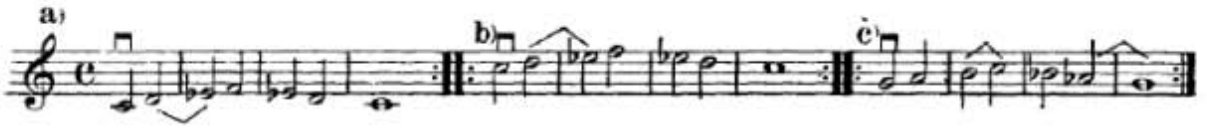
## SCALE OF C MINOR

Half-steps: D-Eb and Eb-C when ascending
Ab-G and Eb-D when descending

## *ESCALA DE DO MENOR*

***Semitonos:*** *Re-Mib y Sib-Do, ascendente*
*Lab-Sol y Mib-Re descendente*

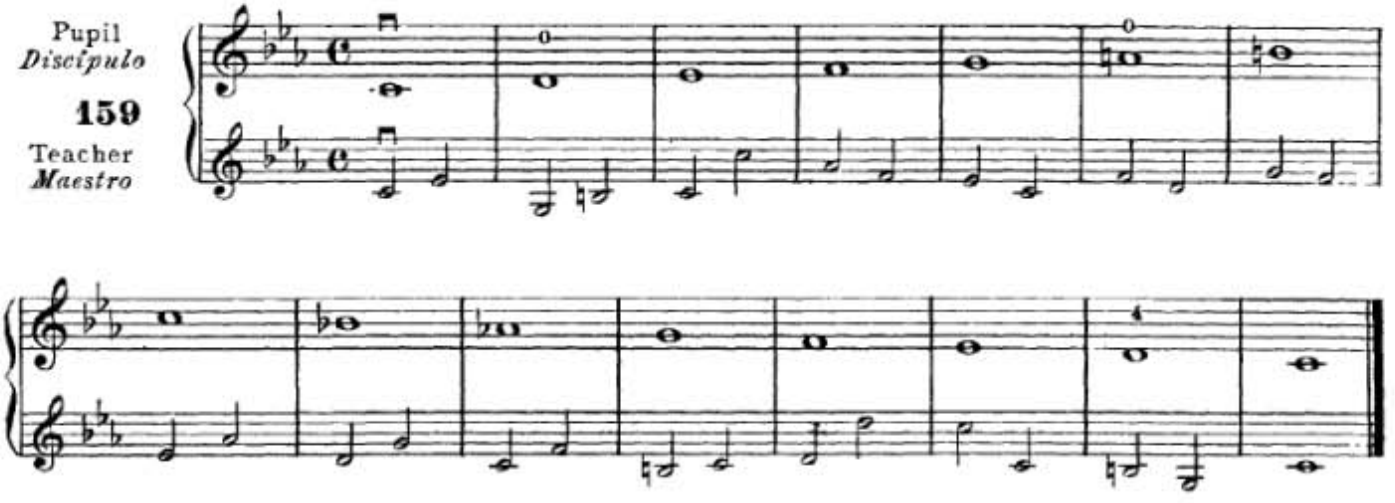
Preparation:
*Preparación:*



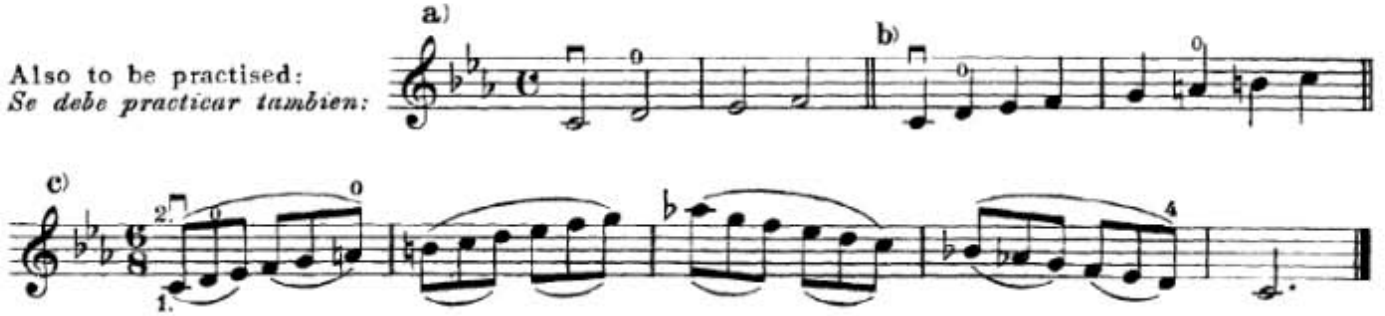

Pupil
*Discípulo*

**159**

Teacher
*Maestro*



Also to be practised:
*Se debe practicar tambien:*



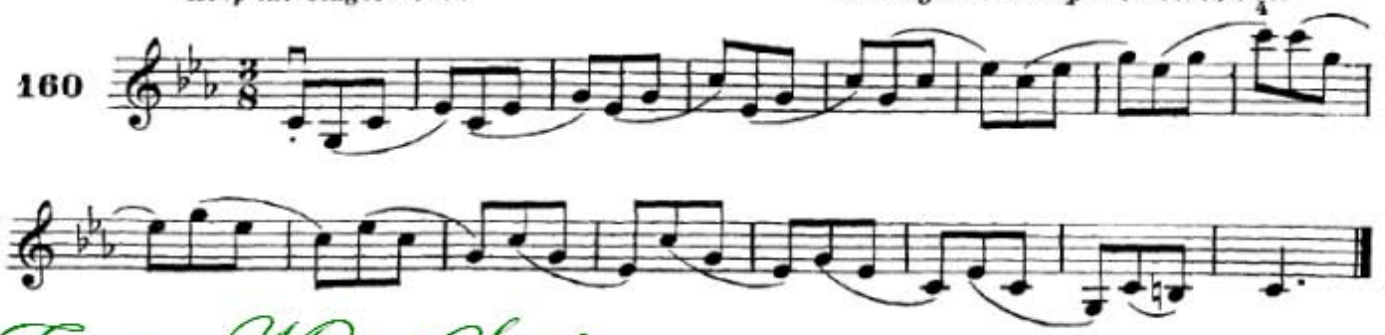

## BROKEN CHORDS

Keep the fingers down

## *ACORDES QUEBRADOS*

*Mantengase los dedos pisando las cuerdas*

**160**



Erwin Music Studio

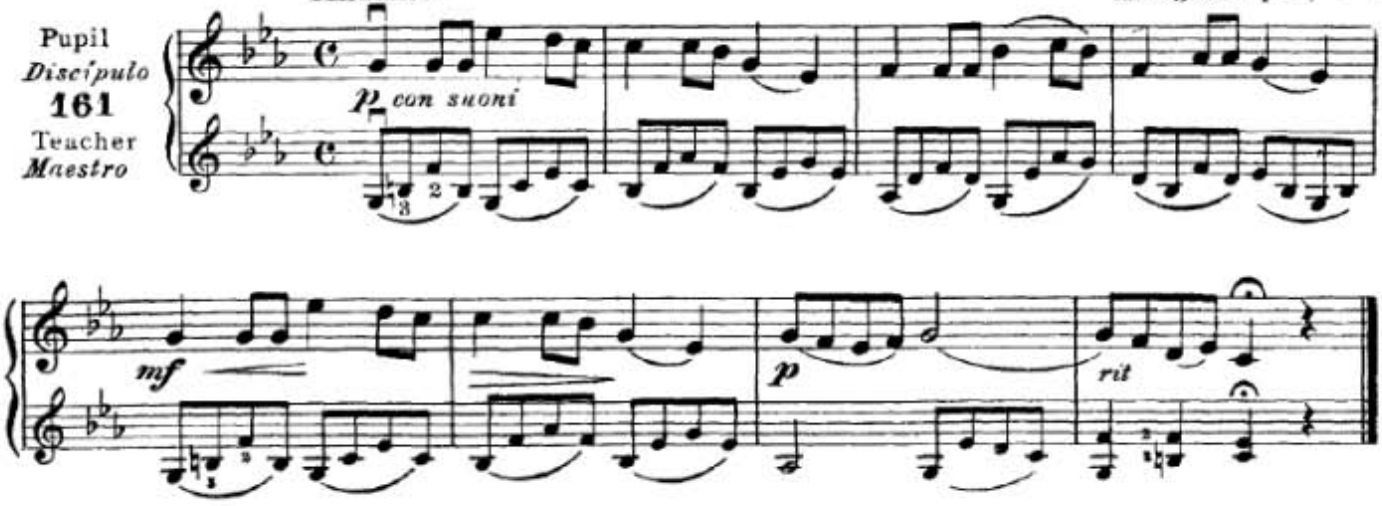
## HE STAYS A-FAR
### A Ballad of Finland

## *VAGANDO LEJOS*
### *Balada de Finlandia*

Andante

Arr. by / Arreglado por } M. B.

Pupil
*Discípulo*
**161**
Teacher
*Maestro*



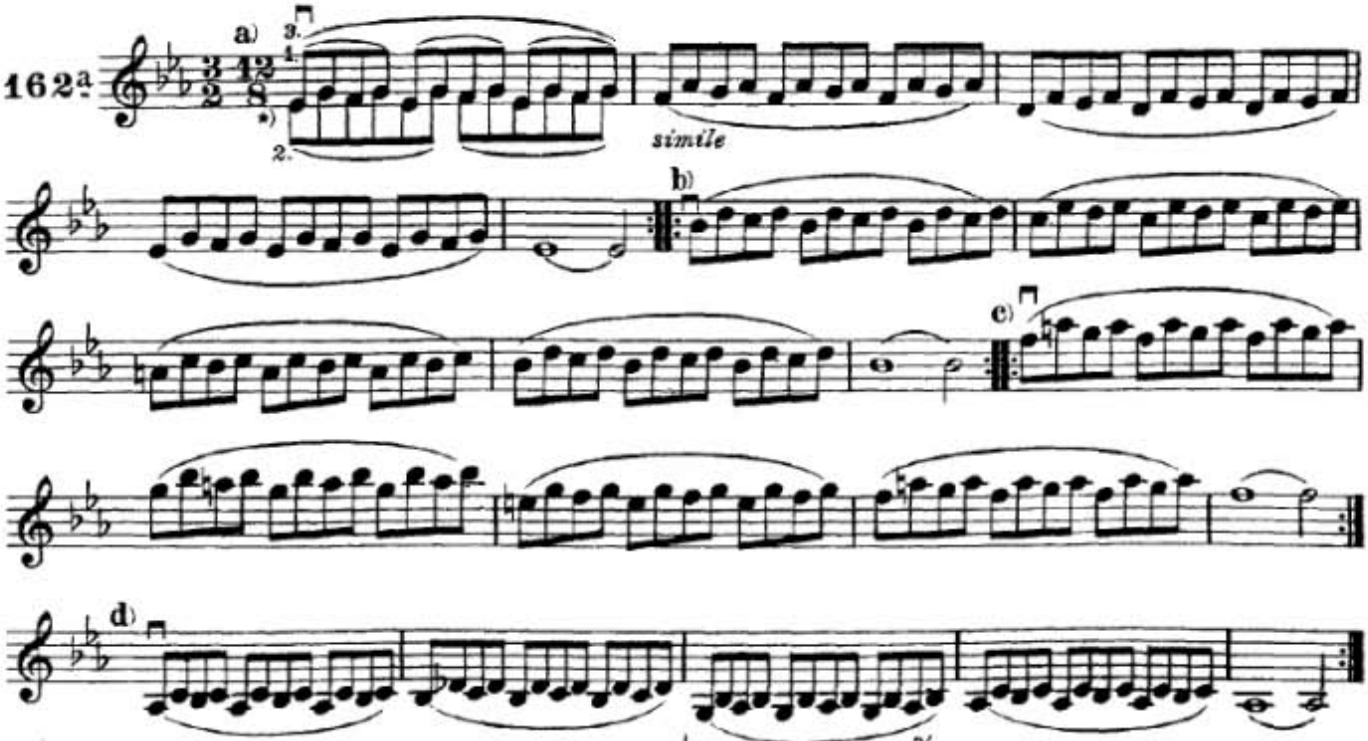

## FINGER EXERCISES
### in connection with Legato Bowing

Firm and decided setting of the fingers, even division of the Bow, and starting with groups of four, then six and finally twelve notes in one bow.

## EJERCÍCIOS PARA LOS DEDOS
### en conexión con el arqueo ligado

*Póngase los dedos en las cuerdas de una manera firme y decidida, dividiendo el arqueo igualmente, empiece con un grupo de cuatro notas en un solo arqueo enego con seis y ultimamente con doce.*

**162a**




*) $^{3}/_{2}$ time for first and third bowing variety.
$^{12}/_{8}$ time for second bowing variety only.

*) *El compás de* $^{3}/_{2}$ *se debe emplear para la primera y tercera variedad de arqueo.*
*El compás de* $^{12}/_{8}$ *se debe emplear solo para la segunda variedad de arqueo.*

Erwin Music Studio

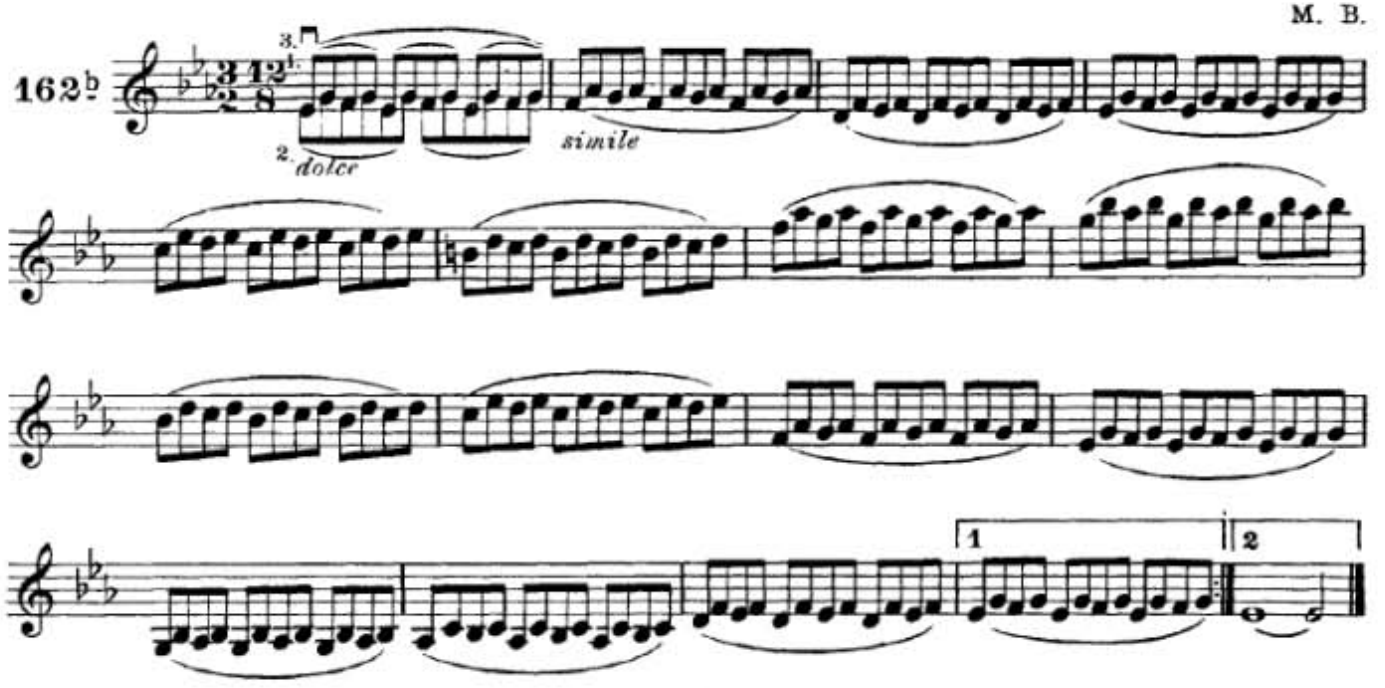
## ETUDE

To be practised with four, six and finally twelve notes in one bow.

## *ESTUDIO*

*Practíquese con cuatro, seis y por ultimo doce notas en un arqueo*

M. B.

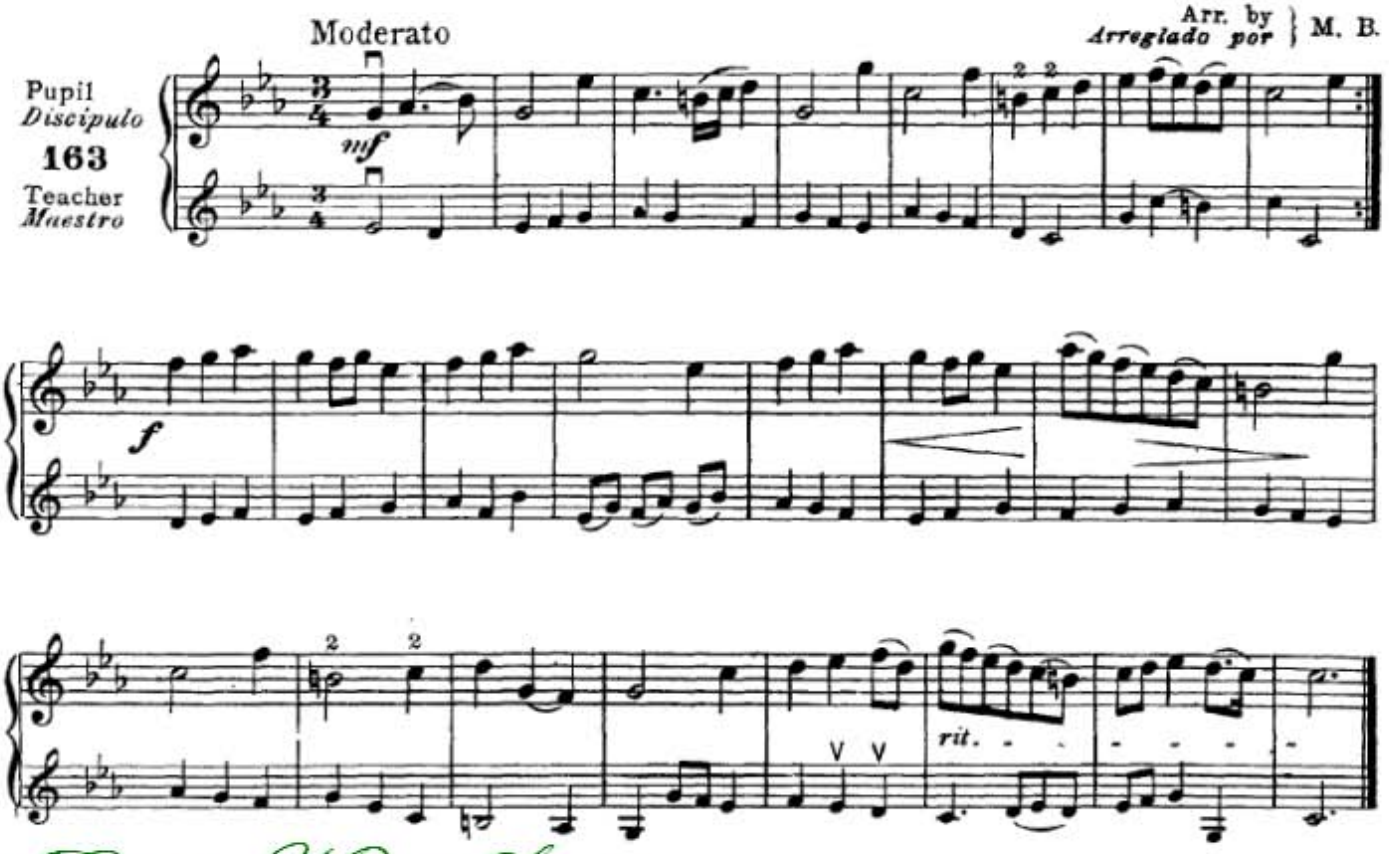



## MENUET

## *MINUÉ*

Händel

Arr. by / *Arreglado por* } M. B.




Erwin Music Studio

## THE ROCKING BOW
(Barriolage)

The undulating movements of the Bow necessary for crossing the strings as demanded in the following studies, must be produced and controlled by the wrist and fore-arm and played with the greatest evenness. Use the whole bow, but move it only to such an extent as will enable the clean transfer from one string to another. Draw the bow quietly.

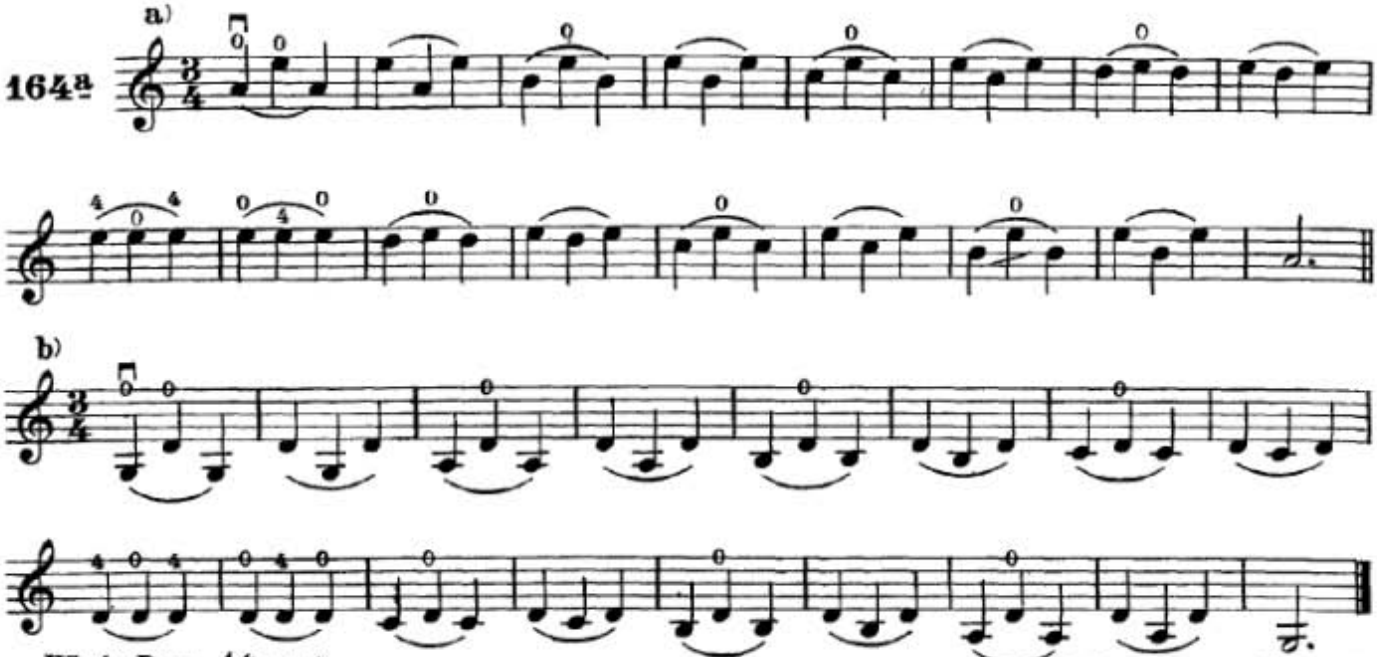
## *EL ARQUEO OSCILATORIO*
*(Barriolage)*

*Los movimientos ondulatorios del arco necesarios para pasar de una cuerda á otra como se exije en los estudios que siguen, se deben producir y gobernar con la muñeca, y antebrazo, y se deben tocar con la mayor exactitud. Se debe usar todo el arco, pero no se mueva más que para permitir el traspaso claro de una cuerda á otra. Páse-se el arco suavemente.*

Whole Bow:- 1/3 part for each note.

*Todo el arco:- 1/3 parte para cada nota.*

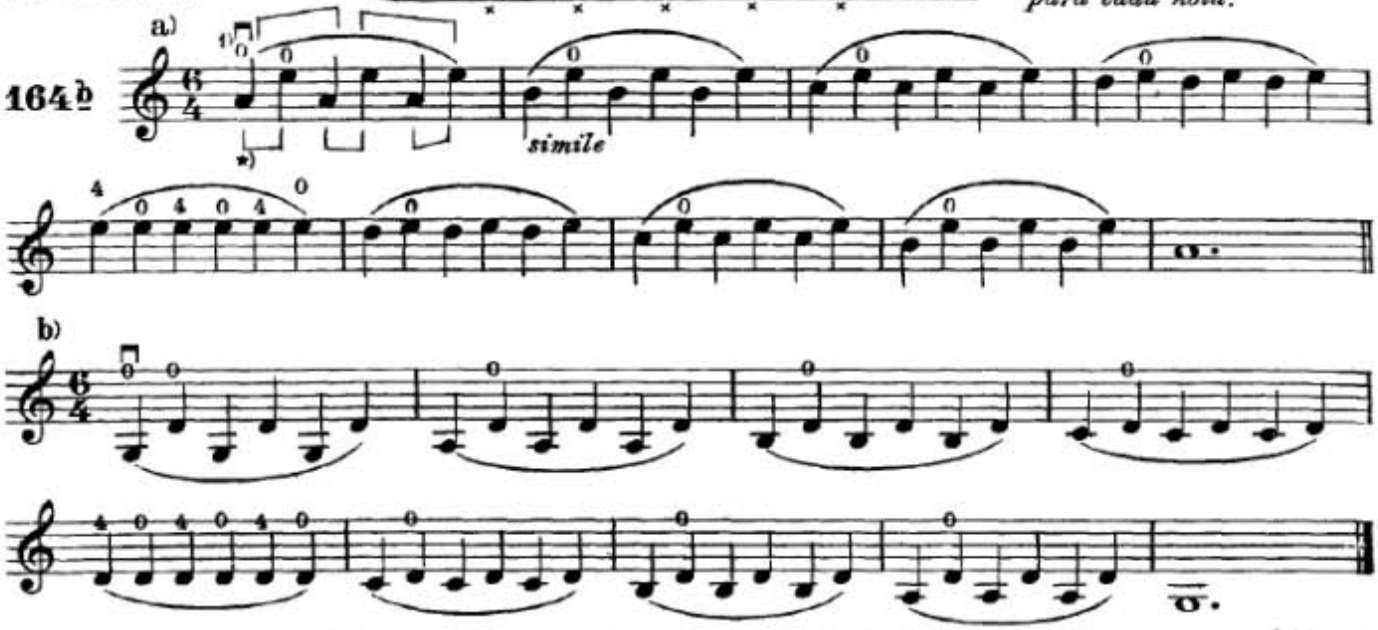
**164a**




Whole Bow:- 1/6 part for each note.

*Todo el arco:- 1/6 parte para cada nota.*

**164b**




*) To be practised: (a) 2 notes in one bow: (b) 3 notes in one bow: (c) 6 notes in one bow.

*) *Para practicar: (a) 2 notas en un arqueo: (b) 3 notas en un arqueo: (c) 6 notas en un arqueo.*

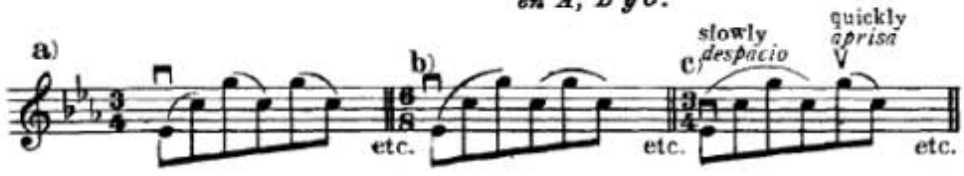
Erwin Music Studio

## ETUDE I

Both etudes I and II to be practised with loose wrist, whole bow, even pressure at every point of the bow, from nut to tip, and at first with various bowings as illustrated under A, B and C.

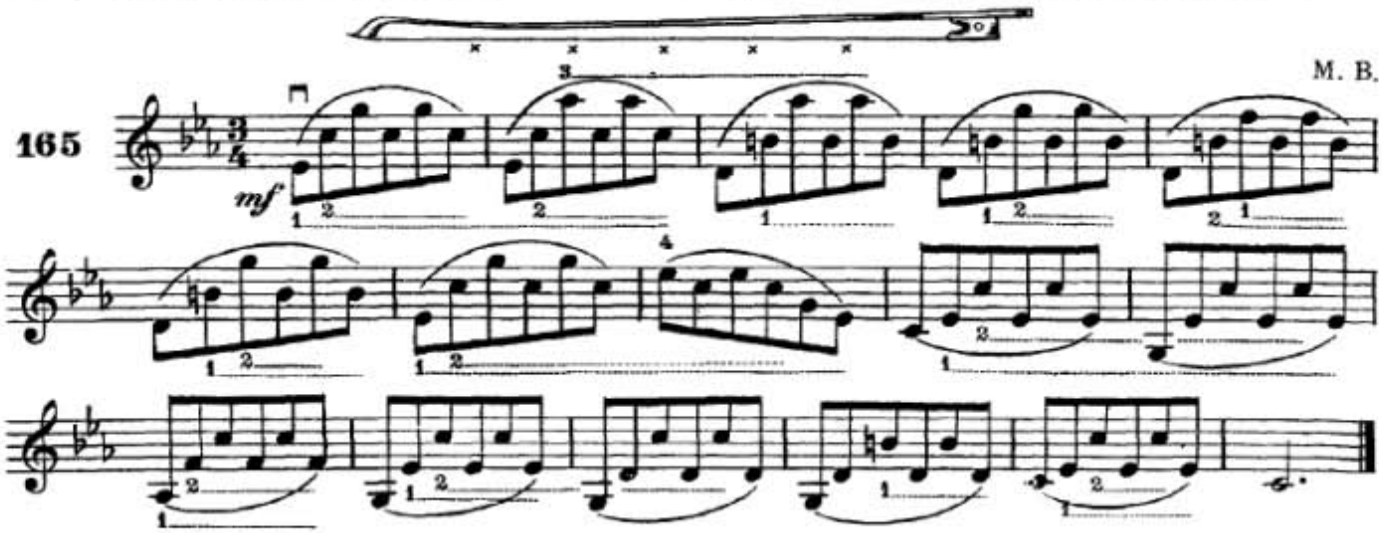
## *ESTUDIO I*

*Los estudios I y II deben practicarse con la muñeca ligera, con todo el arco y una presión igual en cada parte de éste, desde el talón hasta la punta, usando primero los arqueos ilustrados en A, B y C.*



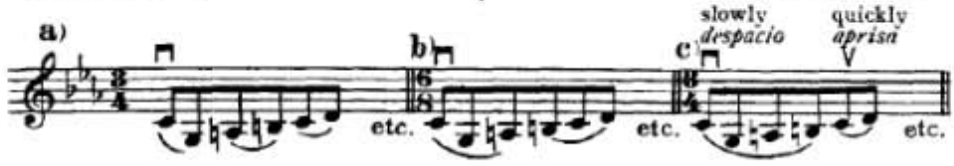

Whole bow: — $\frac{1}{6}$ part for each note.

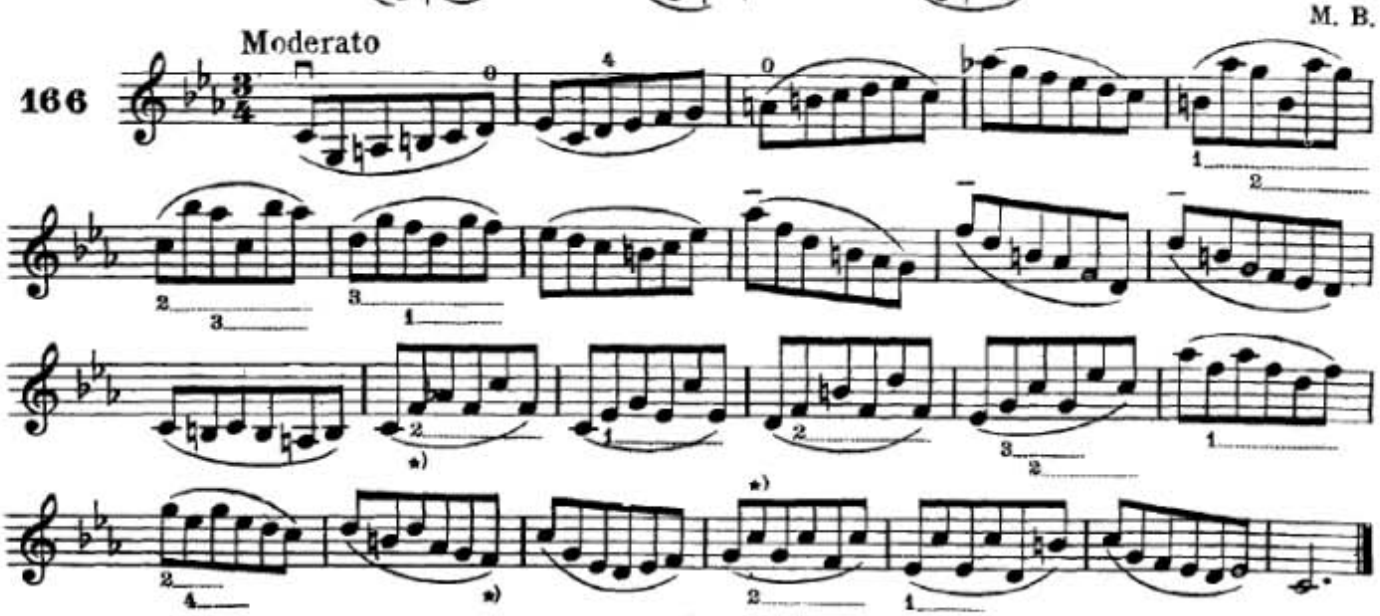
*Todo el arco, la sexta parte para cada nota.*




## ETUDE II

## *ESTUDIO II*




*) The second finger to be placed on F and C at the same time.

*) *Póngase el segundo dedo en Fa y Do al mismo tiempo.*

Erwin Music Studio

## LONGING
Norwegian Folk-Song

## *ANSIAS*
*Canción popular Noruega*

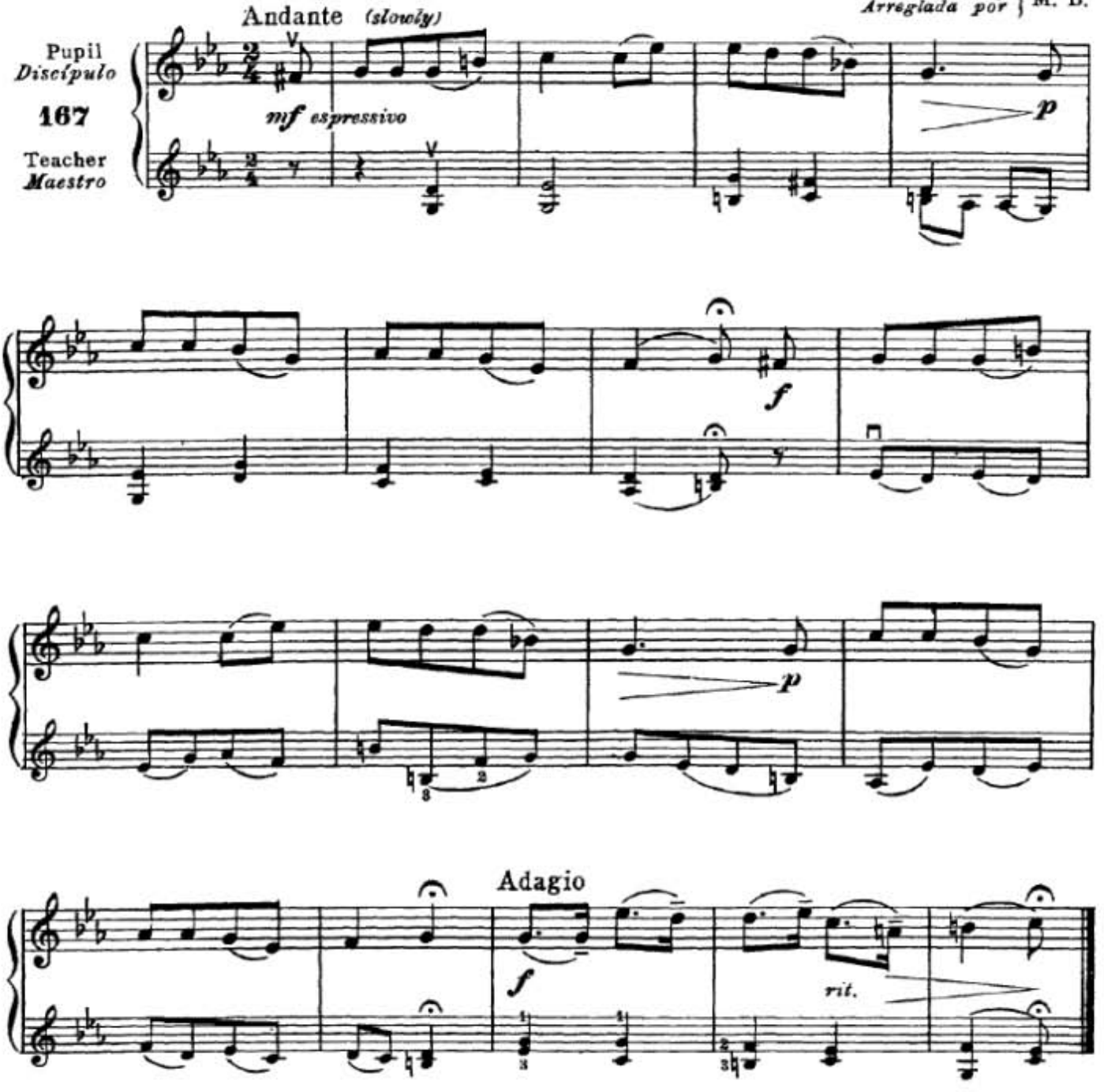
Arr. by / *Arreglada por* } M. B.

Andante *(slowly)*

Pupil / *Discípulo*

**167**

Teacher / *Maestro*




*Do not exert too much pressure upon the bow! It stops the vibration of the strings and ruins the tone.*

*The tone production must be as free and pure as that of a human voice!*

L. A.

No fuerce demasiada la presión del arco! Suspenda la vibración de las cuerdas y arruina el tono.

La producción del tono debe ser tan puro y libre como la de la voz humana!

*L. A.*

Erwin Music Studio

## ARPEGGIO BOWING

The literal meaning of "Arpeggio" is "to harp" or "in harp-like fashion" In violin playing it denotes the production of the intervals of a broken chord with the bow passing rapidly across the strings. Arpeggios occur in manifold varieties across three and four strings. The Rocking Bow (Barriolage) already met with on page 132 will serve as an excellent preparation for arpeggio bowing.

The bow should sweep across the strings quietly, without unnecessary movements of the arm or wrist and every note must be produced clearly and evenly.

An important rule for arpeggio bowing: Place the necessary fingers upon the different strings simultaneouly and keep them down firmly for the duration of the whole measure.

## *EL ARQUEO ARPEGIADO*

*El sentido exacto de "arpegio" es "arpear" ó "como en manera de arpa." Tocando el violin, lo indica la producción de los intervalos de un acorde quebrado, pasando el arco por las cuerdas rápidamente. Los arpegios ocurren con gran variedad en tres ó cuatro cuerdas. El arqueo oscilatorio (Barriolage), que ya se encuentra en la pagina 132, sirve como preparación excelente para el arqueo arpegiado.*

*Pásese el arco despacio al pasar de una cuerda á otra, sin movimientos supérfluos del brazo ó de la muñeca, produciendo cada nota clara e igual.*

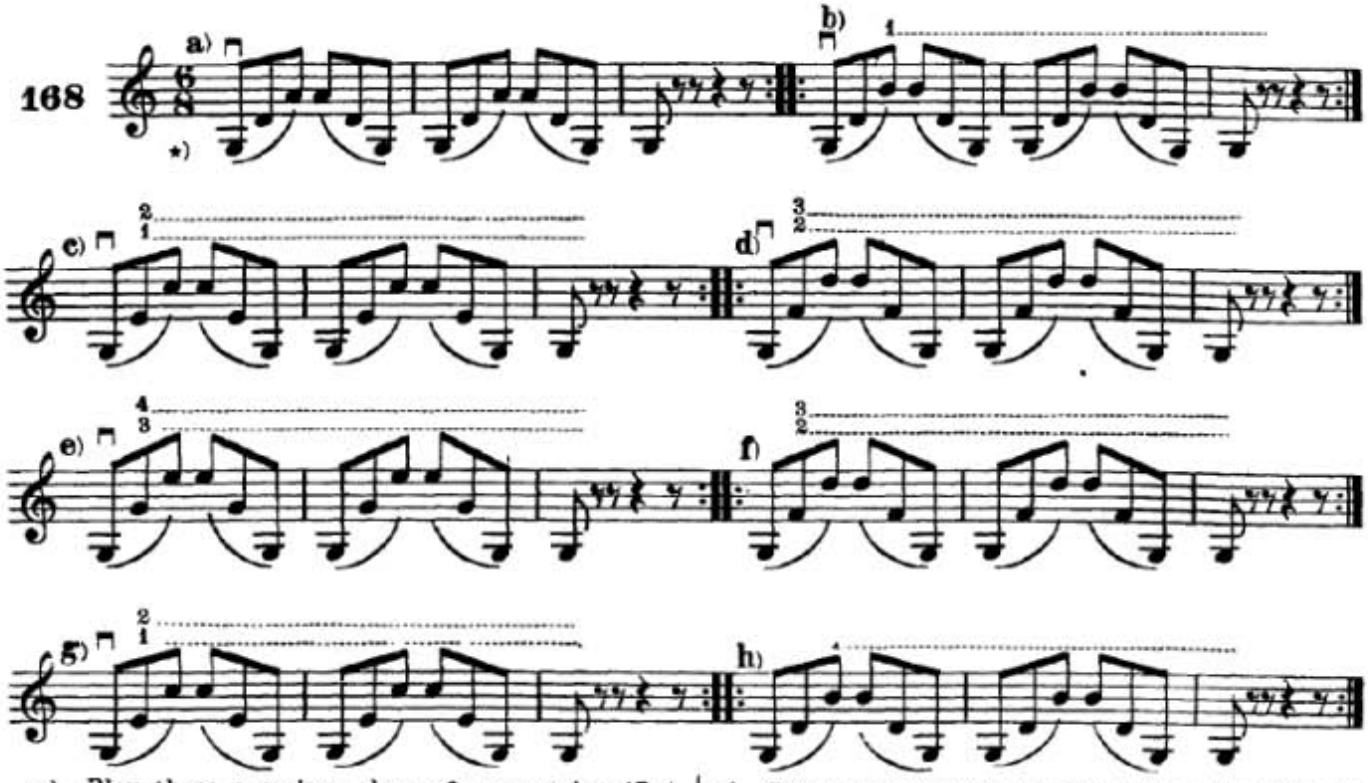
*Póngase simultaneamente los dedos necesarios en las diferentes cuerdas y mantengalos firmemente en la misma posición durante el compás entero, es una regla importante para el arqueo arpegiado.*

Use part of bow as marked; special attention to even division and the Up-bow.

*Use la parte del arco indicada, dando atención especial á la division igual, y la subida del arco.*

### Arpeggios Across Three Strings

### *Arpegios al través de tres cuerdas*



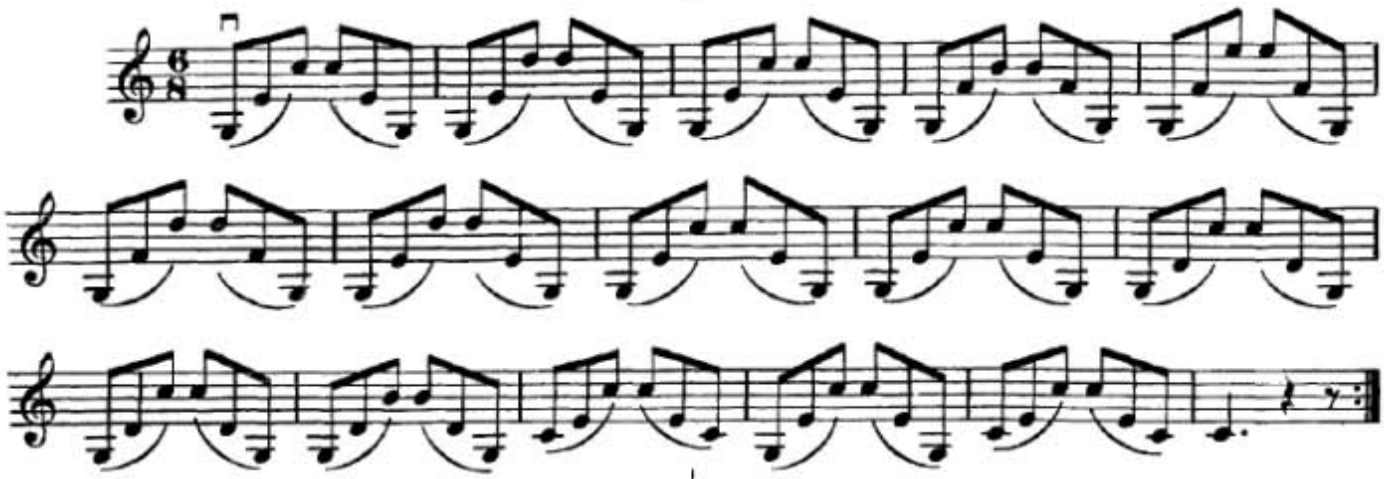

*) Play these exercises also on 3 upper strings (D, A, E) a fifth higher than written, using "f♯" on E string.

*) *Tocarse estos ejercicios tambien en los tres cuerdas Re, La, Mi una quinta mas alta como escrita, usando Fa♯ en la cuerda de Mi.*

Erwin Music Studio

EXERCISE

EJERCÍCIO

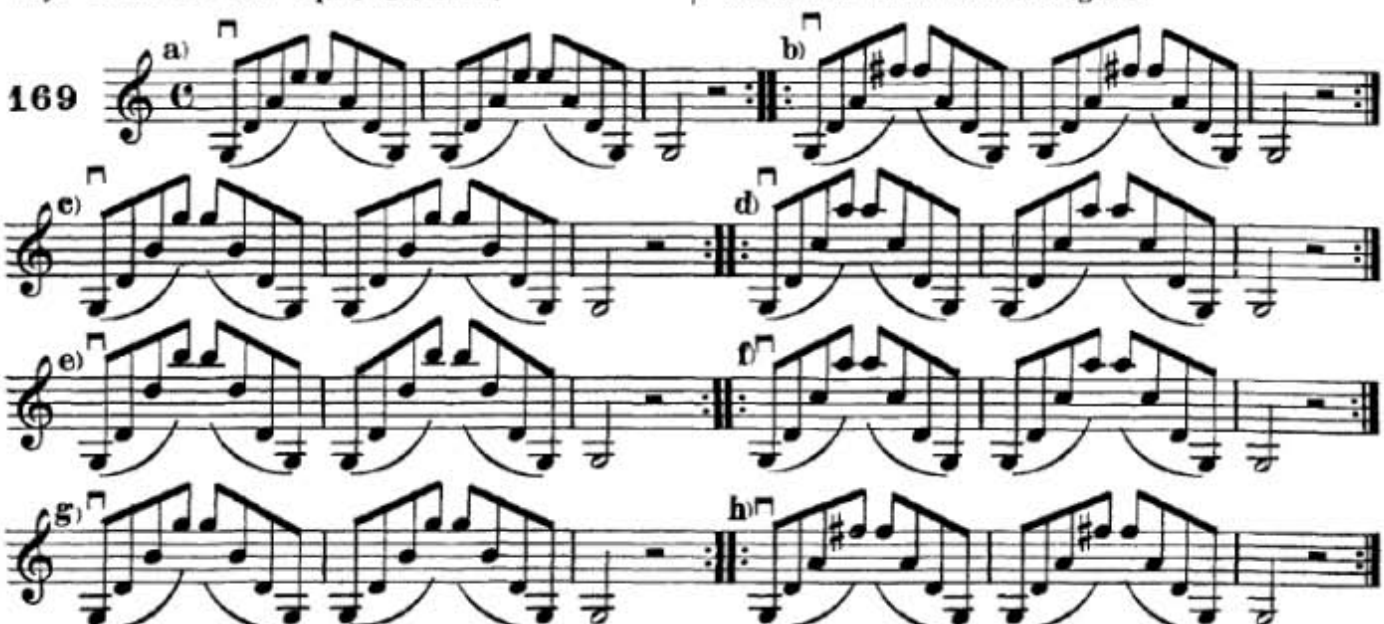


## Arpeggios Across Four Strings

## *Arpegios sobre Cuatro Cuerdas*

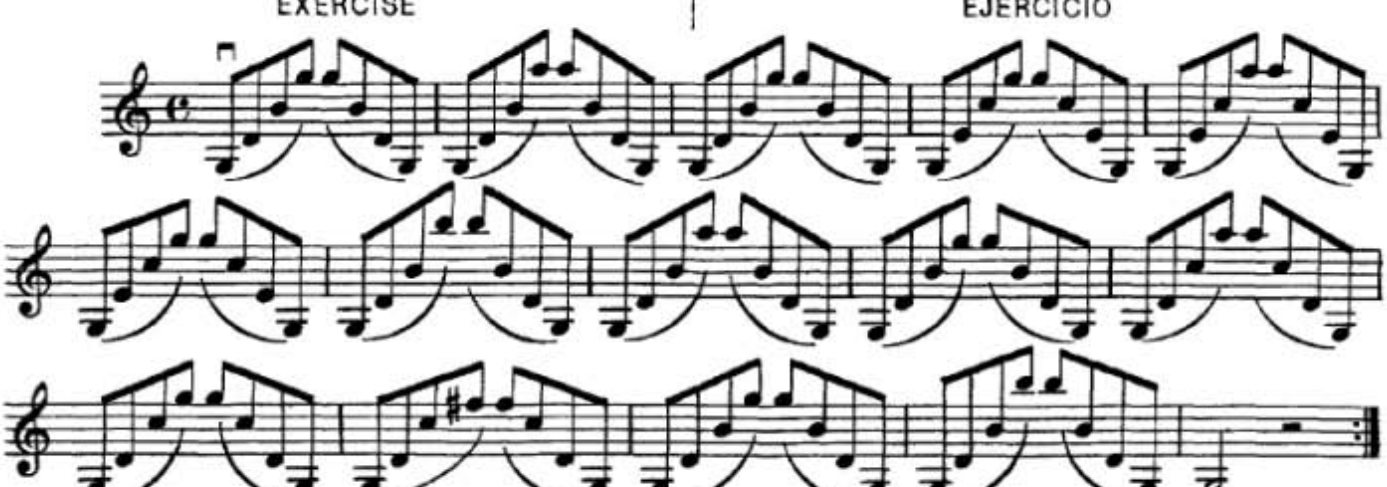
Use part of the Bow - as marked and always remember its equal division.

*Úsese la marcada parte del arco, y siempre recuérdese de la división igual.*




EXERCISE

EJERCÍCIO



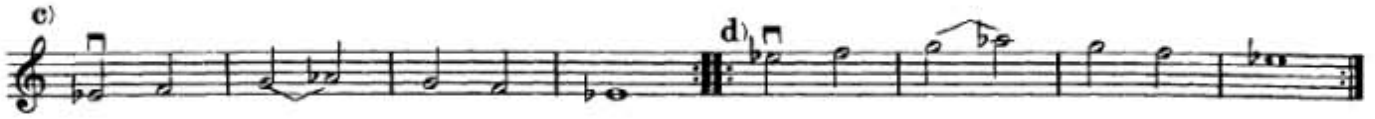
CD Sheet Music

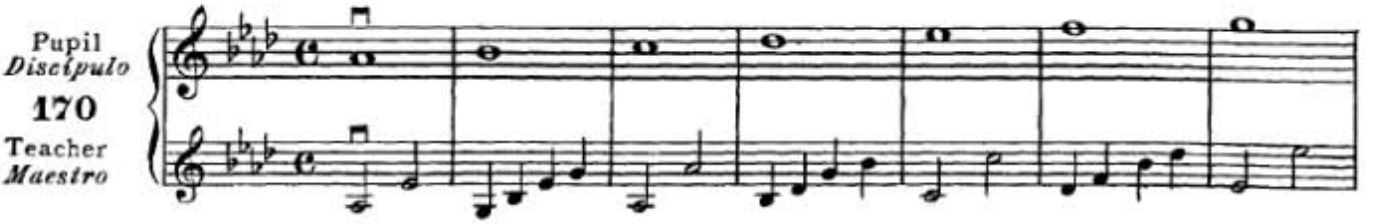
## SCALE OF A♭ MAJOR

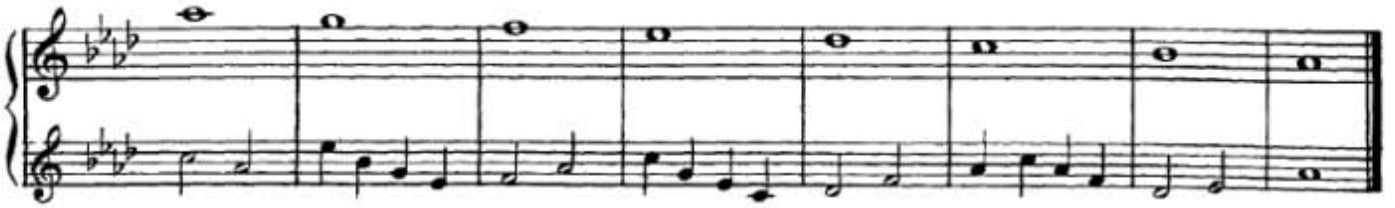
Half-steps: C - D♭ and G - A♭

## *ESCALA DE LA♭ MAYOR*

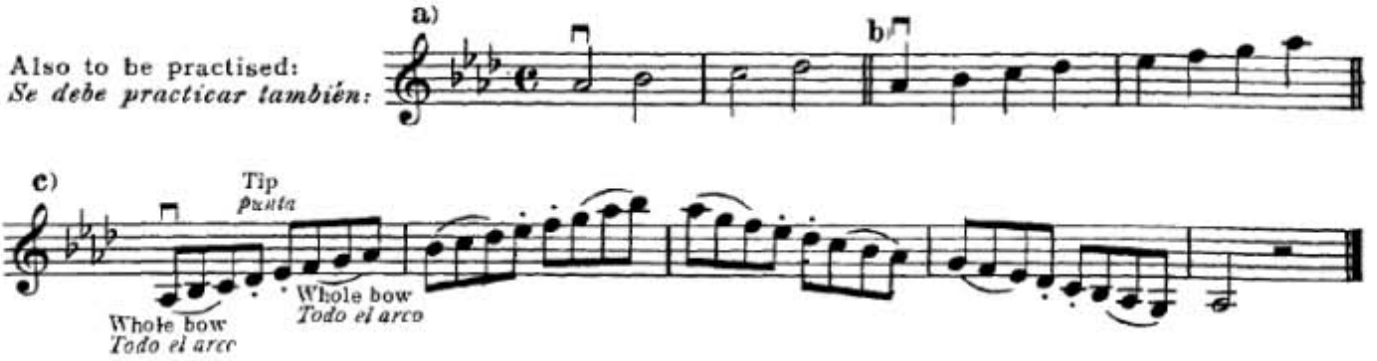
*Semitonos: Do - Re♭ y Sol - La♭*



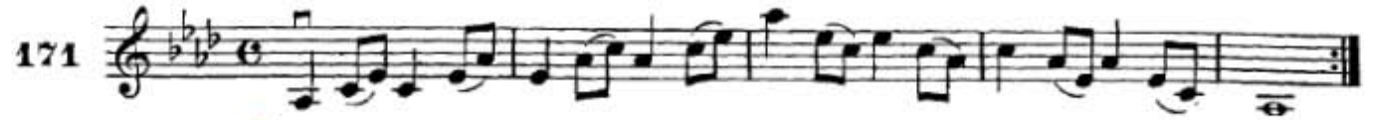



Also to be practised:
*Se debe practicar también:*




## BROKEN CHORDS

## *ACORDES QUEBRADOS*




Erwin Music Studio

## A CRADLE SONG
(Sleep, my little Prince!)

Do not overlook the rests!

## *CANCIÓN DE LA CUNA*
*(Duerme, mi Principito!)*

*No se olvide las pausas!*

Mozart

Arr. by / *Arreglada por* } M. B.

Andante

Pupil / *Discípulo*

**172**

Teacher / *Maestro*

*p with tender feeling*

*con ternura*

*mf*

*p*

*mf*

*p*

Erwin Music Studio

## THE PEASANT WOMAN AND HER ROD

Norwegian Folk-Song

## *LA ALDEANA Y SU CAYÁDO*

*Canción popular Noruega*

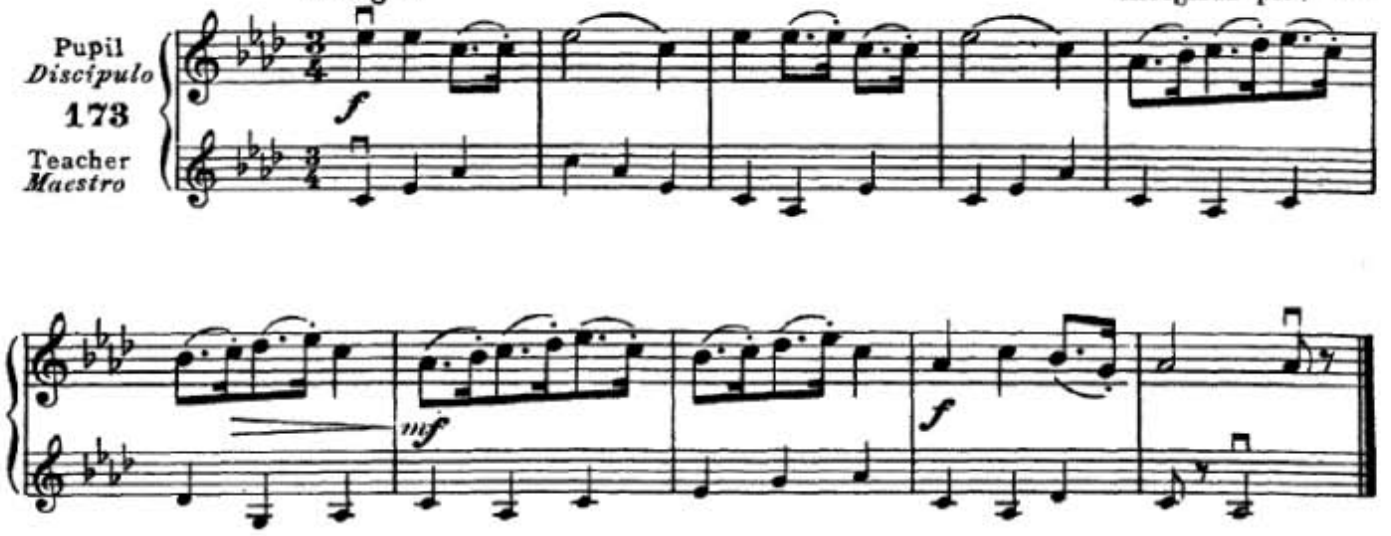
*Arr. by* / Arreglada por } M. B.

Allegro

Pupil
*Discípulo*

173

Teacher
*Maestro*




## CHROMATIC INTERVALS

Chromatic intervals are very difficult to play in tune upon the Violin as the neighboring half steps of any interval, either higher or lower, are generally played with *the same finger.* On this account particular attention must be given to the intonation. In moving the finger up or down for the necessary half-step, it should glide with precision and must never be lifted. Do not move the hand, only the fingers.

## *INTERVALOS CROMÁTICOS*

***Es muy difícil tocar los intervalos cromáticos en el violín de manera afinada porque los semitonos vecinos de cualquier intervalo, más arriba ó más abajo generalmente se tocan con*** el mismo dedo. ***Por eso se debe fijar atención especial en la entonación. Cuando sube ó baje el dedo para el semitono, debe moverse suavemente y con precisión y nunca debe alzarse. No se mueva la mano, solamente los dedos.***

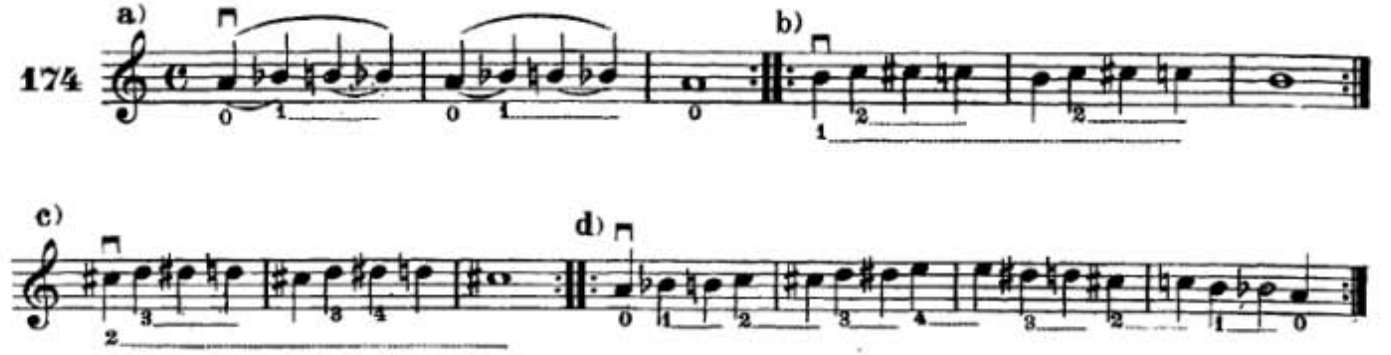
### I

Each note with a separate bow at first; then two notes to a bow and finally four notes to a bow.

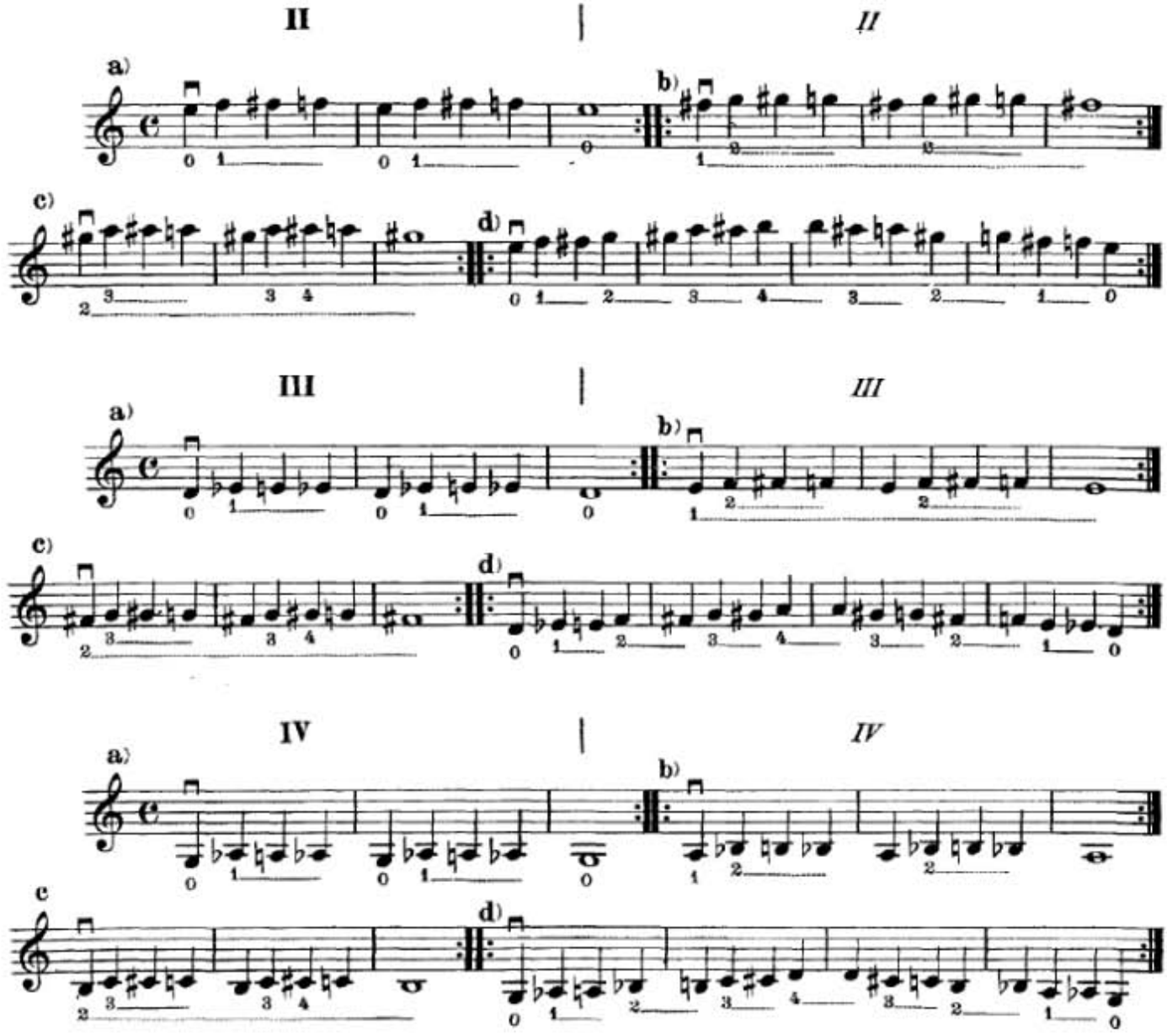
### *I*

***Al principio tóquese cada nota en un arqueo separado; despues dos notas en un arqueo y por ultimo cuatro notas en un arqueo.***

174




Erwin Music Studio

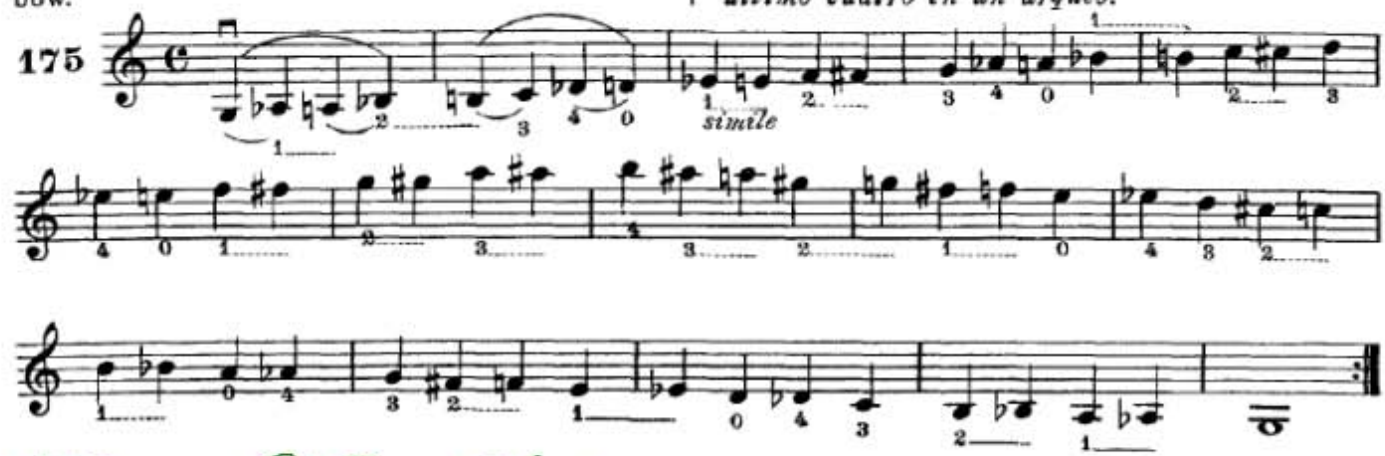



## THE CHROMATIC SCALE

Each note with a separate bow at first; then two notes to a bow and finally four notes to a bow.

## *LA ESCALA CROMÁTICA*

***Al principio tóquese cada nota en un arqueo separado; despues dos notas en un arqueo, y por ultimo cuatro en un arqueo.***




Erwin Music Studio

## CHROMATIC STUDY | *ESTUDIO CROMÁTICO*

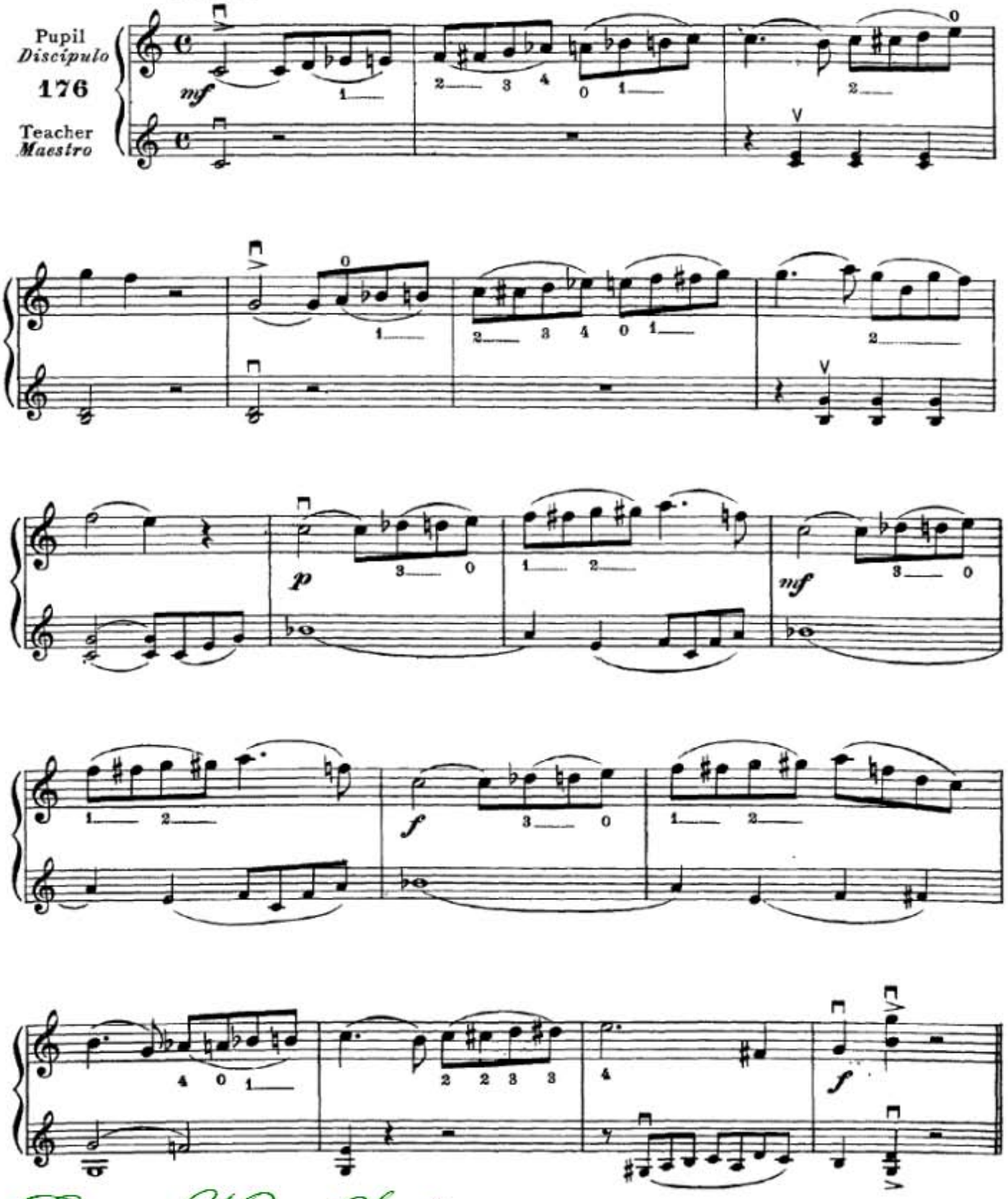
Allegro

Blumenthal

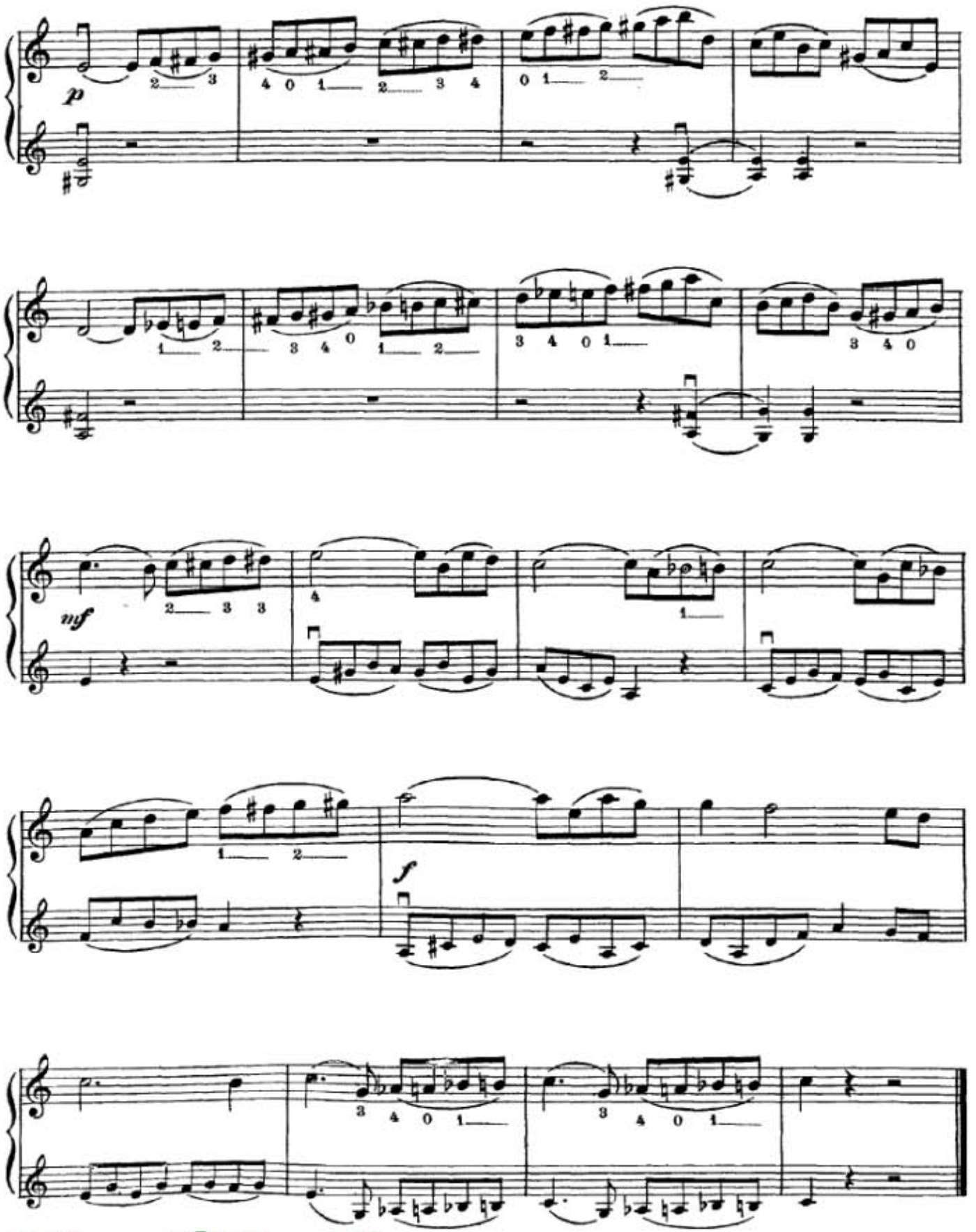
Pupil
*Discípulo*

**176**

Teacher
*Maestro*




Erwin Music Studio



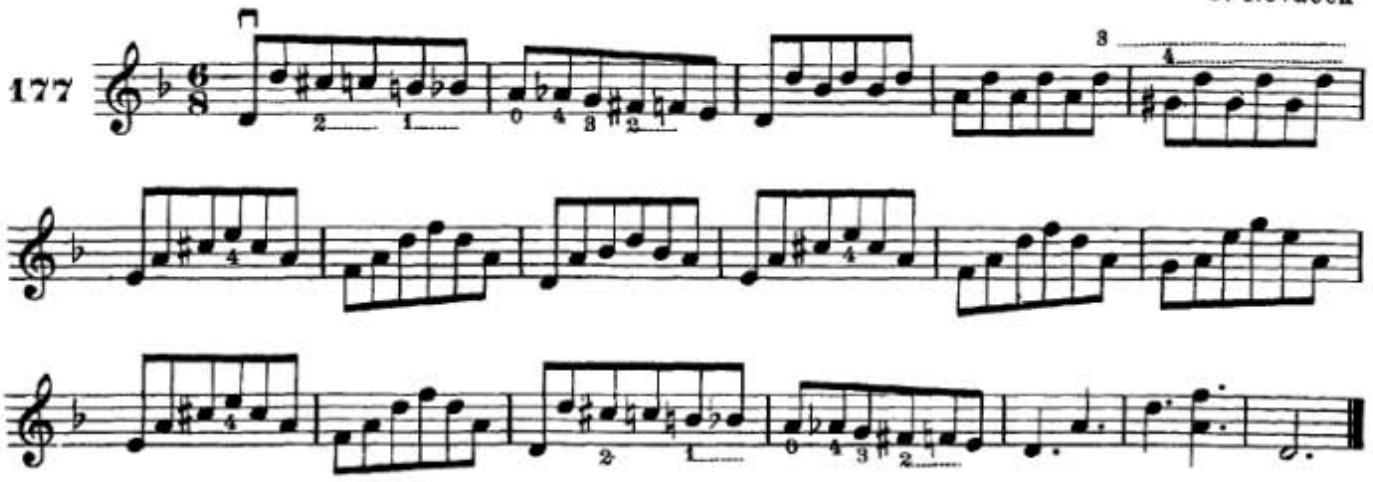

Erwin Music Studio

## CHROMATIC PASSAGES
and Broken Chords

## *PASAJES CROMÁTICOS*
*y Acordes Quebrados*

O. Nováček

177



## PETITE VALSE

## *PEQUEÑO VALS*

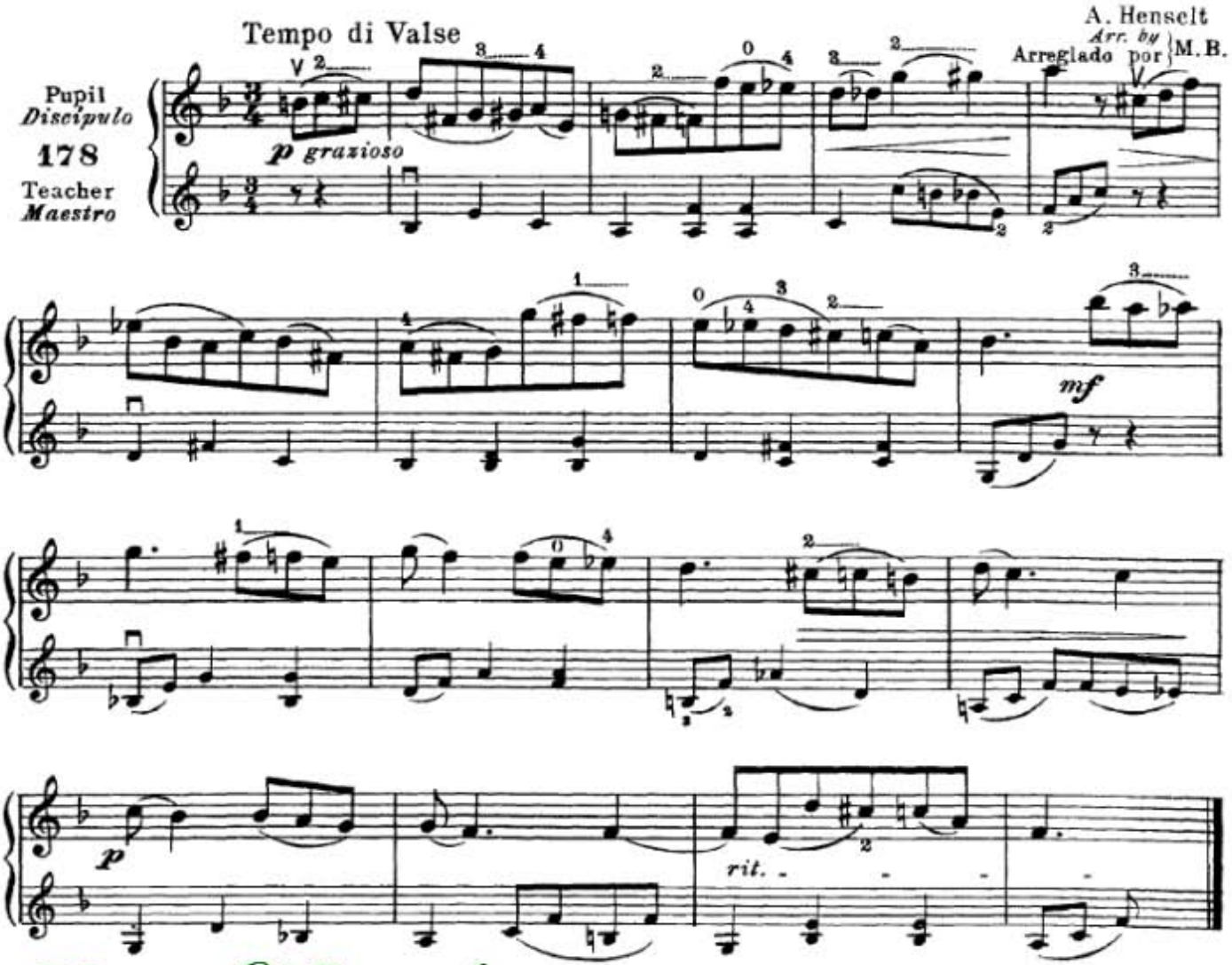
A. Henselt
*Arr. by*
Arreglado por M.B.

Tempo di Valse

Pupil
*Discípulo*

178

Teacher
*Maestro*




Erwin Music Studio