

# Streak150- Unit 3: Clarity

Days 21-30

This third unit is based upon that which we all desire within the world of trombone- a clear and unchained control of our sound. Keep in mind throughout all of this the following:  
Clarity is the ability for a note's beginning, middle, and end to speak effortlessly.  
In GIVING UP CONTROL we unbridle each note from tension, and with practice, can create a clear and uninterrupted cleanliness of sound.

Day 1: 25 min- Spend 10 minutes on A- B, going back and repeating as needed, then go to J

Day 2: 30 min- As above, but to K.

Day 3: 40 min- whole packet

Day 4: 40 min- whole packet

Day 4: 40 min- whole packet, but start with B, and then return to A.

Day 6: 40 min- whole packet

Day 7: 40 min- whole packet

Day 8: 30 min- A-D, then Self Test

I \*\* Highly\*\* recommend a mouthpiece Rim and Mouthpiece for buzzing through here.

Alex Knutrud

**A** Quarter note at 60

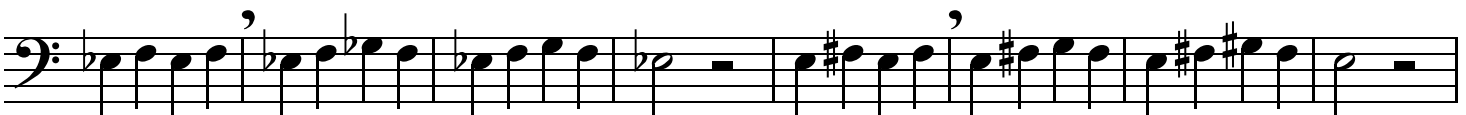
Wind Pattern these against your hand or with a breath builder. The air should be immediate.



5 Begin with air attacks using 'ah' or 'hah' - NO TONGUE, the tongue stays LOW in the mouth. Use a mirror to make sure nothing moves- the air has to go STRAIGHT into the horn.



13 Once you play the next two lines with NO TONGUE, go back and use a LIGHT tongue. DON'T CHANGE YOUR AIR



21



29 **B** Descents. Quarter note at 72. Use mirror. These are annoying, but take your time, you'll thank me later.



Mouthpiece with valve 1/2 down,  
gliss downward

35

41

47

53

59

65

71

77

83

89

3

95

**C** Crisp Notes: keep everything as light as possible. Do these first as air attacks and then with tongue.  
Use as little tension as possible- think of a string player playing a quiet pizzicato.

101

Quarter note at 80

107

113

119

125

131

137

143 **D** The only thing moving within these patterns is the tongue. Make sure the jaw is still. Quarter note at 66

151

159

167

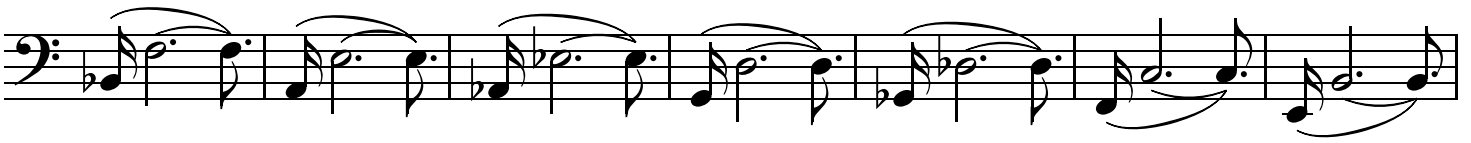
175

183 **E** These slurs represent a continuous air and sustain. Use your tongue as cleanly as you can, but only allow your tongue to move, and not the jaw. Quarter note at 72

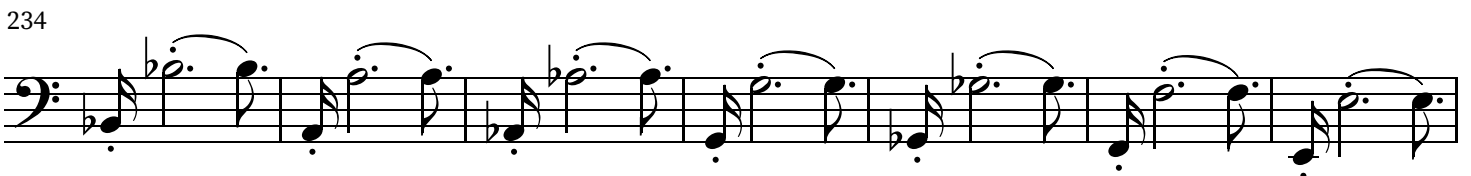
186

189

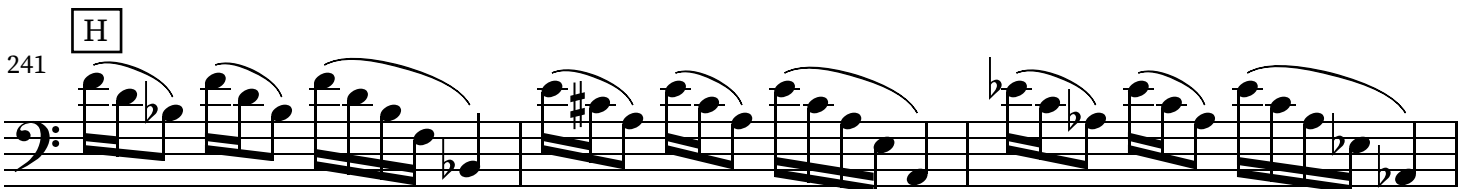
192 **F** Zip Slurs are important for keeping your embouchure focused and still- this makes a difference<sup>5</sup> in your clarity. Try these at Quarter note at 80

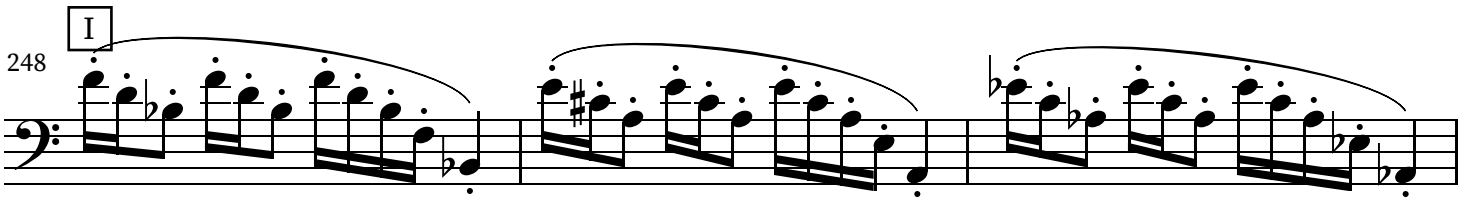


220 **G** Don't change anything here from the above, except your tongue will stop each slur. Keep things full, and experience the clean sound you've worked for.

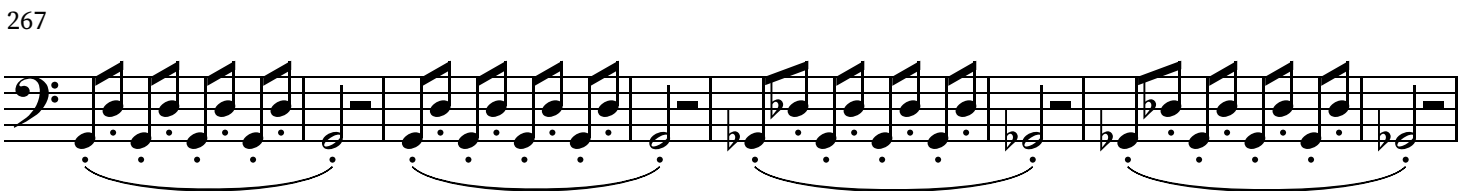
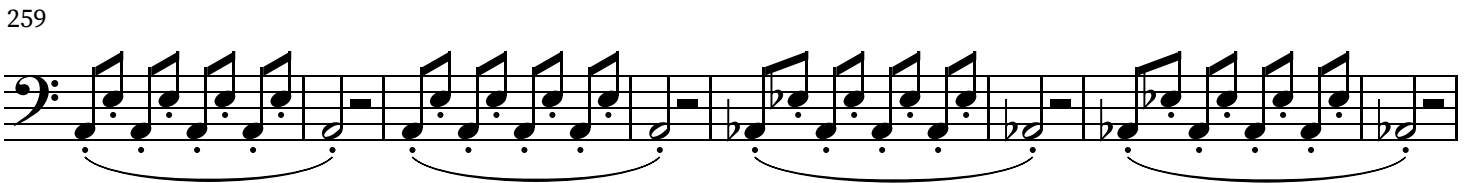
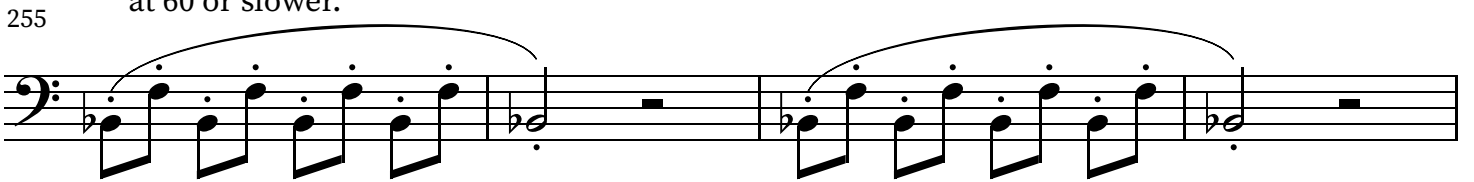


Don't let anything move quickly here- your air needs to ride down smoothly and evenly. If you shift, keep it steady and smooth. Quarter note at around 72

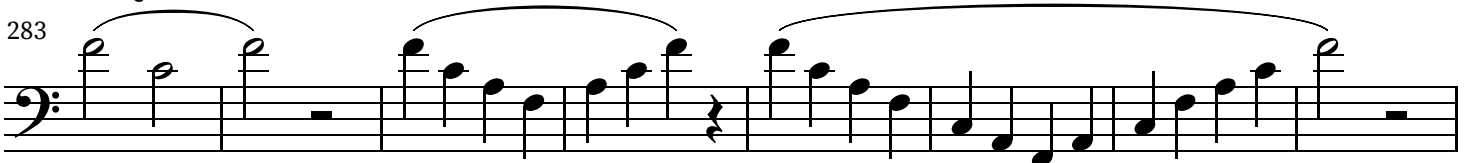




**J** Do the first slur single tongued, and the second DOUBLE TONGUED. USE LOTS OF SUSTAIN. Don't try and 'peck' these clean with your tongue- keep them smooth instead. Quarter note at 60 or slower.

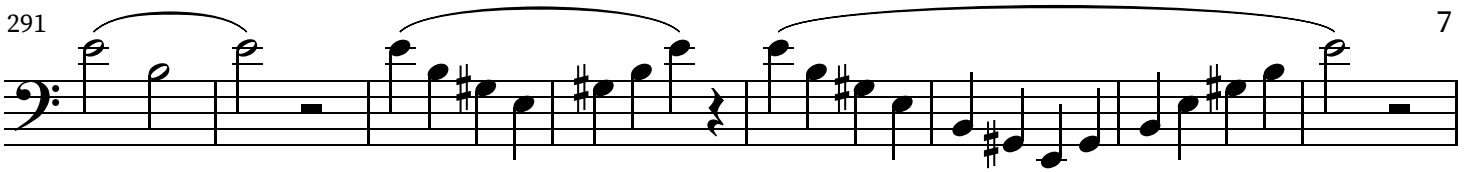


**K** These slurs should be 'in line' for your embouchure- keep your descent air even. Be in control. Quarter note at 76

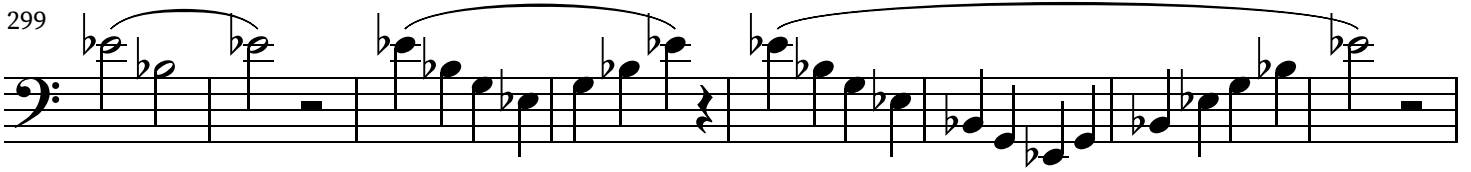


291

7



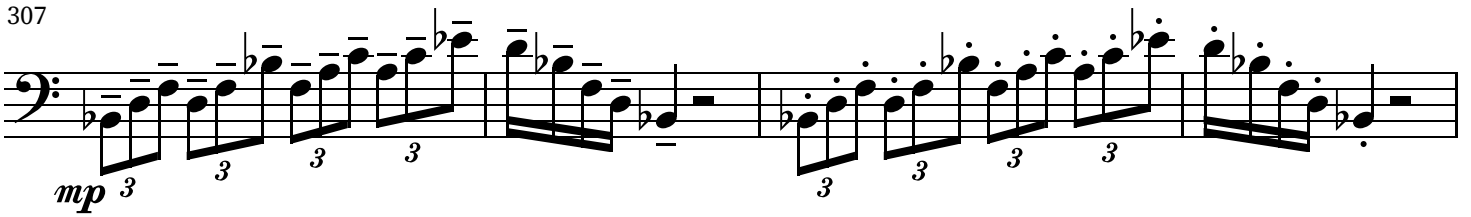
299



L

Power Segments: Now that you've worked the basics of clarity and control, these next few exercises will help you push. DO NOT allow your form to change as you speed up/extend to more difficult things. Trust in the form rather than allowing things to 'move about' to 'get the notes out'

307



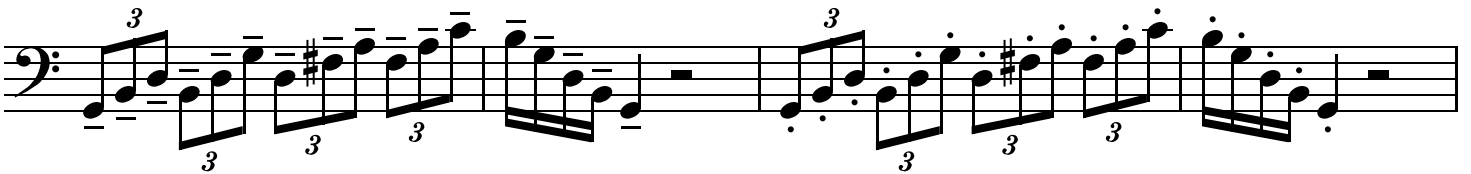
310



314



318

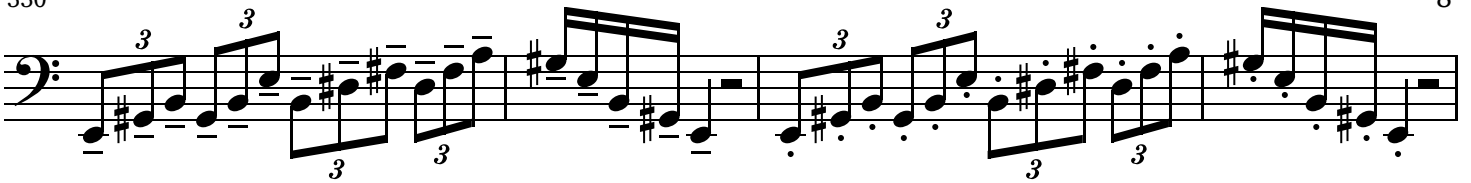


322



326

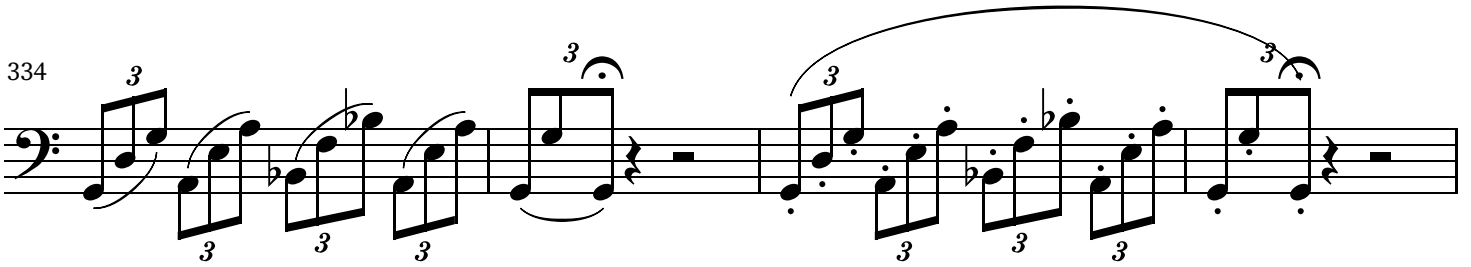




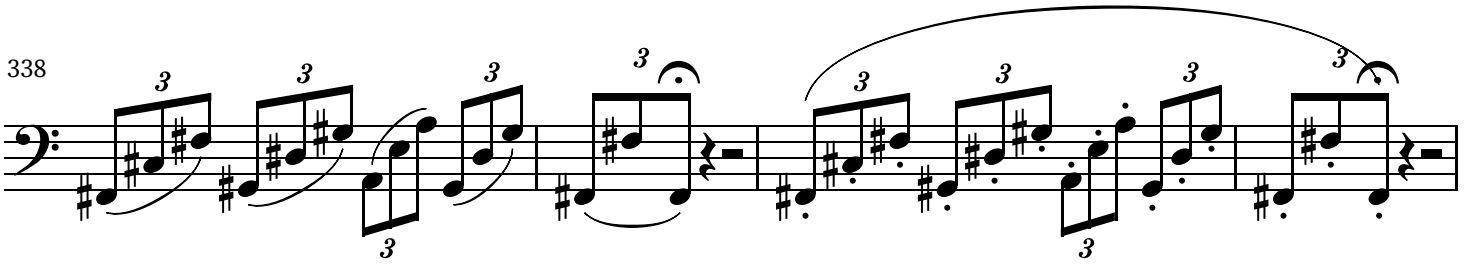
M

Don't be afraid to push the tempo here- Just make sure form is in line.

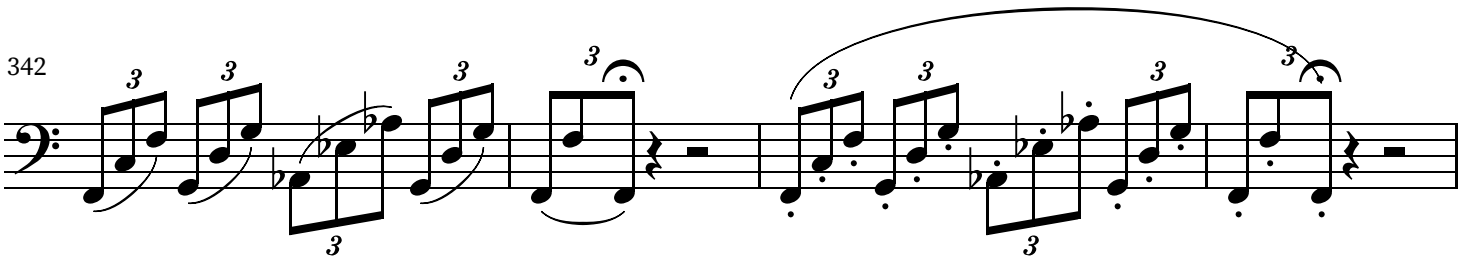
334



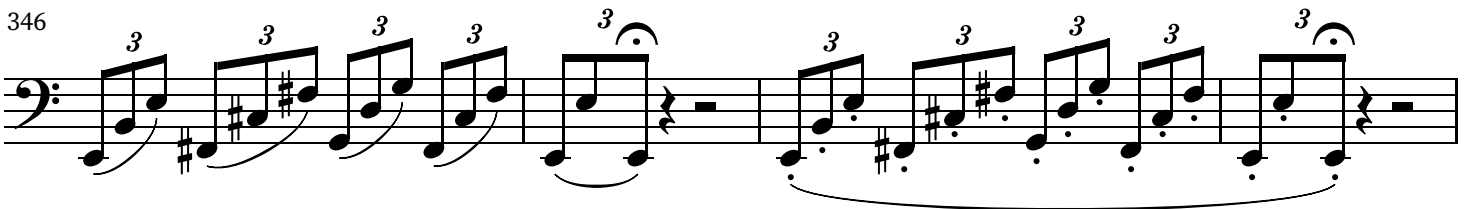
338



342



346



I know this looks like a flexibility, but it's actually a control exercise. Play it at a brisk tempo (cleanly in good form- for me that's around Q. = 80) and MAKE SURE THE DYNAMICS don't break your form.

N

350

*mf* full*pp*



353

*mf full* *pp*

356

*mf full* *pp*

359

*mf full* *pp*

362

*mf full* *pp*

365

*mf full* *pp*

368

*mf full* *pp*