

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.*

First way
1ª Manera

Second way
2ª Manera

Third way
3ª Manera

♩ = 50

**

* To make sure of keeping precisely with the metronome, the best plan is to follow it 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.

El Ritmo de los Dedos

Ejercicios Típicos para Piano

C. STAMATY. OP. 36.

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*.*

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

* 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 Metrófono, 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 A

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

Rhythm B
Ritmo B

Rhythm C
Ritmo C

Rhythm D
Ritmo D

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.*

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

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 Si♭ mayor	B♭ minor Si♭ 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.

* 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 intermediantes. 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*.

Dos Dedos

Los cinco dedos de la mano permiten *dieza agrupaciones diferentes*.

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

I II III IV V

VI VII VIII IX X

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

Cada uno de esos diez grupos de á dos dedos deberá practicarse por separado en los diferentes ritmos.

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

Nos limitaremos en primer lugar á los cuatro primeros ritmos A B C D.

A B C 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:

E 6

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.

A B C D

E 6 F

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.	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
M. I.	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
L.H.										

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.

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.

* 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

IX

X

Another Series
of Three-Finger Exercises

Otra Serie de Ejercicios
á Tres Dedos

I

II

III

IV

V

VI

VII

VIII

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.

I	II	III	IV	V
R.H.				
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.				

The other four groups in the same manner

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.

13 3 1 2 5 14 3 1 5 2 15 3 2 1 5 16 3 2 5 1 17 3 5 1 2 18 3 5 2 1 19 5 1 2 3 20 5 1 3 2 21 5 2 1 3 22 5 2 3 1

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

IV

23 5 3 1 2 24 5 3 2 1 1 3 1 2 4 5 2 1 2 5 4 3 1 4 2 5 4 1 4 5 5 5 4 6 1 5 2 4 7 2 1 4 5 8 2 1 5 4

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

9 2 4 1 5 10 2 4 5 1 11 2 5 1 4 12 2 5 4 1 13 4 1 2 5 14 4 1 5 2 15 4 2 1 5 16 4 2 5 1 17 4 5 1 2 18 4 5 2 1

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

V

19 5 1 2 4 20 5 1 4 2 21 5 2 1 4 22 5 2 4 1 23 5 4 1 2 24 5 4 2 1 1 2 1 3 4 5 2 1 3 5 4 3 1 4 3 5 4 1 4 5 3

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

5 1 5 4 3 6 1 5 3 4 7 3 1 4 5 8 3 1 5 4 9 3 4 1 5 10 3 4 5 1 11 3 5 1 4 12 3 5 4 1 13 4 1 3 5 14 4 1 5 3

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

15 4 3 1 5 16 4 3 5 1 17 4 5 1 3 18 4 5 3 1 19 5 1 3 4 20 5 1 4 3 21 5 3 1 4 22 5 3 4 1 23 5 4 1 3 24 5 4 3 1

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

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.

1 (♩ = 100) 6 > 2 > 3 > 4 > 5 > 6 > 7 > 8 > 9 > etc.

Rhythmic work for the same measures.

Trabajo ritmico de los mismos compases.

1 ♩ = (80-100) as above como arriba 2 A B C D 3 A B C D etc. y así sucesivamente

Series of Five-Finger Exercises

Serie de Ejercicios de cinco Dedos

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

Empezando sucesivamente por cada uno de los dedos.

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

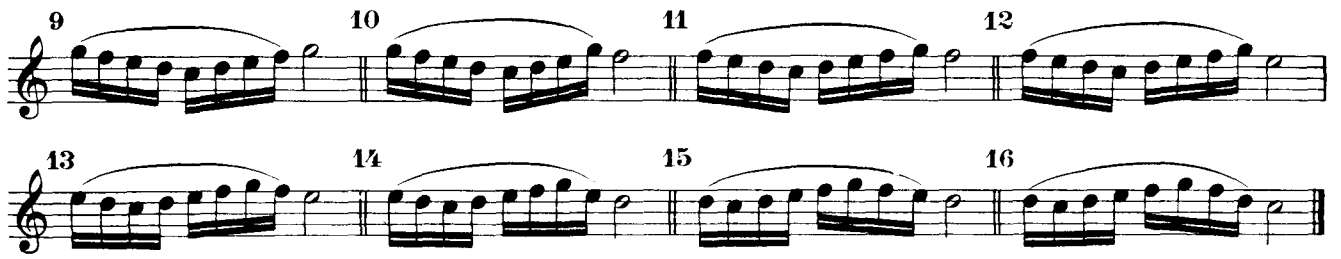
Ejecútense 3 veces cada uno de los compases impares y una sola vez los compases pares que sirven de transición á los otros.

Detailed working-out of the preceding series.

Trabajo detallado de la serie precedente.

*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.



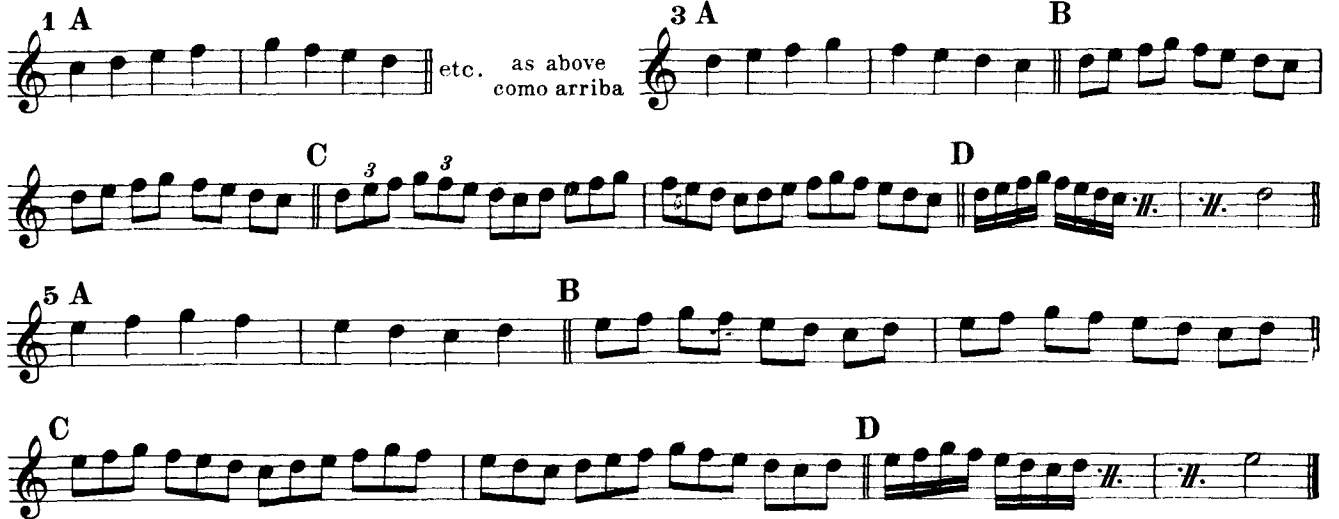
The same exercise with the last note played detached.

El mismo ejercicio destacando la última nota.



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.



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

Otra Serie de Ejercicios de cinco Dedos

Beginning successively with each of the fingers.

Empezando sucesivamente por cada uno de los dedos.



13 1 4 2 3 5 3 2 4 14 1 4 2 5 3 5 2 4 15 1 4 3 2 5 2 3 4 16 1 4 3 5 2 5 3 4 17 1 4 5 2 3 2 5 4 18 1 4 5 3 2 3 5
 5 2 4 3 1 3 4 2 5 2 4 1 3 1 4 2 5 2 3 4 1 4 3 2 5 2 3 1 4 1 3 2 5 2 1 4 3 4 1 2 5 2 1 3 4 3 1 2

19 1 5 2 3 4 2 3 5 20 1 5 2 4 3 4 2 5 21 1 5 3 2 4 2 3 5 22 1 5 3 4 2 4 3 5 23 1 5 4 2 3 2 4 5 24 1 5 4 3 2 3 4 5
 5 1 4 3 2 4 3 1 5 1 4 2 3 2 4 1 5 1 3 4 2 4 3 1 5 1 3 2 4 2 3 1 5 1 2 4 3 4 2 1 5 1 2 3 4 3 2 1

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

31 2 3 1 4 5 4 1 3 32 2 3 1 5 4 5 1 3 33 2 3 4 1 5 1 4 3 34 2 3 4 5 1 5 4 3 35 2 3 5 1 4 1 5 3 36 2 3 5 4 1 4 5 3
 4 3 5 2 1 2 5 3 4 3 5 1 2 1 5 3 4 3 2 5 1 5 2 3 4 3 2 1 5 1 2 3 4 3 1 5 2 5 1 3 4 3 1 2 5 2 1 3

37 2 4 1 3 5 3 1 4 38 2 4 1 5 3 5 1 4 39 2 4 3 1 5 1 3 4 40 2 4 3 5 1 5 3 4 41 2 4 5 1 3 1 5 4 42 2 4 5 3 1 3 5 4
 4 2 5 3 1 3 5 2 4 2 5 1 3 1 5 2 4 2 3 5 1 5 3 2 4 2 3 1 5 1 3 2 4 2 1 5 3 5 1 2 4 2 1 3 5 3 1 2

43 2 5 1 3 4 3 1 5 44 2 5 1 4 3 4 1 5 45 2 5 3 1 4 1 3 5 46 2 5 3 4 1 4 3 5 47 2 5 4 1 3 1 4 5 48 2 5 4 3 1 3 4 5
 4 1 5 3 2 3 5 1 4 1 5 2 3 2 5 1 4 1 3 5 2 5 3 1 4 1 3 2 5 2 3 1 4 1 2 5 3 5 2 1 4 1 2 3 5 3 2 1

49 3 1 2 4 5 4 2 1 50 3 1 2 5 4 5 2 1 51 3 1 4 2 5 2 4 1 52 3 1 4 5 2 5 4 1 53 3 1 5 2 4 2 5 1 54 3 1 5 4 2 4 5 1
 3 5 4 2 1 2 4 5 3 5 4 1 2 1 4 5 3 5 2 4 1 4 2 5 3 5 2 1 4 1 2 5 3 5 1 4 2 4 1 5 3 5 1 2 4 2 1 5

55 3 2 1 4 5 4 1 2 56 3 2 1 5 4 5 1 2 57 3 2 4 1 5 1 4 2 58 3 2 4 5 1 5 4 2 59 3 2 5 1 4 1 5 2 60 3 2 5 4 1 4 5 2
 3 4 5 2 1 2 5 4 3 4 5 1 2 1 5 4 3 4 2 5 1 5 2 4 3 4 2 1 5 1 2 4 3 4 2 1 5 1 2 4 3 4 1 5 2 5 1 4 3 4 1 2 5 2 1 4

61 3 4 1 2 5 2 1 4 62 3 4 1 5 2 5 1 4 63 3 4 2 1 5 1 2 4 64 3 4 2 5 1 5 2 4 65 3 4 5 1 2 1 5 4 66 3 4 5 2 1 2 5 4
 3 2 5 4 1 4 5 2 3 2 5 1 4 1 5 2 3 2 4 5 1 5 4 2 3 2 4 1 5 1 4 2 3 2 1 5 4 5 1 2 3 2 1 4 5 4 1 2

67 3 5 1 2 4 2 3 5 68 3 5 1 4 2 4 1 5 69 3 5 2 1 4 1 2 5 70 3 5 2 4 1 4 2 5 71 3 5 4 1 2 1 4 5 72 3 5 4 2 1 2 4
 3 1 5 4 2 4 3 2 3 1 5 2 4 2 5 1 3 1 4 5 2 5 4 1 3 1 4 2 5 2 4 1 3 1 2 5 4 5 2 1 3 1 2 4 5 4 2 1

73 4 1 2 3 5 3 2 1 74 4 1 2 5 3 5 2 1 75 4 1 3 2 5 2 3 1 76 4 1 3 5 2 5 3 1 77 4 1 5 2 3 2 5 1 78 4 1 5 3 2 3 5 1
 2 5 4 3 1 3 4 5 2 5 4 1 3 1 4 5 2 5 3 4 1 4 3 5 4 1 3 5 2 5 3 1 4 1 3 5 2 5 1 4 3 4 1 5 2 5 1 3 4 3 1 5

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 á 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

The image displays a musical score for 120 measures, arranged in a new order. The score is presented in a single system with 120 measures numbered 1 through 60, with each measure number appearing above its respective staff. The notation is in treble clef with a common time signature (C). Each measure contains a sequence of notes and rests, with fingerings indicated by numbers 1-5 below the notes. The measures are arranged in a sequence that is a permutation of the original 120 measures. The first six measures (1-6) correspond to the first six measures of the original score, but the subsequent measures (7-60) are rearranged. For example, measure 7 is the original measure 13, measure 8 is the original measure 14, and so on, following a specific permutation pattern. The notation is clear and legible, with a consistent layout throughout the page.

61 62 63 64 65 66

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

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

67 68 69 70 71 72

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

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

73 74 75 76 77 78

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

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

79 80 81 82 83 84

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

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

85 86 87 88 89 90

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

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

91 92 93 94 95 96

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

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

97 98 99 100 101 102

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

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

103 104 105 106 107 108

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

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

109 110 111 112 113 114

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

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

115 116 117 118 119 120

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

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

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

Two players
Dos Personas

Three players
Tres Personas

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.

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.

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 of Exercises Developed from Two-Finger Groups

Series formadas por los grupos de Dos Dedos

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

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

Series of Exercises
Developed from Three-Finger Groups

Series formadas
por los grupos de Tres Dedos

1

C

E

up to:
sigua hasta:

etc.

2

C

E

etc.

3

C

E

etc.

4

C

E

etc.

etc.

The image displays four exercises, numbered 1 through 4. Each exercise consists of two staves: a treble clef staff (C major) and an alto clef staff (E major). The exercises are written in a single melodic line with fingerings indicated by numbers 1-5 below the notes. Exercise 1 includes a section marked 'up to: sigua hasta:' with a diagonal line, followed by 'etc.'. Exercise 2 includes two 'etc.' sections. Exercise 3 includes two 'etc.' sections. Exercise 4 includes two 'etc.' sections. The fingerings are carefully chosen to develop three-finger groups and their combinations.

This musical score is for guitar, spanning measures 20 to 26. It is written in a single system with a grand staff (treble and bass clefs). The notation includes various rhythmic values, accidentals, and fingerings. Slanted lines indicate muted notes. Measure numbers 20, 21, 22, 23, 24, 25, and 26 are clearly marked. The score concludes with a double bar line at the end of measure 26.

Measure 20: Treble clef, notes G4, A4, B4, C5, B4, A4, G4. Bass clef, notes E2, G2, B1, D2, E2. Fingering: 4, 1, 4, 5, 1, 4 (treble); 1, 5, 5 (bass).
Measure 21: Treble clef, notes G4, A4, B4, C5, B4, A4, G4. Bass clef, notes E2, G2, B1, D2, E2. Fingering: 4, 1, 1, 2, 5, 1 (treble); 4, 1, 2, 5 (bass).
Measure 22: Treble clef, notes G4, A4, B4, C5, B4, A4, G4. Bass clef, notes E2, G2, B1, D2, E2. Fingering: 5, 2, 1, 2, 1 (treble); 1, 4, 5, 1, 4, 5 (bass).
Measure 23: Treble clef, notes G4, A4, B4, C5, B4, A4, G4. Bass clef, notes E2, G2, B1, D2, E2. Fingering: 5, 1, 4, 5, 1, 4 (treble); 5, 1, 4, 5, 1, 4 (bass).
Measure 24: Treble clef, notes G4, A4, B4, C5, B4, A4, G4. Bass clef, notes E2, G2, B1, D2, E2. Fingering: 4, 1, 1, 2, 5, 1 (treble); 4, 1, 5 (bass).
Measure 25: Treble clef, notes G4, A4, B4, C5, B4, A4, G4. Bass clef, notes E2, G2, B1, D2, E2. Fingering: 5, 1, 4, 5, 1, 4 (treble); 5, 1, 4, 5, 1, 4 (bass).
Measure 26: Treble clef, notes G4, A4, B4, C5, B4, A4, G4. Bass clef, notes E2, G2, B1, D2, E2. Fingering: 5, 1, 4, 5, 1, 4 (treble); 5, 1, 4, 5, 1, 4 (bass).

Series of Exercises
Developed from Four-Finger Groups

Series formadas
por los grupos de Cuatro Dedos

B

1

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

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

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

C

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

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

D

2

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

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

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

2

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

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

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

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

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

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

3

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

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

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

4

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

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

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

5

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

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

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

6

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

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

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

7

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

8

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

9

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

10

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

12

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

13

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

14

1 3 4 5
5 3 2 1
1 3 4 5
5 3 2 1
15

16

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

17

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

18

1 5 2 3 1 5 2 3
5 1 3 2 5 1 3 2
1 5 3 4 1
19

20

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

21 etc. etc.

22 etc.

23 etc.

24 etc. etc.

Series of Five-Note Figures

Series de Figuras de cinco notas

B (♩=80)

1 etc.

C etc.

E etc.

D etc.

F etc.

*) 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 también se aplica a las blancas y negras colocadas más adelante.

2

3

4

5

6

7

8

9

10

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)

2 etc. etc.

3 etc. etc.

4 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 players
Dos Personas

Three players
Tres Personas

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.

Exercise 1: A two-staff musical exercise. The right hand (treble clef) and left hand (bass clef) play a sequence of notes. Fingerings are indicated by numbers 1-4 above the notes. Slurs indicate the continuation of the scale. The exercise is marked with a '1' at the beginning.

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.

Exercises 5-8: A series of four two-staff musical exercises. Each exercise is numbered (5, 6, 7, 8) and shows fingerings and slurs for both hands. Exercise 5 starts with a '5' above the first note.

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.

R.H. M.D. and L.H. M.I.: Two short musical exercises. The right hand (R.H.) exercise is in the treble clef, and the left hand (L.H.) exercise is in the bass clef. Both show fingerings and slurs.

M.D. and M.I.: Two short musical exercises. The right hand (M.D.) exercise is in the treble clef, and the left hand (M.I.) exercise is in the bass clef. Both show fingerings and slurs.

M.D.: A musical exercise in the treble clef showing a sequence of notes with fingerings and slurs.

M.I.: A musical exercise in the bass clef showing a sequence of notes with fingerings and slurs.

M.D.: A musical exercise in the treble clef showing a sequence of notes with fingerings and slurs.

M.I.: A musical exercise in the bass clef showing a sequence of notes with fingerings and slurs.

*) 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

Escalas Simples Diatónicas

Scale of C major in Octaves

Escala de *Do mayor* en Octava

The image displays six systems of musical notation, labeled A through F, for the C major scale in octaves. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notes are written in a diatonic sequence, and each system includes fingerings indicated by numbers 1-5. System A shows the scale from C4 to C5. System B continues from C5 to C6. System C continues from C6 to C7. System D continues from C7 to C8. System E continues from C8 to C9. System F continues from C9 to C10. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, and rests, designed to facilitate the learning of the scale's intervals and fingerings.

C major

Do mayor

(In thirds) (á la Tercera) (In sixths) (á la Sexta) (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.

*) 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.

The Succession of Diatonic Scales

Serie de Escalas Simples Diatónicas

C minor (in 8ves) (á la 8ª) Do menor

(in 3ds) (á la 3ª)

(in 6ths) (á la 6ª)

(in 10ths) (á la 10ª)

G major (in 8ves) (á la 8ª) Sol mayor

(in 3ds) (á la 3ª)

(in 10ths) (á la 10ª)

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

(in 6ths) (á la 6ª)

(in 8ves)
(á la 8ª)

G minor
Sol menor

This block contains the first staff of music for the G minor scale in 8ves. It features a bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody is written on a single staff with various fingerings indicated by numbers 1 through 5. The accompaniment is shown on a grand staff with a treble clef and a bass clef, featuring a steady eighth-note accompaniment.

(in 3ds)
(á la 3ª)

This block contains the second staff of music for the G minor scale in 3ds. It features a bass clef, a key signature of two flats, and a common time signature. The melody is written on a single staff with various fingerings indicated by numbers 1 through 5. The accompaniment is shown on a grand staff with a treble clef and a bass clef, featuring a steady eighth-note accompaniment.

(in 10ths)
(á la 10ª)

(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 6ª)

This block contains the third staff of music for the G minor scale in 6ths. It features a bass clef, a key signature of two flats, and a common time signature. The melody is written on a single staff with various fingerings indicated by numbers 1 through 5. The accompaniment is shown on a grand staff with a treble clef and a bass clef, featuring a steady eighth-note accompaniment.

(in 8ves)
(á la 8ª)

F major
Re mayor

This block contains the fourth staff of music for the F major scale in 8ves. It features a bass clef, a key signature of one flat (B-flat), and a common time signature. The melody is written on a single staff with various fingerings indicated by numbers 1 through 5. The accompaniment is shown on a grand staff with a treble clef and a bass clef, featuring a steady eighth-note accompaniment.

(in 3ds)
(á la 3ª)

This block contains the fifth staff of music for the F major scale in 3ds. It features a bass clef, a key signature of one flat, and a common time signature. The melody is written on a single staff with various fingerings indicated by numbers 1 through 5. The accompaniment is shown on a grand staff with a treble clef and a bass clef, featuring a steady eighth-note accompaniment.

(in 10ths)
(á la 10ª)

(in 6ths)
(á la 6ª)

This block contains the sixth staff of music for the F major scale in 6ths. It features a bass clef, a key signature of one flat, and a common time signature. The melody is written on a single staff with various fingerings indicated by numbers 1 through 5. The accompaniment is shown on a grand staff with a treble clef and a bass clef, featuring a steady eighth-note accompaniment.

(in 8ves)
(á la 8ª)

F minor
Re menor

This block contains the seventh staff of music for the F minor scale in 8ves. It features a bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody is written on a single staff with various fingerings indicated by numbers 1 through 5. The accompaniment is shown on a grand staff with a treble clef and a bass clef, featuring a steady eighth-note accompaniment.

(in 3ds)
(á la 3ª)

This block contains the eighth staff of music for the F minor scale in 3ds. It features a bass clef, a key signature of two flats, and a common time signature. The melody is written on a single staff with various fingerings indicated by numbers 1 through 5. The accompaniment is shown on a grand staff with a treble clef and a bass clef, featuring a steady eighth-note accompaniment.

(in 10ths)
(á la 10ª)

(in 6ths)
(á la 6ª)

This block contains the ninth staff of music for the F minor scale in 6ths. It features a bass clef, a key signature of two flats, and a common time signature. The melody is written on a single staff with various fingerings indicated by numbers 1 through 5. The accompaniment is shown on a grand staff with a treble clef and a bass clef, featuring a steady eighth-note accompaniment.

A major
La mayor

(in 8ves)
(á la 8ª)

(in 3ds)
(á la 3ª)

(in 10ths)
(á la 10ª)

(in 6ths)
(á la 6ª)

A minor
La menor

(in 8ves)
(á la 8ª)

(in 3ds)
(á la 3ª)

(in 10ths)
(á la 10ª)

(in 6ths)
(á la 6ª)

E major
Mi mayor

(in 8ves)
(á la 8ª)

(in 3ds)
(á la 3ª)

(in 10ths)
(á la 10ª)

(in 6ths)
(á la 6ª)

E menor
Mi menor

(in 8ves)
(á la 8ª)

(in 3ds)
(á la 3ª)

(in 6ths)
(á la 6ª)

B mayor
Si mayor

(in 8ves)
(á la 8ª)

(in 3ds)
(á la 3ª)

(in 6ths)
(á la 6ª)

B menor
Si menor

(in 8ves)
(á la 8ª)

(in 3ds)
(á la 3ª)

(in 6ths)
(á la 6ª)

G♭ major
Sol♭ mayor

(in 8ves)
(á la 8ª)

(in 3ds)
(á la 3ª)

(in 6ths)
(á la 6ª)

F♯ minor
Fa♯ menor

(in 8ves)
(á la 8ª)

(in 3ds)
(á la 3ª)

(in 6ths)
(á la 6ª)

D♭ major
Re♭ mayor

(in 8ves)
(á la 8ª)

(in 3ds)
(á la 3ª)

(in 6ths)
(á la 6ª)

C# minor
Do# menor

(in 8ves)
(á la 8ª)

(in 3ds)
(á la 3ª)

(in 6ths)
(á la 6ª)

A♭ major
Lab mayor

(in 8ves)
(á la 8ª)

(in 3ds)
(á la 3ª)

(in 6ths)
(á la 6ª)

G# minor
Sol# menor

(in 8ves)
(á la 8ª)

(in 3ds)
(á la 3ª)

(in 6ths)
(á la 6ª)

E♭major
Mi♭ mayor

(in 8ves)
(á la 8ª)

(in 8ds)
(á la 3ª)

(in 6ths)
(á la 6ª)

E♭minor
Mi♭ menor

(in 8ves)
(á la 3ª)

(in 3ds)
(á la 3ª)

(in 6ths)
(á la 6ª)

B♭major
Sib mayor

(in 8ves)
(á la 8ª)

(in 3ds)
(á la 3ª)

(in 6ths)
(á la 6ª)

B \flat 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 page contains six pairs of musical staves, each representing a minor scale. Each pair includes an ascending and a descending line with specific rhythmic values and fingering instructions.

- A minor / La menor:** (in 8ves) (á la 8ª), (in 3ds) (á la 3ª), (in 10ths) (á la 10ª)
- E minor / Mi menor:** (in 6ths) (á la 6ª), (in 8ves) (á la 8ª)
- B minor / Si menor:** (in 3ds) (á la 3ª), (in 10ths) (á la 10ª), (in 6ths) (á la 6ª)
- F# minor / Fa# menor:** (in 8ves) (á la 8ª), (in 3ds) (á la 3ª), (in 10ths) (á la 10ª)
- C# minor / Do# menor:** (in 6ths) (á la 6ª), (in 3ds) (á la 3ª), (in 10ths) (á la 10ª)
- G# minor / Sol# menor:** (in 6ths) (á la 6ª), (in 8ves) (á la 8ª)

Each scale is presented with its name in Spanish and English, and includes rhythmic values such as 8ves, 3ds, 6ths, and 10ths, along with fingering numbers (1-5) and articulation marks like 'etc.' and 'x'.

(in 8ves) (á la 8ª)
 Eb minor Mi b menor
 (in 3ds) (á la 3ª)
 (in 10ths) (á la 10ª)

(in 6ths) (á la 6ª)
 Bb minor Sib menor
 (in 8ves) (á la 8ª)
 (in 10ths) (á la 10ª)

(in 3ds) (á la 3ª)
 (in 10ths) (á la 10ª)
 (in 6ths) (á la 6ª)

(in 8ves) (á la 8ª)
 F minor Fa menor
 (in 3ds) (á la 3ª)
 (in 10ths) (á la 10ª)

(in 6ths) (á la 6ª)
 C minor Do menor
 (in 8ves) (á la 8ª)

(in 3ds) (á la 3ª)
 (in 10ths) (á la 10ª)
 (in 6ths) (á la 6ª)

(in 8ves) (á la 8ª)
 G minor Sol menor
 (in 3ds) (á la 3ª)
 (in 10ths) (á la 10ª)

(in 6ths) (á la 6ª)
 D minor Re menor
 (in 8ves) (á la 8ª)

(in 3ds) (á la 3ª)
 (in 10th) (á la 10ª)
 (in 6ths) (á la 6ª)

A (in the octave)
(á la Octava)

Musical notation for exercise A, showing a chromatic scale in the octave with fingerings. The notation is written on a grand staff (treble and bass clefs). The scale starts on G4 and ends on G5. Fingerings are indicated by numbers 1-5 below the notes. The right hand plays a single-note line, while the left hand plays a two-note line (octave). Fingerings for the right hand are: 1, 3, 1, 3, 1, 2, 3, 1, 3, 1, 3, 4, 5, 4, 3, 1, 3, 1, 3, 2, 1, 3, 1, 3. Fingerings for the left hand are: 4, 3, 1, 3, 2, 1, 3, 1, 3, 1, 3, 2, 1, 2, 3, 1, 3, 1, 3, 1, 2, 3, 1, 3.

B

Musical notation for exercise B, showing a chromatic scale with fingerings. The notation is written on a grand staff. The scale starts on G4 and ends on G5. Fingerings are indicated by numbers 1-5 below the notes. The right hand plays a single-note line, while the left hand plays a two-note line (octave). Fingerings for the right hand are: 1, 3, 1, 3, 1, 2, 3, 1, 3, 1, 3, 1. Fingerings for the left hand are: 4, 3, 1, 3, 2, 1, 3, 1, 3, 1, 3, 2, 1.

Musical notation for exercise B, showing a chromatic scale with fingerings. The notation is written on a grand staff. The scale starts on G4 and ends on G5. Fingerings are indicated by numbers 1-5 below the notes. The right hand plays a single-note line, while the left hand plays a two-note line (octave). Fingerings for the right hand are: 5, 4, 3, 1, 3. Fingerings for the left hand are: 1, 2, 3, 1, 3.

C

Musical notation for exercise C, showing a chromatic scale. The notation is written on a grand staff. The scale starts on G4 and ends on G5. The right hand plays a single-note line, while the left hand plays a two-note line (octave).

Musical notation for exercise C, showing a chromatic scale. The notation is written on a grand staff. The scale starts on G4 and ends on G5. The right hand plays a single-note line, while the left hand plays a two-note line (octave).

D

Section D consists of two systems of piano accompaniment. Each system has a treble and bass clef staff. The first system features a melodic line in the treble clef and a more rhythmic, chordal accompaniment in the bass clef. The second system continues this pattern, with the treble clef staff showing a sequence of eighth and sixteenth notes, and the bass clef staff providing harmonic support with chords and moving bass lines.

E

Section E consists of two systems of piano accompaniment. The notation is similar to section D, with a treble clef staff containing a melodic line and a bass clef staff containing a rhythmic accompaniment. The second system concludes with a double bar line, indicating the end of the section.

F

Section F consists of two systems of piano accompaniment. The first system shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system continues the piece, ending with a double bar line and a final chord in the bass clef staff.

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 cromaticas 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-Do#-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.

2 Players
2 Personas

3 octaves
Tres Octavas

2 octaves
Dos Octavas

1 octave
Una Octava

3 octaves
Tres Octavas

2 octaves
Dos Octavas

1 octave
Una Octava

3 octaves
Tres Octavas

4 octaves
Cuatro Octavas

2 octaves
Dos Octavas

3 octaves
Tres Octavas

8

3 Players
3 Personas

1 octave
Una Octava

2 octaves
Dos Octavas

3 octaves
Tres Octavas

8

2 octaves
Dos Octavas

3 octaves
Tres Octavas

4 octaves
Cuatro Octavas

8

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

Arpeggios y Acordes Arpegiados Resultantes
Acorde Perfecto

Arpeggios

Presentaremos los arpeggios 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

I

C

D

B

II

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

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

C D

E F

Inversions of the major triad on C
 Transposiciones del acorde mayor de Do

1st Inversion 1ª Inversion
 2d Inversion 2ª Inversion

etc. etc.

The minor triad on C
 Acorde menor de Do

Fundamental Position Posición Fundamental
 1st Inversion 1ª Inversion
 2d Inversion 2ª Inversion

etc. etc.

The numerals indicate: Designaremos con las cifras:

1 Fundamental position la Posición fundamental
 2 First inversion la 1ª Inversion
 3 Second inversion la 2ª Inversion

of the various major and minor triads which follow. de los diversos acordes mayores y menores, cuyos principios daremos á continuación:

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
La b mayor

G# minor
Sol# menor

Eb major
Mi b mayor

Eb minor
Mi b menor

Bb major
Sib mayor

Bb 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 arpeggios 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.

C

E

D

F

Inversions of the major triad on C.
Inversiones del acorde mayor de Do.

1st Inversion
1ª Inversion

2d Inversion
2ª Inversion

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 creído 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

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

Musical notation for B minor (Si menor) scale. Treble clef: B2, C3, D3, E3, F#3, G#3, A3, B3. Bass clef: B1, A1, G1, F#1, E1, D1, C1, B0. Fingerings: 1 3, 1 4, 2 5, 1, 3, 4, 4.

F# major
Fa# mayor

Musical notation for F# major (Fa# mayor) scale. Treble clef: F#3, G#3, A3, B3, C#4, D#4, E4, F#4. Bass clef: F#1, E1, D1, C#1, B1, A1, G#1, F#1. Fingerings: 1 3, 2 5, 1 4, 2 5, 1, 4, 2 5, 1.

F# minor
Fa# menor

Musical notation for F# minor (Fa# menor) scale. Treble clef: F#3, G#3, A3, B3, C#4, D#4, E4, F#4. Bass clef: F#1, E1, D1, C#1, B1, A1, G#1, F#1. Fingerings: 2 5, 1 4, 2 5, 2 5, 1, 4, 2 5, 5.

Db major
Reb mayor

Musical notation for D-flat major (Reb mayor) scale. Treble clef: D4, E4, F4, G4, A4, Bb4, C5, D5. Bass clef: D2, C2, B1, Ab1, G1, F1, Eb1, D1. Fingerings: 2 5, 1 4, 2 5, 1, 2 5, 2.

C# minor
Do# menor

Musical notation for C# minor (Do# menor) scale. Treble clef: C#3, D#3, E3, F#3, G#3, A3, B3, C#4. Bass clef: C#1, B1, A1, G#1, F#1, E1, D1, C#1. Fingerings: 2 5, 1 4, 2 5, 1, 5, 2.

Ab major
La b mayor

Musical notation for A-flat major (La b mayor) scale. Treble clef: Ab3, Bb3, C4, D4, Eb4, F4, G4, Ab4. Bass clef: Ab1, G1, F1, Eb1, D1, C1, Bb1, Ab1. Fingerings: 2 5, 1 4, 2 5, 2 5, 1, 4, 2 5, 5.

G# minor
Sol# menor

Musical notation for G# minor (Sol# menor) scale. Treble clef: G#3, A3, B3, C#4, D#4, E4, F#4, G#4. Bass clef: G#1, F#1, E1, D1, C#1, B1, A1, G#1. Fingerings: 2 5, 1 4, 2 5, 2 5, 1, 4, 2 5, 5.

Eb major
Mi b mayor

Musical notation for E-flat major (Mi b mayor) scale. Treble clef: Eb3, F4, G4, Ab4, Bb4, C5, D5, Eb5. Bass clef: Eb1, D1, C1, Bb1, Ab1, G1, F1, Eb1. Fingerings: 2 5, 1 4, 2 5, 2 5, 1, 4, 2 5, 5.

Eb minor
Mi b menor

Musical notation for E-flat minor (Mi b menor) scale. Treble clef: Eb3, F4, G4, Ab4, Bb4, C5, D5, Eb5. Bass clef: Eb1, D1, C1, Bb1, Ab1, G1, F1, Eb1. Fingerings: 1 3, 2 5, 1 3, 2 5, 1, 4, 2 5, 1.

Bb major
Si b mayor

Musical notation for B-flat major (Si b mayor) scale. Treble clef: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4. Bass clef: Bb1, Ab1, G1, F1, Eb1, D1, C1, Bb1. Fingerings: 2 5, 1 3, 1 4, 1, 3, 4, 1, 3.

Bb minor
Si b menor

Musical notation for B-flat minor (Si b menor) scale. Treble clef: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4. Bass clef: Bb1, Ab1, G1, F1, Eb1, D1, C1, Bb1. Fingerings: 2 5, 2 5, 1 3, 1, 3, 5, 3, 1.

F major
Fa mayor

Musical notation for F major (Fa mayor) scale. Treble clef: F3, G3, A3, B3, C4, D4, E4, F4. Bass clef: F1, E1, D1, C1, B1, A1, G1, F1. Fingerings: 1 3, 2 5, 1 4, 2 5, 1, 4, 2 5, 2 4 1.

F minor
Fa menor

Musical notation for F minor (Fa menor) scale. Treble clef: F3, G3, A3, B3, C4, D4, E4, F4. Bass clef: F1, E1, D1, C1, B1, A1, G1, F1. Fingerings: 1 3, 2 5, 1 3, 1 3, 1, 3, 2.

Combination-work
for the Fourth Section

Trabajo de Conjunto
de la Cuarta Serie

Arpeggios

Arpeggios

By twos
A dos

B

B C D

By threes
A tres

1 2 3

B C D

By twos
A dos

1 2

B C

This section consists of two measures of music. The first measure is marked with a '1' and the second with a '2'. The music is written for two staves (treble and bass clef) and is divided into two systems. The first system contains measures 1 and 2, which are marked with 'B' and 'C' respectively. The notation features arpeggiated chords in both hands, with a treble clef in the upper staff and a bass clef in the lower staff.

D

This section contains a single measure of music marked with a 'D'. It continues the arpeggiated chord pattern from the previous section. The notation is for two staves (treble and bass clef).

By threes
A tres

1 2

B C

This section consists of two measures of music. The first measure is marked with a '1' and the second with a '2'. The music is written for three staves (treble, middle, and bass clef) and is divided into two systems. The first system contains measures 1 and 2, which are marked with 'B' and 'C' respectively. The notation features arpeggiated chords in all three staves, with a treble clef in the upper staff, a middle clef in the middle staff, and a bass clef in the lower staff.

D

This section contains a single measure of music marked with a 'D'. It continues the arpeggiated chord pattern from the previous section. The notation is for three staves (treble, middle, and bass clef).