No. 21

Scale Studies in Double Stops for Violin

by

ALEXANDER BLOCH

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Scale Studies
in Double Stops for Violin

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PART A

I. Thirds

The Scales are not to be played in their complete form until they have been practised in the various ways exemplified below.

C major

All major and harmonic minor scales are to be practised as follows:* 2 4

* It may be necessary at first to practise these exercises as follows:

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CC
20261-57
Melodic Minor Scales

are to be practised as demonstrated below.

A minor (melodic form) The scales are not to be played in their complete form until they have been practised as exemplified below.

2
* # is to be played in the repetition, # in progressing to the next measure.
A minor (Harmonic form) The harmonic minor scales are to be practised in the same manner as the major scales. See exercise 1 below.

For Numbers 2 to 11 see exercises to C major scale.
Scales in Thirds.

The following scales are to be practised in the same manner as the above examples.

C major

A minor (Melodic)

A minor (Harmonic)

F major *

D minor (Melodic) *

* In some instances it will be necessary to alter the progression of the first few measures in order that the rest of the exercise may conform to the examples given. The regular progression begins with the 1st and 3rd fingers in the first (or third) position; thus:

etc.
C major (to be practised as demonstrated below)

* It may be necessary at first to practise these exercises as follows:

20261-57
** This fingering is for Keys in which the open strings are not available.
A minor (Melodic form) to be practised as demonstrated below.
\* is to be played in the repetition, \*\* in progressing to the next measure.

\** This fingering is for keys in which the open strings are not available.
A minor (*Harmonic form*) to be practised in the same manner as the major scales.

(See exercise below.)

for No 2 to 11 see exercises to C Major Scale.
Scales in Sixths

The following scales are to be practised in the same manner as the above examples.

C major

A minor (*Melodic*)

A minor (*Harmonic*)

F major

D minor (*Melodic*) *

D minor (*Harmonic*) *

Bb major *

In some instances it will be necessary to alter the progression of the first few measures in order that the rest of the exercise may conform to the examples given. The regular progression begins with the 1st and 2nd fingers in the first (or third) position, thus:

\[ \text{\ldots etc} \]
III
Octaves

C major (to be practised as demonstrated below.)

* It may be necessary at first to practise these exercises as follows:
A minor (Melodic form) to be practised as demonstrated below.

*) This fingering is for keys in which the open strings are not available.

20261-57
A minor. (Harmonic form) to be practised in the same manner as the major scale. See exercise below.

For Nos 2 to 6 see exercises to C major scale.

* is to be played in the repetition; # in progressing to the next measure.
C major

The following scales are to be practised in the same manner as the above examples.

A minor (Melodic)

A minor (Harmonic)

F major

D minor (Melodic)

D minor (Harmonic)

Bb major

*) The fingered octave scales are to be studied in connection with section V. They are given here for convenience.
IV
Tenths

C major (to be practised as demonstrated below)

1

2

3

4

* It may be necessary at first to practise these exercises as follows:

20281-57
A minor (Melodic form) to be practised as demonstrated below.
* This fingering is for keys in which the open strings are not available.
A minor (Harmonic form) to be practised in the same manner as the major scales. See exercise below.

For Nos 2 to 6 see exercises to C major scale.

* ⁴ is to be played in the repetition, ³ in progressing to the next measure.
Scales in Tenths

The following scales are to be practised in the same manner as the above examples.

C major

A minor (Melodic)

A minor (Harmonic)

F major

D minor (Melodic)

D minor (Harmonic)

B♭ major
C major (to be practised as demonstrated below.)

* It may be necessary at first to practise these exercises as follows:
A minor (*Melodic form*) to be practised as demonstrated below.
* 1 is to be played in the repetition, 3 in progressing to the following measure.
A Minor (**Harmonic form**) to be practised in the same manner as the major scales. See exercise below.

For No's 2 to 11 see exercises to C major scale.

For scales in fingered Octaves see Section III, page 29 (Octave Scales).
PART B
VI Chromatic Scales

Chromatic Scales are not to be played in their complete form until they have been practised in the various ways exemplified below.

THIRDS

The following scale is to be practised as demonstrated below.

\[
\begin{align*}
&\text{\textbf{PART B}} \\
&\text{VI Chromatic Scales} \\
&\text{Chromatic Scales are not to be played in their complete form until they have been practised in the various ways exemplified below.} \\
&\text{THIRDS} \\
&\text{The following scale is to be practised as demonstrated below.}
\end{align*}
\]
This exercise is also to be practised on the other strings.

**SIXTHS**

The following scale is to be practised as demonstrated below.
OCTAVES

The following scale is to be practised as demonstrated below.
To be practised on other strings as well.

* This exercise with (4-1) fingering is given under "Glissando Chromatic Scales" (Section VII, page 58) “Octaves.”
The following scale is to be practised as demonstrated below.
VII

Glissando Chromatic Scales

Glissando Chromatic Scales are so difficult that some suggestions may be of value. The term Glissando is somewhat misleading for the reason that no slide should be noticeable. In this instance it simply means that the scale is executed with the same fingers throughout. Each double-stop should be heard as clearly as in an ordinary fingered scale.

The Glissando scale is executed by means of the vibrato—not of the hand, however, as ordinarily but of the forearm. The arm is held rather tense. In the ascending scale, the hand should be kept well away from the neck of the violin in order that it may move readily into the higher positions.

Glissando Chromatic Scales sound somewhat like staccato; and their manner of execution (with a tense arm) is analogous to the execution of staccato bowing.

It may be found helpful to practise these scales with each finger separately before attempting them in double-stops. In practising, accent each beat.

THIRDS

The following exercises written for the G and D strings are to be practised on the other strings as well.

The same exercise beginning in the 3rd position.
SIXTHS

The same exercise beginning in the 3rd position:

OCTAVES

The same exercise beginning in the 3rd position:

TENTHS

The same exercise beginning in the 3rd position:
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