

Flexibility Studies

All exercises should be performed with minimal facial motion and with as little "pop" on note changes as possible. Evenness of sound/timbre is crucial. Practice with metronome at highest tempo you can do cleanly, then gradually increase tempo.

Exercise #1

Exercise #1 consists of three staves of music in bass clef. The first staff contains measures 0, 2, 1, and 12. The second staff contains measures 5, 23, 4, 24, and 14. The third staff contains measures 9, 124, 234, 134, and 1234. The music features chromatic patterns with various slurs and articulation marks.

Practice the patterns as above using the following starting pitches. Progress through all possible chromatic fingerings.

Exercises #2 through #9 are presented in two rows. The first row contains Ex. #2 (starting at measure 13), Ex. #3, Ex. #4, and Ex. #5. The second row contains Ex. #6 (starting at measure 17), Ex. #7, Ex. #8, and Ex. #9. Each exercise shows a specific chromatic pattern with slurs and articulation marks.

Apply the same principles as above to the following exercises. Only the first note of each measure should be articulated, all others being lip-slurs.

Exercises #10 through #16 are presented in three rows. The first row contains Ex. #10 (starting at measure 21), Ex. #11, and Ex. #12. The second row contains Ex. #13 (starting at measure 24), Ex. #14, and Ex. #15. The third row contains Ex. #16 (starting at measure 27). Each exercise shows a chromatic pattern with slurs and articulation marks.