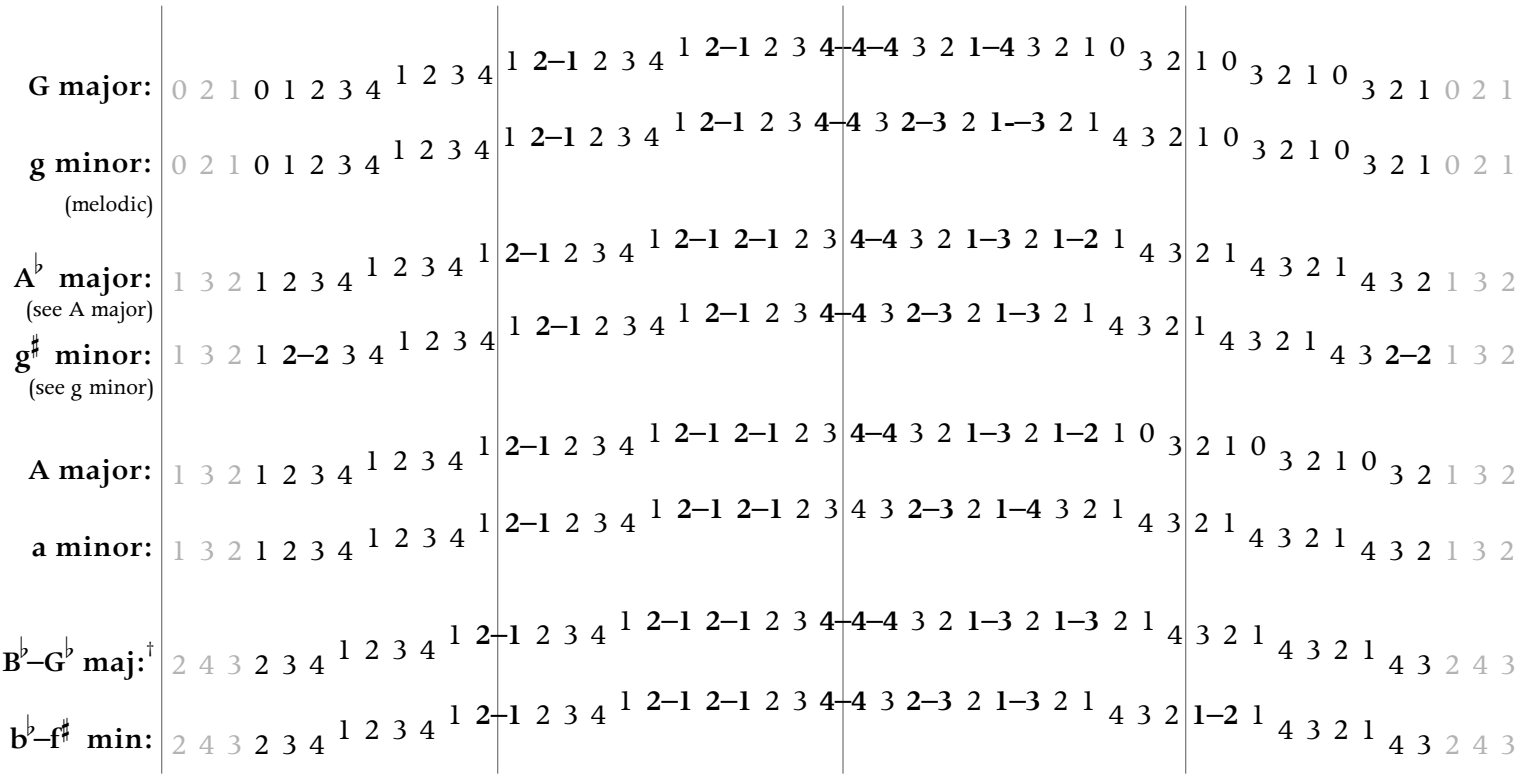
Three-octave scales, Carl Flesch fingering

Flesch's approach features overall uniformity of fingerings, non-specific to key. There are essentially only three sets of fingerings for major scales and three for minor: the open string, the first-finger beginning, and the second-finger beginning. The added notes in grey borrow from the Galamian system; with these, the scale becomes 48 notes, and can be played using a constant bow speed, one bow per two metronome clicks, with 2, 3, 4, 6, 8, 12, 16, & 24 notes per bow.



† In the key of B♭, open strings should be used for A and D on the descent.

GENERALIZATIONS:

- All scales start on G string
- All shifts occur on A & E strings
- All scales use fourth finger on ascent and open strings, where possible, on the descent.
- Upward shifts are **always** by thirds, using 2–1 shifts.
- Downward shifts are **always** on half-step intervals.
- The g♯ minor scale, with the 2-2 shift on the G string, is the sole exception to the above four rules.

QUESTIONS TO PONDER:

- What are the advantages and disadvantages of beginning all scales on the G string?
- If uniformity is the goal, why not simply use the first-finger beginning for everything except G scales?
- Why use the "modified g minor" for g♯ minor? Why not use the a minor fingering?
- Why do some of the flat and sharp keys appear to be inconsistently spelled? For example, why A♭ major and g♯ minor? Or G♭ major and f♯ minor? (Hint: Look them up in the book)
- Is there a more efficient way of condensing the same amount of information?