

Sample Pages from...

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Patterns & Snippets

Bass Trombone

*A musical approach to
scales and arpeggios*

About This Book

For years I have searched for a scale/arpeggio method that really worked. I found some good approaches but nothing that did exactly what I wanted.

Presumably, we practice scales to become better performers of *music*. So why are many scale methods so unmusical? My goal in writing this book was to help musicians develop technique without sacrificing musical spirit.

What's in Patterns and Snippets?

The book is divided into three sections ...

Part One: Melodic Variations (100 pages)

40 examples, each divided into three parts:

- A:** Generic sequence, all 12 keys. Not completely written out.
- B:** Melodic variation ascending by half steps.
- C:** Melodic variation descending by half steps.

Part Two: Stepwise Sequences (40 pages)

40 examples mostly focused on rhythmic challenges.

Motives ascend/descend modally along scale steps.

Part Three: Musical Snippets (40 pages)

40 examples from public domain works or short originals.

What's not in Patterns and Snippets?

'Exotic' scale forms: Instead of a few patterns over a wide variety of forms, I chose a wide variety of patterns over just a few forms: major, minor, chromatic, dominant 7th, diminished 7th. Except for a few advanced exceptions, I chose not to include these 'exotic' forms.

Jazz patterns: Many excellent books of jazz patterns exist (for example, Jerry Coker's *Patterns for Jazz*). I didn't feel the need for another such book.

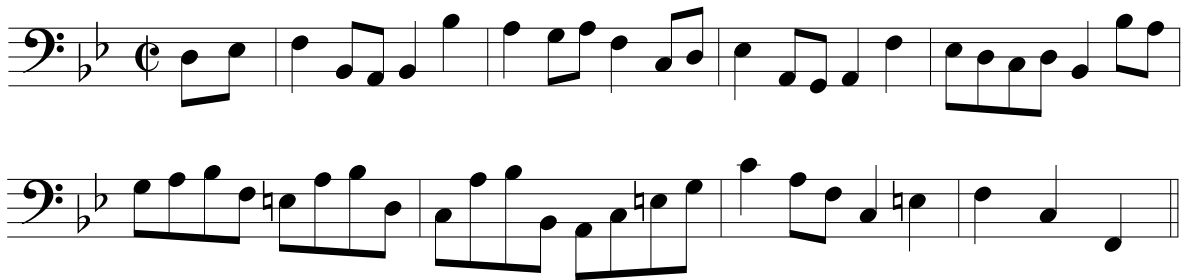
Slide positions/fingerings: Although I include some brief examples early in the book, I respect the variety of opinions on this. My desire was to provide abundant raw material and let students and teachers arrive at slide-position strategies for themselves.

Enjoy!

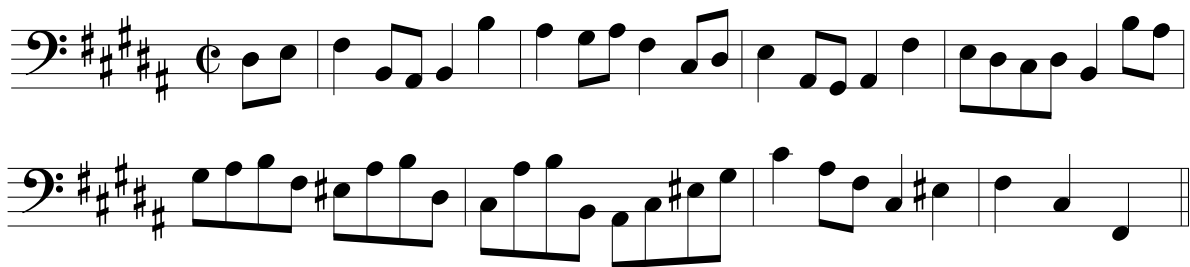
#5 *Transpose them!*

Part 3, #3 is a snippet from a Bach cello suite. Four keys are written down for you. You can do more keys by 'flipping' the key signature and/or employing tenor clef. For example...

First key presented:



By flipping the key, you can play this in B major (notice that E-natural becomes E-sharp)...



If you pretend it's in tenor clef, you can play it in F major (up a perfect fifth, the accidental is B-natural)...



Once you are thinking in tenor clef, you can flip the key to F-sharp major (the accidental becomes B-sharp)...



So, this first example allows you to play in the keys of B-flat, B, F, and F-sharp.

Add in the other versions on the page and you'll be able to do Part 3, #3 in the following keys:

- B-flat, B, F, F-sharp
- C, C-sharp, C-flat, G, G-flat
- D, D-flat, A, A-flat
- A-flat (higher), A, E-flat, E

That's all 12 twelve keys!

They don't all work out this nicely but hopefully you get the idea. You can also play tenor clef down an octave to improve your low range. Or, bass clef up an octave for your high range. Employing alto clef or treble clef would open up still more possibilities. Better yet, memorize the snippet and figure it out in all twelve keys and all ranges!

***This book is raw material.
How you use it is up to you.***

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Suggested Levels of Study

Can you map these onto a calendar? Maybe, maybe not. Such a mapping was not the original intention. You will likely find an example here or there that seems easier than its counterparts.

However, one might think of Levels One and Two as ‘high school’ levels. Levels Three through Six would then line up with four years of undergraduate study while Levels Seven through Ten might correspond with four years of graduate study. This, however, assumes a great deal about any given student’s abilities and possible rates of progression. It also seems to suggest that advanced players don’t need to double back and do ‘easier’ material, a mistaken assumption.

Level One

<i>One: Melodic Variations</i>		<i>Two: Stepwise Sequences</i>		<i>Three: Musical Snippets</i>	
1	Legato five-note patterns	1	Lyrical legato	1	Domenico Gabrielli, Ricercare No. 3
2	Articulated five-note patterns	2	Lively articulations	2	Legato patterns in minor
3	Legato, one octave	3	More lovely legato	3	Bach, Cello Suite No. 3, BWV 1009, Bourree #1
4	Articulated, one octave	4	Crisp accurate dotted rhythms	4	Bach, Cello Suite No. 3, BWV 1009, Bourree # 2

Level Two

<i>One: Melodic Variations</i>		<i>Two: Stepwise Sequences</i>		<i>Three: Musical Snippets</i>	
5	Chord progression, major	5	Yet more singing legato	5	16ths following the downbeat
6	Intervals I	6	Smooth Arpeggios	6	Beethoven, Symphony No. 5, Op. 67, mvt. 2
7	Melodic minor I	7	Syncopations in 6/8 time	7	Dotted rhythms in 4/4 time
8	Chromatic, duplets	8	A legato passage alternating duplets and triplets	8	Corelli, Violin Sonata, Op. 5 No. 8, Gigue

Level Three

<i>One: Melodic Variations</i>		<i>Two: Stepwise Sequences</i>		<i>Three: Musical Snippets</i>	
9	Dominant seventh chords I	9	Mixed arpeggios and scales	9	Mozart, Solfeggio K. 393
10	Switchback scales	10	Light, dancing 7/8 patterns	10	Hummel, Trumpet Concerto, S.49, mvt. 1
11	Arpeggio extensions	11	Sixteenths bouncing off the downbeat	11	Accidentals in major
12	Scale extensions I	12	Dotted scale rhythms in 6/8	12	Bach, Gloria in Excelsis Deo, BWV 191

Level Four

<i>One: Melodic Variations</i>		<i>Two: Stepwise Sequences</i>		<i>Three: Musical Snippets</i>	
13	Thirds, major	13	Syncopations in common time	13	J.C. Bach, Cello Concerto, W.C77, mvt. 1
14	Chord progression, minor	14	A waltzing minor pattern	14	Mozart, Symphony No. 38 (Prague), K. 504, mvt. 1
15	Scale extensions II	15	Flowing arpeggios with turn figures	15	Telemann, Flute Fantasia No. 12, mvt. 2
16	Major arpeggios, two octaves I	16	5/8 time	16	Corelli, Violin Sonata, Op. 5, No. 12 (adapted)

Level Five

<i>One: Melodic Variations</i>		<i>Two: Stepwise Sequences</i>		<i>Three: Musical Snippets</i>	
17	Scales, two octaves I	17	Mixed rhythms in 12/8 time	17	6/8 Syncopations in minor
18	Minor arpeggios, two octaves	18	'Hungarian' syncopations in cut time	18	Mozart, Violin Concerto, K. 216, mvt. 3 (adapted)
19	Chromatic, triplets I	19	Shifting downbeats in 6/8 time	19	Some unusual leaps in minor
20	Intervals II	20	Fanfare arpeggios	20	Dvorak, Symphony No. 9, Op. 95, mvt. 4

Level Six

<i>One: Melodic Variations</i>		<i>Two: Stepwise Sequences</i>		<i>Three: Musical Snippets</i>	
21	Turn-figure scales	21	Mixing 16ths and triplets in legato	21	Mixing duplets and triplets in minor
22	Major arpeggios, two octaves II	22	Changing odd meters	22	Bach, Cello Suite No. 1, BWV 1007, Allemande
23	Scales, two octaves II	23	Dotted 6/8 rhythms in minor	23	Rapid triplet scales
24	Triplet neighbor arpeggios	24	Varied sixteenth-note rhythms	24	Telemann, Flute Fantasia No. 1, Mvt. 2

Level Seven

<i>One: Melodic Variations</i>		<i>Two: Stepwise Sequences</i>		<i>Three: Musical Snippets</i>	
25	Dominant seventh chords II	25	Mixed arpeggios and scales	25	Mozart, Bassoon Concerto K. 191, mvt. 3 (adapted)
26	Coiling scales	26	Waltzing figures in 6/8 time	26	Telemann, Flute Fantasia, No. 9, mvt. 3
27	Thirds, minor	27	Arpeggios mixing duplets and triplets	27	Some dotted rhythms in 6/8
28	Diminished seventh chords	28	More 16th note syncopations	28	Bach, Cello Suite No. 1, BWV 1007, Menuet No. 2

Level Eight

<i>One: Melodic Variations</i>		<i>Two: Stepwise Sequences</i>		<i>Three: Musical Snippets</i>	
29	Chromatic, triplets II	29	Flowing 6/8 patterns in minor	29	'Con fuoco' style in minor
30	Melodic minor II	30	More dotted 6/8 fanfare figures	30	Corelli, Violin Sonata, Op. 5, No. 10
31	Triplet neighbor scales	31	A very 'Telling' rhythmic challenge	31	Legato runs in major
32	Coiling arpeggios I	32	Syncopated 16th note rhythms	32	Bach, Cello Suite No. 3, BWV 1009, Gigue

Level Nine

<i>One: Melodic Variations</i>		<i>Two: Stepwise Sequences</i>		<i>Three: Musical Snippets</i>	
33	Turn-figure arpeggios	33	16th note syncopations in 6/8	33	Rapid runs in minor
34	Alberti chord progressions	34	Off-beat accents in 6/8	34	Bach, Cello Suite No. 1, BWV 1007, Courante
35	Coiling arpeggios II	35	16th-note rhythms off the beat	35	Telemann, Flute Fantasia #10, mvt. 1 (adapted)
36	Octave-leap scales	36	Flowing arpeggios over a wider range	36	Lively scales with some thirds

Level Ten

<i>One: Melodic Variations</i>		<i>Two: Stepwise Sequences</i>		<i>Three: Musical Snippets</i>	
37	Broken chord progressions	37	Shifting subdivisions in 6/8 time in minor	37	Vivaldi, Cello Sonata No. 5, Op 14, mvt. 2
38	Tenth-leap scales	38	Mixing larger subdivisions	38	Bach, Violin Partita No. 1, BWV 1002, Courante
39	Flowing chord progressions	39	Some 'swashbuckling' syncopations	39	Bravura arpeggios
40	Quartal patterns	40	'False downbeat' syncopations in 6/8 time	40	Bach, Partita for Flute, BWV 1013, mvt. 1, Allemande

Part 1: Melodic Variations

#1. Legato five-note patterns

Basic pattern through the circle of fifths

1a.

Apply this pattern to the following keys. Strive to memorize it. Try different octaves. Always play musically. Be creative, make up variations!

Tips for Slide Technique

Choosing alternate positions can provide both advantages and disadvantages. Usually, the advantage is increased efficiency. Usually, the disadvantage is faulty intonation. Here are some common alternate positions to consider.

General Guideline:

Keep legato half steps in the same partial of the overtone series, especially for shorter notes. Here are some examples:

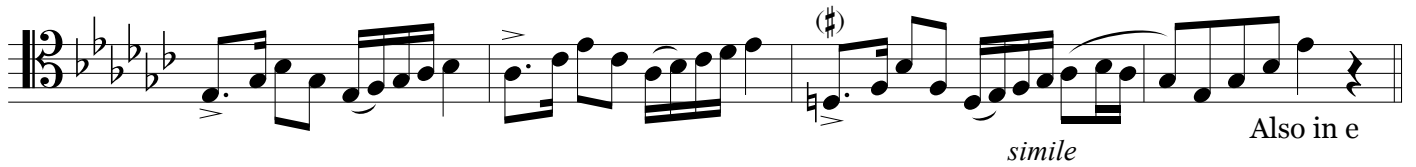
This example may require raised positions for tuning:

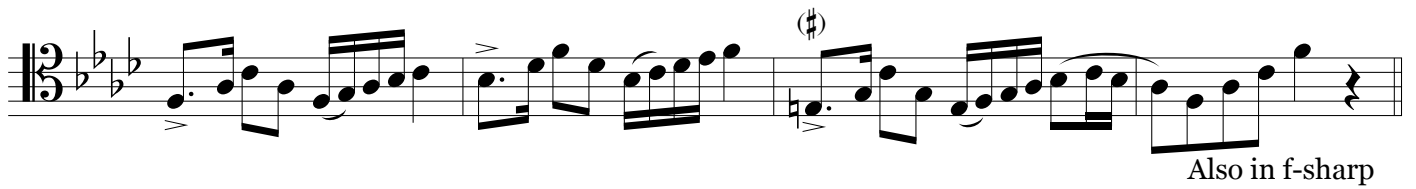
Melodic Variation in Ascending Keys

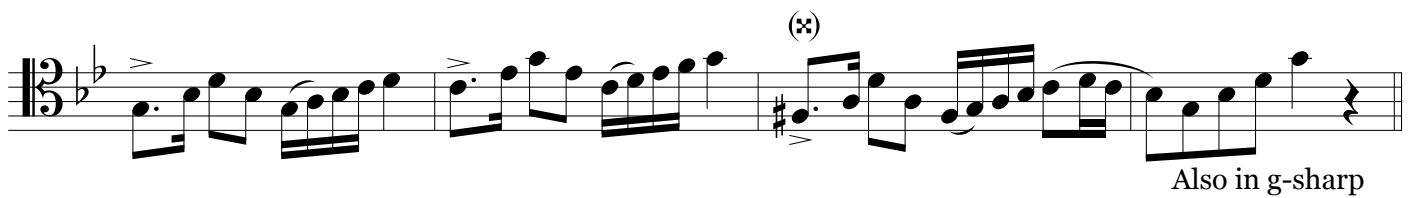
In this example, some alternate slide positions are suggested. However, throughout most of this book, they won't be.

1b.


14b. 

 *simile* Also in e

 Also in f-sharp

 Also in g-sharp



14c. 

 Also in f

 Also in e-flat



 Also in c

#31. Triplet neighbor scales

Use alternate positions to avoid 'scrubbing.'

31a.

Just the downbeat notes are presented. The lower neighbor is always a half-step down. The upper neighbor is always diatonic.

Keep the triplets even, especially if you use a lot of natural slurs.

31b.

39c.

The musical score consists of two systems, each containing six staves of music. The first system is in B-flat major (three flats) and 6/8 time. It begins with a treble clef and a common time signature, which then changes to 6/8. The music features a series of eighth-note runs, often beamed together, with some notes marked with accents. Dynamics include *piu* and *meno*. The second system is in D major (two sharps) and 6/8 time, continuing the eighth-note patterns and dynamic markings. The score concludes with a double bar line and repeat signs.

101 **Part 2: Stepwise sequences**

#1. Lyrical legato

Play with a singing sound and clean slide technique. You are welcome to flip keys for additional practice. Better yet, memorize it and play in all keys.

simile

simile

You can leave this one out if it goes too high.

simile

simile

simile

111 #11. Sixteenths bouncing off the downbeat

The secret here is to not lag after the 2nd beat. Aim at the following downbeat and things should work nicely.

simile

simile

simile

simile

The clef changes in this next one!

simile

simile

#27. Arpeggios mixing duplets and triplets

Pay close attention to the articulations

The image displays a musical exercise consisting of 12 staves of music. The first six staves are in bass clef, and the last six are in alto clef. The exercise is divided into two main sections: the first six staves are in 4/4 time, and the last six are in 3/4 time. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) at the start of the second section. Each staff contains a sequence of arpeggiated chords, with some notes grouped as duplets or triplets. The notation includes slurs, accents, and articulation marks to guide the performer. The exercise concludes with a double bar line on the final staff.

141 **Part Three: Musical Snippets**

#1. Domenico Gabrielli, Ricercare No. 3

Original key: D major

Older pieces often have no style markings. Don't assume that the correct performance is without style!

$\text{♩} = \text{c. } 92$



#17. 6/8 Syncopations in minor

The syncopations make this lively but also increase the challenge. Notice the hemiola near the end. A hemiola occurs when two groups of three are replaced by three groups of two, causing the beat to shift for a moment.

B.E.

♩. = c. 112

The musical score is written in bass clef with a 6/8 time signature. It begins with a tempo marking of quarter note = c. 112. The key signature is one sharp (F#). The score consists of nine staves of music. The first six staves are in 6/8 time, and the last three staves are in 3/4 time, indicated by a double bar line and a 3/4 time signature. The music features complex syncopations and a hemiola near the end.

#38. Bach, *Violin Partita No. 1, BWV 1002, Courante*

Original key (implied): b minor

As is often the case with Bach, the printed key isn't the implied key. He used accidentals to create the sounding tonality. I just used the implied key as the key signature.

The image displays a musical score for the Courante from the Violin Partita No. 1, BWV 1002, by Johann Sebastian Bach. The score is presented in ten staves, organized into two systems of five staves each. The first system begins with a bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The second system begins with a bass clef, a key signature of two sharps (D major), and a 3/4 time signature. The music is written in a single melodic line, featuring a variety of rhythmic patterns including eighth and sixteenth notes, often beamed together. The score includes slurs, accents, and a fermata. A small asterisk (*) is placed above the final measure of the third staff. The overall structure of the piece is a 32-measure dance in 3/4 time.