



SHALL I CHANGE MY EMBOUCHURE- WILL IT IMPROVE MY PLAYING?

The heading of this pamphlet seems to be the uppermost thought in the minds of most brass players. The personal problem letters of players throughout the world, asking for advice and what to do to help themselves, has become overwhelming and too time-consuming for personal reply.

The real question should be "Shall I correct my embouchure-will it improve my playing?. My livelihood is derived from being a diagnostician, resolving embouchure problems in a clinical manner. "Publications" are a by-product of clinical endeavor, not the mainstay. So, rather than advise a player with problems as to what to do plus not knowing his capacity and willingness to absorb and digest information, then properly apply it, I have decided to set up some guide lines for the problem player so that he or she may be in a better position to evaluate their problems. If any of the following symptoms have been present for quite a while "partial change" or total change should be considered.

1. Pain in the top lip = improper jaw position, teeth irregularities, excessive mouthpiece weight.

2. Early fatigue = Improper breathing, use of wrong embouchure muscles, faulty Mouthpiece placement, playing on too much unrolled upper and lower red meat.

3. No range = Failure to uphold the two apertures law, faulty breathing, incorrect jaw position, closed teeth, lips pinned apart, use of incorrect muscles or underdeveloped muscles.

4. Blackout, heart palpitations and pain in the temples = Incorrect breathing, closed teeth, crushed collapsed lips causing air back-up in mouth, excessive mouthpiece weight.

5. Nasal tone quality = Imbalanced mouthpiece, in-

correct tongue level, incorrect jaw position.

6. Inability to slur and climb = Lips chase air column, incorrect use of muscles, faulty mouthpiece placement.

7. Fuzzy middle and low tones = Faulty lip and teeth aperture, incorrect use of muscles or use of wrong muscles faulty mouthpiece placement, faulty breathing.

8. Cut out or no sound = Faulty lip alignment, lip separation, excessive mouthpiece weight.

9. Choked pinched sound = Incorrect tension and playing formation of jaw and lips, prior to receiving mouthpiece placement, faulty teeth aperture, chest breathing.

Of course there are many more problems of the embouchure and I deal with them in my book. All of the above problems will not go away by themselves. The more you play with these faults, the more you develop habits to compound the problems and eventually you will give up playing, even if you feel you have a talent for the instrument. Standards and demands on the player are higher to-day than they ever were.

I hope this pamphlet will help the problem player decide whether he needs additional "corrective information".

If the player decides he has problems that cannot be resolved, then I would suggest buying my text book "Embouchure-Self-analysis" and the Triple-C embouchure technique" volume 1 - 2

A MESSAGE TO ALL BRASS PLAYERS, BAND DIRECTORS, TEACHERS, AND NON-PLAYING TEACHERS OF BRASS: **Roy Stevens** is the world's most acknowledged teacher and diagnostician of embouchure problems, and is the author of "Embochure Trouble Self-Analysis" and the "Phenomenal Triple C Embouchure Technique," volume one and two combined. Now available...\$45.00

Also available on tape for the first time anywhere: the "**Phenomenal Triple C Embouchure Technique**". A set of six one-hour cassette tapes consisting of the most detailed facts and proven theory dealing with brass playing and its problems. Roy Stevens guides and demonstrates — first by playing each subject area incorrectly in terms of embochure limitations and then proceeds to correct the various problems in all registers with detailed explanations of how to articulate and apply corrective measures to your playing technique. These tapes include all the answers to the questions you've always wondered about. Roy Stevens can help you play and teach on the highest professional level possible. Place your order now. Tapes not sold separately.

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