

# Circular Breathing

## Etude 4: Alstissimo and Subtone

Cameron Montgomery

11

$\text{♩} = 60$

6

8

8

11

*Each octave serves as a different set of challenges for the player.*

*This etude can and should be manipulated with pitch, rhythm, dynamics, and number of repetitions. Tempo is not the variable on this etude.*

*Circulcar breathing low notes requires a bit more of an aggressive Circulcar Breath pushed through the horn. This is true for notes of high resistance as the air dispelled with the cheek muscles must be stronger than normal.*

*The opposite is true for Altissimo notes. The air dispelled from the cheeks must be dispelled slowly and much calm and focused. The same circular breath that works for low notes does not work for high notes.*

*Isolate each octave until they are comfortable and practice all variations of circulcar breathing.*