Ivan Galamian
Frederick Neumann

CONTEMPORARY VIOLIN TECHNIQUE

Volume One
PART 1

Scale and Arpeggio Exercises

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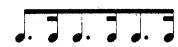
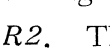
Preface

This is the first in a projected series of three books intended to present a method of study covering the essential elements of contemporary violin technique. Scales and arpeggios in single stops (Part I) are integrated in an entirely new way with a system of bowing and rhythm patterns* (Part II). By application to the exercises, the patterns are designed to help the student derive greater and quicker benefit from his scale and arpeggio practice.

Since technical mastery depends more upon control of mind over muscle than upon mere agility of fingers, the direct way to such mastery lies through working procedures which present a constant challenge to the student's thinking processes. For this reason new problems must always be faced and solved. To provide such new problems in almost inexhaustible supply is the chief purpose of these patterns.

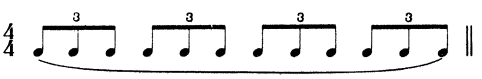
The patterns are in two categories: Bowings (designated by *B*) and Rhythms (designated by *R*). Each category is divided into sections, coded *B1* to *B16* for bowings, and *R1* to *R16* for rhythms. The numbers indicate the number of notes in each pattern. For example, the following bowing pattern is regarded as a two-note pattern, being made up of two-note components and is therefore listed under *B2*. The design is a four-note pattern and appears under *B4*.

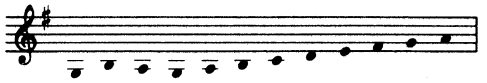
The same principle applies to the Rhythms. The following example  derives from the two-note rhythmical figure . Accordingly it is referred to as a two-note rhythm pattern and is listed under *R2*. The figure  is a three-note pattern (*R3*). The figure is a twelve-note pattern (*R12*).

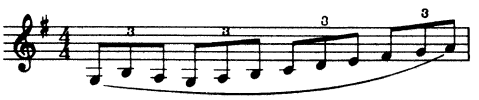
All three-note patterns can be applied to any exercise employing groups of three notes or any of their multiples. In an eight-note exercise, all patterns of *B1, B2, B4* and *B8* can be combined with all patterns of *R1, R2, R4* and *R8*. In twelve-note exercises, all *B* and *R* patterns of 1, 2, 3, 4, 6 and 12 can be combined. This versatility of application permits a single pattern to be used for several different exercises. Innumerable combinations of *B* and *R* patterns can be utilized, as well.

The following illustrations derived from Chapter 3, Part I, will demonstrate the method of combining the exercises with the patterns. The applicable patterns are:

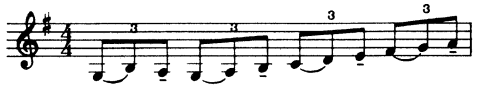
B1, B2, B3, B4, B6 and B12
R1, R2, R3, R4, R6 and R12

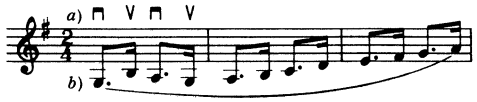
First Primary pattern: 

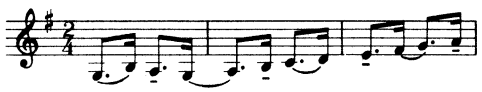
Example of exercise: 

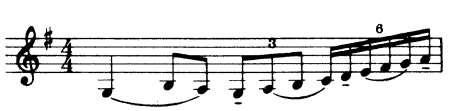
Application of its first primary pattern: 

*The guiding idea of this integration is explained in Ivan Galamian's book, *Principles of Violin Playing and Teaching*, Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 1962.

Application of *B3*, 2) with first primary pattern: 

Application of *R2*, 1) *a*) détaché, *b*) legato 

Combined with *B3*, 2) and *R2*, 1) 

Combined with *B4*, 3) and *R12*, 8) 

At the head of each chapter in Part I *B* and *R* code numbers are listed to indicate the applicable patterns. Primary patterns in which the exercise should first be practiced are also given.

To facilitate the use of various bowings, rhythms and their combinations, all note-heads in the exercises are printed without stems. Bowing patterns are shown by note-heads which do not indicate any specific time value, meter or rhythm. Rhythm patterns are presented without any indications for specific bowings.

Wherever two different fingerings are given (one above and one below the notes) both are to be practiced. Other fingerings should also be devised. In some exercises in Chapters 10-12 of Part I the use of "creeping" fingering is suggested. This technique is briefly explained in Chapter 10.

The teacher will be the best judge of which bowings, rhythms and their combinations will most usefully serve the needs of each student. It is suggested that the patterns be utilized in a diversified fashion and that the rhythms and bowings be employed in constantly changing combinations to stimulate continuous interest. Chapters 3, 4 and 7 of Part I contain particularly important material for such treatment.

We hope this approach to the problems of contemporary violin technique will provide interesting and profitable results for both teacher and student.

Ivan Galamian
Frederick Neumann

Table of Symbols

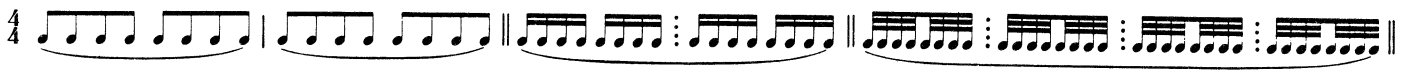
Symbol	*Definition*
I, II, III, etc.	1st, 2nd, 3rd Position, etc.
G, D, A, E	Strings
D ———	Stay on the same string
1 ———	Continue with the same finger
⊢—	Reach up
—⊣	Reach down
2 ⌊——⌋ 2	Keep finger down
Ⓡ	Remain in position

1

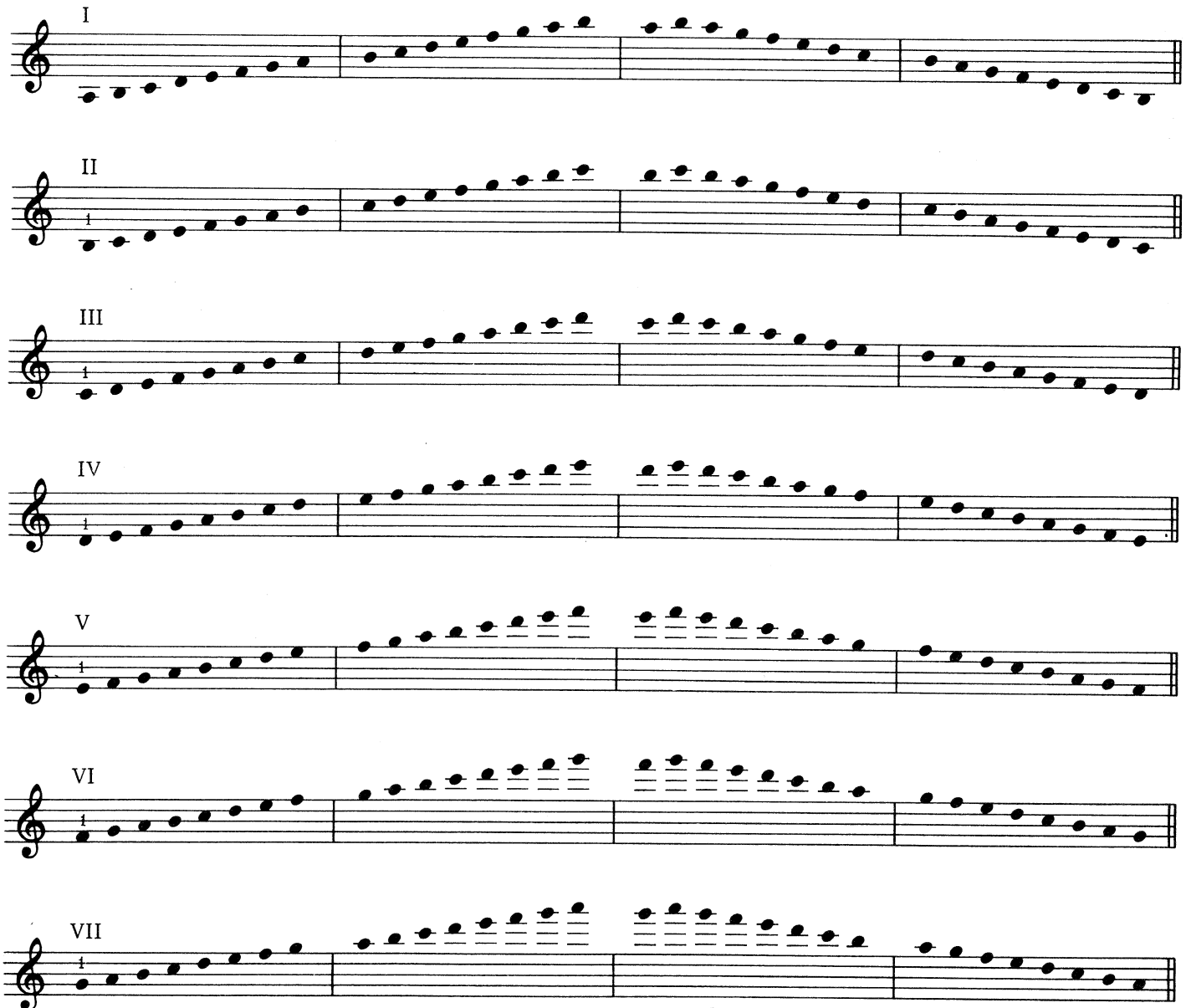
Scales in One Position

Groups of eight notes. PATTERNS: *B1, B2, B4, B8, (B16)*
R1, R2, R4, R8, (R16)

Primary Patterns:

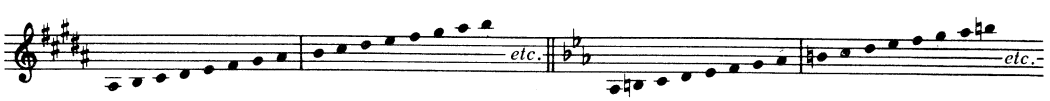


*Practice this exercise in all the major and minor keys.**



This may be continued into higher positions.

*Example:



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2

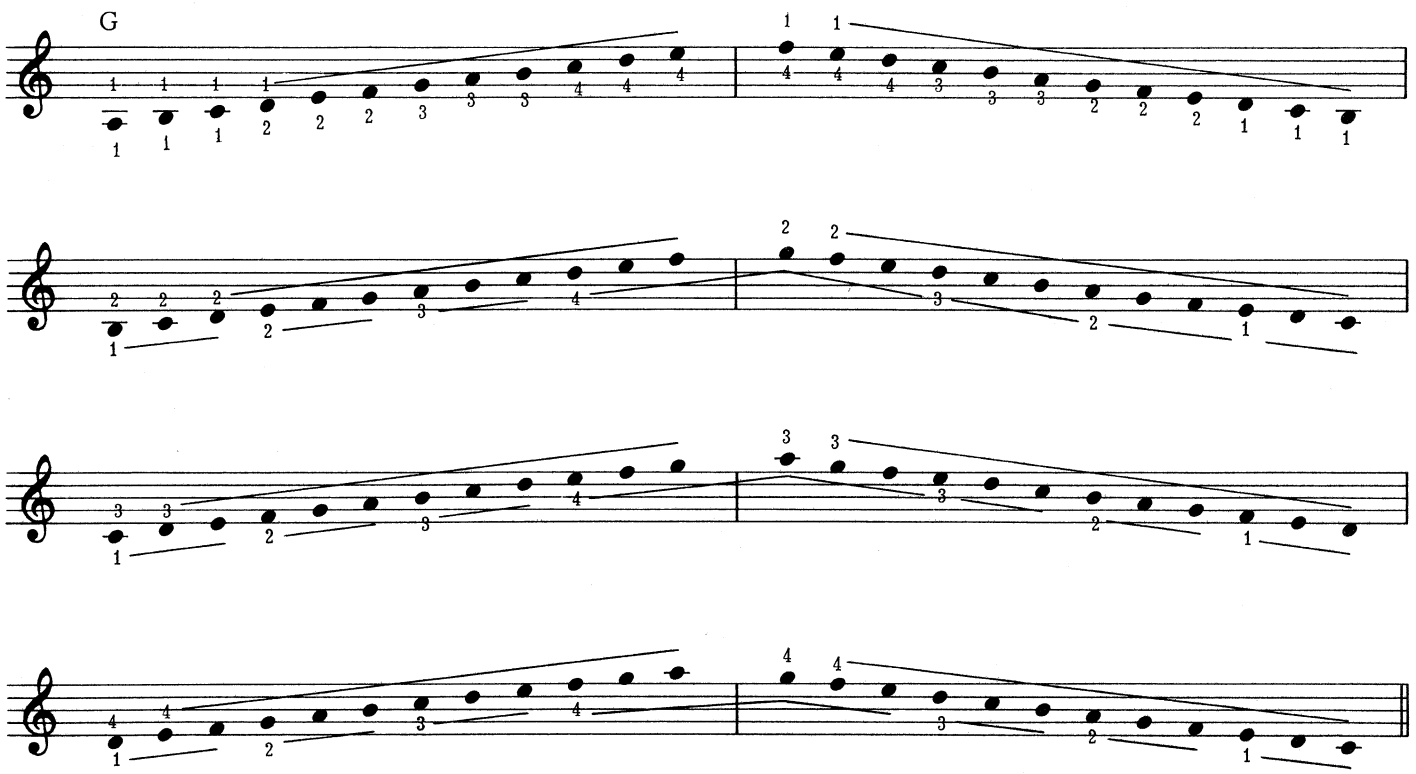
Scales on One String

Groups of twelve notes. PATTERNS: *B1, B2, B3, B4, B6, B12*
R1, R2, R3, R4, R6, R12

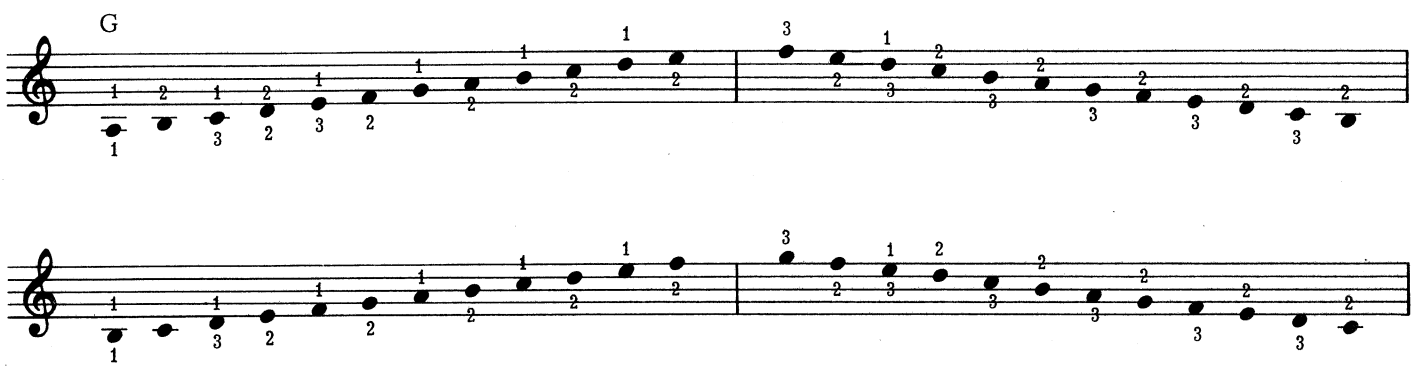
Primary Patterns:

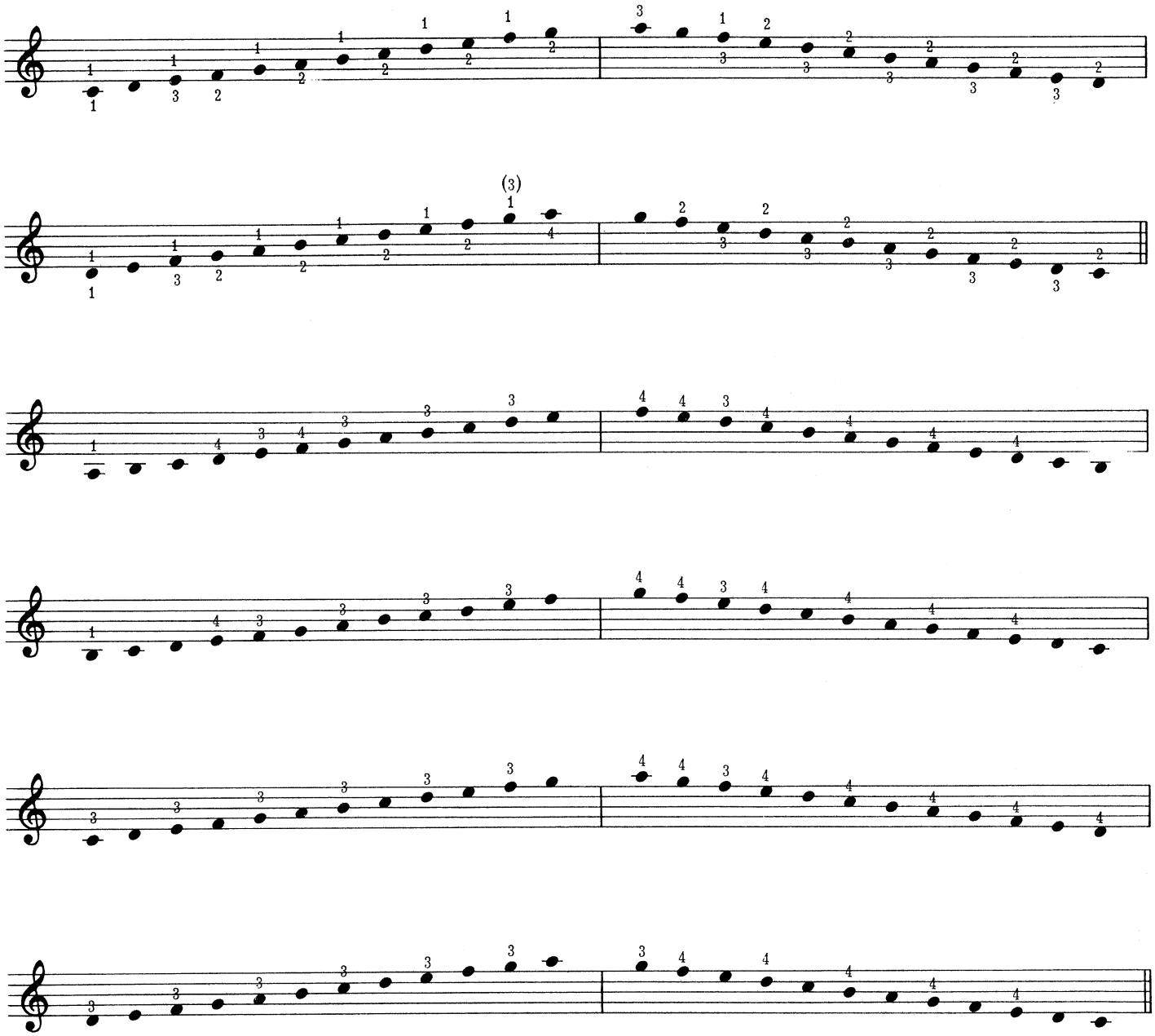
Practice this exercise on all four strings in all the major and minor keys.

ONE-FINGER SCALES

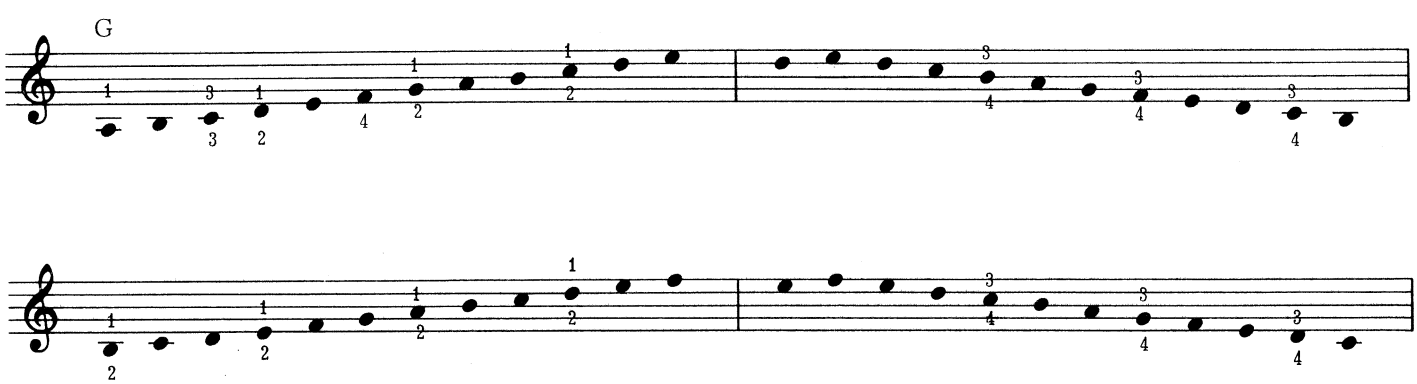


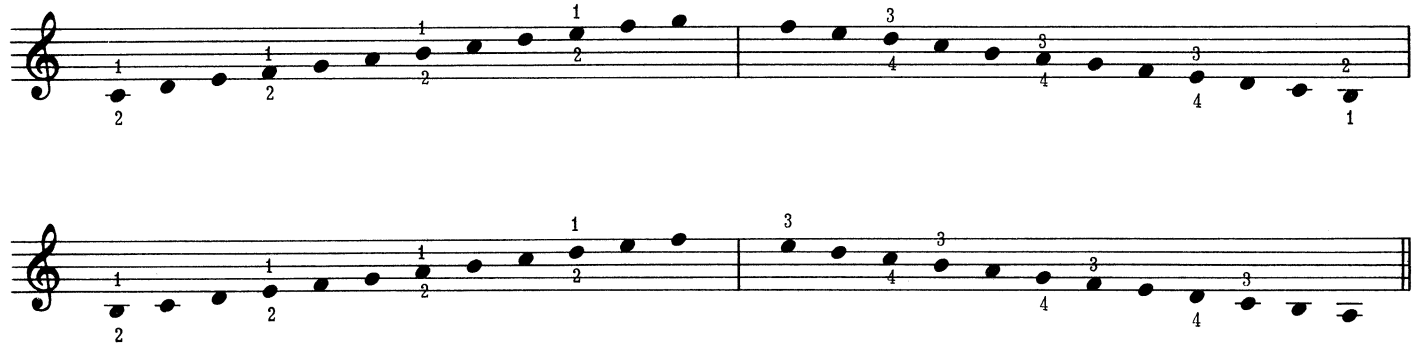
TWO-FINGER SCALES



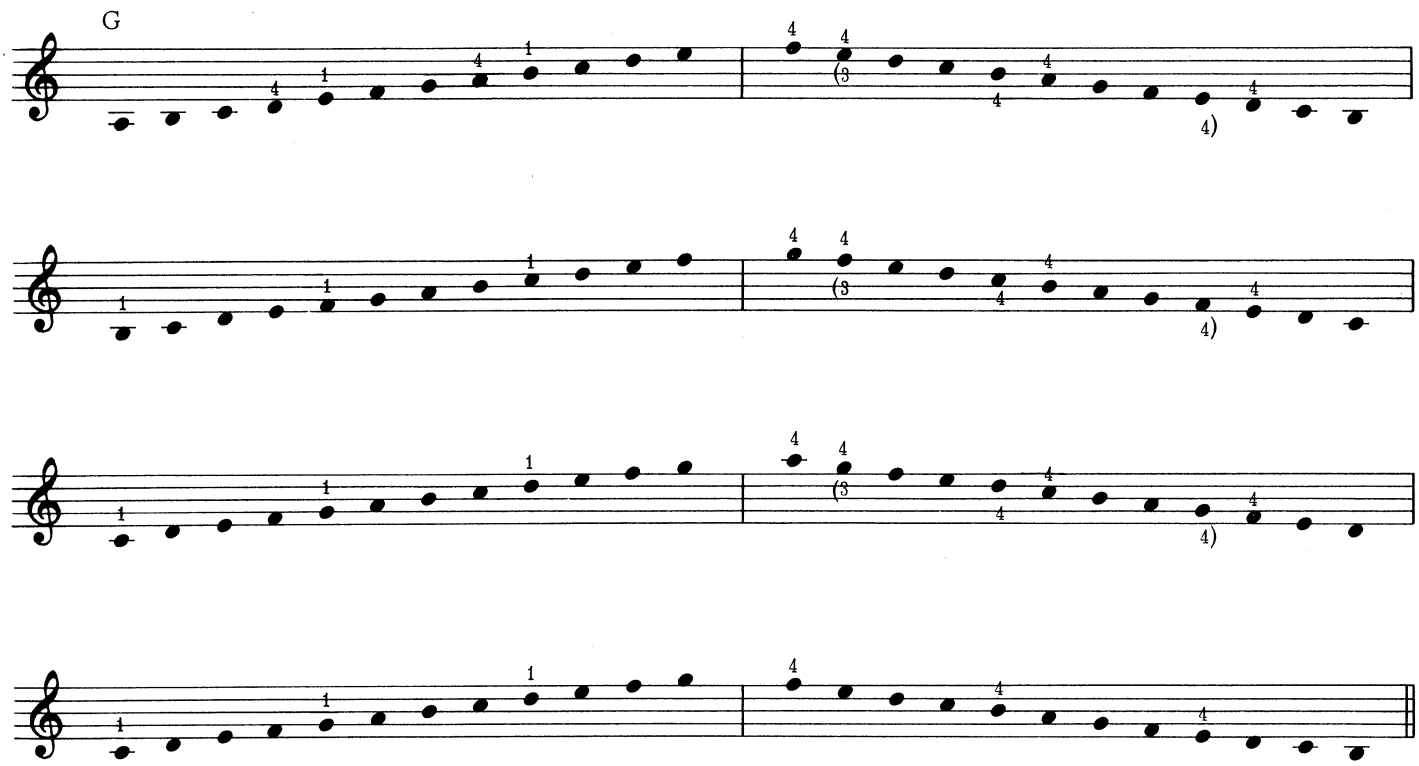


THREE-FINGER SCALES





FOUR-FINGER SCALES



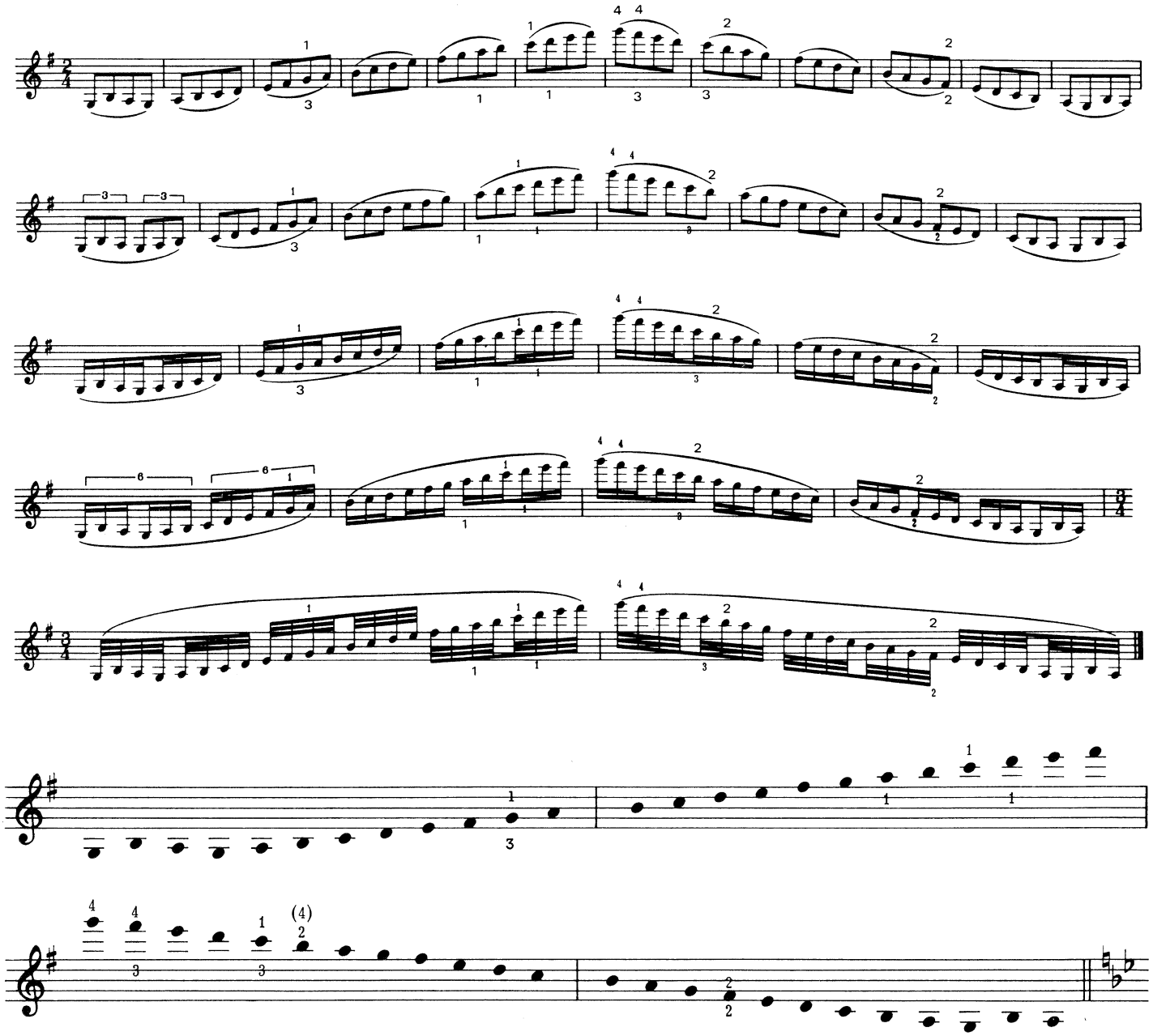
3

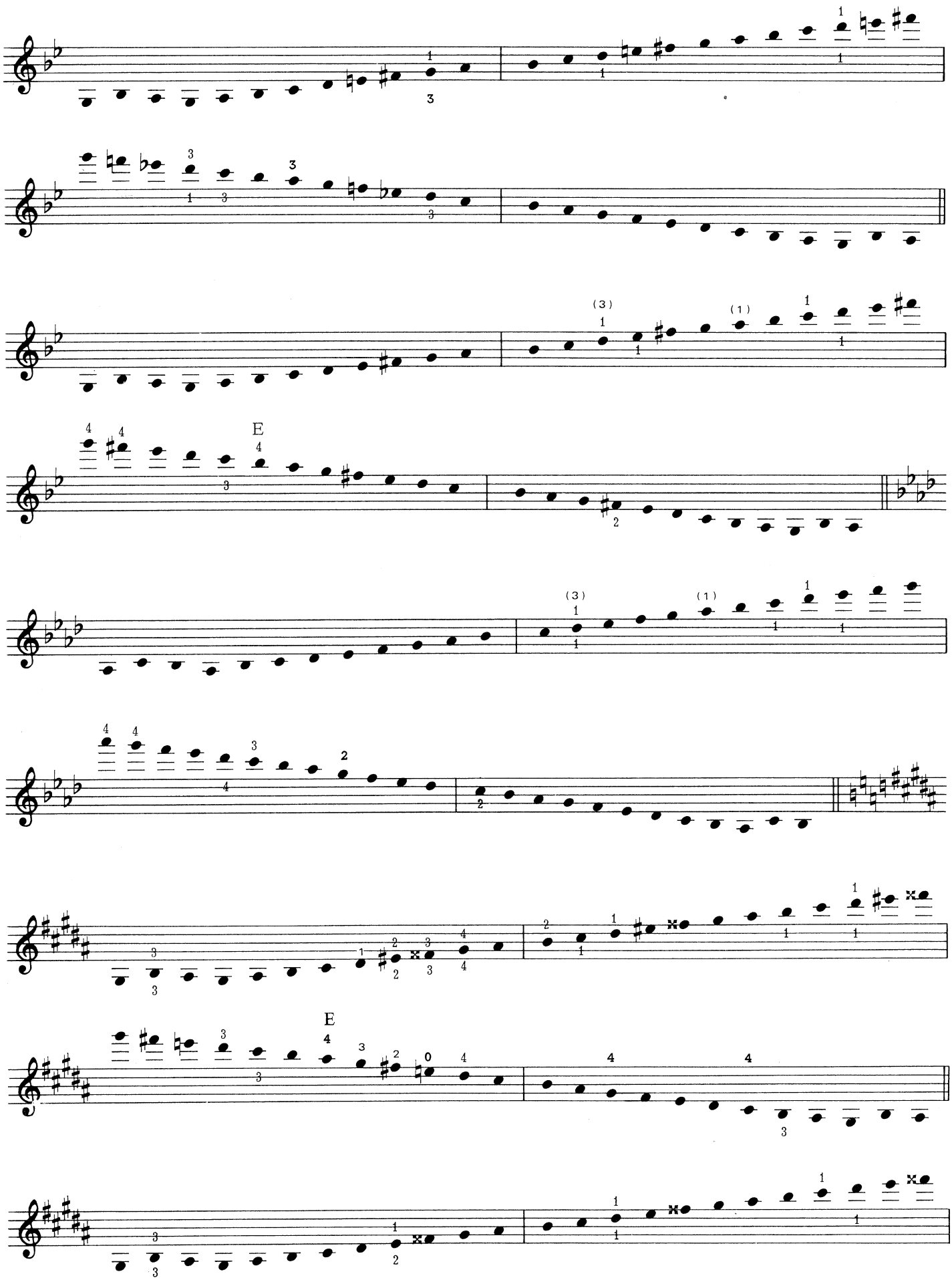
Three-Octave Scales

Groups of twelve notes. PATTERNS: *B1, B2, B3, B4, B6, B12*
R1, R2, R3, R4, R6, R12

Primary Patterns:

In addition to these patterns, practice all three-octave scales with the *Acceleration Exercise* as shown in the following example. In playing it make sure that the value of the quarter note remains the same throughout. Choose a slow tempo at first (♩ = 50-60), then gradually increase it. The exercise may also be practiced in reverse as a *Retardation Exercise* by starting at the end with the thirty-second notes and finishing with the eighth notes.

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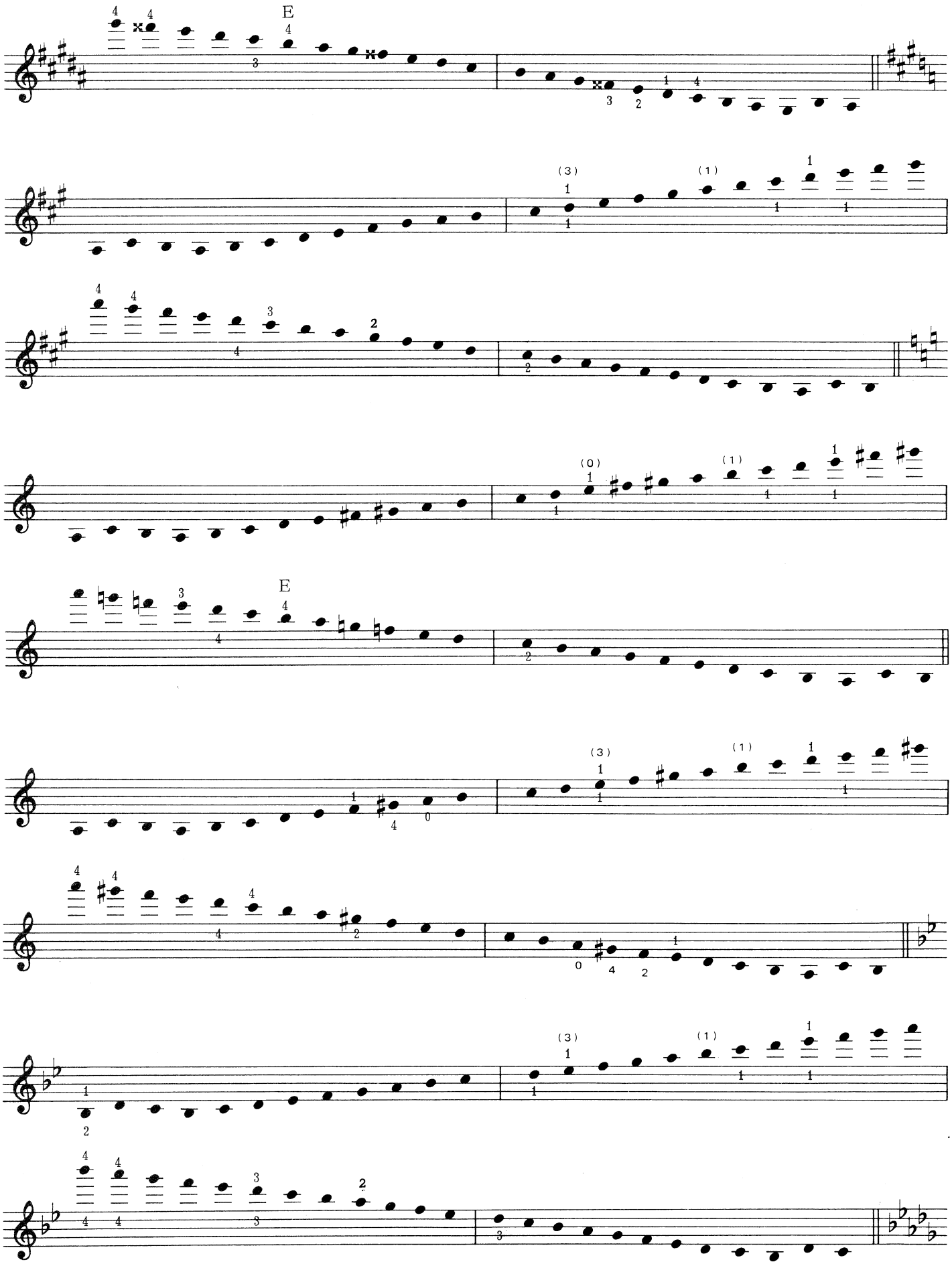
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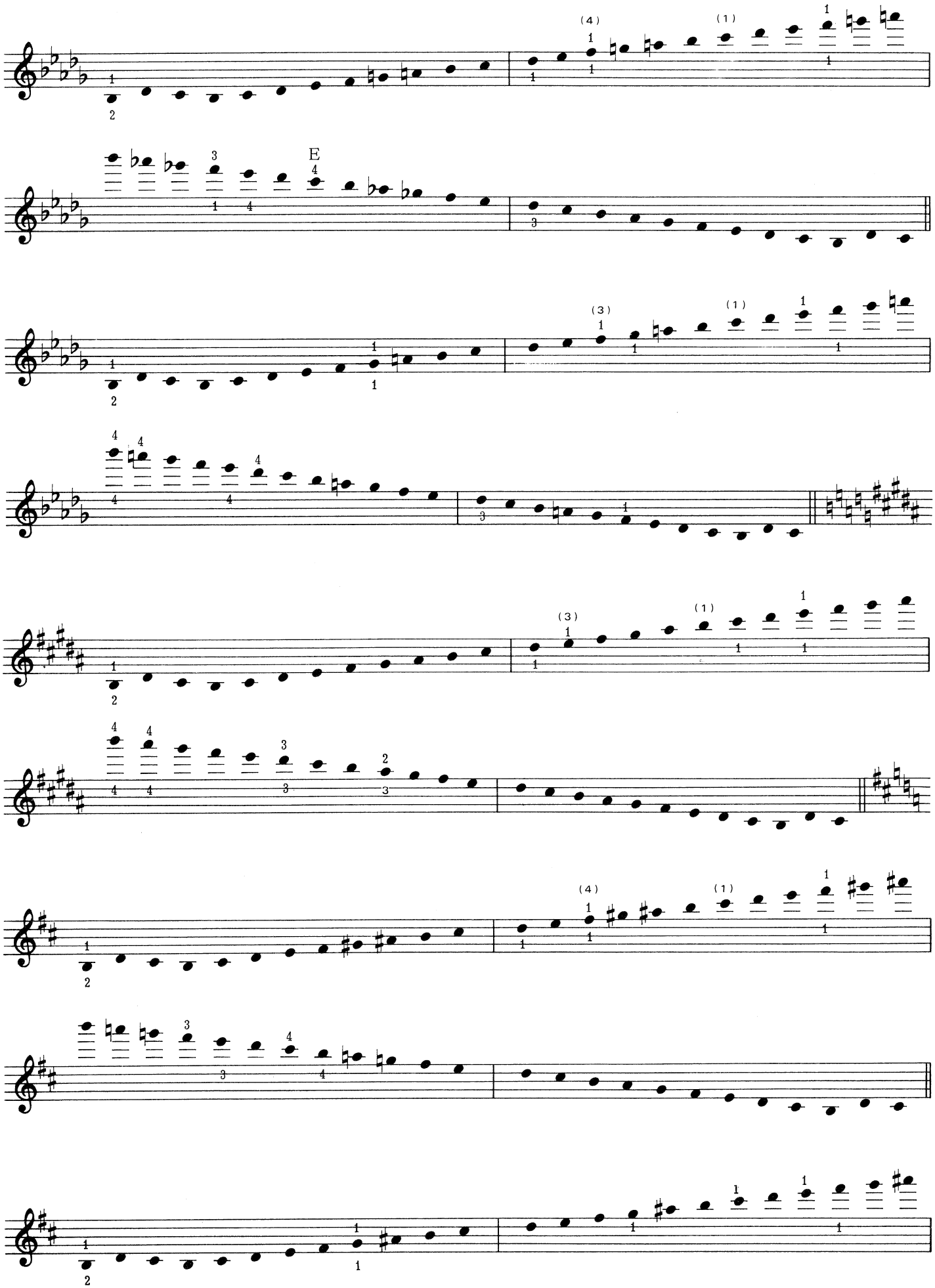
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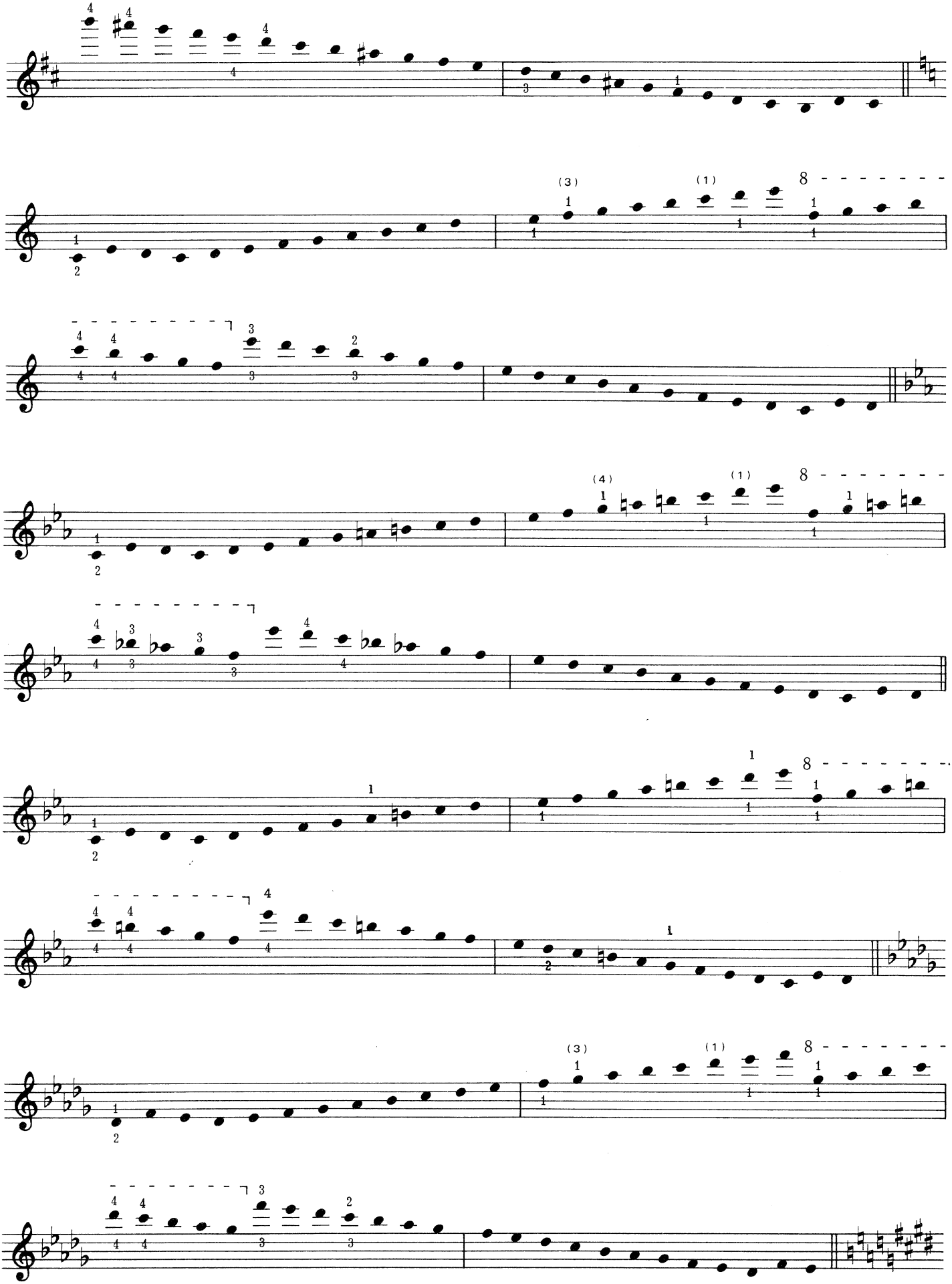

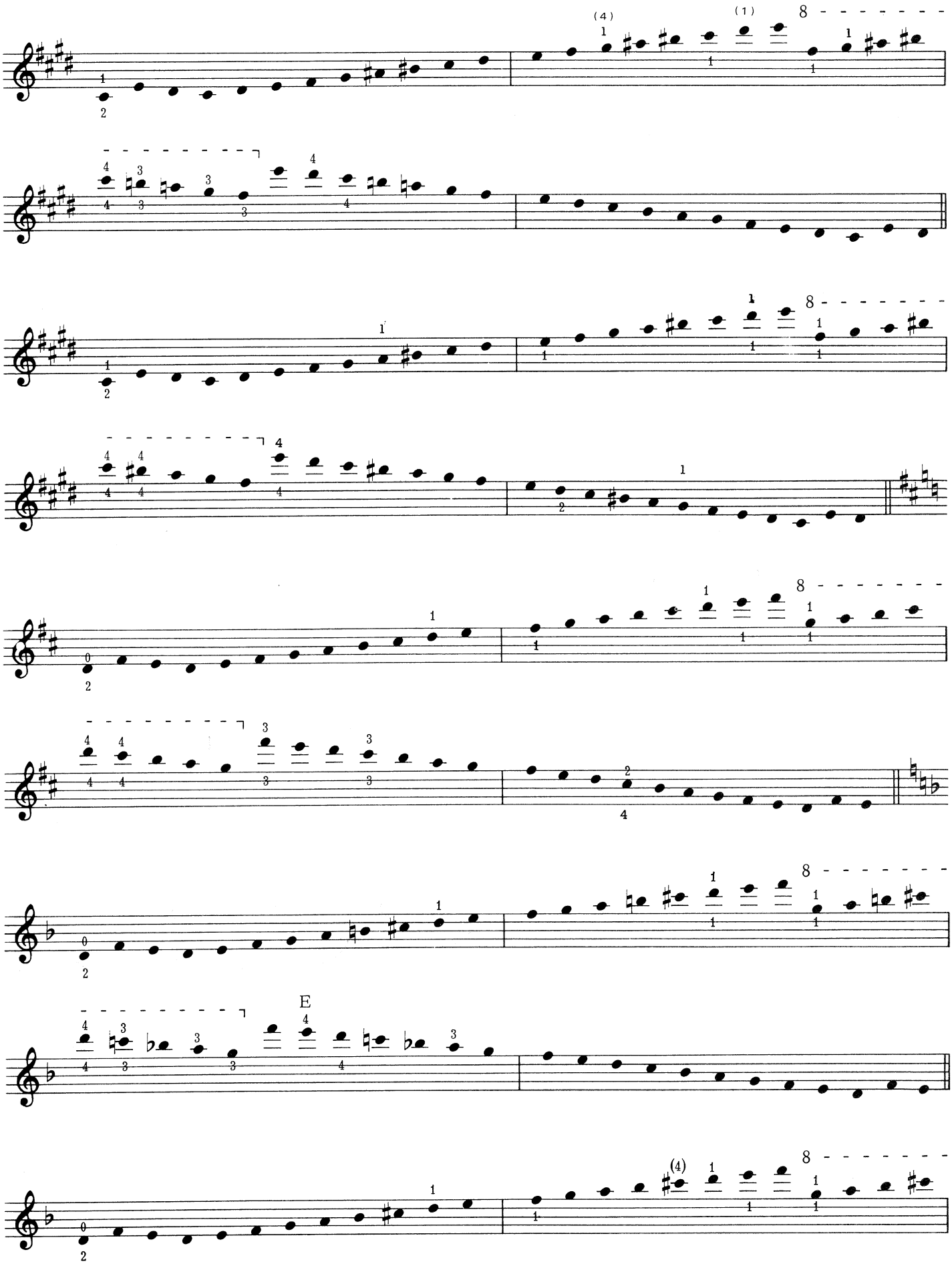
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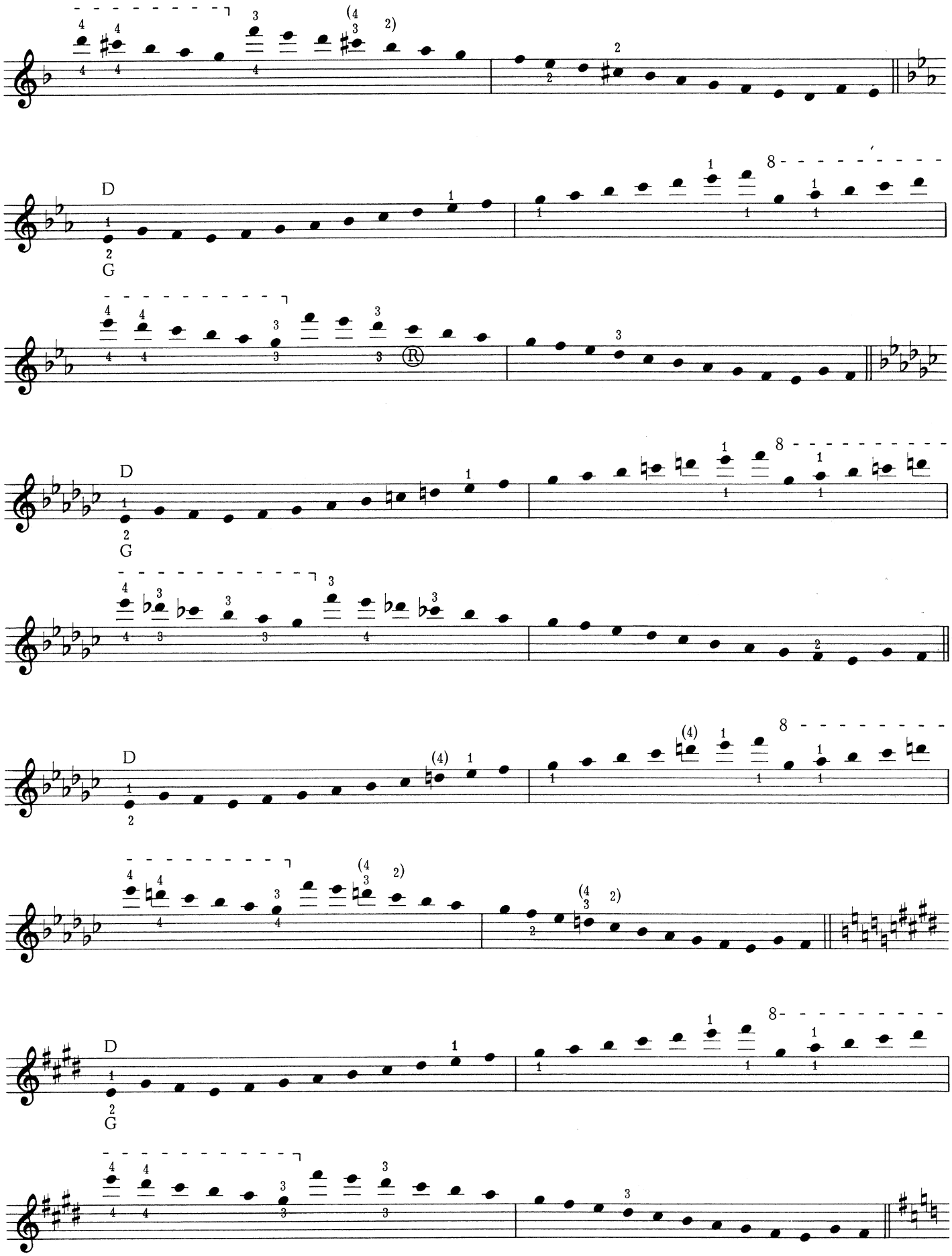
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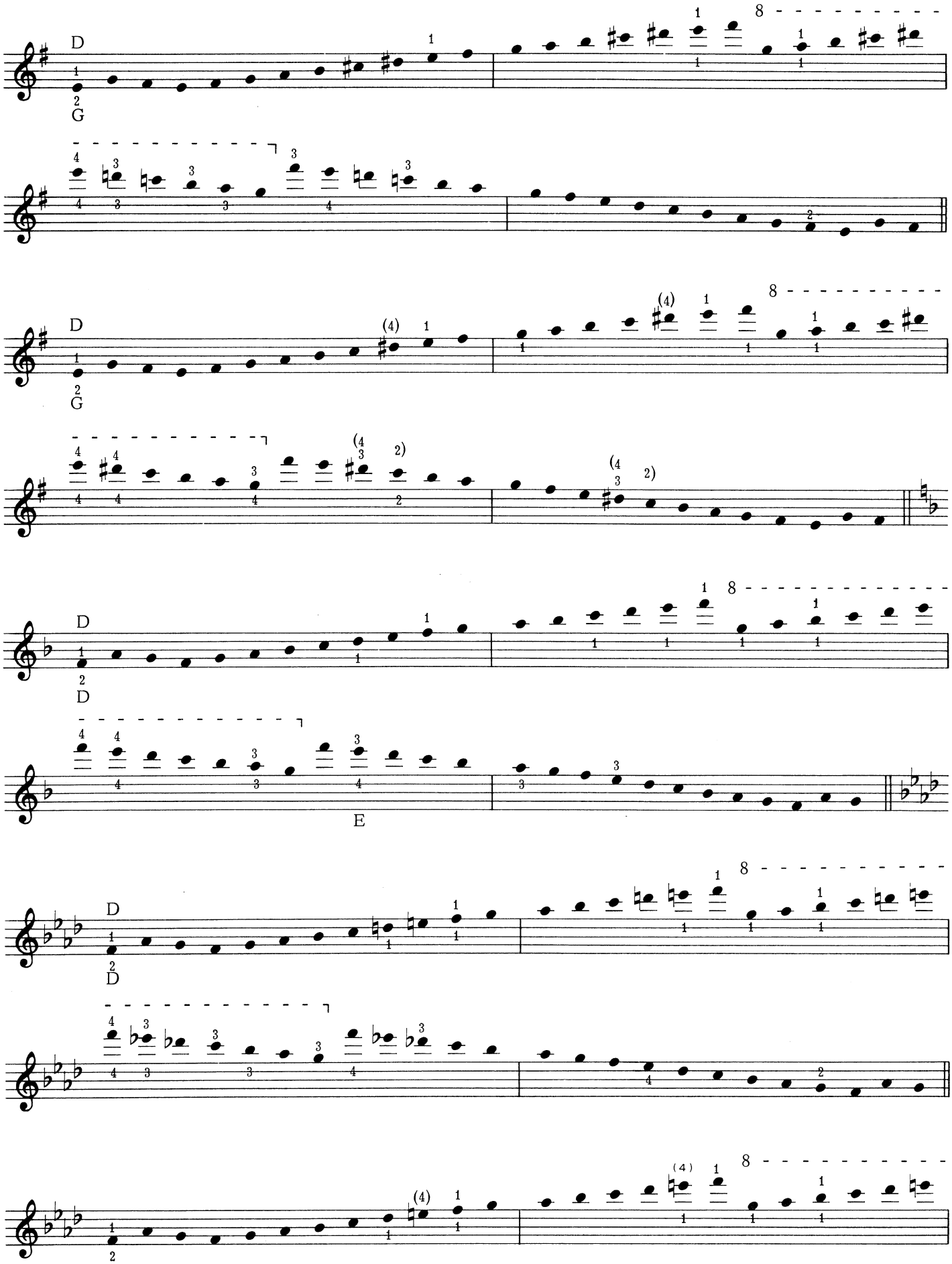
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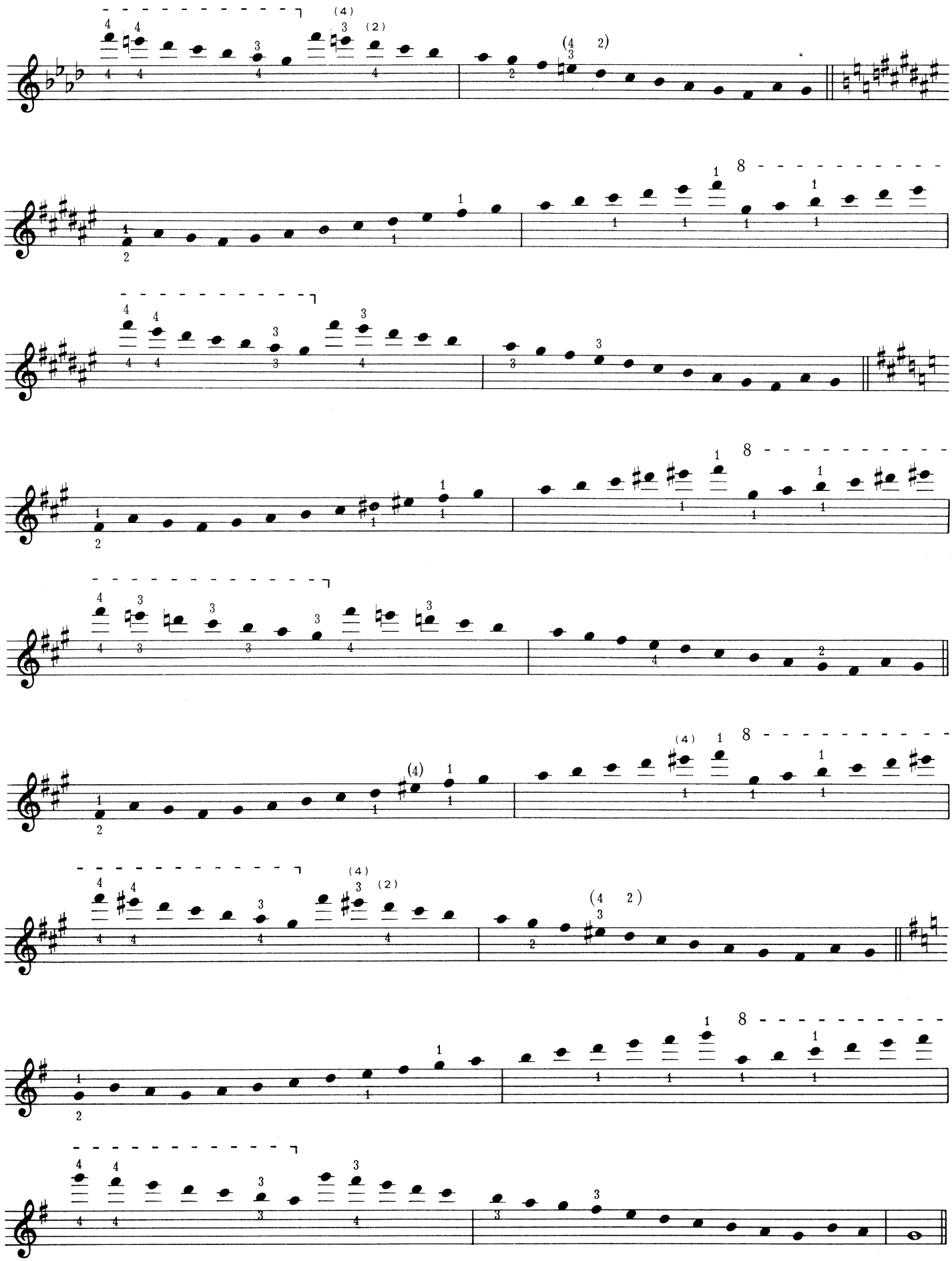


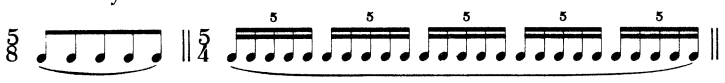
4

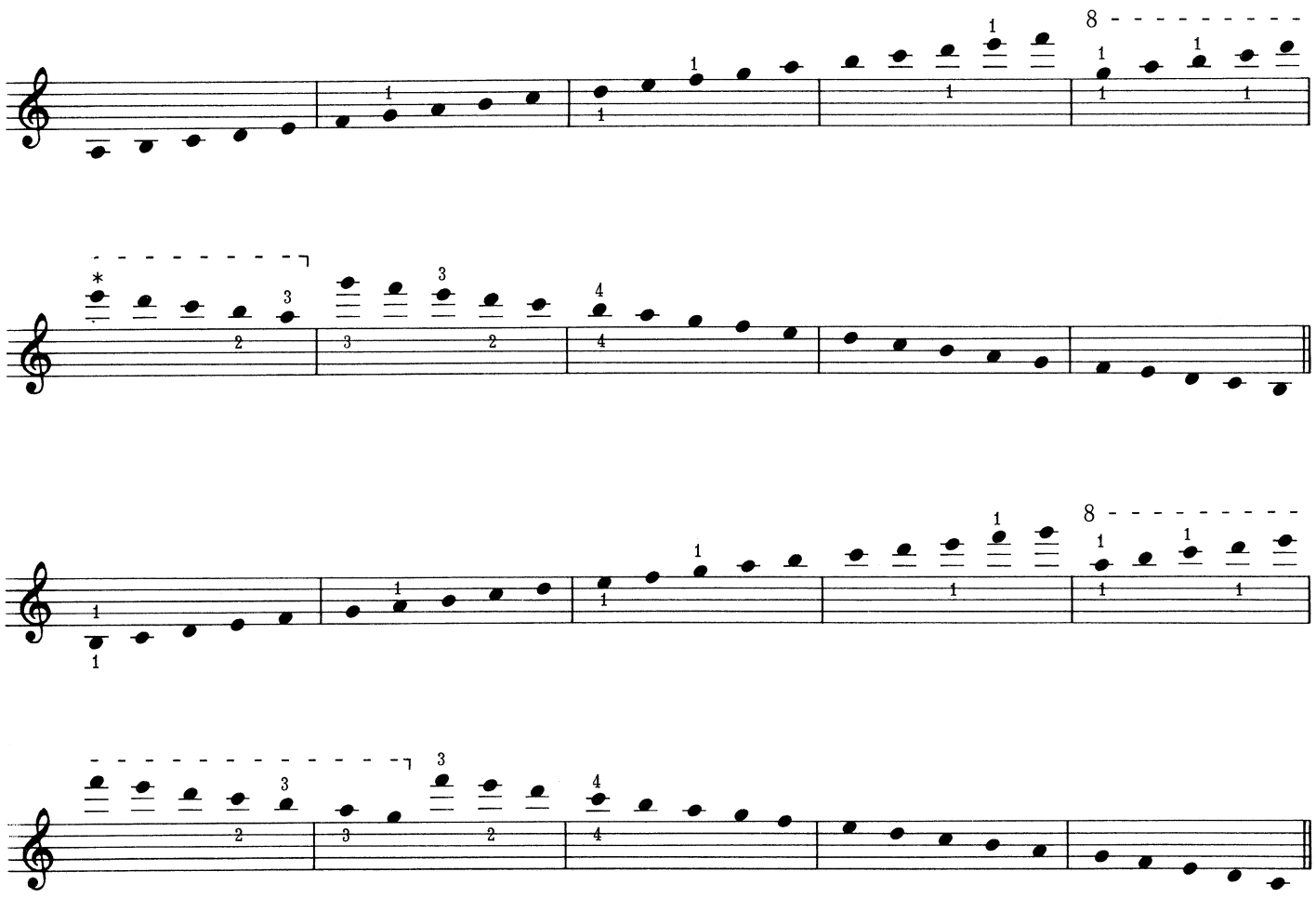
Scales of Varied Length and Different Groups of Notes

Practice these scales in all the major and minor keys.

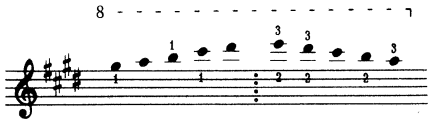
Groups of five notes. PATTERNS: *B1, B5*
R1, R5

Primary Patterns:



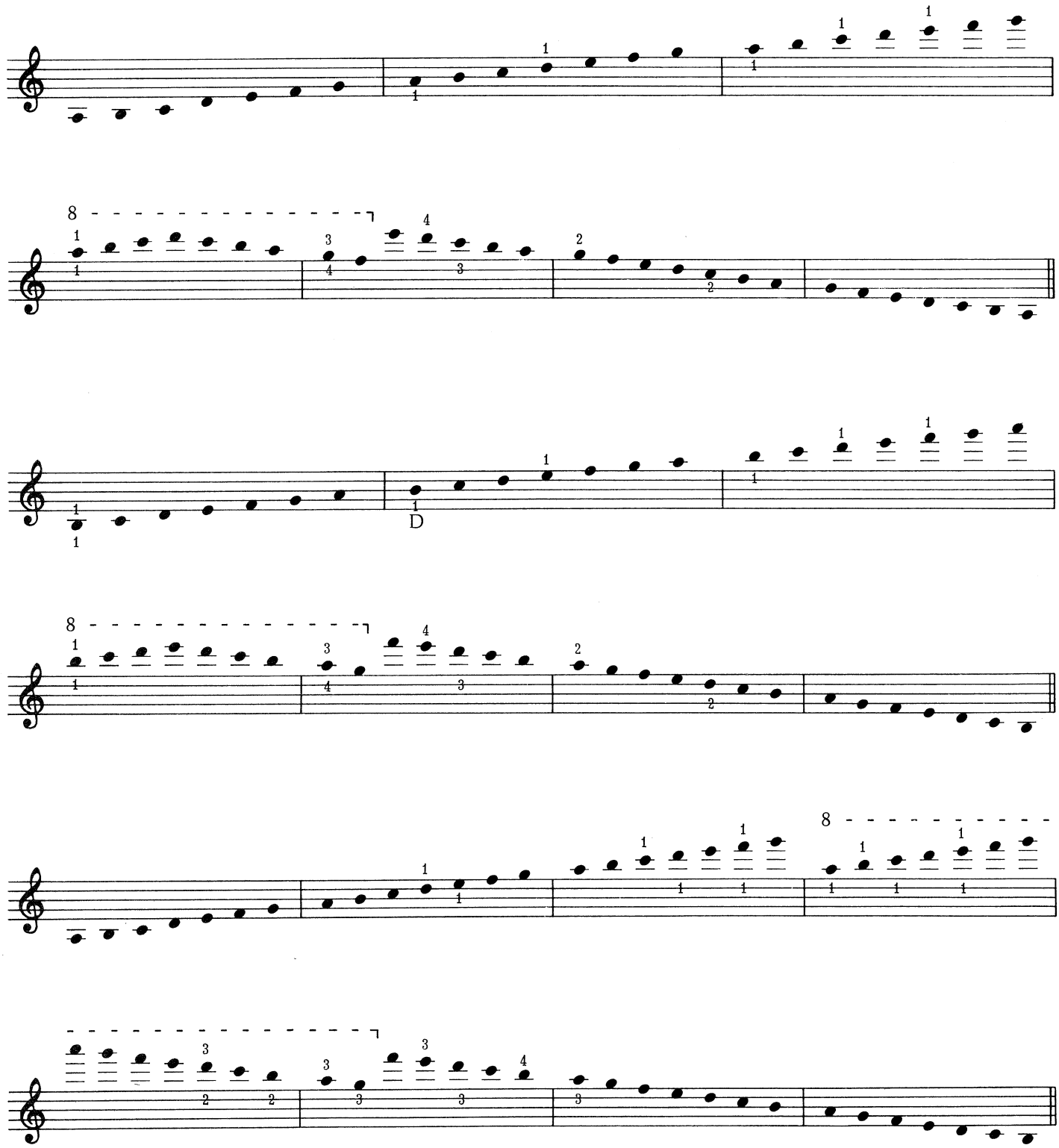


**Whenever the two highest notes of these scales form a half-step, they will best be played by the same finger.*
Example:



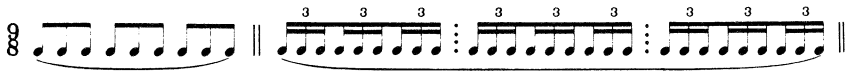
Groups of seven notes. PATTERNS: *B1, B7*
R1, R7

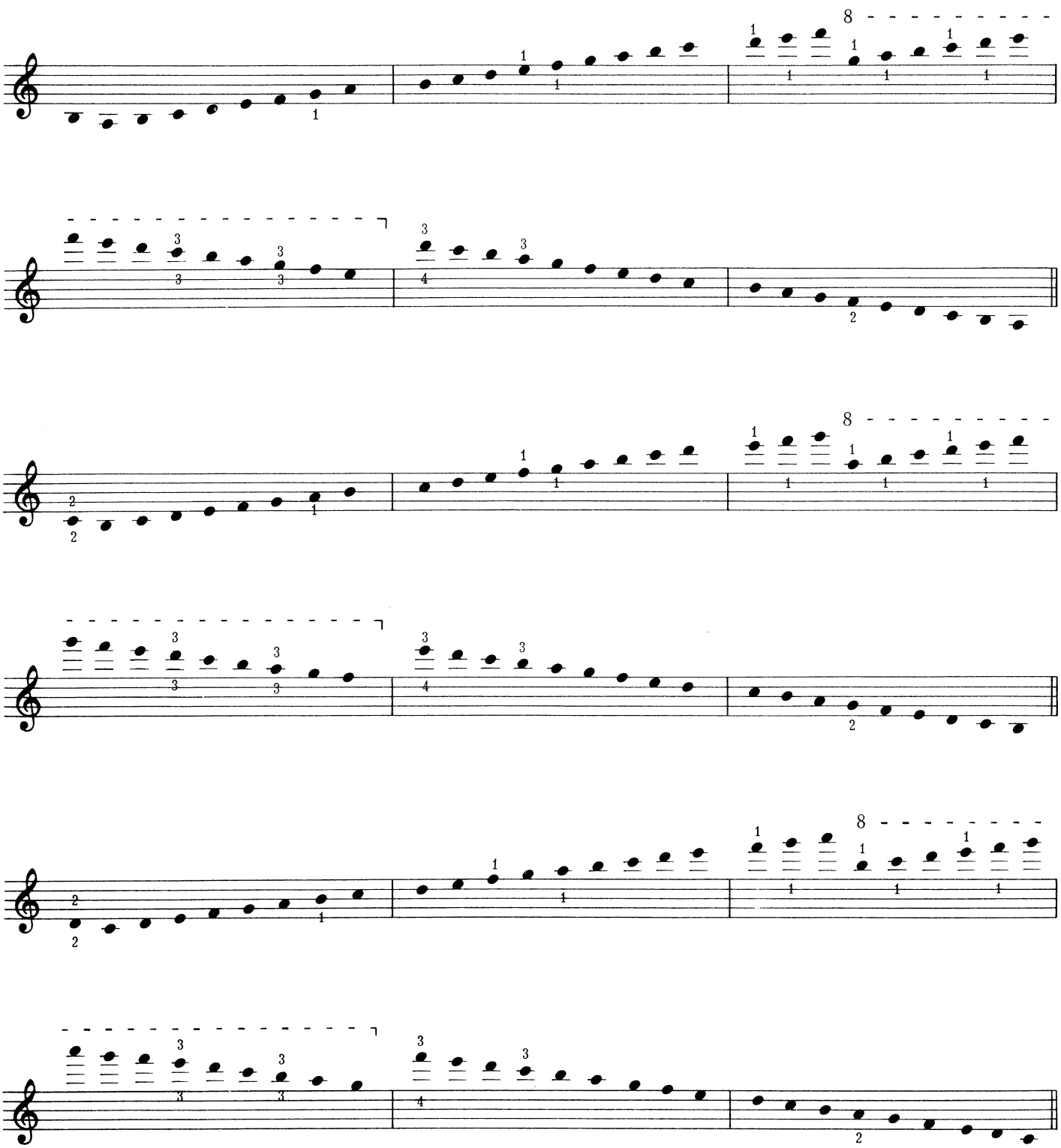
Primary Patterns:



Groups of nine notes. PATTERNS: *B1, B3, B9*
R1, R3, R9

Primary Patterns:



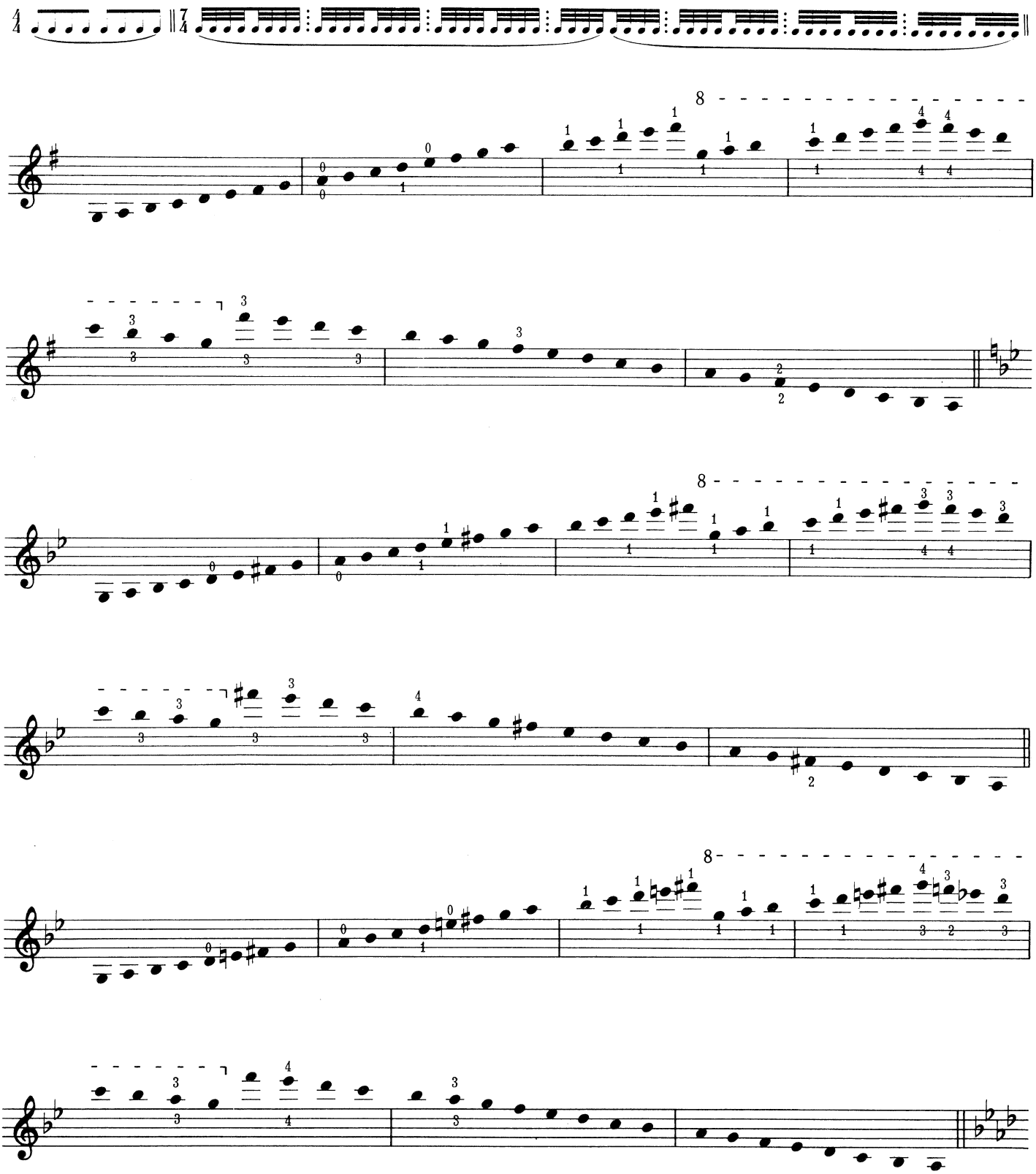


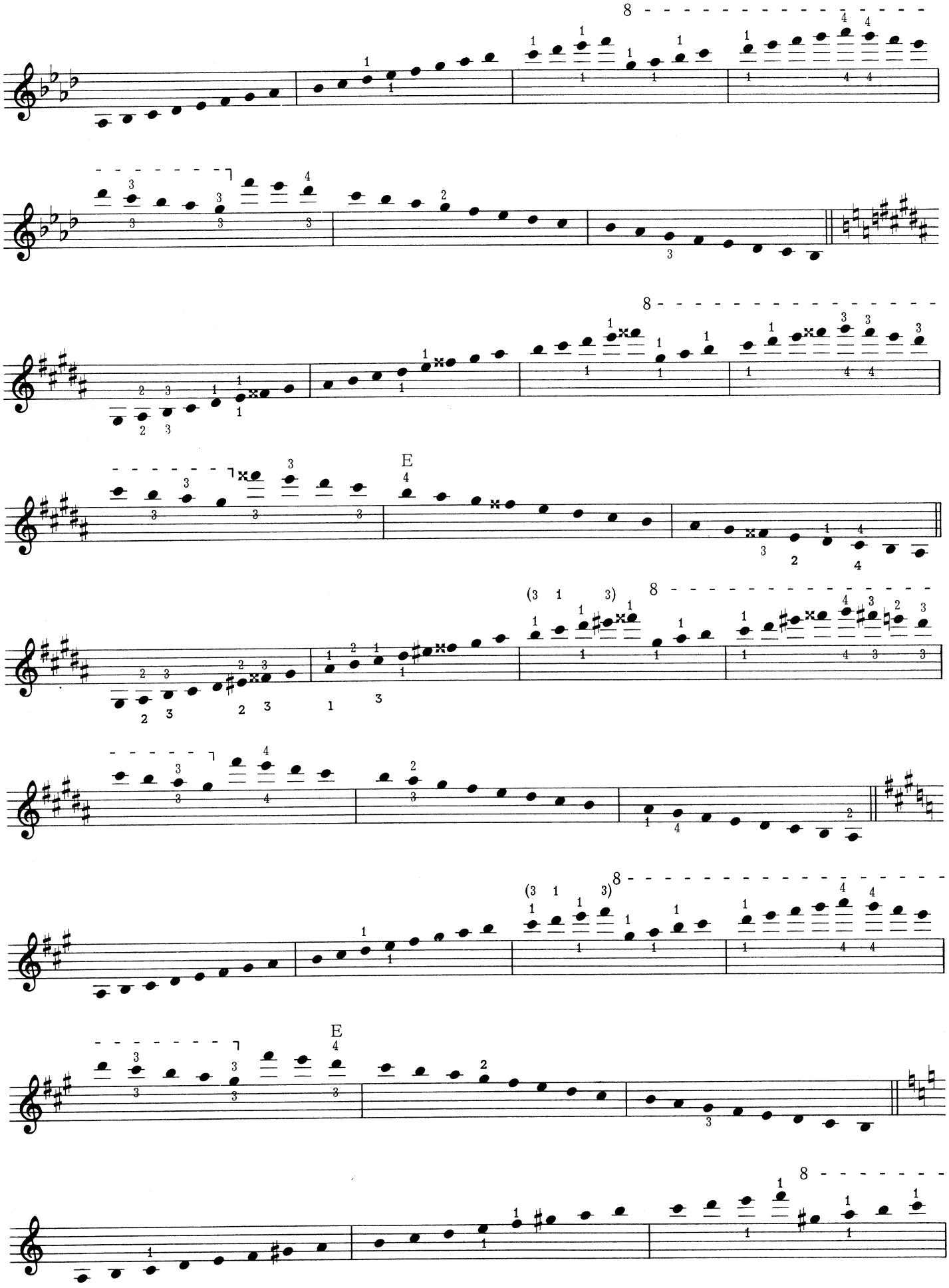
5

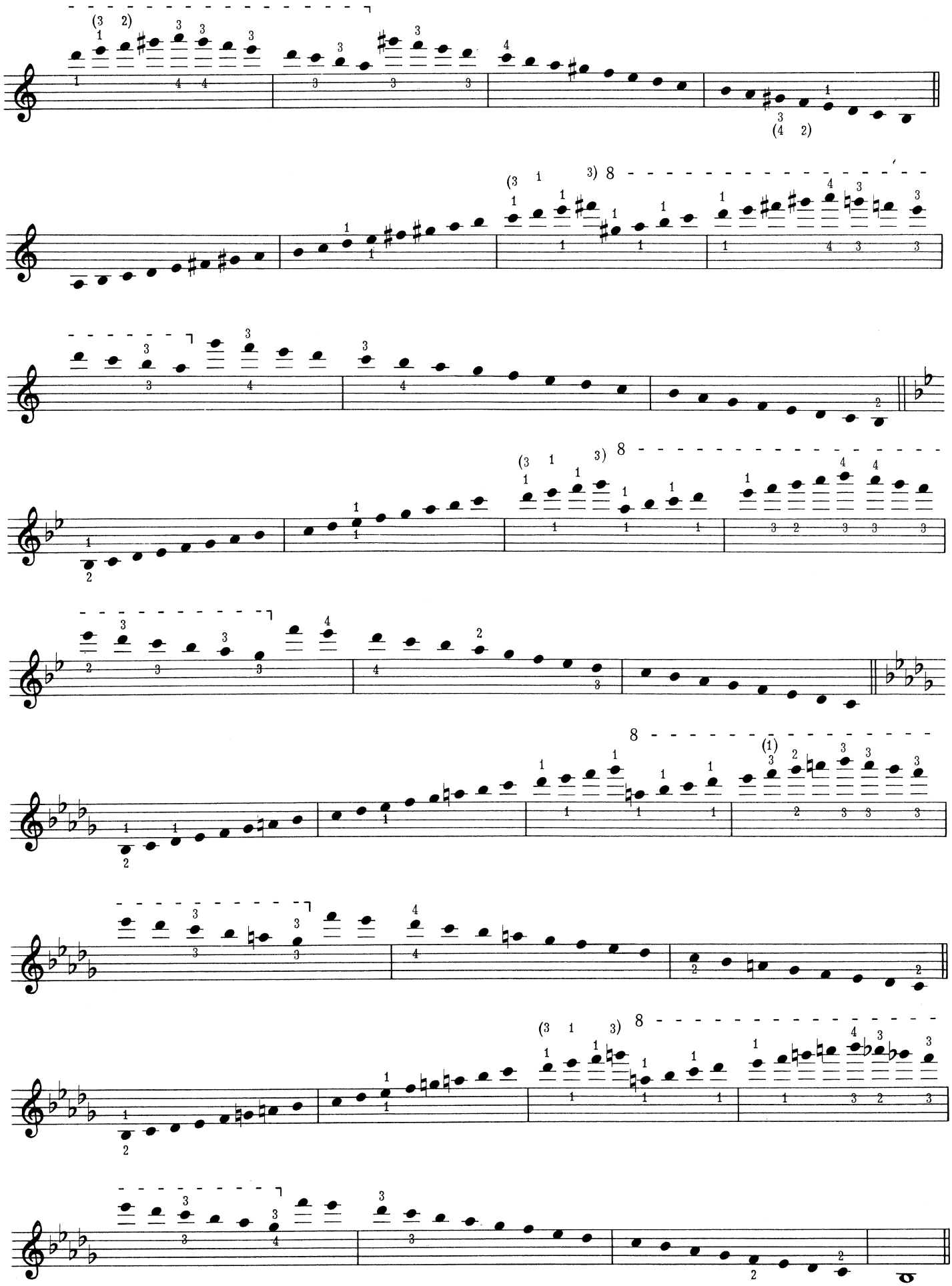
Four-Octave Scales

Groups of eight notes. PATTERNS: *B1, B2, B4, B8*
R1, R2, R4, R8

Primary Patterns:





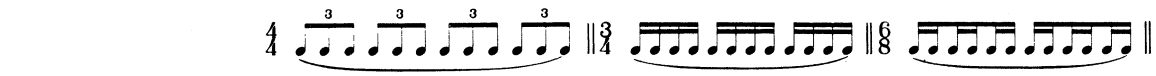


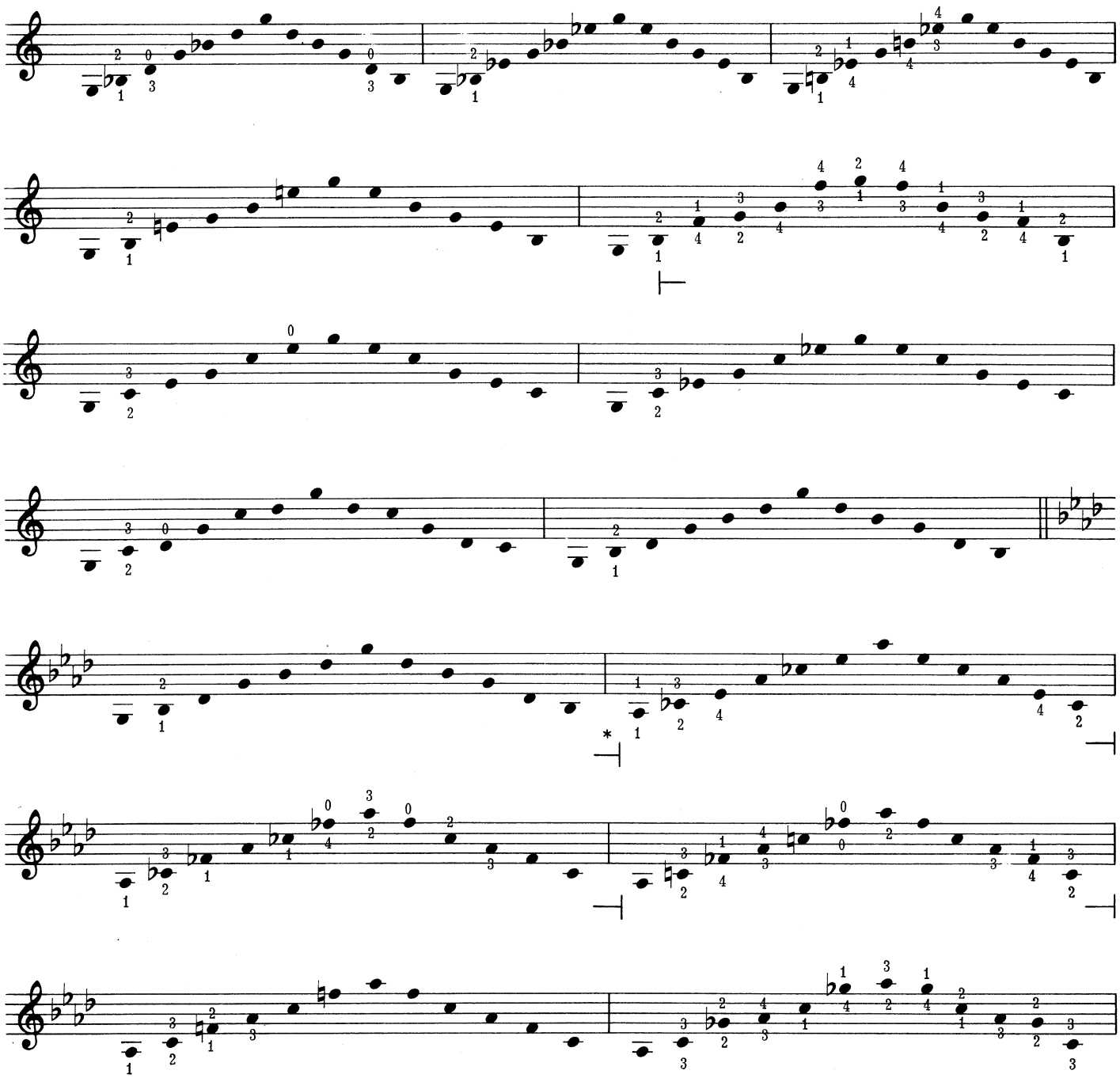
6

Arpeggios in One Position

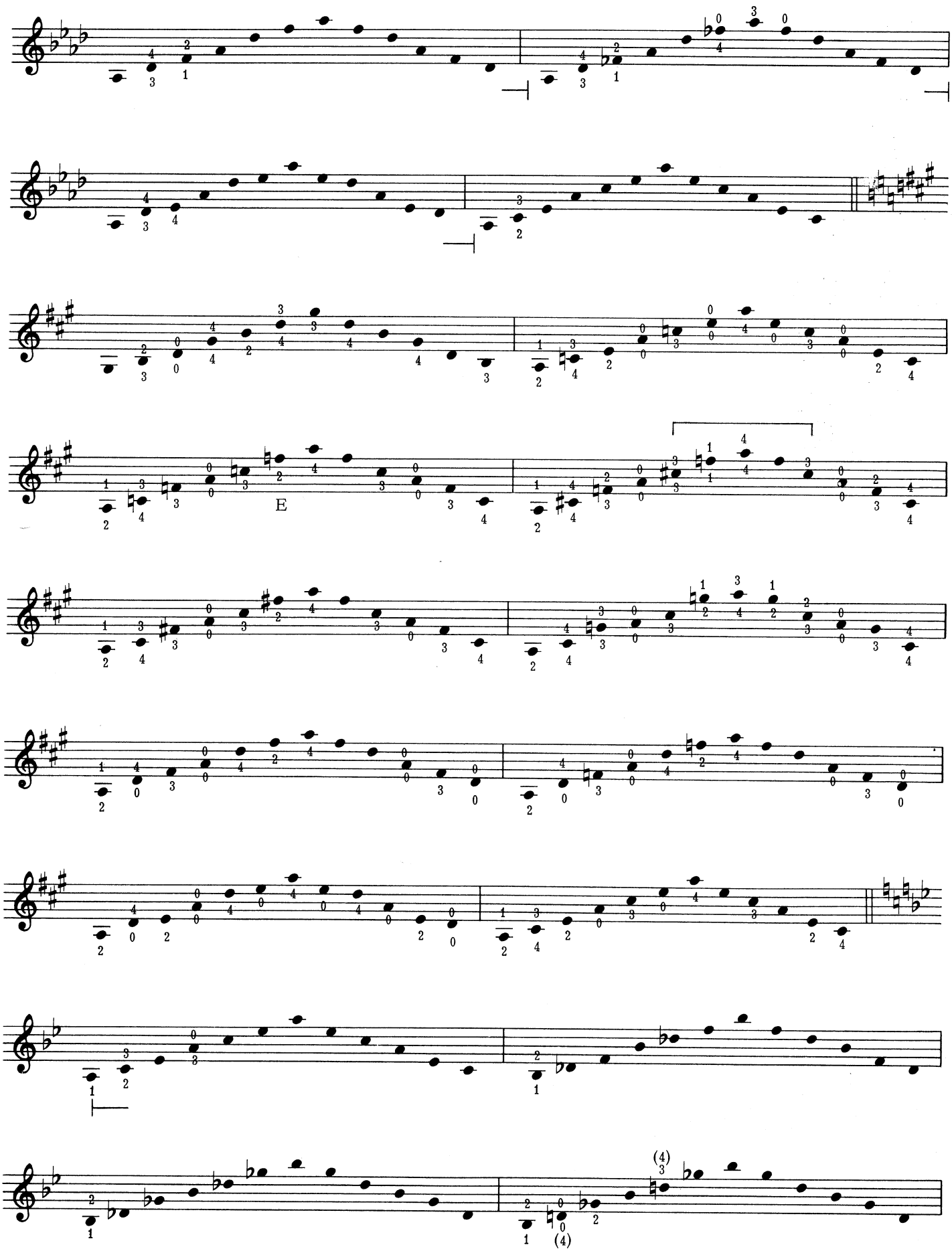
Groups of twelve notes. PATTERNS: *B1, B2, B3, B4, B6, B12*
R1, R2, R3, R4, R6, R12

Primary Patterns:





**Stay in second position and reach back with the first finger.*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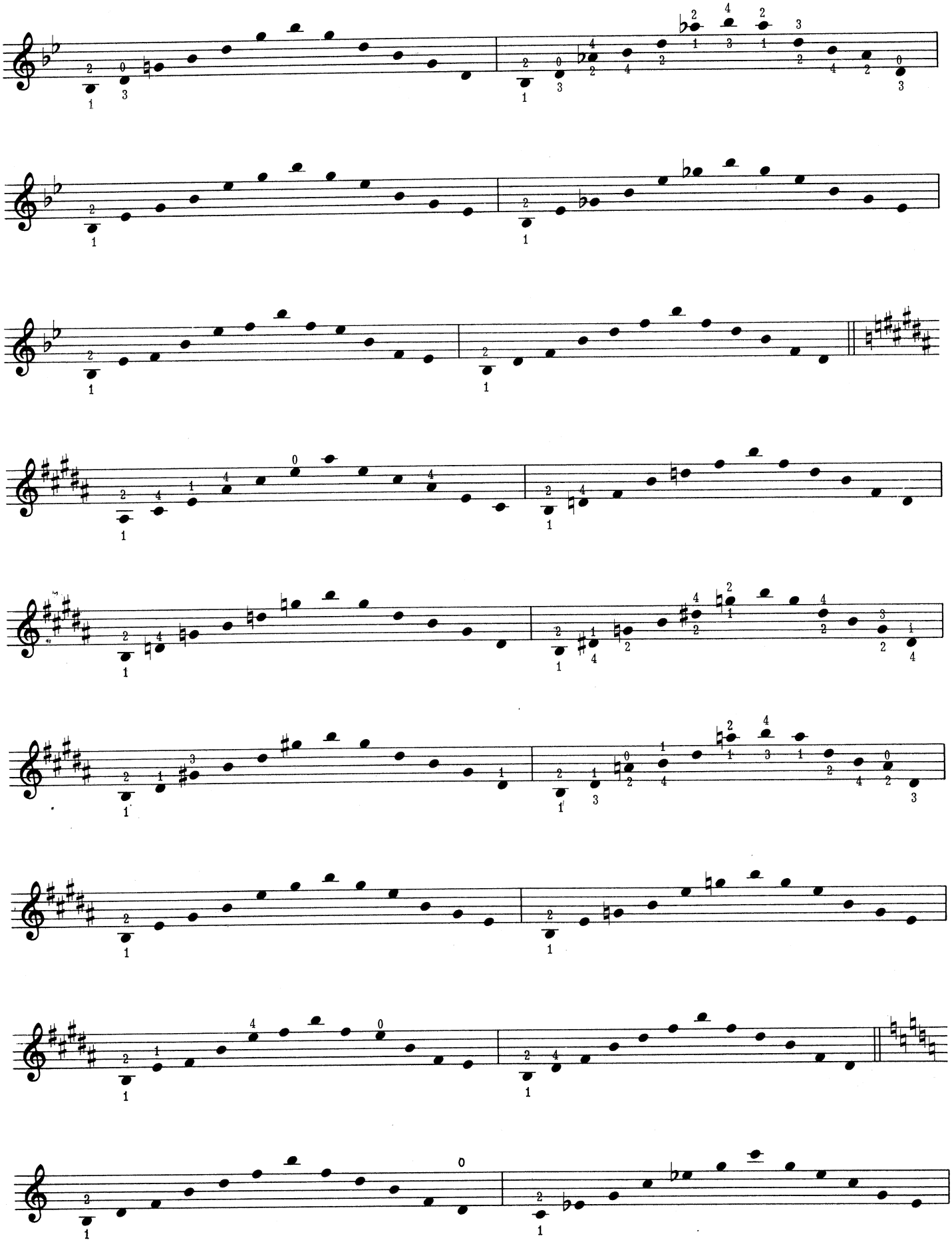

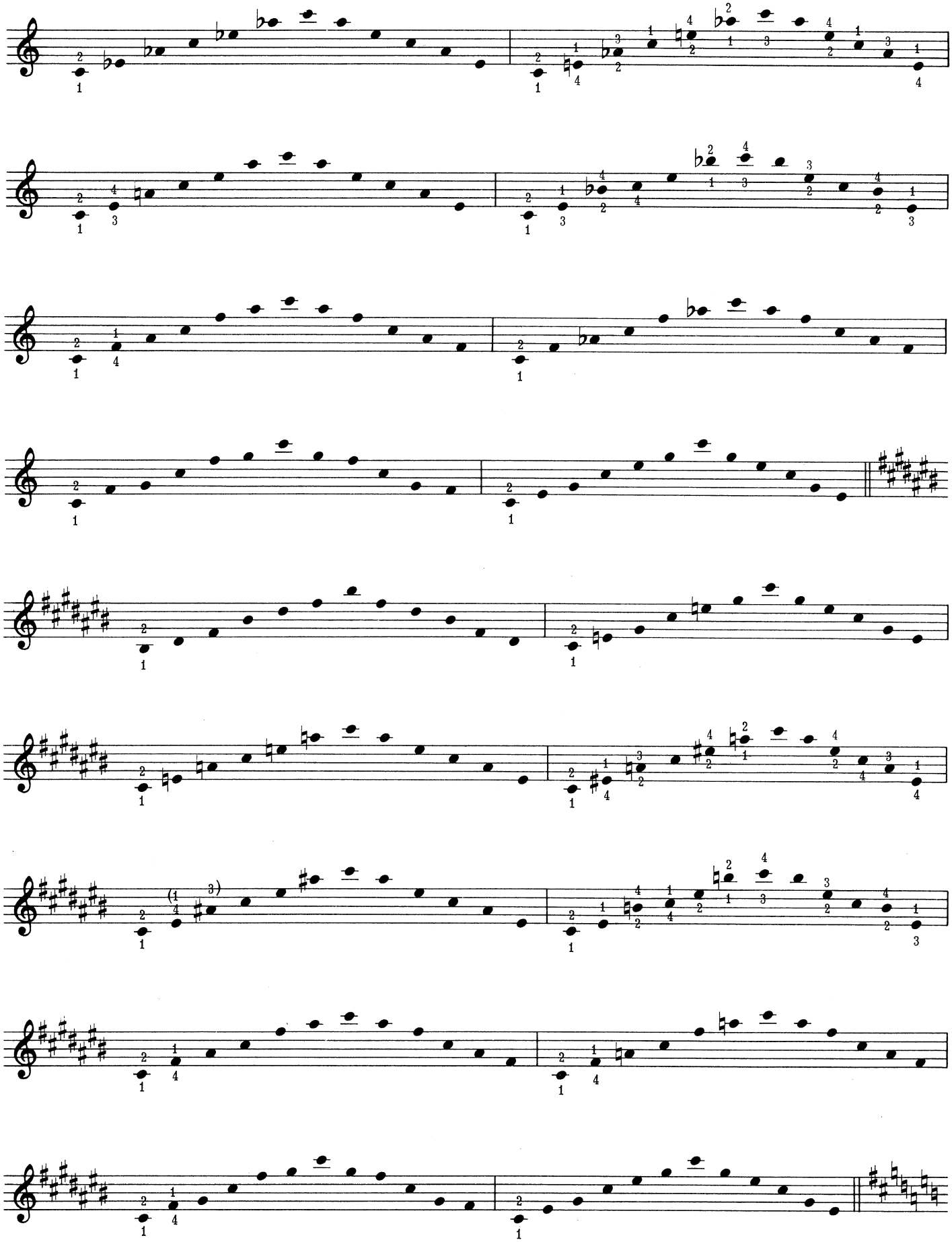

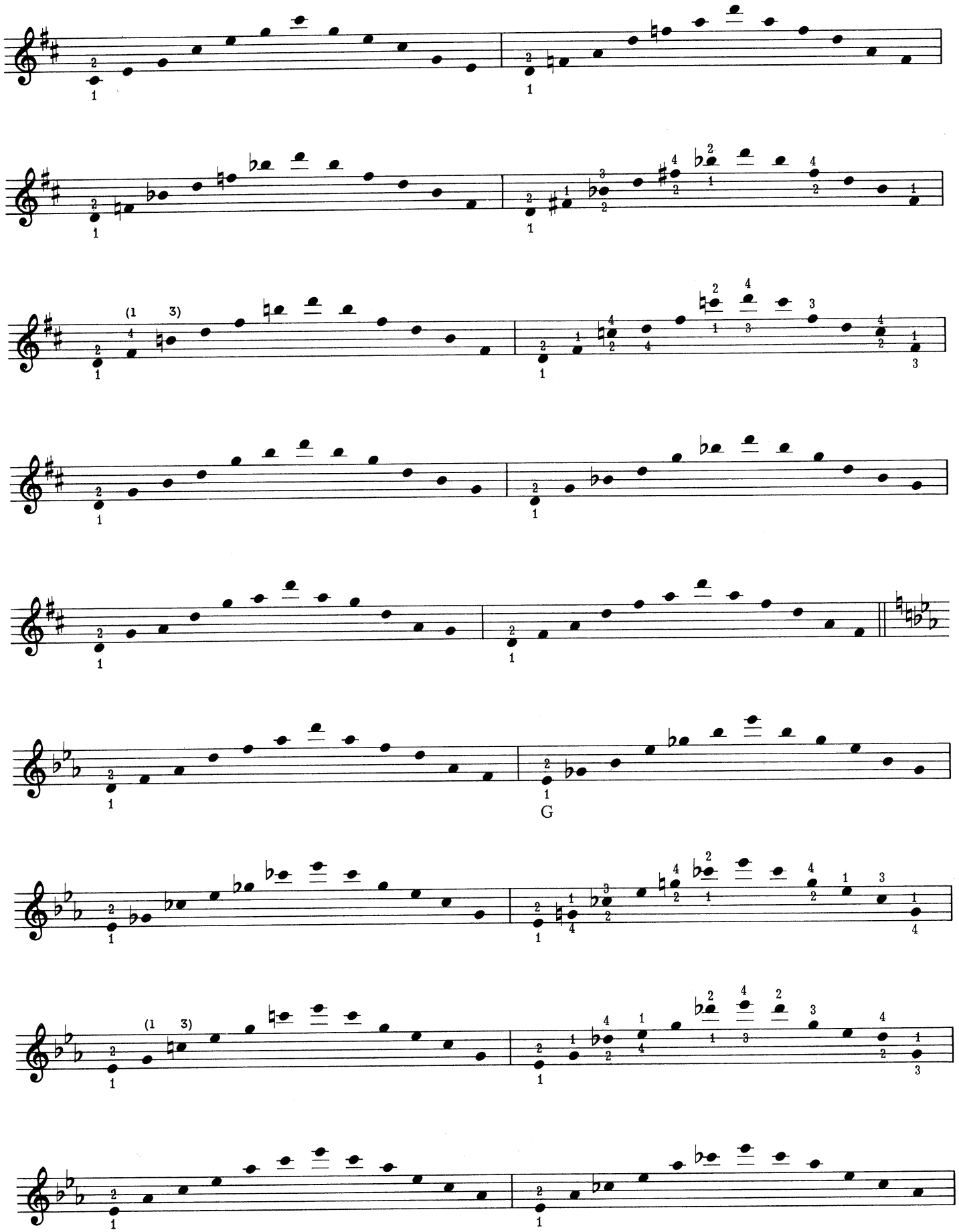
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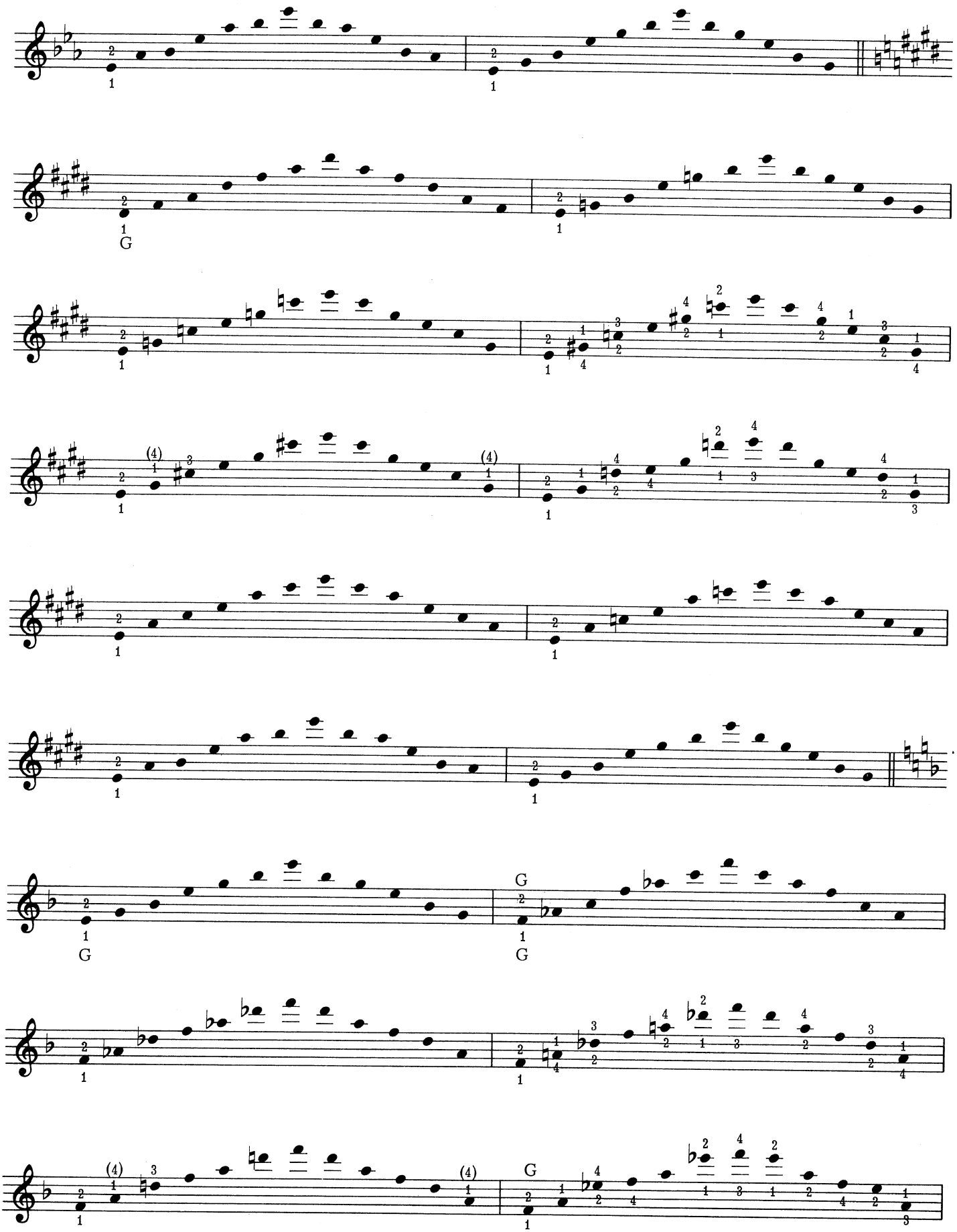

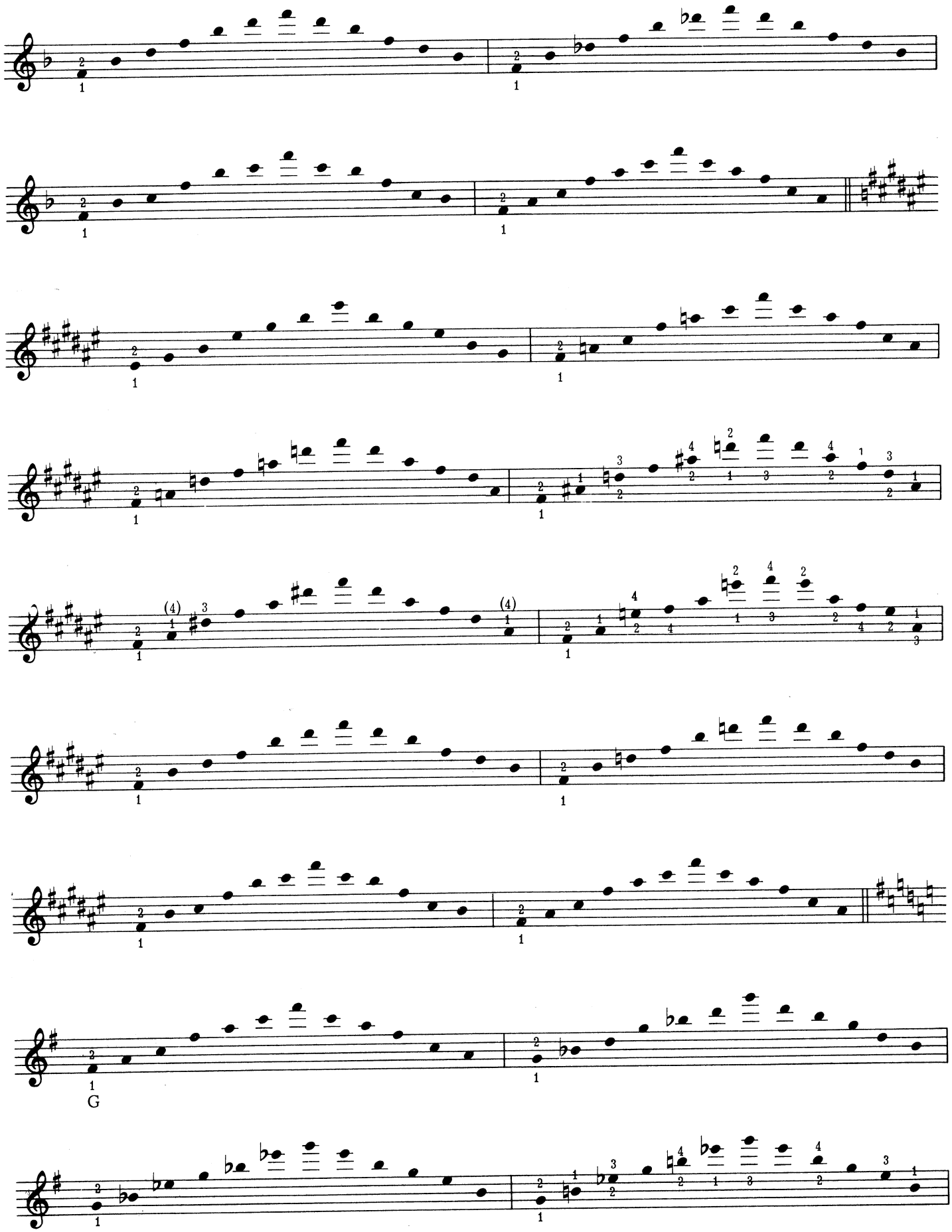
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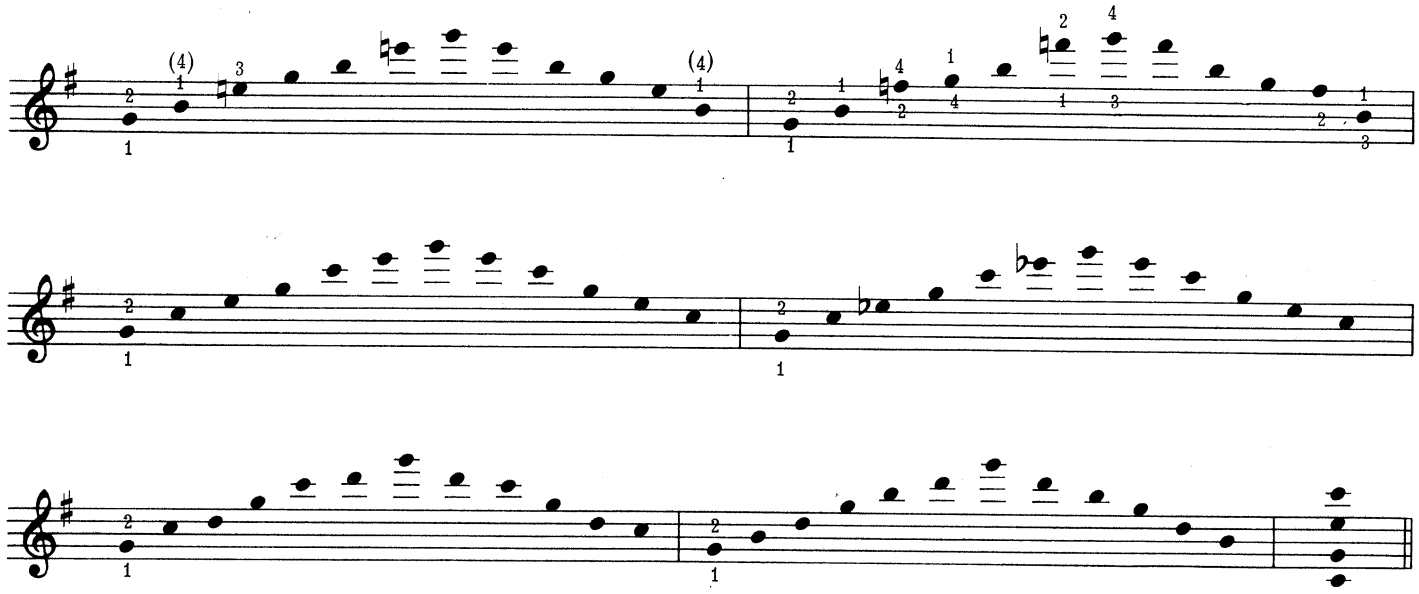
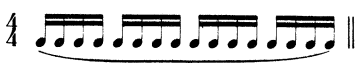
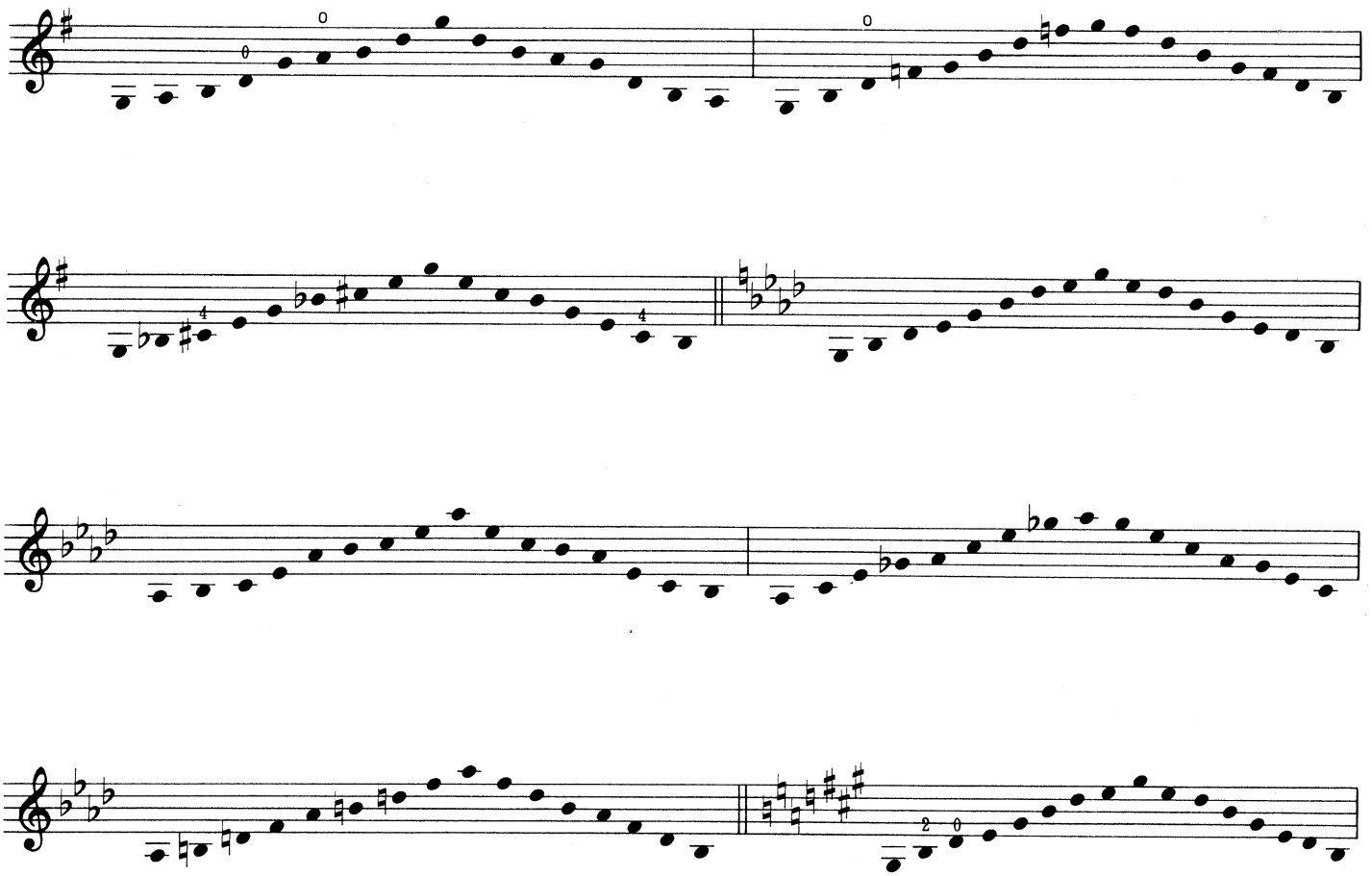
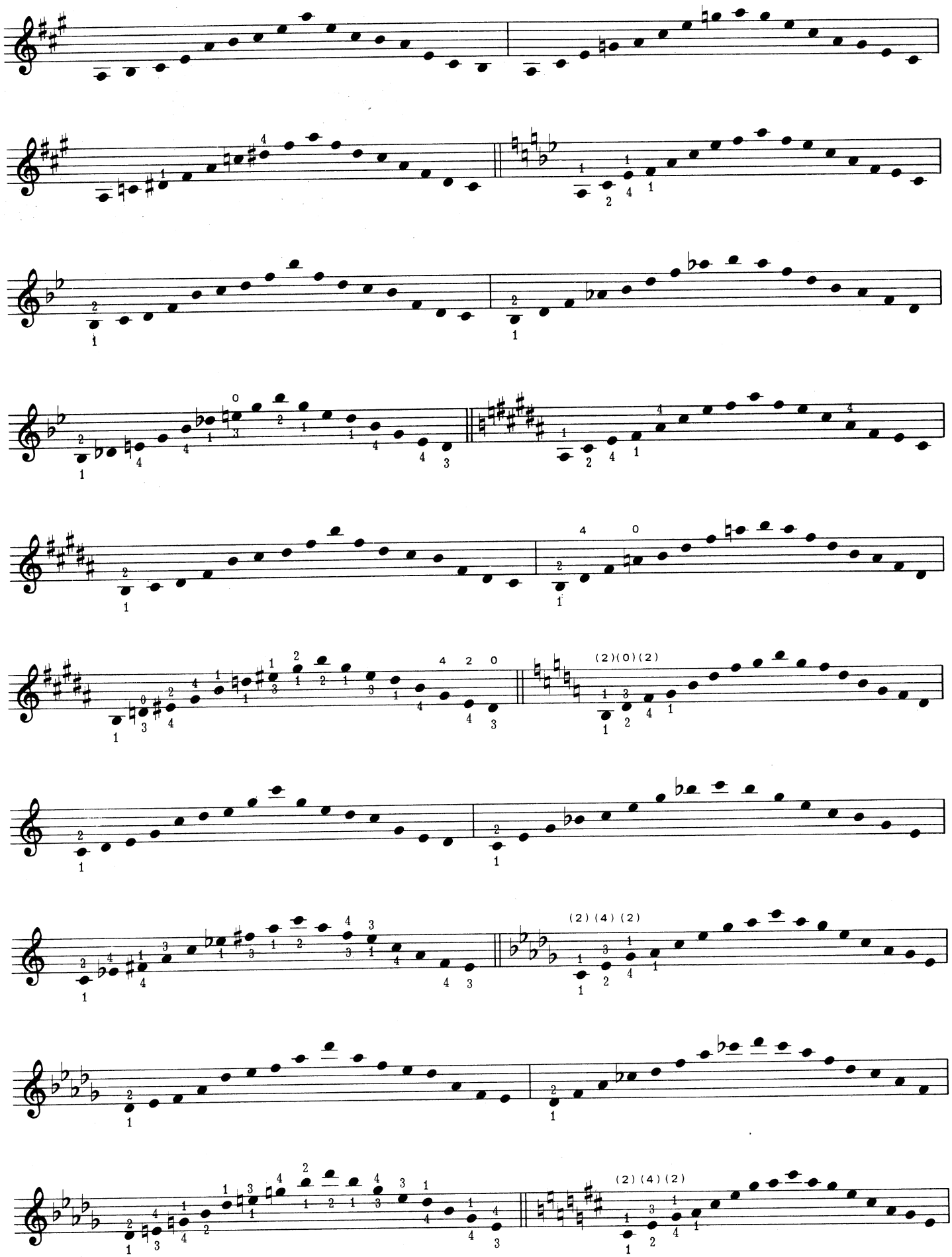


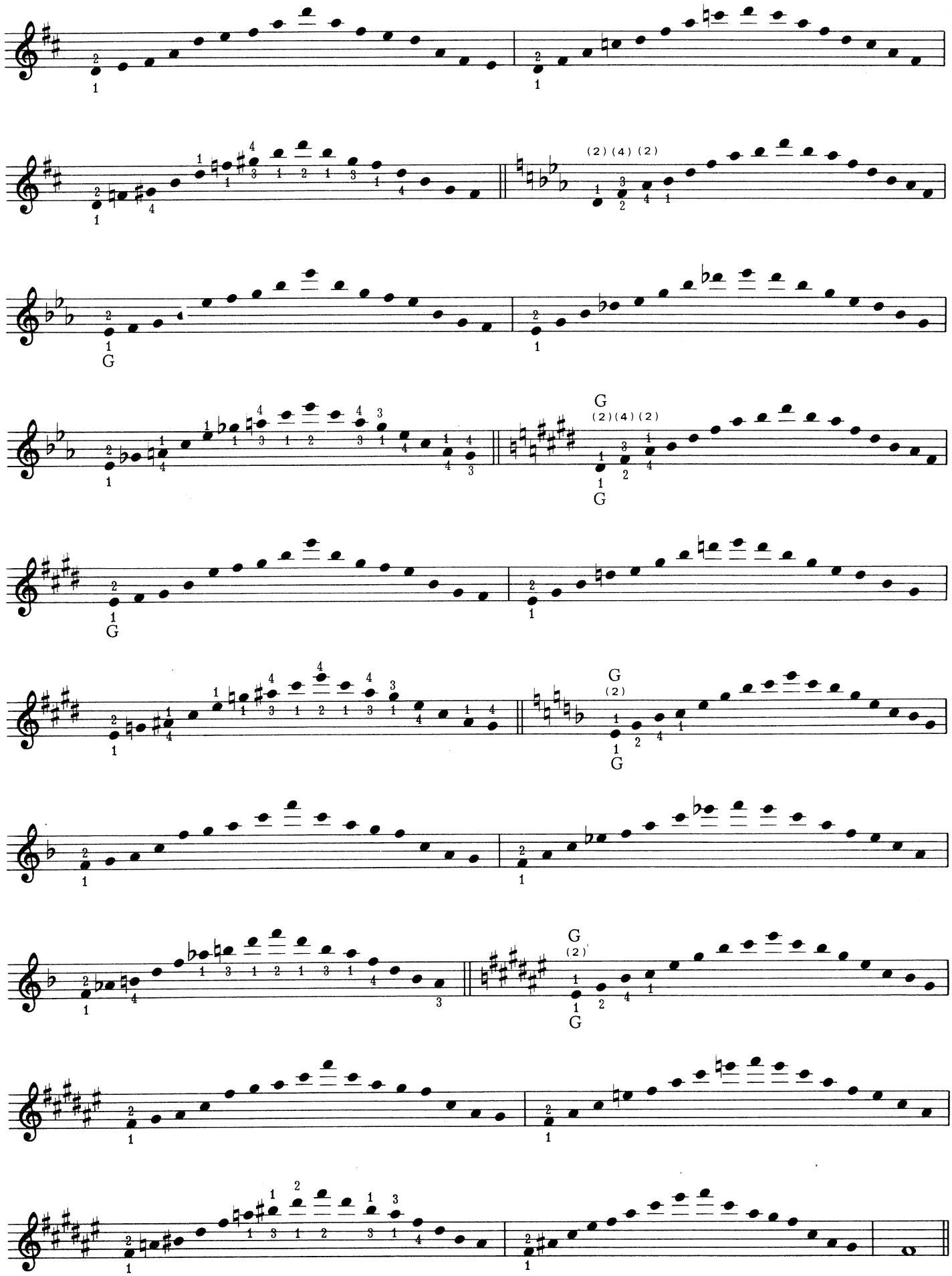
Groups of sixteen notes. PATTERNS: *B1, B2, B4, B8, B16*
R1, R2, R4, R8, R16

Primary Pattern:






(2)(0)(2)
(2)(4)(2)
(2)(4)(2)

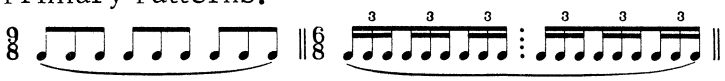

(2)(4)(2)
G
(2)(4)(2)
G
G
(2)
G
(2)
G

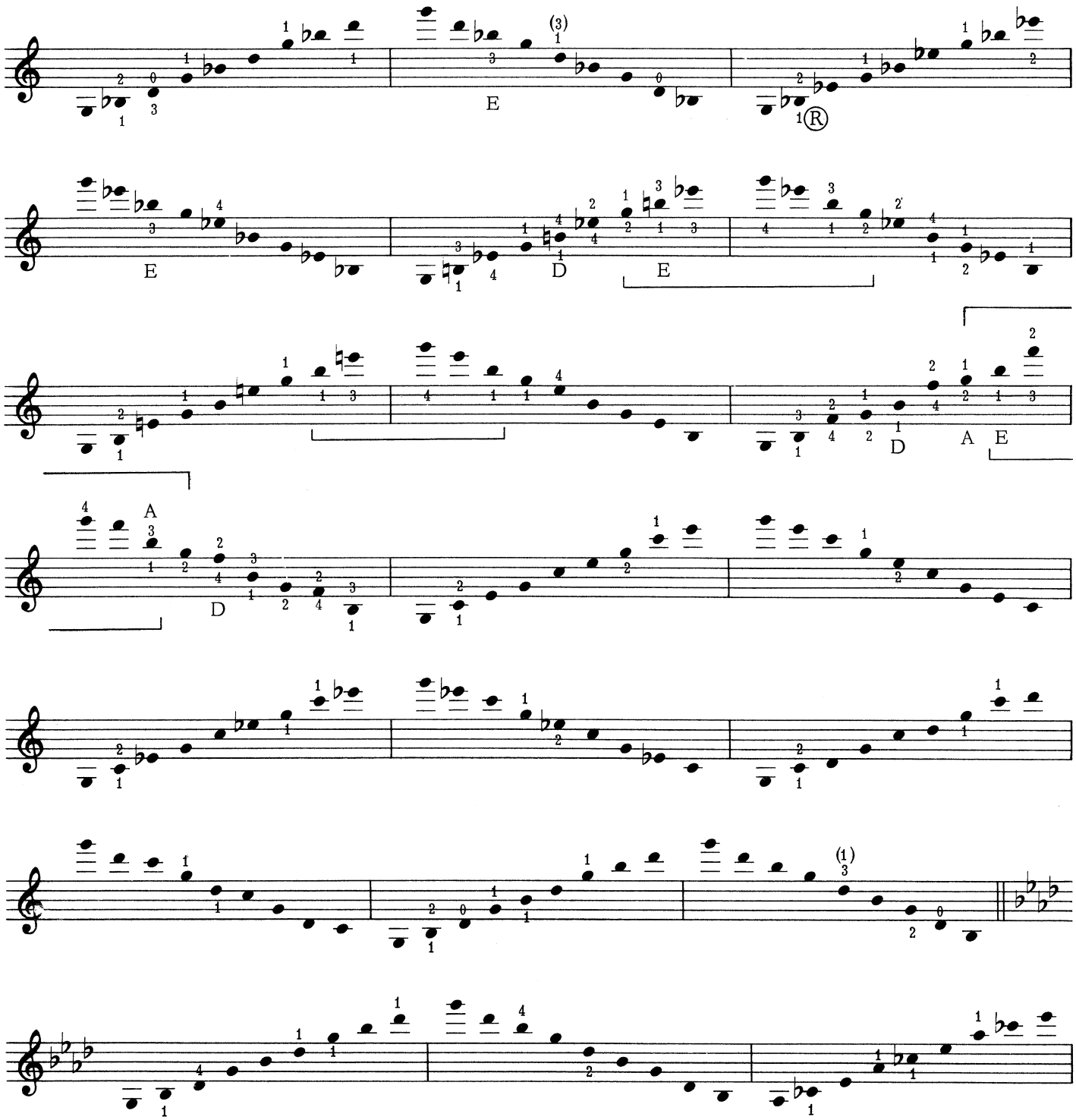
7

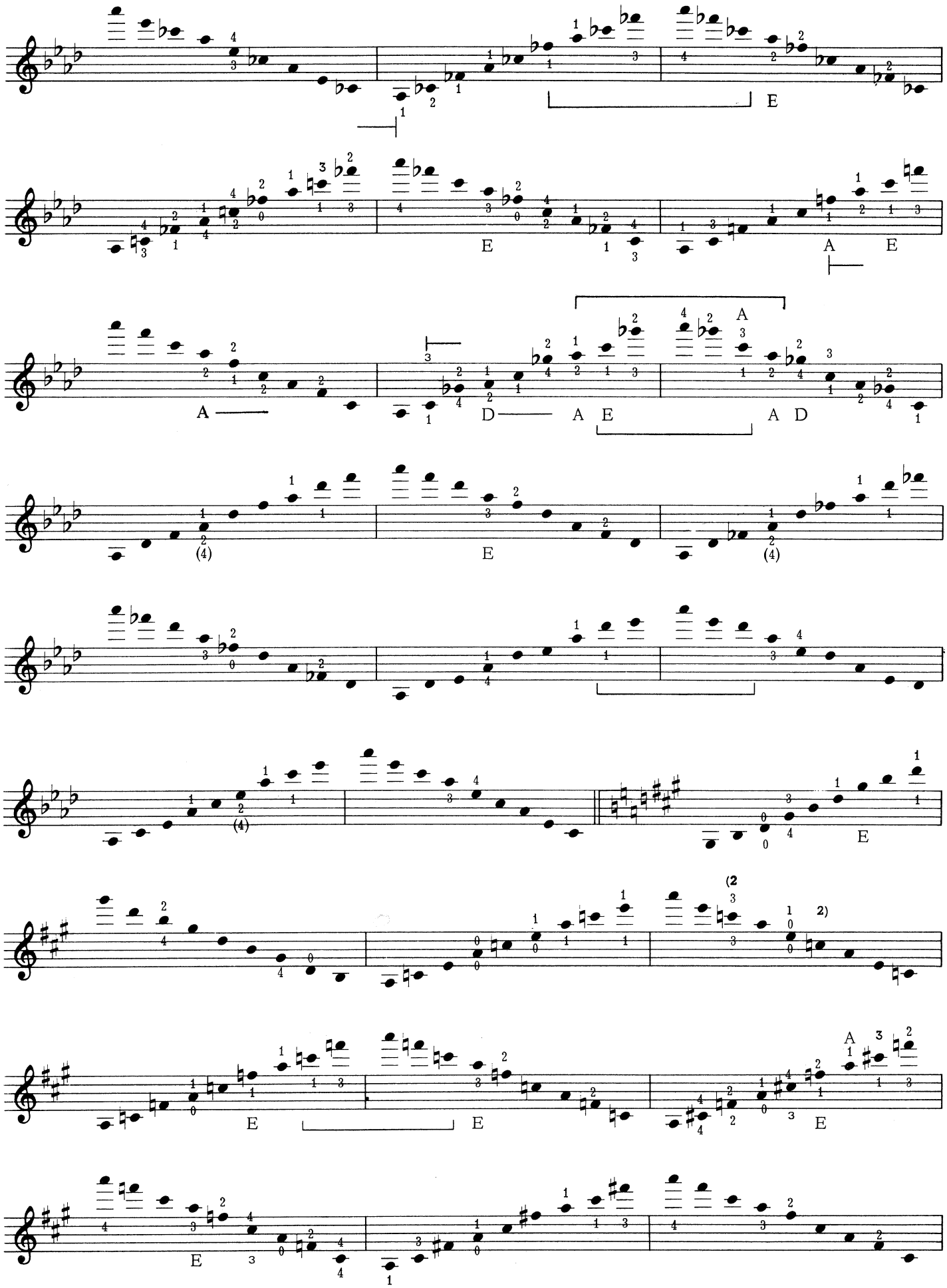
Three-Octave Arpeggios

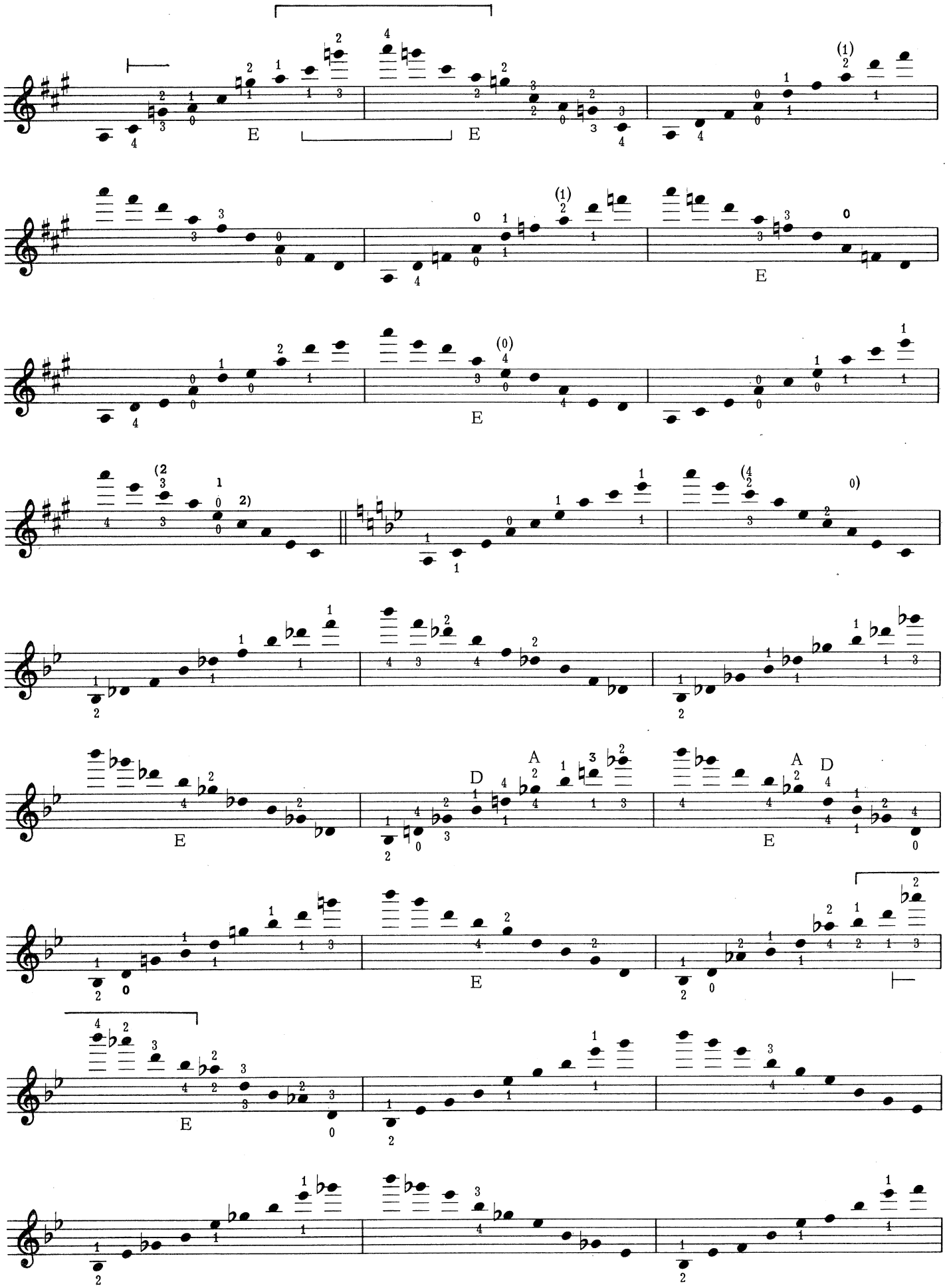
Groups of nine notes. PATTERNS: *B1, B3, B9*
R1, R3, R9

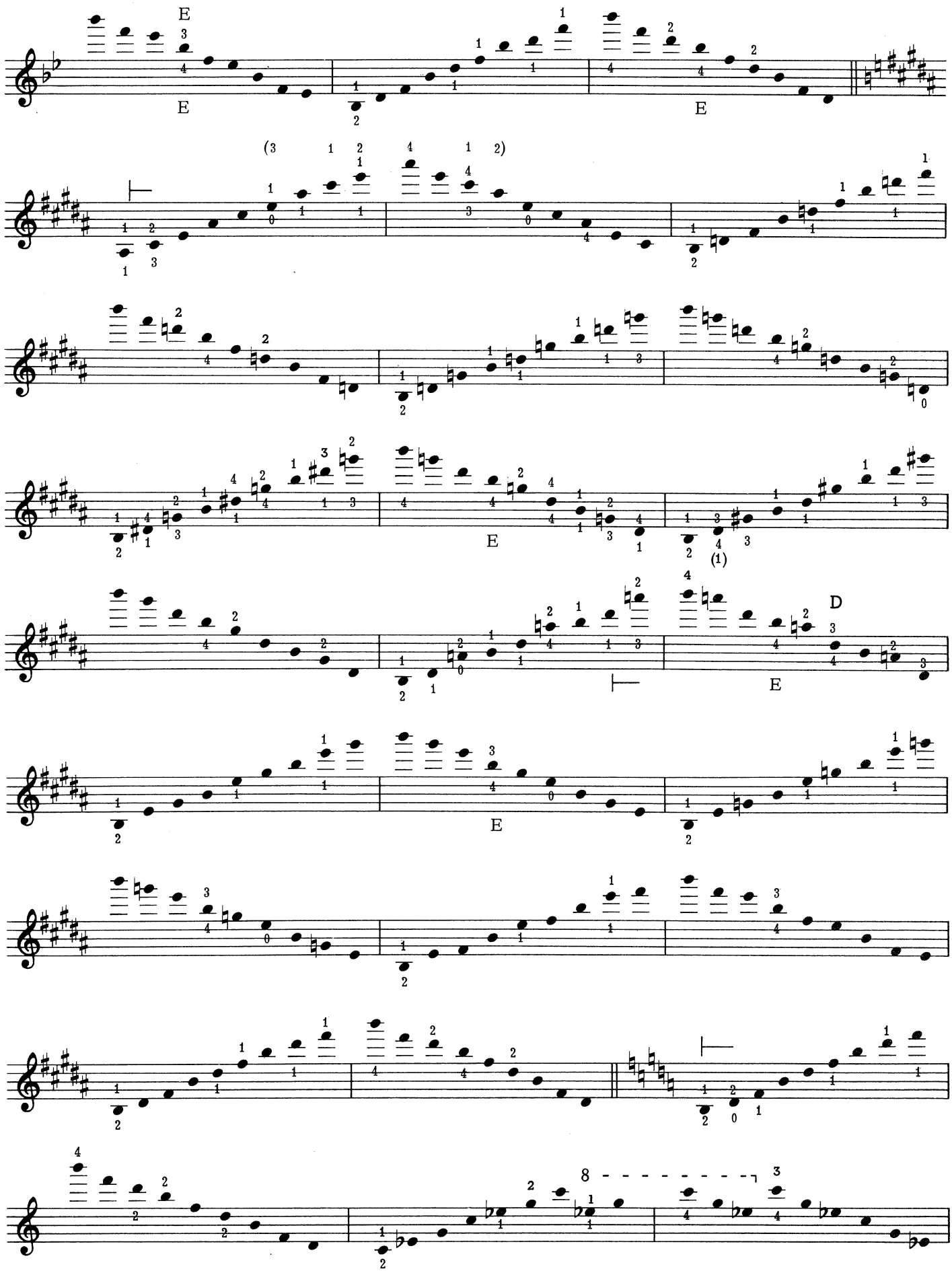
Primary Patterns:

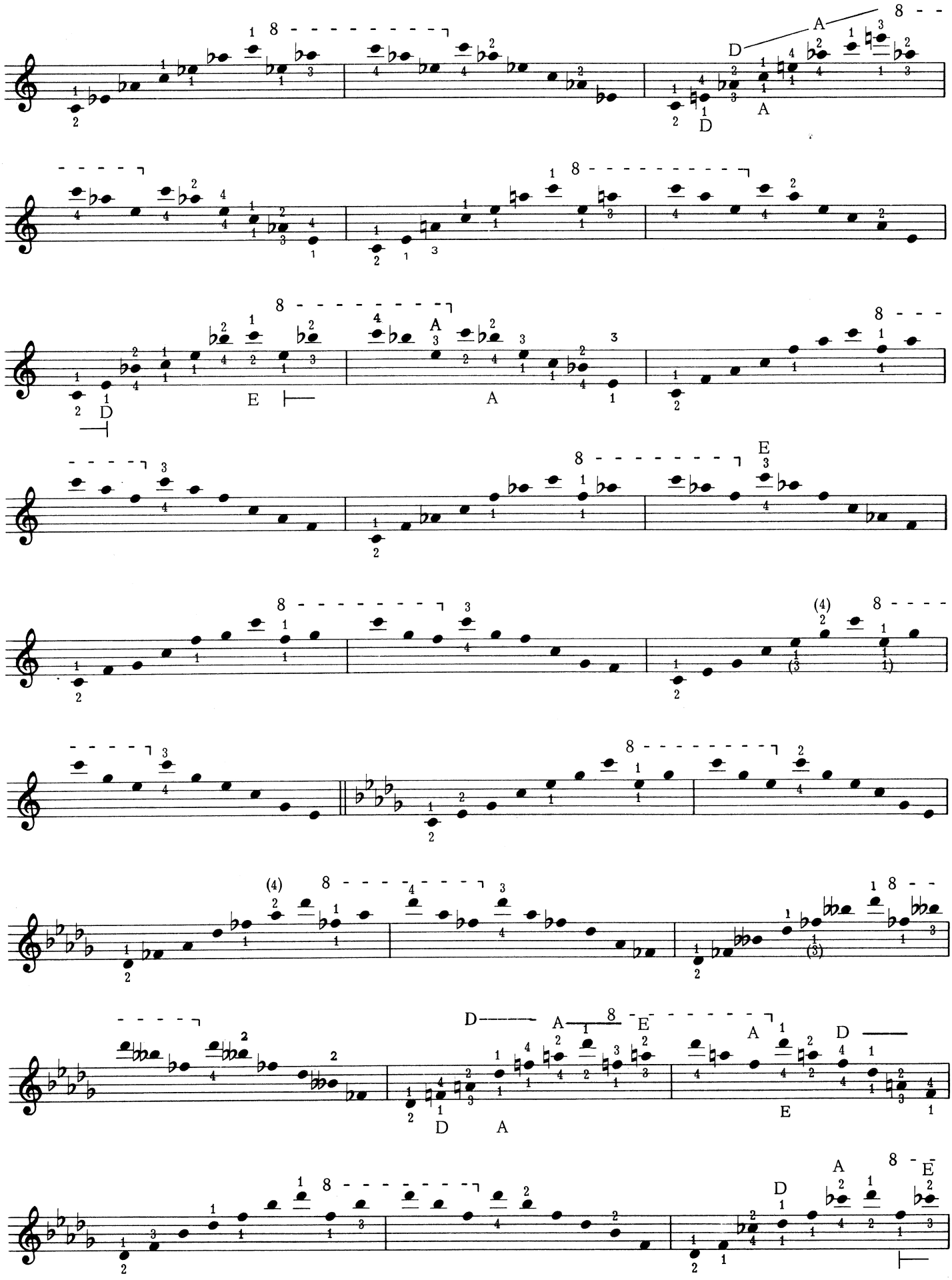


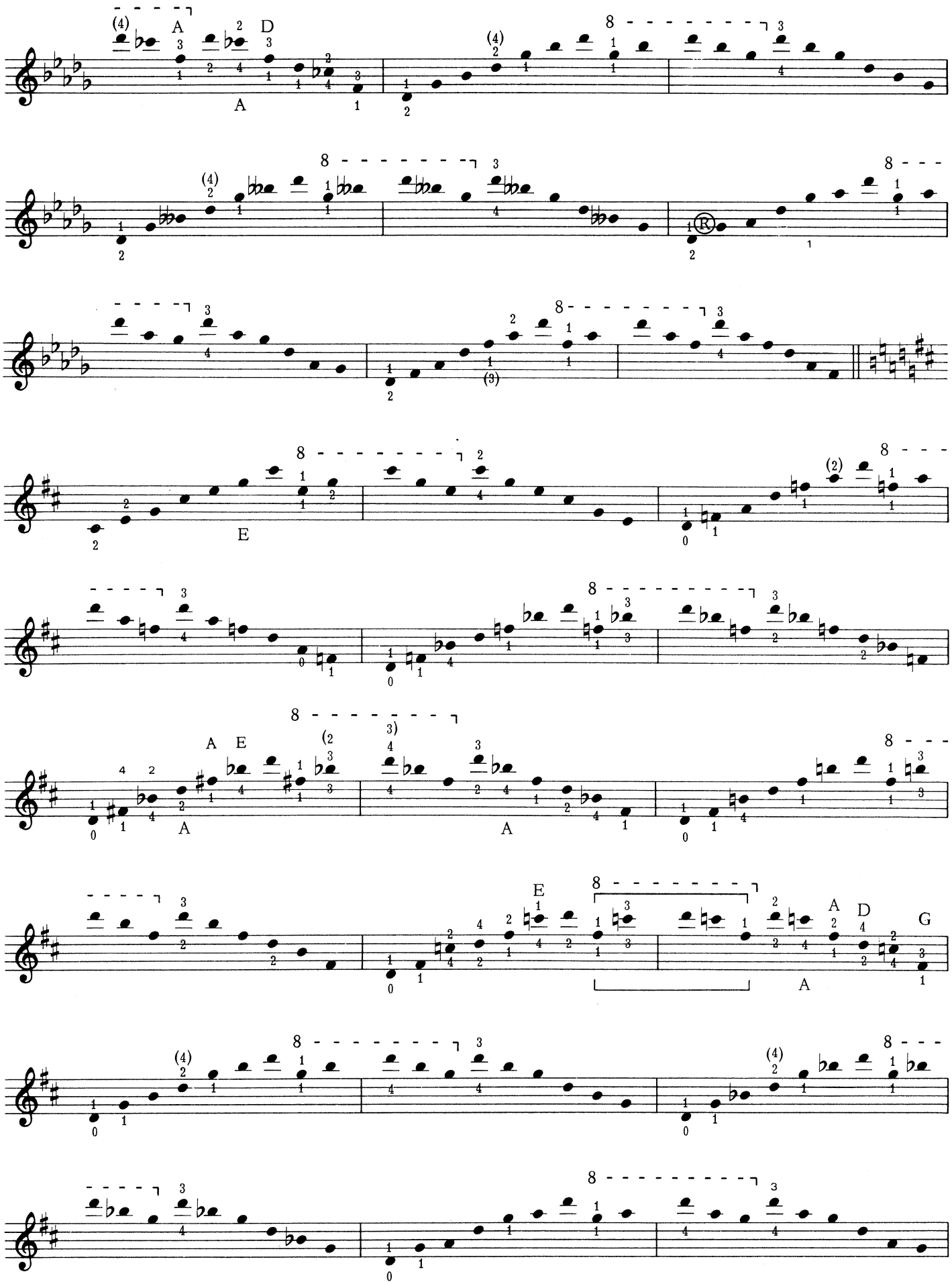


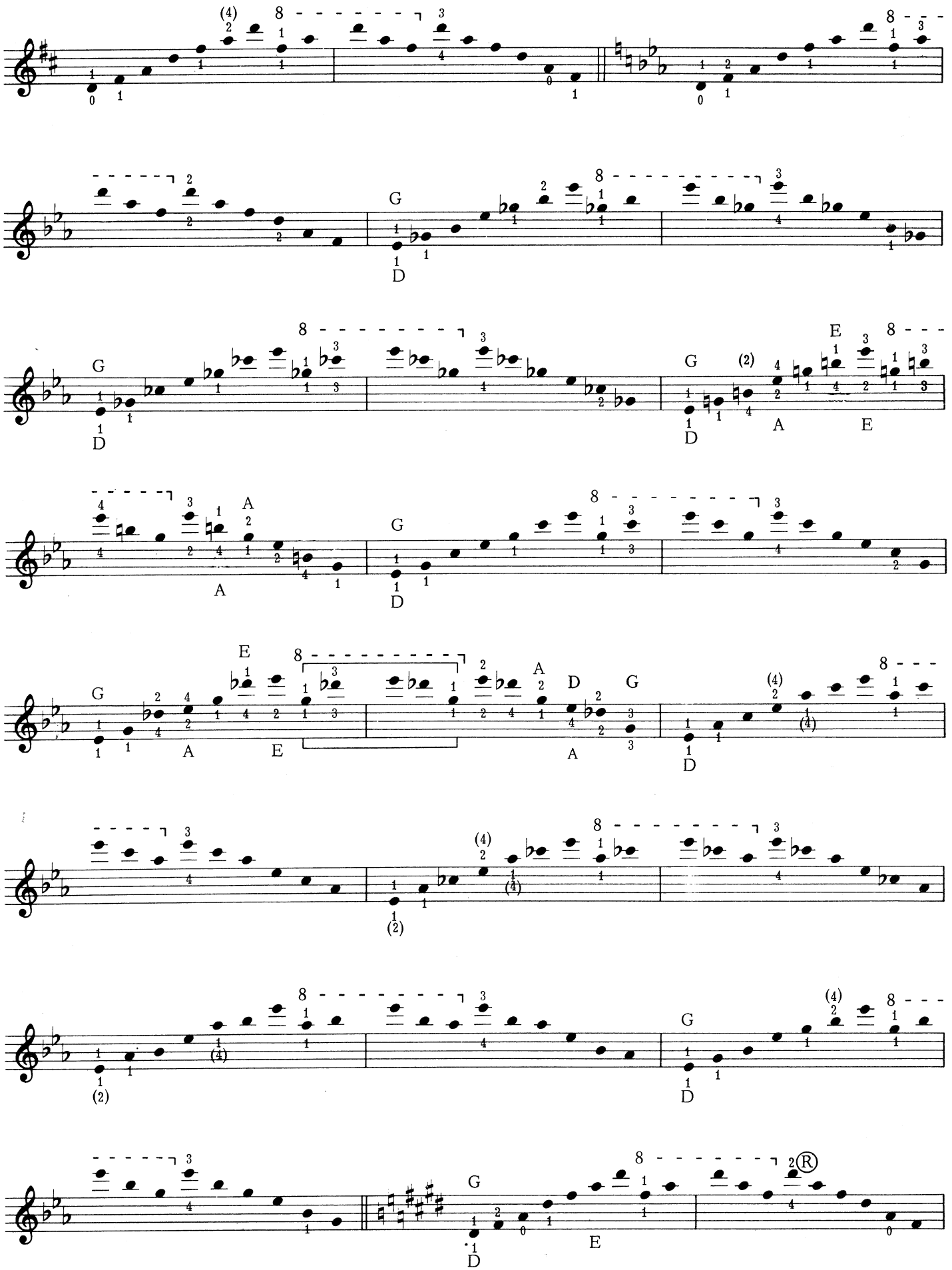

E
E
A E
A
D A E A D
(4)
E
(4)
(4)
E
(2
3
2)
E
E
A
E
E

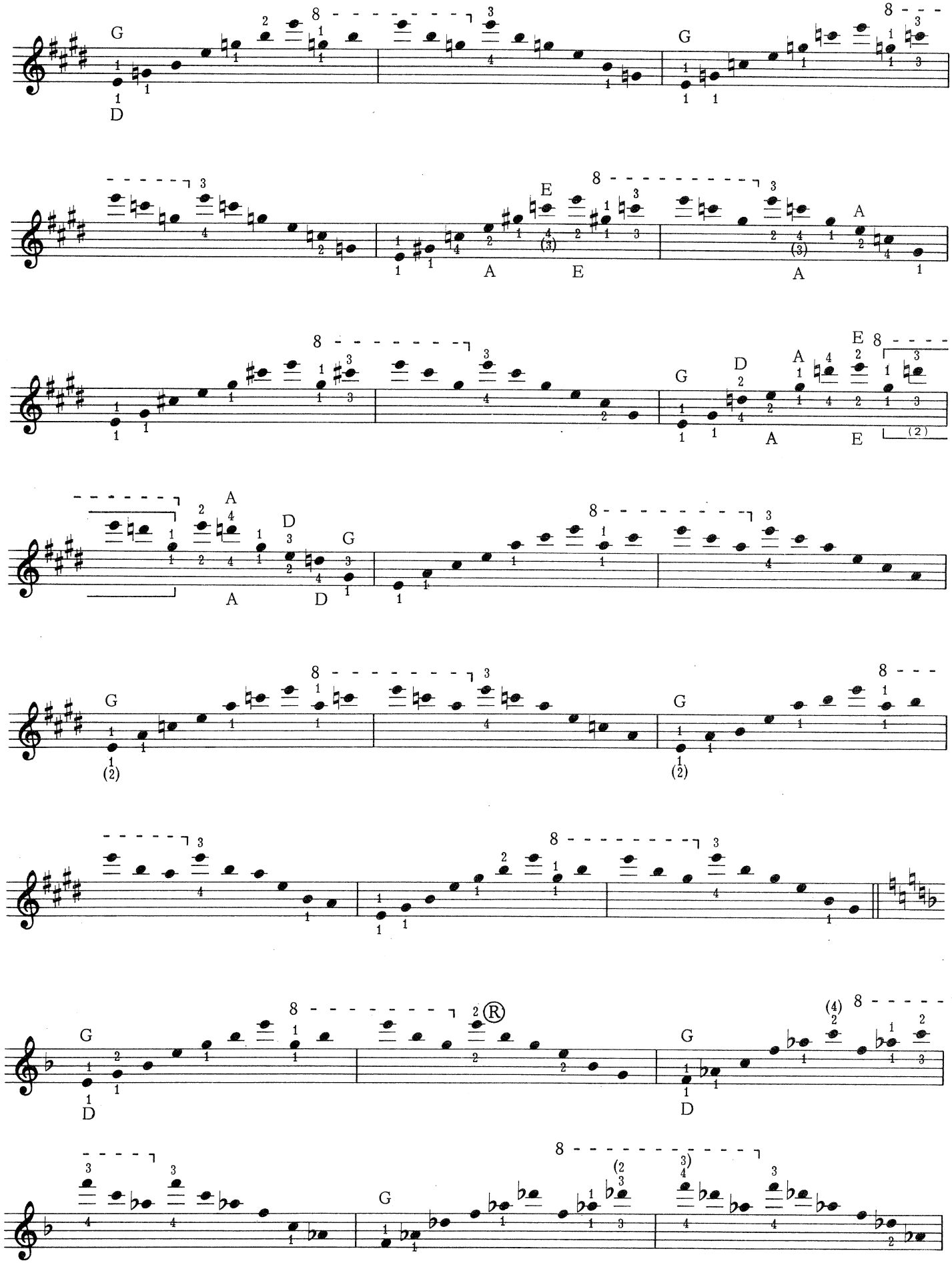

E
E
E
E
E
E
E
D
A
E
A
D
E
E

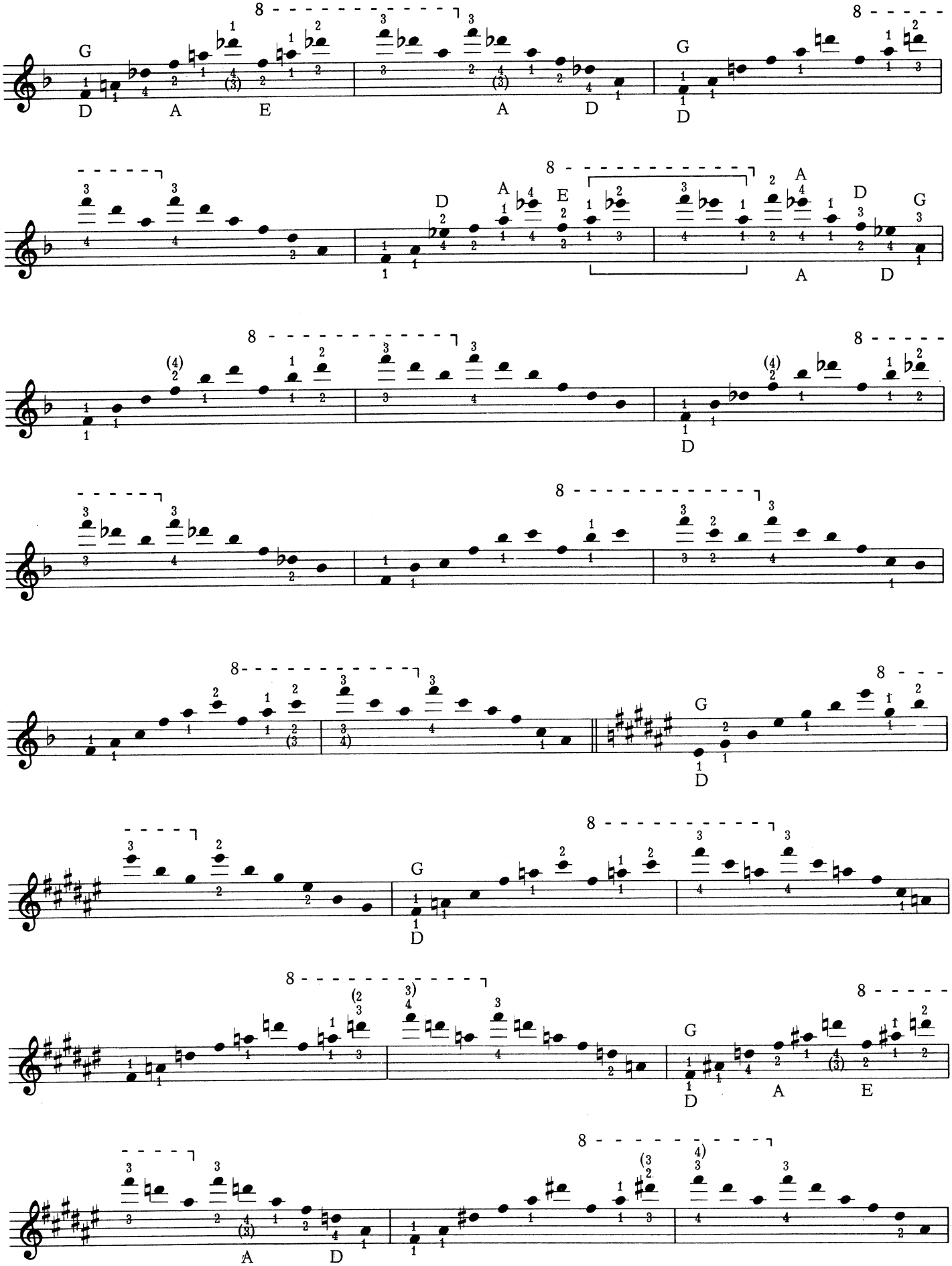

E
E
E
(3 1 2 1
4 1 2)
E
(1)
D
E
E
8

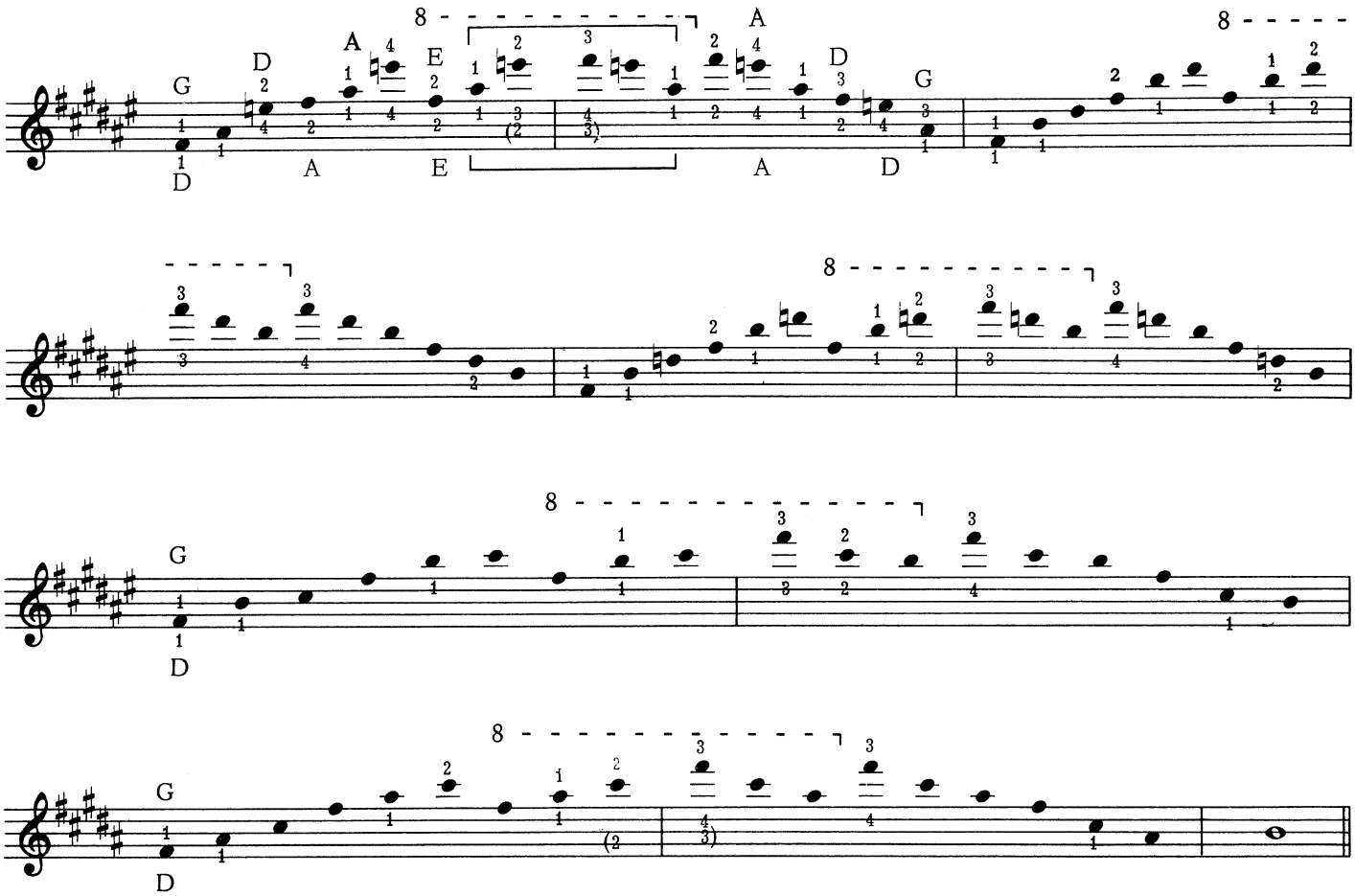






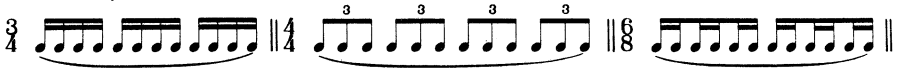




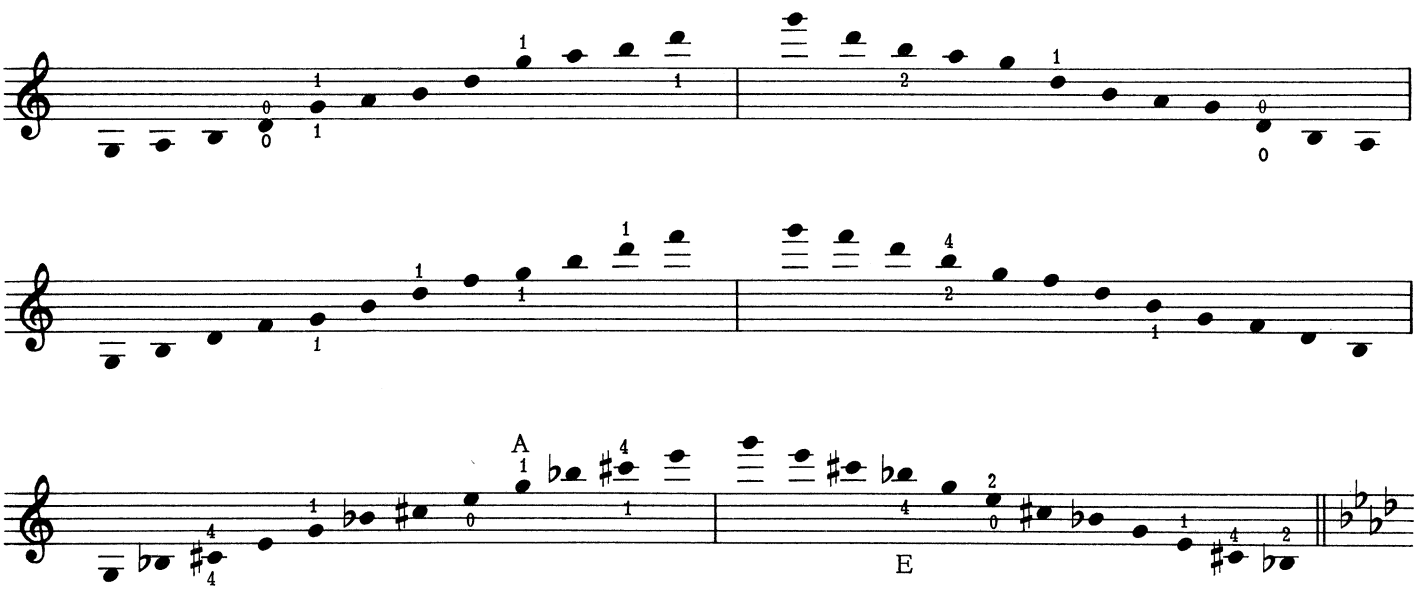


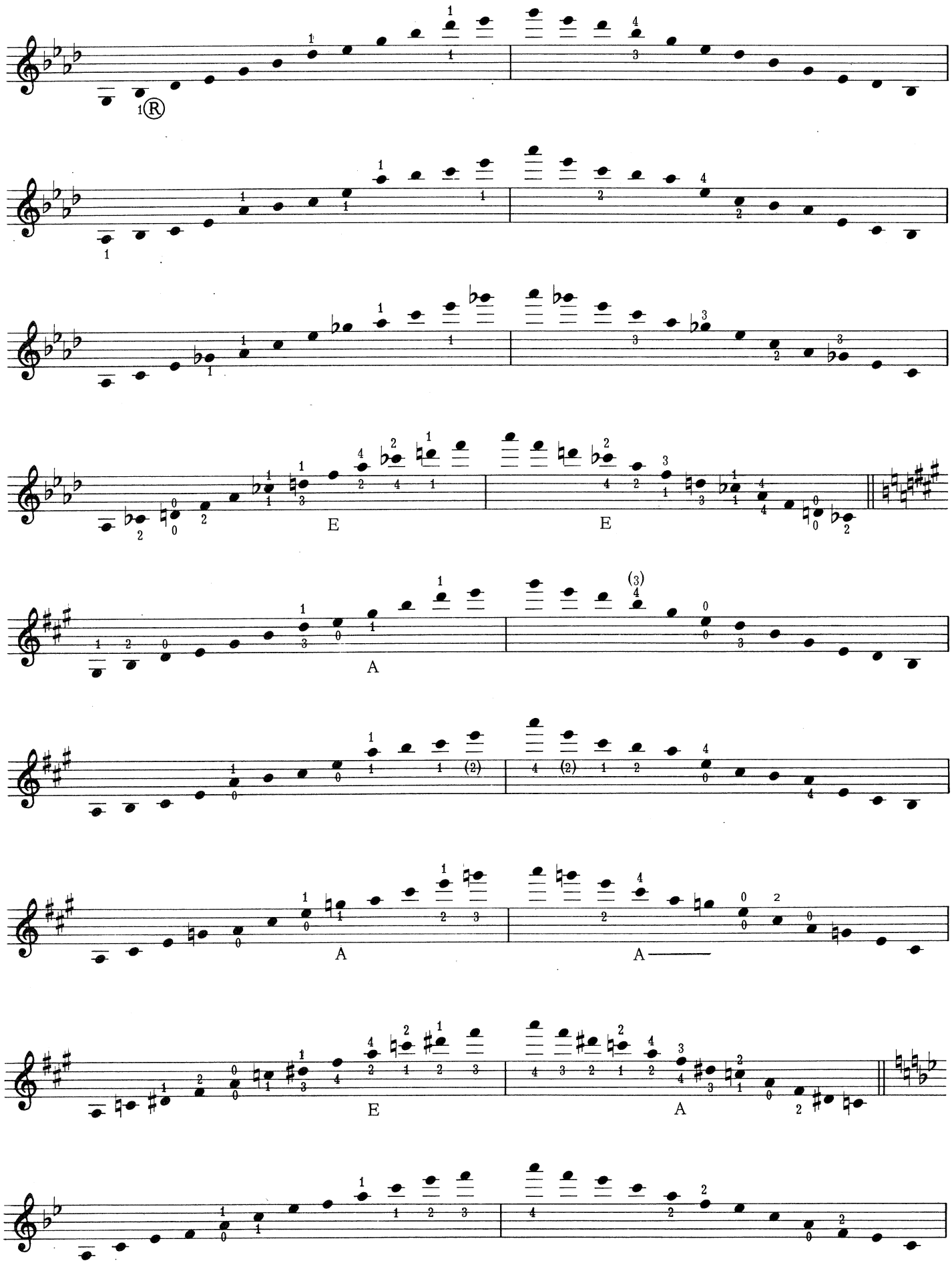
Groups of twelve notes. PATTERNS: *B1, B2, B3, B4, B6, B12*
R1, R2, R3, R4, R6, R12

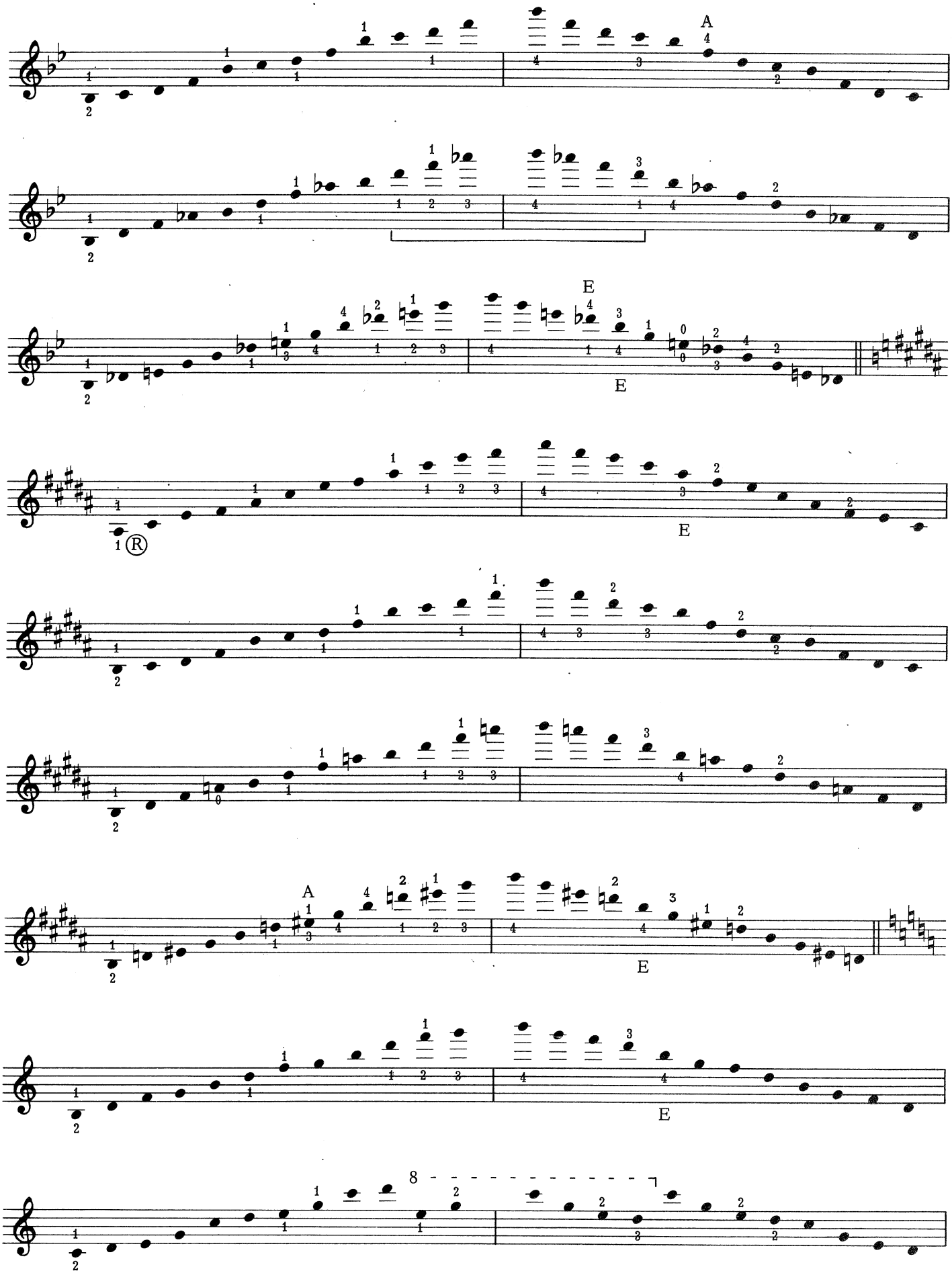
Primary Patterns:

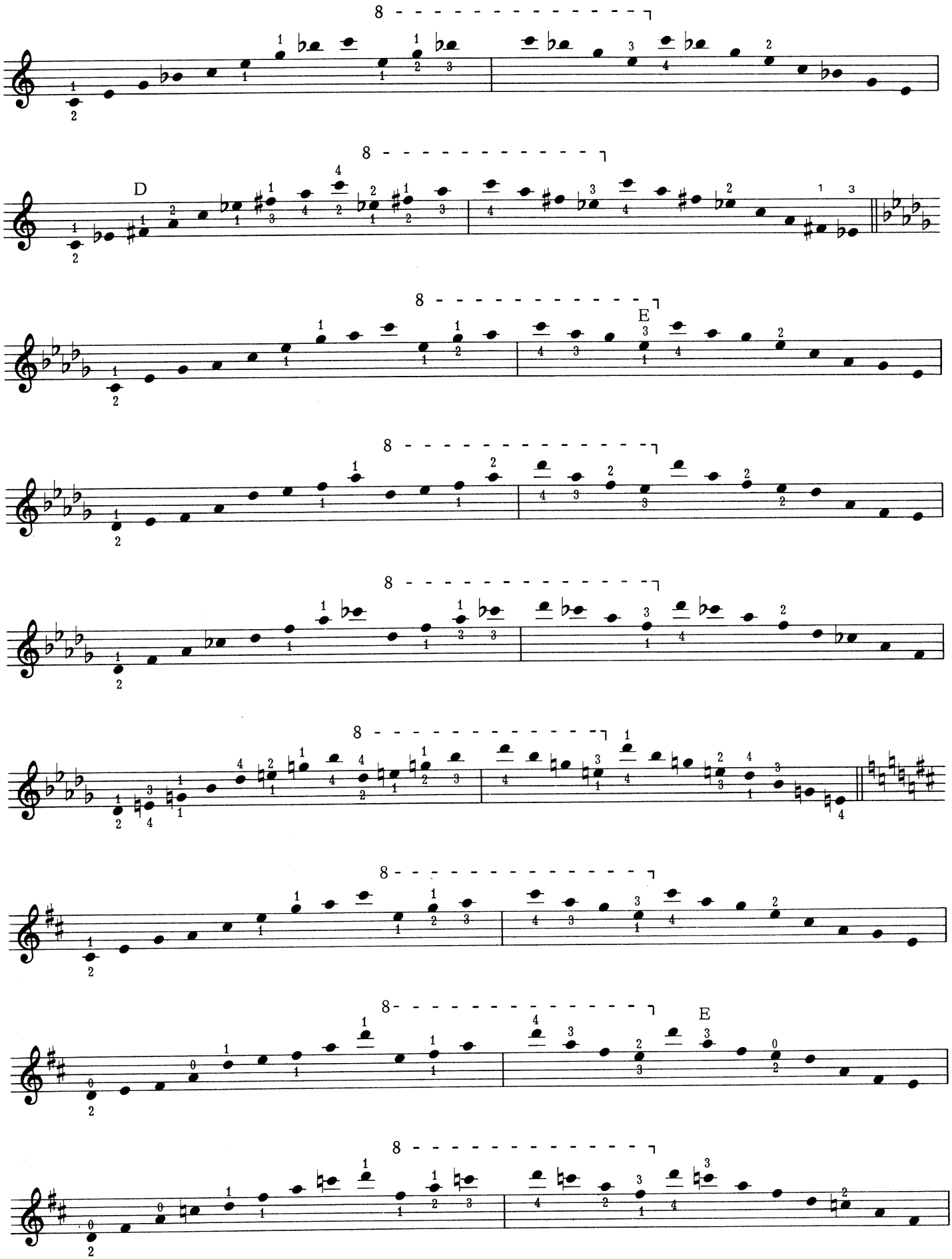


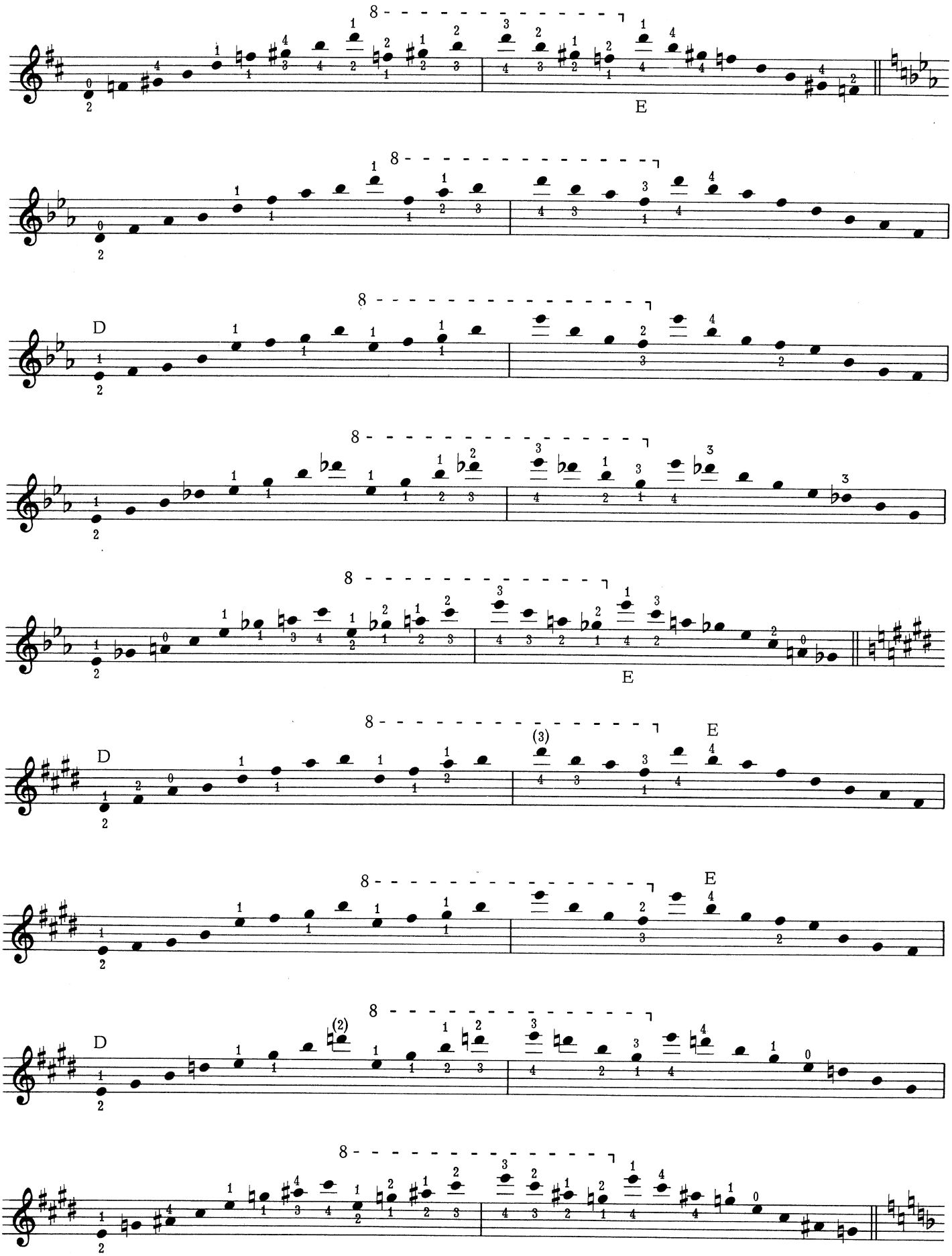
Practice this also with the slur extending over two measures.

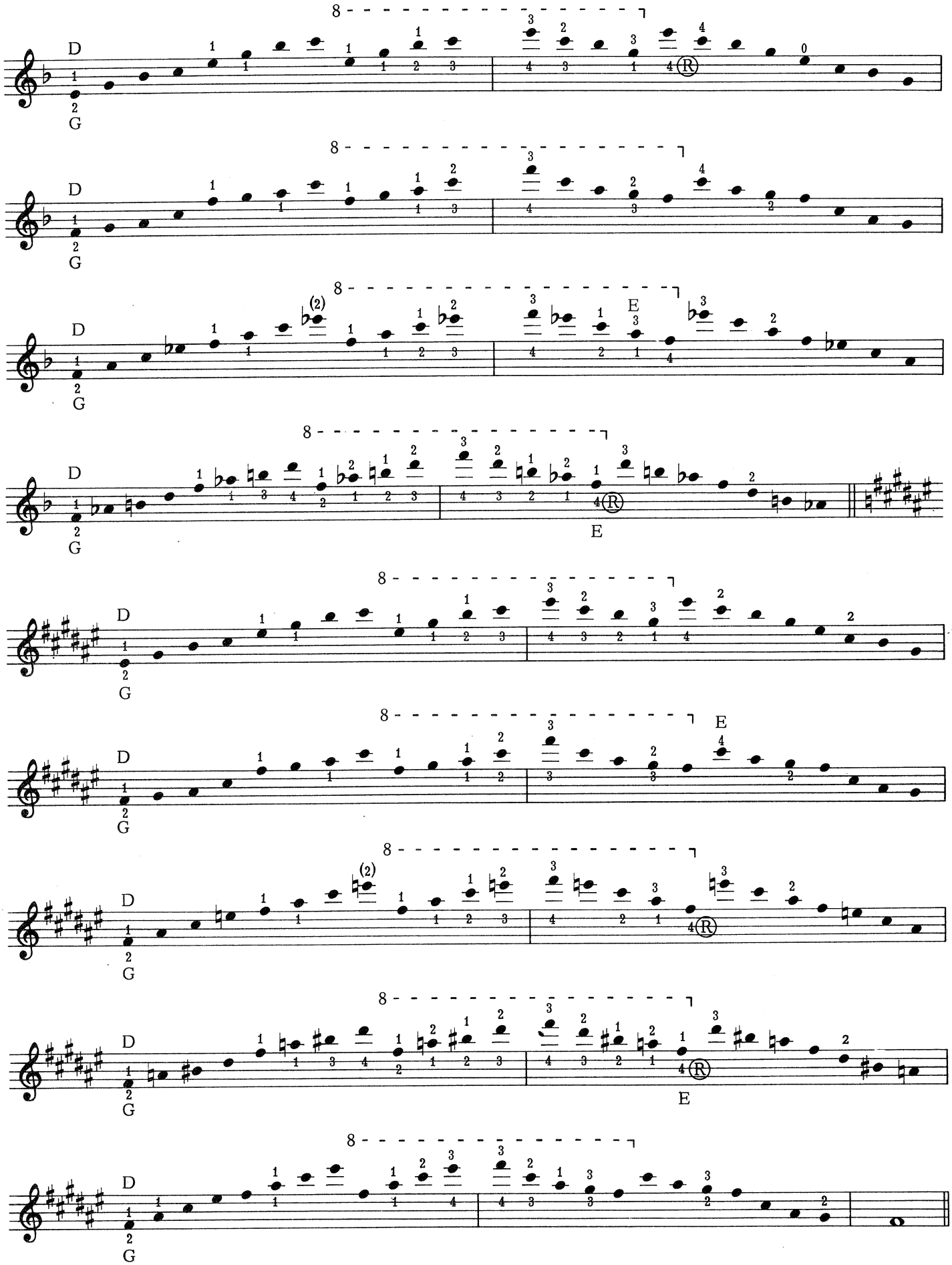



E
E
A
A
A
E
A


A
E
E
R
E
A
E
E
8


8
D
E
E


E
D
E
D
E
E
D

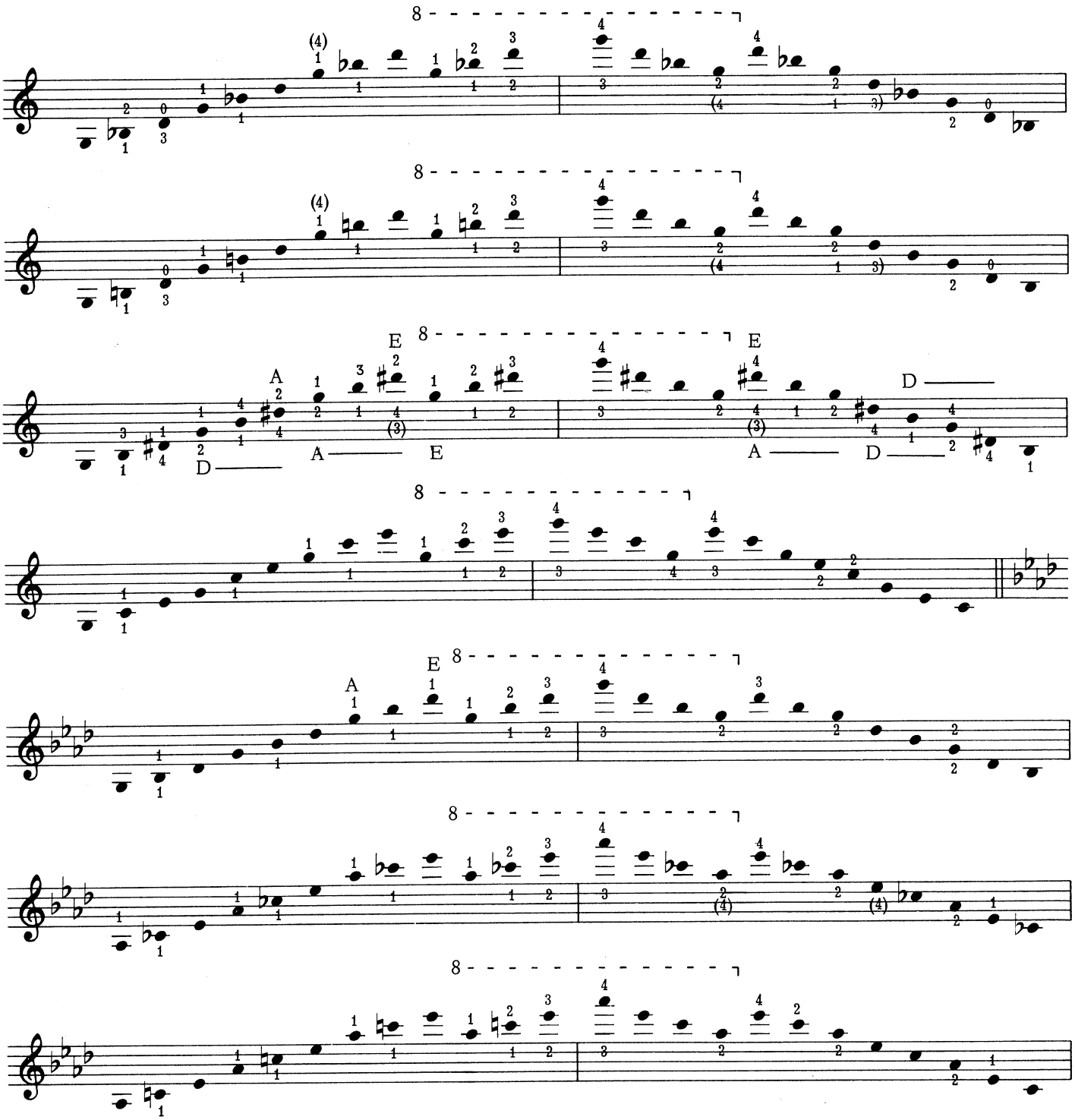

8
D
G
E
R

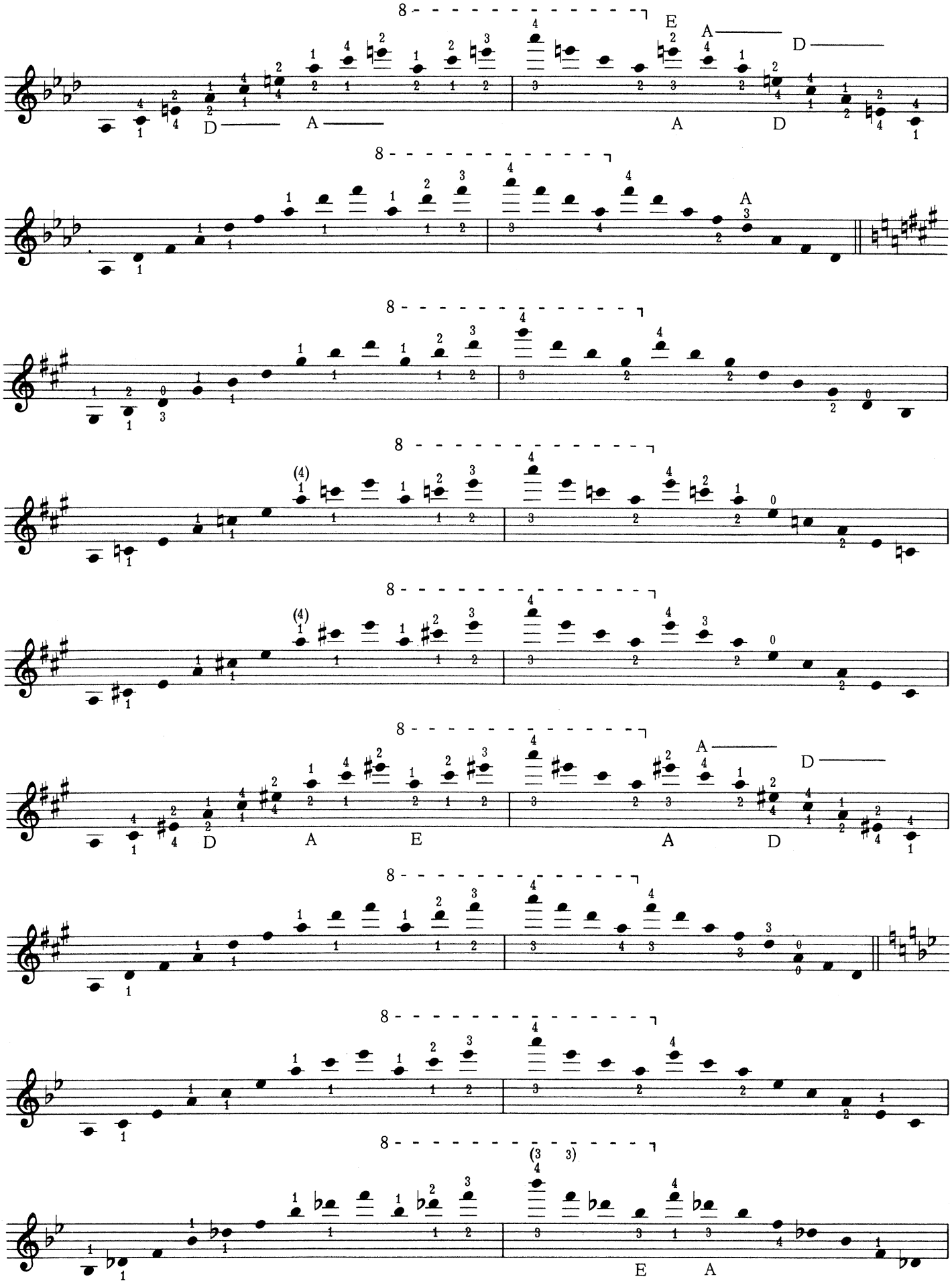
8

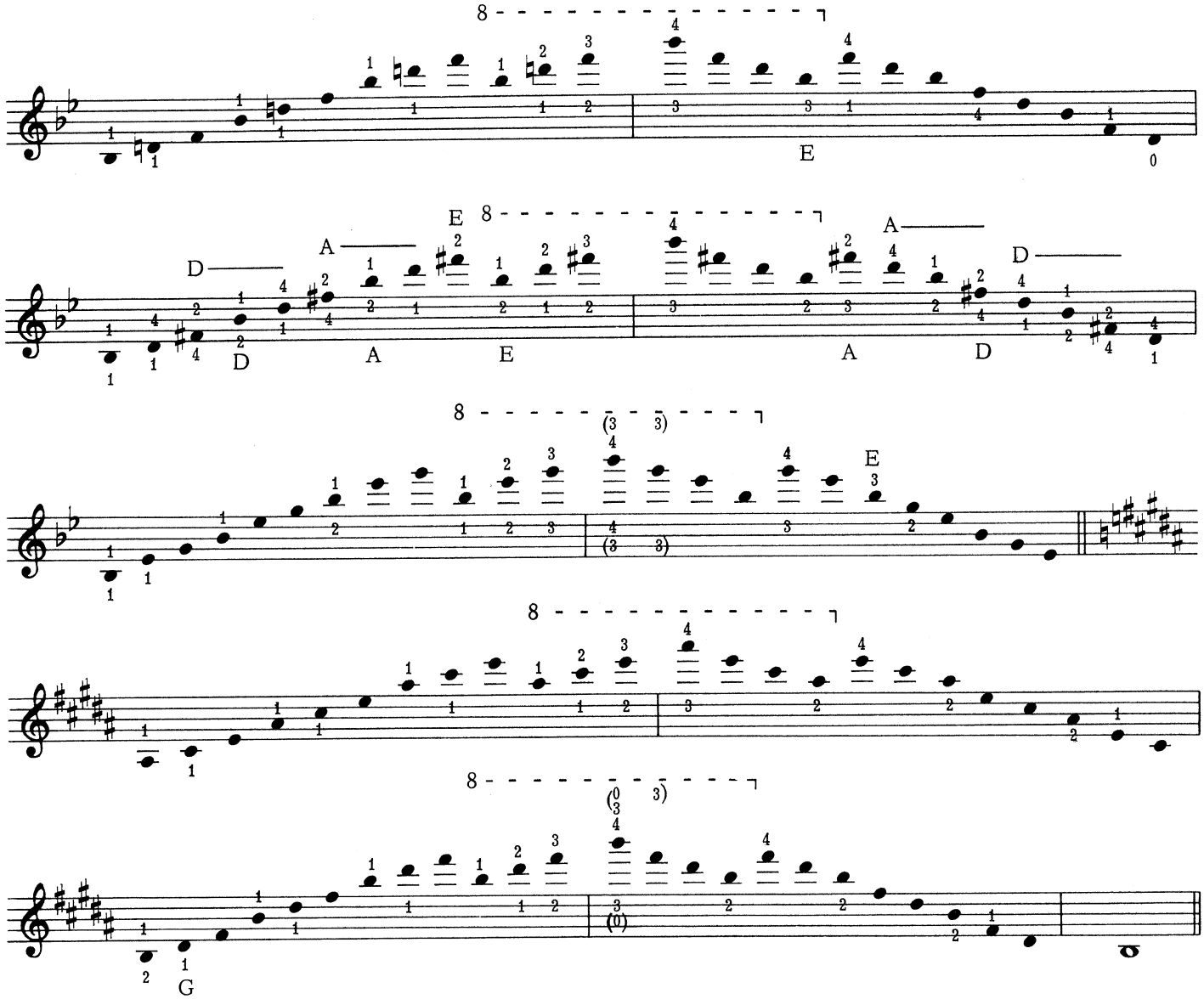
Four-Octave Arpeggios

Groups of twelve notes. PATTERNS: *B1, B2, B3, B4, B6, B12*
R1, R2, R3, R4, R6, R12

Primary Patterns:

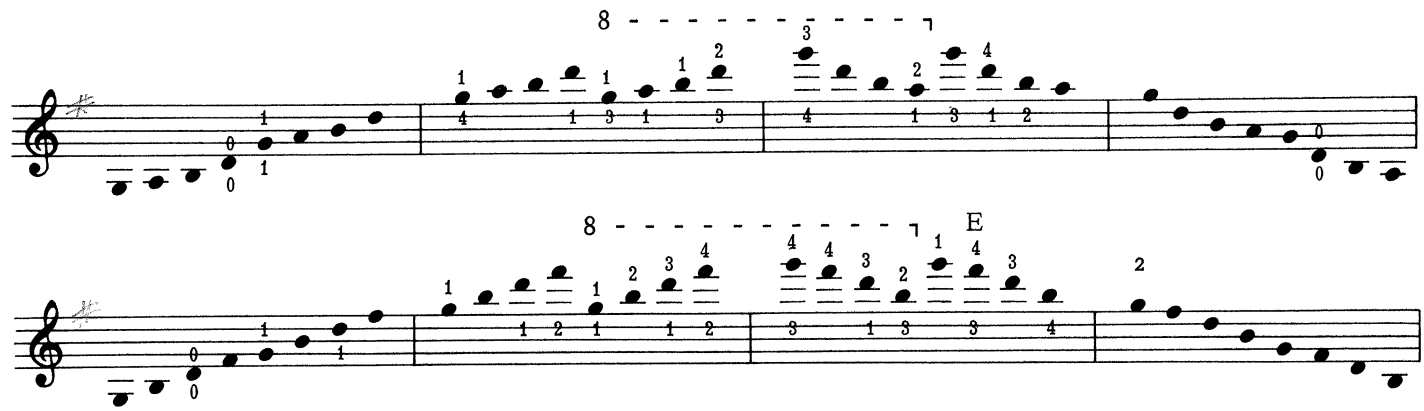


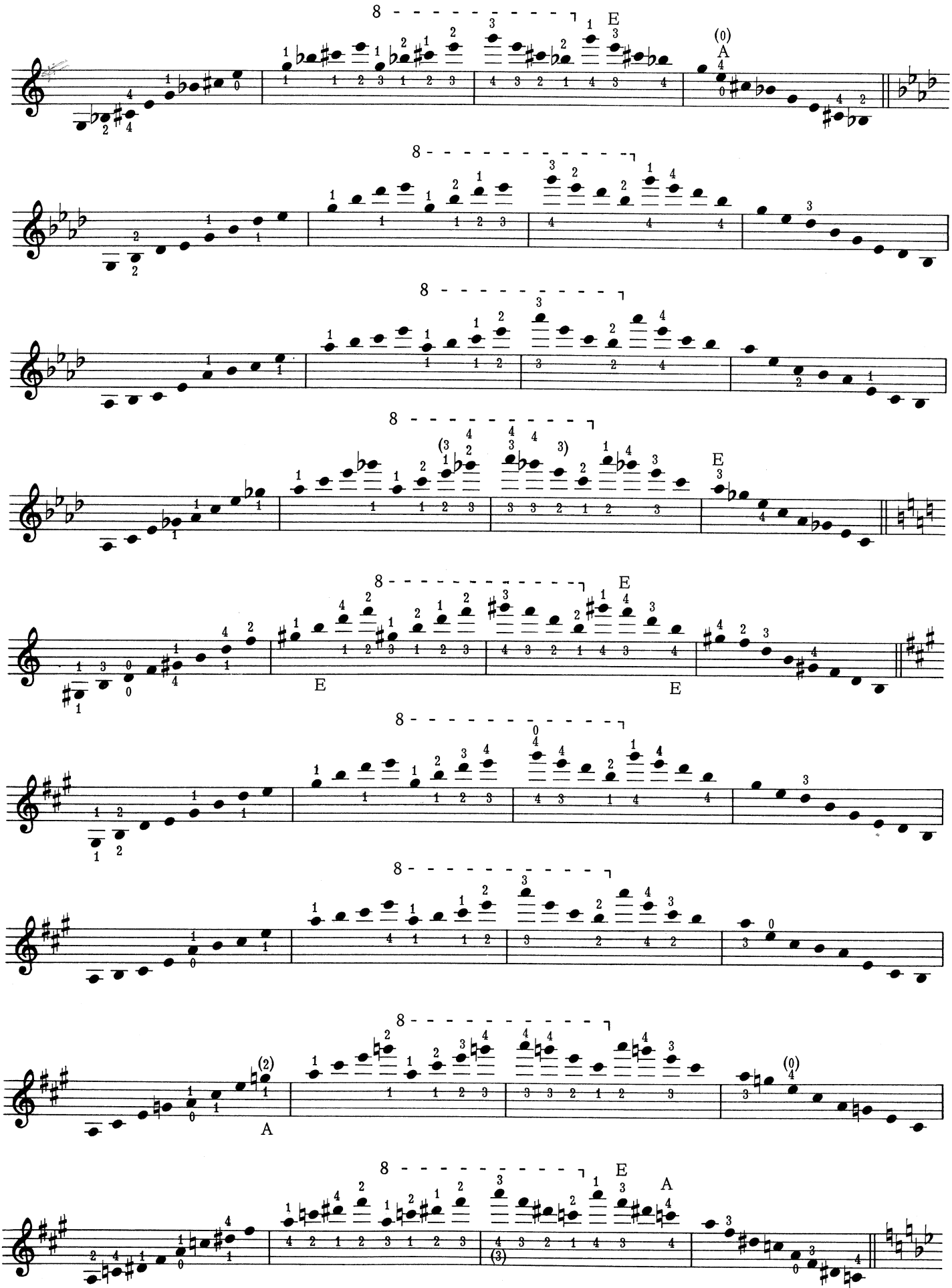

8
E
A
D
D
A
A
D
8
A
8
8
8
8
A
D
D
A
E
A
D
8
8
8
E
A

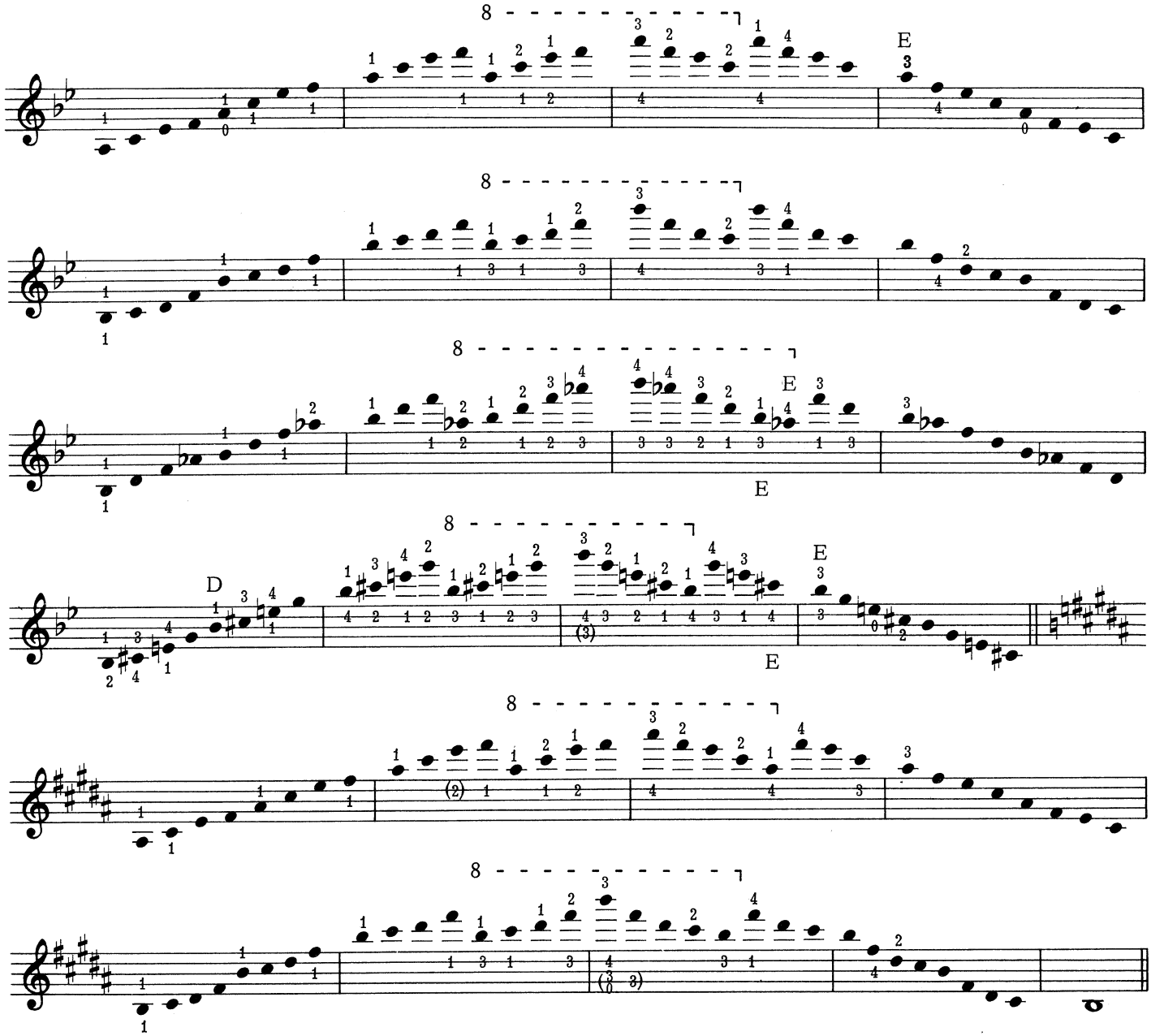


Groups of eight notes. PATTERNS: *B1, B2, B4, B8, (B16)*
R1, R2, R4, R8, (R16)

Primary Patterns:






8
E
8
8
E
E
8
D
E
E
8
8

9

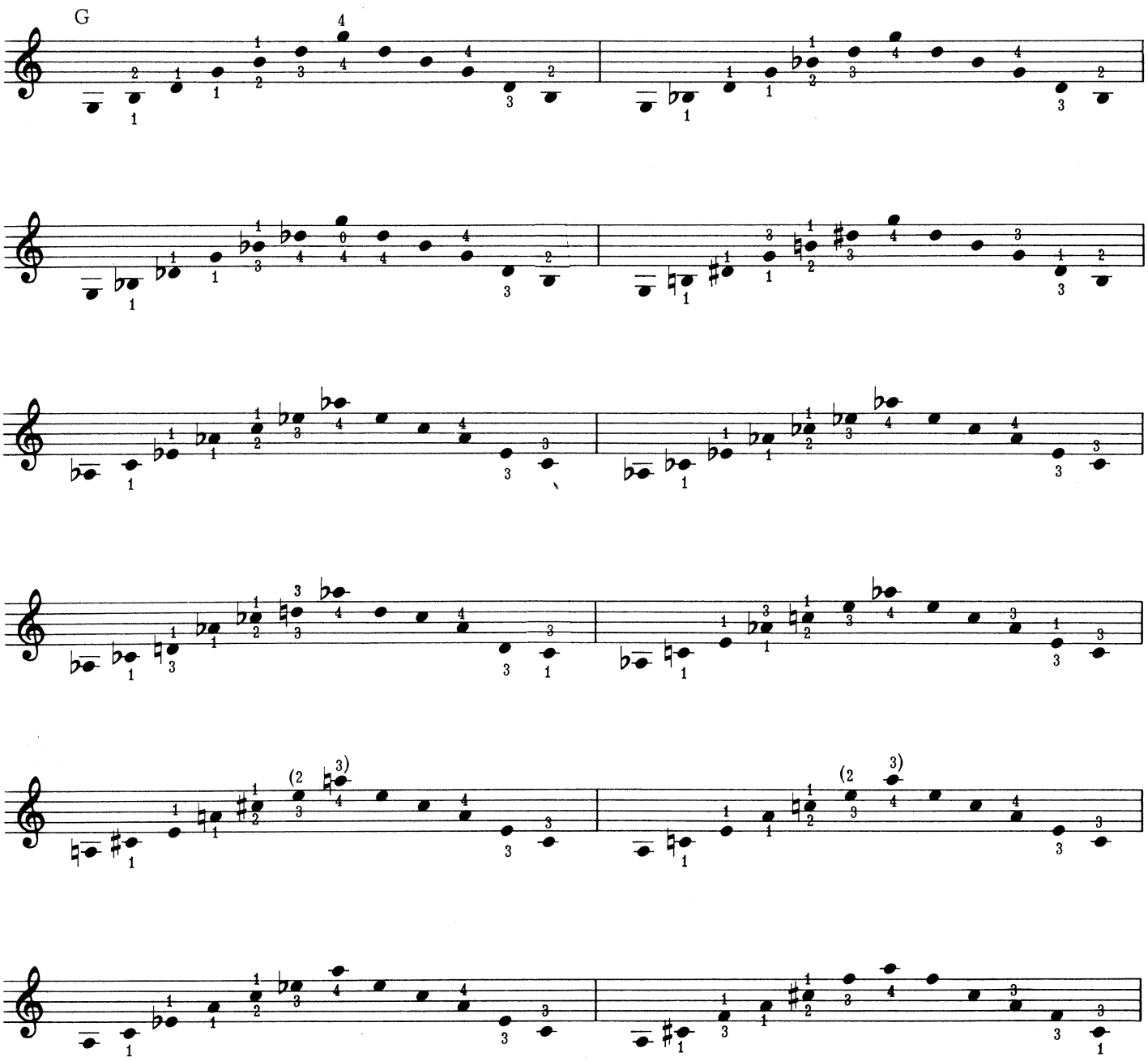
Arpeggios on One String

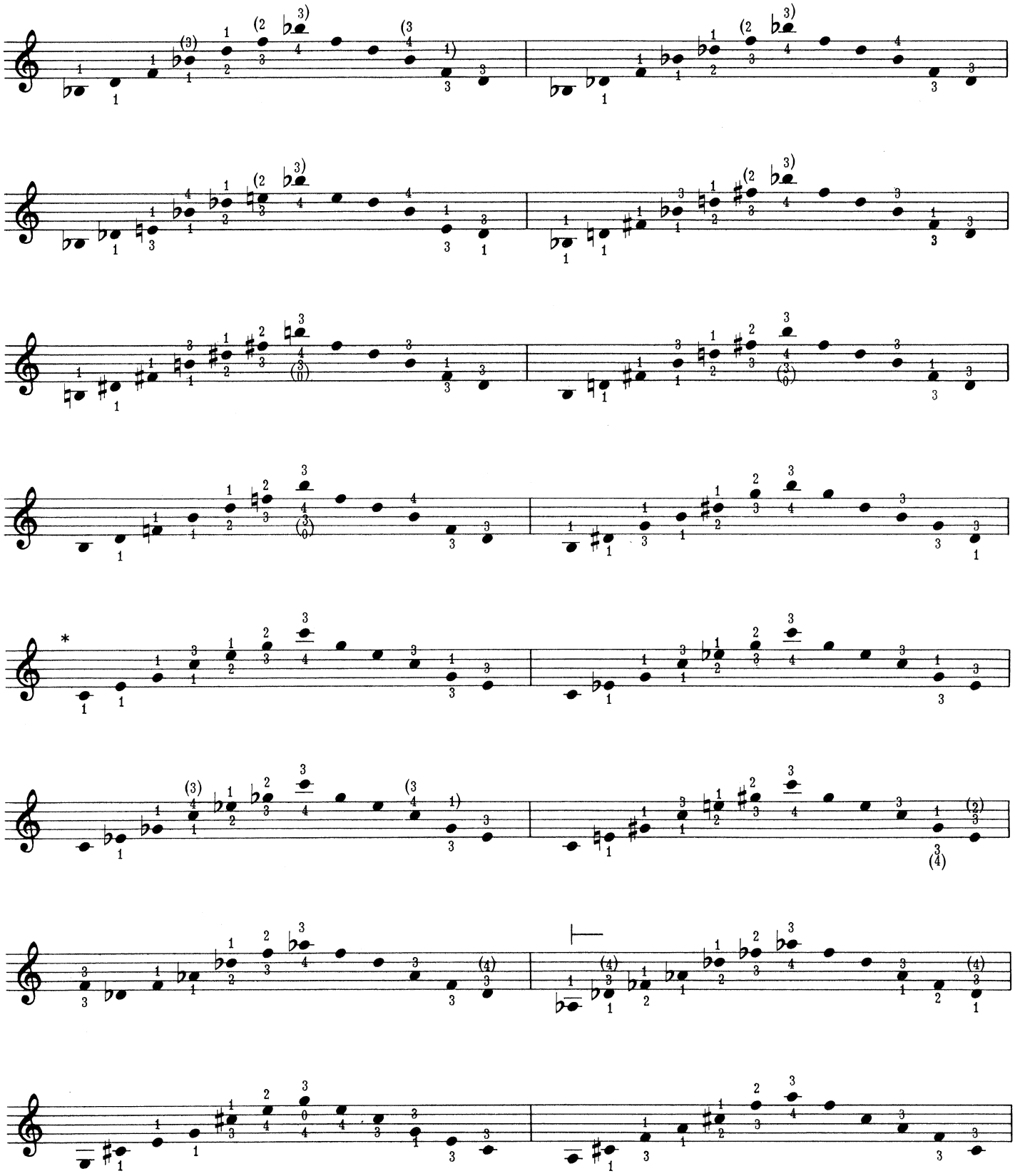
TRIADS

Groups of twelve notes. PATTERNS: *B1, B2, B3, B4, B6, B12*
R1, R2, R3, R4, R6, R12

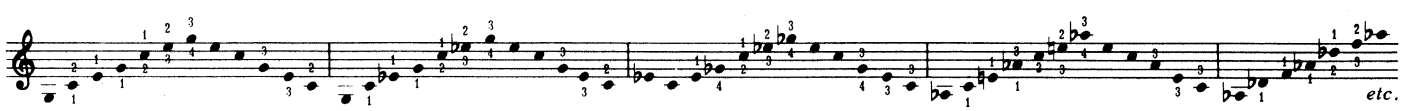
Primary Patterns:

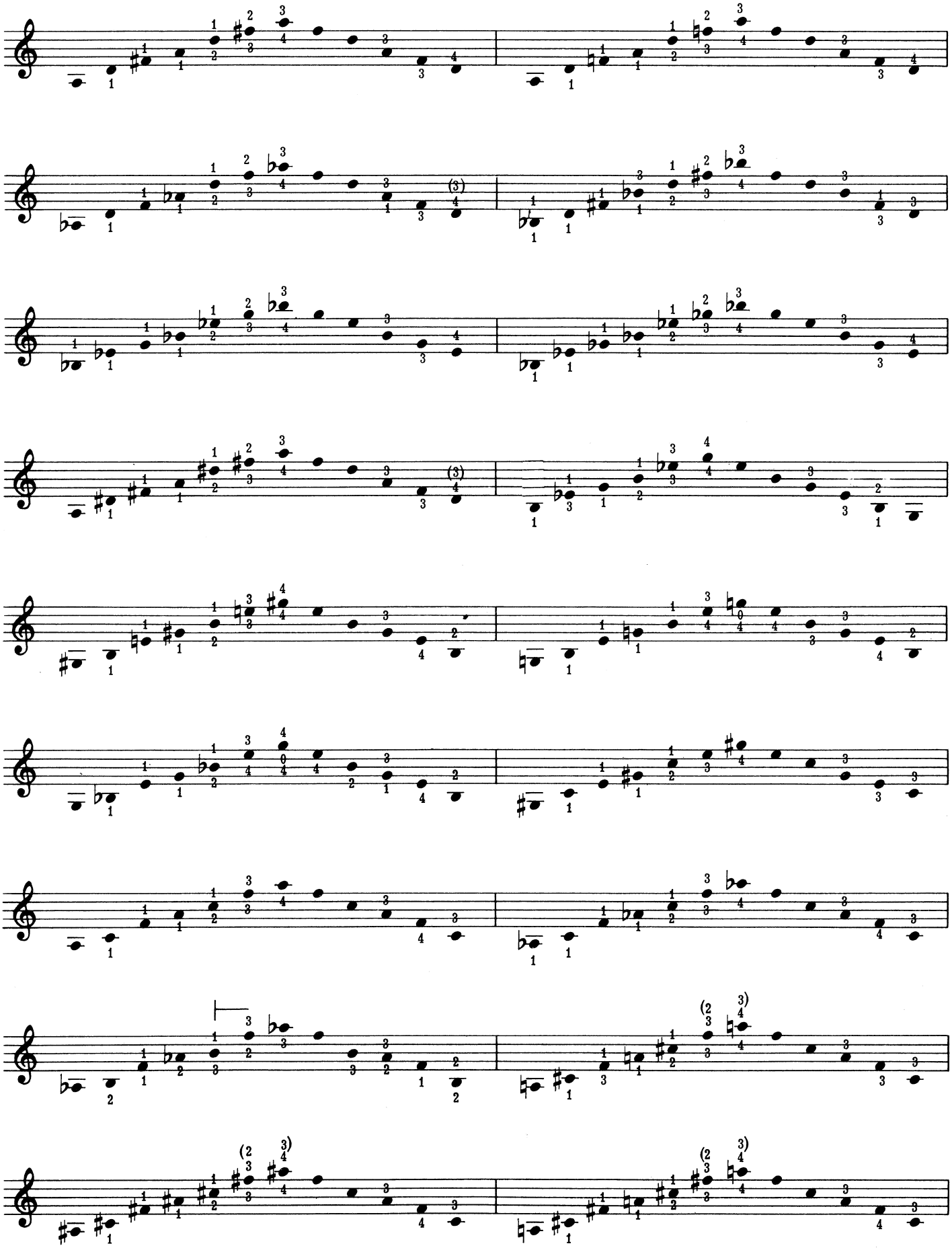
Written for the G-string, the exercises in this section are to be practiced on all four strings.

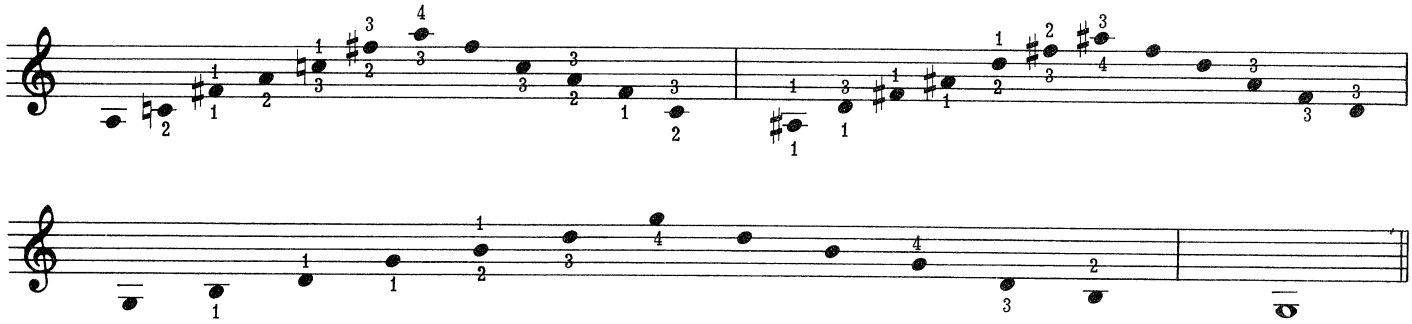




*Ossia:



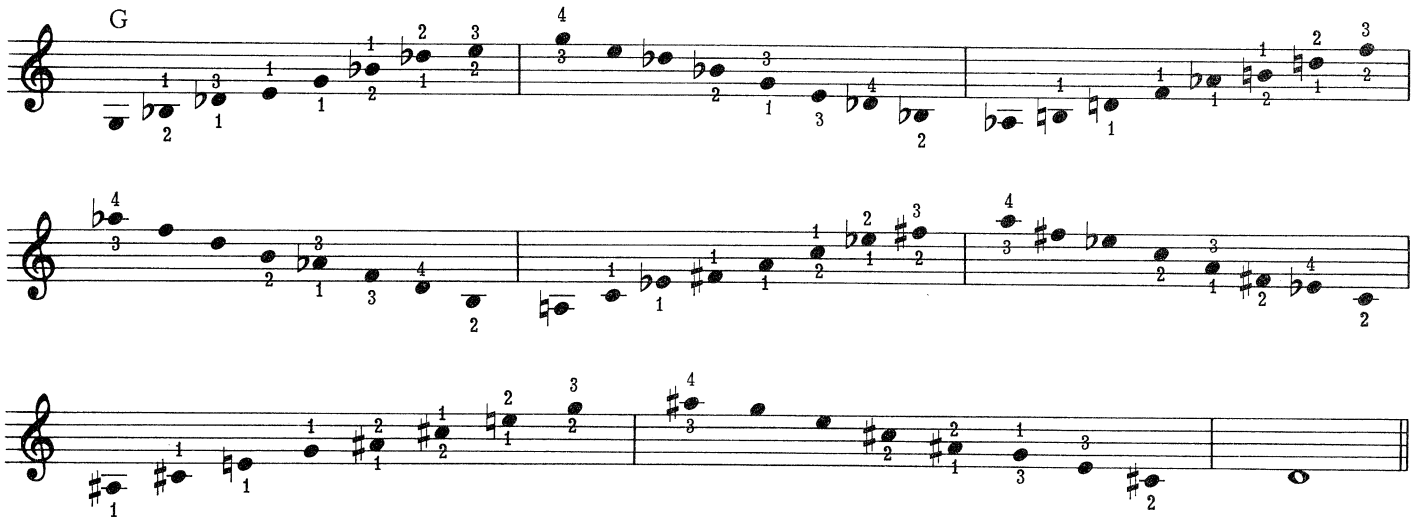




DIMINISHED SEVENTHS

Groups of eight notes. PATTERNS: *B1, B2, B4, B8, (B16)*
R1, R2, R4, R8, (R16)

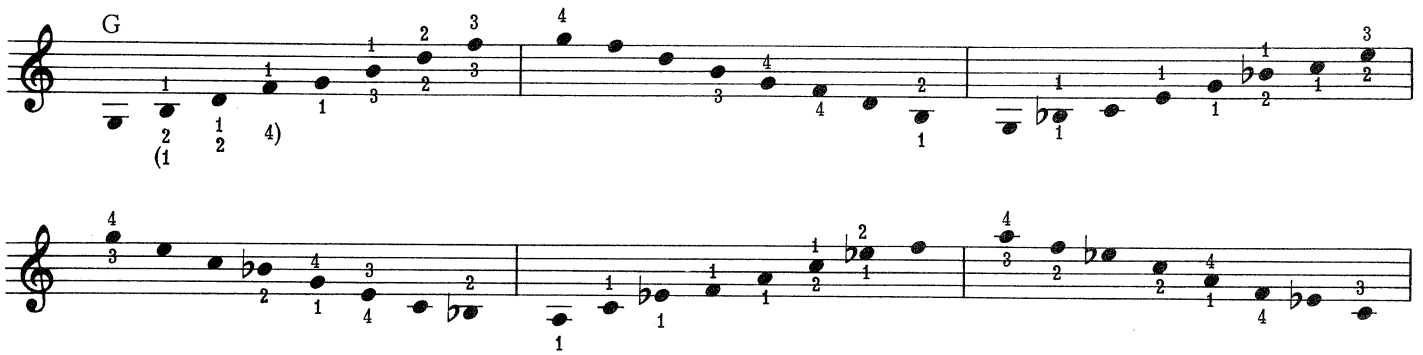
Primary Patterns:

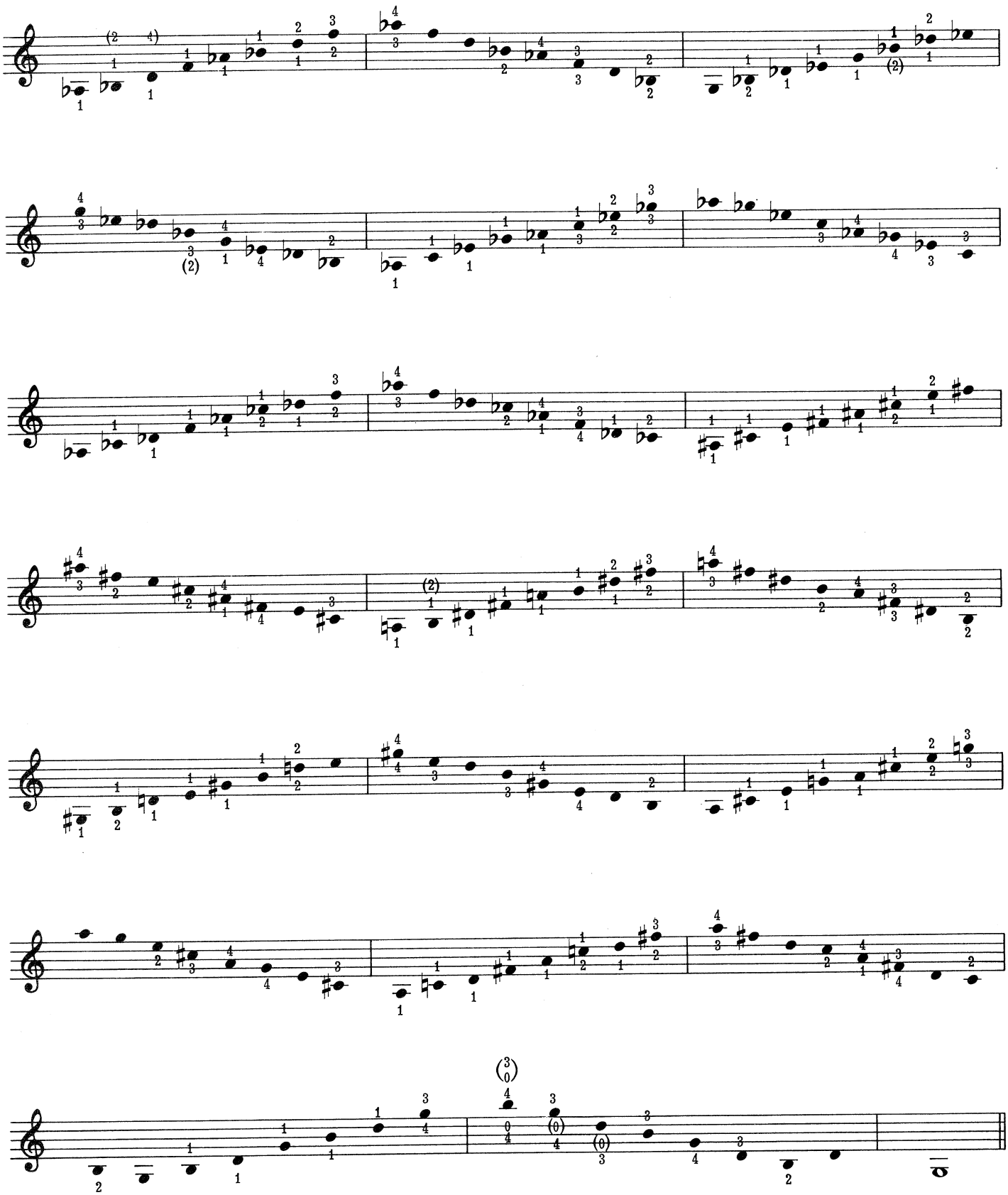


DOMINANT SEVENTHS

Groups of eight notes. PATTERNS: *B1, B2, B4, B8, (B16)*
R1, R2, R4, R8, (R16)

Primary Patterns:



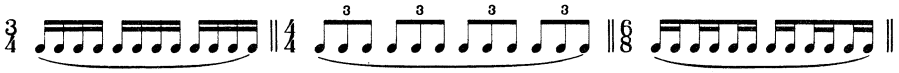


10

Broken Thirds

Groups of twelve notes. PATTERNS: *B1, B2, B3, B4, B6, B12*
R1, R2, R3, R4, R6, R12

Primary Patterns:

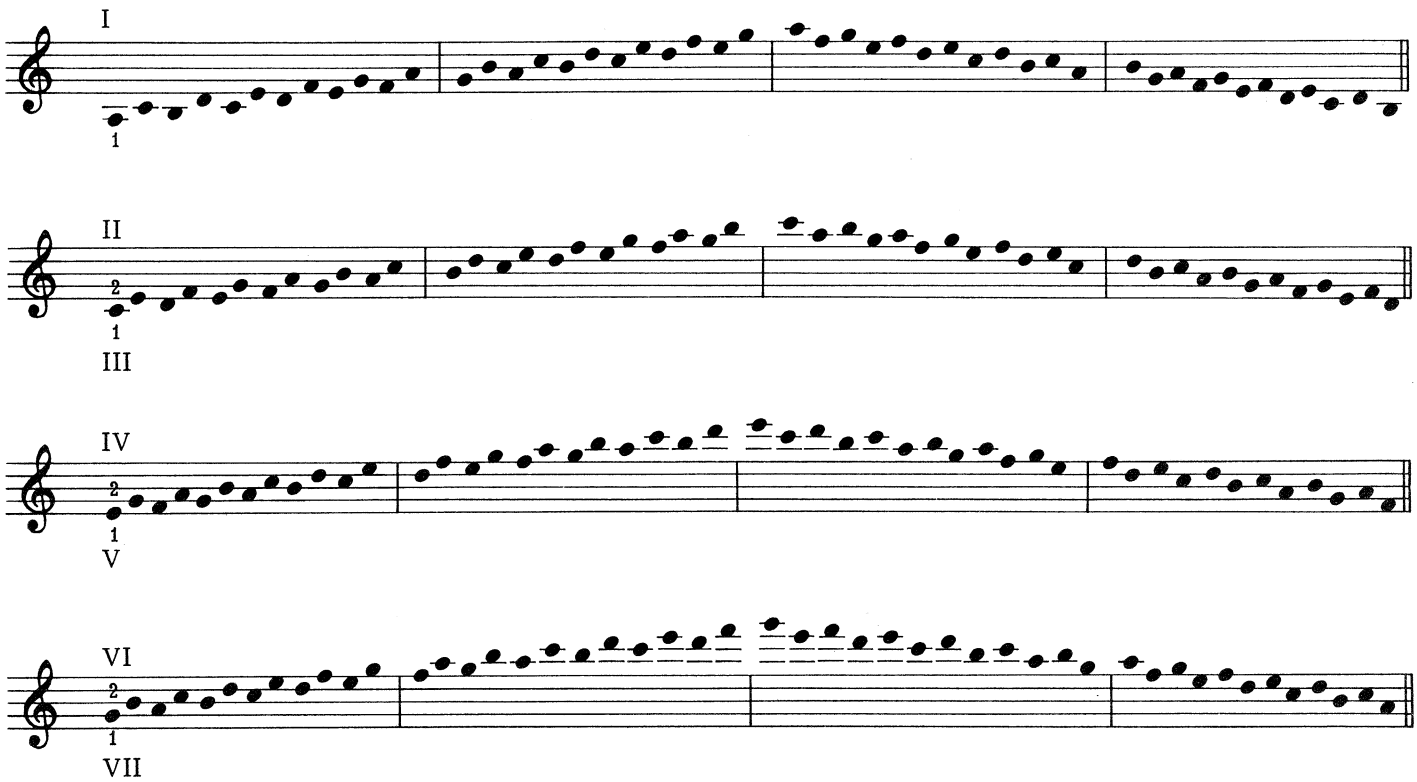


Also slur two measures.

Practice in all the keys.

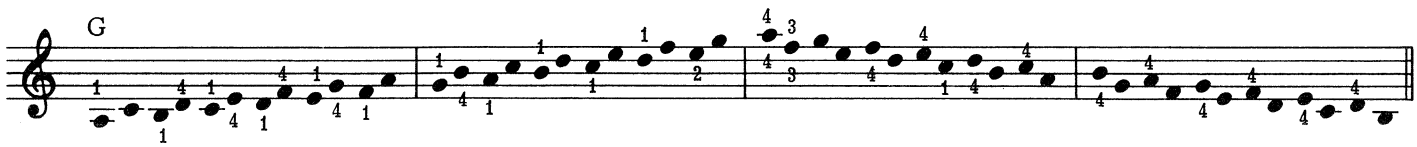
IN ONE POSITION

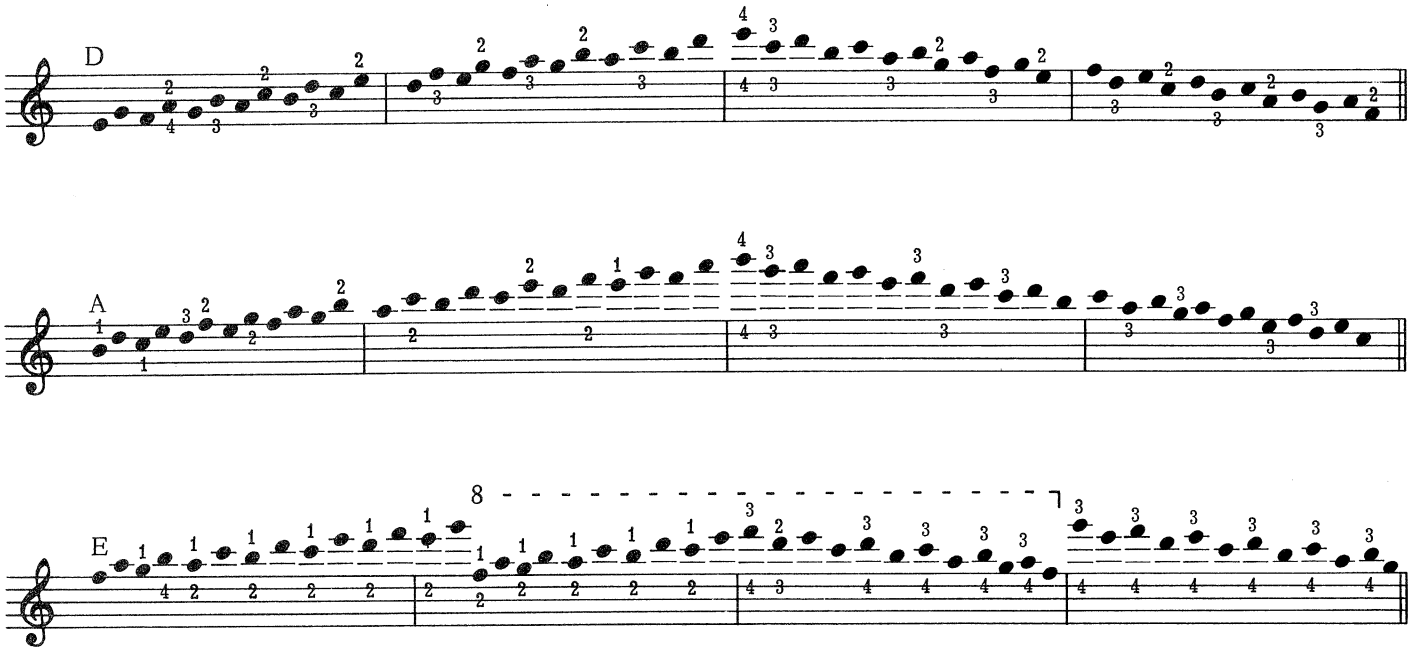
Practice both fingerings to cover all the positions.



ON ONE STRING

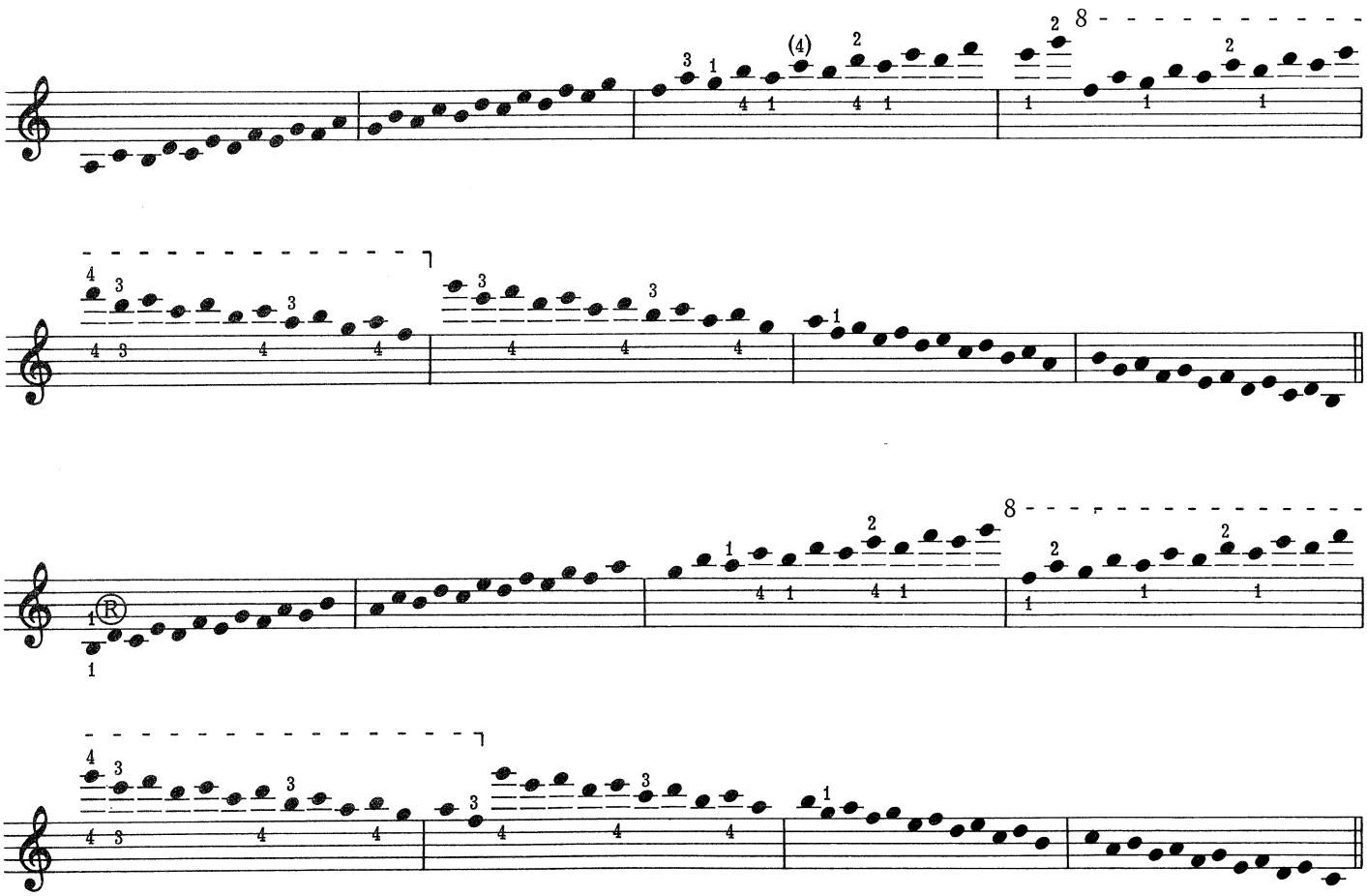
Practice in all the keys. Eight different fingerings are given. They may all be applied to any string.





ENTIRE SCALES

Practice in all the keys.



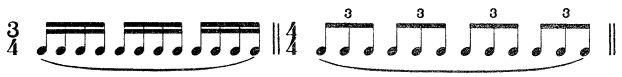
11

Broken Fourths, Fifths and Sixths

FOURTHS IN ONE POSITION

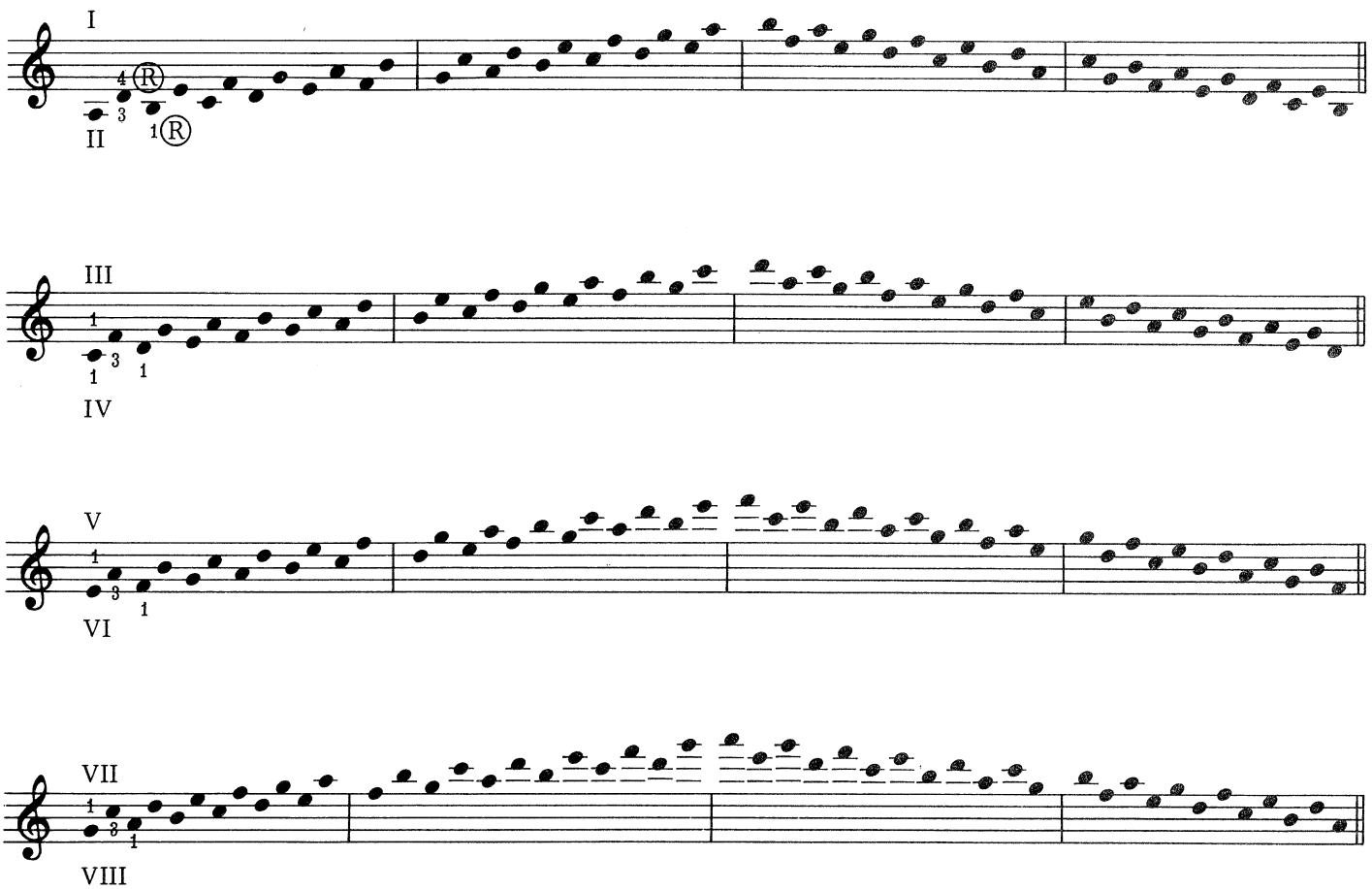
Groups of twelve notes. PATTERNS: *B1, B2, B3, B4, B6, B12*
R1, R2, R3, R4, R6, R12

Primary Patterns:



Also slur two measures.

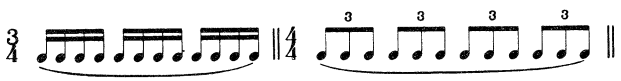
Practice in all the keys. Practice each exercise first with the upper, then with the lower fingering.



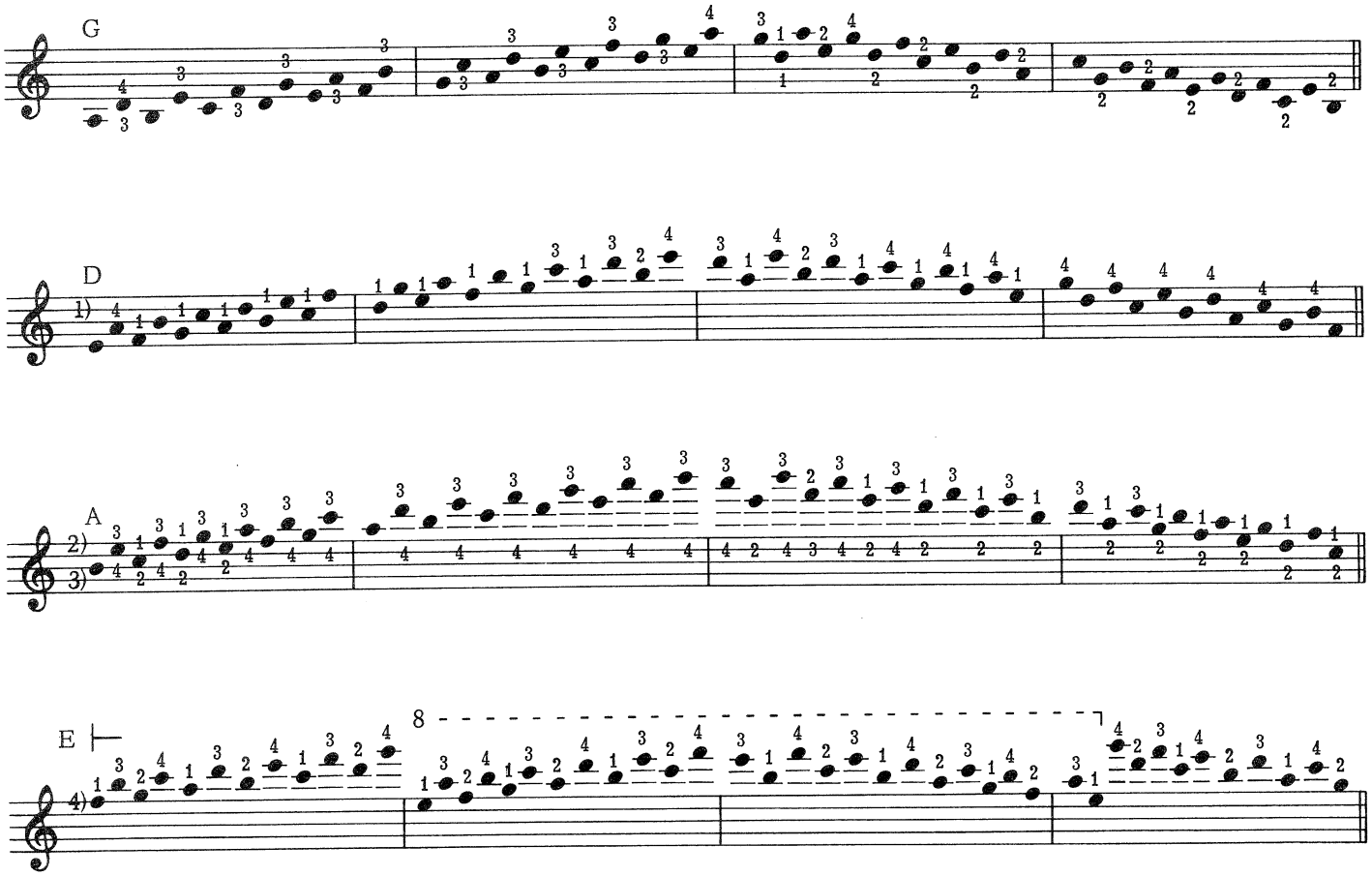
FOURTHS ON ONE STRING

Groups of twelve notes. PATTERNS: *B1, B2, B3, B4, B6, B12*
R1, R2, R3, R4, R6, R12

Primary Patterns:

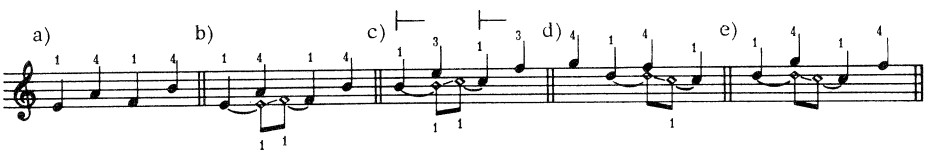


Practice in all the keys. All six of the succeeding fingerings may be applied to any string. The "creeping"* or "caterpillar" style of execution is applicable to fingerings 1), 2) and 3). Fingering 4) uses extensions throughout in the manner of fingered octaves.



*"Creeping" fingering as shown in example a) should be played as illustrated in example b). While the fourth finger plays the a', the first finger contracts to f'. It then acts as a pivot for the shift of the hand and arm toward the next position. Example c) shows the use of an extension: the third finger stretches up to e" while the first finger remains on b'. The third finger then acts as a pivot for the shift of the first finger and the hand to the second position.

The same principle applies in descending fingerings as shown in examples d) and e); the former with contractions, the latter with extensions.



FIFTHS ON ONE STRING

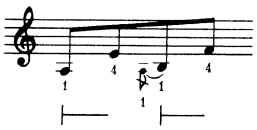
Groups of eight notes. PATTERNS: *B1, B2, B4, B8*
R1, R2, R4, R8

Primary Patterns:

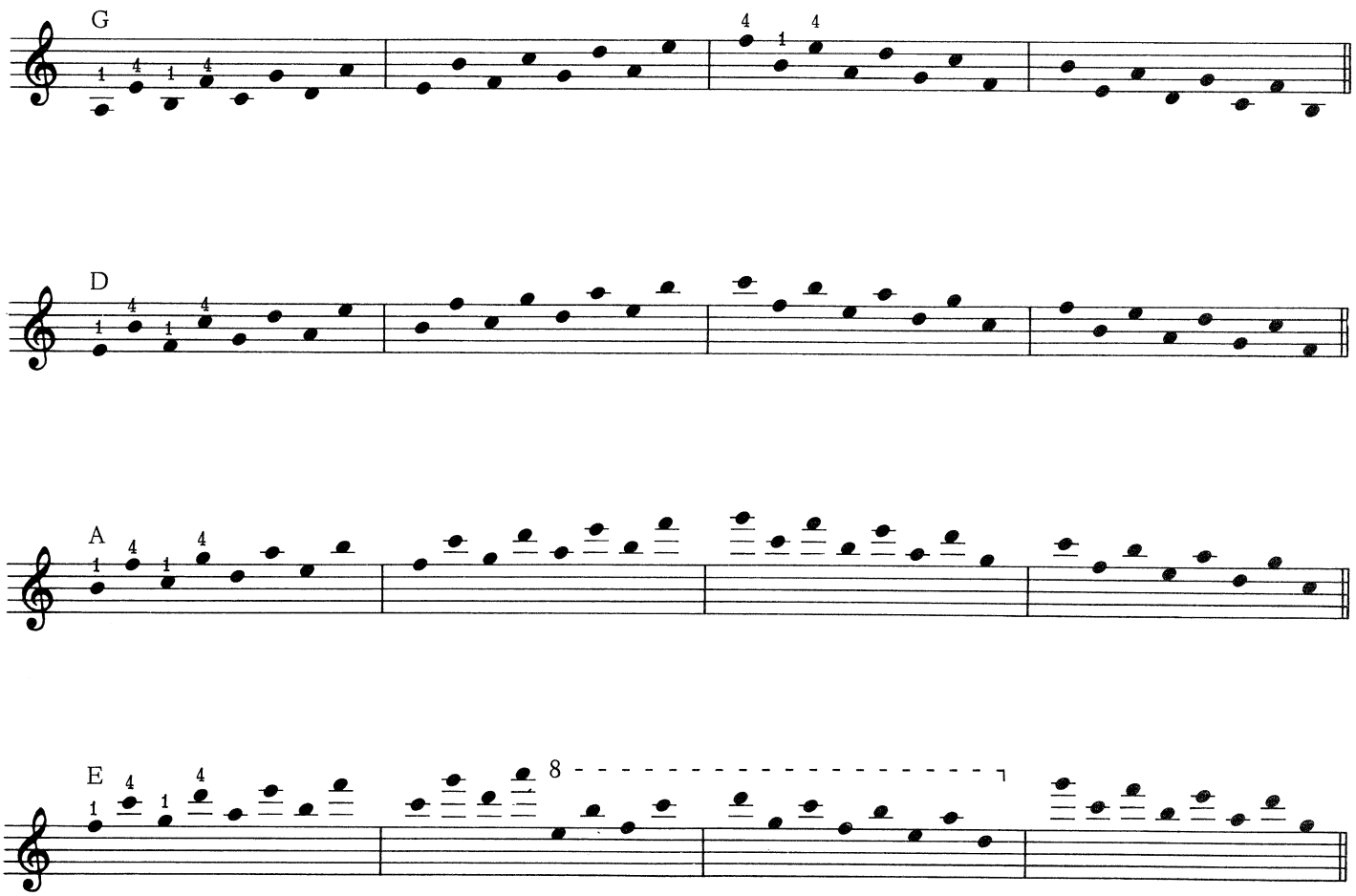
Practice in all the keys. This exercise can be played in three different ways:

1) by shifting in the traditional manner.

2) by maintaining the stretch of a fifth throughout:



3) with "creeping" fingering.



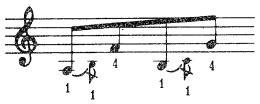
SIXTHS ON ONE STRING

Groups of eight notes. PATTERNS: *B1, B2, B4, B8*
R1, R2, R4, R8

Primary Patterns:

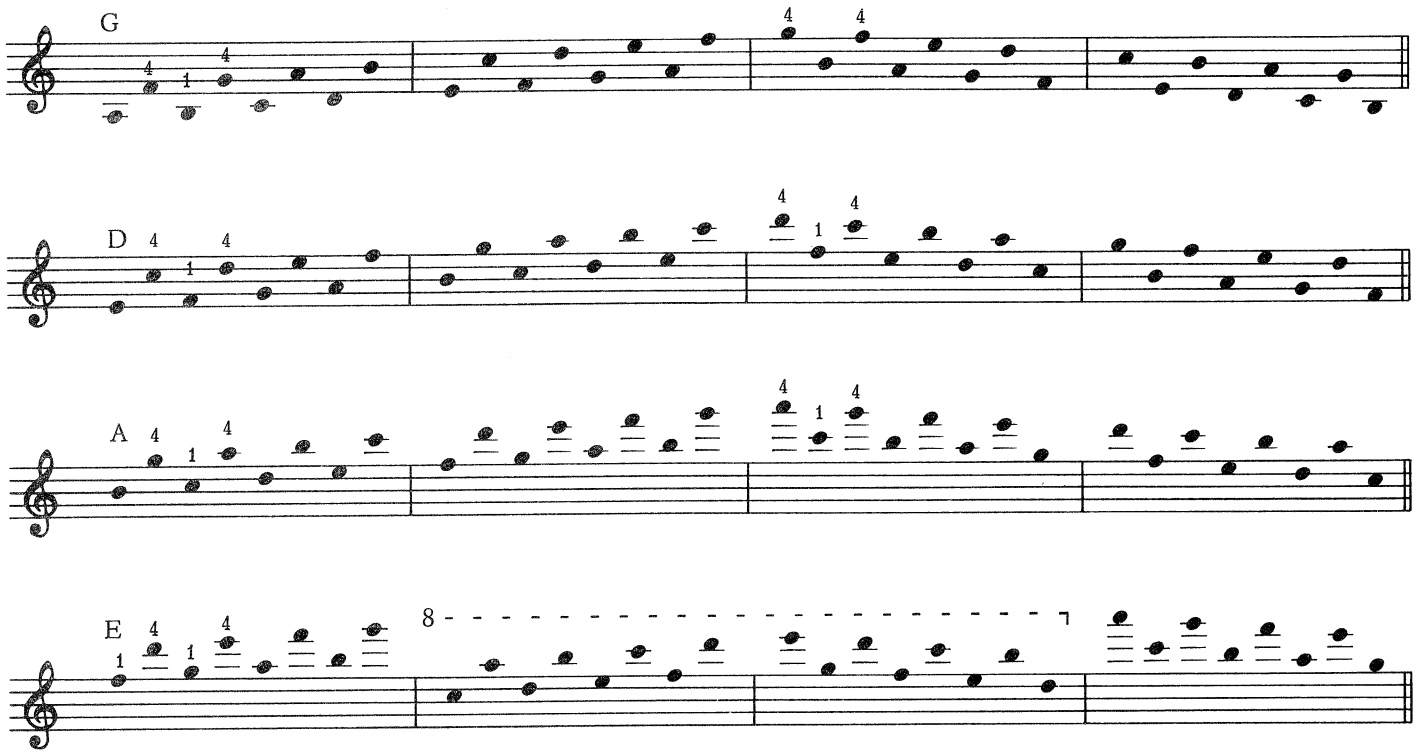
Practice in all the keys. Here, too, three different ways are possible:

1) shifting one step while maintaining the stretch of a fifth:



2) maintaining throughout the stretch of a sixth in the manner of tenths.

3) "creeping" fingering.



12

The Chromatic Scale

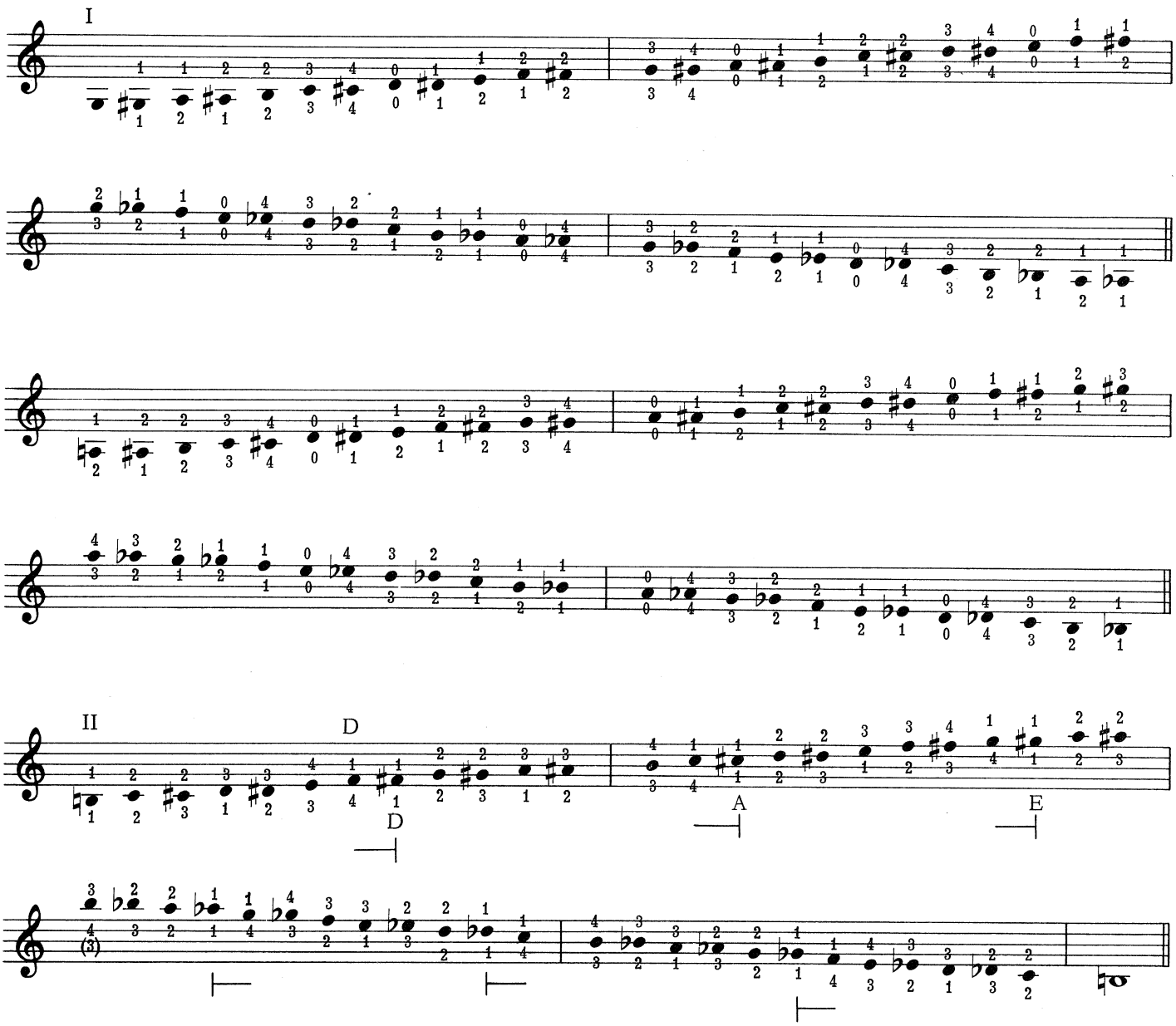
Groups of twelve notes. Use the *Acceleration Exercise* (page 5) in addition to

PATTERNS: *B1, B2, B3, B4, B6, B12*
R1, R2, R3, R4, R6, R12

Primary Patterns:

Also slur two measures.

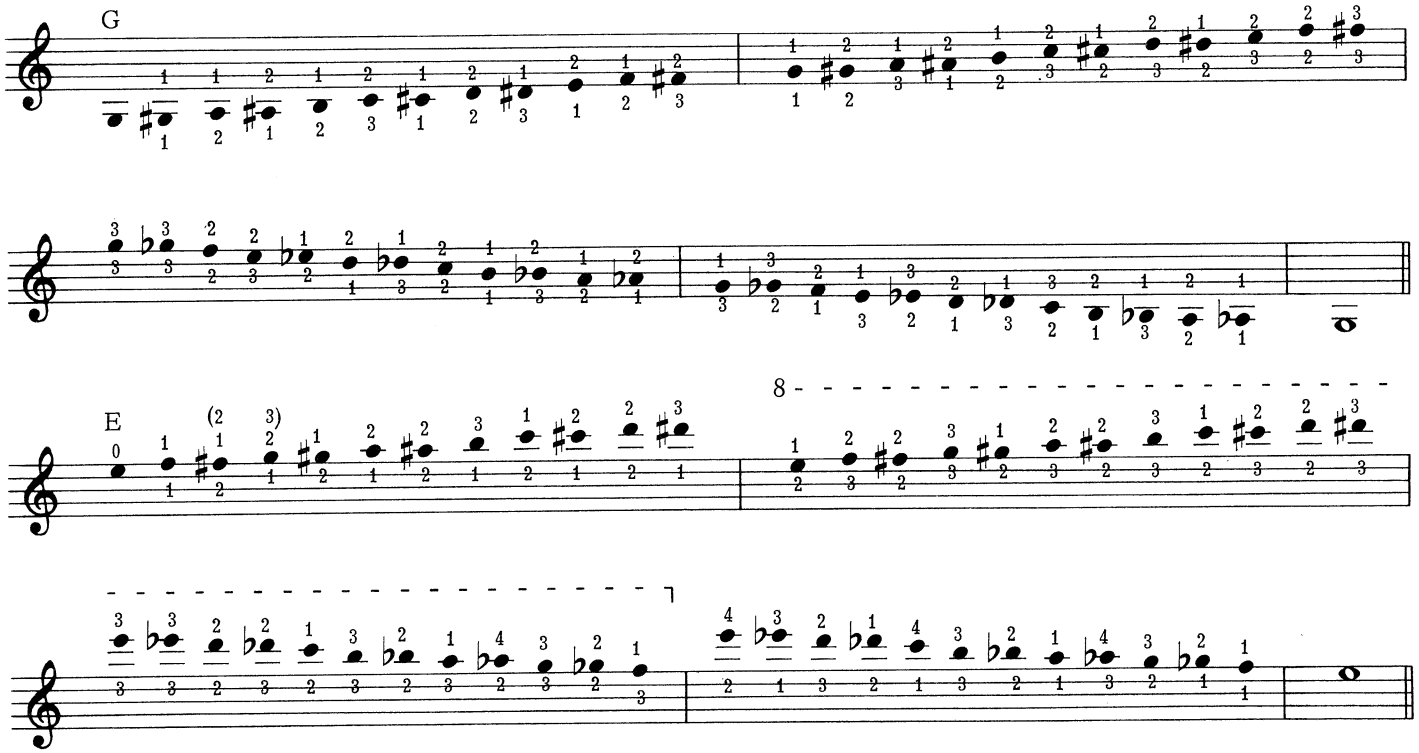
IN ONE POSITION



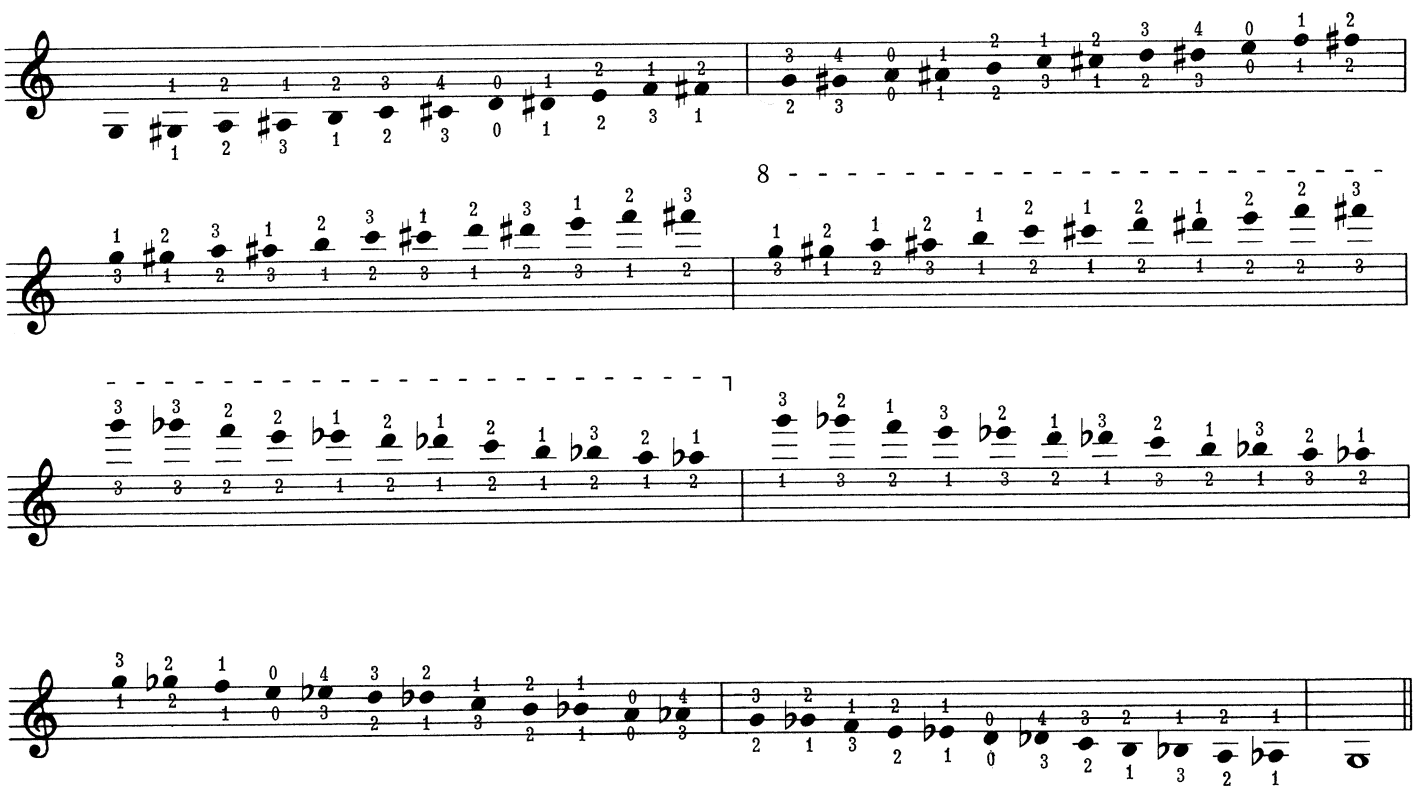
The exercise may be continued into higher positions.

ON ONE STRING

Practice also on the D and A strings. All four fingerings may be applied to any string. Other fingerings may be devised.



FOUR-OCTAVE SCALE



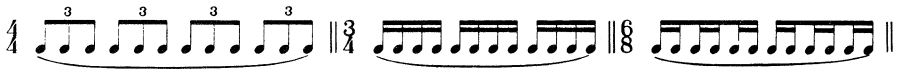
13

The Whole-Tone Scale

ON ONE STRING

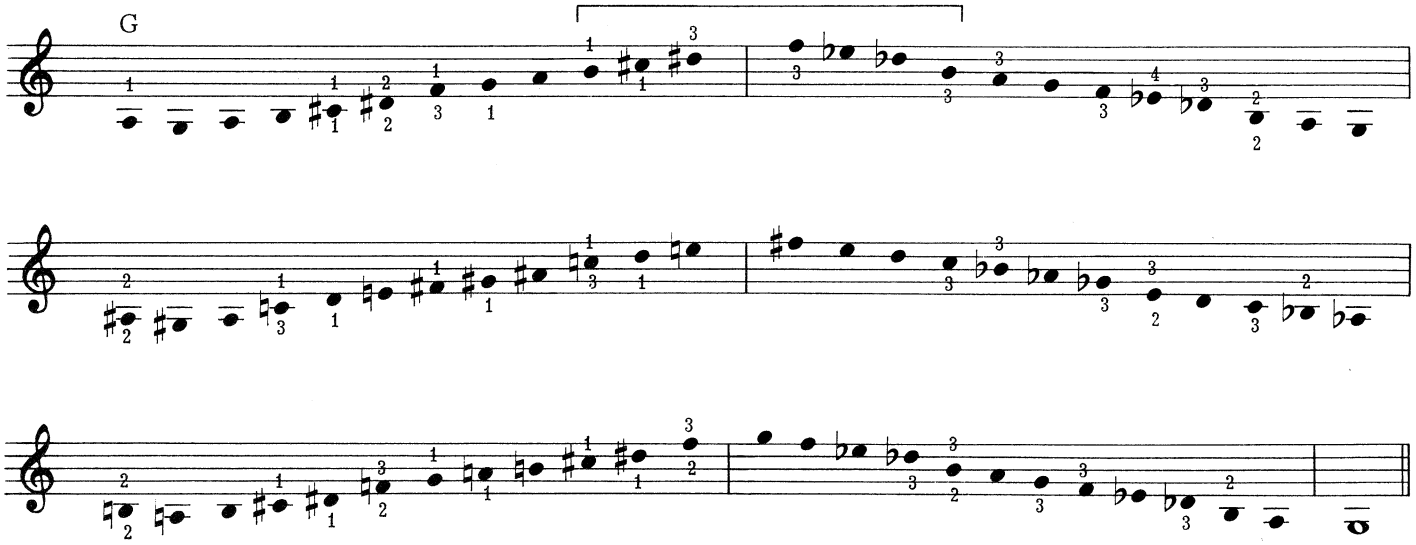
Groups of twelve notes. PATTERNS: *B1, B2, B3, B4, B6, B12*
R1, R2, R3, R4, R6, R12

Primary Patterns:



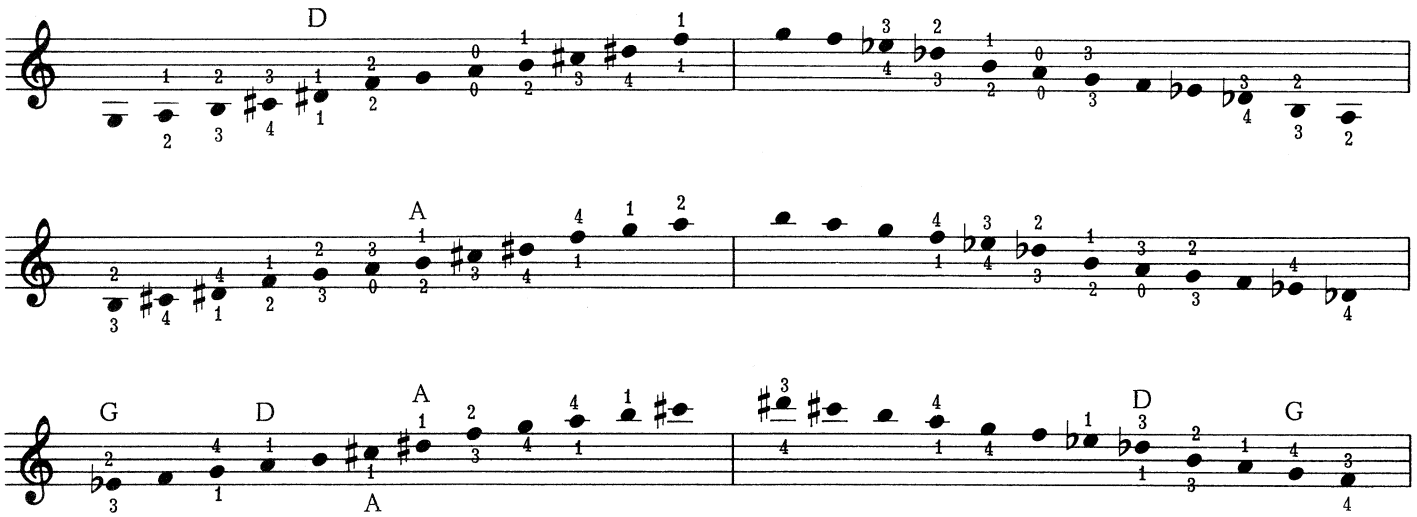
Also slur two measures.

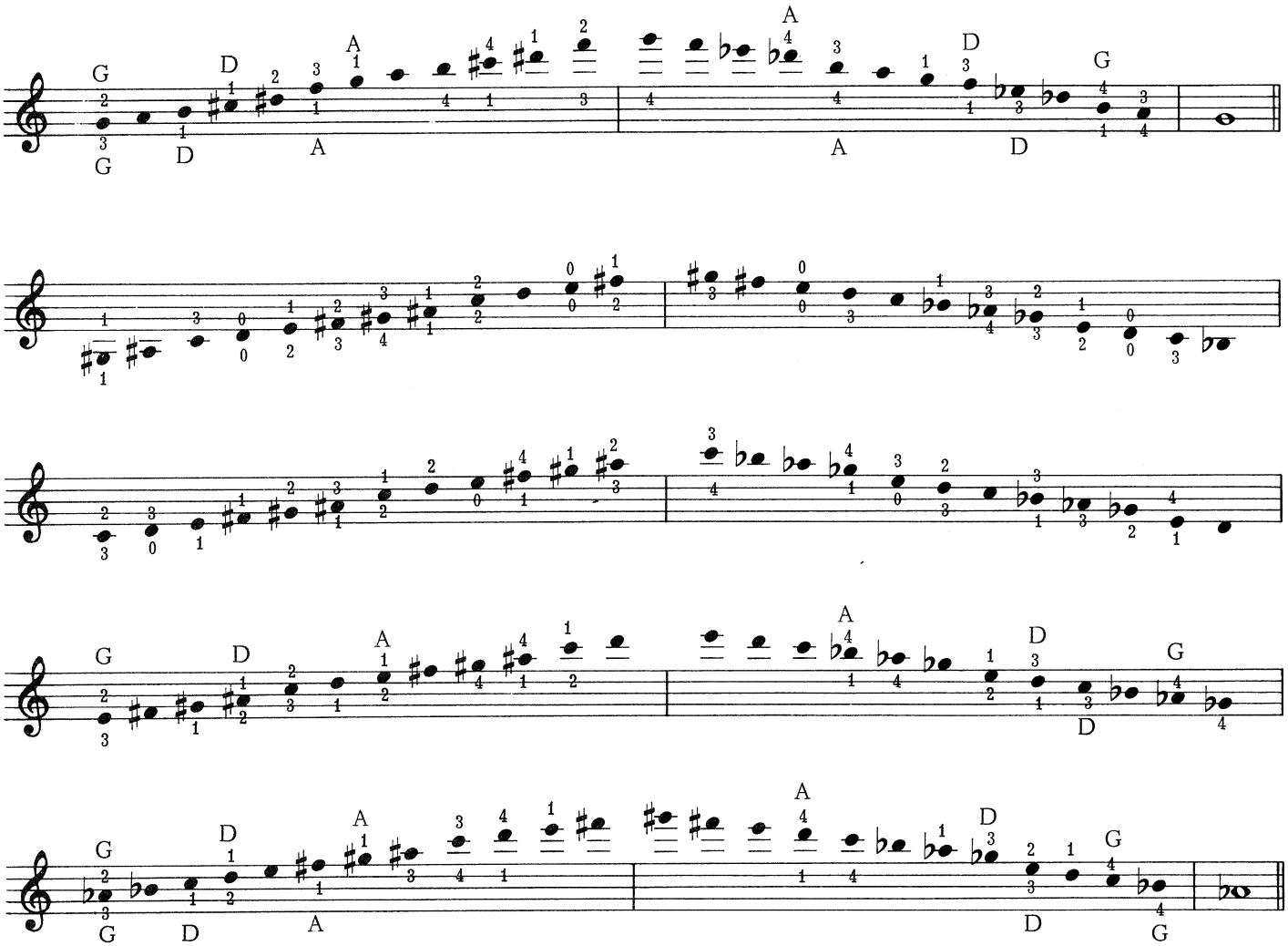
Play on all four strings.



ACROSS THE STRINGS

Patterns as above.

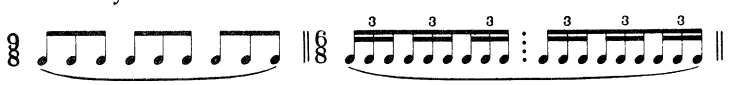


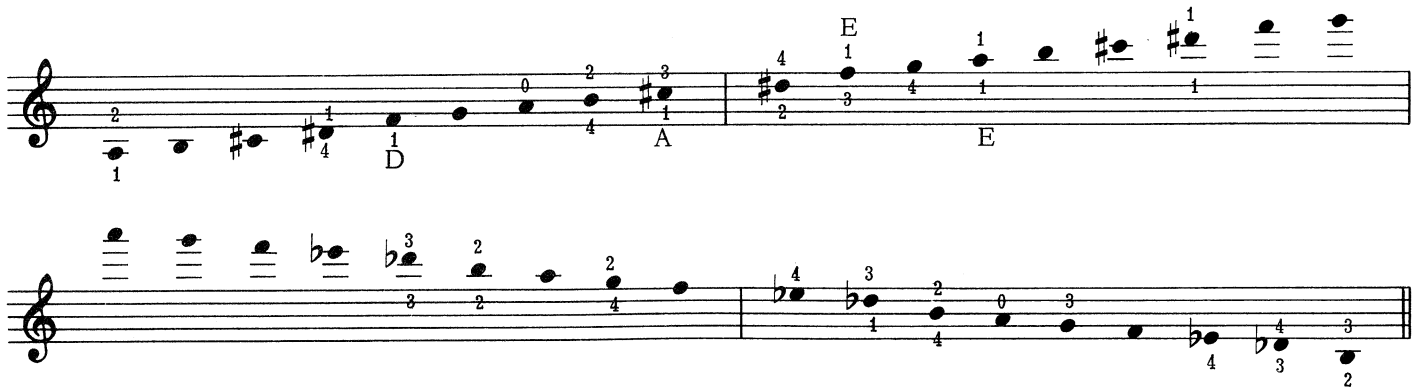


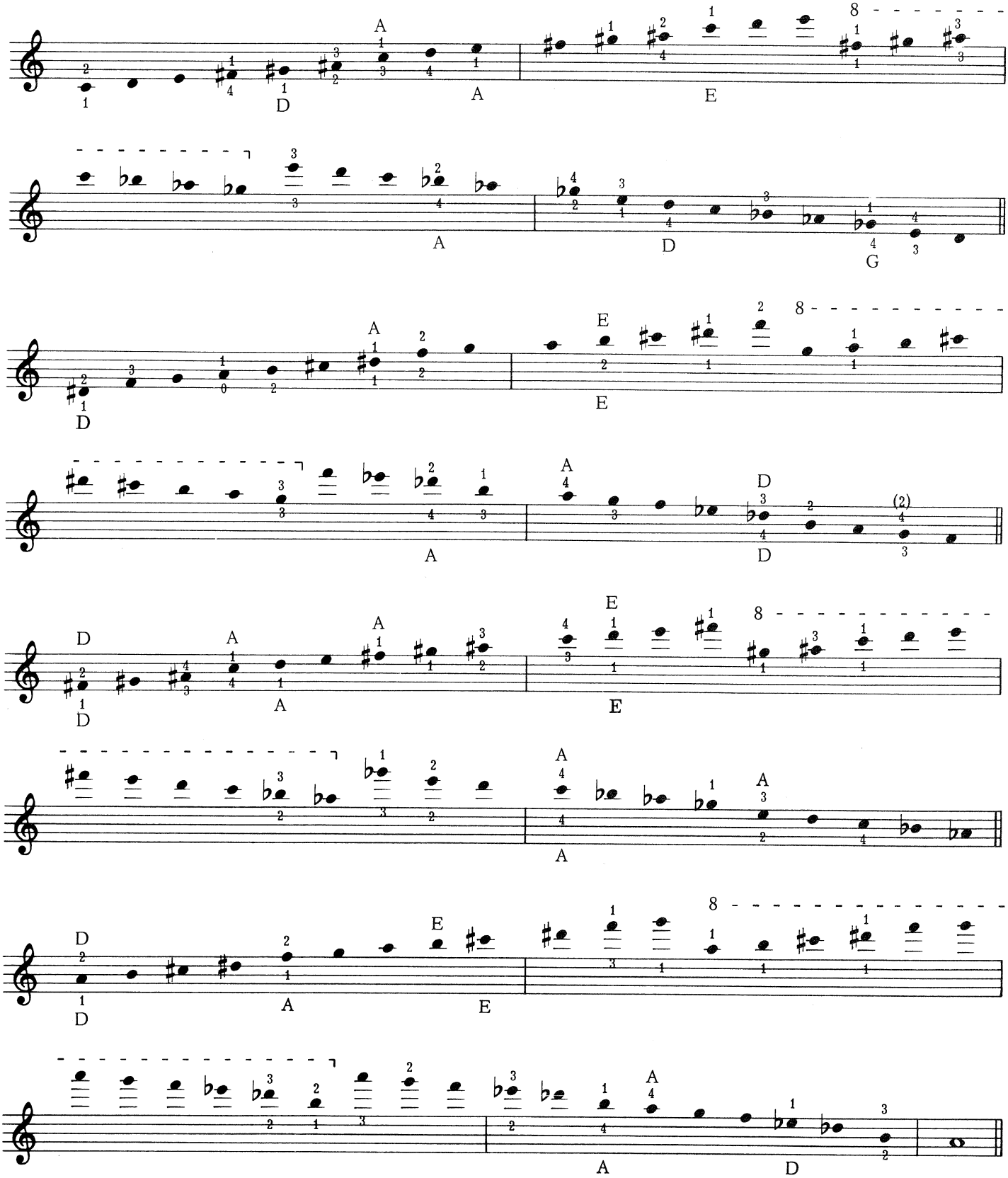
THREE-OCTAVE SCALE

Groups of nine notes. PATTERNS: *B1, B3, B9*
R1, R3, R9

Primary Patterns:







14

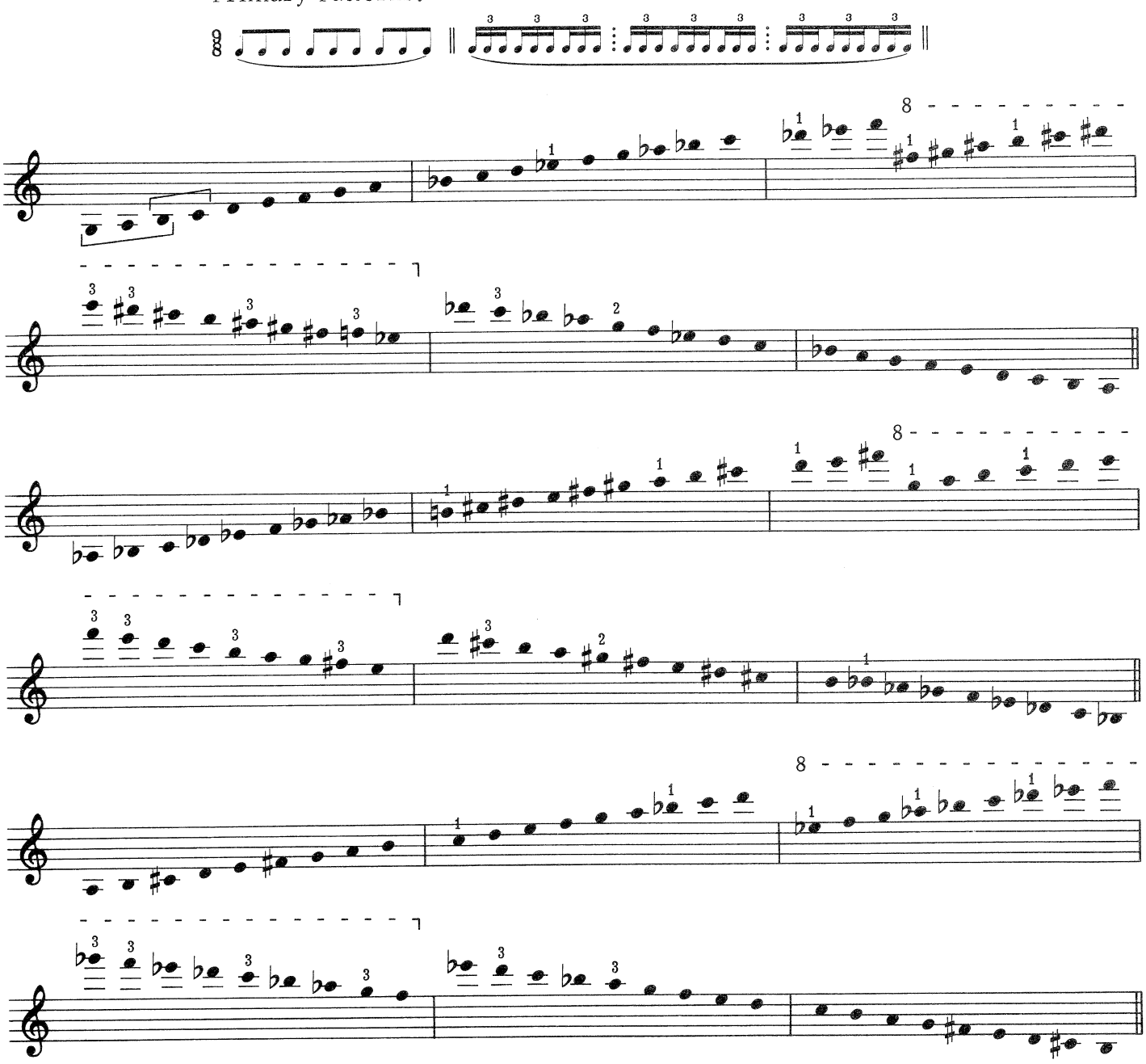
A Few Non-Traditional Scales and Arpeggios

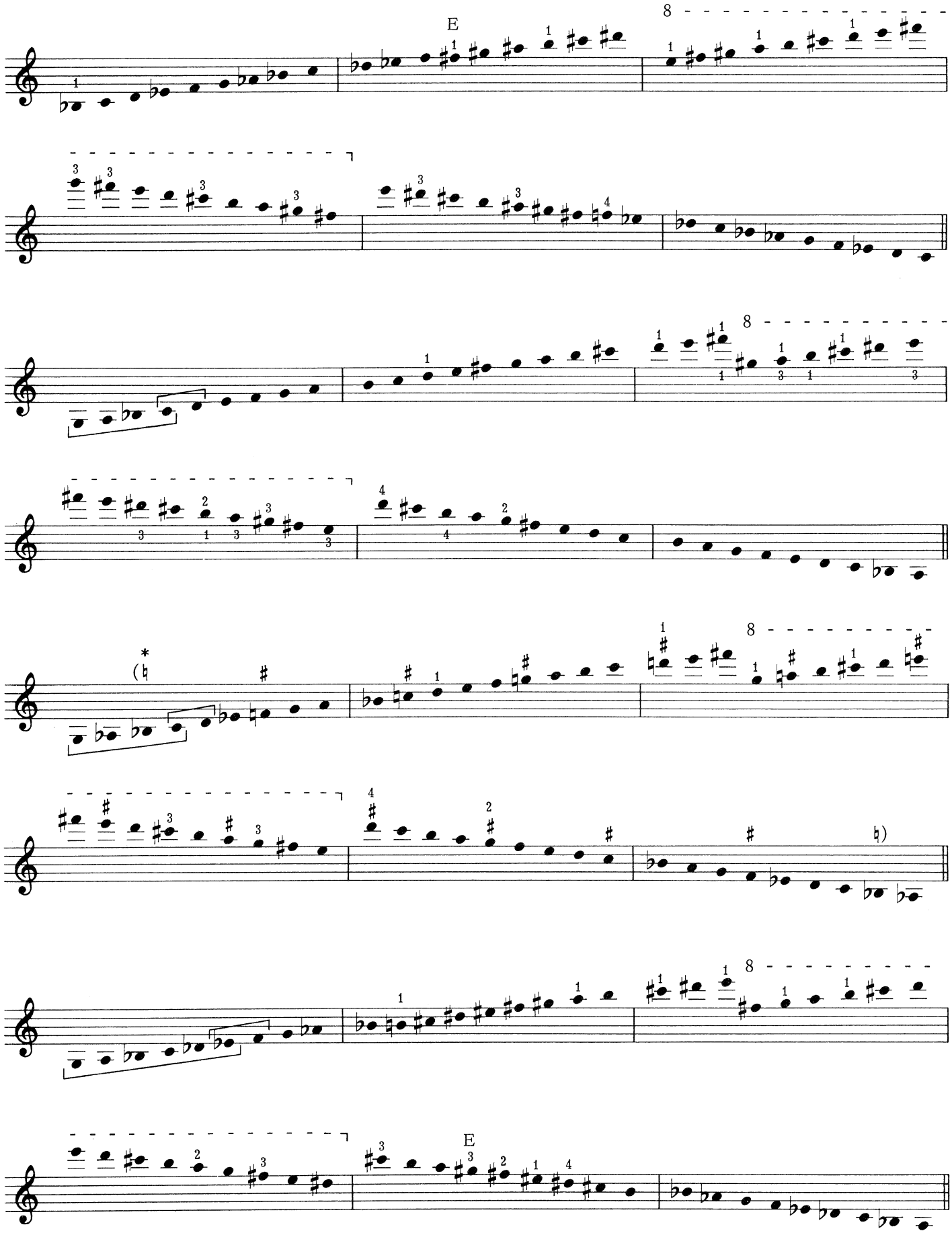
The scales and arpeggios in this section are intended as introductory study material for contemporary music. Each exercise is built from a basic interval or series of intervals indicated by the lower bracket and regularly repeated at a definite interval-distance shown by the upper bracket. The resulting non-traditional sequences provide a technical basis for an approach to present-day music.

SCALES

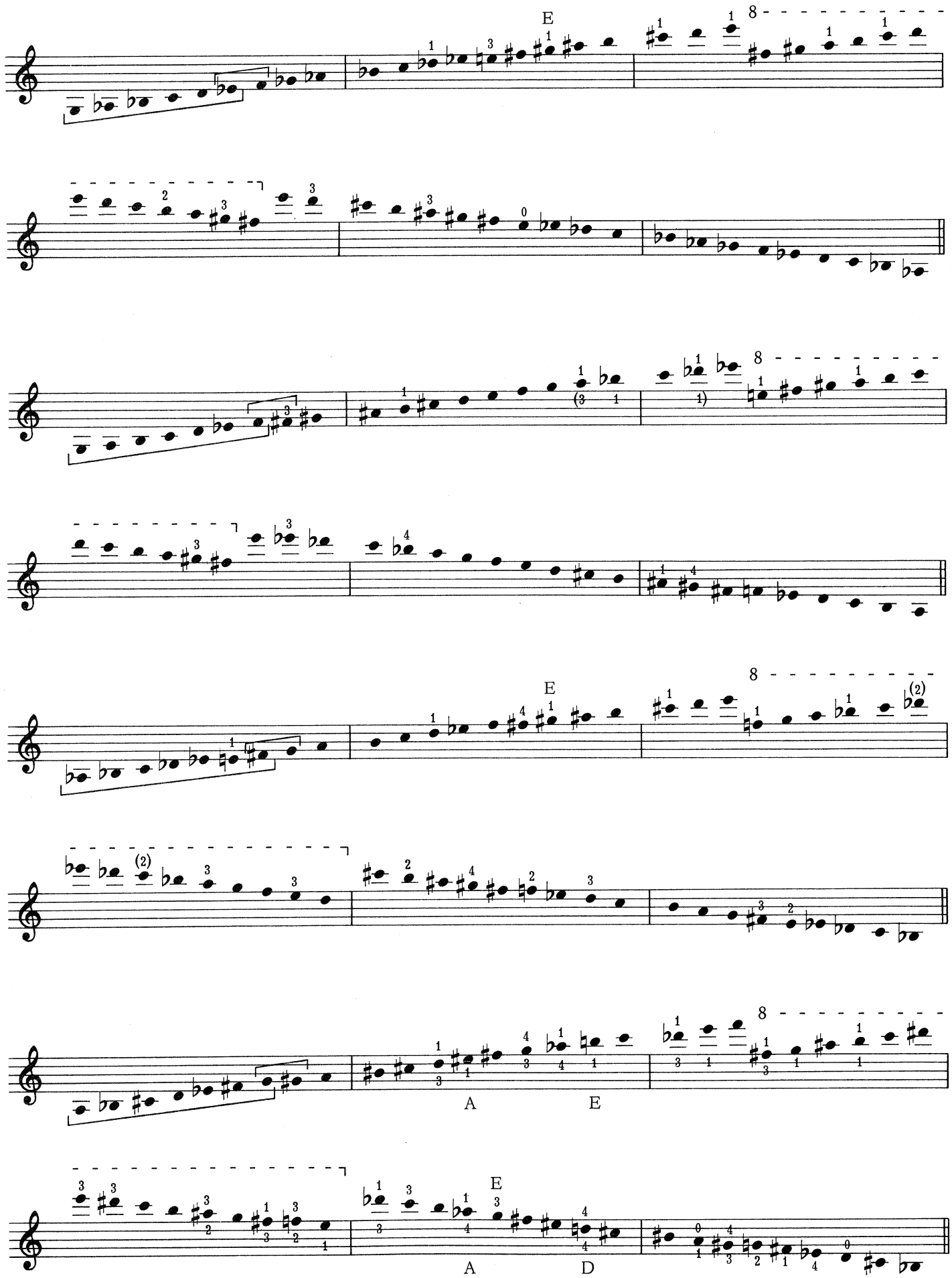
Groups of nine notes. PATTERNS: *B1, B3, B9*
R1, R3, R9

Primary Patterns.





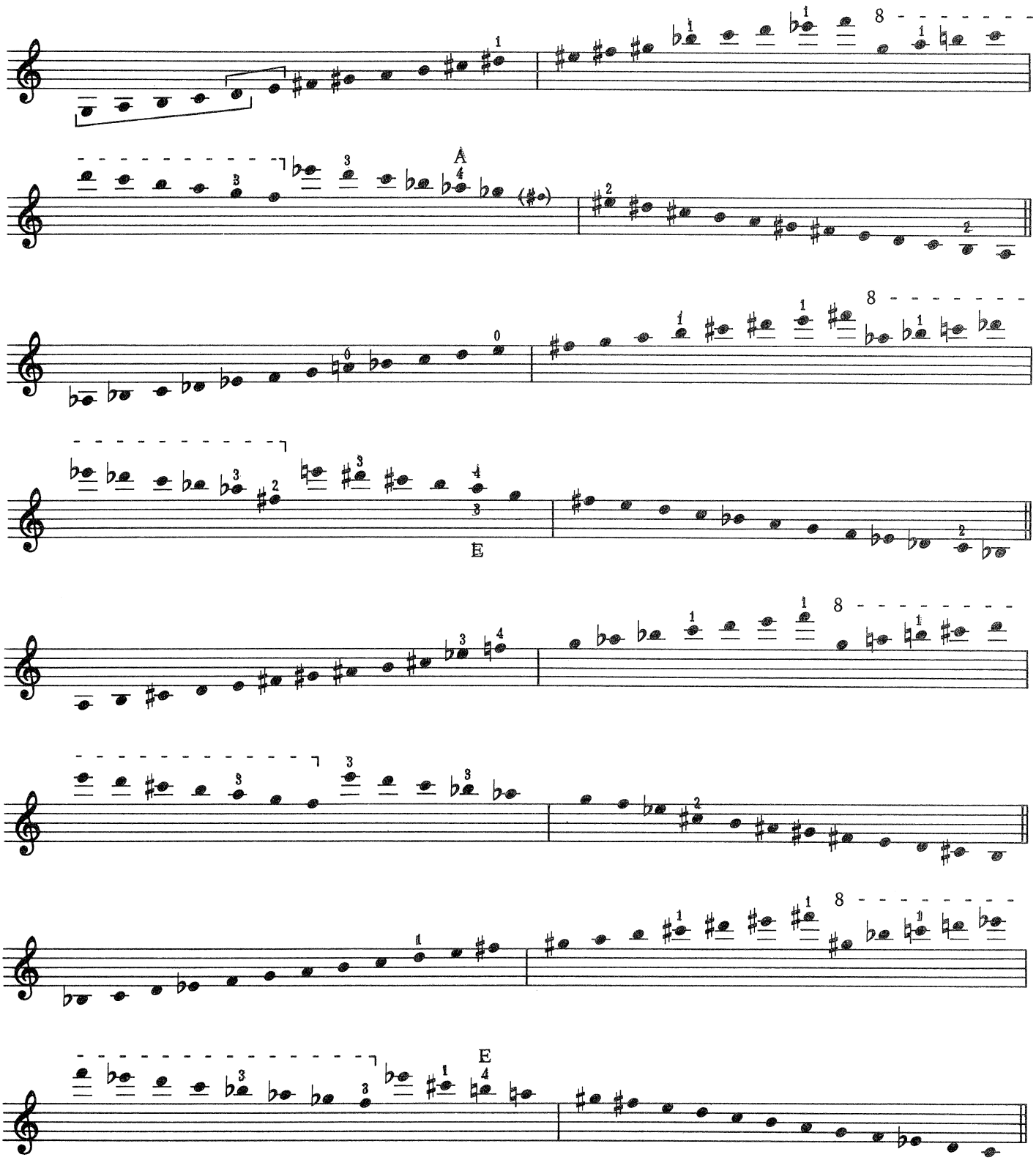
**The upper accidentals represent a second version of the scale.*

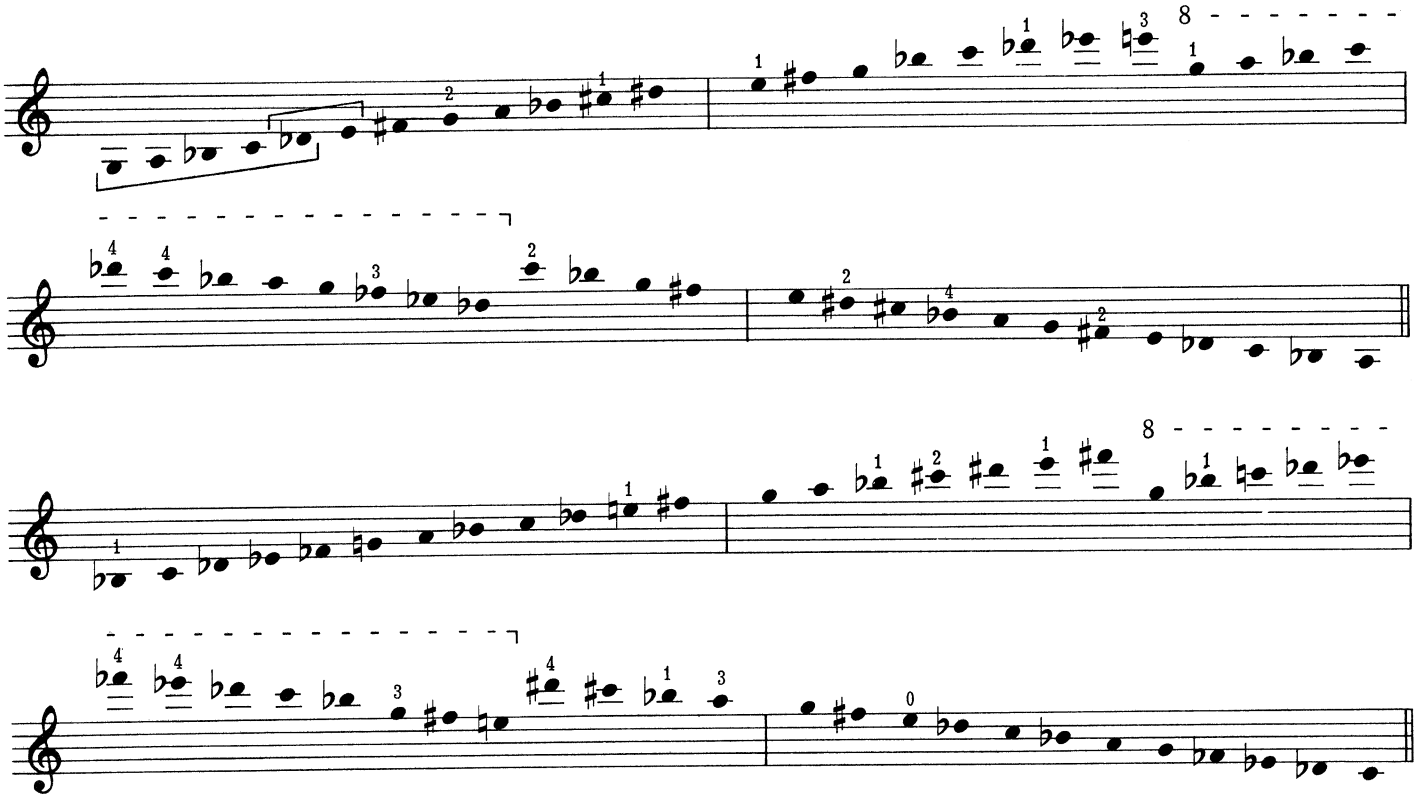

E
8
A
E
E
A
D

Groups of twelve notes. PATTERNS: *B1, B2, B3, B4, B6, B12*
R1, R2, R3, R4, R6, R12

Primary Patterns:

Also slur two measures.

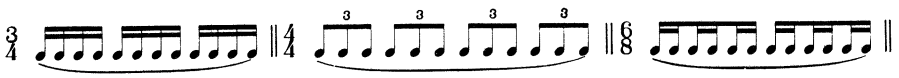




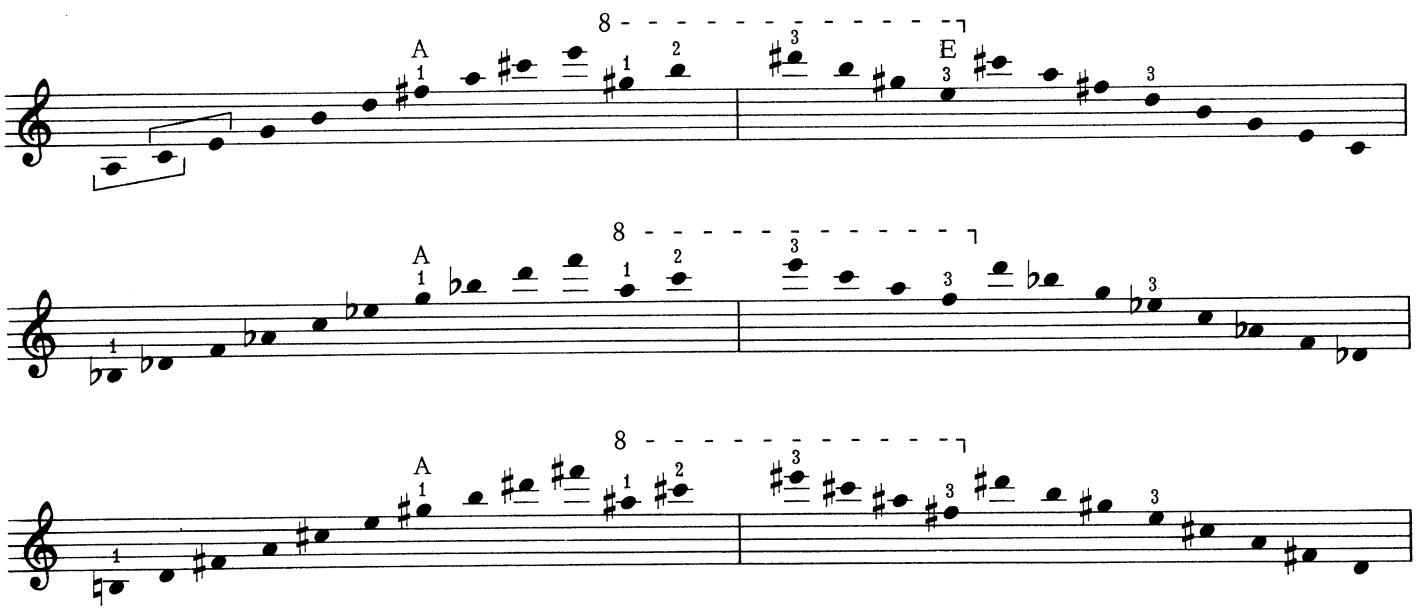
ARPEGGIOS

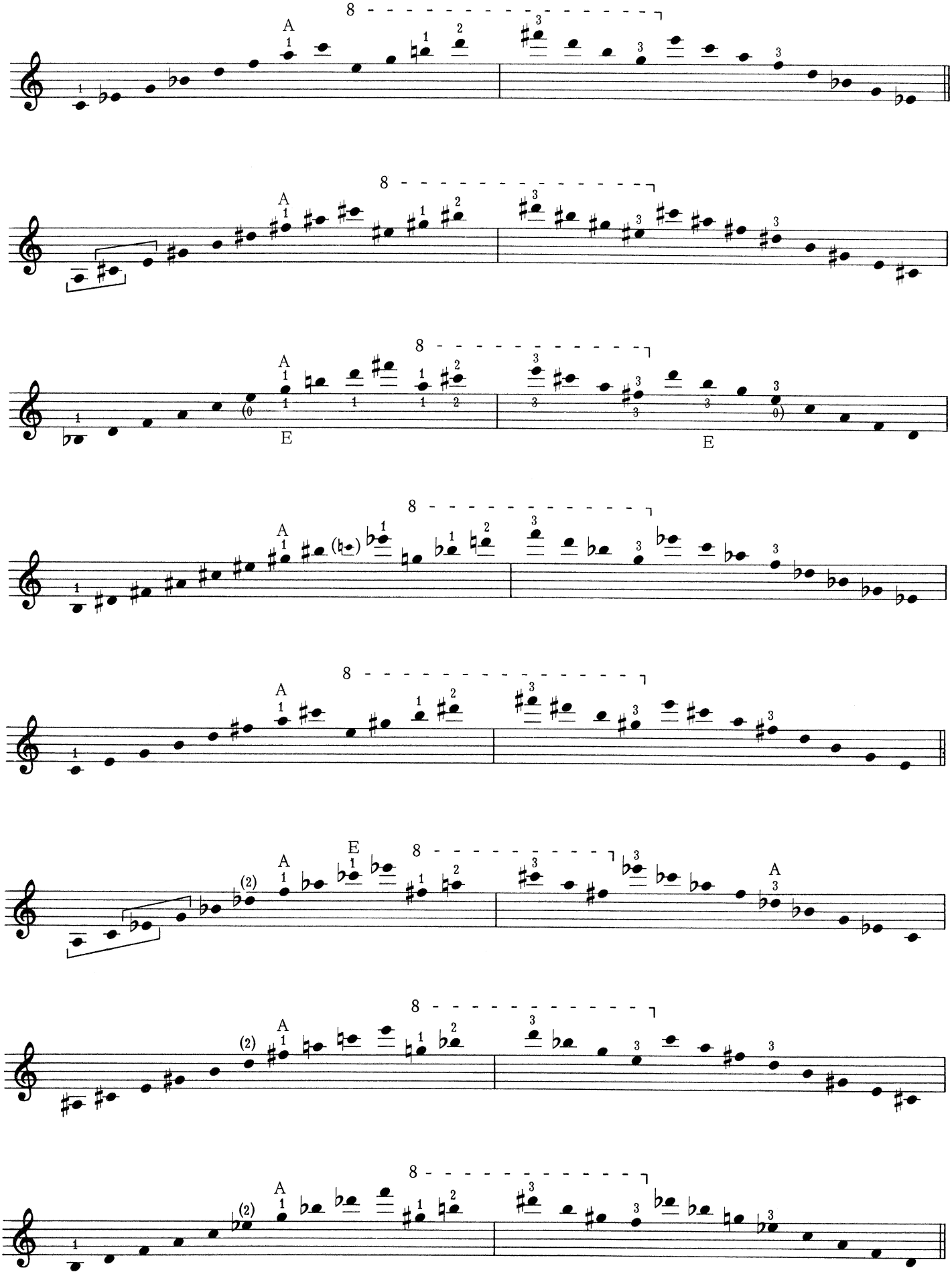
Groups of twelve notes. PATTERNS: *B1, B2, B3, B4, B6, B12*
R1, R2, R3, R4, R6, R12

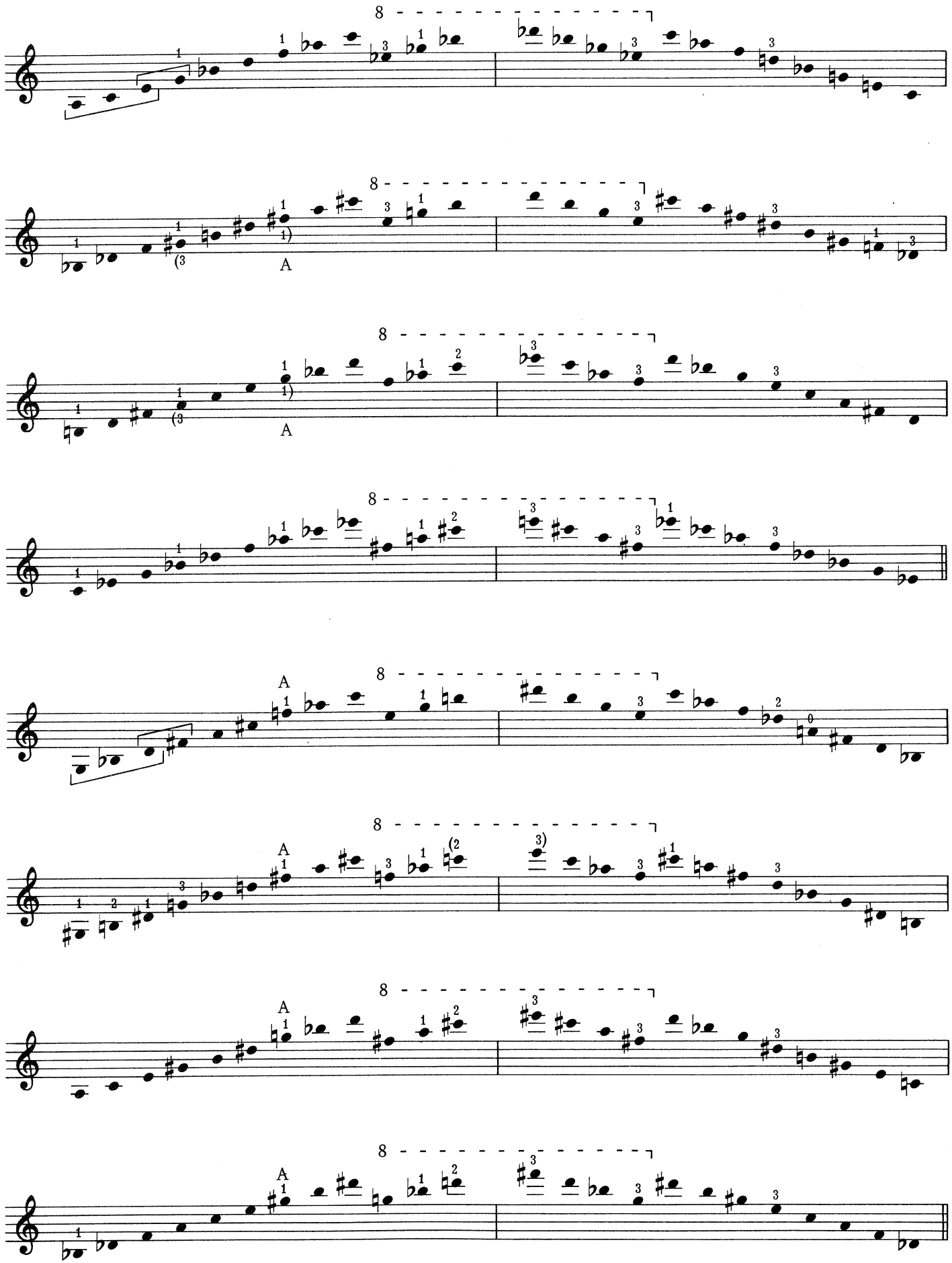
Primary Patterns:

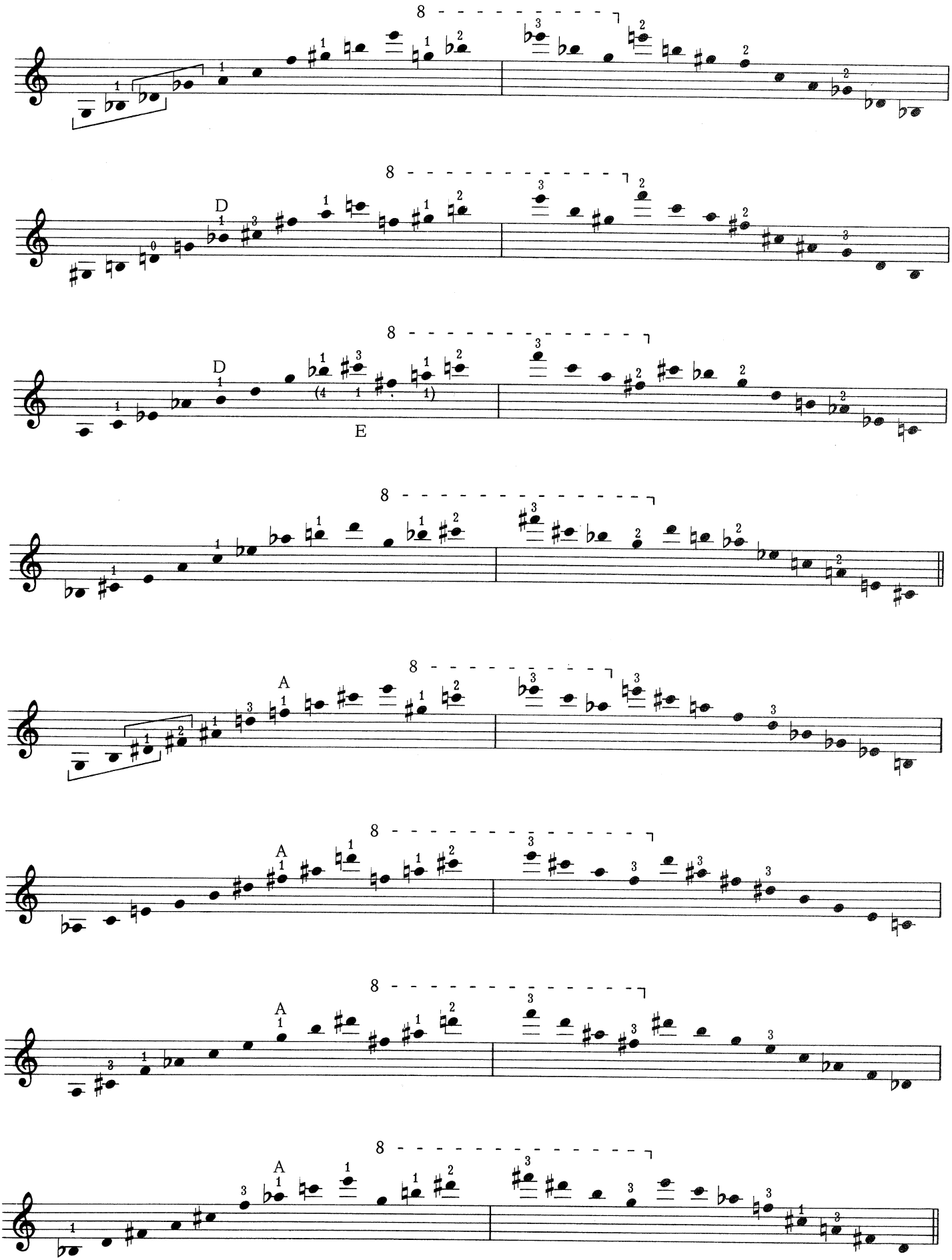


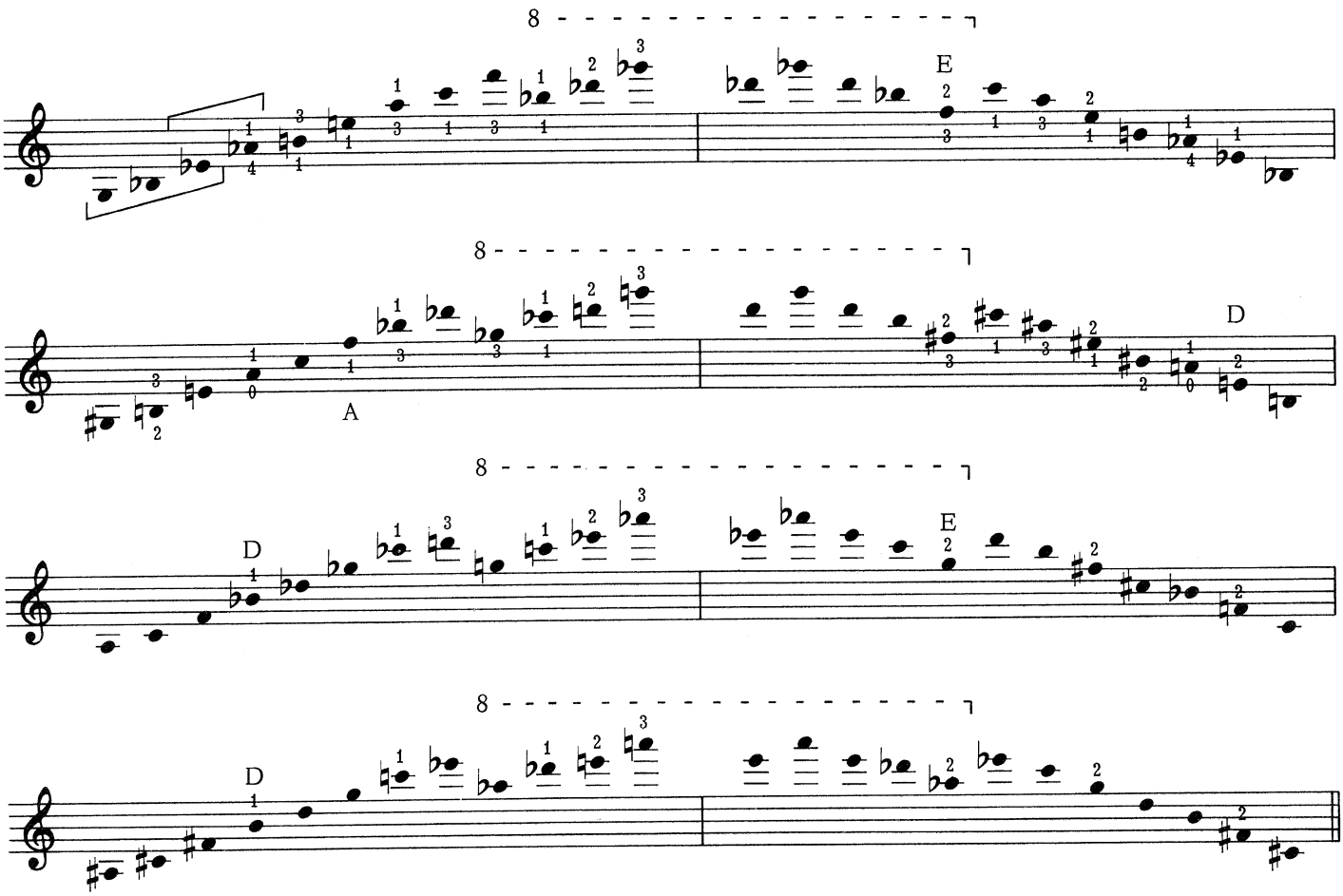
Also slur two measures.







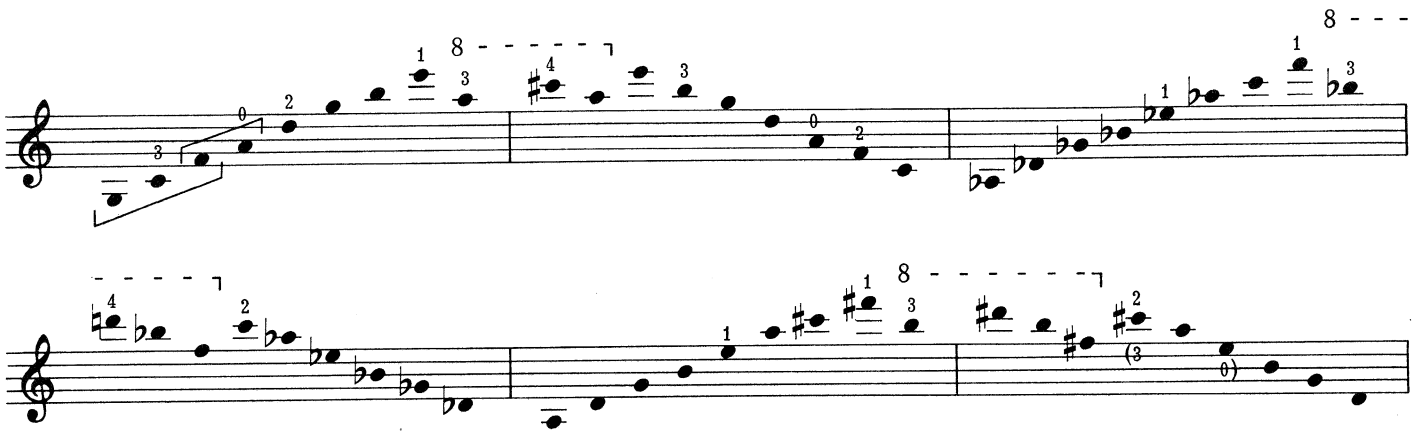

8
D
E
A

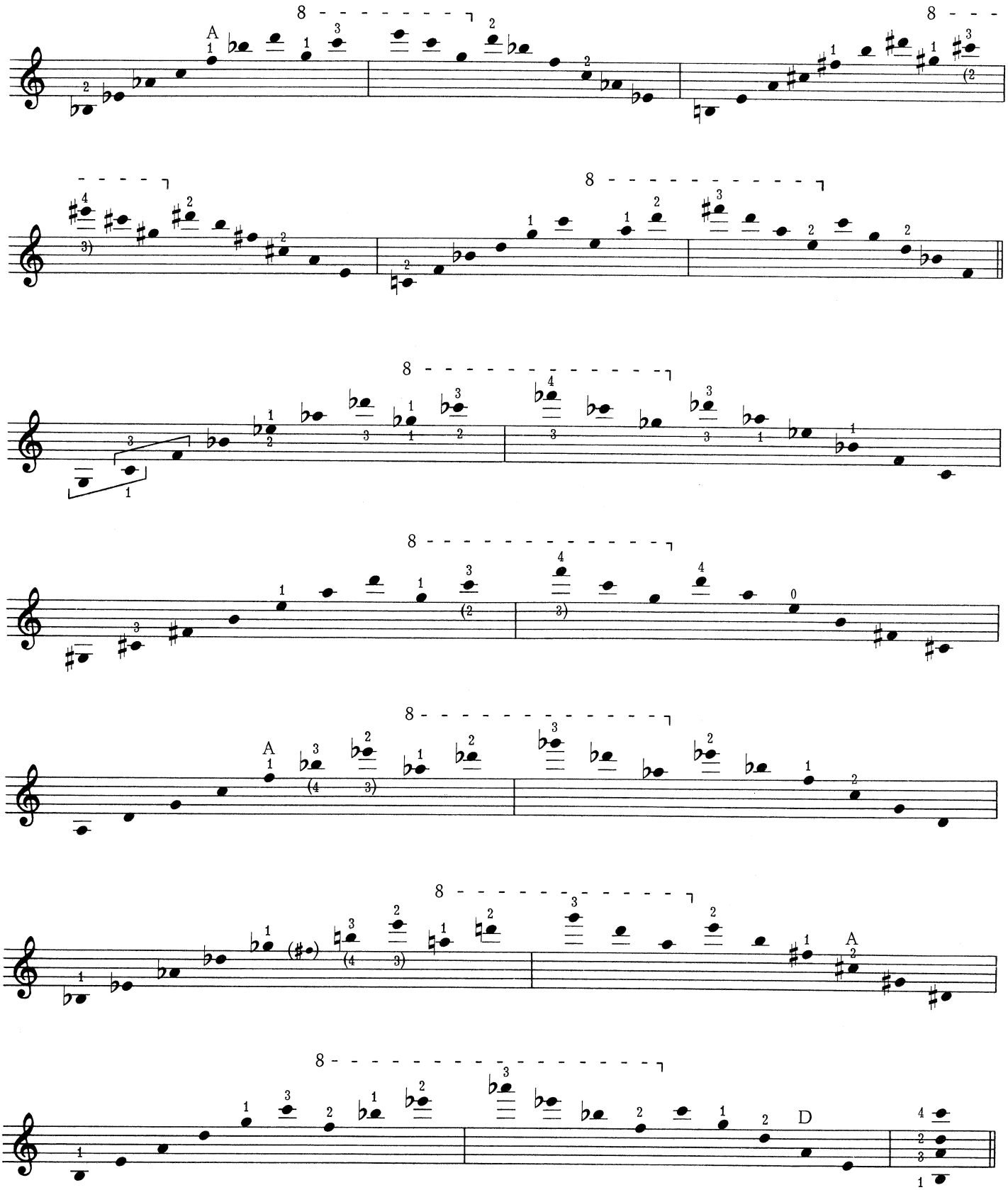


Groups of nine notes. PATTERNS: *B1, B3, B9*
R1, R3, R9

Primary Patterns:

Also slur two measures.





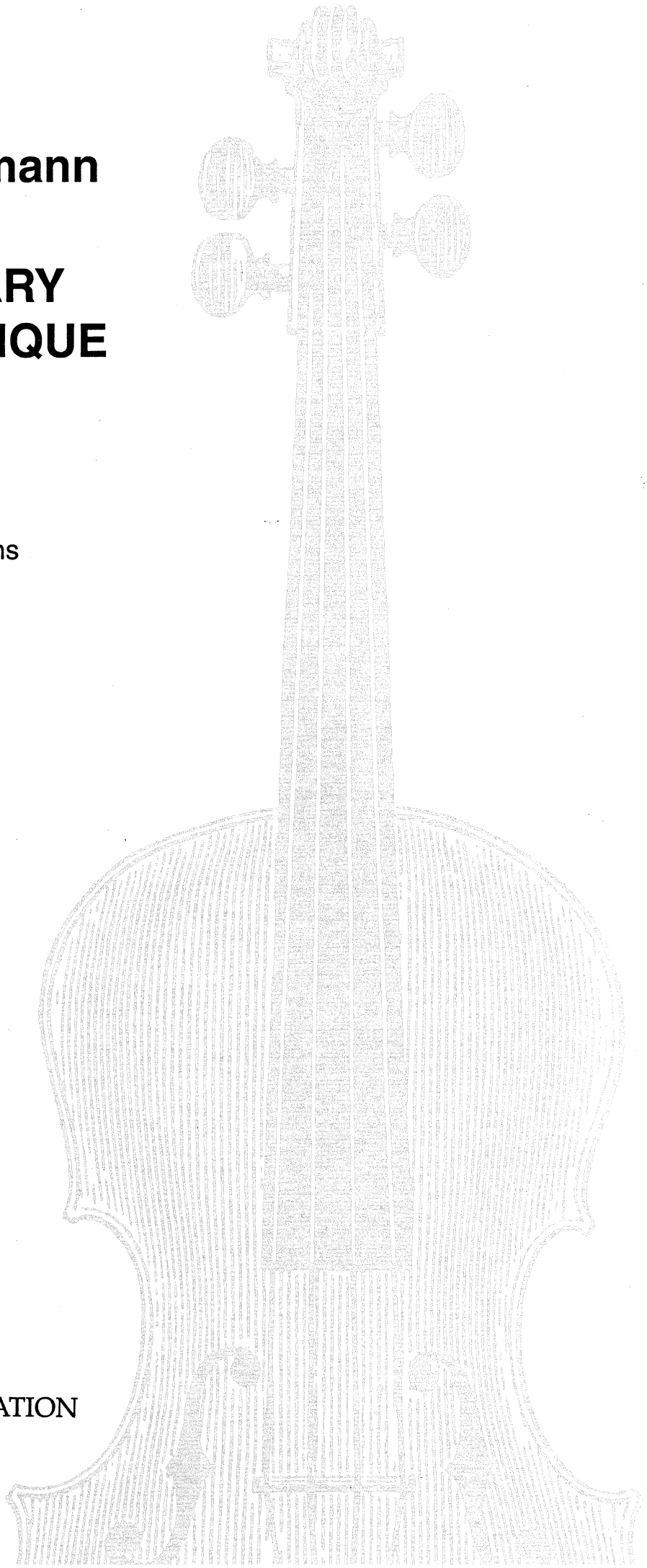
Ivan Galamian
Frederick Neumann

CONTEMPORARY VIOLIN TECHNIQUE

Volume One
PART 2

Bowing and Rhythm Patterns

Catalog No. 1.2356



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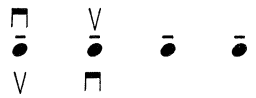
Bowing Patterns

The Bowing Patterns are realized by repetition. Thus, the basic two-note pattern •⌒• becomes •⌒• •⌒• •⌒•, *etc*. Each master pattern forms variants by being shifted, note by note, across the bar line.

All patterns may be started either upbow or downbow. Dots may be substituted for dashes and vice versa. Either may represent any kind of detached or staccato stroke, short or long; on or off the string.

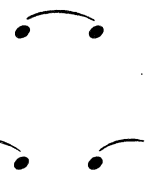
Apply the bowings first to the Primary Patterns which appear at the beginning of each exercise in Part I. Then combine them with the Rhythm Patterns to be found starting on page 20 of Part II.

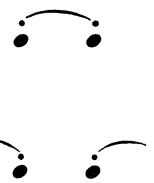
ONE-NOTE BOWING PATTERNS *B1*

1) 

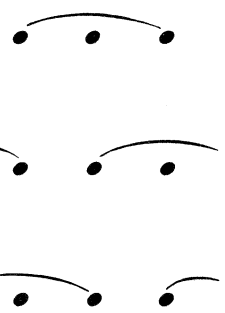
2)

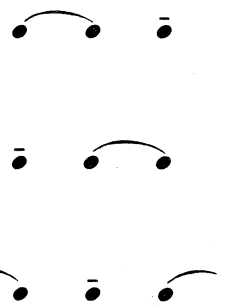
TWO-NOTE BOWING PATTERNS *B2*

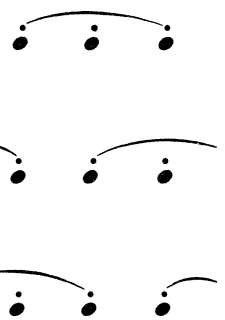
1) 

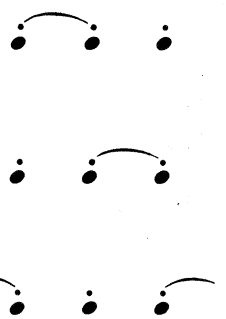
2) 

THREE-NOTE BOWING PATTERNS *B3*

1) 

2) 

3) 

4) 

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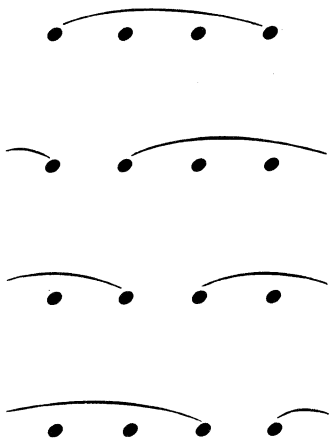
B4 FOUR-NOTE BOWING PATTERNS

1)



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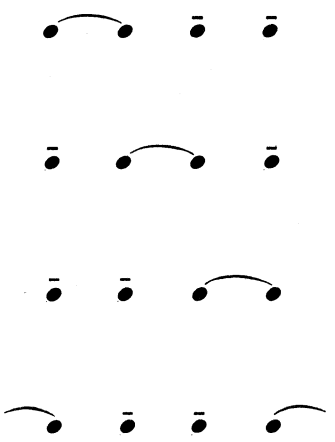
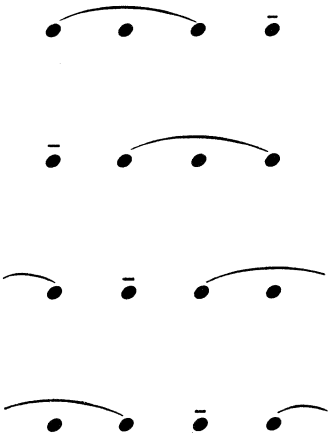
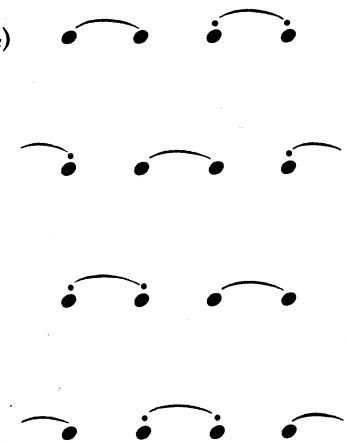


3)



4)



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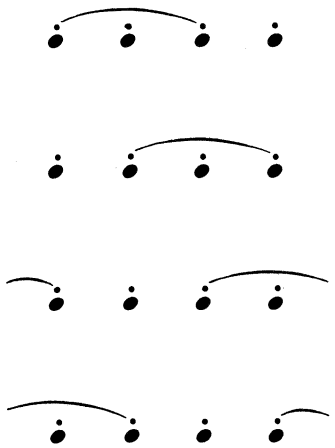
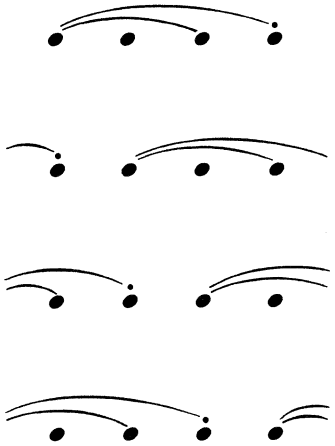
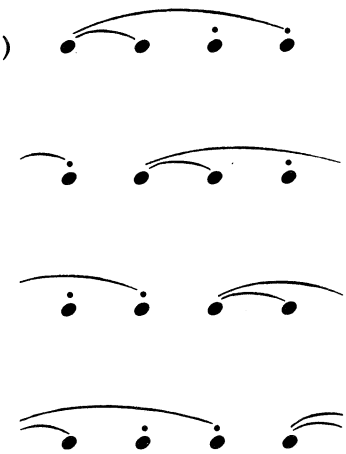


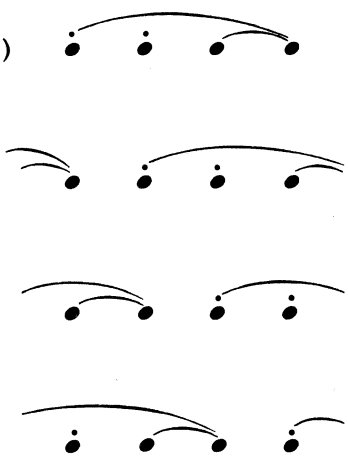
6)



7)



8)



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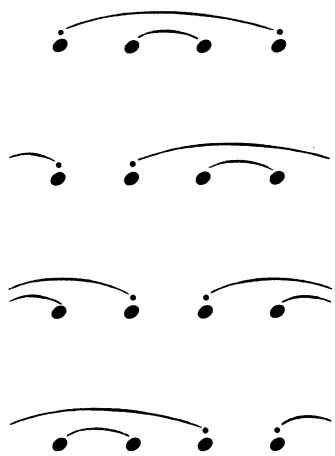
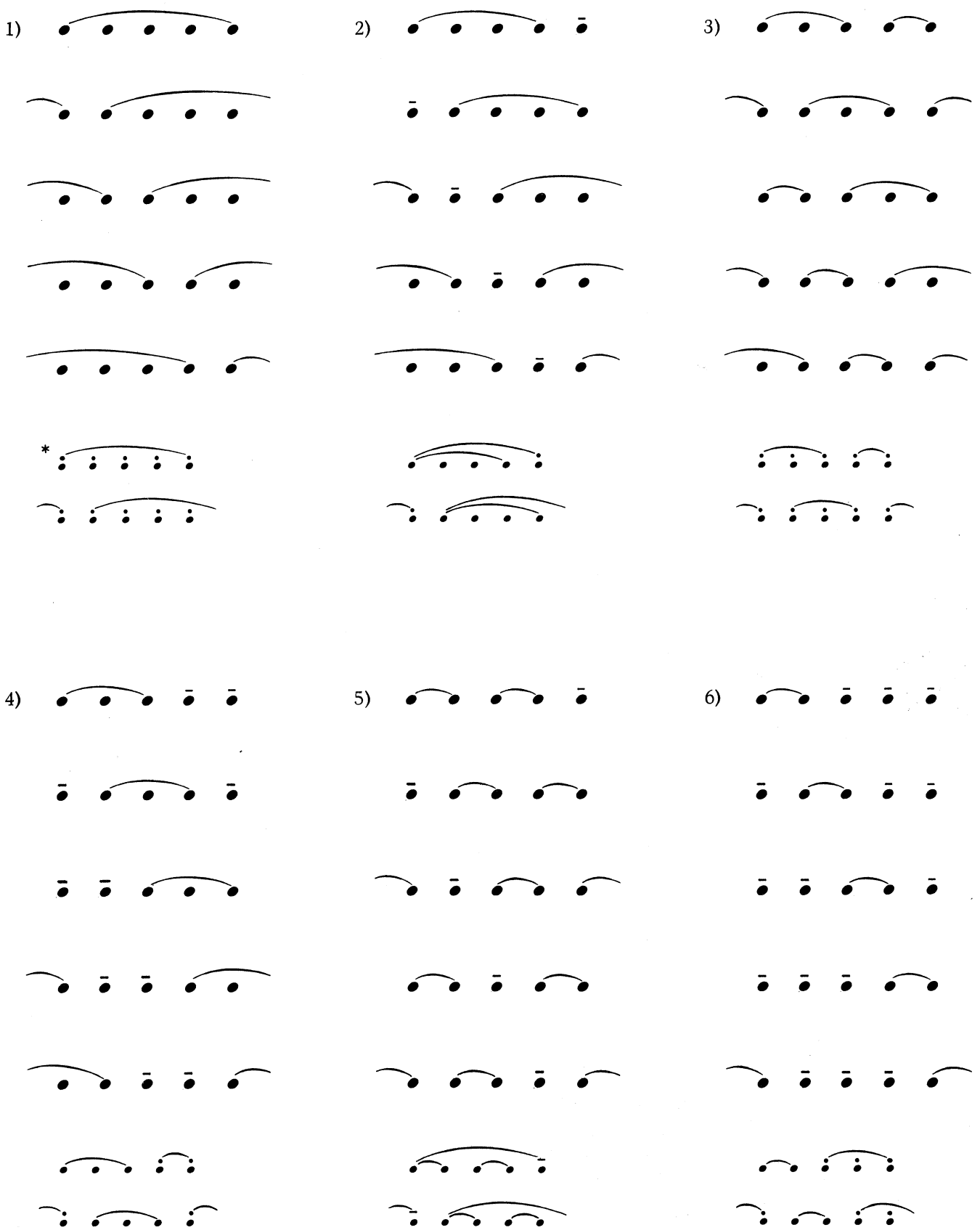
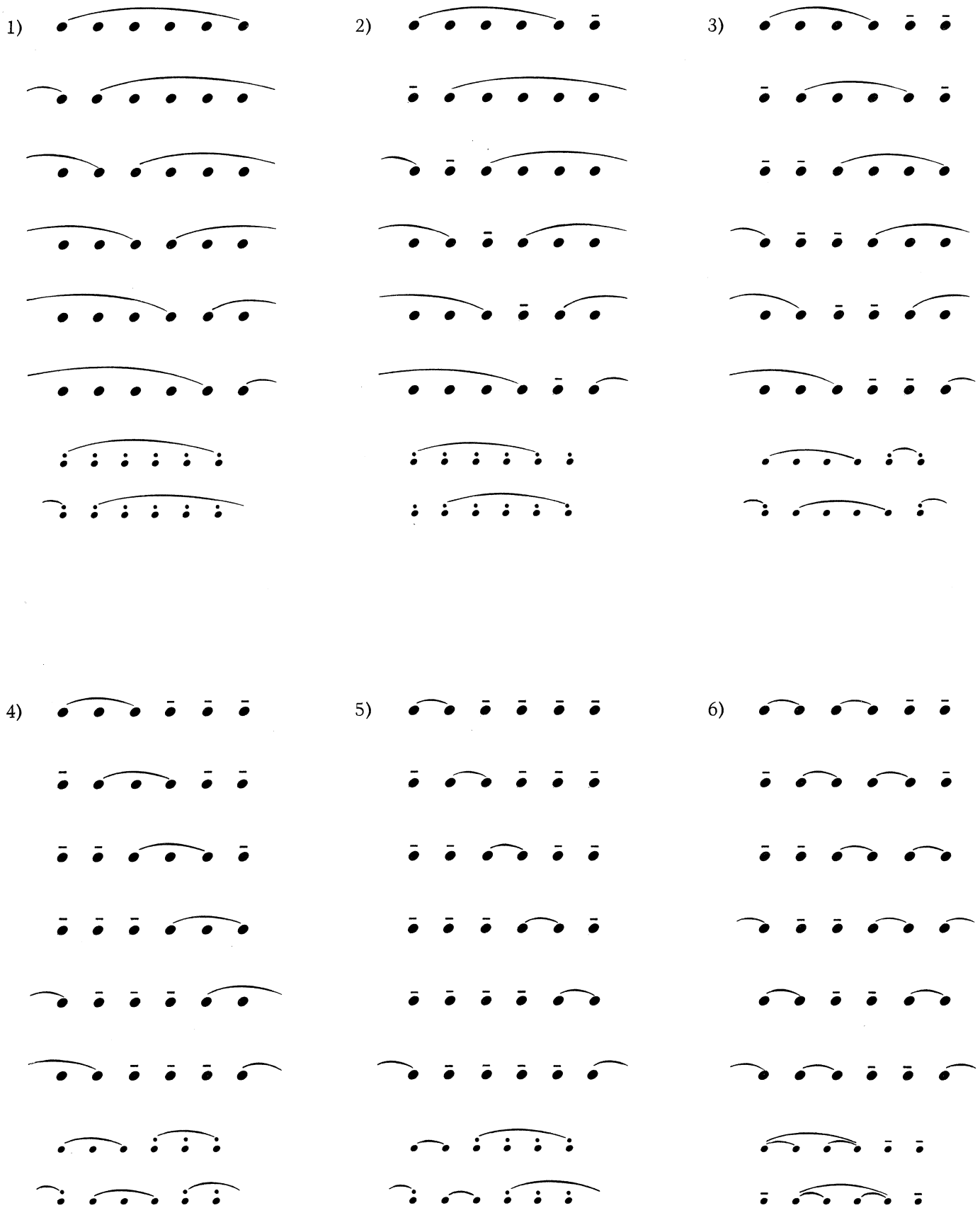
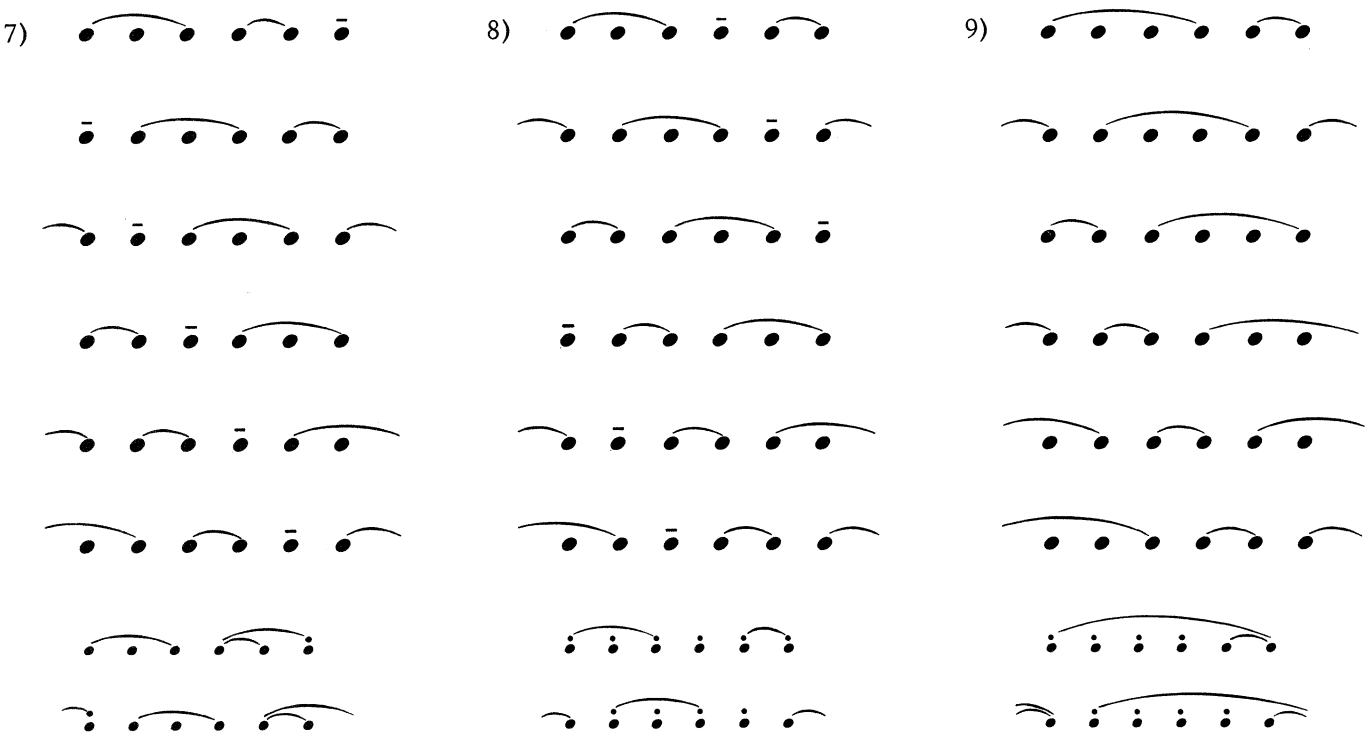




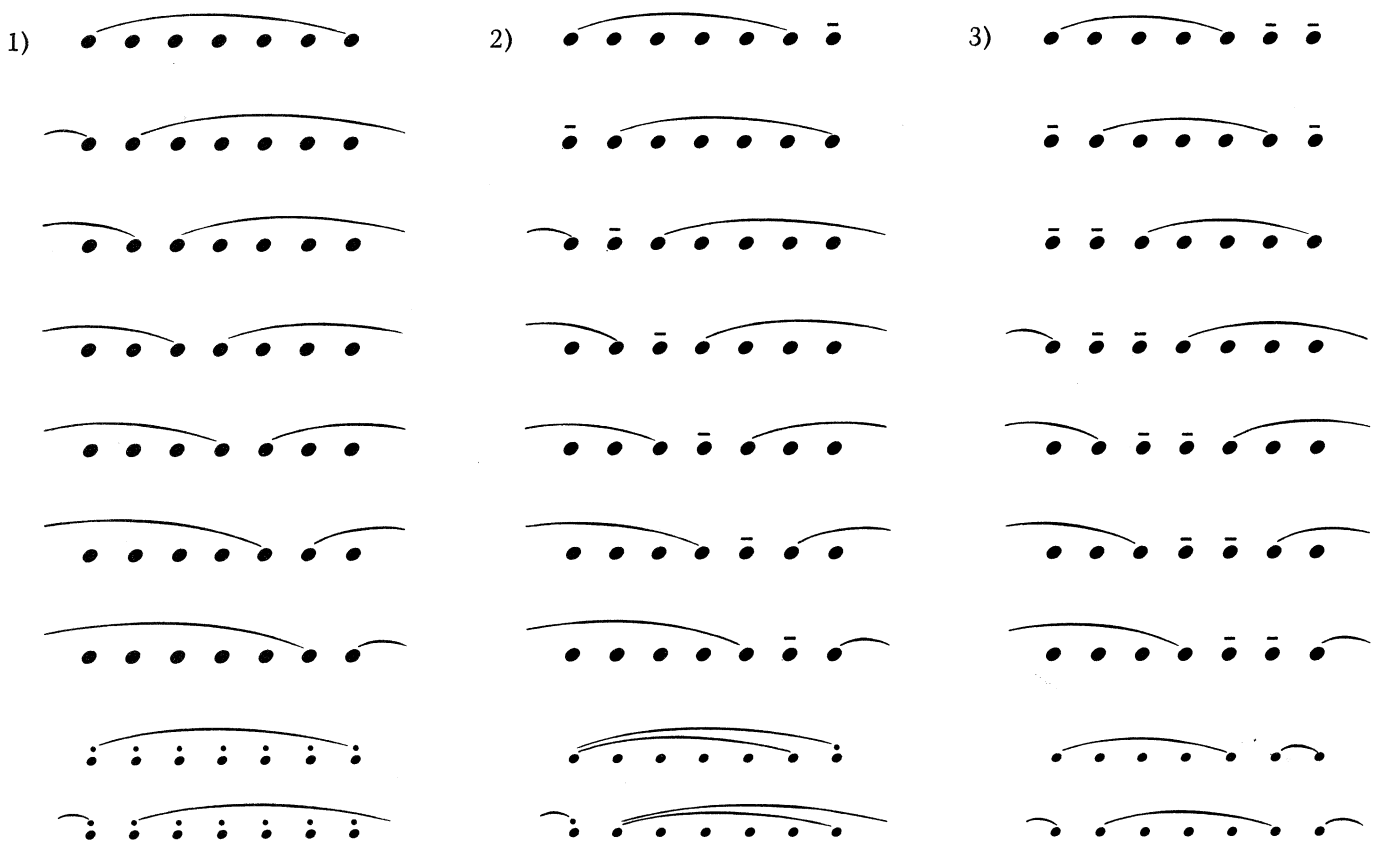
**Variant*:
From here on, each master pattern is followed by a variant which can form still further variants by being shifted, note by note, across the bar line.

B6 SIX-NOTE BOWING PATTERNS





SEVEN-NOTE BOWING PATTERNS *B7*



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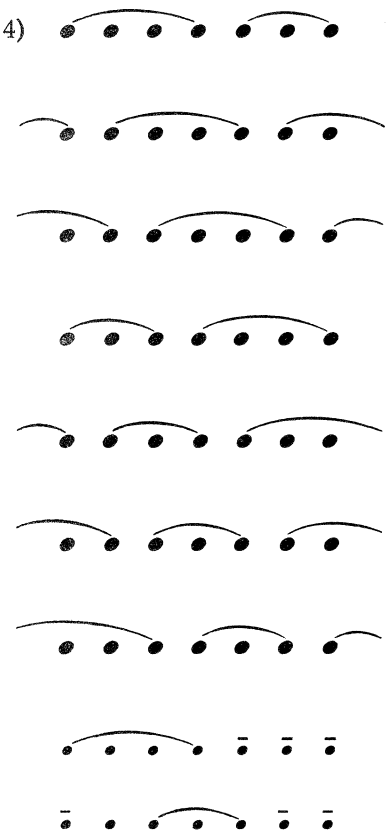

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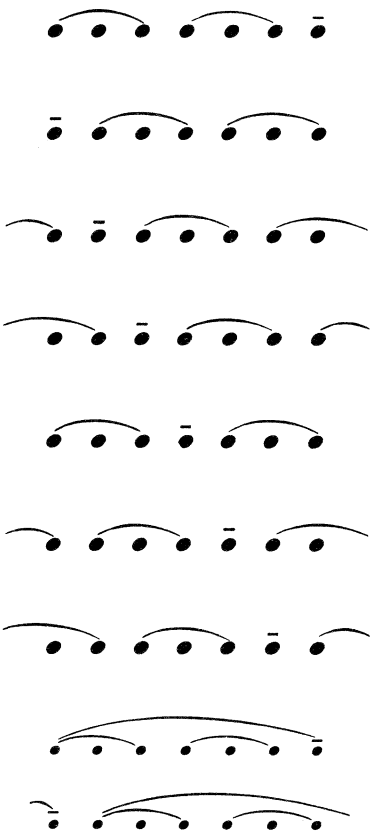

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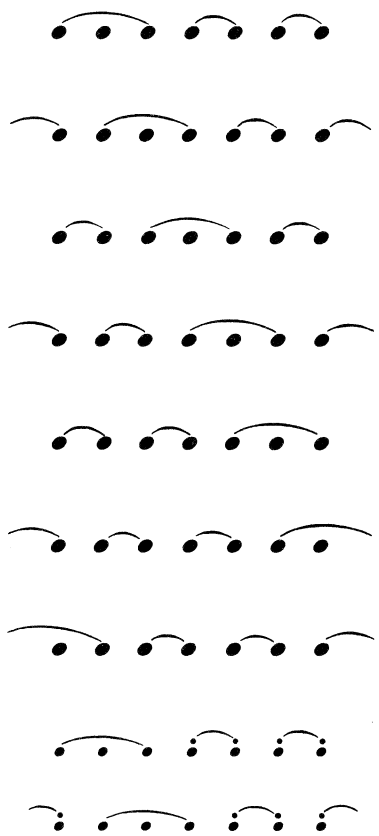

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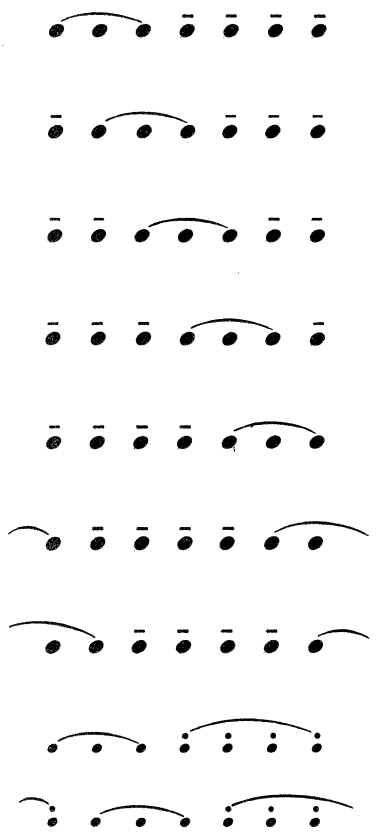

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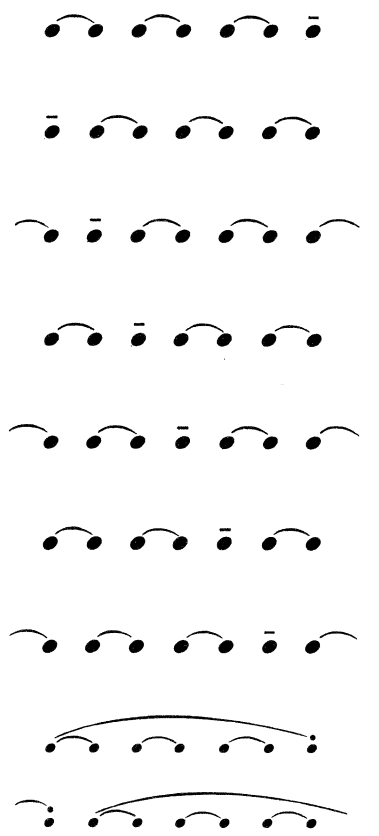

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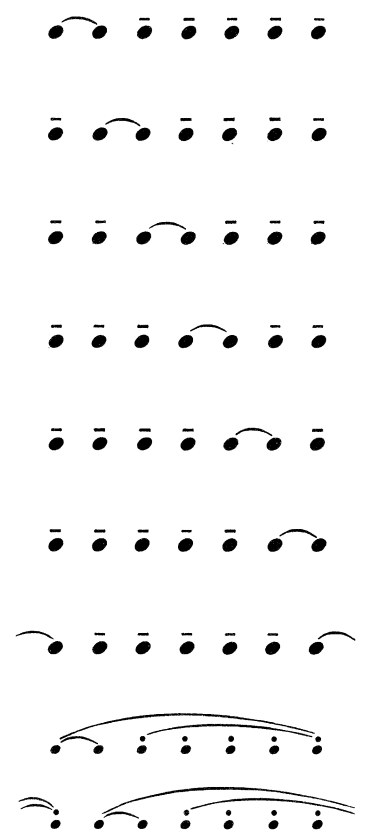
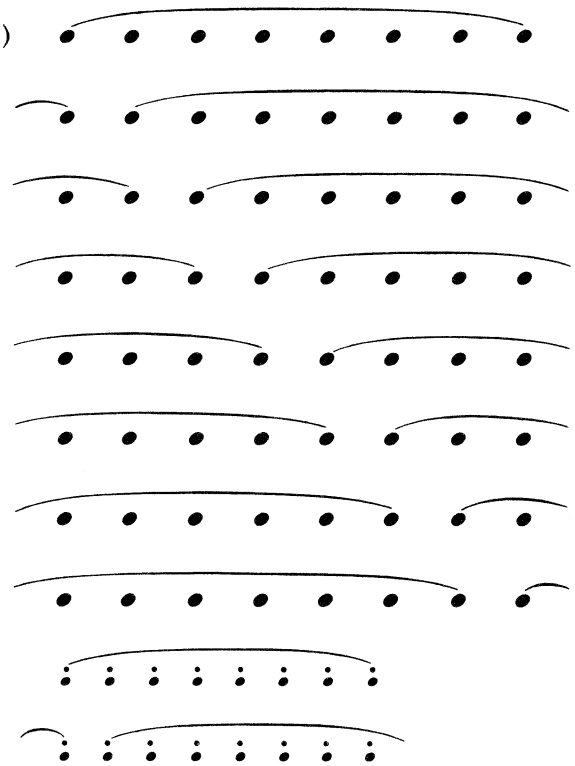


1)



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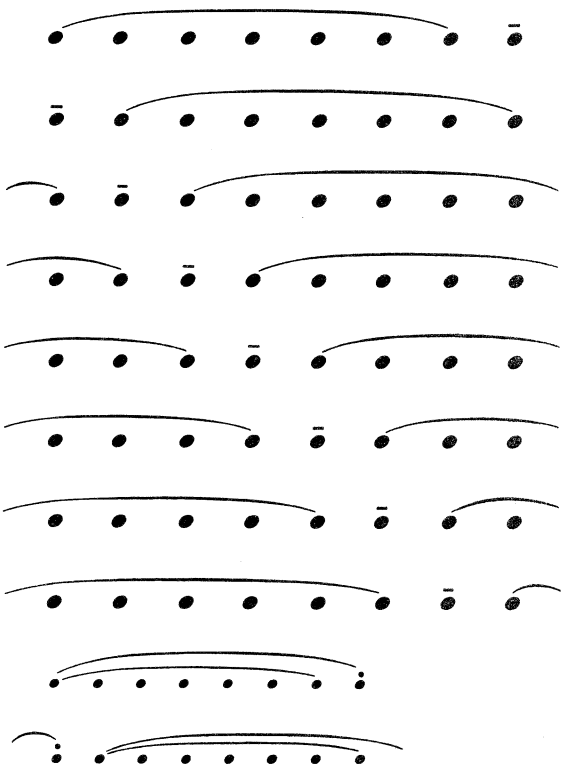

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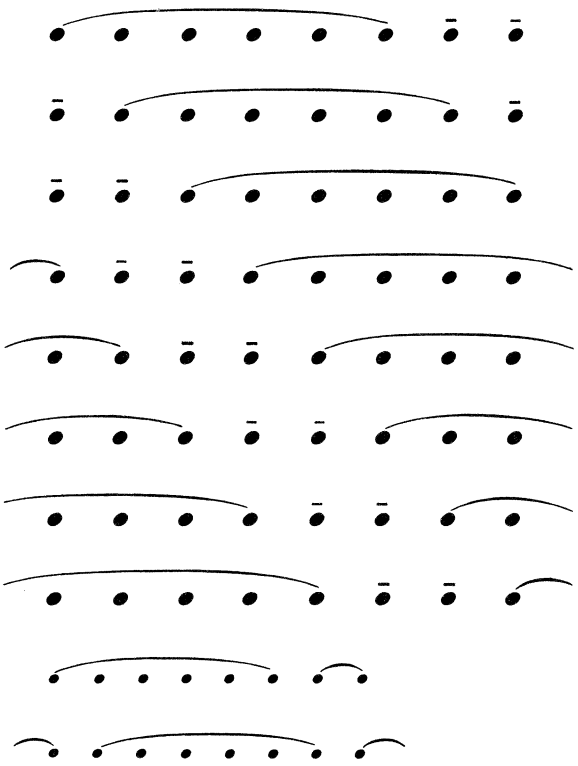

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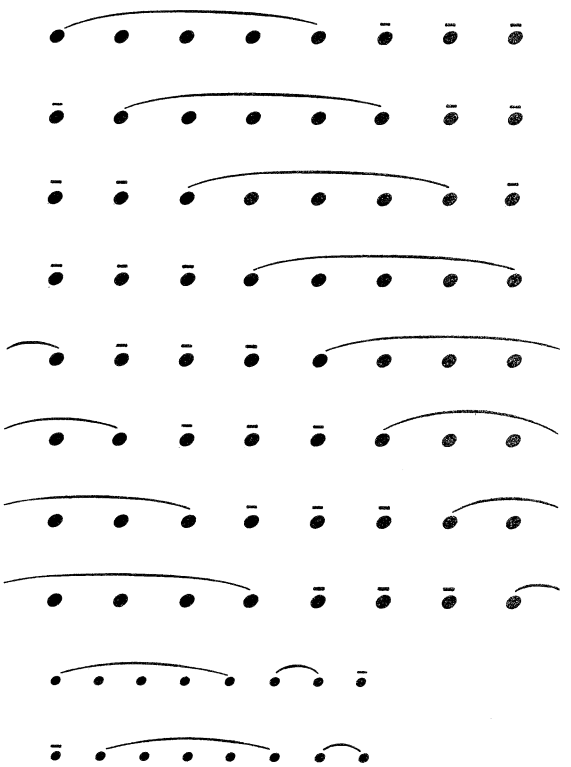
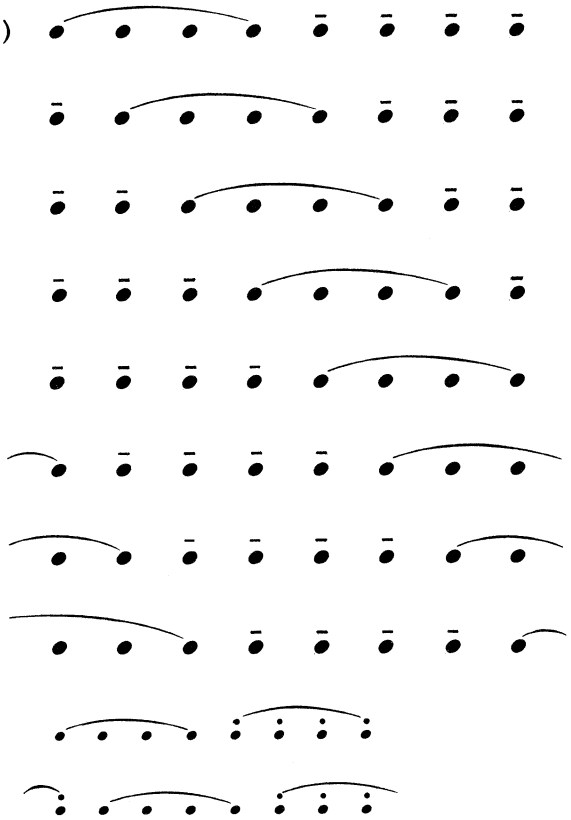


(B8) 5)



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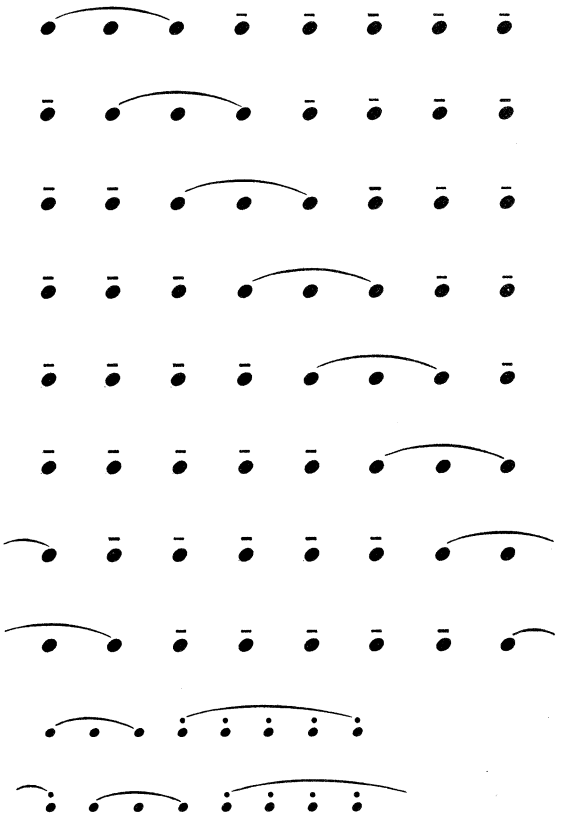

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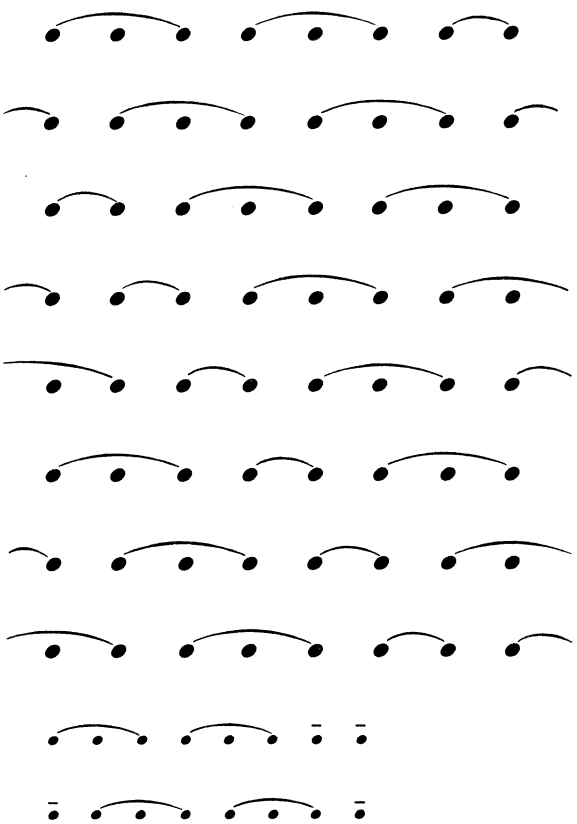

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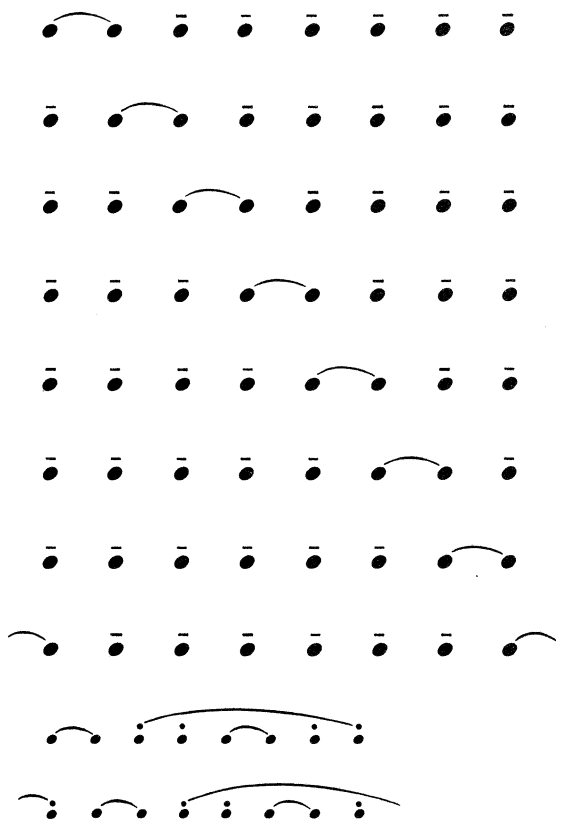

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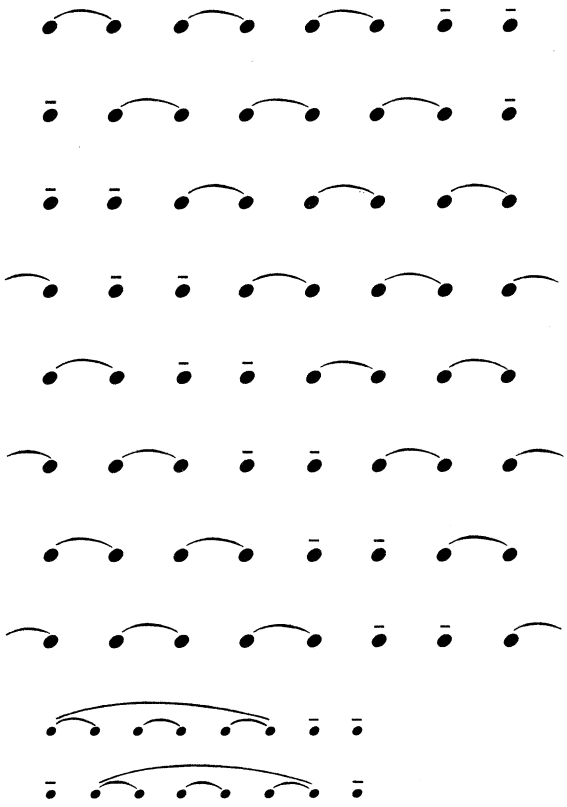

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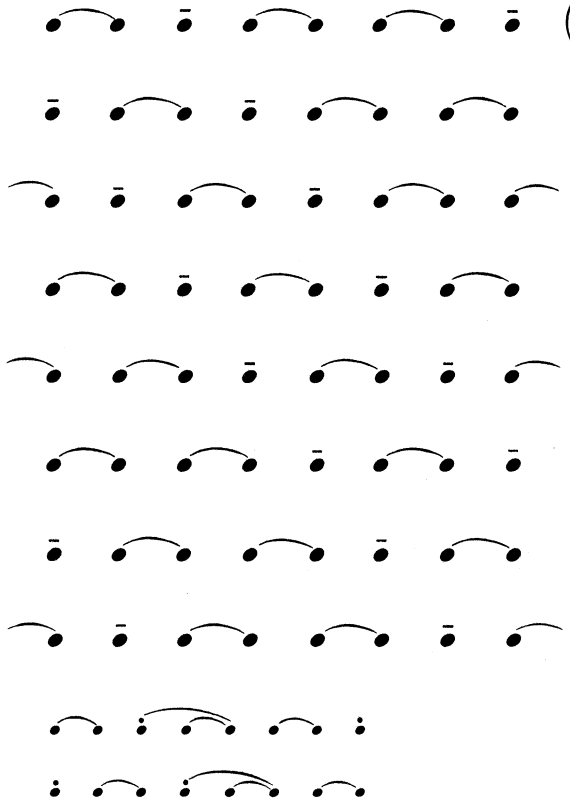

NINE-NOTE BOWING PATTERNS B9

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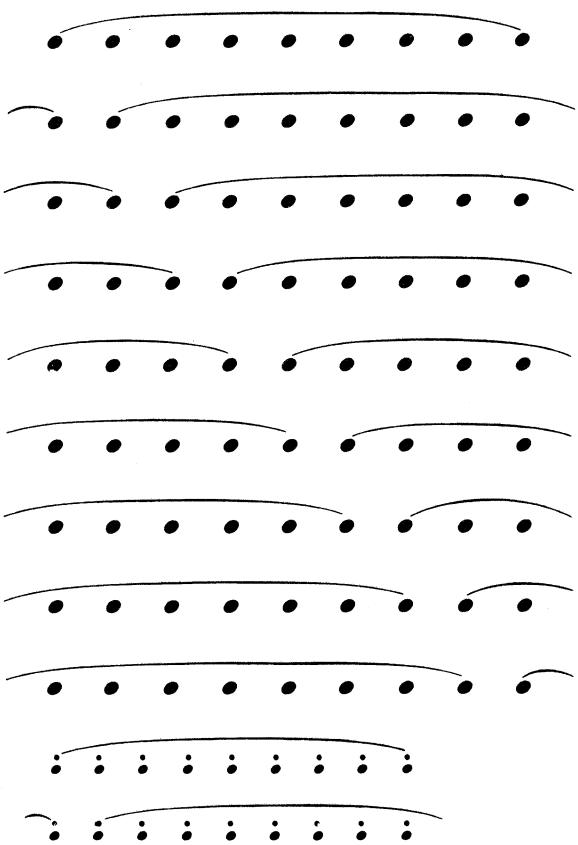

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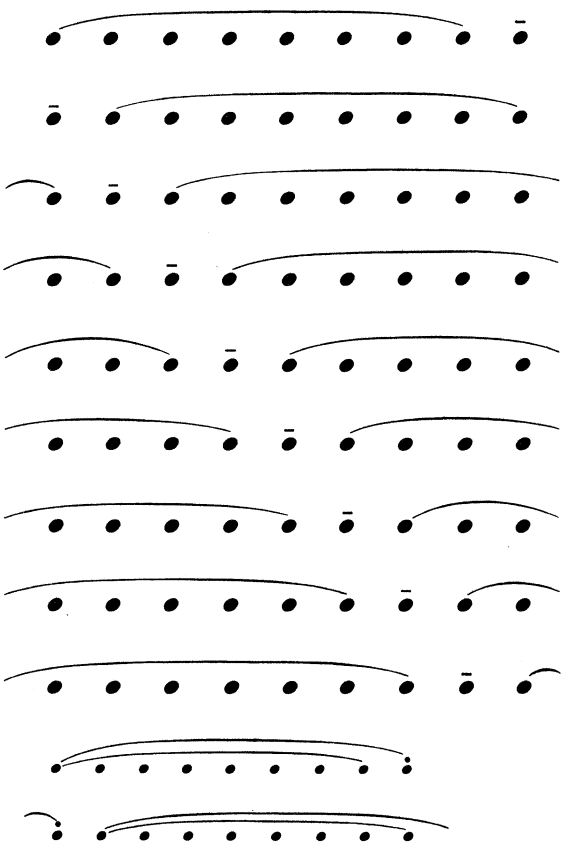

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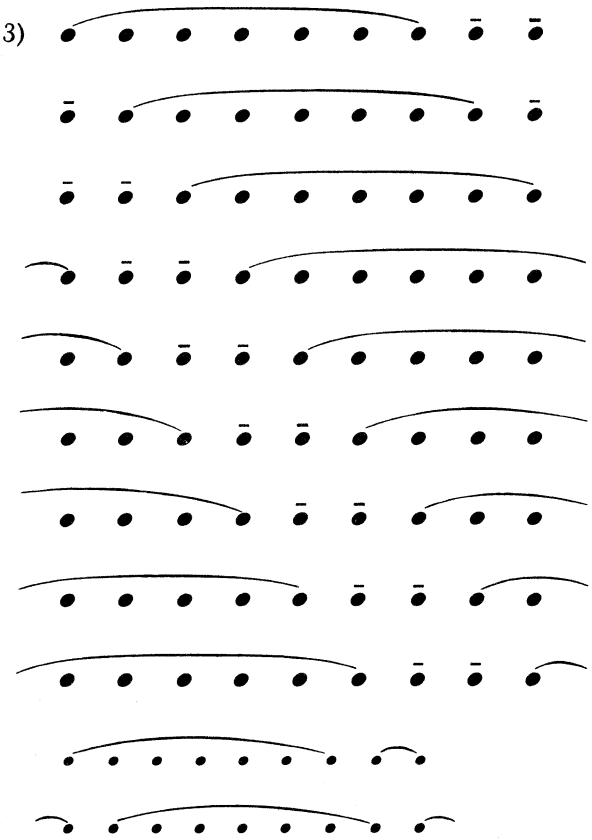

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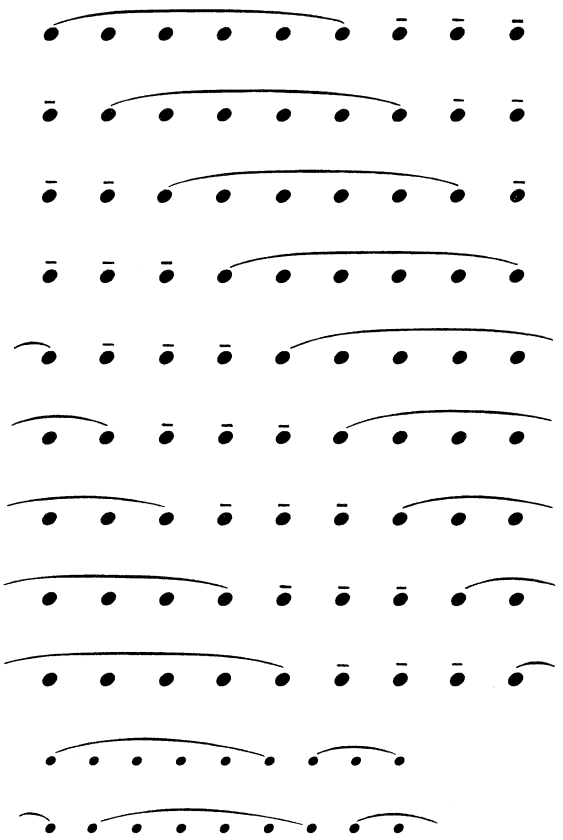

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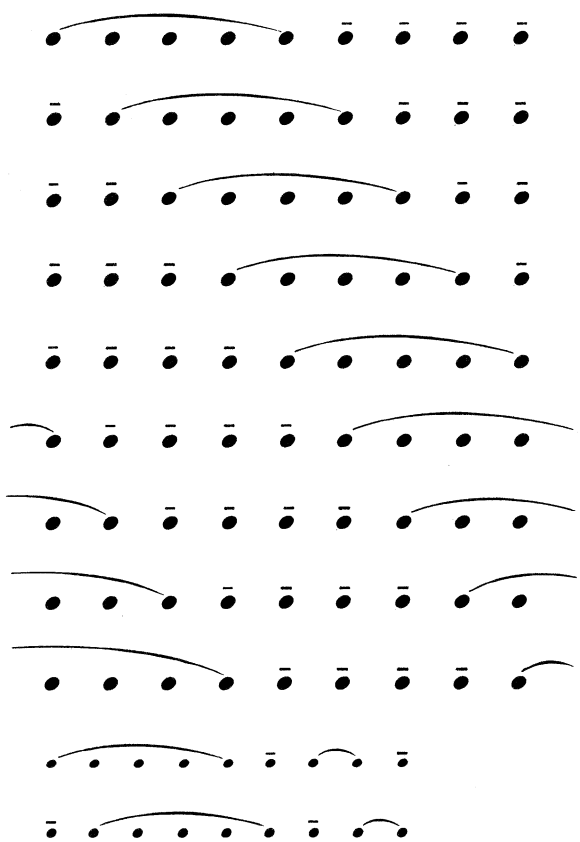

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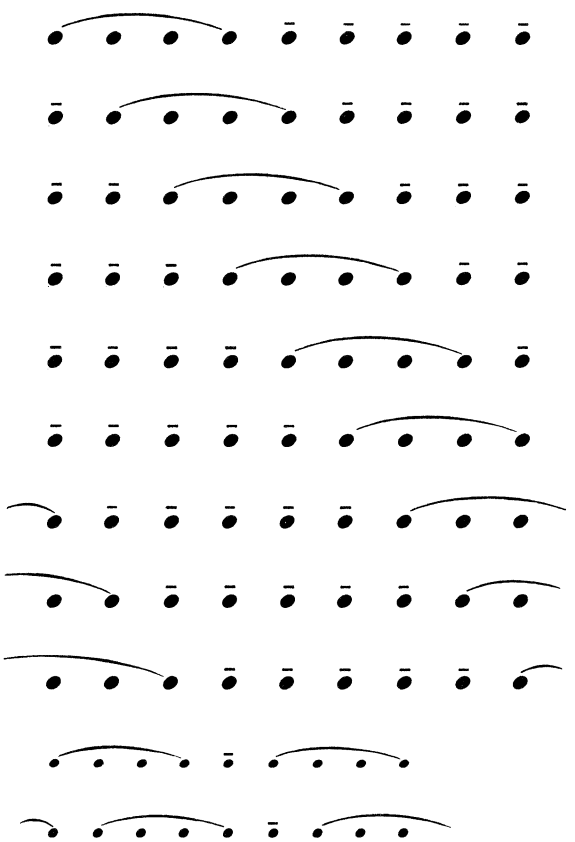

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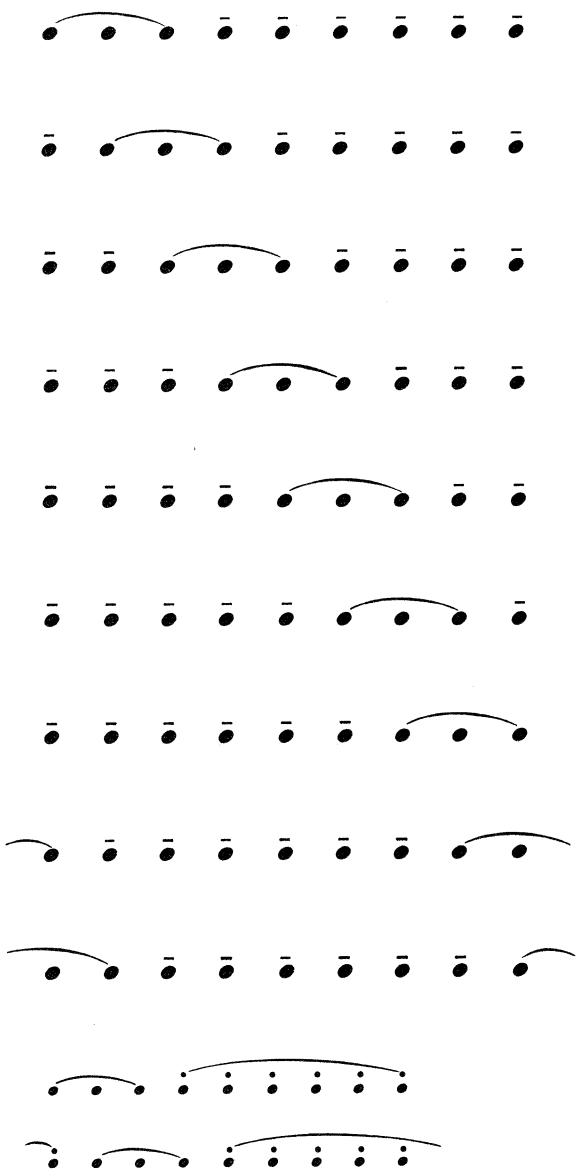

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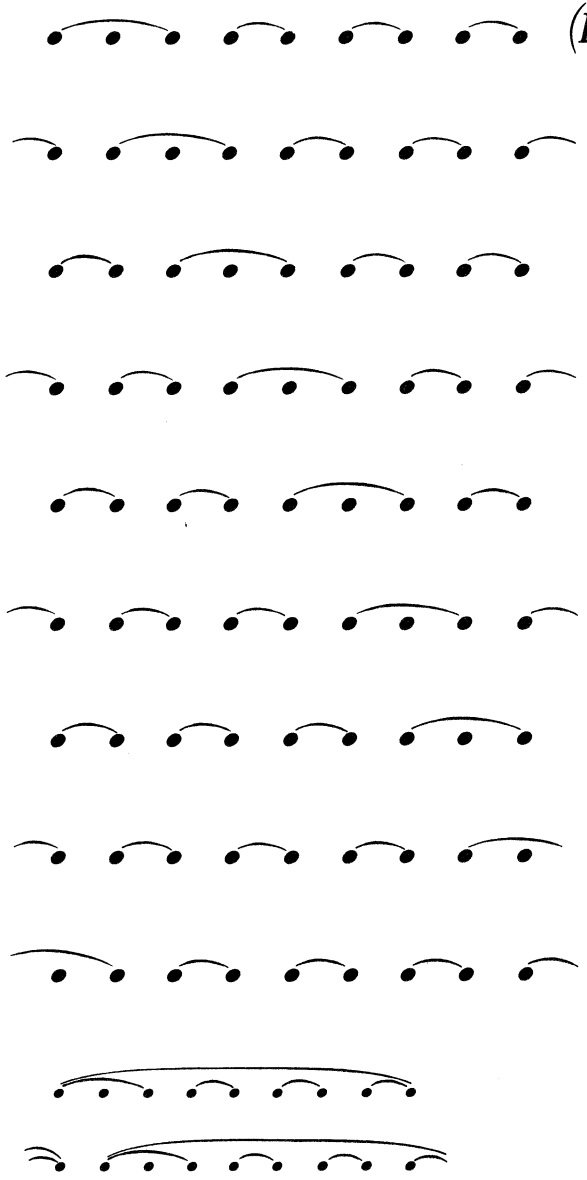
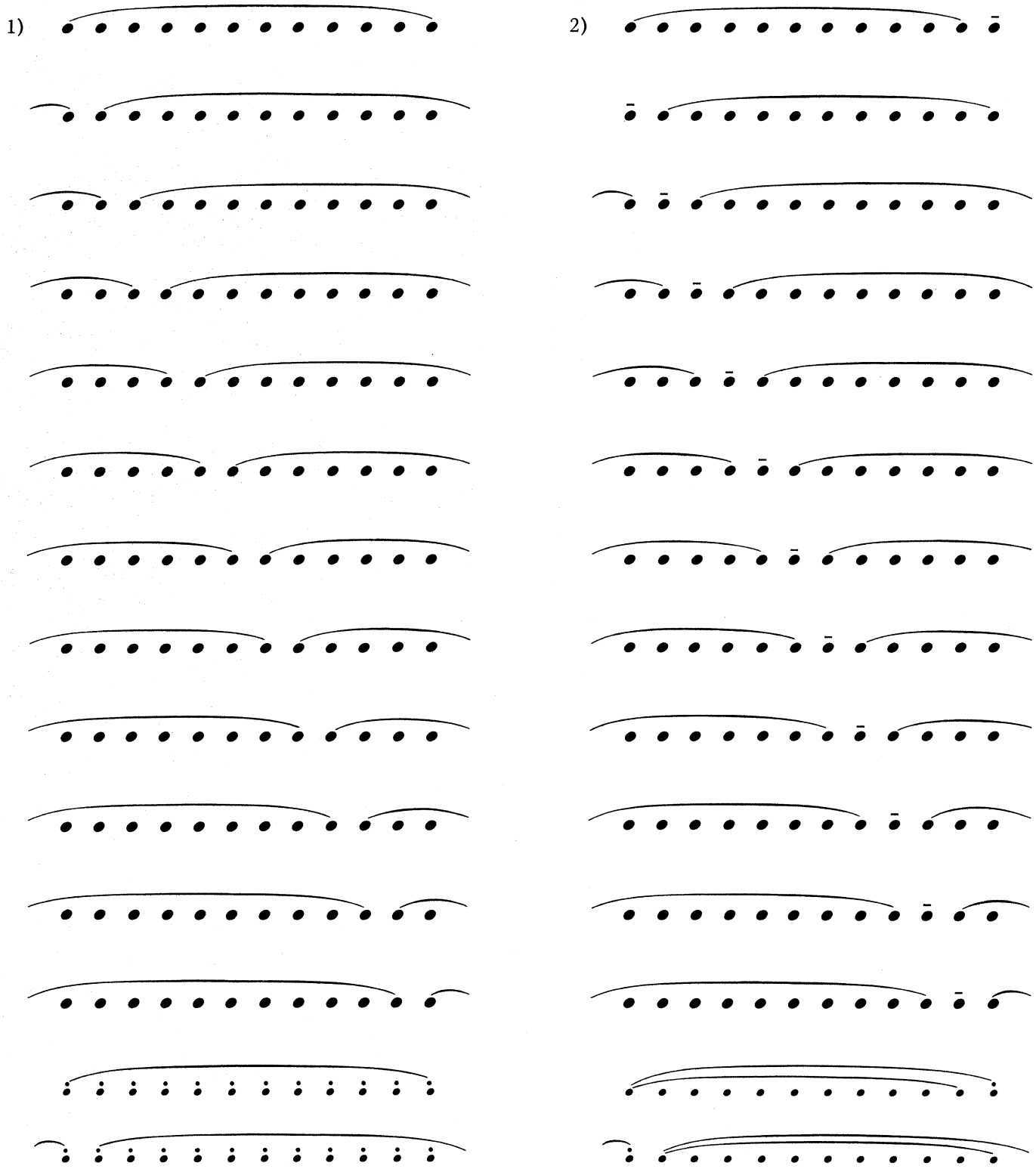


B12 TWELVE-NOTE BOWING PATTERNS



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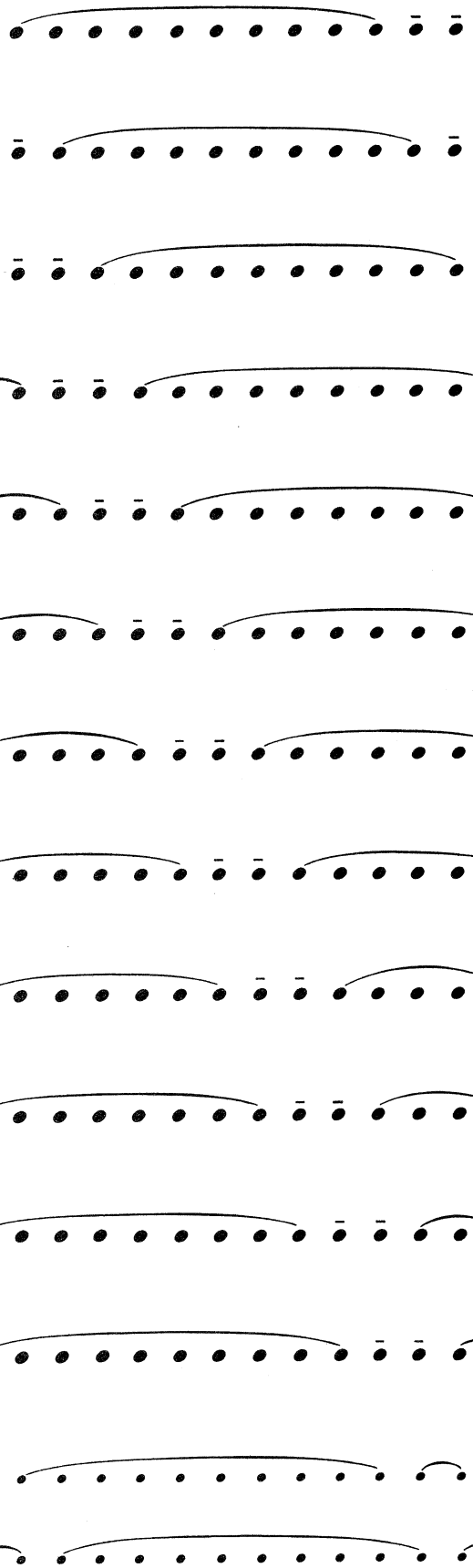

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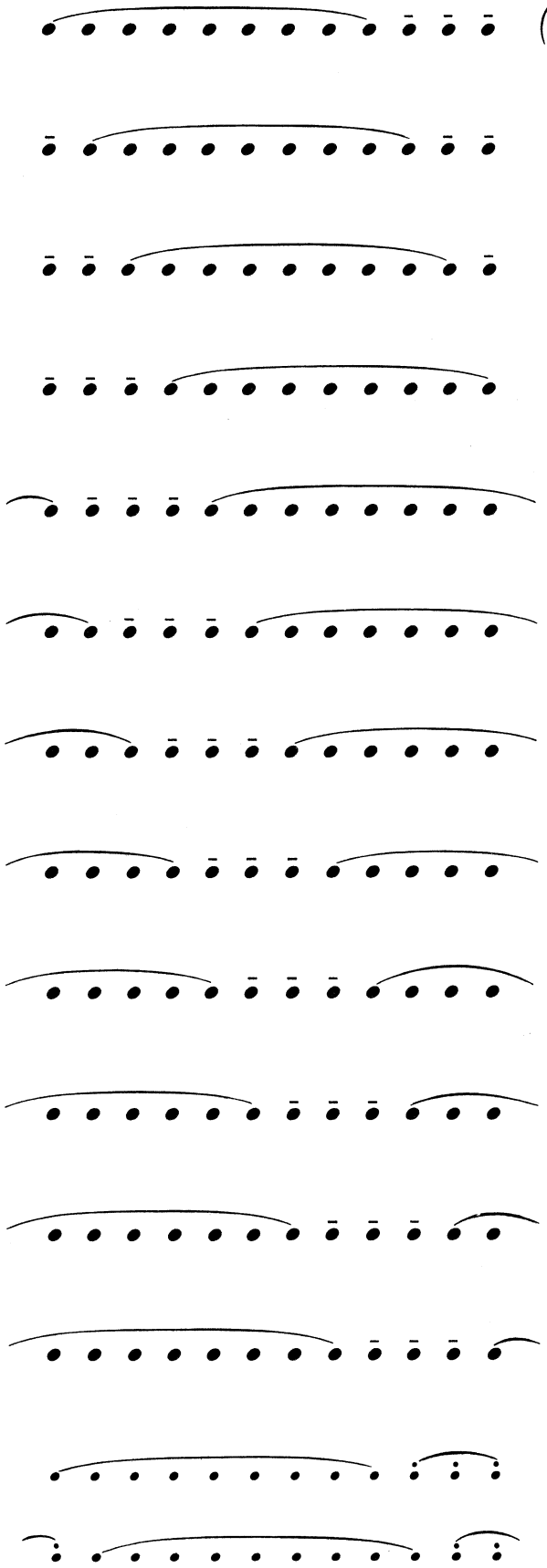
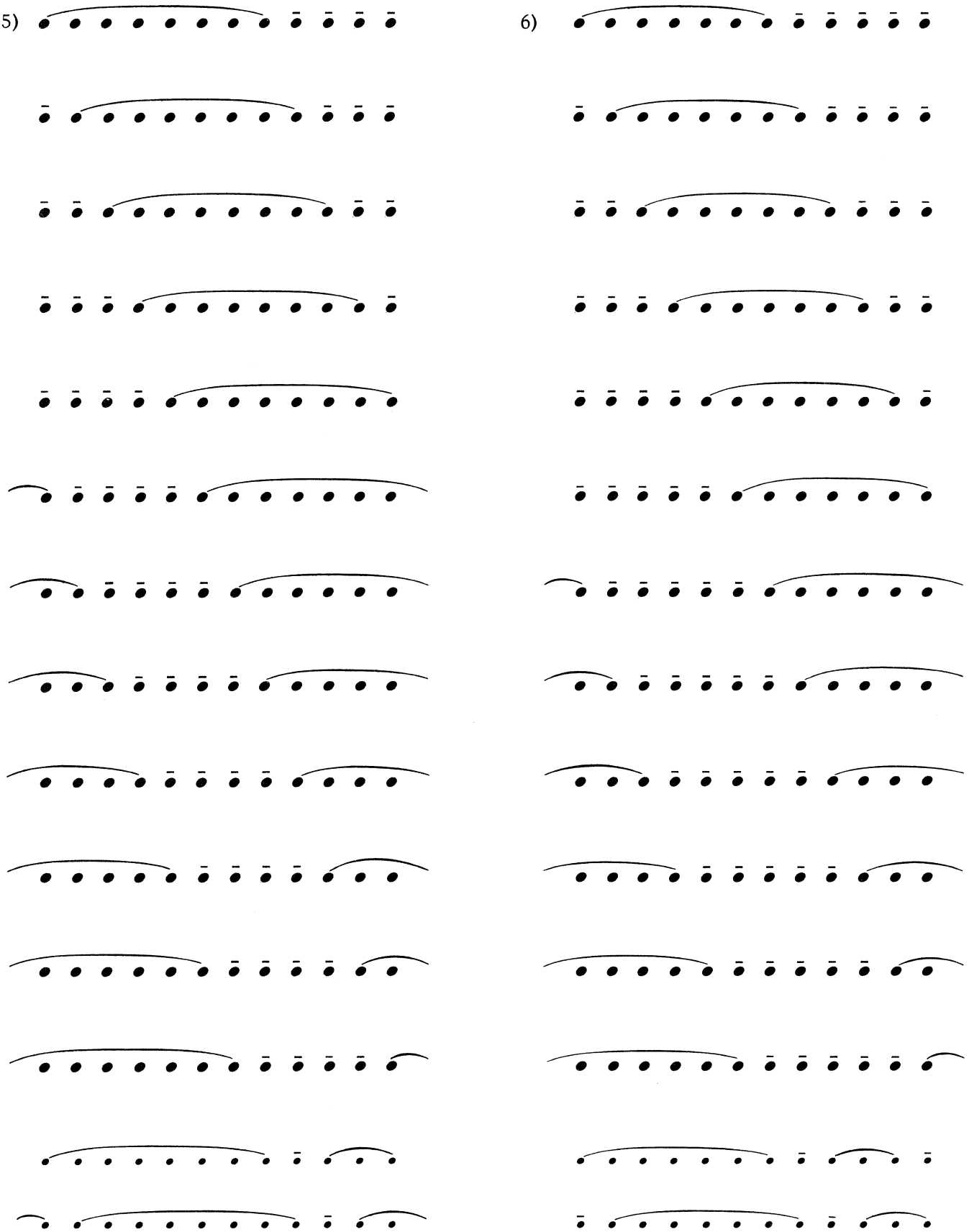


(B12) 5) 6)



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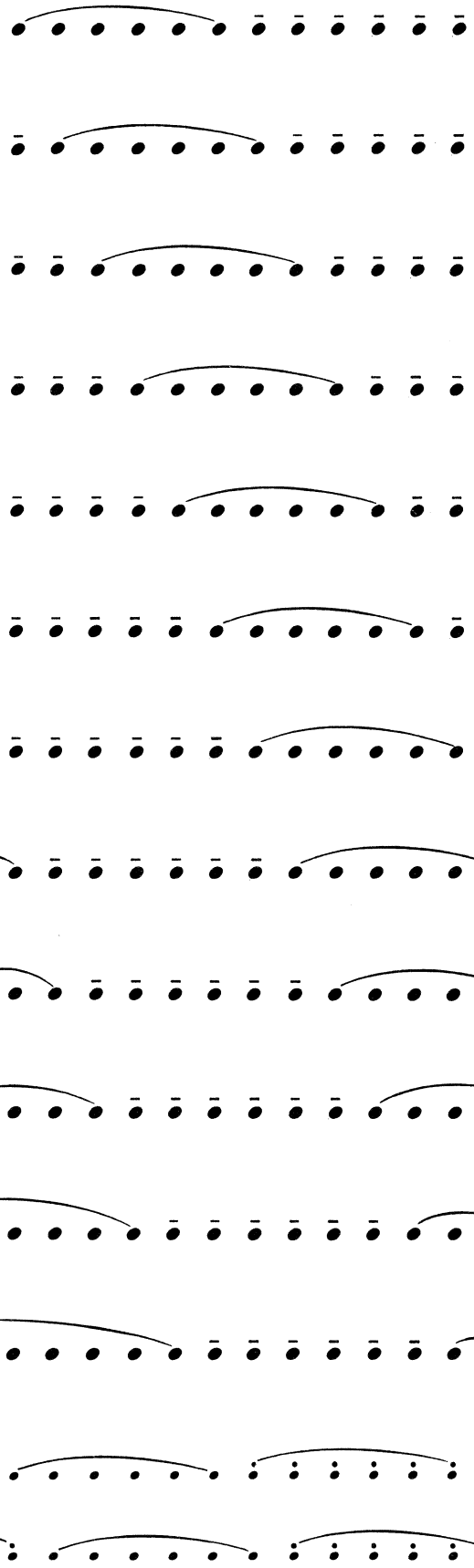

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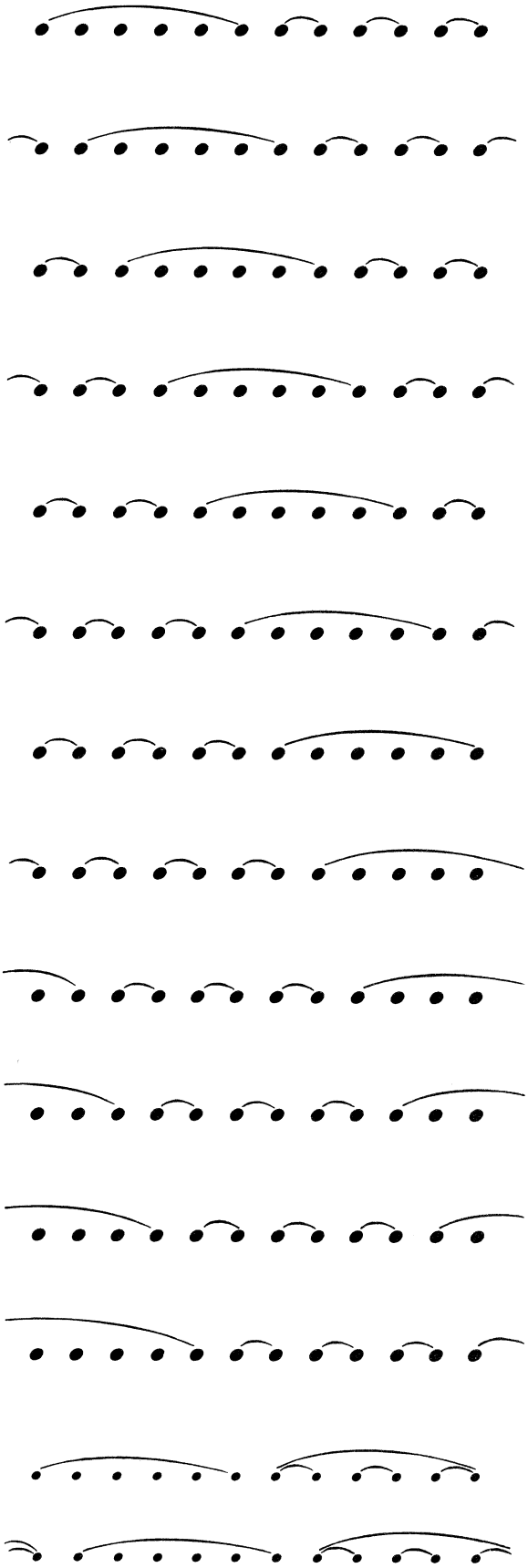
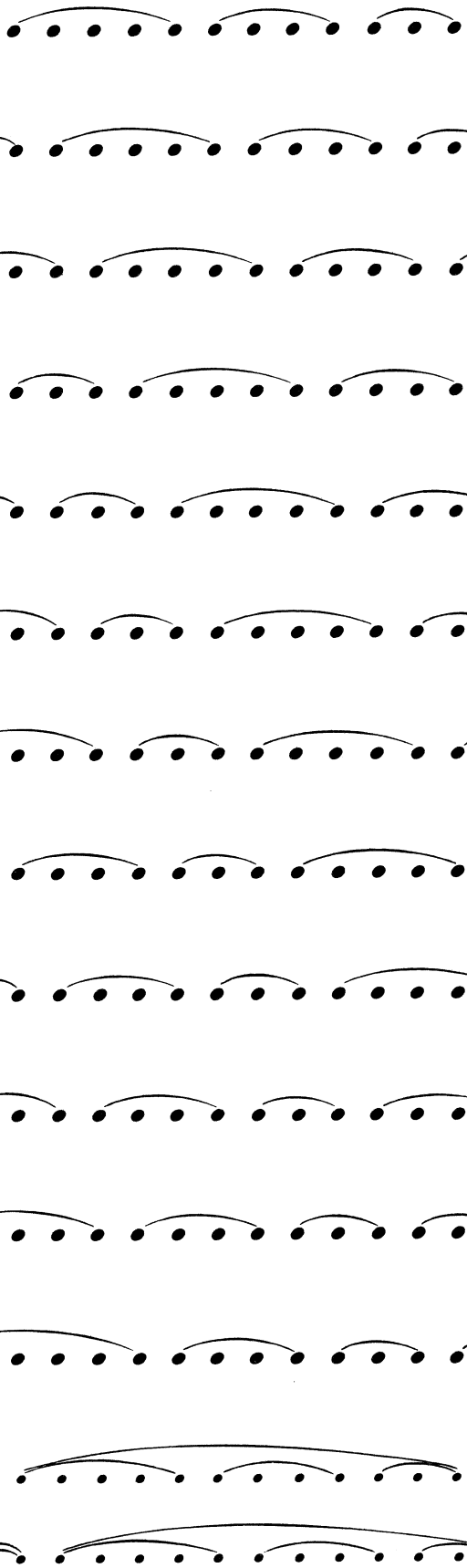


(B12) 9)



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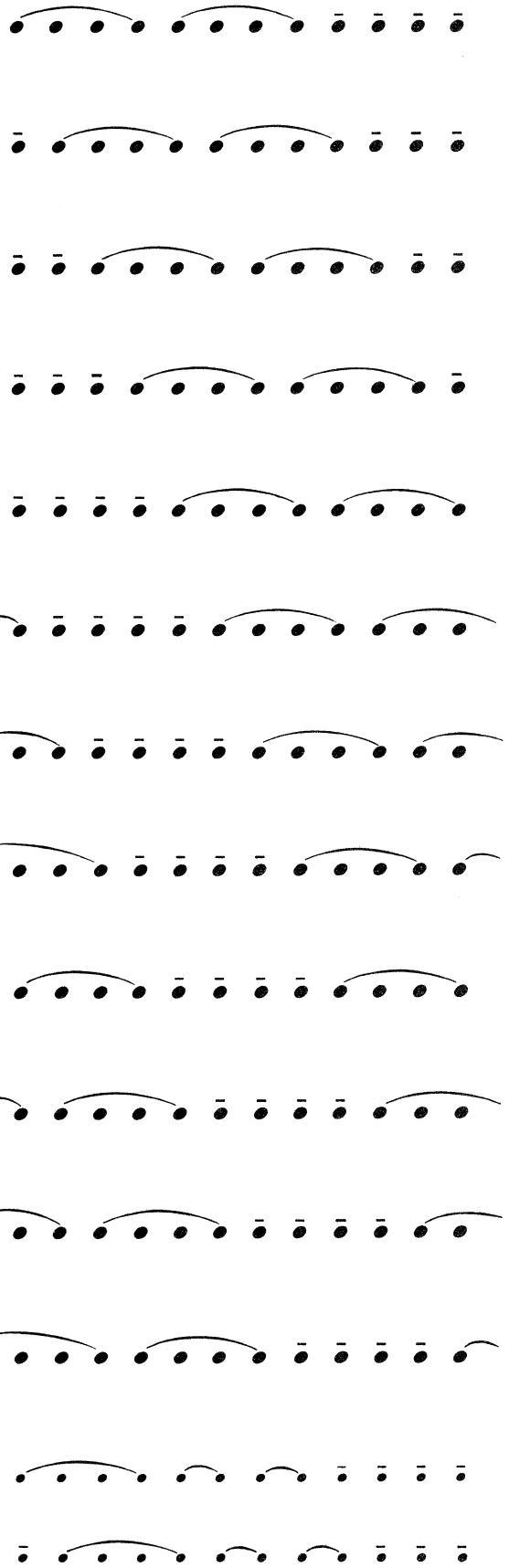
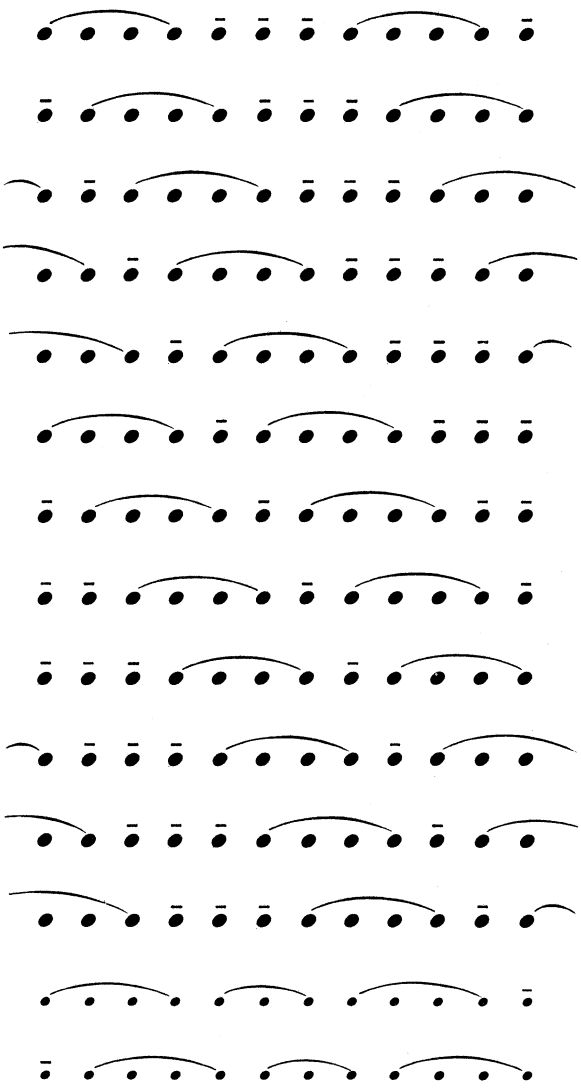


11) 

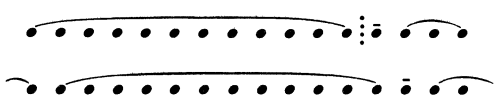
(B12)

SIXTEEN-NOTE BOWING PATTERNS *B16*

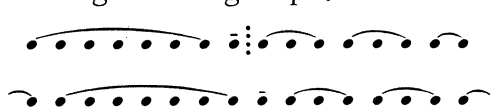
Sixteen-note patterns are formed by combining patterns of smaller groups adding up to sixteen notes, such as a twelve- and a four-note group; two eight-note groups; a seven-, a six- and a three-note group, *etc.* These newly formed patterns may then be shifted, note by note, across the bar line to form still more patterns.

Examples:

a twelve- and four-note group:



two eight-note groups:



The same combination principle can also be used to form new twelve-note, nine-note, eight-note patterns, *etc.*

Rhythm Patterns

The Rhythm Patterns, like the Bowings, are realized by repetition. In some instances this repetition is spelled out, partially or entirely, for greater clarity. A bracket ⌜——⌝ is then used to indicate the basic pattern.

A slur combined with a horizontal line linking two notes shows that they are to be played as one note. For example, indicates one note representing the time value of five sixteenths. The line is to show that the pitch remains unchanged.

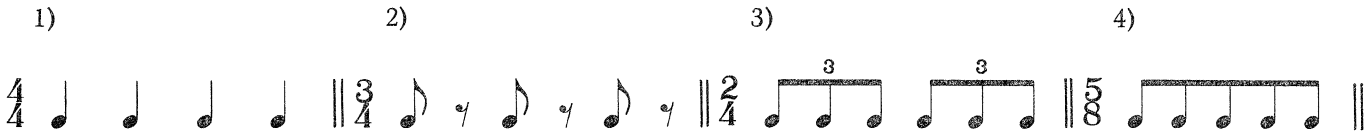
Beginning with *R2,* the patterns in each chapter are arranged in three groups under the headings of **a)**, **b)** and **c)**. **a)** presents simple rhythms in traditional meters, **b)** syncopated rhythms and **c)** rhythms in irregular meters.

The following patterns should be practiced first détaché, then legato. For legato practice begin by slurring the notes of the pattern only, . Then extend the slur over the entire measure. Where rests within the pattern prevent a legato rendition, play the pattern in one bow stroke, .

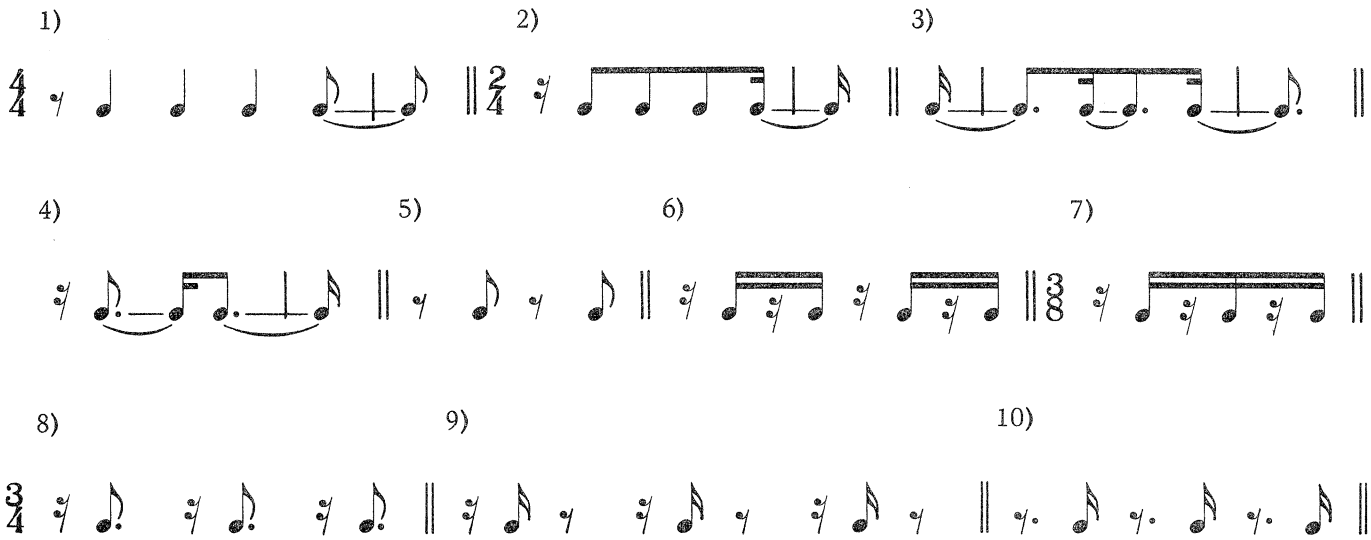
As a final step, bowing and rhythm patterns should be combined as illustrated in the last two examples in the preface.

NOTE: It may be advisable to begin the rhythm patterns on <u>open strings</u> before applying these patterns to the scales, noting those that are troublesome for additional attention.

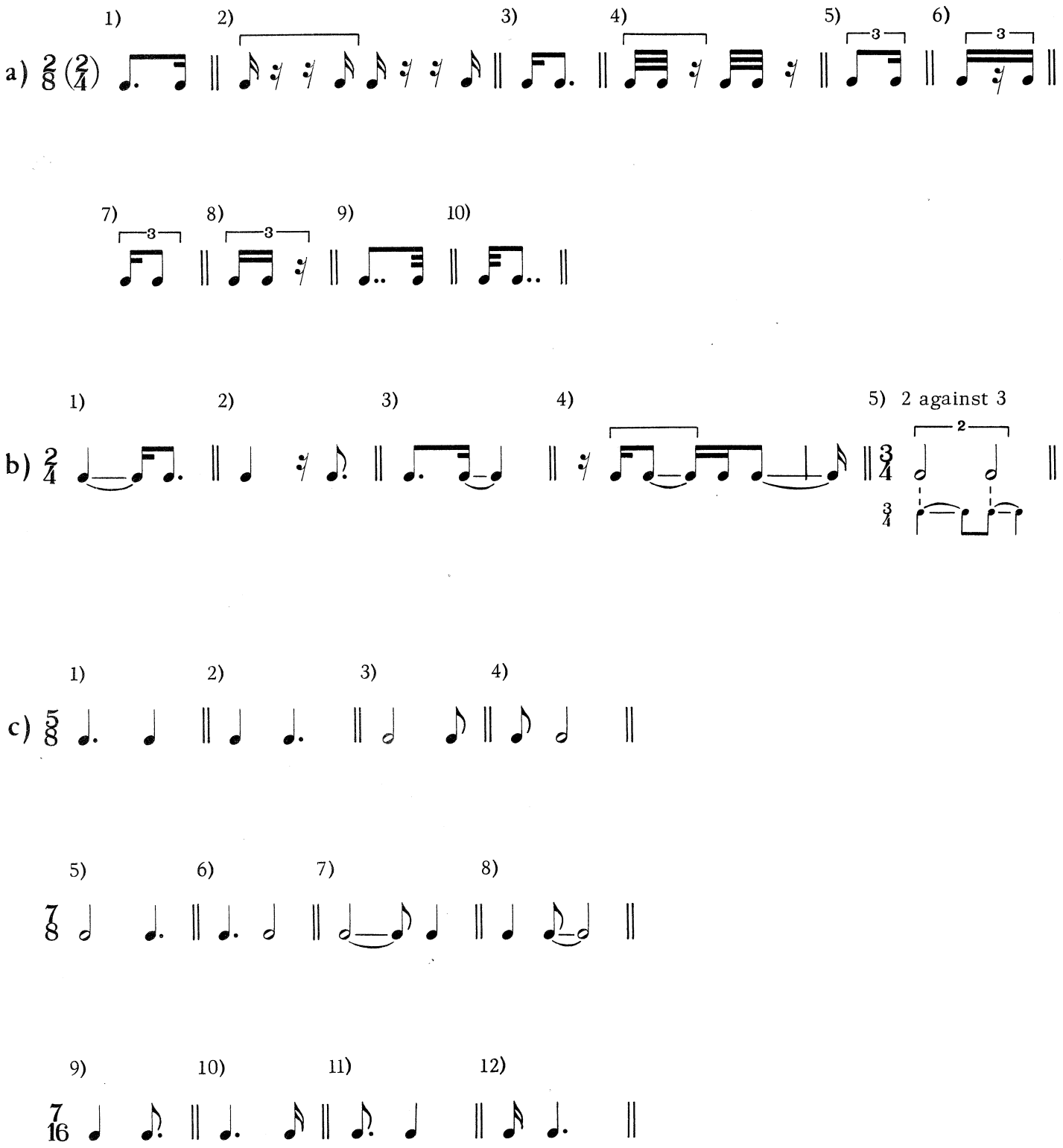
Every sequence of equal notes represents a one-note rhythm pattern, to be defined as the repetition of a single note, or of a note and a rest:

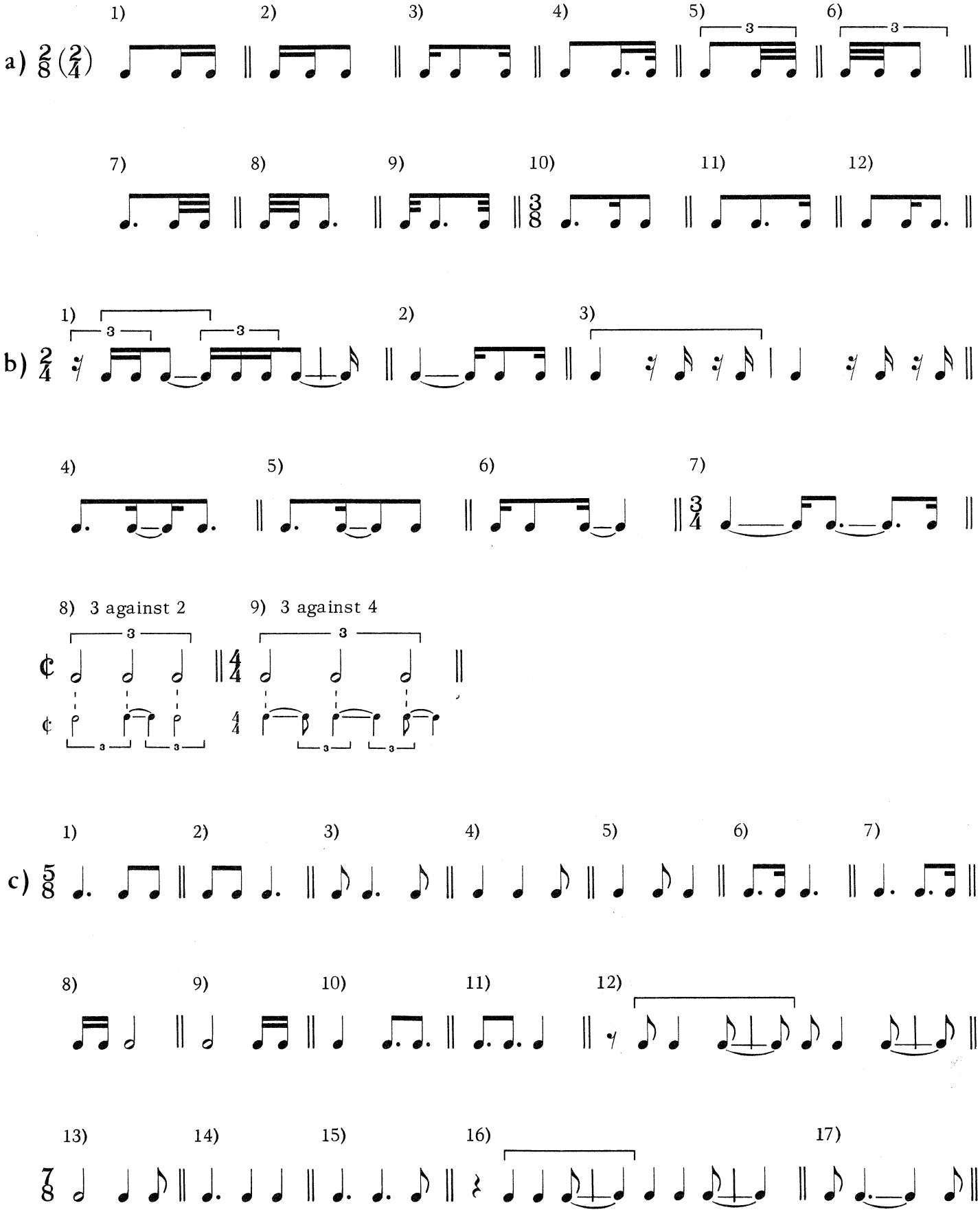


All Primary Patterns in Part I belong to this category. There is no need for further examples except for afterbeats and syncopations like these:

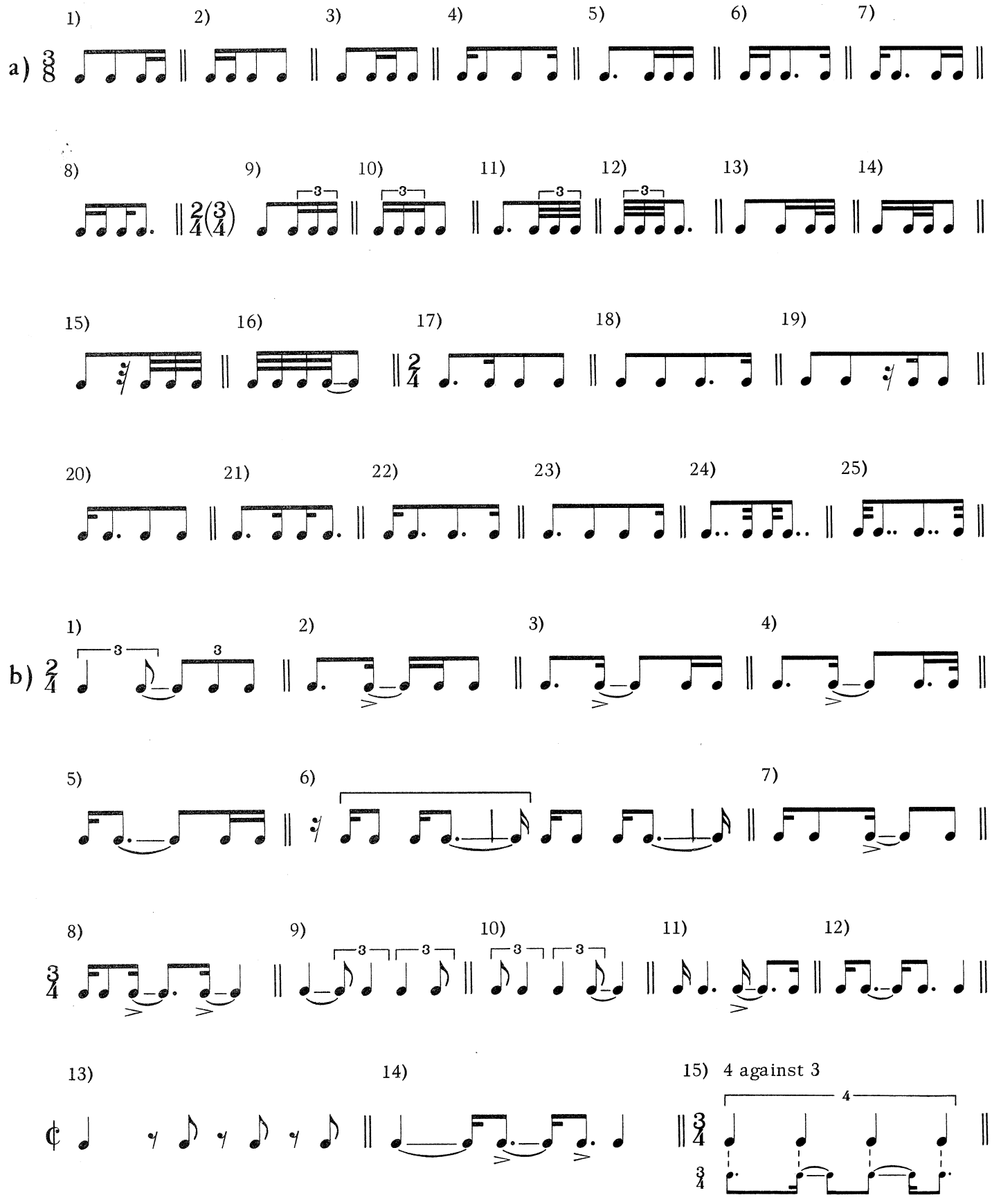


R2 TWO-NOTE RHYTHM PATTERNS

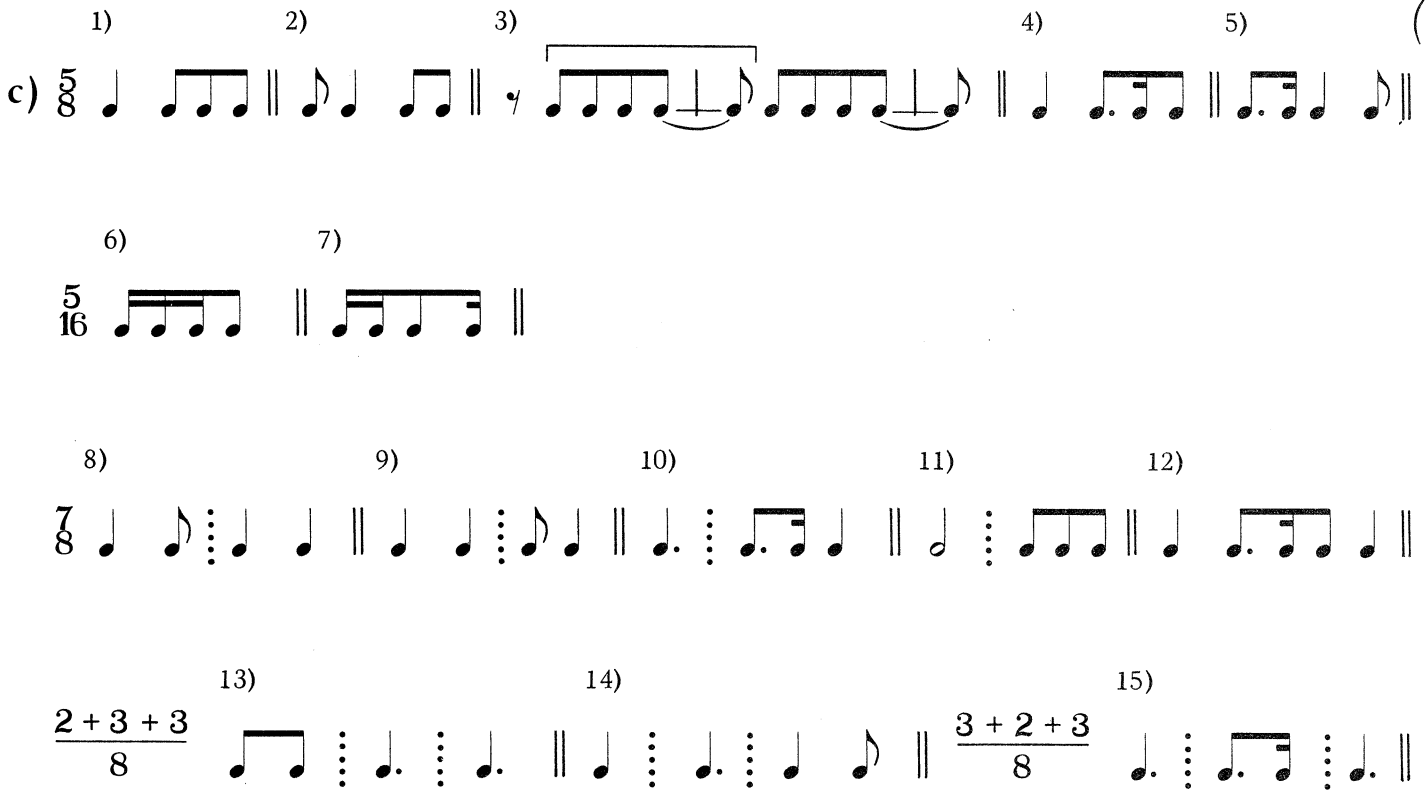



a)
1)
2)
3)
4)
5)
6)
7)
8)
9)
10)
11)
12)
b)
1)
2)
3)
4)
5)
6)
7)
8) 3 against 2
9) 3 against 4
c)
1)
2)
3)
4)
5)
6)
7)
8)
9)
10)
11)
12)
13)
14)
15)
16)
17)

R4 FOUR-NOTE RHYTHM PATTERNS

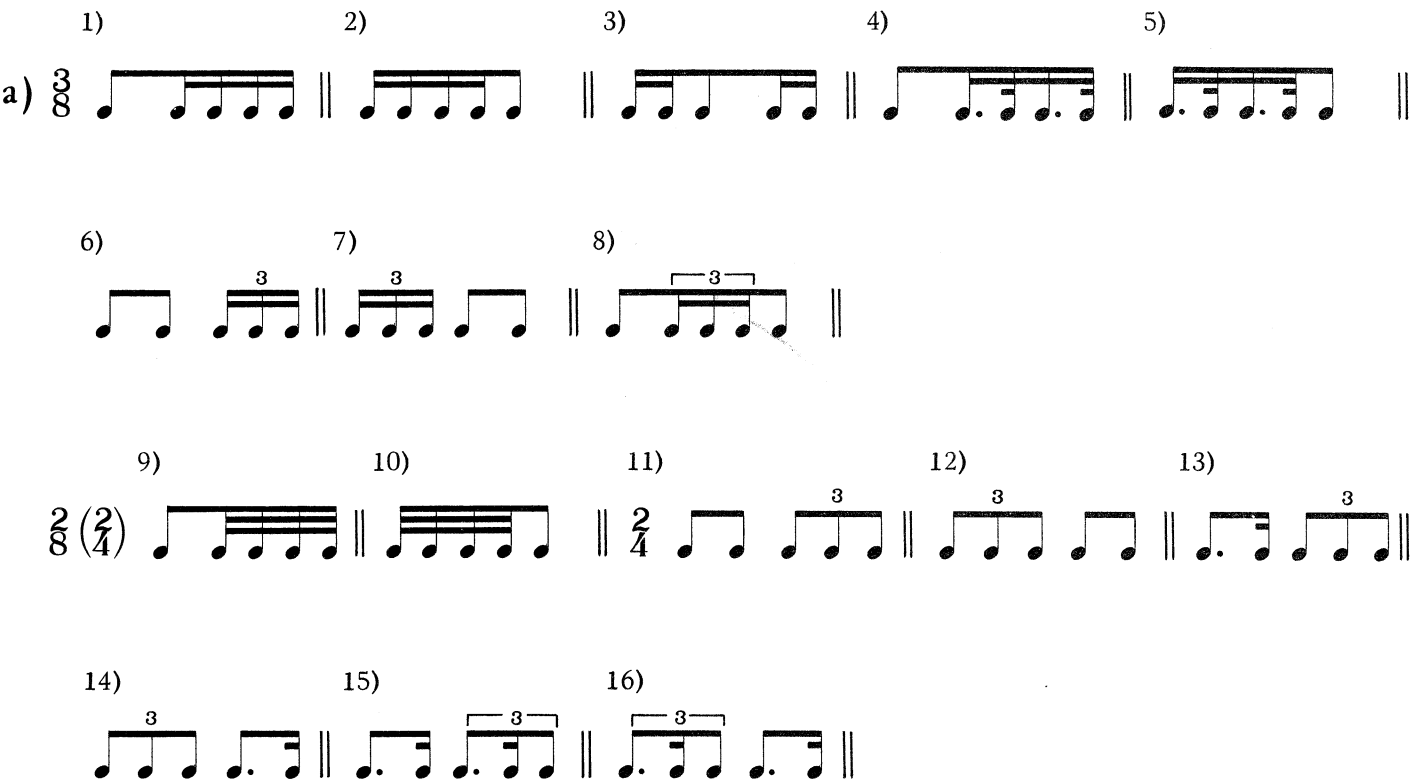


c)



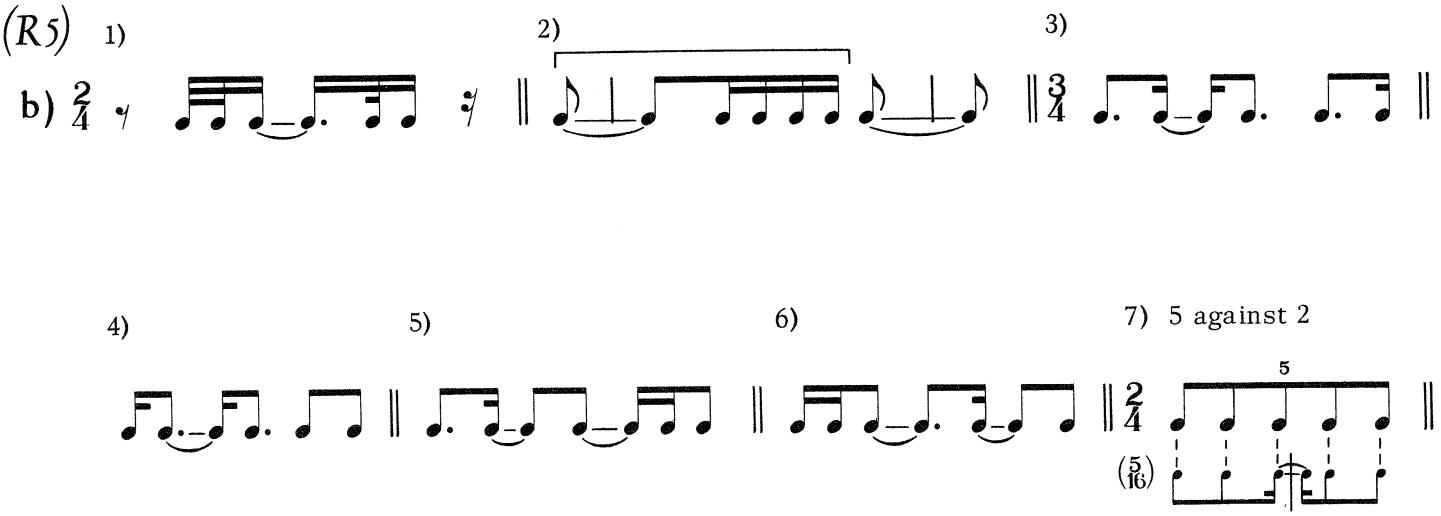
FIVE-NOTE RHYTHM PATTERNS R5

a)

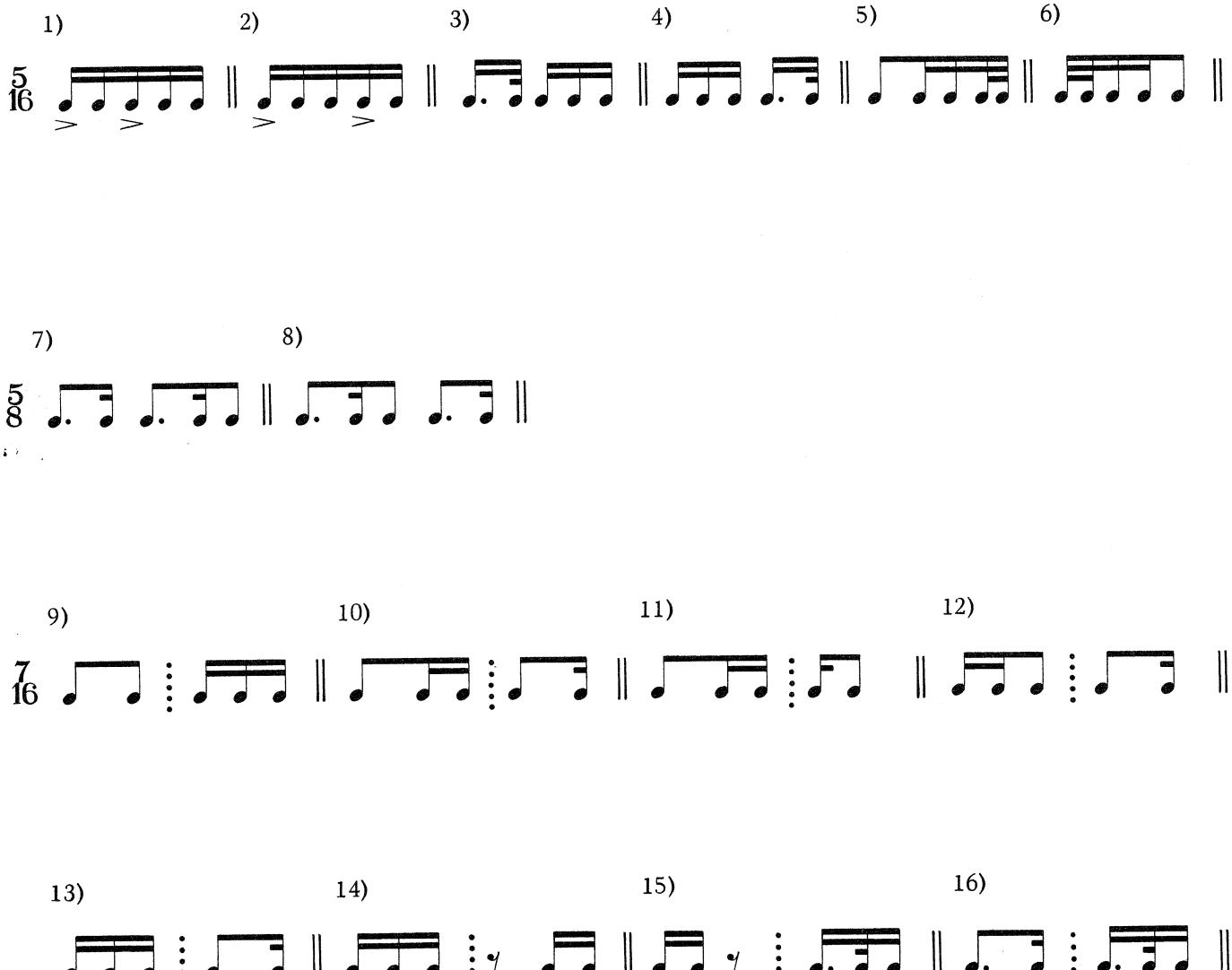


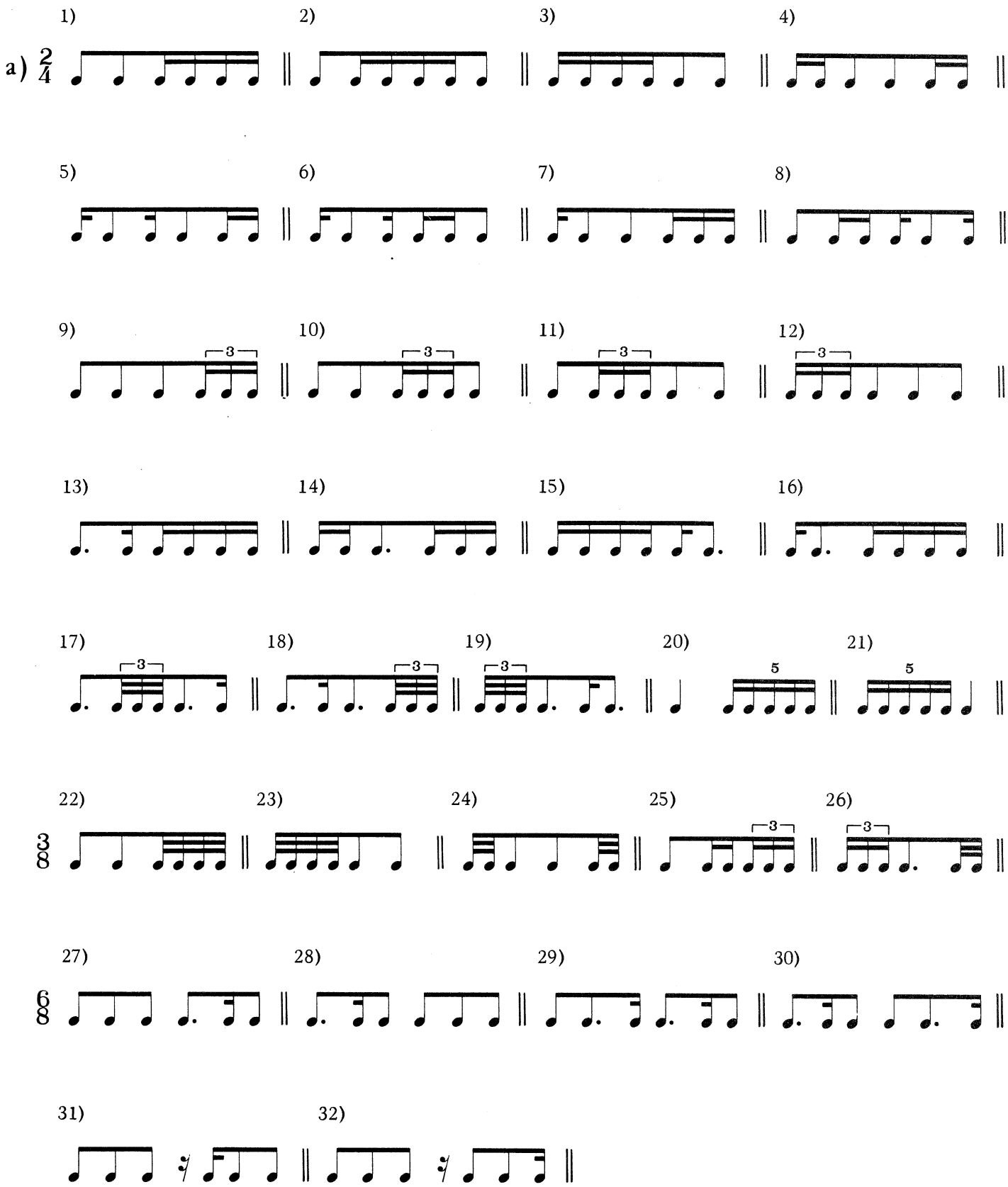
(R5)

b)



c)




a)
1)
2)
3)
4)
5)
6)
7)
8)
9)
10)
11)
12)
13)
14)
15)
16)
17)
18)
19)
20)
21)
22)
23)
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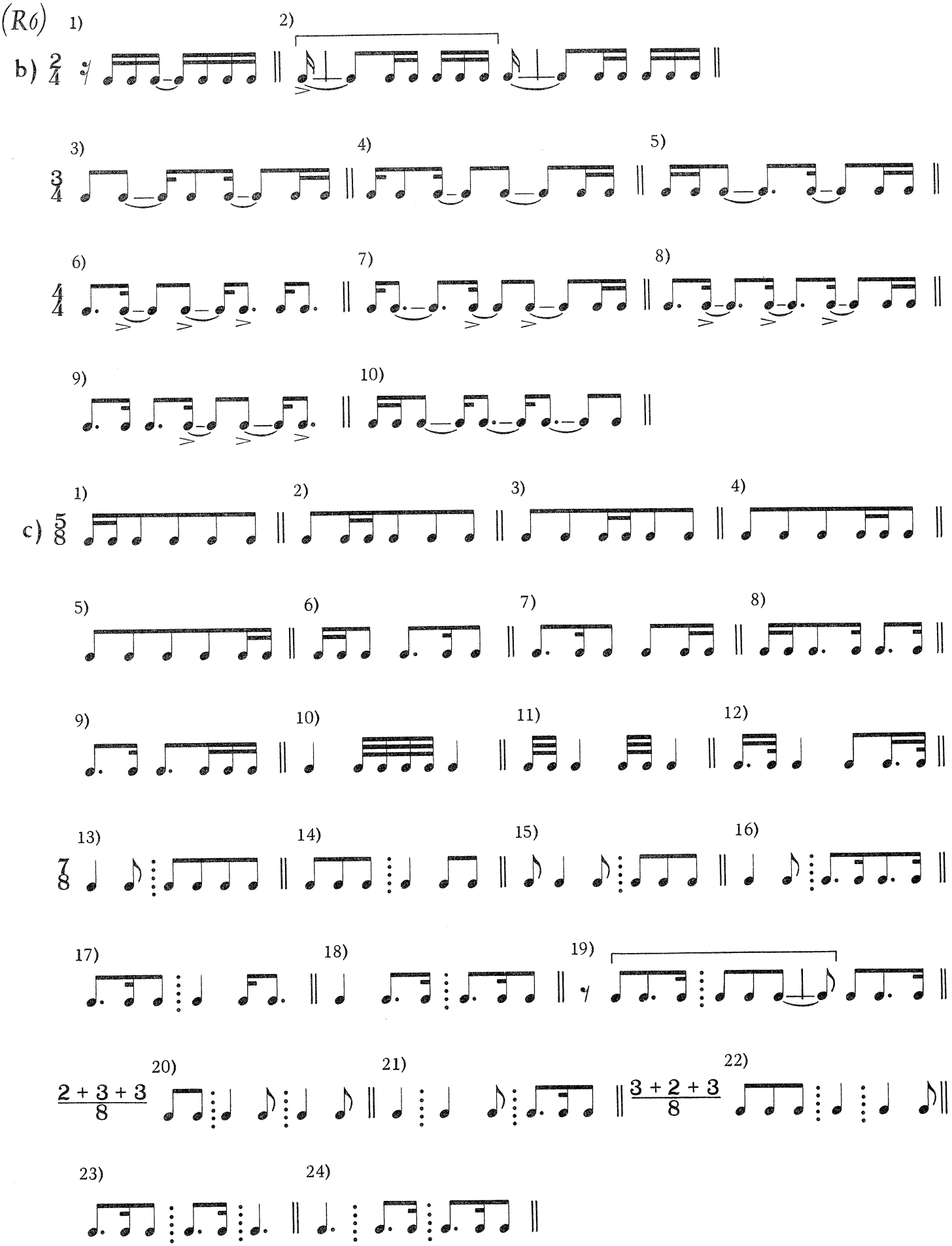
25)
26)
27)
28)
29)
30)
31)
32)

(R6)


1)
2)
b) 2/4
3)
4)
5)
3/4
6)
7)
8)
4/4
9)
10)
1)
2)
3)
4)
c) 5/8
5)
6)
7)
8)
9)
10)
11)
12)
13)
14)
15)
16)
7/8
17)
18)
19)
20)
2 + 3 + 3 / 8
21)
22)
3 + 2 + 3 / 8
23)
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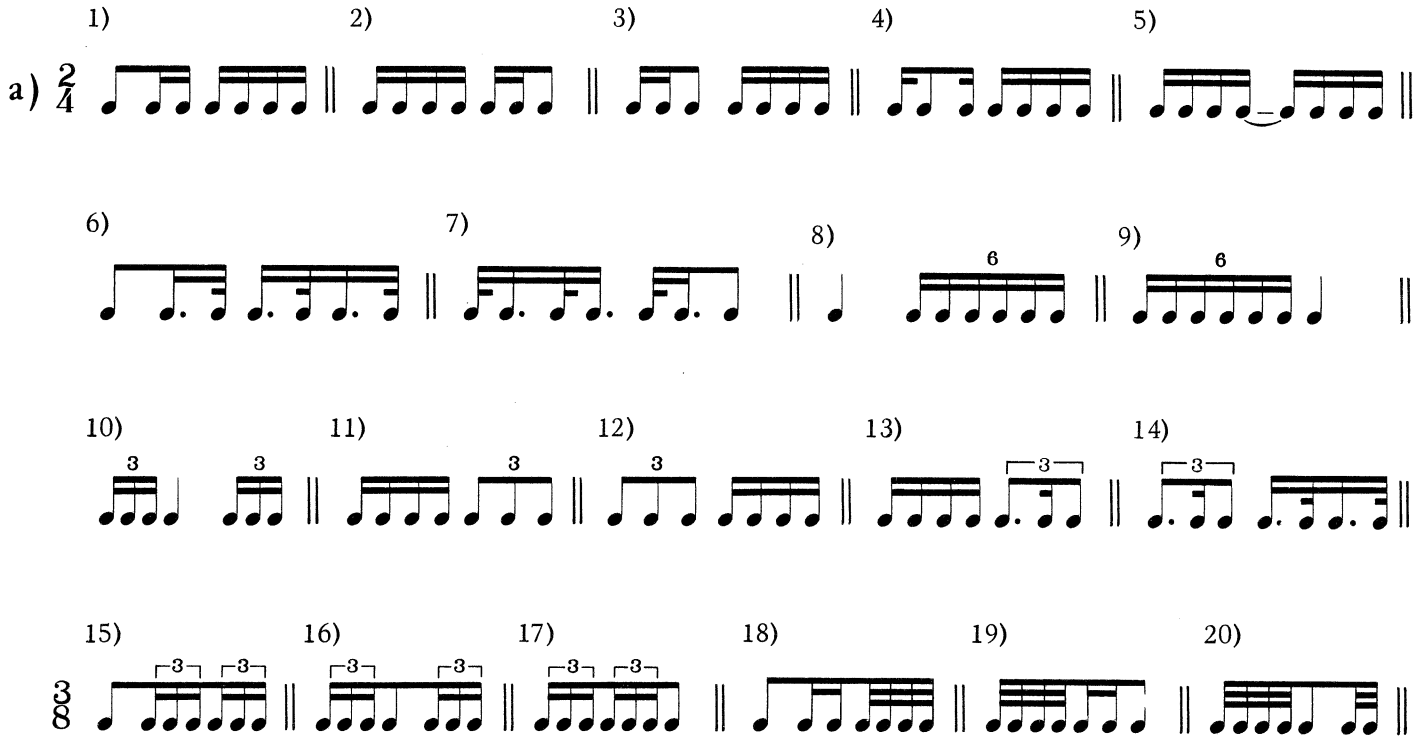
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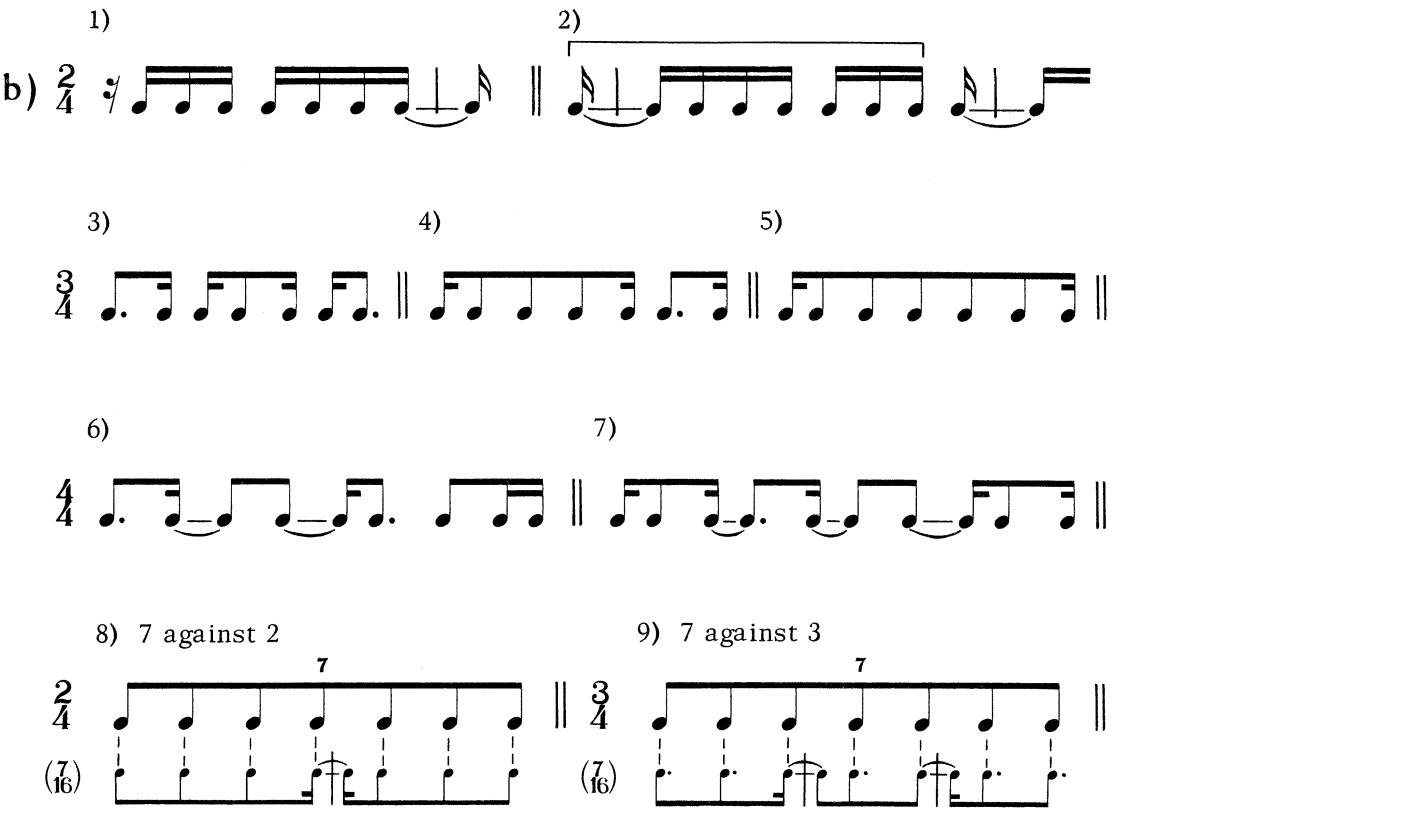
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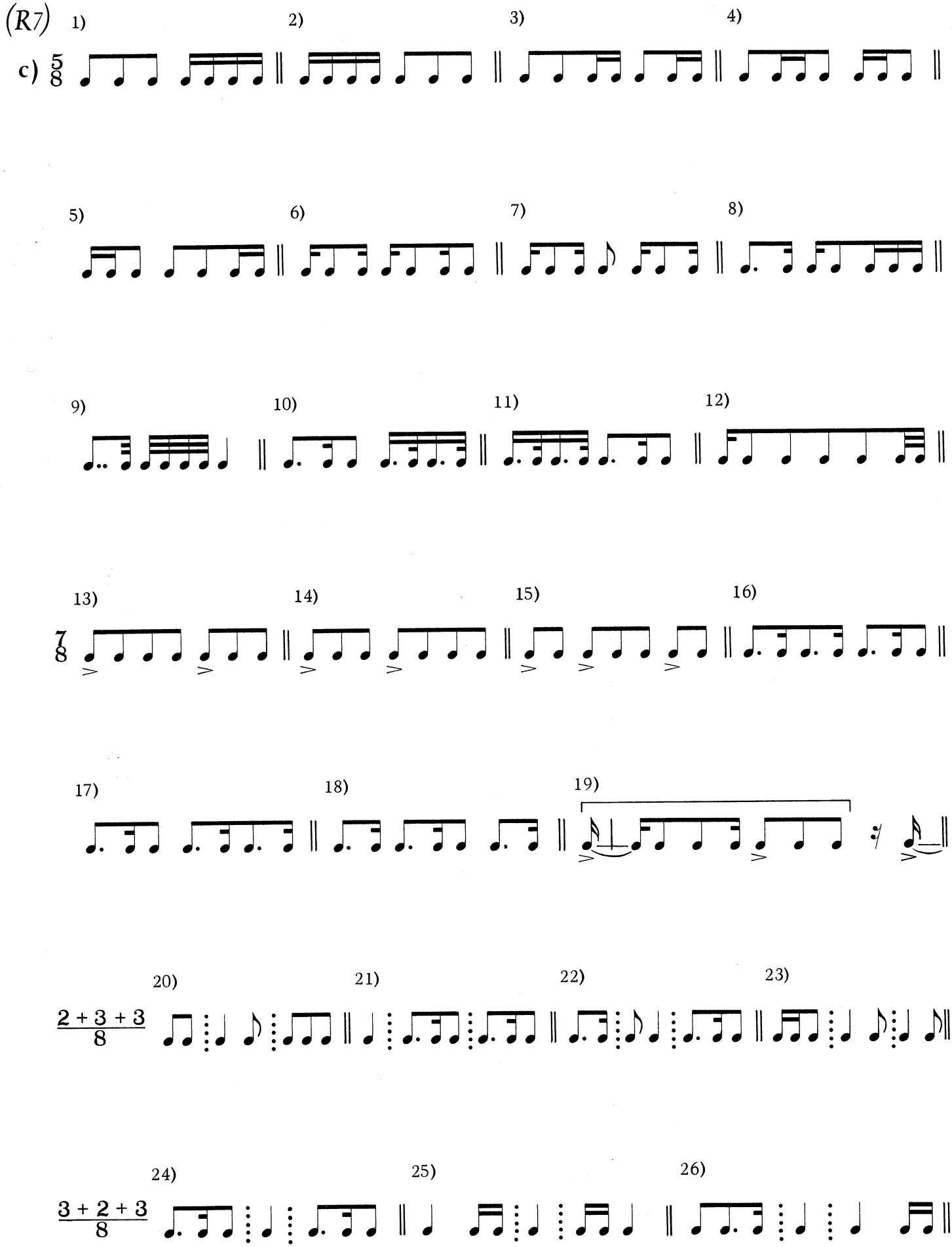
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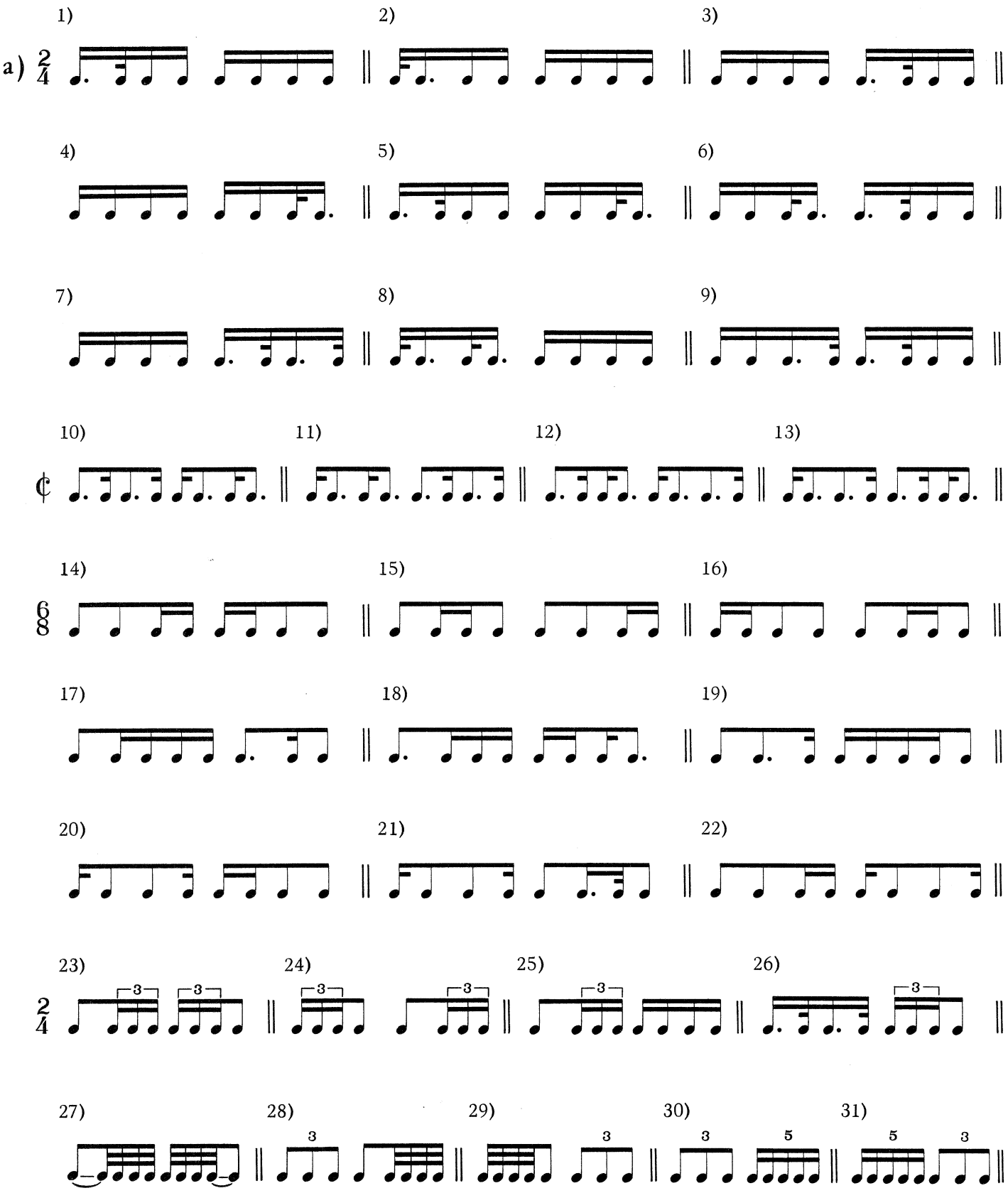
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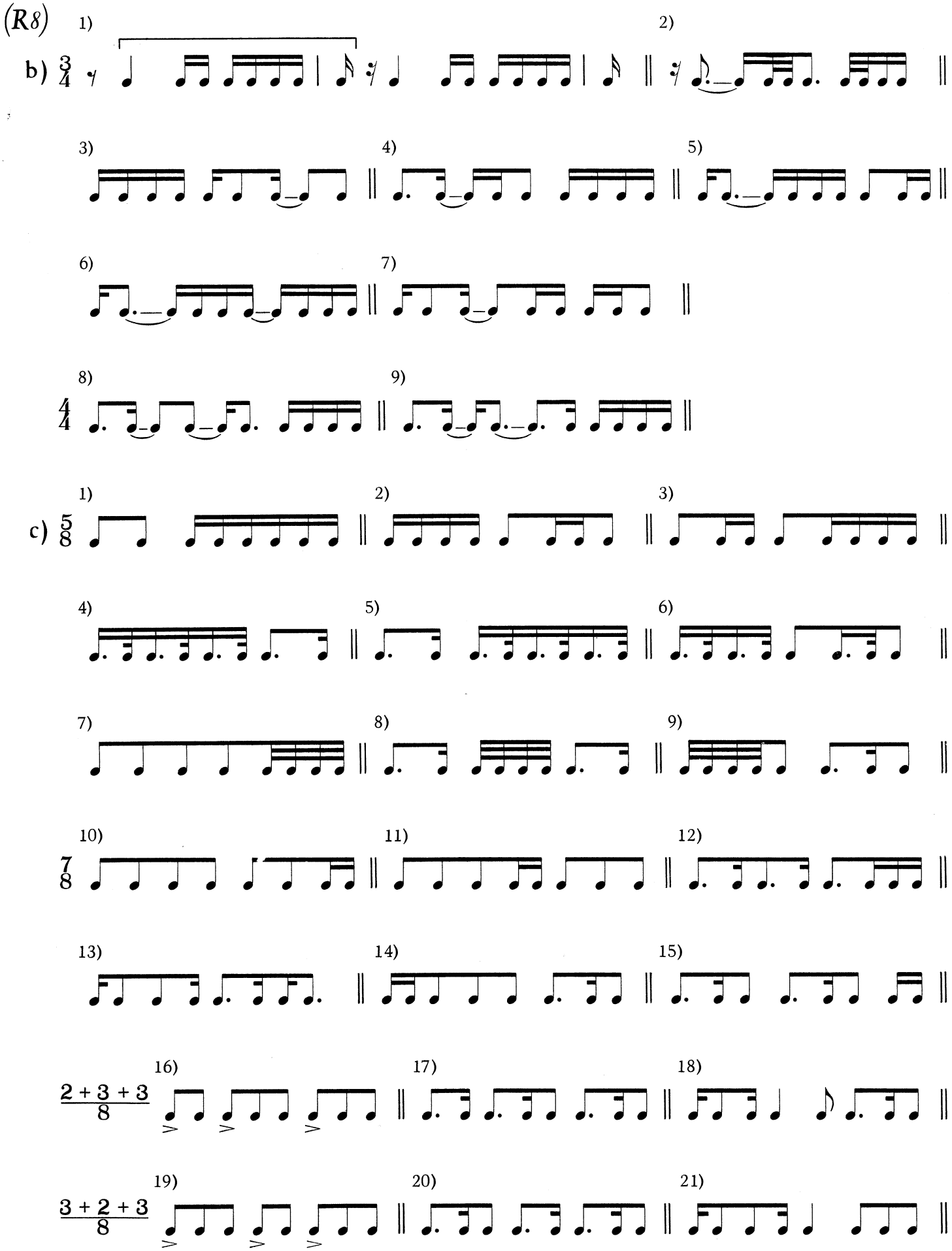
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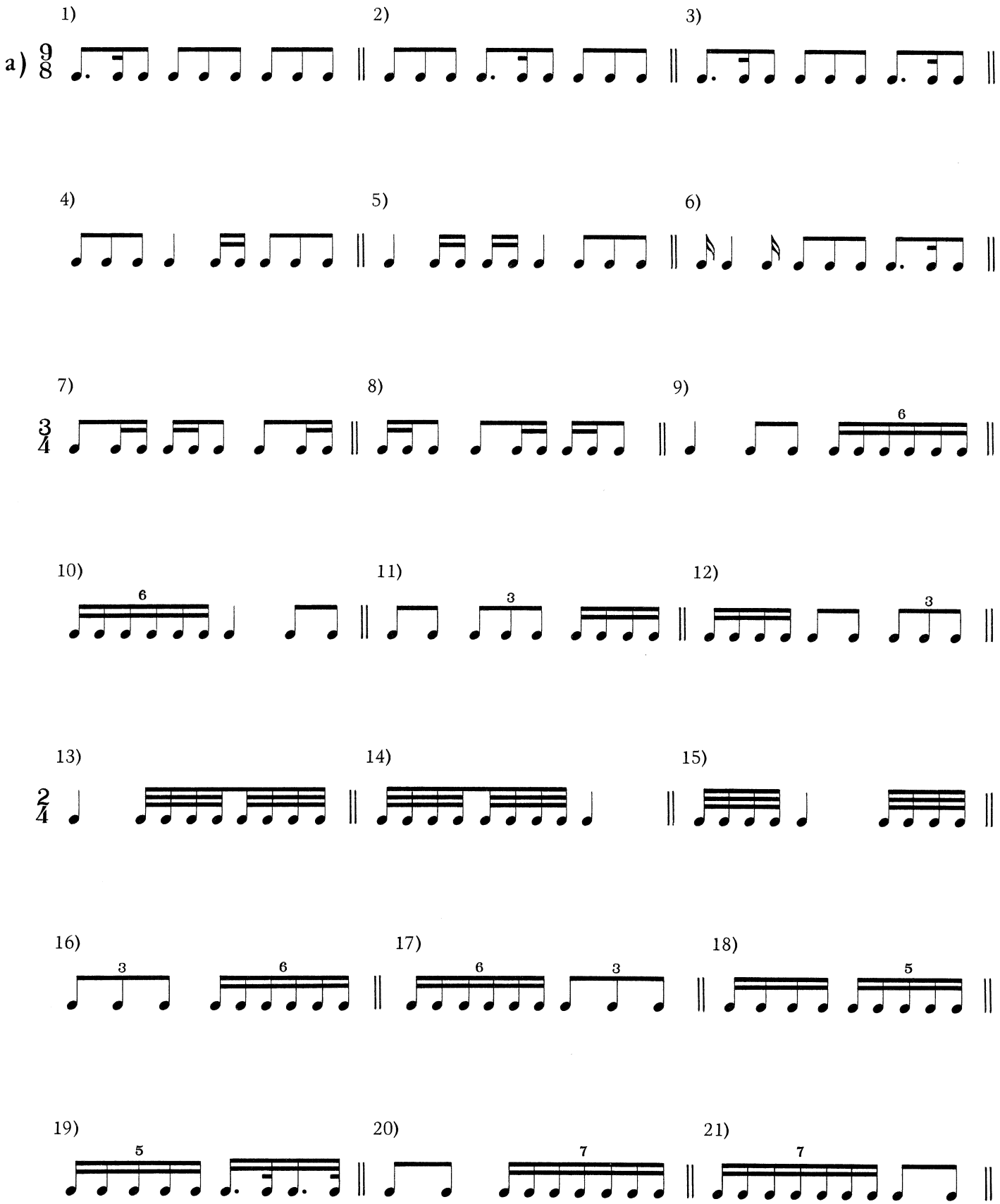
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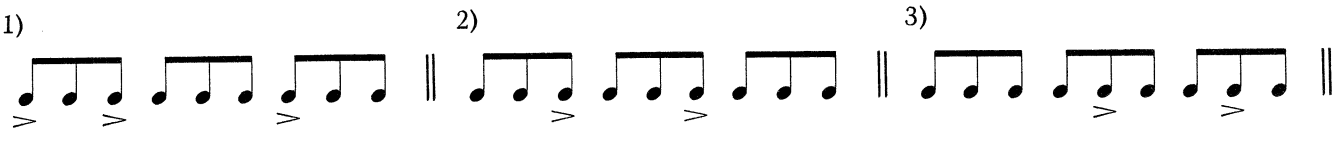

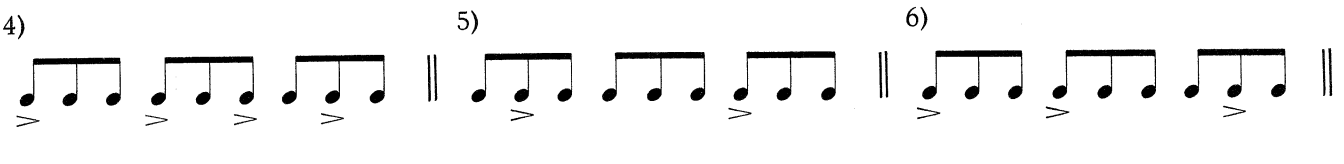

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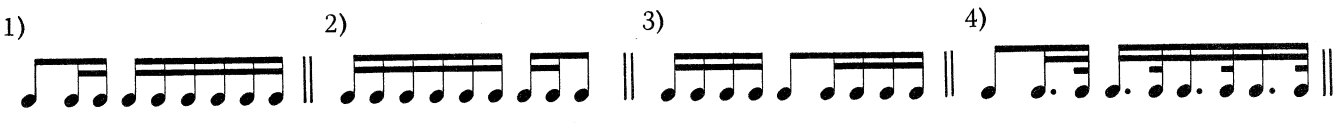

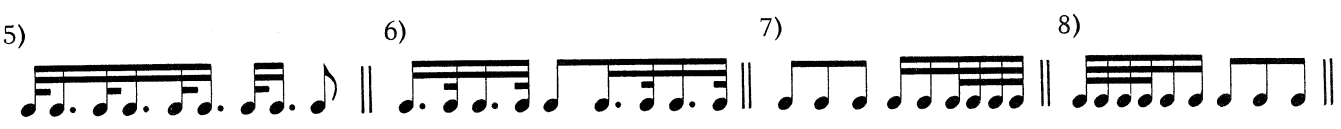

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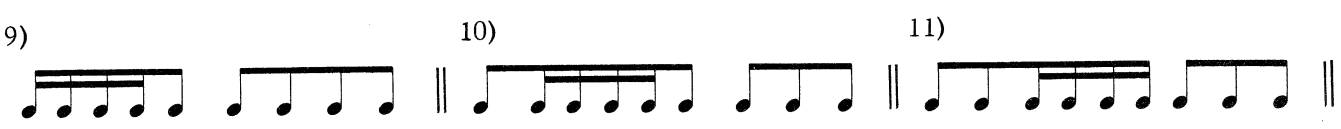

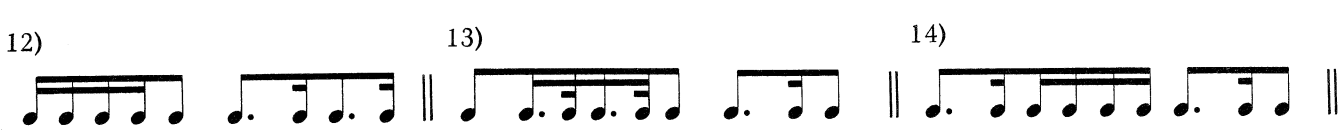

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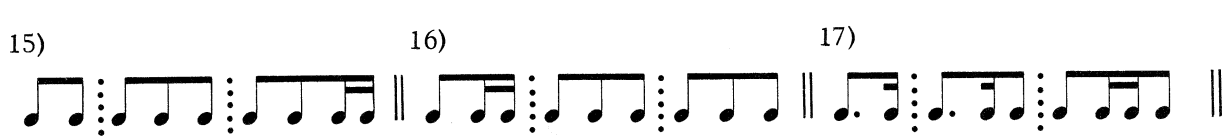

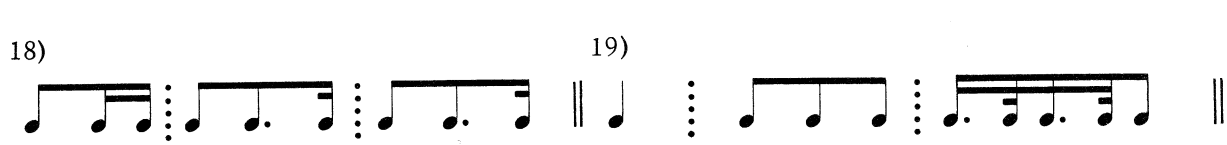

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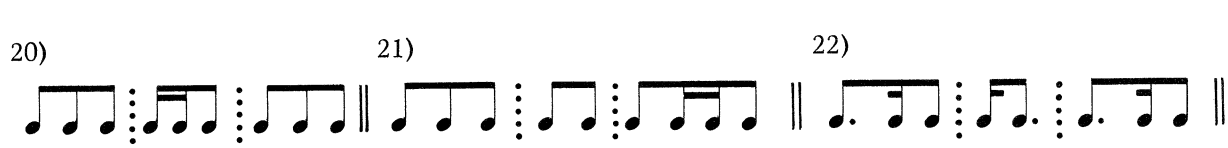

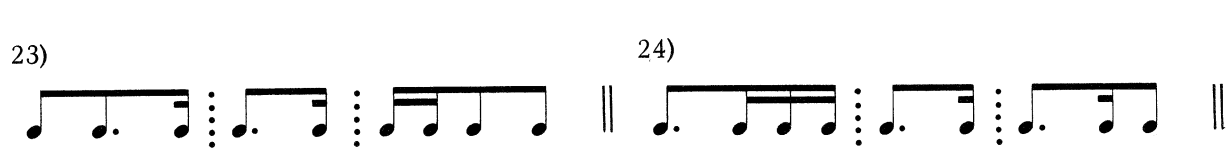

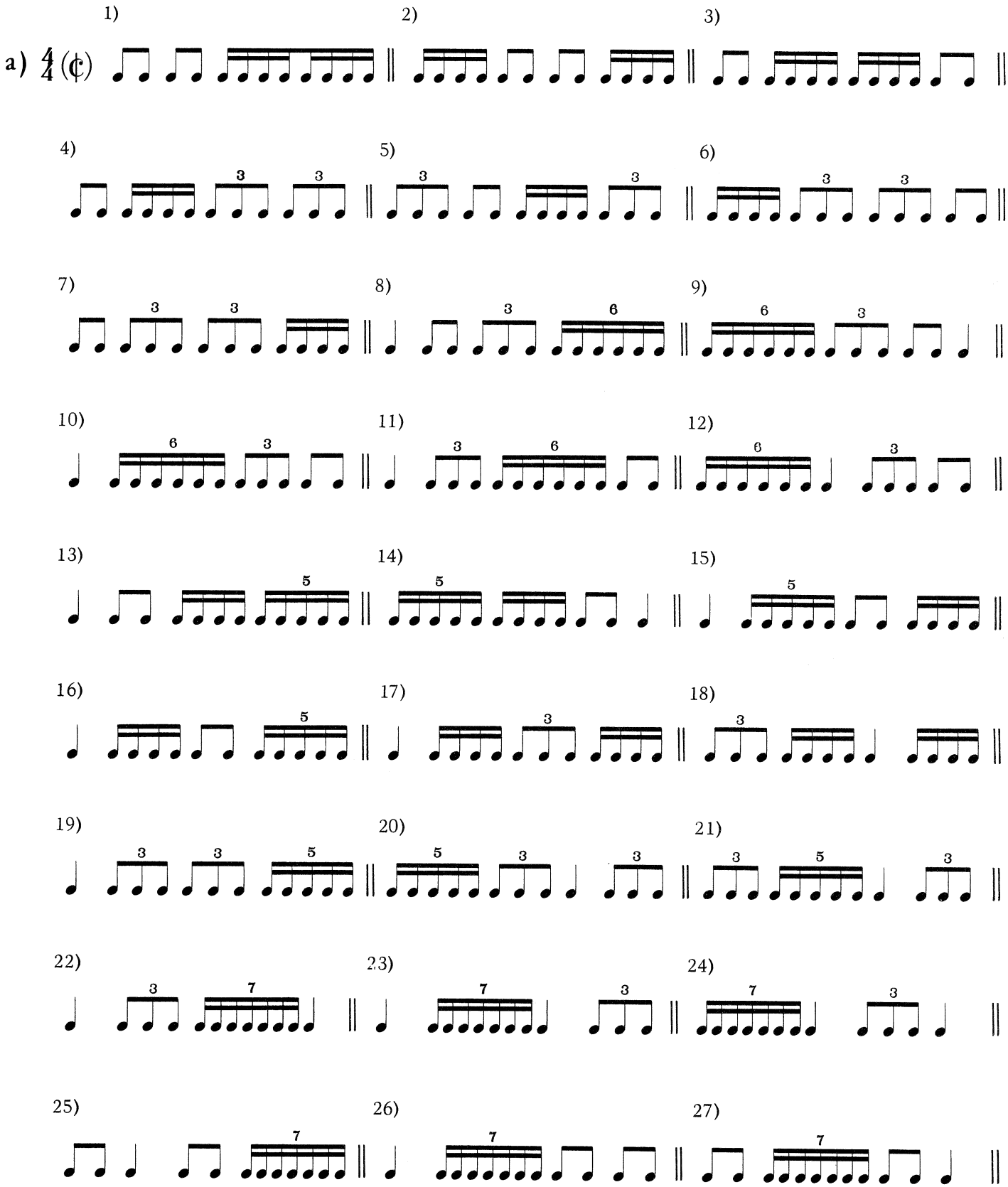
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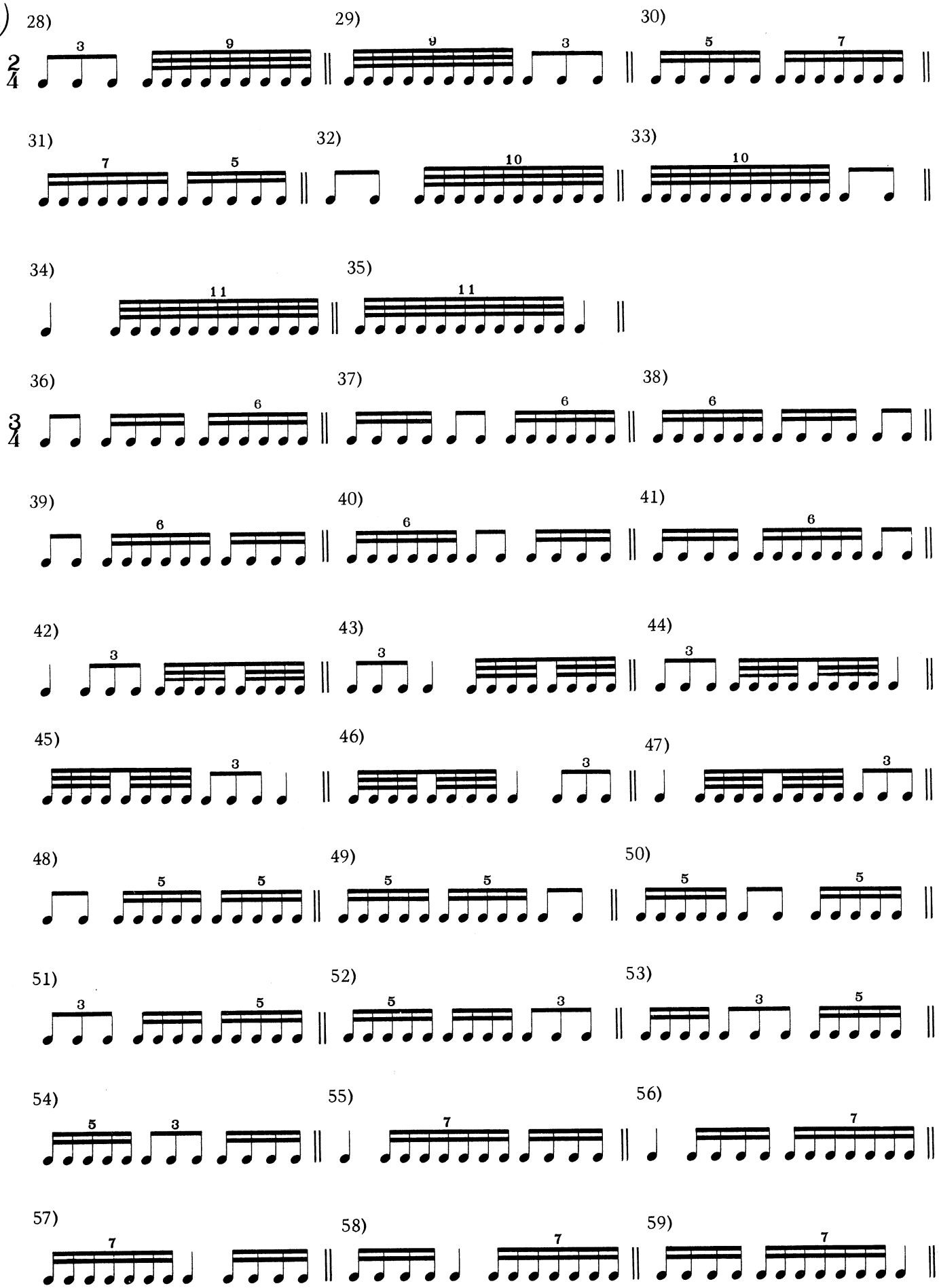
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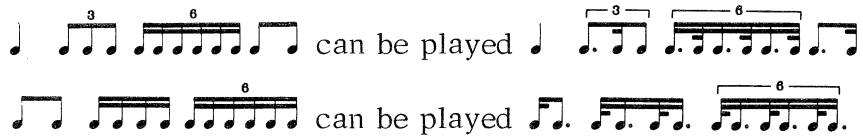

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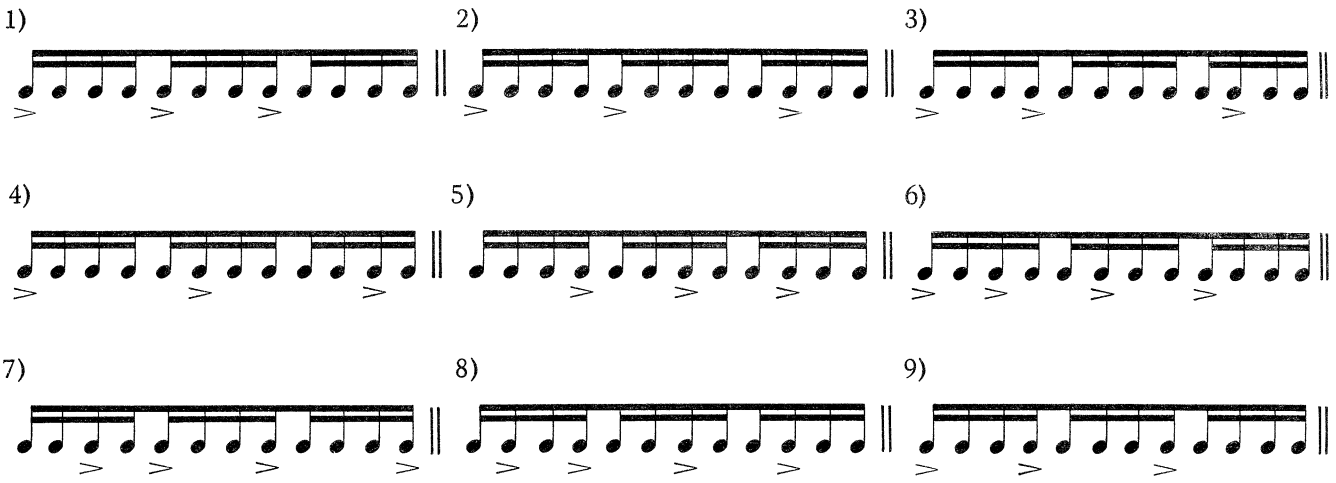

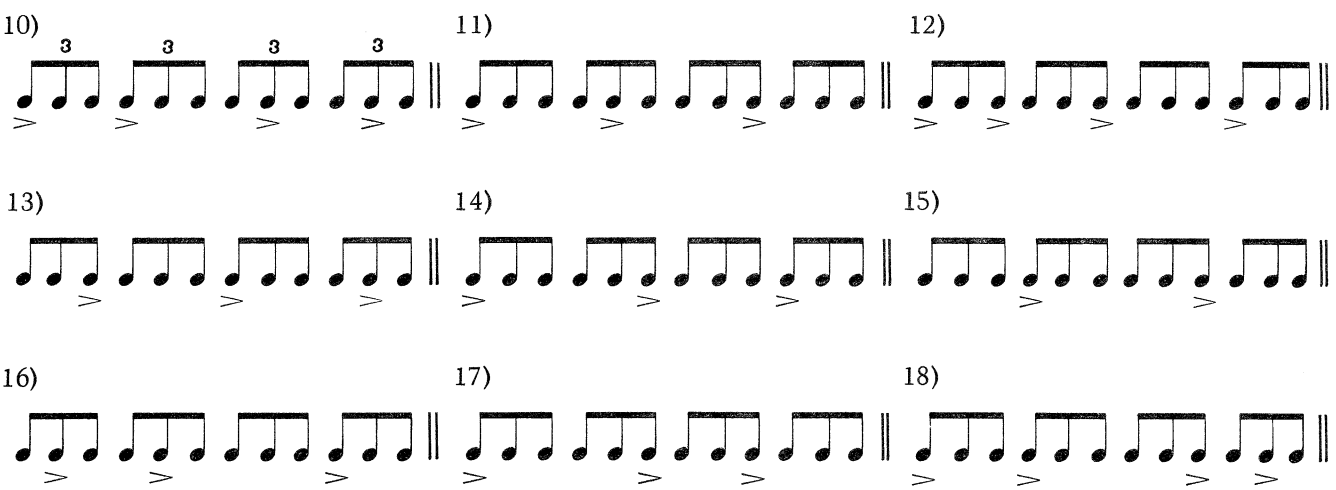

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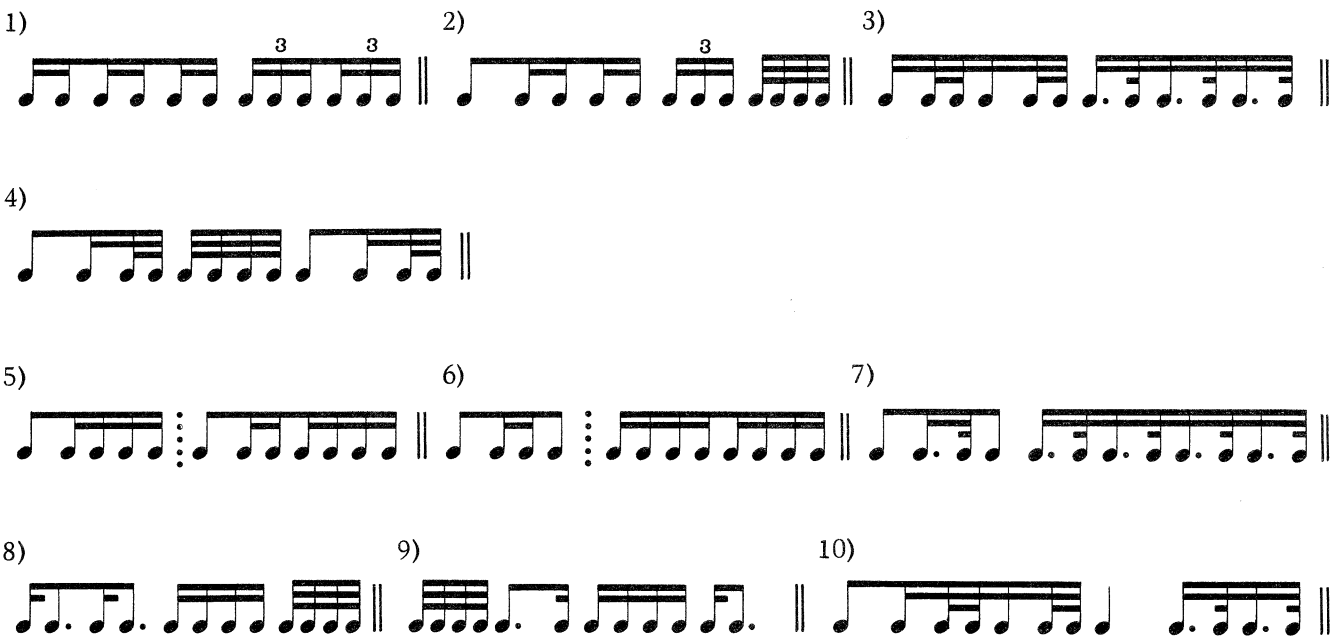

R16 SIXTEEN-NOTE RHYTHM PATTERNS

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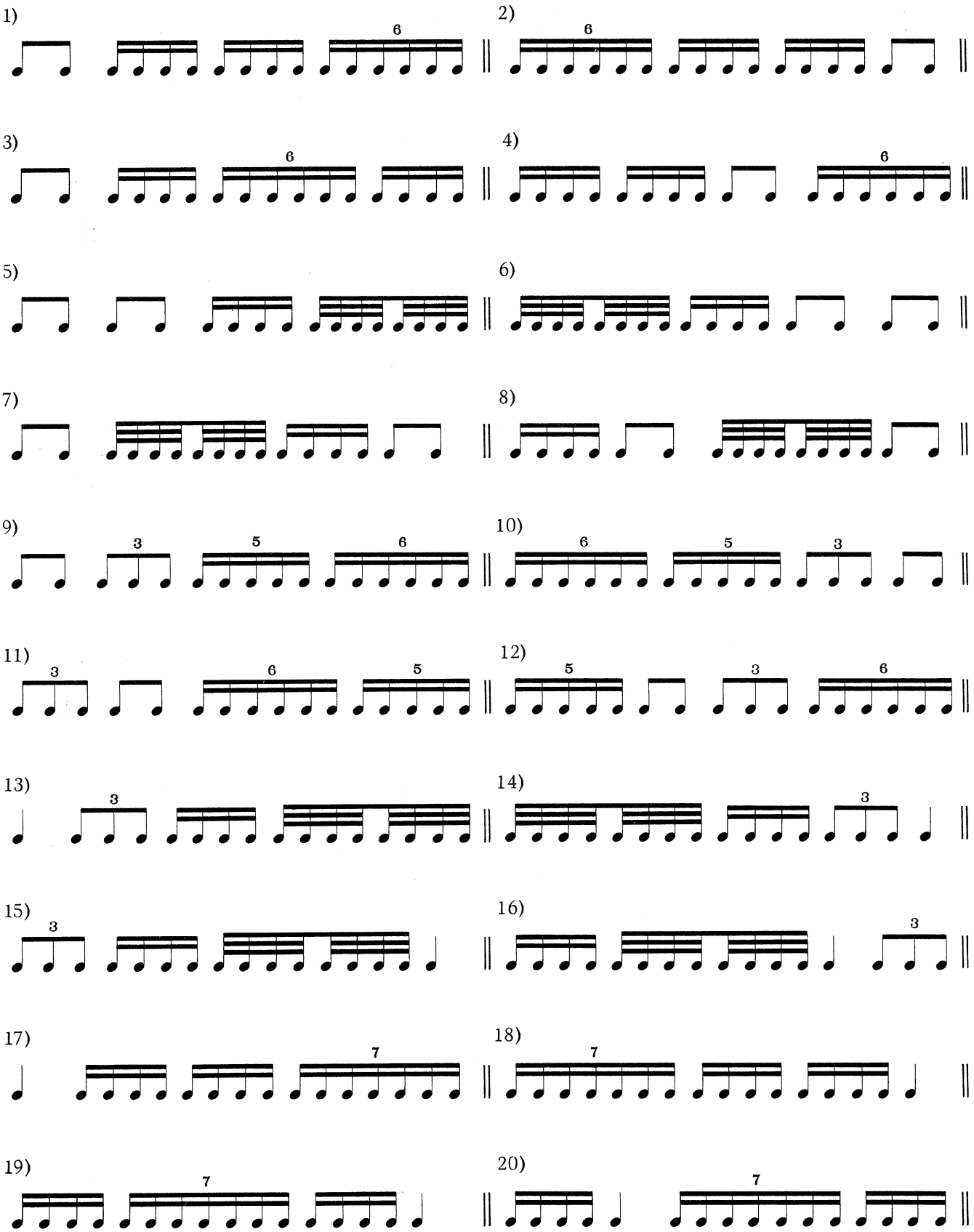

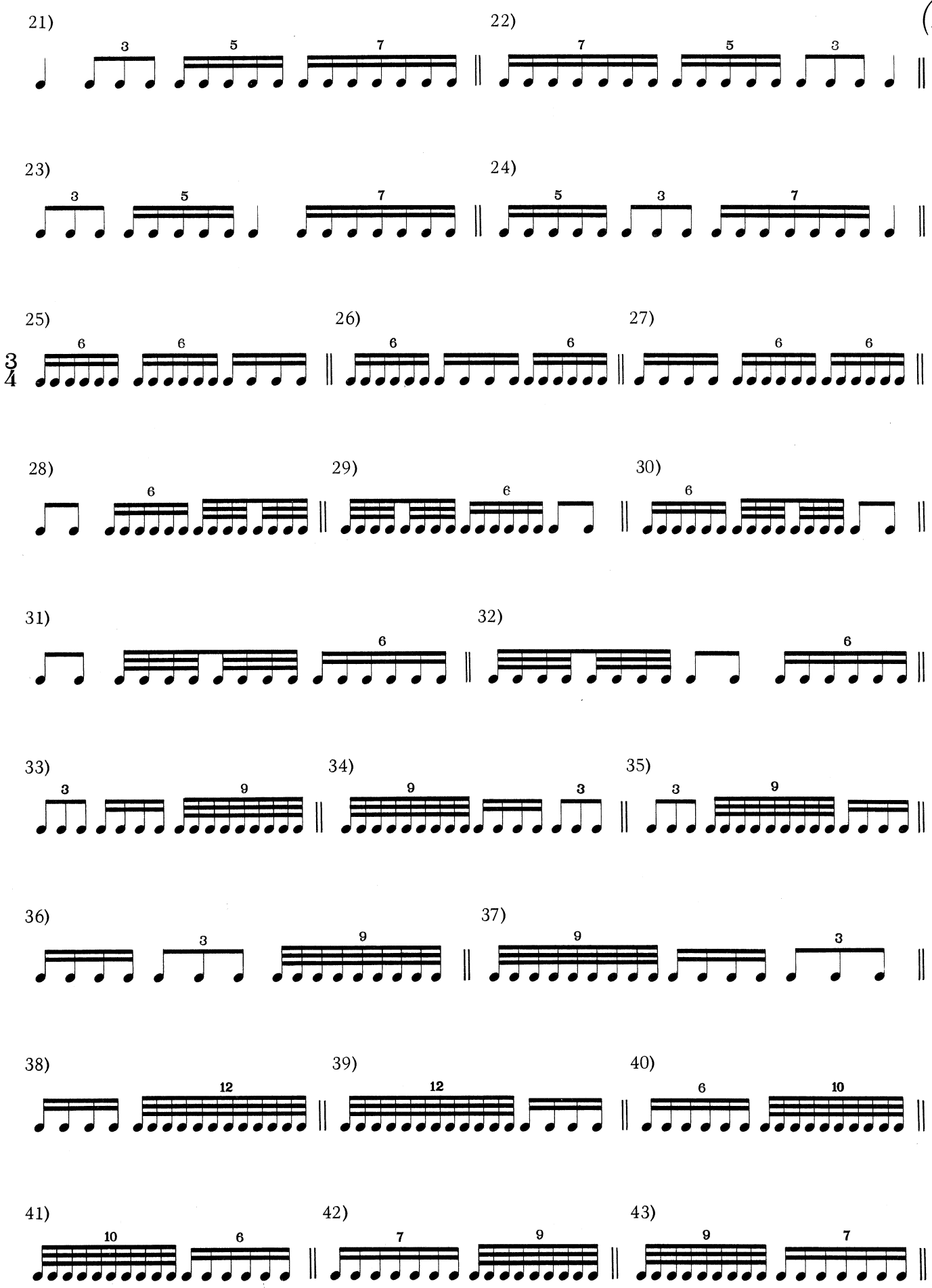
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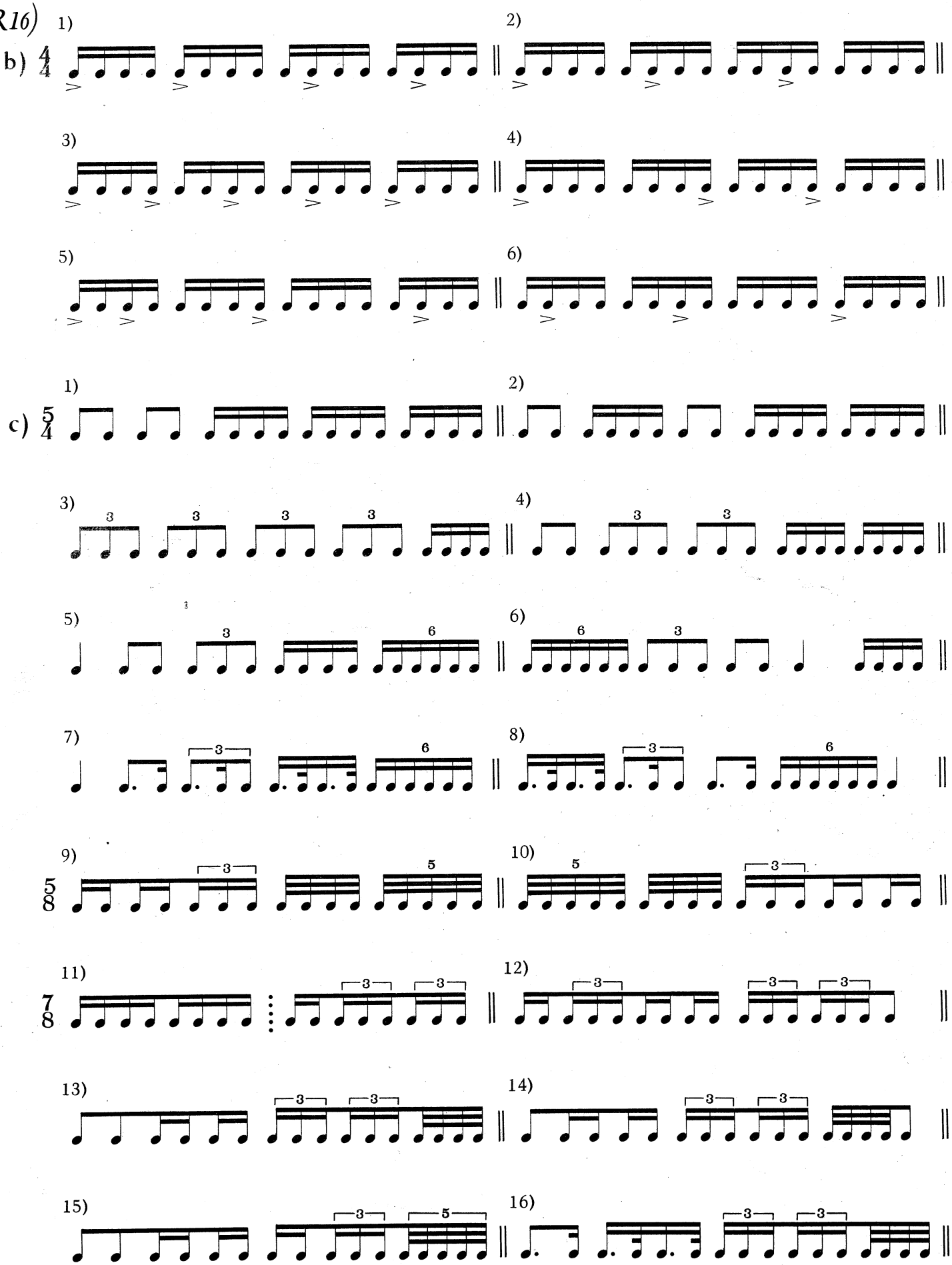

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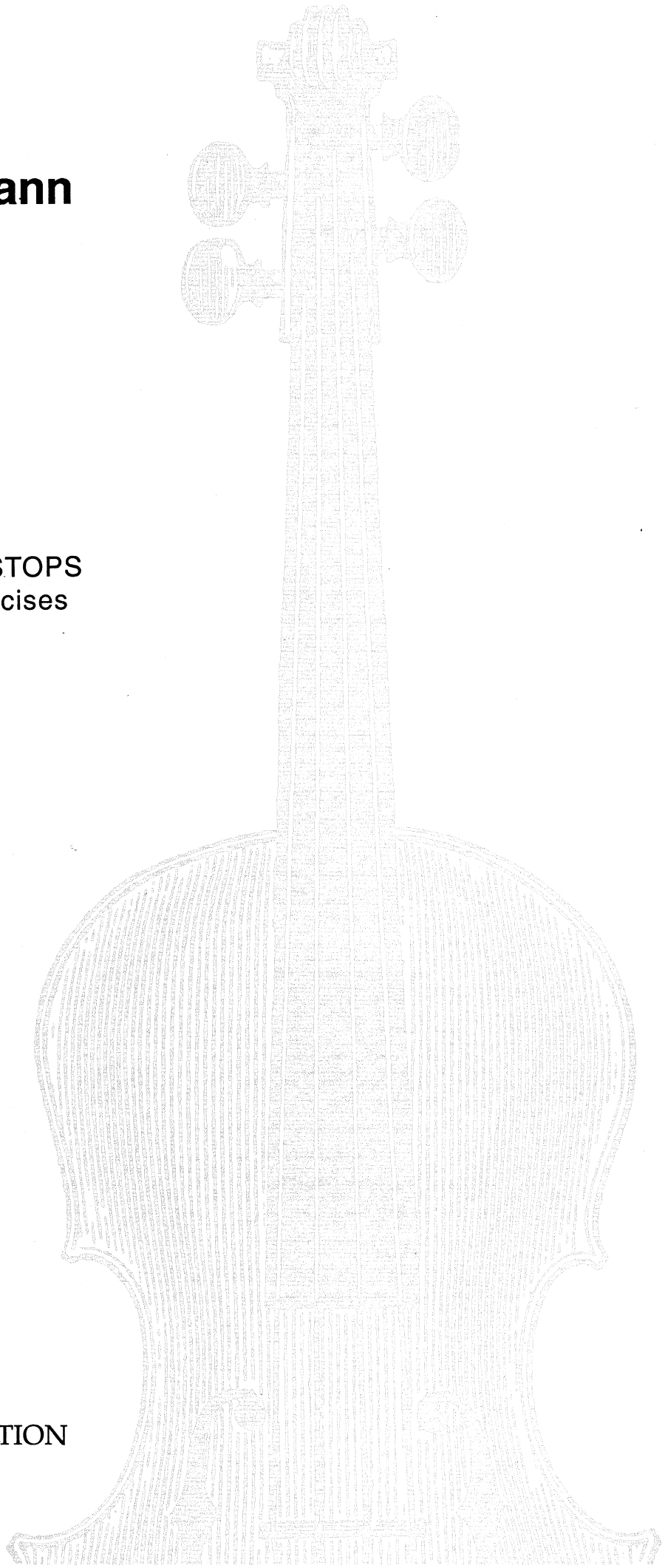

Volume Two

DOUBLE AND MULTIPLE STOPS
in Scale and Arpeggio Exercises

Catalog No. 1.2562

GALAXY MUSIC CORPORATION
a division of
ECS PUBLISHING

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Preface

The second volume of **Contemporary Violin Technique** deals with double and multiple stops by way of scale and arpeggio exercises. Together, the two volumes are intended to serve as efficient tools for building a technique to master the violin repertoire of the past and present.

In the first (scale) part of this volume, most exercises are written in C but contain the note "Practice in all keys." In many exercises, where crucial technical problems are at stake (such as scales in thirds, sixths, octaves, etc.) it is important to follow this instruction conscientiously. In other exercises, though, a smaller number of keys might meet an individual's need. However, those who want to get the maximum benefit from this book are warned against limiting themselves to the written key alone. By so doing they will severely handicap a balanced growth of their technique.

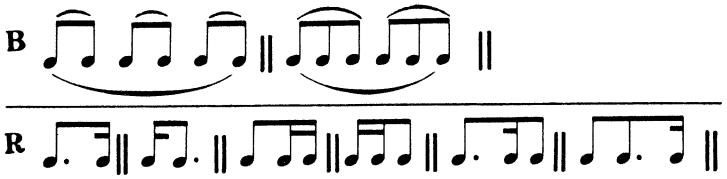
Where alternate fingerings are given, above and below the notes, care must be taken not to interchange them. Both should be practiced and new ones may be devised.

As in the first volume, the notes are printed as unstemmed heads to facilitate the use of bowing and rhythm variants.

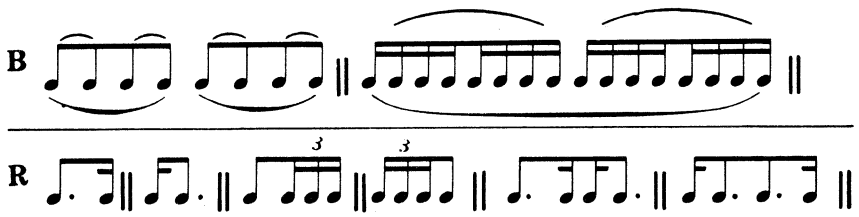
Double stops, by their nature, require fewer bowing and rhythm patterns than do the single stop exercises of the first volume. However, the introduction of a few patterns is highly beneficial, once the exercise is mastered in its simplest form. The patterns add a new dimension of technical challenge and besides minimize the danger of mechanical, unthinking repetition, which is the chief cause of wasteful and inefficient practice habits.

The exercises are arranged in groups of either 6, 8, 9, or 12 notes. In order to avoid needless repetition within the text, the **basic** Bowing (B) and Rhythm (R) patterns for each of these categories are listed here:

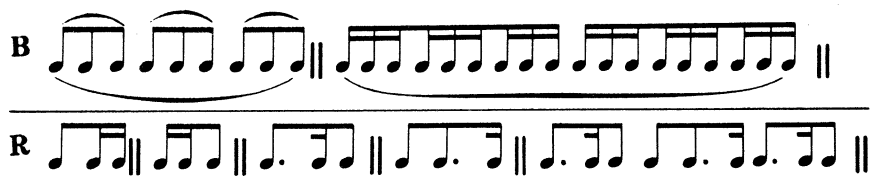
Groups of 6 notes:



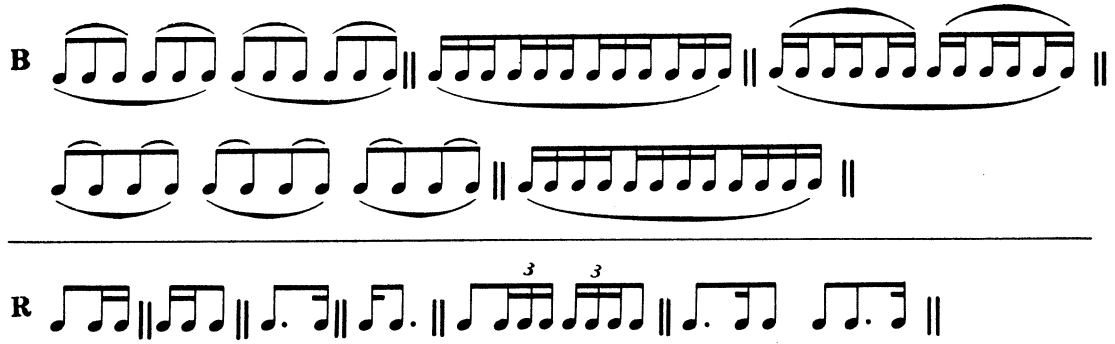
Groups of 8 notes:



Groups of 9 notes:



Groups of 12 notes:

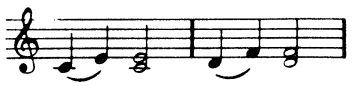


For further variants see Part II (*Bowing and Rhythm Patterns*) of Volume 1 of **Contemporary Violin Technique**. The following examples, as listed in *Bowing and Rhythm Patterns*, are all theoretically applicable in this volume of double stop exercises.

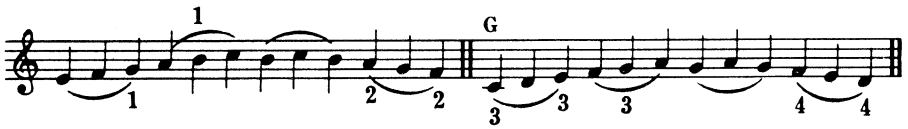
	B1, B2, B3, B6
Groups of 6:	R1, R2, R3, R6
	B1, B2, B4, B8
Groups of 8:	R1, R2, R4, R8
	B1, B3, B9
Groups of 9:	R1. R3, R9
	B1, B2, B3, B4, B6, B12
Groups of 12:	R1, R2, R3, R4, R6, R12

In practice, however, only the simpler of these patterns will generally be found useful; and the teacher or advanced player will have to select ones that are suitable for a given situation.

The exercises, though generally on a rather high level of difficulty, need not be forbidding to the less advanced player provided one approaches them by preparatory steps. One such step is to separate the notes of the double stops before playing them together (the first exercise of the book will serve as an illustration):

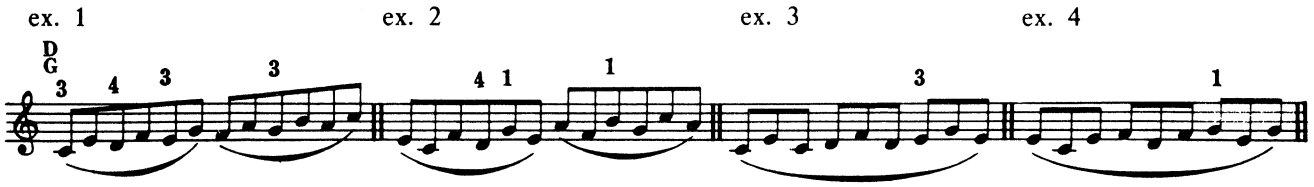


Another approach is to practice a small section of an exercise first on one string, then on the other:



Following this procedure, one should finger the double stops as written, but bow only one string at a time. This method is especially helpful in discovering the causes of poor intonation and in detecting flaws in shifting technique.

Finally, all exercises can be played in continuous alternation of the strings, be it slurred or detached, starting from either below (*ex. 1*) or above (*ex. 2*) or in the triplet versions of exs. 3 and 4:



The gratifying reception accorded the first volume of **Contemporary Violin Technique** encourages us to believe that this second volume will also be useful to teachers, students and advanced performers of the violin.

Ivan Galamian
Frederick Neumann

Table of Symbols

Symbol	*Definition*
I, II, III, etc.	1st, 2nd, 3rd Position, etc.
D A E G D A	Designation of strings; a single letter stands for the upper string.
D } G }	Stay on the same strings.
1	Continue with the same finger(s).
1 or	Keep the finger(s) down.
	Reach up.
	Reach down.

Part One

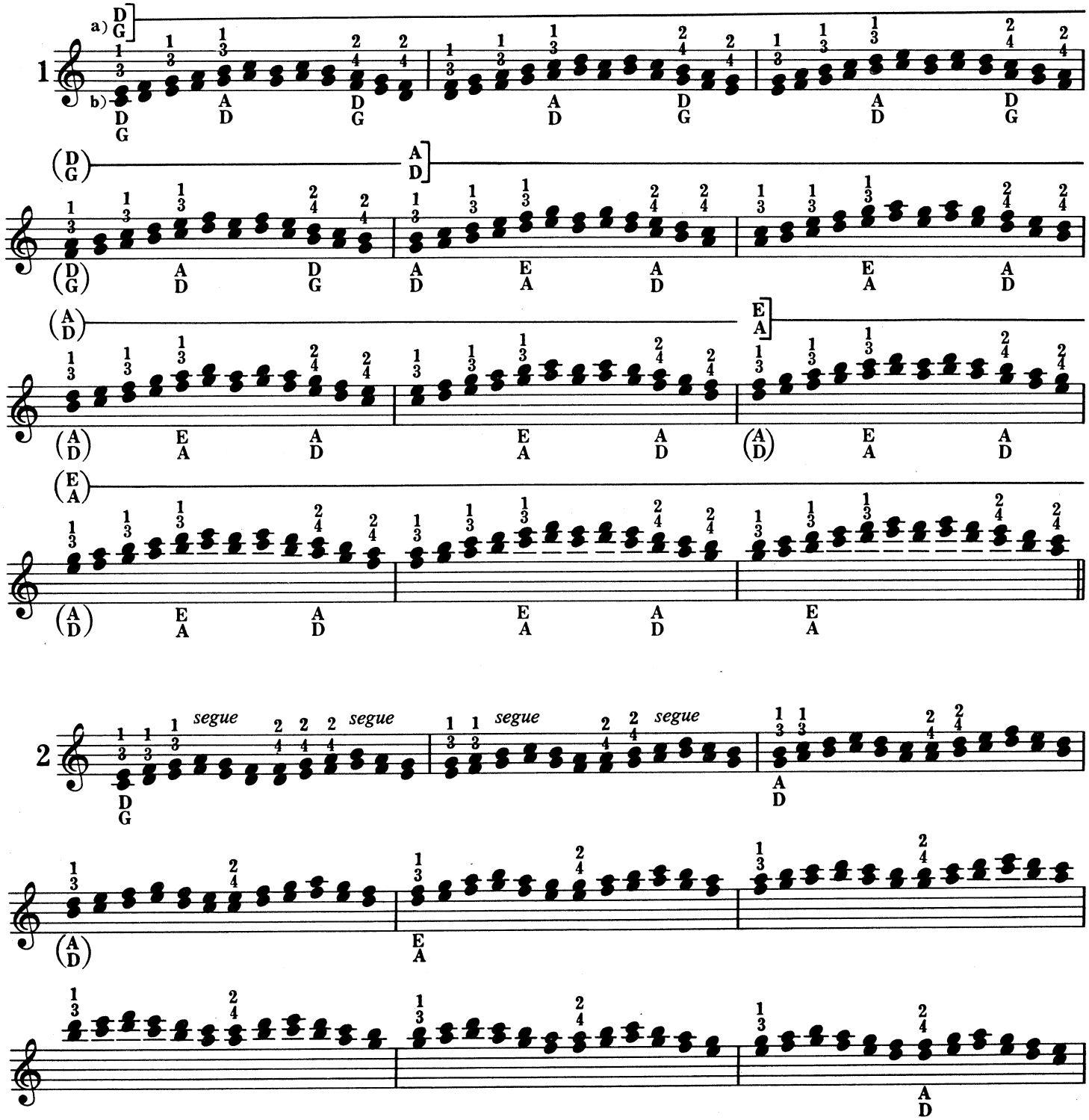
SCALES

I. THIRDS

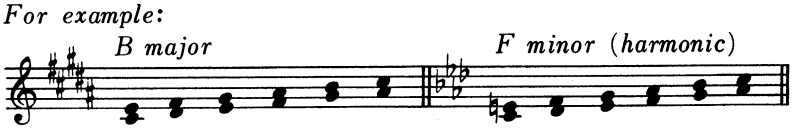
A. *Diatonic Consecutive Thirds*

Groups of 12 notes *(See preface about bowings and rhythms.)*

*Practice in all major and minor keys.**



* *For example:*



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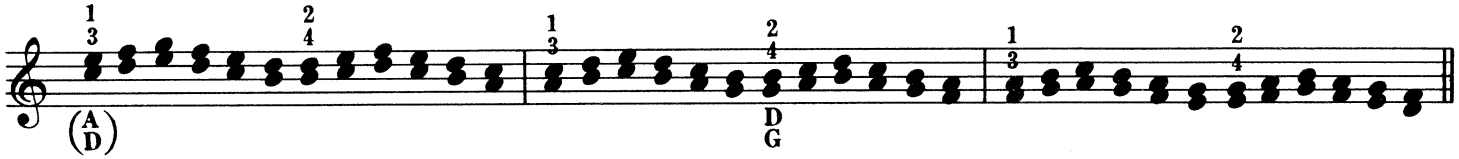
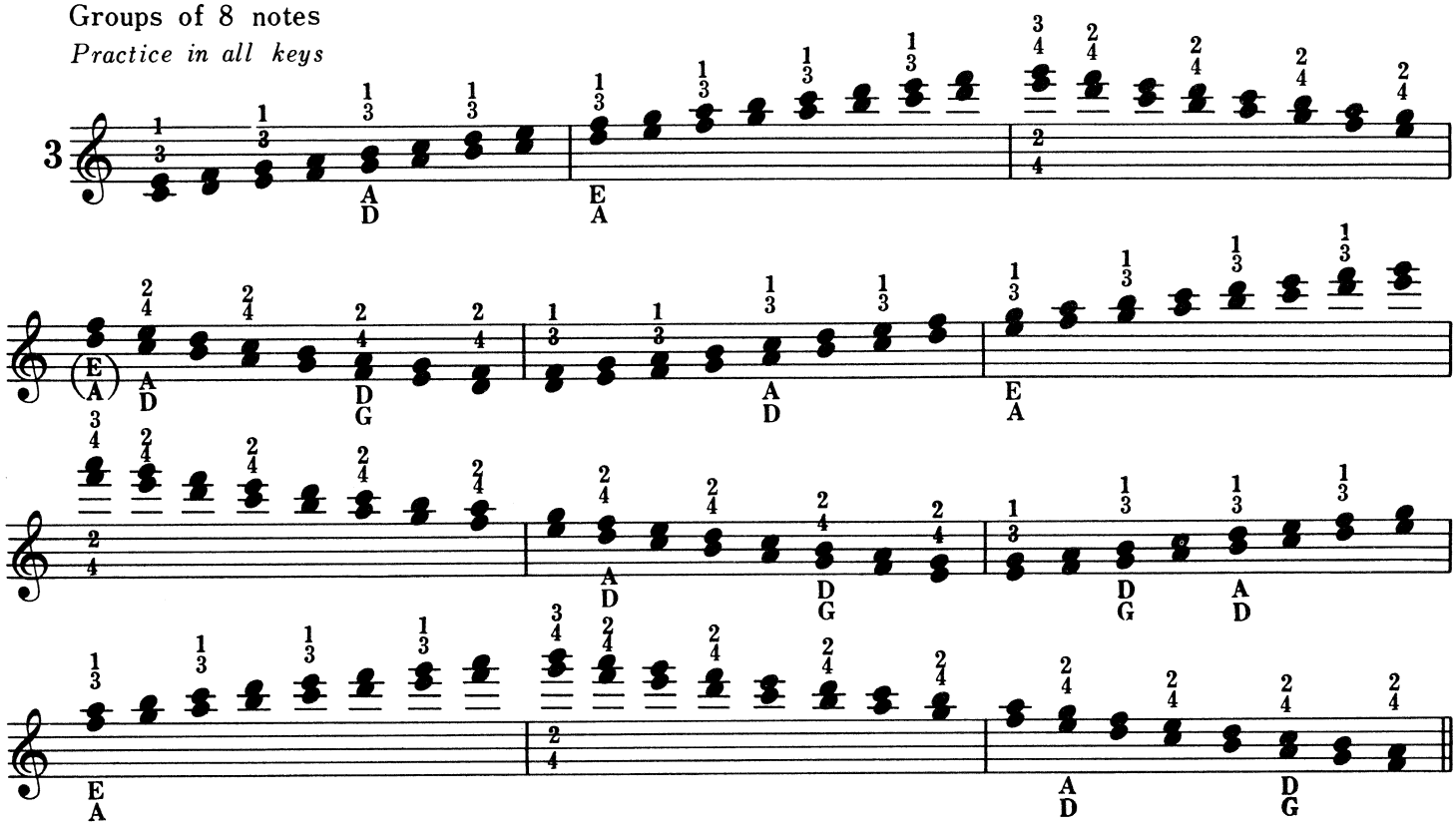
I / A / 2

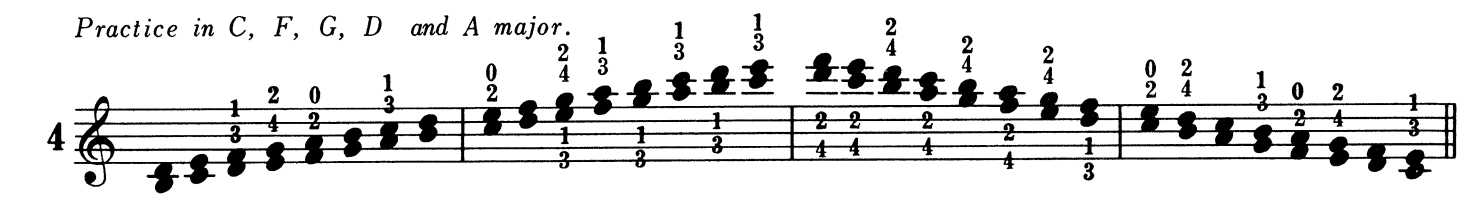


Groups of 8 notes

Practice in all keys

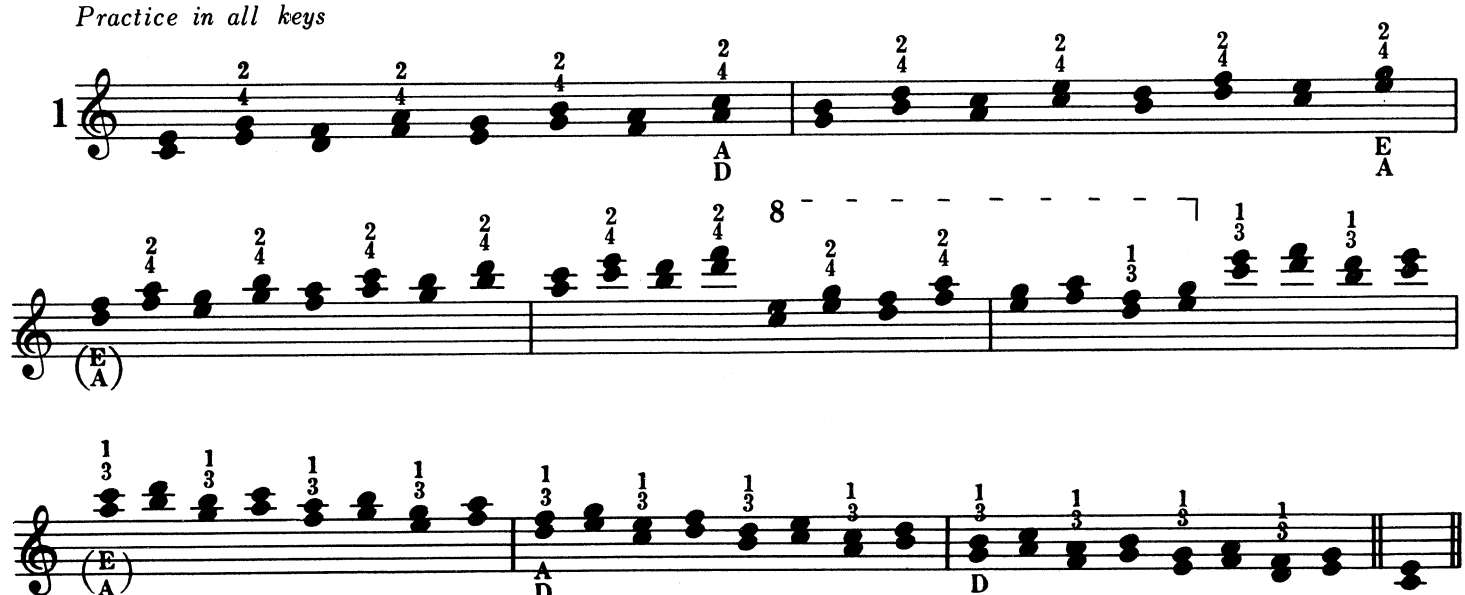


Practice in C, F, G, D and A major.



B. Thirds in Disjunct Motion

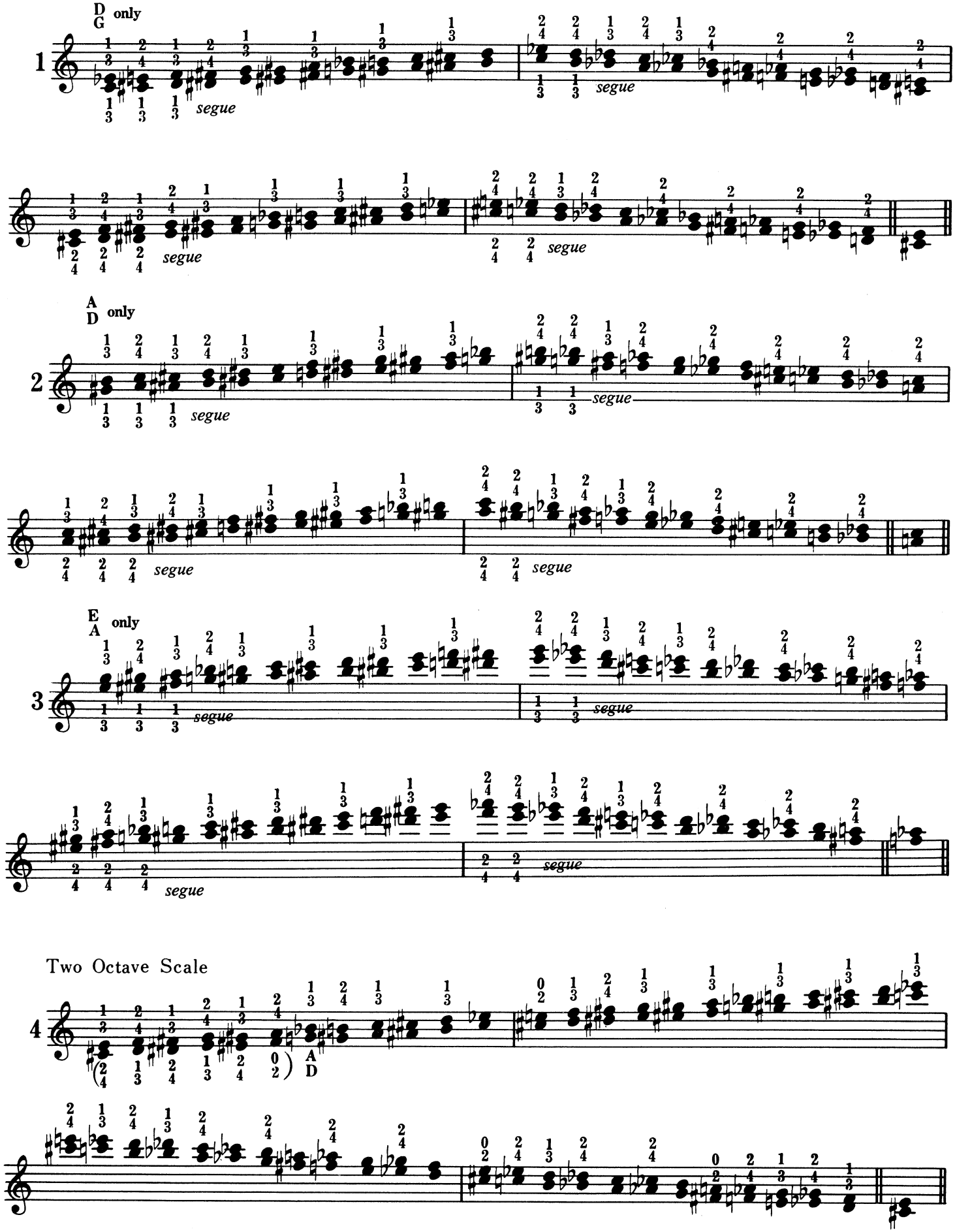
Practice in all keys



1 / C

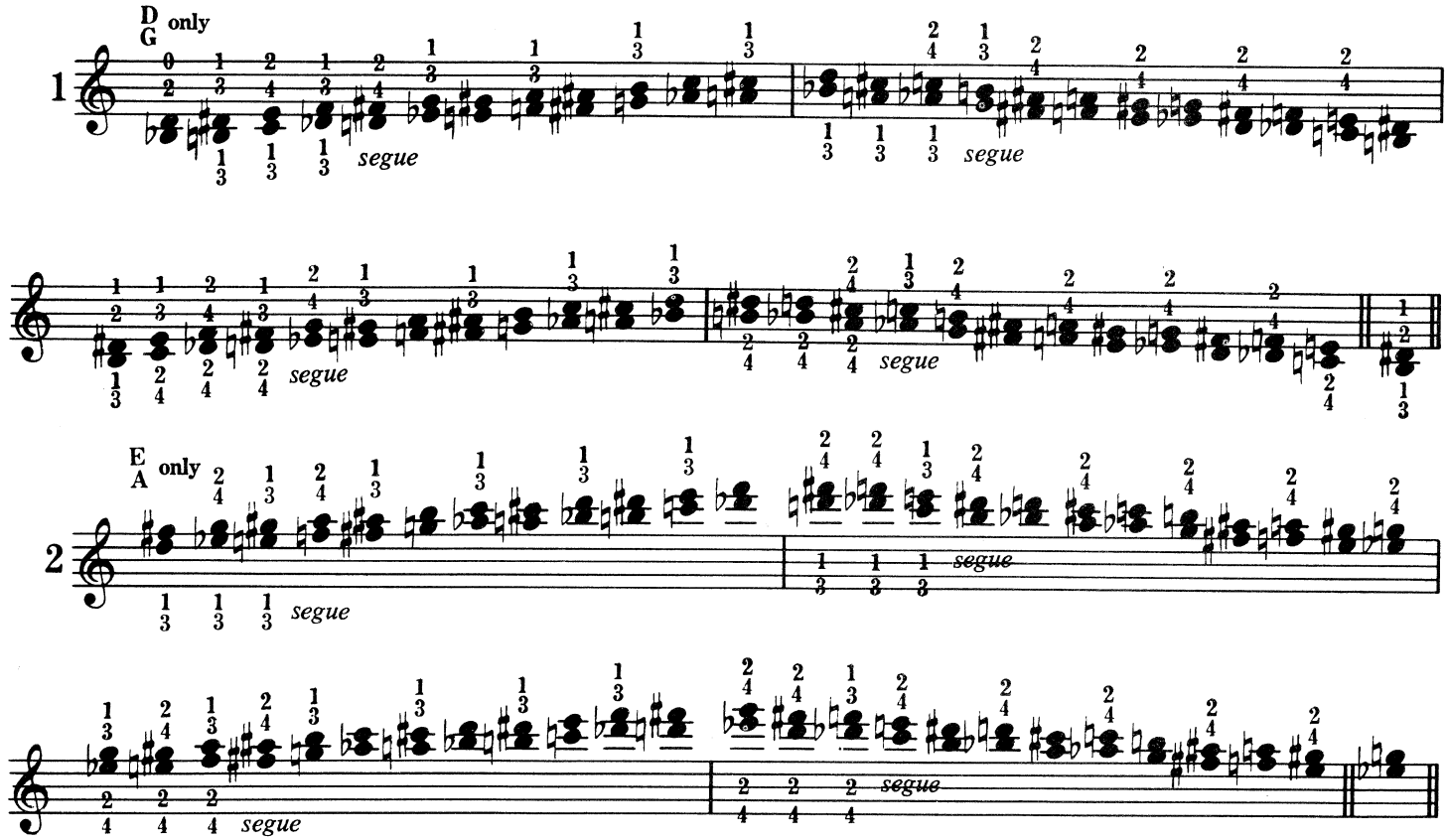
C. Chromatic Minor Thirds

Groups of 12 notes

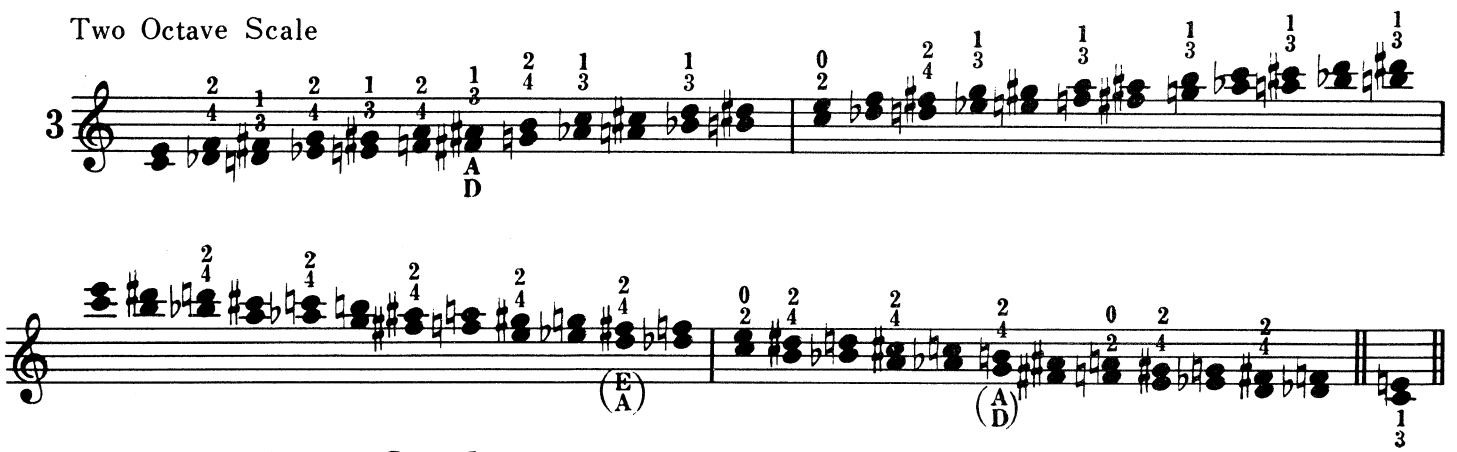


D. Chromatic Major Thirds

Groups of 12 notes

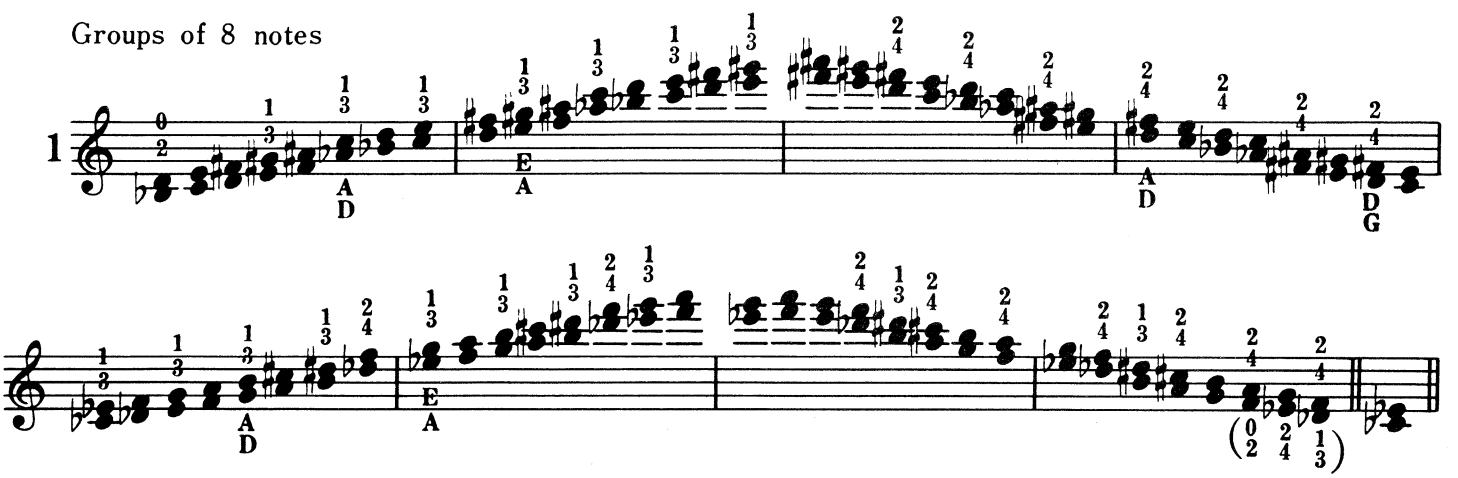


Two Octave Scale



E. Whole Tone Scale

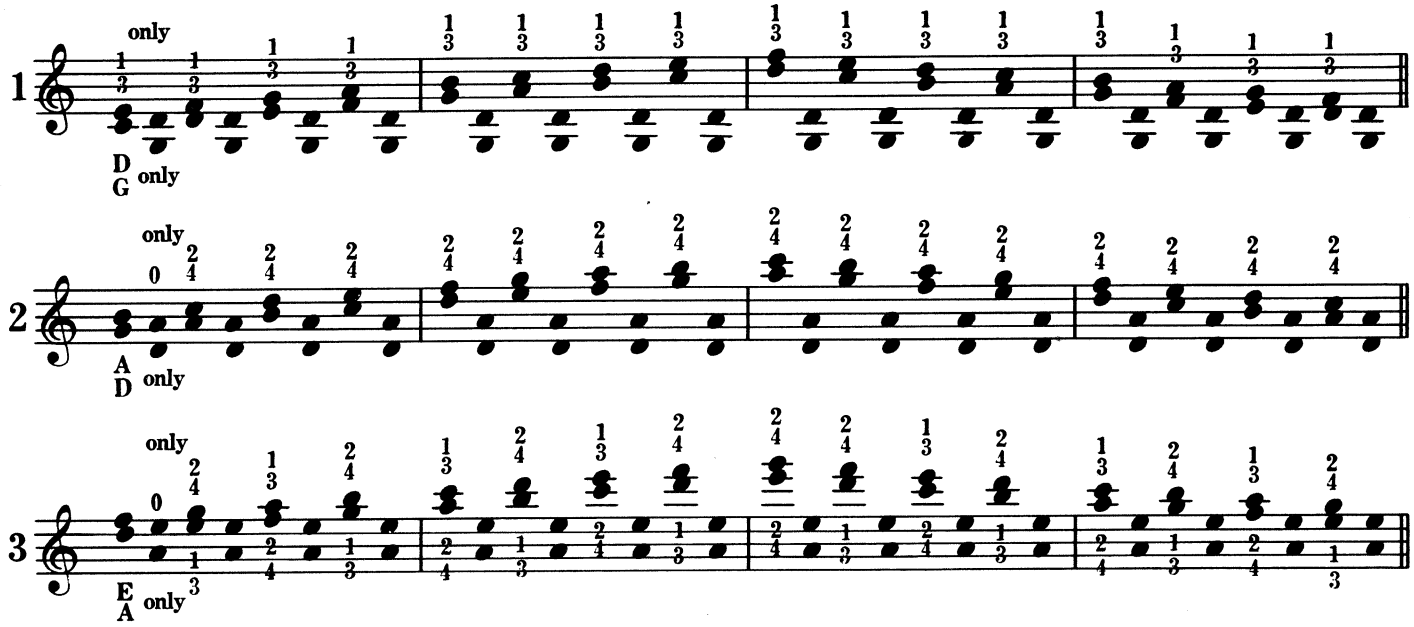
Groups of 8 notes



F. Alternating Thirds With Open Strings

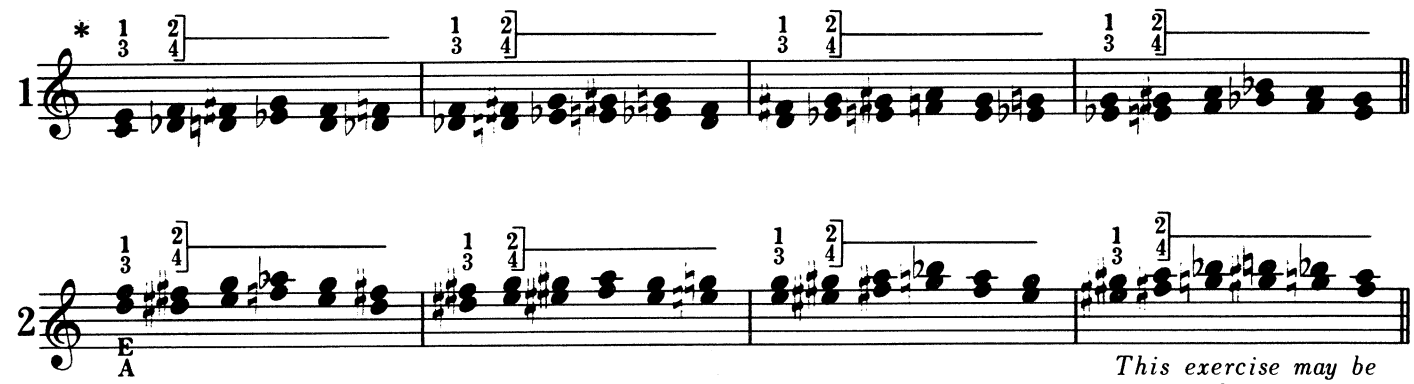
Groups of 8 notes

Four different fingerings are given. Each may be applied to the whole exercise.
Practice in C, F, G and D major and their relative harmonic minors.



G. Extensions

Groups of 6 notes



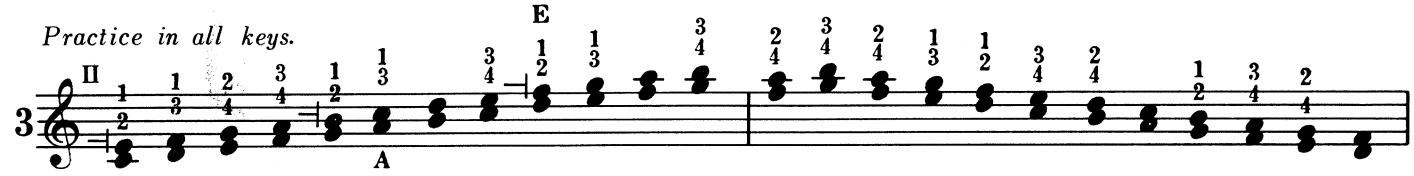
* *Keep 1st finger down through each measure.*

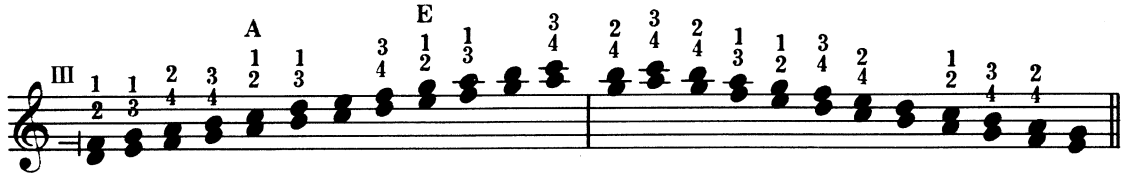
This exercise may be continued into higher positions.

Scales in one Position

Groups of 12 notes

Practice in all keys.





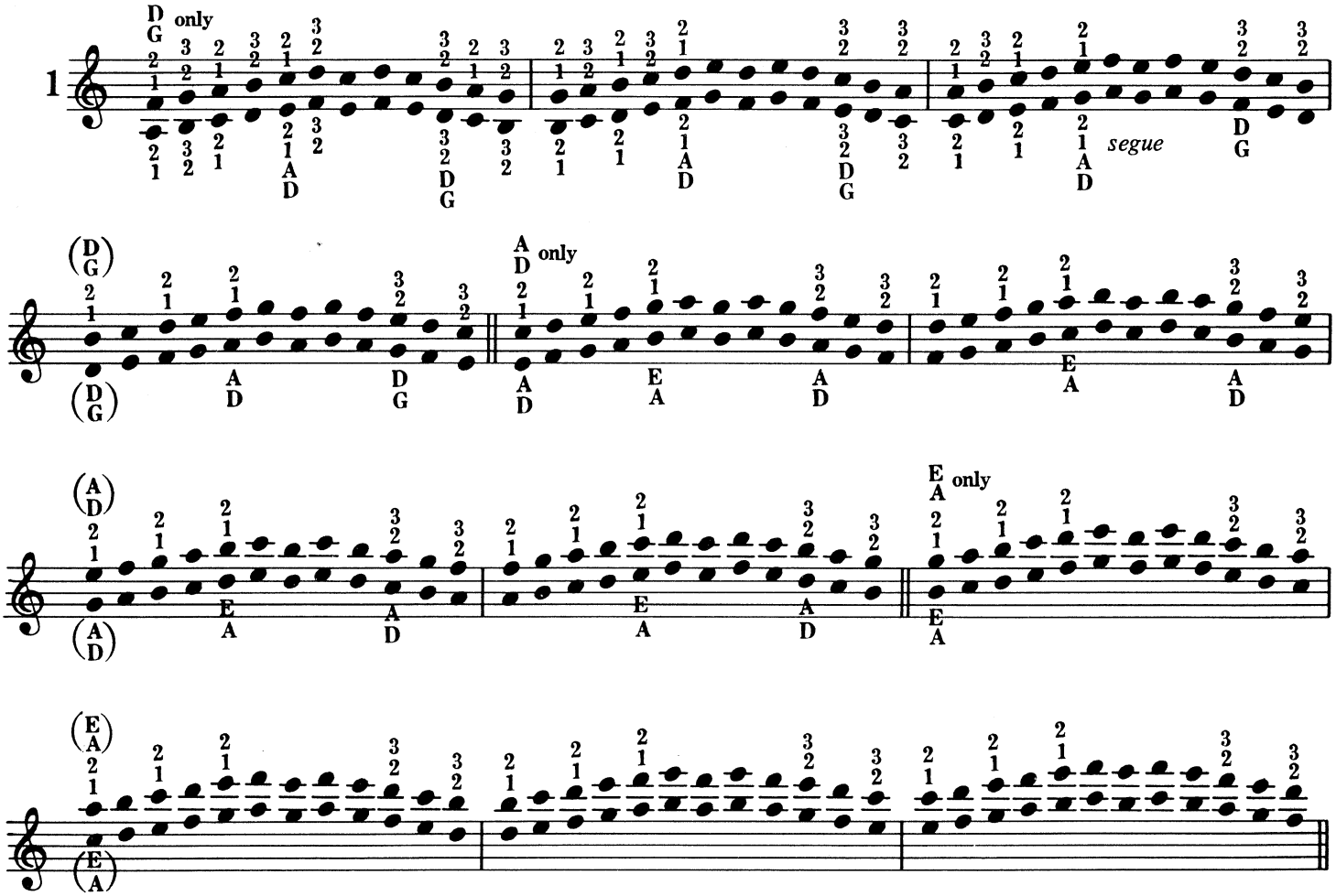
This exercise may be continued into higher positions.

II. SIXTHS

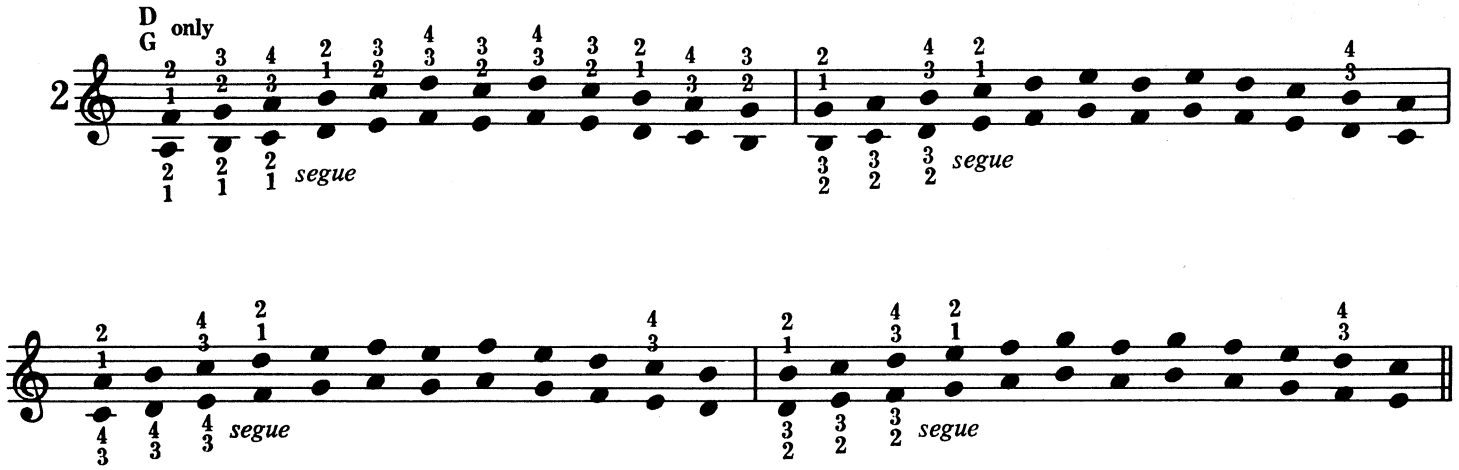
A. Diatonic Consecutive Sixths

Groups of 12 notes

Practice in all keys.



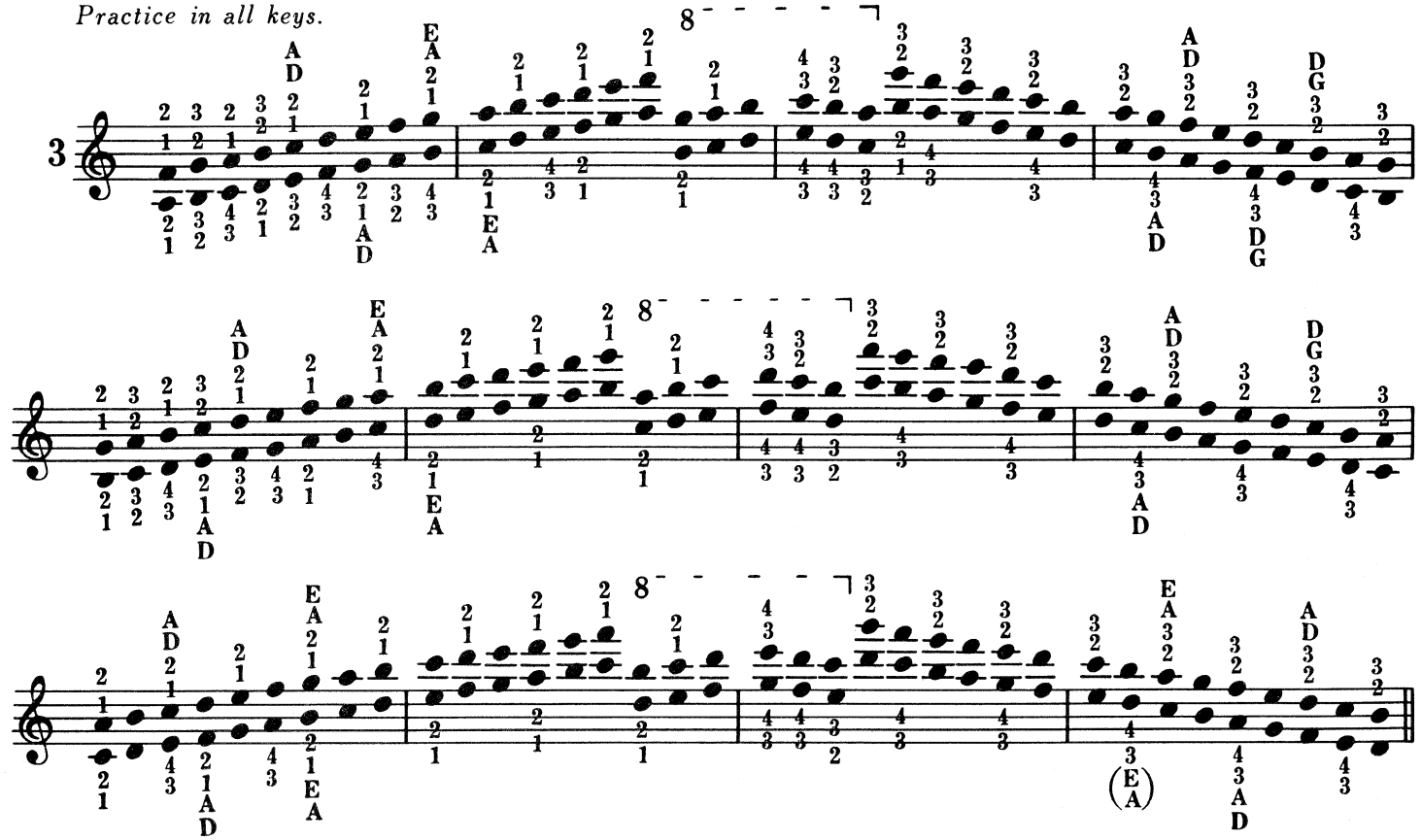
Practice the preceding exercise also with the following fingerings:



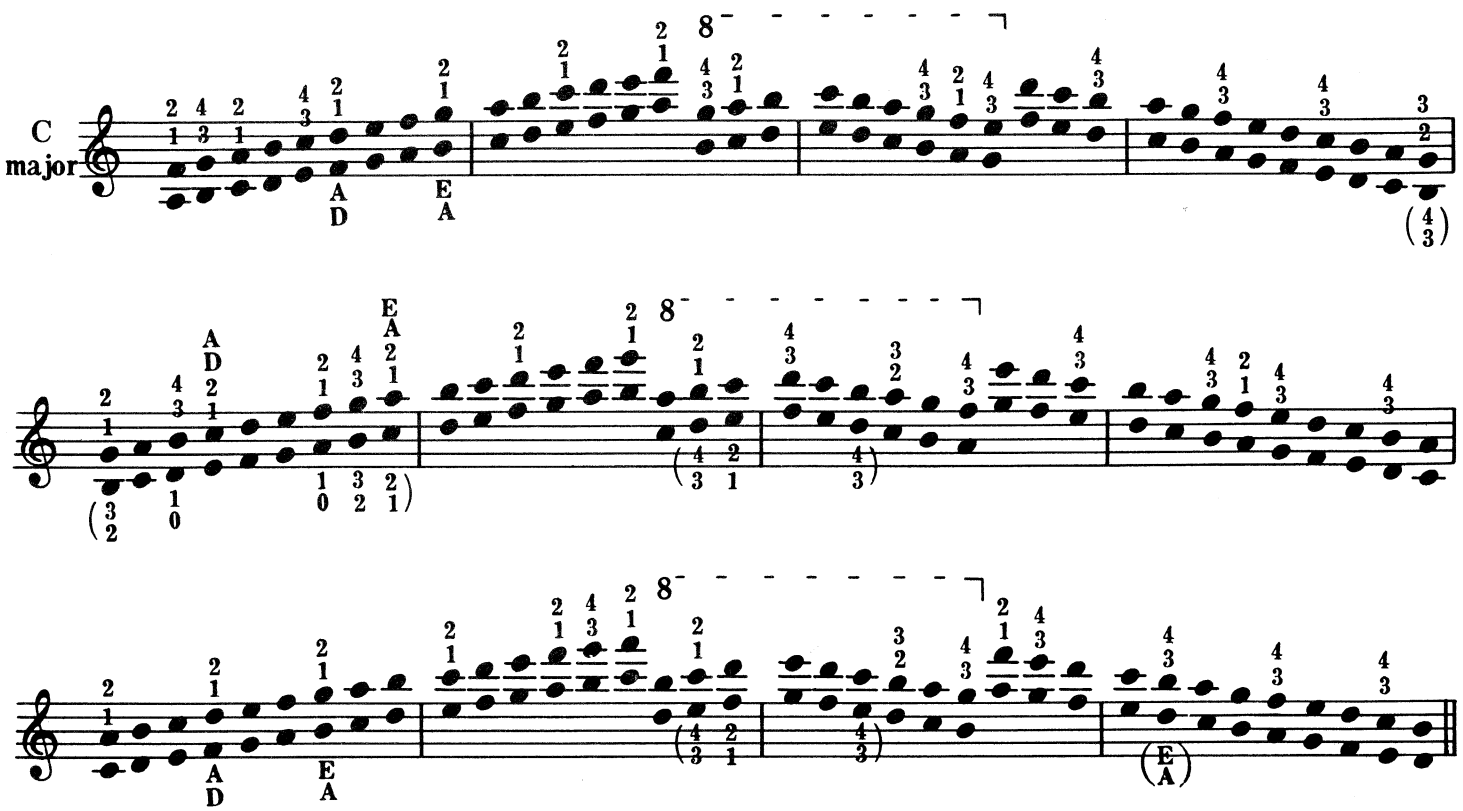
II / A

Groups of 9 notes

Practice in all keys.



Although the above fingerings are usable for all the keys, other fingerings are better adapted to the needs of any specific key because they avoid the oblique movement of fingers from one string to the next and thereby result in a clearer articulation. The principle is demonstrated in the following three major and three minor keys and may be applied in analogy to all others.

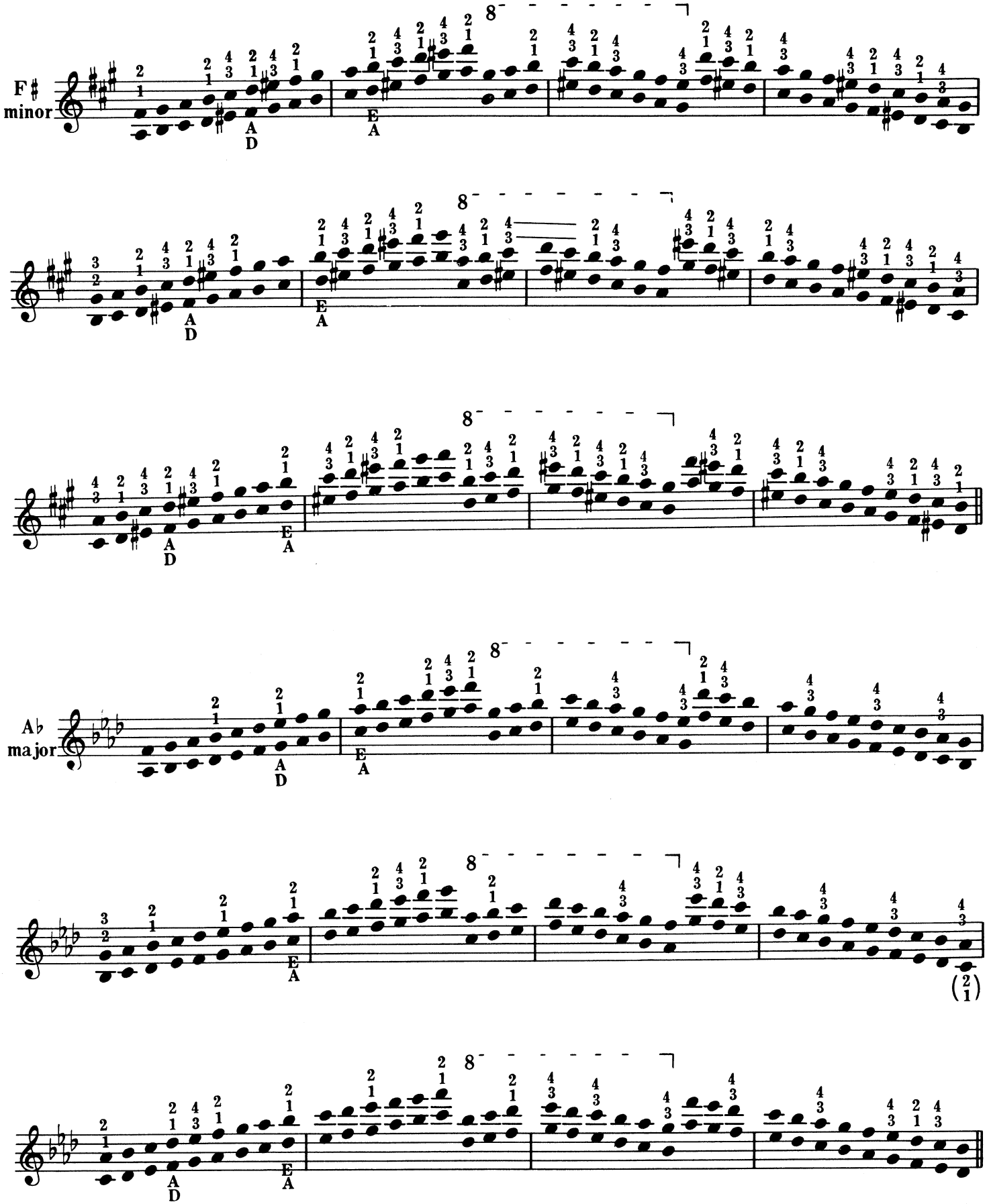


II / A

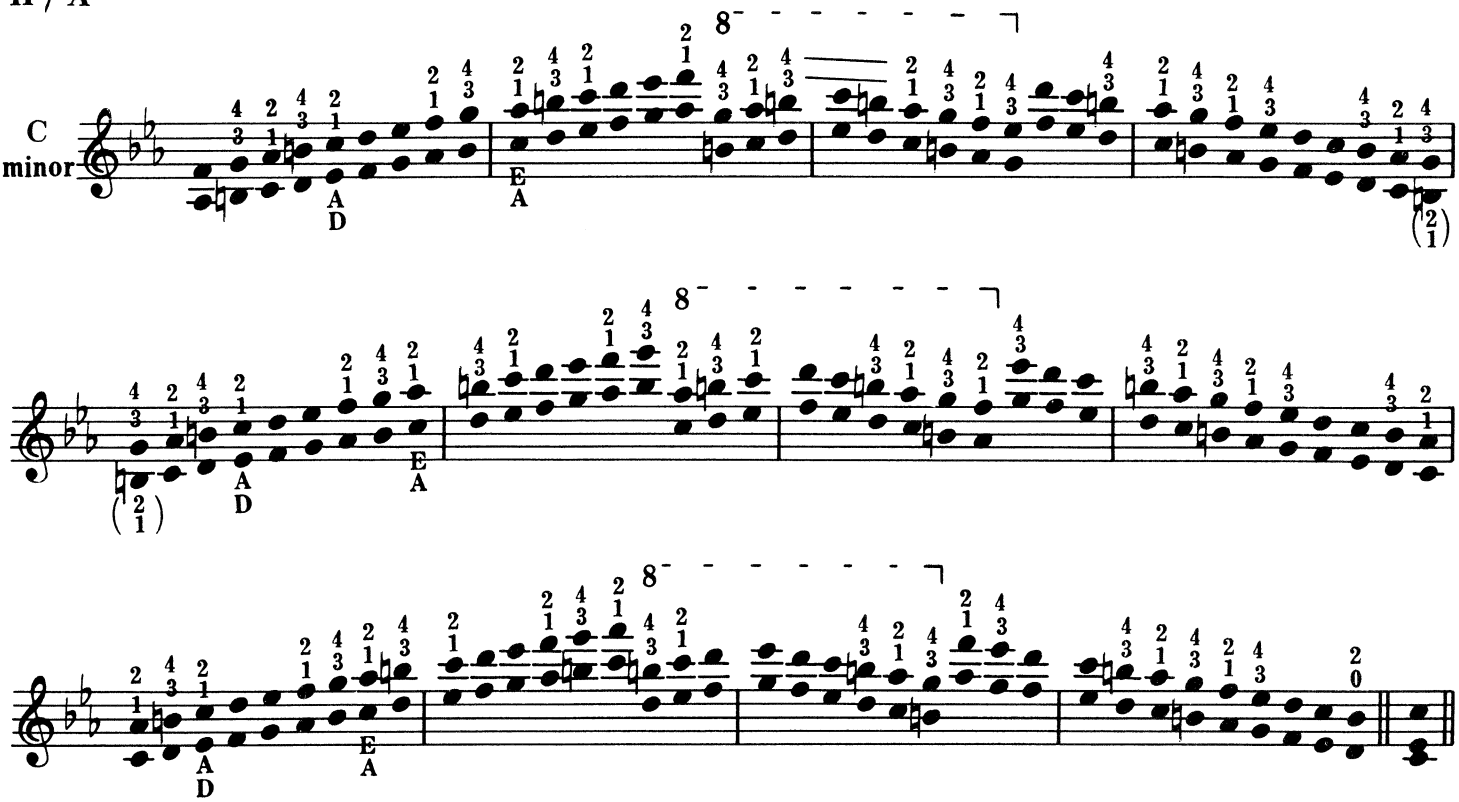
A minor

E major

II / A



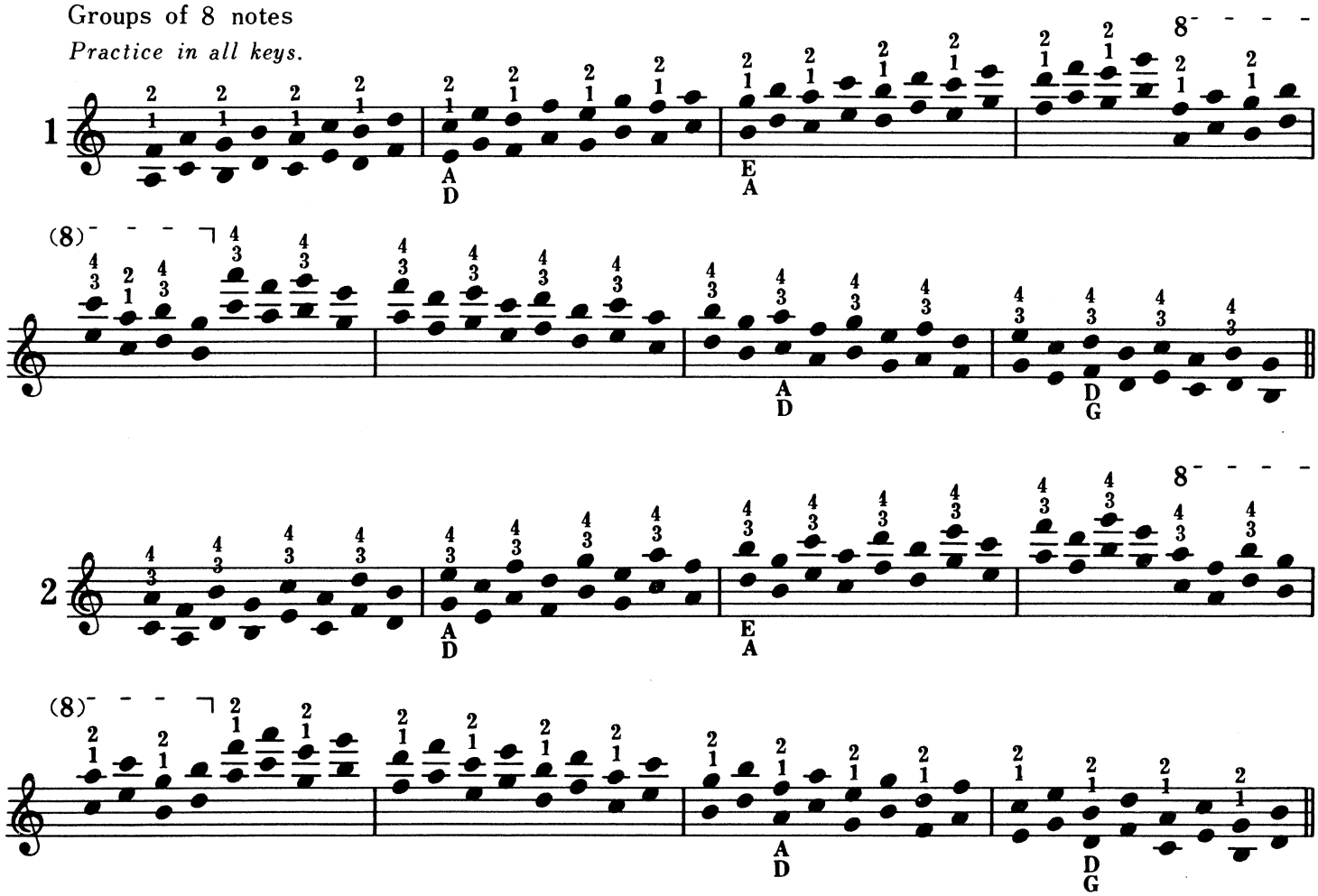
II / A



B. Sixths in Disjunct Motion

Groups of 8 notes

Practice in all keys.

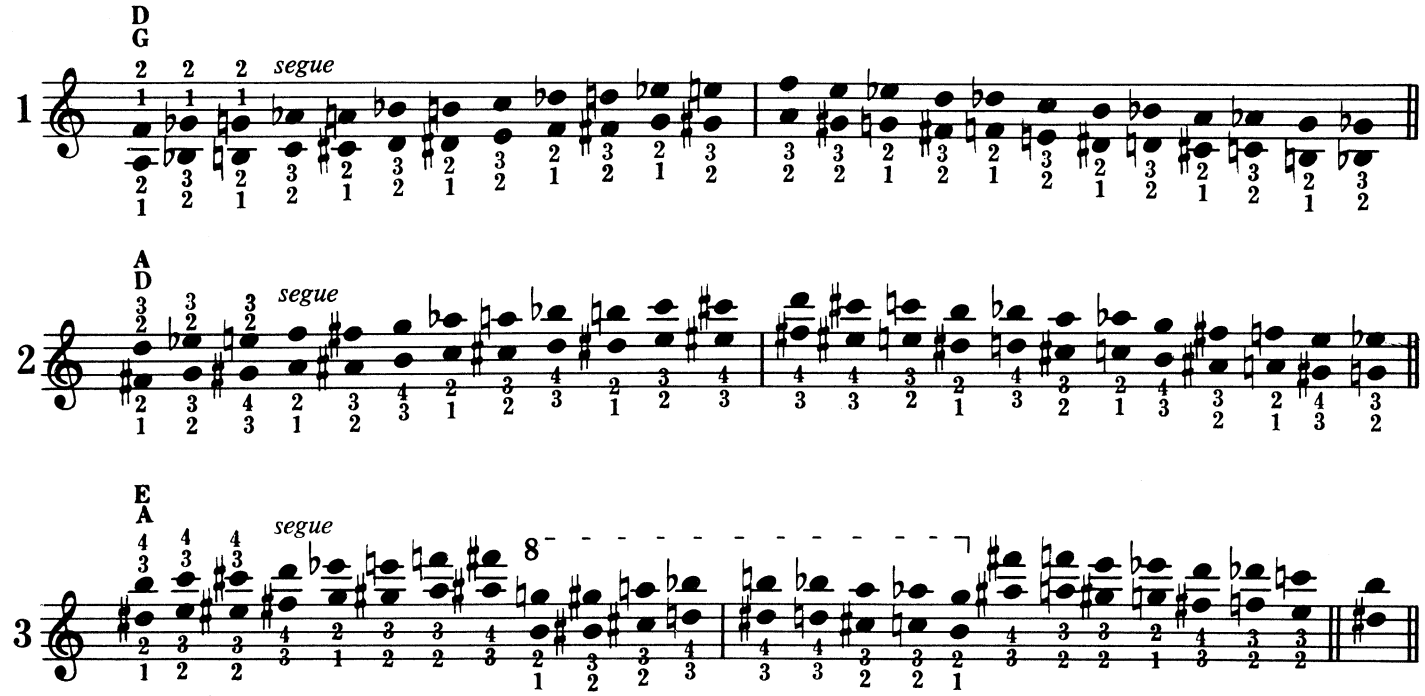


II / C

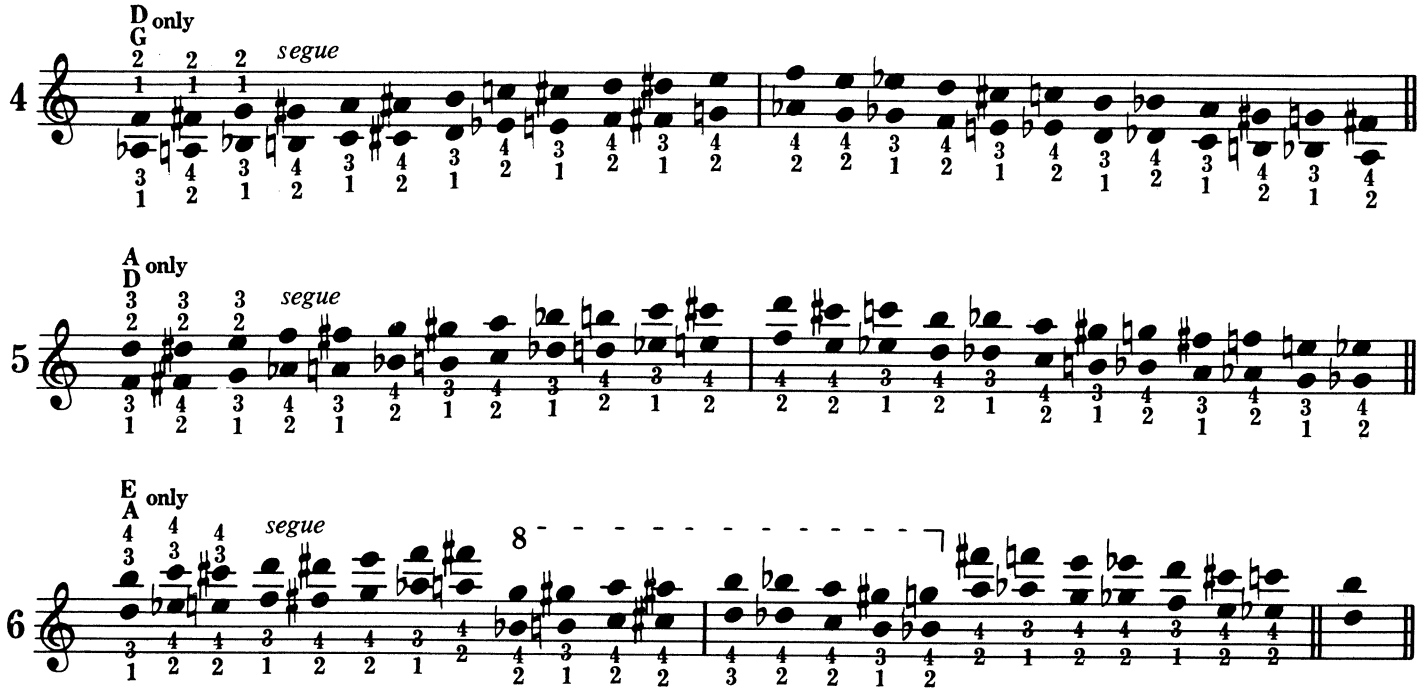
C. Chromatic Minor and Major Sixths

Groups of 12 notes

Chromatic minor sixths on two strings (six different fingerings)

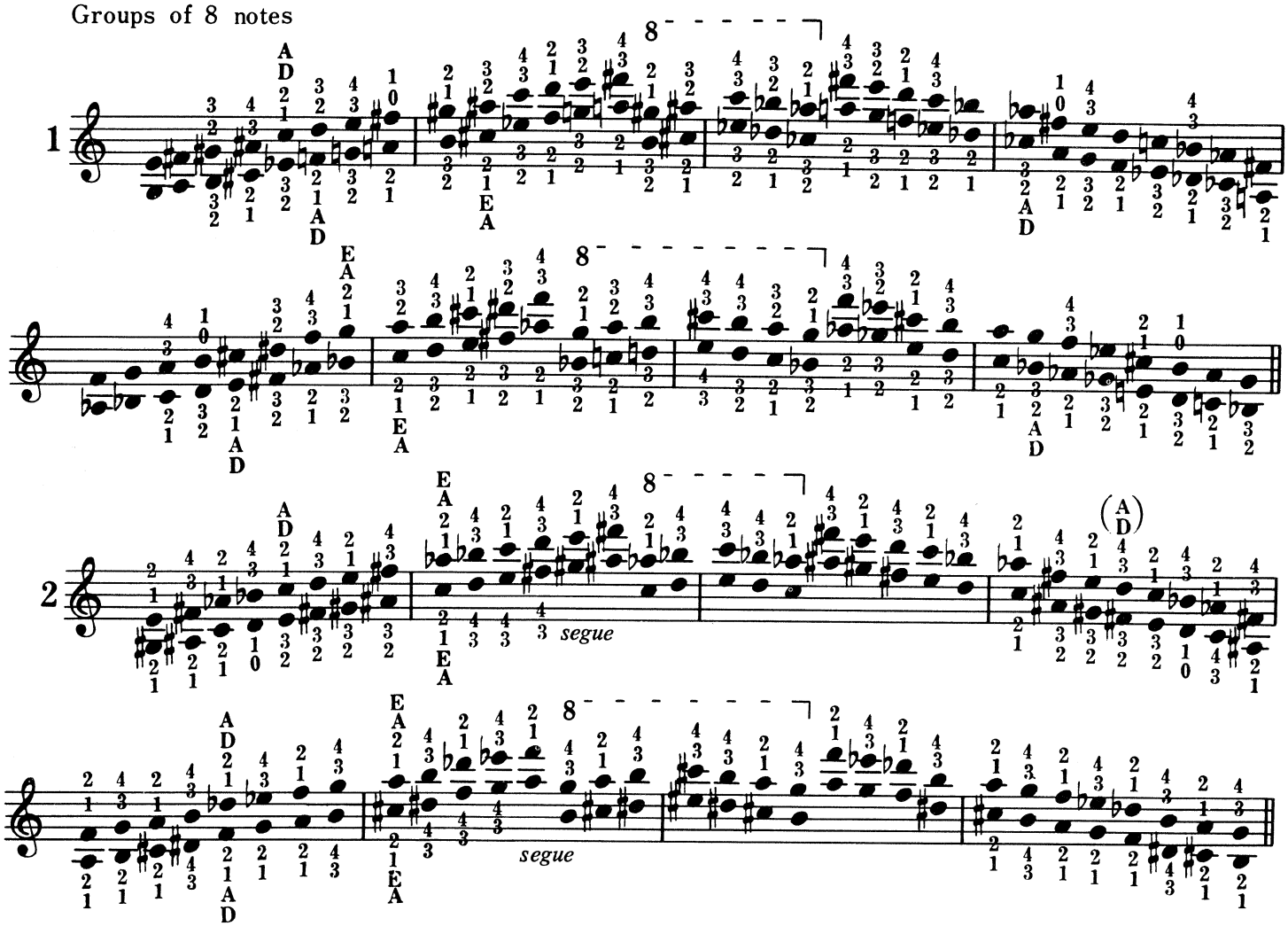


Chromatic major sixths on two strings (six different fingerings)



D. Whole Tone Scales

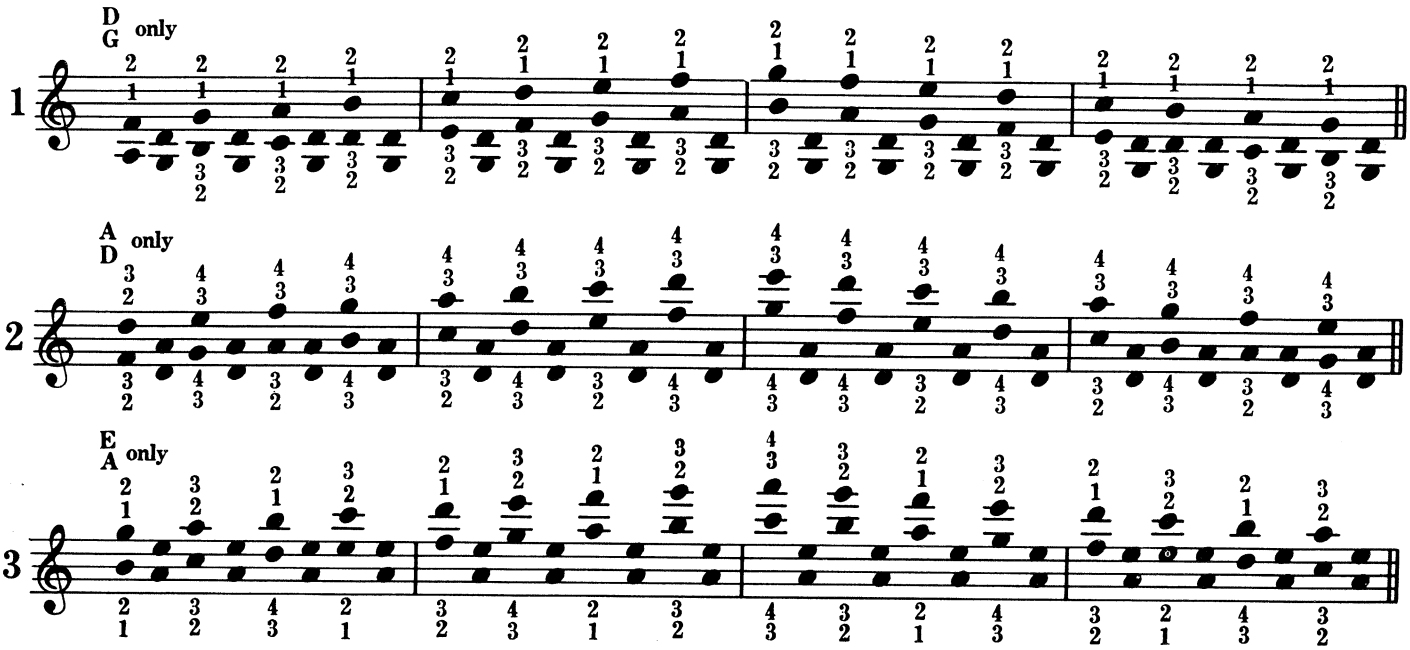
Groups of 8 notes



E. Alternating Sixths with Open Strings

Groups of 8 notes

Practice in C, F, G, and D major and their relative harmonic minors; six fingerings are given and each may be applied to the entire exercise.

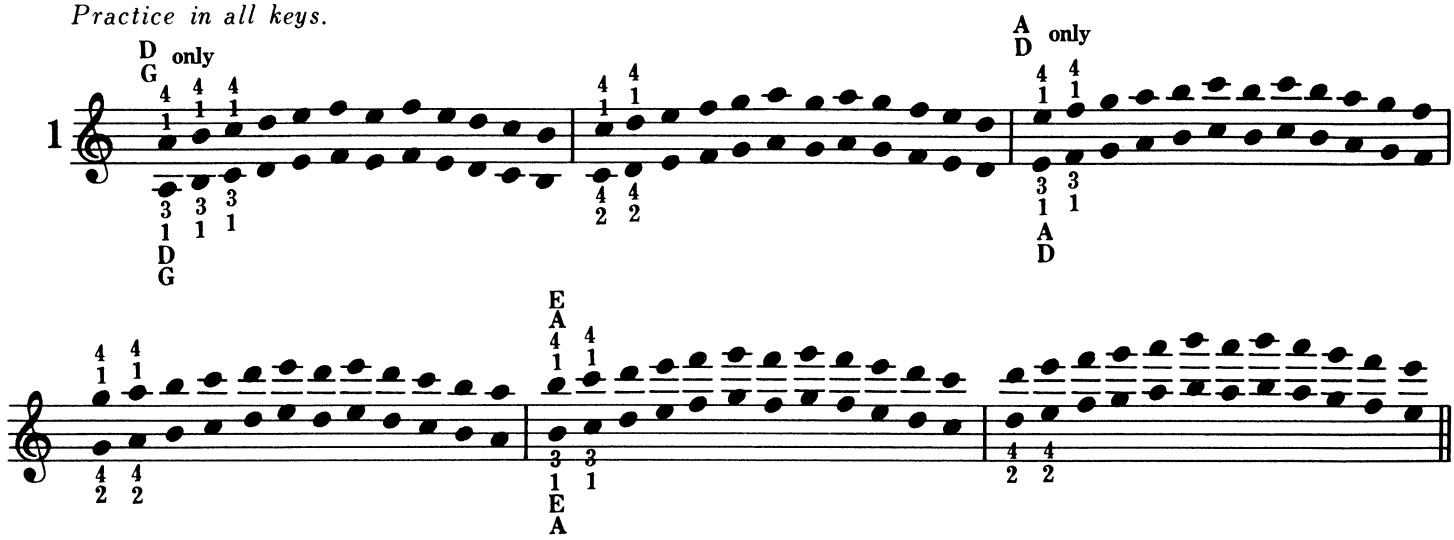


III. OCTAVES

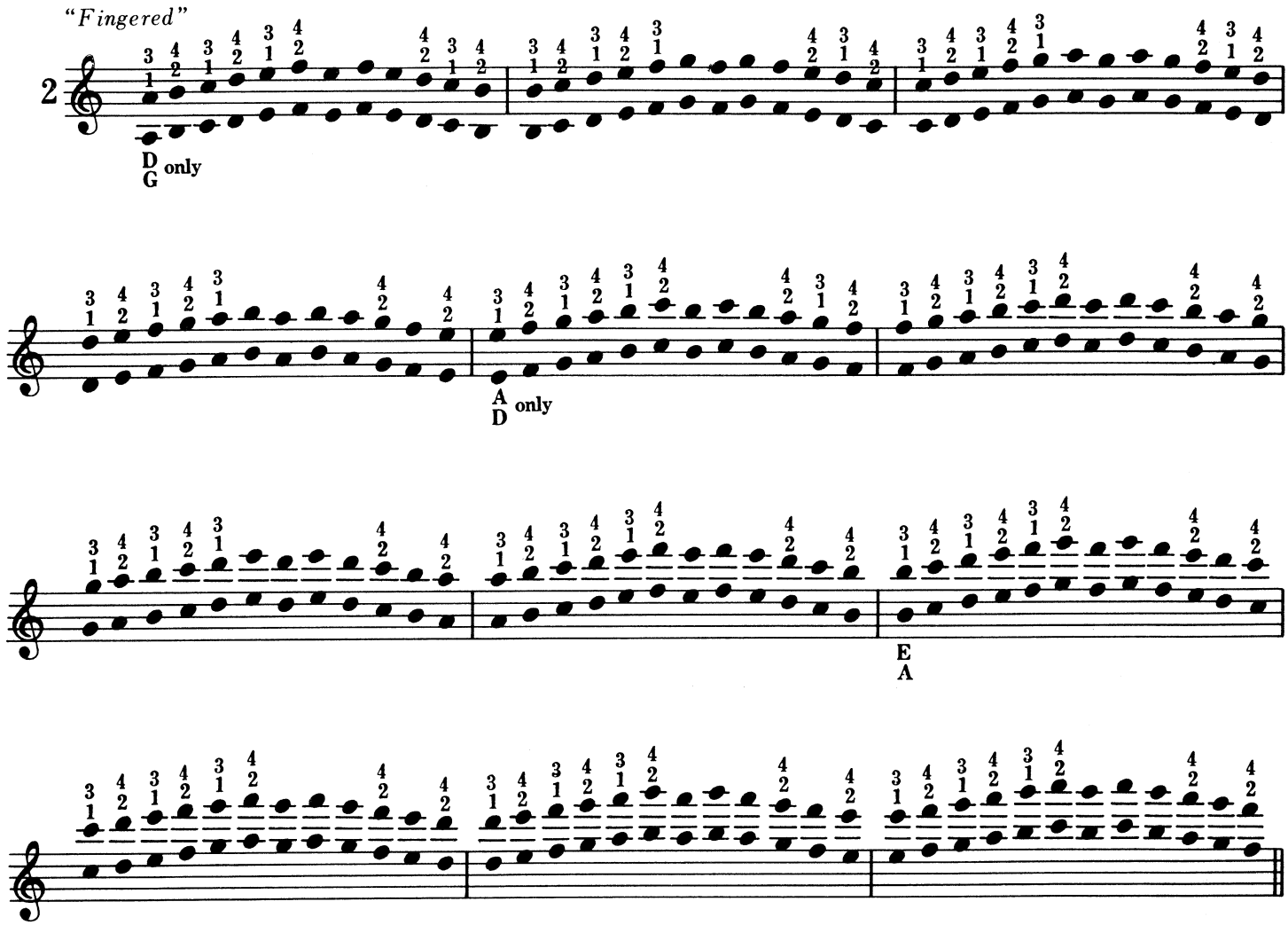
A. Diatonic Consecutive Octaves

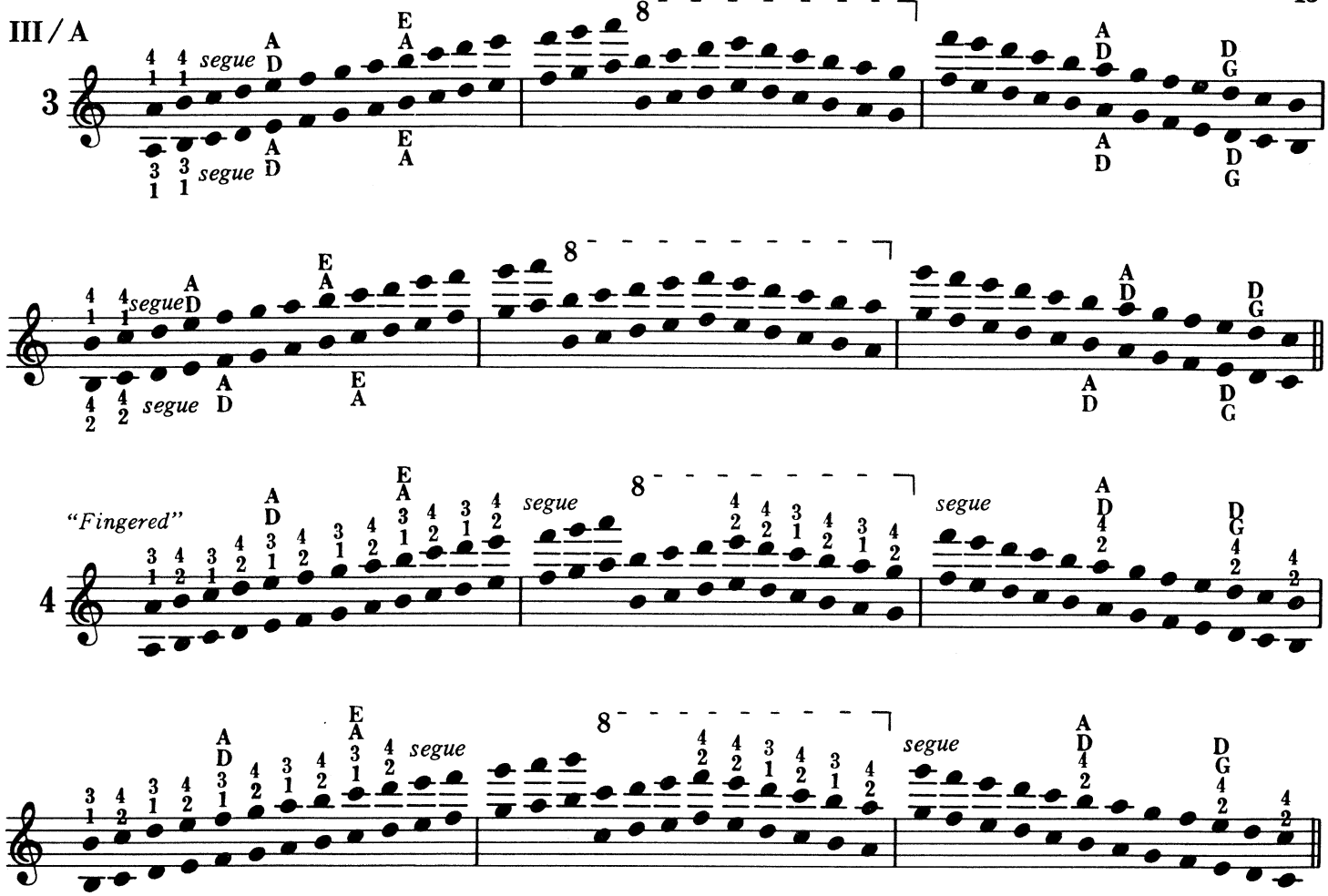
Groups of 12 notes

Practice in all keys.



"Fingered"

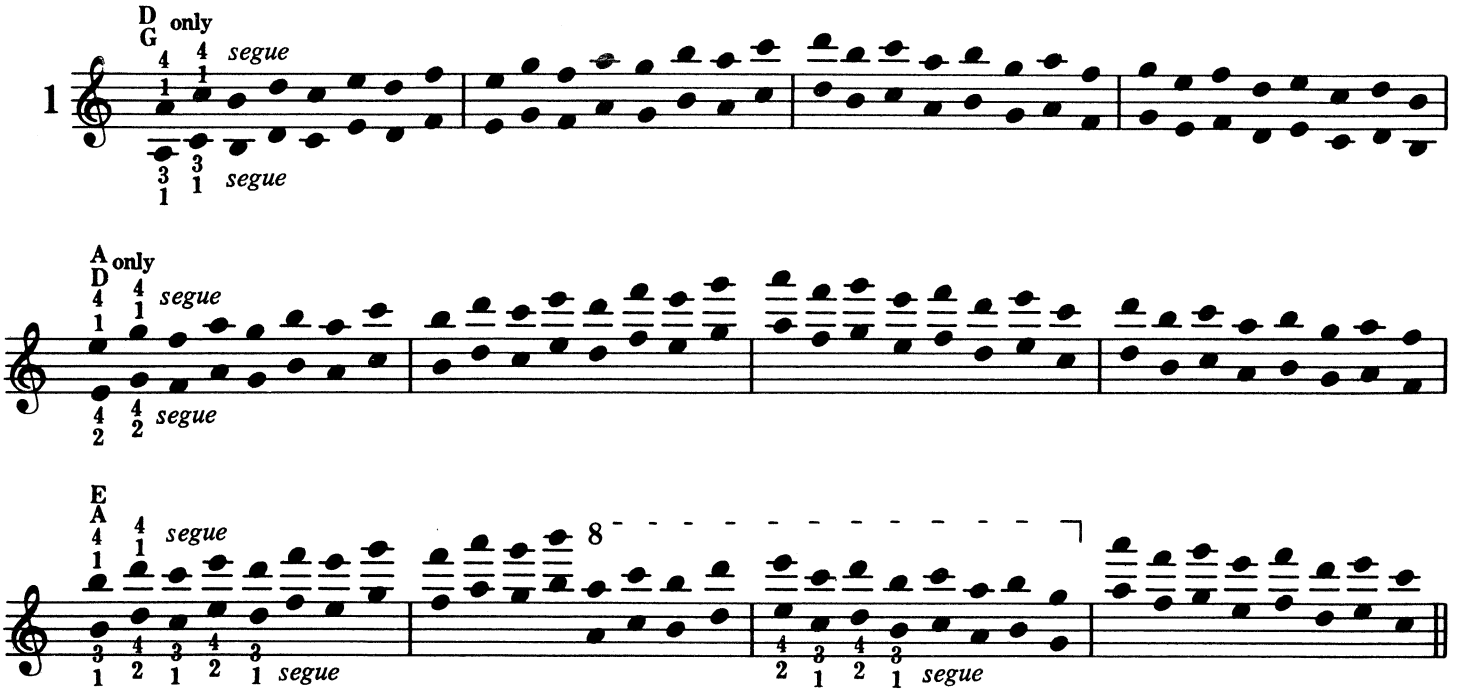




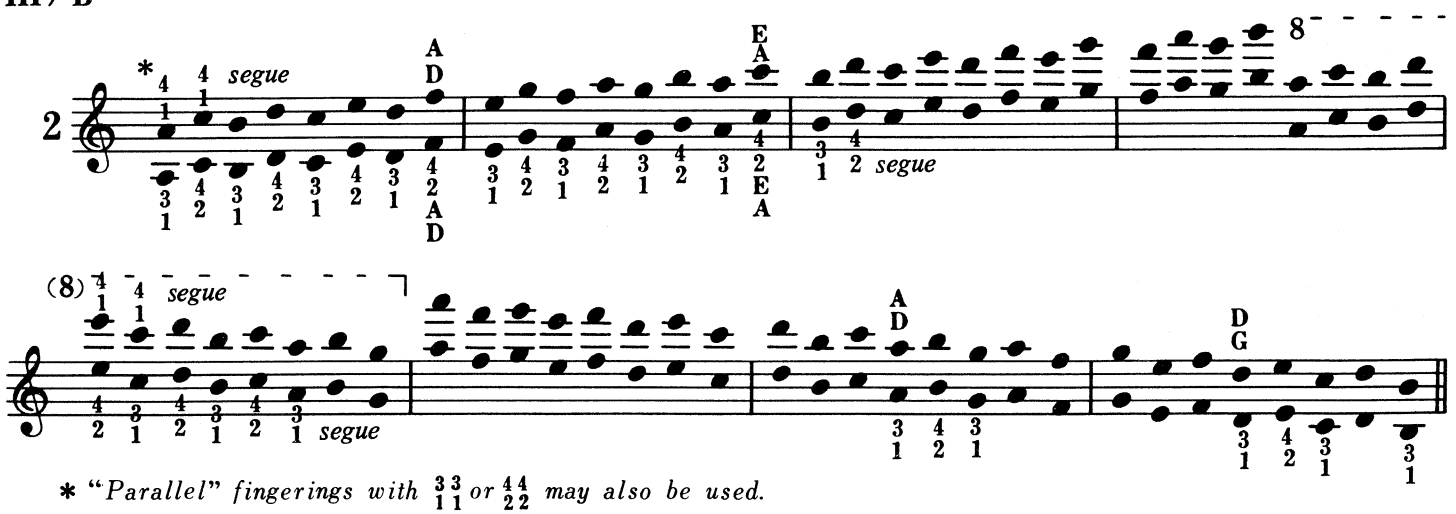
B. Octaves in Disjunct Motion

Groups of 8 notes

Practice in all keys; four different fingerings are given and each may be applied to the whole exercise.



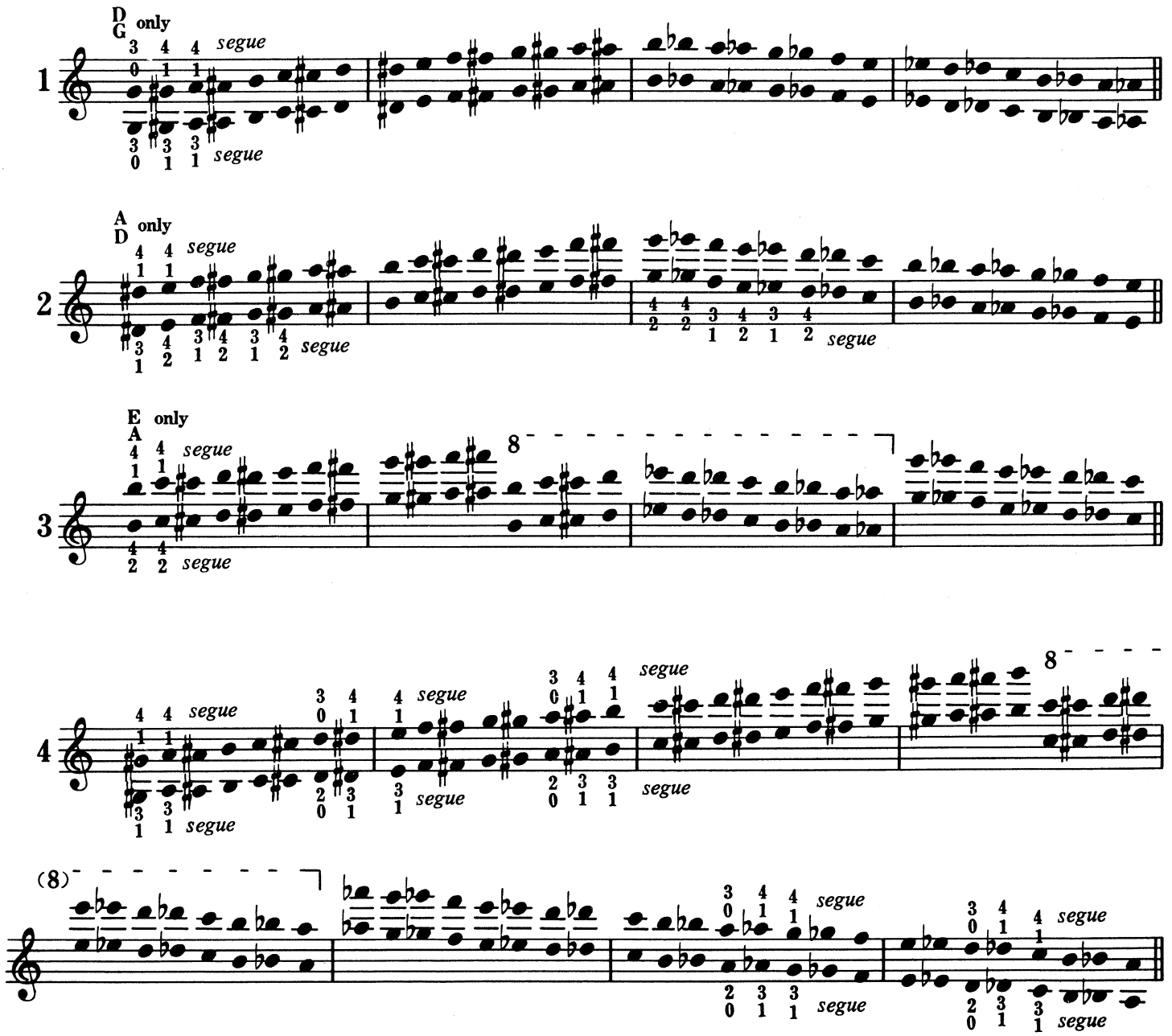
III / B



* "*Parallel*" *fingerings with* $\frac{3}{1}\frac{3}{1}$ *or* $\frac{4}{2}\frac{4}{2}$ *may also be used.*

C. Chromatic Octaves

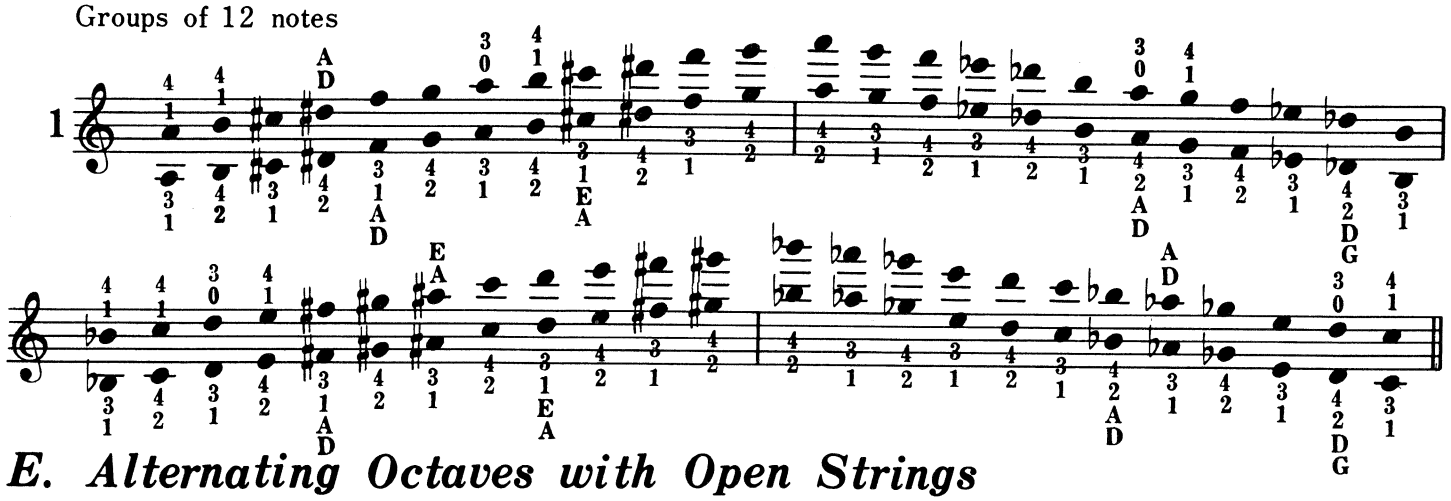
Groups of 8 notes



III / D

D. Whole Tone Scales

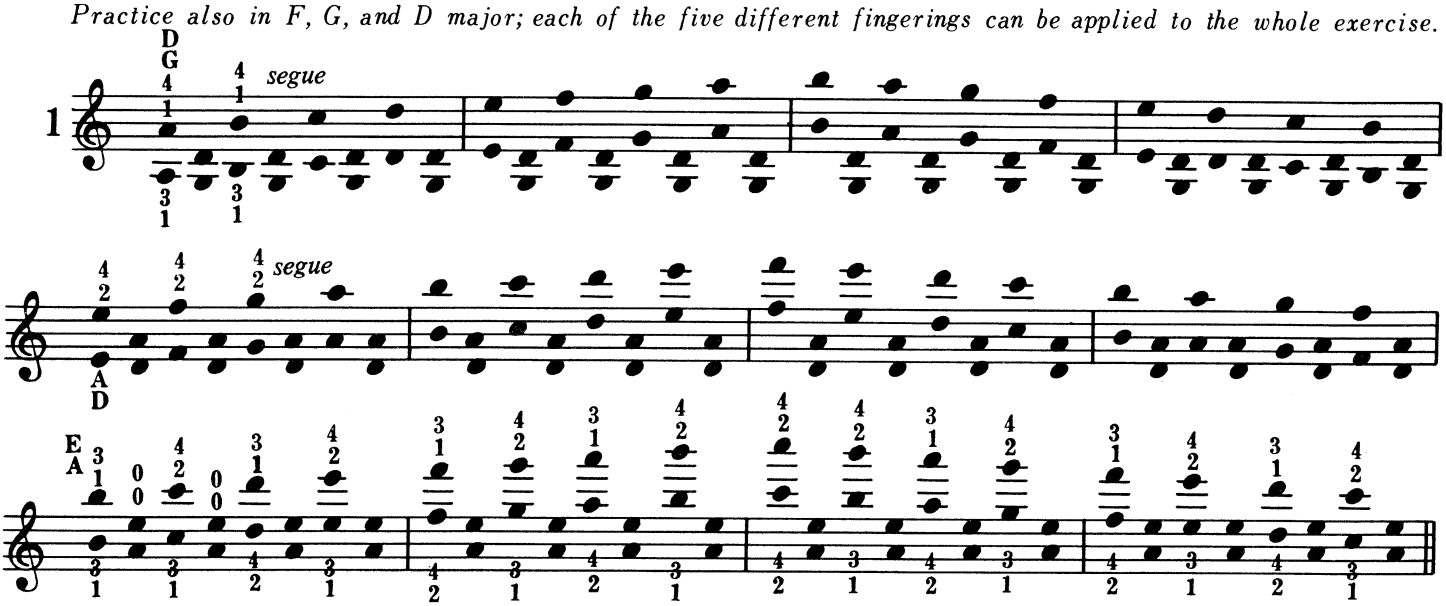
Groups of 12 notes



E. Alternating Octaves with Open Strings

Groups of 8 notes

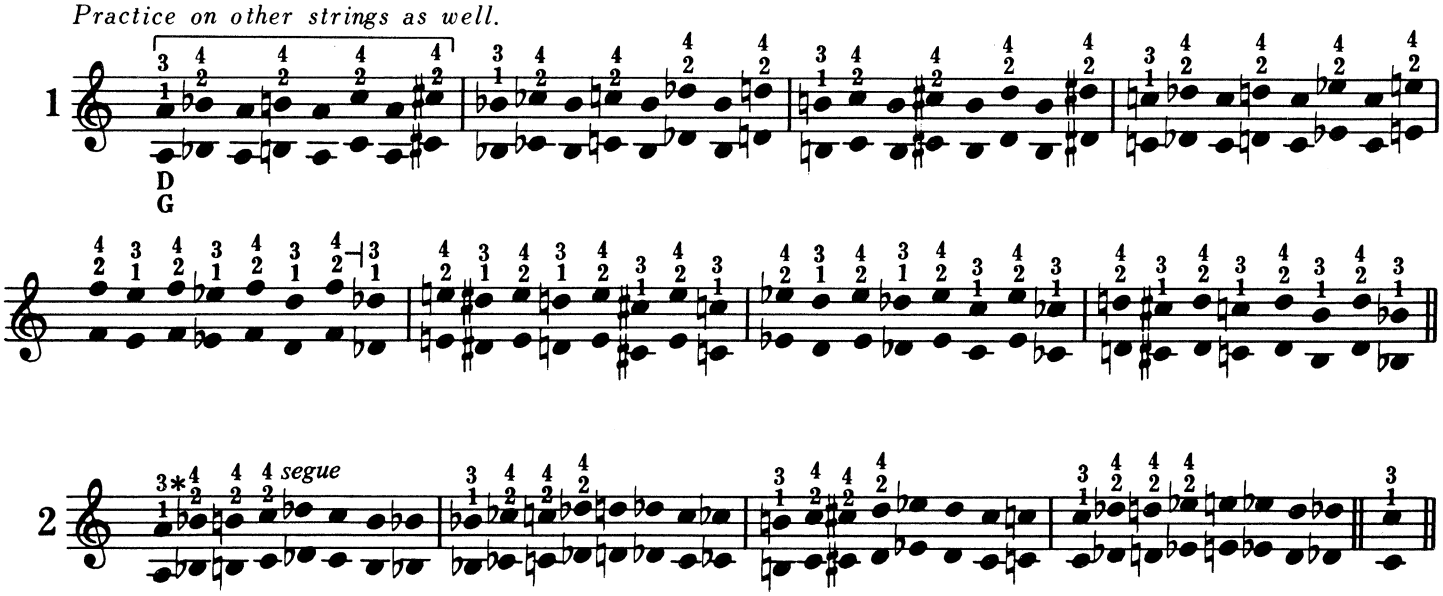
Practice also in F, G, and D major; each of the five different fingerings can be applied to the whole exercise.



F. Extensions

Groups of 8 notes

Practice on other strings as well.



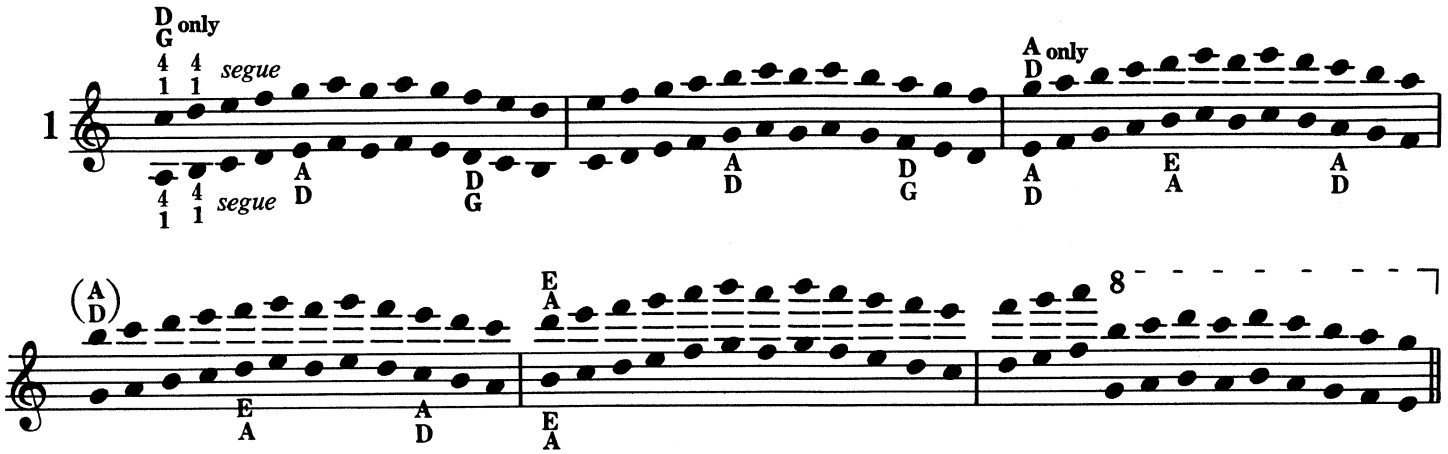
*Keep first finger down; third may be lifted.

IV. TENTHS

A. *Diatonic Consecutive Tenths*

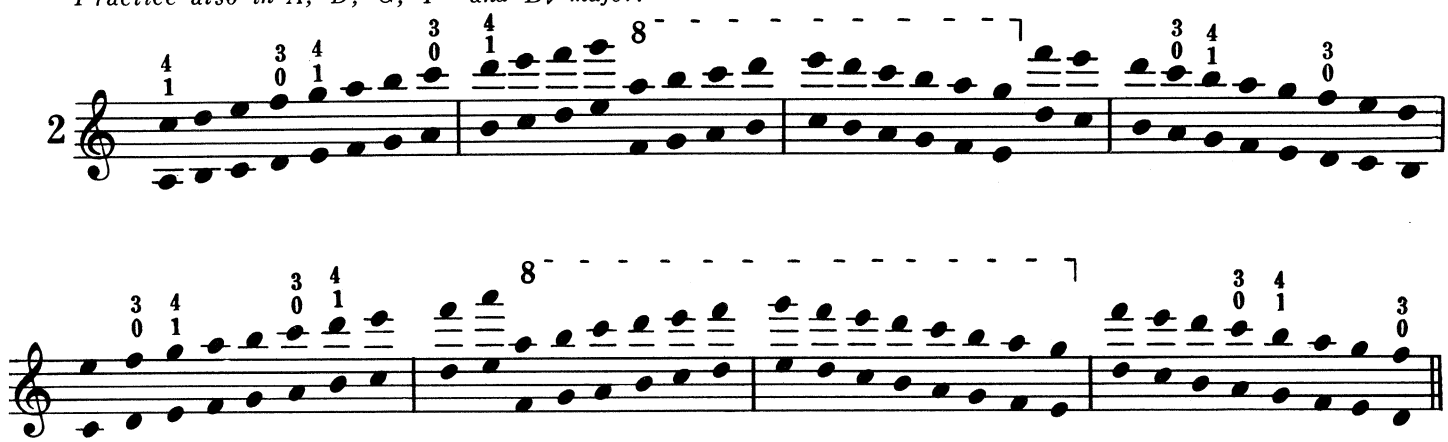
Groups of 12 notes

Practice in all keys.



Groups of 8 notes

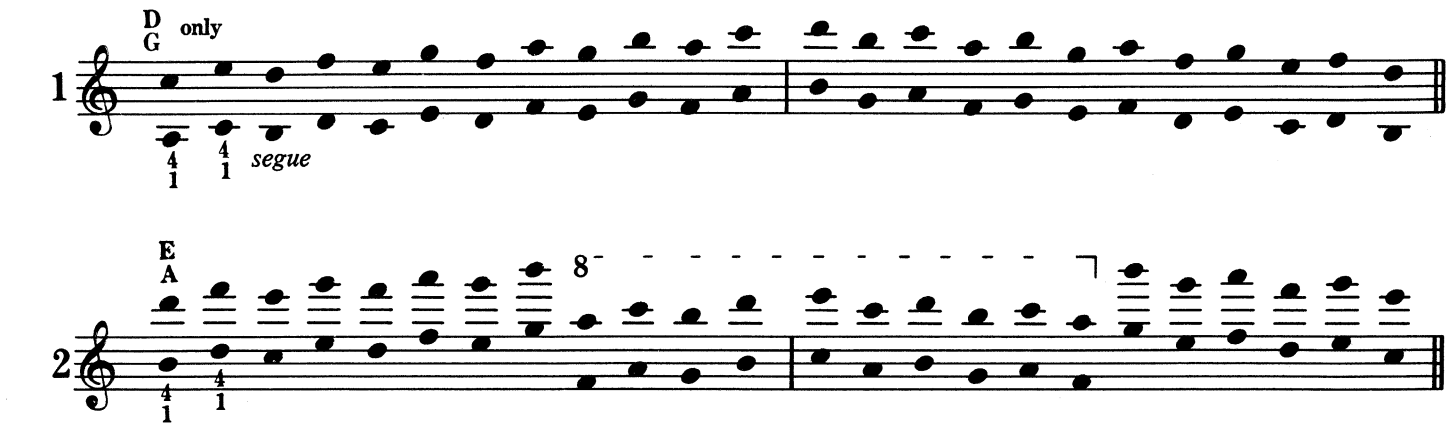
Practice also in A, D, G, F and B♭ major.



B. *Tenths in Disjunct Motion*

Groups of 12 notes

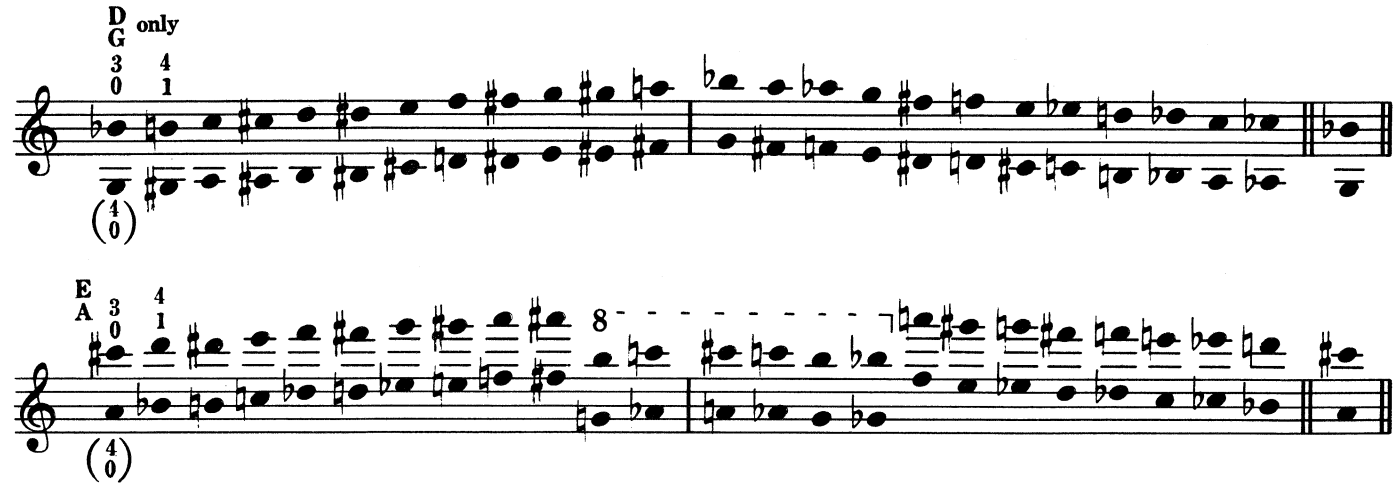
Practice in all keys.



IV / C

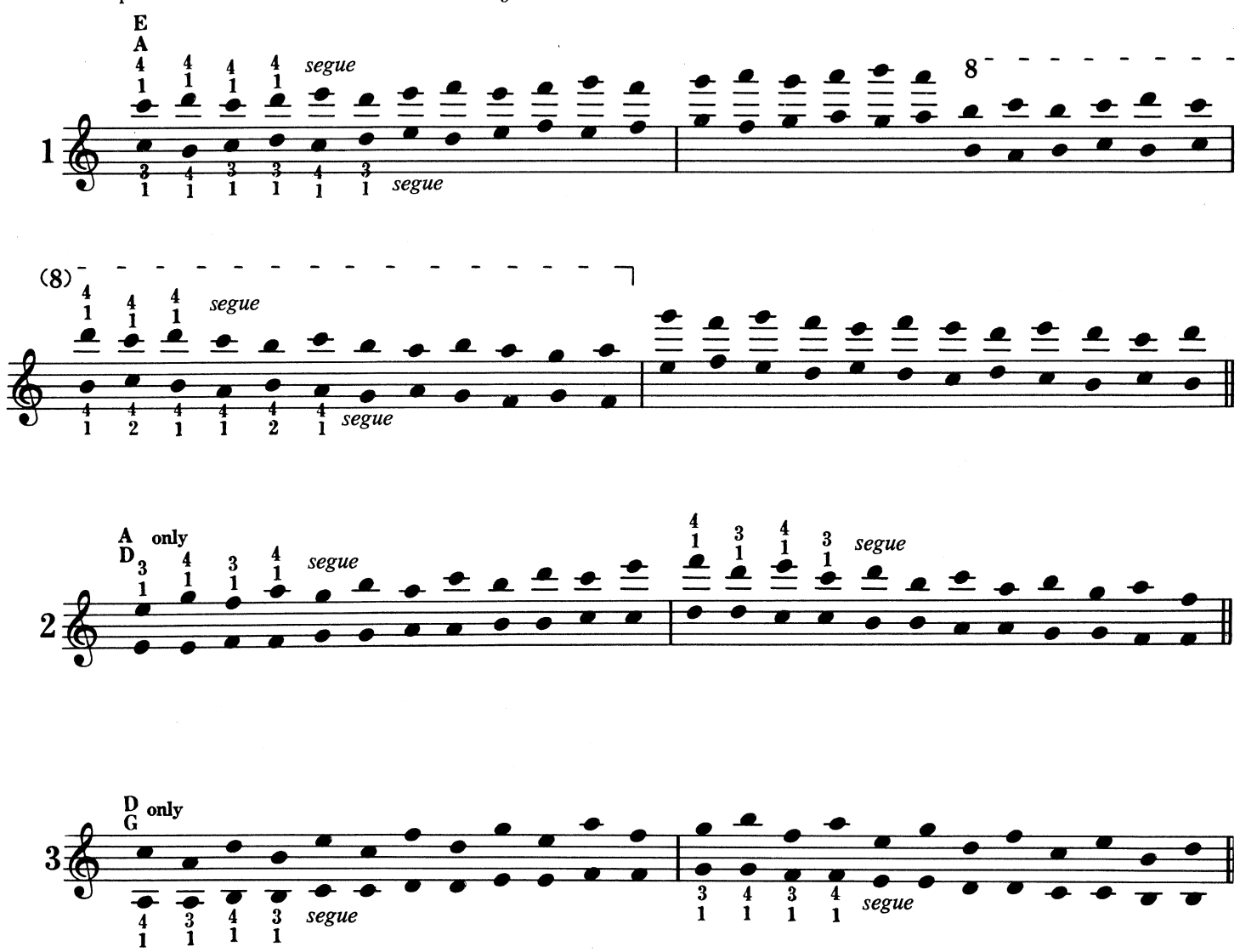
C. *Chromatic Minor and Major Tenths*

Groups of 12 notes



D. *Tenths and Octaves Combined*

Groups of 12 notes *Practice in all keys*

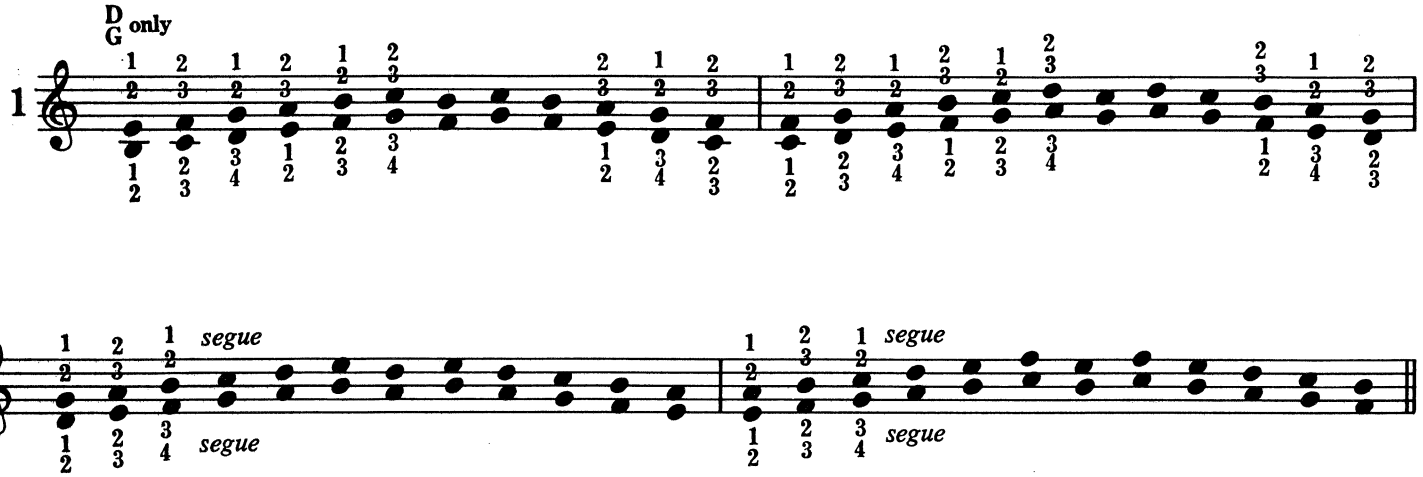


V. FOURTHS

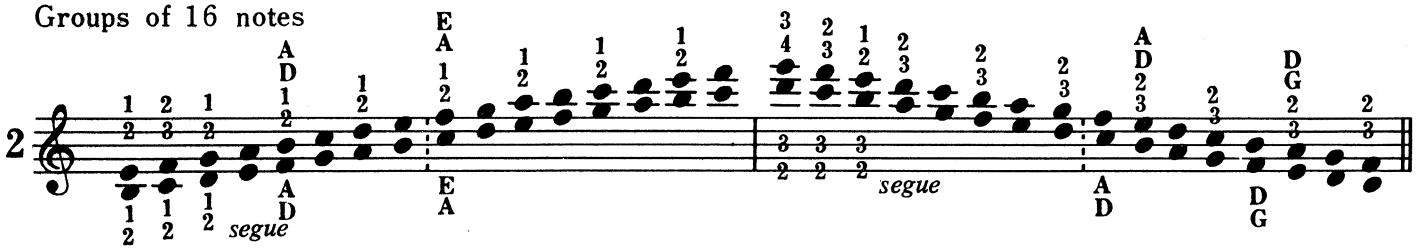
A. Diatonic Consecutive Fourths

Practice in all keys and on the other strings.

Groups of 12 notes



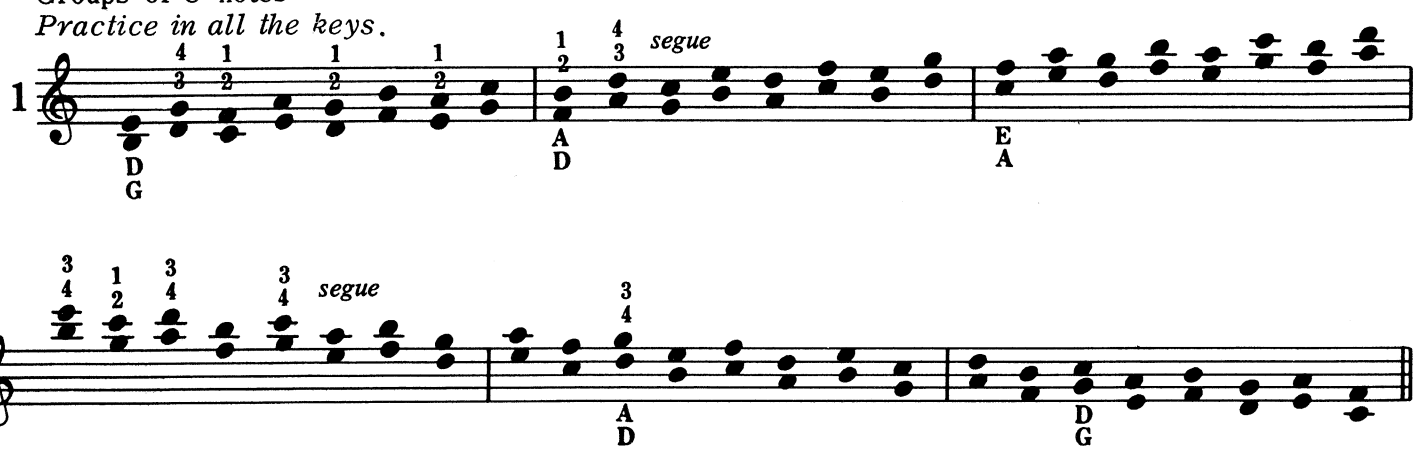
Groups of 16 notes



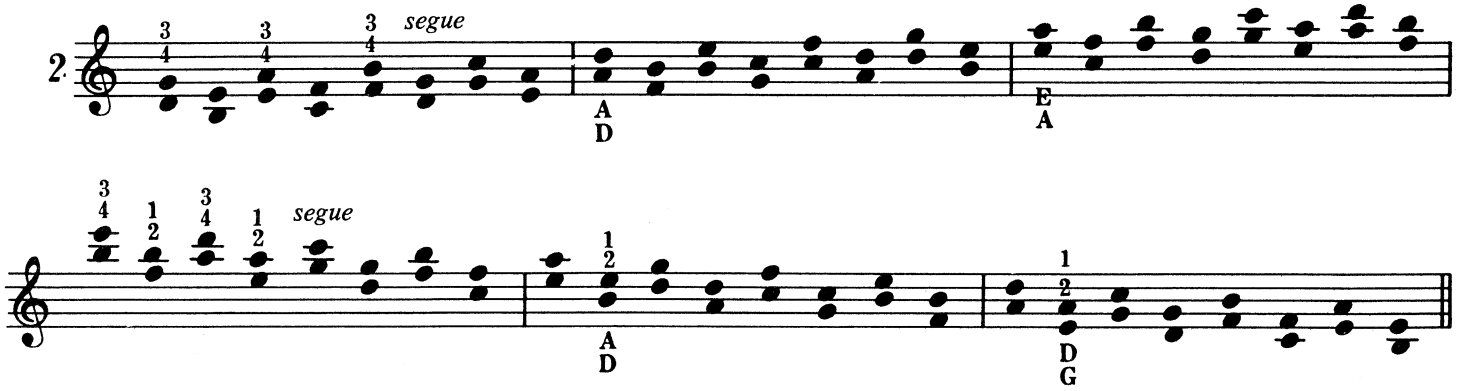
B. Fourths in Disjunct Motion

Groups of 8 notes

Practice in all the keys.

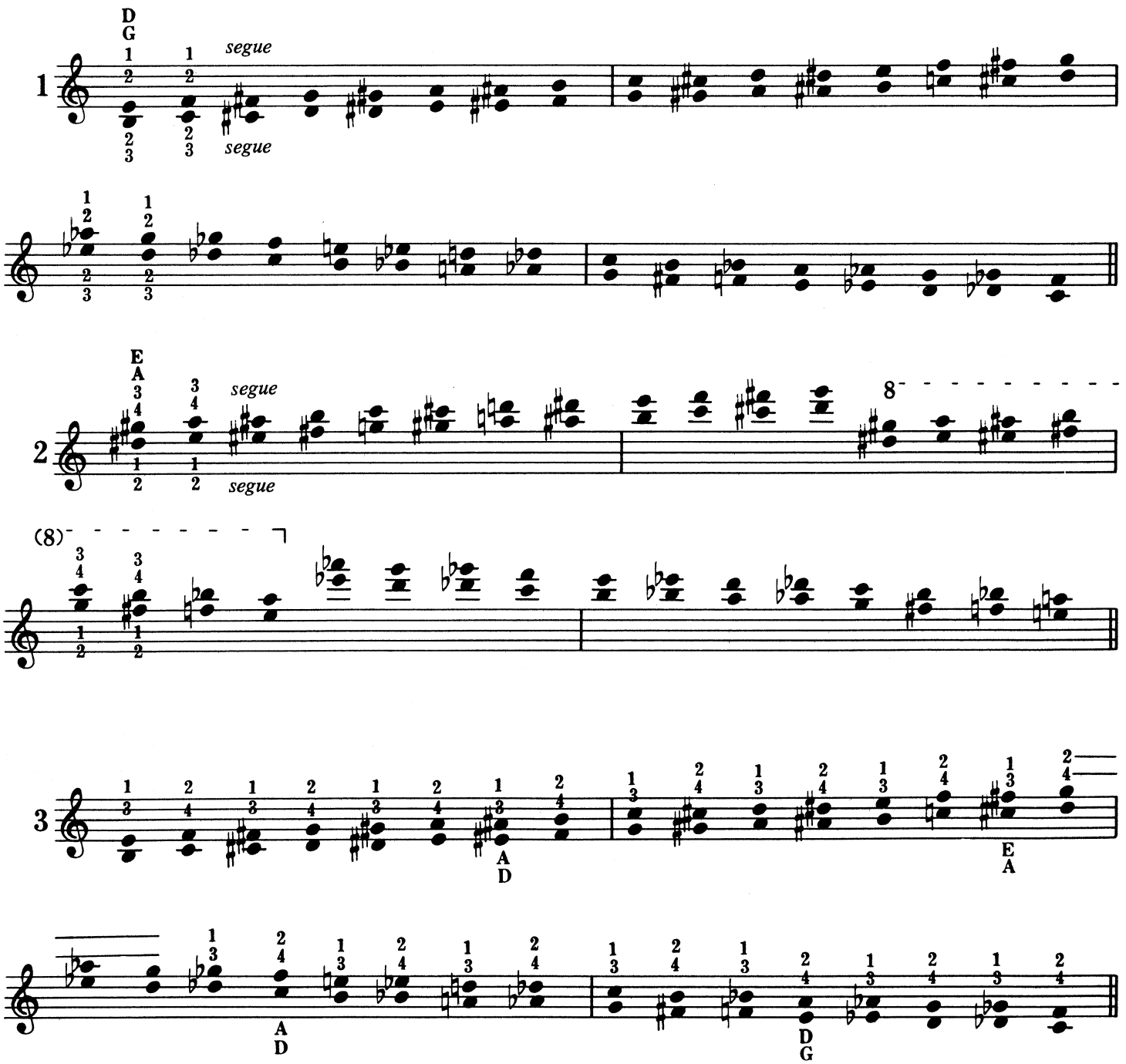


V / B



C. *Chromatic Fourths*

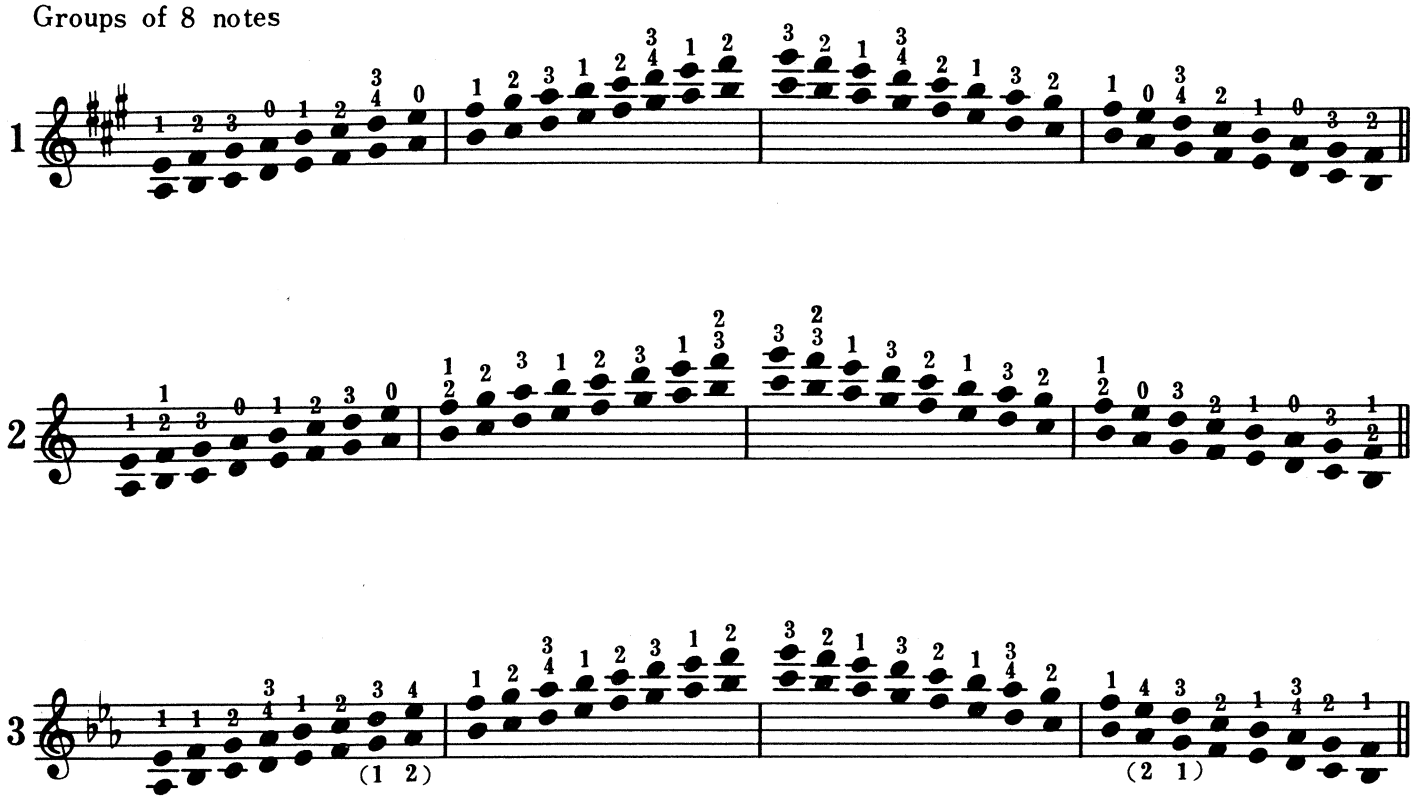
Groups of 8 notes



VI. FIFTHS

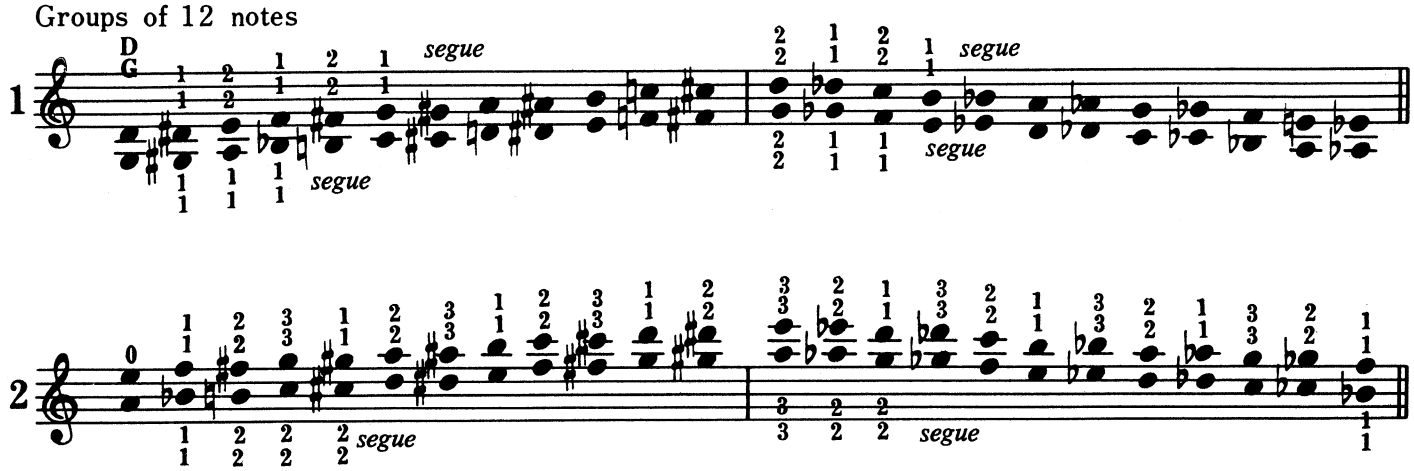
A. Diatonic Consecutive Fifths

Groups of 8 notes



B. Chromatic Fifths

Groups of 12 notes

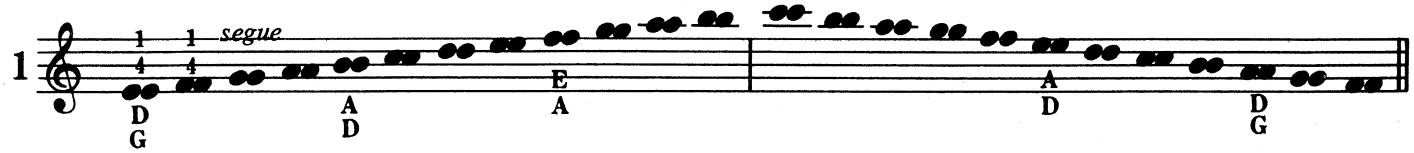


VII. UNISONS

A. *Diatonic Consecutive Unisons*

Groups of 12 notes

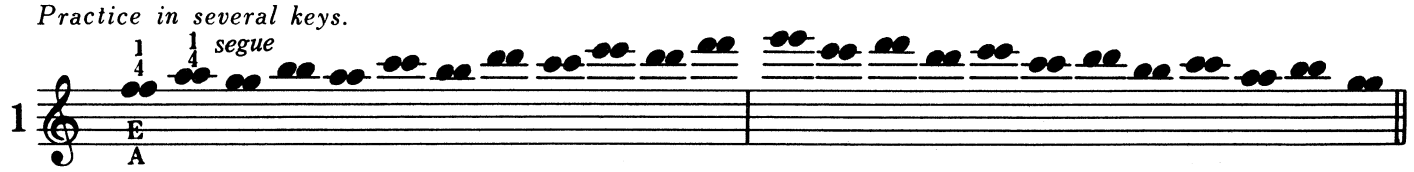
Practice in several keys.



B. *Unisons in Disjunct Motion*

Groups of 12 notes

Practice in several keys.

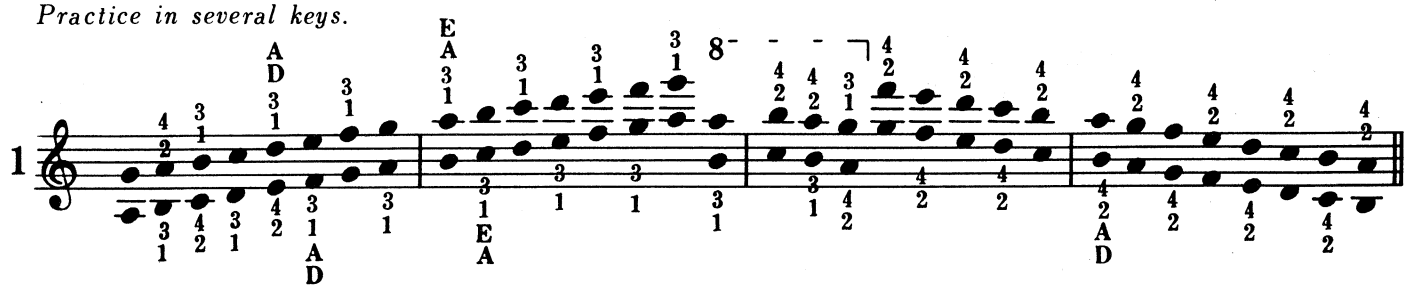


VIII. SEVENTHS

A. *Diatonic Consecutive Sevenths*

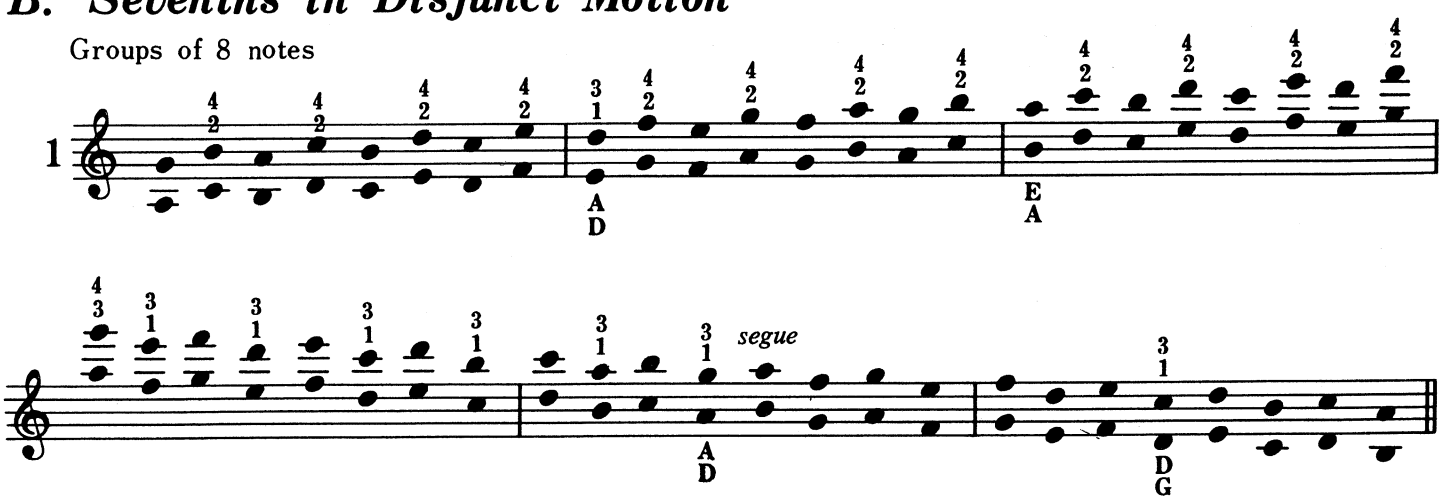
Groups of 8 notes

Practice in several keys.



B. *Sevenths in Disjunct Motion*

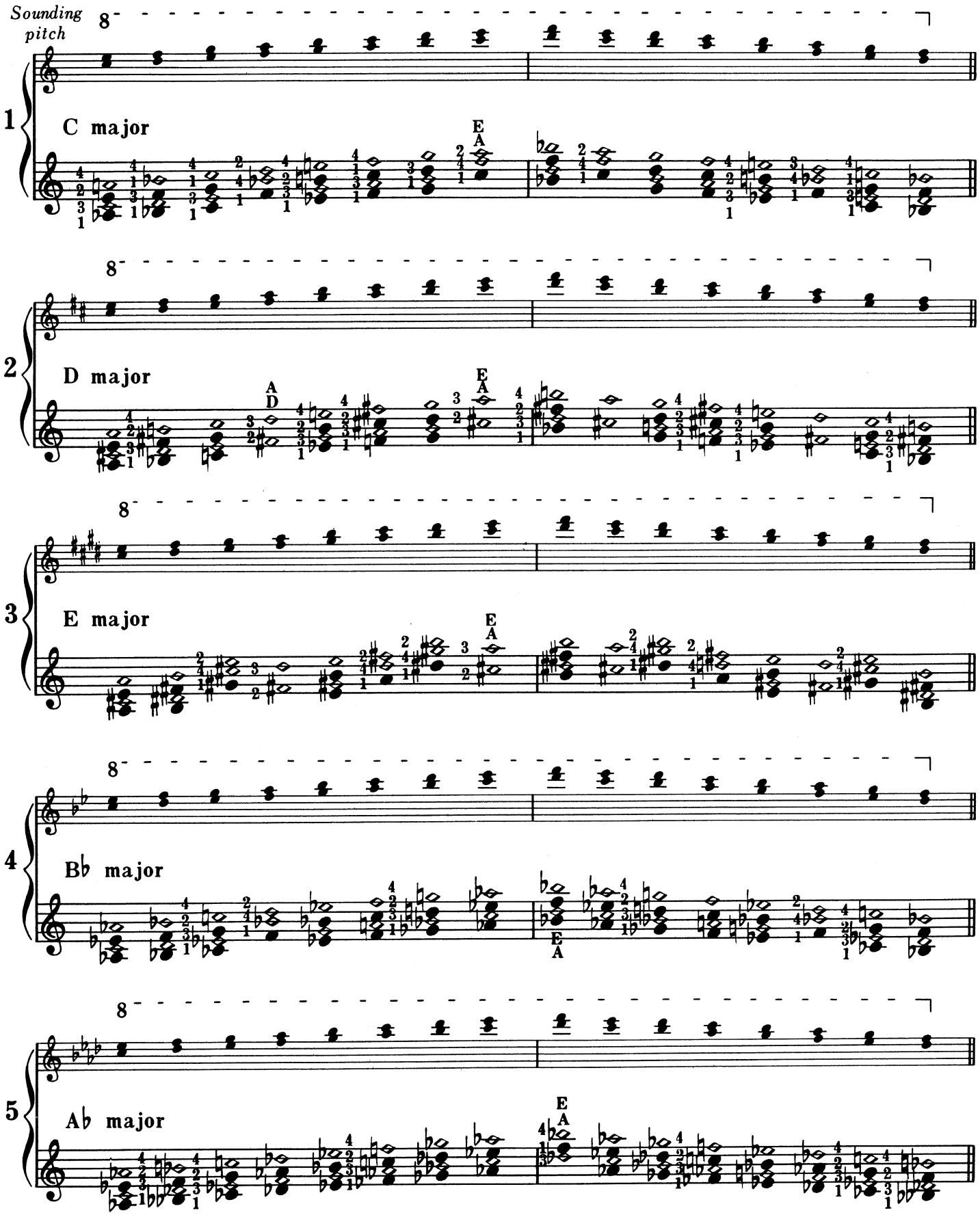
Groups of 8 notes



IX. DOUBLE HARMONICS

A. Scales in Thirds

Groups of 8 notes



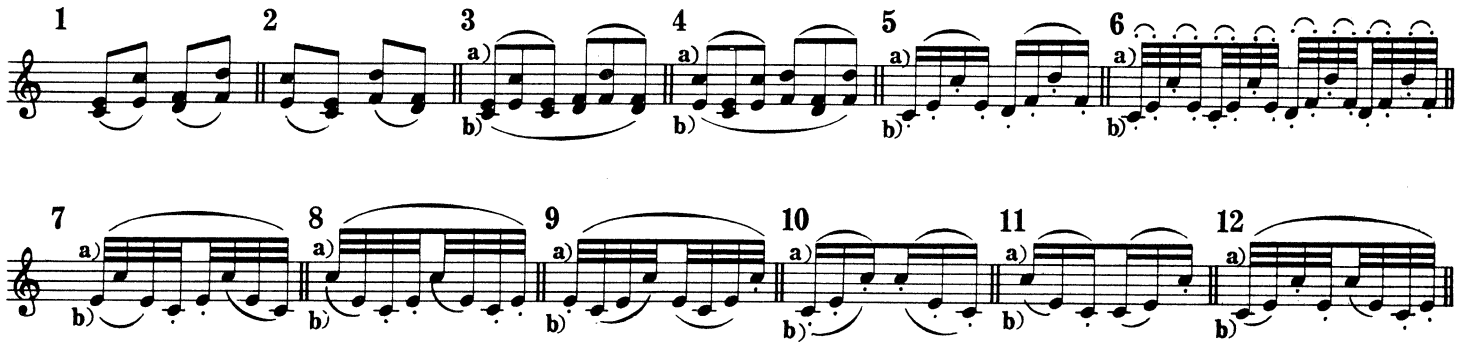
X. TRIPLE STOPS

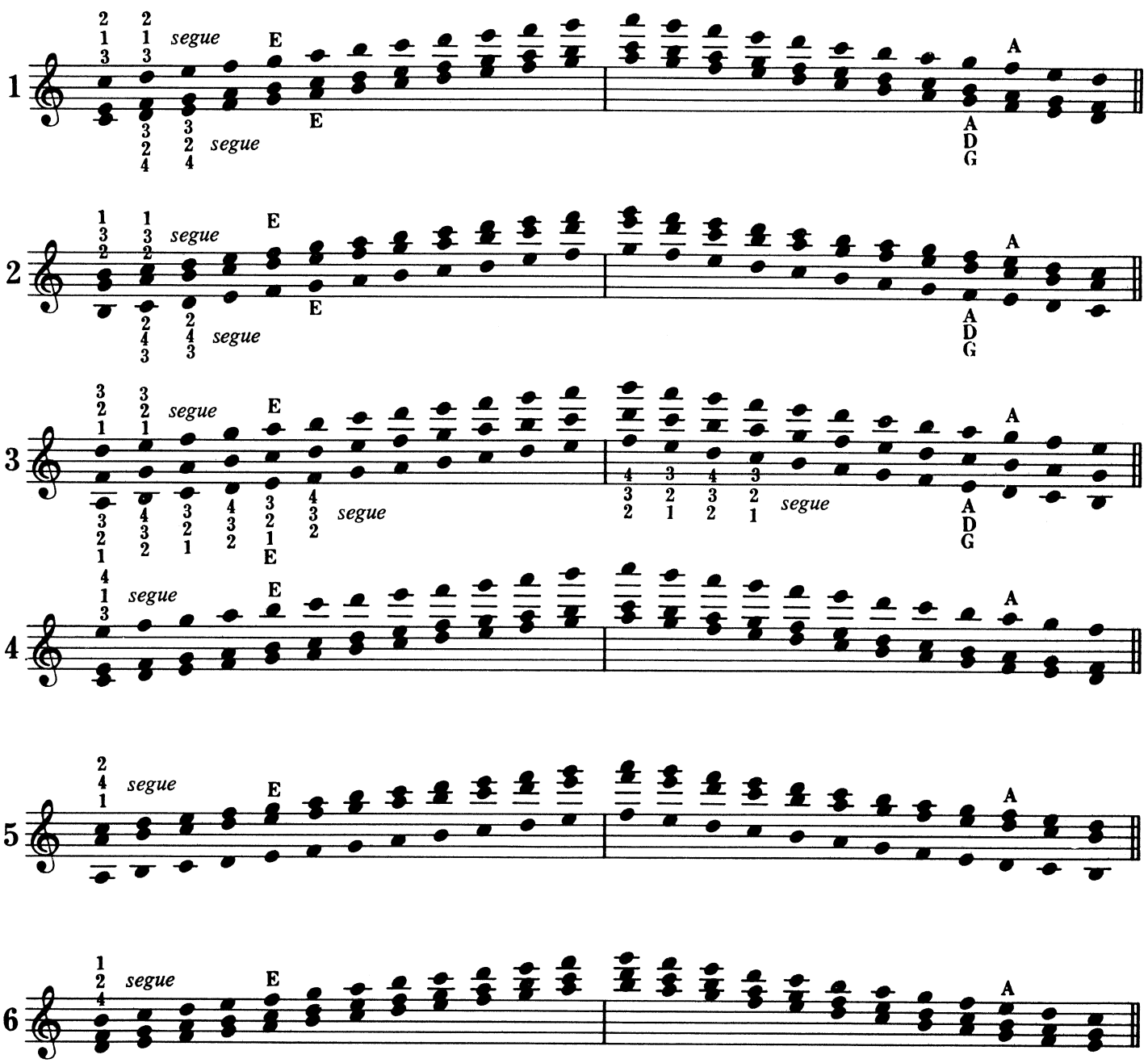
A. Diatonic Triple Stops in Consecutive Motion

Groups of 12 notes

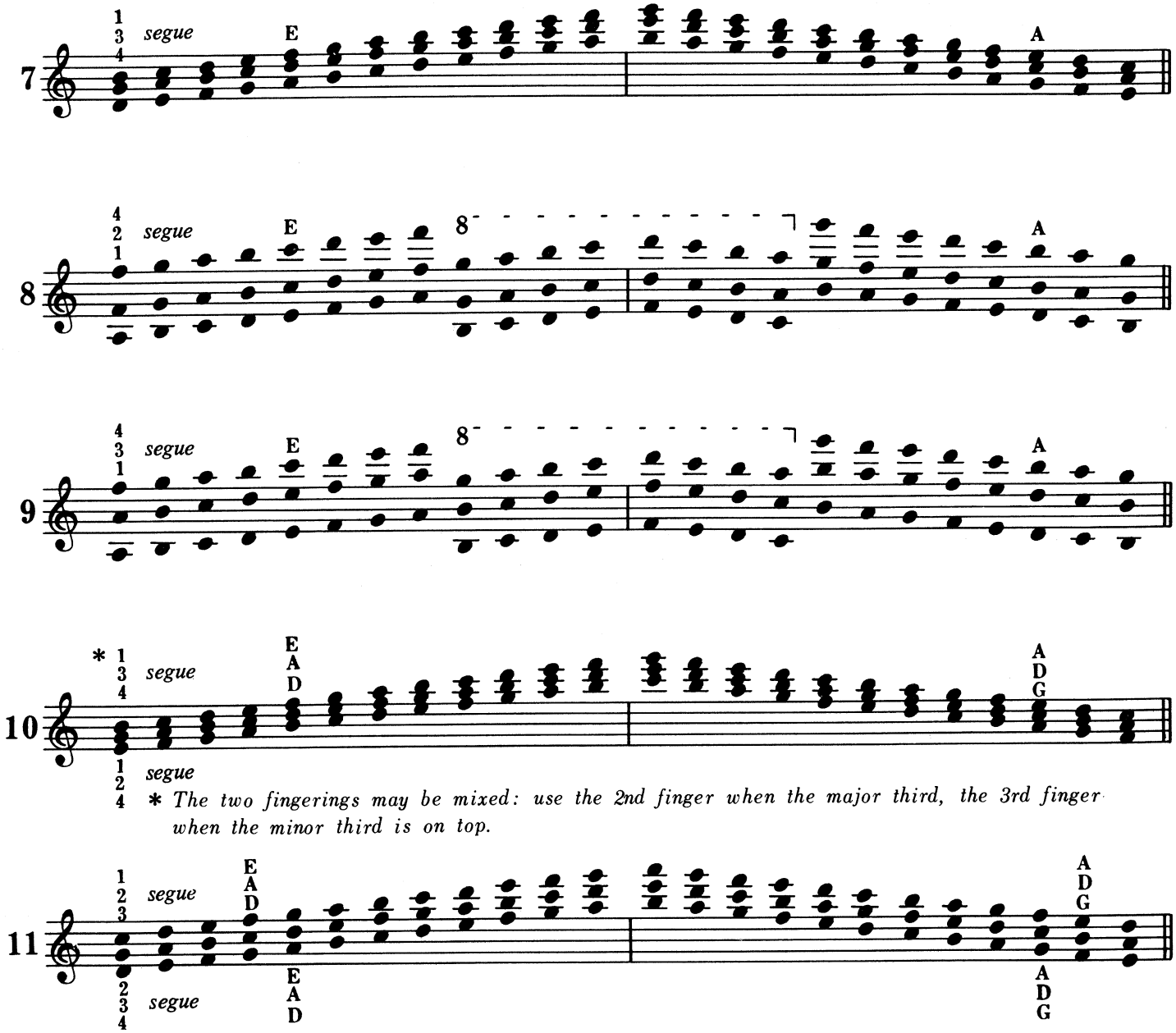
Practice in all keys.

Sample bowing patterns:





X / A



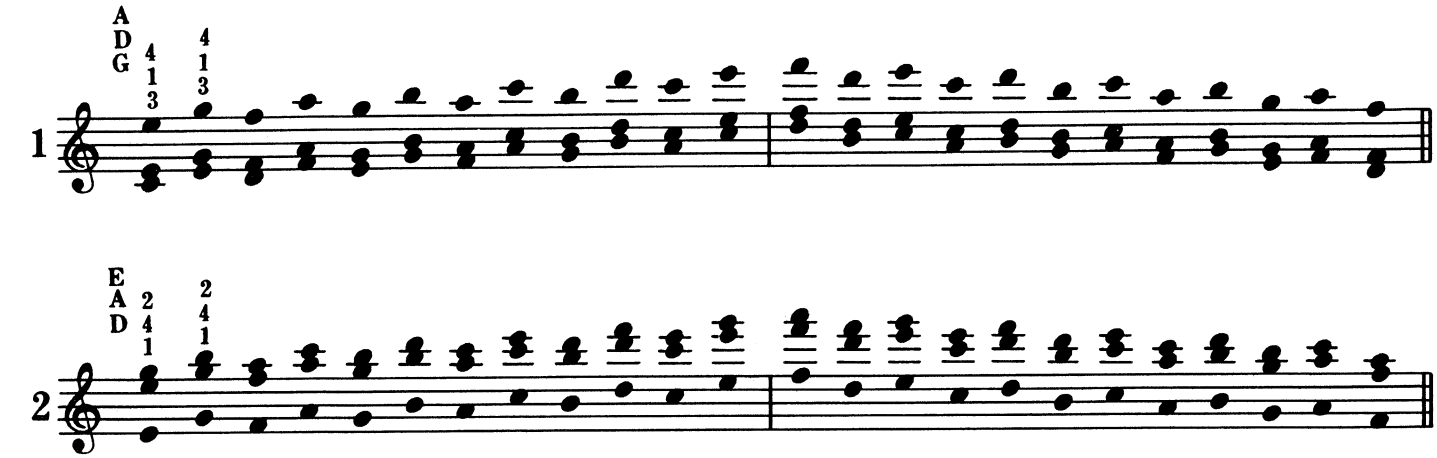
* 1 3 4 1 2 4

* *The two fingerings may be mixed: use the 2nd finger when the major third, the 3rd finger when the minor third is on top.*

B. In Disjunct Motion

Groups of 12 notes

Practice in all keys.



Part Two

ARPEGGIOS

I. OCTAVES
(Parallel and Fingered)

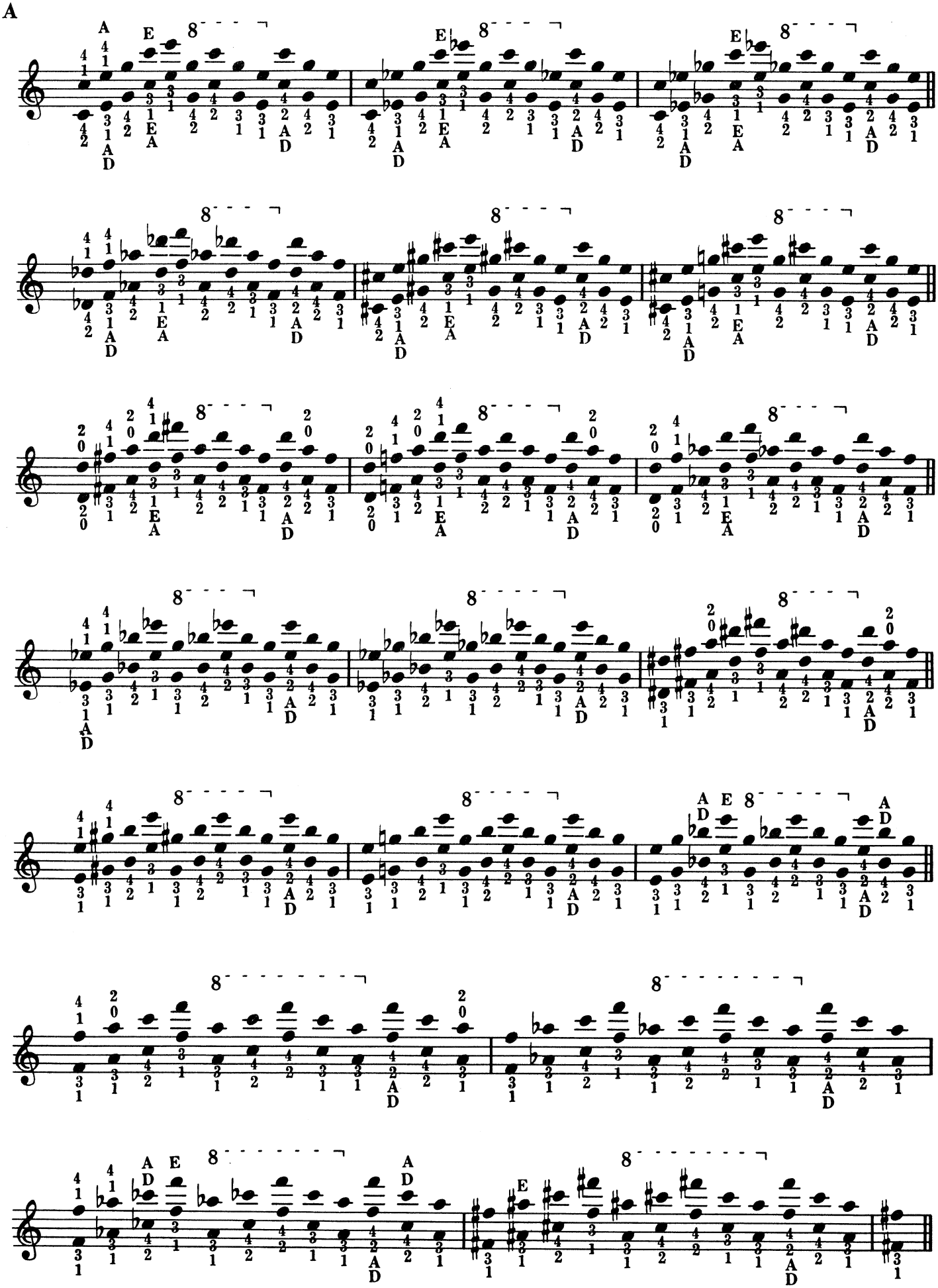
A. *Major, Minor and Diminished Triads*

Groups of 12 notes

Note: In the upper fingering of this exercise as well as in all of the parallel - octave exercises, the third finger may be substituted for the fourth.

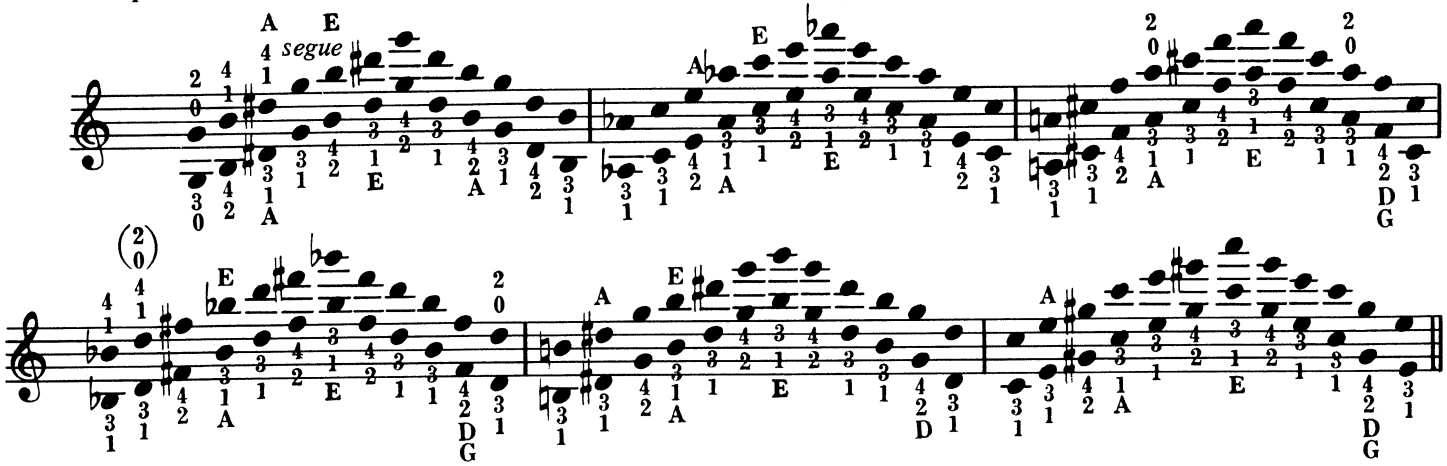
* *For this and the other minor arpeggios the following alternative lower fingerings may be applied:*

I / A



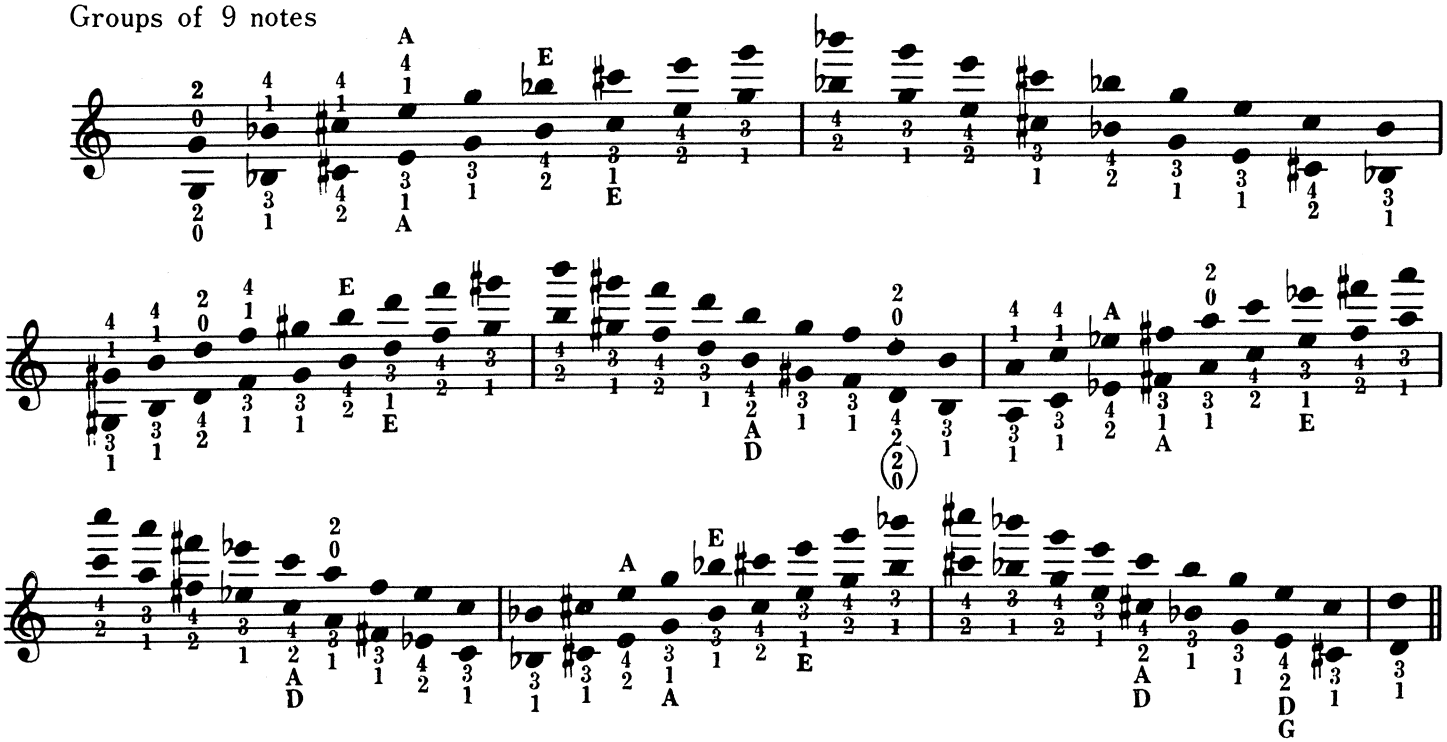
B. Augmented Triads

Groups of 12 notes



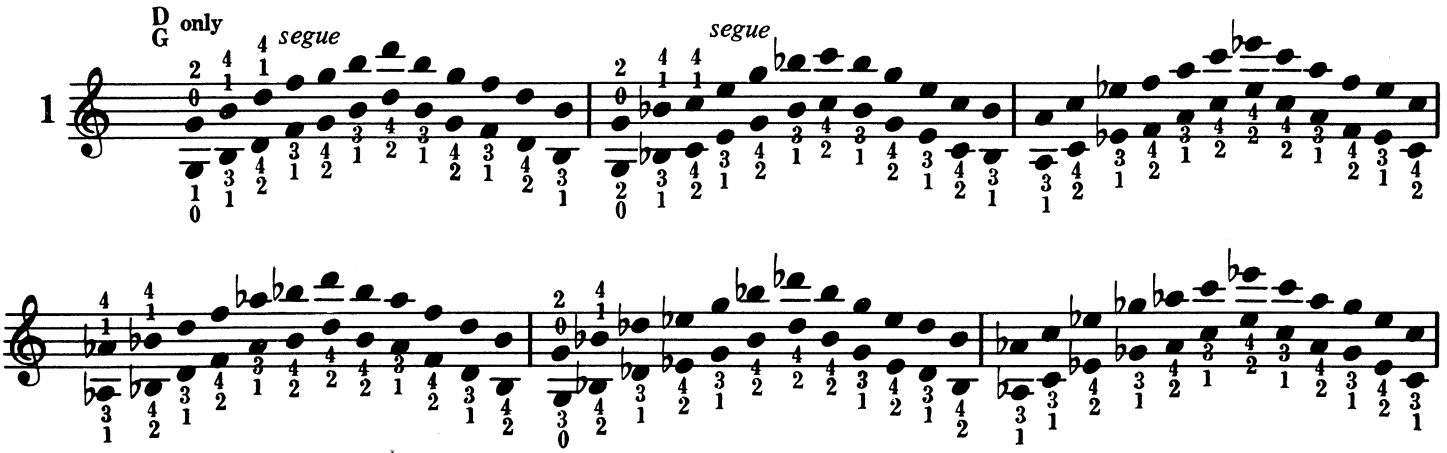
C. Diminished Sevenths

Groups of 9 notes

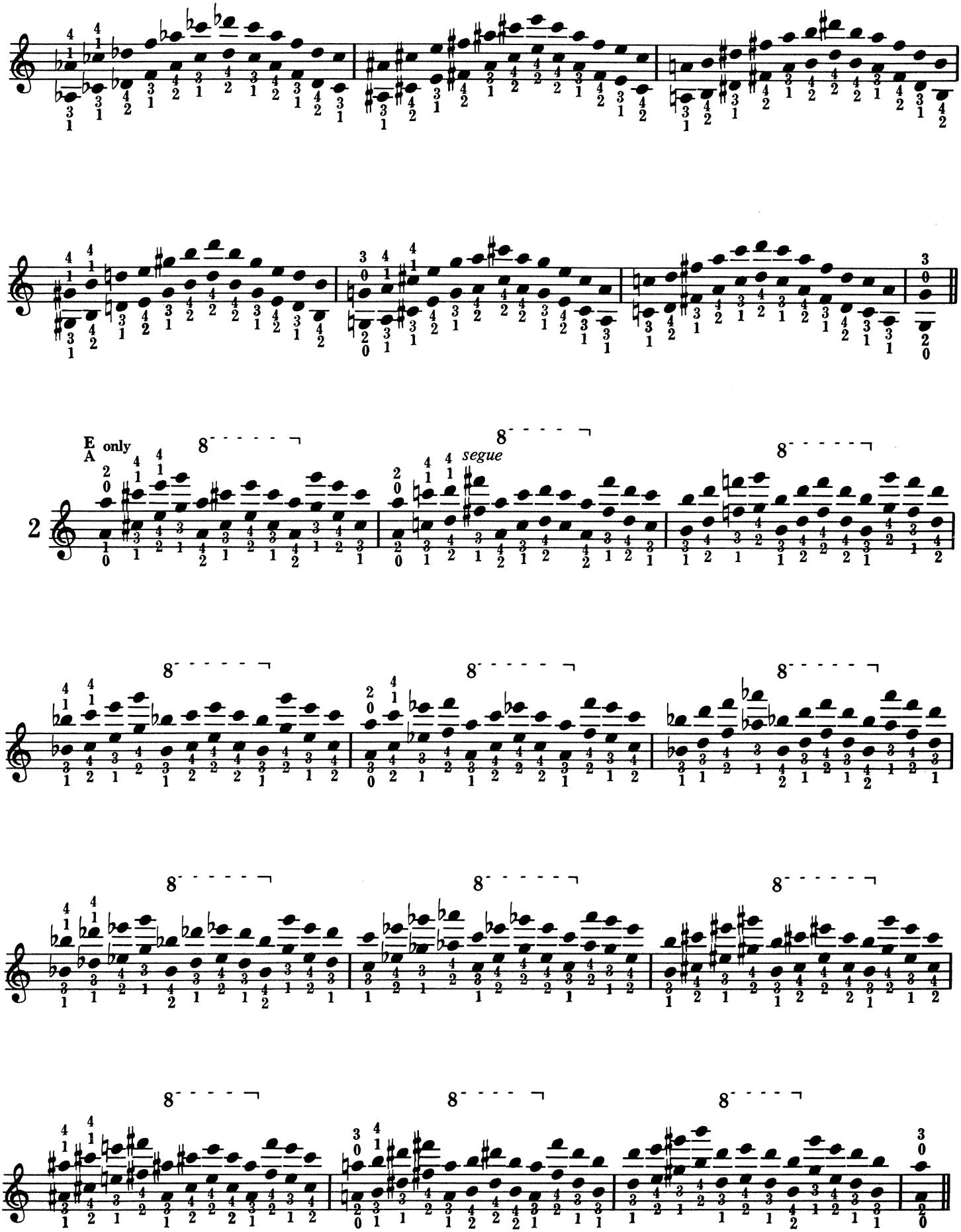


D. Dominant Sevenths and Inversions

Groups of 12 notes



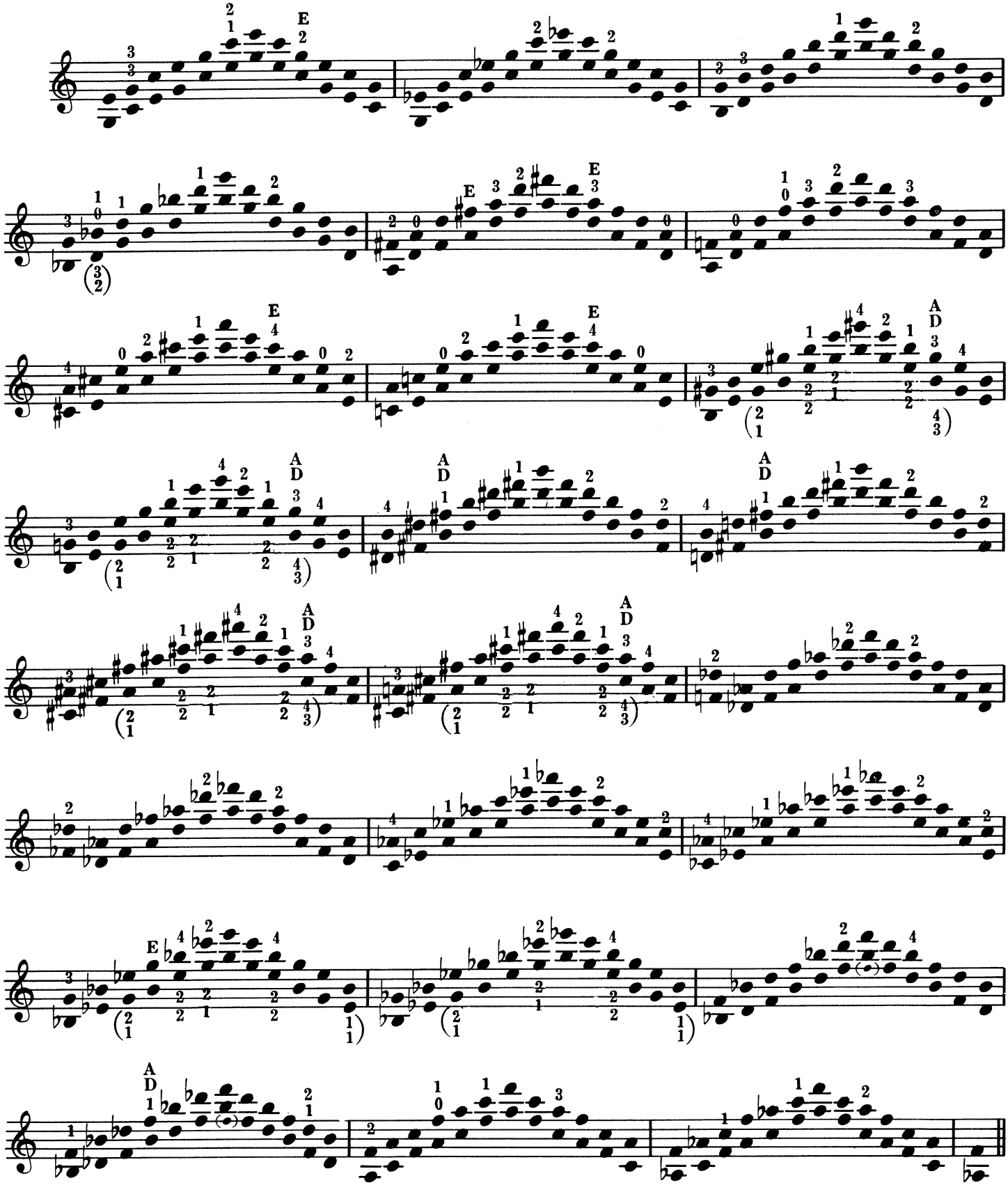
I / D



II. VARIOUS INTERVALS

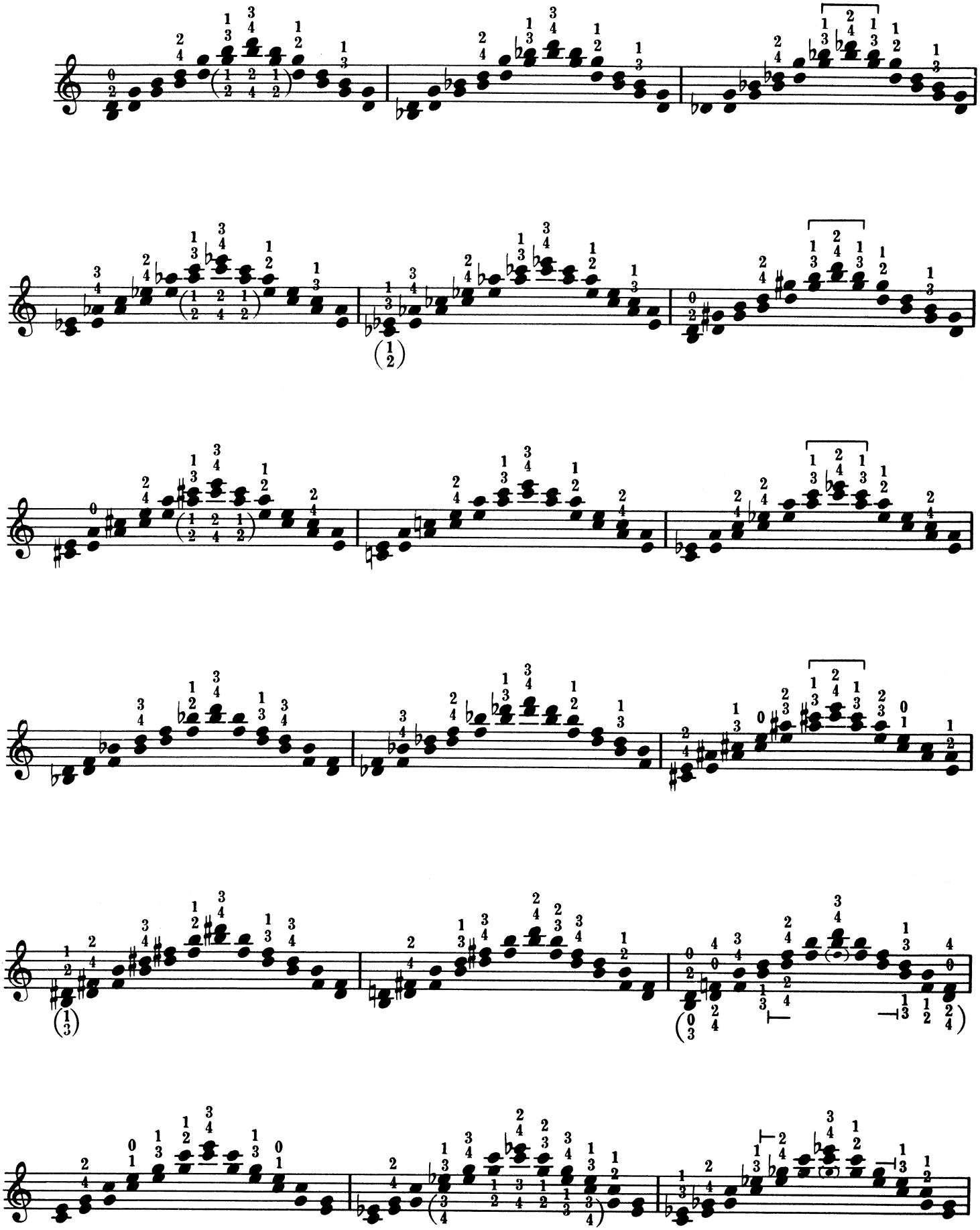
A. Triads in Sixths and Fifths

Groups of 12 notes

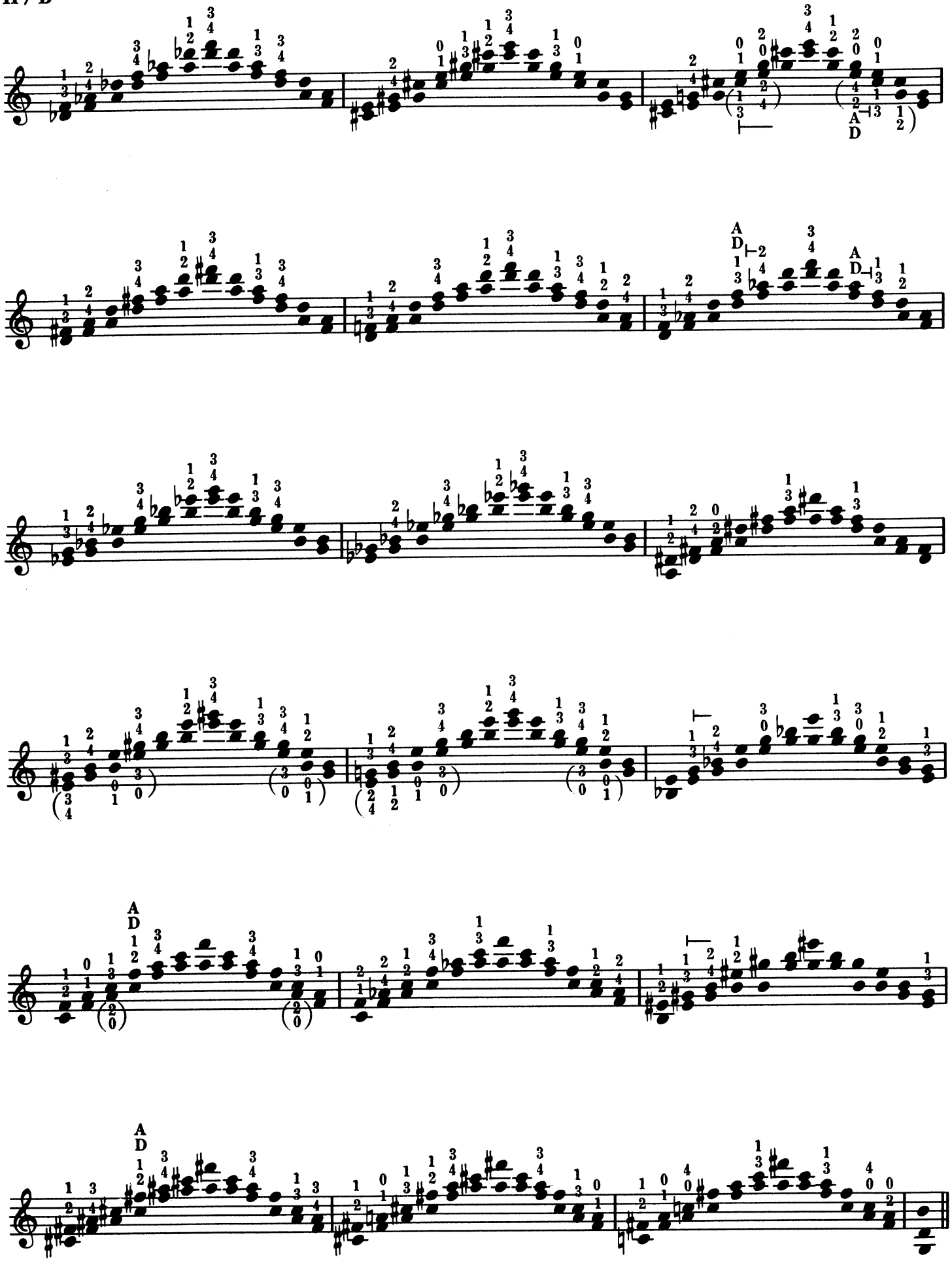


B. Triads in Thirds and Fourths

Groups of 12 notes

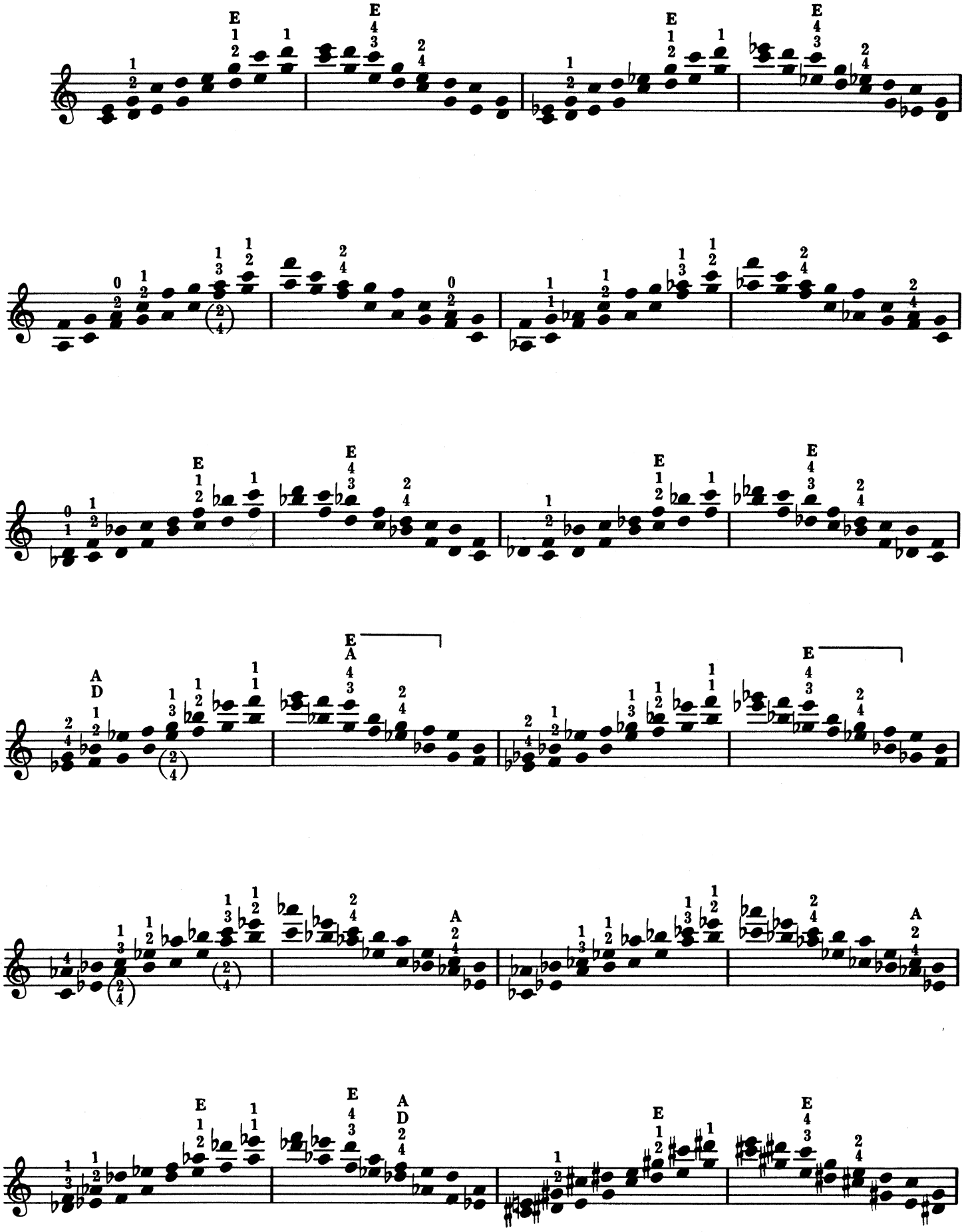


II / B

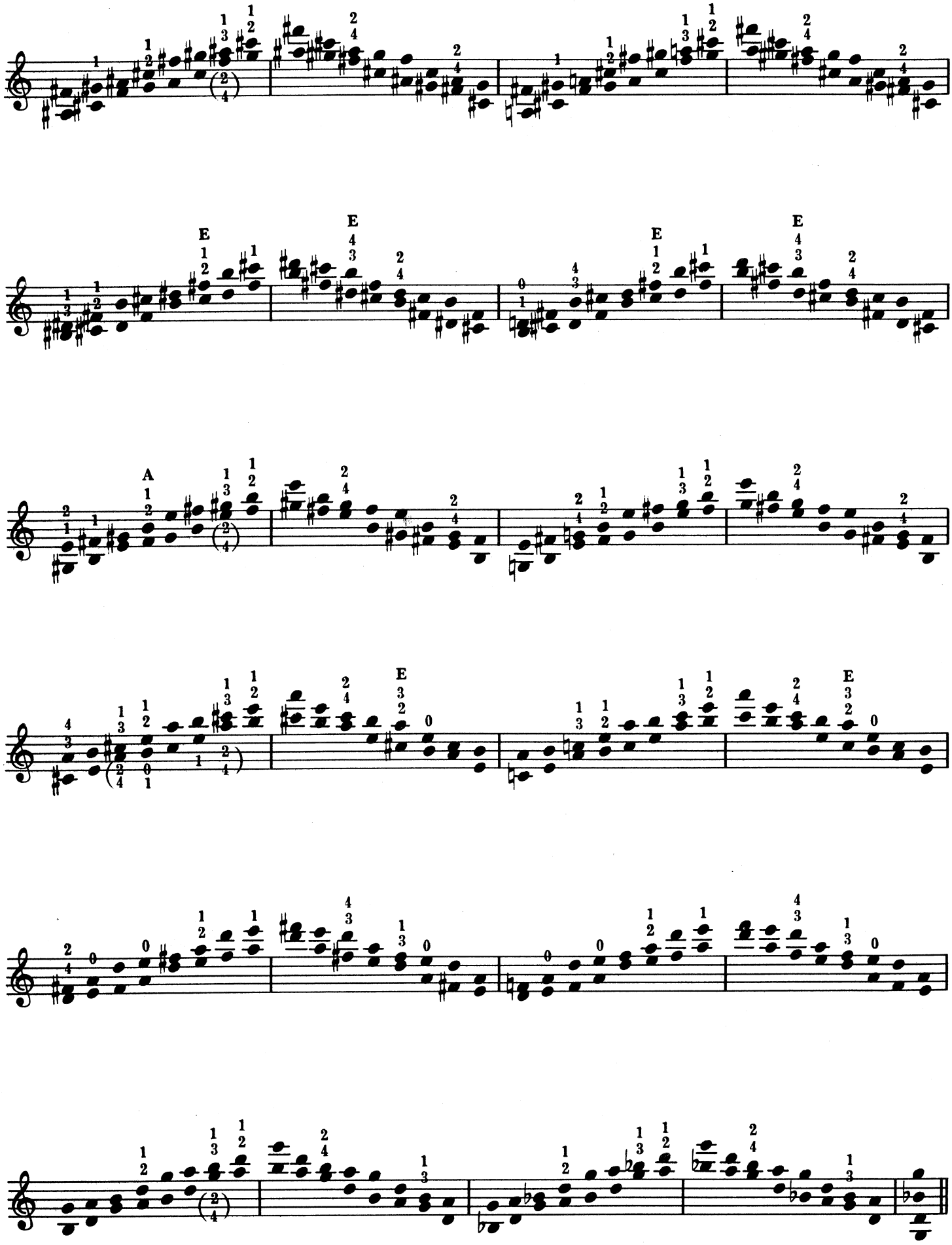


C. Triads with Passing Tones in Various Intervals

Groups of 8 notes



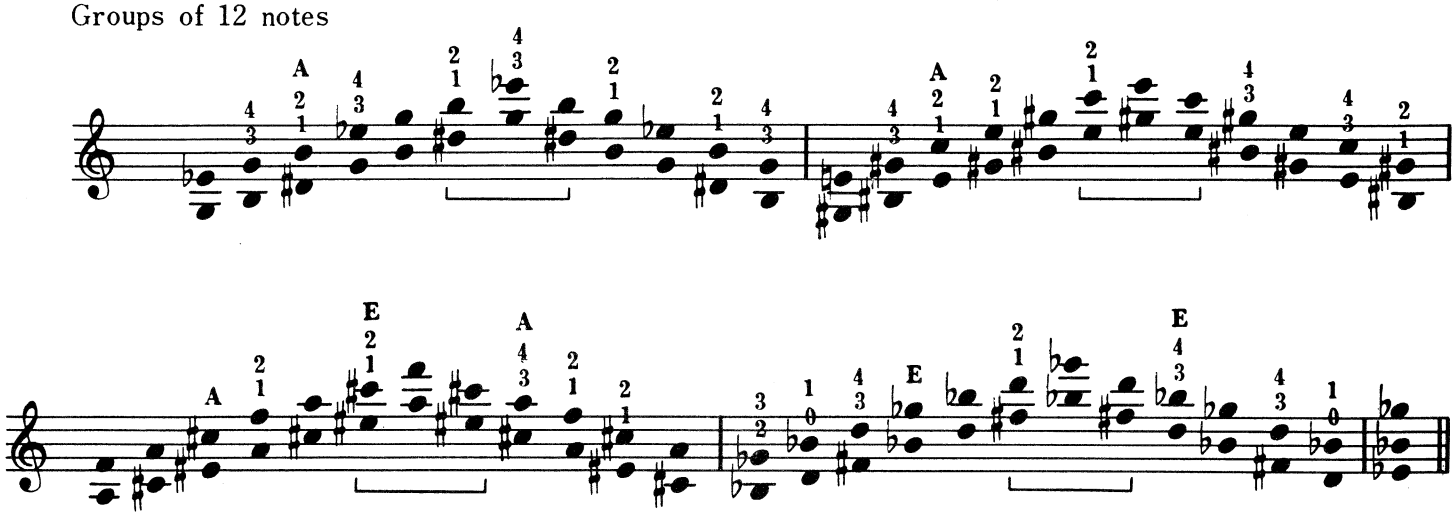
II / C



II / D

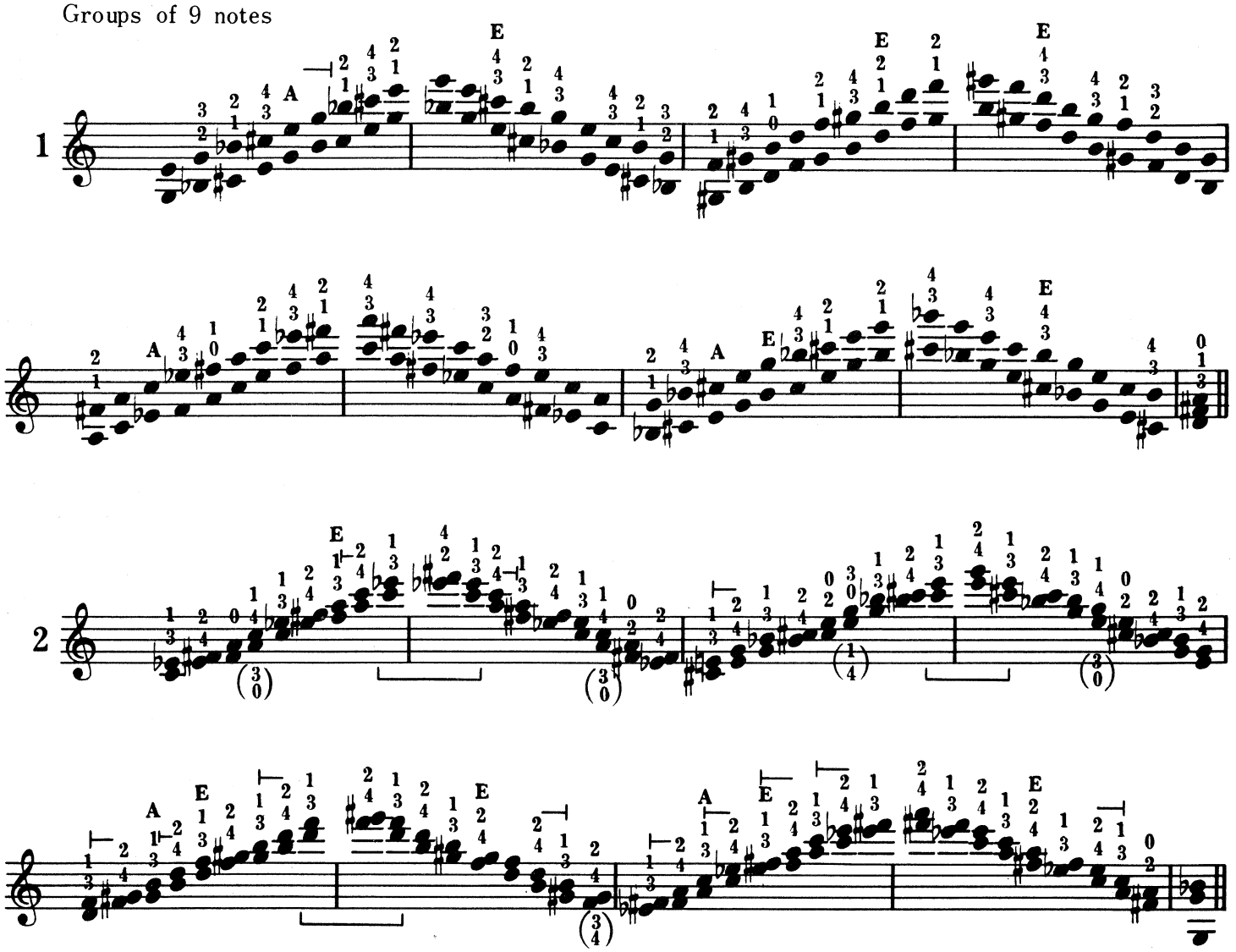
D. Augmented Triads in Sixths

Groups of 12 notes



E. Diminished Sevenths in Various Intervals

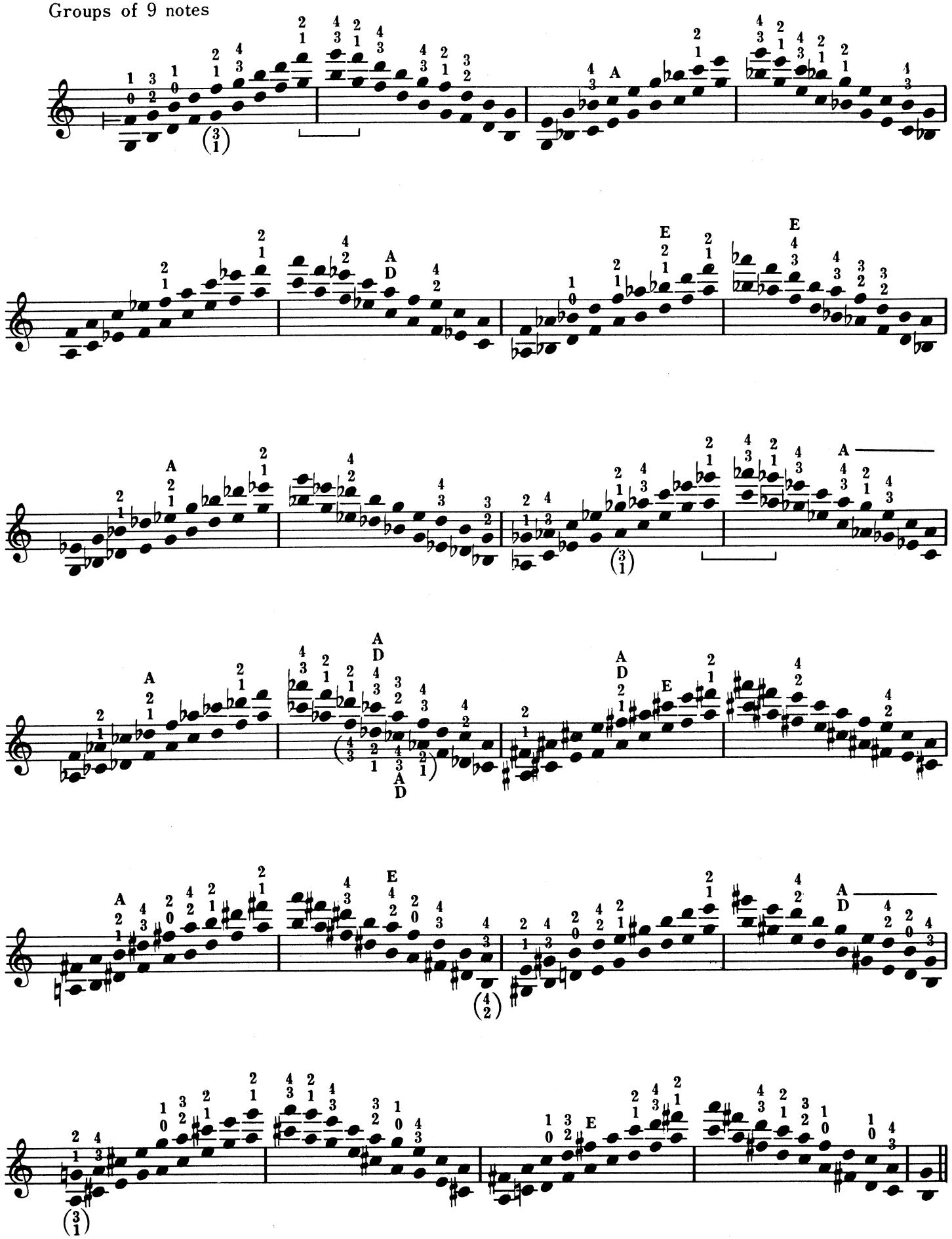
Groups of 9 notes



II / F

F. Dominant Sevenths in Sixths and Sevenths

Groups of 9 notes

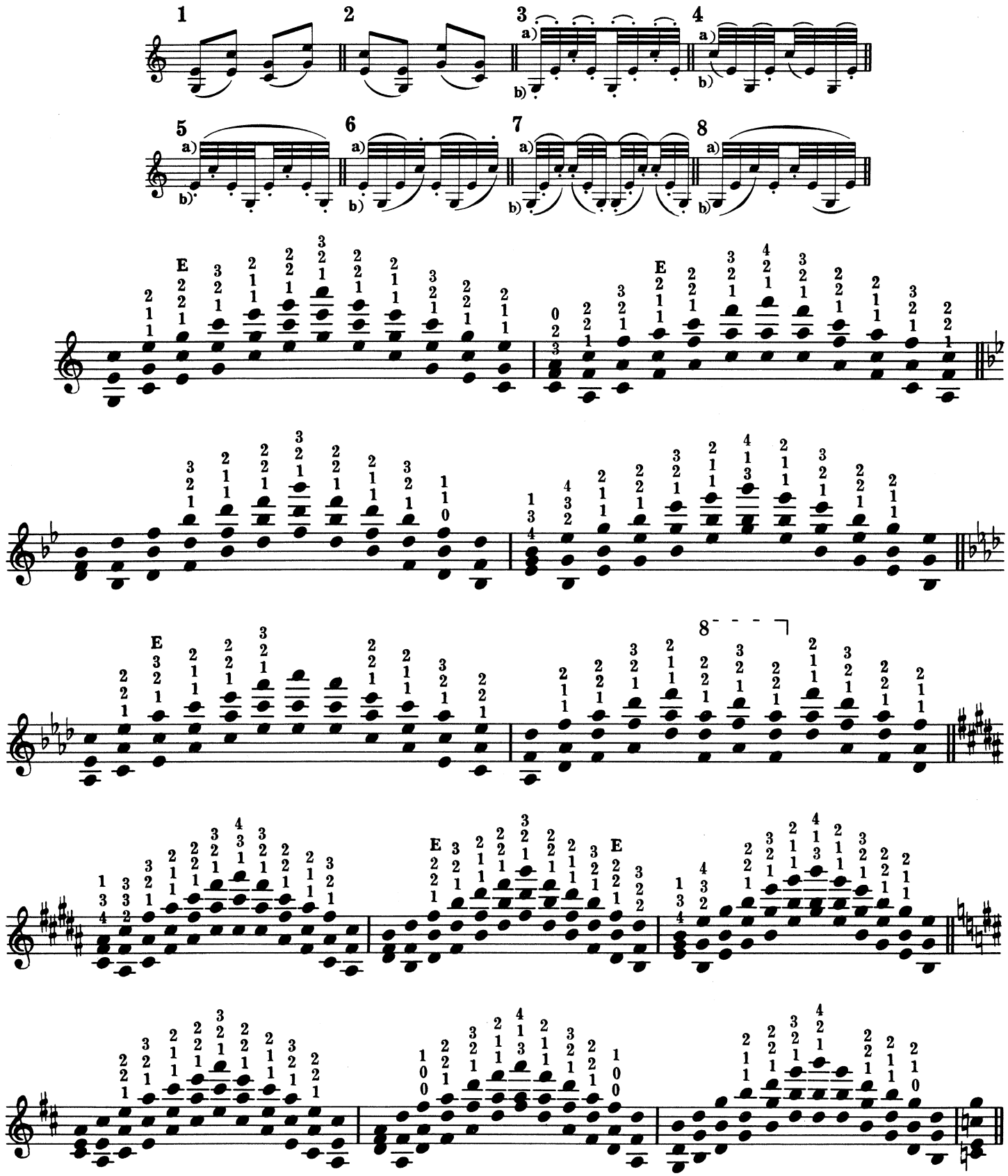


III. TRIPLE STOPS

A. Major Triads

Groups of 12 notes

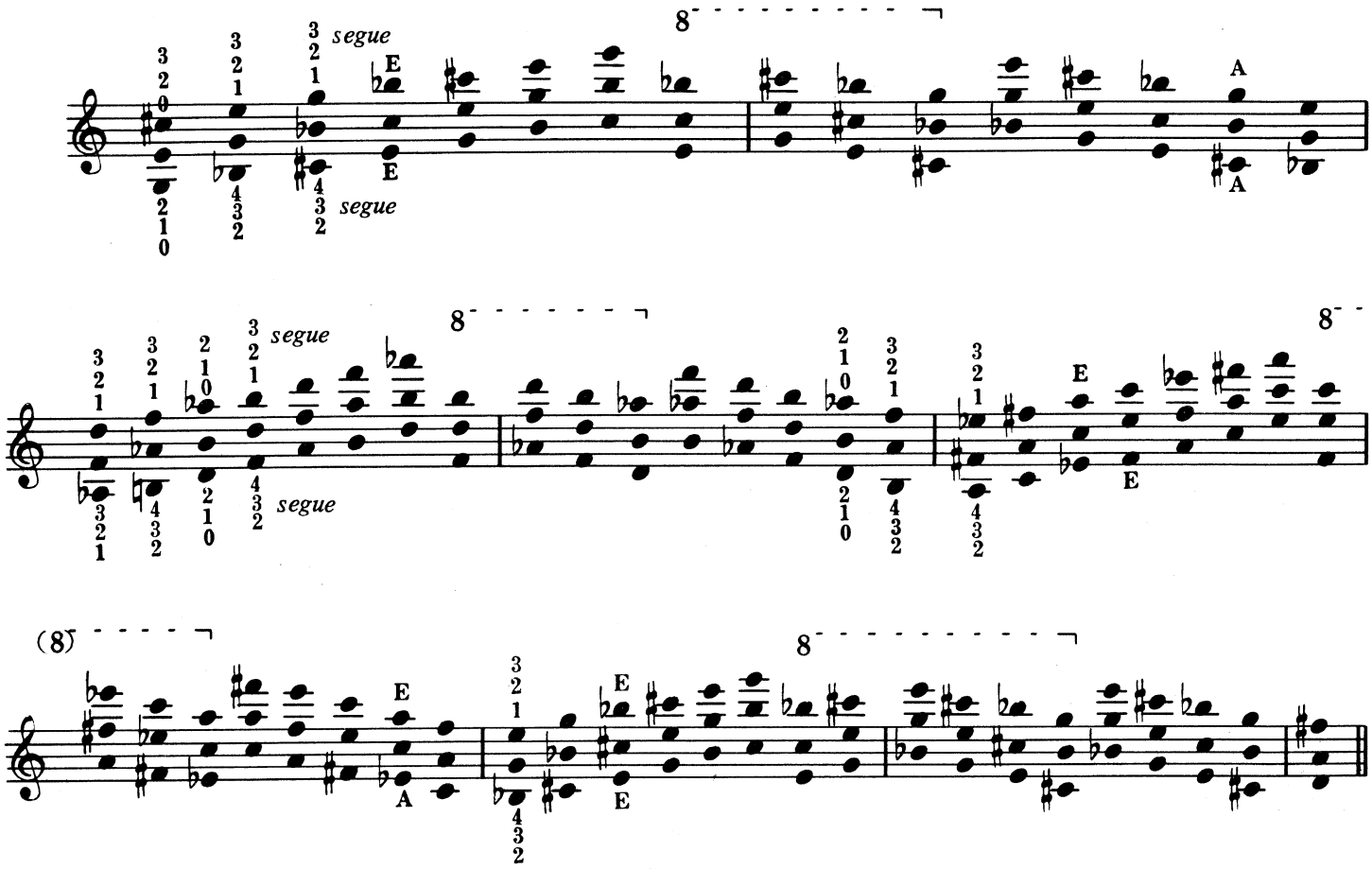
Sample bowing patterns:



B. Diminished Sevenths

Groups of 8 notes

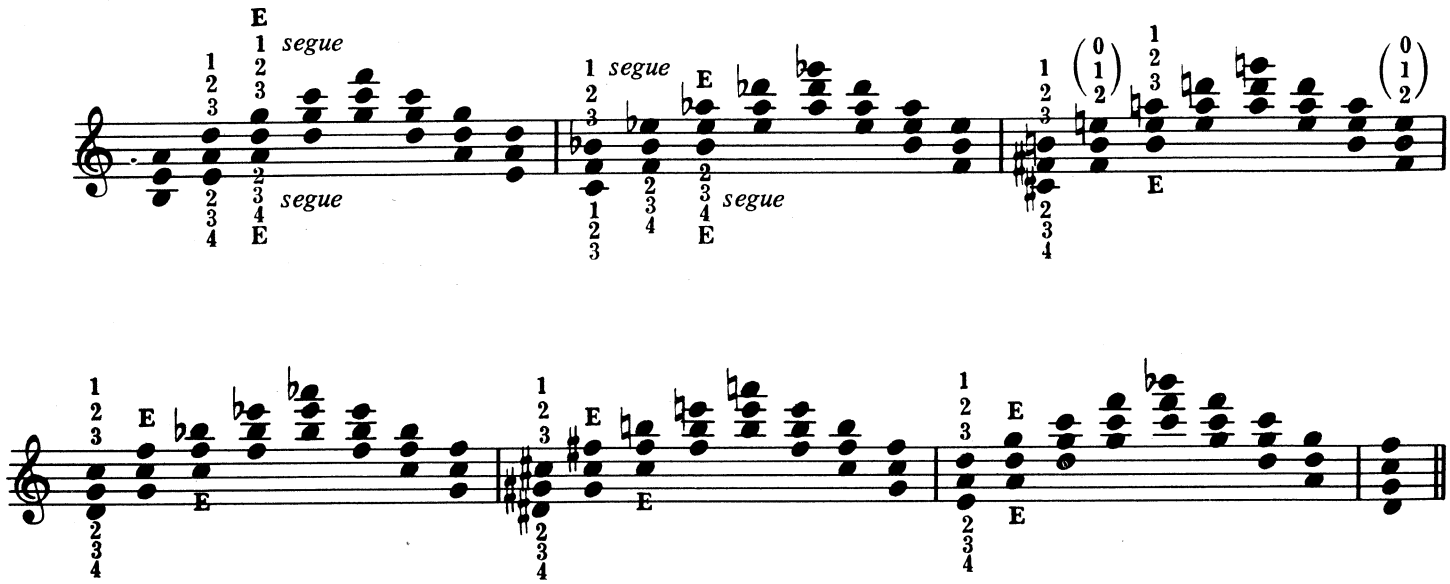
(*Bowing patterns as above*)



C. Fourth Chords

Groups of 8 notes

(*Bowing patterns as above*)

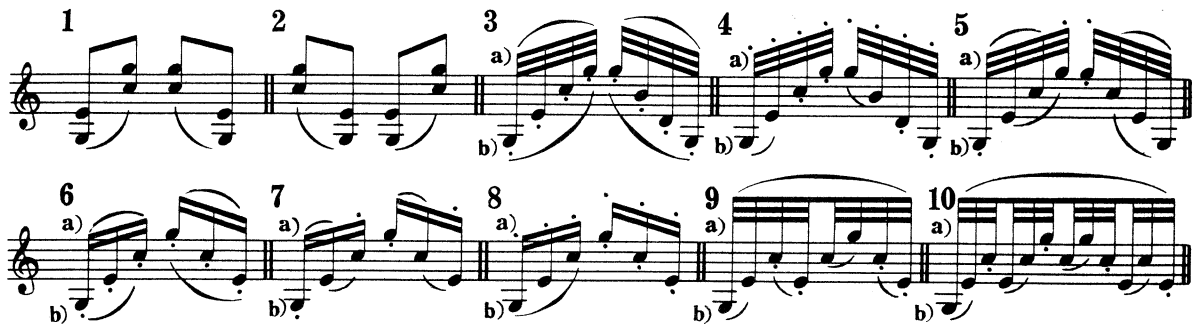


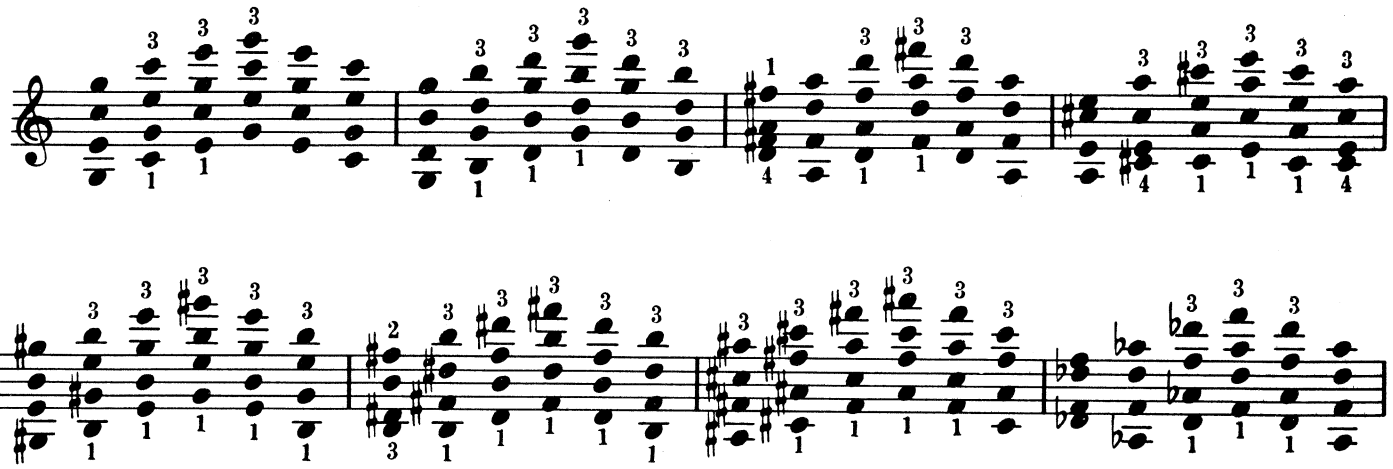
IV. QUADRUPLE STOPS

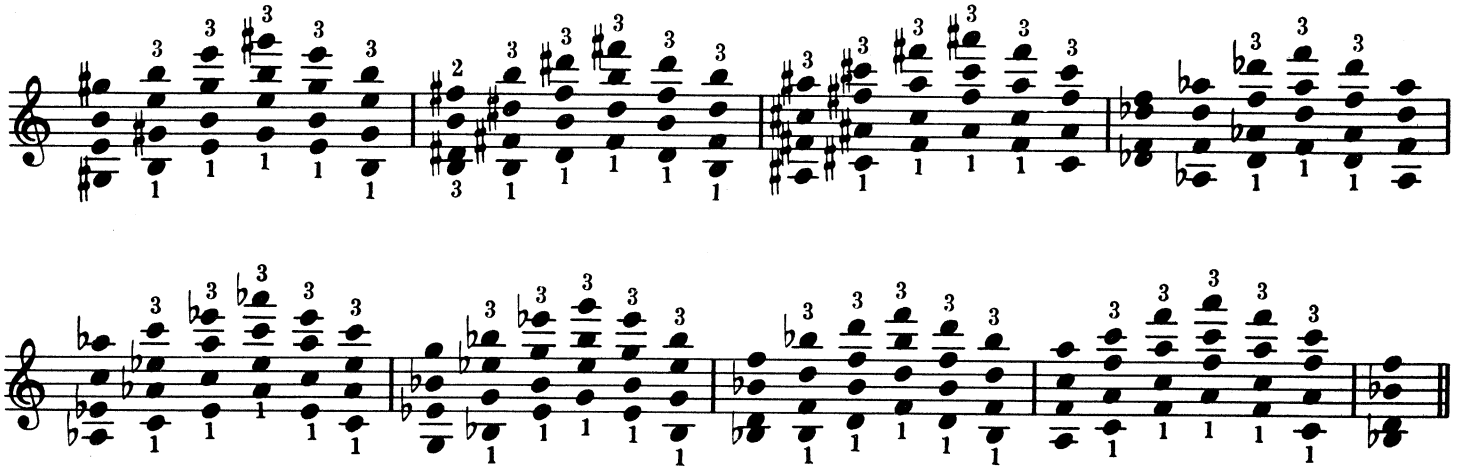
A. Major Triads

Groups of 6 notes

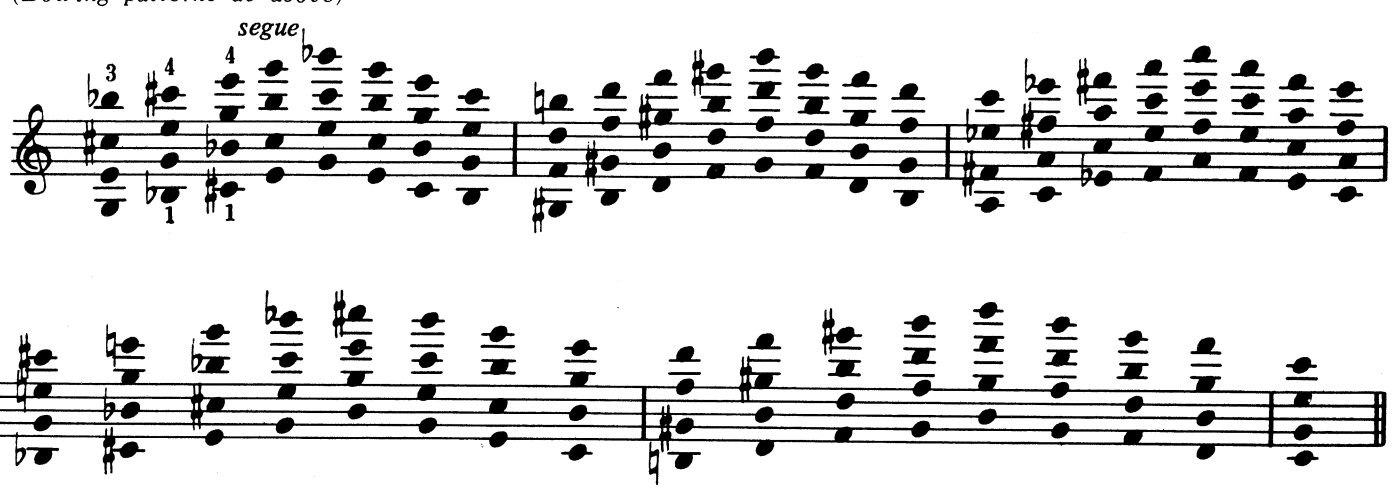
Sample bowing patterns:







B. Diminished Sevenths

Groups of 8 notes

(*Bowing patterns as above*)