

Unit 5: Low Range

Welcome to the BASSment.

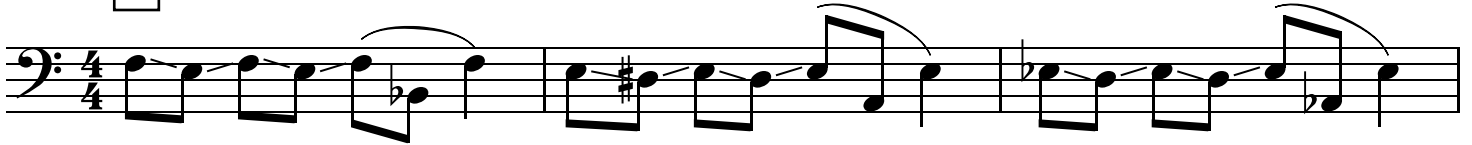
These exercises work. How do I know? Well, I'm a terrible low range player. Absolutely terrible. BUT, because of that, I've had to learn a lot about how to increase your control of the lower register.

I'll be working on these alongside you all this unit, and we all have to remember one main thing: Keep changes gradual and slow. In the lower range, you need a wider, warmer, and more slow moving air column to support your playing. Keep your corners and abdominal supports active throughout all of this as well.

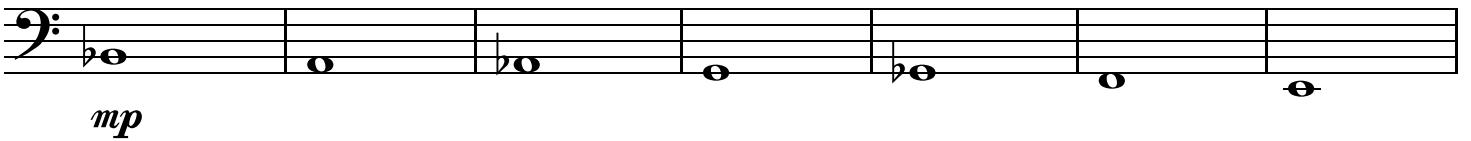
Day 1: A- J
Day 2: A-J
Day 3: A-J
Day 4: All
Day 5: All
Day 6: All
Day 7: All
Day 8: A-G and Test

Alex Knutrud

A Keep these at a quieter dynamic, but keep your air flowing. Connect your abdominal support and think of leaning against a wall. Slow as you can. Smear lots.



14 **B** Keep these controlled and even. Concentrate your support on your abdominal support and² keep the air even and moving. Q=60



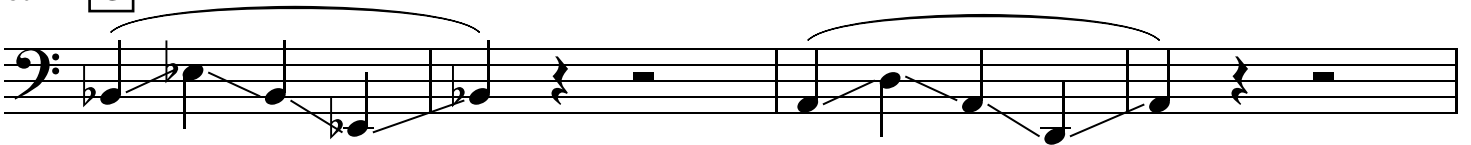
Musical staff 14-20: Bass clef, key signature of one flat (B-flat). The staff contains seven measures of music. The notes are: B2 (half), B2 (quarter), B2 (quarter), B2 (quarter), B2 (quarter), B2 (quarter), B2 (quarter). The dynamic marking *mp* is placed below the first measure.

21



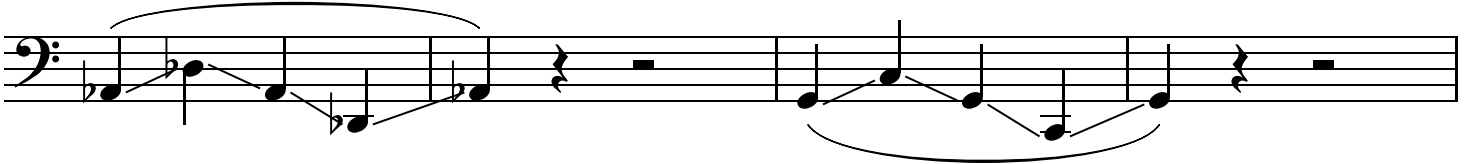
Musical staff 21-29: Bass clef, key signature of one flat. The staff contains seven measures of music, each consisting of a slur over eight eighth notes. The notes are: B2, B2, B2, B2, B2, B2, B2, B2. The dynamic marking *mp* is placed below the first measure.

30 **C** Keep these slurs as connected as possible. I like to lip down into each slur that descends a little bit. Q= 72.



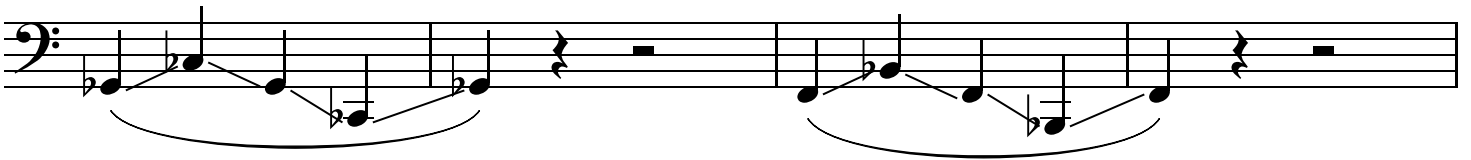
Musical staff 30-33: Bass clef, key signature of one flat. The staff contains four measures. Measures 30 and 32 have a slur over four notes: B2, B2, B2, B2. Measures 31 and 33 are whole rests. The dynamic marking *mp* is placed below the first measure.

34



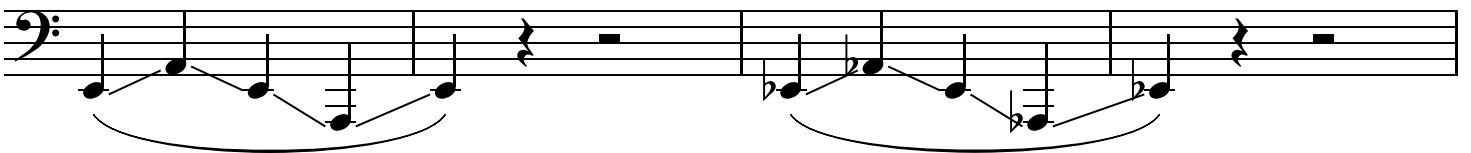
Musical staff 34-37: Bass clef, key signature of one flat. The staff contains four measures. Measures 34 and 36 have a slur over four notes: B2, B2, B2, B2. Measures 35 and 37 are whole rests. The dynamic marking *mp* is placed below the first measure.

38



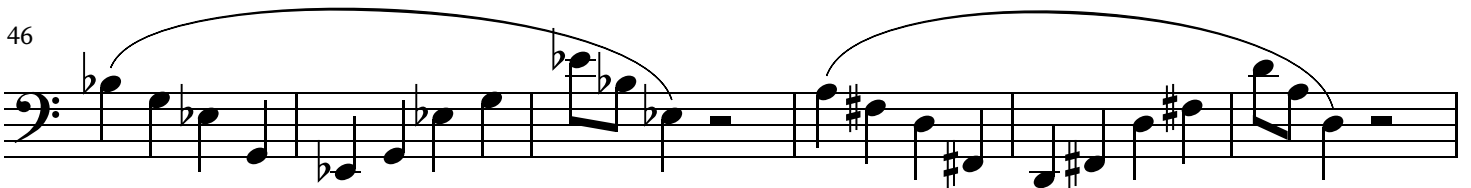
Musical staff 38-41: Bass clef, key signature of one flat. The staff contains four measures. Measures 38 and 40 have a slur over four notes: B2, B2, B2, B2. Measures 39 and 41 are whole rests. The dynamic marking *mp* is placed below the first measure.

42



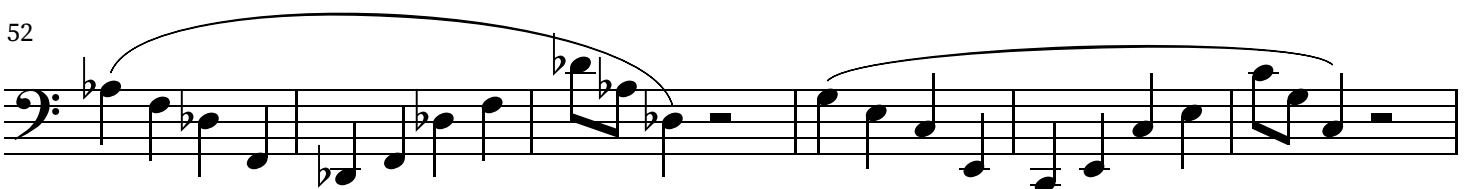
Musical staff 42-45: Bass clef, key signature of one flat. The staff contains four measures. Measures 42 and 44 have a slur over four notes: B2, B2, B2, B2. Measures 43 and 45 are whole rests. The dynamic marking *mp* is placed below the first measure.

D 6th Flow Arpeggios like these should be taken a little bit quicker. Make sure to connect everything as much as possible. I like these at Q= 86ish



Musical staff 46-51: Bass clef, key signature of one flat. The staff contains six measures. Measures 46-50 have a slur over six notes: B2, B2, B2, B2, B2, B2. Measure 51 is a whole rest. The dynamic marking *mp* is placed below the first measure.

52



Musical staff 52-57: Bass clef, key signature of one flat. The staff contains six measures. Measures 52-56 have a slur over six notes: B2, B2, B2, B2, B2, B2. Measure 57 is a whole rest. The dynamic marking *mp* is placed below the first measure.

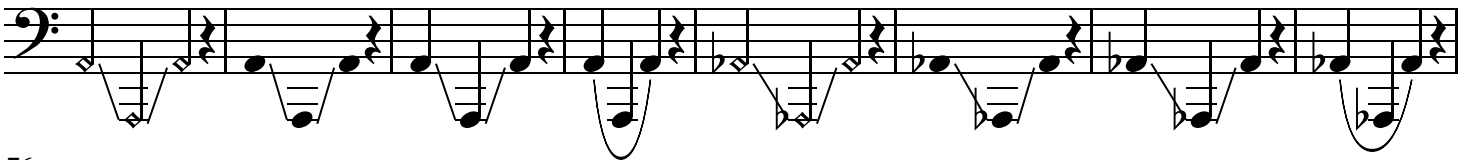


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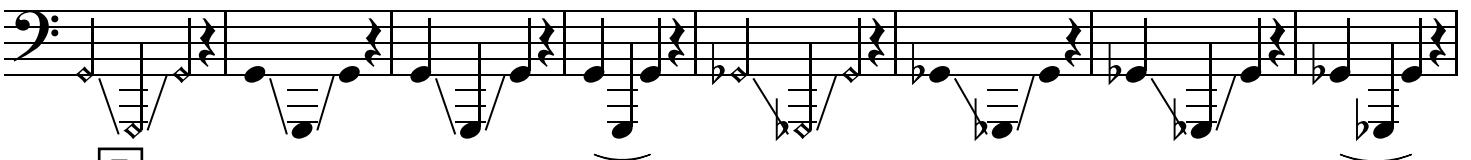
64 Do each position 4 times. First, play a lip gliss with the valve leaking. Then, mouthpiece buzz, then, a regular glissando, and then finally a slur. Q=66



68

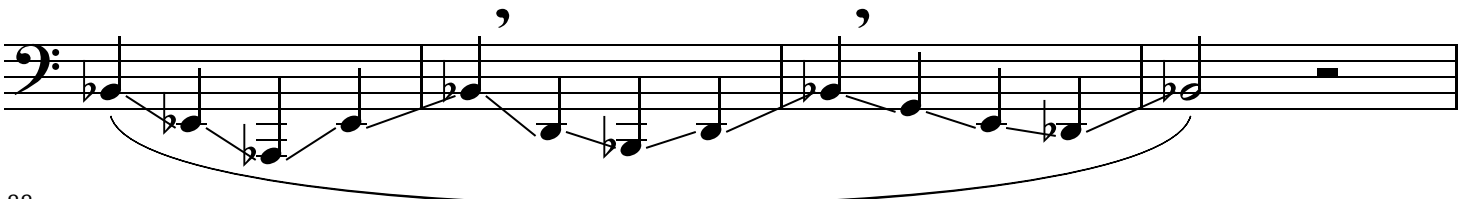


76

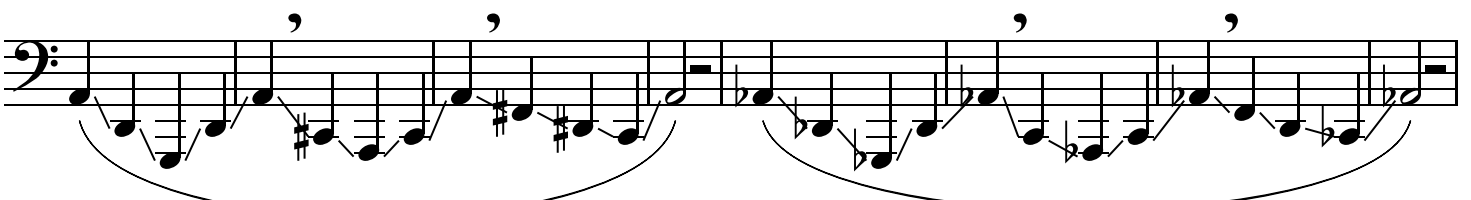


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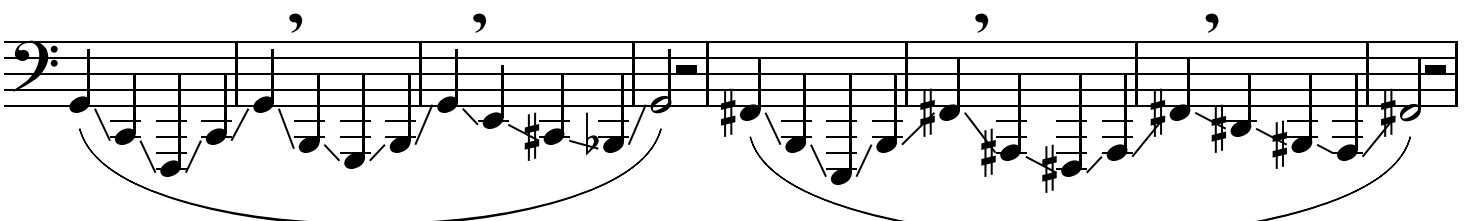
84 These Inverse basement slur patterns are difficult for tenors. Keep leaning against your support and don't compromise the column of air. Q=80



88



96

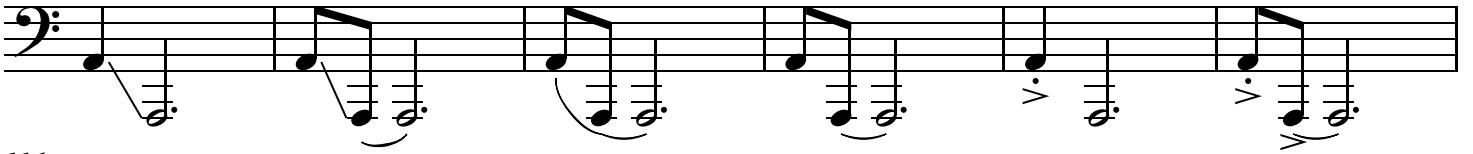


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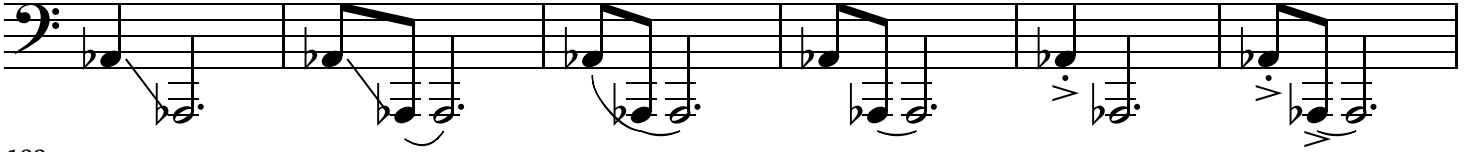
Drop Slurs like these should not have a massive move. If you shift, make sure it's controlled, slight, and the same each time. Treat these as the 'yoga slurs' from previous packets, but focused on low range. Think about the shape of the air. Q=72



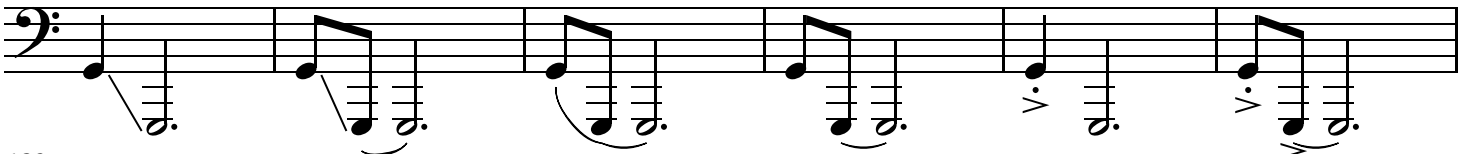
110



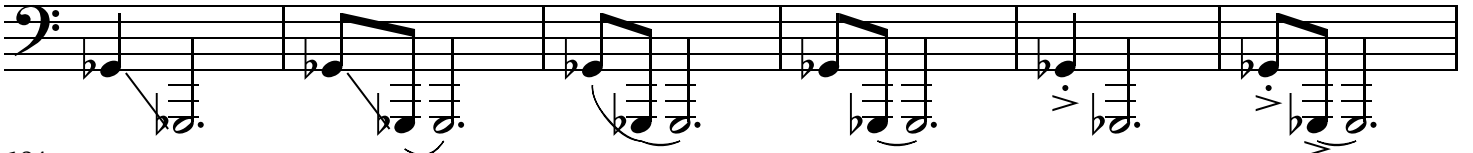
116



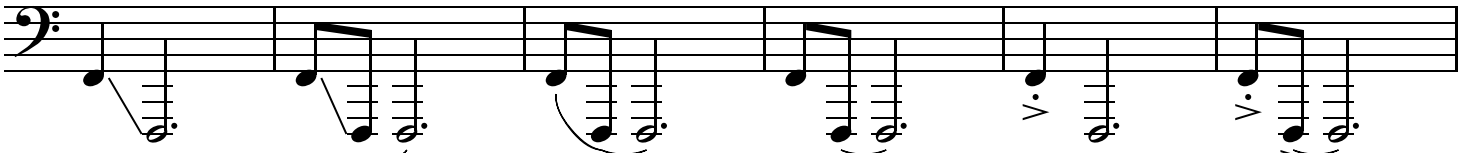
122



128



134



H Tonicization Slurs like these should be done as smoothly as possible. Try them first at $Q=100$, and then slow them down to $Q=80$

140



146



I Keep your tongue super loose and air moving freely. Your tongue should be mostly between your teeth for these lower notes. $Q=100$ or a little quicker.



4 Plus One's : As you do these, use the first four notes to find your center and corner focus, then take a breath, set, and control a loud, popped pedal at full power. This skill is important to develop, and takes great control.

mp

mp

mp

fff

mp

mp

fff

fff

mp *fff* mp *fff*

K Tonic Waterfalls: Keep your flow going here. At this point, these should all be pretty self explanatory. Keep the air moving, and connect smoothly. Q=80

210

214

218

222

L Go as low as you can while keeping your structure. You'll have to shift in here somewhere, but make it smooth and even. Q=80

226

235

M

Try and focus your buzz a lot on these- Don't get the volume with tons of air, but rather a lot of 'sizzle'. I think of bacon frying in a pan for the right color. Q=76

244

248

252

256

Makashi Pattern II- Into the valves. As above, you want to smear without shifting if possible.

N

260

265

269

273

O

Deep Makashi Pattern: Every time you breathe, Reset on the previous note. This is all about connectivity.

