



Scale and Arpeggio Routine for Trombone and Euphonium B.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.

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 Trombone and Euphonium B.C., Level 3 (Everett)

2

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 Trombone and Euphonium B.C., Level 3 (Everett)

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.

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 Trombone and Euphonium B.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

1. "Revolving" Scale ♩ = 60-180+

B-Flat

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 Trombone and Euphonium B.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

Scale and Arpeggio Routine for Trombone and Euphonium B.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

8th-----

8th-----

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

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.

(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

Two staves of musical notation for the Major scale exercise. The first staff is in bass clef, 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). It contains two measures of an ascending scale and two measures of a descending scale. The second staff is in alto clef, 4/4 time, with the same key signature. It contains two measures of an ascending scale and two measures of a descending scale.

Natural Minor

Two staves of musical notation for the Natural Minor scale exercise. The first staff is in bass clef, 4/4 time, with a key signature of four flats (B-flat, E-flat, A-flat, D-flat). It contains two measures of an ascending scale and two measures of a descending scale. The second staff is in alto clef, 4/4 time, with the same key signature. It contains two measures of an ascending scale and two measures of a descending scale.

Harmonic Minor

Two staves of musical notation for the Harmonic Minor scale exercise. The first staff is in bass clef, 4/4 time, with a key signature of four flats (B-flat, E-flat, A-flat, D-flat). It contains two measures of an ascending scale and two measures of a descending scale. The second staff is in alto clef, 4/4 time, with the same key signature. It contains two measures of an ascending scale and two measures of a descending scale.

Melodic Minor

Two staves of musical notation for the Melodic Minor scale exercise. The first staff is in bass clef, 4/4 time, with a key signature of four flats (B-flat, E-flat, A-flat, D-flat). It contains two measures of an ascending scale and two measures of a descending scale. The second staff is in alto clef, 4/4 time, with the same key signature. It contains two measures of an ascending scale and two measures of a descending scale.

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

Two staves of musical notation for Dorian and Mixolydian scales. The first staff is in bass clef, 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). It contains two measures of an ascending Dorian scale and two measures of a descending Dorian scale. The second staff is in alto clef, 4/4 time, with the same key signature. It contains two measures of an ascending Mixolydian scale and two measures of a descending Mixolydian scale.

Major Bebop

Dominant Bebop

Two staves of musical notation for Major Bebop and Dominant Bebop scales. The first staff is in bass clef, 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). It contains two measures of an ascending Major Bebop scale and two measures of a descending Major Bebop scale. The second staff is in alto clef, 4/4 time, with the same key signature. It contains two measures of an ascending Dominant Bebop scale and two measures of a descending Dominant Bebop scale.

Minor Bebop

Blues

Two staves of musical notation for Minor Bebop and Blues scales. The first staff is in bass clef, 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). It contains two measures of an ascending Minor Bebop scale and two measures of a descending Minor Bebop scale. The second staff is in alto clef, 4/4 time, with the same key signature. It contains two measures of an ascending Blues scale and two measures of a descending Blues scale.

Pentatonic

Minor Pentatonic

"Inverted" Pentatonic

Whole-Tone

Two staves of musical notation for Pentatonic, Minor Pentatonic, "Inverted" Pentatonic, and Whole-Tone scales. The first staff is in bass clef, 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). It contains two measures of an ascending Pentatonic scale, two measures of an ascending Minor Pentatonic scale, two measures of an ascending "Inverted" Pentatonic scale, and two measures of an ascending Whole-Tone scale. The second staff is in alto clef, 4/4 time, with the same key signature. It contains two measures of a descending Pentatonic scale, two measures of a descending Minor Pentatonic scale, two measures of a descending "Inverted" Pentatonic scale, and two measures of a descending Whole-Tone scale.

"Whole-Half" Octatonic/Diminished

"Half-Whole" Octatonic/Diminished

Two staves of musical notation for "Whole-Half" Octatonic/Diminished and "Half-Whole" Octatonic/Diminished scales. The first staff is in bass clef, 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). It contains two measures of an ascending "Whole-Half" Octatonic/Diminished scale and two measures of a descending "Whole-Half" Octatonic/Diminished scale. The second staff is in alto clef, 4/4 time, with the same key signature. It contains two measures of an ascending "Half-Whole" Octatonic/Diminished scale and two measures of a descending "Half-Whole" Octatonic/Diminished scale.

Scale and Arpeggio Routine for Trombone and Euphonium B.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

A-Flat/G-Sharp

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

Two staves of music. The first staff shows an ascending major scale from C2 to C3. The second staff shows a descending major scale from C3 to C2. The key signature has two flats (Bb, Eb) and the time signature is 4/4.

Natural Minor

Two staves of music. The first staff shows an ascending natural minor scale from C2 to C3. The second staff shows a descending natural minor scale from C3 to C2. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4.

Harmonic Minor

Two staves of music. The first staff shows an ascending harmonic minor scale from C2 to C3, with a double sharp on the 7th degree (B). The second staff shows a descending harmonic minor scale from C3 to C2, with a double flat on the 7th degree (Bb). The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4.

Melodic Minor

Two staves of music. The first staff shows an ascending melodic minor scale from C2 to C3, with sharps on the 6th and 7th degrees (F# and G#). The second staff shows a descending melodic minor scale from C3 to C2, with flats on the 6th and 7th degrees (F and G). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

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.

A series of musical staves for various "odd" scales. Each staff is labeled with its name: Dorian, Mixolydian, Major Bebop, Dominant Bebop, Minor Bebop, Blues, Pentatonic, Minor Pentatonic, "Inverted" Pentatonic, Whole-Tone, "Whole-Half" Octatonic/Diminished, and "Half-Whole" Octatonic/Diminished. The notation includes various accidentals and time signatures (4/4 and 3/4).

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

D-Flat/C-Sharp

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

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

G-Flat/F-Sharp

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 Trombone and Euphonium B.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

Musical notation for the Major scale, consisting of two staves. The top staff is in bass clef with a 4/4 time signature, showing the ascending and descending scales. The bottom staff is in bass clef, showing the ascending and descending scales in a higher register.

Natural Minor

Musical notation for the Natural Minor scale, consisting of two staves. The top staff is in bass clef with a 4/4 time signature, showing the ascending and descending scales. The bottom staff is in bass clef, showing the ascending and descending scales in a higher register.

Harmonic Minor

Musical notation for the Harmonic Minor scale, consisting of two staves. The top staff is in bass clef with a 4/4 time signature, showing the ascending and descending scales. The bottom staff is in bass clef, showing the ascending and descending scales in a higher register.

Melodic Minor

Musical notation for the Melodic Minor scale, consisting of two staves. The top staff is in bass clef with a 4/4 time signature, showing the ascending and descending scales. The bottom staff is in bass clef, showing the ascending and descending scales in a higher register.

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

Musical notation for the Dorian and Mixolydian scales, consisting of one staff in bass clef with a 4/4 time signature. The Dorian scale is shown first, followed by the Mixolydian scale.

Major Bebop

Dominant Bebop

Musical notation for the Major Bebop and Dominant Bebop scales, consisting of one staff in bass clef with a 4/4 time signature. The Major Bebop scale is shown first, followed by the Dominant Bebop scale.

Minor Bebop

Blues

Musical notation for the Minor Bebop and Blues scales, consisting of one staff in bass clef with a 3/4 time signature. The Minor Bebop scale is shown first, followed by the Blues scale.

Pentatonic

Minor Pentatonic

"Inverted" Pentatonic

Whole-Tone

Musical notation for the Pentatonic, Minor Pentatonic, "Inverted" Pentatonic, and Whole-Tone scales, consisting of one staff in bass clef with a 4/4 time signature. The scales are shown in sequence.

"Whole-Half" Octatonic/Diminished

"Half-Whole" Octatonic/Diminished

Musical notation for the "Whole-Half" Octatonic/Diminished and "Half-Whole" Octatonic/Diminished scales, consisting of one staff in bass clef with a 4/4 time signature. The scales are shown in sequence.

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

B

1. "Revolving" Scale $\text{♩} = 60-180+$

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 $\text{♩} = 100-180+$

Major

Natural Minor

Harmonic Minor

Melodic Minor

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

This block contains two musical staves. The first staff shows a Major arpeggio in G major (G-A-B) in 3/4 time, followed by a Dominant or Major-Minor 7th arpeggio (G-A-B-Bb) in 4/4 time. Both are written in bass clef with a key signature of one sharp (F#).

Major 7th Augmented

This block contains two musical staves. The first staff shows a Major 7th arpeggio (G-A-B-B#) in 3/4 time. The second staff shows an Augmented arpeggio (G-A-B) in 3/4 time. Both are written in bass clef with a key signature of one sharp (F#).

Minor Minor 7th

This block contains two musical staves. The first staff shows a Minor arpeggio (G-A-B) in 3/4 time. The second staff shows a Minor 7th arpeggio (G-A-Bb) in 4/4 time. Both are written in bass clef with a key signature of one sharp (F#).

Diminished Half-Diminished or Diminished-Minor 7th

This block contains two musical staves. The first staff shows a Diminished arpeggio (G-A-Bb) in 3/4 time. The second staff shows a Half-Diminished or Diminished-Minor 7th arpeggio (G-A-Bb-C) in 4/4 time. Both are written in bass clef with a key signature of one sharp (F#).

Diminished 7th

This block contains one musical staff showing a Diminished 7th arpeggio (G-A-Bb-Cb) in 3/4 time, written in bass clef with a key signature of one sharp (F#).

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

The first line of the chromatic scale starts on G4 and ascends chromatically to G5. It is written in bass clef with a key signature of one sharp (F#). A dashed line below the staff indicates an octave range from 8th to 8th.

The second line of the chromatic scale starts on G4 and ascends chromatically to G5. It is written in bass clef with a key signature of one sharp (F#).

The third line of the chromatic scale starts on G5 and descends chromatically to G4. It is written in bass clef with a key signature of one sharp (F#). A dashed line below the staff indicates an octave range from 8th to 8th.

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

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.

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

A

1. "Revolving" Scale $\text{♩} = 60-180+$

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 $\text{♩} = 100-180+$

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.

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

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)

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

Major

Natural Minor

Harmonic Minor

Melodic Minor

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

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

Two staves of music for the Major scale. The first staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains two measures of an ascending scale from G2 to G4. The second staff is in alto clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains two measures of a descending scale from G4 to G2.

Natural Minor

Two staves of music for the Natural Minor scale. The first staff is in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It contains two measures of an ascending scale from G2 to G4. The second staff is in alto clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It contains two measures of a descending scale from G4 to G2.

Harmonic Minor

Two staves of music for the Harmonic Minor scale. The first staff is in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It contains two measures of an ascending scale from G2 to G4, with a natural sign under the second-to-last note (F). The second staff is in alto clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It contains two measures of a descending scale from G4 to G2, with a natural sign under the second-to-last note (F).

Melodic Minor

Two staves of music for the Melodic Minor scale. The first staff is in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It contains two measures of an ascending scale from G2 to G4, with a natural sign under the second-to-last note (F) and a sharp sign under the last note (G). The second staff is in alto clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It contains two measures of a descending scale from G4 to G2, with a natural sign under the second-to-last note (F) and a sharp sign under the last note (G).

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

Two staves of music. The first staff is in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature, containing two measures of a Dorian scale. The second staff is in alto clef with a key signature of one sharp (F#) and a 4/4 time signature, containing two measures of a Mixolydian scale.

Major Bebop

Dominant Bebop

Two staves of music. The first staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature, containing two measures of a Major Bebop scale. The second staff is in alto clef with a key signature of one sharp (F#) and a 4/4 time signature, containing two measures of a Dominant Bebop scale.

Minor Bebop

Blues

Two staves of music. The first staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature, containing two measures of a Minor Bebop scale. The second staff is in alto clef with a key signature of one sharp (F#) and a 4/4 time signature, containing two measures of a Blues scale.

Pentatonic

Minor Pentatonic

"Inverted" Pentatonic

Whole-Tone

Two staves of music. The first staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature, containing two measures of a Pentatonic scale. The second staff is in alto clef with a key signature of one sharp (F#) and a 4/4 time signature, containing two measures of a Minor Pentatonic scale. The third staff is in alto clef with a key signature of one sharp (F#) and a 4/4 time signature, containing two measures of an "Inverted" Pentatonic scale. The fourth staff is in alto clef with a key signature of one sharp (F#) and a 4/4 time signature, containing two measures of a Whole-Tone scale.

"Whole-Half" Octatonic/Diminished

"Half-Whole" Octatonic/Diminished

Two staves of music. The first staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature, containing two measures of a "Whole-Half" Octatonic/Diminished scale. The second staff is in alto clef with a key signature of one sharp (F#) and a 4/4 time signature, containing two measures of a "Half-Whole" Octatonic/Diminished scale.

5. Arpeggios $\text{♩} = 60-120$

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 $\text{♩} = 60-120$