NEW

SCALE STUDIES

FOR THE

VIOLIN

BY

CARL HALIR

NEWLY REVISED AND ANNOTATED EDITION

BY

E. L. WINN

CARL FISCHER Inc., COOPER SQUARE NEW YORK
BOSTON CHICAGO

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Preface to the Original European Edition

To my knowledge, most of the scale studies are limited to a reproduction of the 24 scales, fingered according to the particular individuality of the writer; the pupil sees the written scale, the perfect execution of which forms the most difficult problem in technique; however, he is not instructed how to overcome the difficulty. The consequence of this is that one often meets violinists who, after many years of study, are unable to play a scale perfectly, so that their technique, being devoid of a good foundation, must necessarily remain deficient.

After many years of practical experience, I have compiled these new studies, which show the pupil the scales with all possible varieties of fingering, beginning and ending on any note of the scale; the assiduous practice of these, will bring him to the highest point of perfection. Owing to the length of the matter, I have only worked out a few of the scales; I leave it to the teacher and pupil to proceed in accordance with the examples given.

CARL HALIR

BERLIN, OCTOBER, 1896

Preface to the New American Edition

1. Most scale studies include only the twentyfour scales fingered according to the individuality of the writer. The pupil practices the scales without solving the problem of technique; in fact, he is not instructed how to overcome difficulties. As a result, many violinists, after years of study, cannot play a scale perfectly, their technique being necessarily deficient.

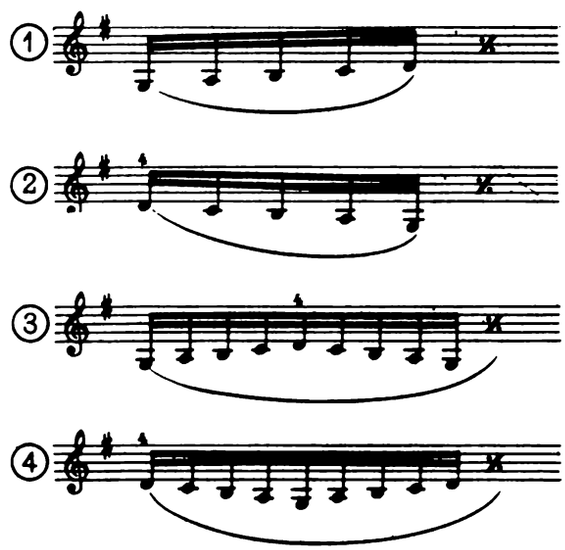
2. Professor Halir of the Royal High School, Berlin, was one of the highest authorities on violin art in the world. Although he presented only a few of the scales, he so outlined the work that both teacher and pupil can follow his suggestions in the use of other scales.

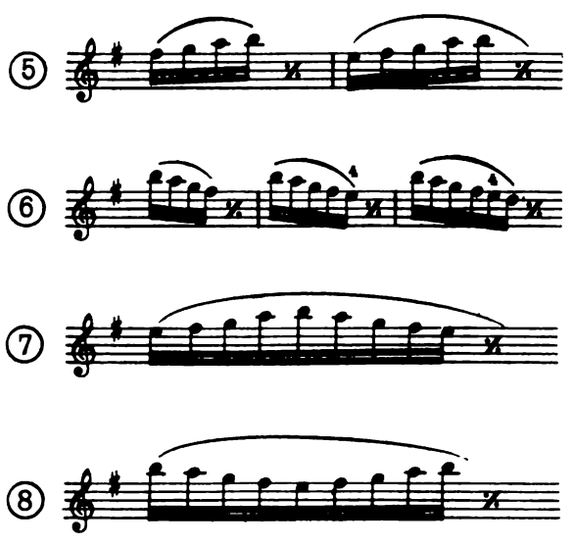
3. The Halir Studies include scales with all varieties of fingering, beginning and ending on any note of the scale. This sectional treatment of scales leads to absolute perfection, that is to say, the student is quite at his ease even in the most difficult parts of a scale. After many years of practical experience in teaching, as well as in studying and investigating at home and abroad, I cannot find any studies which meet the entire needs of pupils as do these Studies of Halir. In securing a perfect legato they are invaluable. They are written with all possible varieties of fingering, beginning and ending with any note of the scale. Repetition and absorption of detail bring the pupil to perfection.

4. Professor Halir was an acknowledged master of the technique and of violin playing. He was also an inspiring artist and teacher.

With the exception of certain Sevcik Studies and Goby Eberhardt's System of Violin Playing, no work intimately connected with the perfection of violin technique has been so universally accepted as the Studies of Halir. It is because of their universal use in America on the part of the exponents of the Berlin School, that I have endeavored to give them a still wider popularity in the profession by suggestions as to the manner in which they should be taught.

Those who know the original European edition of these scale studies will notice my suggestion as to changing the order of exercises in the first chapter on Preparatory Studies in the First Position. *(See footnote page 5)* To have the exercises taken up in more natural succession I would advise taking them up as follows:-





The scale of G seems the most natural one with which to begin. Play each group lightly in the middle of the bow. A perfect legato is desired. The groups must be detached, the bow being raised after each stroke. The movement is from the arm. The fourth finger should lie in the same plane as the third. The fingers should be relaxed, lying curved over the strings. Elasticity rather than force is desirable if a fluent technique is to be secured. Each note should receive absolutely its full value. The tempo must be slow and even at first, but it may be increased as the student becomes more skilful. A singing tone and absolutely pure intonation are indispensable. In crossing the strings there should be very little perceptible movement of the wrist. The bow should lie well over the strings. The tone should be well connected, the fourth finger falling with ease into place. There should be no bow pressure.

Play each passage lightly eight times. Many students strive to play a long passage in exactly the same time as a short group of notes. This is not advisable, as it interferes with a perfectly clean technique. A passage should be repeated many times until it is perfect.

The special difficulty lies with the quickness of the fourth finger in passing from one string to another. The ascending scale is followed by the same grouping in the descending scale. In the study of the legato, when the ascending and decending scales are to be combined, great care should be used in string transfers, because they occur with greater frequency. Examples 3 and 4, therefore, are much more difficult than 1 and 2.

Finger technique naturally begins with the G string, as it responds less easily to finger action and also because the fingers lie well over the neck of the violin.

Number 5 introduces exercises upon the E string in the same key as before.

Again, the wrist, while free, must not rise and fall too much with the string transfer, the bow lying, as before, well over two strings. This is especially true of numbers 7 and 8. The exercises should also be played in A♭ major, A major, B♭ major, and B major.

E. L. WINN

TRINITY COURT, BOSTON, 1910

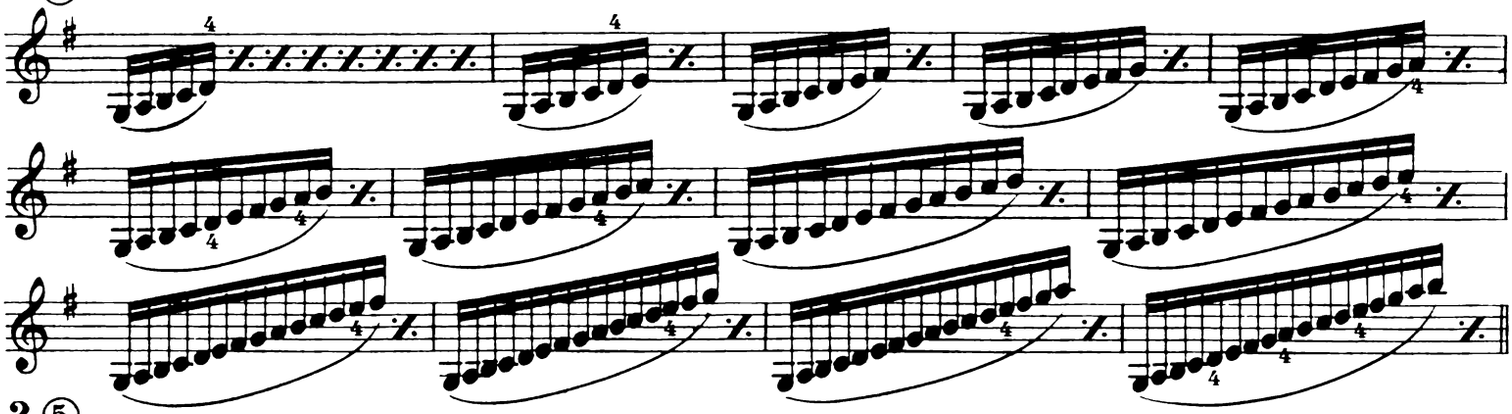
Carl Halir New Scale Studies

a. Preparatory Studies

in the first position, to obtain the utmost evenness and velocity in the movement of the fingers.

(See Preface for Explanatory Remarks)

1. ①



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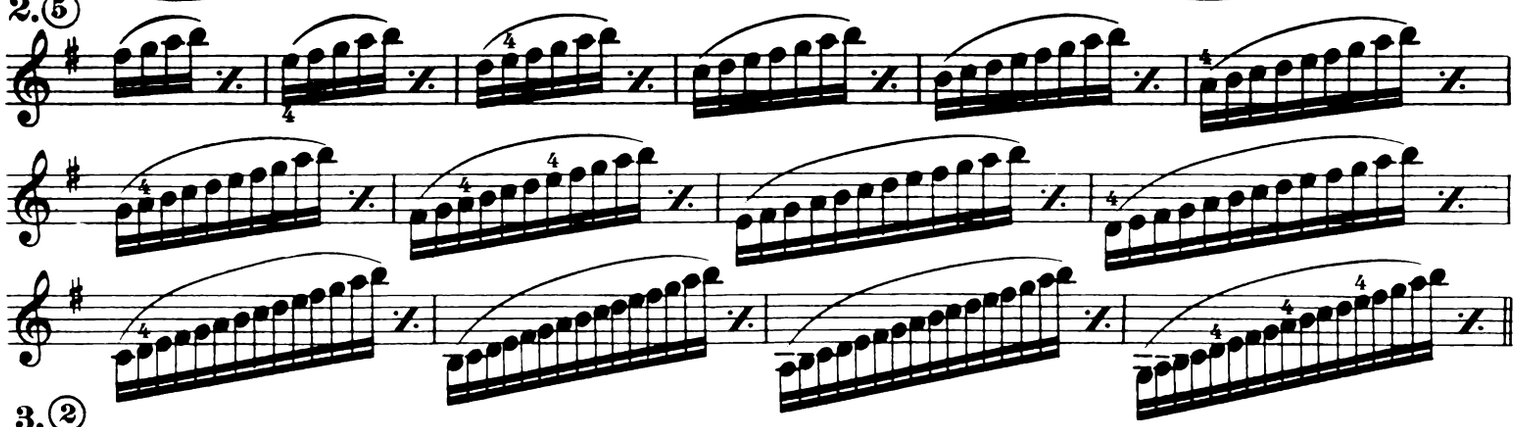

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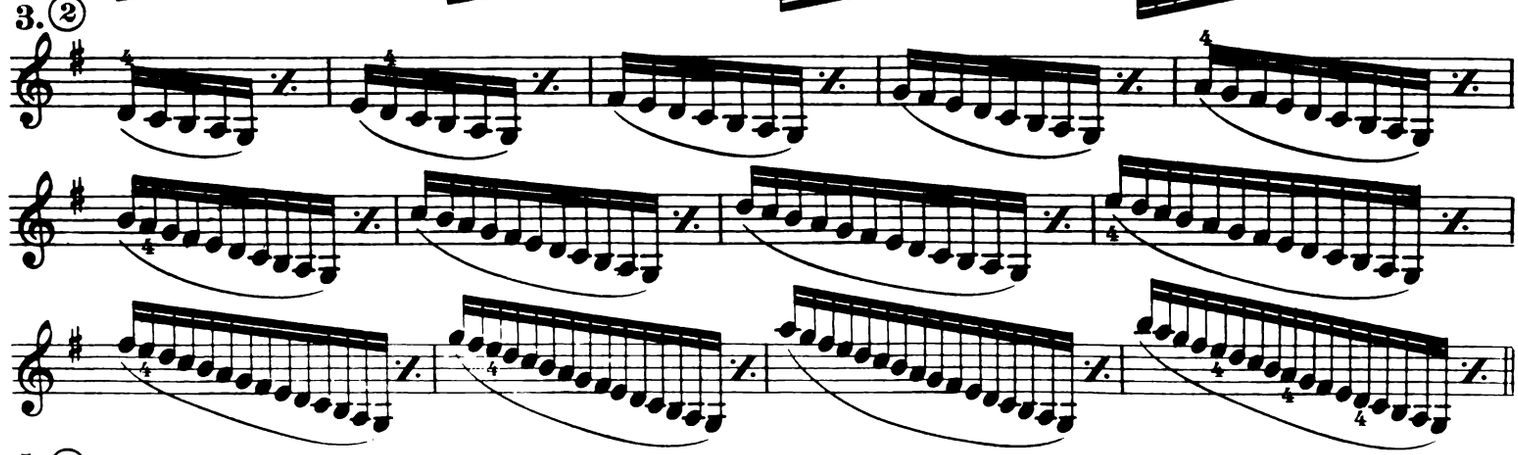

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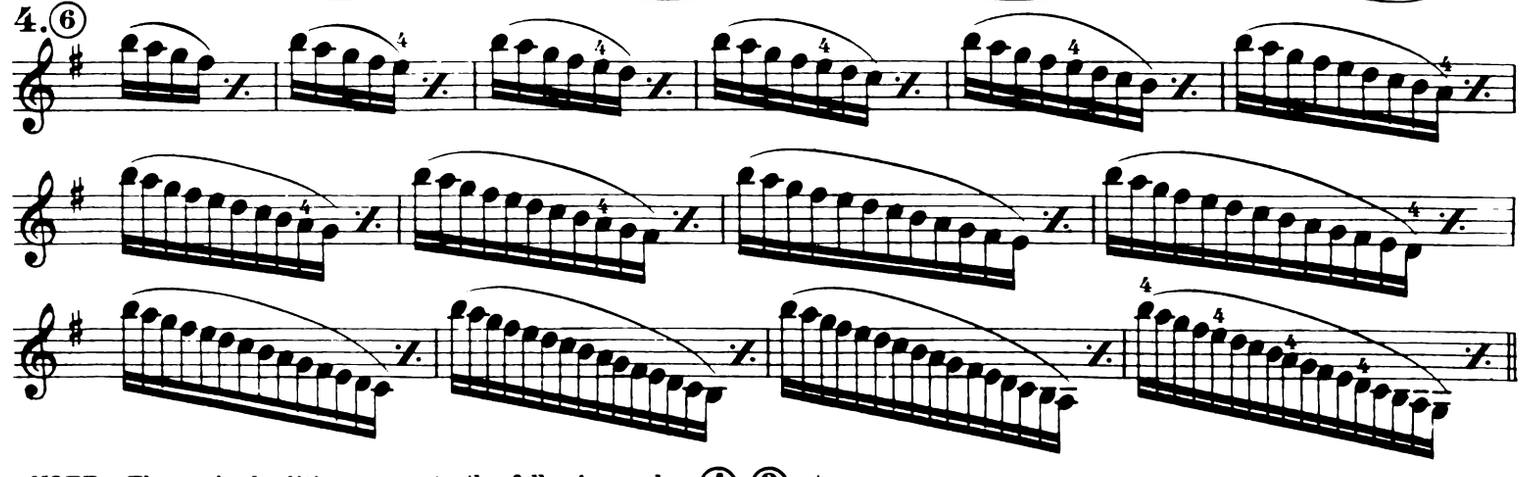

NOTE: The revised edition suggests the following order ① ② etc.

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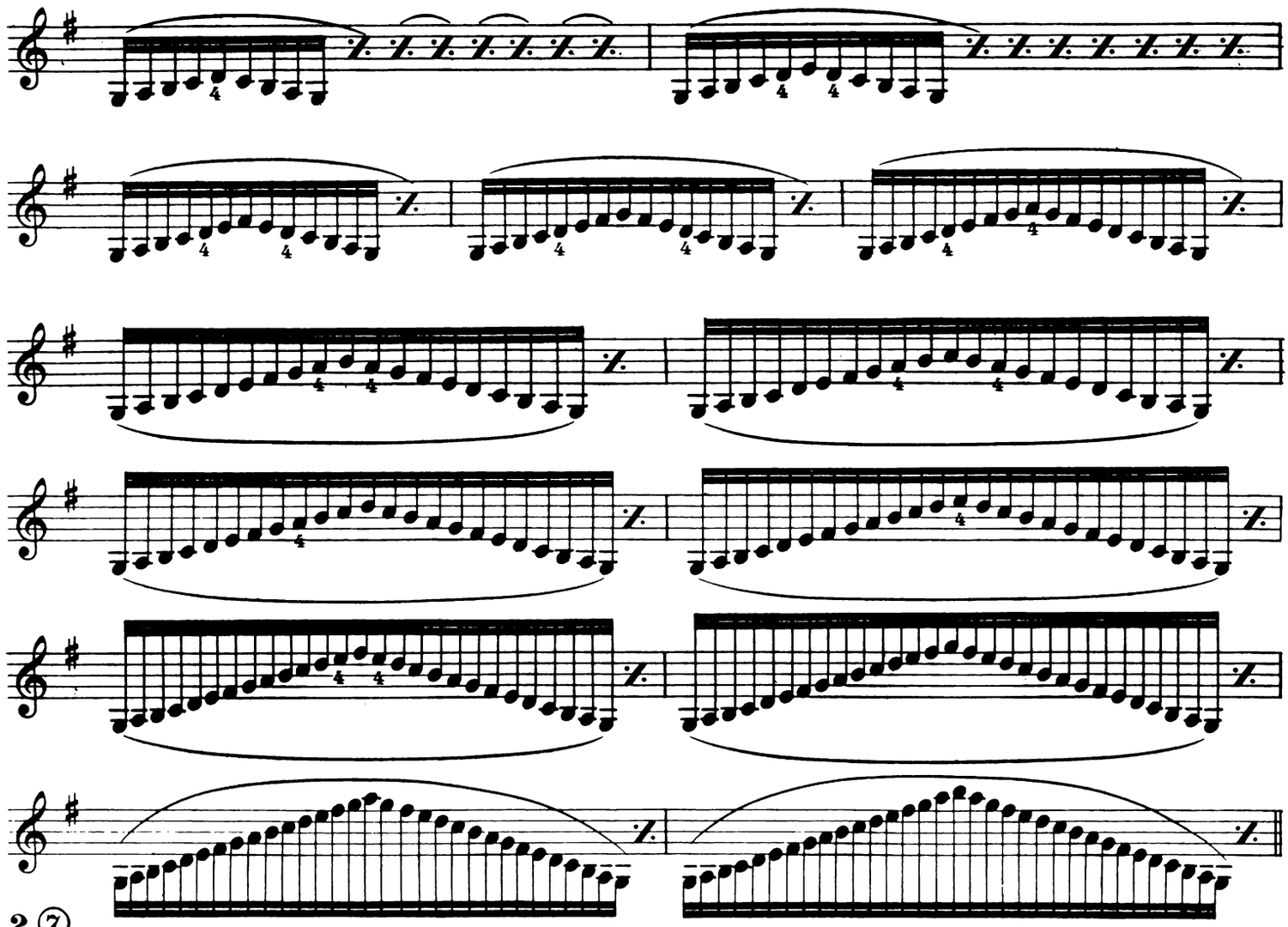
1. ③



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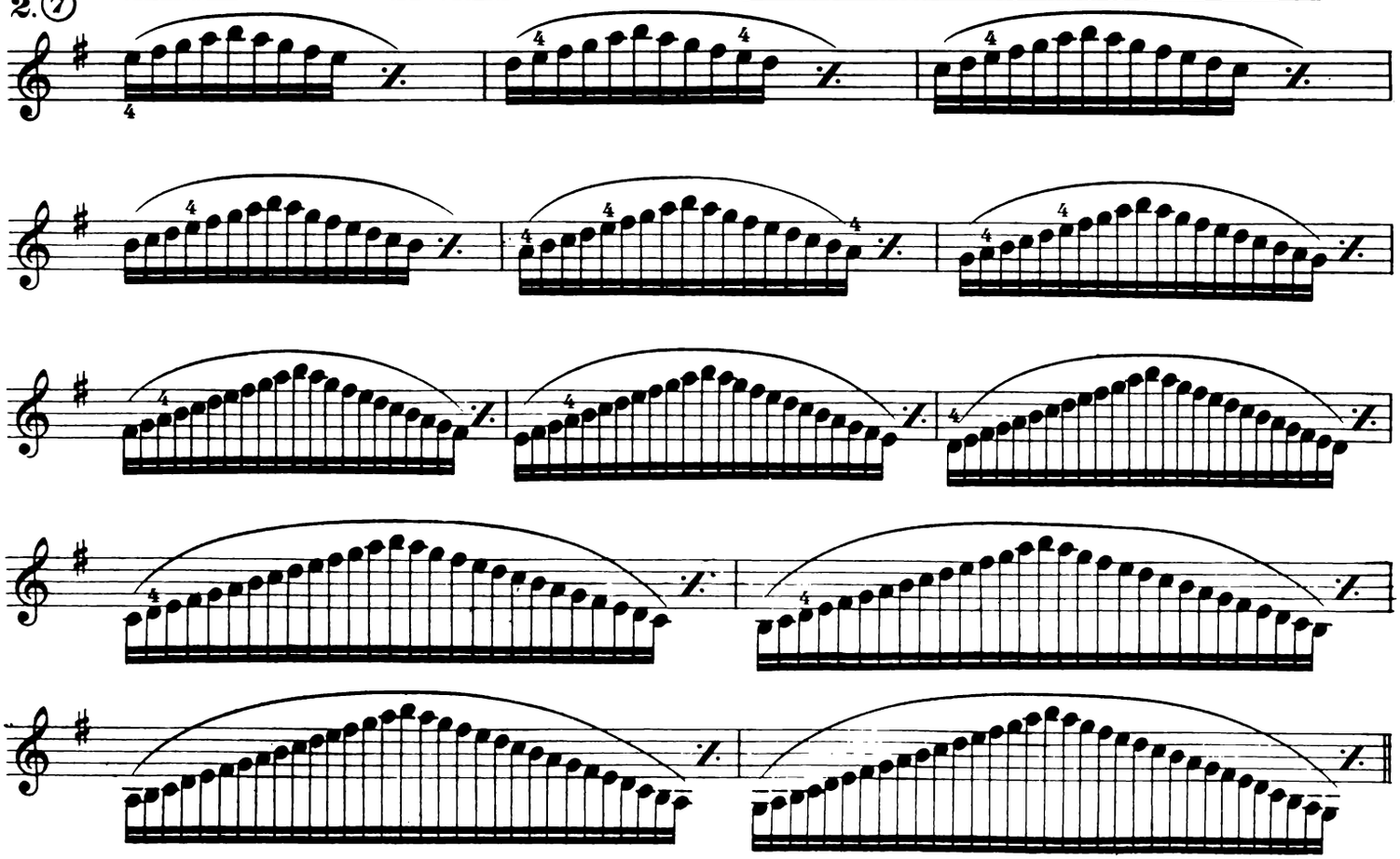

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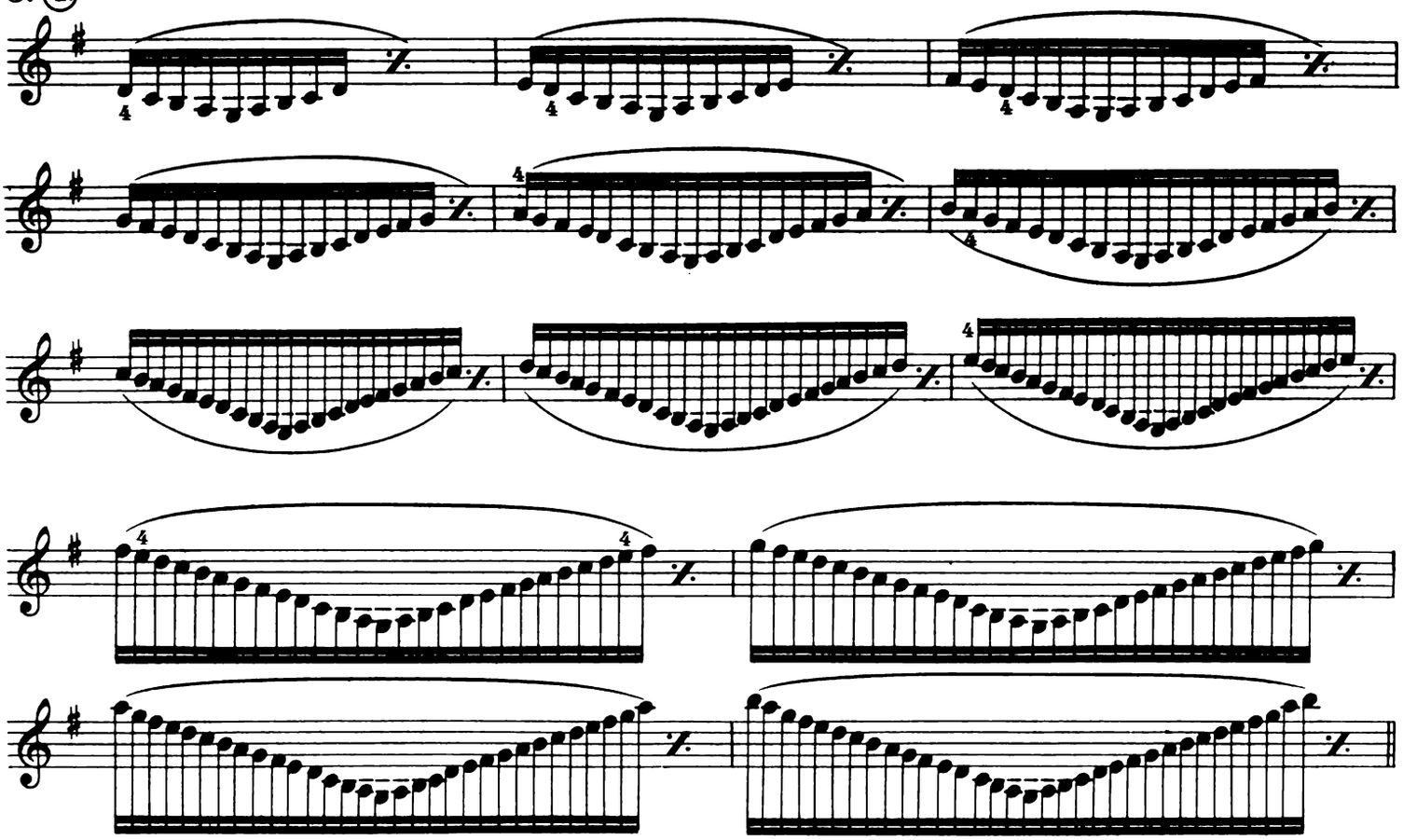

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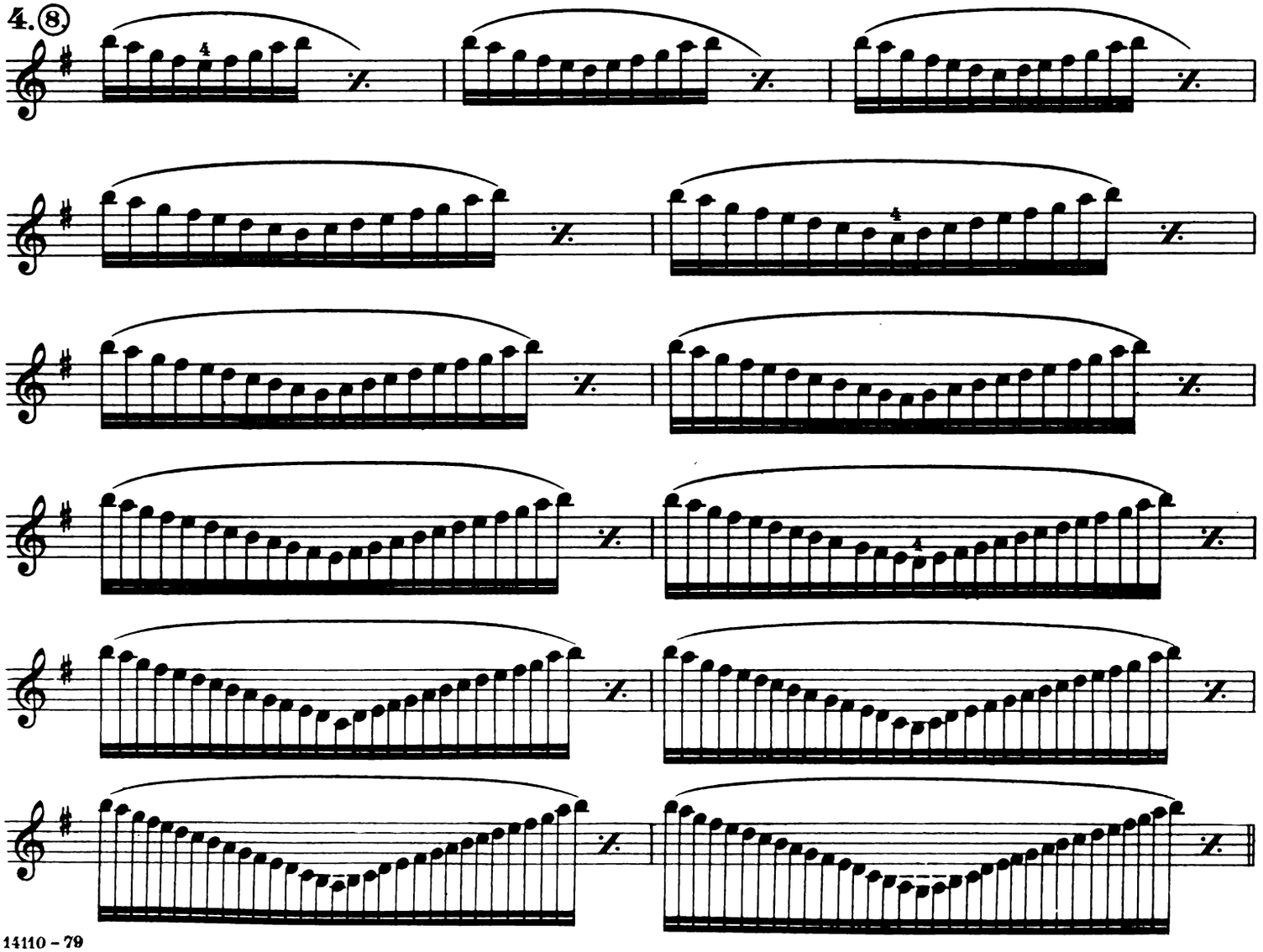
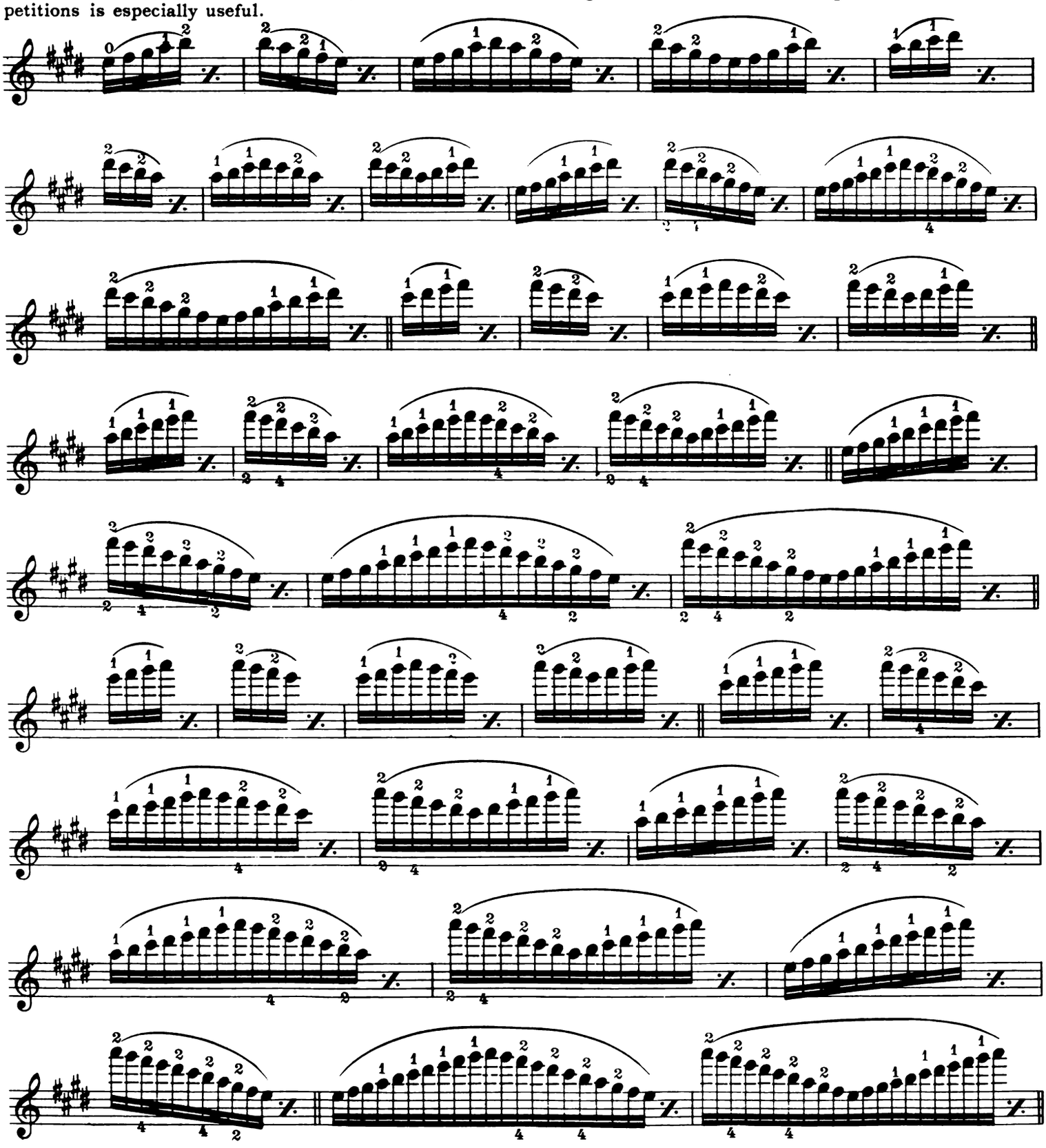
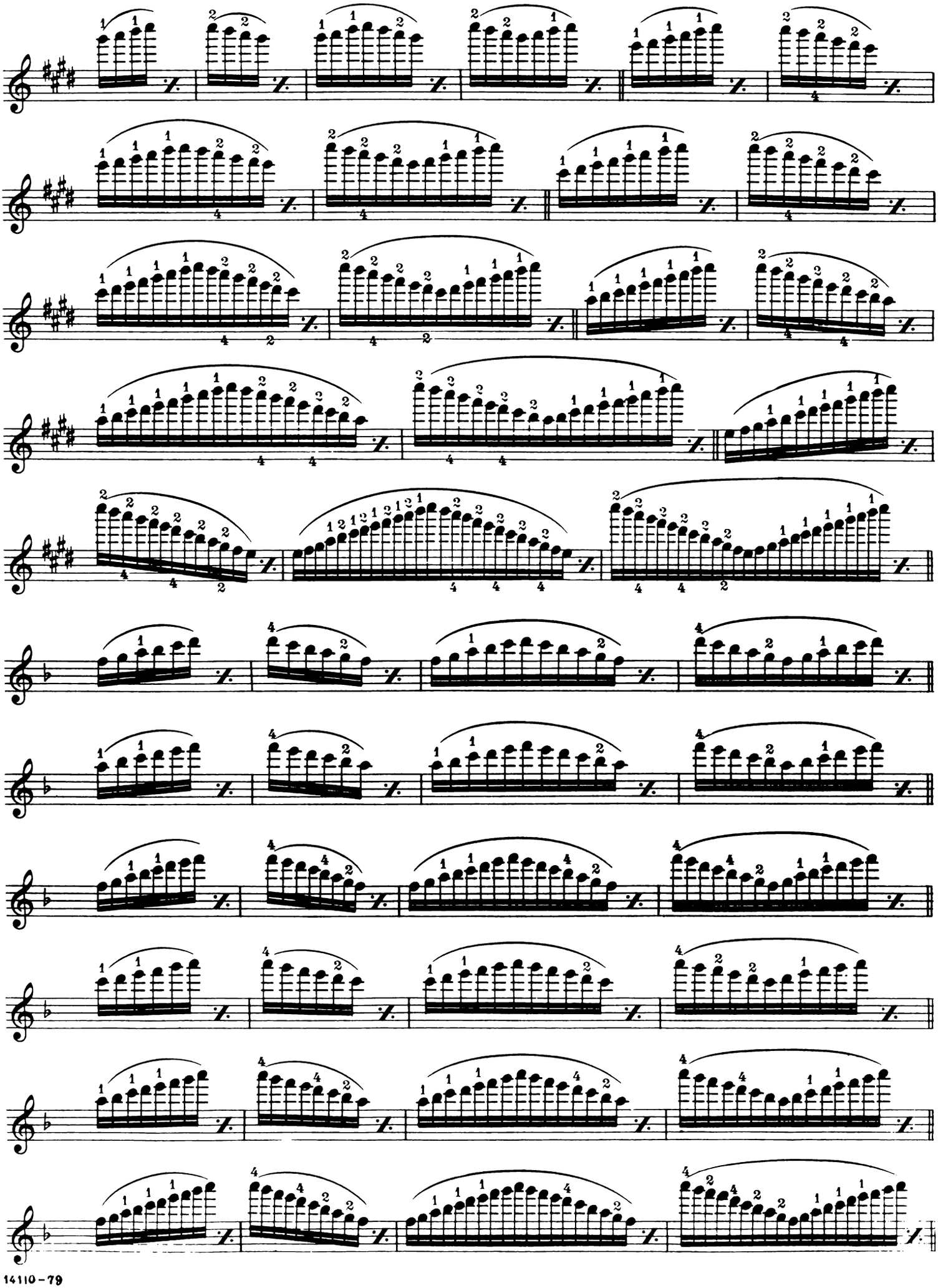


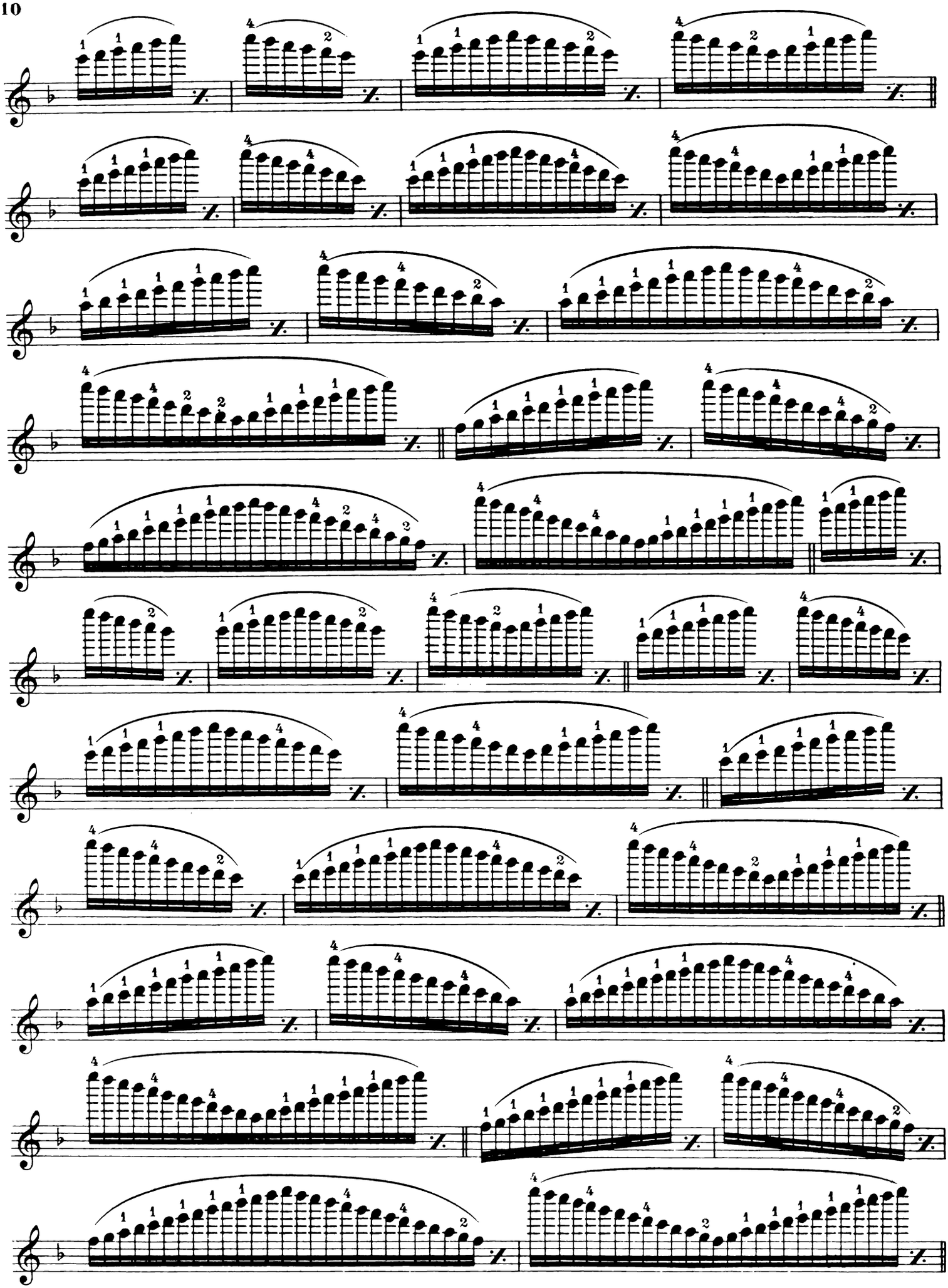
b. Preparatory Studies

for changing positions.

These studies are to be played lightly in the middle third of the bow, no accent being placed on any particular note. Perfect freedom of the hand and fingers is necessary. The fingers must seek their positions at once, without sliding into place. In order to insure freedom, the first finger should not rest against the neck of the violin except at its point of contact with the string. After the third position, the thumb must lie well under the neck of the violin. Increase the rate of speed after evenness and perfect intonation are secured. Pupils may begin these studies in connection with the study of Kreutzer, and continue them through Fiorillo. The descending scale in sectional repetitions is especially useful.



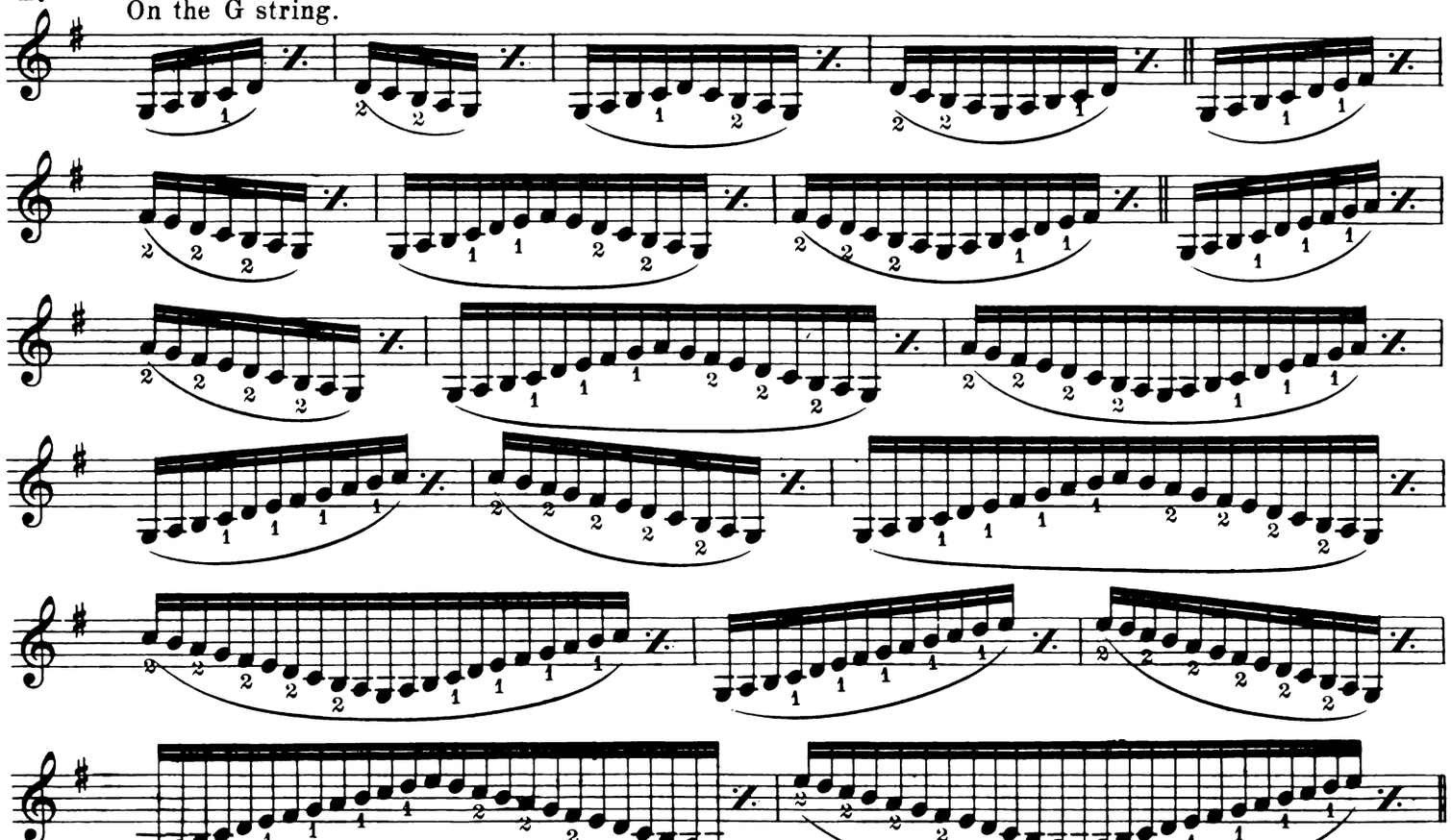




The following studies on the G string should be played slowly, evenly and lightly, in the middle of the bow, the latter being slightly raised for each group.

1.

On the G string.



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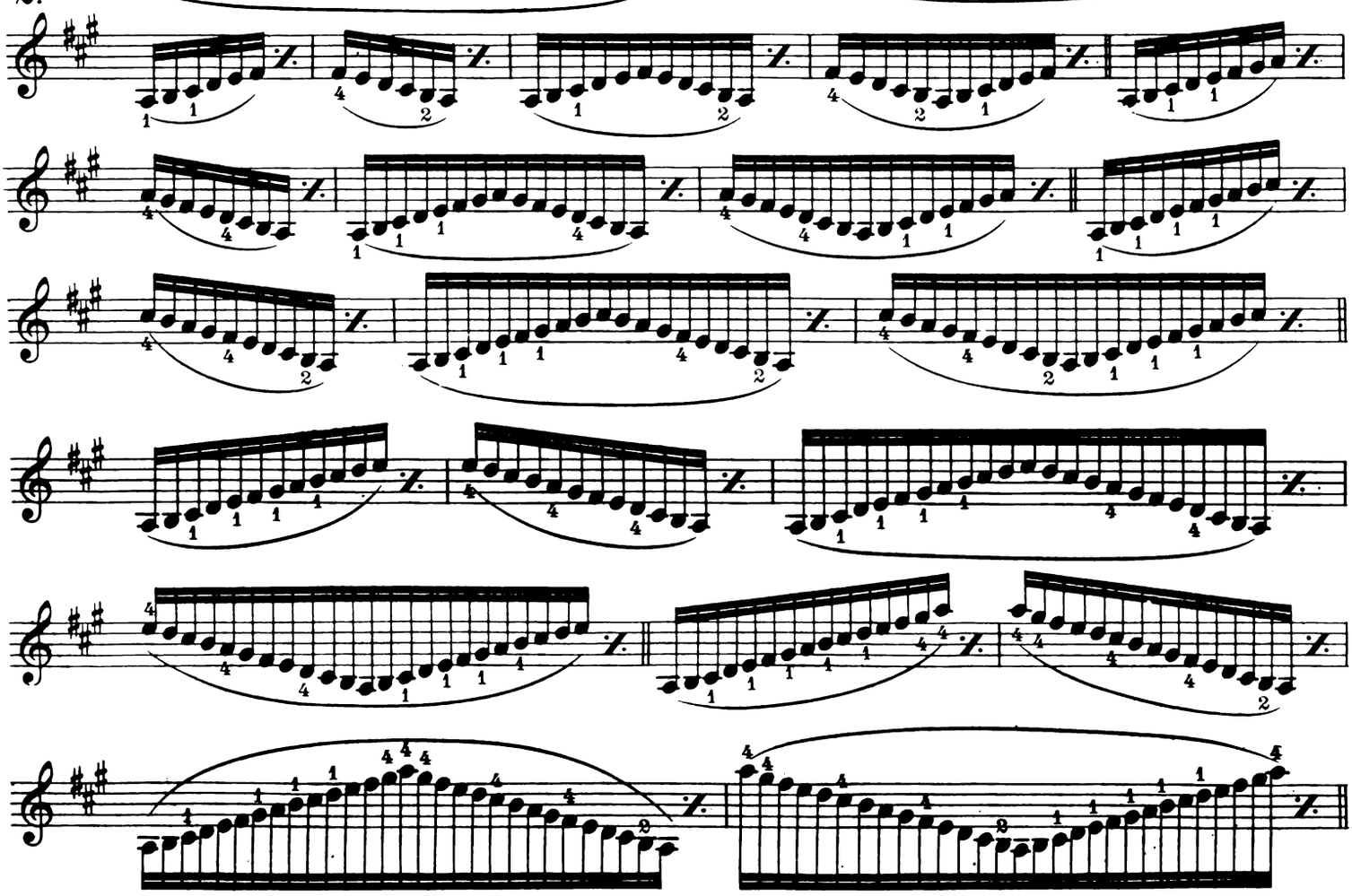


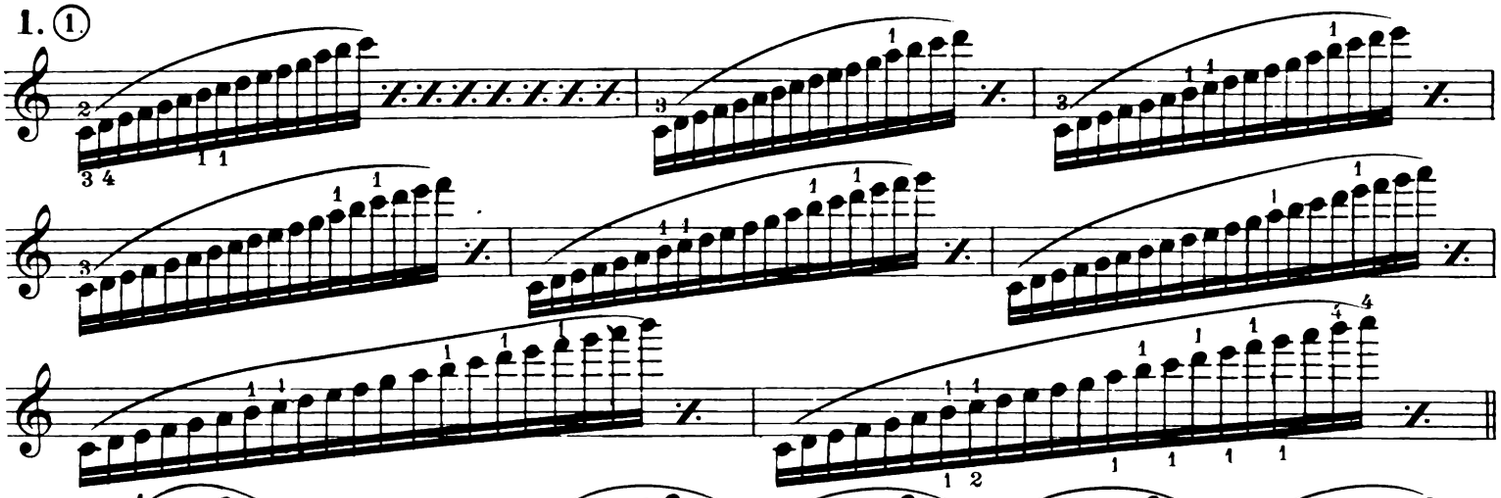
Scale Studies

in C major, A minor, F major, D minor, B flat major, G minor and E flat major.

These scale studies should be played with the fingering indicated. There should be the utmost care as to intonation. As the remaining scales are more or less of a repetition of the seven scales given below, the student should form and study those in the other keys in accordance with the examples given herewith.

Observe the changed order of studies.

1. ①



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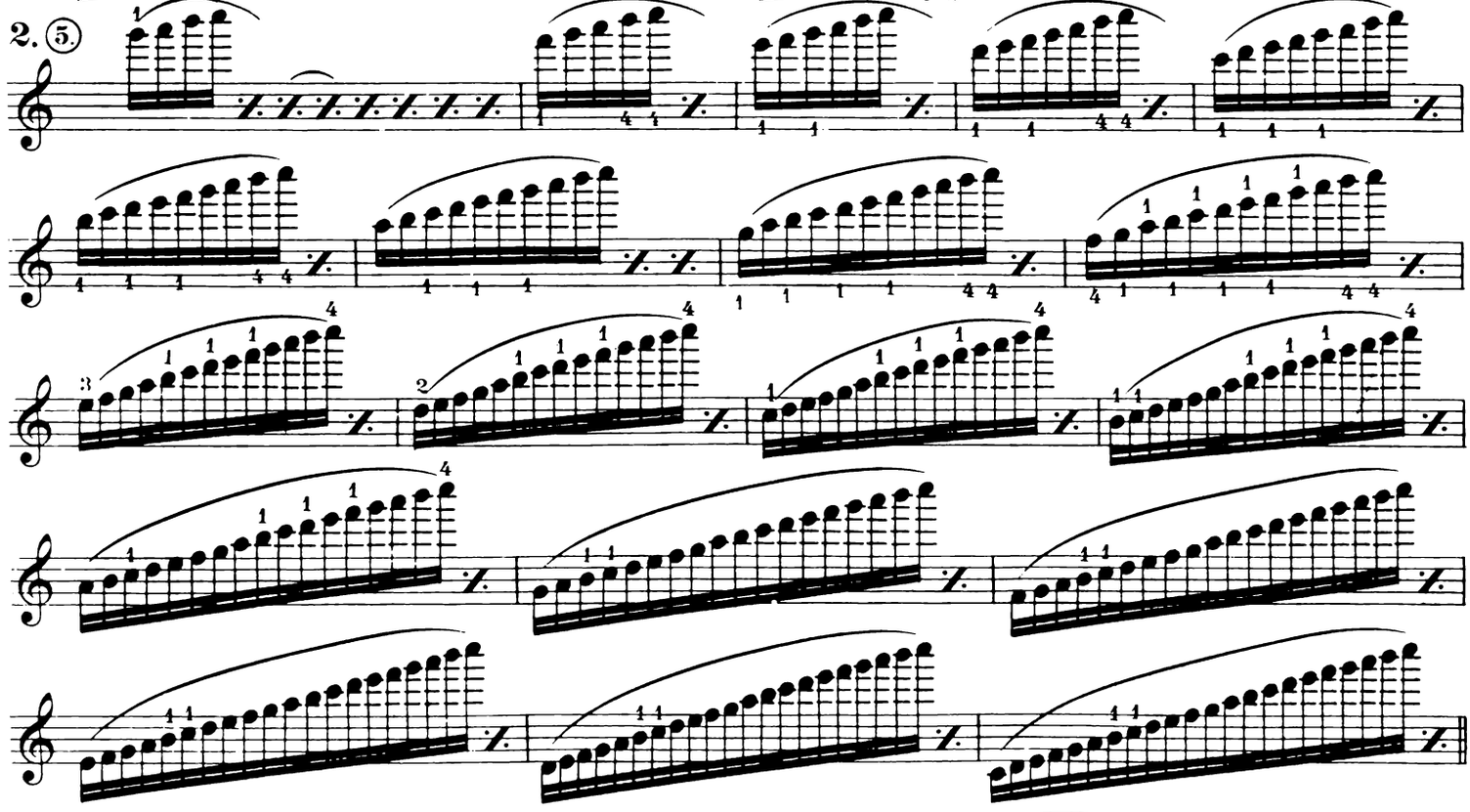

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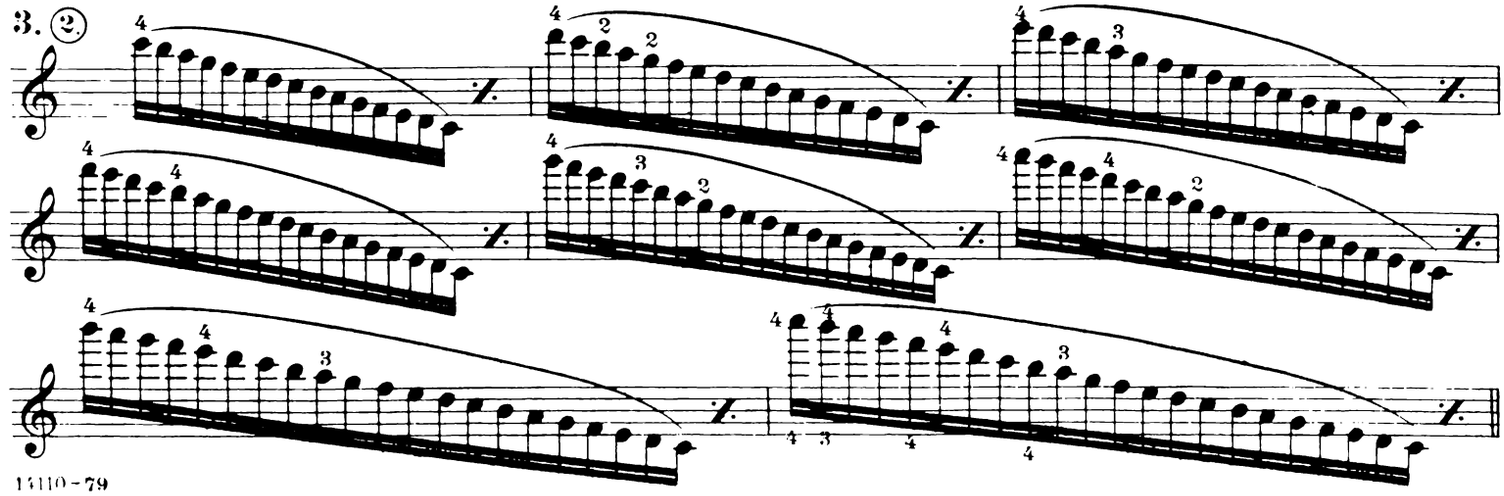
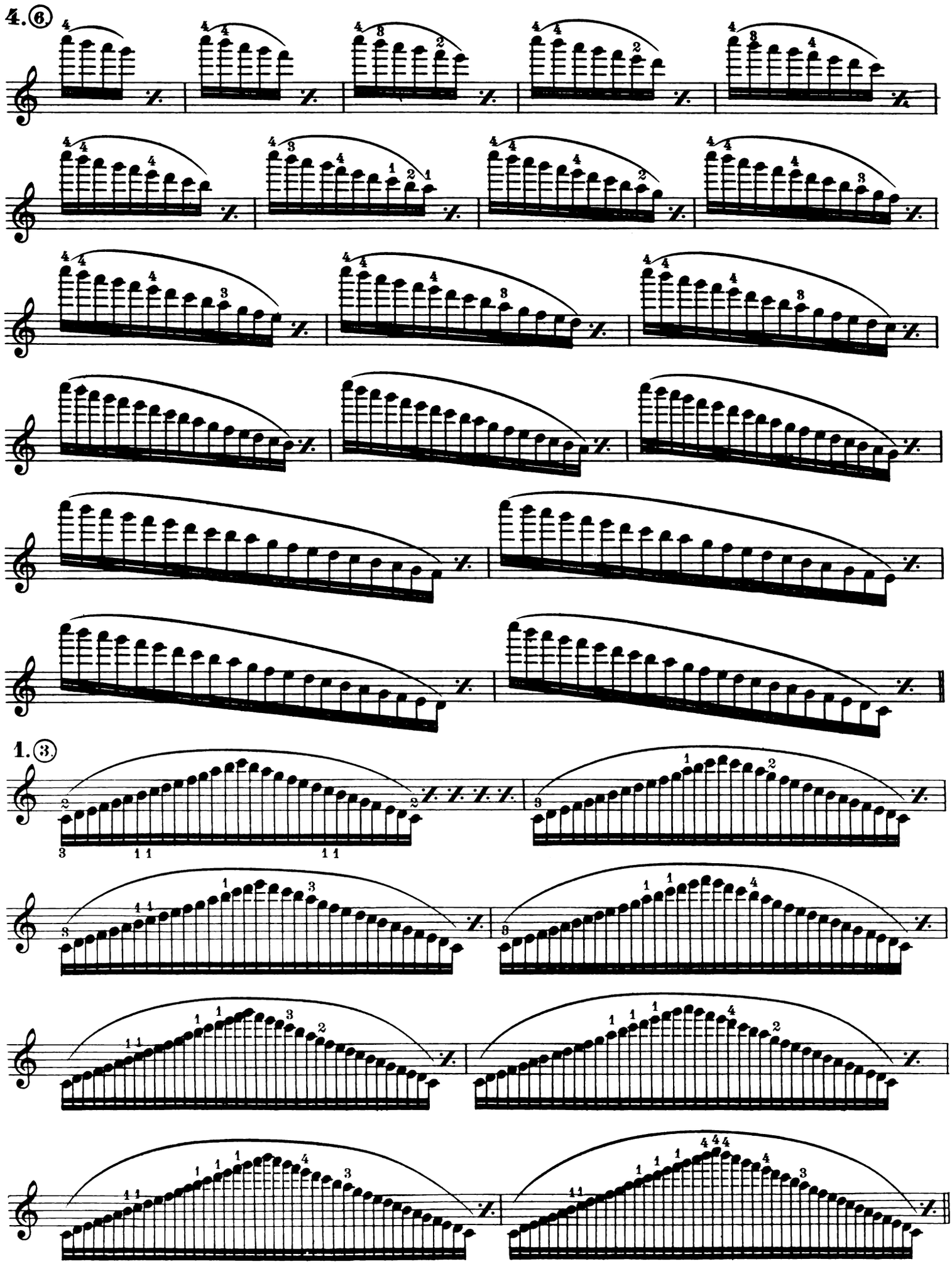
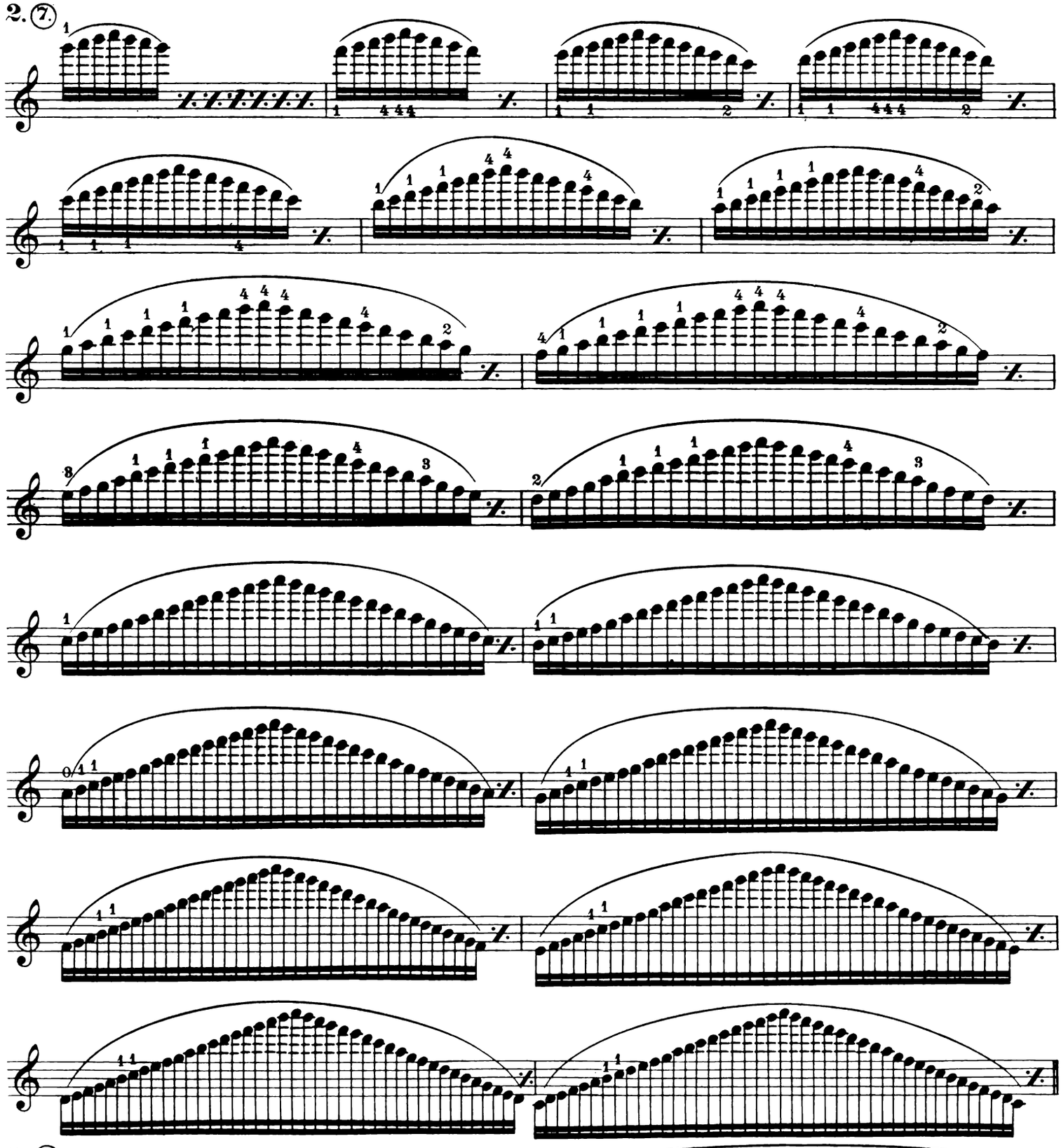



4. ⑥
1. ③

2. ⑦



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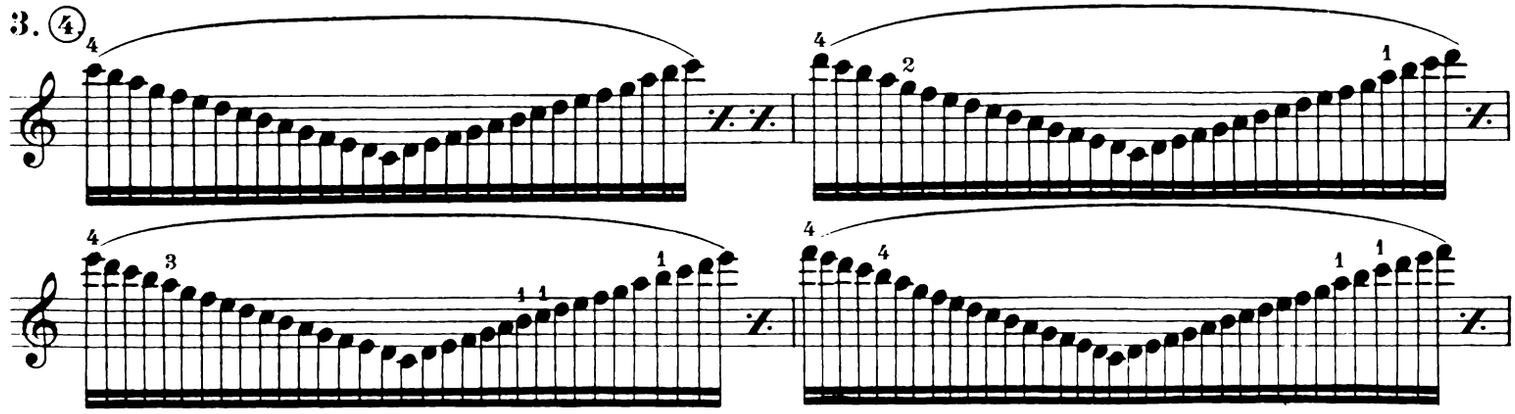
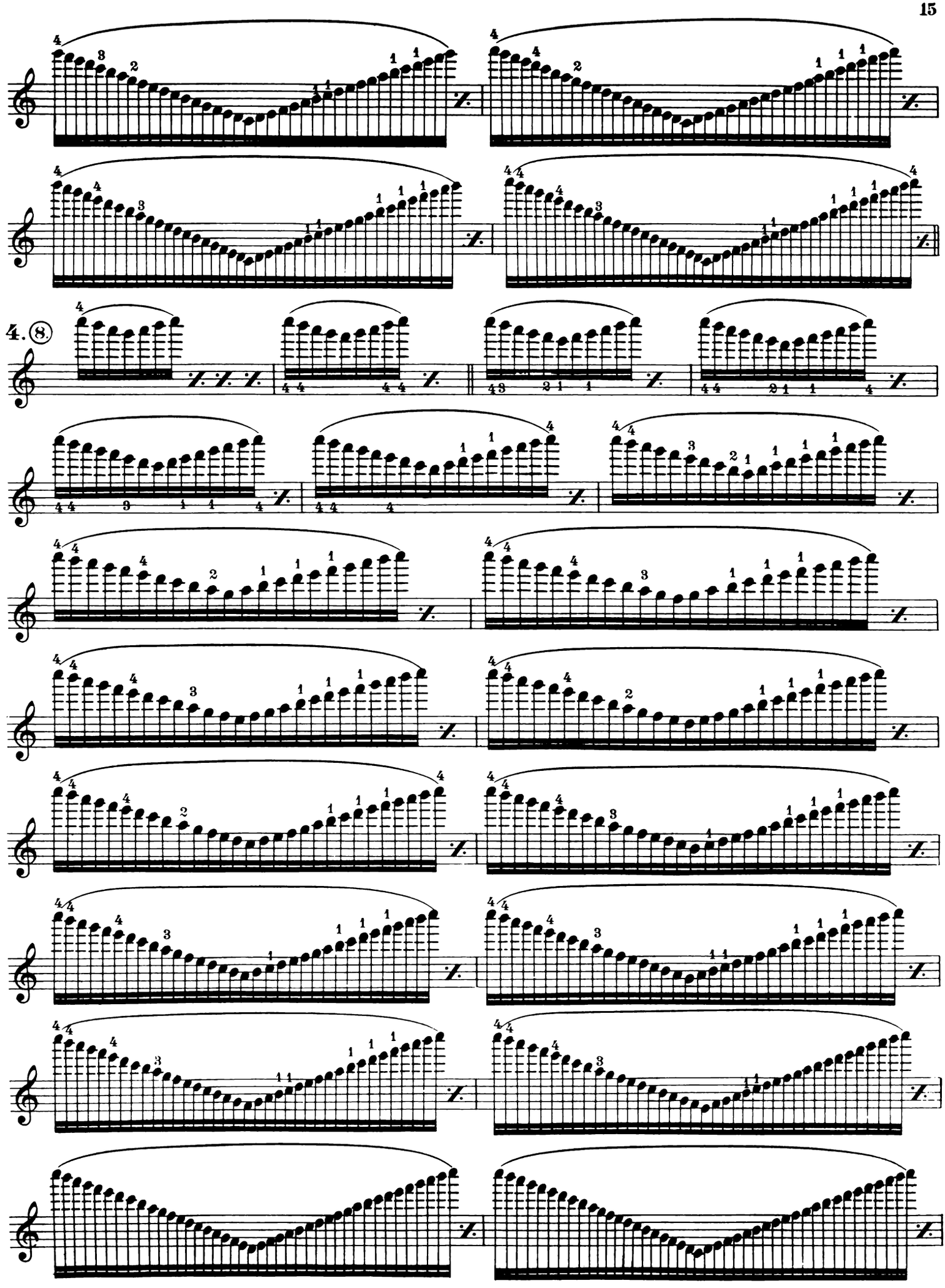
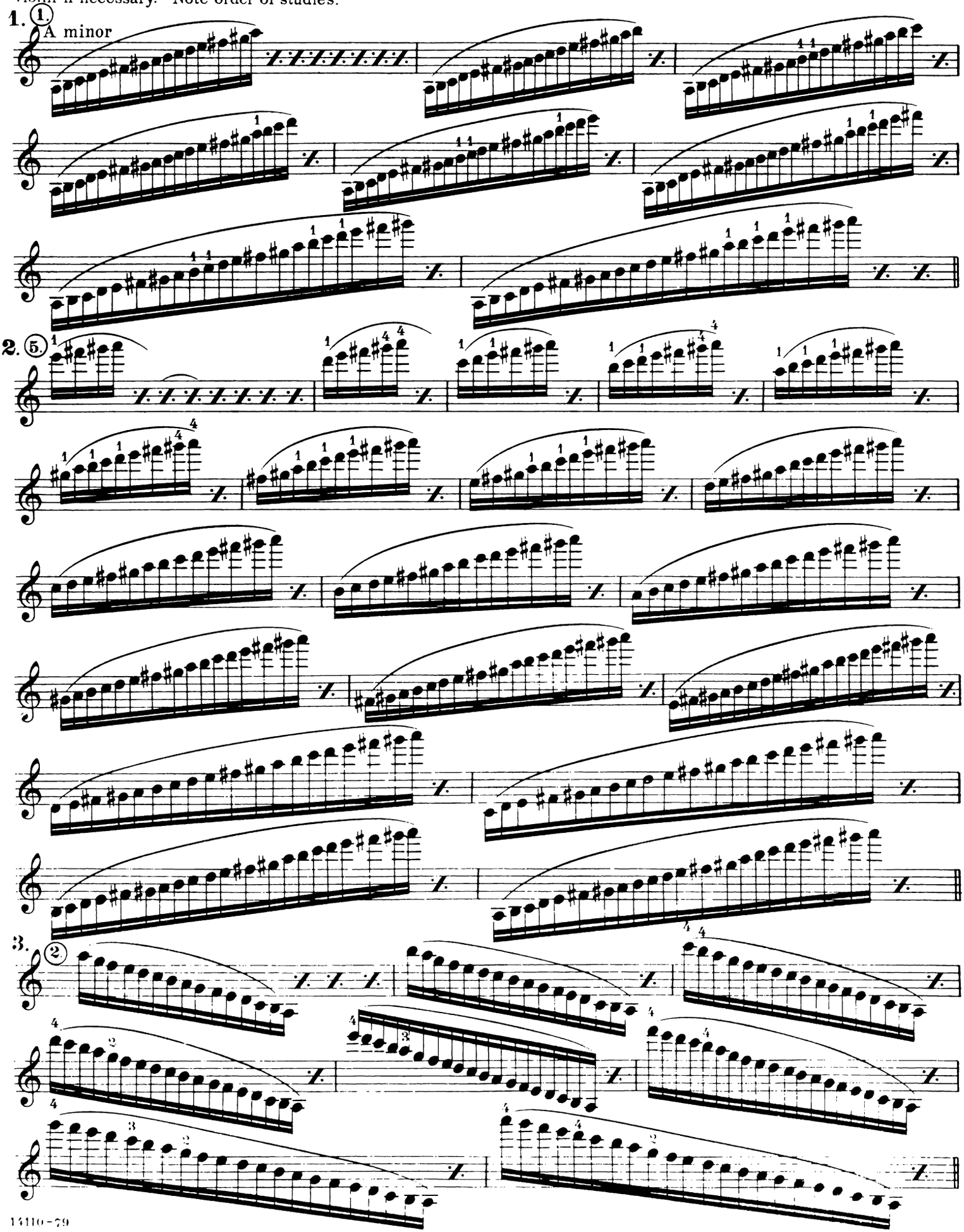
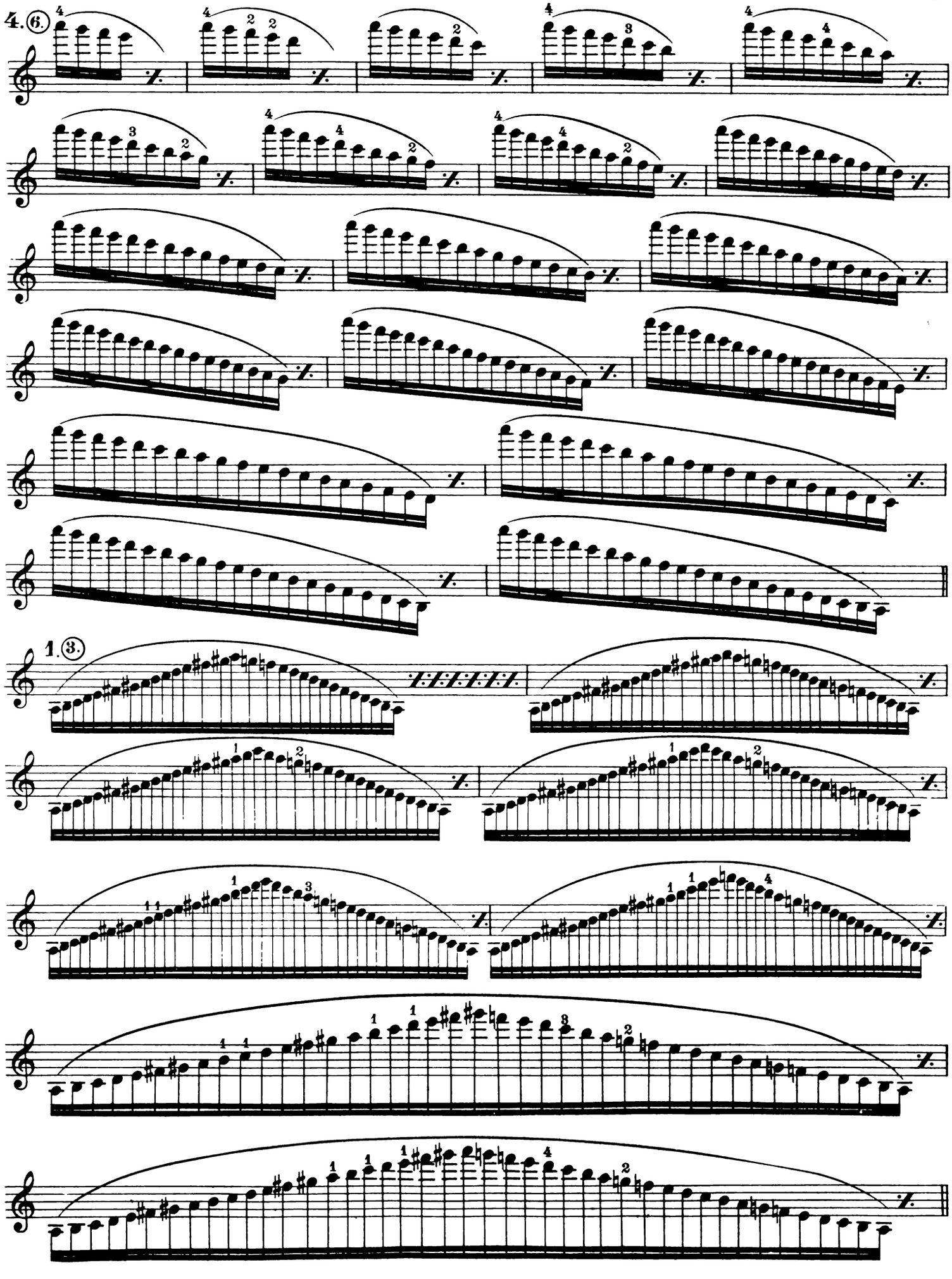



4.⑧

The key of A minor naturally follows C major. Scale studies in very high positions may be avoided in the case of students who are studying the early Kreutzer Etudes. Difficult passages should be memorized. Several major keys may be taught before the minor keys, if the teacher so desires. In very high registers release the thumb from the neck of the violin if necessary. Note order of studies.

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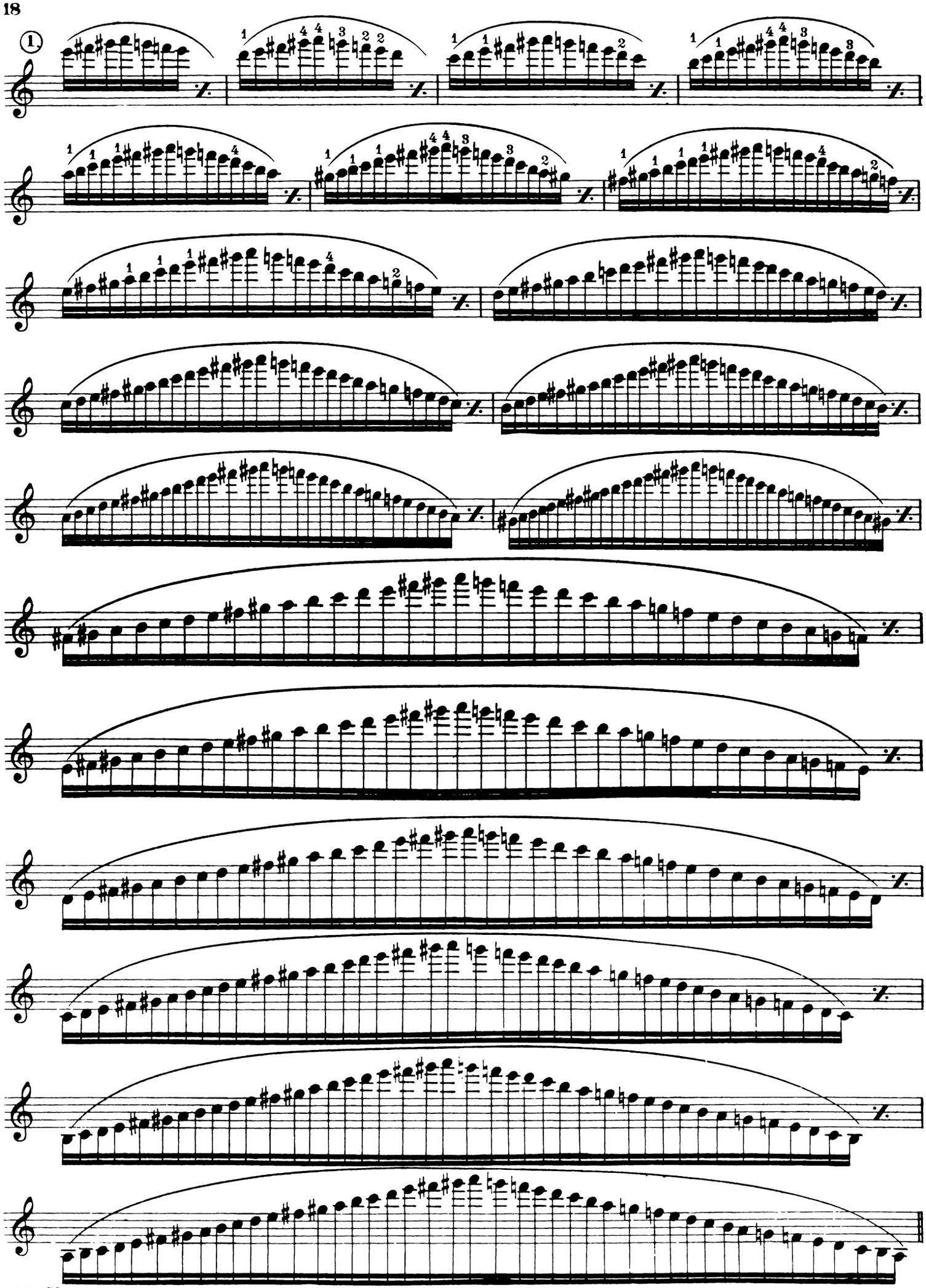
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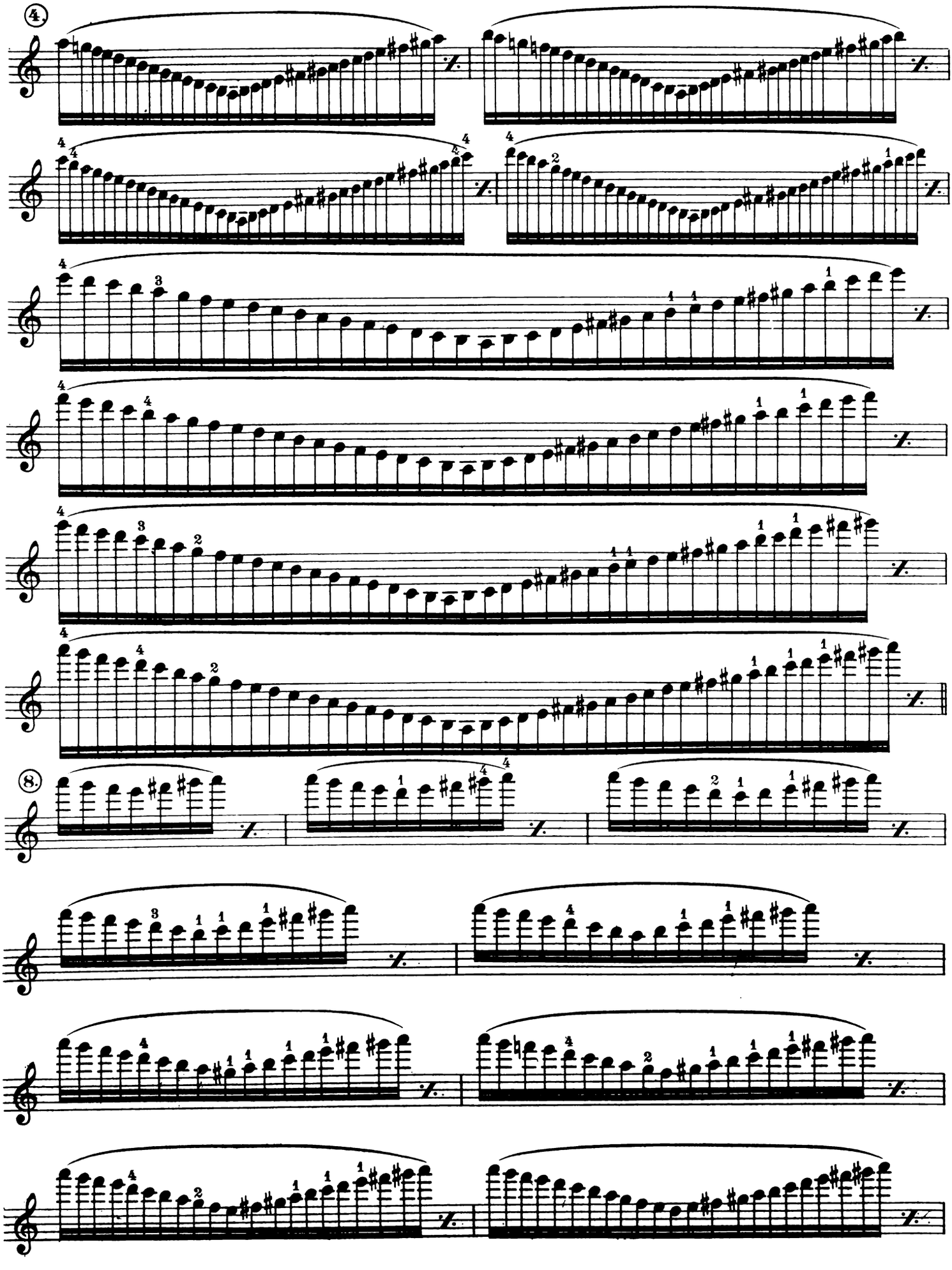
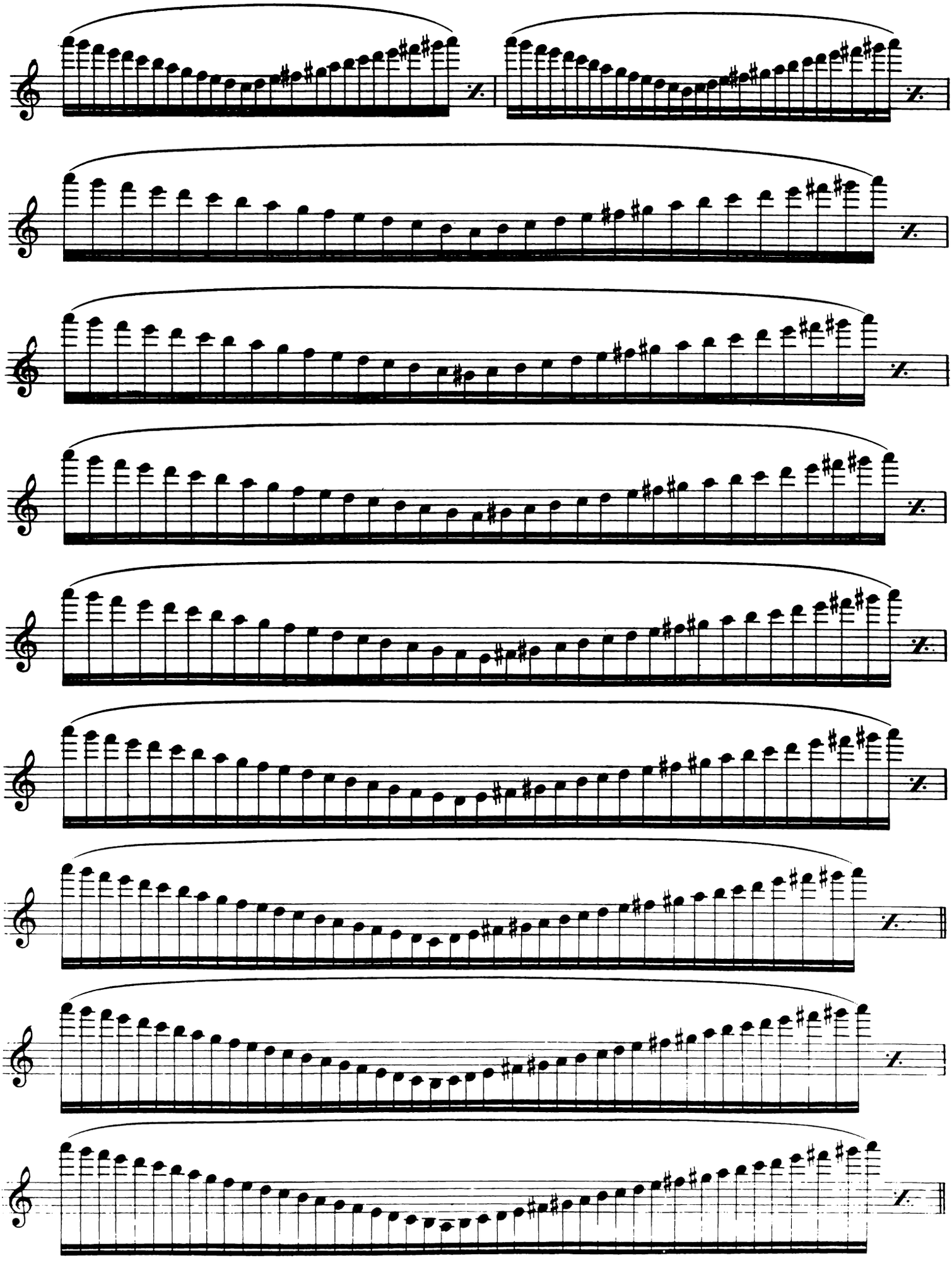
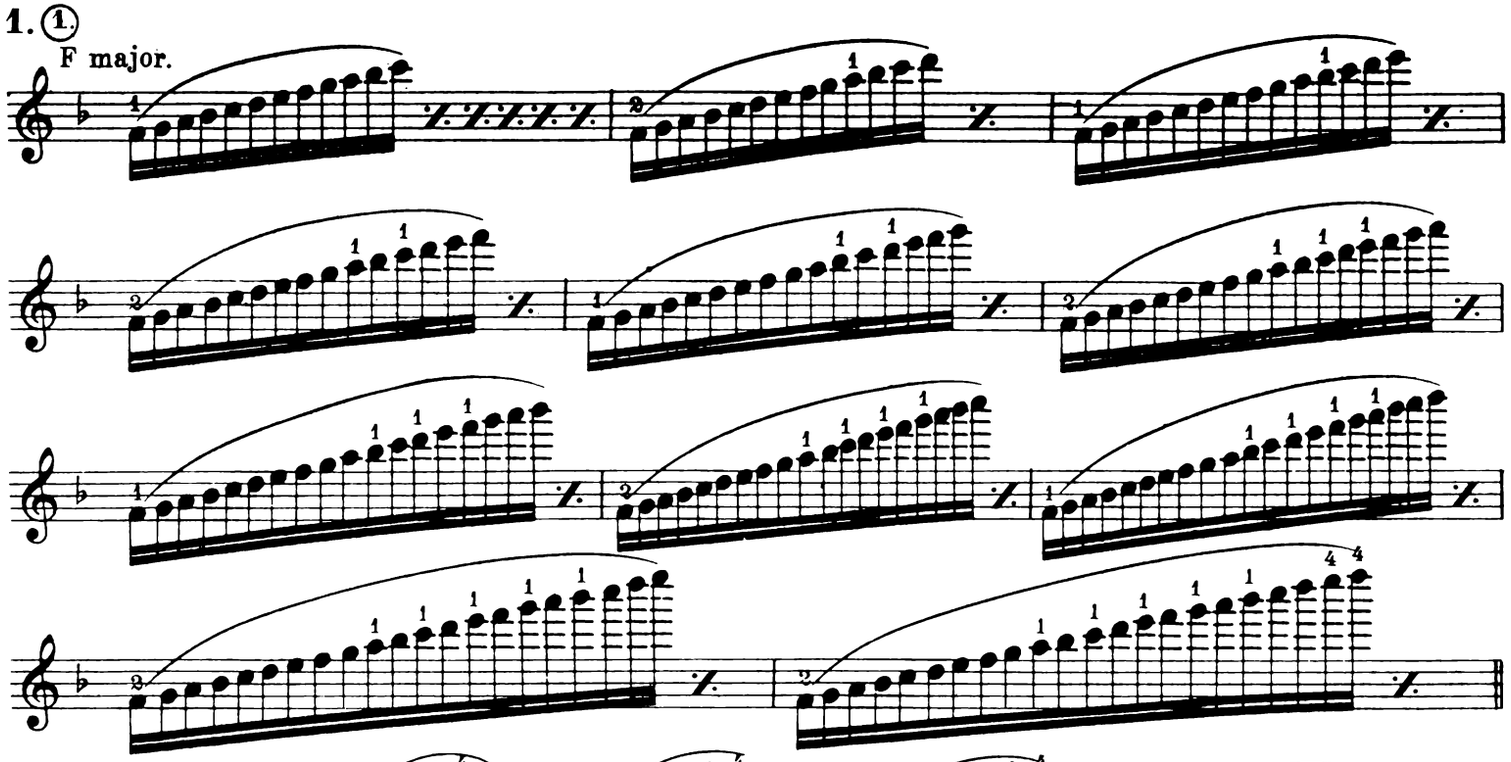




As the key of F major is difficult, the studies in the higher positions may be taught with the Fiorillo Etudes. Play as before, using the middle of the bow, broadening out the stroke as the studies include a greater number of notes.

1. ①

F major.



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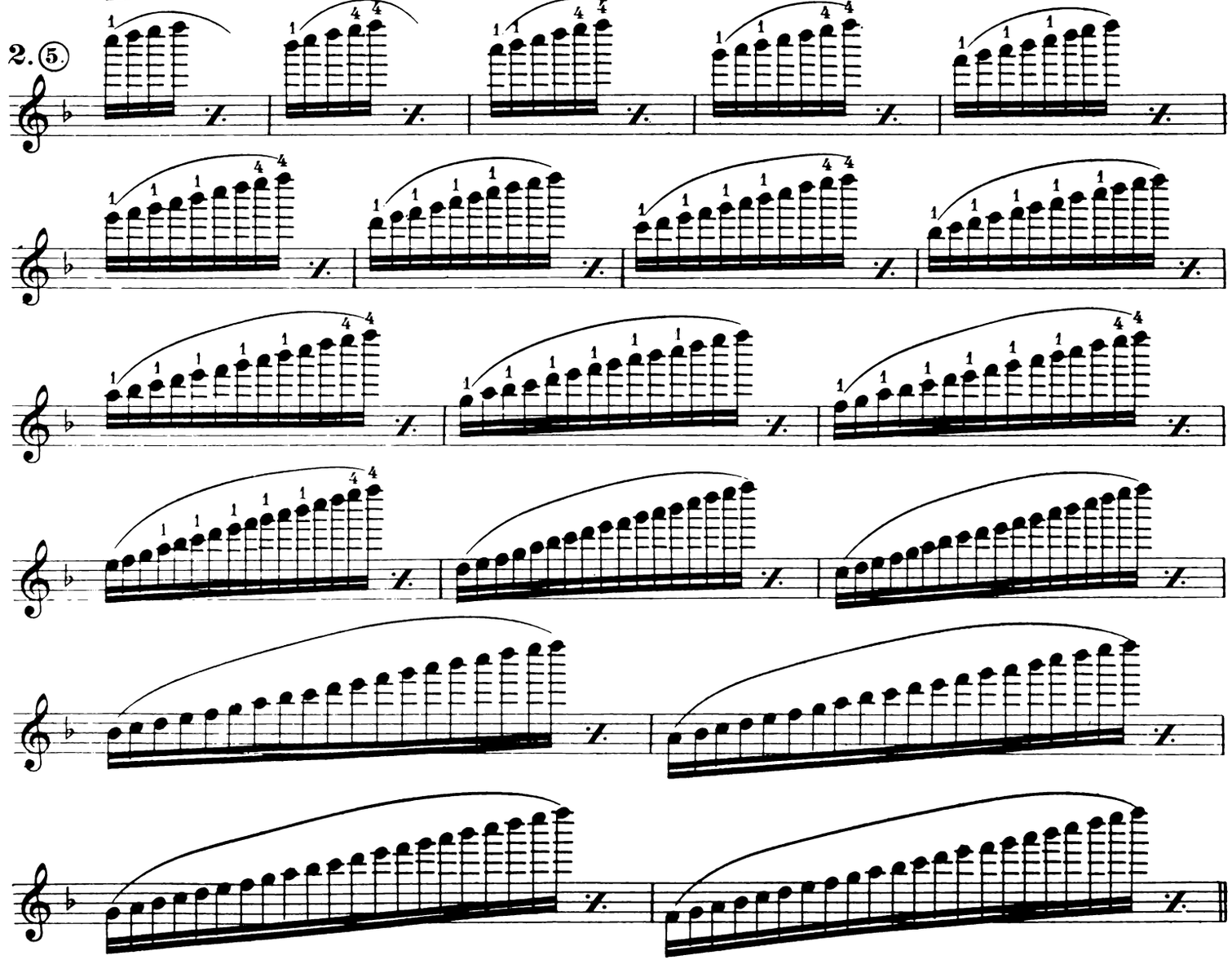
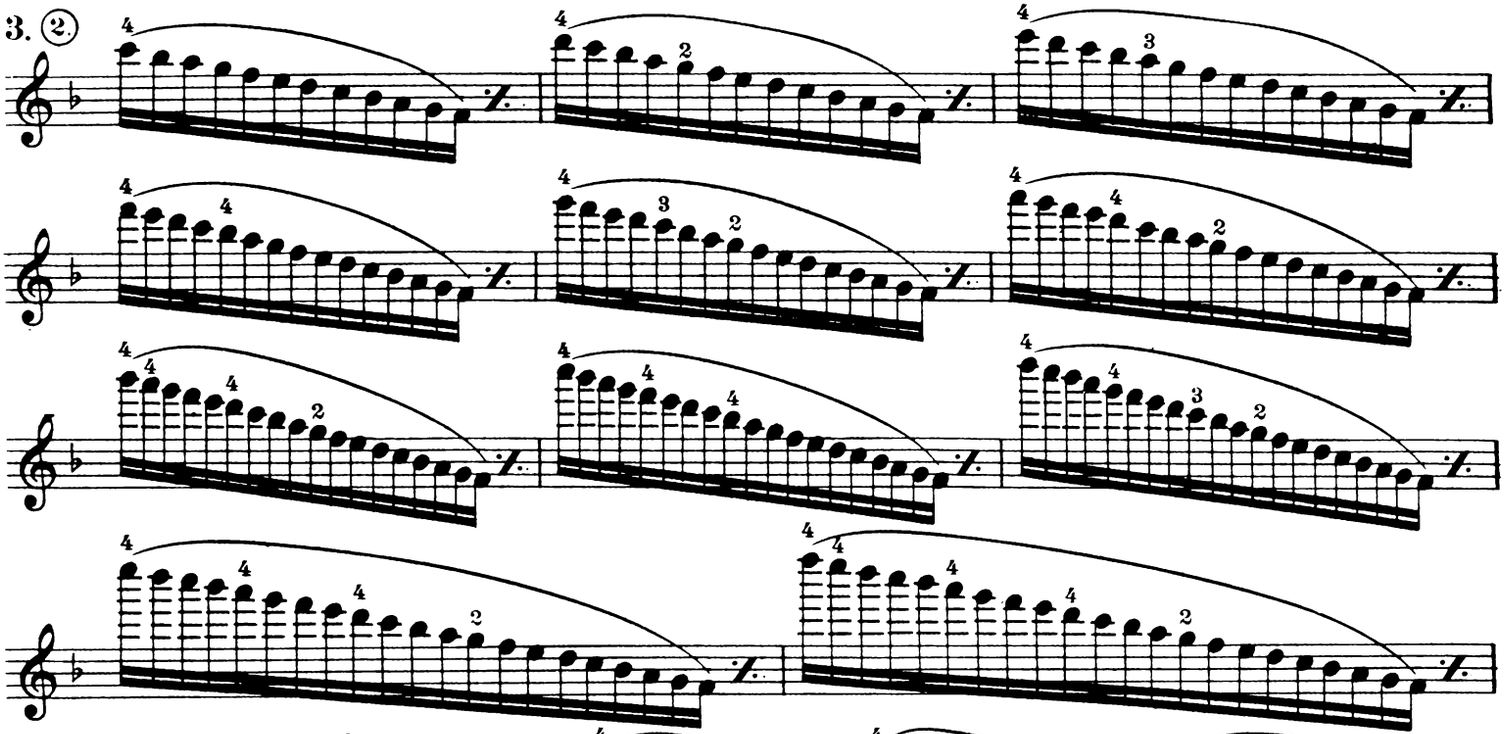


3. ②



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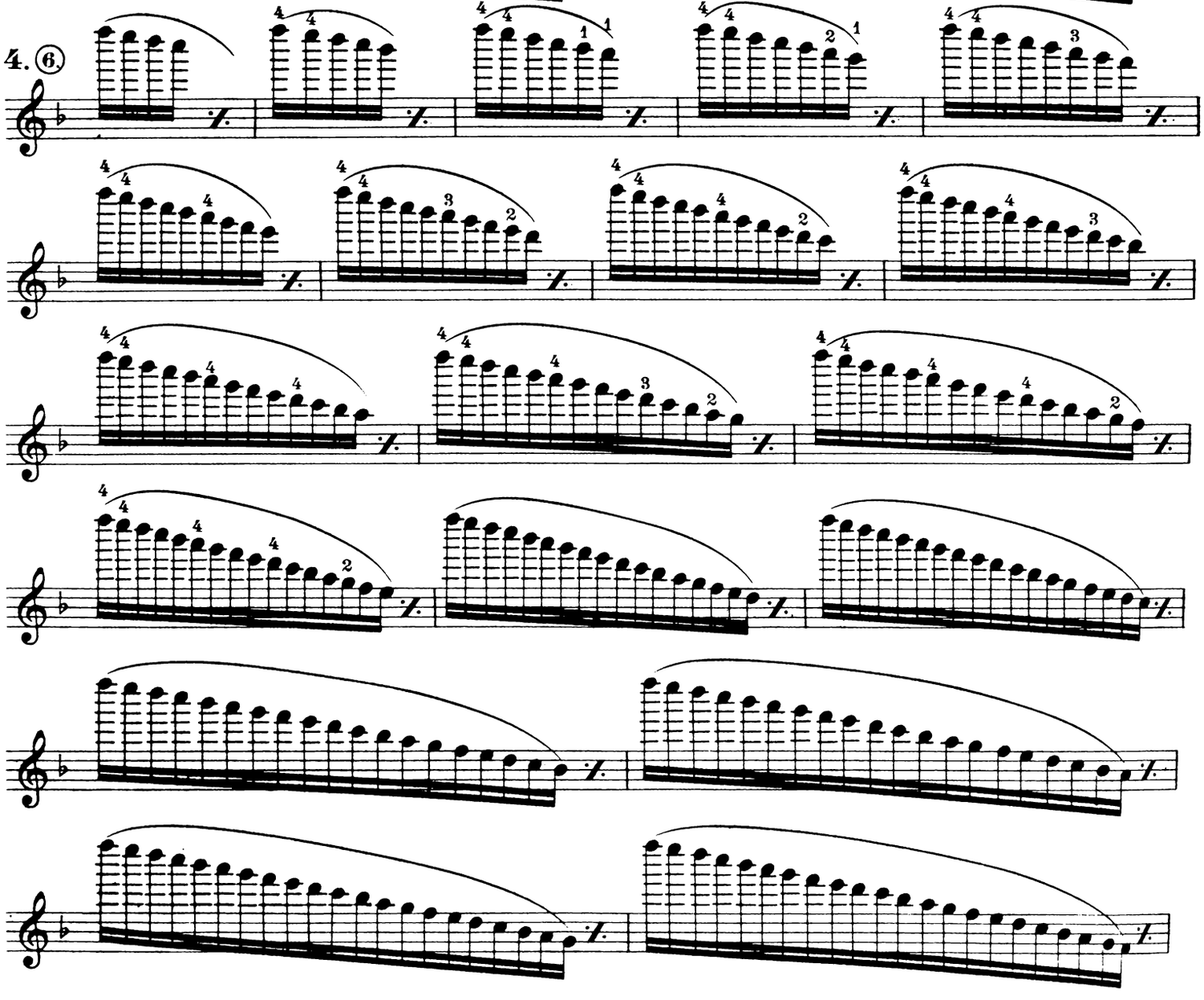
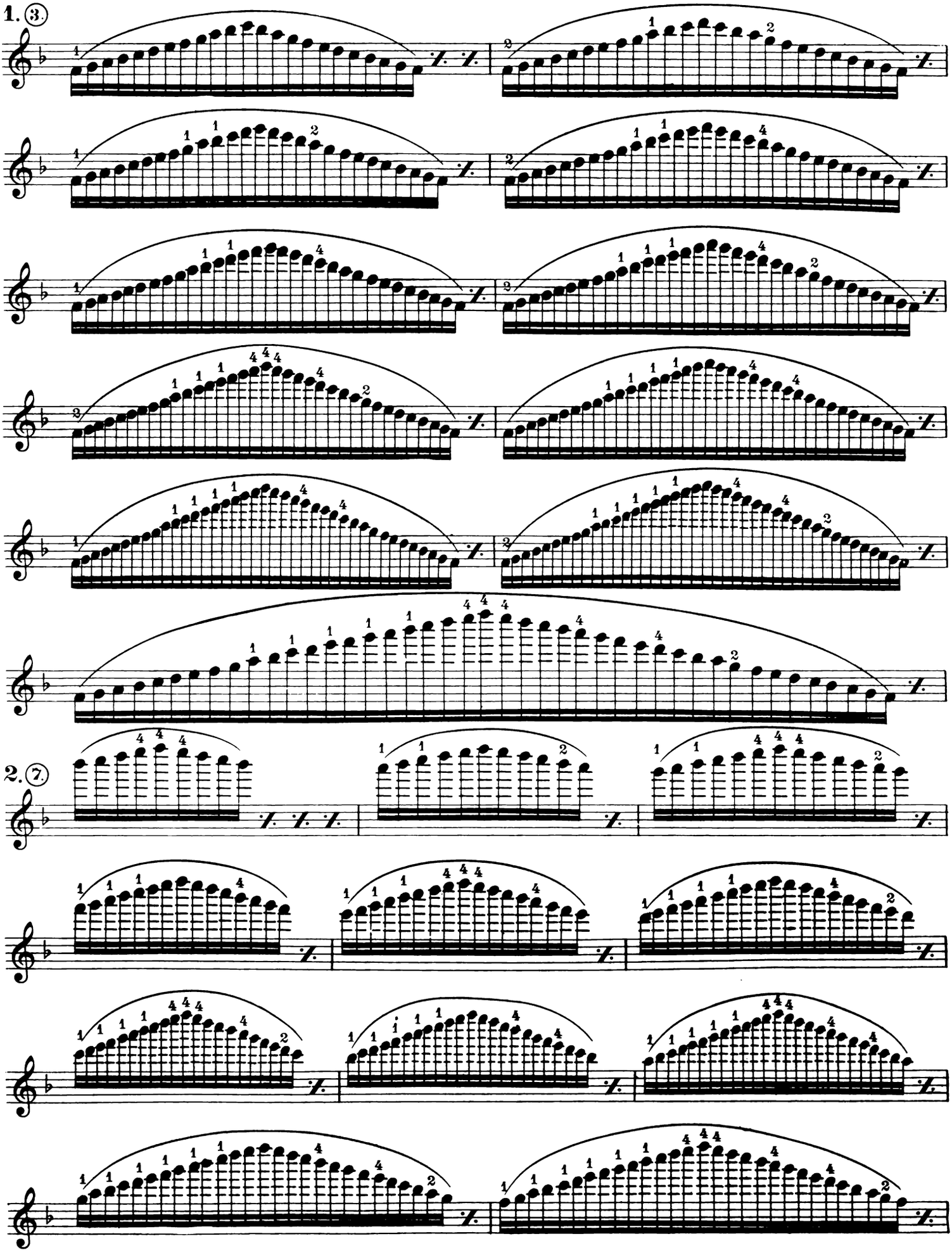
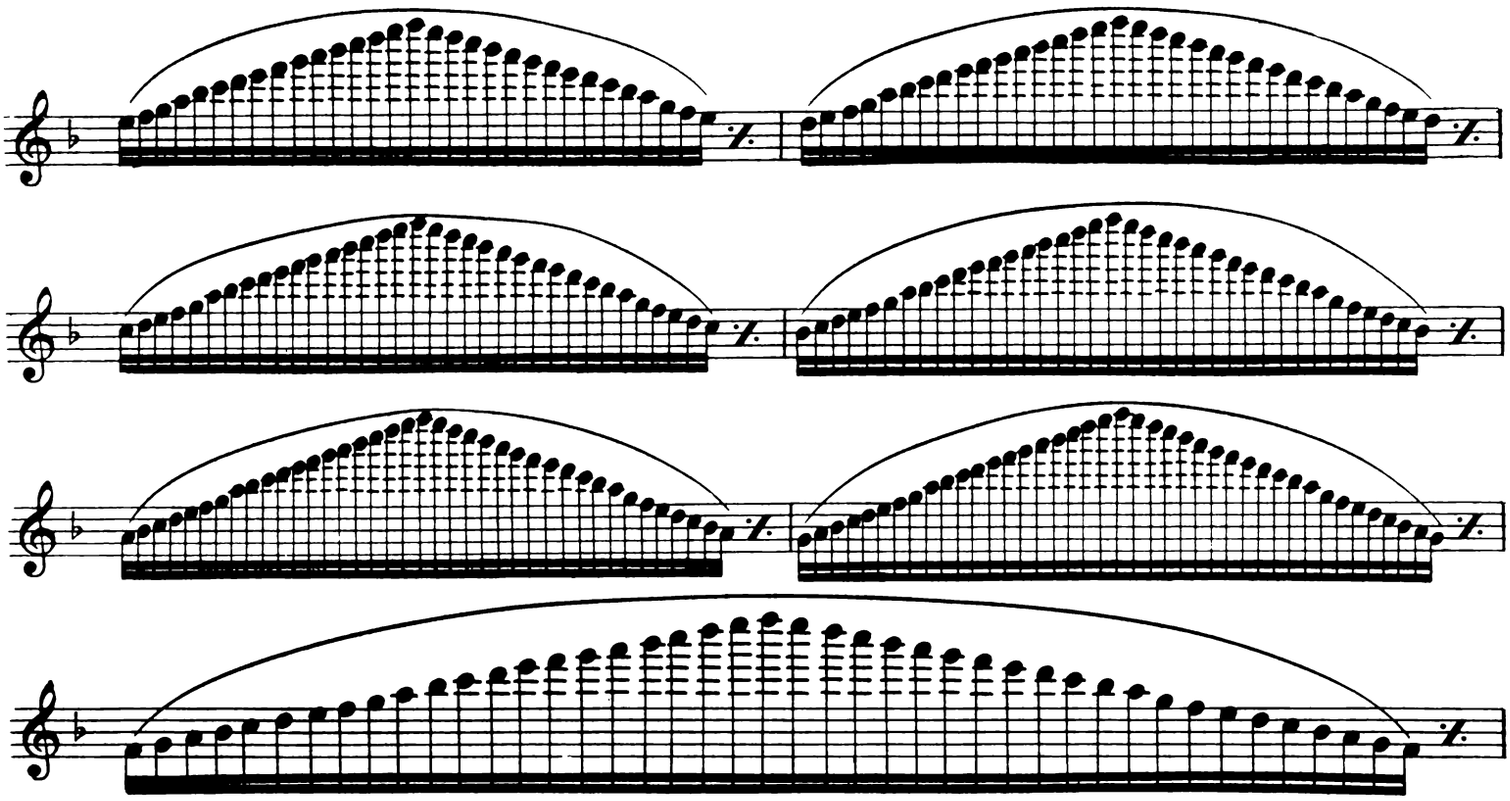



1. ③
2. ⑦



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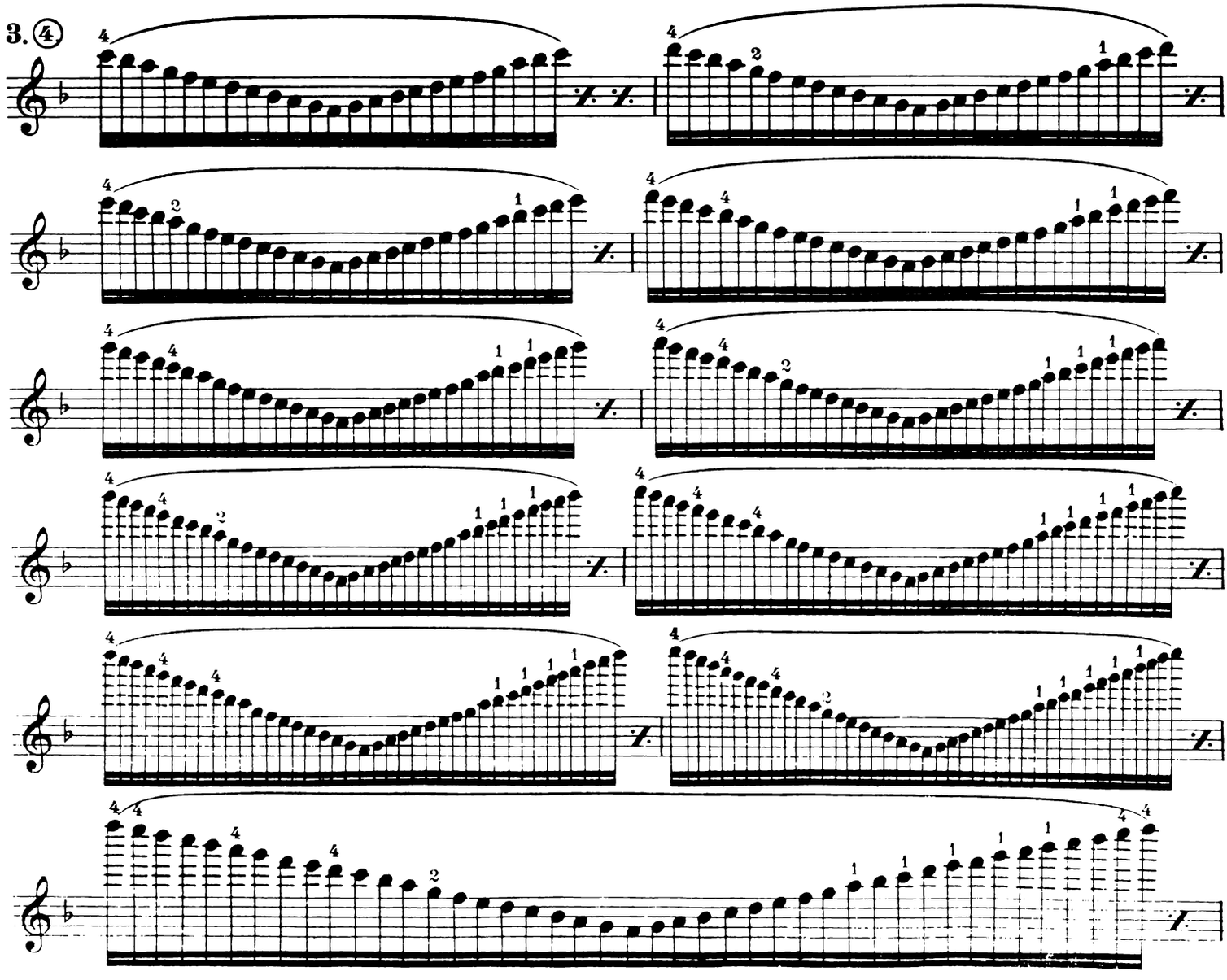
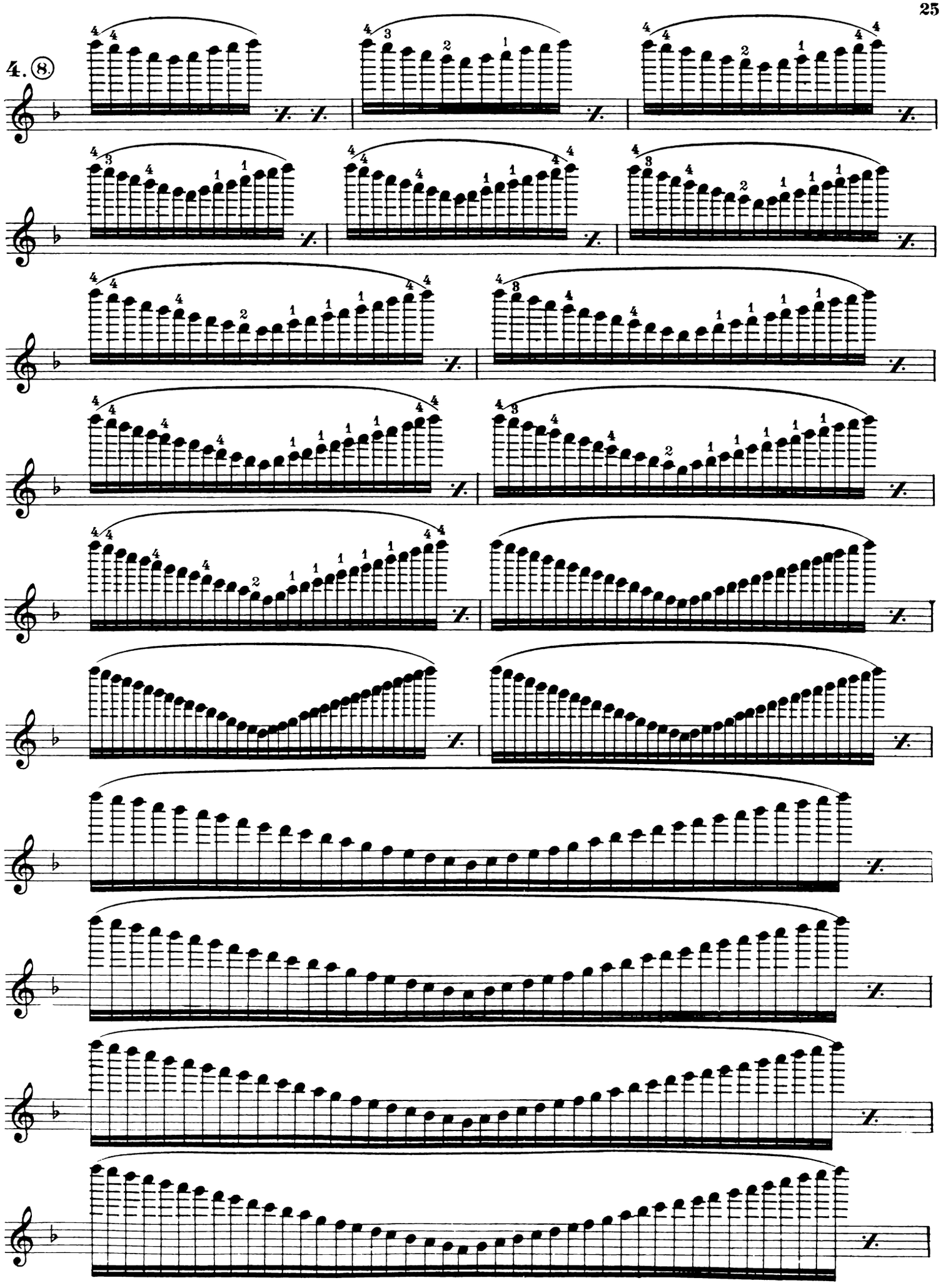
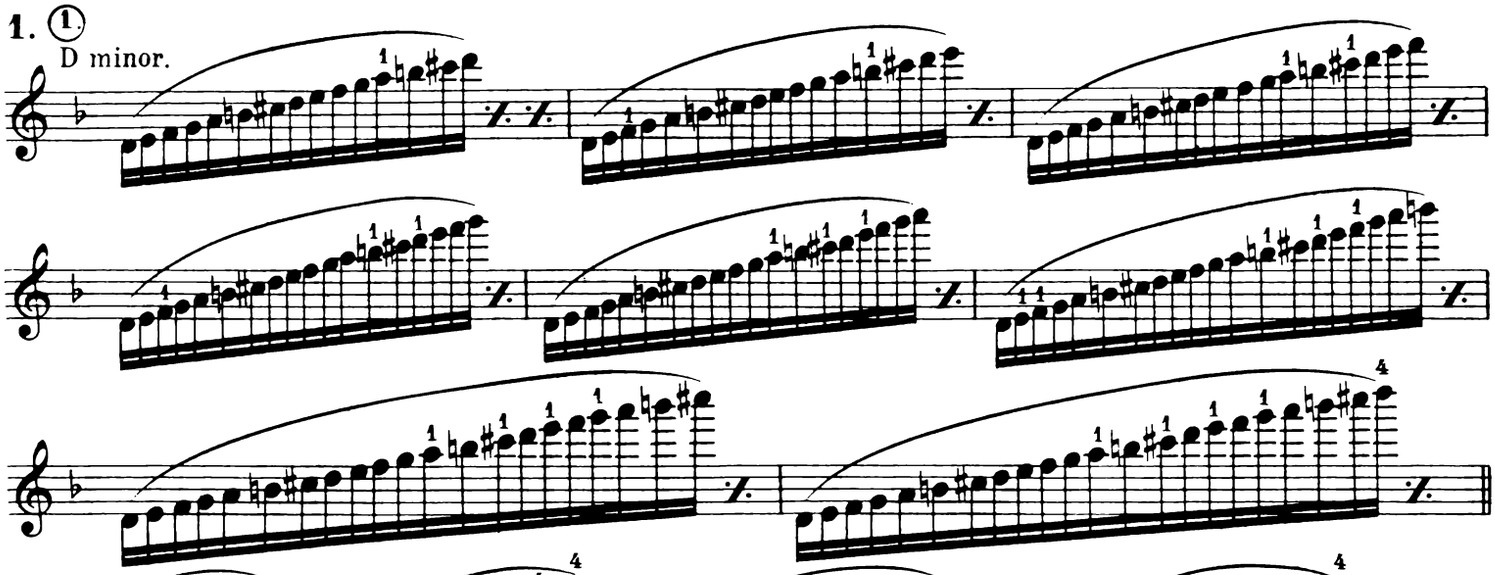



4. ⑧

Advanced students naturally associate the major key with its relative minor. The scale should be considered in sections until the intonation is perfect. Note the two methods of fingering. As in the previous studies, only very advanced students should practice the last four examples.

1. ①

D minor.



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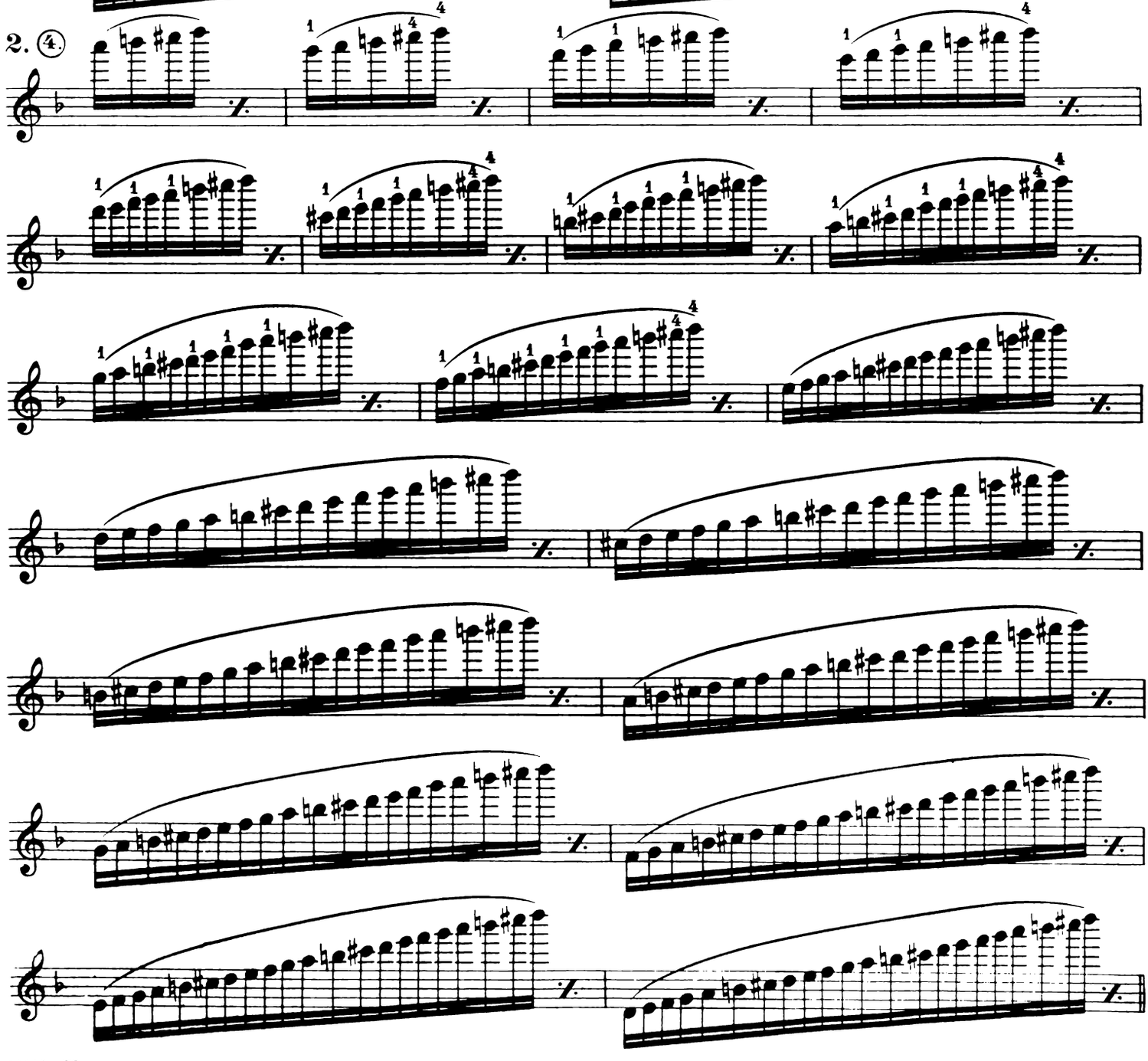
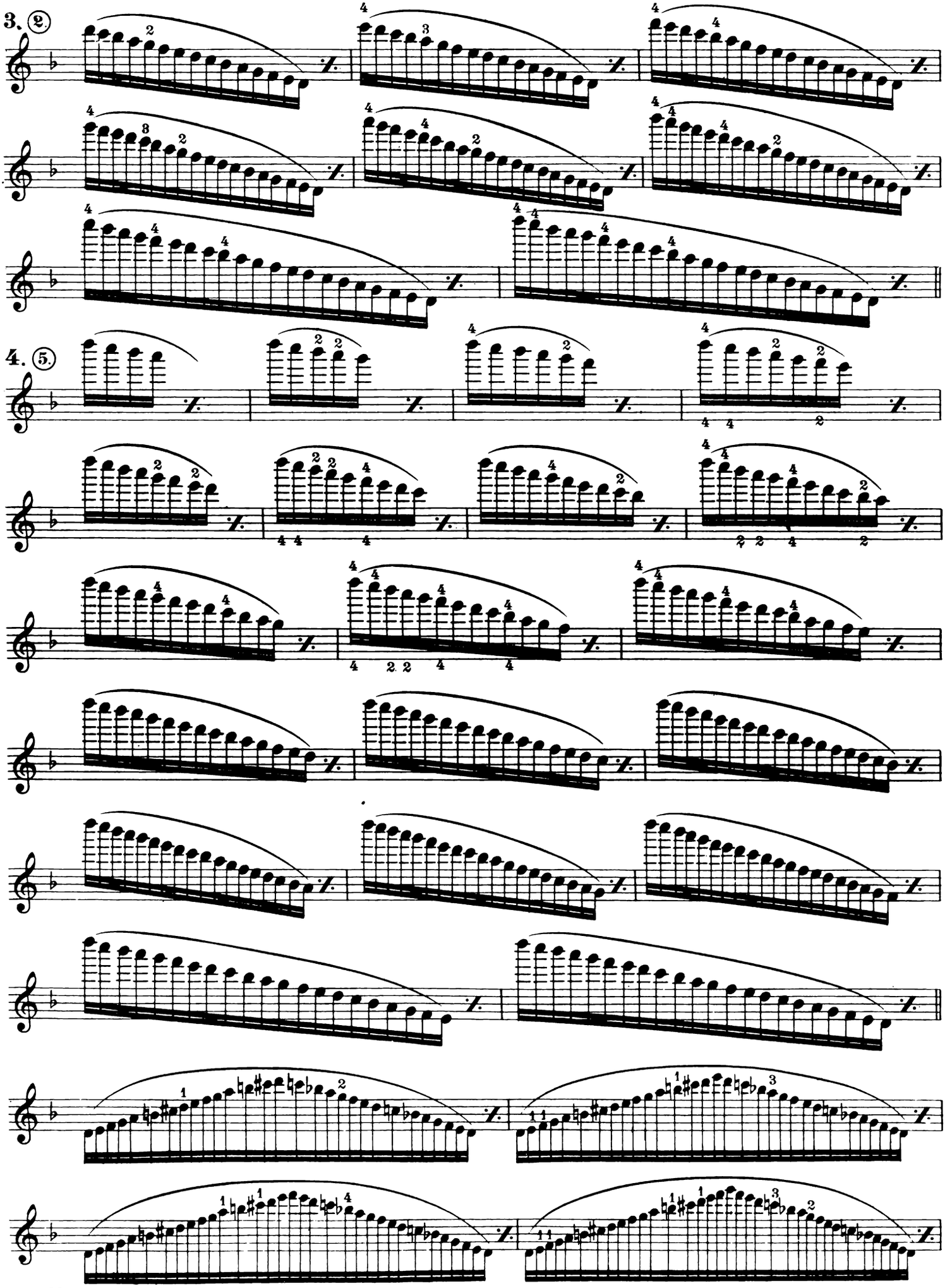
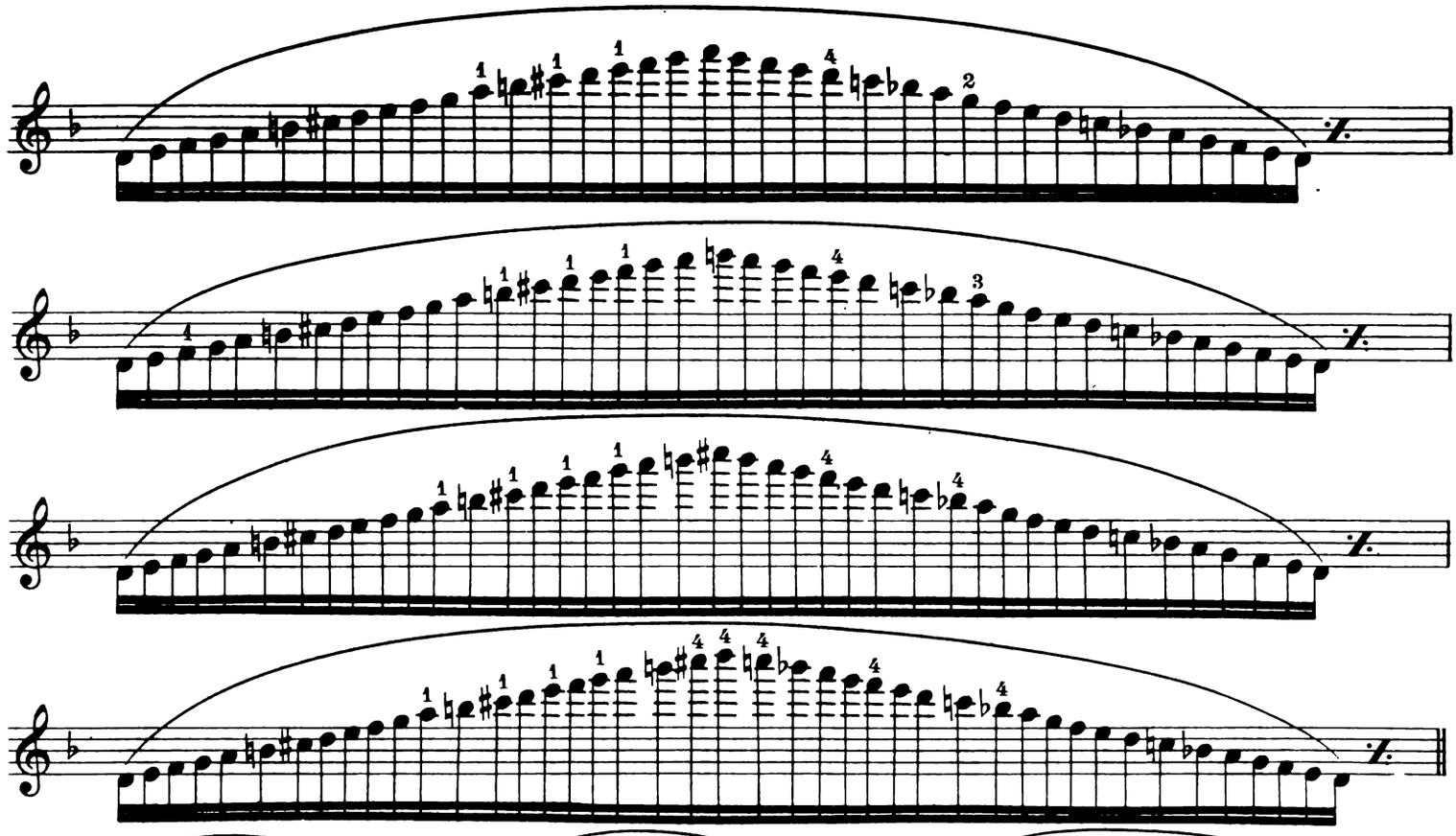



3. ②
4. ⑤



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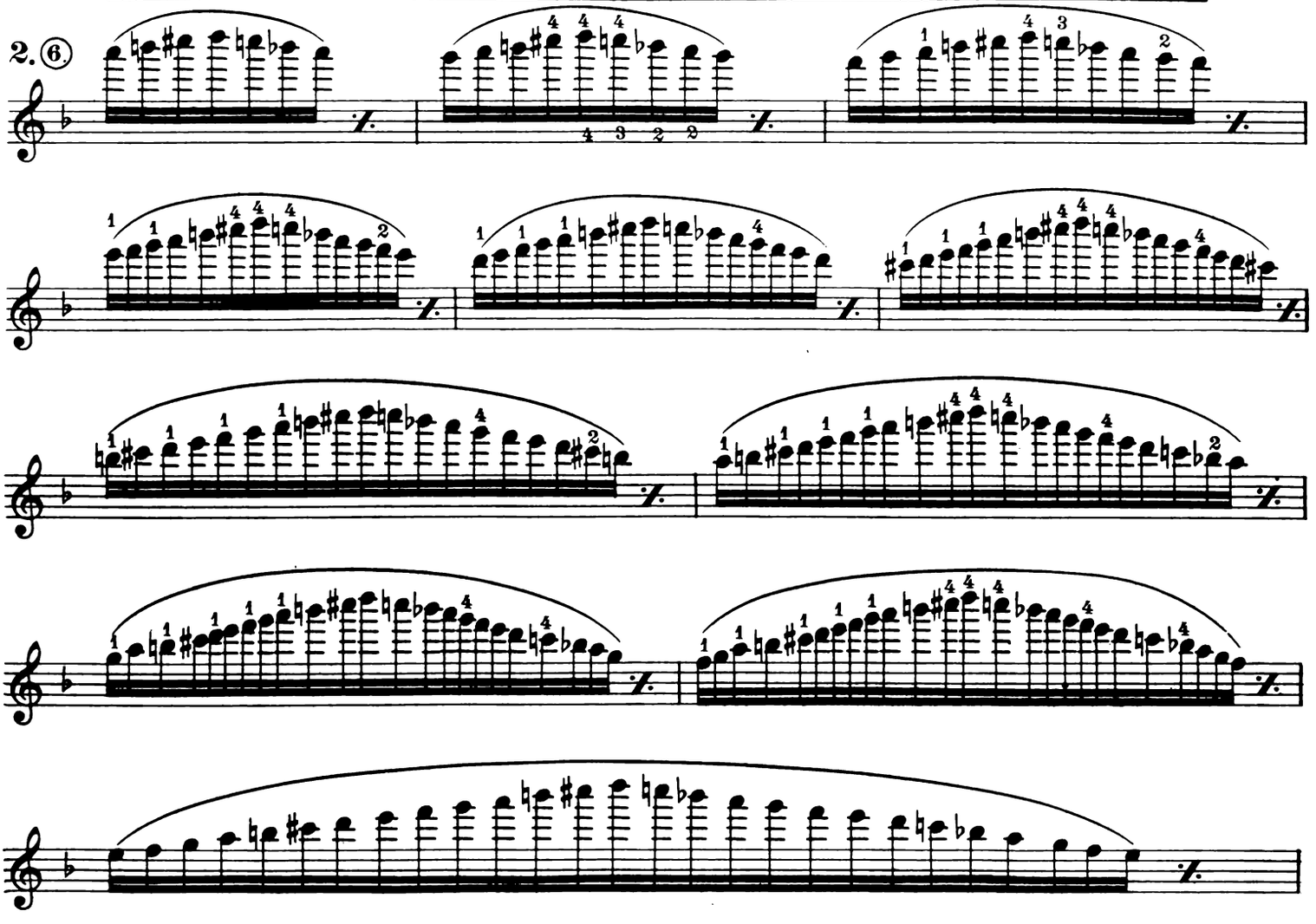

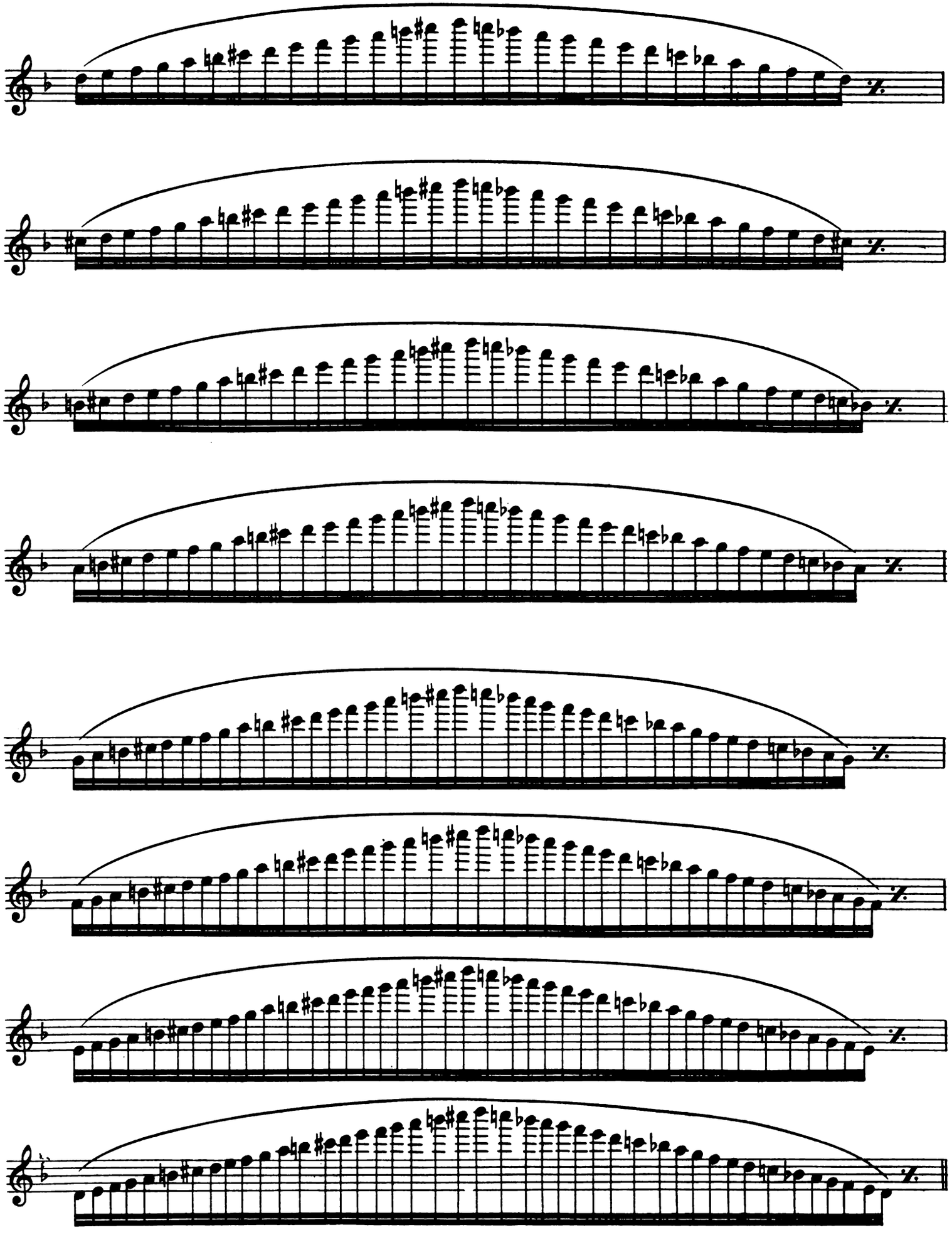

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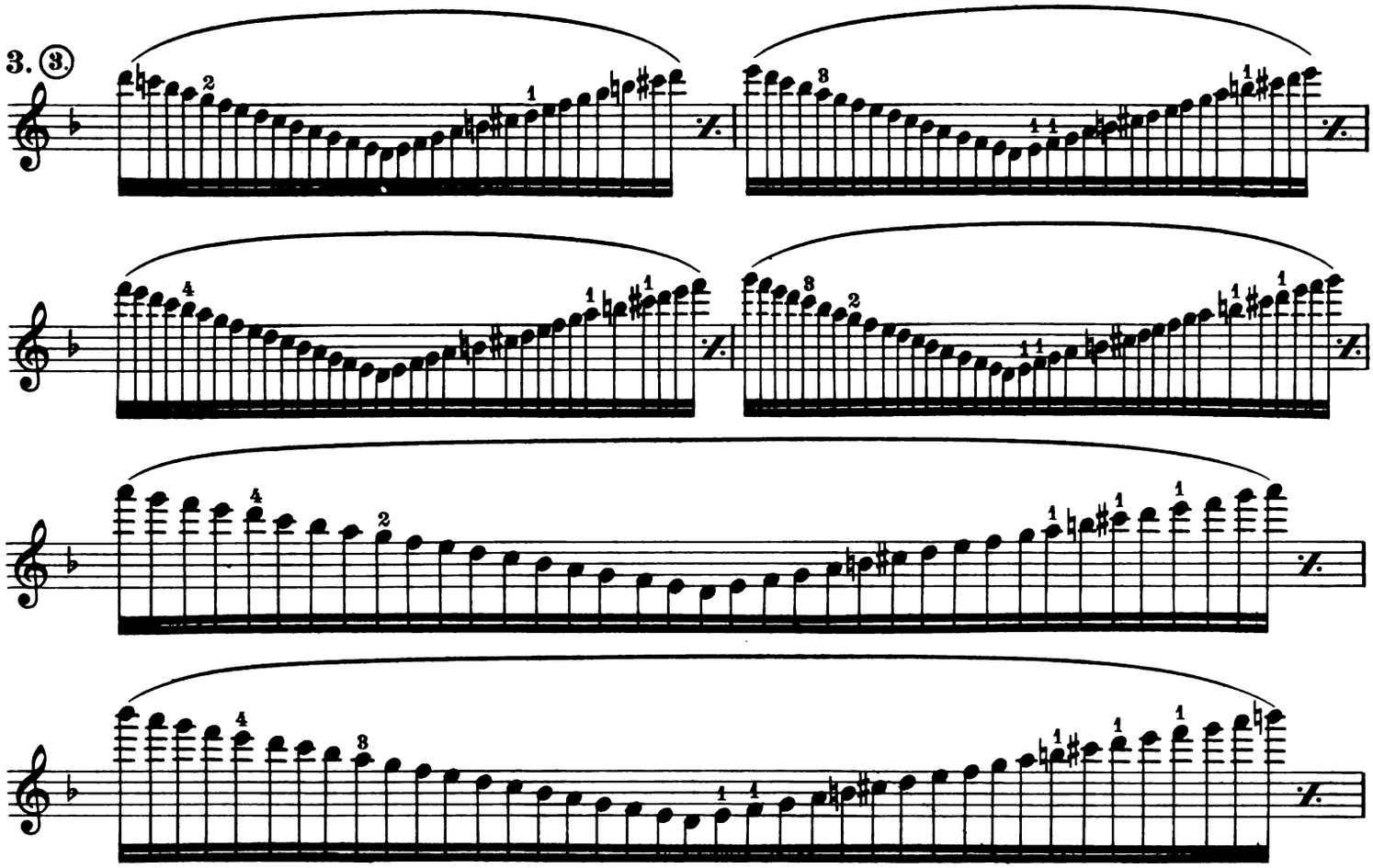
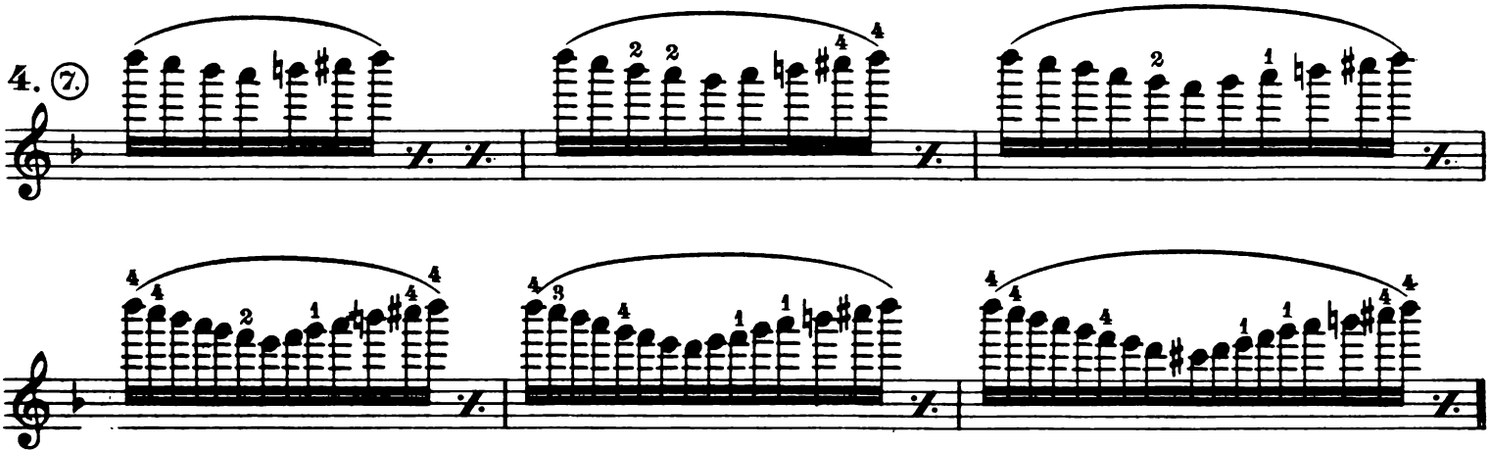
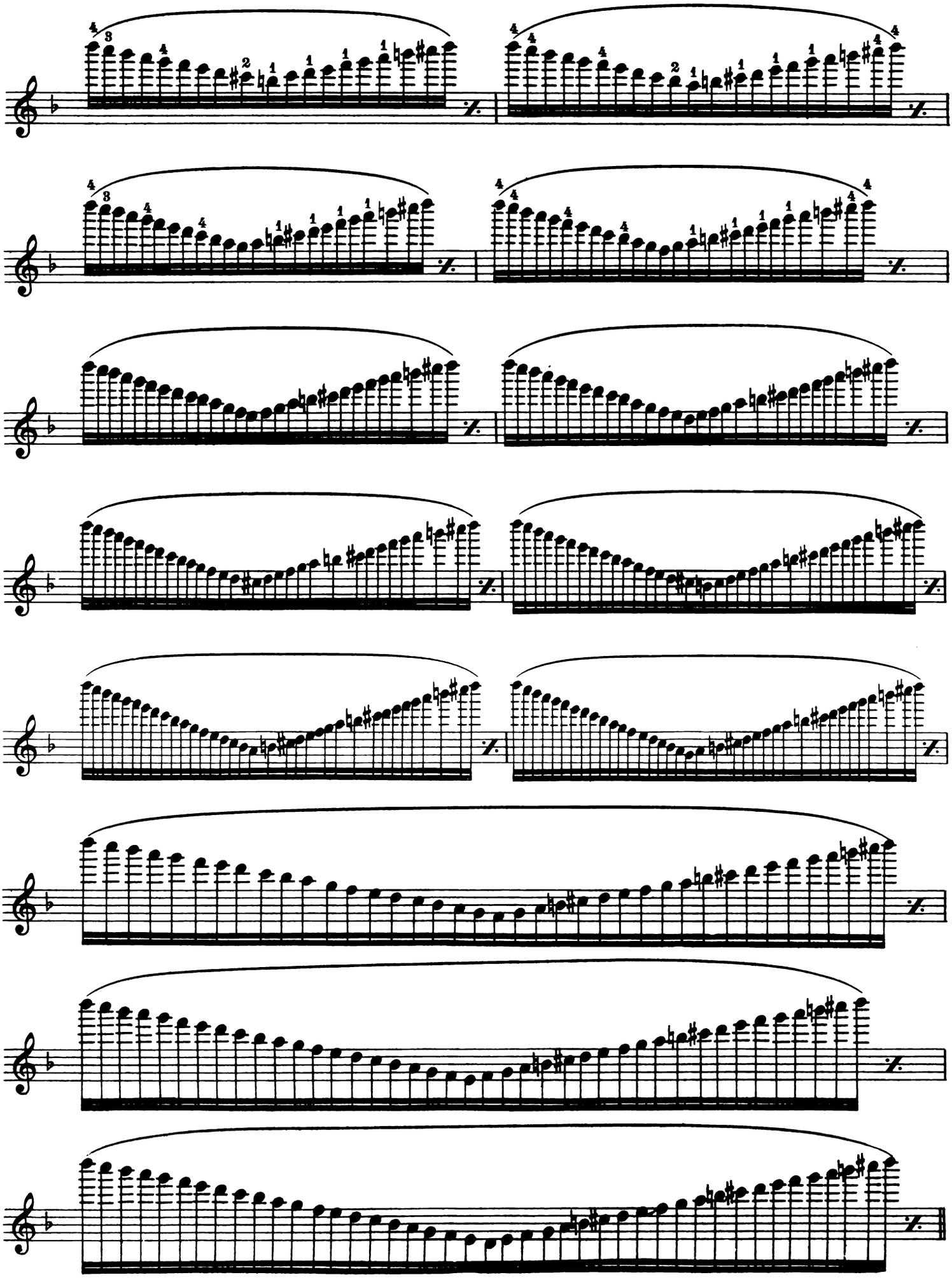


4. ⑦

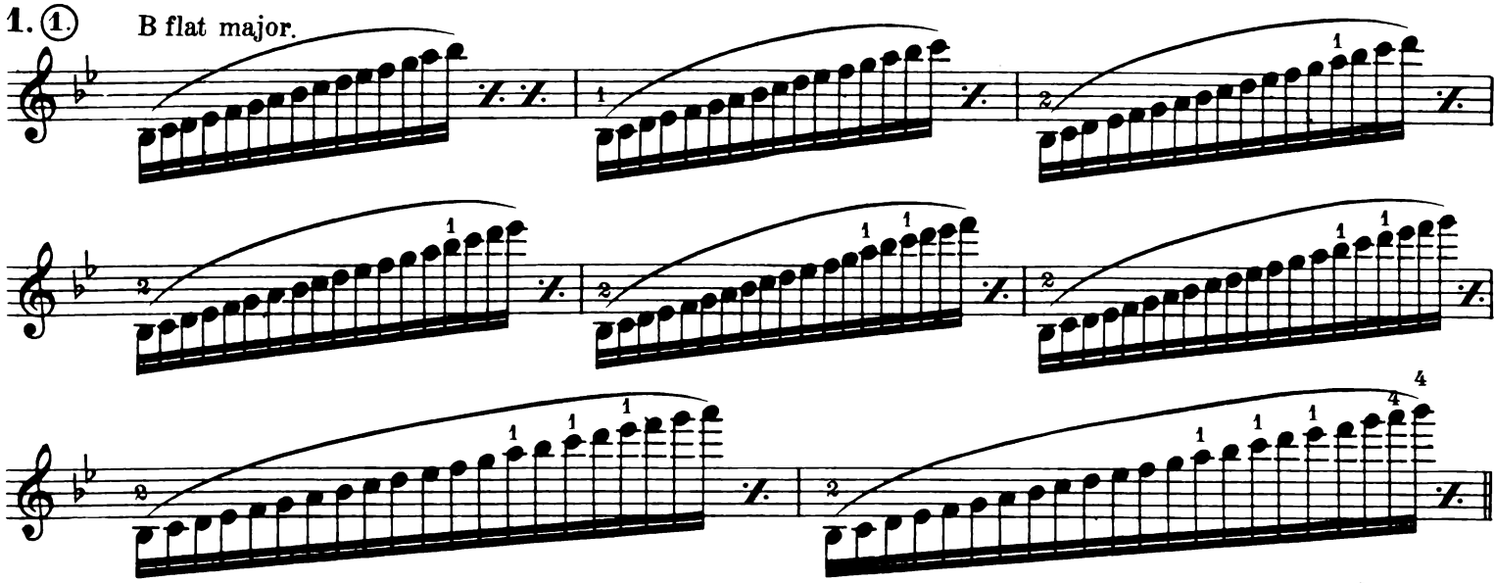




The sectional practice of scales, as in the first example given, is highly recommended. The scale of B♭ major is not difficult, owing to the fact that the position of the fingers on each string is uniform. Each example should be practiced until mastered. While playing a section of a scale, the student should hear the entire scale mentally.

Professor Halir trained students to play a descending scale with as great ease as an ascending scale. He also recommended beginning at any point in the scale and playing an ascending or descending progression.

1. ① B flat major.



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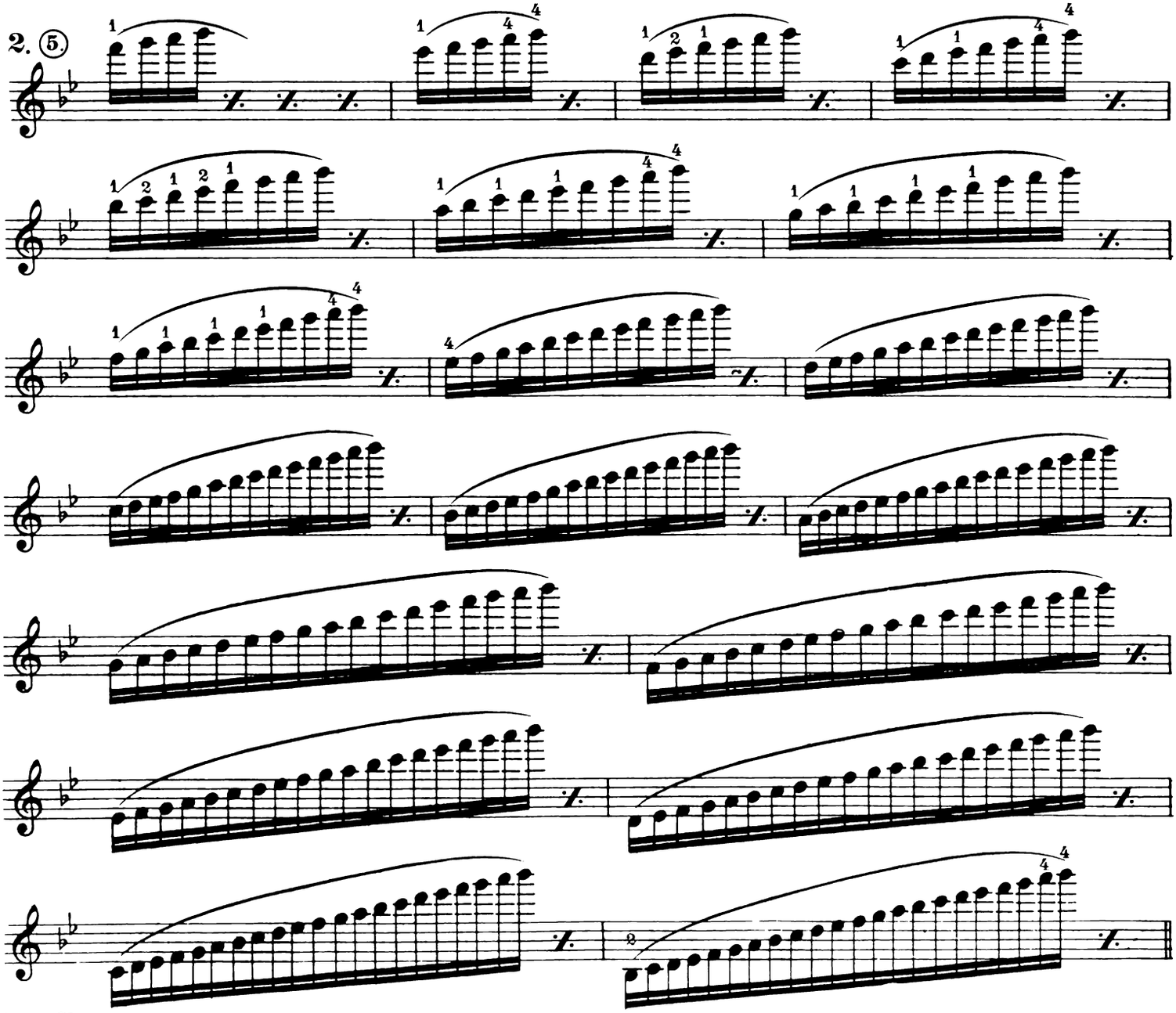

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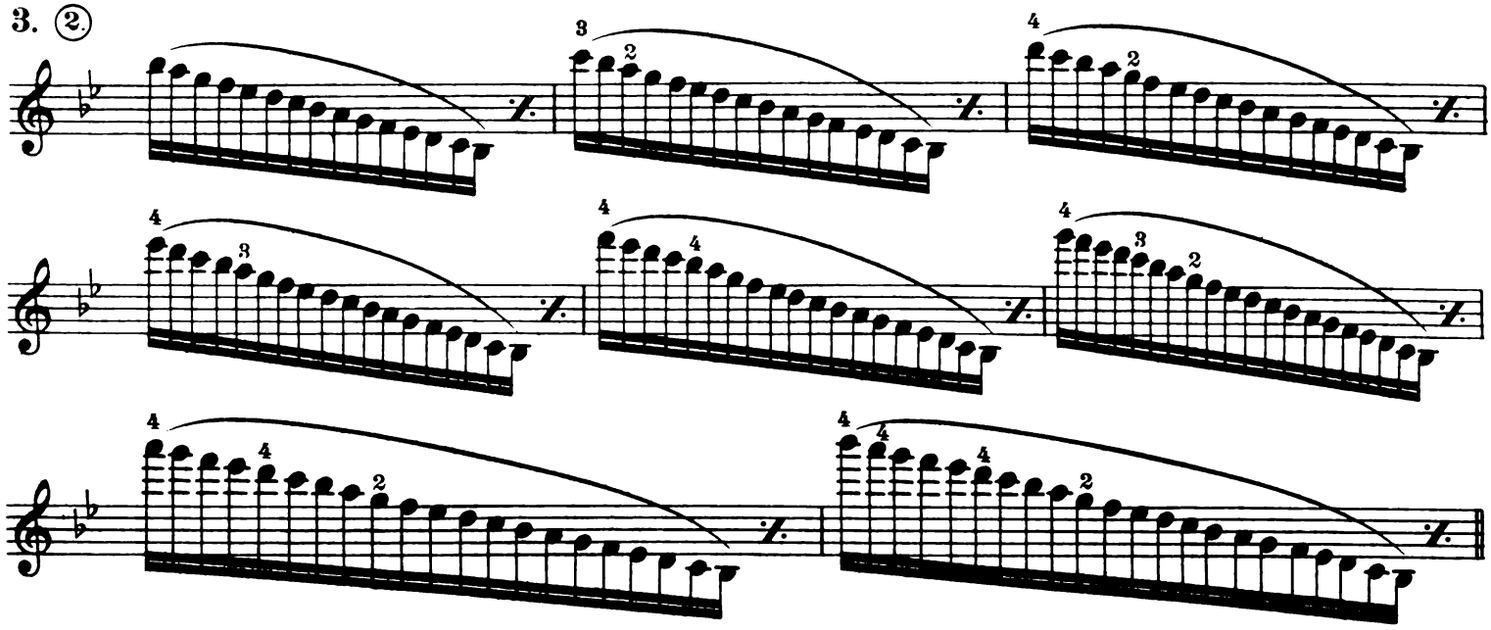

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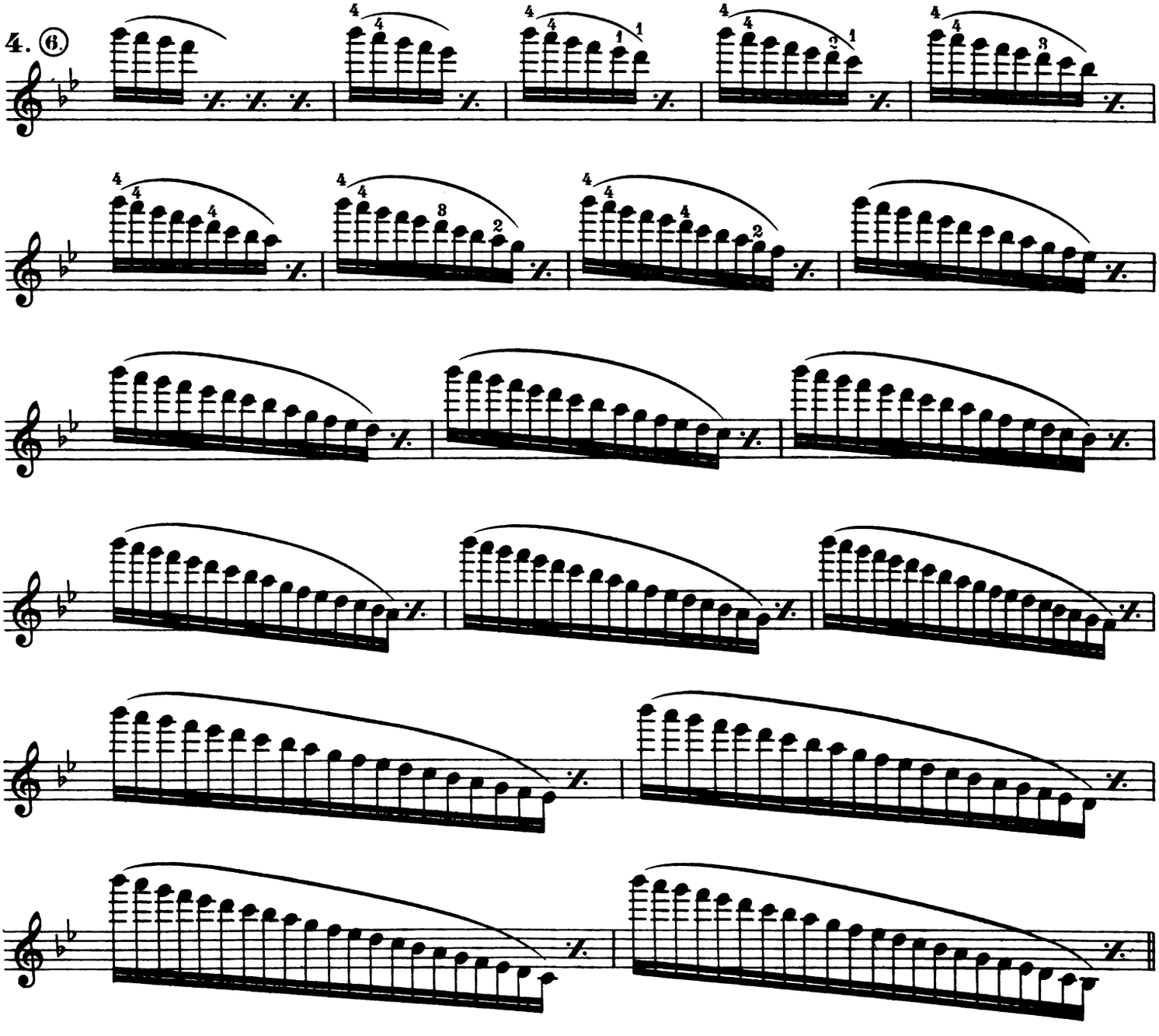
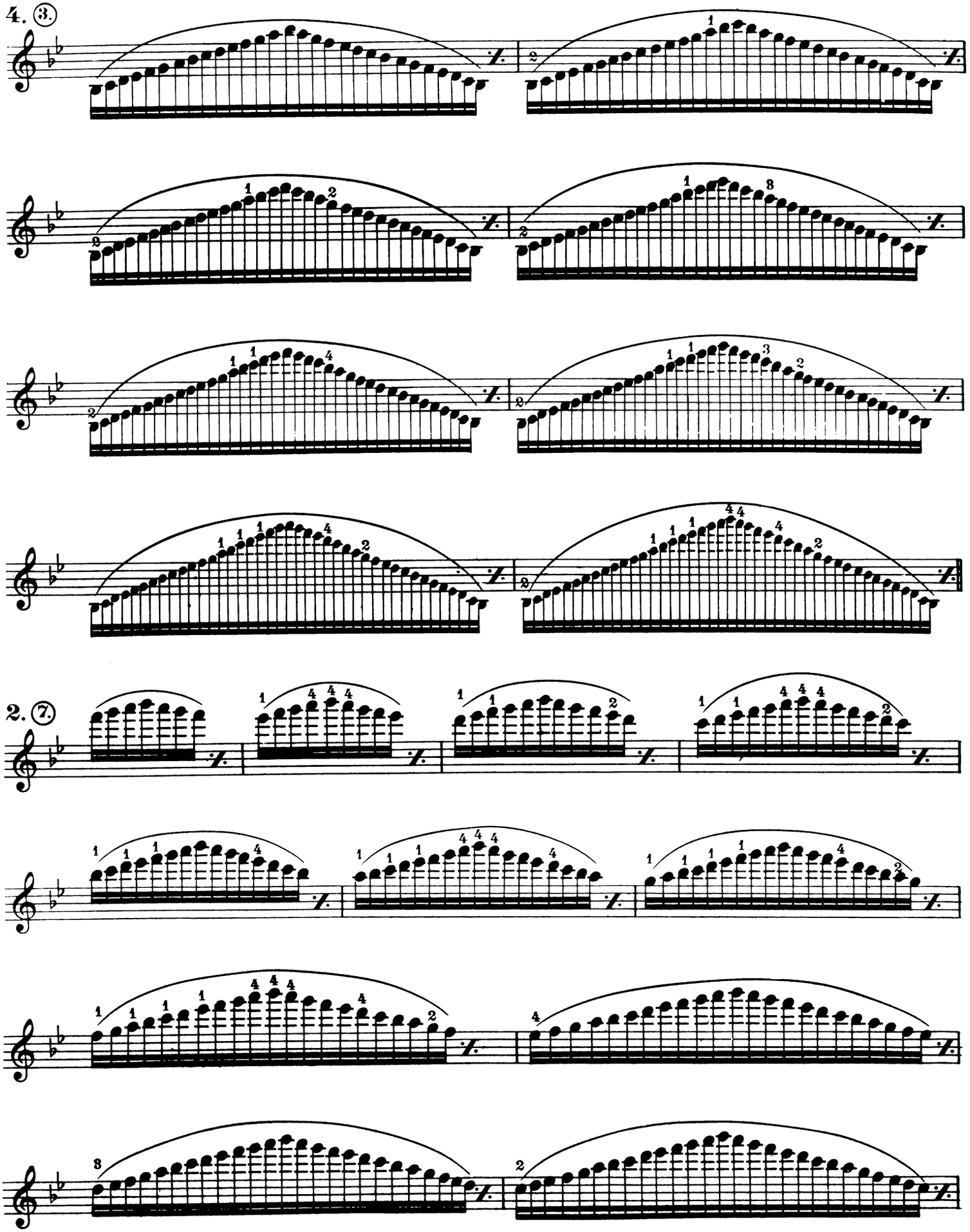
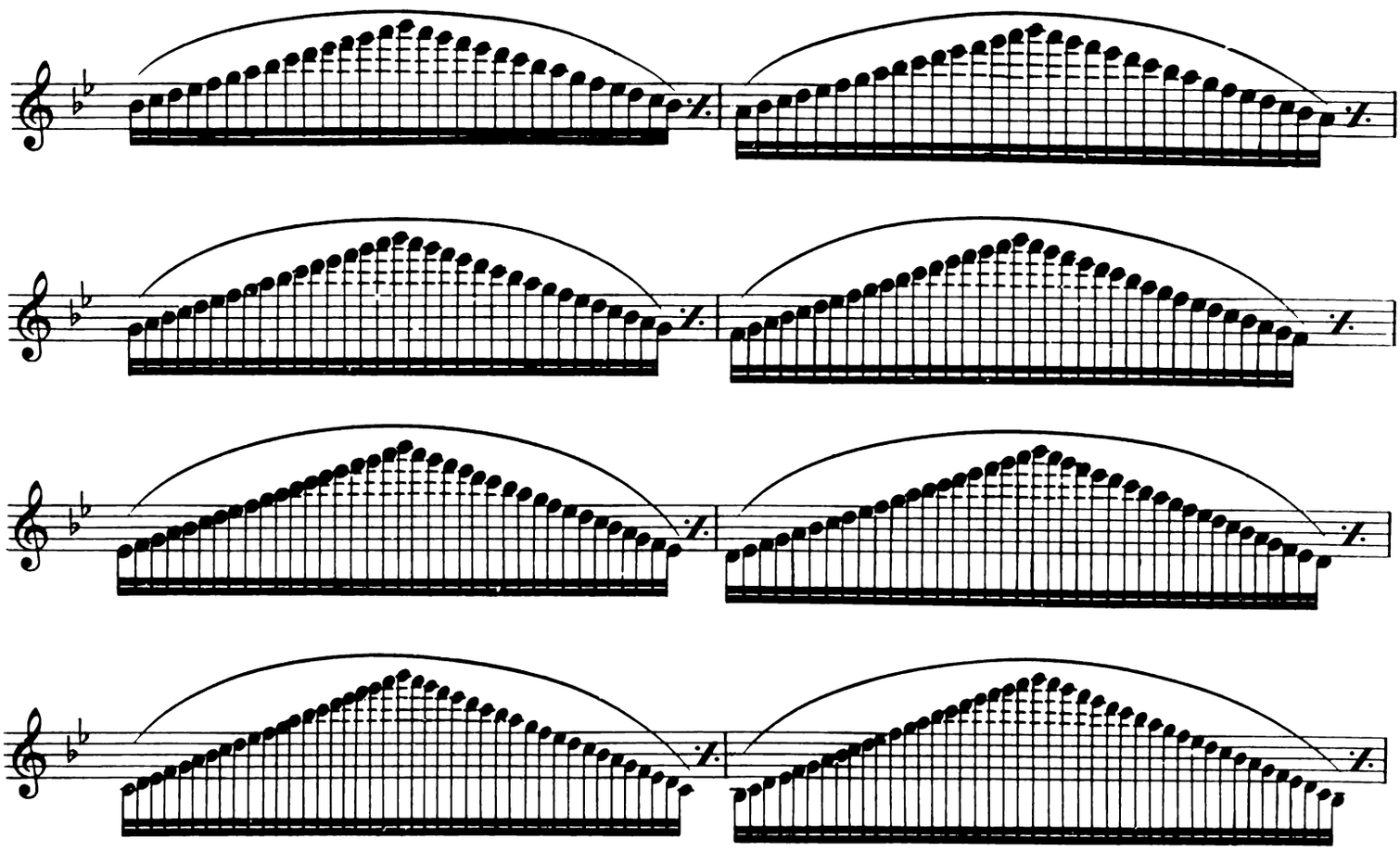



4. ③
2. ⑦



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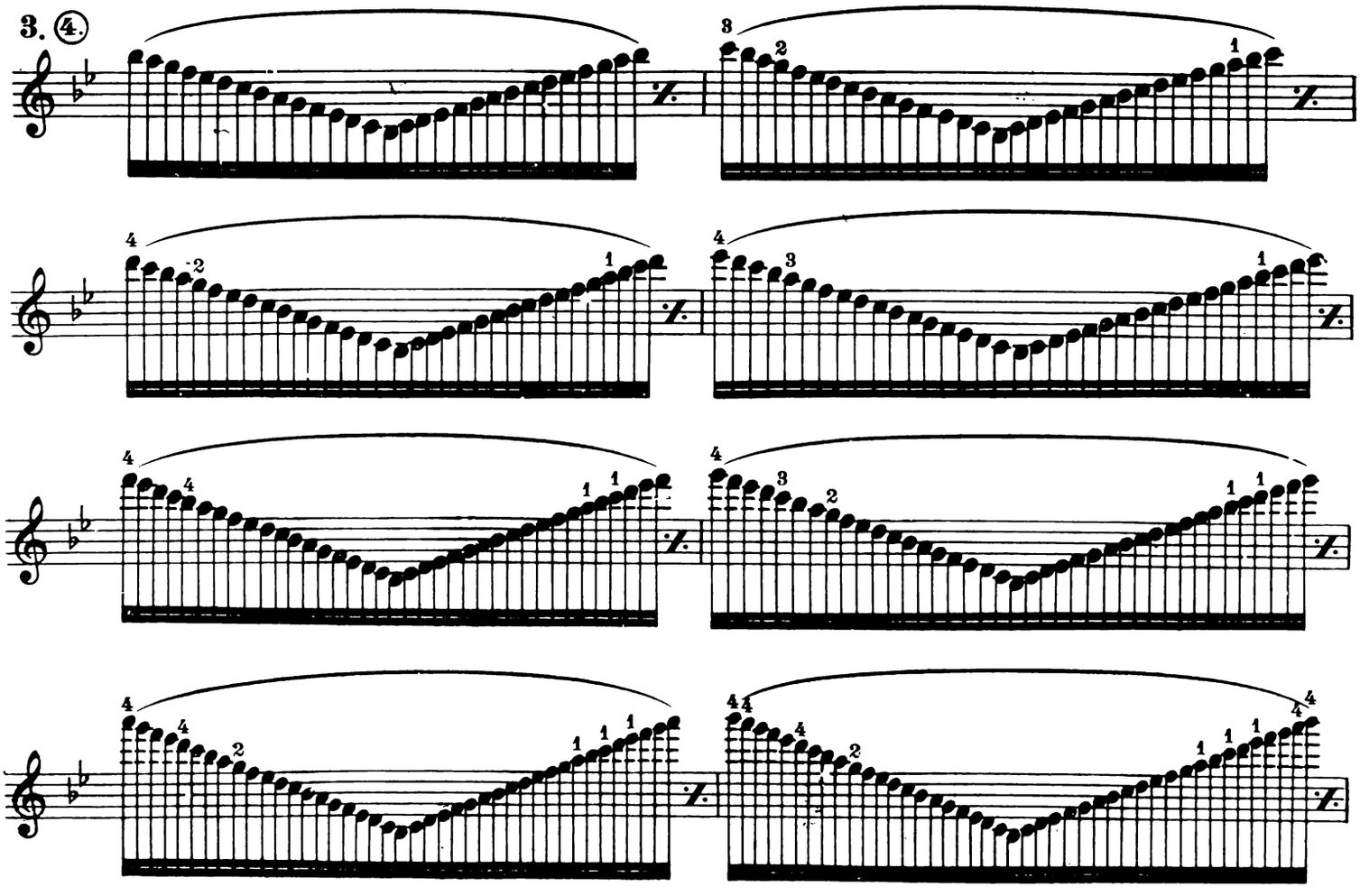
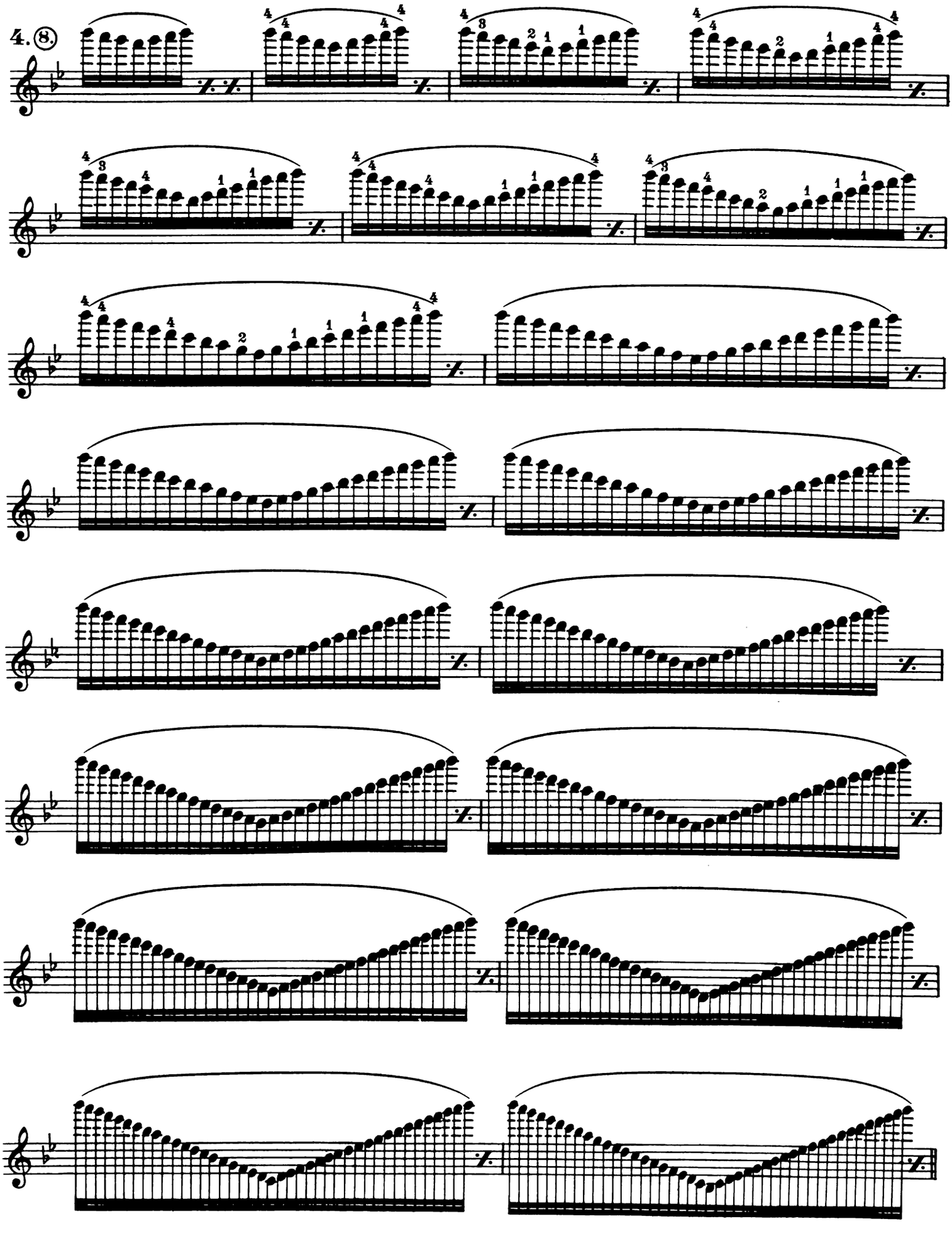
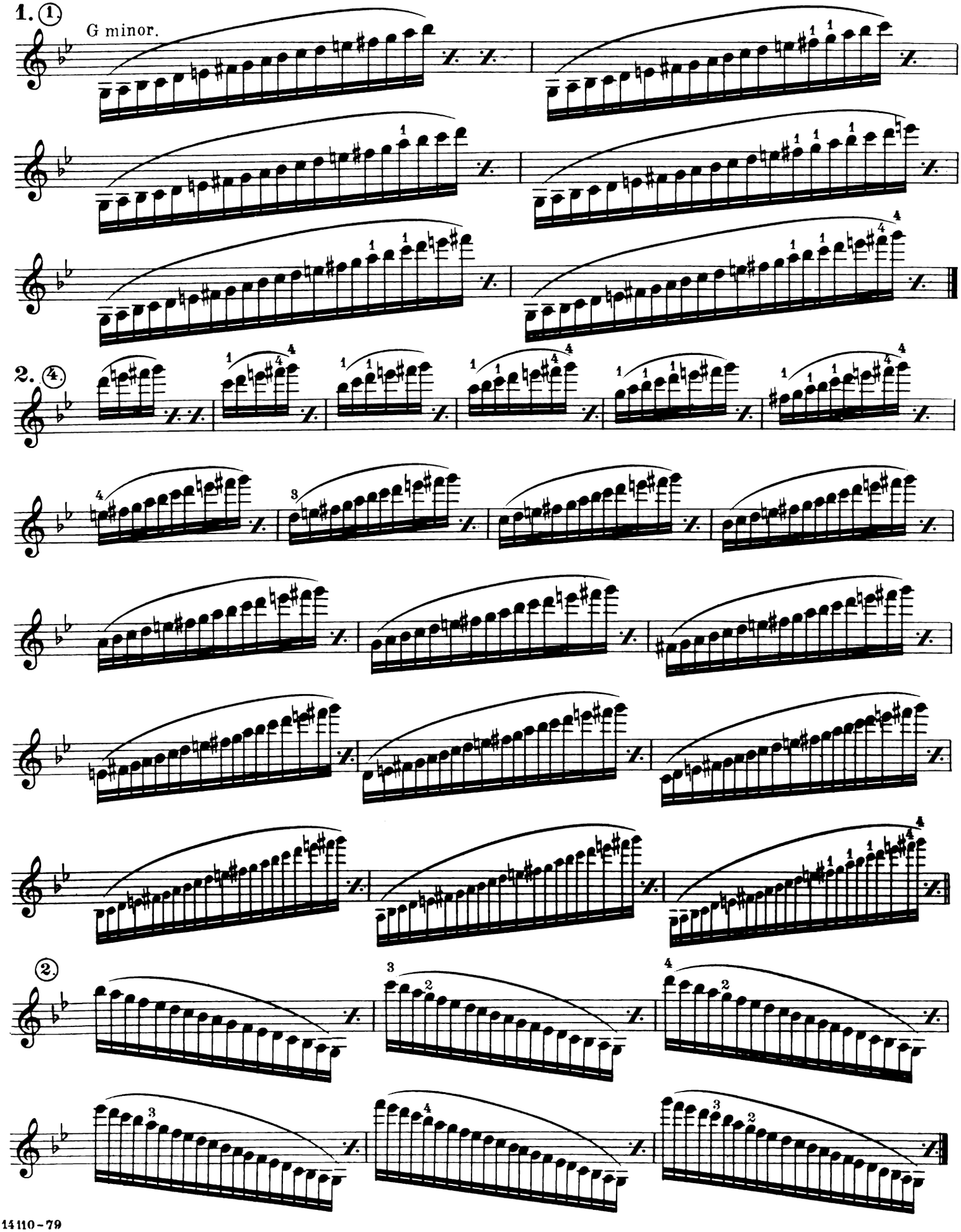
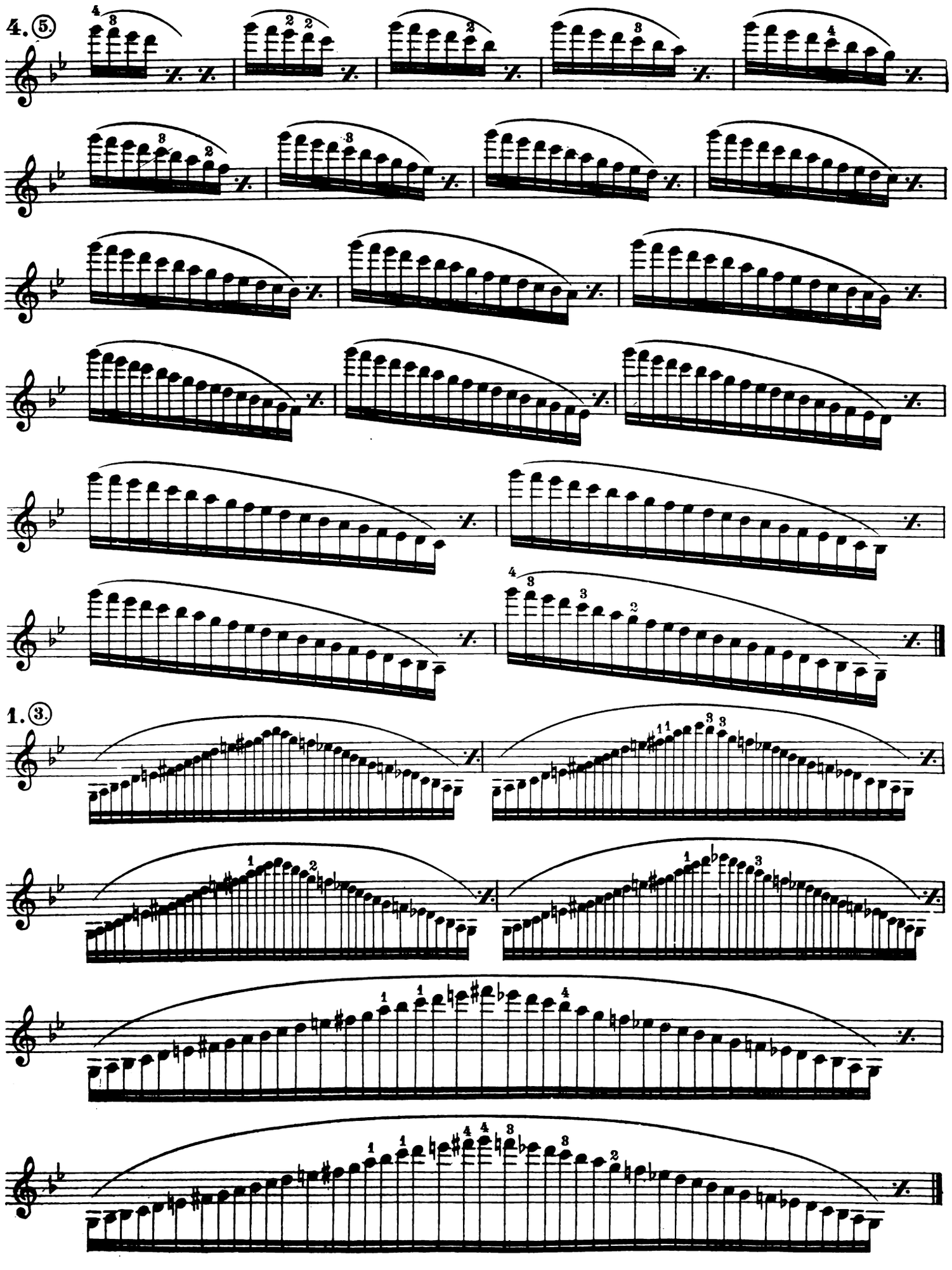
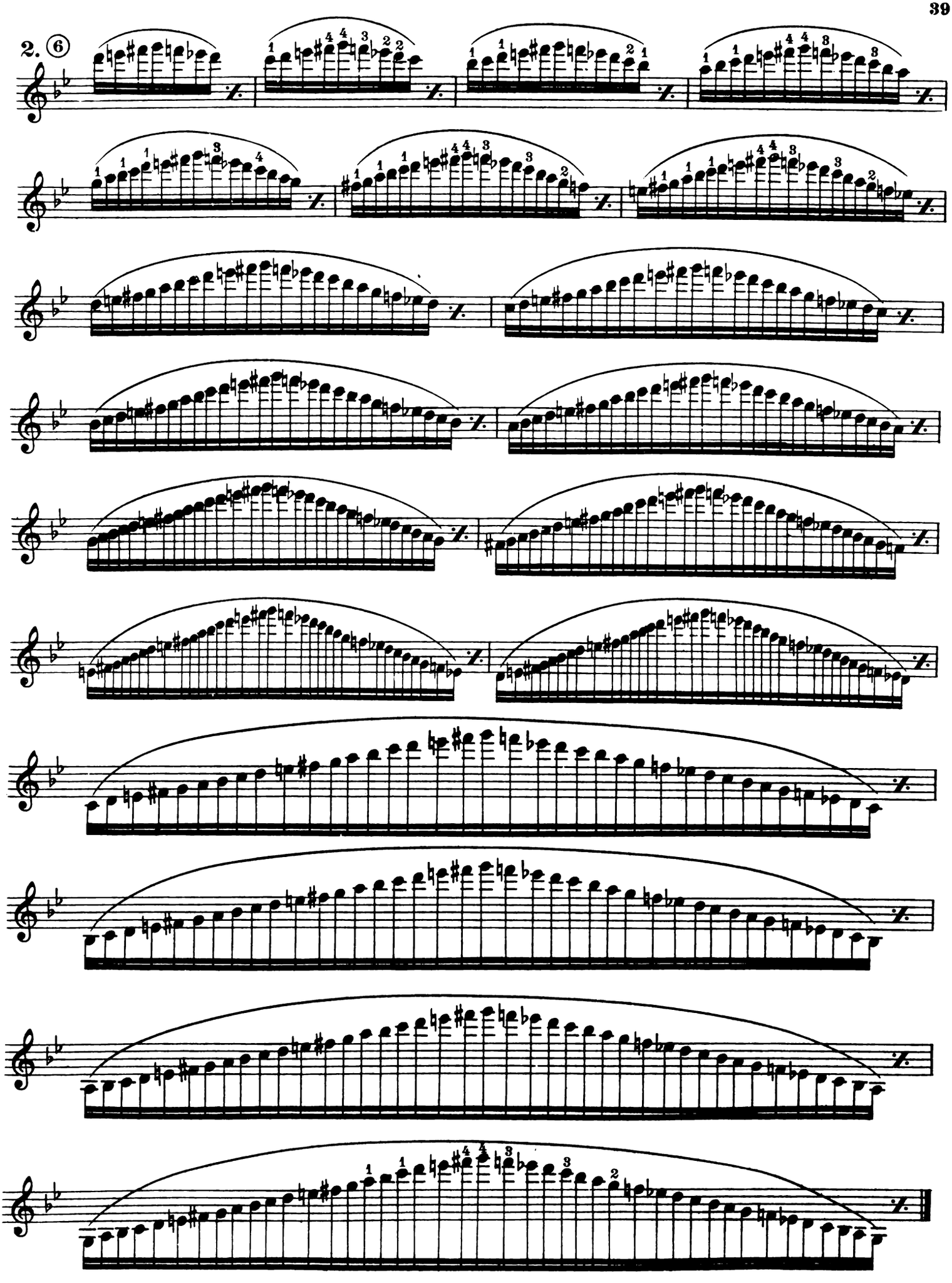



4. ⑧

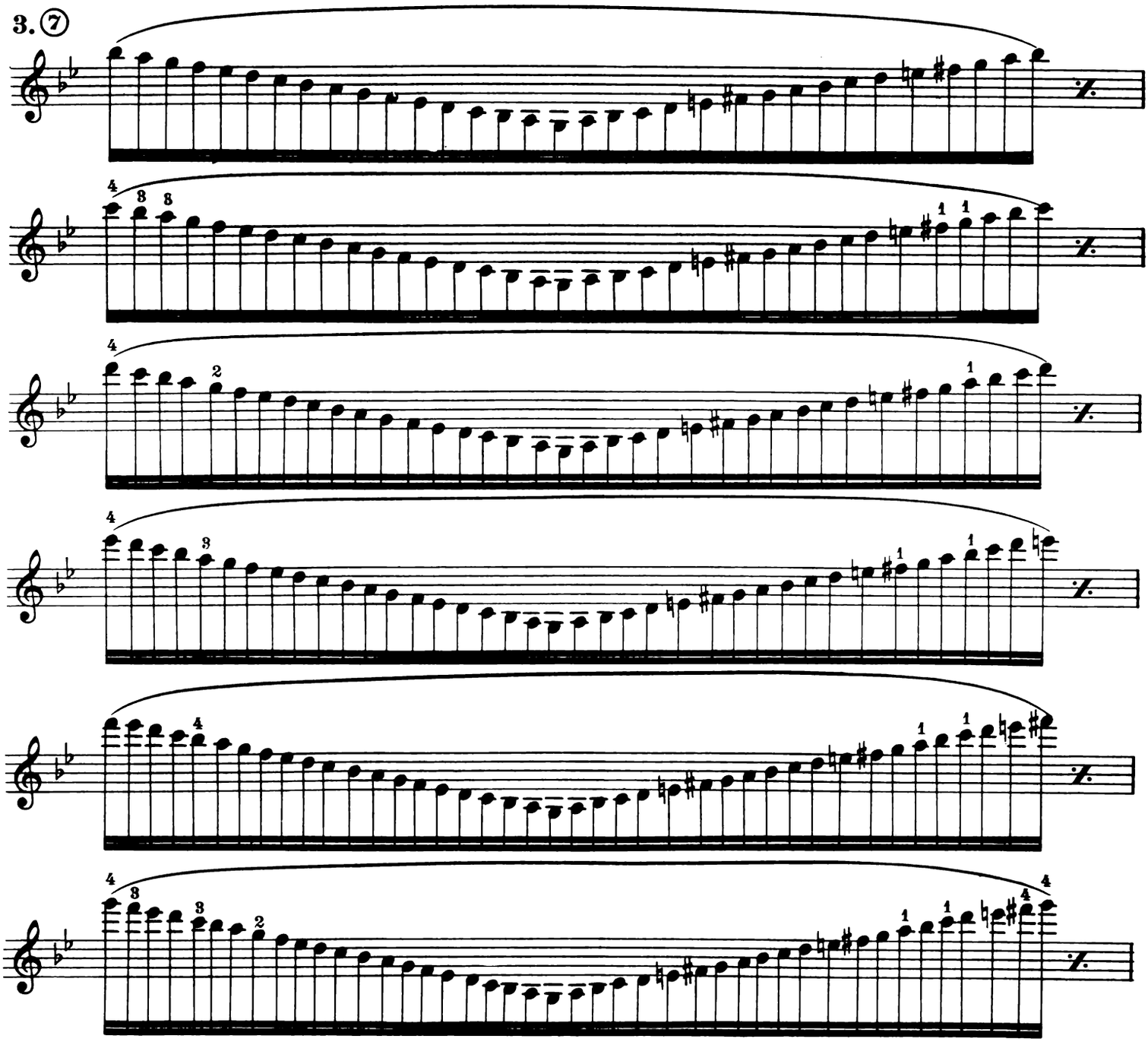
In connection with the scale of G minor, which naturally follows B♭ major, a review of the scale studies in G major and the careful practice of each method of fingering are recommended.



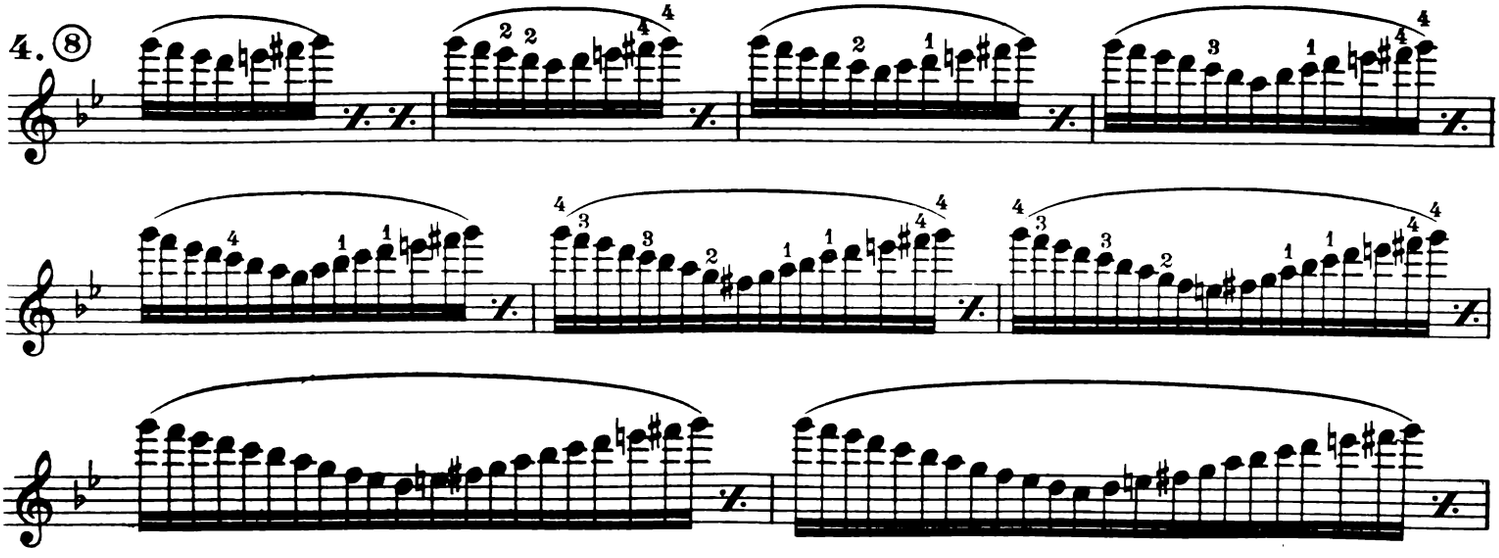

4. ⑤
1. ③

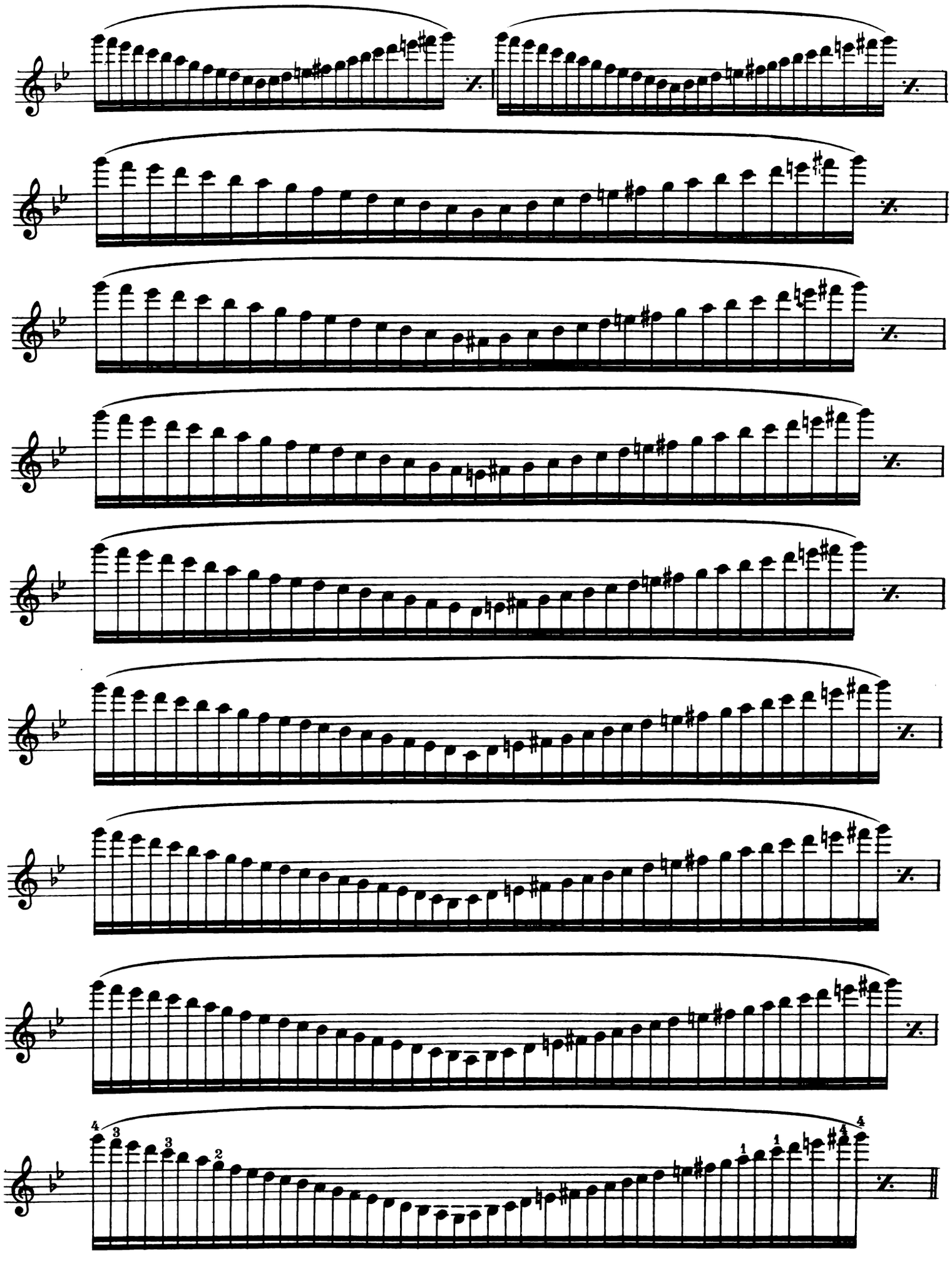

2. ⑥

3. ⑦



4. ⑧





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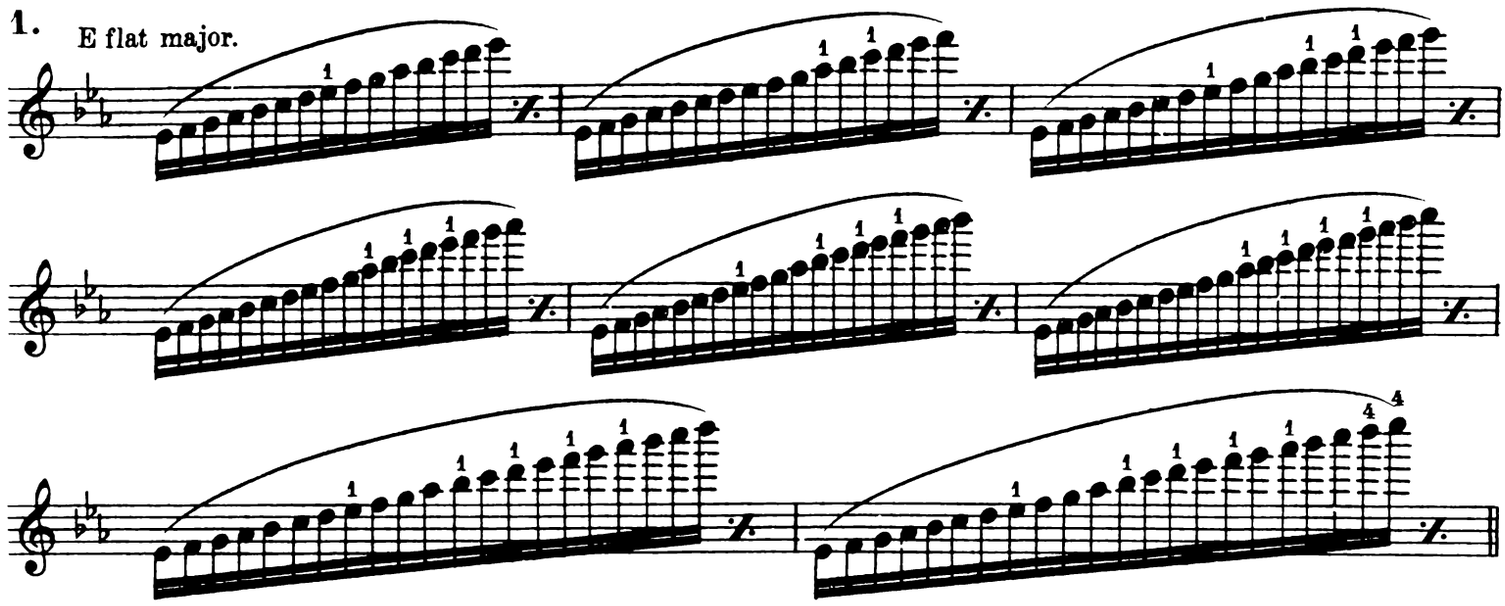

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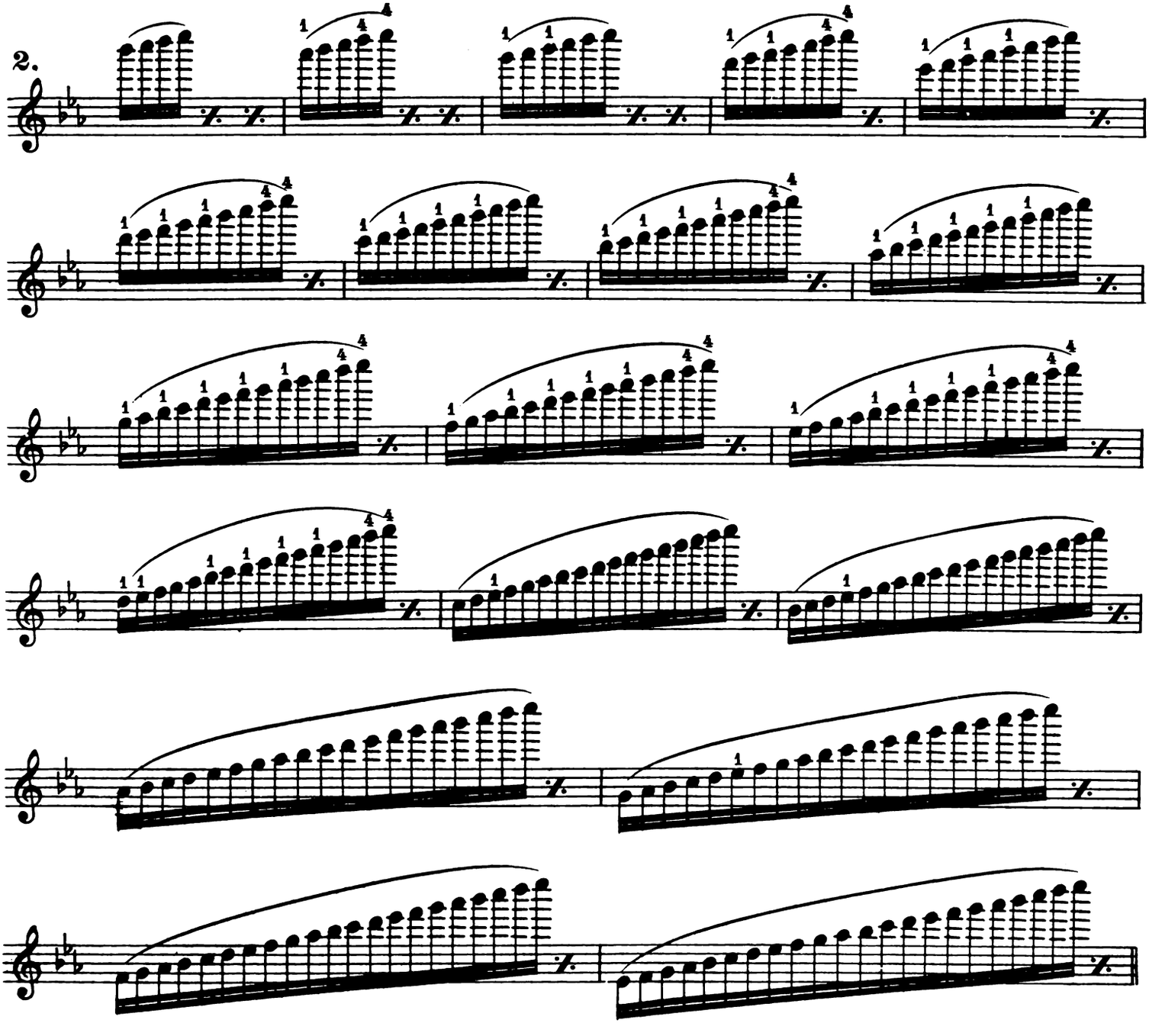
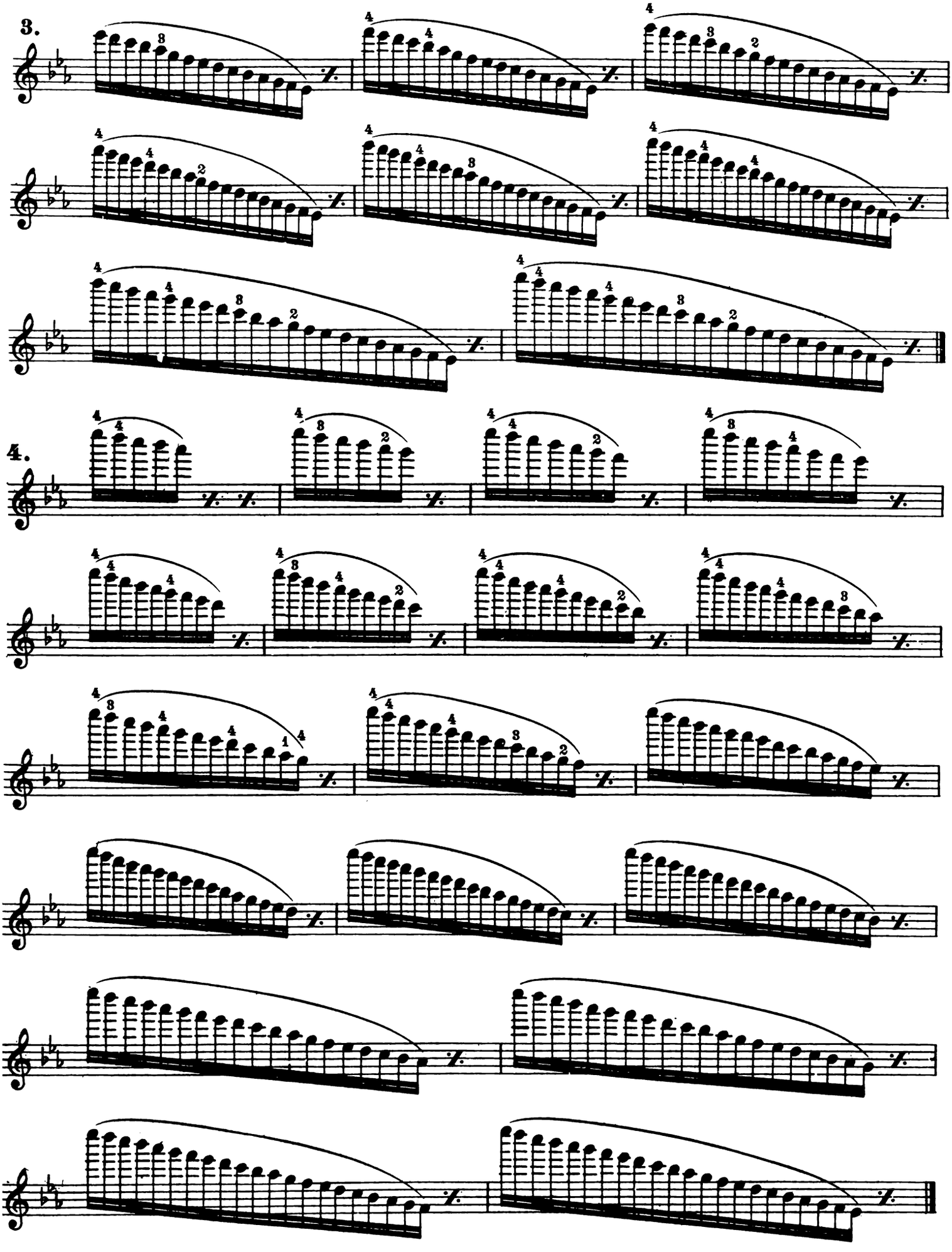
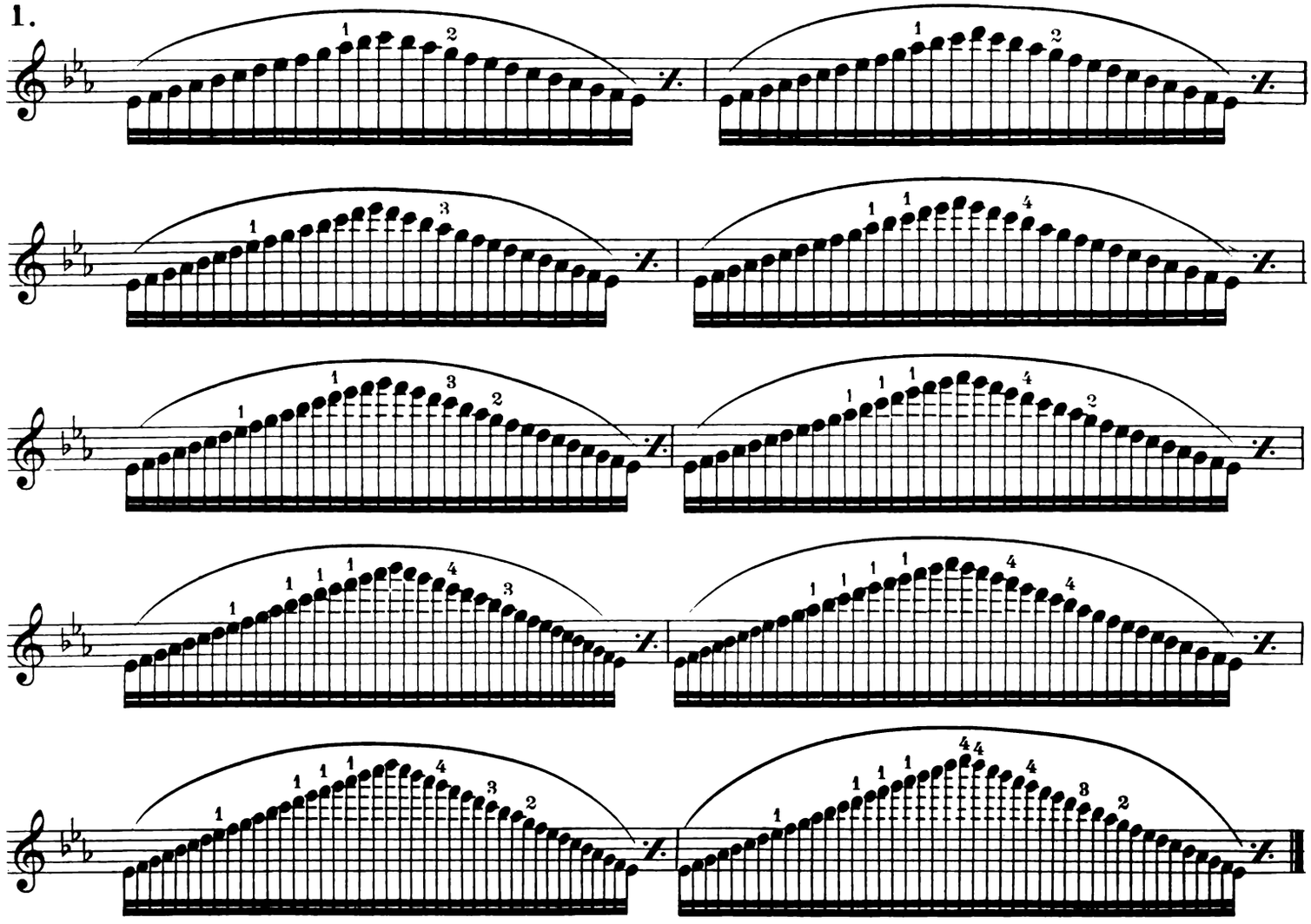



3.
4.

1.



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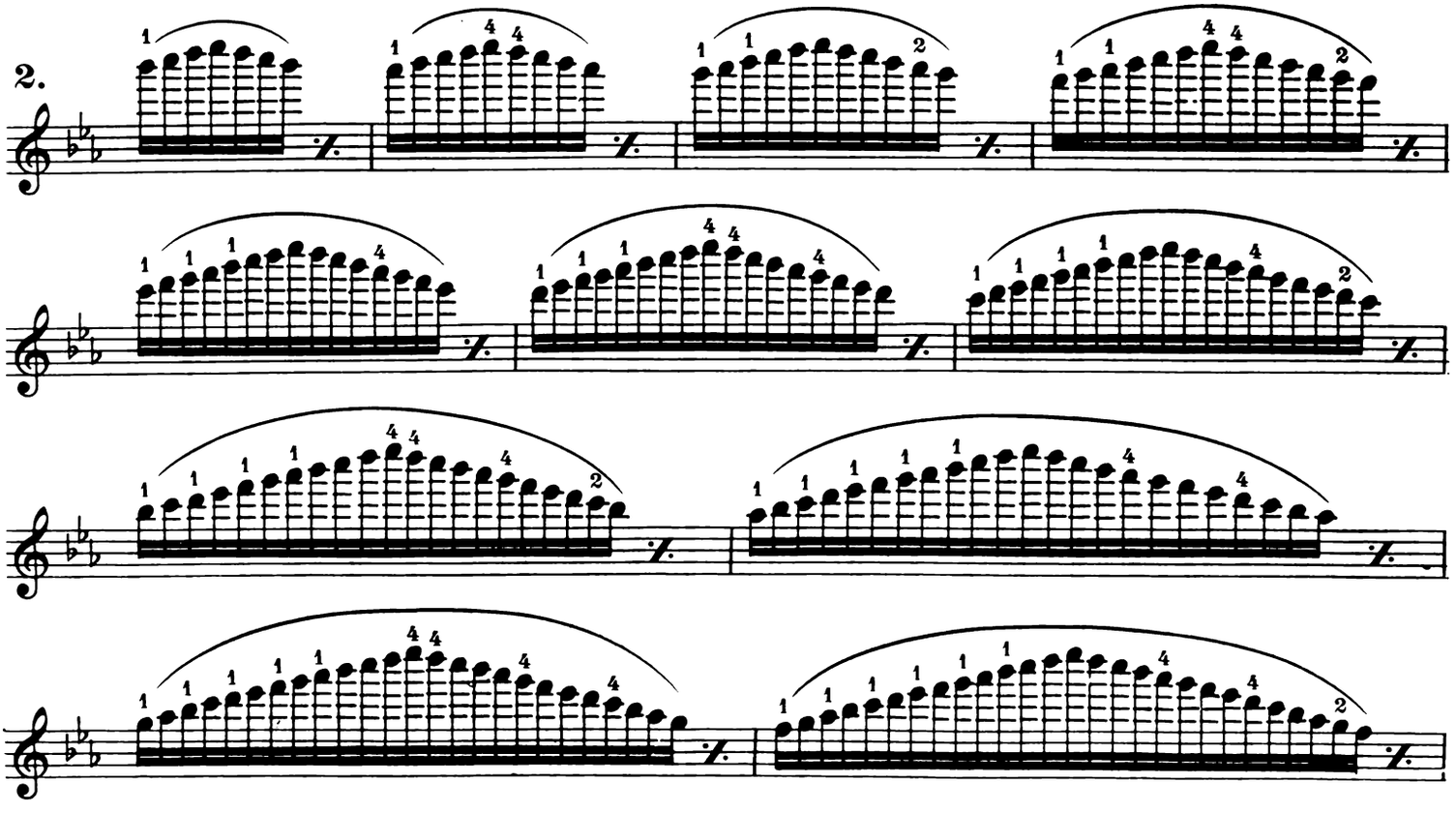

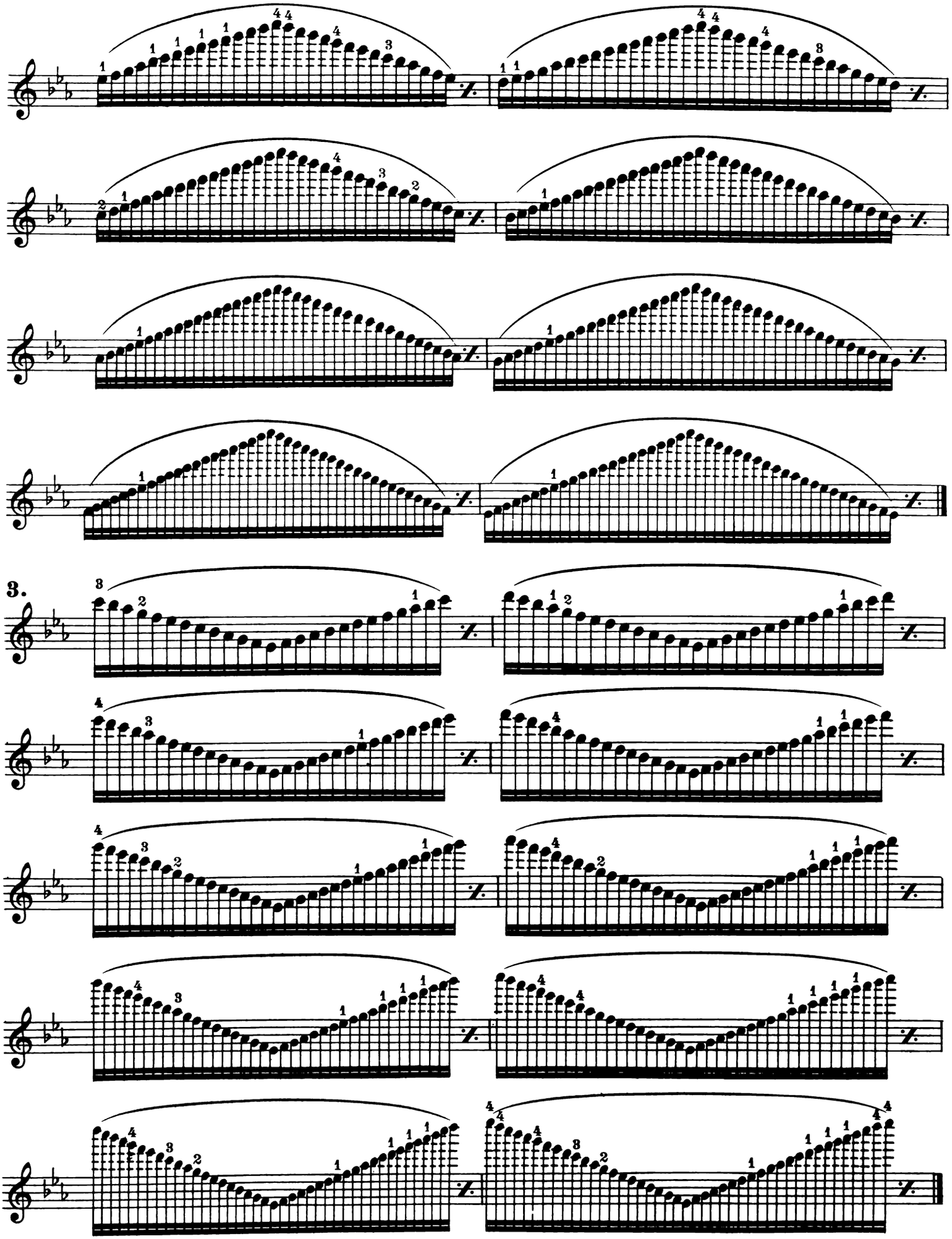

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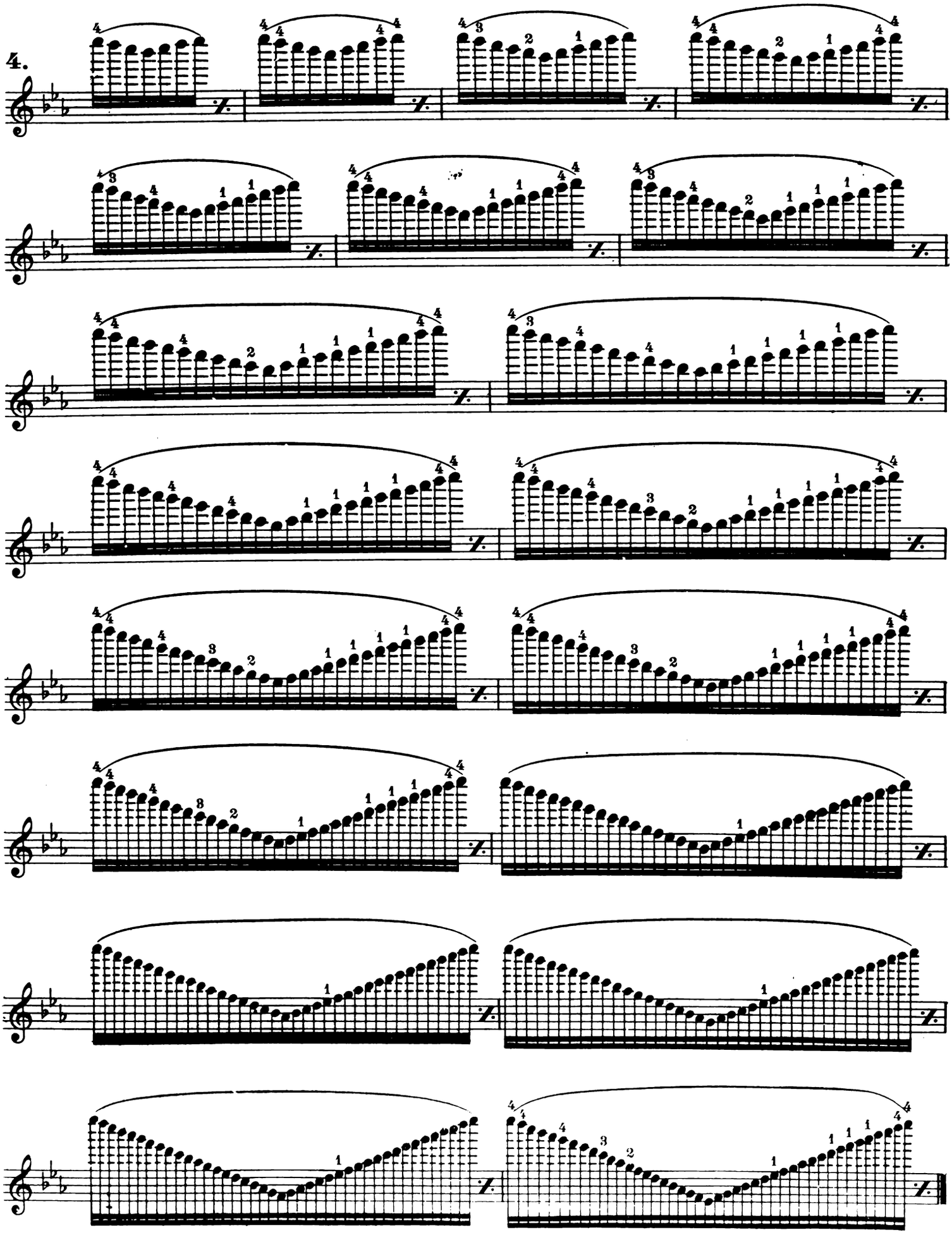


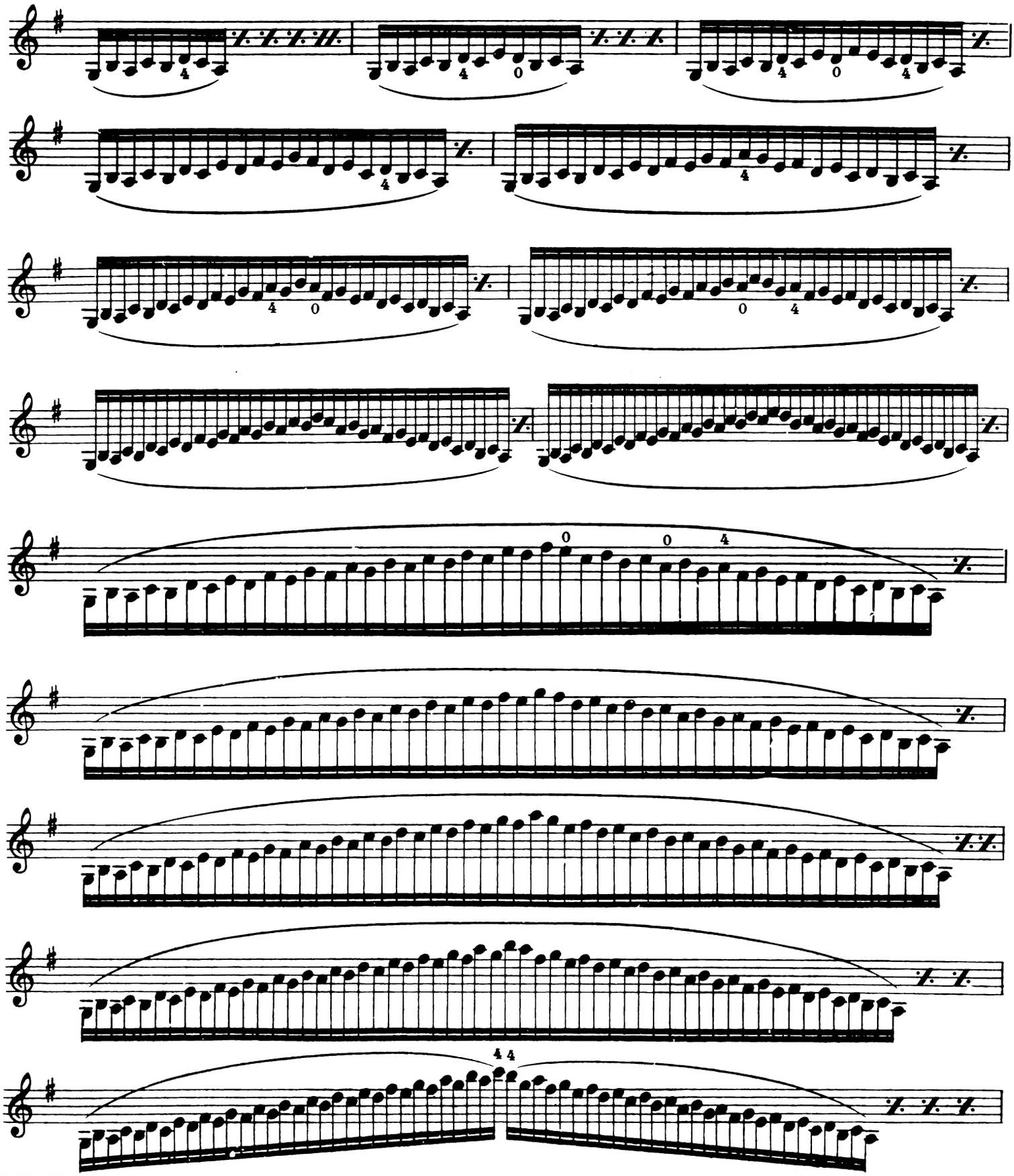
Scale Studies

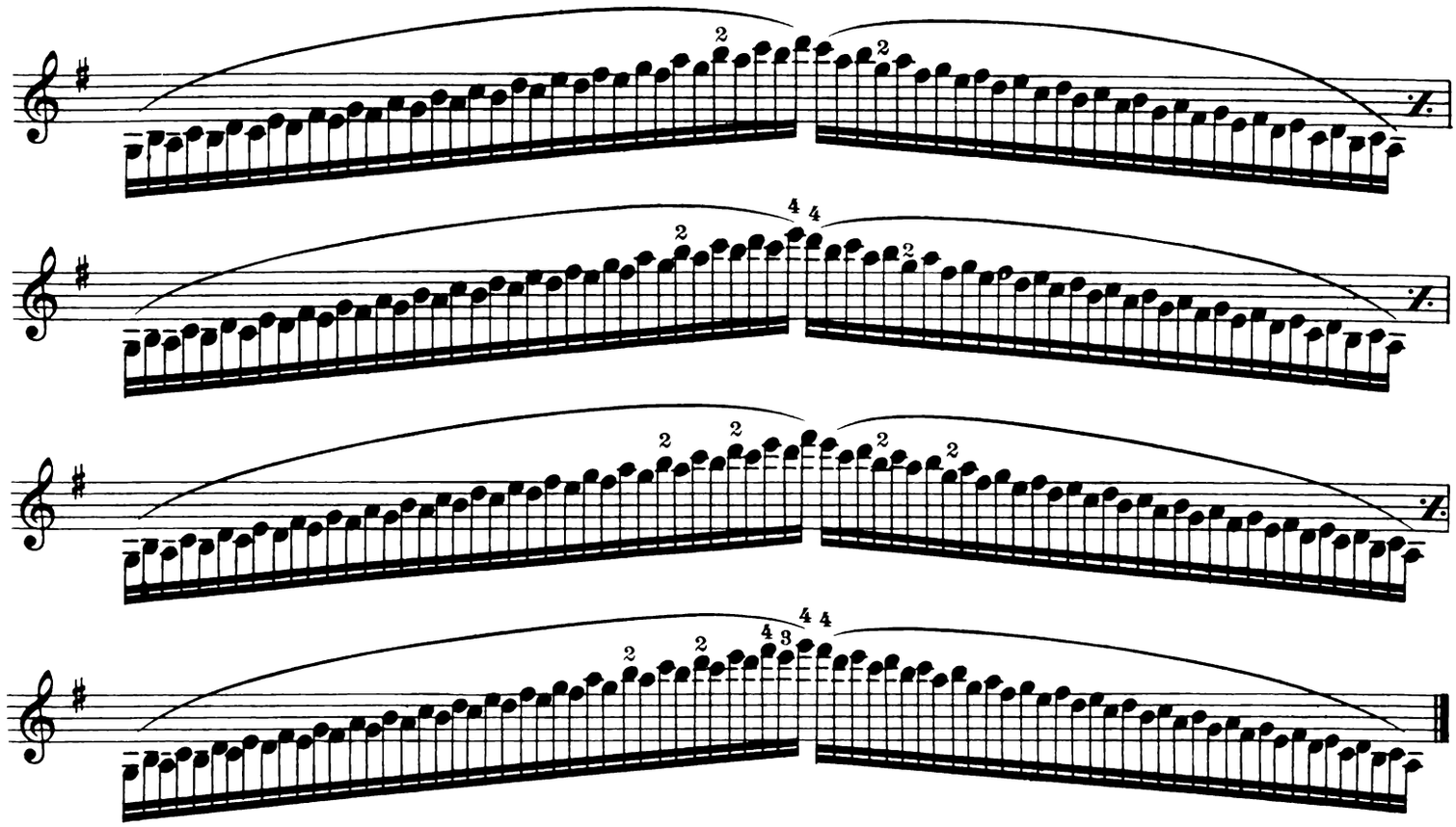
in broken thirds

in G major, A major, B major, C major and D major.

These scale studies are especially valuable in connection with the study of the Schradieck Arpeggios. The method of playing is the same as before, in the middle of the bow. The second example should be practiced until the string transfers are in accordance with a perfect legato. The first examples may be used during the earlier studies in the book. The length of bow used depends upon the number of notes in each study.

1.





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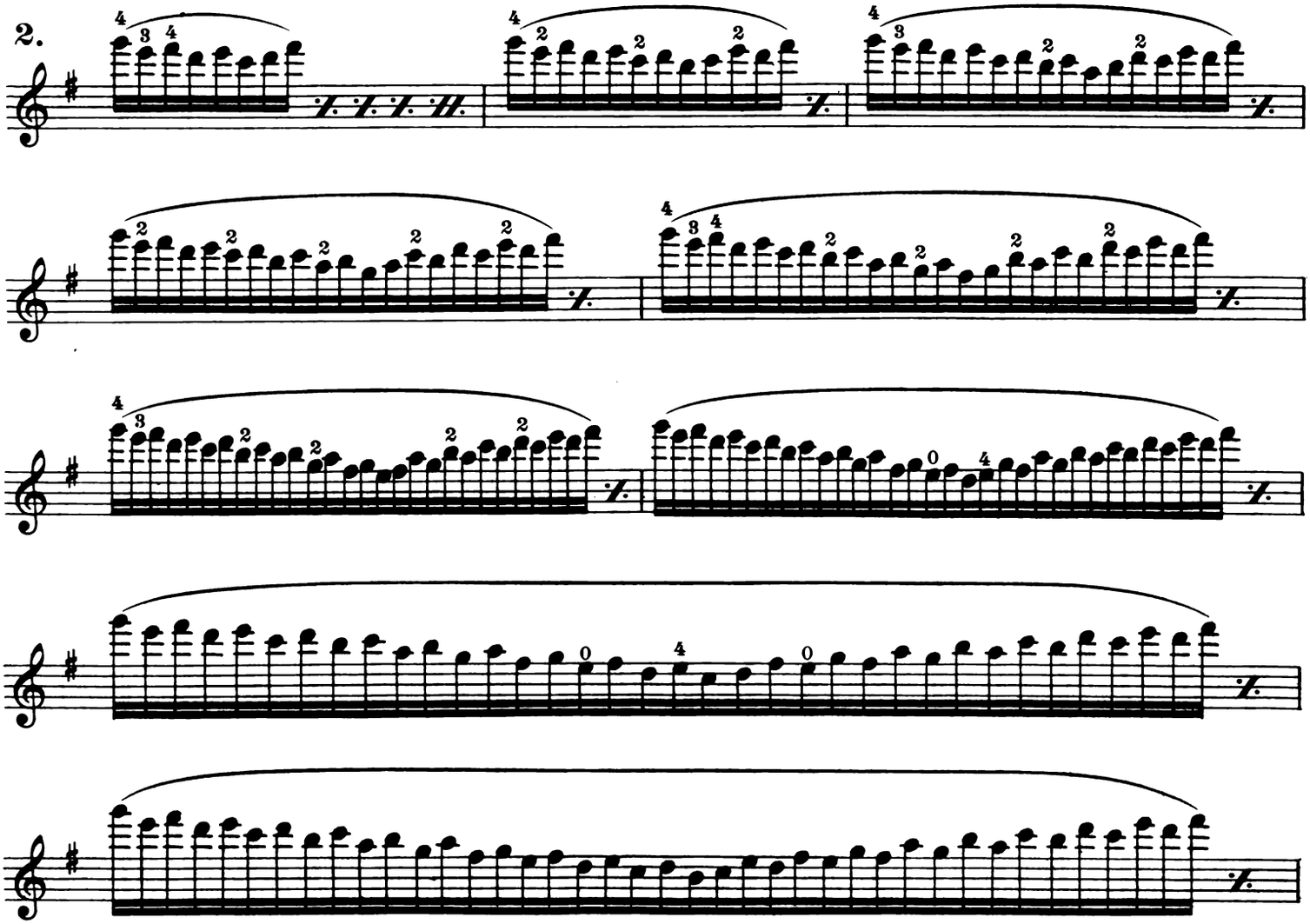

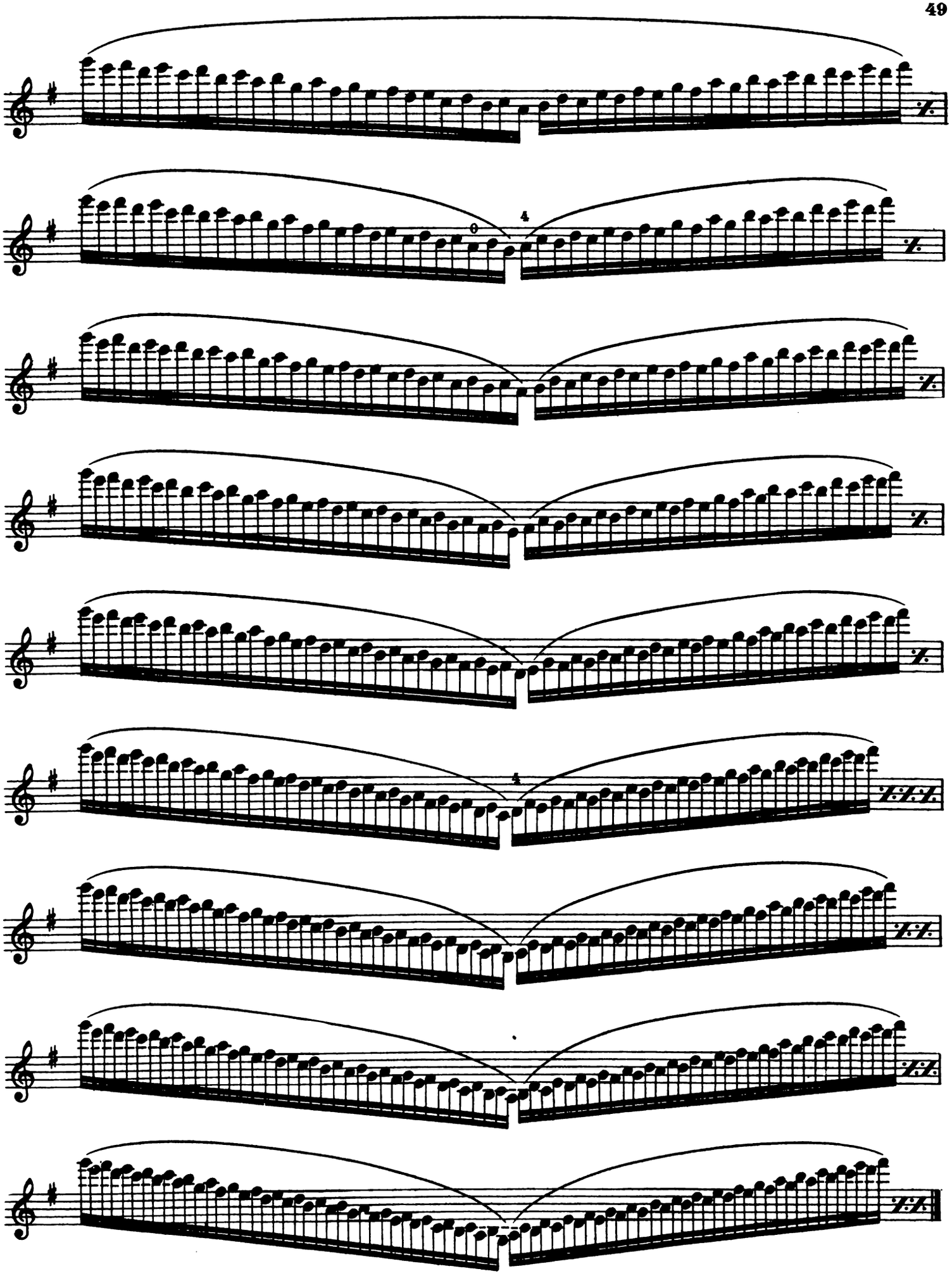
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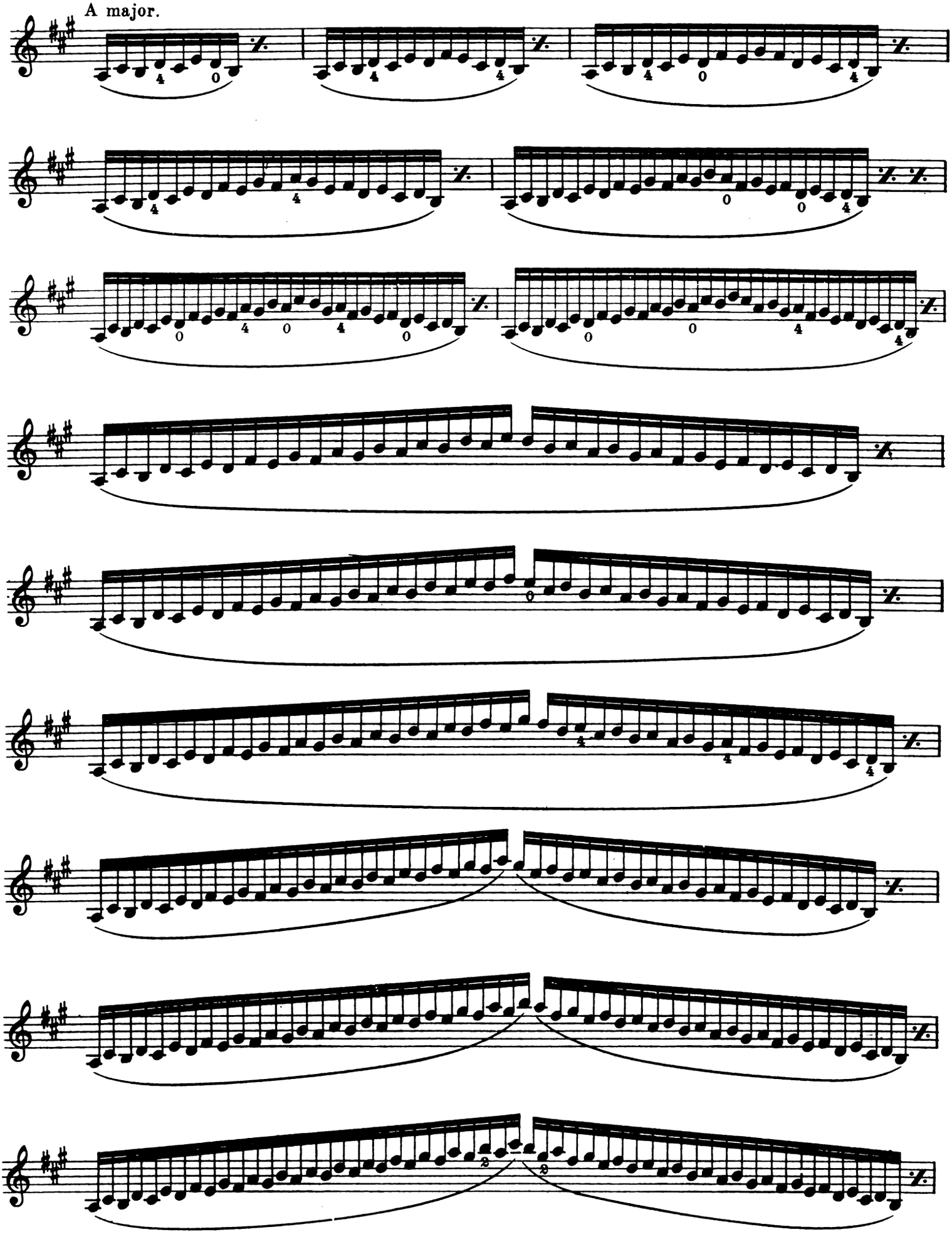
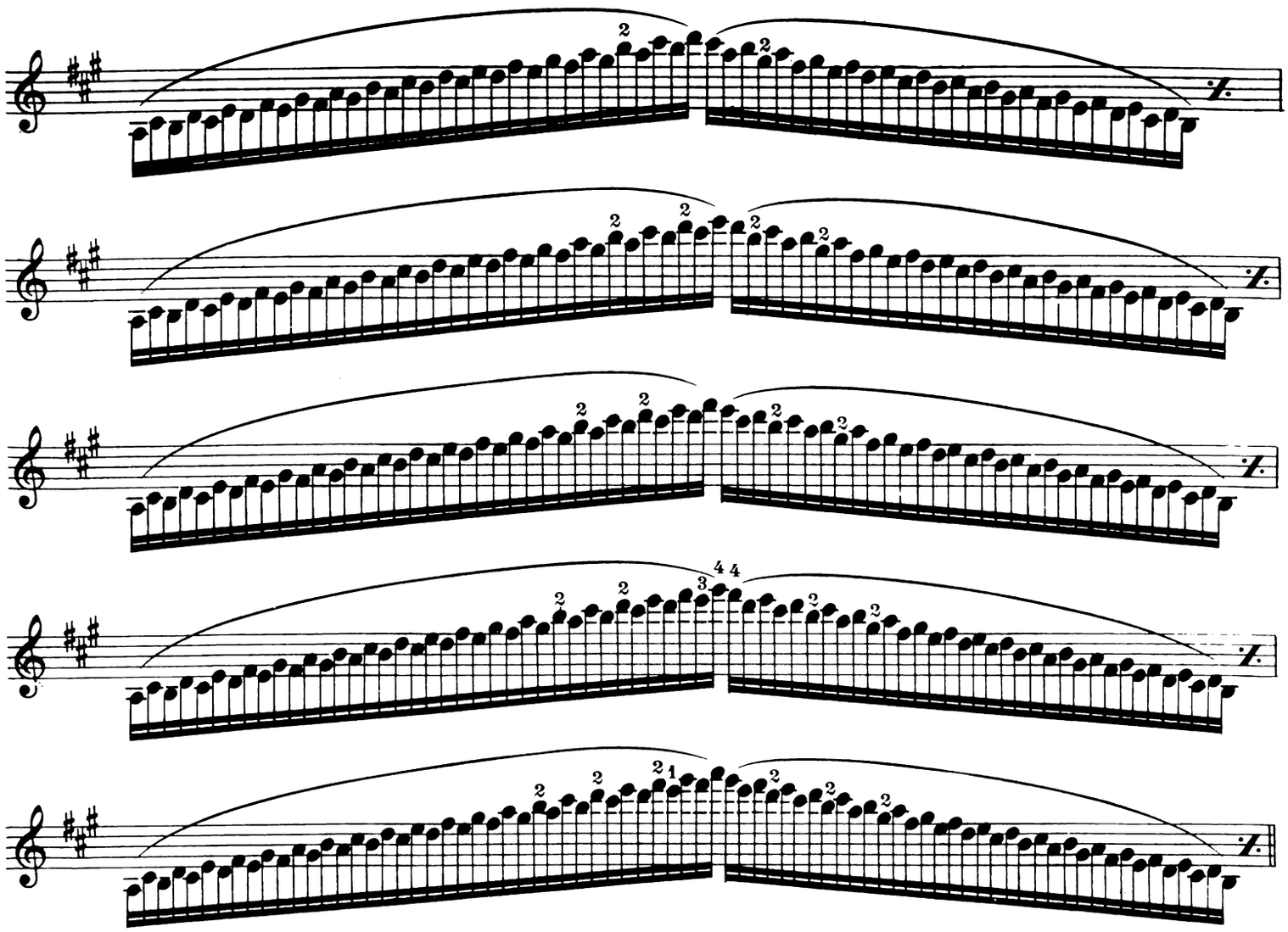
4

A major.





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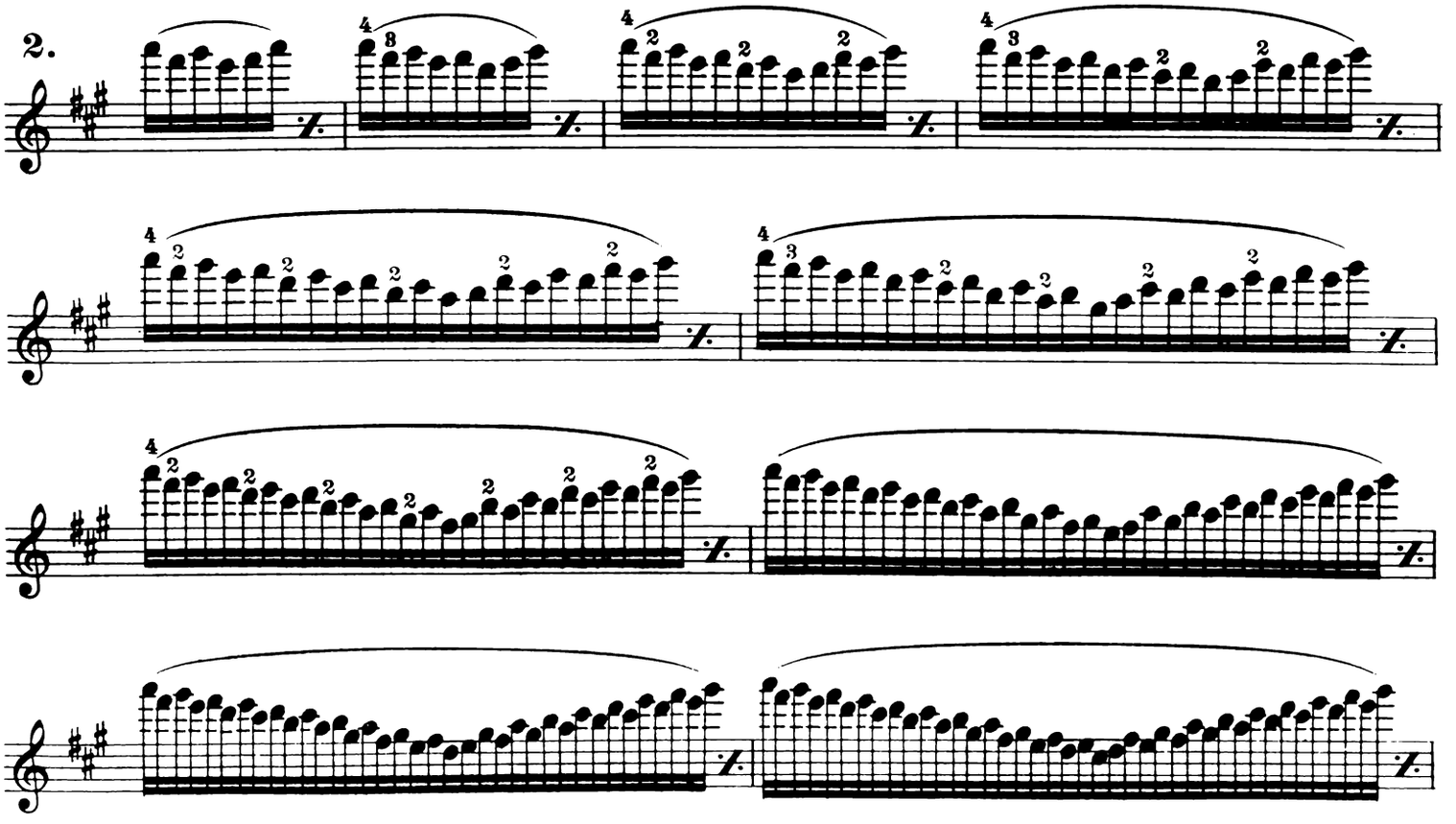
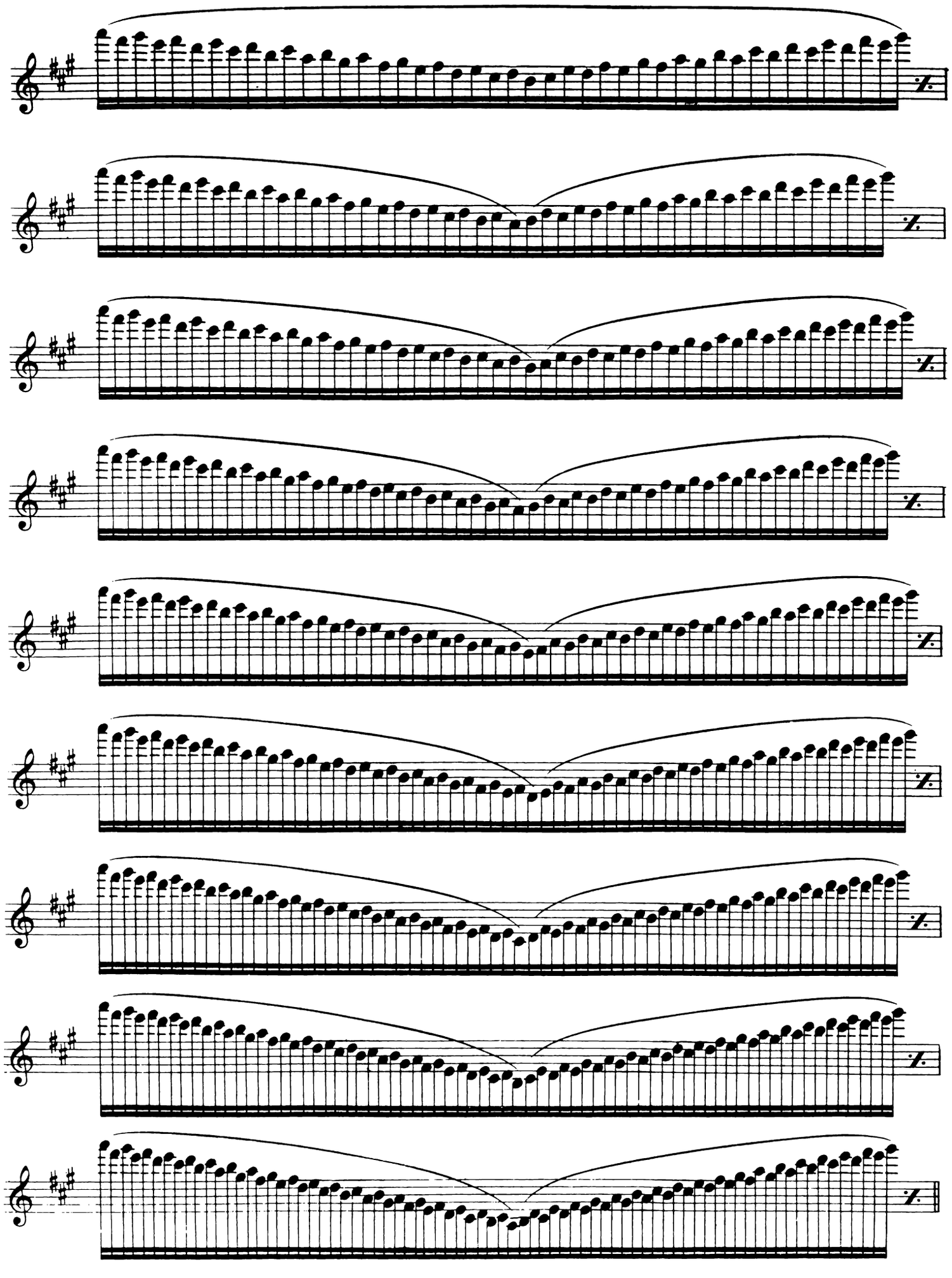
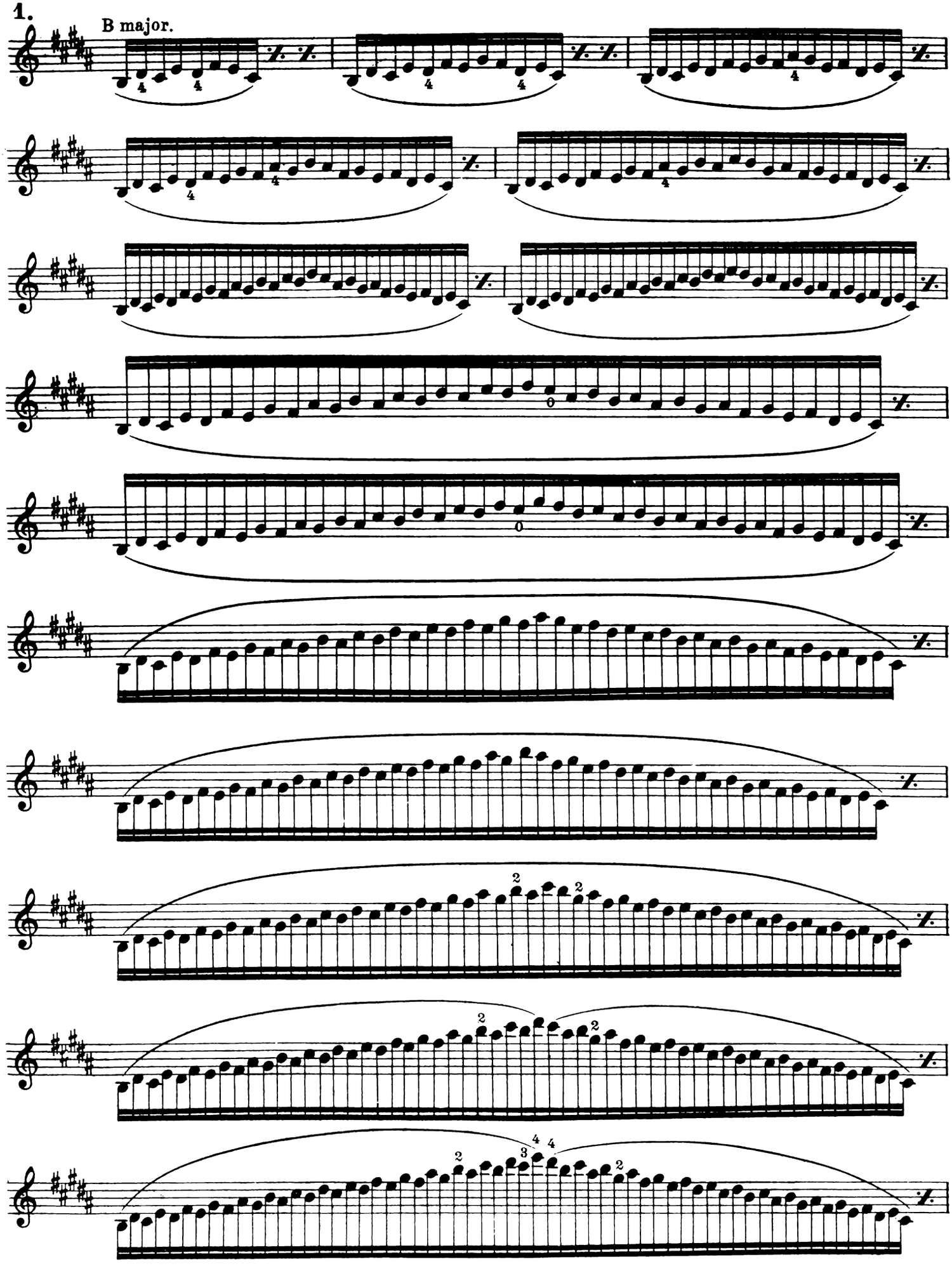
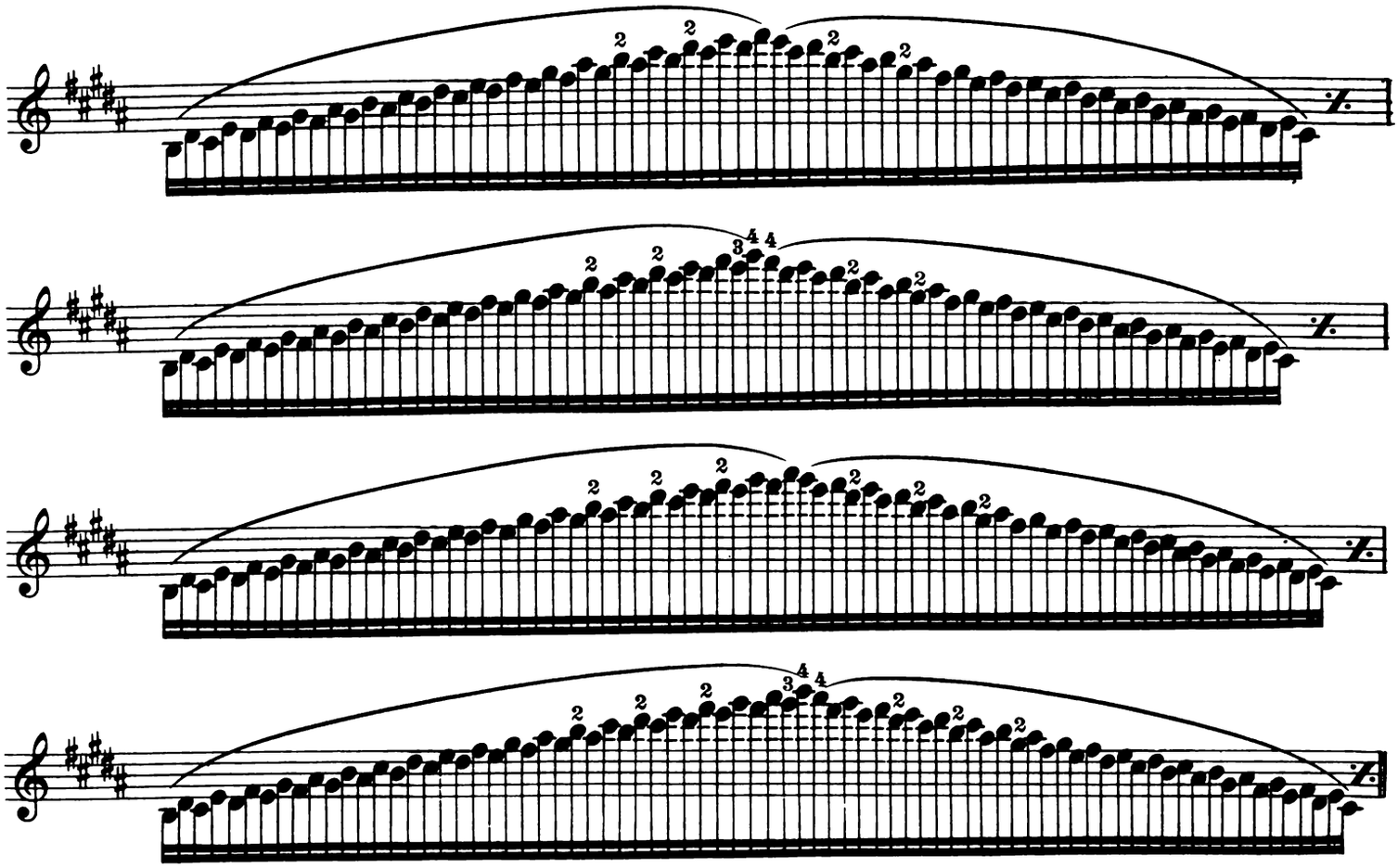





1.
B major.



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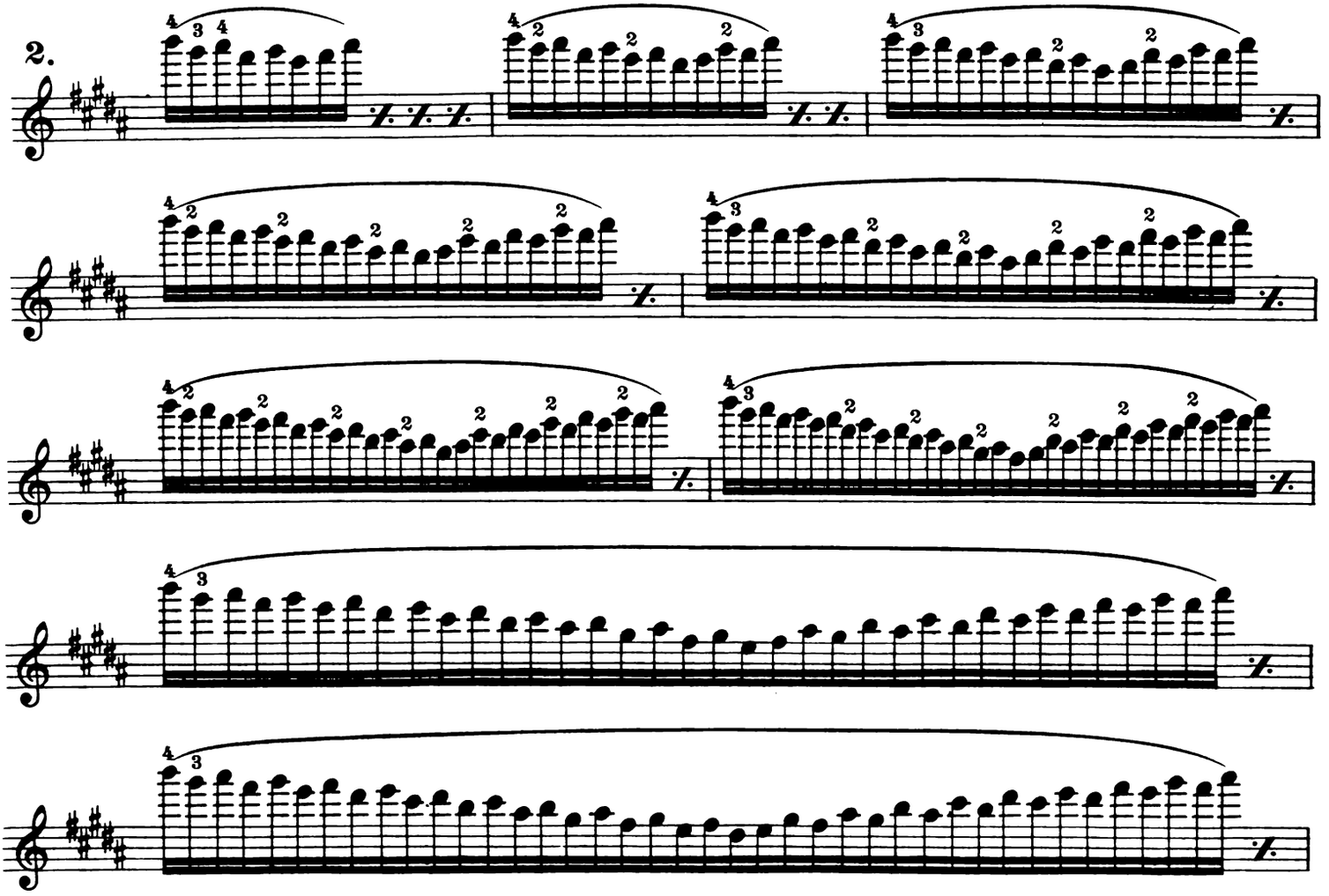
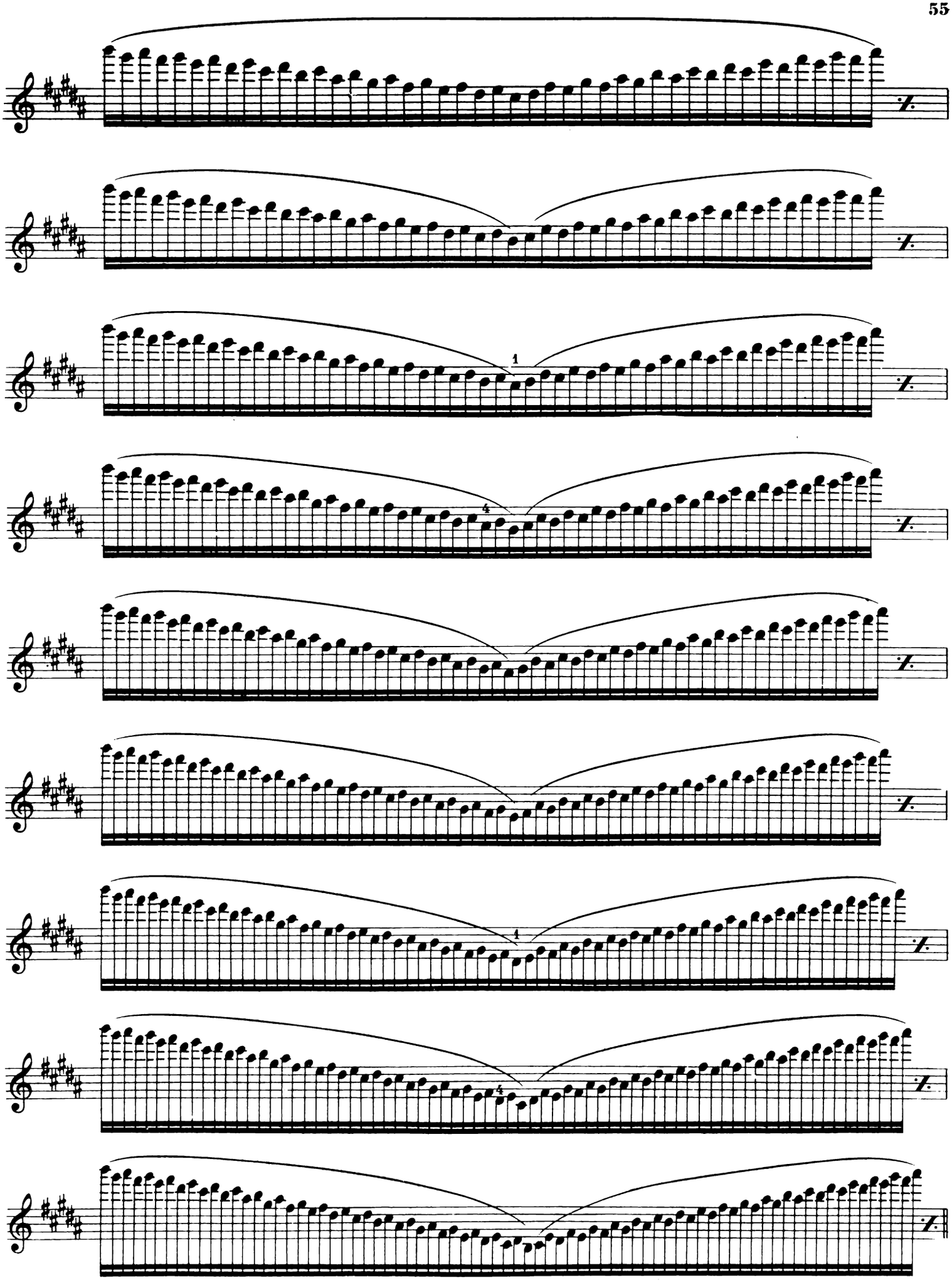
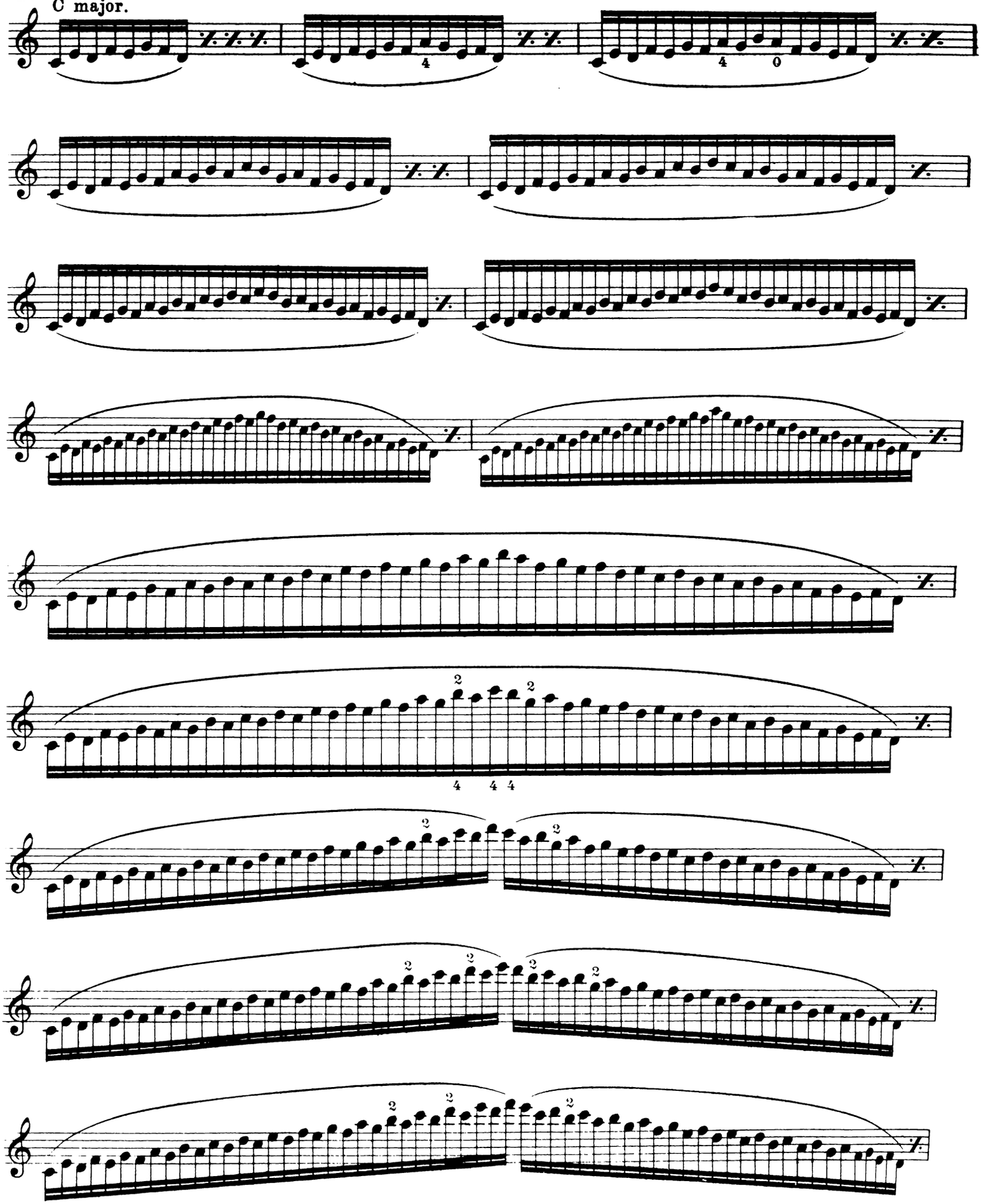
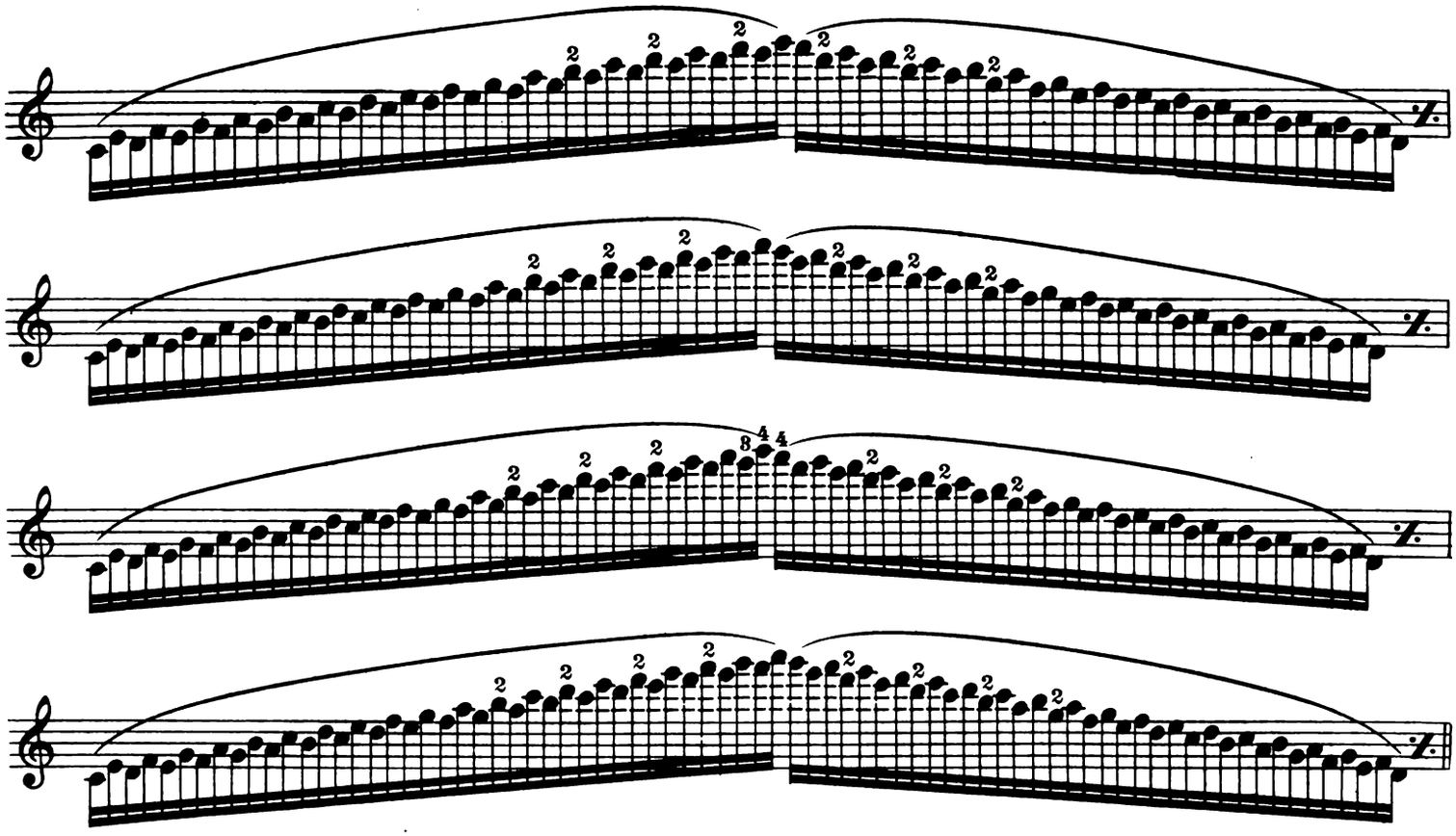




1. C major.





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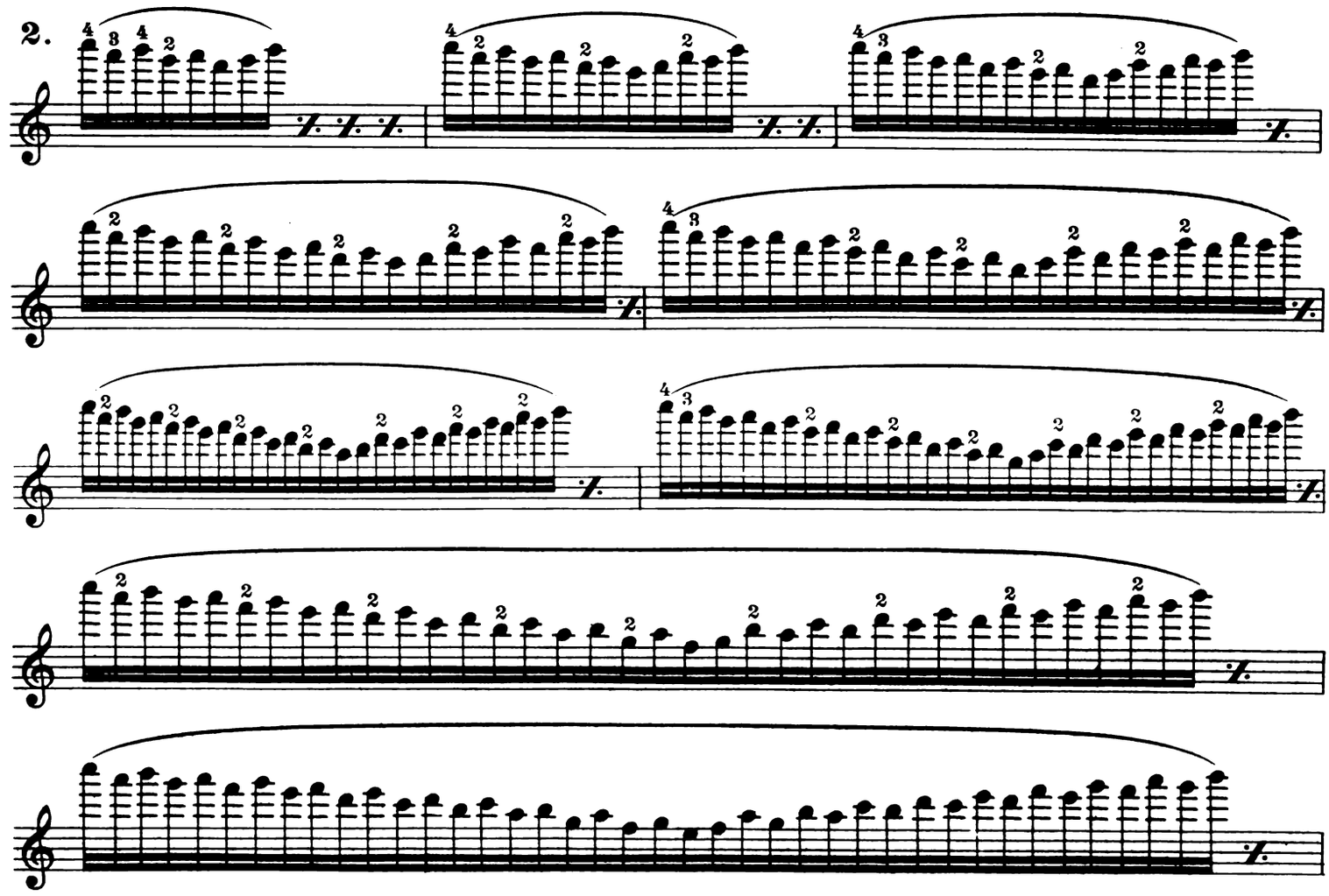
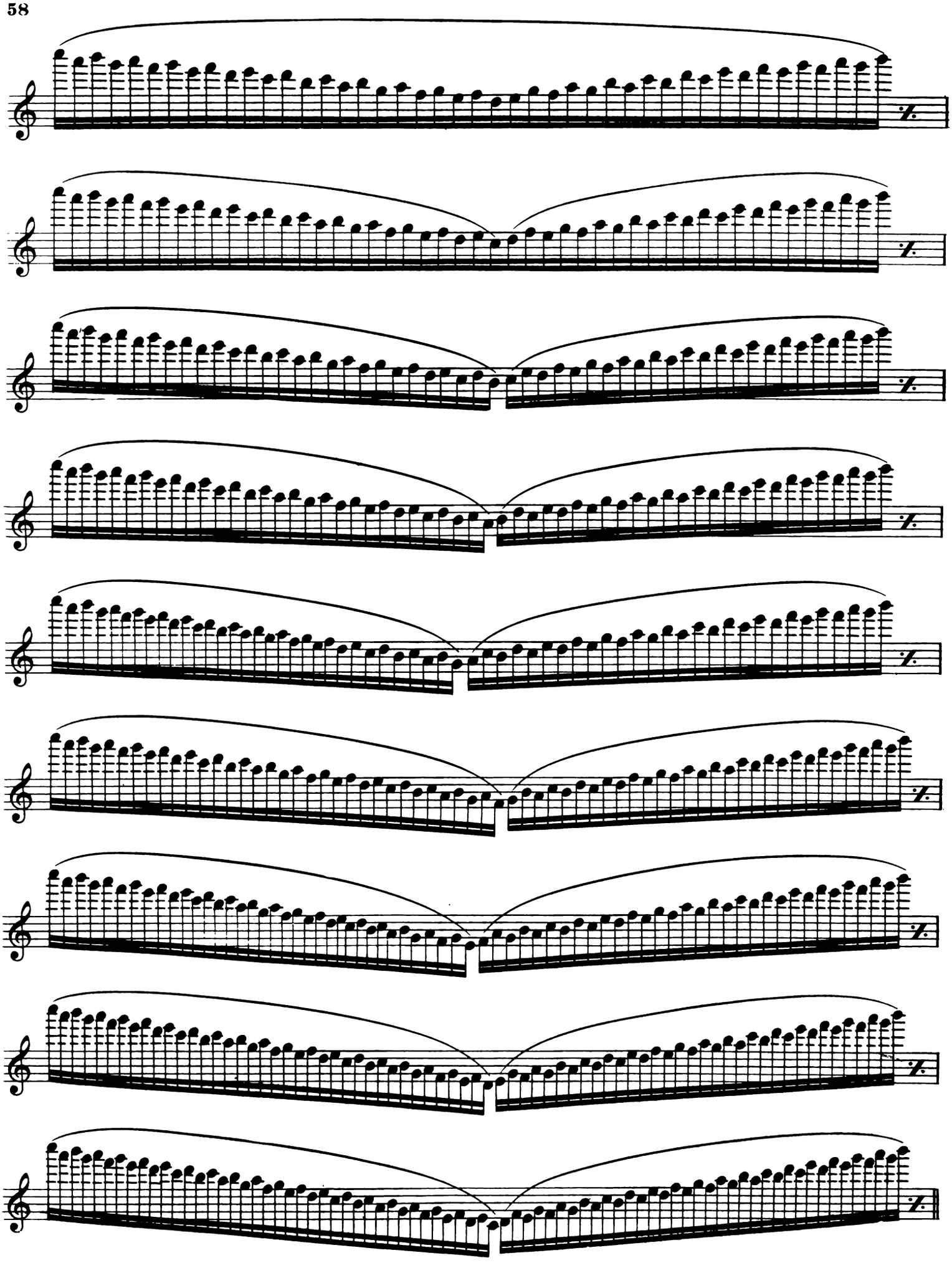
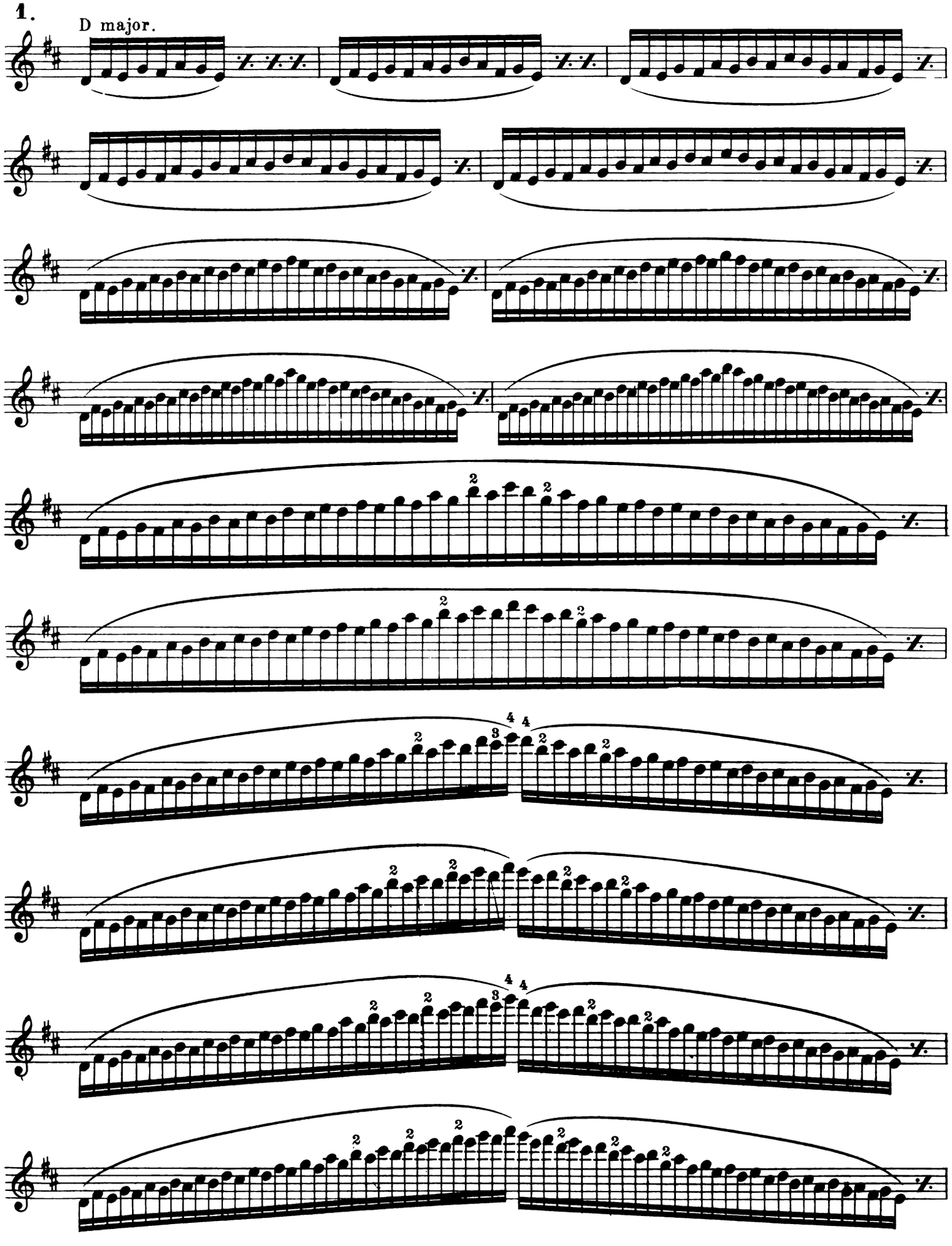
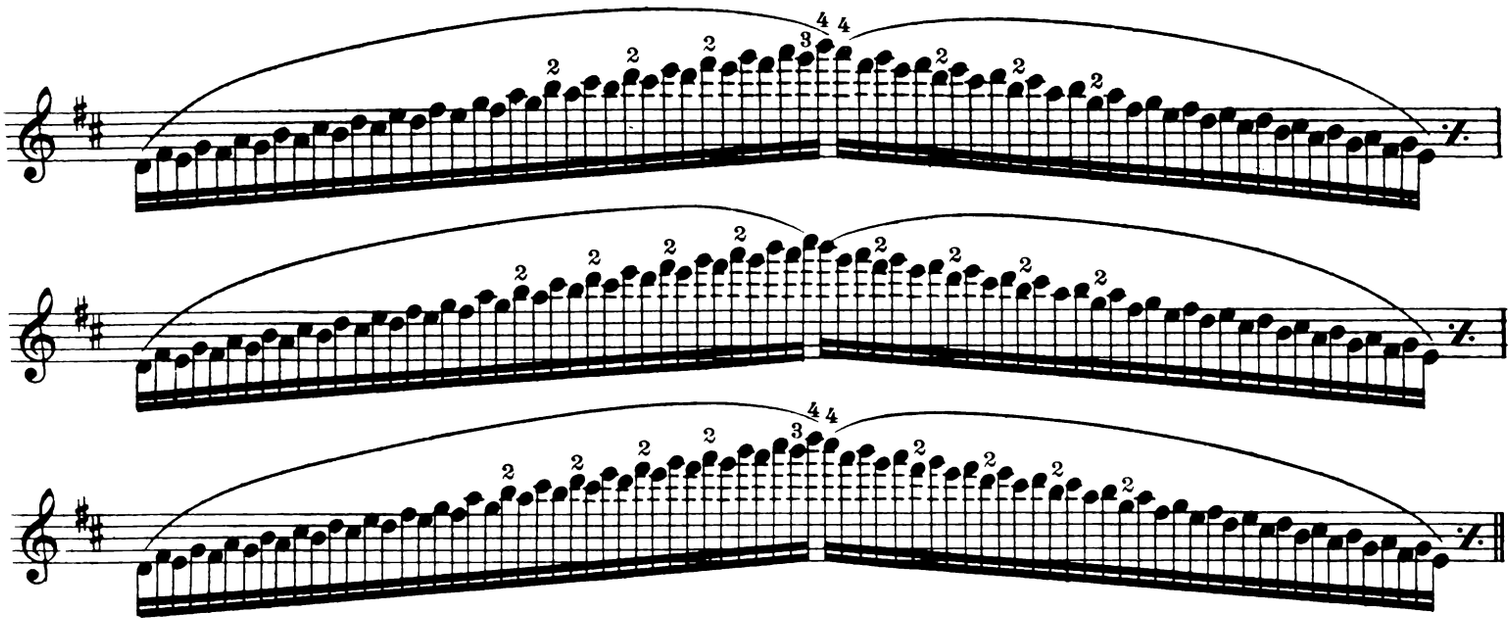





1.
D major.



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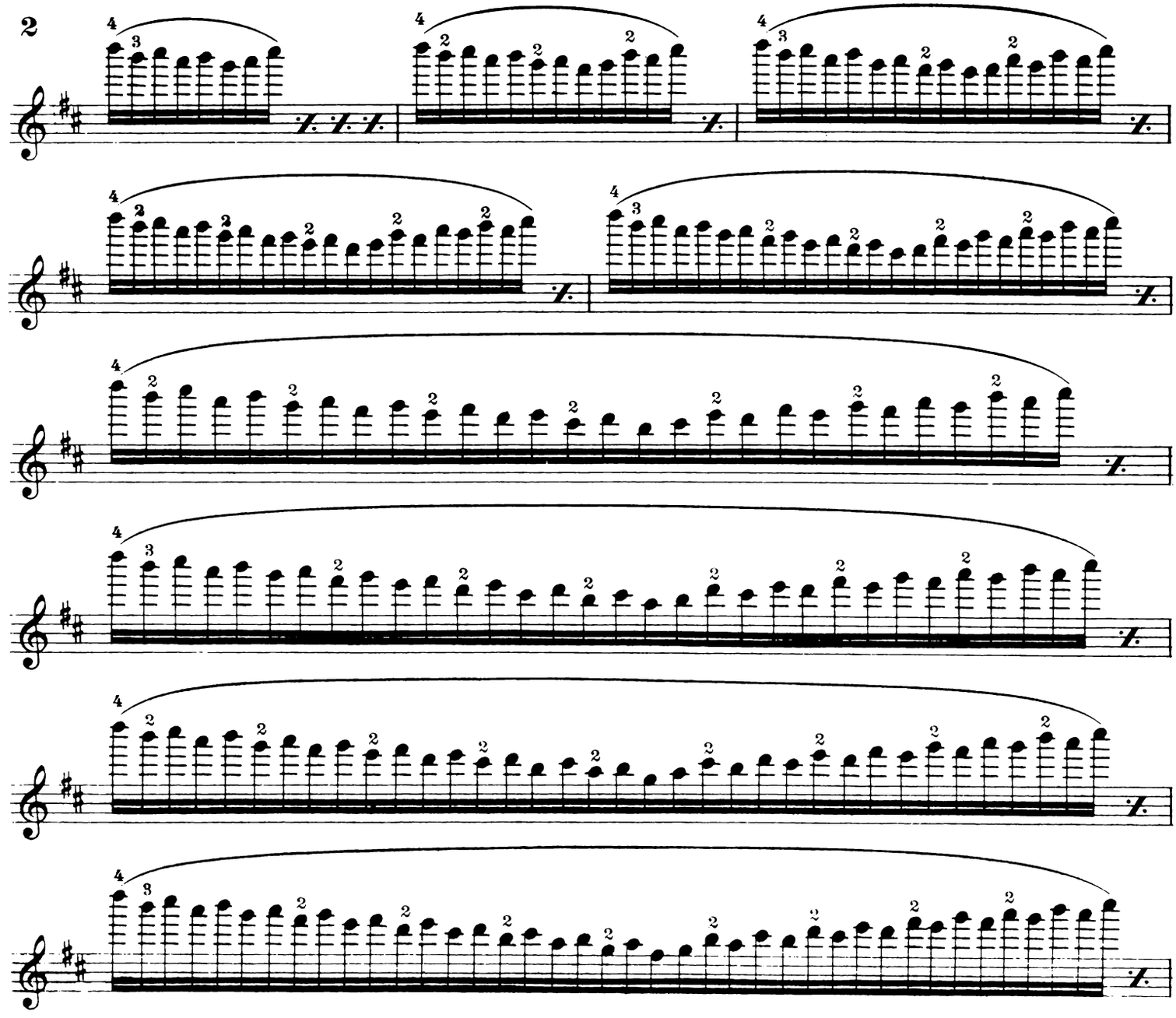
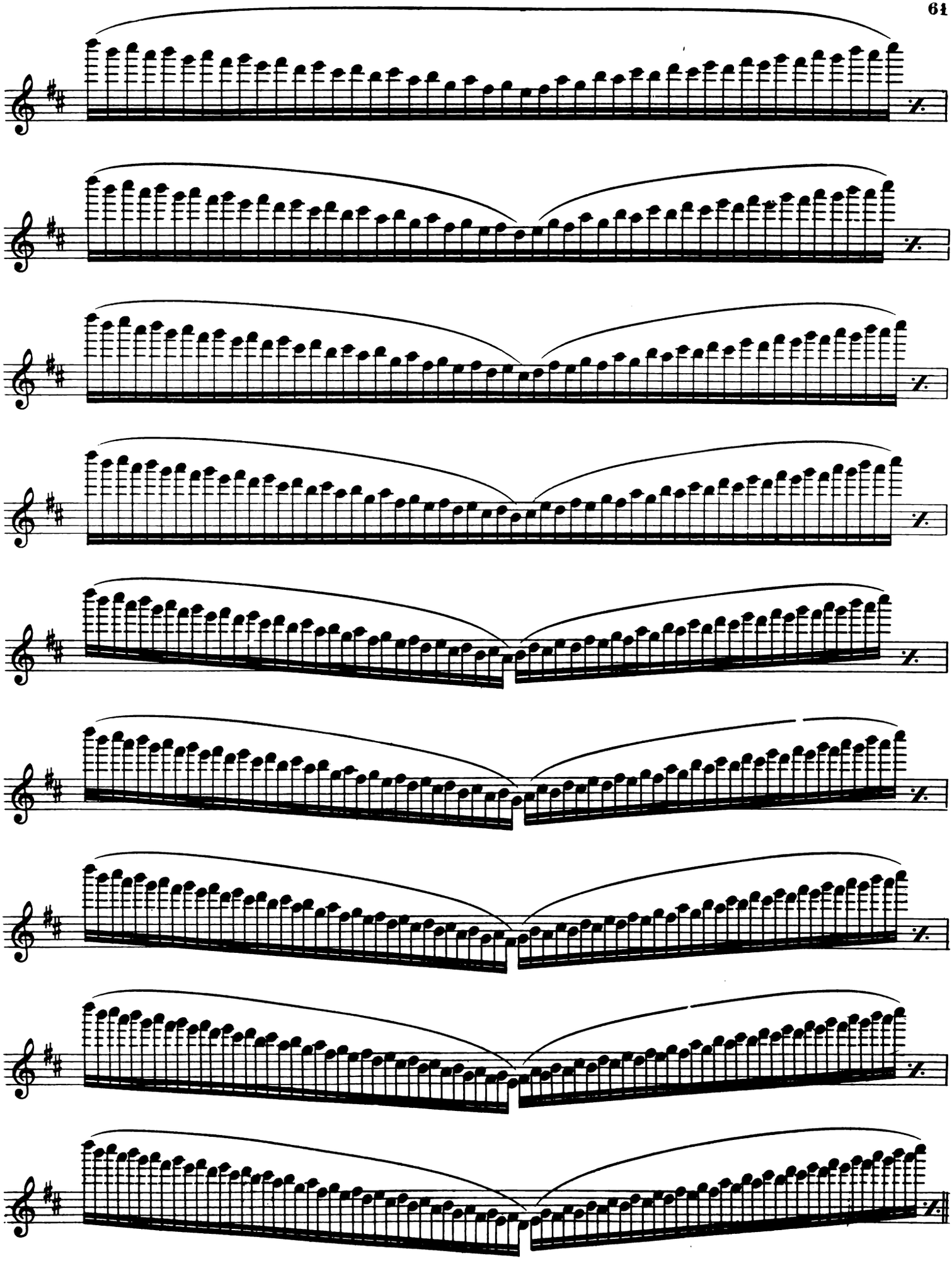




Scale Studies in Thirds

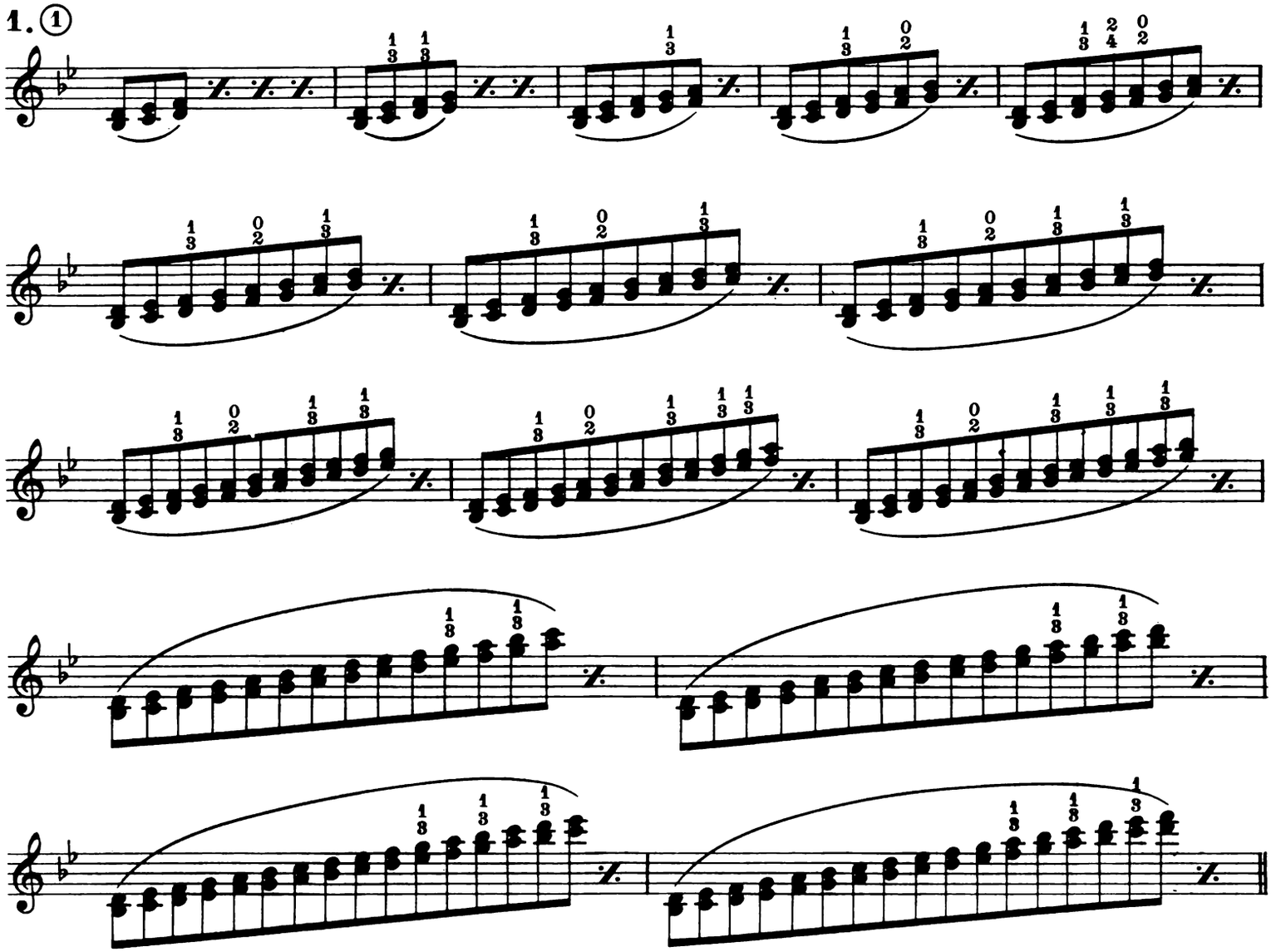
in B flat major, C major and D major.

These Scale Studies are among the most valuable in violin literature. The key of C major should precede that of B♭ major. Professor Halir believed in the use of the second position, as in example **2** (first stave), in short scale studies. These excellent examples of double-stopping cannot fail to make the study of the double-stop Etudes of Kreutzer much less difficult than they seem at first. The fingers must fall *in unison*, with elasticity rather than strength. Neither the first nor fourth finger should press too heavily upon the string. Perfect freedom of the hand and lightness of the bow stroke are necessary. A pure legato is possible only as a result of sectional repetition.

In an example of this kind: the second and fourth fingers must lie in the same plane as the first and third, and fall instantly into place when necessary.

Note the preferred order of studies. A half hour devoted to this practice each day is invaluable. Velocity in double-stopping is possible only when the hand is free and the fingers fall lightly, yet quickly. Each example should be practiced many times until mastered. Continue them during the study of Fiorillo and Rode.

1. ①



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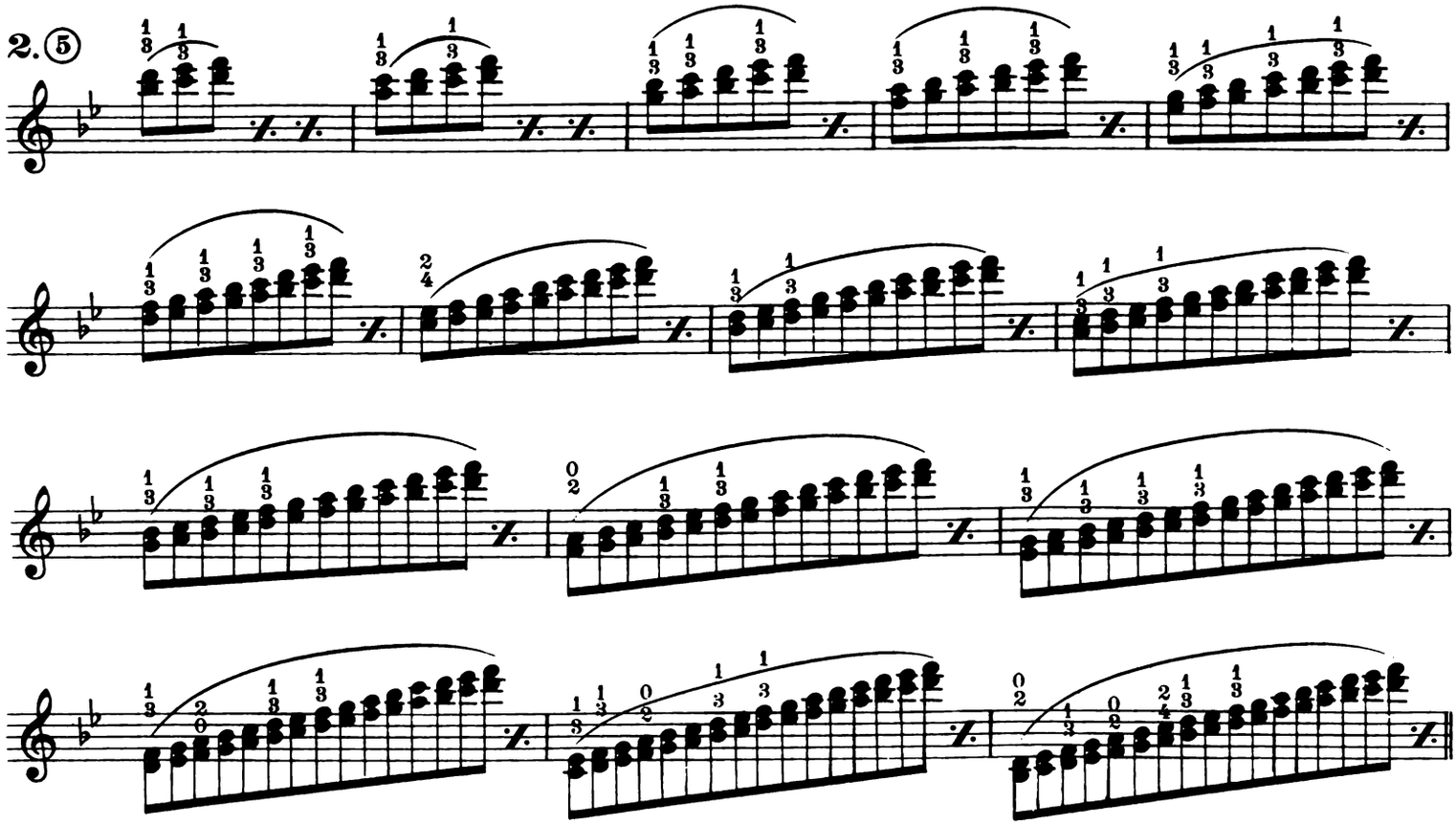

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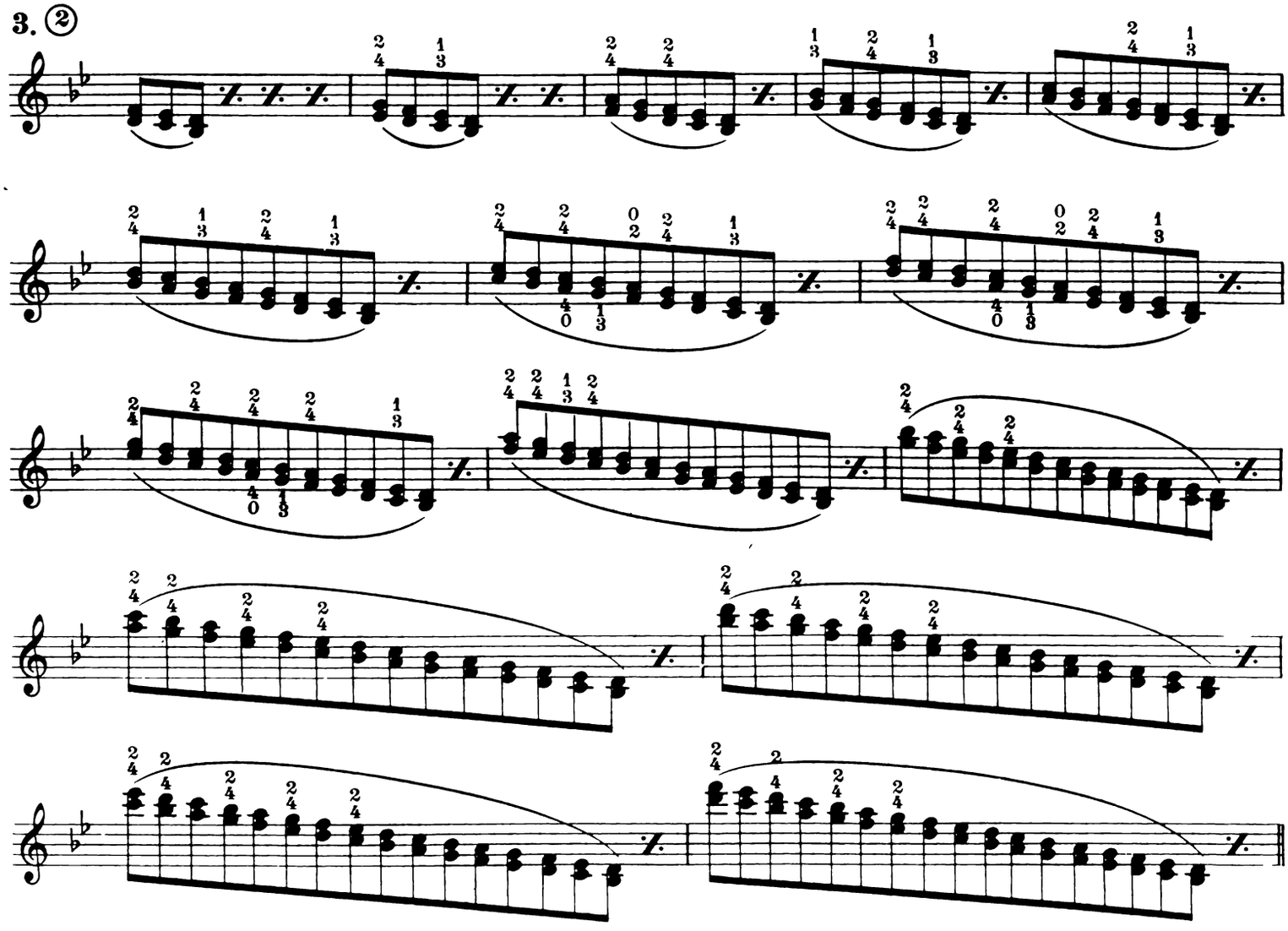

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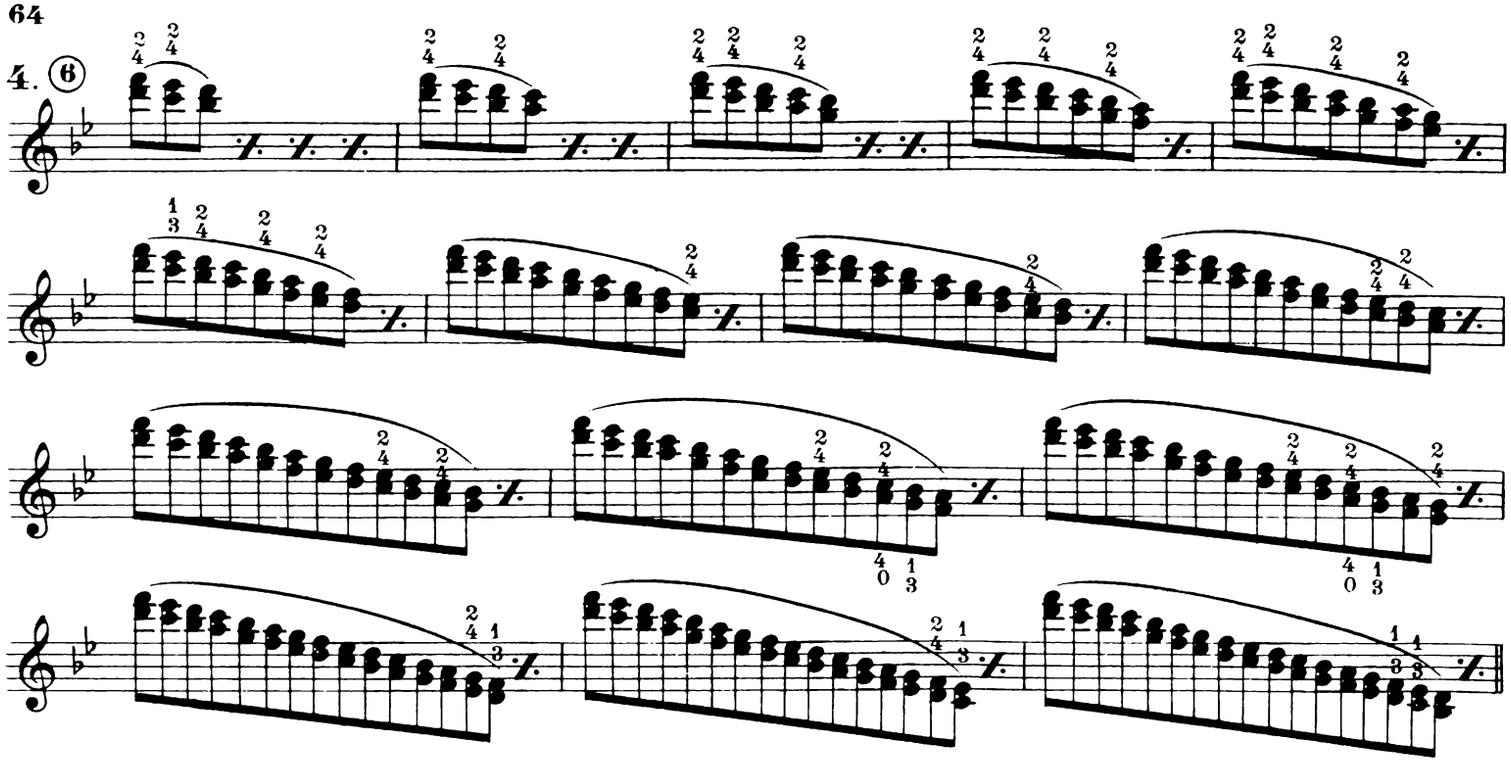
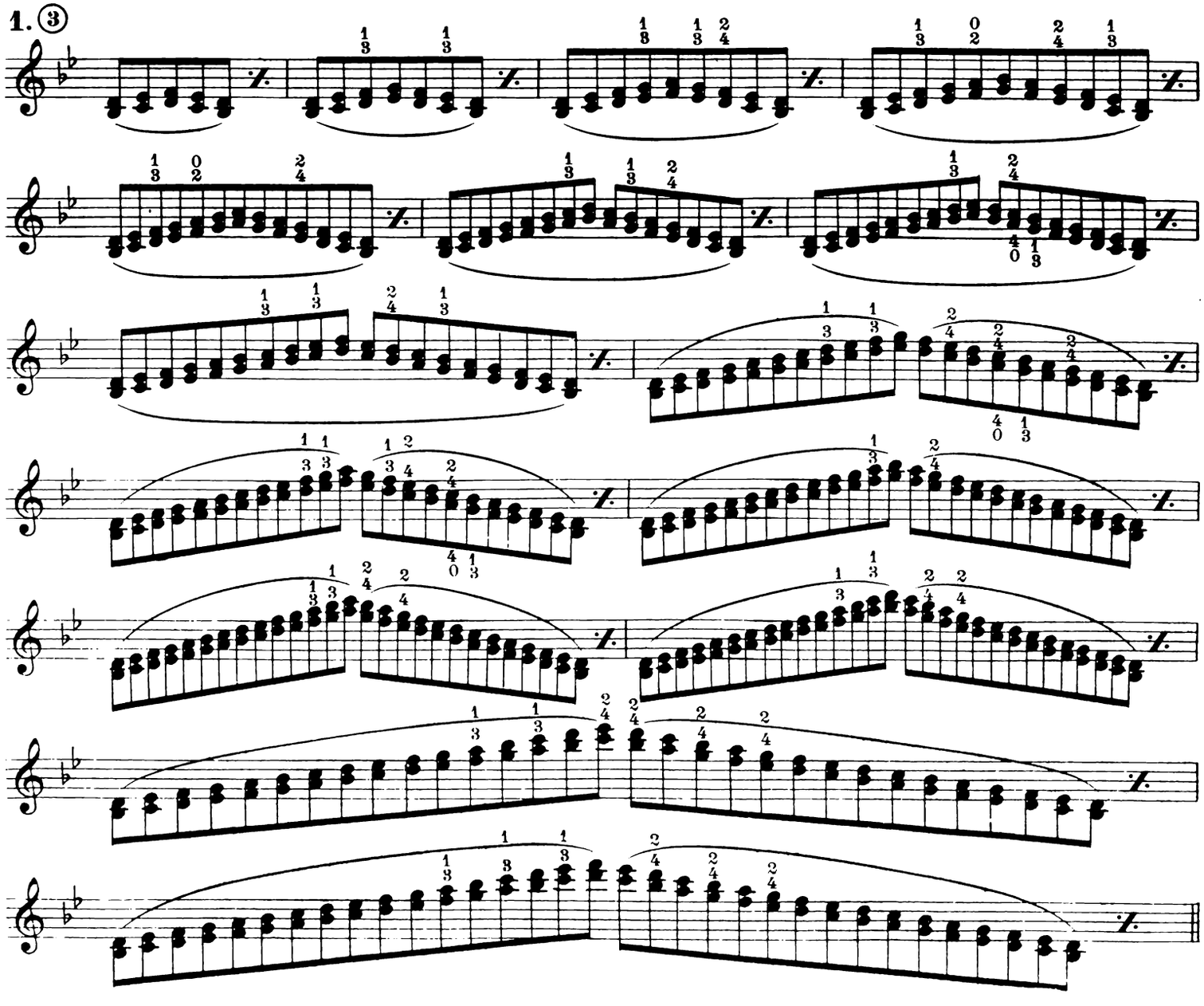
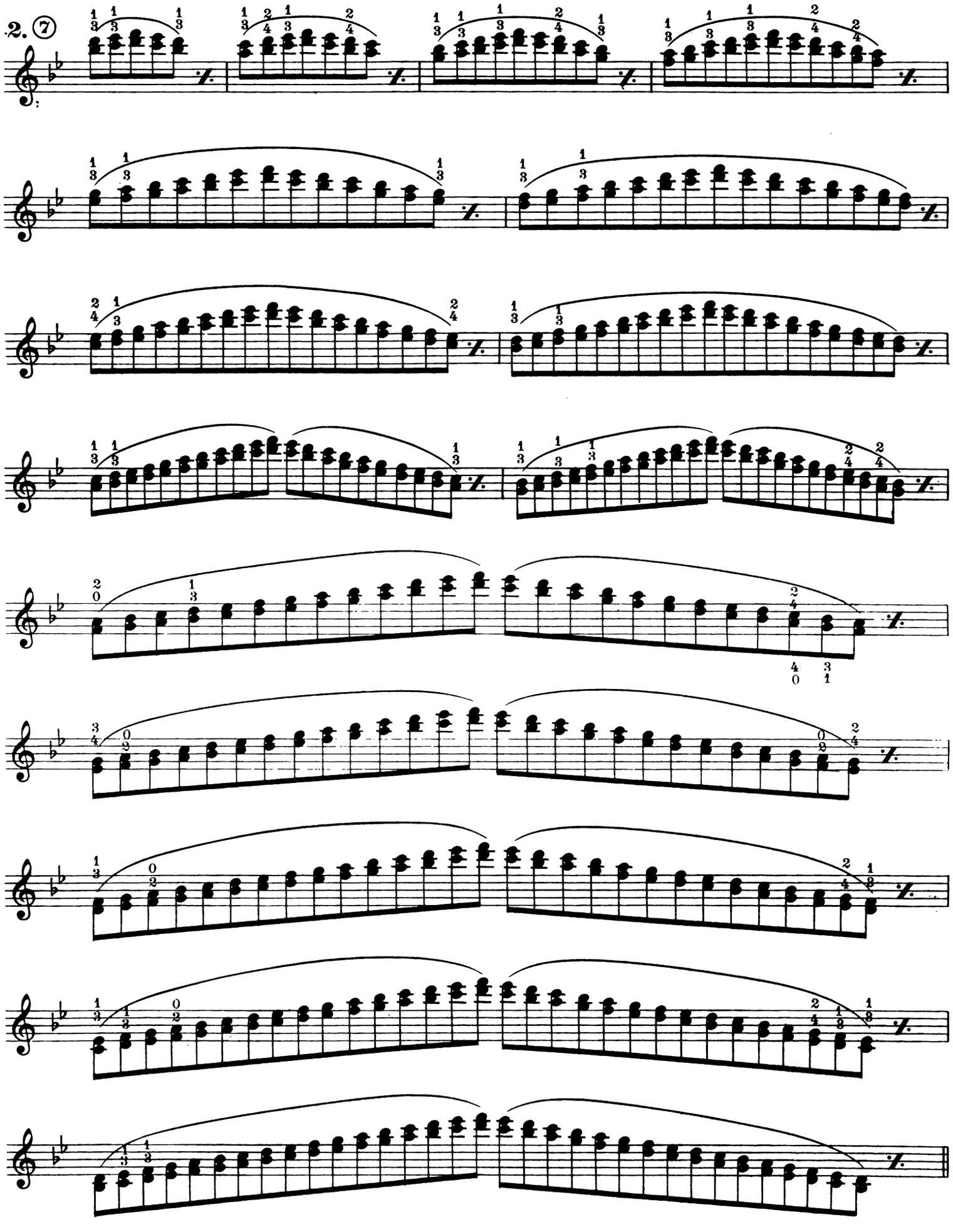


1. ③

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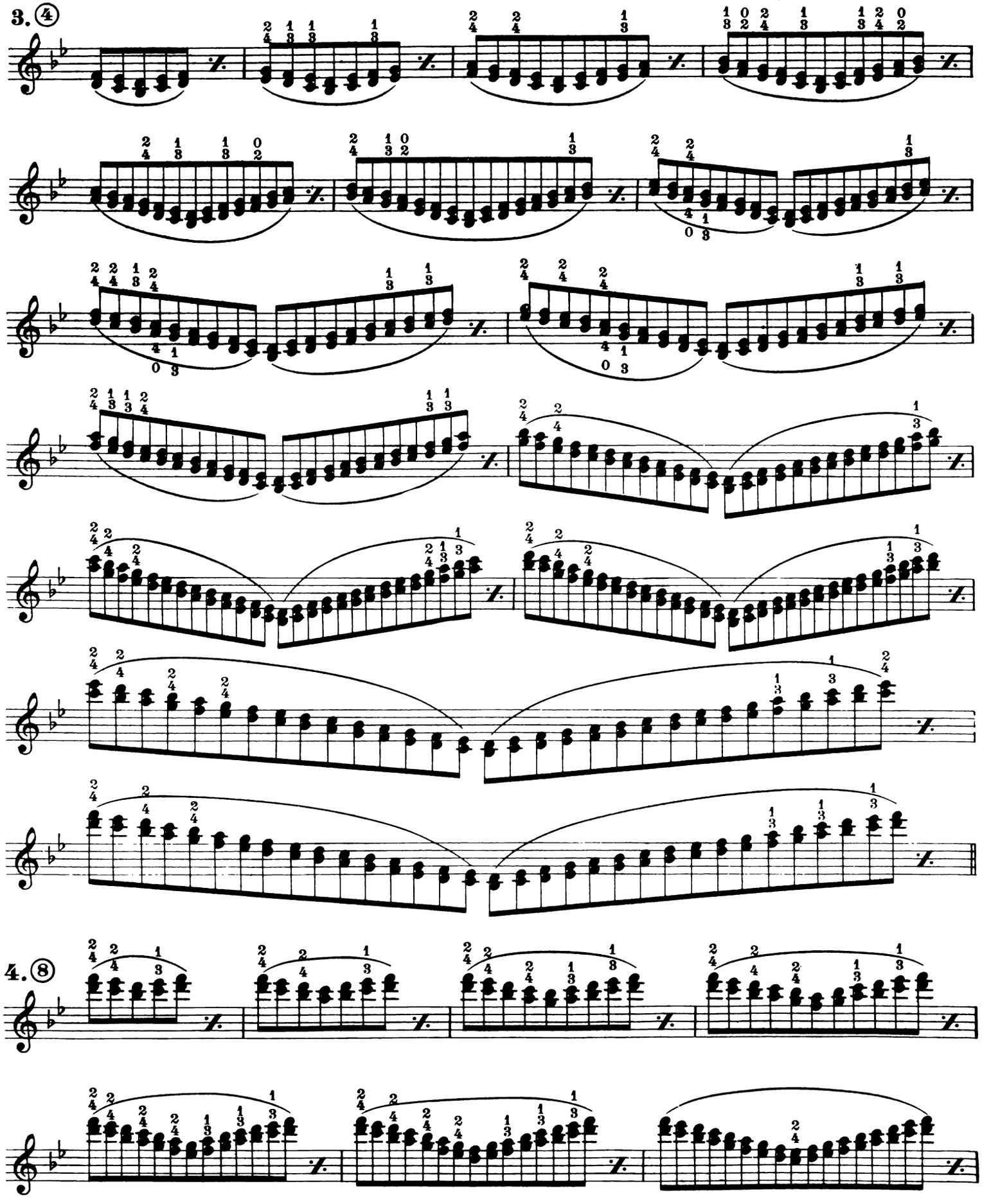
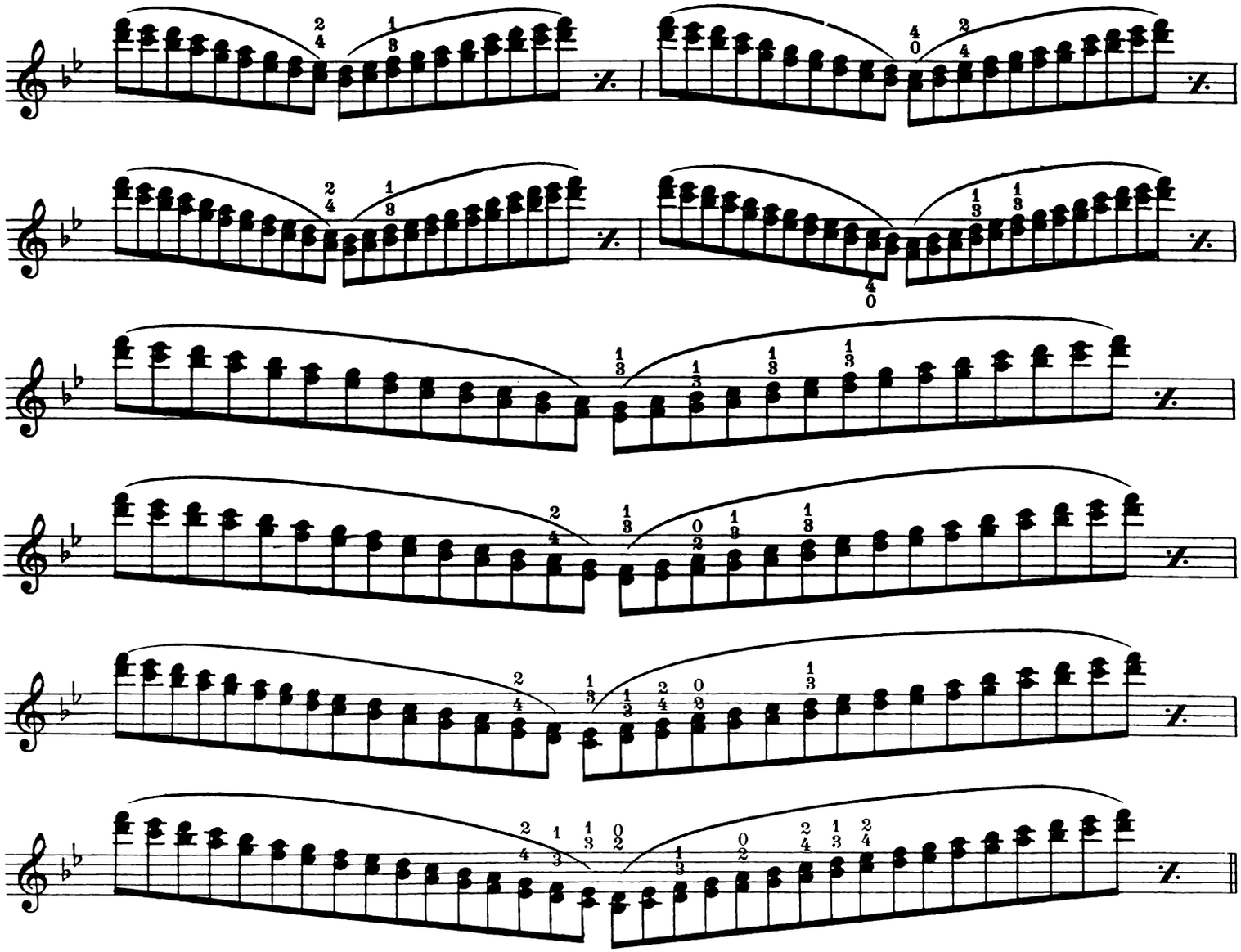
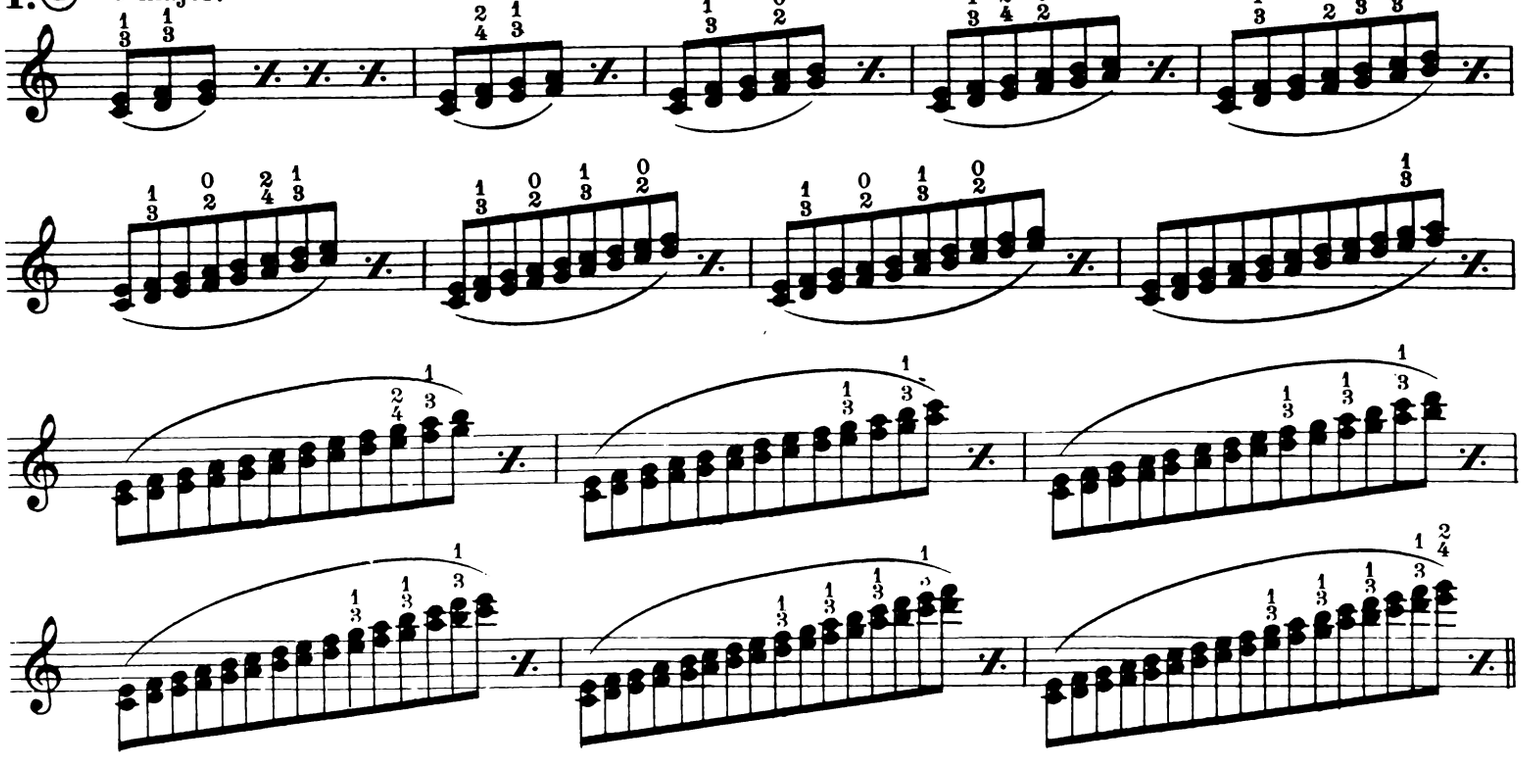
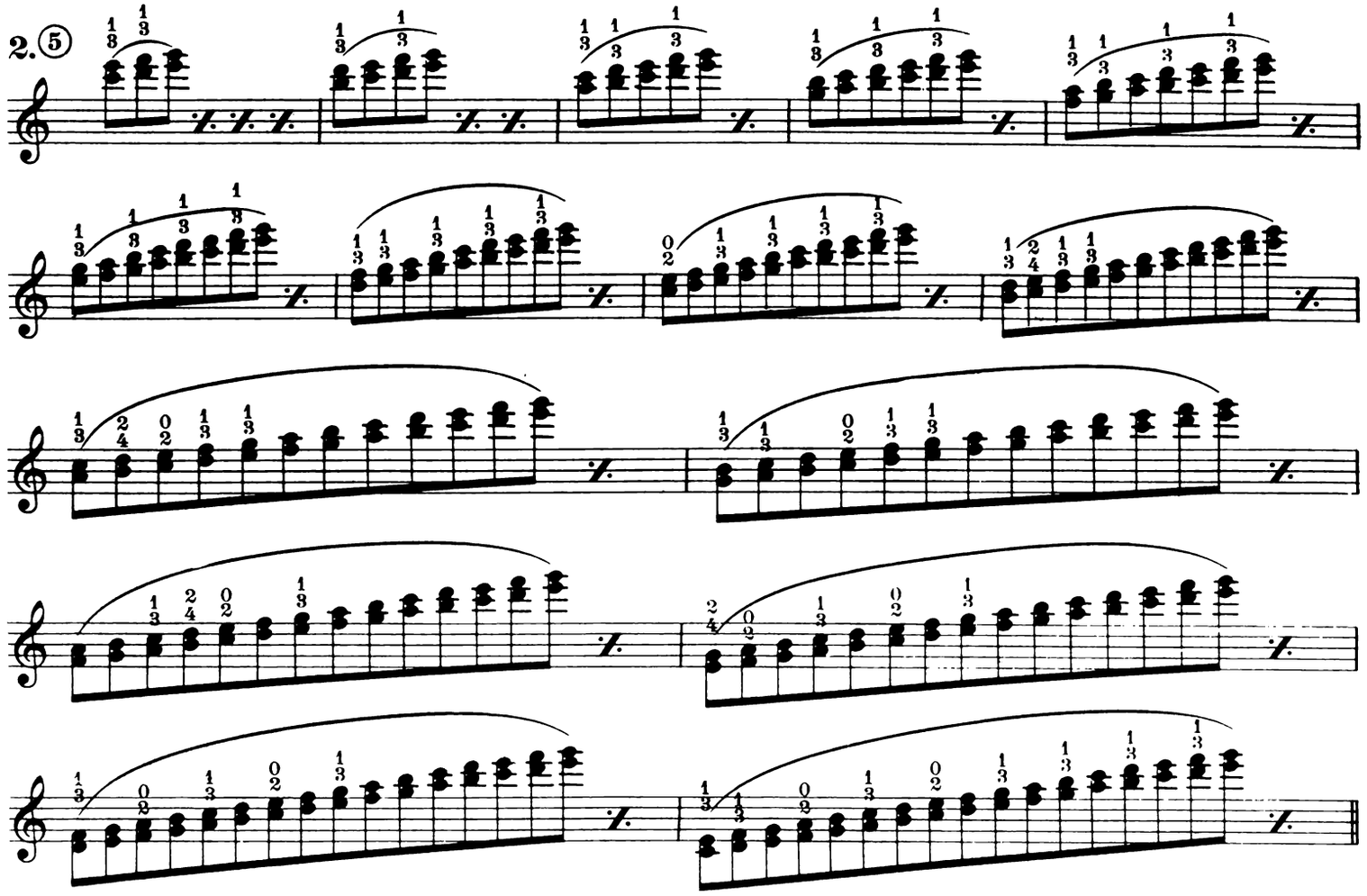

3. ④
4. ⑧



1. ① C major.



2. ⑤



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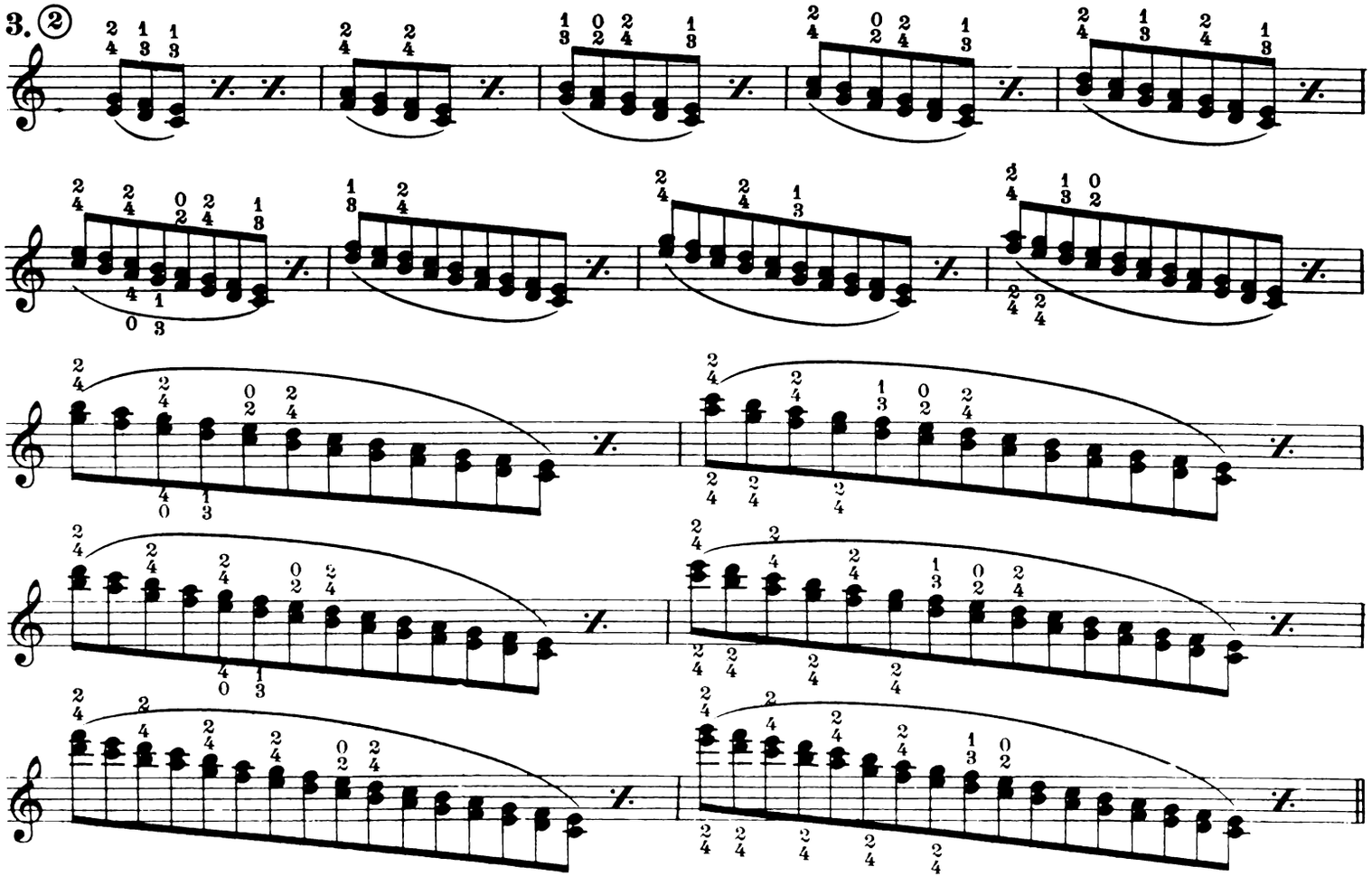

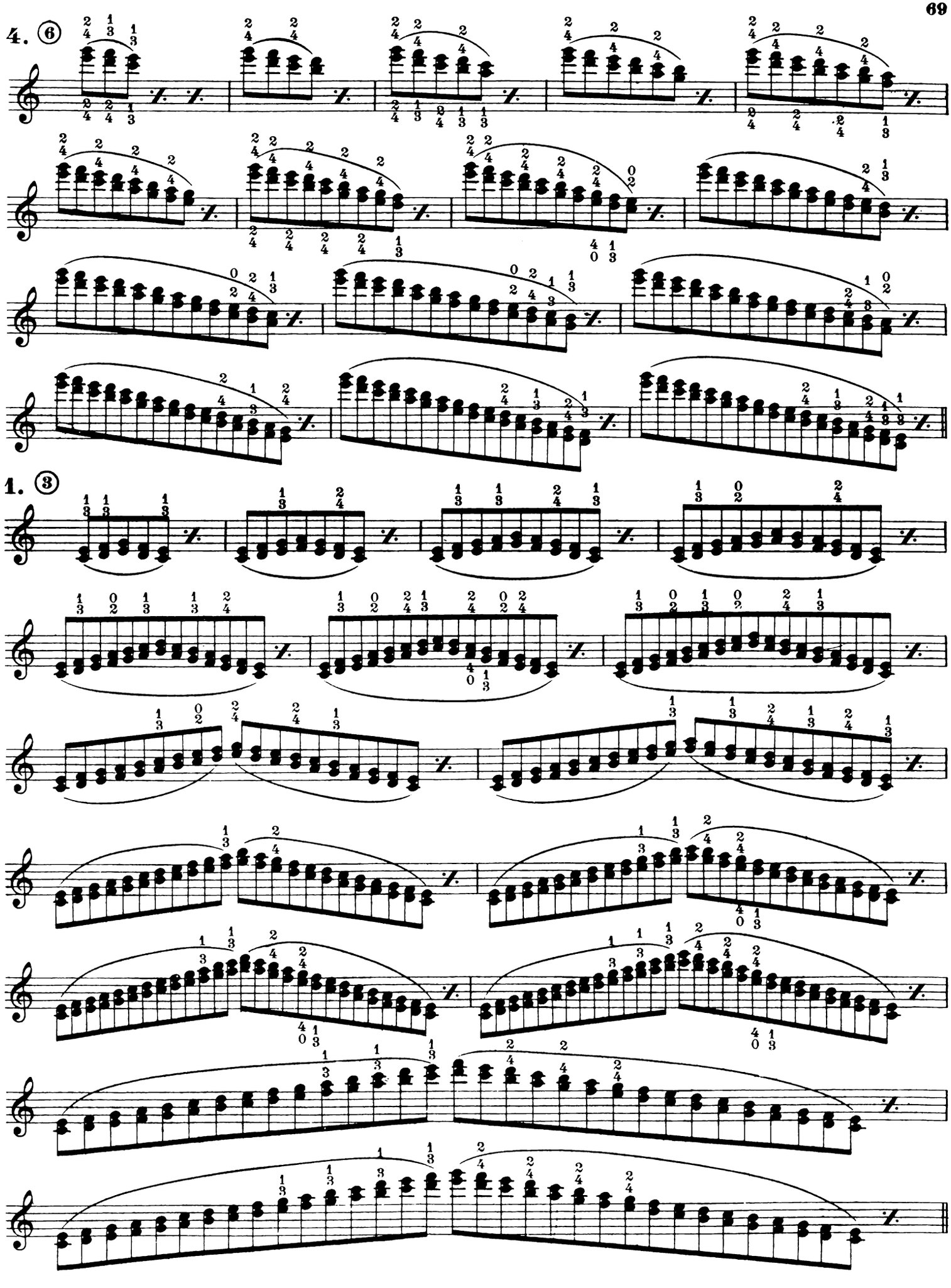
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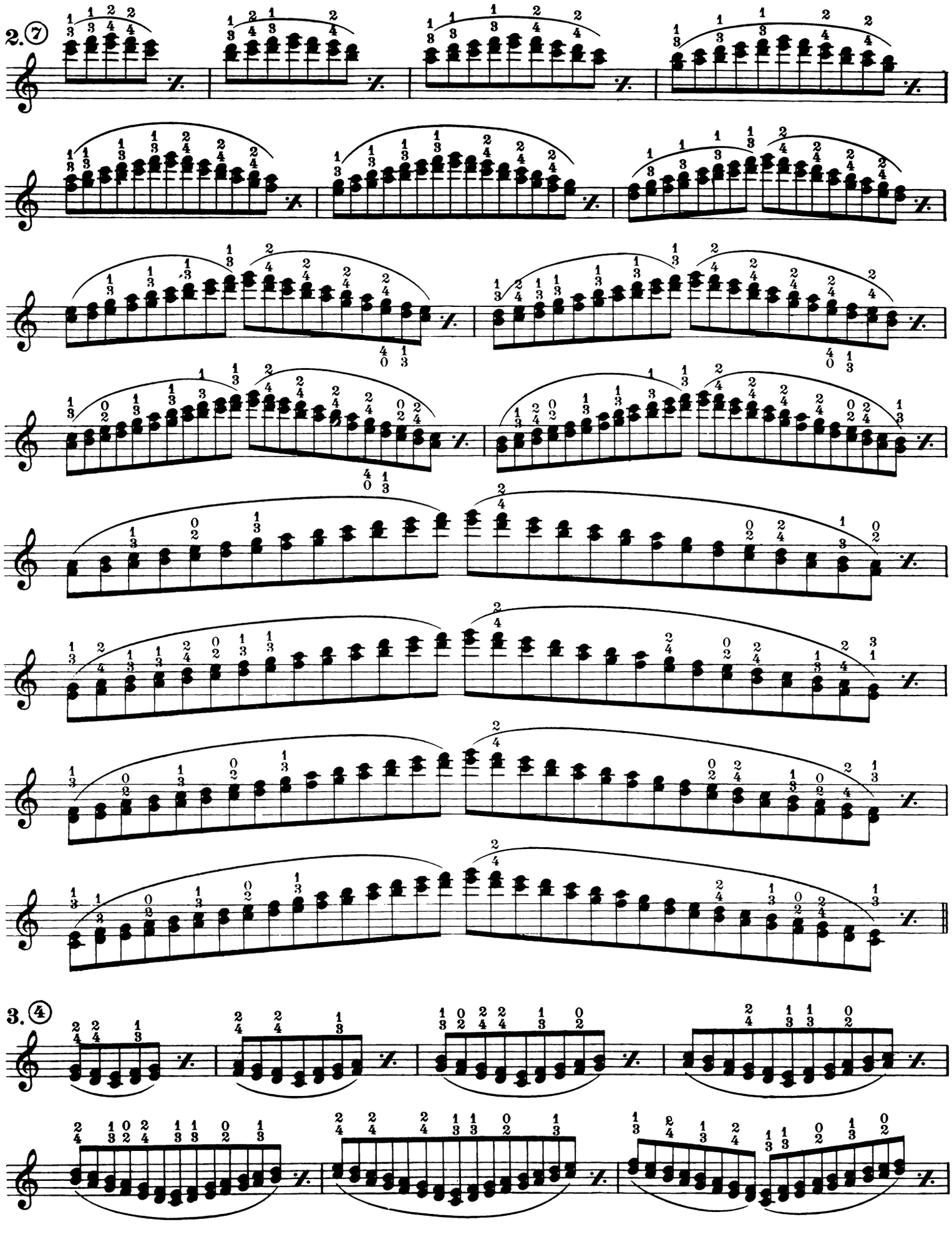
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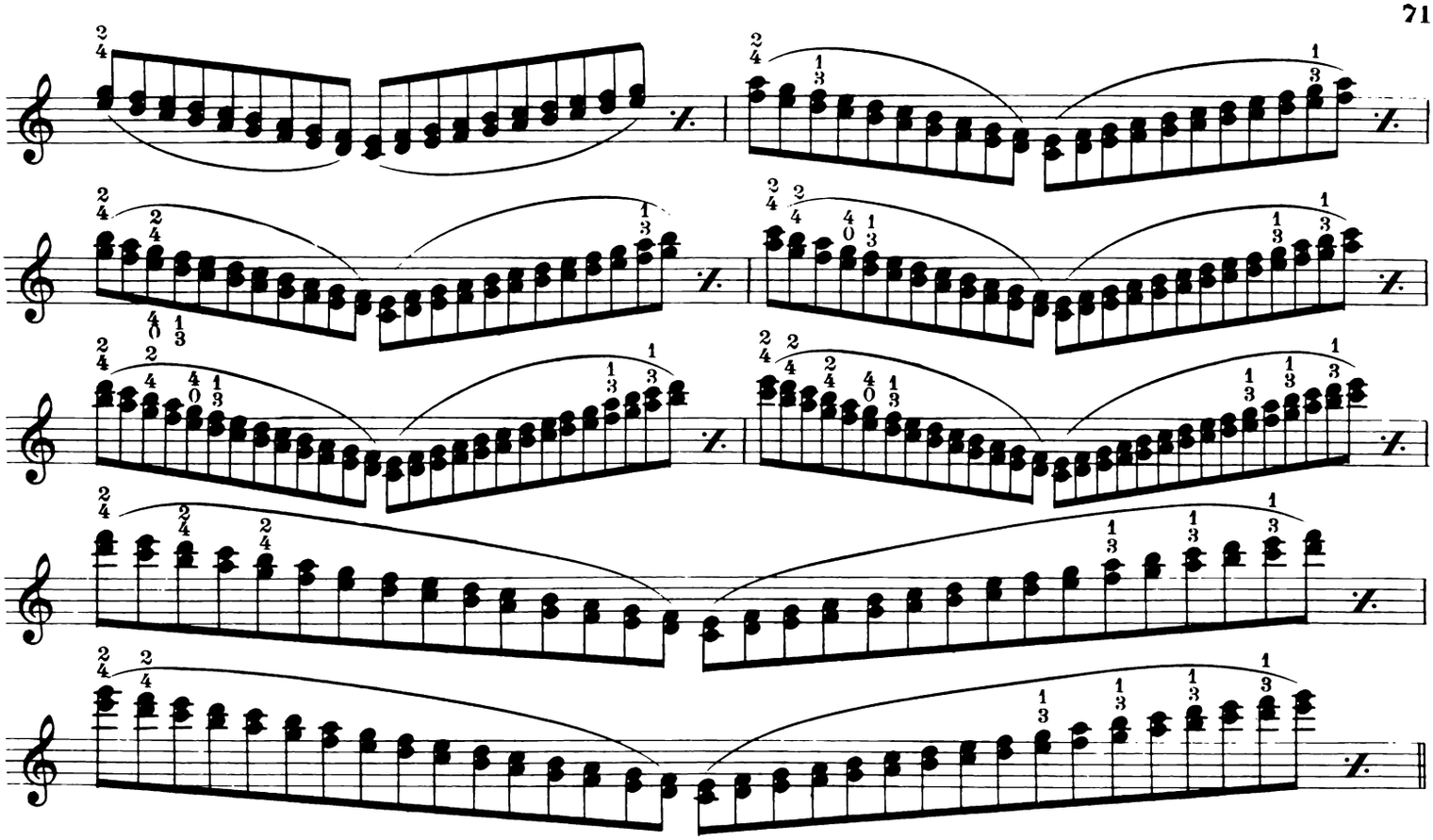
3. ④



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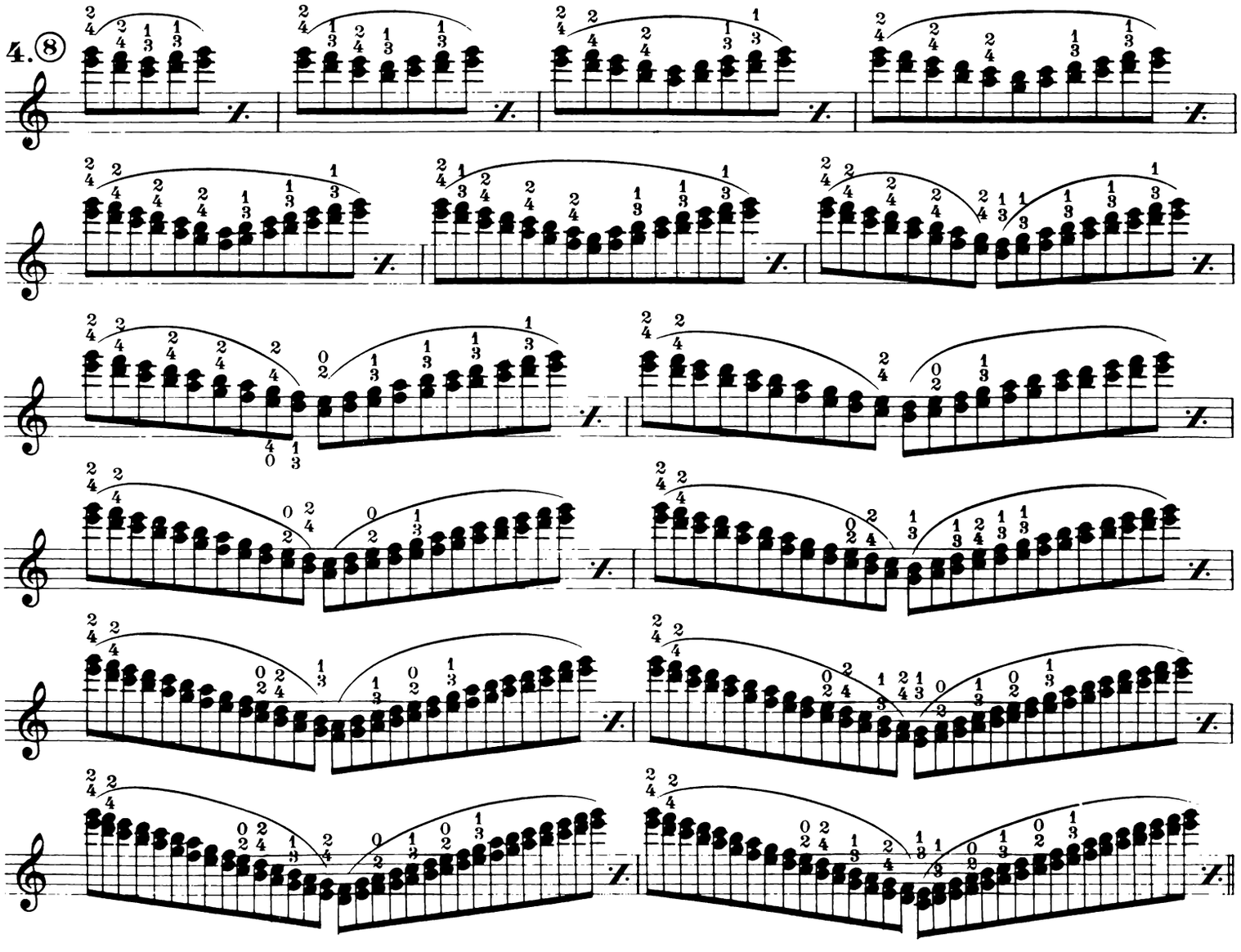

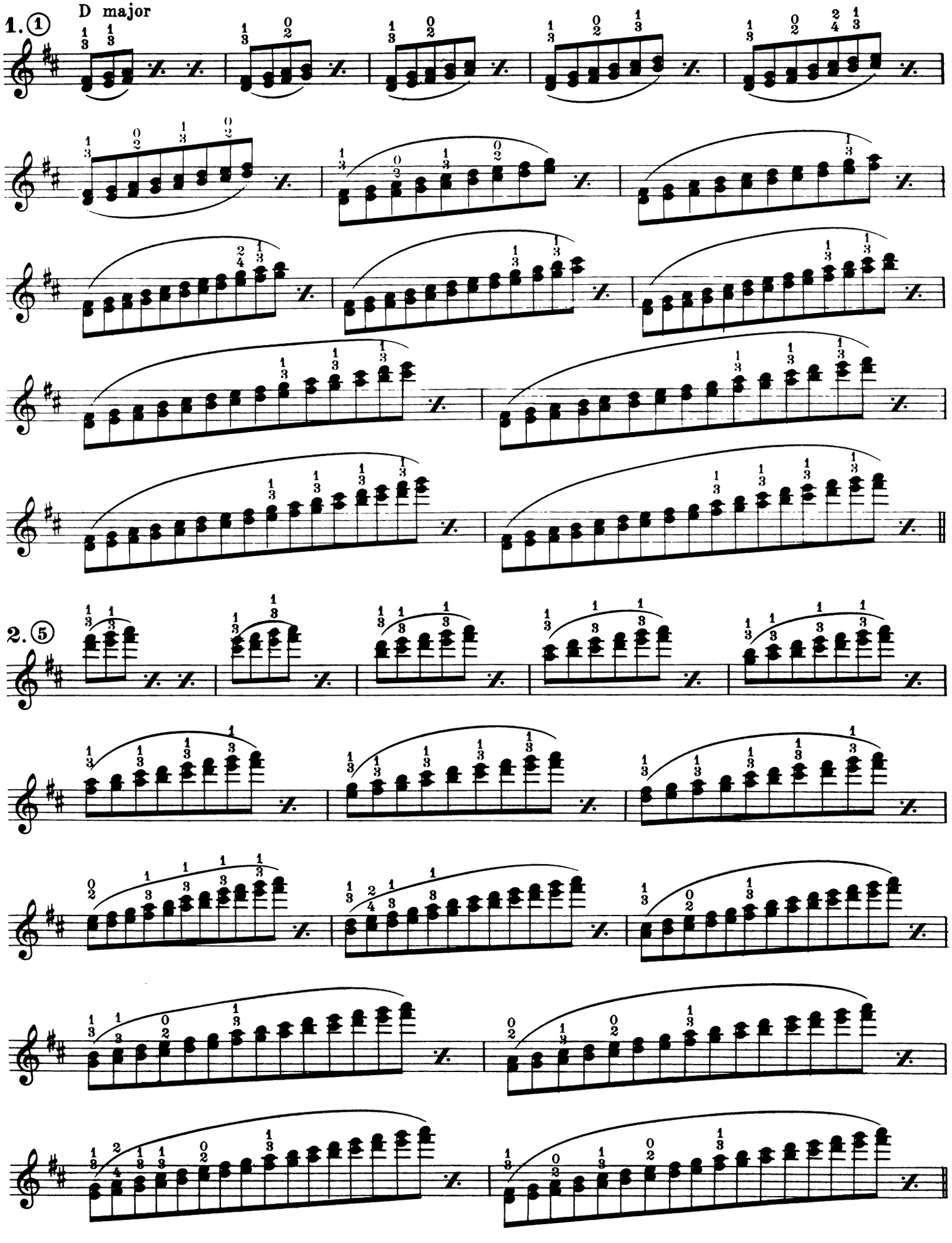
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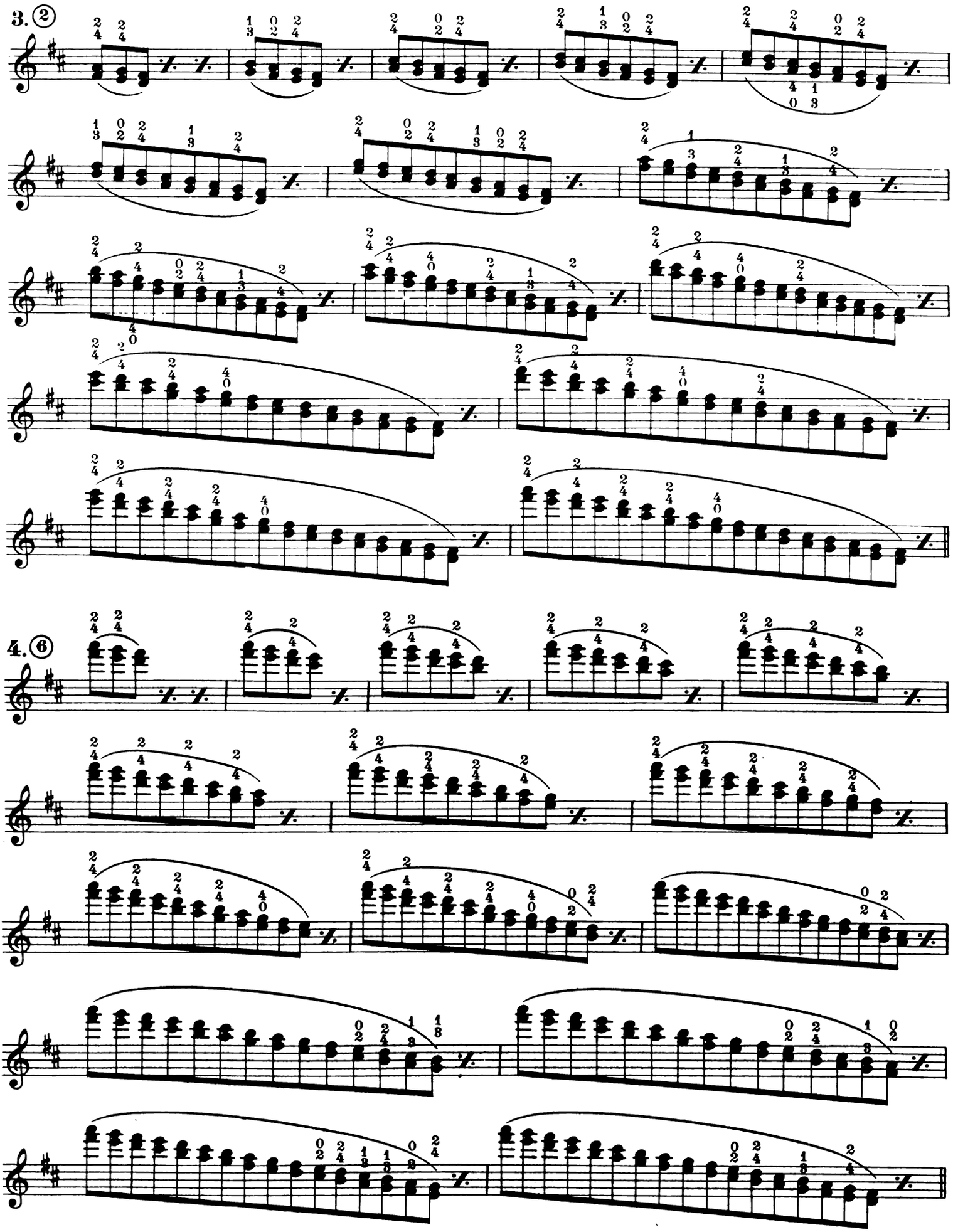
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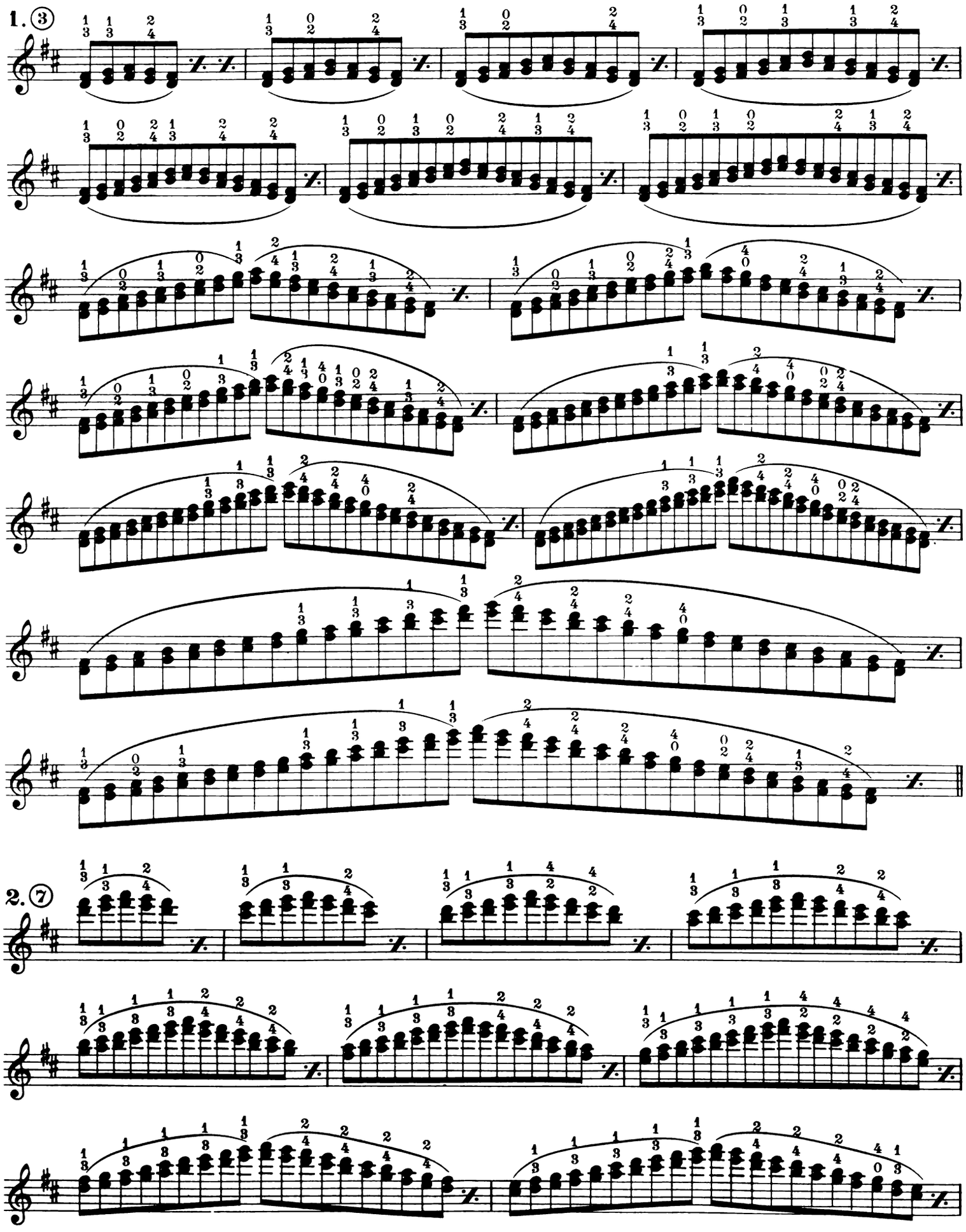
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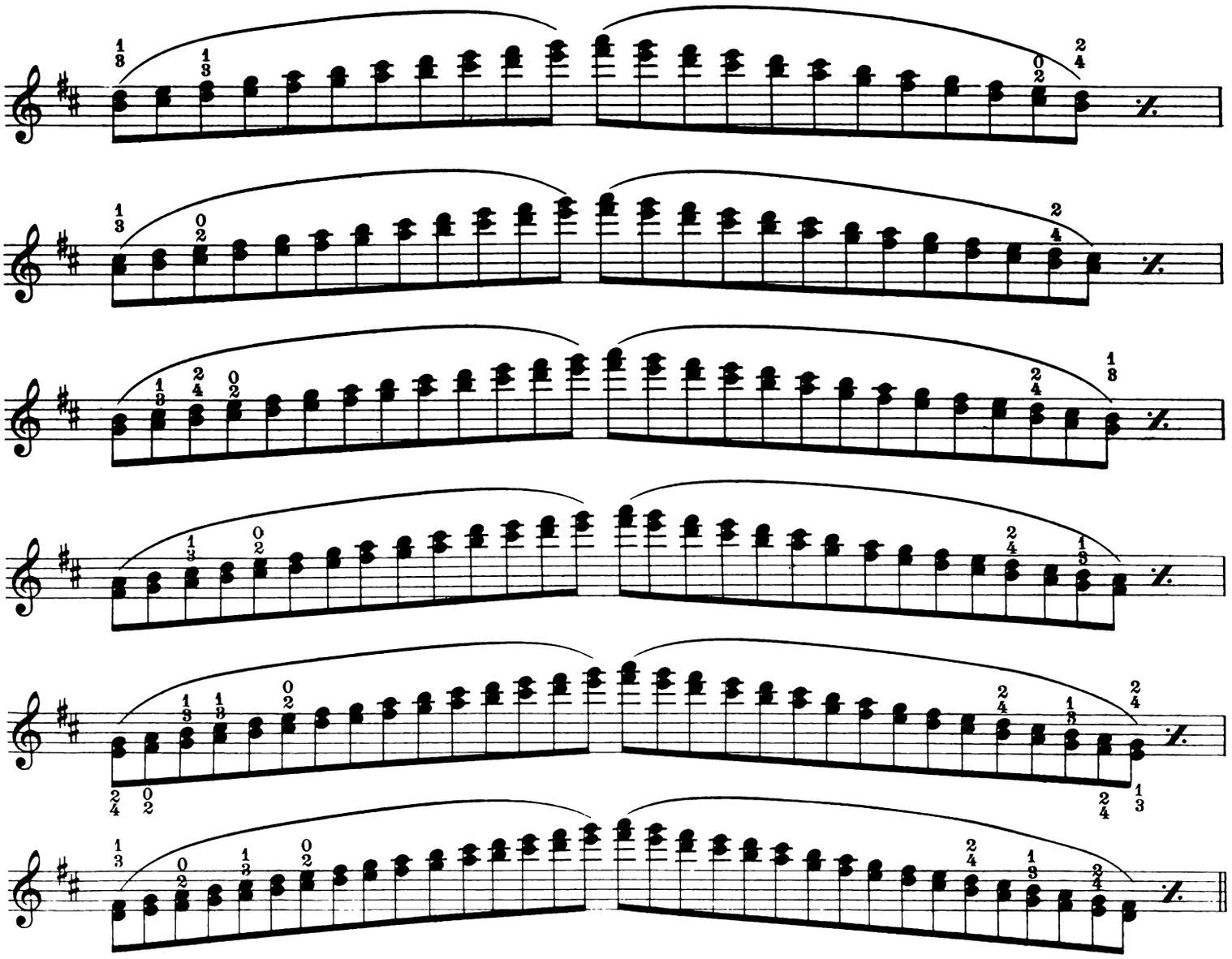

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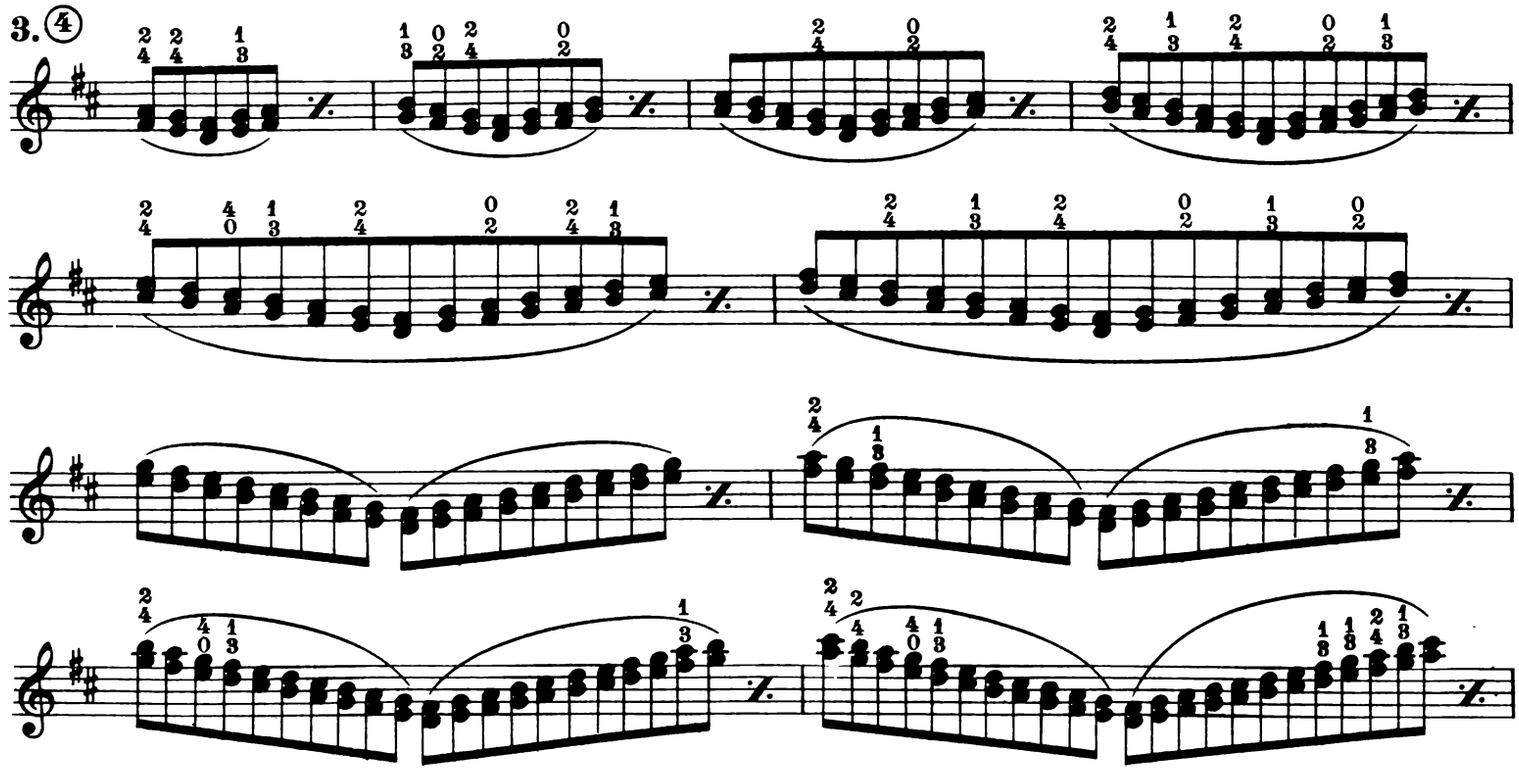

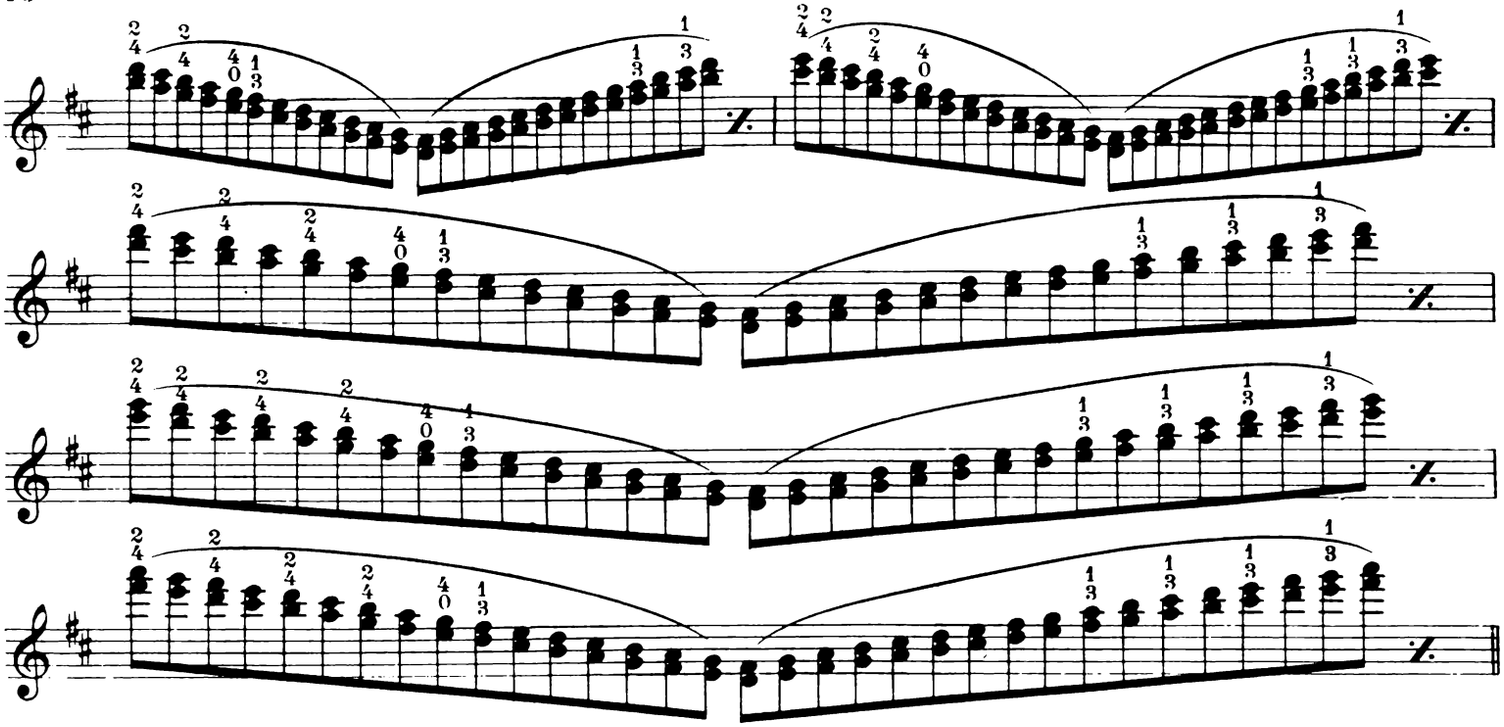

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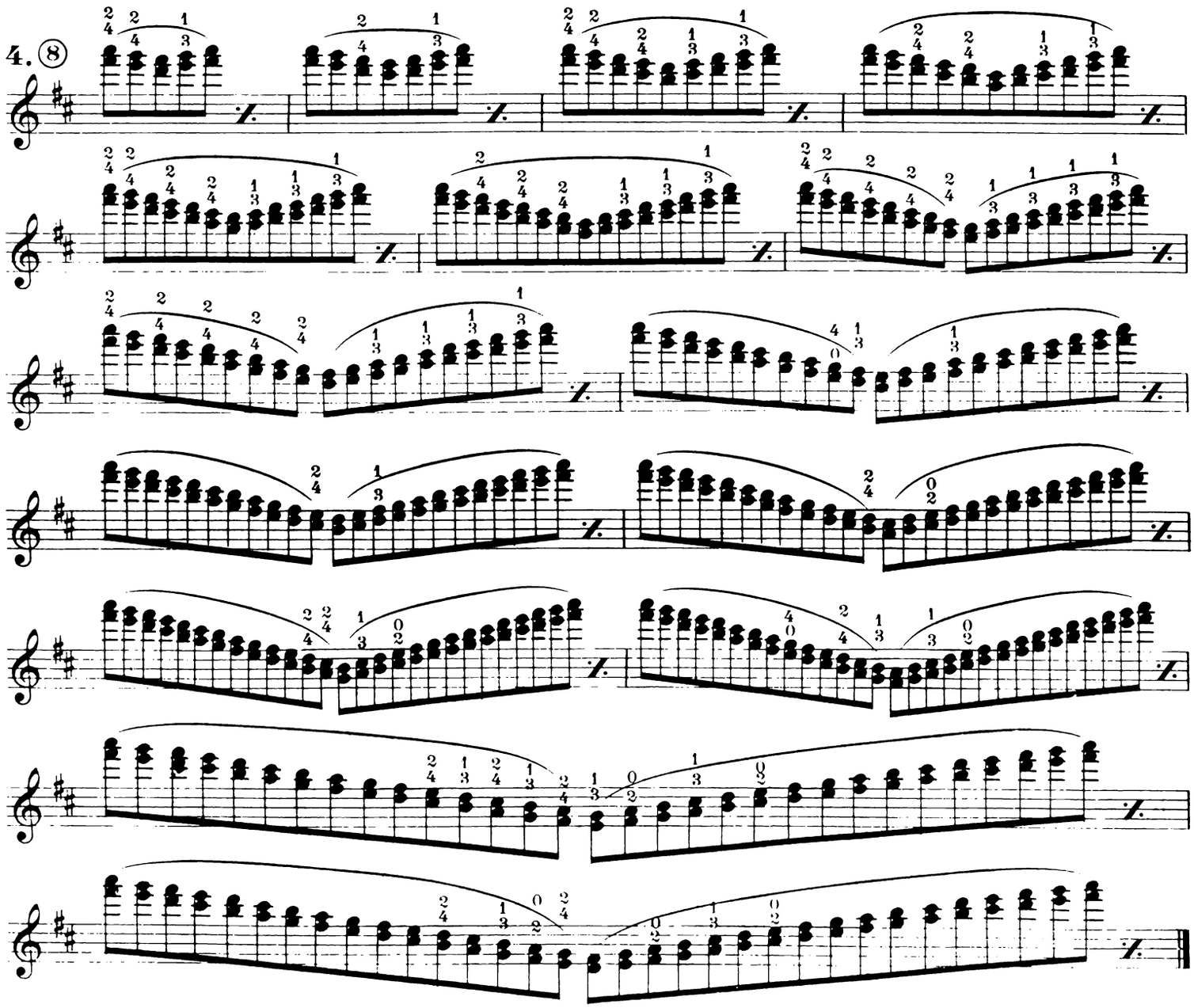
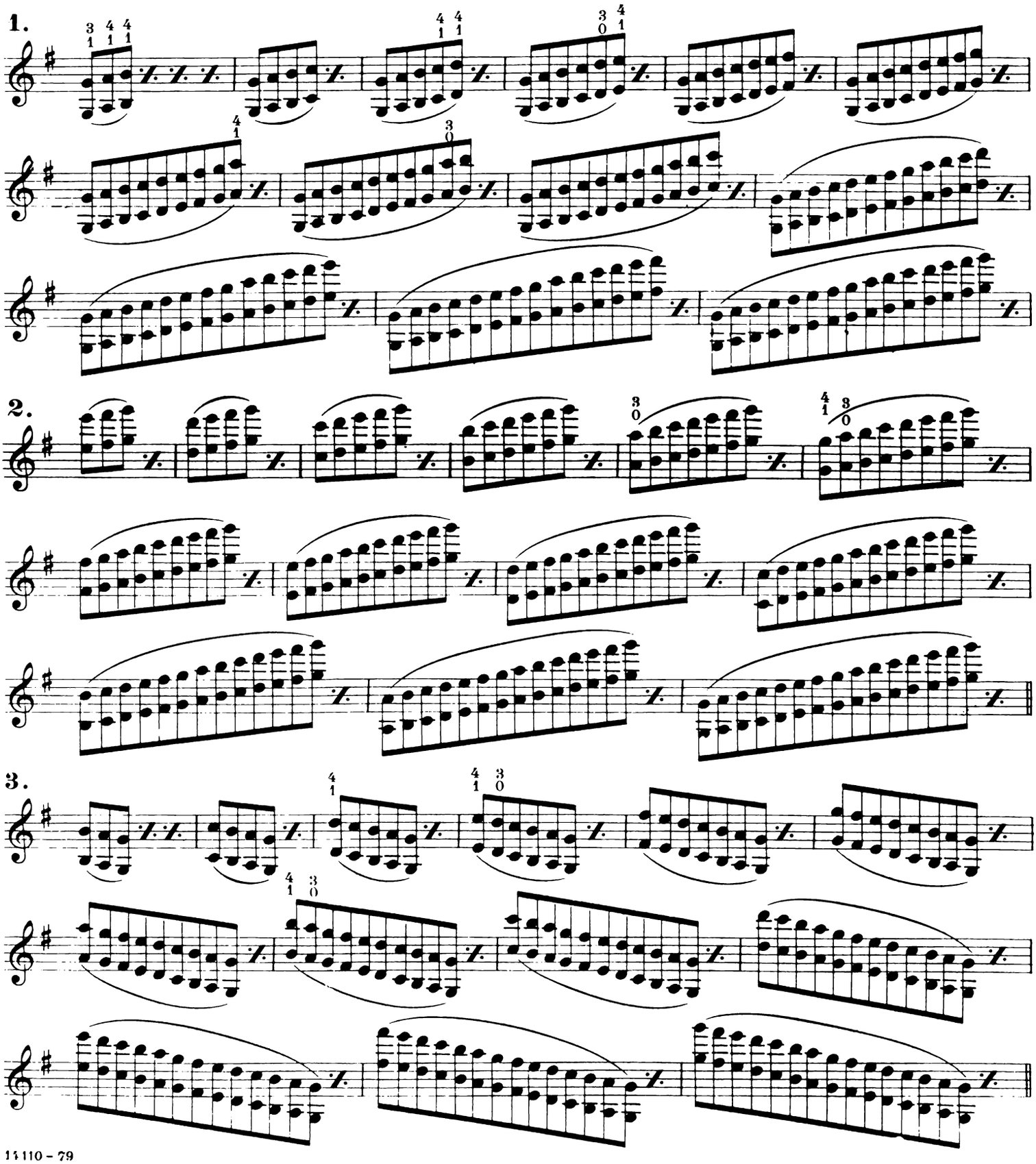
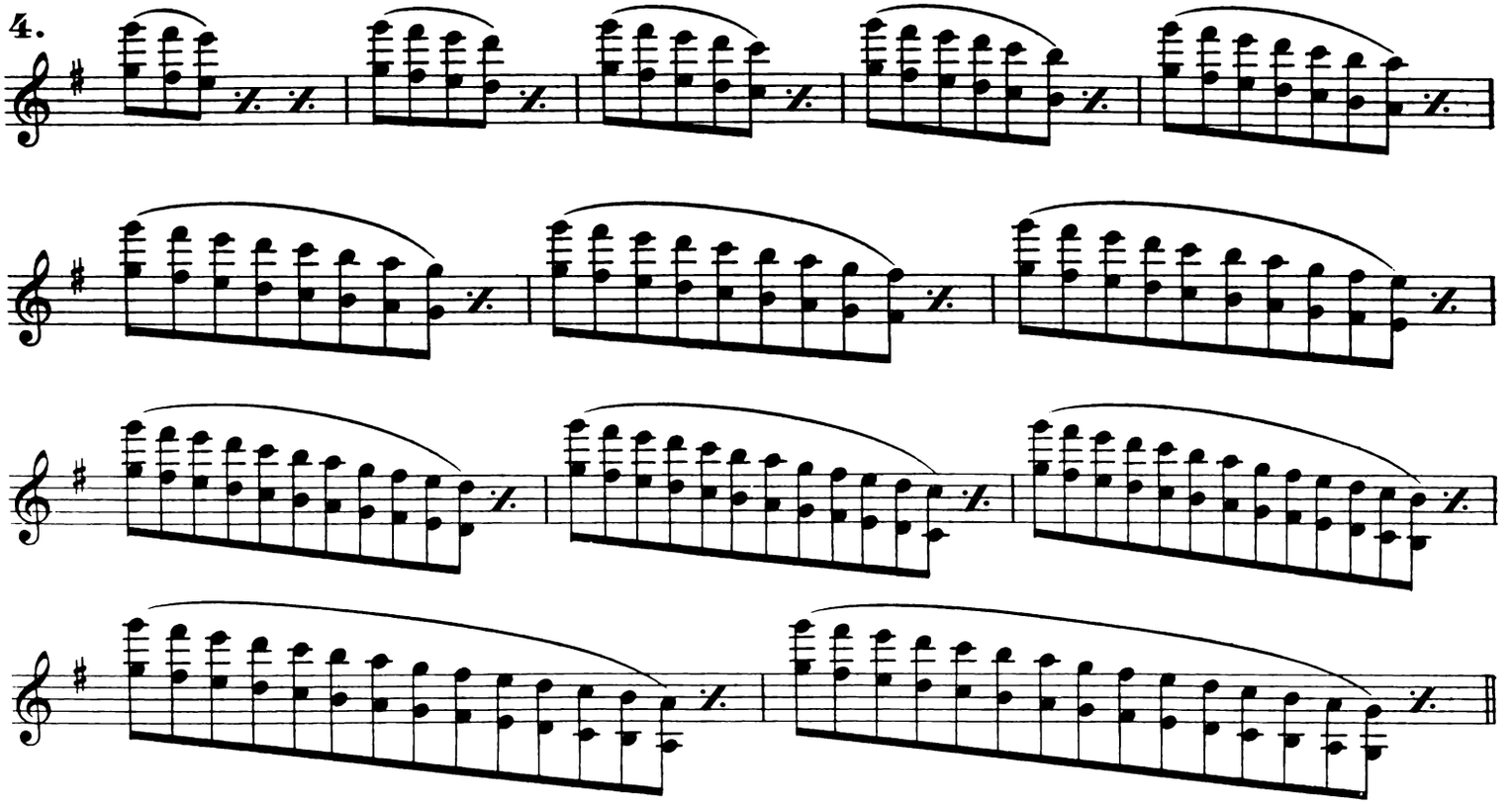


Scale Studies in Octaves.

Scale studies in octaves should be practiced with great care, owing to the natural tension of the muscles. Relax the wrist perfectly, keep the fourth finger in the same plane as the first, and advance along the string with as little pressure as possible at the middle joint of the thumb and first joint of the fourth finger. The pressure at the tip of the first finger should be greater than that of the fourth finger at its tip. The real secret of octave playing is perfect freedom of hand and fingers, as well as the mental and mechanical measurement of distances. Supplement these Scale Studies with those of Schradieck. Select only the most practical keys.

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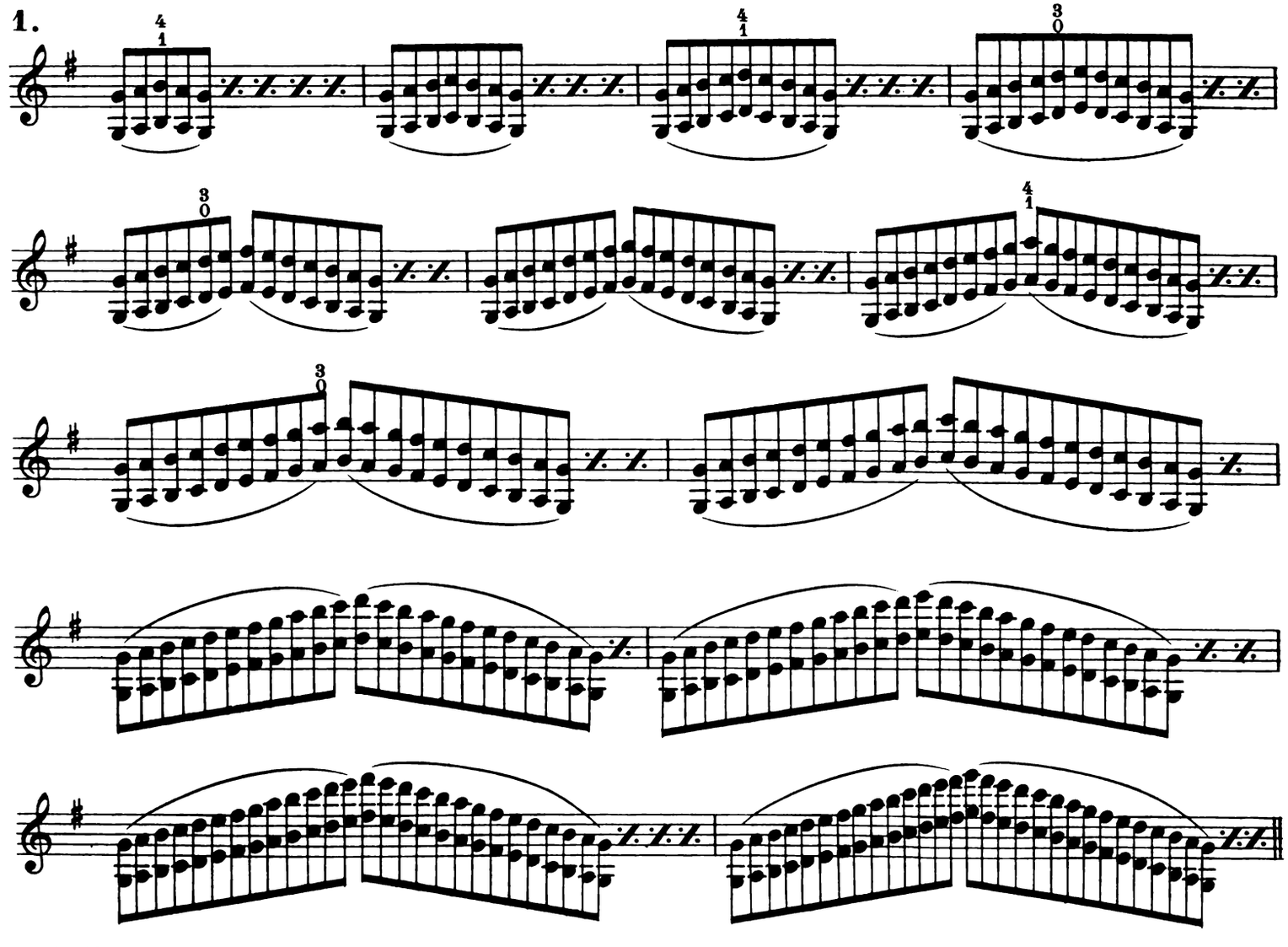
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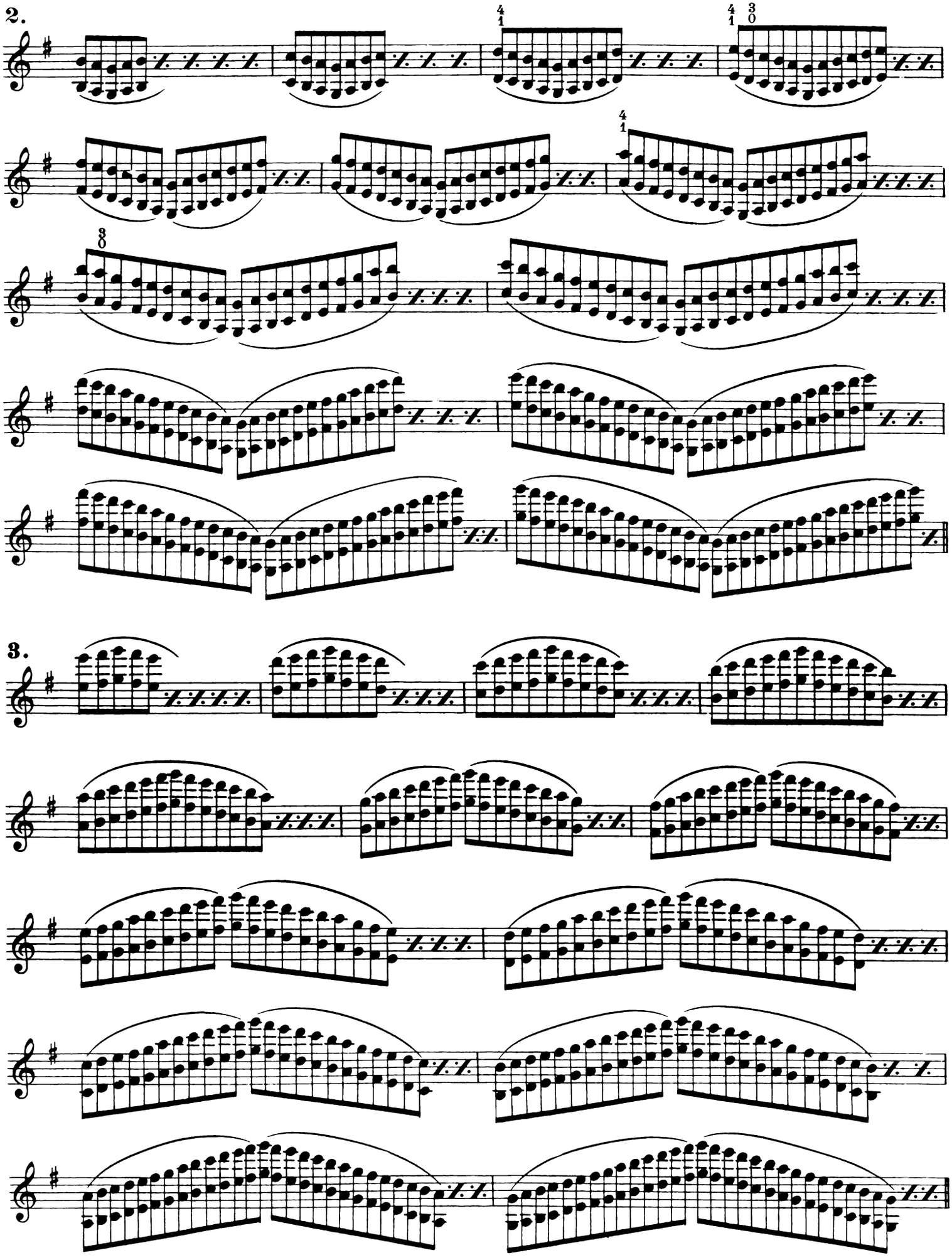
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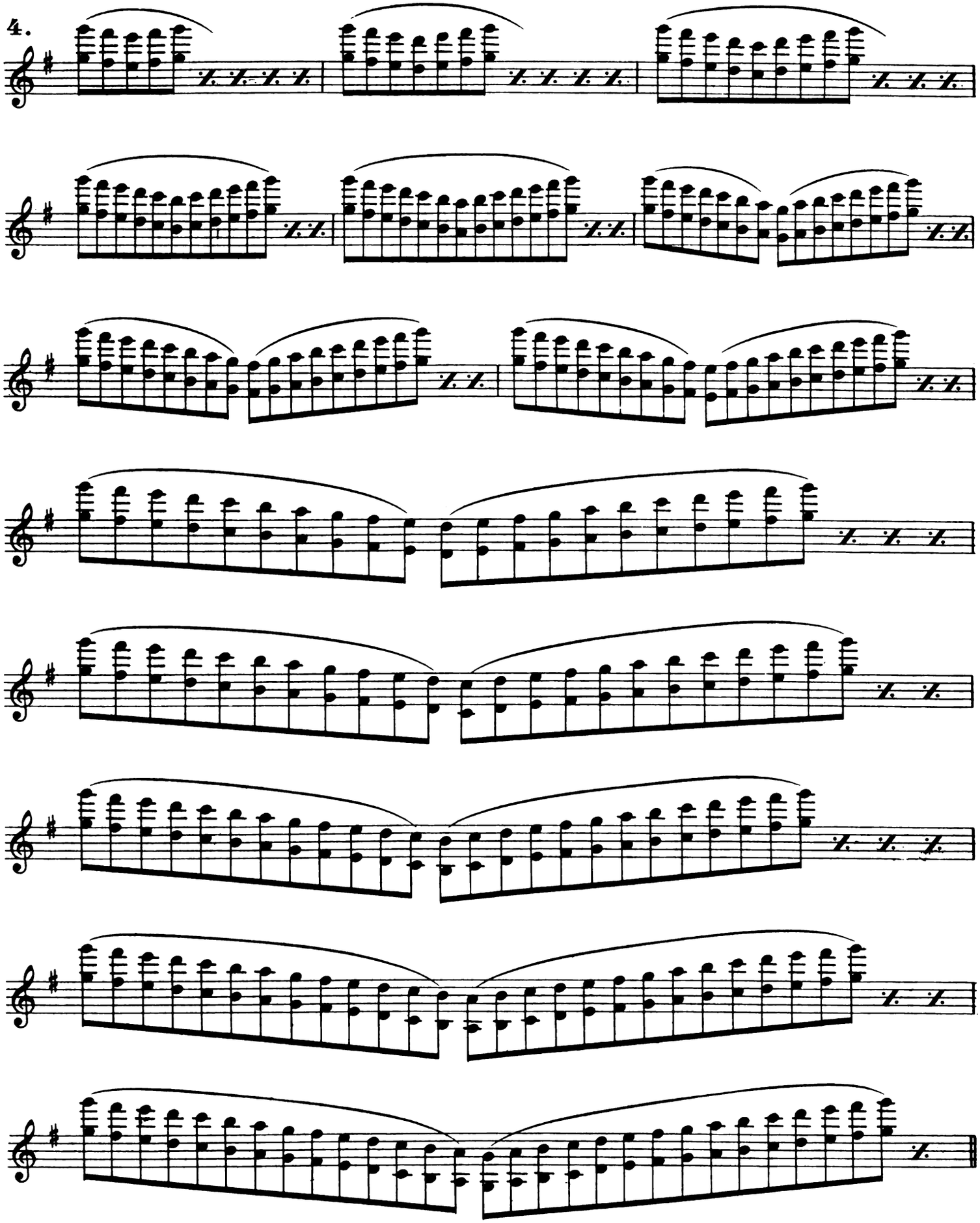
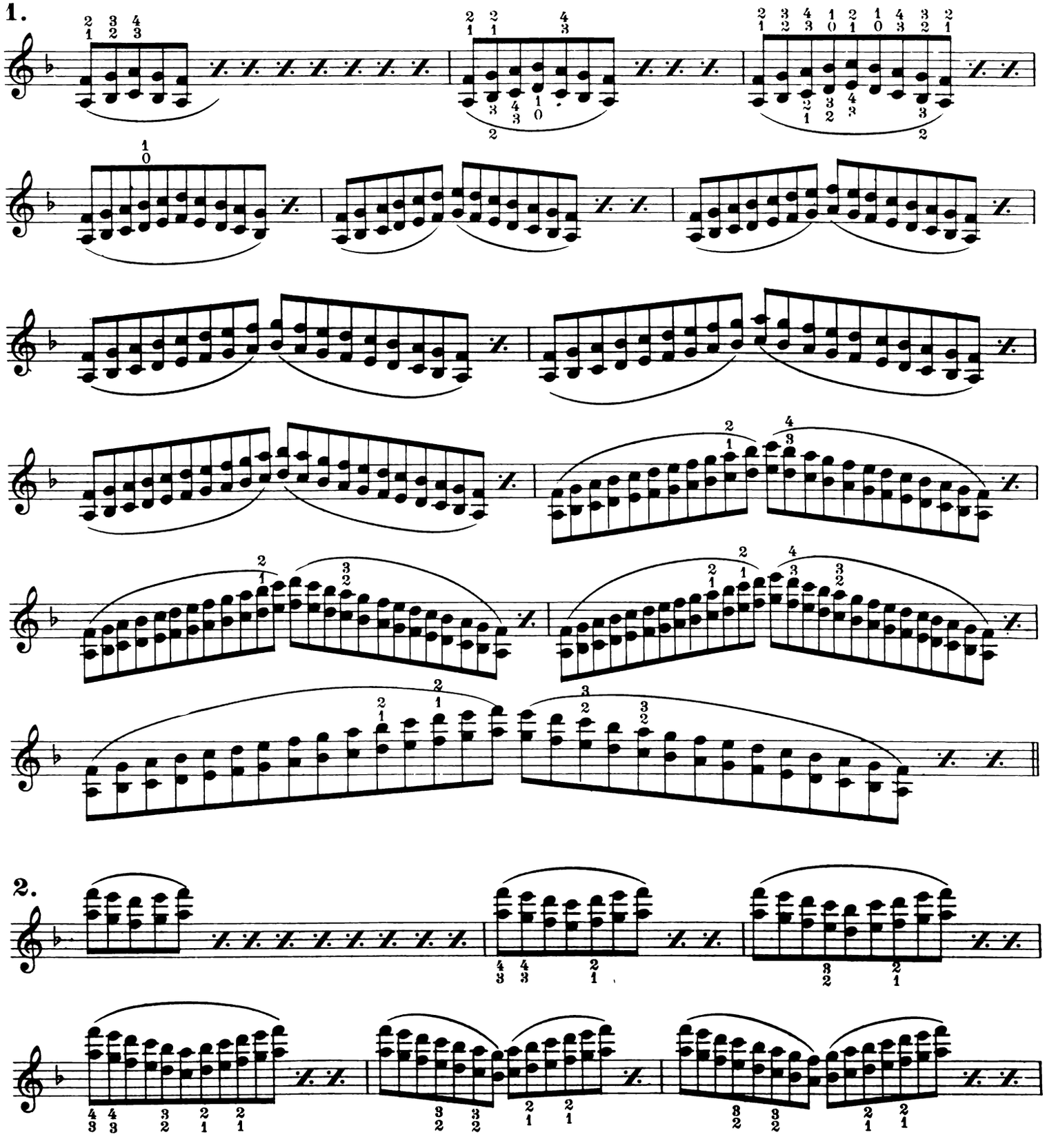
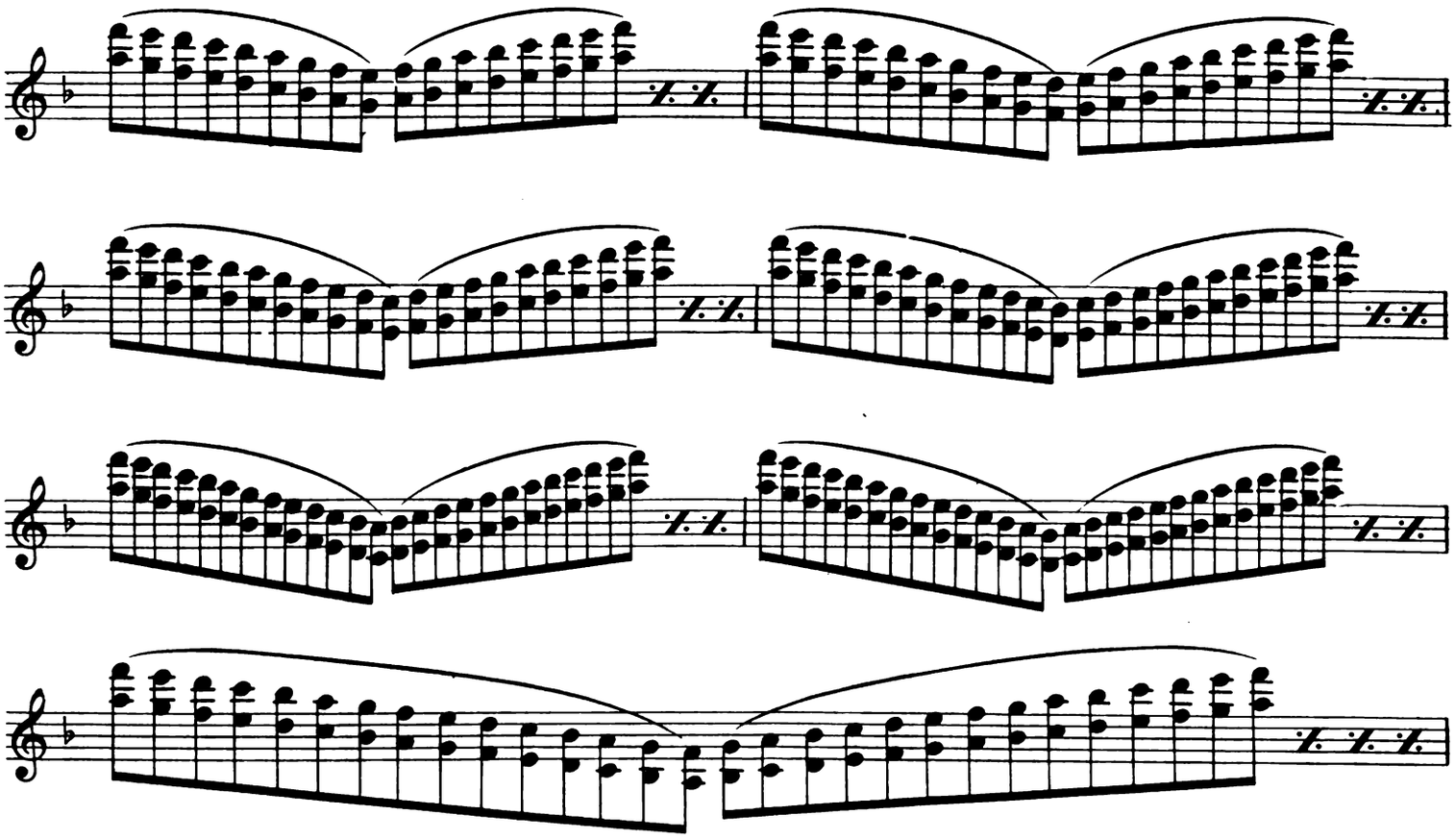


The Octave scales to be practiced in this manner in every key.

Scale Studies in Sixths.

The same rules which apply to scale studies in thirds, also apply to studies in sixths and tenths. In each case the student with short fingers should bring the palm of the hand a little nearer the neck of the violin and arch the fingers. When playing tenths, the first finger may be brought around so as to lie almost flat, at right angles with the neck of the violin. The fourth will then fall lightly and easily into place. Only a limited amount of practice of these studies is recommended, owing to fatigue of the muscles.





Scale Studies in Tenths.

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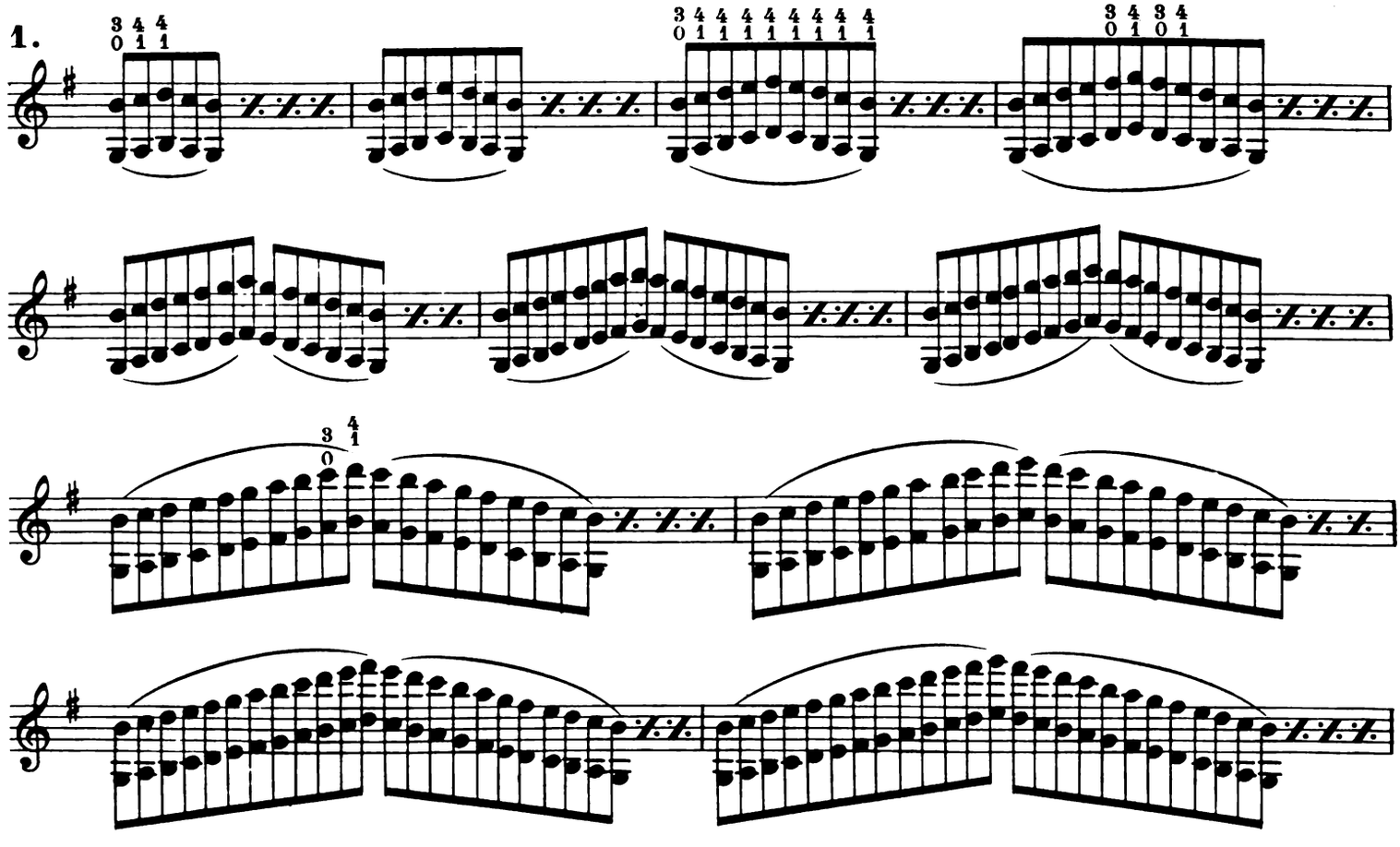

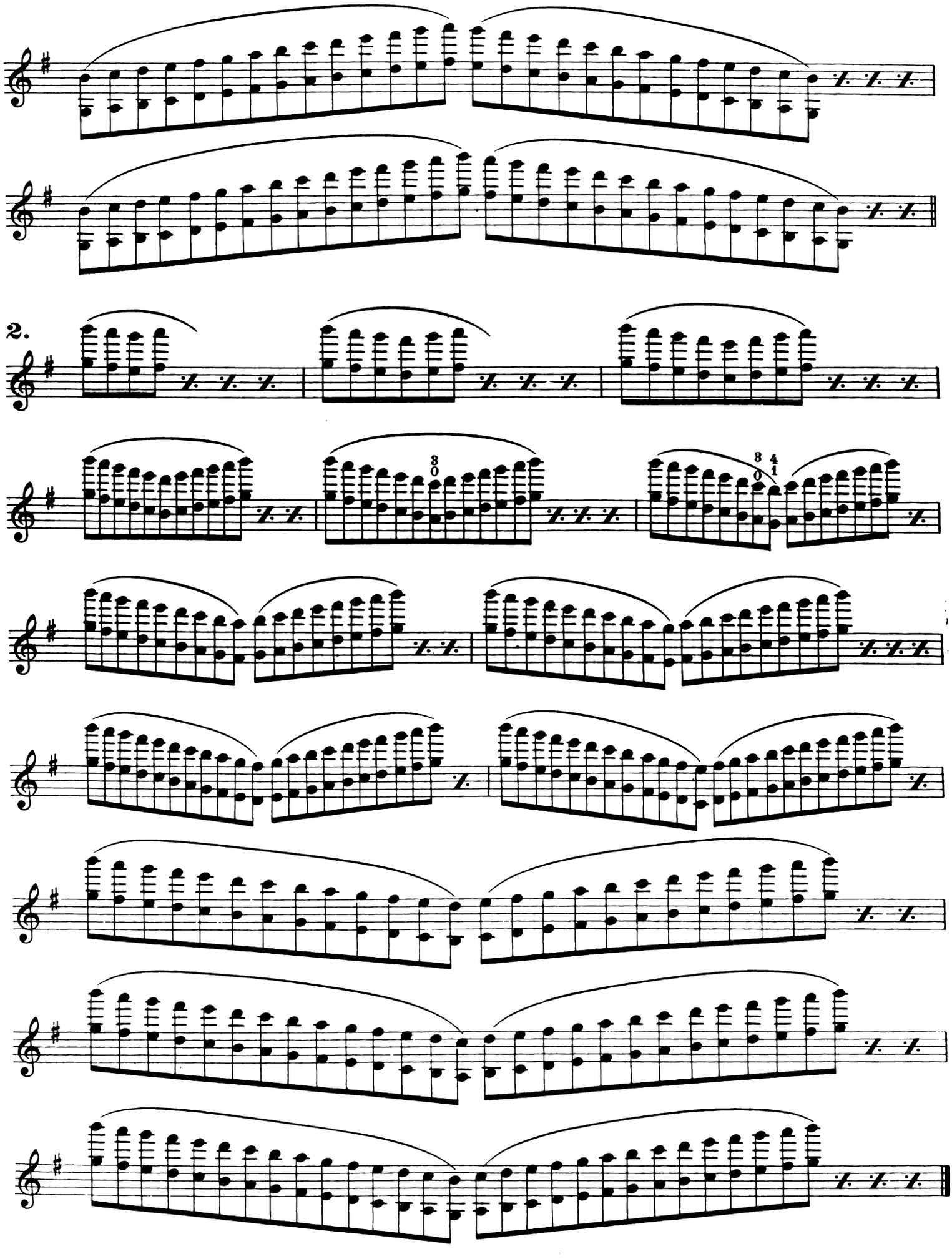
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