

THE ART OF SCALES

FOR CELLO



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INTRODUCTION

A NEW APPROACH TO LEARNING SCALES

Over the years I have tried every cello scale book in print. I discovered that while many had useful sections, no single book contained everything I needed for my students. I found that in order to give effective scale assignments, it was necessary to cut and paste pages from several different books with my instructions scribbled in the margins.

This led me to create an improvised, handwritten scale book that over time has evolved into the finished product you are now holding.

HOW IS THIS BOOK DIFFERENT?

Currently available scale books are a dizzying maze of everything from broken thirds and chromatic scales, to double and triple stops, all with various bowings to choose from. The instructor is forced to spend valuable lesson time flipping through pages in an effort to decide which scale, bowing, and rhythm pattern is appropriate for each student. With this book, I hope to save you the time and frustration I have personally experienced using other scale methods.

My principal goal with *The Art of Scales* is to provide students with the most essential scale exercises in an easy to follow step-by-step format. Each scale in this book is designed as a rigorous daily exercise that will take between 25-45 minutes to complete.

In this book, you will *not* find any of the following:

- Broken thirds, fourths and fifths
- Chromatic scales
- Sixths
- Whole tone scales
- Unisons
- Triple and quadruple stops
- Octaves and thirds in the lower positions, as follows:



I submit that all of the above techniques are acquired as students progress through the repertoire and need not be included as part of a daily scale routine.

THE SCALE

Each scale in this book is to be played using the acceleration patterns made famous by Ivan Galamian (p. 7). You will notice that I have included bowing and rhythm variations for the arpeggios, but not for the scales. This is because it is my opinion that scales are best learned using the acceleration patterns with straight eighth notes. Once students become proficient, you may wish to incorporate the scales with bowing and rhythm patterns (pp. 62-67).

THE ARPEGGIO

The practice of arpeggios familiarizes students with fingerboard geography, improves shifting, and eliminates fear of the upper registers. Arpeggios in this book should be practiced without a metronome. The speed of the arpeggio will naturally increase as students play larger numbers of notes within each bow, as indicated in the instructions. Arpeggios beginning on the C string are four octaves and those beginning on the G string are three octaves. This is due to the fact that four-octave arpeggios beginning on G or higher force students to play so high on the neck as to be impractical and often leads to rosin on the fingertips.

The purpose of applying bowing and rhythm variants to the arpeggio is twofold. Once students are able to play arpeggios with exceedingly complicated rhythms and bowings, shifting becomes second nature, thereby freeing students to concentrate instead on making music. Since the rhythm and bowing variants change from week to week, they have the added benefit of preventing scale work from becoming monotonous.

FLESCH ARPEGGIOS

The Flesch arpeggios contained on the page facing the scale and arpeggio are an excellent tool to help students become comfortable with extensive shifting. The principal benefit of the Flesch arpeggios is derived from their constantly changing intervals and shift distances.

OCTAVES

The benefit of practicing octaves extends beyond the ability to simply play octaves. Through daily octave practice, students learn to adjust the distance between the thumb and fingers as they move up and down the fingerboard. The octave routine in this book was designed to help students master every conceivable interval they will encounter in the cello literature.

Introduction

FINGERED THIRDS

Fingered thirds are only encountered in a small handful of etudes and pieces. However, I find that regular practice of fingered thirds gives a level of comfort in thumb position that is difficult to obtain by other means.

TENTHS

Tenths are only encountered in the most virtuosic pieces and one can have a successful career in cello performance without ever having so much as attempted tenths. For those seeking an intense challenge, I have included an exercise through which tenths can be learned and mastered. Once conquered, tenths can be inserted into cadenzas with dramatic effect, although I must warn you... tenths are HARD!

A FINAL WORD

It was never my intention to write a scalebook. This book came about only after years of frustration and experimentation. I have no doubt this book will benefit your students as much as it has mine.

Please feel free to send any feedback or suggestions to feedback@artofcello.com.

-Wells Cunningham

ACCELERATION PATTERNS

These patterns are to be used with each scale in this book. In this example, the C major scale is accelerated. Notice that each pattern contains two beats, or two metronome “clicks” per bow with the exception of the 32nd notes (the last pattern), which contains three beats/bow.

(♩ = 40-60)

The musical notation consists of ten systems, each with two staves (bass and treble clef). The first system shows a C major scale in 2/4 time, starting on C2 and ending on C4. The second system shows a C major scale in 2/4 time, starting on C3 and ending on C4. The third system shows a C major scale in 2/4 time, starting on C2 and ending on C4, with triplets of eighth notes. The fourth system shows a C major scale in 2/4 time, starting on C3 and ending on C4, with triplets of eighth notes. The fifth system shows a C major scale in 2/4 time, starting on C2 and ending on C4, with triplets of eighth notes. The sixth system shows a C major scale in 2/4 time, starting on C3 and ending on C4, with triplets of eighth notes. The seventh system shows a C major scale in 2/4 time, starting on C2 and ending on C4, with sextuplets of eighth notes. The eighth system shows a C major scale in 2/4 time, starting on C3 and ending on C4, with sextuplets of eighth notes. The ninth system shows a C major scale in 2/4 time, starting on C2 and ending on C4, with sextuplets of eighth notes. The tenth system shows a C major scale in 3/4 time, starting on C2 and ending on C4, with sextuplets of eighth notes.

2-OCTAVE

Scales & Arpeggios

C MAJOR SCALE

Musical notation for C Major Scale in bass clef. The scale is written across two octaves. Fingering numbers are placed above the notes: 0 1 3 4 0 1 3 4 0 1 2 4 0 1 2 1 0 4 2 1 0 4 3 1 0 4 3 1.

C MAJOR ARPEGGIO

Musical notation for C Major Arpeggio in bass clef. The notes are C, E, G, C, E, G, C, E, G, C, E, G, C, E, G, C. Fingering numbers are placed above the notes: 0 3 0 4 1 4 2 4 1 4 0 3.

A MINOR SCALE

Musical notation for A Minor Scale in bass clef. The scale is written across two octaves. Fingering numbers are placed above the notes: 1 3 4 0 1 2 4 0 1 2 1 3 1 2 3 2 1 3 1 2 1 0 4 2 1 0 4 3.

A MINOR ARPEGGIO

Musical notation for A Minor Arpeggio in bass clef. The notes are A, C, E, A, C, E, A, C, E, A, C, E, A, C, E, A. Fingering numbers are placed above the notes: 1 4 1 0 1 4 3 4 1 0 1 4.

F MAJOR SCALE

Musical notation for F Major Scale in bass clef. The scale is written across two octaves. Fingering numbers are placed above the notes: 4 0 1 2 4 0 1 2 4 0 1 2 1 3 4 3 1 2 1 0 4 2 1 0 4 2 1 0.

F MAJOR ARPEGGIO

Musical notation for F Major Arpeggio in bass clef. The notes are F, A, C, F, A, C, F, A, C, F, A, C, F, A, C, F. Fingering numbers are placed above the notes: 4 1 4 2 1 4 2 4 1 2 4 1.

D MINOR SCALE

Musical notation for D Minor Scale in bass clef. The scale is written across two octaves. Fingering numbers are placed above the notes: 1 3 4 0 1 2 4 0 1 2 4 0 1 2 3 4 2 1 0 4 2 1 0 4 2 1 0 4 3.

D MINOR ARPEGGIO

Musical notation for D Minor Arpeggio in bass clef. The notes are D, F, A, D, F, A, D, F, A, D, F, A, D, F, A, D. Fingering numbers are placed above the notes: 1 4 1 0 2 0 4 0 2 0 1 4.

ALL 2-OCTAVE SCALES AVAILABLE
IN PRINTED VERSION

F MINOR

SCALE

Play using acceleration patterns on page 7:

Musical notation for the F minor scale, showing both ascending and descending lines with fingering numbers.

ARPEGGIO STEP 1

Play with 1, 2, then 3 notes per bow:

Musical notation for Arpeggio Step 1, showing ascending and descending lines with fingering numbers and bowing directions.

ARPEGGIO STEP 2

Play one of the following bowing & rhythm variants:

Beginner

Musical notation for Arpeggio Step 2, Beginner variant.

Intermediate

Musical notation for Arpeggio Step 2, Intermediate variant.

Advanced

Musical notation for Arpeggio Step 2, Advanced variant.

Virtuoso

Musical notation for Arpeggio Step 2, Virtuoso variant.

ARPEGGIO STEP 3

Play with 6, 12, then 24 notes per bow:

Musical notation for Arpeggio Step 3, showing ascending and descending lines.

Optional Scale Work

FLESCH ARPEGGIOS

Musical notation for Flesch Arpeggios, showing various ascending and descending patterns with fingering.

OCTAVES

Musical notation for Octaves, showing various ascending and descending patterns.

B^b MAJOR

SCALE

Play using acceleration patterns on page 7:

Musical notation for the B^b major scale, showing both ascending and descending lines with fingering numbers.

ARPEGGIO STEP I

Play with 1, 2, then 3 notes per bow:

Musical notation for Arpeggio Step I, showing ascending and descending lines with fingering numbers and bowing directions.

ARPEGGIO STEP 2

Play one of the following bowing & rhythm variants:

Beginner

Musical notation for Arpeggio Step 2, Beginner variant.

Intermediate

Musical notation for Arpeggio Step 2, Intermediate variant.

Advanced

Musical notation for Arpeggio Step 2, Advanced variant.

Virtuoso

Musical notation for Arpeggio Step 2, Virtuoso variant.

ARPEGGIO STEP 3

Play with 9 then 18 notes per bow:

Musical notation for Arpeggio Step 3, showing ascending and descending lines.

Optional Scale Work

FLESCH ARPEGGIOS

Musical notation for Flesch Arpeggios, showing various ascending and descending patterns with fingering and bowing directions.

OCTAVES

Musical notation for Octaves, showing various ascending and descending patterns with fingering and bowing directions.

3-OCTAVE

Scales with Variants

C MAJOR

Two staves of musical notation for the C Major scale in 2/4 time. The first staff is in bass clef and the second is in treble clef. The scale is written in a 3-octave format, starting on middle C. The notation includes slurs and accents to indicate phrasing and dynamics.

A MINOR

Two staves of musical notation for the A Minor scale in 3/8 time. The first staff is in bass clef and the second is in treble clef. The scale is written in a 3-octave format, starting on A. The notation includes slurs and accents, and features triplet markings (indicated by a '3' over the notes) in both directions.

F MAJOR

Two staves of musical notation for the F Major scale in 2/4 time. The first staff is in bass clef and the second is in treble clef. The scale is written in a 3-octave format, starting on F. The notation includes slurs and accents, and features triplet markings (indicated by a '3' over the notes) and sixteenth-note runs (indicated by a '6' below the notes) in both directions.

D MINOR

Two staves of musical notation for the D Minor scale in 2/4 time. The first staff is in bass clef and the second is in treble clef. The scale is written in a 3-octave format, starting on D. The notation includes slurs and accents, and features triplet markings (indicated by a '3' over the notes) and sixteenth-note runs (indicated by a '3' below the notes) in both directions. Roman numerals 'V' are placed above the notes in the bass staff.

ALL 3-OCTAVE SCALES AVAILABLE
IN PRINTED VERSION

ADVANCED *Studies*

C MAJOR FINGERED THIRDS

Musical score for C Major Fingered Thirds, consisting of four staves. The first staff is in 3/4 time and includes fingerings (1, 2, 3) and accents (φ). The second and third staves continue the exercise in 3/4 time. The fourth staff is in common time (C) and concludes the piece with a final chord and a fermata.

C MAJOR TENTHS

Musical score for C Major Tenths, consisting of five staves. The first staff is in 3/4 time and includes triplets (3) and accents (φ). The second and third staves continue the exercise in 3/4 time. The fourth and fifth staves are in common time (C) and conclude the piece with a final chord and a fermata.

ALL THIRDS & TENTHS AVAILABLE
IN PRINTED VERSION

