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Pivot Classification Two (cont.)

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2. While ascending - the red of the lower lip membrane must reach slightly in and over the lower teeth (no "Popeye Chin" permitted while so doing) the upper lip must reach down and slightly inward (toward the chin) like the letter "M" or "Mike" - and both corners of the mouth must push forward in a deliberate firm manner **UP TO THE RIM OF THE MOUTHPIECE** (not into the cup of the mouthpiece). This so-called **LIP PUCKER** must be arrested so as not to disturb or destroy the vital "hermetic seal" between the rim of the mouthpiece and the flesh of the embouchure formation immediately under the rim. This is accomplished by a neutralization of both the forward and backward pressures on the lips. It will be noted that when this has been achieved in the correct manner, the chin area will be flat and firm and the corners of the mouth will pull slightly downward (like "FOO MANCHU" or "TOBACCO JUICE" mouthcorners). All of this is part of the actual attack, which must occur *without delay* immediately following the inhalation. In short, the **LIP PUCKER** must not occur until the very moment of the initial attack. While ascending feel that you are "chasing the horn" - do not permit it to "chase you" . . . In the **PIVOT SYSTEM** we press to "neutralize" - not to press!
3. While ascending - the jaw must protrude - move "slightly" forward and upward - and to one side or the other as the case may be. In your case, slightly to your _____ side. This portion of the actual **PIVOT** is extremely important and, again, the **CORE OR CENTER OF THE SOUND MUST DICTATE AS TO HOW MUCH PIVOT TO EMPLOY**. The proportion of each of the factors is purely a personal matter. This, in itself, requires a great deal of study and practice.
4. A high tone, to you, is a combination of two basic factors: one, how far the jaw must protrude; and two, how much red of the lower lip is in and over the lower teeth. Again, the **CORE OR CENTER OF THE SOUND MUST DICTATE AS TO HOW MUCH OF EACH OF THE FACTORS TO EMPLOY**.
5. Keep more weight on your lower lip **WITHOUT RECEDING YOUR JAW WHILE SO DOING** and travel as high into the range as possible in this manner. Save the upper lip weight as your "trump card" for the production of the extreme upper register. This is an important point; do not take it lightly!
6. Direct the air column toward the roof of the mouth. Utilize the vowel sound "EEE" to accomplish this. This is a **MUST** while ascending; however, it should be observed that in **ANY** register this will reduce resonance and increase brilliance in the sound. Therefore, if a pianissimo level of dynamics is in order, direct the air column more toward the forefront of the mouth (the teeth). This will reduce brilliance and increase resonance. Keep this vital point in mind!
7. Since the lip aperture (the space blown open - not tongued open) is approximately the same size for a middle concert B-flat (third space C on trumpet) as it is for a fortissimo high concert B-flat (two ledger lines above the treble clef staff on trumpet), it becomes obvious that it is both musically and mechanically correct to crescendo while ascending and decrescendo while descending. While any embouchure is in its formative stages (if you do not possess a G above the high C on trumpet and an F above the high B-flat on trombone), the longer the ascending slurred interval, the **THINNER THE LOWER NOTE MUST BE**. This is vital because of lip aperture relationships in the different registers and not blowing your lips too far apart on the lower note before enacting the ascending slur. The importance of this point cannot be over-emphasized.
8. The increased forward pressure on the **TYPE FIVE TONGUE** offers additional jaw support and it creates the essential tongue-arch. This is discussed in detail on special sheets provided for this purpose and are included in this group of papers. **POSITIVELY MASTER YOUR PIVOT BEFORE "TAKING ON" ANY OF THE TYPE FIVE TONGUE MANEUVERS**.
9. There must be a synchronized "lift" of the diaphragm and abdominal region area and this must be practiced in both a standing and a sitting position. **TIGHTEN YOUR LOWER EXTREMITIES AT THE VERY MOMENT OF THE INITIAL ATTACK**. This firming of your lower extremities must be retained right before the "physical slump" takes place in this area right before the following mouthcorner inhalation. This important fact will make you exhale your air in the proper manner with the essential "lift". The lift of the abdominal regions must be synchronized with the lift or elevation of the tongue-arch. This must be studied and practiced in both a standing and a sitting position.
10. The forward pressure (puckered resistance) being neutralized by the backward pressure (mouthpiece pressure) provides a cushion for the mouthpiece while playing the upper register and increases vital embouchure resiliency for fluency of lip-vibrations. Remember the flesh of the embouchure formation must not creep in and under the rim of the mouthpiece; the "hermetic seal" must not be destroyed. This is a vital point!

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