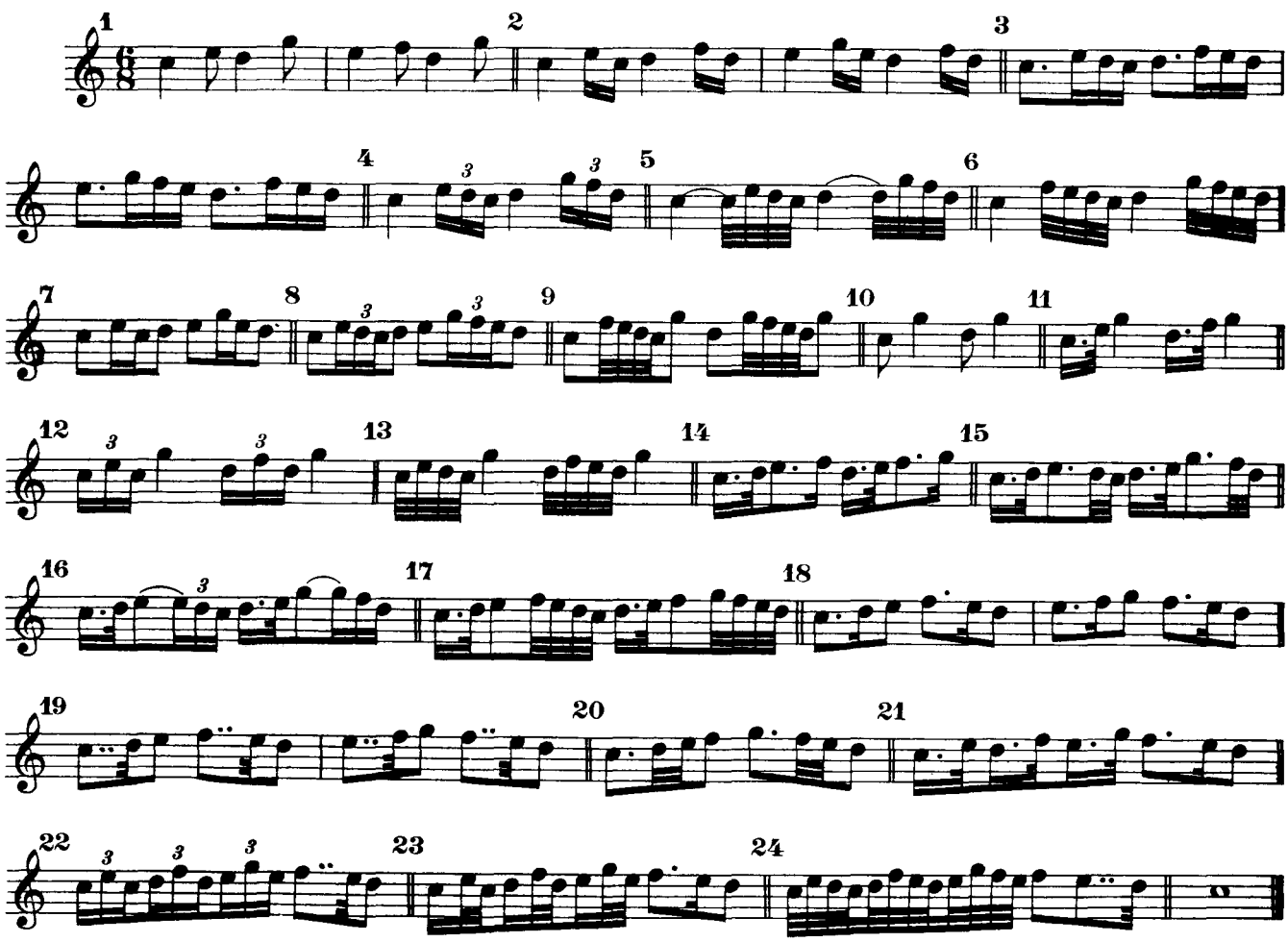
Serie de ejercicios
en compás de compasillo





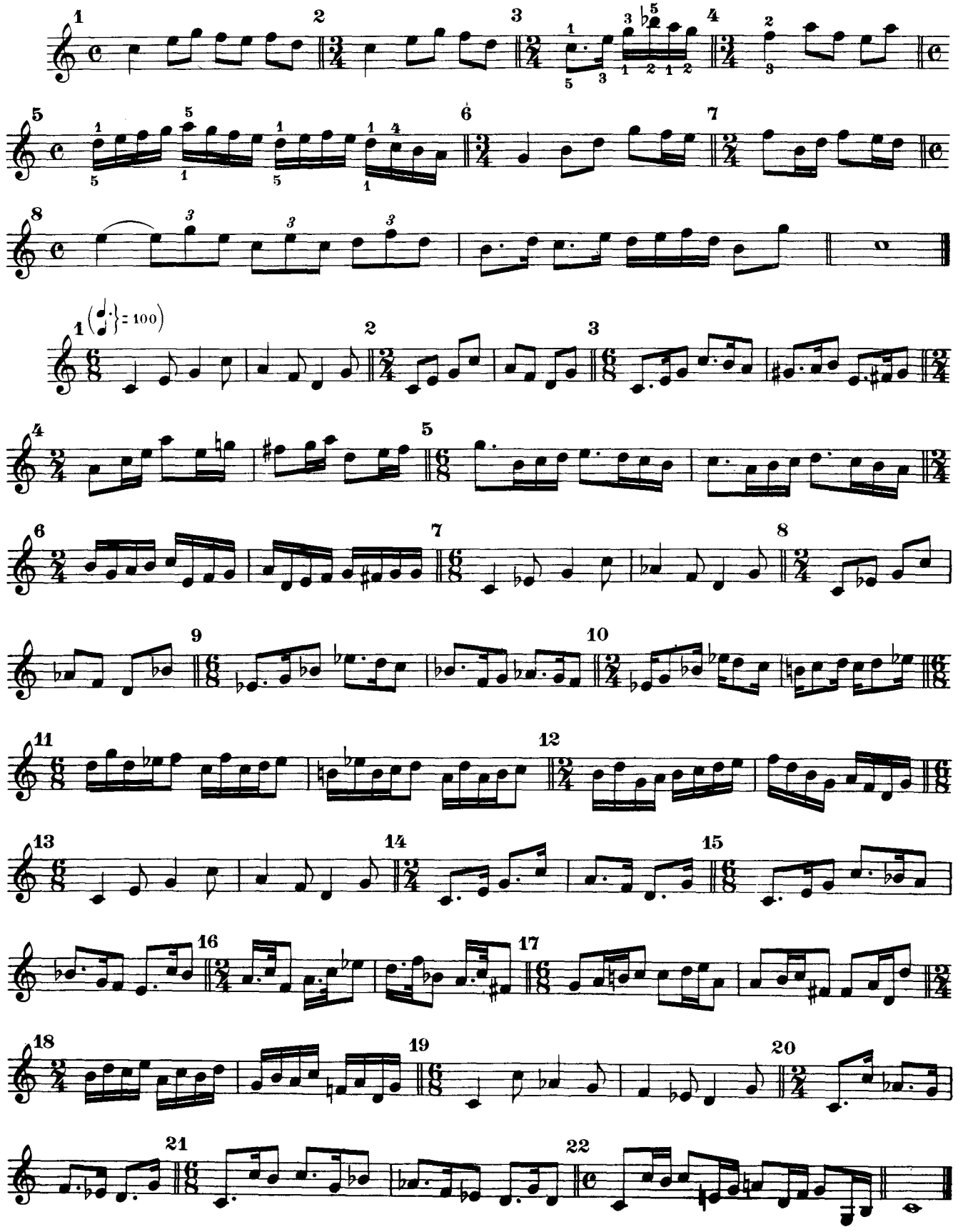
Series of Measures in Six-Eight Time

Serie de compases de seis por ocho



III

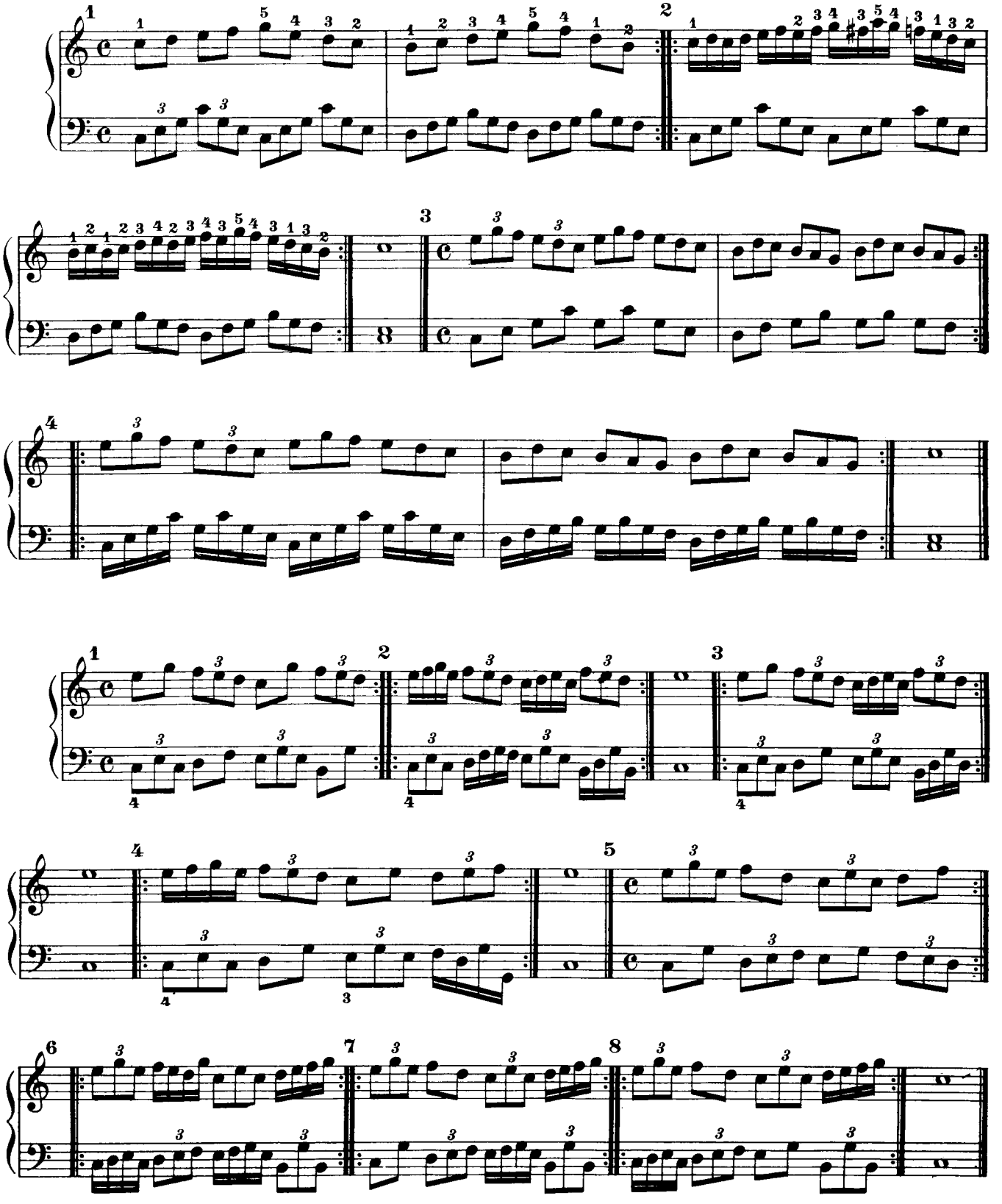
Examples of Change in Time | Ejemplos de cambios de compás



IV

Examples of Two Notes Against Three
and Four Notes Against Three

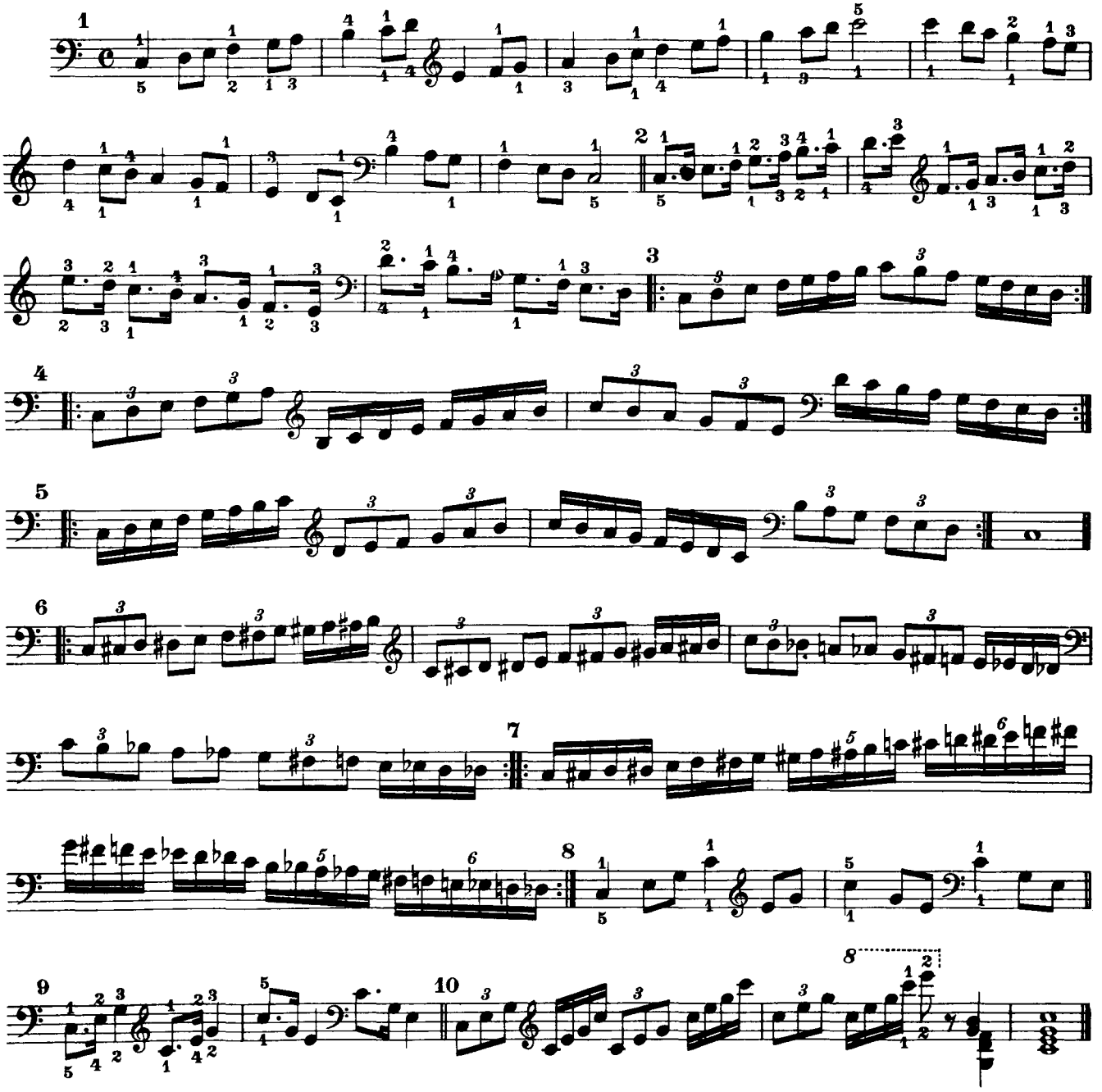
Ejemplos de Dos Notas Contra Tres
y de Cuatro Contra Tres



V

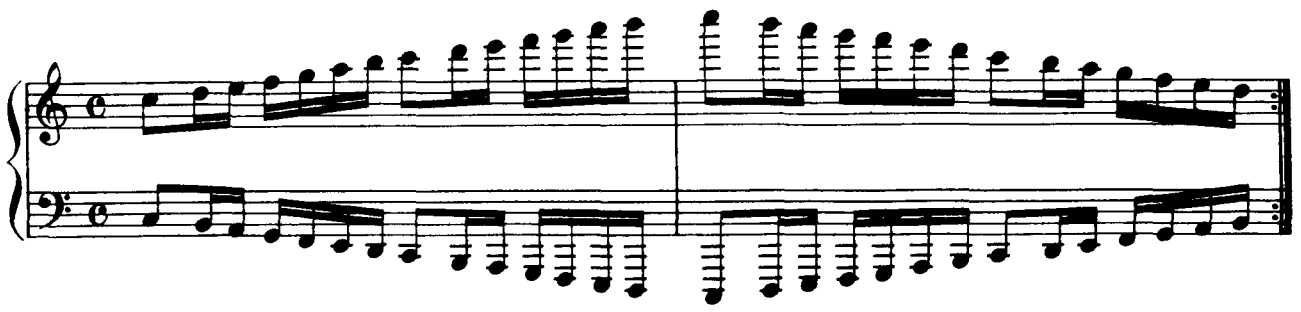
Examples of Changes in Rhythm, and of Broken Rhythms in Scales and Arpeggios

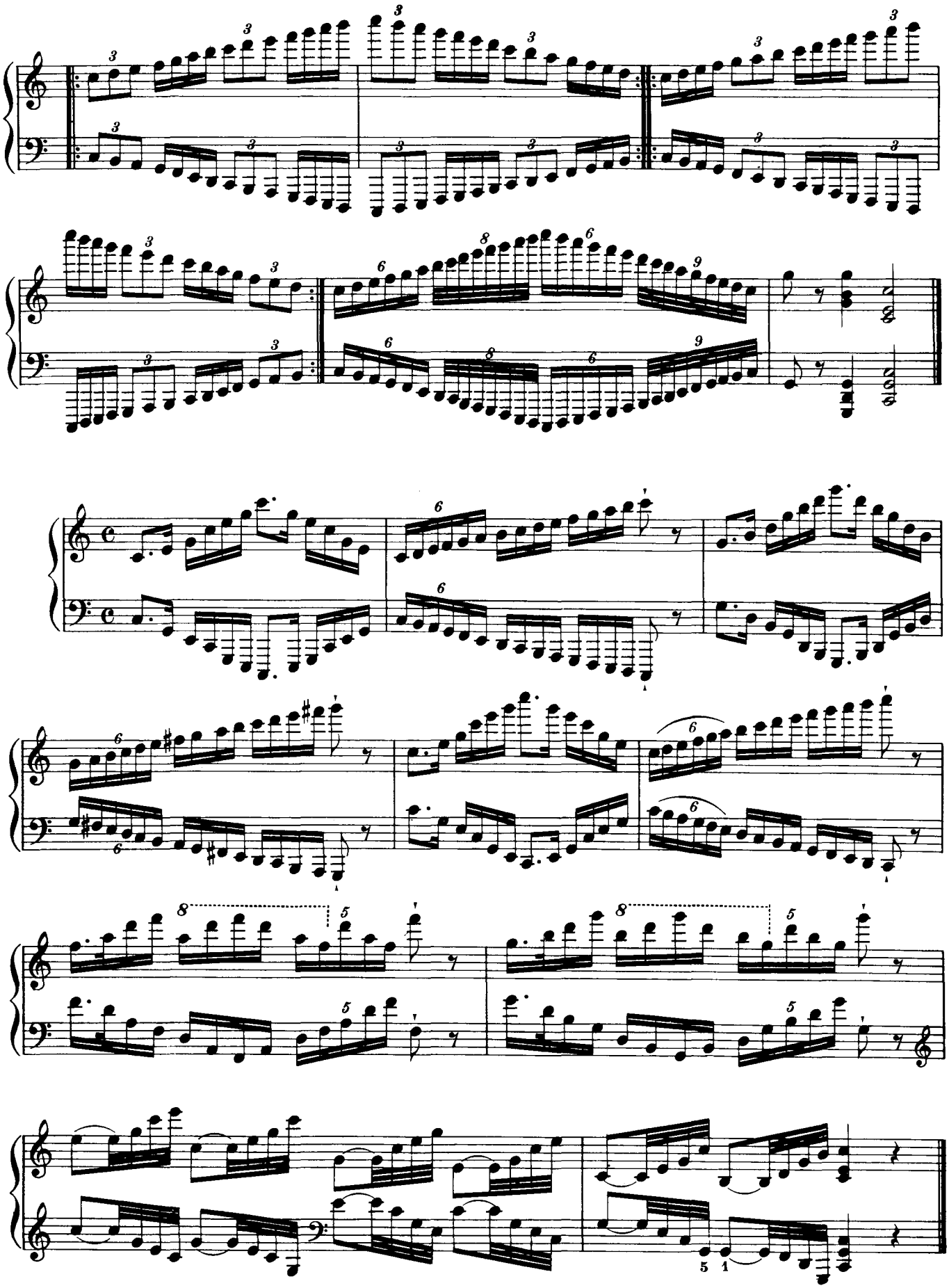
Ejemplos de cambios de ritmo y de ritmos disueltos en escalas y arpegios



Scales and Arpeggios in Contrary Motion

Escalas y arpegios en movimiento contrario





VI

Special Studies of Rhythms of Accent and Shading

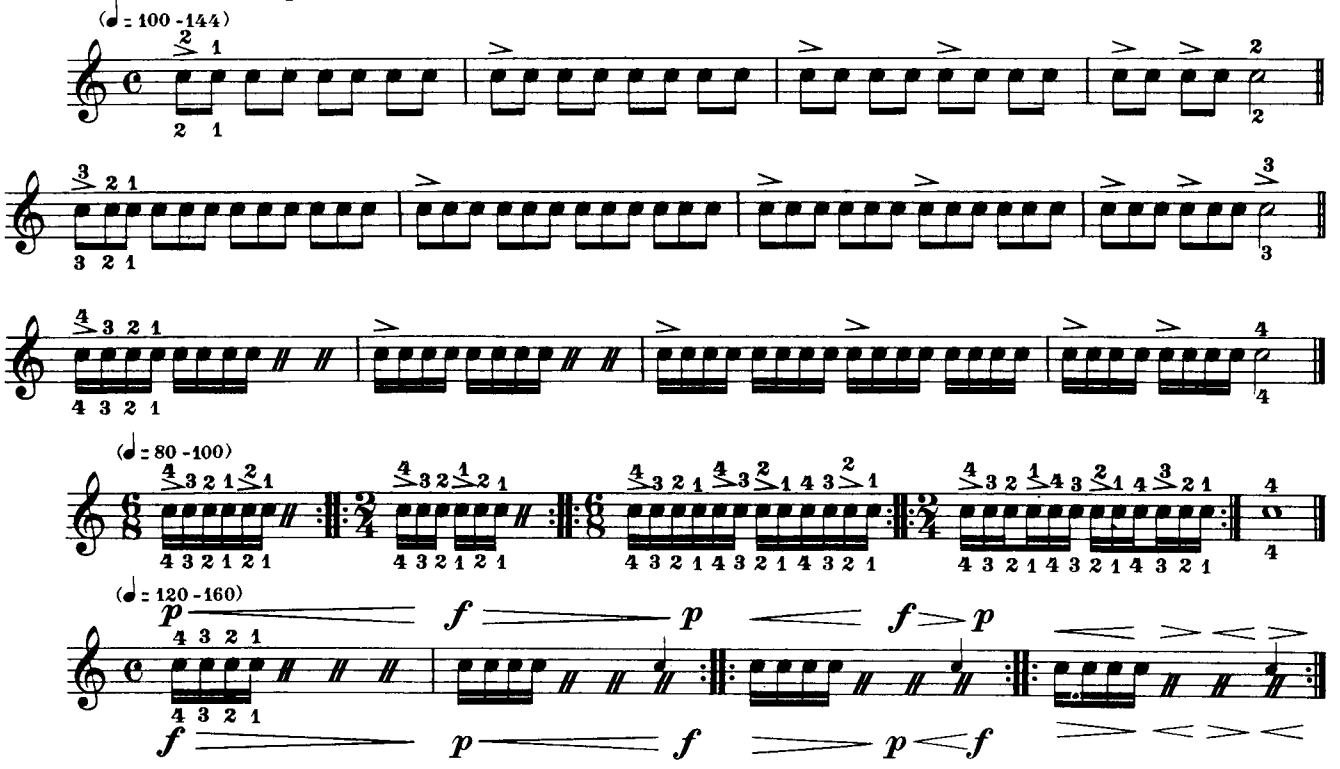
Rhythmic Effects Resulting from the Various Ways of Accenting and Shading the Same Successions of Notes

Repeated Notes

Estudios especiales del acento y de los matices

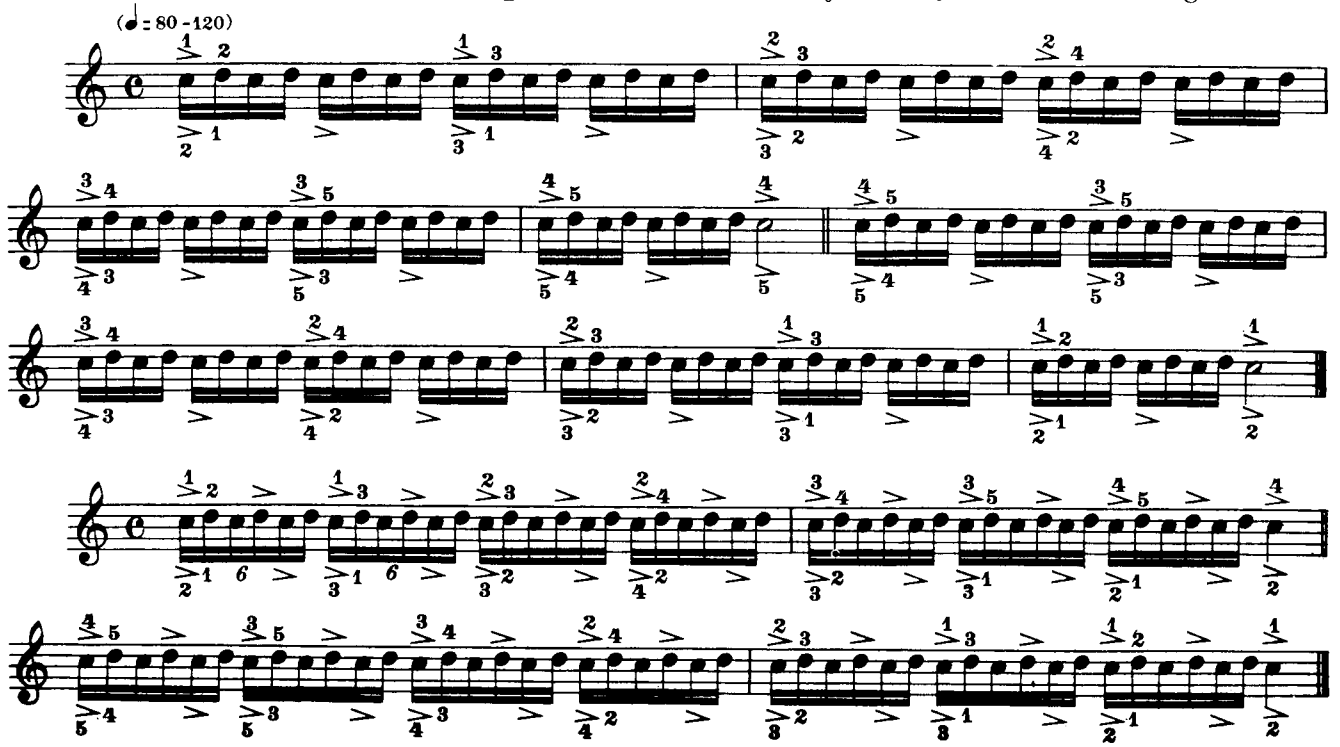
Efectos que resultan de las diversas maneras de acentuar y de matizar las mismas series de notas

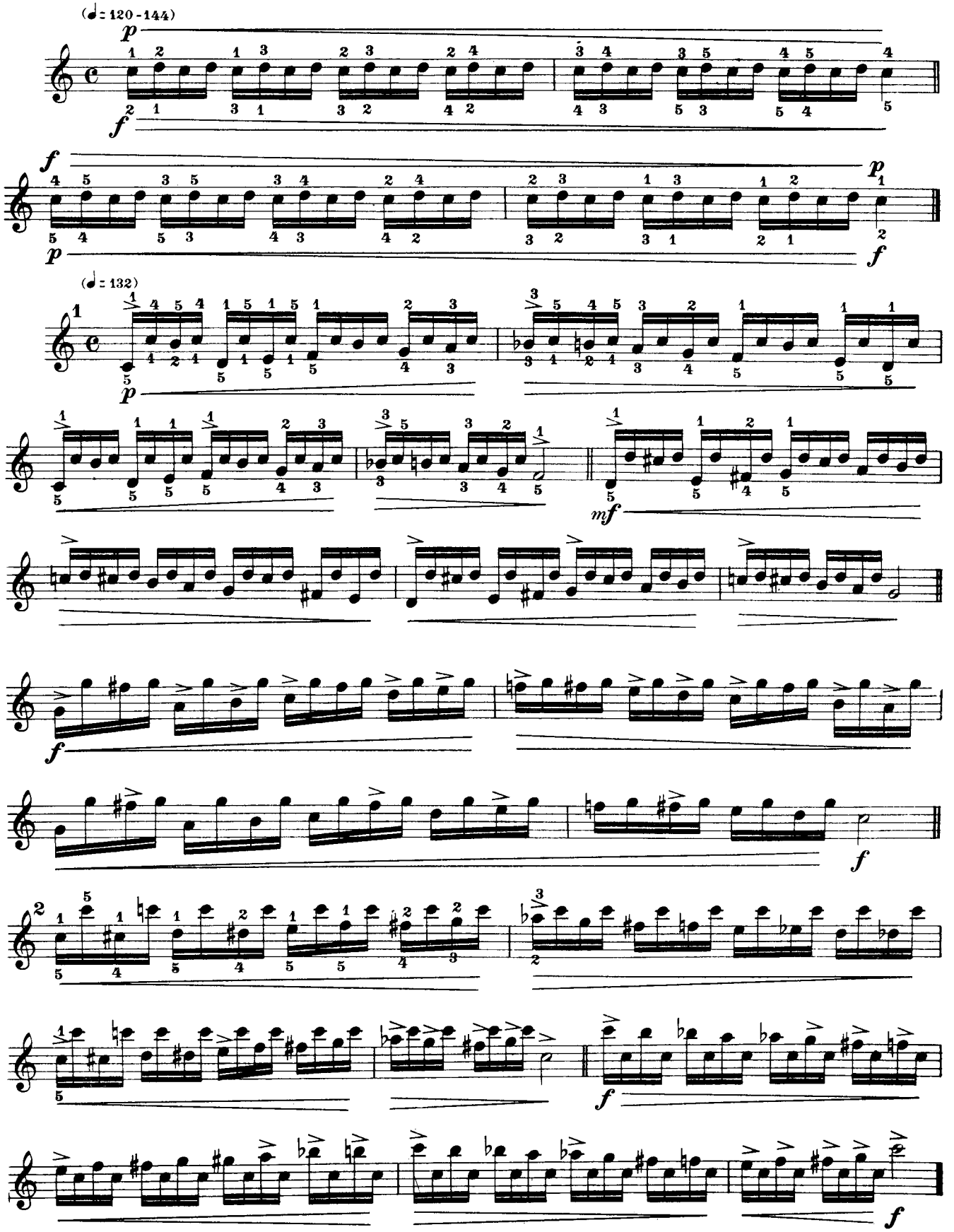
Notas repetidas

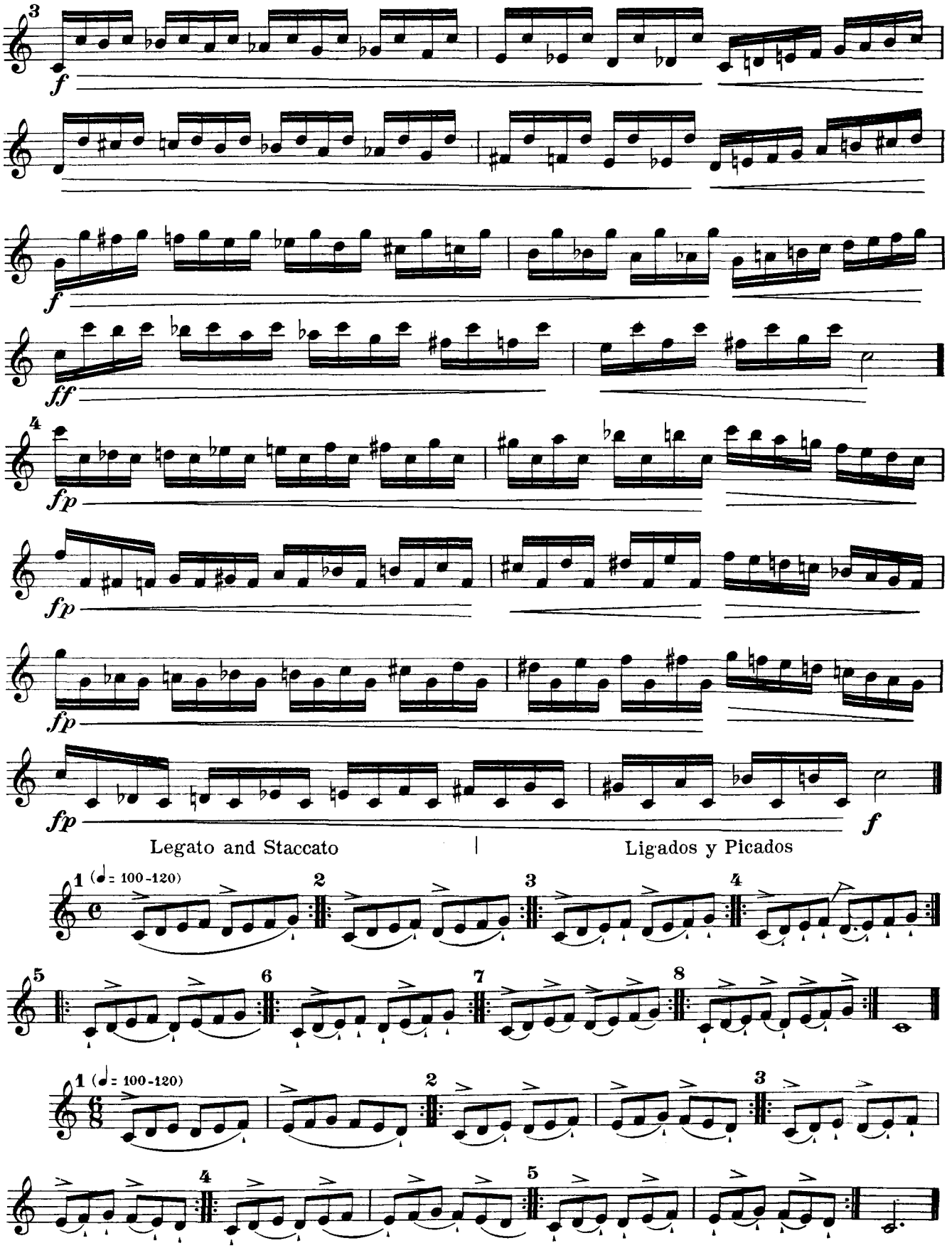


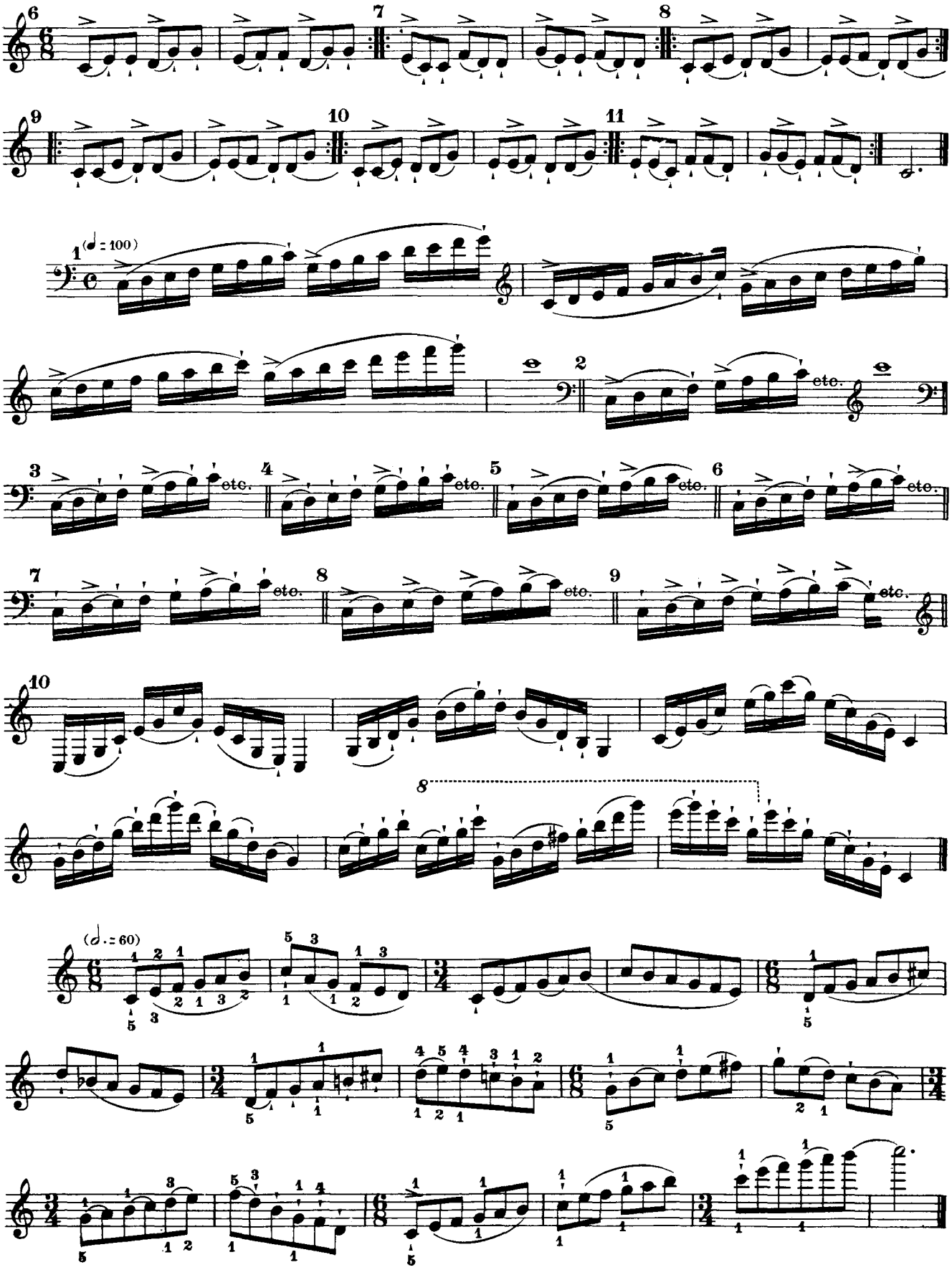
Trills and Other Exercises in Legato Notes

Trinos y otros ejercicios en notas ligadas



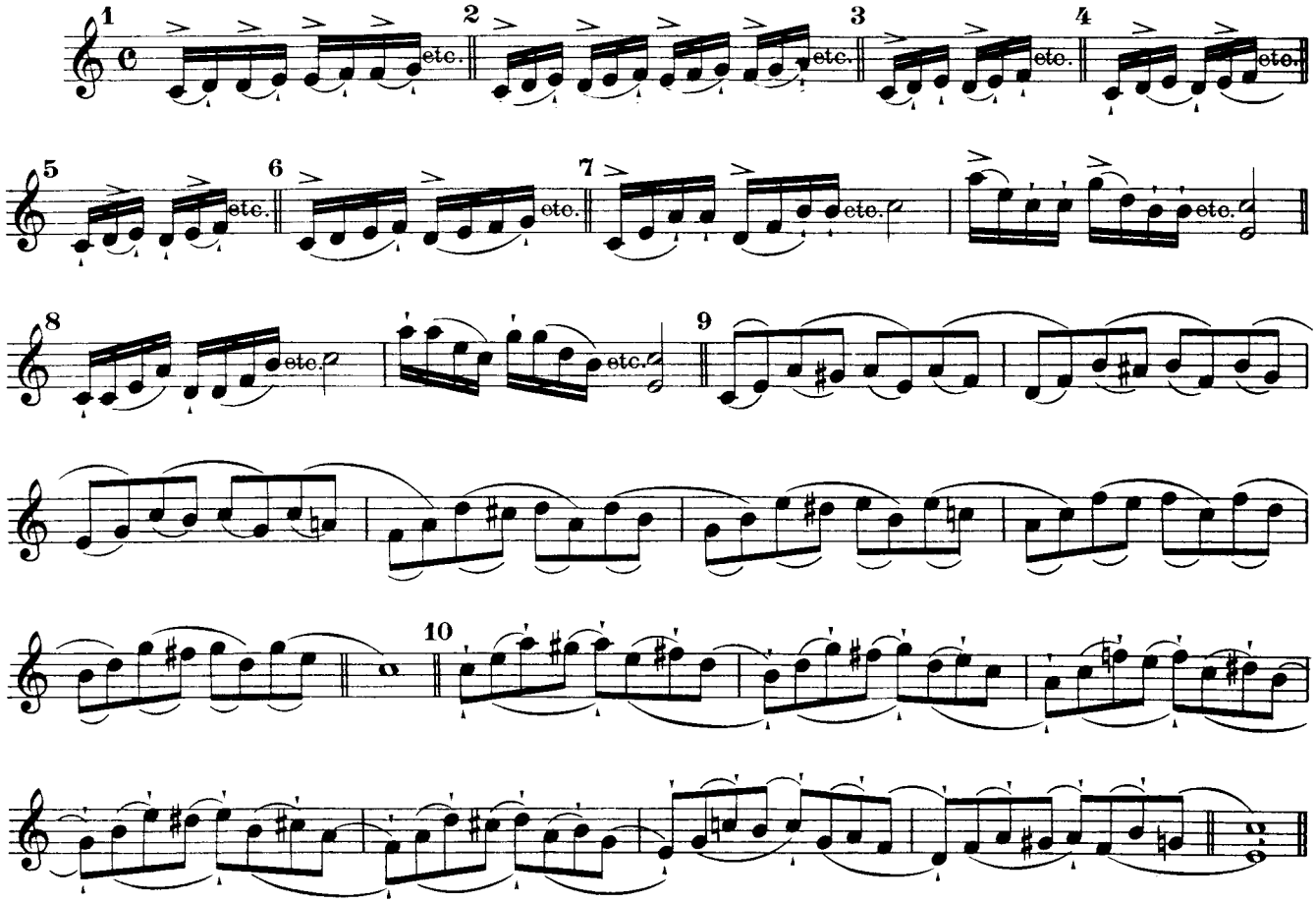

(♩= 120 - 144)
(♩= 132)


Legato and Staccato
Ligados y Picados



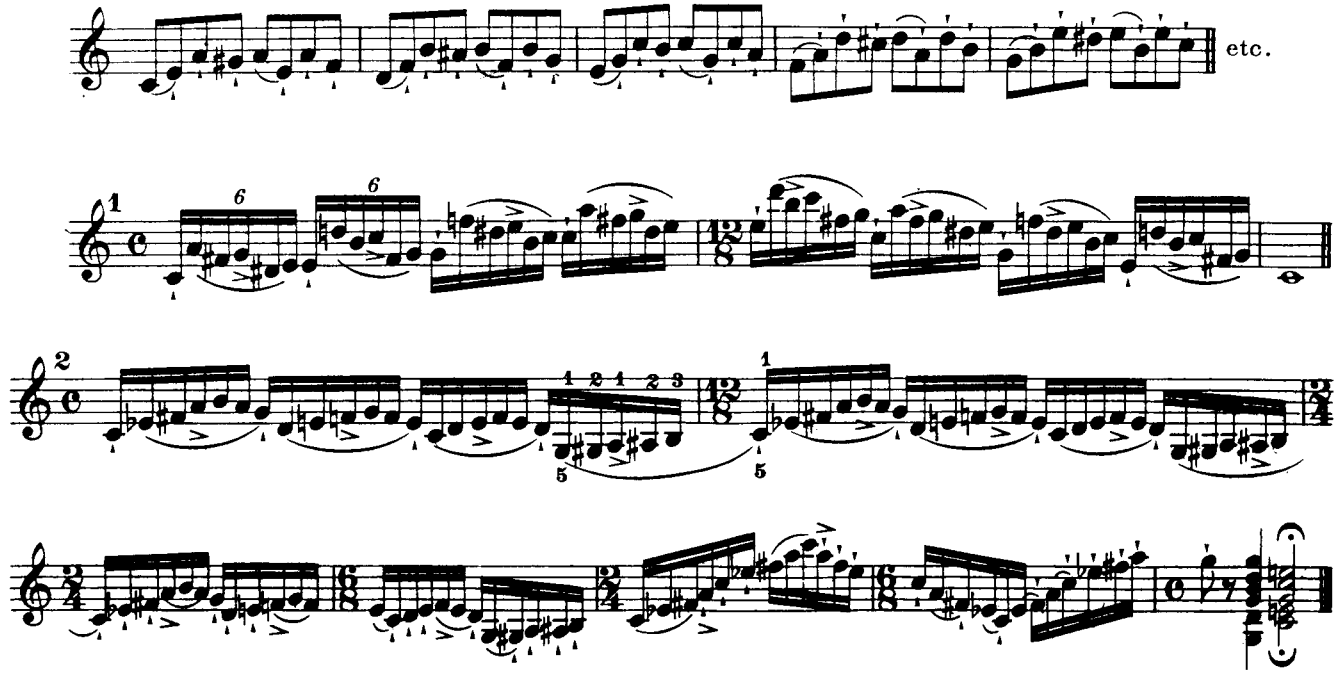
In accordance with the examples given, the exercises of Sections 2 and 6 and analogous ones may be accented in various ways, taking them up and down the keyboard.

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



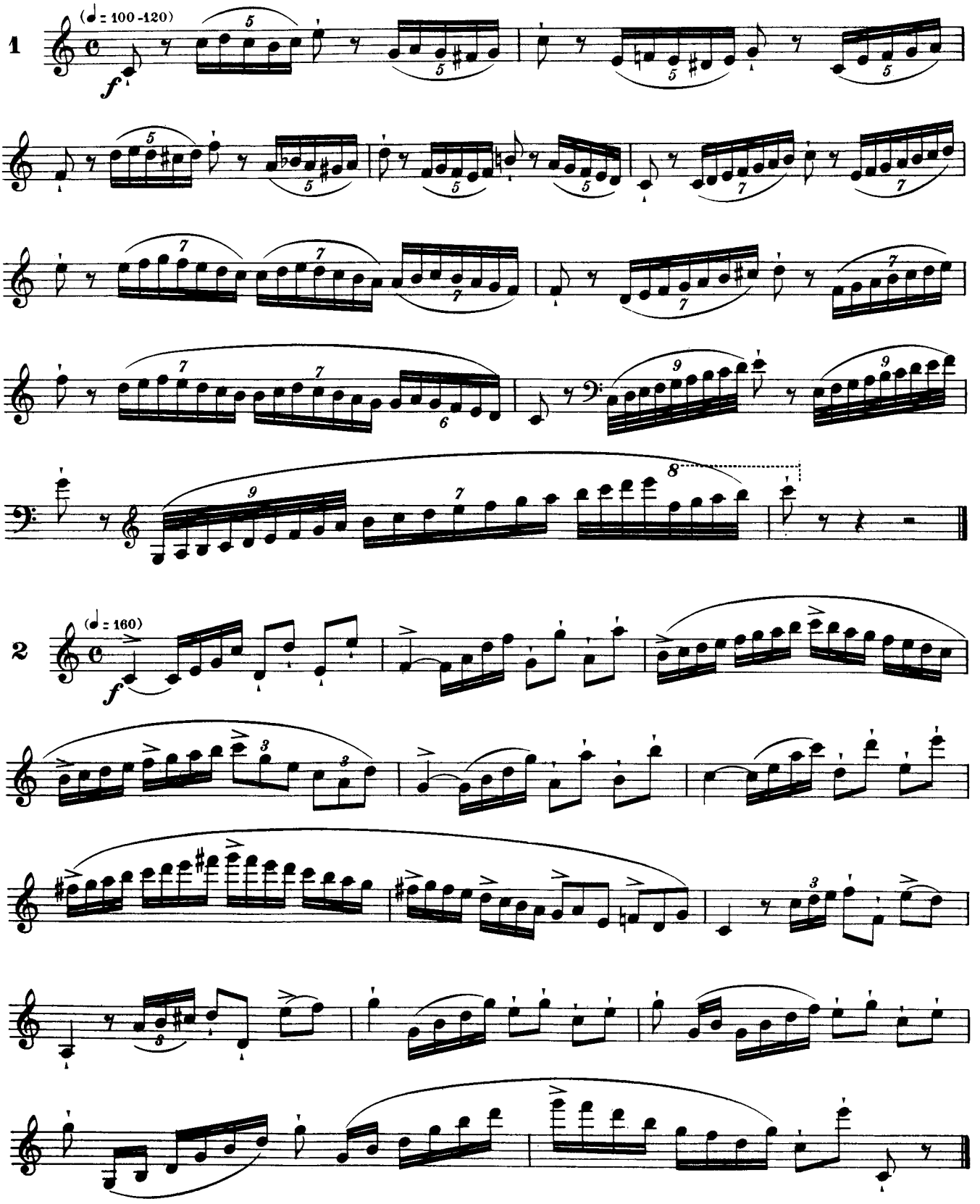
Also study these exercises with the following accentuation:

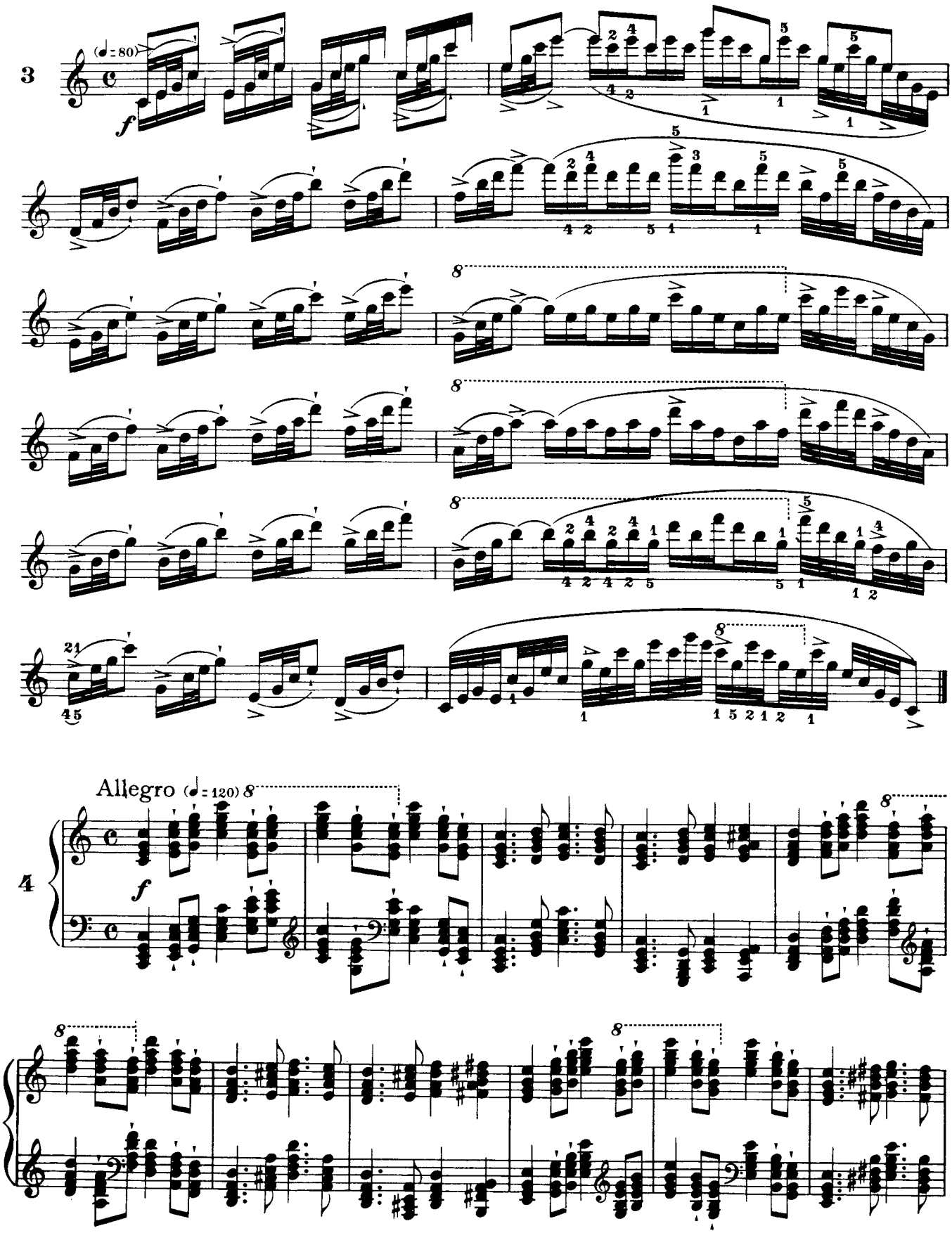
Estúdiese también acentuando como sigue:

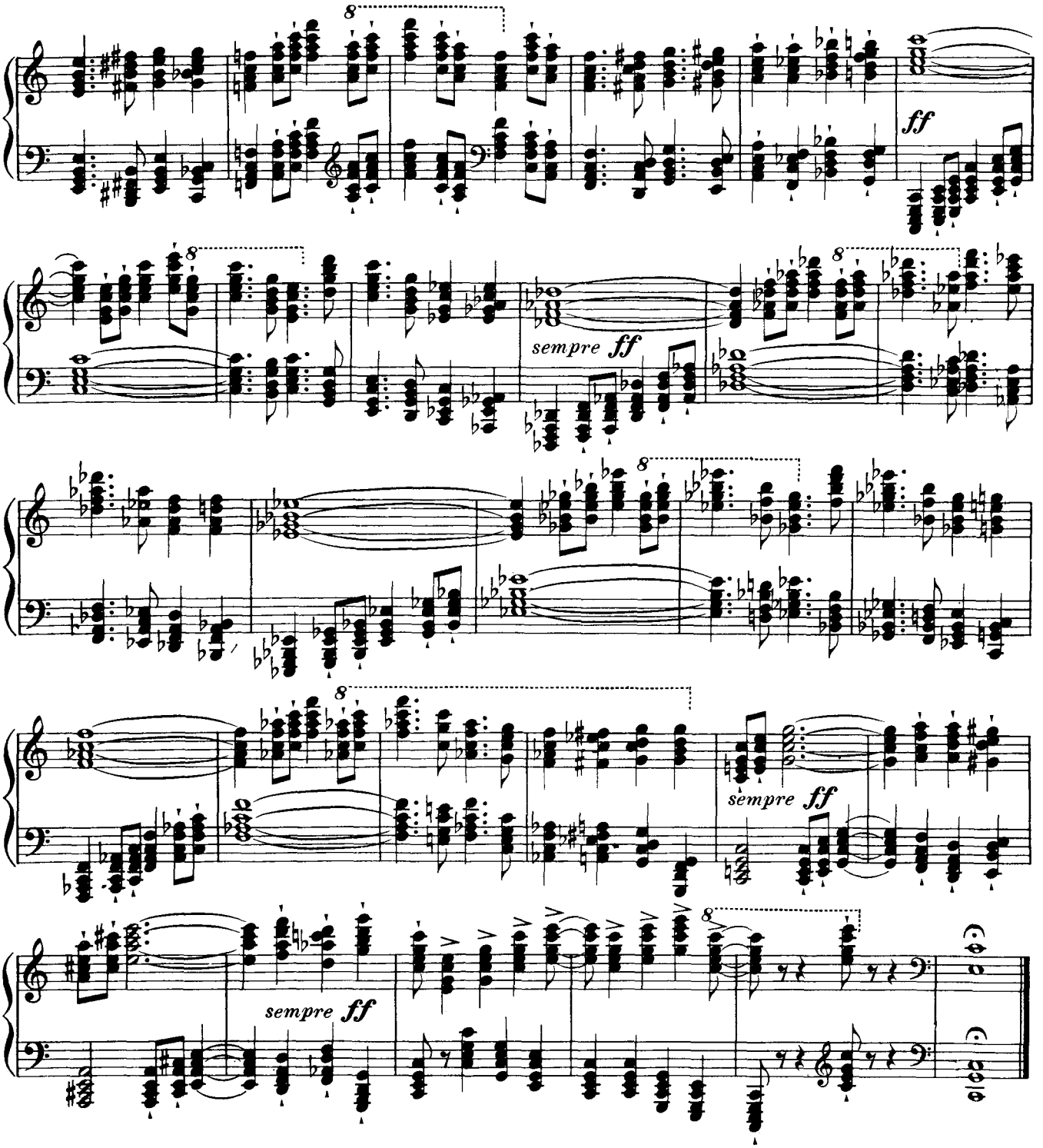


VII

Detached Exercises | Ejercicios libres




3
(♩= 80)
f
Allegro (♩= 120)
4
f



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.