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# PATTERNS IN MUSIC:

## SCALES, ARPEGGIOS, & THE LIKE

**E<sub>b</sub>** INSTRUMENTS

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# HOW TO HAVE GREAT TONE QUALITY

(WIND PLAYERS)



## POSTURE:

- STAND (OR SIT) 'TALL'
- CHEST HIGH
- KEEP YOUR SHOULDERS DOWN & BACK

## EMBOUCHURE:

- KEEP CORNERS OF YOUR MOUTH FIRM, BUT NOT TIGHT
- LIPS SHOULD BE FLEXIBLE & CONTROLLED (NOT TIGHT OR LOOSE)
- KEEP EMBOUCHURE FORWARD (AS THOUGH YOU WERE SAYING 'WHO')
- KEEP CHIN 'FLAT'
- GENERALLY, KEEP THE INSIDE OF YOUR MOUTH OPEN TO CREATE RESONANCE

## ARTICULATION:

- USE THE TIP OF THE TONGUE ON THE TIP OF THE REED (WOODWIND)
- USE THE TIP OF THE TONGUE ON THE FRONT GUMLINE (BRASS)

## TUNING:

- LISTEN TO LOWEST INSTRUMENT IN THE GROUP FOR TUNING
- WHEN FLAT, PUSH IN
- WHEN SHARP, PULL OUT
- IF YOU'RE NOT SURE WHAT TO DO, SLOWLY SEND THE PITCH UNTIL THE BEATS GO AWAY, THEN ADJUST YOUR INSTRUMENT

## BREATHING:

- INHALE NATURALLY & IN TIME
- KEEP SHOULDERS DOWN
- ALLOW YOUR GUT TO EXPAND
- EXPEL AIR QUICKLY USING A "TU" ARTICULATION
- FOCUS THE DIRECTION OF YOUR AIRSTREAM
- IMAGINE AIR MOVING QUICKLY ALL THE WAY THROUGH THE INSTRUMENT & OUT THE BELL (OR TONE HOLES)

## RANGE:

- WHEN PLAYING HIGHER NOTES, MOVE AIR MUCH FASTER THROUGH THE INSTRUMENT
- RAISE THE BACK OF THE TONGUE TO HELP INCREASE AIR SPEED
- EVERY TIME YOU GO AN OCTAVE HIGHER, YOUR AIR SPEED MUST DOUBLE

## VOLUME:

- WHEN PLAYING LOUDER, LOWER YOUR TONGUE IN YOUR MOUTH TO ALLOW FOR GREATER AIRFLOW
- IMAGINE YOUR AIR IN RELATION TO: A GARDEN HOSE VS. A FIRE HOSE (SAME SPEED, DIFFERENT VOLUME)

*PLAYING YOUR INSTRUMENT IS MORE ENJOYABLE WHEN YOU HAVE GREAT TONE QUALITY. TUNING ISSUES TEND TO GO AWAY QUICKLY TOO! ENJOY!*

WARM-UP: SLURS



CHROMATIC SCALES

CONCERT Bb



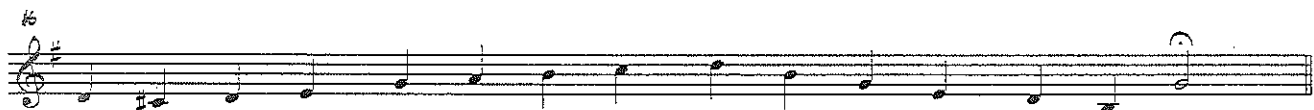
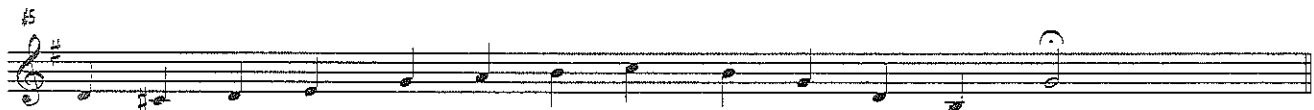
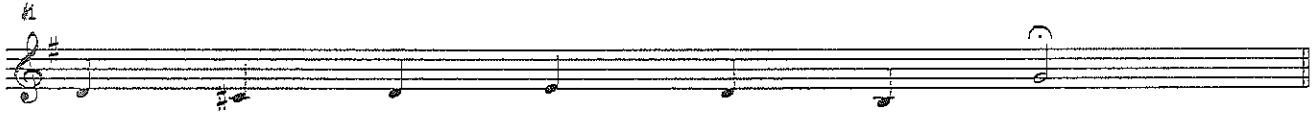
CONCERT F



# WARM-UP: RANGE EXPANSION

VINCENT CHICOLITZ

- KEEP EMBOUCHURE FIRM, BUT NOT TIGHT.
- THERE SHOULD BE NO TENSION IN YOUR BODY WHILE PLAYING.
- TAKE A FULL BREATH FOR EACH EXERCISE.
- MOVE AIR FASTER TO PLAY HIGHER.



E♭ INSTRUMENTS

WARM-UP: ARTICULATION

#1: SINGLE TONGUING



#2: TRIPLE TONGUING



#3: DOUBLE TONGUING



#4: STACCATO



#5: LEGATO



#6: FANFARE



# MAJOR SCALES

CONCERT B $\flat$



CONCERT E $\flat$



CONCERT A $\flat$



CONCERT D $\flat$



CONCERT G $\flat$



CONCERT B



CONCERT E



CONCERT A



CONCERT D



CONCERT G



CONCERT C



CONCERT F



# NATURAL MINOR SCALES

CONCERT G



CONCERT C



CONCERT F



CONCERT Bb



CONCERT Eb



CONCERT G#



CONCERT C#



CONCERT F#



CONCERT B



CONCERT E



CONCERT A



CONCERT D



# MAJOR THIRDS

CONCERT Bb



CONCERT Eb



CONCERT Ab



CONCERT Db



CONCERT Gb



CONCERT B



CONCERT E



CONCERT A



CONCERT D



CONCERT G



CONCERT C



CONCERT F





# MINOR THIRDS

CONCERT G



CONCERT C



CONCERT F



CONCERT Bb



CONCERT Eb



CONCERT G#



CONCERT C#



CONCERT F#



CONCERT B



CONCERT E



CONCERT A



CONCERT D



E♭ INSTRUMENTS

# CLARKE STUDIES: MAJOR

HERBERT L. CLARKE

CONCERT B $\flat$



CONCERT E $\flat$



CONCERT A $\flat$



CONCERT D $\flat$



CONCERT G $\flat$



CONCERT B



CONCERT E



CONCERT A



CONCERT D



CONCERT G



CONCERT C



CONCERT F



# CLARKE STUDIES: MINOR

HERBERT L. CLARKE

## CONCERT G



## CONCERT C



## CONCERT F



## CONCERT Bb



## CONCERT Eb



## CONCERT Ab



## CONCERT C#



## CONCERT F#



## CONCERT B



## CONCERT E



## CONCERT A



## CONCERT D



E♭ INSTRUMENTS

# INTERVALS

CONCERT B $\flat$



CONCERT E $\flat$



CONCERT A $\flat$



CONCERT D $\flat$



CONCERT G $\flat$



CONCERT B



CONCERT E



CONCERT A



CONCERT D



CONCERT G



CONCERT C



CONCERT F



E $\flat$  INSTRUMENTS

# ALL AROUND

CONCERT B $\flat$



CONCERT E $\flat$



CONCERT A $\flat$



CONCERT D $\flat$



CONCERT G $\flat$



CONCERT B



CONCERT E



CONCERT A



CONCERT D



CONCERT G



CONCERT C



CONCERT F



# TRIADS

CONCERT B $\flat$



CONCERT E $\flat$



CONCERT A $\flat$



CONCERT D $\flat$



CONCERT G $\flat$



CONCERT B



CONCERT E



CONCERT A



CONCERT D



CONCERT G



CONCERT C



CONCERT F



E $\flat$  INSTRUMENTS

