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CONTEMPORARY
VIOLIN TECHNIQUE

Volume One
PART 1

Scale and Arpeggio Exercises

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GALAXY MUSIC CORPORATION



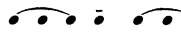
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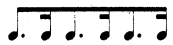





Preface

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

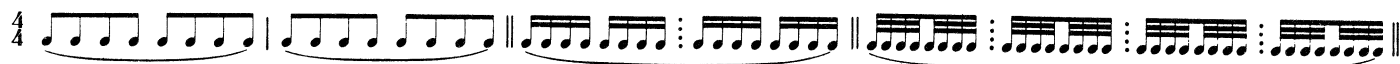
<i>Symbol</i>	<i>Definition</i>
I, II, III, etc.	1st, 2nd, 3rd Position, etc.
G, D, A, E	Strings
D ———	Stay on the same string
1 ———	Continue with the same finger
┌——	Reach up
——┐	Reach down
² ┌————┐ └————┘ ²	Keep finger down
Ⓜ	Remain in position

1

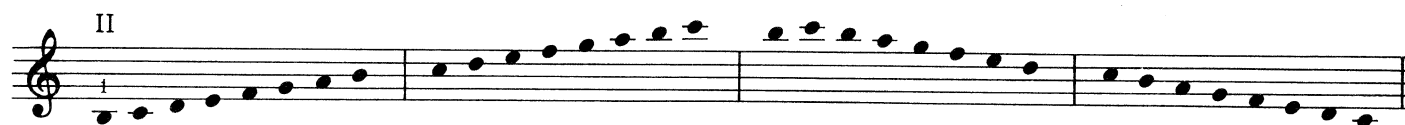
Scales in One Position

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

Primary Patterns:

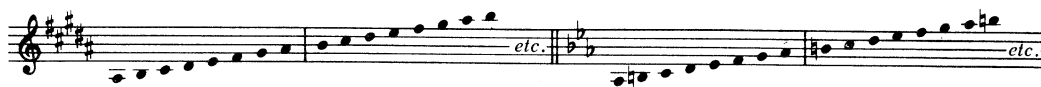


*Practice this exercise in all the major and minor keys.**



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, showing fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4.

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

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

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

3

Three-Octave Scales

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

Primary Patterns:

4. $\overset{3}{\text{tr}} \overset{3}{\text{tr}} \overset{3}{\text{tr}} \overset{3}{\text{tr}}$ || $\frac{3}{4}$ $\overset{4}{\text{tr}} \overset{4}{\text{tr}} \overset{4}{\text{tr}}$ || $\frac{8}{8}$ $\overset{6}{\text{tr}} \overset{6}{\text{tr}} \overset{6}{\text{tr}}$ ||

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 musical exercise consists of seven staves of music in treble clef with a key signature of one sharp (F#). The first five staves 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. Some notes are marked with an 'x', indicating muted notes. The piece concludes with a double bar line and a key signature change to B-flat major.

The image displays a page of musical notation for guitar, consisting of six systems of two staves each. The notation is written in treble clef and includes various musical notations such as notes, rests, and fingerings. The key signature is two flats (B-flat and E-flat) for the first three systems and two sharps (F-sharp and C-sharp) for the last three systems. Fingerings are indicated by numbers 1-4 and parentheses. Some notes are marked with 'E' and '4'. The page is numbered '8' at the bottom left and '2356' at the bottom right.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes with various fingering numbers (4, 3, 1) and a repeat sign at the end.

Musical staff 2: Treble clef, key signature of two sharps. The staff contains a sequence of notes with fingering numbers (1, 2, 3, 1, 1, 1, 1) and a repeat sign at the end.

Musical staff 3: Treble clef, key signature of two sharps. The staff contains a sequence of notes with fingering numbers (4, 4, 3, 2, 3) and a repeat sign at the end.

Musical staff 4: Treble clef, key signature of two sharps. The staff contains a sequence of notes with fingering numbers (1, 2, 4, 1, 1, 1) and a repeat sign at the end.

Musical staff 5: Treble clef, key signature of two sharps. The staff contains a sequence of notes with fingering numbers (4, 3, 3, 4, 4) and a repeat sign at the end.

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a sequence of notes with fingering numbers (1, 2, 1, 1, 1, 1) and a repeat sign at the end.

Musical staff 7: Treble clef, key signature of two sharps. The staff contains a sequence of notes with fingering numbers (4, 4, 4, 4, 1, 2) and a repeat sign at the end.

Musical staff 8: Treble clef, key signature of two sharps. The staff contains a sequence of notes with fingering numbers (1, 2, 3, 1, 1, 1) and a repeat sign at the end.

Musical staff 9: Treble clef, key signature of two sharps. The staff contains a sequence of notes with fingering numbers (4, 4, 3, 2, 3) and a repeat sign at the end.

D

D

D

E

D

D

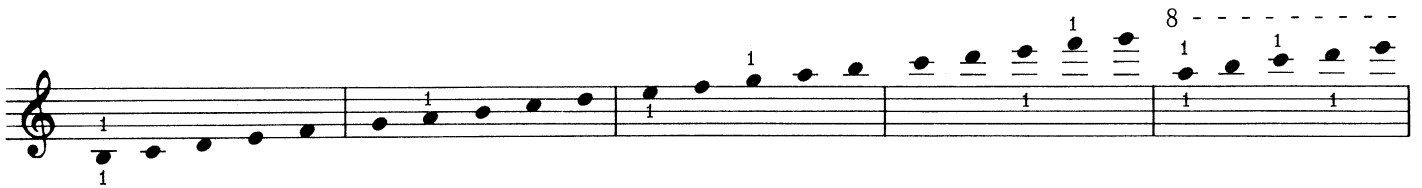
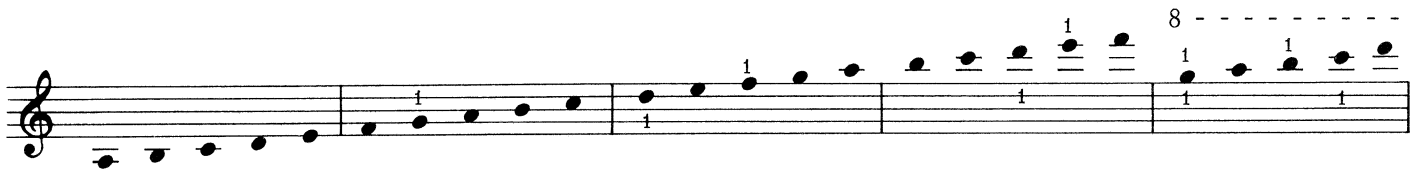
4

Scales of Varied Length and Different Groups of Notes

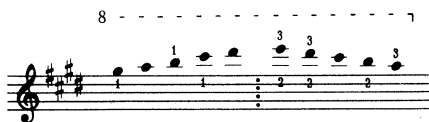
Practice these scales in all the major and minor keys.

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

Primary Patterns:

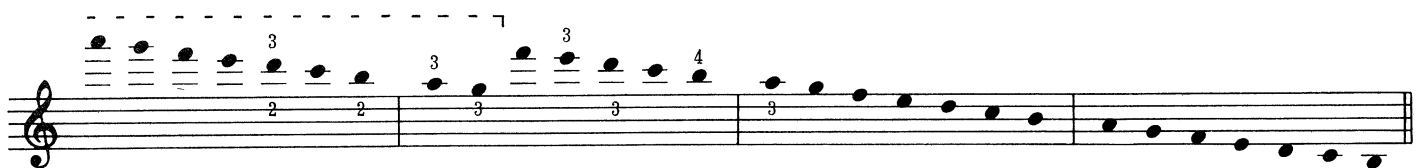
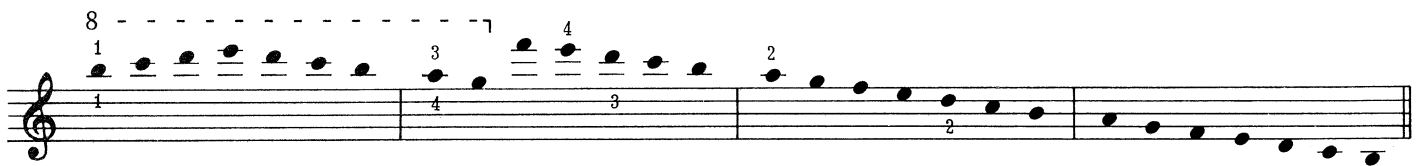
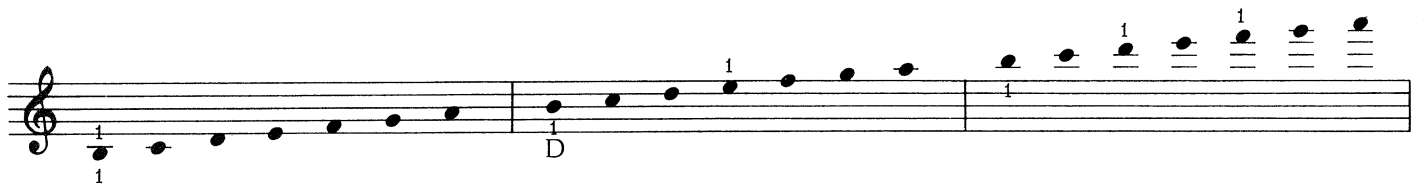
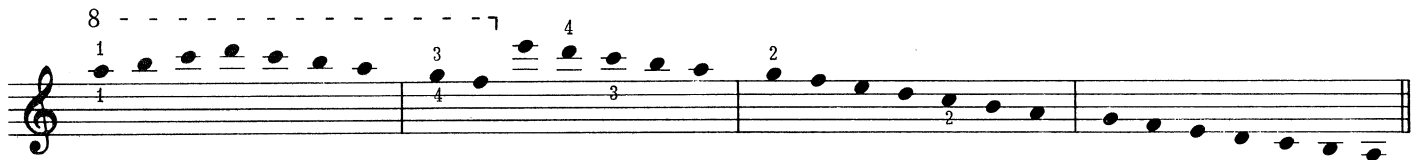
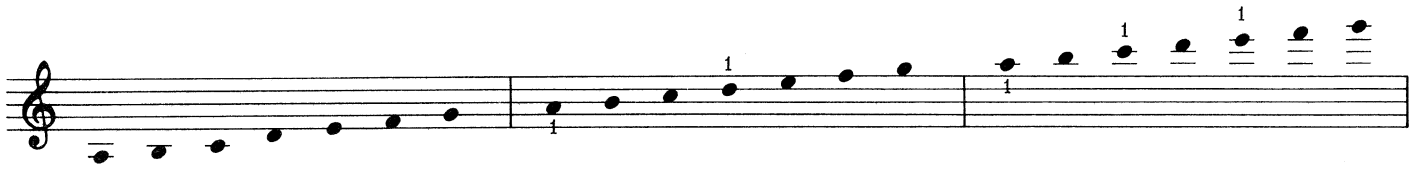


**Whenever the two highest notes of these scales form a half-step, they will best be played by the same finger.*
Example:



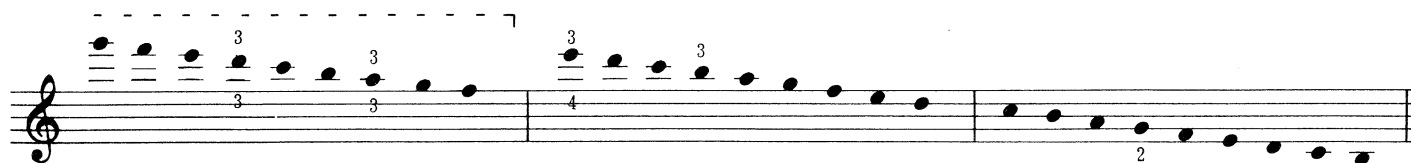
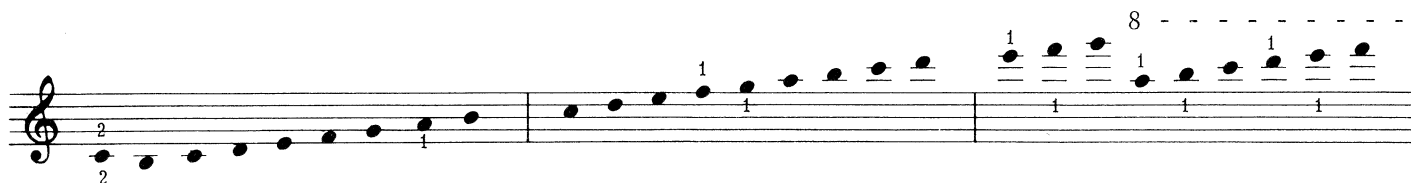
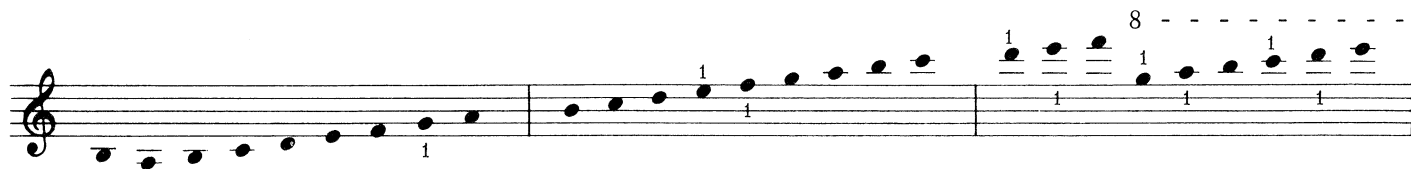
Groups of seven notes. PATTERNS: *B1, B7*
R1, R7

Primary Patterns:



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

Primary Patterns:

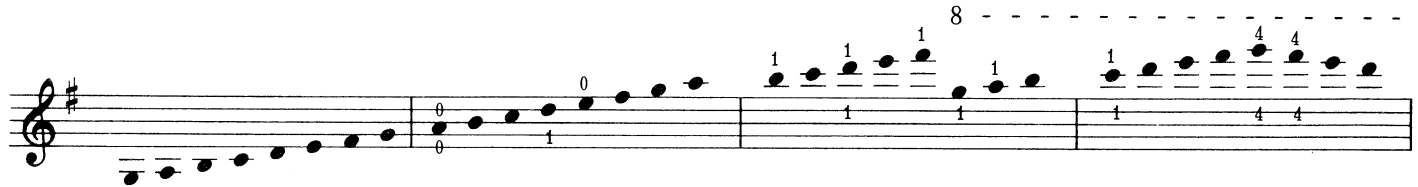


5

Four-Octave Scales

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

Primary Patterns:



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 contains two measures of music. The first measure is in treble clef, and the second measure is in bass clef. The key signature changes from C major to B-flat major in the fifth staff. Fingerings (1-4) and accents are indicated throughout. A star symbol (*) is placed above the first measure of the fifth staff.

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

The image displays ten staves of guitar tablature. Each staff consists of two measures of music. The notation includes notes on a five-line staff with corresponding fret numbers (1, 2, 3, 4) and fingering numbers (1, 2, 3, 4) written below. The key signature starts with one flat (Bb) in the first two staves and changes to three sharps (F#, C#, G#) in the third staff, remaining there for the rest of the page. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some triplets and slurs. The final measure of the tenth staff ends with a double bar line and a key signature change to three sharps.

This page contains ten staves of musical notation for guitar. Each staff consists of two measures. The notation is written in treble clef and includes a key signature of one sharp (F#) for the first five staves, and one flat (Bb) for the remaining five. Fingerings are indicated by numbers 1 through 4. Some notes have accidentals (sharps, flats, naturals). The notation is a form of guitar tablature where notes are placed on the staff lines to indicate fret positions.

The image shows a page of guitar sheet music with nine staves. Each staff contains two measures of music. The first staff is in D minor (one flat) and the second through sixth are in D major (two sharps). The seventh and eighth are in D minor, and the ninth is in D major. Fingerings are indicated by numbers 1-4. Some notes have slurs or accents. A 'G' chord is indicated at the start of the second measure of the second, seventh, and ninth 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. 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.

Three staves of musical notation in treble clef, key of D major. The first staff contains two measures of music with fingerings (1, 2, 3, 4) and accents. The second and third staves show similar patterns with different fingerings and accents.

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

Primary Pattern:

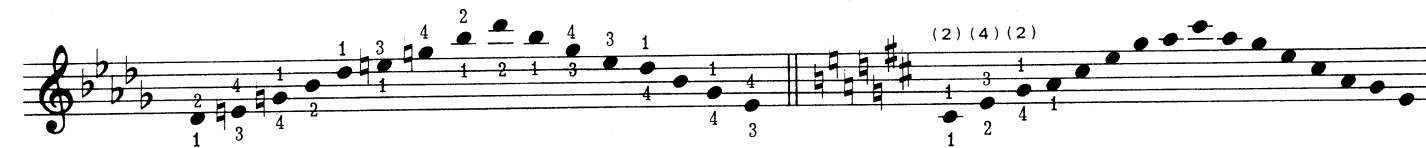
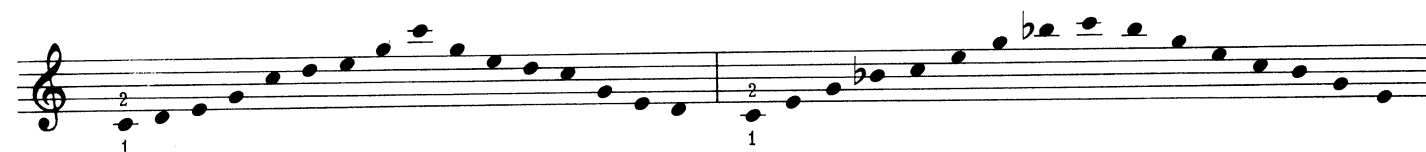
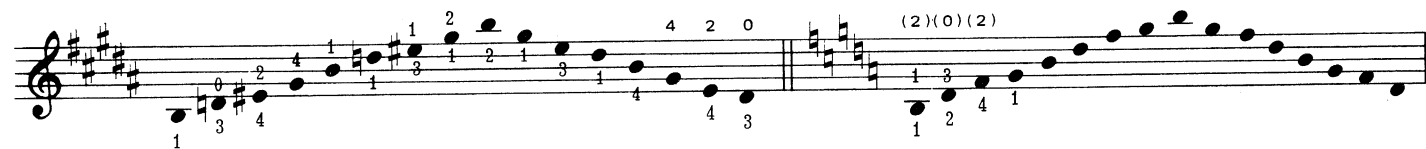
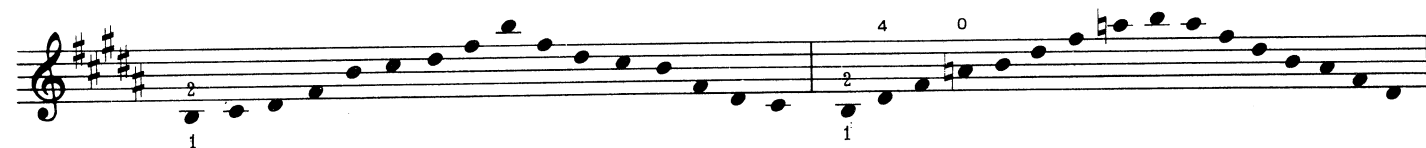
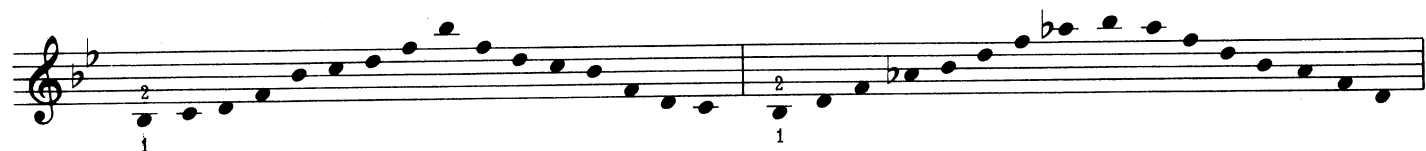
Primary Pattern: A musical notation showing a sequence of sixteen notes in 4/4 time, consisting of four groups of four eighth notes.

Musical notation for a guitar pattern in treble clef, key of D major. It features a natural harmonic (0) and a sharp sign.

Musical notation for a guitar pattern in treble clef, key of D major. It features a sharp sign and a natural sign.

Musical notation for a guitar pattern in treble clef, key of D major. It features a flat sign.

Musical notation for a guitar pattern in treble clef, key of D major. It features a flat sign and a sharp sign.



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 fretting techniques such as triplets, bends, and slides, indicated by numbers 1-4 and symbols like 'b' and '4'. 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 and then changes to a key signature of one flat (Bb), with 'Bb' chord markings. The remaining staves continue in Bb major. The music features various fretting techniques, including double stops, triplets, and complex chord voicings. Fingerings are indicated by numbers 1-4 above notes. Some notes are circled or have other markings. The page ends with a double bar line and a repeat sign.

This page of musical notation is for guitar, featuring ten staves of music. The key signature has two flats (B-flat and E-flat). The notation includes various chords (D, A, E), fingerings (1-4), and an '8' indicating an octave shift. The music is written in a single melodic line on a treble clef staff.

The first staff begins with a D chord and a melodic line starting on the second string. The second staff continues the melodic line with various fingerings. The third staff features a D chord, followed by an E chord, and then an A chord. The fourth staff continues the melodic line. The fifth staff features a D chord and a melodic line. The sixth staff continues the melodic line. The seventh staff features a D chord and a melodic line. The eighth staff continues the melodic line. The ninth staff features a D chord and a melodic line. The tenth staff continues the melodic line.

Four staves of musical notation in G major. The first staff shows a sequence of chords: G, D, A, E, A, D, G. The second and third staves continue the melodic line with various fingerings and slurs. The fourth staff concludes the sequence with a final G chord.

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 eighth notes in 8/8 time.

Practice this also with the slur extending over two measures.

Three staves of musical notation in G major, showing a sequence of notes with slurs extending over two measures. The notation includes eighth notes, quarter notes, and slurs with '8' indicating eighth notes. Chord names G, D, A, and E are placed above the notes.

Musical staff 1: Treble clef, key signature of one flat (Bb). The staff contains a sequence of notes with fingerings (1, 2) and a chord symbol 'A' above the final measure.

Musical staff 2: Treble clef, key signature of one flat (Bb). The staff contains a sequence of notes with fingerings (1, 2, 3, 4) and a chord symbol 'b' above the final measure.

Musical staff 3: Treble clef, key signature of one flat (Bb). The staff contains a sequence of notes with fingerings (1, 2, 3, 4) and a chord symbol 'E' above the final measure.

Musical staff 4: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of notes with fingerings (1, 2, 3, 4) and a circled '1' (1Ⓡ) below the first measure, and a chord symbol 'E' above the final measure.

Musical staff 5: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of notes with fingerings (1, 2, 3, 4) and a chord symbol 'E' above the final measure.

Musical staff 6: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of notes with fingerings (1, 2, 3, 4) and a chord symbol 'E' above the final measure.

Musical staff 7: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of notes with fingerings (1, 2, 3, 4) and a chord symbol 'A' above the final measure.

Musical staff 8: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of notes with fingerings (1, 2, 3, 4) and a chord symbol 'E' above the final measure.

Musical staff 9: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of notes with fingerings (1, 2, 3, 4) and a chord symbol 'E' above the final measure.

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 1 1 1 2 3 | 4 3 1 4 (R) 0

G

8 - - - - - 7

D 1 1 1 1 2 3 | 4 3 1 4 2 2

G

8 - - - - - 7

D 1 1 1 1 2 3 | 4 2 1 4 3 2

G

8 - - - - - 7

D 1 1 2 1 2 3 | 4 3 2 1 4 (R) 2

G E

8 - - - - - 7

D 1 1 1 1 2 3 | 4 3 2 1 4 2

G

8 - - - - - 7

D 1 1 1 1 2 3 | 3 3 2 4 2 2

G E

8 - - - - - 7

D 1 1 1 1 2 3 | 4 2 1 4 (R) 2

G

8 - - - - - 7

D 1 1 2 1 2 3 | 4 3 2 1 4 (R) 2

G E

8 - - - - - 7

D 1 1 2 3 3 2 1 3 | 4 3 3 2 2 2

G

8

Four-Octave Arpeggios

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

Primary Patterns:



Eight staves of musical notation for four-octave arpeggios. Each staff shows a sequence of notes with fingerings (1-4) and includes a dashed box labeled '8' indicating an eight-note segment. The staves are arranged in four pairs, each pair representing an octave. The notes are grouped into sets of three, with fingerings 1, 2, 3 and 1, 2, 3, 4. The staves are labeled with chord names: D, A, E, and D. The first staff has a '2' above the first note and a '3' below the second. The second staff has a '(4)' above the first note. The third staff has a '3' above the first note and a '(3)' below the second. The fourth staff has a '1' below the first note. The fifth staff has a '1' below the first note. The sixth staff has a '1' below the first note. The seventh staff has a '1' below the first note. The eighth staff has a '1' below the first note.

8 - - - - - 7

D A 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

Five staves of musical notation in treble clef, each featuring a group of eight notes with various fingerings and chord markings. The first staff has a chord marking 'E' and a '0' below the final note. The second staff has chord markings 'D', 'A', 'E', 'A', and 'D'. The third staff has a chord marking 'E'. The fourth and fifth staves have a chord marking 'G'.

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

Primary Patterns:

Two musical patterns in 4/4 time. The first pattern is a quarter note followed by an eighth note, repeated four times. The second pattern is a dotted quarter note followed by an eighth note, repeated four times.

Two staves of musical notation in treble clef, each featuring a group of eight notes with various fingerings and chord markings. The first staff has a chord marking 'E'. The second staff has a chord marking 'E'.

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 4
1 1 1 2 3 2 4 2 1

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

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

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

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

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

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

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:



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

The exercises are presented on six staves of musical notation. Each staff begins with a treble clef and a 'G' time signature. The notes are placed on the G-string line. Fingerings (1-4) are indicated below the notes. Accidentals (sharps, flats, naturals) are placed above or below the notes. The exercises consist of two measures per staff, with various rhythmic values and patterns.

Main musical score consisting of eight 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 often grouped with circled numbers (3) or (4) indicating triplets or quadruplets. A double bar line with a repeat sign is present in the seventh staff.

*Ossia:

Ossia musical notation on a single staff. It features a sequence of notes with various accidentals and fingering numbers (1-4). The notation includes circled numbers (3) and (4) for triplets and quadruplets. The piece concludes with 'etc.'

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:

This page of guitar tablature consists of seven staves of music. Each staff contains a sequence of notes with fret numbers and fingering indicators (1-4) written below them. The music is written in a single melodic line on a six-string guitar. The first staff starts with a (2 4) fingering. The second staff has a (2) fingering. The third staff has a (2) fingering. The fourth staff has a (2) fingering. The fifth staff has a (2) fingering. The sixth staff has a (2) fingering. The seventh staff has a (3) fingering. 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.



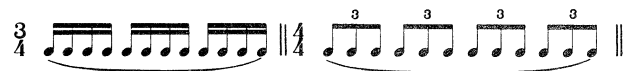
11

Broken Fourths, Fifths and Sixths

FOURTHS IN ONE POSITION

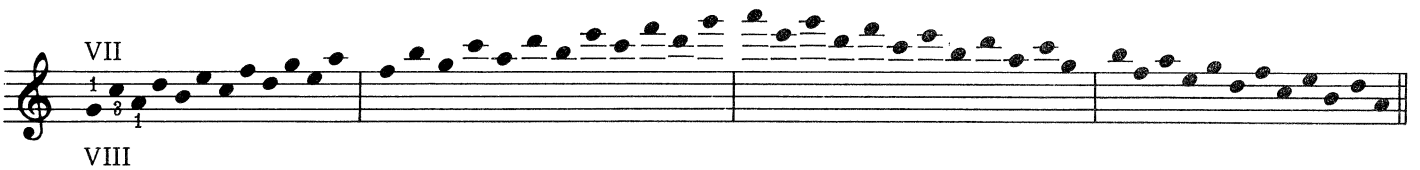
Groups of twelve notes. PATTERNS: *B1, B2, B3, B4, B6, B12*
R1, R2, R3, R4, R6, R12

Primary Patterns:



Also slur two measures.

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



FIFTHS ON ONE STRING

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

Primary Patterns:

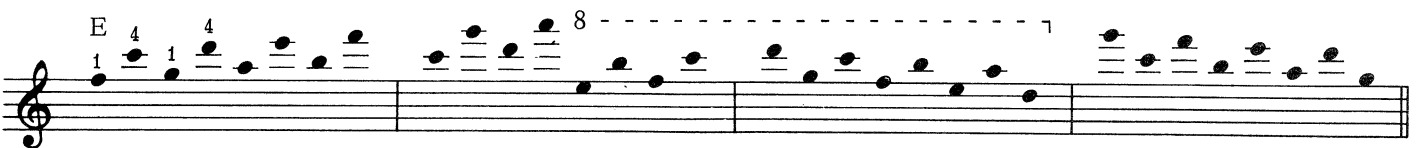


Practice in all the keys. This exercise can be played in three different ways:

- 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:



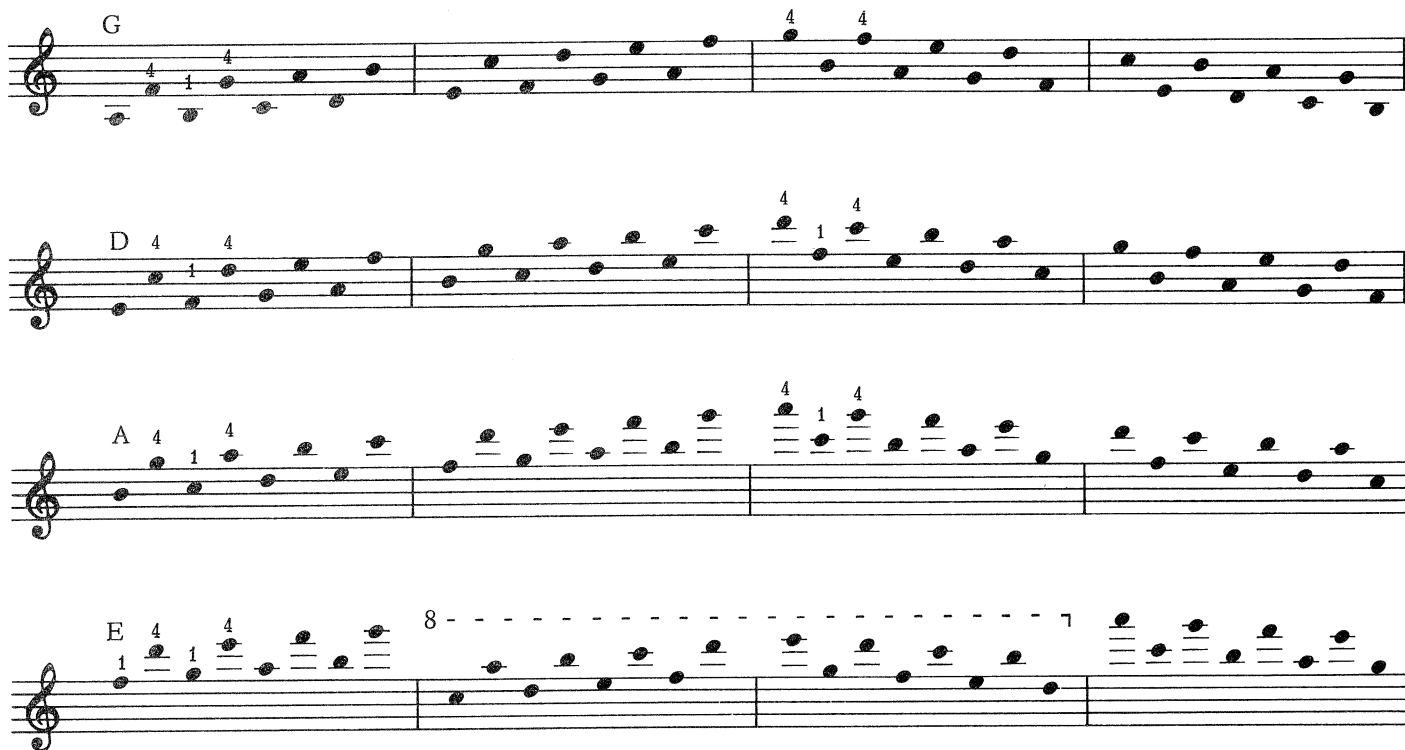
Practice in all the keys. Here, too, three different ways are possible:

- 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

The exercise may be continued into higher positions.

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 shows a sequence of notes with fret numbers (0-4) and chord diagrams (G, D, A) above the notes. The notes are primarily eighth and quarter notes, with some triplets and sixteenth notes. The tablature is written in a standard six-string format.

THREE-OCTAVE SCALE

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

Primary Patterns:

Musical notation for primary patterns. The first pattern consists of a group of nine notes (three groups of three) with a slur underneath. The second pattern is a triplet of three groups of three notes, also with a slur underneath. The notation includes a repeat sign and a double bar line.

Two staves of guitar tablature for a three-octave scale. The first staff shows the ascending scale with fret numbers (1, 2, 3, 4, 0, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4) and chord diagrams (D, A, E) above the notes. The second staff shows the descending scale with fret numbers (4, 3, 2, 1, 0, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4) and chord diagrams (E, A, D) above the notes. The notes are primarily eighth and quarter notes.

The image displays eight systems of guitar tablature. Each system consists of 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, 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, likely for guitar. Each staff contains a sequence of notes with various accidentals (sharps and naturals) and fingering numbers (1-4). Some staves include slurs and dashed lines indicating phrasing or breath marks. The notation is arranged in a single system with multiple staves.

*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.

The image displays ten musical staves, each containing a sequence of notes and chords. The notes are often grouped with slurs and include fret numbers (e.g., 1, 2, 3, 4, 8) and accidentals (sharps, flats). Some staves feature chord symbols: 'A' on the second staff, 'E' on the fourth staff, and 'E' on the tenth staff. The patterns are complex, involving many accidentals and specific fretting techniques.

Four staves of musical notation for guitar. The first staff shows a sequence of notes with fret numbers 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. The second staff has fret numbers 4, 4, 3, 2, 2, 2, 2, 2, 2, 2, 2, 2. The third staff has fret numbers 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. The fourth staff has fret numbers 4, 4, 3, 4, 1, 3, 0, 0, 0, 0, 0, 0.

ARPEGGIOS

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

Primary Patterns:

Three musical examples of primary arpeggio patterns. The first is in 3/4 time, the second in 4/4 time, and the third in 6/8 time. Each pattern consists of a sequence of notes slurred together.

Also slur two measures.

Three staves of musical notation for guitar. The first staff has fret numbers 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3. The second staff has fret numbers 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3. The third staff has fret numbers 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3.

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

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

Musical staff 3: Treble clef, 8-measure phrase. Chord A is indicated above the first measure. Bass clef with E below the staff. Fingering: 1, 1, 1, 2, 3, 3, 3, 0.

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

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

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

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

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

Musical staff 1: Treble clef, key signature of one flat (B-flat). The staff contains a sequence of notes with various fingerings (1, 3, 1, b, 1, b, b, b, b, 3, b, 3). A dashed box labeled '8' spans the notes from the second measure to the end of the staff.

Musical staff 2: Treble clef, key signature of one flat. The staff contains notes with fingerings (1, 1, 3, 1, 1, 3, 3, 1, 3, 3, 1, 3). A dashed box labeled '8' spans the notes from the second measure to the end of the staff. The letter 'A' is written below the staff.

Musical staff 3: Treble clef, key signature of one flat. The staff contains notes with fingerings (1, 1, 3, 1, 1, 1, 2, 3, 3, 3, 3). A dashed box labeled '8' spans the notes from the second measure to the end of the staff. The letter 'A' is written below the staff.

Musical staff 4: Treble clef, key signature of one flat. The staff contains notes with fingerings (1, b, 1, b, b, 1, 2, 3, 3, 1, 3, 3, 1, 3). A dashed box labeled '8' spans the notes from the second measure to the end of the staff.

Musical staff 5: Treble clef, key signature of one flat. The staff contains notes with fingerings (1, 1, 3, 1, 1, 1, 2, 3, 3, 3, 3, 1, 3). A dashed box labeled '8' spans the notes from the second measure to the end of the staff. The letter 'A' is written above the staff.

Musical staff 6: Treble clef, key signature of one flat. The staff contains notes with fingerings (1, 2, 1, 3, 1, 3, 1, 2, 3, 3, 1, 3, 3, 1, 3). A dashed box labeled '8' spans the notes from the second measure to the end of the staff. The letter 'A' is written above the staff.

Musical staff 7: Treble clef, key signature of one flat. The staff contains notes with fingerings (1, 1, 3, 1, 1, 2, 3, 3, 3, 3, 3, 3, 1, 3). A dashed box labeled '8' spans the notes from the second measure to the end of the staff. The letter 'A' is written above the staff.

Musical staff 8: Treble clef, key signature of one flat. The staff contains notes with fingerings (1, 1, 3, 1, 1, 2, 3, 3, 3, 3, 3, 3, 1, 3). A dashed box labeled '8' spans the notes from the second measure to the end of the staff. The letter 'A' is written above the staff.

Four staves of musical notation, each featuring a dashed line above it with the number '8' and a bracket, indicating an eight-measure phrase. The notation includes various chords and notes with fingerings (1, 2, 3) and accidentals (b, #). The chords are labeled as E, A, D, and E.

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

Primary Patterns;

A musical notation example showing a group of nine notes beamed together, with a double bar line at the end.

Also slur two measures.

Two staves of musical notation, each featuring a dashed line above it with the number '8' and a bracket, indicating an eight-measure phrase. The notation includes various chords and notes with fingerings (1, 2, 3, 4) and accidentals (b, #).

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

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

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

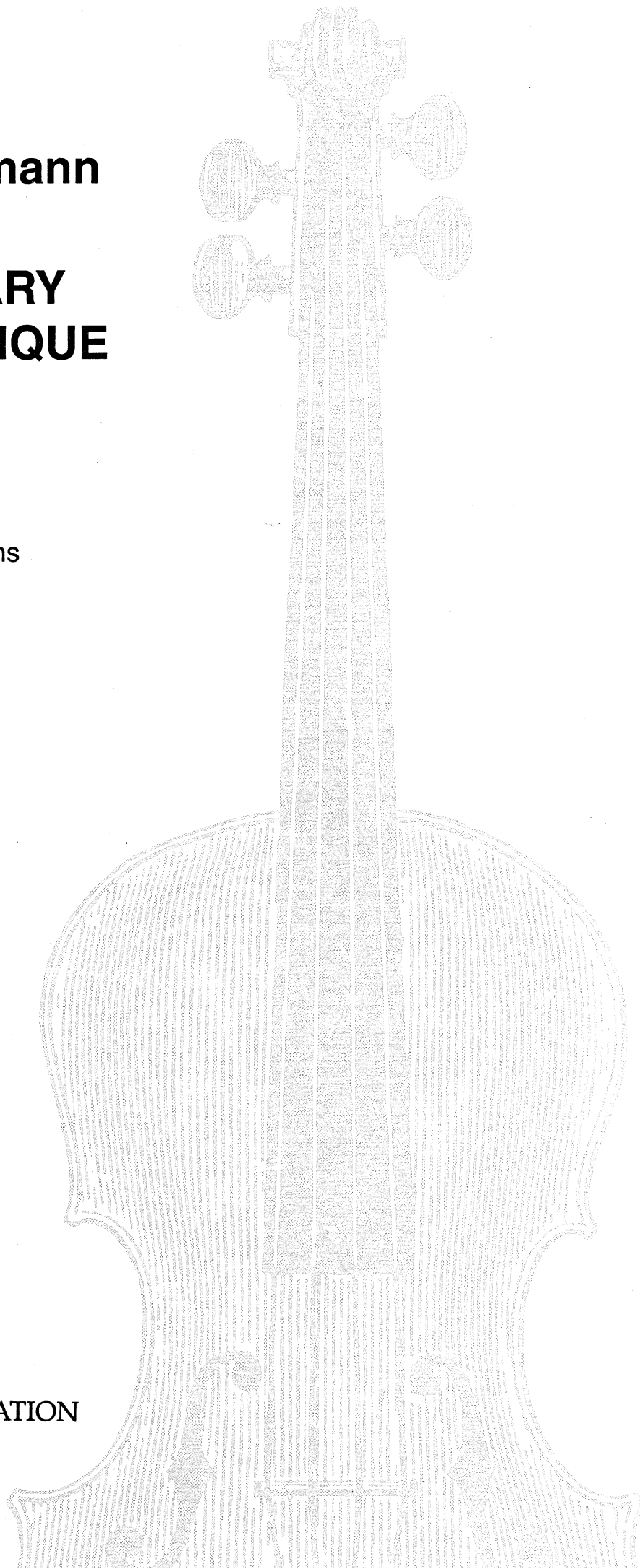
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PART 2

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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.

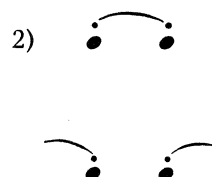
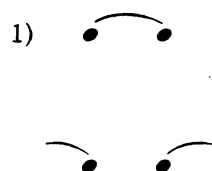
ONE-NOTE BOWING PATTERNS

B1



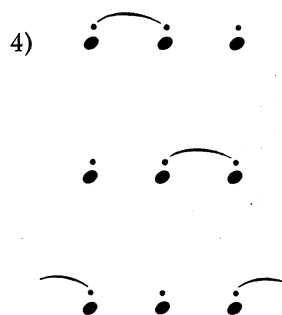
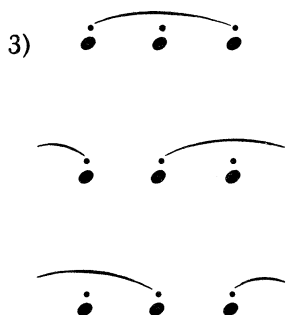
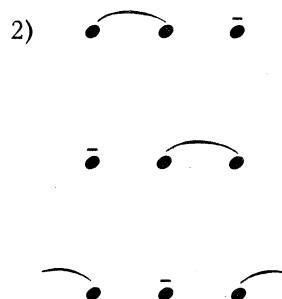
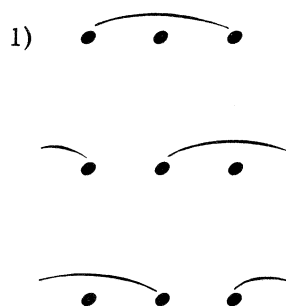
TWO-NOTE BOWING PATTERNS

B2



THREE-NOTE BOWING PATTERNS

B3



B4

FOUR-NOTE BOWING PATTERNS

1) 







2) 







3) 







4) 







5) 







6) 







7) 







8) 







9) 







1)

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)

Exercise 1 consists of seven rows of six-note patterns. The first six rows use solid black dots for notes. Row 1: a slur over all six notes. Row 2: a slur over the last five notes, with a separate slur over the first note. Row 3: a slur over the last four notes, with separate slurs over the first two notes. Row 4: a slur over the last three notes, with separate slurs over the first three notes. Row 5: a slur over the last two notes, with separate slurs over the first four notes. Row 6: a slur over the last note, with separate slurs over the first five notes. Row 7: vertical dots under each note, with a slur over the first five notes and a separate slur over the last note.

2)

Exercise 2 consists of seven rows of six-note patterns. The first six rows use solid black dots for notes. Row 1: a slur over the first five notes, with a separate slur over the last note. Row 2: a slur over the first four notes, with separate slurs over the fifth and sixth notes. Row 3: a slur over the first three notes, with separate slurs over the last three notes. Row 4: a slur over the first two notes, with separate slurs over the last four notes. Row 5: a slur over the first note, with separate slurs over the last five notes. Row 6: a slur over the first note, with separate slurs over the last five notes. Row 7: vertical dots under each note, with a slur over the first five notes and a separate slur over the last note.

3)

Exercise 3 consists of seven rows of six-note patterns. The first six rows use solid black dots for notes. Row 1: a slur over the first four notes, with separate slurs over the fifth and sixth notes. Row 2: a slur over the last four notes, with separate slurs over the first two notes. Row 3: a slur over the last three notes, with separate slurs over the first three notes. Row 4: a slur over the last two notes, with separate slurs over the first four notes. Row 5: a slur over the last note, with separate slurs over the first five notes. Row 6: a slur over the last note, with separate slurs over the first five notes. Row 7: vertical dots under each note, with a slur over the first four notes and separate slurs over the fifth and sixth notes.

4)

Exercise 4 consists of seven rows of six-note patterns. The first six rows use solid black dots for notes. Row 1: a slur over the first three notes, with separate slurs over the last three notes. Row 2: a slur over the last three notes, with separate slurs over the first three notes. Row 3: a slur over the last two notes, with separate slurs over the first four notes. Row 4: a slur over the last note, with separate slurs over the first five notes. Row 5: a slur over the last note, with separate slurs over the first five notes. Row 6: a slur over the last note, with separate slurs over the first five notes. Row 7: vertical dots under each note, with a slur over the first three notes and separate slurs over the last three notes.

5)

Exercise 5 consists of seven rows of six-note patterns. The first six rows use solid black dots for notes. Row 1: a slur over the first two notes, with separate slurs over the last four notes. Row 2: a slur over the last two notes, with separate slurs over the first four notes. Row 3: a slur over the last note, with separate slurs over the first five notes. Row 4: a slur over the last note, with separate slurs over the first five notes. Row 5: a slur over the last note, with separate slurs over the first five notes. Row 6: a slur over the last note, with separate slurs over the first five notes. Row 7: vertical dots under each note, with a slur over the first two notes and separate slurs over the last four notes.

6)

Exercise 6 consists of seven rows of six-note patterns. The first six rows use solid black dots for notes. Row 1: a slur over the first note, with separate slurs over the last five notes. Row 2: a slur over the last note, with separate slurs over the first five notes. Row 3: a slur over the last note, with separate slurs over the first five notes. Row 4: a slur over the last note, with separate slurs over the first five notes. Row 5: a slur over the last note, with separate slurs over the first five notes. Row 6: a slur over the last note, with separate slurs over the first five notes. Row 7: vertical dots under each note, with a slur over the first note and separate slurs over the last five notes.

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 indicate different bowing techniques. The seventh row uses vertical dots to indicate specific bowing points.

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. The seventh row uses vertical dots to indicate specific bowing points.

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. The seventh row uses vertical dots to indicate specific bowing points.

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. The seventh row uses vertical dots to indicate specific bowing points.

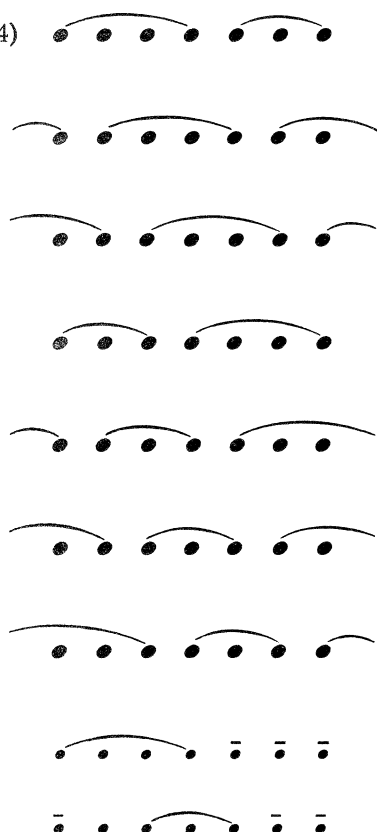
2)

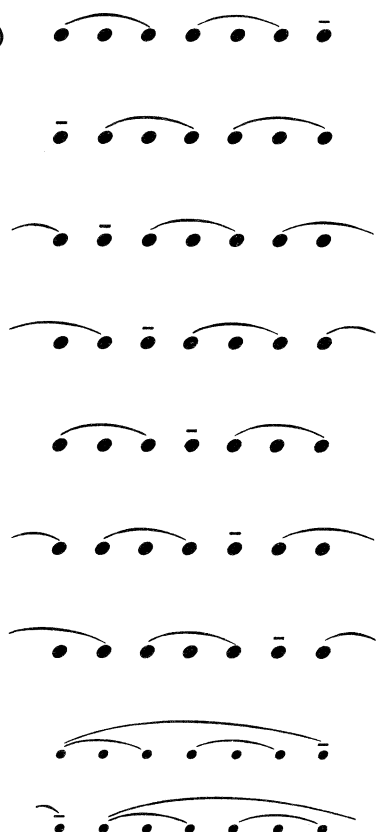
Exercise 2 consists of seven rows of musical notation. Each row contains seven notes. The first six rows use various combinations of slurs, accents, and bar lines. The seventh row uses vertical dots to indicate specific bowing points.

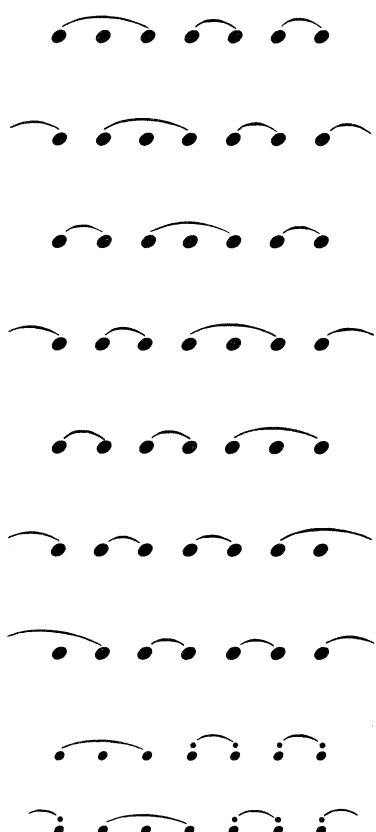
3)

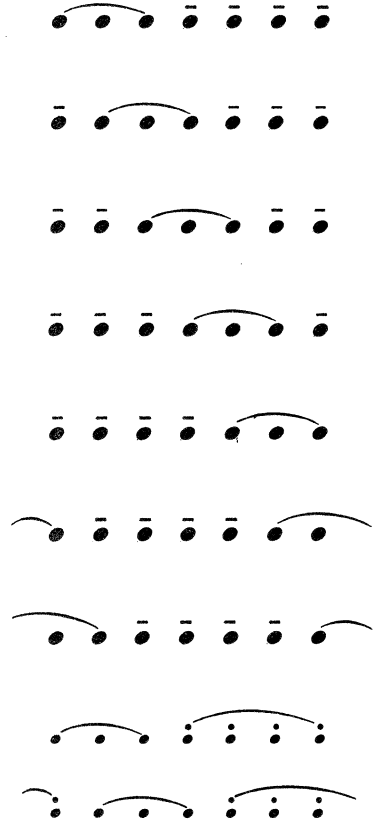
Exercise 3 consists of seven rows of musical notation. Each row contains seven notes. The first six rows use various combinations of slurs, accents, and bar lines. The seventh row uses vertical dots to indicate specific bowing points.

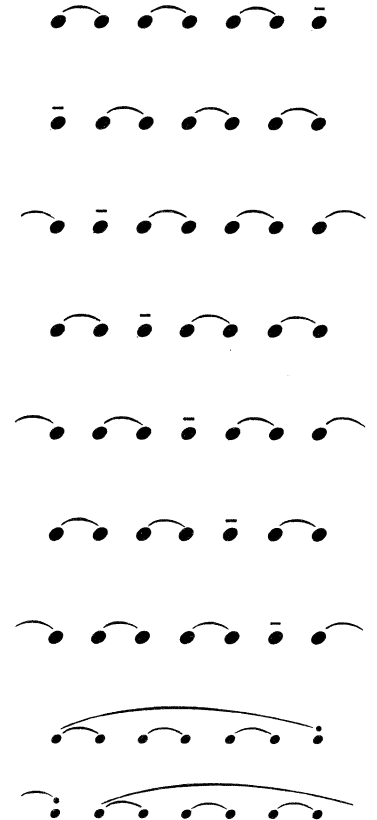
(B7)

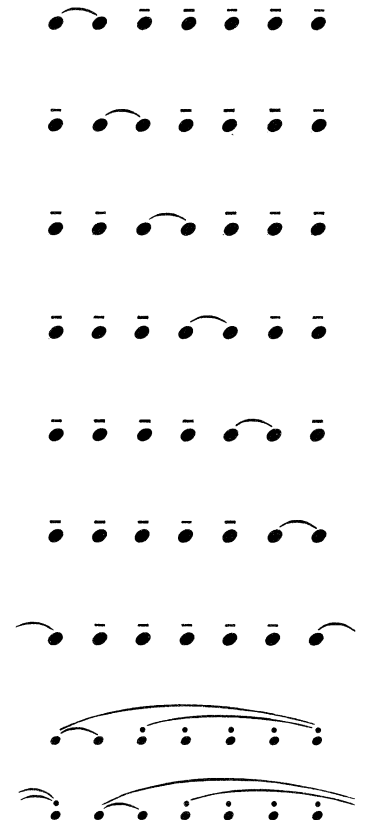
4) 

5) 

6) 

7) 

8) 

9) 

1)

Diagram 1 shows a sequence of eight notes on a staff. The first note is accented. The notes are grouped into pairs with slurs: (1,2), (3,4), (5,6), (7,8). There are also slurs over (1,2,3,4), (3,4,5,6), and (5,6,7,8). The final note is accented.

2)

Diagram 2 shows a sequence of eight notes on a staff. The first note is accented. The notes are grouped into pairs with slurs: (1,2), (3,4), (5,6), (7,8). There are also slurs over (1,2,3,4), (3,4,5,6), and (5,6,7,8). The final note is accented.

3)

Diagram 3 shows a sequence of eight notes on a staff. The first note is accented. The notes are grouped into pairs with slurs: (1,2), (3,4), (5,6), (7,8). There are also slurs over (1,2,3,4), (3,4,5,6), and (5,6,7,8). The final note is accented.

4)

Diagram 4 shows a sequence of eight notes on a staff. The first note is accented. The notes are grouped into pairs with slurs: (1,2), (3,4), (5,6), (7,8). There are also slurs over (1,2,3,4), (3,4,5,6), and (5,6,7,8). The final note is accented.

9)

10) (B8)

NINE-NOTE BOWING PATTERNS

B9

1)

2)

(B9) 3)

4)

5)

6)

7)

Exercise 7 consists of two parts. The first part contains 10 rows of rhythmic patterns. The first row has a quarter note followed by a dotted quarter note, then a series of eighth notes with beams. The second row has a dotted quarter note followed by a quarter note, then eighth notes with beams. The third row has eighth notes with beams, followed by a quarter note and eighth notes with beams. The fourth row has eighth notes with beams, followed by a quarter note and eighth notes with beams. The fifth row has eighth notes with beams, followed by a quarter note and eighth notes with beams. The sixth row has eighth notes with beams, followed by a quarter note and eighth notes with beams. The seventh row has eighth notes with beams, followed by a quarter note and eighth notes with beams. The eighth row has eighth notes with beams, followed by a quarter note and eighth notes with beams. The ninth row has eighth notes with beams, followed by a quarter note and eighth notes with beams. The tenth row has eighth notes with beams, followed by a quarter note and eighth notes with beams. The second part contains 4 rows of rhythmic patterns. The first row has a quarter note followed by a dotted quarter note, then eighth notes with beams. The second row has eighth notes with beams, followed by a quarter note and eighth notes with beams. The third row has eighth notes with beams, followed by a quarter note and eighth notes with beams. The fourth row has eighth notes with beams, followed by a quarter note and eighth notes with beams.

8) (B9)

Exercise 8 consists of two parts. The first part contains 10 rows of rhythmic patterns. The first row has a quarter note followed by a dotted quarter note, then eighth notes with beams. The second row has eighth notes with beams, followed by a quarter note and eighth notes with beams. The third row has eighth notes with beams, followed by a quarter note and eighth notes with beams. The fourth row has eighth notes with beams, followed by a quarter note and eighth notes with beams. The fifth row has eighth notes with beams, followed by a quarter note and eighth notes with beams. The sixth row has eighth notes with beams, followed by a quarter note and eighth notes with beams. The seventh row has eighth notes with beams, followed by a quarter note and eighth notes with beams. The eighth row has eighth notes with beams, followed by a quarter note and eighth notes with beams. The ninth row has eighth notes with beams, followed by a quarter note and eighth notes with beams. The tenth row has eighth notes with beams, followed by a quarter note and eighth notes with beams. The second part contains 4 rows of rhythmic patterns. The first row has a quarter note followed by a dotted quarter note, then eighth notes with beams. The second row has eighth notes with beams, followed by a quarter note and eighth notes with beams. The third row has eighth notes with beams, followed by a quarter note and eighth notes with beams. The fourth row has eighth notes with beams, followed by a quarter note and eighth notes with beams.

3)

4) (B12)

7)

Row 1: Slur over first 8 dots, bar line over last 4 dots.
 Row 2: Slur over first 8 dots, bar line over last 4 dots.
 Row 3: Slur over first 8 dots, bar line over last 4 dots.
 Row 4: Slur over first 8 dots, bar line over last 4 dots.
 Row 5: Slur over first 8 dots, bar line over last 4 dots.
 Row 6: Slur over first 8 dots, bar line over last 4 dots.
 Row 7: Slur over first 8 dots, bar line over last 4 dots.
 Row 8: Slur over first 8 dots, bar line over last 4 dots.
 Row 9: Slur over last 8 dots, bar line over first 4 dots.
 Row 10: Slur over last 8 dots, bar line over first 4 dots.
 Row 11: Slur over last 8 dots, bar line over first 4 dots.
 Row 12: Slur over last 8 dots, bar line over first 4 dots.
 Row 13: Slur over last 8 dots, bar line over first 4 dots.
 Row 14: Slur over last 8 dots, bar line over first 4 dots.

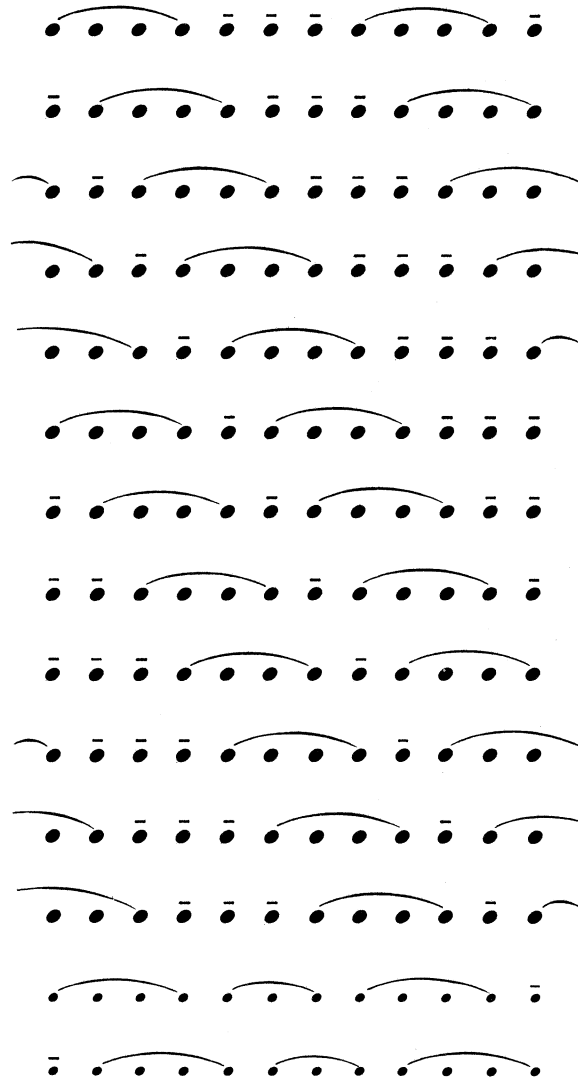
8) (B12)

Row 1: Slur over first 8 dots, slur over last 4 dots.
 Row 2: Slur over first 8 dots, slur over last 4 dots.
 Row 3: Slur over first 8 dots, slur over last 4 dots.
 Row 4: Slur over first 8 dots, slur over last 4 dots.
 Row 5: Slur over first 8 dots, slur over last 4 dots.
 Row 6: Slur over first 8 dots, slur over last 4 dots.
 Row 7: Slur over first 8 dots, slur over last 4 dots.
 Row 8: Slur over last 8 dots, slur over first 4 dots.
 Row 9: Slur over last 8 dots, slur over first 4 dots.
 Row 10: Slur over last 8 dots, slur over first 4 dots.
 Row 11: Slur over last 8 dots, slur over first 4 dots.
 Row 12: Slur over last 8 dots, slur over first 4 dots.
 Row 13: Slur over last 8 dots, slur over first 4 dots.
 Row 14: Slur over last 8 dots, slur over first 4 dots.

(B12) 9)

10)

11)



(B12)

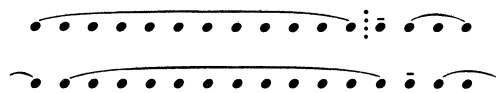
SIXTEEN-NOTE BOWING PATTERNS

B16

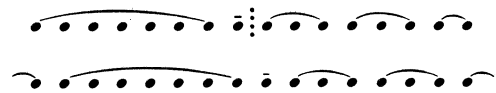
Sixteen-note patterns are formed by combining patterns of smaller groups adding up to sixteen notes, such as a twelve- and a four-note group; two eight-note groups; a seven-, a six- and a three-note group, *etc.* These newly formed patterns may then be shifted, note by note, across the bar line to form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


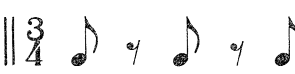


As a final step, bowing and rhythm patterns should be combined as illustrated in the last two examples in the preface.

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



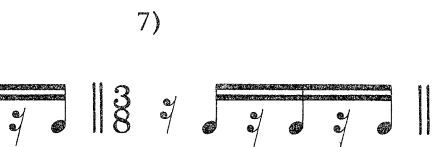
R1




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)  ||

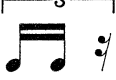
3)  ||


4)  ||


5)  ||

6)  ||


7)  ||


8)  ||


9)  ||

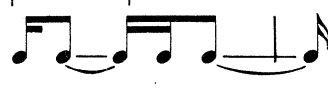
10)  ||

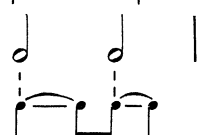
b) $\frac{2}{4}$

1)  ||


2)  ||


3)  ||


4)  ||


5) 2 against 3  ||


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


1)  ||


2)  ||


3)  ||

4)  ||

5)  ||

6)  ||

7)  ||

8)  ||



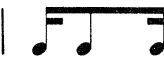



9)  ||



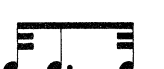



10)  ||

11)  ||




12)  ||


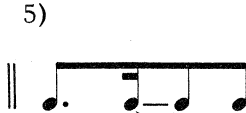
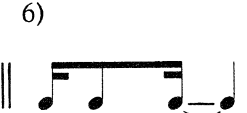

a) $\frac{2}{8}$ ($\frac{2}{4}$)

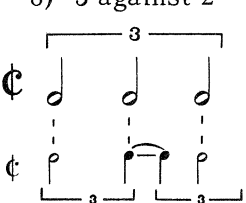
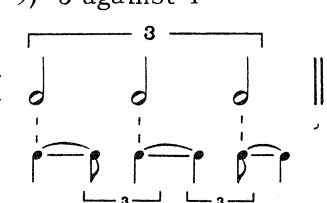
1)  || 2)  || 3)  || 4)  || 5)  || 6)  ||

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

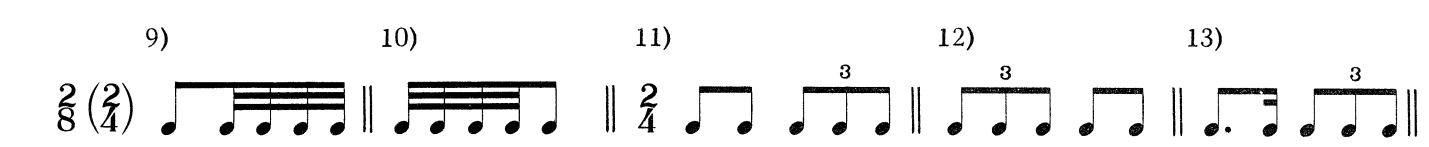
1) 2) 3) 4) 5)

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

6) 7) 8)



9) 10) 11) 12) 13)

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




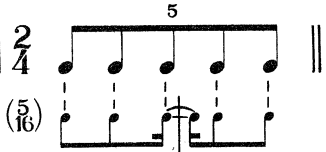
14) 15) 16)



(R5) 1) 2) 3)







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

4) 5) 6) 7) 5 against 2

 \parallel
 \parallel
 \parallel
 \parallel

(5/16)

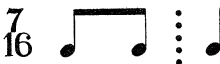
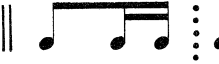
1) 2) 3) 4) 5) 6)

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

7) 8)

$\frac{5}{8}$  \parallel  \parallel

9) 10) 11) 12)





$\frac{7}{16}$  \parallel  \parallel  \parallel  \parallel

13) 14) 15) 16)

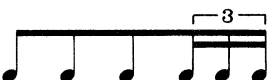
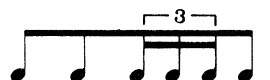

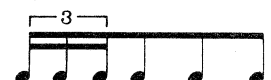
 \parallel
 \parallel
 \parallel
 \parallel


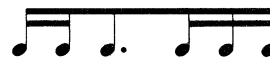


SIX-NOTE RHYTHM PATTERNS

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)  ||

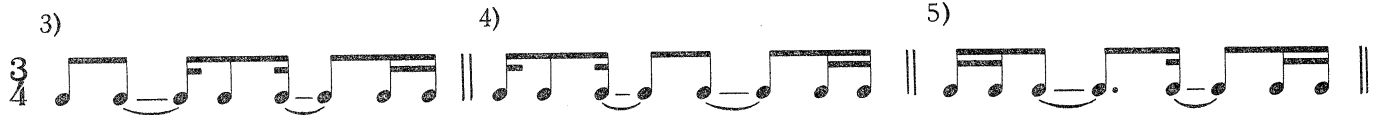
22)  || 23)  || 24)  || 25)  || 26)  ||

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

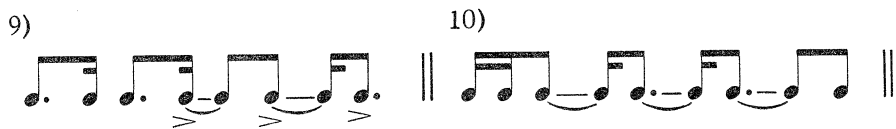
31)  || 32)  ||

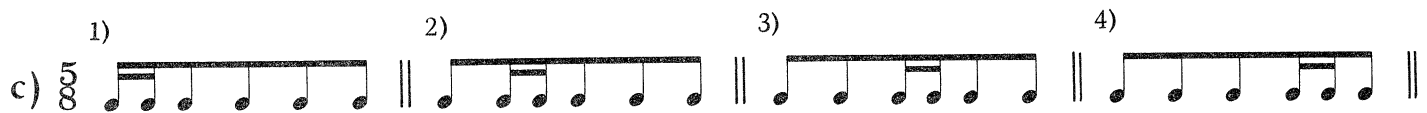
(R6) 1)

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

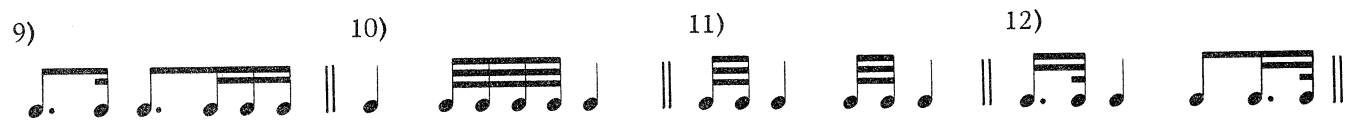
3) $\frac{3}{4}$ 4) 5) 

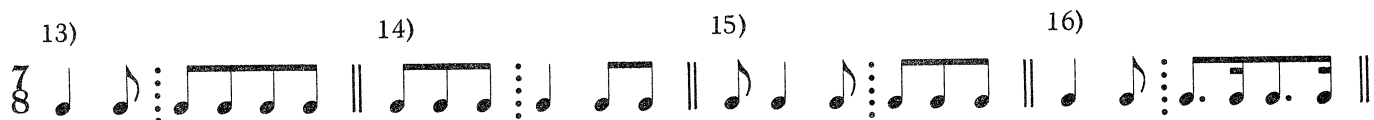
6) 7) 8) $\frac{4}{4}$ 

9) 10) 

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

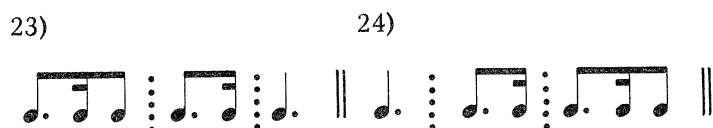
5) 6) 7) 8) 

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)  2)  3)  4)  5) 

6)  7)  8)  9) 

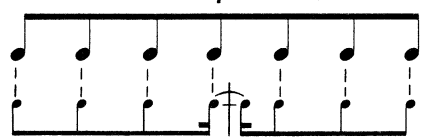
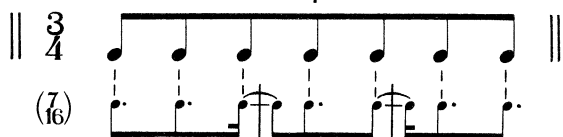
10)  11)  12)  13)  14) 

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


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

3)  4)  5) 

6)  7) 

8) 7 against 2  9) 7 against 3 


(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) ||



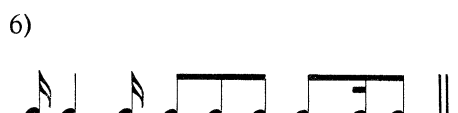
27) 28) 29) 30) 31) ||




NINE-NOTE RHYTHM PATTERNS




R9




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




1)  ||  || 




4)  ||  || 

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

10)  ||  || 




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




16)  ||  || 



19)  ||  || 

(R9)



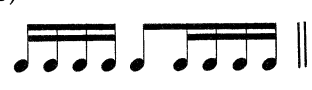
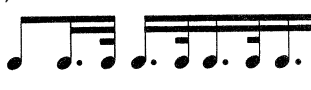
b) $\frac{9}{8}$





1) $\frac{9}{8}$  || 2) $\frac{9}{8}$  || 3) $\frac{9}{8}$  ||




4) $\frac{9}{8}$  || 5) $\frac{9}{8}$  || 6) $\frac{9}{8}$  ||


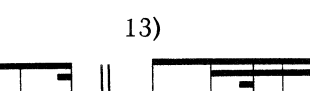

7) $\frac{4}{4}$  || 8) $\frac{4}{4}$  ||

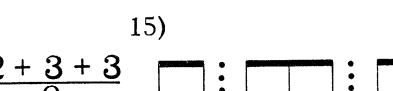
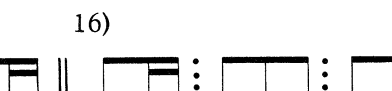
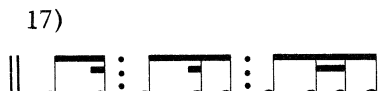
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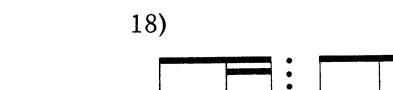
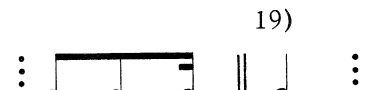
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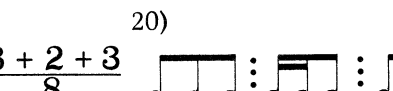


5) $\frac{5}{8}$  || 6) $\frac{5}{8}$  || 7) $\frac{5}{8}$  || 8) $\frac{5}{8}$  ||

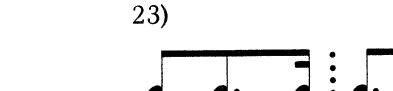

9) $\frac{7}{8}$  || 10) $\frac{7}{8}$  || 11) $\frac{7}{8}$  ||

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

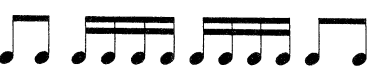
TWELVE-NOTE RHYTHM PATTERNS

R12

a) 4/4 (♩)

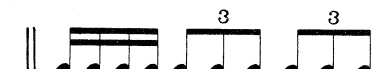
1)  ||


2)  ||

3)  ||


4)  ||

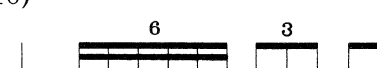
5)  ||

6)  ||

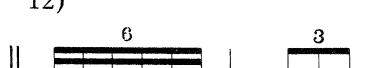
7)  ||


8)  ||


9)  ||

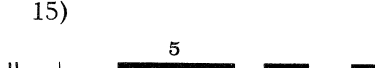
10)  ||


11)  ||


12)  ||


13)  ||

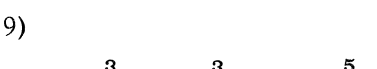
14)  ||


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 ||




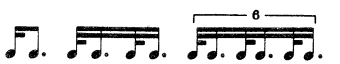
51) 3 5 || 52) 5 3 || 53) 3 5 ||

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)  || 

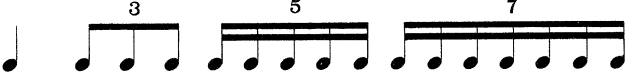

11)  || 

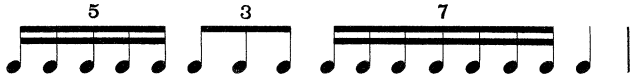
13)  || 

15)  || 

17)  || 

19)  || 

21)  || 22)  ||

23)  || 24)  ||

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

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

31)  || 32)  ||



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

36)  || 37)  ||

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



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


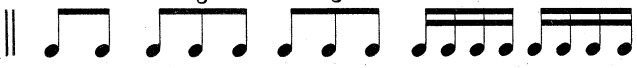
(R16)

b) 4/4 1)  2) 



3)  4) 



5)  6) 



c) 5/4 1)  2) 

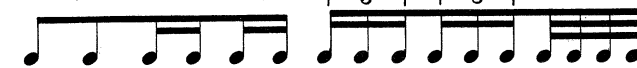
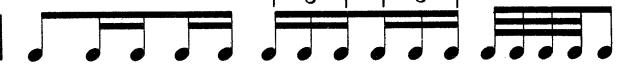
3)  4) 

5)  6) 

7)  8) 

9)  10) 

11)  12) 

13)  14) 

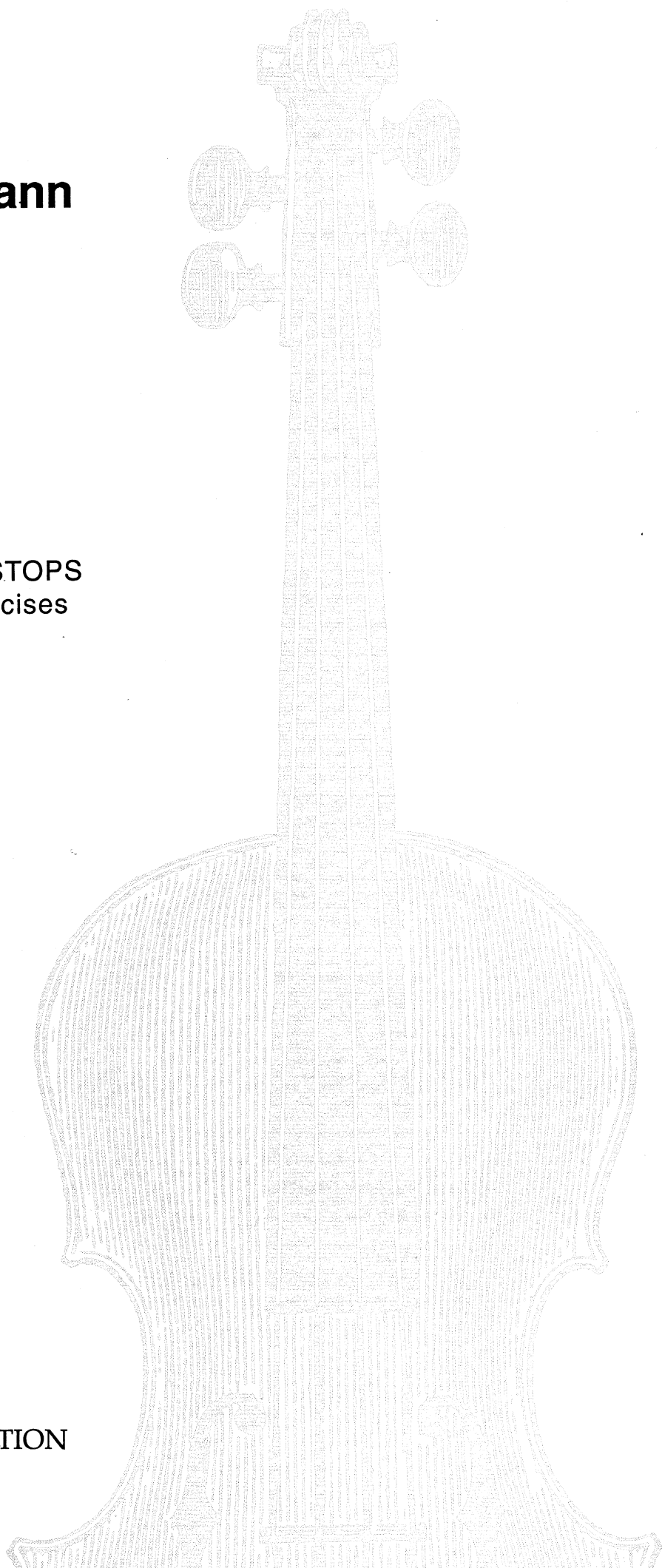
15)  16) 

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/A/2

(A)
D
G

Groups of 8 notes
Practice in all keys

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

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

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

B. Thirds in Disjunct Motion

Practice in all keys

A
D
E
A

A
D
E
A

A
D
G
A

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

E only

A only

Two Octave Scale

E. Whole Tone Scale

Groups of 8 notes

II. SIXTHS

A. Diatonic Consecutive Sixths

Groups of 12 notes

Practice in all keys.

The first system is for D major. It consists of two staves. The upper staff has notes D, E, F#, G, A, B, C, D, E, F#, G, A, B. The lower staff has notes G, F#, E, D, C, B, A, G, F#, E, D, C, B. Fingerings are indicated by numbers 1-3. A 'segue' section follows with notes D, E, F#, G, A, B, C, D, E, F#, G, A, B.

The second system is for A major. It consists of two staves. The upper staff has notes A, B, C, D, E, F#, G, A, B, C, D, E, F#. The lower staff has notes D, C, B, A, G, F#, E, D, C, B, A, G, F#. Fingerings are indicated by numbers 1-3. A 'segue' section follows with notes A, B, C, D, E, F#, G, A, B, C, D, E, F#.

The third system is for E major. It consists of two staves. The upper staff has notes E, F#, G, A, B, C, D, E, F#, G, A, B, C. The lower staff has notes A, G, F#, E, D, C, B, A, G, F#, E, D, C. Fingerings are indicated by numbers 1-3. A 'segue' section follows with notes E, F#, G, A, B, C, D, E, F#, G, A, B, C.

Practice the preceding exercise also with the following fingerings:

The first system is for D major. It consists of two staves. The upper staff has notes D, E, F#, G, A, B, C, D, E, F#, G, A, B. The lower staff has notes G, F#, E, D, C, B, A, G, F#, E, D, C, B. Fingerings are indicated by numbers 1-4. A 'segue' section follows with notes D, E, F#, G, A, B, C, D, E, F#, G, A, B.

The second system is for A major. It consists of two staves. The upper staff has notes A, B, C, D, E, F#, G, A, B, C, D, E, F#. The lower staff has notes D, C, B, A, G, F#, E, D, C, B, A, G, F#. Fingerings are indicated by numbers 1-4. A 'segue' section follows with notes A, B, C, D, E, F#, G, A, B, C, D, E, F#.

II/A

Groups of 9 notes
Practice in all keys.

The first three staves show a sequence of 9-note groups in different keys. Each staff includes fingerings (1-4) and chord markings (A, D, E, G) above and below the notes. A dashed line with a '3' indicates a triplet. A bracket with an '8' indicates an eighth-note group. The notes are: Staff 1: A2, D3, E4, G4, A4, B4, C5, D5, E5; Staff 2: D2, E3, F3, G3, A3, B3, C4, D4, E4; Staff 3: G2, A2, B2, C3, D3, E3, F3, G3, A3.

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 next three staves are labeled 'C major' and show specific fingerings for the first three major keys. Each staff includes fingerings (1-4) and chord markings (A, D, E) above and below the notes. A dashed line with an '8' indicates an eighth-note group. The notes are: Staff 4: C4, D4, E4, F4, G4, A4, B4, C5, D5; Staff 5: D4, E4, F4, G4, A4, B4, C5, D5, E5; Staff 6: E4, F4, G4, A4, B4, C5, D5, E5, F5.

II/A

A minor

E major

II / A

F# minor

D E

D E

D E

A \flat major

D E

E A

(2)
(1)

D E

II / A

C minor

Three staves of musical notation in C minor. Each staff contains eighth-note patterns with fingerings (1-4) and accents. Chords D, A, and E are indicated below the notes. The first staff starts with a C minor chord and includes a circled '2' and '1' at the end. The second staff includes a circled '(2 1)' at the beginning. The third staff ends with a circled '2' and '0'.

B. Sixths in Disjunct Motion

Groups of 8 notes

Practice in all keys.

Three staves of musical notation for 'Sixths in Disjunct Motion' practice. Each staff shows groups of 8 notes with fingerings (1-4) and accents. Chords A, D, E, and G are indicated below the notes. The first staff includes a circled '1' at the beginning. The second staff includes a circled '(8)' at the beginning. The third staff includes a circled '(8)' at the beginning.

II/D

D. Whole Tone Scales

Groups of 8 notes

The exercise consists of three staves of music, each containing two groups of 8 notes. The notes are written in treble clef with a key signature of one flat (B-flat). Fingerings are indicated by numbers 1-4 below the notes. Chord markings (A, D, E) are placed above the notes. A dashed line with the number '8' indicates the length of each group. The first staff includes a 'segue' marking. The second staff includes a circled '(A)' marking above the final note of the second group.

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.

The exercise consists of three staves of music, each containing two groups of 8 notes. The notes are written in treble clef with a key signature of one flat (B-flat). Fingerings are indicated by numbers 1-4 below the notes. Chord markings (D, G, A, E) are placed above the notes. A dashed line with the number '8' indicates the length of each group. The first staff is labeled 'D only' and 'G only'. The second staff is labeled 'A only' and 'D'. The third staff is labeled 'E only' and 'A'.

III. OCTAVES

A. Diatonic Consecutive Octaves

Groups of 12 notes

Practice in all keys.

The musical score is divided into several sections:

- Section 1:** Labeled "D only" and "G". It shows a group of 12 notes in D major with fingering: 4 4 4 4 1 1 1 1 4 4 4 4. Below the staff, the notes are labeled with their respective fingerings: 3 3 3 1 1 1 4 4 2 2 3 1 1.
- Section 2:** Labeled "A only" and "D". It shows a group of 12 notes in A major with fingering: 4 4 1 1 4 4 4 4 4 4 4 4. Below the staff, the notes are labeled with their respective fingerings: 3 3 1 1 4 4 2 2 4 4 2 2.
- Section 3:** Labeled "E A" and "E A". It shows a group of 12 notes in E major with fingering: 4 4 1 1 4 4 4 4 4 4 4 4. Below the staff, the notes are labeled with their respective fingerings: 3 3 1 1 4 4 2 2 4 4 2 2.
- Section 4:** Labeled "D only" and "G". It shows a group of 12 notes in D major with the title "Fingered". The notes are heavily fingered with numbers 1-4.
- Section 5:** Labeled "A only" and "D". It shows a group of 12 notes in A major with the title "Fingered". The notes are heavily fingered with numbers 1-4.
- Section 6:** Labeled "E A" and "E A". It shows a group of 12 notes in E major with the title "Fingered". The notes are heavily fingered with numbers 1-4.
- Section 7:** Labeled "E A" and "E A". It shows a group of 12 notes in E major with the title "Fingered". The notes are heavily fingered with numbers 1-4.

III / B

2

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

A D E A

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

1 2 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

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

D. Tenths and Octaves Combined

Groups of 12 notes Practice in all keys

E
A 4 4 4 segue
1 1 1 1

1

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

(8)

4 4 4 segue
1 1 1

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

IX. DOUBLE HARMONICS

A. Scales in Thirds

Groups of 8 notes

Sounding pitch 8

1 C major

The first system shows the C major scale in thirds. The upper staff is a dashed line labeled 'Sounding pitch 8'. The lower staff is a piano part with fingering numbers (1-4) and includes a trill-like figure in the right hand. A chord 'E A' is marked above the piano part.

2 D major

The second system shows the D major scale in thirds. The upper staff is a dashed line labeled 'Sounding pitch 8'. The lower staff is a piano part with fingering numbers and includes a trill-like figure. Chords 'A D' and 'E A' are marked above the piano part.

3 E major

The third system shows the E major scale in thirds. The upper staff is a dashed line labeled 'Sounding pitch 8'. The lower staff is a piano part with fingering numbers and includes a trill-like figure. A chord 'E A' is marked above the piano part.

4 Bb major

The fourth system shows the Bb major scale in thirds. The upper staff is a dashed line labeled 'Sounding pitch 8'. The lower staff is a piano part with fingering numbers and includes a trill-like figure. A chord 'E A' is marked above the piano part.

5 Ab major

The fifth system shows the Ab major scale in thirds. The upper staff is a dashed line labeled 'Sounding pitch 8'. The lower staff is a piano part with fingering numbers and includes a trill-like figure. A chord 'E A' is marked above the piano part.

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 segue E

3 3
2 2 segue E

4 4

A
A
D
G

2

1 1
3 3 segue E

2 2
2 2 segue E

2 2
4 4 segue

3 3

A
A
D
G

3

3 3
2 2 segue E

1 1
1 1 segue E

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

4 3 4 3
3 2 3 2 segue

E

A
A
D
G

4

1 4
1 3 segue E

E

A

5

2 4
1 1 segue E

E

A

6

1 2
2 4 segue E

E

A

7 *segue* E A

8 *segue* E A

9 *segue* E A

10 *segue* E 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.*

11 *segue* E A D G

B. In Disjunct Motion

Groups of 12 notes

Practice in all keys.

1 A D G 4 1 3 4 1 3

2 E A D 2 4 1 2 4 1

Part Two

ARPEGGIOS

I. OCTAVES

(Parallel and Fingered)

A. Major, Minor and Diminished Triads

Groups of 12 notes

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

The main score consists of five systems of parallel octaves. Each system contains two staves of music. The notes are grouped into sets of 12 notes, with fingerings indicated by numbers 1-4 above the notes. Chord labels (E, A, D, Ab, Eb) are placed below the notes to indicate the triads being played. The systems progress through major, minor, and diminished triads in various keys.

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

This section provides alternative lower fingerings for the minor arpeggios. It shows two systems of notes with fingerings indicated by numbers 1-4. Chord labels (E, A, D, Ab, Eb) are placed below the notes. The notes are grouped into sets of 12 notes, with fingerings indicated by numbers 1-4 above the notes.

I/B

B. Augmented Triads

Groups of 12 notes

C. Diminished Sevenths

Groups of 9 notes

D. Dominant Seventh and Inversions

Groups of 12 notes

II. VARIOUS INTERVALS

A. Triads in Sixths and Fifths

Groups of 12 notes

The musical score consists of ten staves, each containing a sequence of 12 notes. The notes are often grouped into triads. Fingerings are indicated by numbers 1-4 above the notes. Some staves include chord labels like 'E', 'A', and 'D'. The music is organized into measures, with some measures containing multiple notes beamed together.

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 score is a technical exercise for guitarists.

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 on 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), (0 1), and (2 4) respectively.

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, 3, 2.

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, 3, 2.

II / C

C. Triads with Passing Tones in Various Intervals

Groups of 8 notes

The musical score consists of five staves, each containing a sequence of eight notes. The notes are often grouped into triads. Fingerings (1-4) and chord names (E, A, D) are indicated above the notes. The notes are mostly eighth notes, with some quarter notes. The key signature has one flat (B-flat).

Staff 1: Notes: G2, A2, Bb2, C3, D3, E3, F3, G3. Chords: E (1 2), E (1 2), E (1 2), E (1 2), E (1 2), E (1 2), E (1 2), E (1 2). Fingerings: 1, 2, 1, 1, 2, 3, 2, 4.

Staff 2: Notes: G2, A2, Bb2, C3, D3, E3, F3, G3. Chords: E (1 2), E (1 2), E (1 2), E (1 2), E (1 2), E (1 2), E (1 2), E (1 2). Fingerings: 0, 1, 2, 1, 3, 2, 2, 4.

Staff 3: Notes: G2, A2, Bb2, C3, D3, E3, F3, G3. Chords: E (1 2), E (1 2), E (1 2), E (1 2), E (1 2), E (1 2), E (1 2), E (1 2). Fingerings: 1, 2, 1, 1, 2, 3, 2, 4.

Staff 4: Notes: G2, A2, Bb2, C3, D3, E3, F3, G3. Chords: A (2 4), D (2 4), E (1 2), E (1 2), E (1 2), E (1 2), E (1 2), E (1 2). Fingerings: 2, 1, 1, 3, 2, 1, 1, 2.

Staff 5: Notes: G2, A2, Bb2, C3, D3, E3, F3, G3. Chords: E (1 2), E (1 2), E (1 2), E (1 2), E (1 2), E (1 2), E (1 2), E (1 2). Fingerings: 1, 1, 2, 1, 1, 2, 3, 2.

II / C

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

(2)
4

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

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

(2)
4

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

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

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

(2)
4

II / D

D. Augmented Triads in Sixths

Groups of 12 notes

Two staves of musical notation for 'Augmented Triads in Sixths'. The first staff contains two measures of music with fingerings and accents for notes A, B, and C. The second staff contains two measures of music with fingerings and accents for notes D, E, and F. Brackets are used to group notes within measures.

E. Diminished Seventh in Various Intervals

Groups of 9 notes

Three staves of musical notation for 'Diminished Seventh in Various Intervals'. The first staff is labeled '1' and contains two measures of music with fingerings and accents for notes E, F, G, and A. The second staff is labeled '2' and contains two measures of music with fingerings and accents for notes B, C, D, and E. The third staff contains two measures of music with fingerings and accents for notes F, G, A, and B. Brackets and circled numbers are used to group notes and indicate specific intervals.

F. Dominant Seventh in Sixths and Seventh

Groups of 9 notes

The musical score consists of five systems, each containing a single staff of music. The key signature is one flat (F major). The music is composed of 9-note groups. Fingering numbers (1-4) are placed above notes. Chord symbols (A, D, E) are placed above or below notes. Some systems include circled numbers (3) or (4) below the staff. The fifth system ends with a double bar line.

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 a '3' above the first measure and '2 1 0' above the second measure. The third staff includes '(8)' above the first measure and '3 2 1' above the second measure.

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 chords with fingering numbers (0-4) and 'segue' markings. The first staff includes 'E' above the first measure, '1 2 3' above the second measure, and '(0) (1) (2)' above the third measure. The second staff includes '1 2 3' above the first measure, 'E' above the second measure, and 'E' above the third measure.

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

