

# Harmonic minor mode scale routines for individual players of 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.**

Being able to read and play all major scales all over ones instrumental playing range is very good for ones equality, sound, intonation, sight-reading, and any other aspect of ones playing, as the ability to do musical analysis on the fly also is enhanced.

After playing the natural and melodic minor mode scales the next step for the progressing player is the mastering of the harmonic minor scales. As the “sound” of the minor scales is less familiar to some western ears, accuracy in intonation is a big issue to work on. Especially in the low range. This editor suggests, that all of the major keys should be mastered consistently in the mid range before the challenge of the minor mode scales is confronted in this progression: natural, melodic, harmonic. Then the expansion of range can happen simultaneously in all 4 modes.

The general views, held by this editor, on scale playing can be read in the preface to the major mode scale edition supplemented by the preface for the natural and melodic minor scales.

Again it should be emphasised, that playing an ever so small percentage of these routines is way better than not playing scales at all. Even moderately ambitious amateurs will experience a large boost in intonation and reading abilities by just mastering the midrange sections of the routines for all 4 modes presented. Any progression beyond this stage is presented in chromatic increments, which can be approached in as small or large numbers as every single player sees fit to. Slow progression is better than no progression.

For band directors looking for scale material for their clarinets in various sizes, the treble clef euphonium version of this system might be of use. The same goes for flutes, oboes, and saxophones. Even if some of the lower scales will have to be skipped, all of their ranges will be covered for all but the more advanced flute students. Bassoons can work from the bass clef euphonium version.

Nominally this system is directed towards low brasses, but again the treble clef euphonium version will serve all 3 valve brasses well, be they cornets, trumpets, flugelhorns, alto horns, TC baritones, or even French horns.

More scale modes like the Dorian, Lydian, Mixolydian, and diminished (eight note dominant) are in the planning