Unit 8: High Range TREBLE

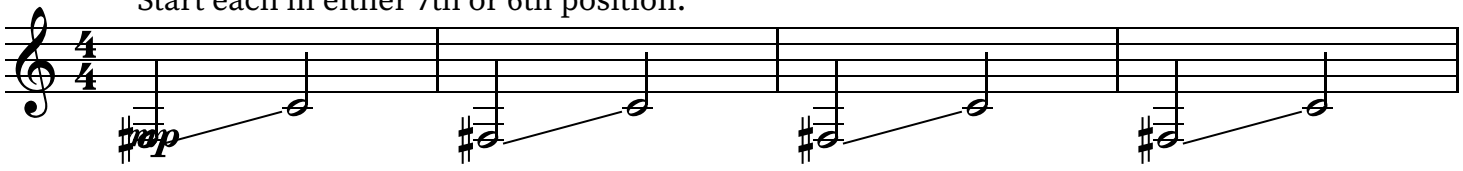
Remember that high range playing comes in different stages:
firstly, we learn to control our aperture and air direction, allowing us
to ascend into the higher register. Next, we become comfortable with this stretch
being a natural movement upwards and downwards. Finally, we learn to control
the burst of compression at the front of each note that creates the density
of core in our high range and allows crisp articulation.

Here's the Deal:
Do this routine exactly as presented. If it gets too high
for you, don't push, but rather cycle back and don't push any higher than comfortable.

Alex Knutrud

A

Take these really slow and even. Do Not let your embouchure shift around. Go for connection.
Start each in either 7th or 6th position.



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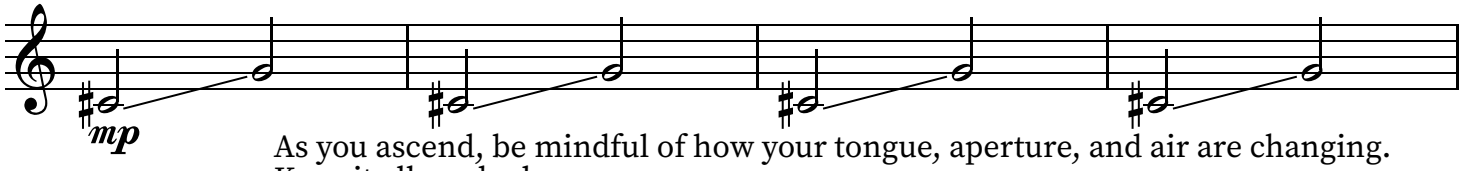

As you ascend, be mindful of how your tongue, aperture, and air are changing.
Keep it all gradual.

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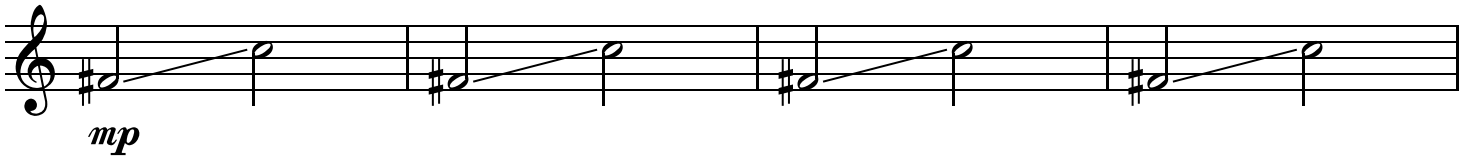

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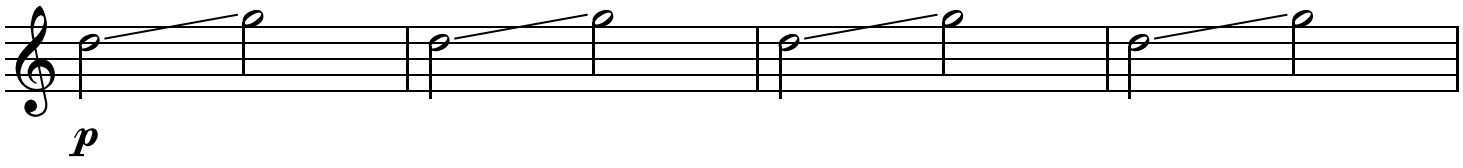

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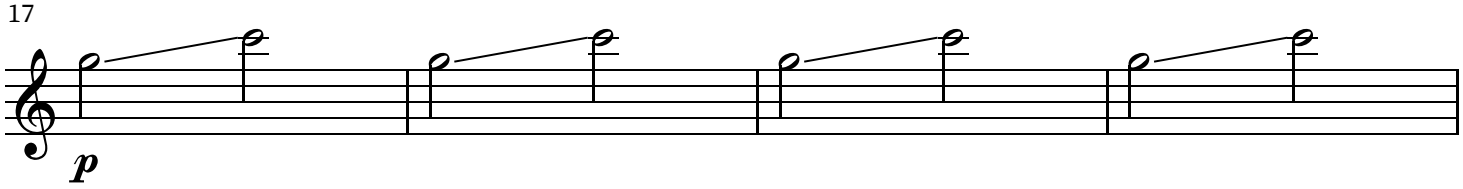

Whisper Gliss Scales: Keep this so quiet that you can barely hear it. Your goal is for this
to be as relaxed as possible. Think of the air just barely leaking out of your aperture- just
enough air to create a buzz basically, and nothing more.

B

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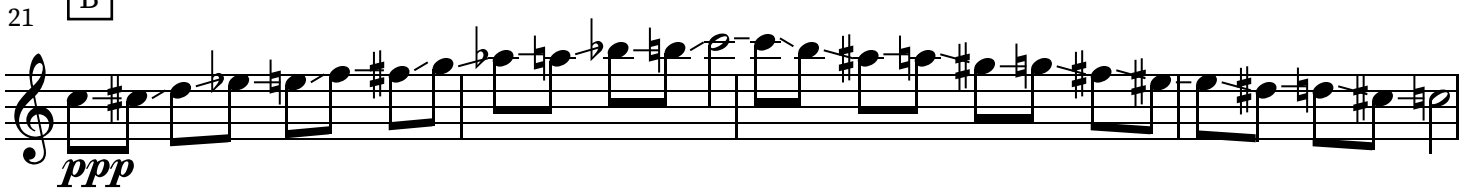

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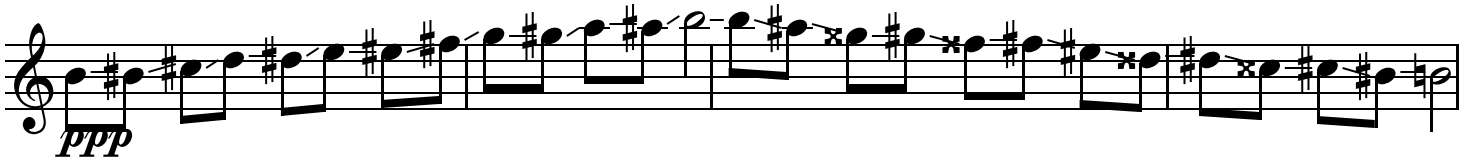

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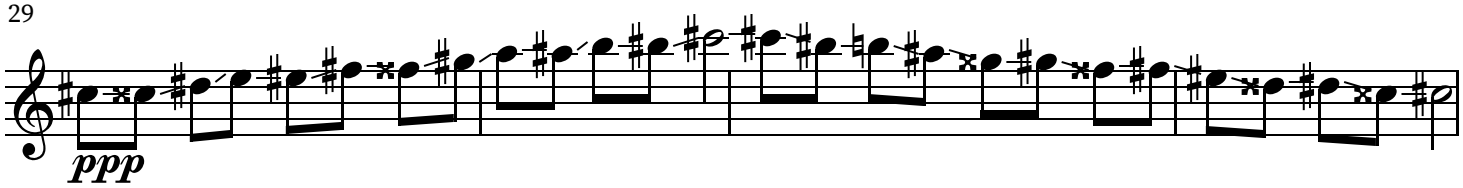

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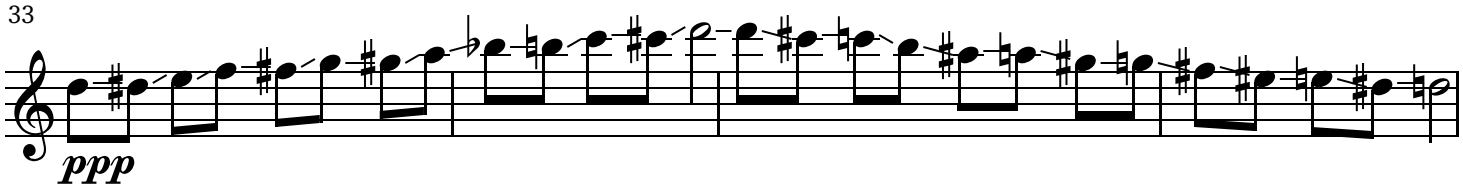

C Yoga Stretch for recovery: Keep this quiet as well, and make sure the entire process is relaxed. Your goal here is to give your corners a short break while also working your aperture control.

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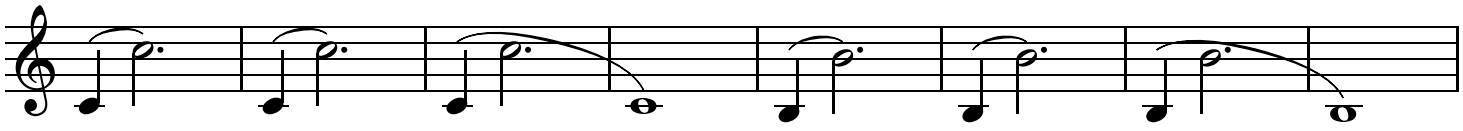

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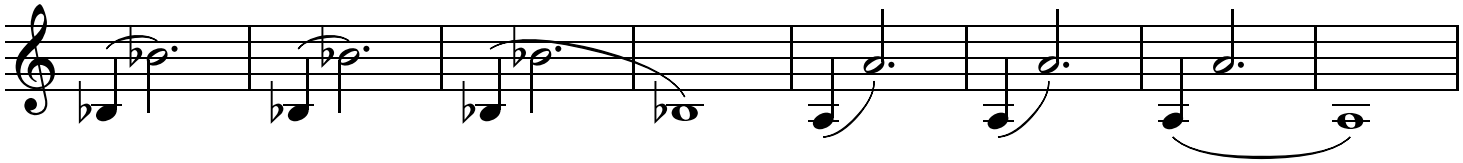

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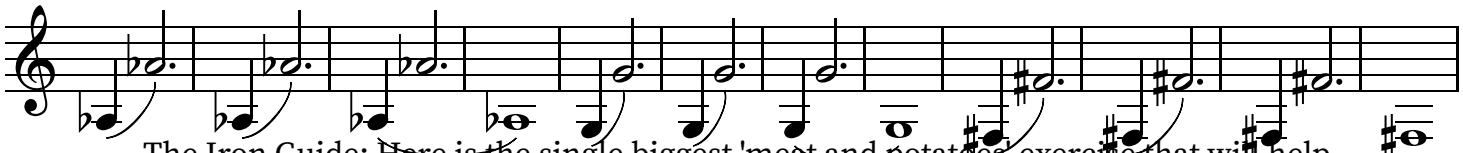

D The Iron Guide: ~~Here is~~ the single biggest 'meat ~~and~~ potatoes' exercise that will help build your high range. Do the alternate positions marked. Keep your sound quiet, make sure you're not pushing, and allow your tongue, aperture, and air to change to try and find the fulcrum within each area of the range.

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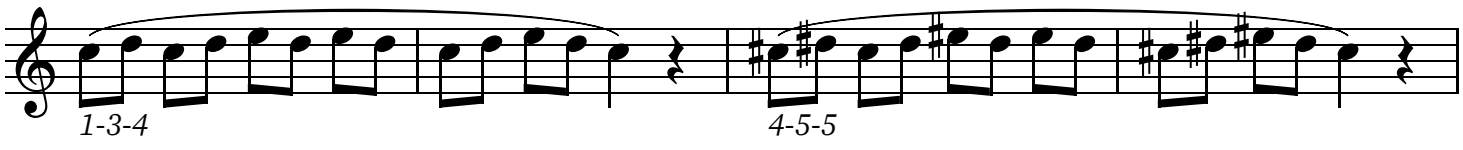

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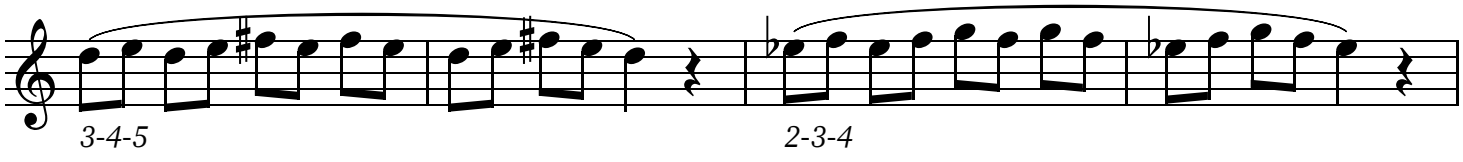

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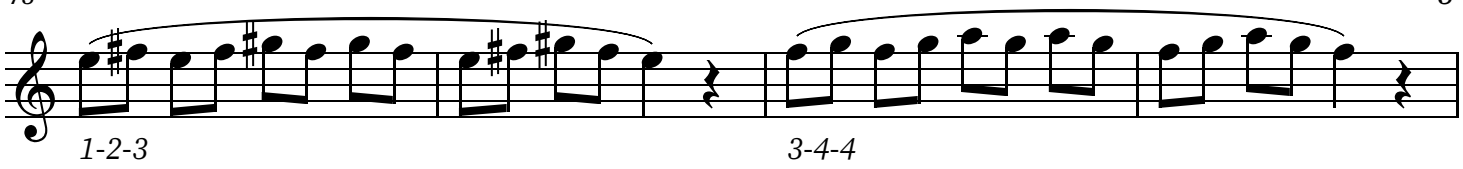

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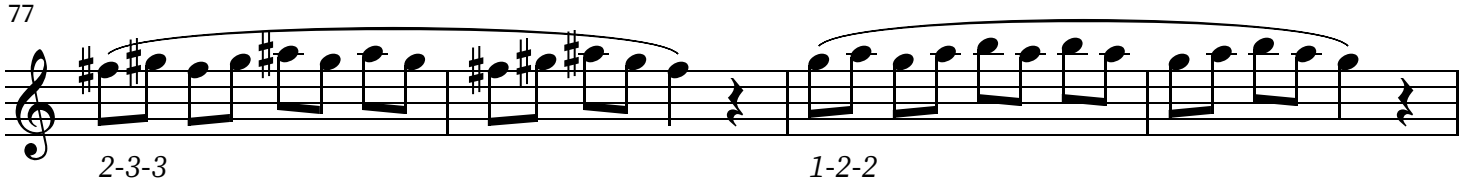

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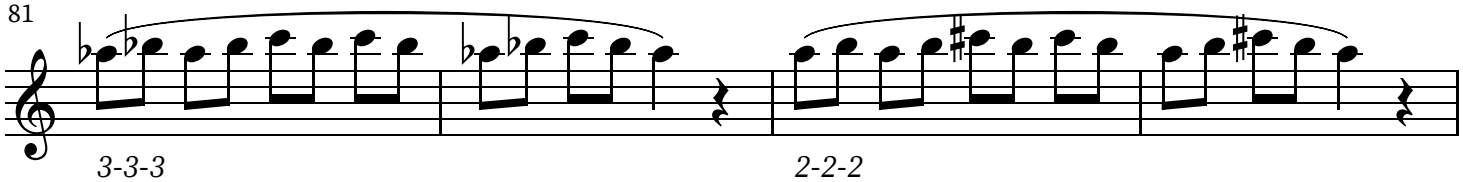

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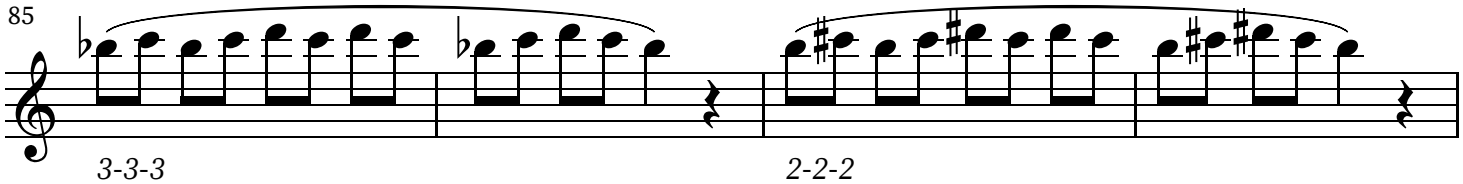

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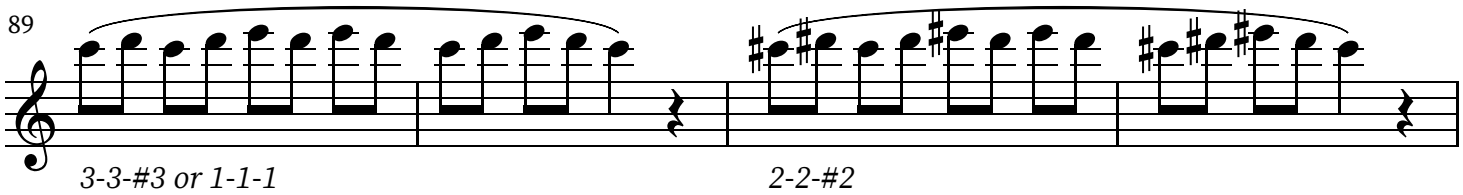

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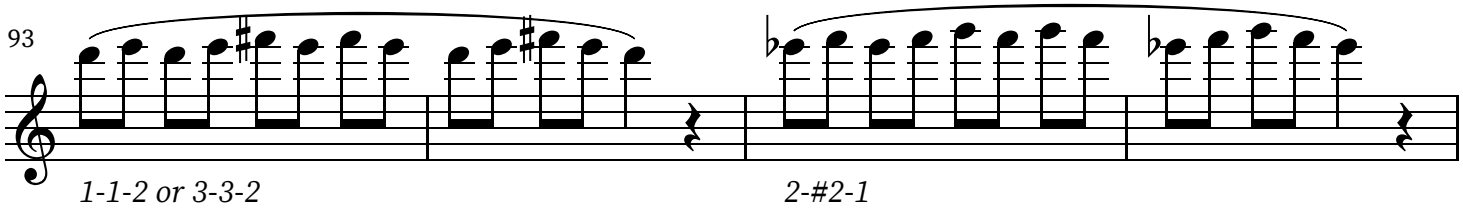
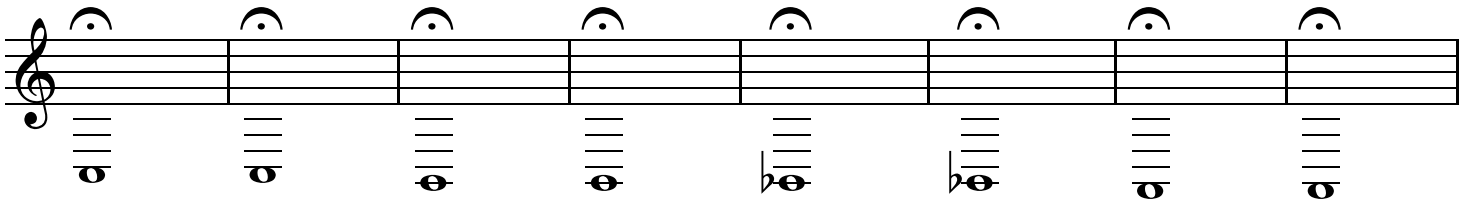


97 E Don't just let your corners go here. This is an aperture exercise, too! Play first soft, then loud.



F Horn Rips: Try to keep the flex even. As loose as you can, without letting your corners stop being firm. Only go as high as you can play relaxed with no pushing.

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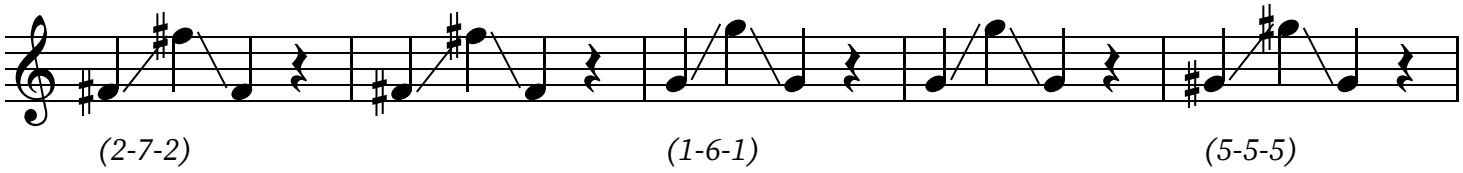

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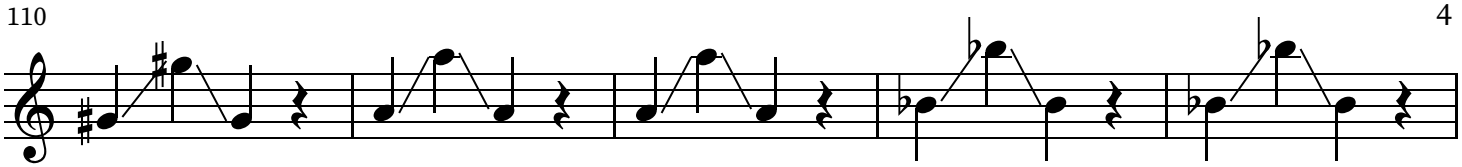
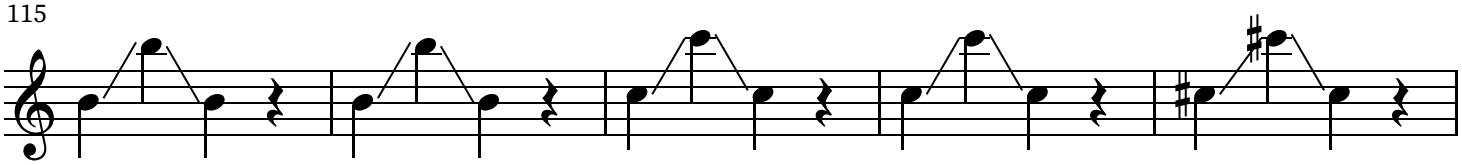


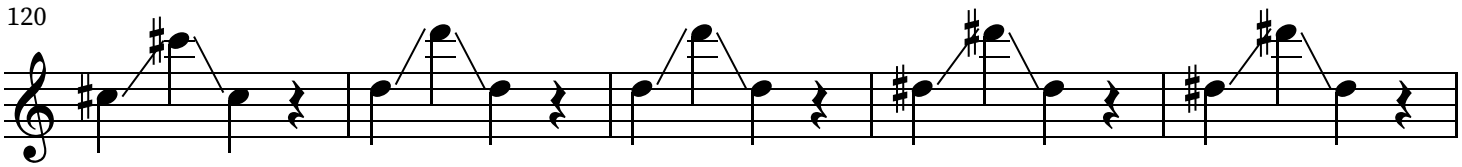
(4-4-4) *(3-7-3)*

115



(2-6-2) *(1-5-1)* *(4-7-4)*

120



(3-6-3) *(2-5-2)*

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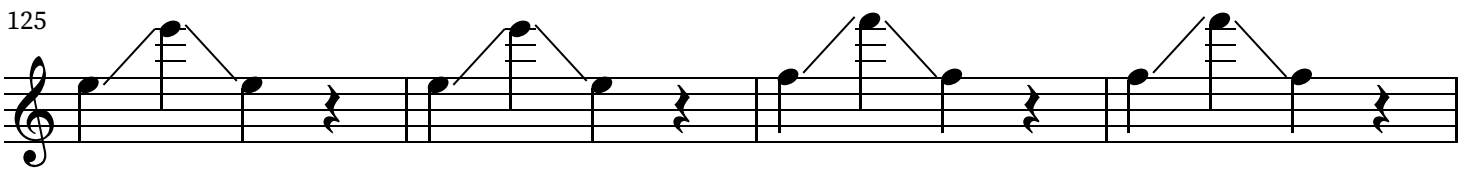
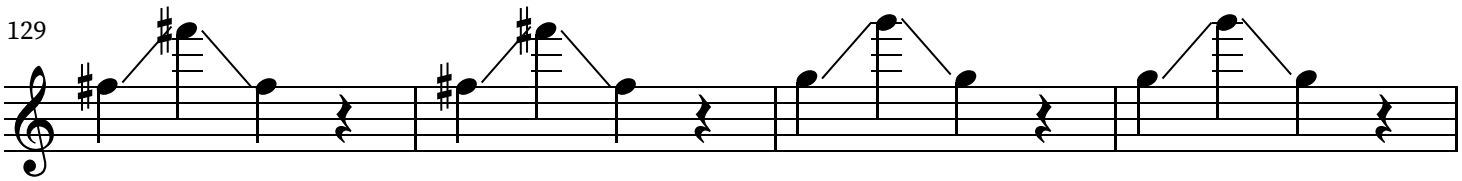


(1-4-1) *(3-3-3)*

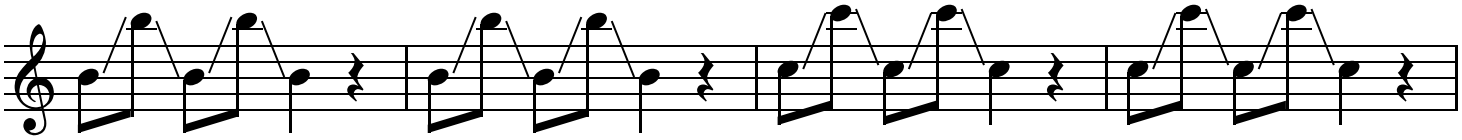
129



(2-7-2) *(1-6-1)*

Keep these brisk. Repeat them a few times to get the tempo even. They should be flexible.
DO NOT GO HIGHER THAN COMFORTABLE

133



6- *2-* *5-* *1-*

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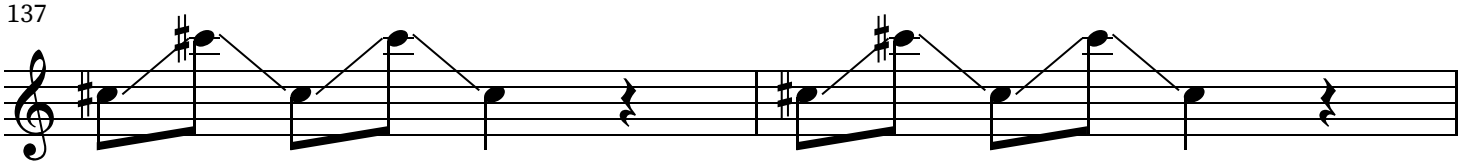

7- *4-*

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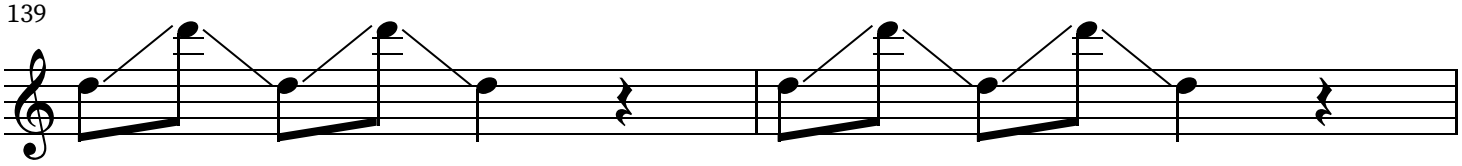
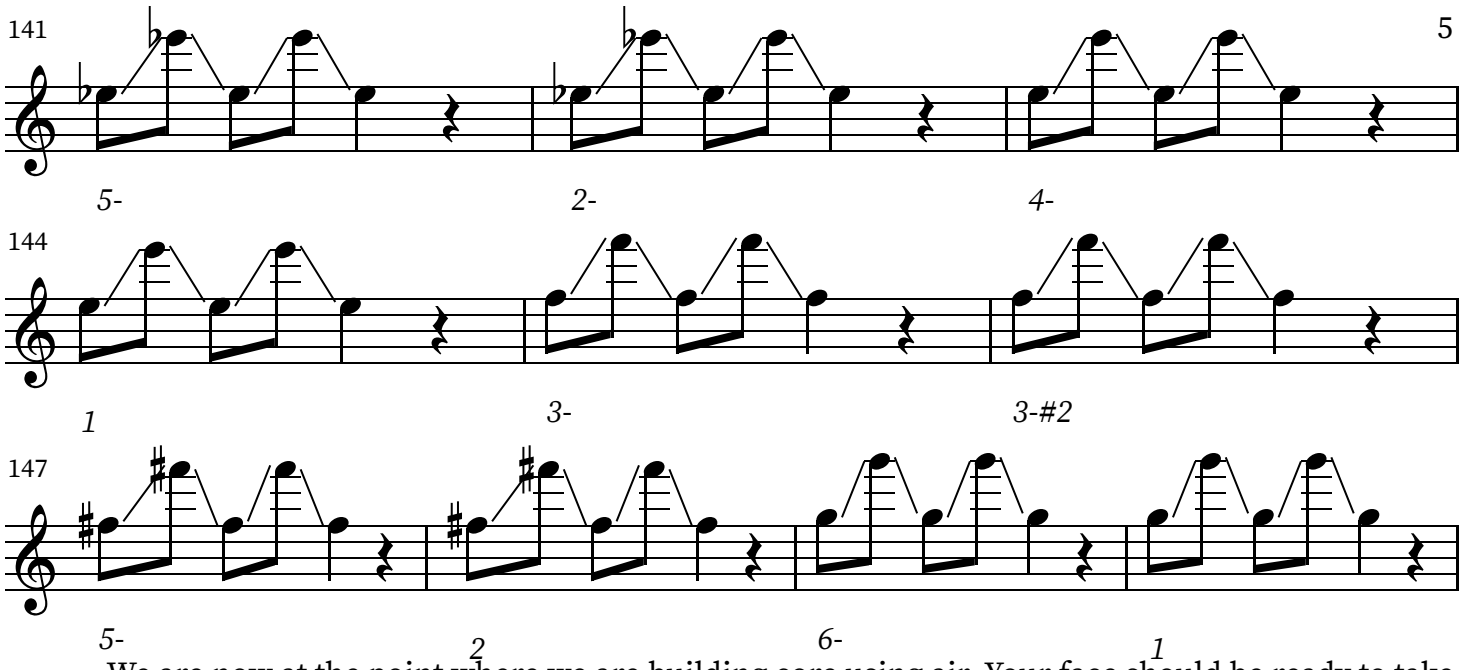


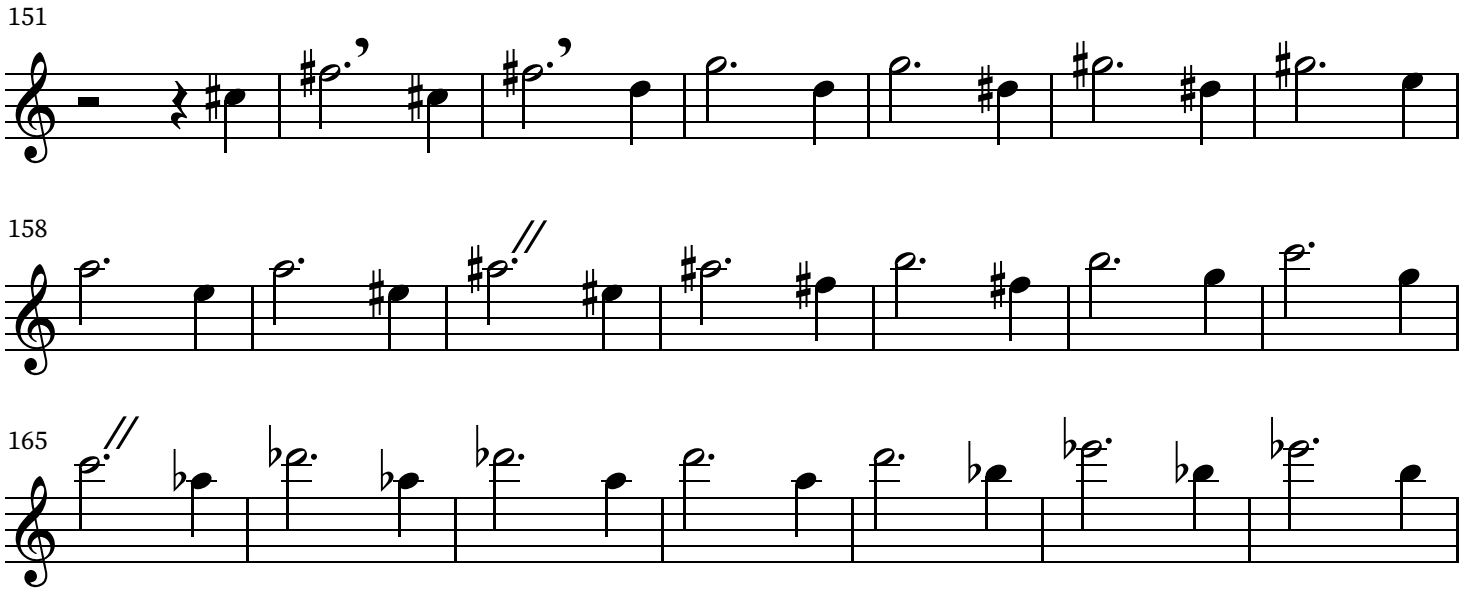
6- *3-*



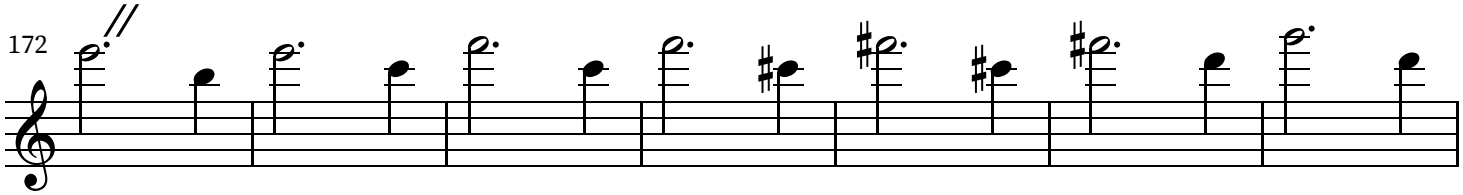
We are now at the point where we are building core using air. Your face should be ready to take the burst of air, but don't push.

Use a 'Hah' articulation for each of these. Make sure the note starts FIRMLY with air and without a scoop in. Repeat until correct, and don't go on until you know the notes are beginning without a scoop. If you're doing this right, it shouldn't tax the muscles, but rather should tax the air. When you hit a sezura, stop and wait 30 seconds for a chop break.

G



Don't go higher if it isn't sounding immediately. You will build range on this slowly. Take the time and patience to do it right. This isn't about having a 'good' high register- it's about having a 'Dominant' high register.



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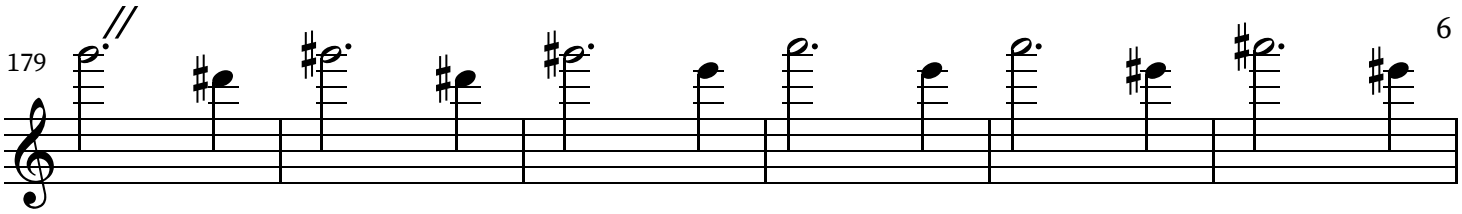
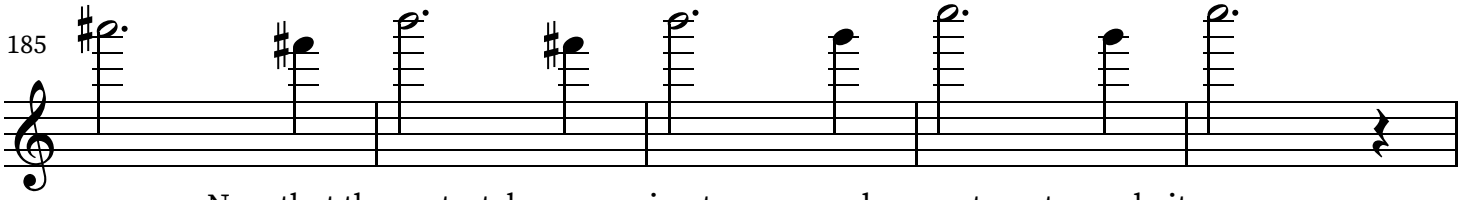


Please remember that this extreme upper register takes a long time to build. I've been working at this exercise for a couple years now, and I'm still learning every day. Be patient.

185



H

Now that these stretches are using tongue, make sure to not overdo it. The articulation control comes from the air, and you've spent so long working on your air today, make sure not to interrupt the airflow.

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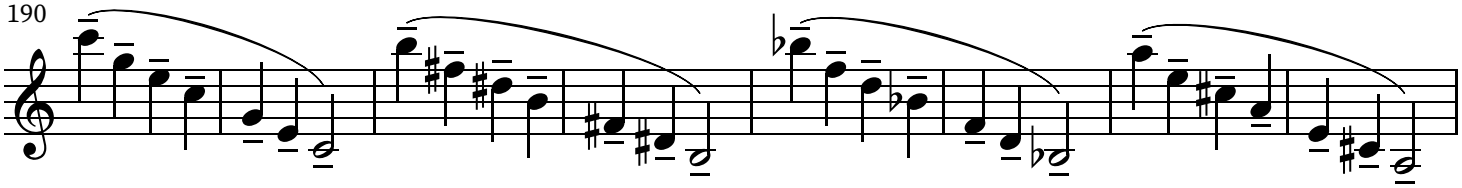

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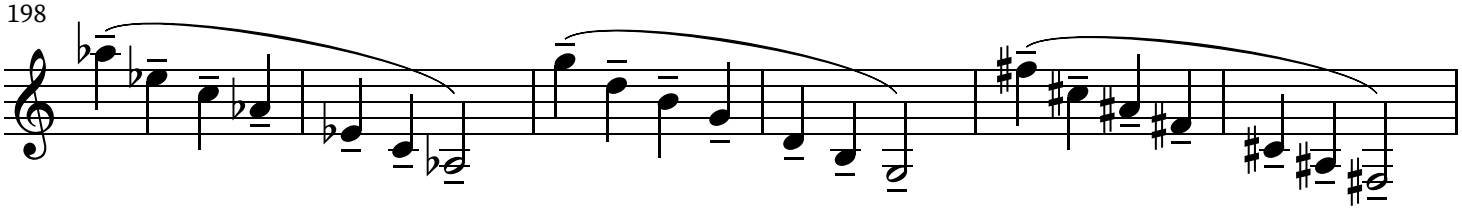

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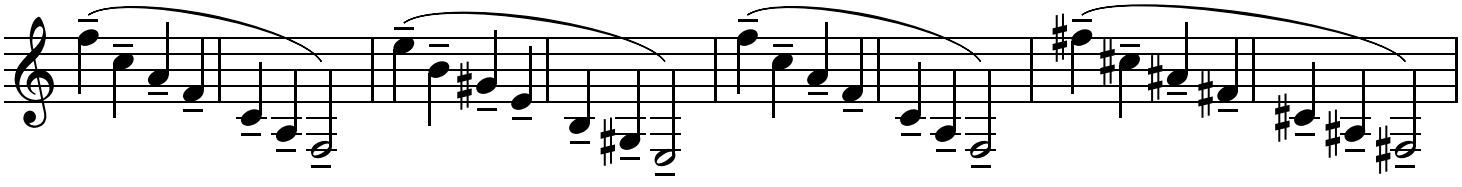

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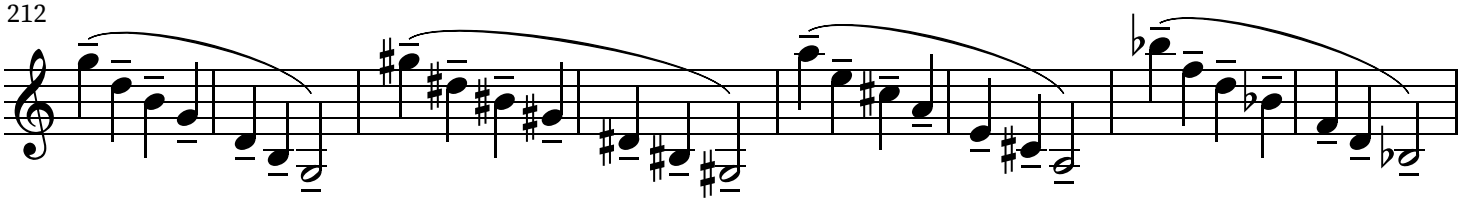

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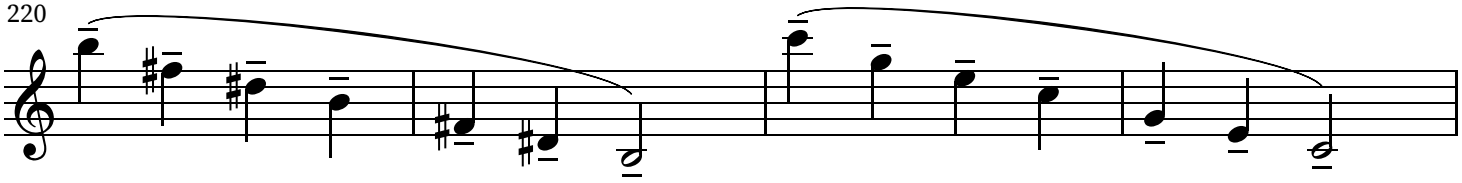
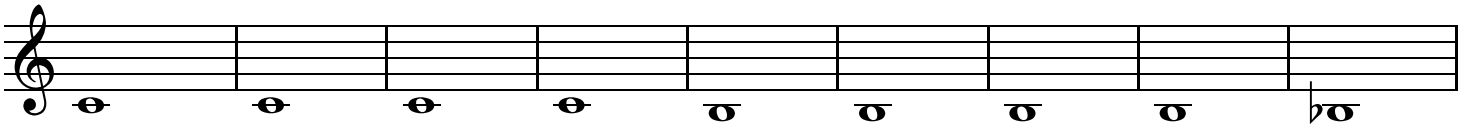


224 I Take your time through this, it's not just a cool down. Focus on the sound, and your corners.



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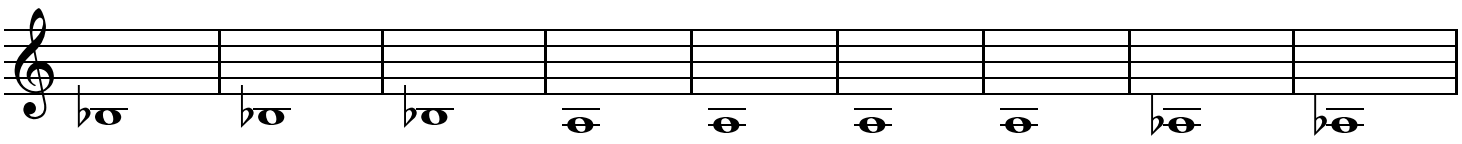

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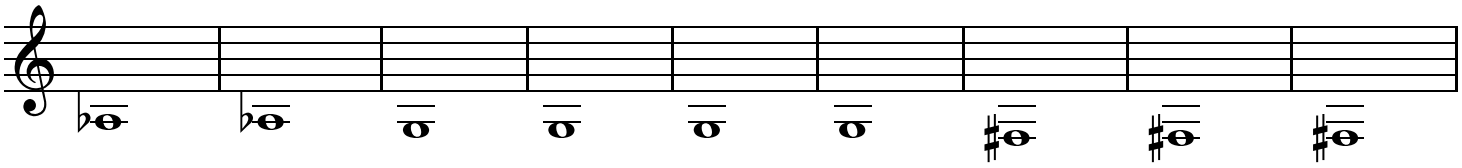

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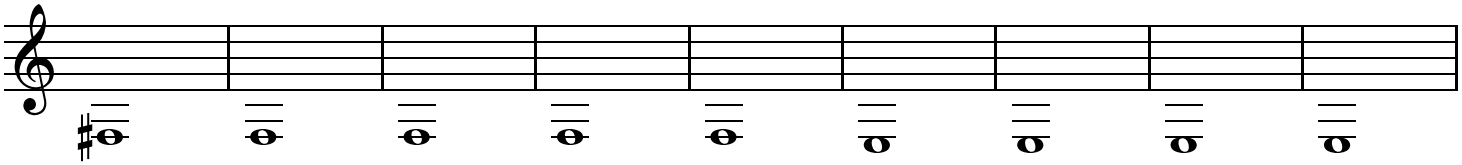

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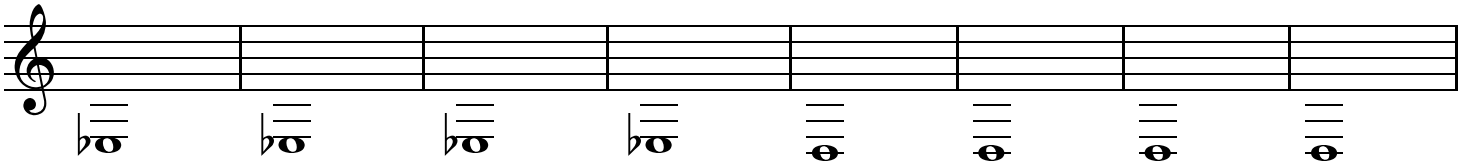
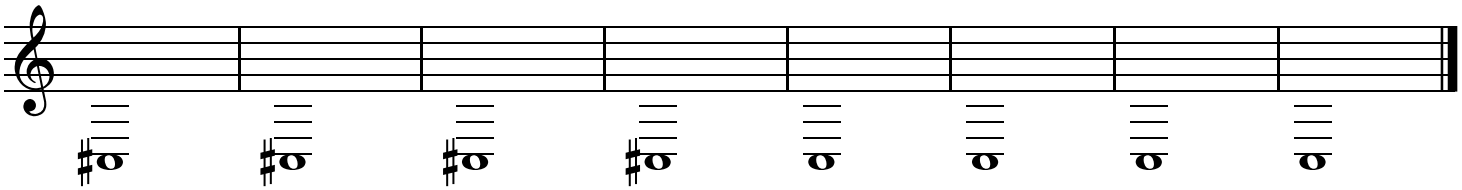
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