## Contents

This collection contains the exact same scales as Craig Fraedrich's *Scales for Improvisation*, but by using different patterns it treats the entire study much differently than you are accustomed to seeing.

The late, great, Dr. Donald S. Reinhardt ("Doc") used to recommend for brass players that they practice scales from top to bottom and back up again. This way you (1) play the higher notes twice as often as the lower notes, and (2) learn to play lower notes on a "higher" setting rather than trying to play higher notes on a "lower" setting. That is, many players develop their ranges more easily when they prepare to play high notes and use that embouchure setting to play low notes rather than the opposite.

We have all been taught our scales from the bottom up and most of us "visualize" our scales that way. Craig's resource is absolutely invaluable for that reason: all those scales are presented in a way that's easier for us to learn, memorize, and visualize.

But we can also practice scales in a manner designed to build embouchures, and that's precisely what this *"Upside Down" Scale Studies for Improvisation* collection is all about. Thanks, Craig, and thanks, Doc Reinhardt!

## Tips for practicing this material

1. Use a metronome. Set it slow enough so that you don't miss any notes; over time, gradually speed it up.

2. Practice with a partner; this permits you to rest at least as much as you play. Practice two bars at a time; you play two bars and your partner plays those same two bars, then you play the next two bars and so on. If you don't already have it, Craig Fraedrich's free PDF download *Scale Studies for Improvisation* is available at: http://craigfraedrichmusic.com/Contents.htm

For most students, seeing and playing all these scales from both viewpoints will help the student internalize them rightside-up and upside-down.

Interestingly, many players when learning their scales may play them flawlessly on the way up and then stumble on the way down. Therein lies another advantage of learning them upside-down. Getting right to the descending scale first will "cure" that tendency.

Incidentally, you are encouraged to play any or all of these studies up an octave. These are mostly presented in the lowest possible octave (for trumpet) so you have "room to grow" above that.

Also, since we are "Reinhardtizing" Craig's studies, here's a tip for maximizing the embouchure response factor, especially early in your playing day: start with breath attacks. When we get the tongue out of the way and let the air start the lip vibration, we enhance the response factor of our embouchure. After playing many using breath attacks, add the tongue as a "refining factor" and then alternate between breath attacks and some tongued attacks to keep the vibrating points supple.

About dynamics: make your starting note a mezzo forte to a forte (no more than that), and decrescendo when you descend so that your lowest notes are your softest notes (p or pp). Then crescendo from the low note back to your starting dynamic level. This develops aperture control which in turn helps you develop range.

Craig presents his studies with instructions for using swing articulations, and that's great. Since this is, after all, a Reinhardt-influenced version, we can also offer.... *Donald S. Reinhardt's Twelve Standard Articulations:* 

8.
9.
II. <b>e e e e</b>
in Willey

Perfecting short phrases narrows your focus and permits rapid progress. Team practicing gets you "honest," too.

3. Occasionally, memorize each two bar phrase before you move on (be able to play it with your eyes closed).

4. Record yourself practicing often, and listen to your recordings from time to time.

5. Treat scale practice as fun, not something boring.

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Ionian Mode (Major Scale)



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Ionian Mode (Major Scale)



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Ionian Mode (Major Scale)



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**Dorian Mode** 



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**Dorian Mode** 



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Phrygian Mode



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Phrygian Mode



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Phrygian Mode



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Lydian Mode



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Lydian Mode



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Mixolydian Mode



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Mixolydian Mode



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Mixolydian Mode



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**Aeolian Mode** 



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**Aeolian Mode** 



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Aeolian Mode



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Locrian Mode



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Locrian Mode



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Locrian Mode



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Harmonic Minor



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Harmonic Minor



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Harmonic Minor



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Fifth Mode of the Harmonic Minor



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Fifth Mode of the Harmonic Minor



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Ascending Melodic Minor



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Ascending Melodic Minor



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**Dorian Flat 2** 



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**Dorian Flat 2** 



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Lydian Augmented



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Lydian Dominant



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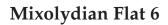
Lydian Dominant



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Locrian Sharp 2



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Locrian Sharp 2



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Diminished Whole Tone/Super Locrian Upside-Down Scale Studies For Improvisation



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Diminished Whole Tone/Super Locrian



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Diminished Whole Tone/Super Locrian Upside-Down Scale Studies For Improvisation



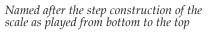
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Whole/Half Diminished

Named after the step construction of the scale as played from bottom to the top



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Whole/Half Diminished



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Whole/Half Diminished

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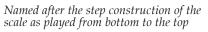
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Half/Whole Diminished

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Half/Whole Diminished



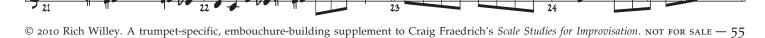












Whole Tone



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Whole Tone



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Whole Tone



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**Major Pentatonic** 



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The "Blues" Scale



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The "Blues" Scale



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The "Blues" Scale



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