

Breath Control

RANGE AND ENDURANCE DEVELOPED THROUGH CHROMATIC TECHNIQUE

BY DR. CHARLES COLIN

Have we really taken the time to analyze the important role our breathing plays in constantly rebuilding and molding our bodies for the purpose of blowing into a brass instrument?

Ever since the beginning of time, deep-rooted cultures from far-off lands (such as India) have penetrated deeply into an advanced discipline of breathing. This has been brought down through the ages; the study of it has developed a phenomenon in gaining mastery and control of one's entire physical structure.

Our muscular development, reflexes, coordination and control are influenced by our breathing patterns. Our facial and body muscles are influenced and must be nourished by this energizing necessity.

Instinctive awareness of pitch sensibility is influenced by our breath manipulation. Our breathing apparatus is the main circuit for muscular coordination. Since blowing into a brass instrument is such an unnatural physical feat, it is the aggressive, abnormal push on the breath that actually stimulates and activates our reflexes.

Laws of nature establish and govern our entire motorized physical muscular reflexes, and it is through constant training and discipline in exercising that we gradually draw on all our necessary operative muscles. This is the basis for drawing our reflexes into focus, thereby locking in our effort into a more productive muscular performance.

Our sensory-muscular awareness hinges on both our "*breath intake and output*". The intake should be effortless, because it is one of nature's uninhibited phenomena. Breath *output* for a brass instrument is not quite as natural. Breath intake should never be noticeable as it is quite unprofessional to draw attention to an obvious intake of breath. Regardless of whether we are conscious of it or not, we should reverse our course and shift gears for an all out breath output. Overemphasizing breath intake tends to slow up our muscular conditioned reflexes. Relaxed, slow breath input has an apathetic tendency of unconsciously retarding the forward impact needed to keep our breath output aggressive. Spasmodic "stop and go" or on and off action decreased breath efficiency and devitalizes our lip vibrations. Breath output generates vitality and must perform like an **uninterrupted, turned-on faucet.**

These exercises were prepared specifically as a discipline for coordinated rhythmic accented breath pulsation. It is recommended that the preliminary exercises be practiced slowly.

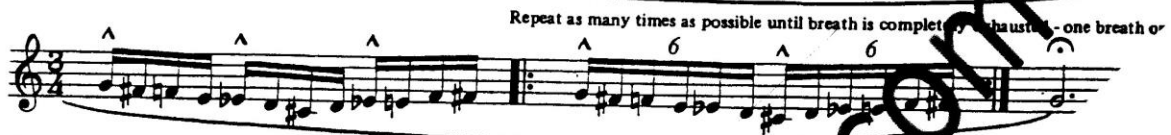
Accelerated speed should be gradually increased when synchronization feels comfortable and secure. Speed increased prematurely could quite often unbalance coordination of rhythm breath pulsation and finger synchronization.

During preliminary slow practice, discipline in firmness of pressing down of the valves stabilizes muscular development. Emphasis on dynamic accented rhythmic breath pulsation motivates and molds the fluidity of unlabored finger dexterity.

Concentration on rhythmic accented breath pulsation synchronized with rhythmic accented finger firmness is an added dimension, study and discipline for growth in stabilizing coordination.

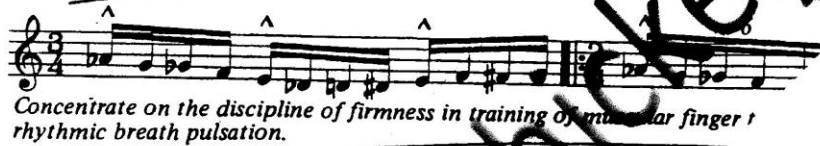
1. 

Repeat as many times as possible until breath is completely exhausted - one breath or



Emphasize rhythmic breath pulsation.

2. 



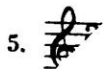
Concentrate on the discipline of firmness in training of muscular finger & rhythmic breath pulsation.

3. 



4. 



5. 



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Ala Breve - one beat to the bar

12.

EXERCISE IN ACCENTED BREATH PULSION

Ultimate goal to be played in one breath

13.



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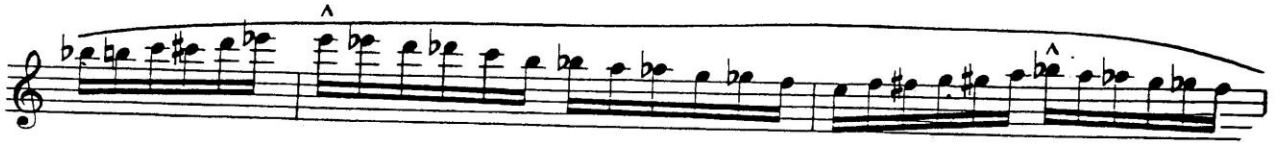


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