THE EMBOUCHURE REMINDER 118.3 FOR ALL BRASS INSTRUMENTS

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INSTITUTE FOR BRASSPLAYERS

HANS BOSCHMA

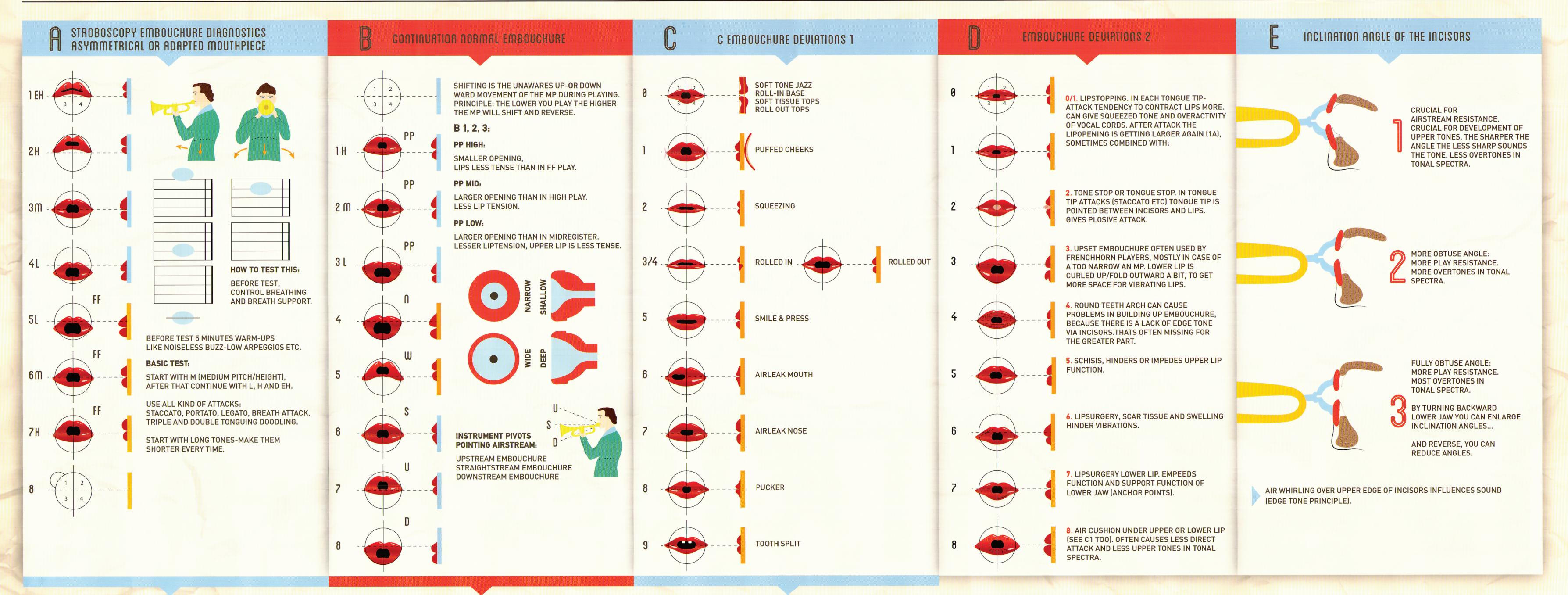


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A: INTERPRETATION OF STROBOSCOPY

PICTURES AND DIAGNOSTICS.

AVERAGE LIP/OPENINGS POSITIONS.

1. EXTREME HIGH PLAY + TOPOGRAPHICS MOUTHPIECE (MP).

- 2. HIGH PLAY. 3.MID TUNE REGISTER.
- 4. LOW TUNE REGISTER.
- 5. LOW PLAY FF.
 6. MID TUNE REGISTER FF.
- 7. HIGH PLAY FF.

 8. ASYMMETRICAL MP. RIM,

AND PLACE/POSITION OF MP.

MP. ADAPTATIONS.

TONE PITCH AND DYNAMICS ARE ESSENTIAL FOR

RULES

HIGH PLAY-NARROWER LIPOPENING, MORE TENSION IN LIPMUSCLES. VIBRATING PARTS OF THE LIPS ARE GETTING SHORTER.

LIPTHICKNESS/-TENSION, SHAPE AND WIDENESS OF LIPOPENING,

LOUDER PLAY-GREATER LIPOPENING, LIPMUSCLES MORE TENSE.

LOWER PLAY-WIDER OPENING, LIPS LESS TENSE.

DESCRIBE MP ADAPTATIONS, +
ASYMMETRICAL EXTRA ADAPTATIONS +
RIM-ADAPTATIONS.

B: CONTINUATION NORMAL EMBOUCHURE

B4: TO SMALL MP, TO SMALL RIM DIAMETER ETC. RATHER LARGE LIPOPENING, LIPS LESS TENSE, SOMETIMES PUCKERED SOMEWHAT. SOMETIMES WE SEE UPSET-EMBOUCHURE (FRENCHHORN PLAYERS). SHIFTING HAPPENS UPWARD MOSTLY. MP UPWARD PIVOTING OFTEN HAPPENS. ALL MEASURES TO CREATE MORE SPACE FOR VIBRATING LIP PARTS.

B5: TOO LARGE A MP, TOO WIDE A RIM, TOO DEEP A CUP, TOO WIDE A BORE, TOO WIDE A BACKBORE. SHIFTING. MOSTLY UPWARD, TENSER LIPS, LIPOPENING IS KEPT SMALL. MOUTH CORNERS MOSTLY DOWNWARD BUT SOME PLAYERS USE SMILE&PRESS.

B6: AIMING THE AIRSTREAM STRAIGHT AND RIGHT TO THE BORE. LIPOPENING IS SITUATED RIGHT BEFORE BORE OF MP. LIPTENSION DEPENDS ON DYNAMICS AND PITCH.

B7: UPSTREAM EMBOUCHURE. BLOWS AIR UPWARD AGAINST ROOF OF MP.
MOSTLY IN COMBINATION WITH SHIFTING UPWARD. OFTEN USED TO PLAY
HIGHER OR GETTING THE PITCH SOMETHING HIGHER. MORE LIPTENSION
OFTEN COMPARED WITH STRAIGHT STREAMING. LIPOPENING IS IN HIGHER
PLAY, OFTEN SMALLER. SMILE AND PRESS OFTEN HAPPENS DURING
UPSTREAMING. BUT: REVERSED SITUATION IS ALSO POSSIBLE.
PLAYERS WHO WANT TO PLAY LOW USE UPSTREAMING AND REVERSED.
THESE ARE EXCEPTIONS.

B8: DOWNSTREAMING, POINTING OR AIMING THE AIRSTREAM DOWNWARD. MOSTLY WITH WEAKER AND THICKER LIPS.

LARGER LIPOPENING, MOUTHCORNERS ARE POINTED DOWNWARD AND THAT'S NORMAL. OFTEN USED TO PLAY LOW, TO GET THE PITCH A BIT LOWER. MP PIVOT UPWARD IS USED OFTEN.

C: EMBOUCHURE DEVIATIONS

O. LIPTOPS A LITTLE BIT ROLLED INWARD NOT TOO TENSE.
LIPTOPS CURLED OUTWARD.
SOFT TONE, INDIRECT ATTACK.

1. MORE INDIRECT ATTAQUE,
LESS UPPER TONES EXCEPT IN
EXPLOSIVE ATTACKS,
CAUSED BY ABDOMINAL AND OTHER
EXPIRATION MUSCLES.

2. SQUEEZED TONE, PURSED LIPS.

3. LOWER LIP ROLLED IN TO GET HIGHER LIPTENSION FREQUENCIES TO REACH HIGHER TONES.

4. WEAKER LIPS, LESS TENSE, SOFTER ATTACK AND TONE.

5. SQUEEZED TONE, PITCH PROBLEMS.

6. LOSS OF POWER AND COMPENSATION.

7. " " " " " " "

8. LESS SHARP TONE AND/OR WEAK TONE (SOUND).

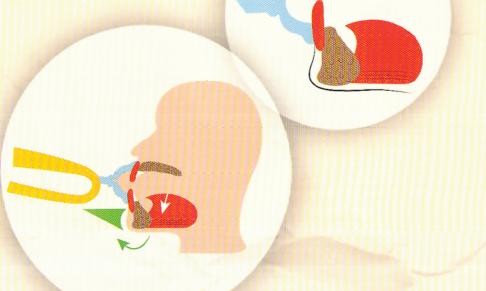
9. SOME RUSTLING AND HISS.

F: LOW TONES/LOW PLAY

1. PIVOTING (POINTING LEADPIPE UPWARD).
LOWER JAW FORWARD.
TO MAKE THE UPPER LIP MORE FREE.

LIP ADAPTATION AFTER CHANGING

MP POSITION.



BENDING THE HEAD CAUSES NARROWING THROAT OPENING AND RETRACTS THE LOWER JAW, AIRSTREAM IS REDUCED.

LIP-AND MOUTHMUSCLES EASILY ADAPT CHANGED MP POSITION.

SOME PLAYERS COMBINE IT WITH DOWNSTREAMING THE AIRSTREAM, LOOK AFTER B8.

TONGUE IS RETRACTED FAR BACKWARD.

TO GET THE PHONETIC SOUND OF Ô (FROM OR).

2. NON PIVOT, SOMETIMES WITH SOME PIVOT.
SHIFT MP SOMEWHAT UPWARD
TO MAKE THE UPPER LIP FREER.

HEAD MOSTLY BENT FORWARD (FLEXION) A BIT.



ON PIVOT

KEEP HEAD STRAIGHT (UP). OFTEN USED WITH PIVOTING IN SOME DEGREES. LOWER JAW FAR FORWARD. MOUTH WIDE OPEN IN PHONETIC Ô-POSITION (FROM OR). TONGUE PULLED FAR BACKWARD OFTEN COMBINED WITH DOWNWARD POINTED AIRSTREAM (LOOK AFTER B8) DEVIATIONS ARE POSSIBLE LIKE A COMBINATION WITH UPSTREAMING.

LIPPOSITIONS IN PIVOTING OR NON-PIVOTING:
LIPS ARE KEPT RATHER THICK AND WEAK. THERE IS A LARGE LIP OPENING.