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SCHRADIECK

SCALE-STUDIES

FOR THE

VIOLIN

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Vol. 364

SCALE-STUDIES

FOR THE

VIOLIN

BY

HENRY SCHRADIECK

REVISED EDITION

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VORWORT.

In Folge der günstigen Aufnahme, die meinen Tonleiter-Studien zu Theil geworden, war es schon längst mein Wunsch, denselben einige Zusätze beizufügen, welche sich mir im Laufe der Zeit als wünschenswerth herausgestellt hatten ; namentlich das Hinzufügen der harmonischen Molltonleitern und der Tonleiter-Uebungen durch den Quinten-Cirkel.

Da indessen der Original-Verleger einen Neudruck veranstaltete, ohne mich davon in Kenntniss zu setzen, so wurde dieser Wunsch auf lange Zeit hinausgeschoben.

Ich ergreife daher gern die Gelegenheit, die amerikanische Ausgabe der Herren G. Schirmer durch diese Zusätze zu vervollstandigen und hoffe, dass das kleine Werk in seiner etwas neuen Fassung sich derselben Gunst erfreuen möge, wie in der alten Form.

HENRY SCHRADIECK.

PREFACE.

Encouraged by the favorable reception accorded to my Scale-studies, it has long been my wish to augment the same by certain additions which continued experience in teaching has shown to be desirable ; in particular, the harmonic minor scales, and the scale-exercises through the circle of fifths.

In the meantime, however, the original publisher issued a new edition, without having consulted me with reference to it, thus indefinitely delaying the fulfilment of my intentions.

I therefore gladly embrace the opportunity to complete the American Edition, published by Messrs. G. Schirmer, by the insertion of the above-mentioned additions ; and hope that the little work may enjoy, in this improved form, the same favor as in the earlier issue.

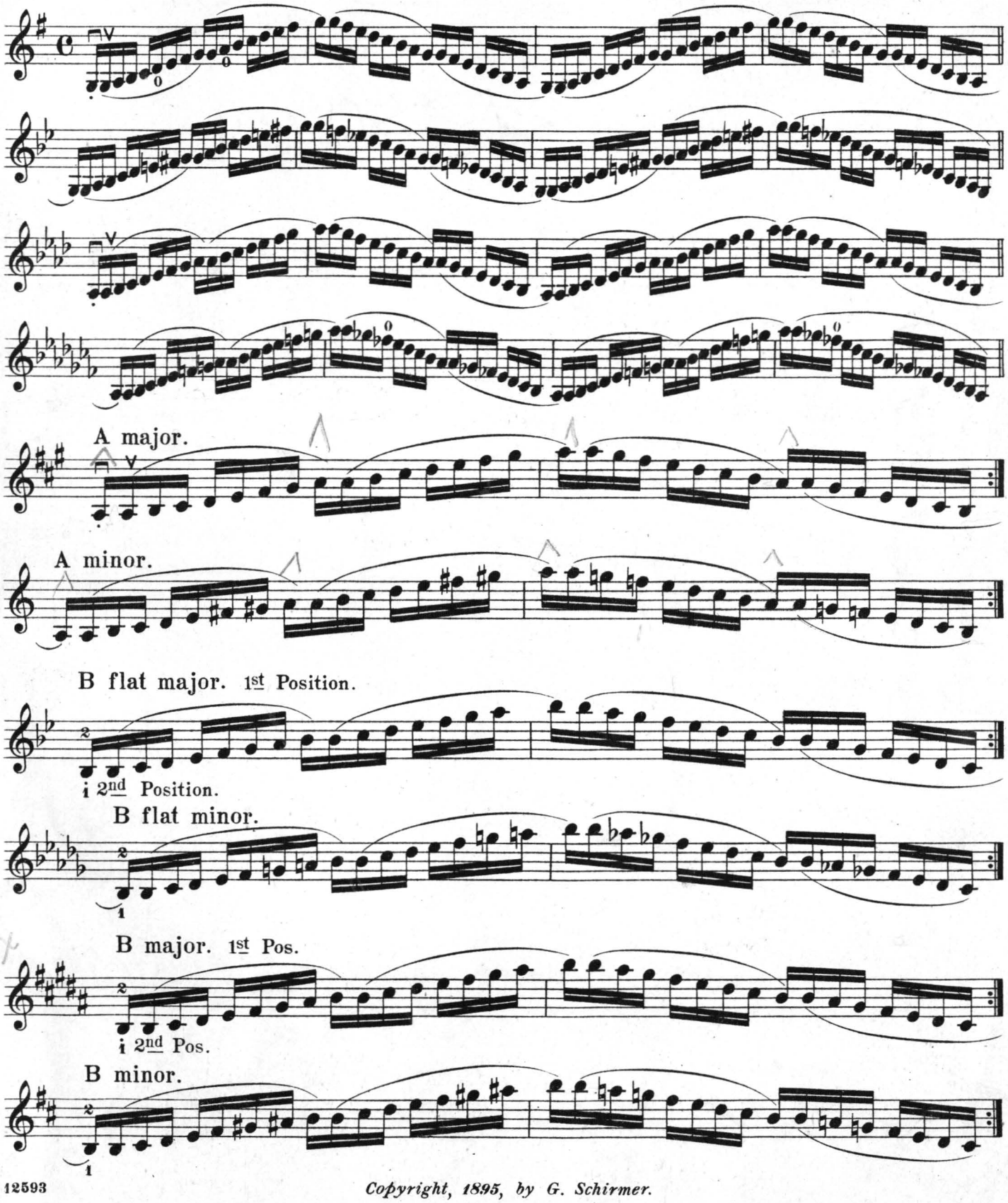
HENRY SCHRADIECK.

I.

Scales within the limits of one Position.

Play every scale twice, and *without stopping* continue with the next one, as demonstrated in the first four lines. When the minor scale is played the second time, make in descending the change indicated in the 2nd and 4th line. Do not alternate with the fingering. First play all the scales in succession, beginning with the first finger, and then repeat them from B major, beginning with the second finger.

HENRY SCHRADIECK.



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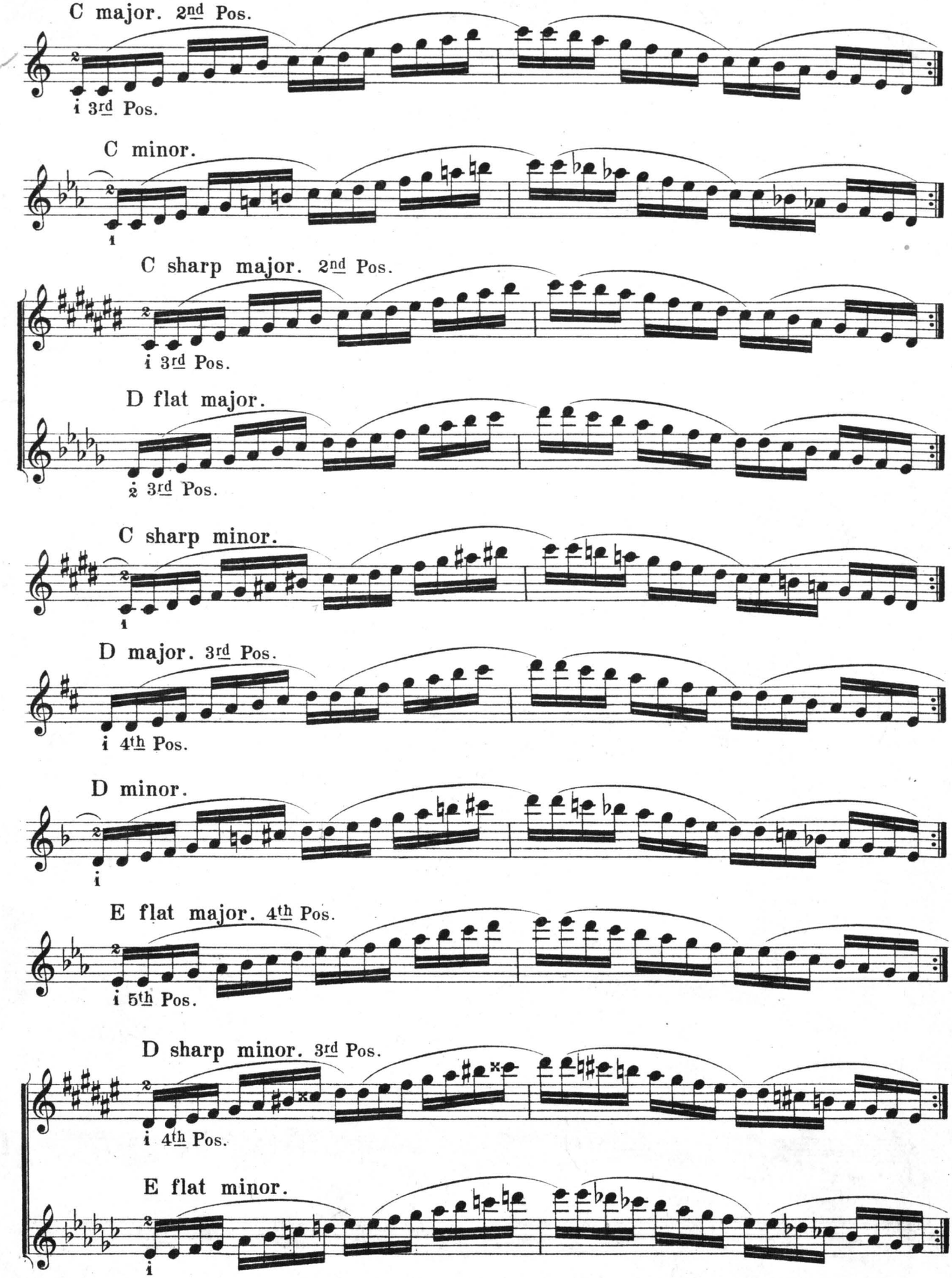
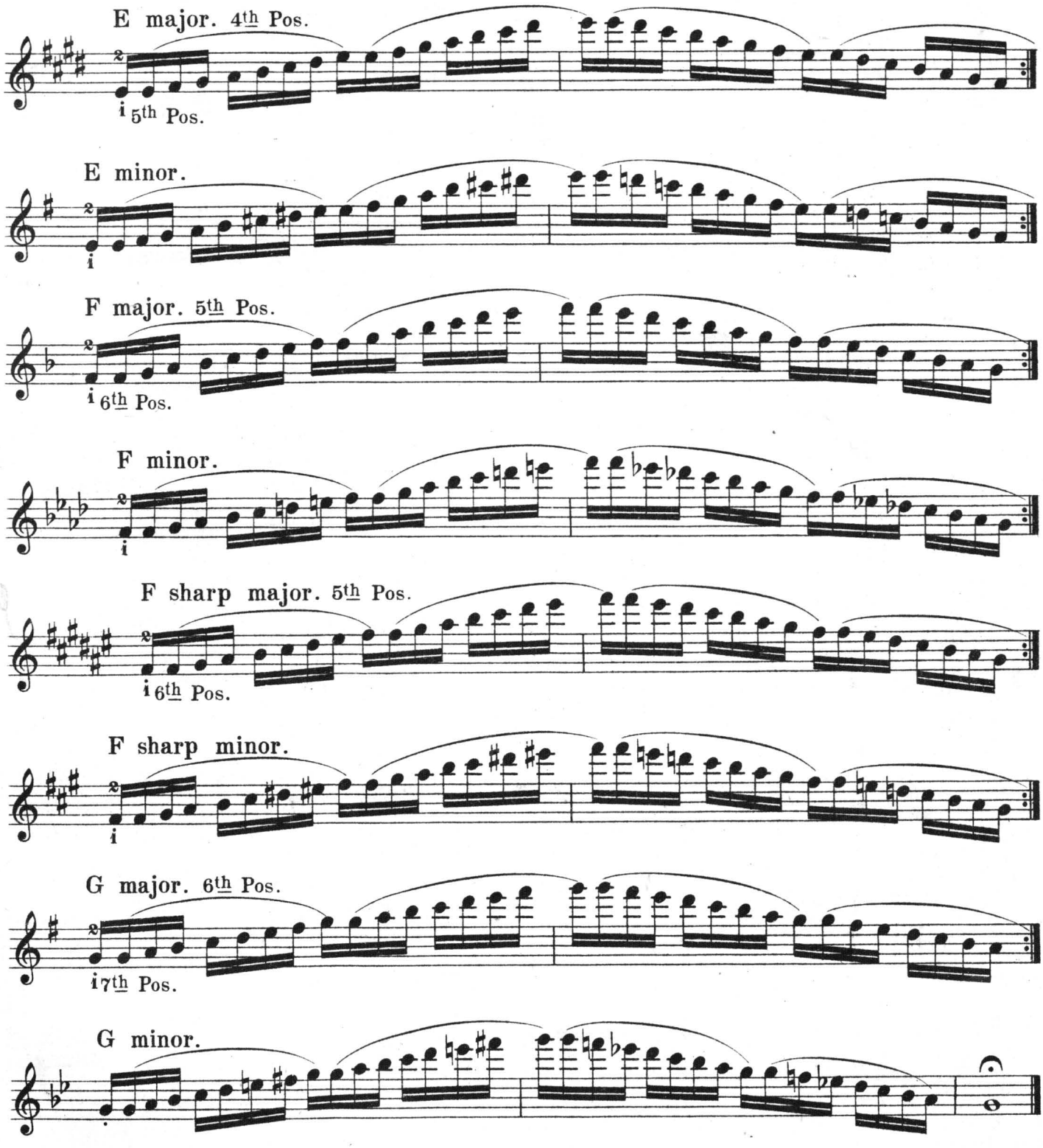
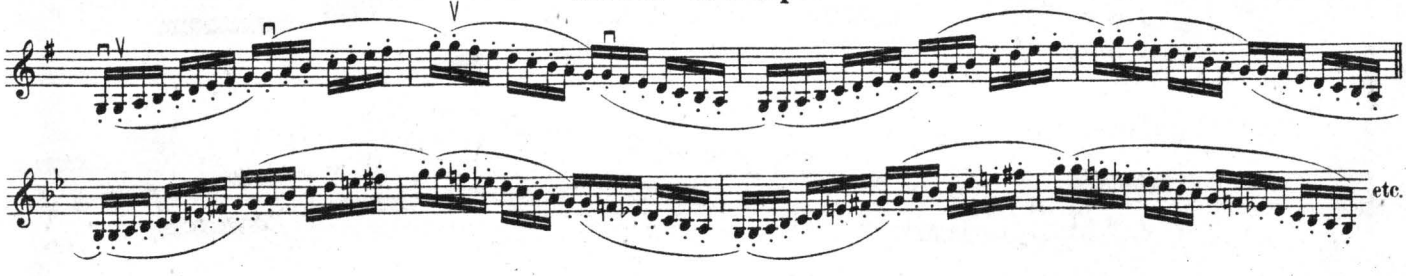

C major. 2nd Pos.
i 3rd Pos.
C minor.
i
C sharp major. 2nd Pos.
i 3rd Pos.
D flat major.
i 3rd Pos.
C sharp minor.
i
D major. 3rd Pos.
i 4th Pos.
D minor.
i
E flat major. 4th Pos.
i 5th Pos.
D sharp minor. 3rd Pos.
i 4th Pos.
E flat minor.
i



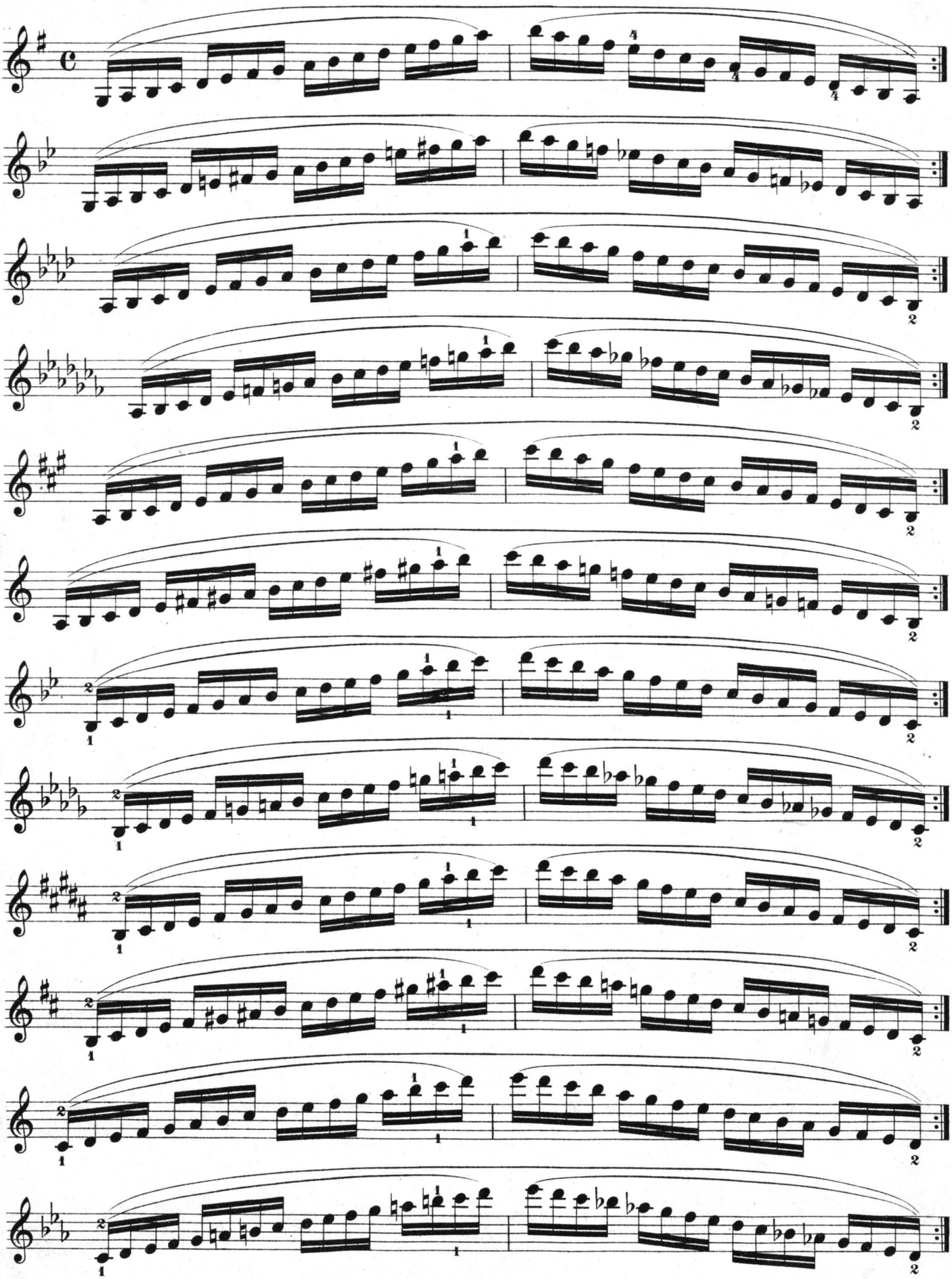
Practise these scales also, using the staccato bowing up and down.

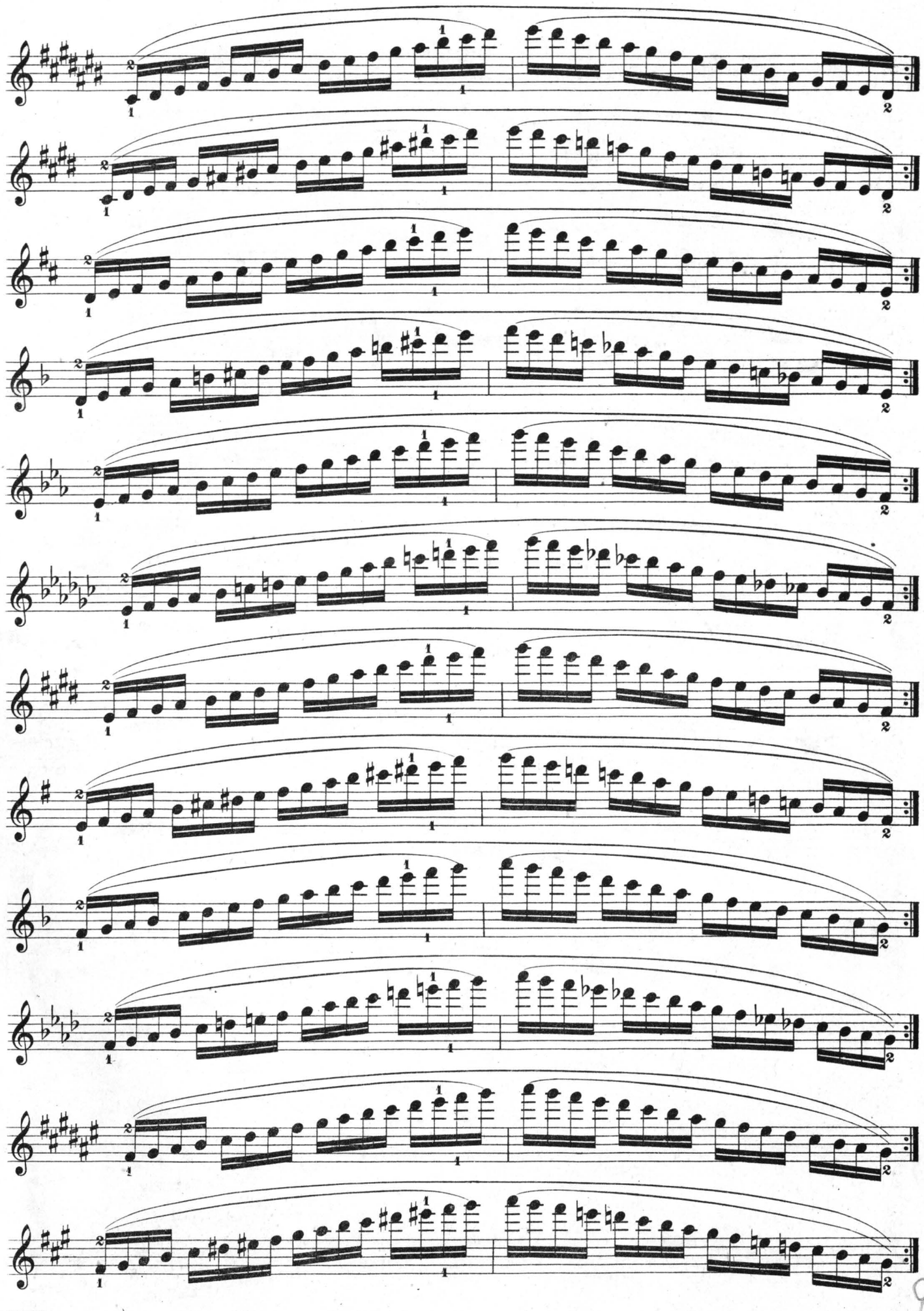
Model Example.



II.

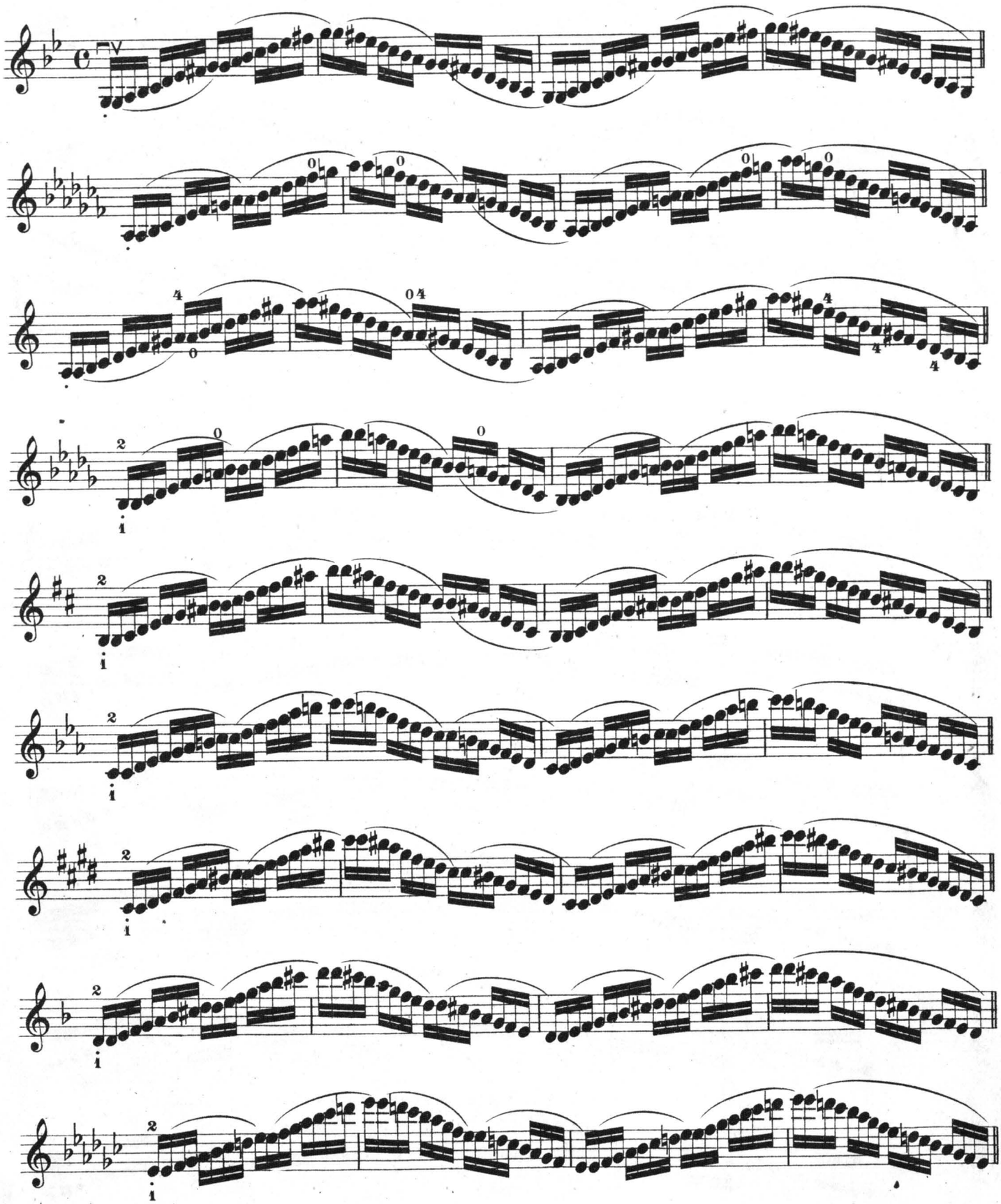
Scales with the omission of one Position.

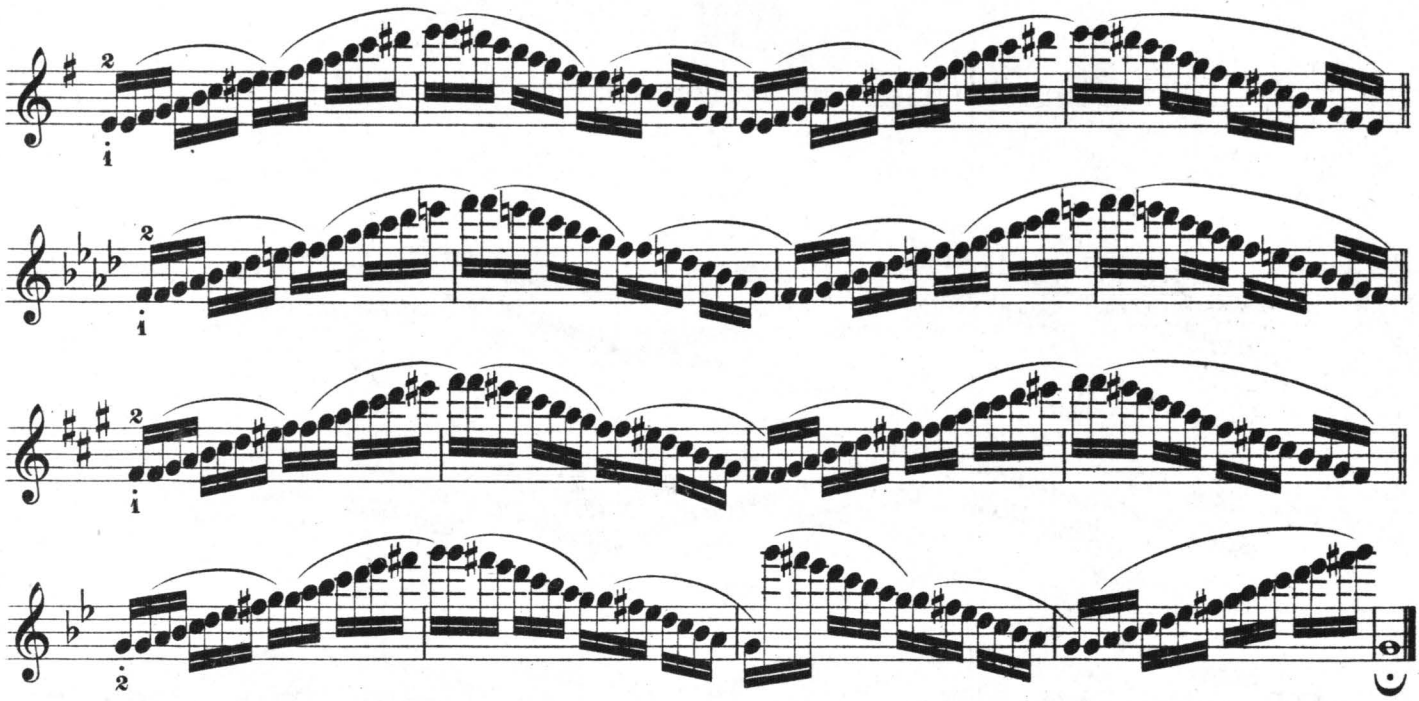




III.

Harmonic Minor Scales in one position.

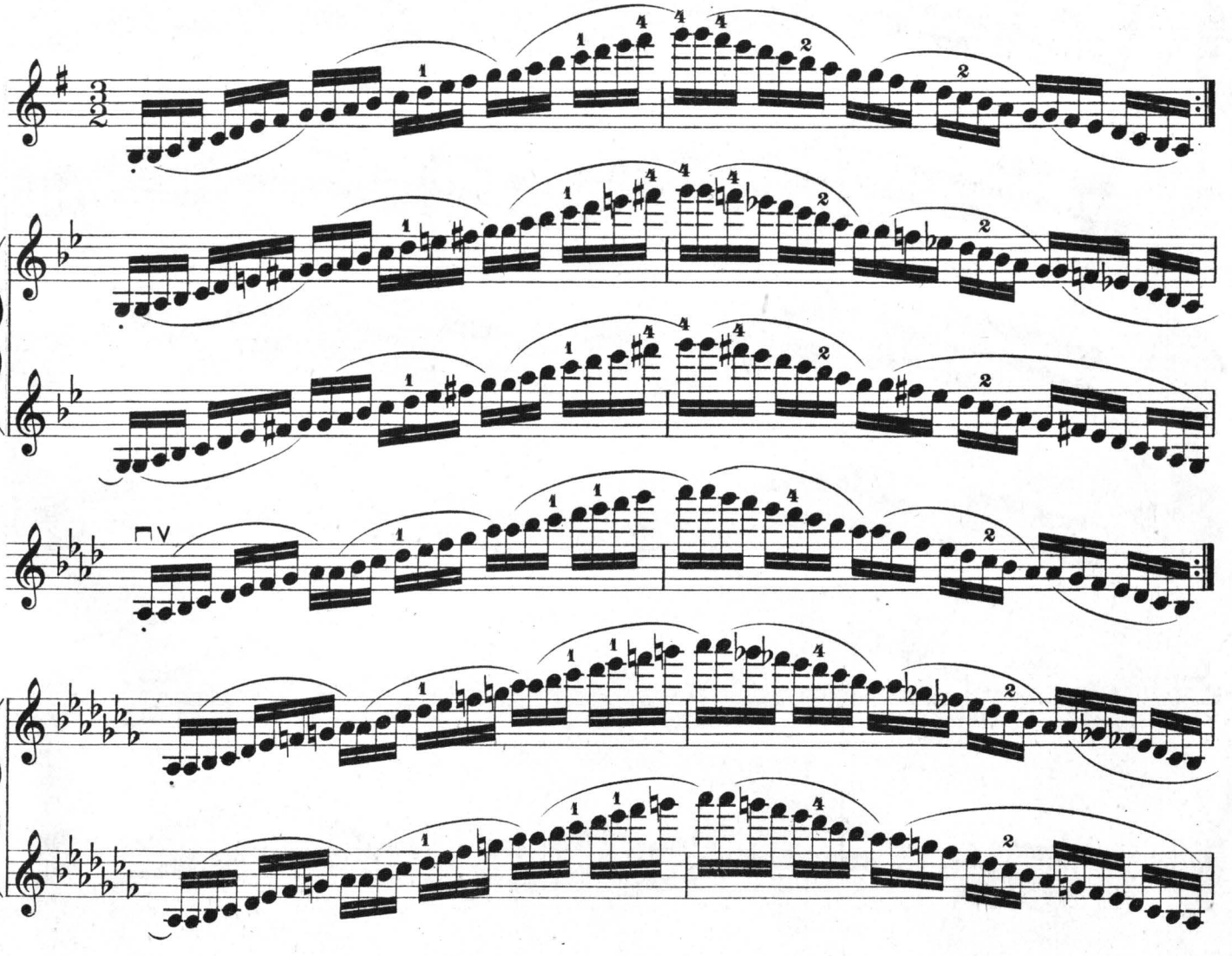


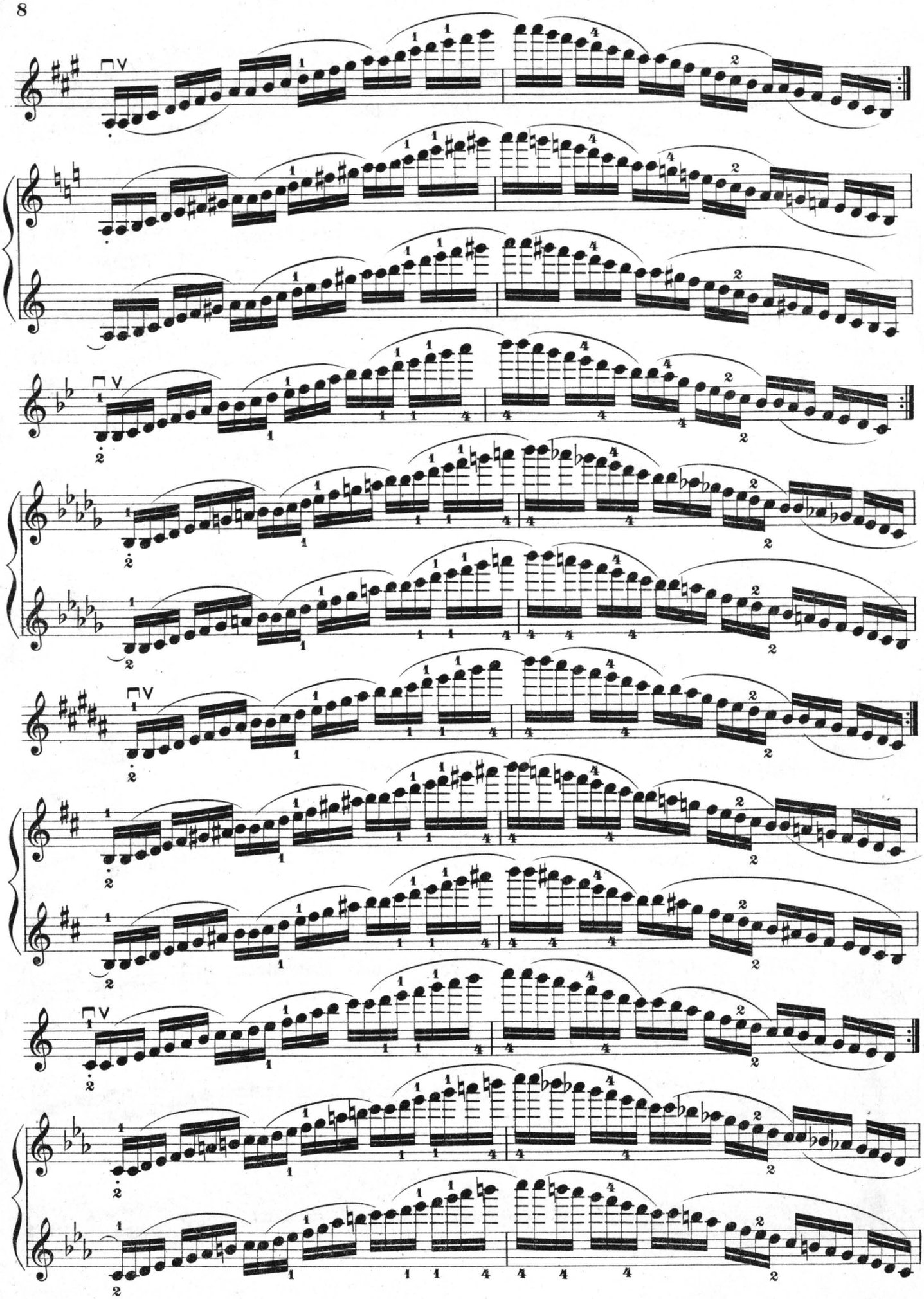


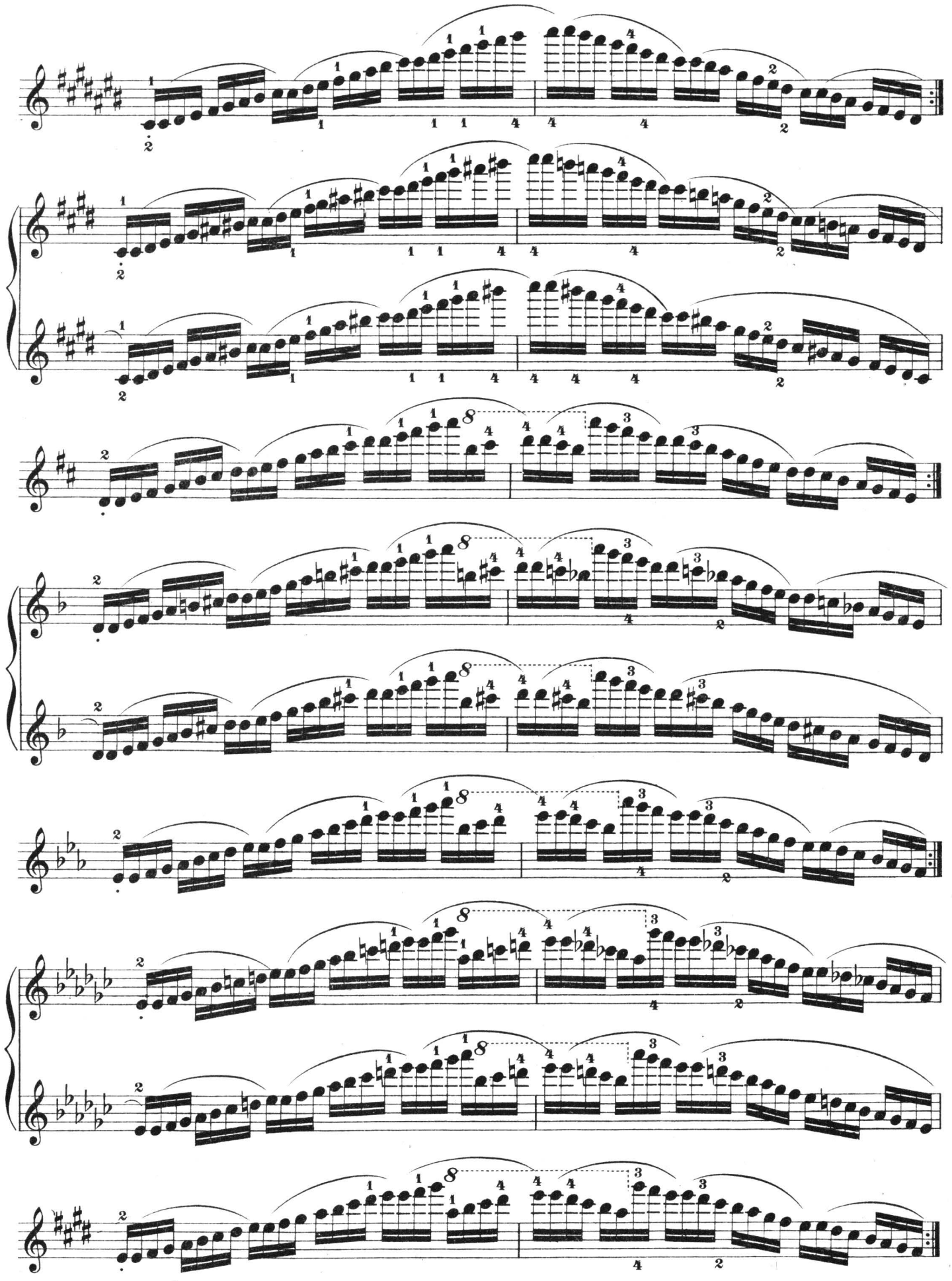
IV.

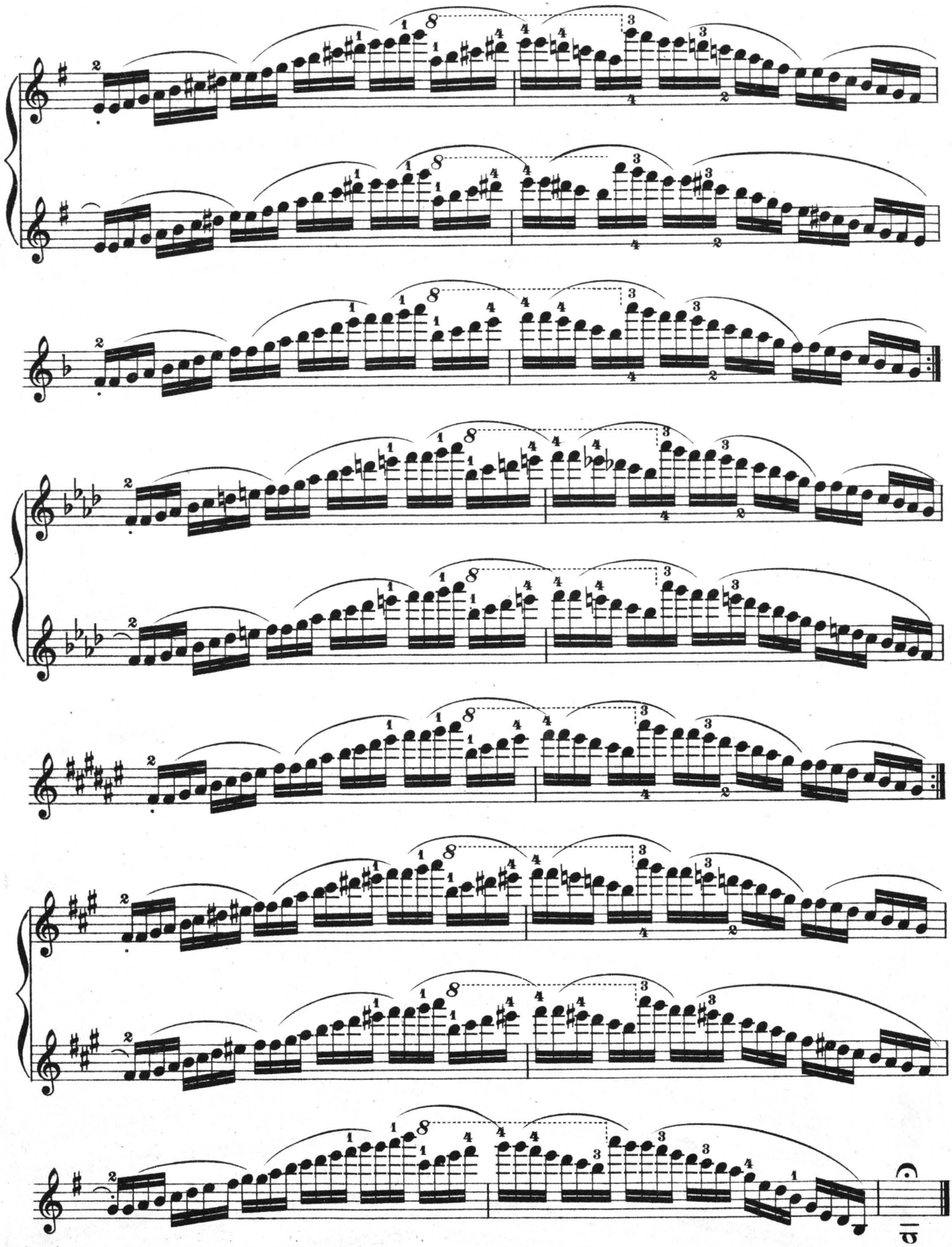
Major and minor (melodic and harmonic) scales.

Through three Octaves.





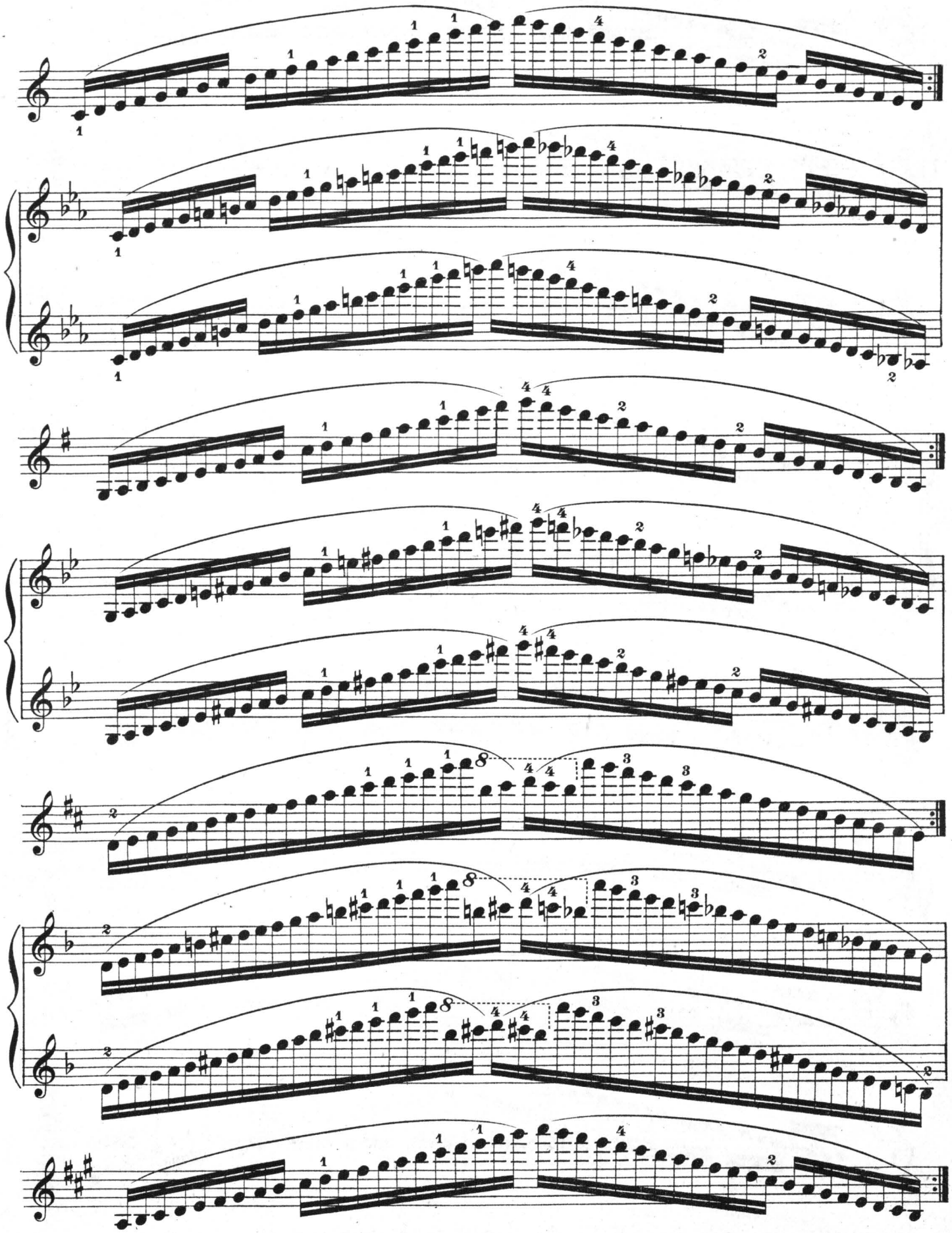


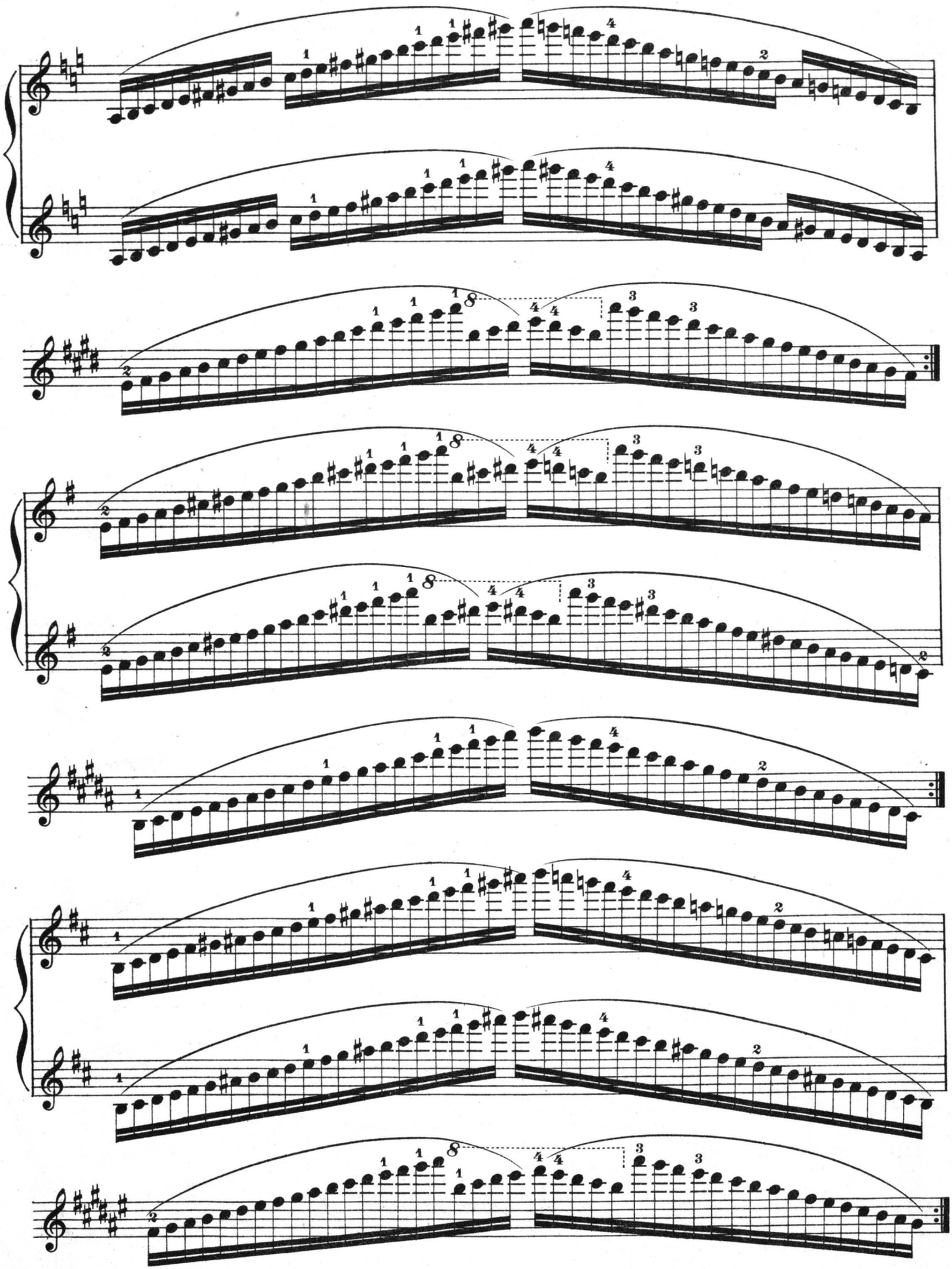


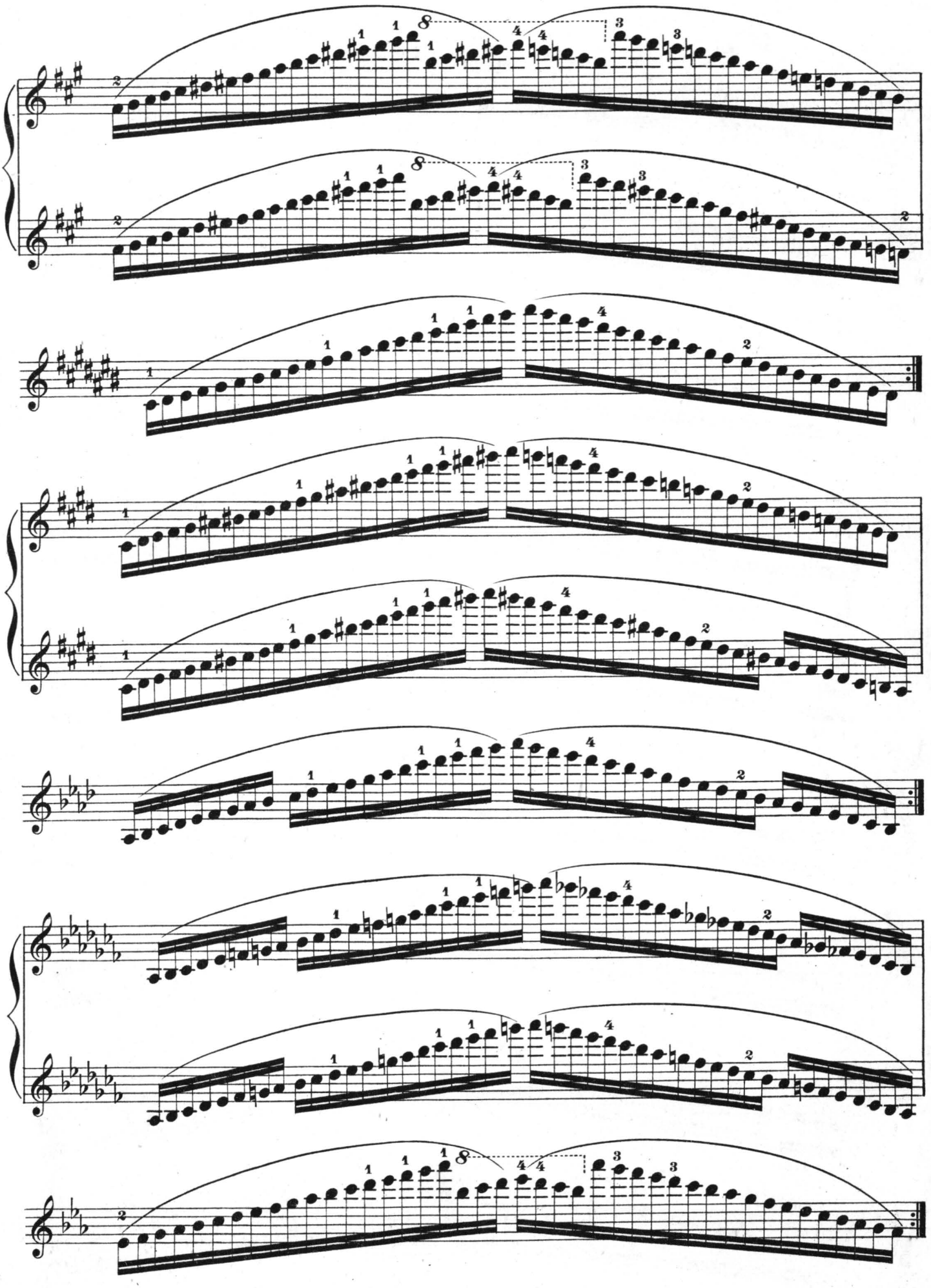
Also practise the scales under II, III and IV with the *staccato* bowing.

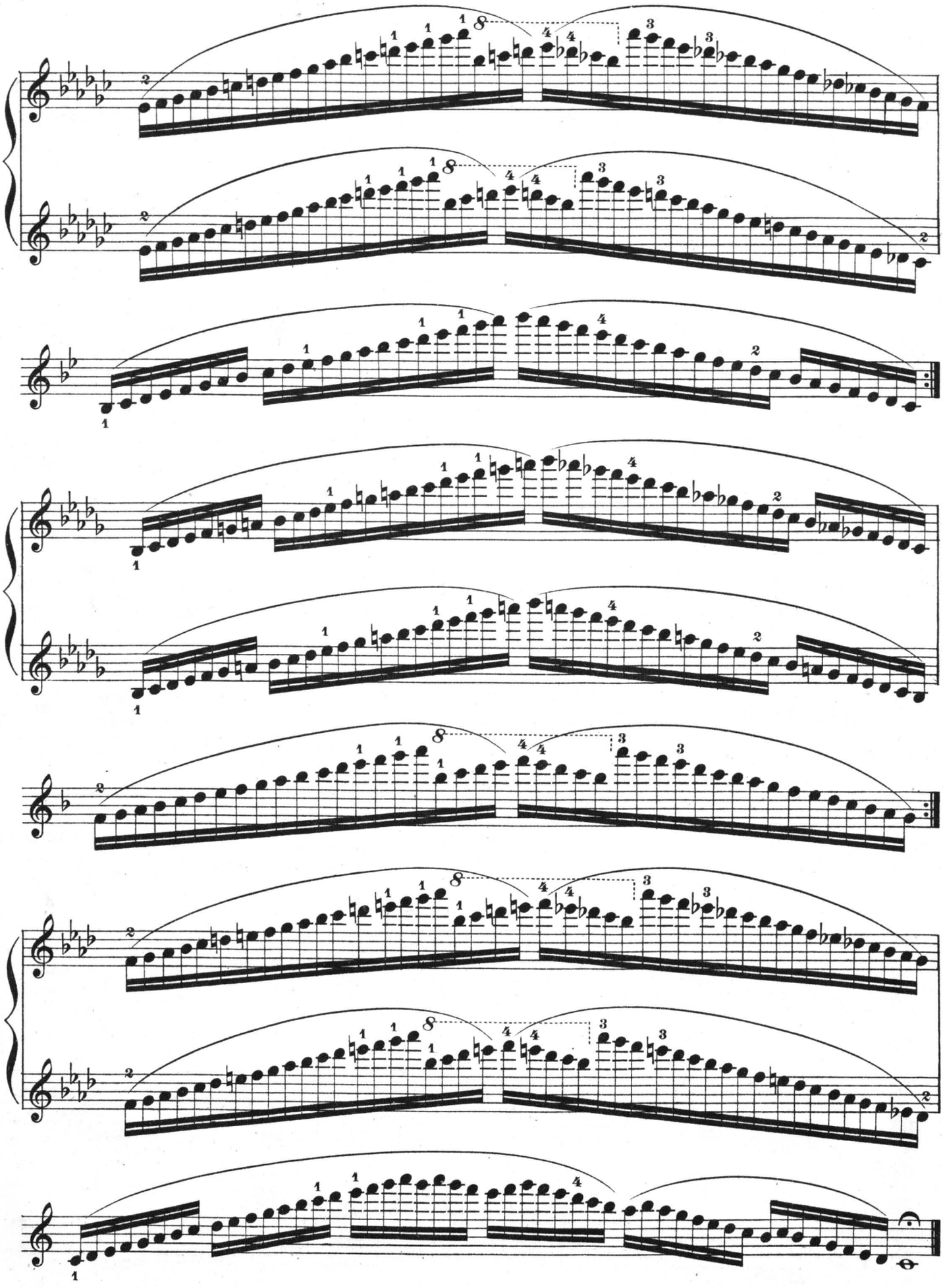
V.

Scales through the Keys, in the Circle of Fifths.









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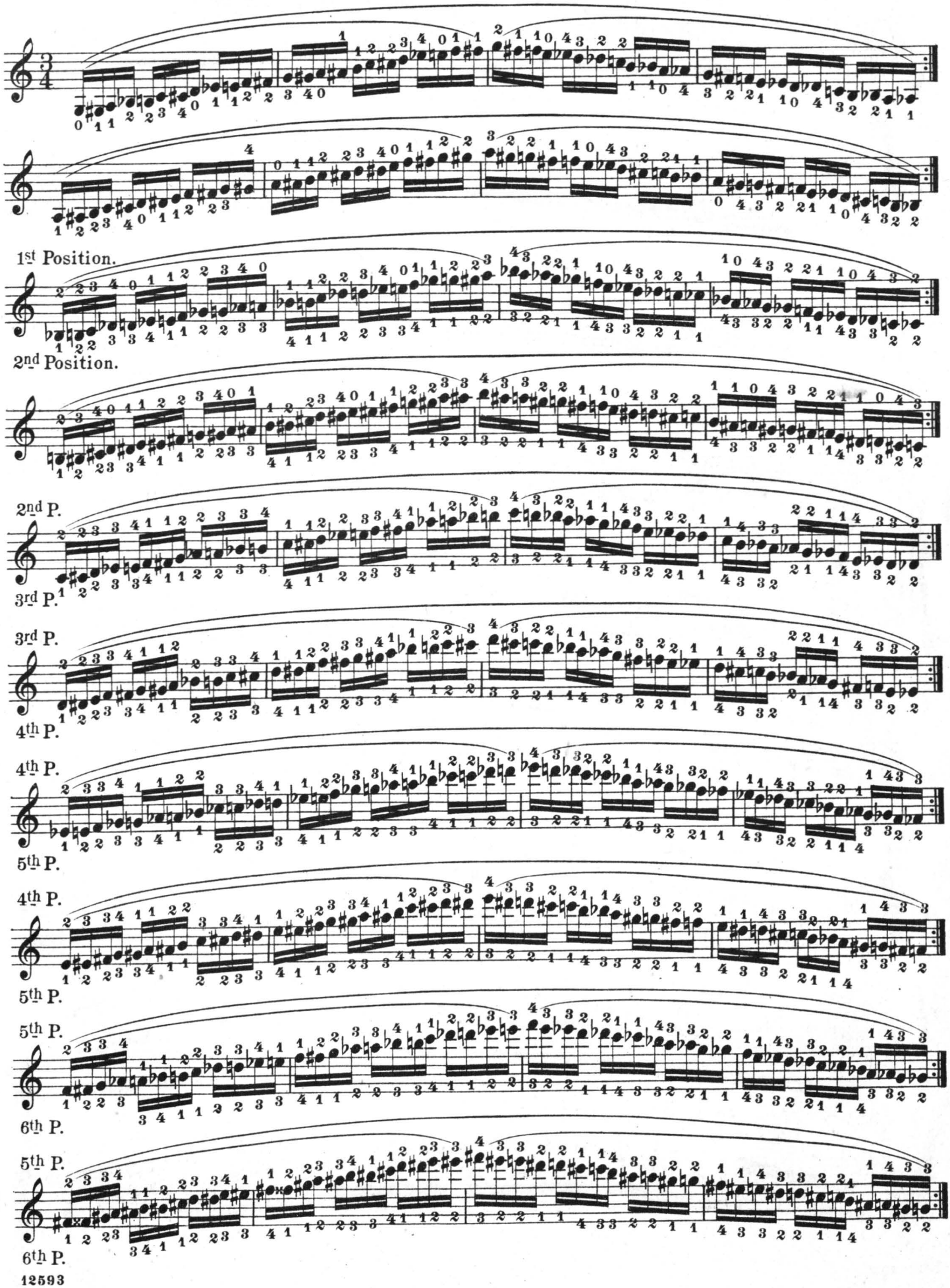
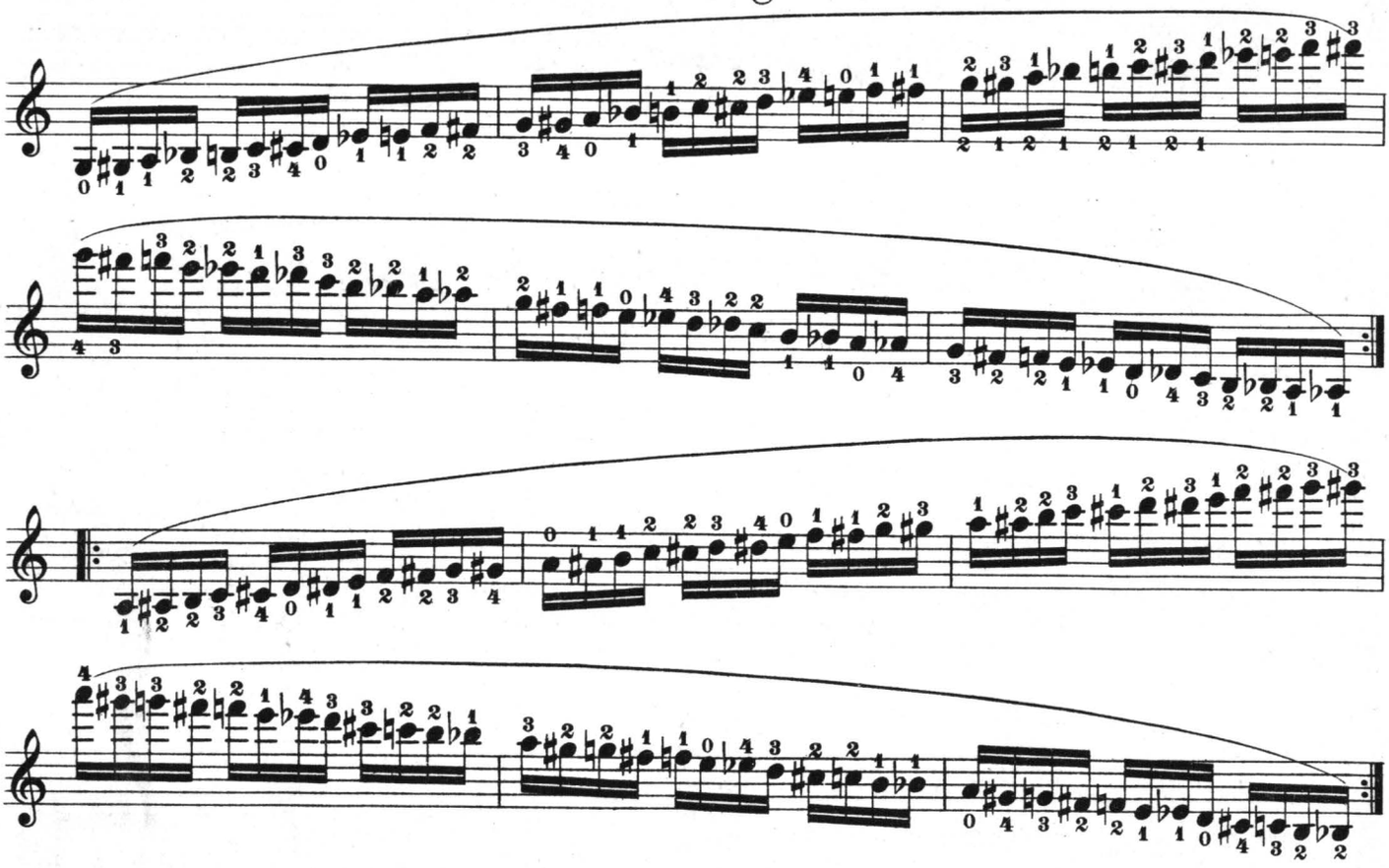
Chromatic Scales in one Position.

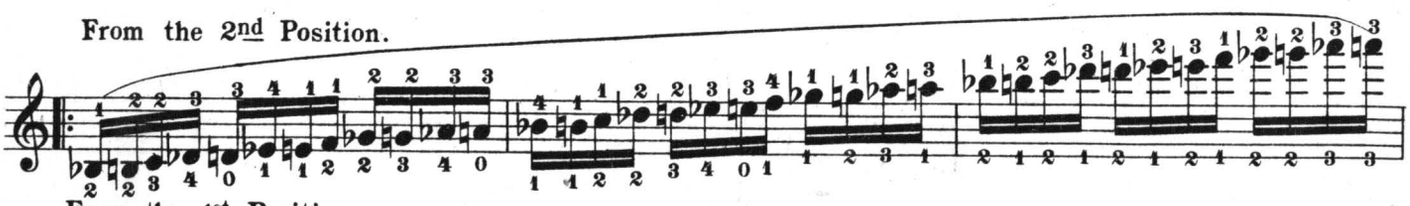


VII.

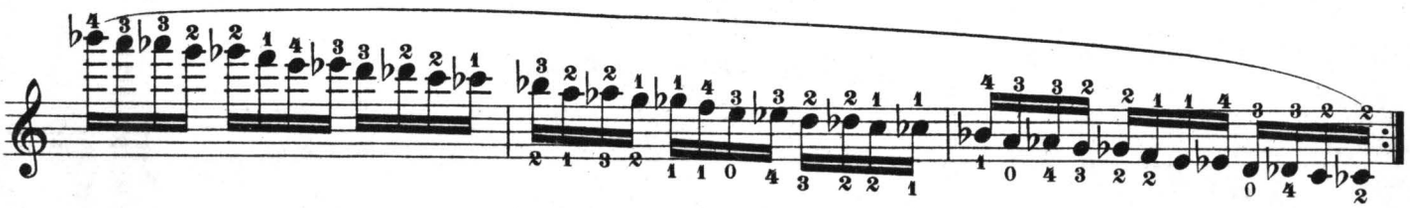
Chromatic Scales through three Octaves.



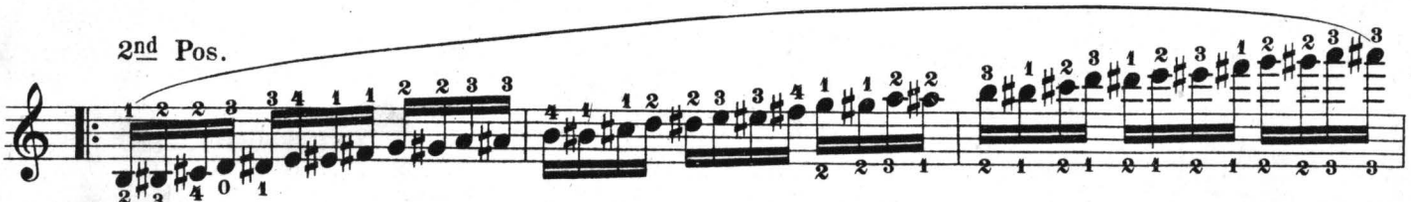
From the 2nd Position.



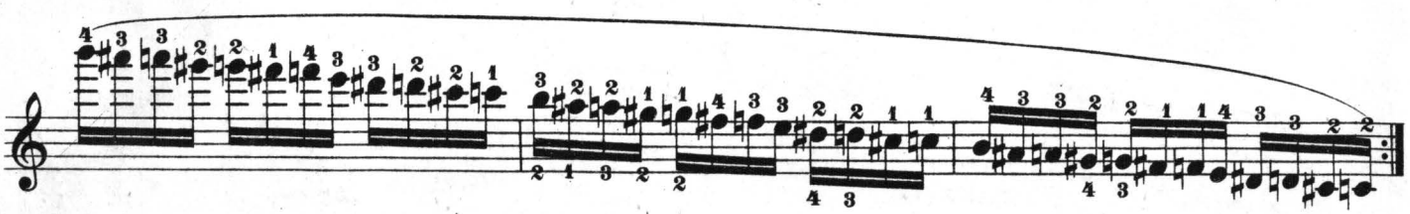
From the 1st Position.

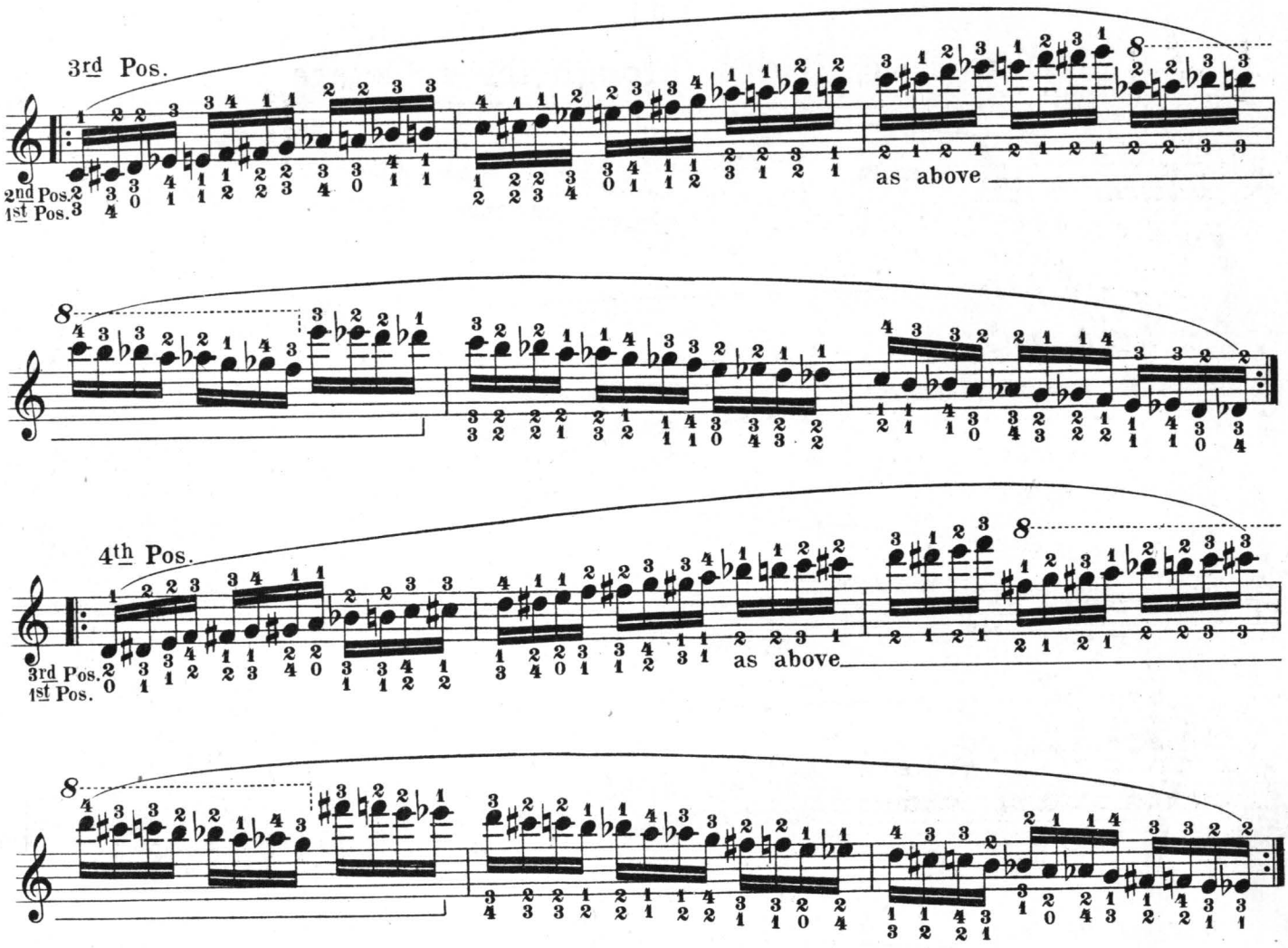


2nd Pos.



1st Pos.



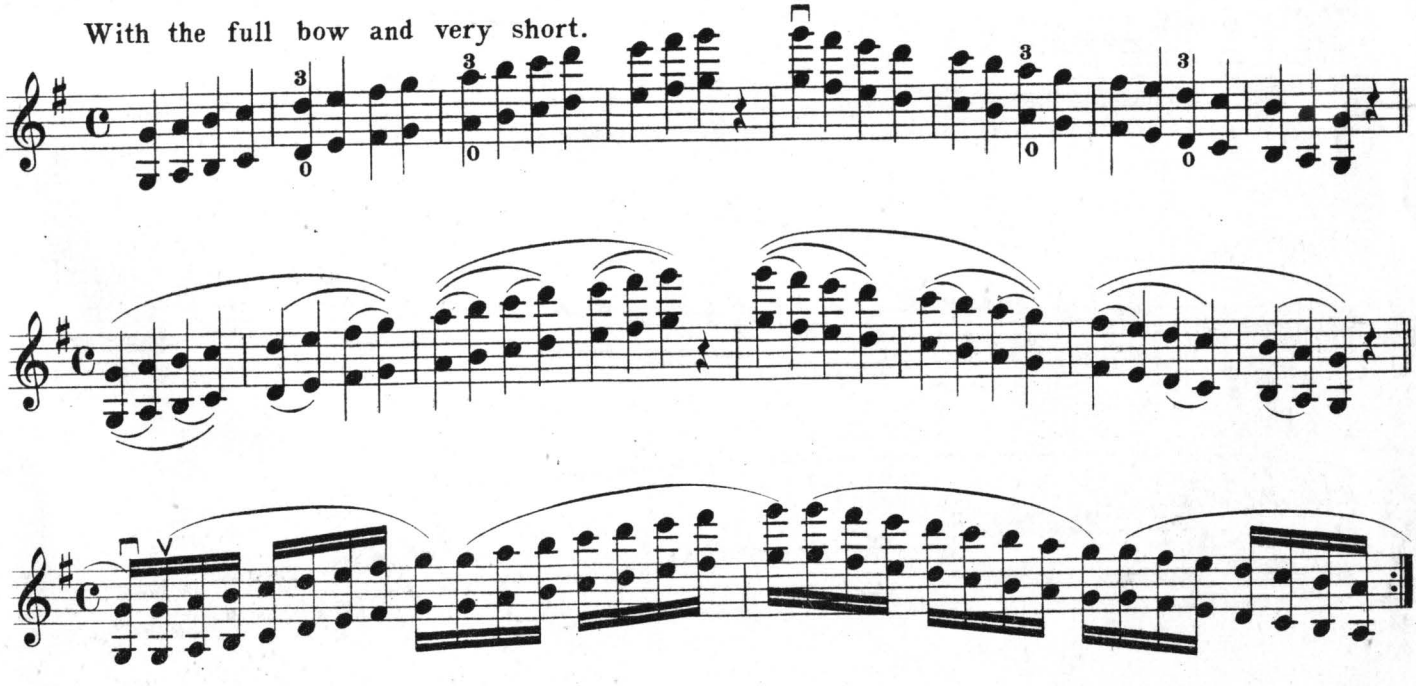


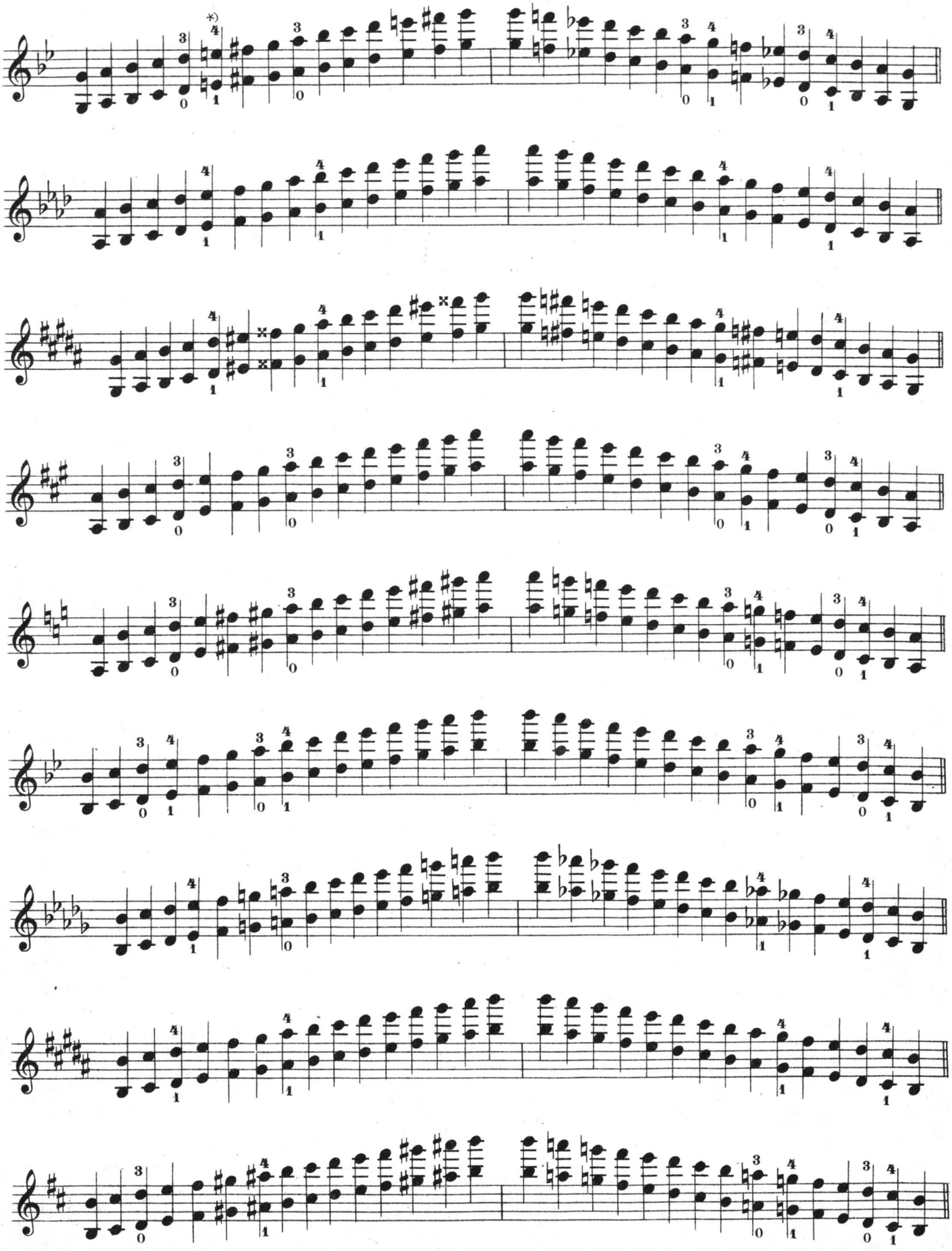
VIII.

Scales in Octaves.

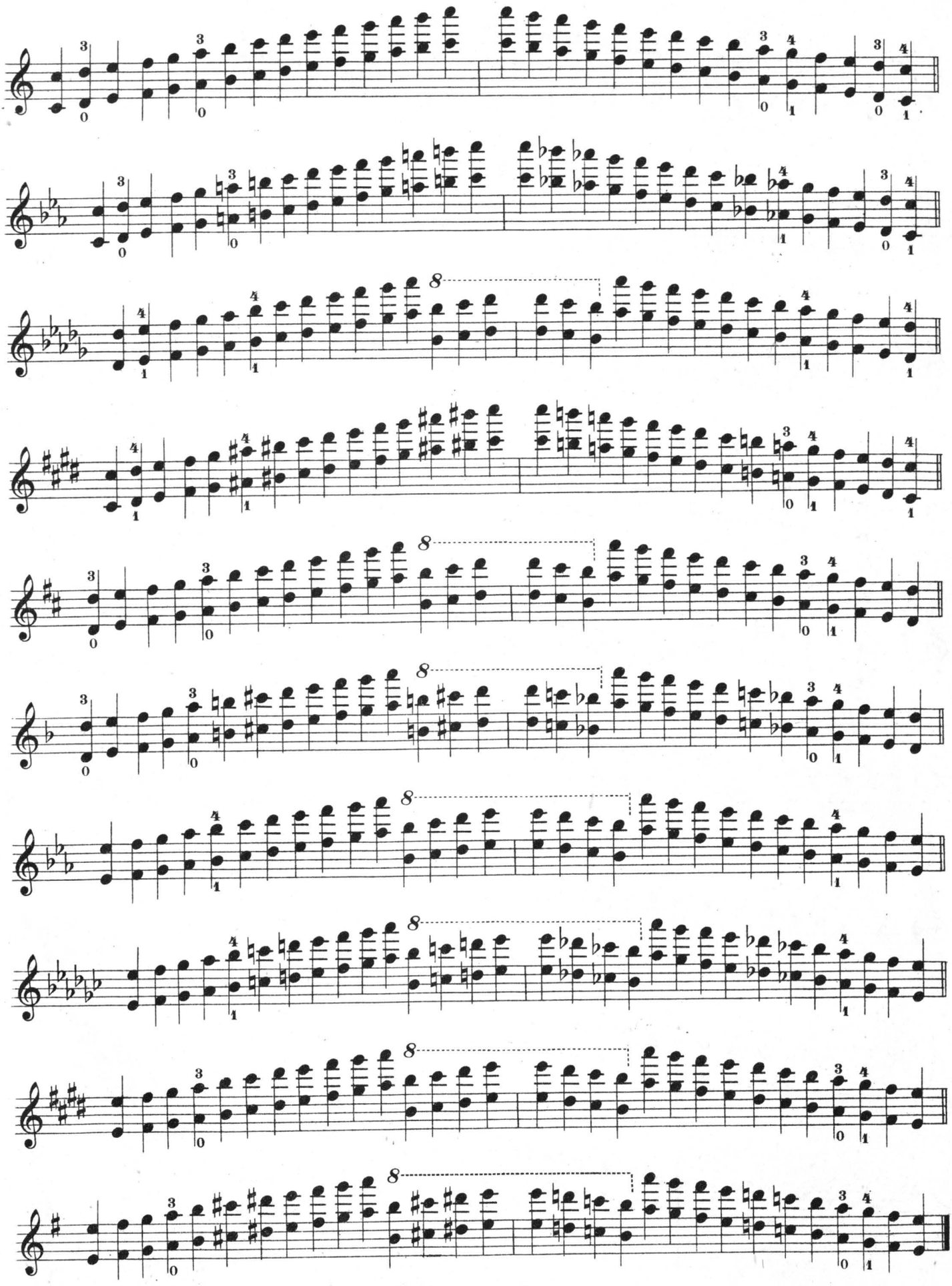
Practise the scales in Octaves, as shown in the Model Examples below.

With the full bow and very short.



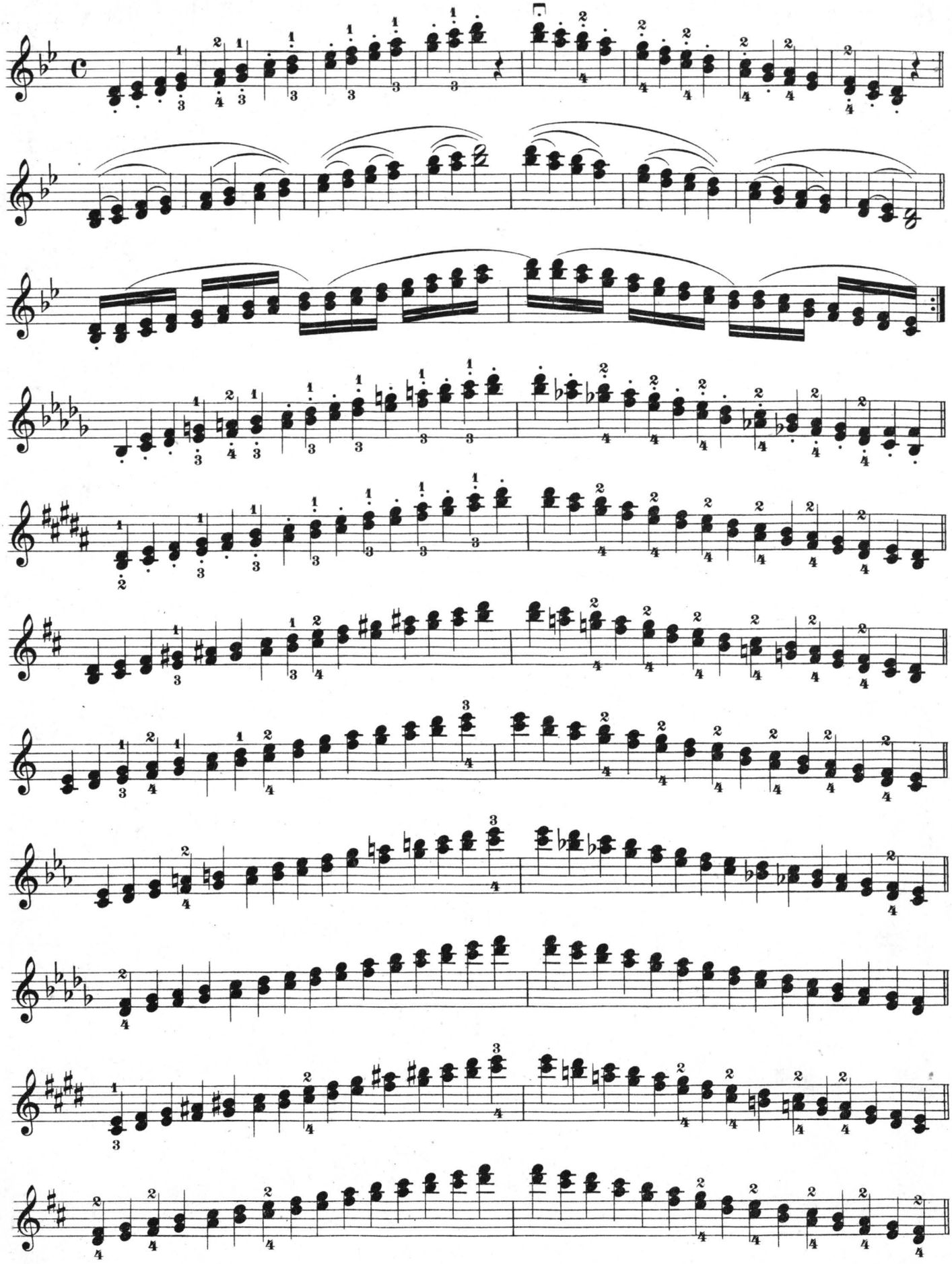


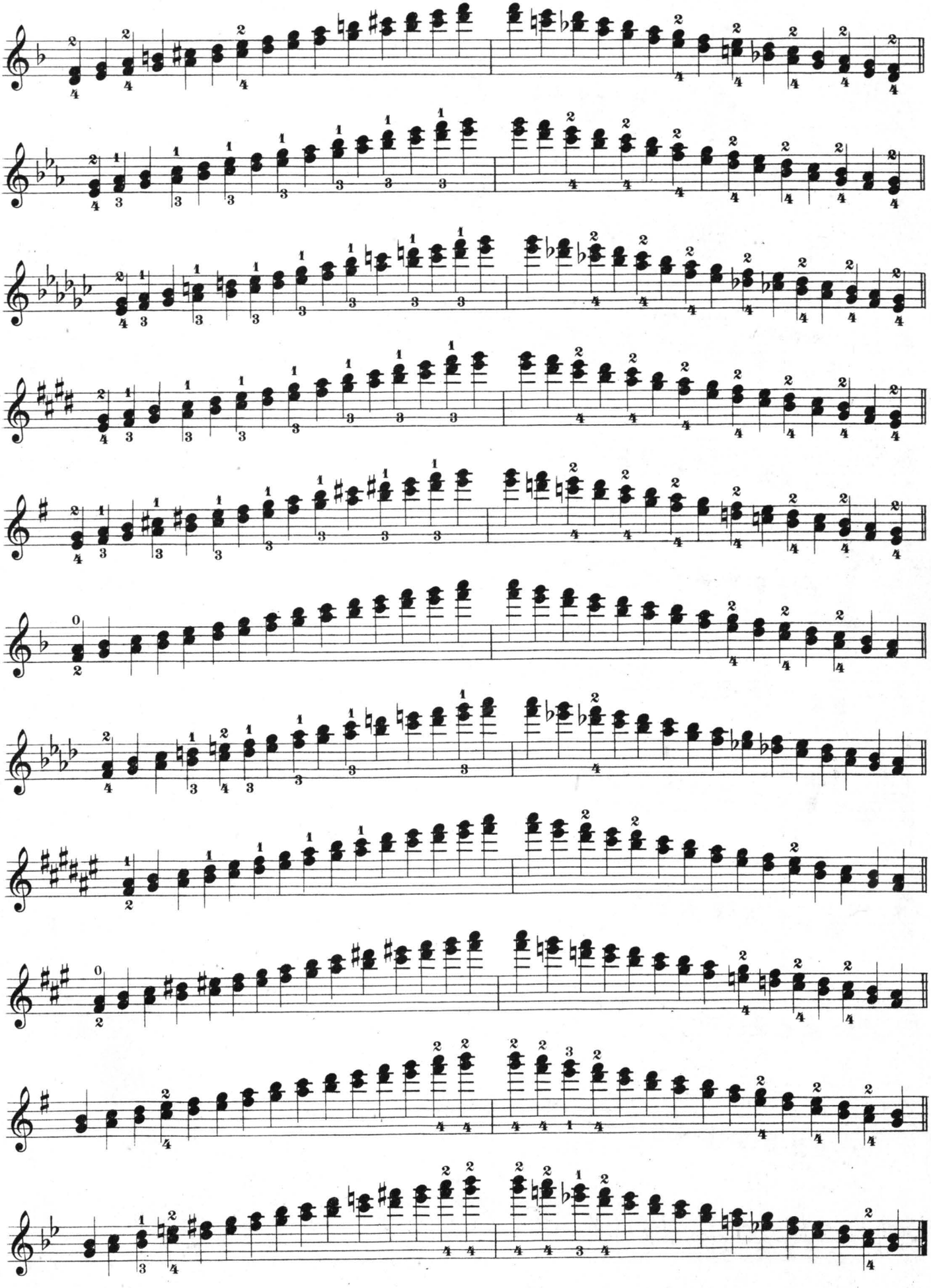
*) The fingering $\frac{4}{1}$ always indicates a change of string.



IX.

Scales in Thirds.

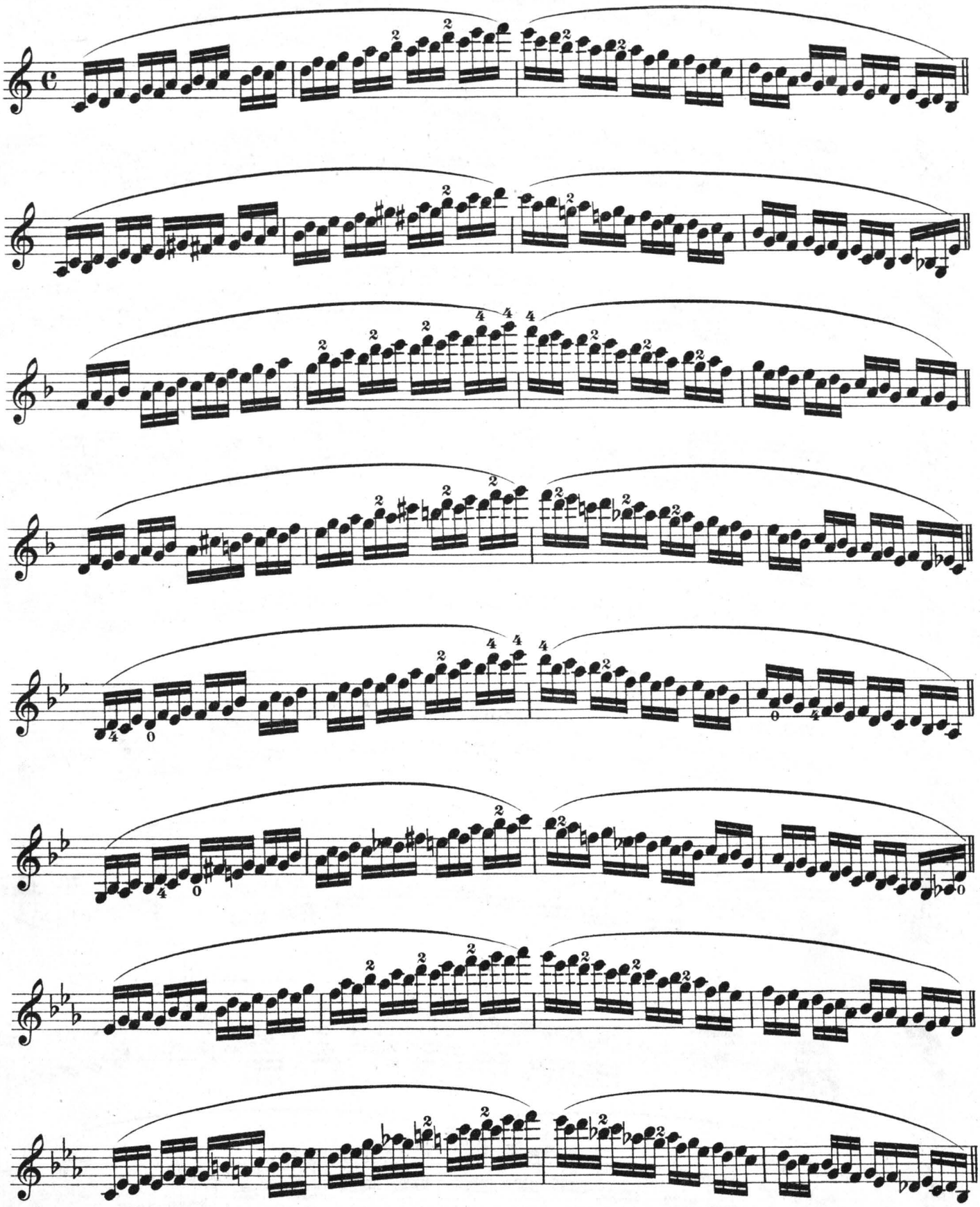


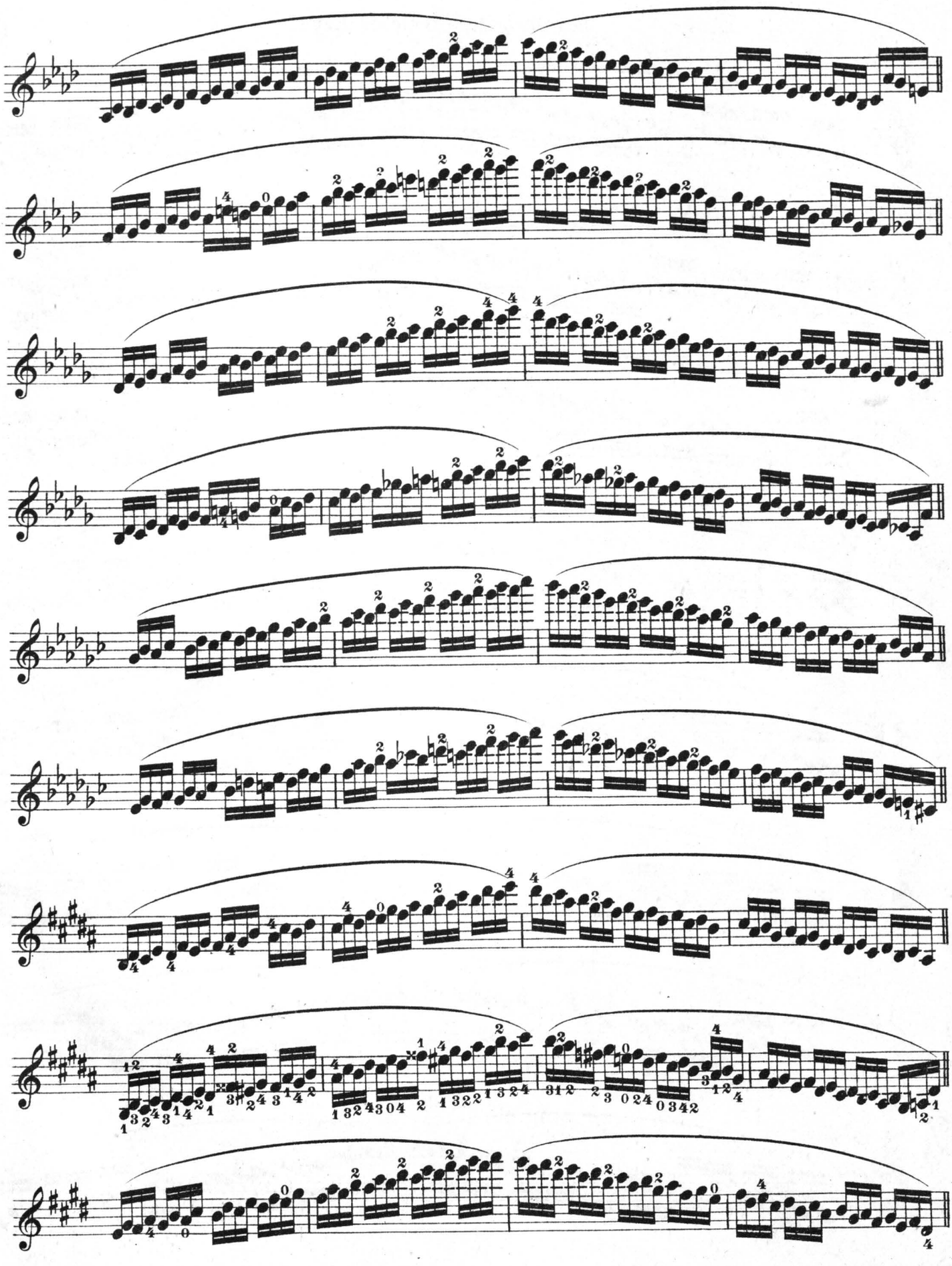


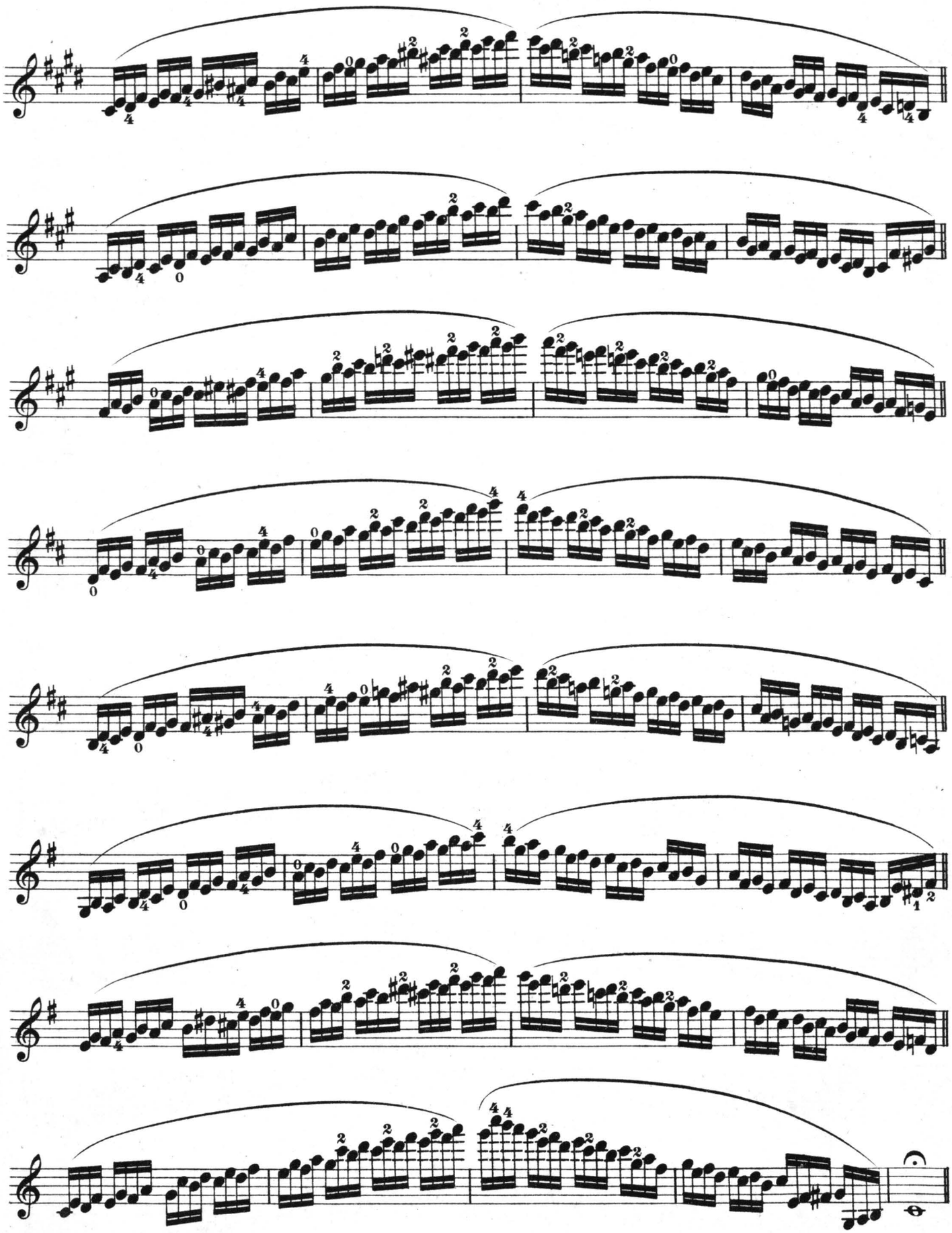
X.

Scales in Thirds.

Through the Circle of Keys.



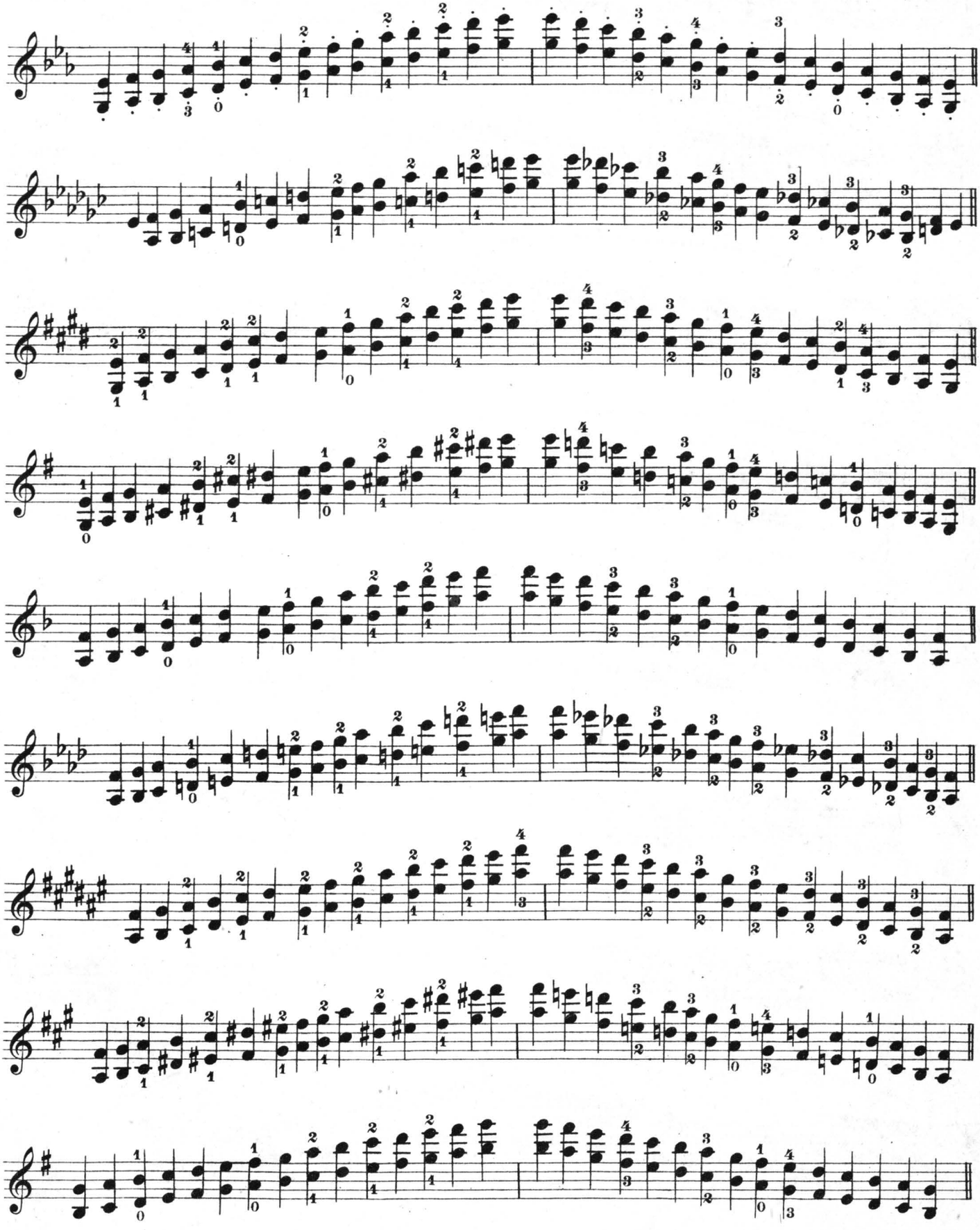


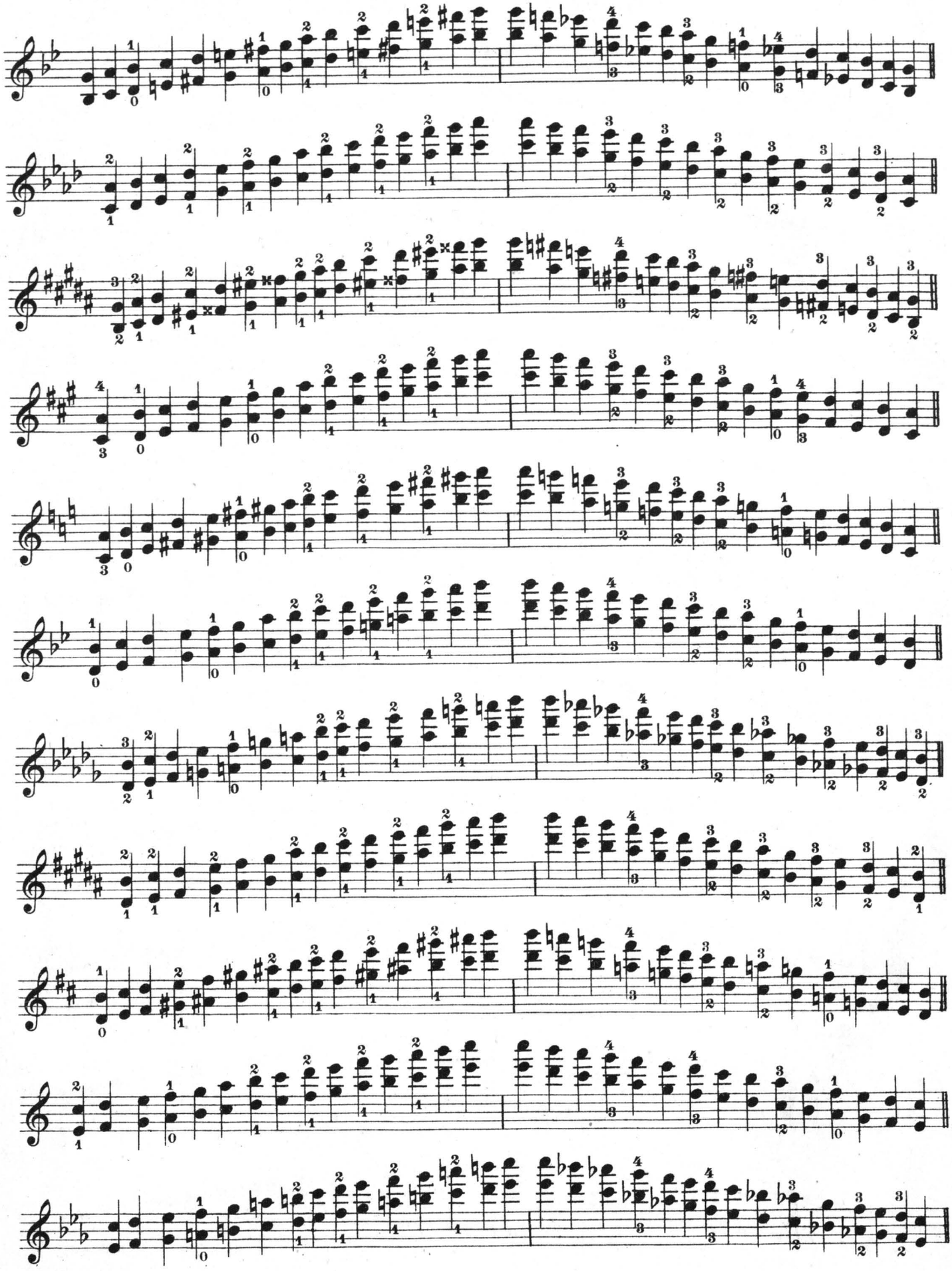


XI.

Scales in Sixths.

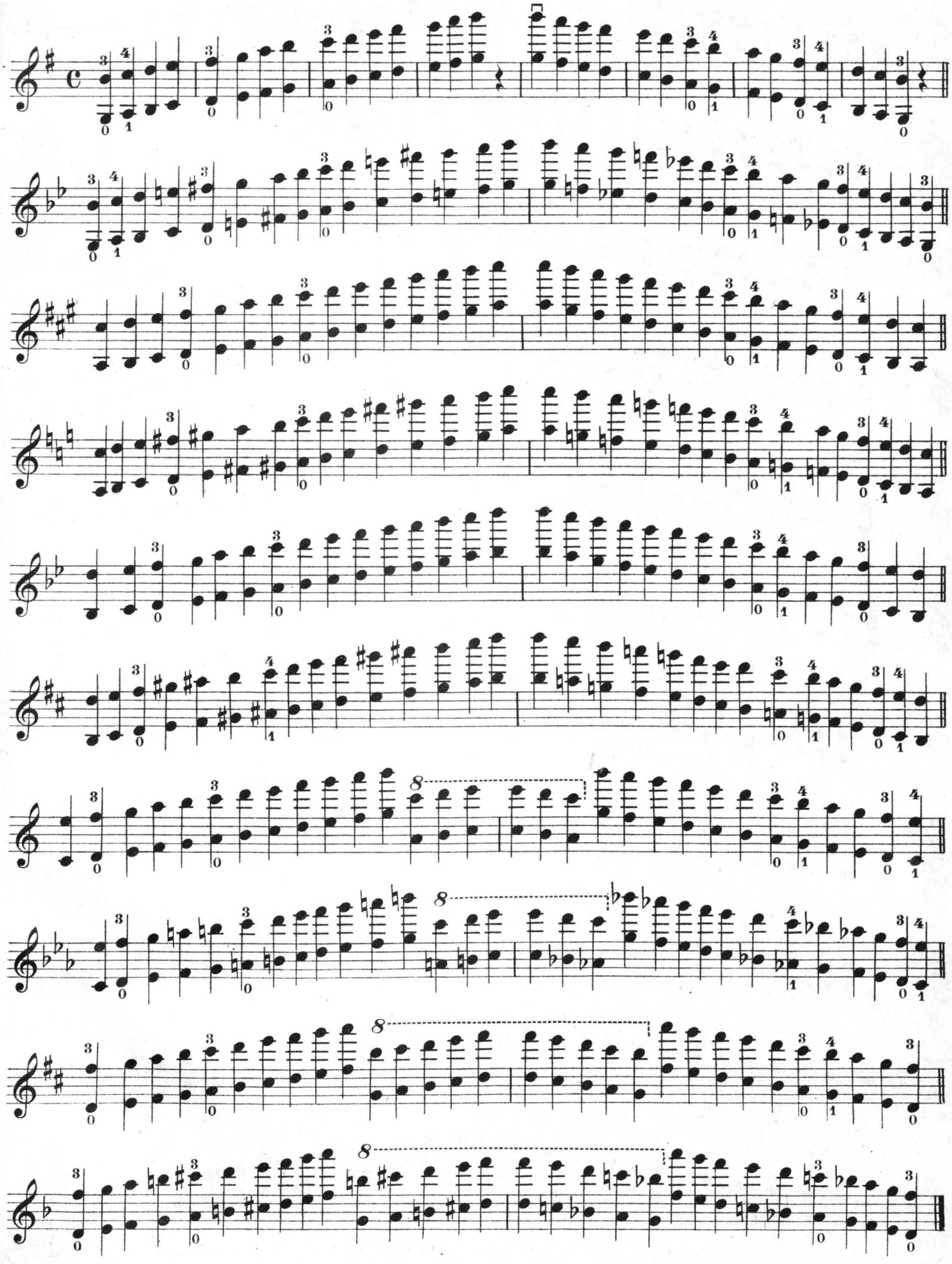
These should be studied according to the Model Examples given on Page 17 for the Octaves and Thirds.





XII

A few Scales in Tenths.



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