

8-note dominant scale routines for low brass instruments

Versions for:

euphonium in treble clef Bb, also applicable for brass band style reading tenor trombone and tubas in Eb or Babb

euphonium in bass clef concert, also applicable for tenor and bass trombones

tubas in F, Eb, CC, and BBb, all in bass clef concert.

The main ideas behind these routines may be found in the prefaces for the simpler modes' routines.

The 8-note dominant scale is special in a number of ways. It is built of a constant change between semitone and whole step intervals. Therefore there only are three such scales, which have different contents of notes. But if the starting point is counted significant there still are twelve different 8-note dominant scales. It will be seen that the starting point is significant in building the arpeggio.

This scale is related to the ultimate extension of the dominant seventh chord (G13b9#9#11 is one sample). This scale consists of these chord elements:

Root, b9, #9, 3, #11, 5, 13, and b7.

Superimposing this 8-note scale upon a notation grid intended for 7-note diatonic scales becomes less consistent when the key signature has more than a very few sharps or flats. In this edition the overriding priority has been avoiding double sharps and double flats. Readability has been the main issue, but even within this intended simplification of the reading you will find inconsistencies. None of these however should fall outside of normal notation practices.

As the extended dominant chord is closely related to the diminished chord built on its third step, there also is an 8-note mode built of whole steps alternating with semitones: the 8-note diminished scale. For now this mode will not be incorporated in this series of scale routines.

These routines will improve the reading of jazz and other modern (that is Brahms+) charts, but working with these routines is only recommended for players with some theoretical foundation.

Klaus Smedegaard Bjerre

Bassbone Music

K-Bone@mail.dk