

SCALE ANTHOLOGY

**Linear & Vertical Exercises
For The Contemporary Saxophonist**

Volume One

Modal & Pattern Oriented Scales

By Miles Osland



about the author...

MILES OSLAND is currently Director of Jazz Ensembles and Professor of Saxophone at the University of Kentucky where he teaches jazz arranging, studio saxophone and saxophone quartets. He is also the director of the UNIVERSITY OF KENTUCKY JAZZ ENSEMBLE, LAB BAND and MEGA-SAX. Under his direction the UK JAZZ ENSEMBLE, UK SAXOPHONE QUARTET and MEGA-SAX have received critical acclaim with their recordings and performances. Three recordings by the UKJE garnered "four-star" reviews from *DOWNBEAT* magazine, and the UK STUDIO ORCHESTRA, UK SAXOPHONE QUARTET and UK MEGA-SAX have all won top honors in their respective categories in the Annual Student DeeBee Awards, presented by the same publication.

A busy recording artist, his debut recording, *SAXERCISE*, and follow-up disk, *MY OLD KENTUCKY HOME* with his Little Big Band, were both recommended for a Grammy nomination by *Sea Breeze Records*.

An active performer, his credits include appearances with Doc Severinsen, Mel Torme, Clare Fischer, The Temptations, the Rochester (NY) and Lexington (KY) Philharmonic Orchestras, and many others. As a clinician for the SELMER Company, he is highly sought after around the country as a guest conductor, arranger, composer and performer.

He has received numerous awards and grants including fellowships from the Kentucky Arts Council and the National Endowment for the Arts for his original arrangements and compositions which are published by *WALRUS MUSIC*.

In the field of research his endeavors are varied. He has written for the *SAXOPHONE JOURNAL* and *JAZZ PLAYER*, penning regular popular articles entitled *Creative Jazz Improvisation*, *Expressive Techniques* and *Advanced Jazz Improvisation*. His scholarly work has also been published in *DOWNBEAT*, *WINDPLAYER* and *SELMER NOTES*. He has authored a transcription/analysis book entitled *Jerry Bergonzi Solos - Setting Standards*, currently available through Dorn Publications.

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HOW TO USE THIS BOOK

Keep in mind that this anthology should be used as a guide. All of the scales, modes, chords, arpeggios and patterns contained in this book are to be memorized and arrived at through your own thought process. Use the explanation pages to acquaint yourself with new material and conceptual approaches. The playing exercises are written out to logically reinforce the new material and introduce it to your artillery of technique.

Helpful practice tips

While playing each exercise you should concentrate on three musical attributes:

1. Pulse
2. Evenness of subdivision
3. Shape of phrase

The playing exercises were designed specifically to hide all barlines. Do not be concerned with time signatures, uneven bars or phrases. Practice with a metronome, maintain the subdivision of your eighth notes perfectly even, and above all, make music by shaping each exercise as a complete phrase.

All of the modal scales (linear device) are accompanied by corresponding full and broken arpeggio exercises (vertical device or vertical equivalent). Your objective is to play through each scale and full arpeggio with repeats, along with the broken arpeggio, in one breath.

Note about accidentals

You will notice a small gap where the barlines of a 4/4 measure would normally appear. Use this area as a visual separation point for accidentals that should carry through the bar. *i.e.*,

You see:



You play:



RECOMMENDED PROGRESSIVE COURSE OF STUDY
for Volumes One & Two

<u>SCALE/ARPEGGIO/PATTERN</u>	<u>VOLUME #</u>	<u>PAGE #'s</u>	<u>COMPLETED</u>
Ionian Mode	<u>ONE</u>	<u>12 - 18</u>	<u>_____</u>
Major Triad arpeggio	<u>ONE</u>	<u>12 - 18</u>	<u>_____</u>
Aeolian Mode	<u>ONE</u>	<u>31 - 38</u>	<u>_____</u>
Minor Triad arpeggio	<u>ONE</u>	<u>31 - 38</u>	<u>_____</u>
Augmented Triad arpeggio	<u>TWO</u>	<u>47 - 61</u>	<u>_____</u>
Major Seventh arpeggio	<u>ONE</u>	<u>12 - 18</u>	<u>_____</u>
Minor Seventh arpeggio	<u>ONE</u>	<u>31 - 38</u>	<u>_____</u>
Harmonic Minor Scale	<u>ONE</u>	<u>39 - 42</u>	<u>_____</u>
Mi (MAJ 7) arpeggio	<u>ONE</u>	<u>39 - 42</u>	<u>_____</u>
Melodic Minor Scale	<u>ONE</u>	<u>43 - 47</u>	<u>_____</u>
Mi (MAJ 7)/Mi 7 arpeggio	<u>ONE</u>	<u>43 - 47</u>	<u>_____</u>
Mixolydian Mode	<u>ONE</u>	<u>60 - 63</u>	<u>_____</u>
Dominant Seventh arpeggio	<u>ONE</u>	<u>60 - 63</u>	<u>_____</u>
Locrian Mode	<u>ONE</u>	<u>91 - 94</u>	<u>_____</u>
Mi 7 b5 arpeggio	<u>ONE</u>	<u>91 - 94</u>	<u>_____</u>
Diminished Seventh arpeggio	<u>TWO</u>	<u>17 - 31</u>	<u>_____</u>
Major Pentatonic Scale	<u>ONE</u>	<u>108 - 114</u>	<u>_____</u>
Major Pentatonic 4 Note Pattern	<u>ONE</u>	<u>108 - 114</u>	<u>_____</u>
Minor Pentatonic Scale	<u>ONE</u>	<u>115 - 121</u>	<u>_____</u>
Minor Pentatonic 4 Note Pattern	<u>ONE</u>	<u>115 - 121</u>	<u>_____</u>
Minor Blues Scale	<u>TWO</u>	<u>70 - 72</u>	<u>_____</u>
Major Blues Scale	<u>TWO</u>	<u>73 - 75</u>	<u>_____</u>
Major Diatonic Seventh Patterns	<u>ONE</u>	<u>122 - 147</u>	<u>_____</u>
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8 Note Dorian Scale	<u>TWO</u>	<u>84 - 87</u>	<u>_____</u>
8 Note Mixolydian Scale	<u>TWO</u>	<u>88 - 91</u>	<u>_____</u>
Lydian Mode	<u>ONE</u>	<u>19 - 24</u>	<u>_____</u>
Maj 13 #11 arpeggio	<u>ONE</u>	<u>19 - 24</u>	<u>_____</u>
Dorian Mode	<u>ONE</u>	<u>54 - 59</u>	<u>_____</u>
Mi 13 arpeggio	<u>ONE</u>	<u>54 - 59</u>	<u>_____</u>
Jazz Minor Scale	<u>ONE</u>	<u>48 - 53</u>	<u>_____</u>
Mi 13 (MAJ 7) arpeggio	<u>ONE</u>	<u>48 - 53</u>	<u>_____</u>
Whole Tone Scale	<u>TWO</u>	<u>12 - 16</u>	<u>_____</u>
Dom 9 #11 #5 arpeggio	<u>TWO</u>	<u>12 - 16</u>	<u>_____</u>
Mixture Scale	<u>ONE</u>	<u>70 - 75</u>	<u>_____</u>
Dom 13 #11 arpeggio	<u>ONE</u>	<u>70 - 75</u>	<u>_____</u>

SUGGESTED COLLEGIATE SEMESTER SYLLABUS

for Volumes One & Two

<u>SCALE/ARPEGGIO/PATTERN</u>	<u>VOLUME #</u>	<u>PAGE #s</u>	<u>COMPLETED</u>
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Freshman - Fall Semester

Ionian Mode	<u>ONE</u>	<u>12 - 18</u>	<u> </u>
Major Triad arpeggio	<u>ONE</u>	<u>12 - 18</u>	<u> </u>
Aeolian Mode	<u>ONE</u>	<u>31 - 38</u>	<u> </u>
Minor Triad arpeggio	<u>ONE</u>	<u>31 - 38</u>	<u> </u>
Augmented Triad arpeggio	<u>TWO</u>	<u>47 - 61</u>	<u> </u>
Major Seventh arpeggio	<u>ONE</u>	<u>12 - 18</u>	<u> </u>
Minor Seventh arpeggio	<u>ONE</u>	<u>31 - 38</u>	<u> </u>
Harmonic Minor Scale	<u>ONE</u>	<u>39 - 42</u>	<u> </u>
Mi (MAJ 7) arpeggio	<u>ONE</u>	<u>39 - 42</u>	<u> </u>
Melodic Minor Scale	<u>ONE</u>	<u>43 - 47</u>	<u> </u>
Mi (MAJ 7)/Mi 7 arpeggio	<u>ONE</u>	<u>43 - 47</u>	<u> </u>

Freshman - Spring Semester

Mixolydian Mode	<u>ONE</u>	<u>60 - 63</u>	<u> </u>
Dominant Seventh arpeggio	<u>ONE</u>	<u>60 - 63</u>	<u> </u>
Locrian Mode	<u>ONE</u>	<u>91 - 94</u>	<u> </u>
Mi 7 b5 arpeggio	<u>ONE</u>	<u>91 - 94</u>	<u> </u>
Diminished Seventh arpeggio	<u>TWO</u>	<u>17 - 31</u>	<u> </u>
Major Pentatonic Scale	<u>ONE</u>	<u>108 - 114</u>	<u> </u>
Major Pentatonic 4 Note Pattern	<u>ONE</u>	<u>108 - 114</u>	<u> </u>
Minor Pentatonic Scale	<u>ONE</u>	<u>115 - 121</u>	<u> </u>
Minor Pentatonic 4 Note Pattern	<u>ONE</u>	<u>115 - 121</u>	<u> </u>
Minor Blues Scale	<u>TWO</u>	<u>70 - 72</u>	<u> </u>
Major Blues Scale	<u>TWO</u>	<u>73 - 75</u>	<u> </u>

CHAPTER ONE

MODAL SCALES

Major Function

Minor Function

Dominant Function

Half-Diminished Function

Ionian Mode

Major Triad & Major Seventh arpeggios

Also known as: The Major Scale.

HOW TO CONCEIVE THE SCALE

Intervallically: W W H W W W H



HOW TO CONCEIVE THE ARPEGGIOS

Vertical device: MAJOR TRIAD

Intervallically: M3/m3



Parallel: 1 - 3 - 5 from the parallel major scale.



Vertical device: MAJOR SEVENTH

Intervallically: M3/m3/M3



Parallel: 1 - 3 - 5 - 7 from the parallel major scale.



Ionian Mode/Major Triad & Major Seventh arpeggios

