Unit 5: Low Range- Treble

Welcome to the BASSment.

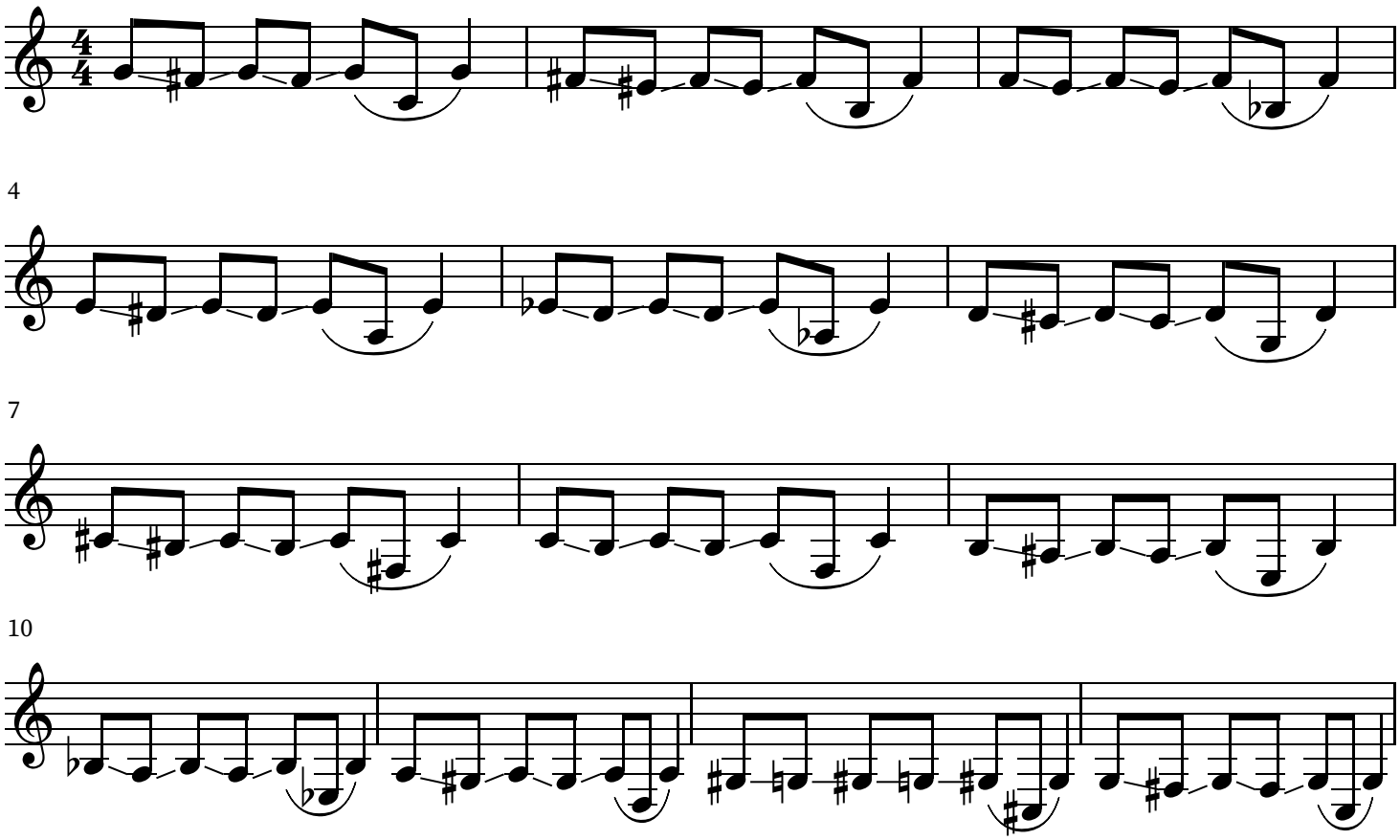
These exercises work. How do I know? Well, I'm a terrible low range player.
Absolutely terrible. BUT, because of that, I've had to learn a lot about
how to increase your control of the lower register.
I'll be working on these alongside you all this unit, and we all
have to remember one main thing: Keep changes gradual and slow.
In the lower range, you need a wider, warmer, and more slow moving air column
to support your playing. Keep your corners and abdominal supports active
throughout all of this as well.

Day 1: A- J
Day 2: A-J
Day 3: A-J
Day 4: All
Day 5: All
Day 6: All
Day 7: All
Day 8: A-G and Test

Alex Knutrud

A

Keep these at a quieter dynamic, but keep your air flowing. Connect your abdominal support and think of leaning against a wall. Slow as you can. Smear lots.



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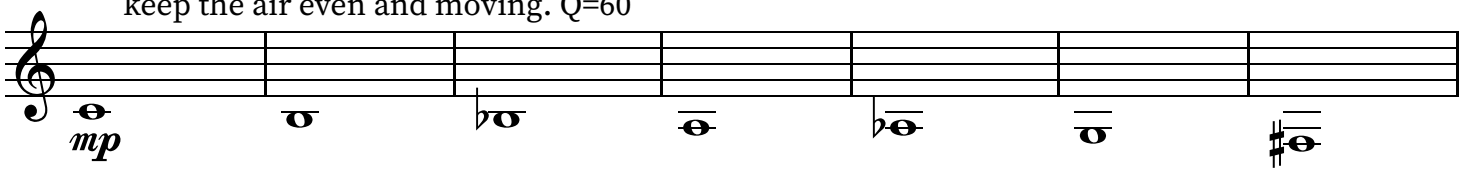
14 B Keep these controlled and even. Concentrate your support on your abdominal support and keep the air even and moving. Q=60



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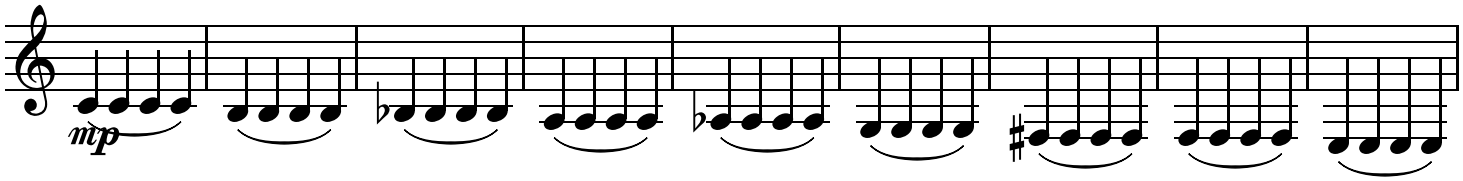
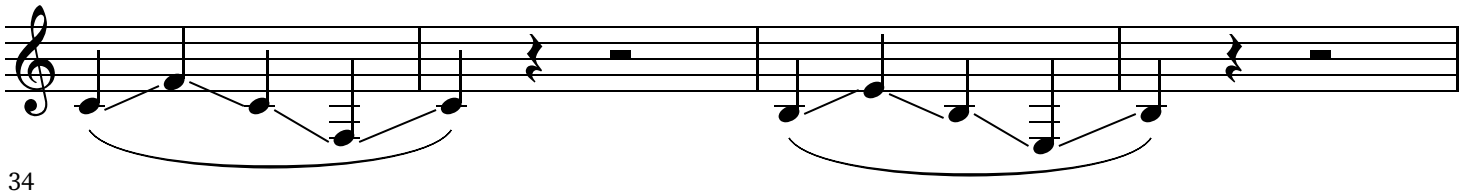


Keep these slurs as connected as possible. I like to lip down into each slur that descends a little bit. Q= 72.

30 C



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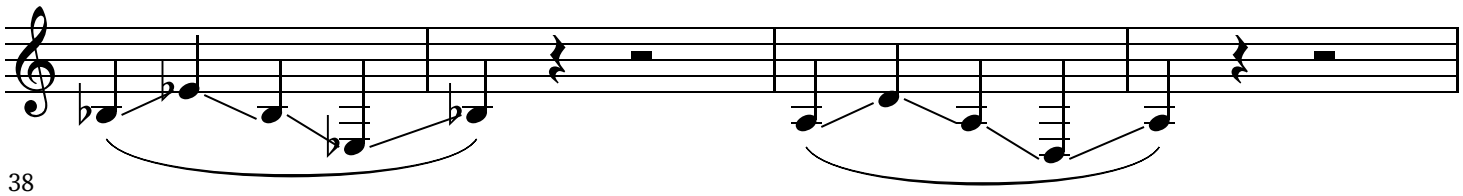

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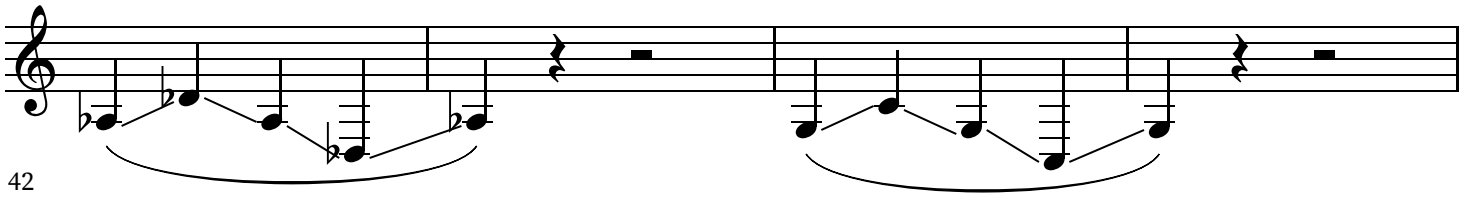

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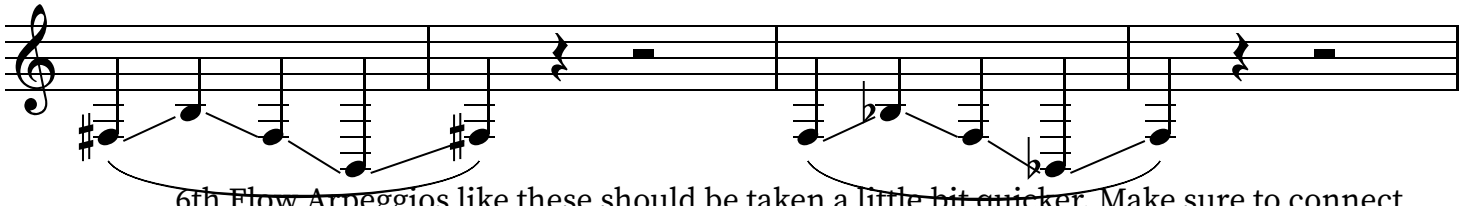
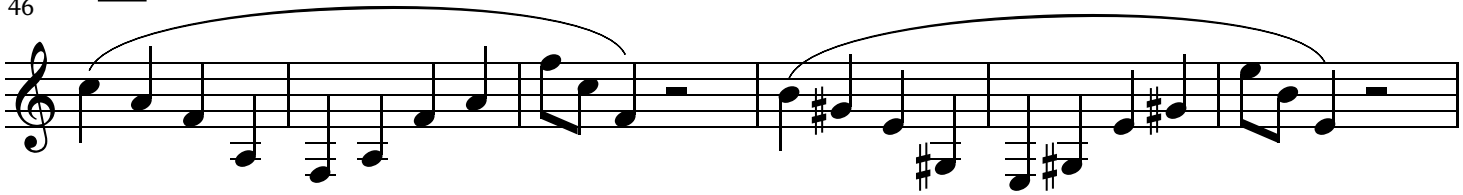


D 6th ~~Flow A~~rpeggios like these should be taken a ~~little bit quicker~~. Make sure to connect everything as much as possible. I like these at Q= 86ish

46



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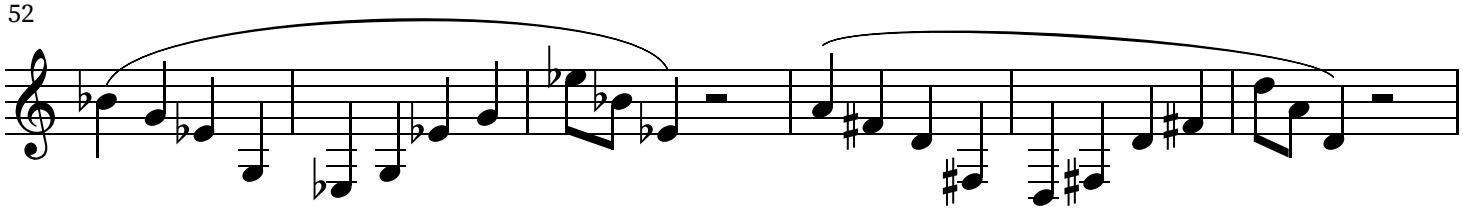

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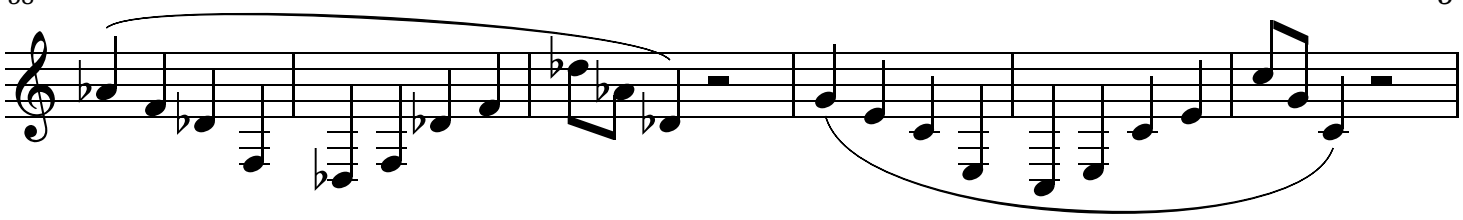
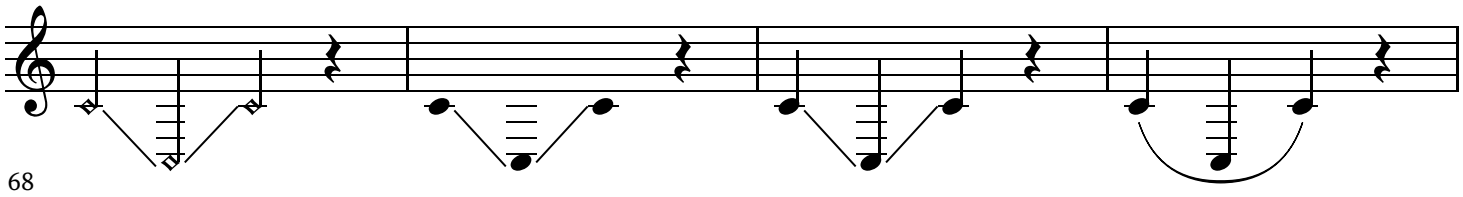


E

Do each position 4 times. First, play a lip gliss with the valve leaking. Then, mouthpiece buzz, then, a regular glissando, and then finally a slur. Q=66

64



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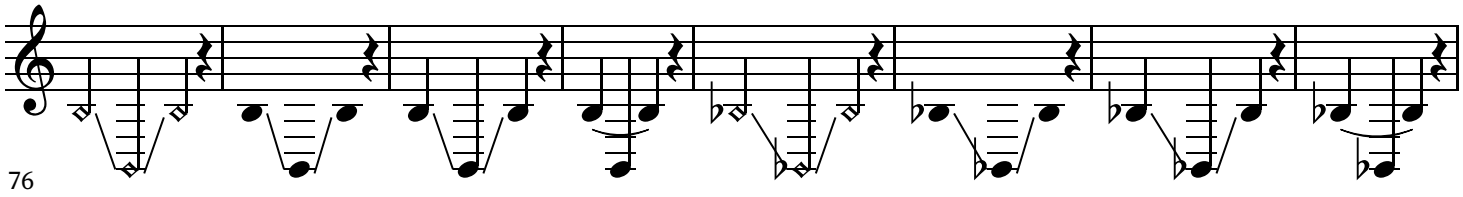

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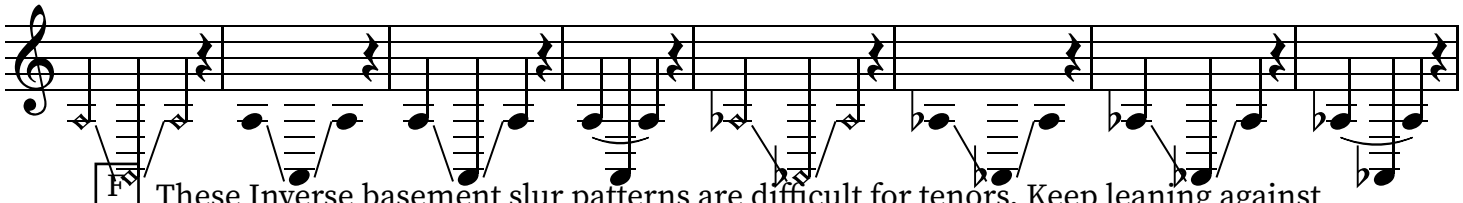
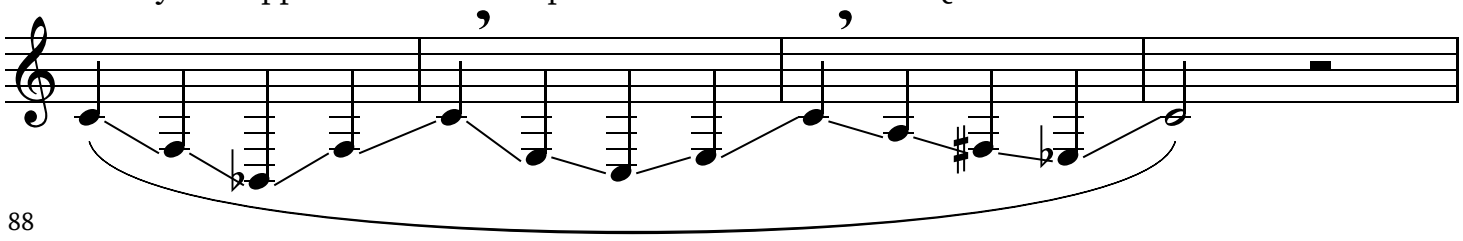


F

These Inverse basement slur patterns are difficult for tenors. Keep leaning against your support and don't compromise the column of air. Q=80

84



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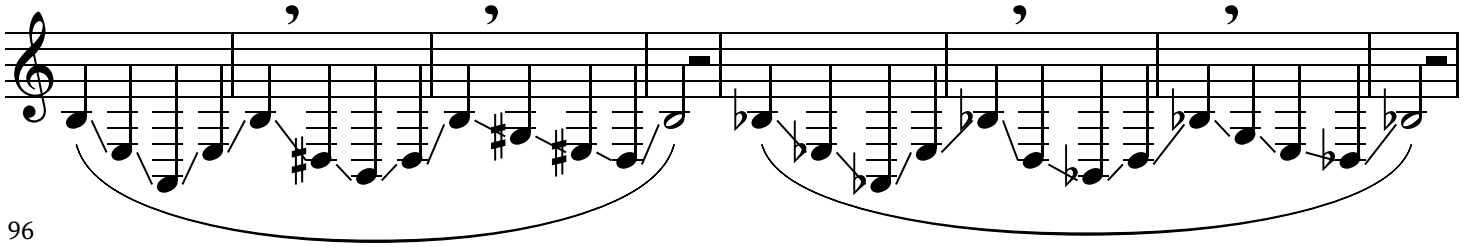

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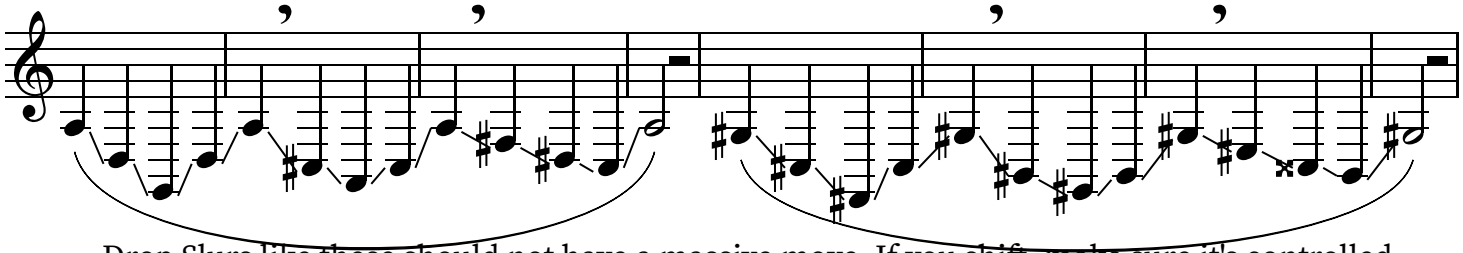
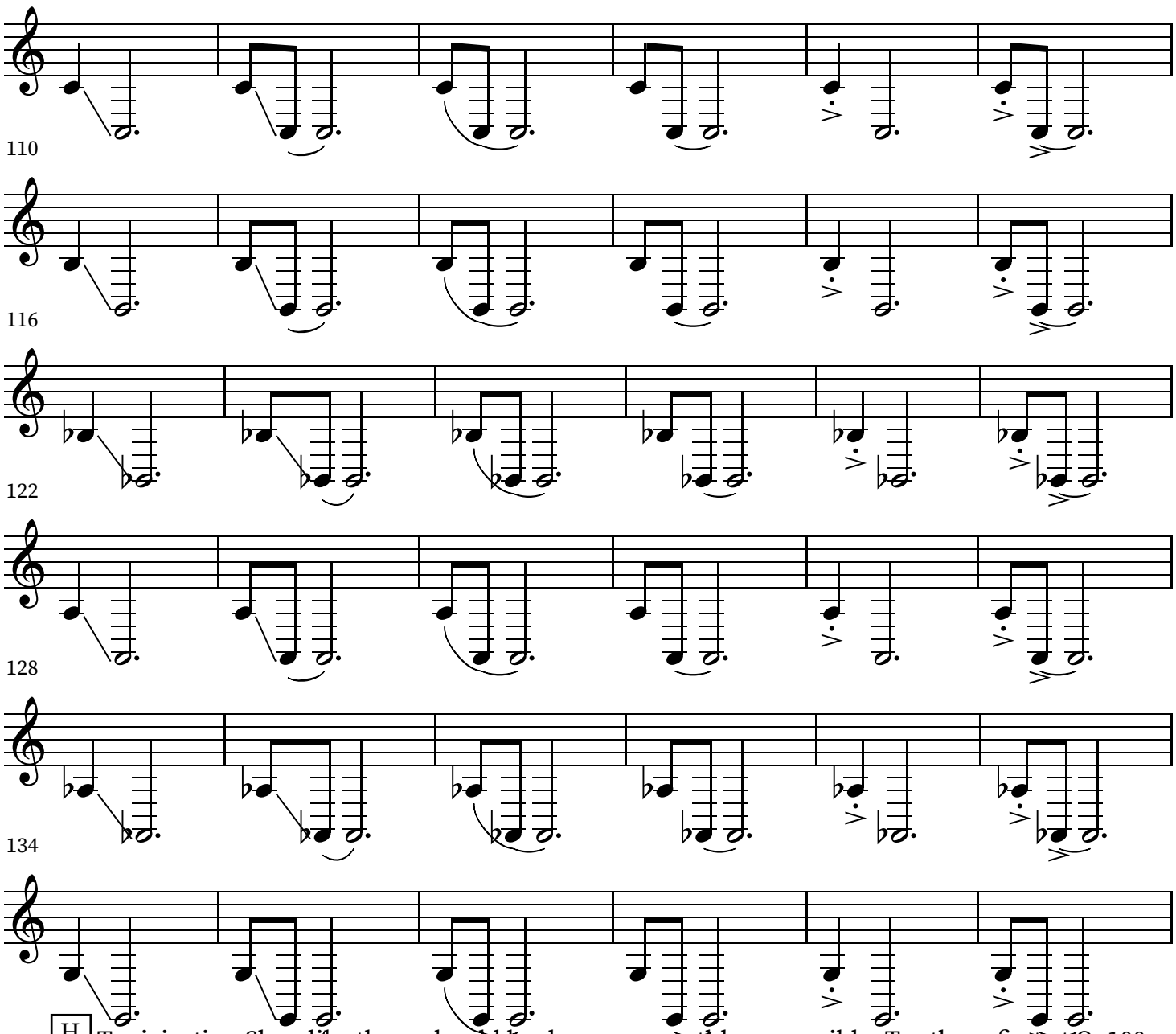
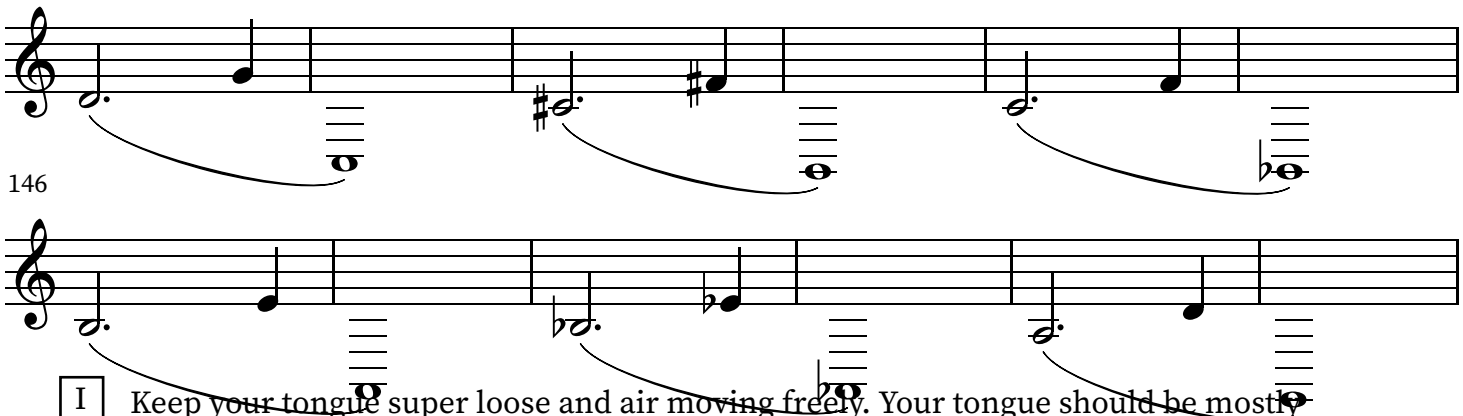


G

Drop Slurs like these should not have a massive move. If you shift, make sure it's controlled, slight, and the same each time. Treat these as the 'yoga slurs' from previous packets, but focused on low range. Think about the shape of the air. Q=72



H Tonicization Slurs like these should be done as smoothly as possible. Try them first at Q=100, and then slow them down to Q=80



I Keep your tongue super loose and air moving freely. Your tongue should be mostly between your teeth for these lower notes. Q=100 or a little quicker.

152

156

160

164

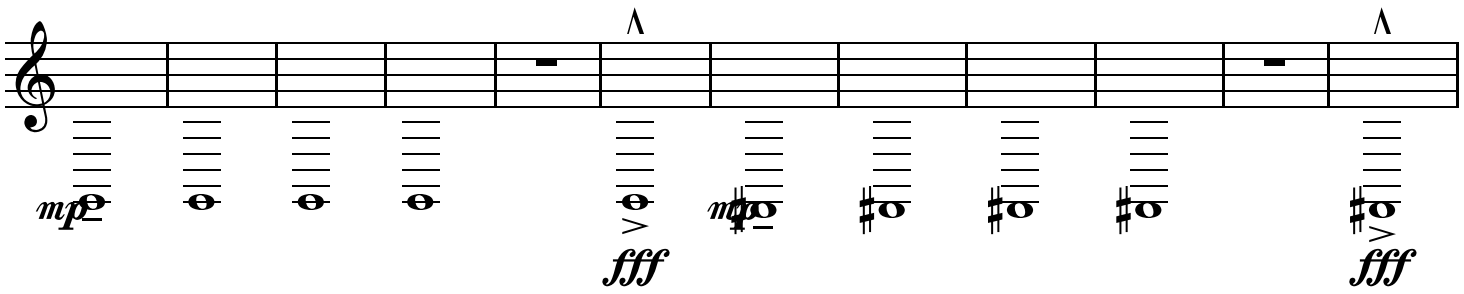
J

4 Plus One's : As you ~~do these, use the first~~ four notes to find your ~~center and corner focus,~~ then take a breath, set, and control a loud, popped pedal at full power. This skill is important to develop, and takes great control.

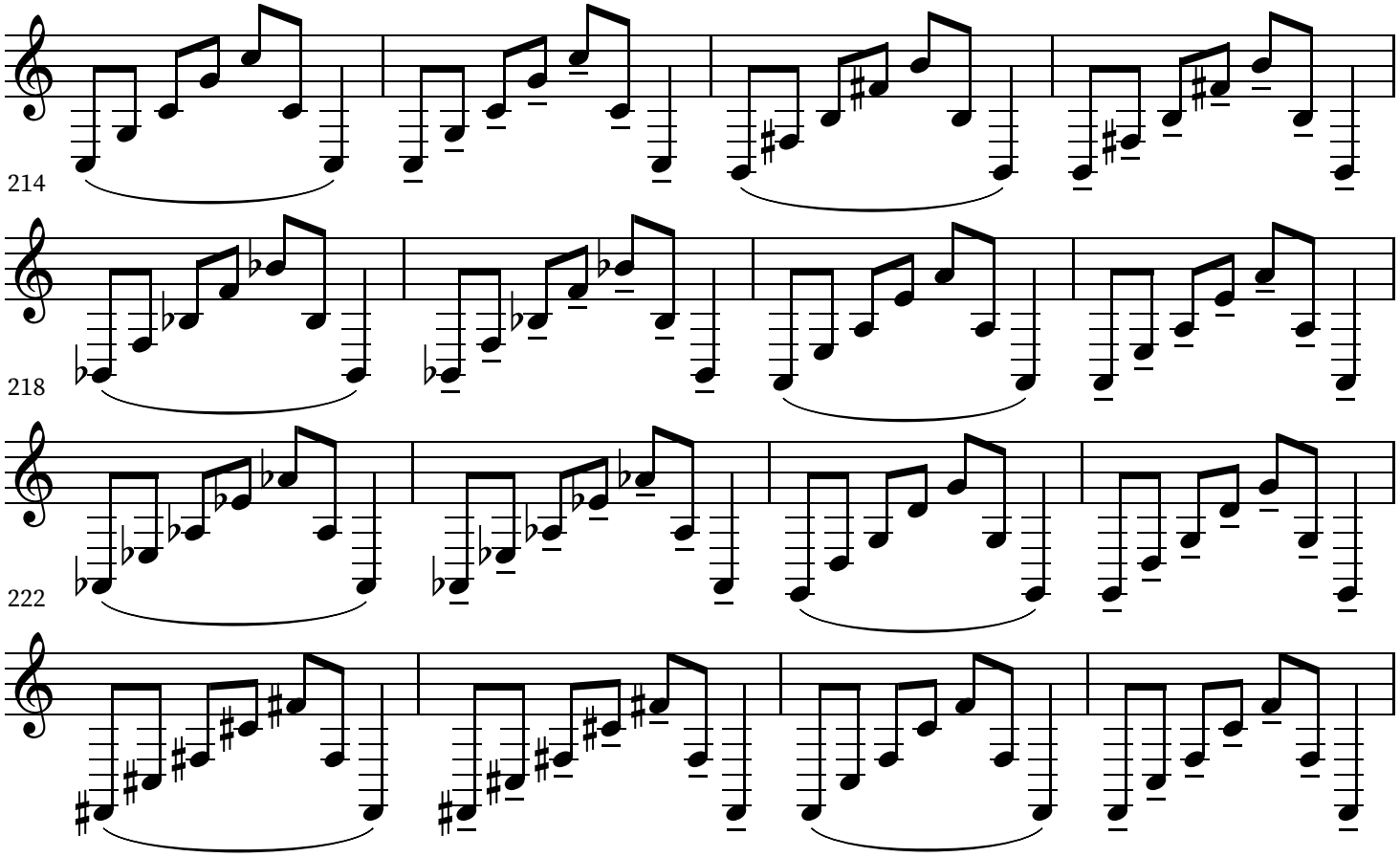
168

174

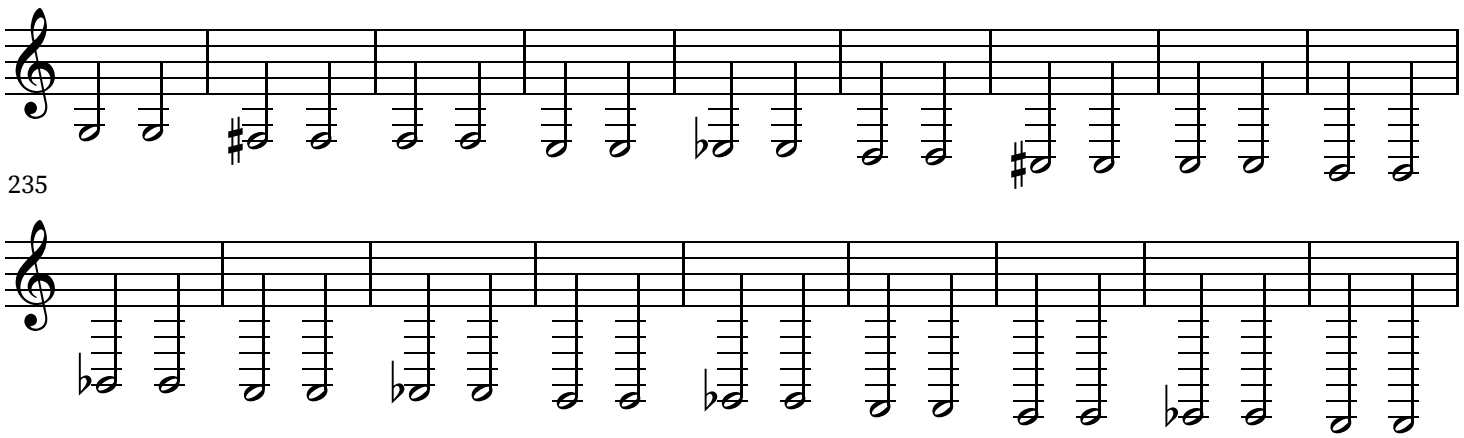
186



K Tonic Waterfalls: Keep your flow going here. At this point, these should all be pretty self explanitory. Keep the air moving, and connect smoothly. Q=80

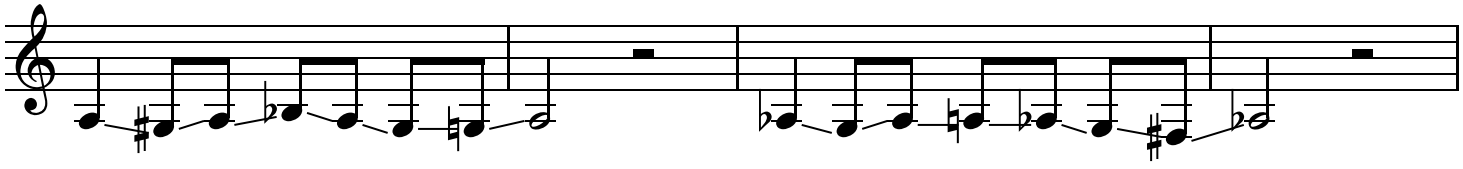


L Go as low as you can while keeping your structure. You'll have to shift in here somewhere, but make it smooth and even. Q=80



M

244 Try and focus your buzz a lot on these- Don't get the volume with tons of air, but rather a lot of 'sizzle'. I think of bacon frying in a pan for the right color. Q=76



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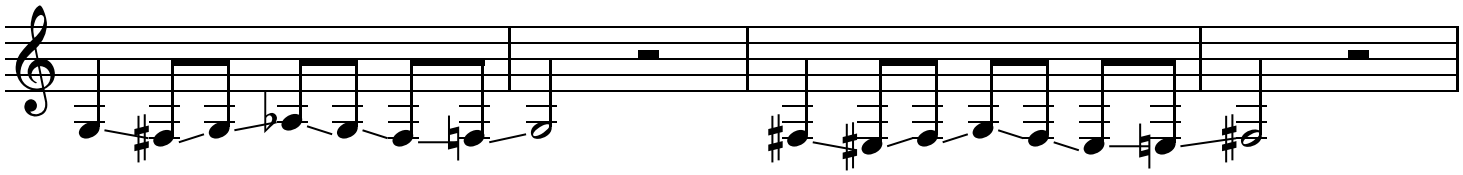

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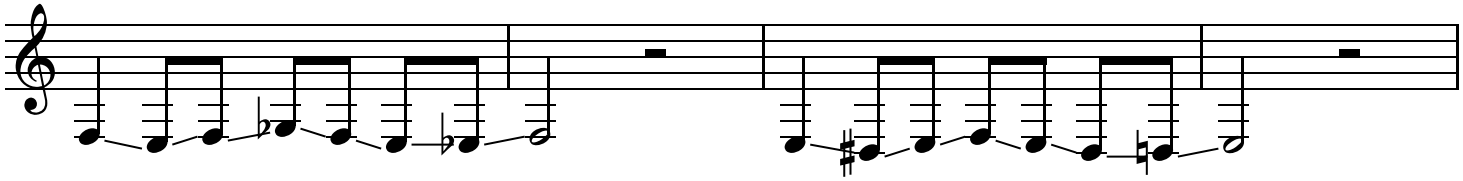

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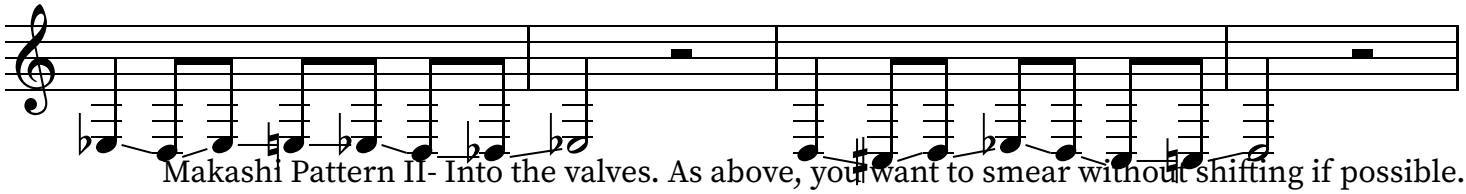
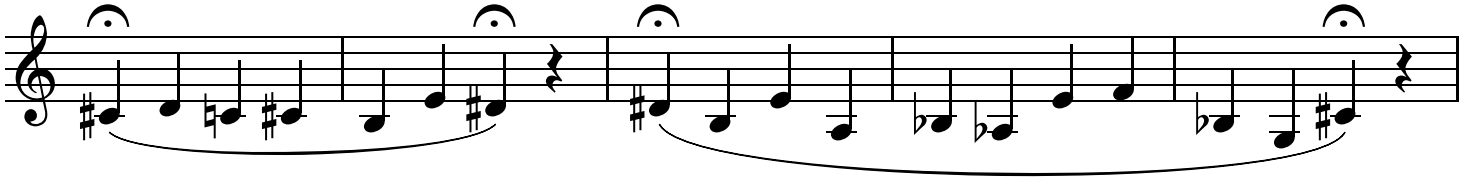


Makashi Pattern II- Into the valves. As above, you want to smear without shifting if possible.

N

260



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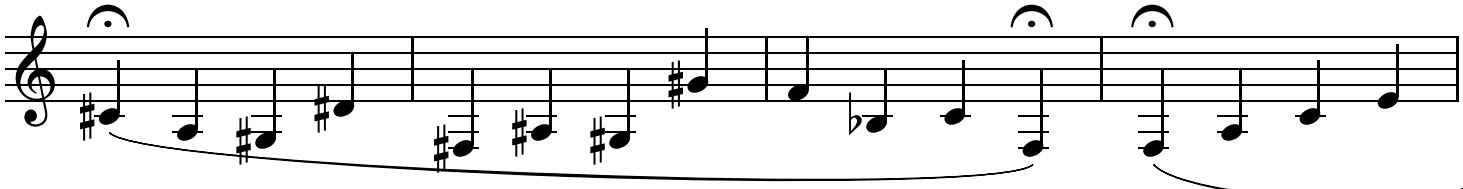

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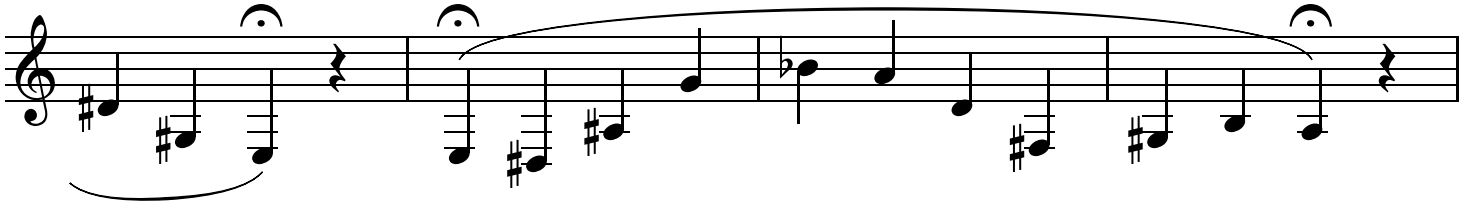

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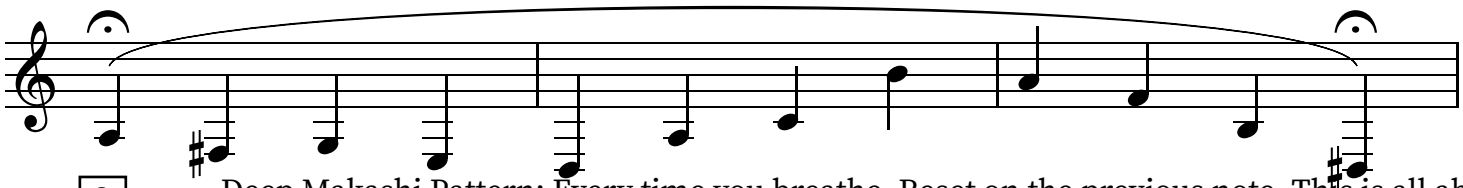
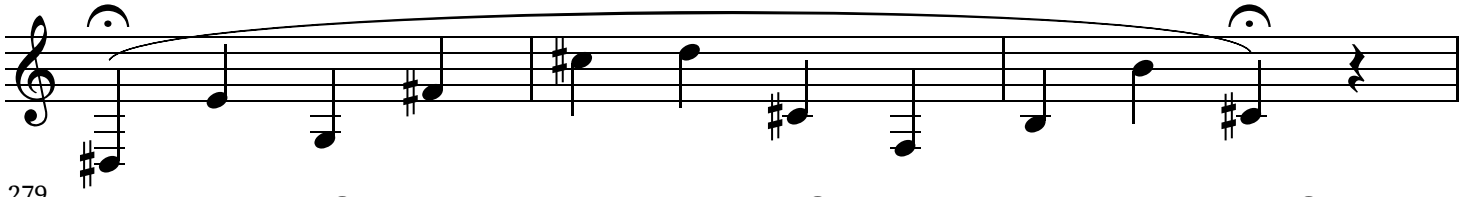


O Deep Makashi Pattern: Every time you breathe, Reset on the previous note. This is all about connectivity.

276



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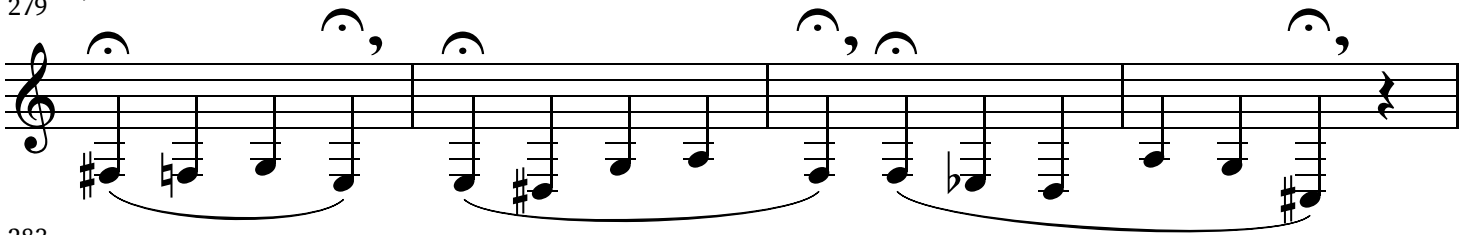
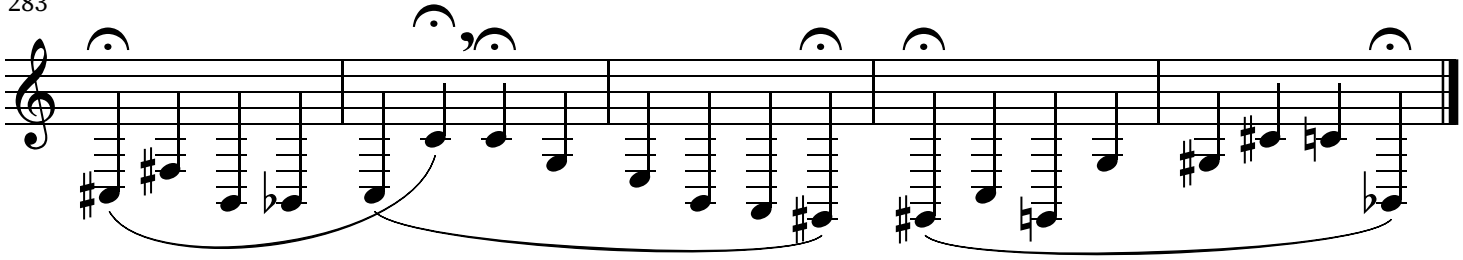
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