

Streak150- Sound

(Days 11-20)

Day 1- 25 min total. Start with G, then play A-G slowly, repeating as necessary

Day 2- 30 min total. Start with G, then play A-I, repeating as necessary

Day 3- 40 min total. A-P, you may omit 2 of choice

Day 4- 30 min total. Start with G, then play A-K, omit 2 of choice

Day 5- 40 min total. A- P, omit 2 of choice

Day 6- 40 min total. A- P, omit 2 of choice

Day 7- 40 min total. A- P, omit 2 of choice

Day 8- 50 min total. Start with G, then Select 9 exercises. Finish with Self Test.

2 flex days

TOOLS- I recommend both mouthpiece and rim for buzzing this section. Make it a habit to listen to trombone music and vocal music throughout this unit. I start each session with 2 min of listening for inspiration of sound.

Alex Knutrud

A Play these as quietly as possible while maintaining a warm sound. Don't slur up until the LAST possible moment when the note changes. If done correctly, you should feel a slight 'pop' as you reach the upper partial.

mp

17

41

mp < *ff* > *pp* *mp* < *ff* > *pp* *mp* < *ff* > *pp* *mp* < *ff* > *pp*

49

mp < *ff* > *pp* *mp* < *ff* > *pp* *mp* < *ff* > *pp* *mp* < *ff* > *pp*

57

mp

Musical staff with bass clef, showing a melodic line with slurs and ties.

D Rim Buzzing with drone like this should have each note smeared together. Use no tongue, and make sure your tongue is at the bottom of your mouth for these. Keep the rim buzz to a hum.

65

Musical staff with bass clef, showing a rhythmic pattern of eighth notes with slurs.

70 *Drone*

Musical staff with bass clef, showing a drone pattern with slurs.

75 *Drone*

Musical staff with bass clef, showing a drone pattern with slurs.

80 *Drone*

Musical staff with bass clef, showing a drone pattern with slurs.

Drone

E

85

Musical staff with bass clef, showing a melodic line with slurs and ties.

97 *f*

mp

p

Musical staff with bass clef, showing a melodic line with slurs and ties.

109 *f*

mp

p

Musical staff with bass clef, showing a melodic line with slurs and ties.

f

mp

p

F

Pitch Patterns like these should simply be sustained with a full and warm sound. Keep relaxed. Don't pinch your embouchure nor overload with airflow. Find the balance.

121

127

132

140

146

G

Folk Songs

154

163

170

179

4

186

195

H Wave Pulses Forward: Think of your air as a wave pulse that you are using to drive over the note changes. Don't let your form move around, focus on a controlled and even setting.
NO TONGUE.

202

207

212

I Use no tongue. Keep your air smooth and your oral cavity still. Try and move as little as possible through these. Your goal should be to play these at many different dynamics.

217

5

223

J Styleless Melody- Play this three times, each time as if a different composer wrote it. I've included ZERO markings- based on listening, experience, and your ear, try and match style and tone.

227

Mozart, Wagner, Shostakovich

231

Britten, Rossini, Bach

235

Brahms, Stravinsky, Mendelssohn

K Open Slurs for phrasing like this should be good opportunities for you to let your sound bloom and resonate!

238

Play these both slow and fast

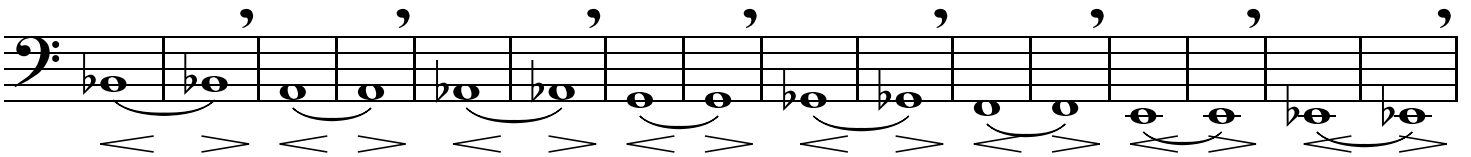
242

246

L Open tones like these should be played as loose as possible with your lip tension, but still having focused corners. I like to do these with a drum beat behind them.

250

266



M

Centering the horn- Do each of these slowly, and make sure there is as little tension in your embouchure as possible- your goal here is to get the horn to ring as much as possible.

298

lip bend

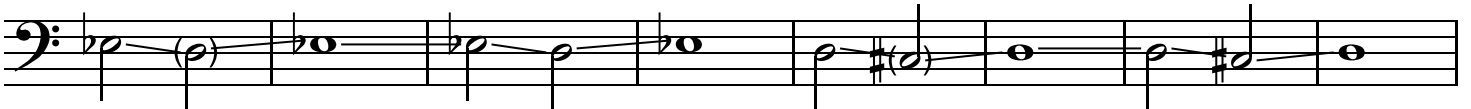
lip bend



306

lip bend

lip bend

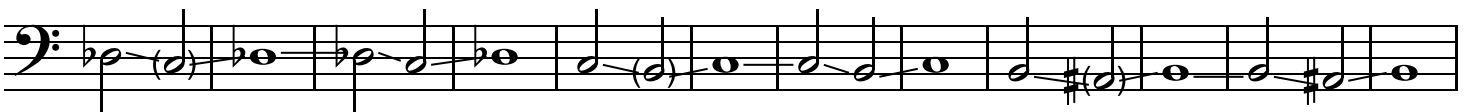


314

lip bend

lip bend

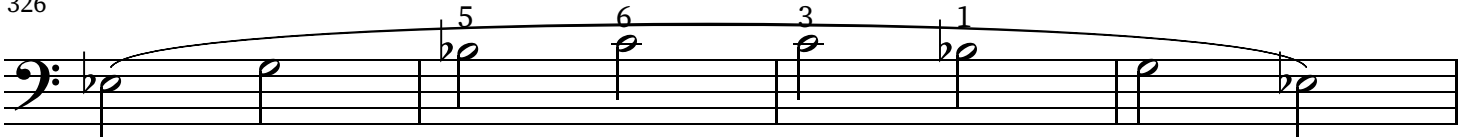
lip bend



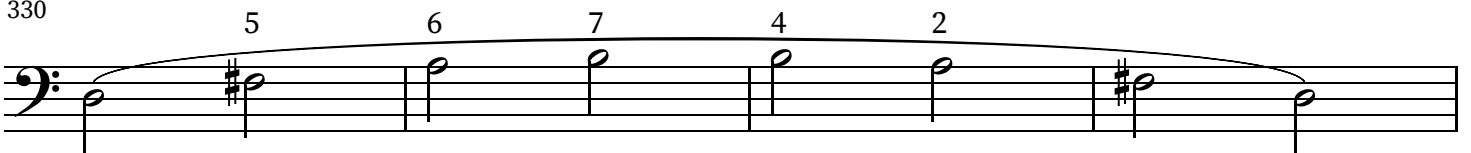
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4 Play these resonance patterns a few times at different dynamics. Then, go back and play them in their normal positions.

326



330



O Yoga Slurs- These are like yoga for your embouchure. Try them very slow, at MM. = 40. Keep everything smooth, and use the tuner just as above. Each note should center nicely.



341



356

362

P

Aural Makashi Exercises: Transition between playing and taking your horn off your face before each note in parenthesis. Rather than playing, sing them on the syllable 'doh'. Be precise.

368

372