

Routine per estensione

Glissati con il bocchino

Scendere di semitono ad ogni ripetizione fino a che il glissato è fluido ed il suono uniforme

A musical staff in G clef. It starts with a note on the A line, followed by a wavy line indicating a glissando down to the G line. This pattern repeats three more times, ending with a note on the F line.

Salire di semitono ad ogni ripetizione fino a che il glissato è fluido ed il suono uniforme

A musical staff in G clef. It starts with a note on the G line, followed by a wavy line indicating a glissando up to the A line. This pattern repeats three more times, ending with a note on the B line.

Note Lunghhe Bill Adam

Continuare fino a che esce un suono

A musical staff in G clef. It consists of a series of eighth notes: a whole note on the A line, a half note on the G line, a whole note on the F line, a half note on the E line, a whole note on the D line, a half note on the C line, and a whole note on the B line.

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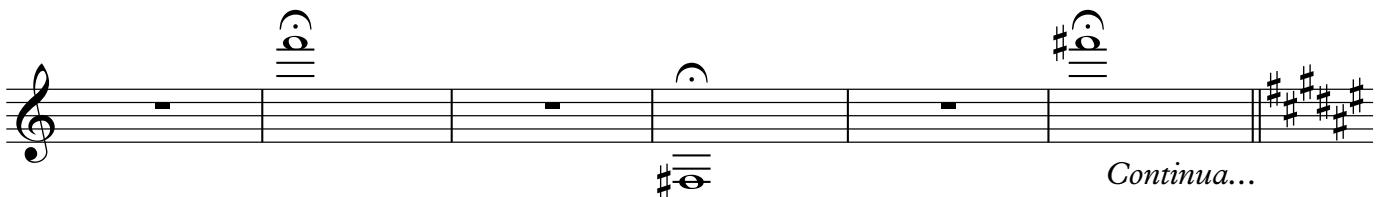
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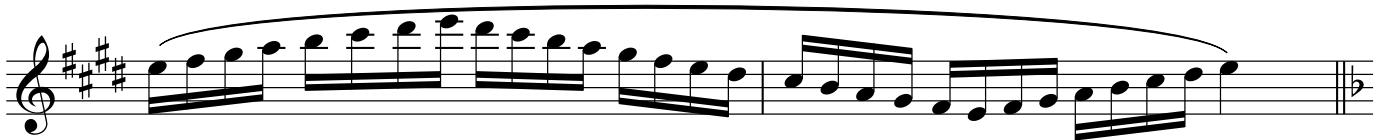
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Scale

Inizialmente è preferibile farle lentamente o rallentare in prossimità delle note più acute per dare il tempo a labbra ed emissione di adattarsi, se necessario respirare nel registro medio e non agli estremi



Continua...

Flessibilità statica

L'emissione DEVE essere COSTANTE. Trovare la via più breve per passare da una nota all'altra senza oltrepassarle riducendo al minimo indispensabile l'azione corporea necessaria al cambio di armonico

123...



13...



23...



12...



1...



2...



0...



Flessibilità estesa

È necessario pensare a questi esercizi come a dei glissati dove l'emissione e la resistenza delle labbra cambiano in modo regolare e continuativo restando sempre bilanciate tra loro

1° v. legato, 2° v. legato staccato

123...

13...

23...

12...

1...

2...

0...

123...

13...

23...

12...

1...

2...

0...

123...

13...

23...

12...

1...

2...

0...

Doppio staccato

Ta Ka Ta Ka



Continua...