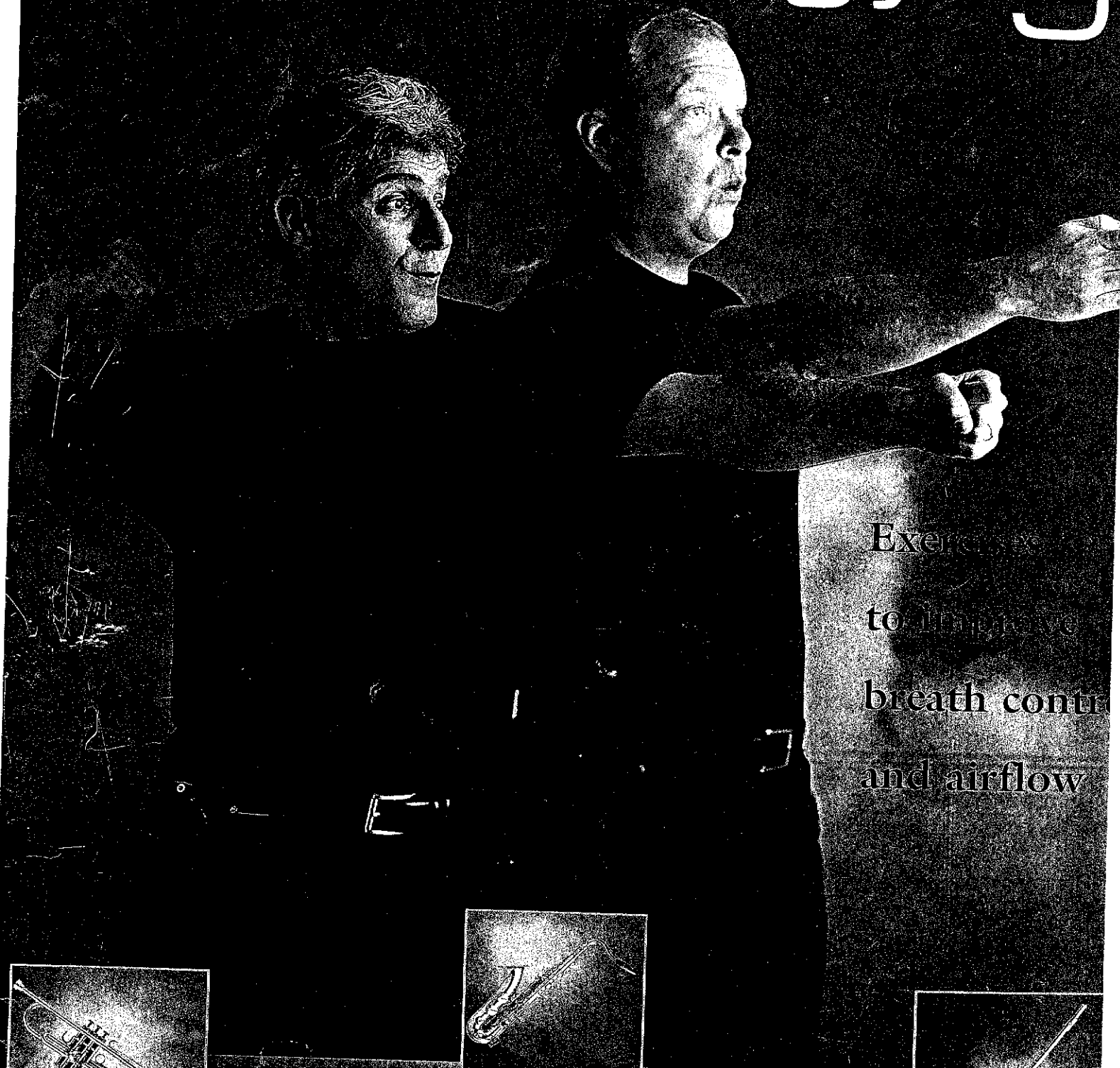


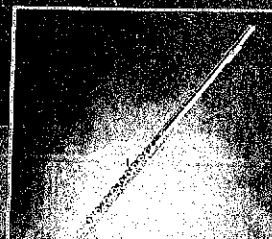
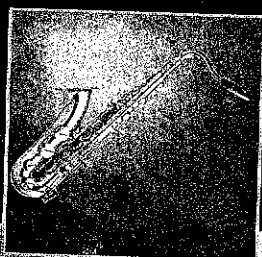
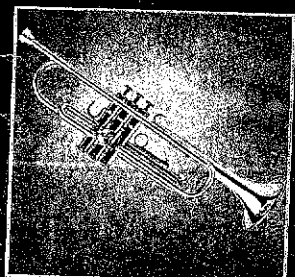
For Band, Chorus, and Orchestral Winds

The Breathing gym

by Sam Pilafian and Patrick Sheridan



Exercises
to improve
breath control
and airflow





Exercises
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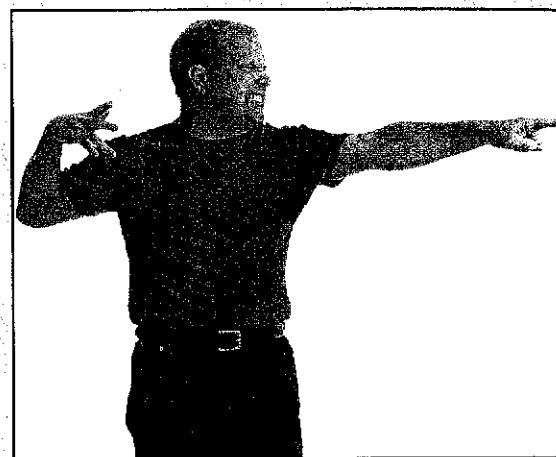
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Warm-ups for wind instrument players usually consist of exercises to prepare the fingers and lips. Warm-ups for singers often develop range and diction. However the source of the sound when playing a wind instrument or singing is often overlooked: breathing.

Put simply:

AIR → VIBRATION → SOUND

Breathing correctly when singing or playing a wind instrument uses a great deal more of our lung capacity than we normally use in everyday life. This extreme use of our airflow is a skill that must be practiced.

MORE AIR → MORE VIBRATION → MORE SOUND
LESS AIR → LESS VIBRATION → LESS SOUND

A good sound requires good breathing, and the exercises in The Breathing Gym are designed to give musicians control and efficiency of breath.

These exercises improve musicians' tone, stamina, and all-around performance.

When these exercises are used during an ensemble rehearsal, they also:

- Promote a calmer, quieter, more focused rehearsal.
- Create better group timing at entrances and releases.
- Help internalize and improve group rhythm.
- Allow students to prepare for performances and work through stage fright because of the calm and focus created by group breathing.

We are confident that you and your ensemble will notice improvements in many facets of your music-making as a result of your attention to breathing, the source of sound for wind instruments and singing.

Introduction →

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How to use these exercises

The exercises in The Breathing Gym can be used as part of a warm-up routine, as a mid-rehearsal change of pace, or to address specific issues such as dynamics, articulation and phrasing in a certain piece of music. The exercises can also help produce a calm, focused atmosphere before a performance or competition.

There are five types of exercises:

- 1) Stretches** — These exercises loosen the muscles in the areas around our lungs and mid-section, allowing for better flexibility of the breathing muscles. Musicians also feel the breathing muscles at work during these exercises.
- 2) Flow Studies** — These exercises simulate breathing patterns used in singing and playing wind instruments. The goal is to move air without resistance or tension, sometimes quickly and sometimes over longer periods of time.
- 3) Therapies** — Therapies are used to inspire better air flow. This is accomplished by deliberately creating problems to overcome, such as resistance or suspension. Therapies can also be used to assist ensemble members experiencing tension in the flow studies.
- 4) Strength and Flexibility** — These exercises expand and contract the lungs and breathing muscles from full capacity all the way to empty. With practice, musicians will incorporate this increased range of motion into their singing or playing with greater ease.
- 5) Breathing for the Brain** — The most important music-making “muscle” is the brain. These exercises bring focus and concentration.

What is the best combination of exercises?

The best combination is whatever you choose to meet the needs of your ensemble. There is an index chart (page 30-31) that lists appropriate exercises for common rehearsal and pre-performance situations.

Should percussionists do these exercises, too?

Absolutely! The exercises help percussionists (and all non-wind players) develop concentration and a sense of ensemble timing.

Overtraining and the Law of Accommodation

As with most any exercise program, participants' stamina and ability will increase with practice over time. The Law of Accommodation states:

What is difficult today will become easier if practiced.

The Breathing Gym contains exercises with varying levels of difficulty. Participants should work to a level just past the point of ease, slightly into discomfort without overexerting. As your ensemble members practice an exercise and it becomes easier, you should extend the duration of the exercise, add a variation, or move to a more challenging exercise.

Celebrate the accomplishments and progress of your ensemble!



W A R N I N G



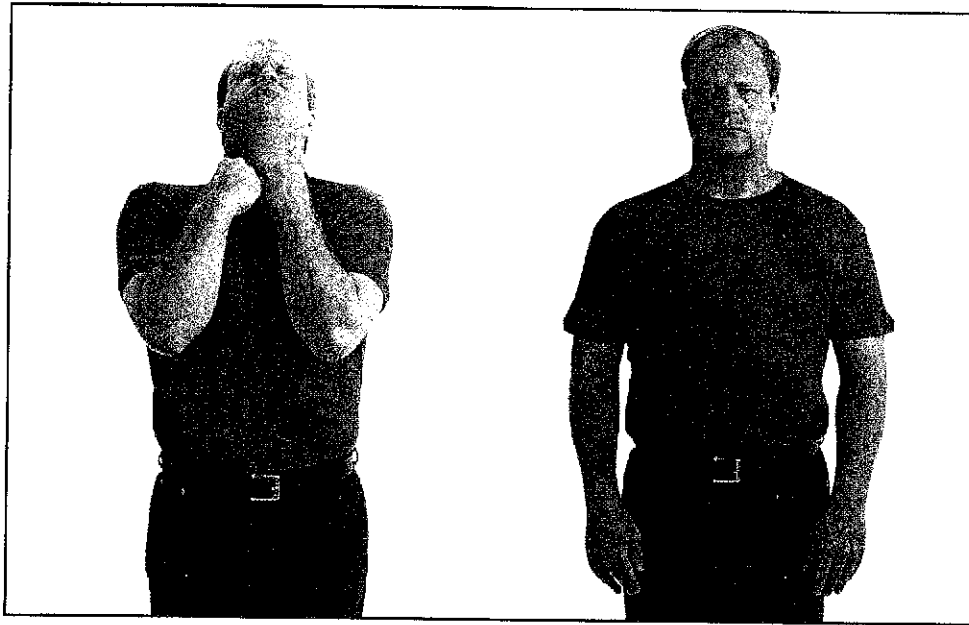
The breathing exercises contained in this book are more demanding than our everyday breathing. These exercises are a workout to promote better singing and wind instrument performance.

Persons with respiratory or lung conditions, heart conditions, or other medical issues related to breathing or the upper body should consult a physician before participating in these exercises.

Anyone who feels lightheaded should sit down and breathe normally through the nose for quick relief of the dizziness. This person should be able to join the rest of the group after a moment of rest and normal breathing.

The Exercises →

START-UP ■ ■ ■ ■



Tension

Release



1) Tension Release —

Sigh a few times. Take a good breath in and sigh loudly.



1a) Tension Release (Variation)

Take a deep breath in, then tense up (fist/arms/shoulders) and then exhale and explode the tension and air.

DON'T

Don't let poor posture happen to you!



FIRST FLOW STUDIES



2) 6-7-8-9-10

Exercise —

Breathe in for 6 counts and out for six counts. When inhaling, raise arms up and out at your sides until they reach directly over your head when full. Bring your arms down and out at your sides until they are hanging at your sides at the end of the count. Repeat smoothly for 7 counts. Increase the count (thus slowing the breathing) to 8, 9, and 10. Increase to greater counts for added breathing virtuosity. (quarter note = 72)

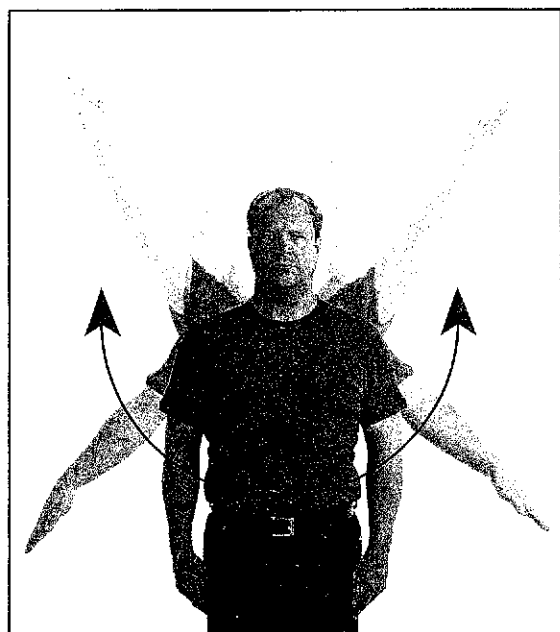
Purpose —

This exercise simulates proper breathing for a singer or wind player. The arm movement is an added aid to help give a greater feeling of the rib cage lifting on inhalation and falling on exhalation. The count is slow because breathing for singers and wind players can involve a much greater capacity and flow rate than breathing for normal everyday activity.

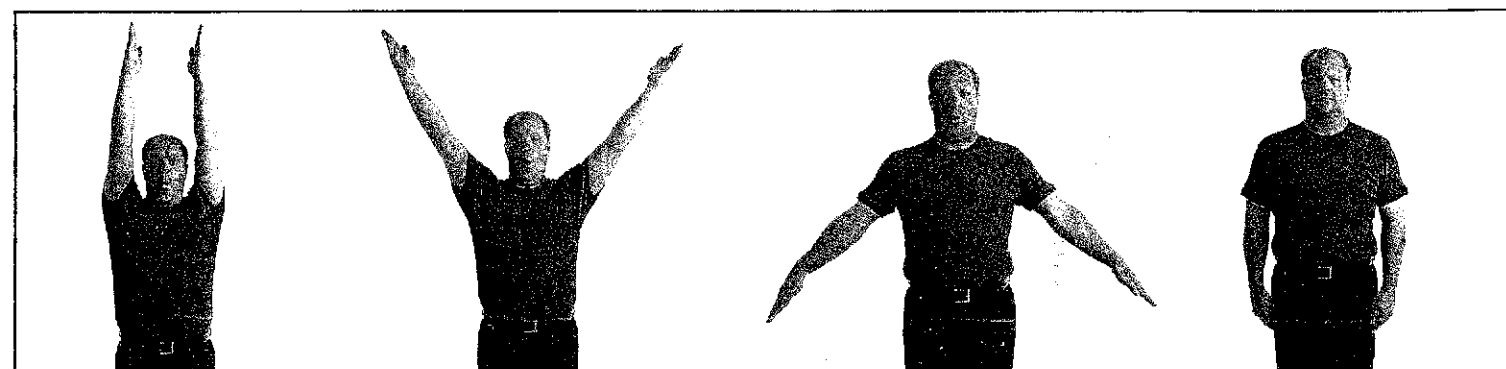
Hints on Breathing Form:



- The shape of the mouth should be "Oh" or "Whoa"
- Effort should be made to breathe evenly over the entire count
- Air should be moving at all times (in or out - never holding)
- Change of direction should be as smooth as possible
(from in to out (articulations) and from out to in (releases))
- Make it as easy and relaxed as possible
- Arms should move in proportion with the counting
(halfway up when halfway through the count, etc.)



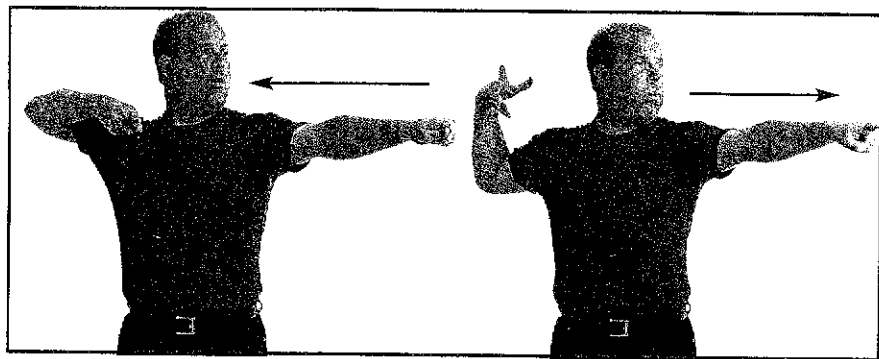
Gradual Inhale (Arms up to full)



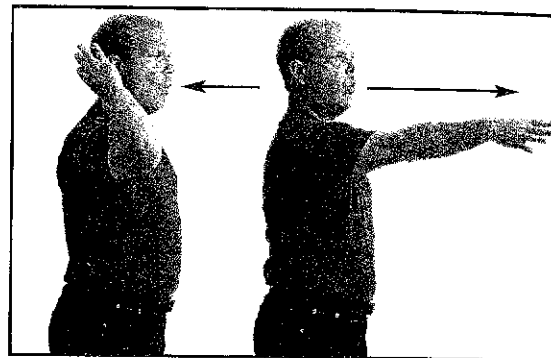


2a) 6 - 7 - 8 - 9 - 10 (Variation)

Increase the number of counts for inhalation and exhalation beyond 10. It is a reasonable goal to strive for a 30 - 60 count exchange at the highest level of control and virtuosity. *Gradual* progress towards these goals is *vital* to maintain interest and safety.



Bow & Arrow (Fortissimo Awareness)



Toss the Dart (Mezzo Forte Awareness)



3) Flow Awareness Exercises

Exercise - Breathe in to comfortably full, then simulate different dynamics with the following images:

"Bow & Arrow" → fortissimo air

"Toss the Darts" → mezzo forte air

"Float Paper Airplanes" → pianissimo air

Purpose —

This is additional flow work that has a direct musical use. It is a great opportunity to demonstrate to students what it "feels" like to move air as it relates to dynamics. (fortissimo through pianissimo)

Hints on Breathing Form:

- The shape of the mouth should be "Oh" or "Whoa"
- Effort should be made to breathe evenly over the entire count
- Air should be moving at all times (in or out - never holding)
- Change of direction should be as smooth as possible
(from in to out (articulations) and from out to in (releases))
- Make it as easy and relaxed as possible

BREATHING THERAPIES

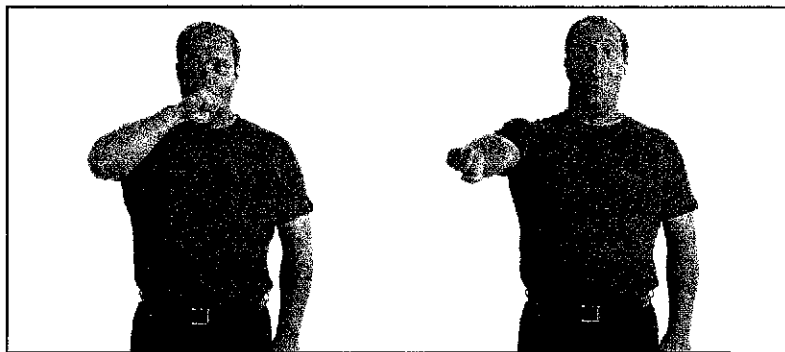
4) Inhale Therapy

Exercise —

Create extreme resistance/suction at the mouth by placing the back of the hand in the way of proper inhalation. Then quickly remove the hand which creates a “pop” and allows for a quick, deep inhale. Then exhale smoothly. Repeat 4 - 6 times.

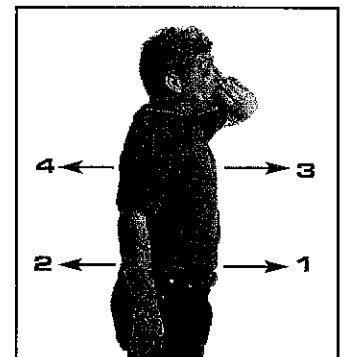
Purpose —

This exercise stimulates abdominal activity. This is resistance training that forces abdominal muscles to work harder, resulting in the awareness and better use of these muscles during normal breathing. (If a student is having trouble with the previous *flow studies*, this therapy should be used.)



Suction (fighting for air)

Pop open and fully inhale



**Expand in 4 Areas
(During Suction)**

4a) Expand in 2 areas (Variation)

Repeat the above exercise. During the suction try to expand the lower front of your abdomen for 2 counts and then try to expand the lower back for 2 counts. Then quickly remove the hand which creates a “pop” and allows for a quick, deep inhale. Then exhale smoothly. Repeat 4 - 6 times.

4b) Expand in 4 areas (Variation)

Repeat the above exercise. During the suction try to expand the lower front of your abdomen for 2 counts and then try to expand the lower back for 2 counts. Then, while continuing to create suction, try to expand the upper front of your abdomen for 2 counts and then try to expand the upper back for 2 counts. Quickly remove the hand which creates a “pop” and allows for a quick, deep inhale. Then exhale smoothly. Repeat 4 - 6 times.

4c) Slight Leak (Variation)

Keep the back of your hand over your mouth, but let the air leak in slightly. Inhale to full in 3 seconds under pressure.

Hints:

- One should feel strain in the throat and abdomen during the suction.
- Focus should be centered on the inhalation immediately following the removal of the resistance. This part of the breath is open and resistance free.

5) Exhale Therapy

Exercise —

Breathe in smoothly for 4 counts. Then suspend the air for 4 counts. Then blow out half of your capacity forcefully. Stop for one count. Then blow out the remaining air and squeeze the abdomen tight. Perform this exercise 3 times consecutively with an attempt to breathe deeply (first time), deeper (second time) and deepest (third time).

Purpose —

This is isometric compression training for the abdominal muscles, which promotes smoother airflow on exhale. This therapy should also be used to improve performance of flow studies.



Inhale 4 counts/
Suspend 4 counts

Blow out from full
to halfway

Blow out from half
way to empty

Hints:

- When suspending the air, *don't hold the breath as if going underwater*. Keep the mouth and air passageway *open* while suspending the motion of air.

5a) Exhale Therapy (Variation)

Breathe in for 16 counts - slowly, evenly and smoothly. Suspend the breathing for 4 counts. Then explode the air out in 1 huge chunk vocalizing with the throat and compressing the abdominal muscles.



"OH"

6) Oral Shape Therapy

- Inhale and exhale as shown in the notation below. Use an "oh" shaped mouth.
(see above)
- Perform this entire exercise from top to bottom without stopping.

Quarter note tempo = 60

↓ Inhale ↓ Exhale ↓ Inhale ↓ Exhale

↓ Inhale ↓ Exhale ↓ Inhale ↓ Exhale ↓ Inhale ↓ Exhale

Purpose —

This exercise promotes space and free-moving air in the oral cavity and air passageway.

6a) Oral Shape Therapy (Variation)

Start exercise 6 with a line of sixteenth notes, then a line of eighth note triplets, followed by the printed rhythmic examples.

6b) Oral shape Therapy (Variation)

Perform exercise 6 *from bottom to top*.

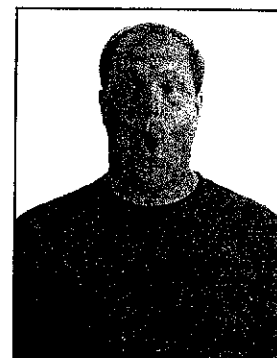
MORE FLOW STUDIES

Monitoring flow — In order to know if we are inhaling correctly, we sometimes place our hand perpendicular to our lips (see picture) and listen for a full, resonant sound when we inhale. If the sound is shallow or weak we know that not enough air is moving, or it is not moving fast enough. Try experimenting now with this “monitor” to develop a rich, resonant sound during your inhalation. Also, monitor your exhale (see picture) to ensure that smooth and even outflow is occurring. Use this monitoring system from time to time in the following exercises to make sure you are inhaling and exhaling correctly.



Monitoring Inhale

Monitoring Exhale



“OH”

7) Shorten the inhalation

Exercise —

Breathe in for 4 counts and out for 4 counts. Repeat once. Then breathe in for 3 counts and out for 4 counts. Repeat once. Then breathe in for 2 counts and out for 4 counts. Repeat once. Then breathe in for 1 count and out for 4 counts. Repeat this pattern for 20 seconds. Increase the “1&4” pattern as comfort allows. (Add one repetition a day until the pattern can be done for 1 minute without severe dizziness or discomfort.) (quarter note = 60 - 88)

Purpose —

The amount of air inhaled remains the same as the count shortens. This exercise at the “1&4” pattern simulates the airflow of extremely loud dynamics. The “1&4” pattern also simulates a quarter note breath.

7a) Shorten the Inhalation (Variation)

Breathe in and out to the following count structure: (quarter note = 60 - 88)
4 in - 4 out / 3 in - 5 out / 3 in - 6 out / 2 in - 7 out / 2 in - 8 out / 1 in - 9 out /
1 in - 10 out (the longer exhalations simulate the airflow of softer dynamics.)

8) Shorten the Exhalation

Exercise —

Breathe in for 4 counts and out for 4 counts. Repeat once. Breathe in for 4 counts and out for 3 counts. Repeat once. Breathe in for 4 counts and out for 2 counts. Repeat once. Breathe in for 4 counts and out for 1 count. Repeat this pattern for 20 seconds. Increase the “4&1” pattern as comfort allows. (Add one repetition a day until the pattern can be done for 1 minute without severe dizziness or discomfort.) (quarter note = 60 - 88)

Purpose —

The amount of air exhaled remains the same as the count shortens. Although the shape of the oral cavity is still in the proper position, the flow rate at the end of this exercise is much greater than would ever be used in performance. This forceful exhalation creates strength in the abdominal muscles. It also gives the student a chance to work on very large opening through which to move air.

Hints on Breathing Form:

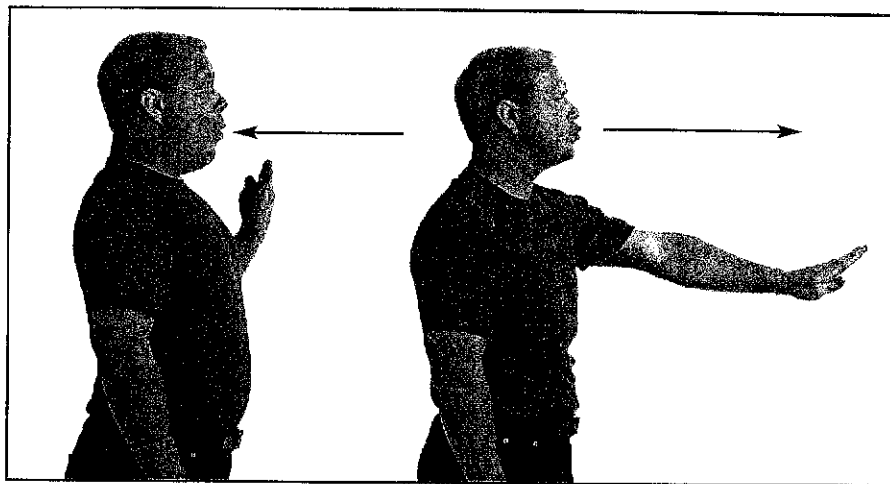
- The shape of the mouth should be “Oh” or “Whoa”
- Effort should be made to breathe evenly over the entire count
- Air should be moving at all times (in or out - never holding)
- Change of direction should be as smooth as possible
(from in to out (articulations) and from out to in (releases))
- Make it as easy and relaxed as possible



“OH”

8a) Shorten the Exhalation (Variation)

Breathe in and out to the following count structure: (quarter note = 60 - 88)
4 in - 4 out / 5 in - 3 out / 6 in - 3 out / 7 in - 2 out / 8 in - 2 out / 9 in - 1
out / 10 in - 1 out



Flow Studies
Inhale

Exhale

9) Shorten Inhalation and Exhalation Exercise —

Breathe in for 4 counts and out for 4 counts. Repeat once. Breathe in for 3 counts and out for 3 counts. Repeat once. Breathe in for 2 counts and out for 2 counts. Repeat once. Breathe in for 1 count and out for 1 count. Repeat this pattern for 20 seconds. Increase the “1&1” pattern as comfort allows. (Add one repetition a day until the pattern can be done for 1 minute without severe dizziness or discomfort.) (quarter note = 60 - 88)

Purpose —

It is difficult to remain calm and relaxed during this exercise, especially as dizziness sets in. Ignore the notion to “work” and keep the breathing calm (yet rapid). This is as much a mental exercise as a strength one. Relax into the discomfort. Practitioners of this exercise will gain a resistance to the hyperventilation. Allow for the law of accommodation to take effect - it will get easier with practice.

9a) Shorten Inhalation and Exhalation (Variation)

Breathe in and out to the following count structure: (quarter note = 60 - 88)

4 in - 4 out (2x)

3 in - 3 out (2x)

2 in - 2 out (2x)

1 in - 1 out (4x)

eighth note in - eighth note out (8x)

1 in - 1 out (4x)

sixteenth note in - sixteenth note out (8 - 16x)

1 in - 1 out / 2 in - 2 out / rest breathing through the nose (20 counts) /

then sigh loudly

10) Quick Breath Exercises

Start every set with a 4-beat inhalation. Perform the exercises as written. Repeat the last measure as many times as necessary to achieve form and coordination. Be sure to vary the tempo as your ability improves.

For slow to medium tempi (Quarter note = 60–104)

↓ out ↓ in ↓ out ↓ in (etc.)

The first exercise consists of four measures on a single staff. Each measure contains a half note followed by a quarter rest. Above the staff, arrows point down to the notes with the labels 'out' and 'in' alternating. The second exercise consists of four measures on a single staff. Each measure contains a half note followed by an eighth note beamed to a quarter rest. Above the staff, arrows point down to the notes with the labels 'out' and 'in' alternating. The third exercise consists of four measures on a single staff. Each measure contains a half note followed by an eighth note beamed to a quarter rest. Above the staff, arrows point down to the notes with the labels 'out' and 'in' alternating. The final measure is repeated twice.

For faster tempi (Quarter note = 104–172)

↓ out ↓ in (etc.)

The first exercise consists of four measures on a single staff. Each measure contains a half note followed by a quarter rest. Above the staff, arrows point down to the notes with the labels 'out' and 'in' alternating. The second exercise consists of four measures on a single staff. Each measure contains a half note followed by an eighth note beamed to a quarter rest. Above the staff, arrows point down to the notes with the labels 'out' and 'in' alternating. The third exercise consists of four measures on a single staff. Each measure contains a half note followed by an eighth note beamed to a quarter rest. Above the staff, arrows point down to the notes with the labels 'out' and 'in' alternating. The final measure is repeated twice.

Purpose —

This is an exercise to promote smooth, effortless inhalation. It is a highly coordinated exercise. It has direct application to musical performance in that a student is often presented with a certain passage in which there appears to be no place to breathe in a certain passage. The skill of the quick breath is needed to aid this situation. The focus of this exercise is to produce fast, efficient, frictionless inhalation and then deliver smooth walls of



11) Flow Check Patterns

Exercise —

Hold your palm in front of your face to feel the airstream in these rhythmic sequences. Perform one line at a time and repeat the last measure of each line four to six times.

Quarter note = 60–144

Eight lines of musical notation for flow check exercises. Each line starts with a treble clef and a common time signature (C). The first line has a single eighth note followed by a dotted quarter note, repeated four times. The second line has a single eighth note followed by a dotted quarter note, repeated four times. The third line has a single eighth note followed by a dotted quarter note, repeated four times. The fourth line has a single eighth note followed by a dotted quarter note, repeated four times. The fifth line has a single eighth note followed by a dotted quarter note, repeated four times. The sixth line has a single eighth note followed by a dotted quarter note, repeated four times. The seventh line has a single eighth note followed by a dotted quarter note, repeated four times. The eighth line has a single eighth note followed by a dotted quarter note, repeated four times. Each line ends with a double bar line and a repeat sign.

Hints:

- Instrumentalists – Tongue every note and keep the air moving.
- Singers – Silently project a steady stream of air through the vowel “oo”. Start each note with the consonant “t”.
- Use one breath for each phrase.
- Move your palm farther away from your face; project the airstream to hit your palm at elbow’s length and with your arm fully extended.
- Use this exercise for some common tunes like *Yankee Doodle* and *Silent Night*. Also, try it with excerpts from a piece you are currently learning.
- This exercise allows for practical application of the quick breath exercise when each line

STRENGTH & FLEXIBILITY ■ ■ ■ ■

■ ■ ■ ■ 12) 5 in, 15 hold, 5 out

Exercise —

Breathe in for 5 counts. Suspend the breathing for 15 counts, but sip air every few seconds to top off your capacity. Then, breathe out completely over 5 counts. (quarter note = 60 - 88) Do 3 repetitions of this exercise working to be fuller and emptier each time.

Purpose —

This exercise is a strength (and thus flexibility) building exercise. Muscle groups are worked in both directions. (Stretched on inhalation and compressed on exhalation.)



Sipping while holding!!!

Hints: ■ ■ ■ ■

- The shape of the mouth should be "Oh" or "Whoa" on inhalation.
- This exercise is a gentle workout/stretch building towards the next exercises.

■ ■ ■ ■ 13) Power Breaths

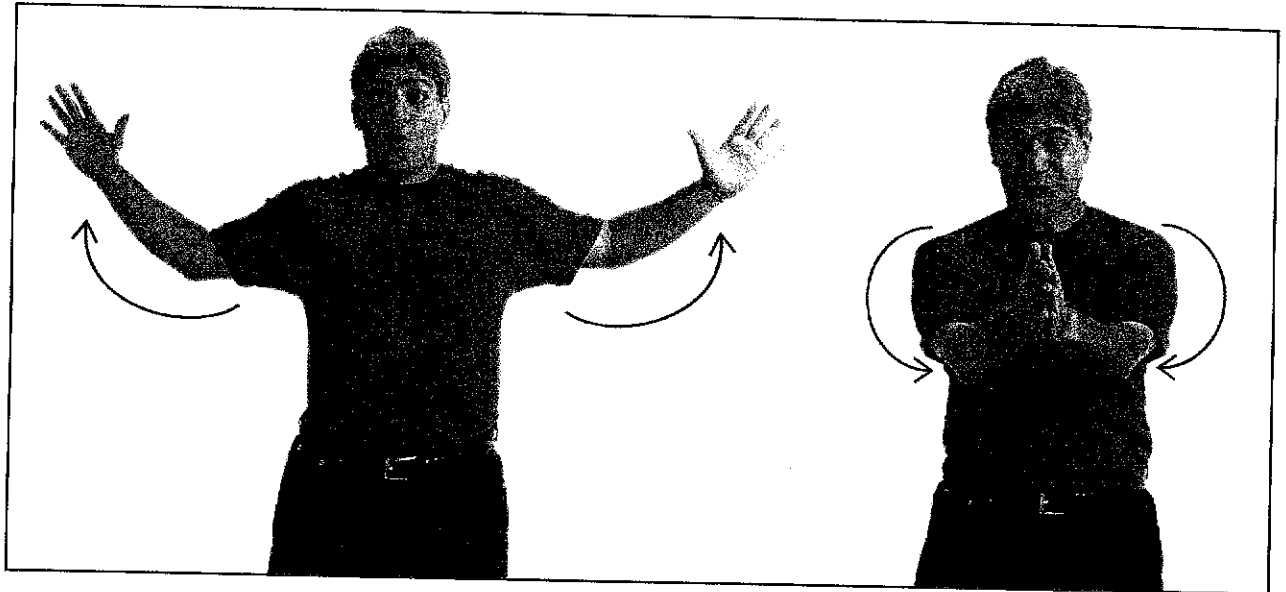
Exercise —

Breathe in for 1 count and out for one count. Arms should begin with palms together straight out in front of the body. Upon inhalation, the arms should move out to the side of the body. On exhalation, the palms should come together - press them together firmly as though squeezing something. (quarter note = 60 - 88) Start the exercise with 4 repetitions and over time work up to 10 repetitions.

Purpose —

This exercise is a strength (and thus flexibility) building exercise. Muscle groups are worked in both directions. (Stretched on inhalation and compressed on exhalation.) This exercise is a workout!

Power Breathing



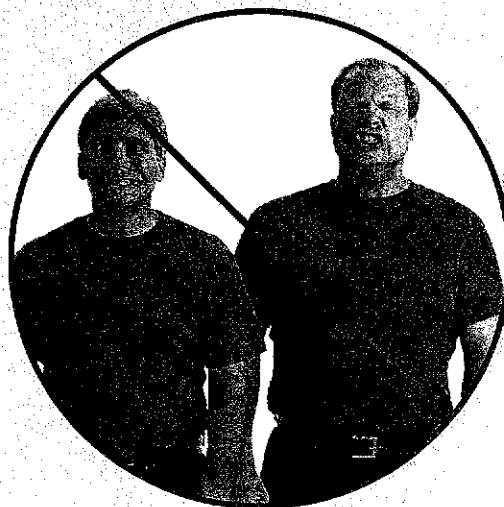
In Completely

Out Completely

13a) Power Breaths (Variation)

Breathe in for 1 count and out for 2 counts. This is a longer compression both in the arms (palms) and the abdomen. Also, subdivide the inhalation into eighths, eighth note triplets and sixteenths.

DON'T
use poor oral shape...



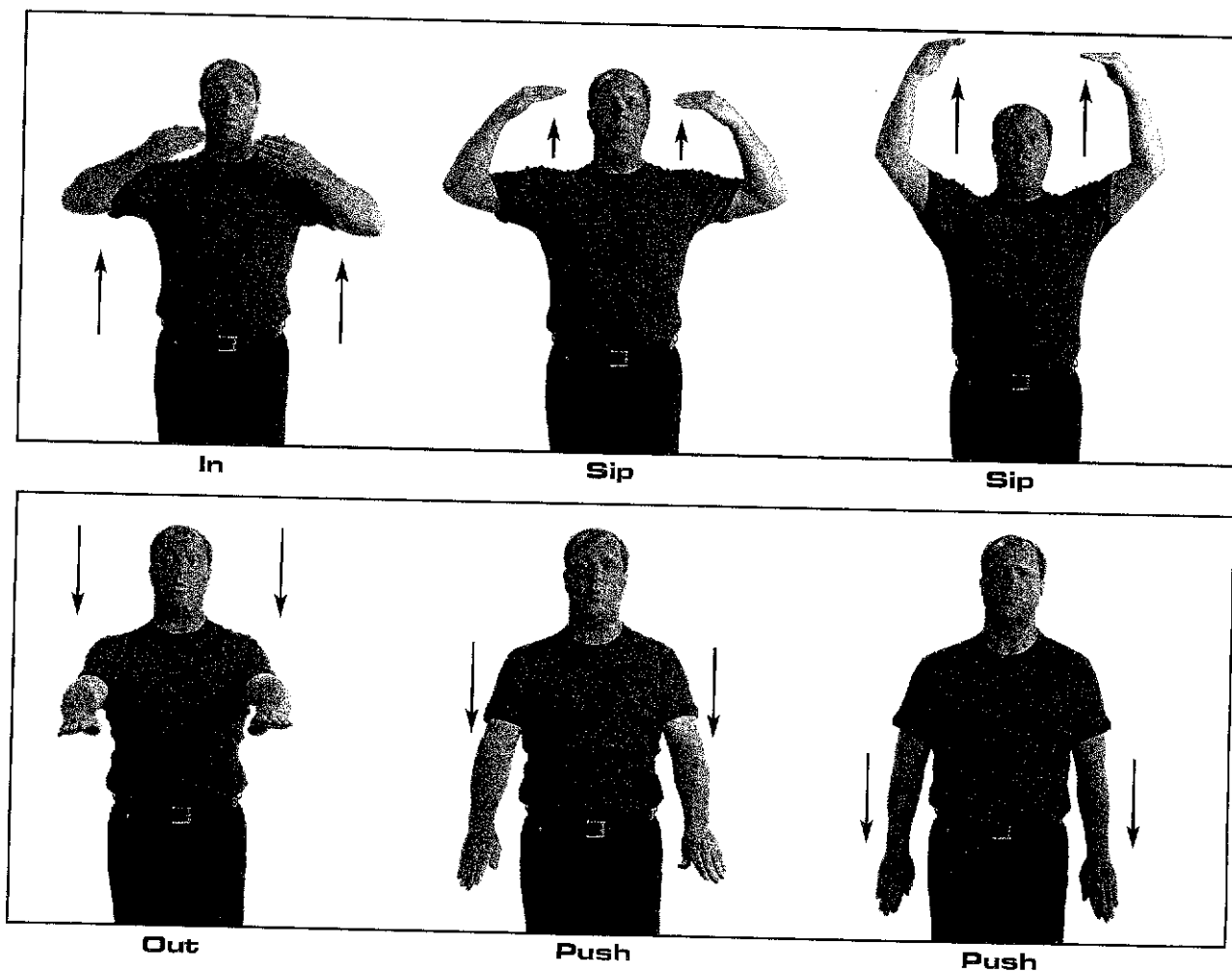
14) In, Sip, Sip — Out, Push, Push

Exercise —

Breathe in to full capacity in 1 count and then top off your capacity with 2 sips. Breathe out to comfortably empty in 1 count and then push out all remaining air for 2 counts. Repeat pattern for 20 seconds. The tempo is similar to slow 6/8 time. (eighth note = 110)

Purpose —

This exercise is a strength (and thus flexibility) building exercise. Muscle groups are worked in both directions. (Stretched on inhalation and compressed on exhalation.) This flexibility will allow the muscles that enclose the lungs to act in a natural “bellows” effect when the mental focus is at the lips.



Hints:

- The shape of the mouth should be “Oh” or “Whoa” on inhalation
- Air should be moving at all times (in or out - never holding)
- This exercise is a workout!

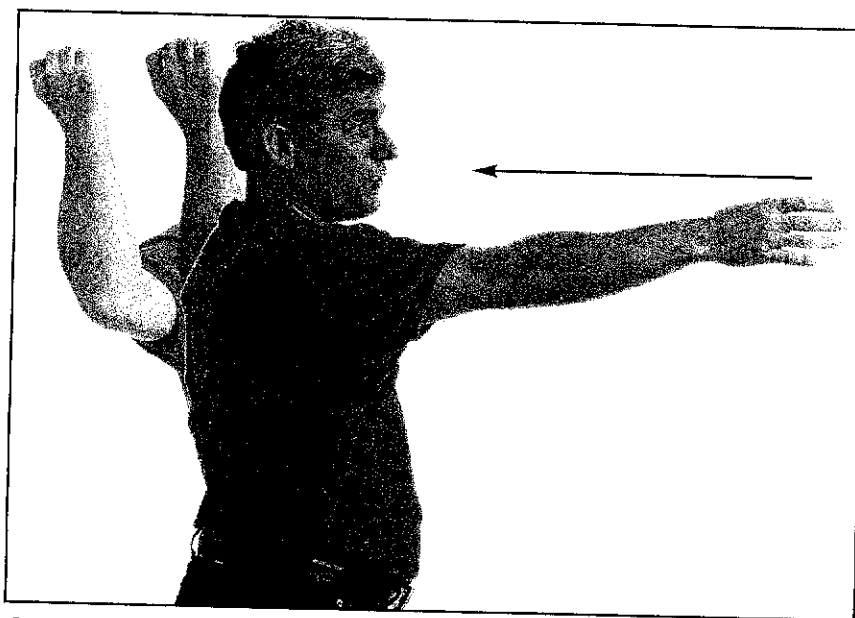
15) Throw the ball

Exercise —

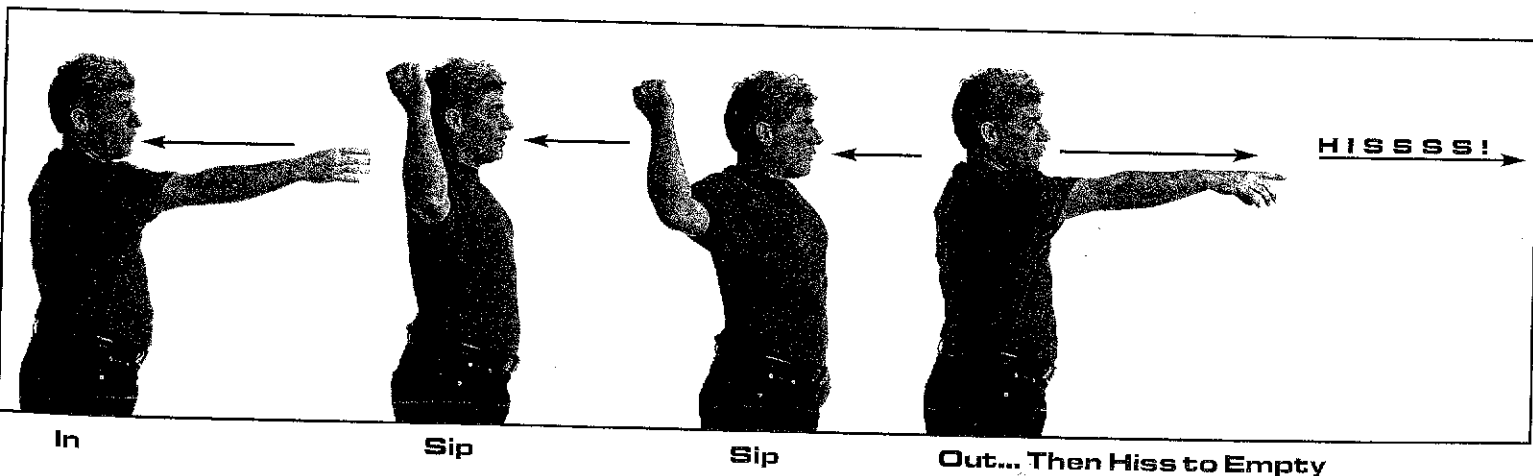
Breathe in to full capacity in 1 count and then top off your capacity with 2 sips. Breathe out in one motion to completely empty and a tight abdominal squeeze. The imaginary guideline is “winding up to throw the ball and then throwing it.” Move your arm as though you were throwing an over-hand pitch, and keep your hand extended as you squeeze empty, stretching as far out as you can.

Purpose —

This exercise is a strength (and thus flexibility) building exercise. Muscle groups are worked in both directions. (Stretched on inhalation and compressed on exhalation.) This flexibility will allow the muscles that enclose the lungs to act in a natural “bellows” effect when the mental focus is at the lips. The exhalation is combined into one motion to increase the workout to the abdominal muscles.



In, Sip, Sip



In

Sip

Sip

Out... Then Hiss to Empty



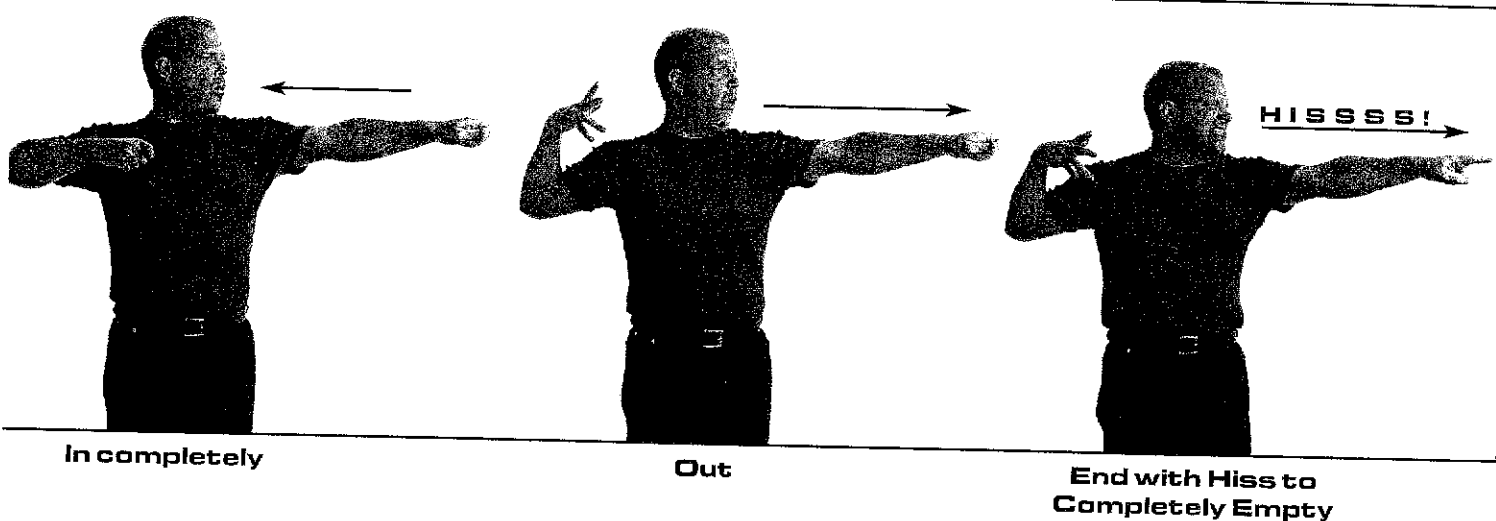
16) Power Bow and Arrow

Exercise —

Breathe in to your fullest capacity in 1 count (stretching) and breathe out in one motion to completely empty (compression). The imaginary guideline is “shooting a bow and arrow.” Both the stretch and the compression should be smooth and deliberate. Extend your “bow arm” forward when you “shoot” the arrow, and keep pushing it forward as you squeeze out the air.

Purpose —

This exercise is a strength (and thus flexibility) building exercise. Muscle groups are worked in both directions. (Stretched on inhalation and compressed on exhalation.) This flexibility will allow the muscles that enclose the lungs to act in a natural “bellows” effect when the mental focus is at the lips. The inhalation and exhalation are combined into one motion in each direction to increase the workout to the abdominal muscles.



Hints: ■ ■ ■ ■

- The shape of the mouth should be “Oh” or “Whoa” on inhalation
- Air should be moving at all times (in or out - never holding)
- Exercises 15 & 16 should end with a hiss to ensure that you are completely empty.
- This exercise is a workout!

BREATHING FOR THE BRAIN ■ ■ ■ ■



17) "Follow your breath"

Exercise —

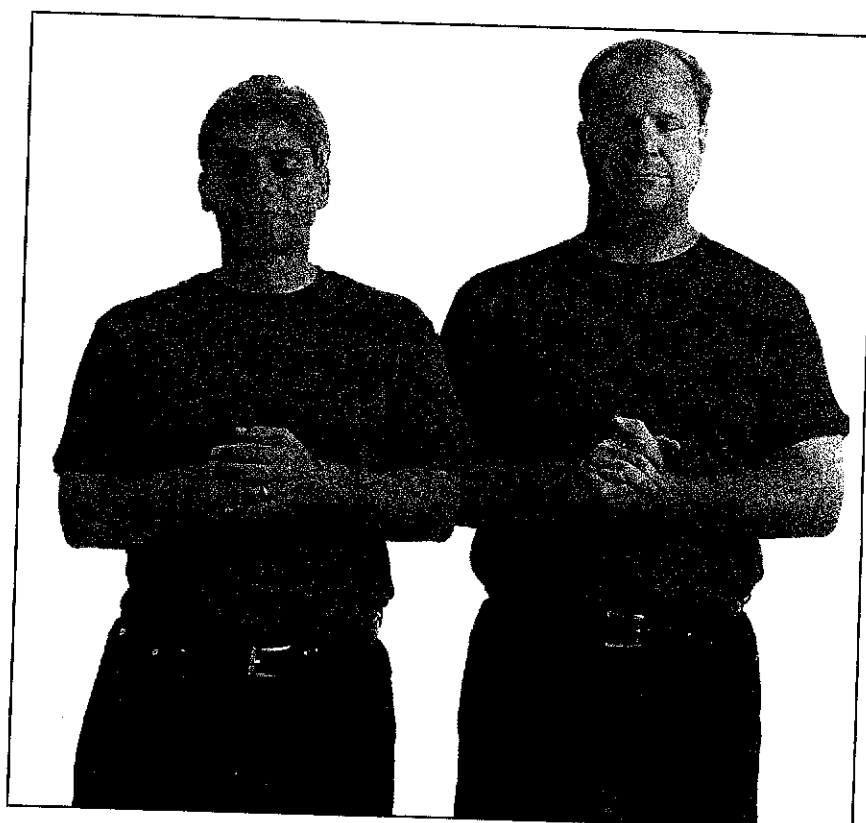
Breathe out through your mouth and in through your nose. The pace of the breath should be normal and relaxed. Sit quietly for a few minutes and just follow your breath without trying to consciously regulate its speed or depth. Think of your exhalation as being the first part of the breath and the inhalation as second.

NOTICE —

The first part of the breath is the exhalation. This is reverse of our normal thinking. However, one of the ways we can increase our ability to use our given lung capacity is to increase the range of motion on the exhalation.

Purpose —

This is a warm-up exercise to the next one. It is an exercise for clearing the mind. It will help to focus your thoughts. Use it anytime during the day to bring to your mind a moment of quiet and focus.



**Breathing for the brain to bring focus,
concentration, and quiet.**

Exercise —

Breathe in for 6 counts, hold for 6 counts, and breathe out for 6 counts. The period of holding the breath should be done in an open fashion (suspended breathing as opposed to holding the breath as if underwater.) (tempo is quarter note = 60)

Purpose —

This exercise is used to “wake up” the most important “muscle” in the process of making music - the brain. This exercise and its variations will awaken the mind and clear it for better focus on the musical task at hand.

Hints:

- The shape of the mouth should be “Oh” or “Whoa” on inhalation.
- This exercise and its variants are excellent for pre-performance focus.
- Use this exercise anytime during the day that you feel sleepy.
- The best results from this exercise will happen if the exhalation is smooth and even for the entire count in the series.
- The variants below will bring increased focus, concentration and calm.

18a) 1:1:1 - (6-6-6, 8-8-8, 10-10-10, 15-15-15) (Variation)

18b) 1:2:1 - (6-12-6, 8-16-8, 10-20-10, 15-30-15) (Variation)

18c) 1:4:1 - (6-24-6, 8-32-8, 10-40-10, 15-60-15) (Variation)

18d) **Energizing Breath** (4 in through nose, 7 suspend, 8 out through mouth) (quarter note tempo=144) (Variation)

For 18d only, the tongue should be held in yogic position, (like saying the letter “L”). This tongue position will create a whooshing sound upon exhalation.

DON'T SMOKE!

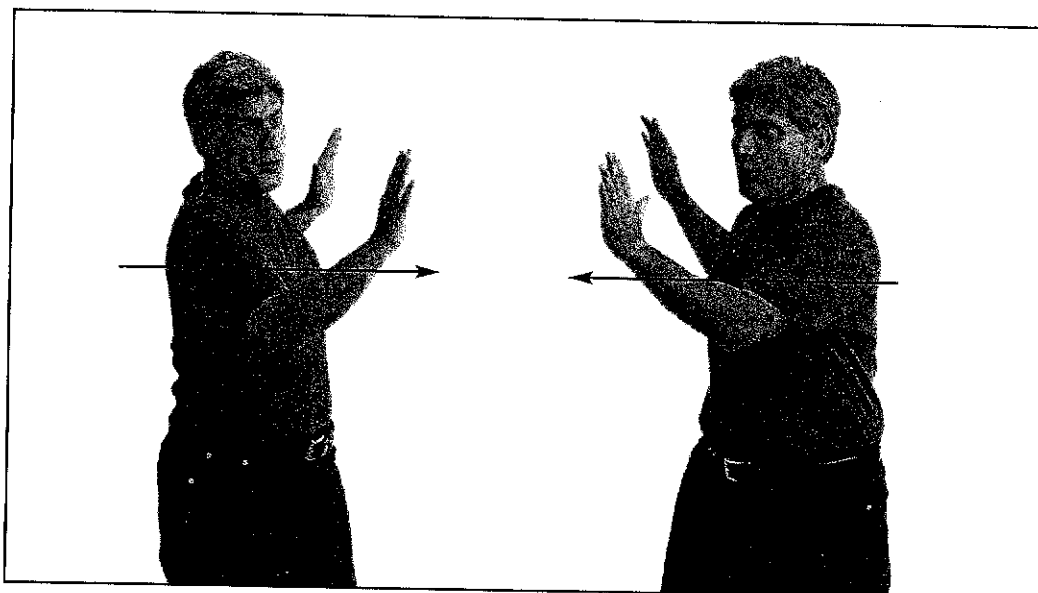


STRETCHES

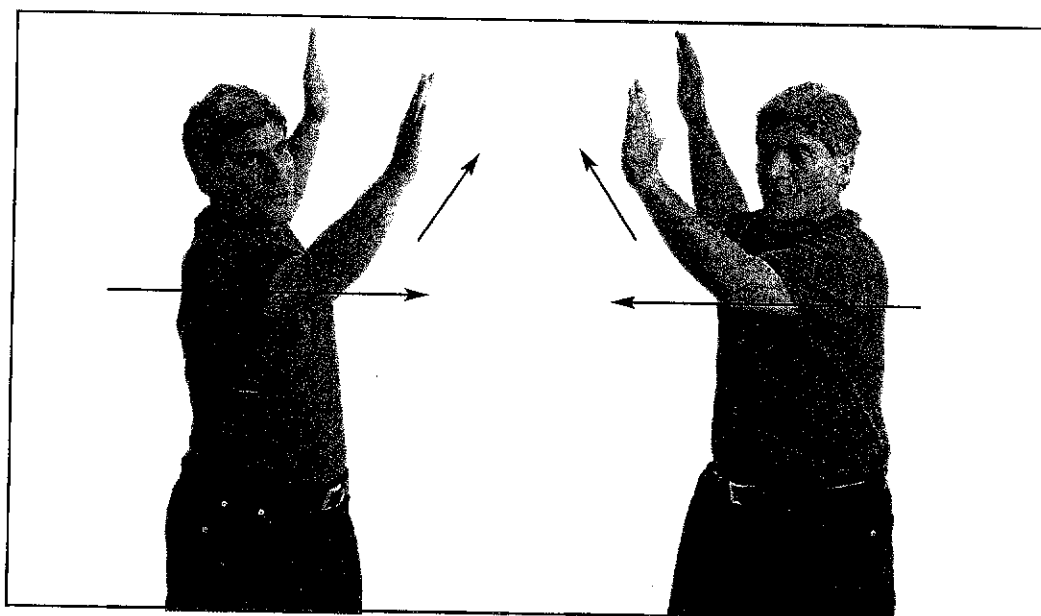
Begin each warm-up time with one or more of these stretches.

1) Trunk Twist

- Spread your feet slightly so they are beneath your shoulders.
- Raise your open hands to shoulder level.
- Gently twist back and forth.
- Raise your hands above your head and repeat.



Trunk Twist — Shoulder Level Arms



Trunk Twist — High Arms

2) Flop Over

- Bend over at your waist.
- Breathe deeply, and with each exhale let your head and arms drop closer to the floor.
- Upper body may rise slightly during inhalation.

This stretch makes you aware of the rise and fall of the many body parts used in deep breathing.

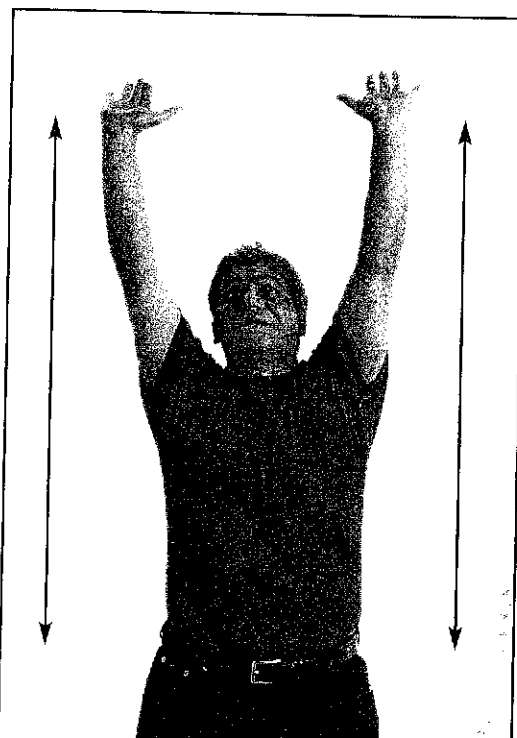


Inhale (let upper body rise)

Exhale (let head and arms drop closer to the floor)

3) Two Way Stretch

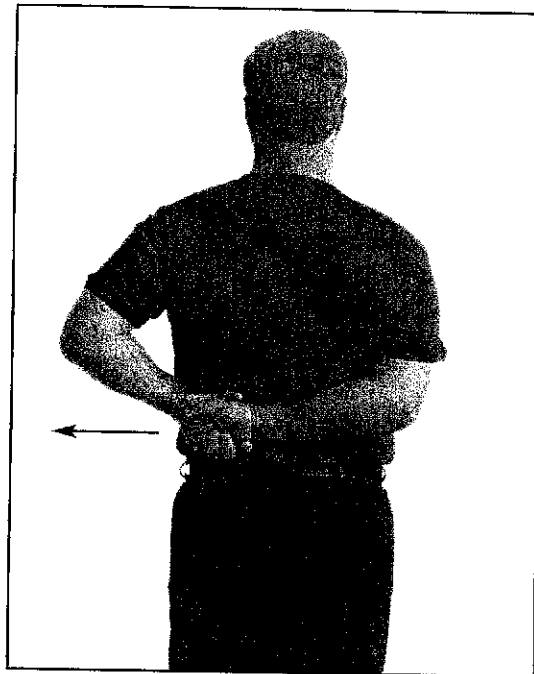
- Reach for the sky with your hands above your head; reach as high as you can.
- At the same time, push down into the floor with your heels.



This stretch works best when exaggerating both the upward and down-

4) Wrist Grab

- Put your arms behind your back, and grab your right wrist with your left hand.
- Gently pull your right wrist to the left.
- At the same time, lean your head to the left.
- Take four deep breaths, and move your wrist and head farther left each time.
- Take four more deep breaths, and lean your upper body farther left each time.
- Sigh loudly when exhaling. Each exhale makes the stretch deeper.
- Stand straight, grab your left wrist with your right hand, and repeat the exercise leaning to the right.



Gently pull the right wrist to the left.

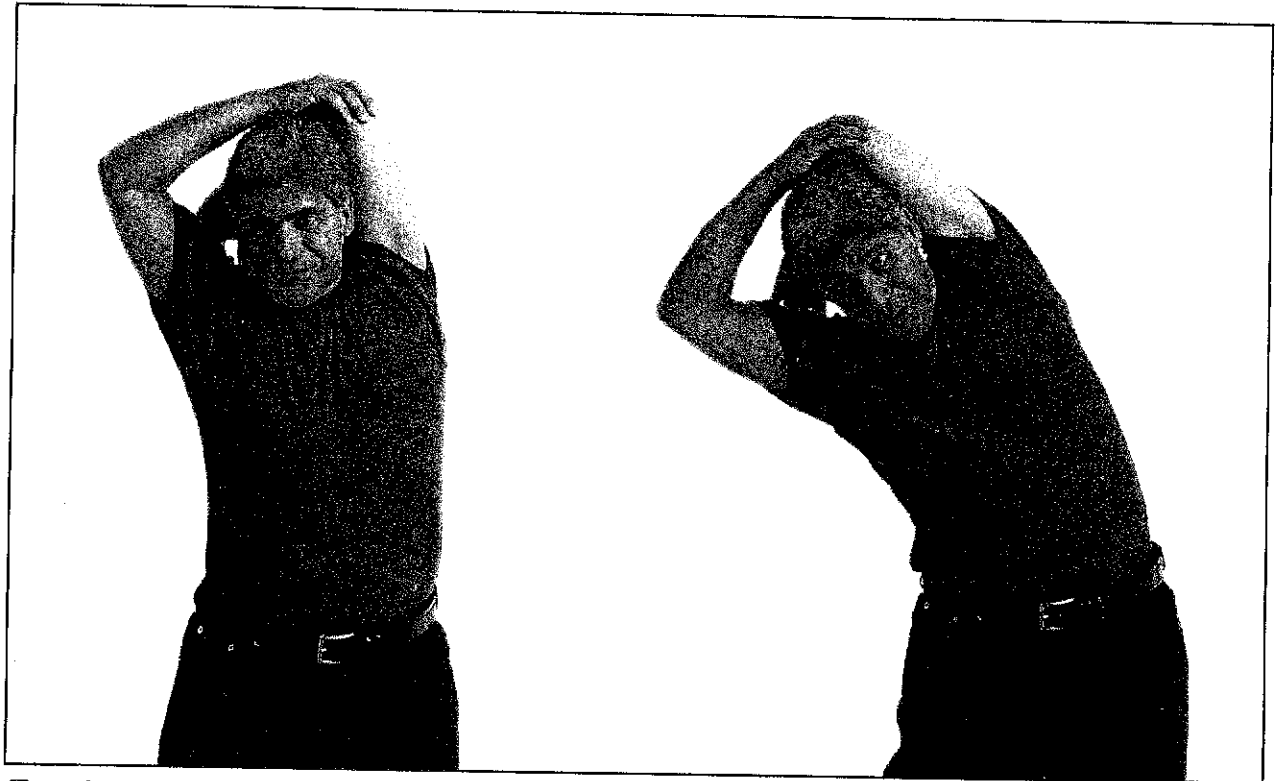


Lean head to left

Lean upper body to the left

5) Elbow Grab

- Put your left elbow behind your head, and grab it with your right hand.
- Gently pull your elbow to the right.
- Take four deep breaths, and move your elbow farther right each time.
- Take four more deep breaths, and lean your upper body farther right each time.
- Sigh loudly when exhaling. Each exhale makes the stretch deeper.
- Repeat the exercise with your right elbow, moving to the left.



Gently pull the left elbow to the right

Lean body to the right and deep breathe

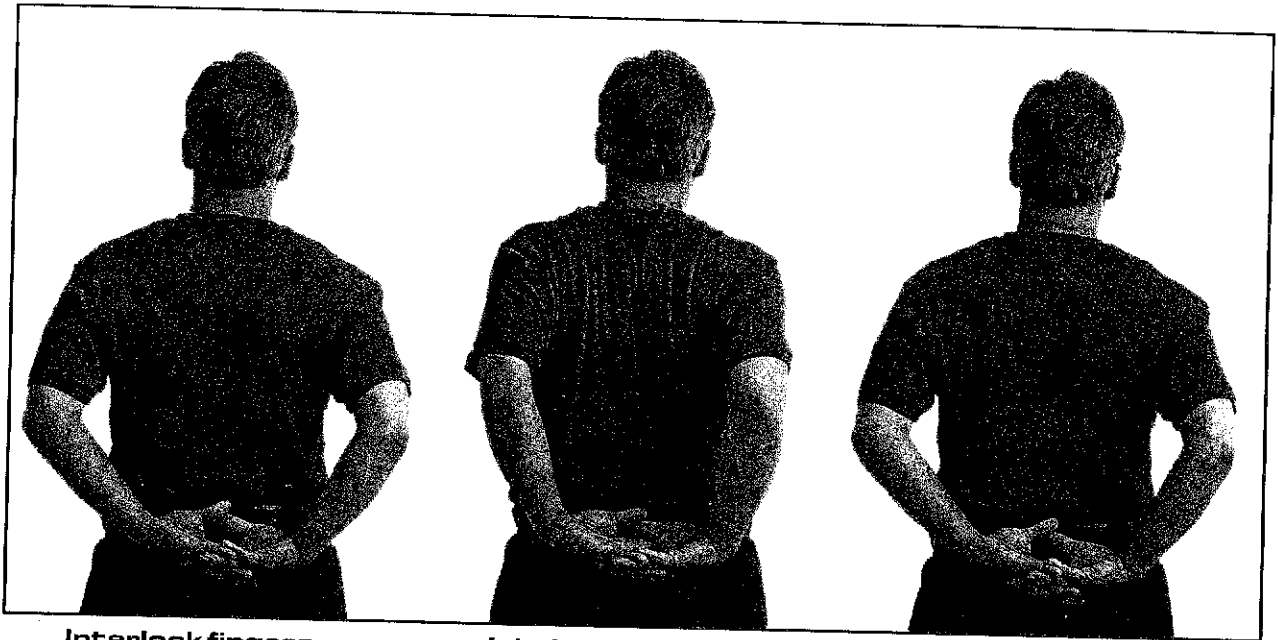
Stretch yourself out daily!

CONT
let tension...



6) Whole Body Stretch

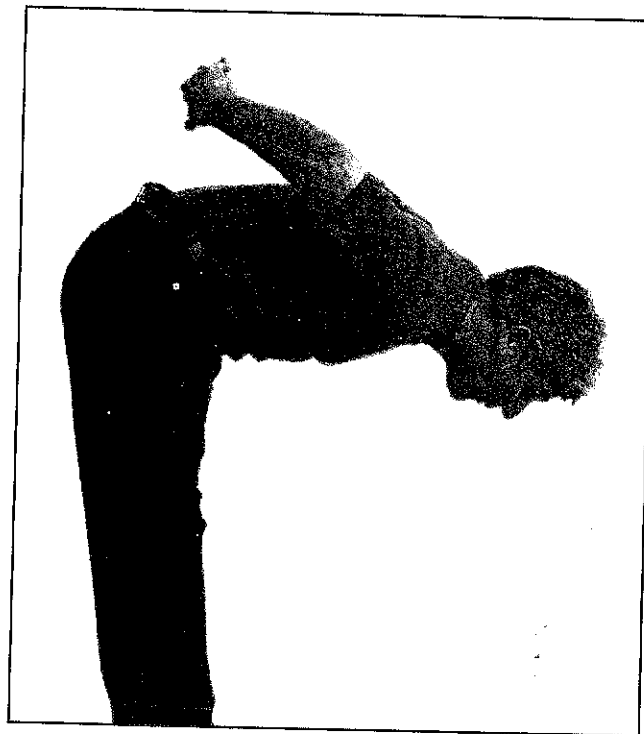
- Interlock your fingers behind your back.
- Breathe deeply; as you inhale, tighten your shoulder blades. As you exhale, loosen your shoulder blades.
- Keep your fingers together behind your back and bend over at the waist; your hands will rise behind your body.
- Breathe deeply, and with each exhale let your head drop closer to the floor.



Interlock fingers

Inhale and tighten
shoulders

Exhale and relax
shoulders



Inhale and exhale deeply
while in this position

Index Chart

Following is a chart of suggested applications for the breathing exercises. We encourage you to experiment and mix and match.

Key: For each row, do all exercises marked with a ■ and choose one or more of the ★ exercises.

		BREATH EXERCISES						
STRETCH		1	2	3	4	5	6	
1 - 6								
Elementary/Early Middle School								
3 minute warm up:	Choose any stretch	■	■	■				
Mid-rehearsal for better breathing and a better sound:					■	■	■	
Teaching rhythms and sound projection:								
Promoting focus and calm, in rehearsal or before performance:								
High School/Advanced Groups								
3-Minute warm-up:	Choose any stretch	■	■	■				
5-Minute warm-up:	Choose any stretch	■	■	■	■	■	■	■
7-Minute work-out:	Choose any stretch	■	■	■	■			
10-Minute work-out:	Choose any stretch	■	■	■	■	■	■	■
For projection and a large sound with less effort:								
A better breath between phrases:								
Calm and focus before performing:		■	■					
Better legato:			■					
A more dramatic forte/marcato:								
Improved sustain:								

The Breathing Gym Guide

Your guide to cross referencing this book with **The Breathing Gym** DVD/VHS

Exercises	book Page	VHS Approximate Counter Location	DVD Chapter
Tension Release	7	3:07	1
Stretch: Trunk Twist	25	4:33	2
First Flow Study	8	5:34	3
Stretch: Flop Over	26	9:07	4
Flow Awareness Exercise	9	10:00	5
Stretch: Two Way Stretch	26	12:04	6
Inhale Therapy	10	12:53	7
Stretch: Wrist Grab	27	15:46	8
Exhale Therapy	11	17:34	9
Stretch: Elbow Grab	28	18:35	10
Oral Shape Therapy	12	20:08	11
Stretch: Whole Body	29	22:36	12
Flow Studies	13	24:00	13
Quick Breathing/Flow Check Patterns	16/17	31:40	14
Strength & Flexibility: Preparation	18	38:05	15
Strength & Flexibility: Power Breaths	18/19	39:40	16
Strength & Flexibility: Main Exercise Sequence	20/21/22	41:30	17
Breathing for the Brain	23/24	45:30	18





Sam Pilafian (left) is perhaps best known as the founding tubist of the internationally renowned Empire Brass Quintet. He has also recorded and performed with the Boston Symphony Orchestra, the New York Philharmonic Orchestra, the Orchestra of St. Luke's, the Metropolitan Opera Orchestra, the Duke Ellington Orchestra, Lionel Hampton, and Pink Floyd. While a fellow at the Tanglewood Music Center he was invited by Leonard Bernstein to perform on-stage in the world premiere of Bernstein's MASS, which opened the John F. Kennedy Center for the Performing Arts. He is currently Professor of Music and Director of the Concert Jazz Band at Arizona State University.

Patrick Sheridan (right) is a world renowned solo tuba artist. His schedule of more than 100 solo concerts annually has taken him to more than 25 countries and has included performances with the Grand Rapids Symphony, the Estonian National Orchestra, the U.S. Army Band and the New York Staff Band. In addition to his musical studies, Patrick holds a Master of Business Administration degree from the University of Michigan. He is a former member of "The President's Own" United States Marine Band. He has been featured on NBC's "Today Show" and on NPR's "All Things Considered."

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