

DR. DONALD S. REINHARDT
BRASS INSTRUMENT SPECIALIST

Pivot Classification Two (cont.)

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The Descending Pivot (for TYPES IIIB - IV and IVA)

1. Feel that the rim of the mouthpiece in conjunction with the flesh of the embouchure formation, immediately under the rim of the mouthpiece, are being pulled slightly upward toward the nose as one solidified unit on the inner embouchure. In short, the mouthpiece and the embouchure must function as one unit and are pulled upward to a slightly higher spot on the teeth. Under no condition should the mouthpiece be permitted to slide up to a higher spot on the embouchure formation. This must be done in the correct manner to provide a line-up between the lips and teeth, so that the lip-vibrations are not impeded or obliterated in any particular part of the range. **THE CORE OR CENTER OF THE SOUND MUST DICTATE HOW MUCH "PULL UP" TO EMPLOY TO PREVENT A PARTIAL OR COMPLETE CHOKE.**

2. While descending - the red of the lower lip membrane will move slightly forward and more into the cup of the mouthpiece while relaxing. Make certain that you "stay with the jaw"; because by so doing, you are forced to make the correct *upward pull* - thereby causing both upper and lower lips to relax for the slower and larger lip-vibrations for the production of the lower tones. This prevents any excessive "jaw drop" . . . It is far better to limit the jaw drop and the amount of embouchure flesh entering the cup of the mouthpiece while relaxing the embouchure muscles. The angle of the instrument may be lowered slightly; but never raised at the outset of your study of the PIVOT SYSTEM. This angular motion will soon subside when the proper PIVOT has been mastered. It is safe to say that if the student will press more on the lower lip, it is practically impossible to descend incorrectly. **LEARNING TO DESCEND CORRECTLY IS VITAL!**

3. While the jaw is receding for the lower tones — make absolutely certain that the majority of the mouthpiece pressure is on the jaw, positively **NEVER** on the upper lip. This point is so important that I have repeated it in greater detail. Again, *the core or center of the sound must dictate as to how much of this PIVOT to employ*. Remember, the PIVOT must never occur until the exact moment of the change in pitch; if you do not heed this rule, the intonation will definitely become affected.

4. Your jaw while receding must move slightly to your _____ side. This is important for the proper upper lip release for the lower tones.

5. The forward pressure on the type five tongue must be reduced. This permits the jaw to recede a trifle and lowers the back of the tongue-arch.

6. Even though lower extremity firmness must prevail in the entire area of the lower extremities from the moment of attack, the diaphragm and abdominal region area must protrude at the outset of the blowing of lower tones. This entire area will move inwards and upwards while the air is being expelled from the lungs.

7. Remember, the entire lower register of the instrument requires more air quantity and less air pressure. Keep this in mind while descending!

THE ABILITY TO DESCEND THE REGISTER OF THE INSTRUMENT IN THE CORRECT MANNER IS ONE OF YOUR GUARANTEES FOR ALL-AROUND CORRECT BRASS PLAYING.

ALL OF THE FACTS MENTIONED UP TO THIS POINT WILL DEFINITELY BE OF NO AVAIL IF THE "JUST TOUCHING" EMOUCHURE HAS NOT BEEN MASTERED. FOR ANY UNSTATED DETAILS REFER TO MY TENTH BOOK - "THE AUGMENTED VERSION OF THE ENCYCLOPEDIA OF THE PIVOT SYSTEM".

FOR COMPLETE DETAILS OF YOUR PRESCRIBED PIVOT — IT IS VITAL THAT YOU STUDY THE APPENDIX A-18 THRU A-29, IN MY TENTH BOOK, "THE AUGMENTED VERSION OF THE ENCYCLOPEDIA OF THE PIVOT SYSTEM." THE MASTERY OF YOUR PARTICULAR PIVOT IS YOUR FIRST BIG CHORE; THEREFORE, ALL DETAILS MUST BE GIVEN ADEQUATE CONSIDERATION.