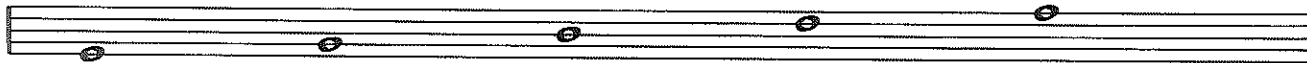

PATTERNS IN MUSIC: **SCALES, ARPEGGIOS, & THE LIKE**

F INSTRUMENTS

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 BEADS 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:

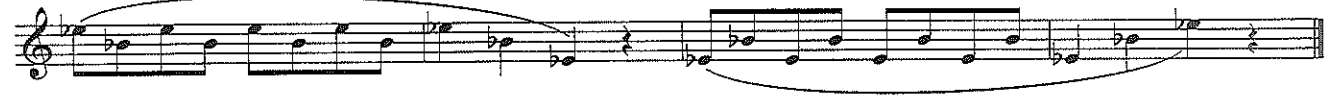
- WHEN PLAYING HIGHER NOTES, MOVE AIR MUCH FASTER THROUGH THE INSTRUMENT
- RAISE THE BACK OF THE TONGUE TO HELP INCREASE AIR SPEED
- EVERY TIME YOU GO AN OCTAVE HIGHER, YOUR AIR SPEED MUST DOUBLE

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



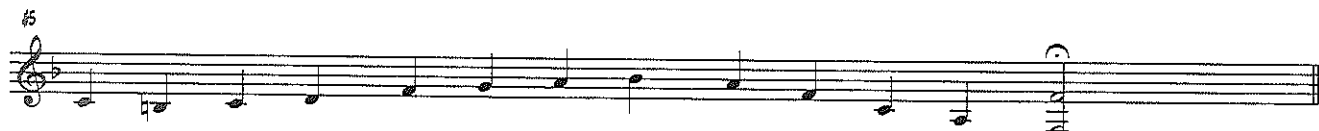
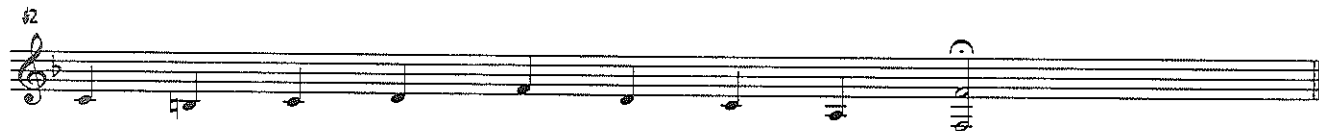
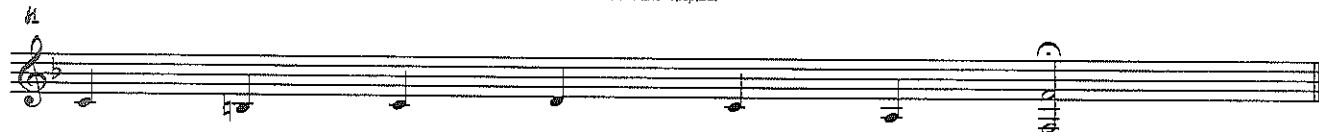
CONCERT F



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.



WARM-UP: ARTICULATION

#1A: SINGLE TONGUING

#1B: TRIPLE TONGUING

#1C: DOUBLE TONGUING

#2: STACCATO

#3: LEGATO

#4: 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 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



MINOR THIRDS

CONCERT G



CONCERT C



CONCERT F



CONCERT Bb



CONCERT Eb



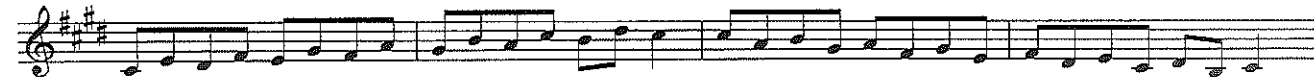
CONCERT G#



CONCERT C#



CONCERT F#



CONCERT B



CONCERT E



CONCERT A



CONCERT D



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



INTERVALS

CONCERT Bb



CONCERT Eb



CONCERT Ab



CONCERT Db



CONCERT Gb



CONCERT B



CONCERT E



CONCERT A



CONCERT D



CONCERT G



CONCERT C



CONCERT F



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



