

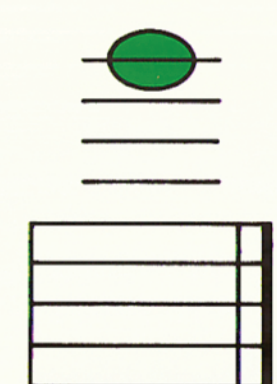
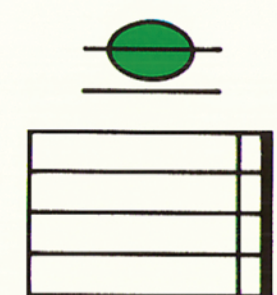
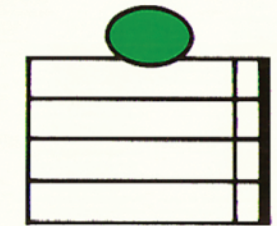
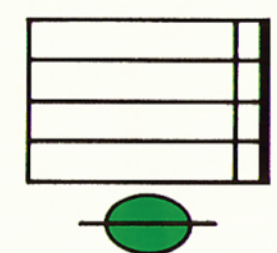
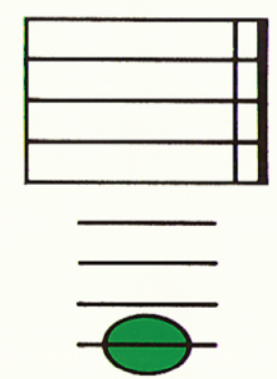
FOR ALL BRASS INSTRUMENTS

THE EMBOUCHURE REMINDER NR.1

Read from left to right.
(except the column with the
8 attaques).

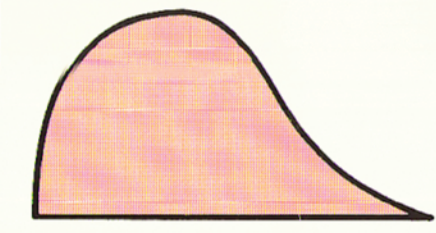
TONE

VERY LOW.

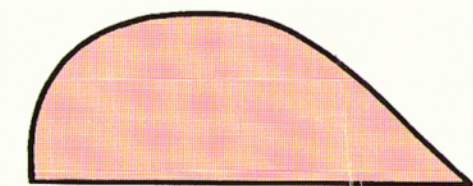


VERY HIGH.

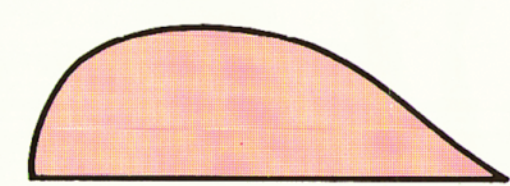
THOUGHT
SHAPE OF
THE TONGUE
(side view)
THOUGHT
SOUND



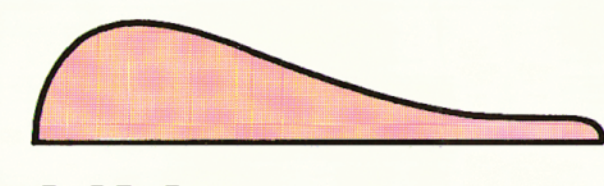
OH
FROM ENGLISH:
„AWFUL”, „OFF”.
ROUND TONGUE. LESS AIRVELOCITY.



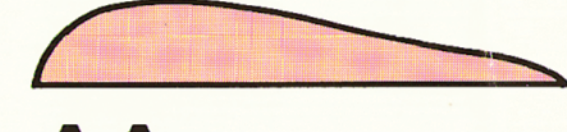
OE
FROM ENGLISH:
„TO DO”, „COULD”, „LOOK”.



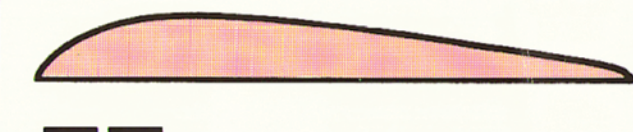
OO
FROM ENGLISH:
„ONEDIN”, „OLD”.



UU
FROM FRENCH:
„NUDE”, „LA RUE”.



AA
FROM FRENCH:
„AMICE”, „ADIEU”.

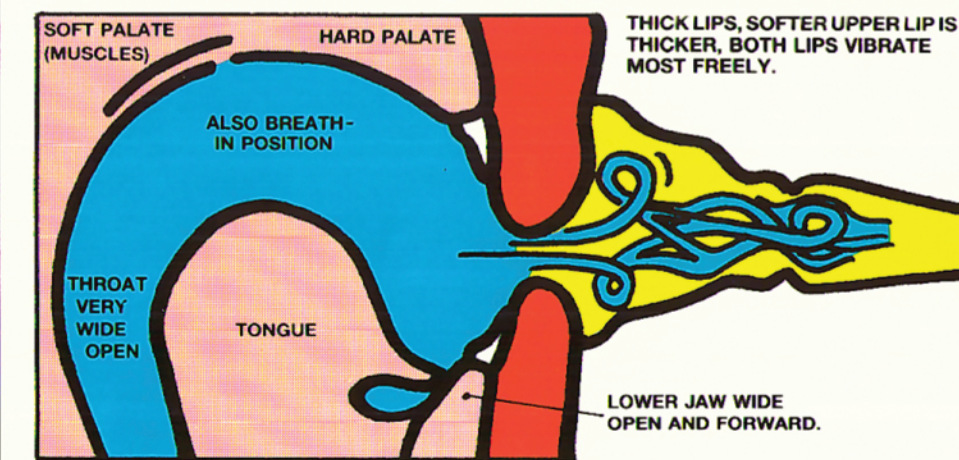


EE
FROM ENGLISH:
„TO MAKE”, „LATE”.
IN ADDITION TO THESE 7 SOUNDS
THERE ARE MANY MORE SOUNDS TO
BE USED BETWEEN THEM.



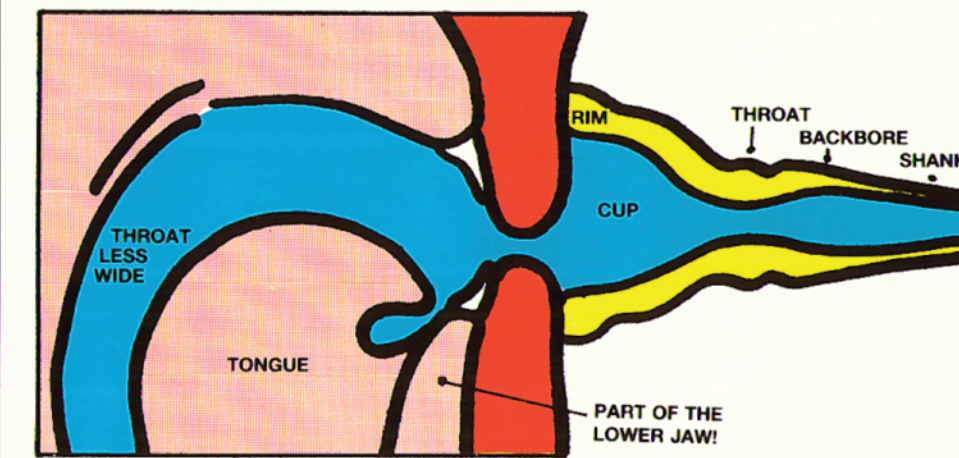
II
FROM ENGLISH:
„CHEAP”, „EQUAL”.

EMBOUCHURE
THROAT
TONGUE
LIPS
HARD AND
SOFT PALATE
JAWS

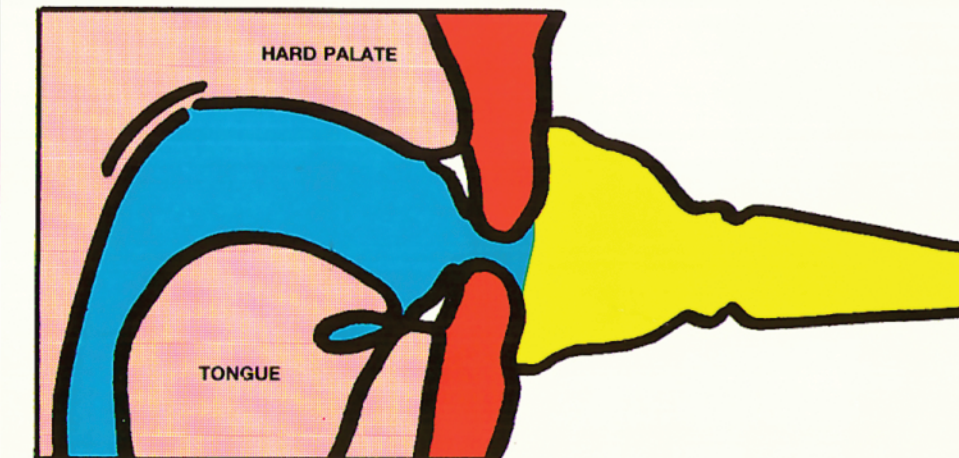


MOUTHPIECEPIVOT
AIRVELOCITY
UP- AND
DOWNSTREAM
EMBOUCHURE

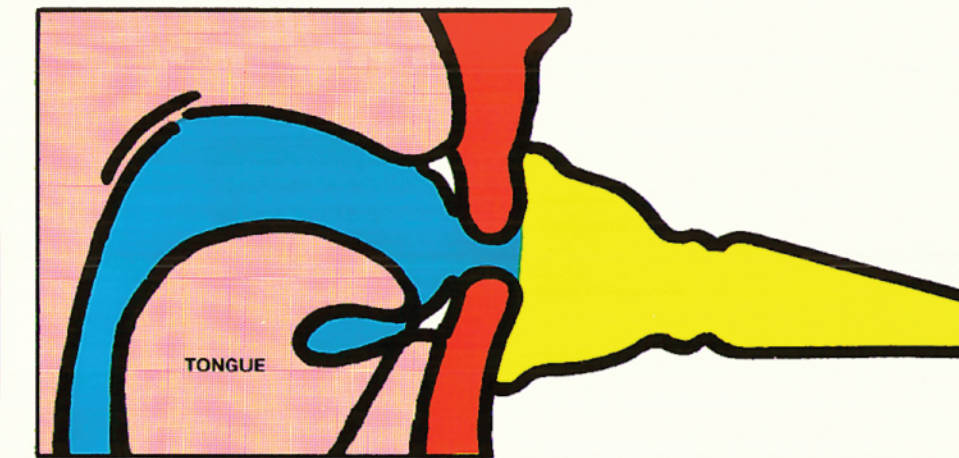
VERY MUCH AIR FLOWS.
LOW AIRVELOCITY - MUCH
AIR.
LITTLE COMPRESSION
FROM MOUTHPIECE ON LIPS.
MUCH BLOOD SUPPLY.



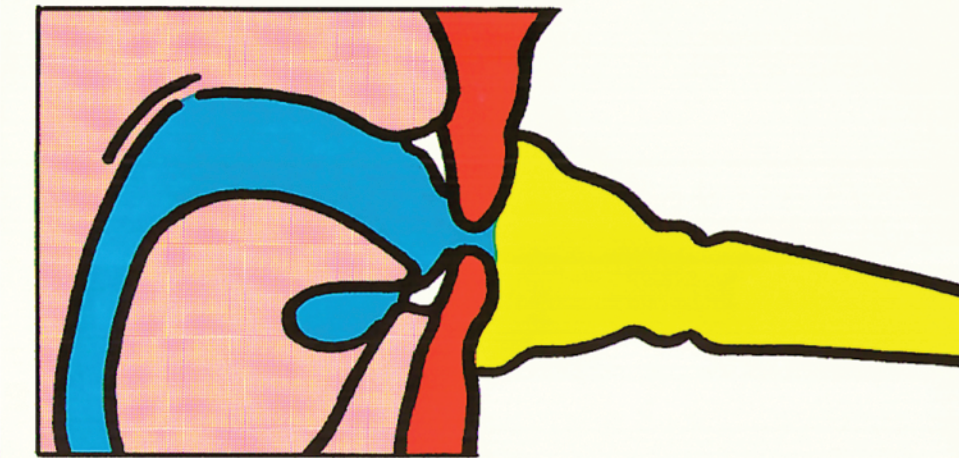
PLAYING VERY LOW NOTES:
THE MOUTHPIECE CAN BE
PIVOTED UPWARD!



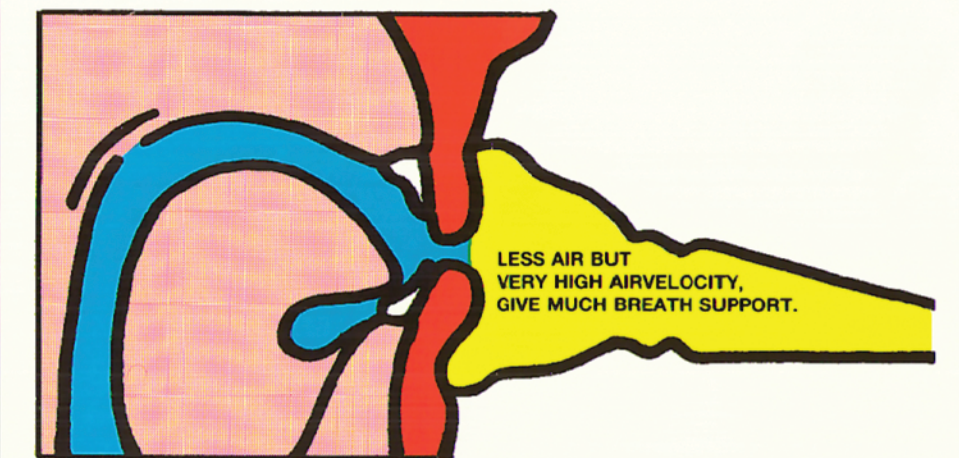
TRY ALWAYS KEEPING BOTH
VIBRATING LIPS FREE.
KEEP YOUR LIPS FREE FOR
A CONTINUAL VIBRATION.



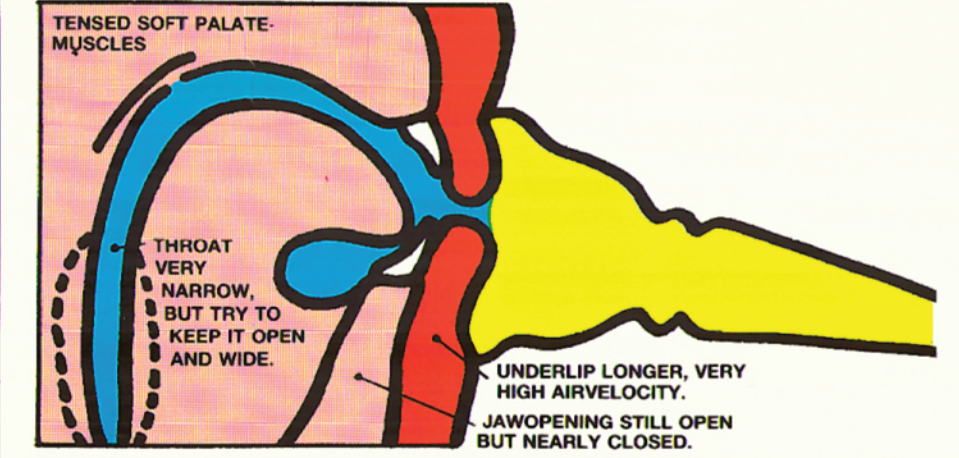
ALWAYS CHOOSE A LARGE
MOUTHPIECE
IT'S IMPORTANT TO HAVE
MUCH SPACE FOR GREATER
LIPPARTS-VIBRATIONS, AND
AIRSUPPLY.



HIGHER TONES = SHORTER
UPPER LIP
LIPS THINNER AND MORE
TENSED.
BUT TRY TO KEEP THE
TENSION LOW AT ALL TIMES.
ALWAYS KEEP YOUR LIPS
OPEN, EVEN WHEN PLAYING
VERY HIGH NOTES.



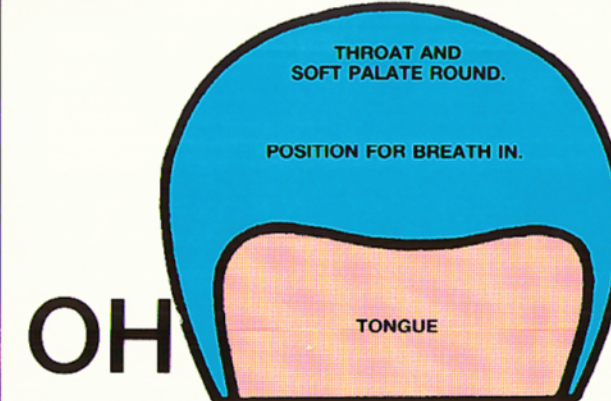
MUCH
MOUTHPIECECOMPRESSION
ON THE LIPS. LESS BLOOD
SUPPLY. RELAX AS MUCH AS
POSSIBLE.



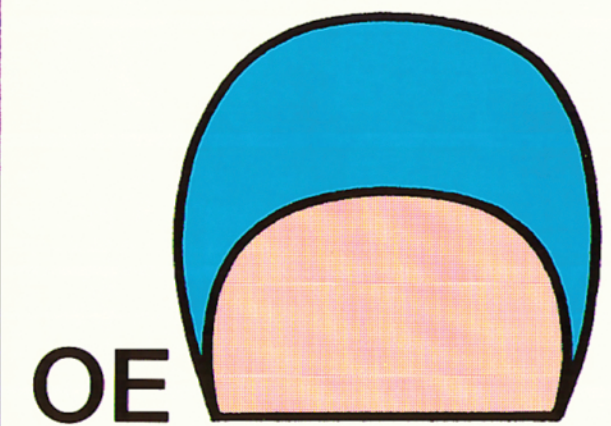
POINTING THE AIRSTREAM
UPWARD =
UPSTREAMEMBOUCHURE.
POINTING THE AIRSTREAM
DOWNWARD =
DOWNSTREAMEMBOUCHURE.

IN GENERAL THE MOUTHPIECE PIVOTS DOWNWARD AT LITTLE, BUT NOT ALWAYS.
SOME PEOPLE PLAY WITH UPSTREAMEMBOUCHURE, THE INSTRUMENT PIVOTS UPWARD.

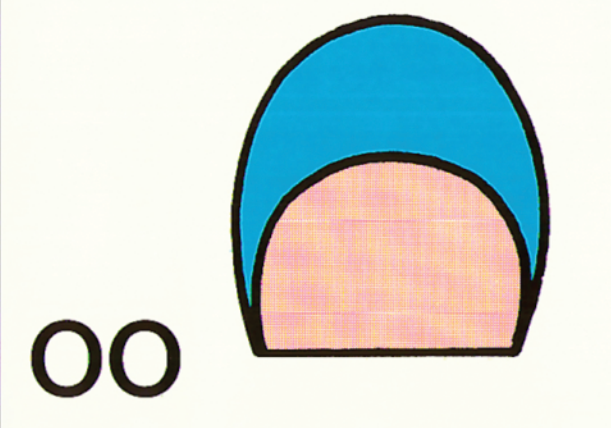
THOUGHT
SHAPE OF
THROAT AND
TONGUE
(cross-section)



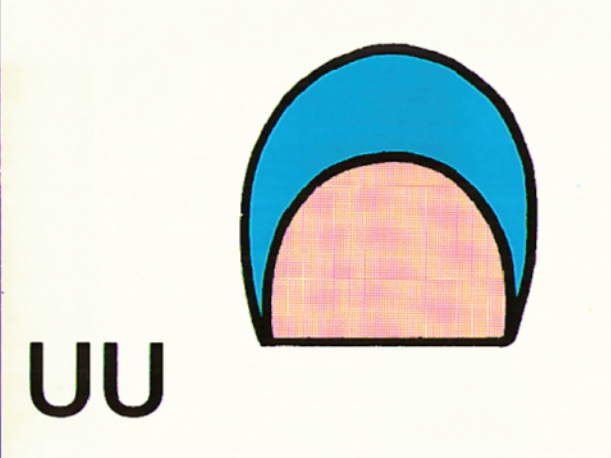
PP-THROAT SMALLER
FF-THROAT WIDER



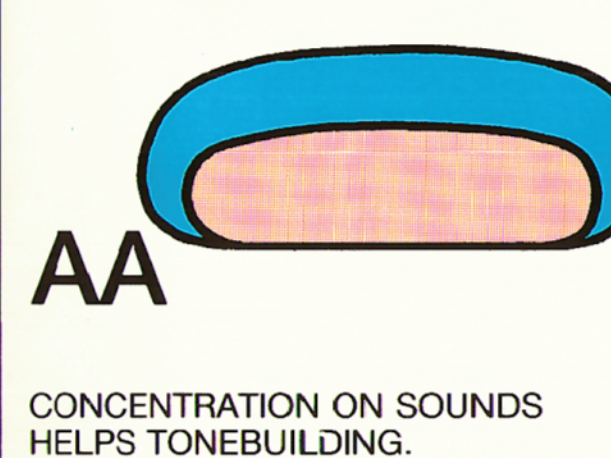
OE



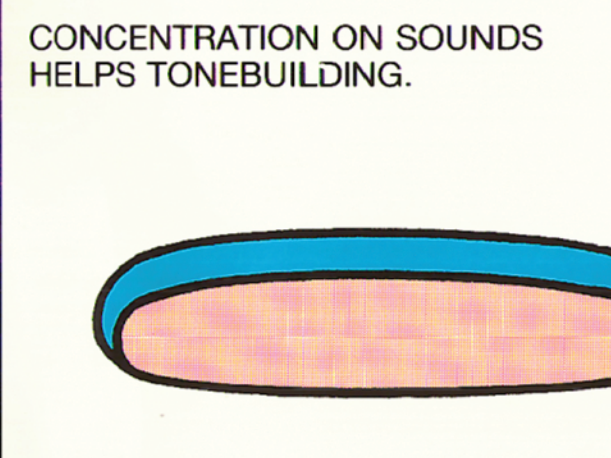
OO



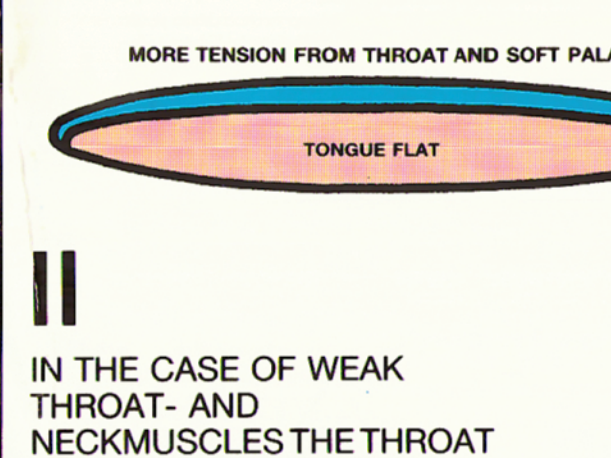
UU



AA



EE



II

IN THE CASE OF WEAK
THROAT- AND
NECKMUSCLES THE THROAT
SWELLS OUT WHEN YOU
PLAY VERY HIGH TONES.

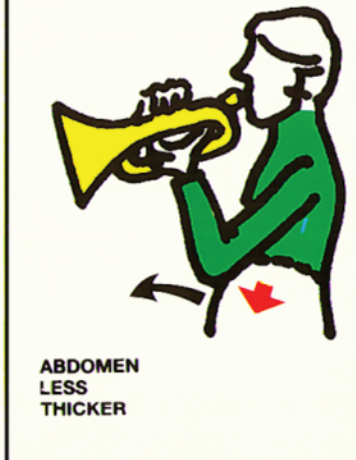
BREATHSUPPORT
ABDOMEN
FLANKS
INSTRUMENTPIVOT
DOWNSTREAMERS
UPSTREAMERS
(---= DIAFRAGMA)



PIVOT UPWARD THE INSTRUMENT
ROUND CHIN



BREATH IN THE
ABDOMEN AND BREAST
SWELL OUT.
THE DIAFRAGMA IS TENSED AND
FLATTENED OUT.



ABDOMEN
LESS
THICKER
DIAFRAGMA LESS FLATTENED



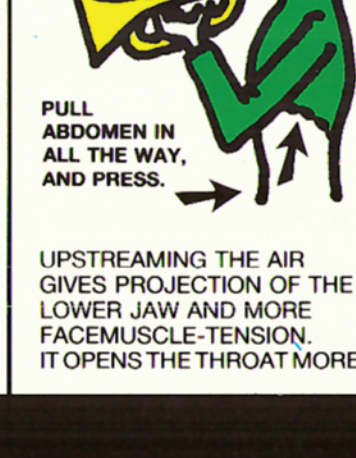
ABDOMEN
LESS
THICKER



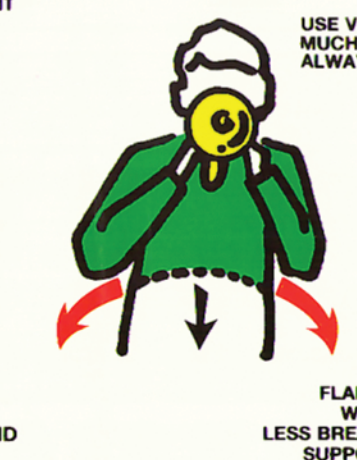
NEVER
PRESS
THE INSTRUMENT
AGAINST THE MOUTH.



INSTRUMENT PIVOTS
DOWNWARD, BUT NOT
IN ALL
CASES



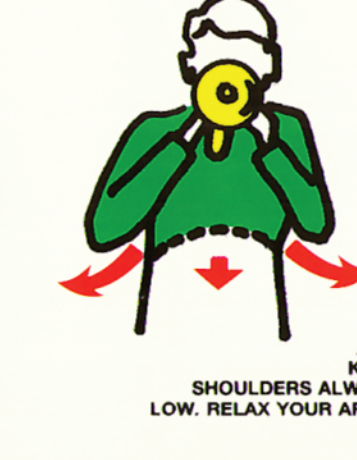
PULL
ABDOMEN IN
ALL THE WAY, AND
PRESS



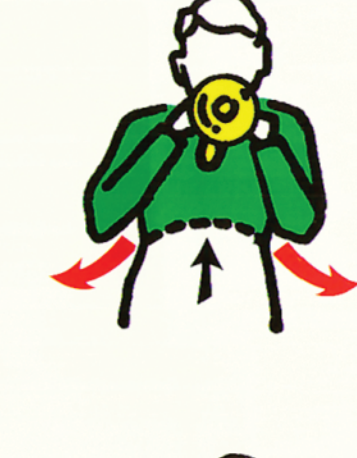
USE VERY
MUCH AIR
ALWAYS



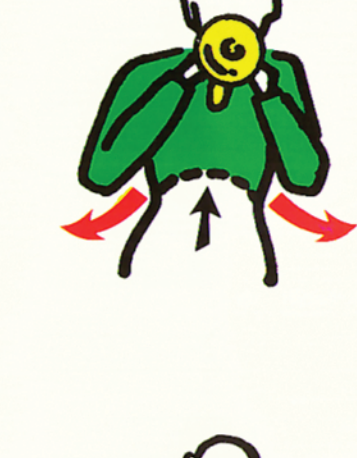
FLANKS
WIDE
LESS BREATH
SUPPORT



KEEP
SHOULDERS ALWAYS
LOW. RELAX YOUR ARMS.



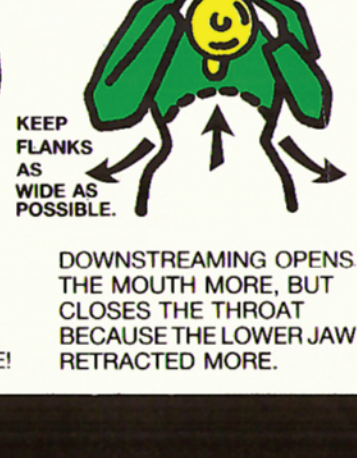
LET
THE
AIR FLOW.



KEEP A VERY HIGH AIRVELOCITY.

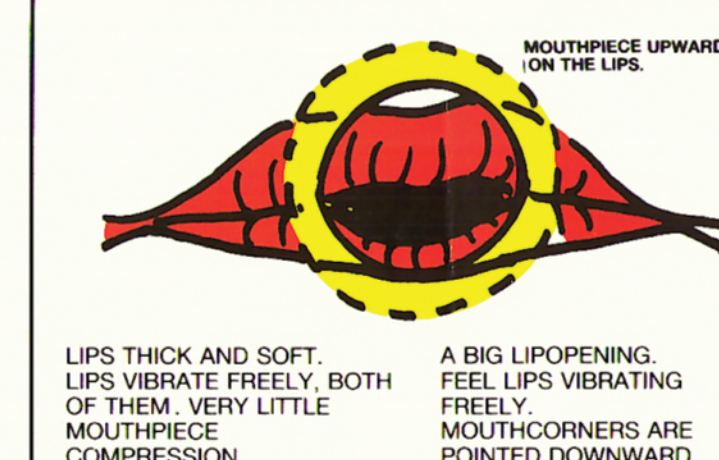


GIVE VERY
MUCH
BREATH
SUPPORT
DIAFRAGMA HIGH



UPSTREAMING THE AIR
GIVES PROJECTION OF THE
LOWER JAW AND MORE
FACEMUSCLE-TENSION.
IT OPENS THE THROAT MORE!

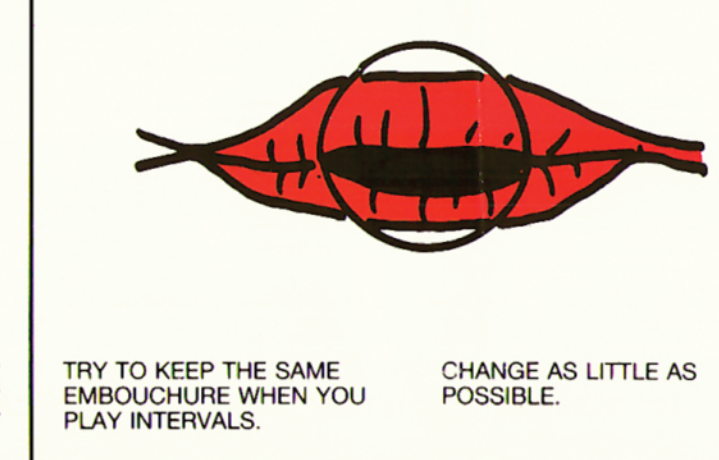
LIPS
MOUTHPIECE
MOUTHCORNERS
downstream
embouchure
upstream
embouchure



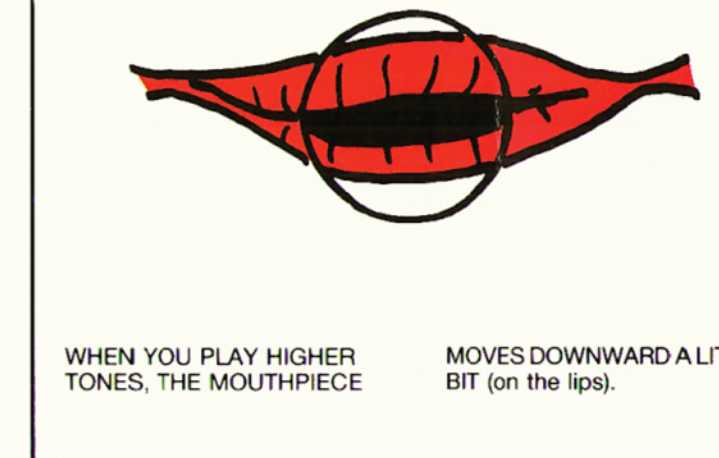
MOUTHPIECE UPWARD
(ON THE LIPS).



LIPS THICK AND SOFT.
LIPS VIBRATE FREELY, BOTH
OF THEM. VERY LITTLE
MOUTHPIECE
COMPRESSION.



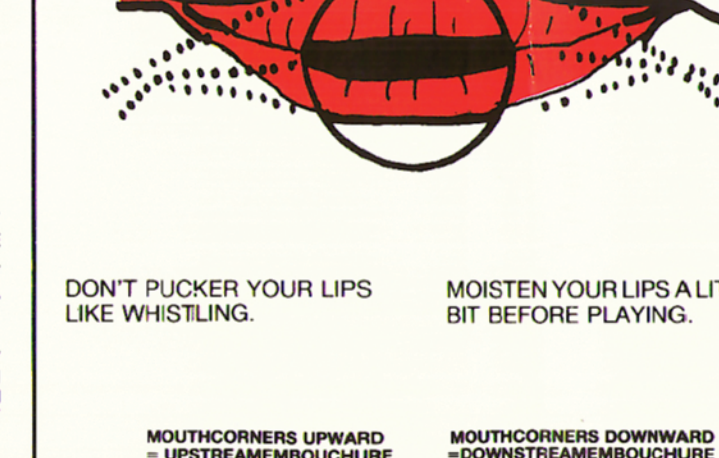
A BIG LIPOPENING.
FEEL LIPS VIBRATING
FREELY.
MOUTHCORNERS ARE
POINTED DOWNWARD.



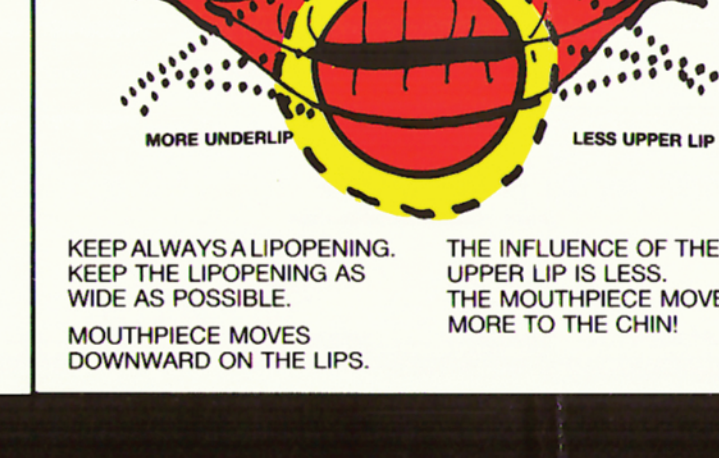
PLAYING LOW NOTES
RELAXES YOUR LIPS.
IT GIVES MUCH BLOODSUPPLY.



TRY TO KEEP THE SAME
EMBOUCHURE WHEN YOU
PLAY INTERVALS.

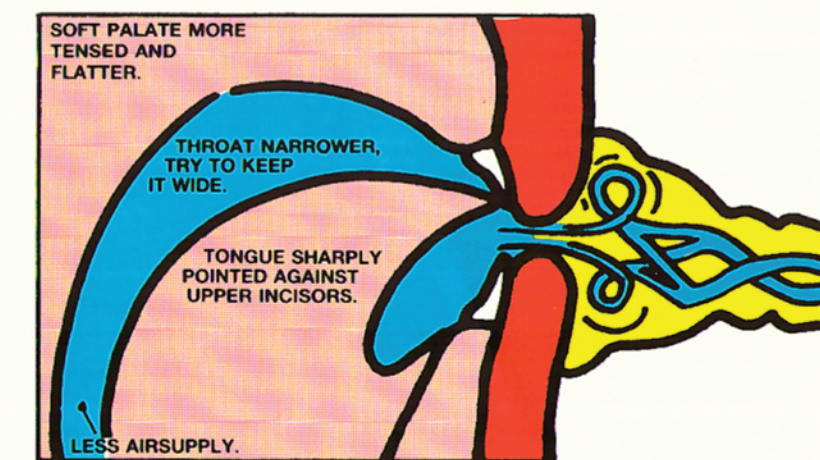


CHANGE AS LITTLE AS
POSSIBLE.

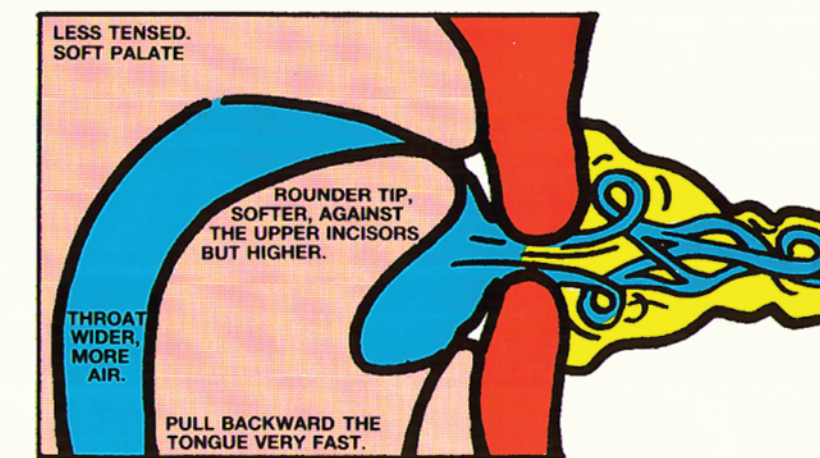


WHEN YOU PLAY HIGHER
TONES, THE MOUTHPIECE
MOVES DOWNWARD A LITTLE
BIT (on the lips).

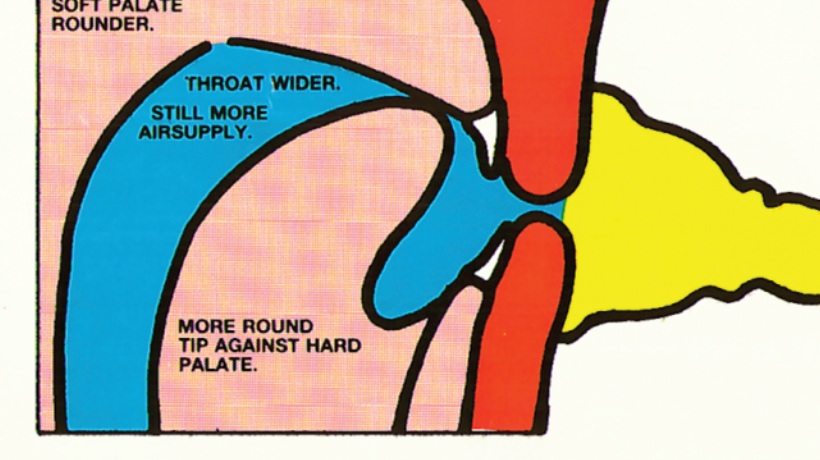
8 ATTAQUES
air-whirling



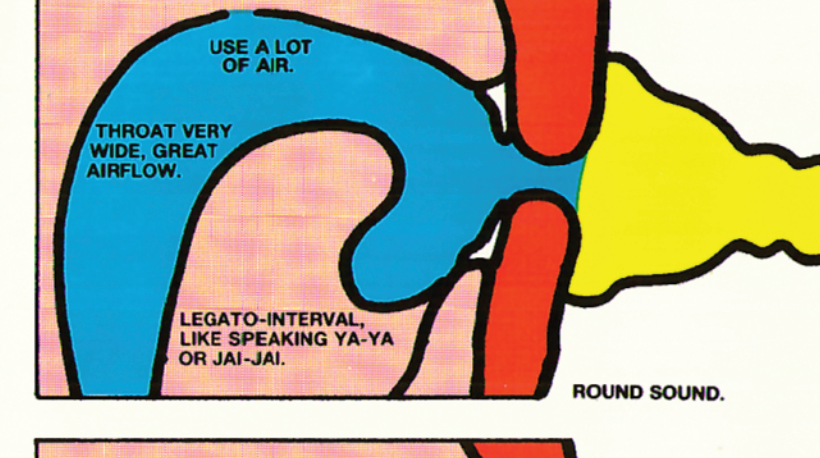
SOFT PALATE MORE
TENSED AND
FLATTERED.



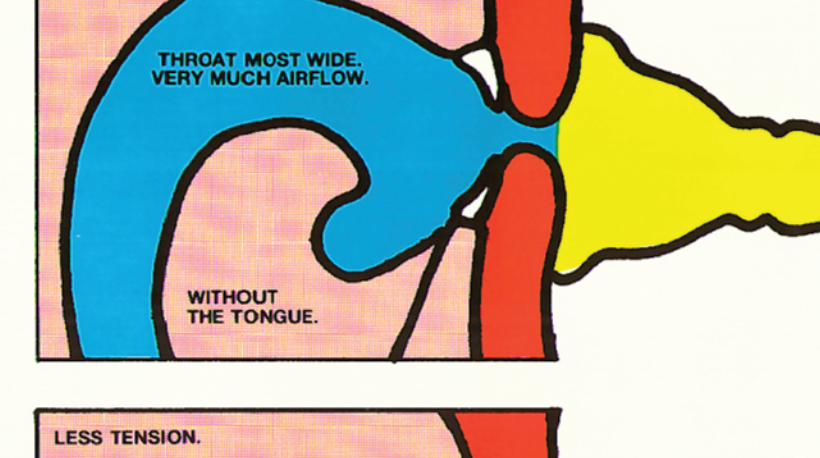
THROAT NARROWER.
TRY TO KEEP
IT WIDE.



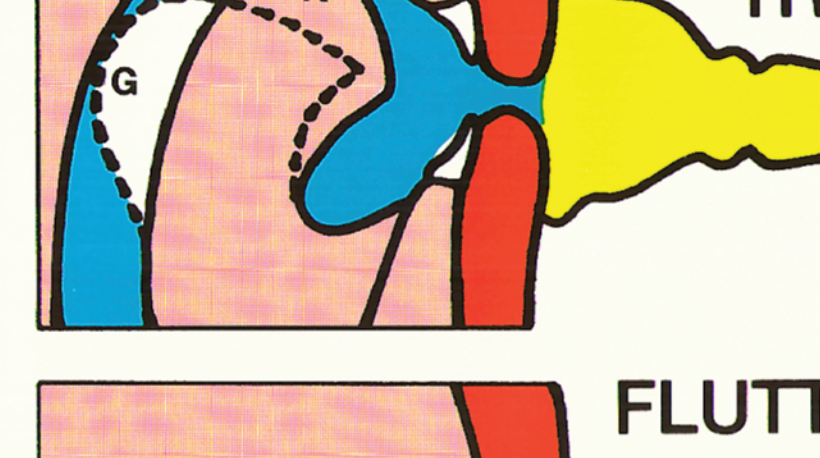
TONGUE SHARPLY
POINTED AGAINST
UPPER INCISORS.
LESS AIRSUPPLY.



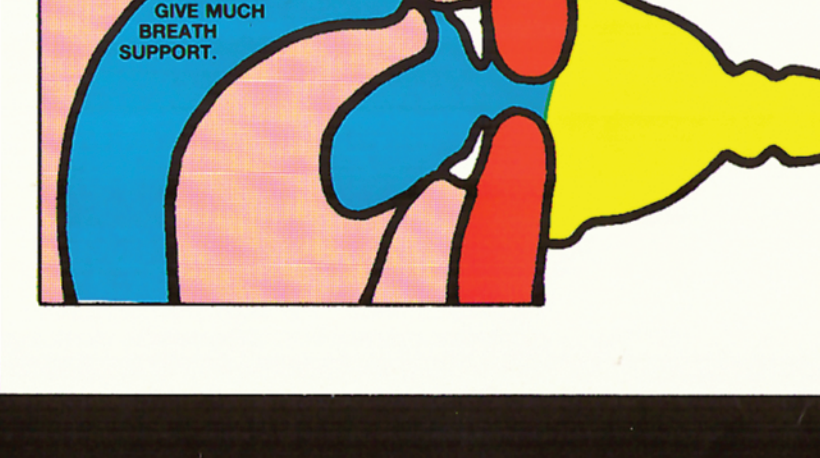
LESS TENSED.
SOFT PALATE



ROUNDER TIP.
SOFTER, AGAINST
THE UPPER INCISORS
BUT HIGHER.



PULL BACKWARD THE
TONGUE VERY FAST.



THROAT WIDER.
MORE AIRSUPPLY.

MARCATO
STACCATO

TAA
TENSE YOUR LIPS;
BUT RELAX AS MUCH AS
POSSIBLE
SHARPER SOUND, MUCH
TONAL SPECTRUM.
PULL BACK THE TONGUE
VERY QUICKLY.

PORTATO

DAA
THICKER AND SOFTER LIPS.
SOFTER ATTAQUE, SOFTER
SOUND.

TENUTO

NDA NDAA
LIPS LIKE PORTATO, BUT
SOFTER.
ROUNDER SOUND, LONGER
TONE.

LEGATO

YA-YA OR JAI-JAI
STUDY OFTEN PP.

BREATH-
ATTACK

HA-HA
USE NO TONGUE.
ATTAQUE WITH ABDOMINAL
MUSCLES

DOUBLE AND
TRIPLE TONGUING

K OR G ATTAQUE.
K FROM „KAFKA”.
G FROM ENGLISH: „GOOSE”.
WITH G-ATTAQUE TONGUE
MOVES FASTER.

FLUTTER TONGUING

RRRRRR
LIKE A ROLLING RRRR
(from German: Raststätte)