



## Scale and Arpeggio Routine for Tuba, 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.

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### 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 Tuba, 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

Scale and Arpeggio Routine for Tuba, Level 3 (Everett)

5. Arpeggios ♩ = 60-120

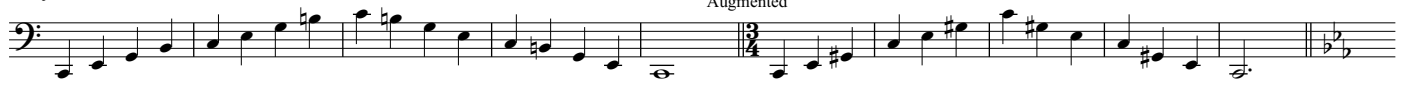
Note: Similar to the previous exercise, the arpeggios here are limited to two octaves in order to conserve time. These should be transposed to different octaves in order to increase facility, and can be expanded in order to cover the full range if desired.

Major Dominant or Major-Minor 7th



The first staff shows two arpeggio exercises. The first is in 3/4 time, starting on C2 and moving up stepwise to C4. The second is in 4/4 time, starting on C2 and moving up stepwise to C4, with a double bar line in the middle.

Major 7th Augmented




The second staff shows two arpeggio exercises. The first is in 3/4 time, starting on C2 and moving up stepwise to C4. The second is in 3/4 time, starting on C2 and moving up stepwise to C4, with a double bar line in the middle.

Minor Minor 7th



The third staff shows two arpeggio exercises. The first is in 3/4 time, starting on C2 and moving up stepwise to C4. The second is in 4/4 time, starting on C2 and moving up stepwise to C4, with a double bar line in the middle.

Diminished Half-Diminished or Diminished-Minor 7th



The fourth staff shows two arpeggio exercises. The first is in 3/4 time, starting on C2 and moving up stepwise to C4. The second is in 4/4 time, starting on C2 and moving up stepwise to C4, with a double bar line in the middle.

Diminished 7th



The fifth staff shows a single arpeggio exercise in 4/4 time, starting on C2 and moving up stepwise to C4, with a double bar line at the end.

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



The first staff of the chromatic scale exercise, starting on C2 and moving up stepwise to C4. A dashed line labeled 8<sup>th</sup> indicates the octave range.



The second staff of the chromatic scale exercise, starting on C4 and moving up stepwise to C5.



The third staff of the chromatic scale exercise, starting on C5 and moving up stepwise to C6. A dashed line labeled 8<sup>th</sup> indicates the octave range.

Scale and Arpeggio Routine for Tuba, 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)

The exercise consists of seven staves of music in 4/4 time, starting on F. Each staff shows a scale starting on a different note of the F major scale, creating a 'revolving' effect. The modes shown are: Ionian/Major (starting on F), Dorian (starting on G), Phrygian (starting on A), Lydian (starting on Bb), Mixolydian (starting on C), Aeolian/Natural Minor (starting on D), and Locrian (starting on E). 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

This section contains four pairs of staves. Each pair shows a scale and its corresponding arpeggio and thirds. The first pair is for the Major scale (F major), the second for the Natural Minor scale (D minor), the third for the Harmonic Minor scale (D minor), and the fourth for the Melodic Minor scale (D minor). Each pair consists of a scale line and a line with arpeggios and thirds. The time signature is 7/4.

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. The first staff starts with a treble clef and a key signature of one flat (B-flat). The second staff continues the scale down to a lower register, marked with an 8vb (eight ledger lines below) symbol. The scale is written in 4/4 time with quarter notes.

Natural Minor

Two staves of musical notation for the Natural Minor scale. The first staff starts with a treble clef and a key signature of two flats (B-flat, E-flat). The second staff continues the scale down to a lower register, marked with an 8vb symbol.

Harmonic Minor

Two staves of musical notation for the Harmonic Minor scale. The first staff starts with a treble clef and a key signature of two flats. The second staff continues the scale down to a lower register, marked with an 8vb symbol. The scale includes a raised seventh degree.

Melodic Minor

Two staves of musical notation for the Melodic Minor scale. The first staff starts with a treble clef and a key signature of two flats. The second staff continues the scale down to a lower register, marked with an 8vb symbol. The scale includes raised sixth and seventh degrees.

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 the Dorian and Mixolydian scales. The first staff shows the Dorian scale (one flat, natural second degree) and the second staff shows the Mixolydian scale (one flat, natural seventh degree).

Major Bebop

Dominant Bebop

Two staves of musical notation for the Major Bebop and Dominant Bebop scales. The Major Bebop scale includes a flat on the seventh degree. The Dominant Bebop scale includes a flat on the seventh degree and a sharp on the fourth degree.

Minor Bebop

Blues

Two staves of musical notation for the Minor Bebop and Blues scales. The Minor Bebop scale includes a flat on the seventh degree. The Blues scale includes a flat on the seventh degree and a sharp on the fourth degree.

Pentatonic

Minor Pentatonic

"Inverted" Pentatonic

Whole-Tone

Two staves of musical notation for the Pentatonic, Minor Pentatonic, "Inverted" Pentatonic, and Whole-Tone scales. The Pentatonic scale is a five-note scale. The Minor Pentatonic scale is a five-note scale with a flat on the second degree. The "Inverted" Pentatonic scale is a five-note scale with a flat on the second degree. The Whole-Tone scale is a six-note scale with no sharps or flats.

"Whole-Half" Octatonic/Diminished

"Half-Whole" Octatonic/Diminished

Two staves of musical notation for the "Whole-Half" and "Half-Whole" Octatonic/Diminished scales. The "Whole-Half" scale is an eight-note scale with alternating whole and half notes. The "Half-Whole" scale is an eight-note scale with alternating half and whole notes.

Scale and Arpeggio Routine for Tuba, 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 two arpeggio exercises. The first is in 3/4 time, starting on G2 and moving up stepwise to G4. The second is in 4/4 time, starting on G2 and moving up stepwise to G4.

Major 7th Augmented

The second staff shows two arpeggio exercises. The first is in 3/4 time, starting on G2 and moving up stepwise to G4. The second is in 3/4 time, starting on G2 and moving up stepwise to G4.

Minor Minor 7th

The third staff shows two arpeggio exercises. The first is in 3/4 time, starting on G2 and moving up stepwise to G4. The second is in 4/4 time, starting on G2 and moving up stepwise to G4.

Diminished Half-Diminished or Diminished-Minor 7th

The fourth staff shows two arpeggio exercises. The first is in 3/4 time, starting on G2 and moving up stepwise to G4. The second is in 4/4 time, starting on G2 and moving up stepwise to G4.

Diminished 7th

The fifth staff shows a single arpeggio exercise in 4/4 time, starting on G2 and moving up stepwise to G4.

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

The first line of the chromatic scale starts on G2 and moves up stepwise to G4. A dashed line with '8<sup>th</sup>' below it indicates the octave range.

The second line of the chromatic scale continues from G4 down stepwise to G2.

The third line of the chromatic scale continues from G2 down stepwise to G1. A dashed line with '8<sup>th</sup>' below it indicates the octave range.

Scale and Arpeggio Routine for Tuba, Level 3 (Everett)

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 Tuba, 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 Tuba, 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 line of music shows two arpeggio exercises. The first is labeled 'Major' and is in 3/4 time with a key signature of two flats (B-flat and E-flat). The second is labeled 'Dominant or Major-Minor 7th' and is in 4/4 time with a key signature of two flats.

Major 7th Augmented

The second line of music shows two arpeggio exercises. The first is labeled 'Major 7th' and is in 3/4 time with a key signature of two flats. The second is labeled 'Augmented' and is in 3/4 time with a key signature of two flats.

Minor Minor 7th

The third line of music shows two arpeggio exercises. The first is labeled 'Minor' and is in 3/4 time with a key signature of three flats (B-flat, E-flat, and A-flat). The second is labeled 'Minor 7th' and is in 4/4 time with a key signature of three flats.

Diminished Half-Diminished or Diminished-Minor 7th

The fourth line of music shows two arpeggio exercises. The first is labeled 'Diminished' and is in 3/4 time with a key signature of three flats. The second is labeled 'Half-Diminished or Diminished-Minor 7th' and is in 4/4 time with a key signature of three flats.

Diminished 7th

The fifth line of music shows a single arpeggio exercise labeled 'Diminished 7th' in 3/4 time with a key signature of three flats.

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

The first line of music shows the beginning of a chromatic scale exercise in bass clef, 3/4 time, with a key signature of two flats. It includes an 8<sup>th</sup> octave marker.

The second line of music continues the chromatic scale exercise in bass clef, 3/4 time, with a key signature of two flats.

The third line of music shows the end of the chromatic scale exercise in bass clef, 3/4 time, with a key signature of two flats. It includes an 8<sup>th</sup> octave marker.

Scale and Arpeggio Routine for Tuba, 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 shows the ascending scale from C2 to C3. The second staff shows the descending scale from C3 to C2. A dashed line with '8vb' indicates an octave shift between the two staves.

Natural Minor

Two staves of musical notation for the Natural Minor scale exercise. The first staff shows the ascending scale from C2 to C3. The second staff shows the descending scale from C3 to C2. A dashed line with '8vb' indicates an octave shift between the two staves.

Harmonic Minor

Two staves of musical notation for the Harmonic Minor scale exercise. The first staff shows the ascending scale from C2 to C3. The second staff shows the descending scale from C3 to C2. A dashed line with '8vb' indicates an octave shift between the two staves.

Melodic Minor

Two staves of musical notation for the Melodic Minor scale exercise. The first staff shows the ascending scale from C2 to C3. The second staff shows the descending scale from C3 to C2. A dashed line with '8vb' indicates an octave shift between the two staves.

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 notation examples for various 'Odd' scales, each on a single staff:

- Dorian**: Ascending scale from C2 to C3.
- Mixolydian**: Ascending scale from C2 to C3.
- Major Bebop**: Ascending scale from C2 to C3.
- Dominant Bebop**: Ascending scale from C2 to C3.
- Minor Bebop**: Ascending scale from C2 to C3.
- Blues**: Ascending scale from C2 to C3.
- Pentatonic**: Ascending scale from C2 to C3.
- Minor Pentatonic**: Ascending scale from C2 to C3.
- "Inverted" Pentatonic**: Ascending scale from C2 to C3.
- Whole-Tone**: Ascending scale from C2 to C3.
- "Whole-Half" Octatonic/Diminished**: Ascending scale from C2 to C3.
- "Half-Whole" Octatonic/Diminished**: Ascending scale from C2 to C3.

Scale and Arpeggio Routine for Tuba, 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.

The following table summarizes the five arpeggio exercises shown in the image:

Exercise	Chord Type	Staff
1	Major	Staff 1 (Left)
2	Dominant or Major-Minor 7th	Staff 1 (Right)
3	Major 7th	Staff 2 (Left)
4	Augmented	Staff 2 (Right)
5	Minor	Staff 3 (Left)
6	Minor 7th	Staff 3 (Right)
7	Diminished	Staff 4 (Left)
8	Half-Diminished or Diminished-Minor 7th	Staff 4 (Right)
9	Diminished 7th	Staff 5

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

The following table summarizes the three staves of the "Full-Range" Chromatic Scale exercise:

Staff	Direction	Notes
1	Ascending	C <sub>2</sub> to C <sub>4</sub> (with 8 <sup>va</sup> marking)
2	Descending	C <sub>4</sub> to C <sub>2</sub>
3	Ascending	C <sub>2</sub> to C <sub>4</sub> (with 8 <sup>va</sup> marking)

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)

The exercise consists of seven staves of music, each representing a different mode of the A-flat 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, starting on the tonic note of the mode. The notes are written in bass clef with a key signature of two flats (B-flat and E-flat).

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

Major

Natural Minor

Harmonic Minor

Melodic Minor

This section contains four pairs of musical staves, each pair representing a different scale type. The scales are: Major, Natural Minor, Harmonic Minor, and Melodic Minor. Each scale is written in bass clef with a key signature of two flats (B-flat and E-flat). The Major scale is shown in two staves, the Natural Minor in two, the Harmonic Minor in two, and the Melodic Minor in two. The notes are written in bass clef with a key signature of two flats (B-flat and E-flat).

Scale and Arpeggio Routine for Tuba, 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

The first line of music shows two arpeggio exercises. The first exercise is in 3/4 time, starting on G2 and moving up stepwise to G4. The second exercise is in 4/4 time, starting on G2 and moving up stepwise to G4, with a final whole note G4.

Major 7th Augmented

The second line of music shows two arpeggio exercises. The first exercise is in 3/4 time, starting on G2 and moving up stepwise to G4. The second exercise is in 3/4 time, starting on G2 and moving up stepwise to G4, with a final whole note G4.

Minor Minor 7th

The third line of music shows two arpeggio exercises. The first exercise is in 3/4 time, starting on G2 and moving up stepwise to G4. The second exercise is in 4/4 time, starting on G2 and moving up stepwise to G4, with a final whole note G4.

Diminished Half-Diminished or Diminished-Minor 7th

The fourth line of music shows two arpeggio exercises. The first exercise is in 3/4 time, starting on G2 and moving up stepwise to G4. The second exercise is in 4/4 time, starting on G2 and moving up stepwise to G4, with a final whole note G4.

Diminished 7th

The fifth line of music shows a single arpeggio exercise in 3/4 time, starting on G2 and moving up stepwise to G4, with a final whole note G4.

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

The first line of music shows the first part of the chromatic scale, starting on G2 and moving up stepwise to G4. A dashed line labeled '8th' indicates the octave range.

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

The third line of music shows the third part of the chromatic scale, starting on G2 and moving up stepwise to G4. A dashed line labeled '8th' indicates the octave range.

## Scale and Arpeggio Routine for Tuba, Level 3 (Everett)

## 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

Scale and Arpeggio Routine for Tuba, 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

This block contains two musical staves. The first staff is labeled 'Major' and shows an ascending and descending arpeggio in a 3/4 time signature. The second staff is labeled 'Dominant or Major-Minor 7th' and shows a similar ascending and descending arpeggio in a 4/4 time signature.

Major 7th Augmented

This block contains two musical staves. The first staff is labeled 'Major 7th' and shows an ascending and descending arpeggio in a 3/4 time signature. The second staff is labeled 'Augmented' and shows an ascending and descending arpeggio in a 3/4 time signature.

Minor Minor 7th

This block contains two musical staves. The first staff is labeled 'Minor' and shows an ascending and descending arpeggio in a 3/4 time signature. The second staff is labeled 'Minor 7th' and shows an ascending and descending arpeggio in a 4/4 time signature.

Diminished Half-Diminished or Diminished-Minor 7th

This block contains two musical staves. The first staff is labeled 'Diminished' and shows an ascending and descending arpeggio in a 3/4 time signature. The second staff is labeled 'Half-Diminished or Diminished-Minor 7th' and shows an ascending and descending arpeggio in a 4/4 time signature.

Diminished 7th

This block contains one musical staff labeled 'Diminished 7th' showing an ascending and descending arpeggio in a 3/4 time signature.

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

This block contains one musical staff for the first part of the 'Full-Range' Chromatic Scale in a 3/4 time signature. A dashed line with '8vb' indicates an octave drop.

This block contains one musical staff for the second part of the 'Full-Range' Chromatic Scale in a 3/4 time signature.

This block contains one musical staff for the third part of the 'Full-Range' Chromatic Scale in a 3/4 time signature. A dashed line with '8vb' indicates an octave drop.

Scale and Arpeggio Routine for Tuba, Level 3 (Everett)

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 Tuba, 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

Two staves of musical notation for the Major scale. The first staff shows the ascending scale, and the second staff shows the descending scale. A bracket labeled "8<sup>th</sup>" spans the first two staves, indicating the octave range.

Natural Minor

Two staves of musical notation for the Natural Minor scale. The first staff shows the ascending scale, and the second staff shows the descending scale. A bracket labeled "8<sup>th</sup>" spans the first two staves, indicating the octave range.

Harmonic Minor

Two staves of musical notation for the Harmonic Minor scale. The first staff shows the ascending scale, and the second staff shows the descending scale. A bracket labeled "8<sup>th</sup>" spans the first two staves, indicating the octave range.

Melodic Minor

Two staves of musical notation for the Melodic Minor scale. The first staff shows the ascending scale, and the second staff shows the descending scale. A bracket labeled "8<sup>th</sup>" spans the first two staves, indicating the octave range.

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 the Dorian and Mixolydian scales. The first staff shows the Dorian scale, and the second staff shows the Mixolydian scale.

Major Bebop

Dominant Bebop

Two staves of musical notation for the Major Bebop and Dominant Bebop scales. The first staff shows the Major Bebop scale, and the second staff shows the Dominant Bebop scale.

Minor Bebop

Blues

Two staves of musical notation for the Minor Bebop and Blues scales. The first staff shows the Minor Bebop scale, and the second staff shows the Blues scale.

Pentatonic

Minor Pentatonic

"Inverted" Pentatonic

Whole-Tone

Four staves of musical notation for the Pentatonic, Minor Pentatonic, "Inverted" Pentatonic, and Whole-Tone scales. Each scale is shown on a separate staff.

"Whole-Half" Octatonic/Diminished

"Half-Whole" Octatonic/Diminished

Two staves of musical notation for the "Whole-Half" Octatonic/Diminished and "Half-Whole" Octatonic/Diminished scales. Each scale is shown on a separate staff.

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>th</sup>.....

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

## Scale and Arpeggio Routine for Tuba, Level 3 (Everett)

## 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

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

8<sup>th</sup>

Natural Minor

8<sup>th</sup>

Harmonic Minor

8<sup>th</sup>

Melodic Minor

8<sup>th</sup>

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 Tuba, 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



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 Tuba, 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



8<sup>va</sup>.....



8<sup>va</sup>.....

## Scale and Arpeggio Routine for Tuba, Level 3 (Everett)

## 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

Scale and Arpeggio Routine for Tuba, 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 line of notation shows two arpeggio exercises. The first exercise is labeled 'Major' and consists of two octaves of a major scale starting on C2. The second exercise is labeled 'Dominant or Major-Minor 7th' and consists of two octaves of a dominant 7th scale starting on C2.

Major 7th Augmented

The second line of notation shows two arpeggio exercises. The first exercise is labeled 'Major 7th' and consists of two octaves of a major 7th scale starting on C2. The second exercise is labeled 'Augmented' and consists of two octaves of an augmented scale starting on C2.

Minor Minor 7th

The third line of notation shows two arpeggio exercises. The first exercise is labeled 'Minor' and consists of two octaves of a minor scale starting on C2. The second exercise is labeled 'Minor 7th' and consists of two octaves of a minor 7th scale starting on C2.

Diminished Half-Diminished or Diminished-Minor 7th

The fourth line of notation shows two arpeggio exercises. The first exercise is labeled 'Diminished' and consists of two octaves of a diminished scale starting on C2. The second exercise is labeled 'Half-Diminished or Diminished-Minor 7th' and consists of two octaves of a half-diminished 7th scale starting on C2.

Diminished 7th

The fifth line of notation shows one arpeggio exercise labeled 'Diminished 7th' consisting of two octaves of a diminished 7th scale starting on C2.

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

The first line of notation shows the first part of the 'Full-Range' Chromatic Scale, starting on C2 and ascending chromatically. A dashed line with '8<sup>th</sup>' below it indicates an octave range.

The second line of notation shows the second part of the 'Full-Range' Chromatic Scale, continuing the chromatic ascent from the previous line.

The third line of notation shows the third part of the 'Full-Range' Chromatic Scale, continuing the chromatic ascent. A dashed line with '8<sup>th</sup>' below it indicates an octave range.

**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

Scale and Arpeggio Routine for Tuba, 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 Tuba, 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.

(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 Tuba, 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