



# **Dougsta's Theory of Note Shapes**



## The Note Shape

- Your body has a shape for every note you play
- You move parts of your body to change the note shape
- Some parts move more than others (right arm a lot; lower jaw a little)
- The closer pitches are, the closer the note shapes are

## The Mouthpiece

- Free buzzing, at pitch, moving mouthpiece to cover embouchure shape
- Squeeze note shape embouchure muscles into the mouthpiece
  - Start developing the range of your free buzz

## Minimal Pressure

- Be conscious of minimal pressure
- Not just the embouchure, but the whole body
- Pressure travels around the body (eg fingers to shoulder; embouchure to neck)
  - Locate pressure and call that pressure 10
  - Now reduce that pressure 10 down to a 7
  - Location of major tension areas (eg neck and shoulders)

## Phrasing

Phrasing is a continuation of the above processes, or standalone statements, whereas phrasing is a dynamic and linear combination of all the statements. A dance of note positions flowing through space and time.

## Posture (standing)

- For phrasing to be effective it must come from an efficient posture:
  - Feet a shoulder width apart
  - Knees slightly bent, allowing the diaphragm area to relax, move up and down, in and out to allow lungs to function as bellows
  - Be continuously conscious of the sensation of your shoulders relaxing



## **The Breath**

The breath carries the phrase; literally.

- Concentrating on the space behind the belly button area
  - First, let the air fill below the belly button
  - Concentrate on expanding the chest as you fill upwards
  - Release the air as one continuous exhale for the length of the phrase

## **The Tongue**

- At the start of exhalation, a controlled and coordinated tongue movement cleans the start of the column of air.
- Articulations only modify the airstream, not interrupting it.