

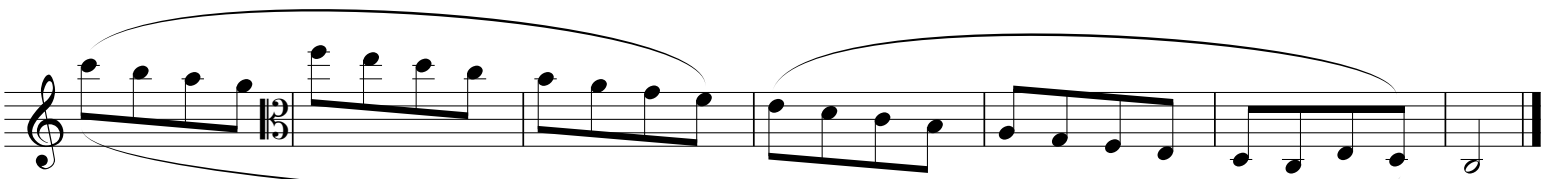
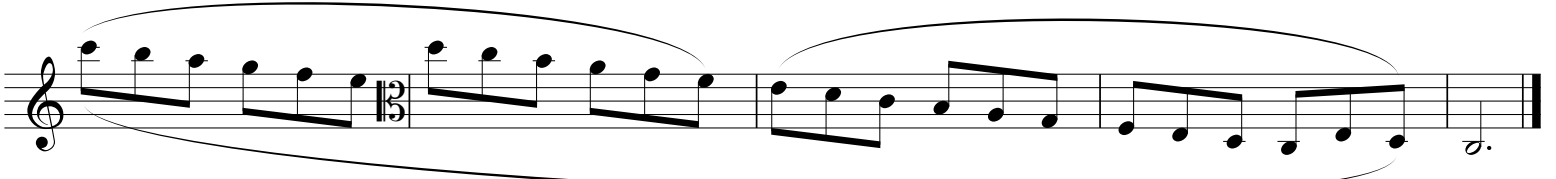
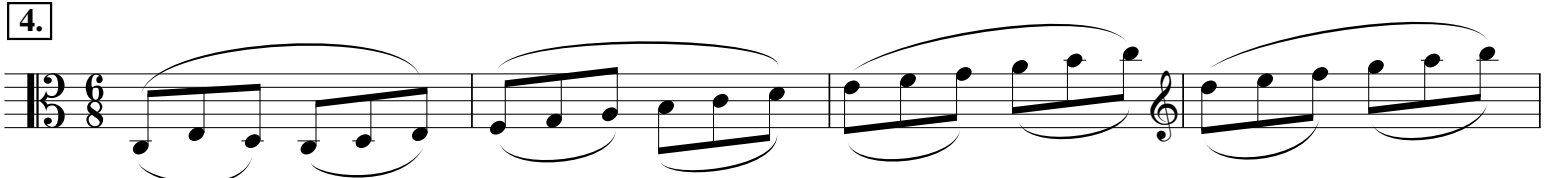
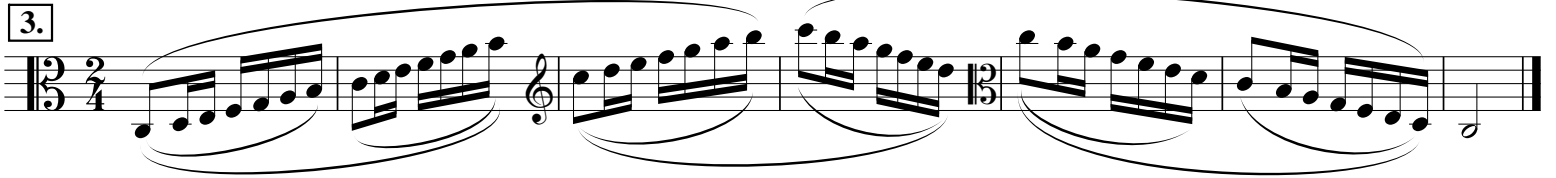
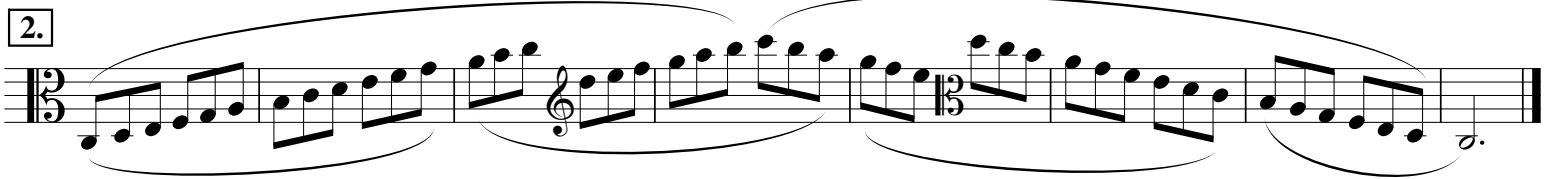
Practice Suggestions for Scales and Arpeggios

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

The scales and seven arpeggio routine found in this book are based on the violin scale systems of Otokar Sevcik and Carl Flesch and are adapted here for viola. The upper fingerings in the scales have been passed down through several generations of teachers and students from the famous Belgian violinist, Eugène Ysaÿe. In Ysaÿe's system, the bow crosses the strings first, then the left hand shifts on the highest string. To avoid crossing strings on the 1/2 step for viola, the lower fingerings begin on 1st finger. In the last five keys, a third fingering begins on the G string instead of the C. Violists may wish to circle their preferred fingerings to avoid confusion. So that the bow arm leads smoothly to the new string, open strings are usually used on the ascending scale and fourth fingers on the descending. There are numerous ways to play scales, arpeggios and double-stops, however, and teachers and students should feel free to employ various fingering systems. Each practice suggestion is shown in the key of C and should be transposed into all keys.

Scales

1. Slurs



Key of E \flat

Major

Major scale in E \flat major, 6/8 time signature. The scale is shown in both bass and treble clefs. Fingerings are indicated by numbers 1-4 above or below notes.

Melodic Minor

Melodic Minor scale in E \flat major, 6/8 time signature. The scale is shown in both bass and treble clefs. Fingerings are indicated by numbers 1-4 above or below notes.

Harmonic Minor

Harmonic Minor scale in E \flat major, 6/8 time signature. The scale is shown in both bass and treble clefs. Fingerings are indicated by numbers 1-4 above or below notes.

Continuation of the Harmonic Minor scale in E \flat major, 6/8 time signature. The scale is shown in both bass and treble clefs. Fingerings are indicated by numbers 1-4 above or below notes.

Tonic Minor

Tonic Minor scale in E \flat major, 6/8 time signature. The scale is shown in both bass and treble clefs. Fingerings are indicated by numbers 1-4 above or below notes.

Tonic Major

Tonic Major scale in E \flat major, 6/8 time signature. The scale is shown in both bass and treble clefs. Fingerings are indicated by numbers 1-4 above or below notes.

Sub-median

Sub-median scale in E \flat major, 6/8 time signature. The scale is shown in both bass and treble clefs. Fingerings are indicated by numbers 1-4 above or below notes.

Sub-dominant Major

Sub-dominant Major scale in E \flat major, 6/8 time signature. The scale is shown in both bass and treble clefs. Fingerings are indicated by numbers 1-4 above or below notes.

Sub-dominant Minor

Sub-dominant Minor scale in E \flat major, 6/8 time signature. The scale is shown in both bass and treble clefs. Fingerings are indicated by numbers 1-4 above or below notes.

Diminished 7th

Diminished 7th scale in E \flat major, 4/4 time signature. The scale is shown in both bass and treble clefs. Fingerings are indicated by numbers 1-4 above or below notes.

Dominant 7th

Dominant 7th scale in E \flat major, 4/4 time signature. The scale is shown in both bass and treble clefs. Fingerings are indicated by numbers 1-4 above or below notes.