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CONTEMPORARY
VIOLIN TECHNIQUE

Volume One
PART 1

Scale and Arpeggio Exercises

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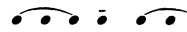
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Preface

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

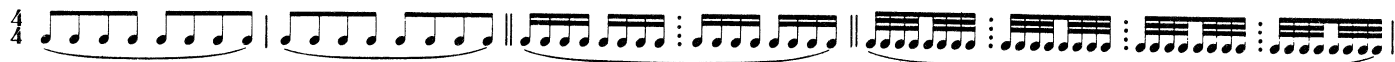
<i>Symbol</i>	<i>Definition</i>
I, II, III, etc.	1st, 2nd, 3rd Position, etc.
G, D, A, E	Strings
D ———	Stay on the same string
1 ———	Continue with the same finger
┌——	Reach up
——┐	Reach down
² ┌————┐ └————┘ ²	Keep finger down
Ⓜ	Remain in position

1

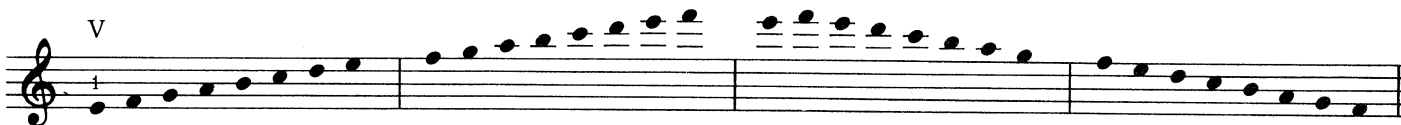
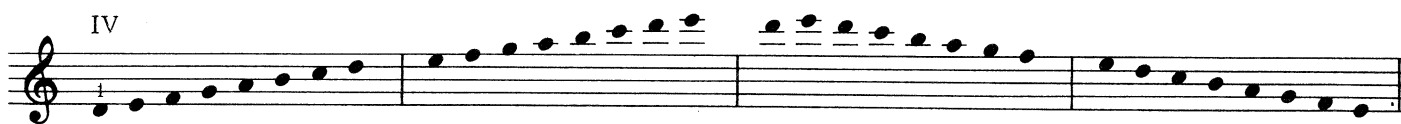
Scales in One Position

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

Primary Patterns:

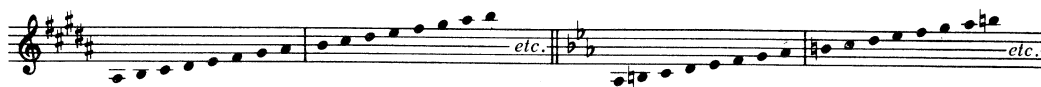


*Practice this exercise in all the major and minor keys.**



This may be continued into higher positions.

*Example:



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

G

TWO-FINGER SCALES

G

THREE-FINGER SCALES

G

Musical staff with treble clef, showing a scale with fingerings: 1, 2, 1, 2, 1, 2, 1, 2, 3, 4, 3, 4, 3, 4, 2, 1.

Musical staff with treble clef, showing a scale with fingerings: 1, 2, 1, 2, 1, 2, 1, 2, 3, 4, 3, 4, 3, 4, 3, 2, 1.

FOUR-FINGER SCALES

G

Musical staff with treble clef, G major scale, fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 4, 3, 2, 1, 4, 3, 2, 1.

Musical staff with treble clef, G major scale, fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 4, 3, 2, 1, 4, 3, 2, 1.

Musical staff with treble clef, G major scale, fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 4, 3, 2, 1, 4, 3, 2, 1.

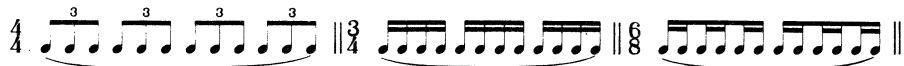
Musical staff with treble clef, G major scale, fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 4, 3, 2, 1, 4, 3, 2, 1.

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.

The image contains seven staves of musical notation for three-octave scales. The first five staves are in treble clef with a key signature of one sharp (F#). They show ascending and descending scales with eighth and sixteenth notes, including triplet and sixteenth-note patterns. The last two staves show scales with dotted rhythms and sixteenth-note patterns.

This page of guitar sheet music consists of 12 staves. The first six staves are in the key of B-flat major (two flats). The last six staves are in the key of E major (three sharps). The music includes various techniques such as triplets, slurs, and fingerings. An 'E' chord is indicated above the 4th staff. Some notes in the 7th and 8th staves are marked with an 'x', likely indicating muted notes.

4 4 E 4

(3) (1) 1

4 4 3 2

(0) (1) 1

E 4

(3) (1) 1

4 4 4

(3) (1) 1

4 4 3 2

(3) (1) 1

This page of musical notation is organized into six systems, each consisting of two staves. The notation is written in treble clef and includes various musical elements:

- System 1:** Key signature of two flats. The first staff has a sequence of notes with fingerings 1 and 2. The second staff has notes with fingerings 1, 4, and 3, and a note marked 'E' with a '4' below it.
- System 2:** Key signature of two flats. The first staff has notes with fingerings 1 and 2. The second staff has notes with fingerings 4, 4, and 4.
- System 3:** Key signature of two sharps. The first staff has notes with fingerings 1 and 2. The second staff has notes with fingerings 4, 4, 3, and 2.
- System 4:** Key signature of two sharps. The first staff has notes with fingerings 1 and 2. The second staff has notes with fingerings 3 and 4.
- System 5:** Key signature of two sharps. The first staff has notes with fingerings 1 and 2. The second staff has notes with fingerings 3 and 4.
- System 6:** Key signature of two sharps. The first staff has notes with fingerings 1 and 2. The second staff has notes with fingerings 1 and 1.

Fingerings are indicated by numbers 1, 2, 3, and 4, and sometimes in parentheses. Some notes are marked with 'E' and 'b'. The page is numbered '8' at the bottom left and '2356' at the bottom right.

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

1 2

4 3 3 4 4

1 1 1 1 1 8 - - - - -

4 4 4 4 1

1 1 1 1 1 8 - - - - -

4 4 3 3 2 4

1 1 1 1 1 8 - - - - -

4 3 3 4 3

1 1 1 1 1 8 - - - - -

4 3 3 4 1

D

D

D

E

D

D

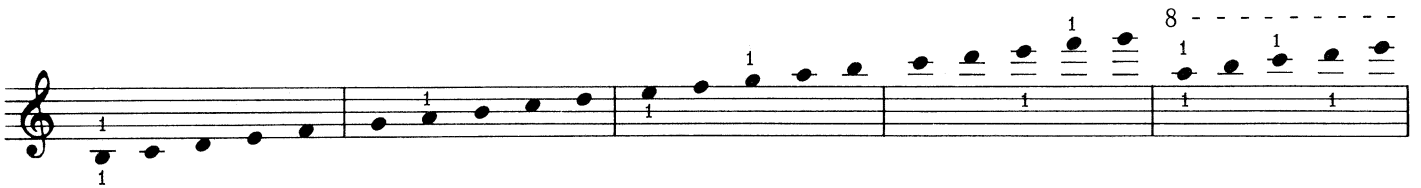
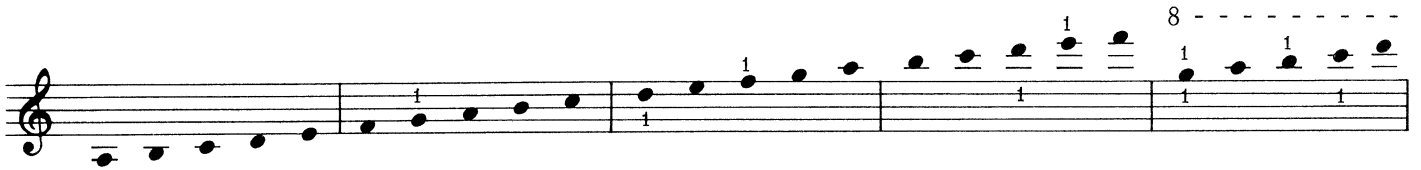
4

Scales of Varied Length and Different Groups of Notes

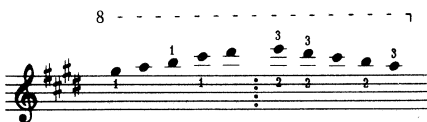
Practice these scales in all the major and minor keys.

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

Primary Patterns:

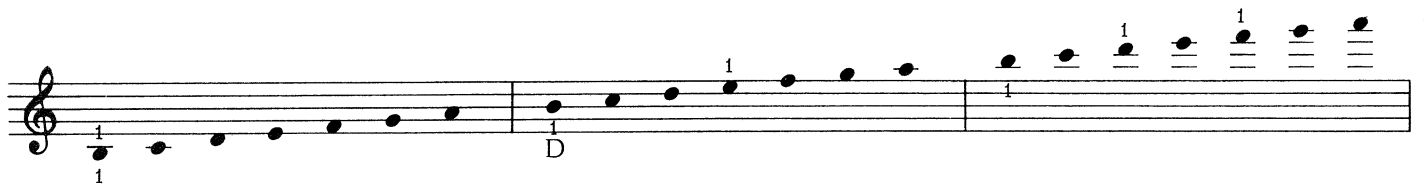
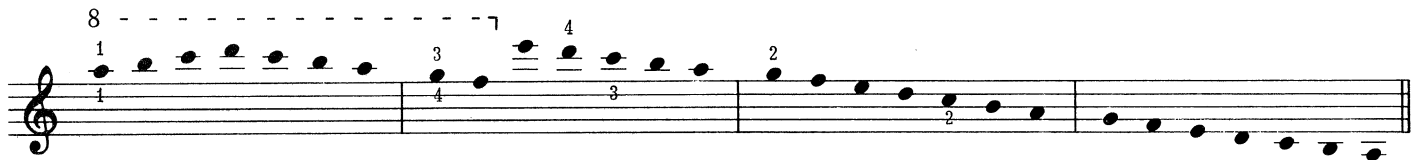
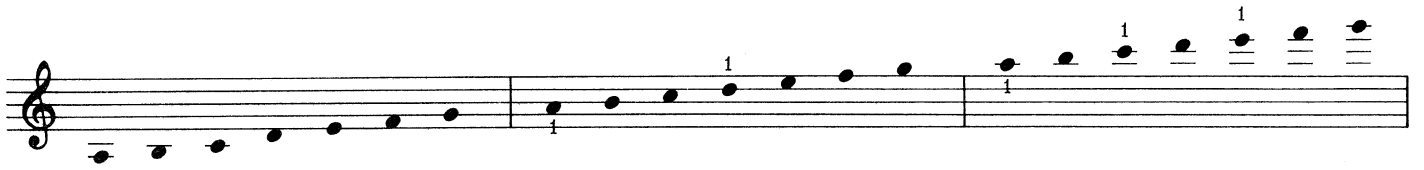


**Whenever the two highest notes of these scales form a half-step, they will best be played by the same finger.*
Example:



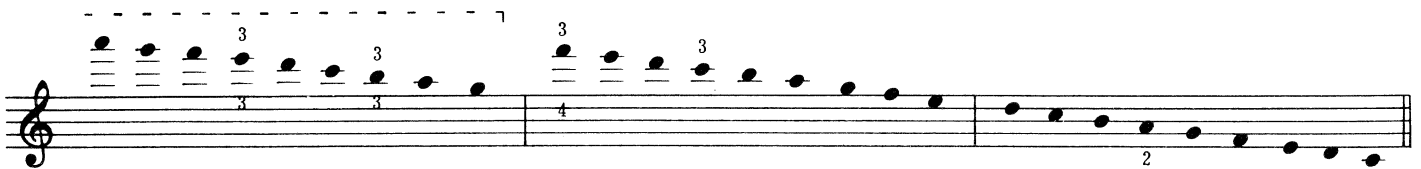
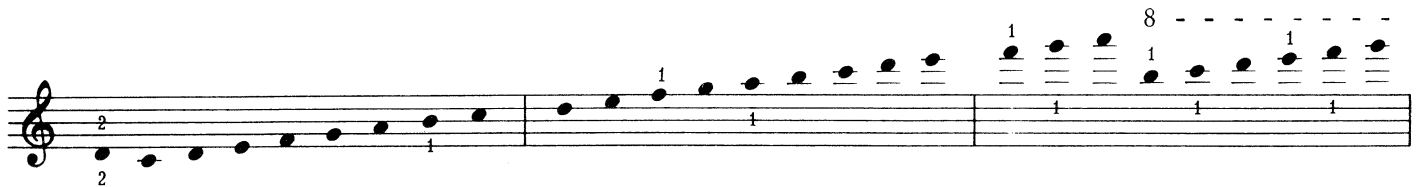
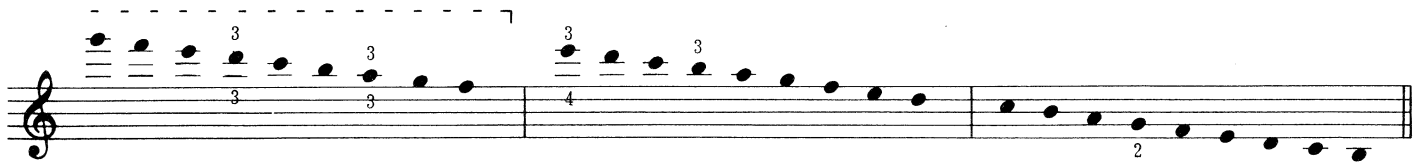
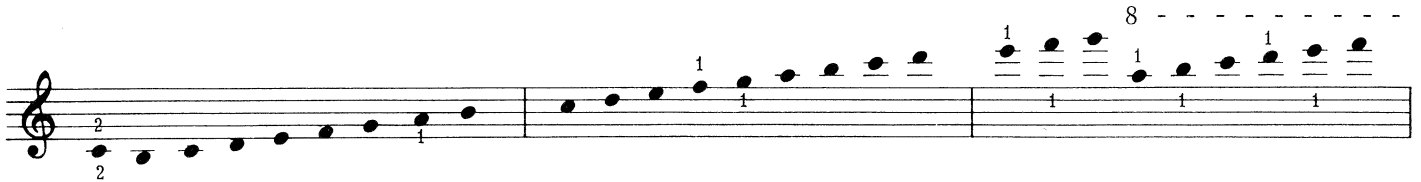
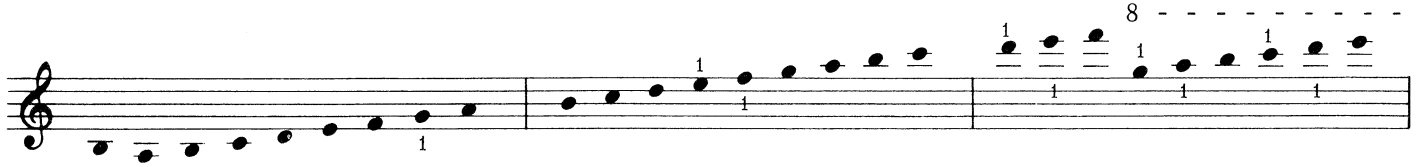
Groups of seven notes. PATTERNS: *B1, B7*
R1, R7

Primary Patterns:



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

Primary Patterns:

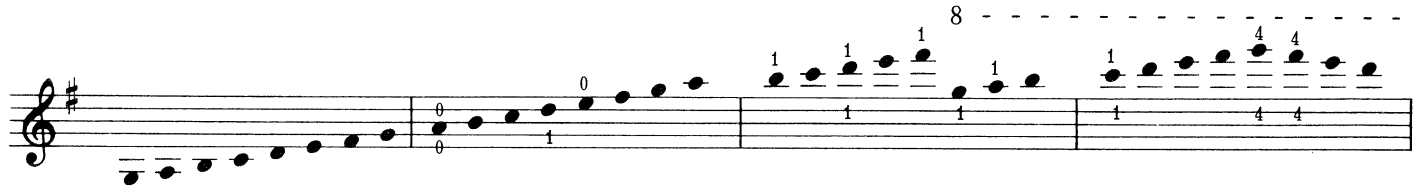


5

Four-Octave Scales

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

Primary Patterns:



Musical staff 1: Treble clef, key signature of one sharp (F#). Contains a sequence of notes with fingerings (3 2), 1, 3, 3, 3, 3, 3, 3, 3, 3, 4, and a final triplet (3) (4 2).

Musical staff 2: Treble clef, key signature of one sharp (F#). Contains a sequence of notes with fingerings (3 1 3) 8, 1, 1, 1, 1, 1, 4, 3, 3.

Musical staff 3: Treble clef, key signature of one sharp (F#). Contains a sequence of notes with fingerings 3, 3, 3, 4, 4, 2.

Musical staff 4: Treble clef, key signature of two flats (Bb). Contains a sequence of notes with fingerings (3 1 3) 8, 1, 1, 1, 1, 1, 4, 4, 3, 3, 3.

Musical staff 5: Treble clef, key signature of two flats (Bb). Contains a sequence of notes with fingerings 2, 3, 3, 4, 2, 2.

Musical staff 6: Treble clef, key signature of two flats (Bb). Contains a sequence of notes with fingerings 2, 1, 1, 1, 1, 1, 1, 1, 1, 2, 3, 3, 3.

Musical staff 7: Treble clef, key signature of two flats (Bb). Contains a sequence of notes with fingerings 3, 3, 3, 4, 2, 2.

Musical staff 8: Treble clef, key signature of two flats (Bb). Contains a sequence of notes with fingerings (3 1 3) 8, 1, 1, 1, 1, 1, 1, 3, 2, 3.

Musical staff 9: Treble clef, key signature of two flats (Bb). Contains a sequence of notes with fingerings 3, 3, 3, 4, 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:



Seven staves of musical notation for arpeggios in one position. Each staff shows a sequence of notes with fingerings (1-4) and a star annotation (*) indicating a specific technique. The notation includes treble clefs, key signatures (one flat and two flats), and various time signatures (4/4, 3/4, 8/8). The patterns are grouped into sets of three notes, four notes, and six notes.

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

Musical staff 1: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains two measures of music. The first measure has notes G4, A4, B-flat4, C5, D5, E5, F5, G5 with fingerings 4, 3, 1, 2, 3, 4, 2, 1. The second measure has notes G4, A4, B-flat4, C5, D5, E5, F5, G5 with fingerings 4, 3, 1, 2, 3, 4, 2, 1. There are bar lines at the end of each measure.

Musical staff 2: Treble clef, key signature of two flats. The staff contains two measures of music. The first measure has notes G4, A4, B-flat4, C5, D5, E5, F5, G5 with fingerings 4, 3, 4, 2, 3, 4, 2, 1. The second measure has notes G4, A4, B-flat4, C5, D5, E5, F5, G5 with fingerings 3, 2, 3, 4, 2, 1, 2, 3. There are bar lines at the end of each measure.

Musical staff 3: Treble clef, key signature of three sharps (F-sharp, C-sharp, G-sharp). The staff contains two measures of music. The first measure has notes G4, A4, B4, C5, D5, E5, F5, G5 with fingerings 2, 3, 0, 4, 2, 4, 3, 4. The second measure has notes G4, A4, B4, C5, D5, E5, F5, G5 with fingerings 1, 3, 0, 2, 0, 3, 0, 4. There are bar lines at the end of each measure.

Musical staff 4: Treble clef, key signature of three sharps. The staff contains two measures of music. The first measure has notes G4, A4, B4, C5, D5, E5, F5, G5 with fingerings 1, 2, 4, 3, 0, 3, 2, 4. The second measure has notes G4, A4, B4, C5, D5, E5, F5, G5 with fingerings 1, 4, 2, 0, 3, 1, 4, 3. There are bar lines at the end of each measure.

Musical staff 5: Treble clef, key signature of three sharps. The staff contains two measures of music. The first measure has notes G4, A4, B4, C5, D5, E5, F5, G5 with fingerings 1, 2, 4, 3, 0, 3, 2, 4. The second measure has notes G4, A4, B4, C5, D5, E5, F5, G5 with fingerings 1, 3, 0, 3, 0, 3, 4, 2. There are bar lines at the end of each measure.

Musical staff 6: Treble clef, key signature of three sharps. The staff contains two measures of music. The first measure has notes G4, A4, B4, C5, D5, E5, F5, G5 with fingerings 1, 2, 0, 3, 0, 4, 2, 4. The second measure has notes G4, A4, B4, C5, D5, E5, F5, G5 with fingerings 4, 2, 0, 3, 0, 4, 2, 4. There are bar lines at the end of each measure.

Musical staff 7: Treble clef, key signature of three sharps. The staff contains two measures of music. The first measure has notes G4, A4, B4, C5, D5, E5, F5, G5 with fingerings 2, 0, 2, 0, 4, 0, 4, 0. The second measure has notes G4, A4, B4, C5, D5, E5, F5, G5 with fingerings 1, 3, 0, 3, 0, 4, 2, 4. There are bar lines at the end of each measure.

Musical staff 8: Treble clef, key signature of two flats. The staff contains two measures of music. The first measure has notes G4, A4, B-flat4, C5, D5, E5, F5, G5 with fingerings 1, 2, 3, 2, 3, 4, 2, 1. The second measure has notes G4, A4, B-flat4, C5, D5, E5, F5, G5 with fingerings 2, 1, 2, 3, 4, 2, 1, 2. There are bar lines at the end of each measure.

Musical staff 9: Treble clef, key signature of two flats. The staff contains two measures of music. The first measure has notes G4, A4, B-flat4, C5, D5, E5, F5, G5 with fingerings 2, 1, 2, 3, 4, 2, 1, 2. The second measure has notes G4, A4, B-flat4, C5, D5, E5, F5, G5 with fingerings 2, 1, 2, 3, 4, 2, 1, 2. There are bar lines at the end of each measure.

The sheet music is organized into ten staves. The first three staves are in a key with one flat (B-flat major or D minor). The last seven staves are in a key with four sharps (A major or D minor). The music features various fret numbers (1, 2, 3, 4) and fingerings (1, 2, 3, 4) for each note. There are double bar lines and repeat signs throughout the piece.

This page contains ten staves of musical notation for guitar. Each staff consists of two measures. The notation is written in treble clef with a key signature of one sharp (F#). Fingerings are indicated by numbers 1, 2, 3, and 4. Some notes are beamed together. The sixth staff includes a 'G' chord marking below the staff. The music concludes with a double bar line and repeat signs on the fifth staff.

This page of guitar sheet music contains nine staves of music. The first six staves are in the key of G major (one sharp). The seventh and eighth staves are in the key of G minor (one flat). The ninth staff returns to G major. The music consists of two-measure phrases with various fingering numbers (1-4) and some triplets. A 'G' chord symbol is present at the start of the second and seventh staves.

Musical staff 1: Treble clef, key signature of one flat (B-flat), 2/4 time signature. The staff contains two measures of music. The first measure starts with a bass line '1' and a treble line starting on G4. The second measure starts with a bass line '1' and a treble line starting on G4 with a B-flat. Fingering numbers 1 and 2 are present.

Musical staff 2: Treble clef, key signature of one flat. The staff contains two measures of music. The first measure starts with a bass line '1' and a treble line starting on G4. The second measure starts with a bass line '1' and a treble line starting on G4. Fingering numbers 1 and 2 are present.

Musical staff 3: Treble clef, key signature of two sharps (D major), 2/4 time signature. The staff contains two measures of music. The first measure starts with a bass line '1' and a treble line starting on G4. The second measure starts with a bass line '1' and a treble line starting on G4. Fingering numbers 1 and 2 are present.

Musical staff 4: Treble clef, key signature of two sharps. The staff contains two measures of music. The first measure starts with a bass line '1' and a treble line starting on G4. The second measure starts with a bass line '1' and a treble line starting on G4. Fingering numbers 1, 2, 3, 4, 1, 3, 2, 2 are present.

Musical staff 5: Treble clef, key signature of two sharps. The staff contains two measures of music. The first measure starts with a bass line '1' and a treble line starting on G4. The second measure starts with a bass line '1' and a treble line starting on G4. Fingering numbers 1, 2, 3, 4, 1, 3, 2, 4, 2, 3 are present.

Musical staff 6: Treble clef, key signature of two sharps. The staff contains two measures of music. The first measure starts with a bass line '1' and a treble line starting on G4. The second measure starts with a bass line '1' and a treble line starting on G4. Fingering numbers 1 and 2 are present.

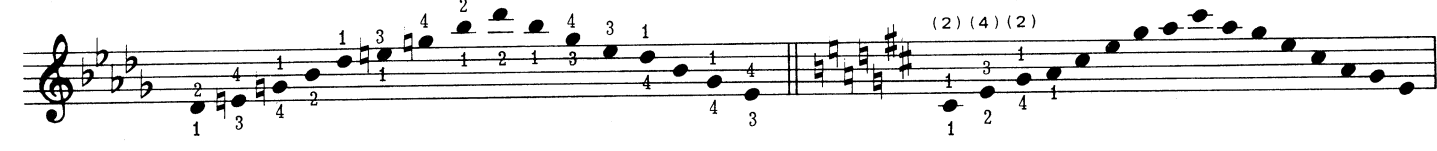
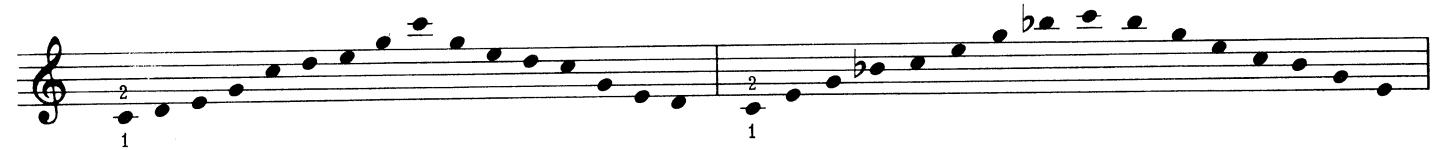
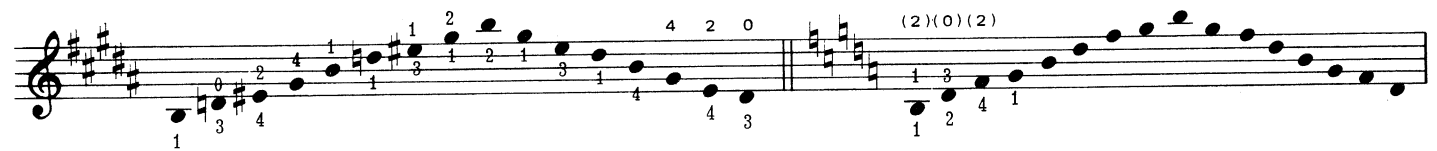
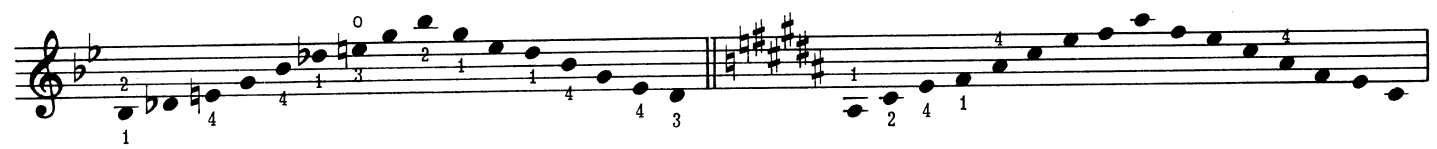
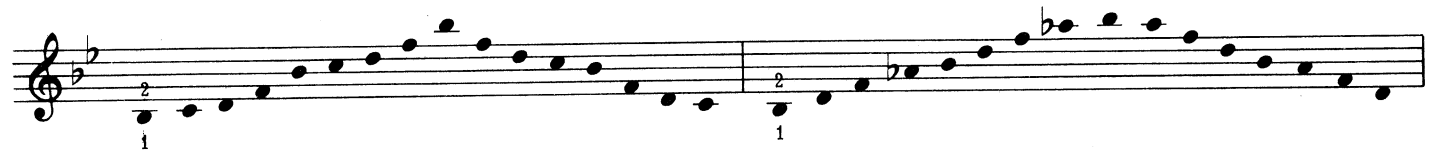
Musical staff 7: Treble clef, key signature of two sharps. The staff contains two measures of music. The first measure starts with a bass line '1' and a treble line starting on G4. The second measure starts with a bass line '1' and a treble line starting on G4. Fingering numbers 1 and 2 are present.

Musical staff 8: Treble clef, key signature of two sharps. The staff contains two measures of music. The first measure starts with a bass line '1' and a treble line starting on G4. The second measure starts with a bass line '1' and a treble line starting on G4 with a B-flat. A 'G' is written below the first measure. Fingering numbers 1 and 2 are present.

Musical staff 9: Treble clef, key signature of two sharps. The staff contains two measures of music. The first measure starts with a bass line '1' and a treble line starting on G4. The second measure starts with a bass line '1' and a treble line starting on G4. Fingering numbers 1, 2, 3, 4, 2, 1, 3, 2, 3, 1 are present.

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

Primary Pattern:



Three-Octave Arpeggios

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

Primary Patterns:

This page of guitar sheet music consists of ten staves. The first six staves are in the key of B-flat major (two flats). The last four staves are in the key of D major (two sharps). The music includes various guitar techniques such as triplets, slurs, and ties. Chord diagrams for E, A, D, and A are provided throughout the piece.

This page of guitar sheet music consists of ten staves. The first three staves are in the key of E major, with 'E' chord markings. The fourth staff contains a double bar line. The fifth and sixth staves are in the key of E minor, indicated by a key signature change to two flats. The seventh and eighth staves include chord markings for E, D, A, and D. The music features various fret numbers (0-4), fingerings (1-4), and techniques such as triplets and slurs. A final bar line is present at the end of the tenth staff.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). Chords G and D are indicated. Fingerings include 1, 2, 1, 3, 4, 1, 3, 1, 1, 1, 3.

Musical staff 2: Treble clef, key signature of two sharps. Chords A, E, and A are indicated. Fingerings include 1, 1, 1, 4, 2, 1, 3, 2, 4, 1, 2, 1.

Musical staff 3: Treble clef, key signature of two sharps. Chords G, D, A, and E are indicated. Fingerings include 1, 1, 1, 3, 4, 2, 1, 4, 2, 1, 3.

Musical staff 4: Treble clef, key signature of two sharps. Chords A, D, and G are indicated. Fingerings include 1, 2, 4, 1, 2, 4, 1, 1, 1, 1, 1, 3.

Musical staff 5: Treble clef, key signature of two sharps. Chord G is indicated. Fingerings include 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.

Musical staff 6: Treble clef, key signature of two sharps. Fingerings include 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.

Musical staff 7: Treble clef, key signature of one flat (Bb). Chords G and D are indicated. Fingerings include 1, 2, 1, 1, 1, 2, 2, 1, 1, 1, 3.

Musical staff 8: Treble clef, key signature of one flat. Chord G is indicated. Fingerings include 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.

G
 D A E A D D

D A E D G

D

D

G D

D

D A E

A D

Four staves of musical notation in G major. The first staff shows chords G, D, A, E, A, D with fingerings. The second and third staves continue the melodic and harmonic patterns. The fourth staff concludes the sequence with a final G chord. Fingerings are indicated by numbers 1-4. Some measures are marked with a dashed line and the number 8, indicating an 8-measure phrase.

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

Primary Patterns:

Three rhythmic patterns: a triplet of eighth notes in 3/4 time, a group of four eighth notes in 4/4 time, and a group of six eighth notes in 6/8 time.

Practice this also with the slur extending over two measures.

Three staves of musical notation in G major. The first two staves show rhythmic patterns with fingerings. The third staff includes a key signature change to E major (indicated by a natural sign over the G note) and continues the rhythmic patterns. Fingerings are indicated by numbers 1-4.

8 - - - - - 7

D

E

E

8 - - - - - 7
E

8 - - - - - 7

D
8 - - - - - 7

8 - - - - - 7

8 - - - - - 7
E

D
8 - - - - - 7
(3)
E

8 - - - - - 7
E

D
8 - - - - - 7
(2)

8 - - - - - 7

8 - - - - - 7

D
1 2 3 4 0
G

8 - - - - - 7

D
1 2 3 4
G

8 - - - - - 7

D
1 2 3 4 0
G

8 - - - - - 7

D
1 2 3 4 0
G
E

8 - - - - - 7

D
1 2 3 4 0
G

8 - - - - - 7

D
1 2 3 4 0
G
E

8 - - - - - 7

D
1 2 3 4 0
G

8 - - - - - 7

D
1 2 3 4 0
G
E

8 - - - - - 7

D
1 2 3 4 0
G

8

Four-Octave Arpeggios

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

Primary Patterns:

Primary Patterns: Four groups of twelve notes in 4/4, 3/4, and 6/8 time signatures.

Eight staves of musical notation for four-octave arpeggios. Each staff contains two measures of music, with a dashed line above the staff indicating an eight-measure span. The notation includes various time signatures (4/4, 3/4, 6/8) and includes fingerings (1-4) and accents. Some staves include chord names: A, E, D, and B.

8 - - - - - 7

D A E A D

8 - - - - - 7

A

8 - - - - - 7

8 - - - - - 7

(4)

8 - - - - - 7

(4)

8 - - - - - 7

D A E A D

8 - - - - - 7

8 - - - - - 7

8 - - - - - 7

E A

The first five staves of musical notation are arranged vertically. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various fretboard patterns with fingerings (1-4) and chord labels (D, A, E). Above the first staff, there is a bracket labeled '8' spanning eight notes. Above the second staff, there are brackets labeled 'E 8' and 'A' above specific notes. Above the third staff, there is a bracket labeled '8' and a triplet of notes labeled '(3 3)'. Above the fourth staff, there is a bracket labeled '8'. Above the fifth staff, there is a bracket labeled '8' and a triplet of notes labeled '(0 3)'. The fifth staff ends with a double bar line and a 'G' chord label below it.

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

Primary Patterns:

The primary patterns are shown in 4/4 time. The first pattern is a quarter note followed by an eighth note, repeated four times: $\frac{1}{4} \text{ } \frac{1}{8} \text{ } \frac{1}{8} \text{ } \frac{1}{4}$. The second pattern is a dotted quarter note followed by an eighth note, repeated four times: $\frac{1}{4} \text{ } \frac{1}{8} \text{ } \frac{1}{8} \text{ } \frac{1}{4}$. Both patterns are enclosed in a box with a double bar line at the end.

The sixth and seventh staves of musical notation are arranged vertically. Both staves begin with a treble clef and a key signature of one sharp (F-sharp). The notation includes various fretboard patterns with fingerings (1-4) and chord labels (E). Above the sixth staff, there is a bracket labeled '8' spanning eight notes. Above the seventh staff, there is a bracket labeled 'E 8' spanning eight notes.

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

8 - - - - - 7 1 4
1 2 3 1 2 3 4 4 4 4 3

8 - - - - - 7
1 2 3 1 2 3 2 4 2 1

8 - - - - - 7
1 2 3 1 2 3 2 1 2 3 E 3

8 - - - - - 7 E
1 2 3 1 2 3 4 3 2 1 4 3 4 E E

8 - - - - - 7
1 2 3 4 4 4 2 1 4 4 3

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

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

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

The image displays six staves of guitar tablature, each with a corresponding musical staff above it. The notation includes fret numbers (0-4), fingering numbers (1-4), and chord labels (D, E). A dashed line with the number '8' above it spans across the first two measures of each staff, indicating an 8-measure phrase. The first staff is in a key with one flat (B-flat major or D minor). The second and third staves are in a key with two flats (B-flat major or D minor). The fourth staff is in a key with two sharps (D major or F# minor). The fifth and sixth staves are in a key with three sharps (F# major or C# minor). The tablature shows various techniques such as triplets, slurs, and specific fingering patterns for each note.

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:

4 $\underbrace{\text{triplets}}$ || 3 $\underbrace{\text{sixteenth notes}}$ || 8 $\underbrace{\text{sixteenth notes}}$ ||

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

G

Staff 1: G major triad (G-B-D) and G minor triad (G-Bb-D) with fingerings 1-2-3-4 and 1-2-3-4.

Staff 2: G major triad (G-B-D) and G minor triad (G-Bb-D) with fingerings 1-3-4-4 and 1-2-3-4.

Staff 3: G major triad (G-B-D) and G minor triad (G-Bb-D) with fingerings 1-2-3-4 and 1-2-3-4.

Staff 4: G major triad (G-B-D) and G minor triad (G-Bb-D) with fingerings 1-2-3-4 and 1-2-3-4.

Staff 5: G major triad (G-B-D) and G minor triad (G-Bb-D) with fingerings 1-2-3-4 and 1-2-3-4.

Staff 6: G major triad (G-B-D) and G minor triad (G-Bb-D) with fingerings 1-2-3-4 and 1-2-3-4.

Main musical score consisting of 8 staves of guitar notation. Each staff contains two measures of music. The notation includes various fret numbers and fingering indications (1-4). The notes are primarily eighth and quarter notes, often beamed together. There are several instances of circled numbers (3) and (4) above notes, likely indicating triplets or specific fingering patterns. A double bar line with a repeat sign is present in the seventh staff.

*Ossia:

Ossia musical score consisting of one staff of guitar notation. It contains two measures of music. The notation includes various fret numbers and fingering indications (1-4). The notes are primarily eighth and quarter notes, often beamed together. There are several instances of circled numbers (3) and (4) above notes, likely indicating triplets or specific fingering patterns.

This page of musical notation is designed for guitar, featuring ten staves of music. Each staff contains two measures of music, with various chords, scales, and fingerings indicated. The notation includes treble clefs, key signatures (one sharp and one flat), and specific fingering numbers (1-4) above the notes. Some measures include triplets, indicated by a '3' in parentheses. The music is written in a style that suggests a focus on technical proficiency and harmonic exploration.

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:

Sheet music for guitar, featuring seven staves of music. The notation includes various fret numbers (1-4) and fingering indicators (1-4) above or below the notes. The music is written in a single system across seven lines. The notes are mostly eighth and quarter notes, with some triplets and slurs. The key signature has one flat (Bb). The first staff starts with a (2 4) triplet. The second staff has a (2) triplet. The third staff has a (2) triplet. The fourth staff has a (2) triplet. The fifth staff has a (2) triplet. The sixth staff has a (2) triplet. The seventh staff has a (3) triplet. The music ends with a double bar line and a final chord.

10

Broken Thirds

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

Primary Patterns:

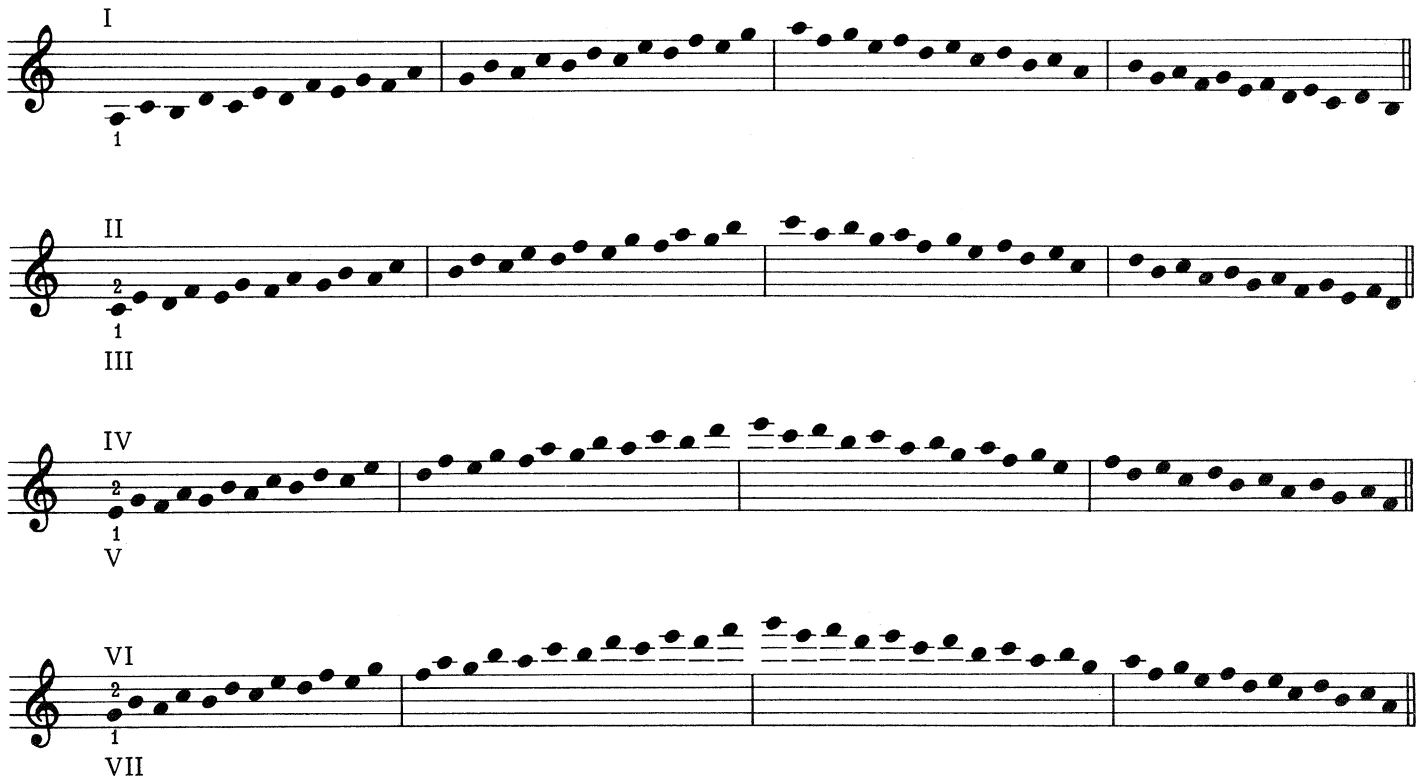


Also slur two measures.

Practice in all the keys.

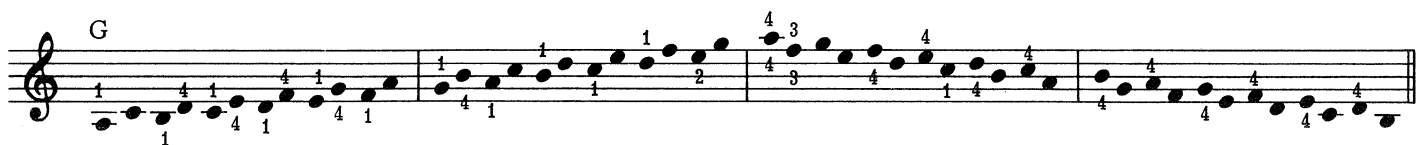
IN ONE POSITION

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.



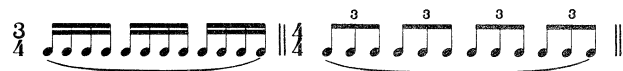
11

Broken Fourths, Fifths and Sixths

FOURTHS IN ONE POSITION

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

Primary Patterns:



Also slur two measures.

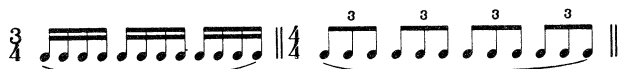
Practice in all the keys. Practice each exercise first with the upper, then with the lower fingering.



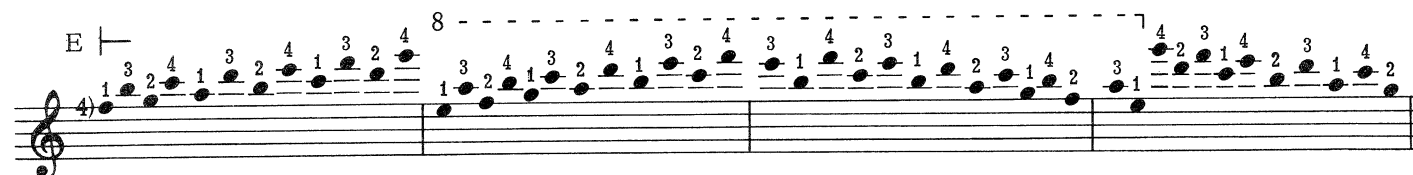
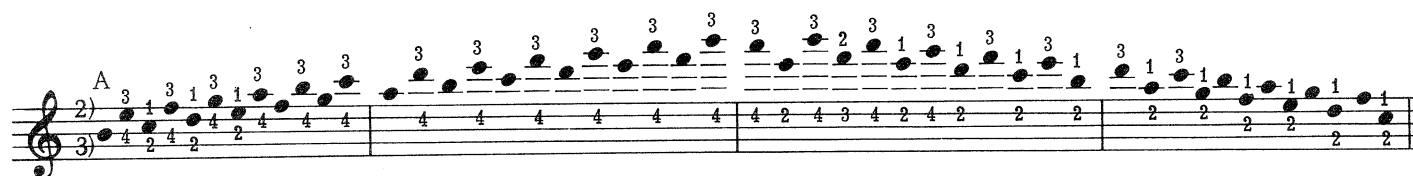
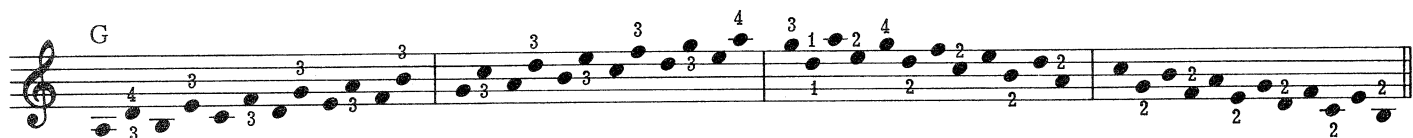
FOURTHS ON ONE STRING

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

Primary Patterns:

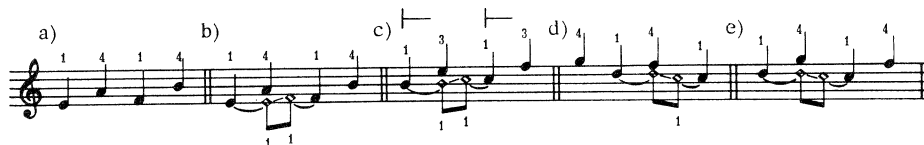


Practice in all the keys. All six of the succeeding fingerings may be applied to any string. The "creeping"* or "caterpillar" style of execution is applicable to fingerings 1), 2) and 3). Fingering 4) uses extensions throughout in the manner of fingered octaves.



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

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



FIFTHS ON ONE STRING

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

Primary Patterns:

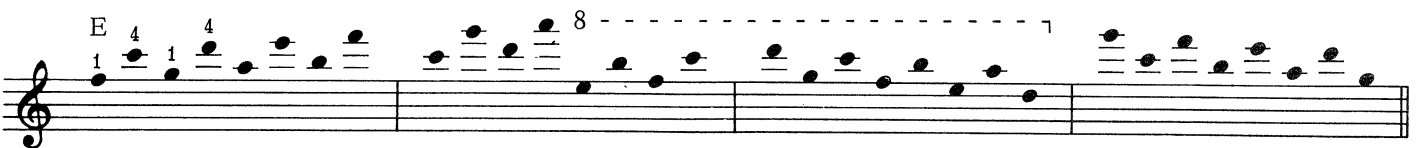


Practice in all the keys. This exercise can be played in three different ways:

- 1) by shifting in the traditional manner.
- 2) by maintaining the stretch of a fifth throughout:



- 3) with "creeping" fingering.



SIXTHS ON ONE STRING

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

Primary Patterns:



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

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



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

- 3) "creeping" fingering.

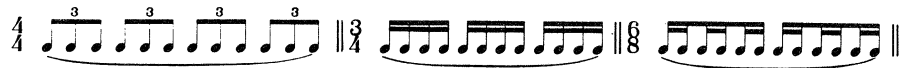
12

The Chromatic Scale

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

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

Primary Patterns:



Also slur two measures.

IN ONE POSITION

I

II

D

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.

G

E

8 - - - - -

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

FOUR-OCTAVE SCALE

8 - - - - -

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

13

The Whole-Tone Scale

ON ONE STRING

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

Primary Patterns:



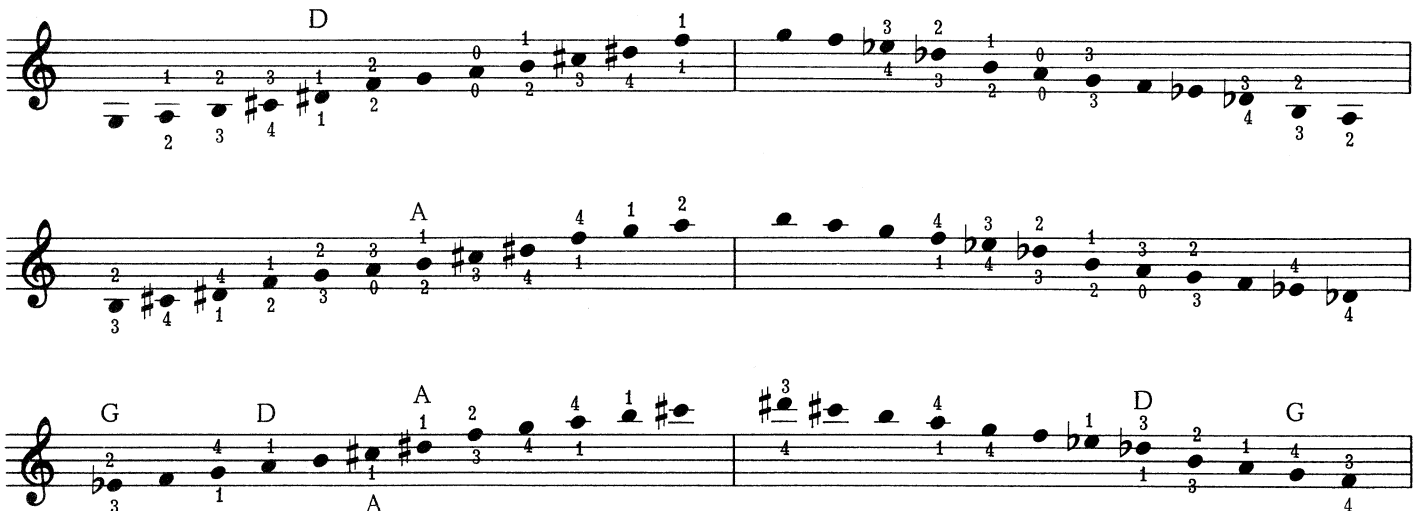
Also slur two measures.

Play on all four strings.



ACROSS THE STRINGS

Patterns as above.



Five staves of guitar tablature. Each staff contains a sequence of notes with fret numbers (0-4) and fingerings (1-4). Chord diagrams are placed above the staves: G, D, A, A, D, G, A, D, G, A, D, G. The notes are primarily eighth and quarter notes, with some triplets and slurs.

THREE-OCTAVE SCALE

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

Primary Patterns:

Primary Patterns: A group of nine notes (three groups of three) and a triplet pattern (three groups of three notes beamed together).

Two staves of guitar tablature. The first staff shows a scale starting on D (fret 1) and ending on E (fret 1). The second staff shows a scale starting on E (fret 3) and ending on G (fret 4). Fret numbers and fingerings are provided for each note.

This page of guitar tablature contains eight systems of music. Each system is composed of two staves: a treble clef staff with notes and a guitar staff with fret numbers and chord names. The music is in D major and includes various techniques like triplets and slurs.

System 1: Treble staff: D4, E4, F#4, G4, A4, B4, C#5, D5. Chords: D, A, E.

System 2: Treble staff: D4, E4, F#4, G4, A4, B4, C#5, D5. Chords: A, D, G.

System 3: Treble staff: D4, E4, F#4, G4, A4, B4, C#5, D5. Chords: D, E.

System 4: Treble staff: D4, E4, F#4, G4, A4, B4, C#5, D5. Chords: A, D.

System 5: Treble staff: D4, E4, F#4, G4, A4, B4, C#5, D5. Chords: D, A, E.

System 6: Treble staff: D4, E4, F#4, G4, A4, B4, C#5, D5. Chords: A.

System 7: Treble staff: D4, E4, F#4, G4, A4, B4, C#5, D5. Chords: D, A, E.

System 8: Treble staff: D4, E4, F#4, G4, A4, B4, C#5, D5. Chords: A, D.

A Few Non-Traditional Scales and Arpeggios

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

SCALES

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

Primary Patterns.

The image displays eight staves of musical notation for guitar. Each staff contains a sequence of notes with various accidentals (sharps, naturals, flats) and fingering numbers (1-4). Some staves include slurs, brackets, and dashed lines indicating specific techniques or phrasing. The notation is arranged in a descending staircase pattern from top to bottom.

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

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

Primary Patterns:



Also slur two measures.

Staff 1: Treble clef, 8-measure phrase. Chord A is indicated above the first measure. Fingering: 1, 1, 2, 3, 3.

Staff 2: Treble clef, 8-measure phrase. Chord A is indicated above the first measure. Fingering: 1, 1, 2, 3, 3.

Staff 3: Treble clef, 8-measure phrase. Chord A is indicated above the first measure. Bass clef notes are marked with 'E'. Fingering: 1, 1, 1, 2, 3, 3, 3, 0.

Staff 4: Treble clef, 8-measure phrase. Chord A is indicated above the first measure. Fingering: 1, 1, 2, 3, 3.

Staff 5: Treble clef, 8-measure phrase. Chord A is indicated above the first measure. Fingering: 1, 1, 2, 3, 3.

Staff 6: Treble clef, 8-measure phrase. Chords A and E are indicated above the first and second measures respectively. Fingering: (2), 1, 1, 2, 3, 3, 3, 3.

Staff 7: Treble clef, 8-measure phrase. Chord A is indicated above the first measure. Fingering: (2), 1, 1, 2, 3, 3, 3, 3.

Staff 8: Treble clef, 8-measure phrase. Chord A is indicated above the first measure. Fingering: (2), 1, 1, 2, 3, 3, 3, 3.

Musical staff 1: Treble clef, key signature of two flats (B-flat and E-flat). The staff contains a sequence of notes with various articulations. A dashed box labeled '8' spans the second measure. Fingerings include 1, 3, 1, 2, 3, 1, 3, 3.

Musical staff 2: Treble clef, key signature of two flats. The staff contains a sequence of notes with various articulations. A dashed box labeled '8' spans the second measure. Fingerings include 1, 3, 1, 1, 3, 3, 3, 3. An 'A' is written below the staff.

Musical staff 3: Treble clef, key signature of two flats. The staff contains a sequence of notes with various articulations. A dashed box labeled '8' spans the second measure. Fingerings include 1, 3, 1, 1, 2, 3, 3, 3. An 'A' is written below the staff.

Musical staff 4: Treble clef, key signature of two flats. The staff contains a sequence of notes with various articulations. A dashed box labeled '8' spans the second measure. Fingerings include 1, 3, 1, 2, 3, 3, 3, 3.

Musical staff 5: Treble clef, key signature of two flats. The staff contains a sequence of notes with various articulations. A dashed box labeled '8' spans the second measure. Fingerings include 1, 3, 1, 1, 3, 3, 2, 0. An 'A' is written above the staff.

Musical staff 6: Treble clef, key signature of two flats. The staff contains a sequence of notes with various articulations. A dashed box labeled '8' spans the second measure. Fingerings include 1, 2, 3, 1, 3, 1, 2, 3, 3, 3, 3. An 'A' is written above the staff.

Musical staff 7: Treble clef, key signature of two flats. The staff contains a sequence of notes with various articulations. A dashed box labeled '8' spans the second measure. Fingerings include 1, 3, 1, 2, 3, 3, 3, 3. An 'A' is written above the staff.

Musical staff 8: Treble clef, key signature of two flats. The staff contains a sequence of notes with various articulations. A dashed box labeled '8' spans the second measure. Fingerings include 1, 3, 1, 2, 3, 3, 3, 3. An 'A' is written above the staff.

First staff of guitar music. It begins with a tremolo on the low E string. The main melody consists of eighth notes with various accidentals and fingerings. A dashed line above the staff indicates an 8-measure phrase. Fingerings include 1, 2, 3, and 4.

Second staff of guitar music. It starts with a tremolo on the low E string. The melody features a D chord above the first measure. A dashed line indicates an 8-measure phrase. Fingerings include 1, 2, and 3.

Third staff of guitar music. It starts with a tremolo on the low E string. The melody features a D chord above the first measure and an E chord below the staff. A dashed line indicates an 8-measure phrase. Fingerings include 1, 2, 3, and 4.

Fourth staff of guitar music. It starts with a tremolo on the low E string. The melody features a dashed line indicating an 8-measure phrase. Fingerings include 1, 2, and 3.

Fifth staff of guitar music. It starts with a tremolo on the low E string. The melody features an A chord above the first measure. A dashed line indicates an 8-measure phrase. Fingerings include 1, 2, and 3.

Sixth staff of guitar music. It starts with a tremolo on the low E string. The melody features an A chord above the first measure. A dashed line indicates an 8-measure phrase. Fingerings include 1, 2, and 3.

Seventh staff of guitar music. It starts with a tremolo on the low E string. The melody features an A chord above the first measure. A dashed line indicates an 8-measure phrase. Fingerings include 1, 2, and 3.

Eighth staff of guitar music. It starts with a tremolo on the low E string. The melody features an A chord above the first measure. A dashed line indicates an 8-measure phrase. Fingerings include 1, 2, and 3.

Four staves of guitar music, each showing a fretboard pattern with fingering and chord labels. The patterns are:

- Staff 1: Fingering 1, 3, 1, 3, 1, 3, 1, 3, 1. Chord labels: E.
- Staff 2: Chord labels: A, D.
- Staff 3: Chord labels: D, E.
- Staff 4: Chord labels: D.

 Each staff has a dashed line above it with the number 8, indicating an 8-measure phrase.

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

Primary Patterns;

A musical notation showing a primary pattern of nine notes: $\text{8 } \underline{\text{A B C D E F G A B}} \parallel$

Also slur two measures.

Two staves of guitar music showing fretboard patterns with fingering and a dashed line with the number 8. The patterns are:

- Staff 1: Fingering 1, 3, 1, 3, 1, 3, 1, 3, 1. Chord labels: A, D, E.
- Staff 2: Fingering 1, 3, 1, 3, 1, 3, 1, 3, 1. Chord labels: D, E.

Musical staff 1: Treble clef, 8-measure phrase. Chord A is indicated above the first measure. Fingerings: 1, 3, 1, 2, 3, 2, 1, 3. Accents are present on the 3rd and 7th notes.

Musical staff 2: Treble clef, 8-measure phrase. Fingerings: 4, 2, 2, 1, 1, 2, 3, 2. Accents are present on the 1st, 3rd, 5th, and 7th notes.

Musical staff 3: Treble clef, 8-measure phrase. Fingerings: 3, 1, 2, 3, 1, 2, 3, 1. Accents are present on the 3rd, 5th, and 7th notes.

Musical staff 4: Treble clef, 8-measure phrase. Fingerings: 1, 3, 4, 3, 1, 2, 0, 2. Accents are present on the 3rd, 5th, and 7th notes.

Musical staff 5: Treble clef, 8-measure phrase. Chord A is indicated above the first measure. Fingerings: 1, 3, 2, 1, 2, 3, 2, 1. Accents are present on the 3rd, 5th, and 7th notes.

Musical staff 6: Treble clef, 8-measure phrase. Fingerings: 1, 3, 2, 1, 2, 3, 2, 1. Chord A is indicated above the last measure. Accents are present on the 3rd, 5th, and 7th notes.

Musical staff 7: Treble clef, 8-measure phrase. Fingerings: 1, 3, 2, 1, 2, 3, 2, 1. Chord D is indicated above the last measure. Accents are present on the 3rd, 5th, and 7th notes.

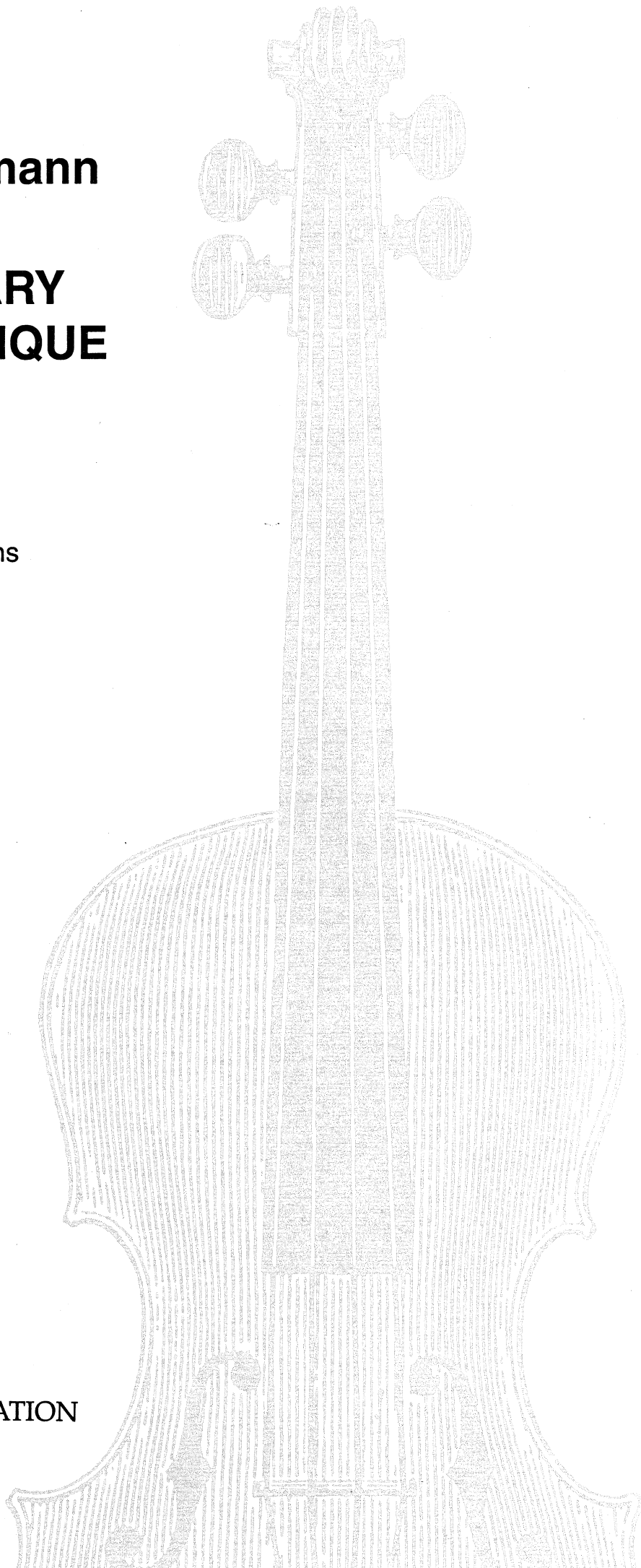
Ivan Galamian
Frederick Neumann

CONTEMPORARY
VIOLIN TECHNIQUE

Volume One
PART 2

Bowing and Rhythm Patterns

Catalog No. 1.2356



GALAXY MUSIC CORPORATION

a division of

ECS
PUBLISHING

Bowing Patterns

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

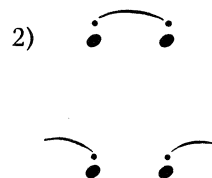
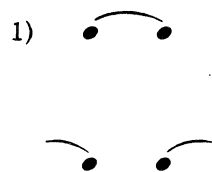
ONE-NOTE BOWING PATTERNS

B1



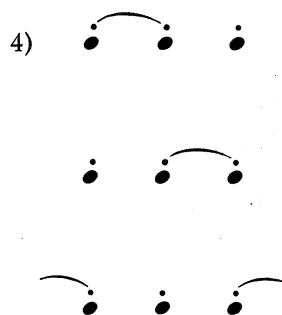
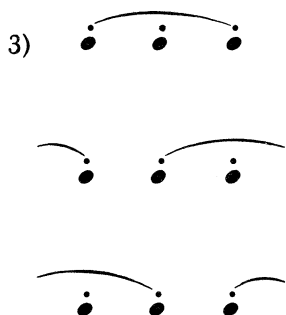
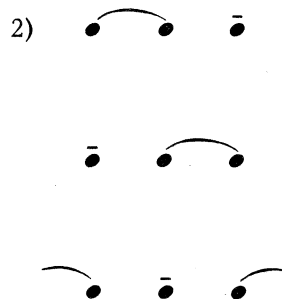
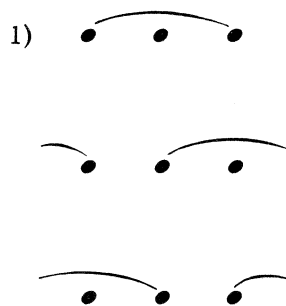
TWO-NOTE BOWING PATTERNS

B2



THREE-NOTE BOWING PATTERNS

B3



B4

FOUR-NOTE BOWING PATTERNS

1) 








2) 







3) 







4) 







5) 







6) 







7) 







8) 





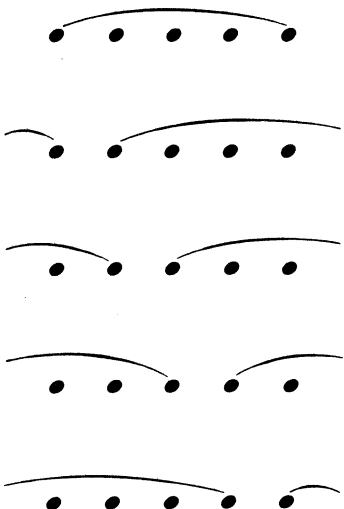


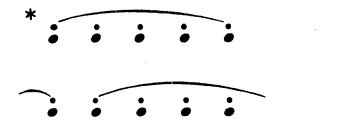
9) 

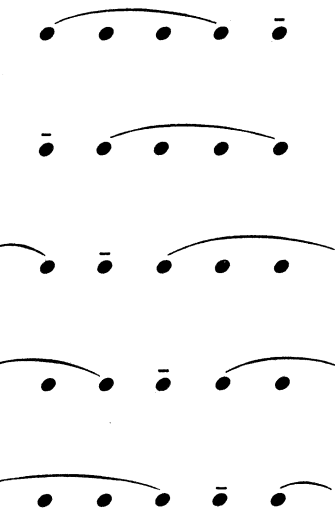


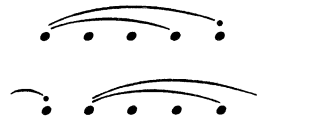


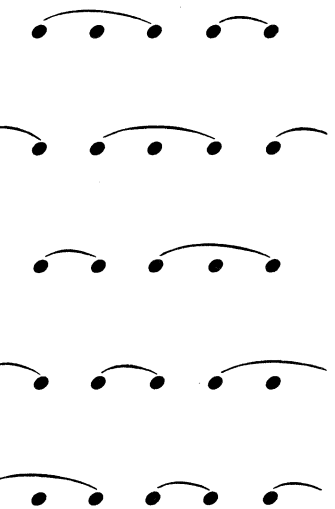


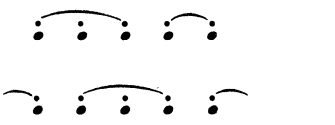
1) 

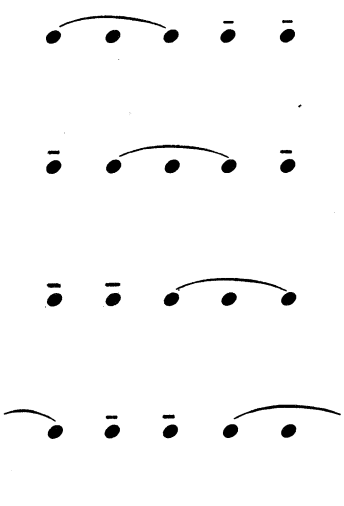
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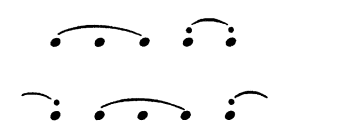
2) 

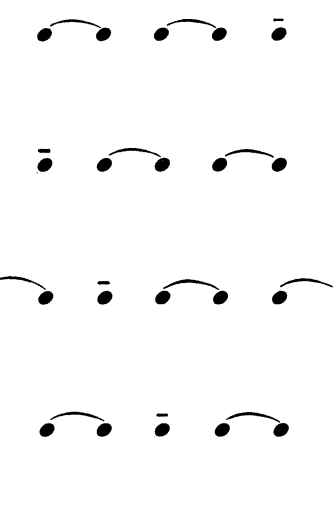


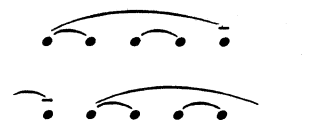
3) 

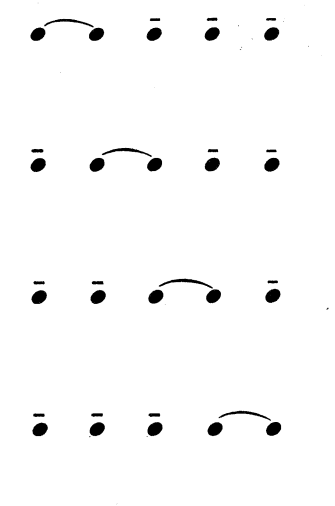


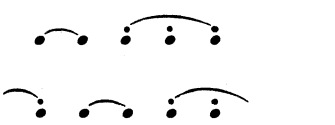
4) 



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

1)

Diagram 1 shows six-note bowing patterns. The first six lines illustrate various slurs and accents over six notes. The last two lines show vertical dots with slurs above and below them.

2)

Diagram 2 shows six-note bowing patterns. The first six lines illustrate various slurs and accents over six notes. The last two lines show vertical dots with slurs above and below them.

3)

Diagram 3 shows six-note bowing patterns. The first six lines illustrate various slurs and accents over six notes. The last two lines show vertical dots with slurs above and below them.

4)

Diagram 4 shows six-note bowing patterns. The first six lines illustrate various slurs and accents over six notes. The last two lines show vertical dots with slurs above and below them.

5)

Diagram 5 shows six-note bowing patterns. The first six lines illustrate various slurs and accents over six notes. The last two lines show vertical dots with slurs above and below them.

6)

Diagram 6 shows six-note bowing patterns. The first six lines illustrate various slurs and accents over six notes. The last two lines show vertical dots with slurs above and below them.

7)

Exercise 7 consists of seven rows of musical notation. Each row contains seven notes. The first six rows use various combinations of slurs, accents, and bar lines to create different bowing patterns. The seventh row uses vertical dots to indicate specific bowing directions for each note.

8)

Exercise 8 consists of seven rows of musical notation. Each row contains seven notes. The first six rows use various combinations of slurs, accents, and bar lines to create different bowing patterns. The seventh row uses vertical dots to indicate specific bowing directions for each note.

9) (B6)

Exercise 9 consists of seven rows of musical notation. Each row contains seven notes. The first six rows use various combinations of slurs, accents, and bar lines to create different bowing patterns. The seventh row uses vertical dots to indicate specific bowing directions for each note.

SEVEN-NOTE BOWING PATTERNS

B7

1)

Exercise 1 consists of seven rows of musical notation. Each row contains seven notes. The first six rows use various combinations of slurs, accents, and bar lines to create different bowing patterns. The seventh row uses vertical dots to indicate specific bowing directions for each note.

2)

Exercise 2 consists of seven rows of musical notation. Each row contains seven notes. The first six rows use various combinations of slurs, accents, and bar lines to create different bowing patterns. The seventh row uses vertical dots to indicate specific bowing directions for each note.

3)

Exercise 3 consists of seven rows of musical notation. Each row contains seven notes. The first six rows use various combinations of slurs, accents, and bar lines to create different bowing patterns. The seventh row uses vertical dots to indicate specific bowing directions for each note.

(B7)

4)

5)

6)

7)

8)

9)

1)

Diagram 1 shows a sequence of bowings for an eight-note pattern. The first row consists of eight dots with a single slur above them. The second row has a slur above the first two dots, followed by a slur above the remaining six dots. The third row has a slur above the first dot, followed by a slur above the next two dots, and then a slur above the last five dots. The fourth row has a slur above the first three dots, followed by a slur above the last five dots. The fifth row has a slur above the first four dots, followed by a slur above the last four dots. The sixth row has a slur above the first five dots, followed by a slur above the last three dots. The seventh row has a slur above the first six dots, followed by a slur above the last two dots. The eighth row has a slur above the first seven dots, followed by a slur above the last dot. The ninth row shows a sequence of eight dots with a colon below each dot, and a slur above the first seven dots. The tenth row shows a sequence of eight dots with a colon below each dot, and a slur above the first dot.

2)

Diagram 2 shows a sequence of bowings for an eight-note pattern. The first row consists of eight dots with a slur above them, and a bar over the eighth dot. The second row has a slur above the first seven dots, followed by a slur above the eighth dot, and a bar over the eighth dot. The third row has a slur above the first dot, followed by a slur above the next two dots, and then a slur above the last five dots, with a bar over the eighth dot. The fourth row has a slur above the first two dots, followed by a slur above the next three dots, and then a slur above the last three dots, with a bar over the eighth dot. The fifth row has a slur above the first three dots, followed by a slur above the next four dots, and then a slur above the last dot, with a bar over the eighth dot. The sixth row has a slur above the first four dots, followed by a slur above the next four dots, and then a slur above the last dot, with a bar over the eighth dot. The seventh row has a slur above the first five dots, followed by a slur above the next three dots, and then a slur above the last dot, with a bar over the eighth dot. The eighth row has a slur above the first six dots, followed by a slur above the last two dots, and then a slur above the last dot, with a bar over the eighth dot. The ninth row has a slur above the first seven dots, followed by a slur above the last dot, and then a slur above the last dot, with a bar over the eighth dot. The tenth row shows a sequence of eight dots with a colon below each dot, and a slur above the first seven dots. The eleventh row shows a sequence of eight dots with a colon below each dot, and a slur above the first dot.

3)

Diagram 3 shows a sequence of bowings for an eight-note pattern. The first row consists of eight dots with a slur above them, and bars over the seventh and eighth dots. The second row has a slur above the first seven dots, followed by a slur above the eighth dot, and bars over the seventh and eighth dots. The third row has a slur above the first two dots, followed by a slur above the next three dots, and then a slur above the last three dots, with bars over the seventh and eighth dots. The fourth row has a slur above the first three dots, followed by a slur above the next four dots, and then a slur above the last dot, with bars over the seventh and eighth dots. The fifth row has a slur above the first four dots, followed by a slur above the next four dots, and then a slur above the last dot, with bars over the seventh and eighth dots. The sixth row has a slur above the first five dots, followed by a slur above the next three dots, and then a slur above the last dot, with bars over the seventh and eighth dots. The seventh row has a slur above the first six dots, followed by a slur above the last two dots, and then a slur above the last dot, with bars over the seventh and eighth dots. The eighth row has a slur above the first seven dots, followed by a slur above the last dot, and then a slur above the last dot, with bars over the seventh and eighth dots. The ninth row shows a sequence of eight dots with a colon below each dot, and a slur above the first seven dots. The tenth row shows a sequence of eight dots with a colon below each dot, and a slur above the first dot.

4)

Diagram 4 shows a sequence of bowings for an eight-note pattern. The first row consists of eight dots with a slur above them, and bars over the seventh, eighth, and ninth dots. The second row has a slur above the first seven dots, followed by a slur above the eighth dot, and bars over the seventh, eighth, and ninth dots. The third row has a slur above the first two dots, followed by a slur above the next three dots, and then a slur above the last three dots, with bars over the seventh, eighth, and ninth dots. The fourth row has a slur above the first three dots, followed by a slur above the next four dots, and then a slur above the last dot, with bars over the seventh, eighth, and ninth dots. The fifth row has a slur above the first four dots, followed by a slur above the next four dots, and then a slur above the last dot, with bars over the seventh, eighth, and ninth dots. The sixth row has a slur above the first five dots, followed by a slur above the next three dots, and then a slur above the last dot, with bars over the seventh, eighth, and ninth dots. The seventh row has a slur above the first six dots, followed by a slur above the last two dots, and then a slur above the last dot, with bars over the seventh, eighth, and ninth dots. The eighth row has a slur above the first seven dots, followed by a slur above the last dot, and then a slur above the last dot, with bars over the seventh, eighth, and ninth dots. The ninth row shows a sequence of eight dots with a colon below each dot, and a slur above the first seven dots. The tenth row shows a sequence of eight dots with a colon below each dot, and a slur above the first dot.

(B8) 5)

6)

7)

8)

9)

10) (B8)

NINE-NOTE BOWING PATTERNS

B9

1)

2)

(B9) 3)

4)

5)

6)

B12

TWELVE-NOTE BOWING PATTERNS

1)

Exercise 1 consists of 14 rows of 12 notes each. The notes are represented by black dots. The bowing patterns are as follows:
Row 1: A single slur over all 12 notes.
Row 2: A slur over the first 11 notes, followed by a separate slur over the 12th note.
Row 3: A slur over the first 10 notes, followed by a slur over the 11th and 12th notes.
Row 4: A slur over the first 9 notes, followed by a slur over the 10th and 11th notes, and a separate slur over the 12th note.
Row 5: A slur over the first 8 notes, followed by a slur over the 9th and 10th notes, and a separate slur over the 11th and 12th notes.
Row 6: A slur over the first 7 notes, followed by a slur over the 8th and 9th notes, and a separate slur over the 10th and 11th notes.
Row 7: A slur over the first 6 notes, followed by a slur over the 7th and 8th notes, and a separate slur over the 9th and 10th notes.
Row 8: A slur over the first 5 notes, followed by a slur over the 6th and 7th notes, and a separate slur over the 8th and 9th notes.
Row 9: A slur over the first 4 notes, followed by a slur over the 5th and 6th notes, and a separate slur over the 7th and 8th notes.
Row 10: A slur over the first 3 notes, followed by a slur over the 4th and 5th notes, and a separate slur over the 6th and 7th notes.
Row 11: A slur over the first 2 notes, followed by a slur over the 3rd and 4th notes, and a separate slur over the 5th and 6th notes.
Row 12: A slur over the first note, followed by a slur over the 2nd and 3rd notes, and a separate slur over the 4th and 5th notes.
Row 13: A slur over the first note, followed by a slur over the 2nd and 3rd notes, and a separate slur over the 4th and 5th notes.
Row 14: A slur over the first note, followed by a slur over the 2nd and 3rd notes, and a separate slur over the 4th and 5th notes.

2)

Exercise 2 consists of 14 rows of 12 notes each. The notes are represented by black dots. The bowing patterns and accents are as follows:
Row 1: A slur over all 12 notes, with an accent mark (a horizontal bar over a dot) above the 12th note.
Row 2: A slur over the first 11 notes, followed by a slur over the 12th note, which has an accent mark above it.
Row 3: A slur over the first 10 notes, followed by a slur over the 11th and 12th notes, which has an accent mark above it.
Row 4: A slur over the first 9 notes, followed by a slur over the 10th and 11th notes, and a separate slur over the 12th note, which has an accent mark above it.
Row 5: A slur over the first 8 notes, followed by a slur over the 9th and 10th notes, and a separate slur over the 11th and 12th notes, which has an accent mark above it.
Row 6: A slur over the first 7 notes, followed by a slur over the 8th and 9th notes, and a separate slur over the 10th and 11th notes, which has an accent mark above it.
Row 7: A slur over the first 6 notes, followed by a slur over the 7th and 8th notes, and a separate slur over the 9th and 10th notes, which has an accent mark above it.
Row 8: A slur over the first 5 notes, followed by a slur over the 6th and 7th notes, and a separate slur over the 8th and 9th notes, which has an accent mark above it.
Row 9: A slur over the first 4 notes, followed by a slur over the 5th and 6th notes, and a separate slur over the 7th and 8th notes, which has an accent mark above it.
Row 10: A slur over the first 3 notes, followed by a slur over the 4th and 5th notes, and a separate slur over the 6th and 7th notes, which has an accent mark above it.
Row 11: A slur over the first 2 notes, followed by a slur over the 3rd and 4th notes, and a separate slur over the 5th and 6th notes, which has an accent mark above it.
Row 12: A slur over the first note, followed by a slur over the 2nd and 3rd notes, and a separate slur over the 4th and 5th notes, which has an accent mark above it.
Row 13: A slur over the first note, followed by a slur over the 2nd and 3rd notes, and a separate slur over the 4th and 5th notes, which has an accent mark above it.
Row 14: A slur over the first note, followed by a slur over the 2nd and 3rd notes, and a separate slur over the 4th and 5th notes, which has an accent mark above it.

3)

4) (B12)

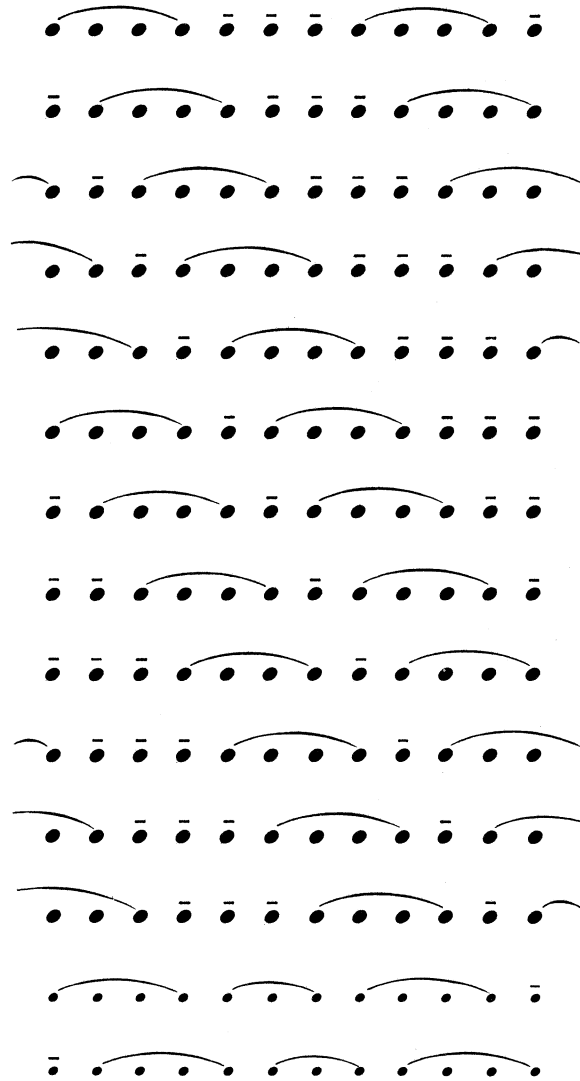
7)

8) (B12)

(B12) 9)

10)

11)



(B12)

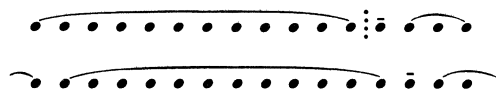
SIXTEEN-NOTE BOWING PATTERNS

B16

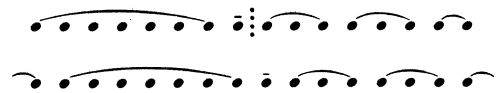
Sixteen-note patterns are formed by combining patterns of smaller groups adding up to sixteen notes, such as a twelve- and a four-note group; two eight-note groups; a seven-, a six- and a three-note group, *etc.* These newly formed patterns may then be shifted, note by note, across the bar line to form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

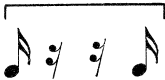
4) 5) 6) 7) ||


8) 9) 10) ||

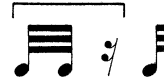
R2 TWO-NOTE RHYTHM PATTERNS


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

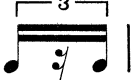
1)  ||


2)  ||

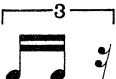
3)  ||


4)  ||


5)  ||

6)  ||


7)  ||


8)  ||


9)  ||


10)  ||

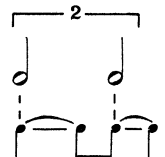
b) $\frac{2}{4}$

1)  ||


2)  ||


3)  ||


4)  ||


5) 2 against 3  ||


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


1)  ||


2)  ||


3)  ||

4)  ||

5)  ||

6)  ||

7)  ||

8)  ||







9)  ||







10)  ||

11)  ||




12)  ||


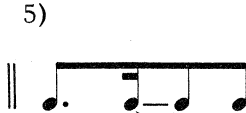
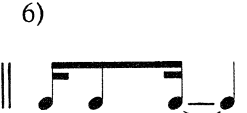

a) $\frac{2}{8}$ ($\frac{2}{4}$)

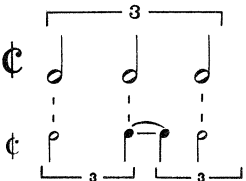
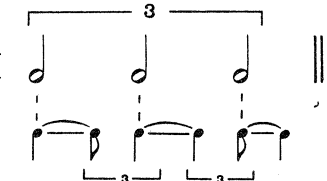
1)  || 2)  || 3)  || 4)  || 5)  || 6)  ||

7)  || 8)  || 9)  || 10) $\frac{3}{8}$  || 11)  || 12)  ||








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






1)  || 2)  || 3)  ||

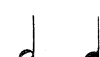



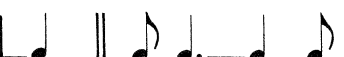
4)  || 5)  || 6)  || 7) $\frac{3}{4}$  ||

8) 3 against 2  || 9) 3 against 4  ||

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


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

8)  || 9)  || 10)  || 11)  || 12)  ||


13) $\frac{7}{8}$  || 14)  || 15)  || 16)  || 17)  ||

R4 FOUR-NOTE RHYTHM PATTERNS

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

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


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




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

C 

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

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

6) 7)

$\frac{5}{16}$ 

8) 9) 10) 11) 12)

$\frac{7}{8}$ 

13) 14) 15)

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

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) 2) 3)

b) $\frac{2}{4}$ γ \parallel \parallel $\frac{3}{4}$ \parallel

4) 5) 6) 7) 5 against 2

 $\frac{2}{4}$ $\frac{5}{16}$

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

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





7) 8)

9) 10) 11) 12)

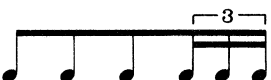
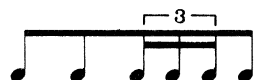

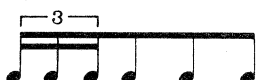
13) 14) 15) 16)


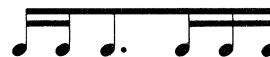


SIX-NOTE RHYTHM PATTERNS

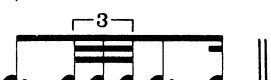

R6

a) $\frac{2}{4}$ 1)  || 2)  || 3)  || 4)  ||





5)  || 6)  || 7)  || 8)  ||

9)  || 10)  || 11)  || 12)  ||

13)  || 14)  || 15)  || 16)  ||

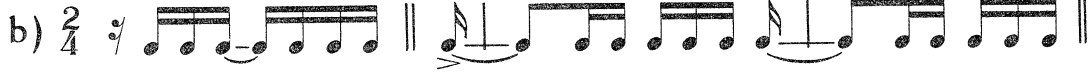
17)  || 18)  || 19)  || 20)  || 21)  ||

22)  || 23)  || 24)  || 25)  || 26)  ||

27)  || 28)  || 29)  || 30)  ||

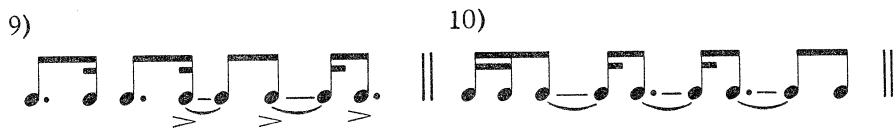
31)  || 32)  ||

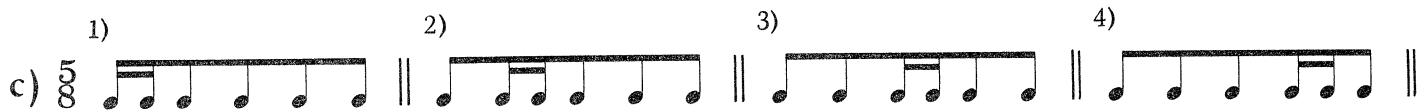
(R6) 1)

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

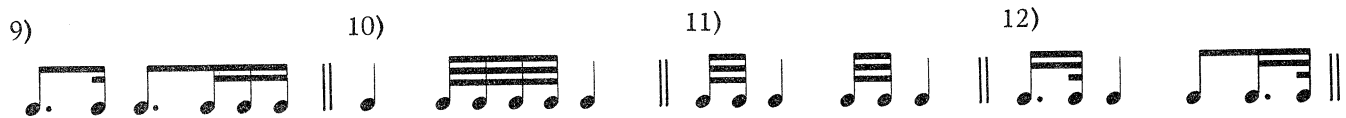
3) $\frac{3}{4}$ 4) 5) 

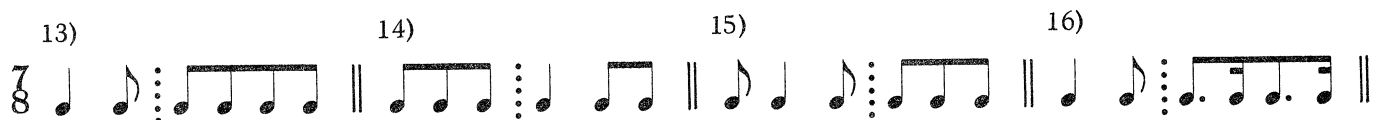
6) 7) 8) $\frac{4}{4}$ 

9) 10) 

c) 1) 2) 3) 4) $\frac{5}{8}$ 

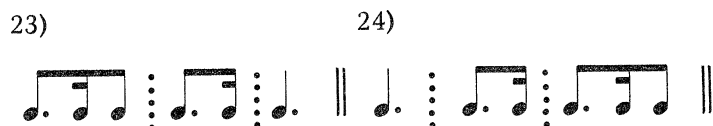
5) 6) 7) 8) 

9) 10) 11) 12) 

13) 14) 15) 16) $\frac{7}{8}$ 

17) 18) 19) 

20) 21) 22) $\frac{2+3+3}{8}$ $\frac{3+2+3}{8}$ 

23) 24) 

SEVEN-NOTE RHYTHM PATTERNS

R7

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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


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


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

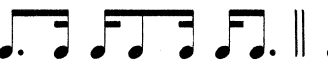
19) $\frac{3}{8}$  ||


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


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


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


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

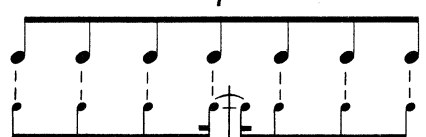
3) $\frac{3}{4}$  ||

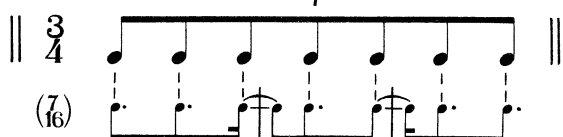
4) $\frac{3}{4}$  ||

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


6) $\frac{4}{4}$  ||

7) $\frac{4}{4}$  ||

8) 7 against 2 $\frac{2}{4}$  ||

9) 7 against 3 $\frac{3}{4}$  ||


(R7) 1) 2) 3) 4)

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


5) 6) 7) 8)




9) 10) 11) 12)



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

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

1) 2) 3) 4) 5) 6) 7) 8) 9) 10) 11) 12) 13) 14) 15) 16) 17) 18) 19) 20) 21) 22) 23) 24) 25) 26) 27) 28) 29) 30) 31)

(R8)

1) 2)

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

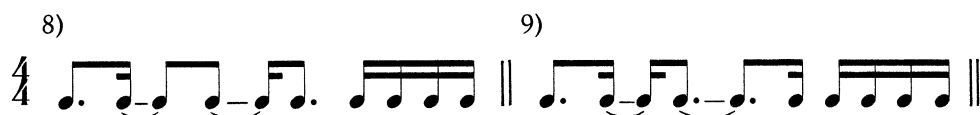
3) 4) 5)



6) 7)



8) 9)

$\frac{4}{4}$ 

1) 2) 3)

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

4) 5) 6)



7) 8) 9)



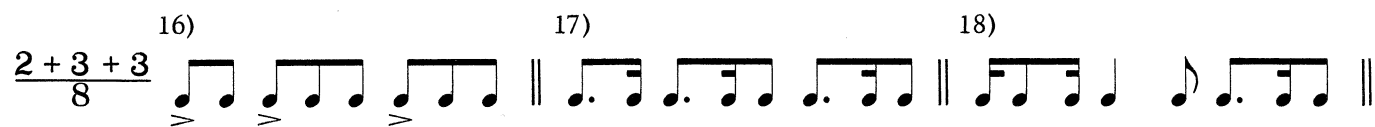
10) 11) 12)

$\frac{7}{8}$ 

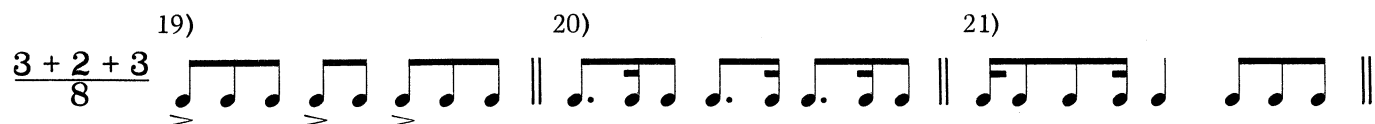
13) 14) 15)



16) 17) 18)

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




19) 20) 21)




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




NINE-NOTE RHYTHM PATTERNS


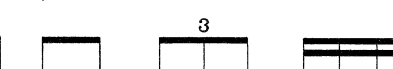

R9


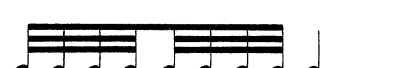

a) $\frac{9}{8}$


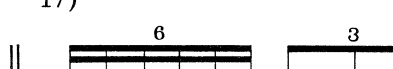

1)  ||  ||  ||

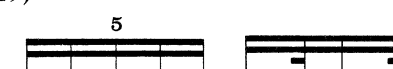
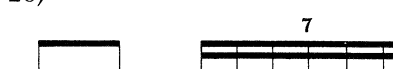
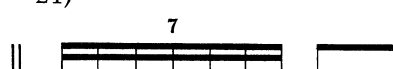
4)  ||  ||  ||

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

10)  ||  ||  ||

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

16)  ||  ||  ||

19)  ||  ||  ||

(R9)

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

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

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

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

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

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

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

7) $\frac{4}{4}$ ||

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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


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


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

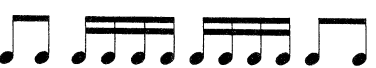
TWELVE-NOTE RHYTHM PATTERNS


R12


a) 4/4 (♩)

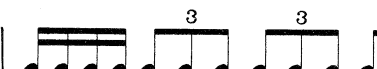
1)  ||


2)  ||

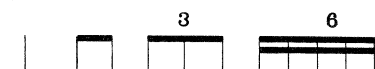
3)  ||


4)  ||

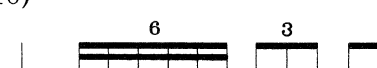
5)  ||


6)  ||


7)  ||


8)  ||


9)  ||


10)  ||


11)  ||


12)  ||


13)  ||

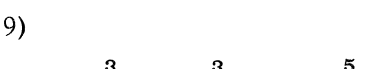
14)  ||


15)  ||

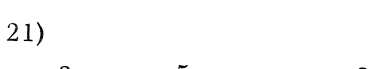
16)  ||


17)  ||


18)  ||


19)  ||


20)  ||


21)  ||


22)  ||

23)  ||

24)  ||

25)  ||

26)  ||

27)  ||

(R12)

28) $\frac{2}{4}$ 3 9 || 29) 9 3 || 30) 5 7 ||

31) 7 5 || 32) 10 || 33) 10 ||

34) 11 || 35) 11 ||

36) $\frac{3}{4}$ 6 || 37) 6 || 38) 6 ||

39) 6 || 40) 6 || 41) 6 ||

42) 3 || 43) 3 || 44) 3 ||

45) 3 || 46) 3 || 47) 3 ||

48) 5 5 || 49) 5 5 || 50) 5 5 ||

51) 3 5 || 52) 5 3 || 53) 3 5 ||

54) 5 3 || 55) 7 || 56) 7 ||

57) 7 || 58) 7 || 59) 7 ||

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

(R12)

can be played

 can be played

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

1) 2) 3)

4) 5) 6)

7) 8) 9)

$\frac{4}{4}$

10) 11) 12)

13) 14) 15)

16) 17) 18)

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

1) 2) 3)

4)



$\frac{7}{8}$



5) 6) 7)



8) 9) 10)



R16 SIXTEEN-NOTE RHYTHM PATTERNS



a) 4/4



1)  || 



3)  || 



5)  || 



7)  || 



9)  || 

11)  || 

13)  || 

15)  || 

17)  || 

19)  || 

21)



22)



(R16)

23)



24)



25)

3/4



26)



27)



28)



29)



30)



31)



32)



33)



34)



35)



36)



37)



38)



39)



40)



41)



42)





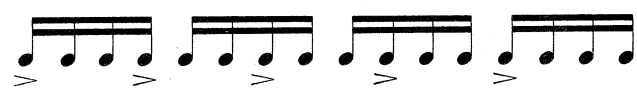

43)




(R16)


b) 4/4



1)  2) 


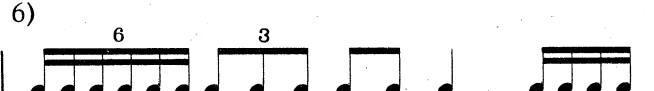
3)  4) 

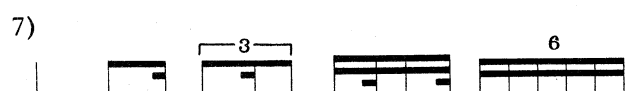
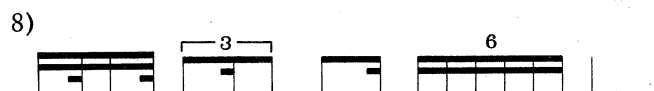
5)  6) 


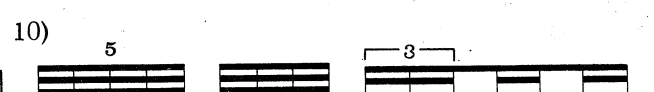
c) 5/4


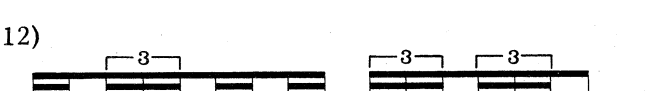
1)  2) 

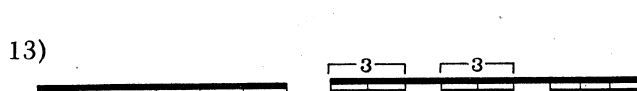
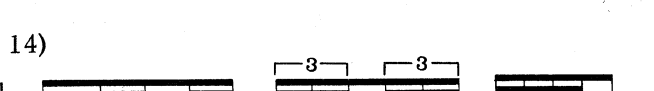
3)  4) 

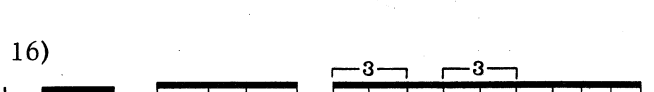
5)  6) 

7)  8) 

9)  10) 

11)  12) 

13)  14) 

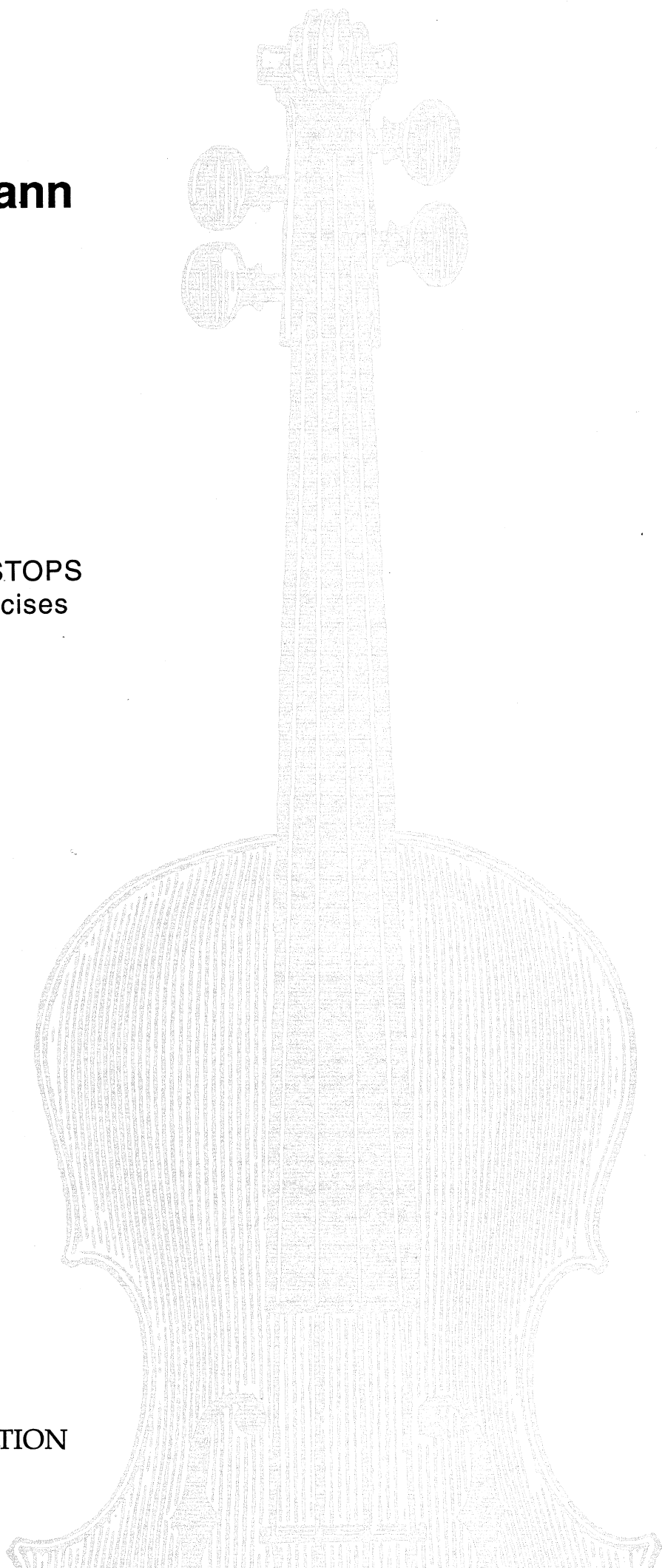
15)  16) 

Ivan Galamian Frederick Neumann

Volume Two

DOUBLE AND MULTIPLE STOPS
in Scale and Arpeggio Exercises

Catalog No. 1.2562



GALAXY MUSIC CORPORATION

a division of

ECS
PUBLISHING

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Preface

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

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


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


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

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


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


Groups of 6 notes:

B 


R 


Groups of 8 notes:

B 

R 

Groups of 9 notes:

B 

R 

Groups of 12 notes:

B 

R 

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.

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

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

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

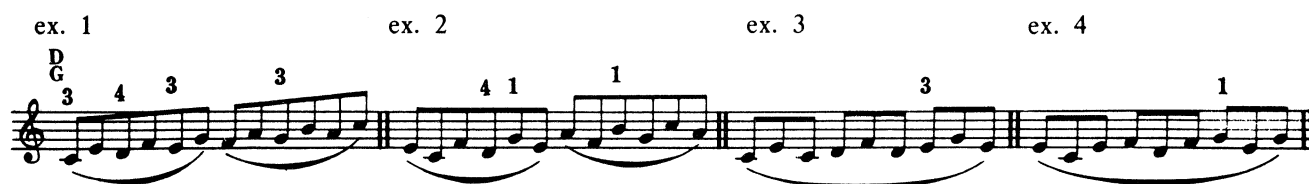


Another approach is to practice a small section of an exercise first on one string, then on the other:



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

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



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

Ivan Galamian
Frederick Neumann

Table of Symbols

Symbol

Definition

I, II, III, etc.

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

D A E
G D A

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

D } _____
G }

Stay on the same strings.

1 _____

Continue with the same finger(s).

1
└──────────────────┘

Keep the finger(s) down.

or └──────────────────┘

└──

Reach up.

──┘

Reach down.

Part One

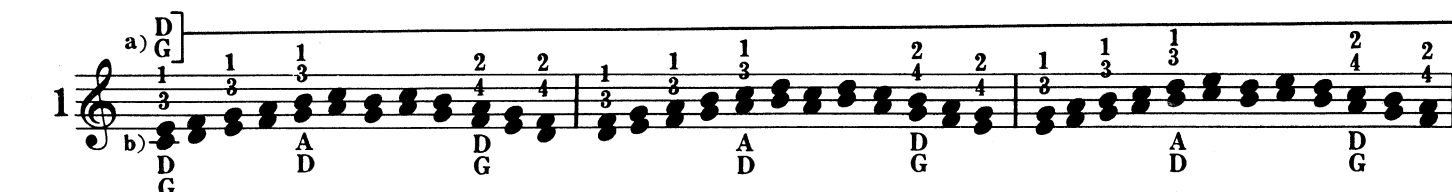
SCALES


I. THIRDS

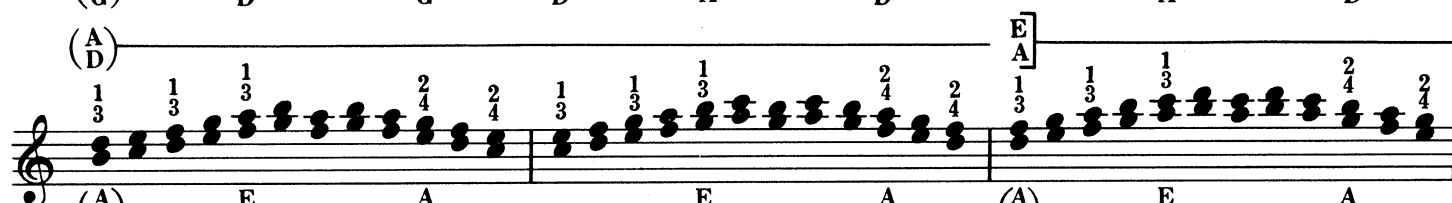
A. Diatonic Consecutive Thirds


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

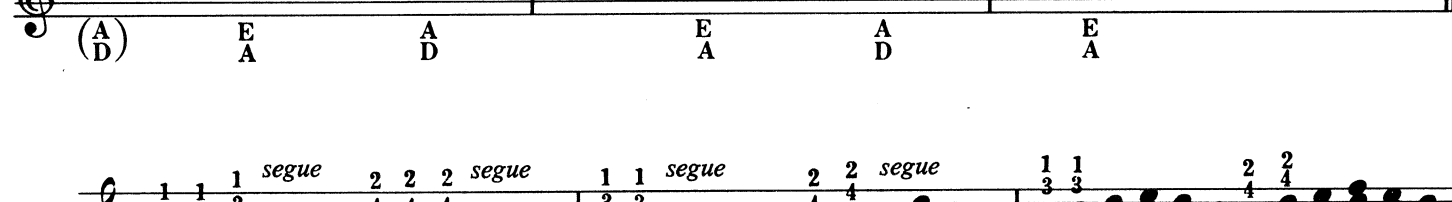
Practice in all major and minor keys.*

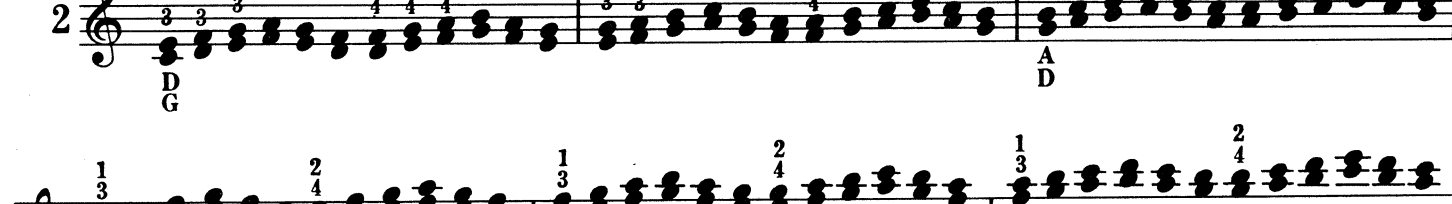
a) 

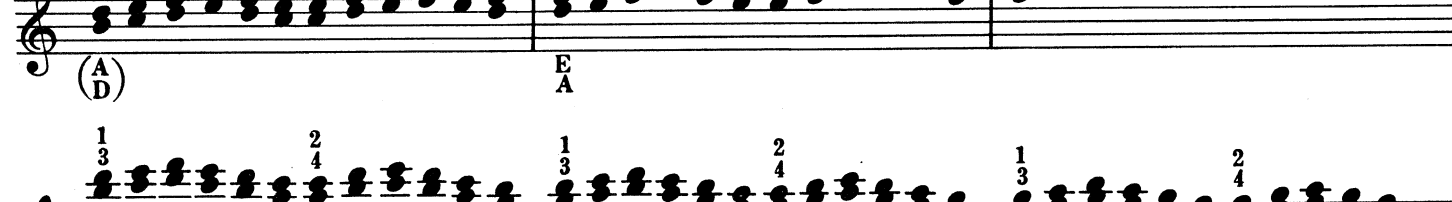
b) 

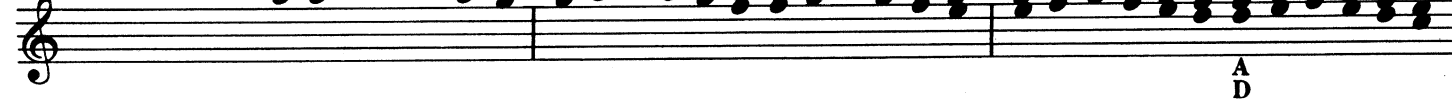






2 





*For example:



B major F minor (harmonic)

I/A/2

(A) D G

Groups of 8 notes
Practice in all keys

A D E A A D G A E A D G A D E A D G

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

A D G

B. Thirds in Disjunct Motion

Practice in all keys

A D G

C. Chromatic Minor Thirds

Groups of 12 notes

D only

1

A only

2

E only

3

Two Octave Scale

4

I / D

D. Chromatic Major Thirds

Groups of 12 notes

D only
G

E only
A

Two Octave Scale

(A) (D)

E. Whole Tone Scale

Groups of 8 notes

D A D G

D A

(0 2 4 1 3)

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.

1 *only*
 2 *only*
 3 *only*
 D *only*
 A *only*
 E *only*
 A *only*

G. Extensions

Groups of 6 notes

* $\frac{1}{3} \frac{2}{4}$ $\frac{1}{3} \frac{2}{4}$ $\frac{1}{3} \frac{2}{4}$ $\frac{1}{3} \frac{2}{4}$
 2 $\frac{1}{3} \frac{2}{4}$ $\frac{1}{3} \frac{2}{4}$ $\frac{1}{3} \frac{2}{4}$ $\frac{1}{3} \frac{2}{4}$
 E
 A

This exercise may be continued into higher positions.

Scales in one Position

Groups of 12 notes

Practice in all keys.

II $\frac{1}{2} \frac{1}{3} \frac{2}{4} \frac{3}{4} \frac{1}{2} \frac{1}{3} \frac{3}{4} \frac{1}{2} \frac{1}{3} \frac{3}{4} \frac{2}{4} \frac{3}{4} \frac{1}{3} \frac{1}{2} \frac{3}{4} \frac{2}{4} \frac{1}{2} \frac{3}{4} \frac{2}{4}$
 A
 E
 III $\frac{1}{2} \frac{1}{3} \frac{2}{4} \frac{3}{4} \frac{1}{2} \frac{1}{3} \frac{3}{4} \frac{1}{2} \frac{1}{3} \frac{3}{4} \frac{2}{4} \frac{3}{4} \frac{1}{3} \frac{1}{2} \frac{3}{4} \frac{2}{4} \frac{1}{2} \frac{3}{4} \frac{2}{4}$
 A
 E

This exercise may be continued into higher positions.

II. SIXTHS

A. Diatonic Consecutive Sixths

Groups of 12 notes

Practice in all keys.

The first system is for D major, starting with a treble clef and a '1' above the staff. It shows two staves of music with notes and fingerings. The first staff has a 'D only' label above it. The second staff has a 'D' label below it. The system ends with a 'segue' instruction and a 'D G' label.

The second system is for A major, starting with a treble clef and a '(D) (G)' label above the staff. It shows two staves of music with notes and fingerings. The first staff has an 'A only' label above it. The second staff has an 'A D' label below it. The system ends with a 'segue' instruction and an 'A D' label.

The third system is for E major, starting with a treble clef and an '(A) (D)' label above the staff. It shows two staves of music with notes and fingerings. The first staff has an 'E only' label above it. The second staff has an 'E A' label below it. The system ends with a 'segue' instruction and an 'E A' label.

Practice the preceding exercise also with the following fingerings:

The first system is for D major, starting with a treble clef and a '2' above the staff. It shows two staves of music with notes and fingerings. The first staff has a 'D only' label above it. The second staff has a 'D' label below it. The system ends with a 'segue' instruction and a 'D' label.

The second system is for A major, starting with a treble clef and a '(E) (A)' label above the staff. It shows two staves of music with notes and fingerings. The first staff has an 'A only' label above it. The second staff has an 'A E' label below it. The system ends with a 'segue' instruction and an 'A E' label.

II/A

Groups of 9 notes

Practice in all keys.

The first staff shows a sequence of notes with fingerings: 2 3 2 3 2 1 2 1 2 1. Chord labels A, D, E, A, D, G are placed above the notes. The second staff has fingerings: 2 3 2 3 2 1 2 1 2 1. Chord labels A, D, E, A, D, G are placed above the notes. The third staff has fingerings: 2 3 2 3 2 1 2 1 2 1. Chord labels A, D, E, A, D, G are placed above the notes.

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 first staff is labeled 'C major' and has fingerings: 2 4 2 4 2 1 2 1 2 1. Chord labels A, D, E, A, D, G are placed above the notes. The second staff has fingerings: 2 4 2 4 2 1 2 1 2 1. Chord labels A, D, E, A, D, G are placed above the notes. The third staff has fingerings: 2 4 2 4 2 1 2 1 2 1. Chord labels A, D, E, A, D, G are placed above the notes.

II/A

A minor

(2)

(1)

(1)

E major

(1)

(1)

(1)

II / A

F# minor

II / A

C minor

2

(2 1)

2 0

B. Sixths in Disjunct Motion

Groups of 8 notes

Practice in all keys.

1

(8)

(8)

II / C

C. Chromatic Minor and Major Sixths

Groups of 12 notes

Chromatic minor sixths on two strings (six different fingerings)

1

D
G

2 2 2 *segue*

2

A
D

3 3 3 *segue*

3

E
A

4 4 4 *segue*

Chromatic major sixths on two strings (six different fingerings)

4

D only
G

2 2 2 *segue*

5

A only
D

3 3 3 *segue*

6

E only
A

4 4 4 *segue*

II/D

D. Whole Tone Scales

Groups of 8 notes

E. Alternating Sixths with Open Strings

Groups of 8 notes

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

III. OCTAVES

A. Diatonic Consecutive Octaves

Groups of 12 notes

Practice in all keys.

The musical score is organized into several systems:

- System 1:** Labeled "D only" and "A only". It contains two staves. The first staff has a treble clef and a bass clef. The second staff has a treble clef. Fingerings are indicated by numbers 1-4 above or below notes.
- System 2:** Labeled "E A" and "E A". It contains two staves. The first staff has a treble clef and a bass clef. The second staff has a treble clef. Fingerings are indicated by numbers 1-4.
- System 3:** Labeled "D only". It contains two staves. The first staff has a treble clef and a bass clef. The second staff has a treble clef. Fingerings are indicated by numbers 1-4.
- System 4:** Labeled "A only". It contains two staves. The first staff has a treble clef and a bass clef. The second staff has a treble clef. Fingerings are indicated by numbers 1-4.
- System 5:** Labeled "E A". It contains two staves. The first staff has a treble clef and a bass clef. The second staff has a treble clef. Fingerings are indicated by numbers 1-4.

The "Fingered" section (System 3) includes specific fingering patterns for each note in the groups of 12 notes.

III / B

2

* $\begin{matrix} 4 & 4 \\ 1 & 1 \end{matrix}$ segue

A D E A

$\begin{matrix} 3 & 4 & 3 & 4 & 3 & 4 & 3 & 2 \\ 1 & 2 & 1 & 2 & 1 & 2 & 1 & 1 \end{matrix}$ segue

(8) $\begin{matrix} 4 & 4 \\ 1 & 1 \end{matrix}$ segue

A D D G

$\begin{matrix} 4 & 3 & 4 & 3 & 4 & 3 \\ 2 & 1 & 2 & 1 & 2 & 1 \end{matrix}$ segue

$\begin{matrix} 3 & 4 & 3 \\ 1 & 2 & 1 \end{matrix}$ $\begin{matrix} 3 & 4 & 3 \\ 1 & 2 & 1 \end{matrix}$

* "Parallel" fingerings with $\begin{matrix} 3 & 3 \\ 1 & 1 \end{matrix}$ or $\begin{matrix} 4 & 4 \\ 2 & 2 \end{matrix}$ may also be used.

C. Chromatic Octaves

Groups of 8 notes

1

D only

G $\begin{matrix} 3 & 4 & 4 \\ 0 & 1 & 1 \end{matrix}$ segue

$\begin{matrix} 3 & 3 & 3 \\ 0 & 1 & 1 \end{matrix}$ segue

2

A only

D $\begin{matrix} 4 & 4 \\ 1 & 1 \end{matrix}$ segue

$\begin{matrix} 3 & 4 & 3 & 4 & 3 & 4 \\ 1 & 2 & 1 & 2 & 1 & 2 \end{matrix}$ segue

3

E only

A $\begin{matrix} 4 & 4 \\ 1 & 1 \end{matrix}$ segue

$\begin{matrix} 4 & 4 \\ 2 & 2 \end{matrix}$ segue

4

$\begin{matrix} 4 & 4 \\ 1 & 1 \end{matrix}$ segue

$\begin{matrix} 3 & 4 & 4 \\ 0 & 1 & 1 \end{matrix}$ segue

$\begin{matrix} 2 & 3 & 3 \\ 0 & 1 & 1 \end{matrix}$ segue

$\begin{matrix} 3 & 4 & 4 \\ 0 & 1 & 1 \end{matrix}$ segue

(8) $\begin{matrix} 3 & 4 & 4 \\ 0 & 1 & 1 \end{matrix}$ segue

$\begin{matrix} 2 & 3 & 3 \\ 0 & 1 & 1 \end{matrix}$ segue

$\begin{matrix} 3 & 4 & 4 \\ 0 & 1 & 1 \end{matrix}$ segue

III / D

D. Whole Tone Scales

Groups of 12 notes

E. Alternating Octaves with Open Strings

Groups of 8 notes

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

F. Extensions

Groups of 8 notes

Practice on other strings as well.

*Keep first finger down; third may be lifted.

IV. TENTHS

A. Diatonic Consecutive Tenths

Groups of 12 notes

Practice in all keys.

Groups of 8 notes

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

B. Tenths in Disjunct Motion

Groups of 12 notes

Practice in all keys.

IV/C

C. Chromatic Minor and Major Tenths

Groups of 12 notes

D only
G

3 4
0 1

(4/0)

E A

3 4
0 1

8

(4/0)

D. Tenths and Octaves Combined

Groups of 12 notes Practice in all keys

E A

4 4 4 4 segue

1 1 1 1

1 1 1 1 1 1 segue

8

(8)

4 4 4 segue

1 1 1

4 4 4 4 4 4 segue

1 2 1 1 2 1 segue

A only D

3 4 3 4 segue

1 1 1 1

4 3 4 3 segue

1 1 1 1

3 4 3 4 segue

1 1 1 1

D only G

4 3 4 3 segue

1 1 1 1

3 4 3 4 segue

1 1 1 1

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

C. Chromatic Fourths

Groups of 8 notes

VI. FIFTHS

A. Diatonic Consecutive Fifths

Groups of 8 notes

1

2

3

B. Chromatic Fifths

Groups of 12 notes

1

2

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

8

2 D major

8

3 E major

8

4 Bb major

8

5 Ab major

8

X. TRIPLE STOPS

A. Diatonic Triple Stops in Consecutive Motion

Groups of 12 notes
Practice in all keys.
Sample bowing patterns:

1 2 3 4 5 6

7 8 9 10 11 12

1

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

segue E E A
A D G

2

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

segue E E A
A D G

3

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

segue E E A
A D G

4

1 4
3 3

segue E E A

5

2 4
1 1

segue E E A

6

1 2
4 4

segue E E A

7 *segue* E A

8 *segue* E A

9 *segue* E A

10 * *segue* E A D A D G

11 *segue* E A D A D G

12 *segue* E A D A D G

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

B. In Disjunct Motion

Groups of 12 notes

Practice in all keys.

1 A D G 4 4 1 1 3 3

2 E A D 2 2 4 4 1 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 main score consists of five systems of parallel octaves. Each system contains two staves (treble and bass clef) with notes and fingerings. Chord labels (E, A, D, Ab, Eb) are placed above the notes. The word 'segue' is written above the first staff of each system. The first system starts with an E major triad. The second system includes a diminished triad marked with an asterisk (*). The third system starts with an A major triad. The fourth system starts with an E major triad. The fifth system starts with an A major triad.

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

This block shows alternative lower fingerings for minor arpeggios. It consists of two systems, each with two staves. The first system shows fingerings for E minor and A minor. The second system shows fingerings for E minor and A minor. The word 'segue' is written above the first staff of each system. The notes are connected by slurs, and the fingerings are indicated by numbers 1-4 below the notes.

B. Augmented Triads

Groups of 12 notes

Musical notation for Augmented Triads, Groups of 12 notes. The first staff begins with an 'A' chord and a 'segue' instruction. The second staff begins with an 'E' chord and a 'D G' chord. The notation includes fret numbers (0-4) and string numbers (1-6) for each note.

C. Diminished Sevenths

Groups of 9 notes

Musical notation for Diminished Sevenths, Groups of 9 notes. The first staff begins with an 'A' chord and an 'E' chord. The second staff begins with an 'E' chord and a 'D A' chord. The third staff begins with an 'A' chord and a 'D G' chord. The notation includes fret numbers (0-4) and string numbers (1-6) for each note.

D. Dominant Seventh and Inversions

Groups of 12 notes

Musical notation for Dominant Seventh and Inversions, Groups of 12 notes. The first staff starts with a 'D only' chord and a 'G' chord, followed by a 'segue' instruction. The second staff starts with a 'D' chord and a 'G' chord. The notation includes fret numbers (0-4) and string numbers (1-6) for each note.

II. VARIOUS INTERVALS

A. Triads in Sixths and Fifths

Groups of 12 notes

The musical score consists of ten staves of music, each containing three measures of a 12-note exercise. The exercises are written in treble clef and feature various triads and intervals. Fingerings are indicated by numbers 1-4 above the notes. Some exercises include chord labels such as E, A, and D. The exercises are as follows:

- Staff 1:** Exercise 1. Chord labels: E, E, E. Fingerings: 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2.
- Staff 2:** Exercise 2. Chord labels: E, E, E. Fingerings: 3, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3.
- Staff 3:** Exercise 3. Chord labels: E, E, A, D. Fingerings: 4, 0, 2, 1, 4, 0, 2, 0, 2, 1, 4, 0, 2, 1, 3, 4.
- Staff 4:** Exercise 4. Chord labels: A, D, A, D. Fingerings: 3, 1, 4, 2, 1, 3, 4, 4, 1, 2, 4, 1, 2, 4, 1, 2.
- Staff 5:** Exercise 5. Chord labels: A, D, A, D. Fingerings: 3, 1, 4, 2, 1, 3, 4, 3, 1, 4, 2, 1, 3, 4, 2, 1, 2, 2.
- Staff 6:** Exercise 6. Chord labels: A, D, A, D. Fingerings: 2, 1, 2, 1, 2, 4, 3, 2, 1, 2, 2, 1, 2, 4, 3, 2, 2, 2.
- Staff 7:** Exercise 7. Chord labels: A, D, A, D. Fingerings: 2, 1, 2, 1, 2, 4, 3, 4, 1, 2, 1, 2, 4, 3, 2, 2, 2, 2.
- Staff 8:** Exercise 8. Chord labels: E, E, E. Fingerings: 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2.
- Staff 9:** Exercise 9. Chord labels: A, D, A, D. Fingerings: 1, 1, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1.

II / B

B. Triads in Thirds and Fourths

Groups of 12 notes

The musical score consists of five staves, each containing a sequence of 12 notes. The notes are primarily triads, with various fingering numbers (1-4) and some circled numbers (1, 2, 3) indicating specific techniques or starting points. The music is written in treble clef with a key signature of one flat (B-flat). The notes are grouped into measures, and some measures contain multiple notes. The overall structure is a series of five 12-note groups, each with its own unique fingering and articulation.

II / B

First line of musical notation. It features a treble clef and a key signature of one flat. The melody is written on a single staff with various fingerings (1-4) and slurs. Chord diagrams are provided for the final two measures, labeled 'A' and 'D'. The 'A' diagram shows a barre on the second fret with notes 4, 1, 3, 1. The 'D' diagram shows a barre on the second fret with notes 2, 1, 2.

Second line of musical notation. It continues the melody with fingerings and slurs. Chord diagrams for 'A' and 'D' are shown above the staff. The 'A' diagram has a barre on the second fret with notes 1, 4, 3, 2. The 'D' diagram has a barre on the second fret with notes 1, 3, 2.

Third line of musical notation. It continues the melody with fingerings and slurs. There are no chord diagrams in this line.

Fourth line of musical notation. It continues the melody with fingerings and slurs. Chord diagrams are shown below the staff for the first three measures, with notes (3 4), (1 0), (0 1), (2 4), (1 2), (1 0), (0 1).

Fifth line of musical notation. It continues the melody with fingerings and slurs. Chord diagrams for 'A' and 'D' are shown above the staff. The 'A' diagram has a barre on the second fret with notes 1, 3, 4, 2. The 'D' diagram has a barre on the second fret with notes 1, 0, 2, 0.

Sixth line of musical notation. It continues the melody with fingerings and slurs. Chord diagrams for 'A' and 'D' are shown above the staff. The 'A' diagram has a barre on the second fret with notes 1, 3, 4, 2. The 'D' diagram has a barre on the second fret with notes 1, 0, 4, 0.

II / C

C. Triads with Passing Tones in Various Intervals

Groups of 8 notes

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

0 1 2 1 3 1 2 2 4 0 1 1 1 2 1 3 1 2 2 4 2

0 1 1 2 E 1 2 1 1 4 3 2 4 1 1 2 1 3 1 2 2 4 2

2 1 1 2 A D 1 3 1 2 1 1 4 3 2 4 2 1 2 1 3 1 2 1 1 4 3 2 4

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

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

II / D

D. Augmented Triads in Sixths

Groups of 12 notes

Two staves of musical notation in treble clef, showing groups of 12 notes. The first staff contains two measures of music with fingerings (1-4) and accents above the notes. The second staff contains two measures of music with similar fingerings and accents. The notes are grouped into pairs, and the overall pattern is based on augmented triads.

E. Diminished Seventh in Various Intervals

Groups of 9 notes

Three staves of musical notation in treble clef, showing groups of 9 notes. The first staff is labeled '1' and contains two measures of music with fingerings (1-4) and accents above the notes. The second staff is labeled '2' and contains two measures of music with fingerings (1-4) and accents above the notes. The third staff is labeled '3' and contains two measures of music with fingerings (1-4) and accents above the notes. The notes are grouped into pairs, and the overall pattern is based on diminished seventh chords.

II/F

F. Dominant Seventh in Sixths and Seventh

Groups of 9 notes

The musical score consists of five staves of music, each containing a sequence of nine notes. The notes are written in treble clef with a key signature of one flat (F major/C minor). Fingerings are indicated by numbers 1-4 above the notes. Chord markings (A, D, E) are placed above the notes. The first staff begins with a (3)1 fingering. The second staff has a (3)1 fingering. The third staff has a (4)3 1 3 3 1 1 1 1 1 fingering. The fourth staff has a (4)2 fingering. The fifth staff has a (3)1 fingering.

III / B

B. Diminished Sevenths

Groups of 8 notes

(Bowling patterns as above)

Three staves of musical notation for 'Diminished Sevenths' exercises. Each staff shows a sequence of notes with fingering numbers (0-4) and 'segue' markings. Brackets labeled '8' indicate groups of 8 notes. The first staff includes a '3' above the first measure. The second staff includes '3', '2', and '1' above measures. The third staff includes '(8)' above the first measure and '3', '2', and '1' above measures.

C. Fourth Chords

Groups of 8 notes

(Bowling patterns as above)

Two staves of musical notation for 'Fourth Chords' exercises. Each staff shows a sequence of notes with fingering numbers (0-4) and 'segue' markings. The first staff includes 'E', '1', '2', '3' above measures and '1', '2', '3', '4', 'E' below measures. The second staff includes '1', '2', '3' above measures and '1', '2', '3', '4', 'E' below measures. Brackets labeled '8' indicate groups of 8 notes.

IV. QUADRUPLE STOPS

A. Major Triads

Groups of 6 notes

Sample bowing patterns:

B. Diminished Sevenths

Groups of 8 notes

(Bowling patterns as above)

segue