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CHAPTER III

A CONCEPT OF BREATH SUPPORT FOR THE TENOR TROMBONIST

This system of breath support is employed by many professional brass performers and is suggested for the following reasons:

I. It is the foundation on which proper embouchure development and correct use of the tongue is built.

II. It brings into play the muscles which can best accomplish the job with the least effort and at the same time afford the performer maximum *control* over the air stream.

III. It tends to keep the throat (and thus the jaw, embouchure and tongue) relaxed and natural.

IV. It increases the lung capacity slightly.

Correct posture, the first consideration in proper breath support, plays a most important role in setting up the body so that the proper muscles can be brought into play. With poor posture it is impossible to breathe and support correctly. There should be no sway in the back. With a normal build, one should be able to back up to a wall, putting the hand palm out at the belt line on the small of the back and feel the hand touch the wall first. This position can be accomplished by rotating the pelvis slightly forward. At the same time the chest should be held erect but relaxed. The shoulders should be relaxed and natural but should at no time become a part of the intake process. Although the shoulders will move as the upper chest lifts in th last stage of the inhalation process, they should never be consciously raised to cause the intake of

Inhalation of air is usually accomplished through the mouth by dropping the lower jaw. This all to take a large quantity of air very quickly and briefly relaxes the embouchure which help endurance problems. When one has to breathe quickly and only a small amount of air is need of air through the nose may be sufficient to complete the phrase. Inhalation through the nos the time to accomplish a slow, deep breath in this manner, has two advantages. It allows th time to set his embouchure and does *not* tend to dry out the mouth which is especiall solo work (1) under pressure of public performance and (2) when the air is esp

Proper breathing and support involves two phases: (1) Intake-inhalation - which for the wind player involves compression of air.

INTAKE OF AIR - Caused by relaxing the lower abdominal wall, which causes it to move downward. (The diaphragm is actually a fib muscle.) This creates a partial vacuum in the chest cavity causir Expansion is experienced first downward (below the belt line), at in the upper chest cavity. The intercostal muscles help comple the rib cage slightly. This *total* breath is accomplished in one rather full breath each time you breathe, expecially if yo mouthpiece. This is especially true if your lung capacit all you can cram in) with little more energy than yo

RETURN OF AIR - Accomplished by cont The diaphragm acts as a "counter balance" balance" is experienced as a gentle firmnes that area. This gentle outward pressure the rib cage from squeezing in and ca pressure is overdone, it too may ca in the chest at the time of attac compressing the air upward c proof that you are using yo *down* and incorrect. Th embouchure.

I strongly rec Books. It descri support I tea

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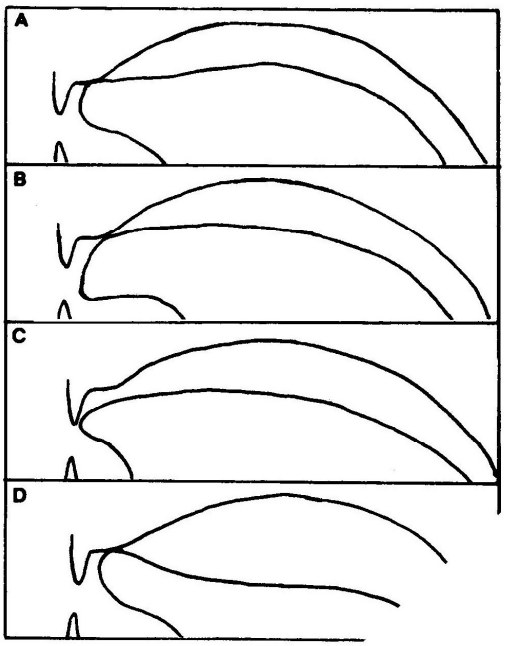
CHAPTER V
A CONCEPT OF TONGUING FOR THE TENOR TROMBONIST

A. LEGATO TONGUING

Developing effective tonguing starts with developing a good legato tongue. To have a good legato style one must have (1) correct breath support, (2) effective tongue position - one that works for you, (3) a quick, but relaxed slide arm and, (4) coordination between the tongue and the slide arm (which usually comes last). The basic tongue position for a legato style is formed by saying "DAH" for a mid-range pitch (see Diagram A). For the higher register I prefer the "DIH" (i as in "it") syllable ("DEE" often positions the back of the tongue too high and tends to shut off the air stream). For the low register use either "DAW" or "THAW" (the soft "TH" as in "the" - see Diagram C). In the "THAW" position, the tongue lies flat in the mouth and touches the lower bottom back edge of the top teeth - the tongue does not touch the gum. Whether or not this will work for you depends primarily on the length of your tongue. I find many trombonists do this but don't know it. I use a "THU" also with a soft TH as in "the" (for mid range) up to about a D above the staff. I use a "DOO" down to about an F in the staff - so there is an overlap (an area where I may use either) depending on where I start and where I'm going. Remember to use *soft* beginning consonants.



Most students have trouble with speed when legato tonguing because they use too muc
tongue or because of improper breath support which causes tension in both the emb
tongue. Correct breath support is essential to correct tonguing: THE AIR MUST
LIFTED UP AND OUT FROM BELOW THE BELT LINE CORRECTLY. The tong
constant, sustained stream of air. Use a natural tongue position, as little energy i
and as little movement in your tongue as possible. You should first do well with
moving on to concentrate on your staccato tonguing.

B. STACCATO TONGUING

Once your legato tonguing is coming along well, it is time to work
The basic staccato consonant/tongue position is "TAW" for the lo
range and "TIH" (i as in "it" - *not* "TEE" which is too high for mo
same consonant that is used for attacks - it is a compressiv
tongue during each stroke of the tongue. The basic tongu

Often for staccato tonguing, the contact point (the
the upper teeth) will be back from the tip of the ton
quite low. For some players it may even touch h

Select the tongue position that feels nat
mirror with your mouth open and your hea
as you pronounce the various tonguing
moves (for single tonguing). The rema
sides of the tongue touching the teeth

When one plays ♩♫ or
tonguing. Again, the tongue
shape the end of each sou
varying degrees of sho
mined by what the t

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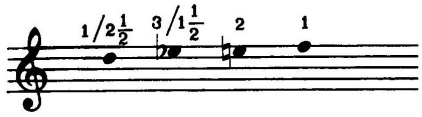
All slide adjustments will not be indicated on the following scales, however, the positions for the top notes in these scales are:



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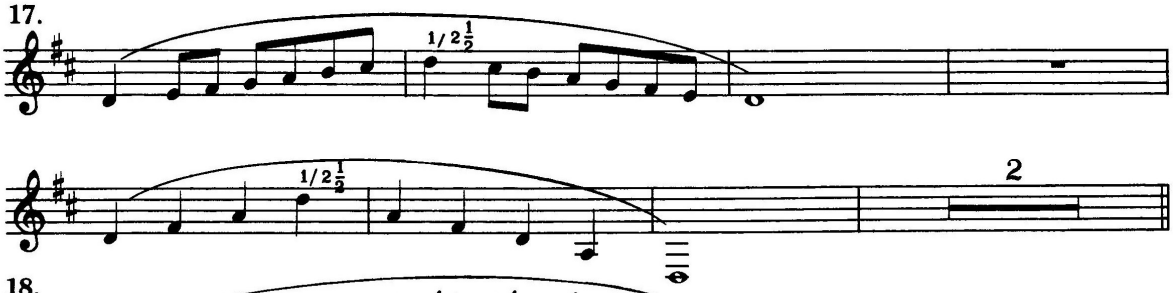

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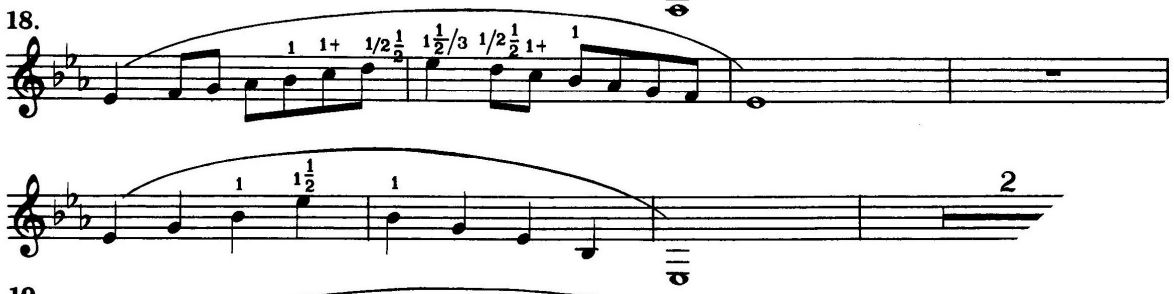

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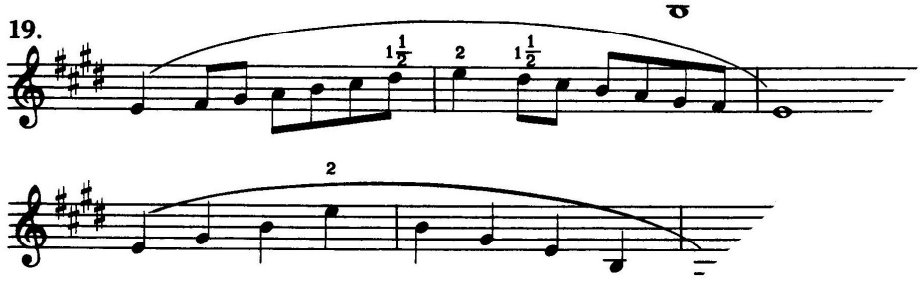

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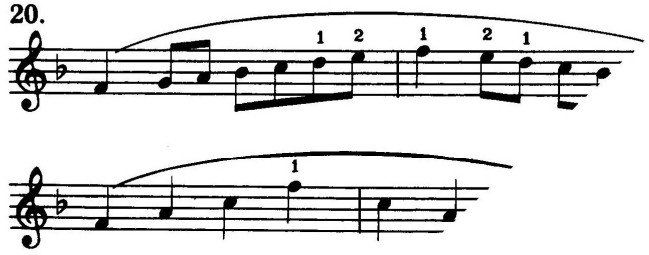

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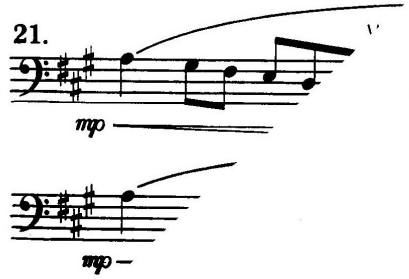

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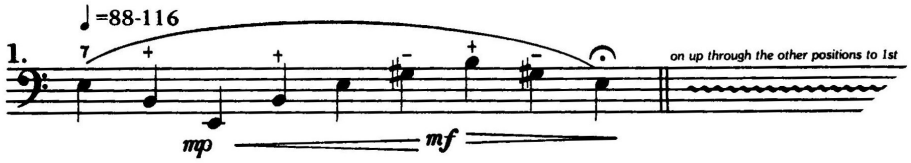
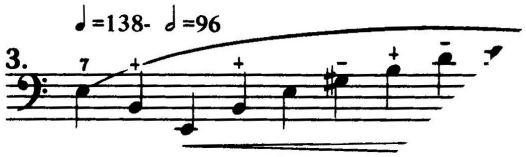
CHAPTER XII
EXERCISE 3 - FLEXIBILITY

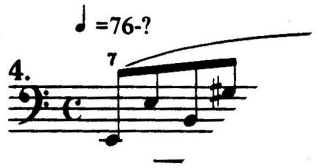
1. Do *one* exercise each day. Start the exercise in 7th position and bring it *up* the slide. Work for correctness in air and embouchure. Sound should be full (especially at top) and intervals *clean*. When you reach 1st position, do each exercise again 1st through 7th position, this time as fast as you can.
2. Work for *line* and clean intervals no matter *how* slowly you have to go - breathe where needed. You're trying to keep that air going through rather large (and quicker) embouchure and jaw changes. This takes concentration on *air*.
3. Watch corners - keep them *in place* - "oo" feeling.
4. *"Sweep"* the air throughout the flexibility exercise - don't try to make a sudden air pressure change on *each* interval.
5. Work for a faster, controlled approach (with metronome later); this will help especially on the trill exercises where control (getting *in* and *out* of trills) is so important.
6. Work for full, rich high notes (keep air moving *through* them).
7. At a more advanced level, try these exercises lightly *staccato* tongued. It will help improve your attacks and help improve response.
8. Work to eliminate all excessive facial movement (in upper cheeks, around eyes, in eyebrows, forehead and scalp).

A. OVERTONE SERIES EXERCISES

The + indicates a slightly longer position.
The — indicates a slightly shorter position.
Refer also to the information in Chapter 7
overtone intonation problems. LISTEN
minutes after this exercise.







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