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SYSTEMATIC SCALE STUDIES Op. 18

Violin

THE BOSTON MUSIC COMPANY
EDITION

KROSS

Op. 18

Systematic Scale Studies

For the Violin

\$1.00



SYSTEMATIC SCALE STUDIES FOR THE VIOLIN

By
EMIL KROSS

Op. 18

Newly revised edition



BOSTON, MASSACHUSETTS
THE BOSTON MUSIC COMPANY
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PREFACE

The first demand made on the violinist, is that of true and pure intonation. This quality may be acquired in the safest and quickest way by careful scale-studies. Upon examining the various tone successions, of which music consists, it will be found that two elements are predominating, viz: the scale and the broken chord. All other combinations may be considered as suspensions or appoggiaturas. The scale and broken chord form the framework for all melodies or passage-work; they are the basis of the whole violin music.

The present work contains scale-studies, devised and ordered in a systematic and thorough manner, offering all the major scales as well as all melodic and harmonic-minor scales, in one, two, three and four octaves, with manifold ways of fingering, changes of position, variations of rhythm and time, tone-shadings and contrasts, bowing, etc. A similar plan has been followed in the presentation of broken triads, seventh chords and diminished seventh chords. These important problems can be much more easily solved, the difficulties more readily mastered, with the aid of a work such as this, planned and carried out in a truly systematic manner. It will suffice to help the student in the acquisition of an adequate technique and minute knowledge of his instrument.

How vital a factor the study of scales is, can best be realized by considering that even the most accomplished violin virtuoso does not let a day pass without this practice. May every student follow this worthy example!

EMIL KROSS

- N. B.*
1. The daily practice should begin with a slow scale within such octave-compass as has already been mastered.
 2. The tone-contrasts and tone-shadings, employed for slow scales in the first position, should also be used in other positions.
 3. It is advisable to practice descending slow scales with a slow shake on each note, in order to obtain greater force of finger-attack.
 4. It is paramount to begin early with the memorizing of scales and their various fingerings.

Systematic Scale-Studies

Edited by Hugo Ries

EMIL KROSS, Op.18

I

Slow Scales in Major and Minor

To retain the fingers on the strings (as indicated by figures and lines) is an excellent way of obtaining a quiet and sure position of the hand; it will be found helpful, moreover, in acquiring true intonation and surety in gauging the distance of intervals.

C-major

ff 8 1 2 1 2 3 1 2 3

Repeat each scale 4 times

A-minor (Melodic)

f 1 2 3 1 2 3 1 2 3 1 2

A-minor (Harmonic)

mf 1 2 3 1 2 3 1 2 3 1 2

F-major

p 2 3 1 2 3 1 2 3 1 2

D-minor (Melodic)

pp 0 1 2 3 1 2 3 1 2 3

(b) 1 2 3 1 2 3 1 2 3

D-minor (Harmonic)



B-flat-major



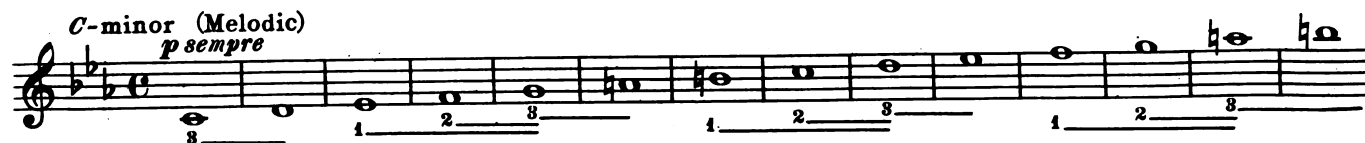
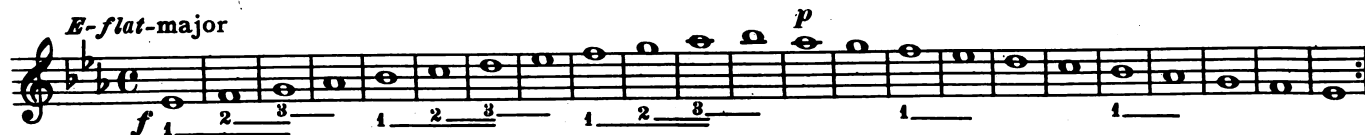
G-minor (Melodic)



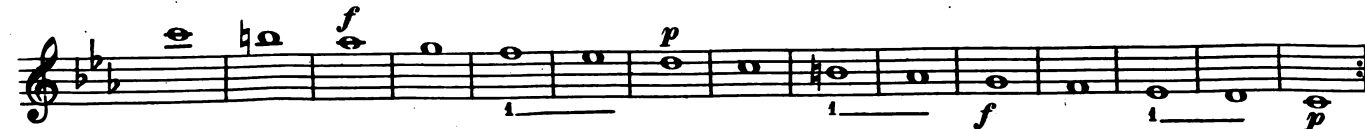
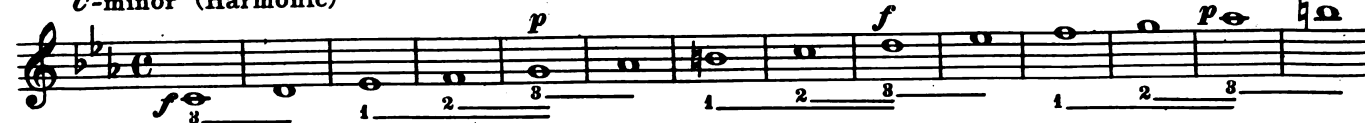
G-minor (Harmonic)



E-flat-major



C-minor (Harmonic)



A-flat-major*F-minor (Melodic)**F-minor (Harmonic)**D-flat-major**B-flat-minor (Melodic)**B-flat-minor (Harmonic)**G-flat-major**E-flat-minor (Melodic)*

E-flat-minor (Harmonic) *segue*

B-major

G-sharp-minor (Melodic)

G-sharp-minor (Harmonic)

E-major

C-sharp-minor (Melodic)

C-sharp-minor (Harmonic)

A-major

F-sharp-minor (Melodic)

F-sharp-minor (Harmonic)

D-major

B-minor (Melodic)

B-minor (Harmonic)

G-major

E-minor (Melodic)

E-minor (Harmonic)

The following is a form of the Minor Scale which is found in works of Johann Sebastian Bach. It is characterized by the Minor Third, while all other intervals, in ascending as well as descending, belong to the Major Scale.

C-minor

Rapid Scales, in Three-four Time, in Chromatic Succession

Retain the fingers on the string, as much as possible. First, *staccato*, then *legato*.

Repeat each scale 12 times

G-major *G-minor (Melodic)*

G-minor (Harmonic) *A-flat-major*

A-flat-minor (Melodic) *A-flat-minor (Harmonic)*

A-major *A-minor (Melodic)*

A-minor (Harmonic) *B-flat-major*

B-flat-minor (Melodic) *B-flat-minor (Harmonic)*

B-major *B-minor (Melodic)*

B-minor (Harmonic) *C-major*

C-minor (Melodic) *C-minor (Harmonic)*

C-sharp-major *C-sharp-minor (Melodic)*

C-sharp-minor (Harmonic) *D-major*

D-minor (Melodic) *D-minor* (Harmonic)

E-flat-major *E-flat-minor* (Melodic)

E-flat-minor (Harmonic) *E-major*

E-minor (Melodic) *E-minor* (Harmonic)

F-major *F-minor* (Melodic)

F-minor (Harmonic) *F-sharp-major*

F-sharp-minor (Melodic) *F-sharp-minor* (Harmonic)

III

Major and Minor Scales, through the Circle of Triads

First, *staccato*, then *legato*, and with various other forms of bowing.

C-major Repeat each scale 8 times

A-minor (Melodic) *A-minor* (Harmonic) *F-major*

D-minor (Melodic) *D-minor (Harmonic)* *B-flat-major*
G-minor (Melodic) *G-minor (Harmonic)* *E-flat-major*
C-minor (Melodic) *C-minor (Harmonic)* *A-flat-major*
A-flat-major *F-minor (Melodic)* *F-minor (Harmonic)*
D-flat-major *B-flat-minor (Melodic)* *B-flat-minor (Harmonic)*
G-flat-major *F-sharp-major* *E-flat-minor (Melodic)*
E-flat-minor (Harmonic) *D-sharp-minor (Melodic)* *D-sharp-minor (Harmonic)*
B-major *B-major* *G-sharp-minor (Melodic)*
G-sharp-minor (Harmonic) *E-major* *C-sharp-minor (Melodic)*
C-sharp-minor (Harmonic) *A-major* *A-major*

The page contains 27 musical exercises, each consisting of a short scale or arpeggio in a specific key. The exercises are arranged in a grid-like fashion, with some keys appearing twice (e.g., D-minor, B-flat-major, B-major, A-major). The exercises are labeled as follows:

- D-minor (Melodic)*, *D-minor (Harmonic)*, *B-flat-major*
- G-minor (Melodic)*, *G-minor (Harmonic)*, *E-flat-major*
- C-minor (Melodic)*, *C-minor (Harmonic)*, *A-flat-major*
- A-flat-major*, *F-minor (Melodic)*, *F-minor (Harmonic)*
- D-flat-major*, *B-flat-minor (Melodic)*, *B-flat-minor (Harmonic)*
- G-flat-major*, *F-sharp-major*, *E-flat-minor (Melodic)*
- E-flat-minor (Harmonic)*, *D-sharp-minor (Melodic)*, *D-sharp-minor (Harmonic)*
- B-major*, *B-major*, *G-sharp-minor (Melodic)*
- G-sharp-minor (Harmonic)*, *E-major*, *C-sharp-minor (Melodic)*
- C-sharp-minor (Harmonic)*, *A-major*, *A-major*

F-sharp-minor (Melodic) *F-sharp-minor* (Harmonic) *D-major*

B-minor (Melodic) *B-minor* (Harmonic) *G-major*

G-major *E-minor* (Melodic) *E-minor* (Harmonic)

IV

Triads and Dominant-seventh Broken Chords, within One Octave

C-major Dominant-seventh *G-major* Repeat each broken chord 12 times

D-major *A-major*

E-major *B-major*

F-sharp-major *G-flat-major*

D-flat-major *A-flat-major*

E-flat-major *B-flat-major*

F-major *C-major*

Chromatic Scales

Repeat each scale 8 times

The image displays ten musical staves, each containing a chromatic scale. The scales are written in treble clef and include various key signatures and time signatures. Each scale is accompanied by fingering numbers (1-4) and sometimes a '0' for the open string. The scales are as follows:

- Staff 1: C major (C4 to C5), ascending and descending.
- Staff 2: D major (D4 to D5), ascending and descending.
- Staff 3: E major (E4 to E5), ascending and descending.
- Staff 4: F major (F4 to F5), ascending and descending.
- Staff 5: G major (G4 to G5), ascending and descending.
- Staff 6: A major (A4 to A5), ascending and descending.
- Staff 7: B major (B4 to B5), ascending and descending.
- Staff 8: C minor (C4 to C5), ascending and descending.
- Staff 9: D minor (D4 to D5), ascending and descending.
- Staff 10: E minor (E4 to E5), ascending and descending.

This page contains ten staves of musical notation, likely for a guitar or a similar fretted instrument. The notation is written in treble clef and includes various key signatures and time signatures. The music is characterized by complex fingerings, often indicated by numbers 1-4 and 0 (for natural) above or below the notes. Some staves also feature slurs and accents. The notation is dense, with many notes and rests, suggesting a technically demanding piece. The staves are arranged vertically, with each staff containing a single line of music. The overall layout is clean and professional, typical of a published musical score.

Major and Minor Scales, through Two Octaves, in Chromatic Succession

The first and second fingers, on the G-string, always move up a half-tone. Retain the fingers on the strings as much as possible. Practice first, *staccato*, then *legato*.

Repeat each scale 8 times

G-major

G-minor (Melodic)

G-minor (Harmonic)

A-flat-major

A-flat-minor (Melodic)

A-flat-minor (Harmonic)

A-major

A-minor (Melodic)

A-minor (Harmonic)

B-flat-major

B-flat-minor (Melodic)

B-flat-minor (Harmonic)



E-flat-major

E-flat-minor (Melodic)

IV₂

E-flat-minor (Harmonic)
IV 2

E-major
IV²

E-minor (Melodic)
IV 2

The image shows a musical staff with a treble clef and a key signature of one sharp (F#). The title "E-minor (Melodic)" is written above the staff, and "IV 2" is written below the first few notes. The notation represents the E-minor melodic scale in the fourth position, second octave. The notes are E4, F#4, G4, A4, B4, C#5, D5, and E5. The scale is written in a single line, with a double bar line at the end. The notes are connected by a slur, indicating they are part of a single melodic line.

E-minor (Harmonic)



IV 2

F-major IV 2



F-minor (Melodic)

The image shows the F-minor (Melodic) scale on a treble clef staff. The key signature has two flats (Bb and Eb). The ascending scale is written as a single line of music, starting on F4 and ending on F5. The descending scale is written as a second line of music, starting on F5 and ending on F4. The descending scale includes a natural sign on the B note (B4), indicating it is not flattened. The piece concludes with a double bar line and repeat dots.

[illegible]

F-sharp-major
IV 2

F-sharp-minor (Melodic)



F-sharp-minor (Harmonic)

[illegible]

VII

Variations of Rhythm and Bowing

All these scales, within the compass of two octaves, may be practiced with the following variations of rhythm and time, and changes of bowing. It is left to the pupil to increase the number of variations of his own invention.

The image displays ten musical staves, each representing a variation of a scale. The staves are arranged vertically. The first staff is marked with a Roman numeral 'IV' and a '3' above the first measure, indicating a triplet. The second staff is marked with a Roman numeral 'IV' and a '2' below the first measure, indicating a half note. The third staff is marked with a Roman numeral 'IV' and a '2' below the first measure, indicating a half note. The fourth staff is marked with a Roman numeral 'IV' and a '2' below the first measure, indicating a half note. The fifth staff is marked with a Roman numeral 'IV' and a '2' below the first measure, indicating a half note. The sixth staff is marked with a Roman numeral 'IV' and a '2' below the first measure, indicating a half note. The seventh staff is marked with a Roman numeral 'IV' and a '2' below the first measure, indicating a half note. The eighth staff is marked with a Roman numeral 'IV' and a '2' below the first measure, indicating a half note. The ninth staff is marked with a Roman numeral 'IV' and a '2' below the first measure, indicating a half note. The tenth staff is marked with a Roman numeral 'IV' and a '2' below the first measure, indicating a half note. Each staff shows a scale with various rhythmic and bowing variations, including triplets, half notes, and slurs.

VIII

Scales exceeding Two Octaves

The first and second fingers, on the *G*-string, always move up a half-tone. Retain the fingers on the strings as much as possible. Practice first, *staccato*, then *legato*.

G-major Repeat each scale 8 times *G*-minor (Melodic)

G-minor (Harmonic)

From the 1st to the 3rd Position and back

A-flat-major *A*-flat-minor (Melodic)

A-flat-minor (Harmonic)

A-major *A*-minor (Melodic)

A-minor (Harmonic)

From the 1st to the 3rd Position and back

B-flat-major *B*-flat-minor (Melodic)

From the 2nd to the 4th Position and back

B-flat-minor (Harmonic)

B-major *B*-minor (Melodic)

B-minor (Harmonic)

From the 2nd to the 4th Position
C-major



C-minor (Melodic)

From the 3rd to the 5th Position



C-minor (Harmonic)

From the 3rd to the 5th Position
D-flat-major



From the 2nd to the 4th Position
C-sharp-minor (Melodic)

From the 4th to the 6th Position



C-sharp-minor (Harmonic)

From the 3rd to the 5th Position

From the 3rd to the 5th Position
D-major



D-minor (Melodic)

From the 4th to the 6th Position



D-minor (Harmonic)

From the 4th to the 6th Position
E-flat-major



E-flat-minor (Melodic)

From the 5th to the 6th Position



E-flat-minor (Harmonic)

E-major



E-minor (Melodic)



E-minor (Harmonic)

F-major

F-minor (Melodic)

F-minor (Harmonic)

F-sharp-major

F-sharp-minor (Melodic)

F-sharp-minor (Harmonic)

IX

Scales for the further Development of Changes in Position, with Rhythmic Variations

Retain the fingers on the strings, as much as possible.

From the 1st to the 2nd Position and back

Repeat each scale 6 times

From the 2nd to the 3rd Position and back



From the 2nd to the 4th Position and back
C-major



C-minor (Melodic)



C-minor (Harmonic)



C-sharp-major



From the 1st to the 4th Position and back
A-major



A-minor (Melodic)



A-minor (Harmonic)



From the 2nd to the 5th Position and back
B-major

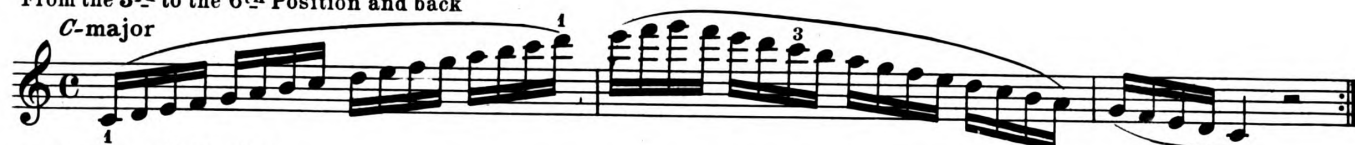
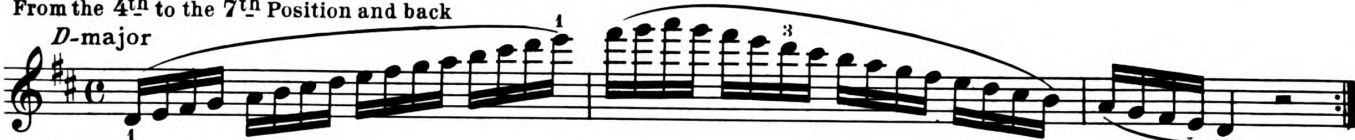
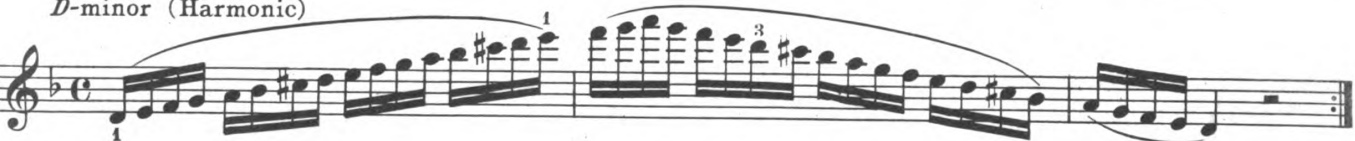


B-minor (Melodic)



B-minor (Harmonic)



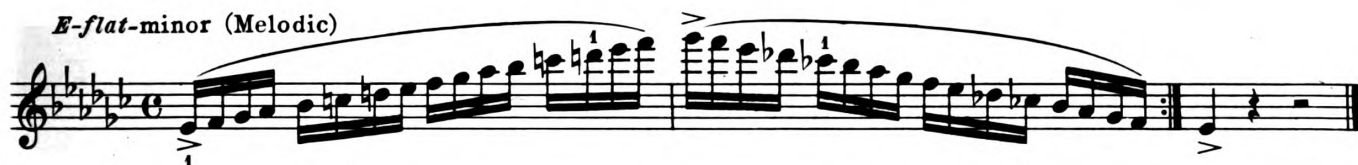
From the 3rd to the 6th Position and back*C*-major*C*-minor (Melodic)*C*-minor (Harmonic)From the 4th to the 7th Position and back*D*-major*D*-minor (Melodic)*D*-minor (Harmonic)*C-sharp*-minor (Melodic)*C-sharp*-minor (Harmonic)From the 4th to the 5th Position and back*D*-major*D*-minor (Melodic)*D*-minor (Harmonic)

From the 5th to the 6th Position and back

E-flat-major



E-flat-minor (Melodic)



E-flat-minor (Harmonic)



From the 6th to the 7th Position and back

F-major



F-minor (Melodic)



F-minor (Harmonic)



X

Further Variations in Rhythm

Practice all these scales in the following ways:



XI

Broken Triads, through Two Octaves

C-major *3* *Repeat each 4 times*

A-minor *3* *0 0*

F-major *3* *II III IV*

D-minor *3* *2 0 1 1 4 2 4 1 1*

B-flat-major *3* *2 4 1 1 0 2 4 1 1*

G-minor *3* *2 4 1 1 0 2 4 1 1*

E-flat-major *3* *1 1 1 2 1 1*

C-minor *3* *2 1 1 2 1 1*

A-flat-major *3* *1 1 1 1 3 1 1 1*

F-minor *3* *II III IV II III IV*

D-flat-major *3* *2 1 1 2 1 1*

B-flat-minor *3* *2 1 1 2 1 1*

This page displays six pairs of guitar scales, each consisting of a major and a minor scale. The scales are written in treble clef with a common time signature. Each scale includes detailed fingering numbers (1-4) and positions (III, IV) for the left hand. The scales are as follows:

- G-flat-major** and **E-flat-minor**: Both scales start on the 3rd fret. The major scale uses positions III and IV. The minor scale uses positions III and IV.
- B-major** and **G-sharp-minor**: Both scales start on the 2nd fret. The major scale uses positions III and IV. The minor scale uses positions III and IV.
- E-major** and **C-sharp-minor**: Both scales start on the 1st fret. The major scale uses positions III and IV. The minor scale uses positions III and IV.
- A-major** and **F-sharp-minor**: Both scales start on the 0th fret. The major scale uses positions III and IV. The minor scale uses positions III and IV.
- D-major** and **B-minor**: Both scales start on the 2nd fret. The major scale uses positions III and IV. The minor scale uses positions III and IV.
- G-major** and **E-minor**: Both scales start on the 1st fret. The major scale uses positions III and IV. The minor scale uses positions III and IV.

Each scale is presented in a pair, with the major scale on the top staff and the minor scale on the bottom staff. The scales are written in a way that shows the sequence of notes and the corresponding fingering for each note.

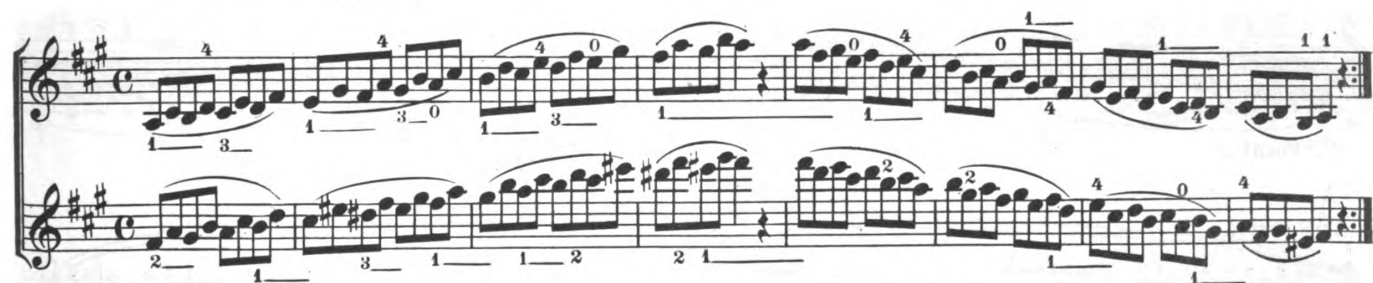
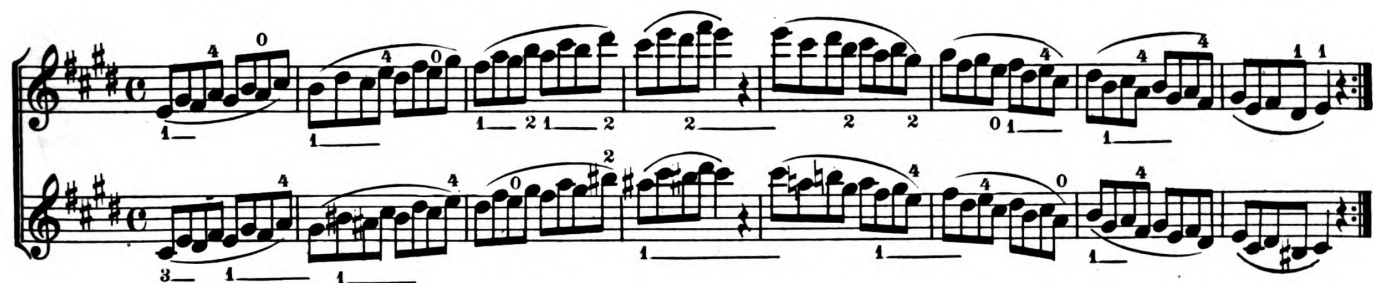
XII

Scales in Thirds, through Two Octaves

Practice first, *staccato*, then four notes to a bow, then eight.

Repeat each 10 times

The musical score is organized into 10 systems, each containing two staves. The first system is in C major, and subsequent systems move through various keys, including G major, D major, A major, E major, B major, F# major, C# major, G# major, and D# major. Each system features a series of eighth-note scales. Fingering is indicated by numbers 0, 1, 2, 3, and 4 above or below the notes. Bowing instructions are provided for each system: 'Repeat each 10 times' for the first system, and 'staccato', 'four notes to a bow', and 'eight notes to a bow' for the subsequent systems. The notation includes slurs, ties, and dynamic markings.

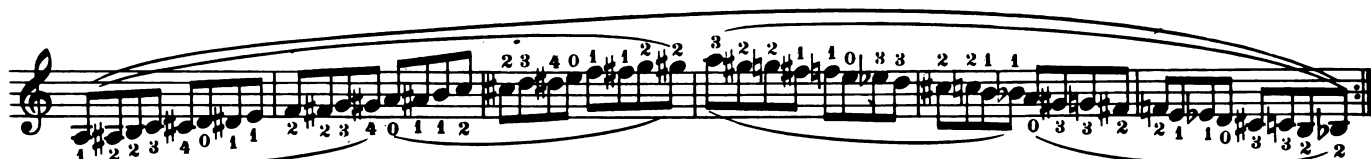
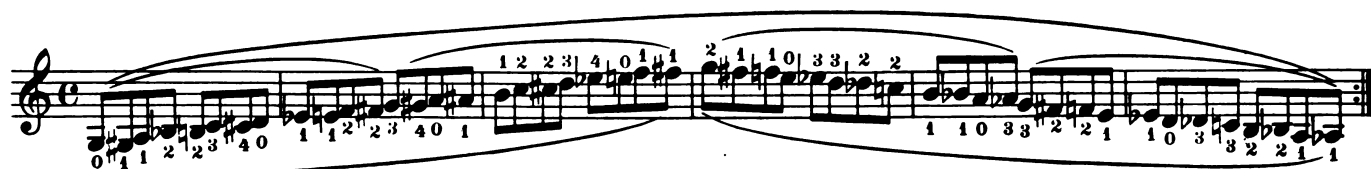


XIII

Chromatic Scales, through Two Octaves, in Fixed Position

Practice first, *staccato*, then with the three forms of bowing marked

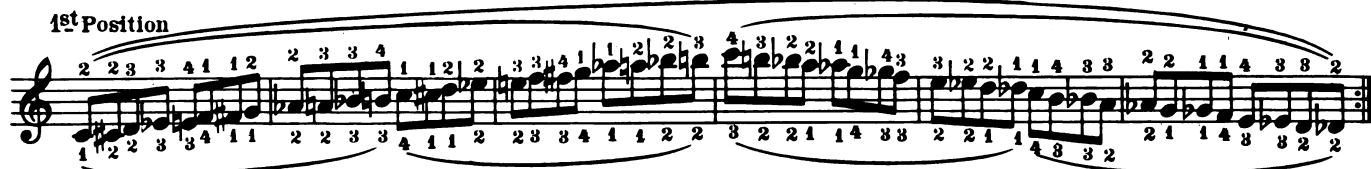
Repeat each scale, with each fingering (over and under)



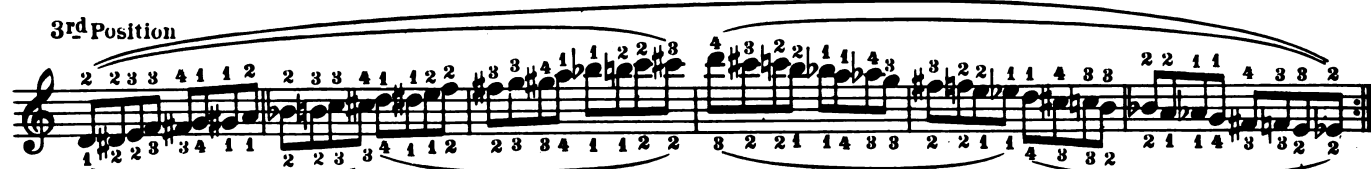
2nd Position



2nd Position



3rd Position



4th Position



5th Position

4th Position5th Position5th Position6th Position5th Position6th Position

XIV

Dominant-seventh Chords, through Two Octaves

First, *staccato*, then *legato*.

Repeat each 8 times

4th Position4th Position

XV

Diminished Seventh Chords, through Two Octaves

First, *staccato*, then *legato*.

Measures 1 through 11 of the exercise. Measures 1-10 are in treble clef, and measure 11 is in bass clef. The notation shows a sequence of diminished seventh chords, each with a slur over it, indicating a legato performance. The chords are: 1. C7b9 (C, Eb, F, Gb), 2. D7b9 (D, F, Ab, Bb), 3. E7b9 (E, G, Bb, Cb), 4. F7b9 (F, Ab, Bb, C), 5. G7b9 (G, Bb, Cb, Db), 6. Ab7b9 (Ab, Cb, Db, Eb), 7. Bb7b9 (Bb, Db, Eb, F), 8. Cb7b9 (Cb, Eb, F, Gb), 9. Db7b9 (Db, F, Gb, Ab), 10. Eb7b9 (Eb, G, Ab, Bb), 11. F7b9 (F, Ab, Bb, C).

Repeat each 8 times

Measures 12 through 24 of the exercise. Measures 12-24 are in treble clef. The notation shows a sequence of diminished seventh chords, each with a slur over it, indicating a legato performance. The chords are: 12. G7b9 (G, Bb, Cb, Db), 13. Ab7b9 (Ab, Cb, Db, Eb), 14. Bb7b9 (Bb, Db, Eb, F), 15. Cb7b9 (Cb, Eb, F, Gb), 16. Db7b9 (Db, F, Gb, Ab), 17. Eb7b9 (Eb, G, Ab, Bb), 18. F7b9 (F, Ab, Bb, C), 19. G7b9 (G, Bb, Cb, Db), 20. Ab7b9 (Ab, Cb, Db, Eb), 21. Bb7b9 (Bb, Db, Eb, F), 22. Cb7b9 (Cb, Eb, F, Gb), 23. Db7b9 (Db, F, Gb, Ab), 24. Eb7b9 (Eb, G, Ab, Bb).