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*This book is dedicated to my husband Beau and to our children Lisette and Scott.*

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## PREFACE

In 1966, Ivan Galamian and Frederick Neumann co-authored the renowned violin scale system book, *Contemporary Violin Technique*. During their lives, they had hoped to adapt their method for viola. I regret that the late Frederick Neumann was unable to see the completion of this book. We spoke together often of this project with much enthusiasm.

Demand for technical perfection from violists has increased enormously. This is especially true with contemporary music. Today's violist enjoys greater prominence than ever before and therefore requires a regimen of technical exercises. Technique gained from studying scales produces confident playing and with it the freedom to express musical ideas.

This adaptation provides a comprehensive version of the Galamian/Neumann method for violists at all levels of development or professional achievement.

The following changes and additions were made to the original violin edition:

- 1) Related studies have been rearranged into chapters (see Table of Contents).
- 2) Labels were added stating the key, and arpeggios were labeled in order to add clarity.
- 3) Two additional arpeggio options are offered (see explanation on page 87).
- 4) Some three-octave scales and arpeggios have a third fingering choice in addition to Galamian's original fingerings. Some suggestions are offered as practice aids.
- 5) A chapter was added containing two-octave scales and arpeggios more suitable for students. Another was added to include two- and three-octave broken thirds. A third chapter was added containing double stops (thirds, sixths, octaves and tenths starting and ending on tonic in various rhythmic groupings).
- 6) Summary charts and practice suggestions can be found on pages 46, 47, and 155.

I would like to express my sincere gratitude to Barbara Krakauer, who generously shared her inspiration, enormous talents and love of learning. Special thanks go to Pierre-Henri Xuéreb of the Conservatoire Supérieur de Paris for his invaluable assistance. Hans Jørgen Jensen and his book, *The Ivan Galamian Scale System for Violoncello* deserve my acknowledgement for the inspiration which guided the organization of this material. I am also grateful to Judith Galamian for her support of this endeavor.

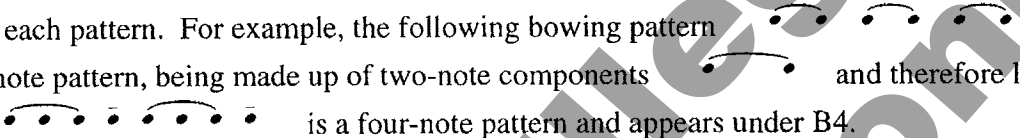

—Karen Olson

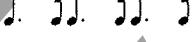

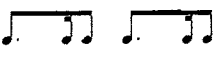

## INTRODUCTION

Adapted from the Preface to *Contemporary Violin Technique*

In the Galamian Scale System, scales and arpeggios are uniquely integrated with a system of bowing and rhythm patterns.\* The patterns are designed to help the student derive greater and quicker benefit from 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 therefore listed under B2. The design  is a four-note pattern and appears under B4.

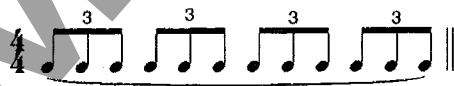
The same principle applies to the rhythms. The following example  derives from the two-note rhythmical figure . Accordingly it is referred to as a two-note rhythm pattern and is listed under R2. The figure  is a three-note rhythm pattern (R3). The figure  is a twelve-note pattern (R12).

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.

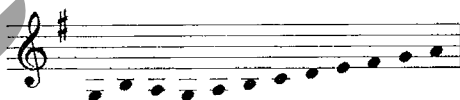
The following illustrations derived from Chapter III, will demonstrate the method of combining the exercises with the patterns. The applicable patterns are:

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 this scale book B and R code numbers are listed to indicate the applicable patterns. Primary patterns in which the exercise would first be practiced are also given.

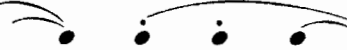
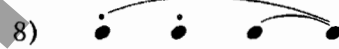
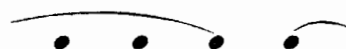
To facilitate the use of various bowings, rhythms and their combinations, all note-heads in the exercises are printed without stems. Bowing patterns are shown by note-heads which do not indicate any specific time value, meter or rhythm. Rhythm patterns are presented without any indications for specific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

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.

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


*Ivan Galamian*

*Frederick Neumann*





## 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.*



1) 2) 3) 4)

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

5) 6) 7) 8)

9) 10) 11) 12)

13) 14) 15) 16)

17) 18) 19) 20) 21)

22) 23) 24) 25) 26)

27) 28) 29) 30)

31) 32)

The image displays 32 numbered musical patterns for six-note rhythms. The patterns are organized as follows:

- Patterns 1-4: 2/4 time signature.
- Patterns 5-12: 2/4 time signature, with patterns 9-12 featuring triplets.
- Patterns 13-16: 2/4 time signature.
- Patterns 17-21: 2/4 time signature, with patterns 17-19 featuring triplets and patterns 20-21 featuring quintuplets.
- Patterns 22-26: 3/8 time signature, with patterns 25-26 featuring triplets.
- Patterns 27-30: 6/8 time signature.
- Patterns 31-32: No time signature, featuring a repeat sign.

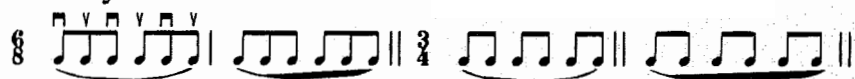
## TWO-OCTAVE ARPEGGIOS

Groups of six notes.

ADDITIONAL PATTERNS: *B1, B2, B3, B6*

Primary Patterns:\*

*R1, R2, R3, R6*



Two-octave arpeggios for various keys, showing fingerings (0-4) and bowing directions (up/down).

**C Major** (0) **A Minor** (1, 4, 1-1)

**F Major** (3, 0, 1, 0, 2) **D Minor** (1)

**B-Flat Major** (2, D 1, 3, 1, 4, 1, 3, D 1, 2) **G Minor** (0, 1, 2, 0, 2)

**E-Flat Major** (2) **C Minor** (0)

**A-Flat Major** (1, 4, 1, 3, 1-1) **F Minor** (3, 2, 3, 2)

**C** (2) **C** (2)

\* The "Primary Patterns" are the most basic and therefore the easiest bowings and rhythms to play. These should be practiced first. The additional bowing and rhythm patterns such as B1 and R1 refer to those in Part I, which are summarized for easy reference on pages 46 and 47. The label "Primary Patterns" has been preserved from the violin version.

## INTRODUCTION TO THE THREE-OCTAVE ARPEGGIOS

There are three fingering options for most of the arpeggios in this section:

- Above the notes with occasional alternate fingerings in parentheses
- Below the notes, **not including** the underlined fingerings in parentheses
- All underlined fingerings, both above and below the notes

### PRACTICE SUGGESTIONS

The “Primary Patterns” are the most basic and therefore the easiest bowings and rhythms to play. These should be practiced first. The additional bowing and rhythm patterns such as B1 and R1 refer to those in Part I, which are summarized for easy reference on pages 46 and 47. The labels “Primary Patterns” and “Patterns” have been preserved from the violin version.

When changing strings, prepare and place the left hand finger before placing and moving the bow.

Make your own series of arpeggios by varying the order and selection. An alternate series similar to that popularized by Carl Flesch is as follows: first play arpeggio No. 1 Minor, followed by No. 9 Major; No. 4 Relative Minor Six; No. 6 Subdominant Six-four; No. 7 Minor Subdominant Six four; No. 10 Diminished (Seventh); and No. 5 Dominant (Seventh). Thoroughly master each series before changing to a new series. Memorizing each series is helpful.

For Arpeggios Nos. 5 and 10:

- The notes in parentheses may be added in order to enhance harmonic understanding—use the fingering below the notes. When playing these groups of twelve notes, apply the appropriate patterns which are listed on page 97.
- Also play these arpeggios without the notes in parentheses using the fingering above the notes. This will train the hand to play both close and distant intervals.

## FIFTHS ON ONE STRING

Groups of eight notes.

ADDITIONAL PATTERNS: B1, B2, B4, B8

Primary Patterns:

R1, R2, R4, R8



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.

C

G

D

A

## A FEW NON-TRADITIONAL SCALES

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.

Groups of nine notes.

ADDITIONAL PATTERNS: *B1, B3, B9*

Primary Patterns:

*R1, R3, R9*

The musical notation consists of eight staves. The first staff is in 3/8 time and shows a rhythmic pattern of eighth notes with brackets indicating groups of three notes. The following seven staves show scales in bass and treble clefs, with various accidentals and fingerings (1, 2, 3) indicated above the notes. A large 'Copyrighted material' watermark is overlaid diagonally across the page.

Practice suggestion: Bracket each repetition of the pattern.

Note: Accidentals apply to the corresponding note only.