

This kind of study should be assiduously practised.—care being taken not to alter the position of the mouthpiece, in order to pass from a low note to a higher one, or from a higher one to a lower one. By observing this rule, the performer will acquire certainty in taking the note, and great facility of execution.

OF TRIPLETS.

The use of triplets is always highly effective. In order to execute a triplet well, each note must be uttered with perfect equality. The student should proceed slowly at first, and not attempt to play quickly until the fingers have acquired regularity of motion.

STUDIES IN SEMI-QUAVERS.

In order to arrive at perfection of execution, these studies should be played with scrupulous attention to time and rhythm, due regard being had to the articulations therein indicated. The performer should begin slowly, and not increase his speed until he has become familiar with the exercise. Too great a rapidity of execution does not always impart to the performance the brilliancy expected. Precision and regularity are the real foundation of an excellent execution.

ON THE CHORD OF THE DOMINANT SEVENTH.

The chord of the dominant seventh being the same in both major and minor keys, it becomes here the complement of the preceding studies. When practising it, the regularity which I have already enjoined, and which I cannot too strenuously recommend, should be carefully observed.

ON THE CHORD OF THE DIMINISHED SEVENTH.

This chord plays a conspicuous part in modern musical composition. Owing to its elastic nature, it is of incalculable service; for, consisting as it does solely of minor thirds, it may be interpreted in various different ways; and there are innumerable cases in which the musician may have recourse to it.

ON THE PAUSE.

I add to these studies a series of pauses in the form of preludes, in order to accustom the pupil to terminate a solo effectively. It would be advisable to transpose these pauses into all the different keys. Care must be taken to breathe whenever a rest occurs, so as to reach the end of the phrase with full power, and in perfect tune; otherwise the effect will be completely destroyed.

OF THE INTERVALS.

1.

2.

OF THE OCTAVES AND TENTHS.

3. 

4. 

5. 

Fine.
D.C.
Fine.
D.C.

OF THE TRIPLETS.

6. 

7. 

8. 

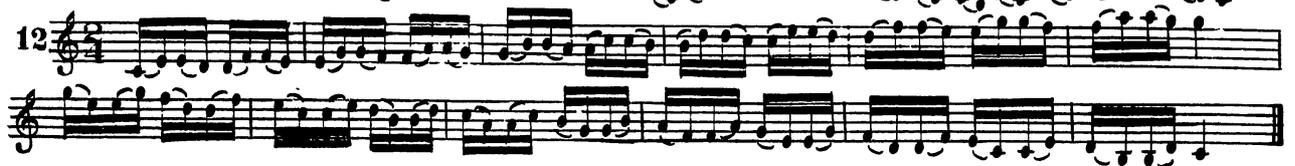
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STUDIES IN SIXTEENTH NOTES.

9. 

10. 

11. 

12. 

ON THE PERFECT MAJOR AND MINOR CHORD.

13. 

The first system of music consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in bass clef. The fourth and fifth staves are in treble clef. The music is a complex, fast-paced piece with many sixteenth and thirty-second notes.

**CHORD OF THE DOMINANT SEVENTH
AND DIMINISHED SEVENTH.**

14.

Exercise 14 consists of four staves of music. The first staff is in treble clef with a key signature of one sharp. The second and third staves are in bass clef. The fourth staff is in treble clef. The music is a rhythmic exercise with a steady eighth-note pattern.

15.

Exercise 15 consists of four staves of music. The first staff is in treble clef with a key signature of one sharp. The second and third staves are in bass clef. The fourth staff is in treble clef. The music is a rhythmic exercise with a steady eighth-note pattern.

16.

Exercise 16 consists of four staves of music. The first staff is in treble clef with a key signature of one sharp. The second and third staves are in bass clef. The fourth staff is in treble clef. The music is a rhythmic exercise with a steady eighth-note pattern.

ON THE PAUSE.

17.

Exercise 17 consists of four staves of music. The first staff is in treble clef with a key signature of one sharp. The second and third staves are in bass clef. The fourth staff is in treble clef. The music is a rhythmic exercise with a steady eighth-note pattern, featuring trills (tr) in the final measures.