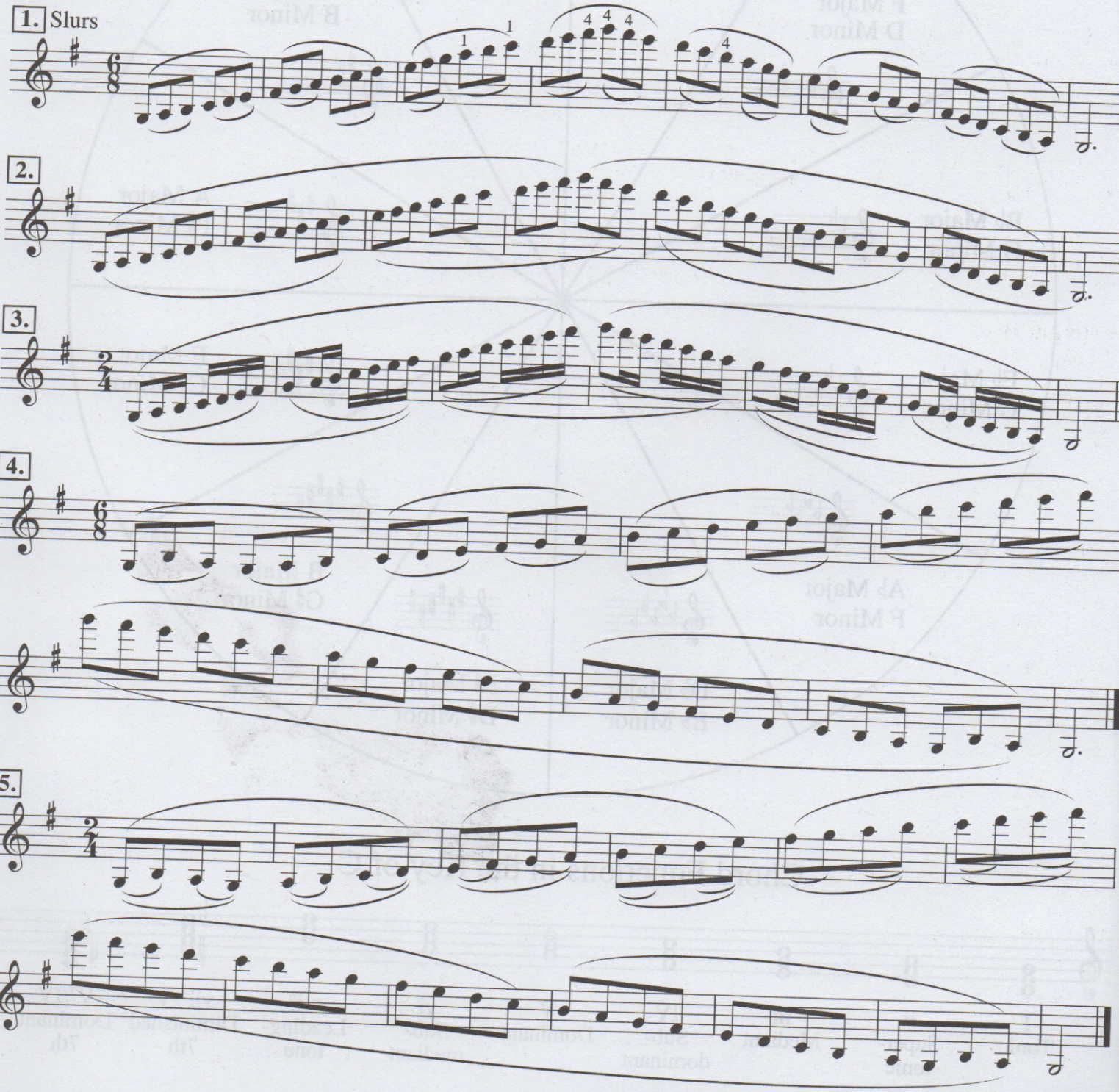
Practice Suggestions for Scales and Arpeggios

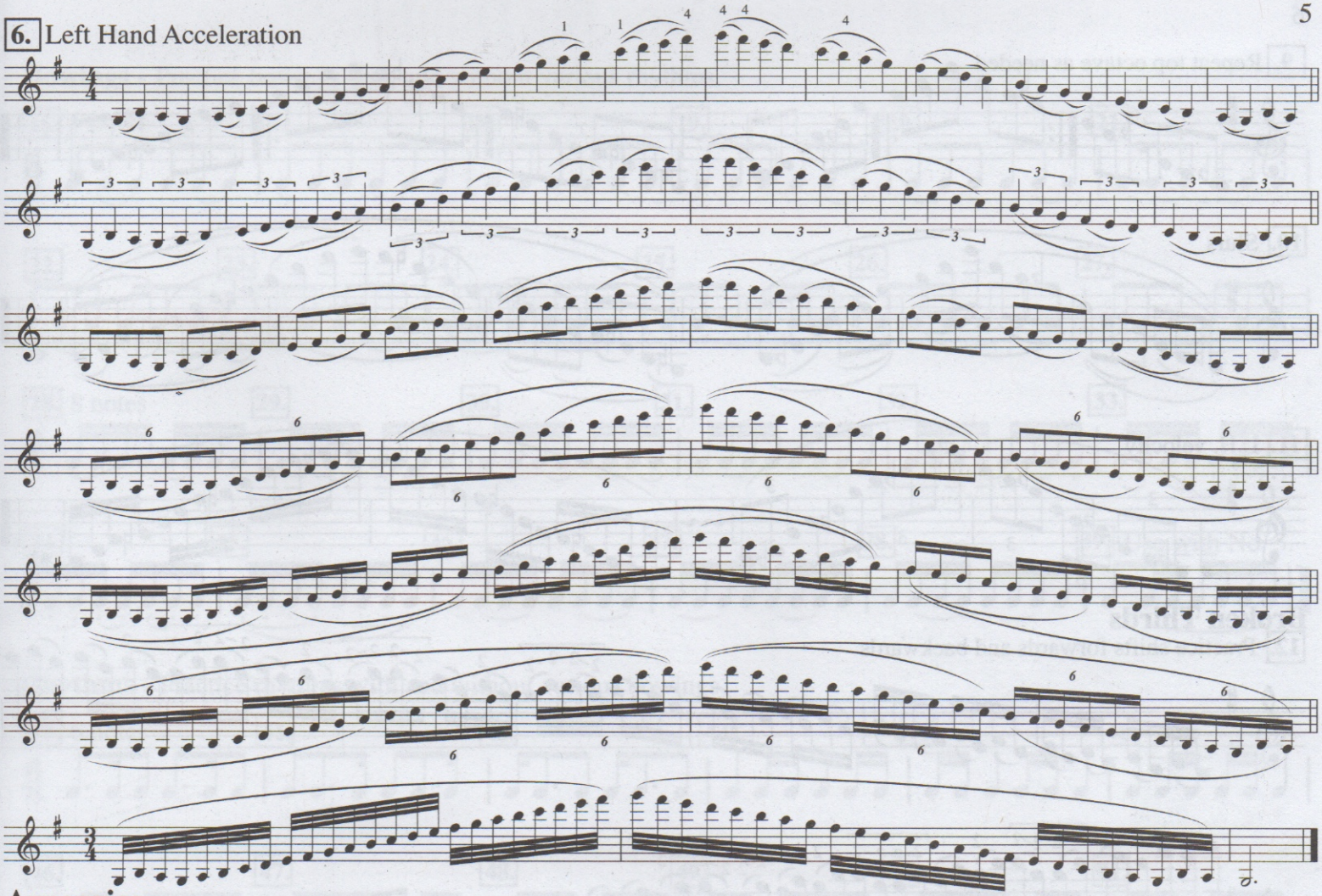
The practice of scales need never be monotonous! Bowings and rhythms may be combined in dozens of different w in the practice of scales and arpeggios. The bowings and rhythmic variants shown here may be applied to the passage work in the violinist's repertoire to develop and improve evenness, clarity, agility, speed and intonation. C a few basic bowings and rhythms are suggested here. The more notes played in one bow, the faster the tempo must but never at the expense of accurate intonation. Imaginative combinations of these examples starting on b down-bow and up-bow will produce endless variety.

The scales and seven arpeggio routine found in this book are based on the scale systems of Otokar Sevcik and C Flesch. The upper fingerings in the scales and arpeggios have been passed down through several generations teachers and students from the famous Belgian violinist, Eugène Ysaÿe. In Ysaÿe's system, the bow crosses the strin first, then the left hand shifts on the E string. In the lower fingerings, the first shift occurs on the D or A string. So t the bow arm leads smoothly to the new string, open strings are usually used on the ascending scale and fourth fing on the descending. There are numerous ways to play scales, arpeggios and double-stops, however, and teachers a students should feel free to employ various fingering systems. Each practice suggestion is shown in the key of G a should be transposed into all keys.

Scales

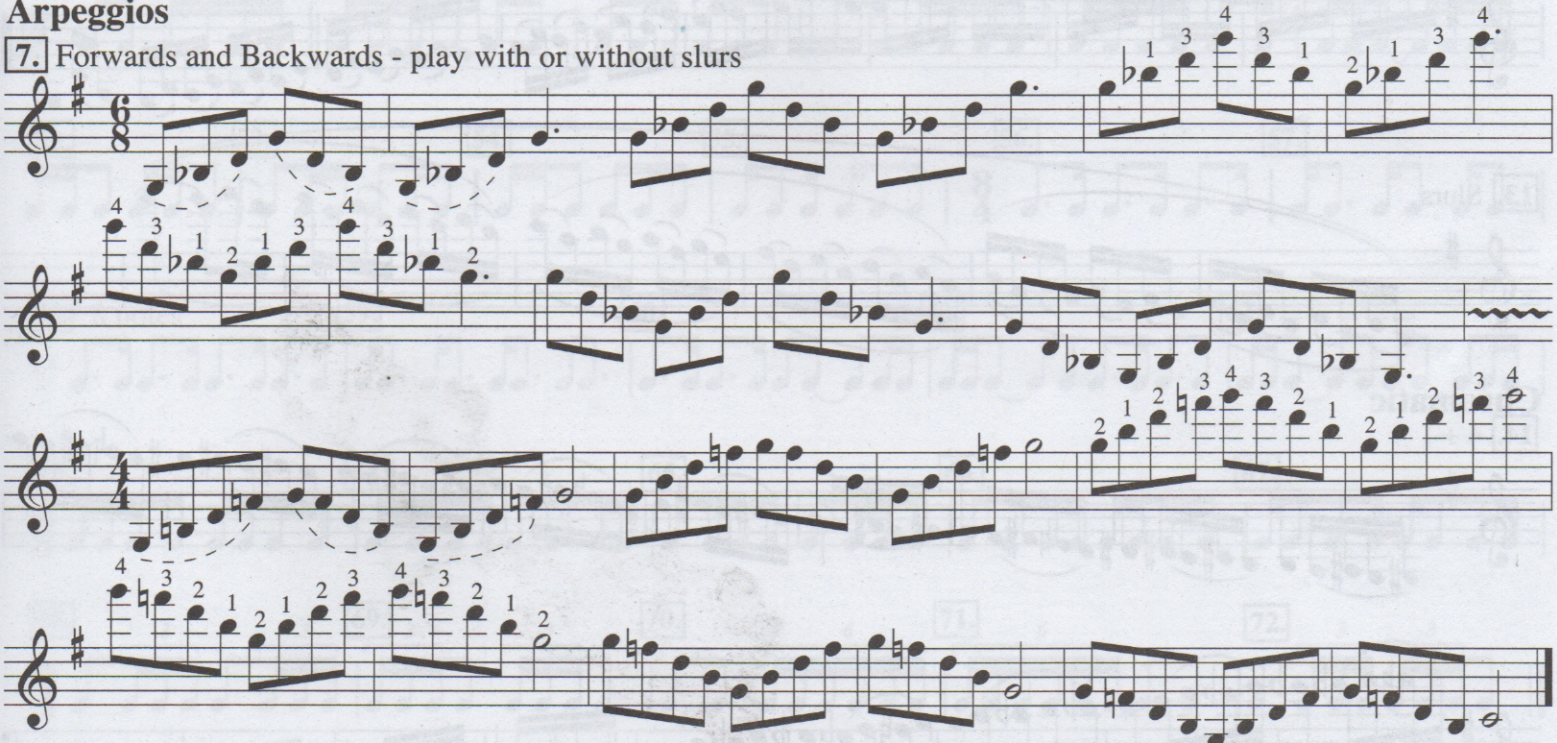


6. Left Hand Acceleration



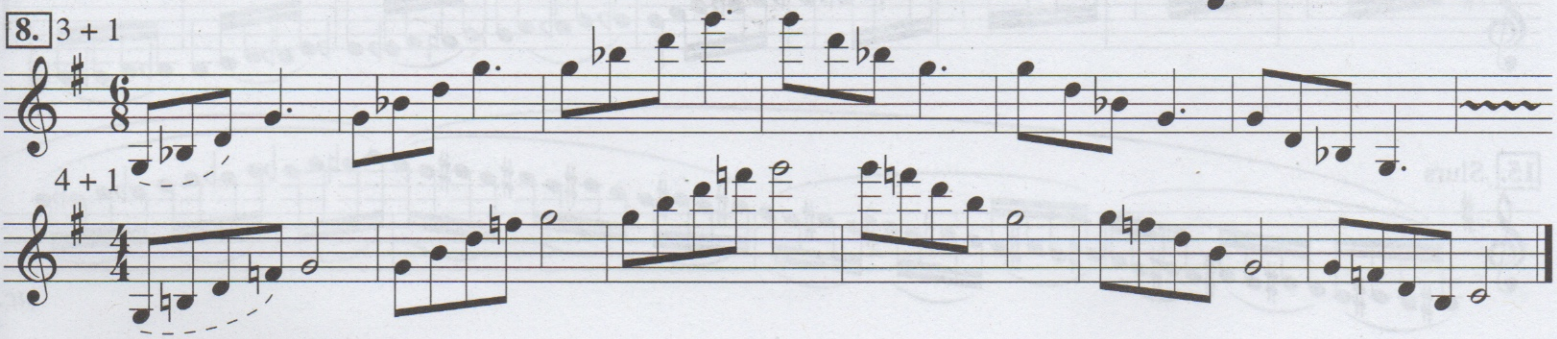
Arpeggios

7. Forwards and Backwards - play with or without slurs

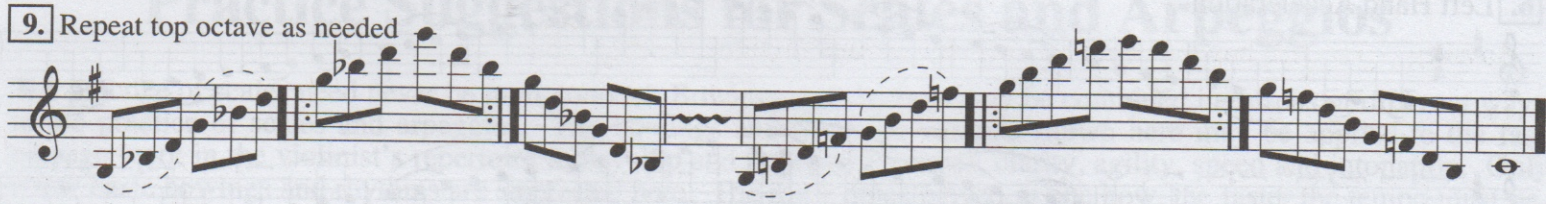


8. 3 + 1

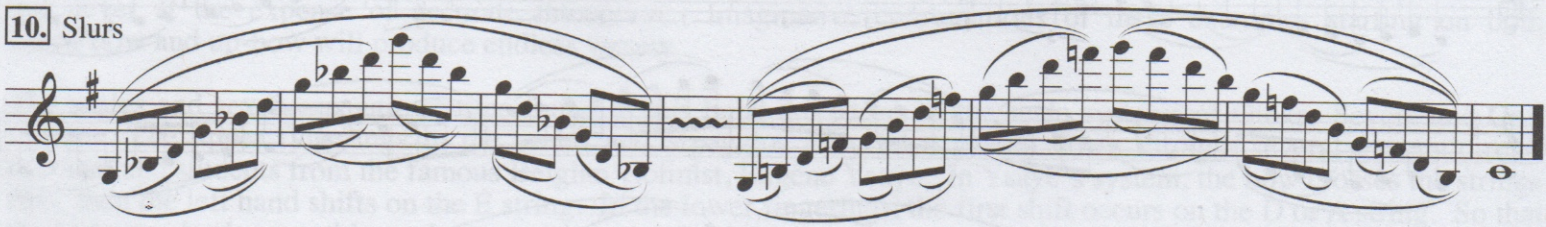
4 + 1



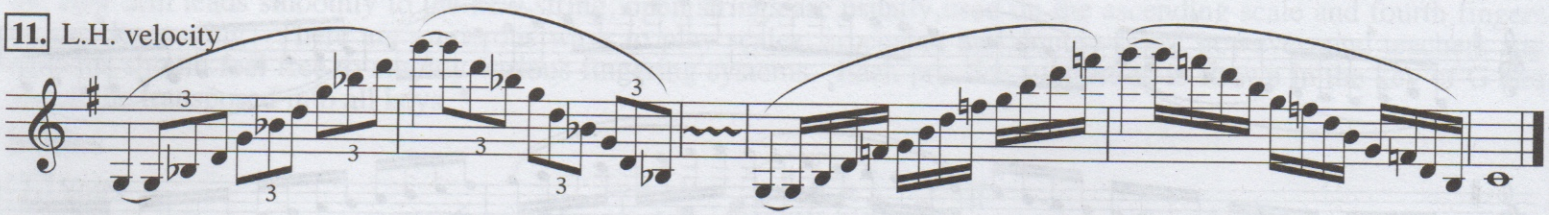
9. Repeat top octave as needed



10. Slurs

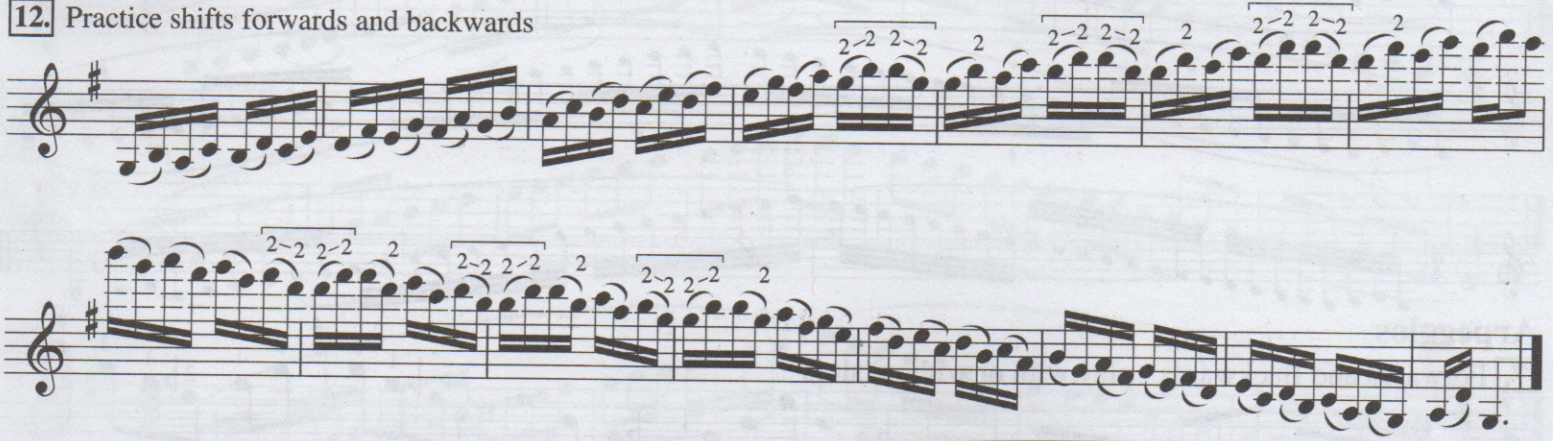


11. L.H. velocity

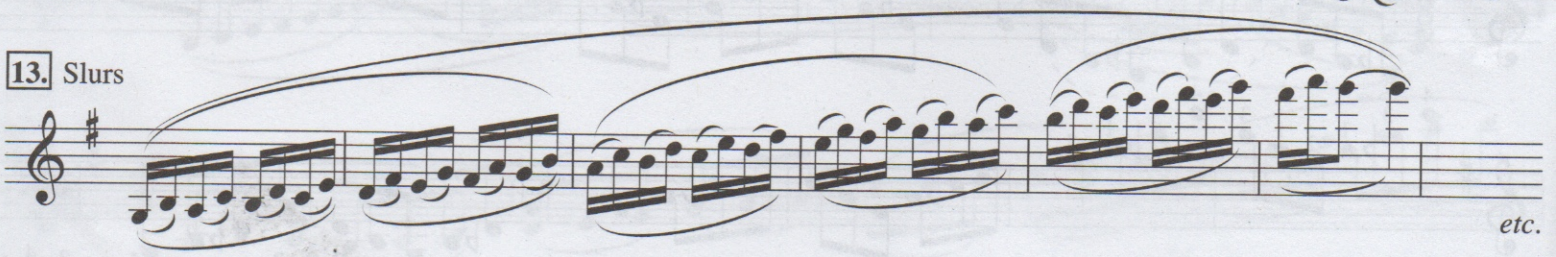


Broken Thirds

12. Practice shifts forwards and backwards



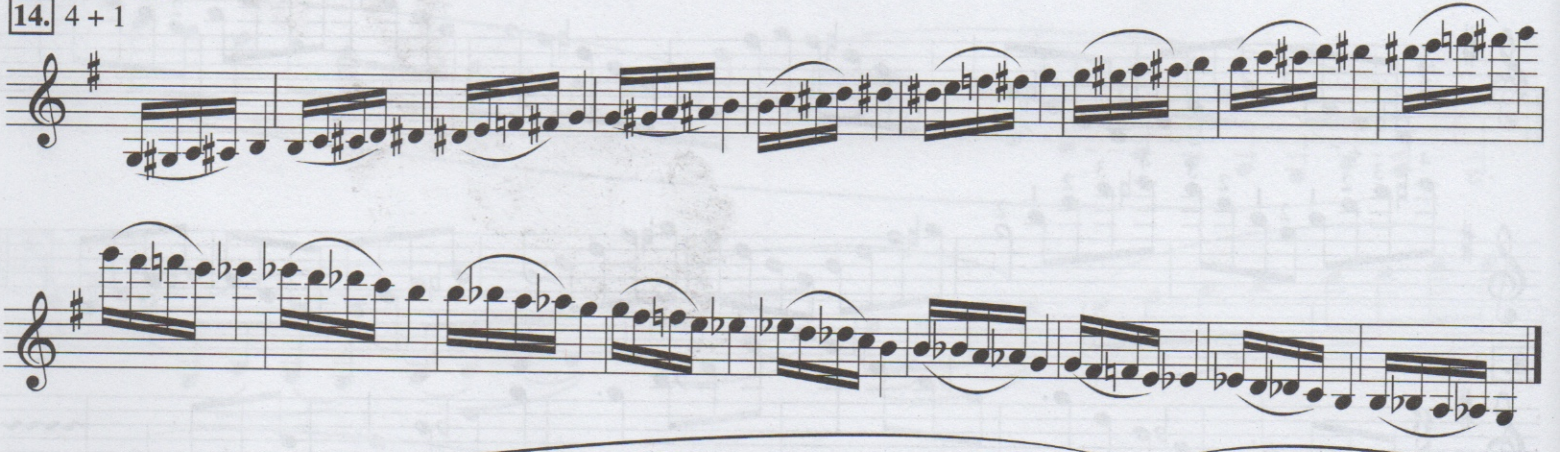
13. Slurs



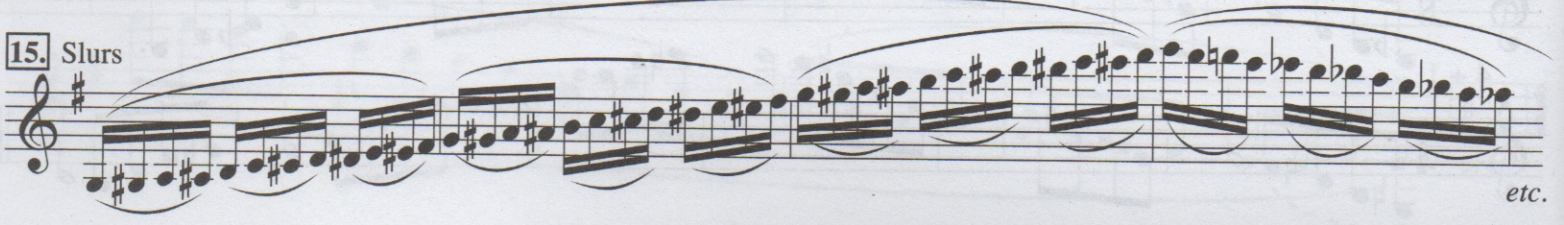
etc.

Chromatic

14. 4 + 1

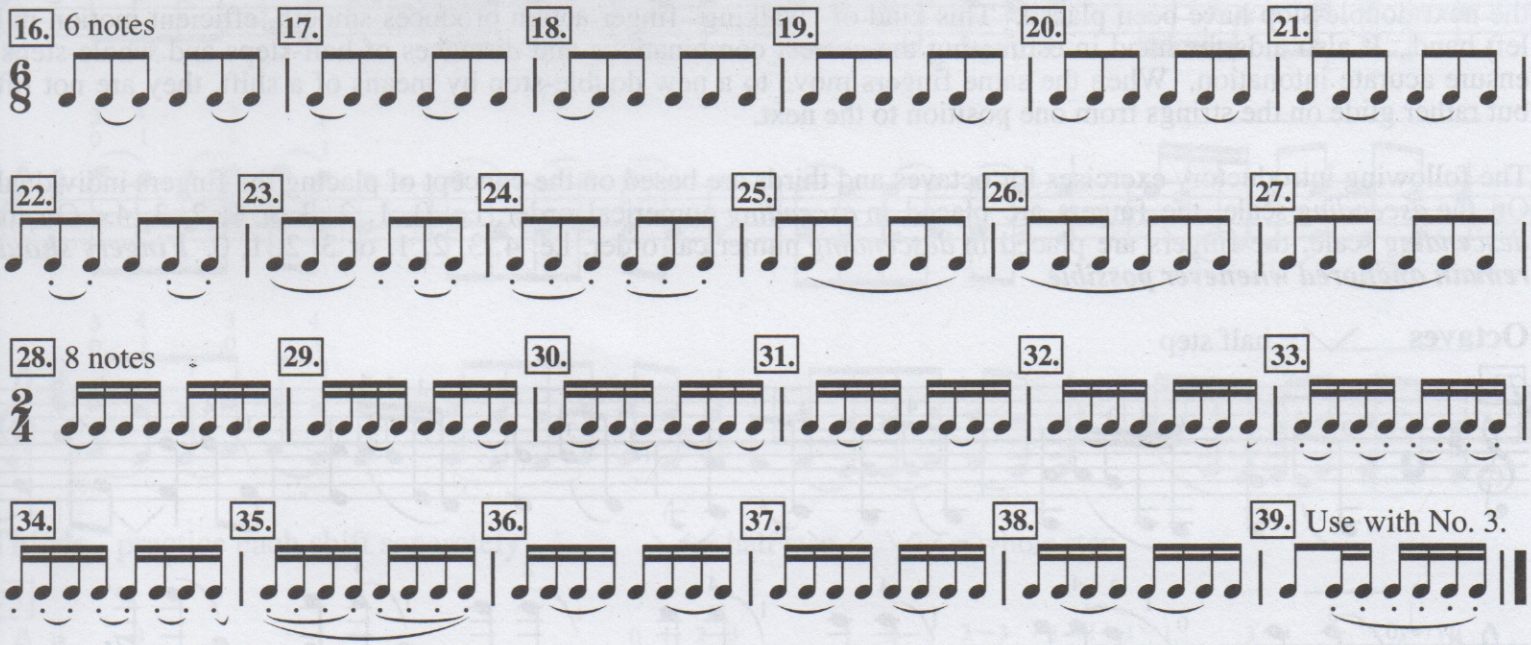
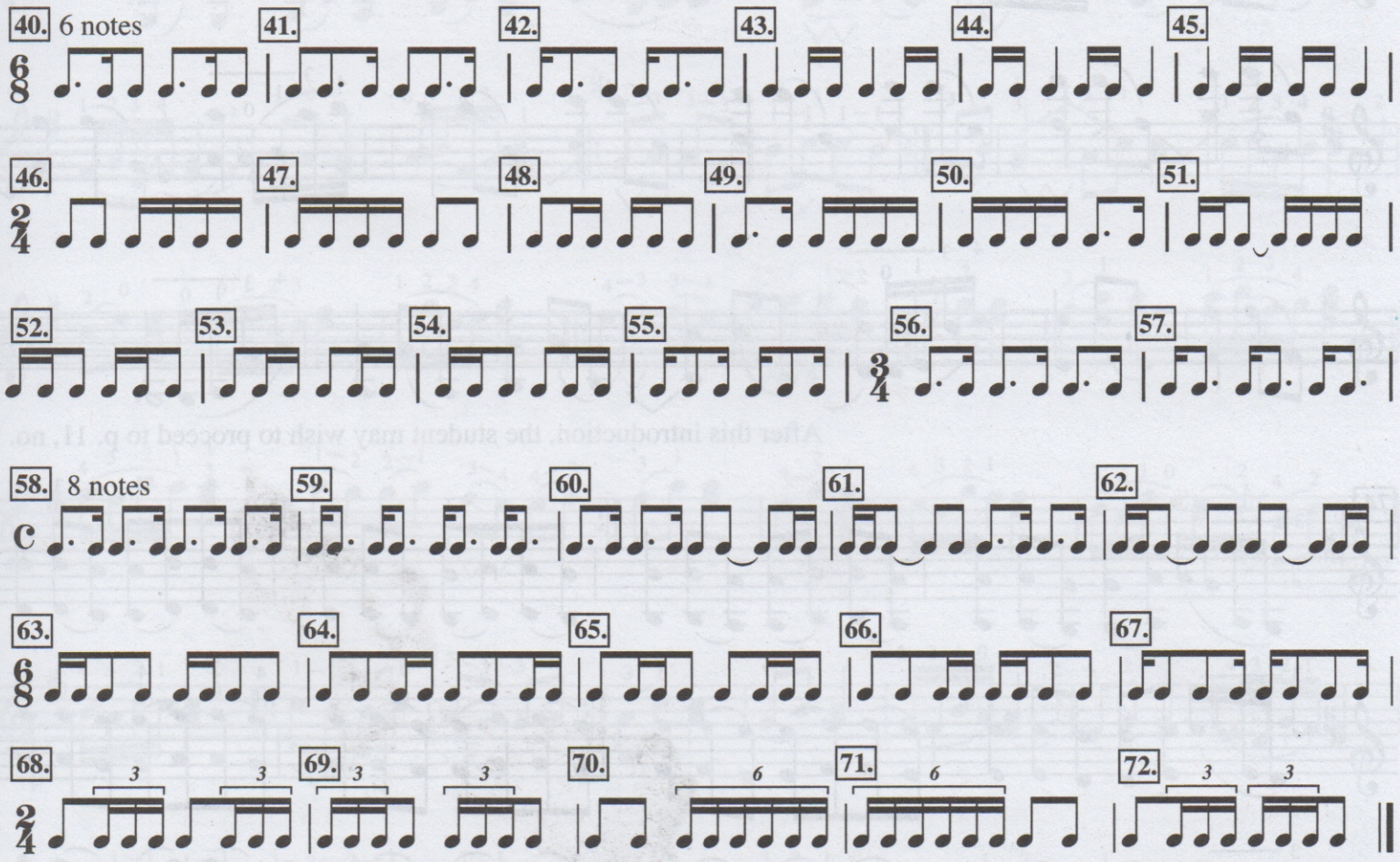


15. Slurs



etc.

Bowings - Practice bowings with and without various rhythms.



Rhythms - Practice rhythms with and without various bowings.