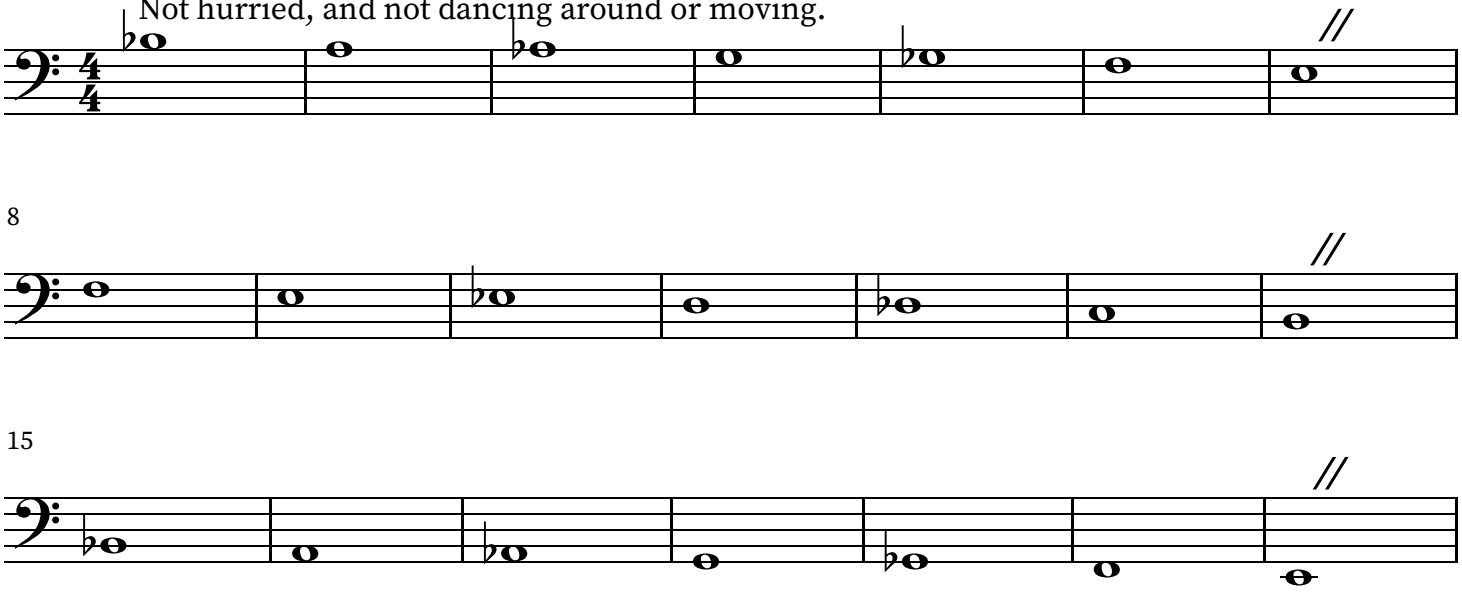
Warm Up and First Routine

The opening for basic technique from which
all flows. Slowly build yourself up from the roots in both movement
and technique.

Alex Knutrud

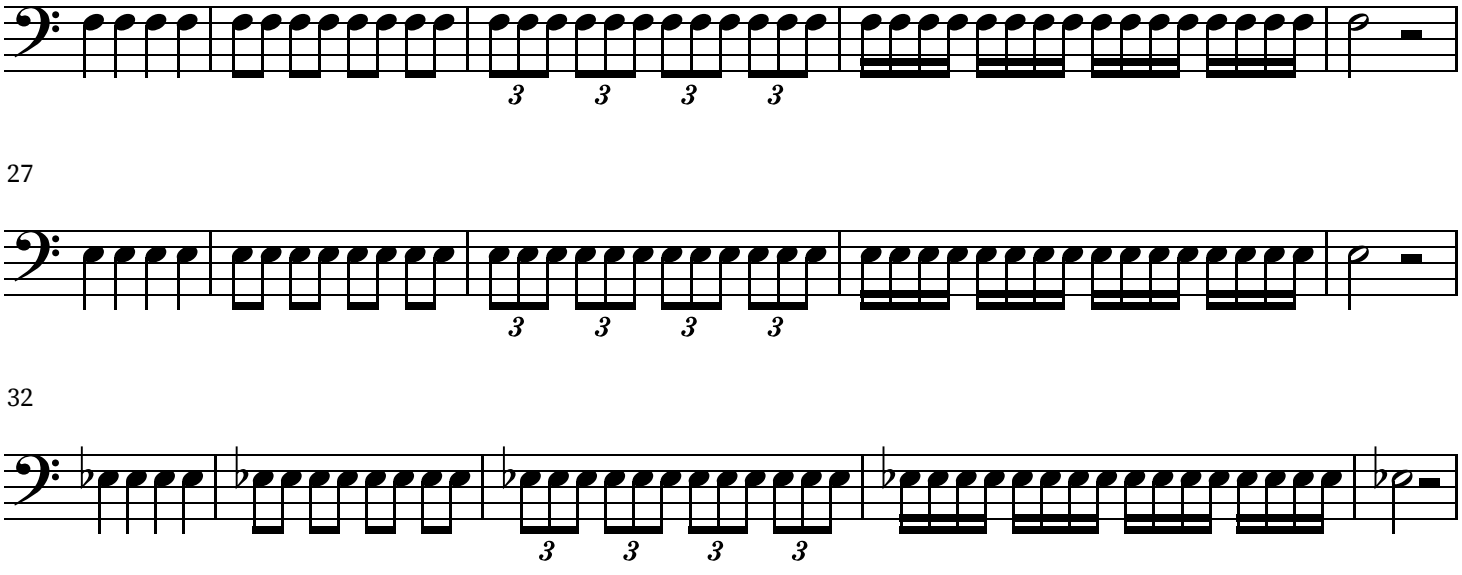
A

8 counts each, relaxed. Breathe relaxed, if not focused, use rim.
Keep this all very still. Posture should be correct, mental focus should be still.
Not hurried, and not dancing around or moving.



B

The tongue must 'ride' on the air. Begin with the SAME air as the previous exercise. Allow the tongue to "bounce" into the air column, like a hand passing into a stream. Slowly begin to measure that bouncing, allowing it to be metric without being tense. Tension kills sound.



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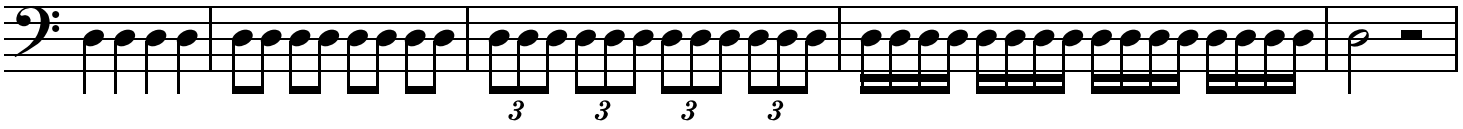

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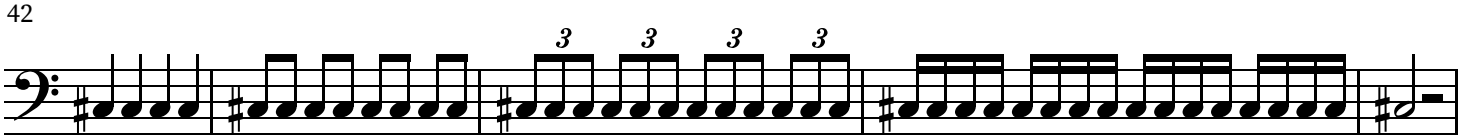

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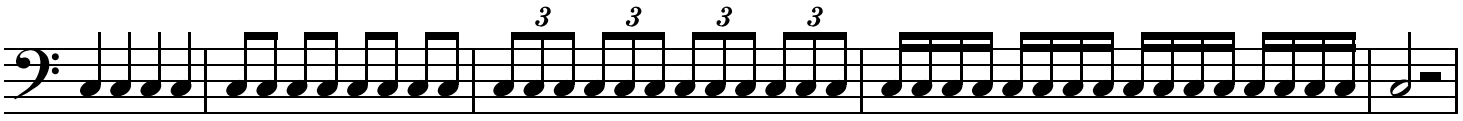

C

Gliss Gap Exercises will keep the stillness and allow you to transfer it over gaps before attempting a true lip slur. Keep still, and focus on the air moving naturally. Try and get the upper partial in the outer positions to sound as focused as you can.

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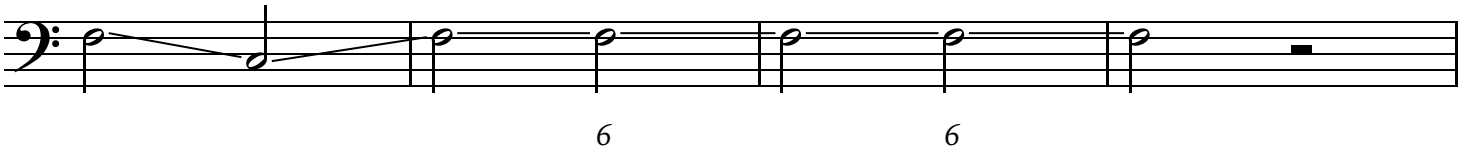

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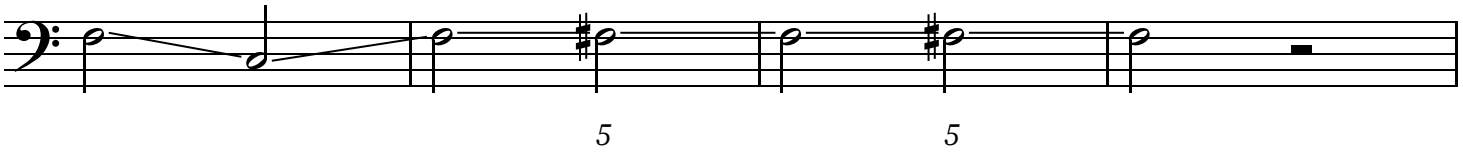

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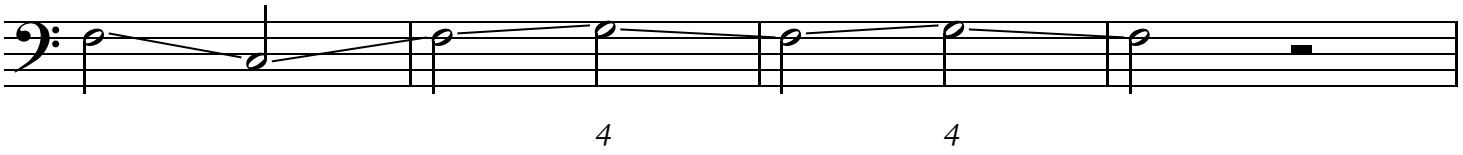

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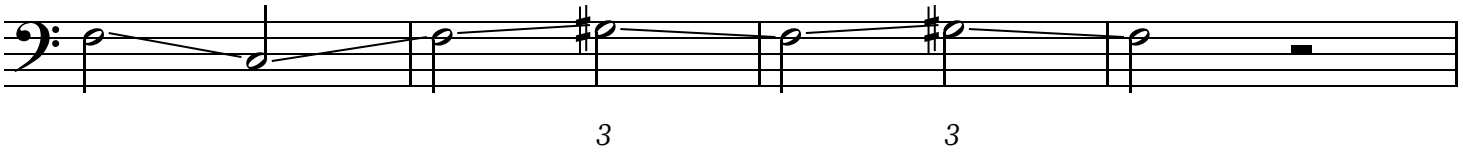

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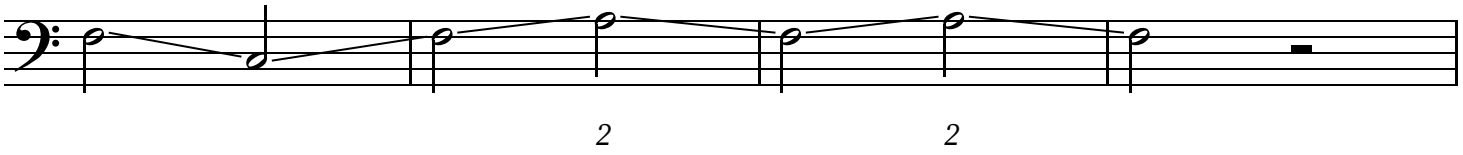

D

3 note stretches should be as still as everything before it. The buzz should stay on a 'track' of air and vibration, never coming off. Remember, the air is the constant here, and should never change, other than getting 'warmer' and a little 'fuller' as you descend.

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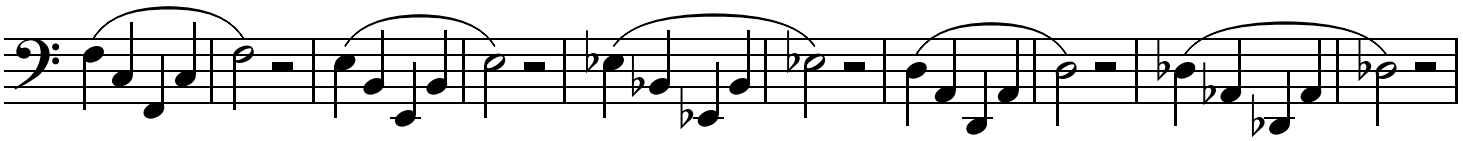

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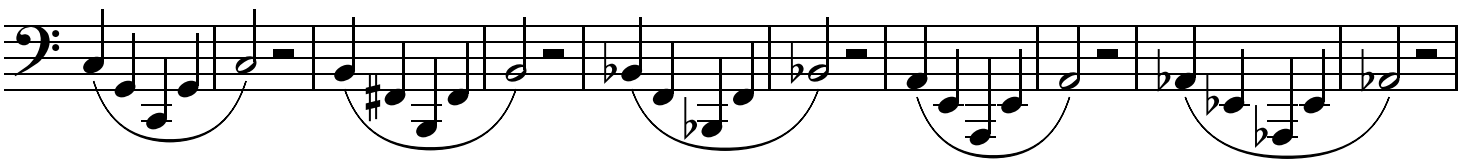

E

Triplet Slurs help you finally connect motion of slurring to the stillness you've worked on up to this point. Don't sacrifice the stillness of form in exchange for fast slurs, rather, work the tempo up gradually.

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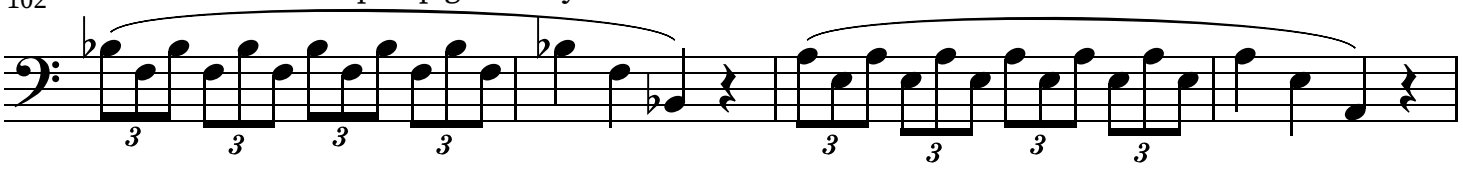

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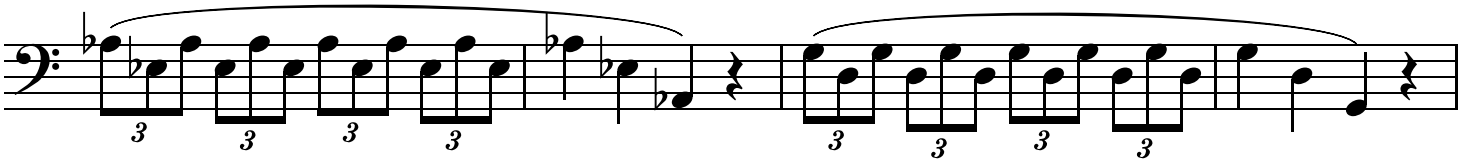

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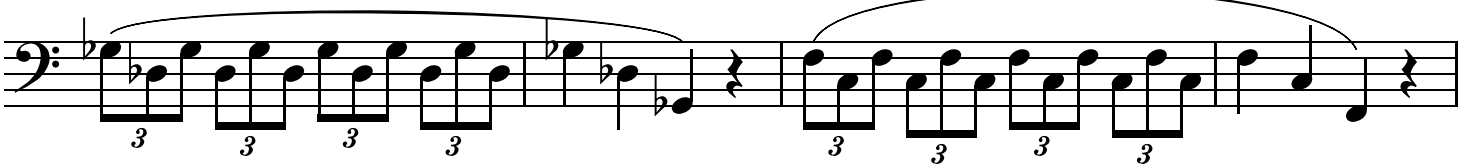

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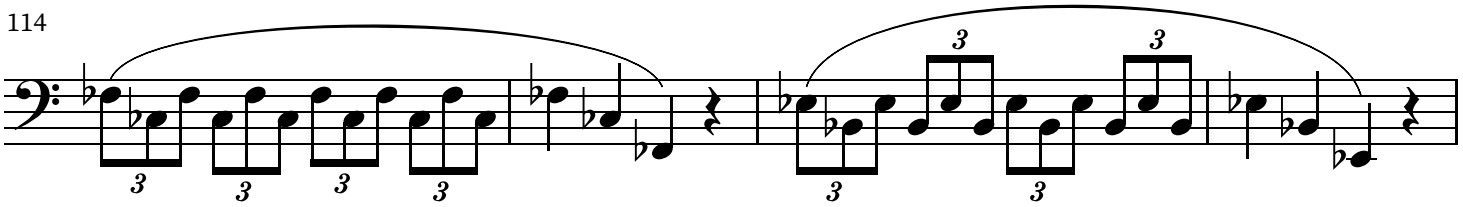

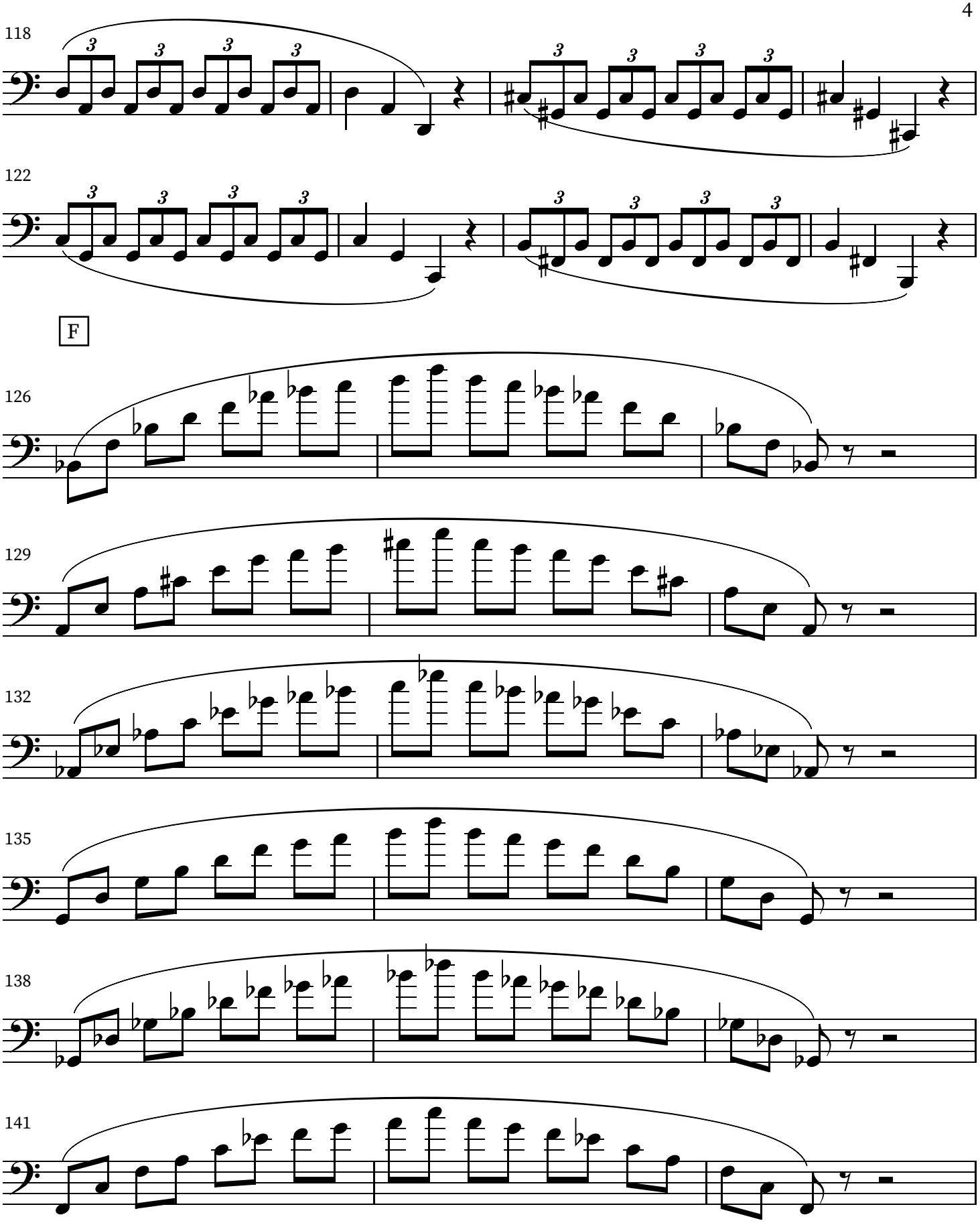
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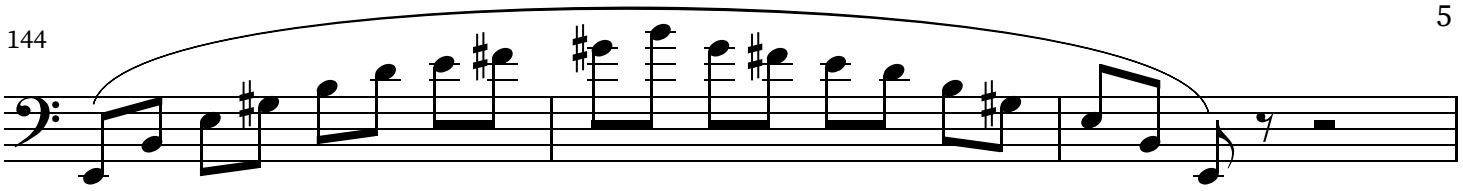
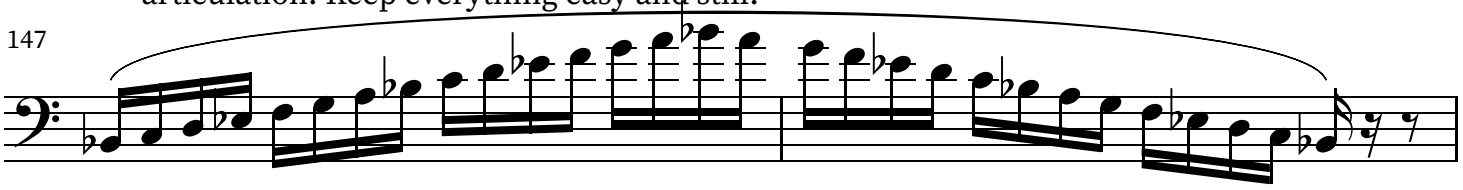


G Ripscales are to be played at (ppp) dynamic. Either glissed, fluttered, or legato with very little articulation. Keep everything easy and still.

147



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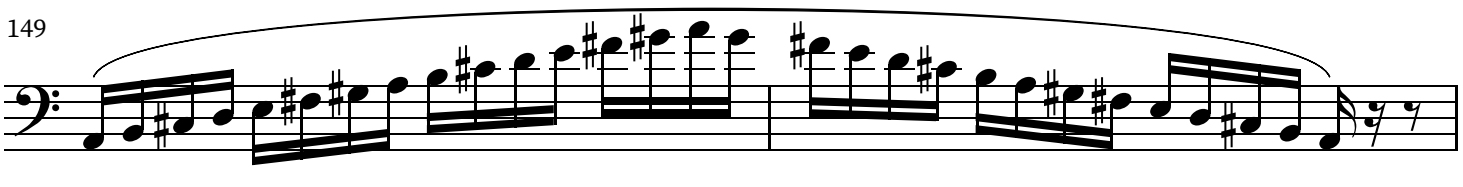

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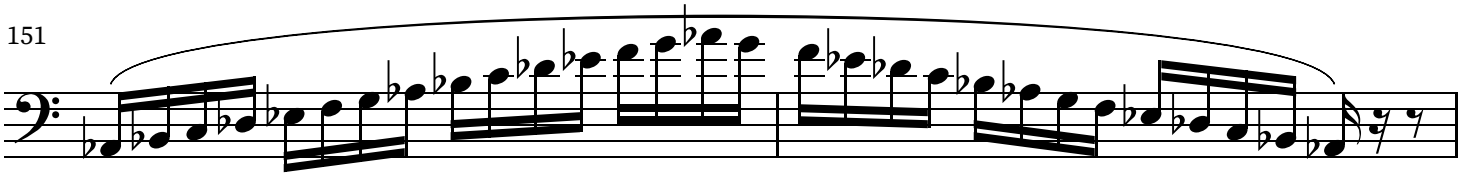

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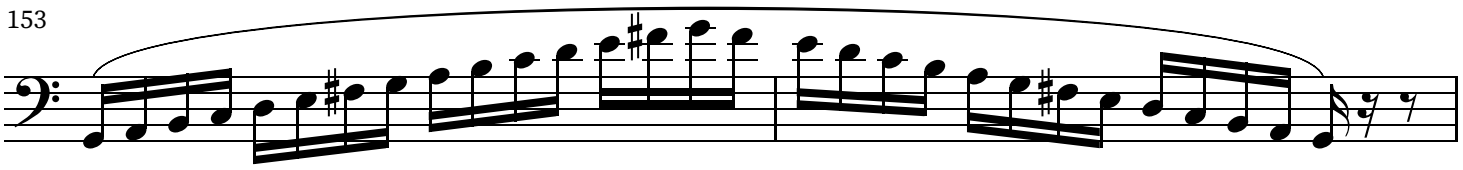

H Each articulation should begin with the syllable 'Ah'. No tongue is used, and no reset of the embouchure happens. Your embouchure is learning where the clutch point is. Keep these medium dynamic, and relaxed. Don't allow much movement. Warm sound.

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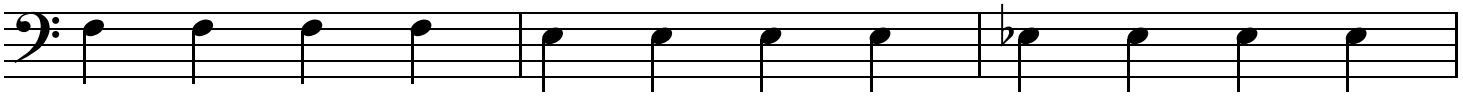

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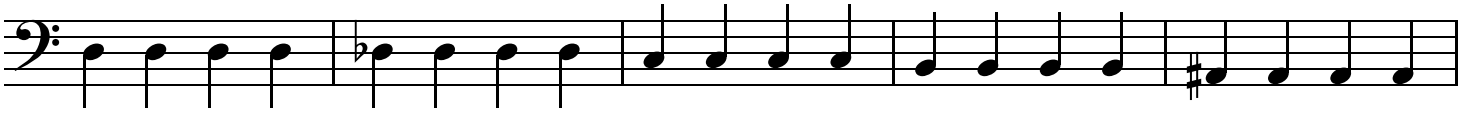
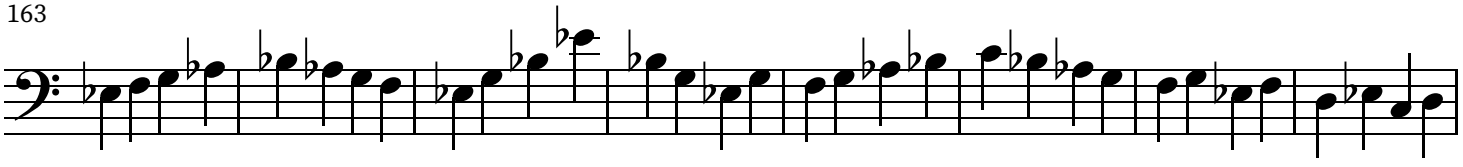


I Alternate measures between all 'ah' articulations and all 'dah' with tongue. Don't let the air change, and make sure the sound is IMMEDIATE each time. Think of a ringing bell tone.

163



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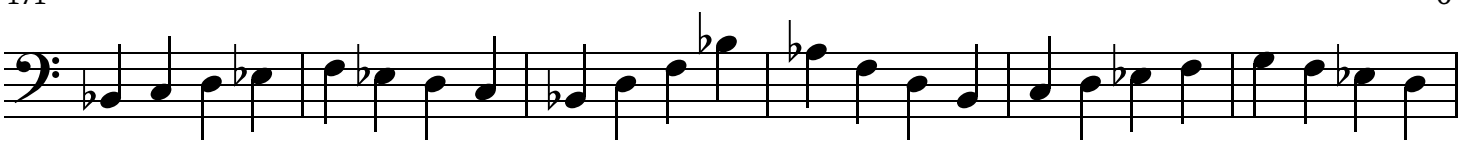

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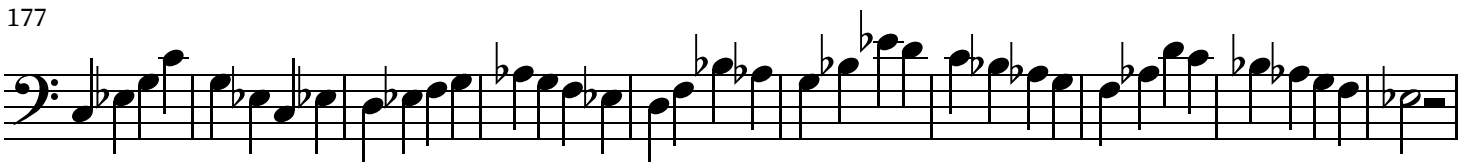

J

A section of a Rochut or other melody is a great stand in at this point. Try taking 5 minutes of rest before beginning this next segment.

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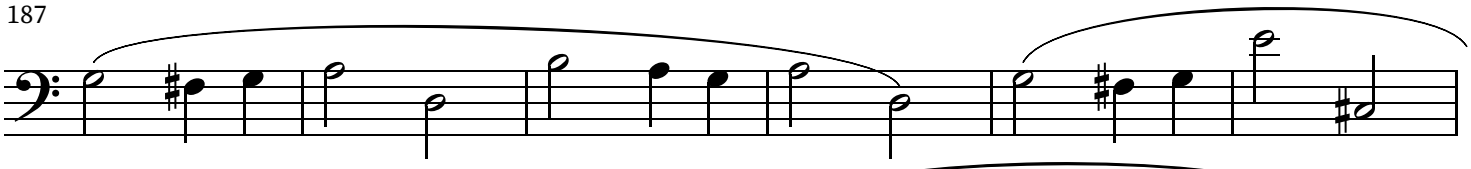

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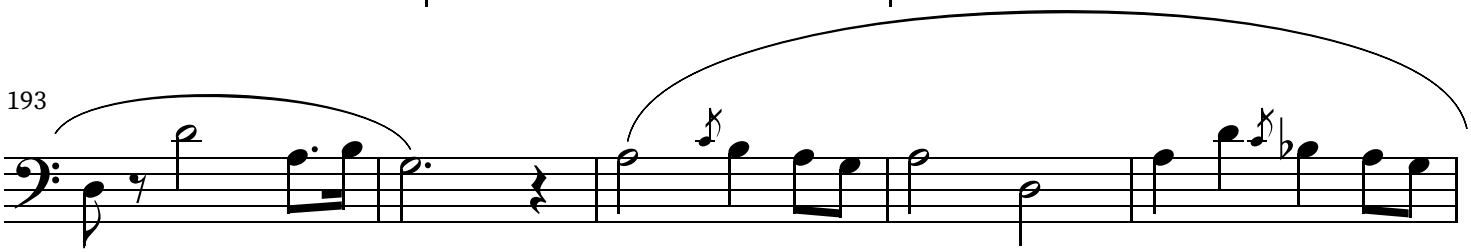

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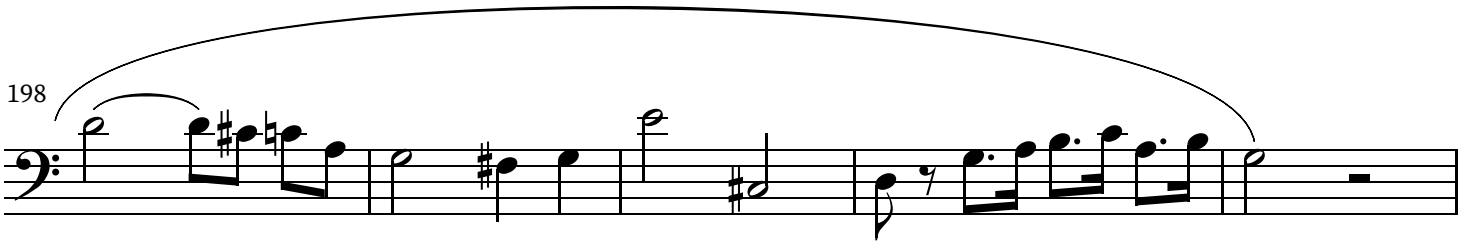

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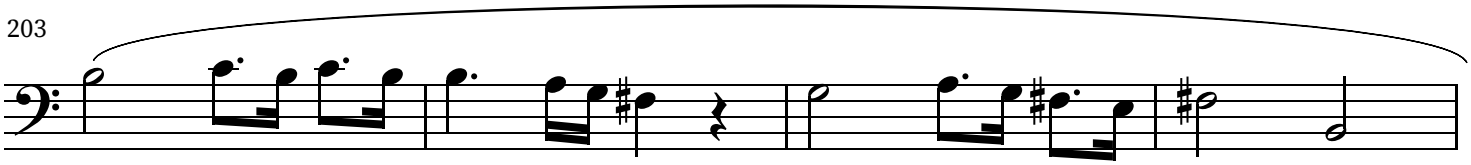

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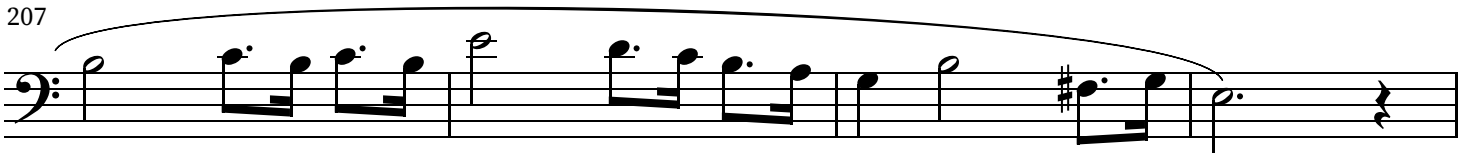

K

It's a good time to introduce a little bit of Makashi. Remember, sustain the phrase and buzz at all costs. NO resets of embouchure between fermati. Let each note vibrate as full as you can.

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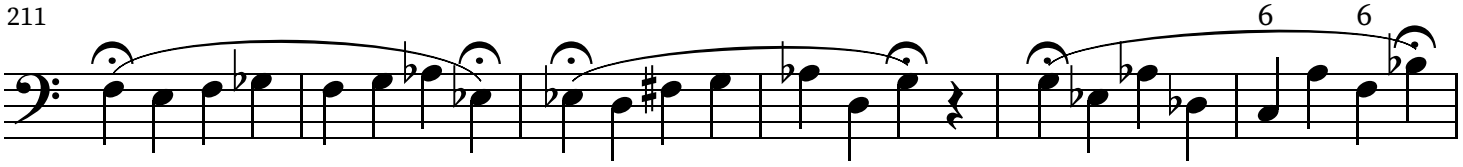

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big breath

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L

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M

Broken Oft Wicked Slur. If you can do this in one go, do that instead. If not, you will be able to very soon.

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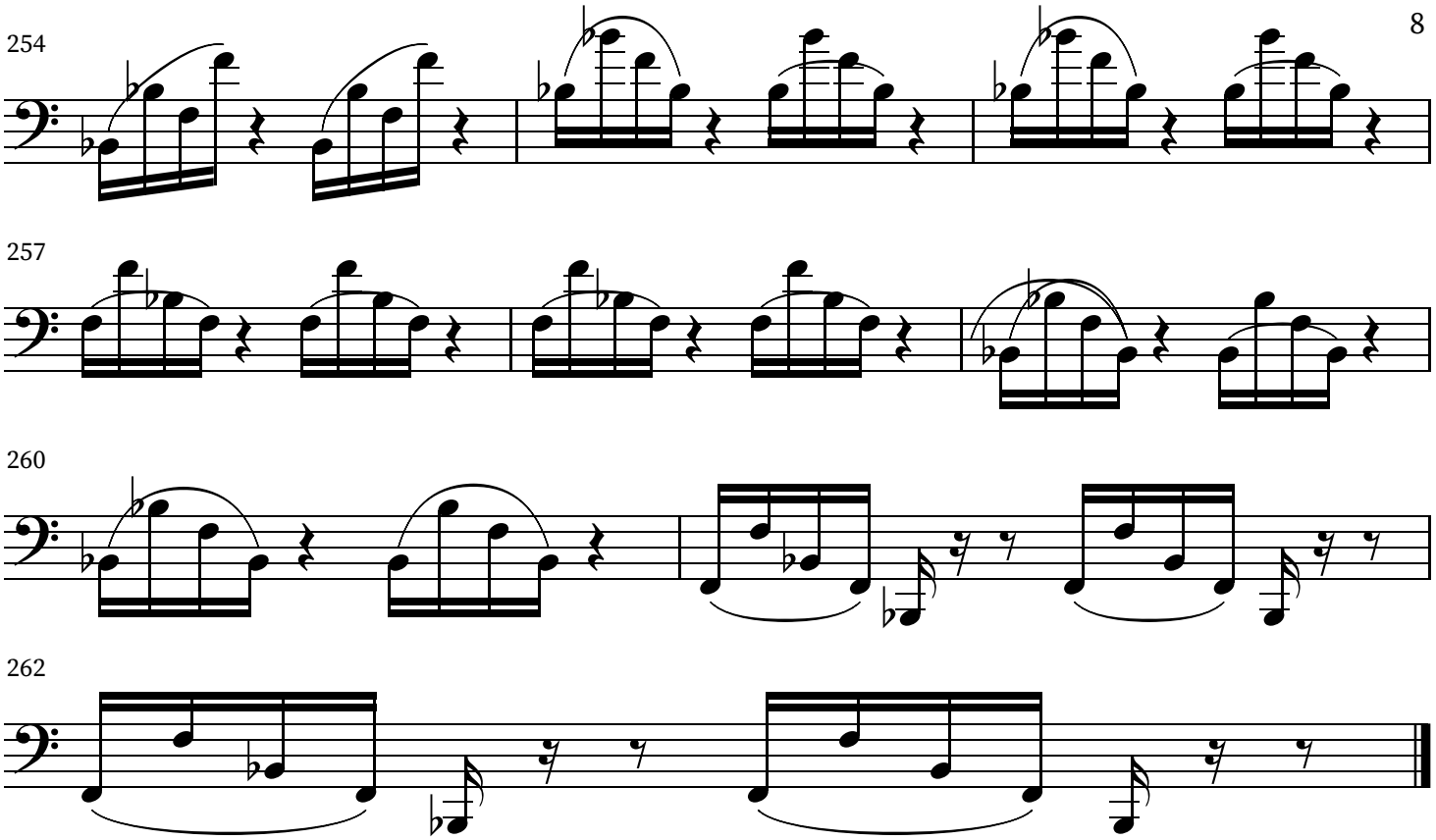
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