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## Trombone(brass)and the role of teeth

~the change of tone quality and compass by two upper front teeth~

=knowing oneself better leads to efficient method of practice=

First question. Which one of the two cases apply to you?

Which case do you think suit wind instrument players better? And why?

### 1 Different width of face(mouth shape)

Broad

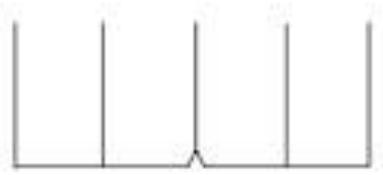


Narrow



## 2 The length of two upper front teeth

Even



Longer than the rest

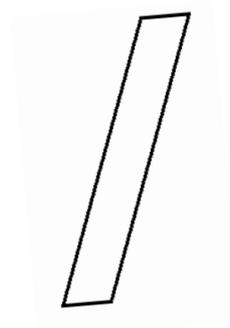


## 3 Upper front teeth

Straight

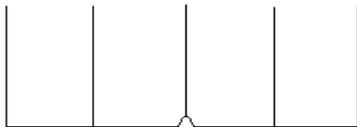


Projecting



#### 4 Gap between teeth

Compact

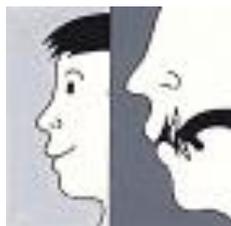


Not compact

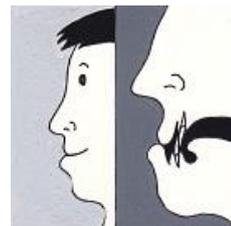


#### 5 Occlusion of upper and lower front teeth

Upper teeth forward



Lower teeth forward



These conditions affect sound-making greatly.

My conditions were right-hand case 1~4, left-hand case 5.

(The explanations are only on the flat level but please think in three-dimension.)

Now let's start the more than 20-years long experiment. !

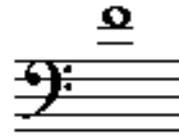


(Players with any conditions can improve.)

Through the dental treatment of many players, Dr Nemoto realized that two upper front teeth are most important to play wind instruments.

My case

The highest sound I can make was F sound.

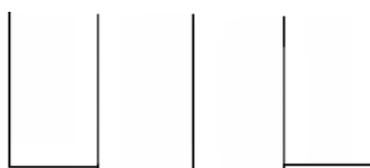


Following the textbook to play the trombone, I realized unpleasant vibration of two front teeth caused by the breath.

To produce sound, I had to lower the both side of the mouth and made a hollow like a pickled ume at the immediate upper part of the jaw.

- (1) Scraping two long upper front teeth.  
(preventing tooth decay necessary.)

Upper front teeth



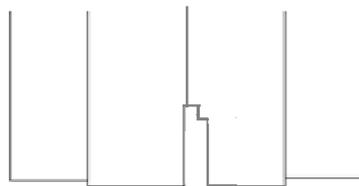
After scraping the teeth. I was surprised to know that breath comes into the mouthpiece smoothly.

I continued to practice under this condition for half a year but I found that the direction of the breath was not fixed and that high-pitched sounds were irregular.



Flow of breath needs the exit.

(2) So, I had the teeth scraped one-third



This brought the change of direction of breath going into the mouthpiece.

The shape of tongue which was formed through more than twenty years of practice changed radically.

I understood the importance of teeth but it was still difficult to produce high tones.

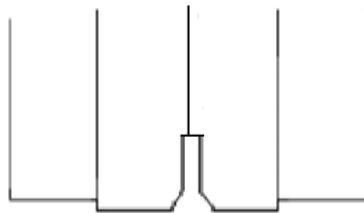
The more I made sounds efficiently the nearer I became “embouchure“ in the textbook.

The good sounds did not come back even after two months practice. I happened to think that the shape of trumpet-bell might be useful, so I widened the lower part of the teeth.



(Through the experiment, I realized at least three months is necessary to form the shape of tongue.)

(3) Like the trumpet-bell, I widened the lower part fo the gap.



I smoothed the gap and widened the lower part.

Still, the balance of sounds was as bad as before.

Once scraped the teeth, I was anxious that I could not play trombone any more as before.

To look for the best shape of teeth is something like treasure-hunting.!

Next report is about the scraping of the gums.