

Our next exercise gives us a change in rhythm. Up to now we have played in common time, counting 4's, and if we have followed the natural formation of the notes, we have given the first note in each bar a slight accent.

In Exercise No. 8, which is written in $6/8$ time we should count two in a bar and give the first note of each triplet a slight accent. The 'jig' rhythm will then be obvious and whenever we have to play in $6/8$ time that slight accent should occur. Remember, slight accent.

Play Exercise No. 8 again and really get down to mastering this jig rhythm.

Exercise No. 9 (in thirds) goes back to common time. Practise playing with short notes and when you have become familiar with the exercise quicken the tempo and play as quavers with a light, almost staccato, fingering.

Now practise Exercise No. 9A.

In contrast to the last exercise, No. 10 is an example of legato (smooth playing). It also brings the third finger into use. Play the fingering as marked and although you may find the third finger a little awkward at first, it will soon become useful and later the third finger will work with equal strength and agility as the first and second fingers.

A further instruction on legato playing - although the notes should be smooth and joined together, do not let one note overlap the next. A disastrous effect results and, although not very apparent to the player, would be most disagreeable to a listener who has any appreciation of music.

EXERCISE N°8.

1 1 2 2 2 1 1 1 2 2 1 1 2 2 1 2 2 1 2 2 2 2 1 1 1 2

2 2 1 1 1 2 2 1 1 2 1 1 2 1 1 1 1 2 2 2 1 1 1 2 2

EXERCISE N° 9.

1 2 1 2 2 1 2 1 1 2 1 2 2 1 2 1

2 1 1 2 1 2 2 1 2 1 1 2 1 2 2 1 1

EXERCISE N° 9A

7 7 2 7 1

EXERCISE N° 10.

1 2 1 2 1 1 2 1 1 2 1 2 1 1 2 1 3 1 2 1 2 2 1 2 3 1 2 1 2 2 1 2 1 2 1 3 1 3 1 2 2