

MOUTHPIECE—EFFECTS OF FEATURES STRAIGHT MUTE SUGGESTIONS

The following material may help the young trombonist learn mouthpiece nomenclature and learn how certain mouthpiece features may effect results out of the bell. Also suggestions are given for good orchestral straight mutes. I list them in the order that I recommend them.

RIM

1. Too wide may reduce flexibility.
2. Too narrow may cause too much pressure on the embouchure.
3. A sharp bite helps with response in staccato tonguing.
4. A rounded bite helps with intervallic flexibility.

CUP

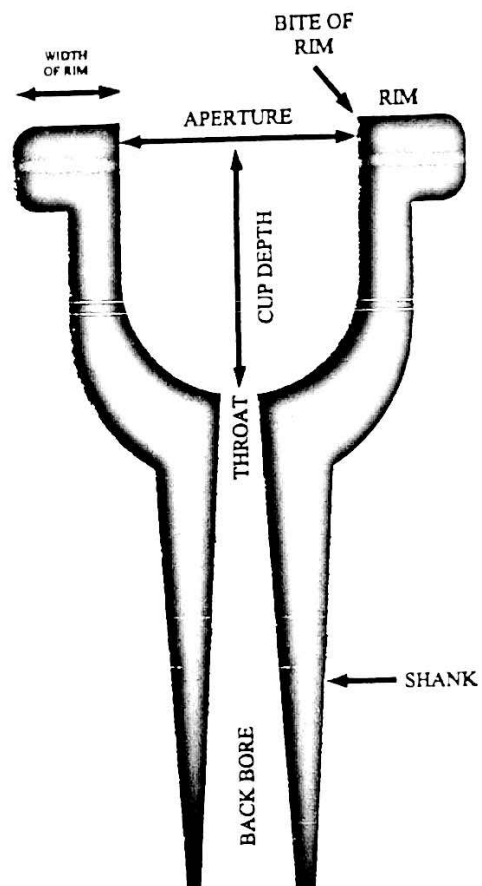
1. A "shallow" cup favors the high register but brightens the sound.
2. A "deep" cup favors the low register and darkens the sound.
3. A cone shape tends to darken the sound.
4. A cup shape tends to brighten the sound.

THROAT

1. A bigger throat helps broaden the sound and lets one play louder. If too large the sound can't center. The throat must "balance" with the rest of the mouthpiece.

BACK BORE

1. A more open back bore *can* broaden the sound and let one play louder, but it must be in "balance" with the rest of the mouthpiece!



TROMBONE STRAIGHT MUTES

1. Jo-Ral
2. Denis Wick
3. Tom Crown
4. Alessi-Vacchiano
5. Bach (Plastic)
6. Humes & Berg (inexpensive)