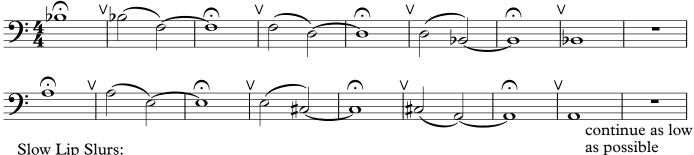
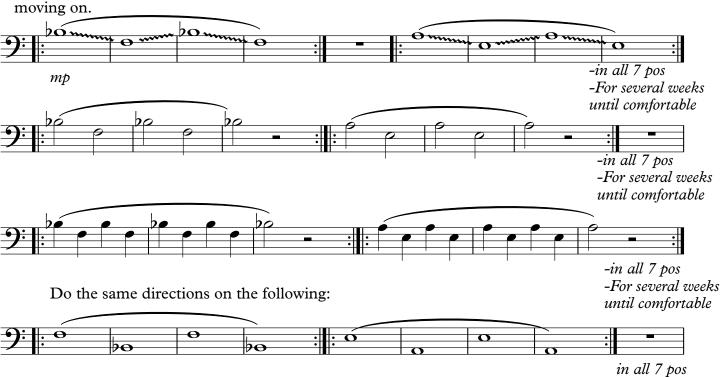
Routine exercises

Resonance: Play this exercise with experimentation as the main focus. On each note, manipulate the oral cavity using various vowel sounds (middle of the tongue lowers and raises Oooh in low, Ah in middle, Eee in high). When you feel an openness and resonance in the note (overtones can be heard), stop experimenting and hold the note (but repeat that long tone as many times as are needed). Then, breathe **through the nose** (V) while maintaining the resonant setup and re-articulate the note. The result over time, will be a more consistently resonant sound in your day to day playing. ***nose breathing is only for keeping the embouchure set*** When addressing the lip slur, slur with the maximum amount of gliss between the two notes, taking care to limit movement in your set up. Continue this exercise as low as possible.



Lip slurs should be practiced with as much gliss as possible between notes so that your apperture learns to move in a relaxed and efficient way with no extra movement in your set up. At first, play this exercise with no tempo at all. The only goal is to get as much gliss between the two notes as possible (downward movements are easier to get more gliss than upwards). Once the movement is easy with maximum gliss, you can start to add some tempo. First do half notes where the first quarter note value is note and the second quarter note value is gliss. It is a great idea to also subdivide in your head in 16ths so the timing is precise. Once this feels relaxed and efficient, move to quarter note movement where the first 8th note value is note and the second 8th note value is gliss. Keep doing this with smaller values until the result is a beautiful slur. Relaxed, efficient and beautiful. In context, the slur will then occur with minimal effort with no bumps, just a beautiful slur. Each line should be done for several weeks before

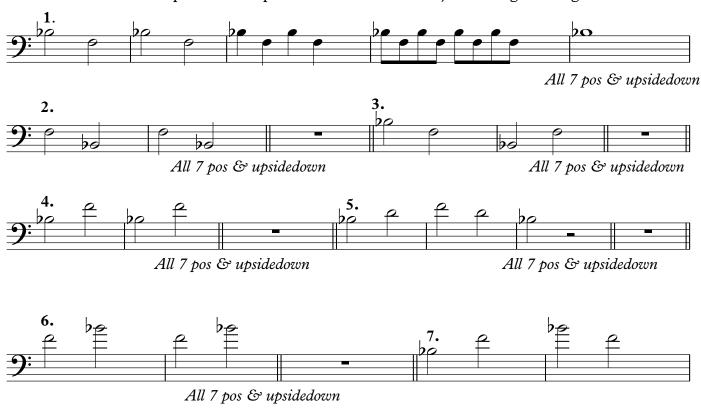


^{**}Always flip exercises upside down (start on lower note) to cover all sides of an exercise.

Articulation: The Buddha and the Ninja. Buddha-the air stream should be a constant flow of air. One should attempt to solidify this concept and make the stream as river-like or fan-like as possible. Imagine a bow which travels across the string to create the vibration, there is no stopping between notes, just constant flow. For the Ninja, the tongue should always be ready to go and the movement should be forwards and backwards. It should move at the last moment, plugging with a large surface area just above where the gums and teeth meet. This ninja fast movement should happen within the airstream, as though the articulation is surrounded by air. If the tongue moves slowly or creeps into position, this movement will bend the pitch and cause wah-wah sounds in your playing. Different desired articulations are a function of the length of time that the tongue plugs (short duration of plug=legato, long duration of plug=marcato/staccato). Try to use these concepts in this next exercise.



Listen for 3 things: 1. Articulation is consistent 2. Articulation is occurring within your air stream and 3. The "ninja" motion is not disturbing the pitch (tongue is moving late and fast). Once you feel that you have mastered this, continue on to use this same Buddha, Ninja concept with intervals. Ensure again that there is little to no movement of your set-up (engaged corners, flat/pointed chin). ***can also play first time slurred then add tongue on second time. This helps to initiate positive air flow and then just adding the tongue to that.

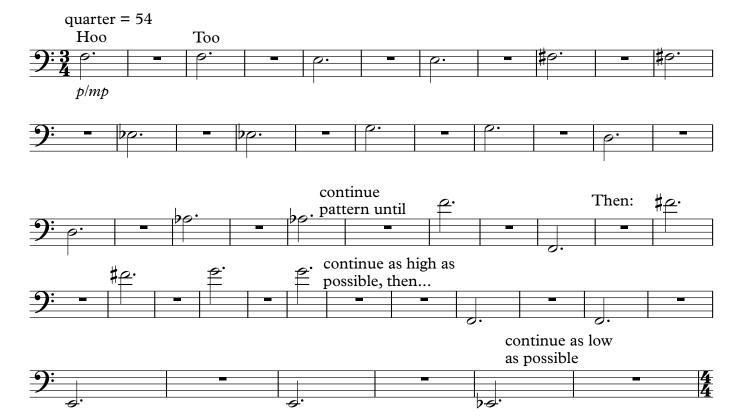




Hoo-Too

This is an excellent exercise to begin improving your timing of: 1. air immediacy, 2. proper set up for each note, 3. timing of tongue with air. Play this exercise with the mind-set of positive analysis. That is, if the note does not start right away, or starts with a burst, then your air turn around is too slow or fast. If you hit a higher or lower note than expected, your apperture is too small or too big. And if your note sounds like FFFTAW or TUHHAHH, the timing of your tongue is too early or late with regards to your air stream.

Knowing which aspect to adjust allows you to isolate and fix immediately. This is a very mindful exercise but if it is done patiently, can yield exceptional results for efficiency in set up, response and articulation.



High Range: When working on high range, one must concentrate on: 1. the apperture creating a smaller opening (picture an adjustable lens on an old camera) by moving inwards- never spreading or flattening 2. having the tip of the tongue down to allow the air to go straight through the aperture (this is why they say "think down when you play high") 3. ensure that the back of the tongue has stayed in a neutral position (not low or high). There are two main exercises that I use to solidify these concepts Do-Re-Mi. **First on the mouthpiece**, glissing as much as possible between notes. Once this feels comfortable, and the range has been expanded, alternate between mouthpiece and **playing the exercise on your horn with alternate positions**, trying to stay within a partial. Bonus points for the most amount of gliss! Also- play this mp to maintain relaxation throughout.

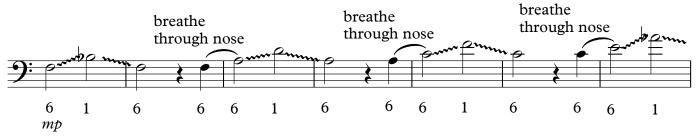


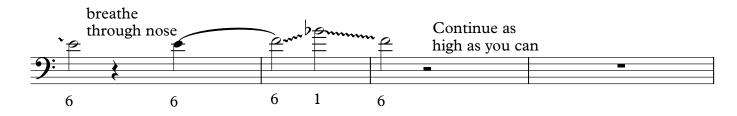
1x mouthpiece, 2nd x horn



The second exercise is like calisthenics for your apperture and surrounding muscles. Always play 6th position to 1st to 6th as **slowly** as your air allows. Focus on supplying the air to the apperture to fuel maximum vibration. When you are finished the first partial, breathe through your nose (to ensure there is no movement or re-setting), play the note you ended on, then the next partial up and 6 to 1 to 6. Repeat by moving up partials, breathing through your nose between each.

****take a break after this exercise. It is very taxing and you want to take care of yourself!





<u>Low Range</u>: I think that our biggest struggle in low playing is thinking of it as so low, so far away. The best results come from a compact and engaged embouchure set up throughout that low range.

In this exercise, we tie the mid-register to the low register slowly by glissing and trying to maintain the compactness. Similar in concept to the high range, we want the front of the tongue to direct the air up and out of the apperture, much like the shape of a scoop. Also be sure to not let the back of your tongue come down.

Blow straight through all of these with minimal movement.

