

# A(nother) Daily Routine

By Matthew Kundler

## Part I: Flexibility: Rhythmic and Intervallic

### Pattern A:

Expand to an octave chromatically or diatonically

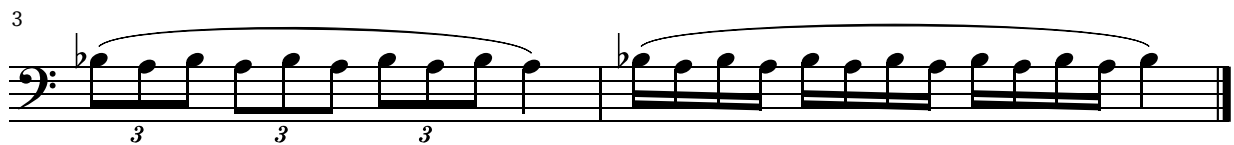
Play in inversion and in multiple keys.



### Pattern B:

Expand to an octave chromatically or diatonically.

Play in inversion and in multiple keys.



Pattern C:

7

Pattern D:

Part II: Articulation Flexibility

Pattern A

To be performed with a variety of articulations, dynamics, and ranges

4

7

Pattern B

Musical notation for Pattern B, bass clef, 4/4 time signature. The pattern consists of four staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is primarily eighth and sixteenth notes, with a key signature of one sharp (F#). The second staff starts with a measure rest, followed by eighth and sixteenth notes. The third and fourth staves continue the eighth and sixteenth note patterns, with several measures containing triplets of eighth notes. The pattern concludes with a double bar line.

Pattern C

Musical notation for Pattern C, bass clef, 4/4 time signature. The pattern consists of two staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is primarily eighth and sixteenth notes, with a key signature of one flat (Bb). The second staff continues the eighth and sixteenth note patterns, with several measures containing triplets of eighth notes. The pattern concludes with a double bar line.

Pattern D

Musical notation for Pattern D, bass clef, 4/4 time signature. The pattern consists of two staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is primarily eighth and sixteenth notes, with a key signature of one flat (Bb). The second staff continues the eighth and sixteenth note patterns, with several measures containing triplets of eighth notes. The pattern concludes with a double bar line.

Part III: Dexterous Flexibility

Pattern A

6

9

Pattern B (to be played in the manner of Pattern A)

5

Pattern C

Play on all open partials

## Part IV: Lip Slur Flexibility

### Pattern A:

To be executed between all adjacent and nonadjacent partials

Pattern A is written in bass clef, 4/4 time, with a key signature of one flat (B-flat). It consists of two staves. The first staff contains three measures: the first measure has a slur over a quarter note and an eighth note; the second measure has a slur over a quarter note and a triplet of eighth notes; the third measure has a slur over a quarter note and an eighth note. The second staff begins with a measure rest, followed by a slur over a triplet of eighth notes, another slur over a triplet of eighth notes, and a final slur over a quarter note and an eighth note.

### Pattern B:

Pattern B is written in bass clef, 4/4 time, with a key signature of one flat (B-flat). It consists of two staves. The first staff contains three measures: the first measure has a slur over a quarter note and an eighth note; the second measure has a slur over a quarter note and a triplet of eighth notes; the third measure has a slur over a quarter note and an eighth note. The second staff begins with a measure rest, followed by a slur over a triplet of eighth notes, another slur over a triplet of eighth notes, and a final slur over a quarter note and an eighth note.

### Pattern C:

To be executed in inversion as well

Pattern C is written in bass clef, 4/4 time, with a key signature of one flat (B-flat). It consists of two staves. The first staff contains three measures: the first measure has a slur over a quarter note and an eighth note; the second measure has a slur over a quarter note and a triplet of eighth notes; the third measure has a slur over a quarter note and an eighth note. The second staff begins with a measure rest, followed by a slur over a triplet of eighth notes, another slur over a triplet of eighth notes, and a final slur over a quarter note and an eighth note.

Part V: Range Flexibility

Pattern A:

To be played in inversion

Musical notation for Pattern A in 4/4 time, consisting of two staves of bass clef music. The first staff contains a sequence of eighth notes and quarter notes, with a slur over the first four notes and a fermata over the fifth. The second staff contains a sequence of eighth notes and quarter notes, with a slur over the first four notes and a fermata over the fifth. Both staves feature triplets of eighth notes.

Pattern B:

To be played in inversion

Musical notation for Pattern B in 4/4 time, consisting of one staff of bass clef music. The staff contains a sequence of eighth notes and quarter notes, with a slur over the first four notes and a fermata over the fifth. The music is in a key with one flat (B-flat).

Pattern C:

To be played in inversion

Musical notation for Pattern C in 4/4 time, consisting of one staff of bass clef music. The staff contains a sequence of eighth notes and quarter notes, with a slur over the first four notes and a fermata over the fifth. The music is in a key with one flat (B-flat).