

# FOREWORD TO STUDENTS

## EMBOUCHURE

Various ways may be used to help the beginning student produce his first note. The following is one method that has proved successful.

Close the lips and then gradually pull back the corners of the mouth until the lip surfaces are even. (Do not stretch the lips tightly). Take a breath, and, gently blowing, produce a "buzzing" sound. The lips must vibrate in the very centre while producing the "buzz". When you are able to "buzz" steadily you are ready to place the mouthpiece to the lips.

It is considered good practice to place the mouthpiece half on the upper lip and half on the lower lip in the centre of the mouth. (See pictures). An abnormal mouth formation or tooth structure may necessitate modifications of the above, but in general, it is good to strive to form the embouchure as closely as possible like the above.

The tip of the tongue is placed behind the upper teeth, and when ready to produce a tone, jerk the tongue downwards by using the syllable "TU". The tongue must be moved very quickly. Breath should be taken through the corners of the mouth. **DO NOT PUFF OUT YOUR CHEEKS.** Practise in front of a mirror.

## CORRECT POSITION (POSTURE)

When playing a trombone or euphonium always stand or sit erect with the head up. The trombone should be held as nearly horizontal as possible, with the arms slightly away from the body. (Fig. 1). The correct position for holding the euphonium and proper sitting posture are shown in Fig. 2.

When practising, it is better to play in a standing position as this will help you to breathe properly.

Your teacher will instruct you as to the proper method of holding the instrument.

## FINGERING THE VALVES

The first three fingers of the right hand are used to press down the valves. The first finger for the 1st valve (nearest the mouthpiece) marked (1), the second finger, 2nd valve marked (2), the third finger, 3rd valve marked (3). The fourth or little finger should be free to move with the other fingers. The mark (o) indicates an open note and is played without the use of any valves.

## TECHNICAL

The most important technical points for wind instrument players are as follows:

- (1) Developing and strengthening the lip muscles.  
(Process) Playing of long sustained notes.
- (2) Developing clarity and precision in attack.  
(Process) Proper use of the tongue.
- (3) Developing a fine quality of tone.  
(Process) A combination of No. 1 and careful listening.
- (4) Developing fluency in fingering.  
(Process) Playing of scales and arpeggios in various keys.
- (5) Developing a mastery of the entire range of the instrument.  
(Process) A combination of all of the above.

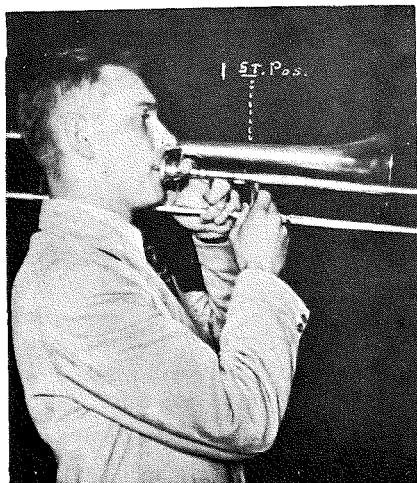


Fig. I



Fig. II

## CARE OF THE INSTRUMENT

Your instrument will not sound its best, nor will your learning to play it be as easy unless everything pertaining to it is kept in perfect condition.

**SLIDE-VALVES:** Lubricate them with a good grade of slide or valve oil. Occasionally clean the slide or valves with a little paraffin or petrol. Dry thoroughly and use fresh oil. Remove, clean and replace one valve at a time. A few drops of oil on the stocking at the bottom of the slides is sufficient.

**TUNING AND VALVE SLIDES:** These slides, as well as the valve caps on the Euphonium, should be greased with a little vaseline to keep them free. Try them twice a week.

**MOUTHPIECE AND TUBING:** Unless you clean the inside of your instrument, a coating of saliva will form which will greatly interfere with its playing qualities. At least once a week run lukewarm soap suds through your instrument. Be sure to rinse with clear warm water. Take pride in the way your instrument looks by keeping it bright and clean. Be sure to remove mouthpiece after playing.

**FAILURE ON YOUR PART IN NOT FOLLOWING OUT REGULARLY THE ABOVE INSTRUCTIONS, IN REGARD TO THE CARE OF YOUR INSTRUMENT WILL RESULT IN EXPENSIVE REPAIR COSTS.**