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CONTEMPORARY VIOLIN TECHNIQUE

Volume One
PART 1

Scale and Arpeggio Exercises

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Preface

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

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

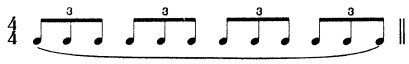
The patterns are in two categories: Bowings (designated by *B*) and Rhythms (designated by *R*). Each category is divided into sections, coded *B1* to *B16* for bowings, and *R1* to *R16* for rhythms. The numbers indicate the number of notes in each pattern. For example, the following bowing pattern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

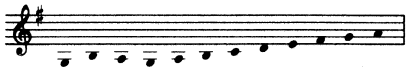
The same principle applies to the Rhythms. The following example derives from the two-note rhythmical figure . Accordingly it is referred to as a two-note rhythm pattern and is listed under *R2*. The figure is a three-note pattern (*R3*). The figure is a twelve-note pattern (*R12*).

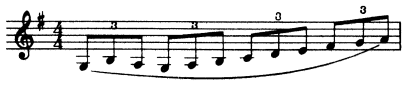
All three-note patterns can be applied to any exercise employing groups of three notes or any of their multiples. In an eight-note exercise, all patterns of *B1, B2, B4* and *B8* can be combined with all patterns of *R1, R2, R4* and *R8*. In twelve-note exercises, all *B* and *R* patterns of 1, 2, 3,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

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

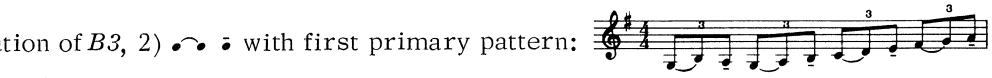
B1, B2, B3, B4, B6 and B12
R1, R2, R3, R4, R6 and R12

First Primary pattern: 

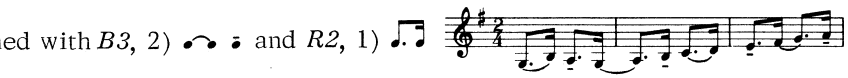
Example of exercise: 

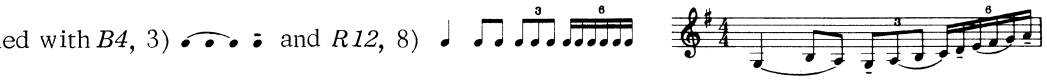
Application of its first primary pattern: 

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

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

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

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

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

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

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

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

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

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

Ivan Galamian
Frederick Neumann

Table of Symbols

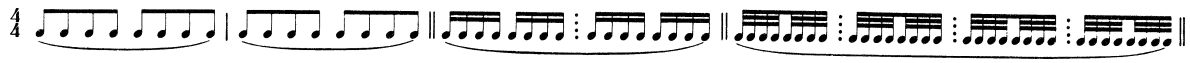
Symbol	*Definition*
I, II, III, etc.	1st, 2nd, 3rd Position, etc.
G, D, A, E	Strings
D ———	Stay on the same string
1 ———	Continue with the same finger
⊢—	Reach up
—⊣	Reach down
2 ⌊——⌋ 2	Keep finger down
Ⓡ	Remain in position

1

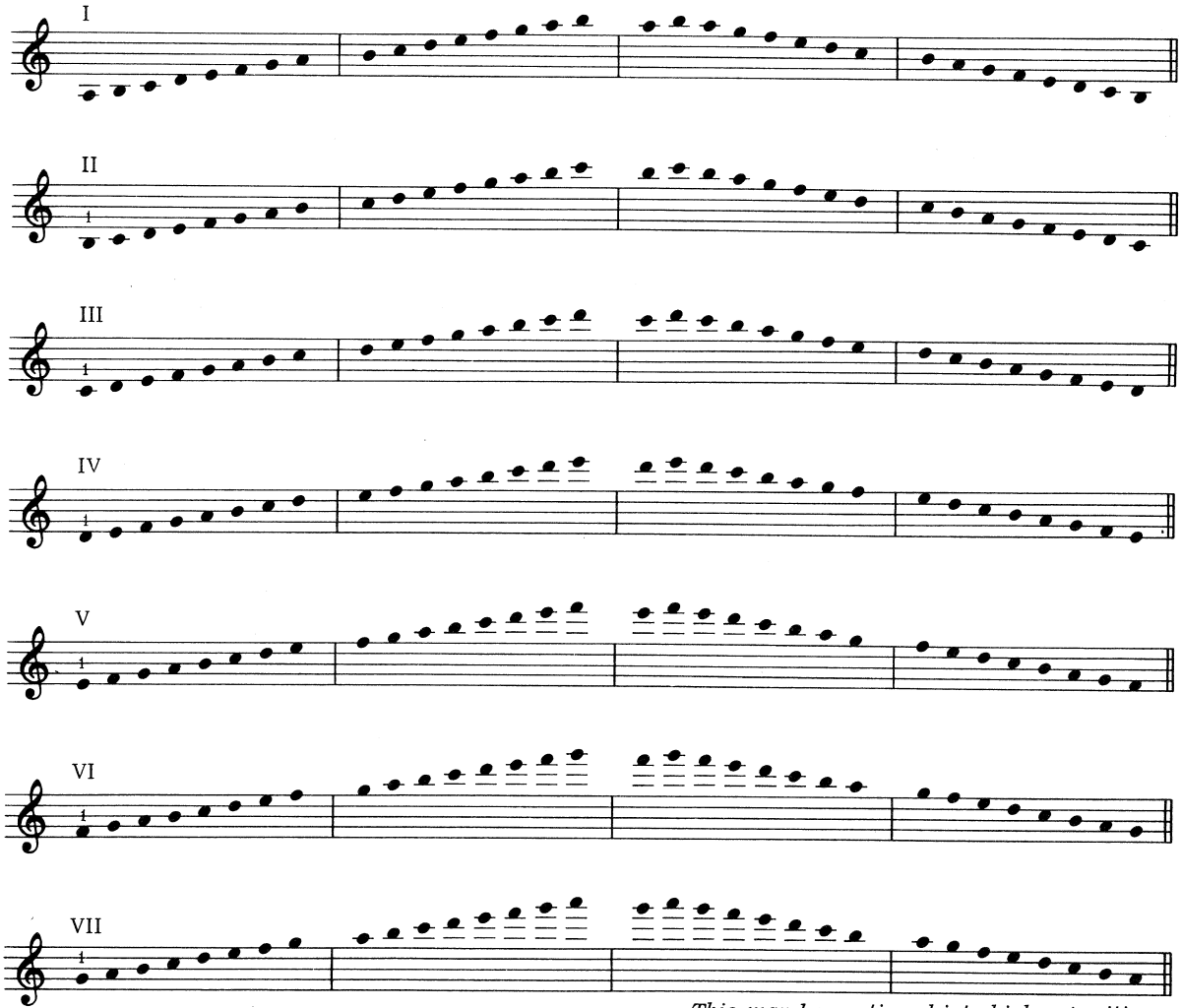
Scales in One Position

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

Primary Patterns:

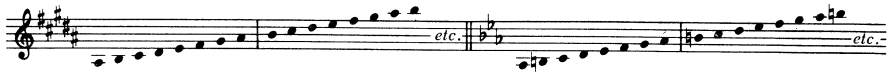


Practice this exercise in all the major and minor keys. *



This may be continued into higher positions.

*Example:



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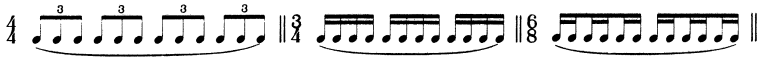
2

Scales on One String

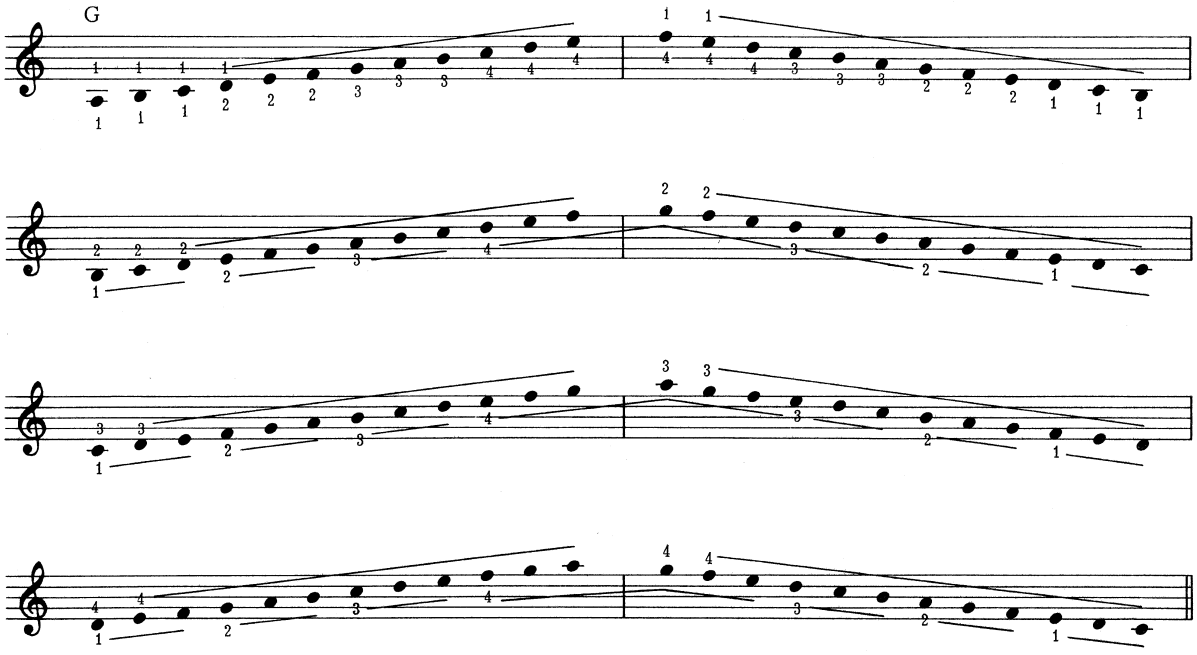
Groups of twelve notes. PATTERNS: *B1, B2, B3, B4, B6, B12*
R1, R2, R3, R4, R6, R12

Primary Patterns:

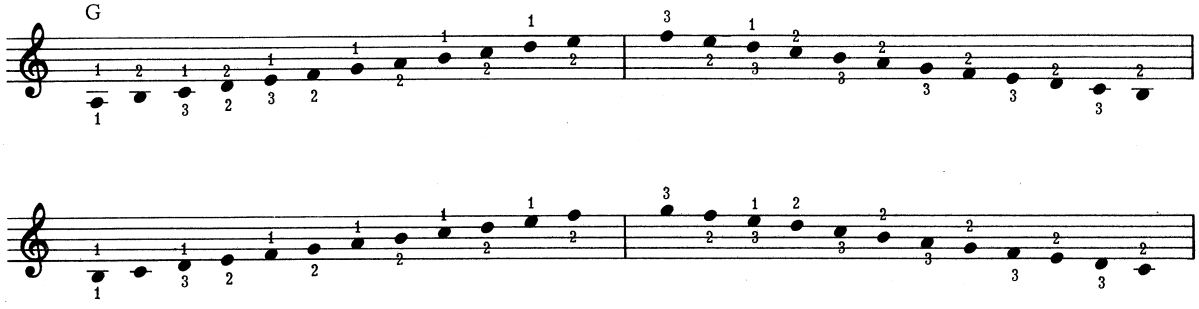


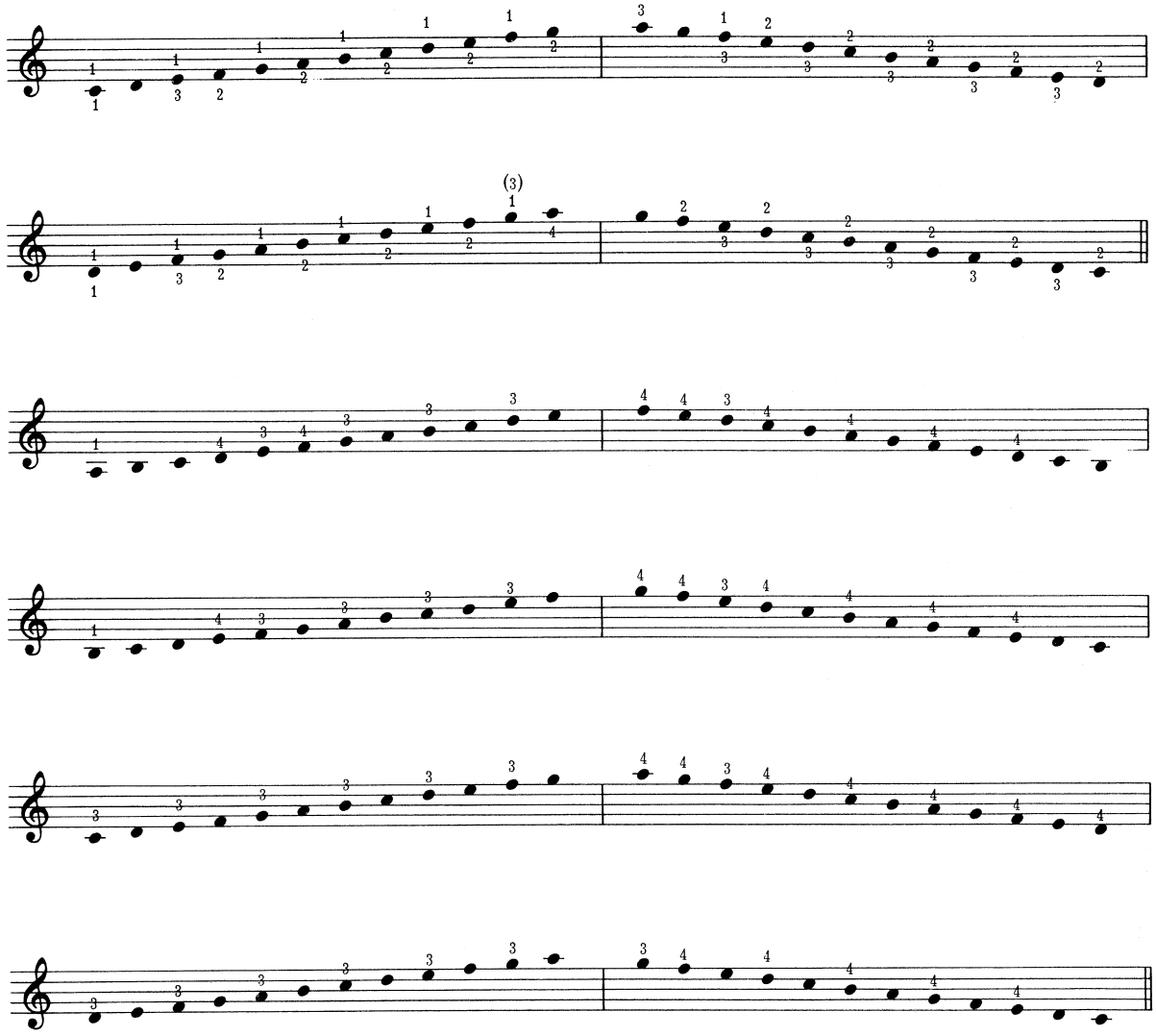
Practice this exercise on all four strings in all the major and minor keys.

ONE-FINGER SCALES

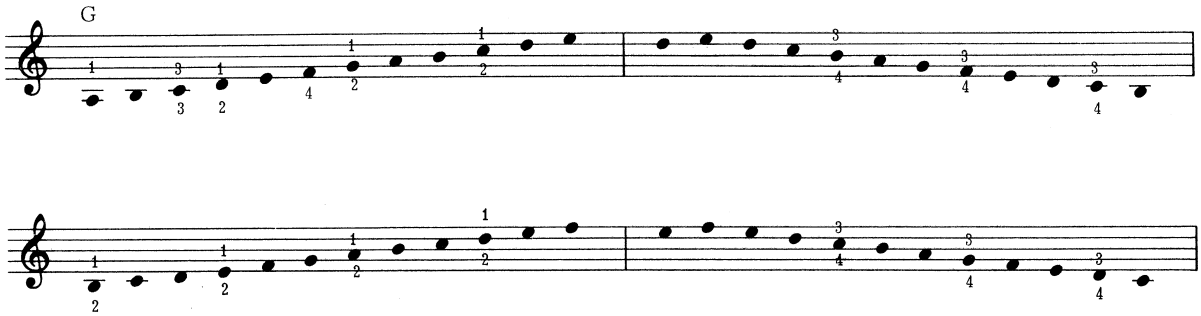


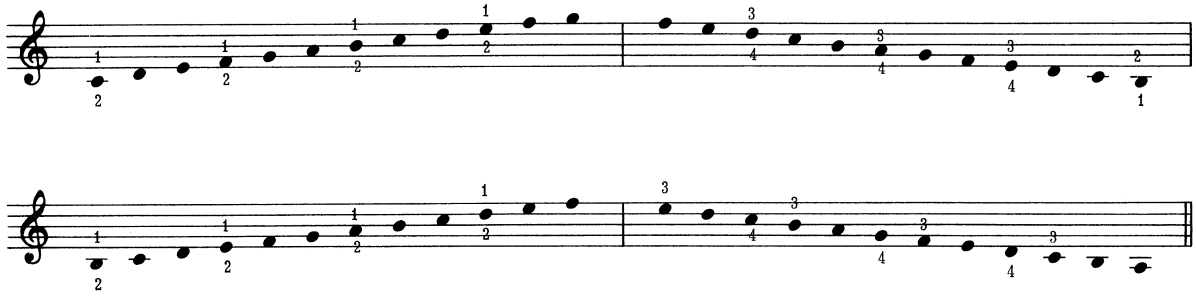
TWO-FINGER SCALES



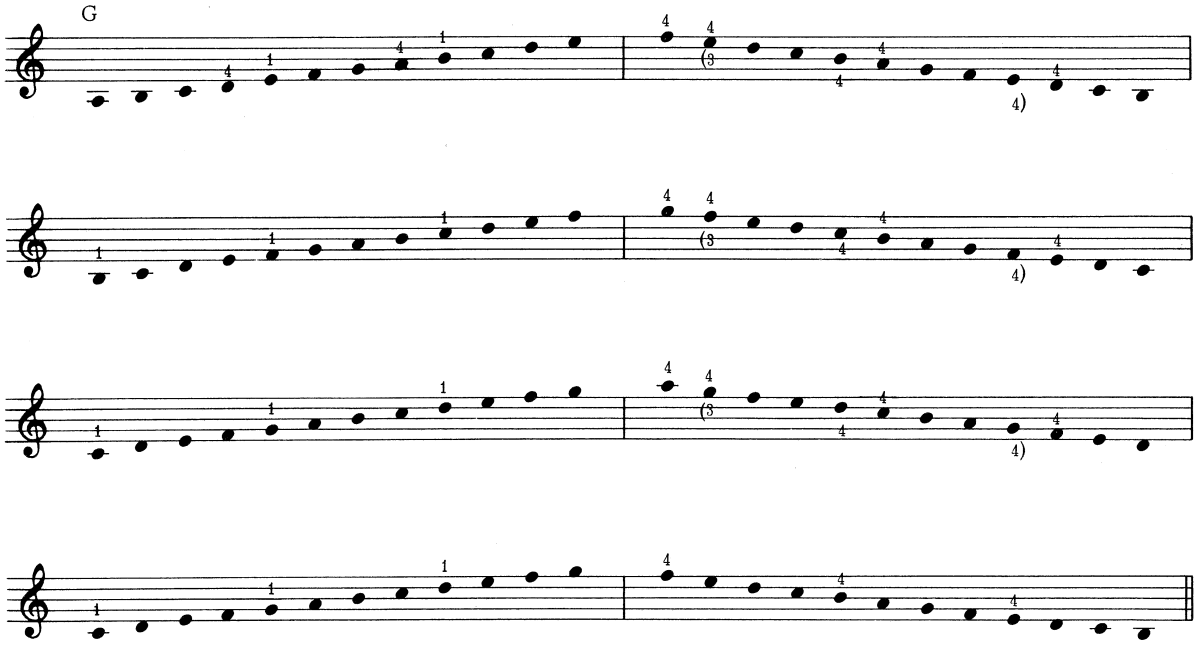


THREE-FINGER SCALES





FOUR- FINGER SCALES



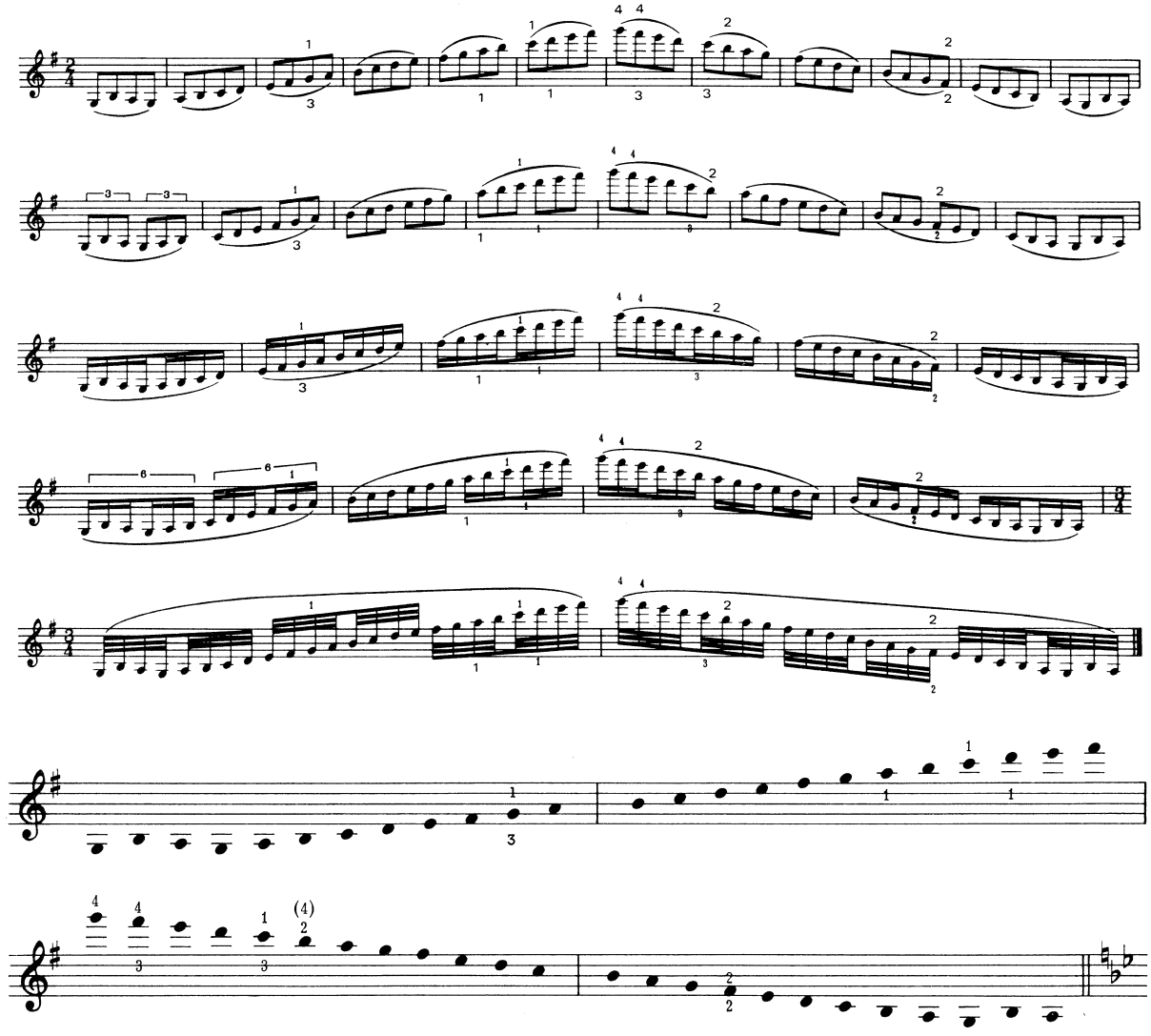
3

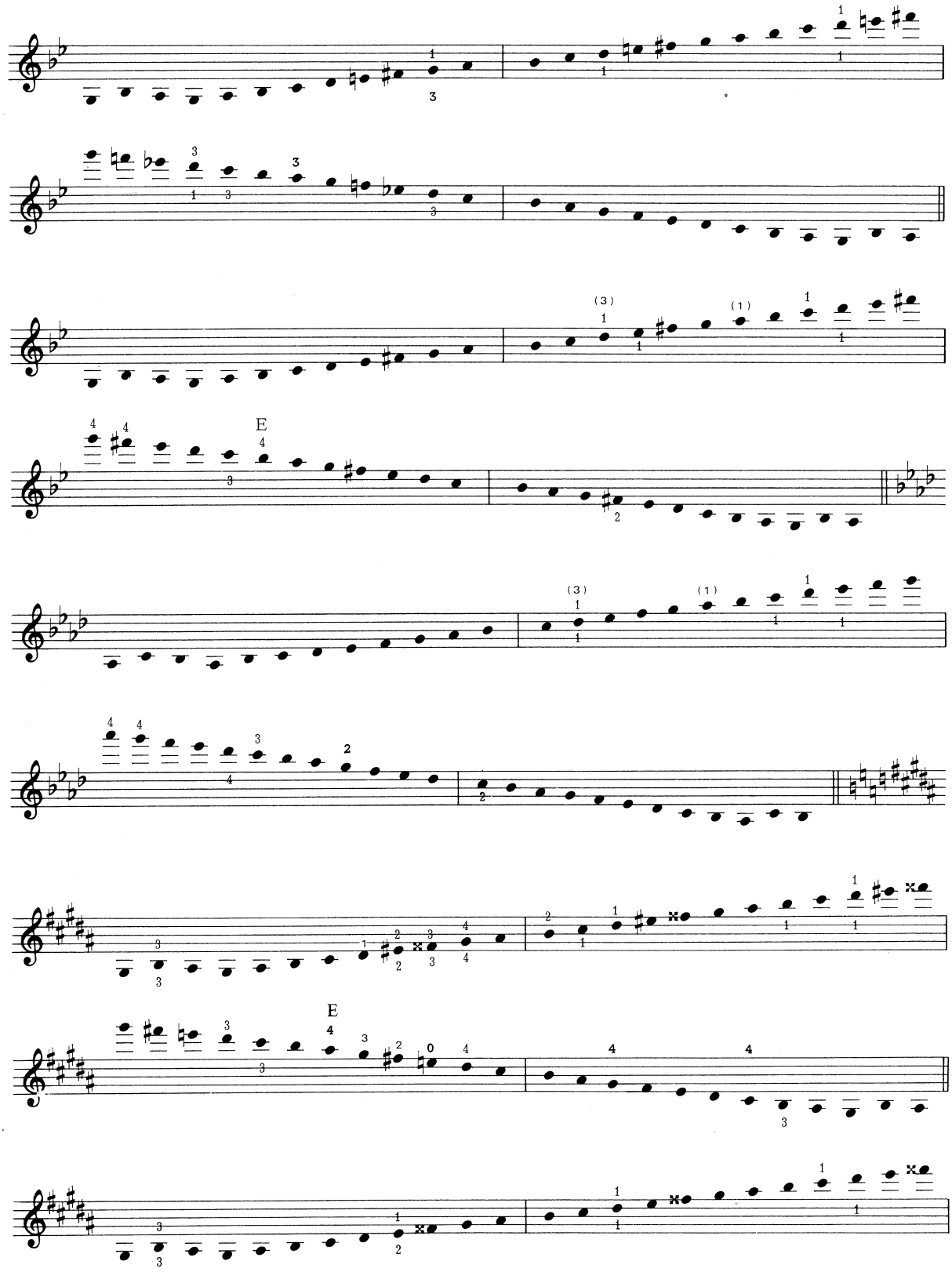
Three-Octave Scales

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

Primary Patterns:

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

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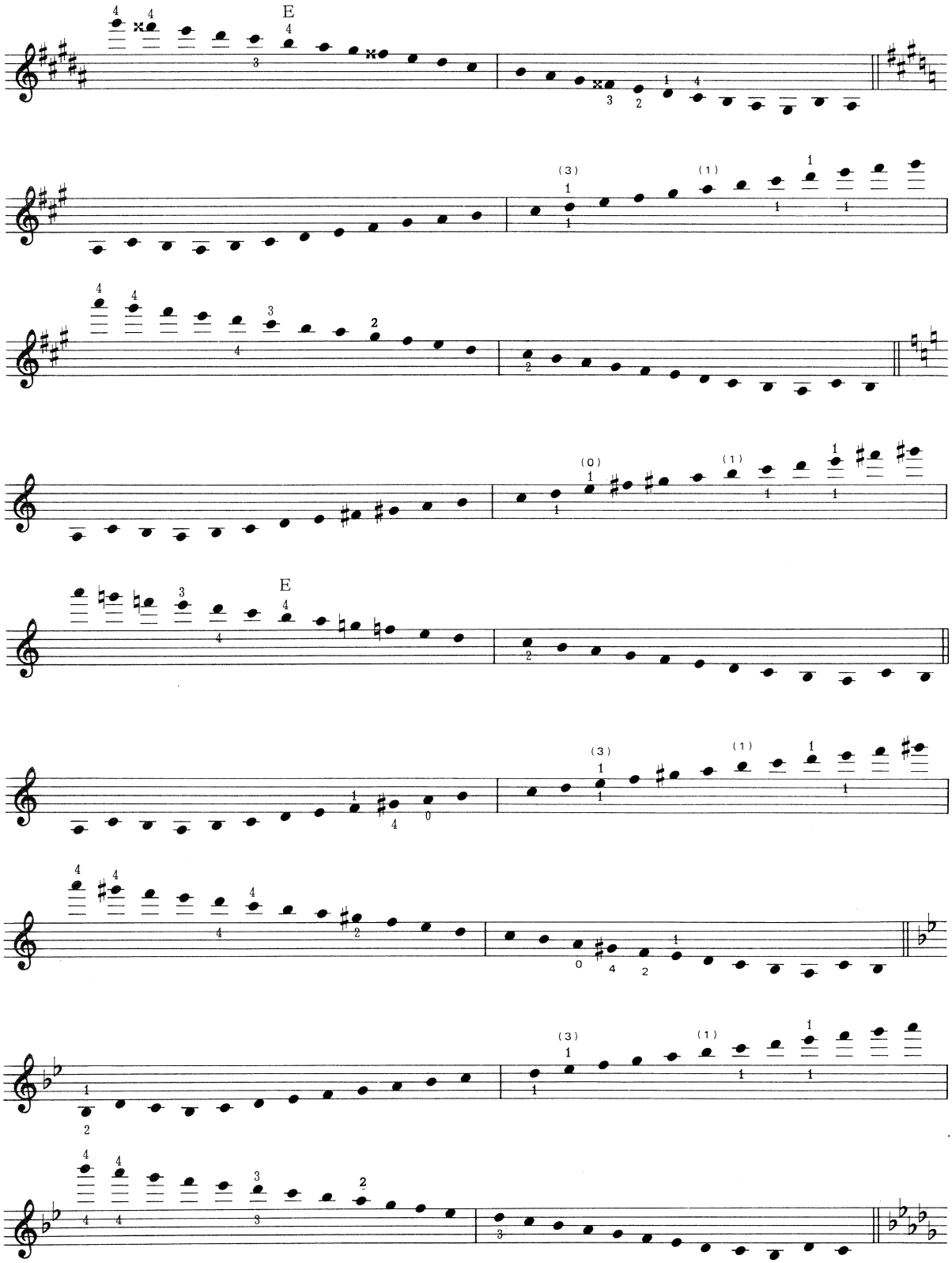
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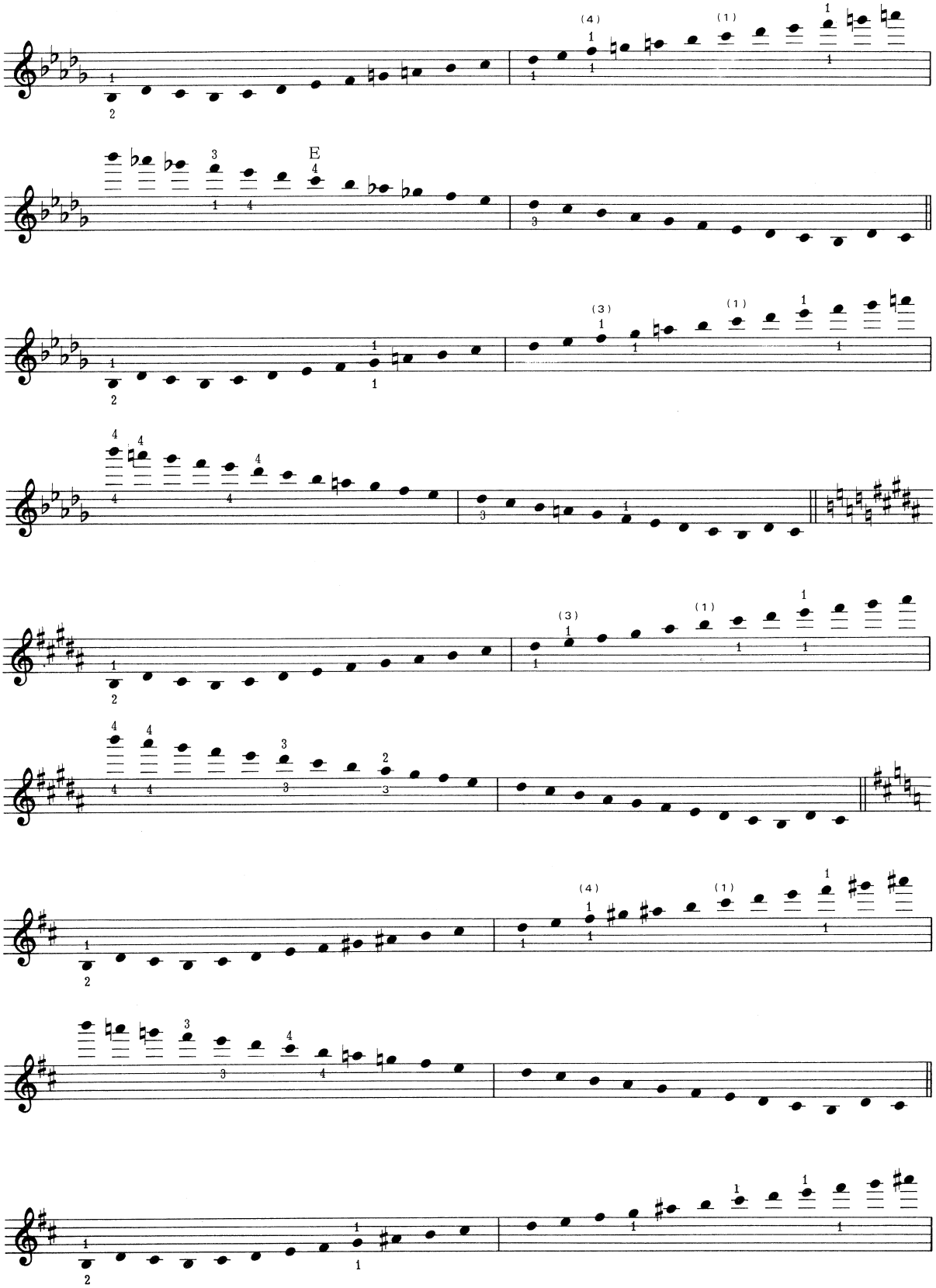
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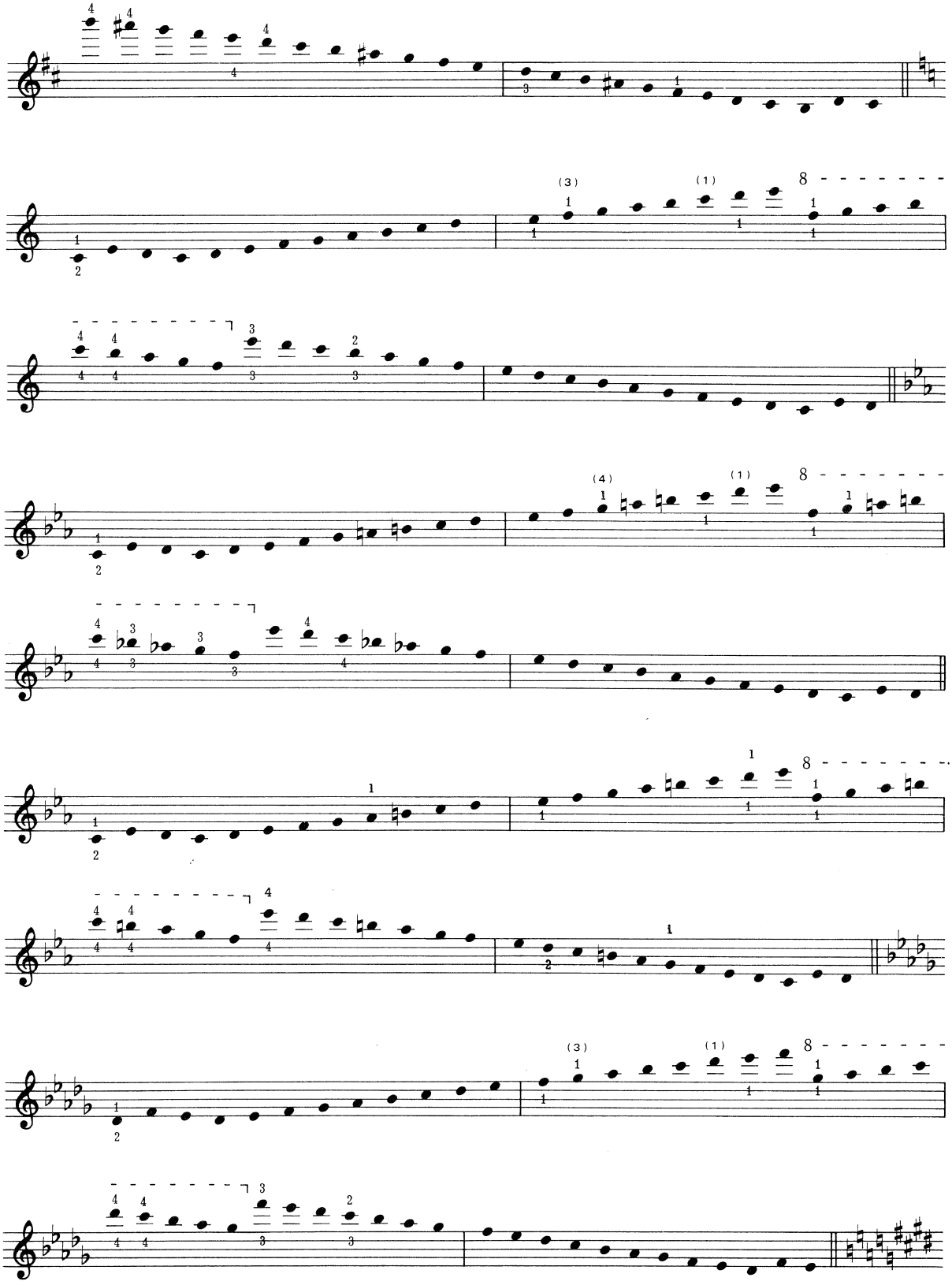

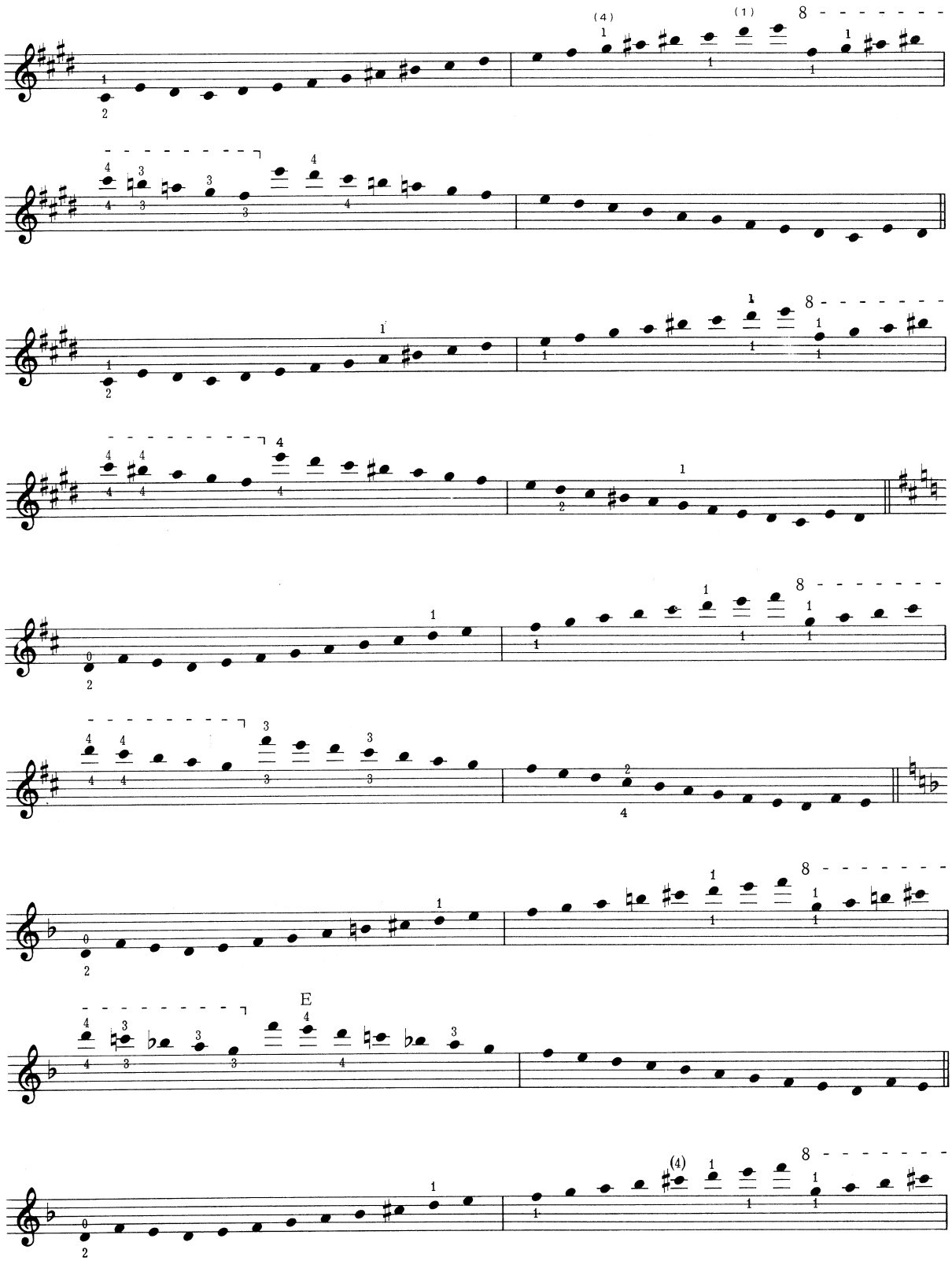
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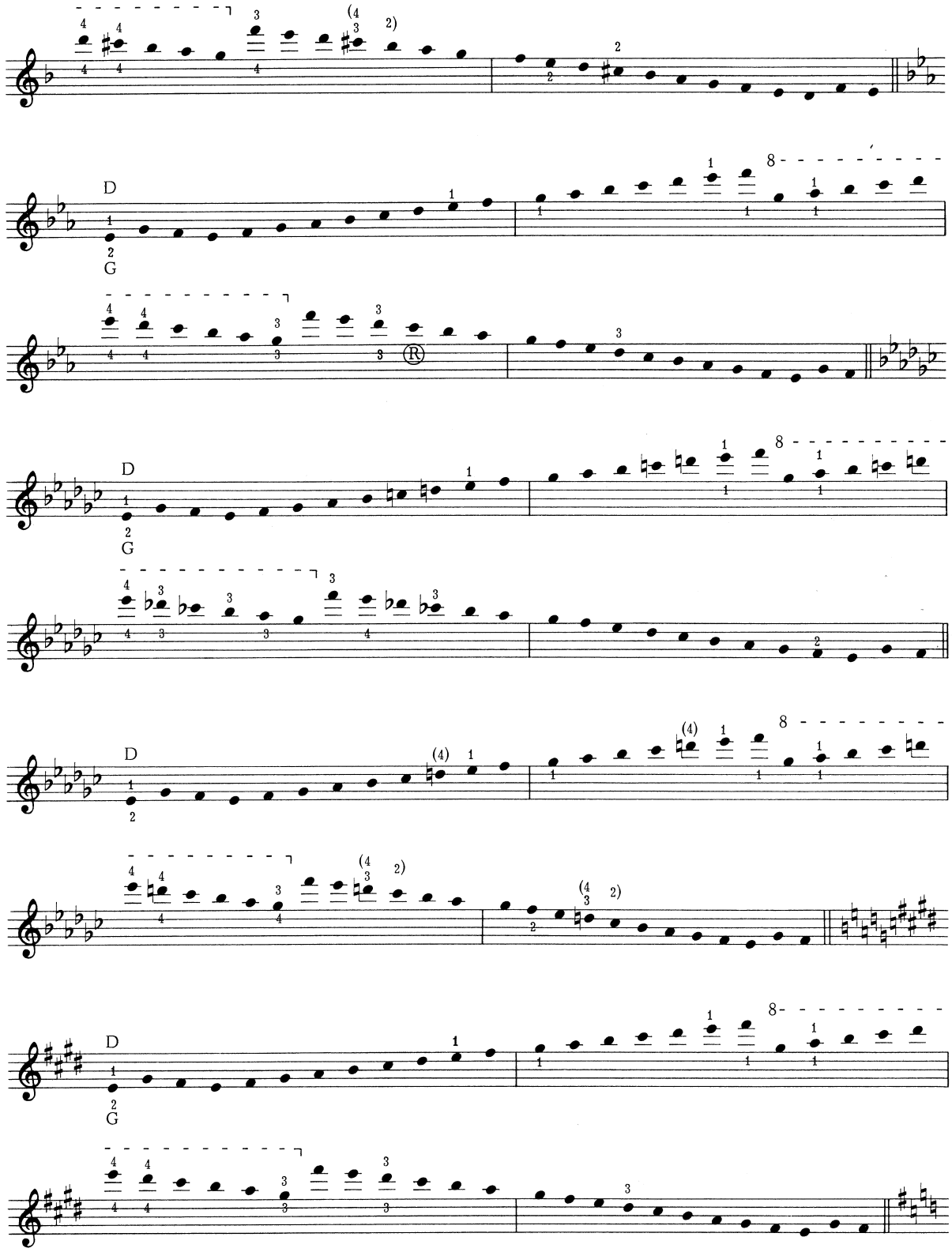
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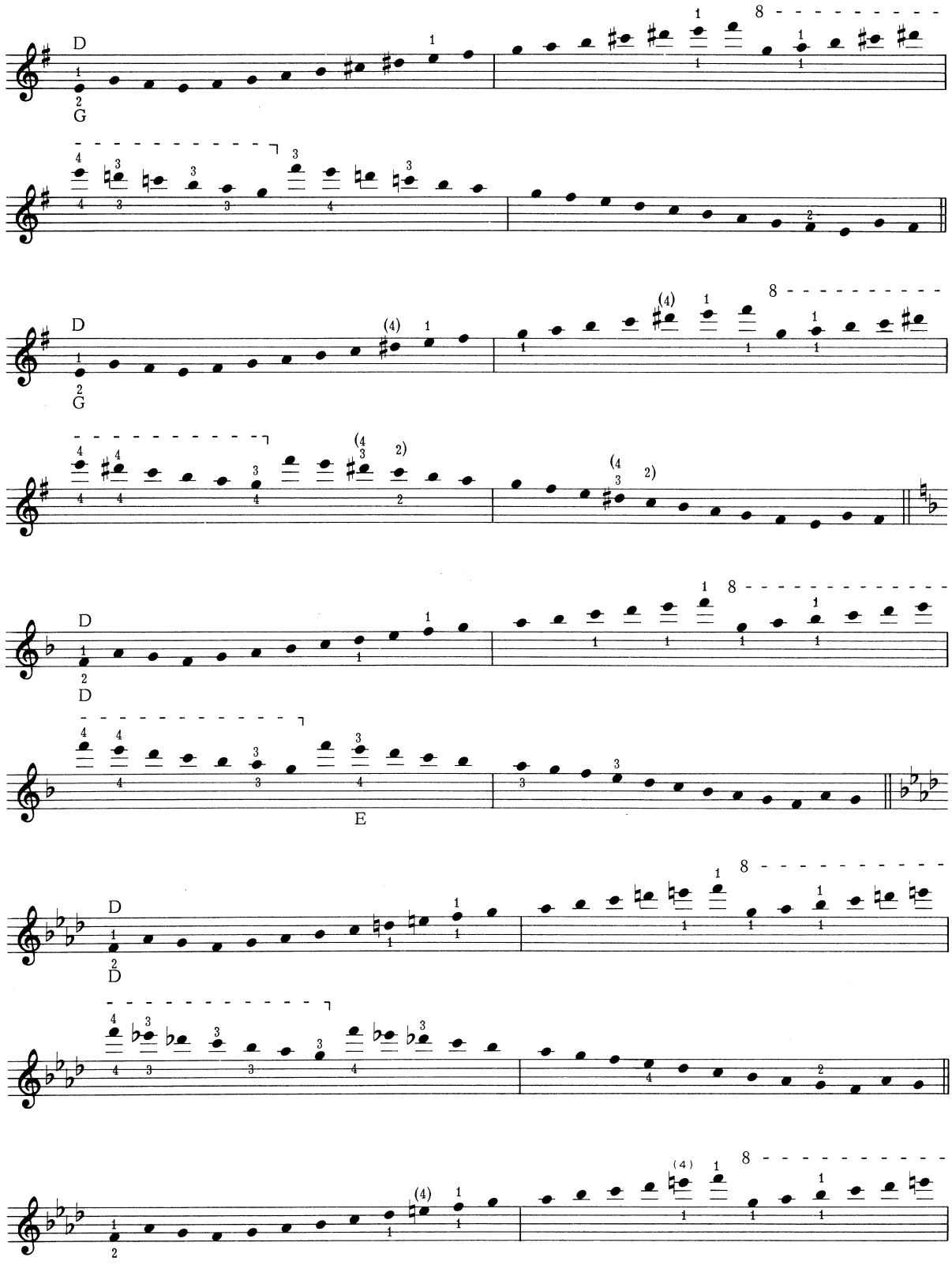
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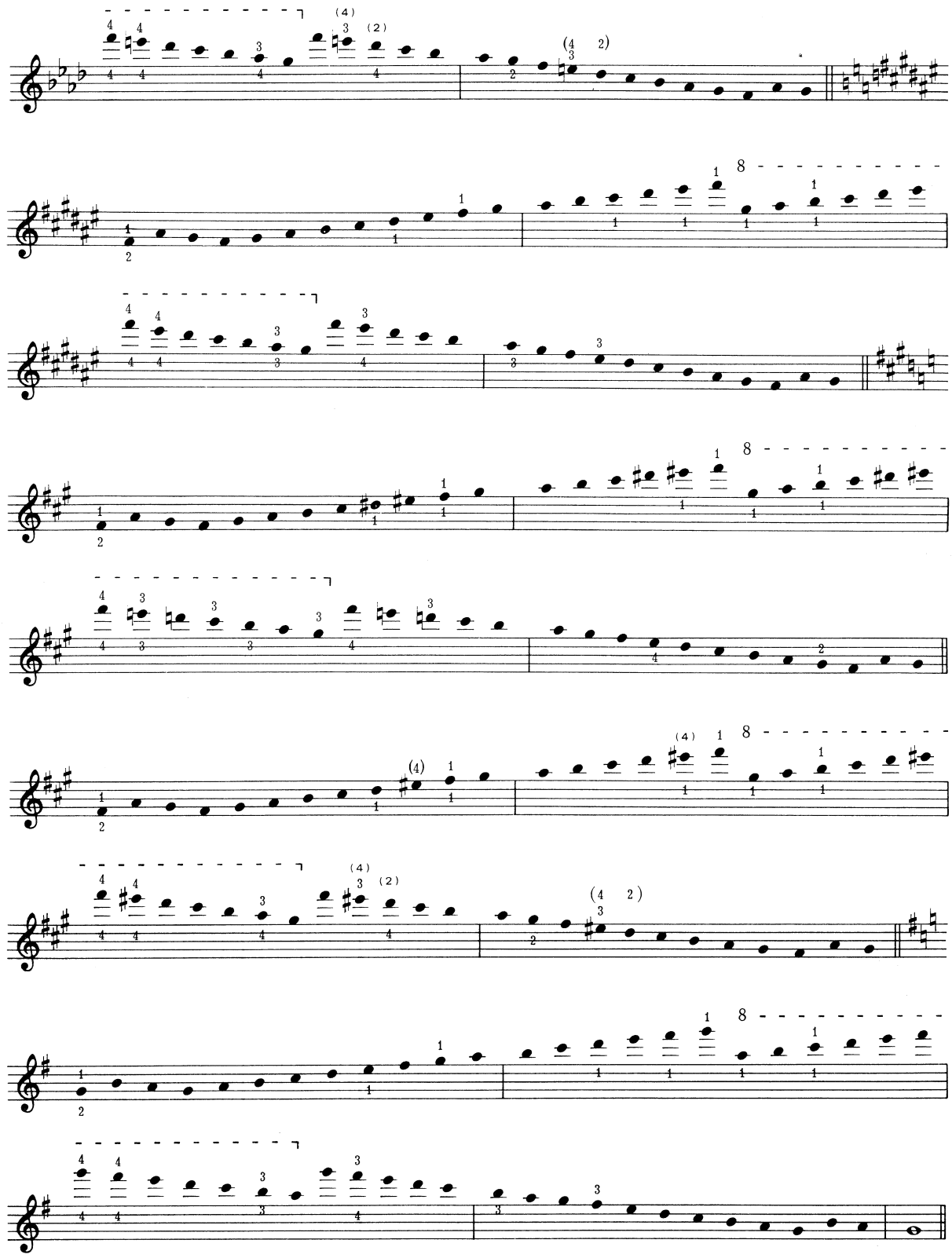


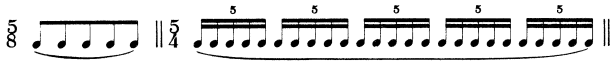
4

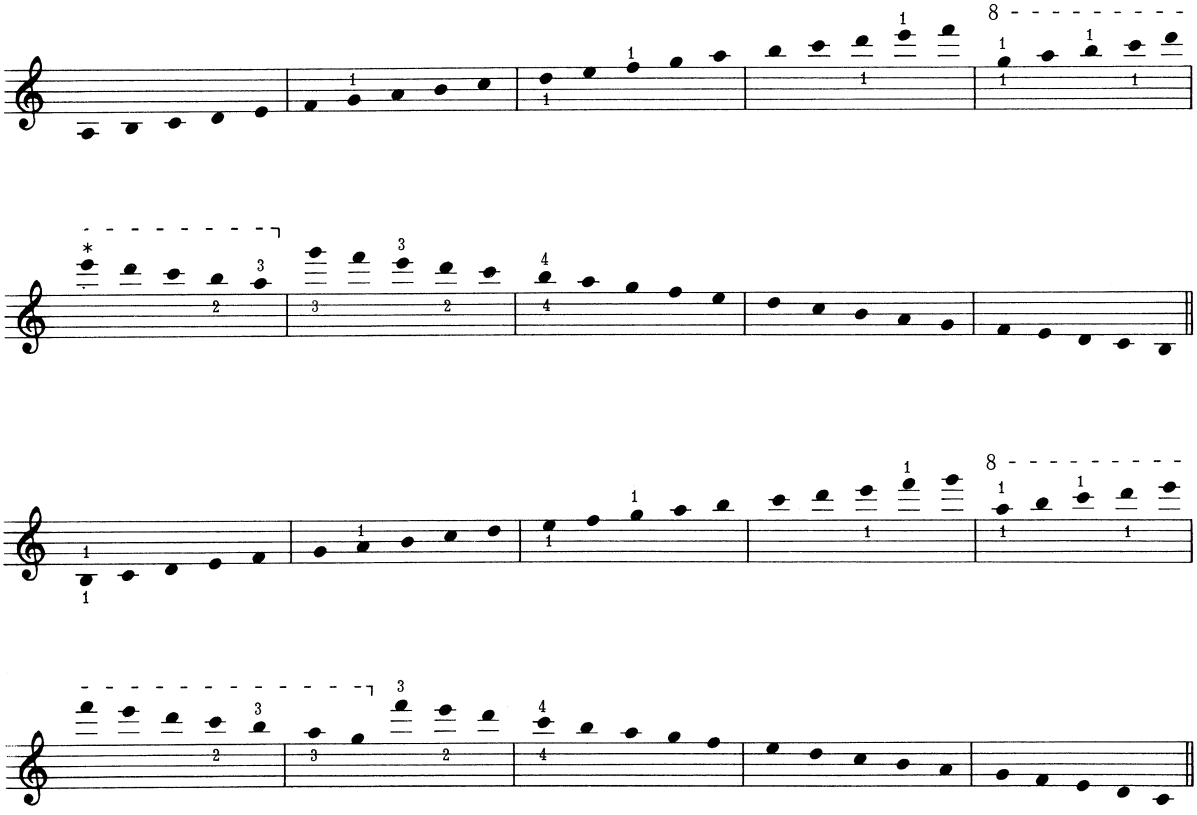
Scales of Varied Length and Different Groups of Notes

Practice these scales in all the major and minor keys.

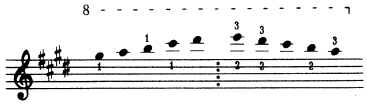
Groups of five notes. PATTERNS: *B1, B5*
R1, R5

Primary Patterns:



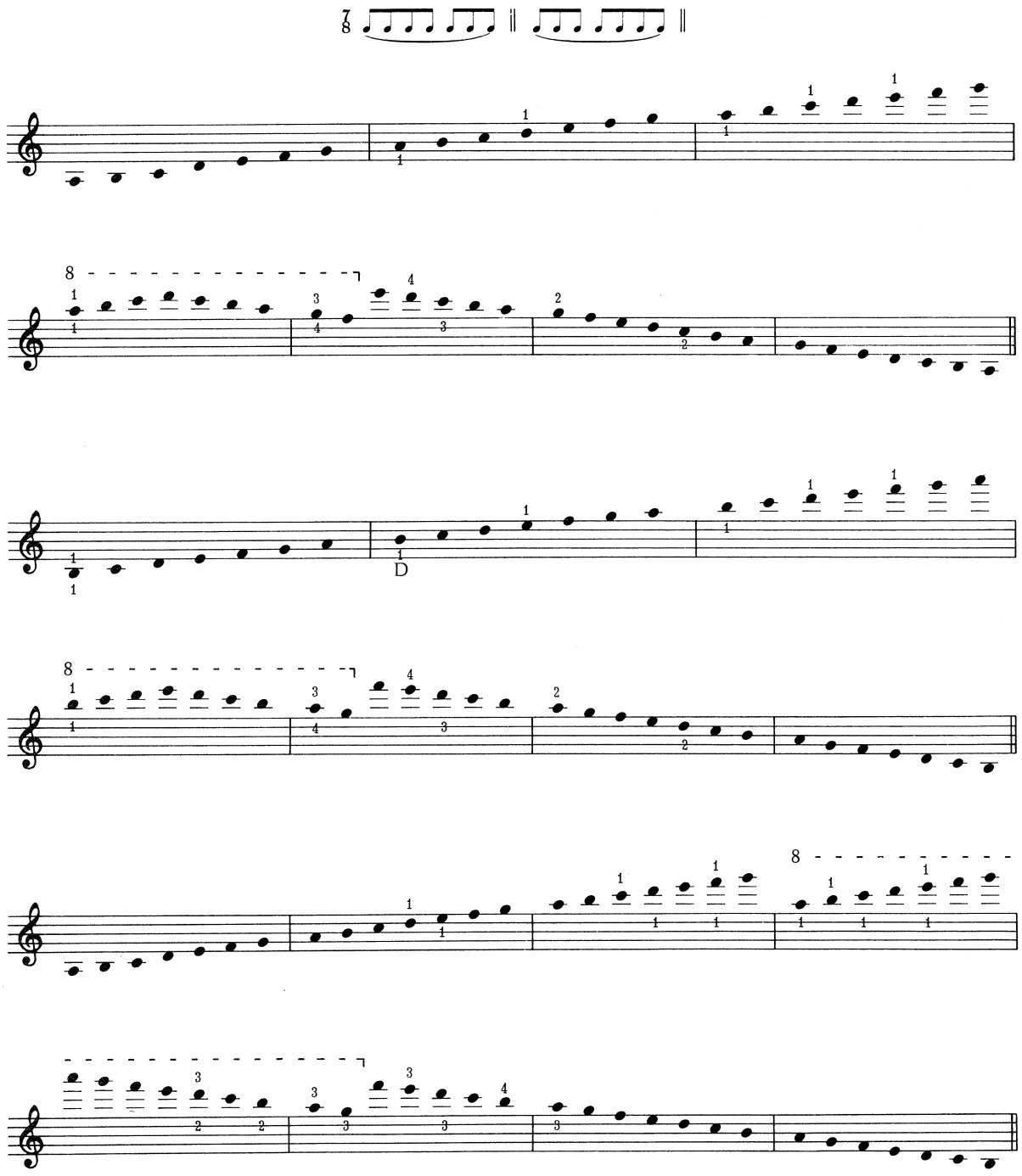


*Whenever the two highest notes of these scales form a half-step, they will best be played by the same finger.
Example:



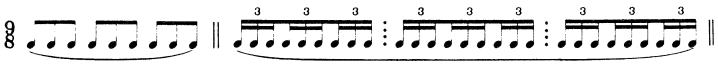
Groups of seven notes. PATTERNS: *B1, B7*
R1, R7

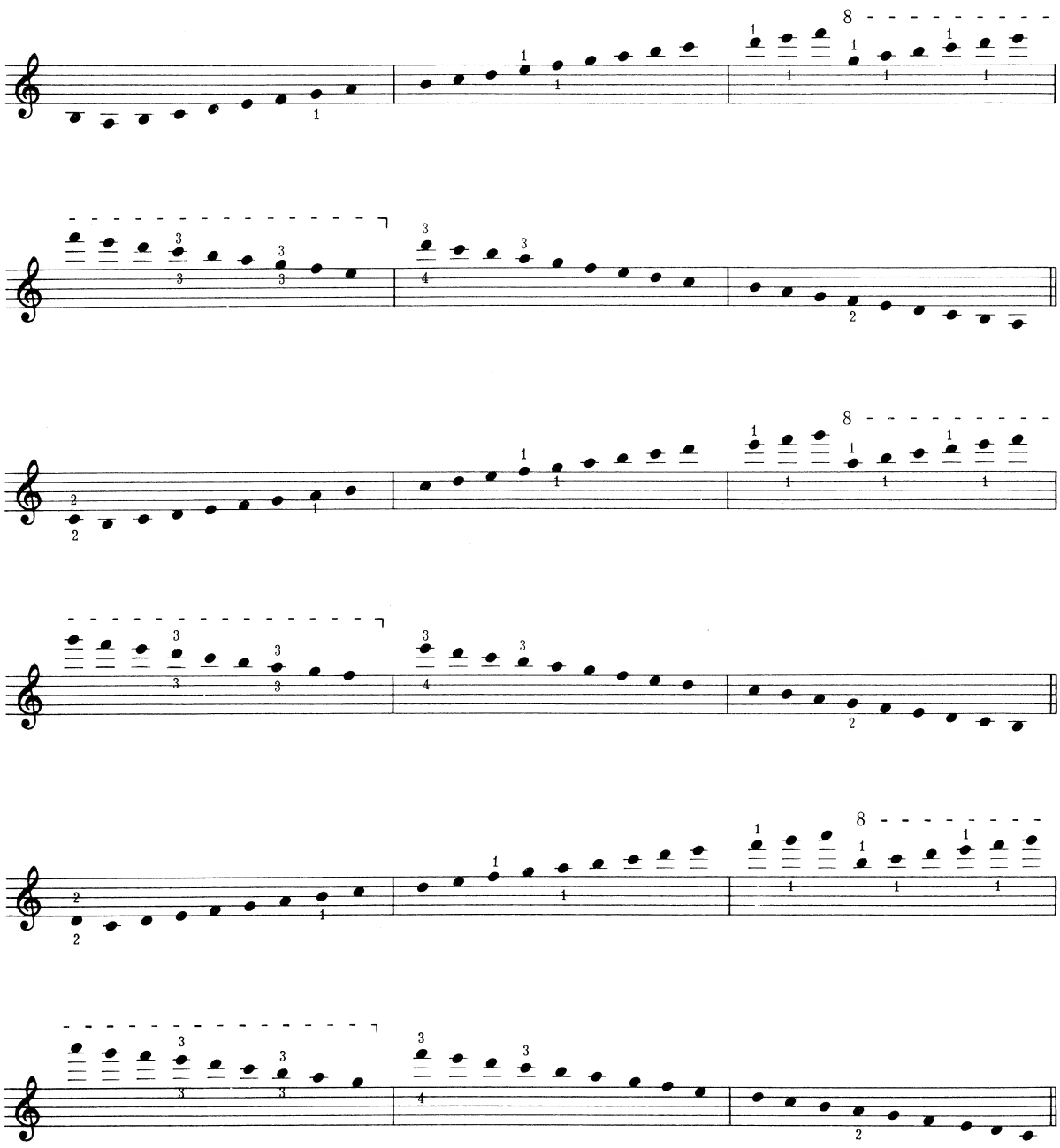
Primary Patterns:



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

Primary Patterns:



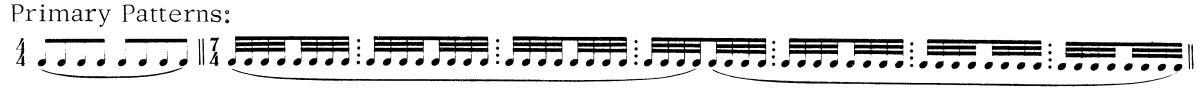


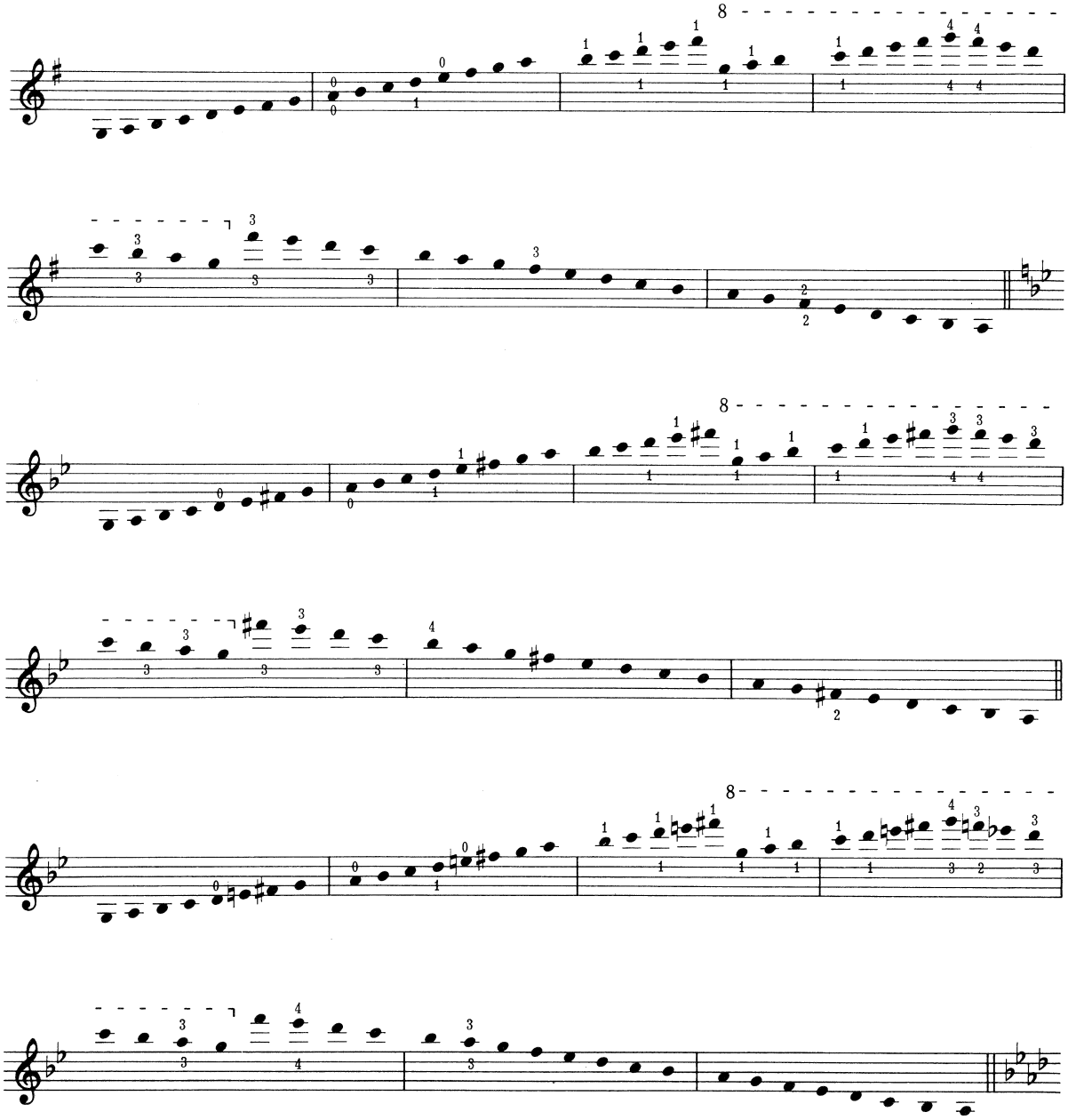
5

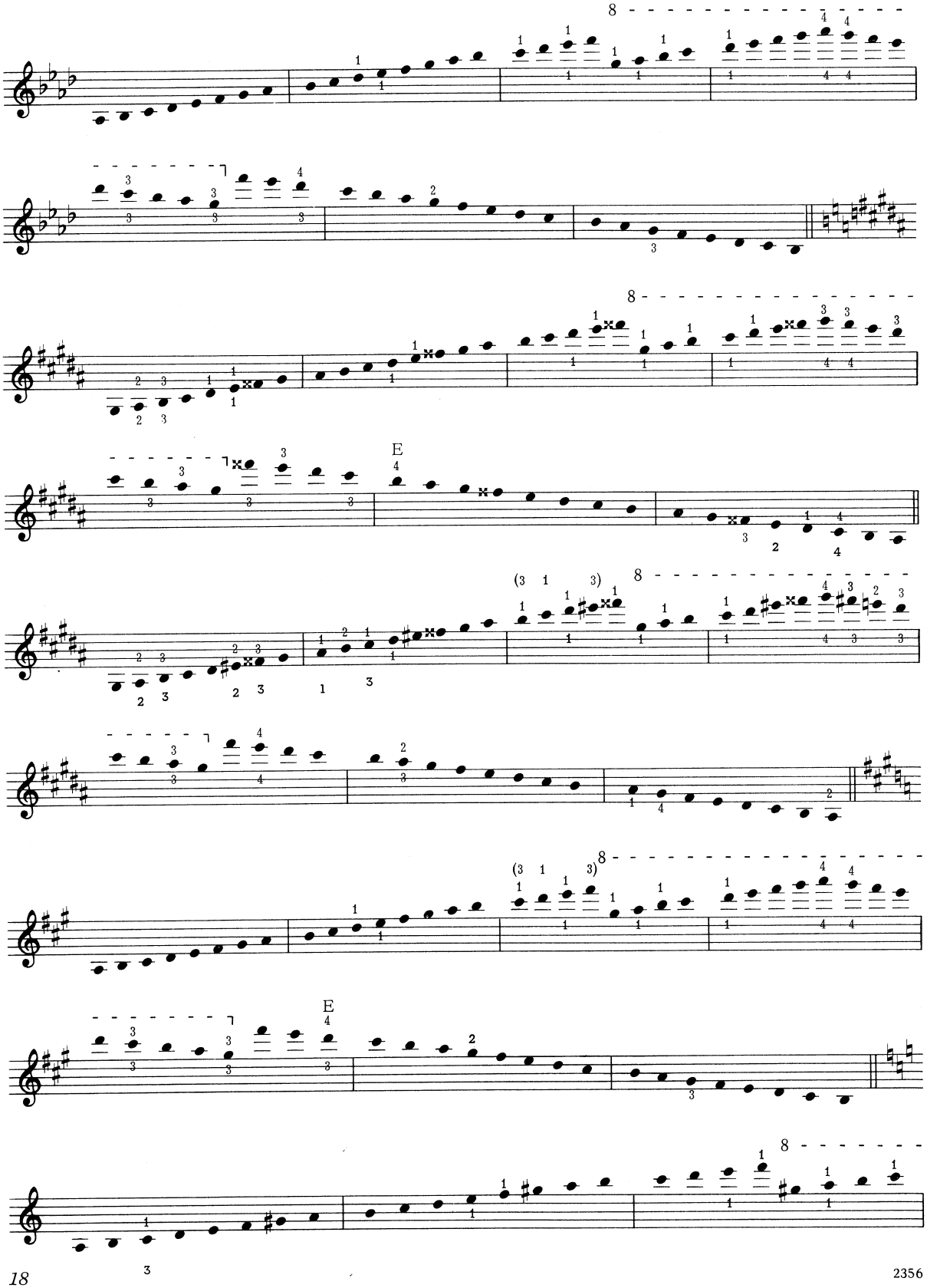
Four-Octave Scales

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

Primary Patterns:



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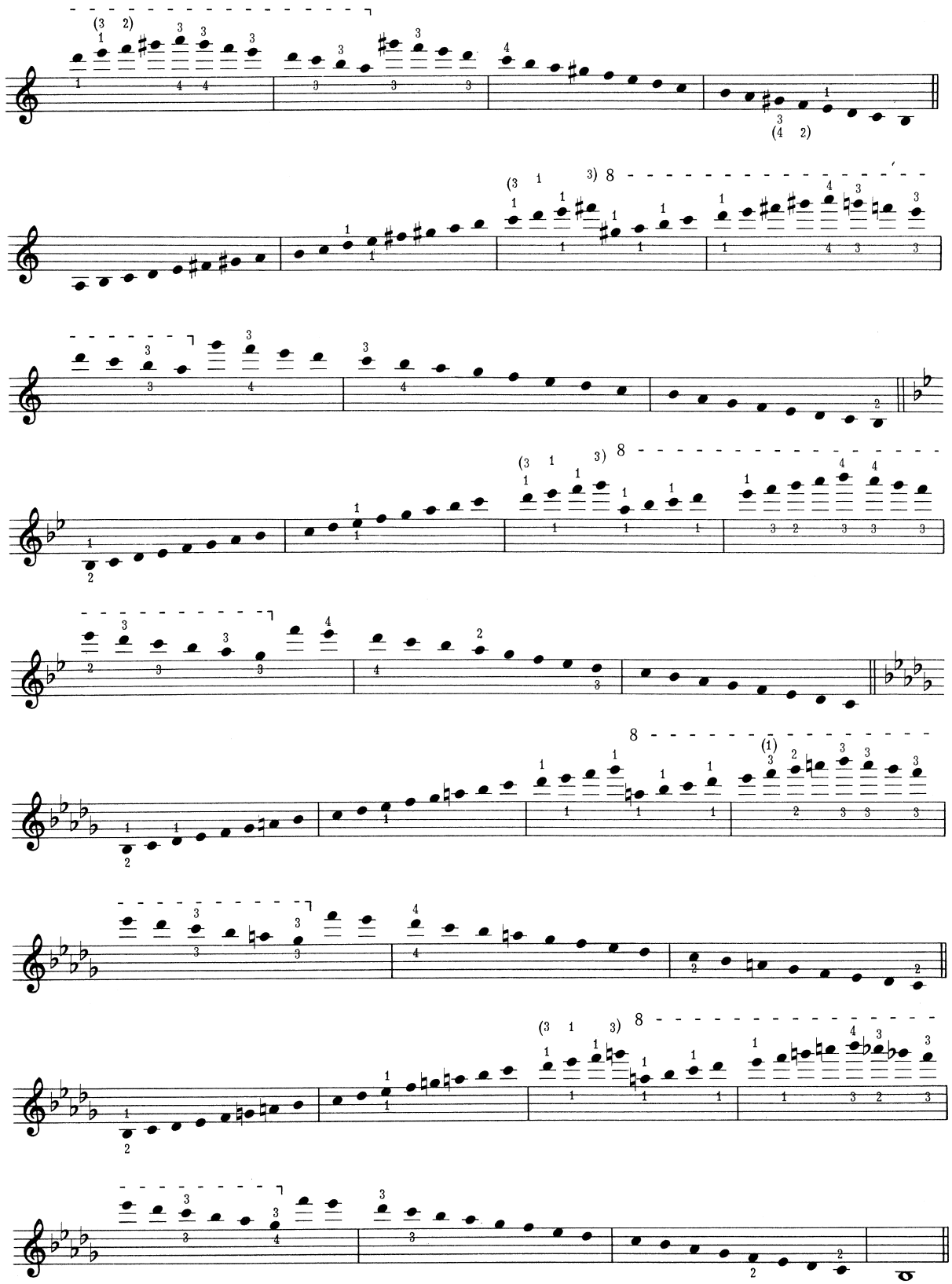
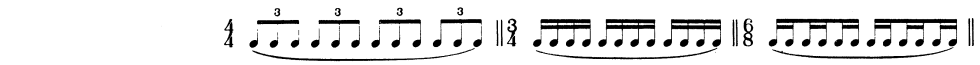


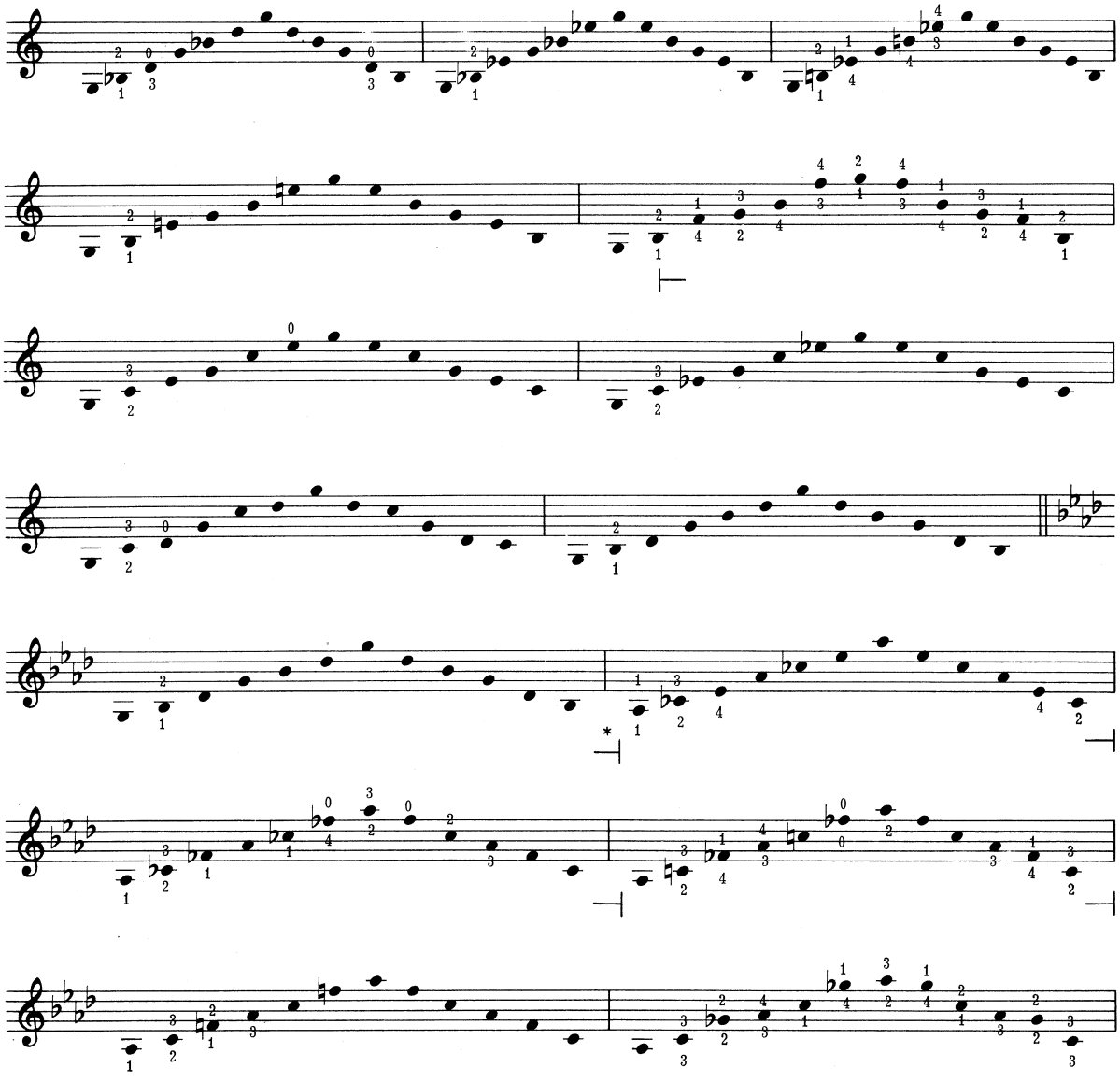
6

Arpeggios in One Position

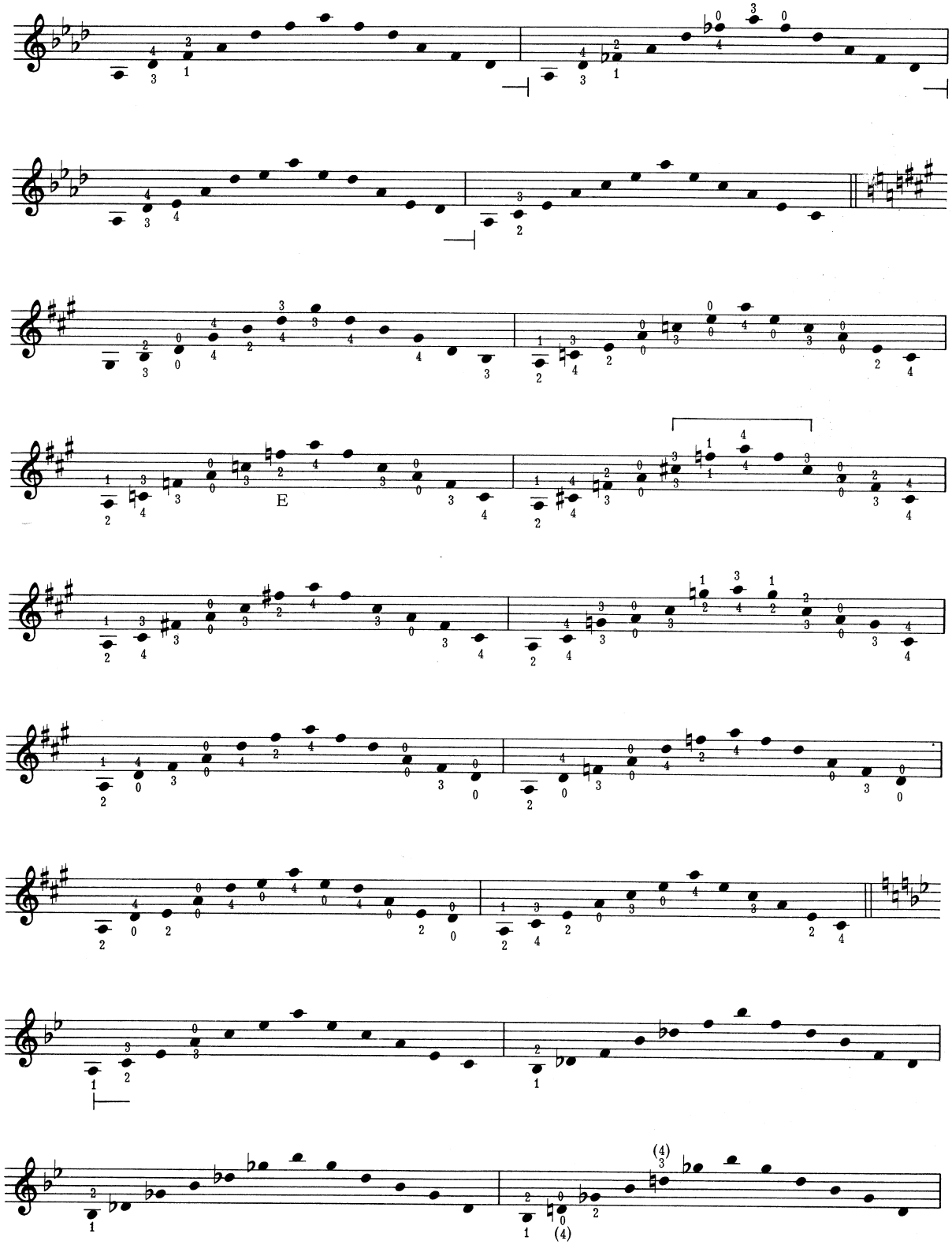
Groups of twelve notes. PATTERNS: *B1, B2, B3, B4, B6, B12*
R1, R2, R3, R4, R6, R12

Primary Patterns:





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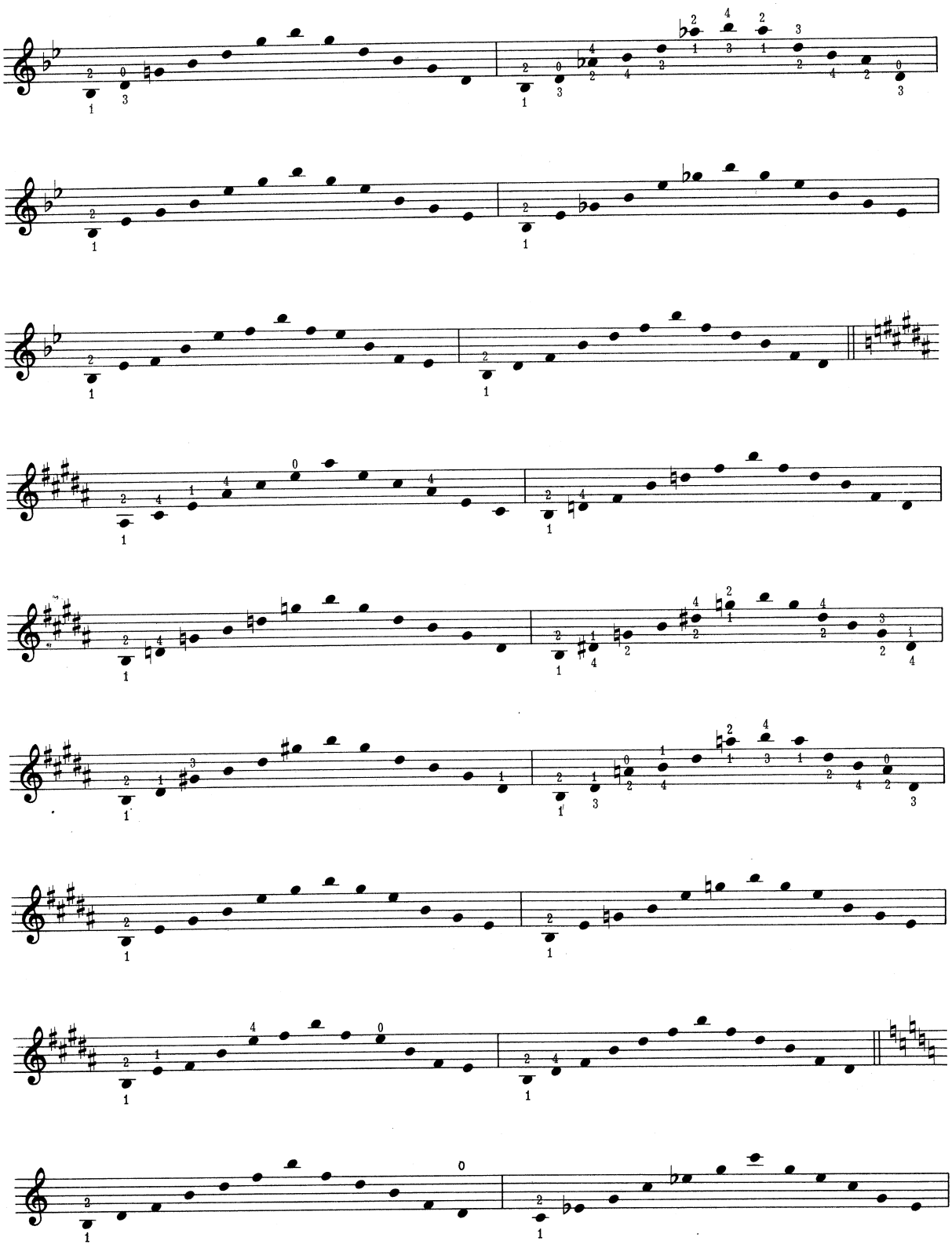

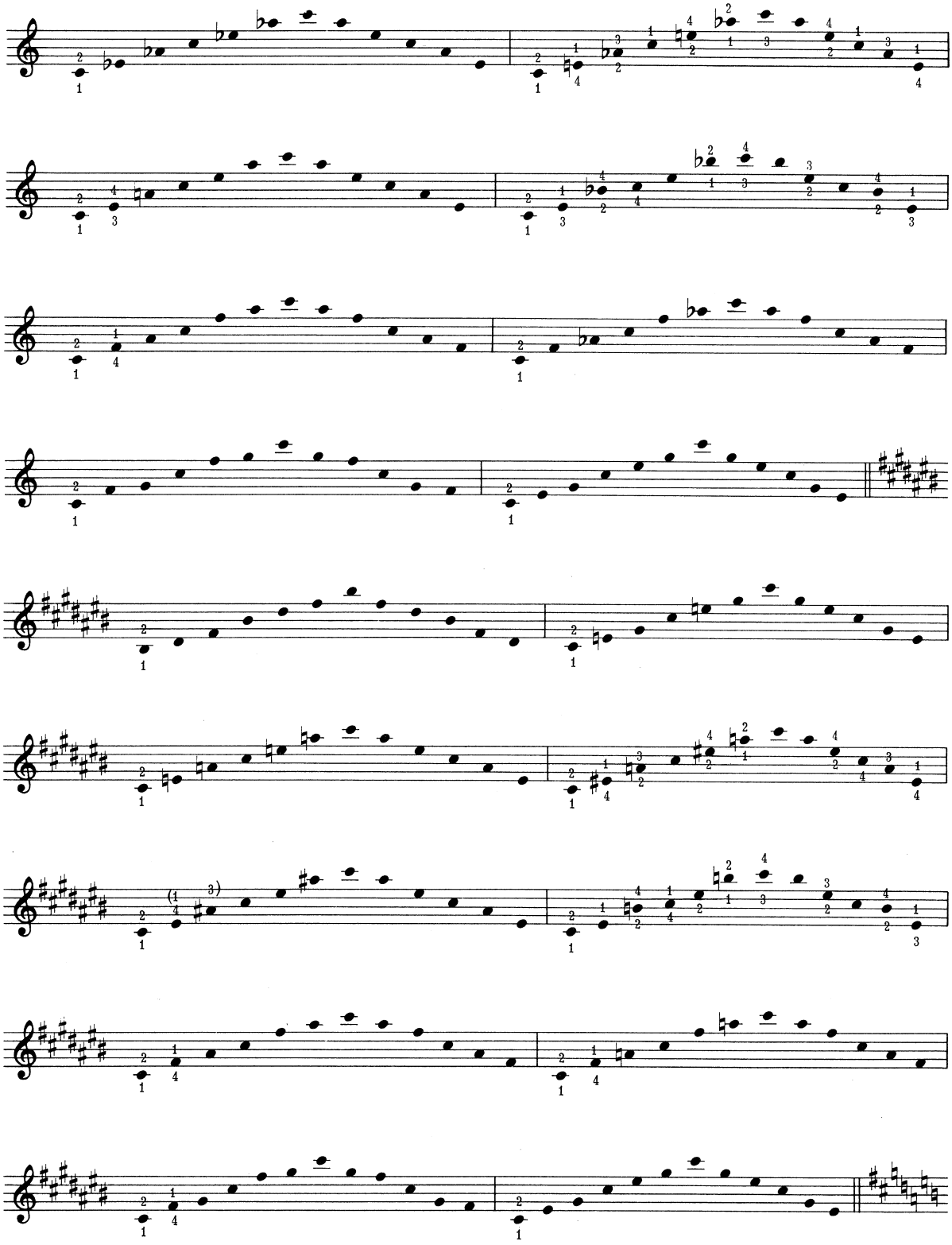

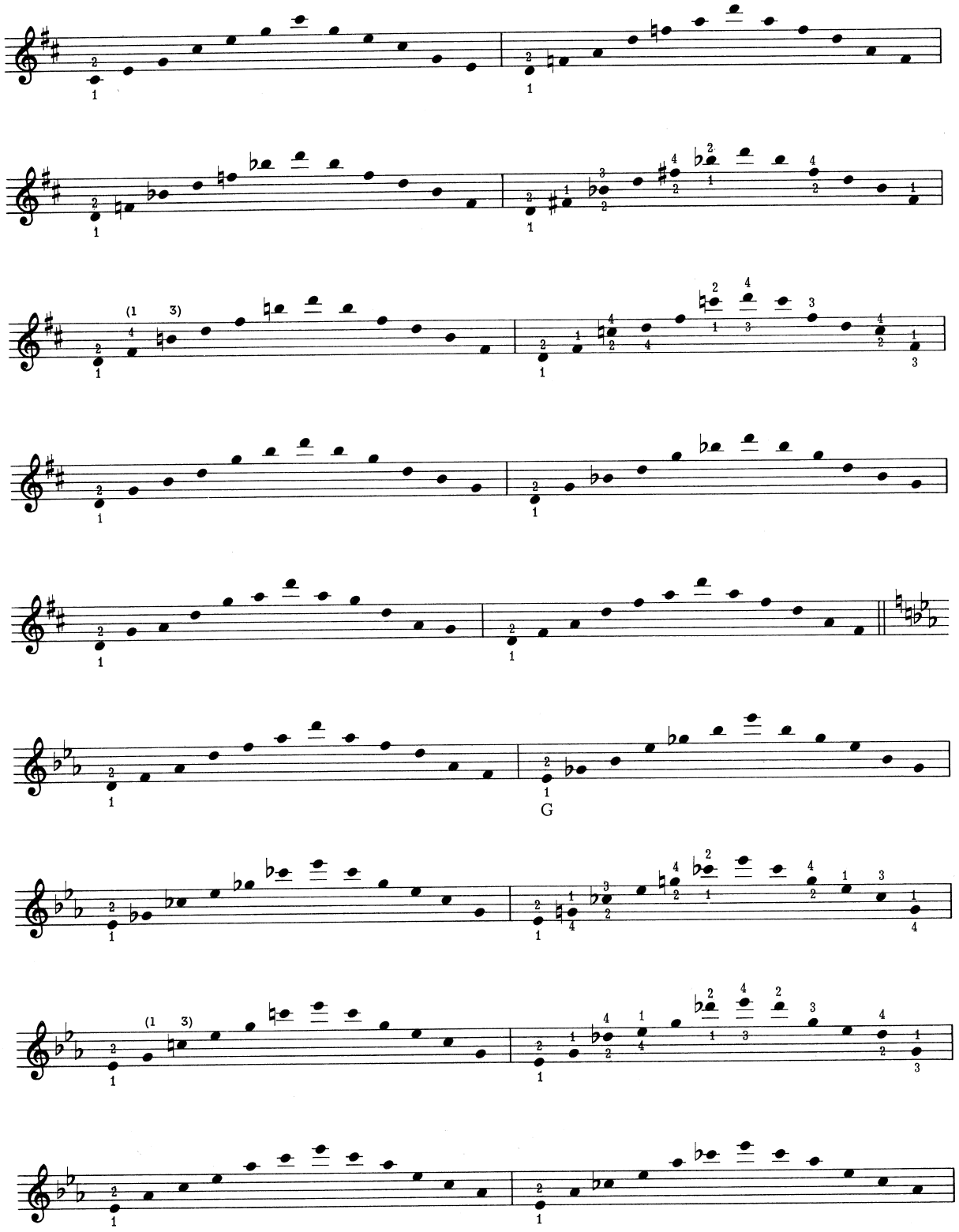
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(1 3)
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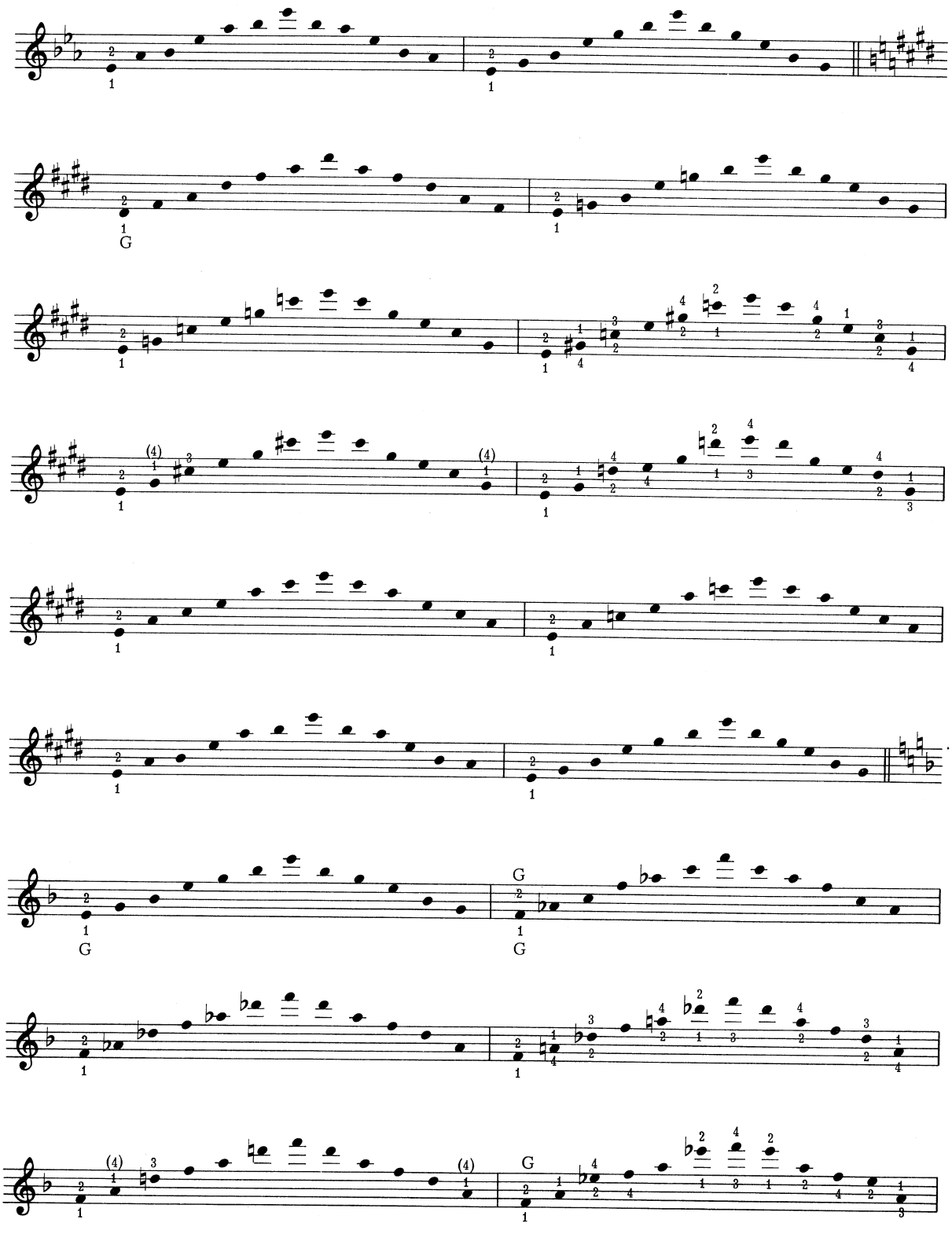
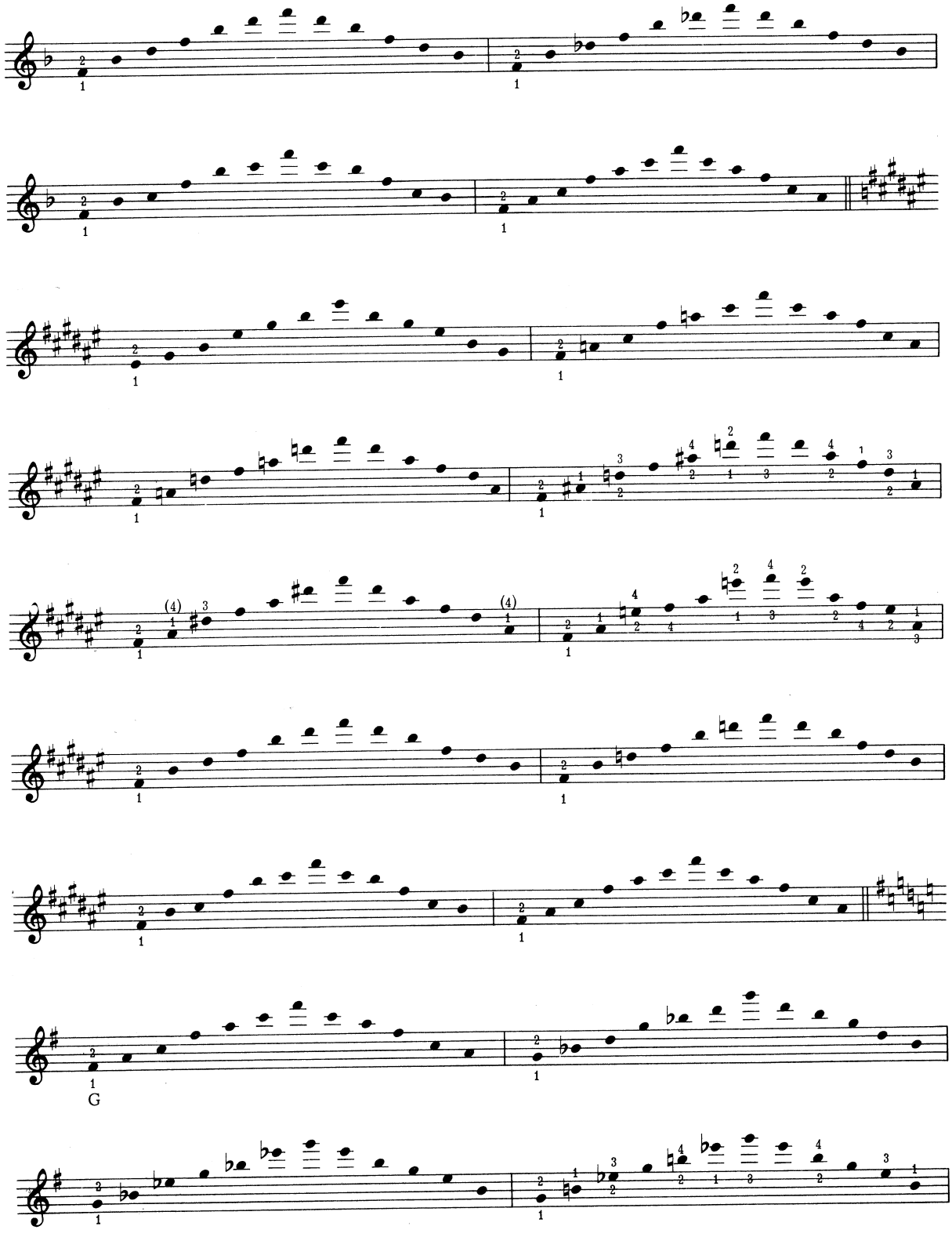
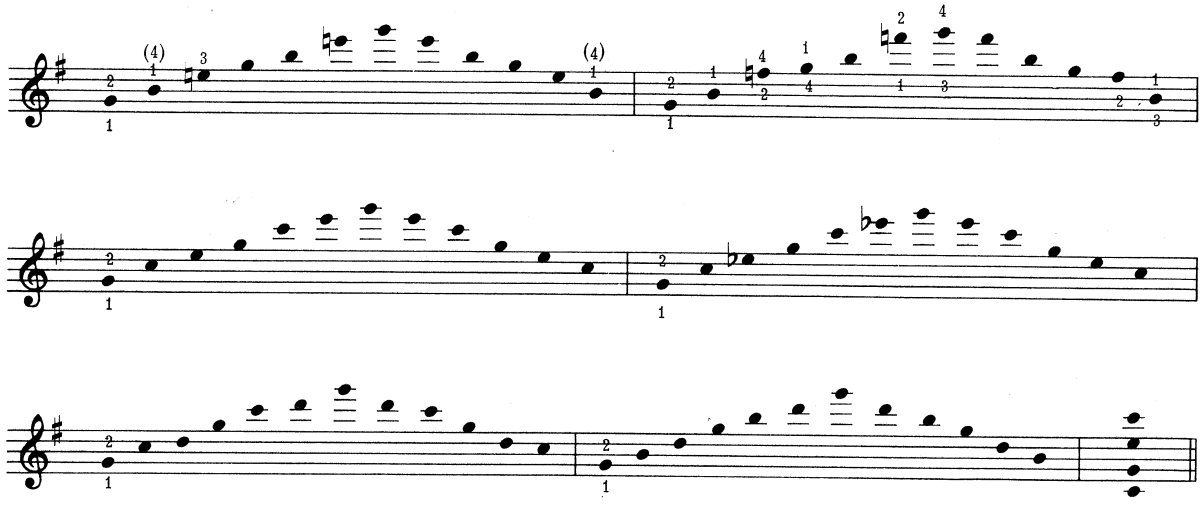
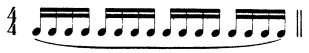


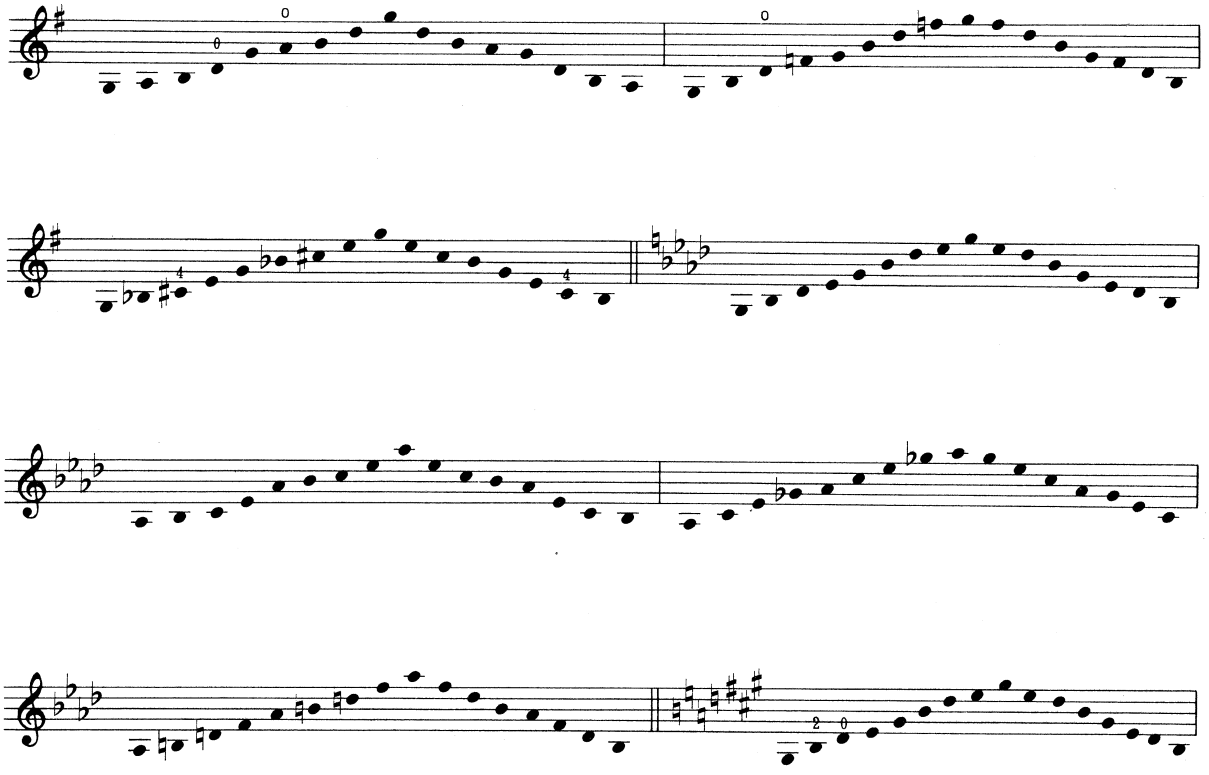

G

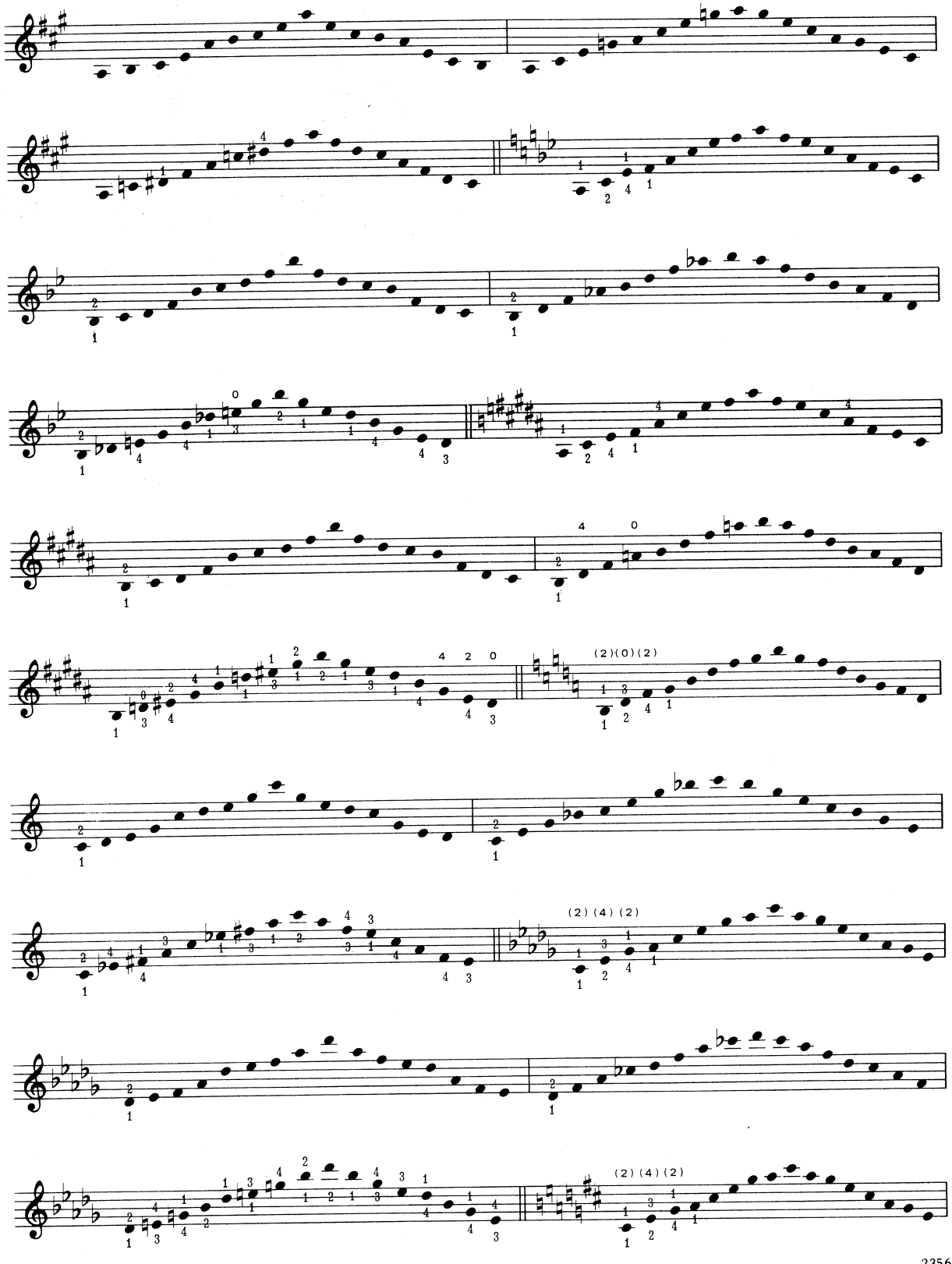


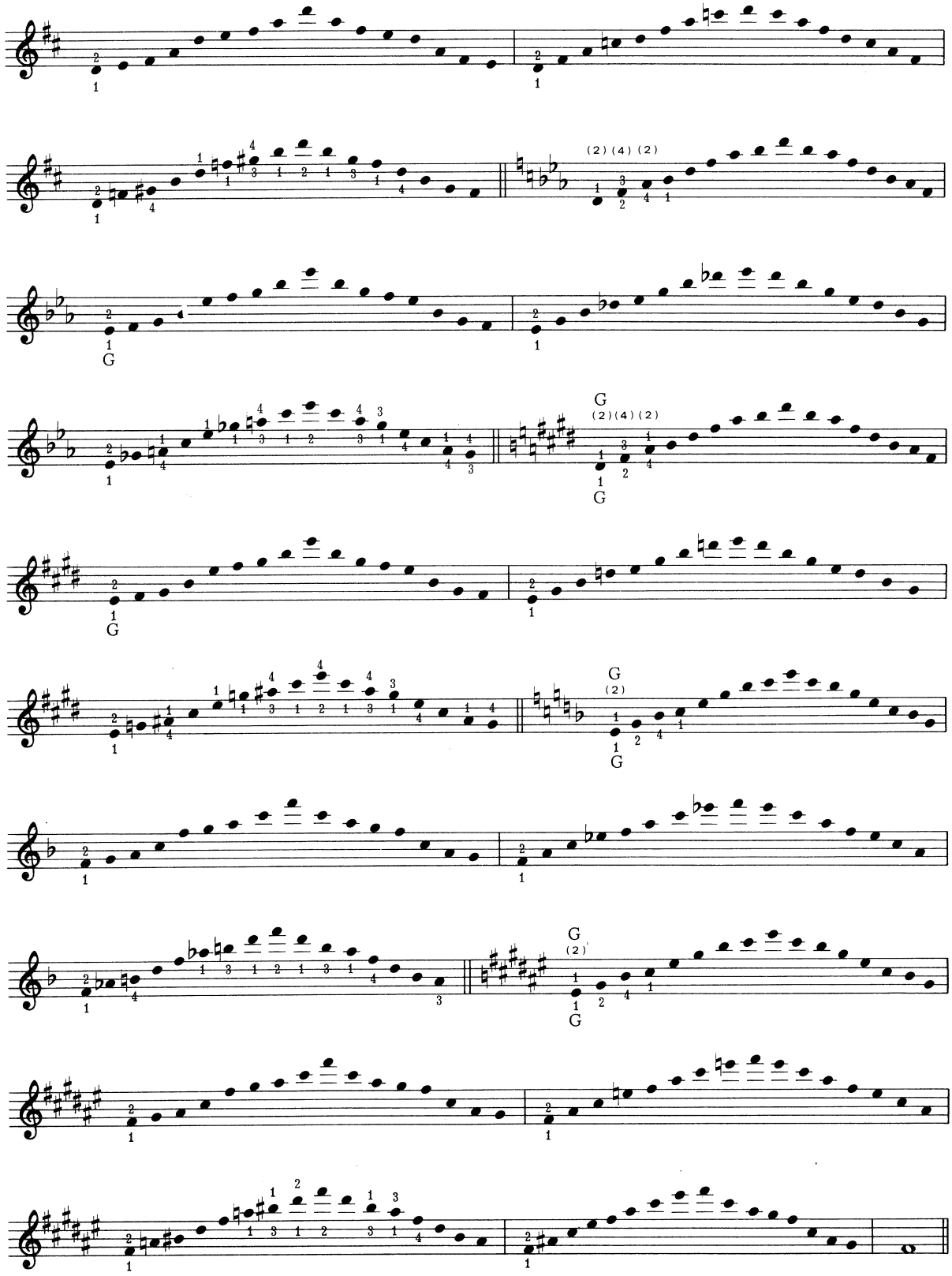
Groups of sixteen notes. PATTERNS: *B1, B2, B4, B8, B16*
R1, R2, R4, R8, R16

Primary Pattern:






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

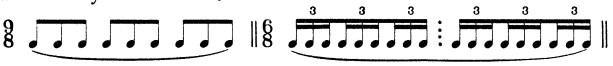

(2)(4)(2)
G
(2)(4)(2)
G
G
(2)
G
G
(2)
G

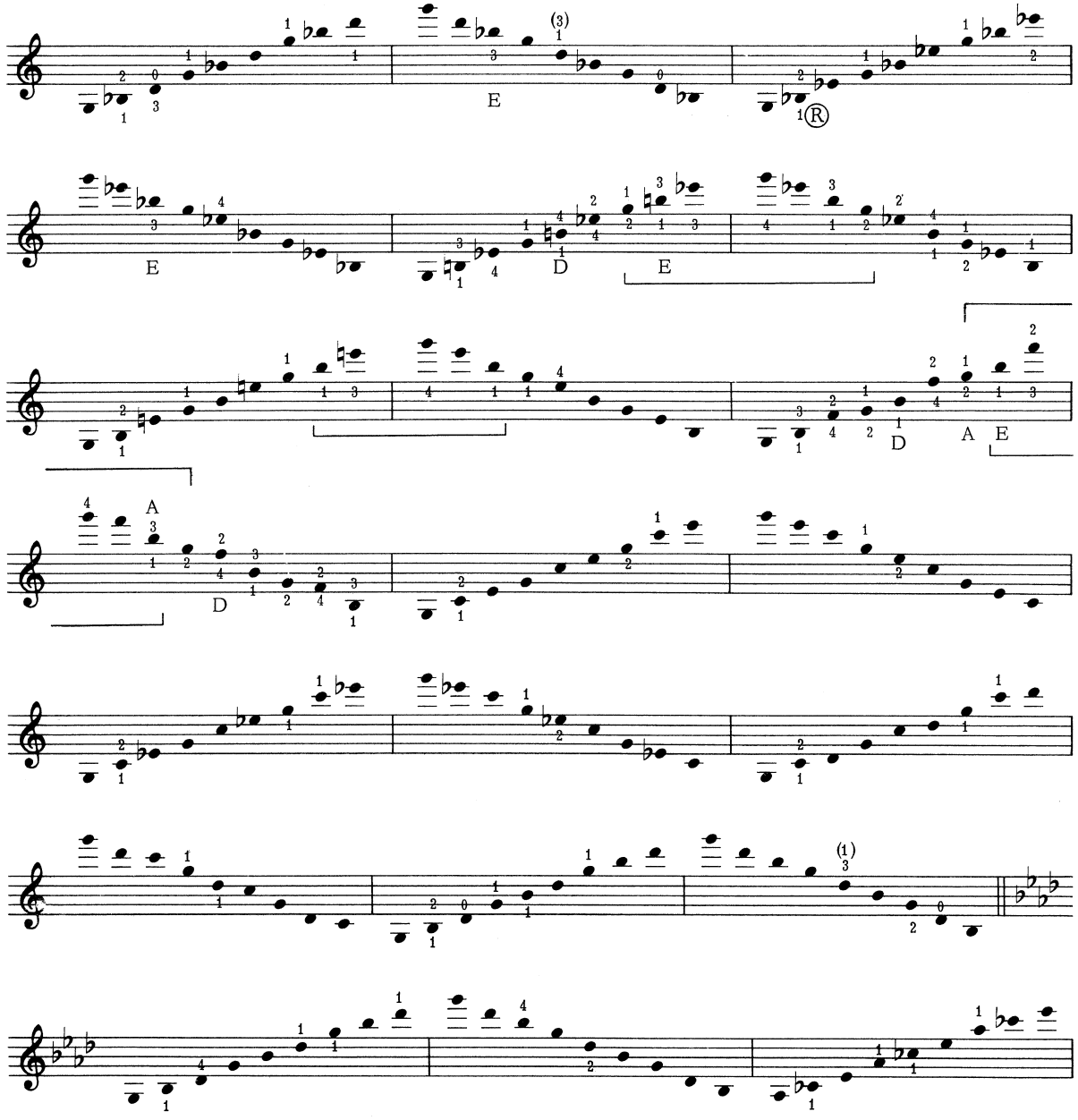
7

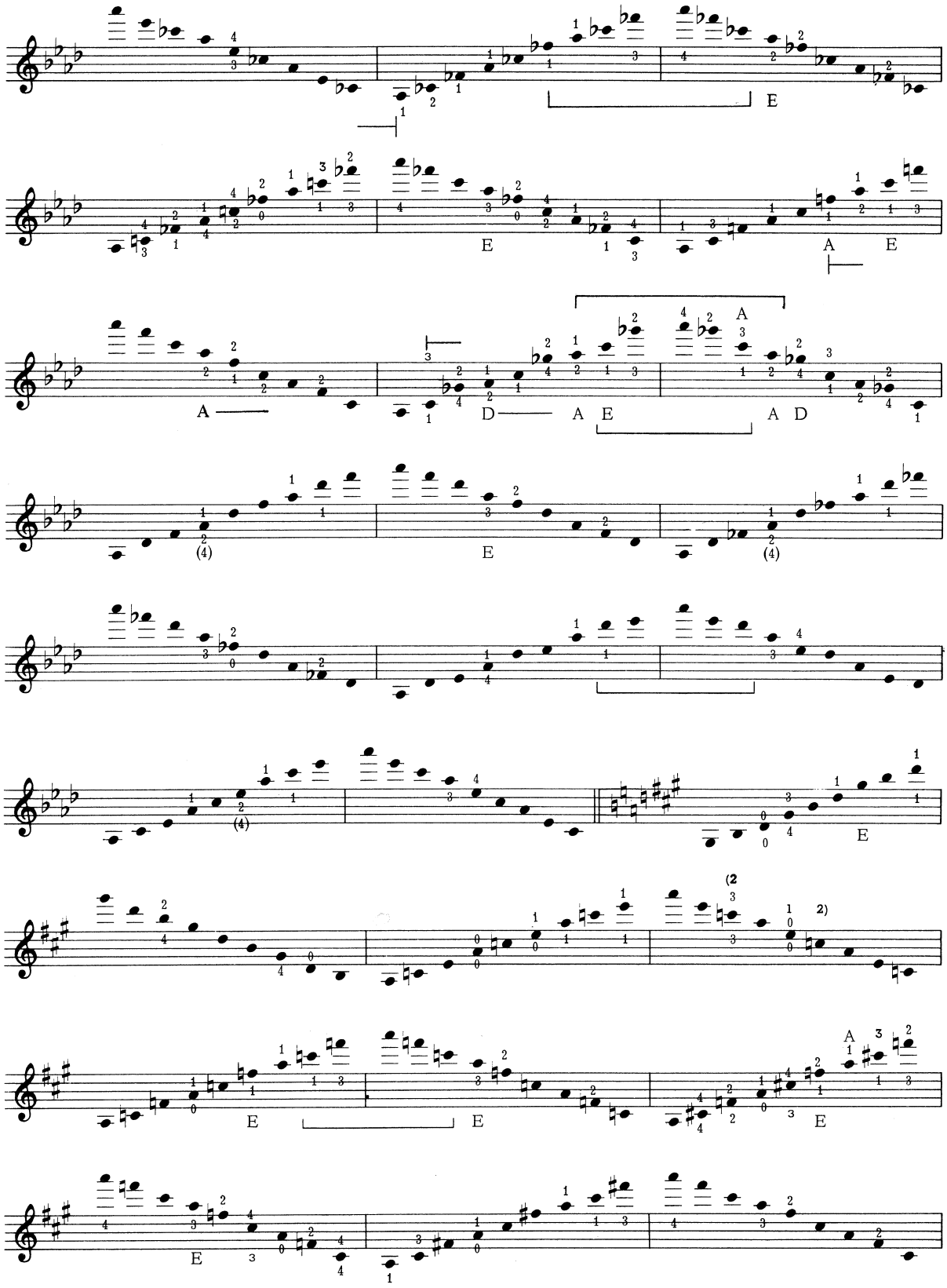
Three-Octave Arpeggios

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

Primary Patterns:






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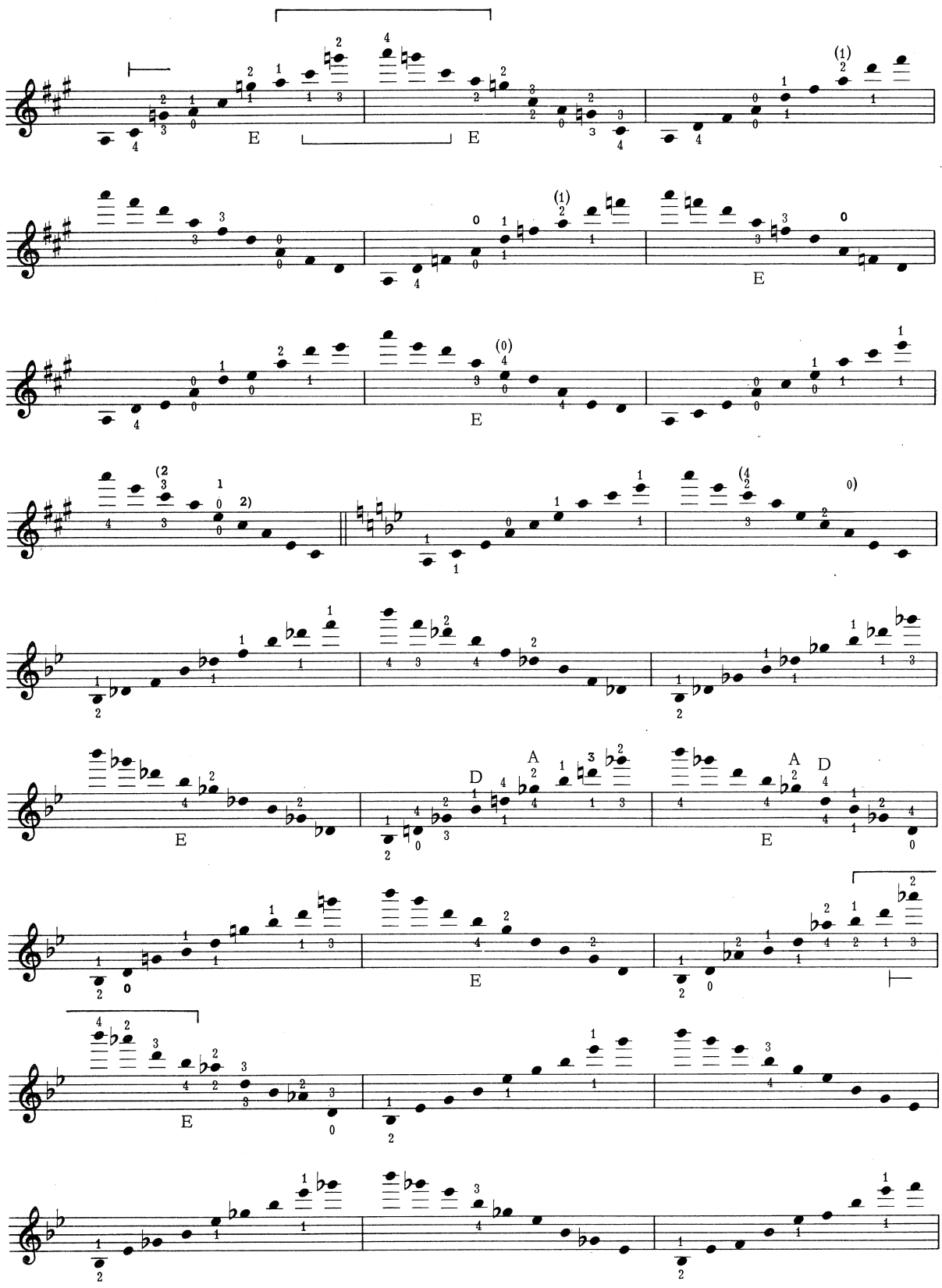
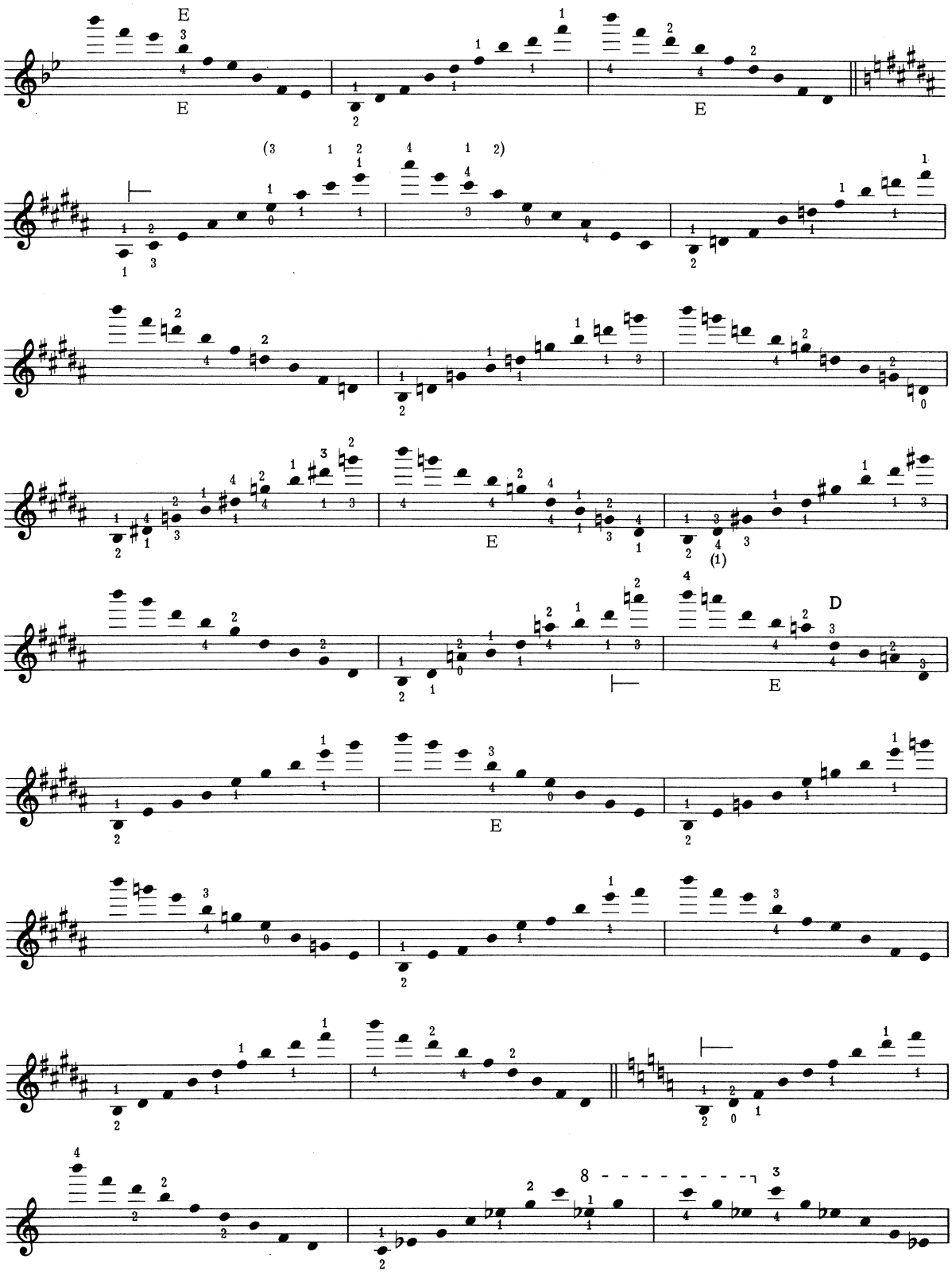
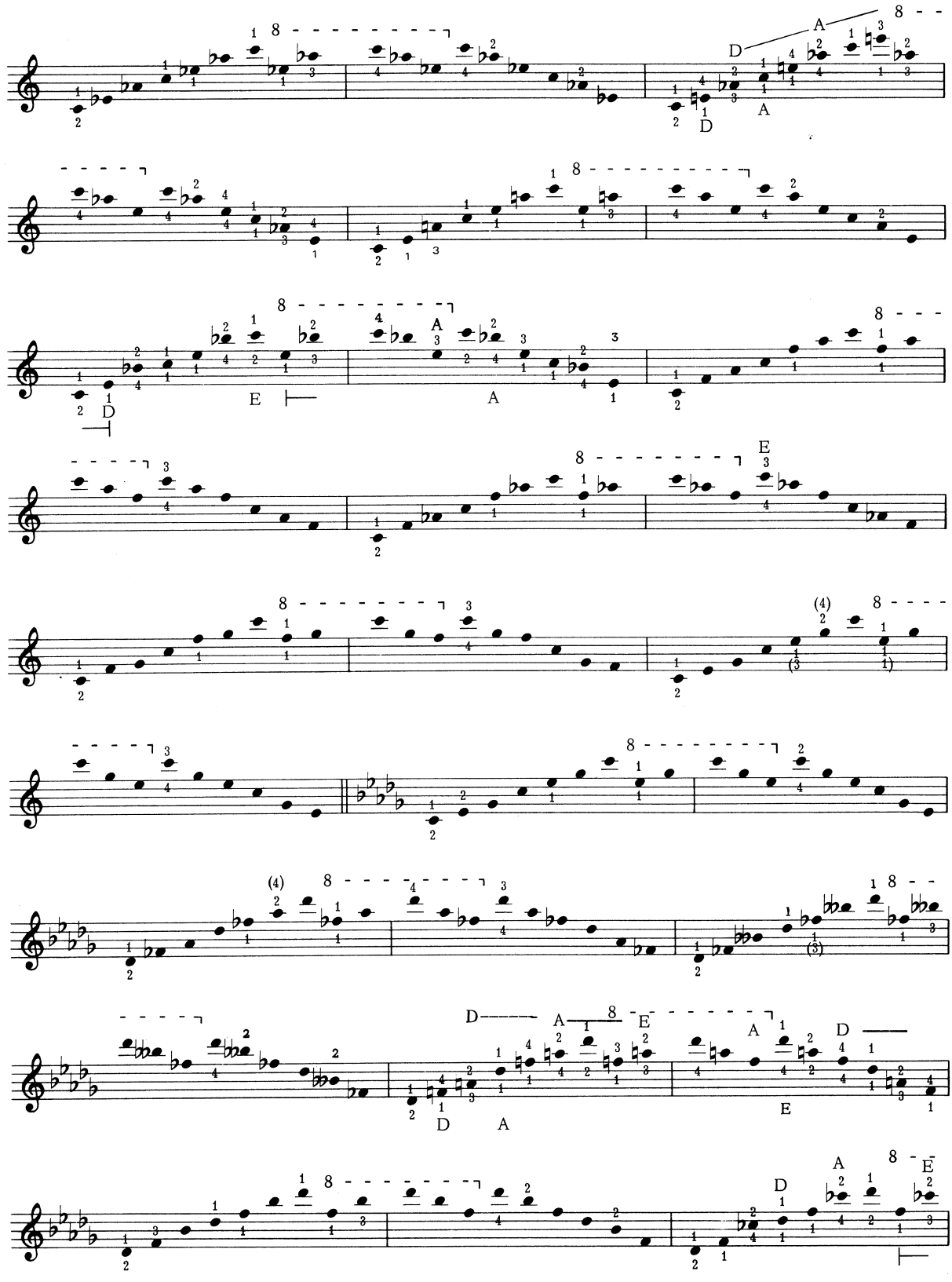
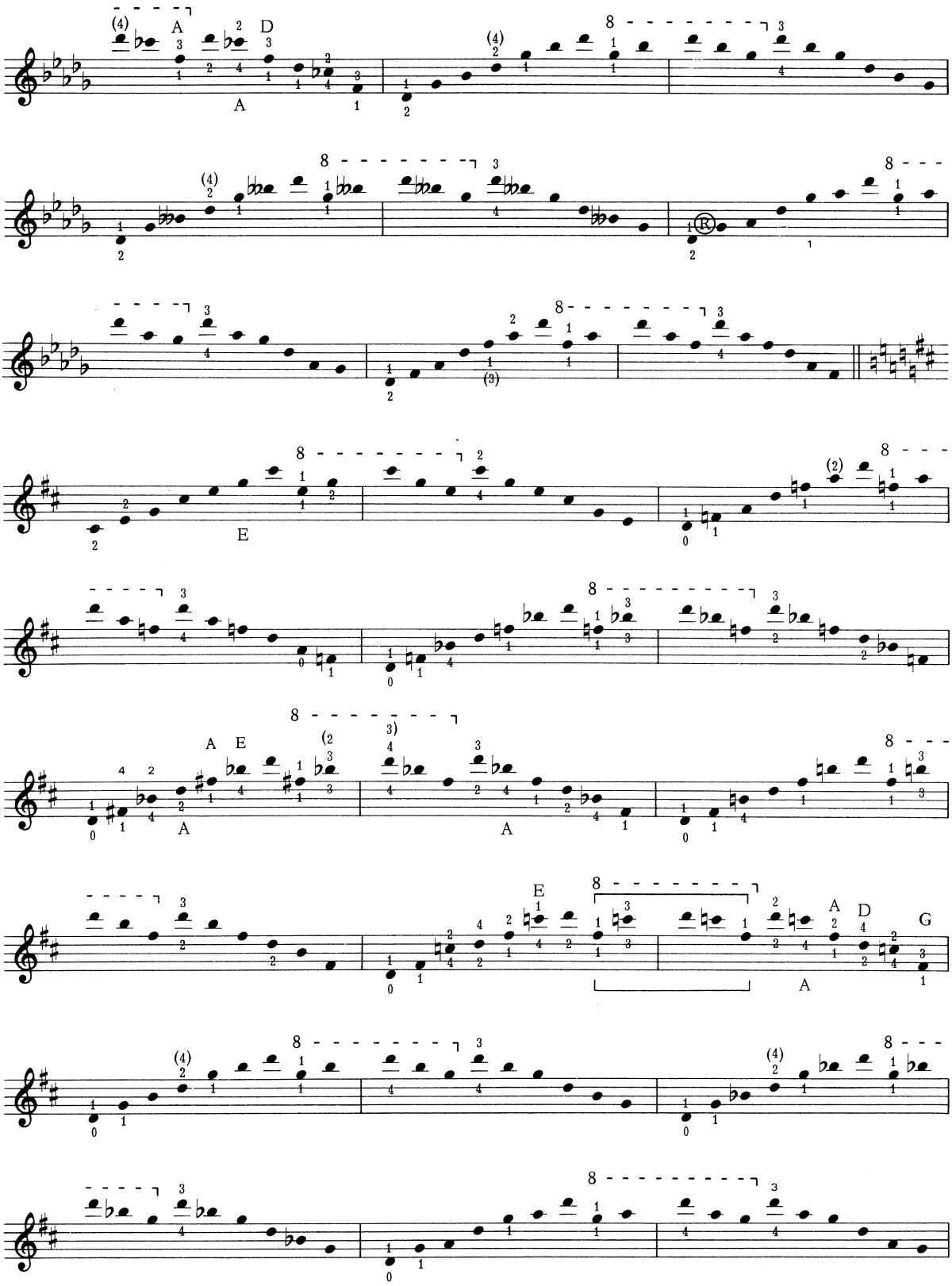
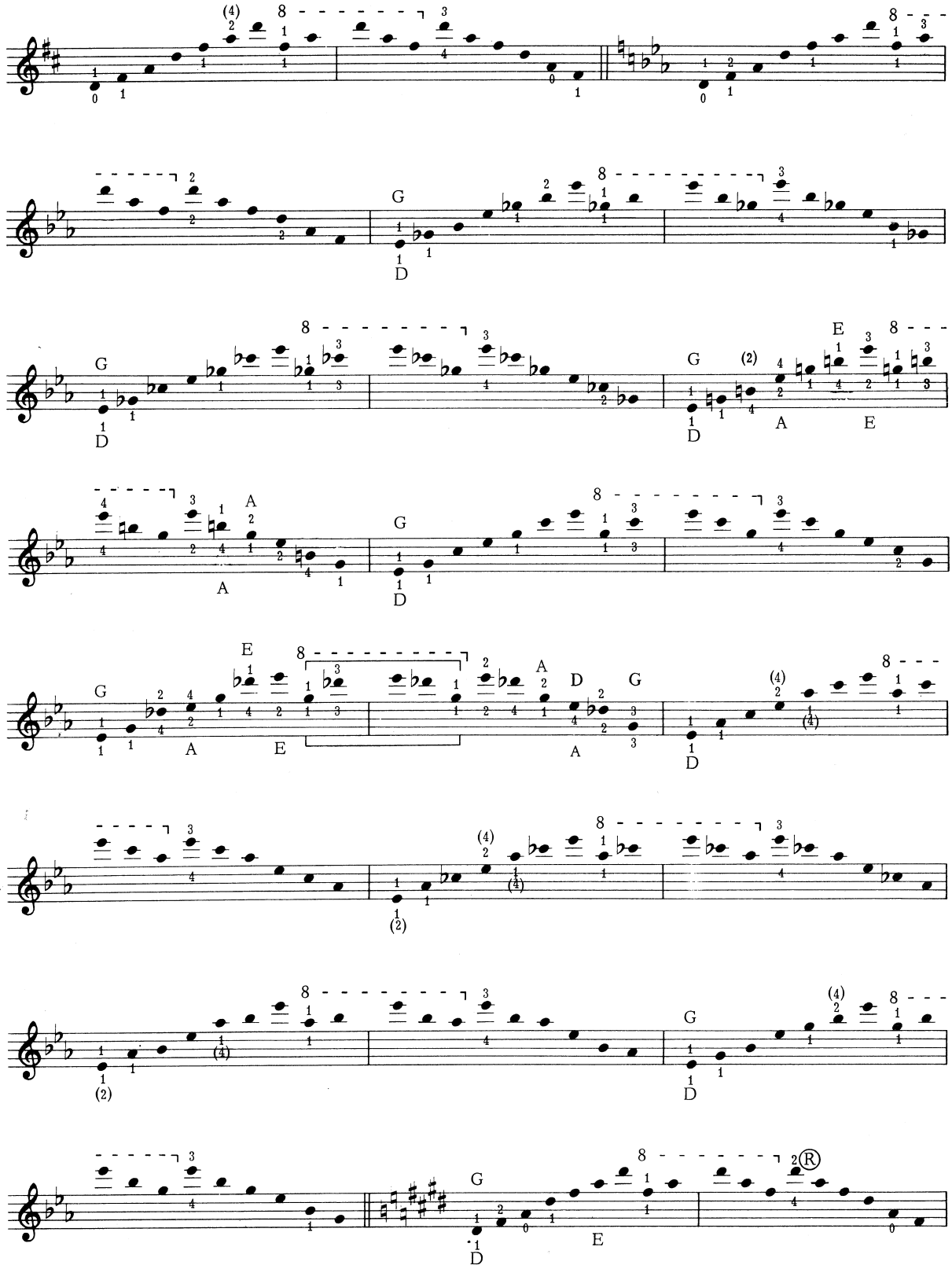
A E
A
D A E A D
(4)
E
(4)
E
(2
3
2)
E
E
A
E
E

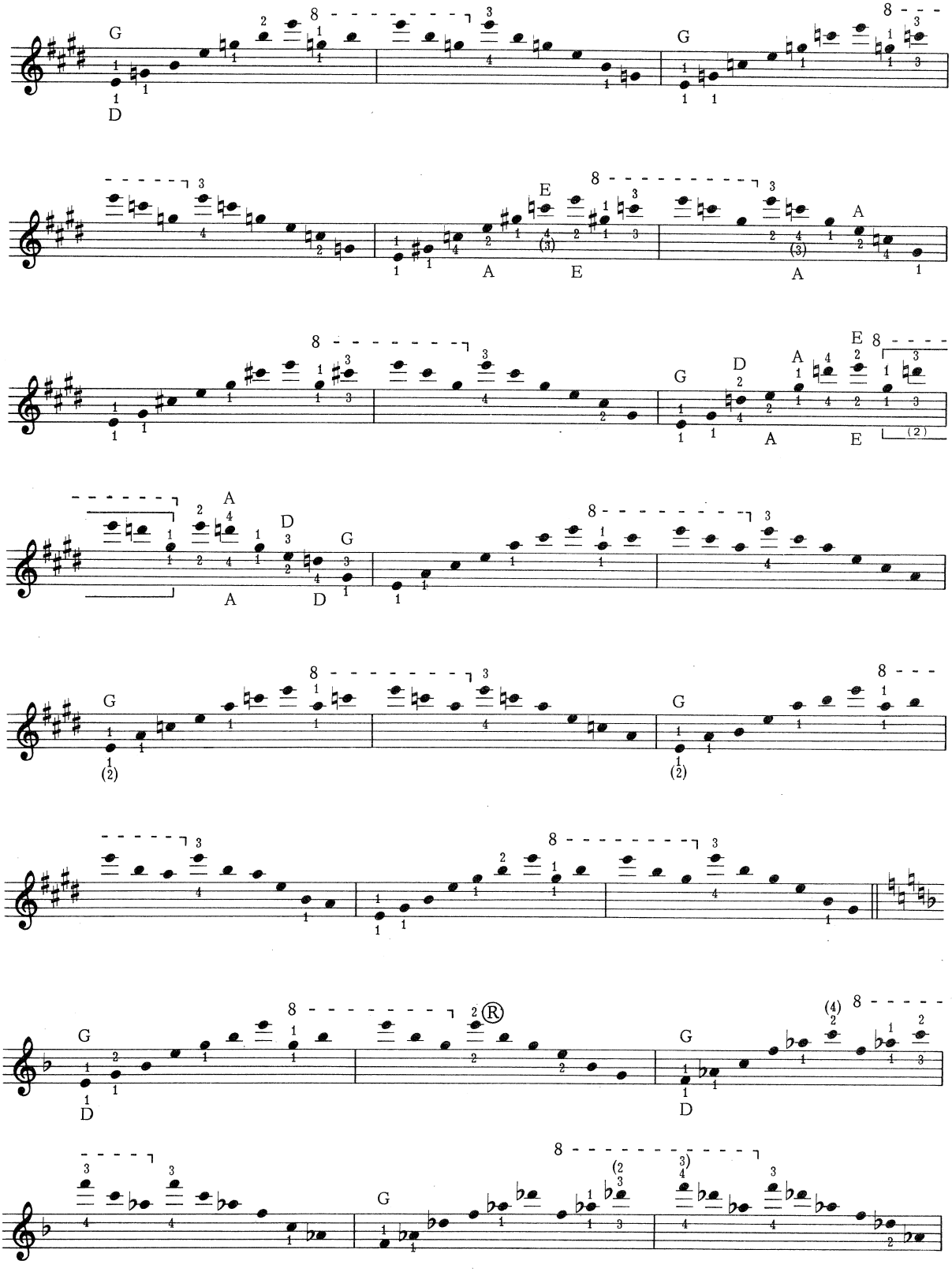

E
E
E
E
E
E
A
D
E
A
D
E
E

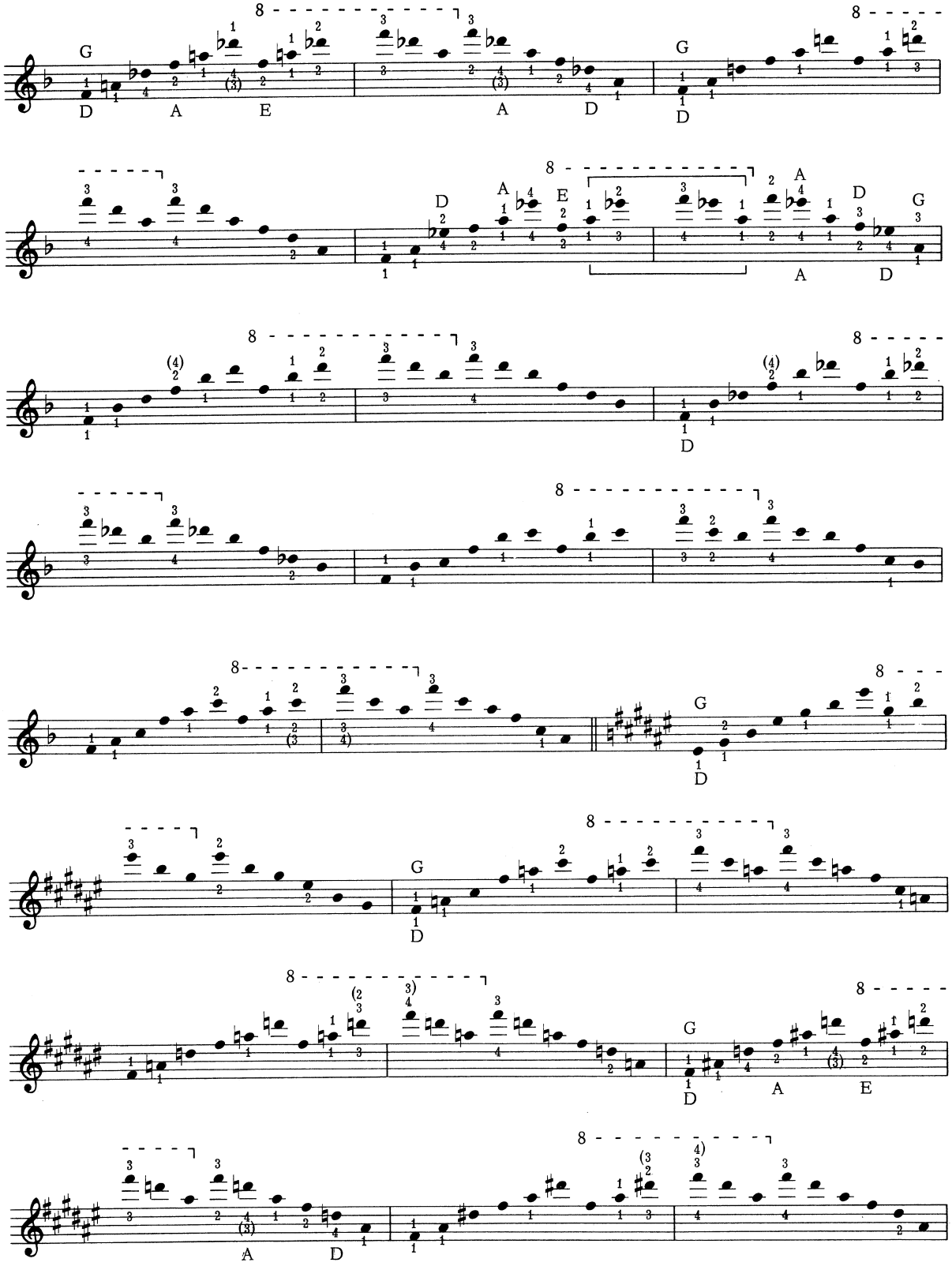

E
E
E
E
E
D
E
E

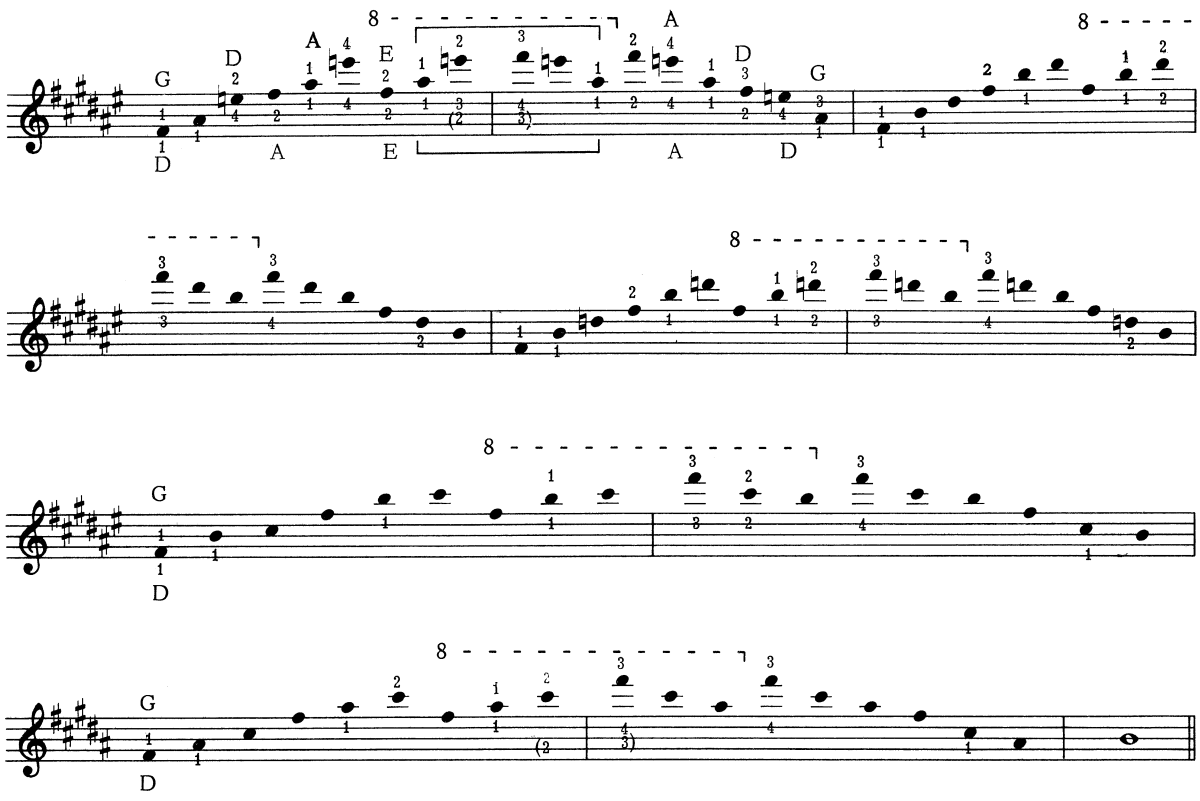

8
D
A
E
(4)





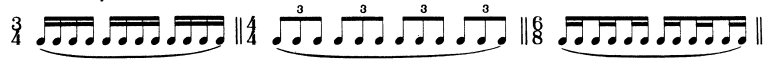




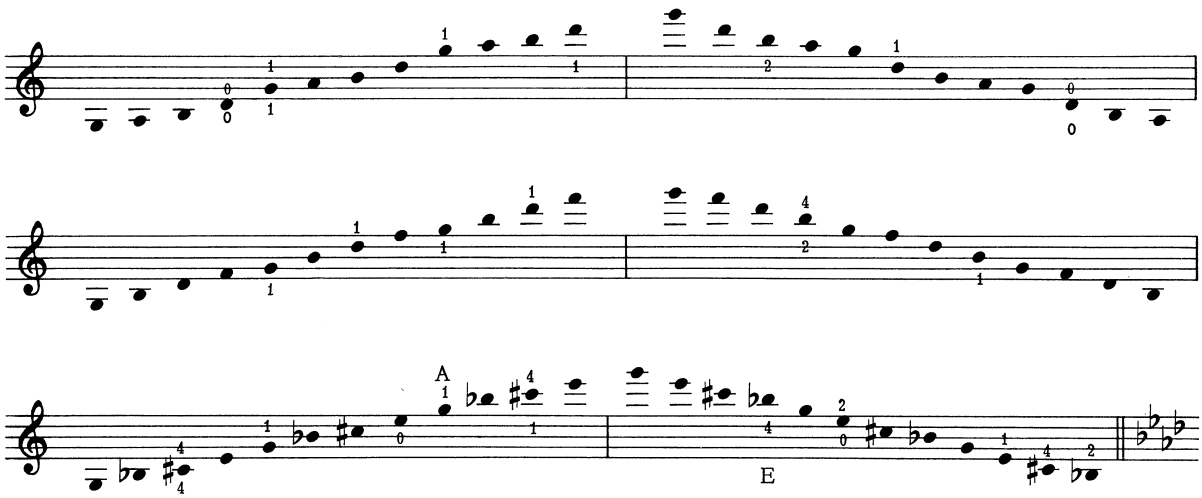


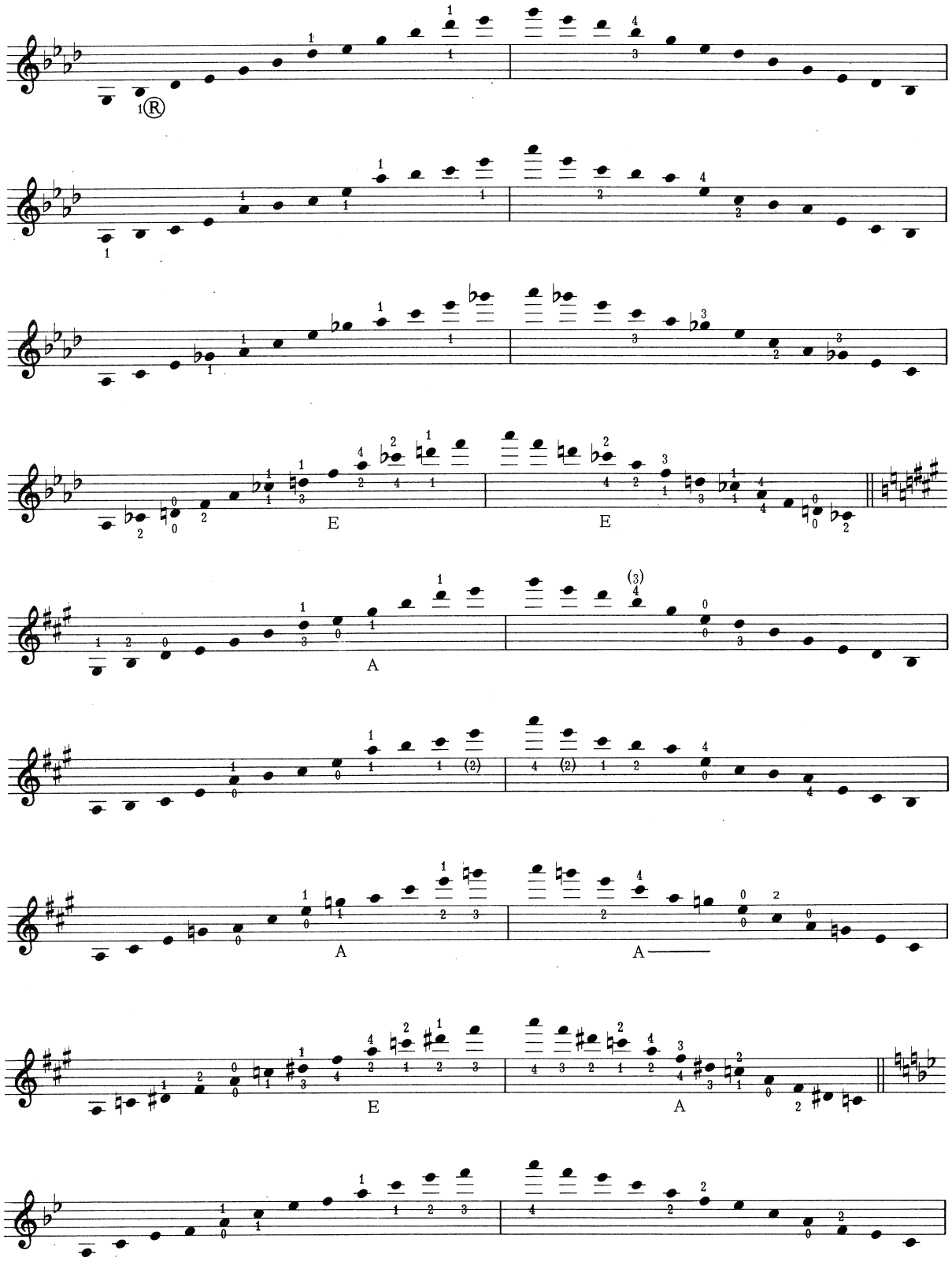
Groups of twelve notes. PATTERNS: *B1, B2, B3, B4, B6, B12*
R1, R2, R3, R4, R6, R12

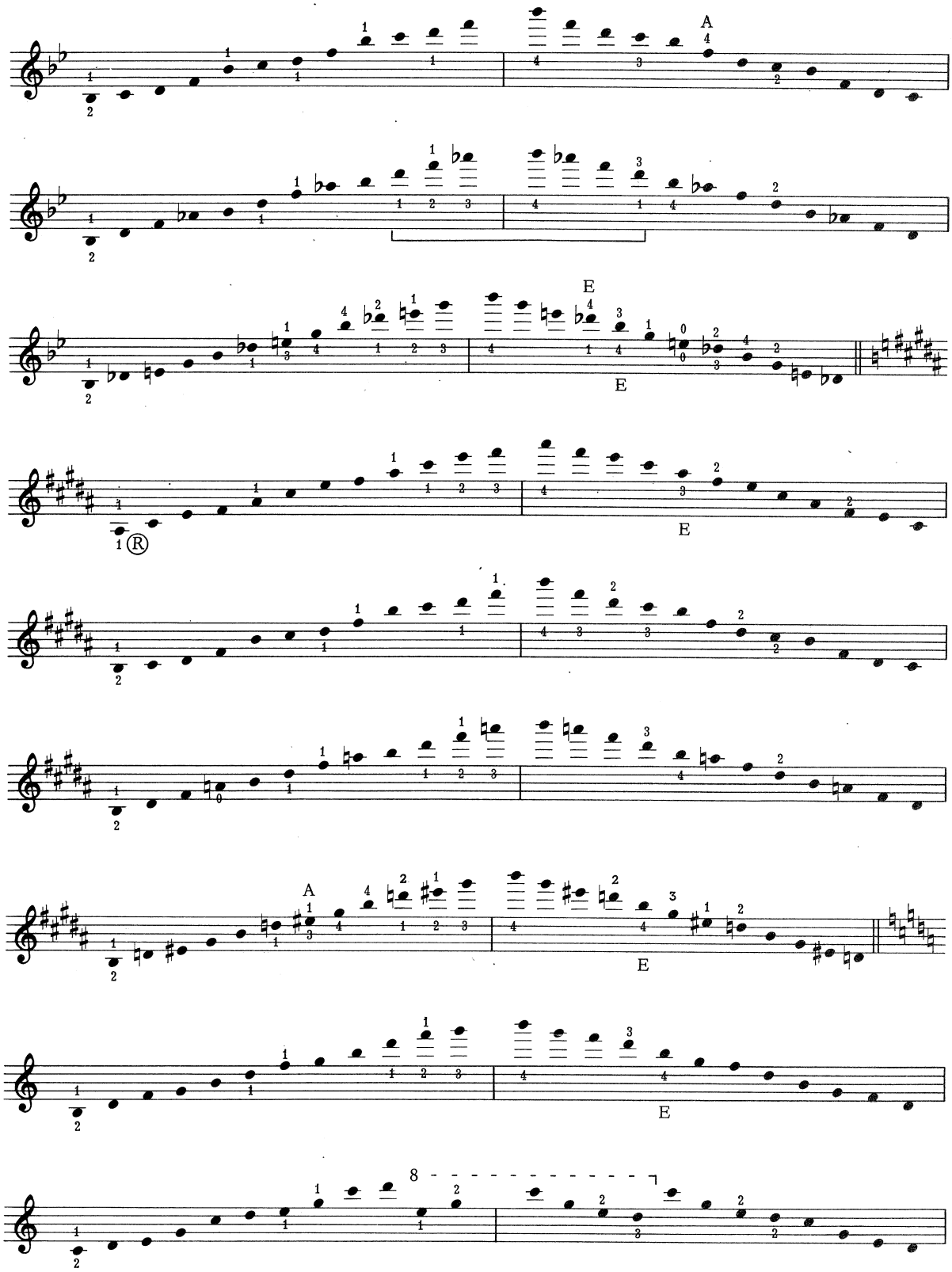
Primary Patterns:



Practice this also with the slur extending over two measures.




E
E
A
A
A
E
A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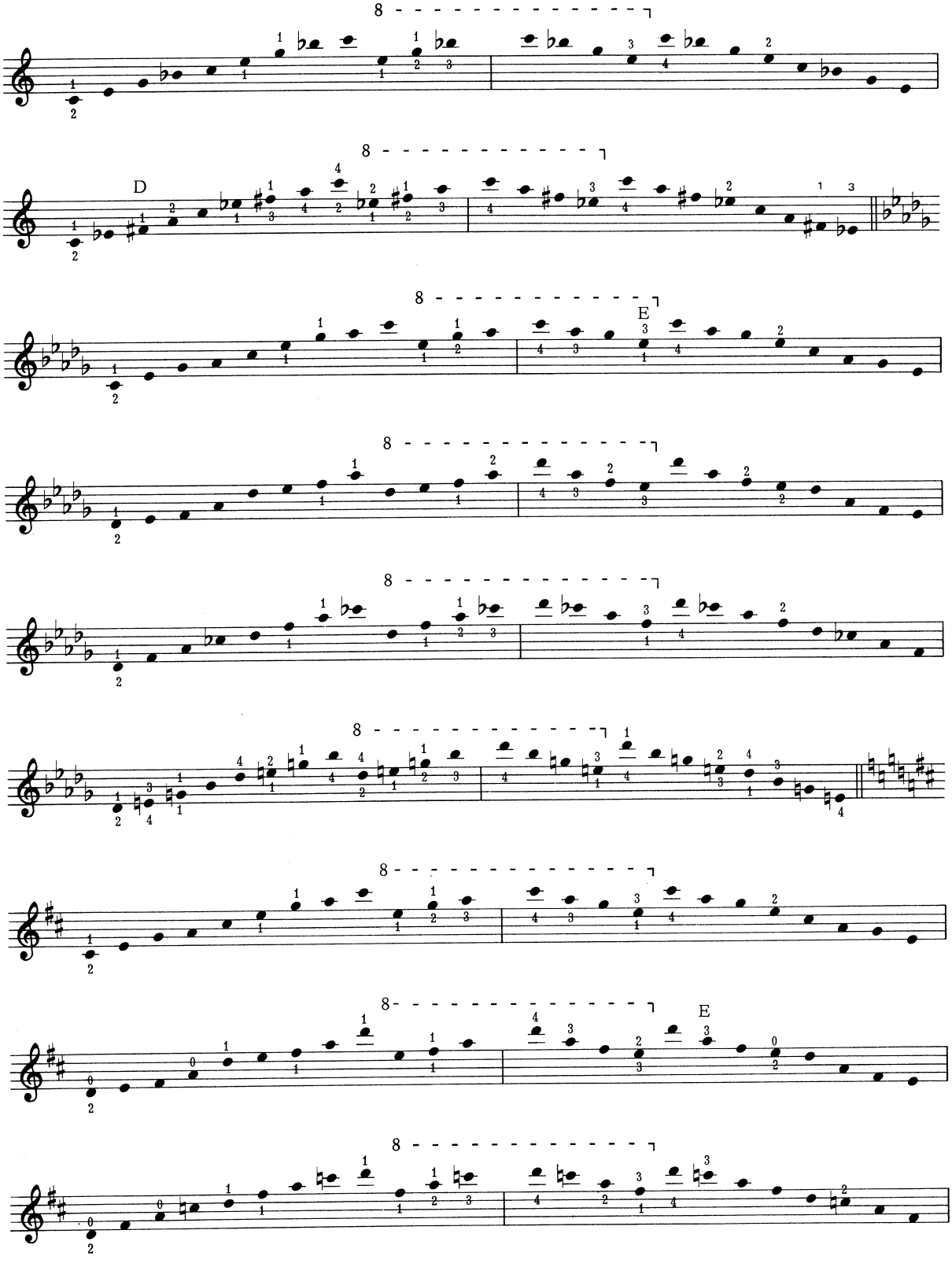
E
E
E
A
E
E
8


8
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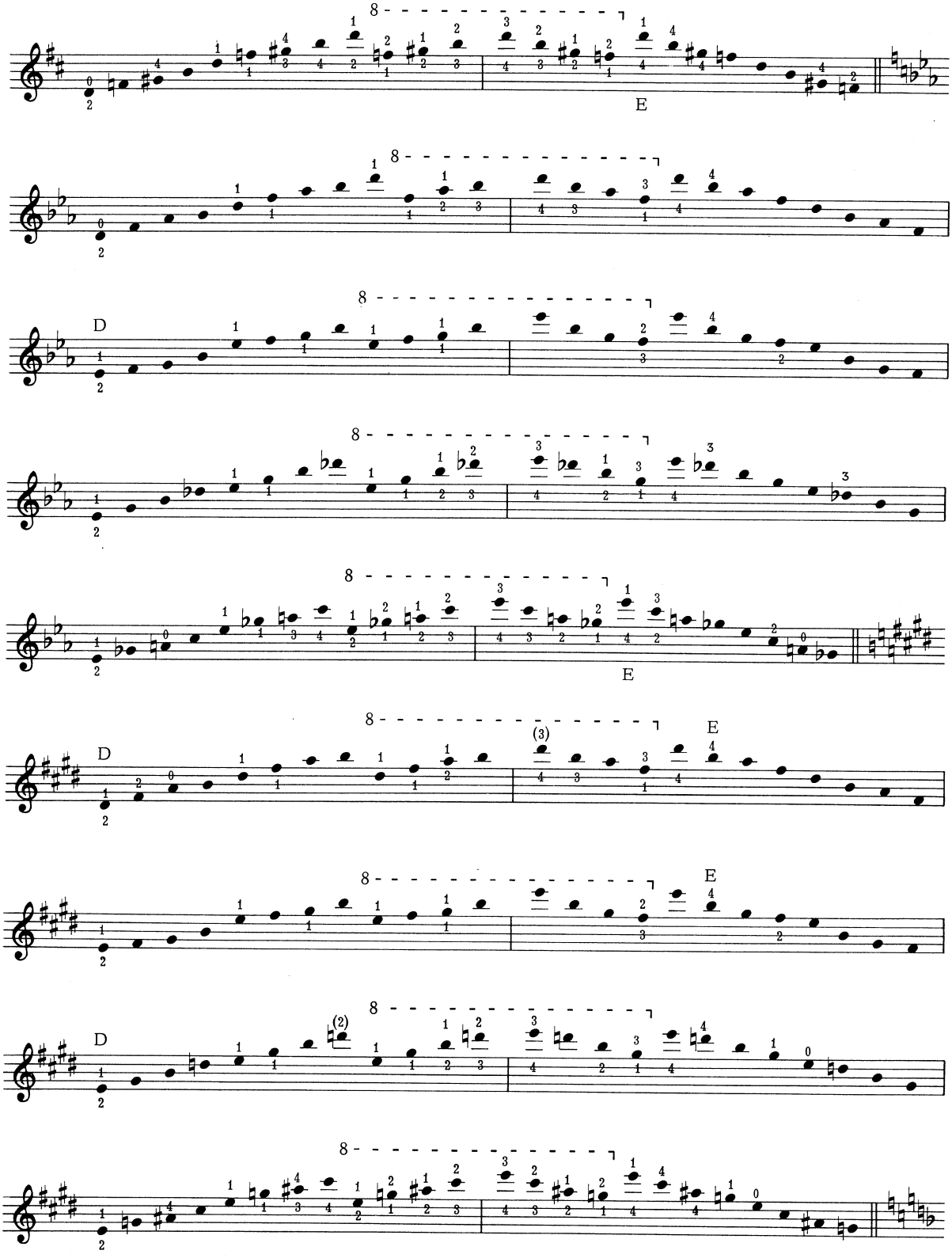
E


8
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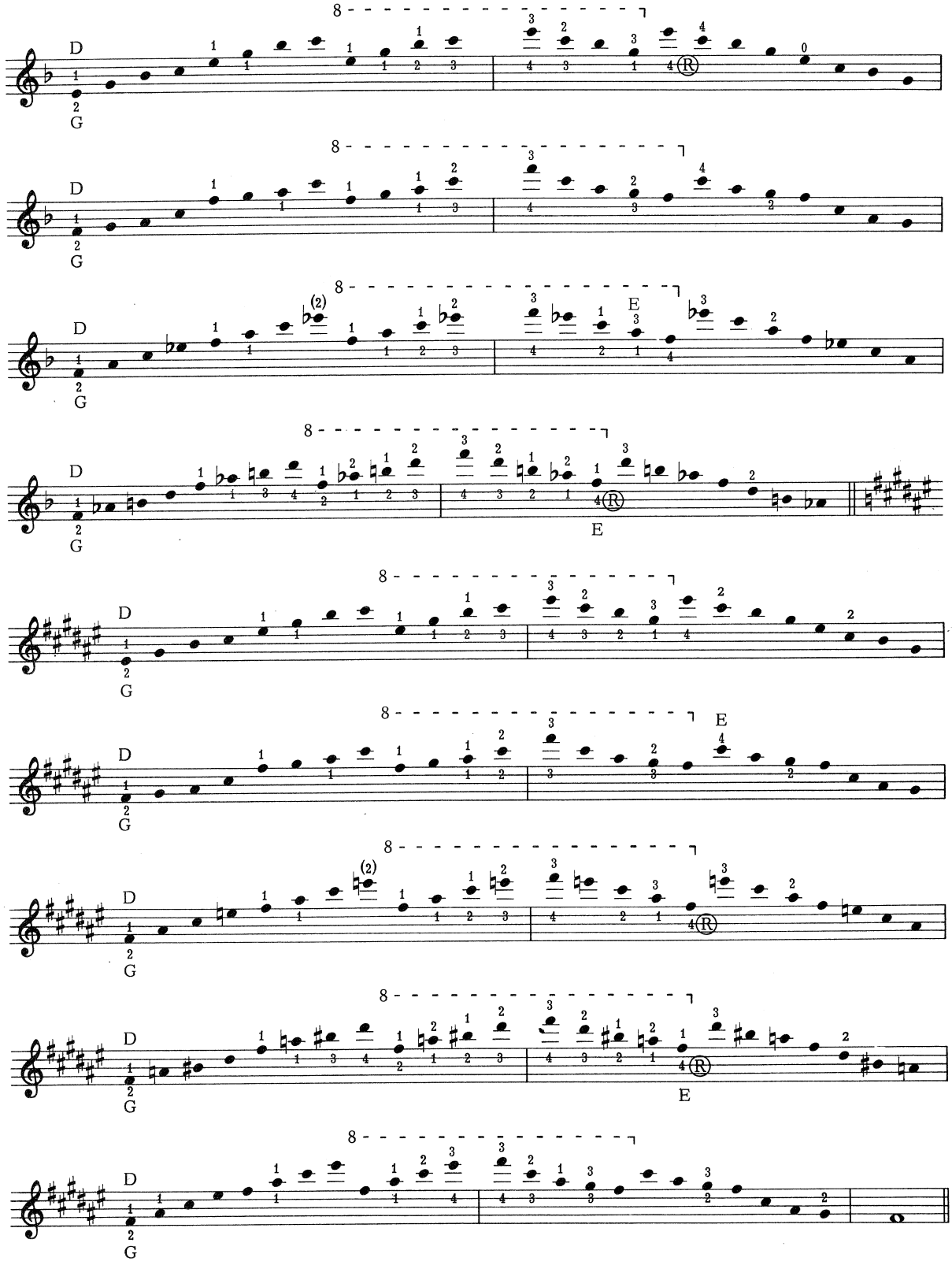
D
E
8
E
8
D
8

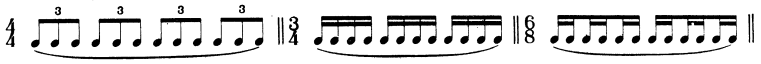

8
D
G
E
R

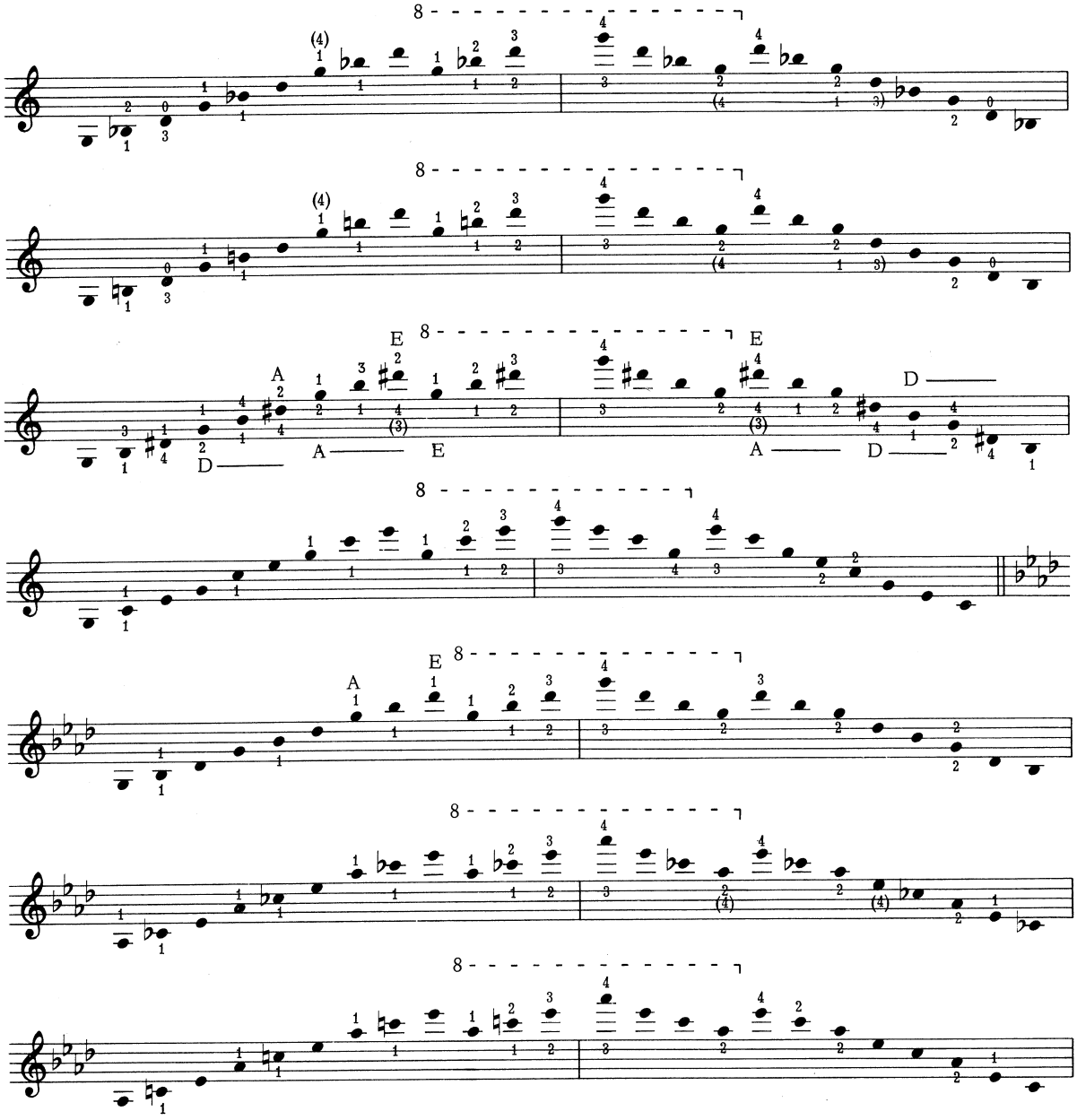
8

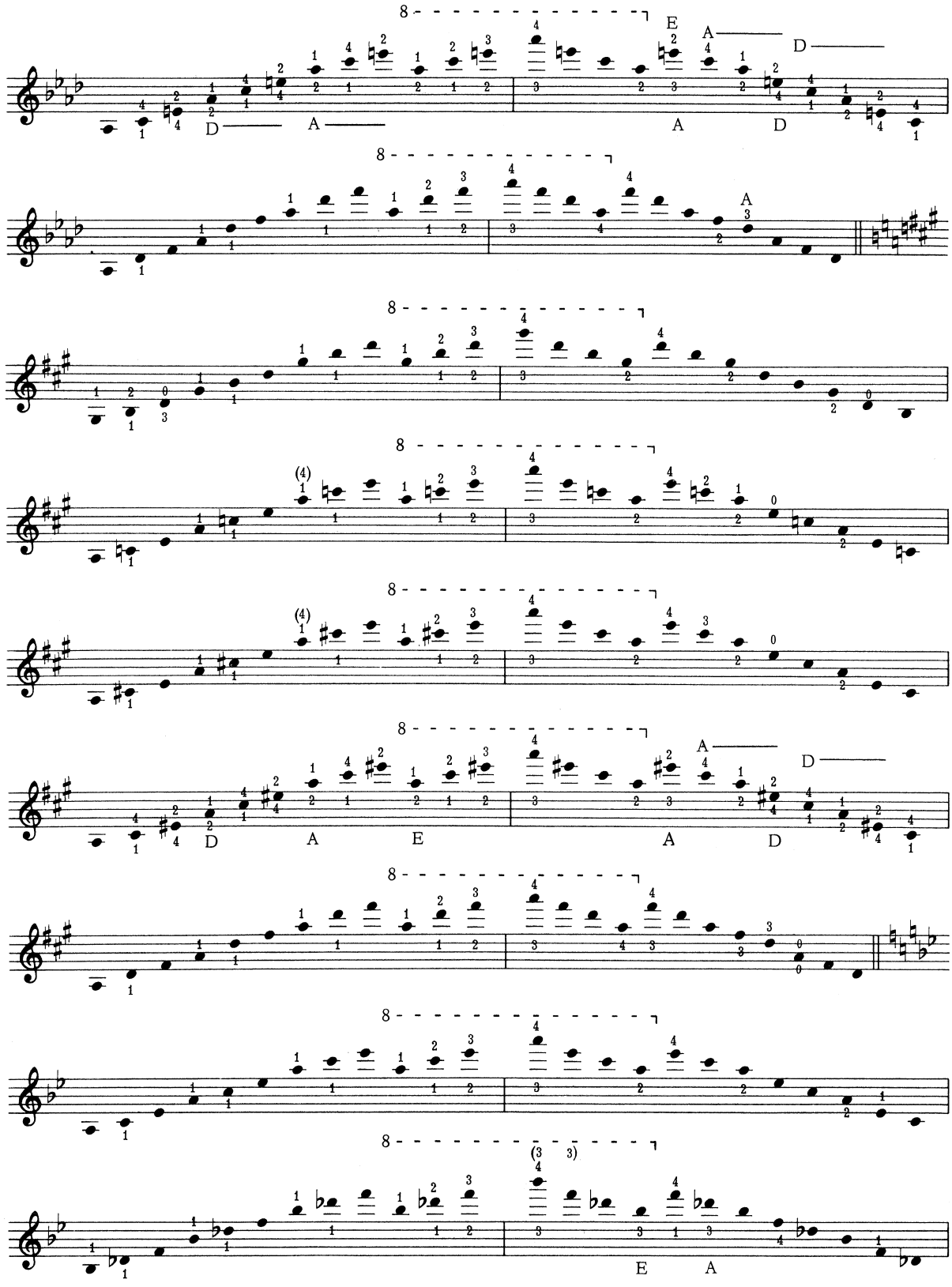
Four-Octave Arpeggios

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

Primary Patterns:






8
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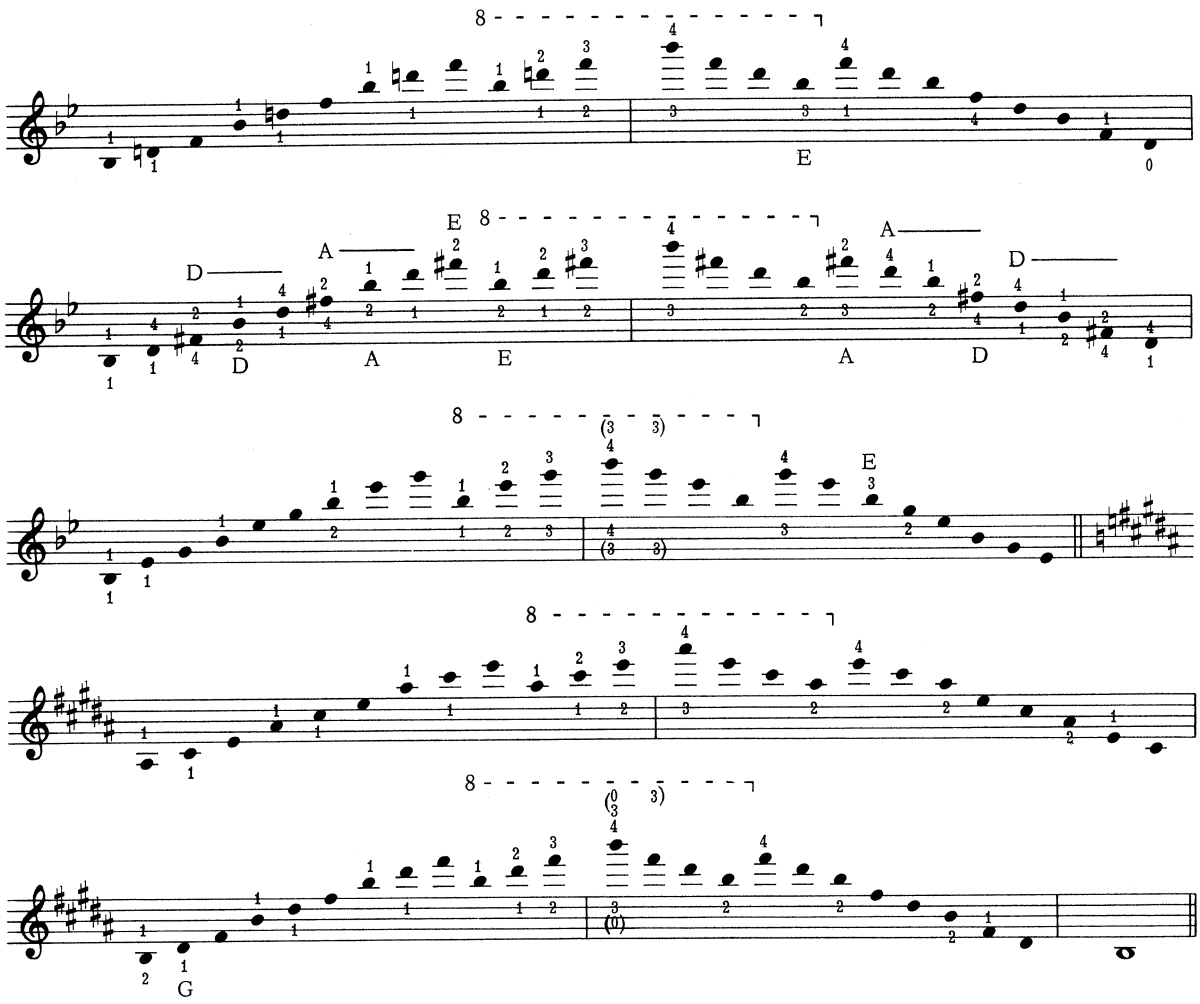
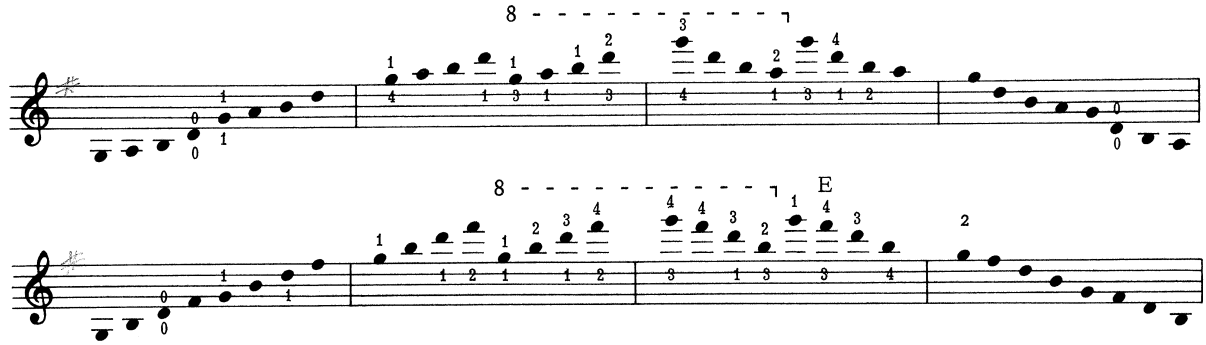
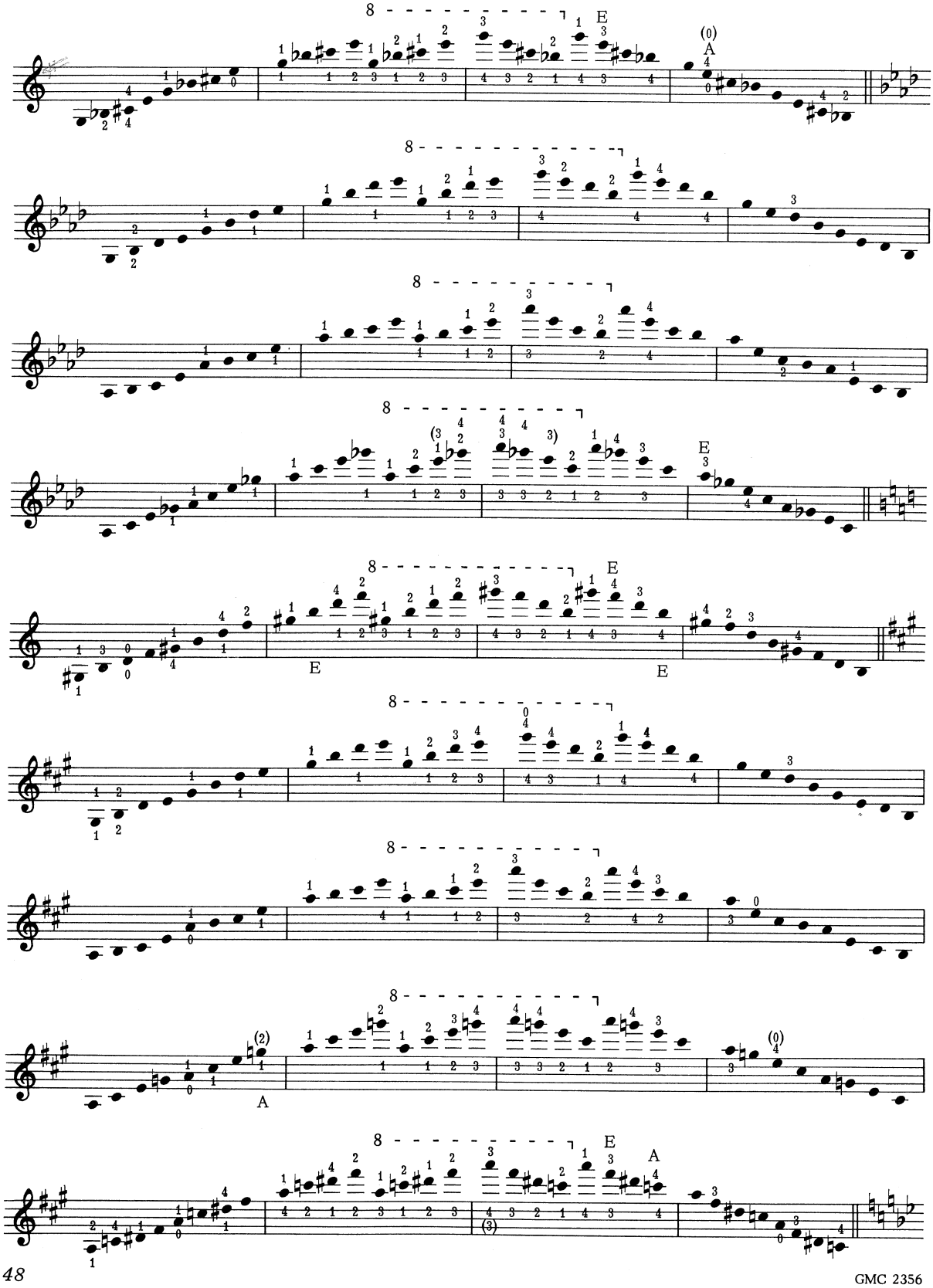
A
E
A
D
A
D
8
A
8
(4)
8
(4)
8
A
D
D
A
E
A
D
8
8
(3 3)
E
A

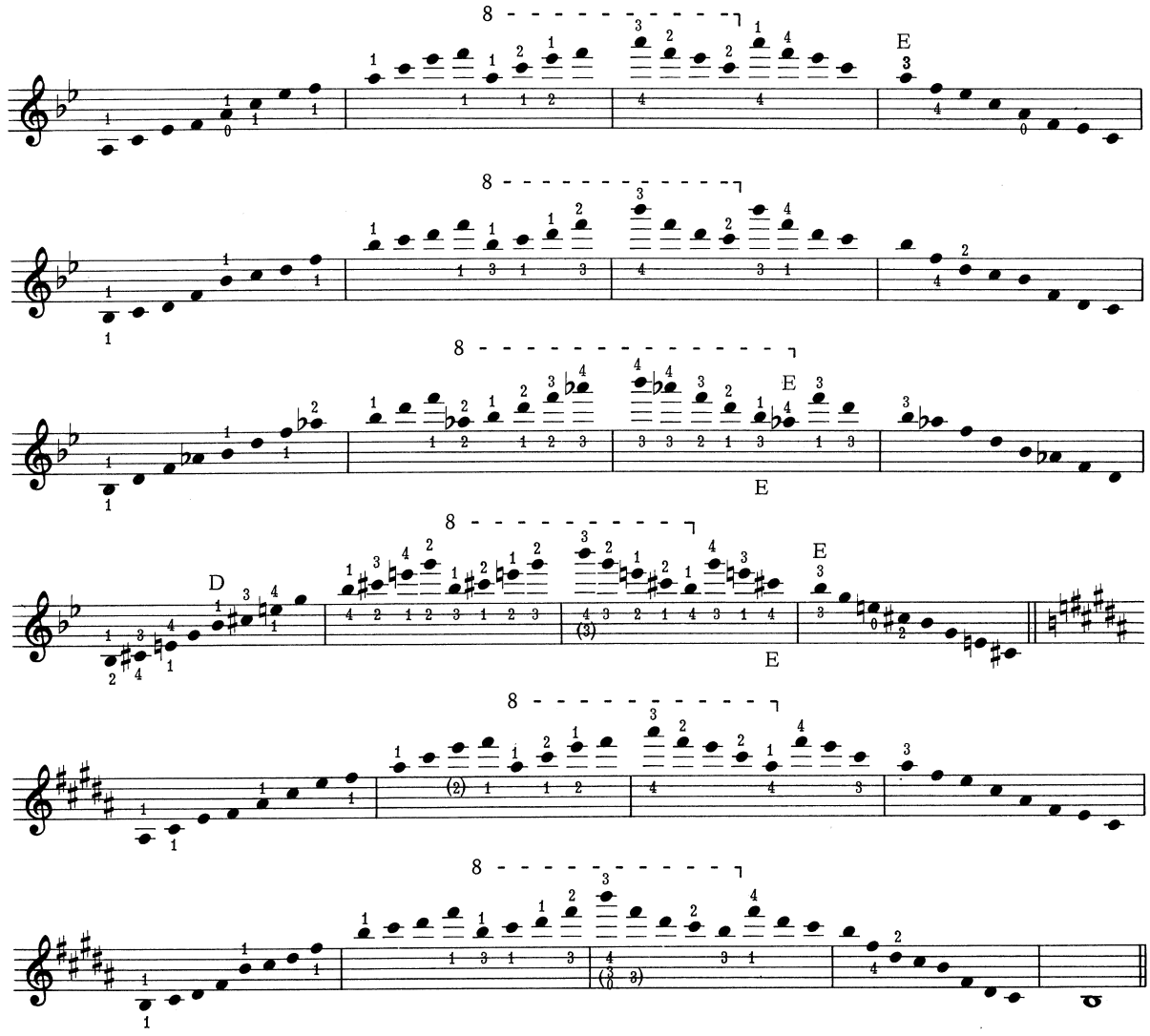


Groups of eight notes. PATTERNS: *B1, B2, B4, B8, (B16)*
R1, R2, R4, R8, (R16)

Primary Patterns:






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

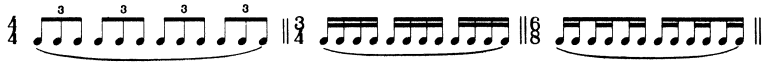
9

Arpeggios on One String

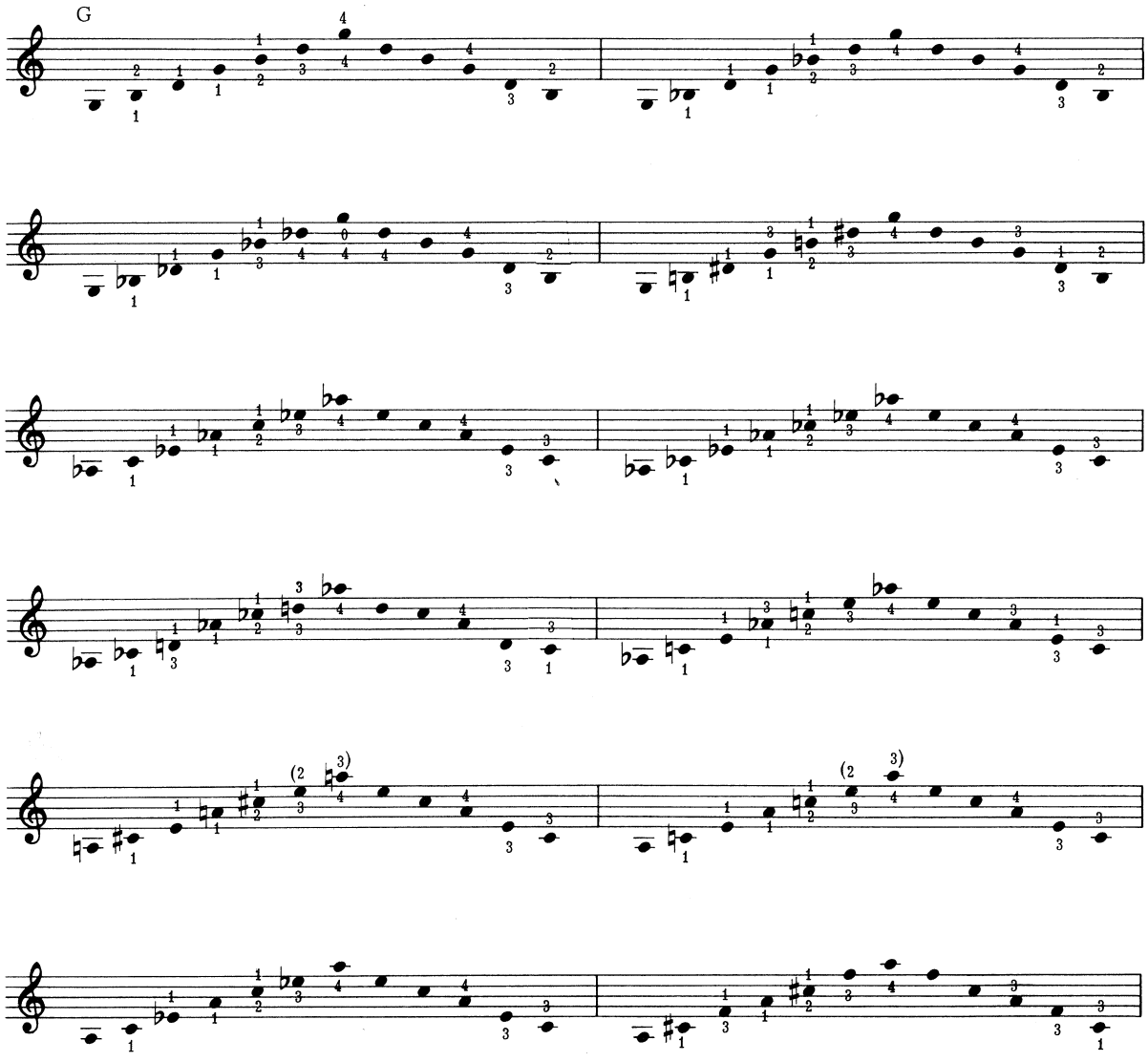
TRIADS

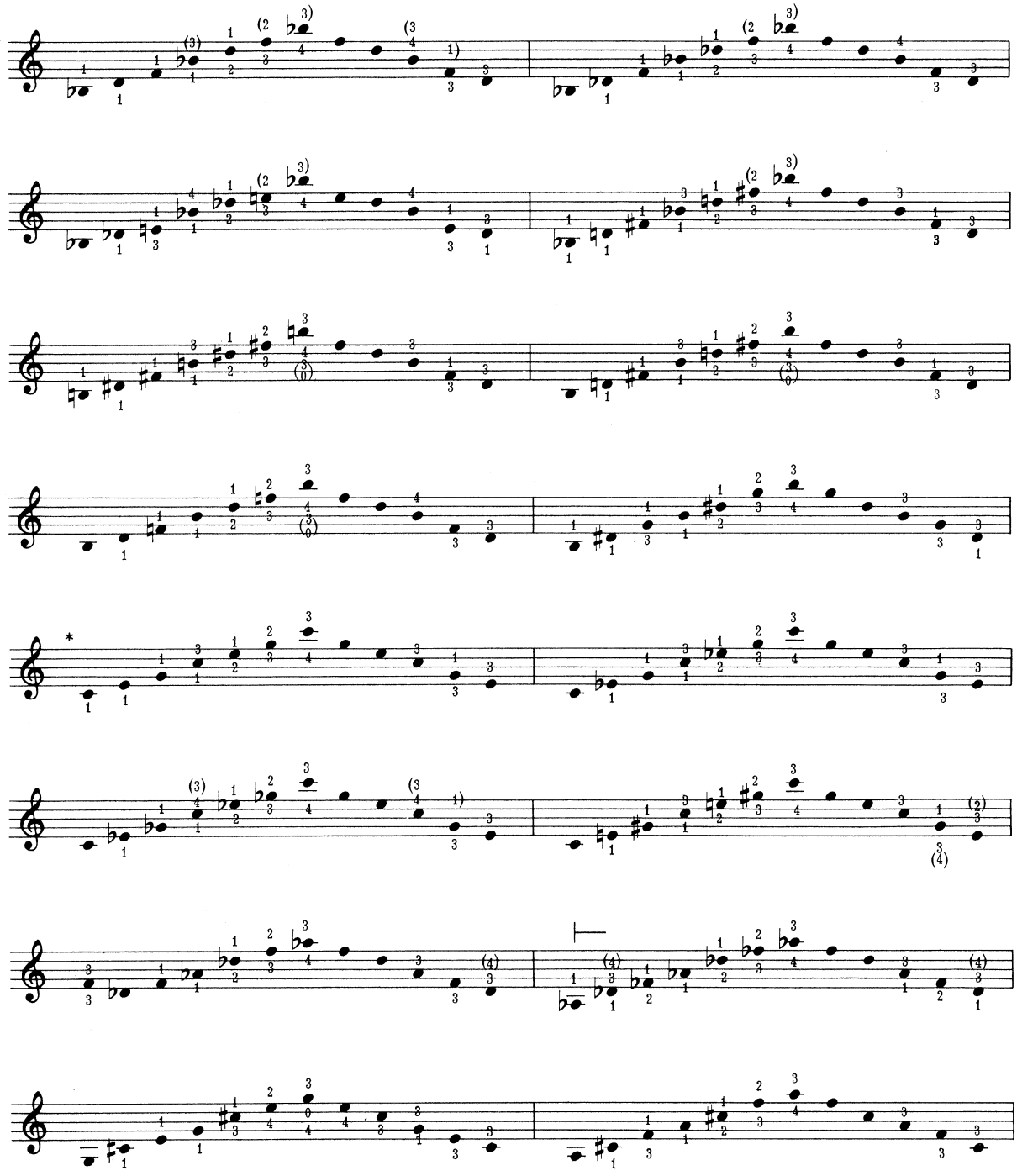
Groups of twelve notes. PATTERNS: *B1, B2, B3, B4, B6, B12*
R1, R2, R3, R4, R6, R12

Primary Patterns:

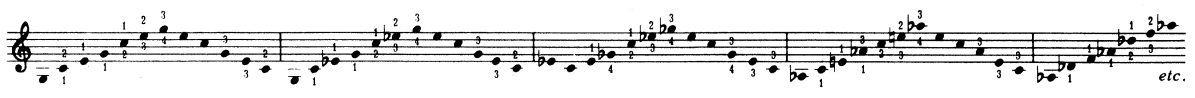


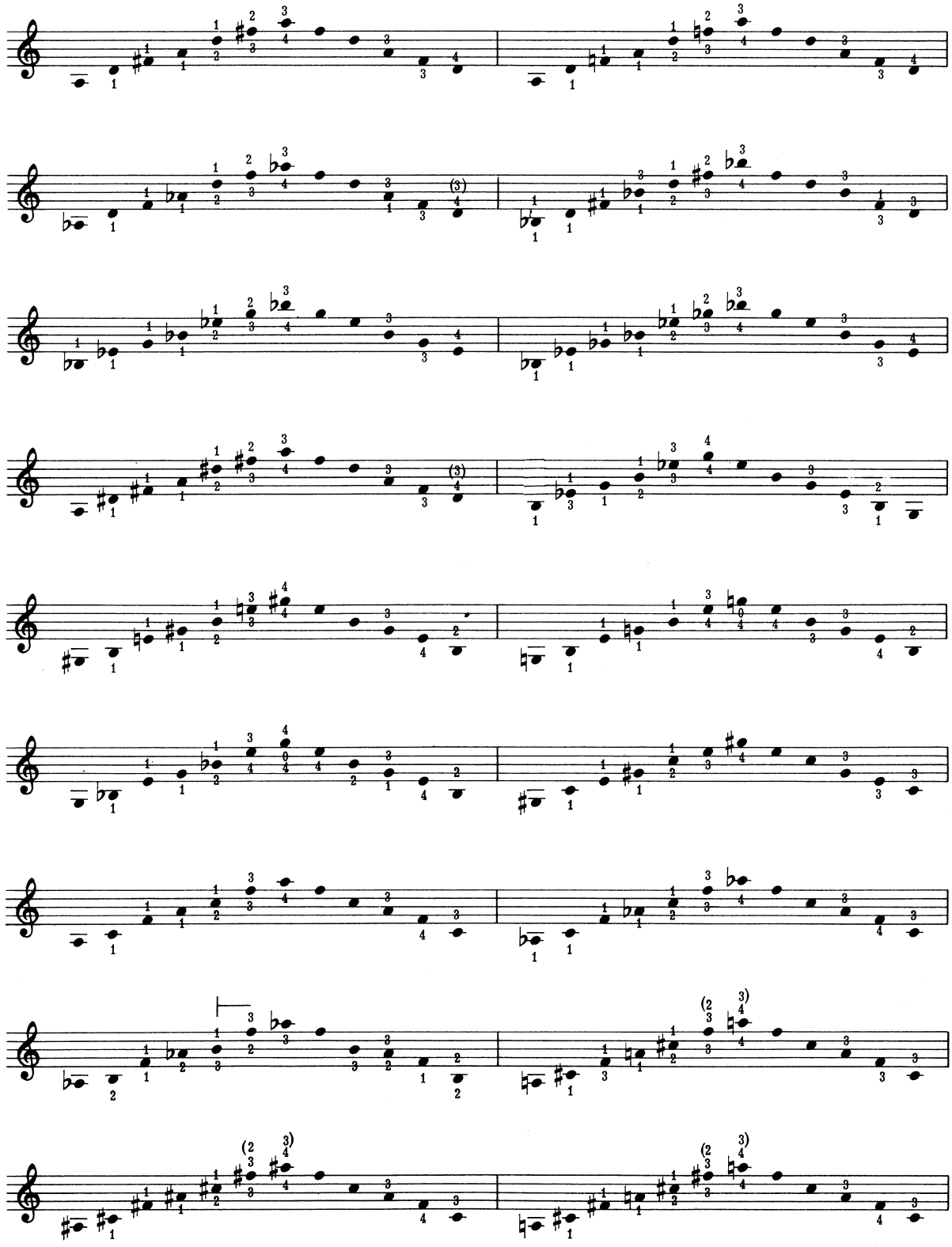
Written for the G-string, the exercises in this section are to be practiced on all four strings.

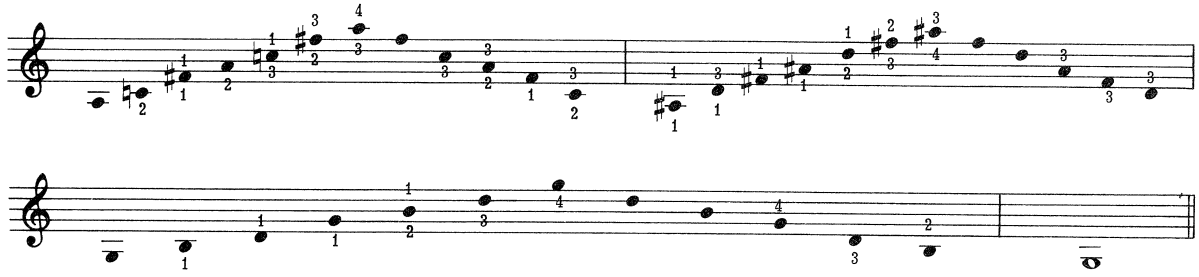




*Ossia:



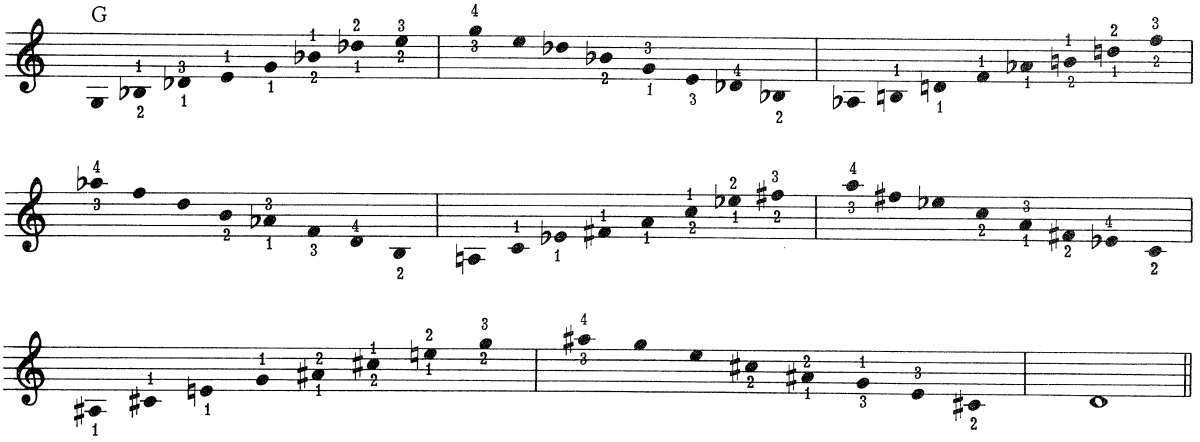




DIMINISHED SEVENTHS

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

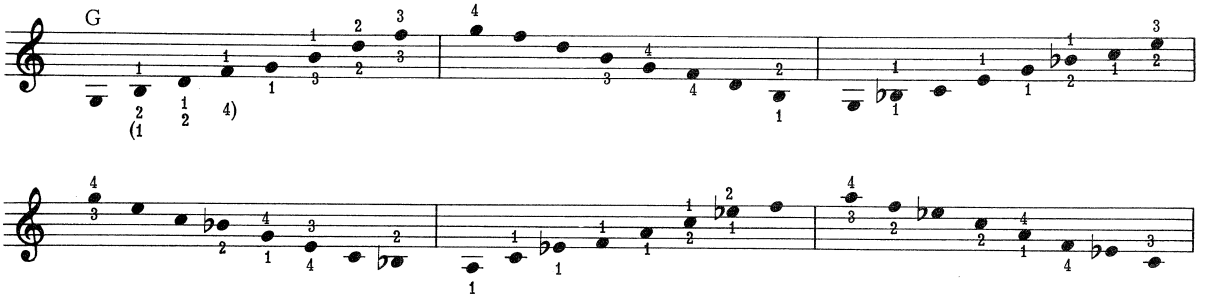
Primary Patterns:

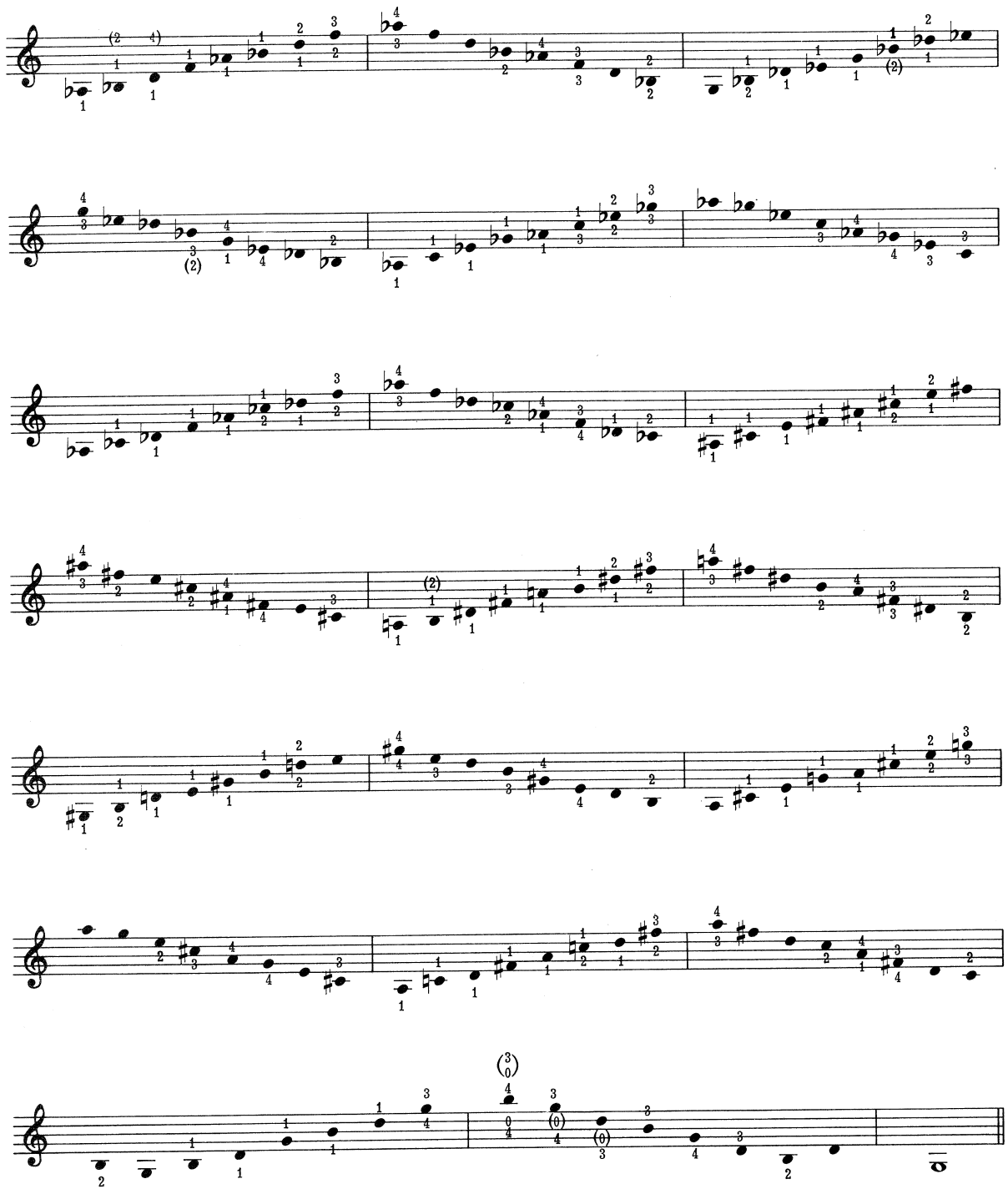


DOMINANT SEVENTHS

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

Primary Patterns:



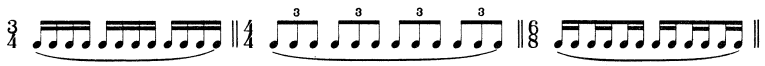


10

Broken Thirds

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

Primary Patterns:

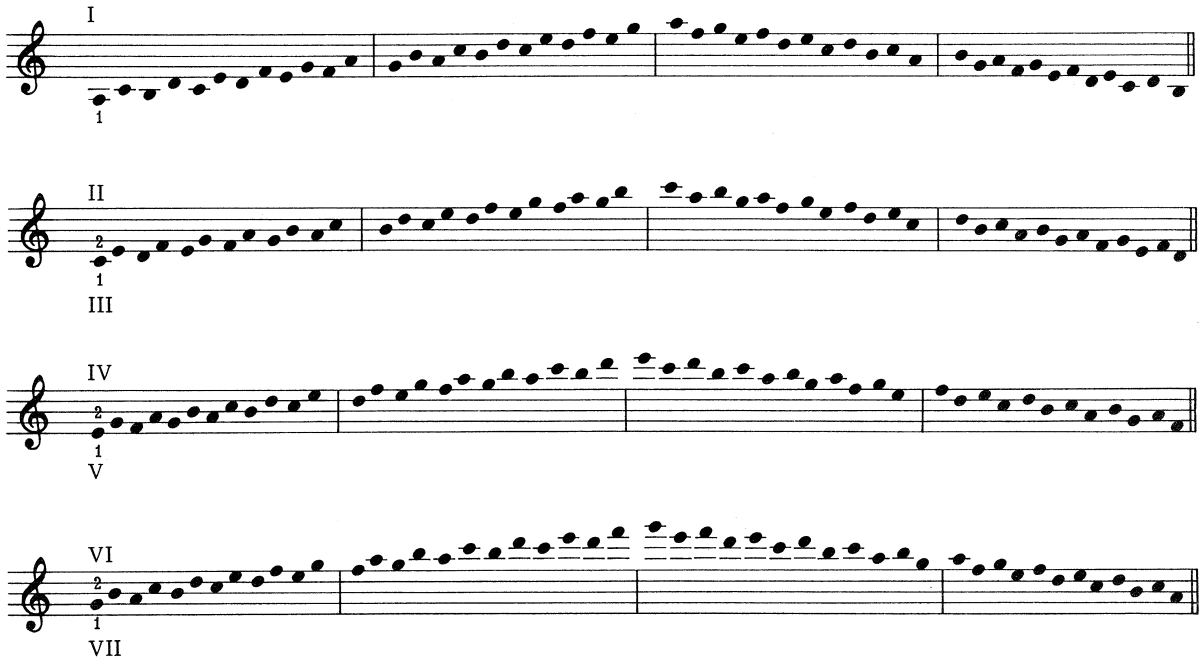


Also slur two measures.

Practice in all the keys.

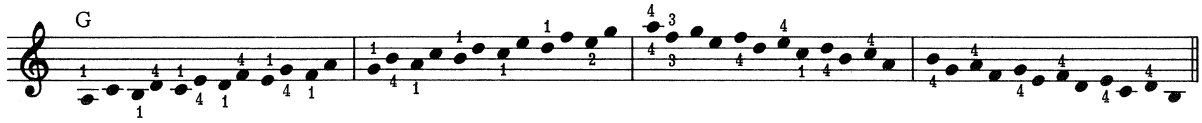
IN ONE POSITION

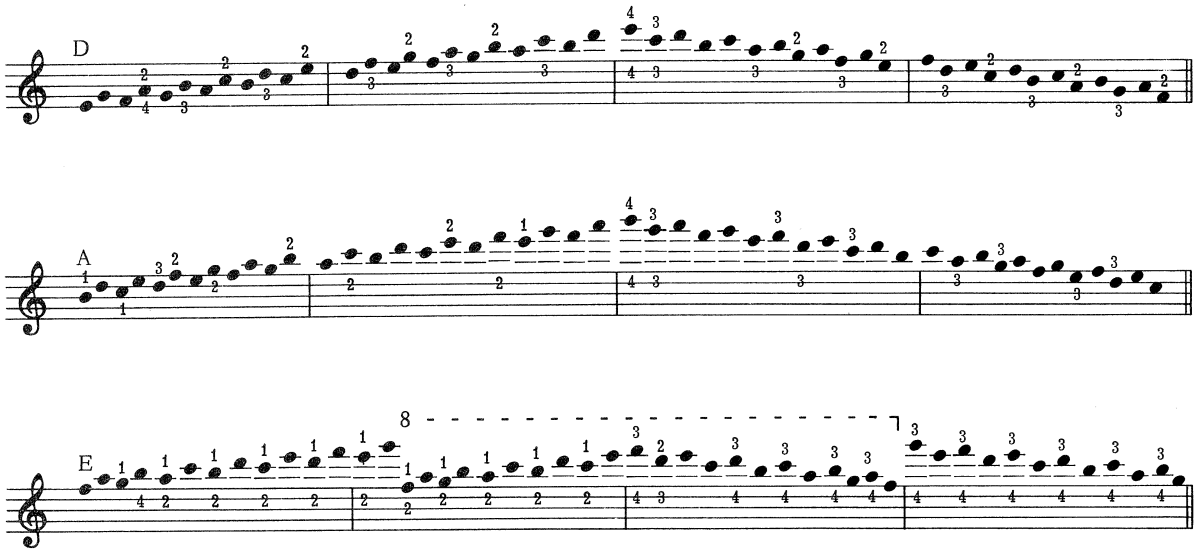
Practice both fingerings to cover all the positions.

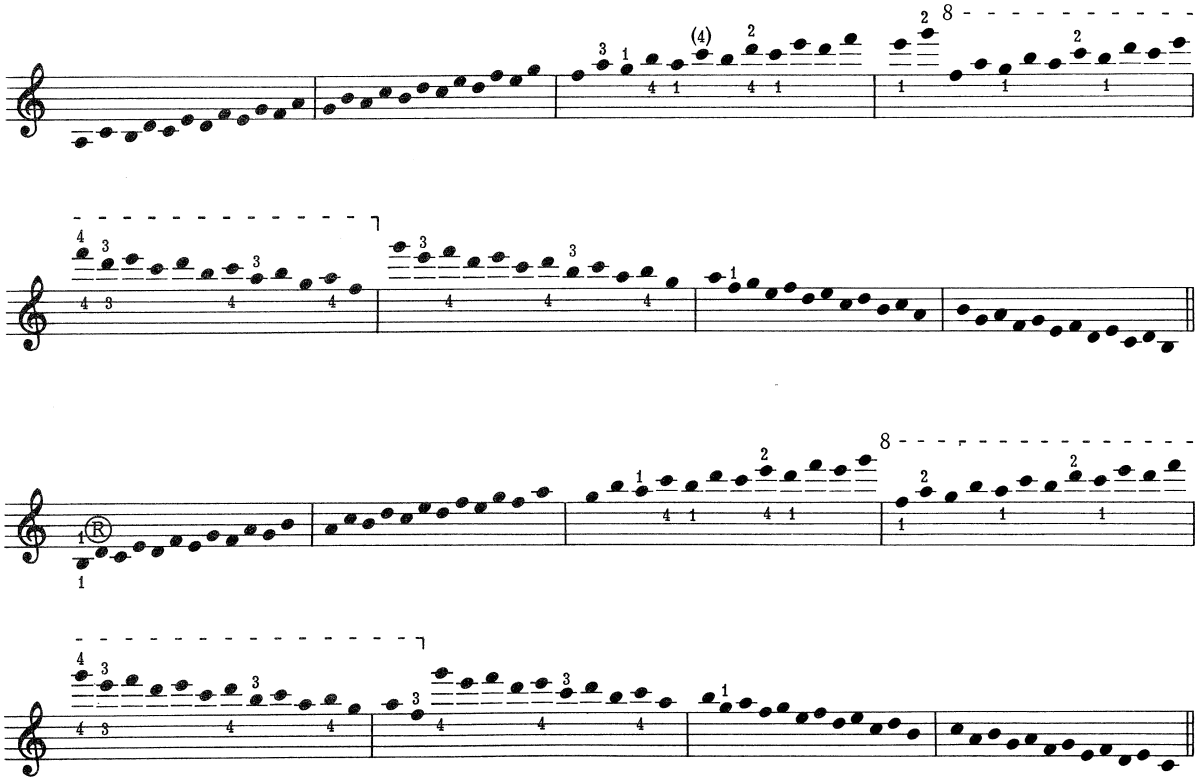


ON ONE STRING

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





ENTIRE SCALES

Practice in all the keys.