

How to practice The Knevitt-Cimera Method

1. Do not start with a big breath. If you do, you will feel “full” and have to let the excess air out between each note anyway.
2. Moisten the lip.
3. Place the mouthpiece on the lips using as little pressure as possible. (I recommend 2/3 upper lip and 1/3 lower lip in the mouthpiece.)
4. Without an articulation, **breathe** into the horn until you get a sound. (If you get a good tone you are playing too loud.)
5. Stop between each note, moisten the lip again, and continue.
6. Do think the syllable “EEE” as you ascend.
7. Use “Lip Compression”: Pressing, but not pinching the lips together to effect a small aperture.
8. Draw the corners of the mouth in a bit (a modified pucker) to counteract the possible pinching off of the sound.

Your goal is not to get a good tone, but a steady tone that lasts for two counts.

In this book (except for the Warm-ups and the Lip Relaxer) we do not play below low C, as this creates too large an aperture, defeating our purpose. We also do not go higher than G above high C, as to do so tends to cause “pinching.”

**Each of the lessons should be practiced three ways . . .
one way each week.**

(You will be spending three weeks on each lesson.)

1. The first way is as I described above. Using very little air or pressure, play each note as softly as you can. Try to “sense” a small aperture.
2. The second week you should play exactly as you did the first, with one exception: As you play the top note of each exercise, start it softly like the rest, but add a crescendo, still trying to hold the small aperture.
3. The third week we do not stop between each note, but rather slur the exercise in quarter notes. Play the lowest note mezzo forte, starting with an articulation, and decrescendo as you ascend, until the top note is played in just a “whisper.”