

**Ivan Galamian
Frederick Neumann**

**CONTEMPORARY
VIOLIN TECHNIQUE**

Volume One
PART 1

Scale and Arpeggio Exercises

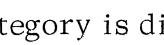
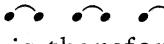
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Preface

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*.

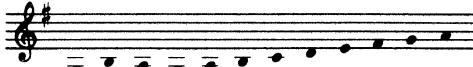
The same principle applies to the Rhythms. The following example  derives from the two-note rhythmical figure . Accordingly it is referred to as a two-note rhythm pattern and is listed under *R2*. The figure  is a three-note pattern (*R3*). The figure  is a twelve-note pattern (*R12*).

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

| <i>Symbol</i> | <i>Definition</i> |
|------------------|-------------------------------|
| 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 |
| (R) | 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.**

I

II

III

IV

V

VI

VII

This may be continued into higher positions.

*Example:

2

Scales on One String

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

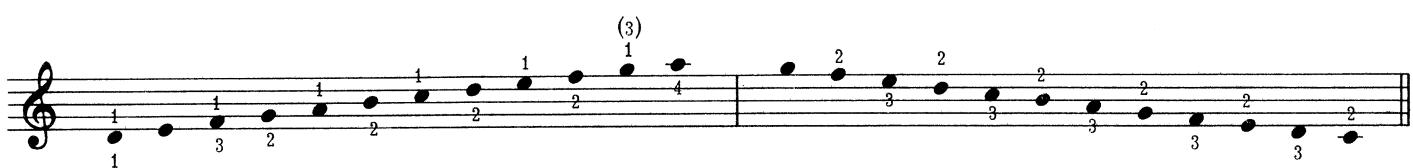
Primary Patterns:



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

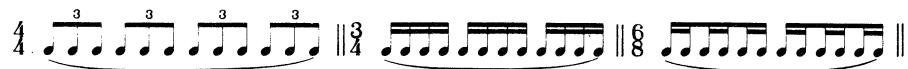


3

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 ($\text{♩} = 50-60$), 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.

Sheet music for a string instrument, likely violin or cello, featuring six staves of music. The music is in common time and includes various bowing markings such as '1', '2', '3', '4', '(1)', '(2)', '(3)', and '(4)'. The key signature changes from two sharps to one sharp to no sharps or flats across the staves.

The music consists of six staves of music, each with a treble clef and a different key signature:

- Staff 1: Two sharps (F# and C#). Measures 1-2: '1' under first note, '2' under second note. Measures 3-4: '3' under first note, '4' under second note. Measures 5-6: '(4)' under first note, '(1)' under second note.
- Staff 2: Two sharps (F# and C#). Measures 1-2: '1' under first note, '4' under second note. Measures 3-4: '3' under first note, '1' under second note. Measures 5-6: '(3)' under first note, '(1)' under second note.
- Staff 3: One sharp (D#). Measures 1-2: '1' under first note, '2' under second note. Measures 3-4: '4' under first note, '4' under second note. Measures 5-6: '(3)' under first note, '(1)' under second note.
- Staff 4: No sharps or flats. Measures 1-2: '1' under first note, '2' under second note. Measures 3-4: '4' under first note, '4' under second note. Measures 5-6: '(3)' under first note, '(1)' under second note.
- Staff 5: One sharp (D#). Measures 1-2: '1' under first note, '2' under second note. Measures 3-4: '4' under first note, '4' under second note. Measures 5-6: '(4)' under first note, '(1)' under second note.
- Staff 6: One sharp (D#). Measures 1-2: '1' under first note, '2' under second note. Measures 3-4: '3' under first note, '4' under second note. Measures 5-6: '(4)' under first note, '(1)' under second note.

4 4

4 4

(3) 1 1 8 - - - -

1 1 1 1

4 4 3 2 3 2 3 2

(4) 1 1 8 - - - -

1 1 1 1

4 3 3 4 4 4 4 4

1 1 1 1 1 1 1 1

1 1 1 1 1 1 1 1

4 4 4 4 4 4 4 4

1 1 1 1 1 1 1 1

(3) 1 1 1 1 1 1 1 1

4 4 3 2 3 2 3 2

(4) 1 8 - - - -
 1
 1

4 3 3 4
 4 3 3 4
 1 1 1 1
 4 4 4 4
 1 1 1 1
 0 0 0 0
 2 2 2 2
 4 4 4 4
 3 3 3 3
 4 4 4 4
 1 1 1 1
 0 0 0 0
 2 2 2 2
 4 3 3 3 4
 4 4 4 4
 1 1 1 1
 E 4
 4 3 3 3 4
 4 4 4 4
 1 1 1 1
 0 0 0 0
 2 2 2 2
 (4) 1 8 - - - -
 1
 1



D
G

Musical score page 11, measures 3-4. The top staff shows a sequence of eighth notes. The bottom staff begins with a dotted half note followed by an eighth note, then continues with eighth notes. The key signature changes to one flat (B-flat) at the end of measure 4.

Musical score page 11, measures 5-6. The top staff shows a sequence of eighth notes. The bottom staff begins with a dotted half note followed by an eighth note, then continues with eighth notes. The key signature changes to one flat (B-flat) at the end of measure 6.

D
G

Musical score page 11, measures 7-8. The top staff shows a sequence of eighth notes. The bottom staff begins with a dotted half note followed by an eighth note, then continues with eighth notes. The key signature changes to one flat (B-flat) at the end of measure 8.

Musical score page 11, measures 9-10. The top staff shows a sequence of eighth notes. The bottom staff begins with a dotted half note followed by an eighth note, then continues with eighth notes. The key signature changes to one flat (B-flat) at the end of measure 10.

D

Musical score page 11, measures 11-12. The top staff shows a sequence of eighth notes. The bottom staff begins with a dotted half note followed by an eighth note, then continues with eighth notes. The key signature changes to one flat (B-flat) at the end of measure 12.

Musical score page 11, measures 13-14. The top staff shows a sequence of eighth notes. The bottom staff begins with a dotted half note followed by an eighth note, then continues with eighth notes. The key signature changes to one flat (B-flat) at the end of measure 14.

D
G

Musical score page 11, measures 15-16. The top staff shows a sequence of eighth notes. The bottom staff begins with a dotted half note followed by an eighth note, then continues with eighth notes. The key signature changes to one flat (B-flat) at the end of measure 16.

Musical score page 11, measures 17-18. The top staff shows a sequence of eighth notes. The bottom staff begins with a dotted half note followed by an eighth note, then continues with eighth notes. The key signature changes to one flat (B-flat) at the end of measure 18.

D

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

4 3 3 4 1 1 1 1 1 1 1 1 1 1 1

D

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

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

D

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

D

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

D

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

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

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

The sheet music consists of ten staves of musical notation for a string instrument. The music is in common time. Fingerings are indicated above the notes, and dynamic markings like accents and slurs are present. Key signatures change frequently, suggesting a modulating piece. The first staff starts in a minor key, while subsequent staves start in G major and C major. The notation includes various note values such as eighth and sixteenth notes, and rests. The overall style is technical and requires precise finger control.

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:



Musical staff 1: A single measure of seven eighth notes starting on the second line of the staff. The first note is labeled '1'. The measure ends with a vertical bar line.

Musical staff 2: A measure of seven eighth notes starting on the second line of the staff. The first note is labeled '1'. The measure ends with a vertical bar line.

Musical staff 3: A measure of seven eighth notes starting on the second line of the staff. The first note is labeled '1'. The measure ends with a vertical bar line.

Musical staff 4: A measure of seven eighth notes starting on the second line of the staff. The first note is labeled '1'. The measure ends with a vertical bar line.

Musical staff 5: A measure of seven eighth notes starting on the second line of the staff. The first note is labeled '1'. The measure ends with a vertical bar line.

Musical staff 6: A measure of seven eighth notes starting on the second line of the staff. The first note is labeled '1'. The measure ends with a vertical bar line.

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:



A musical staff in G major (one sharp) showing a scale pattern. The first measure starts with an eighth note at the bottom of the staff. Measures 2 through 7 show a repeating pattern of eighth notes. Measure 8 ends with a dash, indicating the continuation of the pattern.

A continuation of the scale pattern from the previous staff. It shows a sequence of eighth notes starting with a note at the bottom of the staff. Measures 2 through 7 continue the pattern, followed by a dash in measure 8.

A continuation of the scale pattern in A major (two sharps). It shows a sequence of eighth notes starting with a note at the bottom of the staff. Measures 2 through 7 continue the pattern, followed by a dash in measure 8.

A continuation of the scale pattern in A major (two sharps). It shows a sequence of eighth notes starting with a note at the bottom of the staff. Measures 2 through 7 continue the pattern, followed by a dash in measure 8.

A continuation of the scale pattern in A major (two sharps). It shows a sequence of eighth notes starting with a note at the bottom of the staff. Measures 2 through 7 continue the pattern, followed by a dash in measure 8.

A continuation of the scale pattern in A major (two sharps). It shows a sequence of eighth notes starting with a note at the bottom of the staff. Measures 2 through 7 continue the pattern, followed by a dash in measure 8.

(3 2) 3 3 3
 1 4 4 | 3 3 3 | 4
 (4 2)

(3 1 3) 8 - - - -
 1 1 1 1 1 1 1 1
 4 3 3

3 3 3
 3 4 | 4 |
 2

(3 1 3) 8 - - - -
 1 1 1 1 1 1 1 1
 3 2 3 3 3

3 3 3
 2 3 3 3 4 | 2 |
 3

8 - - - -
 1 1 1 1 1 1 1 1
 (1) 3 2 3 3 3
 2 3 3 3

3 3 3
 3 3 4 | 2 |
 3

(3 1 3) 8 - - - -
 1 1 1 1 1 1 1 1
 1 1 3 2 3

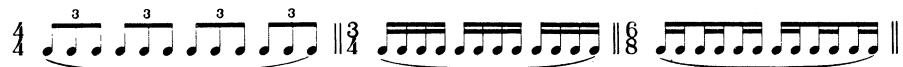
3 3 3
 3 4 | 3 |
 2 2

6

Arpeggios in One Position

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

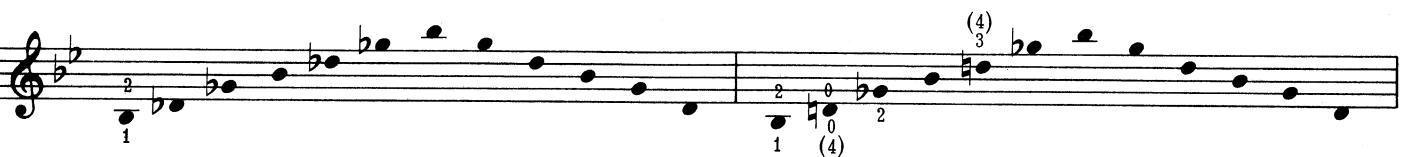
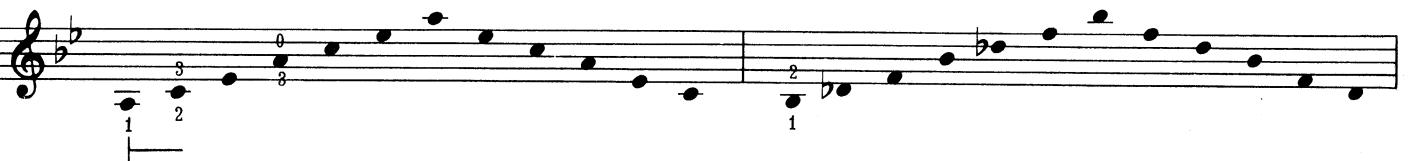
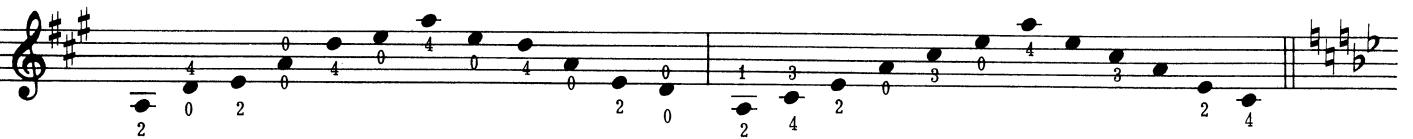
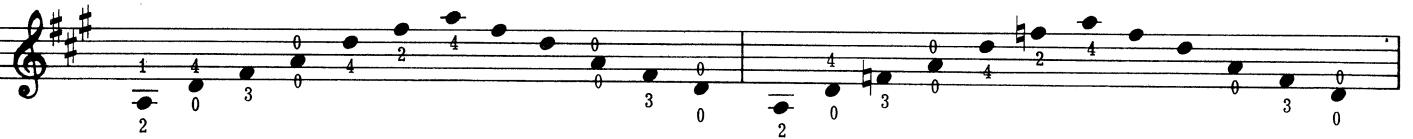
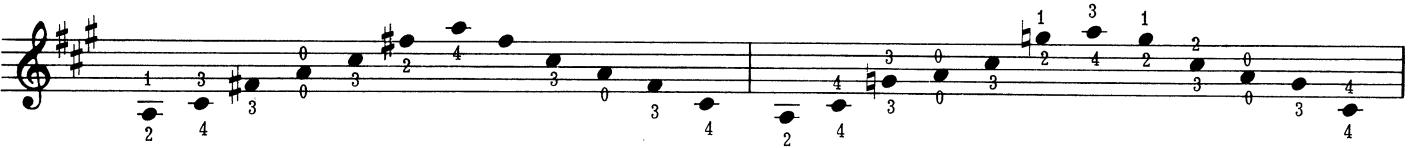
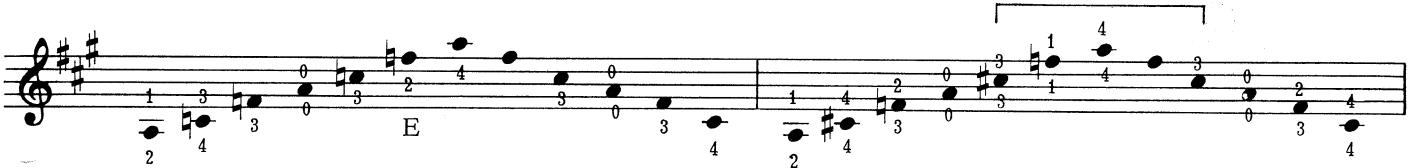
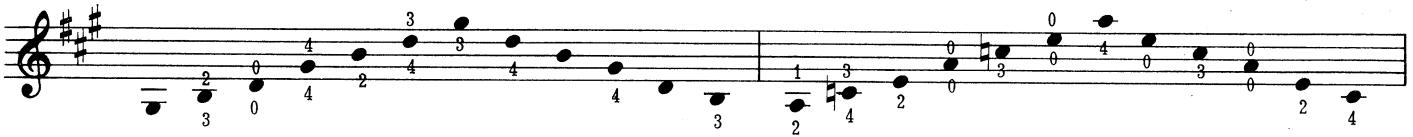
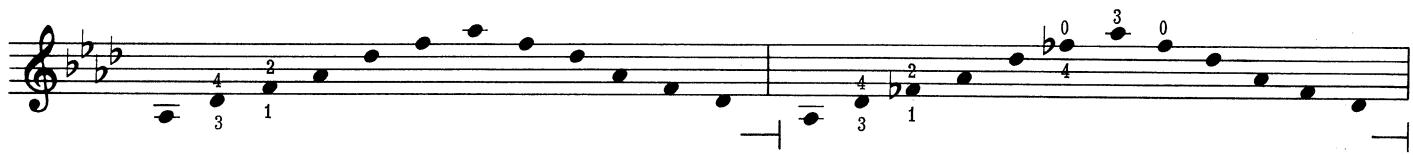
Primary Patterns:

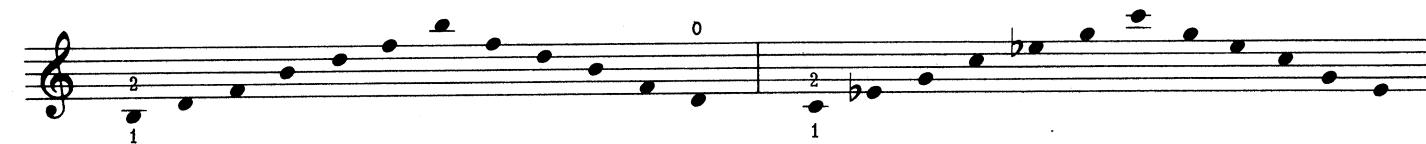
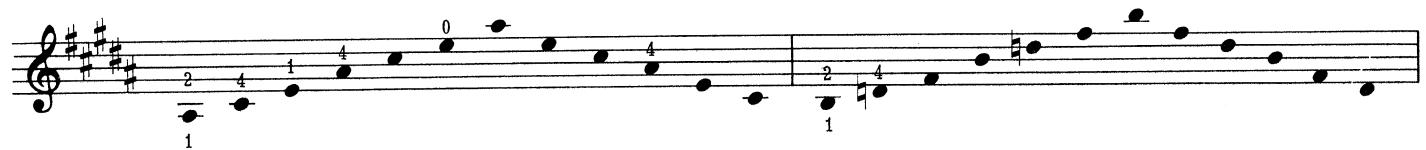
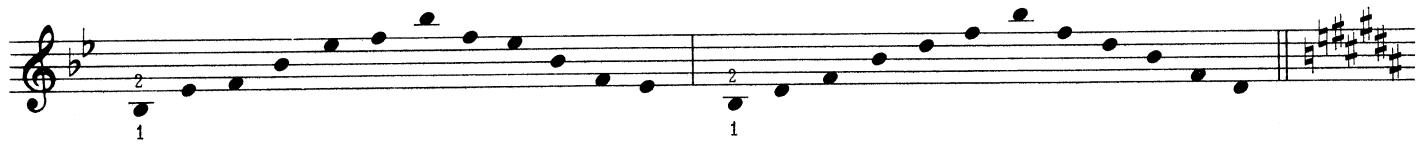
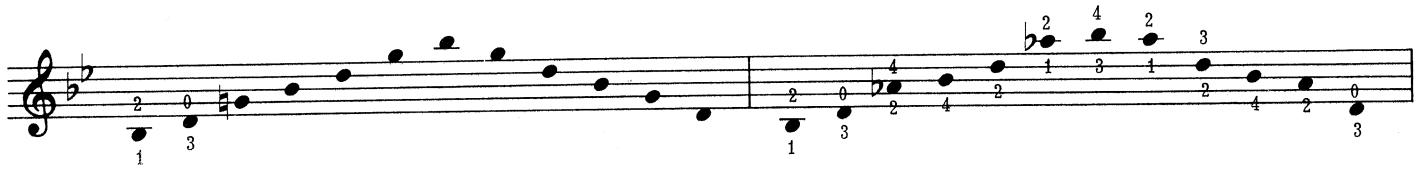


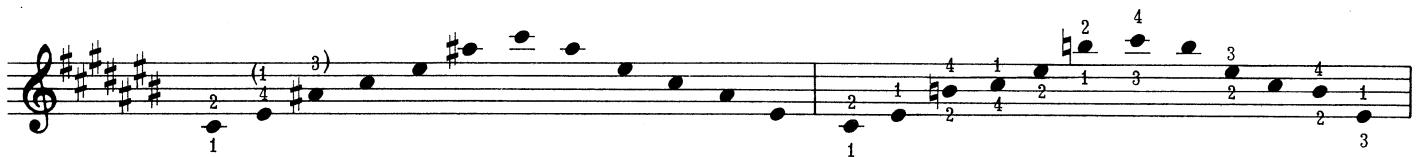
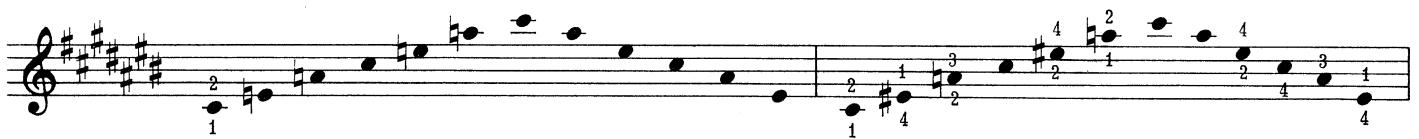
Six staves of musical notation showing arpeggio patterns. Each staff begins with a pickup note followed by a series of sixteenth-note groups. Fingerings are indicated above the notes, and a vertical bar with a bracket indicates a repeat sign.

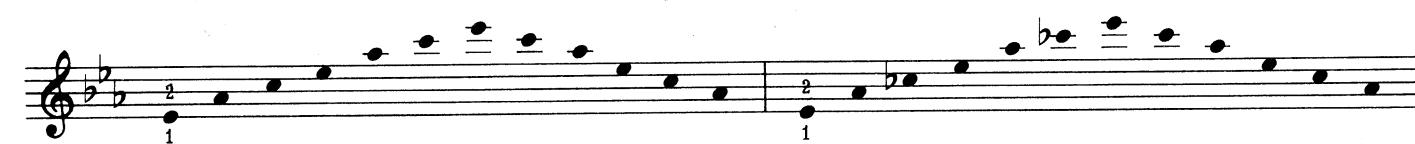
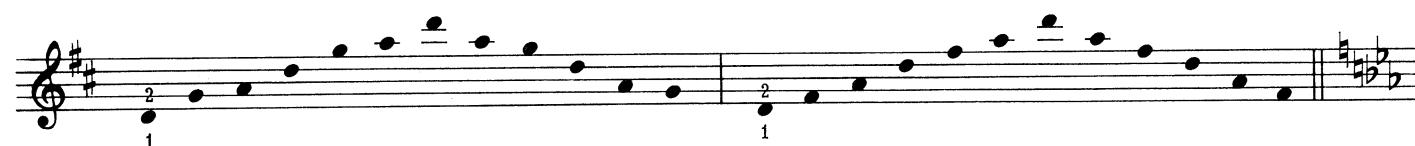
The staves are arranged vertically, each starting with a different note and having a unique key signature. The first three staves have a treble clef, while the last three have a bass clef. The first two staves are in common time (4/4), the third is in 3/4, the fourth is in 6/8, the fifth is in 3/4, and the sixth is in 6/8.

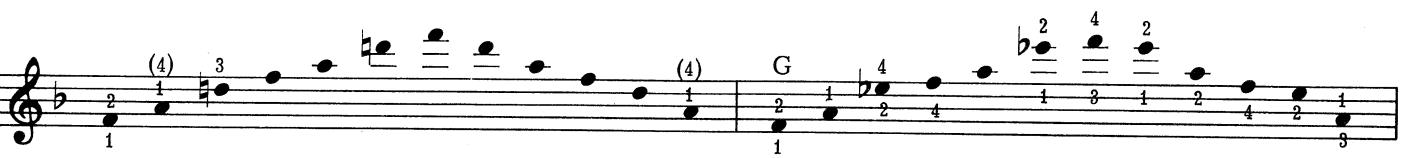
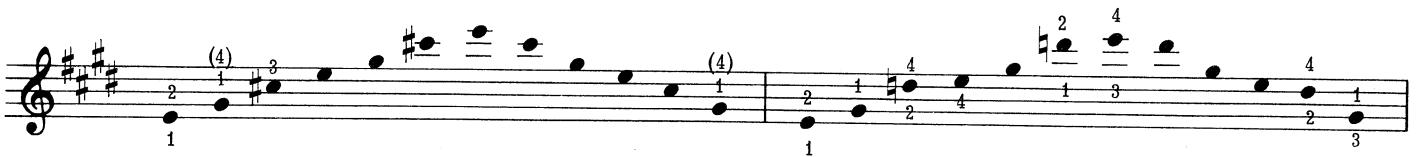
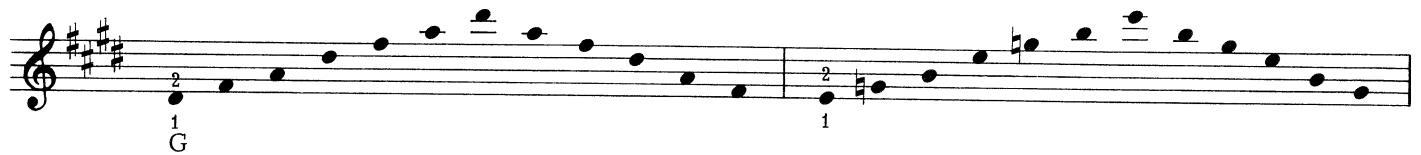
**Stay in second position and reach back with the first finger.*











The sheet music consists of ten staves of musical notation for a string instrument, likely cello or bass. The music is divided into measures by vertical bar lines. Fingerings are indicated above the notes, and bowing is suggested by horizontal strokes. The key signature changes from one staff to the next, starting in G minor (two flats) and moving through various keys including C major, F major, and D major.

Measure 1: G minor (two flats). Fingerings: 2, 1, 2, 1, 2, 1, 2, 1, 2, 1. Bowing: up, down, up, down, up, down, up, down, up, down.

Measure 2: C major (no sharps or flats). Fingerings: 2, 1, 2, 1, 2, 1, 2, 1, 2, 1. Bowing: up, down, up, down, up, down, up, down, up, down.

Measure 3: F major (one sharp). Fingerings: 2, 1, 2, 1, 2, 1, 2, 1, 2, 1. Bowing: up, down, up, down, up, down, up, down, up, down.

Measure 4: D major (three sharps). Fingerings: 2, 1, 2, 1, 2, 1, 2, 1, 2, 1. Bowing: up, down, up, down, up, down, up, down, up, down.

Measure 5: D major (three sharps). Fingerings: 2, 1, 2, 1, 2, 1, 2, 1, 2, 1. Bowing: up, down, up, down, up, down, up, down, up, down.

Measure 6: D major (three sharps). Fingerings: 2, 1, 2, 1, 2, 1, 2, 1, 2, 1. Bowing: up, down, up, down, up, down, up, down, up, down.

Measure 7: D major (three sharps). Fingerings: 2, 1, 2, 1, 2, 1, 2, 1, 2, 1. Bowing: up, down, up, down, up, down, up, down, up, down.

Measure 8: D major (three sharps). Fingerings: 2, 1, 2, 1, 2, 1, 2, 1, 2, 1. Bowing: up, down, up, down, up, down, up, down, up, down.

Measure 9: D major (three sharps). Fingerings: 2, 1, 2, 1, 2, 1, 2, 1, 2, 1. Bowing: up, down, up, down, up, down, up, down, up, down.

Measure 10: D major (three sharps). Fingerings: 2, 1, 2, 1, 2, 1, 2, 1, 2, 1. Bowing: up, down, up, down, up, down, up, down, up, down.



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

Primary Pattern:



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

The musical score consists of ten staves of music for a four-string instrument. The staves are arranged vertically. Each staff has a treble clef, a key signature, and a time signature of common time (indicated by 'C'). Fingerings are indicated above the notes, such as '1' or '2' for the first or second finger respectively, and '4' for the fourth finger. Some notes have small numbers above them, likely indicating stroke order. The music includes several changes in key signature, notably moving from G major to D major and back. The score ends with a single note on the last staff.

Three-Octave Arpeggios

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

Primary Patterns:



The sheet music contains eight staves of guitar tablature. The first seven staves are in B-flat major (two flats), indicated by the treble clef and key signature. The eighth staff begins in B-flat major and transitions to E major, indicated by a change in key signature and a dynamic marking. Fingerings (1-4) are shown above the tabs, and dynamic markings like accents and slurs are included. Chords labeled include E, A, D, and E. The music is in 4/4 time throughout.

(4) 2 3 2 3
 A 1 2 4 1 2 3
 A 1 2

(4) 2 1 2 1 1 4
 8 - - - - 3
 2 1 1 4
 2 1 1 4

(4) 2 1 2 1 1 4
 8 - - - - 3
 2 1 1 4
 2 1 1 4

2 1 2 1 1 4
 8 - - - - 3
 2 1 1 4
 (3) 2 1 1 4
 2 1 1 4

2 1 2 1 1 4
 8 - - - - 2
 2 1 1 4
 0 1 1 4
 (2) 1 1 1 4
 8 - - - - 1

2 1 2 1 1 4
 8 - - - - 3
 0 1 1 4
 0 1 1 4

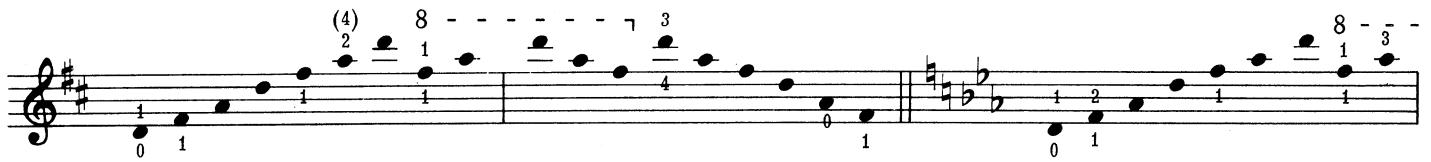
2 1 2 1 1 4
 8 - - - - 7
 A E (2) 4 3
 4 2 1 4 3 2 4 1 2 3
 A 1 2 4 1 2 3
 A 1 2 4 1 2 3
 0 1 1 4 1 3

2 1 2 1 1 4
 8 - - - - 7
 0 1 1 4 1 3
 1 2 4 2 1 3
 1 2 4 2 1 3
 1 2 4 2 1 3
 1 2 4 2 1 3
 A 1 2 4 1 2 3

2 1 2 1 1 4
 8 - - - - 7
 0 1 1 4 1 3
 1 2 4 2 1 3
 1 2 4 2 1 3
 1 2 4 2 1 3
 1 2 4 2 1 3
 A 2 4 3 1
 D 2 4 3 1
 G 1

(4) 2 1 2 1 1 4
 8 - - - - 3
 4 2 1 4 1 4
 1 2 4 1 4 1
 1 2 4 1 4 1
 1 2 4 1 4 1
 (4) 2 1 2 1 1 4
 8 - - - - 1

2 1 2 1 1 4
 8 - - - - 3
 0 1 1 4 1 1
 1 2 4 1 1 1
 1 2 4 1 1 1
 1 2 4 1 1 1



Sheet music for guitar, treble clef, key of D major (no sharps or flats). The first measure shows a descending scale from G to D. The second measure shows a descending scale from E to A. The third measure shows a descending scale from F# to C. The fourth measure shows a descending scale from G to D.

Sheet music for guitar, treble clef, key of D major (no sharps or flats). The first measure shows a descending scale from G to D. The second measure shows a descending scale from E to A. The third measure shows a descending scale from F# to C. The fourth measure shows a descending scale from G to D.

Sheet music for guitar, treble clef, key of D major (no sharps or flats). The first measure shows a descending scale from G to D. The second measure shows a descending scale from E to A. The third measure shows a descending scale from F# to C. The fourth measure shows a descending scale from G to D.

Sheet music for guitar, treble clef, key of D major (no sharps or flats). The first measure shows a descending scale from G to D. The second measure shows a descending scale from E to A. The third measure shows a descending scale from F# to C. The fourth measure shows a descending scale from G to D.

Sheet music for guitar, treble clef, key of D major (no sharps or flats). The first measure shows a descending scale from G to D. The second measure shows a descending scale from E to A. The third measure shows a descending scale from F# to C. The fourth measure shows a descending scale from G to D.

Sheet music for guitar, treble clef, key of D major (no sharps or flats). The first measure shows a descending scale from G to D. The second measure shows a descending scale from E to A. The third measure shows a descending scale from F# to C. The fourth measure shows a descending scale from G to D.

Sheet music for guitar, treble clef, key of D major (no sharps or flats). The first measure shows a descending scale from G to D. The second measure shows a descending scale from E to A. The third measure shows a descending scale from F# to C. The fourth measure shows a descending scale from G to D.

G 8 - - - 1 2 3 3
 D A E (3) 2 1 2 3 2 4 1 2 3 2 1 4 1 2 1 3
 G 8 - - - 1 2 1 3

3 3 8 - - - 1 2 A 3
 4 4 D A E 1 4 2 1 3 4 1 2 4 1 2 4 1 3 3
 A D G

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

3 3 8 - - - 1 2 3 3
 4 4 1 2 1 1 1 1 3 2 4 1 1

8 - - - 2 1 2 3 3
 1 2 1 2 3 4 1 2 1 1 4 1 2 1 1 2
 D

8 - - - 3 2 1 3 3
 1 2 1 2 2 1 1 4 1 2 1 1 2 1 1

8 - - - 1 2 3 3
 1 2 1 2 3 4 1 2 1 1 4 1 2 1 1 2
 D

G 8 - - - 1 2 1 3
 1 2 1 2 3 4 1 2 1 1 4 1 2 1 1 2
 D

8 - - - 3 2 1 3 3
 1 2 1 2 2 1 1 4 1 2 1 1 2 1 1

8 - - - 2 1 2 3 3
 1 2 1 2 3 4 1 2 1 1 4 1 2 1 1 2
 D A E

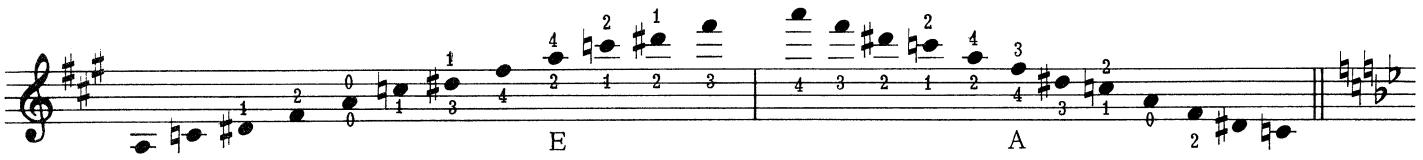
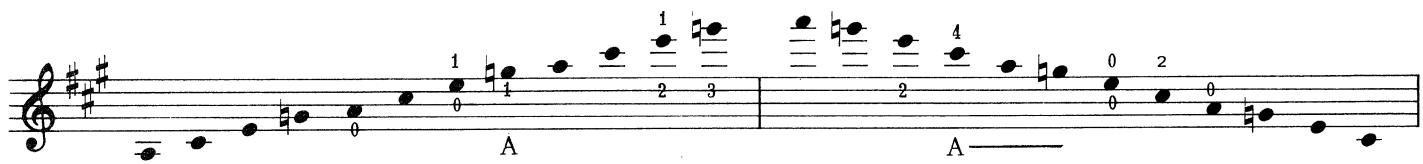
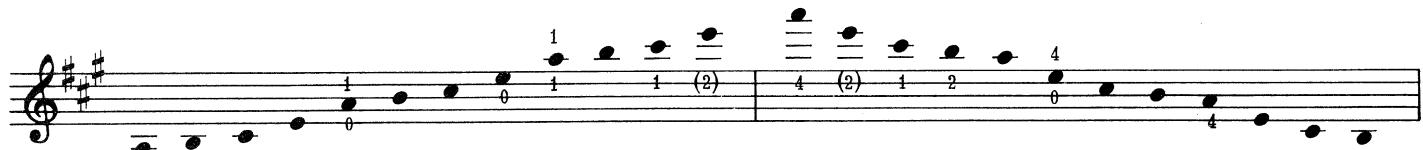
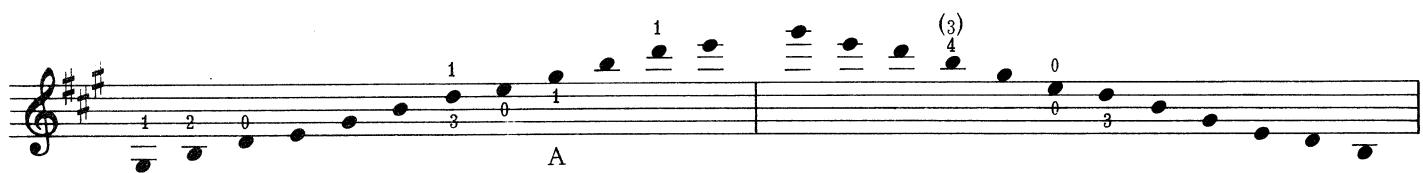
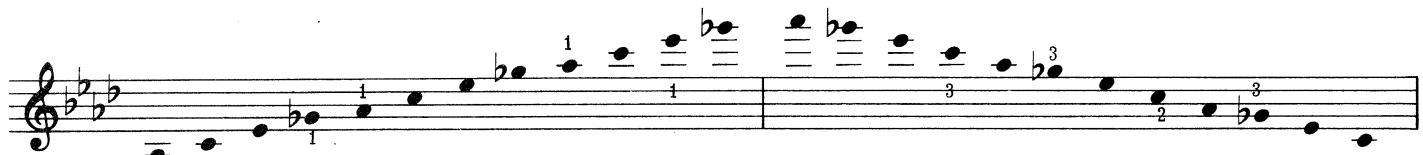
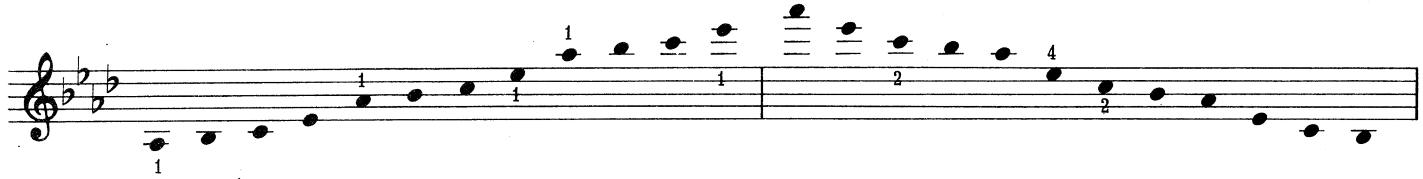
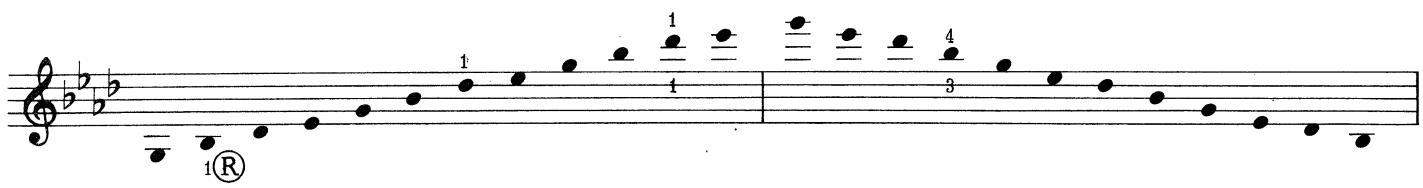
8 - - - 3 2 1 3 3
 1 2 1 2 2 1 1 4 1 2 1 1 2 1 1

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.



The sheet music consists of ten staves of guitar tablature. The tuning is mostly G major (E-B-G-D-A-E), with one staff in E major (B-G-D-A-E-G). Fingerings (1-4) and string numbers (1-6) are indicated above the notes. Measure 1 starts in G major. Measures 2-3 transition to E major. Measures 4-5 return to G major. Measures 6-7 transition back to E major. Measure 8 concludes the page.

8 - - - - 7

8 - - - - - - - - -
 D 1 1 1 1 1 1 1 1 1 1 2 3 | 4 3 1 4 (R) 0
 2 G

8 - - - - - - - - -
 D 1 1 1 1 1 2 3 | 4 3 2 1 4 2 2 2
 2 G

(2) 8 - - - - - - - - -
 D 1 1 1 1 1 2 3 | 4 2 1 4 E 3 1 2
 2 G

8 - - - - - - - - -
 D 1 1 1 2 3 4 2 1 2 3 | 4 3 2 1 4 (R) 2
 2 G E

8 - - - - - - - - -
 D 1 1 1 1 1 2 3 | 4 3 2 1 4 2 2 2
 2 G E

(2) 8 - - - - - - - - -
 D 1 1 1 1 1 2 3 | 4 2 1 4 (R) 3 2 2
 2 G E

8 - - - - - - - - -
 D 1 1 1 3 4 2 1 2 3 | 4 3 2 1 4 (R) 3
 2 G E

8 - - - - - - - - -
 D 1 1 1 4 3 2 1 3 4 | 4 3 2 1 3 2 2 2
 2 G

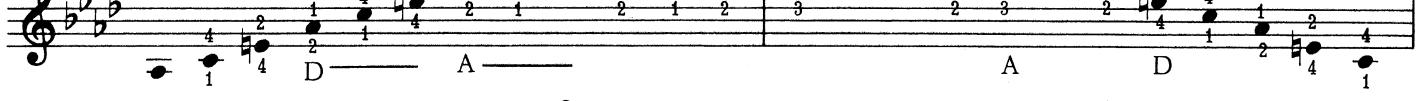
8

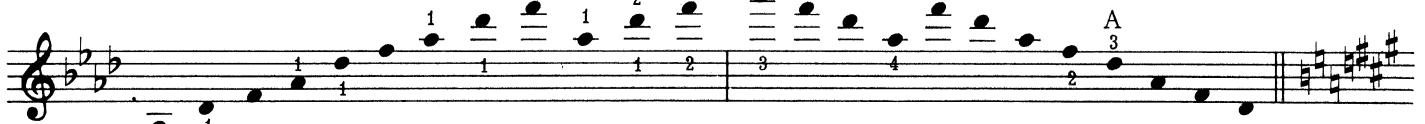
Four-Octave Arpeggios

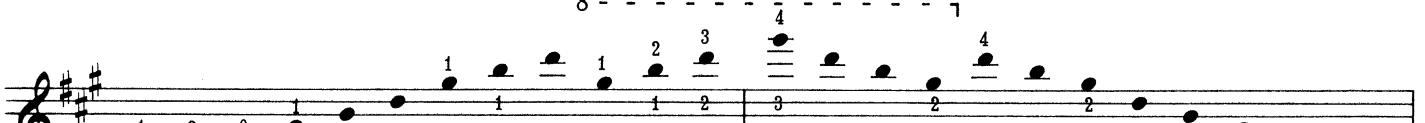
Groups of twelve notes. PATTERNS: *B1, B2, B3, B4, B6, B12
R1, R2, R3, R4, R6, R12*

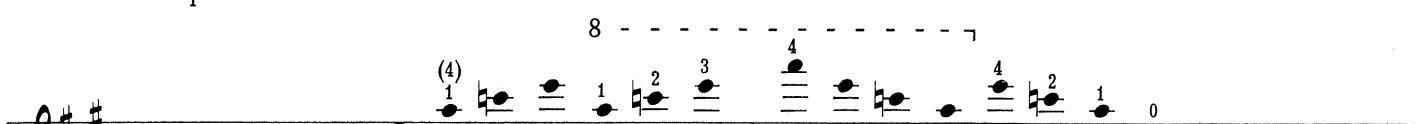
Primary Patterns:



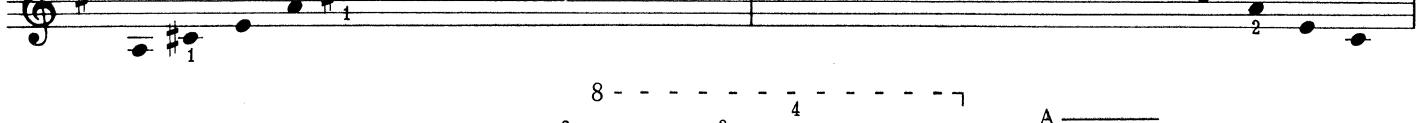
8 - - - - 7


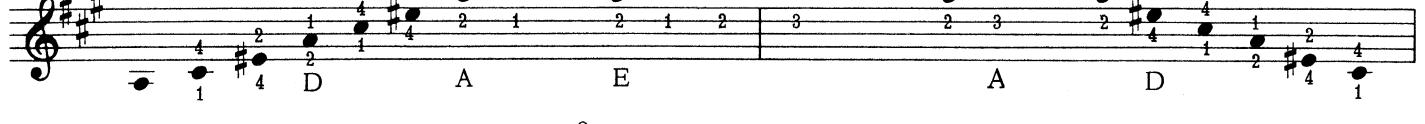
8 - - - - 7


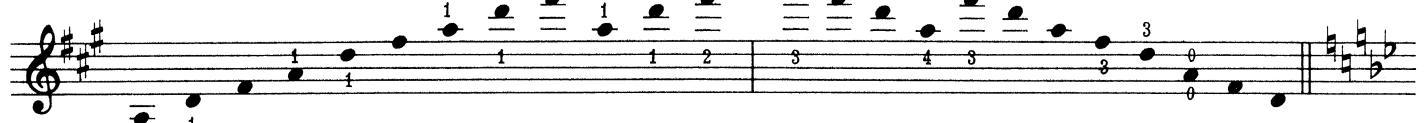
8 - - - - 7


8 - - - - 7


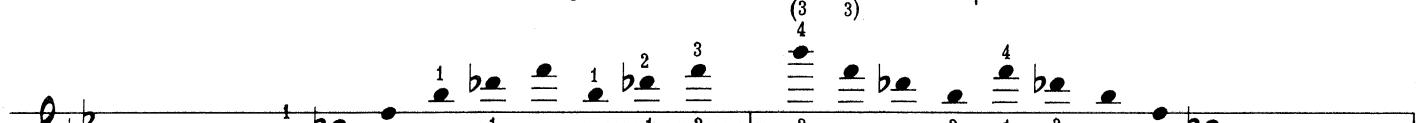
8 - - - - 7


8 - - - - 7


8 - - - - 7


8 - - - - 7


8 - - - - 7


8 - - - - 7


8 - - - - 7


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

Primary Patterns:



Sheet music for a bowed instrument, likely cello or bass, featuring ten staves of music with fingerings and bowing markings.

The music includes the following key changes:

- Staff 1: Key signature changes from G major (two sharps) to E major (one sharp).
- Staff 2: Key signature changes from E major (one sharp) to A major (no sharps or flats).
- Staff 3: Key signature changes from A major (no sharps or flats) to D major (one sharp).
- Staff 4: Key signature changes from D major (one sharp) to G major (two sharps).
- Staff 5: Key signature changes from G major (two sharps) to E major (one sharp).
- Staff 6: Key signature changes from E major (one sharp) to A major (no sharps or flats).
- Staff 7: Key signature changes from A major (no sharps or flats) to D major (one sharp).
- Staff 8: Key signature changes from D major (one sharp) to G major (two sharps).
- Staff 9: Key signature changes from G major (two sharps) to E major (one sharp).
- Staff 10: Key signature changes from E major (one sharp) to A major (no sharps or flats).

Dynamic markings include 'E' and '(0)'.

8 - - - - - - - - -
 1 2 1 2 1 4 1 2 | 4 4 4 4 | 4 0 1 0
 E 3

8 - - - - - - - -
 1 2 1 2 1 3 1 3 | 4 3 4 3 | 4 2 2 1
 1

8 - - - - - - - -
 1 2 1 2 3 1 2 3 | 3 3 2 1 3 1 3 | 1 3
 E

8 - - - - - - - -
 1 3 4 2 1 2 3 1 2 3 | 4 3 2 1 4 3 1 4 | 3 0 2
 D 3 4 E 3

8 - - - - - - - -
 1 2 1 2 1 3 1 2 | 4 4 4 3 | 4 3 2 1
 E

8 - - - - - - - -
 1 2 1 2 1 3 1 2 | 4 4 4 3 | 4 3 2 1
 (3)

8 - - - - - - - -
 1 2 1 2 1 3 1 3 | 4 3 4 3 | 4 2
 1

9

Arpeggios on One String

TRIADS

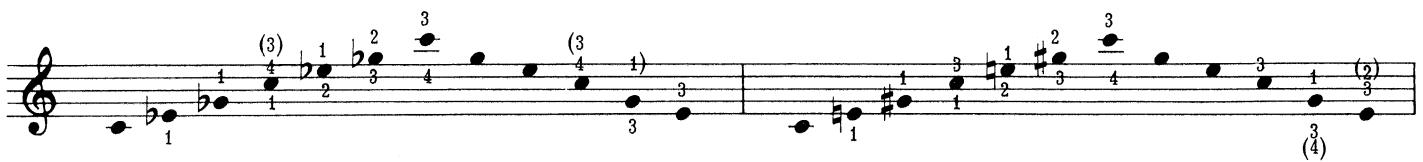
Groups of twelve notes. PATTERNS: *B1, B2, B3, B4, B6, B12
R1, R2, R3, R4, R6, R12*

Primary Patterns:



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

G



**Ossia:*



The sheet music consists of ten staves of musical notation for a string instrument, likely cello or bass. Each staff begins with a treble clef and a key signature. Fingerings (1, 2, 3, 4) are indicated above the notes, and bowing is suggested by vertical lines and dots. Some notes have small numbers in parentheses, such as (3) and (2, 3, 4), indicating specific performance techniques.

Staff 1: Treble clef, no key signature. Fingerings: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4.

Staff 2: Treble clef, one flat key signature. Fingerings: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4.

Staff 3: Treble clef, one flat key signature. Fingerings: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4.

Staff 4: Treble clef, one sharp key signature. Fingerings: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4.

Staff 5: Treble clef, one sharp key signature. Fingerings: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4.

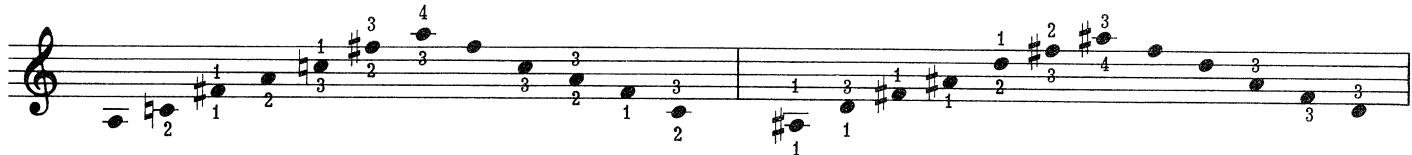
Staff 6: Treble clef, one flat key signature. Fingerings: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4.

Staff 7: Treble clef, one flat key signature. Fingerings: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4.

Staff 8: Treble clef, one flat key signature. Fingerings: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4.

Staff 9: Treble clef, one sharp key signature. Fingerings: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4.

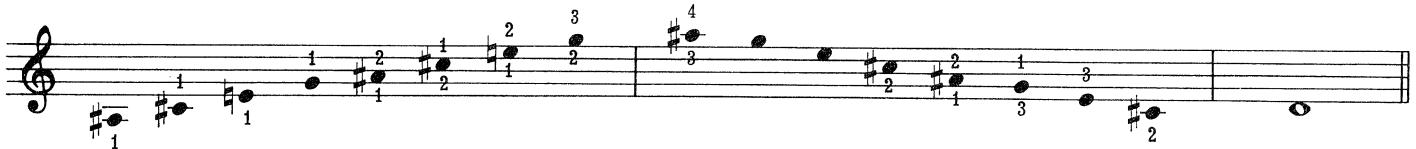
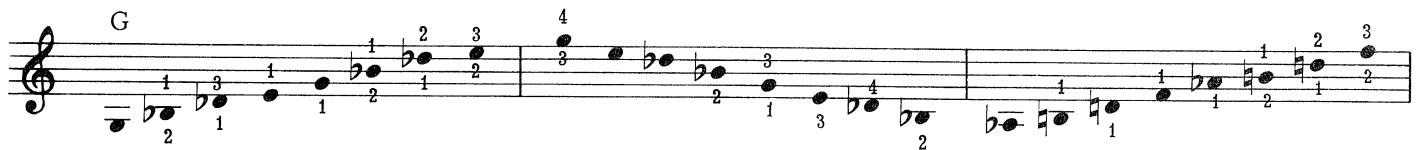
Staff 10: Treble clef, one sharp key signature. Fingerings: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4.



DIMINISHED SEVENTHS

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

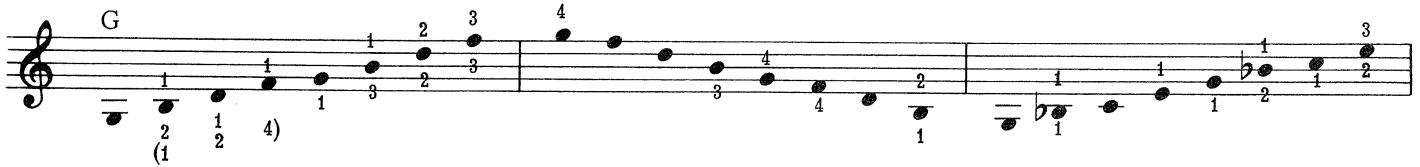
Primary Patterns:

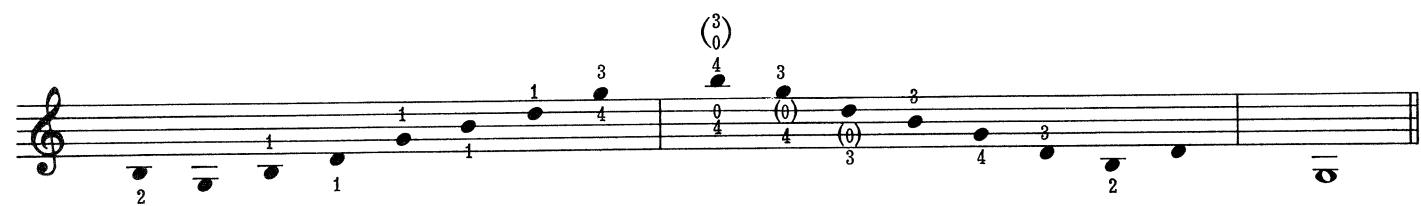


DOMINANT SEVENTHS

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.

D

A

E

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.

The page contains eight musical staves, labeled I through VIII, each consisting of four measures of music. The music is written in treble clef and common time (indicated by a 'C'). The notes are primarily eighth notes, forming various chords and broken chords. Fingerings are indicated above the notes:
Staff I: Fingerings 4(R), 3, 1(R) are shown under the first measure.
Staff III: Fingerings 1, 3, 1 are shown under the first measure.
Staff VI: Fingerings 1, 3, 1 are shown under the first measure.
Staff VII: Fingerings 1, 3, 1 are shown under the first measure.
Staff VIII: Fingerings 1, 3, 1 are shown under the first measure.

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.

G

D

A

E

**"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.

G

A musical staff in G major (one sharp) with a common time signature. It shows a sequence of eighth-note patterns. Fingerings are indicated above the notes: '1' and '4' for the first two groups, and '4' and '1' for the third group. The music consists of four measures.

D

A musical staff in D major (two sharps) with a common time signature. It shows a sequence of eighth-note patterns. Fingerings are indicated above the notes: '1' and '4' for the first two groups, and '4' and '1' for the third group. The music consists of four measures.

A

A musical staff in A major (three sharps) with a common time signature. It shows a sequence of eighth-note patterns. Fingerings are indicated above the notes: '1' and '4' for the first two groups, and '4' and '1' for the third group. The music consists of four measures.

E

A musical staff in E major (no sharps or flats) with a common time signature. It shows a sequence of eighth-note patterns. Fingerings are indicated above the notes: '1' and '4' for the first two groups, and '4' and '1' for the third group. Measure 8 ends with a dashed line and a '7' above the notes, indicating a repeat sign and measure 7.

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.

Four staves of musical notation for a single string, each representing a different key: G, D, A, and E. Each staff shows a sequence of sixteenth notes with fingerings (1 or 4) indicated below the notes. The patterns are designed to be played on a single string, demonstrating various techniques for maintaining a stretch of a sixth or a fifth.

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

I

II

D

A

E

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.

The sheet music consists of five staves of musical notation for a single string. The first staff is in G major, starting with a treble clef and a key signature of one sharp. The second staff starts with a treble clef and a key signature of one flat. The third staff is in E major, starting with a treble clef and a key signature of no sharps or flats. The fourth staff starts with a treble clef and a key signature of one flat. The fifth staff starts with a treble clef and a key signature of one sharp. Each staff contains a series of notes with fingerings (1, 2, 3, 4) indicating which string to pluck. The music is divided by vertical bar lines and includes measure numbers (1, 2, 3, 4, 5, 6, 7, 8) and a repeat sign.

FOUR-OCTAVE SCALE

The sheet music shows a continuous four-octave scale on a single string. It begins at C4 and ends at C8. The scale is composed of eighth-note pairs. Fingerings (1, 2, 3, 4) are provided for each note. The music is divided into measures by vertical bar lines and includes measure numbers (1, 2, 3, 4, 5, 6, 7, 8). The scale spans across three staves of five lines each.

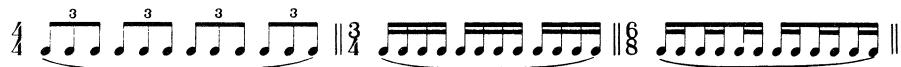
13

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.

A musical staff showing a single measure of a whole-tone scale pattern on all four strings. The measure starts with G major (G-B-D) and continues through the remaining five whole-tone chords. The strings are numbered 1 through 4 from bottom to top.

A musical staff showing a single measure of a whole-tone scale pattern on all four strings. The measure starts with A major (A-C#-E) and continues through the remaining five whole-tone chords. The strings are numbered 1 through 4 from bottom to top.

A musical staff showing a single measure of a whole-tone scale pattern on all four strings. The measure starts with B major (B-D#-F#) and continues through the remaining five whole-tone chords. The strings are numbered 1 through 4 from bottom to top.

ACROSS THE STRINGS

Patterns as above.

A musical staff showing a single measure of a whole-tone scale pattern across all four strings. The measure starts with D major (D-F#-A) and continues through the remaining five whole-tone chords. The strings are numbered 1 through 4 from bottom to top.

A musical staff showing a single measure of a whole-tone scale pattern across all four strings. The measure starts with A major (A-C#-E) and continues through the remaining five whole-tone chords. The strings are numbered 1 through 4 from bottom to top.

A musical staff showing a single measure of a whole-tone scale pattern across all four strings. The measure starts with G major (G-B-D) and continues through the remaining five whole-tone chords. The strings are numbered 1 through 4 from bottom to top.

THREE-OCTAVE SCALE

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

Primary Patterns:



A 1 2 3 4 | A 1 2 3 4 | E 1 2 3 4 | A 1 2 3 4 | D 1 2 3 4 | G 1 2 3 4 |

A 1 2 3 4 | E 1 2 3 4 | D 1 2 3 4 | A 1 2 3 4 | D 1 2 3 4 | (2) 1 2 3 4 |

D 1 2 3 4 | A 1 2 3 4 | E 1 2 3 4 | D 1 2 3 4 | A 1 2 3 4 | A 1 2 3 4 |

D 1 2 3 4 | A 1 2 3 4 | E 1 2 3 4 | D 1 2 3 4 | A 1 2 3 4 | D 1 2 3 4 |

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.



E

8

8

8

8

8

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

E

(1)

(2)

(3)

A

E

D

E

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

Primary Patterns:



Also slur two measures.



ARPEGGIOS

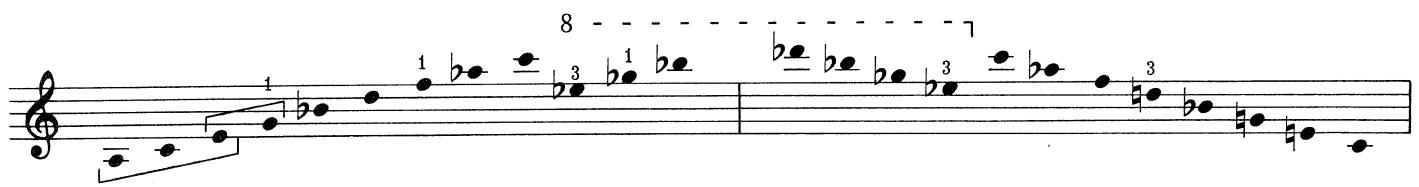
Groups of twelve notes. PATTERNS: *B1, B2, B3, B4, B6, B12
R1, R2, R3, R4, R6, R12*

Primary Patterns:



Also slur two measures.

The image shows six staves of musical notation for a string instrument, possibly cello or bass. The staves are arranged vertically, each starting with a treble clef. The first five staves begin with a key signature of one flat (B-flat), while the sixth staff begins with a key signature of one sharp (F-sharp). Each staff includes a measure number (8) at the top right. Fingerings are indicated by numbers 1, 2, and 3 above or below the notes. Bowing is marked with a diagonal line and a small 'b' for 'bend'. The music consists of eighth-note patterns, with some notes being sustained across measures. The notation is typical of classical music, with clear staff lines and note heads.



Musical score for a single melodic line. The staff begins with a grace note followed by a dotted half note. The melody consists of eighth-note patterns, some with grace notes. Measure numbers 1 through 8 are indicated above the staff. The letter 'A' is placed below the staff.

Musical score for a single melodic line. The staff begins with a grace note followed by a dotted half note. The melody consists of eighth-note patterns, some with grace notes. Measure numbers 1 through 8 are indicated above the staff. The letter 'A' is placed below the staff.

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Musical score for a single melodic line. The staff begins with a grace note followed by a dotted half note. The melody consists of eighth-note patterns, some with grace notes. Measure numbers 1 through 8 are indicated above the staff. The letter 'A' is placed below the staff.



Handwritten musical score for a single melodic line. The third measure starts with a grace note followed by a dotted half note. The fourth measure starts with a dotted half note.

Handwritten musical score for a single melodic line. The fifth measure starts with a grace note followed by a dotted half note. The sixth measure starts with a dotted half note.

Handwritten musical score for a single melodic line. The seventh measure starts with a grace note followed by a dotted half note. The eighth measure starts with a dotted half note.

Handwritten musical score for a single melodic line. The ninth measure starts with a grace note followed by a dotted half note. The tenth measure starts with a dotted half note.

Handwritten musical score for a single melodic line. The eleventh measure starts with a grace note followed by a dotted half note. The twelfth measure starts with a dotted half note.

Handwritten musical score for a single melodic line. The thirteenth measure starts with a grace note followed by a dotted half note. The fourteenth measure starts with a dotted half note.

Handwritten musical score for a single melodic line. The fifteenth measure starts with a grace note followed by a dotted half note. The sixteenth measure starts with a dotted half note.

8 - - - - 7

8 - - - - 7

D

A

8 - - - - 7

D

E

8 - - - - 7

D

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

Primary Patterns;



Also slur two measures.

8 - - - 7 2
 A 1 b e = 1 3
 2 b o .
 8 - - - 1 3
 (2)

8 - - - 7 2
 4 3) # b o # b o # b o # b o
 2 b o .
 8 - - - 1 3
 3 1 b o b o b o b o
 3 1 b o b o b o b o

8 - - - 7 1
 3 1 b o b o b o b o
 3 1 b o b o b o b o

8 - - - 7 1
 1 b o 1 3 (2) 3)
 0

8 - - - 7 1
 A 1 b o 2 b o 1 b o 2 b o 3 b o 2 b o 1 b o 2
 (4 3)

8 - - - 7 3 2
 1 b o 1 (#) (4 3) 2 b o 1 b o 2 b o 3 b o 2 b o 1 b o 2
 A

8 - - - 7 1 2 D 4
 1 b o 1 3 2 b o 1 b o 2 b o 3 b o 2 b o 1 b o 2
 1

**Ivan Galamian
Frederick Neumann**

**CONTEMPORARY
VIOLIN TECHNIQUE**

Volume One
PART 2

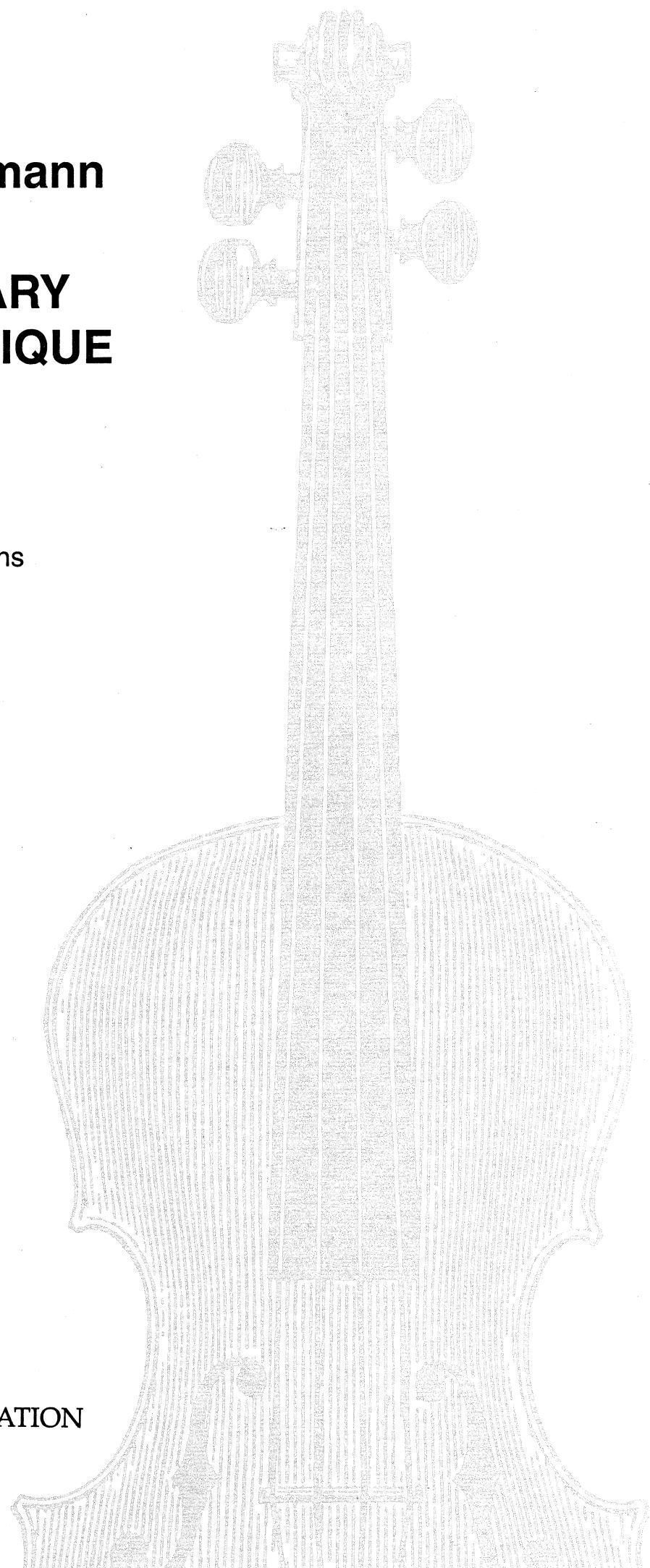
Bowing and Rhythm Patterns

Catalog No. 1.2356

GALAXY MUSIC CORPORATION

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Bowing Patterns

The Bowing Patterns are realized by repetition. Thus, the basic two-note pattern $\bullet\sim\bullet$ becomes $\bullet\sim\bullet\sim\bullet\sim\bullet$, 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



TWO-NOTE BOWING PATTERNS

B2



THREE-NOTE BOWING PATTERNS

B3



B4

FOUR-NOTE BOWING PATTERNS



FIVE-NOTE BOWING PATTERNS

B5

1)

2)

3)

*

4)

5)

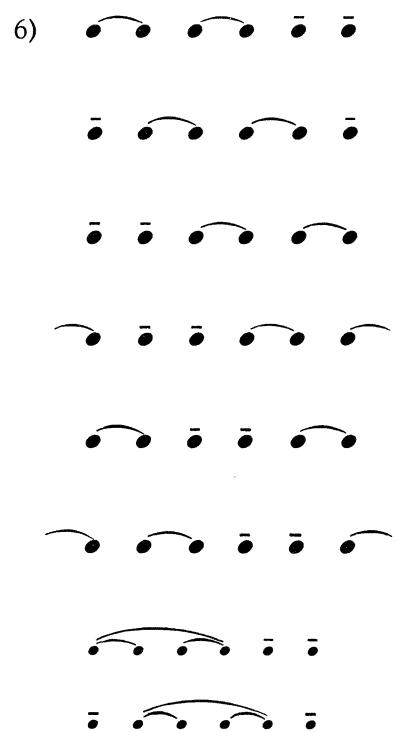
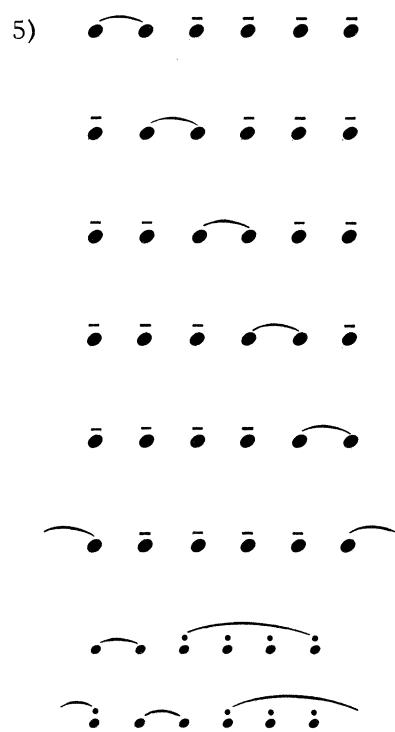
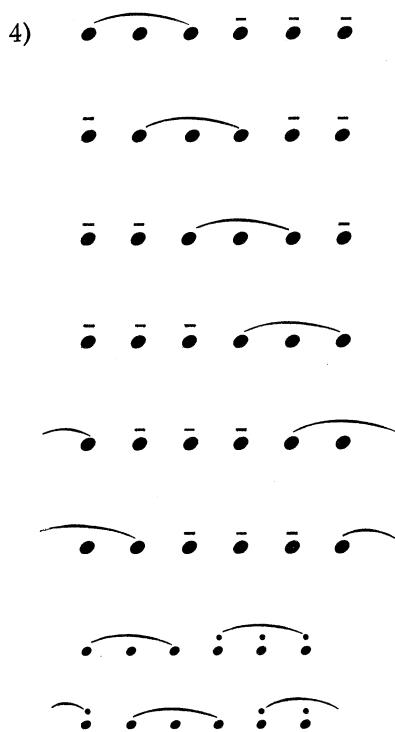
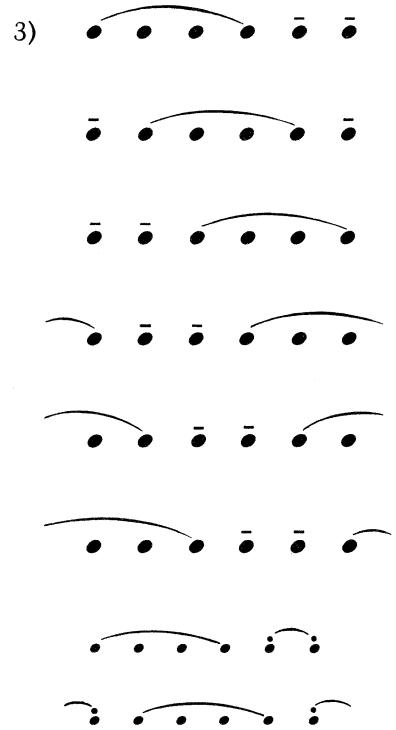
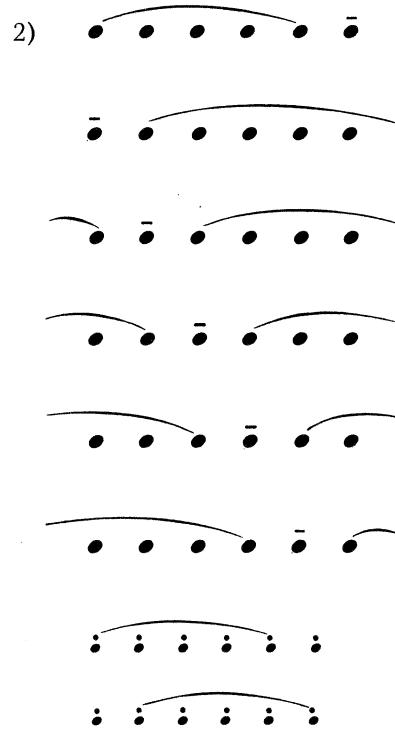
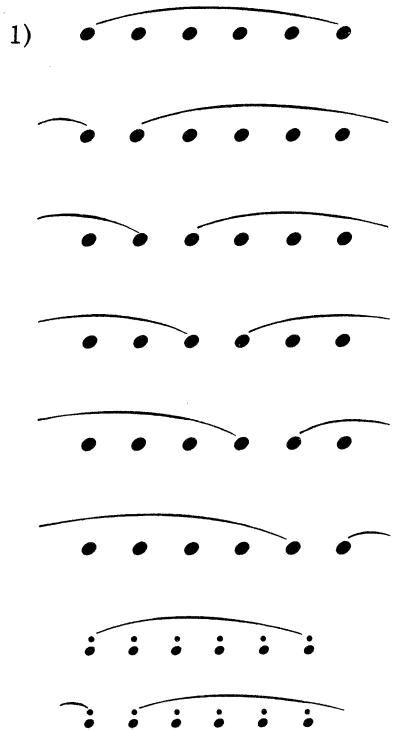
6)

**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



7)    (B6)

8)   

9)   

10)   

11)   

12)   

13)   

SEVEN-NOTE BOWING PATTERNS B7

1)   

2)   

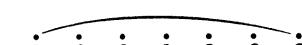
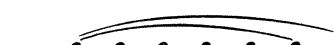
3)   

4)   

5)   

6)   

7)   

8)   

(B7) 4) A row of ten horizontal strokes for handwriting practice, consisting of short vertical dashes followed by curved arcs.

5) A row of ten horizontal strokes for handwriting practice, consisting of short vertical dashes followed by curved arcs.

6) A row of ten horizontal strokes for handwriting practice, consisting of short vertical dashes followed by curved arcs.

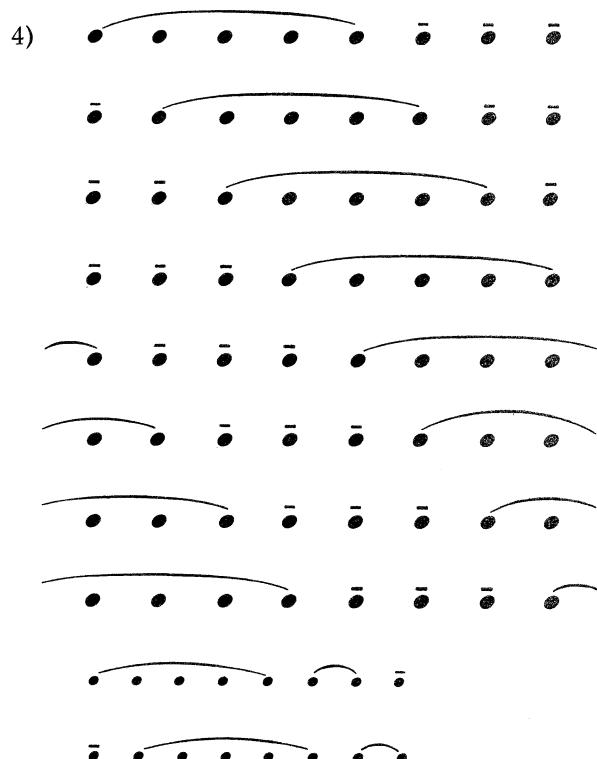
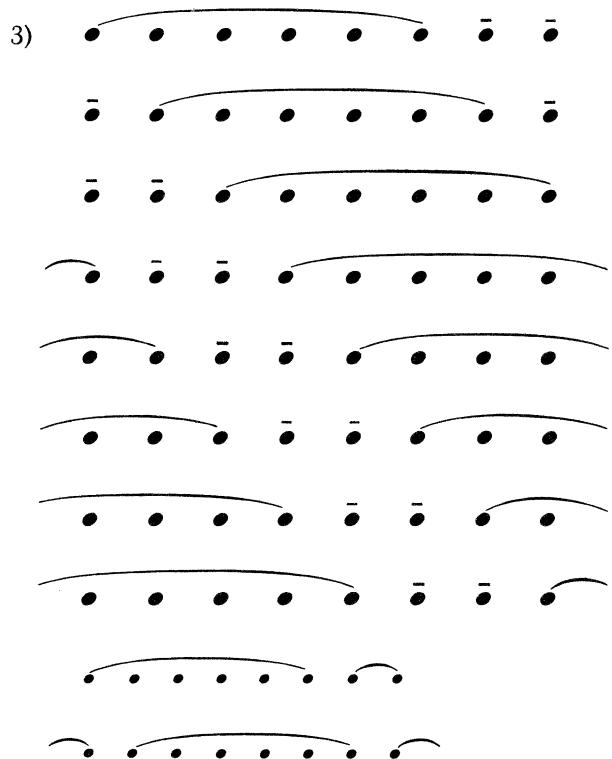
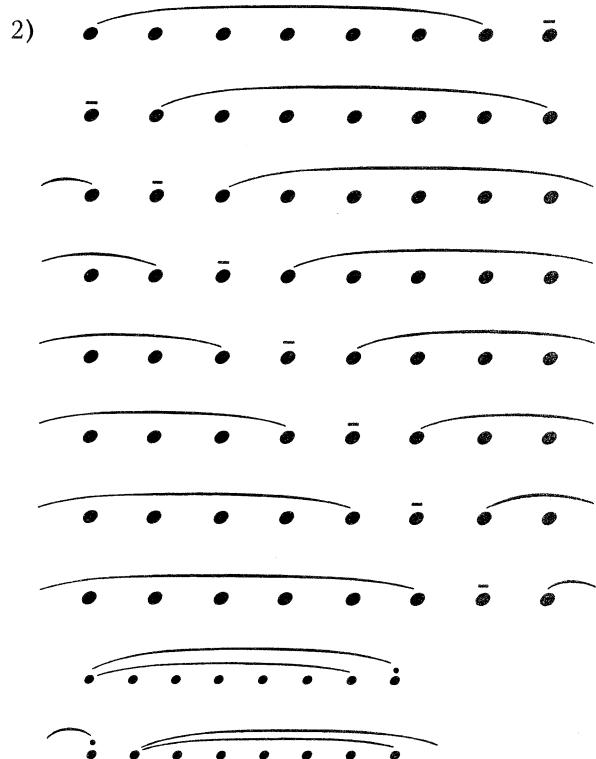
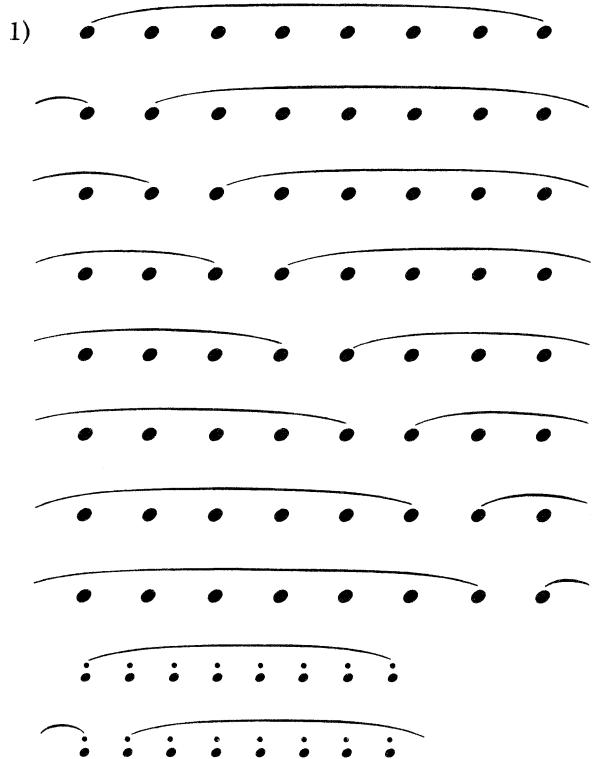
7) A row of ten horizontal strokes for handwriting practice, consisting of short vertical dashes followed by curved arcs.

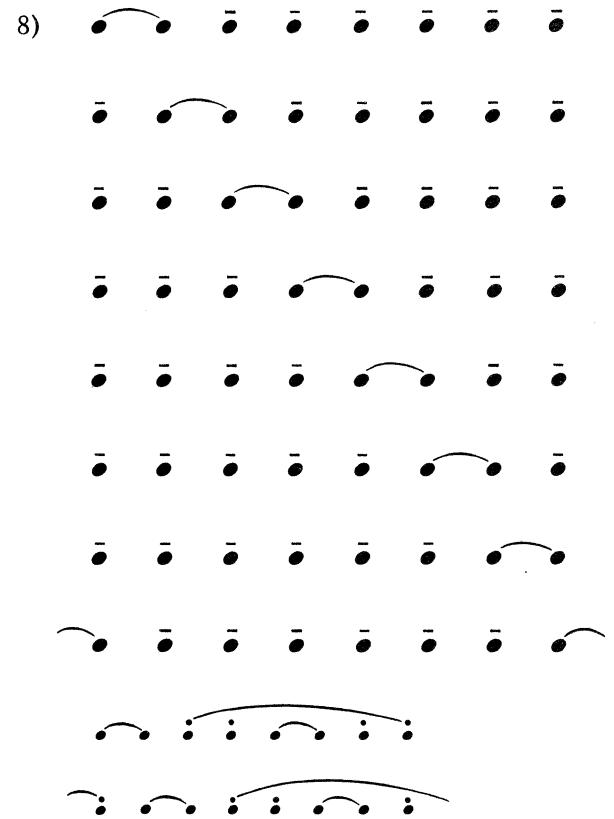
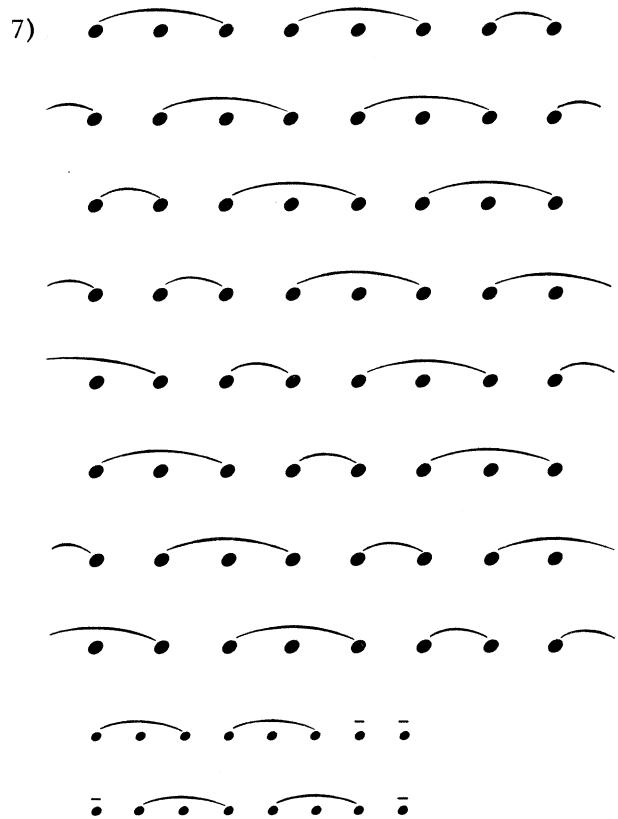
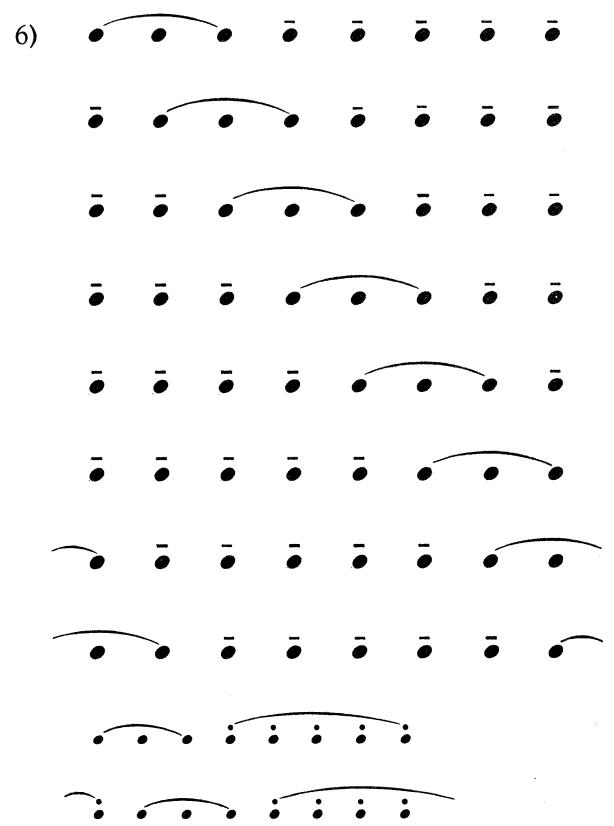
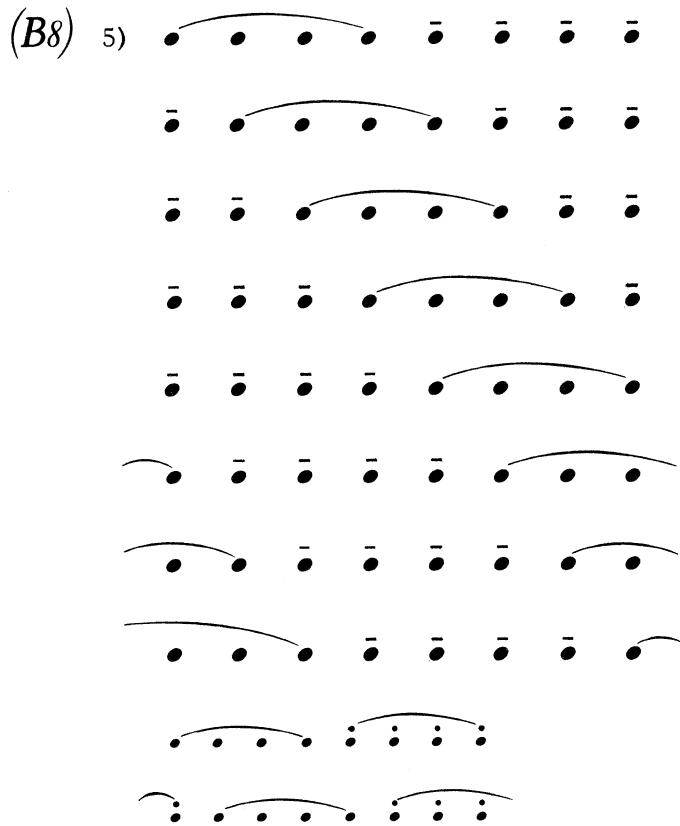
8) A row of ten horizontal strokes for handwriting practice, consisting of short vertical dashes followed by curved arcs.

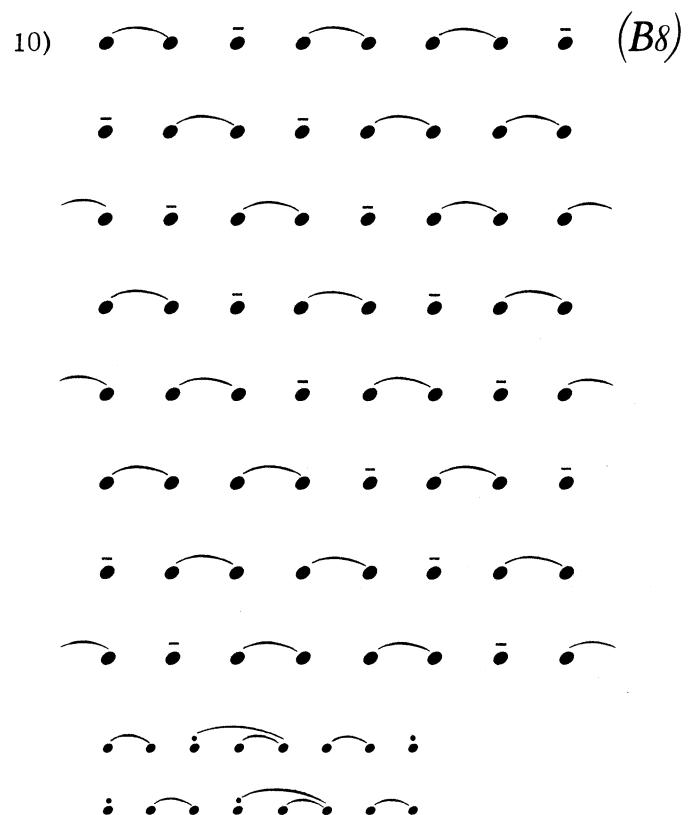
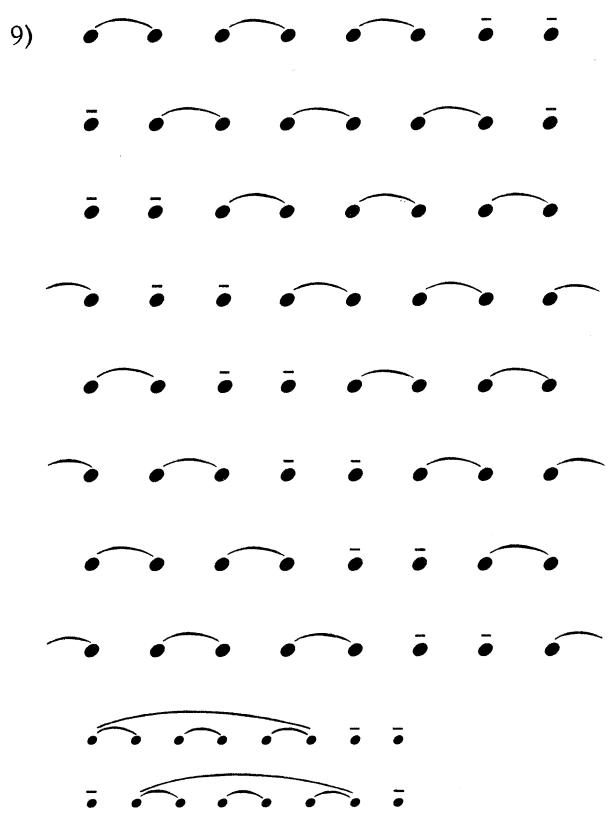
9) A row of ten horizontal strokes for handwriting practice, consisting of short vertical dashes followed by curved arcs.

EIGHT-NOTE BOWING PATTERNS

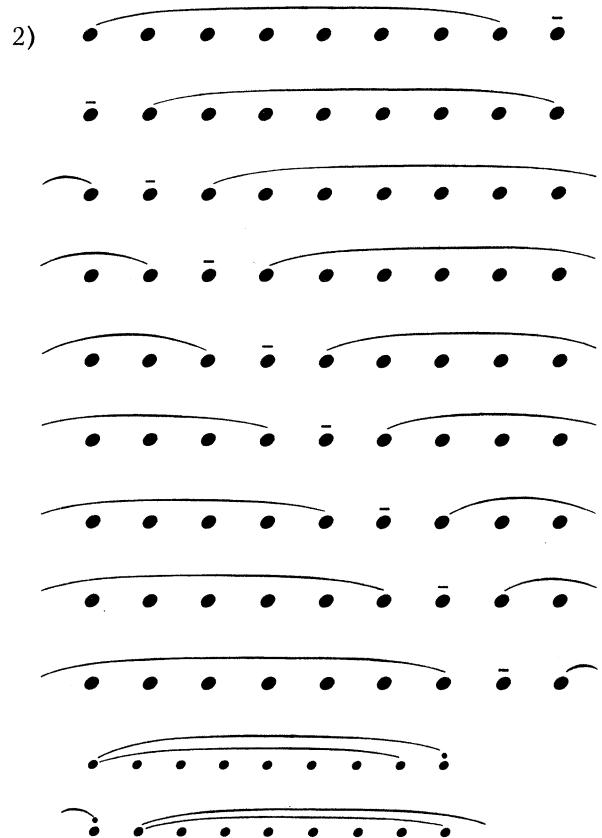
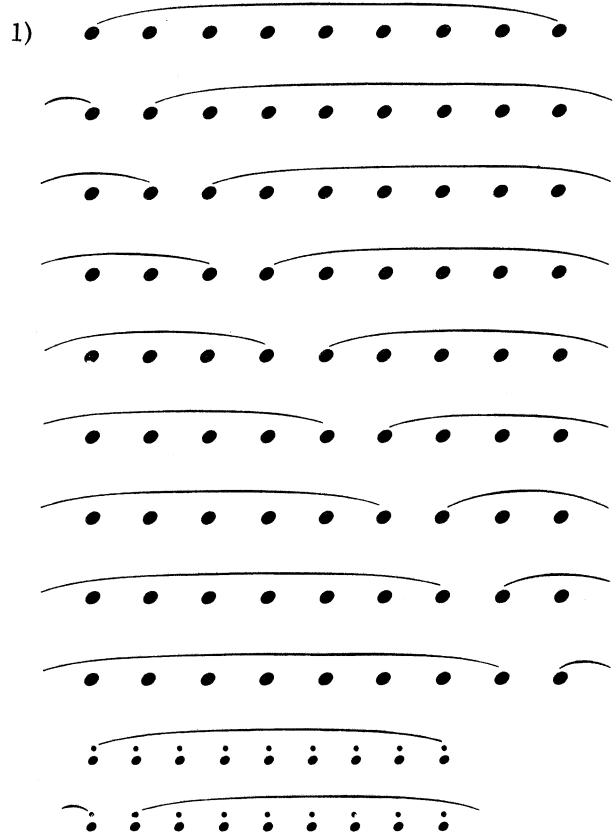
B8

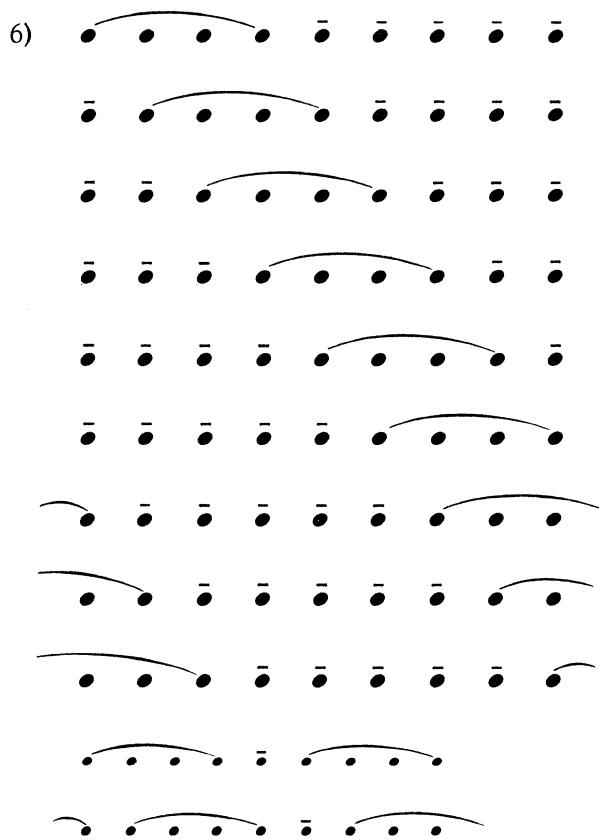
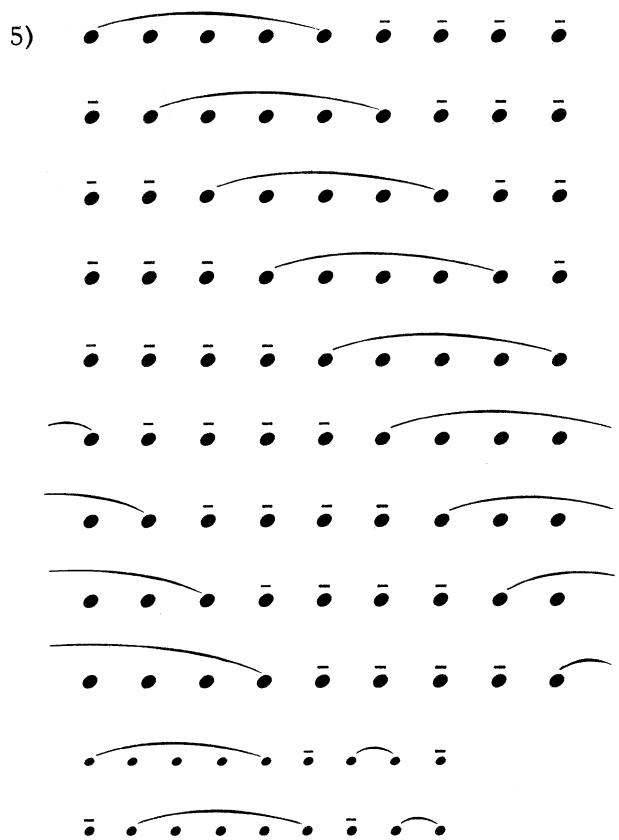
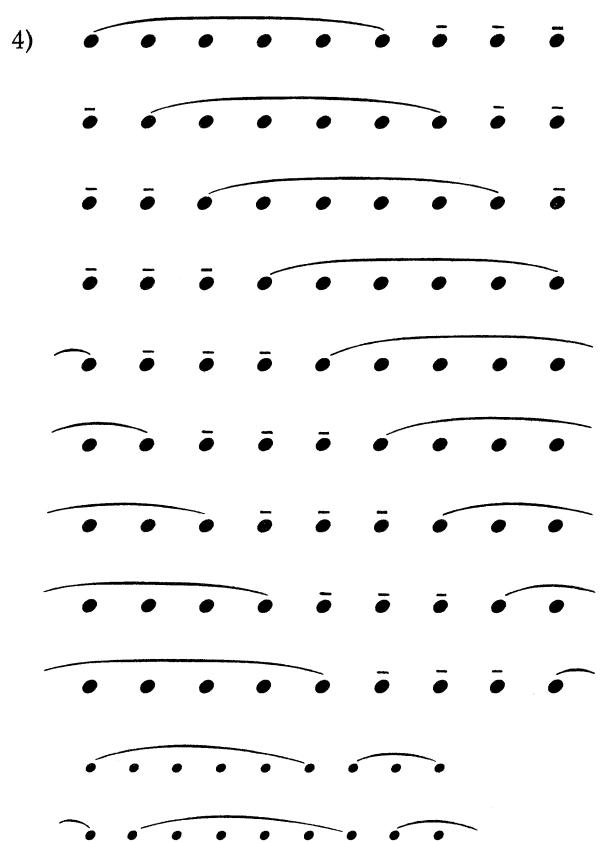
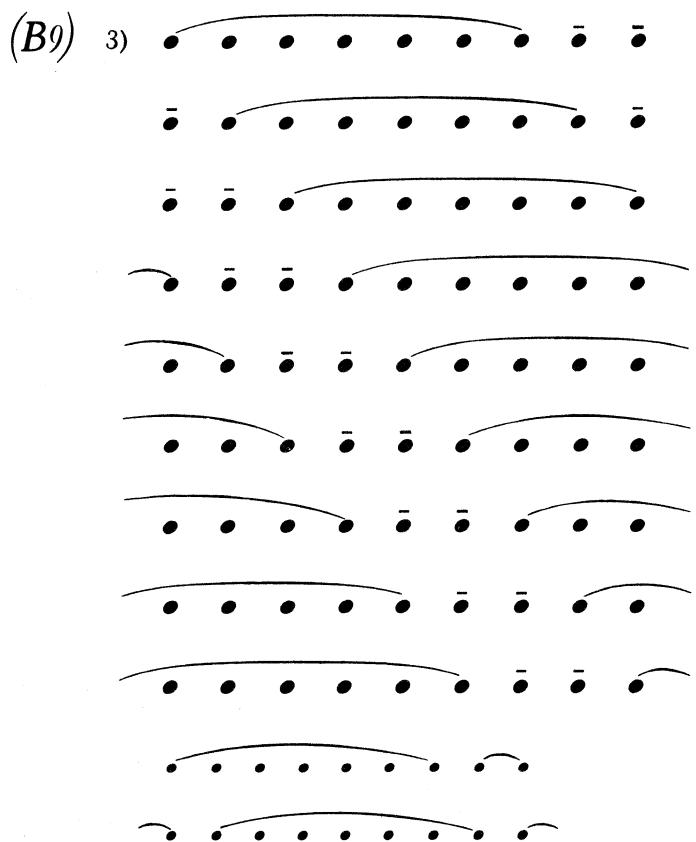


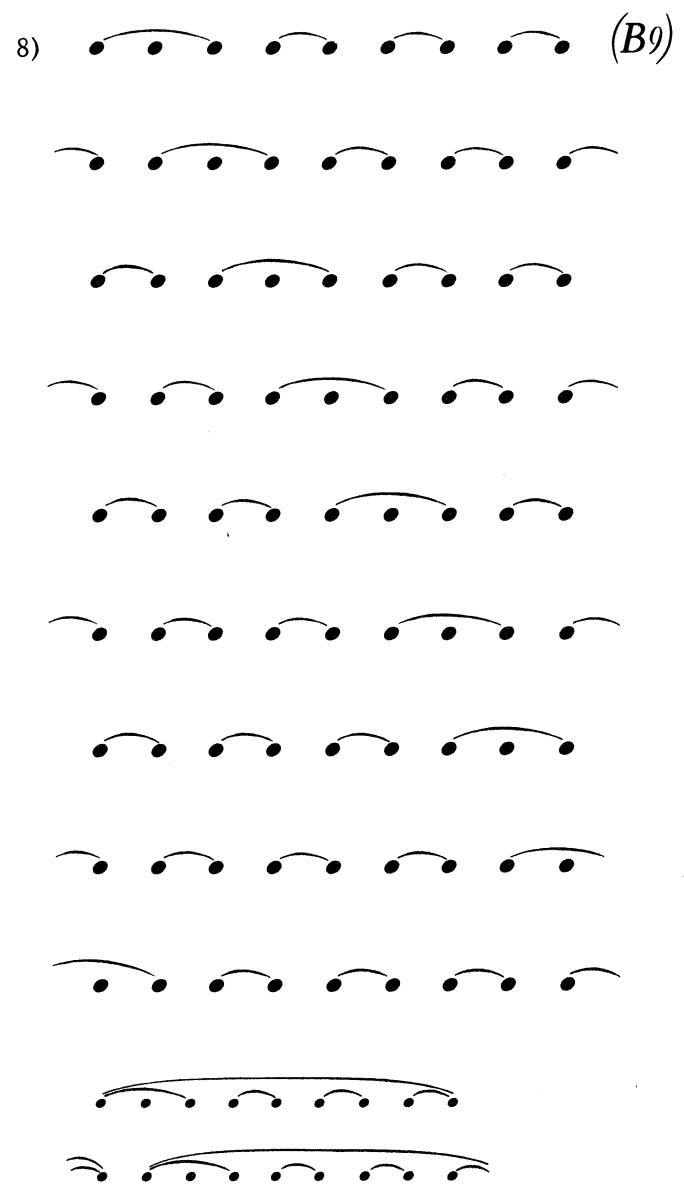
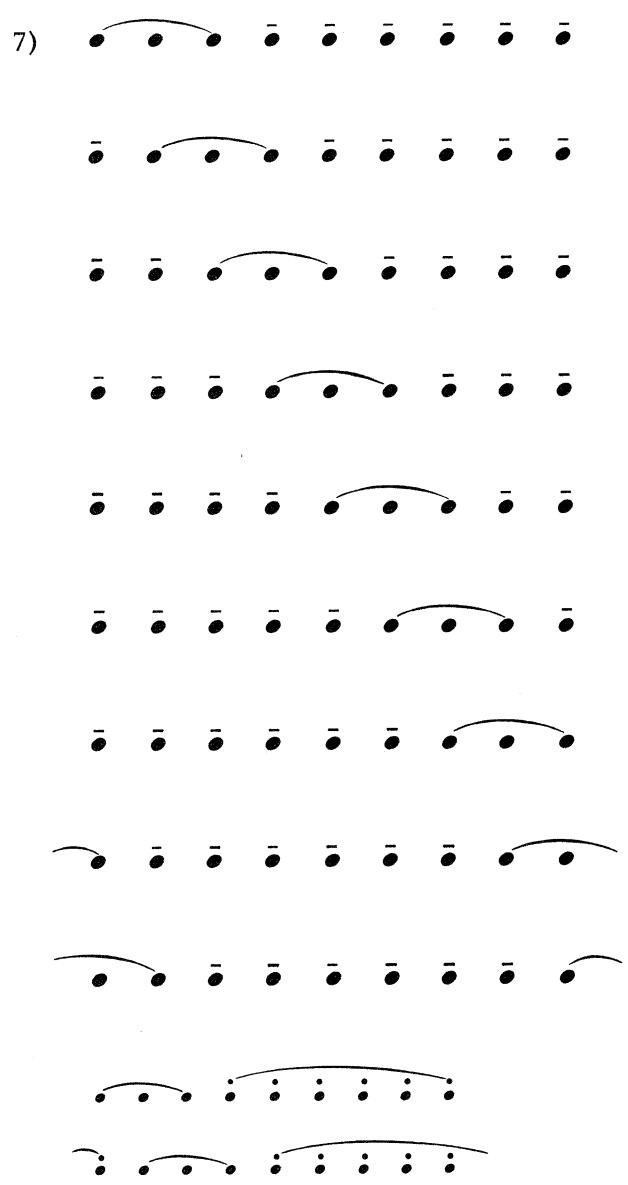




NINE-NOTE BOWING PATTERNS

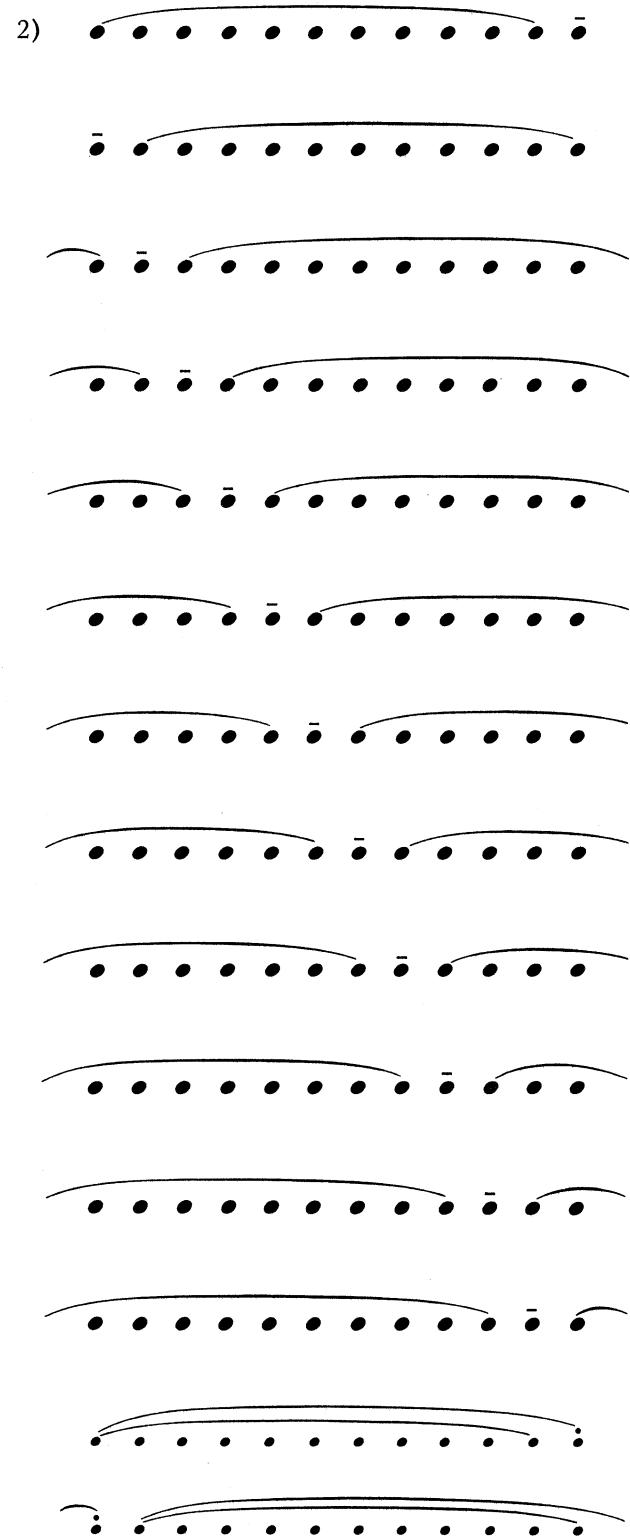
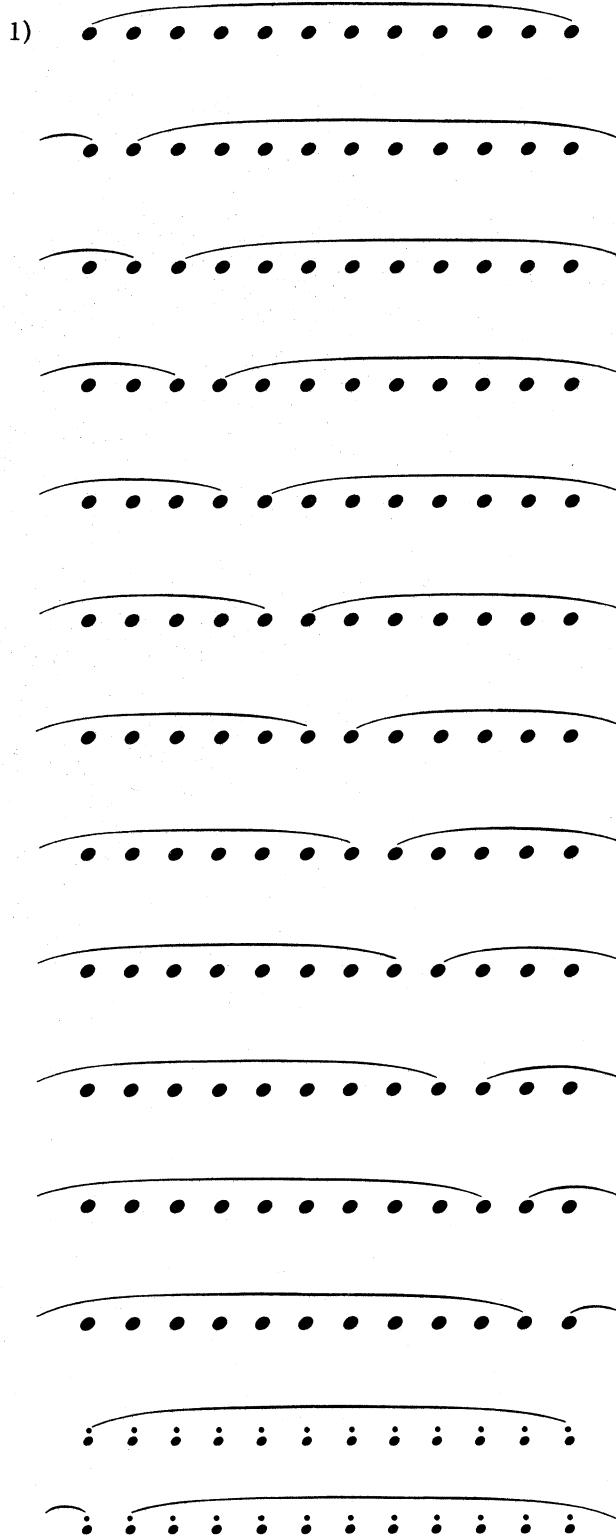






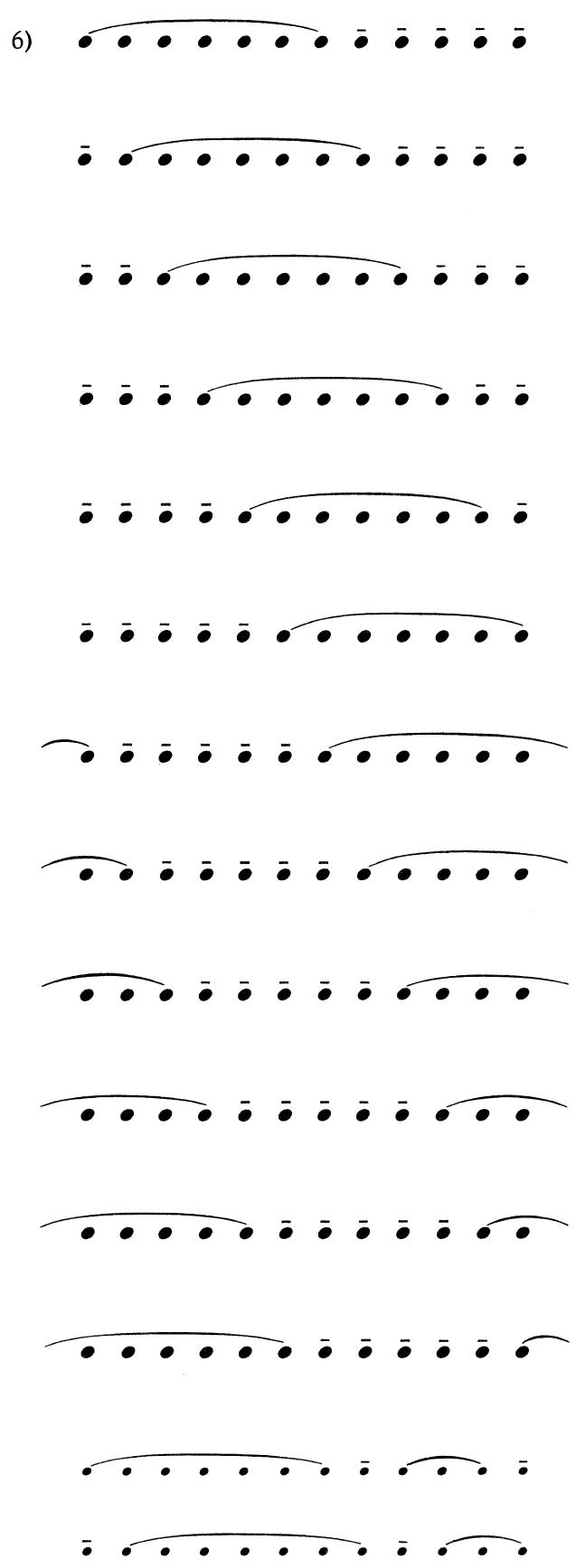
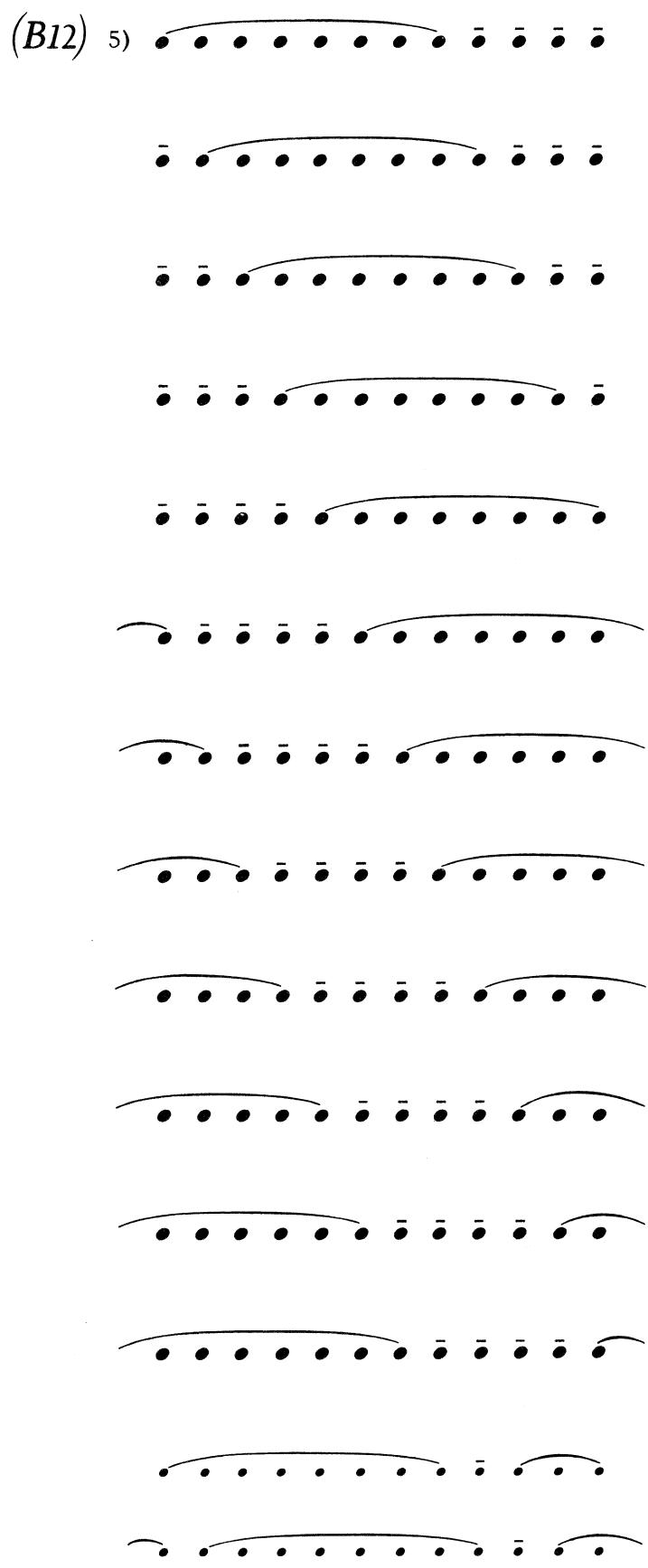
B12

TWELVE-NOTE BOWING PATTERNS

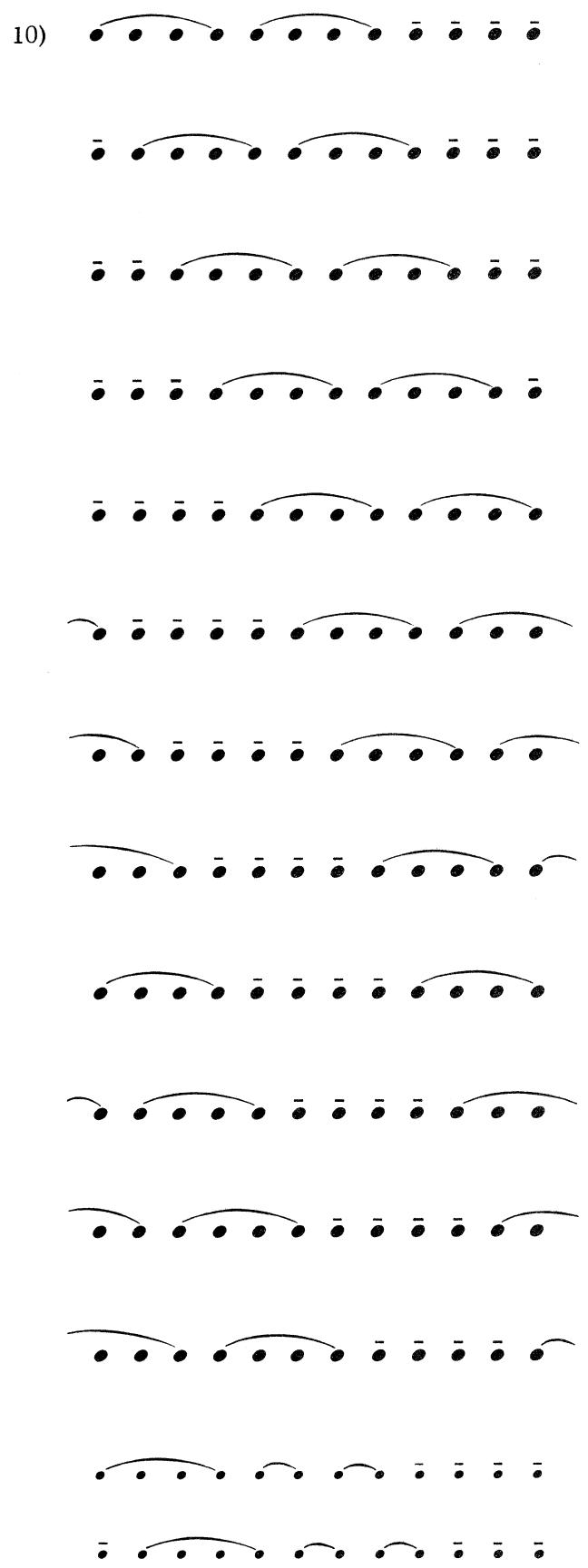
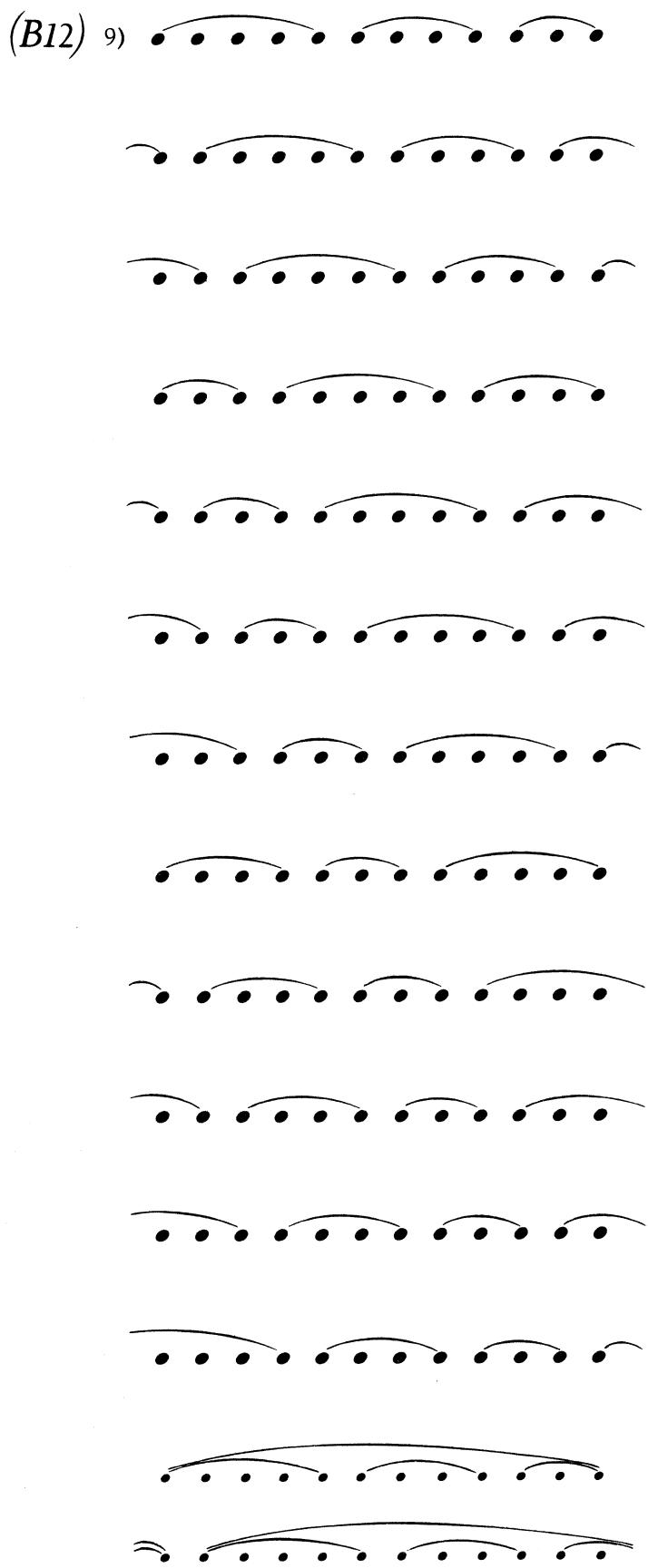


3)

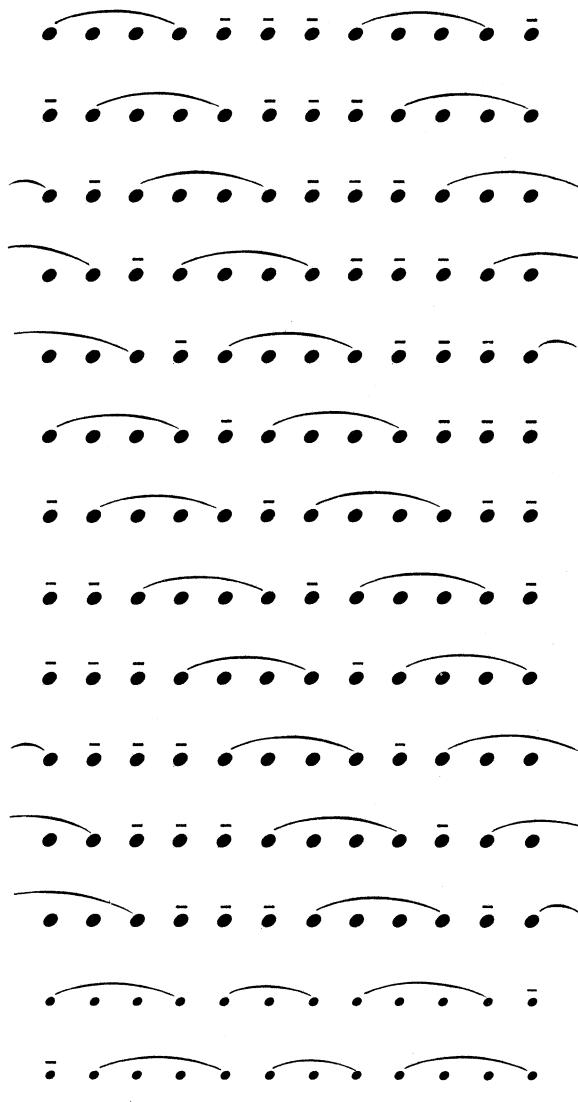
4)



7) 8)  (B12)



11)



(B12)

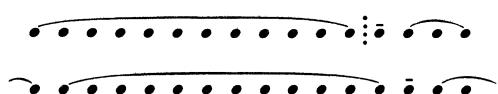
SIXTEEN-NOTE BOWING PATTERNS

B16

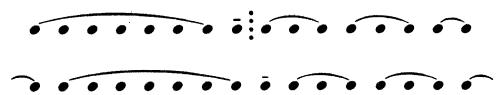
Sixteen-note patterns are formed by combining patterns of smaller groups adding up to sixteen notes, such as a twelve- and a four-note group; two eight-note groups; a seven-, a six- and a three-note group, *etc.* These newly formed patterns may then be shifted, note by note, across the bar line to form 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 open strings before applying these patterns to the scales, noting those that are troublesome for additional attention.

ONE-NOTE RHYTHM PATTERNS

R1

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:

1) 2) 3) 4)

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

1) 2) 3)

4) 5) 6) 7)

8) 9) 10)

R2

TWO-NOTE RHYTHM PATTERNS

1) 2) 3) 4) 5) 6)

a) $\frac{2}{8}$ ($\frac{2}{4}$) || || || || || ||

7) 8) 9) 10)

|| || || ||

1) 2) 3) 4) 5) 2 against 3

b) $\frac{2}{4}$ || || || || ||

1) 2) 3) 4)

c) $\frac{5}{8}$ || || || ||

5) 6) 7) 8)

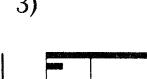
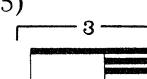
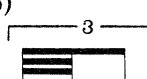
$\frac{7}{8}$ || || || ||

9) 10) 11) 12)

$\frac{7}{16}$ || || || ||

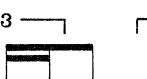
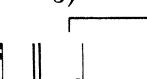
THREE-NOTE RHYTHM PATTERNS

R3

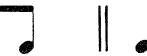
a) 1)  2)  3)  4)  5)  6) 

a) $\frac{2}{8}$ ($\frac{2}{4}$) ||

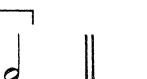
7)  8)  9)  10)  11)  12) 

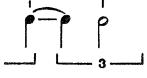
b) 1)  2)  3) 

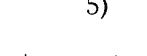
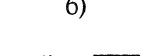
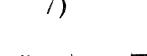
b) $\frac{2}{4}$ ||

4)  5)  6)  7)  $\frac{3}{4}$ ||

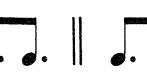
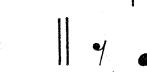
8) 3 against 2 9) 3 against 4

$\frac{2}{4}$  || $\frac{4}{4}$  ||

$\frac{2}{4}$  $\frac{4}{4}$ 

1)  2)  3)  4)  5)  6)  7) 

c) $\frac{5}{8}$ ||

8)  9)  10)  11)  12) 

13)  14)  15)  16)  17) 

$\frac{7}{8}$ ||

R4 FOUR-NOTE RHYTHM PATTERNS

1) 2) 3) 4) 5) 6) 7)

a) $\frac{3}{8}$ || || || || || || ||

8) 9) 10) 11) 12) 13) 14)

|| $\frac{2}{4}(3)$ || || || || ||

15) 16) 17) 18) 19)

|| || || ||

20) 21) 22) 23) 24) 25)

|| || || || || ||

1) 2) 3) 4)

b) $\frac{2}{4}$ || || || ||

5) 6) 7)

|| ||

8) 9) 10) 11) 12)

$\frac{3}{4}$ || || || ||

13) 14) 15) 4 against 3

$\frac{2}{4}$ || || ||

1) 2) 3) 4) 5) (R4)

c) $\frac{5}{8}$ || ||

6) 7)

$\frac{5}{16}$ ||

8) 9) 10) 11) 12)

$\frac{7}{8}$ || ||

$\frac{2+3+3}{8}$ 13) 14) 15)

|| ||

FIVE-NOTE RHYTHM PATTERNS R5

1) 2) 3) 4) 5)

a) $\frac{3}{8}$ || ||

6) 7) 8)

|| ||

9) 10) 11) 12) 13)

$\frac{2}{8} (\frac{2}{4})$ || ||

14) 15) 16)

|| ||

(R5) 1)

b) $\frac{2}{4}$ ♩ 

2)

3)

4)

5)

6)

7) 5 against 2



1)

2)

3)

4)

5)

6)

c) $\frac{5}{16}$ > > 

7)

8)

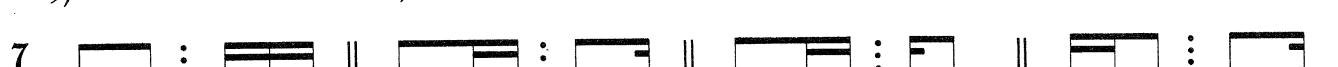
$\frac{5}{8}$.

9)

10)

11)

12)

$\frac{7}{16}$.

13)

14)

15)

16)



SIX-NOTE RHYTHM PATTERNS

R6

1) 2) 3) 4)

a) $\frac{2}{4}$ || || || ||

5) 6) 7) 8)

|| || || ||

9) 10) 11) 12)

|| || || ||

13) 14) 15) 16)

|| || || ||

17) 18) 19) 20) 21)

|| || || || ||

22) 23) 24) 25) 26)

$\frac{3}{8}$ || || || || ||

27) 28) 29) 30)

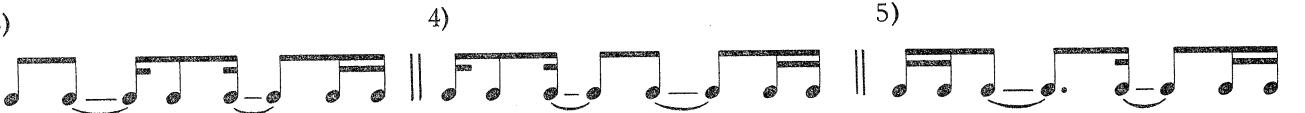
$\frac{6}{8}$ || || || ||

31) 32)

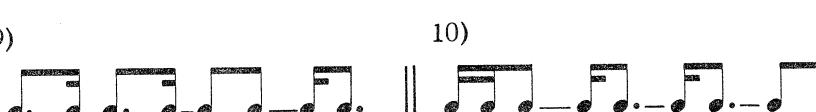
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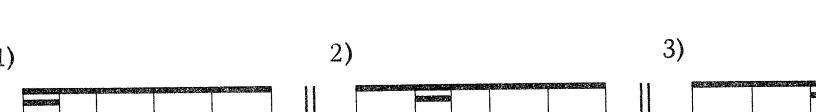
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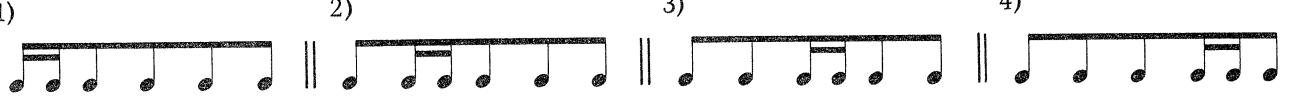
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3) $\frac{3}{4}$ 

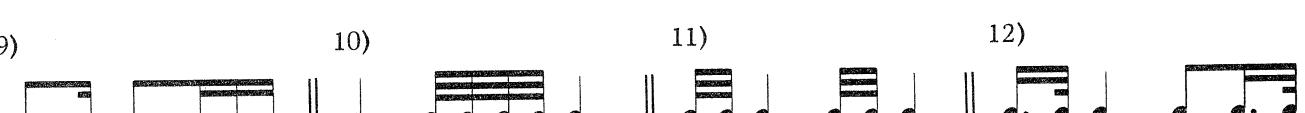
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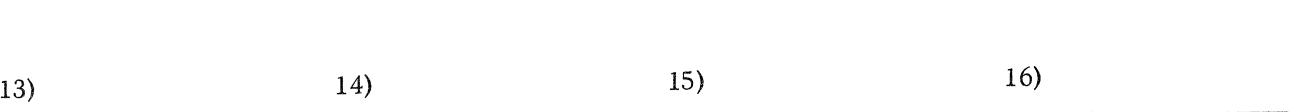
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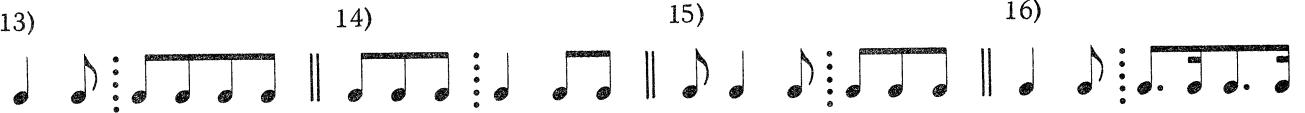
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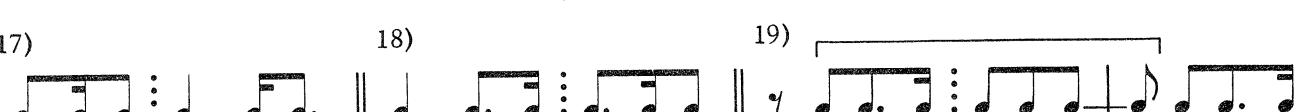
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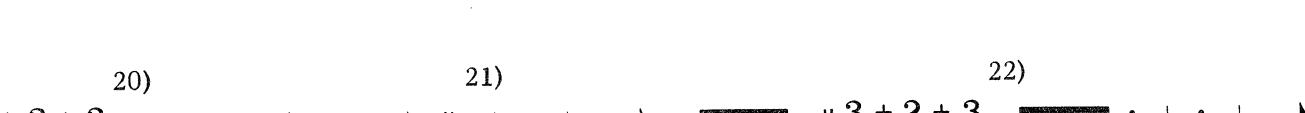
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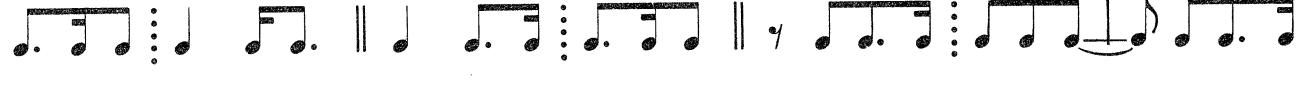
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7) 

13) $\frac{7}{8}$ 

14) 

15) 

17) 

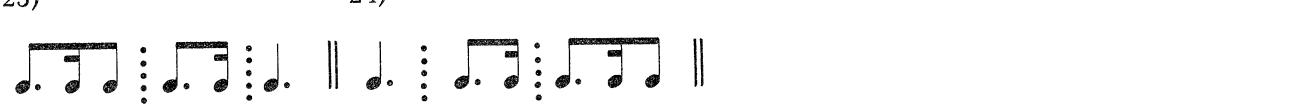
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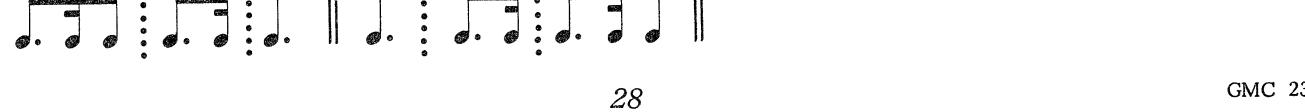
19) 

20) $\frac{2+3+3}{8}$ 

21) 

22) $\frac{3+2+3}{8}$ 

23) 

24) 

SEVEN-NOTE RHYTHM PATTERNS

R7

1) 2) 3) 4) 5)

a) $\frac{2}{4}$  ||

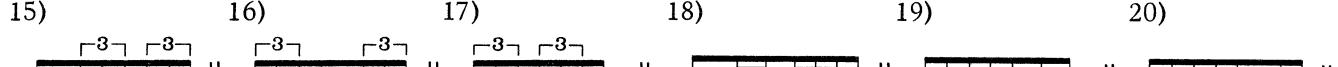
6) 7) 8) 9)

$\frac{2}{4}$  ||

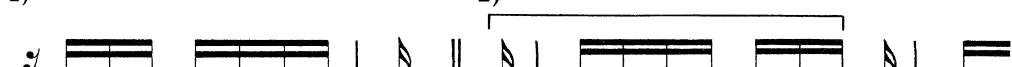
10) 11) 12) 13) 14)

$\frac{3}{8}$  ||

15) 16) 17) 18) 19) 20)

$\frac{3}{8}$  ||

1) 2)

b) $\frac{2}{4}$  ||

3) 4) 5)

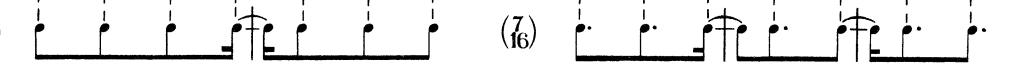
$\frac{3}{4}$  ||

6) 7)

$\frac{4}{4}$  ||

8) 7 against 2 9) 7 against 3

$\frac{2}{4}$  ||

($\frac{7}{16}$)  ||

(R7) 1) 2) 3) 4)

c) $\frac{5}{8}$ || || || ||

5) 6) 7) 8)

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9) 10) 11) 12)

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13) 14) 15) 16)

$\frac{7}{8}$ || || || ||

17) 18) 19)

|| || ||

20) 21) 22) 23)

$\frac{2+3+3}{8}$ || || || ||

24) 25) 26)

$\frac{3+2+3}{8}$ || || ||

EIGHT-NOTE RHYTHM PATTERNS

R8

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(R8) 1)  2) 

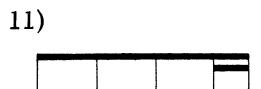
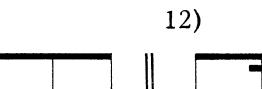
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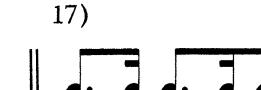
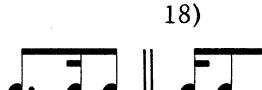
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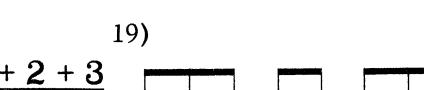
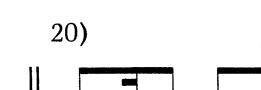
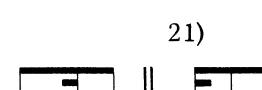
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4)  5)  6) 

7)  8)  9) 

10)  11)  12) 

$\frac{2+3+3}{8}$ 16)  17)  18) 

$\frac{3+2+3}{8}$ 19)  20)  21) 

NINE-NOTE RHYTHM PATTERNS

R9

1) 2) 3)

a) $\frac{9}{8}$ || || ||

4) 5) 6)

|| || ||

7) 8) 9)

$\frac{3}{4}$ || || ||

10) 11) 12)

|| || ||

13) 14) 15)

$\frac{2}{4}$ || || ||

16) 17) 18)

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19) 20) 21)

|| || ||

(R9)

b) $\frac{9}{8}$

1) 

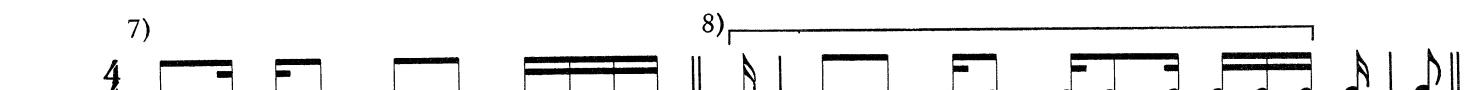
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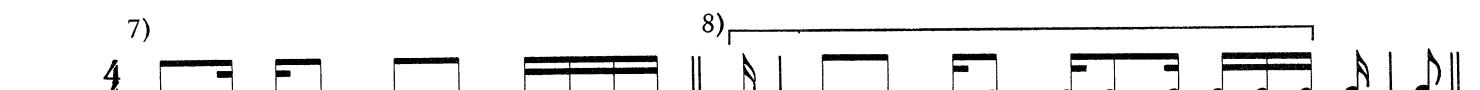
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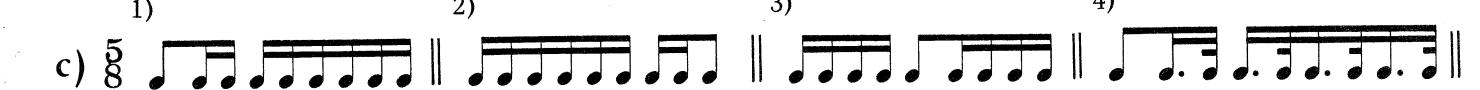
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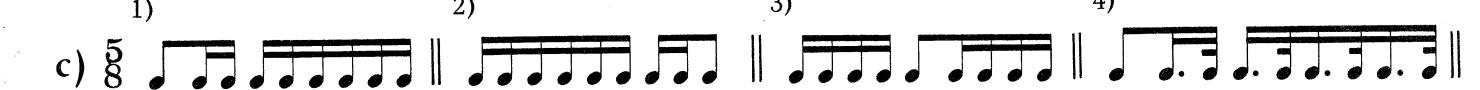
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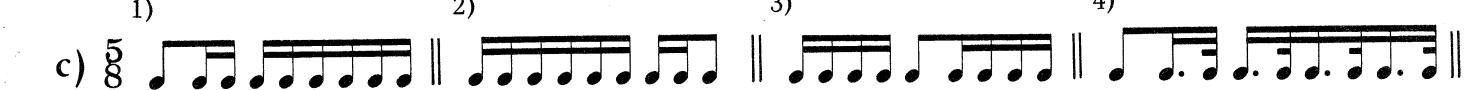
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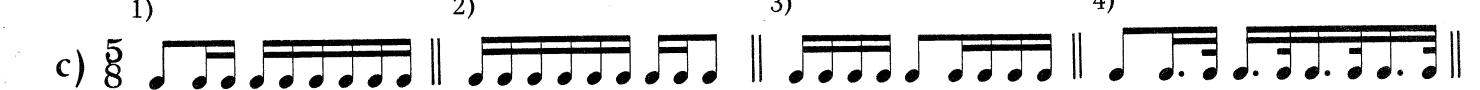
8) 

c) $\frac{5}{8}$

1) 

2) 

3) 

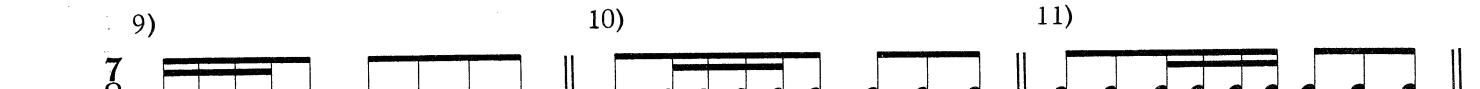
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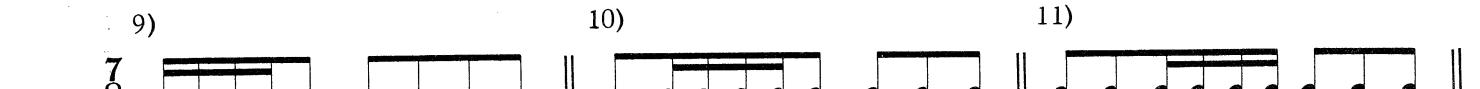
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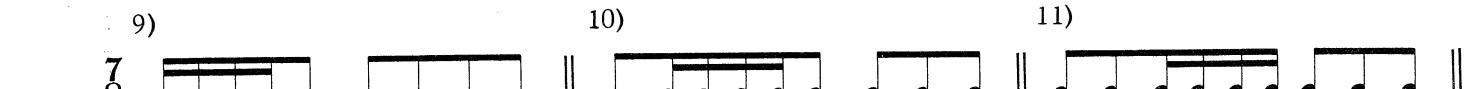
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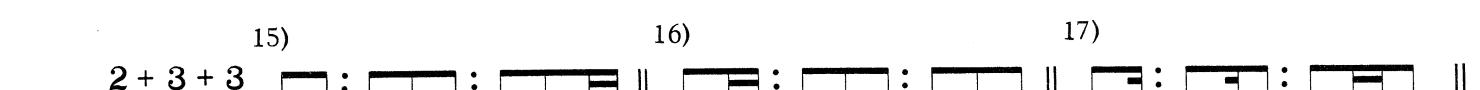
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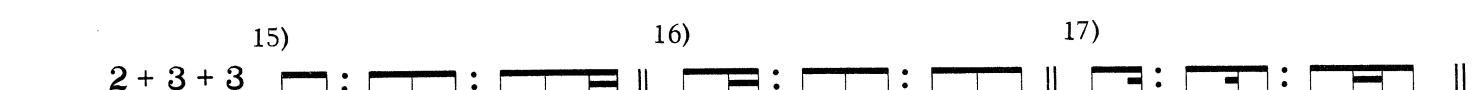
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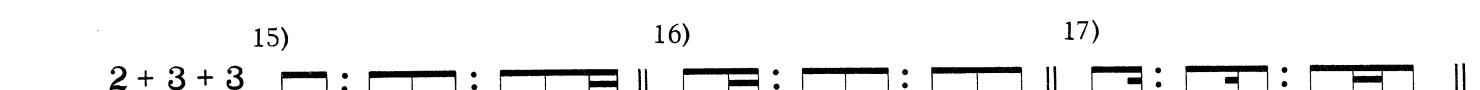
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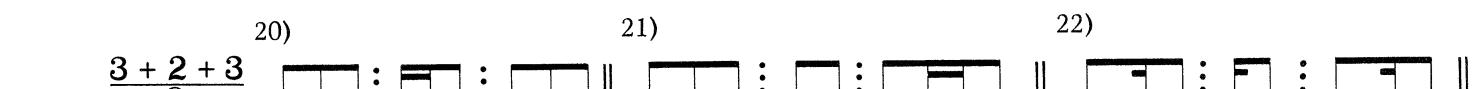
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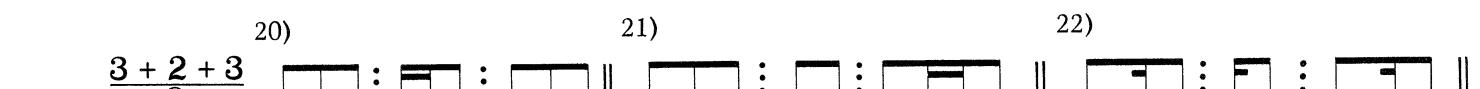
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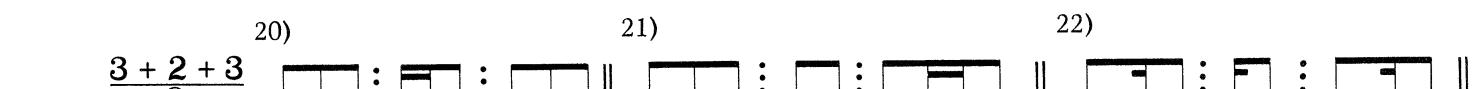
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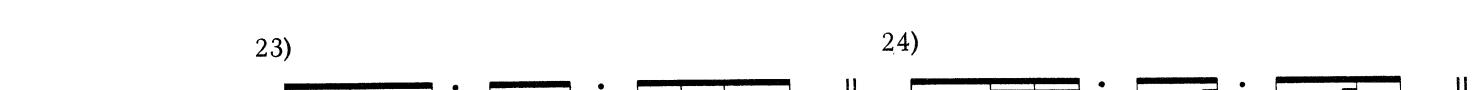
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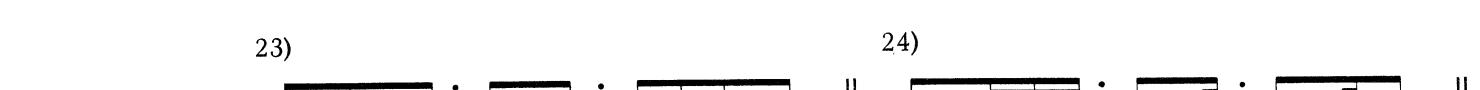
19) 

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TWELVE-NOTE RHYTHM PATTERNS

R12

1)

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3)



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(R12) 28) 

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59) 

Note: The preceding patterns can be varied by substituting dotted notes:

(R12)



1) 2) 3)

b) $\frac{3}{4}$

4) 5) 6)

$\frac{3}{4}$

7) 8) 9)

$\frac{3}{4}$

10) 11) 12)

$\frac{4}{4}$

13) 14) 15)

$\frac{4}{4}$

16) 17) 18)

$\frac{4}{4}$

c) 1) $\frac{5}{8}$

2)

3)

4)

5) 6) 7)

$\frac{7}{8}$

8) 9) 10)

$\frac{7}{8}$

R16 SIXTEEN-NOTE RHYTHM PATTERNS

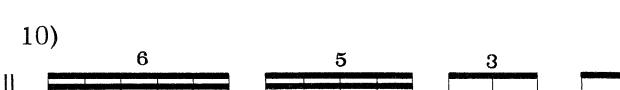
1)

a)  || 

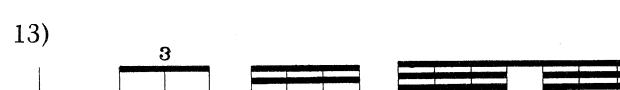
3)  || 

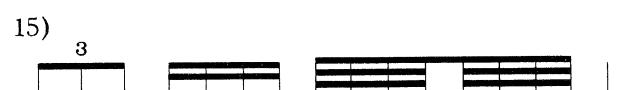
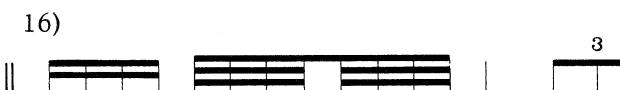
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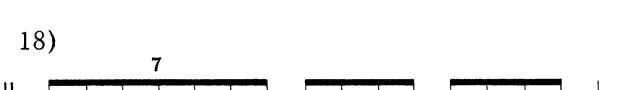
7)  || 

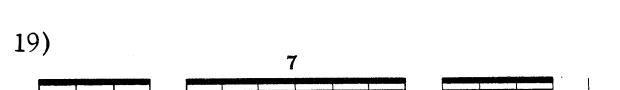
9)  || 

11)  || 

13)  || 

15)  || 

17)  || 

19)  || 

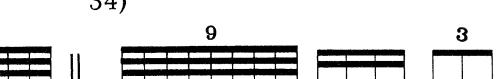
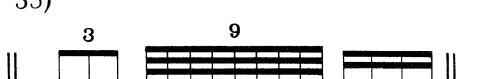
21)  || 22)  || (R16)

23)  || 24)  ||

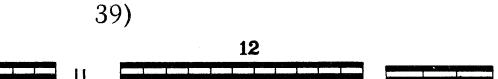
25)  || 26)  || 27)  ||

28)  || 29)  || 30)  ||

31)  || 32)  ||

33)  || 34)  || 35)  ||

36)  || 37)  ||

38)  || 39)  || 40)  ||

41)  || 42)  || 43)  ||

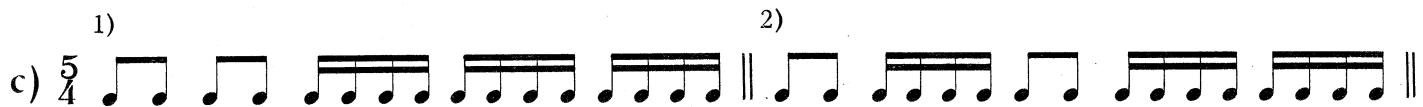
(R16) 1)



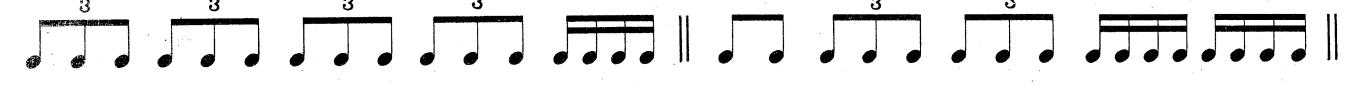
3)



5)



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11)



13)



15)



Ivan Galamian Frederick Neumann

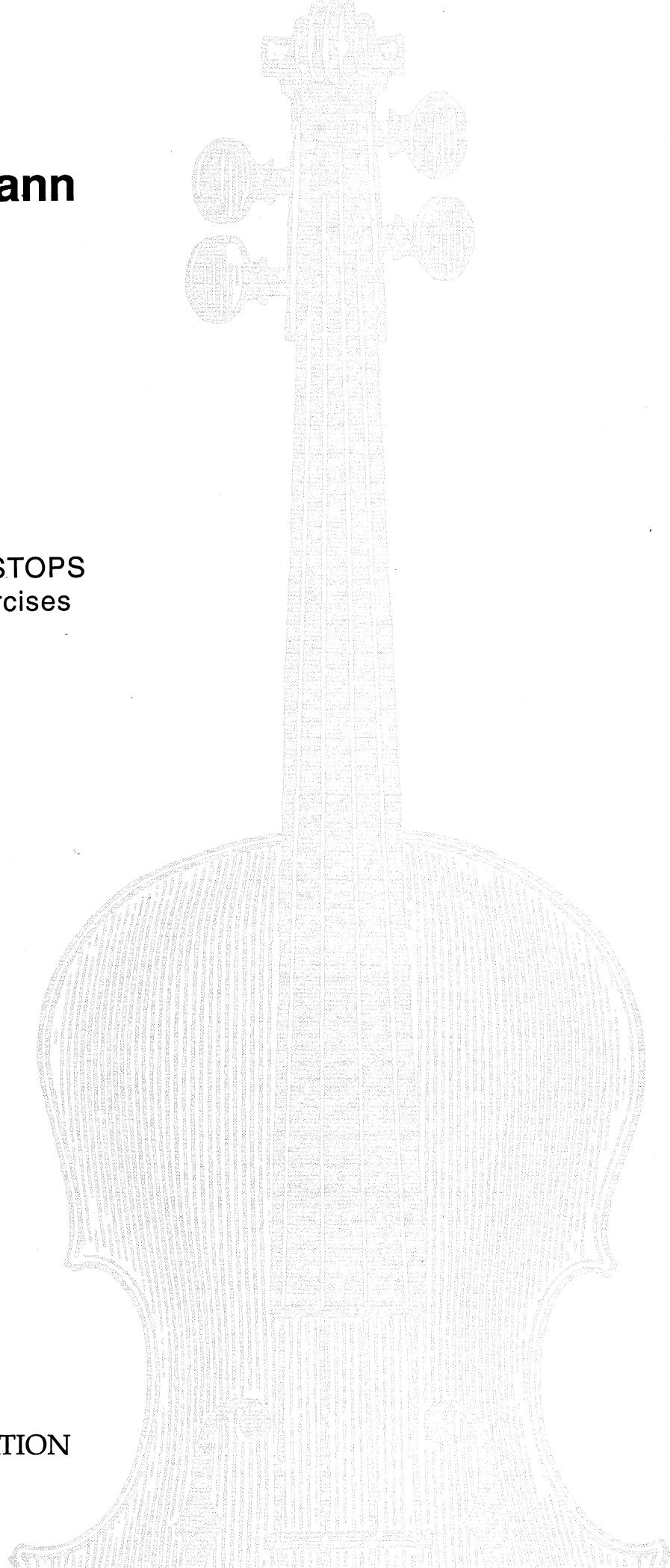
Volume Two

DOUBLE AND MULTIPLE STOPS
in Scale and Arpeggio Exercises

Catalog No. 1.2562

GALAXY MUSIC CORPORATION
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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.

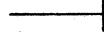
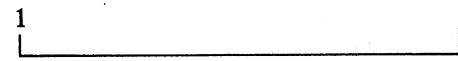
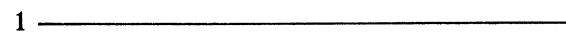
**Ivan Galamian
Frederick Neumann**

Table of Symbols

Symbol

I, II, III, etc.

D A E
G D A



Definition

1st, 2nd, 3rd Position, etc.

Designation of strings;
a single letter stands for the upper string.

Stay on the same strings.

Continue with the same finger(s).

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.*

The musical score consists of two parts. Part 1 (measures 1-7) shows six staves of music for a single string instrument. The staves are labeled 'a)' and 'b)' at the top. Measure 1 starts with a G note (labeled 'D' above the staff). Measures 2-7 show various patterns of eighth-note groups separated by vertical bar lines. The notes are grouped into pairs of three (triplets) or pairs of four (quadruplets). Measure 8 begins with a D note (labeled 'G' above the staff). Part 2 (measures 8-14) continues the pattern with a E note (labeled 'A' above the staff), followed by A, D, (A), and E notes. The music is written in common time (indicated by 'C') and uses eighth-note patterns.

Part 2 (measures 8-14) includes the following labels:

- segue (between measures 1 and 2)
- segue (between measures 2 and 3)
- segue (between measures 3 and 4)
- segue (between measures 4 and 5)
- segue (between measures 5 and 6)
- segue (between measures 6 and 7)
- segue (between measures 7 and 8)
- segue (between measures 8 and 9)
- segue (between measures 9 and 10)
- segue (between measures 10 and 11)
- segue (between measures 11 and 12)
- segue (between measures 12 and 13)
- segue (between measures 13 and 14)

*For example:

The image shows two key signature diagrams. The first, labeled 'B major', has a treble clef and a key signature of one sharp (F#). The second, labeled 'F minor (harmonic)', has a treble clef and a key signature of one flat (B-flat).

I / A / 2

$\left(\begin{matrix} A \\ D \end{matrix}\right)$

Groups of 8 notes

Practice in all keys

$\left(\begin{matrix} E \\ A \end{matrix}\right)$

$A \quad D \quad E \quad A$

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

B. Thirds in Disjunct Motion

Practice in all keys

$\left(\begin{matrix} E \\ A \end{matrix}\right)$

$A \quad D \quad E \quad A$

$D \quad G \quad A \quad D$

$E \quad A \quad D \quad G$

4

I/C

C. Chromatic Minor Thirds

Groups of 12 notes

D only

1

$\frac{1}{3} \frac{1}{3} \frac{1}{3}$ segue

$\frac{1}{3} \frac{1}{3}$ segue

$\frac{1}{3} \frac{2}{4} \frac{1}{3} \frac{2}{4} \frac{1}{3} \frac{2}{4} \frac{1}{3} \frac{2}{4} \frac{1}{3} \frac{2}{4} \frac{2}{4}$ segue

$\frac{2}{4} \frac{2}{4}$ segue

A
D only

2

$\frac{1}{3} \frac{2}{4} \frac{1}{3} \frac{2}{4} \frac{1}{3} \frac{2}{4} \frac{1}{3} \frac{2}{4} \frac{1}{3} \frac{2}{4} \frac{2}{4}$ segue

$\frac{1}{3} \frac{1}{3} \frac{1}{3}$ segue

$\frac{1}{3} \frac{2}{4} \frac{1}{3} \frac{2}{4} \frac{1}{3} \frac{2}{4} \frac{1}{3} \frac{2}{4} \frac{1}{3} \frac{2}{4} \frac{2}{4}$ segue

$\frac{2}{4} \frac{2}{4}$ segue

E
A only

3

$\frac{1}{3} \frac{2}{4} \frac{1}{3} \frac{2}{4} \frac{1}{3} \frac{2}{4} \frac{1}{3} \frac{2}{4} \frac{1}{3} \frac{2}{4} \frac{2}{4}$ segue

$\frac{1}{3} \frac{1}{3} \frac{1}{3}$ segue

$\frac{1}{3} \frac{2}{4} \frac{1}{3} \frac{2}{4} \frac{1}{3} \frac{2}{4} \frac{1}{3} \frac{2}{4} \frac{1}{3} \frac{2}{4} \frac{2}{4}$ segue

$\frac{2}{4} \frac{2}{4}$ segue

Two Octave Scale

4

$(\frac{2}{4} \frac{1}{3} \frac{2}{4} \frac{1}{3} \frac{2}{4} \frac{1}{3} \frac{2}{4}) A$

$\frac{2}{4} \frac{1}{3} \frac{2}{4} \frac{1}{3} \frac{2}{4} \frac{1}{3} \frac{2}{4} \frac{1}{3} \frac{2}{4} \frac{1}{3} \frac{2}{4}$

I / D

D. Chromatic Major Thirds

Groups of 12 notes

D only

1

E only

2

Two Octave Scale

3

E. Whole Tone Scale

Groups of 8 notes

1

(2 4 3)

6
I/F

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.

The sheet music consists of three staves of musical notation. Staff 1 (G clef) shows a sequence of eighth-note chords: (C, E), (C, E), (C, E), (C, E), (F, A), (F, A), (F, A), (F, A). Fingerings above the notes indicate 'only' (1, 3, 1, 3, 1, 3, 1, 3) or 'D only' (1, 3, 1, 3, 1, 3, 1, 3). Staff 2 (G clef) shows a sequence of eighth-note chords: (D, F), (D, F), (D, F), (D, F), (A, C), (A, C), (A, C), (A, C). Fingerings above the notes indicate 'only' (0, 4, 2, 4, 2, 4, 2, 4) or 'A only' (0, 4, 2, 4, 2, 4, 2, 4). Staff 3 (G clef) shows a sequence of eighth-note chords: (E, G), (E, G), (E, G), (E, G), (B, D), (B, D), (B, D), (B, D). Fingerings above the notes indicate 'only' (2, 4, 1, 3, 2, 4, 1, 3, 2, 4) or 'A only' (2, 4, 1, 3, 2, 4, 1, 3, 2, 4).

G. Extensions

Groups of 6 notes

The sheet music consists of two staves of musical notation. Staff 1 (G clef) shows a sequence of six-note chords: (C, E, G, B, D, F#), (C, E, G, B, D, F#), (C, E, G, B, D, F#), (C, E, G, B, D, F#). Staff 2 (G clef) shows a sequence of six-note chords: (D, F#, A, C, E, G), (D, F#, A, C, E, G), (D, F#, A, C, E, G), (D, F#, A, C, E, G).

* 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.

The sheet music consists of two staves of musical notation. Staff 1 (G clef) shows a sequence of twelve-note scales: (C, D, E, F, G, A, B, C, D, E, F, G). Staff 2 (G clef) shows a sequence of twelve-note scales: (D, E, F, G, A, B, C, D, E, F, G, A).

The sheet music consists of two staves of musical notation. Staff 1 (G clef) shows a sequence of twelve-note scales: (A, B, C, D, E, F, G, A, B, C, D, E). Staff 2 (G clef) shows a sequence of twelve-note scales: (E, F, G, A, B, C, D, E, F, G, A, B).

This exercise may be continued into higher positions.

II. SIXTHS

A. Diatonic Consecutive Sixths

Groups of 12 notes

Practice in all keys.

1

G only

(D)

(A)

(E)

segue

D G

A D

E A

A D

E A

A D

E A

A D

E A

A D

Practice the preceding exercise also with the following fingerings:

D G only

segue

4

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

segue

4

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

segue

II / A

Groups of 9 notes

Practice in all keys.

The image shows three staves of musical notation for a six-string guitar. Each staff consists of two measures of music. The first measure of each staff begins with a single note followed by a group of eight notes. The second measure begins with a single note followed by a group of eight notes. Fingerings are indicated above the notes, and string names (A, D, E) are written below the staff. The first staff is in A major, the second in D major, and the third in E major.

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.

The image shows three staves of musical notation for a six-string guitar, demonstrating better fingerings for specific keys. The first staff is in C major, the second in A major, and the third in E major. Fingerings are indicated above the notes, and string names (A, D, E) are written below the staff. The notation is identical to the previous section but uses different fingerings to demonstrate clarity of articulation.

II / A

A minor

8 - - - - - - - -

(2)

8 - - - - - - - -

(2) (1)

8 - - - - - - - -

E major

8 - - - - - - - -

8 - - - - - - - -

8 - - - - - - - -

(2)

II / A

F# minor

A♭ major

II / A

C minor

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)

D
G

2 2 2 *segue*

A
D

3 3 3 *segue*

E
A

4 4 4 *segue*

Chromatic major sixths on two strings (six different fingerings)

D only
G

2 2 2 *segue*

A only
D

3 3 3 *segue*

E only
A

4 4 4 *segue*

II/D

D. Whole Tone Scales

Groups of 8 notes

1 A D E A

2 D A E A

(A) D

segue

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.

1 D G only

2 A D only

3 E A only

segue

III. OCTAVES

A. *Diatonic Consecutive Octaves*

Groups of 12 notes

Practice in all keys.

1

G only

D G

A only

A D

E A

A

D only

D G

E A

A

"Fingered"

D only

A only

E A

D only

E A

D only

III/A

4 4 segue A E A
3 3 segue D A A

4 4 segue D E A
4 4 segue A A A

"Fingered"
3 4 3 2 A D
3 4 3 2 E A
segue 8
3 4 3 2 4 4 3 2 segue
3 4 3 2 4 4 3 2 4 4 3 2 segue
3 4 3 2 4 4 3 2 4 4 3 2 A D
3 4 3 2 4 4 3 2 4 4 3 2 D G

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.

D only
G 4 4 segue
1 3 3 1 segue

A only
D 4 4 segue
1 4 1 segue
2 4 2 segue

E A 4 4 segue
3 4 3 2 1 2 1 1 segue
1 2 1 2 1 2 1 1

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.

1

D only

4 4 segue

1 1

A

D G

A D

D G

A D

E A

A D

(A)

D

E A

A D

E A

8

Groups of 8 notes

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

2

4 1

3 0 1/1

3 0 1/1

8

3 0 1/1

3 0 1/1

3 0 1/1

3 0 1/1

3 0 1/1

3 0 1/1

3 0 1/1

3 0 1/1

B. Tenths in Disjunct Motion

Groups of 12 notes

Practice in all keys.

1

D only

4 4 segue

1 1

A

D G

A D

D G

A D

E A

8

E A

4 4

1 1

IV / C

C. Chromatic Minor and Major Tenth

Groups of 12 notes

D only
G
3 4
0 1
 $(\frac{4}{0})$

D. Tenth and Octaves Combined

Groups of 12 notes Practice in all keys

E
A
4 4 4 4 segue
1 1 1 1
1
1 3 4 3 3 4 1 segue

(8)
4 4 4 4 segue
1 1 1 1
1 2 4 2 4 1 segue

A only
D
3 4 3 4 segue
1 1 1 1
2
2 3 4 3 3 4 1 segue

D only
G
4 3 4 3 segue
1 1 1 1
3 4 3 4 segue

V. FOURTHS

A. Diatonic Consecutive Fourths

Practice in all keys and on the other strings.

Groups of 12 notes

D only G

Groups of 16 notes

B. Fourths in Disjunct Motion

Groups of 8 notes

Practice in all the keys.

V/B

2. *segue*
A D
E A

segue
A D
D G

C. Chromatic Fourths

Groups of 8 notes

D
G
1 2 1 2 *segue*
2 3 2 3 *segue*

1 2 1 2
2 3 2 3

E
A
3 4 3 4 *segue*
2 1 2 1 *segue*

(8)

1 2 1 2
1 2

A
D

D
G

VI. FIFTHS

A. Diatonic Consecutive Fifths

Groups of 8 notes

1

2

3

B. Chromatic Fifths

Groups of 12 notes

D G 1 2 1 2 1 segue

2 1 2 1 segue

1 1 1 1 segue

0 1 2 3 1 2 3 1 2 3 1 2 3 segue

3 2 1 3 2 1 3 2 1 3 2 1 3 2 1

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

Sounding pitch 8 - - - - - - - -

1 C major E A

2 D major A D E A

3 E major E A

4 B_b major A

5 A_b major E A

X. TRIPLE STOPS

A. *Diatonic Triple Stops in Consecutive Motion*

Groups of 12 notes

Practice in all keys.

Sample bowing patterns:

X/A

7

¹
³
⁴ *segue*

E

A

8

²
⁴ *segue*

E

8

A

9

³
¹
⁴ *segue*

E

8

A

10

*¹
³
⁴ *segue*

E
A
D

1
2 *segue*

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.

A
D
G

11

1
2
3 *segue*

E
A
D

2
3 *segue*

E
A
D

A
D
G

B. In Disjunct Motion

Groups of 12 notes

Practice in all keys.

1

A
D
G

4
1
3

2

E
A
D

2
4
1

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.

The sheet music consists of five staves of musical notation for a single string instrument. Each staff begins with a treble clef and a key signature. The first staff starts in E major (no sharps or flats). The second staff starts in A minor (one sharp). The third staff starts in A major (one sharp). The fourth staff starts in E minor (two sharps). The fifth staff starts in A major (one sharp). Each staff contains 12 measures of music, divided into three groups of four measures each, indicated by vertical bar lines. Above each group, the word "segue" is written above the staff. Below each measure, the fingerings for the notes are indicated as pairs of numbers (e.g., 1, 2; 3, 4) under each note head. The music includes various dynamics like accents and slurs, and some notes have stems pointing in different directions.

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

This block shows a single staff of musical notation with fingerings. It features a key signature of one sharp (A major). The staff has six measures, each consisting of two eighth-note chords. The fingerings are shown as pairs of numbers below each note head. The first measure starts with a G major chord (G-B-D). The second measure starts with an E major chord (E-G-C). The third measure starts with a C major chord (C-E-G). The fourth measure starts with an A major chord (A-C-E). The fifth measure starts with a G major chord (G-B-D). The sixth measure starts with an E major chord (E-G-C). The fingerings are: G major (1, 3; 2, 4), E major (1, 3; 2, 4), C major (1, 3; 2, 4), A major (1, 3; 2, 4), G major (1, 3; 2, 4), E major (1, 3; 2, 4).

I/A

Sheet music for the I/A section, featuring eight measures per system. The music is written in treble clef and consists of two systems of four measures each. The notes are represented by dots with numbers above them, indicating fingerings. The first system starts with a measure of A (4/1), followed by E (4/1), then a repeat sign and a measure of E (4/1). The second system follows with a measure of E (4/1), then a repeat sign and a measure of E (4/1). The music continues with two more systems of four measures each, ending with a final measure of A (4/1).

B. Augmented Triads

Groups of 12 notes

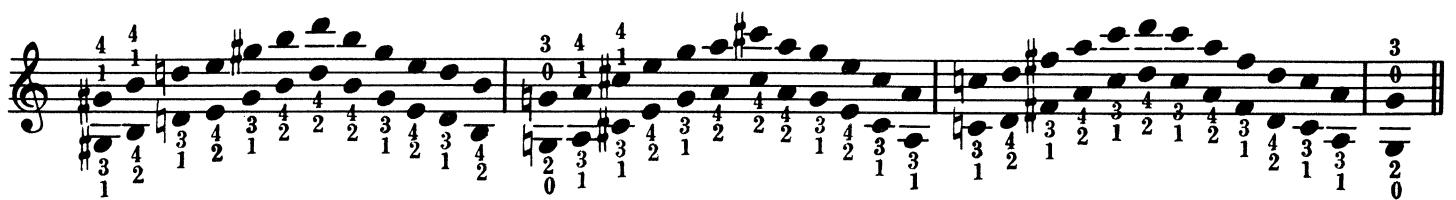
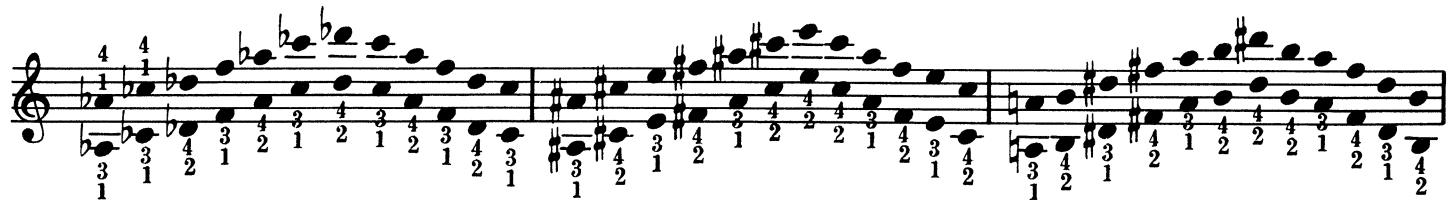
C. Diminished Sevenths

Groups of 9 notes

D. Dominant Sevenths and Inversions

Groups of 12 notes

I/D

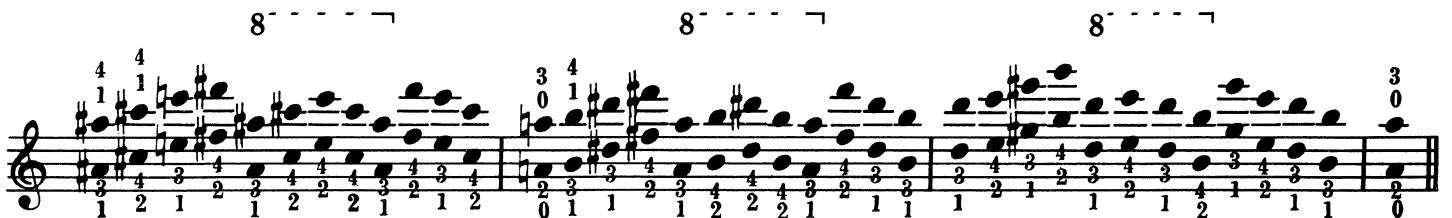
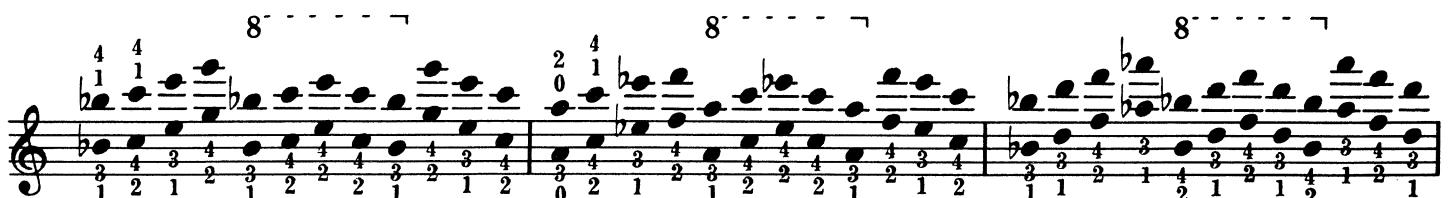


E only 8

A 8

segue

8



II. VARIOUS INTERVALS

A. *Triads in Sixths and Fifths*

Groups of 12 notes

The musical score consists of 12 staves of music, each containing 12 notes. The notes are grouped by measure and numbered 1 through 4. The music includes various intervals such as sixths and fifths, and features accidentals like flats and sharps. The notes are represented by dots on a staff with a treble clef.

Key signatures and time signatures change throughout the score. Some measures include numerical subscripts and superscripts below the staff, such as (2) and (3), likely indicating specific fingerings or performance techniques.

Interval markings are present in several measures, such as 'E' above a note in the first staff, 'A' above a note in the second staff, and 'D' above a note in the third staff. These markings likely refer to specific intervals or chords being played.

II / B

B. Triads in Thirds and Fourths

Groups of 12 notes

Groups of 12 notes

Measure 1: (0) 2 3 4 1 2 3
Measure 2: (1) 2 3 4 1 2 3
Measure 3: (2) 3 4 1 2 3 4

Groups of 12 notes

Measure 1: (3) 4 1 2 3 4 1 2 3
Measure 2: (1) 2 3 4 1 2 3 4 1 2 3
Measure 3: (2) 3 4 1 2 3 4 1 2 3 4

Groups of 12 notes

Measure 1: (0) 2 3 4 1 2 3 4 1 2 3
Measure 2: (1) 2 3 4 1 2 3 4 1 2 3
Measure 3: (2) 3 4 1 2 3 4 1 2 3 4

Groups of 12 notes

Measure 1: (3) 4 1 2 3 4 1 2 3 4 1 2 3
Measure 2: (1) 2 3 4 1 2 3 4 1 2 3 4
Measure 3: (0) 2 3 4 1 2 3 4 1 2 3 4

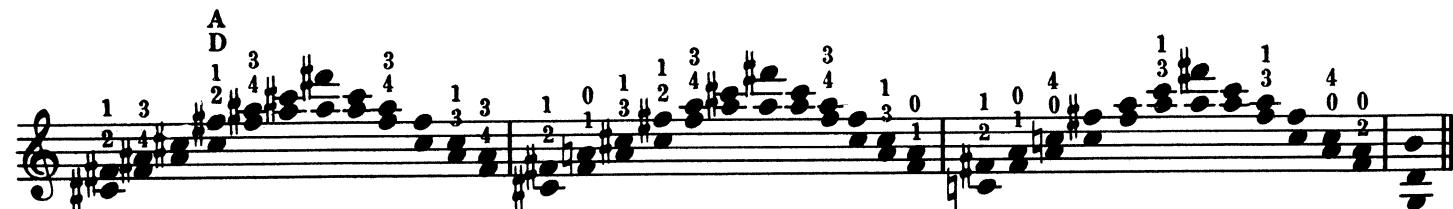
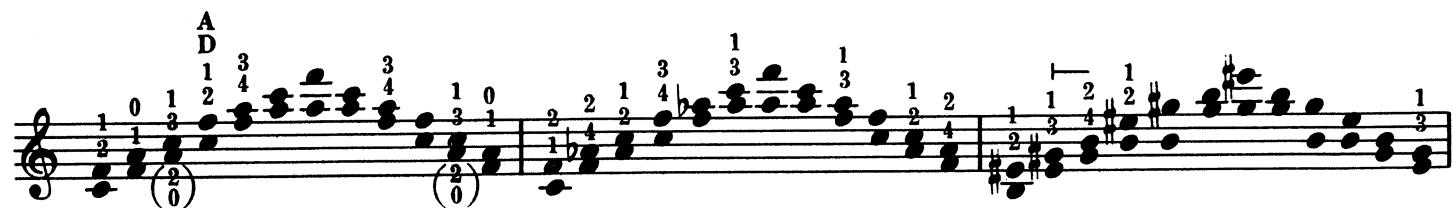
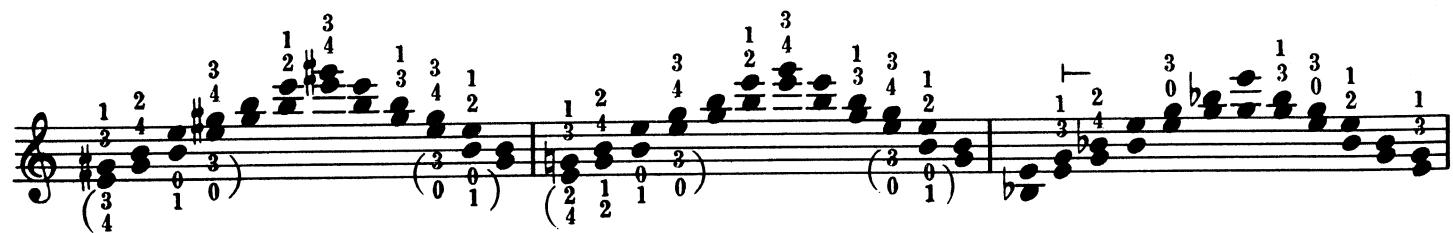
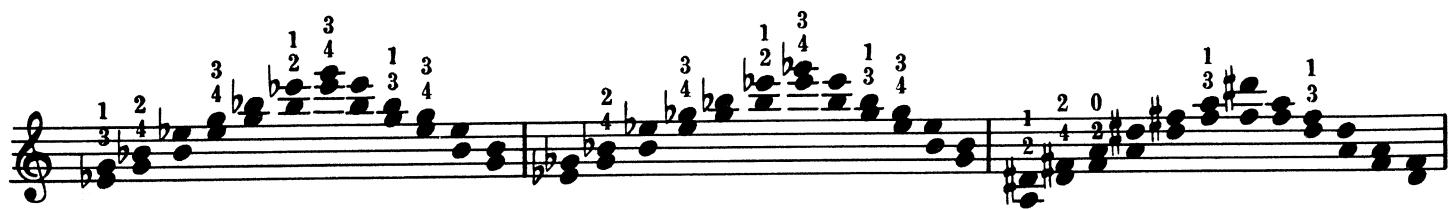
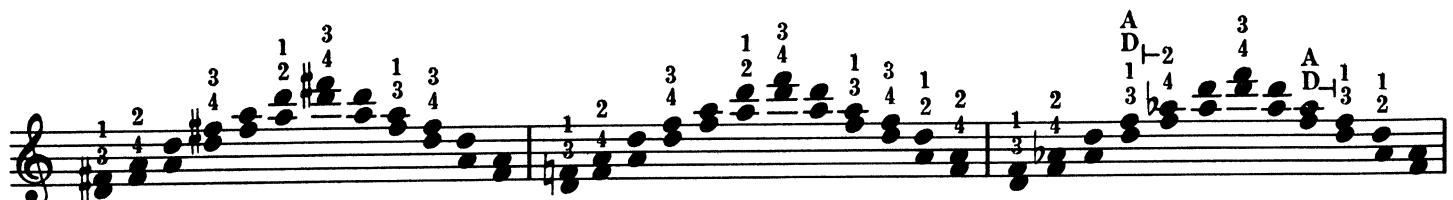
Groups of 12 notes

Measure 1: (1) 3 4 1 2 3 4 1 2 3 4 1 2 3
Measure 2: (2) 3 4 1 2 3 4 1 2 3 4 1 2 3
Measure 3: (0) 2 3 4 1 2 3 4 1 2 3 4 1 2 3

Groups of 12 notes

Measure 1: (2) 3 4 1 2 3 4 1 2 3 4 1 2 3
Measure 2: (1) 2 3 4 1 2 3 4 1 2 3 4 1 2 3
Measure 3: (0) 2 3 4 1 2 3 4 1 2 3 4 1 2 3

II / B



C. Triads with Passing Tones in Various Intervals

Groups of 8 notes



Musical score page 36, section II/C, measures 3-4. The top staff begins with 'E' above the first measure. The bottom staff begins with 'E' above the first measure. Measures 3-4 show a continuation of eighth-note pairs, with 'E' labels appearing above the staves.

Musical score page 36, section II/C, measures 5-6. The top staff begins with 'A' above the first measure. The bottom staff begins with 'A' above the first measure. Measures 5-6 show a continuation of eighth-note pairs, with 'A' labels appearing above the staves.

Musical score page 36, section II/C, measures 7-8. The top staff begins with 'E' above the first measure. The bottom staff begins with 'E' above the first measure. Measures 7-8 show a continuation of eighth-note pairs, with 'E' labels appearing above the staves.

Musical score page 36, section II/C, measures 9-10. The top staff begins with 'E' above the first measure. The bottom staff begins with 'E' above the first measure. Measures 9-10 show a continuation of eighth-note pairs, with 'E' labels appearing above the staves.

Musical score page 36, section II/C, measures 11-12. The top staff begins with 'E' above the first measure. The bottom staff begins with 'E' above the first measure. Measures 11-12 show a continuation of eighth-note pairs, with 'E' labels appearing above the staves.

II / D

D. Augmented Triads in Sixths

Groups of 12 notes

Musical score for augmented triads in sixths, Group 1. The score consists of two staves of music. The first staff begins with an A major chord (root position) followed by a C# major chord (first inversion). The second staff begins with an E major chord (root position) followed by a G major chord (root position). Both staves feature sixteenth-note patterns with various fingerings (e.g., 1-2, 2-3, 3-4, 4-1, 1-2, 2-3, 3-4, 4-1) and rests.

Musical score for augmented triads in sixths, Group 2. This section continues the pattern from Group 1, featuring the same chords and sixteenth-note patterns. It includes labels for A major and E major chords.

E. Diminished Sevenths in Various Intervals

Groups of 9 notes

Musical score for diminished sevenths in various intervals, Group 1. The score shows a single staff of nine measures. The chords include A major, E major, and E minor. Fingerings such as 1-2, 2-3, 3-4, 4-1, 1-2, 2-3, 3-4, 4-1, and 1-2, 2-3, 3-4, 4-1 are used throughout the piece.

Musical score for diminished sevenths in various intervals, Group 2. This section continues the pattern from Group 1, featuring the same chords and fingerings.

Musical score for diminished sevenths in various intervals, Group 3. This section continues the pattern from Group 1, featuring the same chords and fingerings.

Musical score for diminished sevenths in various intervals, Group 4. This section continues the pattern from Group 1, featuring the same chords and fingerings.

F. Dominant Sevenths in Sixths and Sevenths

Groups of 9 notes

Sheet music for dominant sevenths in sixths and sevenths. The first section consists of two staves of nine notes each. The notes are numbered 1 through 4. The first staff starts with 1, 3, 1, 0, 2, (3), 1. The second staff starts with 2, 4, 1, 3, 1, 3, 2, 3, 1. Brackets group the notes into pairs and triplets.

Sheet music for dominant sevenths in sixths and sevenths. The second section consists of two staves of nine notes each. The notes are numbered 1 through 4. The first staff starts with 2, 1, 1, 3, 2, A, D, 4, 2. The second staff starts with 1, 0, 2, 1, 1, 3, E, 4, 3. Brackets group the notes into pairs and triplets.

Sheet music for dominant sevenths in sixths and sevenths. The third section consists of two staves of nine notes each. The notes are numbered 1 through 4. The first staff starts with 2, 1, 1, 3, 2, A, 4, 3. The second staff starts with 1, 0, 2, 1, 1, 3, (3). Brackets group the notes into pairs and triplets.

Sheet music for dominant sevenths in sixths and sevenths. The fourth section consists of two staves of nine notes each. The notes are numbered 1 through 4. The first staff starts with 2, 1, 1, 3, 2, A, D, 4, 3. The second staff starts with 1, 0, 2, 1, 1, 3, A, D. Brackets group the notes into pairs and triplets.

Sheet music for dominant sevenths in sixths and sevenths. The fifth section consists of two staves of nine notes each. The notes are numbered 1 through 4. The first staff starts with 2, 1, 1, 3, 2, A, 4, 3. The second staff starts with 1, 0, 2, 1, 1, 3, (4). Brackets group the notes into pairs and triplets.

Sheet music for dominant sevenths in sixths and sevenths. The sixth section consists of two staves of nine notes each. The notes are numbered 1 through 4. The first staff starts with 2, 1, 1, 3, 2, 1, 3, 1, 4, 3, 2, 0, 4. The second staff starts with 1, 0, 2, 1, 1, 3, E, 2, 3, 1, 4, 3, 2, 1, 0, 1, 4. Brackets group the notes into pairs and triplets.

III. TRIPLE STOPS

A. Major Triads

Groups of 12 notes

Sample bowing patterns:

The sheet music displays 12 groups of major triad triple stops. Each group consists of three measures of triple stops. The first measure of each group is labeled with a number (1 through 12) above the staff. The second measure is labeled 'a)' and the third 'b)'. Below the staff, each note is annotated with a number indicating its fingerings. The first group starts with an 'E' and the last group ends with an 'E'.

B. Diminished Sevenths

Groups of 8 notes

(Bowing patterns as above)

Musical staff showing a group of 8 notes. Fingerings: 3 2 1, 3 2 1, 3 2 1. Segue. The notes are E, B, G, D. Measure number 8 is indicated above the staff.

Musical staff showing a group of 8 notes. Fingerings: 3 2 1, 3 2 1, 3 2 1. Segue. The notes are E, B, G, D. Measure number 8 is indicated above the staff.

Musical staff showing a group of 8 notes. Fingerings: 3 2 1, 3 2 1, 3 2 1. Segue. The notes are E, B, G, D. Measure number 8 is indicated above the staff.

C. Fourth Chords

Groups of 8 notes

(Bowing patterns as above)

Musical staff showing a group of 8 notes. Fingerings: 1 2 3, 1 2 3. Segue. The notes are E, B, G, D. Measure number 1 is indicated above the staff.

Musical staff showing a group of 8 notes. Fingerings: 1 2 3, 1 2 3. Segue. The notes are E, B, G, D. Measure number 1 is indicated above the staff.

IV. QUADRUPLE STOPS

A. Major Triads

Groups of 6 notes

Sample bowing patterns:

1 2 3 4 5
 6 7 8 9 10

B. Diminished Sevenths

Groups of 8 notes

(Bowing patterns as above)

segue

