

Striking or Commencing the Tone

To start the tone, the tongue must be drawn back as one would when trying to throw off a small seed; at the same time, the column of air must be allowed to go forward, and, in doing so, the lips will vibrate and cause tone production. Returning the tongue instantly stops the air and produces a short note known as *staccato* in musical parlance. This attack may be as sharp and decided or delicate and reserved as occasion demands. For a trombone-sized mouthpiece, it is a very practical attack, and it should be observed that a pencil or finger held vertically against the lips is barely touched with the tip of the tongue.

It should never be lost sight of that the expression *coup de langue* (stroke of the tongue) is merely a conventional expression; the tongue does not strike, but on the contrary it performs a retrograde movement and it simply supplies the place of a valve.

The circumstances should be well borne in mind before placing the mouthpiece on the lips. The tongue ought to be placed against the teeth of the upper jaw in such a way that the mouth should be hermetically sealed. As the tongue recedes, the column of air which was pressing against it is precipitated violently into the mouthpiece and causes the sound.

Method for and Regulation of the Breathing

The breathing must be regulated by the length of the passage to be executed. In shorter phrases, if the breath is taken too strongly, or repeated too often, it produces a suffocation caused by the weight of the column of air pressing too heavily on the lungs. Therefore, as early as possible, the student should learn to manage his respiration so skillfully as to reach the end of a long phrase without depriving a single note of its full power and firmness.

All of the foregoing by Arban/Randall is as originally stated with the exception of Production of Ascending and Descending Passages. Here the last two sentences have been edited.

An illustration of ascending and descending passages is as follows:

For higher notes:

1. Blow faster
2. Change the syllable "ta" becomes "tee"
3. Pucker the lips toward the center

For lower notes:

1. Blow plenty of air to support the sound
2. Change the syllable "ta" becomes "tan"
3. Open the mouth (drop the jaw)

Do not simply relax the embouchure; you'll lose

Loud vs. soft:

Loud:

1. Open the mouth and use a large volume
2. Attack the note and back off a little. The attack should be the loudest part of the note. Even a loud mass of sound needs to have the attack calls attention to the note and gives it character. A loud mass of sound soon becomes monotonous (hard to maintain).
3. Work in some dynamics, taper the end of the note, interesting to listen to.

Soft:

1. Narrow the air stream, go for intensity
2. Unless specifically asked not to; attack should not be too soft however, for fear of getting lost (no sound).

Long vs. Short

1. Long notes start with an attack and have a taper over a period of time. The attack calls attention to the note and the taper keeps it from becoming tedious.
2. The attack is crucial with short notes. The note must be recognized immediately. The note may be short but the breath but more often and more effectively with the tongue. "Ta" when stopped with the tongue becomes "tot."

Good conductors and good ensembles have a knack of attacking and releasing together. They have the effectiveness of silence.

Finally, listen to the best; you'll learn the most.