

NEW
SCALE STUDIES

◆◆◆

FOR THE
VIOLIN

BY

CARL HALIR

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NEWLY REVISED AND ANNOTATED EDITION

BY

E. L. WINN

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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 descending 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 \flat major, A major, B \flat 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)

2. (5)

3. (2)

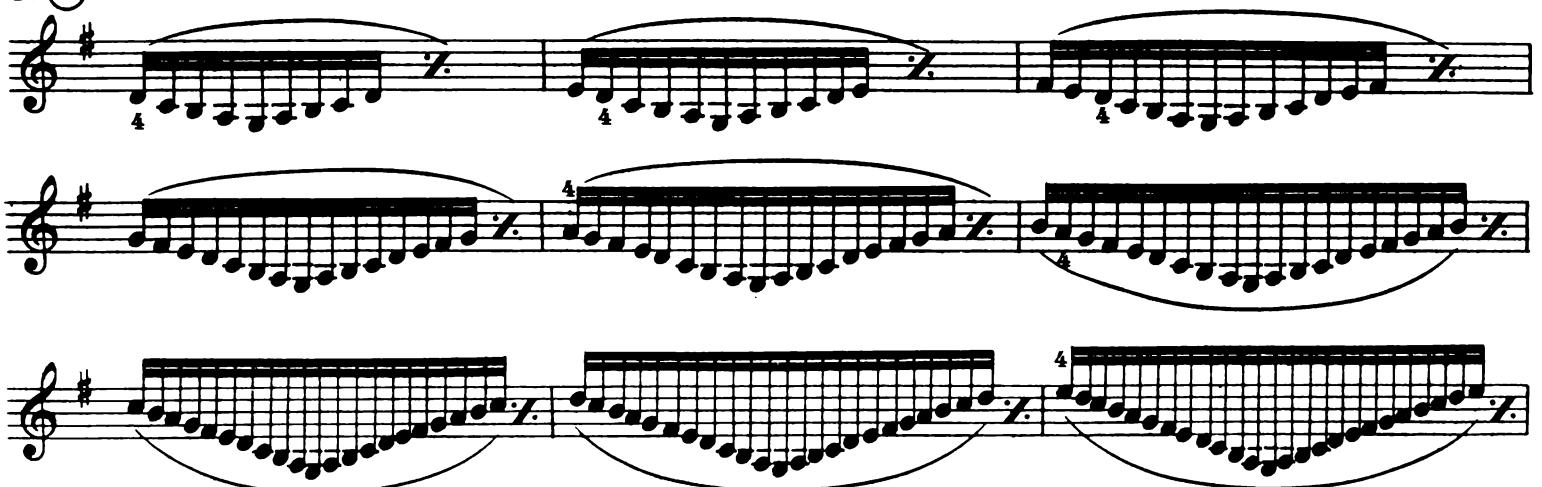
4. (6)

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

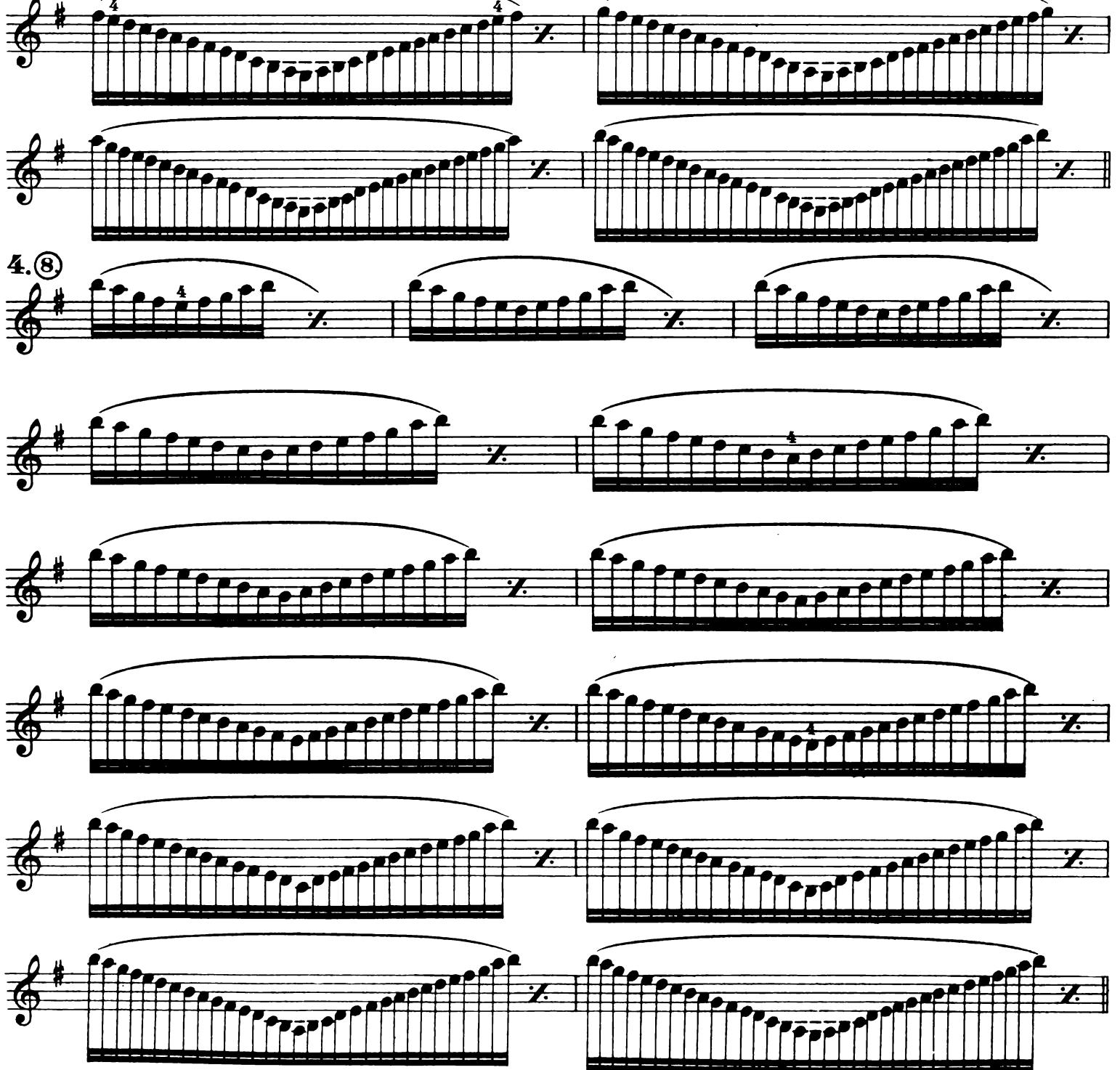
1. ③

The image shows ten staves of sheet music for piano, arranged in two columns of five staves each. The music is in common time and consists of ten measures. The first measure starts with a treble clef, a key signature of one sharp, and a dynamic instruction 'p' (piano). The notes are primarily eighth notes, with some sixteenth-note patterns and grace notes. Measure 2 begins with a forte dynamic 'f'. Measures 3 and 4 show a transition with eighth-note chords and sixteenth-note figures. Measures 5 through 10 feature continuous sixteenth-note patterns in both treble and bass staves, with measure 10 concluding with a forte dynamic 'f'.

3. ④



4. ⑧



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 image shows a collection of 12 staves of violin finger exercises. Each staff is in G major (one sharp) and common time. The exercises involve rapid finger movements between different positions on the fingerboard, primarily focusing on the middle third of the bow. Fingerings are indicated above the notes, such as '1' or '2'. Measure numbers are present at the beginning of some staves.

A page of musical notation for guitar, featuring ten staves of tablature. The notation uses a standard staff with a treble clef and a key signature of two sharps. Fingerings are indicated above the strings, and dynamic markings (such as dots and dashes) are placed below the staff. The music consists of sixteenth-note patterns, primarily using the first and second fingers. The first five staves are in common time (indicated by a 'C'), while the last five staves are in 4/4 time (indicated by a '4'). The tablature shows the fret positions and string selection for each note.

The musical score consists of ten staves of sixteenth-note exercises for guitar. Each staff begins with a treble clef and a 'b' (flat) key signature. Measures are separated by vertical bar lines, and each note is marked with a number (1, 2, 3, or 4) indicating a specific finger. Measures are grouped by large curved brackets above the staves.

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.

1. On the G string.

2.

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)

2. (5)

3. (2)

4. (6)

1. (3)

2. ⑦

3. ④

A page of musical notation for guitar, featuring ten staves of tablature. The notation includes various fingering and strumming markings. The first staff begins with a '4' above the first string and a '2' above the second string. The second staff begins with a '4' above the first string and a '4' above the second string. The third staff begins with a '4' above the first string and a '3' above the second string. The fourth staff begins with a circled '4' above the first string and a circled '8' above the second string. The fifth staff begins with a '4' above the first string and a '4' above the second string. The sixth staff begins with a '4' above the first string and a '4' above the second string. The seventh staff begins with a '4' above the first string and a '3' above the second string. The eighth staff begins with a '4' above the first string and a '4' above the second string. The ninth staff begins with a '4' above the first string and a '3' above the second string. The tenth staff begins with a '4' above the first string and a '4' above the second string.

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.

1. ① A minor

2. ⑤

3. ②

4. ⑥ 4 4 4 4 4

3 2 2 4 4 4 2

4 2 2 3 4 4 4 2

4 3 4 4 4 4 4 2

4 2 2 3 4 4 4 4 2

4 3 4 4 4 4 4 4 2

4 2 2 3 4 4 4 4 4 2

4 3 4 4 4 4 4 4 4 2

4 2 2 3 4 4 4 4 4 2

4 3 4 4 4 4 4 4 4 2

4. ③ 1 2 1 2

1 2 1 2 1 2 1 2

1 2 1 2 1 2 1 2

1 2 1 3 1 3 1 4

1 2 1 3 1 4 1 2

1 2 1 3 1 4 1 2

1 2 1 3 1 4 1 2

1 2 1 3 1 4 1 2

1 2 1 3 1 4 1 2

1 2 1 3 1 4 1 2

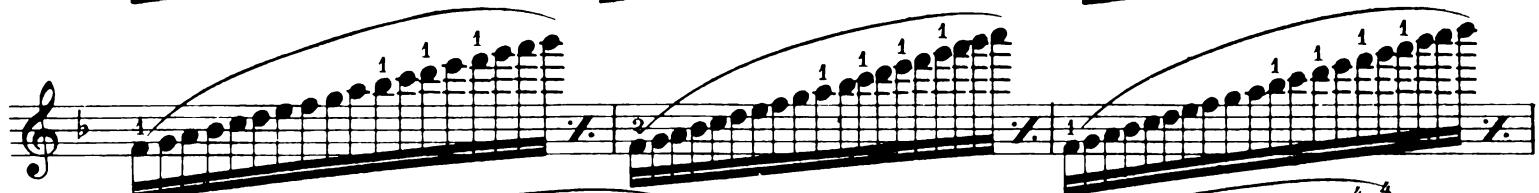
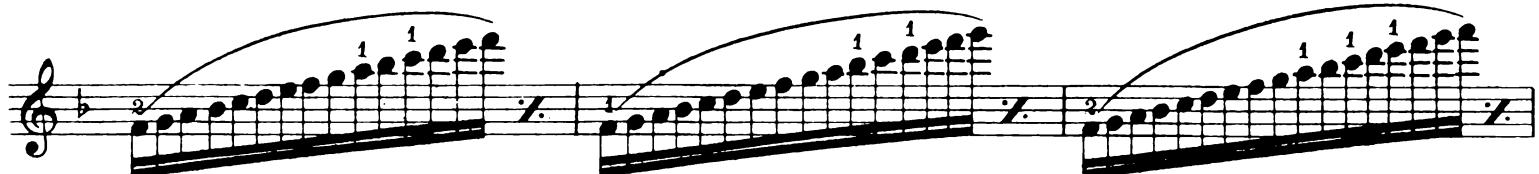
The musical score consists of ten staves of music, each starting with a treble clef and a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. Fingerings are indicated above the notes in pairs (e.g., 1-2, 3-4) to show which fingers should be used for specific notes. Dynamic markings, represented by small dots, are placed below the notes to indicate volume or intensity. The music is primarily composed of sixteenth-note patterns, with occasional eighth-note chords or single notes. The notation is enclosed in large, sweeping arches that span multiple staves at a time.

The image displays 12 staves of musical notation for guitar, arranged in three columns of four staves each. The notation consists of vertical stems with small horizontal dashes, indicating rhythmic values. The first staff begins with a circled '4' above the staff. Subsequent staves are numbered sequentially from 4 to 8. Measures are separated by vertical bar lines, and measures 8 through 12 conclude with a double bar line and repeat dots. Measure numbers are placed above the staff, and measure endings are indicated by circled numbers (e.g., 1, 2, 3, 4) positioned above specific notes.

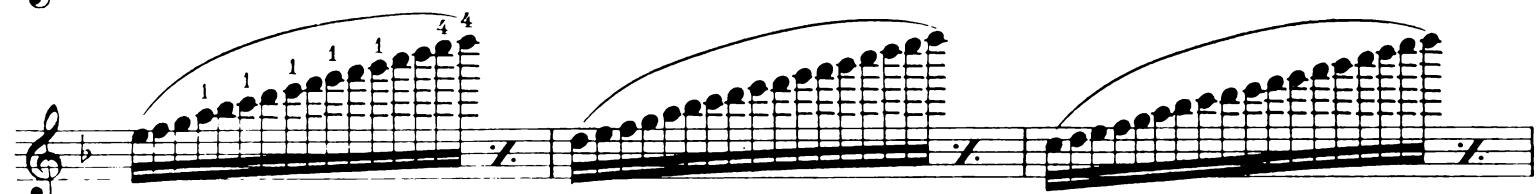
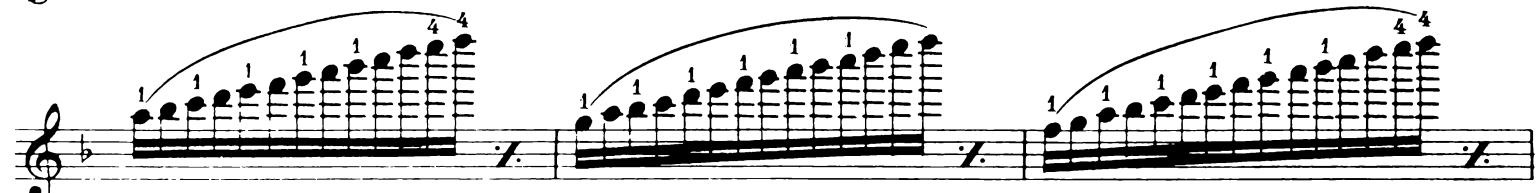
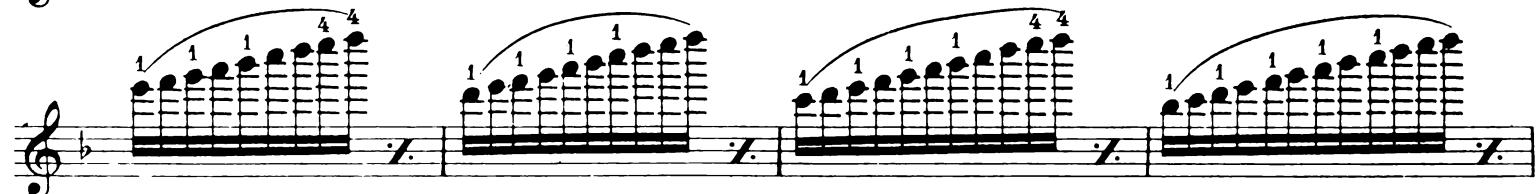
The musical score consists of nine staves of music, each starting with a treble clef and a common time signature. The music is composed of continuous eighth-note patterns. Various accidentals (sharps and flats) are used throughout the piece. Measure endings are marked with vertical lines and periods or colons. The entire score is framed by large, thin-lined arches.

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



2. ⑤



3. (2)

4. (6)

1. ③

2. ⑦

The sheet music consists of 12 staves of musical notation for guitar. The notation is primarily composed of eighth-note patterns, often grouped by vertical bar lines. The first four staves are identical, featuring a treble clef, a key signature of one flat, and a common time signature. The subsequent eight staves begin with a measure in 3. (4), followed by measures in common time. Each staff includes a dynamic marking consisting of a short horizontal line above the staff and a vertical line pointing down to the staff. Fingerings are indicated by small numbers (1, 2, 3, 4) placed above or below specific notes. The final staff concludes with a double bar line and repeat dots.

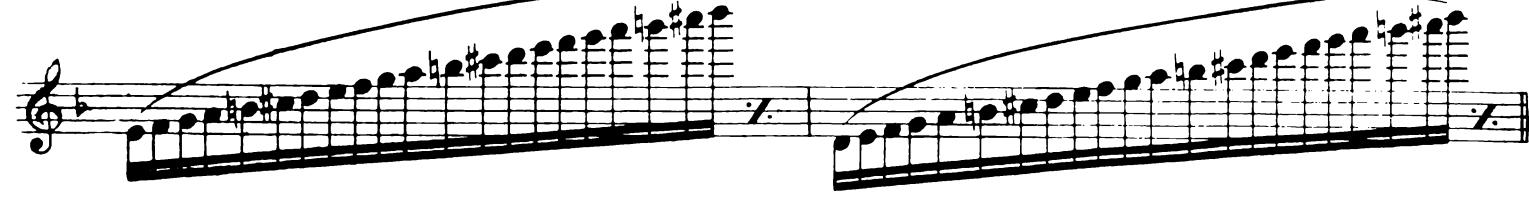
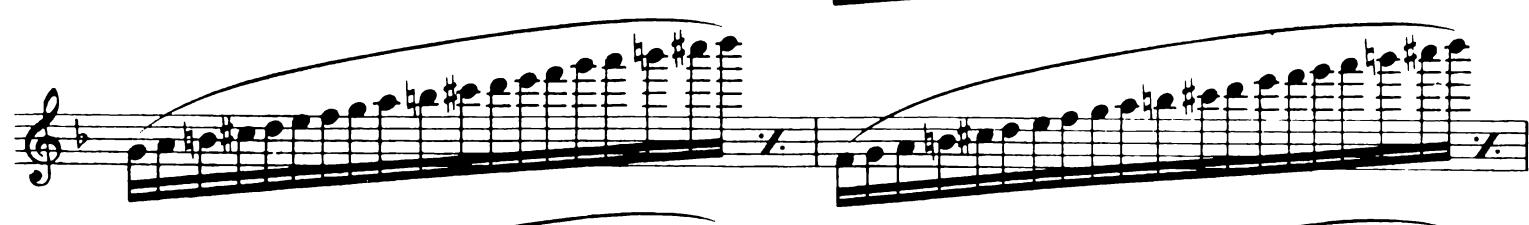
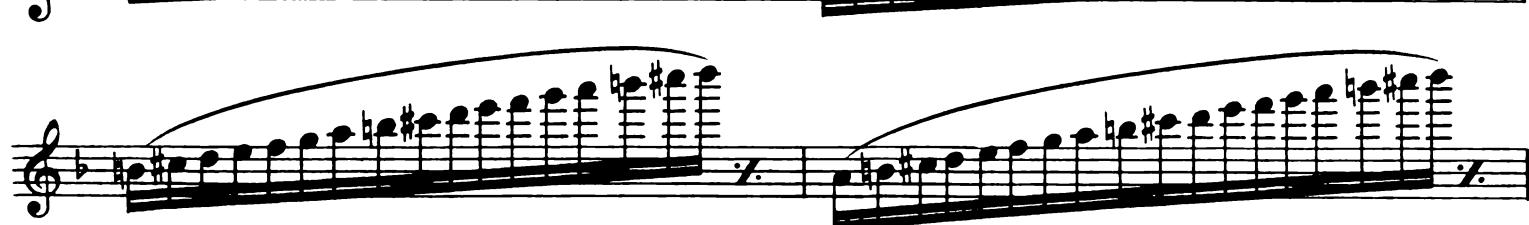
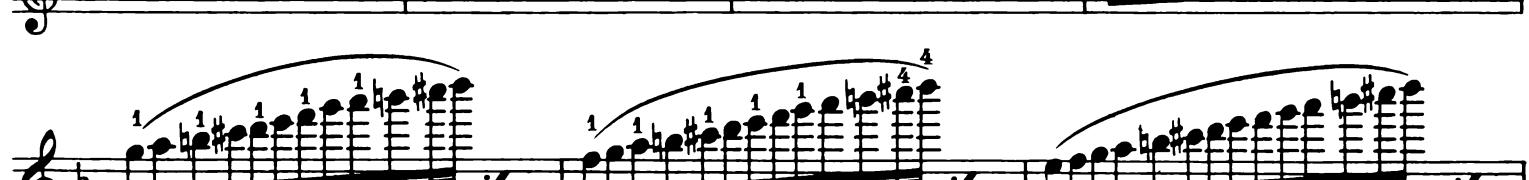
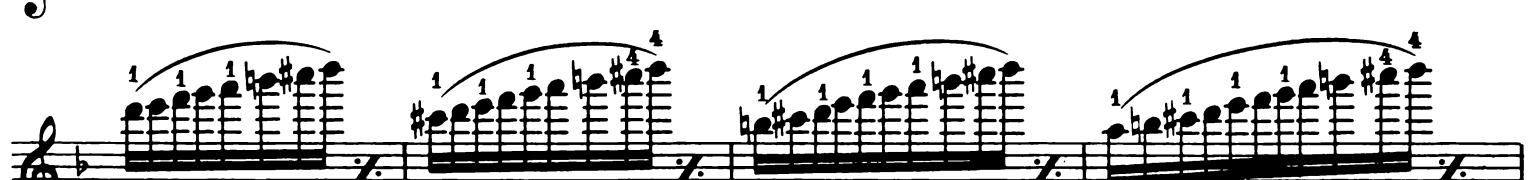
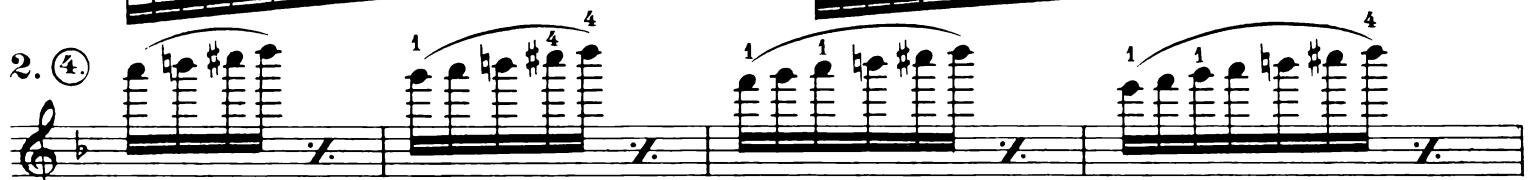
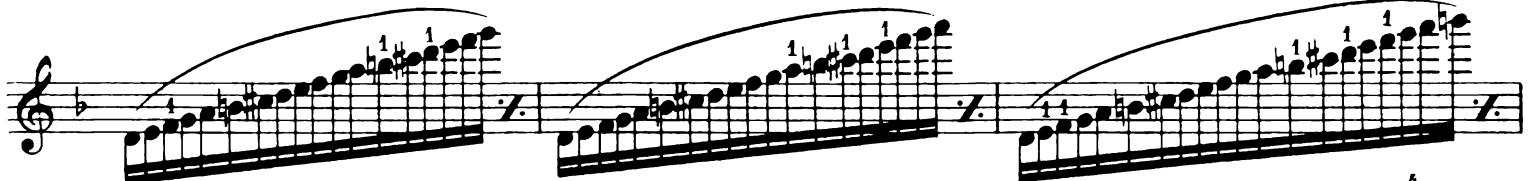
4. (8)

14110 - 79

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.



Sheet music for guitar, featuring 12 staves of musical notation. The music is divided into two sections: section 3 (measures 1-12) and section 4 (measures 13-24). The notation includes various note heads (solid black, open, and cross-hatched), slurs, and dynamic markings. Measure numbers are indicated above the staff. Fingerings (e.g., 1, 2, 3, 4) are shown above certain notes. Measures 13-24 introduce sharps and flats in the key signature.

3. (2)

4. (5.)

14110 - 79

The image shows ten staves of musical notation for guitar, arranged vertically. Each staff begins with a treble clef and a key signature of one flat. The notation consists of vertical stems with small horizontal dashes indicating pitch, and numbers (1, 2, 3, 4) placed above or below the stems to indicate fingerings. The first nine staves are grouped by large, thin-lined arches spanning all ten staves. The tenth staff is not grouped. A circled number '6' is located to the left of the first staff. The notation is continuous across the staves, with some staves ending in a measure and others continuing.

The musical score consists of eight staves of music. Each staff begins with a treble clef, followed by a key signature of one flat. The music is written in a continuous, flowing style, likely for a solo instrument like a flute or piccolo. The notation includes various note heads (solid black, hollow white, and cross-hatched), grace notes, and slurs. The first seven staves are grouped together under a single large, curved brace at the top. The eighth staff is unbraced and positioned below the others.

3. (3.)

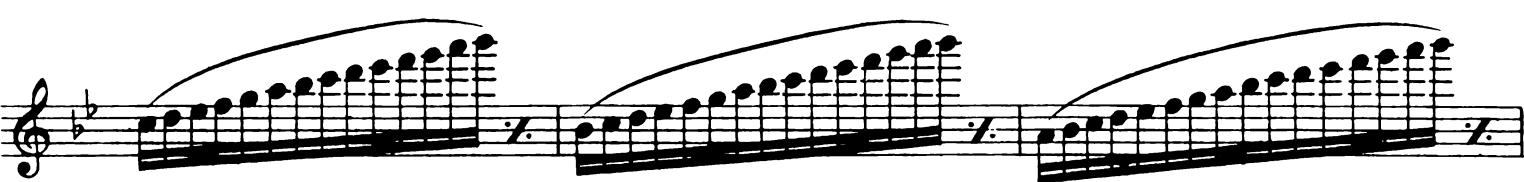
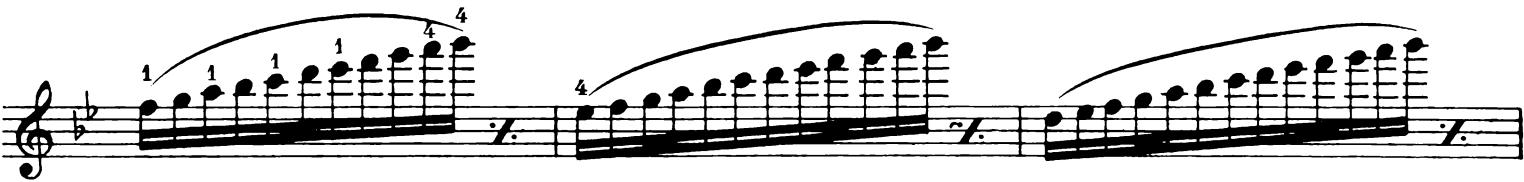
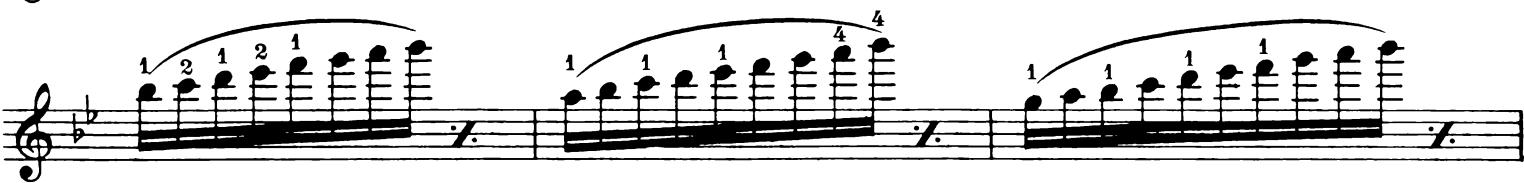
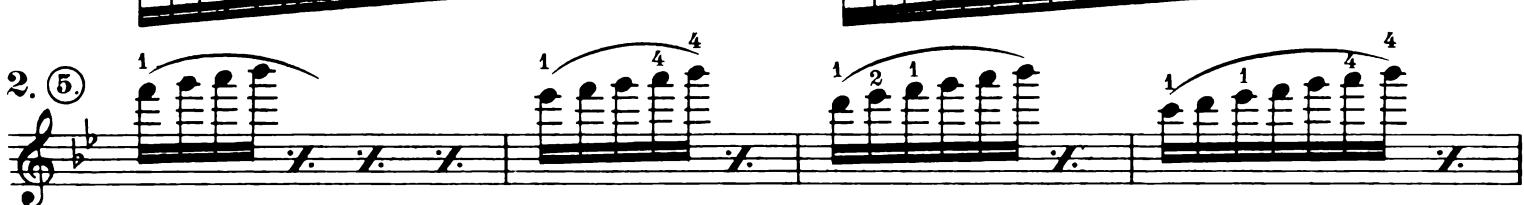
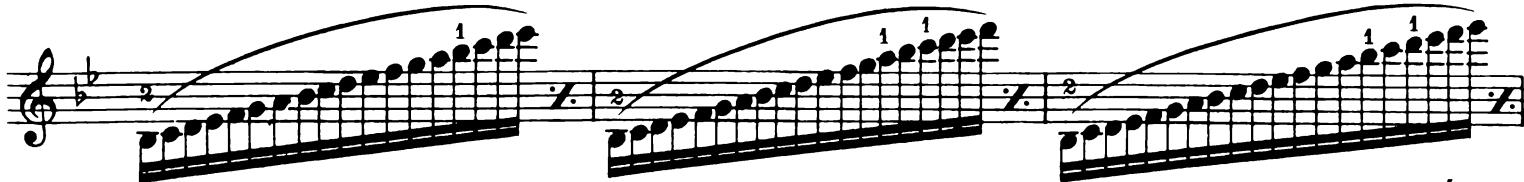
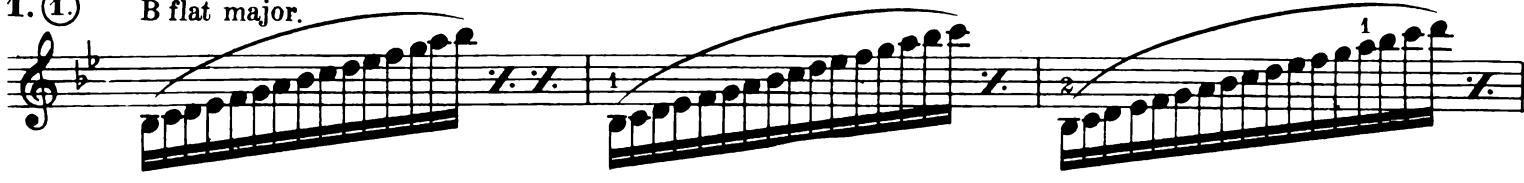
4. (7.)

The musical score is composed of eight staves of music, each starting with a treble clef and a key signature of one flat. The notation uses a tablature system where vertical stems and horizontal dashes represent the pitch and rhythm of the notes. Numbered fingering (1, 2, 3, 4) is provided above the notes to guide the performer. The music is organized into measures by vertical bar lines and ends with a double bar line and repeat dots at the end of each staff.

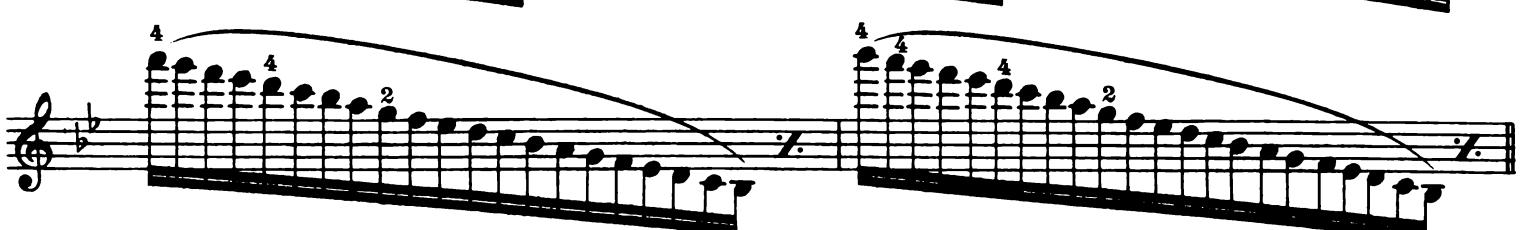
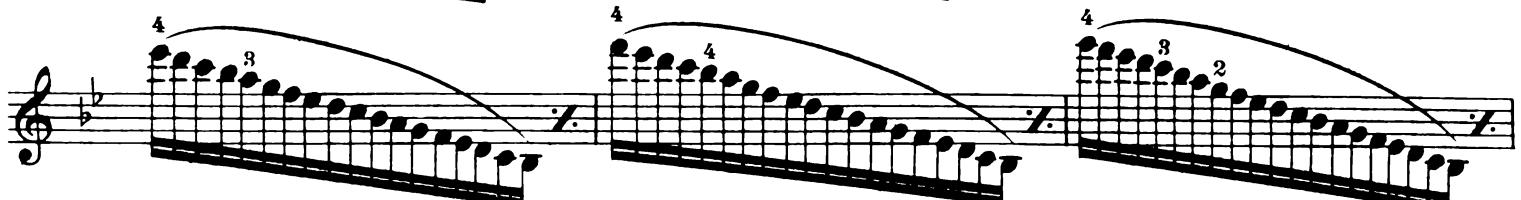
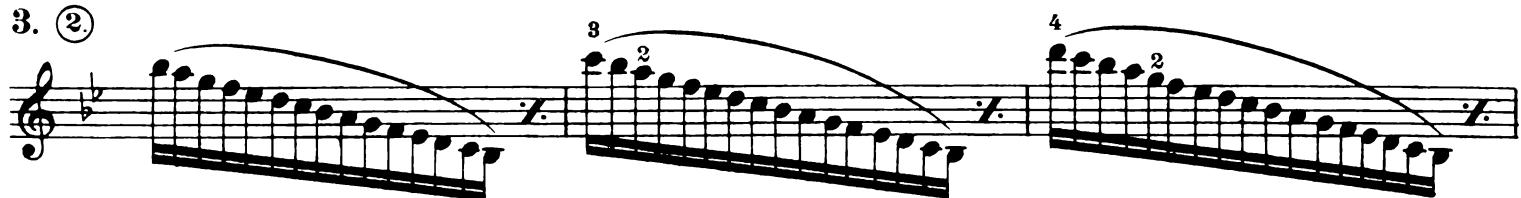
The sectional practice of scales, as in the first example given, is highly recommended. The scale of B \flat major is not difficult, owing to the fact that the position of the fingers on each string is uniform. Each example should be practiced until mastered. While playing a section of a scale, the student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

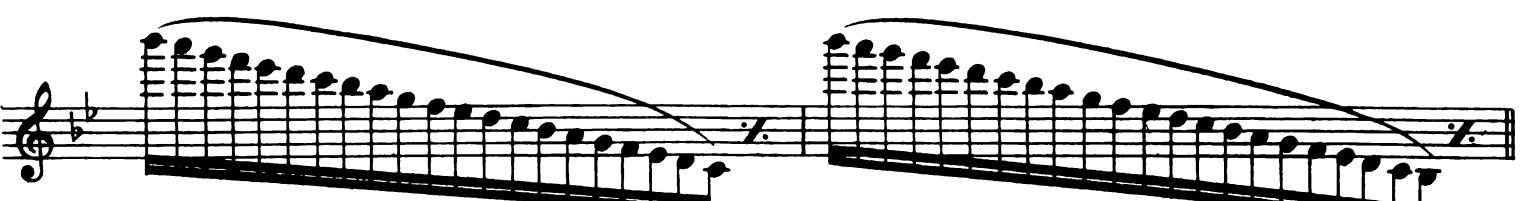
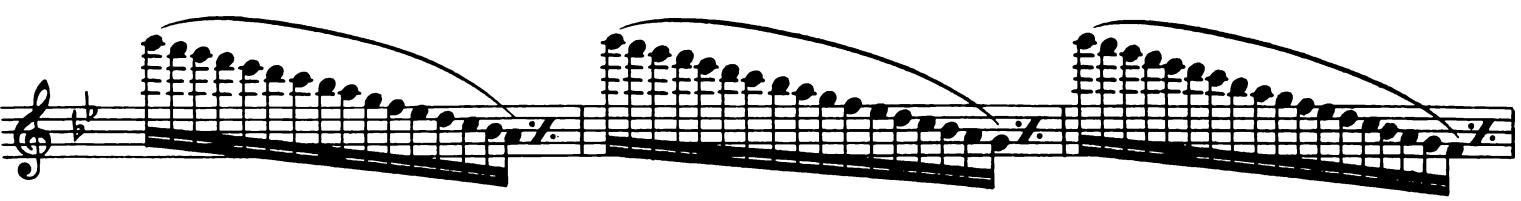
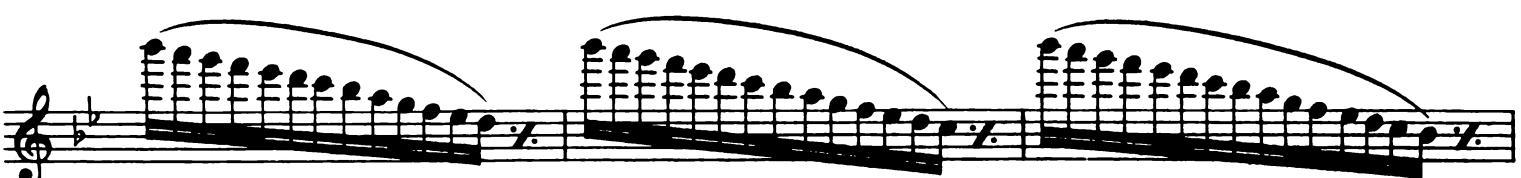
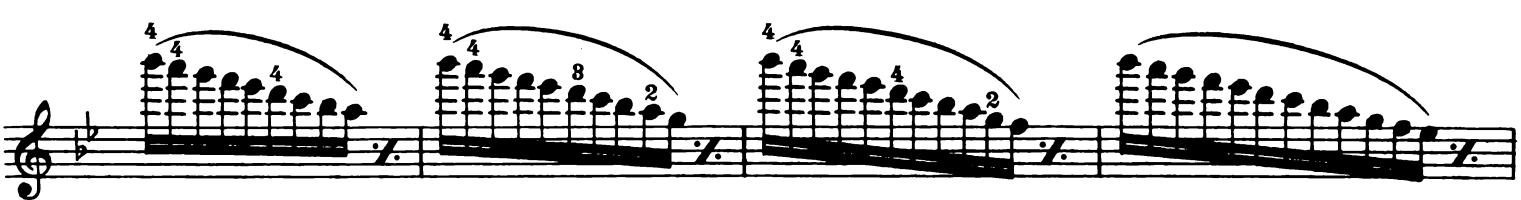
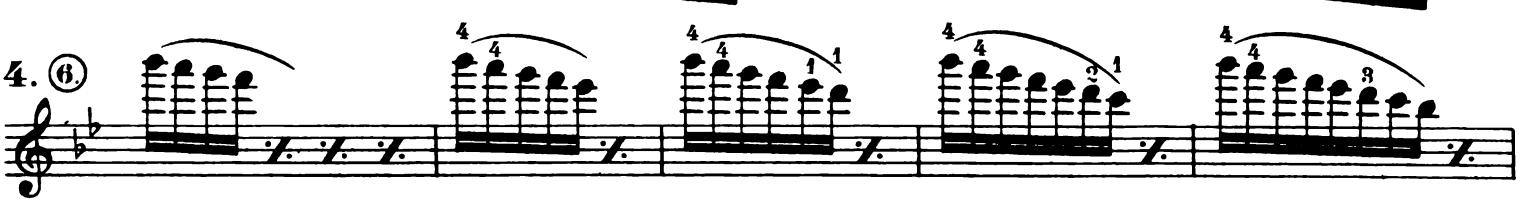
1. (1) B flat major.



3. ②



4. ⑥



4. (3.)

2. (7.)

8.

The sheet music consists of eight staves, each starting with a treble clef and a key signature of one flat. The first seven staves are identical, showing a continuous pattern of sixteenth-note chords. The eighth staff begins with a measure labeled "3. (4.)" followed by a series of measures where the notes are numbered 1, 2, 3, and 4 above them, indicating a specific fingering technique.

4. (8.)

13110-79

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

1. (1)

G minor.

2. (4)

(2)

4. (5)

1. (3)

2. ⑥

The musical score consists of ten staves of notation. Each staff begins with a treble clef and a key signature of one flat. Measure 1 starts with a sixteenth-note rest followed by a sixteenth-note note. Measures 2 through 10 each begin with a sixteenth-note note. Measures 2, 4, 6, and 8 contain sixteenth-note patterns with specific fingerings: 1, 2, 3, 4; 1, 1, 4, 3; 1, 1, 1, 4; and 1, 1, 1, 4 respectively. Measures 3, 5, 7, and 9 contain sixteenth-note patterns with fingerings: 1, 1, 1, 3; 1, 1, 1, 3; 1, 1, 1, 3; and 1, 1, 1, 3 respectively. Measure 10 concludes with a sixteenth-note note followed by a sixteenth-note rest.

3. ⑦

3. ⑦

4. ⑧

The musical score consists of eight staves of music for a single instrument. Each staff begins with a treble clef, a key signature of one flat, and a common time signature. The music is composed of continuous sixteenth-note patterns. Fingerings are indicated above the notes in the eighth staff: 4, 3, 3, 2 for the first four notes, and 1, 1, 1, 4 for the last four notes.

1. E flat major.

2.

3.

4.

1.

2.

The sheet music consists of ten staves of musical notation for guitar, arranged in two columns of five staves each. The notation uses a treble clef and a key signature of one flat. Fingerings are indicated by numbers above or below the notes, and dynamic markings like 'z.' (staccato) and '4' (quarter note) are present. The first staff begins with a measure of eighth-note pairs followed by sixteenth-note pairs. Subsequent staves show various patterns of sixteenth and eighth notes, often starting with a grace note or a sixteenth-note pair. The music is divided into measures by vertical bar lines.

The musical score consists of eight staves of music for a bowed string instrument. The music is in common time (indicated by '4'). The key signature is two flats (B-flat and D-flat). The notation uses a grid system where vertical lines represent strings and horizontal lines represent notes. Fingerings are indicated above the notes, primarily using numbers 1, 2, 3, and 4. The music is divided into measures by vertical bar lines. The first staff shows a repeating pattern of four measures. Subsequent staves show variations of this pattern, often starting with a different finger than the previous staff.

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.

The sheet music consists of eight staves of violin notation in G major (one sharp). Each staff begins with a measure of eighth-note chords in the middle of the bow. Subsequent measures show various patterns of broken chords, often involving string transfers. Measure 1 starts with a弓 (bow) symbol above the staff. Measures 2-4 show a sequence of chords with bowing marks. Measures 5-8 continue the pattern, with measure 8 ending with a 4/4 time signature. The notation includes standard musical symbols like quarter and eighth notes, rests, and dynamic markings.

Sheet music for guitar, page 48, featuring eight staves of musical notation. The music is in common time (indicated by '4') and consists of eighth-note patterns. The first seven staves begin with a treble clef and a key signature of one sharp (F#). The eighth staff begins with a treble clef and a key signature of one sharp (F#), followed by a repeat sign and the number '2.' indicating a repeat of the previous section.

The notation includes various rhythmic patterns and fingerings:

- Staff 1: Fingerings 2, 2, 2, 2, 2, 2, 2, 2.
- Staff 2: Fingerings 2, 2, 2, 2, 2, 2, 2, 2.
- Staff 3: Fingerings 2, 2, 2, 2, 2, 2, 2, 2.
- Staff 4: Fingerings 2, 2, 2, 2, 2, 2, 2, 2.
- Staff 5: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 6: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 7: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 8: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 9: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 10: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 11: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 12: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 13: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 14: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 15: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 16: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 17: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 18: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 19: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 20: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 21: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 22: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 23: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 24: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 25: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 26: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 27: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 28: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 29: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 30: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 31: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 32: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 33: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 34: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 35: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 36: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 37: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 38: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 39: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 40: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 41: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 42: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 43: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 44: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 45: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 46: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 47: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 48: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 49: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 50: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 51: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 52: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 53: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 54: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 55: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 56: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 57: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 58: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 59: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 60: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 61: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 62: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 63: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 64: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 65: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 66: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 67: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 68: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 69: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 70: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 71: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 72: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 73: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 74: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 75: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 76: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 77: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 78: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 79: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 80: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 81: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 82: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 83: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 84: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 85: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 86: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 87: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 88: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 89: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 90: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 91: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 92: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 93: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 94: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 95: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 96: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 97: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 98: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 99: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.
- Staff 100: Fingerings 4, 3, 4, 2, 2, 2, 2, 2.

14110 - 79

A major.

The image displays a sequence of eight musical staves, each consisting of five horizontal lines. The music is written in A major, indicated by a treble clef and two sharp signs in the key signature. The time signature is 2/4. The notes are represented by small black dots. In the first staff, there are three groups of six notes each, with the last note of each group having a vertical stroke through it. Below these groups are the numbers '4' and '0'. The subsequent staves show a continuous flow of notes, with some notes having vertical strokes and others having horizontal strokes. The notes are grouped by vertical lines, and the groups are separated by vertical bar lines. The music is divided into measures by vertical bar lines, and the notes are grouped by vertical lines. The music is divided into measures by vertical bar lines, and the notes are grouped by vertical lines.

Sheet music for guitar, page 51, featuring ten staves of musical notation. The music is in common time (indicated by '4') and consists of eighth-note patterns. The first nine staves are single-line staves with a treble clef and two sharps (F# and C#) indicating the key signature. The tenth staff is a double-line staff with a treble clef, labeled '2.', and shows a different pattern of eighth-note chords.

The notation includes various rhythmic patterns and fingerings:

- Staff 1: Fingerings 2, 2, 2, 2.
- Staff 2: Fingerings 2, 2, 2, 2.
- Staff 3: Fingerings 2, 2, 2, 2.
- Staff 4: Fingerings 2, 2, 3, 4.
- Staff 5: Fingerings 2, 2, 2, 2.
- Staff 6: Fingerings 2, 2, 2, 2.
- Staff 7: Fingerings 2, 2, 2, 2.
- Staff 8: Fingerings 2, 2, 2, 2.
- Staff 9: Fingerings 2, 2, 2, 2.
- Staff 10: Fingerings 2, 2, 2, 2.

Each staff concludes with a vertical bar line and a short horizontal line below it, followed by a fermata (a dot above a vertical line). The music is divided into measures by vertical bar lines.

The image displays a sequence of nine identical musical staves, likely from a piano or keyboard piece. Each staff begins with a treble clef and a key signature of two sharps. The music is written on a five-line staff. The notes are represented by vertical stems with small horizontal dashes, indicating a rhythmic pattern of eighth and sixteenth notes. Each staff ends with a vertical bar line and a short vertical stroke. The staves are separated by horizontal lines.

1.

B major.

14110-79

The sheet music consists of ten staves of musical notation for a six-string guitar. The notation uses a treble clef and includes various note heads (solid black, open, and hollow) and stems. Fingerings are indicated above the notes, primarily using the numbers 2, 3, and 4. The first four staves are standard notation, while the remaining six staves are tablature, where each horizontal line represents a string. The tablature shows fingerings such as 4-3-4, 4-2, 2-2, 2-2, 2-2, 2-2, 4-3, 2-2, 2-2, 2-2, 4-3, and 4-3. Measure endings are marked with a colon and a dot, and a repeat sign with a '2.' is present in the second staff.

The musical score consists of ten staves of music for a treble clef instrument. The key signature is two sharps. The music is primarily composed of eighth-note patterns. The first staff begins with a forte dynamic (f). Subsequent staves introduce dynamics such as ff, p, and s. Measure numbers 1 and 4 are marked above the staves. The music is divided into measures by vertical bar lines.

1. C major.

1. C major.

1 2 3 4 5 6 7 8

2 3 4 5 6 7 8

2 3 4 5 6 7 8

2 3 4 5 6 7 8

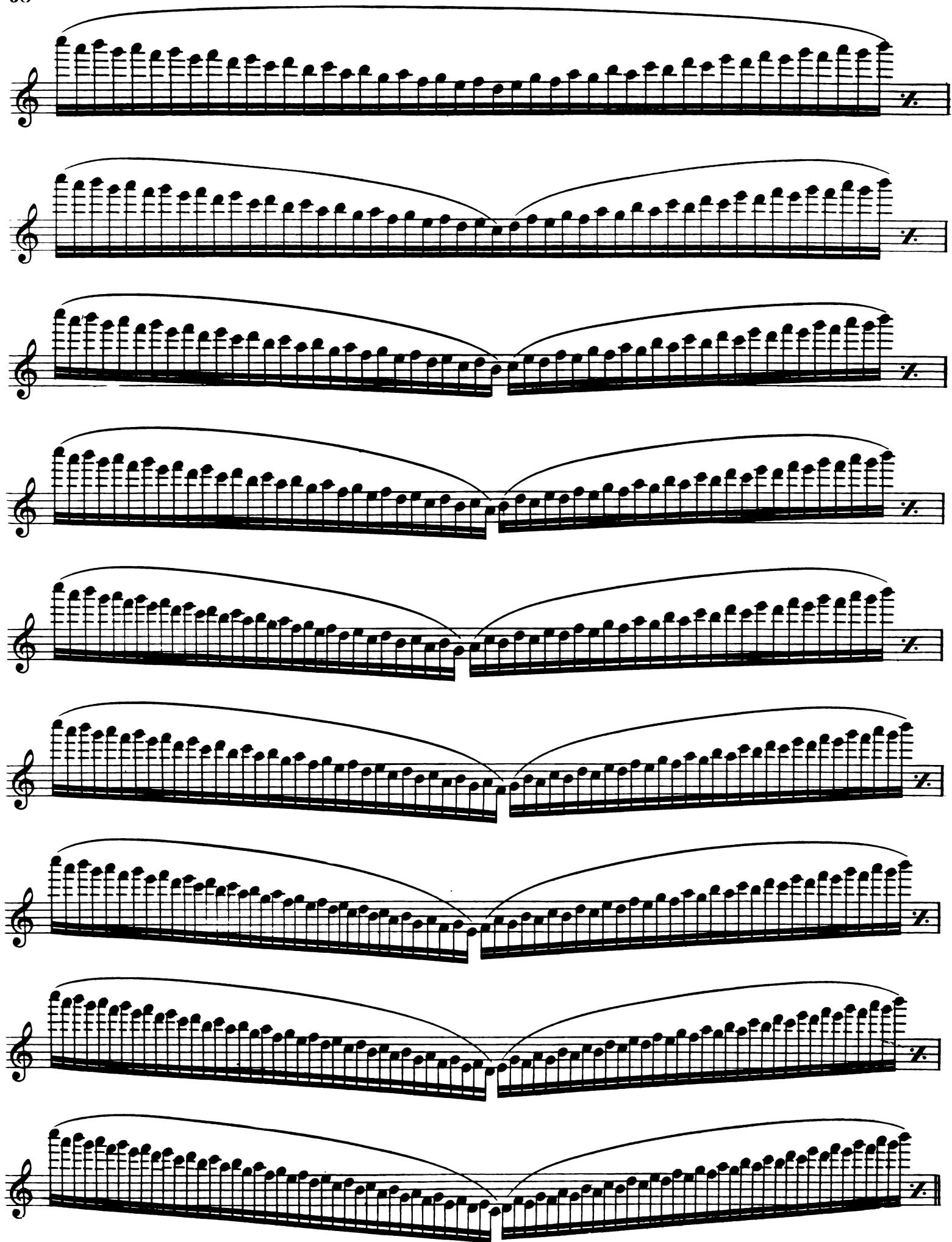
2 3 4 5 6 7 8

2 3 4 5 6 7 8

2 3 4 5 6 7 8

2 3 4 5 6 7 8

The image displays 12 staves of guitar sheet music, likely for fingerstyle playing. The first four staves are standard notation with a treble clef, while the remaining eight staves are numbered 2. through 9. Each staff features a continuous series of sixteenth-note patterns with various fingerings indicated by numbers above the notes. The patterns involve complex left-hand voicings and right-hand strumming or picking. Measures are separated by vertical bar lines, and each staff concludes with a vertical ending symbol.



1. D major.

2. 3. 4. 5. 6. 7. 8. 9.

A musical score for guitar consisting of ten staves. Each staff begins with a treble clef and a key signature of one sharp (F#). The first four staves feature a continuous series of sixteenth-note patterns with various fingerings indicated by numbers above the notes. The patterns are organized into groups by curved brackets above the strings, with some groups labeled with a '4' and others with a '2'. The fifth staff begins with a '2' above the first group of notes. The subsequent five staves each begin with a '4' above the first group of notes. The music concludes with a final staff ending with a '2' above the last group of notes.

A page of musical notation consisting of eight staves. Each staff begins with a treble clef and a key signature of one sharp. The music consists of continuous sixteenth-note patterns. The notes are grouped into measures by vertical bar lines. The patterns show a gradual transition from a more uniform, higher-pitched sound on the first staff to a lower-pitched, more sustained sound on the eighth staff. The notes are primarily black, with some white notes appearing in the later staves. The page is numbered 61 in the top right corner.

Scale Studies in Thirds

in B flat major, C major and D major.

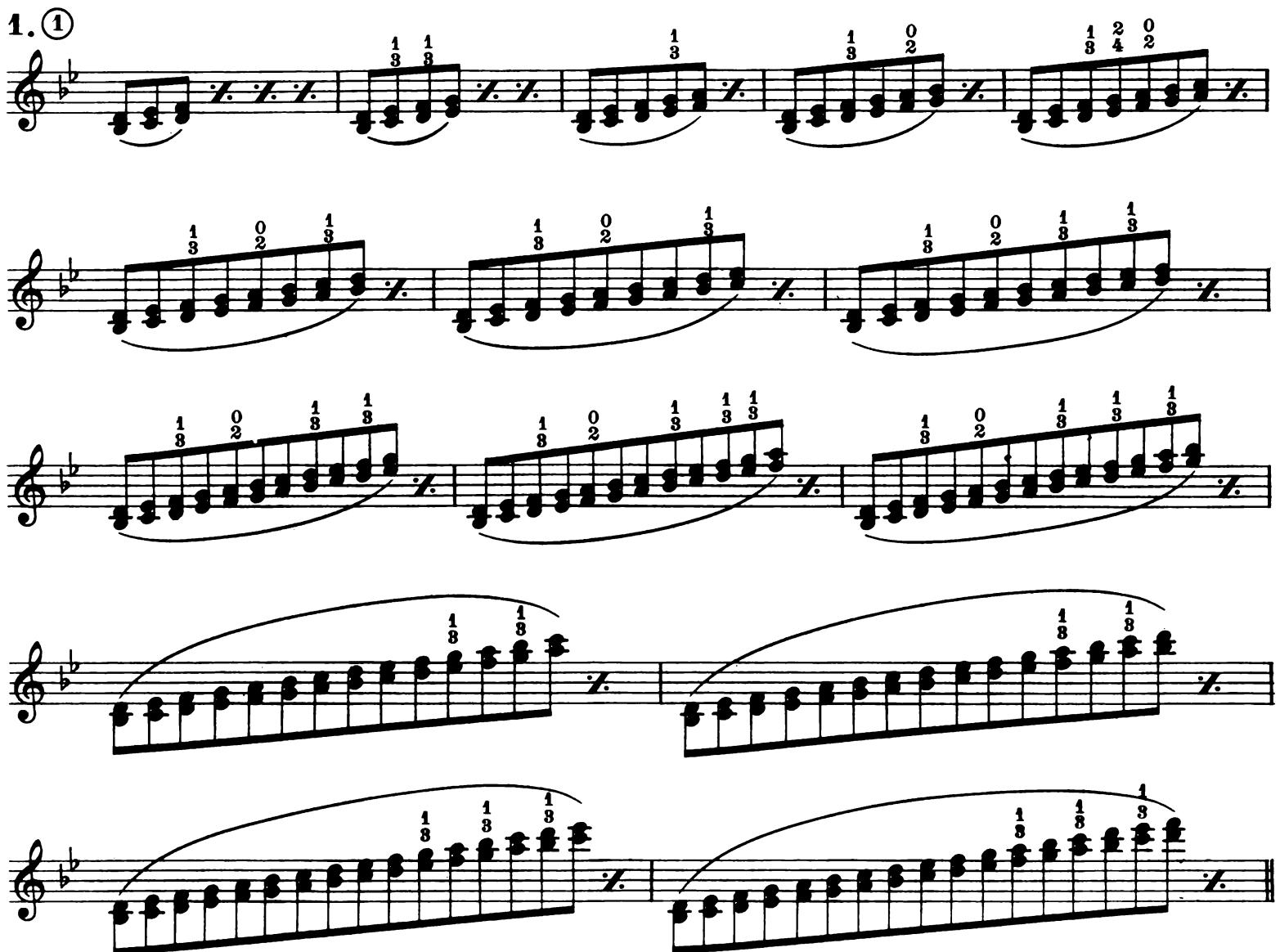
These Scale Studies are among the most valuable in violin literature. The key of C major should precede that of B \flat major. Professor Halir believed in the use of the second position, as in example 2 (first stave), in short scale studies. These excellent examples of double-stopping cannot fail to 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.

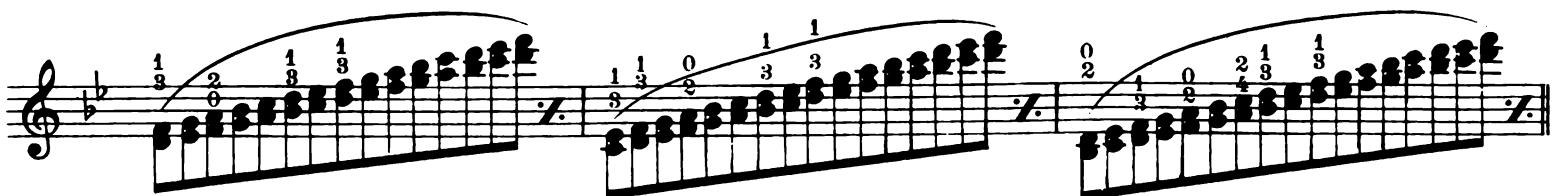
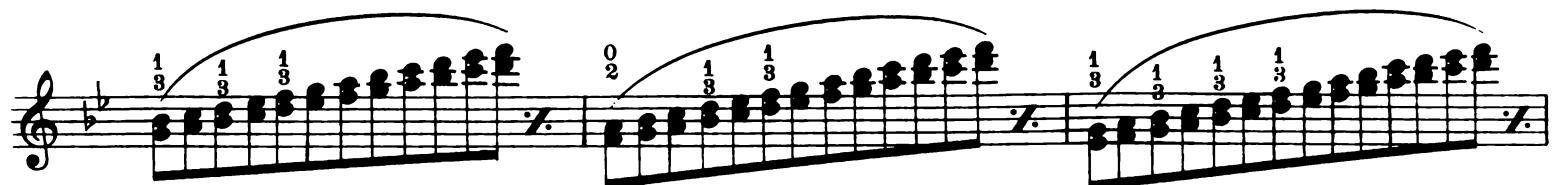
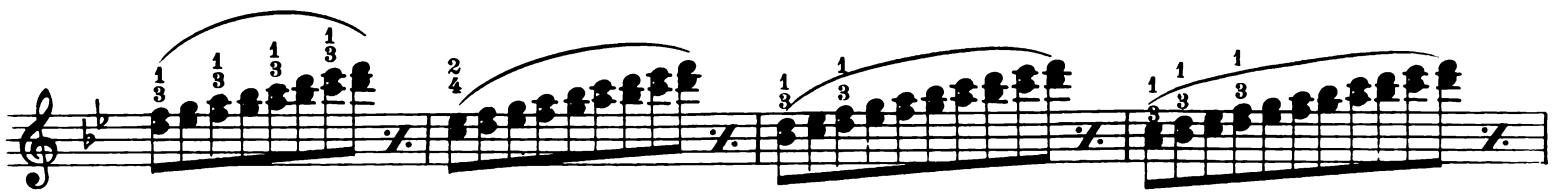
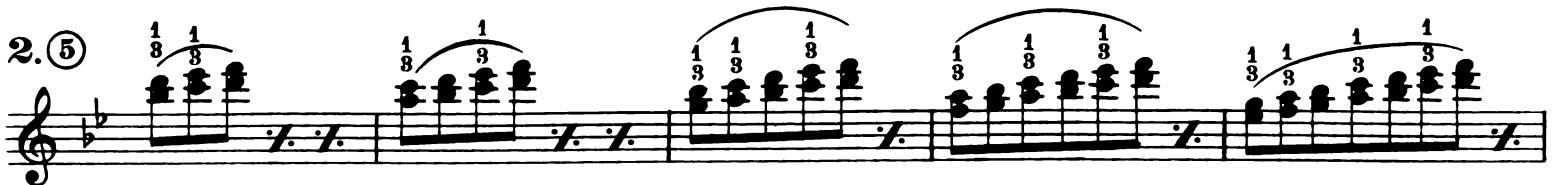
In an example of this kind:  the second and fourth fingers must lie in the same

plane as the first and third, and fall instantly into place when necessary.

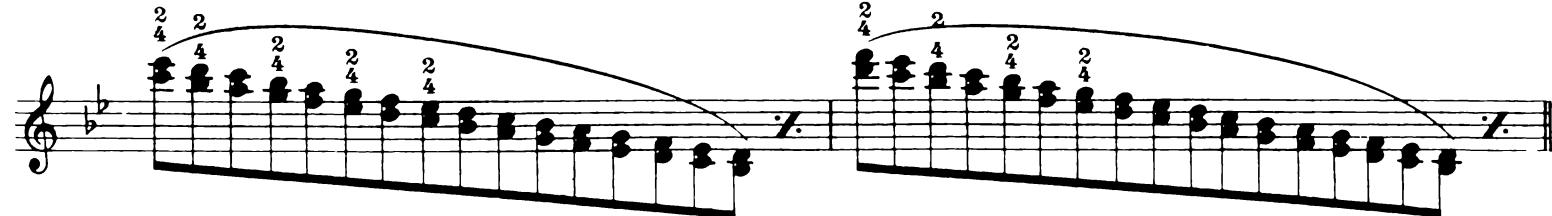
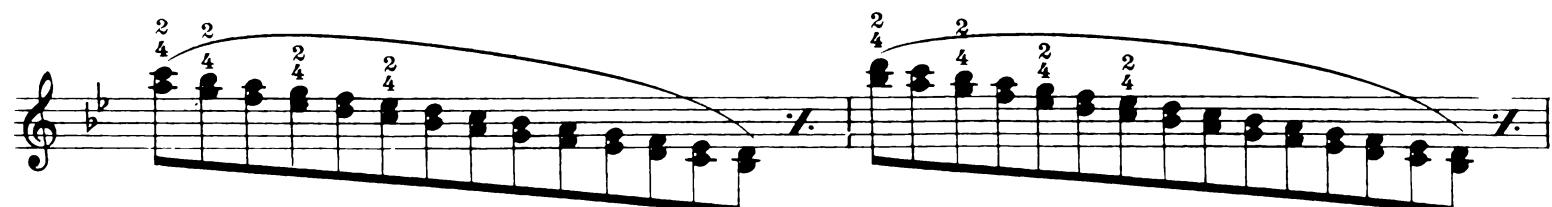
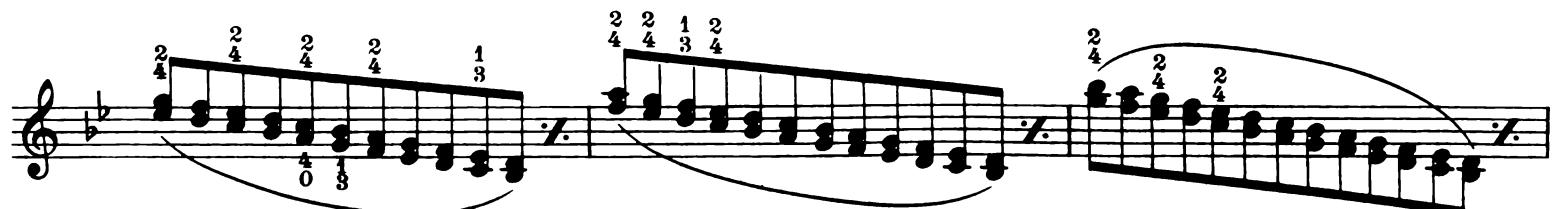
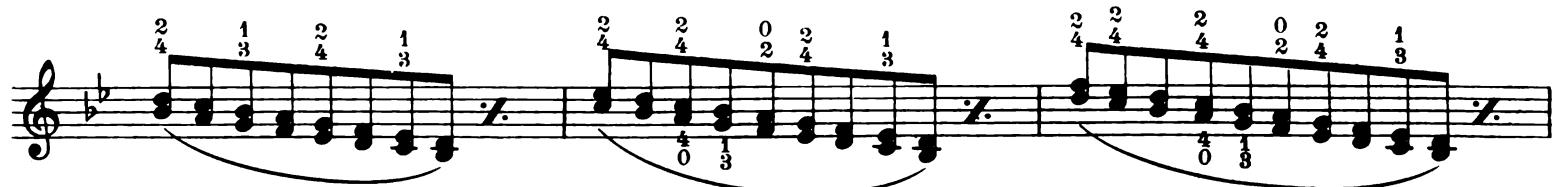
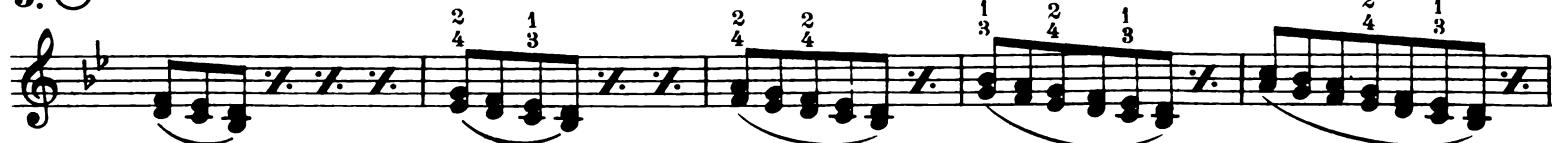
Note the preferred order of studies. A half hour devoted to this practice each day is invaluable. Velocity in double-stopping is possible only when the hand is free and the fingers fall lightly, yet quickly. Each example should be practiced many times until mastered. Continue them during the study of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

1. ①





3. ②



64

4. (6)

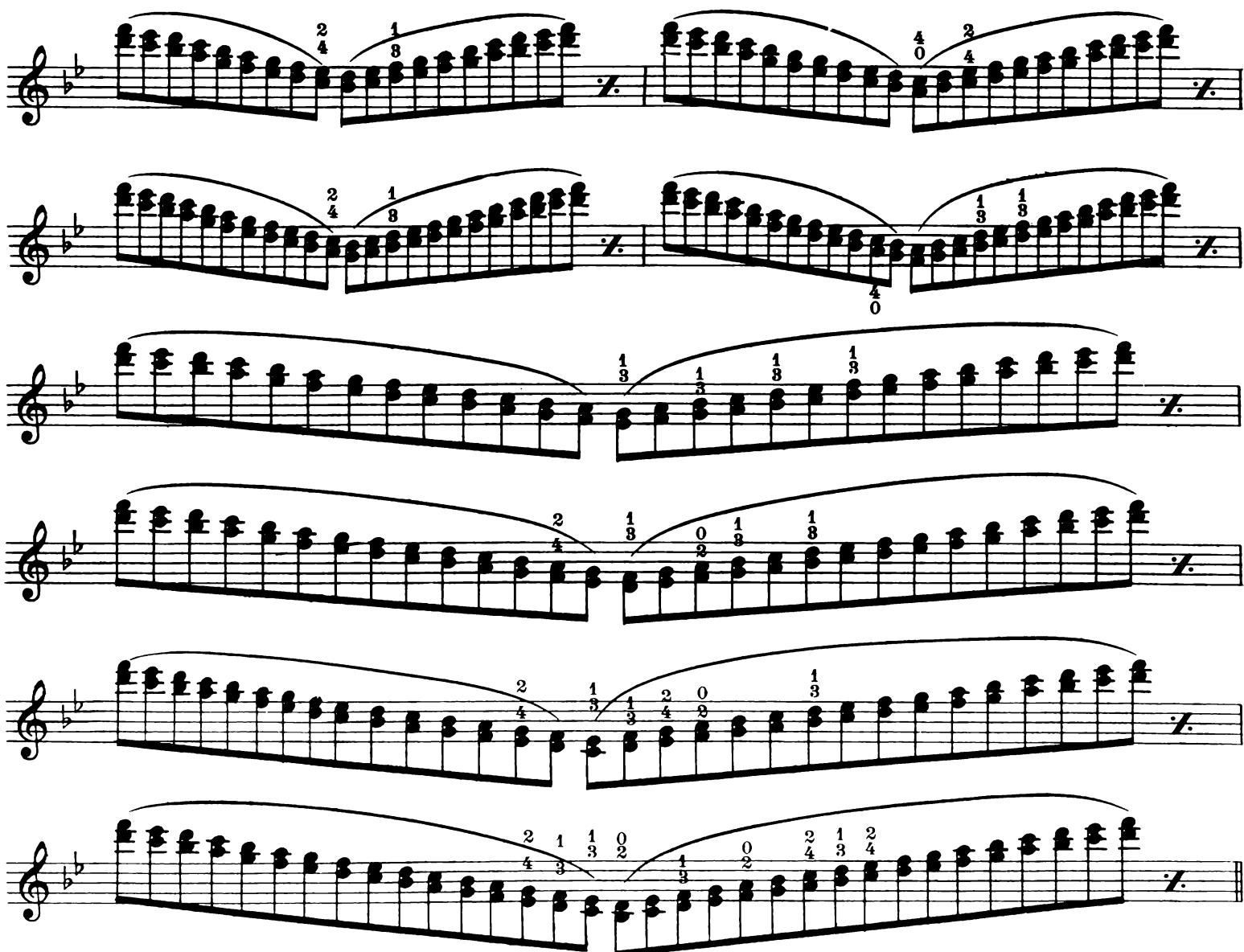
1. (3)

2. (7)

1 3 1 3
1 3 2 4 1 3 2 4
1 3 1 3 1 9 2 4 1 3
1 8 1 3 1 3 2 4 2 4
1 3 1 3
2 4 1 3 2 4
1 3 1 3
1 3 1 3 2 4
1 3 1 3 2 4
2 0 1 3
2 0 1 3 2 4
4 0 3 1
3 0 2 4
3 0 2 4 2 4
1 3 0 2 4
1 3 0 2 4 2 4
1 3 0 2 4 2 4
1 3 0 2 4 2 4

3. (4)

4. (8)



1. ① C major.

Sheet music for guitar, six staves, treble clef, one flat key signature. The notation consists of vertical stems with horizontal dashes for pitch and rhythm. Numerical values (e.g., 1/3, 2/3, 1/2, etc.) are placed above or below the stems. The staves are connected by a continuous horizontal line.

2. ⑤

3. ②

4. (6)

1. (3)

2. ⑦

3. ④

2/4 1/4

2/4 1/4 1/4 1/4

2/4 1/4 1/4 1/4 1/4 1/4

2/4 1/4 1/4 1/4 1/4 1/4 1/4

2/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

2/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

2/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

2/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

4. (8) 2/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

2/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

2/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

2/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

2/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

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2/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

2/4 1/4

2/4 1/4

2/4 1/4

2/4 1/4

2/4 1/4

2/4 1/4

2/4 1/4

D major

1. (1)

2. (5)

3. (2)

4. (6)

1. (3)

2. (7)

Sheet music for guitar, featuring six staves of eighth-note patterns and one staff of sixteenth-note patterns.

Staff 1: Treble clef, key signature of two sharps. Fingerings: 1/8, 1/9, 2/4, 0/2.

Staff 2: Treble clef, key signature of two sharps. Fingerings: 1/8, 0/2, 2/4.

Staff 3: Treble clef, key signature of two sharps. Fingerings: 1/8, 2/4, 0/2, 2/4.

Staff 4: Treble clef, key signature of two sharps. Fingerings: 1/8, 0/2, 2/4, 1/8.

Staff 5: Treble clef, key signature of two sharps. Fingerings: 1/8, 1/9, 0/2, 2/4, 1/8, 2/4, 2/4, 1/3.

Staff 6: Treble clef, key signature of two sharps. Fingerings: 1/8, 0/2, 1/9, 2/4, 2/4, 1/3, 2/4.

Staff 7: Treble clef, key signature of two sharps. Fingerings: 2/4, 2/4, 1/8, 1/8, 0/2, 0/2, 2/4, 2/4, 0/2, 0/2, 2/4, 2/4, 1/8, 1/8.

Staff 8: Treble clef, key signature of two sharps. Fingerings: 2/4, 4/0, 1/3, 2/4, 0/2, 2/4, 1/3, 2/4, 0/2, 1/3, 2/4, 0/2.

Staff 9: Treble clef, key signature of two sharps. Fingerings: 2/4, 2/4, 1/3, 2/4, 0/2, 1/3, 2/4, 0/2.

Staff 10: Treble clef, key signature of two sharps. Fingerings: 2/4, 4/0, 1/3, 2/4, 4/0, 1/3, 2/4, 4/0, 1/3, 2/4, 4/0, 1/3.

Staff 11: Treble clef, key signature of two sharps. Fingerings: 2/4, 4/0, 1/3, 2/4, 4/0, 1/3, 2/4, 4/0, 1/3, 2/4, 4/0, 1/3.

Guitar sheet music with ten staves. Each staff has a treble clef and a key signature of one sharp. Fingerings are indicated above the strings, and slurs connect groups of notes. Measure numbers 1 through 10 are placed above the first, third, fifth, seventh, and ninth staves. A circled '8' is placed above the fourth staff.

1. 2 4 2 4 4 0 1 3 1 3 2 1
2 4 2 4 4 0 1 3 1 3 2 1
2 4 2 4 4 0 1 3 1 3 2 1
2 4 2 4 4 0 1 3 1 3 2 1
2 4 2 4 4 0 1 3 1 3 2 1
4. (8) 2 4 2 4 1 2 4 2 1 2 4 2 1 3 2 1
2 4 2 4 2 4 2 1 3 2 1 2 4 2 2 1 3 2 1 1 3 2 1
2 4 2 4 2 4 2 1 3 2 1 2 4 2 2 1 3 2 1 1 3 2 1
2 4 2 4 2 4 2 1 3 2 1 2 4 2 2 1 3 2 1 1 3 2 1
2 4 2 4 2 4 2 1 3 2 1 2 4 2 2 1 3 2 1 1 3 2 1
2 4 2 4 2 4 2 1 3 2 1 2 4 2 2 1 3 2 1 1 3 2 1
2 4 2 4 2 4 2 1 3 2 1 2 4 2 2 1 3 2 1 1 3 2 1
2 4 2 4 2 4 2 1 3 2 1 2 4 2 2 1 3 2 1 1 3 2 1
2 4 2 4 2 4 2 1 3 2 1 2 4 2 2 1 3 2 1 1 3 2 1
2 4 2 4 2 4 2 1 3 2 1 2 4 2 2 1 3 2 1 1 3 2 1

Scale Studies in Octaves.

Scale studies in octaves shou'd 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.

1.

2.

3.

4.

The first four staves (measures 1-4) feature eighth-note patterns with slurs and grace notes. Measures 1-3 have slurs above the notes, while measure 4 has slurs below. Measure 1 starts with a grace note followed by a sixteenth note, then an eighth note, and so on. Measures 2-3 follow a similar pattern. Measure 4 ends with a grace note followed by an eighth note, then a sixteenth note, and so on.

1.

The first six staves (measures 1-6) feature sixteenth-note patterns with fingerings (1, 2, 3, 4) above the notes. Measures 1-3 show a repeating pattern of sixteenth-note groups. Measures 4-6 show a repeating pattern of sixteenth-note groups with slight variations in the grouping.

2.

4
4/1
4/3
4/0

8
8/1

16/1

16/2

16/3

3.

4.

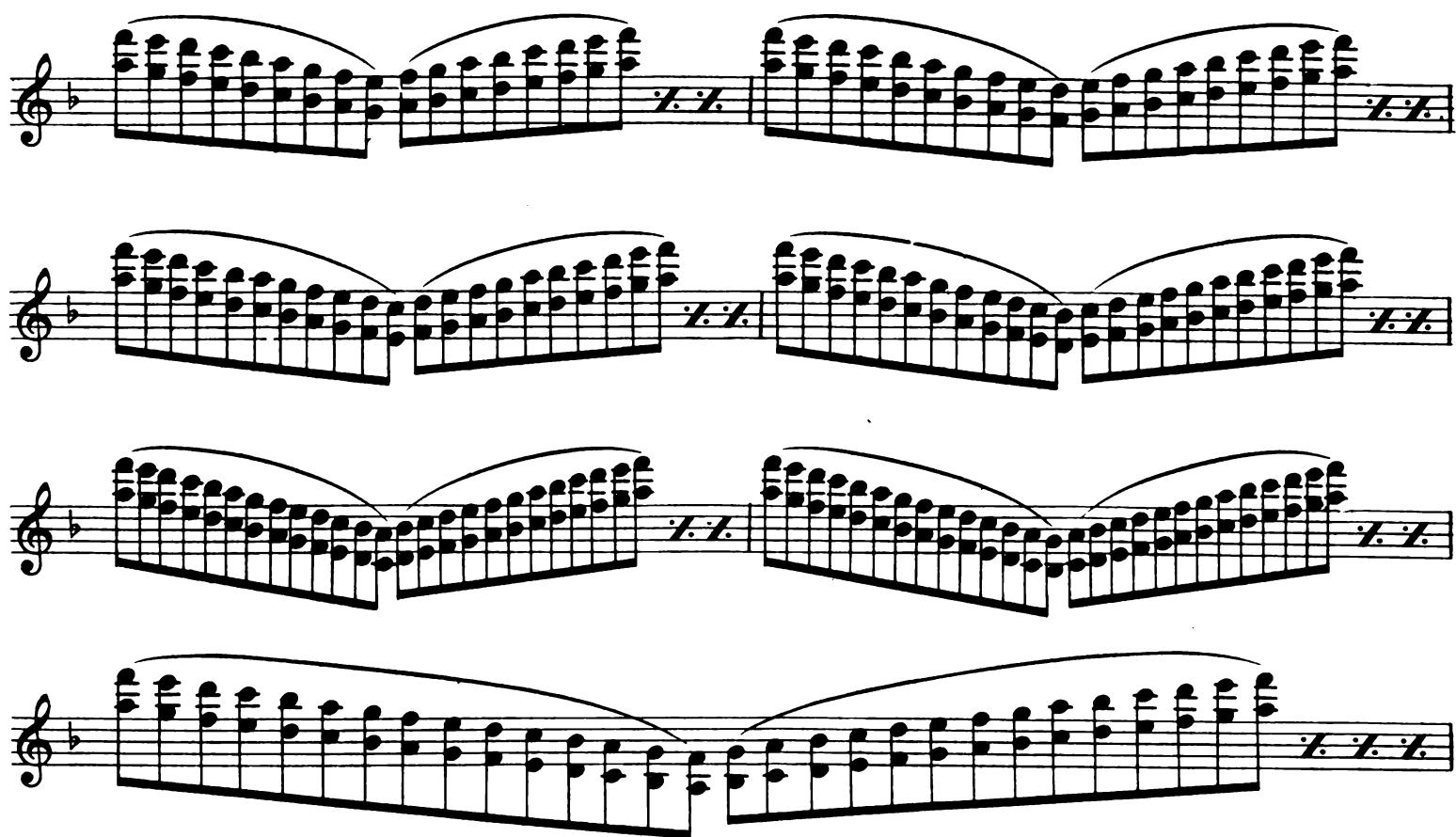
The Octave scales to be practiced in this manner in every key.

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.

1.

2.



Scale Studies in Tenthths.

1.

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

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

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

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

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

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

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

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

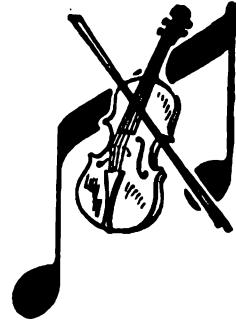
2.

3 0 3 4 0 1

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