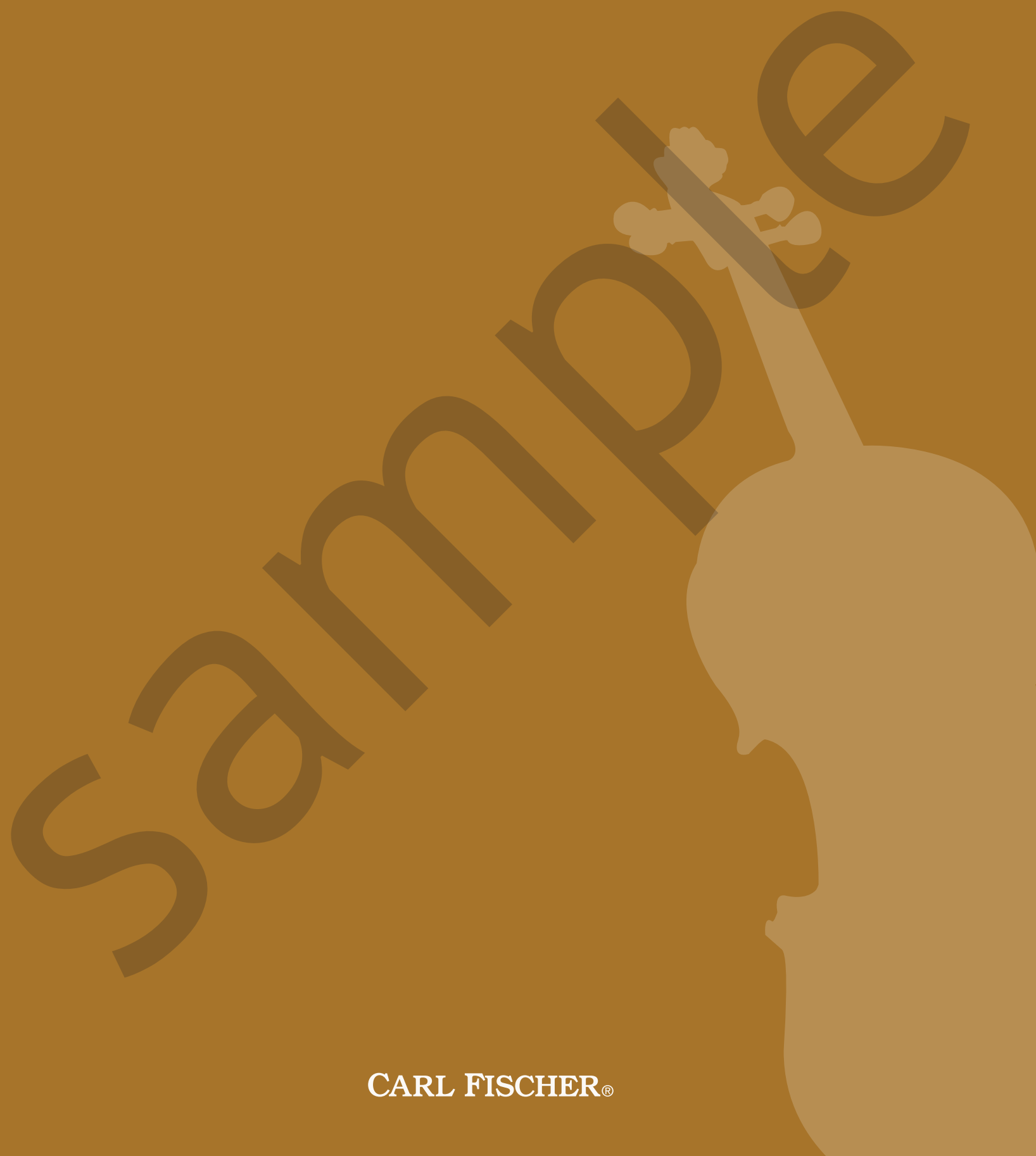


Roland Vamos

The Violinist's Daily Warm-Ups and Scale System



CARL FISCHER®

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Foreword to the Violinist's Daily Sixteen

This short hand-setting set of exercises was inspired by a book entitled *The Violinist's Daily Dozen*, conceived by Clarence Cameron White, a prominent African-American violinist, composer and arranger who enjoyed the bulk of his career in the first half of the twentieth century.

I have practiced this set of exercises since I was twelve years old. It has served me as a superb warm-up and hand setting tool. Over the years, I have found that there are some aspects of this warm-up routine that were not given sufficient attention or not addressed at all. Consequently, I have expanded the Daily Dozen to create a new work entitled *The Violinist's Daily Sixteen*.

I have also paid particular attention in this work as to *how* these exercises are to be practiced. In exercises one and two, I have indicated some notes to be played before the actual written exercises. This is to ensure that the fourth finger will be over the string in a position ready to strike even though it is not being used. Before playing exercises three, four, nine, ten, eleven and twelve, I have indicated silent fingers to be placed on the notes they would be playing if they were being used.

I have replaced Mr. White's grace notes with notes of specific value and have slowed down the exercises so that the first joint (the joint nearest the string) of each finger can move with flexibility and strength. At no time should the first joint buckle.

In Mr. White's version, the last exercise gave the first finger some very valuable backward extensions. In this exercise (number 14 in this book), I caution the student not to move the hand along with the first finger. The hand should remain in position while the first finger independently moves back and forth.

It became obvious to me that if the first finger were given the opportunity to develop the dexterity that Mr. White's twelfth exercise emphasizes, the fourth finger could benefit from an exercise that gives it a forward extension. Consequently, I added another exercise to create a Baker's Dozen (thirteen).

Several years later, I felt that the second and third fingers should also have an exercise to further develop their dexterity...hence exercise fourteen was added to create a "Vamos Dozen."

Because the first finger did not have sufficient practice in the development of the first joint in the original version, I have added two exercises to precede White's fifth exercise. After re-working and re-numbering these exercises, I have come up with a total of sixteen exercises. It is my suggestion that these be practiced as a warm-up, choosing a different string each day.

—Roland Vamos
Evanston, Illinois 2017

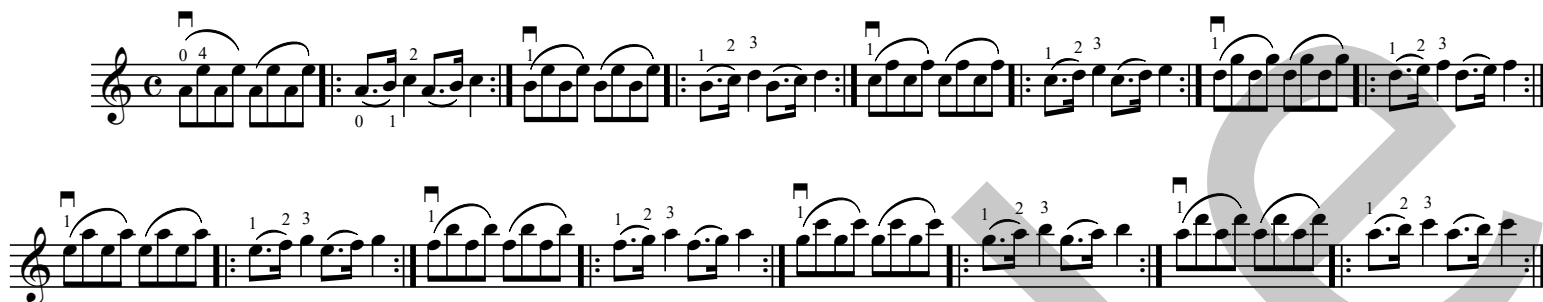
The Daily Sixteen

Exercise 1

Before starting each measure, set the hand in such a way that the fourth finger is directly above the string that is being played.

A String

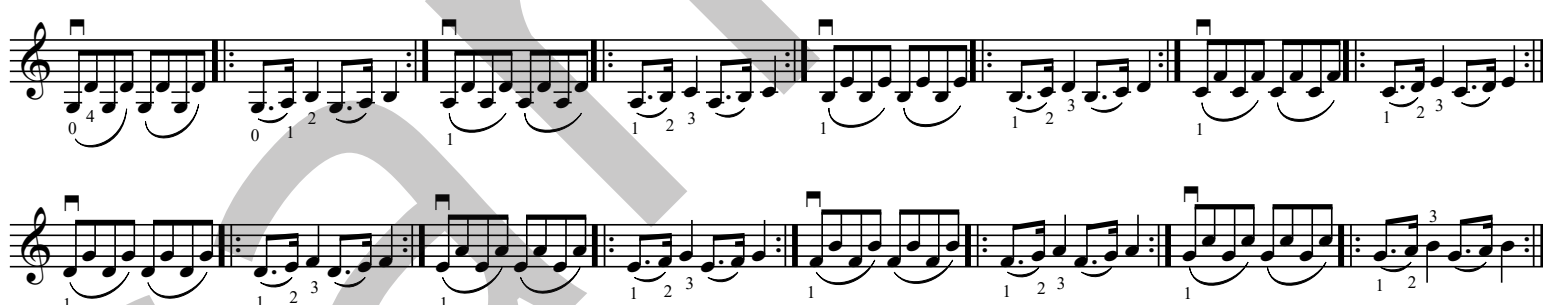
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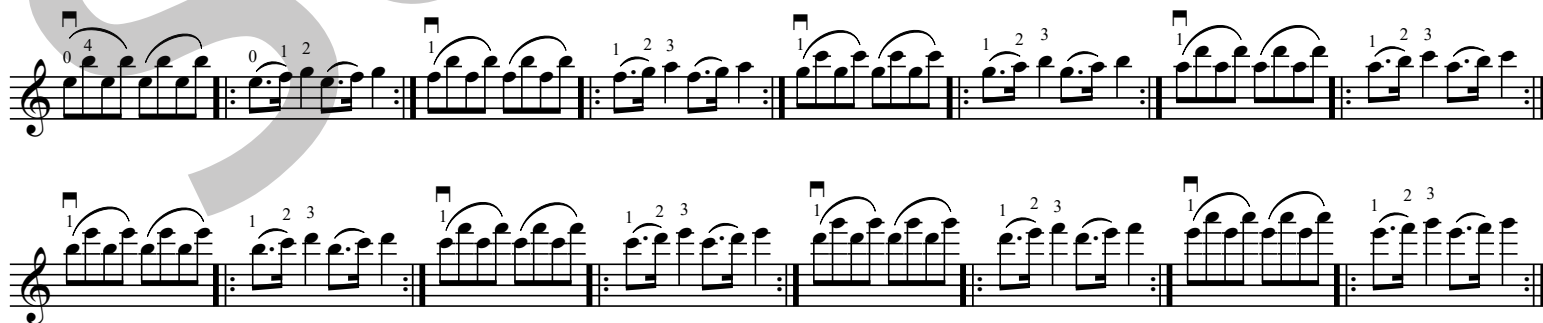
D String



G String



E String



Exercise 2

Before starting each measure, set the hand in such a way that the fourth finger is directly above the string that is being played.

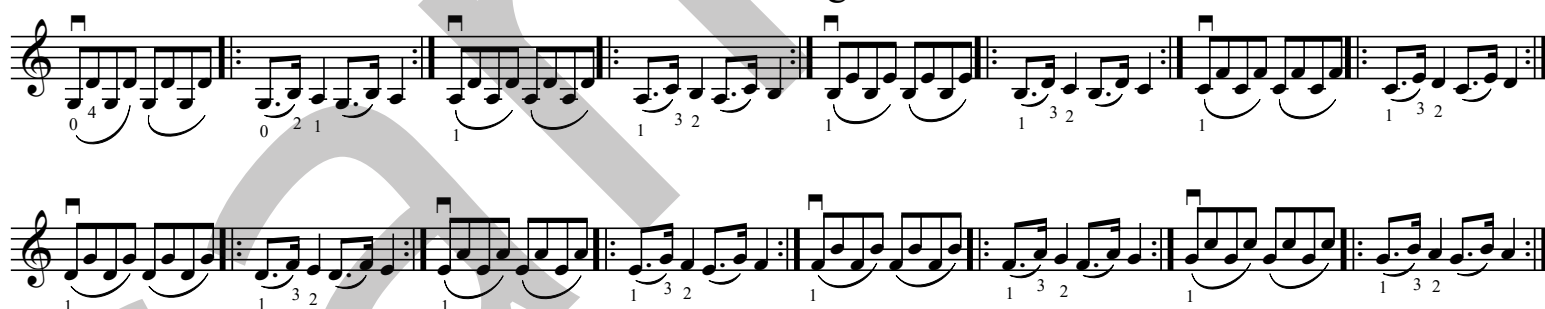
A String



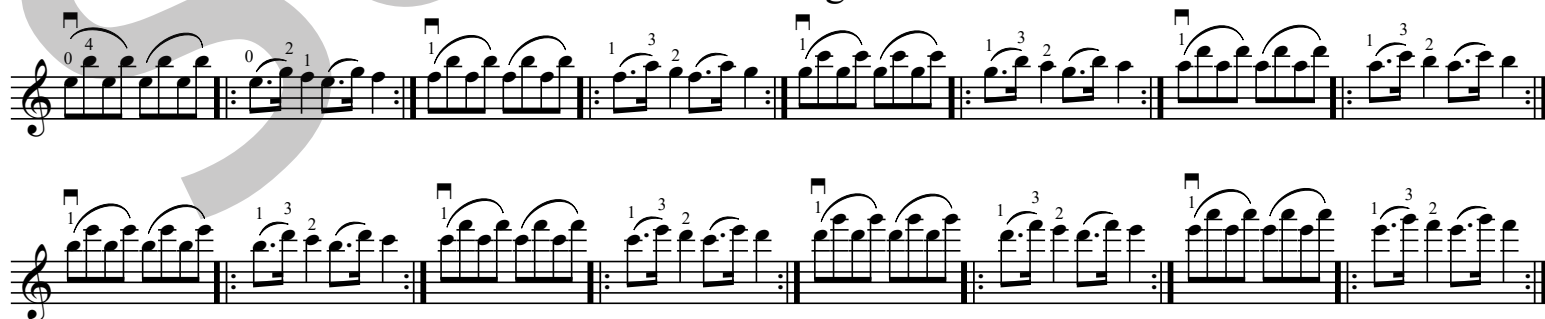
D String



G String



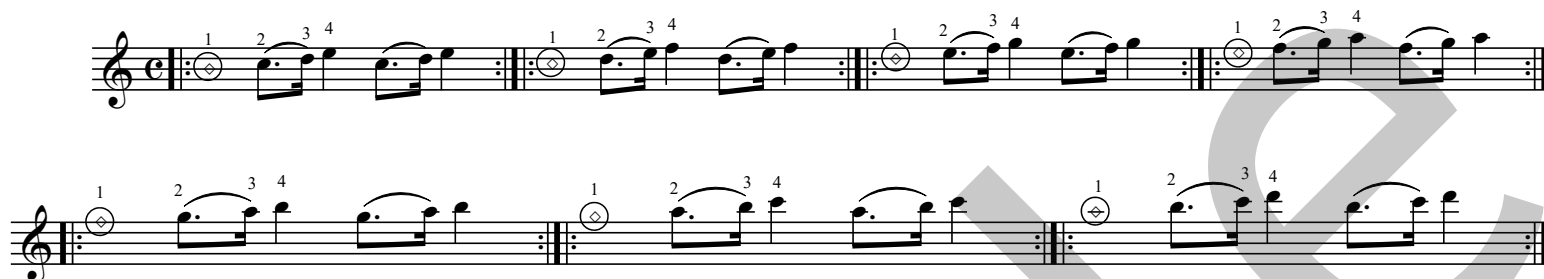
E String



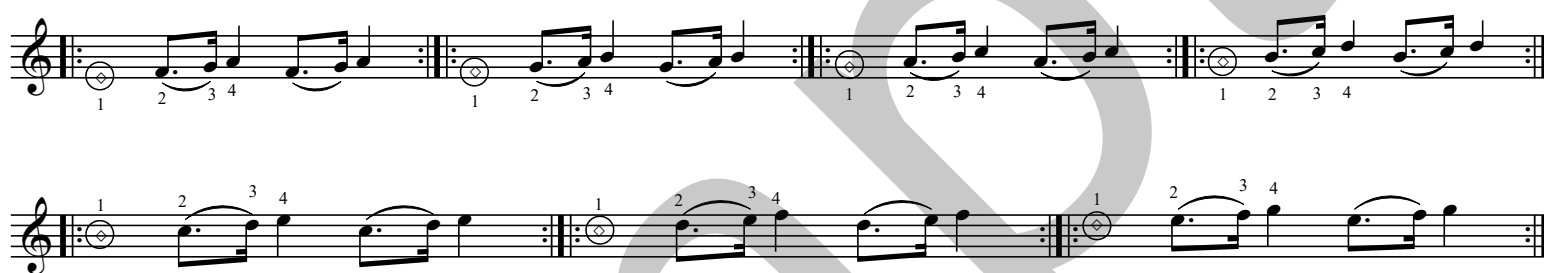
Exercise 3

Place and hold the first finger down in each position where it would be if it were being sounded.

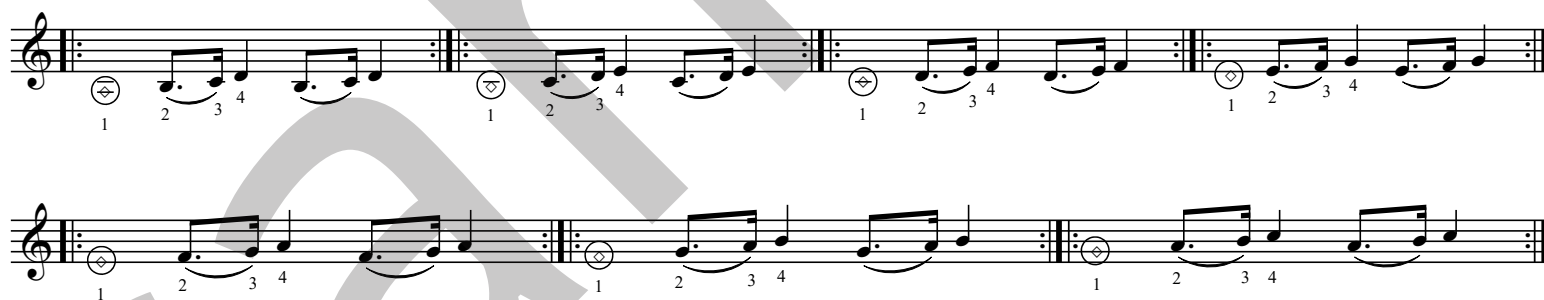
A String



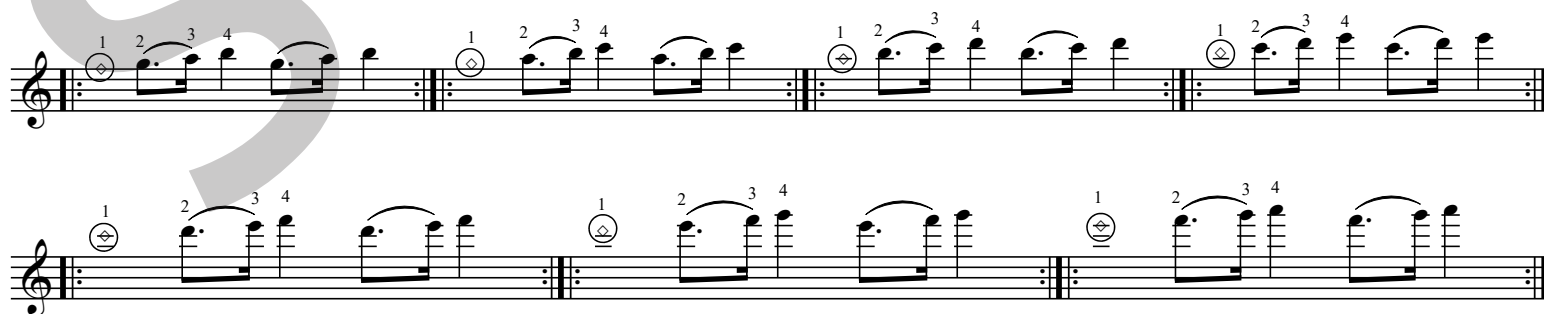
D String



G String



E String



Foreword to the Scale System

Scales are a means of teaching a person the fingerboard on his or her instrument. The fingers move across the strings and are required to make shifts, all in highly organized patterns. Scales and arpeggios are the foundation upon which our repertoire is built. Many scale books have been written; each one being organized in its own specific way. The Flesch Scale System has been a standard for many decades. It is very comprehensive and systematic. From the point of view of establishing similar patterns, it has one drawback: it is organized by starting with a major key, followed by its relative minor, going through the circle of fifths. I believe that it is more profitable to do only major scales with their arpeggios first, going up chromatically, and then follow them in a similar way with the minor scales. In using this approach, the similarities in fingerings between the various scales are more apparent. It is also profitable to have alternate fingerings whenever possible. My approach to scales and arpeggios includes a variety of slurred and mixed bowings using the three parts of the bow whenever feasible. These bowings are not all-inclusive. Whenever a particularly awkward bowing pattern is encountered in the repertoire, it can be practiced as an additional bowing variation in the scales and arpeggios.

I have chosen to introduce the three and four octave scales by teaching two octave scales across the strings in one position going up chromatically through seven positions; starting on the first, second, third, and finally fourth fingers in major and melodic minor.

—Roland Vamos
Evanston, Illinois 2017

* When crossing to the next string the old finger should remain down until the new finger is sounded.

Starting on the Second Finger

♩ = 60

* When crossing to the next string the old finger should remain down until the new finger is sounded.

Starting on the Third Finger

$\text{♩} = 60$

The musical score is written for guitar in 6/8 time, with a tempo of 60 beats per minute. It begins with a treble clef and a key signature of one flat (B-flat). The first staff starts with a quarter note G4, followed by a series of eighth and sixteenth notes. A large, faint watermark 'Guitar' is visible across the center of the page. The score is divided into two systems of five staves each. The first system covers measures 1 to 10, and the second system covers measures 11 to 20. The music features a variety of fingerings, including triplets and sixteenth-note runs, and ends with a double bar line and a repeat sign. A large, faint watermark 'Guitar' is visible across the center of the page.

* When crossing to the next string the old finger should remain down until the new finger is sounded.

Starting on the Fourth Finger

$\text{♩} = 60$

The score is divided into two systems of five staves each. The first system starts in B-flat major (two flats) and the second system starts in B major (two sharps). The music is written for guitar, with string crossings indicated by numbers 1-4 above or below notes. Fingerings are indicated by numbers 1-4 above or below notes. Triplets are marked with a '3' over a bracket. Vibrato is marked with 'vib.' above notes. A large, faint watermark 'S&P' is visible across the center of the page.

* When crossing to the next string the old finger should remain down until the new finger is sounded.