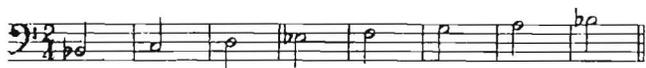


Learning to play a vibrato is an added advantage for some instruments (flutes, etc.) when using the breath impulse system. The exercises on this page provide a sequential procedure for learning to perform a flexible and musical vibrato. These exercises can be followed using the vibrato method recommended by your teacher; i.e., jaw, throat, pulse, etc. While clarinets and horns traditionally use vibrato to a much lesser degree, many players may expect to be called upon eventually to perform with vibrato. The authors of this book suggest the following exercises (in three stages) for developing and refining vibrato.

Stage 1: Developing Control

Play a Concert B \flat Scale in half notes at $\text{♩}=50$; play the scale 4 times as follows:

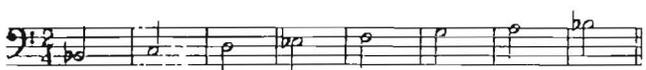
A. 2 vibrations per beat (4 on each tone).



C. 4 vibrations (8 on each tone).



B. 3 vibrations per beat (6 on each tone).



D. 6 vibrations per beat (12 on each tone).



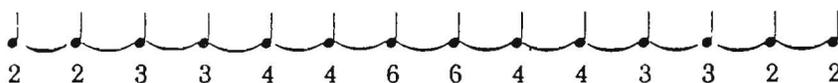
Stage 2: Playing with vibrations slow/fast/slow

An important aspect of vibrato control has to do with varying the speed. Practice vibrato-like sounds from slow to fast to slow. Try the following exercise:

On each tone of a Concert B \flat Scale play a long tone of 14 counts at $\text{♩}=50$; vary the vibrato as follows.

- On counts 1 & 2 play 2 vibrations per beat.
- On counts 3 & 4 play 3 vibrations per beat.
- On counts 5 & 6 play 4 vibrations per beat.
- On counts 7 & 8 play 6 vibrations per beat.
- On counts 9 & 10 play 4 vibrations per beat.
- On counts 11 & 12 play 3 vibrations per beat.
- On counts 13 & 14 play 2 vibrations per beat.

Visually this might be represented as follows.



Played on each tone of a Concert B \flat Scale; suggested speed $\text{♩}=50$.

Stage 3: Playing with a free vibrato

Hold each fermata 3 to 5 seconds. Play each tone with a free vibrato. Experiment: try playing each note $\text{<img alt='vibrato symbol' data-bbox='55 625 115 635' style='vertical-align: middle; height: 1em;'/}$; as you increase and decrease volume, let the vibrato grow and ebb both in speed and amplitude.



The vibrato on each fermata might be visualized as follows: 

In closing, we suggest that the best way to develop vibrato concepts is to listen to professional artists. Analyze recordings, television and live performances. Here are a few "tips" to help you along:

1. Average vibrato in the mid-range medium dynamic has been found to be about 5 vibrations per second as reported by Carl Seashore in *Psychology of Music*.
2. Tones which are "peaks" in the phrase, high range and/or loud usually require a faster vibrato.
3. Low register and/or soft playing usually requires a lighter vibrato (smaller amplitude and perhaps slower).
4. Avoid the following vibrato clichés:
 - a. *Nanny-goat* vibrato (too fast, too narrow).
 - b. *Bath-tub* vibrato (too slow, too wide).
 - c. *Electronic organ* vibrato (rigid, always the same speed and amplitude).