Scale and Arpeggio Routine for Trombone and Euphonium (Bass Clef), Level 3

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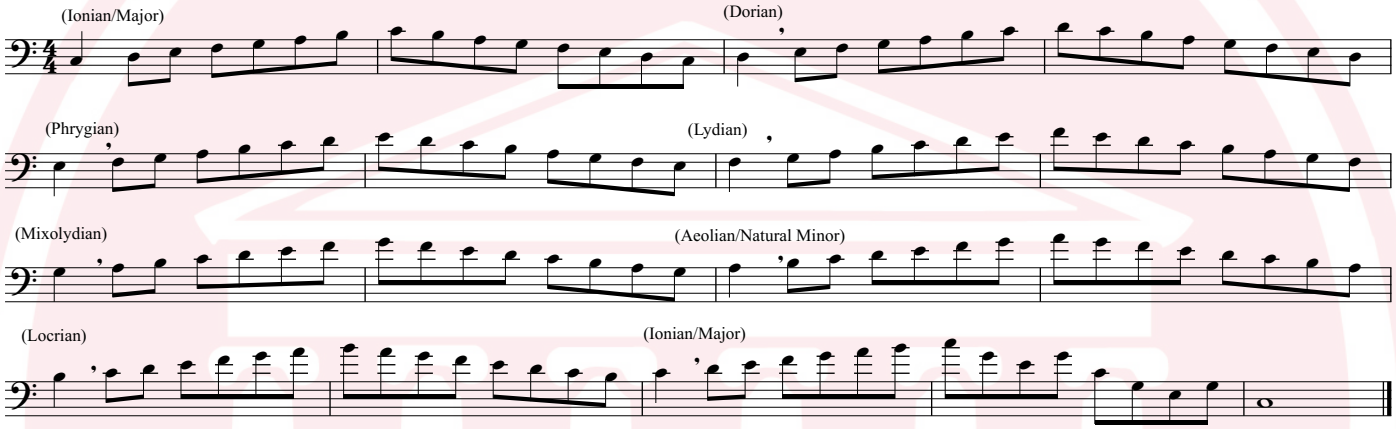
Most of the ranges indicated throughout these exercises are suggested as a "starting point" only. Those that are able should play and/or extend these exercises to higher and lower octaves as they are able. That said, the "full-range" exercises do indicate a quite extensive playing range. If the full 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.

C

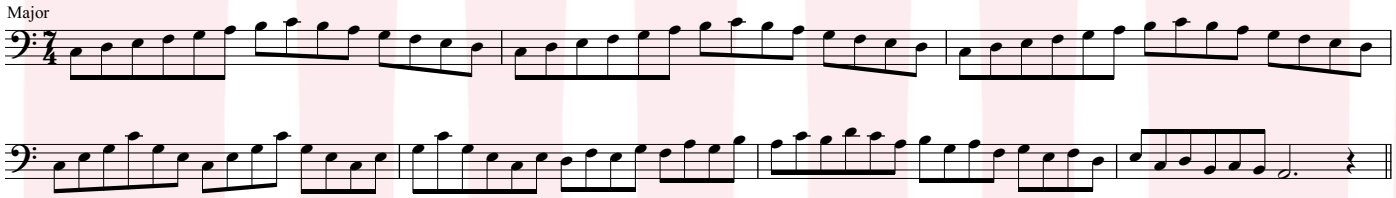
1. "Revolving" Scale ♩ = 60-180+

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.

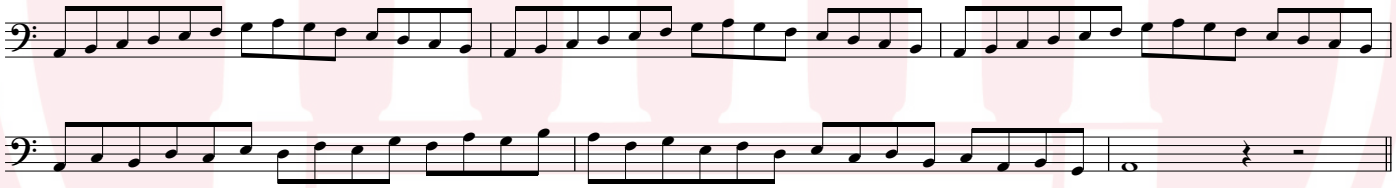


2. Repetitive Major and Relative Minor Scales, Arpeggios, and Thirds ♩ = 100-180+

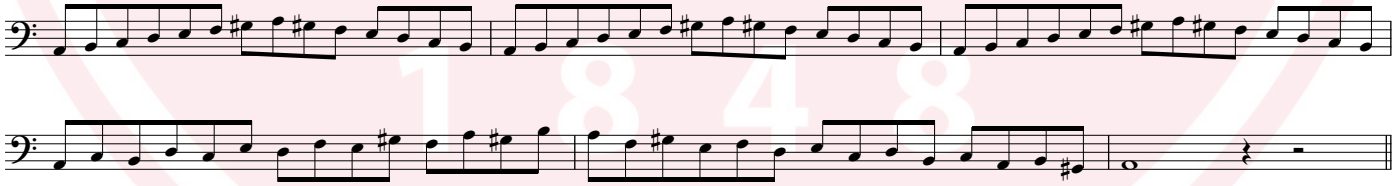
Major



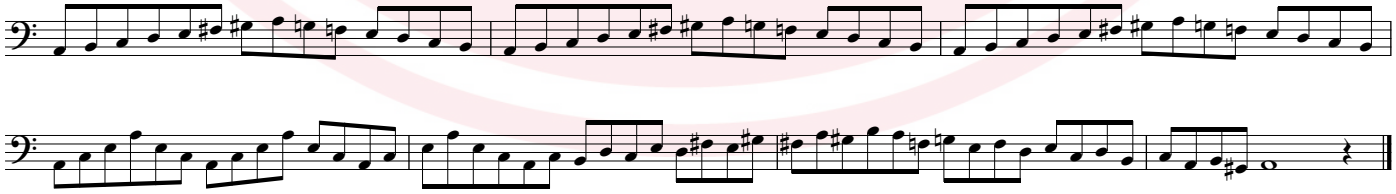
Natural Minor



Harmonic Minor



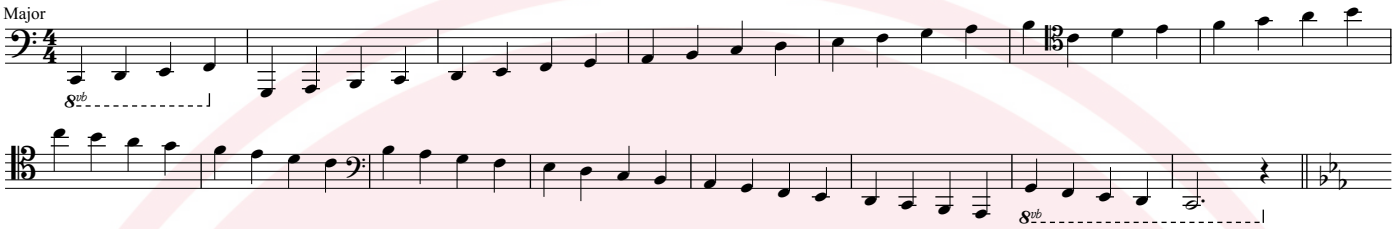
Melodic Minor



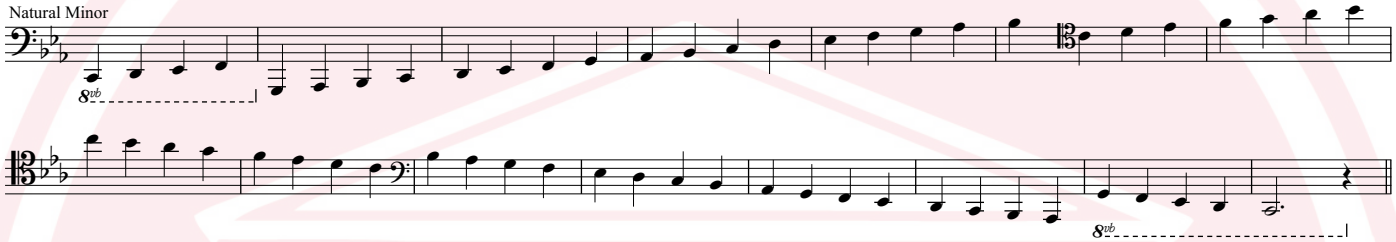
3. "Full-Range" Major and Parallel Minor Scales ♩ = 60-80

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

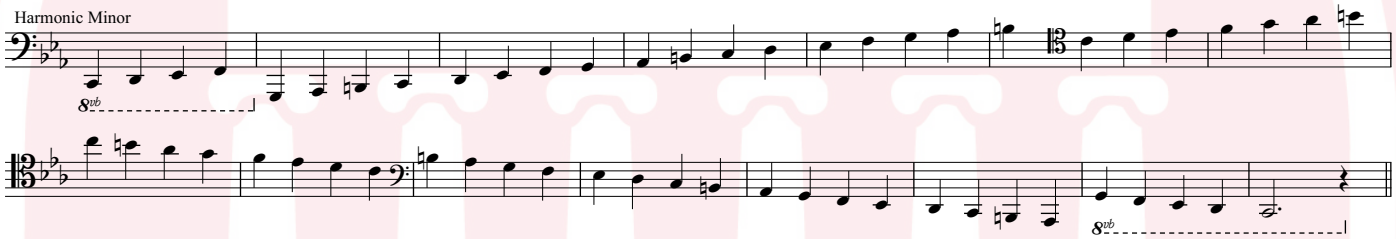
Major



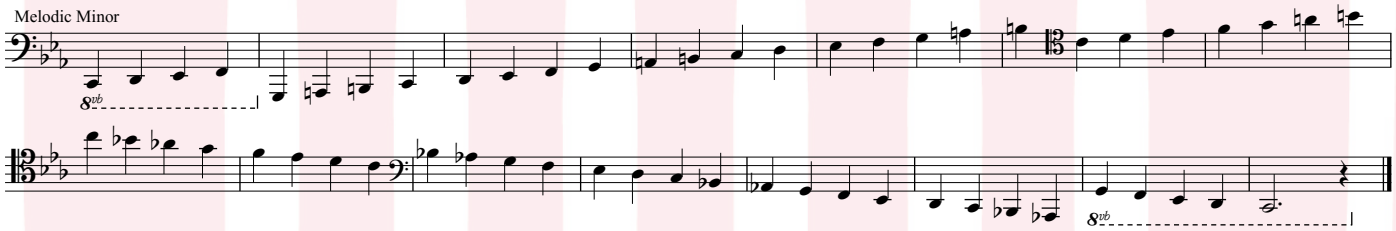
Natural Minor



Harmonic Minor



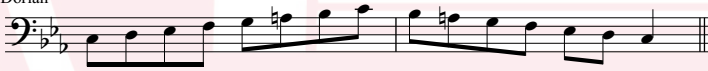
Melodic Minor



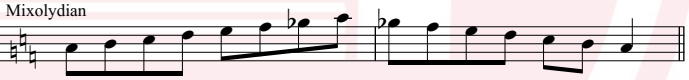
4. "Odd" Scales ♩ = 60-120

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.

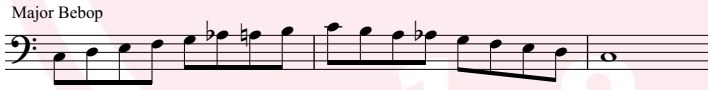
Dorian



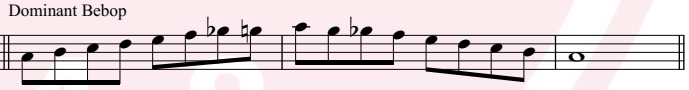
Mixolydian



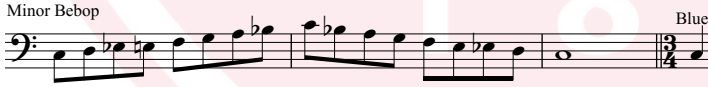
Major Bebop



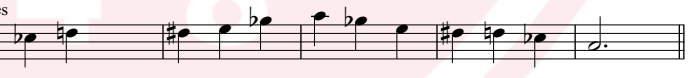
Dominant Bebop



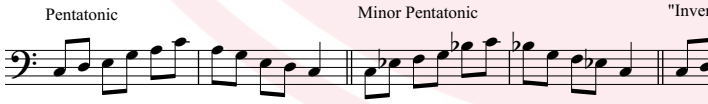
Minor Bebop



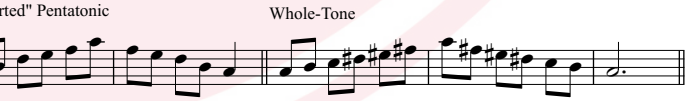
Blues



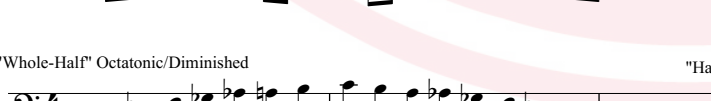
Pentatonic



Minor Pentatonic

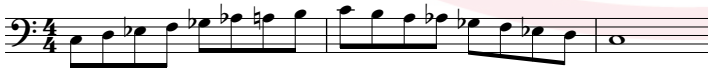


"Inverted" Pentatonic

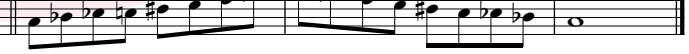


Whole-Tone

"Whole-Half" Octatonic/Diminished

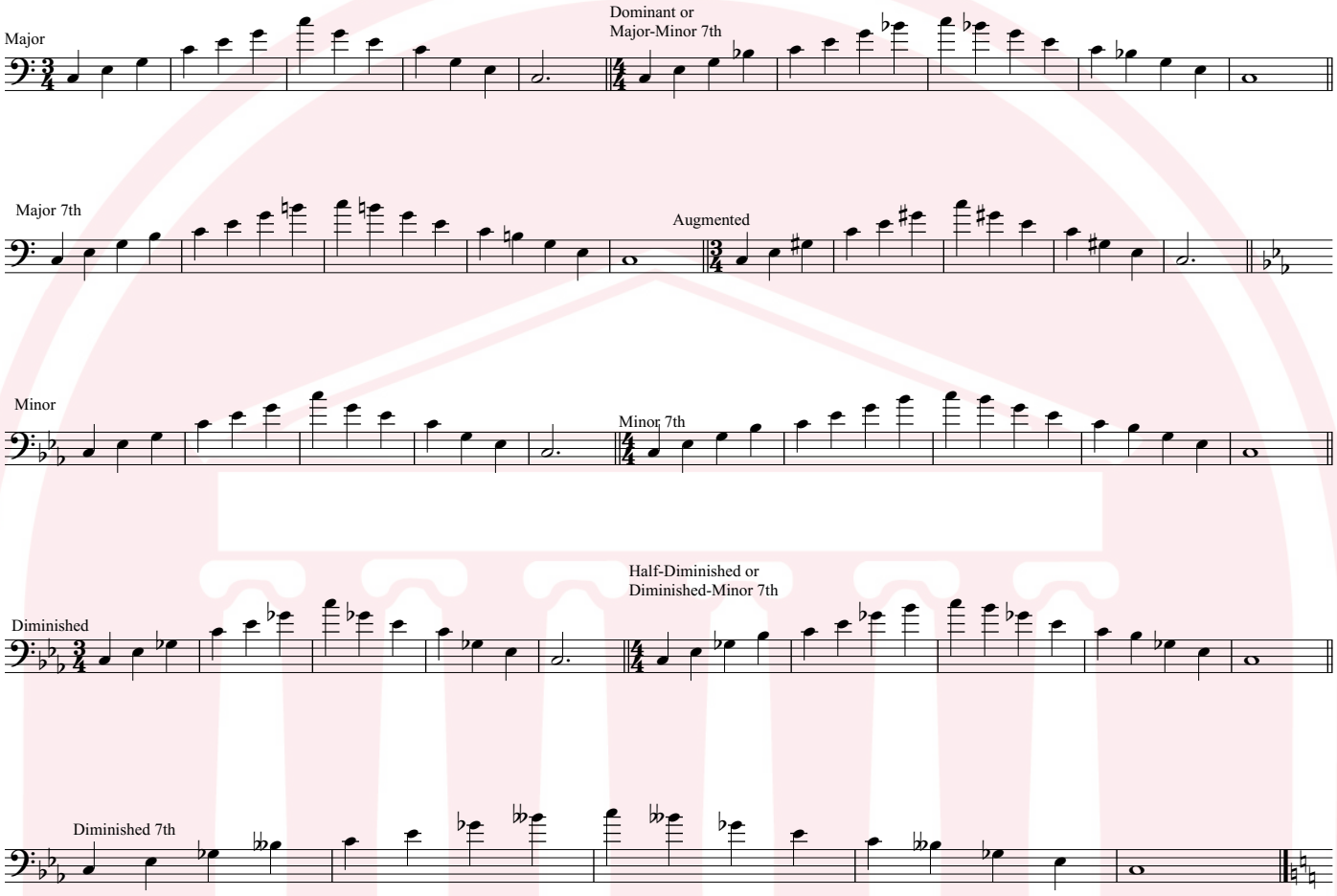


"Half-Whole" Octatonic/Diminished

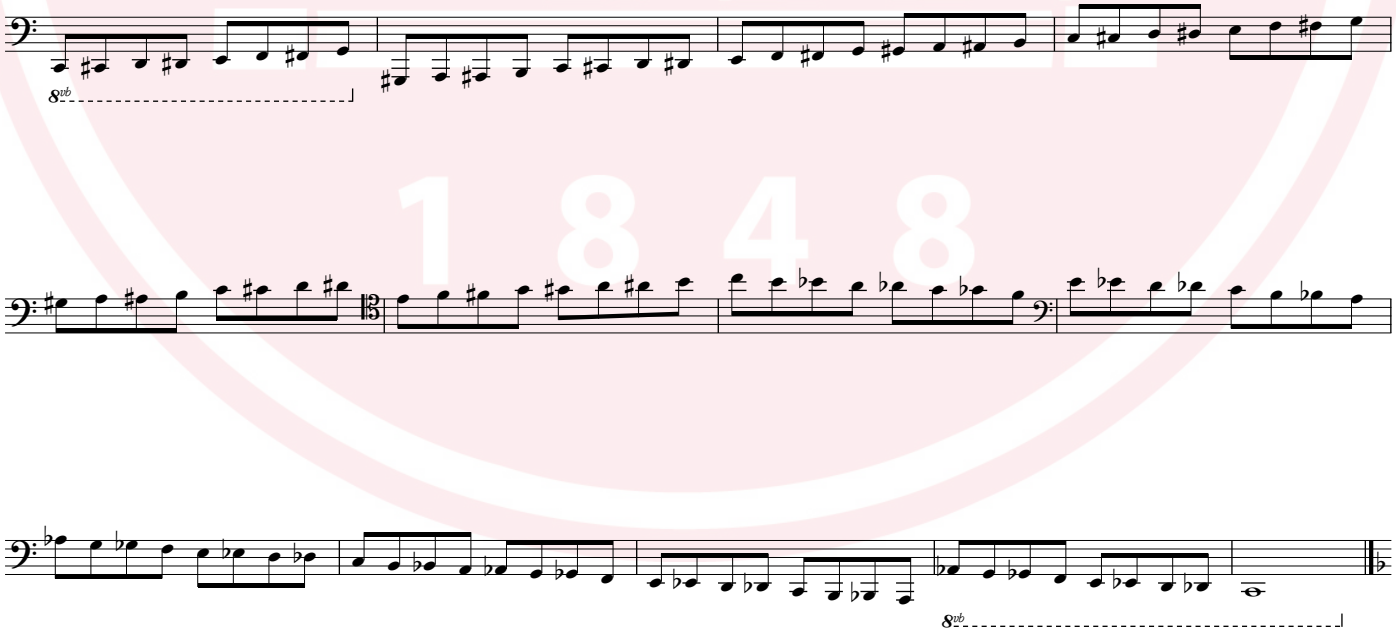


5. Arpeggios ♩ = 60-120

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.



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



Scale and Arpeggio Routine for Trombone and Euphonium (Bass Clef), Level 3 (Everett)

F

1. "Revolving" Scale ♩ = 60-180+

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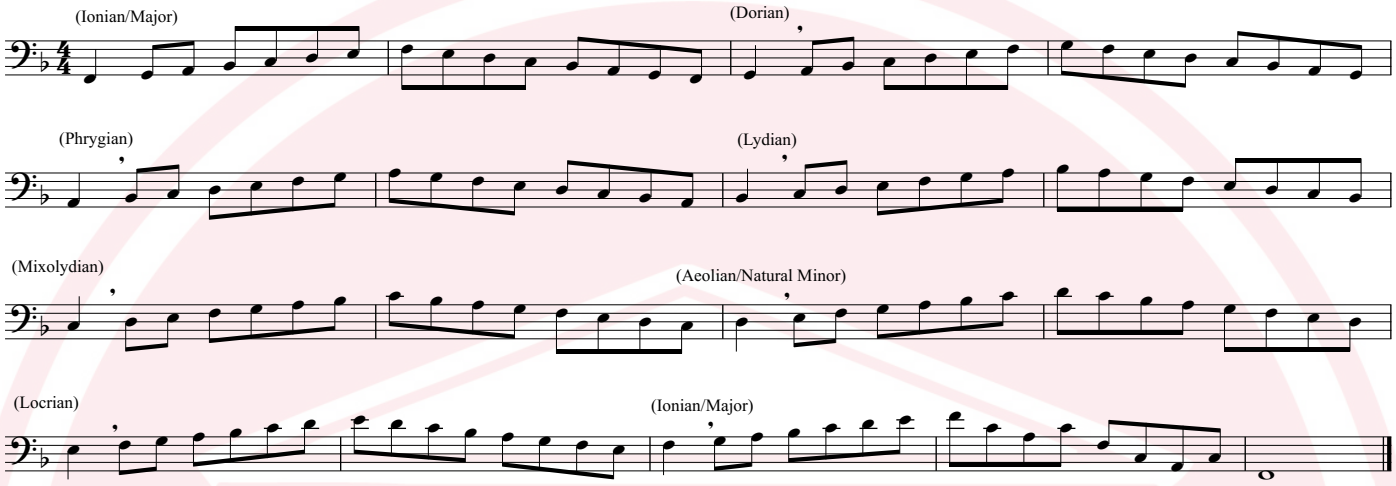

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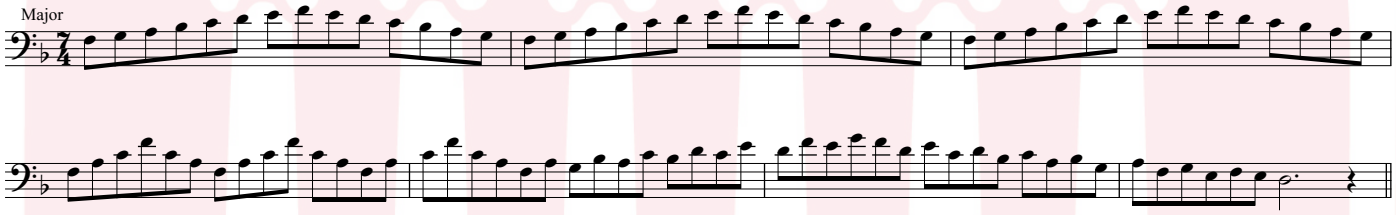

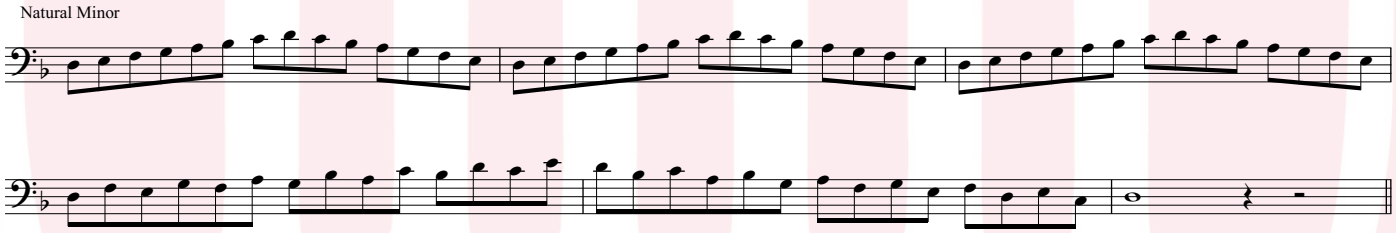

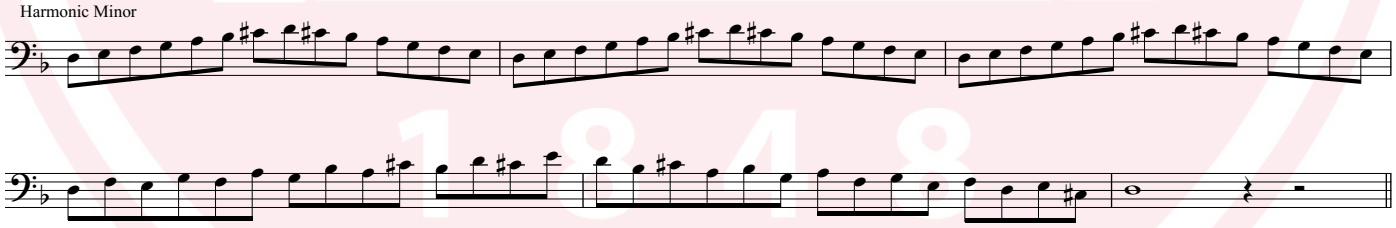

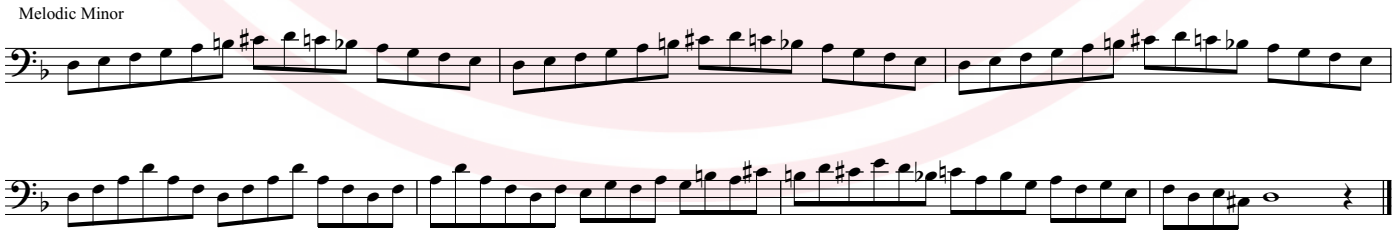

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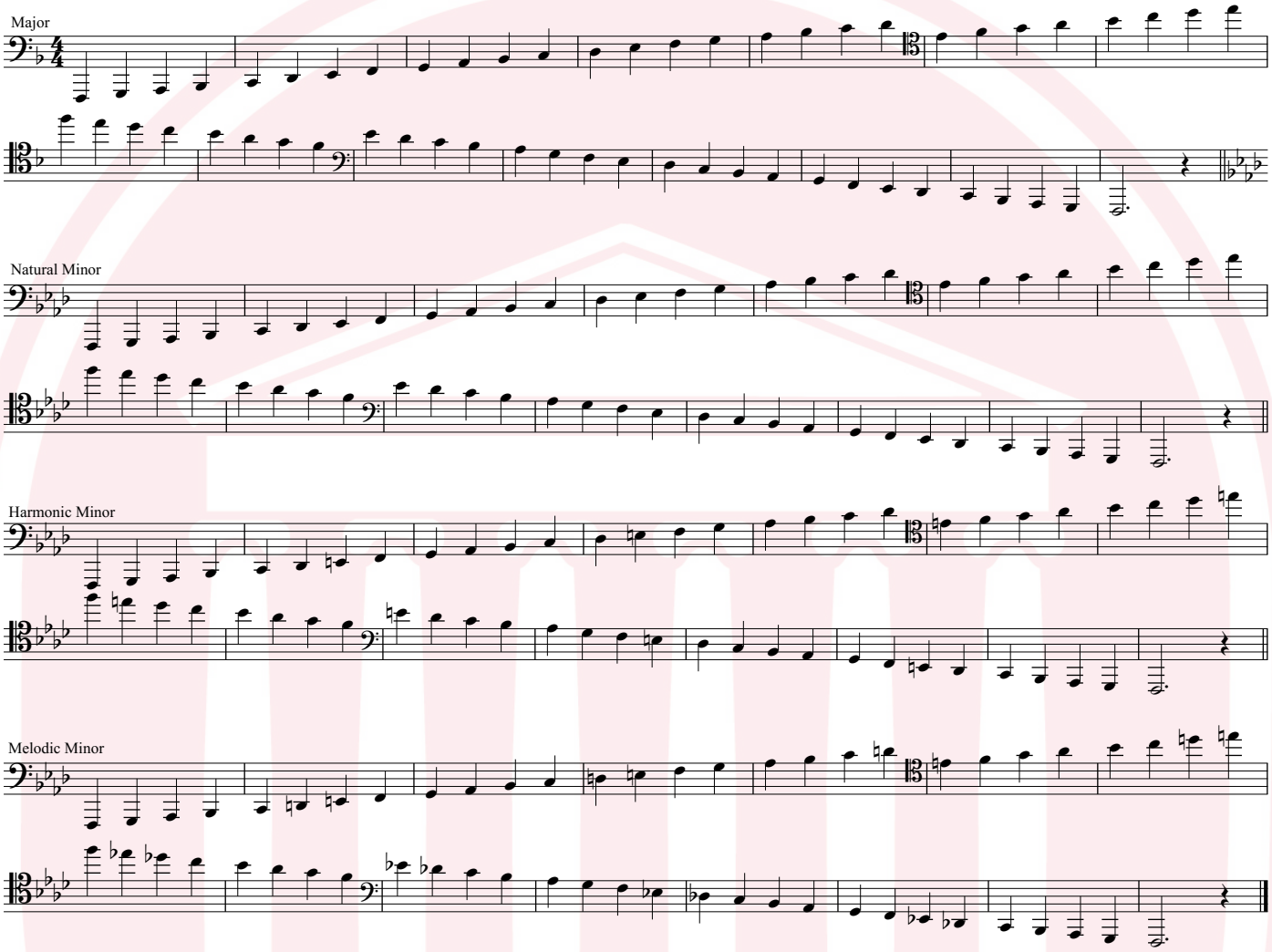

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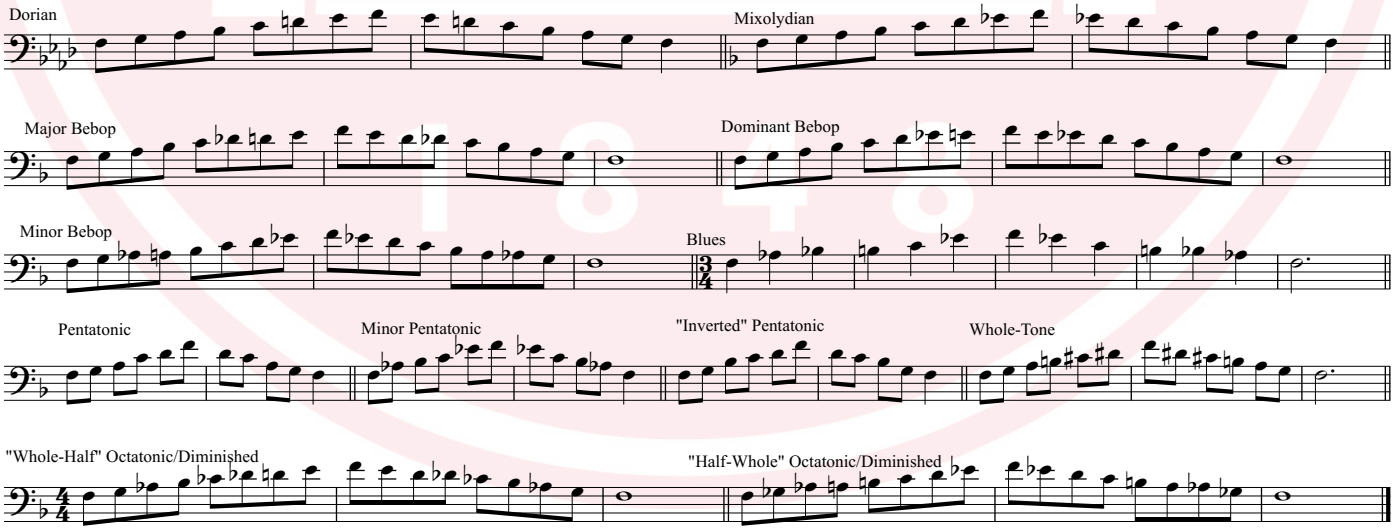

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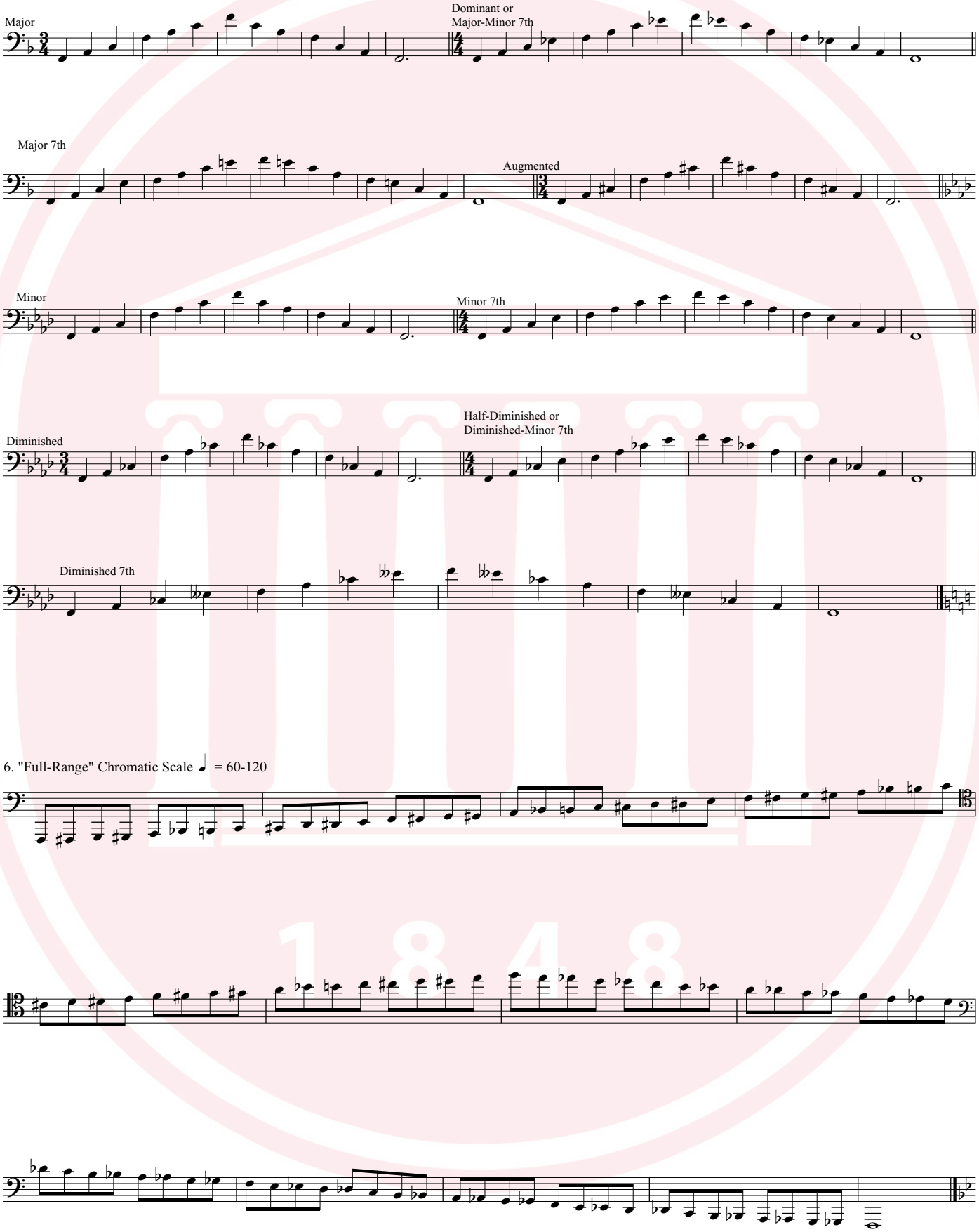

6. "Full-Range" Chromatic Scale ♩ = 60-120

B♭

1. "Revolving" Scale ♩ = 60-180+

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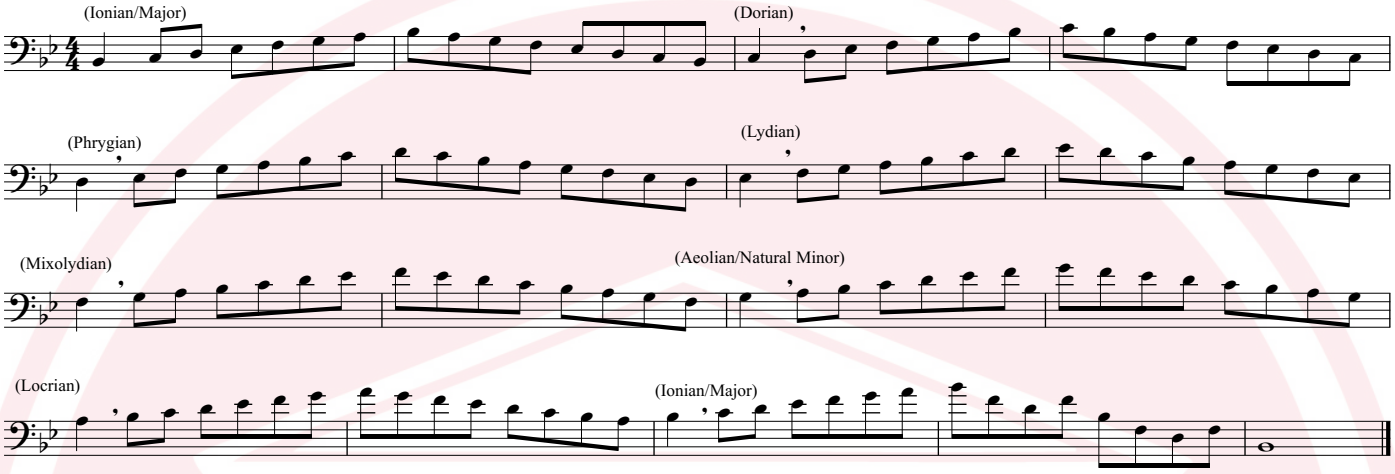

2. Repetitive Major and Relative Minor Scales, Arpeggios, and Thirds ♩ = 100-180+

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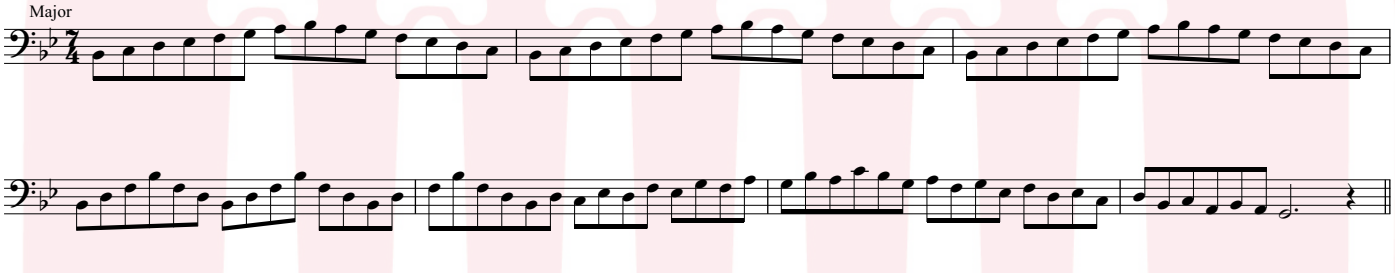
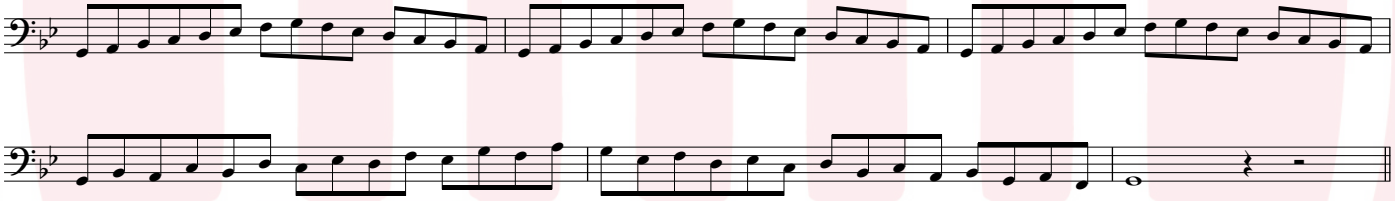
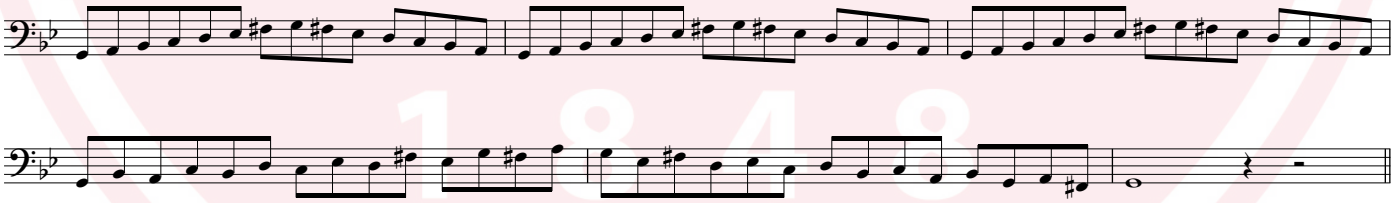


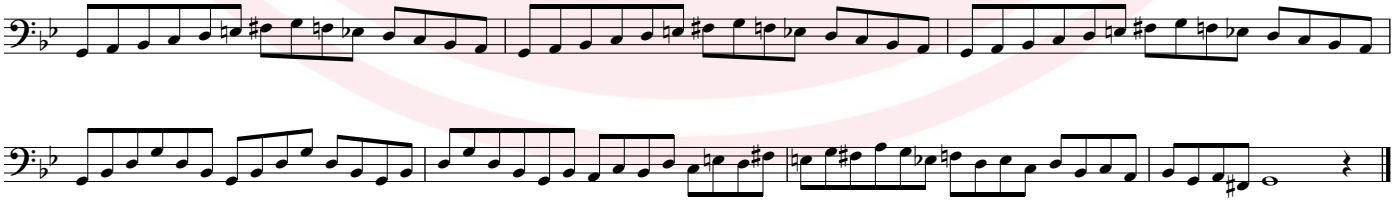
Natural Minor



Harmonic Minor



Melodic Minor



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Major

Natural Minor

Harmonic Minor

Melodic Minor

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Dorian

Mixolydian

Major Bebop

Dominant Bebop

Minor Bebop

Blues

Pentatonic

Minor Pentatonic

"Inverted" Pentatonic

Whole-Tone

"Whole-Half" Octatonic/Diminished

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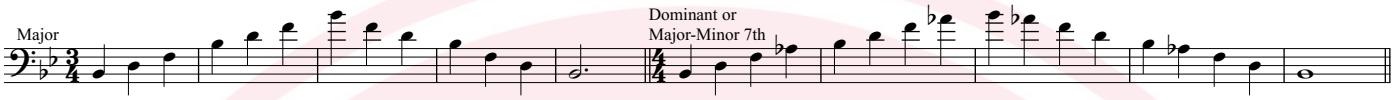
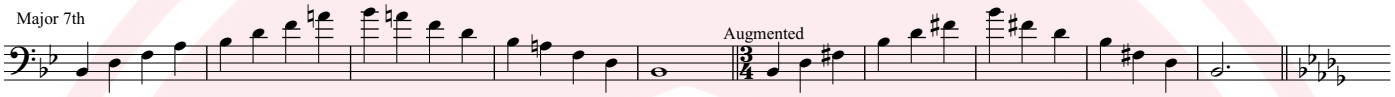
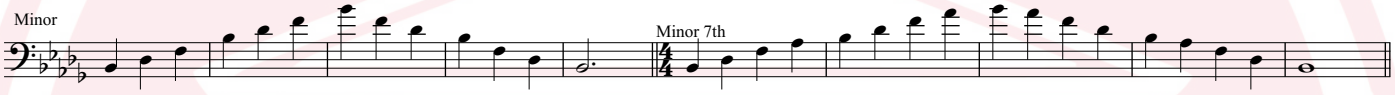
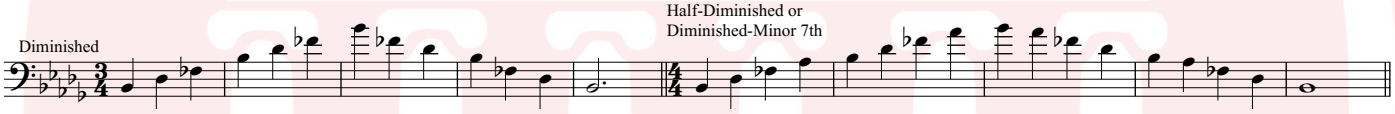
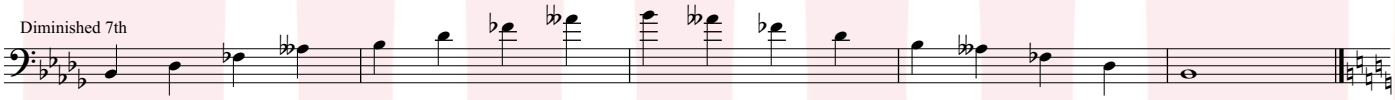


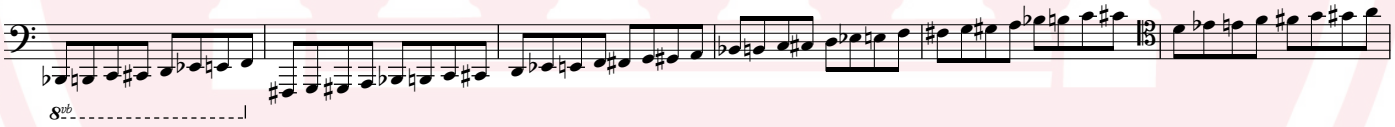


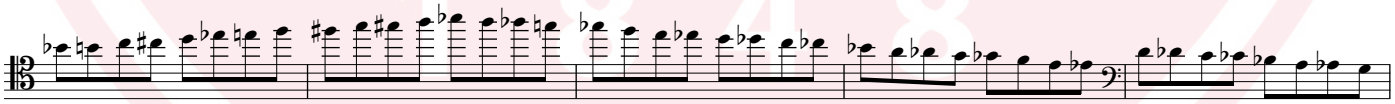


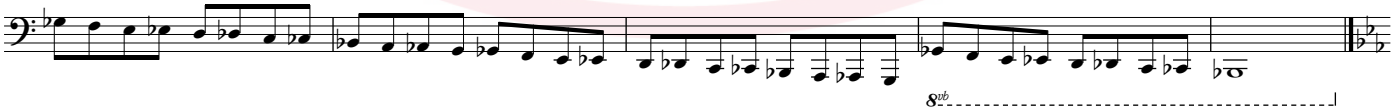




6. "Full-Range" Chromatic Scale ♩ = 60-120







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E♭

1. "Revolving" Scale ♩ = 60-180+

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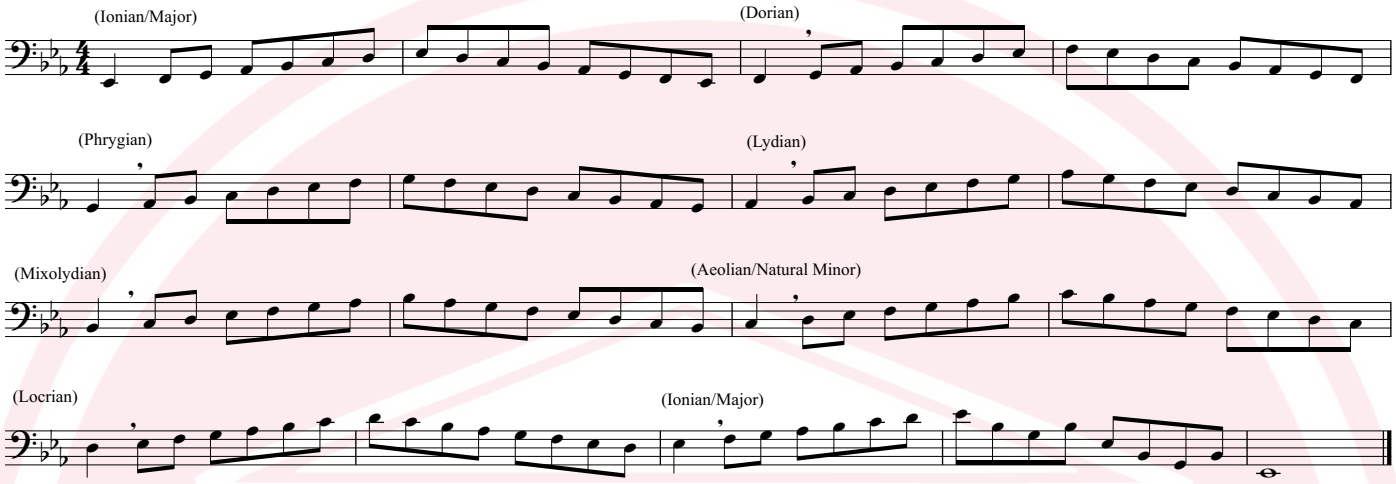
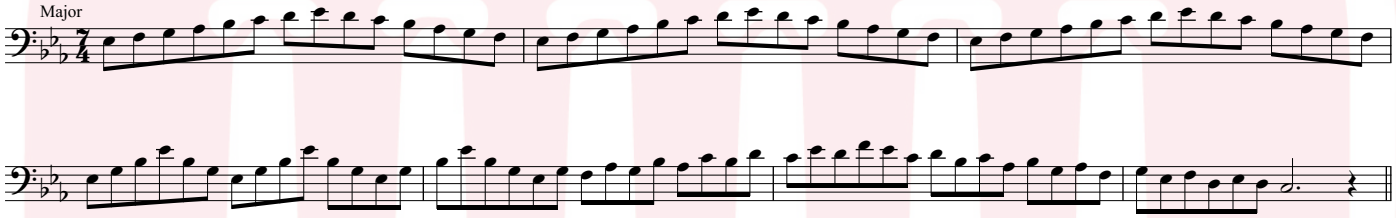
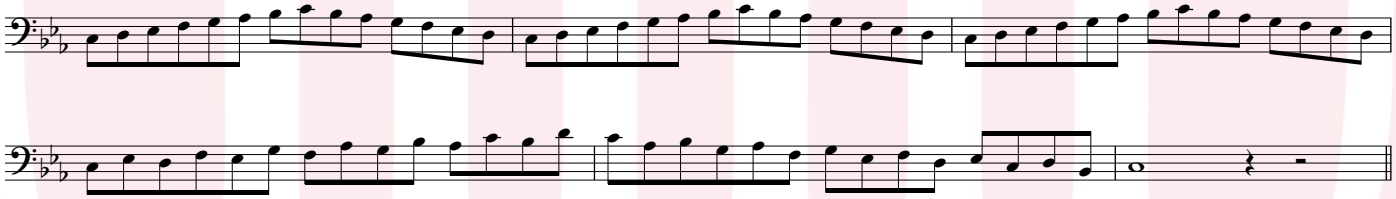


2. Repetitive Major and Relative Minor Scales, Arpeggios, and Thirds ♩ = 100-180+

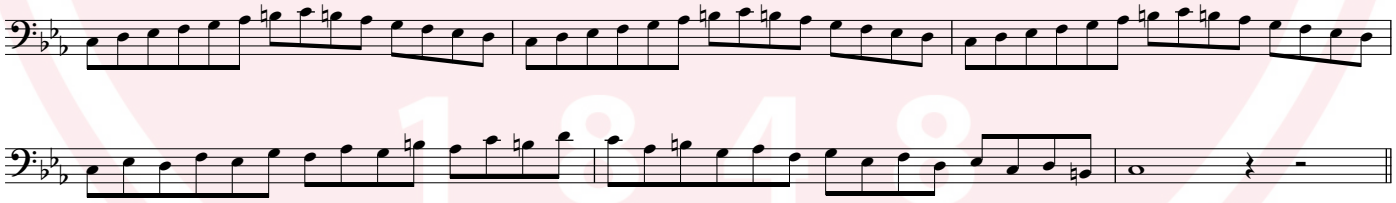
Major



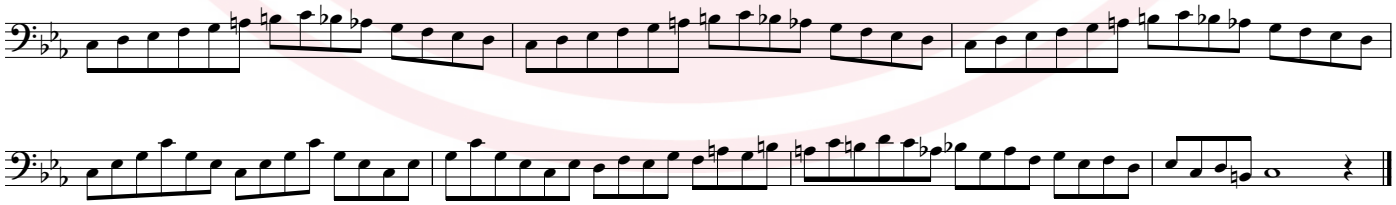
Natural Minor



Harmonic Minor



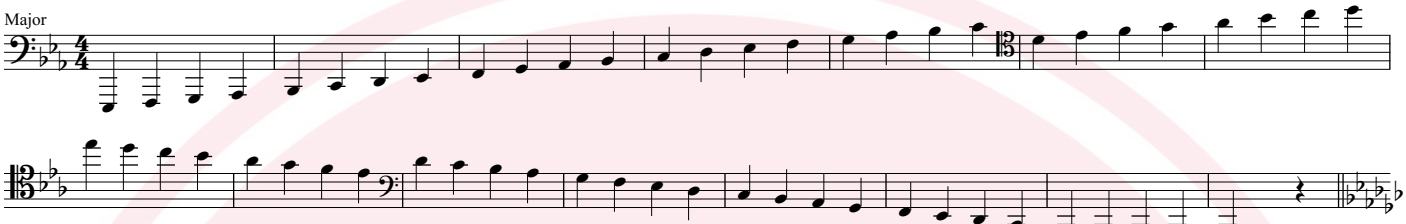
Melodic Minor



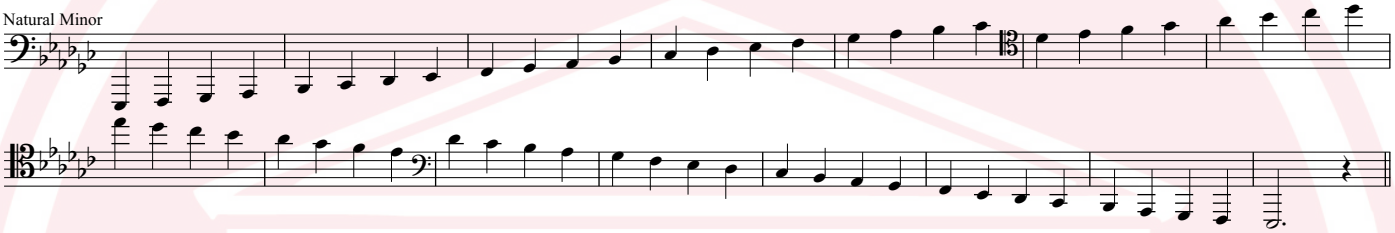
3. "Full-Range" Major and Parallel Minor Scales ♩ = 60-80

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

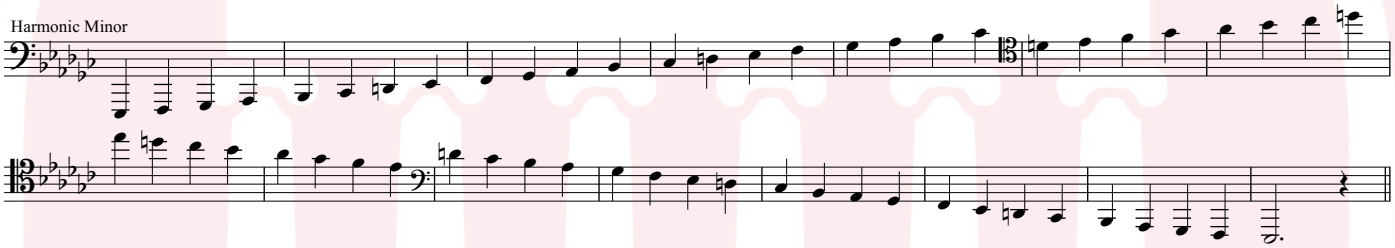
Major



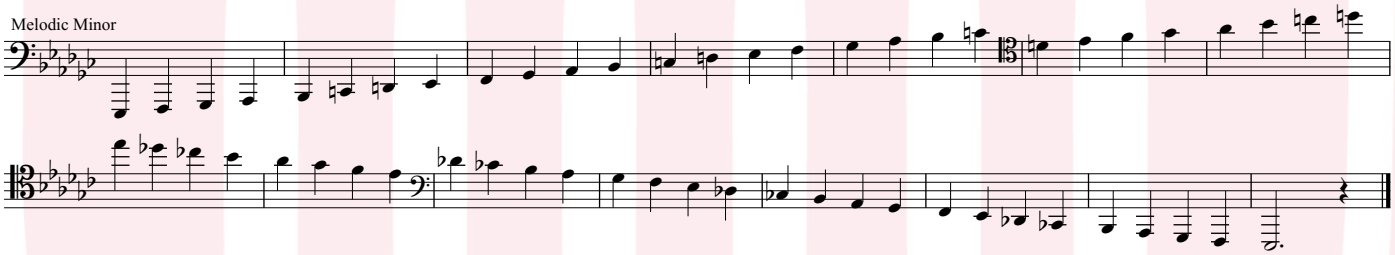
Natural Minor



Harmonic Minor



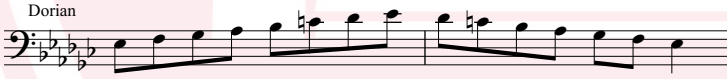
Melodic Minor



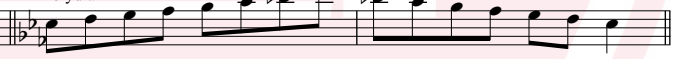
4. "Odd" Scales ♩ = 60-120

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.

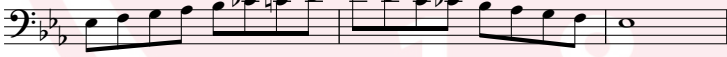
Dorian



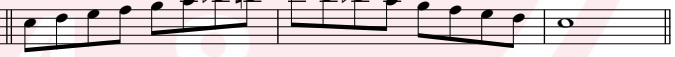
Mixolydian



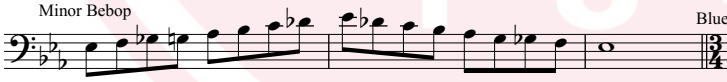
Major Bebop



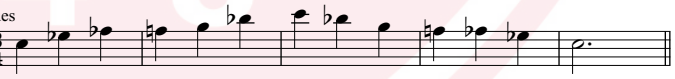
Dominant Bebop



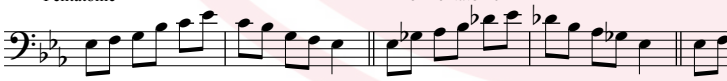
Minor Bebop



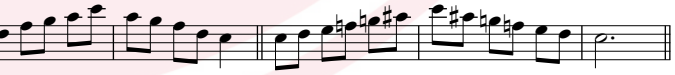
Blues



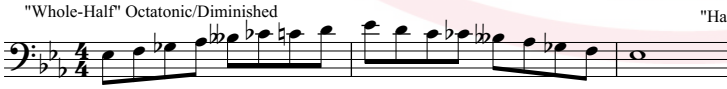
Pentatonic



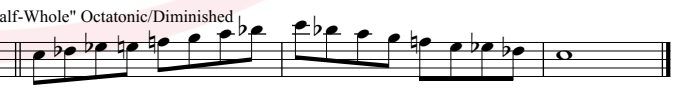
Minor Pentatonic



"Inverted" Pentatonic



Whole-Tone

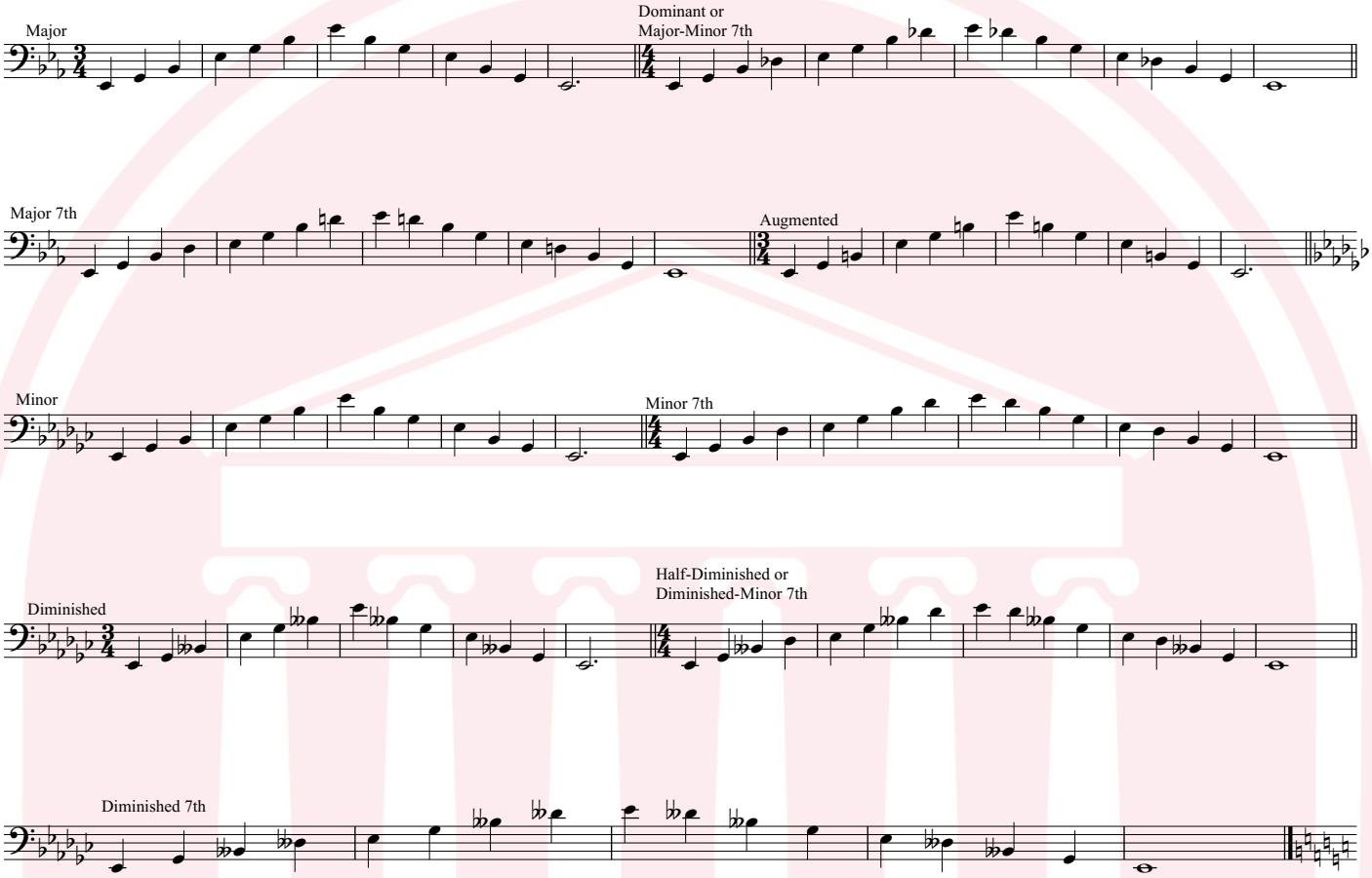


"Whole-Half" Octatonic/Diminished

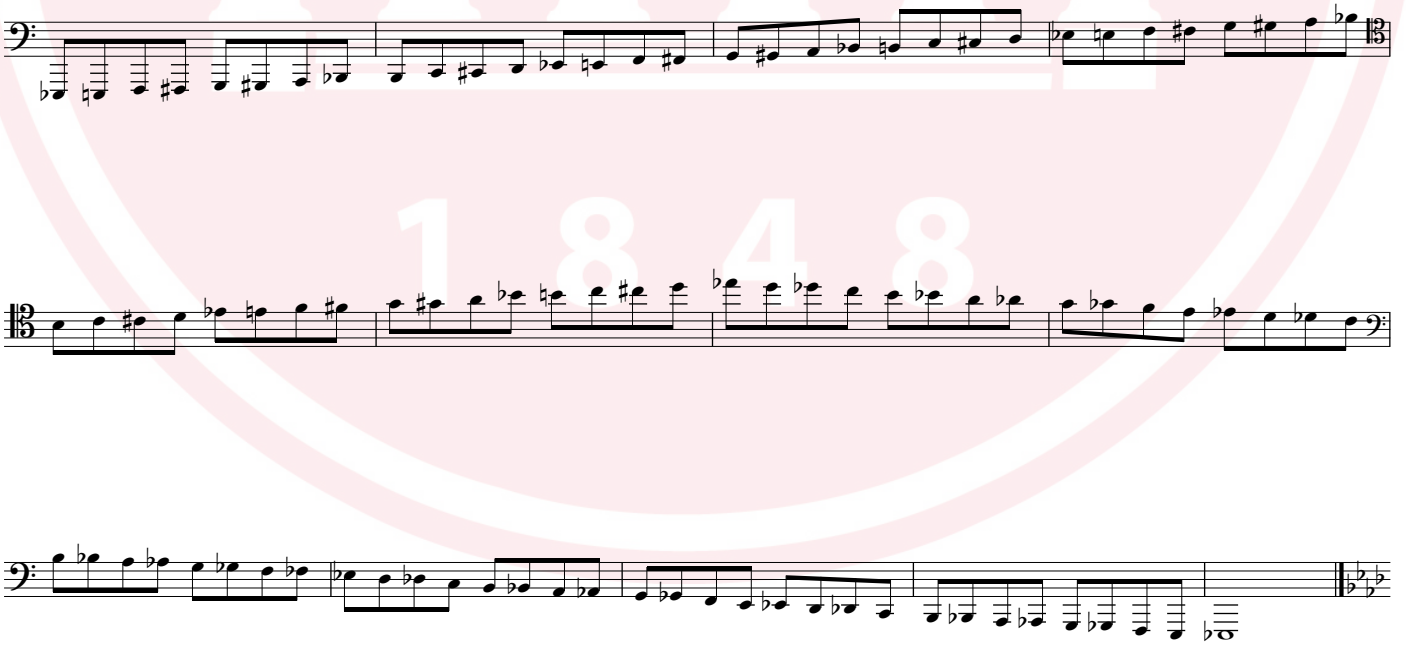
"Half-Whole" Octatonic/Diminished

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.



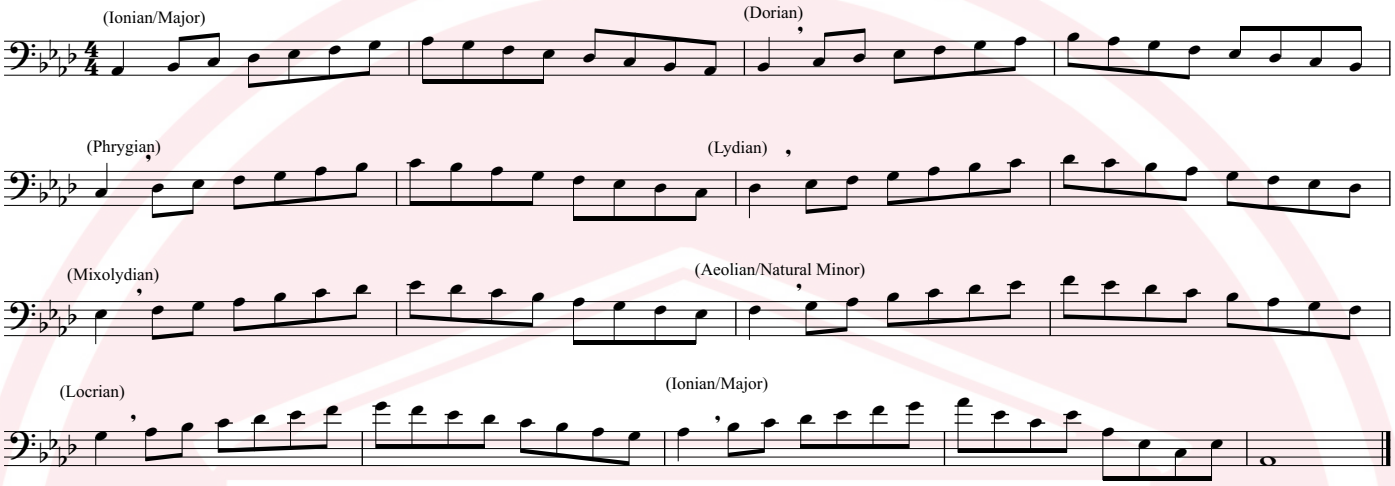
6. "Full-Range" Chromatic Scale ♩ = 60-120



A♭/G♯

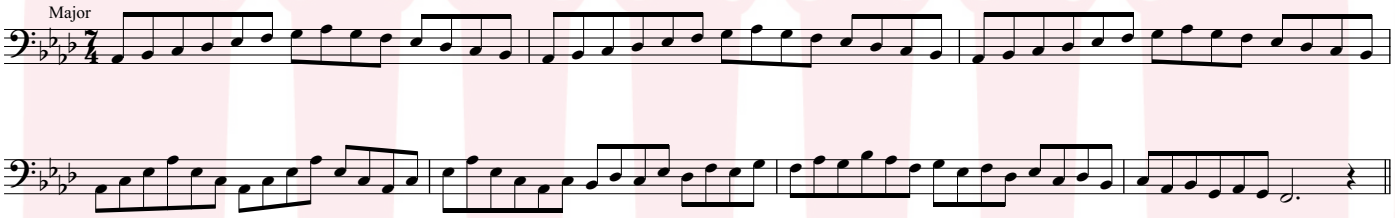
1. "Revolving" Scale ♩ = 60-180+

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.

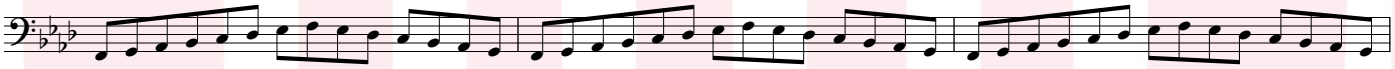


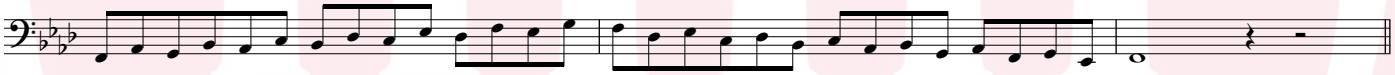
2. Repetitive Major and Relative Minor Scales, Arpeggios, and Thirds ♩ = 100-180+

Major

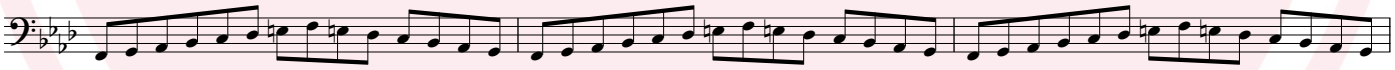


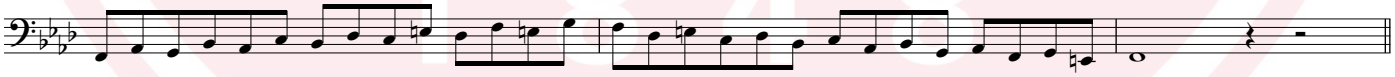
Natural Minor



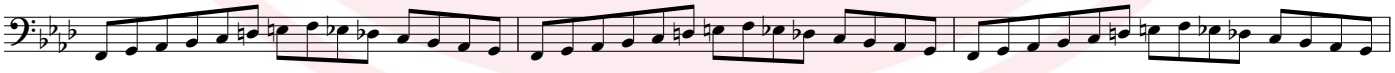


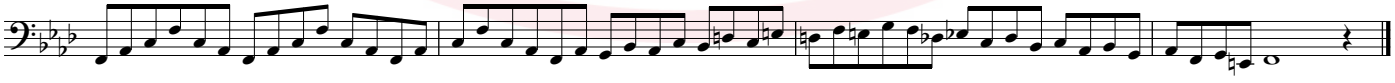
Harmonic Minor





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

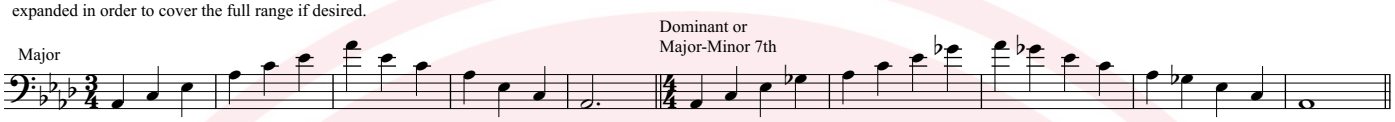
Whole-Tone

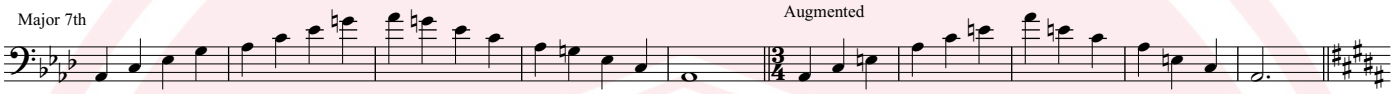
"Whole-Half" Octatonic/Diminished

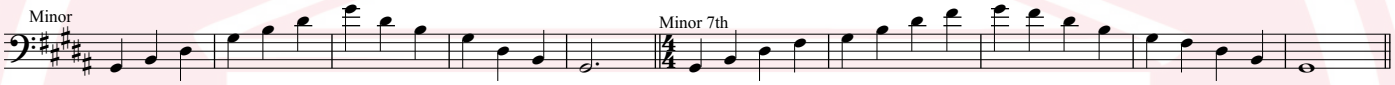
"Half-Whole" Octatonic/Diminished

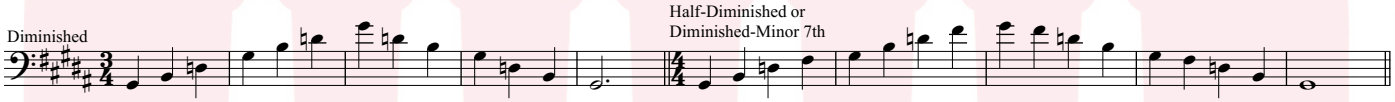
5. Arpeggios ♩ = 60-120

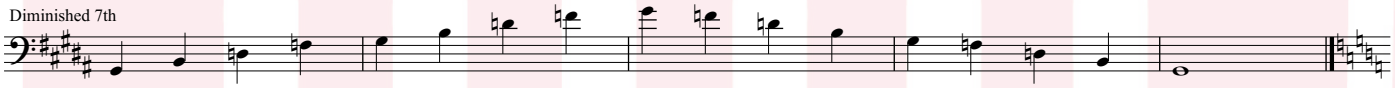
Note: Similar to the previous exercise, the arpeggios here are limited to two octaves in order to conserve time. These should be transposed to different octaves in order to increase facility, and can be expanded in order to cover the full range if desired.



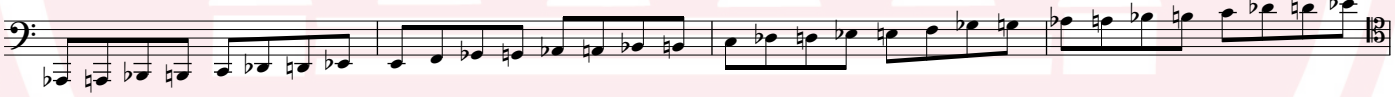


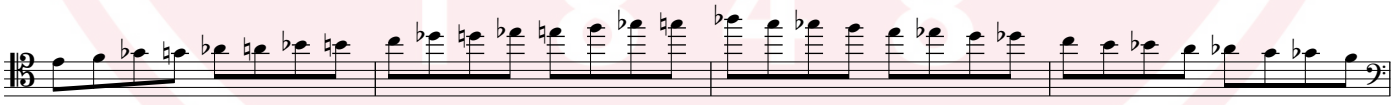


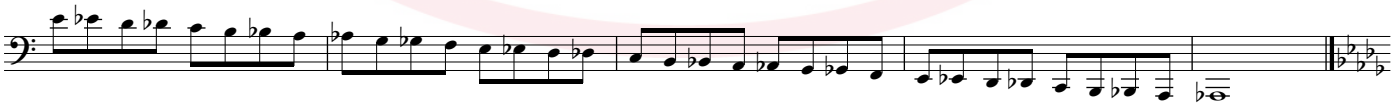




6. "Full-Range" Chromatic Scale ♩ = 60-120





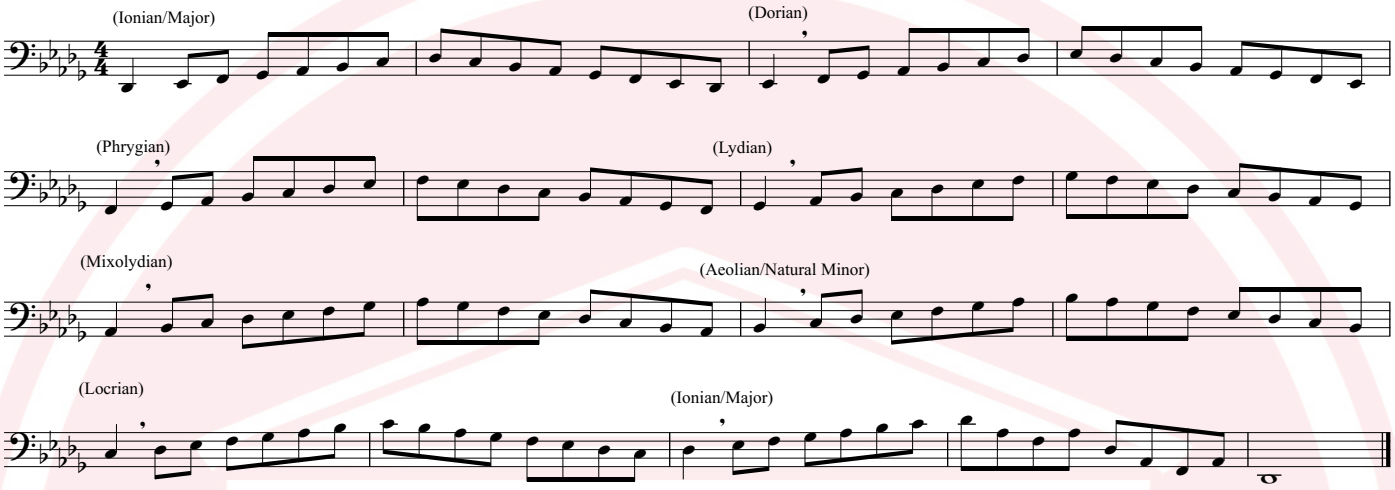


Scale and Arpeggio Routine for Trombone and Euphonium (Bass Clef), Level 3 (Everett)

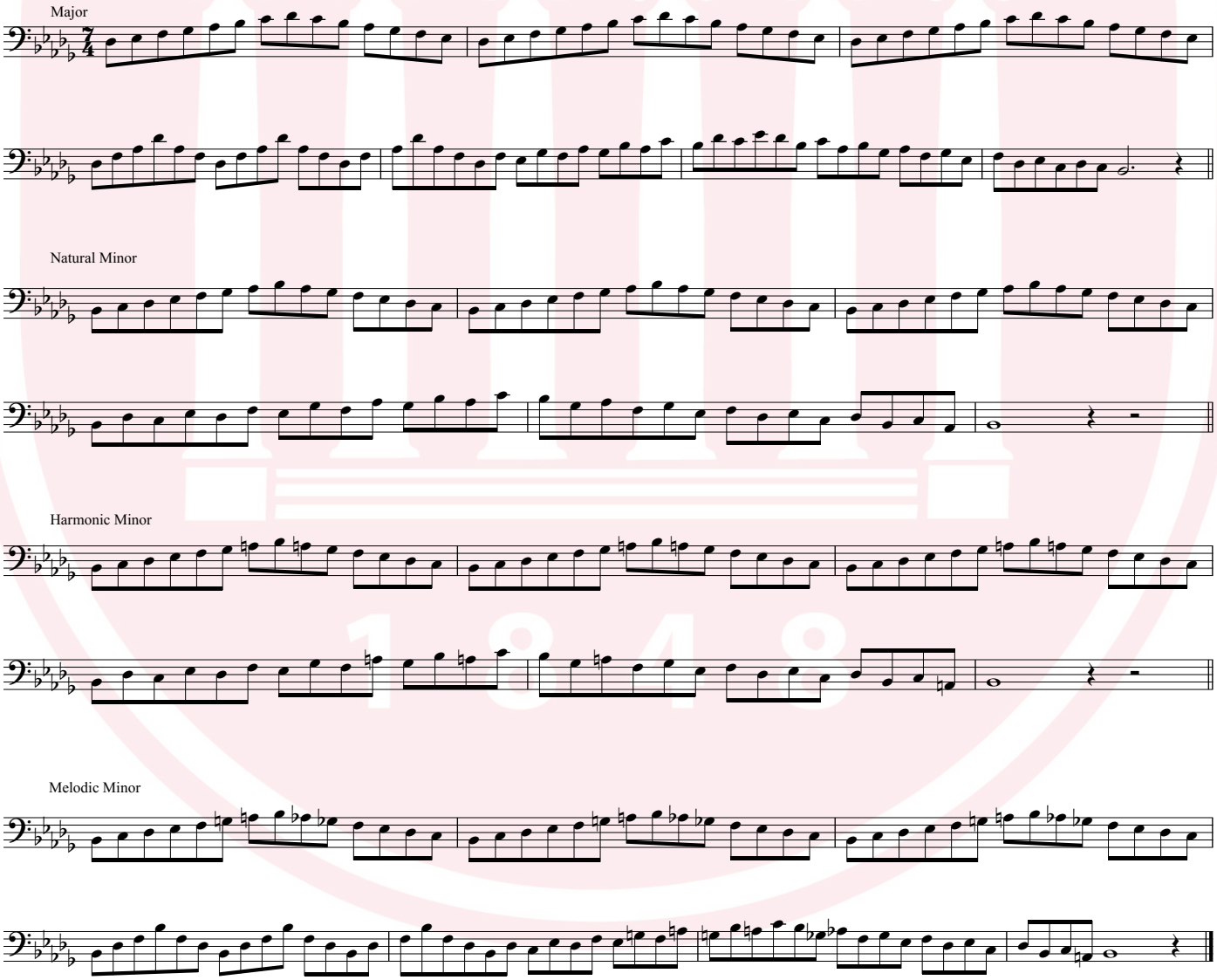
D♭/C♯

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.

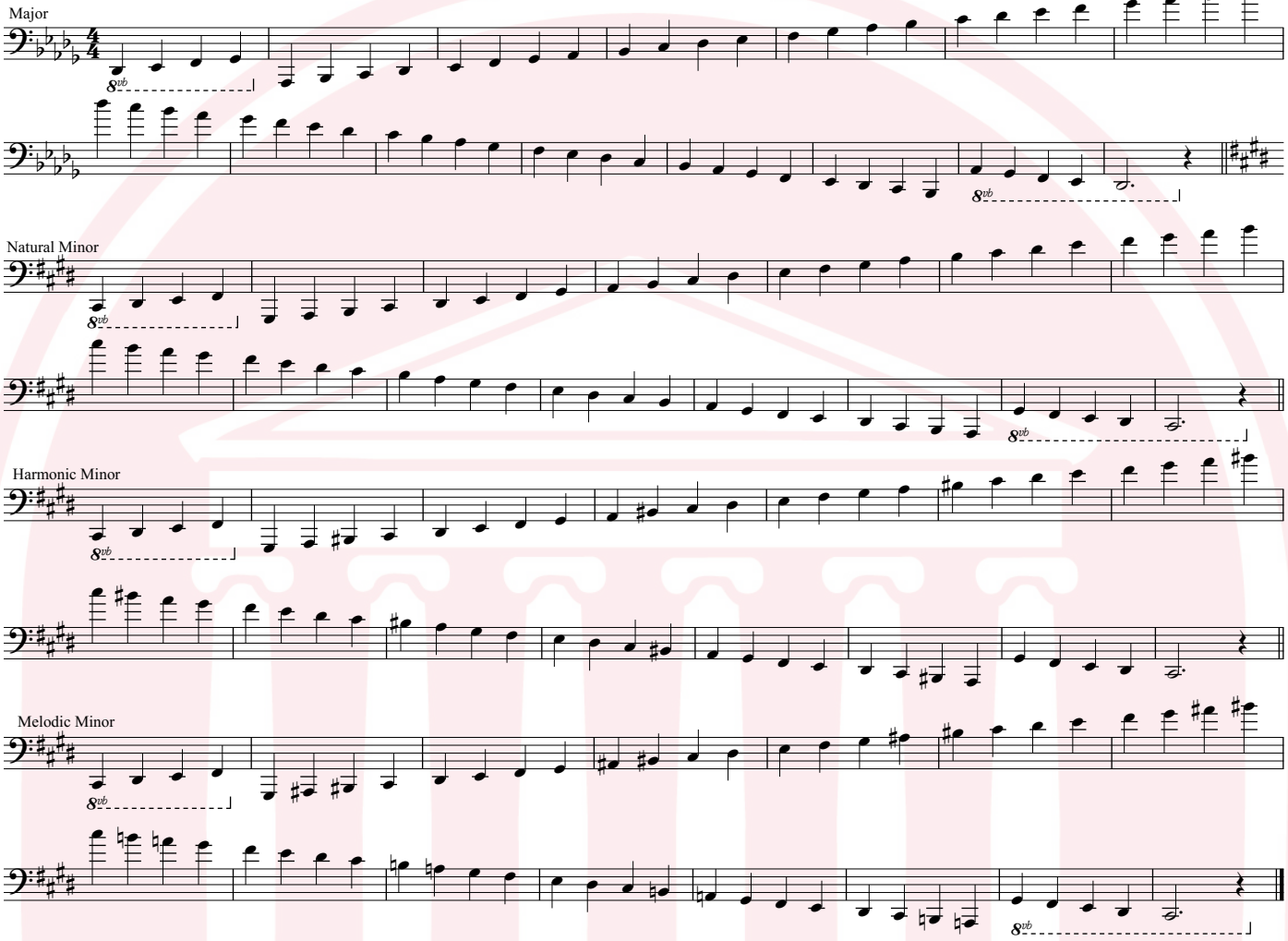


2. Repetitive Major and Relative Minor Scales, Arpeggios, and Thirds ♩ = 100-180+



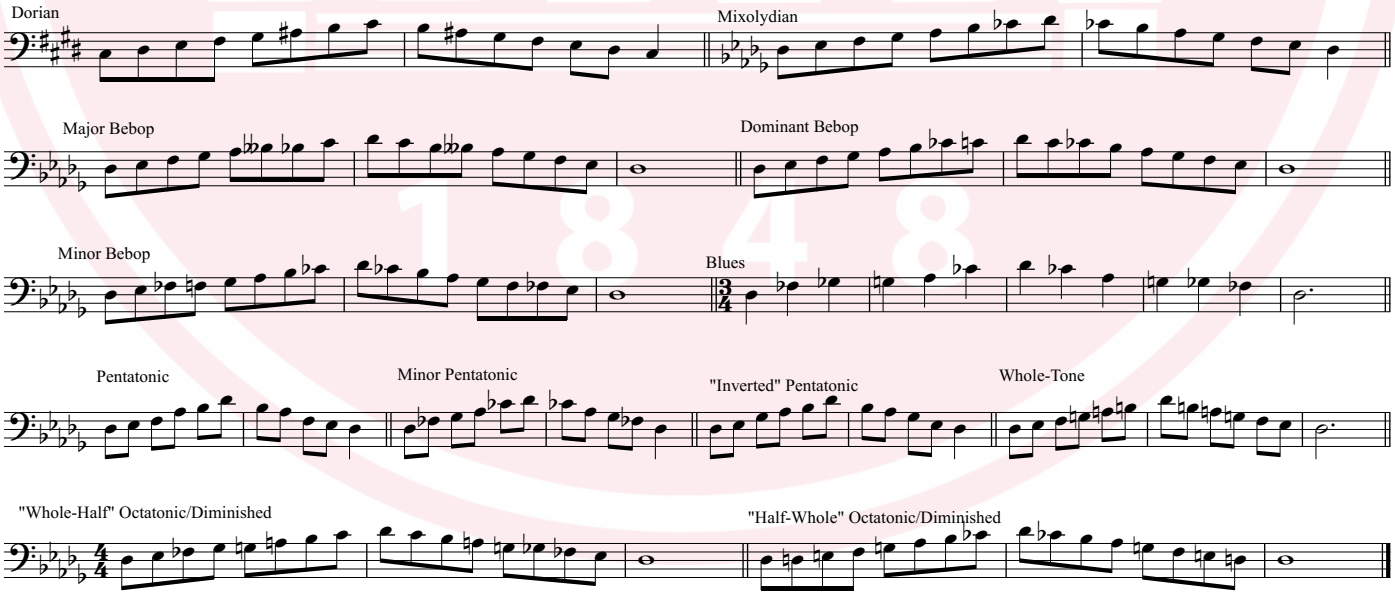
3. "Full-Range" Major and Parallel Minor Scales ♩ = 60-80

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



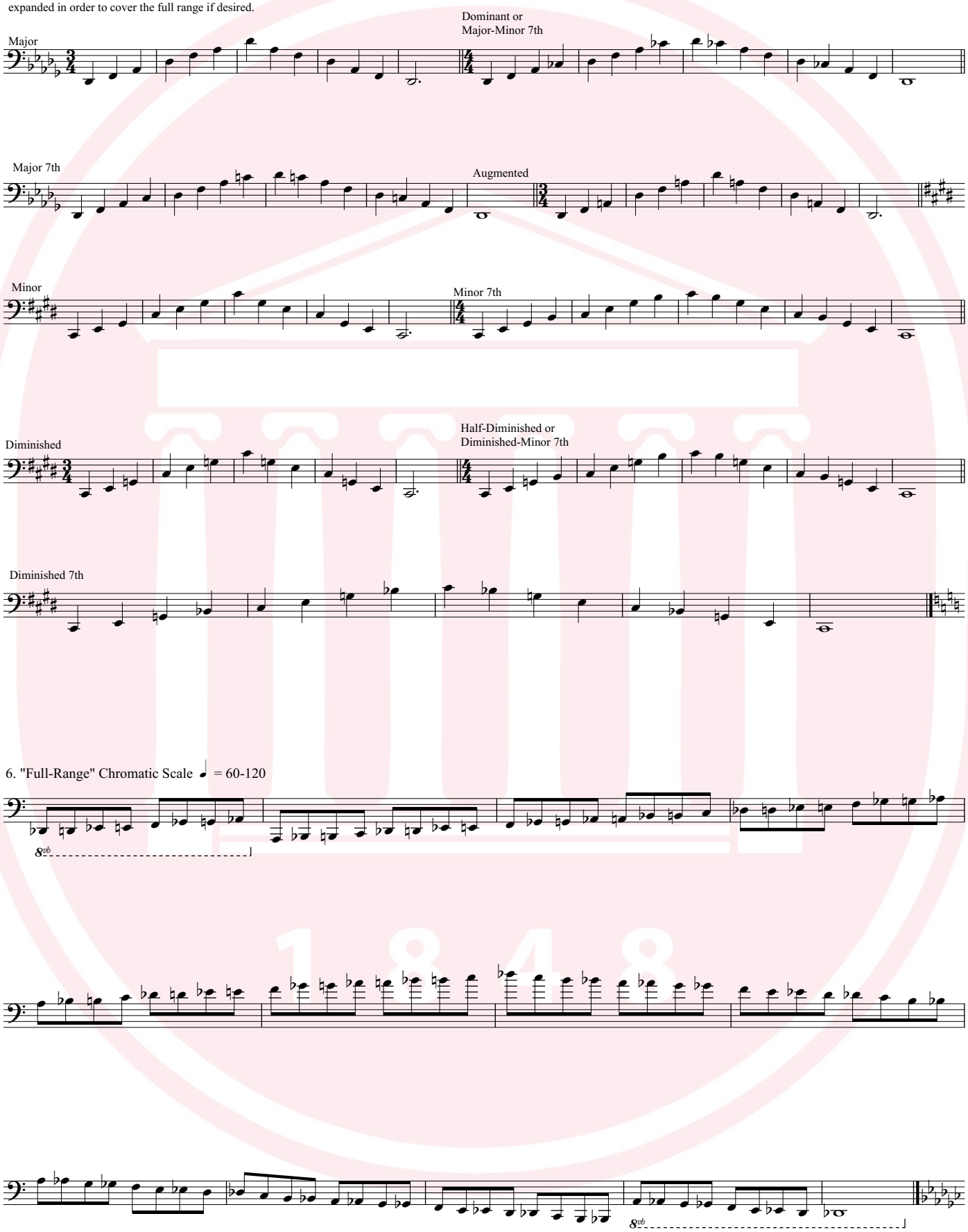
4. "Odd" Scales ♩ = 60-120

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.



5. Arpeggios ♩ = 60-120

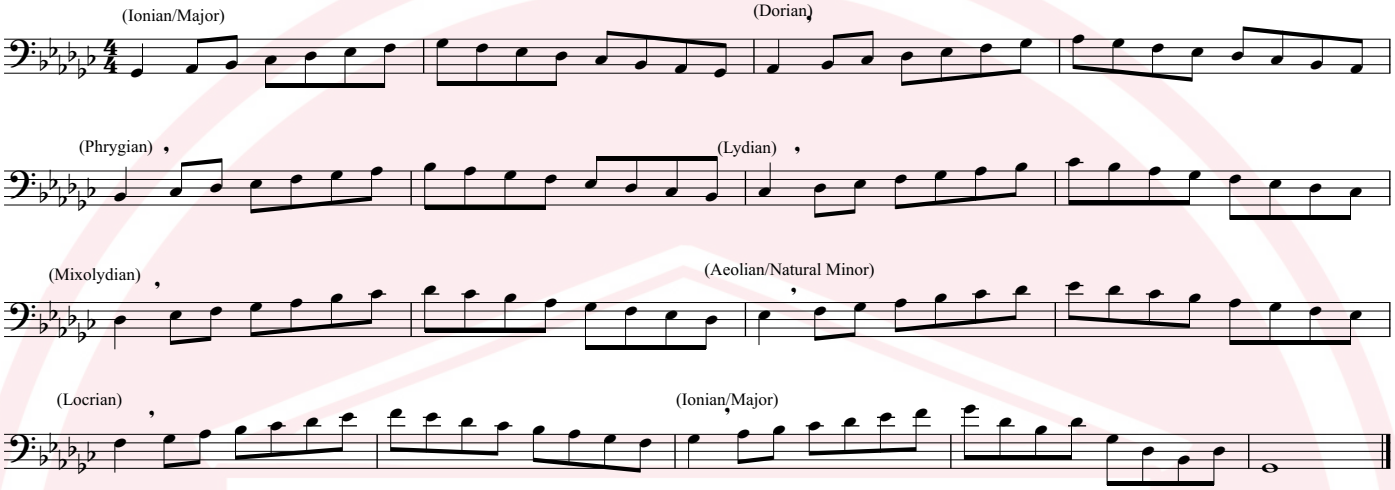
Note: Similar to the previous exercise, the arpeggios here are limited to two octaves in order to conserve time. These should be transposed to different octaves in order to increase facility, and can be expanded in order to cover the full range if desired.



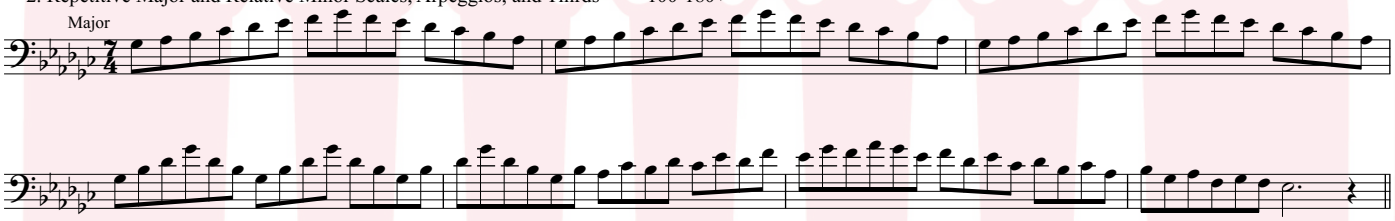
G♭/F♯

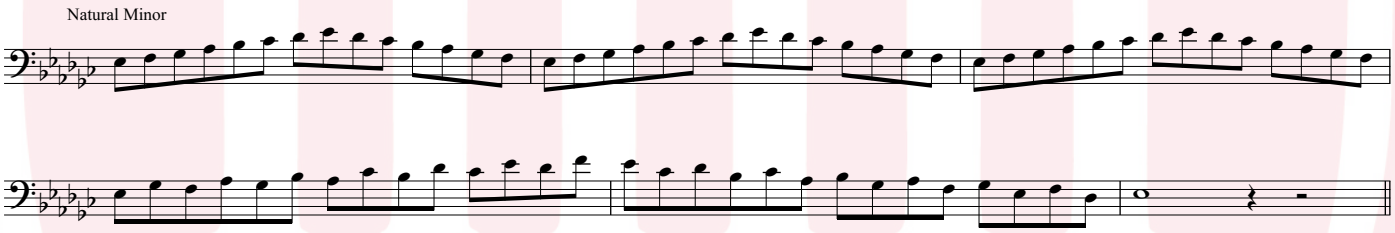
1. "Revolving" Scale ♩ = 60-180+

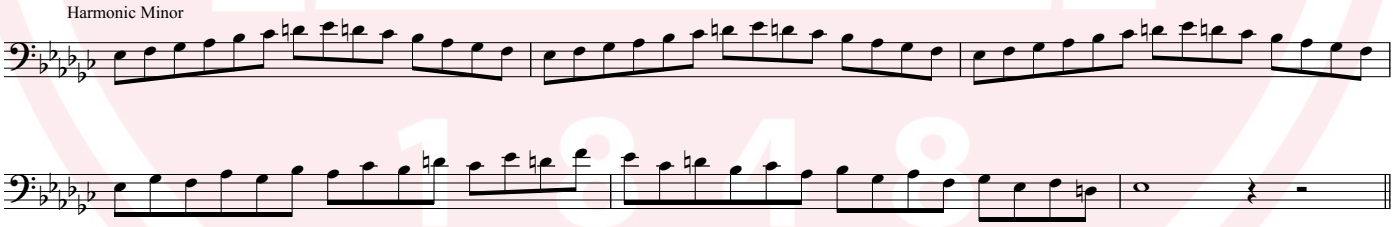
Note: Play this exercise both *legato* and *staccato*, in different octaves, if possible. Also note how this exercise teaches the modes as it "revolves" through scales starting on each note of the major scale.

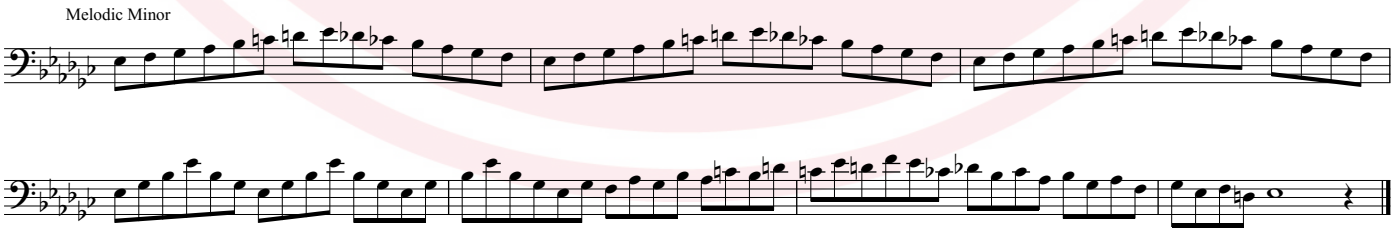


2. Repetitive Major and Relative Minor Scales, Arpeggios, and Thirds ♩ = 100-180+









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

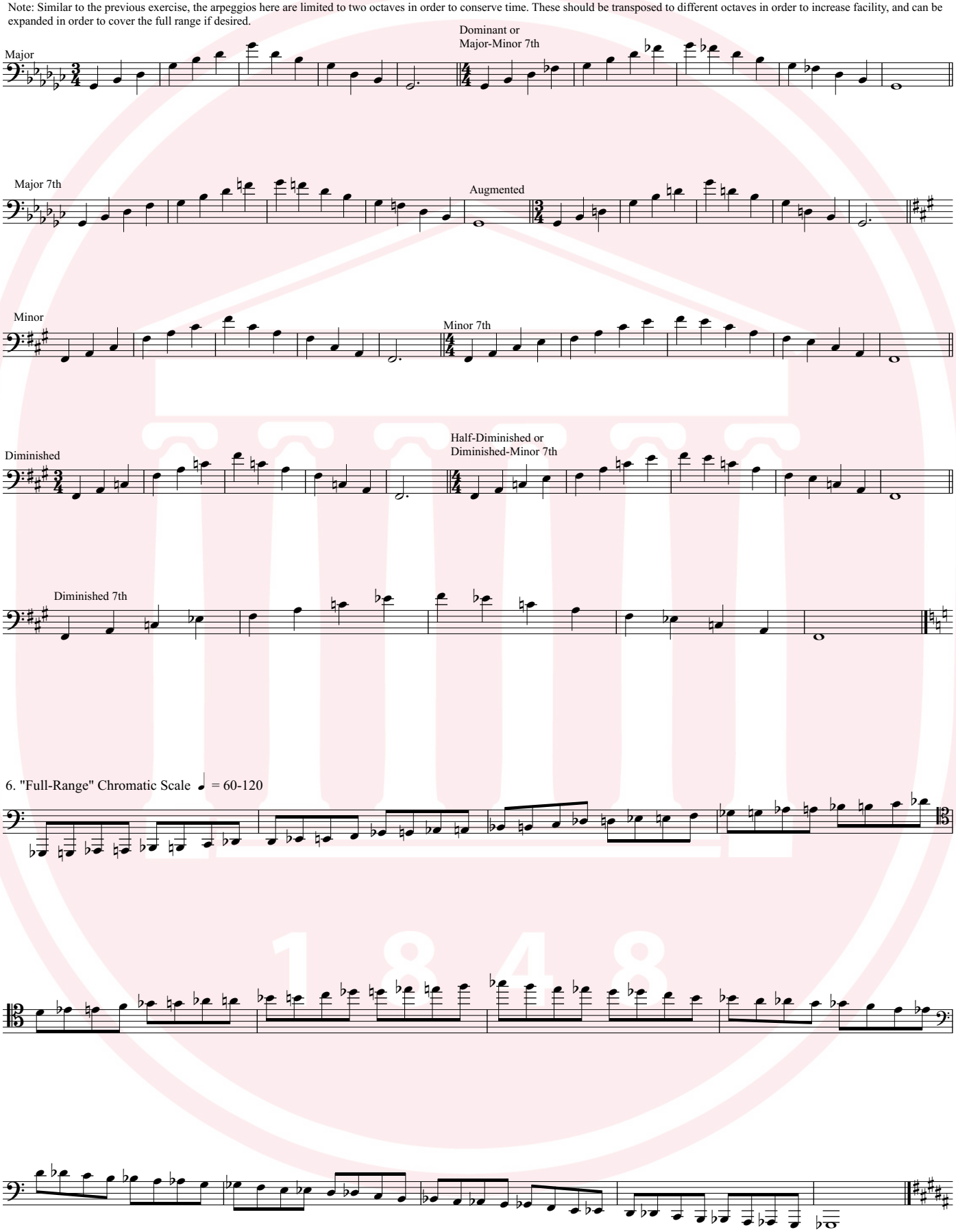
Whole-Tone

"Whole-Half" Octatonic/Diminished

"Half-Whole" Octatonic/Diminished

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.



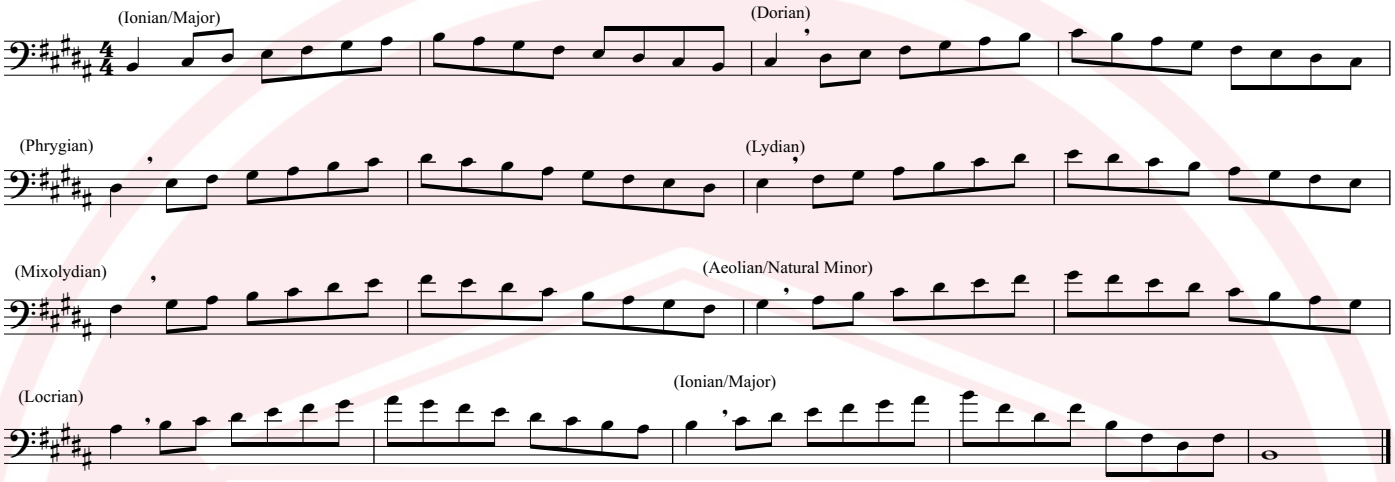
6. "Full-Range" Chromatic Scale ♩ = 60-120

Scale and Arpeggio Routine for Trombone and Euphonium (Bass Clef), Level 3 (Everett)

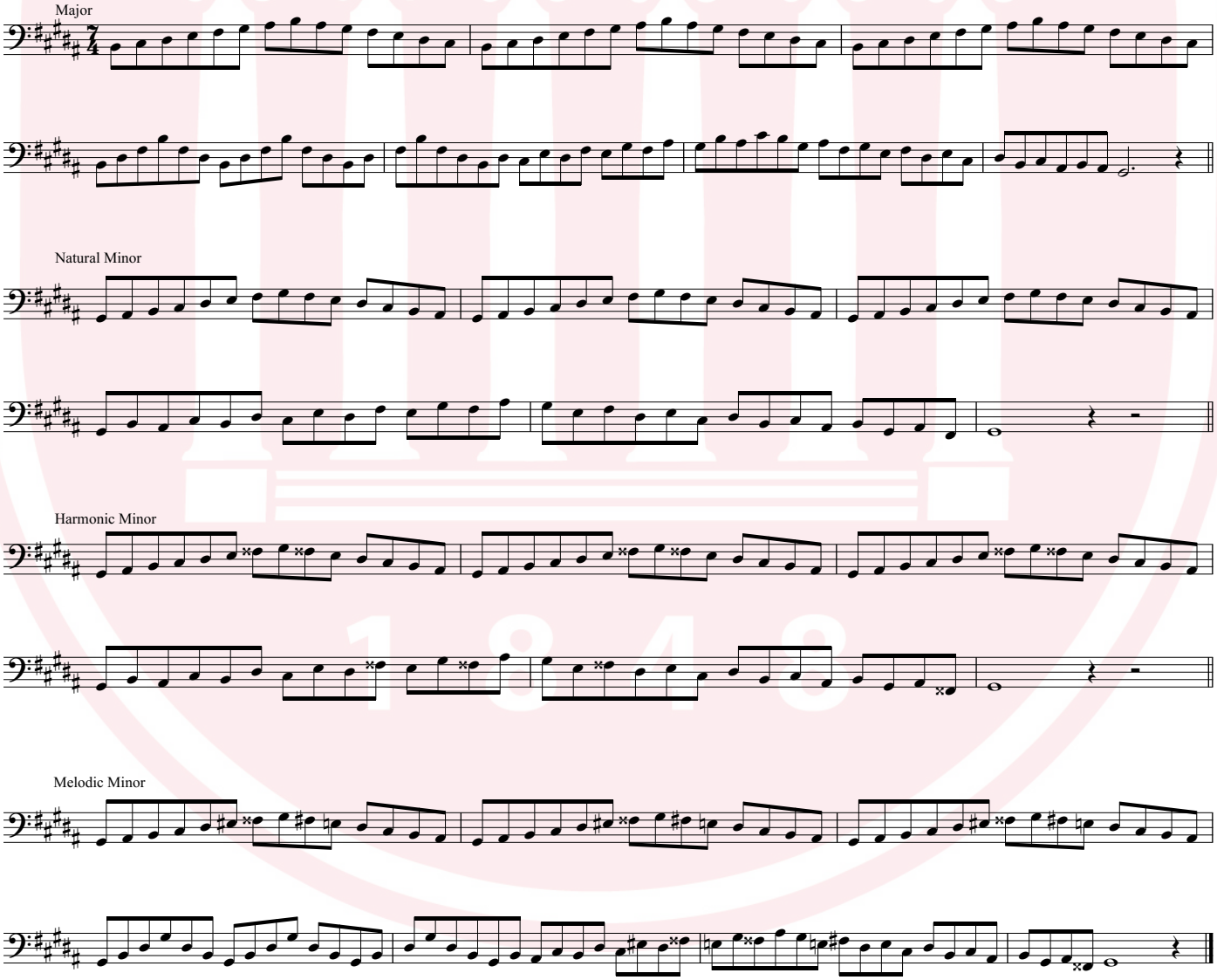
B

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.



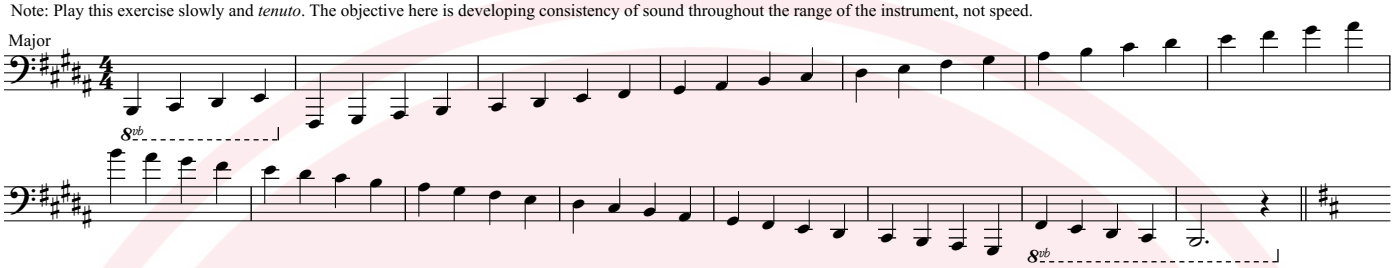
2. Repetitive Major and Relative Minor Scales, Arpeggios, and Thirds ♩ = 100-180+



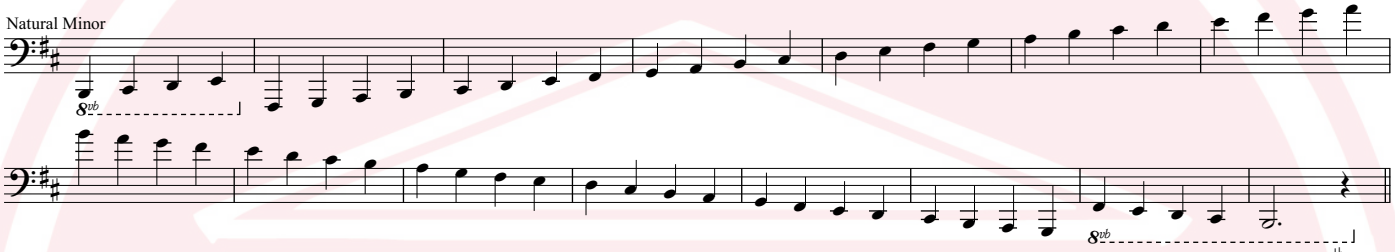
3. "Full-Range" Major and Parallel Minor Scales ♩ = 60-80

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

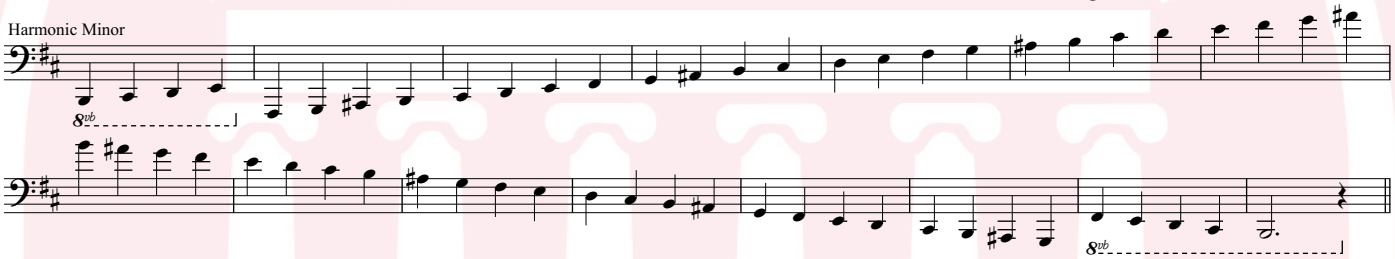
Major



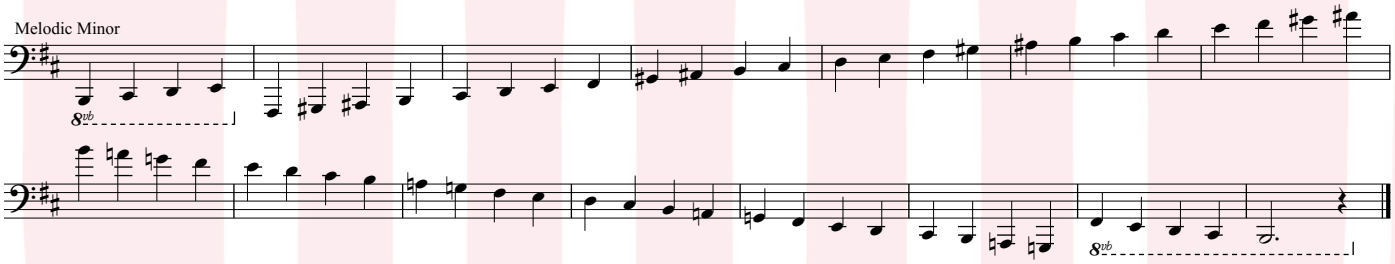
Natural Minor



Harmonic Minor



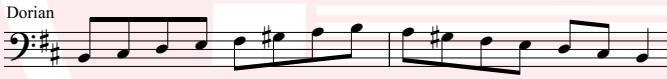
Melodic Minor



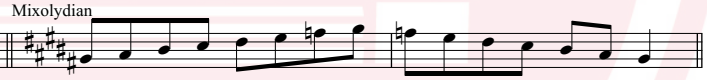
4. "Odd" Scales ♩ = 60-120

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.

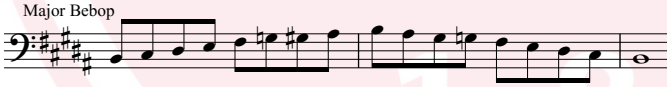
Dorian



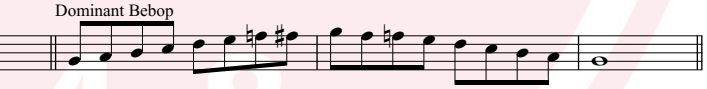
Mixolydian



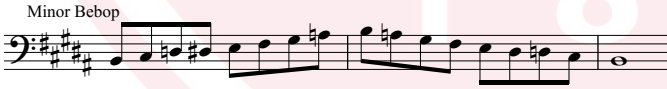
Major Bebop



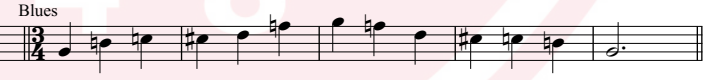
Dominant Bebop



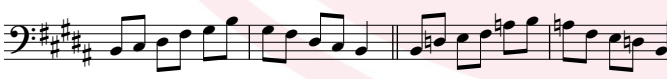
Minor Bebop



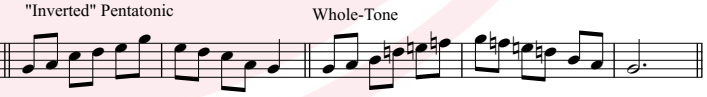
Blues



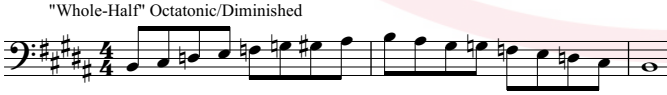
Pentatonic



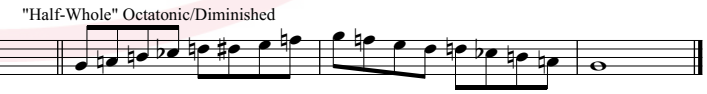
Minor Pentatonic



"Inverted" Pentatonic



Whole-Tone

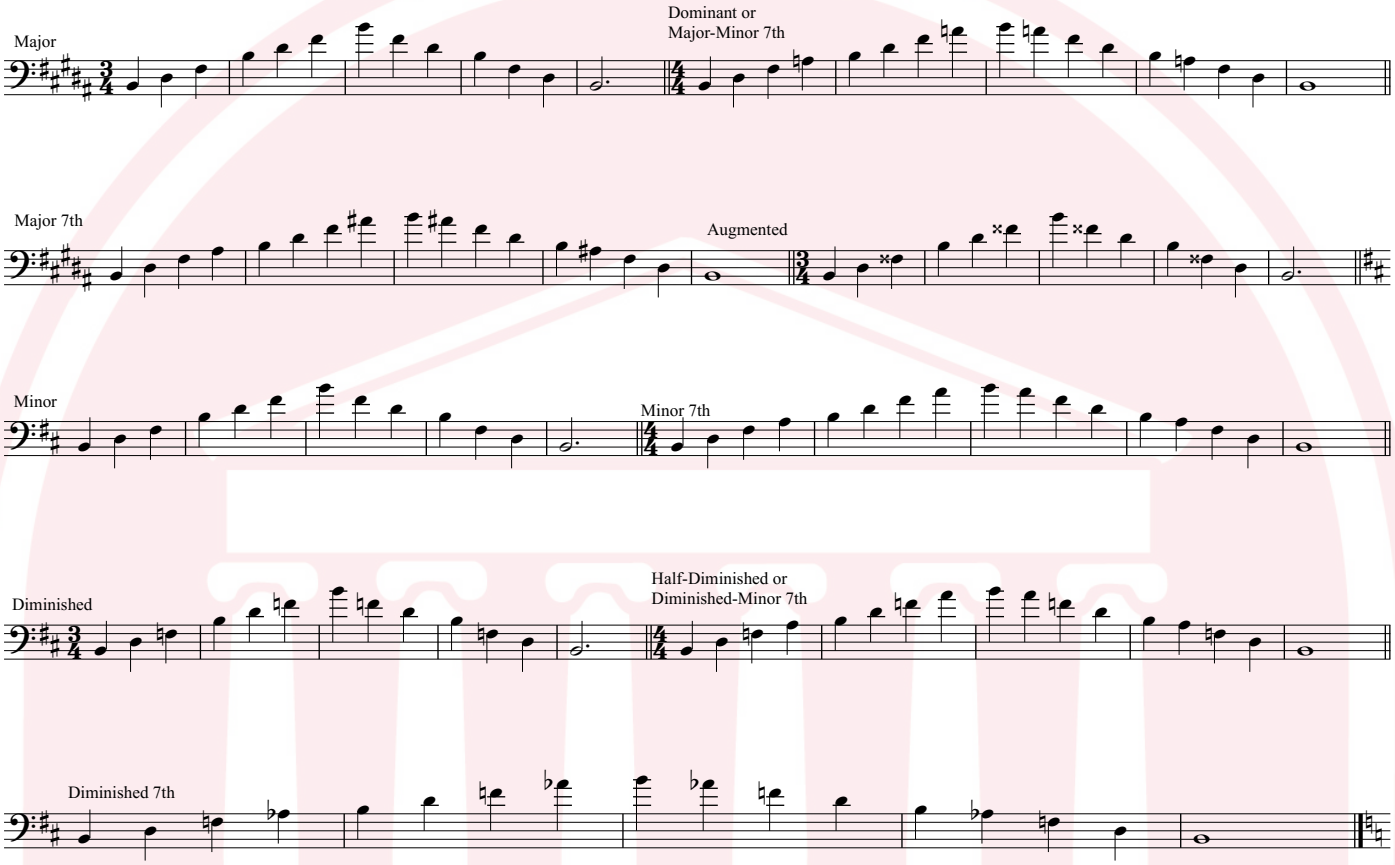


"Whole-Half" Octatonic/Diminished

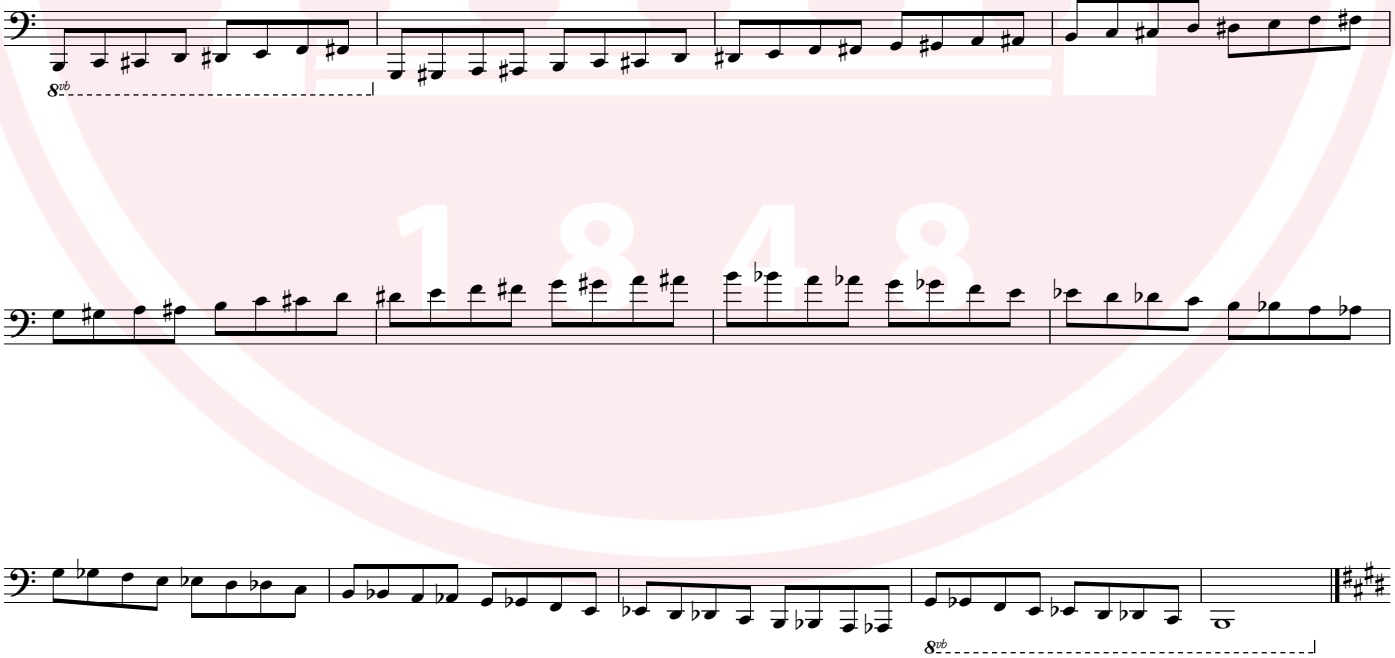
"Half-Whole" Octatonic/Diminished

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.



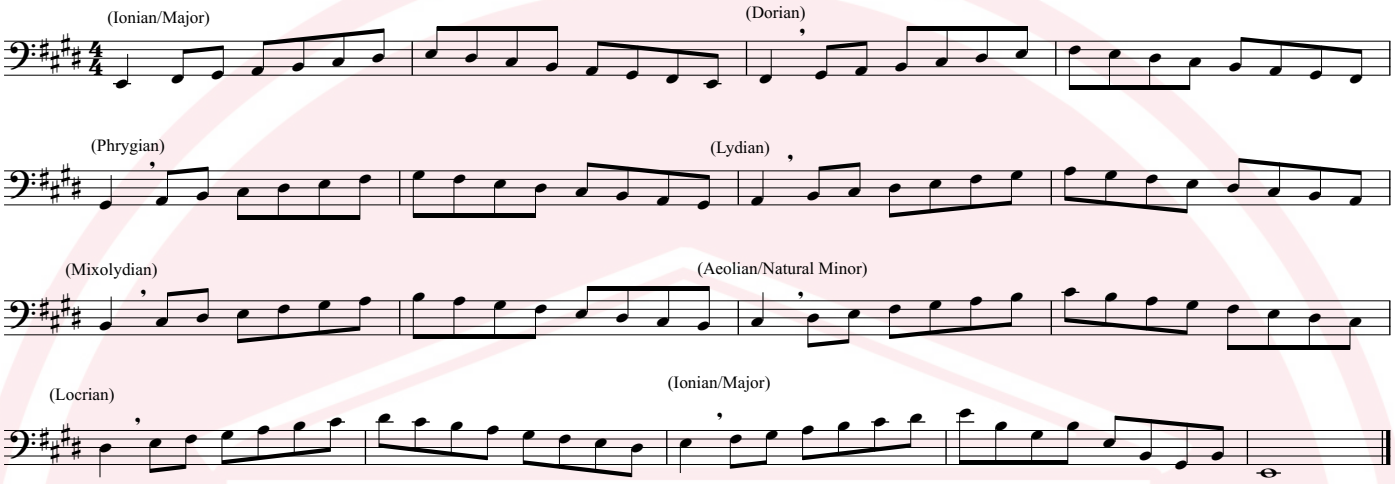
6. "Full-Range" Chromatic Scale ♩ = 60-120



E

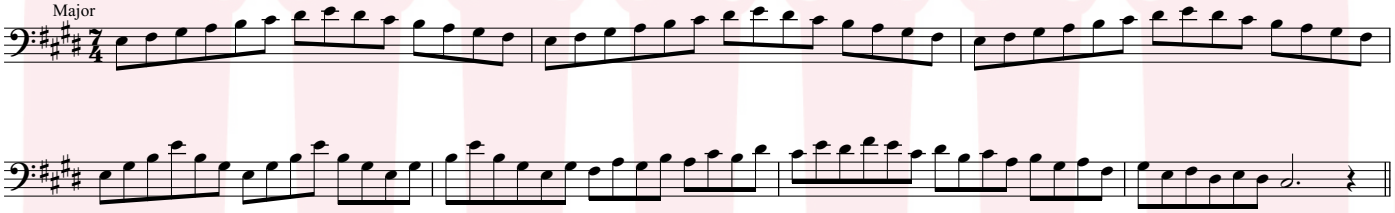
1. "Revolving" Scale ♩ = 60-180+

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.

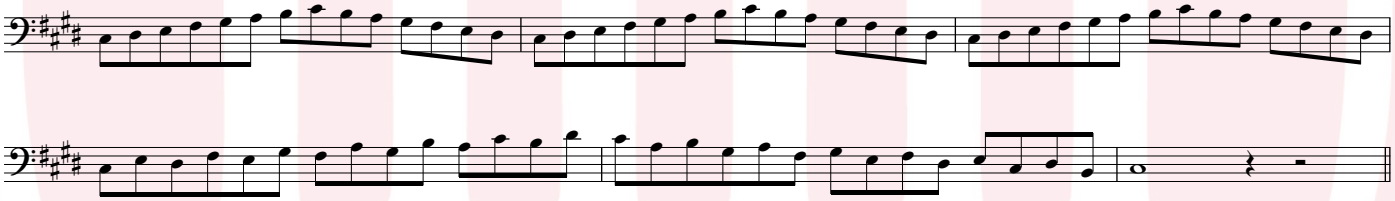


2. Repetitive Major and Relative Minor Scales, Arpeggios, and Thirds ♩ = 100-180+

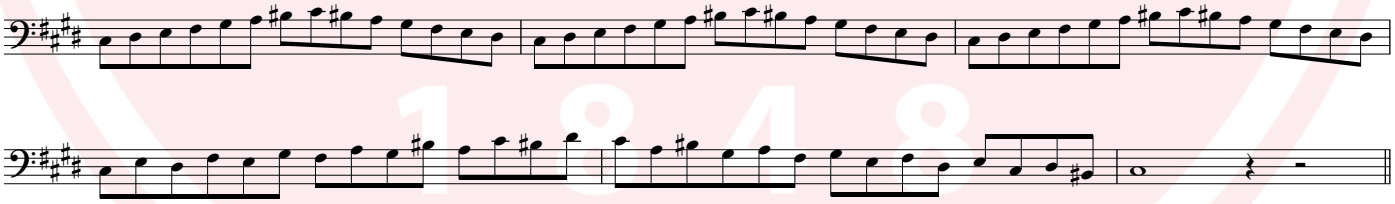
Major



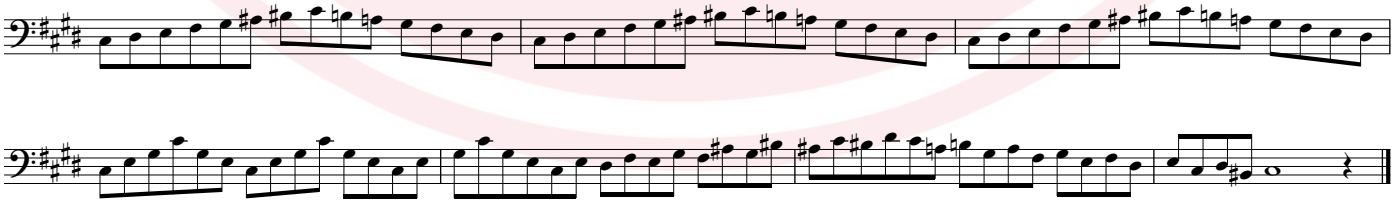
Natural Minor



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

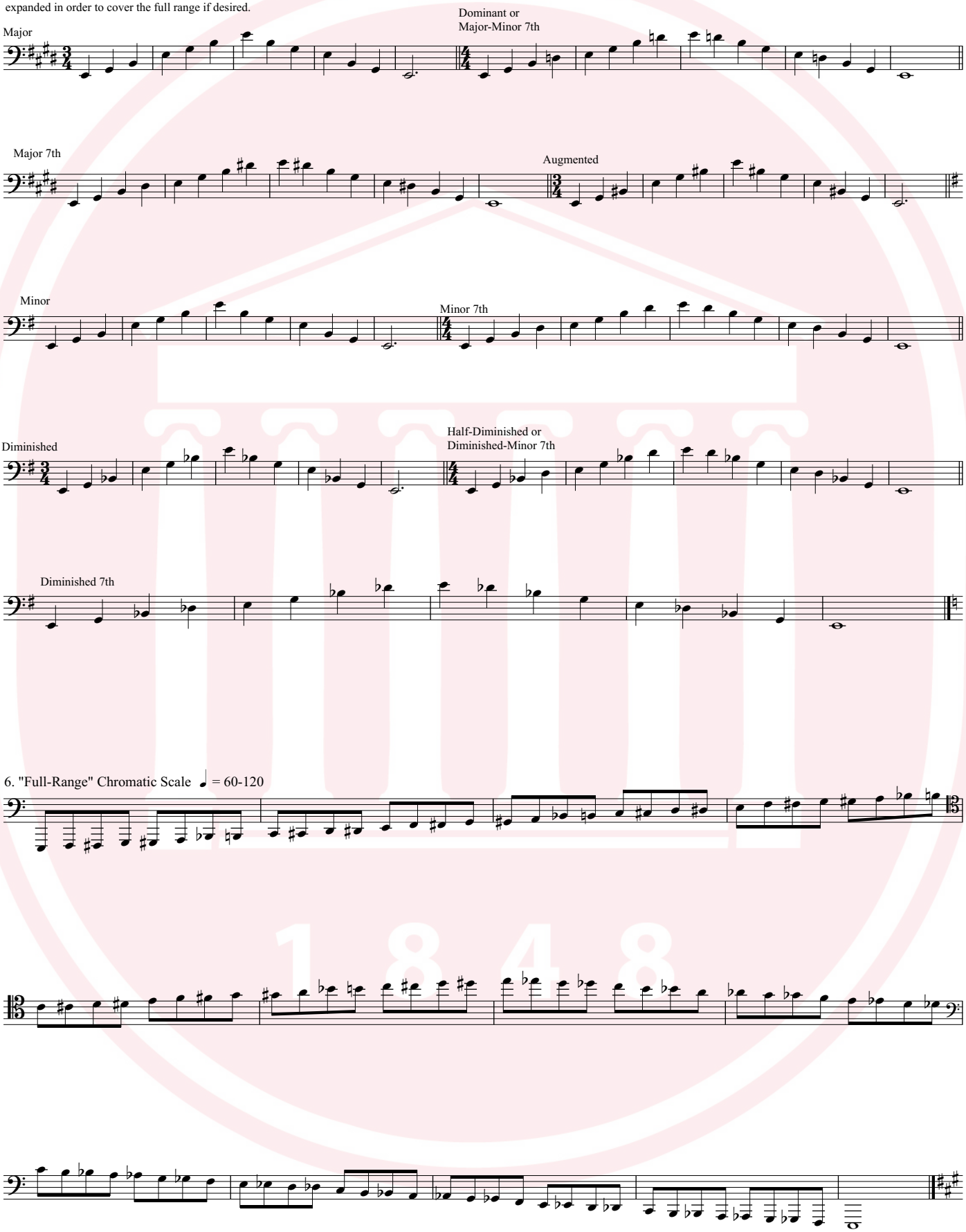
Whole-Tone

"Whole-Half" Octatonic/Diminished

"Half-Whole" Octatonic/Diminished

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.



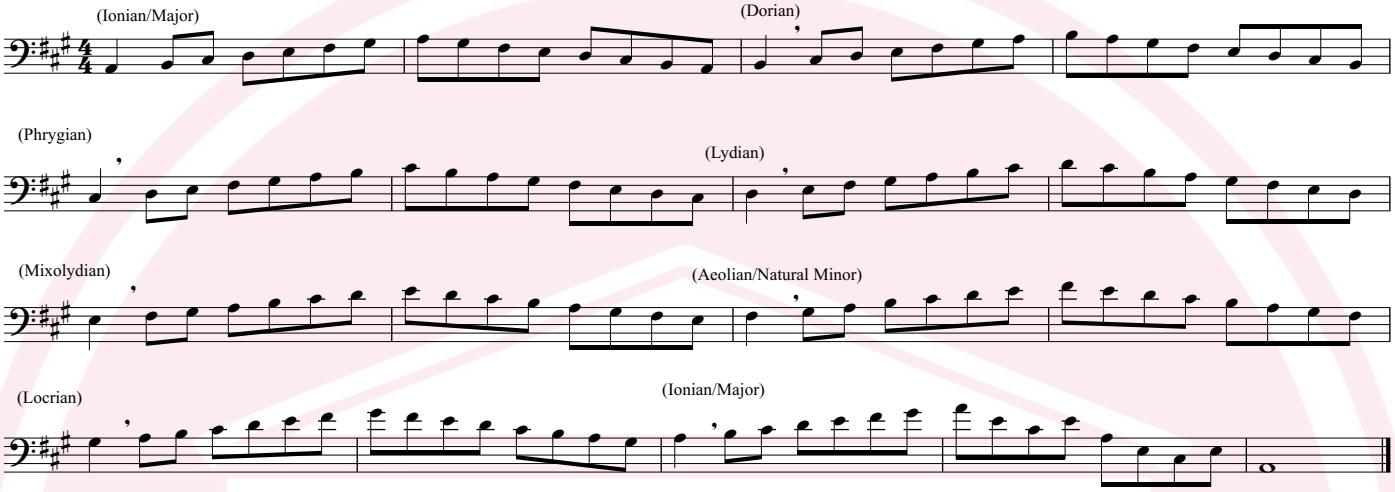
6. "Full-Range" Chromatic Scale ♩ = 60-120

Scale and Arpeggio Routine for Trombone and Euphonium (Bass Clef), Level 3 (Everett)

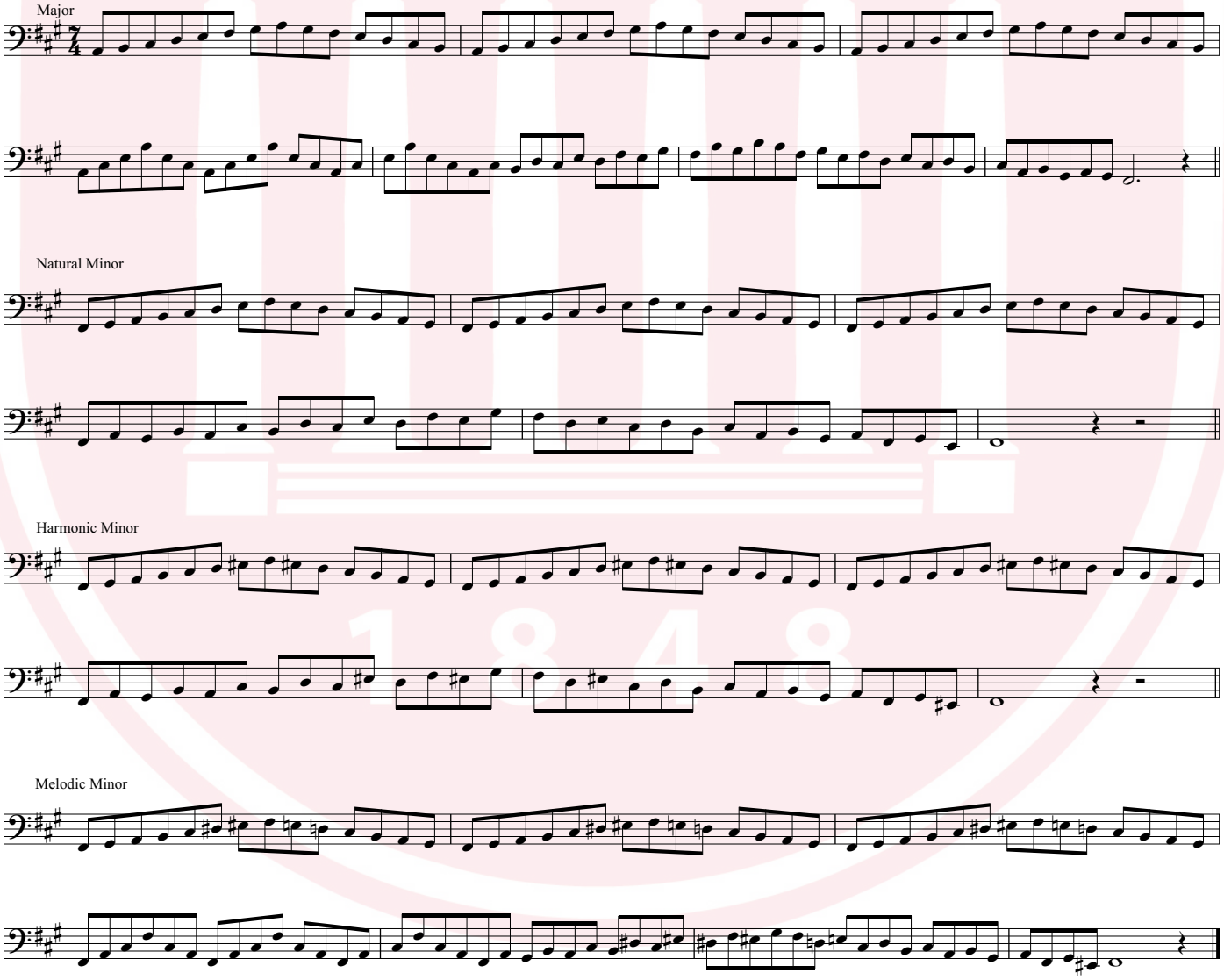
A

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.



2. Repetitive Major and Relative Minor Scales, Arpeggios, and Thirds ♩ = 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

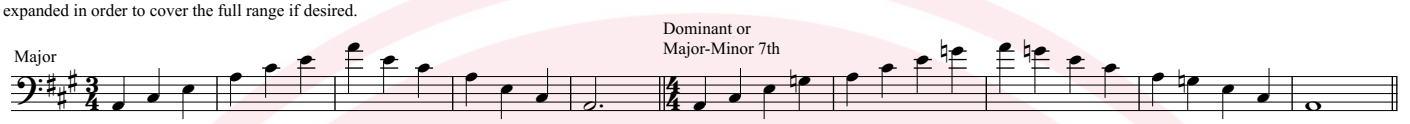
Whole-Tone

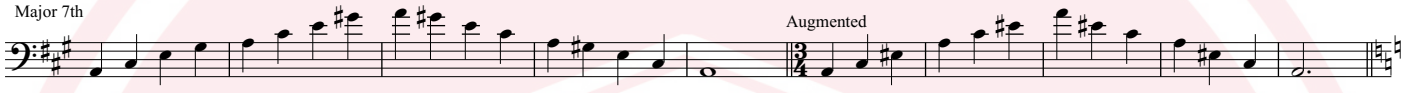
"Whole-Half" Octatonic/Diminished

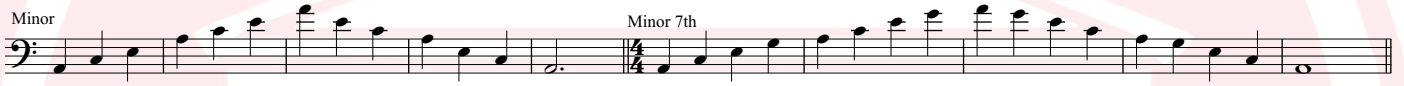
"Half-Whole" Octatonic/Diminished

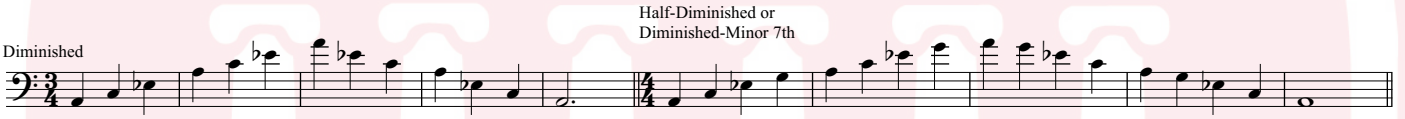
5. Arpeggios ♩ = 60-120

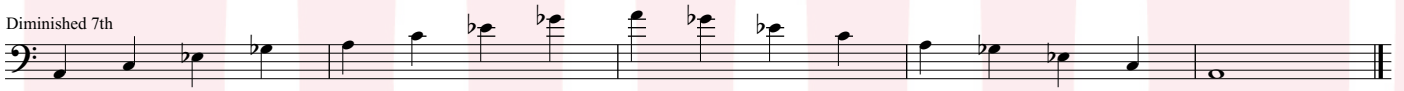
Note: Similar to the previous exercise, the arpeggios here are limited to two octaves in order to conserve time. These should be transposed to different octaves in order to increase facility, and can be expanded in order to cover the full range if desired.



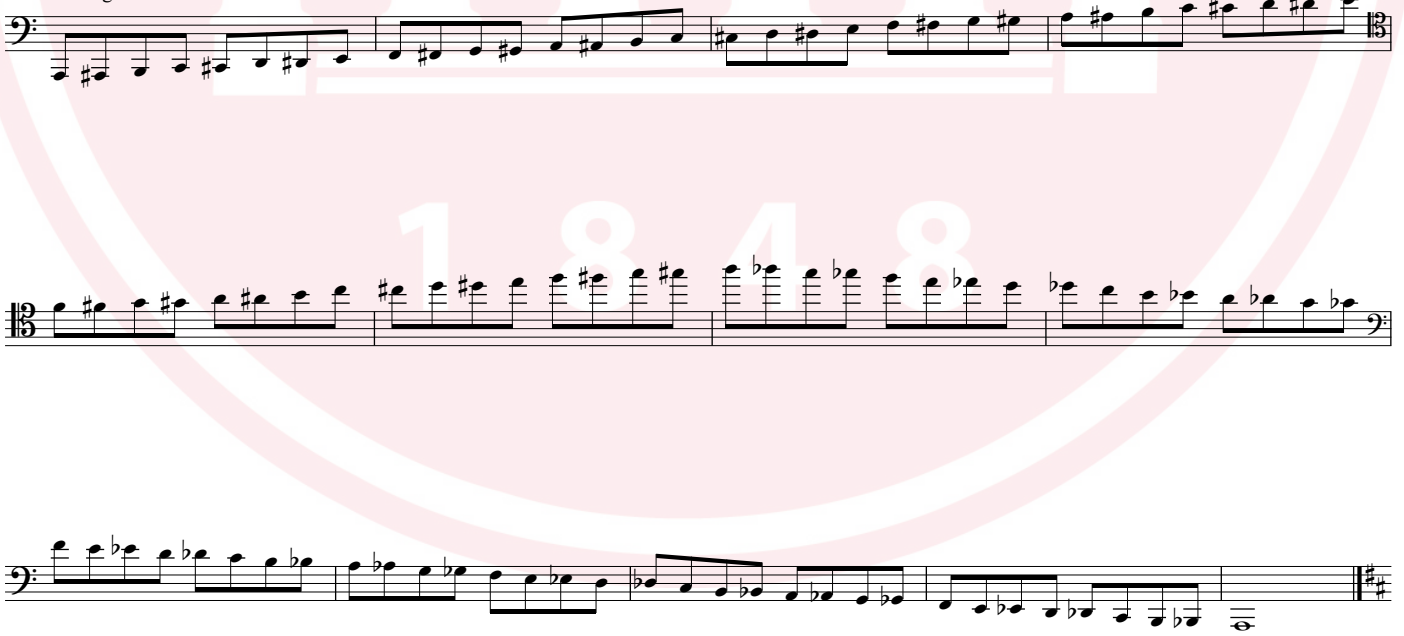








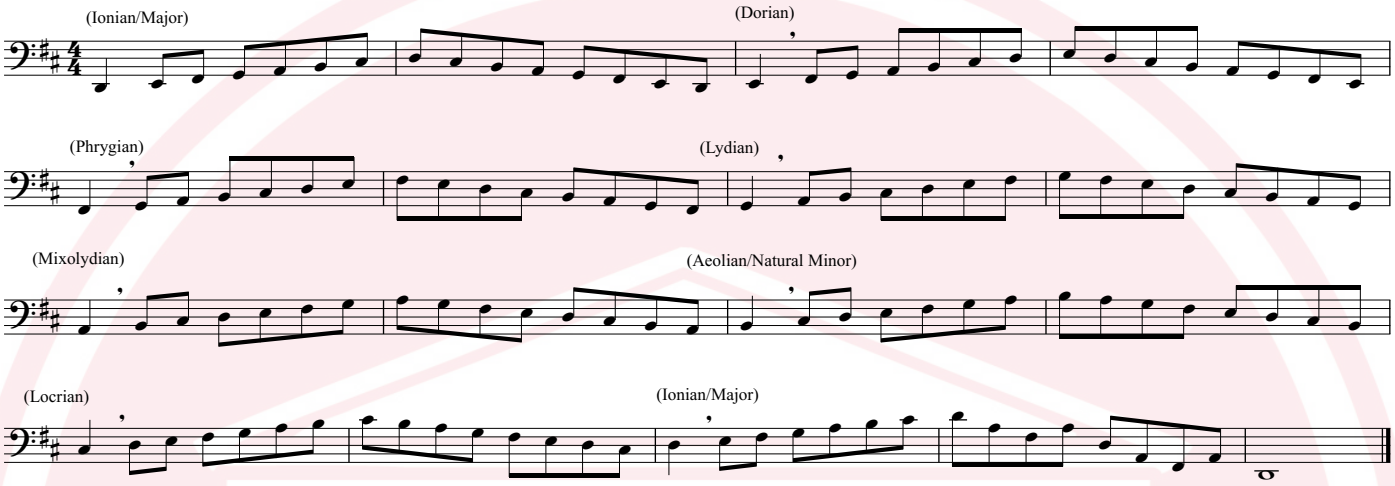
6. "Full-Range" Chromatic Scale ♩ = 60-120



D

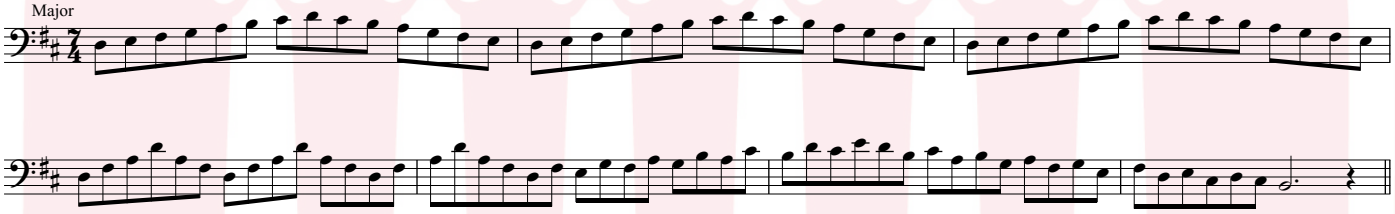
1. "Revolving" Scale ♩ = 60-180+

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.

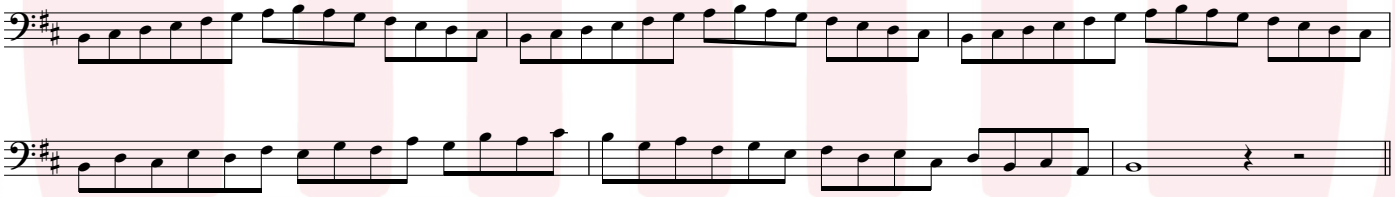


2. Repetitive Major and Relative Minor Scales, Arpeggios, and Thirds ♩ = 100-180+

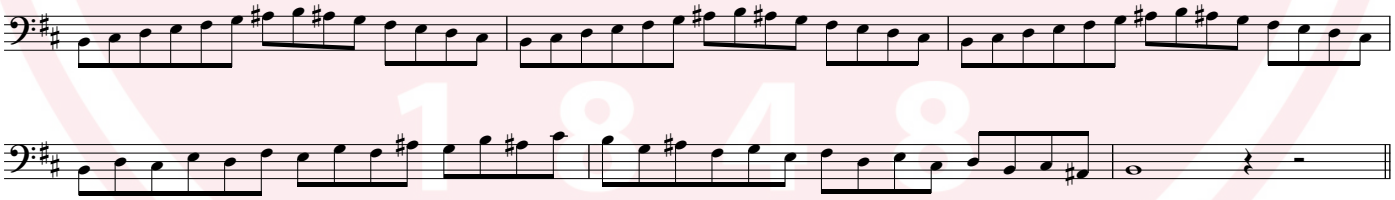
Major



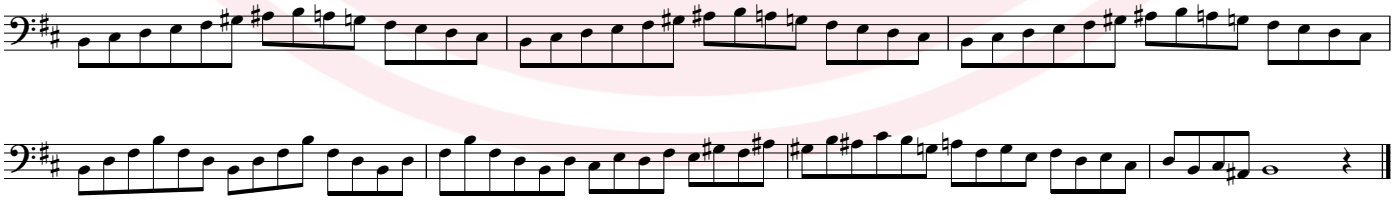
Natural Minor



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

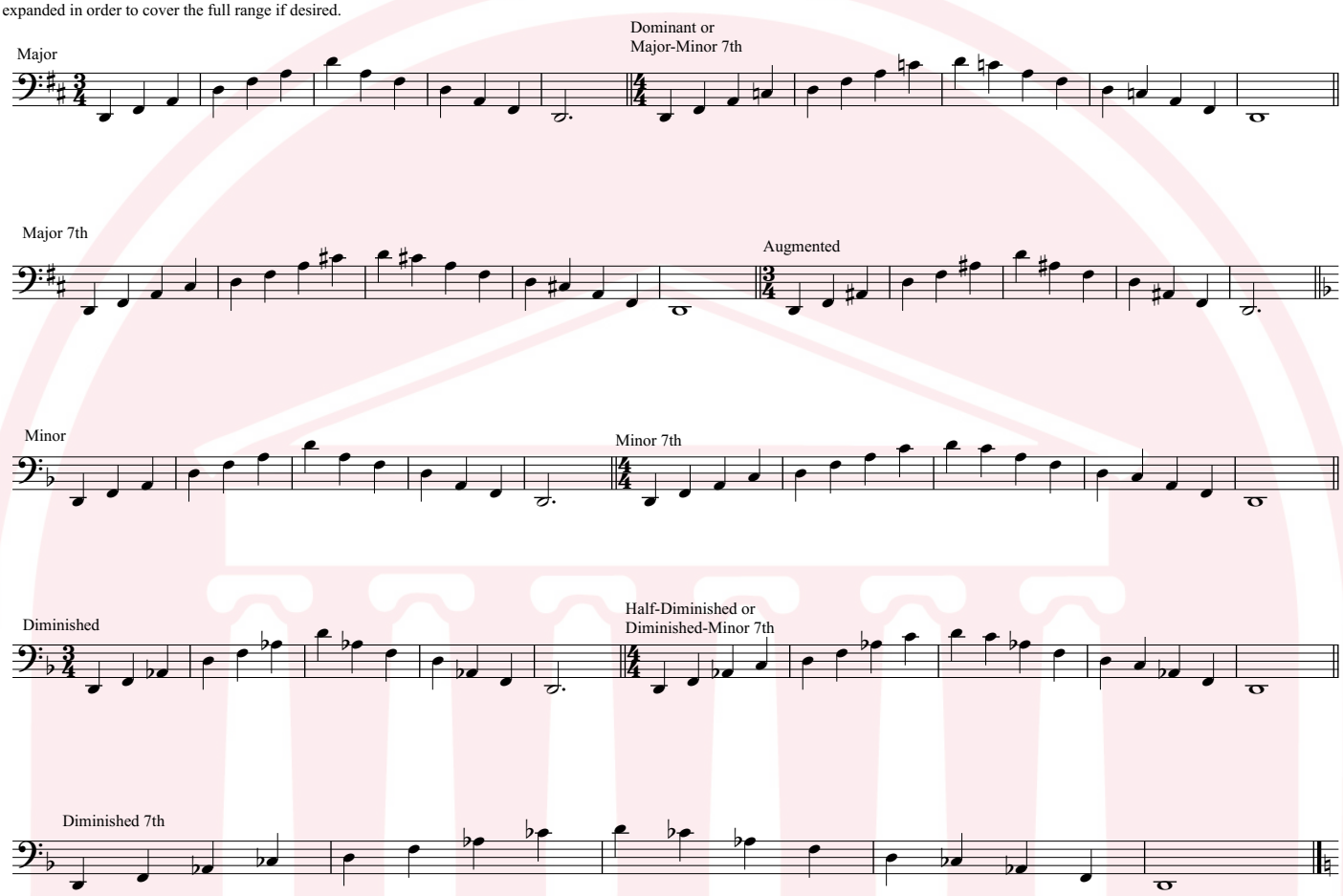
Whole-Tone

"Whole-Half" Octatonic/Diminished

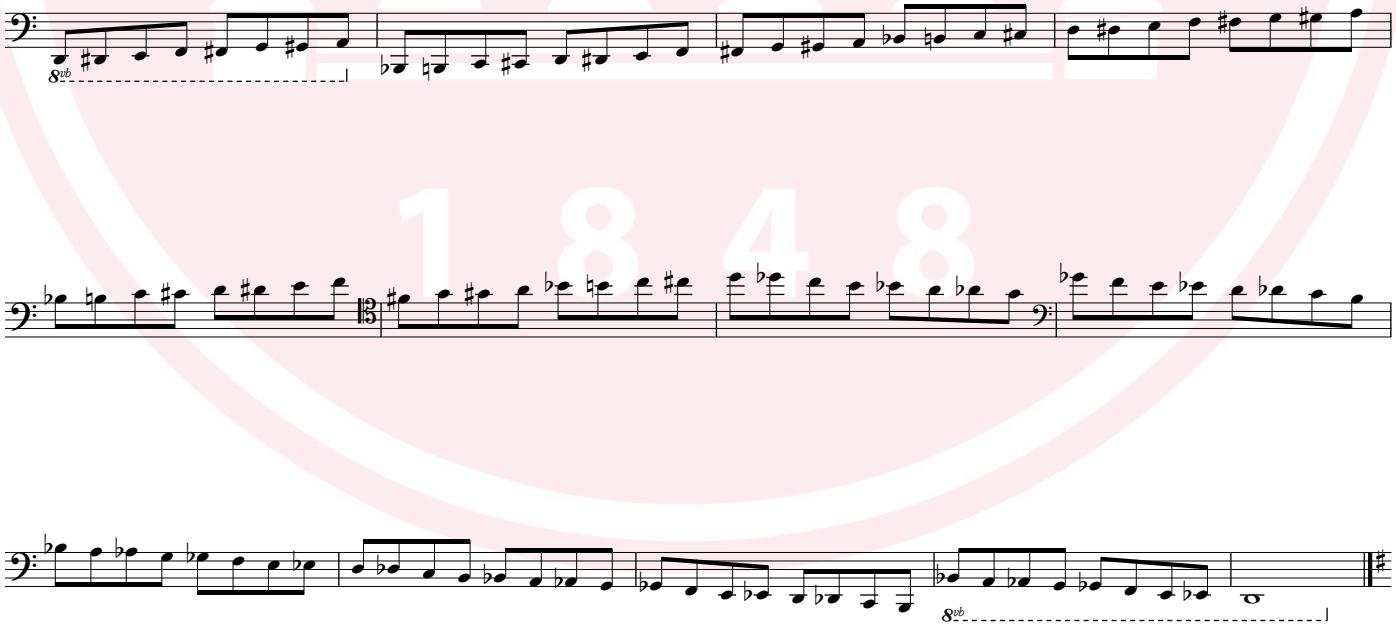
"Half-Whole" Octatonic/Diminished

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.



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

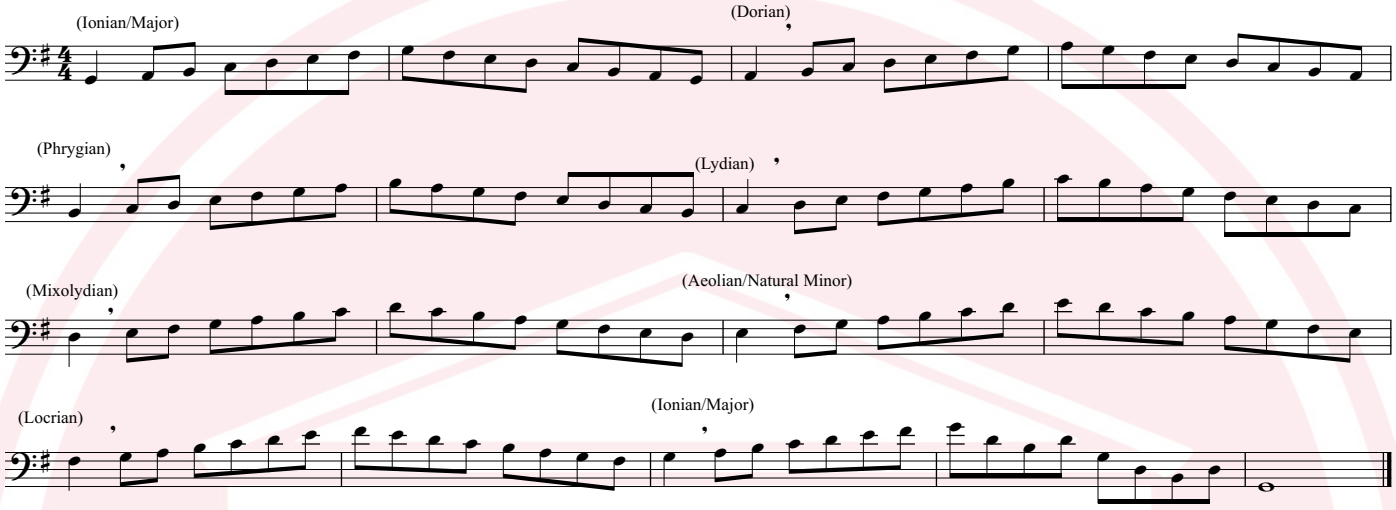


Scale and Arpeggio Routine for Trombone and Euphonium (Bass Clef), Level 3 (Everett)

G

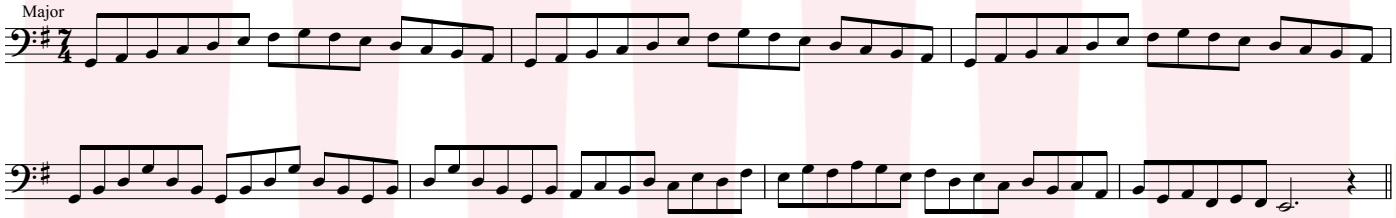
1. "Revolving" Scale ♩ = 60-180+

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.

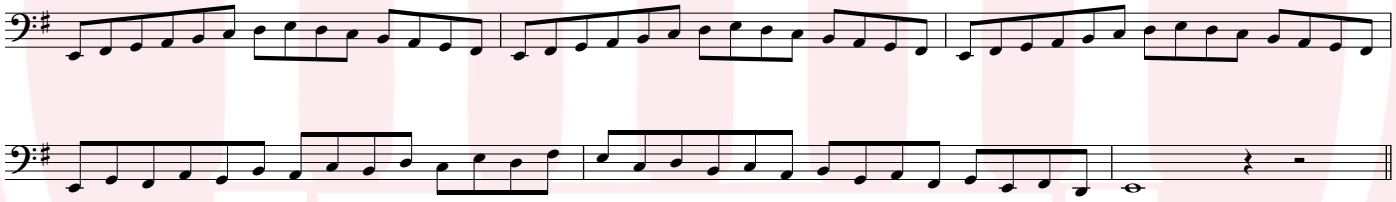


2. Repetitive Major and Relative Minor Scales, Arpeggios, and Thirds ♩ = 100-180+

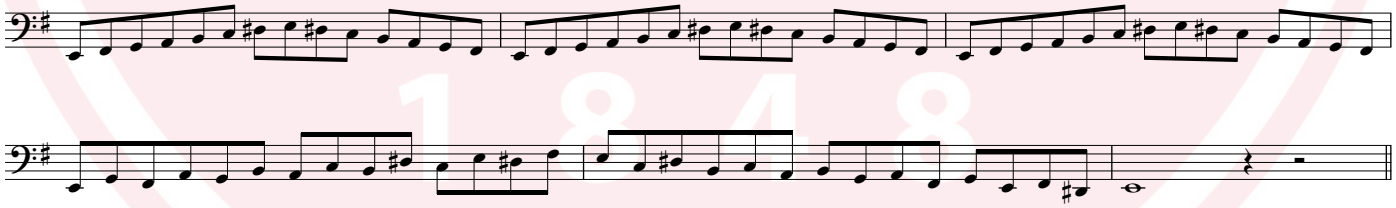
Major



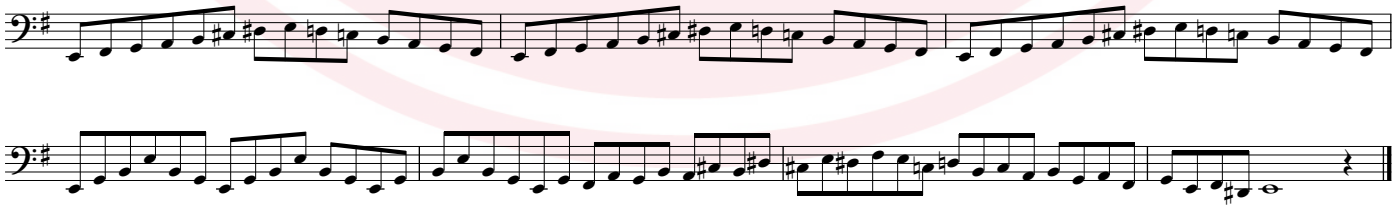
Natural Minor



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

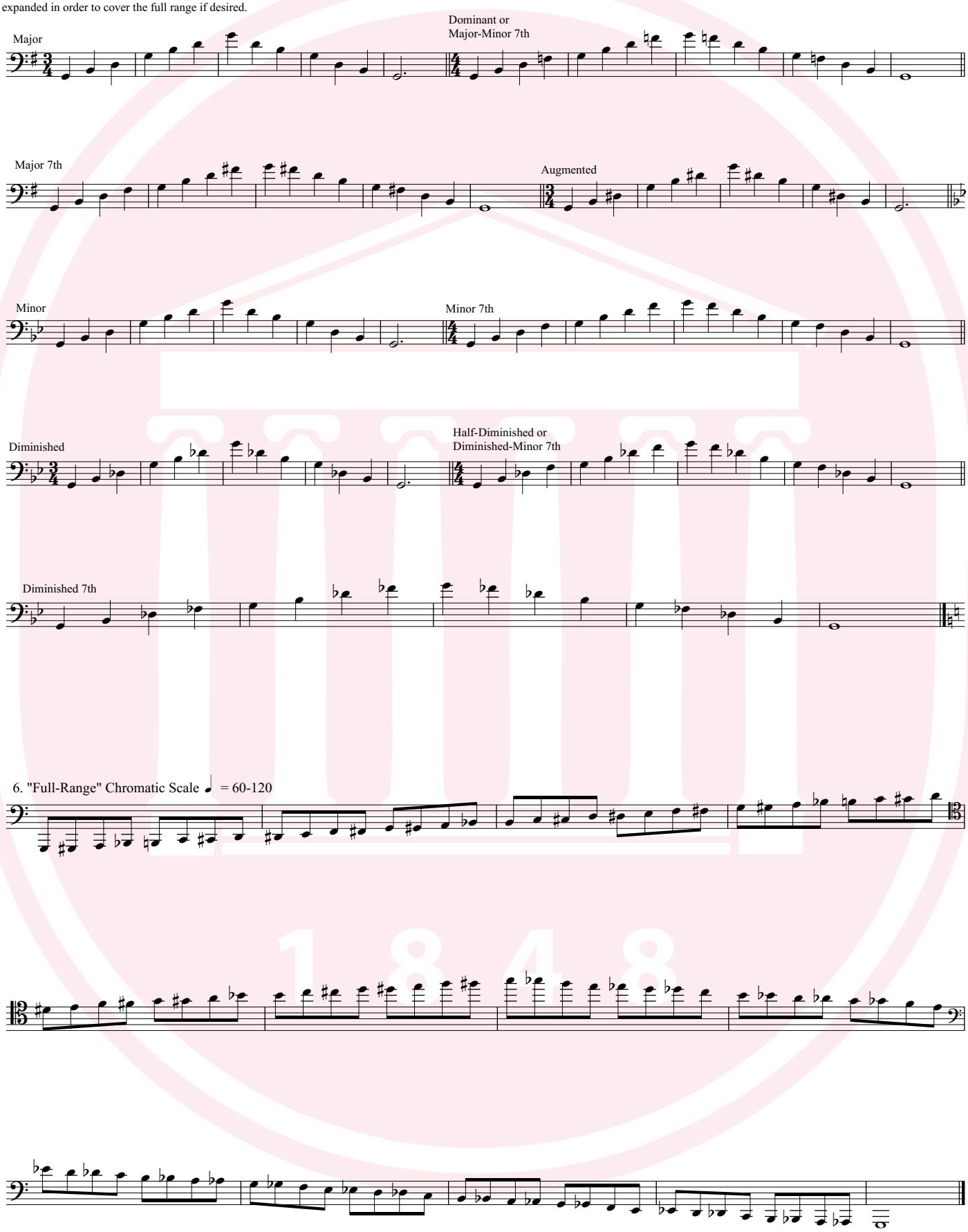
Whole-Tone

"Whole-Half" Octatonic/Diminished

"Half-Whole" Octatonic/Diminished

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.



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