

# Breath Control

The philosophy behind these exercises is that most of the job is done when inhaling, and the process of inhaling should therefore be trained carefully. The reason for the tie between inhaling and exhaling is that there should be little or no break between inhaling and exhaling. In "real life" the inhaling should also be done in the tempo of the piece that you are playing. In these exercises always go from empty lunges to full lunges and back to empty when breathing.

These exercises can be done with or without instrument. If you chose to use the instrument you should merely blow air through it, not produce sound.

• = 60

Three musical staves for breath control exercises. The first staff is in bass clef with a common time signature (C). It shows two measures of a whole note, each with a slur underneath labeled "Inhale" and "Exhale". The second staff is in bass clef with a 4/4 time signature. It shows two measures of a whole note, each with a slur underneath labeled "Inhale" and "Exhale". The third staff is in bass clef with a common time signature (C). It shows three measures of a whole note, each with a slur underneath labeled "Inhale" and "Exhale".

Keep the over- and under lip on the mouthpiece when breathing and inhale through the corners of the mouth.. Do not interrupt the crescendo before you reach the bar line. Use metronome. Try to go as directly as possible from inhaling to exhaling. Keep it moving and do not hold your breath.

A musical staff in bass clef with a common time signature (C). It shows three measures of a whole note, each with a slur underneath labeled "Inhale" and "Exhale". The first measure is labeled "Inhale" and "Exhale". The second measure is labeled "Inhale" and "Play". The third measure is labeled "Inhale" and "Play".

## Dynamic flexibility

Remember to start all notes piano and don't play louder than forte. Be accurate about the tempo. When playing a fast crescendo there is always a risk of pressing the lips too hard against the mouthpiece. This can cause the pitch to raise or damage the tone quality. Compensate for this by allowing the instrument to move away from you as you play the crescendo.

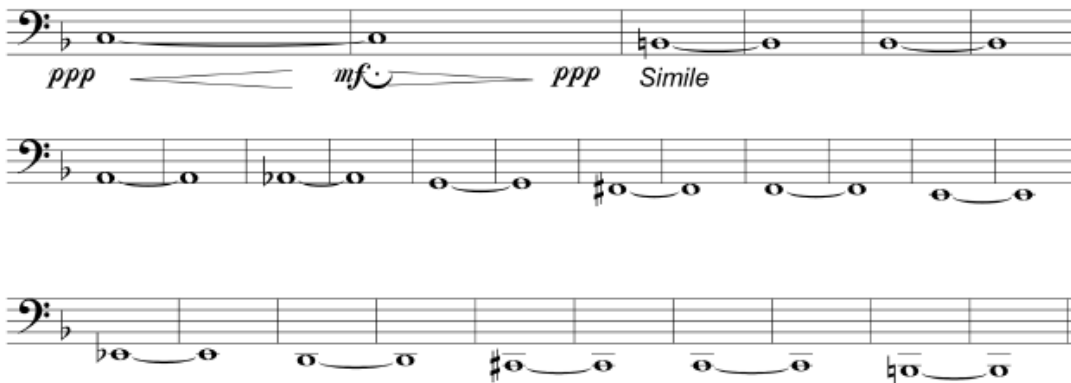
$\bullet = 60$

*p*  $\text{—} \text{f}$  *p*  $\text{—} \text{f}$  *p*  $\text{—} \text{f}$  *p*  $\text{—} \text{f}$  *Simile*

## Lip response

Start the tone without using the tongue for articulating. Blow air through the lips until they start vibrating and the tone appears. If it doesn't simply take a new deep breath and try again, this time with the lips slightly closer. Never force the tone to appear, spend air. Maintain intonation through out the two bars.

**Lento**



## Smooth articulation

Look at each line as two long notes split up by careful use of the tongue. Use a fast tongue action and try to touch the upper teeth on each note. In the lower register the tongue naturally touches the lower teeth as well as the lips. Maintain a smooth air stream at all times. Train by doing this exercise without the instrument. Blow on a piece of paper that you hold up 15-20 cm in front of your face. Make sure the paper doesn't jump more than necessary.

