Carl Flesch

Scale-System

Scale Exercises
in All Major and Minor Keys
for
Daily Study

Adapted for the
Viola

by
Charlotte Karmen

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'FOREWORD'

Until comparatively recent times very little had been written for the viola as a solo instrument. Our contemporary composers have done a great deal to remedy this situation. Bax, Berezowsky, Bliss, Bloch, Delius, Hindemith, Honegger, Milhaud, Vaughan Williams, Walton and many others have contributed important sonatas, suites and concertos for the viola. Many new works are constantly being added.

This new literature has placed new demands upon the violist, who in the past found a place only as an orchestra or chamber music player.

Higher standards of technical perfection are required.

It therefore occurred to me that the "Scalesystem" published by the eminent pedagogue and violinist Carl Flesch, regarded as a standard work by violinists the world over, would be equally valuable to violists if translated into their medium.

I have undertaken this task with the encouragement of Professor Carl Flesch. The publishers and I hope that it will be found useful by performers and teachers of the viola.

Charlotte Karman

New York
October 1941
Long years of practical experience have strengthened my conviction that the "Scalesystem"* provides the best time-saving method of developing one's general technique.

To derive the maximum benefit from these studies it is essential that the following suggestions be observed:

I. This system of scales is comprised of exercises which are of service for both intonation and facility—therefore for perfecting the intonation they are to be practised slowly, for acquiring facility they are to be practised rapidly.

II. The scales should be studied in a different key every day so as to go through the entire book progressively.

III. The Harmonic form of the minor scales in double-stops is given preference over the Melodic form for the reason that it employs the important interval of the augmented second which is frequently neglected. On the other hand, the simple minor scales are presented in the melodic form and both varieties have been combined in the scales of broken thirds.

IV. To use the time at one's disposal for practising to the utmost advantage, the simple scales are combined with bowing exercises. The latter may be employed in a like manner in conjunction with the double-stop scales, especially when the intervals are played broken. viz:—

V. It is suggested that the student add various dynamics to the scales and chord progressions, viz:—

VI. A few exercises in harmonics are added at the end of each scale group. This form of technique is somewhat neglected by many viola players and these exercises are added to assist in equipping the student with material that will be essential in his future work.

VII. The customary marks are employed in indicating the use of the bow, viz:

- W.B.—whole bow
- H.B.—half-bow
- M.—middle bow
- P.—the tip (point)
- Fr.—the nut (frog)

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*I am using the word "System" here for want of a better one and against my inclination. It is merely meant to denote a practically tested form and not by any means a rigid, unelastic method of practising, which is always inimical to genuine artistic delivery. The prerequisite of true artistry is entire freedom from all and every kind of "System."
A Minor
F Major

IV Déchité

W.B. P

W.B. Fr.

FR.

(F

D
D Minor

IV Detachable

W.B. FR.

1

2

3

4

W.B. FR.

III

2

3

1

W.B. FR.

II

2

3

1

W.B. FR.

I

2

3

1

W.B. FR.

Franz Liszt

N370-112
Bb Major
C Minor
Ab Major
F Minor
Bb Minor
Eb Minor
E Major

1. \( \text{staccato volant} \)

2. III

II
A Major

IV \( F \) to \( P \)

III

II

I
F# Minor
D Major

p stacc.

1

III

II

(3)

III

(3)
E Minor