

TOUR COLOR

We can alter the timbre of our sound to produce different "colors."
BUT....Before we alter our sound we must make sure we have a well established basic, pure and "natural" tone color.
Our basic tone must be: **focused, in tune, and able to project.**
From here you can learn to manipulate your tone to convey a variety of moods, characters and emotions.



TOUR COLOR SPECTRUM: FROM DENSE TO LIGHT

Description of a Dense Sound:

Very Focused, Edgy, Dark, Intense, Harmonic rich, Full, More Core.

How to achieve:

Forward embouchure- Aim air down, use the top lip to achieve the "buzz" of the harmonics in the sound. Mouth more open.

There is a spectrum of color or variants of sound in between a **DENSE** sound and a **LIGHT** sound-*this is your natural, pure sound*- on either side of this you have room to blend varying degrees of these two variations of color. When you have control over these nuances you will have the tools to play more expressively.

Description of a Light Sound:

Hollow, Less Core, Transparent and "Hooey."

How to achieve:

Aim aim more across the embouchure hole, push lips equally together and think "kissing lips." Mouth is more closed.

Factors that influence our ability to achieve different tone colors:

- 1.Embouchure: relaxed/flexible or tight/rigid? Forward or pulled back? supple lips or tight lips?
- 2.Shape of mouth: open or closed, Tongue placement- high or low, Shape in throat- open or closed, is the air free or restricted?
- 3.Air use: Can we control vibrato & dynamics (air volume) independently from color? Can we control the direction of air ?

How do we learn to gain more control over these concepts?

- 1.To encourage flexibility of the embouchure, try practicing *pitch bends*, "who-its," harmonics and whistle tones.
- 2.Experiment with vowels (AHH, EEE, IIII, OOOH,UUU) in your mouth while playing long tones.
- 3.Try playing simple melodies as well as scales/arpeggios incorporating the dense tone and the light tone qualities. Vary dynamics and vibrato (when applicable) while maintaining the tone color.

**Tricks and exercises for
embouchure use/flexibility of lips:**



When working on a LIGHT tone color push your lips forward/together to make “kissing lips.”

**When working on a DENSE tone color:
Try to think of having the top lip hang over. Open mouth a little more so the top lip can direct the air down into to flute to achieve more harmonics and core to the sound.**

Exercises for training your lips/embouchure to be flexible:

-Harmonics, “Who-Its” and whistle tones are great tools to get the embouchure working without tension, which will set you up to be flexible!

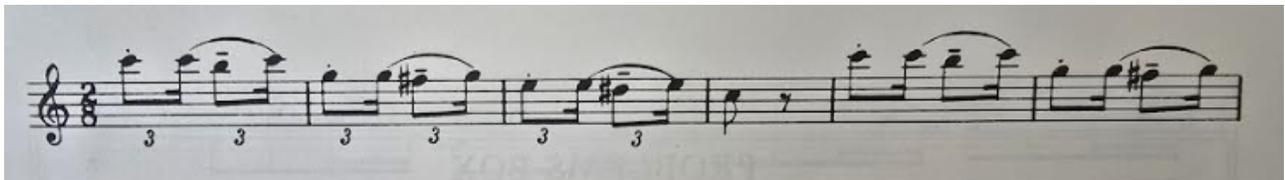
-Try pitch bends to stretch your lips and teach yourself about the limits of your flexibility :

<https://www.youtube.com/watch?v=5u3VYim6OcY>

<https://www.youtube.com/watch?v=0riRtaGpEKI>

This teaches you to relax the embouchure, jaw and get suppleness into your lips while holding the middle of the embouchure in coordination with playing.

Trevor Wye Tone book: don't change fingering for the second beats, bend the pitch down by reaching forward with embouchure and directing the air more down with the top lip.



Also: Experiment with making vowel sounds and changing the shape of mouth and tongue placement while playing long tones. Notice the color changes.

Trevor Wye-Tone book

Try practicing with and without vibrato for each color. Make sure you observe dynamics as well. Listen to recordings of the pieces for inspiration as you conceptualize and internalize the timbre you want to use for each exercise. Use a tuner as you learn to play in tune with these new colors.

Ex. #1: Melody from The Aquarium (Carnival of the Animals), Saint-Saëns-Use a light sound, think transparent, “hooley” sound.

1) *The Aquarium* This needs a hollow, ‘pure’ tone which will be called a ‘yellow’ tone.* Think of deep, dark green water and silent fish swimming gracefully about. Don’t forget to practise B natural first followed by C in preparation for this exercise. See also the section ‘The Chord of Nature’—Practice Book IV—INTONATION.

Moderato

Ex. #2. Melody for Ravel’s Introduction and Allegro for septet

Think of a rich and dense tone with more harmonics in the sound.

2) Ravel’s The Ravel theme needs a somewhat darker, richer tone colour, which we will call ‘purple’.

THEME

Slowly

To practice keeping the tone color even throughout the registers, try practicing scales and/or arpeggios with assigned timbres/colors:

For example: Exercise #2 from Reichert's 7 Daily Studies (these steps can also be applied to scales)

Ways to practice:

#1 Try playing each key with a different tone color.

#2 Try 2 beats with a “hoey” color and the next measure with a dense sound, then reverse, etc...



Now you are ready to begin integrating these new tone colors/timbres into your pieces! Have fun and keep your tuner nearby to make sure you remain in tune while experimenting.