

Unit 4: Flexibility- Treble

There are probably a million different flexibility routines.

This is different. Here's why-

Flexibility isn't just being able to blow air through lips and having them be relaxed enough to just 'change partials' quickly. It's not about 'up the metronome 2 clicks each day and you can eventually play lightning fast' and it's also not about 'build your muscles to be able to change pitches really fast'.

Flexibility is about training your nerves to remain calm.
Simple as that.

Not Sold? ..hear me out...

When you blow a lot of air into a slur, you force the nerves to not react because they are anticipating tons of air, and therefore you in effect override the reaction chance. Many people that practice with high airflow all the time can exhibit wicked flexibility at great speeds, but at softer dynamics they cannot sustain this, or end up tightening muscles to compensate and lose resonance.

If you build the muscles to control the slur like a 'flex', it will get quick over time, but it's exhausting for endurance and your lips will never be able to fully relax, therefore inhibiting your tone and resonance.

The secret actually lies in slow control as you learn to balance between flow and muscle control- I call it 'guiding' it's a lot like sailing- you have to hoist the sail and set it with the wind, but you can't have it too tight, and the wind can't blow too hard. There is a 'Golden Ratio' for clean and resonant flexibility, and this routine will help you find yours!

Just keep in mind- Flexibility is built on 3 parts- Form, Flow, and Fulcrum.

Form- Your calmness of embouchure setup- Your face knowing what is coming and not reacting extraneously.
Flow- The air leading, but not pushing. Keeping a ratio controlled, and having motion always. No stagnant air.
Fulcrum- The leverage that happens between the airflow, aperture, tongue angle, and mind. This is the balance.

Day 1-4: Play A-F for 20 min (make sure you're taking your time with these) and then G-L) total 35 min

Day 5-8: Play A-F for 15 min, then complete packet.

Day 9-10 FLEX

Alex Knutrud

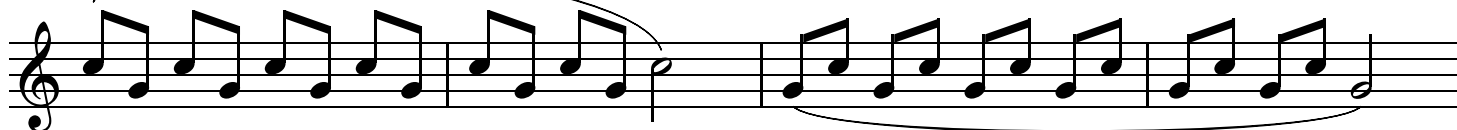
A Opening the Crossing: Play these as slow as you can. Follow the dynamics closely. Listen for the BEST resonating sound you can- this will help you lock in that 'golden ratio'

Musical notation for the first part of the exercise, measures 1-4. It features a treble clef, a 4/4 time signature, and a sequence of eighth notes with slurs. Dynamics are marked as *ff*, *mf*, *mp*, and *p*.

Mouthpiece Buzz- make sure to gliss in between each note smoothly- get all the 'stuff' in between each slur

Musical notation for the second part of the exercise, measures 5-8. It features a treble clef, a 4/4 time signature, and a sequence of eighth notes with slurs. Dynamics are marked as *ff*, *mf*, *mp*, and *p*.

9



do these at the dynamic where your resonance was strongest- most likely, around *mf* or *mp*

13



Corners firm for this, lips³ loose and supple². Air steady

Play this line 5 times. Each time, get gradually faster. On the fifth time, you should be twice the speed as the first. If you can, use a flutter tongue on these. If you cannot, instead consider buzzing them on the mouthpiece with a mirror watching your form.

18

B

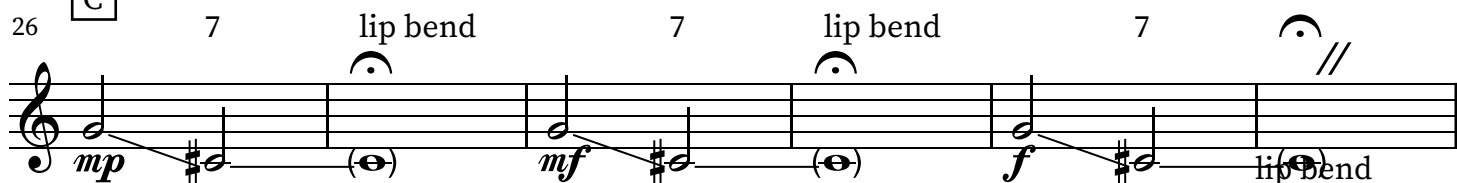
You want to be as still as you can, get all the 'soupy' glisses in between each pitch. Lead with the air on these.



tempo here should be steady. Maybe Q=76. Don't back away from flow as you lip bend-blow into it. Use a mirror if you must, but your form shouldn't change at all.

26

C



32



35

D

try Q=66 here.



43



49 **E** No tongue. Try these twice- Q=72, and then Q=96

57

63 **F** This should be led more with air than corners. Up your flow ratio a little, and then try this at Q=72 and then again a bit faster. Think of these as a 'flick' of the air. No corner moves.

67

71

Oral cavity is a big factor in tone with flexibility. Don't let it change over the first measure, and then in the second, your sound should be resonant if you keep it the same. This is one of my favorite exercises of all time. Try Q=80-100 ish.

75 **G**

81

Musical staff 87-92: Treble clef, key signature of one flat. Measures 87-92 contain eighth-note patterns with slurs and triplets. Measure 87 has a '7' above it. Measures 89 and 91 have '3' above them. Measure 92 has a '4' above it.

Trill Slurs Lvl. 1: Keep your face still, and use the air direction and shape to change these. Think of your embouchure as a rubber band, and keep the sustain. Try slow and fast.

Musical staff 93-96: Treble clef, key signature of one flat. Measures 93-96 contain eighth-note patterns with slurs and triplets. Measure 93 has an 'H' in a box above it. Measure 94 has a '7' above it. Measure 95 has a '#7' above it. Measure 96 has a '#7' above it.

Musical staff 97-100: Treble clef, key signature of one flat. Measures 97-100 contain eighth-note patterns with slurs and triplets. Measure 97 has a '7' above it. Measure 98 has a '7' above it. Measure 99 has a '#7' above it. Measure 100 has a '#7' above it.

Musical staff 101-104: Treble clef, key signature of one flat. Measures 101-104 contain eighth-note patterns with slurs and triplets. Measure 101 has a '7' above it. Measure 102 has a '7' above it. Measure 103 has a '7' above it. Measure 104 has a '7' above it.

Continue lower if you like.

Staircase Slurs I: Alternate these in the positions marked- Keep as loose as you can, and let the air do the work. Q= 60-90

Musical staff 105-107: Treble clef, key signature of one flat. Measures 105-107 contain eighth-note patterns with slurs and triplets. Measure 105 has an 'I' in a box above it. Measure 105 has a '3' above it. Measure 106 has a '3' above it. Measure 107 has a '3' above it. Fingerings: 1, 3, 5, 3, 1, 3, 5, 3, 1.

Musical staff 108-110: Treble clef, key signature of one flat. Measures 108-110 contain eighth-note patterns with slurs and triplets. Measure 108 has a '3' above it. Measure 109 has a '3' above it. Measure 110 has a '3' above it. Fingerings: 2, 4, 6, 4, 2, 4, 6, 4, 2.

Musical staff 111-113: Treble clef, key signature of one flat. Measures 111-113 contain eighth-note patterns with slurs and triplets. Measure 111 has a '3' above it. Measure 112 has a '3' above it. Measure 113 has a '3' above it. Fingerings: 3, 5, 7, 5, 3, 5, 7, 5, 3.

Staircase Slurs II: Alternate these in the positions marked- Keep as loose as you can, and let the air do the work. Q= 60-90

114 **J**

1 3 5 3 1 3 5 3 1

117

120

Ataru Slurs: These don't count unless your corners are firm and embouchure is still. All of the slow work you've done in prior lip slur routines slowly will build to this. Treat these as rips, and try and pass through all the partials in between

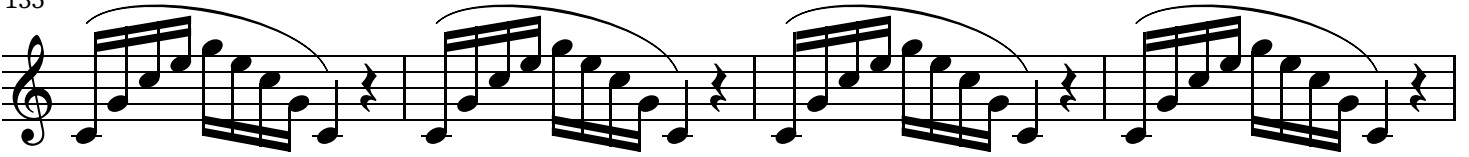
123 **K**

127

131

Lightning Slurs- Keep these as quick as possible, but don't let yourself get tight- keep the air moving and constant.

135



139



143



147



151



155

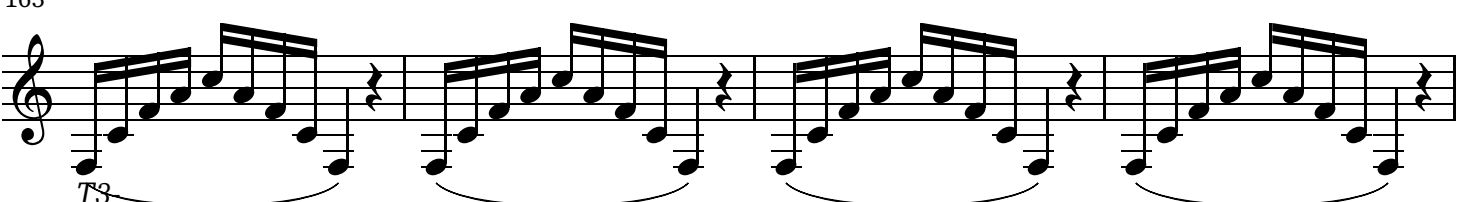


159



** If you are going into the valve, TRY TO STAY IN VALVE POSITIONS- Play each slur in the same position with the valve down. I know this is hard and a weird way to play these, but if you can make them even, it will make all the difference over time in your valve playing and resonance.

163



167-170: Treble clef, four measures of eighth-note slurs. The first measure is marked 'F4-'.

171

171-174: Treble clef, four measures of eighth-note slurs. The first measure is marked 'Fb5-'.

175

175-178: Treble clef, four measures of eighth-note slurs. The first measure is marked 'Fb6-'.

M

same as above, but let your tongue get involved here- keep it light of course!

179

179-182: Treble clef, four measures of eighth-note slurs with various accidentals.

183

183-186: Treble clef, four measures of eighth-note slurs with various accidentals.

N

Sling Slurs: Q=60. Strive for color and resonance. This is a fulcrum exercise. Feel the mechanics work.

187

187-190: Treble clef, four measures of half-note slurs with various accidentals.

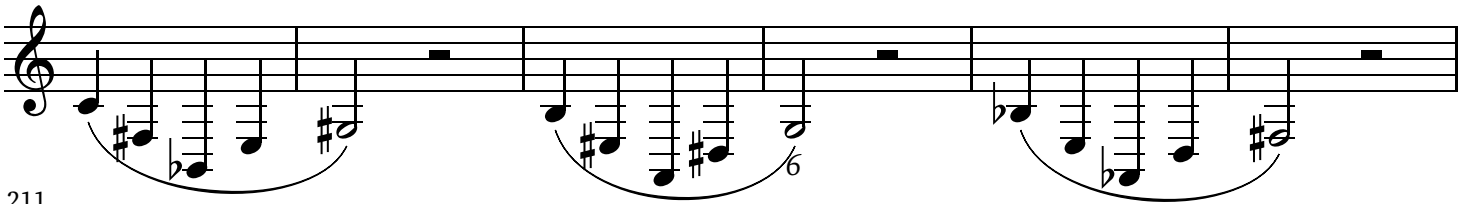
193

193-196: Treble clef, four measures of half-note slurs with various accidentals. A '6' is written below the second measure.

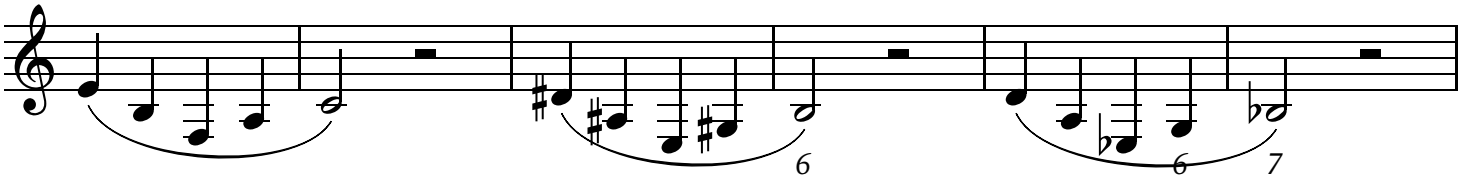
199

199-202: Treble clef, four measures of half-note slurs with various accidentals. '6' and '6 7' are written below the second and fourth measures respectively.

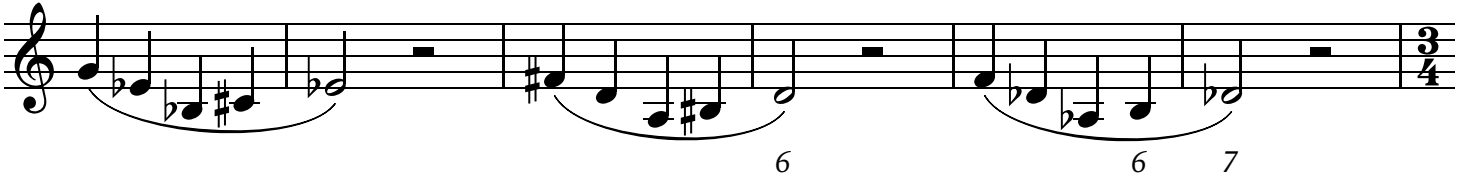
These may be low for tenors, but if you can play these notes, you'll get a lot out of them!



211

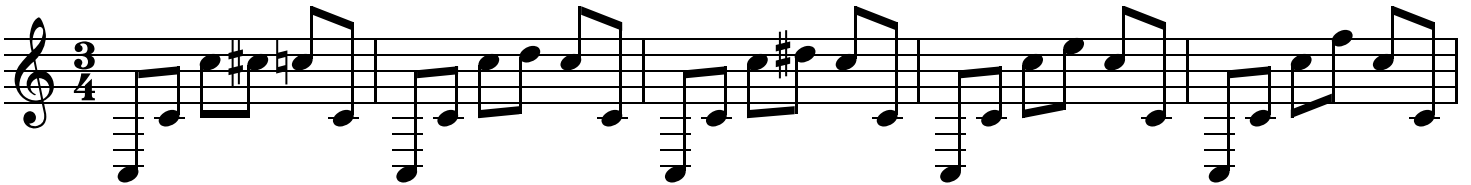


217



O Von Holtz Octaves: These are frustrating at first, but pay off **BIG TIME** about 4 months into playing them every day. To make them harder, use a mirror to make sure you're not moving your corners, and a metronome to make sure you're not losing any time in the octave changes. Play these no tongue at first, and then tongue later. If you can't span the range, it's ok- remove the pedal Bb's.

223



228



P Violin Slurs: Let the air do the work. Flexibility to get these open 5th's right is about control of form and a controlled relaxation of muscles and tension. Q=72 and then Q=90

235



238



241

Musical staff 241: Treble clef, eighth-note scale with slurs.

244

Musical staff 244: Treble clef, eighth-note scale with slurs.

247

Musical staff 247: Treble clef, eighth-note scale with slurs.

248

Musical staff 248: Treble clef, eighth-note scale with slurs.

250

Musical staff 250: Treble clef, eighth-note scale with slurs.

Q

Final Resonance Test- Keep these SOFT. Play twice, both slow (Q=55) and fast (Q=80)

253

Musical staff 253: Treble clef, eighth-note scale with slurs.

ppp

257

Musical staff 257: Treble clef, eighth-note scale with slurs.

259

Musical staff 259: Treble clef, eighth-note scale with slurs.

261

Musical staff 261: Treble clef, key signature of one flat (B-flat). The staff contains two measures of music. The first measure has a melodic line of eighth notes and a bass line of eighth notes. The second measure has a melodic line of eighth notes and a bass line of eighth notes. A large slur encompasses the entire staff.

265

Musical staff 265: Treble clef, key signature of one flat (B-flat). The staff contains two measures of music. The first measure has a melodic line of eighth notes and a bass line of eighth notes. The second measure has a melodic line of eighth notes and a bass line of eighth notes. A large slur encompasses the entire staff.

269

Musical staff 269: Treble clef, key signature of one flat (B-flat). The staff contains two measures of music. The first measure has a melodic line of eighth notes and a bass line of eighth notes. The second measure has a melodic line of eighth notes and a bass line of eighth notes. A large slur encompasses the entire staff.

273

Musical staff 273: Treble clef, key signature of one flat (B-flat). The staff contains two measures of music. The first measure has a melodic line of eighth notes and a bass line of eighth notes. The second measure has a melodic line of eighth notes and a bass line of eighth notes. A large slur encompasses the entire staff.

277

Musical staff 277: Treble clef, key signature of two sharps (F# and C#). The staff contains two measures of music. The first measure has a melodic line of eighth notes and a bass line of eighth notes. The second measure has a melodic line of eighth notes and a bass line of eighth notes. A large slur encompasses the entire staff.