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.

1. "Revolving" Scale \( \frac{\text{q}}{60} = 60-180+ \)
   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 \( \frac{\text{q}}{100} = 100-180+ \)

   - Major
   - Natural Minor
   - Harmonic Minor
   - Melodic Minor
3. "Full-Range" Major and Parallel Minor Scales $\frac{4}{4}$ = 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.

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

4. "Odd" Scales $\frac{4}{4}$ = 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.

Play these scales 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  \( \mathbf{\cdot} \) = 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**

5. Arpeggios  \( \mathbf{\cdot} \) = 60-120

- **Major 7th**
- **Augmented**

5. Arpeggios  \( \mathbf{\cdot} \) = 60-120

- **Minor**
- **Minor 7th**

5. Arpeggios  \( \mathbf{\cdot} \) = 60-120

- **Diminished**
- **Half-Diminished or Diminished-Minor 7th**

5. Arpeggios  \( \mathbf{\cdot} \) = 60-120

- **Diminished 7th**

6. "Full-Range" Chromatic Scale  \( \mathbf{\cdot} \) = 60-120
1. "Revolving" Scale $\downarrow = 60-180+$
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)
- (Phrygian)
- (Dorian)
- (Mixolydian)
- (Locrian)
- (Melodic Minor)
- (Harmonic Minor)
- (Natural Minor)
- (Ionian/Major)
- (Dorian)
- (Lydian)
- (Aeolian/Natural Minor)
- (Dorian)
- (Lydian)
- (Aeolian/Natural Minor)
- (Ionian/Major)

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

- Natural Minor

- Harmonic Minor

- Melodic Minor
3. "Full-Range" Major and Parallel Minor Scales $\frac{q}{4} = 60-80$

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

Major

Harmonic Minor

Natural Minor

Melodic Minor

4. "Odd" Scales $\frac{q}{4} = 60-120$

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 $\downarrow = 60-120$

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.

<table>
<thead>
<tr>
<th>Major</th>
<th>Dominant or Major-Minor 7th</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major 7th</td>
<td>Augmented</td>
</tr>
<tr>
<td>Minor</td>
<td>Minor 7th</td>
</tr>
<tr>
<td>Diminished</td>
<td>Half-Diminished or Diminished-Minor 7th</td>
</tr>
<tr>
<td>Diminished 7th</td>
<td></td>
</tr>
</tbody>
</table>

6. "Full-Range" Chromatic Scale $\downarrow = 60-120$
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.

B-Flat

1. "Revolving" Scale
   (Ionian/Major)
   (Dorian)
   (Phrygian)
   (Lydian)
   (Mixolydian)
   (Locrian)

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
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.

5. Arpeggios $\frac{\text{d}}{\text{b}} = 60-120$

- Major
- Major 7th
- Minor
- Minor 7th
- Augmented
- Half-Diminished or Diminished-Minor 7th
- Diminished
- Diminished 7th

6. "Full-Range" Chromatic Scale $\frac{\text{d}}{\text{b}} = 60-120$
1. "Revolving" Scale \( \frac{3}{4} = 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) \quad (Locrian)  

   (Phrygian) \quad (Mixolydian) 

   (Dorian) \quad (Lydian)  

   (Melodic Minor) \quad (Harmonic Minor) 

   (Natural Minor) \quad (Major)

2. Repetitive Major and Relative Minor Scales, Arpeggios, and Thirds \( \frac{3}{4} = 100-180+ \\
Major

   (Ionian/Major) \quad (Dorian) 

   (Lydian) \quad (Mixolydian) 

   (Locrian) \quad (Phrygian) 

   (Melodic Minor) \quad (Harmonic Minor) 

   (Natural Minor) \quad (Major)

   (Aeolian/Natural Minor) \quad (Dorian)

   (Ionian/Major) \quad (Melodic Minor) 

   (Harmonic Minor) \quad (Natural Minor)
3. "Full-Range" Major and Parallel Minor Scales $\dfrac{\text{metrical short}}{\text{metrical long}} = 60-80$

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 $\dfrac{\text{metrical short}}{\text{metrical long}} = 60-120$

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

"Half-Whole" Octatonic/Diminished
5. Arpeggios $\frac{\text{d}}{\text{o}} = 60-120$
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 7th
- Dominant or Major-Minor 7th
- Augmented
- Minor 7th
- Minor 7th
- Minor 7th
- Half-Diminished or Diminished-Minor 7th
- Diminished 7th

6. "Full-Range" Chromatic Scale $\frac{\text{d}}{\text{o}} = 60-120$
Scale and Arpeggio Routine for Tuba, Level 3 (Everett)

A-Flat/G-Sharp

1. "Revolving" Scale \( \frac{\text{\textbf{b}}}{\text{\textbf{b}}} = 60-180+ \)

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 \( \frac{\text{\textbf{b}}}{\text{\textbf{b}}} = 100-180+ \)

Melodic Minor
3. "Full-Range" Major and Parallel Minor Scales  $\frac{16}{16} = 60-80$

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

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

4. "Odd" Scales  $\frac{16}{16} = 60-120$

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 \( \frac{q}{4} = 60-120 \)

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

Augmented

Minor

Minor 7th

Half-Diminished or Diminished-Minor 7th

Diminished

Half-Diminished or Diminished-Minor 7th

Diminished 7th

6. "Full-Range" Chromatic Scale \( \frac{q}{4} = 60-120 \)
1. "Revolving" Scale \( \frac{\text{tempo}}{\text{range}} = 60-180+ \)

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.

<table>
<thead>
<tr>
<th>Ionian/Major</th>
<th>Dorian</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Phrygian)</td>
<td>(Lydian)</td>
</tr>
<tr>
<td>(Mixolydian)</td>
<td>(Aeolian/Natural Minor)</td>
</tr>
<tr>
<td>(Locrian)</td>
<td>(Ionian/Major)</td>
</tr>
</tbody>
</table>

2. Repetitive Major and Relative Minor Scales, Arpeggios, and Thirds \( \frac{\text{tempo}}{\text{range}} = 100-180+ \)

- Major
- Natural Minor
- Harmonic Minor
- Melodic Minor
3. "Full-Range" Major and Parallel Minor Scales $v = 60-80$

Note: Play this exercise slowly and tempos. 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 $v = 60-120$

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 \( \frac{\text{r}}{\text{s}} = 60-120 \)

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
- Major 7th
- Minor
- Minor 7th
- Diminished
- Diminished 7th
- Major Dominant or Major-Minor 7th
- Augmented
- Minor Minor 7th
- Diminished Half-Diminished or Diminished-Minor 7th
- Diminished 7th

6. "Full-Range" Chromatic Scale \( \frac{\text{r}}{\text{s}} = 60-120 \)
1. "Revolving" Scale $\frac{\text{tempo}}{\text{measures}} = 60-180+$
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)

(Ly whole)

(Mixolydian)

(Aeolian/Natural Minor)

(Locrian)

(Ionian/Major)

2. Repetitive Major and Relative Minor Scales, Arpeggios, and Thirds $\frac{\text{tempo}}{\text{measures}} = 100-180+$

Major

Natural Minor

Harmonic Minor

Melodic Minor
3. "Full-Range" Major and Parallel Minor Scales \( \frac{2}{4} = 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**

```
C E G B D F# A c e g b d f# a
```

**Natural Minor**

```
C E G B D F# A c e g b d f# a
```

**Harmonic Minor**

```
C E G B D F# A c e g b d f# a
```

**Melodic Minor**

```
C E G B D F# A c e g b d f# a
```

4. "Odd" Scales \( \frac{2}{4} = 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**

```
E G B D F# A c e g b d f# a
```

**Mixolydian**

```
E G B D F# A c e g b d f# a
```

**Major Bebop**

```
E G B D F# A c e g b d f# a
```

**Dominant Bebop**

```
E G B D F# A c e g b d f# a
```

**Minor Bebop**

```
E G B D F# A c e g b d f# a
```

**Blues**

```
E G B D F# A c e g b d f# a
```

**Pentatonic**

```
E G B D F# A c e g b d f# a
```

**Minor Pentatonic**

```
E G B D F# A c e g b d f# a
```

**"Inverted" Pentatonic**

```
E G B D F# A c e g b d f# a
```

**Whole-Tone**

```
E G B D F# A c e g b d f# a
```

**"Whole-Half" Octatonic/Diminished**

```
E G B D F# A c e g b d f# a
```

**"Half-Whole" Octatonic/Diminished**

```
E G B D F# A c e g b d f# a
```
5. Arpeggios \( \text{\textit{d}} = 60-120 \)

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

Half-Diminished or
Minor-Minor 7th

Diminished

Diminished 7th

Half-Diminished or
Diminished-Minor 7th

6. "Full-Range" Chromatic Scale \( \text{\textit{d}} = 60-120 \)
1. "Revolving" Scale \( \cdot = 60-180+ \)
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)  
(Dorian)  
(Phrygian)  
(Lydidian)  
(Aeolian)  
(Melodic Minor)  
(Harmonic Minor)  

2. Repetitive Major and Relative Minor Scales, Arpeggios, and Thirds \( \cdot = 100-180+ \)

Major

Natural Minor

Harmonic Minor

Melodic Minor
3. "Full-Range" Major and Parallel Minor Scales  \( \frac{\text{d}}{\text{b}} = 60-80 \)

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  \( \frac{\text{d}}{\text{b}} = 60-120 \)

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 \( \frac{\text{b} \text{l}}{\text{b} \text{l}} = 60-120 \)

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 \( \frac{\text{b} \text{l}}{\text{b} \text{l}} = 60-120 \)
1. "Revolving" Scale $\frac{2}{4} = 60$-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)

(Lydoian)

(Mixolydian)

(Aeolian/Natural Minor)

(Locrian)

(Ionian/Major)

2. Repetitive Major and Relative Minor Scales, Arpeggios, and Thirds $\frac{2}{4} = 100$-180+

Major

Natural Minor

Harmonic Minor

Melodic Minor
3. "Full-Range" Major and Parallel Minor Scales \( \downarrow = 60-80 \)

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 \( \downarrow = 60-120 \)

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 scales 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 $\frac{\text{crotchet}}{4} = 60-120$

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

Minor

Minor 7th

Diminished

Half-Diminished or
Diminished-Minor 7th

Diminished 7th

6. "Full-Range" Chromatic Scale $\frac{\text{crotchet}}{4} = 60-120$
Scale and Arpeggio Routine for Tuba, Level 3 (Everett)

A

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

   (Locrian)

   (Aeolian/Natural Minor)

2. Repetitive Major and Relative Minor Scales, Arpeggios, and Thirds $\text{d} = 100-180+$

   Major

   Natural Minor

   Harmonic Minor

   Melodic Minor
3. "Full-Range" Major and Parallel Minor Scales  \( \frac{3}{16} = 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  \( \frac{3}{16} = 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 \( \frac{d}{d} = 60-120 \)

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

Half-Diminished or Diminished-Minor 7th

Diminished

Diminished 7th

6. "Full-Range" Chromatic Scale \( \frac{d}{d} = 60-120 \)
1. "Revolving" Scale  \( \frac{1}{4} = 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)  (Locrian)

(Melodic Minor)

(Harmonic Minor)

(Natural Minor)

(Mixolydian)

(Lydian)

(Aeolian/Natural Minor)

(Locrian)

(Ionian/Major)

2. Repetitive Major and Relative Minor Scales, Arpeggios, and Thirds  \( \frac{1}{4} = 100-180+ \\
Major

(Natural Minor)

(Harmonic Minor)

(Melodic Minor)
3. "Full-Range" Major and Parallel Minor Scales $\frac{1}{2} = 60-80$
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 $\frac{1}{2} = 60-120$
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 $\frac{\text{d}}{\text{s}} = 60-120$

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
- Major 7th
- Diminished
- Diminished 7th

- Dominant or Major-Minor 7th
- Augmented
- Minor
- Minor 7th
- Half-Diminished or Diminished-Minor 7th

6. "Full-Range" Chromatic Scale $\frac{\text{d}}{\text{s}} = 60-120$
1. "Revolving" Scale  \( \updownarrow 60-180+ \)
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)

(Phrygian)

(Lydiain)

(Mixolydian)

(Aeolian/Natural Minor)

(Dorian)

(Locrian)

(Ionian/Major)

2. Repetitive Major and Relative Minor Scales, Arpeggios, and Thirds  \( \updownarrow 100-180+ \)

Major

Natural Minor

Harmonic Minor

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

3. "Full-Range" Major and Parallel Minor Scales $\frac{\text{d}}{\text{r}} = 60-80$

Note: Play this exercise slowly and tonu. 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 $\frac{\text{d}}{\text{r}} = 60-120$

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

```
\[\text{Dominant or Major-Minor 7th}\]
```

### Major 7th

```
\[\text{Augmented}\]
```

### Minor

```
\[\text{Minor 7th}\]
```

### Diminished

```
\[\text{Half-Diminished or Diminished-Minor 7th}\]
```

### Diminished 7th

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