

SCALE OF C MINOR

Half-steps: D-E \flat and F \sharp -C when ascending
A \flat -G and E \flat -D when descending

ESCALA DE DO MENOR

Semitonos: Re - Mi \flat y Si \sharp - Do, ascendente
La \flat - Sol y Mi \flat - Re descendente

Preparation: *Preparación:*

The preparation consists of three measures of music on a single staff. The first measure is labeled 'a)' and shows an ascending scale starting on C4 with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The second measure is labeled 'b)' and shows a descending scale starting on C4 with fingerings 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The third measure is labeled 'c)' and shows a descending scale starting on C4 with fingerings 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.

Pupil
Discípulo
159
Teacher
Maestro

The main scale is presented in two staves. The top staff is for the Pupil (Discípulo) and the bottom staff is for the Teacher (Maestro). Both staves show the ascending and descending scales with fingerings. The key signature has two flats (Bb and Eb).

A second set of musical notation for the C minor scale, showing the ascending and descending patterns with fingerings. This set is presented in two staves, similar to the previous one.

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

The 'Also to be practised' section consists of two measures of music on a single staff. The first measure is labeled 'a)' and shows an ascending scale starting on C4 with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The second measure is labeled 'b)' and shows a descending scale starting on C4 with fingerings 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.

A third set of musical notation for the C minor scale, showing the ascending and descending patterns with fingerings. This set is presented in two staves, similar to the previous ones.

BROKEN CHORDS

Keep the fingers down

ACORDES QUEBRADOS

Manténgase los dedos pisando las cuerdas

160

The broken chords section consists of two staves of music. The top staff is for the Pupil (Discípulo) and the bottom staff is for the Teacher (Maestro). Both staves show the ascending and descending patterns of broken chords with fingerings. The key signature has two flats (Bb and Eb).

A second set of musical notation for broken chords, showing the ascending and descending patterns with fingerings. This set is presented in two staves, similar to the previous one.

HE STAYS A-FAR
A Ballad of Finland

VAGANDO LEJOS
Balada de Finlandia

Pupil
Discípulo
161
Teacher
Maestro

Andante

Arr. by M.B.
Arreglado por

p con suoni

mf *p* *rit*

FINGER EXERCISES
in connection with Legato Bowing

EJERCICIOS PARA LOS DEDOS
en conexión con el arqueo ligado

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.

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

a) *simile*

b)

c)

d)

a) $3/2$ time for first and third bowing variety.

$12/8$ time for second bowing variety only.

a) 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.

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.

162

MENUET

MINUÉ

Händel

Moderato

Arr. by } M. B.
Arreglado por }

Pupil
Discipulo
163
Teacher
Maestro

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.

Whole Bow:- $\frac{1}{3}$ part
for each note.



Todo el arco:- $\frac{1}{3}$ parte
para cada nota.

164a

b)

Whole Bow:- $\frac{1}{6}$ part
for each note.



Todo el arco:- $\frac{1}{6}$ parte
para cada nota.

164b

b)

*) 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 arco; (b) 3 notas
en un arco; (c) 6 notas en un arco.

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 arcos ilustrados en A, B y C.

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

Todo el arco, la sexta parte para cada nota.



165 *mf*

M. B.

ETUDE II

ESTUDIO II

166 *Moderato*

M. B.

*) 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.

LONGING
Norwegian Folk-Song

ANSIAS
Canción popular Noruega

Arr. by } M. B.
Arreglada por }

Andante (slowly)

Pupil
Discípulo

167

Teacher
Maestro

mf *espressivo*

p

Adagio

f

rit.

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 fuerza demasiada la presión del arco! Suspendeda 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.

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 simultaneously and keep them down firmly for the duration of the whole measure.

EL ARQUEO ARPEGIADO

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

Pásese el arco despacio al pasar de una cuerda á otra, sin movimientos superfluos 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 división igual, y la subida del arco.

Arpeggios Across Three Strings

Arpeggios al través de tres cuerdas

168

*) Play these exercises also on 3 upper strings (D, A, E) a fifth higher than written, using "f⁴" on E string.

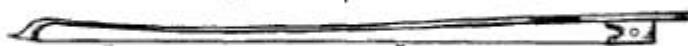
*) Tocarse estos ejercicios tambien en los tres cuerdas Re, La, Mi una quinta mas alta como escrita, usando f⁴ en la cuerda de Mi.

EXERCISE

EJERCICIO

Arpeggios Across Four Strings

Arpeggios 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.

169

EXERCISE

EJERCICIO

SCALE OF A \flat MAJOR

ESCALA DE LA \flat MAYOR

Half-steps: C - D \flat and G - A \flat

Semitonos: Do - Re \flat y Sol - La \flat

Preparation: *Preparación:*

Pupil *Discípulo*
170
Teacher *Maestro*

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

BROKEN CHORDS

ACORDES QUEBRADOS

171

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 } M. B.
Arreglada por }

Andante

Pupil
Discipulo
172
Teacher
Maestro

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The tempo is marked 'Andante'. The first measure of the upper staff has a fermata over the first note. The first measure of the lower staff has a fermata over the first note. The first measure of the upper staff is marked *p* with the instruction 'with tender feeling'. The first measure of the lower staff is marked *con ternura*.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats and the time signature is 6/8. The first measure of the upper staff has a fermata over the first note. The first measure of the lower staff has a fermata over the first note.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats and the time signature is 6/8. The first measure of the upper staff is marked *mf*. The first measure of the lower staff has a fermata over the first note.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats and the time signature is 6/8. The first measure of the upper staff has a fermata over the first note. The first measure of the lower staff has a fermata over the first note. The first measure of the upper staff is marked *p*. The first measure of the lower staff is marked *mf*.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats and the time signature is 6/8. The first measure of the upper staff has a fermata over the first note. The first measure of the lower staff has a fermata over the first note. The first measure of the upper staff is marked *p*. The first measure of the lower staff is marked *mf*.

THE PEASANT WOMAN AND HER ROD

Norwegian Folk-Song

LA ALDEANA Y SU CAYÁDO

Canción popular Noruega

Allegro

Arr. by } M.B.
Arreglada por }

Pupil
Discípulo
173
Teacher
Maestro

Musical score for 'The Peasant Woman and Her Rod' in 3/4 time, key of B-flat major. It features two staves: the upper staff for the Pupil (Discípulo) and the lower staff for the Teacher (Maestro). The tempo is marked 'Allegro'. The score includes dynamic markings such as 'f' (forte) and 'mf' (mezzo-forte). The arrangement is credited to M.B. (Arreglada por).

Piano accompaniment for 'The Peasant Woman and Her Rod' in 3/4 time, key of B-flat major. It features two staves: the upper staff for the right hand and the lower staff for the left hand. The tempo is marked 'Allegro'. The score includes dynamic markings such as 'mf' (mezzo-forte) and 'f' (forte).

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 baja 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 toquese cada nota en un arqueo separado; despues dos notas en un arqueo y por ultimo cuatro notas en un arqueo.

174

a) b)

Musical exercises 174a and 174b. Exercise 174a shows a chromatic scale in G major (one sharp) with fingerings 0, 1, 0, 1, 0, 1, 0, 1. Exercise 174b shows a chromatic scale in G major with fingerings 1, 2, 1, 2, 1, 2, 1, 2.

c) d)

Musical exercises 174c and 174d. Exercise 174c shows a chromatic scale in G major with fingerings 2, 3, 2, 3, 2, 3, 2, 3. Exercise 174d shows a chromatic scale in G major with fingerings 0, 1, 2, 1, 2, 3, 4, 3, 2, 1, 0.

II

II

a)

b)

c)

d)

III

III

a)

b)

c)

d)

IV

IV

a)

b)

c)

d)

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 arco separado; despues dos notas en un arco, y por ultimo cuatro en un arco.

175

CHROMATIC STUDY

ESTUDIO CROMÁTICO

Allegro

Blumenthal

Pupil
Discipulo

176

Teacher
Maestro

The musical score is written for two parts: Pupil (Discipulo) and Teacher (Maestro). It consists of five systems of music, each with a treble and bass staff. The Pupil part is marked *mf* and includes various fingering numbers (1, 2, 3, 4, 0, 1, 2, 3, 0, 1, 2, 3, 0, 1, 2, 3, 0, 4, 0, 1, 2, 2, 3, 3, 4) and dynamic markings (*p*, *f*). The Teacher part is marked *V* and includes dynamic markings (*p*, *mf*). The score is in 2/4 time and features chromatic patterns in both hands.

First system of musical notation. The upper staff is in treble clef and contains a melodic line with slurs and fingerings (2, 3, 4, 0, 1, 2, 3, 4, 0, 1, 2). The lower staff is in bass clef and contains a bass line with slurs and fingerings (0, 1, 2). The dynamic marking *p* is present at the beginning.

Second system of musical notation. The upper staff continues the melodic line with slurs and fingerings (1, 2, 3, 4, 0, 1, 2, 3, 4, 0, 1, 3, 4, 0). The lower staff continues the bass line with slurs and fingerings (3, 4, 0, 1, 3, 4, 0).

Third system of musical notation. The upper staff continues the melodic line with slurs and fingerings (2, 3, 3, 4, 1). The lower staff continues the bass line with slurs and fingerings (1). The dynamic marking *mf* is present at the beginning.

Fourth system of musical notation. The upper staff continues the melodic line with slurs and fingerings (1, 2). The lower staff continues the bass line with slurs and fingerings (1, 2).

Fifth system of musical notation. The upper staff continues the melodic line with slurs and fingerings (3, 4, 0, 1, 3, 4, 0, 1). The lower staff continues the bass line with slurs and fingerings (3, 4, 0, 1).

CHROMATIC PASSAGES
and Broken Chords

PASAJES CROMÁTICOS
y Acordes Quebrados

O. Nováček

177

Exercise 177 consists of three staves of music in 6/8 time. The first staff begins with a treble clef and a key signature of one flat. It contains a series of chromatic eighth-note passages with fingerings: 2, 1, 0, 4, 3, 2, 1. The second and third staves continue the chromatic patterns with various fingerings and include some broken chords.

PETITE VALSE

PEQUEÑO VALS

Tempo di Valse

Pupil
Discipulo
178
Teacher
Maestro

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

Exercise 178 is a waltz in 3/4 time. It features a piano part with a treble and bass clef. The tempo is marked 'Tempo di Valse'. The piece starts with a piano (*p*) and *grazioso* marking. It includes various fingerings and a *mf* dynamic marking. The arrangement is by M.B. based on the original by A. Henselt.

Second system of exercise 178, showing chromatic passages in the right hand and accompaniment in the left hand.

Third system of exercise 178, continuing the waltz melody and accompaniment.

Fourth system of exercise 178, concluding the piece with a *rit.* (ritardando) marking.