



*Solving the Low Brass
Embouchure*

Clinicians:

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Solving the Low Brass Embouchure Problem

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Objective:

This clinic provides valuable insights moving students from tuba to baritone or baritone to tuba. A proper embouchure “know how” is essential to determine the student’s best course for greater achievement. All levels of teacher and student awareness will be increased with regard to this in-depth study. Other general items of proper performing skills will also be addressed.

I. Evaluating current tone produced

- A. Obvious sound problems
 - 1. Instability of tone
 - 2. Tight or thin tone
 - 3. Excessive hiss in tone

II Proper assessment of student’s embouchure

- A. Puffed cheeks, (good or bad?)
- B. Angle of mouthpiece/leadpipe,
- C. Size of opening between teeth
- D. Physical characteristics, positive and negative
 - 1. Teeth, overbite or under bite
 - 2. Size of lips
 - 3. Overall body size and shape

III. When difficult elements are present, should a change be made?

- A. Baritone player to tuba
- B. Tuba player to baritone

IV. Focus on fundamentals for transitioning student

- A. Posture
 - 1. Adjust to proper level
- B. Breathing
 - 1. Inhalation and Exhalation
 - 2. Sound of a good breath, in and out – vowels, warm vs. cold air
- C. Embouchure
 - 1. Firm corners- word “**tuba**” (too)
 - 2. Relax area inside the mouthpiece
 - 3. Placement 50/50 for tuba, 60/40 for baritone
 - 4. Blow through and beyond to produce “buzz”
 - 5. Mouthpiece buzzing
 - 6. Bell 30°-35° tilt, or pivot registers
 - 7. Building endurance

D. Articulation

1. Placement
2. Tongue assists the breath
3. Shape / vowels
4. Tongue moves up & down, not in & out
5. Single tongue (“H endings”)
6. Faster the tongue, the more connected the notes

E. Intonation

1. Focal point
2. Lip adjustments – Slide adjustments

F. Simple fixes and exercises

1. Use of good examples
2. Mirror
3. Coffee stirrer or straw
4. Golf tee.

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