TABLE OF CONTENTS

Page

PREFACE 5

PART ONE

I THE MAJOR AND MINOR SCALES 6
- A) TWO–OCTAVE SCALE
- B) SHORTENED VERSION FOR BOWINGS using a 13-note scale pattern to accomodate bowing groups of 2,3,4,6,8 or 12 notes of different pitches. The use of 13 notes (octave and a sixth) always ensures ending the excercise on a down bow. (See page 30, paragraph 2)
- C) ONE–OCTAVE SCALE PLAYED ON ONE STRING (ex. sul G means to play the entire scale on the G string)

II ARPEGGIOS The chord progression used here is also found in the Sevcik and Flesch scale studies.

III TWO–OCTAVE CHROMATIC SCALE Generally, each note has a new finger for clarity.

IV ONE–OCTAVE SCALE AND ARPEGGIOS IN OCTAVES The bowings for double stops found on page 35 should provide a preface to the learning of this exercise and of those found in No. V below.

V ONE–OCTAVE SCALE
- A) IN THIRDS
- B) IN SIXTHS In all minor scale exercises, the harmonic minor form of the scale is used.

PART TWO

BOWING PATTERNS FOR SCALE STUDIES 30
Exercises of different types of bow strokes are shown with a simple definition following each. A more detailed analysis of how to perform these strokes may be found in method books devoted to violin playing and bowing styles. The bow strokes used are: détaché, legato, martelé, staccato, ricochet, collé, spiccato and sautillé.

COMBINATION BOWINGS 34
The spiccato, staccato, martelé, détaché and legato strokes are used. The type of stroke used may be determined by the tempo or may be the option of the player.

BOWINGS FOR ARPEGGIOS 35
Legato and détaché exercises are illustrated.

BOWINGS FOR DOUBLE STOPS 35
This section gives a routine for practicing double stops, which are found in No. IV and No. V in any of the scales.

PREFACE

"The foundation of violin technique is the scale." Jascha Heifetz

The purpose of this book is twofold: 1) to acquaint the violin student with two-octave major and minor scales, and 2) to demonstrate the basic bow strokes which may be applied to such scales. The Bowing Patterns found on page 30 may be applied to any of the scale exercises. A separate sheet for arpeggios and double stops is included on page 35. If, at this time, the double stops are too difficult for the student, omit them from the scale practice.

This book is geared to the intermediate level student. Young violinists may also take advantage of this material by using form Ib (octave and a sixth) of the scale which stays in first position for the majority of scales.

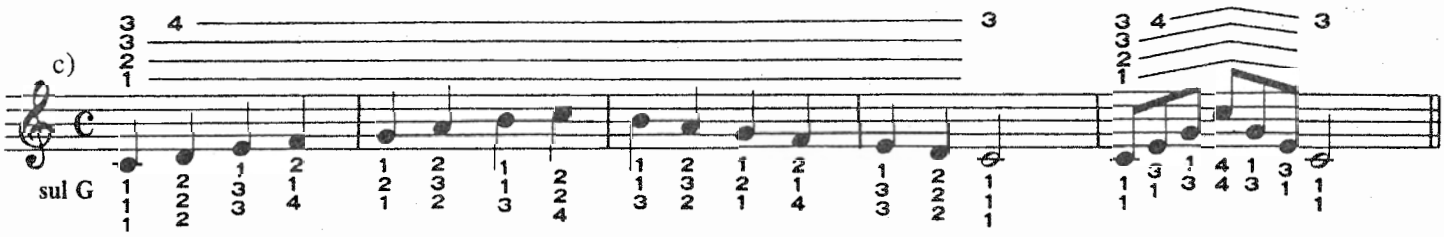
The scale on one string and preparatory double stop bowings will be a realistic, enjoyable challenge for beginning/intermediate students. Those who are not quite ready for three-octave scales will be able to prepare for more advanced skills by using these techniques.

NOTE

In the scale exercises, a maximum of two fingerings is used above and below the notes for easier reading. When there are two fingerings, either may be used. Fingerings in first and third position are used most often to coincide with the student's ability level.

For the scale on one string exercises, the finger pattern illustrated below may be applied to all such scales. On the top fingerings, use the same finger to shift up and down the scale and arpeggio. On the bottom fingerings, follow the given patterns.

(C major) Scale on one string



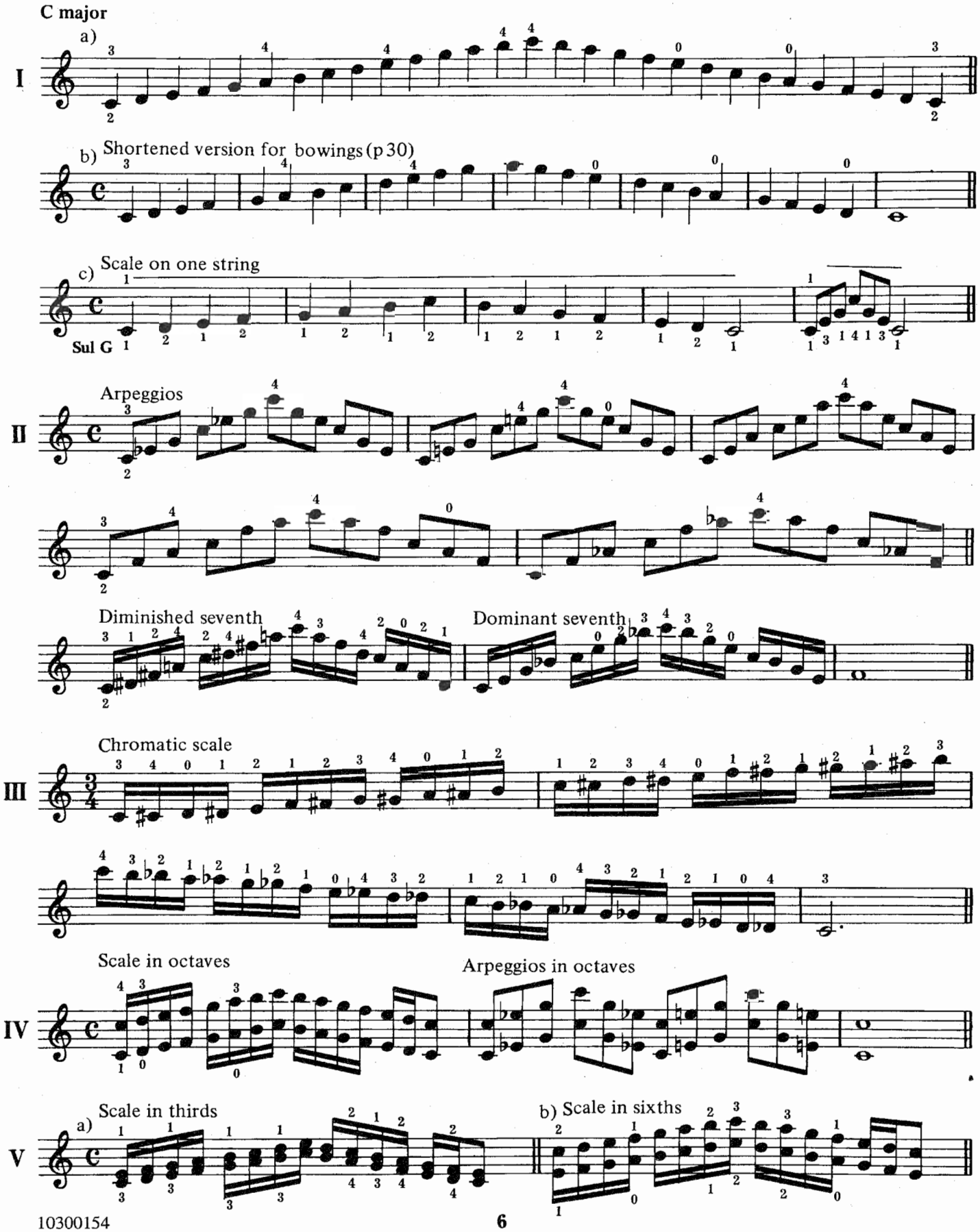
Roman Numerals found above or below the staff refer to string name.

I E String
II A String
III D String
IV G String

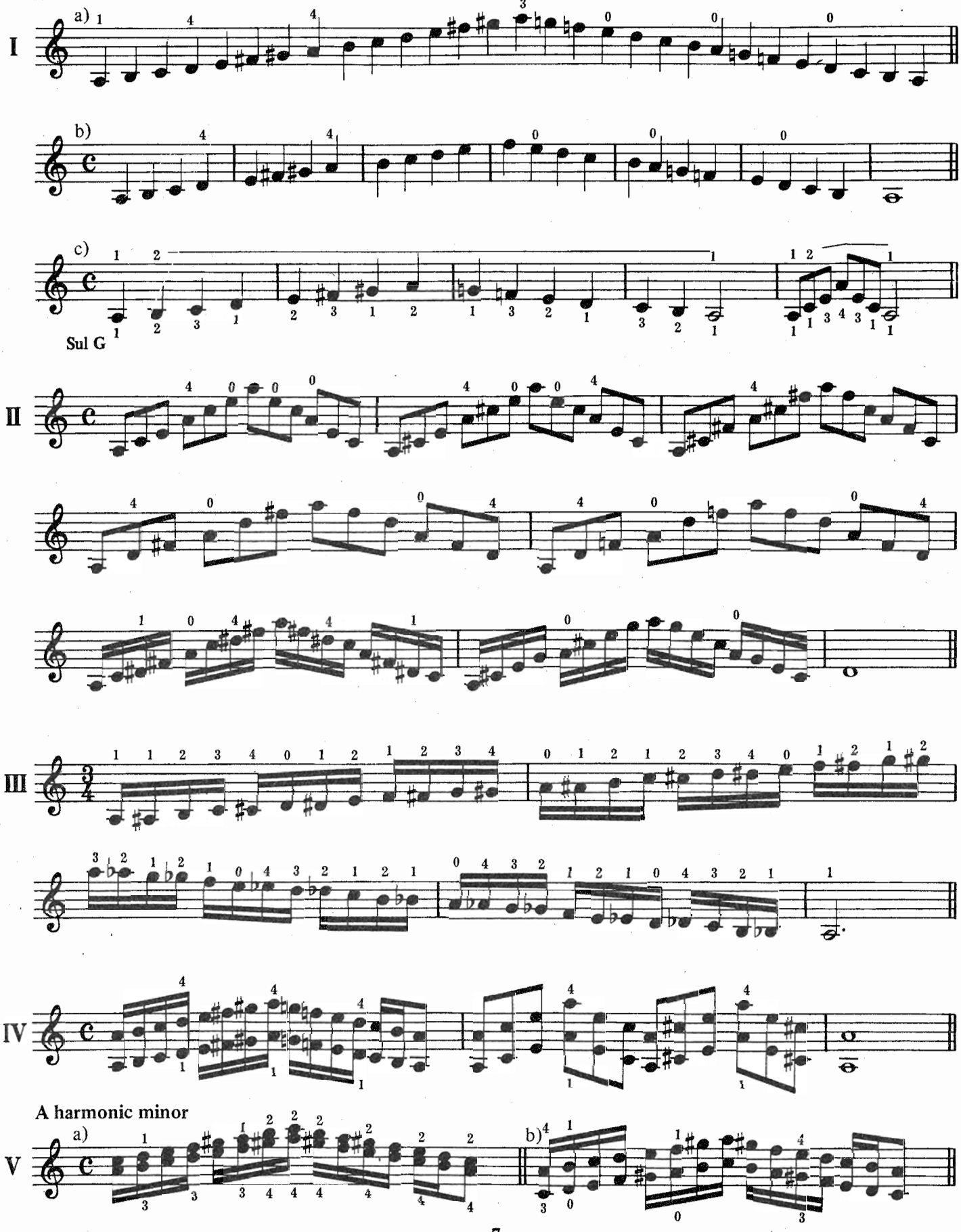
SUGGESTIONS FOR TEACHING

Use the easier keys for beginning/intermediate students and add the seventh chords and double stops as students are ready. The more difficult scale exercises may be assigned one measure at a time with simple bowings to establish a solid foundation of violin playing.

Part One: The Major And Minor Scales

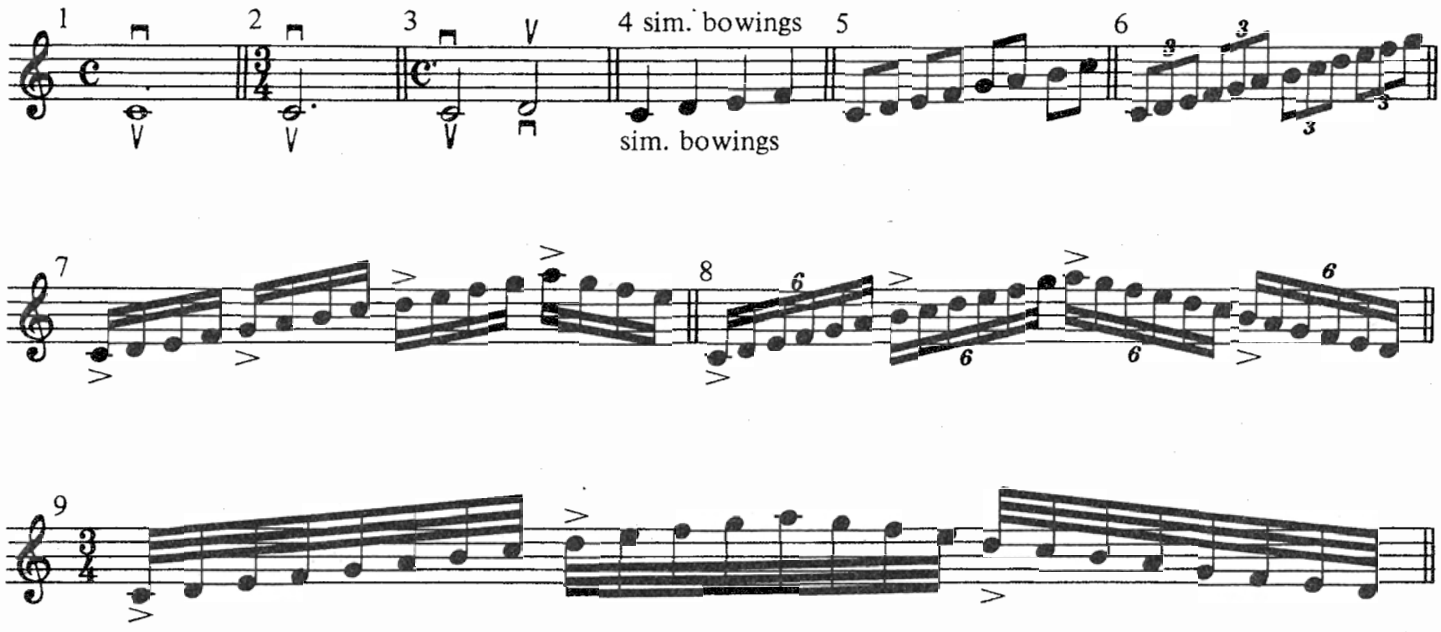


A melodic minor

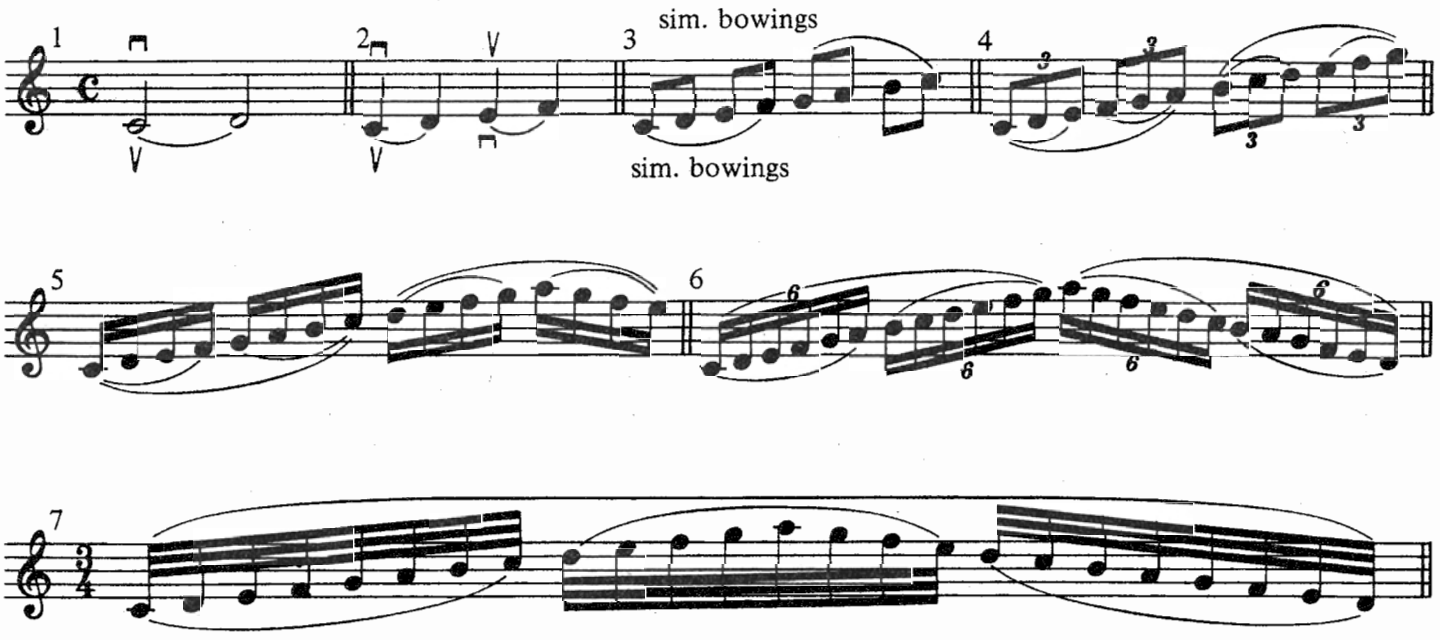


A harmonic minor

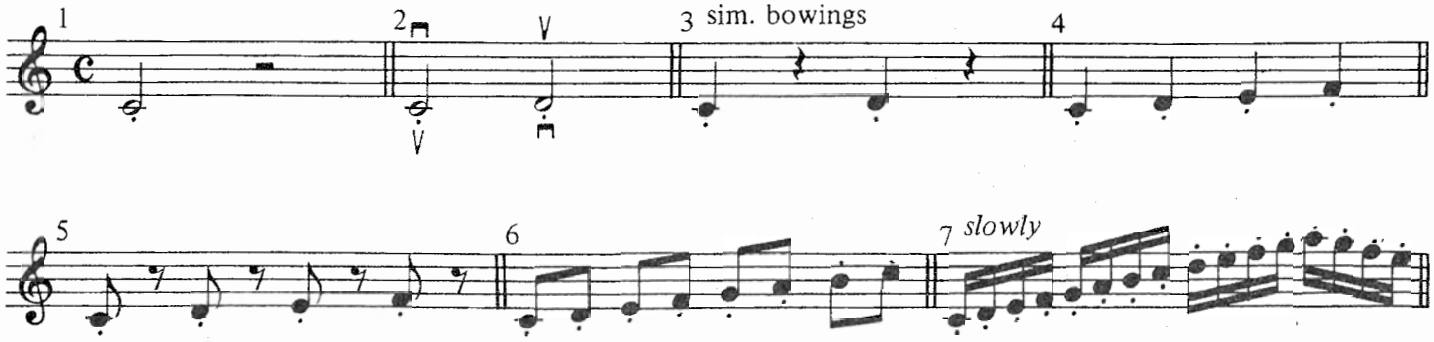
The détaché is a broad sustained stroke which uses separate bow changes. Play in all parts of the bow.



The legato stroke is a smooth connected stroke which slurs a given number of notes per bow. This generally uses the whole bow, but may be played in all parts of the bow.



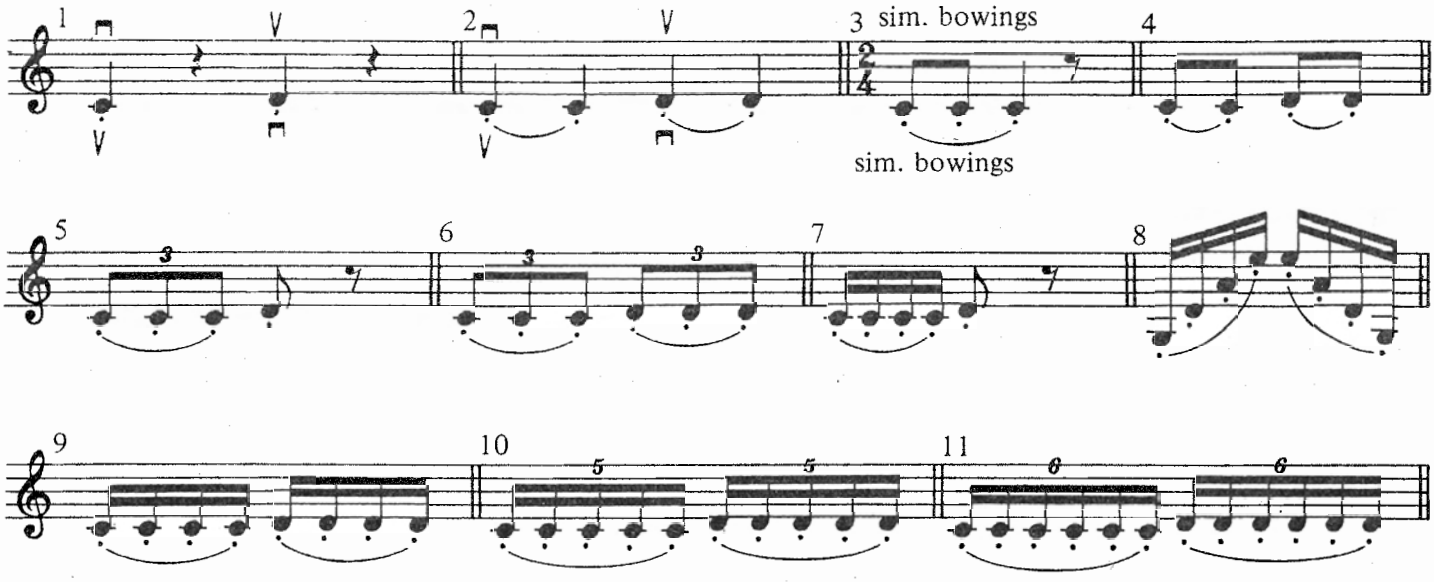
The martelé is an accented stroke with an attack and release for each note. Play in all parts of the bow.

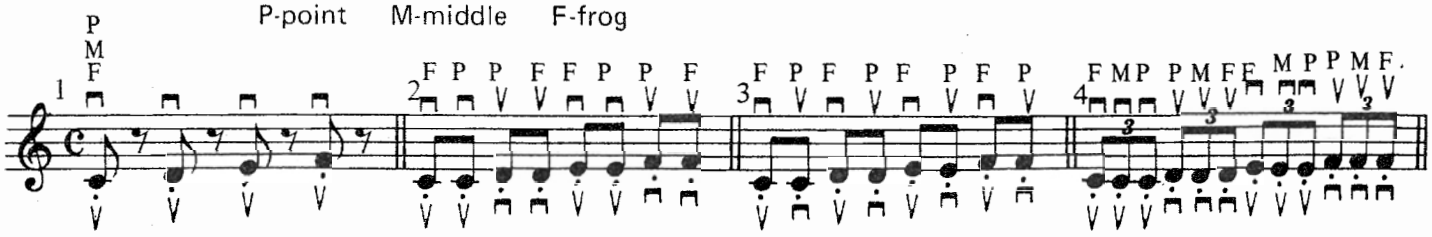


STACCATO and RICOCHET (both illustrated below)

The staccato stroke is a series of martelé strokes connected on one bow. Play the staccato in all parts of the bow.

The ricochet is a bouncing stroke initiated by the bow being thrown onto the string causing the notes to jump rapidly due to the natural spring of the bow. Play in the upper third of the bow. It is much easier to play on the ⊓ bow.



The collé is a short accented stroke starting with the bow placed on the string. The note is attacked and immediately released by lifting the bow off the string. The collé should be played in all parts of the bow.

P-point M-middle F-frog