Reviews of Sławomir Tomasik’s *Scales and Arpeggios for the Violin*

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Writing a new system of scales only makes sense if it introduces something new compared with existing systems.
Sławomir Tomasik’s *Scales* propose a new perspective on scales and ditones. His two-octave scales should always be practiced on one string or (in the case of ditones) two strings. This way, he avoids the trap of all existing publications where the player must reach position three or four at the most on string D and A and can only attack a higher position on string E. These scales help the practicing violinist to master playing in every position on all strings and consequently to gain complete mastery of the whole neck.
The second novelty of the system is the different fingering compared with previous editions. The author withdraws from the traditional 1,2-1,2… fingering in favour of 1,2,3-1,2,3… fingering.
Players may feel a little bit uncomfortable at first compared with previous experience but once they have perfected the manual neck skills which this fingering enables they make incredible progress. The same principles apply to ditones.
I think that this scale system will be extremely helpful for talented violinists who want to perfect their playing. I therefore wish my former student Sławomir Tomasik much success.

Professor Tadeusz Wroński

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Sławomir Tomasik’s *Scales* are among the best I know. The author focuses on practicing scales on one string (or two in the case of ditones) allowing and forcing us to “penetrate” regions rarely visited in everyday work with this violin technique.
Everything is so clearly and lucidly explained that I willingly use the system in my own work.
I encourage every violinist who wishes to develop and perfect his or her violin skills to include Sławomir Tomasik’s *Scales* in their daily technical regime.

Professor Krzysztof Jakowicz