

BLACK & WHITE

Chromatic Scales | 3-day Rotation Cycle

The 12 Chromatic Scales can be divided into three groups, each based on similar position shifts and fingering patterns that would occur on the G-String. The four starting pitches for each group are easily remembered as they represent notes of a diminished 7th chord. The two-octave chromatic models (pages 2, 4 and 6) are used only as training studies. The Complete Chromatic Warm-Up encompasses three octaves and starts on the lowest pitch for each group (pages 3, 5 and 7). As the fingerings and shifts in each group are identical, all four two-octave Chromatic Training Scales are embedded in each Complete Chromatic Warm-Up. Fingering chromatic scales in this manner will insure that all positions on the G-String in the lower half of the string length ("money positions") and the majority of positions in the thumb position are practiced over each 3-day rotational cycle. A metronome should be used for this exercise to keep the rhythmic ratio of duplets, quadruplets, and sextuplets true. It should be set at a tempo that is comfortable for the player; a pulse of 50 for the quarter note would be a reasonable initial pace.

GROUP A

Chromatic scales with starting pitches of E, G, Bb, and C# would use positions 1/2, II1/2, IV, VI... on the upper string.



GROUP B

Chromatic scales with starting pitches of F, Ab, B, and D would use positions 1/2, I, III, V... on the upper string.



GROUP C

Chromatic scales with starting pitches of F#, A, C, and Eb would use positions 1/2, II, III1/2, V1/2... on the upper string.

