



## Scale and Arpeggio Routine for Euphonium T.C., Level 3

Note: Most of the ranges indicated throughout these exercises are suggested as a "starting point" only. Those that are able should play and/or extend these exercises to higher and lower octaves as they are able. That said, the "full-range" exercises do indicate a quite extensive playing range. If the full range of these exercises is not yet achievable, one or more octaves can be omitted until playing range improves.

Practice all of the scales and arpeggios in a single key area each day. This way, one develops a routine where a wide variety of scales and arpeggios are mastered in a 12-day rotation.

### D (Concert C)

#### 1. "Revolving" Scale ♩ = 60-180+

Note: Play this exercise both *legato* and *staccato*, in different octaves, if possible. Also note how this exercise teaches the modes as it "revolves" through scales starting on each note of the major scale.

(Ionian/Major) (Dorian)

(Phrygian) (Lydian)

(Mixolydian) (Aeolian/Natural Minor)

(Locrian) (Ionian/Major)

#### 2. Repetitive Major and Relative Minor Scales, Arpeggios, and Thirds ♩ = 100-180+

Major

Natural Minor

Harmonic Minor

Melodic Minor

Scale and Arpeggio Routine for Euphonium T.C., Level 3 (Everett)

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3. "Full-Range" Major and Parallel Minor Scales ♩ = 60-80

Note: Play this exercise slowly and *tenuto*. The objective here is developing consistency of sound throughout the range of the instrument, not speed.

Major

Natural Minor

Harmonic Minor

Melodic Minor

4. "Odd" Scales ♩ = 60-120

Note: These scales occur much more rarely than do major and minor scales, but are nevertheless common enough that they should be practiced regularly.

Playing these only one octave during a single practice session saves time; create variety and increase facility by playing these in higher or lower octaves than written on different days.

Dorian

Mixolydian

Major Bebop

Dominant Bebop

Minor Bebop

Blues

Pentatonic

Minor Pentatonic

"Inverted" Pentatonic

Whole-Tone

"Whole-Half" Octatonic/Diminished

"Half-Whole" Octatonic/Diminished

Scale and Arpeggio Routine for Euphonium T.C., Level 3 (Everett)

5. Arpeggios ♩ = 60-120

Note: Similar to the previous exercise, the arpeggios here are limited to two octaves in order to conserve time. These should be transposed to different octaves in order to increase facility, and can be expanded in order to cover the full range if desired.

Major Dominant or Major-Minor 7th

Major 7th Augmented

Minor Minor 7th

Diminished Half-Diminished or Diminished-Minor 7th

Diminished 7th

6. "Full-Range" Chromatic Scale ♩ = 60-120

Scale and Arpeggio Routine for Euphonium T.C., Level 3 (Everett)

G (Concert F)

1. "Revolving" Scale ♩ = 60-180+

Note: Play this exercise both *legato* and *staccato*, in different octaves, if possible. Also note how this exercise teaches the modes as it "revolves" through scales starting on each note of the major scale.

(Ionian/Major) (Dorian)

(Phrygian) (Lydian)

(Mixolydian) (Aeolian/Natural Minor)

(Locrian) (Ionian/Major)

2. Repetitive Major and Relative Minor Scales, Arpeggios, and Thirds ♩ = 100-180+

Major

Natural Minor

Harmonic Minor

Melodic Minor

3. "Full-Range" Major and Parallel Minor Scales ♩ = 60-80

Note: Play this exercise slowly and *tenuto*. The objective here is developing consistency of sound throughout the range of the instrument, not speed.

Major

Natural Minor

Harmonic Minor

Melodic Minor

4. "Odd" Scales ♩ = 60-120

Note: These scales occur much more rarely than do major and minor scales, but are nevertheless common enough that they should be practiced regularly. Playing these only one octave during a single practice session saves time; create variety and increase facility by playing these in higher or lower octaves than written on different days.

Scale and Arpeggio Routine for Euphonium T.C., Level 3 (Everett)

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5. Arpeggios ♩ = 60-120

Note: Similar to the previous exercise, the arpeggios here are limited to two octaves in order to conserve time. These should be transposed to different octaves in order to increase facility, and can be expanded in order to cover the full range if desired.

Major

Dominant or Major-Minor 7th

Musical notation for Dominant or Major-Minor 7th arpeggio

Major 7th

Augmented

Minor

Minor 7th

Diminished

Half-Diminished or Diminished-Minor 7th

Diminished 7th

6. "Full-Range" Chromatic Scale ♩ = 60-120

8<sup>th</sup> -----|

8<sup>th</sup> -----|

**C (Concert B-Flat)**

1. "Revolving" Scale ♩ = 60-180+

Note: Play this exercise both *legato* and *staccato*, in different octaves, if possible. Also note how this exercise teaches the modes as it "revolves" through scales starting on each note of the major scale.

2. Repetitive Major and Relative Minor Scales, Arpeggios, and Thirds ♩ = 100-180+

Scale and Arpeggio Routine for Euphonium T.C., Level 3 (Everett)

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3. "Full-Range" Major and Parallel Minor Scales ♩ = 60-80

Note: Play this exercise slowly and *tenuto*. The objective here is developing consistency of sound throughout the range of the instrument, not speed.

Major

Natural Minor

Harmonic Minor

Melodic Minor

4. "Odd" Scales ♩ = 60-120

Note: These scales occur much more rarely than do major and minor scales, but are nevertheless common enough that they should be practiced regularly. Playing these only one octave during a single practice session saves time; create variety and increase facility by playing these in higher or lower octaves than written on different days.

Dorian

Mixolydian

Major Bebop

Dominant Bebop

Minor Bebop

Blues

Pentatonic

Minor Pentatonic

"Inverted" Pentatonic

Whole-Tone

"Whole-Half" Octatonic/Diminished

"Half-Whole" Octatonic/Diminished



Scale and Arpeggio Routine for Euphonium T.C., Level 3 (Everett)

5. Arpeggios ♩ = 60-120

Note: Similar to the previous exercise, the arpeggios here are limited to two octaves in order to conserve time. These should be transposed to different octaves in order to increase facility, and can be expanded in order to cover the full range if desired.

Major

Dominant or Major-Minor 7th

Major 7th

Augmented

Minor

Minor 7th

Diminished

Half-Diminished or Diminished-Minor 7th

Diminished 7th

6. "Full-Range" Chromatic Scale ♩ = 60-120

8<sup>va</sup>-----|

8<sup>va</sup>-----|

8<sup>va</sup>-----|

Scale and Arpeggio Routine for Euphonium T.C., Level 3 (Everett)

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F (Concert E-Flat)

1. "Revolving" Scale ♩ = 60-180+

Note: Play this exercise both *legato* and *staccato*, in different octaves, if possible. Also note how this exercise teaches the modes as it "revolves" through scales starting on each note of the major scale.

The "Revolving" Scale exercise consists of seven staves of music, each representing a different mode of the F major scale. The modes are: (Ionian/Major), (Dorian), (Phrygian), (Lydian), (Mixolydian), (Aeolian/Natural Minor), and (Locrian). Each mode is played in a 4/4 time signature with a tempo of 60-180+ beats per minute. The notes are written in treble clef with a key signature of one flat (B-flat). The exercise starts on the first line of the staff and descends to the first space (F) on the bottom line.

2. Repetitive Major and Relative Minor Scales, Arpeggios, and Thirds ♩ = 100-180+

Major

The Major scale section consists of two staves of music. The first staff shows the scale starting on the first line (F) and ascending to the first space (C). The second staff shows the scale starting on the first space (F) and descending to the first line (C). The notes are written in treble clef with a key signature of one flat (B-flat).

The Relative Minor scale section consists of two staves of music. The first staff shows the scale starting on the first space (F) and ascending to the first line (C). The second staff shows the scale starting on the first line (F) and descending to the first space (C). The notes are written in treble clef with a key signature of one flat (B-flat).

Natural Minor

The Natural Minor scale section consists of two staves of music. The first staff shows the scale starting on the first space (F) and ascending to the first line (C). The second staff shows the scale starting on the first line (F) and descending to the first space (C). The notes are written in treble clef with a key signature of one flat (B-flat).

The Harmonic Minor scale section consists of two staves of music. The first staff shows the scale starting on the first space (F) and ascending to the first line (C). The second staff shows the scale starting on the first line (F) and descending to the first space (C). The notes are written in treble clef with a key signature of one flat (B-flat).

Harmonic Minor

The Harmonic Minor scale section consists of two staves of music. The first staff shows the scale starting on the first space (F) and ascending to the first line (C). The second staff shows the scale starting on the first line (F) and descending to the first space (C). The notes are written in treble clef with a key signature of one flat (B-flat).

The Melodic Minor scale section consists of two staves of music. The first staff shows the scale starting on the first space (F) and ascending to the first line (C). The second staff shows the scale starting on the first line (F) and descending to the first space (C). The notes are written in treble clef with a key signature of one flat (B-flat).

Melodic Minor

The Melodic Minor scale section consists of two staves of music. The first staff shows the scale starting on the first space (F) and ascending to the first line (C). The second staff shows the scale starting on the first line (F) and descending to the first space (C). The notes are written in treble clef with a key signature of one flat (B-flat).

The Melodic Minor scale section consists of two staves of music. The first staff shows the scale starting on the first space (F) and ascending to the first line (C). The second staff shows the scale starting on the first line (F) and descending to the first space (C). The notes are written in treble clef with a key signature of one flat (B-flat).

3. "Full-Range" Major and Parallel Minor Scales ♩ = 60-80

Note: Play this exercise slowly and *tenuto*. The objective here is developing consistency of sound throughout the range of the instrument, not speed.

Major

Natural Minor

Harmonic Minor

Melodic Minor

4. "Odd" Scales ♩ = 60-120

Note: These scales occur much more rarely than do major and minor scales, but are nevertheless common enough that they should be practiced regularly. Playing these only one octave during a single practice session saves time; create variety and increase facility by playing these in higher or lower octaves than written on different days.

Scale and Arpeggio Routine for Euphonium T.C., Level 3 (Everett)

5. Arpeggios ♩ = 60-120

Note: Similar to the previous exercise, the arpeggios here are limited to two octaves in order to conserve time. These should be transposed to different octaves in order to increase facility, and can be expanded in order to cover the full range if desired.

Major

Dominant or Major-Minor 7th

The first staff shows a Major arpeggio in 3/4 time, starting on G4 and moving up stepwise to G5. The second staff shows a Dominant or Major-Minor 7th arpeggio in 4/4 time, starting on G4 and moving up stepwise to G5.

Major 7th

Augmented

The third staff shows a Major 7th arpeggio in 3/4 time, starting on G4 and moving up stepwise to G5. The fourth staff shows an Augmented arpeggio in 3/4 time, starting on G4 and moving up stepwise to G5.

Minor

Minor 7th

The fifth staff shows a Minor arpeggio in 3/4 time, starting on G4 and moving up stepwise to G5. The sixth staff shows a Minor 7th arpeggio in 4/4 time, starting on G4 and moving up stepwise to G5.

Diminished

Half-Diminished or Diminished-Minor 7th

The seventh staff shows a Diminished arpeggio in 3/4 time, starting on G4 and moving up stepwise to G5. The eighth staff shows a Half-Diminished or Diminished-Minor 7th arpeggio in 4/4 time, starting on G4 and moving up stepwise to G5.

Diminished 7th

The ninth staff shows a Diminished 7th arpeggio in 3/4 time, starting on G4 and moving up stepwise to G5.

6. "Full-Range" Chromatic Scale ♩ = 60-120

8<sup>th</sup>.....

The first staff shows the first part of the "Full-Range" Chromatic Scale, starting on G4 and moving up stepwise to G5. A dotted line with "8<sup>th</sup>" indicates an octave jump.

The second staff shows the second part of the "Full-Range" Chromatic Scale, starting on G5 and moving up stepwise to G6.

8<sup>th</sup>.....

The third staff shows the third part of the "Full-Range" Chromatic Scale, starting on G6 and moving up stepwise to G7. A dotted line with "8<sup>th</sup>" indicates an octave jump.

**B-Flat (Concert A-Flat)**

1. "Revolving" Scale ♩ = 60-180+

Note: Play this exercise both *legato* and *staccato*, in different octaves, if possible. Also note how this exercise teaches the modes as it "revolves" through scales starting on each note of the major scale.

(Ionian/Major) (Dorian)

(Phrygian) (Lydian)

(Mixolydian) (Aeolian/Natural Minor)

(Locrian) (Ionian/Major)

2. Repetitive Major and Relative Minor Scales, Arpeggios, and Thirds ♩ = 100-180+

Major

Natural Minor

Harmonic Minor

Melodic Minor

Scale and Arpeggio Routine for Euphonium T.C., Level 3 (Everett)

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3. "Full-Range" Major and Parallel Minor Scales ♩ = 60-80

Note: Play this exercise slowly and *tenuto*. The objective here is developing consistency of sound throughout the range of the instrument, not speed.

Major

Natural Minor

Harmonic Minor

Melodic Minor

4. "Odd" Scales ♩ = 60-120

Note: These scales occur much more rarely than do major and minor scales, but are nevertheless common enough that they should be practiced regularly. Playing these only one octave during a single practice session saves time; create variety and increase facility by playing these in higher or lower octaves than written on different days.

Dorian

Mixolydian

Major Bebop

Dominant Bebop

Minor Bebop

Blues

Pentatonic

Minor Pentatonic

"Inverted" Pentatonic

Whole-Tone

"Whole-Half" Octatonic/Diminished

"Half-Whole" Octatonic/Diminished

5. Arpeggios ♩ = 60-120

Note: Similar to the previous exercise, the arpeggios here are limited to two octaves in order to conserve time. These should be transposed to different octaves in order to increase facility, and can be expanded in order to cover the full range if desired.

Major Dominant or Major-Minor 7th

Major 7th Augmented

Minor Minor 7th

Diminished Half-Diminished or Diminished-Minor 7th

Diminished 7th

6. "Full-Range" Chromatic Scale ♩ = 60-120

Scale and Arpeggio Routine for Euphonium T.C., Level 3 (Everett)

E-Flat (Concert D-Flat)

1. "Revolving" Scale ♩ = 60-180+

Note: Play this exercise both *legato* and *staccato*, in different octaves, if possible. Also note how this exercise teaches the modes as it "revolves" through scales starting on each note of the major scale.

(Ionian/Major) (Dorian)

(Phrygian) (Lydian)

(Mixolydian) (Aeolian/Natural Minor)

(Locrian) (Ionian/Major)

The exercise consists of four staves of music in 4/4 time, each starting on a different note of the E-flat major scale (B-flat, C, D-flat, E-flat). The modes shown are Ionian/Major (starting on B-flat), Phrygian (starting on C), Mixolydian (starting on D-flat), and Locrian (starting on E-flat). Each mode is played in both ascending and descending directions. The final staff ends with a double bar line and a common time signature.

2. Repetitive Major and Relative Minor Scales, Arpeggios, and Thirds ♩ = 100-180+

Major

Natural Minor

Harmonic Minor

Melodic Minor

The exercise consists of eight staves of music in 4/4 time, each starting on a different note of the E-flat major scale (B-flat, C, D-flat, E-flat). The scales shown are Major (starting on B-flat), Natural Minor (starting on C), Harmonic Minor (starting on D-flat), and Melodic Minor (starting on E-flat). Each scale is played in both ascending and descending directions. The final staff ends with a double bar line and a common time signature.



3. "Full-Range" Major and Parallel Minor Scales ♩ = 60-80

Note: Play this exercise slowly and *tenuto*. The objective here is developing consistency of sound throughout the range of the instrument, not speed.

Major

Natural Minor

Harmonic Minor

Melodic Minor

4. "Odd" Scales ♩ = 60-120

Note: These scales occur much more rarely than do major and minor scales, but are nevertheless common enough that they should be practiced regularly. Playing these only one octave during a single practice session saves time; create variety and increase facility by playing these in higher or lower octaves than written on different days.

Dorian

Mixolydian

Major Bebop

Dominant Bebop

Minor Bebop

Blues

Pentatonic

Minor Pentatonic

"Inverted" Pentatonic

Whole-Tone

"Whole-Half" Octatonic/Diminished

"Half-Whole" Octatonic/Diminished

Scale and Arpeggio Routine for Euphonium T.C., Level 3 (Everett)

5. Arpeggios ♩ = 60-120

Note: Similar to the previous exercise, the arpeggios here are limited to two octaves in order to conserve time. These should be transposed to different octaves in order to increase facility, and can be expanded in order to cover the full range if desired.

Dominant or  
Major-Minor 7th

Major

The first staff shows a major arpeggio in 3/4 time, starting on G2 and moving up stepwise to G4. The second staff shows the same arpeggio in 4/4 time, also starting on G2 and moving up stepwise to G4.

Major 7th

Augmented

The first staff shows a major 7th arpeggio in 3/4 time, starting on G2 and moving up stepwise to F#4. The second staff shows an augmented arpeggio in 2/4 time, starting on G2 and moving up stepwise to G#4.

Minor

Minor 7th

The first staff shows a minor arpeggio in 3/4 time, starting on G2 and moving up stepwise to G4. The second staff shows a minor 7th arpeggio in 4/4 time, starting on G2 and moving up stepwise to F4.

Diminished

Half-Diminished or  
Diminished-Minor 7th

The first staff shows a diminished arpeggio in 3/4 time, starting on G2 and moving up stepwise to G4. The second staff shows a half-diminished or diminished-minor 7th arpeggio in 4/4 time, starting on G2 and moving up stepwise to F4.

Diminished 7th

The staff shows a diminished 7th arpeggio in 3/4 time, starting on G2 and moving up stepwise to F4.

6. "Full-Range" Chromatic Scale ♩ = 60-120

The first staff shows the first part of the chromatic scale, starting on G2 and moving up stepwise to G4. A dashed line with '8<sup>th</sup>' below it indicates the continuation of the scale.

The second staff shows the second part of the chromatic scale, starting on G4 and moving down stepwise to G2.

The third staff shows the third part of the chromatic scale, starting on G2 and moving up stepwise to G4. A dashed line with '8<sup>th</sup>' below it indicates the continuation of the scale.

## A-Flat (Concert G-Flat)

## 1. "Revolving" Scale ♩ = 60-180+

Note: Play this exercise both *legato* and *staccato*, in different octaves, if possible. Also note how this exercise teaches the modes as it "revolves" through scales starting on each note of the major scale.

(Ionian/Major) (Dorian)

(Phrygian) (Lydian)

(Mixolydian) (Aeolian/Natural Minor)

(Locrian) (Ionian/Major)

The exercise consists of four staves of music. The first staff shows the Ionian/Major mode (C major) and the Dorian mode (C minor). The second staff shows the Phrygian mode (C minor) and the Lydian mode (C major). The third staff shows the Mixolydian mode (C major) and the Aeolian/Natural Minor mode (C minor). The fourth staff shows the Locrian mode (C minor) and the Ionian/Major mode (C major). Each mode is played in a single line of music, with the notes of the mode written in a sequence that allows for a continuous 'revolving' effect.

## 2. Repetitive Major and Relative Minor Scales, Arpeggios, and Thirds ♩ = 100-180+

Major

Natural Minor

Harmonic Minor

Melodic Minor

The exercise consists of six staves of music. The first staff shows the Major scale (C major). The second staff shows the Natural Minor scale (C minor). The third staff shows the Harmonic Minor scale (C minor). The fourth staff shows the Melodic Minor scale (C minor). Each scale is played in a single line of music, with the notes of the scale written in a sequence that allows for a repetitive effect.

Scale and Arpeggio Routine for Euphonium T.C., Level 3 (Everett)

3. "Full-Range" Major and Parallel Minor Scales ♩ = 60-80

Note: Play this exercise slowly and *tenuto*. The objective here is developing consistency of sound throughout the range of the instrument, not speed.

Major

Natural Minor

Harmonic Minor

Melodic Minor

4. "Odd" Scales ♩ = 60-120

Note: These scales occur much more rarely than do major and minor scales, but are nevertheless common enough that they should be practiced regularly.

Playing these only one octave during a single practice session saves time; create variety and increase facility by playing these in higher or lower octaves than written on different days.

Dorian

Mixolydian

Major Bebop

Dominant Bebop

Minor Bebop

Blues

Pentatonic

Minor Pentatonic

"Inverted" Pentatonic

Whole-Tone

"Whole-Half" Octatonic/Diminished

"Half-Whole" Octatonic/Diminished

5. Arpeggios ♩ = 60-120

Note: Similar to the previous exercise, the arpeggios here are limited to two octaves in order to conserve time. These should be transposed to different octaves in order to increase facility, and can be expanded in order to cover the full range if desired.

Major Dominant or Major-Minor 7th

Major 7th Augmented

Minor Minor 7th

Diminished Half-Diminished or Diminished-Minor 7th

Diminished 7th

6. "Full-Range" Chromatic Scale ♩ = 60-120

Scale and Arpeggio Routine for Euphonium T.C., Level 3 (Everett)

**D-Flat/C-Sharp (Concert C-Flat/B)**

1. "Revolving" Scale ♩ = 60-180+

Note: Play this exercise both *legato* and *staccato*, in different octaves, if possible. Also note how this exercise teaches the modes as it "revolves" through scales starting on each note of the major scale.

(Ionian/Major) (Dorian)

(Phrygian) (Lydian)

(Mixolydian) (Aeolian/Natural Minor)

(Locrian) (Ionian<sup>♯</sup>Major)

The exercise consists of four staves of music, each representing a different mode of the D-flat major scale. The first staff is Ionian/Major, the second is Phrygian, the third is Mixolydian, and the fourth is Locrian. The modes are labeled above the staves. The tempo is marked as ♩ = 60-180+.

2. Repetitive Major and Relative Minor Scales, Arpeggios, and Thirds ♩ = 100-180+

Major

Natural Minor

Harmonic Minor

Melodic Minor

The exercise consists of four staves of music, each representing a different scale: Major, Natural Minor, Harmonic Minor, and Melodic Minor. The scales are labeled above the staves. The tempo is marked as ♩ = 100-180+.

3. "Full-Range" Major and Parallel Minor Scales ♩ = 60-80

Note: Play this exercise slowly and *tenuto*. The objective here is developing consistency of sound throughout the range of the instrument, not speed.

Major

Natural Minor

Harmonic Minor

Melodic Minor

4. "Odd" Scales ♩ = 60-120

Note: These scales occur much more rarely than do major and minor scales, but are nevertheless common enough that they should be practiced regularly. Playing these only one octave during a single practice session saves time; create variety and increase facility by playing these in higher or lower octaves than written on different days.

Dorian

Mixolydian

Major Bebop

Dominant Bebop

Minor Bebop

Blues

Pentatonic

Minor Pentatonic

"Inverted" Pentatonic

Whole-Tone

"Whole-Half" Octatonic/Diminished

"Half-Whole" Octatonic/Diminished

Scale and Arpeggio Routine for Euphonium T.C., Level 3 (Everett)

5. Arpeggios ♩ = 60-120

Note: Similar to the previous exercise, the arpeggios here are limited to two octaves in order to conserve time. These should be transposed to different octaves in order to increase facility, and can be expanded in order to cover the full range if desired.

Major Dominant or Major-Minor 7th

Major 7th Augmented

Minor Minor 7th

Diminished Half-Diminished or Diminished-Minor 7th

Diminished 7th

6. "Full-Range" Chromatic Scale ♩ = 60-120

8<sup>vb</sup>.....|

8<sup>vb</sup>.....|



F-Sharp (Concert E)

1. "Revolving" Scale ♩ = 60-180+

Note: Play this exercise both *legato* and *staccato*, in different octaves, if possible. Also note how this exercise teaches the modes as it "revolves" through scales starting on each note of the major scale.

(Ionian/Major) (Dorian)

(Phrygian) (Lydian)

(Mixolydian) (Aeolian/Natural Minor)

(Locrian) (Ionian/Major)

2. Repetitive Major and Relative Minor Scales, Arpeggios, and Thirds ♩ = 100-180+

Major

Natural Minor

Harmonic Minor

Melodic Minor

Scale and Arpeggio Routine for Euphonium T.C., Level 3 (Everett)

3. "Full-Range" Major and Parallel Minor Scales ♩ = 60-80

Note: Play this exercise slowly and *tenuto*. The objective here is developing consistency of sound throughout the range of the instrument, not speed.

Major

Natural Minor

Harmonic Minor

Melodic Minor

4. "Odd" Scales ♩ = 60-120

Note: These scales occur much more rarely than do major and minor scales, but are nevertheless common enough that they should be practiced regularly. Playing these only one octave during a single practice session saves time; create variety and increase facility by playing these in higher or lower octaves than written on different days.

Dorian

Mixolydian

Major Bebop

Dominant Bebop

Minor Bebop

Blues

Pentatonic

Minor Pentatonic

"Inverted" Pentatonic

Whole-Tone

"Whole-Half" Octatonic/Diminished

"Half-Whole" Octatonic/Diminished

5. Arpeggios ♩ = 60-120

Note: Similar to the previous exercise, the arpeggios here are limited to two octaves in order to conserve time. These should be transposed to different octaves in order to increase facility, and can be expanded in order to cover the full range if desired.

Dominant or  
Major-Minor 7th

Major

Major 7th

Augmented

Minor

Minor 7th

Diminished

Half-Diminished or  
Diminished-Minor 7th

Diminished 7th

6. "Full-Range" Chromatic Scale ♩ = 60-120

8<sup>vb</sup>.....

8<sup>vb</sup>.....

**B (Concert A)**

1. "Revolving" Scale ♩ = 60-180+

Note: Play this exercise both *legato* and *staccato*, in different octaves, if possible. Also note how this exercise teaches the modes as it "revolves" through scales starting on each note of the major scale.

(Ionian/Major) (Dorian)

(Phrygian) (Lydian)

(Mixolydian) (Aeolian/Natural Minor)

(Locrian) (Ionian/Major)

2. Repetitive Major and Relative Minor Scales, Arpeggios, and Thirds ♩ = 100-180+

Major

Natural Minor

Harmonic Minor

Melodic Minor

3. "Full-Range" Major and Parallel Minor Scales ♩ = 60-80

Note: Play this exercise slowly and *tenuto*. The objective here is developing consistency of sound throughout the range of the instrument, not speed.

Major

Natural Minor

Harmonic Minor

Melodic Minor

4. "Odd" Scales ♩ = 60-120

Note: These scales occur much more rarely than do major and minor scales, but are nevertheless common enough that they should be practiced regularly. Playing these only one octave during a single practice session saves time; create variety and increase facility by playing these in higher or lower octaves than written on different days.

Dorian

Mixolydian

Major Bebop

Dominant Bebop

Minor Bebop

Blues

Pentatonic

Minor Pentatonic

"Inverted" Pentatonic

Whole-Tone

"Whole-Half" Octatonic/Diminished

"Half-Whole" Octatonic/Diminished

Scale and Arpeggio Routine for Euphonium T.C., Level 3 (Everett)

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5. Arpeggios = 60-120

Note: Similar to the previous exercise, the arpeggios here are limited to two octaves in order to conserve time. These should be transposed to different octaves in order to increase facility, and can be expanded in order to cover the full range if desired.

Major  
Dominant or Major-Minor 7th

Major 7th  
Augmented

Minor  
Minor 7th

Diminished  
Half-Diminished or Diminished-Minor 7th

Diminished 7th

6. "Full-Range" Chromatic Scale = 60-120

E (Concert D)

1. "Revolving" Scale ♩ = 60-180+

Note: Play this exercise both *legato* and *staccato*, in different octaves, if possible. Also note how this exercise teaches the modes as it "revolves" through scales starting on each note of the major scale.

(Ionian/Major) (Dorian)

(Phrygian) (Lydian)

(Mixolydian) (Aeolian/Natural Minor)

(Locrian) (Ionian/Major)

The exercise consists of four staves of music in 4/4 time, each starting on a different note of the D major scale (D, E, F#, G, A, B, C#). The modes shown are Ionian/Major (starting on D), Dorian (starting on E), Phrygian (starting on F#), and Lydian (starting on G). The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

2. Repetitive Major and Relative Minor Scales, Arpeggios, and Thirds ♩ = 100-180+

Major

Natural Minor

Harmonic Minor

Melodic Minor

The exercise consists of four staves of music in 4/4 time, each starting on a different note of the D major scale (D, E, F#, G, A, B, C#). The scales shown are Major (starting on D), Natural Minor (starting on D), Harmonic Minor (starting on D), and Melodic Minor (starting on D). The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

Scale and Arpeggio Routine for Euphonium T.C., Level 3 (Everett)

3. "Full-Range" Major and Parallel Minor Scales ♩ = 60-80

Note: Play this exercise slowly and *tenuto*. The objective here is developing consistency of sound throughout the range of the instrument, not speed.

Major

Natural Minor

Harmonic Minor

Melodic Minor

4. "Odd" Scales ♩ = 60-120

Note: These scales occur much more rarely than do major and minor scales, but are nevertheless common enough that they should be practiced regularly. Playing these only one octave during a single practice session saves time; create variety and increase facility by playing these in higher or lower octaves than written on different days.

Dorian

Mixolydian

Major Bebop

Dominant Bebop

Minor Bebop

Blues

Pentatonic

Minor Pentatonic

"Inverted" Pentatonic

Whole-Tone

"Whole-Half" Octatonic/Diminished

"Half-Whole" Octatonic/Diminished



5. Arpeggios ♩ = 60-120

Note: Similar to the previous exercise, the arpeggios here are limited to two octaves in order to conserve time. These should be transposed to different octaves in order to increase facility, and can be expanded in order to cover the full range if desired.

Major  
Dominant or Major-Minor 7th

Major 7th  
Augmented

Minor  
Minor 7th

Diminished  
Half-Diminished or Diminished-Minor 7th

Diminished 7th

6. "Full-Range" Chromatic Scale ♩ = 60-120

Scale and Arpeggio Routine for Euphonium T.C., Level 3 (Everett)

A (Concert G)

1. "Revolving" Scale ♩ = 60-180+

Note: Play this exercise both *legato* and *staccato*, in different octaves, if possible. Also note how this exercise teaches the modes as it "revolves" through scales starting on each note of the major scale.

(Ionian/Major) (Dorian)

(Phrygian) (Lydian)

(Mixolydian) (Aeolian/Natural Minor)

(Locrian) (Ionian/Major)

2. Repetitive Major and Relative Minor Scales, Arpeggios, and Thirds ♩ = 100-180+

Major

Natural Minor

Harmonic Minor

Melodic Minor

3. "Full-Range" Major and Parallel Minor Scales ♩ = 60-80

Note: Play this exercise slowly and *tenuto*. The objective here is developing consistency of sound throughout the range of the instrument, not speed.

Major

Natural Minor

Harmonic Minor

Melodic Minor

4. "Odd" Scales ♩ = 60-120

Note: These scales occur much more rarely than do major and minor scales, but are nevertheless common enough that they should be practiced regularly. Playing these only one octave during a single practice session saves time; create variety and increase facility by playing these in higher or lower octaves than written on different days.

Dorian

Mixolydian

Major Bebop

Dominant Bebop

Minor Bebop

Blues

Pentatonic

Minor Pentatonic

"Inverted" Pentatonic

Whole-Tone

"Whole-Half" Octatonic/Diminished

"Half-Whole" Octatonic/Diminished

Scale and Arpeggio Routine for Euphonium T.C., Level 3 (Everett)

5. Arpeggios ♩ = 60-120

Note: Similar to the previous exercise, the arpeggios here are limited to two octaves in order to conserve time. These should be transposed to different octaves in order to increase facility, and can be expanded in order to cover the full range if desired.

Major

Dominant or Major-Minor 7th

Major 7th

Augmented

Minor

Minor 7th

Diminished

Half-Diminished or Diminished-Minor 7th

Diminished 7th

6. "Full-Range" Chromatic Scale ♩ = 60-120