

As we increase our range and develop our technique, it is important to expand our use and scope of scales in our practice. The patterns and concepts presented here do not include everything I might do in terms of scales with my own practice or with my students, because we are always making up new variations. I do encourage you to be creative and not to fall into ruts that erode the musical quality of your playing. At this point we are really playing from memory anyway. As with any technical passage, start at a speed you can play evenly and without glitches.

I also suggest you stay in the range that you can do easily at first and then gradually move higher and lower. If a certain key goes too high for you, just go as high as is comfortable and turn around and go back down. Don't avoid the key because you can't do the patterns in the full range.

Another point: **Scales should not be a mental process.** These kinds of muscle responses are not stored in the brain, per se. This is a low brain function— muscle memory. Don't think— play. Repetition is good.

WS1 

Since I'm not going to write out all the patterns for all keys, you will have to play the patterns from memory in different keys to get the full effect. Don't forget the 3 minor scale versions.

WS2 

WS3 

WS4 

WS5 







You need to be able to play these patterns in any key. Doing them from memory is actually preferable to reading them. You should not play these all the way through unless you are completely warmed up. Take shorter segments in your middle range if you use this as part of a warm-up.

If you use these exercises as conditioning exercises, try playing a whole series of them in a row— preferably from memory.

WS6


The exercise WS6 is a chromatic scale in 4/4 time, starting on G2 and ending on G3. It is presented in eight staves. The first staff shows the full scale with a slur over the first four measures. The following seven staves show the scale in shorter segments, each with a slur over the first four measures, to facilitate playing shorter segments as a warm-up.


Just another pattern. Don't forget slurring.


WS7


The exercise WS7 is a chromatic scale in 4/4 time, starting on F#3 and ending on F#4. It features a slur over the first four measures.


**Three Octave Patterns.** Practice the octaves separately if you need to. The goal is to play at an even speed with consistent, good tone in all registers.

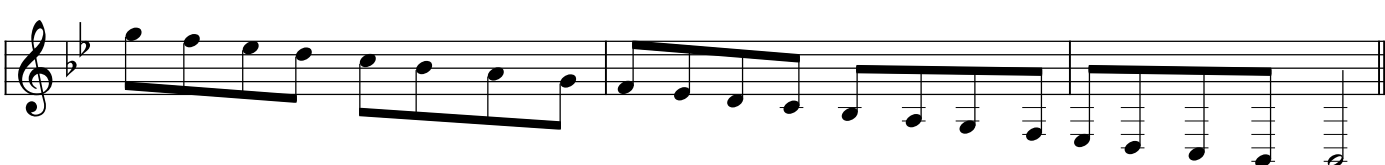
WS8 

"New" Bass Clef 

WS9 

"New" Bass Clef 

"New" Bass Clef 

WS10 

"Old" bass clef reads an octave lower than "New" bass clef. Although it does not continue down in a logical sequence from the treble clef notation, it does read in a more linear fashion. This works better for printers and if you get used to it, it is easier on the eyes since you don't have to jump around so much visually. You need to learn both. Sometimes the only way you can tell which one is intended is to see if you could actually play the lowest note in the part or if it is in octaves with a higher or lower part in the section. Sometimes it is more obvious in the score, sometimes not.

WS11 

"Old" Bass Clef 

"Old" Bass Clef 

WS12 