THE BOSTON MUSIC COMPANY
EDITION

RITTER-STOESSEL

Scale and Chord Exercises

For the Violin

1.50

SCALE AND CHORD EXERCISES

FOR THE VIOLIN

By

E. W. RITTER

Revised and amplified

by

ALBERT STOESSEL

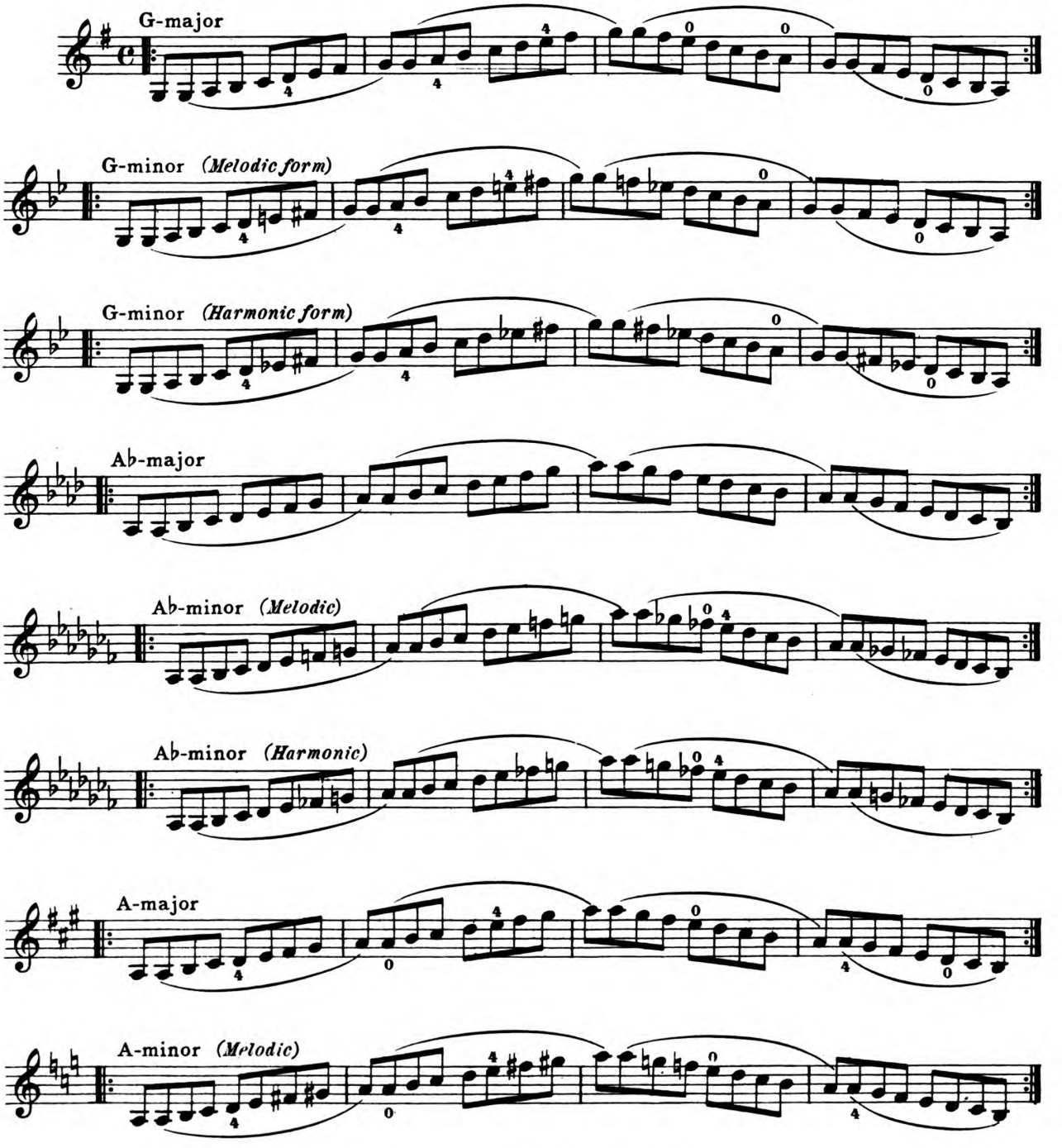
Boston, Massachusetts

THE BOSTON MUSIC COMPANY

I

Major and Minor Scales through Two Octaves
without change of position

E. W. RITTER
Revised by ALBERT STOESSEL



B. M. Co. 5191

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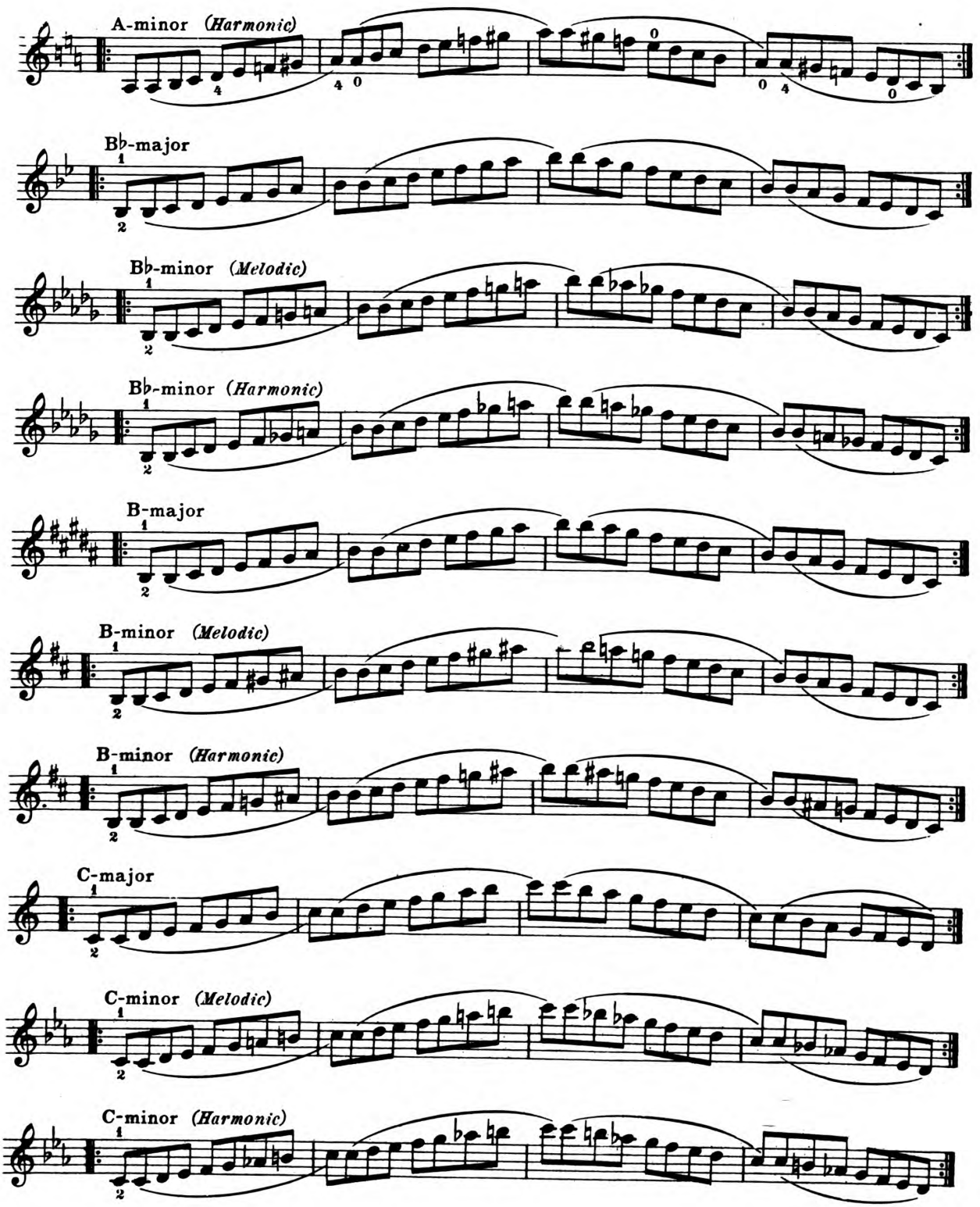
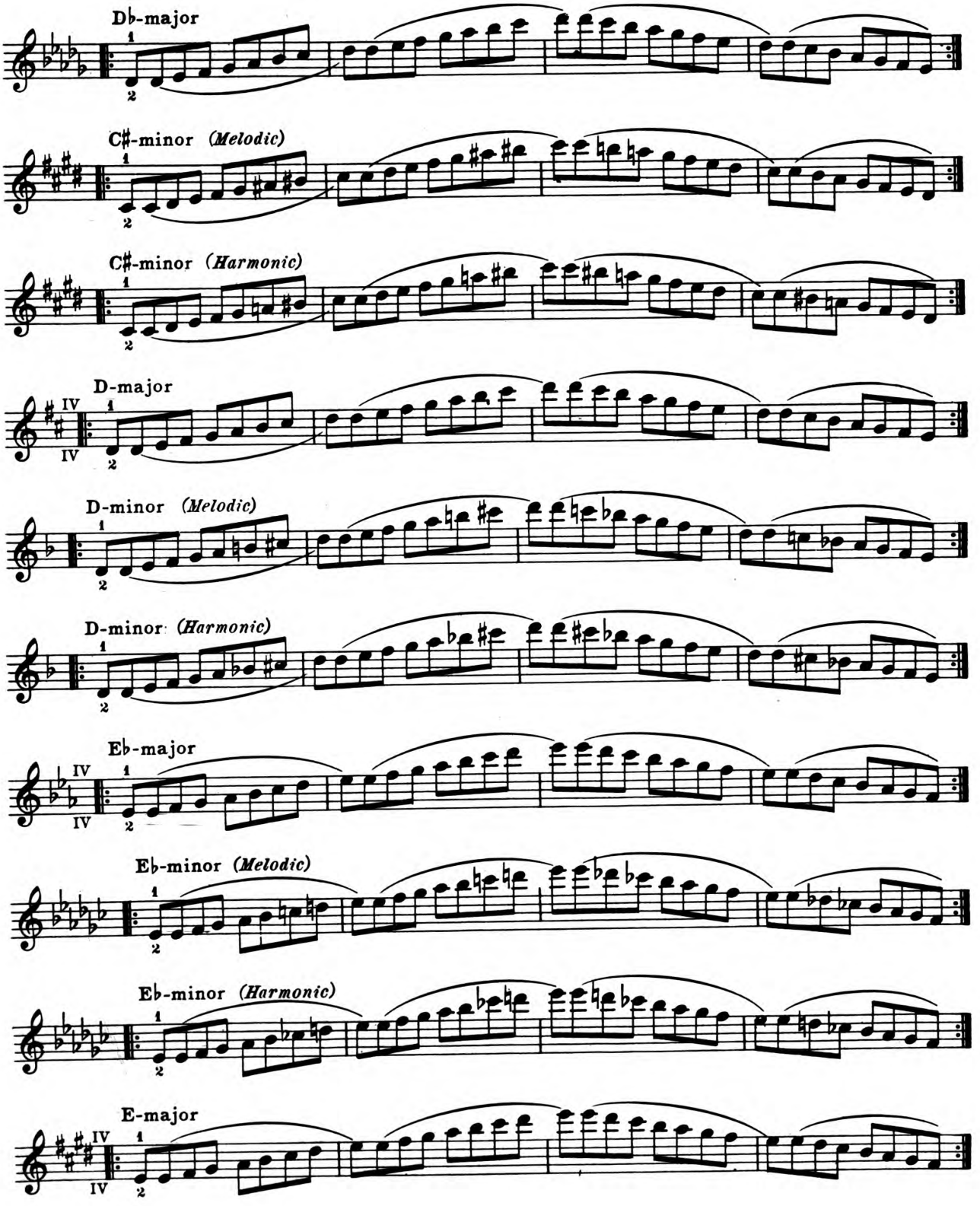
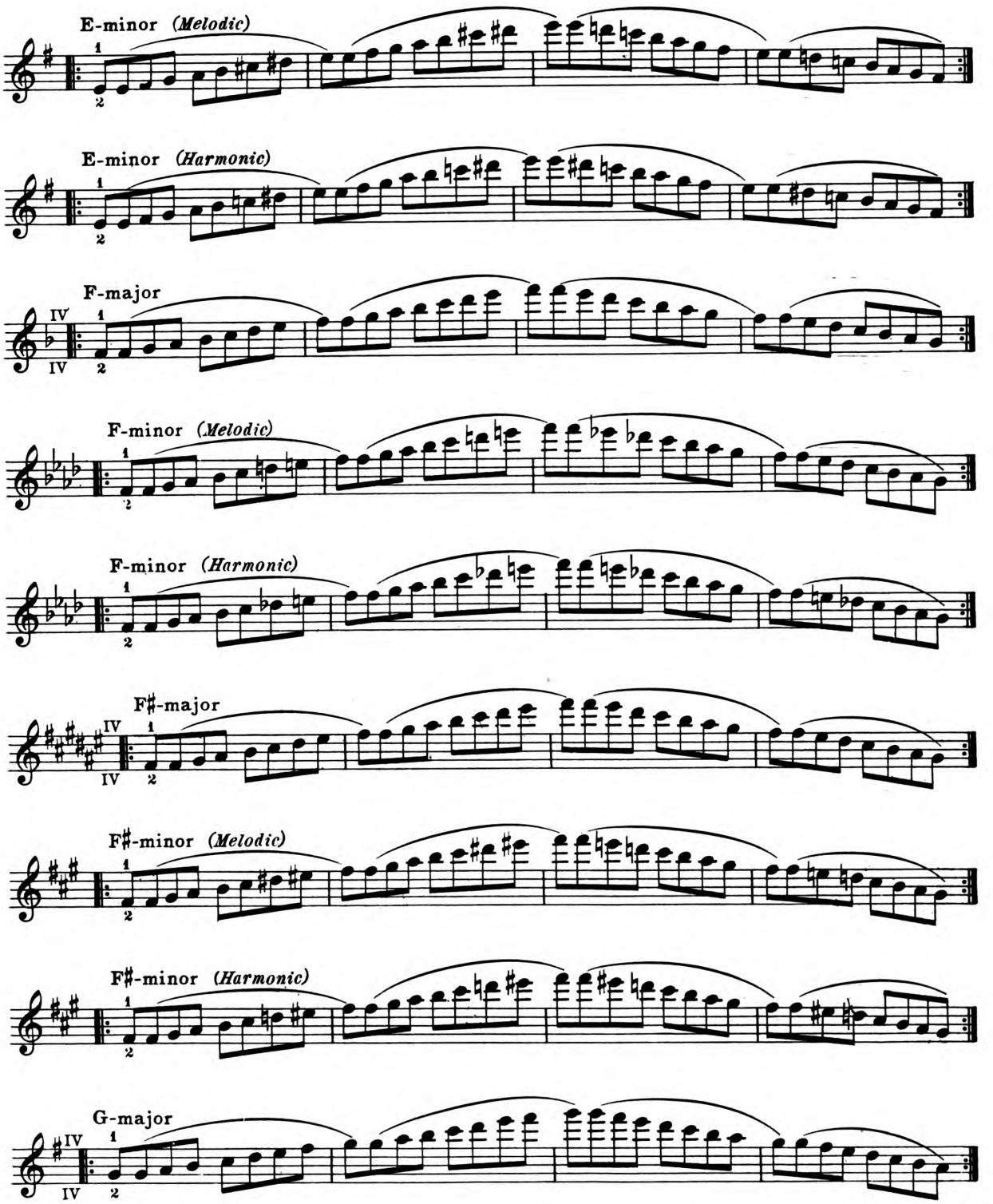
33
1917

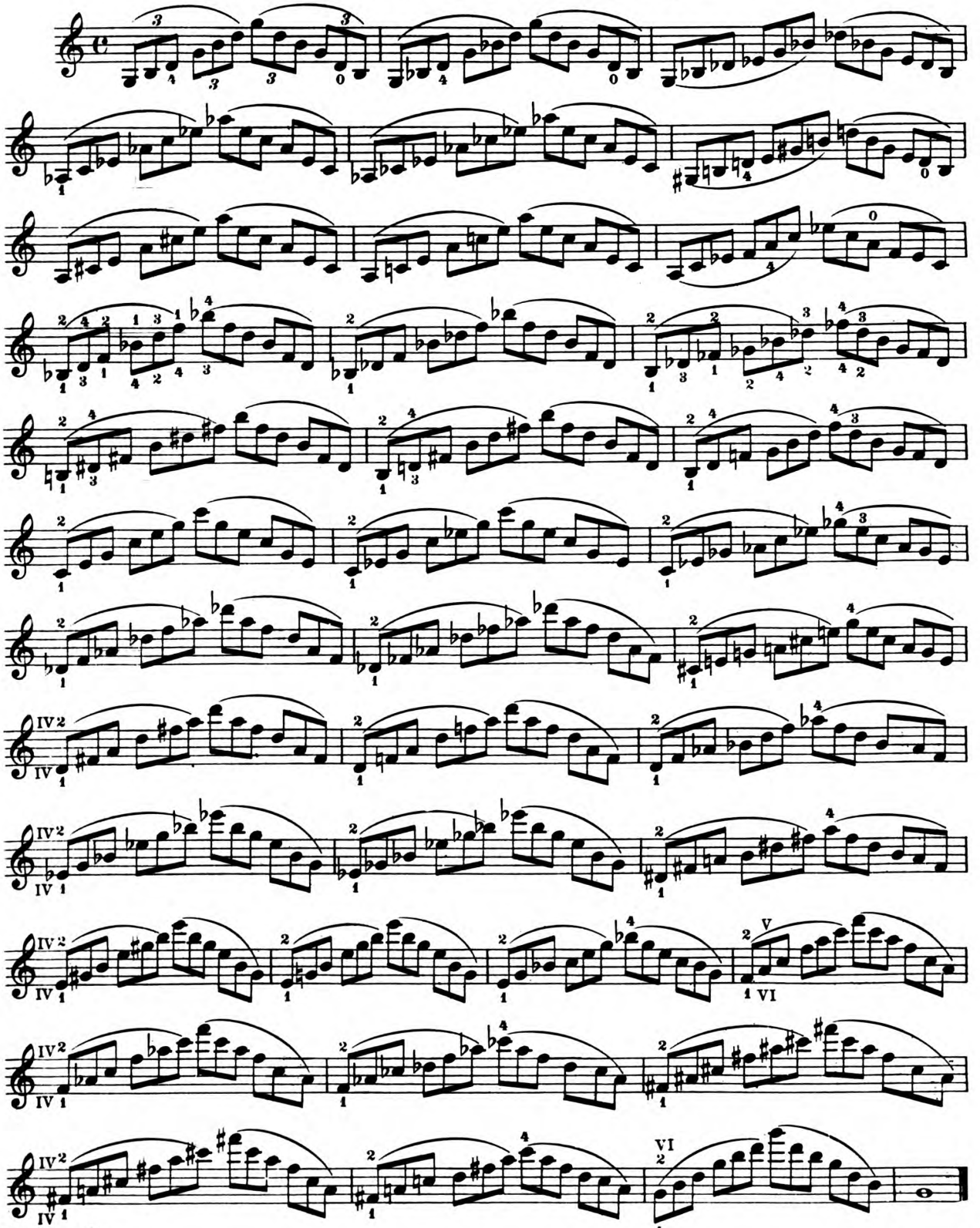

A-minor (Harmonic)
B♭-major
B♭-minor (Melodic)
B♭-minor (Harmonic)
B-major
B-minor (Melodic)
B-minor (Harmonic)
C-major
C-minor (Melodic)
C-minor (Harmonic)


D♭-major
C♯-minor (Melodic)
C♯-minor (Harmonic)
D-major
D-minor (Melodic)
D-minor (Harmonic)
E♭-major
E♭-minor (Melodic)
E♭-minor (Harmonic)
E-major


E-minor (Melodic)
E-minor (Harmonic)
F-major
F-minor (Melodic)
F-minor (Harmonic)
F♯-major
F♯-minor (Melodic)
F♯-minor (Harmonic)
G-major

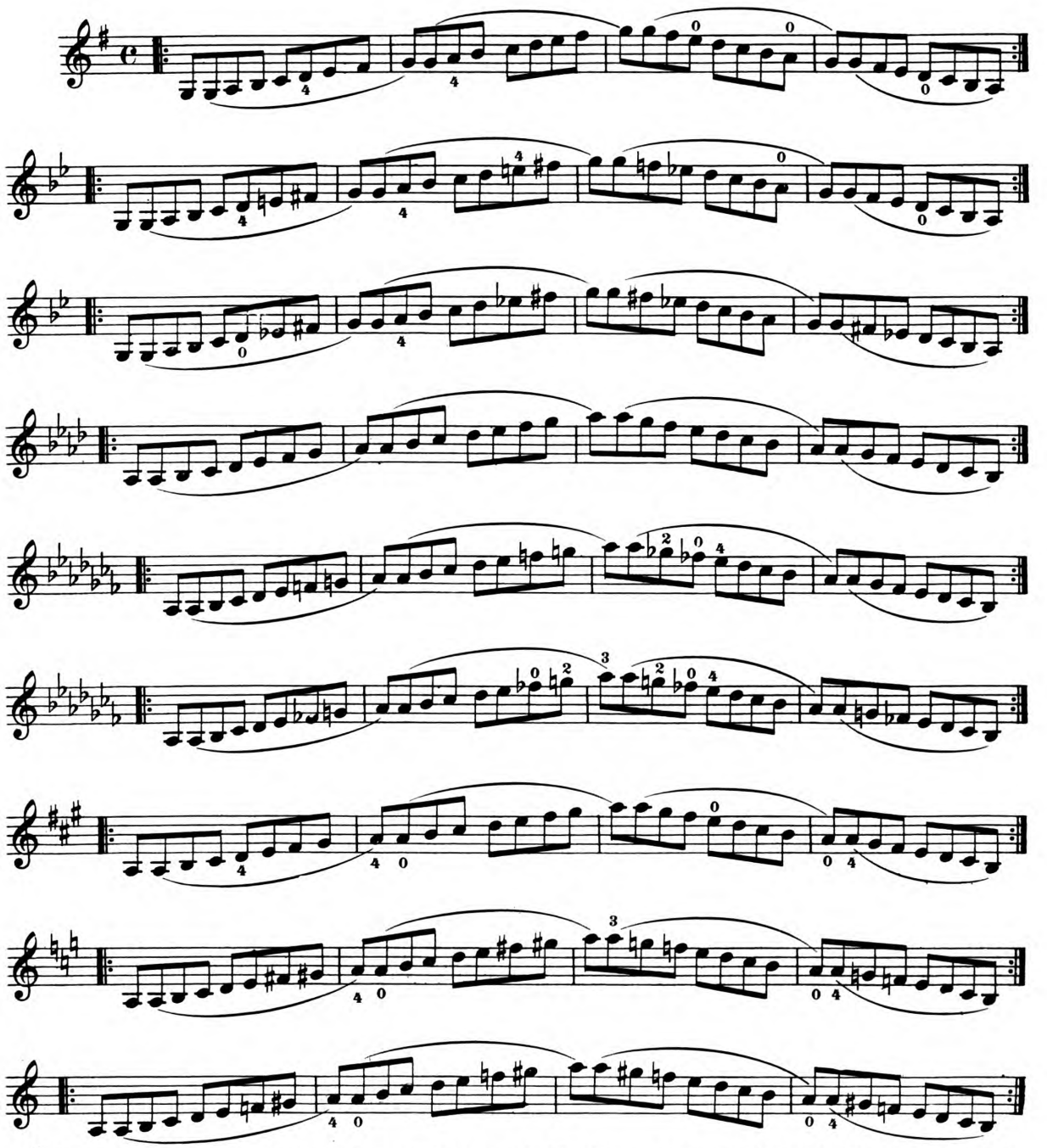
II

Major and Minor Triads with corresponding Dominant-seventh Chord, through Two Octaves, without change of position

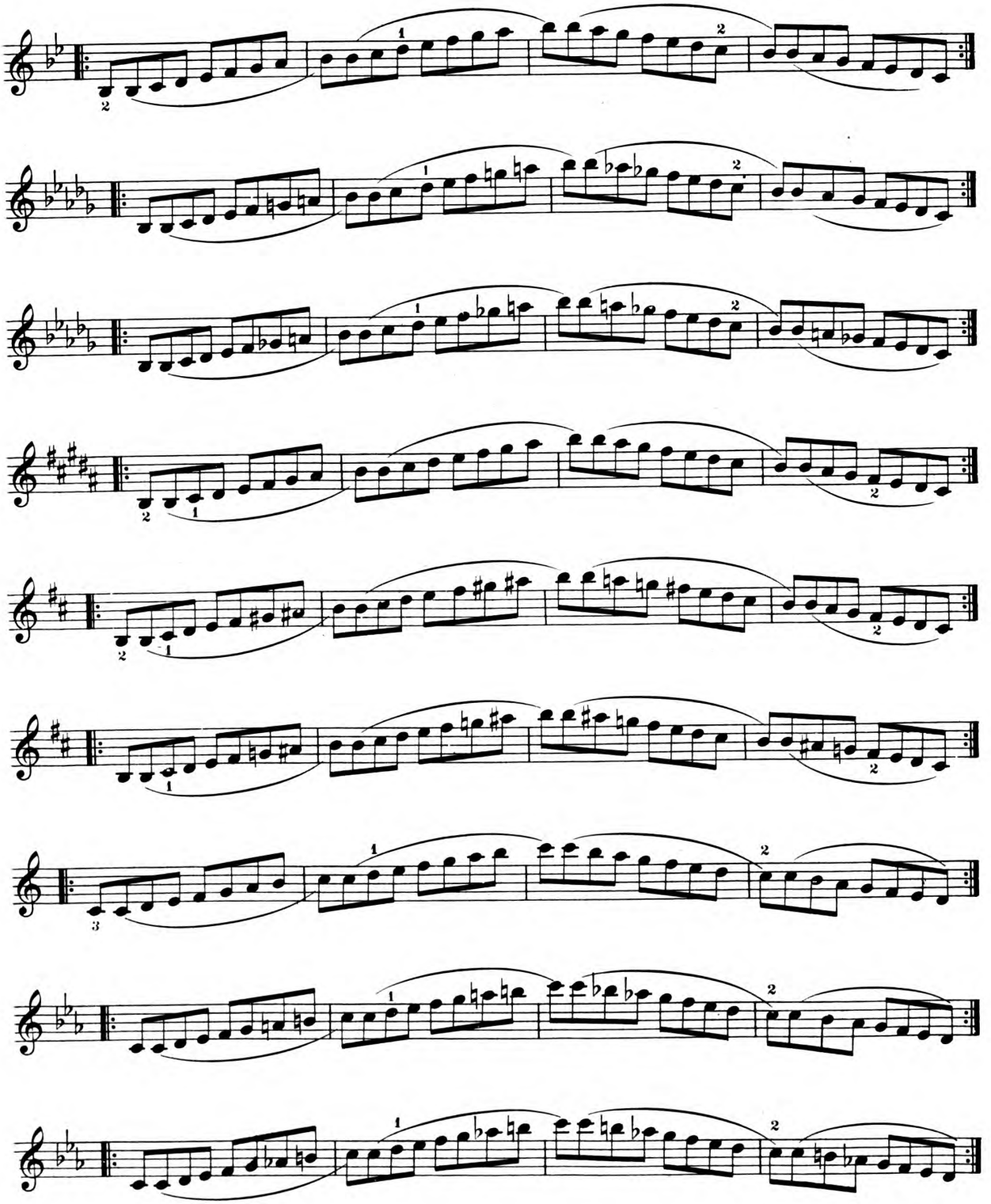


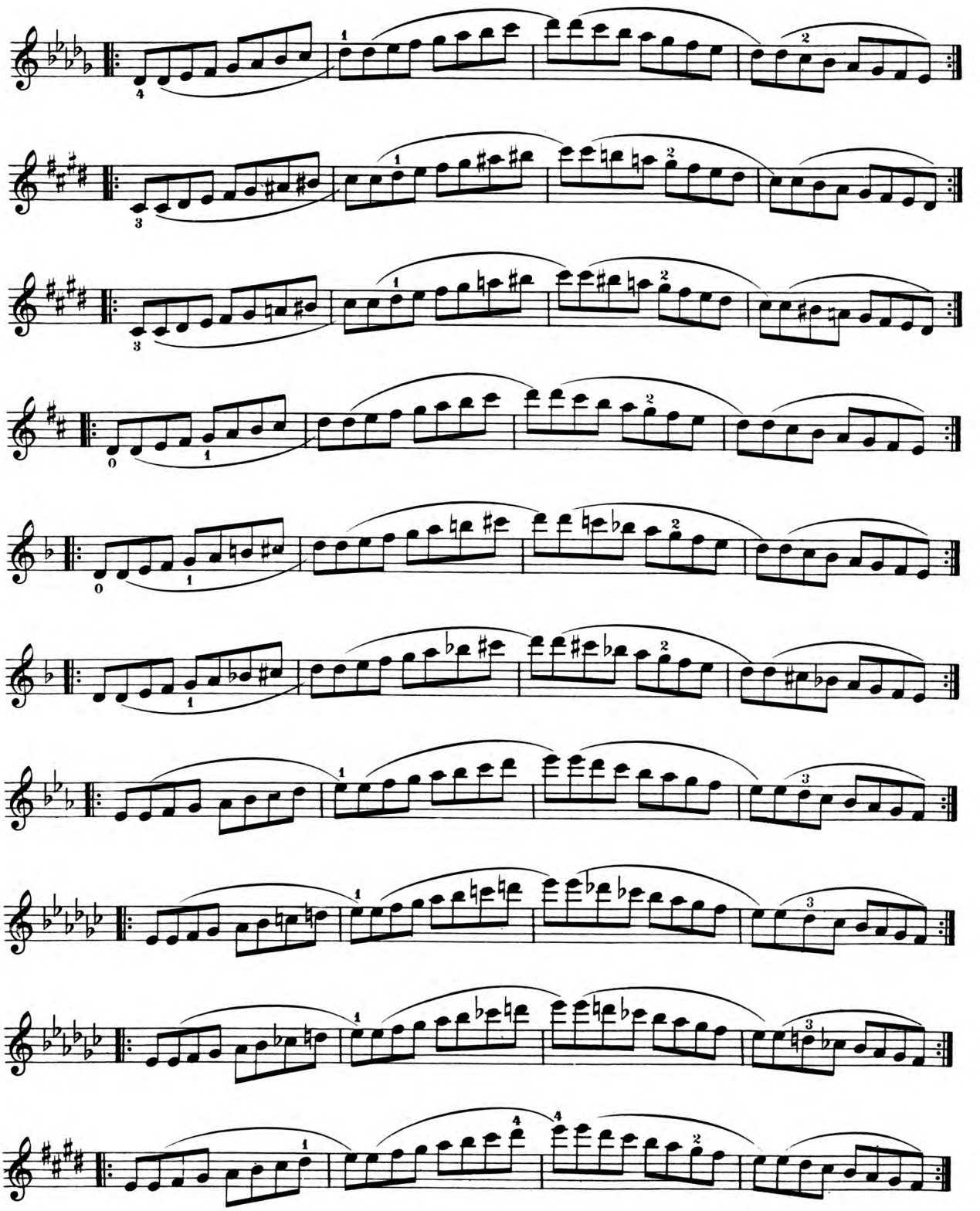
III

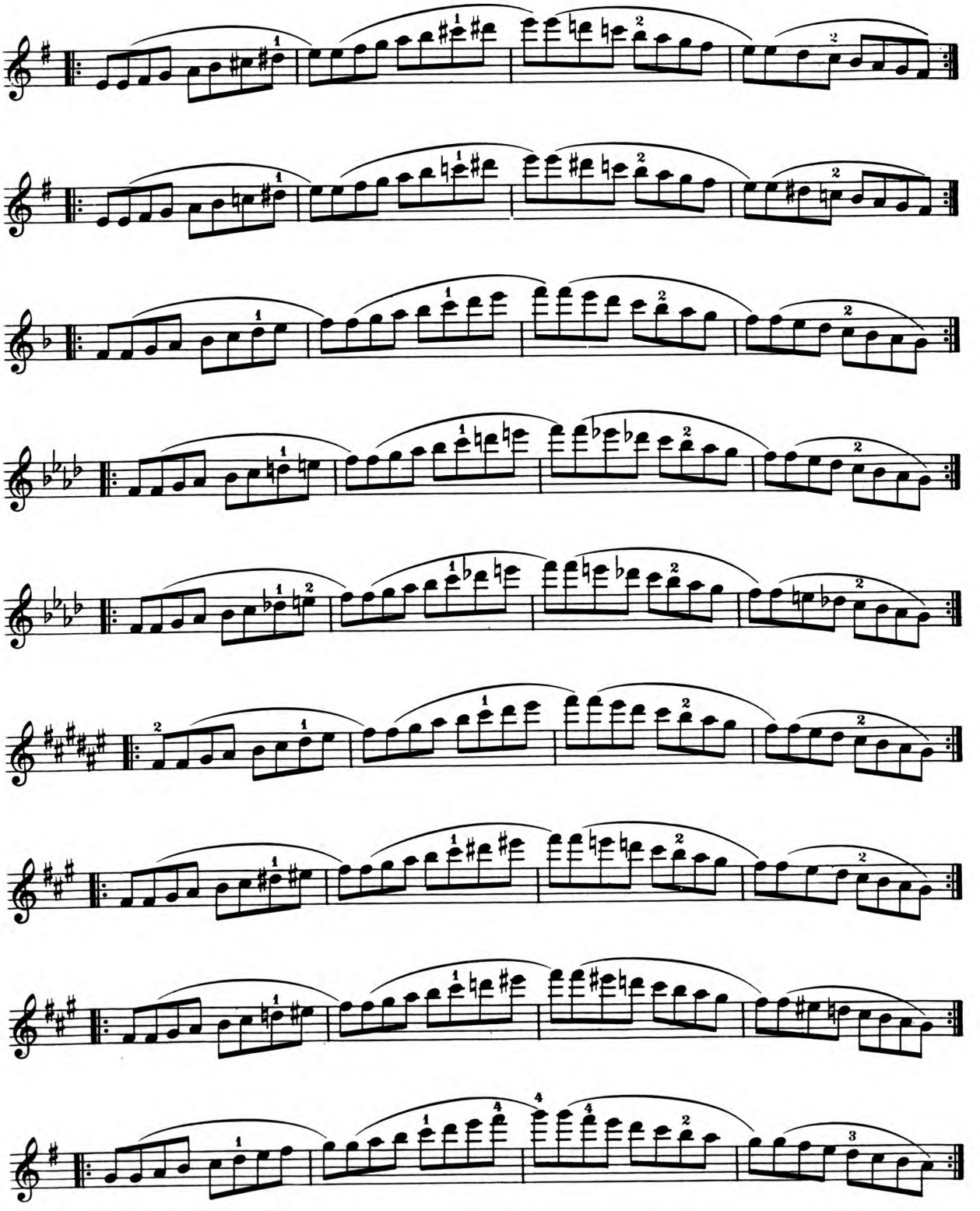
Major and Minor Scales through Two Octaves
with changes of position*



*) The fingering of these scales is not always the most practical, but is meant to prepare the student for the more difficult scales in Three Octaves.

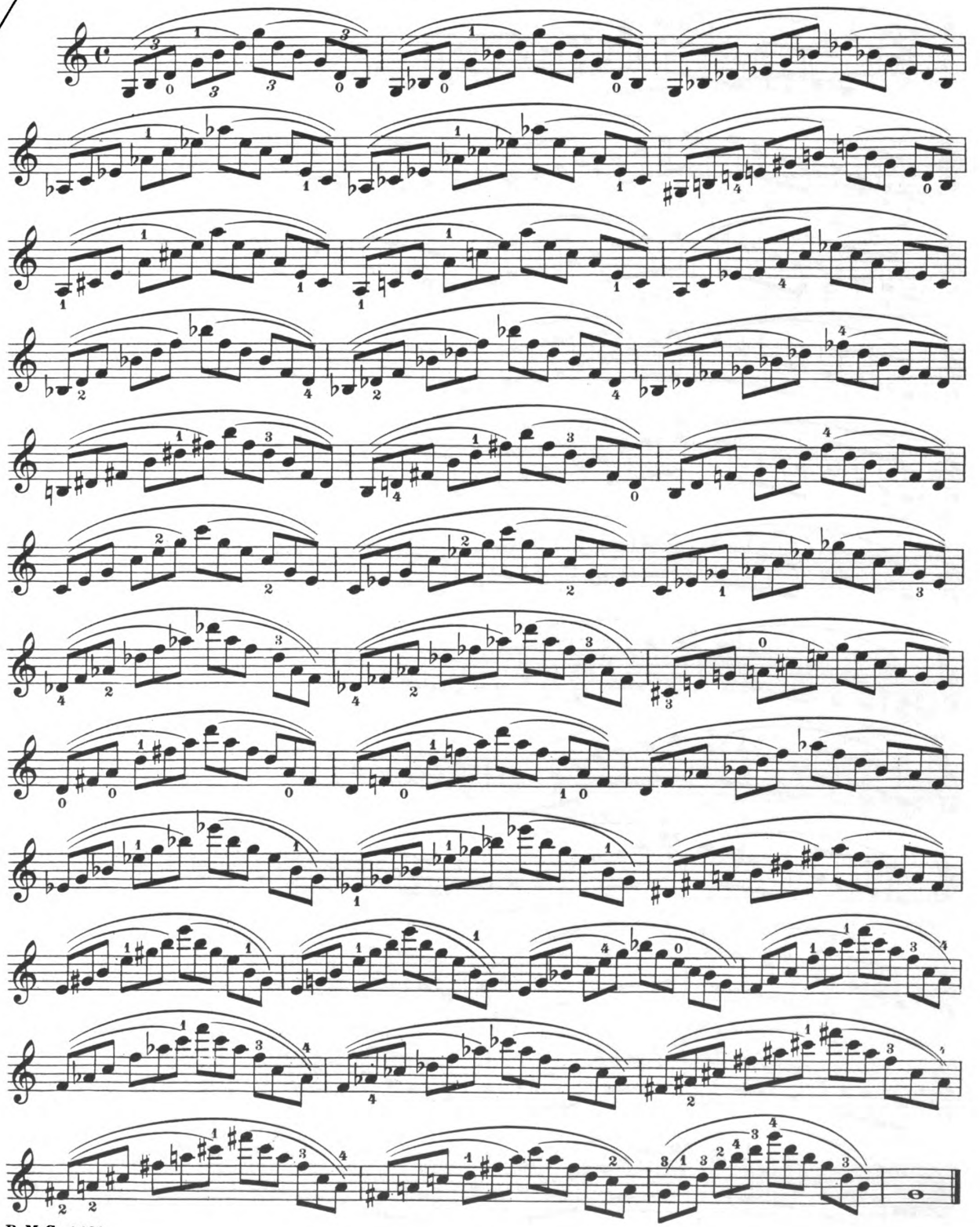






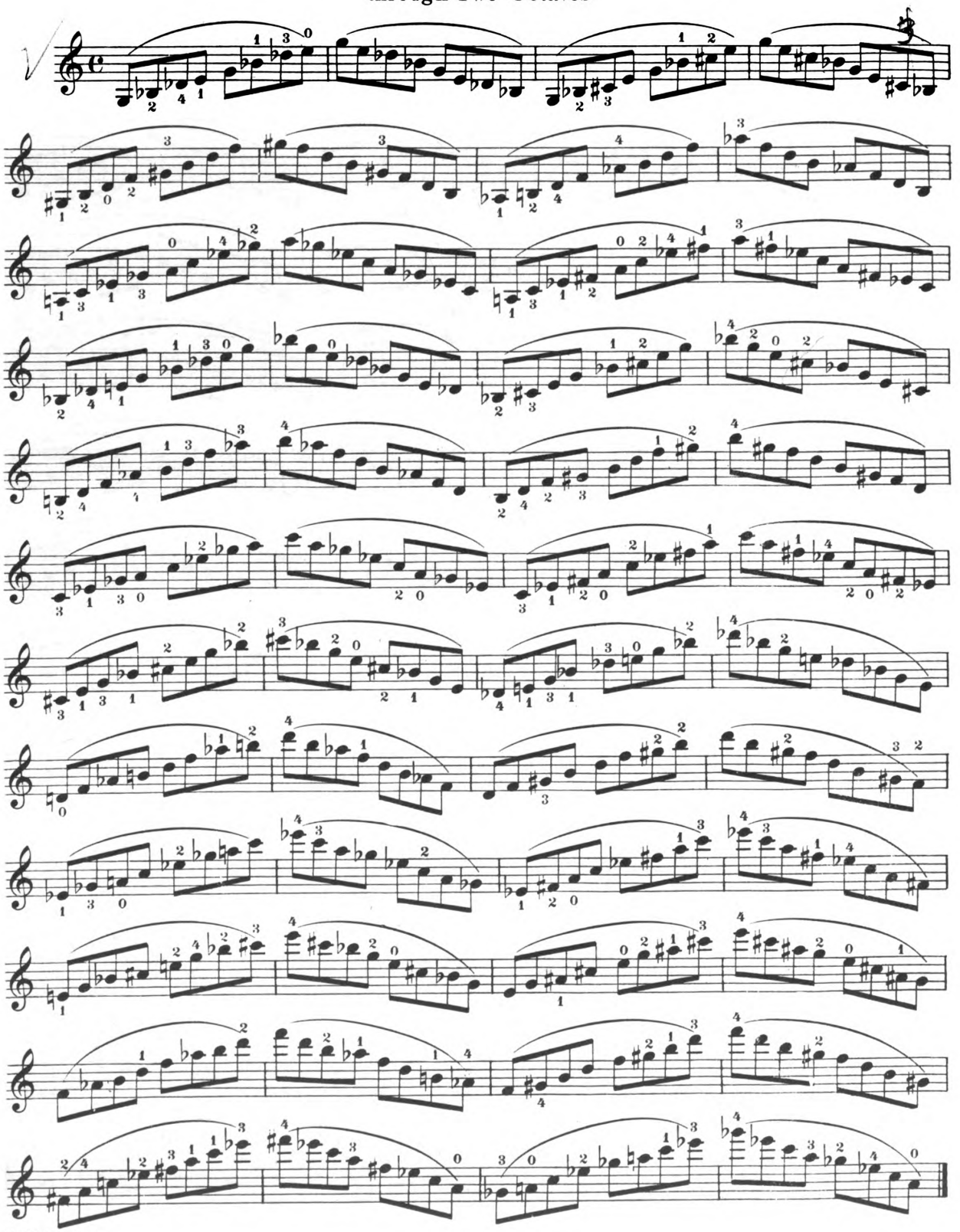
IV

Major and Minor Triads with corresponding Dominant-seventh Chord, through Two Octaves, with changes of position



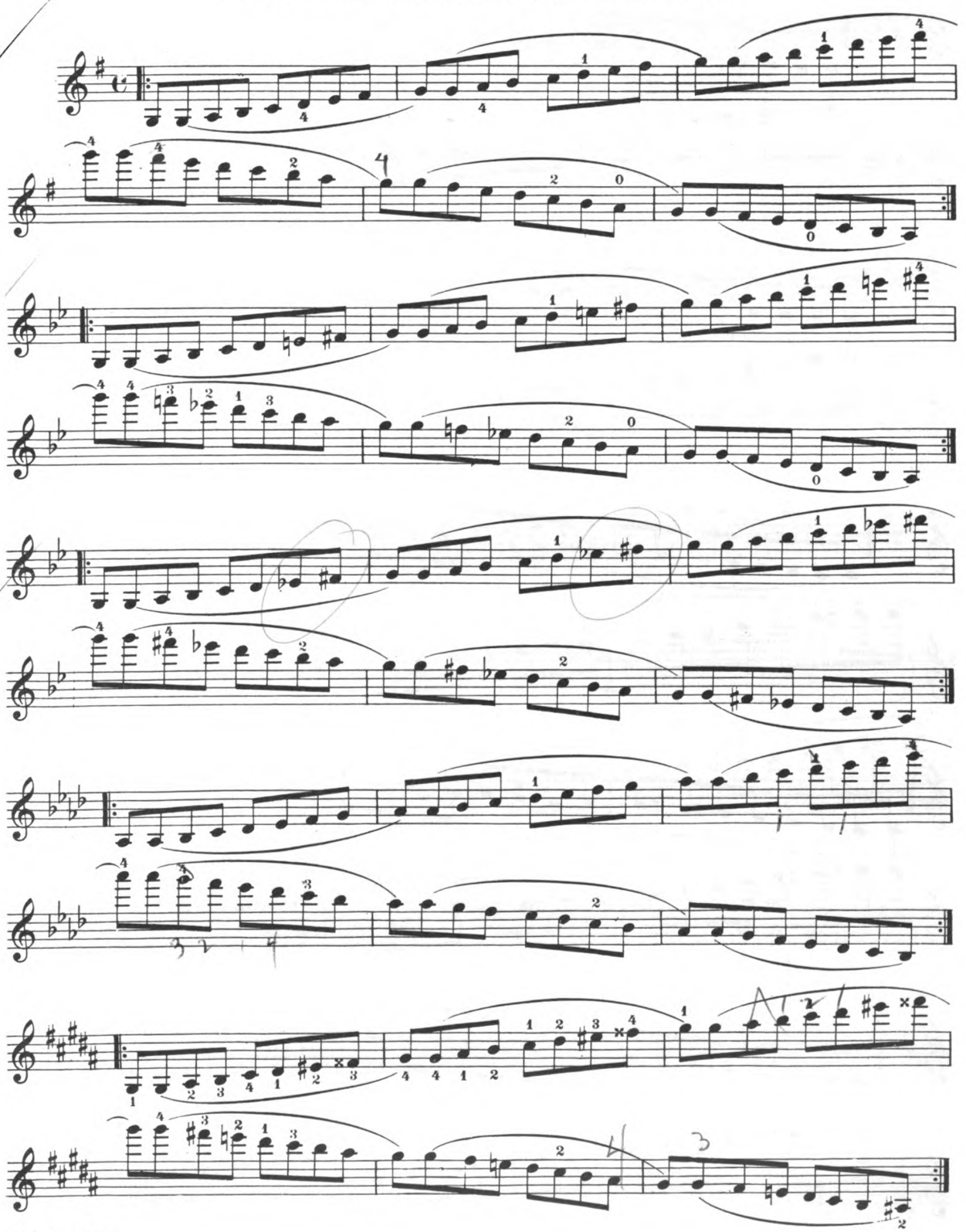
V

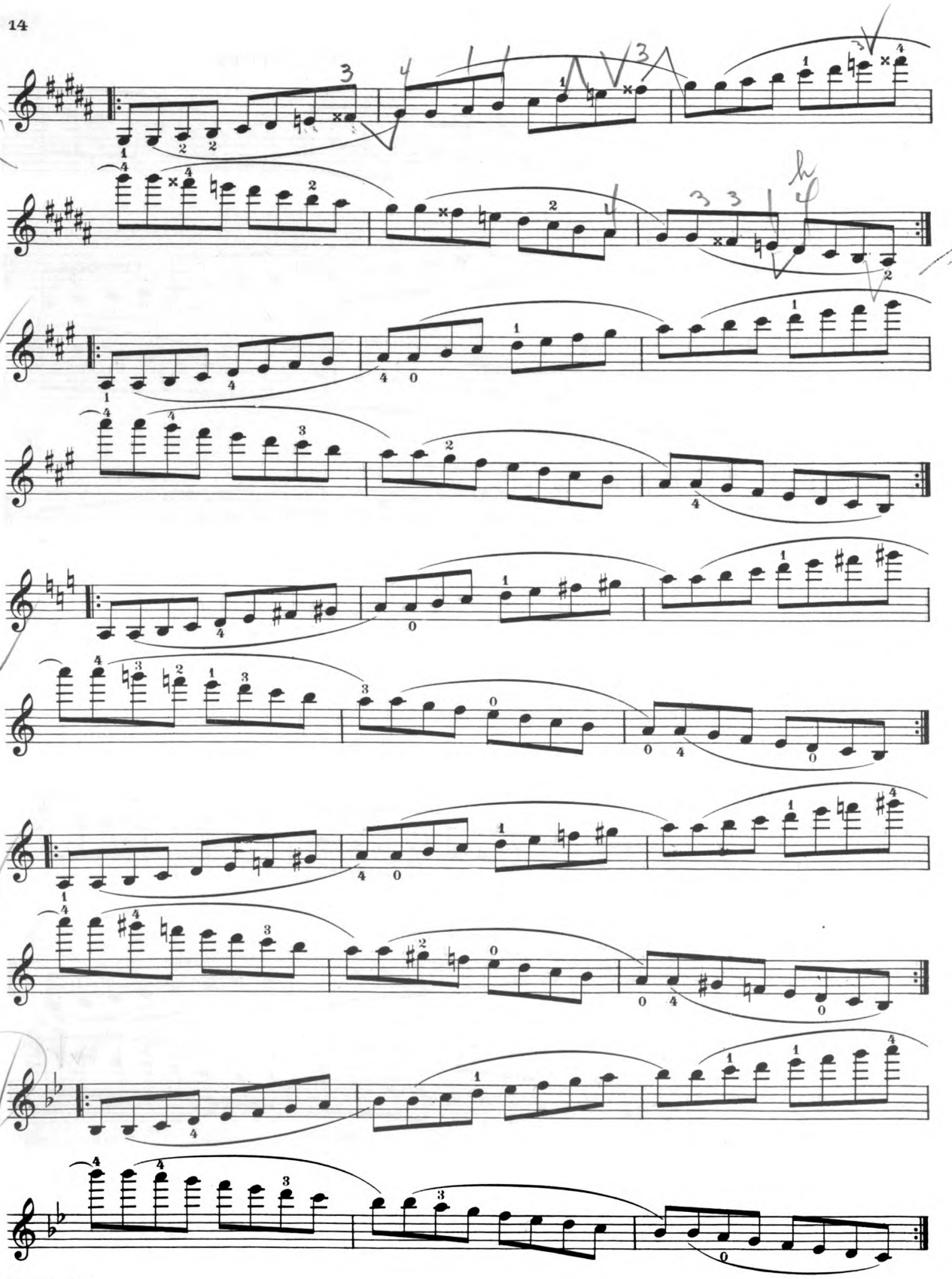
The Chords of the Diminished Seventh through Two Octaves

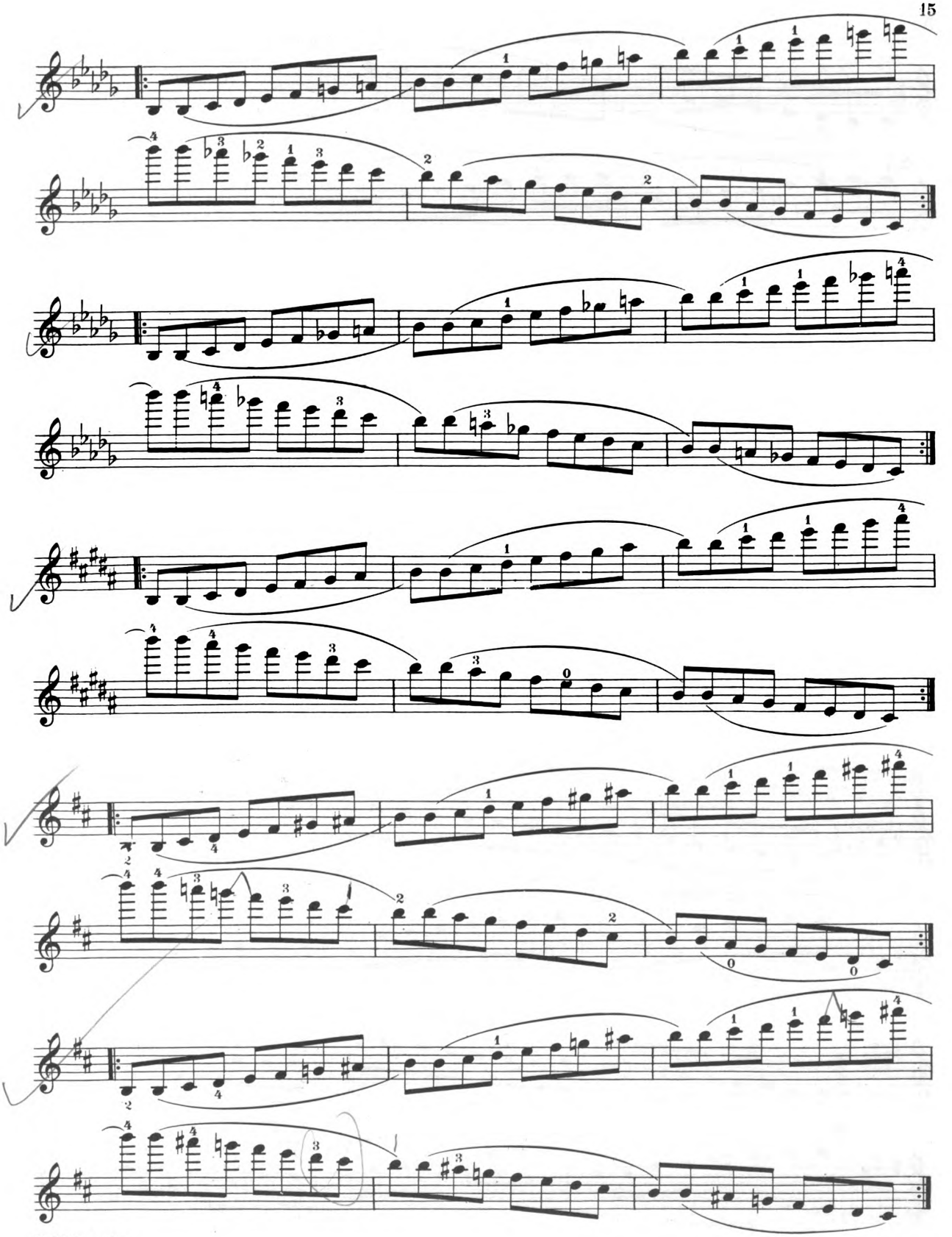


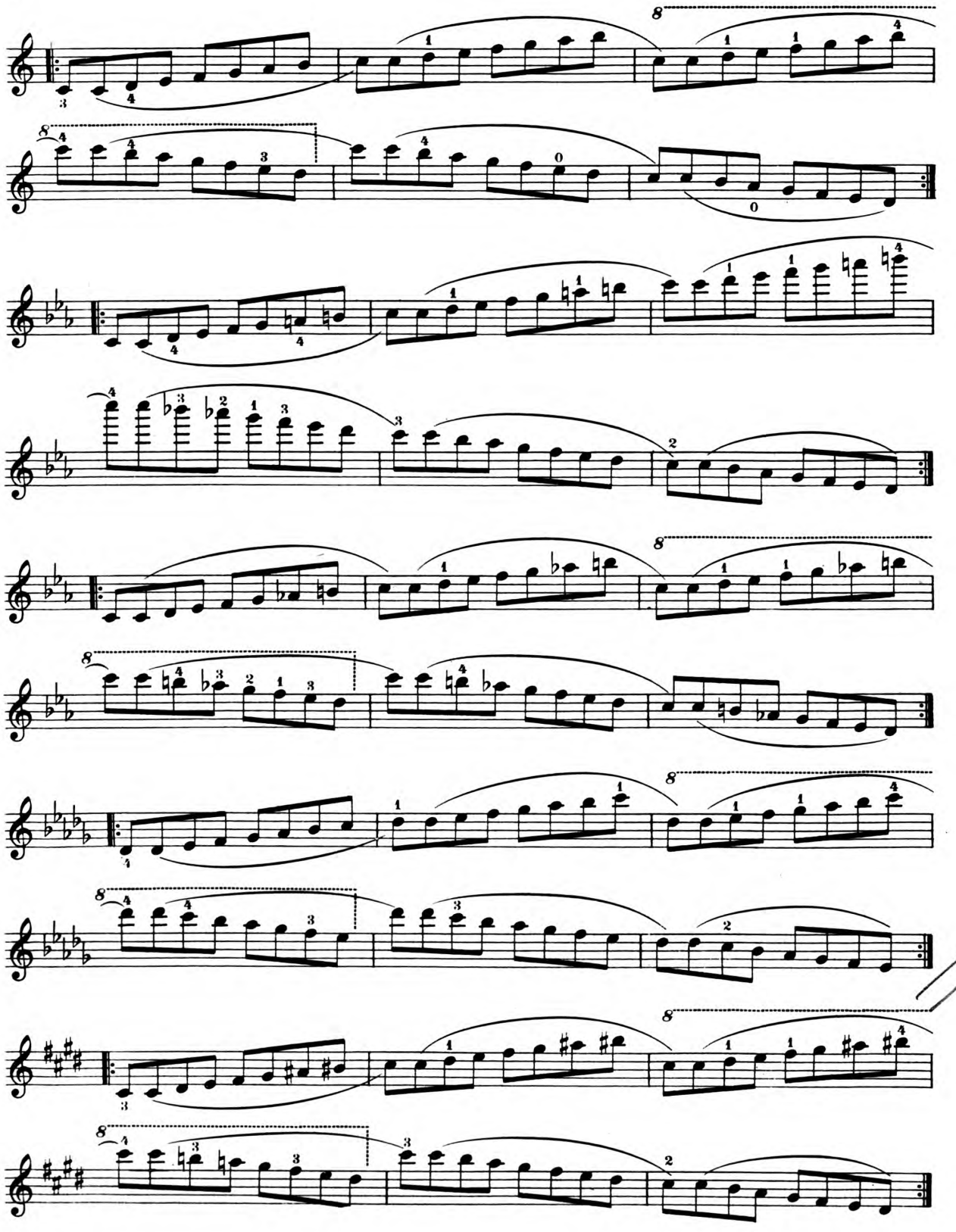
VI

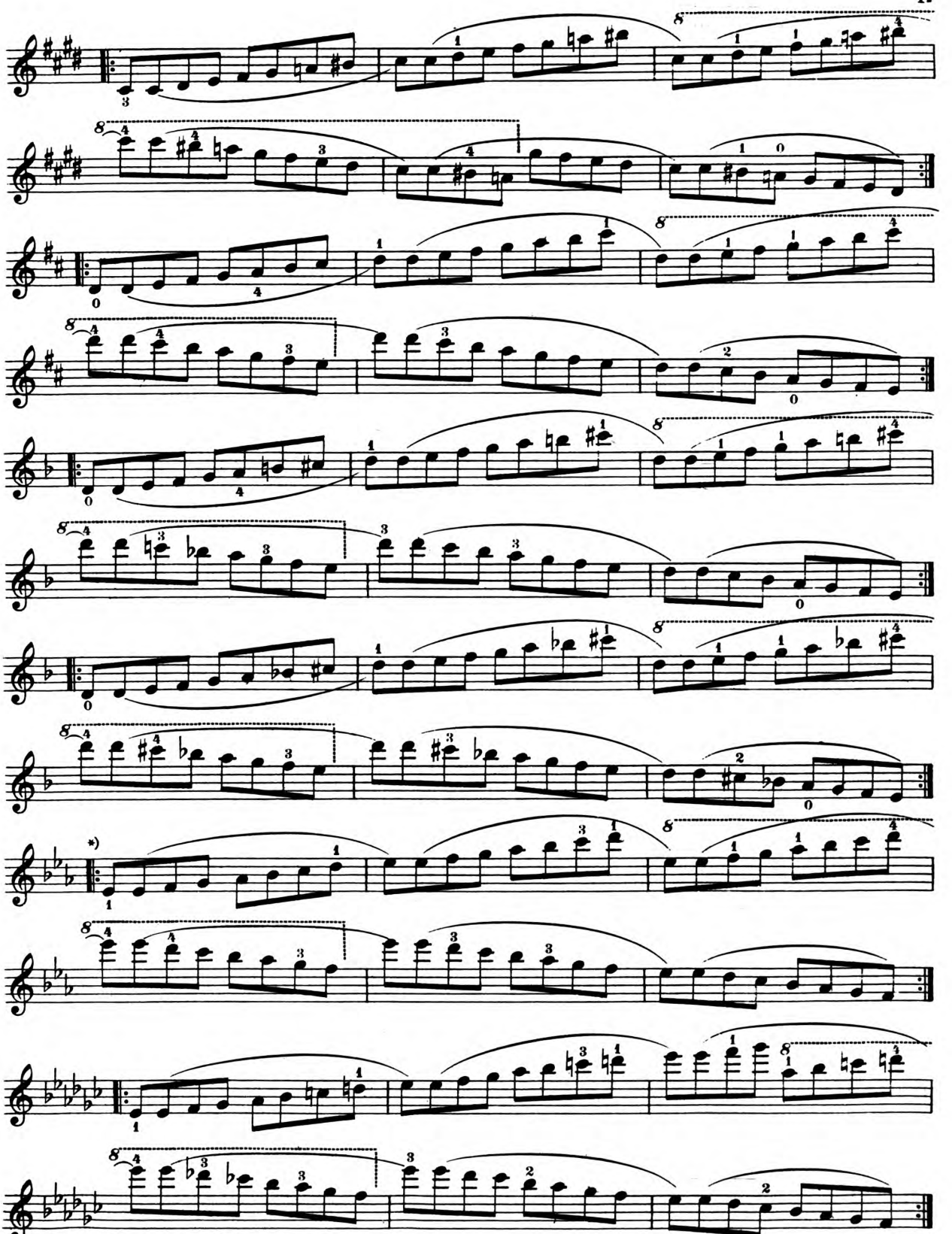
Major and Minor Scales through Three Octaves



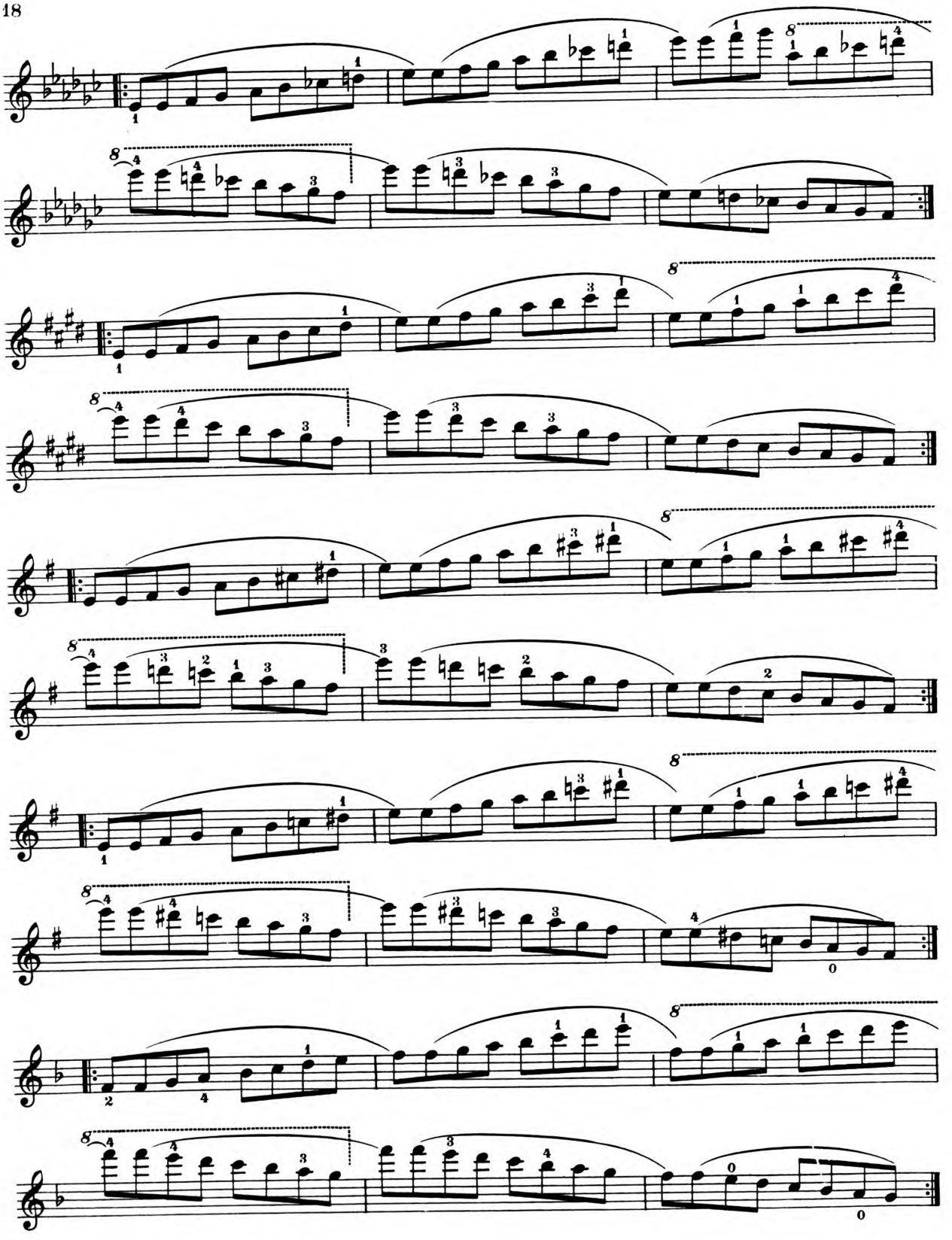


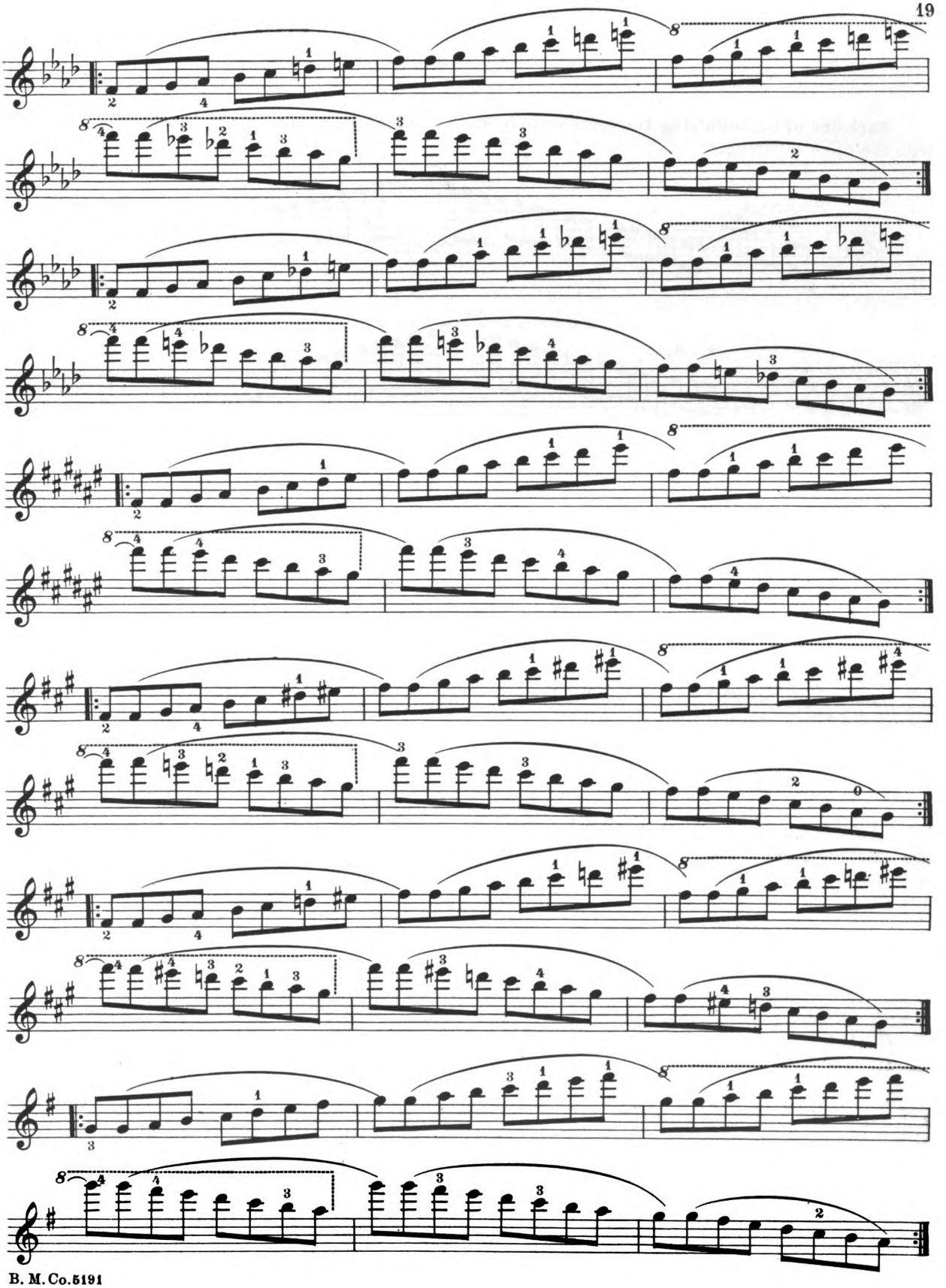






*) All scales begin in the first position.

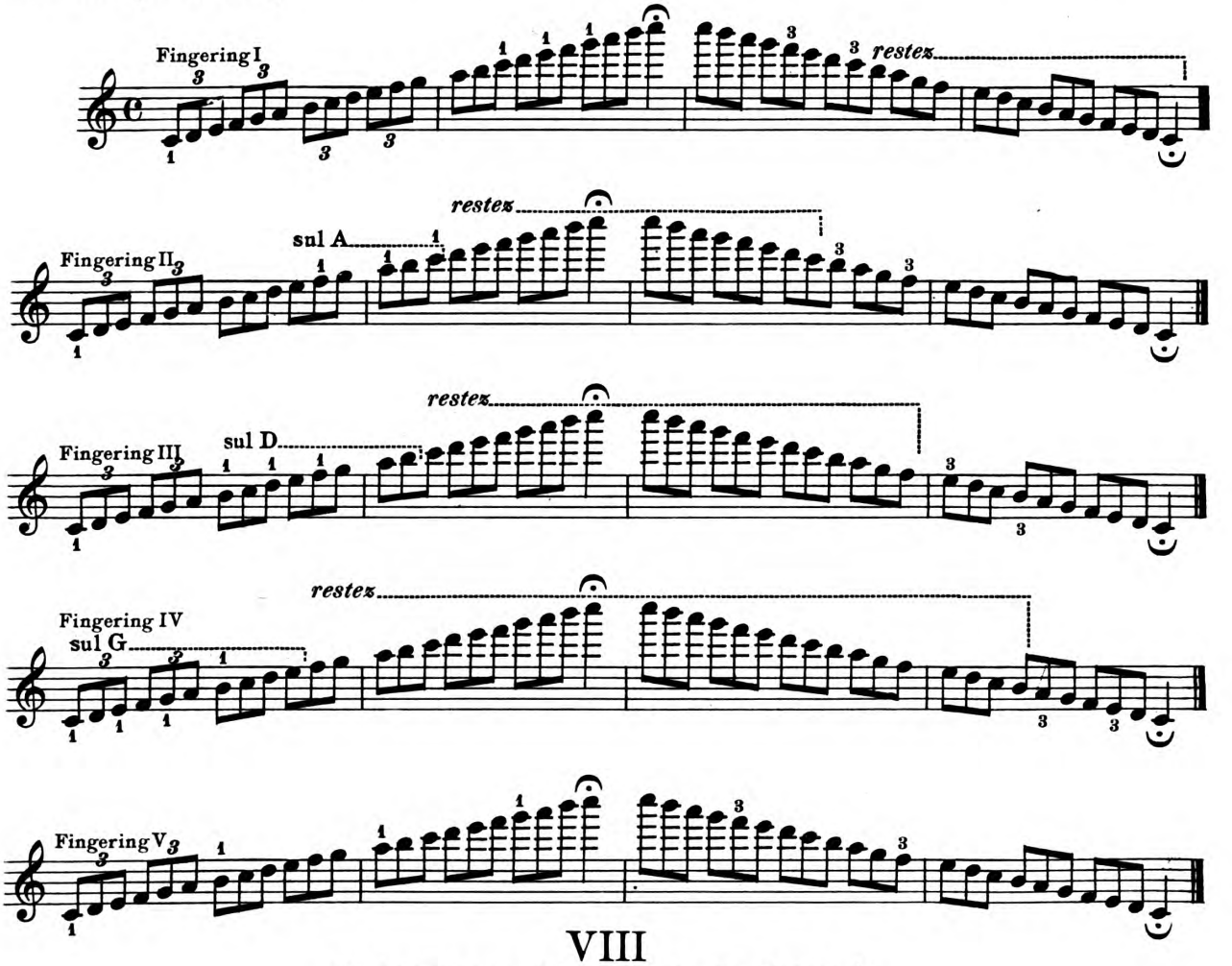




VII

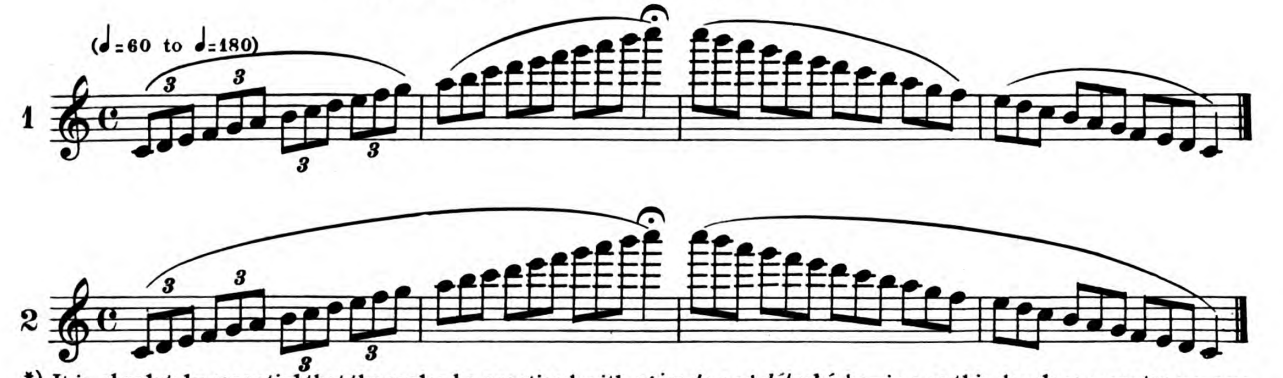
Modes of Fingering

Each one of the following fingerings can be used in all Three-octave Scales except those beginning with the open G-string.

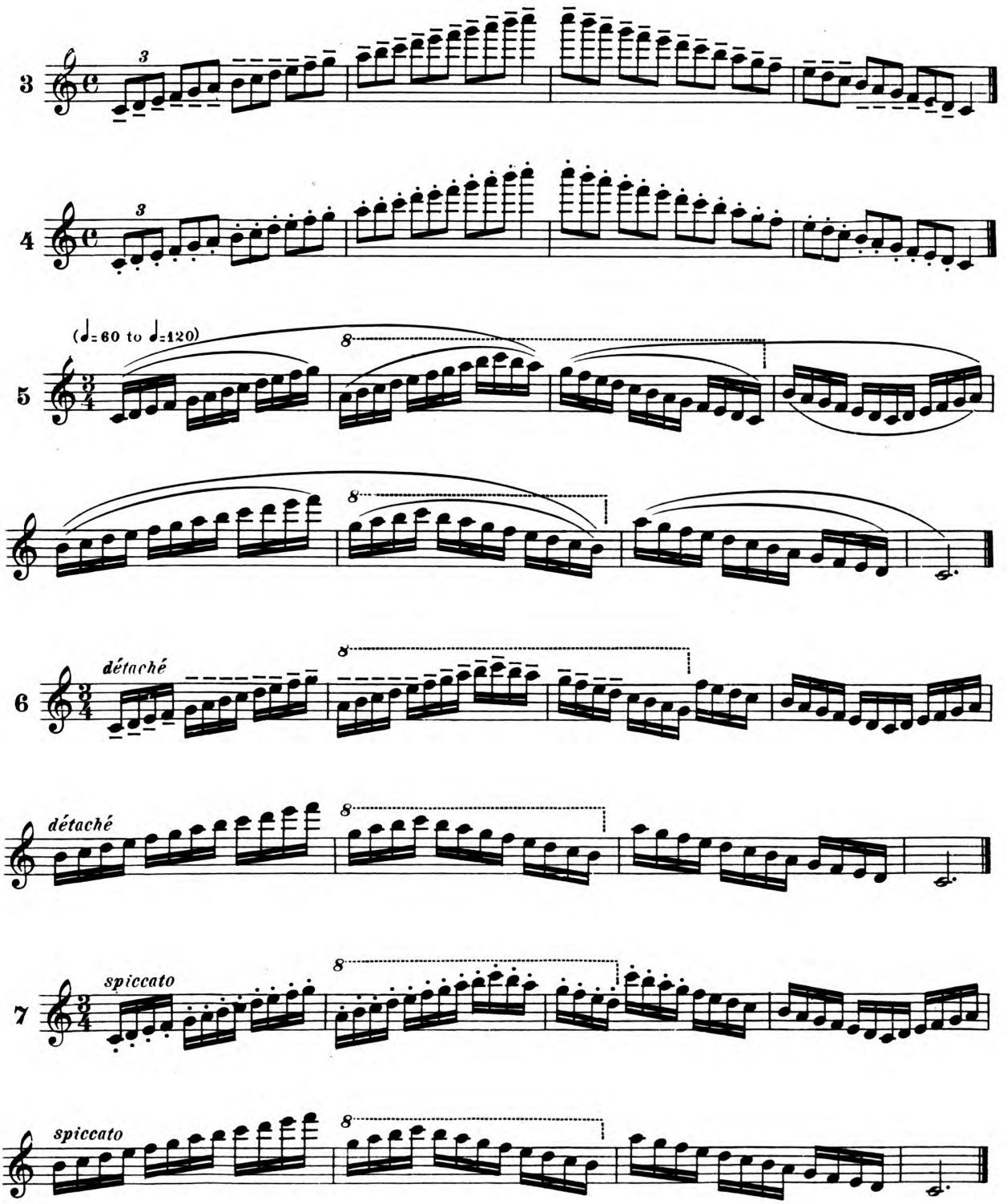


VIII

Various ways of Practising the Scales(*

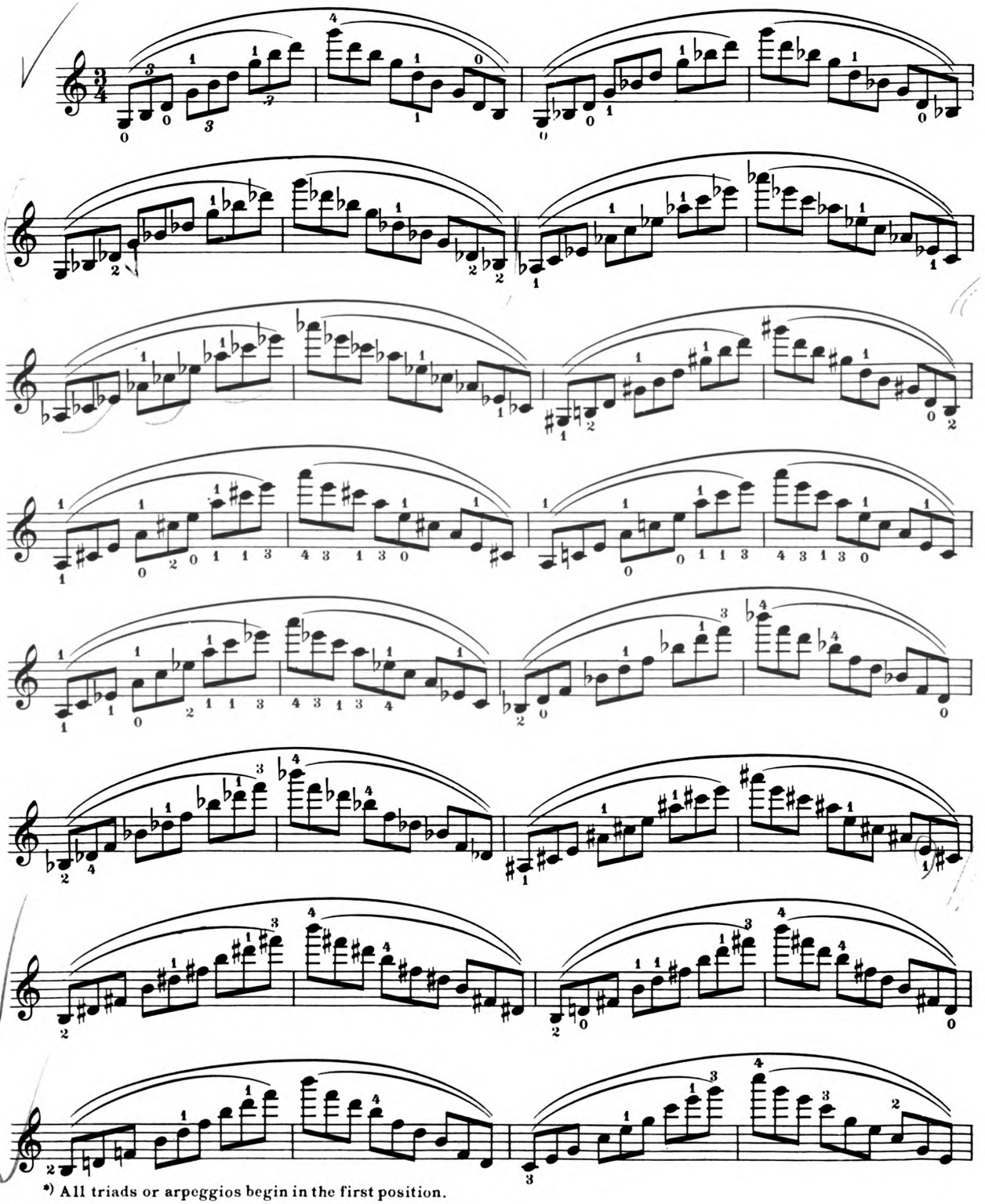


*) It is absolutely essential that the scales be practised with *spiccato* and *détaché* bowing as this develops a greater evenness of the left-hand finger action, and is also a beneficial bowing-exercise.

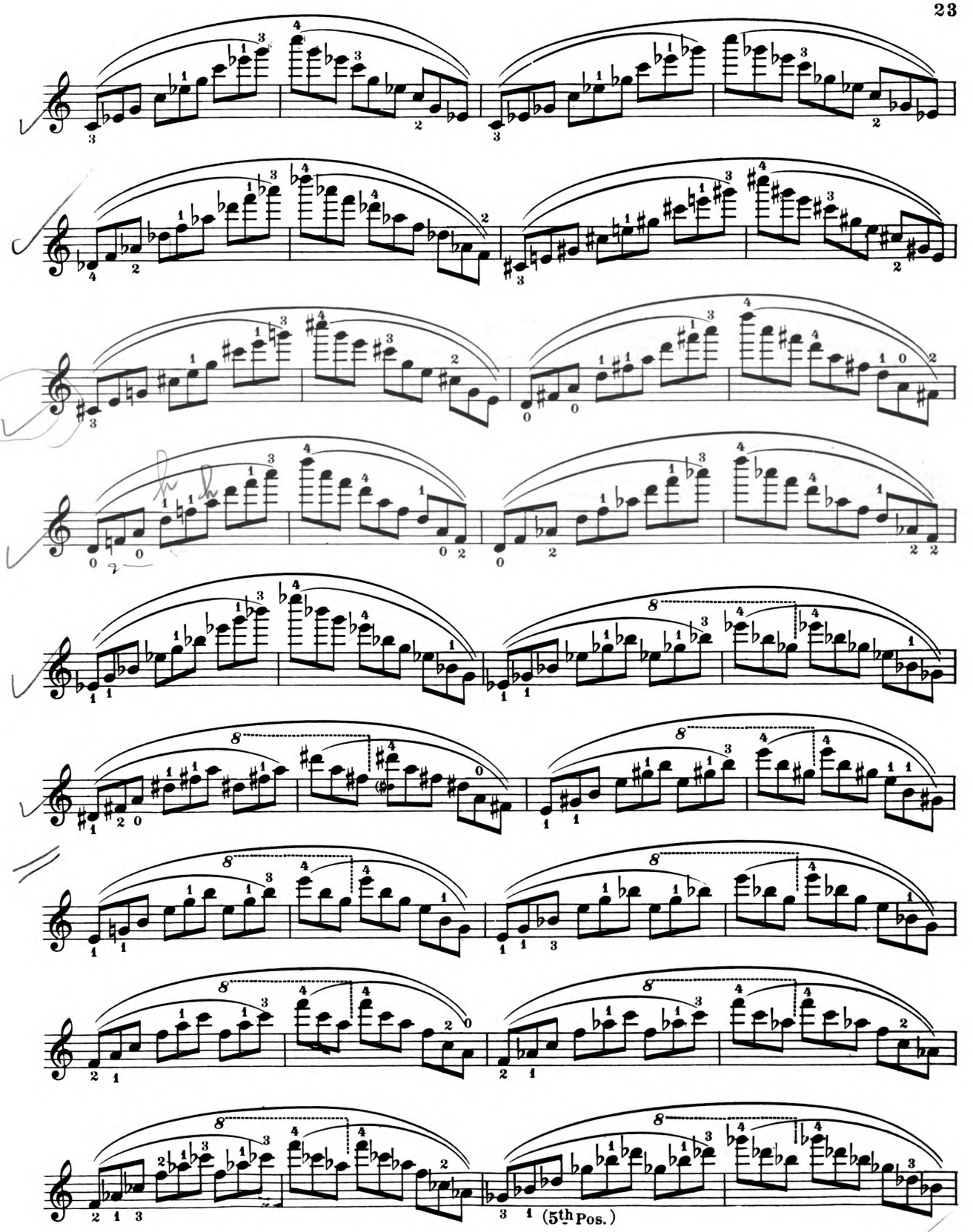

3
3
4
3
(♩=60 to ♩=120)
8
5
8
8
6
détaché
8
détaché
8
7
spiccato
8
spiccato
8

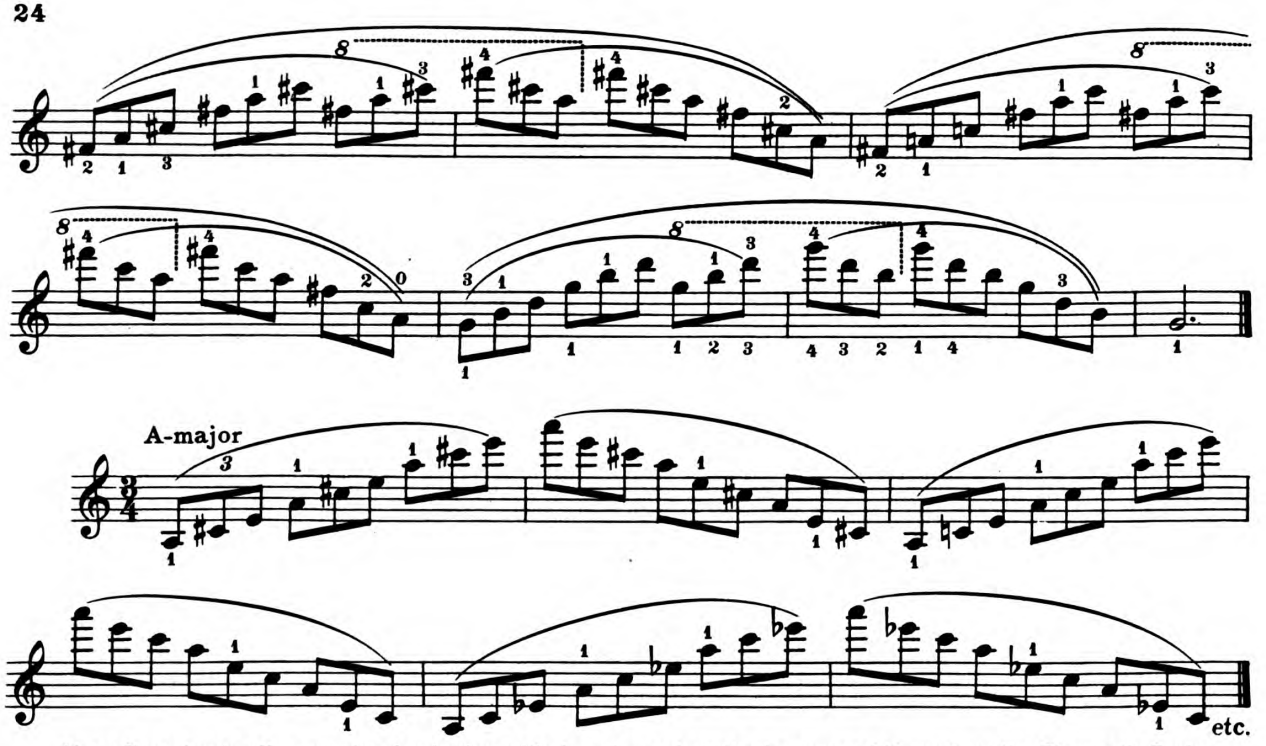
IX

Major and Minor Triads with corresponding Modulating Chord through Three Octaves(*

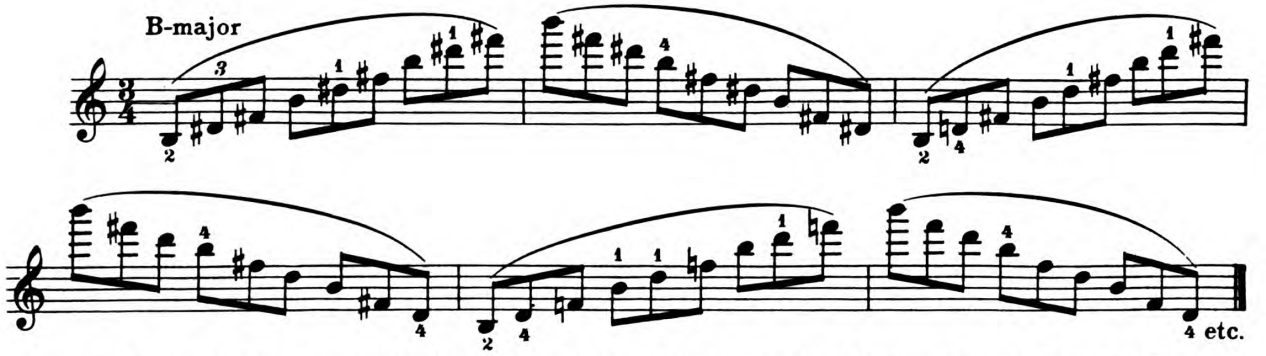


*) All triads or arpeggios begin in the first position.

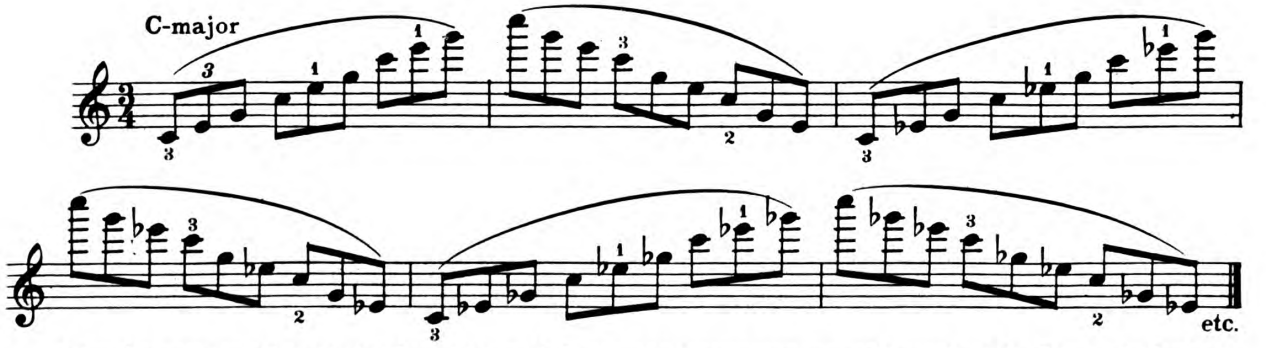

(5th Pos.)



Above fingering in all arpeggios, beginning with A-major and continuing upward throughout the Chromatic Scale.



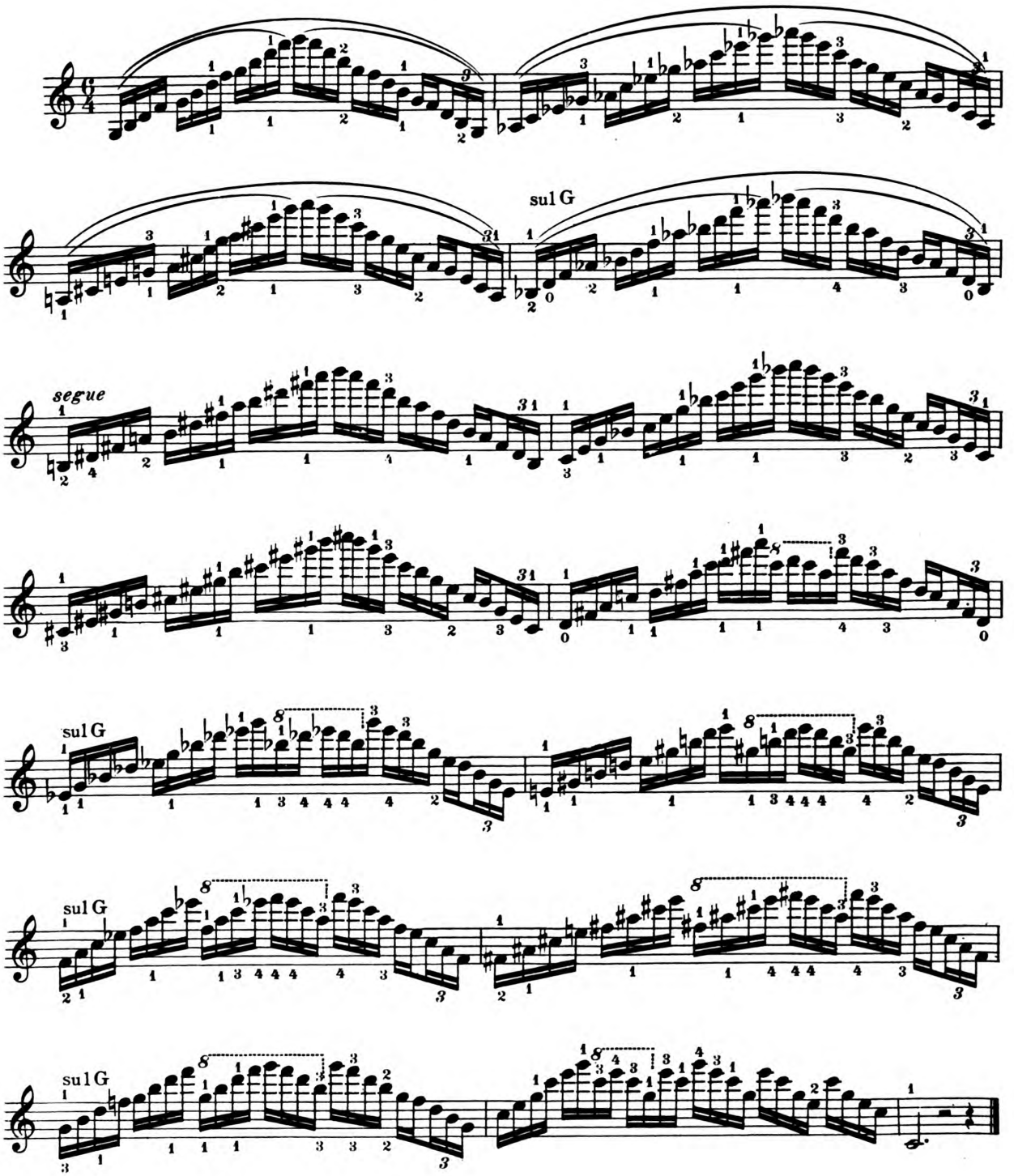
Above fingering in all arpeggios, beginning with B-major and continuing upward throughout the Chromatic Scale.



Above fingering in all arpeggios, beginning with C-major and continuing upward throughout the Chromatic Scale.

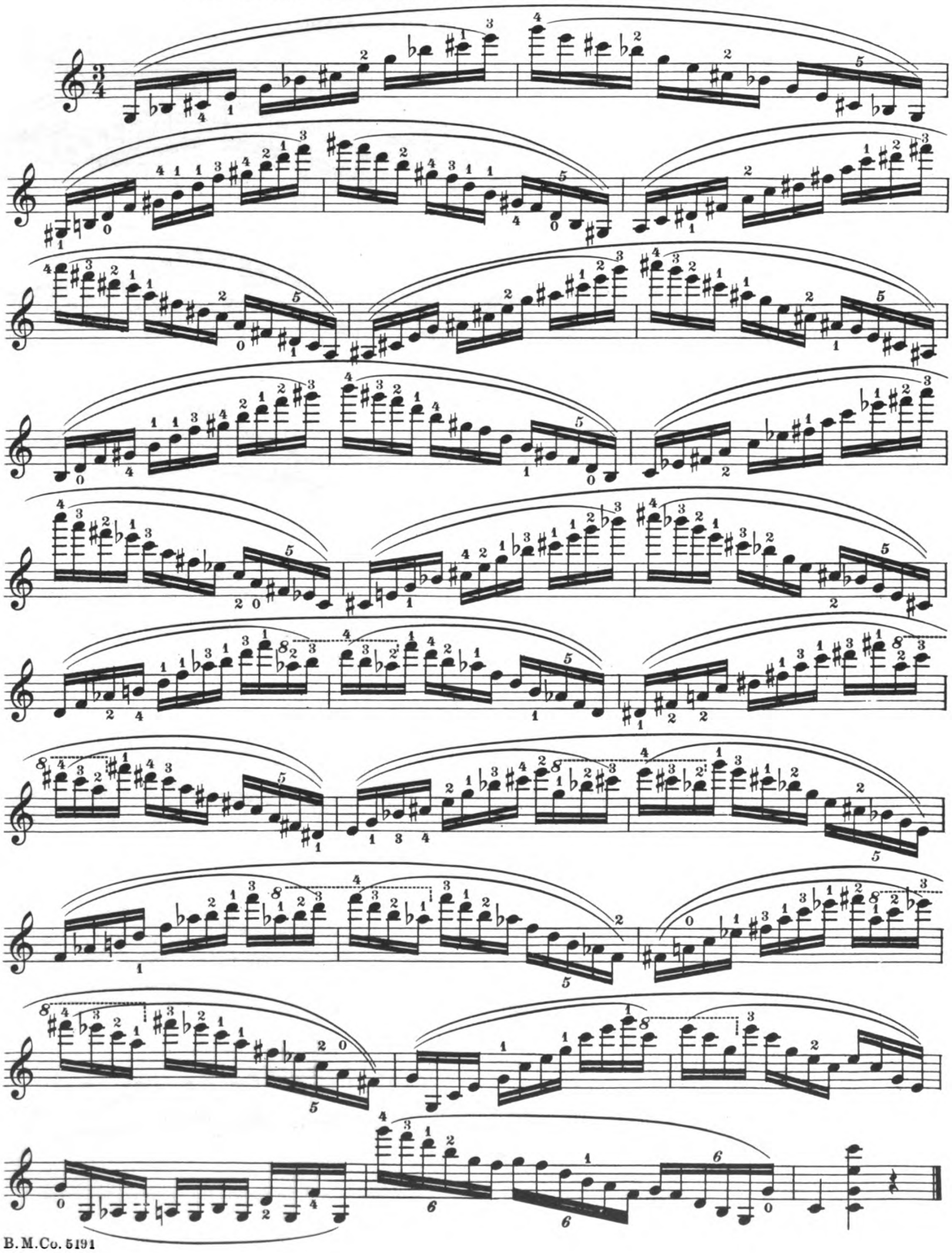
X

Chords of the Dominant-seventh



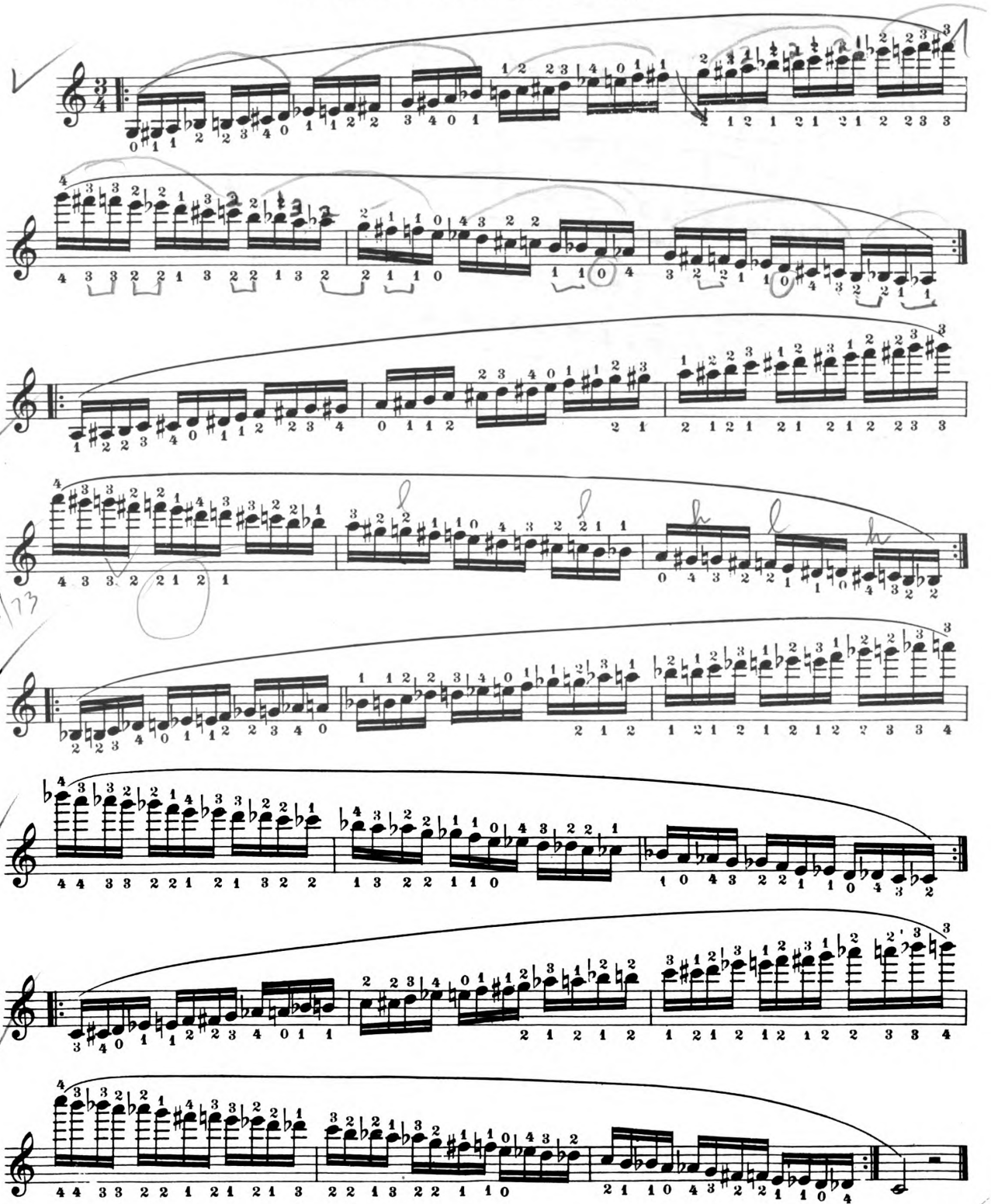
XI

The Chords of the Diminished Seventh in Three Octaves



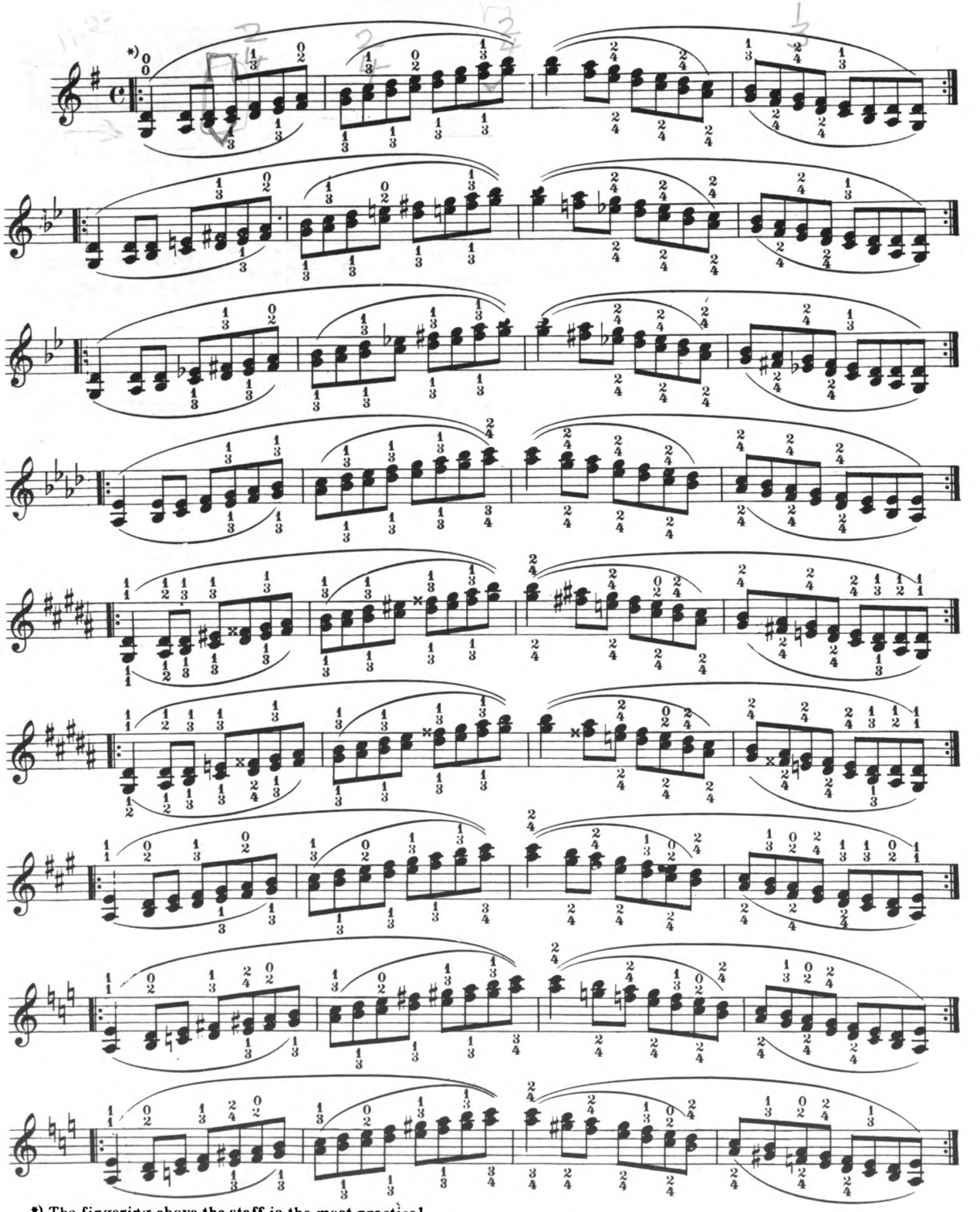
XII

Chromatic Scale in Three Octaves

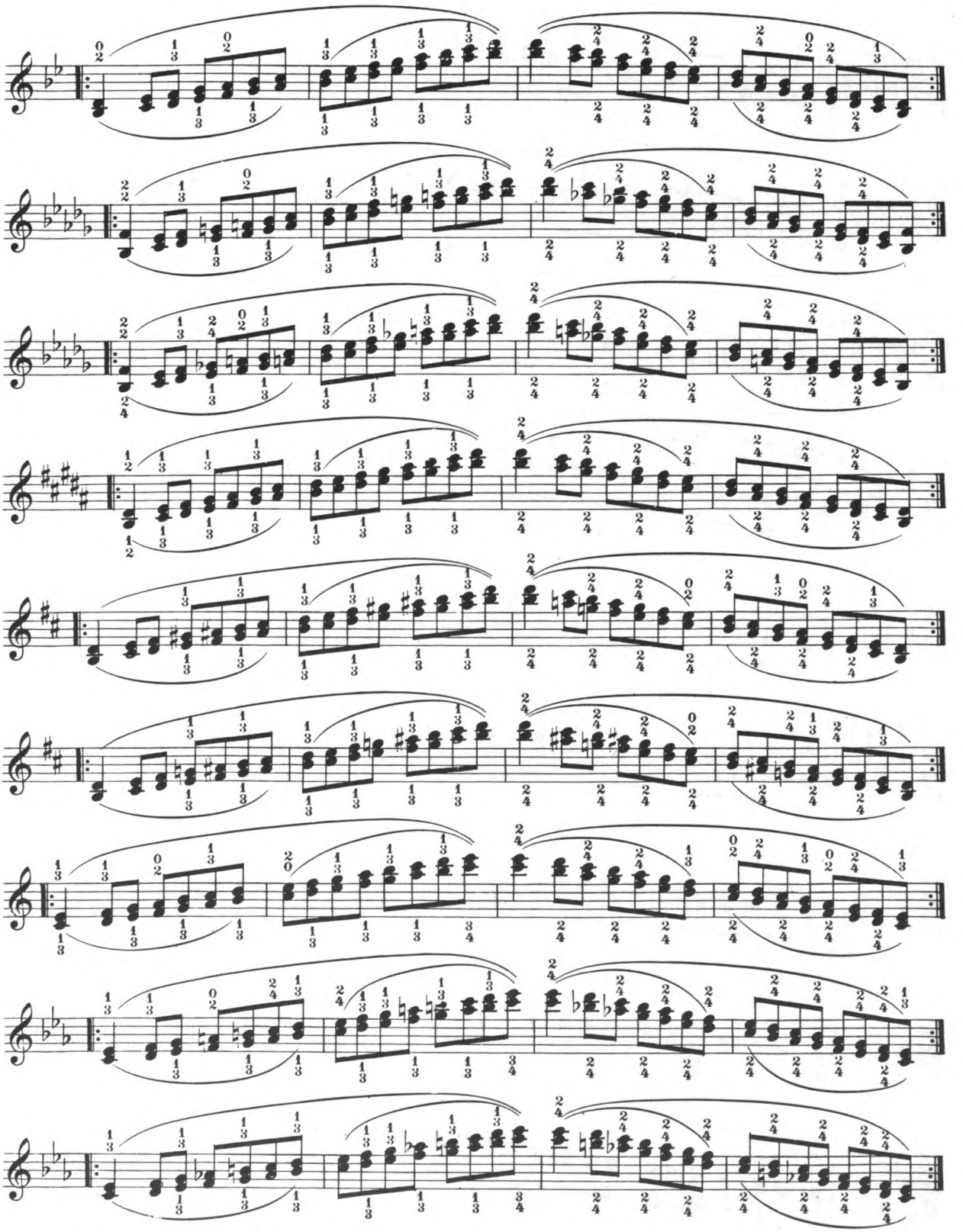


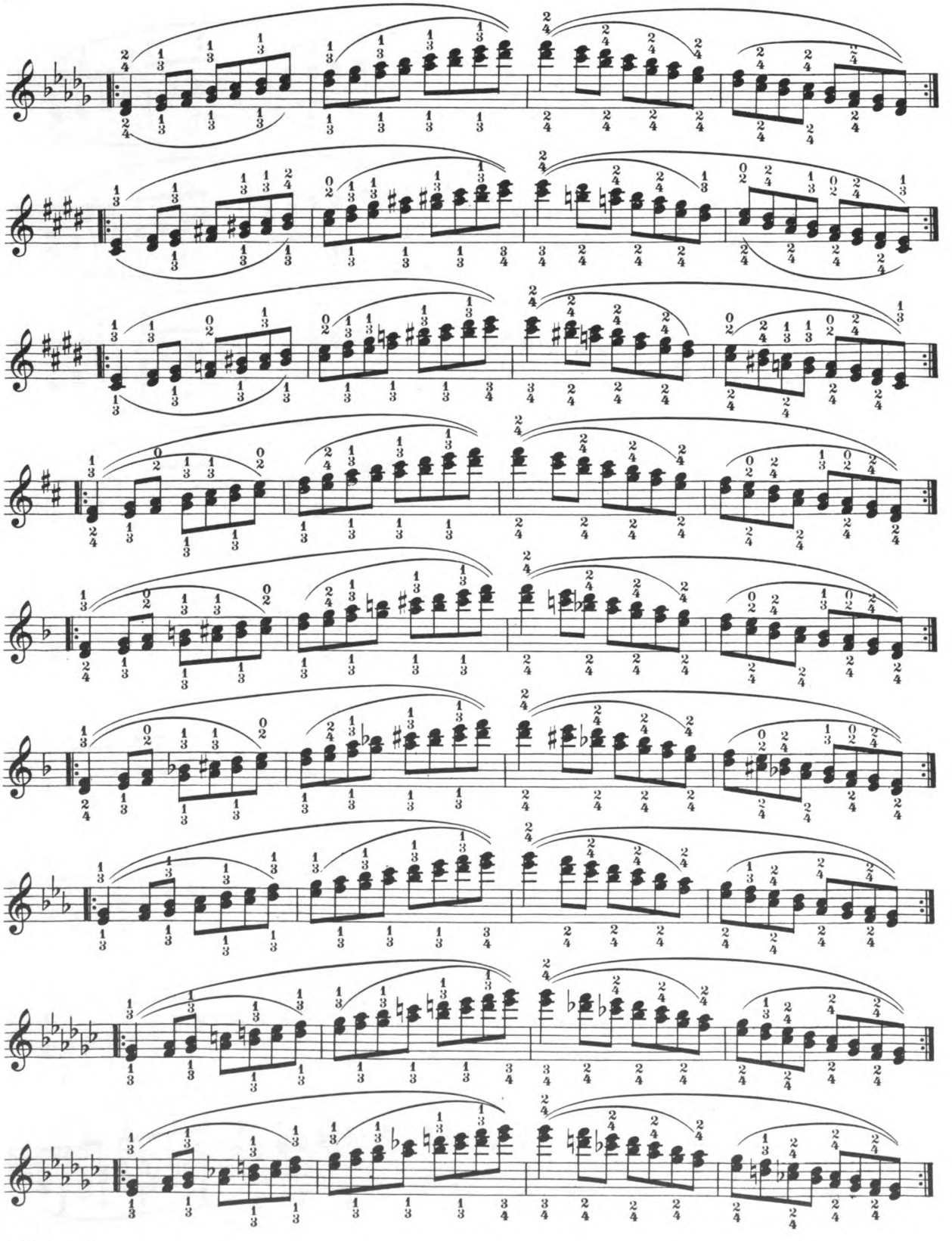
XIII

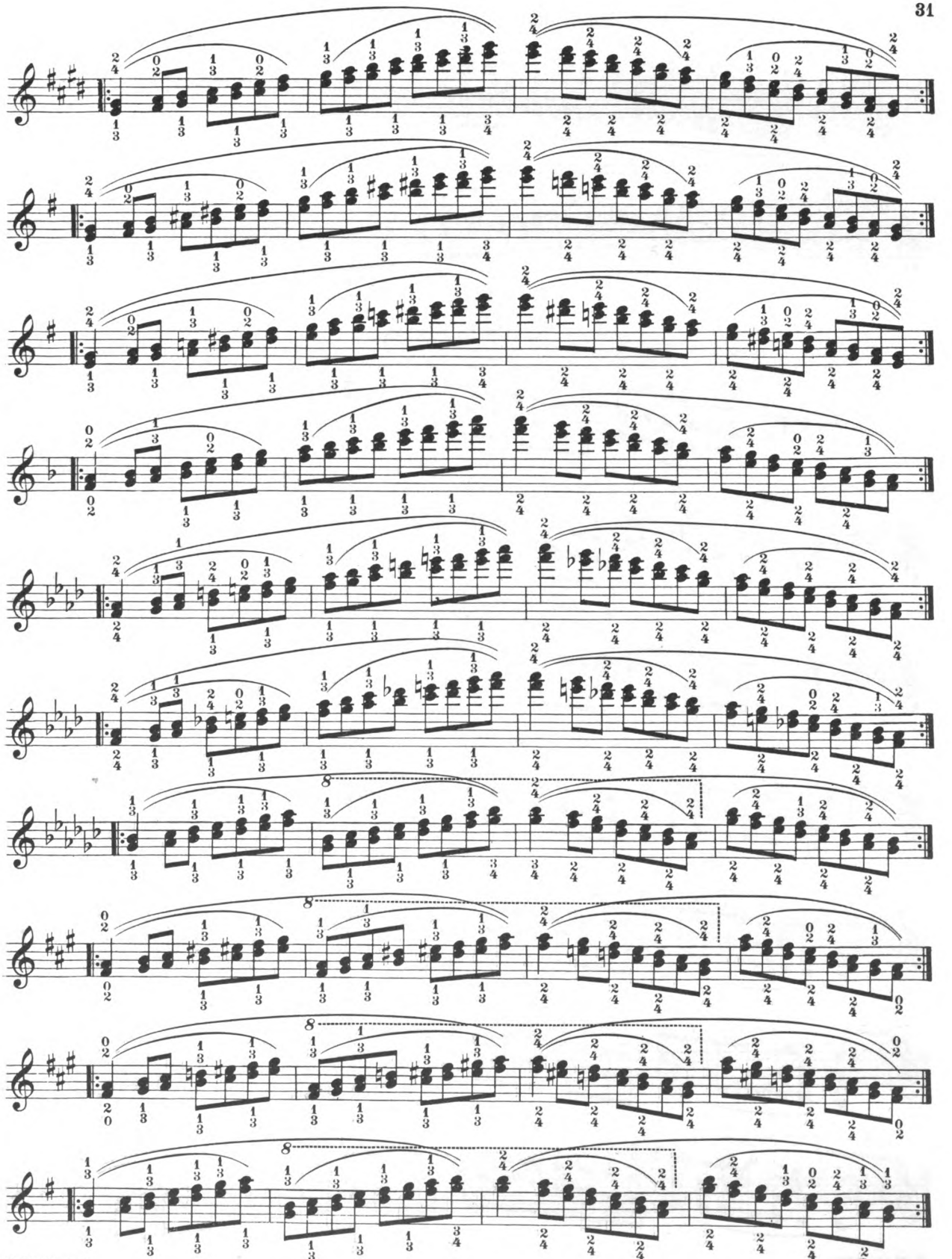
Scales in Thirds



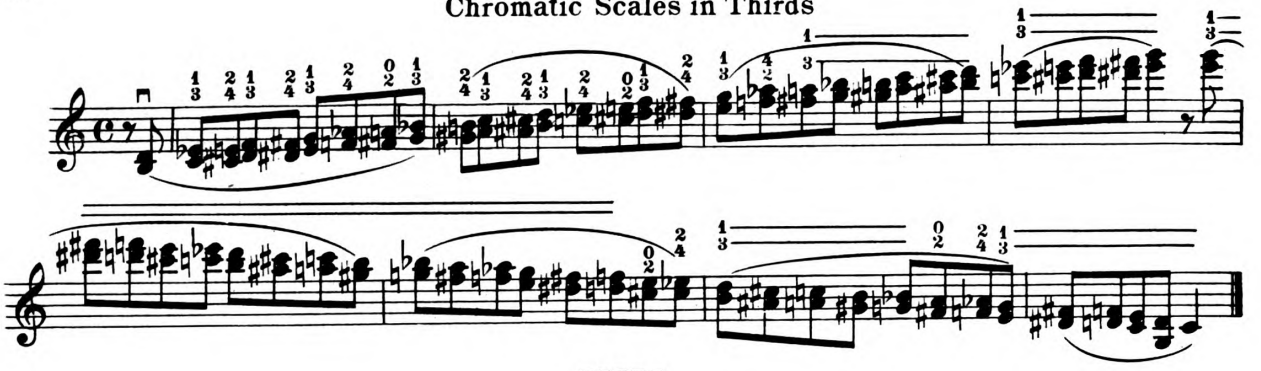
*) The fingering above the staff is the most practical.





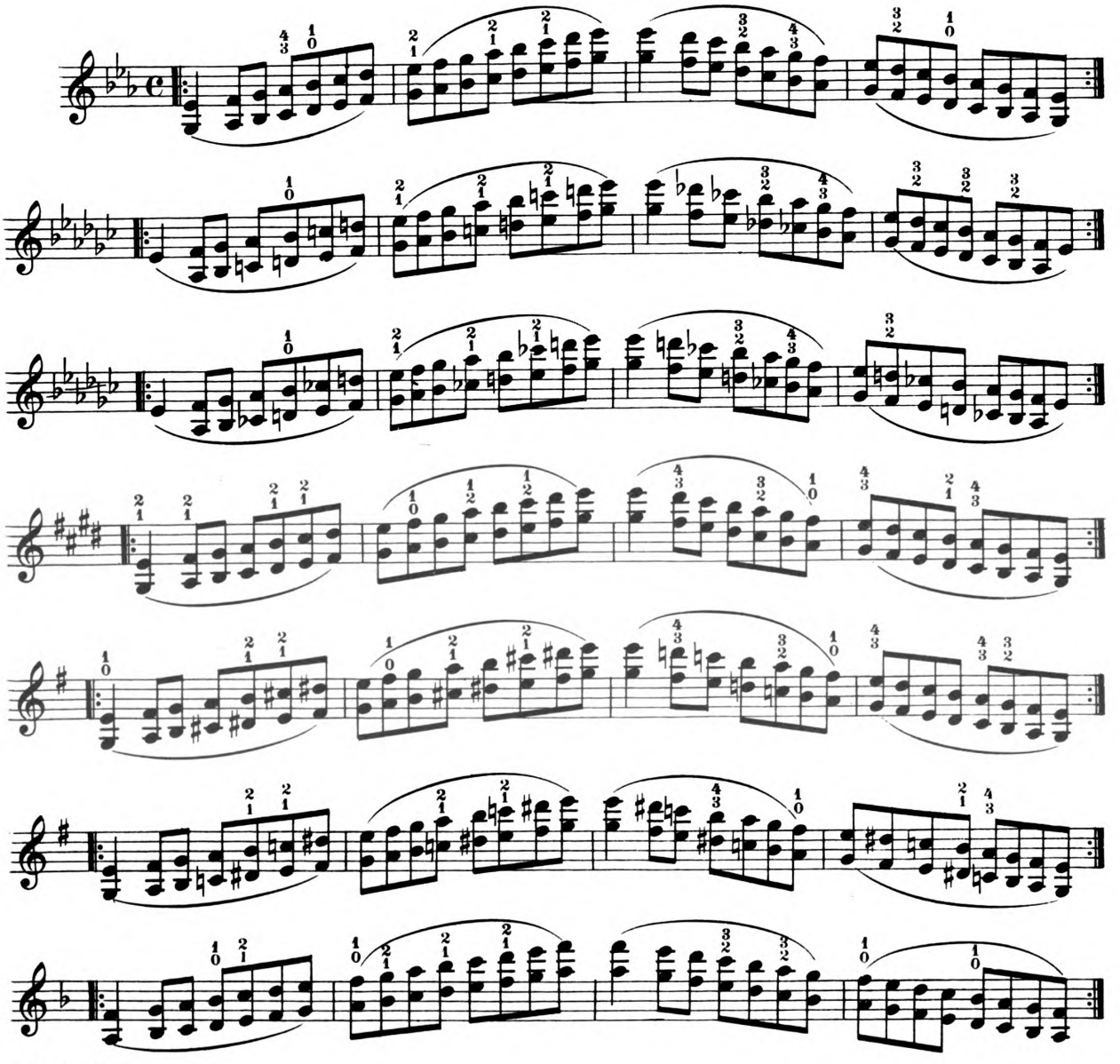


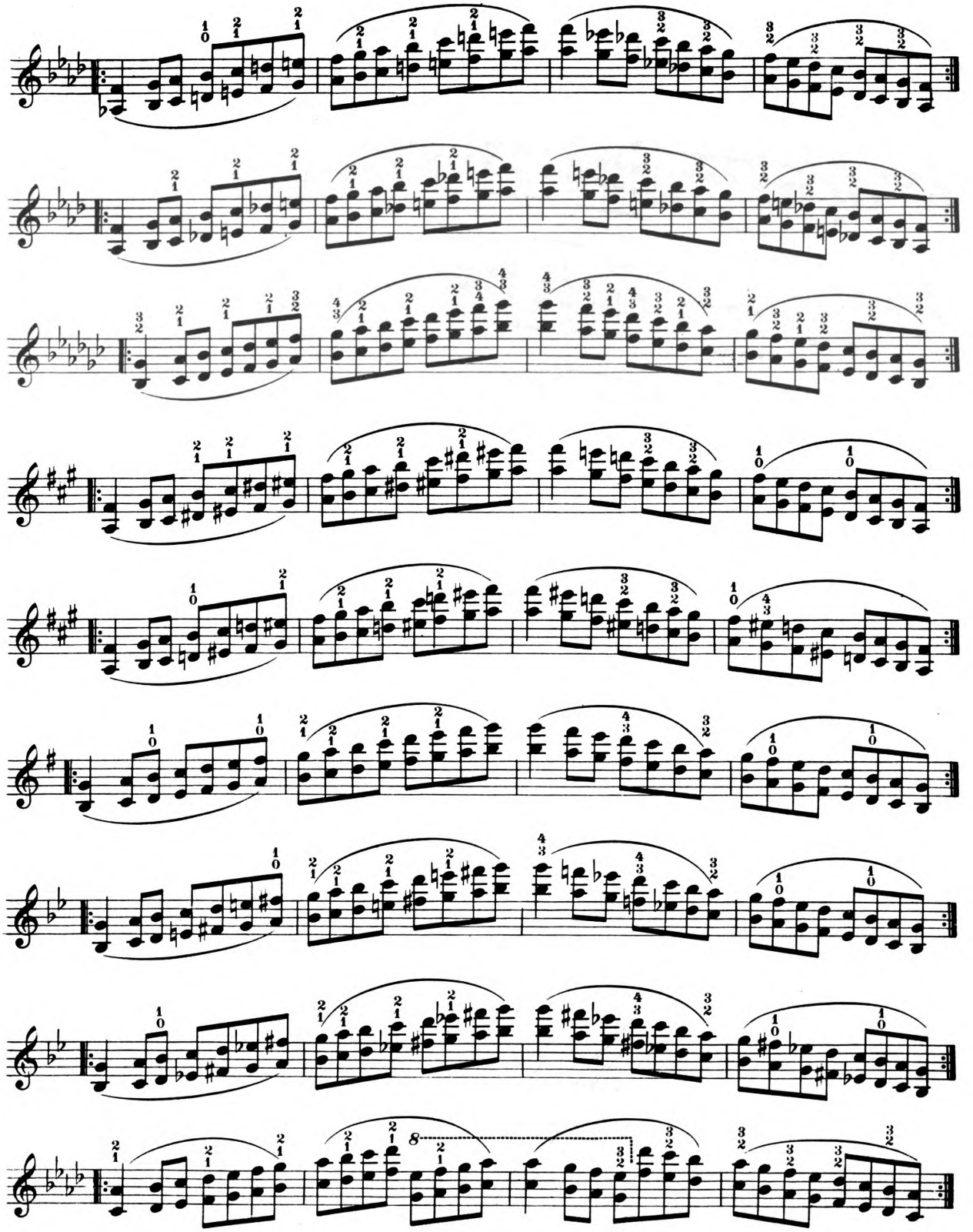
Chromatic Scales in Thirds

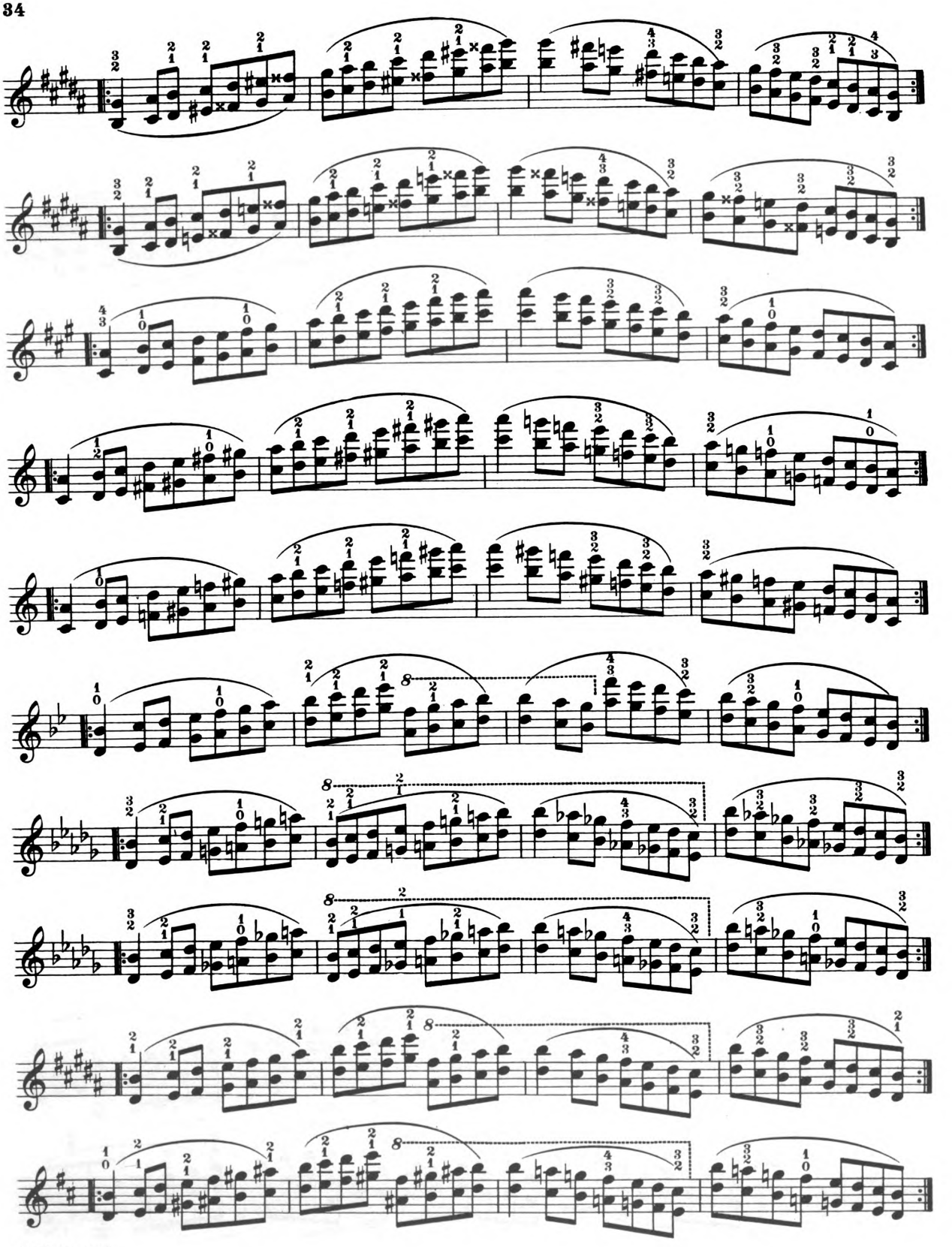


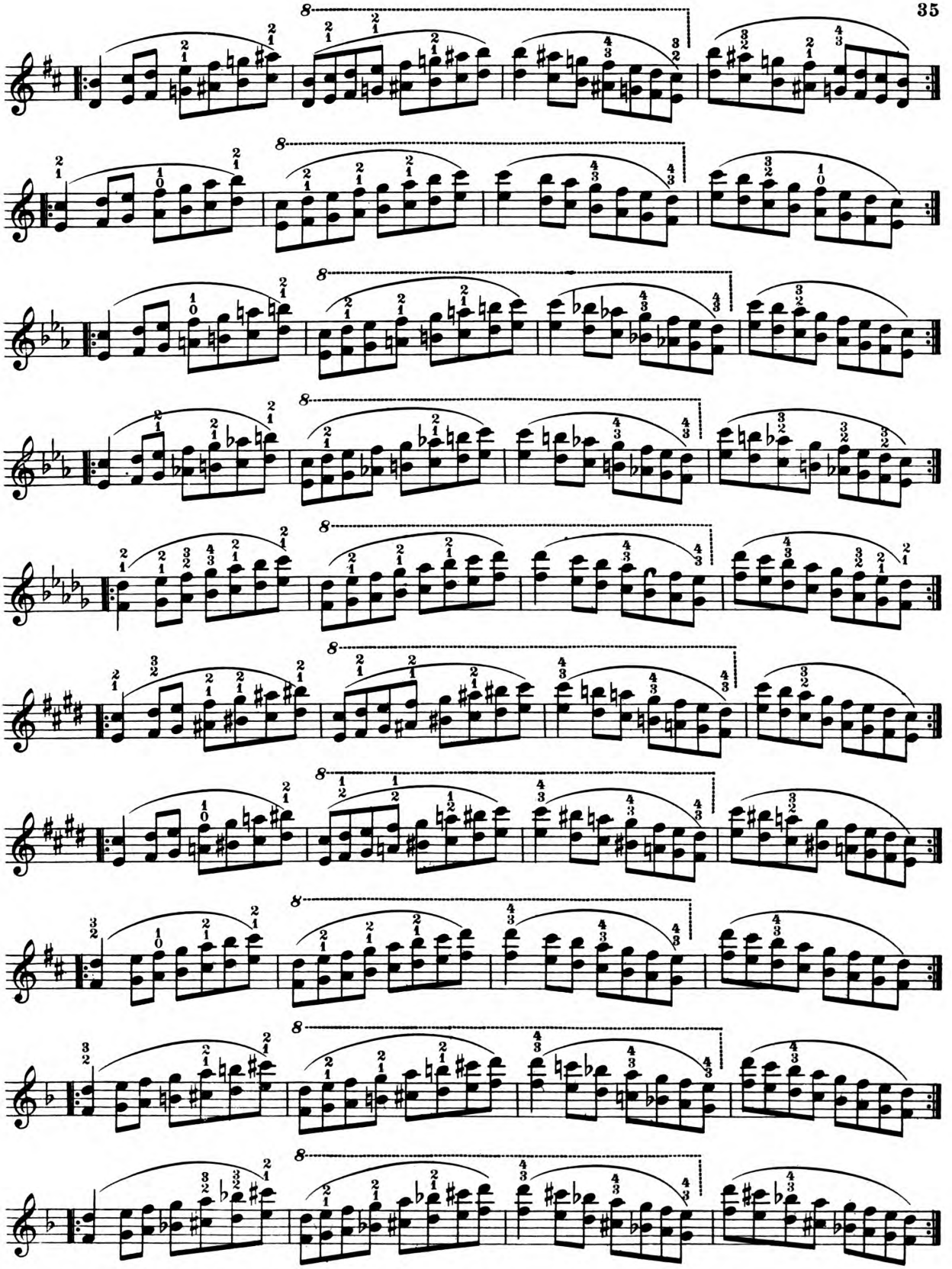
XIV

Scales in Sixths



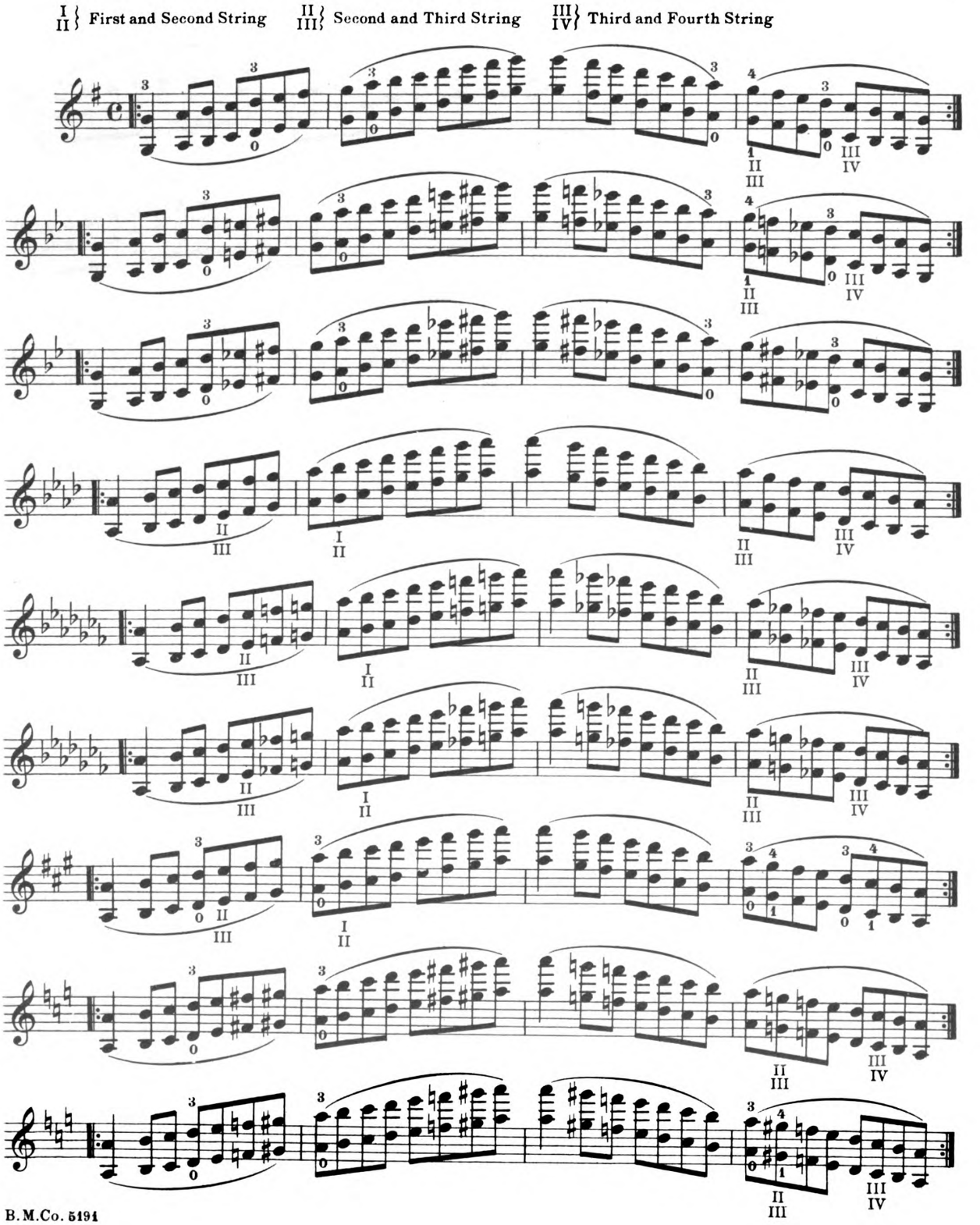


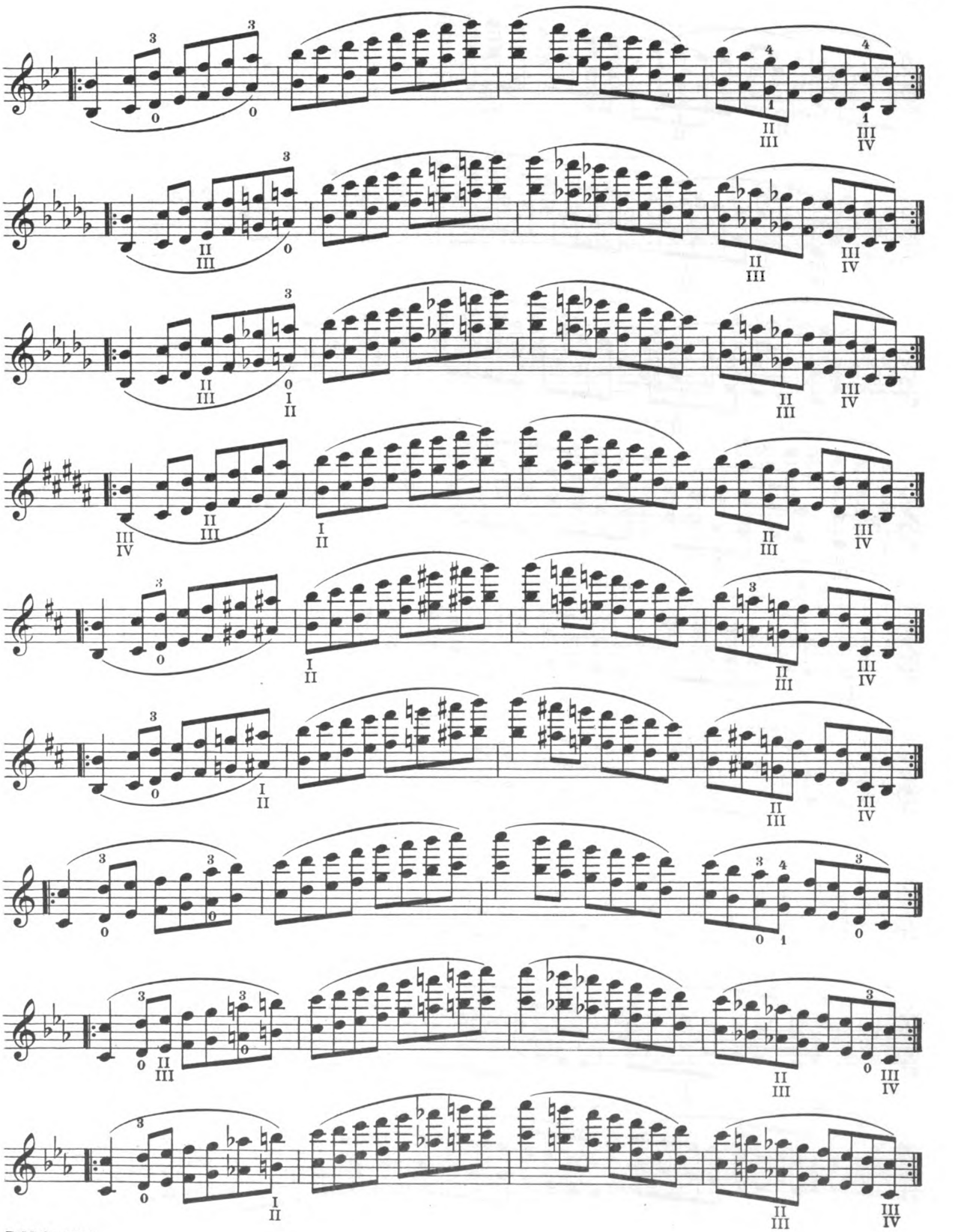


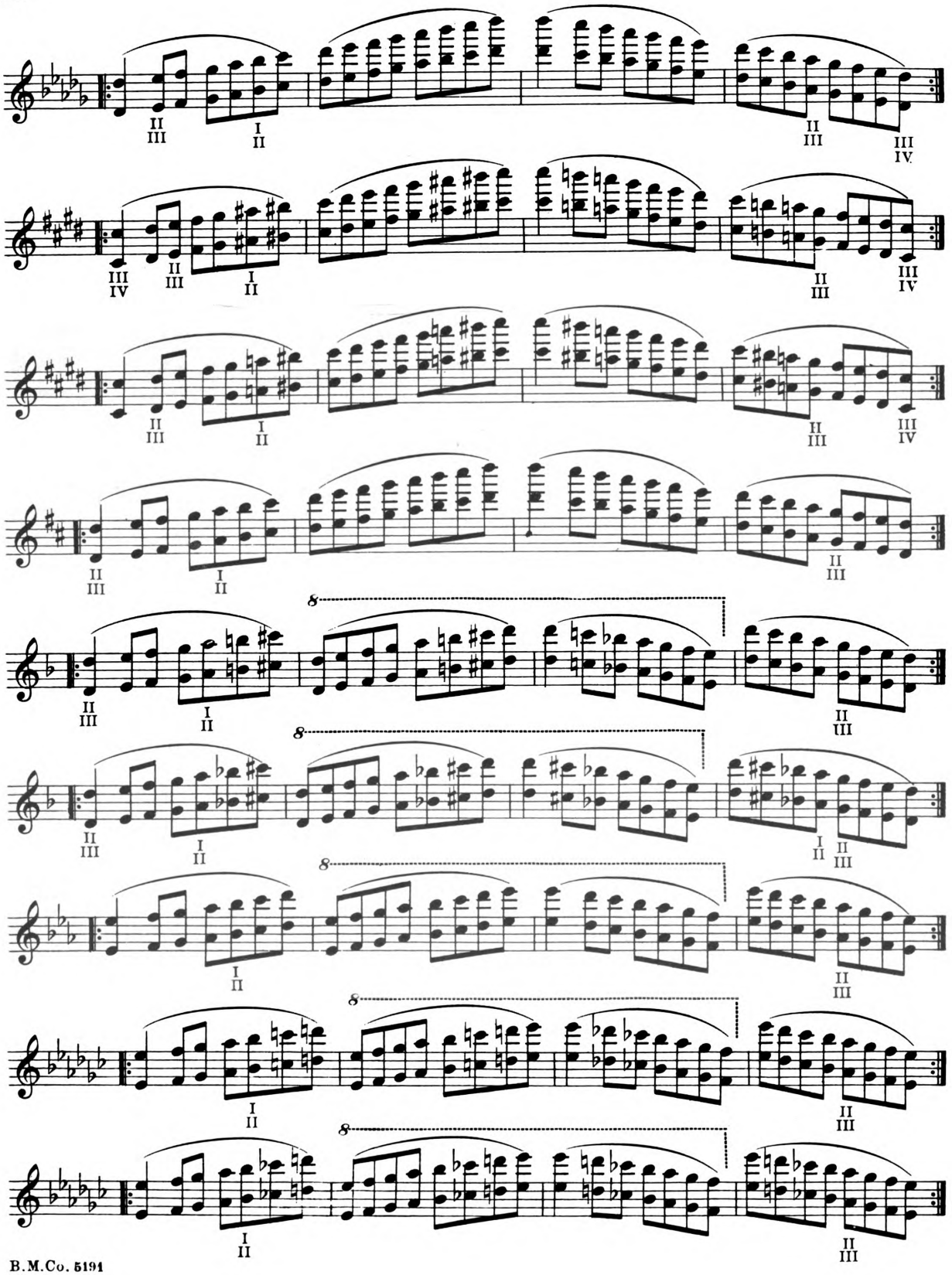


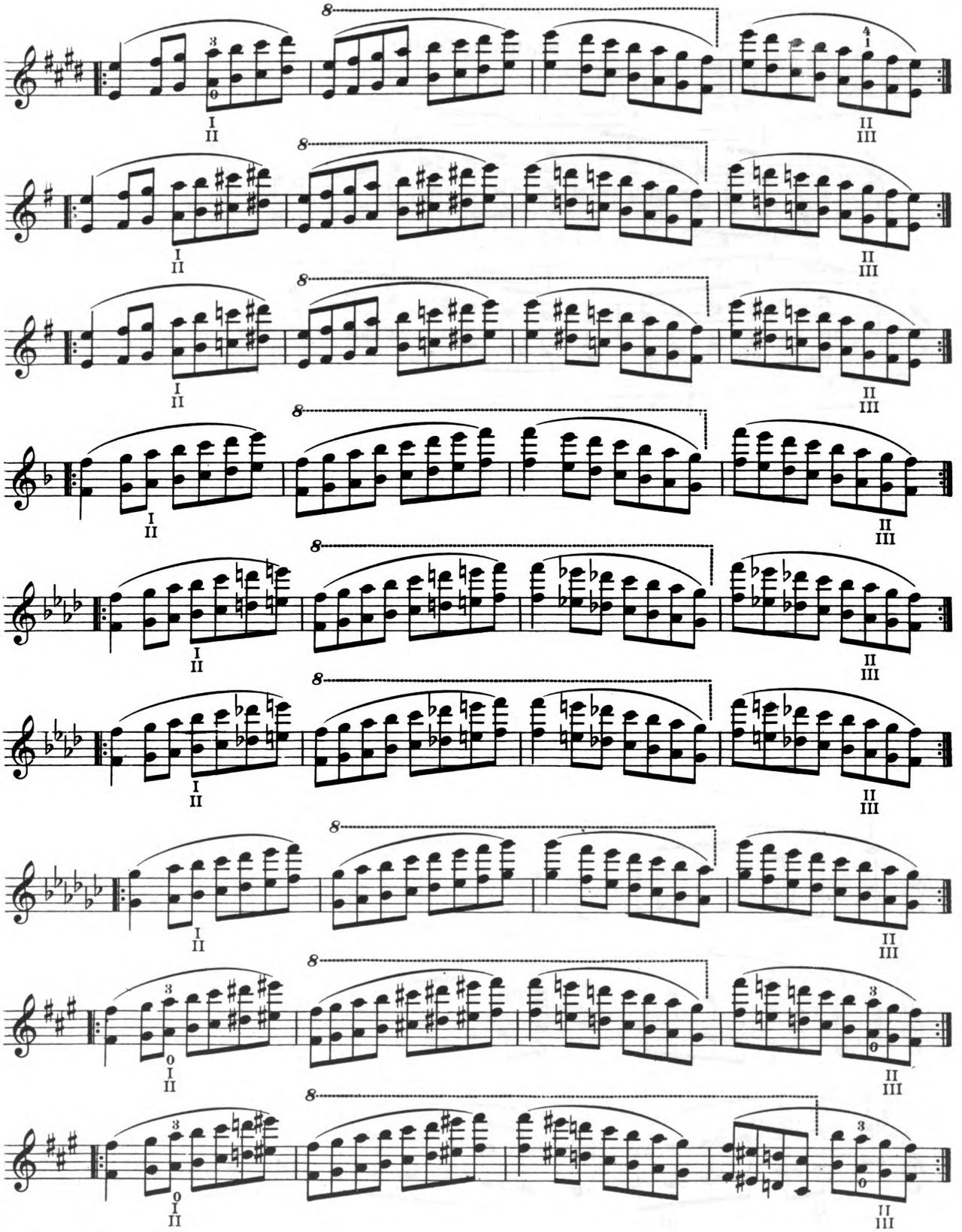
XV

Scales in Octaves



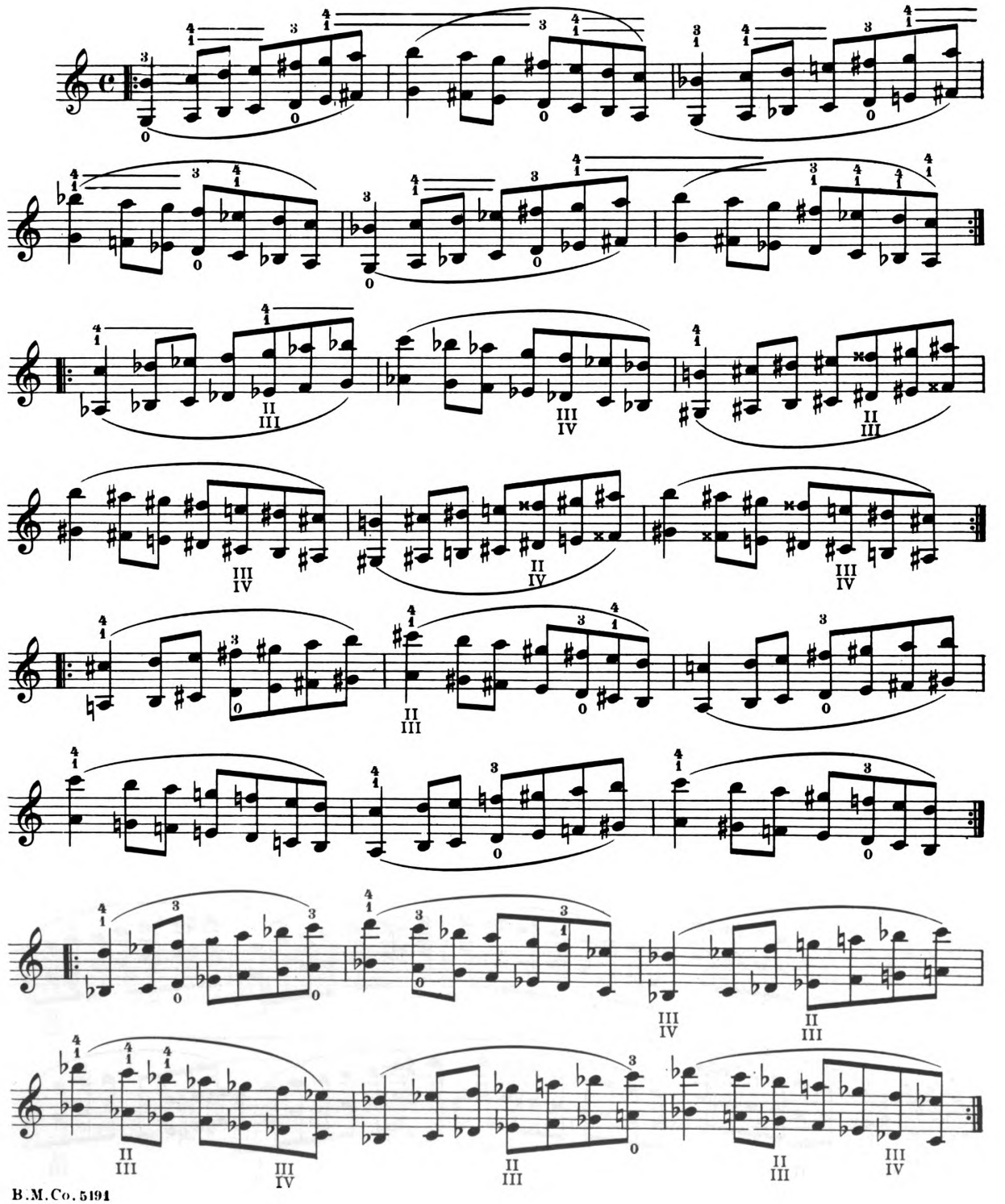


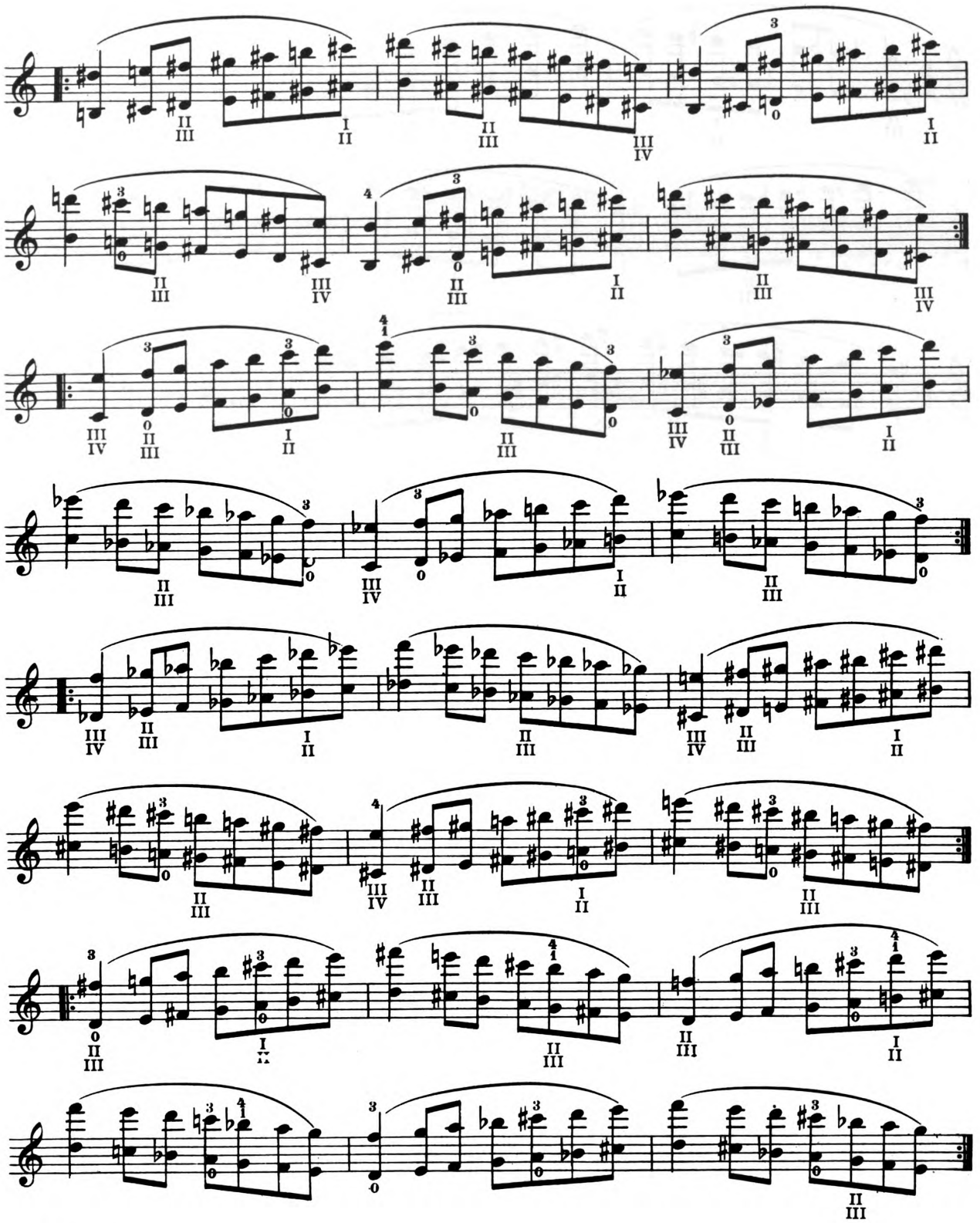


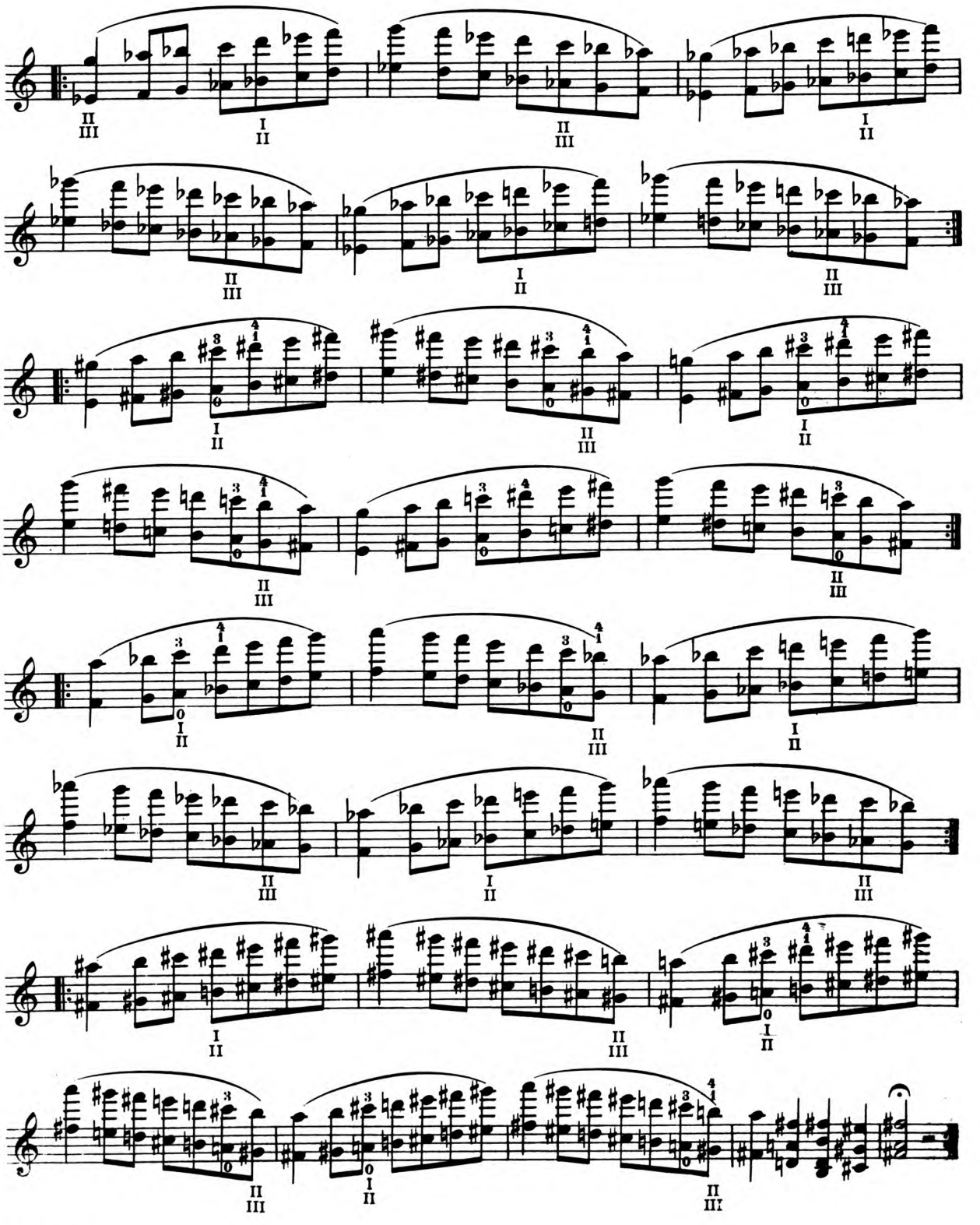


XVI

Scales in Tenths

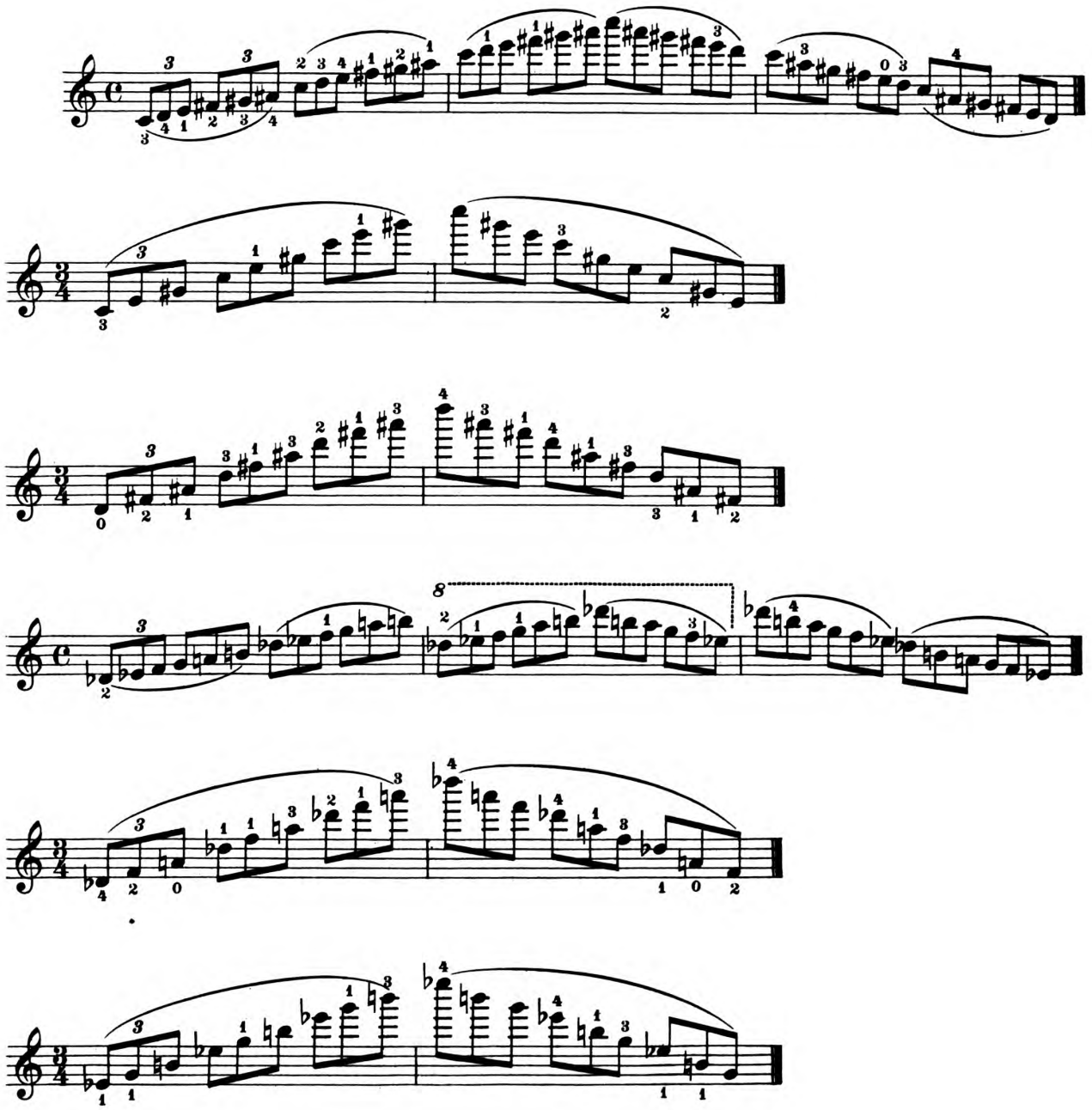






XVII

The Whole Tone Scale



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Volume I — Bach, Boccherini, Sinigaglia, Lalo, Schubert, Delibes, Nedbal, Glazounow, Raff, Cui, Tschaikowsky, Grieg

Volume II — Mozart, Beethoven, Herbert, Bizet, Grieg, Iljynsky, Schubert, Tschaikowsky, Albeniz, d'Antalffy, Chaminade, Nevin

STRUBE — Elegy and Serenade, Op. 9 — Bass, ad lib

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