

Mixolydian mode 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 BBb

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 can be read in the prefaces to the major and minor modes scale routines already issued by this editor.

The Mixolydian mode is interesting for present day musicians, because it is the scale mode, which is used as the dominant mode related to the respective major mode. The aim of this edition is far more practical than theoretical. Yet this short hint:

C-major has no accidentals. The related dominant scale with no accidentals is G-mixolydian. The respective chord symbols are C and G⁷.

The purpose of training the Mixolydian mode is not one of learning the fingerings or slide positions. These are exactly the same as in the corresponding major and pure minor modes. The real purpose is to train the ear to recognise the sound of this mode and to relate it to its melodic and harmonic functions when performing real music. Whether playing as a soloist or as an ensemble member any musician will improve by transcending from the level of striving to hit the written notes to the level, where every single musical detail is related to horizontal and vertical frame of musical reference/understanding.

These routines may be studied on your own with good results. Yet the guidance of a good teacher certainly will promote a deeper understanding of our western diatonic scale system.

These routines are distilled from my own learning and teaching. This edition is based on material made for my Danish students. Hence the bilingual text in the music pages. I strongly encourage the use of practise diaries. The “(” and “•” simply are my suggested short-hand signs for legato and tongued playing respectively. Very effective used together with measure ###.

This approach to scale routines is one among many others. Hopefully some brass players may benefit from it. Comments are most welcome.