

An intricate, symmetrical border of black and white line art. It features a central rectangular frame with elaborate, symmetrical floral and scrollwork designs extending outwards to the edges of the page. The design is reminiscent of Art Nouveau or early 20th-century decorative styles.

PROGRESSIVE SCALE STUDIES

**FOR
TUBA**

BY GUYTANO MARTORANO III

TABLE OF CONTENTS

RANK- SCALAR INITIATE

Level 1, Tetrachords	pg. 4-5
Stage 1: Bb and C tetrachords	
Stage 2: Ab and Db tetrachords	
Stage 3: G and D tetrachords	
Stage 4: Gb and Eb tetrachords	
Stage 5: F (low and high) tetrachords	
Level 2, Major Scales in One Octave	pg. 6-8
Stage 1: Bb, Eb, and Ab Major Scale	
Stage 2: Db, Gb, and Cb Major Scale	
Stage 3: F, C, and G Major Scale	
Stage 4: D, A, E Major Scale	

RANK- SCALAR PADAWAN

Level 3, Major Scales and Scalar Patterns	pg. 9-12
Stage 1: Bb and Eb Major Scale and Scalar Pattern	
Stage 2: Ab and Db Major Scale and Scalar Pattern	
Stage 3: Gb and Cb Major Scale and Scalar Pattern	
Stage 4: E and A Major Scale and Scalar Pattern	
Stage 5: D and G Major Scale and Scalar Pattern	
Stage 6: C and F Major Scale and Scalar Pattern	
Level 4, Chromatic Scale in Tritones	pg. 13-15
Stage 1: Chromatic Tritones Descending, Bb-Db	
Stage 2: Chromatic Tritones Descending, Db-E	
Stage 3: Chromatic Tritones Ascending, B-D	
Stage 4: Chromatic Tritones Ascending, D#-F#	
Stage 5: Chromatic Tritones Ascending, G-B	
Level 5, Chromatic Scale in One Octave	pg. 16-17
Stage 1: F and G Chromatic Scale	
Stage 2: A and B Chromatic Scale	
Stage 3: C and D Chromatic Scale	
Stage 4: E and F Chromatic Scale	

RANK- SCALAR KNIGHT

Level 6, Minor Scales in One Octave	pg. 18-20
Stage 1: G and C minor Scale	
Stage 2: F and B flat minor Scale	
Stage 3: E flat and A flat minor Scale	
Stage 4: C sharp and F sharp minor Scale	
Stage 5: B and E minor Scale	
Stage 6: A and D minor Scale	
Level 7, Major Scales in Two Octaves	pg. 21-23
Stage 1: F and E Major Scale	
Stage 2: E Flat and D Major Scale	
Stage 3: D Flat and C Major Scale	
Stage 4: G Flat and G Major Scale	
Stage 5: A Flat and A Major Scale	
Stage 6: B Flat, B, and C Major Scale	
Level 8, Harmonic and Melodic Minor Scales	pg. 24-26
Stage 1: G and C Harmonic/Melodic minor	
Stage 2: F and B flat Harmonic/Melodic minor	
Stage 3: E flat and A flat Harmonic/Melodic minor	
Stage 4: C sharp and F sharp Harmonic/Melodic minor	
Stage 5: B and E Harmonic/Melodic minor	
Stage 6: A and D Harmonic/Melodic minor	
Level 9, Major and minor Arpeggios in Two Octaves	pg. 27-30
Stage 1:	
Stage 2:	
Stage 3:	
Stage 4:	
Stage 5:	
Stage 6:	

TABLE OF CONTENTS

RANK- SCALAR MASTER

COMING SOON

RANK- SCALAR GRAND MASTER

COMING SOON

LEVEL 1, TETRACHORDS

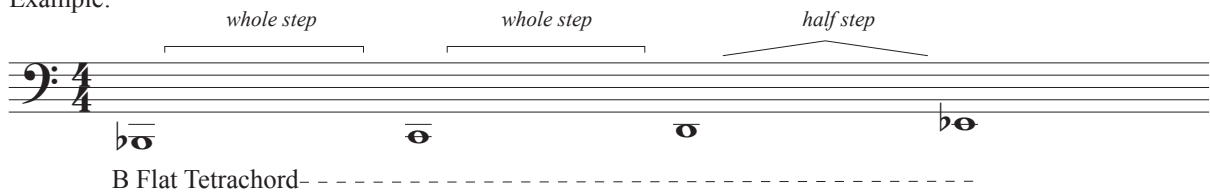
Progressive Scale Study

Music Theory and History

A **Tetrachord** is a series of four notes separated by three intervals
(intervals are the distance between notes).

The name comes from **Tetra** (from Greek—"having four parts") and **Chord** (from Greek chordon—"string" or "note")

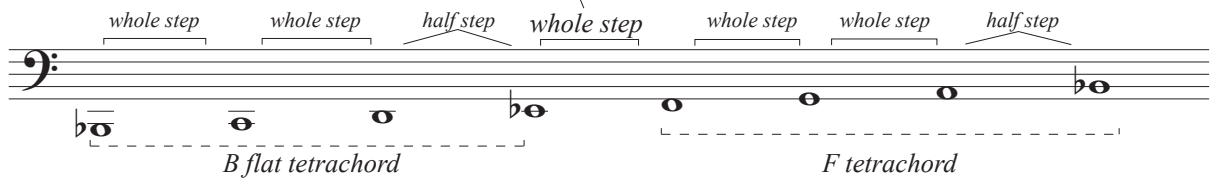
Example:



Tetrachords are the building block of the **Major Scale**.

Combining two **tetrachords** (separated by a whole step) will create a full **major scale**.

Example:



Stage 1: B \flat and C tetrachords

1 Adagio $\text{♩} = 66-76$

2

3

4

5

6

7

8

date completed: _____

Stage 2: A \flat and D \flat tetrachords

9 **Adagio** ♩ = 66-76

10 11 12

13 14 15 16

date completed: _____

Stage 3: G and D tetrachords

17 **Adagio** ♩ = 66-76

18 19 20

21 22 23 24

date completed: _____

Stage 4: G \flat and E \flat tetrachords

25 **Adagio** ♩ = 66-76

26 27 28

29 30 31 32

date completed: _____

Stage 5: F (low and high) tetrachords

33 **Adagio** ♩ = 66-76

34 35 36

37 38 39 40

date completed: _____

LEVEL 2, MAJOR SCALES IN ONE OCTAVE

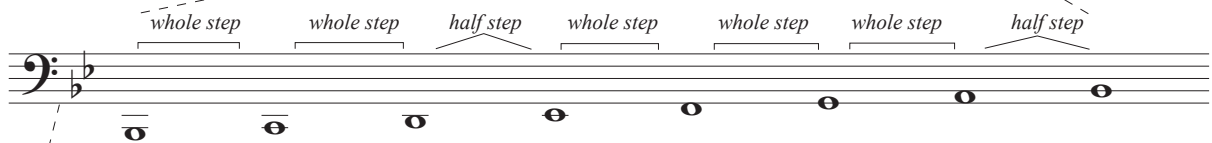
Progressive Scale Study

Music Theory and History

The **Major Scale** is one of the most commonly used musical scales, especially in Western music.

Like many scales, it is made up of eight notes, with the top note being the **Octave** (from Latin "octavus", the eighth).

Example:

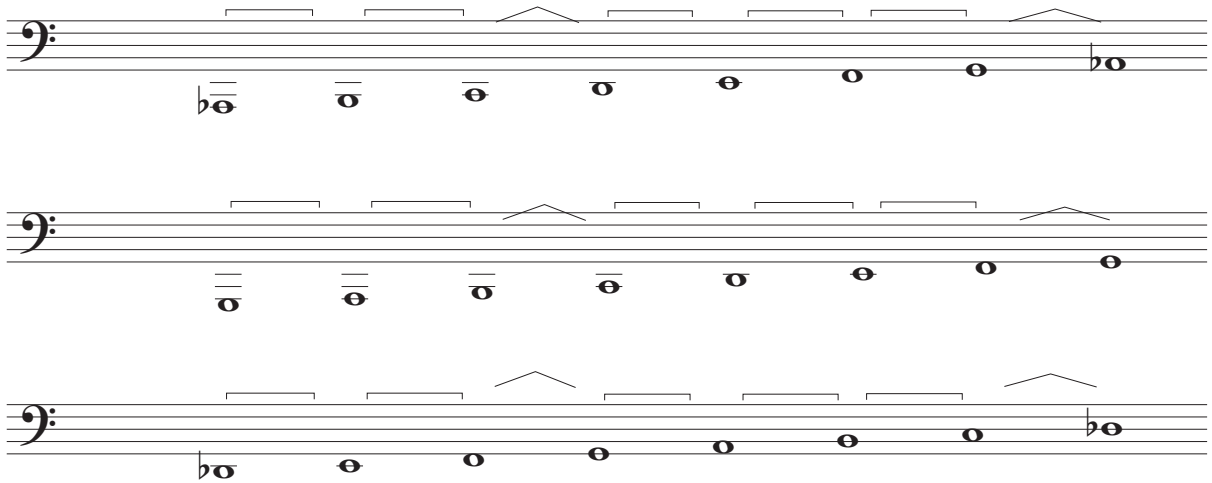


In order to create the major scale interval pattern (*seen above*), some notes need to be altered (with a flat or a sharp).

Rather than being placed next to each note, the flats or sharps are collected in the **Key Signature**.

Let's create a key signature using this interval pattern

Add flats or sharps to the notes between the octaves in order to create a major scale pattern.



Using this technique, you can create all possible key signatures. You will find that the order of flats or sharps created is:

Order of Flats



B E A D G C F



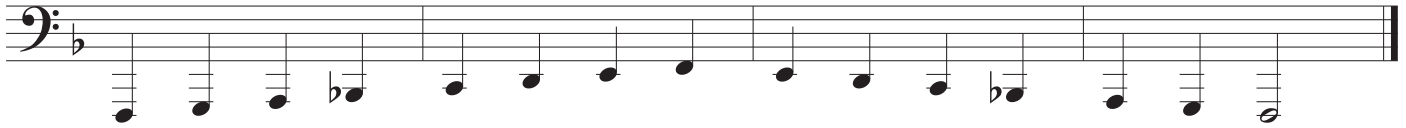
Order of Sharps

Stage 1: B \flat , E \flat , and A \flat Major Scale**Andante** ♩ = 76-108*Key of B flat Major**Key of E flat Major**Key of A flat Major*

date completed: _____

Stage 2: D \flat , G \flat , and C \flat Major Scale**Andante** ♩ = 76-108*Key of D flat Major**Key of G flat Major**Key of C flat Major*

date completed: _____

Stage 3: F , C , and G Major Scale**Andante** ♩ = 76-108*Key of F Major**Key of C Major**Key of G Major*

date completed: _____

Stage 4: D , A , and E Major Scale**Andante** ♩ = 76-108*Key of D Major**Key of A Major**Key of E Major*

date completed: _____

LEVEL 3, MAJOR SCALES AND SCALAR PATTERNS

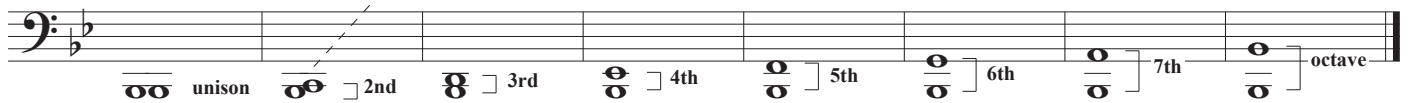
Progressive Scale Study

Music Theory and History

In addition to the eight pitches that make a scale, there are also seven **Intervals**.

In music, the **Interval** is the distance between two pitches (see staff below).

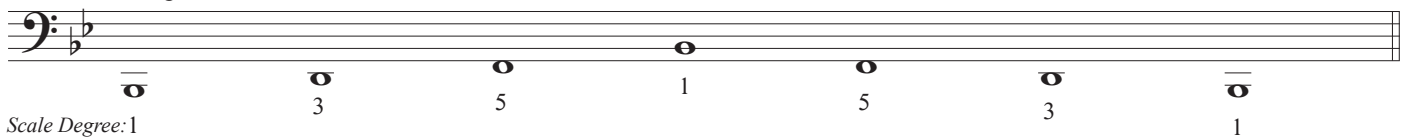
As we said before, the major scale is created using whole steps and half step, which both are classified as the interval of a 2nd.



An **Arpeggio** (from Italian *arpeggio*, literally "harping," from *arpeggiare* "to play upon the harp,") is a type of broken chord, in which the notes are played or sung in a rising or descending order.

Arpeggios are created using intervals greater than a 2nd, primarily using 3rds (seen below).

Example:



A **Major Arpeggio** (seen above) is built from the 1st, 3rd, and 5th note of the major scale.

Music is made up of many types of scales and scalar patterns (such as the example below).

Practicing & Mastering a variety of patterns will better prepare you for music performance.

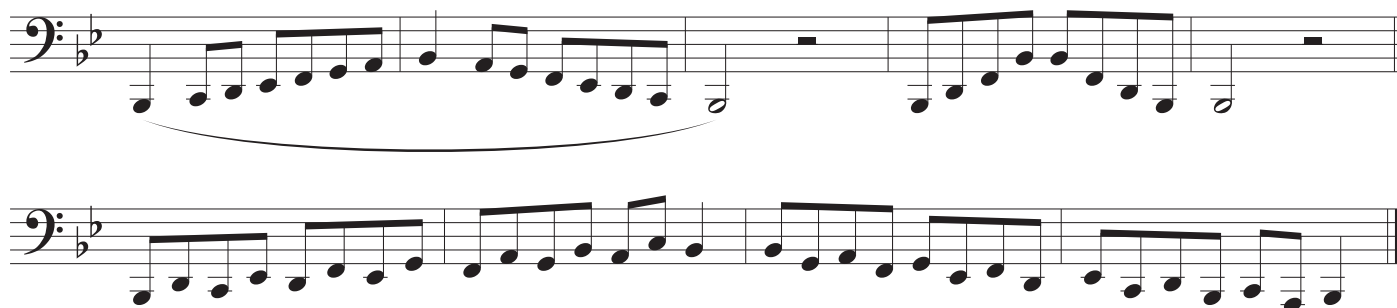
Example:



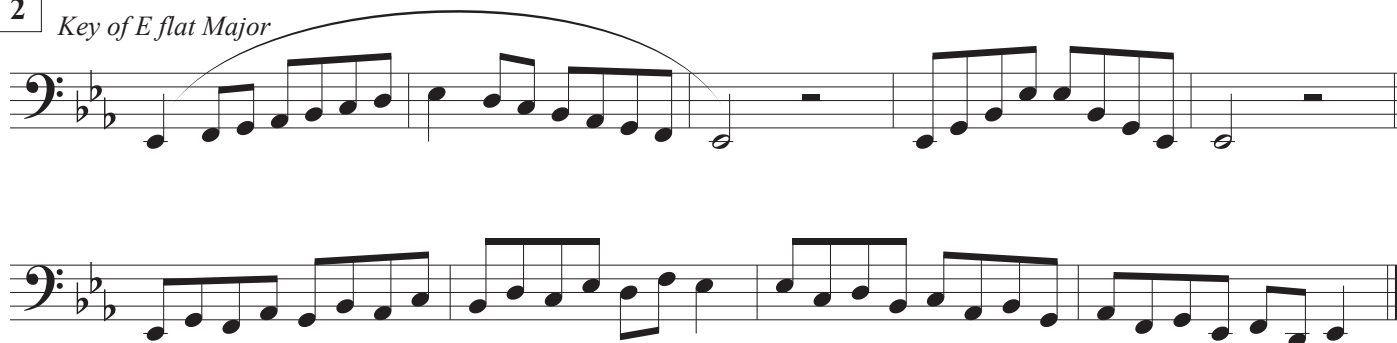
Stage 1: B \flat and E \flat Major Scale and Scalar Patterns

1 Andante $\text{♩} = 76-108$

Key of B flat Major



2 Key of E flat Major

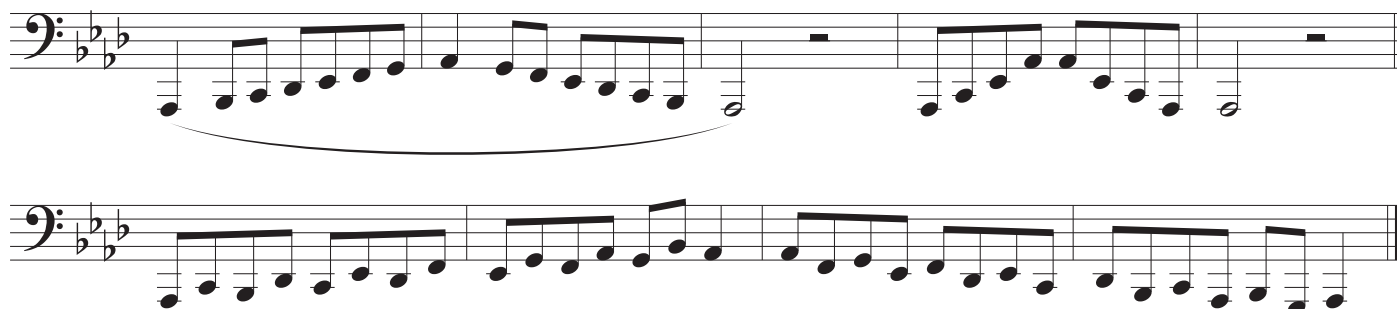


date completed: _____

Stage 2: A \flat and D \flat Major Scale and Scalar Patterns

3 Andante $\text{♩} = 76-108$

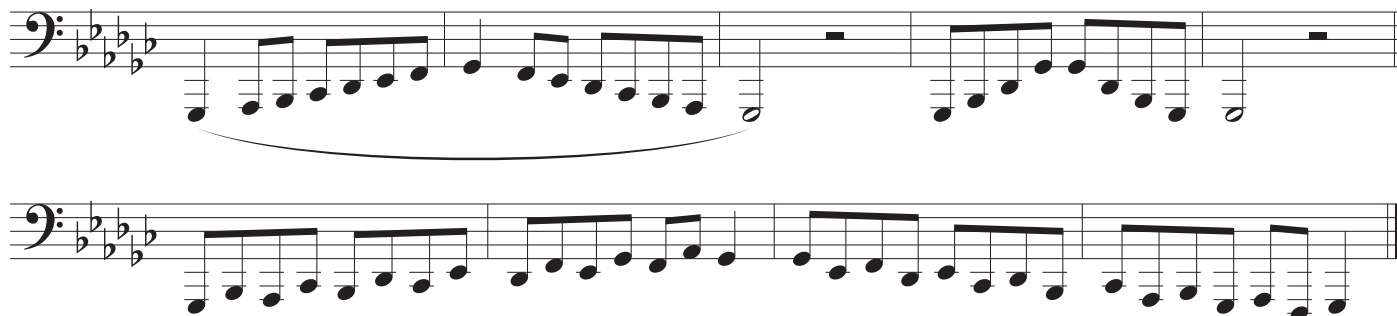
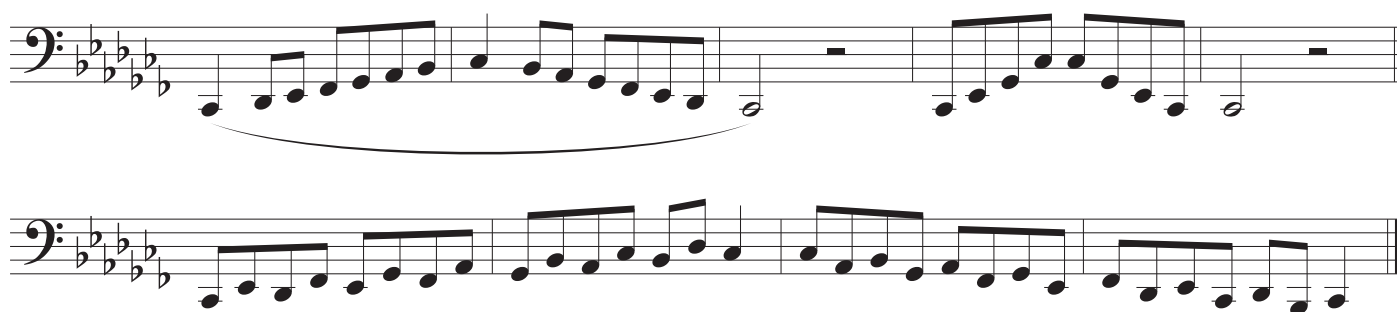
Key of A flat Major



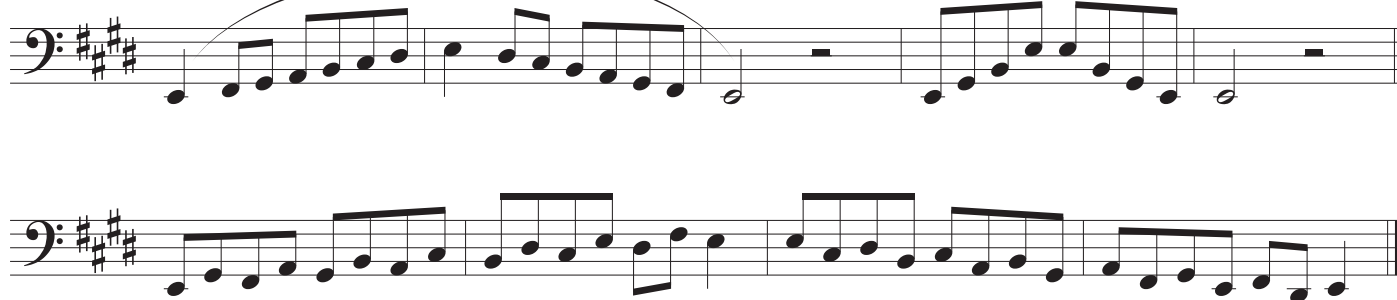
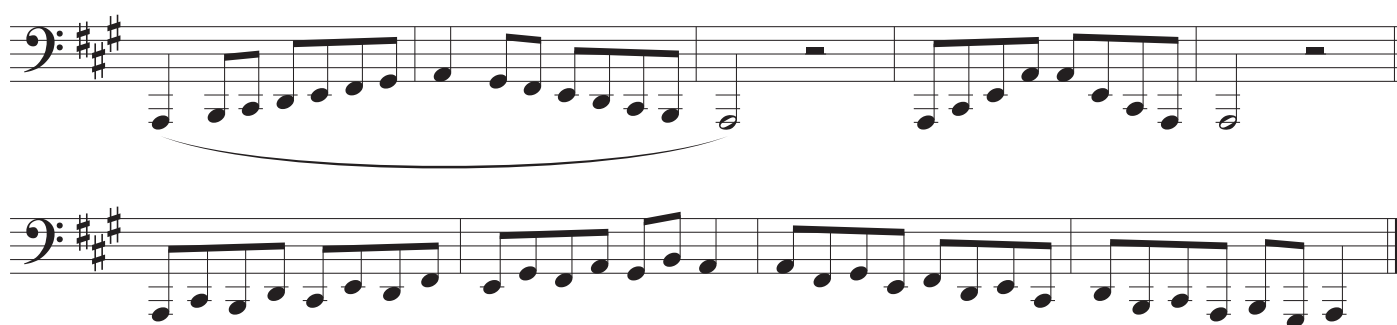
4 Key of D flat Major



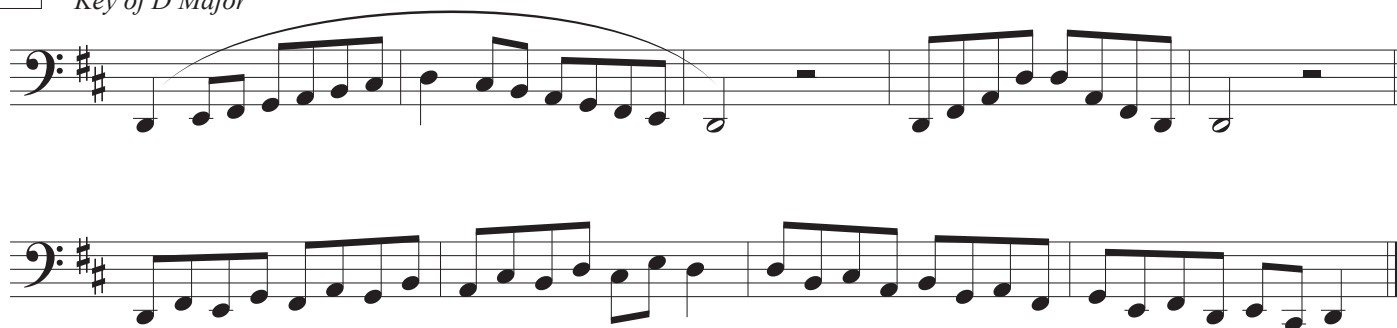
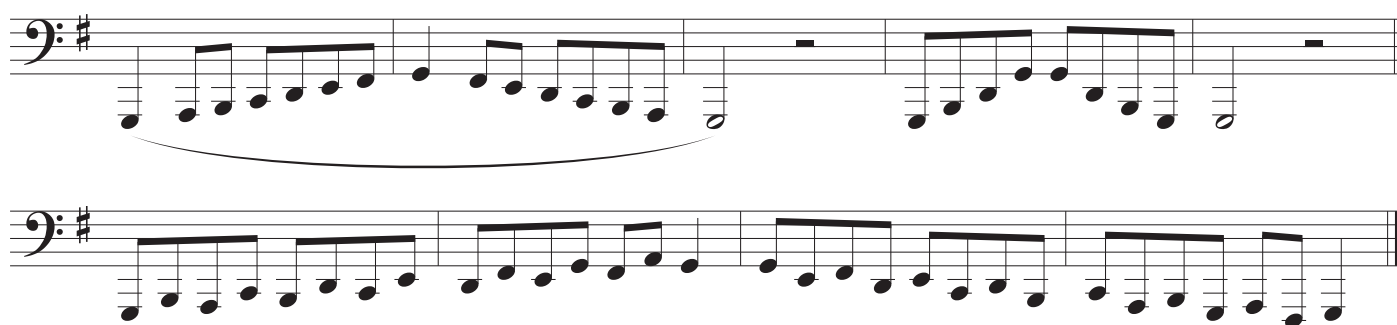
date completed: _____

Stage 3: G \flat and C \flat Major Scale and Scalar PatternsAndante $\text{♩} = 76-108$ **5** Key of G flat Major**6** Key of C flat Major

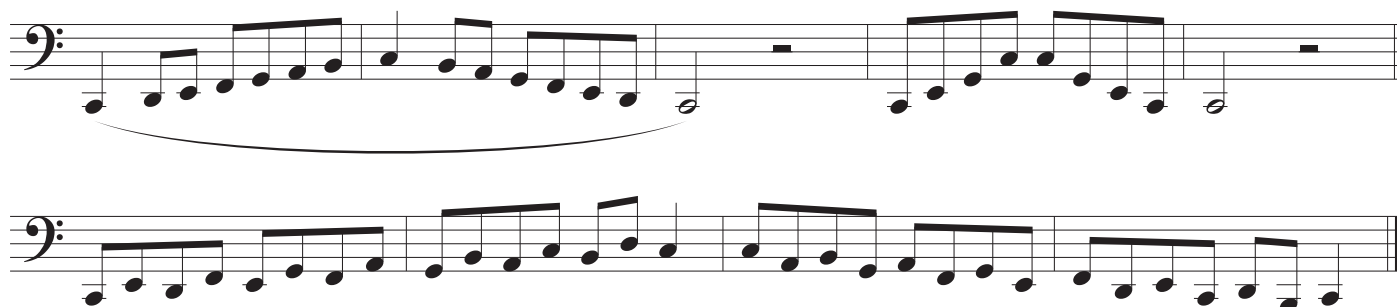
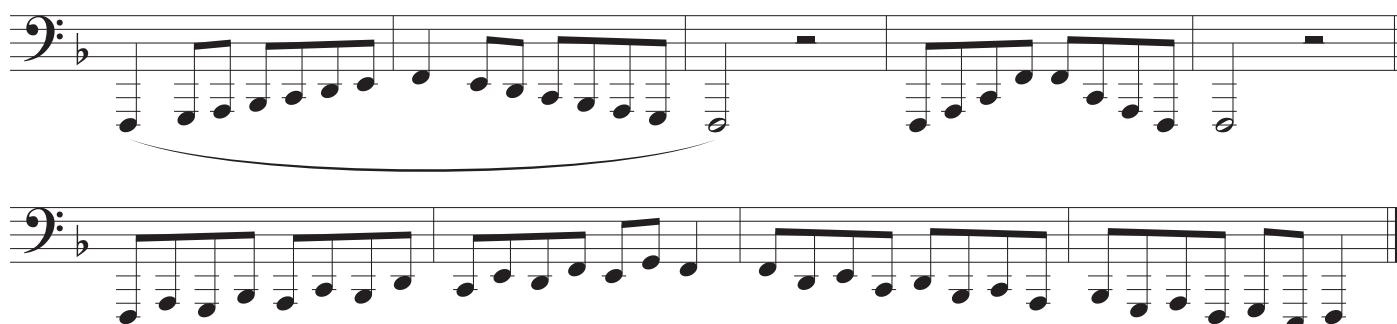
date completed: _____

Stage 4: E and A Major Scale and Scalar PatternsAndante $\text{♩} = 76-108$ **7** Key of E Major**8** Key of A Major

date completed: _____

Stage 5: D and G Major Scale and Scalar Patterns**Andante** ♩ = 76-108**9***Key of D Major***10***Key of G Major*

date completed: _____

Stage 6: C and F Major Scale and Scalar Patterns**Andante** ♩ = 76-108**11***Key of C Major***12***Key of F Major*

date completed: _____

LEVEL 4, CHROMATIC SCALE IN TRITONES

Progressive Scale Study

Music Theory and History

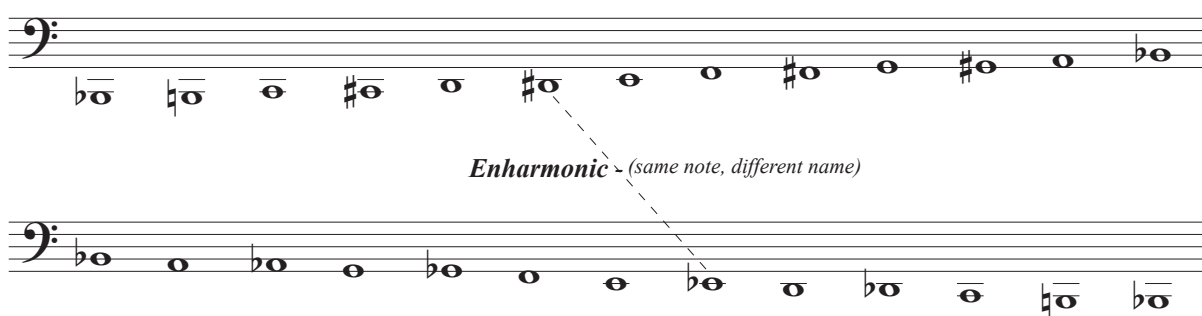
A **Chromatic Scale** is made up entirely of half steps and uses every note between the octave.

The word “chromatic” comes from Latin chromaticus, from Greek khrōmatikos "relating to color, suited for color".

Chromatic Scales are unique for their use of enharmonic spellings of note names.

Typically, when a **Chromatic Scale** is ascending, notes are altered with sharps (Top Line).

When a **Chromatic Scale** is descending, notes are altered with flats (Bottom Line).



Tetrachords are the building blocks for a Major Scale; **Tritones** are the building blocks for a **Chromatic Scales**.

A **Tritone** is the musical interval that divides an octave directly into two equal parts.

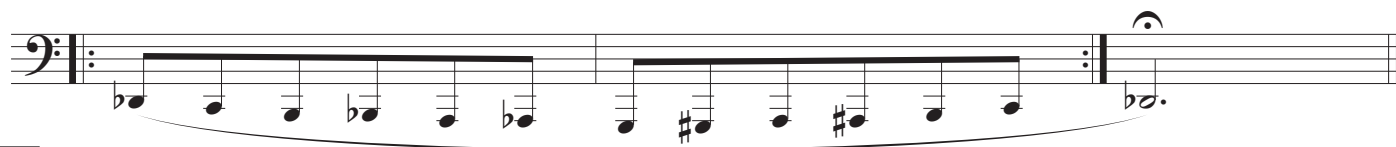
Stage 1: Chromatic Tritones Descending, Bb - Db

1 Andante ♩ = 76-108

date completed: _____

Stage 2: Chromatic Tritones Descending, Db - E

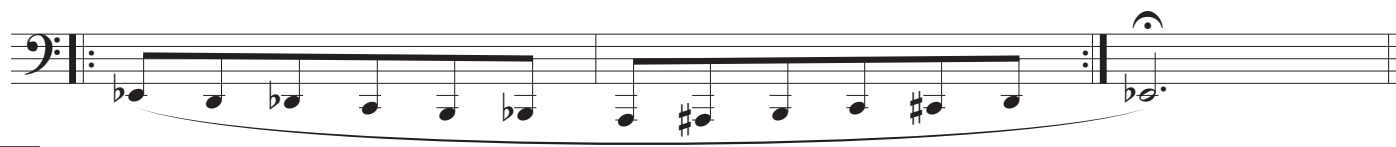
5 Andante ♩ = 76-108



6



7



8



date completed: _____

Stage 3: Chromatic Tritones Ascending, B - D

9 Andante ♩ = 76-108



10



11



12



date completed: _____

Stage 4: Chromatic Tritones Ascending, D# - F#

13 Andante ♩ = 76-108



14



15



16



date completed: _____

Stage 5: Chromatic Tritones Ascending, G - B

17 Andante ♩ = 76-108



18



19



20



21



date completed: _____

LEVEL 5, CHROMATIC SCALE IN ONE OCTAVE

Progressive Scale Study

Music Theory and History

A **Chromatic Scale** uses every note between an octave, and often uses **Enharmonic** note name.

Enharmonic- relating to notes that are the same in pitch, though bearing different names.

(For example, the notes F sharp and G flat, although not spelled the same, sound and are played the same.)

Here are a couple examples of **Enharmonic** spellings of the same pitch:

Examples of Enharmonic spellings:

- Staff 1: $\sharp F$ (23) and $\flat G$ (1)
- Staff 2: $\flat G$ (2) and $\sharp F$ (23)
- Staff 3: $\sharp F$ (1) and $\flat G$ (0)
- Staff 4: $\flat G$ (12) and $\sharp F$ (2)

Stage 1: F and G Chromatic Scale

22 Adagio $\text{♩} = 66-76$

23

date completed: _____

LEVEL 6, MINOR SCALES IN ONE OCTAVE

Progressive Scale Study

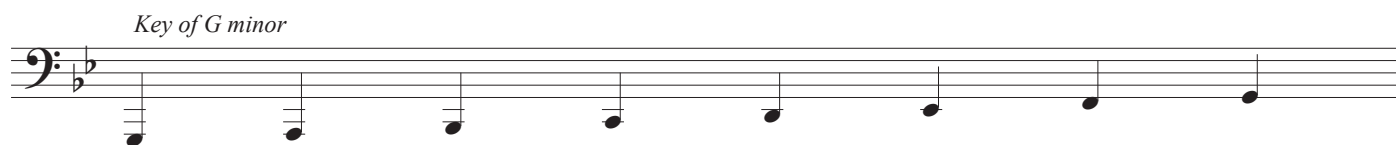
Music Theory and History

Next to the major scale, The **Minor Scale** is the next most commonly used type musical scale.

Unlike the major scale, the **Minor Scale** comes in three different variations:

(1) Natural minor scale , (2) Harmonic minor scale , (3) Melodic minor scale .

Below is an example of the **Natural Minor Scale**:



"Wait... why is the key signature the same as B flat major?!?", thought the observant student.

Great question! Both the key of **B flat major** and **G minor** use two flats (B flat and E flat).

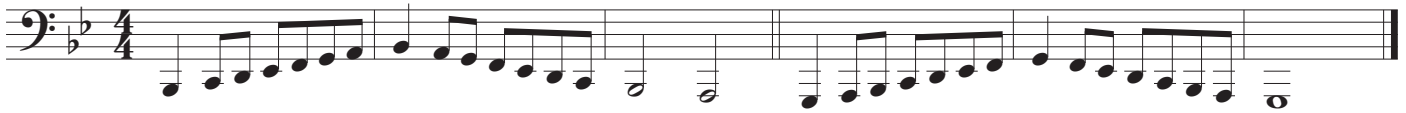
It is the starting/ending note of the scale that now determines what type of tonality you are in.

Major and minor scales that have the same key signatures are called **Relative Keys**.

In Level 3, we briefly seen **Scale Degrees**, which describes a notes relative position in the scale.

Rather than starting on **Scale Degree 1** in a major key, if you start on **Scale Degree 6** you create a minor scale.

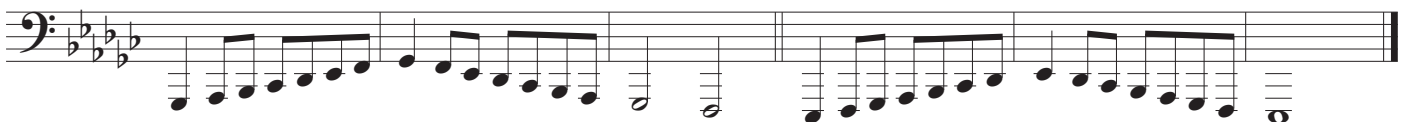


Stage 1: G and C minor Scale**Andante** ♩ = 76-108*Key of B flat Major**Key of G minor**Key of E flat Major**Key of C minor*

date completed: _____

Stage 2: F and B Flat minor Scale**Andante** ♩ = 76-108*Key of A flat Major**Key of F minor**Key of D flat Major**Key of B flat minor*

date completed: _____

Stage 3: E Flat and A Flat minor Scale**Andante** ♩ = 76-108*Key of G flat Major**Key of E flat minor**Key of C flat Major**Key of A flat minor*

date completed: _____

Stage 4: C Sharp and F Sharp minor Scale

Andante ♩ = 76-108
Key of E Major

Key of C sharp minor



Key of A Major

Key of F sharp minor



date completed: _____

Stage 5: B and E minor Scale

Andante ♩ = 76-108
Key of D Major

Key of B minor



Key of G Major

Key of E minor

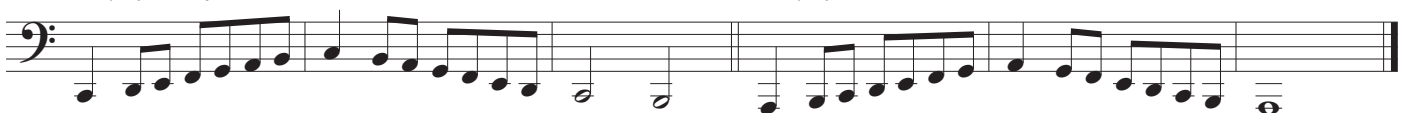


date completed: _____

Stage 6: A and D minor Scale

Andante ♩ = 76-108
Key of C Major

Key of A minor



Key of F Major

Key of D minor



date completed: _____

LEVEL 7, MAJOR SCALES IN TWO OCTAVES

Progressive Scale Study

Music Theory and History

Performing scales in multiple octaves promotes fluidity and control, especially when practiced in a variety of articulations (*slurred and tongued*).

Although the written line is tongued ascending and slurred descending, you are encouraged to use a variety of patterns (*such as slurred up, tongued down*).

Examples:



Scales in this chapter are not presented like in previous chapters.

Rather than being organized by the number of flats/sharps (Circle of Fifths), these scales are presented chromatically (moving between keys by half step).

Circle of 5th

This is to mitigate the leaps in pitch range,

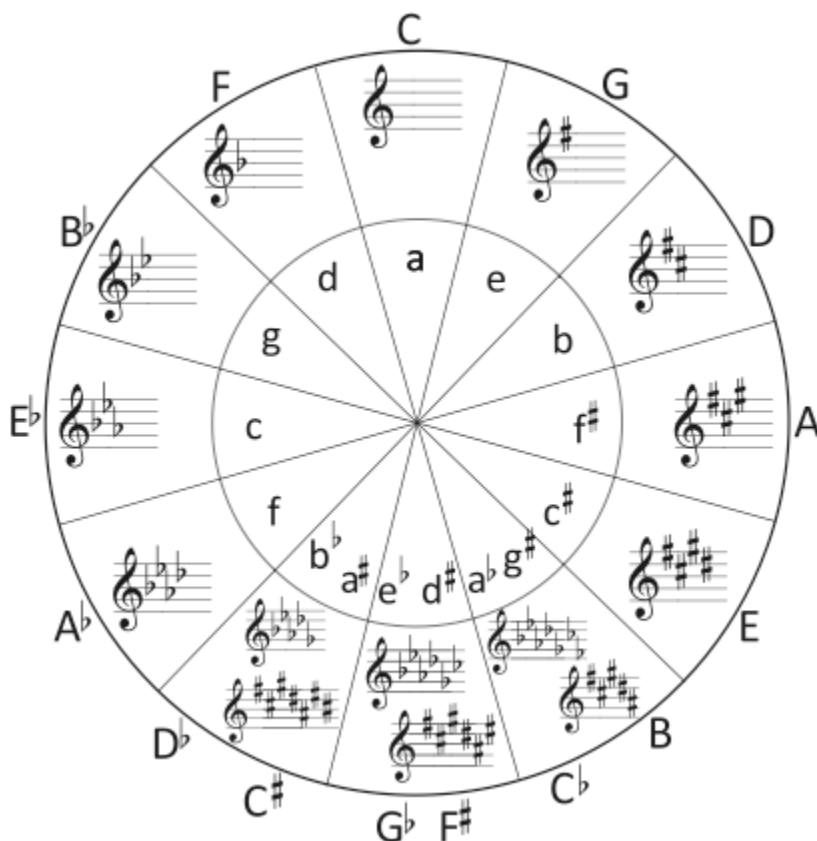
allowing more consistent repetitions from key to key.

Circle of 5ths uses the interval of an ascending

5th (refer to chapter 3) to move between keys.

When done for all 12 major keys, this creates

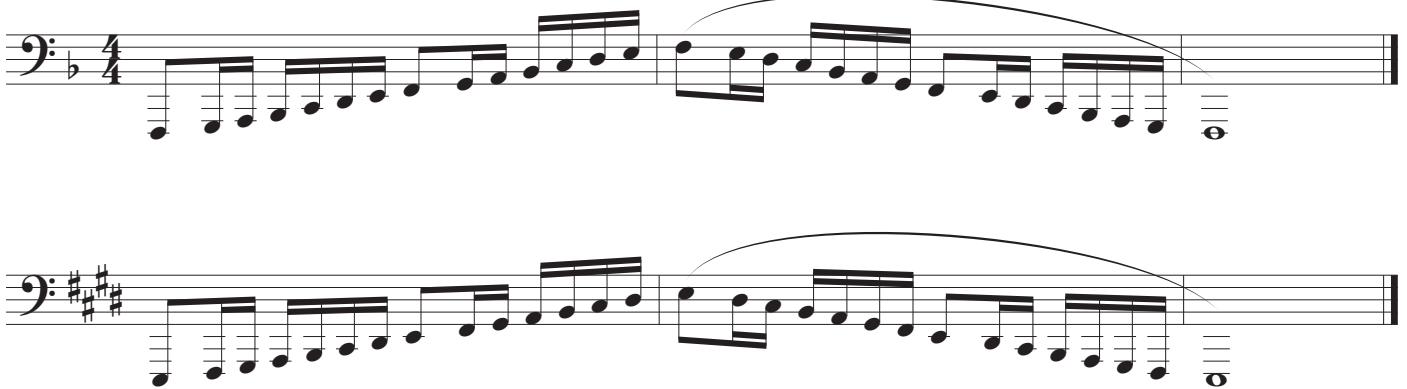
an unending loop of key relations. (*key of C-G-D-etc.*)



Notice: this same patter also works for minor keys as well.

Stage 1: F and E Major Scale in Two Octaves

Moderato (♩ = 80 - 115)



date completed: _____

Stage 2: E Flat and D Major Scale in Two Octaves

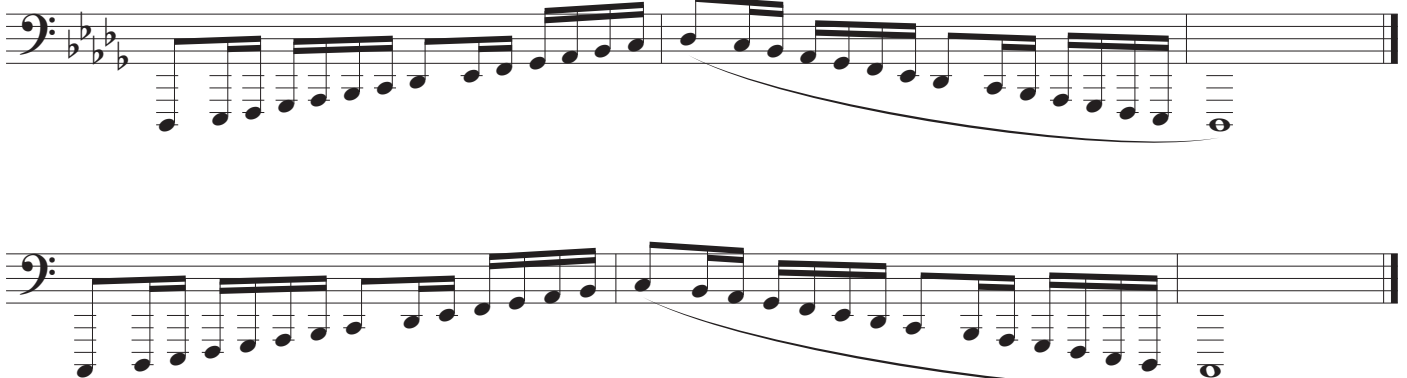
Moderato (♩ = 80 - 115)



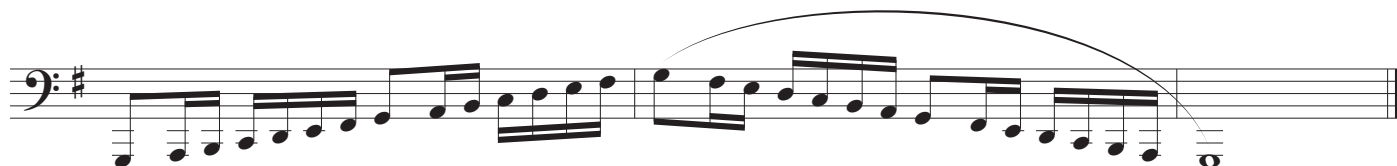
date completed: _____

Stage 3: D Flat and C Major Scale in Two Octaves

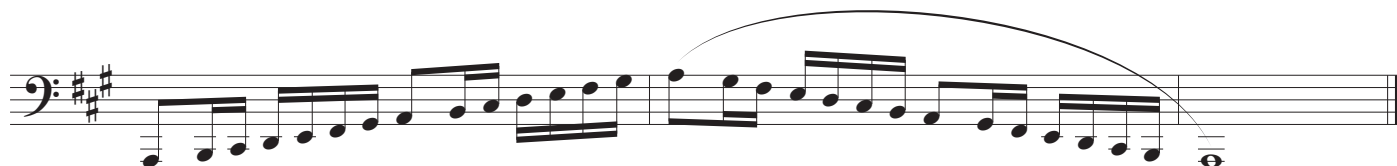
Moderato (♩ = 80 - 115)



date completed: _____

Stage 4: G Flat and G Major Scale in Two Octaves**Moderato** (♩ = 80 - 115)

date completed: _____

Stage 5: A Flat and A Major Scale in Two Octaves**Moderato** (♩ = 80 - 115)

date completed: _____

Stage 6: B Flat , B , and C Major Scale in Two Octaves**Moderato** (♩ = 80 - 115)

date completed: _____

LEVEL 8, HARMONIC AND MELODIC MINOR

Progressive Scale Study

Music Theory and History

As mentioned in Chapter 6, the **Minor Scale** comes in three different variations:

(1) Natural minor scale , (2) Harmonic minor scale , (3) Melodic minor scale

Example:



The **Natural Minor Scale** (or Aeolian mode) is the scale that is built by starting on the 6th degree of its relative major scale.

For instance, the G natural minor scale can be built by starting on the 6th degree of the B flat major scale:



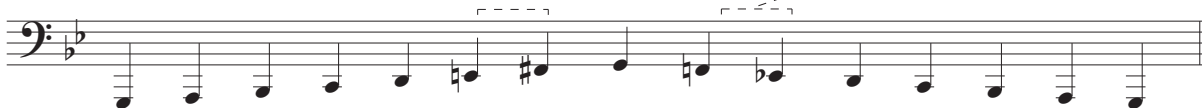
The **Harmonic Minor Scale** has the same notes as the natural minor, except that the seventh degree is raised by one half step.

This creates an augmented second (three half steps) between the sixth and seventh degrees.



While some composers have used this interval (aug 2nd) to advantage in melodic composition, others felt it to be an awkward leap and preferred smooth melody writing.

To eliminate this, these composers raised the 6th/7th in the ascending form of the scale, while lowering 6th/7th in the descending form of the scale.



This creates laste version of the minor scale, the **Melodic Minor Scale**.

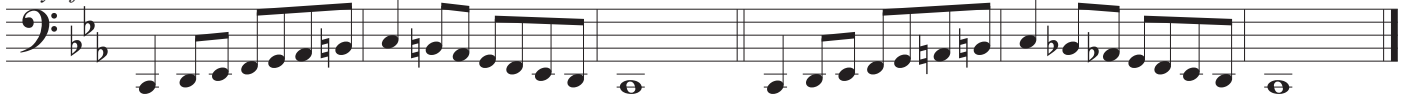
Stage 1: G and C Harmonic and Melodic minor Scales

Andante ♩ = 76-108

Key of G minor



Key of C minor



date completed: _____

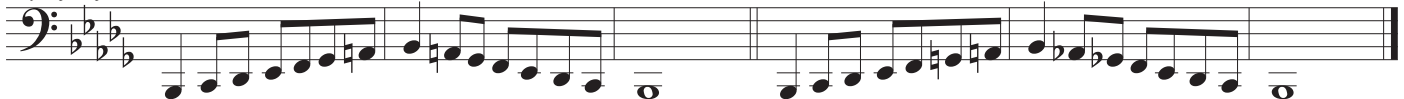
Stage 2: F and B Flat Harmonic and Melodic minor Scales

Andante ♩ = 76-108

Key of F minor



Key of B flat minor



date completed: _____

Stage 3: E Flat and A Flat Harmonic and Melodic minor Scales

Andante ♩ = 76-108

Key of E flat minor



Key of A flat minor

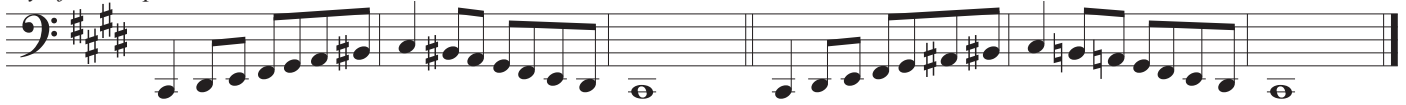


date completed: _____

Stage 4: C Sharp and F Sharp Harmonic and Melodic minor Scales

Andante ♩ = 76-108

Key of C sharp minor



Key of F sharp minor

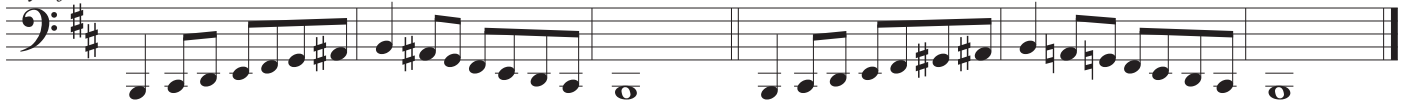


date completed: _____

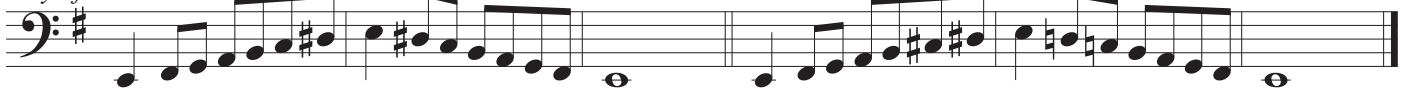
Stage 5: B and E Harmonic and Melodic minor Scales

Andante ♩ = 76-108

Key of B minor



Key of E minor

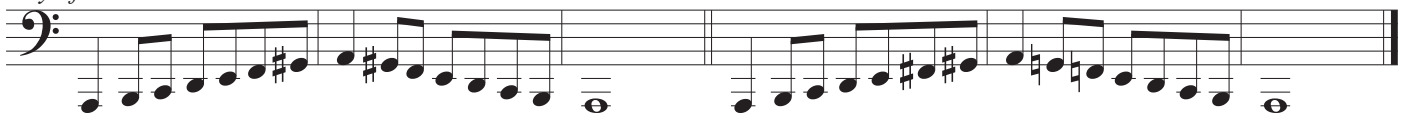


date completed: _____

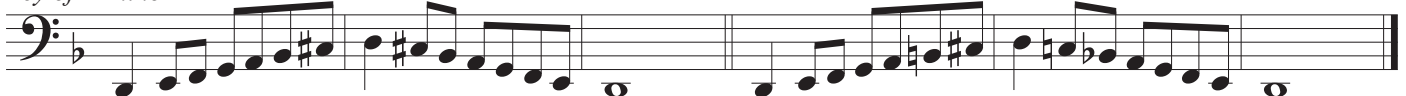
Stage 6: A and D Harmonic and Melodic minor Scales

Andante ♩ = 76-108

Key of A minor



Key of D minor



date completed: _____

LEVEL 9, MAJOR AND MINOR ARPEGGIOS

Progressive Scale Study

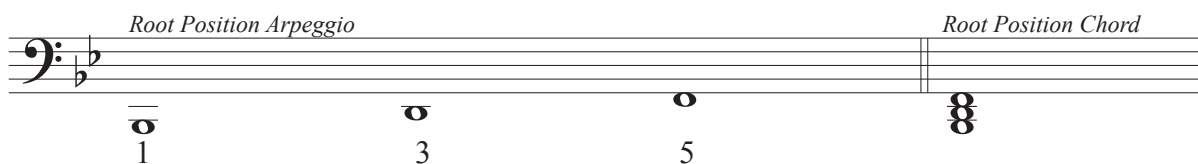
Music Theory and History

An **Arpeggio** is a type of broken chord, in which the notes are played in a rising/descending order.

Arpeggios/chords can be arranged in a variety of different orders, called **Inversions**.

The term **Inversion** describes the relationship of its lowest note to the other notes in the chord.

For instance, let's look at the B flat major arpeggio/chord, which contains the pitches B flat, D , and F.

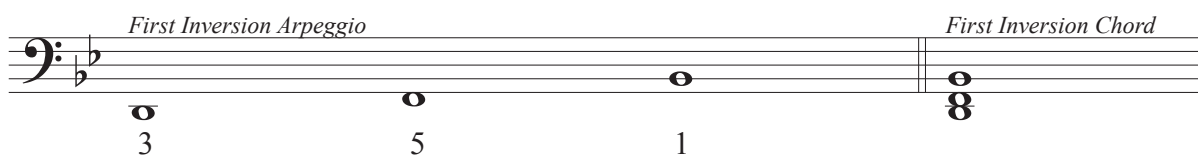


Notice that in both the arpeggio and the chord, B flat is the lowest sounding note.

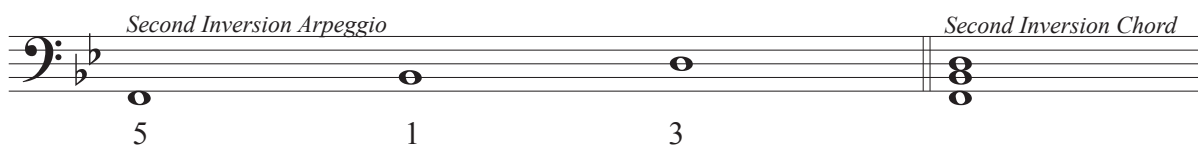
As this is the note that the chord was built off of (scale degree 1), The inversion presented here is called **Root Position**.

With a three note chord/arpeggio, there are two other types of inversions (seen below).

First Inversion chords/arpeggios is when the 3rd scale degree is the lowest sounding note.



Second Inversion chords/arpeggios is when the 5th scale degree is the lowest sounding note.



Stage 1: Key of B flat and E flat, Major/minor Arpeggios**Moderato** (♩ = 80 - 115)

Four staves of musical notation for Stage 1, Key of B flat and E flat, Major/minor Arpeggios. Each staff contains a sequence of arpeggiated chords in the key of B-flat major and E-flat major, with a tempo marking of Moderato (♩ = 80 - 115).

date completed: _____

Stage 2: Key of A flat and D flat, Major/minor Arpeggios**Moderato** (♩ = 80 - 115)

Four staves of musical notation for Stage 2, Key of A flat and D flat, Major/minor Arpeggios. Each staff contains a sequence of arpeggiated chords in the key of A-flat major and D-flat major, with a tempo marking of Moderato (♩ = 80 - 115).

date completed: _____

Stage 3: Key of G flat and C flat, Major/minor Arpeggios**Moderato** (♩ = 80 - 115)

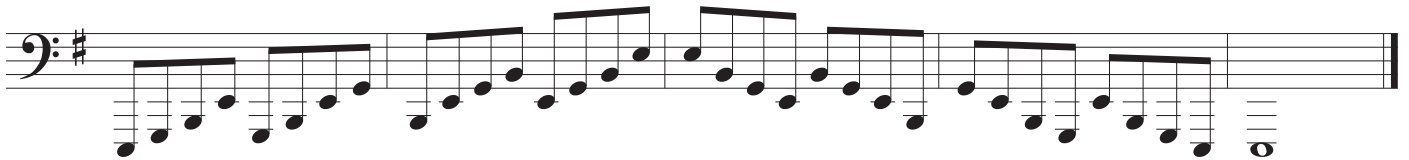
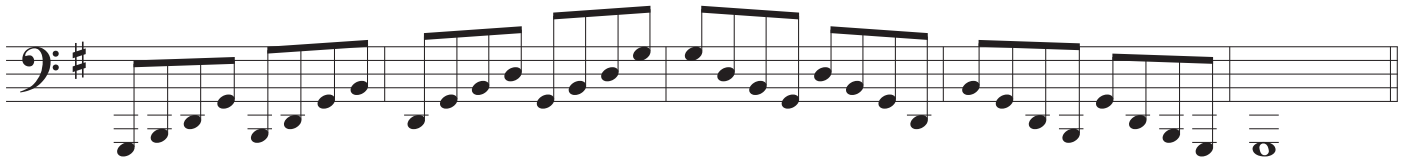
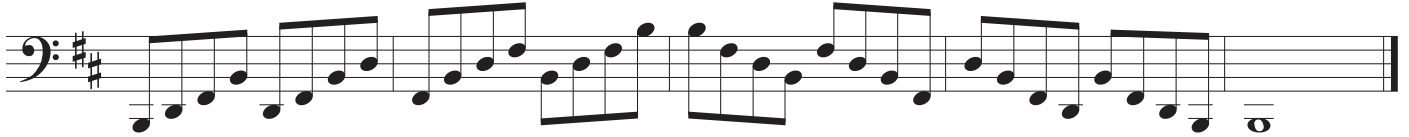
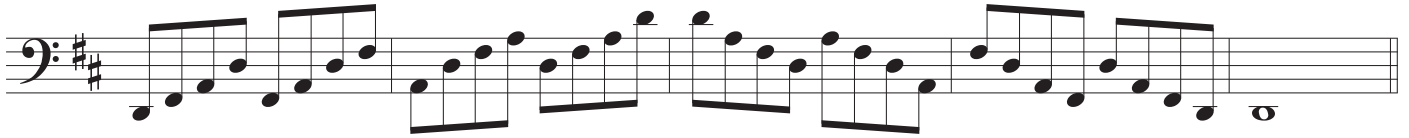
Four staves of musical notation for Stage 3, Key of G flat and C flat, Major/minor Arpeggios. Each staff contains a sequence of arpeggiated notes in the bass clef, with a key signature of three flats (B-flat, E-flat, A-flat). The first two staves show ascending and descending major arpeggios, while the last two staves show ascending and descending minor arpeggios. Each staff ends with a double bar line and a repeat sign.

date completed: _____

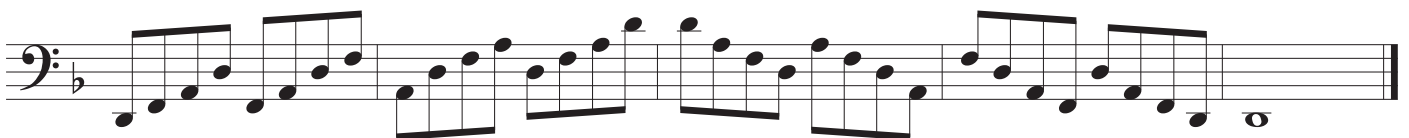
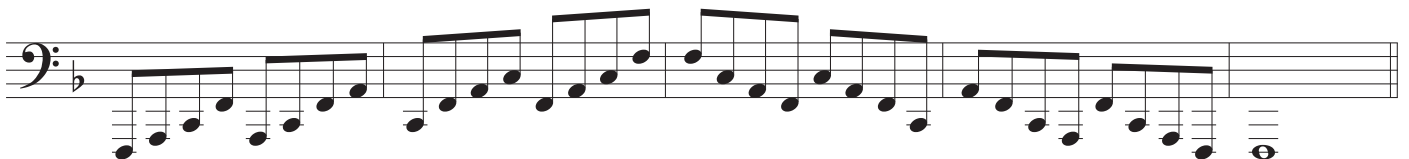
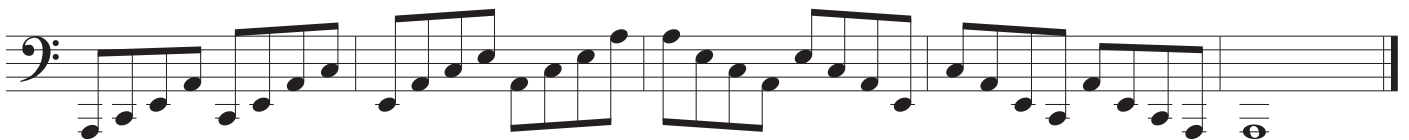
Stage 4: Key of E and A, Major/minor Arpeggios**Moderato** (♩ = 80 - 115)

Four staves of musical notation for Stage 4, Key of E and A, Major/minor Arpeggios. Each staff contains a sequence of arpeggiated notes in the bass clef, with a key signature of two sharps (F-sharp, C-sharp). The first two staves show ascending and descending major arpeggios, while the last two staves show ascending and descending minor arpeggios. Each staff ends with a double bar line and a repeat sign.

date completed: _____

Stage 5: Key of D and G, Major/minor Arpeggios**Moderato** (♩ = 80 - 115)

date completed: _____

Stage 6: Key of C and F, Major/minor Arpeggios**Moderato** (♩ = 80 - 115)

date completed: _____