

# FLOW STUDIES

## Contents

Acknowledgement	i
Preface	ii
Introduction	iii
Suggested Etude Rotation	v

### *Slow Flow Studies*

1. Half Notes	1
2. Ascending f minor	2
3. Scales	3
4. Circle of Fourths	4
5. Arpeggios	5
6. Whole Tone	6
7. Descending Arpeggios	7
8. Syncopated Scales	8
9. Scales and Arpeggios	9
10. Syncopated Pattern	10
11. Ascending Pattern	11
12. Descending Pattern	12
13. Half Note Arpeggios	13
14. Arpeggios Up and Down	14

*Medium Flow Studies*

15. Ascending	15
16. Descending	16
17. Cut Time Eighth Notes	17
18. Minor	18
19. Sixteenth Notes	19
20. Sevenths	20
21. B-flat Modes	21
22. Eighth Notes	22
23. Thirds	23
24. Chromatic	24
25. Harmonic minor	25
26. Scales	26
27. 6/8	27
28. Sixteenths and Triplets	28

*Fast Flow Studies*

29. F Major	29
30. B-flat Major	31
31. E-flat Major	33
32. A-flat Major	35
33. D-flat Major	37
34. G-flat Major	39
35. Chromatic	41
36. B Major	43
37. E Major	45
38. A Major	47
39. D Major	49
40. G Major	51
41. C Major	53
42. a minor	55

# FLOW STUDIES ➔

## Introduction

*Flow Studies for Tuba* is designed to help you learn how to effectively use your air flow to play tuba. As you play the studies, consider the following questions:

How fast is my air moving?

How much air am I using?

How much air is left in my tank?

Will I make the phrase?

**and most importantly...**

Am I getting the sound I want?

## Using FLOW STUDIES ➔

- There are no tempo markings in *Flow Studies*. You should choose a tempo which allows you to make the phrase in one breath comfortably. As you play the lower phrases, it is acceptable to speed the tempo up gradually in order to make the phrase more playable.
- Never try to squeeze air out beyond your comfort level. If you cannot make the phrase, insert a breath. Helping you learn how to deal with these phrasing issues is one of the goals of this book.
- There are crescendos and diminuendos in *Flow Studies* but there are no dynamic markings. You should choose an overall dynamic which is comfortable and musically sensible.
- Always strive for a smooth sound and gradual changes in dynamics. *Flow Studies* are studies in phrasing and smoothness.

- If you have trouble making the phrases in the fast flow studies, make sure you are not stumbling through the notes because you are uncomfortable with the key. Practice the etudes until you can play every phrase in one breath comfortably and that the technique in that particular key is not a hindrance.

**FLOW STUDIES➡** are divided into three groups:

*Slow*

*Medium*

*Fast*

For maximum benefit, mix two or three different studies from each group every day. A weekly etude rotation has been suggested although players are certainly welcome to mix and match the studies to their liking. If the rotation is followed, players will spend 10 - 15 minutes a day on *Flow Studies* and will play every etude in one week.

## Teachers

An effective way to use **FLOW STUDIES➡** with your students is to trade phrases. This allows you to deliver an aural model of smoothness and phrasing that your students can emulate.

## 8. Syncopated Scales

8.

This musical score consists of ten staves of music in bass clef, 2/4 time, with a key signature of two flats (B-flat and E-flat). The notation includes various syncopated rhythms, such as eighth and sixteenth notes with ties, and rests. The scales are written in a non-sequential order, starting with a descending scale on the first staff and followed by several ascending and descending patterns. The score is marked with slurs, ties, and dynamic markings like  $\text{fz}$  (for *forzando*) and  $\text{sfz}$  (for *sforzando*). The final staff concludes with a double bar line.

## 25. Harmonic Minor

25.

The image displays ten staves of musical notation, each representing a different fingering exercise for the Harmonic Minor scale in bass clef, 2/4 time. The key signature has two flats (B-flat and E-flat). Each staff begins with a half note on B-flat, followed by eighth notes for the ascending scale, and a half note on E-flat for the descending scale. The exercises are distinguished by their starting notes and the specific fingering indicated by numbers 1-5. The first staff starts on B-flat and uses fingering 1-2-3-4-5-4-3-2-1. The second staff starts on C and uses fingering 1-2-3-4-5-4-3-2-1. The third staff starts on C and uses fingering 1-2-3-4-5-4-3-2-1. The fourth staff starts on D and uses fingering 1-2-3-4-5-4-3-2-1. The fifth staff starts on D and uses fingering 1-2-3-4-5-4-3-2-1. The sixth staff starts on E-flat and uses fingering 1-2-3-4-5-4-3-2-1. The seventh staff starts on E-flat and uses fingering 1-2-3-4-5-4-3-2-1. The eighth staff starts on F and uses fingering 1-2-3-4-5-4-3-2-1. The ninth staff starts on F and uses fingering 1-2-3-4-5-4-3-2-1. The tenth staff starts on G and uses fingering 1-2-3-4-5-4-3-2-1. Each staff includes a slur over the ascending scale and a slur under the descending scale, with a repeat sign at the end of each exercise.