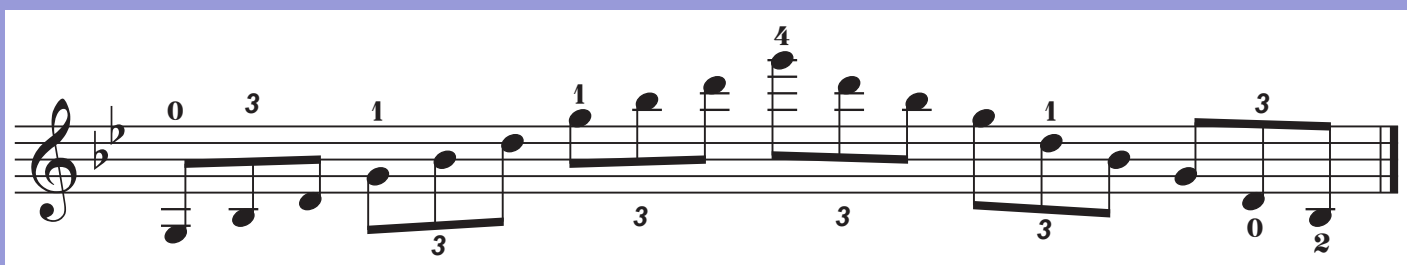


Kerstin Wartberg

Drone Training for Mastery



Organ and Piano Arrangements by David Andruss



Three Octave Arpeggios Based on the Flesch System

Each arpeggio progression is divided into two chapters:

Practicing with DRONES

Practicing with tempo and bowing variations

Volume 2 / Part 2

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Audio Playlist: Drone Training for Mastery

MP3 No.	Three octave arpeggios on G	MP3
00	Tuning note A = 441 Hertz	00_tuning.mp3
01-07	G Drone - All chords (7 minutes)	01-07_drones_G.mp3
01	G-1 Drone (i)	01_drone-G-1.mp3
02	G-2 Drone (I)	02_drone-G-2.mp3
03	G-3 Drone (vi)	03_drone-G-3.mp3
04	G-4 Drone (IV)	04_drone-G-4.mp3
05	G-5 Drone (iv)	05_drone-G-5.mp3
06	G-6 Drone (Diminished 7 th)	06_drone-G-6.mp3
07	G-7 Drone (Dominant 7 th)	07_drone-G-7.mp3
08	Three octave arpeggios on G ♩ = 20	08_arpeggios_G_20.mp3
09	Three octave arpeggios on G ♩ = 30	09_arpeggios_G_30.mp3
10	Three octave arpeggios on G ♩ = 40	10_arpeggios_G_40.mp3
11	Three octave arpeggios on G ♩ = 50	11_arpeggios_G_50.mp3
12	Three octave arpeggios on G ♩ = 60	12_arpeggios_G_60.mp3
13	Three octave arpeggios on G ♩ = 80	13_arpeggios_G_80.mp3

MP3 No.	Three octave arpeggios on A flat	MP3
14-20	A flat Drone - All chords (7 minutes)	14-20_drones_Aflat.mp3
14	B flat-1 Drone (i)	14_drone-Aflat-1.mp3
15	B flat-2 Drone (I)	15_drone-Aflat-2.mp3
16	B flat-3 Drone (vi)	16_drone-Aflat-3.mp3
17	B flat-4 Drone (IV)	17_drone-Aflat-4.mp3
18	B flat-5 Drone (iv)	18_drone-Aflat-5.mp3
19	B flat-6 Drone (Diminished 7 th)	19_drone-Aflat-6.mp3
20	B flat-7 Drone (Dominant 7 th)	20_drone-Aflat-7.mp3
21	Three octave arpeggios on A flat ♩ = 20	21_arpeggios_Aflat_20.mp3
22	Three octave arpeggios on A flat ♩ = 30	22_arpeggios_Aflat_30.mp3
23	Three octave arpeggios on A flat ♩ = 40	23_arpeggios_Aflat_40.mp3
24	Three octave arpeggios on A flat ♩ = 50	24_arpeggios_Aflat_50.mp3
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26	Three octave arpeggios on A flat ♩ = 80	26_arpeggios_Aflat_80.mp3

MP3 No.	Three octave arpeggios on A	MP3
27-33	A Drone - All chords (7 minutes)	27-33_drones_A.mp3
27	A-1 Drone (i)	27_drone-A-1.mp3
28	A-2 Drone (I)	28_drone-A-2.mp3
29	A-3 Drone (vi)	29_drone-A-3.mp3
30	A-4 Drone (IV)	30_drone-A-4.mp3
31	A-5 Drone (iv)	31_drone-A-5.mp3
32	A-6 Drone (Diminished 7 th)	32_drone-A-6.mp3
33	A-7 Drone (Dominant 7 th)	33_drone-A-7.mp3
34	Three octave arpeggios on A ♩ = 20	34_arpeggios_A_20.mp3
35	Three octave arpeggios on A ♩ = 30	35_arpeggios_A_30.mp3
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38	Three octave arpeggios on A ♩ = 60	38_arpeggios_A_60.mp3
39	Three octave arpeggios on A ♩ = 80	39_arpeggios_A_80.mp3

MP3 No.	Three octave arpeggios on B flat	MP3
40-46	B flat Drone - All chords (7 minutes)	40-46_drones_Bflat.mp3
40	B flat-1 Drone (i)	40_drone-Bflat-1.mp3
41	B flat-2 Drone (I)	41_drone-Bflat-2.mp3
42	B flat-3 Drone (vi)	42_drone-Bflat-3.mp3
43	B flat-4 Drone (IV)	43_drone-Bflat-4.mp3
44	B flat-5 Drone (iv)	44_drone-Bflat-5.mp3
45	B flat-6 Drone (Diminished 7 th)	45_drone-Bflat-6.mp3
46	B flat-7 Drone (Dominant 7 th)	46_drone-Bflat-7.mp3
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51	Three octave arpeggios on B flat ♩ = 60	51_arpeggios_Bflat_60.mp3
52	Three octave arpeggios on B flat ♩ = 80	52_arpeggios_Bflat_80.mp3

MP3 No.	Three octave arpeggios on C	MP3
53-59	C Drone - All chords (7 minutes)	53-59_drones_C.mp3
53	C-1 Drone (i)	53_drone-C-1.mp3
54	C-2 Drone (I)	54_drone-C-2.mp3
55	C-3 Drone (vi)	55_drone-C-3.mp3
56	C-4 Drone (IV)	56_drone-C-4.mp3
57	C-5 Drone (iv)	57_drone-C-5.mp3
58	C-6 Drone (Diminished 7 th)	58_drone-C-6.mp3
59	C-7 Drone (Dominant 7 th)	59_drone-C-7.mp3
60	Three octave arpeggios on C ♩ = 20	60_arpeggios_C_20.mp3
61	Three octave arpeggios on C ♩ = 30	61_arpeggios_C_30.mp3
62	Three octave arpeggios on C ♩ = 40	62_arpeggios_C_40.mp3
63	Three octave arpeggios on C ♩ = 50	63_arpeggios_C_50.mp3
64	Three octave arpeggios on C ♩ = 60	64_arpeggios_C_60.mp3
65	Three octave arpeggios on C ♩ = 80	65_arpeggios_C_80.mp3

MP3 No.	Three octave arpeggios on D	MP3
66-72	D Drone - All Chords (7 minutes)	66-72_drones_D.mp3
66	D-1 Drone (i)	66_drone-D-1.mp3
67	D-2 Drone (I)	67_drone-D-2.mp3
68	D-3 Drone (vi)	68_drone-D-3.mp3
69	D-4 Drone (IV)	69_drone-D-4.mp3
70	D-5 Drone (iv)	70_drone-D-5.mp3
71	D-6 Drone (Diminished 7 th)	71_drone-D-6.mp3
72	D-7 Drone (Dominant 7 th)	72_drone-D-7.mp3
73	Three octave arpeggios on D ♩ = 20	73_arpeggios_D_20.mp3
74	Three octave arpeggios on D ♩ = 30	74_arpeggios_D_30.mp3
75	Three octave arpeggios on D ♩ = 40	75_arpeggios_D_40.mp3
76	Three octave arpeggios on D ♩ = 50	76_arpeggios_D_50.mp3
77	Three octave arpeggios on D ♩ = 60	77_arpeggios_D_60.mp3
78	Three octave arpeggios on D ♩ = 80	78_arpeggios_D_80.mp3

Practicing with Drones

An excellent preparation for the arpeggio exercises from the Flesch Scale System.



What are DRONES?

DRONES are long sustained low notes that are usually used to accompany a melody. The bagpipe is a musical instrument typically associated with DRONES.

How can DRONE training help with the following arpeggio exercises?

Practicing with DRONES is an excellent way to improve your listening ability and, therefore, your intonation.

What do I need to focus on?

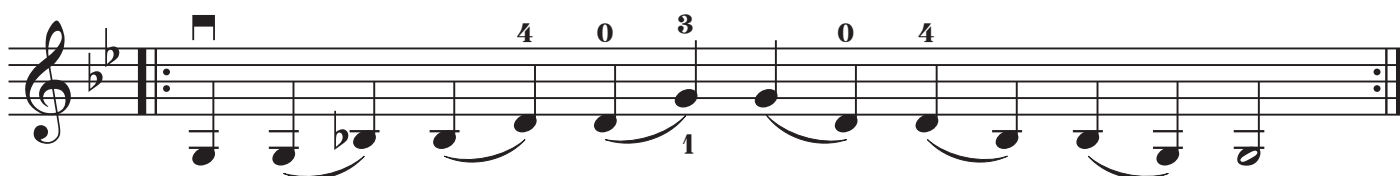
Check the intonation of every single note by listening very carefully and holding each note as long as necessary to be in perfect tune with the drone. You do not need to keep any rhythm or tempo. Soon you will realize that you have to make small intonation adjustments for almost every note.

Below you will find six exercises in G Minor that demonstrate how to prepare all arpeggios of the Flesch Scale System with DRONES.

MP3 No. 00: Tuning A = 441 Hertz

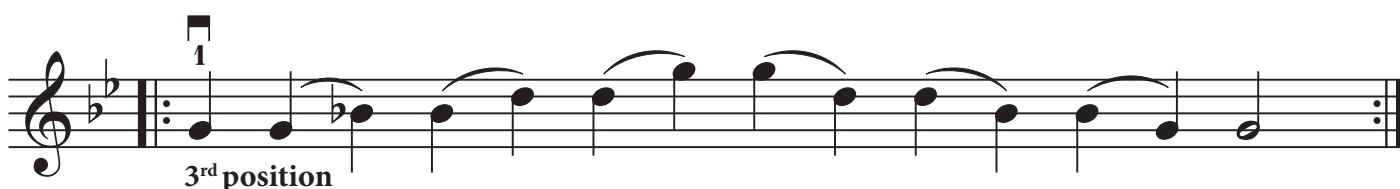
MP3 No. 01: Drone on i (i = minor chord on the first scale degree)

1. Arpeggio of the lower octave



Play totally free, without rhythm.

2. Arpeggio of the middle octave



3. In addition to intonation training, concentrate on SHIFTING.

Your violin shifts will certainly be more successful if you consciously increase your aural and tactile perception. Close your eyes, listen very carefully and pay close attention to what your arm, hands and fingers are feeling.

The sound of shifting (*glissando*)

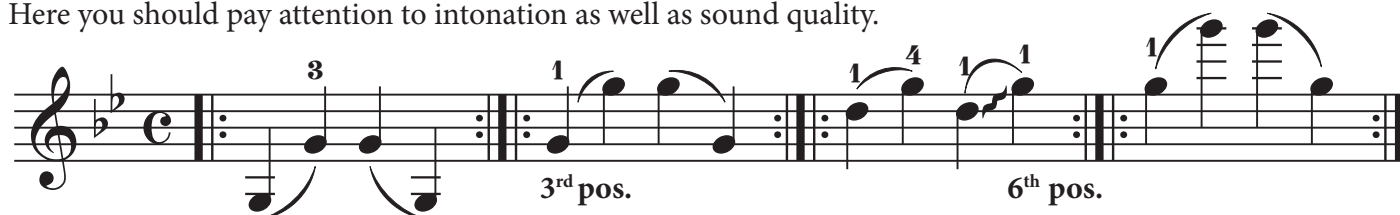
Practice shifts with harmonic-like finger pressure and listen to the glissando sound of the finger moving lightly along the string. The instant feedback this provides means you always know exactly where you are and can easily arrive on the new note perfectly in tune.

The most common mistake is that the shift overshoots and the finger must return back down again to the correct arrival note.



4. Three octave exercises

Here you should pay attention to intonation as well as sound quality.



5. Now you are prepared for the arpeggio of the highest octave.



6. G Minor arpeggio over three octaves

Finally, play very slowly - totally free without any rhythm - all the notes of the G Minor arpeggio over three octaves and listen very carefully to verify that each of your notes is in tune with the DRONE.



All arpeggio exercises of the Flesch Scale System are built on the same pattern. At the end of the booklet you can read more about this topic in the chapter:

A Basic Introduction to the Music Theory of the Flesch Arpeggio Sequence

Drone Training - G Arpeggio Sequence

MP3 No. 01-07: G Drone - All chords (7 minutes)

MP3 No. 01: G-1 Drone (i)

Musical notation for G-1 Drone (i) in G major. The piece consists of six measures. The first measure has a treble clef and a key signature of one sharp (F#). The notes are G4 (open), B4 (3), and D5 (1). The second measure has notes G4 (1), B4 (3), and D5 (1). The third measure has notes G4 (1), B4 (3), and D5 (1). The fourth measure has notes G4 (1), B4 (3), and D5 (1). The fifth measure has notes G4 (1), B4 (3), and D5 (1). The sixth measure has notes G4 (0), B4 (2), and D5 (3).

MP3 No. 02: G-2 Drone (I)

Musical notation for G-2 Drone (I) in G major. The piece consists of six measures. The first measure has a treble clef and a key signature of one sharp (F#). The notes are G4 (open), B4 (3), and D5 (1). The second measure has notes G4 (1), B4 (3), and D5 (1). The third measure has notes G4 (1), B4 (3), and D5 (1). The fourth measure has notes G4 (1), B4 (3), and D5 (1). The fifth measure has notes G4 (1), B4 (3), and D5 (1). The sixth measure has notes G4 (0), B4 (2), and D5 (3).

MP3 No. 03: G-3 Drone (vi)

Musical notation for G-3 Drone (vi) in G major. The piece consists of six measures. The first measure has a treble clef and a key signature of one sharp (F#). The notes are G4 (open), B4 (3), and D5 (1). The second measure has notes G4 (1), B4 (3), and D5 (1). The third measure has notes G4 (1), B4 (3), and D5 (1). The fourth measure has notes G4 (1), B4 (3), and D5 (1). The fifth measure has notes G4 (1), B4 (2), and D5 (3). The sixth measure has notes G4 (1), B4 (3), and D5 (1).

MP3 No. 04: G-4 Drone (IV)

Musical notation for G-4 Drone (IV) in G major. The piece consists of six measures. The first measure has a treble clef and a key signature of one sharp (F#). The notes are G4 (open), B4 (3), and D5 (1). The second measure has notes G4 (1), B4 (3), and D5 (1). The third measure has notes G4 (1), B4 (3), and D5 (1). The fourth measure has notes G4 (1), B4 (3), and D5 (1). The fifth measure has notes G4 (1), B4 (2), and D5 (3). The sixth measure has notes G4 (1), B4 (3), and D5 (3).

MP3 No. 05: G-5 Drone (iv)

Musical notation for G-5 Drone (iv) in G major. The piece consists of six measures. The first measure has a treble clef and a key signature of one sharp (F#). The notes are G4 (open), B4 (3), and D5 (1). The second measure has notes G4 (1), B4 (3), and D5 (1). The third measure has notes G4 (1), B4 (3), and D5 (1). The fourth measure has notes G4 (1), B4 (3), and D5 (1). The fifth measure has notes G4 (1), B4 (2), and D5 (3). The sixth measure has notes G4 (1), B4 (3), and D5 (3).

MP3 No. 06: G-6 Drone (Diminished 7th)

Musical notation for G-6 Drone (Diminished 7th) in G major. The piece consists of six measures. The first measure has a treble clef and a key signature of one sharp (F#). The notes are G4 (open), B4 (2), D5 (4), and F#5 (1). The second measure has notes G4 (2), B4 (4), D5 (1), and F#5 (3). The third measure has notes G4 (0), B4 (2), D5 (4), and F#5 (1). The fourth measure has notes G4 (0), B4 (2), D5 (4), and F#5 (1). The fifth measure has notes G4 (0), B4 (3), D5 (1), and F#5 (3). The sixth measure has notes G4 (0), B4 (3), D5 (1), and F#5 (4). Below the staff, there are markings: "II = A string" and "I = E string".

MP3 No. 07: G-7 Drone (Dominant 7th)

Musical notation for G-7 Drone (Dominant 7th) in G major. The piece consists of six measures. The first measure has a treble clef and a key signature of one sharp (F#). The notes are G4 (open), B4 (0), D5 (1), and F#5 (1). The second measure has notes G4 (0), B4 (1), D5 (3), and F#5 (3). The third measure has notes G4 (0), B4 (1), D5 (3), and F#5 (3). The fourth measure has notes G4 (0), B4 (1), D5 (3), and F#5 (3). The fifth measure has notes G4 (0), B4 (1), D5 (3), and F#5 (3). The sixth measure has notes G4 (0), B4 (1), D5 (3), and F#5 (3).

Learn how to stay focused during practice.

Spotlight on!

The Principle of Rotating Attention

This practice method functions like a spotlight, illuminating different technical features with each repetition and making each the focus of your attention.

Shinichi Suzuki and other well-known music teachers, such as the cellist *Gerhard Mantel*, have described a practice method that has proved to be particularly useful for learning new techniques and pieces, as well as for review pieces. It is the method of rotating attention.

This practice method can be applied to all levels – **from the beginner to the advanced player**. Neuroscience tells us that unlimited repetition does not lead to unlimited progress. In other words, more is not always better. **The most effective number of repetitions is apparently between six and nine.**

But please note: Only correct repetitions count, otherwise you just internalize your mistakes and strengthen them with each repetition. **But how can you maintain your concentration during six to nine repetitions?**

The most important lesson: Never repeat things mindlessly in the same way over and over.

Your attention should be directed to a different feature each time a section or a whole piece is repeated:

For example, posture / intonation / the movement of your right hand / bow division / sound quality / rhythm / the movement of your left hand / contact point. There are countless technical details that can be practiced in this way.

Your concentration will be revived again and again as you change your focus.

Three octave arpeggios on G

MP3 No. 8 ♩ = 20

MP3 No. 11 ♩ = 50

MP3 No. 9 ♩ = 30

MP3 No. 12 ♩ = 60

MP3 No. 10 ♩ = 40

MP3 No. 13 ♩ = 80

1 measure piano introduction

Violin

Practice Variations

A **B** **C**

D

E

F

*All mistakes happen
between two notes.*

*One simply has to isolate those two notes
and then figure
out how to get from one to another.*

Mimi Zweig

Three octave arpeggios on *A flat*

MP3 No. 21 ♩ = 20

MP3 No. 24 ♩ = 50

MP3 No. 22 ♩ = 30

MP3 No. 25 ♩ = 60

MP3 No. 23 ♩ = 40

MP3 No. 26 ♩ = 80

1 measure piano introduction

MP3 No. 14: A^b-1 Drone (i)

MP3 No. 15: A^b-2 Drone (I)

MP3 No. 16: A^b-3 Drone (vi)

MP3 No. 17: A^b-4 Drone (IV)

MP3 No. 18: A^b-5 Drone (iv)

MP3 No. 19: A^b-6 Drone (Diminished 7th)

(4) | ____ pos. ____ pos. ____ pos.

MP3 No. 20: A^b-7 Drone (Dominant 7th)

____ pos. ____ pos. ____ pos.

MP3 No. 14-20: A flat Drone - All chords (7 minutes)

Practice Variations



Points of Concentration



Three octave arpeggios on A

MP3 No. 34 ♩ = 20

MP3 No. 37 ♩ = 50

MP3 No. 35 ♩ = 30

MP3 No. 38 ♩ = 60

MP3 No. 36 ♩ = 40

MP3 No. 39 ♩ = 80

1 measure piano introduction

MP3 No. 27: A-1 Drone (i)

_____ pos. _____ pos. _____ pos. _____ pos.

MP3 No. 28: A-2 Drone (I)

MP3 No. 29: A-3 Drone (vi)

_____ pos. _____ pos. _____ pos. _____ pos.

MP3 No. 30: A-4 Drone (IV)

_____ pos. _____ pos. _____ pos.

MP3 No. 31: A-5 Drone (iv)

MP3 No. 32: A-6 Drone (Diminished 7th)

_____ pos. _____ pos. _____ pos. _____ pos. _____ pos.

MP3 No. 33: A-7 Drone (Dominant 7th)

_____ pos. _____ pos. _____ pos. _____ pos.

MP3 No. 27-33 A Drone - All chords (7 minutes)

Practice Variations



Points of Concentration



Three octave arpeggios on *B flat*

MP3 No. 47 ♩ = 20

MP3 No. 50 ♩ = 50

MP3 No. 48 ♩ = 30

MP3 No. 51 ♩ = 60

MP3 No. 49 ♩ = 40

MP3 No. 52 ♩ = 80

1 measure piano introduction

MP3 No. 40: B^b-1 Drone (i)

MP3 No. 41: B^b-2 Drone (I)

MP3 No. 42: B^b-3 Drone (vi)

MP3 No. 43: B^b-4 Drone (IV)

MP3 No. 44: B^b-5 Drone (iv)

MP3 No. 45: B^b-6 Drone (Diminished 7th)

_____ pos. _____ pos. _____ pos.

MP3 No. 46: B^b-7 Drone (Dominant 7th)

_____ pos. _____ pos. _____ pos.

MP3 No. 40-46 : B flat Drone - All chords (7 minutes)

Practice Variations



Points of Concentration



Three octave arpeggios on C

MP3 No. 60 ♩ = 20

MP3 No. 63 ♩ = 50

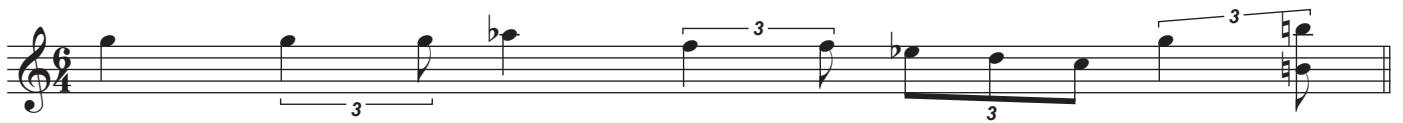
MP3 No. 61 ♩ = 30

MP3 No. 64 ♩ = 60

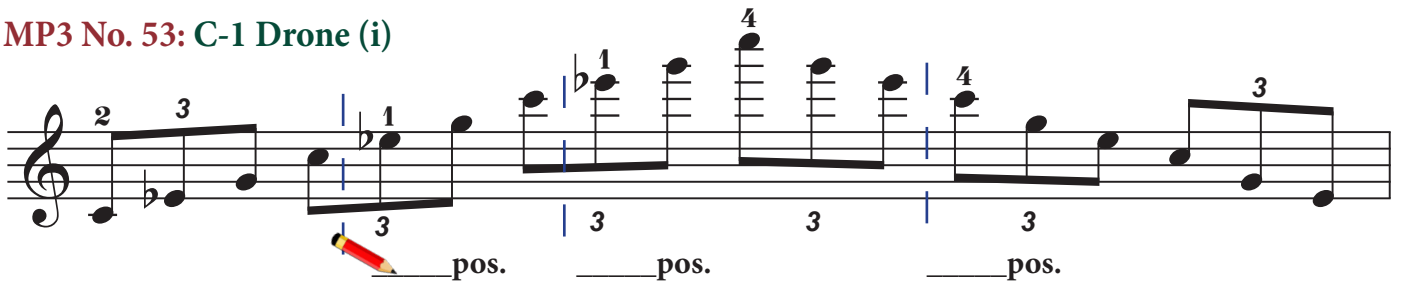
MP3 No. 62 ♩ = 40

MP3 No. 65 ♩ = 80

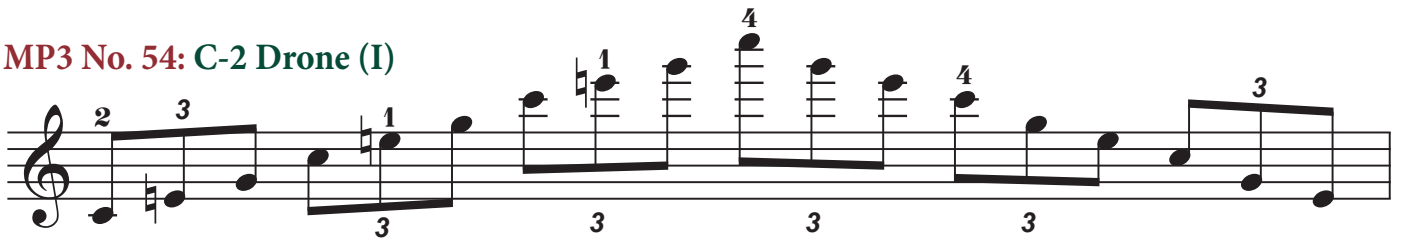
1 measure piano introduction



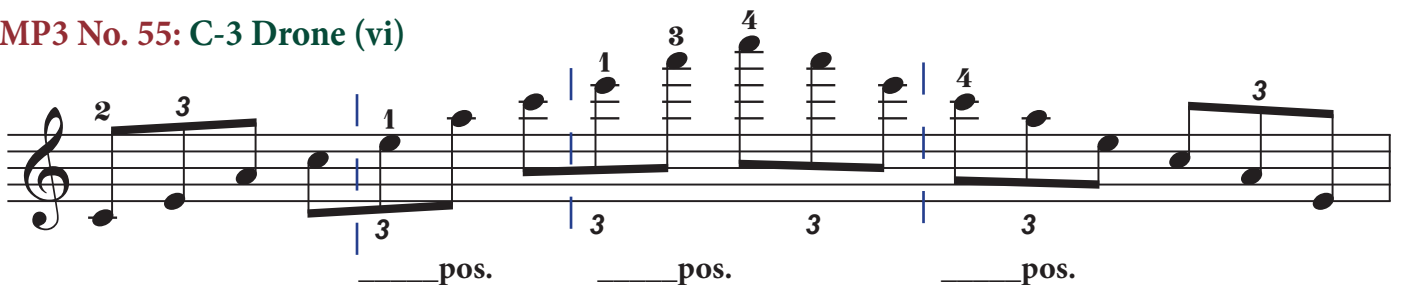
MP3 No. 53: C-1 Drone (i)



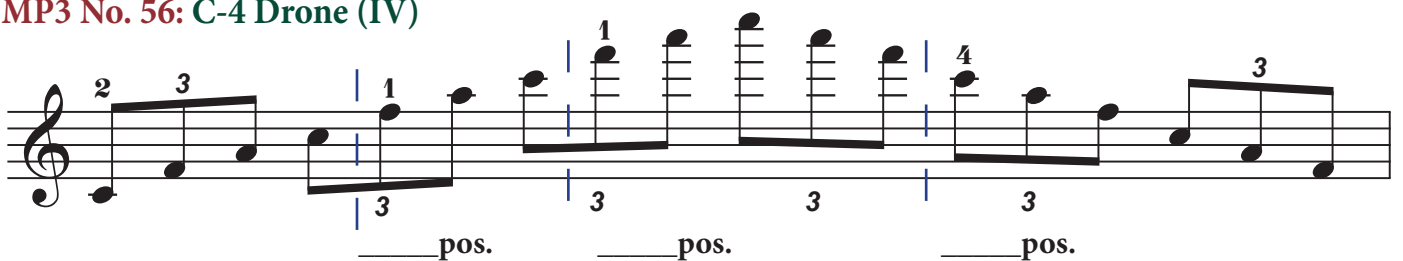
MP3 No. 54: C-2 Drone (I)



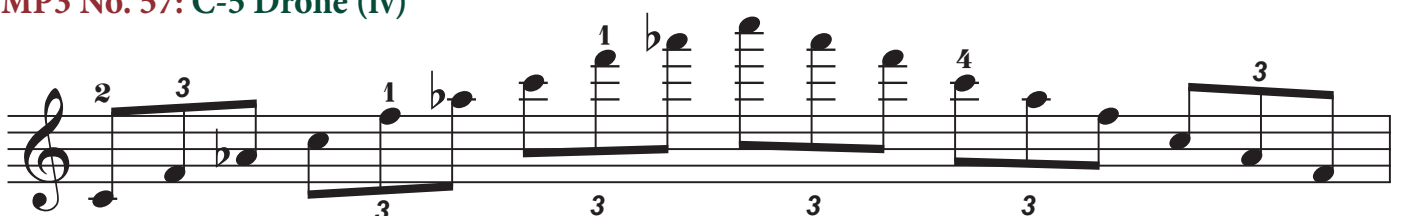
MP3 No. 55: C-3 Drone (vi)



MP3 No. 56: C-4 Drone (IV)



MP3 No. 57: C-5 Drone (iv)



MP3 No. 58: C-6 Drone (Diminished 7th)

MP3 No. 59: C-7 Drone (Dominant 7th)

MP3 No. 53-59: C Drone - All chords (7 minutes)

Practice Variations



Points of Concentration



Three octave arpeggios on **D**

MP3 No. 73 ♩ = 20

MP3 No. 76 ♩ = 50

MP3 No. 74 ♩ = 30

MP3 No. 77 ♩ = 60

MP3 No. 75 ♩ = 40

MP3 No. 78 ♩ = 80

1 measure piano introduction

MP3 No. 66: D-1 Drone (i)

MP3 No. 67: D-2 Drone (I)

MP3 No. 68: D-3 Drone (vi)

MP3 No. 69: D-4 Drone (IV)

MP3 No. 70: D-5 Drone (iv)

MP3 No. 71: D-6 Drone (Diminished 7th)

2 4 1 3 1 1 3 4 2 1 3 2 3 4 3 2 1 4 2 4

__pos. __pos. __pos.

MP3 No. 72: D-7 Drone (Dominant 7th)

2 1 2 3 4 3 2 1 4 3

__pos. __pos. __pos. __pos.

MP3 No. 66-72: D Drone - All chords (7 minutes)

Practice Variations



Points of Concentration



A Basic Introduction to the Music Theory of the Flesch Arpeggio Sequence



All arpeggio exercises of the Flesch Scale System are **based on the same pattern**.

To help you better understand the chord progression, we will first look at the inversions of a triad and then at the triads of C Major / C Minor.

1. Inversions of a triad

Diagram illustrating the three inversions of a triad using colored blocks (C, G, E) and a musical staff:

- root position:** C (yellow), G (red), E (blue)
- 1st inversion:** E (blue), G (red), C (yellow) (C block crossed out)
- 2nd inversion:** G (red), E (blue), C (yellow) (E and C blocks crossed out)

2. The Roman numerals for the seven root position diatonic triads

The following diatonic triads are built up on the seven steps of the scale. The individual steps are marked with Roman numerals.

Diagram illustrating the seven diatonic triads in root position, labeled with Roman numerals:

- I
- ii
- iii
- IV
- V
- vi
- vii^o

Symbol

Uppercase Roman numeral

Lowercase Roman numeral

Superscript ^o

Superscript number

Meaning

Major triad

Minor triad

Diminished triad

Added note

Examples

I

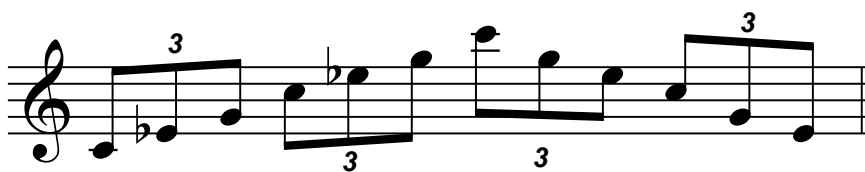
ii

iii^o

ii⁷

3. The Flesch Apreggio Sequence: Key of C

i = C Minor



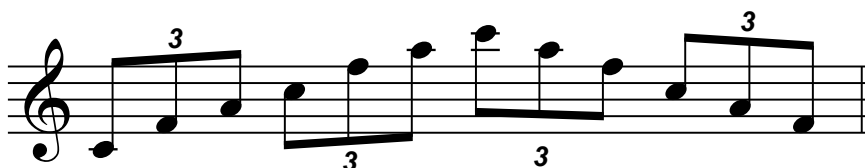
I = C Major



vi = A Minor / 1st inversion



IV = F Major / 2nd inversion



iv = F Minor / 2nd inversion



i^o = Diminished seventh chord



**i⁷ = Dominant seventh chord
(Major triad plus a minor seventh)**

