

FEARLESS  **PERFORMANCE**
FOR MUSICIANS

Because life is live.

Imflowvising – the act of habiting total presence with musical flow through improvisation and spontaneity.

What:

Looped 3 bar system - 2 bars sounding, 1 bar silent (duple or triple feel)

For group work, 1 person leads (different person each day)

- Set metronome at 60
- Tell group when to add next variable into the mix

- 1. Half notes, next notes only, no tongue
- 2. Expand to any intervals
- 3. Add quarter notes at will
- 4. Add tongue at will
- 5. Add short notes at will
- 6. Add any rhythm
- 7. No metronome, play 2 bars of anything in its proper tempo
- 8. Solo Story Time! - Leader points to someone and says their name and repertoire request.
 - a. Soloist 1 plays 2 bars of that rep
 - b. Leader points to a Soloist 2, says their name and repertoire request
 - c. Soloist 3 is selected and repertoired by Soloist 1
 - d. Soloist 4 is selected and repertoired by Soloist 2, and so on...

Why:

- **To just play! To perform without possibility of worrying about “wrong notes”...there are no wrong notes!!**
- **To let go of worry or over controlling, and just play well right away.**
- **To chill out, turn the negative critique off and make beautiful musically-inspired sounds.**
- **To make habits of:**
 - Your loud musical grid
 - o State of musical flow
 - o Sense of structured timing for a full bar before making sound
 - Your relentless obsession with spinning lines, shapes and colors through the note (Tone), through note changes (Tune) and through articulations (Tongue)
 - Your relaxed embouchure during your breath
 - o Every breath a full breath with passive lips
 - Full nose breath on beat 3

- Tip of tongue to roof of mouth, blocking air so it all goes in through the nose
 - Mouth breath on beat 4
 - Drop jaw or let tongue come down off roof of mouth, allowing mouth air intake complement your nose air intake – do not inhale faster on mouth breath! This is not a separate breath. You inhale through the nose on beat 3 and open the mouth passageway on 4.
 - Vocal air moving forward on the “& of beat 4”
 - Sound starts on ready open lips on beat 1 (breath attack or tongued)
 - After 2 bars of sound, let extra air out, and repeat full breath with passive lips. You should have taken a full breath during your breath bar, so you should have extra air to relaxingly exhale after every 2 bars of sound.
- Your relaxed state of body
 - Standing
 - Relaxed legs and be able to wander around the room while playing
 - Relaxed upper body, with movable elbows, and flow-filled torso that can move and has conducting abilities while playing
 - Seated
 - Relaxed legs and be able to move your legs from side to side while playing
 - Relaxed upper body, with movable elbows, and flow-filled torso that can move and has conducting abilities while playing
- Your **Optimal Approach** and **Optimal Reset**
 - You can't always completely control what comes out your instrument. Every good musician misses notes at times. You *can always control your approach* to what comes out your bell. Believe deeply that every note you go to play will sound exactly how you want it to sound. Calmly focus on this fact.
 - Think, “This note is going to be exactly how I want it to sound.”
 - Play.
 - If you nail it, great!
 - If you don't, then immediately think again, “This note is going to be exactly how I want it to sound.” And again go to make it sound exactly like you want it to sound.
 - Though there are no wrong notes, there are bad quality notes or articulations. Practice resets, repairs, responding musically, repeat. Play the next note AMAZINGLY. Repeat.
 - When you do this, you play in a state of flow that doesn't care what you just did. What you just did doesn't matter to someone good at staying present. You can listen to the recording later to see how you did...you be focused 100% on what you are doing...not what you just did.

Extra Variables to add

- Blues licks
- Extended techniques – trills, fast clean runs, stopped horn, pec-short notes, super low, super high, multiple tongue, multi-phonics, rips, etc.
- Extremes - dynamics, color changes, tempi, styles, articulations,
- Try to play a famous song/melody by ear
- Other ideas _____
- _____
- _____
- _____