

6. The objective point in all these exercises being the training of the eye, students may practice analysing the relation between notes when not at the instrument. In time, and with practice, the eye will be unconsciously impressed by the relations existing between the notes without any conscious analysis taking place.

7. If any error is made in the performance of any passage (*i.e.*, in reading exercise), do not stop to correct it, the object being to go forward.

8. Practice skipping about the page, as e. g., playing the first bar of a stave, then the last bar—second bar and the first of the following stave, and so on.

9. Finally, let the student remember that these exercises are but the means to an end—the end being the ability to use the eyes (if I may so express it), which is of such importance if one would acquire the art of “Playing at Sight.”

