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A Comprehensive Guide to a Trumpet Embouchure Change

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A COMPREHENSIVE GUIDE TO A TRUMPET EMBOUCHURE CHANGE

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Abstract

The purpose of this project is to expand the literature related to the subject of trumpet embouchure change and provide a comprehensive resource that will assist both student and teacher in navigating a trumpet embouchure change. This resource will not only help them determine whether to go through with the process but will present them with multiple options regarding embouchure change starting methods. It can be used for a variety of ages but primarily intended for use with students high school age or older.

In current method books, one trumpet embouchure is usually presented and is often a “one-size-fits-all” situation. This is problematic, as the literature otherwise determines that all players are different, and one embouchure type will not work for all facial structures. Additionally, while some books mention embouchure changes, there is no book specifically dedicated to the process of changing a trumpet embouchure. Furthermore, traditional method books often become too difficult, too quickly for someone undergoing this process. In the current literature students are expected to compile their own exercises from various sources, leaving them and their teachers to find proper methods and exercises.

This paper will consist of four parts: the literature review, the pedagogical study and suggestions, an explanation of the method book materials, and the method book manuscript itself. Pedagogical opinions from experts of embouchure and embouchure change were compiled to bring awareness of multiple viewpoints, as well as inform this author’s own pedagogical suggestions. This section (chapter three) illuminates that there are benefits and drawbacks to every embouchure type, and that there is not one

solution that works for every player. The pedagogical suggestions draw from the study of these materials as well as the author's own experience to recommend various paths for the student regarding embouchure change. The method book portion of this project uses this knowledge to compile a resource that will successfully navigate a student through the initial stages of a trumpet embouchure change using a variety of starting methods.

Chapter 1. Introduction

Definition of Embouchure

The definition of embouchure regarding a wind instrument ranges anywhere from "the position or adjustment of the mouth playing a wind instrument"[1] and "the shape that you make with your lips when playing the trumpet"[2] to "the total formation of the tongue, lips and horn angle as the instrument is prepared for playing,[3] and it even extends to "the process needed to adjust the amount, pressure, and direction of the air flow (generated by the breath support) as it travels through the mouth cavity and between the lips, by the position and/or movements of the tongue, teeth, jaws, cheeks, and lips, to produce a tone in a wind instrument."[4] For the purposes of this paper, "embouchure" as related to trumpet will be defined as the total comprised group of facial muscles and inner oral cavity (including the tongue and teeth) that forms the shape needed to support the mouthpiece and produce vibration for sound production.

Definition of Embouchure Change

"Embouchure change" indicates an alteration of varying degree to this initial structure. The current literature is inconsistent in defining this, and the connotations of an "embouchure change" often differ from player to player. In this discussion it will refer to either a major alteration of the positioning or placement of the mouthpiece on the lips regarding either the vertical or horizontal planes, or a major change in the way the facial muscles are being used or are functioning in sound production. It will not refer to small

[1] Fay Hanson, *Brass Playing, Mechanism & Technique* (Carl Fischer, 1968), 55.
[2] Paul Archibald, *Playing the Trumpet and Brass*, (Stargazer Books, 2005), 8.
[3] Mark A. Weakley, "Comparative Analysis of Trumpet Embouchure Methods." (MM thesis, University of Florida, 2014), 12.
[4] Kees H. Woldendorp, et al., "Fundamentals of Embouchure in Brass Players: Towards a Definition and Clinical Assessment," *Medical Problems of Performing Artists* 31, no. 4 (2016): 232.

tweaks or changes in technique. Such minor adjustments to playing technique should be done by all players on a regular basis as they strive to improve on the instrument and are not the same as an embouchure change. For example, if a student were to move their mouthpiece up by three millimeters vertically and pucker their lips forward, that would be considered an embouchure change. If a student decides to simply engage their corners more in their daily practice, this should rather be thought of as an embouchure adjustment and will not immediately substantially affect their daily playing.

The inspiration for this project arose when this author went through an embouchure change after the first year of her Doctor of Musical Arts (DMA) Degree. It was through this process, although experienced by many trumpet players of all ages, that this author discovered the literature is lacking a sufficient and accessible method to guide someone through an embouchure change. Progress is dependent upon a competent teacher, but if the teacher has not gone through the process themselves, they may have difficulty directing the student. A thorough review of the literature has revealed that most instructors do not have a set number of exercises to give their students to support the embouchure change, and they often rely on a conglomerate of long tones, fundamentals, and assorted excerpts from various method books. While the individualized nature of a trumpet embouchure change admittedly lends itself to a routine created on an individual basis, this author believes that a student (and teacher) going through this process would benefit from a structured method book to guide the variety of embouchure change starting methods, technical exercises and even musical excerpts. While this author acknowledges that there are a variety of method books that could potentially provide materials for an embouchure change, they are often too high in

range or too difficult for someone having to physically start over on the trumpet. Other players have acknowledged this as well. Armando Ghitalla responds to the question "Any studies you recommend?" with

> "If it's a big embouchure change, you can't play anything. In fact, as I said, if you do it "cold turkey" and do ten minutes a day for a month or two, during that ten minutes you play one or two high notes- and when that embouchure gets set, you slur around a little bit- you go up and down. But if you come down, you right away check to see how it feels when you go back up again."[5]

Ghitalla also says "Long, beautiful tones would be nice...for the first ten settings there are ten different places...So there are no real exercises to use."[6] Raymond Mase says in response to the question, "are there any books you would recommend?," "Very traditional material like Schlossberg, Clarke Technical Studies, and Arban, Goldman. Traditional, basic trumpet methods. Concone lyrical studies would be just fine. There is no particular book that I would say is designed for an embouchure change."[7]

There are several components to this project. It will rely on current research in the field regarding embouchure mechanics and embouchure change to comprise pedagogical suggestions and routines for a student doing an embouchure change. While previous studies have researched the opinions and methods, students and teachers are often left to draw their own conclusions from the results of said interviews.[8] It is widely accepted that embouchure changes are different for everyone, and the result and process of that change stems from the player's individual dental and physiological anatomy, as well as their work ethic. However, there are no method books or routines

[5] Jonathan L. Martin, "A Compendium of Pedagogical Opinions, Concepts, and Techniques Governing Trumpet Embouchure Change" (DMA diss., University of Iowa, 1993), 50.
[6] Martin, "A Compendium of Pedagogical Opinions," 52.
[7] Martin, "A Compendium of Pedagogical Opinions," 92.
[8] Martin, "A Compendium of Pedagogical Opinions," 3.

that systematically walks a player through these various options. Rather than focusing on one technique of embouchure change, this method will present what this author has determined are the three most utilized options for starting a new embouchure and offer musical exercises and instructions that will take the student through the beginning stages of the change on each starting technique. It is the intent that this method book will bridge the gap in difficulty between existing resources and make the process less psychologically daunting for the student. This author acknowledges that having a teacher in this process is invaluable and intends for this to help guide the teacher as well. This will be useful particularly if the teacher has only ever used one method (perhaps the one that they completed themselves) or if they have never gone through an embouchure change.

Author's Experience

This author's own embouchure change began in May of 2023, and continued through January of 2025. In total, it lasted approximately twenty-one months. It was not until this point that the playing skill level returned to the level it was prior to the embouchure change. There were several factors that prompted the need to change this embouchure. The first of these factors was a plateau of abilities over an extended period. Although this author performed sufficiently in a variety of playing situations, there was always a plateau of abilities that could not be overcome with consistent practice. These presented as the following: limited upper register (limited to concert C above the staff), limited lower register (response issues and lack of a characteristic sound, pedal tones were unachievable), and limited endurance. Although the former issues were pressing, the latter was the biggest threat to this author's potential career in

music. Additionally, this author's playing was not consistent, and a heavy day of playing would often result in a complete inability or decreased ability to perform the following day.

Physically, this author's primary issue presented as a bubble of air above the top left lip after extended playing, which signified a possible weakness or disengagement in the orbicularis oris muscle. The mouthpiece was placed to the right of center, then pressed up and to the left and anchored on a folded top lip. While the previous setup worked for the author's first two degrees in music performance, a heavy month of playing culminated in a muscular injury that left the author unable to play for one month in April of 2023. This injury presented with shooting pain in the top-left lip and up the face, numbness across the left half of the face, and a bruise that appeared on the top-left lip approximately two weeks after the initial injury. The injury was slow onset and accumulated over the span of approximately one month due to improper playing technique and faulty embouchure setup. While this paper will not focus on the topic of injury, it will examine embouchure disfunction to inform the readers when and why they should make the decision to change their embouchure. The embouchure change itself consisted of moving the mouthpiece slightly up and to the left, eliminating the fold, bringing the corners forward and strengthening the orbicularis oris muscle to remove the deficiencies in the top left lip.

In addition to the lack of structured method books to guide someone through this process, there is an oversight of the resources in which players discuss this issue. YouTube is one of the most apparent sources of information on this this topic due to its easily accessible and visual nature, yet there is no source that explores these videos'

usefulness regarding embouchure change-based instruction. While this is not typically considered a viable scholarly source, it is necessary for this process due to the visual and personal nature of an embouchure change, as this is where many of the people that have gone through this process share their opinions. It is this author's intention that not only will the method book portion of this project serve as direct instruction for both teacher or student going through this process, but that the review of literature and resources will point readers in the direction of additional materials meant to further develop their embouchures.

Chapter 2. Review of Literature

There is a strong need for scholarship of this kind in brass literature. While there are many sources regarding injury, brass playing, and anatomy of the embouchure, there are relatively few sources that discuss embouchure change, and none that take a student through the process from start to finish. Existing research on the topic is presented in several ways: YouTube/multimedia videos, transcribed interviews, blog posts, and method books prescribing one specific embouchure that works for the author of said book. This method book will instead focus on the process of doing an embouchure change, with the goal being efficient and easy production of sound and continuance of musicality rather than instant result. Additionally, available scholarship often advises students to simply return to the basics or continue fundamentals after the initial mouthpiece placement. While this might work for a percentage of the population, it would be useful for a process this difficult and mentally grueling to be guided by a clear written structure and outline.

To ensure that this research is original, this author conducted a search of many databases, using a variety of search terms. These stayed consistent across databases and were chosen with the aim of exposing all literature related to the topic of embouchure and embouchure change. These terms are as follows:

Embouchure

Change

Trumpet

Chops

These terms were searched in a variety of configurations in all the following databases. These configurations were as follows:

Embouchure

Embouchure + Trumpet

Embouchure + Change

Embouchure + Trumpet + Change

Chops + Change

A ProQuest search was done first to determine if any new research had been done on embouchure changes. Initially, the ANYWHERE filter was used to ensure a wide reach but was later changed to the SUMMARY (all abstract and summary text) filter to further narrow and ensure the relevance of results. The search for “embouchure” with the ANYWHERE filter was understandably widespread and produced 5,449 results covering a variety of woodwind as well as brass instruments. When limited to the abstract and summary text filter to ensure the prevalence of these terms, these results decreased to 207. Changing the search to “trumpet AND embouchure” ANYWHERE yielded 2,688 results that began to illuminate many pedagogical topics related to developing embouchure, but not embouchure change. “Embouchure” AND “Change” produced thirty-two results but included irrelevant instruments such as bassoon and flute as well. With the same summary filter, these results dropped to only twenty-nine. “Embouchure AND Change AND Trumpet” produced only five results. “Chops” AND “Change” produced 161 results that proved irrelevant due to “chop” also being a term used for pork. “Chops” AND “Change” AND “Trumpet” produced zero results, perhaps

proving that while “Chops” is a slang word used oftentimes synonymous with “embouchure,” it is not used in recent academic dissertations.

A WorldCat search of these same terms was done under the keyboard search index. “Embouchure” produced 8,900 results, again producing a variety of results that are not entirely relevant. These results dealt with not only other instruments like horn and saxophone, but medical embouchure problems like focal dystonia. “Embouchure” AND “Trumpet” produced 238 results, with many useful articles regarding the muscles used and physics of a properly functioning embouchure. “Embouchure” AND “Change” only produced twenty-five results, many of which are not relevant to this project. “Embouchure” AND “Trumpet” AND “Change” only produced one result, “A Compendium of Pedagogical Opinions, Concepts, and Techniques Governing Trumpet Embouchure Change*”* by Jonathan L. Martin. More discussion regarding the relevance of this source will be discussed later in this literature review.

A search of JSTOR was necessary to uncover articles within academic journals. The same keywords were used in the advanced search feature of JSTOR. All fields were searched. “Embouchure” generated 5,686 results and included important sources from journals such as the *Journal of Research in Education* and *Bulletin of the American Musicological Society.* Like the previous databases however, this term alone provided results unrelated to trumpet embouchure. “Embouchure” AND “Trumpet” produced 1,026 results that included many articles relevant to this project relating to beginning embouchure development, but also included sources rooted in Baroque specific study. This pertains to performance technique seen in court and military trumpets, as well as unrelated topics such as the revival of the baroque trumpet in the repertoire.

“Embouchure” AND “Change” produced 2,708 results and was not effective as a search query in this database due to the large number of unrelated results. However, many of the results discussed Electromyography (EMG) patterns in trumpet embouchure, which is useful in the scope of this project. This is a test that measures the electrical activity of muscles and nerves. In relation to trumpet playing, it is usually seen with electrodes placed on the face that measure this activity through a series of playing tests. “Embouchure” AND “Trumpet” AND “Change” produced 629 results that varied in usefulness. Many of them are affective at showing proper muscle use and activity in an effective embouchure, but none of them discuss embouchure change in trumpet players, showing a need for research in this area. “Chops” AND “Change” was not useful in this area and seems to be a brass specific jargon not used in academic journals.

In addition to the JSTOR academic journals, a full search of the *International Trumpet Guild* index was done. This index includes articles and reviews from October 1976 through June 2024, as well as an index of all newsletters from the same time frame. Due to the complete index only being available in PDF format (and thus, no advanced search option), “Embouchure” was the only term searched as it would encompass the widest scope of articles. These were manually combed through by this author. The term “Embouchure” was found on thirty-five pages of this index, for a total of sixty articles with this term included. This journal index was especially useful for leading this author to additional method books not seen in library systems through its book review segment.

The following survey of literature is organized by topic as related to embouchure: Embouchure Change/Overuse and How to Overcome, Visual Learning/Multimedia Sources, Embouchure Fundamental Mechanics, and Method Books/Pedagogical Resources.

Several opinions can be formed based on this review of literature.

1) Embouchure changes are most successful if guided by a private teacher. As such, it is reasonable to assume that many people wait to do an embouchure change until they have a teacher.
2) Scholars sometimes disagree on the placement of the mouthpiece horizontally and the approach with which to start the initial vibration.
3) There are many successful players with method books who often think that the way they play is “one size fits all,” and that all players can benefit from their one specific embouchure setup.
4) It is a commonly held belief that embouchure changes should be done as a last resort, and they are not only a physically challenging experience but an emotionally and psychologically challenging one as well. Should the teacher or student be unprepared or unwilling, current literature agrees that the process will be unsuccessful.

Embouchure Change/Overuse and How to Overcome

The following discussion pertains to the important scholars and sources that most directly relate to the process of embouchure change or overuse and how to overcome the process itself. This is the section of literature that is the most lacking and leaves much room for further study.

There are a few players/scholars that have attempted to make the most impact in the topic of embouchure health/change. These are Lucinda Lewis, Roddy Lewis, Clint McLaughlin, and Eddie Lewis. Eddie Lewis' books are in a method book format, and as such will be discussed in a later section.

Lucinda Lewis is a horn player and has been principal of the New Jersey Symphony Orchestra since 1977. Since 2000, she has written several books regarding the topic of embouchure. While one might think based on their titles that these books might advocate for or take the reader through the process of embouchure change, they focus instead on the concept of "blocked buzzing" as a cure-all tool for fixing general embouchure problems. These books have been revised on almost a yearly basis since the early 2000s and consist of: *Broken Embouchures: An Embouchure Handbook and Repair Guide, Embouchure Rehabilitation: A Comprehensive Method for Overcoming Embouchure Overuse Syndrome in Brass Players, The Buzz Pipe Book,* and *Healthy Embouchure Guide for Comeback and Amateur Players.* The information seen in *Broken Embouchures* and *Embouchure Rehabilitation* overlaps on many occasions; each book covers almost the same material with the same messaging and even exercises. The blocked buzzing exercises seen in *Embouchure Rehabilitation* are also seen in the *Healthy Embouchure Guide for Comeback and Amateur Brass Players*. If anything, the notion that a "comprehensive method" related to embouchure does not include a stand-alone segment on embouchure change further points to holes in the literature. Regardless, her blocked buzzing technique does seem to be a helpful tool in addressing initial embouchure problems stemming from overuse. The discussions in her books related to the mental struggles seen after an embouchure stops working are also

very prevalent for this project. Although embouchure change and overuse are inherently different, the mental toll it takes on the performer is nearly the same. Lewis has also published many articles in the *International Musician Journal* titled “Embouchure Overuse Syndrome: What Every Musician Should Know,” “Facing up to Embouchure Problems,” and “When Embouchures Break.”

Welsh trumpeter Roddy Lewis wrote several promising books within the series *Embouchure Enhancement*. In this series, books one through three show the reader how to identify his or her bad habits through tests and diagnostics within the text. This takes place in the form of short musically notated exercises, as well as descriptions of what the reader is looking to achieve or what they might be feeling inside their mouth/body. The fourth book informs the reader how to correct the bad habits that they identified in the previous books. Although there are some handwritten musical exercises within the books, these exercises are primarily text based. While these books cover many concepts such as breathing, throat tension, jaw placement, high notes, circular breathing, the glottis and more, there are a few chapters that are particularly relevant. In the first book these are: “The Lip Position...the optimum position for your method / physiology!” and “Beginners + Players 'chop' change (from scratch) ...it's what it says.” In “Beginners+Players Chop Change” he says to lip buzz starting on second line G, then have the student do simple melodies and work their way up and down from the G.[9] Next, the student should place the mouthpiece on and off this buzz. This method seems to be valid and is similar to other pedagogues such as Eddie Lewis. In his fourth book in the chapter “Changing Mpc-Lip Placement,” Lewis states that someone should

[9] Roddy Lewis, *Embouchure Enhancement, Book 1: A Self Analysis and Diagnostic Method for Trumpet* (Copyright Roddy o-iii<O, 2002), 126.

make the embouchure change very slowly, alongside their old embouchure. He says that the reader should attempt this in a “set aside period” in which they only play the new embouchure position. Then they should go back to their other embouchure for any rehearsals, gigs, or practice sessions that are not the special session they put aside.[10] This differs from other pedagogue’s opinions on the topic in which they state you should make the switch immediately and be consistent about not switching back. In the section **“**Physical Change**”** in the same book, Lewis states that sudden embouchure changes do not usually work, and the only way to successfully do this is by making “physical change through corrective melodic practice.”[11] He says that over time, changing multiple variables and making yourself an altogether more efficient player will result in a natural shift to the best position. His books provide many valuable insights into trumpet playing as a whole and another (conflicting) view on embouchure change. It is a valuable resource for trumpet players that might be having any number embouchure related troubles.

Clint McLaughlin has several books and resources pertaining to embouchure change and is a self-proclaimed specialist in brass embouchure and embouchure development. On his website (bbtrumpet.com) he has a plethora of courses, ebooks, and video courses explaining various concepts of the trumpet. These consist of titles such as such as *How the Chops Work: A Picture Guide*, *Chops Builder*, *The No Nonsense Trumpet from A-Z* and *The Pros Talk Embouchure*. The latter is a great source for general opinions but does not seem to address embouchures or changes in

[10] Roddy Lewis, *Embouchure Enhancement*, *Book 4: A Self Analysis and Diagnostic Method for Trumpet Advancement* (Copyright Roddy o-iii<O), 34.
[11] Lewis, *Embouchure Enhancement Book 4,* 155.

any sort of organized way; rather, it seems to give the fifty participants the topic of "embouchure" and instructs them to express their opinions with a very wide purview. For some, this deems a more in-depth answer, but others leave their responses as short as a few lines. One of the most admirable things about McLaughlin is his belief that no one embouchure fits one person, and that every person's face most likely requires a different embouchure.[12] He says in *How the Chops Work* that "If it really FITS you it works quickly."[13] He believes that on any embouchure, lip strengthening could help add an extended high range, rather than doing a complete embouchure change. In this book he also discusses the pros and cons of the Farkas embouchure, the Stevens embouchure, the Superchops embouchure, the Tongue Controlled embouchure, the Maggio embouchure, the Lip Overlap embouchure, and the Lip Buzzing embouchure.[14] In *Chops Builder* he discusses how to use a pencil to strengthen the chops with isometric exercises,[15] and *Tension-less Playing Made Eas*y teaches his method of using a didgeridoo and anchor tonguing to play without tension.[16] Although he mentions embouchure change many times throughout his books, his most directly relevant source for teaching an embouchure change is his video course, "Be your own teacher: Do it Yourself Embouchure Change." This is discussed later in the Visual Learning/Multimedia section.

There are also a significant number of journal articles that attempt to address the topic of embouchure change, some of which are in the *International Trumpet Guild*

[12] "Step by Step Guide to Improve Trumpet Embouchure," Clint McLaughlin, last modified November 9, 2024, https://www.bbtrumpet.com/how-to-improve-trumpet-embouchure/#more-3402.
[13] Clint McLaughlin, *How the Chops Work: A Picture Guide* (Copyright BbTrumpet.com, 2003), 2.
[14] McLaughlin, *How the Chops Work*.
[15] Clint McLaughlin, Chops Builder (BbTrumpet.com, 2002), 1.
[16] Clint McLaughlin, *Tension-less Playing Made Easy* (BbTrumpet.com, 2003).

Journal Archives. One of the most well-known pedagogues of embouchure changes is Armando Ghitalla, former player in the Boston Symphony Orchestra. After learning to play the cornet at a young age, a lesson with Joseph Gustat of the St. Louis Symphony forced him to change his embouchure from a smile to a pucker.[17] This greatly improved his playing, and as such he has become known for changing embouchures in his pedagogy. An interview with him and Jean K. Moorehead in the ITG Journal titled *Embouchures: Their Assets and Liabilities* specifically focuses on his conception of both embouchure mechanics and embouchure changes. Within this article, he discusses not only what an embouchure must provide but how he helps beginners develop a good setup, as well as how he goes about adjusting students' embouchures and why.[18] A later ITG interview in May of 1997 delves deeper into his personal and playing history and discusses these views even further.

The ITG Journal's Pedagogical Topics for Trumpet segment entitled *The Embouchure Changes: Difficult Changes for Teachers* interviews four collegiate professors regarding the logistics of embouchure change. These questions consist of their reasoning behind changing a student's embouchure, repertoire to give the student during an embouchure change, and their general thoughts on the process. Jason Crafton and Caroline Amodeo wrote an ITG article titled *Approaching Embouchure Change as a Systemic Issue* that discusses how the habits that students develop before embouchure changes do not necessarily go away after an embouchure change. Because the student developed these habits to make up for an ineffective embouchure,

[17] Michael Tunnell, "Armando Ghitalla- Master Trumpeter, Master Teacher, Master Musician," *International Trumpet Guild* 21, no. 4 (1997): 6.
[18] Jean K. Moorehead, "Embouchures: Their Assets and Liabilities- An Interview with Armando Ghitalla," *International Trumpet Guild* 11, no. 3 (1987): 5-16.

they will remain a part of their playing afterwards and will not simply disappear after an embouchure change.[19] In this author's experience, this sentiment is true.

While there are not a huge number of dissertations that cover this topic, there are several that are invaluable to this project. These are Jonathan Martin's "A Compendium of Pedagogical Opinions, Concepts, and Techniques Governing Trumpet Embouchure Change"[20] and Mark Weakley's "Comparative Analysis of Trumpet Embouchure Methods." Martin's dissertation contains a very short literature review, ten interviews with various world class players on the topic of trumpet embouchure change, and summaries of those interviews. While the information gleaned from these interviews is invaluable for this project, the "literature review" only consists of four sources, and is limited by the year it was published. As it was finished in 1993, it could not possibly cover the most updated literature on the topic. Weakley's is an astute thesis that compares several trumpet embouchure methods and their opinions on factors such as tongue arch, aperture size, and embouchure shape. This comparative study compiles these opinions into an easy-to-read graph that compares nine published players' viewpoints.[21]

Visual Learning/Multimedia

While the written and published resources regarding the topic of embouchure changes is limited, there are a number of digital resources. Lucinda Lewis's website Embouchures.com provides explanations for some of the exercises and resources in

[19] Jason Crafton and Caroline Amodeo, "Approaching Embouchure Change as a Systemic Issue," *International Trumpet Guild* 42, no. 1 (2017): 71.
[20] Jonathan L. Martin, "A Compendium of Pedagogical Opinions, Concepts, and Techniques Governing Trumpet Embouchure Change" (DMA diss., University of Iowa, 1993).
[21] Mark A. Weakley, "Comparative Analysis of Trumpet Embouchure Methods" (MM thesis, University of Florida, 2014).

her books, as well as contact and consultation information for those who would like personal consultations.[22] While the website does not discuss much outside the scope of the books, it does promote financial accessibility for those who might not be able to afford her materials. Trombonist Dave Wilken's blog, *Wilktone,* aims to provide quality, accessible information regarding embouchure types as related to direction of air stream and performance attributes of each type. Within this blog are articles such as "The Three Basic Embouchure Types," [23] "General Principles of Effective Brass Embouchure" [24] and "Brass Embouchures: Playing On the Red Is Fine (As Long as it Fits Your Anatomy)."[25] His dissertation studied "the physical characteristics that can make different players' embouchures function correctly in very different ways," and as such, he is a reliable resource in this area.[26] It should be noted that although he is a trombone player, he regularly uses trumpet players in his studies, so his opinion should not be disqualified simply due to his primary instrument. His online series "Embouchure 101" discusses concepts like mouthpiece placement/airstream direction, embouchure form, placement types, and more.[27] He uses the brass embouchure types by trombonist Doug Elliott to classify a variety of embouchures and how best to use them. Similar to the Reinhardt system, his research focuses on high/low placement types and how best

[22] "Embouchures.com," Lucinda Lewis, accessed January 26, 2025, https://www.embouchures.com/.
[23] "The three basic embouchure types," *Wilktone*, last modified January 31, 2010, http://www.wilktone.com/?p592.
[24] "General Principles of Effective Brass Embouchure," *Wilktone*, last modified October 4, 2021, https://wilktone.com/?p=6800.
[25] "Brass Embouchures: Playing On the Red Is Fine (as long as it fits your anatomy)," *Wilktone*, January 25, 2012, https://wilktone.com/?p=2792.
[26] "About," *Wilktone*, accessed January 25, 2025, https://wilktone.com/?page_id=7316#:~:text=Devoted%20to%20the%20philosophy%20that,%2C%20music%20pedagogy%2C%20and%20more.
[27] "Embouchure 101 Part 1- Mouthpiece Placement and Air Stream Direction," *Wilktone*, accessed January 19, 2025, https://wilktone.com/?page_id=5679.

to angle the horn to accommodate each of these airstreams. A high placement type is when the mouthpiece is placed relatively high on the upper lip, and as a result the air stream aims down into the cup of the mouthpiece. A low placement type does the opposite, and results in the stream of air aiming upwards into the cup. Especially useful are the plethora of videos and pictures that demonstrate how to do this the right way. Wilken mentions when he thinks an embouchure change might be necessary but does not seemingly have a guide on how to go through the embouchure change process. This website is a very important resource for this project because he discusses both the ways in which each placement might be effective, alongside the various sound and physical issues that could result because of misplacement.

Another major online resource on embouchure changes is Clint McLaughlin's website, Bbtrumpet.com. While this site is primarily a point of sale for his books and video courses, it also has several free articles, such as "Learn to Play Trumpet Like the Pros and Stop Struggling" and "The Role of the Embouchure is to Control the Pitch." By far the most useful pertaining to embouchure changes on this website is his video instructional series titled "Be your own teacher: Do it yourself Embouchure Change." This six part video series offers a variety of skills that each part will cover. For example, the first "part" consists of fourteen minutes of recorded video lessons, fifteen minutes of audio lessons and twelve pages of written instruction to guide you through the process of breaking excess tension. In this video series it seems that he uses the same principles seen in his *Tensionless Playing* book alongside a video lesson demonstrating these concepts.[28] McLaughlin essentially takes real life lessons that he taught, shows

[28] Clint McLaughlin, "Be your own teacher: Do it Yourself Embouchure Change- Part 1: Relax Tension," 2011, various length. Downloadable Video Course Series.

the problem and the solution, then instructs the viewer how to improve it in their own playing. Part four of this series appears to have the most relevance regarding an actual embouchure change, in that it covers lip buzzing to correct open embouchures, learning to set an embouchure, mouthpiece buzzing for accuracy and more.[29] It has twenty-one minutes of video instruction and four pages of written instruction. While there are small segments that discuss placement of the mouthpiece, this video series draws attention to the fact that various players may have different definitions regarding embouchure change. To McLaughlin, it appears there is a distinction between "embouchure change" (a change of the entire approach to tone production, including things like tension, breathing, tongue arch, etc.) and "placement change." While both definitions are acceptable and used in the field, this is an important distinction to make when looking for a guide through this process.

Aside from online websites and blogs, one of the largest forms of information on this topic is through YouTube videos. These range a great deal in usefulness, including videos centered around personal opinions of what players view as the "perfect embouchure," playing demonstrations, and useful guided processes with demonstration. By far the most useful are the videos that offer a full account of why someone would go through an embouchure change, the things that could be improved by it, expected length of time, and recommended exercises to take the viewer through the process. Two of these videos come from player and teacher Ryan Beach and are titled "Your Guide to Embouchure Changes on the Trumpet" and "A Beginners Guide to

[29] Clint McLaughlin, "Be your own teacher: Do it Yourself Embouchure Change- Part 4: Buzzing and the Aperture Tunnel," 2011, various length. Downloadable Video Course Series.

Embouchure Changes on the Trumpet."[30] It should be noted that the latter is simply a compilation of certain extractions from the former's original lengthy podcast episode with teacher Matthew Vangjel.[31] In the original podcast episode, an excellent account of this professor's process to take a student through an embouchure change is given. It is important to note that this method is more in line with an "open" embouchure setting, unlike others that will be discussed in the scope of this project. Regardless, it is an excellent resource for a student looking to go through this process. Eddie Lewis also has a great comprehensive instructional video titled "9 Proven Embouchure Change Tips for Trumpet Players." Much like Ryan Beach's videos, this one is thorough regarding both reasoning and instruction and discusses his process of going through an embouchure change in the eighties. Unlike Vangjel's process, Lewis used a lip buzzing embouchure to complete his embouchure change, which varies greatly in starting method from the aforementioned sources.[32]

Another common format of these videos is that of personal reflection or advice regarding one's own embouchure change experience. While these might not prove the most useful from a purely technical standpoint, they could be helpful to reduce the negative mental effects of an embouchure change. As such, any resource that aids with this self-image decline and feeling of loneliness is invaluable to forward progress. These videos range in age and experience, from "Trumpet Embouchure Changes: My

[30] Ryan Beach, "Your Guide to Embouchure Changes on the Trumpet," June 5, 2024, by That's Not Spit, It's Condensation!, YouTube, 1:04:36, https://www.youtube.com/watch?v=SlY13sJQiUU.
[31] Ryan Beach, "A Beginners Guide to Embouchure Changes On The Trumpet," July 6, 2024, YouTube, 12:27, https://www.youtube.com/watch?v=HJFLI2uplNM.
[32] Eddie Lewis, "9 Proven Embouchure Change Tips for Trumpet Players," April 25, 2020, YouTube, 48:24, https://www.youtube.com/watch?v=gIMBnow5ODc&t=2068s.

Experience & What to Know," [33] "Embouchure Changes: What to Know" (Kyle Pogline),[34] "What I did to change my Embouchure,"[35] (jaicob Jazz flores) to "Trumpet Embouchure Changes Part I,"[36] "Trumpet Embouchure Changes Part II" (Jeff Lewis)[37] and "Embouchure Changes and Gigging" (Blackwell's Trumpet Basics.)"[38] Other teachers and players give advice based on questions asked by their audiences or interview guest speakers, as in "Embouchure Change on Trumpet: Advice from Curtis Taylor"[39] and Adam Rapa's "9. Changing Your Embouchure? (Be Kind to Yourself)."[40]

Not directly related to embouchure change but invaluable to the process are the multitude of videos that instruct beginners how to place their mouthpiece. Because those doing an embouchure change are essentially starting over physically, the various opinions of initial mouthpiece placement could help bridge the accessibility gap for a variety of different mouth shapes and sizes. The MusicProfessor Channel's "Beginning Trumpet-Mouthpiece Placement" says to ensure the entire upper lip is inside the rim of the mouthpiece, and that you should place it directly in the center of the lip horizontally, "unless there is something wrong with your teeth."[41] He states that you should place the

[33] Kyle Pogline, "Trumpet Embouchure Changes: My Experience & What to Know," April 14, 2023, YouTube, 9:26, https://www.youtube.com/watch?v=-Pzh_OilhLg.
[34] Kyle Pogline, "Embouchure Changes: What to Know," August 2, 2020, YouTube, 4:48, https://www.youtube.com/watch?v=nHwdhoMxtNo.
[35] jaicob Jazz flores, "What I did to change my Embouchure," June 2, 2017, YouTube, 8:00, https://www.youtube.com/watch?v=s1mJturY5-E.
[36] Jeff Lewis Trumpet, "Trumpet Embouchure Change Part I," August 28, 2016, YouTube, 4:03, https://www.youtube.com/watch?v=aVImXV2giVQ.
[37] Jeff Lewis Trumpet, "Trumpet Embouchure Change Part II," September 17, 2016, YouTube, 8:18, https://www.youtube.com/watch?v=Mhi-_SFR_Tg.
[38] BlackwellsTrumpetBasics. "Embouchure Changes and Gigging," February 15, 2017, YouTube, 6:15, https://www.youtube.com/watch?v=fuA7Y2KR4YQ.
[39] The Black Trumpeter, "Embouchure Change on Trumpet: Advice from Curtis Taylor," April 8, 2019, YouTube, 3:58, https://www.youtube.com/watch?v=vwv4fj3pK3k&t=14s.
[40] Adamrapa, "Changing Your Embouchure? (Be Kind to Yourself)," July 29, 2021, YouTube, 9:51, https://www.youtube.com/watch?v=oKhlNPgNjek.
[41] MusicProfessor, "Beginning Trumpet-Mouthpiece Placement," March 5, 2014, YouTube, 4:13, https://www.youtube.com/watch?v=PRBV9TPfhVA.

mouthpiece ⅝ on the top lip and ⅜ on the bottom lip. Scott Moore's "Efficient Embouchure and Setup for Trumpet" agrees with the latter statement regarding the inner rim of the mouthpiece, but rather than focusing on lip ratios argues that instead you should say "mmm" when approaching a beginner.[42] From here, you can work your way down in range, rather than having to squeeze up the staff. Alternatively, the BlackTrumpeter channel says that the mouthpiece should be half top and half bottom lip but endorses the lip rolling method for those with thicker lips.[43]

Charlie Porter has an excellent YouTube channel that contains several embouchure focused videos. In his video "Playing in the "Red" of the Lips: Why Players Do It and How to Avoid It," he says that to avoid this problem you should hold the red back instead of letting it come forward. His four steps for this "embouchure change" are to hide the red, create a seal, create an aperture, and blow air. He states that if you do this you should have a teacher coach you through the embouchure change process because it is very difficult.[44]

Outside the concept of embouchure change, there are many sources that speak on the initial formation of an embouchure. Porter has several more videos on this topic such as "How to Form a Trumpet (brasswind) Embouchure in Four steps"[45] and Using the "Peel-Off" Technique for Trumpet."[46] Like his "Playing on the Red" video, these

[42] Scott Moore, "Efficient embouchure and setup for trumpet," October 24, 2021, YouTube, 19:02, https://www.youtube.com/watch?v=N0c6X03iKqk.
[43] The Black Trumpeter, "Trumpet Mouthpiece Placement for Beginners," March 30, 2017, YouTube, 2:25, https://www.youtube.com/watch?v=sQCJHFLliBA.
[44] Charlie Porter, "Playing in the "Red" of the Lips: Why Players Do It and How to Avoid It," July 1, 2020, YouTube, 17:47, https://www.youtube.com/watch?v=KOhOM1fNwvE.
[45] Charlie Porter, "How to Form a Trumpet (brasswind) embouchure in Four Steps," May 1, 2017, YouTube, 52:08, https://www.youtube.com/watch?v=lLE_-Iy8hrQ.
[46] Charlie Porter, "Using the "Peel-Off" Technique for Trumpet," May 18, 2019, YouTube, 7:18, https://www.youtube.com/watch?v=cQDIWMu6Zuc.

sources are explained in great detail, and provide video instruction on exactly how to perform each concept. That being said, Porter's ideal of a great embouchure is seemingly different from the pedagogues that use the aforementioned "roll in" or lip-buzz method. Instead, he wants the player to touch their teeth together, place the mouthpiece on the top lip, breathe through the corners to lock open and set the aperture, (spreading the lips out simultaneously) and then lick the lips and blow. Related to more traditional methods, this seems to be in direct contrast of the non-pressure systems such as Herbert L. Clarke and Fred Elias in which players rely on a smaller aperture and musculature engagement to navigate the horn, and caution to never stretch the lips across the teeth.[47] Porter also appears to be in contrast to many other YouTube tutorials as well, and only slightly aligns with the ryanstrumpet channel videos; "Ep. 6 Trumpet Embouchure (Part 1)"[48] and "Ep. 7 Trumpet Embouchure (Part 2) Pressure and Lips."[49] In these videos Ryan states that having a big gap between the teeth (vertically) is one of the most detrimental things a trumpet player is taught, and that they should be as close together as possible for easy response. This is quite similar to what Porter teaches. Contrastingly, Ryan wants the tips of the lip as close together as possible, whereby Porter argues for a more open aperture.

Other helpful mouthpiece placement videos are from TheAmericanTrumpeter, Beryan Davis- Airflow Music*,* Rufftips Trumpet and TheBlackTrumpeter channels. The latter two channels broach a technique for finding the best placement that appears

[47] Weakley, "Comparative Analysis," 16.
[48] Ryanstrumpet, "Ep. 6 Trumpet Embouchure (Part 1)," November 3, 2022, YouTube, 14:30, https://www.youtube.com/watch?v=5CeJXCU-g5w.
[49] Ryanstrumpet, "Ep. 7 Trumpet Embouchure (Part 2): Pressure and Lips." November 8, 2022, YouTube, 17:51, https://www.youtube.com/watch?v=YsDrqtidO0I.

incredibly useful. In this technique, both channels instruct the viewer to blow a stream of air and then find and block the stream of air with the finger.[50] This, they say, is the best spot for you to place your trumpet because it is where the airstream naturally wants to sit.[51] While this author did not do this in her own process, it is another tool that would help clarify the ambiguity of finding the right or most effective spot. Should they use this method, students should be sure that they are using an effective embouchure method, and that their embouchures look the same as the players in the video. The former two channels focus on the center of the aperture and advocate for either smallness of the aperture (TheAmericanTrumpet uses a coffee straw to obtain this)[52] or lip bends for more control.[53] While all these channels have varying opinions on how to start an embouchure on the trumpet, they all demonstrate in a concise and logical fashion. Alternatively, while they do not vocally express useful opinions regarding embouchure, there are a several channels that last a minute or less that simply show people playing on an effective embouchure. While there are no instructions in these videos, seeing a healthy embouchure in action is helpful for someone trying to change their own. Examples of such videos are made by Adam Golemberski and windbandtutorials.

Alongside these helpful resources are a variety of videos that are either harmful to the viewer, or simply unhelpful. The common thread in these videos seems to be an abundance of ego, an inability to understand that the same embouchure will not work for everyone, and perhaps even a core misunderstanding of what an embouchure

[50] Rufftips trumpet stuff, “Trumpet tip, forming and developing your embouchure,” July 8, 2014, YouTube, 13:59, https://www.youtube.com/watch?v=nuyiyc2Pi7Y.
[51] The Black Trumpeter, “Trumpet Mouthpiece Placement for Beginners.”
[52] AmericanTrumpeter, “American Berlin's Workshop Lesson 1: The Embouchure,” August 22, 2020, YouTube, 13:06, https://www.youtube.com/watch?v=xZdI2vzW1iY.
[53] Beryan Davis- Airflow Music, “Don't Stress or Obsess! "E for Embouchure" Trumpet A-Z S01E05,” February 23, 2018, YouTube, 5:44, https://www.youtube.com/watch?v=g5s4tkbCyOI.

change is in the first place. In “True Power’s Embouchure Change? NO PROBLEM!!!,” Ralph Salamone says that too many people do embouchure changes and that just because it looks weird, you should not change it.[54] While this statement is not inherently incorrect, it could lead someone that needs an embouchure change to think that they do not. Although he does not explicitly say it in this video, he seems to be an advocate of the Tongue Controlled embouchure and states that by switching you will not feel weaker but immediately obtain a burst of strength. He also endorses the Superchops method and instructs the viewer to buy the Superchops mouthpiece by Jerome Callet. Not only does this lead the viewer to think that they will play the same immediately after an embouchure change, but that a mouthpiece will be able to solve their embouchure problems. Both statements are misleading based on expert opinions in the current state of research.

“Embouchure Change Progression, oh yeah!!” by Tawnee Lynn Music Services gives the viewer the wrong impression of what an embouchure change looks like. This horn teacher gives the advice “all we are going to do is try to place it in the center of the lips,”[55] with no further instruction as to how to make the change itself. She then takes the viewer through video records of her student’s embouchure change in which she is trying to move the mouthpiece higher because it is in the “red” of his upper lip.[56] This is true, but over the course of the “embouchure change” it does not appear that he noticeably moves the position of his mouthpiece. It would have also been more helpful

[54] True Power Trumpet, “Embouchure Change? NO PROBLEM!!!,” March 17, 2023, YouTube, 7:30, https://www.youtube.com/watch?v=sDqA6b6yrmI.
[55] Tawnee Lynn Music Services, “Embouchure Change Progression, oh yeah!!,” June 24, 2020, YouTube, 19:42, https://www.youtube.com/watch?v=F1JRkqf0wJ8&t=623s.
[56] Tawnee Lynn, “Embouchure Change Progression.”

had she shown the viewers techniques she used to get him to do this “embouchure change,” rather than just him playing solo works chronologically throughout the process. This might be what many scholars call an “embouchure adjustment,” rather than a total “embouchure change.” Alternatively, “The Correct Trumpet Embouchure” by Larry Meregillano consists of the creator playing high notes with very little context and stating that he will “give you the proper form to build on,” while never actually saying anything regarding embouchure formation or function.[57] It is possible that he means for the viewer to simply look at his face in the video, but this was not clear.

Hiroshi Yamauchi posted a video titled “High Note Trumpet Embouchure,” in which he essentially moves the mouthpiece very high on the top lip and presses as he goes higher. This looks to be similar to the high note embouchure made obvious in other sources, in which the bottom lip gets tucked under the top lip and the mouthpiece is placed very high on the face. While he makes this work and appears to be proficient in the extreme upper register, the lack of context could prove dangerous for a young student trying to attempt an embouchure change. While most creators approach this process with good intentions, these videos show how lack of or misinformation could prove detrimental for a student attempting to do an embouchure change solely with the help of YouTube videos. It is this author’s hope that this review of literature will help students determine which ones are effective, and that they might be able to use these external sources in congruence with the proposed method book.

While it is not directly related to the physical process of embouchure development or change, one video on YouTube serves as a wide survey of

[57] Larry Meregillano, “The Correct Trumpet Embouchure,” February 6, 2017, YouTube, 2:31, https://www.youtube.com/watch?v=7b3WBQySl1w.

professional's opinions on embouchure, and is much like Clint McLaughlin's book, *The Pros Talk Embouchure*. In this hour-long video "Trumpet Embouchure Talk-San Francisco," eighteen trumpet players were interviewed regarding their opinions on embouchure.[58] Some of these people also have playing samples accompanying their interviews.

Embouchure Fundamental Mechanics

One of the most well-known authors and pedagogues on embouchure formation and mechanics is hornist Philip Farkas. In one of the most popular brass pedagogy resources, *The Art of Brass Playing: A treatise on the formation and use of the brass players embouchure* goes heavily into detail regarding the mechanics of the embouchure of not just horn, but all the brass instruments.[59] He also wrote *Medical Problems of Wind Players: A Musician's Perspective*, which details problems caused by embouchure, breathing, stage fright and more, and more importantly, how the performers playing is affected by each of these things.[60]

An *International Trumpet Guild* (ITG) article by Jaume Rosset Llobet titled "New Tools for the Assessment of Embouchure's Biomechanics" studies the physical and mechanical aspects of sound production, and uses video stroboscopic imaging to document the vibrating surface of the lips in action.[61] Most importantly, Llobet discusses the orbicularis oris muscle, and how the amount of force that it can procure is a good

[58] Dave Len Scott, "Trumpet Embouchure Talk- San Francisco- Compiled by Dave Len Scott," August 7, 2020, YouTube, 1:04:25, https://www.youtube.com/watch?v=hc7P5lz4vho.
[59] Philip Farkas, *The Art of Brass Playing: A treatise on the formation and use of the brass player's embouchure* (Wind Music Inc., 1962), 32-34.
[60] Philip Farkas, "Medical Problems of Wind Player's: A Musician's Perspective," *Cleveland Clinic Quarterly* 53, no. 1 (June 1985): 33-37.
[61] Jaume Rosset Llobet, "New Tools for the Assessment of the Embouchure's Biomechanics," *International Trumpet Guild* 29, no. 3 (March 2005): 51-53.

indicator of embouchure strength. In an article titled “High/Low Gear Embouchure” Matt Stock discusses the embouchure type seen in *Double C in 10 Minutes* by Walt Johnson. In this type of embouchure, the player is instructed to tuck the bottom lip under the top lip to play in the upper register.[62] This is the type of embouchure that was seen in Hirochi Yamauchi’s previously mentioned YouTube video and is not seemingly the best option for a variety of reasons.

Scholar Frank Campos has authored several articles on embouchure mechanics, some of which are “Dysfunctional Embouchures,” and “Embouchure Isometrics.” The former discusses physical embouchure issues that might cause problems with ones playing such as excess skin, big lips and playing in the red.[63] The latter discusses the benefits and weaknesses of various isometric embouchure exercises and how they can benefit the embouchure.[64]

Maurice Porter was another scholar that greatly contributed to the study of embouchures on all instruments, not just trumpet. As a dentist and amateur clarinet player, he aimed to provide an in-depth look at the muscular structure of the embouchure and its uses,[65] as well as made orthodontic devices and tools one could use to aid the embouchure through dental adjustment and enhancement. Porter also wrote a variety of journal articles through the *British Dental Journal* related to dental structure and its influence on wind playing. One of his most comprehensive books is

[62] Matt Stock, “High Gear/Low Gear Embouchure,” *International Trumpet Guild* 17, no. 1 (February 1989): 19.
[63] Frank Gabriel Campos, “Dysfunctional Embouchures,” *International Trumpet Guild* 45, no. 4 (June 2021: 40-42.
[64] Frank Gabriel Campos, “Embouchure Isometrics,” *International Trumpet Guild* 23, no. 4 (May 1999): 50-68.
[65] Maurice M. Porter, *The Embouchure*, (Boosey and Hawkes, 1967).

The Embouchure, which goes into meticulous detail regarding the function and makeup of the brass-wind embouchure.

Frank Heuser's "Enhancing and Validating Pedagogical Practice: The Use of Electromyography during Trumpet Instruction," "Embouchure Muscle Activity Prior to Tone Commencement in Trumpet Players," and "EMG Patterns in Embouchure Muscles of Trumpet Players with Asymmetric Mouthpiece Placement" made important strides within the study of muscle activity in trumpet players. "Validating Pedagogical Practice" is useful because it proves that a student with knowledge of how their muscles were engaging was more successful over the course of private lessons.[66] While it is not exactly the same context as this project as it uses EMG feedback equipment to support this claim, it supports the idea that a student knowing more about their muscular makeup while performing will make them more successful. His "EMG Patterns" article is quite valuable because it proves that (except for extreme circumstances), horizontal mouthpiece placement of the mouthpiece does not affect muscular engagement.[67] This further negates poor horizontal placement alone as a reason to change someone's embouchure. His dissertation discussing tone commencement in trumpet players is incredibly useful for those who are struggling with attack studies, something he says is made worse by anxiety.[68] His implications that attacks are made more consistent using

[66] Frank Heuser and Jill L. McNitt-Gray, "Enhancing and Validating Pedagogical Practice: The Use of Electromyography during Trumpet Instruction," *Medical Problems of Performing Artists* 13, no. 4 (1998): 155-159.
[67] Frank Heuser and J.L. McNitt-Gray, "EMG Patterns in Embouchure Muscles of Trumpet Players with Asymmetric Mouthpiece Placement," *Medical Problems of Performing Artists* 8, no. 3 (September 1993): 96.
[68] Frank Heuser, "Embouchure muscle activity prior to tone commencement in trumpet players" (DMA diss., University of Southern California, 1991), 4, ProQuest (DP29548).

steady timing further justifies the detailed notation of attacks in this author's attached method book.

Scholar Kees Woldendorp contributed to the research regarding functional and dysfunctional embouchures with his article "Fundamentals of Embouchure in Brass Players: Towards a Definition and Clinical Assessment" in *Medical Problems of the Performing Artist*. This points out the incongruencies in research throughout the field of trumpet embouchure and determines that "peer-reviewed information about the fundamentals of dysfunctional embouchure is scarce and sometimes contradictory."[69]

While not directly related to embouchure change, it is often stated throughout the literature how psychology and a person's mental state can affect the physical embouchure. This was certainly obvious through this author's experience as well. Ann Meltzer wrote an article titled "Horn Stuttering" in the *Journal of Fluency Disorders* that discusses the relation of stutter starts in horn playing with the psychological and physiological causes. This article studies a thirty-two-year-old horn player who experiences stuttering in both his speech and playing. Both stuttering situations are made worse by stress or anxiety. By using gentle air, "ha" attacks and speech therapy, his frequency of stuttering in both speech and playing went down a significant amount.[70] While this is not obviously related to embouchure changes, "stuttering" was one of the most significant playing ailments throughout this author's own embouchure change and should be addressed as a playing ailment caused by this process.

[69] Kees H. Woldendorp, et al., "Fundamentals of Embouchure in Brass Players: Towards a Definition and Clinical Assessment," *Medical Problems of Performing Artists* 31, no. 4 (December 2016): 232.
[70] Ann Meltzer, "Horn Stuttering," *Journal of Fluency Disorders* 17, no. 4 (1992): 261.

Another article, “The Multidimensional Anxiety Theory” by Staci Renee Miller and Kris Cheskey discusses the effects of anxiety on performance and how it affected a sample of students' performance in both lessons and performances. In “Anxiety's Effect on Muscle Activation and Fatigue in Trumpet Players: A Pilot Study,” Hannah Rumsey applies anxiety directly to trumpet players and discusses the effect of anxiety on muscle activation. It was found that players with anxiety had much higher (overactive) muscle activation than those that did not have anxiety.[71] Because the literature overwhelmingly states that anxiety has a debilitating effect on both those with dysfunctional embouchures and those going through full embouchure changes, it is important to acknowledge sources of this nature as well.

There are many dissertations and theses related to the topic of Embouchure mechanics and health. James Gardner wrote a dissertation in 1990 titled “The Use of Pitch Imagery in the Management of Trumpet Embouchure: A Theoretical Consideration” that confirms pitch imagery teaching is useful in more developed students and players. He recommends that the instructor should “view the student as needing the same pitch awareness as a singer...the player must have an accurate image of the pitch of each note to be played before playing that note, and must also have as an essential point of reference an image of the pitch of the first note in any passage to be played.”[72] This reinforces the use of the Rachmaninoff vocal songs in the following method book. Zeynep Cilingir wrote “The Relationship of Oral Anatomy and

[71]Hannah E. Rumsey, et al., “Anxiety’s Effect on Muscle Activation and Fatigue in Trumpet Players: A Pilot Study,” *Medical Problems of Performing Artists* 30, no. 4 (2015): 203–10.
[72] James Edward Gardner, “The use of pitch imagery in the management of trumpet embouchure: A theoretical consideration” (DMA. diss., University of North Carolina at Greensboro, 1990), 47, ProQuest (9105926).

Trumpet Performance: Prediction of Physical Performance," an insightful dissertation that discusses how oral measurements can have an influence on the success of certain skill sets on the trumpet.[73] As pertains to this project, it would be useful to tell a student who cannot flutter tongue or has a "thuddy" articulation that the amount of open space in the back of the mouth causes this issue. While this author would ultimately not like the method book to read in a "lesson" format, it would be prudent to offer tips and tricks for post embouchure change issues that could result as part of the previously mentioned systemic issues carried over from the faulty embouchure.

Robert Testa tackled the issue of keeping a "flat surface" with "The Effect of Jaw Thrust Instruction on Four Selected Aspects of Trumpet Performance and Overjet of Young Players," which discusses the effect of jaw thrust to correct overbite vs. normal instruction on two separate groups of beginner trumpet players. The group that was given jaw thrusting instruction had superior results regarding ascending range, intonation, and lip flexibility in almost all levels of experience.[74] While this paper will not endorse jaw thrusting due to the likelihood of Temporal Mandibular Joint (TMJ) injury,[75] it shows the importance of jaw alignment to maintain a relaxed throat as well as finding a flat plane on which to place the mouthpiece.

Method Books/Pedagogical Resources

In addition to scholarly resources that have dedicated themselves to research of the embouchure, one of the biggest sources of embouchure instruction are method

[73] Zeynep H. Cilingir, "The Relation of Oral Anatomy and Trumpet Performance: Prediction of Physical Talent" (DMA diss., University of Cincinnati, 2012), ProQuest (3554302).
[74] Robert Francis Testa, "The Effect of Jaw Thrust Instruction on Four Selected Aspects of Trumpet Performance and Overjet of Young Players" (PhD diss., University of Miami, 1972), 76, ProQuest (7231904).
[75] Clint McLaughlin, *How the Chops Work: A Picture Guide* (Copyright BbTrumpet.com, 2003), 15.

books. One of the common issues is that many authors of method books believe that there is only one trumpet playing embouchure that will obtain the best result (and it is usually the one that they play on.) This is problematic because as it is commonly agreed in current literature that all player's facial structures are different, and a single embouchure does not serve the needs of all players.

Opinions regarding placement of the mouthpiece and embouchure building/formation are found in these books, and as such will be used in this project. Some of this research was done previously by Mark A. Weakley, who wrote a master's thesis titled "Comparative Analysis of Trumpet Embouchure Methods*."* In this thesis he compares embouchure priorities and methods by trumpet players such as Callet/Civiletti, Caruso, Hunt, Maggio, Meregillano, Gordon, and Stamp. His chart of these players that compares varying opinions on different features of playing (aperture, embouchure, placement) is especially useful for background of what is important in an embouchure.[76] It will be interesting to see how the perception of this issue has changed, as many of the people compared in this study are from older schools of pedagogy. Specifically, this author would anticipate that lip position and aperture size might vary more than in his chart.

The aforementioned "one size fits all" approach can be seen most recently in Jerome Callet and Civviletti's *Superchops* and *Master Superchops*, Walt Johnson's *High Embouchure* and more. While these embouchure types might work for some, general review of the books seem to indicate that they are ineffective unless the student has the same embouchure type as the authors. Alternatively, the trumpet player,

[76] Mark A. Weakley, "Comparative Analysis of Trumpet Embouchure Methods" (MM thesis, University of Florida, 2014), 54.

composer, and teacher, Eddie Lewis, has dedicated himself to the pursuit of healthy embouchures in the same manner as this author. After going through an embouchure change himself in the mid 1980s, Lewis wrote his first method book, *The Physical Trumpet Pyramid.* This book determines a hierarchy in physical components of trumpet playing, consisting of (from the bottom) air, embouchure, flexibility, articulation, and multiple tonguing.[77] This book has both an explanation of each concept of the *Trumpet Pyramid*, as well as how to execute each. In addition to the written instruction, there are several exercises in each section for the reader to try. He states that the *Physical Trumpet Pyramid* concept is good for absolute beginners, students with braces, comeback players, and those doing embouchure changes. As pertains to embouchure change, he says the daily rebuilding concept is perfect because it "prevents getting in a rut or feeling panic when nothing seems to be changing."[78]

Lewis first did an embouchure change because he could not lip buzz; to be able to do so, he had to drastically change his embouchure. He stated "it was such a huge change for me because the old embouchure was drastically different from what was required to create a good sounding lip buzz. The embouchure change which followed was based on the differences between those two embouchures. I now play the trumpet with the same embouchure as what I use to buzz."[79] It is also seen that lip buzzing is used as a beginner trumpet starting technique in Rafael Mendez's book, *Prelude to Brass Playing*, as well as by some of the embouchure change participants in the previously mentioned "Trumpet Embouchure Talk- San Francisco" YouTube

[77] Eddie Lewis, *The Physical Trumpet Pyramid,* (Tiger Music, 2008), 1-2.
[78] Lewis, *The Physical Trumpet Pyramid*, 1-3.
[79] Lewis, *The Physical Trumpet Pyramid*, 3-2.

compilation. Lewis' book, *Daily Routines* (based on the same Pyramid concept) is a collection of seven routines that are divided by level based on the physical demands of the trumpet. Each routine includes lip buzz, mouthpiece buzz, long tones, lip slur, articulation, multiple tonguing, and tonalization exercises.[80] His other book *Chops Express* is simply a lighter version of *Daily Routines* and has routines that the student can complete in fifteen minutes or less while still maintaining the *Trumpet Pyramid* concept. These exercises are also divided by difficulty, with two separate routines for each. Even in the first level, however, his long tone exercises go from low F# to third space C; a range that might not be possible for someone first starting an embouchure change in another way (such as the rolled in or open technique).[81] In even the first level of the articulation studies there are octave leaps. His *Trumpet Chops* series separates the player's skill by range and categorizes each book by level. These levels follow the same range guidelines as seen in *Chops Express* and *Daily Routines*, as well as the trumpet pyramid structure. While the second level, *Trumpet Tyro*, is on his website, the first book in the series, *Trumpet Pioneer,* is not yet published. After corresponding with Lewis, he sent this author a draft of the pioneer level of the *Trumpet Chops* series. There are four different trumpet mouthpiece buzz exercises (starting on low C, which should be noted is lower than the first level of mouthpiece buzz in his other books) as well as written-out mouthpiece placement exercises. This depicts a low C with instructions to remove and place the mouthpiece on top of a lip buzz. This was not seen written out in the *Daily Routines* or *Chops Express* and is a fantastic visual for someone new to this concept. While there are no visuals in the book itself, Lewis has instructions

[80] Eddie Lewis, *Daily Routines*, (Tiger Music, 2008).
[81]Eddie Lewis, *Chops Express: Daily Routines Light for Trumpet*, (Tiger Music, 2010), 14.

that direct the reader to his YouTube page that shows how to do this exercise. The concept of free buzzing being an important part to chop health seems unattainable or unachievable for some players. This is something that he agrees with in Appendix A of *Chops Express*. For those that cannot do it, he advises them to try every day and then move to the mouthpiece if they cannot get it.[82] What is not explained, however, is what to do in this situation if the reader is unable to lip buzz. It is this author's hope that the attached method book will allow for accessibility to anyone who needs to change their embouchure, regardless of if they can lip buzz or not.

[82] Lewis, *Chops Express*, 31-32.

Chapter 3. Pedagogical Discussion

Types of Embouchures

There are a multitude of various embouchure types, each classified by a variety of factors. While the purpose of this project lies primarily in leading someone through an embouchure change, a knowledge of established types of embouchures can help a student both realize features of their own anatomy as well as make them aware of any difficulties or pitfalls. Many of these formations have specific upsides and downsides, and it is generally accepted that no embouchure type will work the same for all players. These types are usually sectioned into a variety of categories that are not often mutually exclusive. This author has divided them further into three categories. The first is embouchure types endorsed/made by players, the second is influenced by horn angle playing tendencies determined by physical features, and the third is open/closed. It should be noted that some of the embouchure types named after players fall within the characterization of the other classifications, but that they are not necessarily mutually exclusive with one another.

Firstly, there are a variety of embouchures that are defined and named after the people who famously endorse/d and use/d them. These are: the Farkas embouchure, the Stevens embouchure, the Maggio Embouchure and the Superchops embouchure.

The Farkas embouchure was made popular by Philip Farkas, a hornist from Chicago. He played in the Chicago Civic Orchestra, The Cleveland Orchestra, and Chicago Symphony Orchestra, as well as taught at Indiana University.[83] His embouchure combines the common “smile” and “pucker” embouchure into the “smile-

[83] Farkas, The Art of Brass Playing, 4.

pucker" embouchure. He states "A little thought will lead to the conclusion that both systems must be combined. To argue otherwise would be as ridiculous as the discussion which is the more important end of a violin string to fasten to the instrument, the end which is attached to the tuning peg or the end which is attached to the tailpiece. Although both points of view might be half right, they will also be half wrong."[84] A good way to know if this embouchure is being used correctly is by noticing where the muscles tire. If the player feels the corners of the mouth tire, they are engaging the proper muscles, he says. If they feel pain at the point where the lips are touching the mouthpiece, then either the lips are stretched too thin or the player is using too much pressure (or both).[85] To have a "correct" embouchure of this type, the chin must be flat and pulled down (not bunched), the lips must be flat against the teeth (neither puckered nor rolled), teeth should be even, and there should be two-thirds lower lip and one-third upper lip in the mouthpiece.[86] Some players think this embouchure is limiting because unlike other types, it "requires the facial muscles to provide all of the resistance to the airstream. Not only is this TOO tiring to keep up but there is also a limit as to how tight you can make the lips."[87]

The Stevens embouchure is a flat embouchure, with no lip protruding into the cup.[88] The lips are curled, and a pivot is used to move around the horn. Teeth are set one-quarter to one-half inch apart.[89] Stevens believes that "by developing the

[84] Farkas, *The Art of Brass Playing,* 13.
[85] Farkas, *The Art of Brass Playing*, 16.
[86] Farkas, *The Art of Brass Playing*, 33.
[87] "Farkas Embouchure and Range," Clint McLaughlin, accessed January 18, 2025, https://www.bbtrumpet.com/what-about-the-farkas-embouchure-and-range/#more-1313.
[88] "Endurance and 3 Different Embouchures," Clint McLaughlin, accessed January 18, 2025, https://www.bbtrumpet.com/endurance-and-3-different-embouchures/#more-1308.
[89] "Become an Expert: Trumpet Embouchure and Sounds Control," Clint McLaughlin, accessed January 18, 2025, https://www.bbtrumpet.com/become-a-pro-trumpet-embouchure-sound-control/.

musculature to receive air prior to placing the instrument on the lip, and, by upholding all the principles and physical laws involved, the player prepares himself, in terms of muscle strength, for instrument or mouthpiece placement. He has developed a pattern or habit of muscle behavior that will give him a starting point in the production of sound."[90] The muscles of the frown are used to compress the lips together, and the jaw and chin are used to navigate register by pressing the bottom lip into the top lip.[91] Stevens says to put the teeth parallel with each other (moving the jaw forward to do so if needed), but that if there are any teeth deficiencies the player should "move the jaw beyond the top teeth edges so that there is a forward clearance of the top teeth by the most receded bottom teeth. Since the top teeth are in a fixed position...the only practical step is to take the most flexible parts of the face, the jaw, and adjust it..."[92] Dave Wilken has issues with this technique because like many other trumpet methods, Stevens "assumes that how he plays must be "correct" for everyone...Roy Stevens essentially is advocating everyone play with the same embouchure type that worked for him."[93]

The Superchops embouchure was created by Jerome Callet when he realized that none of the greatest trumpet players could teach their students to play the way they did because they could not accurately describe what was happening in their embouchure.[94] This method is essentially a tongue-controlled embouchure; the tongue rests behind the lower lip. All attacks and articulations are done between the teeth.[95]

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[90] Roy Stevens, *The Stevens-Costello Triple C Embouchure Technique*. (Stevens- Costello Embouchure Clinic, 2006), 2.
[91] Stevens, *The Stevens-Costello Triple C Embouchure Technique,* 2.
[92] Stevens, *The Stevens-Costello Triple C Embouchure Technique,* 2.
[93] "The Stevens-Costello Embouchure Technique- A Review," Wilktone, last modified October 30, 2022, https://wilktone.com/?p=6981.
[94] Jerome Callet, *Superchops; the virtuoso embouchure method for trumpet and brass.* (Jerome Callet, 1987), 3.
[95] Callet, *Superchops*, 8.

The lips are open, and compression is formed by the lip resistance in the center of the lips, and as such there is less corner tension in this embouchure setup.[96] As the player ascends in range, the bottom lip is brought up and over the top teeth, and when the player reaches a double high C, the top of the bottom lip should be on the upper gum line, above the top teeth.[97] When discussing changing to this embouchure, Callet says "set up your Superchops [before placing the mouthpiece on the lips.] Do not put your mouthpiece on normal nonplaying lips...Once you get the proper knack, you can start on a middle C or Double High C" cold, just by using proper air set and correct air pressure."[98] This appears to be a controversial embouchure, although it has several supporters on YouTube. Clint McLaughlin says that it requires more pivot (vertically) than other embouchures and that "it is very difficult to learn to slide the lips up to the high register position and back to normal."[99] Essentially, a student might have issues with a break between the upper and lower registers. Regardless, this embouchure seems to have positive results forming a powerful upper register.

The Maggio embouchure was created when player and pedagogue Louis Maggio was leaving a performance with the St. Paul Symphony, slipped on ice, and injured his lips as well as knocked out several teeth. After taking a year off, he learned an entirely new embouchure and way to play in order to overcome these deficits and was able to return to the symphony.[100] In this setup, the player purses the lips forward as if to whistle, with the bottom lip slightly under and behind the top lip.[101] This can be classified

[96] Callet, *Superchops*, 6.
[97] Callet, *Superchops*, 6.
[98] Callet, *Superchops*, 6.
[99] McLaughlin, "Become an Expert."
[100] Carlton Macbeth, *The Original Louis Maggio System for Brass*, (Maggio Music Press, 1968), 3.
[101] Macbeth, *Maggio System for Brass*, 6.

as one of the most extreme forms of “pucker” (if one was considering Farkas’ descriptions.) To form it, Maggio says to “take a breath like a drowning man going down for the third time. Place the mouthpiece directly under nose. Relax and move the mouthpiece down until the bottom lip drops in place. The mouthpiece placement should be 2/3 upper lip, 1/3 lower lip, corners of the mouth “into eye teeth,” lips together, bottom lip slightly under and behind top lip, and buzz down.[102] Essentially in a perpetually rolled out position, this embouchure type can be compared with the “double pedal” embouchure of Callet, in which the lips are rolled out and puckered forward, and the mouthpiece is placed almost entirely on the top lip.[103] Unlike Callet, Maggio says to retain the pedal embouchure for the upper register as well, playing pedal tones in between each attempt at a high note. Pedal tones are the foundation of the Maggio system.[104] Rather than discuss specific embouchure formations, Maggio focuses on syllables, relying on them to change registers.[105] McLaughlin says that this embouchure is “elusive,” and that some players lose sound quality while others do well. This embouchure enables people to play in the higher register for an extended period.[106] This is most likely due to the sheer amount of cushion (lip) between the mouthpiece and the teeth.

The other school of thought pertaining to embouchure classification is that which is inspired by airflow direction and physical features. In this school it is generally accepted that the person’s physical features should define the natural makeup of their

[102] Macbeth, *Maggio System for Brass*, 6.
[103] Jeff Smiley, *The Balanced Embouchure: A Dynamic Development System That’s Easy to Learn and Works for Every Trumpet Player*, (Jeff Smiley, 2001), 63.
[104] Macbeth, *Maggio System for Brass*, 11.
[105] Macbeth, *Maggio System for Brass*, 11.
[106] McLaughlin, “Become an Expert.”

embouchure, and that it should not be made "artificially" or forced to happen.[107] One of the first proponents of this type of classification was trombone player Donald S. Reinhardt, who discovered that pivoting the bell of his horn down when he ascended and pivoting it up when he descended was constructive for both range building and keeping the air stream open. Unlike the lip buzzing embouchure type, he says to "not become alarmed if the buzz is not emitted from the same spot on the embouchure formation where the actual playing takes place.[108] This directly contradicts Eddie Lewis' opinion from his *Trumpet Pyramid* book. Additionally, Reinhardt views the no pressure (known in this context as "buzzing") system as worthless, because "the tone produced is thin, nasal, hard, and unmusical in all registers and a normal fortissimo is impossible."[109] Despite the many positives he lists regarding the no pressure system, he concludes that these two negative attributes deem it useless.

In Reinhardt's system, players are divided first into pivot classification types (one or two) then into further subcategories. Pivot classification one determines that when the person ascends, they pull the lips to a slightly lower position on his teeth towards his chin, and when they descend it pushes their lips to a slightly higher position towards the nose. The opposite is true for pivot classification two.[110] From here, he divides embouchures into nine types; four standard and five subtypes.[111] These are based on the player's upstream or downstream tendencies. David Wilken places the same importance on the upstream/downstream airstream. He says that there are three basic

[107]Donald S. Reinhardt, *Pivot System for Trumpet: A Complete Manual with Studies* (Elkan-Vogal, Inc., 1942,) 162.
[108] Reinhardt, *Pivot System*, 68.
[109] Reinhardt, *Pivot System*, 180.
[110] Reinhardt, *Pivot System*, 200.
[111] Reinhardt, *Pivot System*, 202.

embouchure types: very high placement, medium high placement and low placement embouchure types. He states that “many players play on an embouchure type that is not ideal for their physical characteristics, sometimes even playing pretty well this way, but it never works as well as playing on the embouchure type that is correct for the players face.”[112] He says that the very high type players have an easier time developing their upper registers, but usually have to work harder to open their sound in the lower register.[113] When compared with the other embouchure classifications, those would hold true with types like the Callet Superchops and Maggio embouchure, in which the mouthpiece is placed higher on the upper lip. He says that the medium high placement type has an easy time making a dark sound and developing flexibility but sometimes struggles with the upper register.[114] Finally, the low embouchure type often has a bright sound and a strong high range but are often taught incorrectly due to the rarity of this embouchure type.[115]

Lastly, David Hickman classifies embouchures into two categories, floating and fixed jaw, both determined by the position of the lower jaw.[116] Though it is categorized in different terms, jaw position inevitably changes the direction of the air stream, making this classification align with Reinhardt’s beliefs. The “fixed” embouchure requires the corners of the mouth to be firm, and for there to be a slight puckering of the mouth against the mouthpiece. Hickman says this is for individuals who have good vertical teeth alignment, and do not bring the jaw forward while they are playing. He also deems

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[112] “The three basic embouchure types,” Wilktone, last modified January 31, 2010, http://www.wilktone.com/?p592
[113] Wilktone, “The three basic embouchure types.”
[114] Wilktone, “The three basic embouchure types.”
[115] Wilktone, “The three basic embouchure types.”
[116] David Hickman, *Trumpet Pedagogy: A Compendium of Modern Teaching Techniques,* (Hickman Music Editions, 2006), 45.

this the most “easily controllable” embouchure.[117] While he groups this together as one embouchure, this classification could theoretically contain multiple “embouchure types” of the Reinhardt system, as well as the Farkas embouchure. In the floating jaw embouchure, the player that has a receded lower jaw is meant to bring the lower jaw forward to make an even vertical plane with the top teeth. This embouchure is easily identified with the “bulldog” frown and is similar to methods such as Roy Stevens, in which he uses lower jaw motion to assist with register changes.[118] While bringing the jaw forward to make an even surface used to be a common pedagogical process, it seems that recent pedagogy recognizes this as a potential catalyst for Temporal Mandibular Joint (TMJ) injuries, and many pedagogues do not suggest this method for this reason.

While knowledge of the above embouchure typification is not necessarily crucial for a student’s understanding of an embouchure change, it is beneficial for the student to identify which embouchure type is most akin to the one they are using (or changing to) and to help them to understand what the ideal embouchure should look and feel like for each type. This will also allow them to identify and adjust for any pitfalls or weaknesses of each type.

Embouchure Change Strategies

While various types of embouchures are discussed above, there are three methods observed by this author as commonly used ways to change an embouchure. These were observed multiple times in YouTube videos, interviews, and method books. These are methods that teachers use specifically when making the initial placement of the

[117] Hickman, *Trumpet Pedagogy*, 46.
[118] Clint McLaughlin, *The Pros Talk Embouchure*, (Copyright BbTrumpet.com, 2002), 16.

mouthpiece on the new embouchure setup. The methods are lip buzzing, rolled lips, and air/open, and can be more broadly categorized into “open” and “closed” embouchures, with the former two being placed in the “closed” category and the latter being placed in the “open” category. Open and closed embouchures exist on a sliding scale. With the open embouchure, the player keeps the hole at the center of the embouchure (the aperture) open, and the buzz is created primarily by both resistance of the horn and compression of the torso after air is blown through the already open lips. There is very little compression from lip to lip. In a closed embouchure setting, the musculature of the embouchure holds the lips close together, and compression is formed when the air blows the lips apart. This is seen primarily in the lip buzzing and rolled embouchures, as the lips are compressed together before the application of air.

Christopher Hulett studied the difference in “open” embouchure instruction verses “closed” embouchure instruction in a group of fourth graders over a span of ten weeks. Hulett summarizes open embouchure as an embouchure where “the center of the lips never touch during tone production,” and a closed embouchure meaning when “the lips are closed and touching, as in pronouncing the letter “M”.”[119] Open embouchures simply allow the resistance of the horn to help start the oscillation of the sound waves. Interestingly, in Hulett’s study he determined that fourth graders that received open embouchure instruction developed greater range, and that this greater range correlated and was a significant predictor of tone quality.”[120] This is interesting because advocators of the lip buzzing embouchure approach argue that the reliance on

[119] Christopher M. Hulett, “The effects of embouchure and breathing instruction on beginning brass students’ performance” (DMA diss., Arizona State University, 2006), 2, ProQuest (3210154).
[120] Hulett, “The effects of embouchure,” iv.

musculature support rather than mouthpiece support makes them better suited for higher endurance and the upper register.

The lip buzzing approach is used by many people to start both beginning and embouchure change players, the most famous of whom is Raphael Mendez. He says "Your first experience of lip vibrations will be a tickling sensation coupled with a light buzzing sound. This may only last a second, but it is the start. It may come after fifty repetitions of blowing, it may be after seventy, or could be after a hundred...The point is, they will vibrate eventually, so stay with it!"[121] This is similar to what Eddie Lewis says in his book the *Physical Trumpet Pyramid* when discussing lip buzzing: "...it's very important that you be honest with yourself on this issue. Did you give it an honest effort before you came to this conclusion? [that you could not lip buzz] Too often students don't want to do lip buzz because it's weird, embarrassing, or different. But that is not a real reason not to do it."[122] Students that are considering which method to use for their embouchure change should not discard the lip buzzing method if they cannot already lip buzz; they should persevere until they feel they have tried to learn the skill. Mendez made a beginning student lip buzz for a month before he gave them a mouthpiece, then made them mouthpiece buzz another month before giving them the trumpet. This ensured they could change pitches and hold sound before they were even introduced to the trumpet.[123]

Students that intend on doing an embouchure change using lip buzzing should wait until they can successfully complete the lip buzzing exercises in level one of the

[121]Rafael Méndez, *Prelude to Brass Playing,* (C. Fisher, 1961), 28.
[122] Lewis, *The Physical Trumpet Pyramid*, 3-3.
[123] "Lip Buzzing Embouchure and Mendez," Clint McLaughlin, accessed January 18, 2025, https://www.bbtrumpet.com/lip-buzzing-embouchure-and-mendez/#more-1203.

attached method book before they continue the process. Using this as a method of embouchure change assumes that the trumpet will be played in the same way that the lips buzz. While some players use a lip buzz that is different from the way they play, or sounds lower than the pitch on the horn, this method is best used with a free buzz that is the exact same as the way they wish to play. Should they be unable, it is typical for this to have a period of several weeks to develop a lip buzz that fits these qualifications. It will be performed in the following steps:

1) Buzz the lips.
2) Place the mouthpiece over the spot where the lips buzz. This must be done without changing the embouchure from its lip-buzzing position.
3) Produce a pitch that is the same as the one that was previously buzzed.

This mouthpiece placement should be repeated until there is a smooth transition and no gaps in the buzz while placing. The student and teacher should ensure that the embouchure is not being moved or adjusting back to the old embouchure while the mouthpiece is being placed on the lips.

The lip rolling approach is used by pedagogues like Armando Ghitalla and Jeff Smiley. The lips are first rolled in so that the red is barely showing. They are then pushed against each other vertically, and the student must push air past the tight lips. The tight compression of the curled lips should result in fast air, which is conducive for upper register playing. While this is technically a closed embouchure as the lips are closed before the air pushes them apart, it does rely on instrument resistance like the open aperture type. It is different from the other starting types because it starts above

the staff and slowly unrolls to descend through the range. This could be viewed as a benefit, as one of the most difficult skills to redevelop with the "open" embouchure change method is range.[124] Ghitalla states that one of the biggest disadvantages to trumpeters today is that beginning method books start with low C's, when they should start higher and work down.[125] Pedagogue John Lynch uses a rolled in bottom lip for developing range above high C in his *A New Approach to Altissimo Trumpet Playing*, further demonstrating lip roll validity for healthy high note playing.[126] The student should facilitate this rolled embouchure change in the following steps:

1) Roll both lips so that the red of the lips is completely gone.
2) Place the mouthpiece on the lips (approximately fifty-fifty top and bottom, but the exact positioning will change depending on the student's dental and facial features).
3) Breathe in through the nose.
4) Breathe out through the rolled lips, hard enough that the speed of the air will force the lips open.
5) This should result in a G above the staff or higher.
6) The player should work down to low C after the new setting has been placed for at least three to five days.

David Baldwin seems to have used this approach accidentally during his time in the West Point band. He says "I can remember going up to the third-floor practice rooms and working for a half hour or so, barely getting anything that sounded like a

[124] Beach, "Your Guide to Embouchure Changes."
[125] Ghitalla, "Embouchures: Their Assets and Liabilities," 17.
[126] John H. Lynch, *A New Approach to Altissimo Trumpet Playing* (Barnhouse, 1984), 23.

trumpet. Mostly I got air. Finally, I figured out that you have to roll the lips over the teeth, and over several weeks, I could get some random high notes with very little pressure at all...Eventually, I could play upper register notes with very little control, but I couldn't play anything below the staff!"[127] This demonstrates that all starting methods have their own variety of issues, and students and teachers should be flexible with which to use.

While the open approach is known for having certain difficulties with range and can be susceptible to a reliance on mouthpiece pressure,[128] it is this author's opinion that it is the most accessible, in that it does not require the student to wait an extended period of time to begin playing the trumpet again or develop an alternative technique like lip buzzing or lip curl. To start a new embouchure with this technique, the student will:

1) Take the tuning slide out of the trumpet (the student should start playing "on the lead pipe.")
2) Blow air with the mouth shaped like saying the syllable "pooh." The "p" syllable will bring the lips forward into a semi-pucker, and the "ooh" syllable will result in an open-air stream.
3) Place the trumpet and the mouthpiece on the face while the air is being blown.

At first, the teacher's job will be to find the location on the student's lips that responds the most freely and efficiently. They should search for an instant response and open sound. Usually when this happens, it is blatantly obvious and should feel

[127]David Baldwin. "Embouchure Saga," *International Trumpet Guild* 47, no. 1 (October 2022): 65-66.
[128] McLaughlin, "Farkas Embouchure and Range."

"easy" for the student.[129] The student should then strive to place the mouthpiece in exactly this spot from this moment on. If they are having trouble finding this spot, trumpeter Curtis Taylor says to blow an airstream, then take your finger and block the air with it. He states that this should be where you place your mouthpiece.[130] It should be noted that Taylor's technique is contingent on the fact that the place where the student naturally blows air is the place where it will vibrate most freely. Teachers should be aware that some student's airstreams might appear irregular, but are simply a result of an abnormal dental structure. In these cases, an airstream that is not centered is not inherently a bad thing. Additionally, the student should start on the lead pipe. This is supported by both Vangjel and Taylor and is used both to make the sound more open and resonant,[131] as well as keep the student from being discouraged by the fact that their sound on trumpet might not be what it was previously. The resistance of the lead pipe gently draws the open embouchure together and encourages an easy response. Once the embouchure is established on the lead pipe (this is akin to the period used to "set" the embouchures on the other methods as well), then the student can put in their tuning slide. The first notes to come out will most likely be between first line E and second line G.

While it might seem that the lip buzzing or rolled in methods would be the obvious choice for an embouchure change, it should be noted that both of these methods could promote excess tension, something that might already be a major issue in someone needing an embouchure change. Jeff Smiley notes in his "lip clamping"

[129] Beach, "Your Guide to Embouchure Changes."
[130] "Embouchure Change on Trumpet: Advice from Curtis Taylor," April 8, 2019, The Black Trumpeter, YouTube, 3:58, https://www.youtube.com/watch?v=vwv4fj3pK3k&t=14s.
[131] The Black Trumpeter, "Embouchure Change on Trumpet."

section (in which he used the rolled embouchure) that “initially, students may get dizzy or lightheaded with such high air pressure in their internal environment...but eventually the discomfort gives way to a feeling of strength. It’s a pressurized feeling experienced by all great trumpet players.”[132] It should be assumed that the extra resistance caused by this very physically pressurized process could be highly detrimental to someone who already has throat tension. In Roddy Lewis’ book, he uses lip buzzing as a helpful tool for people who have too-open apertures already (as seen by an airy and unfocused tone), but does not recommend it for someone who has too closed an aperture, which can result in a “closed or pinchy sound.”[133] Based off of these recommendations, it is obvious that one method might not work for everyone, and apparent that the teacher needs to be open to trying various embouchure change methods based on their students tendencies, learning methods and physical makeup.

Preexisting Pedagogical Opinions

While there are many reasons to change someone’s embouchure, it is much less common and more complex of a process than students typically think. When deciding to change an embouchure, the student and teacher should consider several things:

1) Why does the student want to change the embouchure?
2) Does the student plan on playing trumpet for the rest of their life?
3) Is the student at risk for injury if the change does not happen?
4) Have all other components of the student’s playing been addressed before considering an embouchure change?

[132] Smiley, *The Balanced Embouchure*, 81.
[133] Lewis, *Embouchure Enhancement,* 46.

5) Is the student ready and do they have the work ethic to start back at square one?
6) Has the student plateaued with either endurance, range, or sound quality?
7) Is the student psychologically able to handle the complete degradation of their ability, and will the teacher be able to provide a support system for them throughout the process?

If the student has decided to change the embouchure because they think that it will improve their range drastically or quickly, their friends told them to, or they saw a YouTube video online and decided that they need a quick fix, they should not change their embouchure. It is the teacher's job to explain the components of an embouchure change, and to explain that it is not a quick fix but rather an arduous process that will start the student over at square zero regarding physical skill level.[134]

Many pedagogues agree that if the student does not intend to play trumpet for an extended period, it would not be worth the process of an embouchure change. For example, if a student is a senior in high school, is applying for nursing school after graduation, and never intends to touch their trumpet again after graduation there would be no practical use in starting them over as a beginner in their last year of high school. This would probably ruin any positive connotation they had with the instrument and make band a miserable experience during their last year. If, however, there is a high school student intending to go to college for music who practices consistently every day, has good breath technique, no throat tension, but still struggles with endurance and is inconsistent in their abilities from day to day, then it would make the most sense for

[134] Ellis, "Pedagogical Topics for Trumpet," 27.

them to do their embouchure change as early as possible in high school.[135] According to many pedagogues, doing this early in the process is the best option. Matthew Vangjel tries to do the change as early as possible or simply render it obsolete in the first place; "if you set them up the right way, then they just don't have the obstacles."[136] Jonathan Martin concluded that "lack of endurance and range are the most common weaknesses of a faulty embouchure. If these two facets of a trumpeter's playing are deficient and linked to a faulty embouchure, then a change is recommended if the student plans to continue a career in music."[137] Bobby Shew says to change an embouchure "...if the guy is playing on an embouchure that's not working at all and he's playing on some sort of screwball thing where he's setting the mouthpiece onto the red of the lips, into the mucus membrane part, rather than on the outer surface where the muscle connects..."[138] He then goes onto explain that the reason for this is that the student is most likely increasing the chances of having lip damage in the future. This is also a concern of Vangjel's.[139]

Laurie Frink states that she would never advise someone to do an embouchure change and would never tell someone that they have to do the change.[140] This is a psychologically based sentiment echoed by most pedagogues. If the student is not one hundred percent on board and ready to proceed with the process, it will fail completely. They must know exactly why they want to do it, and what they want the result to be. David O'Neill states to never change an embouchure because it does not "look" ideal.

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[135] Keith Johnson, *The Art of Trumpet*, (Iowa State University Press, 1981), 65.
[136] Beach, "Your Guide to Embouchure Changes on the Trumpet."
[137] Martin, "A Compendium of Pedagogical Opinions," 24.
[138] Martin, "A Compendium of Pedagogical Opinions," 137.
[139] Beach, "Your Guide to Embouchure Changes on the Trumpet."
[140] Martin, "A Compendium of Pedagogical Opinions," 221.

Focus should always be on the “sound, strength and dependability of the embouchure.”[141] Kim Dunnick notes that there are only two reasons she would recommend a change to a student: if they were having a “severe” problem with the upper register, or if they had a really terrible sound.”[142]

Contrastingly, Armando Ghitalla states that ninety percent of the embouchure changes that he makes are because the inside ring impression of the mouthpiece is far down on the upper lip.”[143] This constitutes playing “in the red,” something that is often discussed as a faulty embouchure by all but two: Dave Wilken and Clint McLaughlin. McLaughlin states in response to the submitted query to his website [I’m always playing in the red. HELP.] “Everyone PLAYS in the red. That is the main vibrating surface. What you are talking about is placing the rim on the red. Again no big deal.[144] Although playing in the red of the lips is often viewed as detrimental for the health of the embouchure as there is no muscle under the red of the lip and it is soft, friable, mucosal membrane, Wilken feels very strongly that this is a myth not backed up by any scientific data. He states that not only is this rule based on misinformation, but that there are many brass players who break this rule and perform very well.[145] This is all in line with his ideology on keeping with the formation that would fit best the student’s anatomy. He states that, for example, a student with an upstream embouchure might benefit from having one of the lips vibrate less, and that they should not be treated like they are

[141] David O’Neill, *Around the Horn: Trumpet Method Essentials* (MTM Music, 2012), 4.
[142] Ellis, “Pedagogical Topics for Trumpet,” 26.
[143] Ghitalla, “Embouchures: Their Assets and Liabilities,” 17-18.
[144] “How To Set a New Embouchure,” Clint McLaughlin, accessed January 18, 2025, https://www.bbtrumpet.com/how-to-set-a-new-embouchure/.
[145] “Brass Embouchures: Playing On the Red Is Fine (as long as it fits your anatomy),” Wilktone, last modified January 25, 2012, https://wilktone.com/?p=2792.

supposed to vibrate with equal intensity.[146] While the overwhelming majority of sources agree that playing in the red is harmful, this author wanted to include this aspect in the name of offering the full breadth of information. If a student wants more information regarding playing on the red, they should visit Dave Wilken's website for further instruction as to how playing on the red might be useful for their embouchure type. For the vast majority of students, however, this author agrees that playing in the red will not be applicable, healthy, or sustainable for their physical makeup.

While it is typically agreed that the length of time an embouchure change will take is determined by a variety of factors (how drastic the embouchure change is, students work ethic, etc.), there are several answers that point towards an expected time frame. The following segment will compile a variety of opinions related to length of time, and draw a general conclusion based upon these responses. It does not appear as though anyone in the field has correlated the type of embouchure change or method used to the amount of time it takes, and it seems to unilaterally be considered an individualized process. Additionally, there seems to be a divide in opinion on whether or not a student should do an embouchure change all at once (switch to the new embouchure and never return to the old one) or if they should do the change slowly, playing on the new embouchure for only a few practice sessions every day until they feel it is strong enough to switch over to completely. Further research warrants a wide survey aimed at correlating potential timeframe to embouchure starting method type.

Ghitalla starts his students with the new embouchure by having them play it for ten minutes a day (and in each lesson) then going back to the old embouchure. Once

[146] *Wilktone*, "Playing on the Red is Fine."

they do this for a month or two, he has them completely switch over when they are ready for the change and the new embouchure is "set."[147] As they switch to the new embouchure (which is roll in, and starts in the upper register), they should stay in the upper register for three to five days and not try to descend lower. The process of gaining technical skills back varies; he says he has had people do extraordinarily well in a month, but that he has had them go as far as two years. He says the average is around four to six months.[148] Alternatively, Neal Balm thought that it would take six months to a year but only ended up taking one month.[149]

Robert Weast is adamant that a relocation of the mouthpiece should be done completely, not gradually. He says that while some people can switch over immediately with no loss of efficiency, other people it takes months of practice to establish a new position.[150] Most importantly, Weast draws a connection between musicianship and progress, saying that "...it is repeatedly demonstrated that players with good basic musicianship progress much more rapidly than those without it."[151] Vangjel echoes the sentiment that an embouchure change should be done completely and all at once, and says that in about a year most students can play above the range that they could play on their old embouchure.[152]

The number one premise that every pedagogue agrees with is that this is a grueling process and should not be taken lightly or done without prior thought and planning. It is agreed unanimously that this should not be done unless the student is

[147] Martin, "A Compendium of Pedagogical Opinions," 41.
[148] Martin, "A Compendium of Pedagogical Opinions," 65.
[149] Martin, "A Compendium of Pedagogical Opinions," 207.
[150] Robert Weast, *Brass Performance, an Analytical Test of the Physical Processes, Problems, and Technique of Brass*, (McGinnis and Marx Music Pub, 1965), 33.
[151] Weast, *Brass Performance*, 2.
[152] Beach, "Your Guide to Embouchure Changes on the Trumpet."

completely on board and wants to do it, with Laurie Frink even going to far as to say "I would never advise someone to do it. If someone came to me and wanted to do that, it would be their decision...I don't want to take that responsibility. And because it can be so psychologically devastating, I don't want any part of it unless a student comes to me and really wants to do it..."[153] It is generally agreed that the more baggage you have and the more playing obligations you have, the greater the challenge to start over; this is why many teachers advocate for this process to occur as young as possible. Rich Willey says to use affirmations to navigate through the process, and that every time you take the horn off your face you should be your own cheerleader saying "every day in every way I'm getting better and better and better."[154] This echoes Vangjel's sentiment, in which the student should stick with a strictly positive mindset, never compare themselves to their playing abilities before the change, and tell themselves that "every day after the embouchure change they are the best trumpet player they have ever been."[155]

Every aspect of playing (even those seemingly unrelated to embouchure) is at risk of decompensation, and students should expect not only their embouchure to change, but subsequently their articulation, flexibility, sound, and all other aspects of playing. Some players after an embouchure change have the tendency to develop something called a "stutter" attack, a phenomenon in which the student tries to start a note and instead is met with a delayed attack much like a stutter in speech. This occurred in this author's playing and is seemingly common post embouchure change

[153] Martin, "A Compendium of Pedagogical Opinions," 221.
[154] Rich Willey, *Focal Point: a centered approach to embouchure development* (Pivot Publishing, 2008), iii.
[155] Beach, "Your Guide to Embouchure Changes on the Trumpet."

due to both the physical incoordination of the new embouchure, as well as the psychological effects the embouchure change has on a student. There are a few ways to address this issue. Jeff Smiley says that:

> Players with this uncommon condition rarely experience it early in their career, but rather after an embouchure change has caused the tongue to be confused and lose basic coordination. A stuttering tongue needs to reestablish its natural cadence and find a more consistent, concrete "target" to strike- namely, the top lip. First practice buzzing your mouthpiece while tonguing on the top lip. Then pick an easy note to hit on the horn, count to three and strike the lips with your tongue on count four, hitting the pitch. Tongue on the lips like spitting out a seed. One, two, three, strike the lips, over and over. Within a short period of time- hours or days- coordination will begin to return.[156]

Alternatively, Ann Meltzer did a study on a thirty-two-year-old horn player that stuttered in both his speech and his horn playing. This study determined that the stuttering on the instrument increased under conditions of "fatigue, stress, anticipation, speed, and the need to maintain a high standard of performance."[157] One can see why this would be especially prevalent in an older student going through an embouchure change. This study showed this detriment was helped with reduced articulatory pressure and initial airstream production using the syllable "ha."[158] In current pedagogy, this is often referred to as an "air attack." As the student becomes more comfortable and has an overall higher number of successful starts, the anxiety will subside, and the stutter will slowly disappear.

If the student chooses to switch back and forth between embouchures, while they will initially be able to play on both, there will come a point where the student will not sound adequate on either embouchure. It is at this point that they will have to switch

[156] Smiley, *The Balanced Embouchure,* 147.
[157] Meltzer, "Horn Stuttering," 260.
[158] Meltzer, "Horn Stuttering," 260.

completely to the new embouchure and stop using the old.[159] Although they might want to return to their previous level of playing abilities as soon as possible (and might even feel pressured by external obligations to do so), students should not put themselves on any sort of deadline or rush the embouchure change. James Blackwell warns that the "#1 thing that held back the physical development of my embouchure during this time was playing too much, too hard, too soon...the biggest drag was the psychological pain. I experienced a lot of fear, stress, negativity and other internal bullshit during this time just because I was not ready to play hard, and I did not understand the skill of chill."[160] Jason Crafton and Caroline Amodeo say that "an embouchure change is one of the most difficult, frustrating, and frightening processes that a student and teacher can undertake. It is essential that both parties understand and prioritize both the physical mechanics of embouchure formation and the fundamental habits essential to successful performance."[161] An interview with James Ketch states "The student undergoing an embouchure change may feel a sense of isolation. He or she may not play well initially with the new embouchure...the student needs the support of the entire studio and applied staff. This is also true of the ensemble director because we know that initially the productivity may drop, and the expectation must be set to match what the student can produce."[162] The importance of always noting the positive aspects of the change and focusing on the goals of the process are noted as important steps to address while mitigating the psychological duress of this process.[163]

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[159] Beach, "Your Guide to Embouchure Changes on the Trumpet."
[160] James Blackwell, "My Embouchure Change (*EXPLICIT*,)" accessed June 9, 2024, https://blackwellstrumpetbasics.com/my-embouchure-change-explicit/
[161] Crafton, "Approaching Embouchure Change," 72.
[162] Ellis, "Pedagogical Topics for Trumpet," 27.
[163] Ellis, "Pedagogical Topics for Trumpet," 27.

The previous segment was intended as a glance through the common opinions in the field of embouchure changes today. It is this author's hope that the student will read this section and realize both that they are not alone in what they are feeling, and learn from some of the mechanisms others have used to navigate this grueling process.

Suggestions for Embouchure Change

The following section consists of the author's pedagogical recommendations for the embouchure change process. Obviously, these suggestions should be adjusted for each personalized situation, and most likely do not apply to every student. These recommendations are formed using the literature in the field, this author's own experience, and intense study of other professional pedagogical opinions. They will be answered in question-answer format for ease of comprehension.

1) Why should a student change their embouchure?

It should be noted that the below answers assume that the student and teacher have worked on and attempted to correct other aspects of the students playing such as proper breathing and tension first, and that the student has a structured and regular practice schedule. Students should make the change as close to the onset of these symptoms as possible.

The student should change their embouchure if they:

1) Have a fundamental lack of endurance.
2) Have an obvious range deficiency.
3) Lack a characteristic trumpet sound or have extremely poor tone quality.
4) Plateau in ability over an extended period.

5) Are inconsistent from day to day; i.e, after a heavy playing day they are unable to play at their normal level the next day.
6) Experience shooting pain on a regular basis while playing.

2) What age would be best for a student to change their embouchure?

While embouchure changes can technically be possible at any age, it would be most ideal to change a student's embouchure as soon as possible. It appears that these changes move more quickly in students that are younger or have not been playing the instrument for as long. This is because not only have these students had less time to develop poor embouchure habits, but they most likely have less psychological baggage associated with expecting themselves to perform a certain way. It is this author's opinion that early high school would be the ideal time to change a student's embouchure. That way if they would only like to continue playing in high school, they will likely be well over the change by their last couple years. Additionally, if they intend to pursue music in college, they will have spent several years developing to a college-appropriate skillset after the change. If a student is not interested in pursuing music after college and they are a high school upperclassman, it would not be prudent to do an embouchure change.

3) How long will an embouchure change take?

The literature makes clear that the length of time embouchure changes take are greatly variable, depending on a variety of factors. These include (but are not limited to) work ethic of the student, amount of practice, how drastic the change was and baggage/number of bad habits the student has because of their faulty embouchure. It appears the length of an embouchure change from start to completion (defined here as

the initial point of embouchure change through the point where the student feels their technical abilities have surpassed their previous abilities) ranges from about one month to two years. It also appears (although there are always exceptions) that the younger the student is the quicker the process will be.

4) How should a student navigate the psychological effects of changing an embouchure?

There are many methods to navigate the psychological effects of doing an embouchure change that revolve around positive self-talk, meditation, and a reliable support system. The teacher that is helping the student through the embouchure change should provide constant support and patience with the student through the process. They should remind them constantly of the goals of the embouchure change, and the student should focus on the result that they are aiming for; a beautiful, easy sound. There should be no time pressure or constraint placed on an embouchure change, as this will most likely worsen the psychological effects and contribute to the anxiety this process creates. Students should never compare themselves to how they "used" to sound and should acknowledge that every day they are not headed towards injury means they are a better trumpet player than ever before.[164]

5) Should an embouchure change be performed quickly or slowly?

There is a drastic difference of opinion on this issue. The issue with changing an embouchure all at once is that the player loses all playing abilities and must start at square one immediately. This becomes a major issue if the player is involved in school ensembles or relies on consistent gigs for their livelihood. In this author's opinion, this

[164] Beach, "Your Guide to Embouchure Changes on the Trumpet."

answer depends not upon the embouchure technique itself, but rather the circumstance of the student. If they are in a situation in which they need to keep playing for their livelihood and are unable to take at least three (or more) months off important playing, then they should do the change slowly. In the slower method of embouchure change, the student practices the embouchure change only for a fraction of their overall practice time per day, in short segments. When they are playing in ensembles, gigs, or other practice sessions they will use their old embouchure, until the point in which the new is strong enough that they can switch over. This eliminates much of the “completely inadequate” playing period but might lengthen the total embouchure change time. If a student can get several months away from playing obligations (such as summer or winter break), then they should switch completely over all at once. Teachers and students should weigh all these factors when deciding which path is the right one for the student.

Chapter 4. Explanation of Method Book and Exercises

Symbols and Definitions

Because there are several techniques that might be outside the traditional bounds of music notation, this author has created a set of noteheads that are specific to this process that will help guide the student in a precise and efficient way. A glossary of what the “non-typical” noteheads mean are defined and explained at the beginning of the method book chapter. Students should read this section thoroughly, as their understanding of these symbols is imperative for their understanding of the exercises. This is different from previous embouchure change instruction, in which the placing of the mouthpiece (arguably one of the most important parts of an embouchure change) is

left ambiguous. These noteheads allow the student to utilize rhythm in their breathing and starts of their notes to produce a consistent and reliable process for the new placement. Many sources state that the use of consistent time is valuable for proper attacks, something this author hopes to achieve with these noteheads and process.[165]

Questionnaire

One of the most important factors of an embouchure change is determining if the student needs one. Most of the time, the issues a student is experiencing are due to improper technique in other areas of their playing, or a lack of practice. For example, if a student is not breathing correctly, then the teacher should address this first before moving straight to an embouchure change. This is because if the breathing is not correct, even an embouchure in the perfect setting will not develop properly. The checklist listed in the method book will eliminate many students that think they need an embouchure change for artificial reasons. In a questionnaire format, it requires students to check at least one of the boxes from both sections one and two, and all three boxes from section three. This should ensure that the student actually needs an embouchure change. Section one contains qualifications relating to playing deficiencies. These are: lack of endurance, range, plateau of playing abilities, and a lack of characteristic trumpet sound. If a student finds themselves checking one of these boxes, they should move onto the next section. Section two addresses more physical deficiencies that can be caused by a defective embouchure, such as pain while playing, playing in the “red,” numbness, and limited muscle engagement. Each of these is explained in further detail in the activity itself. Each of these issues (when paired with any of the issues in section

[165] Louis Davidson, *Trumpet Techniques* (Wind Music, 1970), 1.

one) can be a reason to change an embouchure. The third section ensures the student has addressed all other variables, and that they practice enough to not only ensure these variables have been addressed, but to maintain an embouchure change afterwords. If the student is not willing or does not practice consistently before the embouchure change, the chances of them practicing during and after an embouchure change is very slim. The embouchure change simply will not work. While the student can do this activity themselves, they should discuss it with their teacher before performing an embouchure change. Students sometimes do not have a clear perception of their own abilities, and this perception should be checked by someone that is familiar with their playing and progress before they continue. It is up to the teacher to determine if the student possesses the work ethic and drive to make it through this process.

Technical Exercises

This method book contains three parts: starting methods, technical methods, and lyrical exercises. The technical exercises aim to make the student comfortable with their new setup, and the lyrical exercises provide an outlet for them to use these skills in a context that is easy enough for them to do so. It is this author's intention that these exercises will bridge the gap in difficulty between current method books and the physical ability a new embouchure will realistically be able to achieve. The technical exercises are based on major scales and typically progress in a chromatic fashion. This is so that students will be able to expand their range outwards and slowly become more comfortable on the entire usable range of the trumpet. This section does not intend to pull from or emulate any other pre-existing method book.

There are four levels in both the technical and lyrical exercises. These levels are categorized by width of intervals. For example, level one does not have the student play an interval larger than whole step, level two does not have the student play an interval larger than a third, etc. In each level, there are several exercises that address skills such as flexibility, articulation, and basic sound production. Each level varies in number of exercises of each category, as each level has different skills that they will realistically be able to perform on a new embouchure. For example, level one of the lip buzzing/open category does not have as many true "flexibility" exercises as levels three and four. What it does have are exercises aimed at preparing the student for the upcoming flexibility exercises. This occurs in the form of glisses, sixteenth notes passages, and chromatic slurs between notes. This should help the student prepare for the following flexibility exercises without forcing them to compromise their new embouchure. If students are given exercises that are too difficult, too quickly, they will feel forced to re-instate bad habits and potentially revert to their old embouchure, halting the progression of their new one. Students should practice each level until they feel comfortable before proceeding to the next level. Practice sessions should start as short as five to fifteen minutes at the very start of the process and progressively lengthen as the new embouchure matures.

Rachmaninoff Vocal Songs

Lyrical exercises are extremely important as many pedagogues discuss the importance of musical intention in developing physical aptitude on the trumpet.[166] For this project, the melodies used are from and inspired by Sergei Rachmainoff's vocal

[166] Leslie Sweeny, *Teaching Techniques for the Brasses* (Belwin Inc., 1953), 2.

songs. The version this author used to arrange was published by A. Gutheil in 1922, and is titled *Sergei Rachmaninoff Songs with Piano Accompaniment* (volumes one and two.)[167] As this was published in 1922, it is well within the bounds of public domain and can be used in this project with no express permission from the publisher or composer. Especially due to the confined abilities in the early stages of an embouchure change, the first two levels have been adjusted drastically from the original versions. These changes take form through optional notes, transpositions, added lines, and more. It should be noted here that one of the changes made across all the arrangements is the alteration of the rhythm from syllable-based rhythm to more traditional beamed notation. While the syllabic based rhythms might make sense in a vocal context, this author does not want any misinterpretation of rhythms to impede the student's focus on musicality or spinning a phrase. Though tempo and dynamic markings are suggested in an attempt to keep style close to the composer's original intentions (as well as inspire musical direction and line), the student should feel free to play the excerpts in whatever way feels the most musically inspired to them. An explanation and description of all the lyrical solos are below, as well as aspects this author changed to make them more accessible for an embouchure change. The notes are referred to as written in the arranged exercises, to eliminate any confusion.

As the rolled in embouchure type starts in a different range than the other two, the first two levels of lyrical exercises are altered specifically for this type to keep them in an appropriate range as they learn to unroll their embouchure. By levels three and

[167] Sergei Rachmaninoff, *Songs with Piano accompaniment* (A. Gutheil, 1922).

four they should be comfortable playing in the same range as the other two embouchure types and are not given their own lyrical exercises.

Level One:

Song: “The Little Island”

Length: 12 measures

Key: A Major (Originally G Major)

Tempo: Lento

Difficulties: At this stage, the trumpet student might simply have trouble starting notes. While most of these are slurred to facilitate good initial embouchure formation, the eight notes and sixteenth notes in measure five might cause them to halt their attack. It is this author’s hope that the leading motion of the sixteenth notes will ensure they focus more on the music and less on the mechanics of the attack, preventing any “stutter.”

Changes from original**:** Articulation is all slurred. Slurs across the melody at this stage are vital for keeping air moving and preventing any unnecessary resets of the new embouchure. The pitches that are articulated are repeated notes and allow them the opportunity to practice articulating without having to reset and facilitate note changes at the same time. If students are feeling confident about their placement, however, they should feel free to articulate this passage as well.

The key is moved from G Major to A major and displaced down an octave. This keeps the trumpet in a good range for each embouchure change process, as well as places the piece in a potentially unfamiliar key (A). This is ideal, as it will keep the

student engaged mentally even though they are rebuilding the musculature in their face. The E in the first measure is moved up to an G sharp to close the interval of a third. This maintains the stepwise motion. The same change is made when this line repeats itself in measure seven.

The D in measure two is changed into a sixteenth note and connected to the F sharp with a sixteenth note E. The second eighth note in measure three is moved down to D to continue the whole step pattern, and the “and” of beat two is moved up to a D as well to carry the melody back to the quarter note E. The former change is not ideal because it takes away some of the tension of the originally written V7 chord, but as this melody will only be heard without the piano part it is not a significant issue. Continuing forward, the two-four bars from the original are converted to four-four bars to allow the player additional time to rest. Breaks are necessary at this stage of development, as the player will not have much stamina. The player should never play past the point of exhaustion and should instead stop and restart. In measure ten beat four is changed to a low C as it is the second repetition of this melody. The “and” of two in measure eleven was changed from a repetition on E to a slightly lilting figure descending from F sharp. This is both because it is the second and final repetition of the phrase, and to break up the monotony in a way that is easily performed and accessible for the player.

In the rolled in version, this song is moved up an octave and a step from the arrangement. It maintains its major quality but allows for the rolled in embouchure type to navigate the range. It is now in the key of B major.

Song: “Love’s Flame”

Length: 13 measures

Key: E Major (Originally D Major) Transposed up one whole step so that the student will not be tempted to distort their new embouchure playing too far below the staff.

Time Signature: 3/4

Tempo: Lento

Difficulties: Students might have difficulty articulating moving notes in this passage, as well as articulating reentrances in a faster succession. This author has attempted to mitigate this by ensuring that each time they have to enter after a rest, the note is the same as the note before it. This way, the student can leave their face set, breathe through their nose, and come back in on the note if they are not yet feeling secure with their embouchure.

Changes from original: In the original of this excerpt there were many instances of ties held over the bar line to eighth notes. All of these were removed to give the student more rest between entrances and insure they are not overworking their new embouchure. In measure one on beat two, an eighth note was added to the triplet line to navigate the interval jump. There is another triplet figure in the next bar, so this change musically acts as a continuation of the former.

The added slurs from descending half notes to quarter notes or from descending quarter to quarter note serve the especially important purpose of not allowing the student to drop their jaw as they descend. Because they are not yet used to the muscles they are using, this is an especially likely problem. The student should carefully

watch in the mirror while they are doing this exercise and pay close attention to stop this unwanted movement.

In the rolled in embouchure version of this excerpt, it is transposed up a major sixth, making it the key of C sharp major. This excerpt might prove challenging for this embouchure type because it has them start lower (on a written G sharp) and move upwards. This is why it is placed at the end of the first level in the rolled-out version.

Song: Come, let us rest!

Length: 10 measures

Time Signature: Varied: 4/4, 3/2, 2/4

Tempo: Lento

Key: C minor (Originally D minor) (transposed down one whole step)

Difficulties: This excerpt is difficult due to a limited number of rests throughout. This difficulty was managed by keeping the range low as well as keeping the excerpt short. While there are generally no intervals larger than a whole step directly preceding each other, there is one interval between beat two and three of the third measure in which the student plays a C, has an eighth rest, and then comes in on an E. While this is not ideal, it was necessary that this line descended to the root, and it is this author's intention that the eighth rest will give the student enough time to start the E while using proper technique on their new embouchure.

Changes from original: This excerpt already lended itself to the intervallic constraints of level one and was not difficult to adjust. As this is one of the first excerpts in the level, it was transposed down from the original key as well to ensure that it did not

pose too much difficulty for the player's new embouchure. The triplets in the first beat of measure three and measure seven were converted to a stepwise pattern down. While this eliminates the larger interval, it keeps the anticipatory quality caused by the previously descending interval leading to the ultimate note.

On beat two of measure four, the second beat is raised from an E flat to an G. While this is not completely ideal as it makes the melodic line descend to the fifth rather than the third, going to the fifth scale degree maintains some of the "unfinished" qualities that going to the third would, and thus maintains the melodic integrity of the original line. The penultimate and last measures were changed most of all due to the originally large ascending interval and higher tessitura that it ascends to. Instead of having the line ascend to the third space C, it splits at the second line G and begins transitioning down to a C below the staff in a stepwise fashion. This keeps the movement of leading towards the root, while ensuring that the student can sustain both their proper form and musicality throughout the phrase.

In the rolled inversion of this arrangement the piece is brought up a ninth, making its new key the key of D minor. All other adjustments from the original are maintained through this version.

Song: "As fair as day in blaze of noon"

Length: 12 Measures

Time signature: 4/4

Tempo: Lento

Key: C Major (Originally Eb Major)

Difficulties: In this excerpt, not only does the student begin to combine tricky fingers with articulation, but they are required to cover a range span of almost an octave. This will push their new setup in a healthy way. Slurs and rests are incorporated so that these new difficulties will not push them to return to bad habits. Even though ascending difficult passages are slurred, the students are given more and more opportunities to articulate notes that are different than the previous notes.

Changes from original: The key of this excerpt was moved down a minor third so that the trumpet would not have to both play the span of an octave range and play high at the same time. While this is better for maintaining consistent embouchure function, the lower notes might pose their own difficulty. Since it is typically suggested that this embouchure starting type start in the middle register, this excerpt is placed late in the first level to allow the student more time to become more comfortable with their new embouchure.

In measure one, the D remains stationary to negate the original interval leap of a third. In measure two slurs are added to B flat and C flat so that the student does not have to coordinate tongue, potentially unfamiliar fingerings, and a new embouchure. Again, this limits the number of factors that they must focus on at any given time. The slower triplet the beat before is still articulated to slowly introduce this concept.

In measure three the quarter note is removed to give the student more rest after the three-beat sustained note. In measures five and six, the eighth note and half note are removed, and replaced with two tied quarter notes. This gives the student an extra beat and a half to set their new embouchure and rest before attempting the higher upcoming passage. It is this authors intention that this extra rest will promote better

technique and not push the student past the exhaustion point of their new embouchure. In measures seven and ten, slurs are added to the ascending eighth notes. At this stage, the only thing the student should focus on while ascending is keeping their new embouchure consistent and their air speed steady; not having to articulate at the same time. In measure eight, the climax of the phrase stays stationary at a B flat, rather than rising to a C. This is for several reasons: firstly, it is preferable at this level that the player does not have to span an octave or more and secondly, to eliminate the third leap from C to Ab. In measure eleven the jump from Eb to Ab is changed to downwards stepwise motion. While this gets rid of the interesting effect of the originally written flat six, the motive still sounds final, as it descends to the tonic of C. While this flat six sounds interesting in the melody, it is not written in the original piano part, and as such is not a harmonic necessity to this melody.

Song: “O, do not grieve!”

Length: 9 Measures

Time Signature: 4/4

Tempo: Andante

Key: G minor (Originally F minor)

Difficulties: This excerpt contains articulations on moving notes, as well as ascends higher into the register than seen in previous excerpts. While the excerpt is short by design, there are not many written rests which will require the student to maintain their new embouchure for a longer amount of time. Should they begin to switch back to their old embouchure setting, this author recommends that the student starts

again at the beginning and slowly practices, adding one measure at a time. This will enable them to build their endurance in a healthy way.

Changes from original**:** While the student is given more opportunity to use their articulation on moving notes, the passages that also use other skills (such as ascending higher or quicker articulations on dotted eighth sixteenth groupings) are still slurred to not overwhelm the student. Although the purpose of these excerpts is to promote musicality, the student is still changing their entire physical setup and should be devoting much of their mental capacity to that.

In measure five the “and” of beat one is repeated instead of descending to avoid intervals larger than a whole step. In measure six, the “and” of beat two is changed to a G from a E flat. This serves to eliminate large leaps. In measure eight, a sixteenth note was added to beat two to bridge the interval gap between G and D. A slur was also added to this grouping of notes to dissuade the embouchure from reverting back even though the student is ascending in range. On the “and” of beat four of measure eight, the C is raised from an F and beat one of measure nine is changed to a B flat. While the notes are different, the melodic intent of transforming to major tonality from a minor tonality stays the same.

The rolled-out version was moved up a fifth, which transposed it to the key of D minor.

Level Two: interval no greater than a third.

Song: “Melody”

Length: 9 Measures

Time Signature: 4/4

Tempo: Adagietto

Key: Ab Major (Originally Bb Major)

Difficulties: This excerpt was especially challenging in the original key due to lip slurs in measure four. After it is transposed to the lower key, these are no longer lip slurs but will still require a degree of flexibility that might prove challenging at this stage. While they are slurred to promote proper air support and stability, the student is encouraged to legato tongue them if it makes facilitation easier. They will also have to return to the previous note after this ascended interval. The student should pay special attention to this and try to return to the previous note with good embouchure setup, tone, and intonation.

Changes from original: This song was transposed down one whole step for both range purposes and to negate certain lip slur areas. Many slurs were added like other excerpts, but this excerpt specifically targets development of slurred groupings of two. There are no slurs at all in the original excerpt. This is to keep the embouchure stable, air moving, as well as add variety to the list of skills the student can play in context. On the “and” of one in measure two, the C was raised to an E flat to narrow the interval span. The same was done in measure eight.

Song: “For a life of pain I have giv’n my love”

Length: 10 measures

Key: E minor (Originally G minor)

Time Signature: 4/4

Tempo: Adagio

Difficulties: This excerpt introduces wider intervals that might pose troubles for students at first. Slurs are added to the wider intervals to help maintain embouchure stability, but smaller steps are now articulated to start incorporating harder skills in context of a musical phrase.

Changes from original: On beat four of measure two, the line changed from a repetition of the initial intervals to an eighth note followed by two sixteenth notes that leads to the down beat of the next phrase. While this was initially to remove the interval of one fifth, it also worked more intuitively with the following motive. The following motive was adjusted to move stepwise rather than by third. This both provides variety (in measure ten this motive maintains the original interval size) and allows the player to ease into the use of articulation on the progressively rhythmic motives first, without having to perform both the articulation and the interval at the same time. These third intervals throughout are slurred since they are a new concept introduced at this level.

In measure six, a sixteenth note pickup is added to lead the student into the upper tessitura, as well as bridge the gap between the previous note and the next interval. These notes are slurred together to encourage the acceleration of air, as well as phrase direction to the top of the phrase. A sixteenth note was added to the “and” of beat one in measure seven for similar reasons, as well as a triplet figure on beat three to bridge another interval gap. While it is not in the original melody, this author believes it creates a nice response musically to the triplet in the previous measure. While it changes the musical feeling, it remains within the dominant chord offered in the original score.

The fourth beat of measure nine has the same change as the fourth beat of measure two, but the dotted eighth-sixteenth figure is left as originally written as a triumphant final statement.

In the rolled-in level two version of this song, the arrangement was raised a sixth, and the key moved to C sharp minor.

Song: “All things depart”

Length: 8 Measures

Time Signature: 4/4

Tempo: Adagio

Key: C# minor (Originally Eb minor)

Difficulties: This excerpt makes great use of thirds, and rather than provide notes that are the same as before the rests (like previous excerpts), this piece requires the student to enter on notes above the ones they played previously after almost every rest. This will make this more difficult but will provide excellent practice of “attack studies.” If this is too difficult for the student (or if they are having to deform their new embouchure to make it happen) there are optional notes for them at each of the entrances instead. These optional notes (marked by round brackets) allow them a springboard to reach the next note. This piece will also be difficult due to the articulation required. As this is one of the later excerpts in this level, it is meant to push this aspect of technique.

Changes from original: The key of this excerpt was transposed down to be in the ideal range for starting a new embouchure (open).

In measure three, the tied eighth note on beat four was removed to add additional rest. In measure four, a dotted eighth was added to the sixteenth note. This will allow the student to make sure they are set up with both their air and new embouchure before they perform the sixteenth note runs. Optional notes were added in measures three, five, and seven. These notes are lower than the intended written note and are meant to be used as a bridge for the student to play this excerpt with proper technique. Once they achieve the optional note, they should progress to the written note. The optional notes are pulled from chords in the original piano part.

For the rolled embouchure setting, all this excerpt needed was to be placed the octave above. It is still in C sharp minor. There are still optional notes that allow the rolled in embouchure students to choose what will be more comfortable for them. The student might struggle with the articulation but should at least be familiar with this skill in level two.

Song: “The Morn of Life”

Length: 13 Measures

Key: Bb Major (Originally Ab Major)

Time Signature: 4/4

Tempo: Andante

Difficulties: This excerpt does not prove exceptionally difficult, as it stays within a narrow range and does not involve substantial flexibility or articulation. Students should focus on keeping embouchure stable while making a beautiful sound and playing with good intonation.

Changes from original: The entire excerpt was lowered one octave from where it was originally written, then transposed up a third. This puts it in an ideal range for a beginner open/lip buzzing embouchure.

In measure five, the eighth note tied to the half note was removed to allow more rest for the player. In the last measure, the last note was changed to the fifth of the key to end the excerpt in a half cadence. No changes to starting notes needed to be made as the original stayed so narrow in range. In the rolled in embouchure version, this was transposed up a ninth from the arrangement. The key for this rolled in type is C Major.

Song: “Day to Night comparing went the Wind her way”

Length: 20 Measures

Key: D minor (Originally A minor)

Time Signature: 3/4, 2/4

Tempo: Andante

Difficulties: This excerpt is longer than any other excerpt seen in this level and will potentially pose difficulties with endurance. This author added two bars of rest in measures eight and nine to facilitate a break for this reason.

In this excerpt there are several instances in which the student must hold a high point of the phrase for several beats. This is low in range, so it should not pose an issue for the student, but often on a new embouchure there can be added mental hurdles regarding high points of the phrase and range. This is intended to prepare them for this common trumpet writing technique and negate any preexisting psychological hurdles. This excerpt also introduces faster articulation, something that is easy to forget in the

easy stages of embouchure change when the student is focused first and foremost on building new muscle and keeping things secure. It is this author's hope that introducing this early will keep the skill from atrophying and make it easier to return to.

Changes from original: The key is lowered to put it in the ideal register for starting notes on an open embouchure. Slurs are added throughout. Since the trumpet cannot "sing" syllables, slurs are also used to make the lines sound more vocal. In measure five, a D minor arpeggio gives the student a springboard to the upper note. This change is intuitive to the melody, as Rachmaninoff also uses this in measure seventeen to ascend to the higher note. This arpeggio is slurred to allow the student to accelerate their air and keep their face consistent. In measure six, there was originally a large leap of a fifth downwards. To shorten this, the second beat dotted quarter note was shortened by half a beat, and an eighth note passage was added to step down to the D on beat one of measure seven. In measure ten, the second eighth note on the third beat was moved up to a D to facilitate a smoother passage and smaller interval. A slur was also added to help facilitate air consistency. In measure twelve, the sextuplets seen in the original part are changed to a more manageable triplet so as to not complicate the students focus between articulation and embouchure security. In the rolled in version, this arrangement has many difficulties stemming from how it spans the octaves. In this version, it is transposed up a seventh, making the lowest note only a written A, and the highest only a C sharp. While this might be difficult, it is intended for the stepwise motion to help the student navigate the span of range required.

Level Three: interval no greater than a fifth.

Song: “I came to her”

Length: 15 measures

Time Signature: 4/4

Tempo: Andantino.

Key: (Eb Major) This stays in the same key as the original, as it is in an ideal range and covers an ideal span of the instrument where it is already. Transposing it down like many of the other excerpts would put it too low for many new embouchures.

Difficulties: While there are rests in this excerpt, the student might have trouble articulating ascending intervals. As this is the third level, there are many intervals leaping up to a fifth. While this interval is avoided in notes of proximity with one another, the student is required to come in a fifth higher after a rest, which could prove difficult. An optional note one third lower was added to help facilitate the line if they are unable to navigate the higher note entrance. This could be a challenge for a new embouchure, and the student should be sure that they are focusing on listening for the pitches and crafting the musical line. This will help maintain the support they need to manage this required flexibility.

Changes from original: Slurring patterns are added at strategic junctures to facilitate proper air flow amidst difficult passages, but the student is increasingly made to articulate on moving notes. This is a skill that is slowly and intentionally developed throughout these excerpts.

There are two spots for optional notes in this excerpt. The first is on the “and” of beat one in measure three, and the second is on the “and” of beat one in measure nine.

Although there is a rest before each higher entrance, these optional notes were added to discourage improper technique and straining for the higher register. While it is this author's hope that the students will be able to play these excerpts using the non-bracketed notes, if they are unable to initially they are given a more accessible option. In measure thirteen, there are a series of major leaps, including both an ascending and descending sixth and octave leap. This is beyond the capabilities of most beginning embouchure change students, so it was completely rearranged. The first F was dropped down an octave, and the second F became the start of the cadential line that leads to a some-what cadential point on the V.

In measure fourteen the line is changed to end on the root. This is for several reasons. First, it makes this excerpt stand alone and sound more final (in the original, it ends on the seventh and then resumes with another rendition of the verse. To establish at least the sense of a cadence point, the arranged version was made to end on the fifth.

Song: "When silent night doth hold me"

Length: 13 Measures

Key: C Major (Originally D Major)

Time Signature: 4/4

Tempo: Lento

Difficulties: The student may have difficulty navigating the fifth intervals. To facilitate this, slurs are added on the downward interval leaps, as this is when it is most common for them to drop their jaw and disturb their new embouchure set up. Outside of

these intervals, the student is encouraged more and more to articulate on moving notes, a skill that might feel quite foreign after changing their embouchure.

Changes from original: In the first bar the first note, C, is taken down the octave. This will allow the student to not strain for the note and focus instead on the consistently larger intervals seen in this excerpt. Because this excerpt does an excellent job at staying in a narrow span of notes, not many changes had to be made to accommodate a new embouchure. Slurs were added to encourage proper air support and stable embouchure setup, but no major changes were made to melody or rhythm. The whole excerpt was transposed down one whole step to ensure it stayed in a manageable range for a new embouchure change student.

Song: “To the Children”

Length: 10 measures

Key: Eb Major (Originally F Major)

Time Signature: 12/8, 6/8

Tempo: Adagietto. Originally marked Lento, but this author feels that the mood of the excerpt is too light for it to be this slow.

Difficulties: Students might have difficulty with there being very little rests within the phrase, but this should help prepare their endurance for the following excerpts.

Changes from original: An optional G (marked by brackets) was added to beat three in measure one to gradually work the student up to the larger intervals. Should they opt to play this note the first time they go through the excerpt, it should help prepare them for the fifth leap that happens later. All descending intervals of a fifth are

marked by slurs to encourage students to keep their jaw from dropping and their embouchures stable.

Although there are no slurs marked in the original, slurs are added to many of these lines in this instance to maintain the delicate nature of the vocalist. The last note of this excerpt is changed to a dotted half note from a dotted quarter-eighth to end the phrase with more finality.

Song: “The Raising of Lazarus”

Length: 26 measures

Key: D minor (Originally F minor)

Time Signature: 4/4. 2/4, 3/4

Tempo: Lento

Difficulties: This will be challenging due to length. The student might be tempted to distort their new embouchure to carry the melodic line to the end of the phrase. To counteract this, additional measures of rest were added through the piece to encourage proper habits. Additionally, this excerpt requires more of a declamatory style than other excerpts in this book. This will require strong starts to the notes and sustain throughout. While students should try to push their dynamic envelope, they should only do so as far as they can while using good habits. Due to the declamatory nature, slurs are avoided to try to keep with the style of this piece, which might also prove difficult. Students should be careful to set their face at the starting pitch and try to maintain the initial setup, focusing to not let it relax too much as the line descends. Flutter tonguing through the line will both help with the louder dynamic, as well as keep their new face

steady. Students that cannot flutter tongue should try slurring the line first if they are having difficulty with the articulation. Students who are used to dropping their jaw to descend may have difficulty with this excerpt due to many of the melodic lines starting higher and descending throughout.

Changes from original: This excerpt was originally marked Grave, but due to the length of this excerpt Grave would be too slow and taxing the student's face. Lento will give a similar Grave "feel" at a slightly quicker tempo.

This excerpt was transposed down a minor third from the original. At measure ten an extra measure was added to facilitate rest. In measure twenty-one, the leap from E to third space C was changed to E to A, eliminating this larger leap. Unfortunately, this change takes away the effect of the originally written E natural, but for a student going through this process it is better to hear something more "expected" regardless. In measure twenty-three when there is a leap from A to fourth line D, an optional A (indicated by round brackets) is added for students that are not yet comfortable leaping and playing in a higher tessitura at the same time. The next measure, however, gives them the opportunity to play the arrival note, as it approaches it by whole step, and separates out the skills needed.

Song: "The World Would See thee smile"

Length: 23 measures

Key: Eb minor (Originally G minor)

Time Signature: 4/4, 2/4

Tempo: Moderato

Difficulties: Length will be the biggest difficulty factor in this excerpt. This is one of the longest excerpts in this book and will test the student's endurance. While students might struggle with the key of Eb minor, the unfamiliarity should keep them mentally engaged.

Students might also have difficulty with the rhythm on beat four of measure eight. While it may appear tricky, it is not the purpose of these excerpts to provide beginner-level material. It is the purpose of this book to provide musically and mentally engaging exercises to supplement fundamentals that the student must do in their routine. Although the student's physical setup might be brand new, they still have the same mental and musical literacy maturity as they did before the change. As this book is intended for high school aged and above, it is expected that they should be able to navigate rhythms like this one. There are several leaps of a fifth in the melody in a quicker succession than the student might be used to. These are slurred so the student is encouraged to keep proper setup. In this excerpt students are also tasked with articulating on streams of eighth notes. This is saved for when the eighth notes are moving in step wise motion but is required in higher quantities than previous excerpts. It also requires them to tongue the dotted eighth sixteenth figures.

Changes from original: This entire excerpt was transposed down two whole steps to facilitate appropriate range. In measure twenty, the eighth notes are changed to a quarter note, and a measure is added for rest purposes. The E on top of the staff (arrival point) in bar twenty-one is brought down an octave. The sixteenth note run that leads to it is inverted, and is now a descending eighth note line leading to the lowered

E. This allows the student to still treat this as a musical arrival point, without sacrificing physical integrity.

Level Four: interval no greater than one octave.

Song: “A Dream”

Length: 16 measures

Key: C Major (Originally Eb Major)

Time Signature: 3/4

Tempo: Andante moderato.

Difficulties: This excerpt requires the student to play held notes at the high point of the phrase twice. Optional notes are indicated a third lower than what is written to facilitate these high points.

Changes from original: While the original was marked Allegretto, this author did not want to use a quicker tempo while introducing new, more difficult skills. The slower tempo should allow more success executing the upwards leaps.

Two measures of rest are removed after measure seven for efficiency. There are still two measures of rest in which the student can recover and prepare for the next entrance. Slurs were added to wide ascending intervals. This is the first excerpt in level four and it is easing them into the flexibility of navigating these new intervals.

Song: “I wait for thee”

Length: 15 measures

Key: Eb Major (Originally F major)

Time Signature: 4/4

Tempo: Largo

Difficulties: This excerpt begins combining skills and using articulation and intervals at the same time. It usually stays within a third or fourth and has optional notes for the students to play should they feel uncomfortable with the larger leaps.

Changes from the original: Several tied beats were removed to allow for more rest. This happens in measures two, seven, and nine. In measure eight optional notes one third below the written notes are added. After measure thirteen an entire bar of rest is added to facilitate proper technique and dissuade pushing the new embouchure too far.

Song: “In my Garden at Night”

Length: 14 measures

Key: G minor

Time Signature: 4/4

Tempo: Lento

Difficulties: There are several aspects of this excerpt that might be difficult, one of which is the necessity of controlling dynamics within a line while simultaneously moving larger intervals. This excerpt is more fluid across the range and requires the student to have more flexibility and fluidity than previous levels. There are many large jumps, but each of them is presented with an optional, smaller leap that the student can take.

Changes from original: There are many optional notes added to facilitate proper technique in this excerpt. These are seen in measure five, eleven, twelve, thirteen and

fourteen. In measure eleven, instead of having the descending line jump back up to fourth line D it descends to D just below the staff, with an optional note to ascend the octave. The higher note is the optional note, rather than the lower note. In measures eleven, twelve and thirteen the original has an ascending line that becomes extremely harmonically ambiguous as well as ascends well above the staff. Instead of continuing to ascend above the staff, the rearranged version culminates to a third line D on beat four, before ending with a triplet to the tonic. There is an “optional” tonic above the staff, but the line itself descends to second line G.

Song: “So many hours, so many fancies”

Length: 17 measures

Key: F minor (Originally G minor)

Time Signature: 3/4

Tempo: Andante

Difficulties: As this is the last level, students should now be comfortable navigating intervals up to a fifth. This level will begin to introduce them to larger intervals and ensure they are ready to start playing other etudes such as Getchell or Concone.

Changes from original: The intervals of a sixth in the first two measures are slurred to help the student ascend an interval that large. In measure five the descending interval of C to F is arpeggiated with an added A flat sixteenth note. This is because the student is descending from the higher tessitura, and it serves the purpose of separating these skills into manageable pieces. As it was made more manageable with the arpeggio, this is intentionally not slurred to prompt the student to develop articulating

descending passages. In measure ten the larger interval from A flat to C is filled with a D flat that leads to the C. For interest and variety, the first time this figure is presented in eighth notes, and the second time it is presented as a dotted-eighth sixteenth figure.

Song: “A Prayer”

Length: 26 measures

Key: A minor (originally C minor)

Difficulties: One of the most difficult aspects of this excerpt will be endurance. Extra measures were added in to facilitate rest, and the student (as always) should feel free to stop and restart as needed.

Time Signature: 4/4, 3/4

Tempo: Moderato

Changes from original: Optional (bracketed) notes are added in at many of the larger intervals. Students should feel comfortable playing either option. Ideally, they would play the bracketed note until they feel proficient, then play the preferred note once proper form is established. This happens in measure four, five, ten, thirteen, fourteen, seventeen, twenty and twenty-one. Rhythms stay mostly the same, though slurs were added throughout to assist melodic line and phrasing. Dynamic contour stayed similar to the original but was catered to try to make playing as intuitive as possible. Because this is level four, more liberties are taken with dynamic contrast and range, and students are expected to be able to control their embouchure in a way that will help them achieve these dynamic contrasts.

Instead of starting at forte, this excerpt started at mezzo-forte to promote a comfortable, easy start. It then crescendos to forte in measure five. This forte sustained through the end of measure six, where it drops to a subito piano. This is possible because the range also drops, so the student will not feel too overwhelmed while having to navigate a soft dynamic and a higher note at the same time. There were no articulation markings in the original of this excerpt, and accents were added for more variability.

Chapter 5. Method Book

Purpose of this Book

Hello! My name is Megan George, and at the time of writing this book I am finishing my DMA in trumpet performance at Louisiana State University. If you are reading this, it probably means that you are considering an embouchure change. I went through one myself, and quickly realized that there are very few resources aimed at guiding someone through the process. This book aims to fill in those gaps. Follow the instructions carefully; this process requires repetition and patience. Remember: you are just trying to be better than the player you were yesterday. Don't compare yourself to anyone else! Look for "tip" boxes throughout the method book to help you navigate any difficulties you might encounter.

On the next page, you will find a "quiz" that will help determine if you need an embouchure change. This is a difficult process, so be very sure that you are ready to go through with it! It could take anywhere from one month to two years to fully come back from the change, but if you succeed it will be well worth it. Every single day you are playing on a functional embouchure you are the best player you have ever been. Good luck!

Do You Need an Embouchure Change?

This checklist will help determine if you need an embouchure change. Check the following boxes *if they apply to you*. Because this is such an intense process, you should be especially sure that it is the right process for you. To assume an embouchure change is needed, the student must have checked at least one box from section one, one box from section two, and all three boxes from section three. If the student has not met these requirements, they should look to other solutions for their playing.

Section One: Playing Difficulties

- ☐ Lack of endurance
- ☐ Lack of Range
- ☐ Plateau of playing abilities
- ☐ Lack of characteristic trumpet sound (“bad” tone quality)

Section Two: Physical Deficiencies/Characteristics

- ☐ Pain while playing
- ☐ Playing in the “Red” (this is if you are pushing into the soft, fleshy “red” part of one of your lips. In this case, the mouthpiece exterior is below the outline of your lips.
- ☐ Numbness during or after playing
- ☐ Limited muscle engagement (usually this occurs when the player is playing very off to one side of the mouth. Players might notice a “pulling back” appearance on the side in which the muscles are not engaged.

Section Three: Prerequisites

- ☐ Have a private teacher
- ☐ Practice consistently (for at least 90 minutes per day!)
- ☐ Has addressed other non-embouchure related issues (air, tension, tongue arch, etc.)

Starting the New Embouchure

Most (if not all) of your musculature and playing functions will change as a result of your embouchure change, and changing the placement of the mouthpiece is one of the most integral parts of this process.

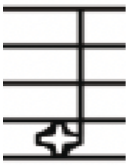
There are several different ways to do this. The three most common ways are: the lip buzz starting method, open starting method, and the rolled starting method. Each type has a slightly different way to proceed, especially at the start of the process. While each is completely valid, each player's dental, musculature and facial structures are different, and will require a varying method. I suggest that you ask your teacher as well as experiment with each type to determine which would be the most intuitive process for you to start with. For example, if you can easily lip buzz (in the same way that you hope to play trumpet), then the lip buzzing method might be the most effective for you. Alternatively, if you can easily blow air through completely rolled lips, the rolled-lip process might be the best for you.

Mouthpiece placement: While the "perfect" embouchure placement might be 50/50 in all directions, every person is different and has different dental structure and facial anatomy. When choosing placement, aim for the middle of your lips, but let the mouthpiece fall where the sound is most easily produced. This will most likely be close to the center, but if it is slightly off to the side or more on the top lip than the bottom lip (or vice versa), this is okay too! You are not looking for the perfect embouchure, just a functional and efficient embouchure. As a general rule, the rim of the mouthpiece should fall above the outline of your upper lip. Do not let it push into the "red" of the lip.

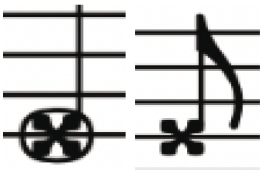
Definition of Symbols

During this symbol, the student is to breathe in for the beat duration. This preciseness is especially important in developing consistency while repeating the placement exercises.

This indicates that the student is to breathe out. This is again meant to develop consistency in placement exercises.



This symbol indicates that the student should breathe out the duration of this note *through a coffee straw.* This is to develop technique controlling the aperture.



These note-heads indicate to lip, or “free” buzz. Multiple renditions are shown here as they appear different in various durations.

This note-head means that the student should buzz this note on the mouthpiece.

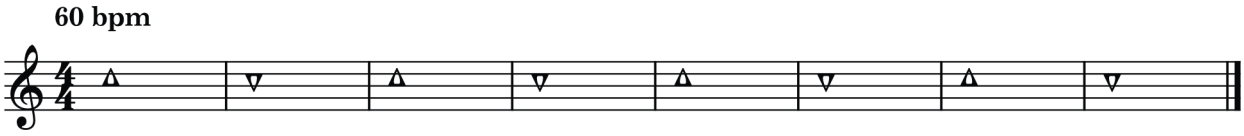
This means to place the mouthpiece on the face during this duration. Both are shown as they appear different in different durations. This is an important direction in the lip-roll placement method.

Open Starting Embouchure

This embouchure is one of the most commonly used embouchures, and is popular among many brass players. It requires the use of firm corners, a flat chin, and open airflow. Students using this starting embouchure should pronounce the word “pooh” while blowing air. This should get them close to the right set up. This embouchure relies on the feedback of the horn to establish a buzz. This embouchure typically starts in the middle/lower range, and works outwards in either direction. To ascend in register, students will need to learn how to increase their airspeed by narrowing their aperture. While this embouchure seemingly has more issues with developing range than other embouchure starting types, I recommend it heavily for players that are predisposed to tension. The open nature of this starting type would make it easiest to produce a free, unhindered sound.

Students using this embouchure for an embouchure change will need to rely on the use of a mirror to ensure they are consistently placing the mouthpiece in the right spot. The use of a coffee straw will also be used in these exercises to produce a faster airspeed. Gently forming the lips around the coffee straw promotes a smaller aperture that will produce a faster airspeed without excess tension or effort. Repeatedly placing and removing the straw teaches the student to effectively control the size of their aperture.

Getting Started: Air!



These exercises are meant to make you increase your air speed. If you're having trouble with tension, try this exercise: puff out your cheeks, and blow a big puff of air. Do it again, but this time, force your cheeks in flat using the buccinator muscles.These are the cheek muscles that run roughly from the corners of your mouth back in the direction of your ears.This should promote tension free playing, which will help with a more efficient air stream.

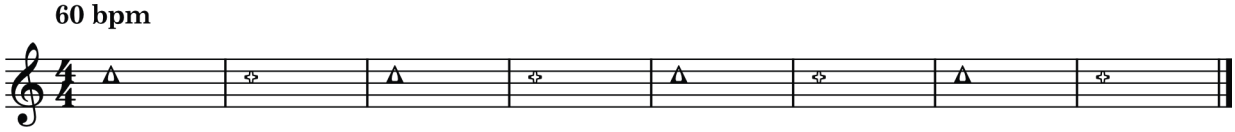

Puffed Cheeks (side)


Puffed Cheeks


Puffed Cheeks (side)


Flat Cheeks

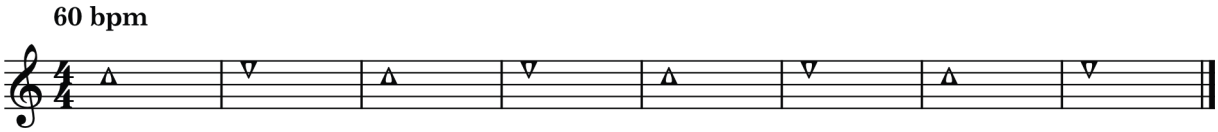
Air Continued…faster air!



In this exercise breathe in a big breath for four beats, then exhale through the coffee straw. Be sure not to clamp down on the straw too hard; only close the aperture enough to seal off the air. Make sure that no air escapes except for through the straw. This exercise should make your aperture smaller and help you learn to control it. This will help you speed up your air without excess tension, and help you to control your aperture size.

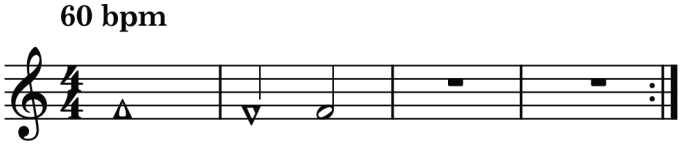
Blowing Through Coffee Straw

Pulling Coffee Straw out While Blowing Air



For this exercise you won't use a coffee straw, but try to transfer the faster air speed you achieved with the straw to this exercise. Imagine that you're blowing the airspeed for the written note. Remember; not overly tense, but with a small aperture! Try to hold the full four beats to promote good air support and stamina. You can do it!

Getting Started:
Placing the Mouthpiece!



Now you are going to transition from blowing air to placing the mouthpiece. It is very important to use a mirror for this step! Everything might feel uncomfortable at first, so you need to be able to visualize that you place the mouthpiece in the same spot every time.Take a full breath in, blow air, then place the mouthpiece.

Start by doing these exercises on the lead pipe. Pull your tuning slide out, and don't worry about how you sound! Once you can do them *consistently* on the lead pipe, put the tuning slide back and try it on other notes!

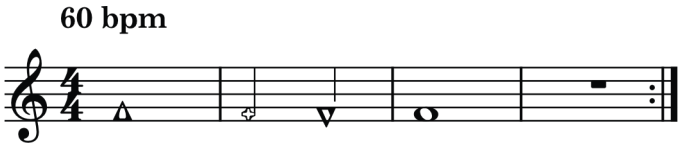
Blowing Air on "pooh" Syllable

Placing Mouthpiece on Airstream

TIP!

If you're having trouble finding the best spot, try blowing an airstream with the syllable "pooh." Stop it with your finger. Try placing the mouthpiece here!

Continued…placing the mouthpiece

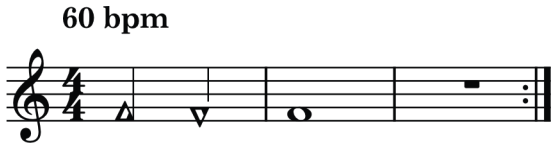


In this exercise, you'll combine the coffee straw airstream with placing the mouthpiece. Breathe in, breathe out through the coffee straw, pull the coffee straw out, and place! Don't worry, you'll get it!

Blowing Through Coffee Straw

Blowing Without Coffee Straw

Placing Mouthpiece on Airstream



In this exercise you will learn to place the mouthpiece faster and faster. Do this over and over until the placement feels natural. Remember to keep looking in the mirror!

Lip-buzz Starting Embouchure

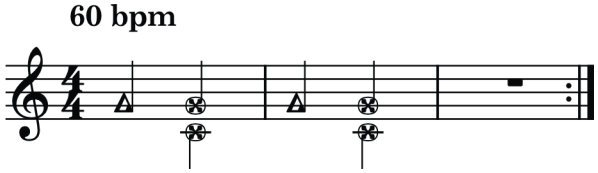
Starting with a lip buzz is another popular way to change an embouchure. In this context, a lip buzz refers to buzzing a pitch with the lips alone. This starting technique assumes that the student is lip buzzing exactly the same way that they are playing the trumpet. They must be careful to not let the lower lip tuck behind the upper lip. For best results, it is recommended that students practice lip buzzing by itself for at least one week before continuing to mouthpiece and subsequently lead pipe and trumpet playing.

Unlike the open embouchure, this starting method does not rely heavily on resistance from the trumpet, but rather on the muscle support of the player's embouchure. Endorsers of this embouchure remark that it's reliance on muscle support promotes good endurance and a pure tone on the trumpet. Others say that the closed nature of this embouchure can promote throat tension if the player is already predisposed, so be aware of this when choosing how to start your embouchure change!

This is a very muscle-centered approach, so be careful how much you practice this skill. When you start to feel your corner and cheeks muscles get sore or tired, stop and take a break. Over-practicing this technique can lead to too tight of an embouchure. Limit practice sessions to no more than five minutes when first starting this technique.

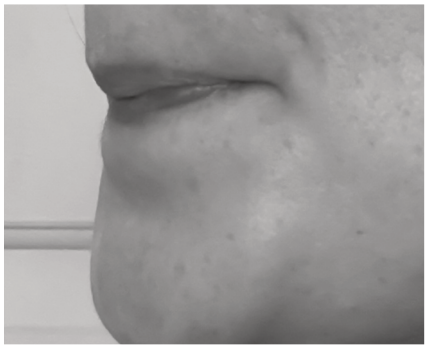
Getting Started…Lip buzzing!

In this embouchure setup you will start with a lip buzz. Make sure that your lip buzz setup is the same way you play trumpet (or the way you want to play trumpet). If you can't do it yet, keep trying! It can take time.

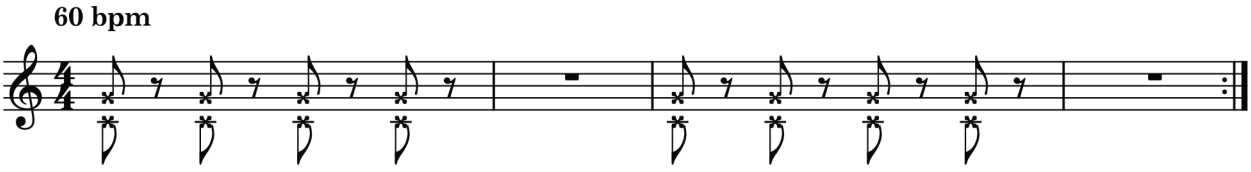


For this exercise, breathe in, then exhale on a lip buzz. Pick either note; don't try to force either one! At this stage, the "correct" note is the one that feels and responds the easiest. If you can not play either of these notes yet, do this rhythmic pattern on whichever note is easiest for you to buzz until you can reach either of these notes.

Lip Buzz from the Front

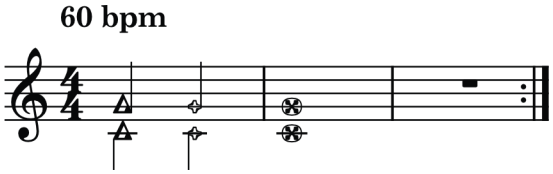


Lip Buzz from the Side

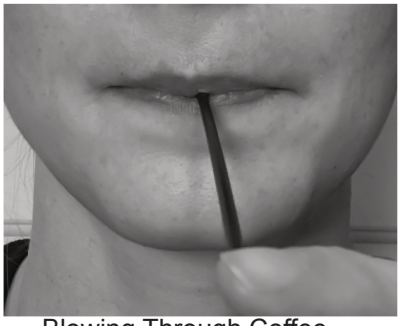


Pretend like you're spitting seeds with this lip buzz. The tongue should go very slightly between the lips, and the lips should buzz as it is drawn back very quickly. Again, pick the note that is most comfortable for you!

Lip buzzing…continued



In this exercise, we are going to use a coffee straw to facilitate a lip buzz. Only close the aperture enough to seal the air from escaping from around the straw. Breathe in, breathe out through the straw, then breathe out on a lip buzz. Don't tense, simply bring your aperture closer together!

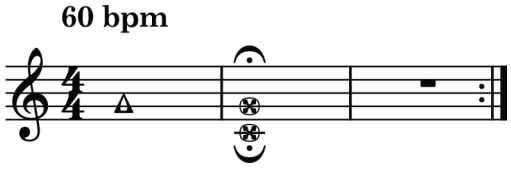


Blowing Through Coffee Straw

Lip Buzzing Through Coffee Straw Airstream

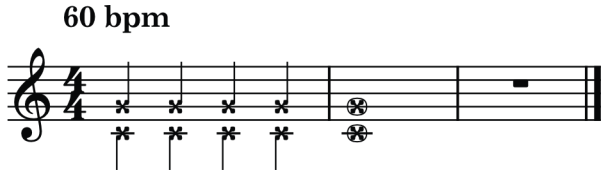
TIP!

Make sure your bottom lip isn't tucked behind your top lip!

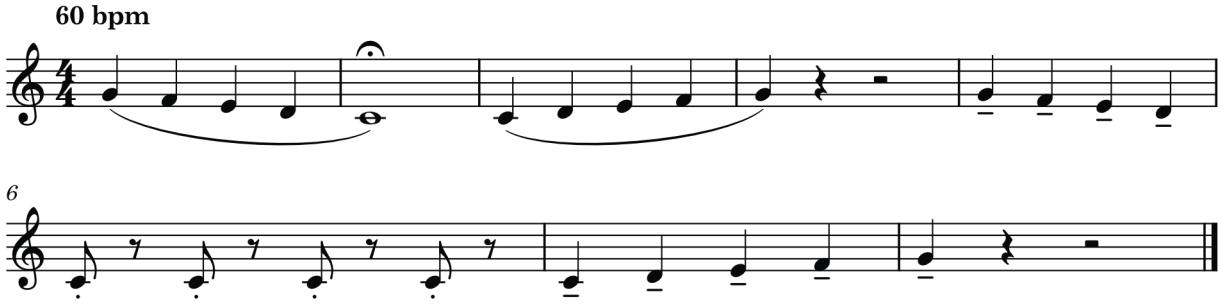


In this exercise, you will work on strengthening the muscles around the face by holding the lip buzz. Hold as long as possible while maintaining good form. If your lips start trembling, don't worry! This means you're using the muscles correctly. Do this exercise for a maximum of five minutes or until your lips begin to feel tired, then take a break.

Lip buzzing…keep practicing!



In this exercise, expand on the previous “spitting seeds” exercise, and lengthen the notes. Challenge yourself: can you keep the buzz maintained until you articulate the next note?

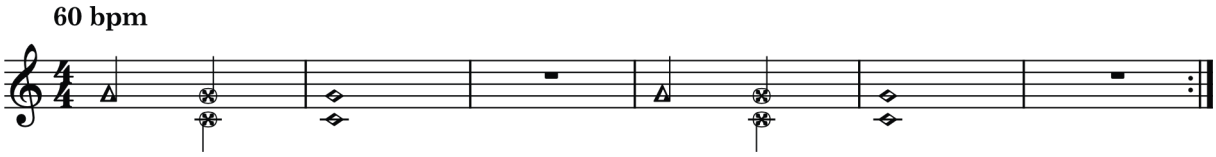


In this exercise, you will learn to navigate pitches. Look in a mirror, and be careful not to let your bottom lip fall behind your top lip. You can do it!

TIP!

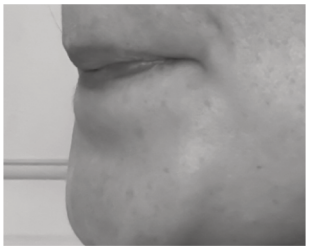
After you’re comfortable with these exercises, feel free to buzz your favorite melodies! The more you do it, the stronger you’ll get!

Lip Buzzing: Placing the mouthpiece



In this exercise, you'll work to place the mouthpiece on your lip buzz (without the horn). Breathe in, lip buzz on your preferred pitch, then place your mouthpiece on the exact location you are lip buzzing. Do not let yourself move when you place the mouthpiece! Use a mirror to check!

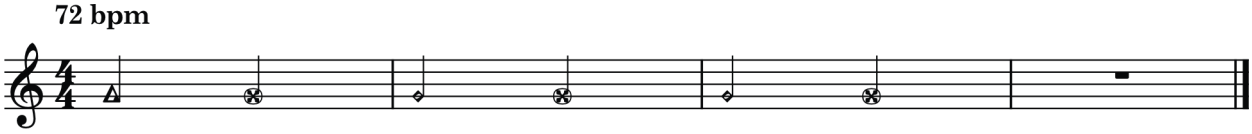
Lip Buzzing from Front



Lip Buzzing from Side

Placing Mouthpiece on Lip Buzz Position

Mouthpiece Placed on Lip Buzz Position



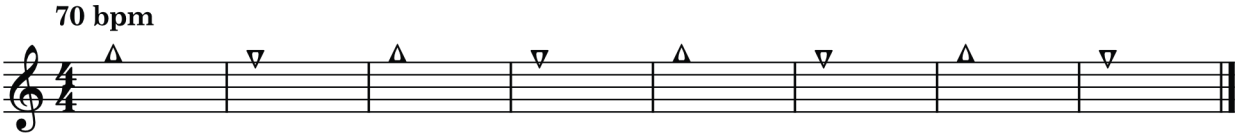
In this exercise, you will work on placing the mouthpiece in faster succession.Take a big breath at the beginning, but feel free to sneak another breath if you need to! Remember: do not let your lower lip sneak behind your top lip!

Rolled-In Starting Embouchure

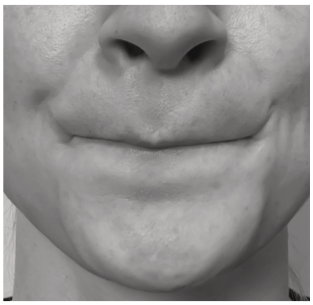
In this embouchure starting type, you will use the compression formed by rolling your lips in to navigate the upper register. Unlike the previous two starting types, this one will start above the staff and will require you to roll your lips out to navigate descending in range. You should do the mouthpiece placement exercises for a minimum of three days to set your new embouchure then proceed with the following exercises. Be very careful not to let the lips unroll when you blow air; it might require some practice and strength simply to keep them rolled. Keep trying!

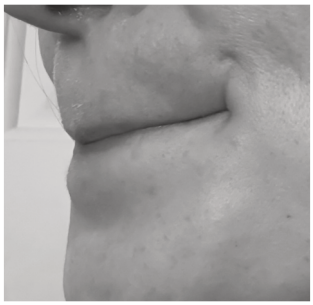
While this could technically be viewed as an open embouchure because initial vibration relies on resistance of the horn and does not use buzzing, the lips are compressed together before the air is blown through them, making it lie somewhere in between open and closed. While playing in the upper register is seemingly easy for these players, the difficulty lies in navigating the roll-in/roll-out between the registers. Students should be careful not to develop multiple “set-ups” for lower and upper registers, and should work to blend them seamlessly together.

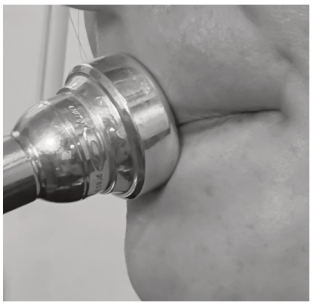
Rolled in: compressed air!

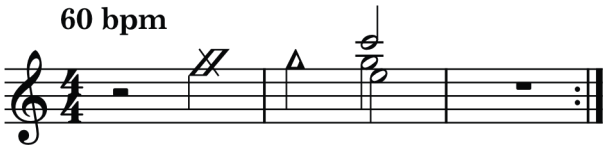


One of the challenges with starting this embouchure is learning how to get air past the rolled lips. Squeeze your lips tight (like the picture) and blow out without unrolling them. It might be difficult to get air through at first. Using the exercise above, keep trying until you get it!


Rolled Lips

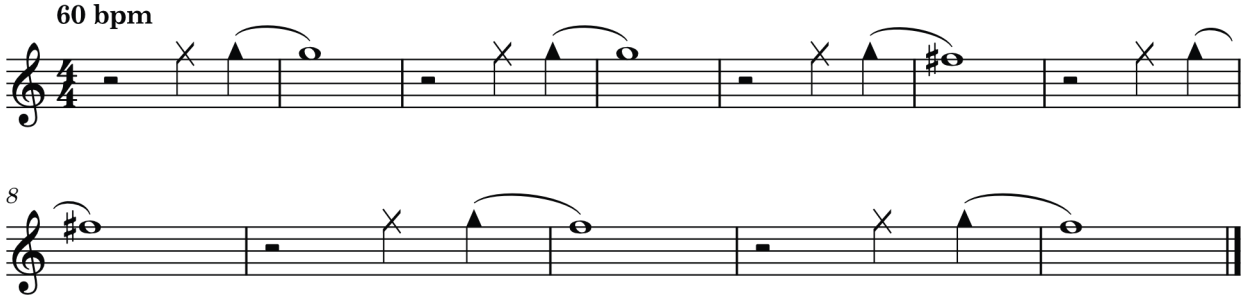

Rolled Lips from the Side


Placing Mouthpiece on Rolled Lips

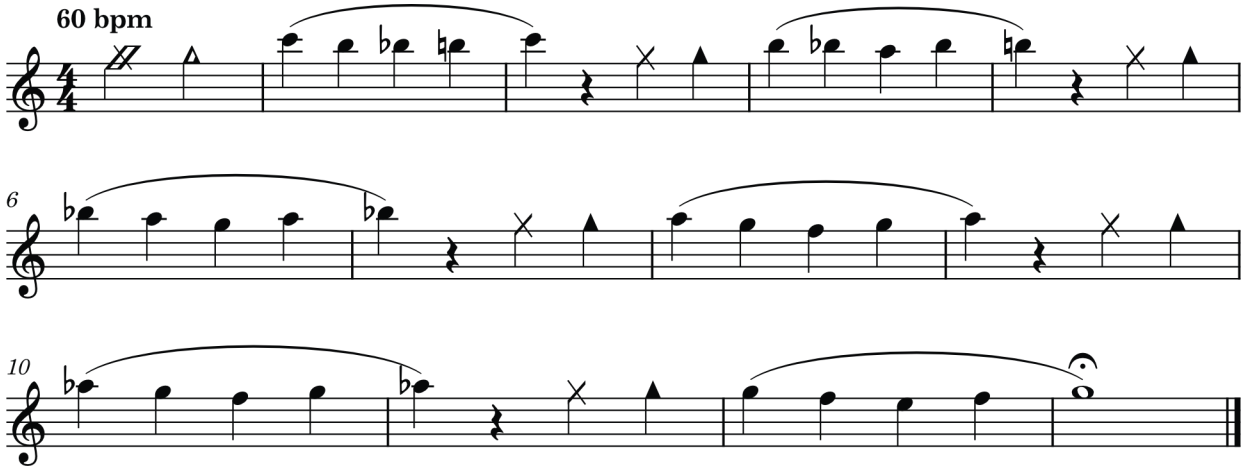


This embouchure will start with you playing above the staff. Just as a reminder, the first symbol means to place the trumpet on your lips (with no air). Breathe in with your nose on all “upward arrow” symbols, then breathe out through your rolled lips. One of the notes above should come out! Keep doing this process until you can consistently get these notes to respond. Make sure you can get all three of these before you move onto the next exercise!

Placing the Mouthpiece



In this exercise, you will learn to start notes in this setup in quicker succession. Place the mouthpiece, breathe in through your nose, then exhale (with no articulation). As you descend, you'll need to *slightly* unroll your lips (but not too much!)



Now combine the previous exercises.This time, you will have to return to the note and the roll in position you started on. Remember your starting position! Roll out slightly to descend and in to return back to your starting pitch. You should start completely rolled like the placement exercises. Place, breathe in through your nose, and blow through your rolled lips!

Technical Exercises

While the setting exercises will ensure you are placed and setting consistently with your new embouchure placement, these technical exercises will bridge the gap between existing method books both in difficulty and arrangement. They will also ensure that you begin to comfortably navigate the horn in a progressing and healthy way on your new embouchure. The free buzzing and open exercises are primarily the same because both of these starting types traditionally start in a similar range. Any exercises specific to each type will be marked as such. Students using the free buzzing starting type should strive to free-buzz all of the exercises as well (even if they are marked to be played on the horn.) Being able to buzz everything you play is one of the common skills of the free-buzzing type.

The roll out exercises are separate as this starting setup begins in a drastically different range from the other two, and as such requires the student to work down in range rather than up in range. Like everything else in this book, the technical exercises should never be played past the point of maintaining your new embouchure. If you start to feel yourself compromise good form or shift back to your old embouchure, take a break!

Look for “Tip” boxes throughout these exercises. These should address any common difficulties you might be having, and make sure you’re still on the right track!

Technical Exercises (continued)

There are four levels to these exercises. Rather than be categorized by range (as range changes for each embouchure type), difficulty is determined by the width of intervals the student will have to navigate.

Level One: Intervals will not span more than one whole step.

Level Two: Intervals will not span more than one third.

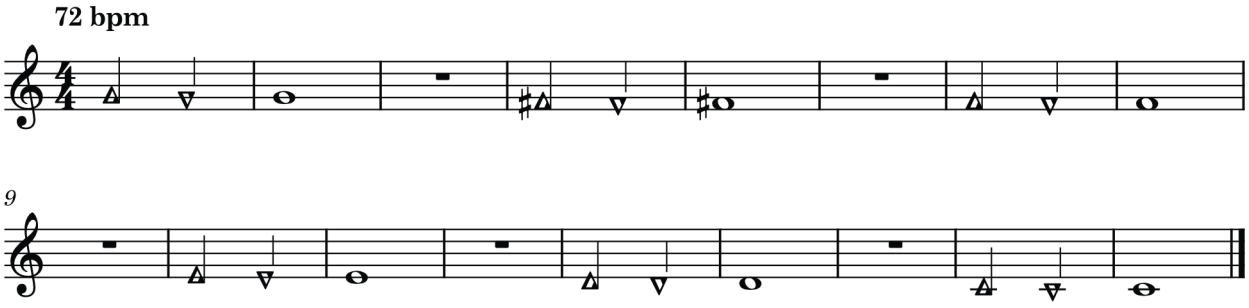
Level Three: Intervals will not span more than one fifth.

Level Four: Intervals will not span more than one octave.

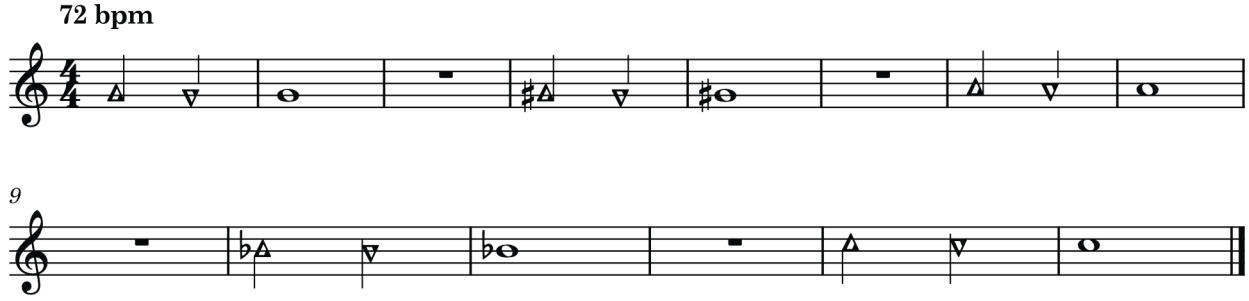
It is my hope that by the end of these exercises the student will feel confident enough in their new embouchure to return to other preexisting method books.

Free-buzz/Open technical exercises

Level One: in this level, intervals will not span more than one whole step.

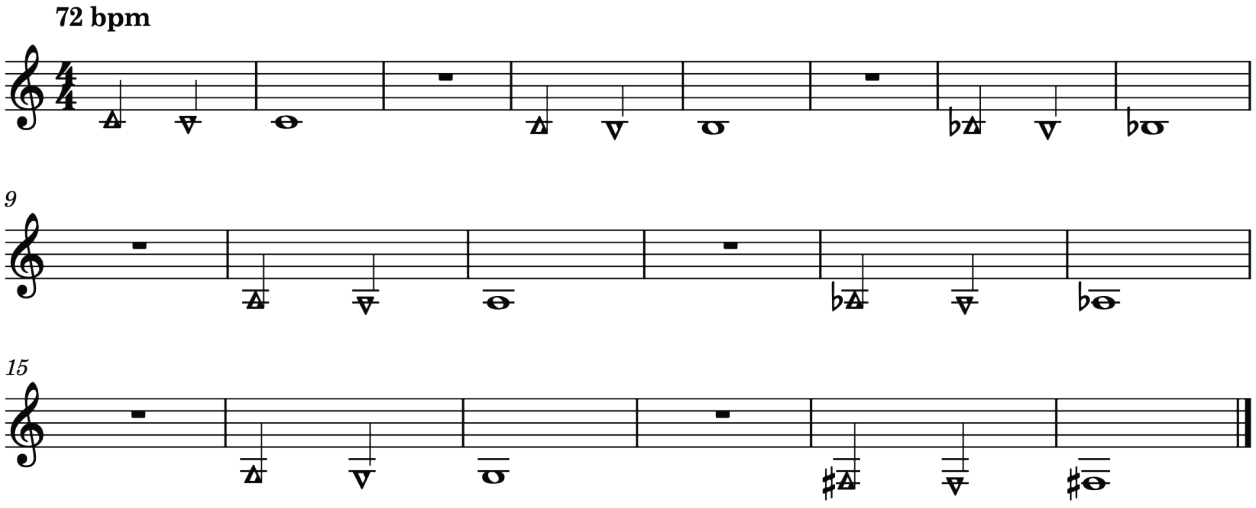


In this exercise, you will start to combine placement exercises, sustaining notes, and navigating more pitches on the trumpet. If any of these notes make a more comfortable starting place than others, feel free to start on those and work your way up or down. Make sure as you descend down, you do not let your new embouchure relax too much! Always maintain good form. If you are using the lip buzzing embouchure, you should lip buzz in place of the exhale for the above exercises.

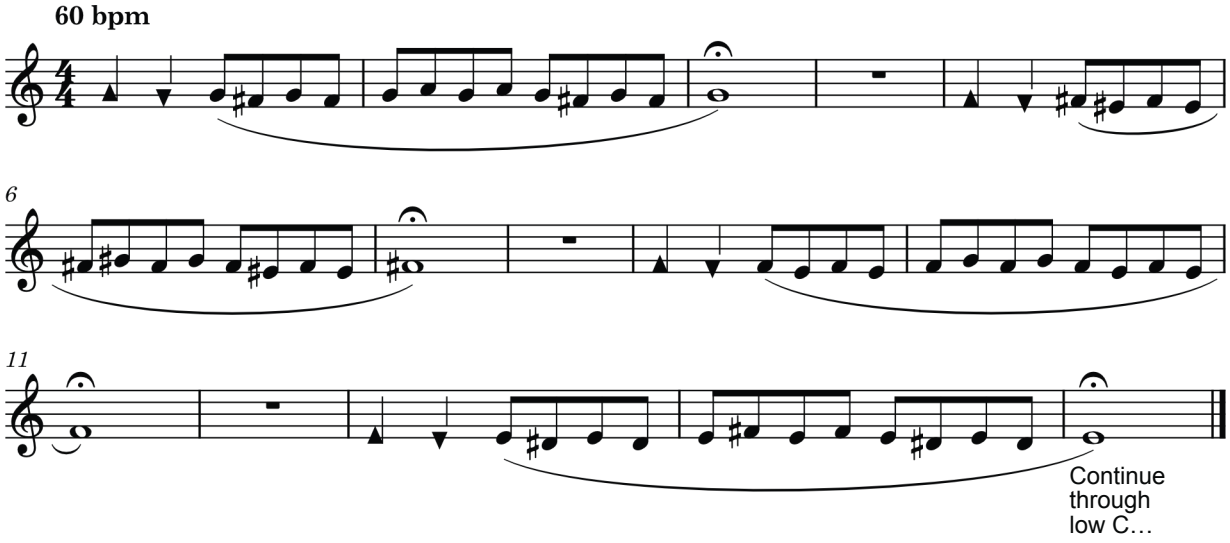


In this exercise, you will start expanding your range in a healthy manner. Do not go past the point of losing your new formation. Always prioritize good form and relaxed sound over anything else.

Free Buzz/Open Technical (continued)

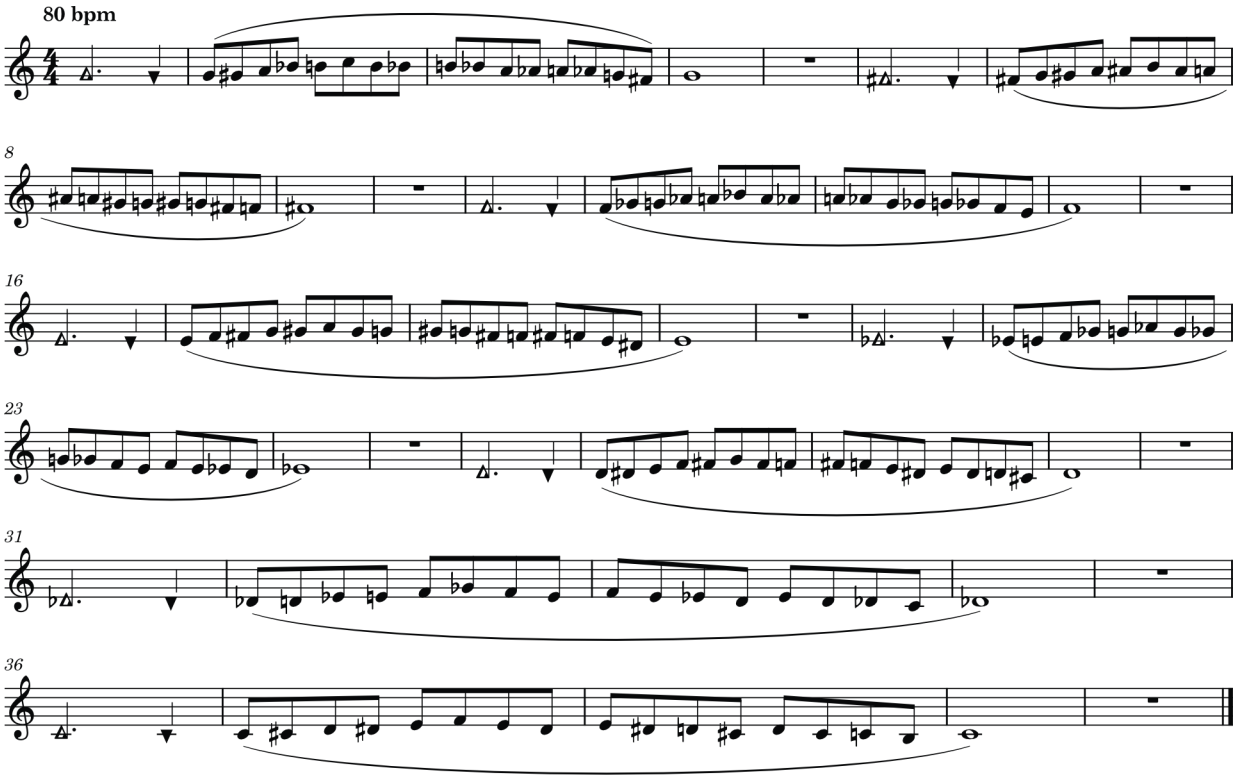


As you're expanding your range into the lower register, be sure not to let your new setting change too much! Do not let it revert back or relax completely simply because you are going into the lower register. Do not do this exercise until you are confident and consistent in the previous two exercises!



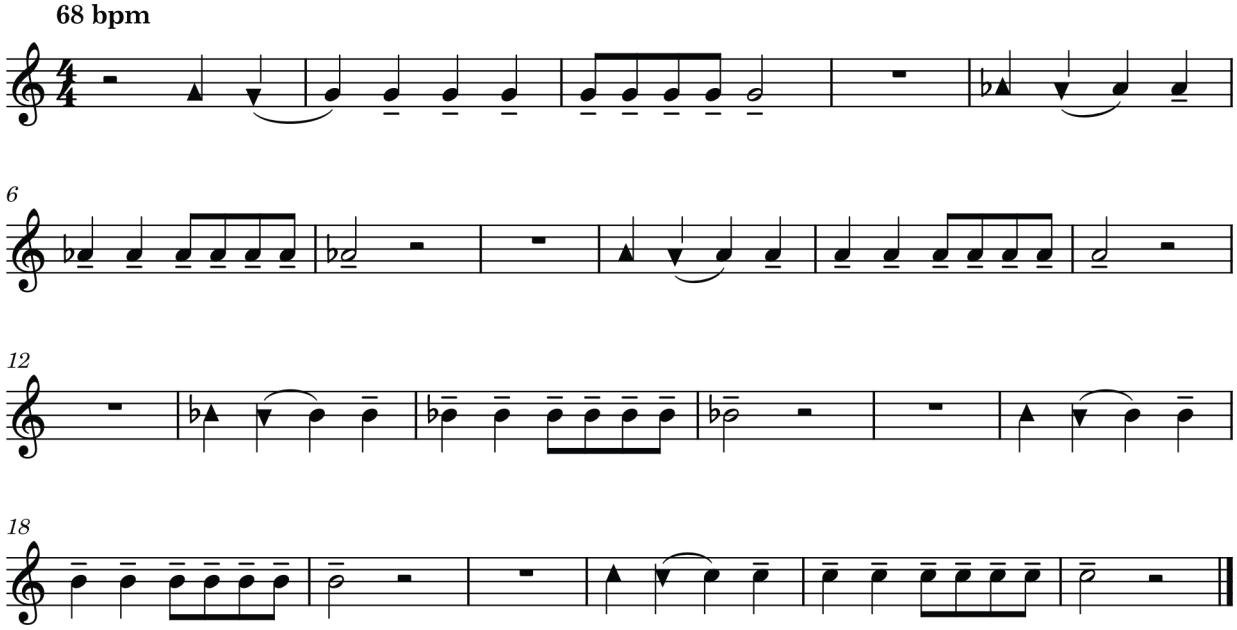
In this exercise, continue to develop your flexibility on the trumpet. Even though you are moving notes now, keep both your embouchure formation and your air stream steady. This holds true in the following exercises as well. No articulations yet…continue to become comfortable with basic tone production on your new set up!

Free buzz/open technical (continued)

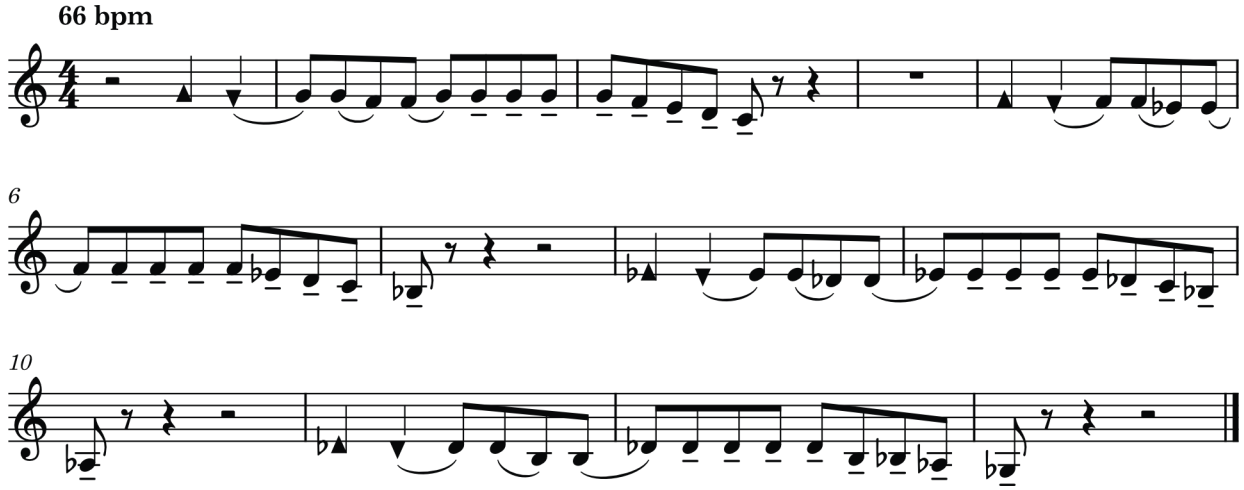


PAUSE!

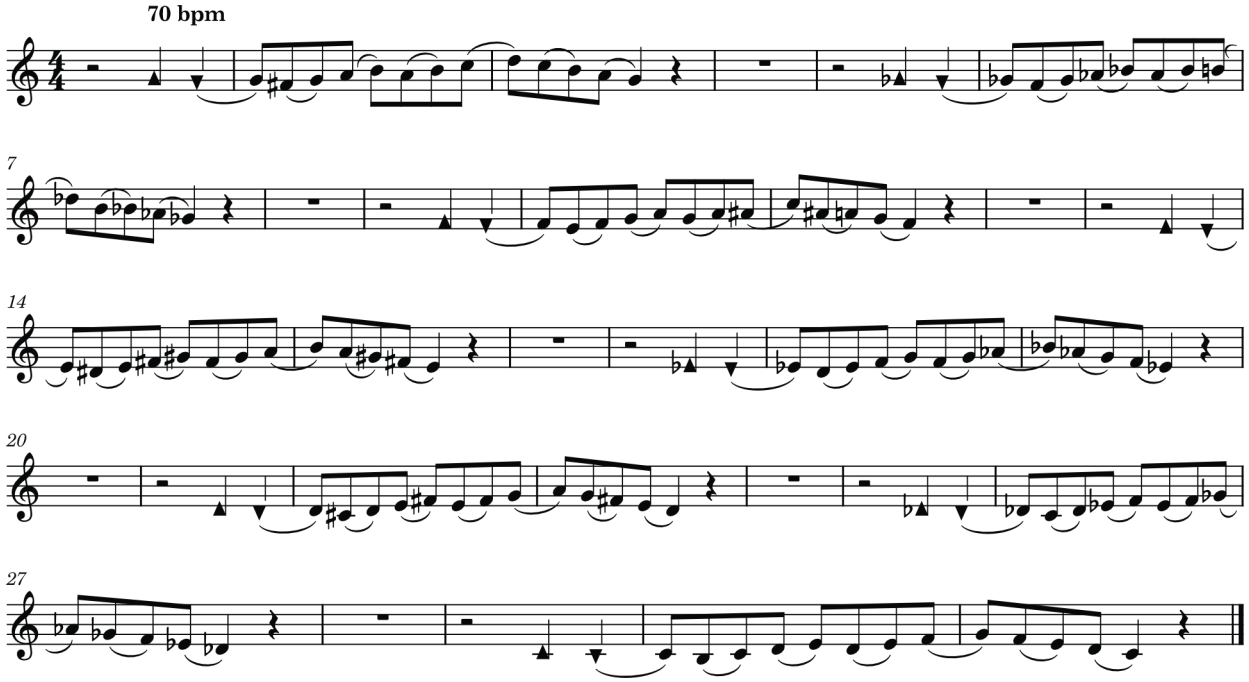
When was the last time you looked in a mirror? Go check and make sure your placement is still where it should be! Consistency is key!



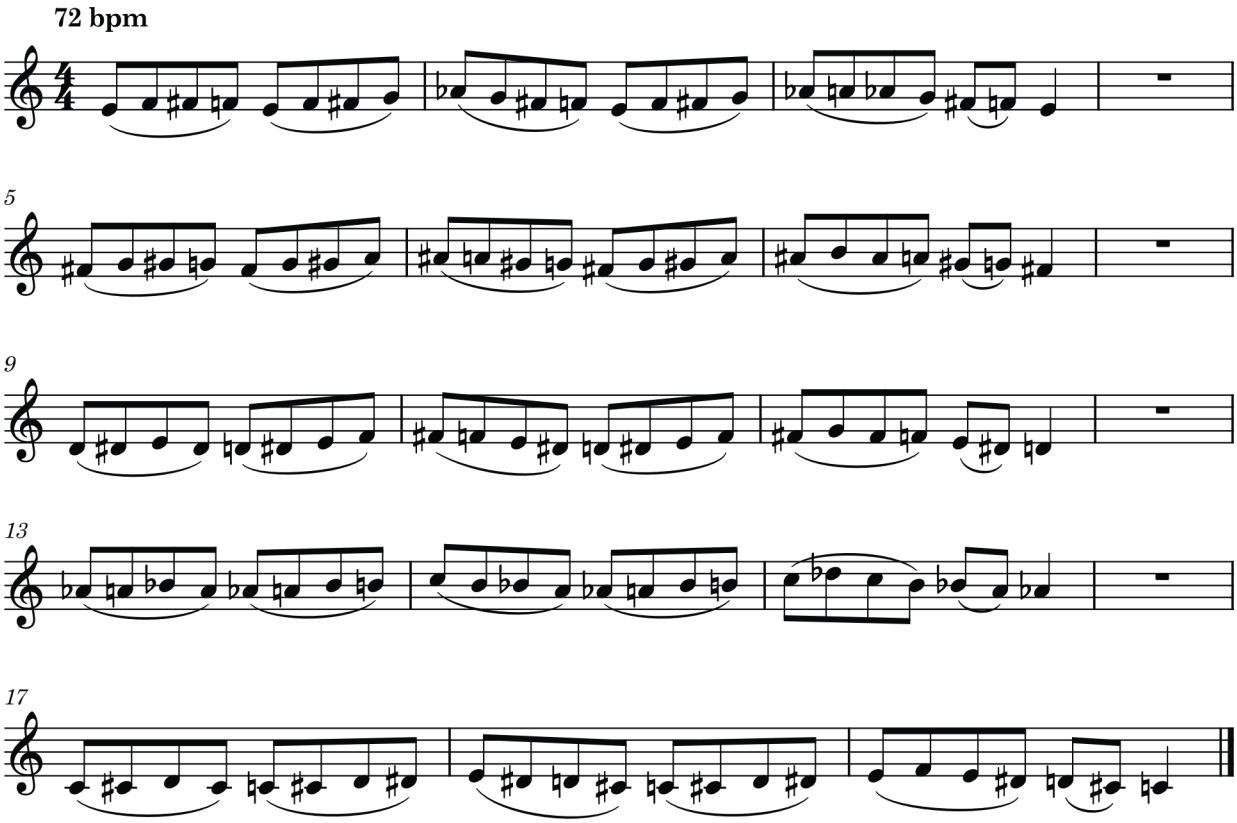
Articulation (continued)



Now that you are comfortable with tone production on your new setup, begin to add articulation! Start with regular placement followed by slurs in order to remind yourself what you worked on in the previous exercises. Keep the air moving, and do not allow your face to shift when you articulate. It might be tough at first. Imagine as though your air is one continuous stream that cannot ever be fully stopped by your tongue; simply interrupted. Good luck!



Level Two (lip buzz/open): In this level intervals will not span more than one third. While you should still set the mouthpiece if needed starting with either air or buzz, these initial mouthpiece placements will no longer be written into the exercises.

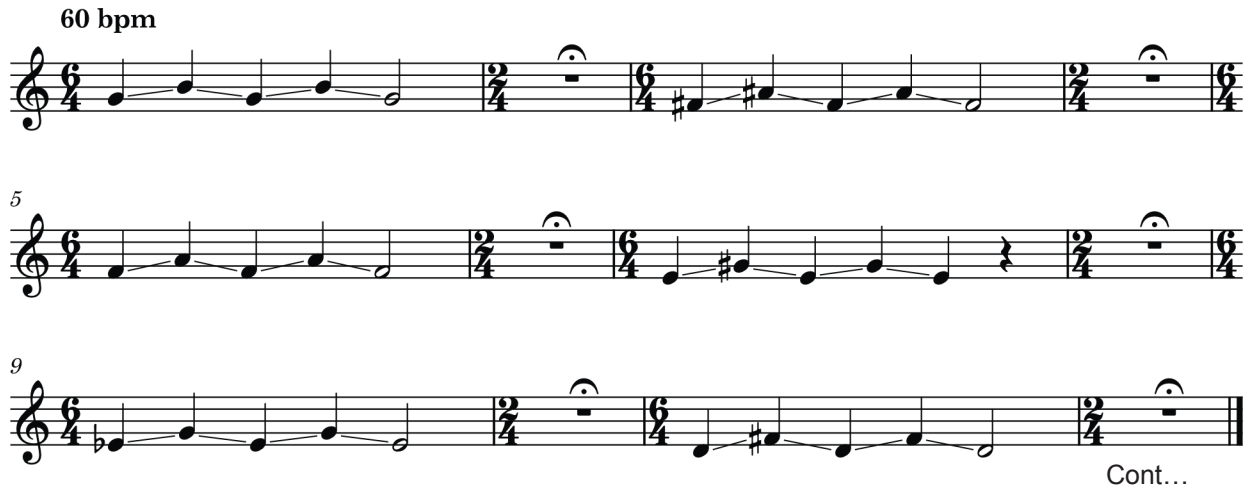


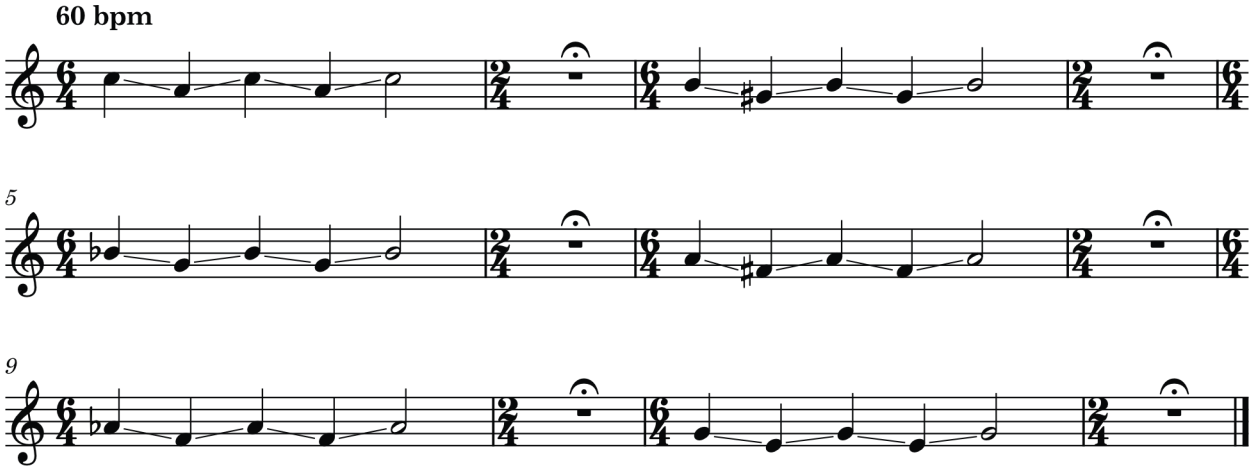
This exercise is chromatic, but watch out for tricky turns in the pattern!

TIP!

If you can flutter tongue this exercise, it will help you maintain both your form and your airflow!

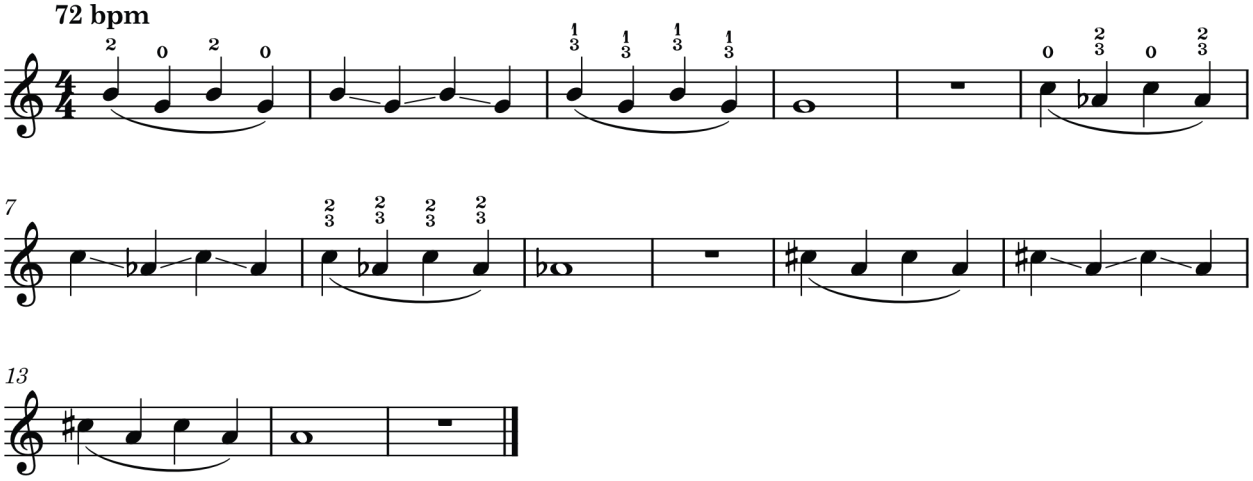
Getting Ready for Flexibility- with glisses! In the following exercises, focus on navigating these larger leaps and maintaining the same embouchure formation by using valve glisses. Be sure to not let the air wane as you gliss- use it to maintain and propel into the next note. Make sure that as you descend you are not reverting back to your old embouchure or dropping your jaw. Feel free to expand the exercises in either direction as much as you can without disturbing your new setup.





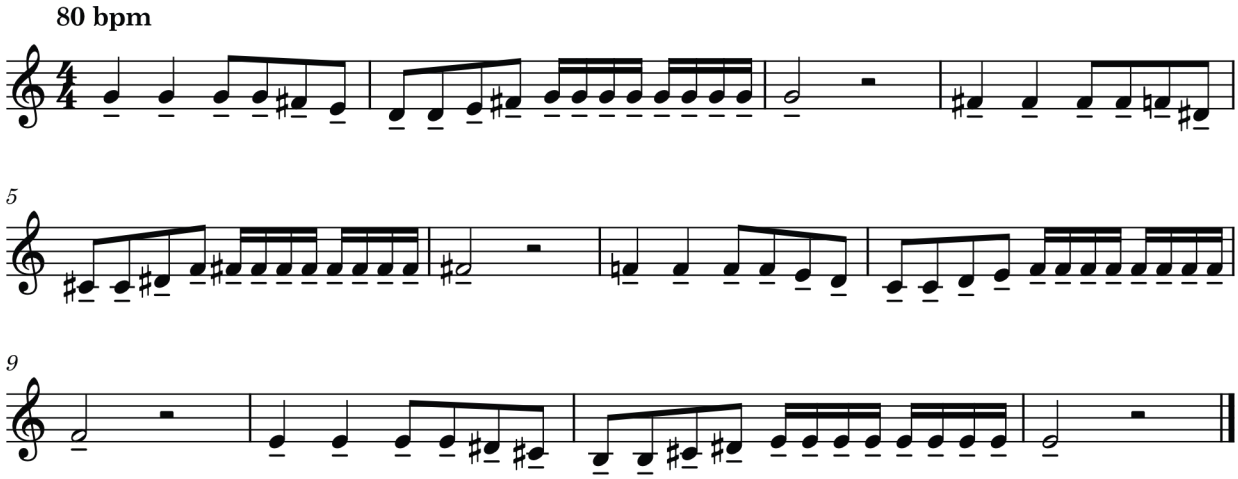
PAUSE!

When was the last time you took a break?

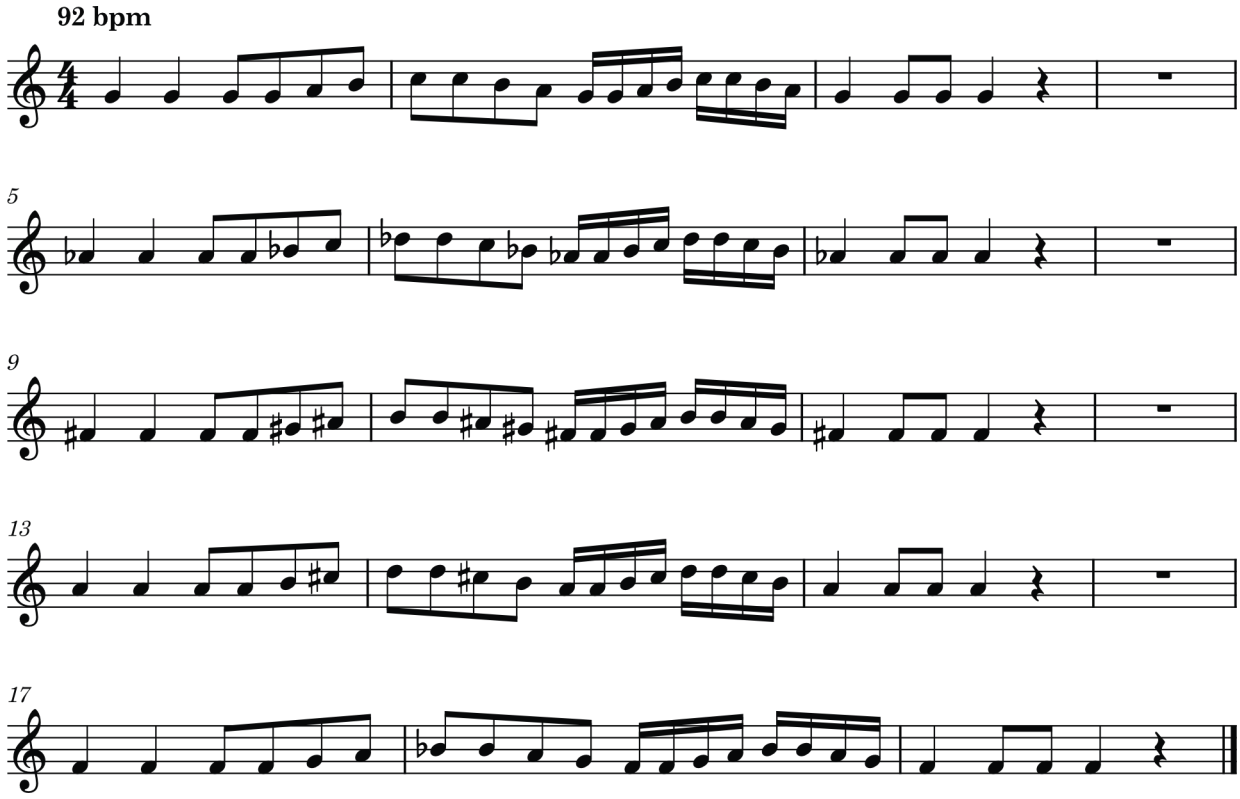


In this exercise, you will become more comfortable navigating intervals on your new embouchure. You will start by slurring the intervals as written with normal fingerings. Next, use the glissing technique from the previous exercise to maintain both face and air consistency throughout the interval change. Next, put these concepts together and use the false fingering written to perform the lip slur. Be very careful not to distort your new embouchure!

Articulation!

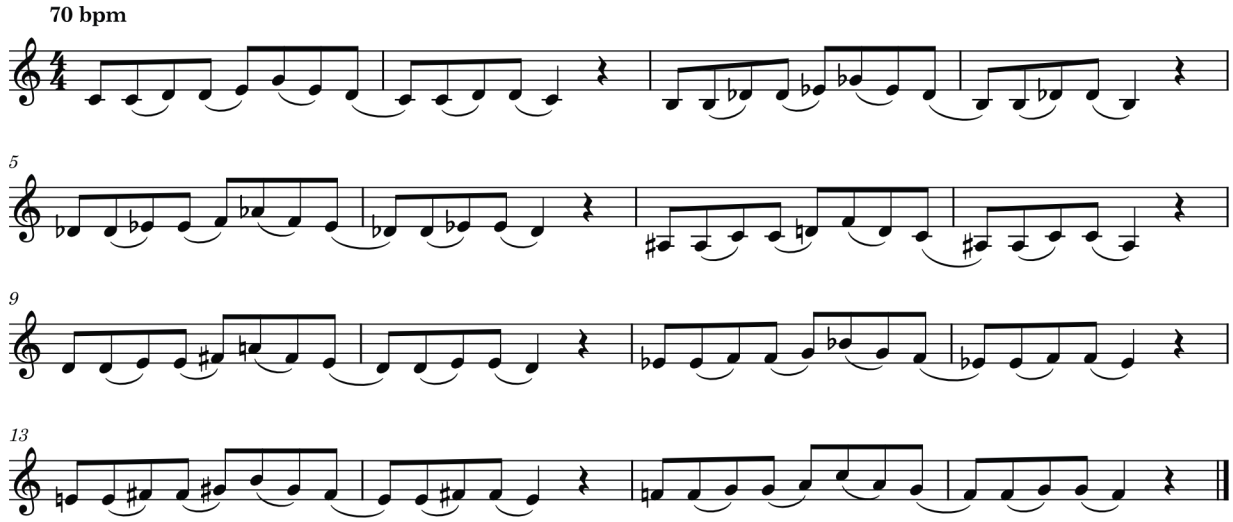


Cont…

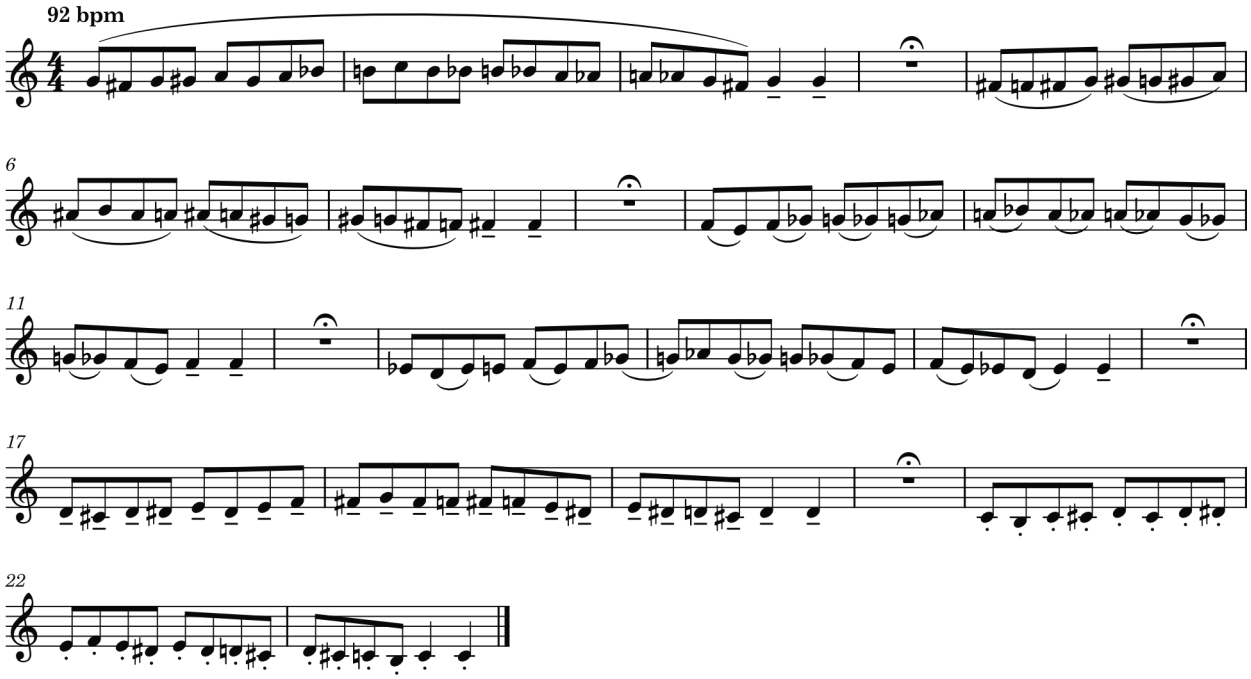


TIP!

Air consistency is key for articulation; even with a new embouchure! Practice these exercises on an air pattern through your trumpet, then try again on the horn.

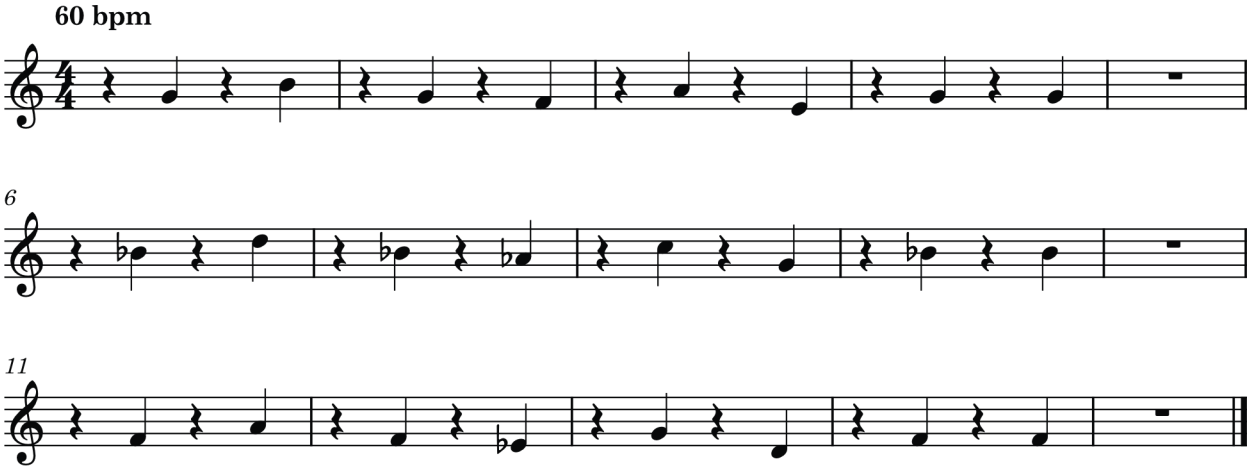


Level Three**:** Exercises in this level will not span intervals greater than one fifth.

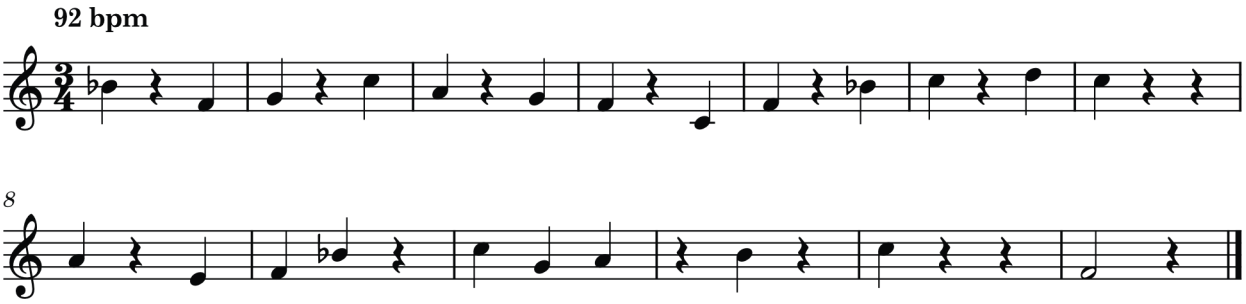


This exercise is aimed to make you more comfortable moving around the trumpet on a variety of articulations. Be careful to keep your air in the articulated lines the same as the air in the slurred lines. It might feel strange to articulate, depending on how major your change was. It will get better, keep trying!

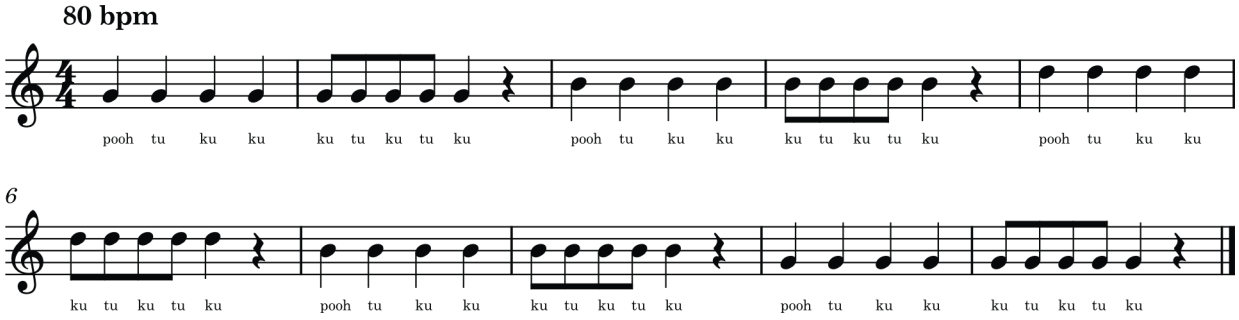
Attacks/Articulation



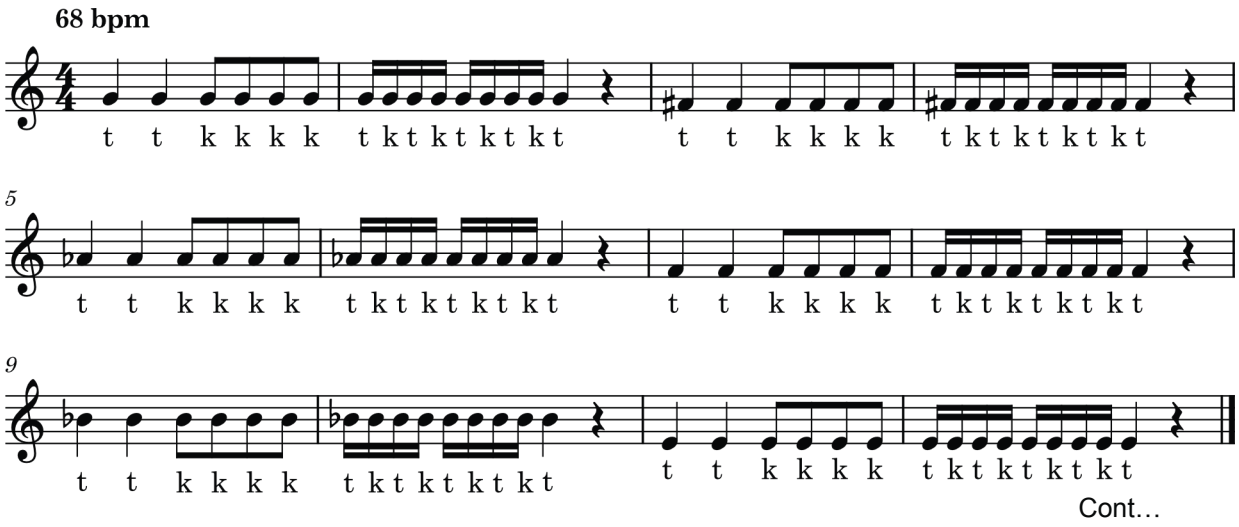
Hitting notes straight is are one of the hardest parts of trumpet playing. If you are still uncomfortable with where you place the mouthpiece, take the time to do several setup exercises before you do this exercise. For the open embouchure, try starting each note with air (just like you did the placement exercise). You might need to adjust your airspeed for each note. Next, repeat the exercise with the horn. For the lip buzzing embouchure, try to buzz each note before you play it on the horn. Good Luck!



Articulation

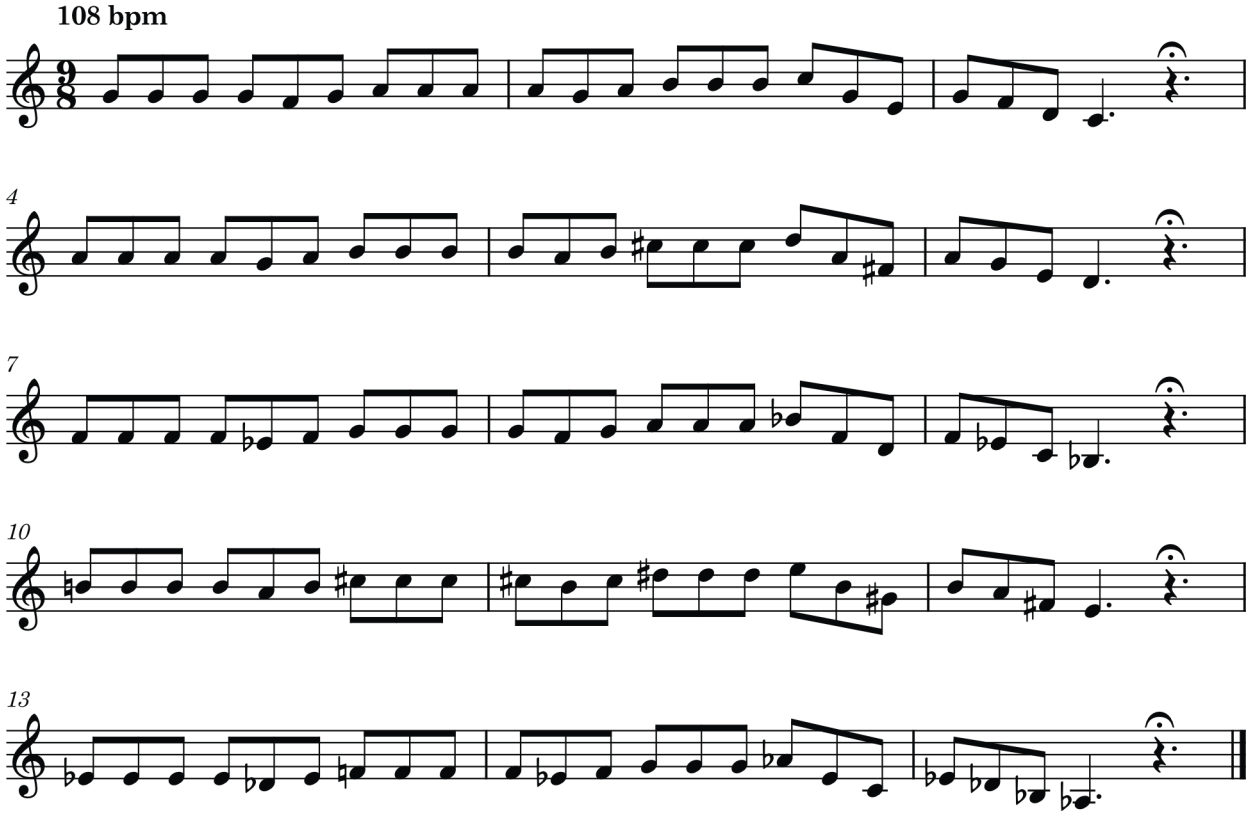


Maintain the air consistency learned in the articulation exercises of previous levels. This exercise adds double tonguing, and aims to strengthen your “k” syllable. Just because you changed your embouchure does not mean you should stop double tonguing! Maintaining this skill will make it easier to return to more difficult repertoire after the change is over.



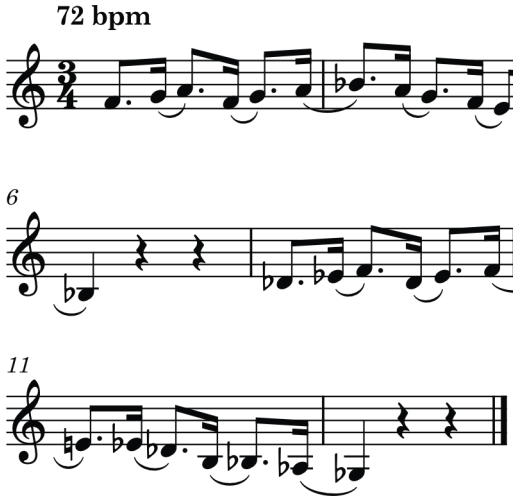
Continue building on the K syllable from the previous sections. Is your air still smooth?

In this exercise you can choose to either single or triple tongue. For triple tonguing, you can either use the syllables t-k-t or t-t-k.

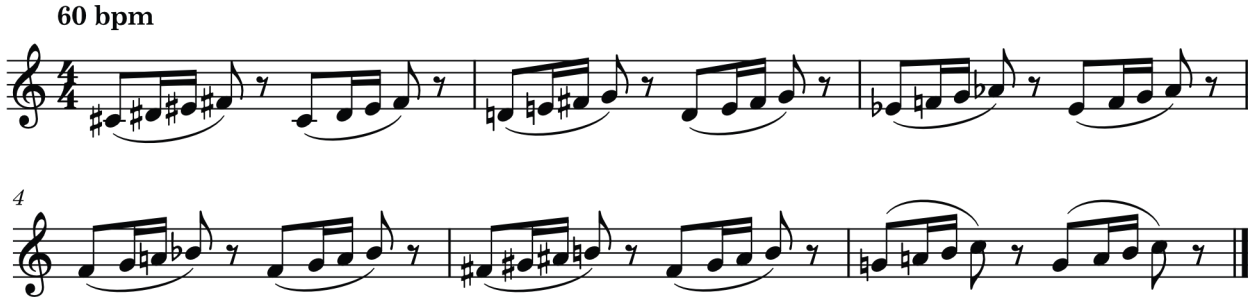


TIP!

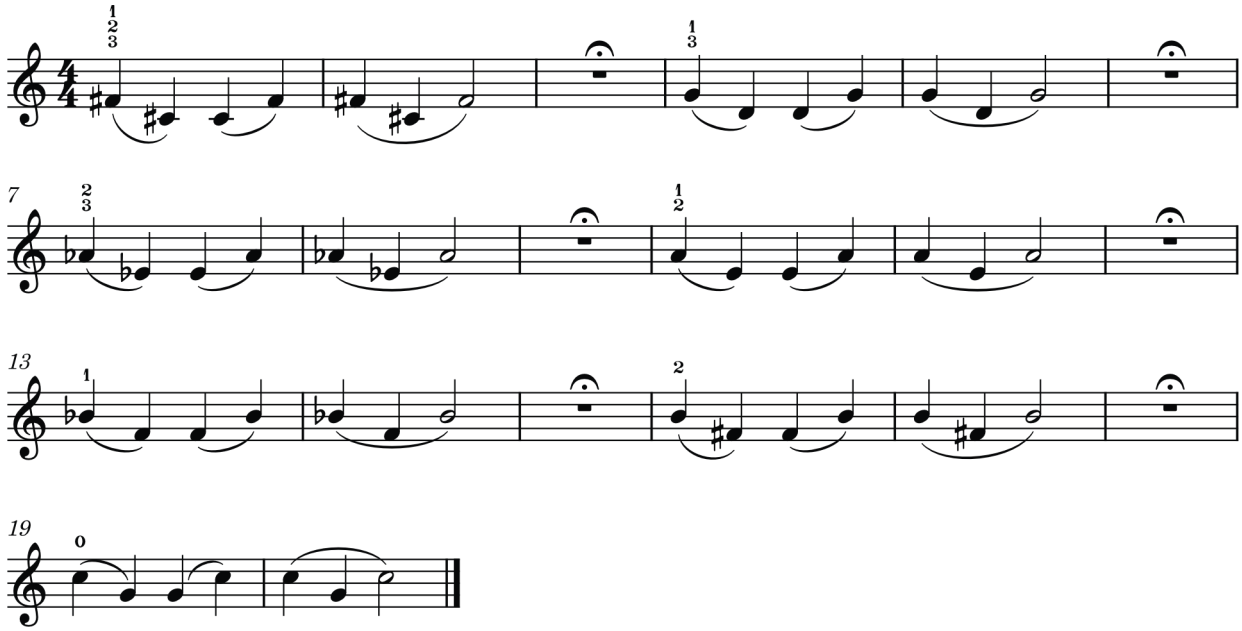
If you need more practice with agility, try slurring the following exercise too!



Flexibility

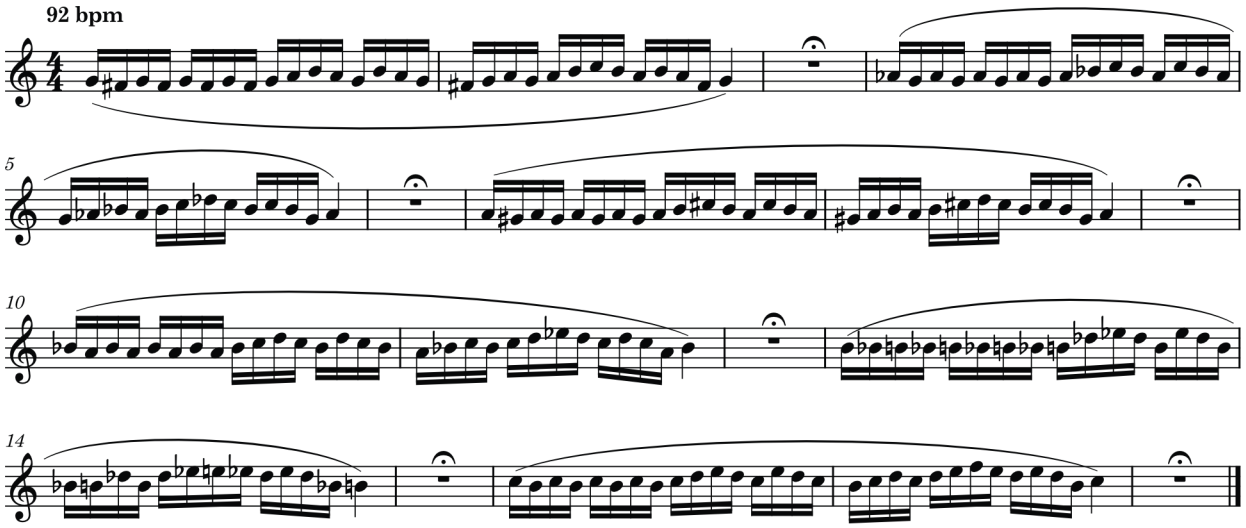


These exercises are to prepare you for slurring larger intervals. With a new embouchure, you might be tempted to move back to your old position to facilitate this change. Don't! Playing these partials in this scalar motion first will help facilitate this change while keeping your face and air consistent and steady. If you can flutter tongue, use it on this exercise. Flutter-tonguing will only make your air and face even more consistent!



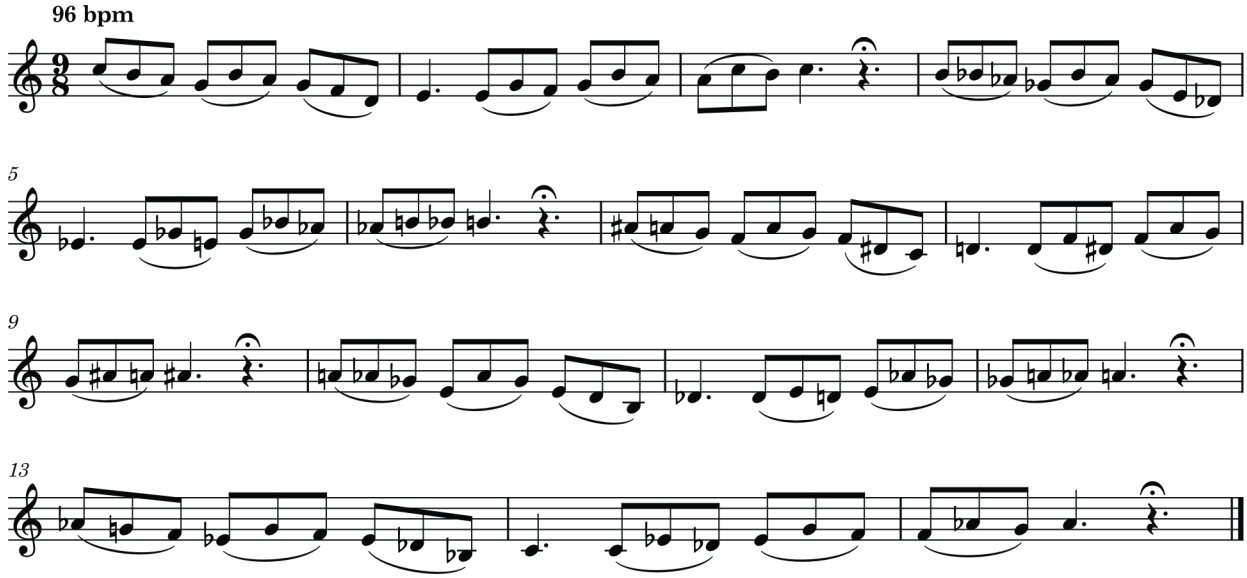
Level Four: Intervals in this level will not span greater than one octave.

Tricky Fingers

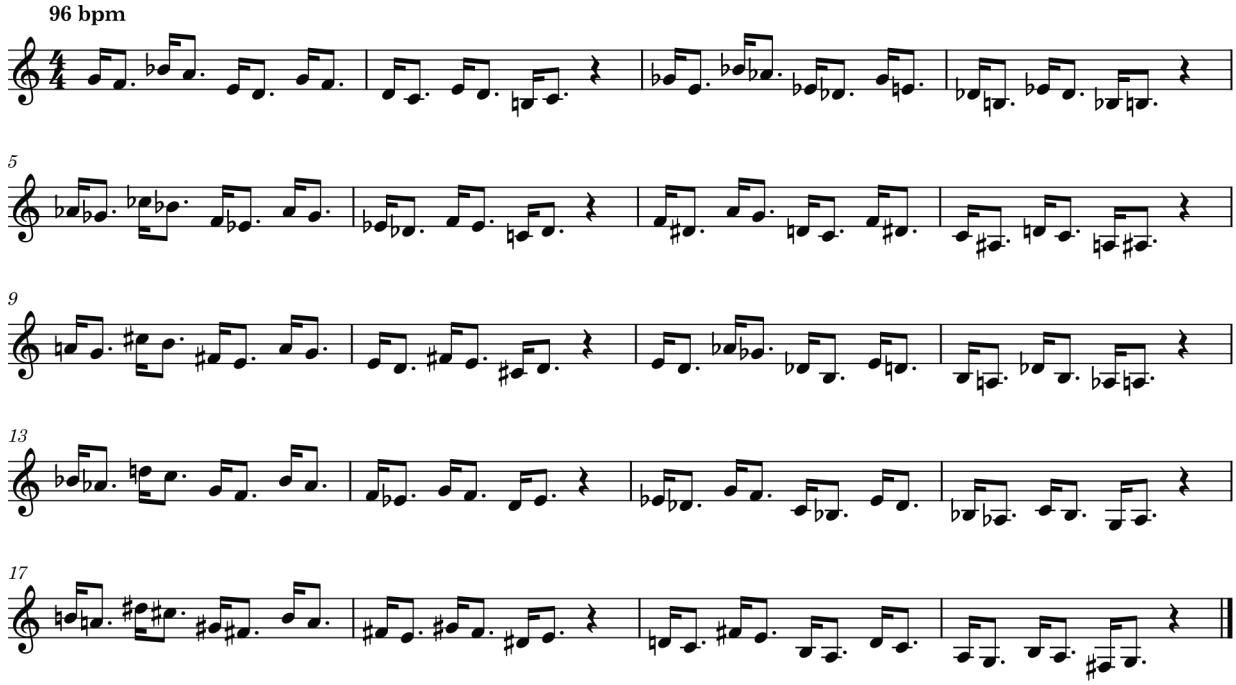


PAUSE!

Have you looked in a mirror recently? Make sure there is very little movement; you should not need much!

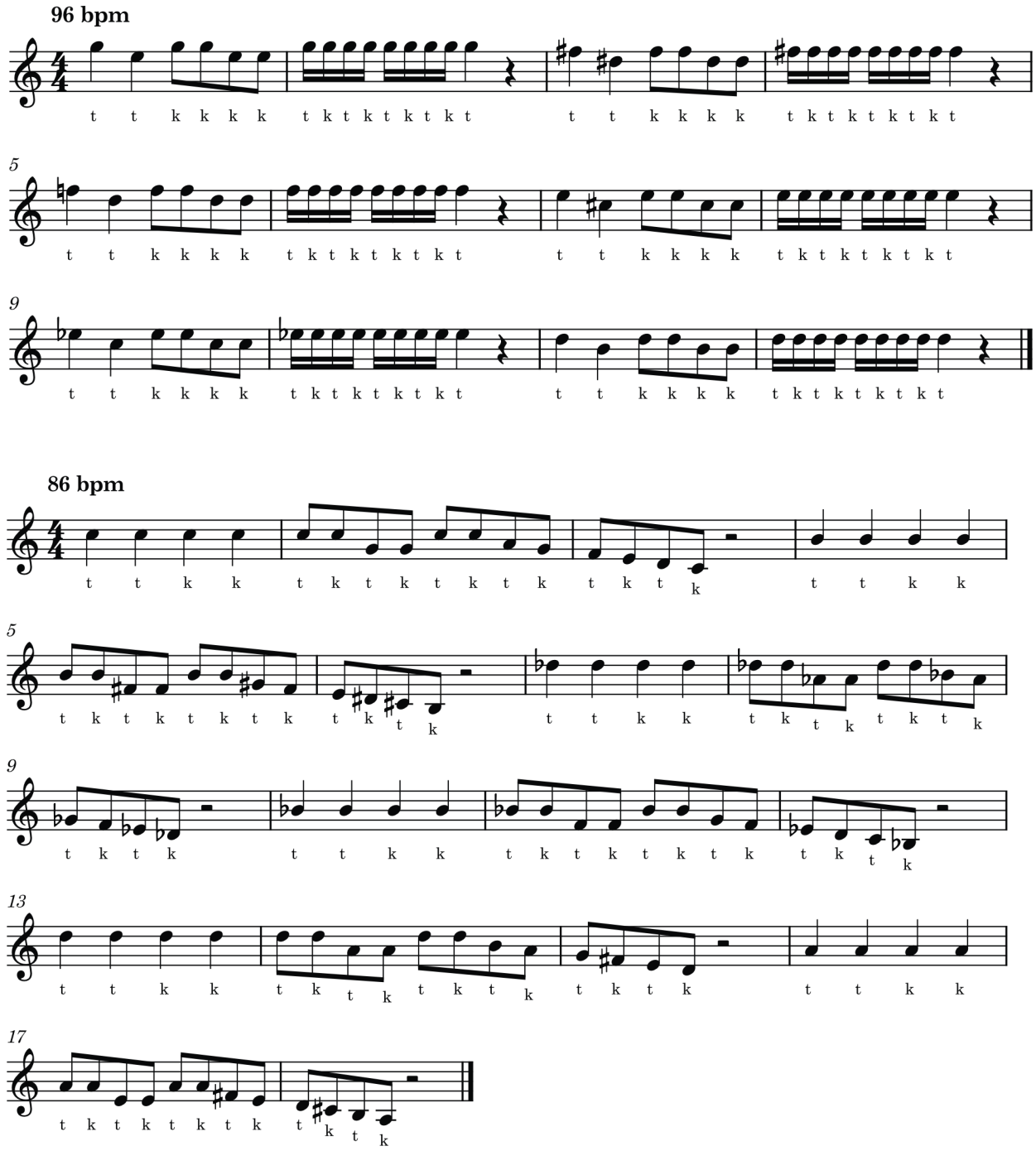


Articulation



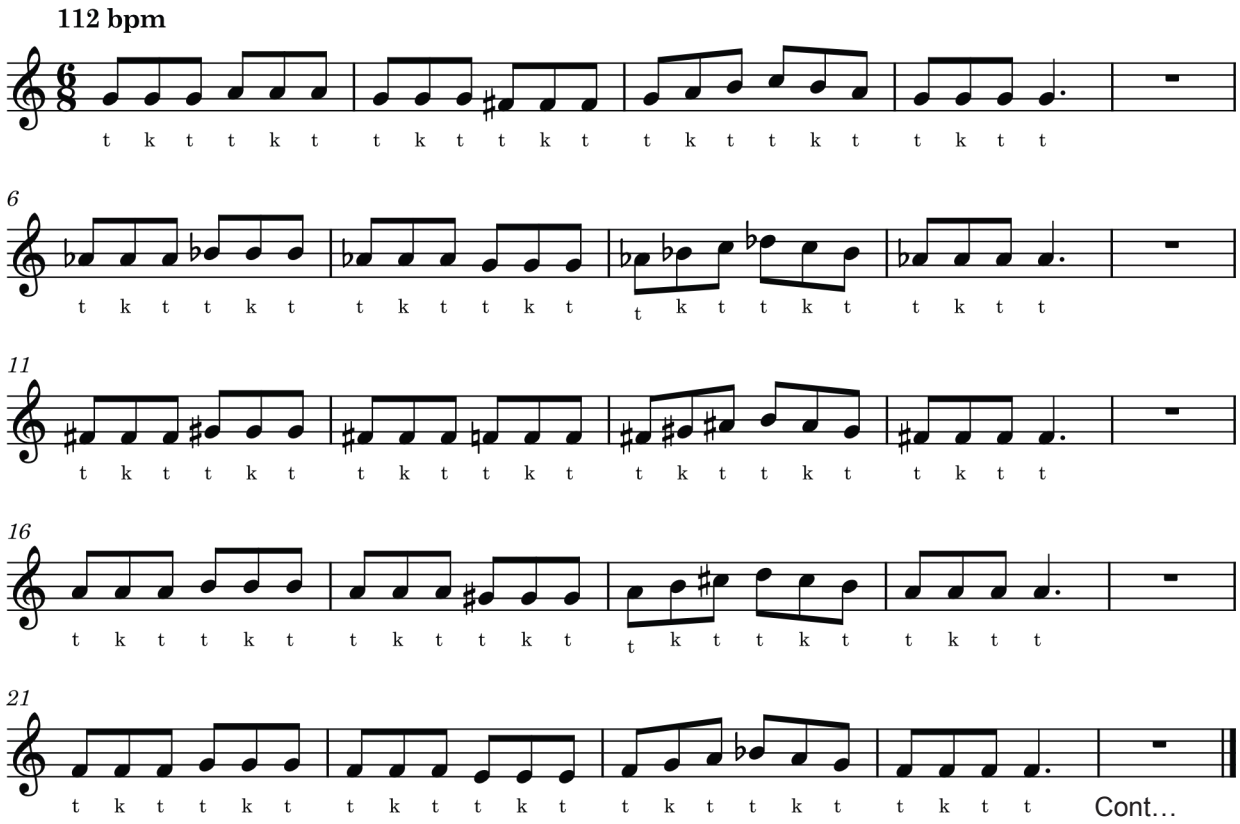
This is another exercise meant to both make you more comfortable with your new embouchure's flexibility, as well as force you to articulate in a way that might feel unusual. Stop at the point where the range becomes uncomfortable for you or you feel yourself distorting your new embouchure. Once you master each grouping articulated, try articulating in different patterns (slur two, tongue one, slur two, etc.) This will all help to make you more comfortable on your new setup!

Articulation (continued)



In this exercise, you will expand your multiple tonguing skill, as well as pair it with intervals. On your first time through, slur the passage and ensure that when you are dropping the interval of a fifth you are not moving your embouchure excessively. If you can flutter tongue, practice with flutter tongue after you slur it as well.

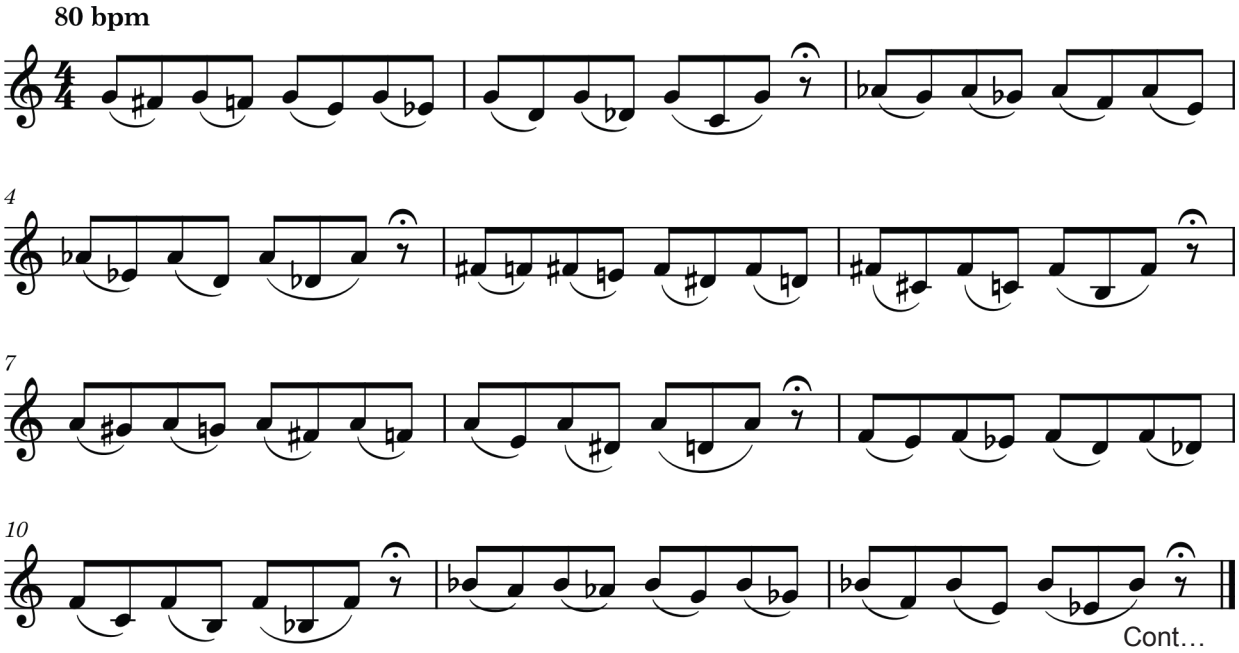
Articulation (continued)



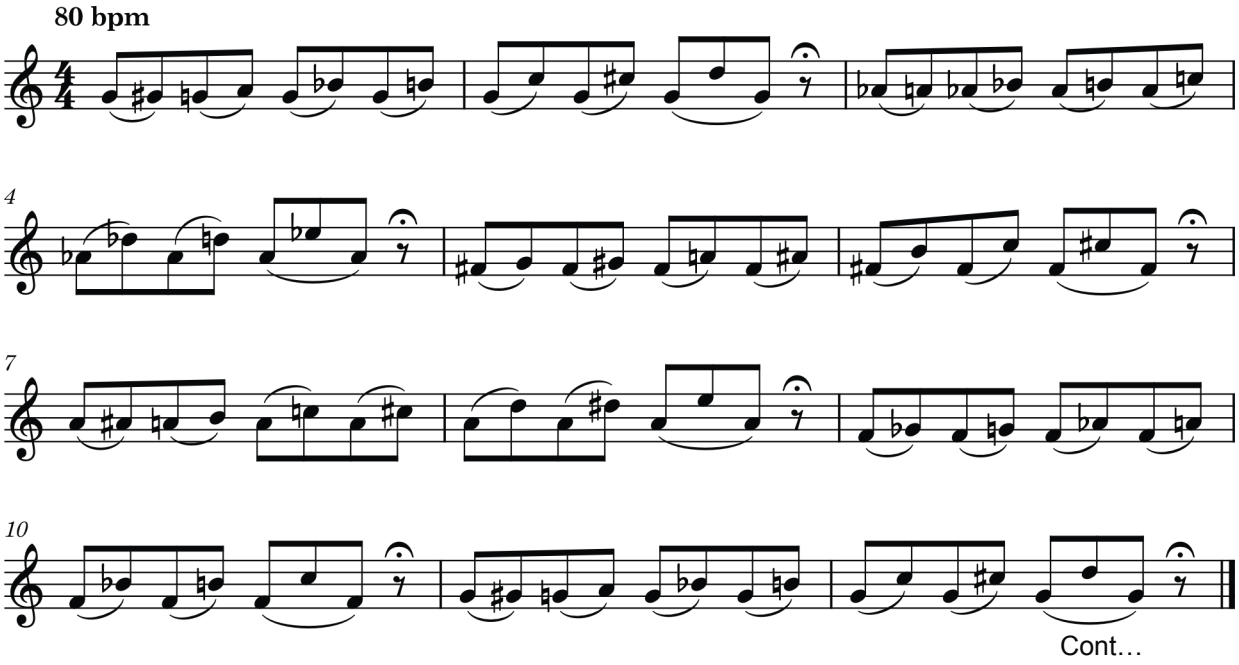
TIP!

If you feel your articulating motions are “bigger” than needed or you notice a double buzz, try doing this exercise through a straw first! This will keep you from spreading your aperture while you articulate.

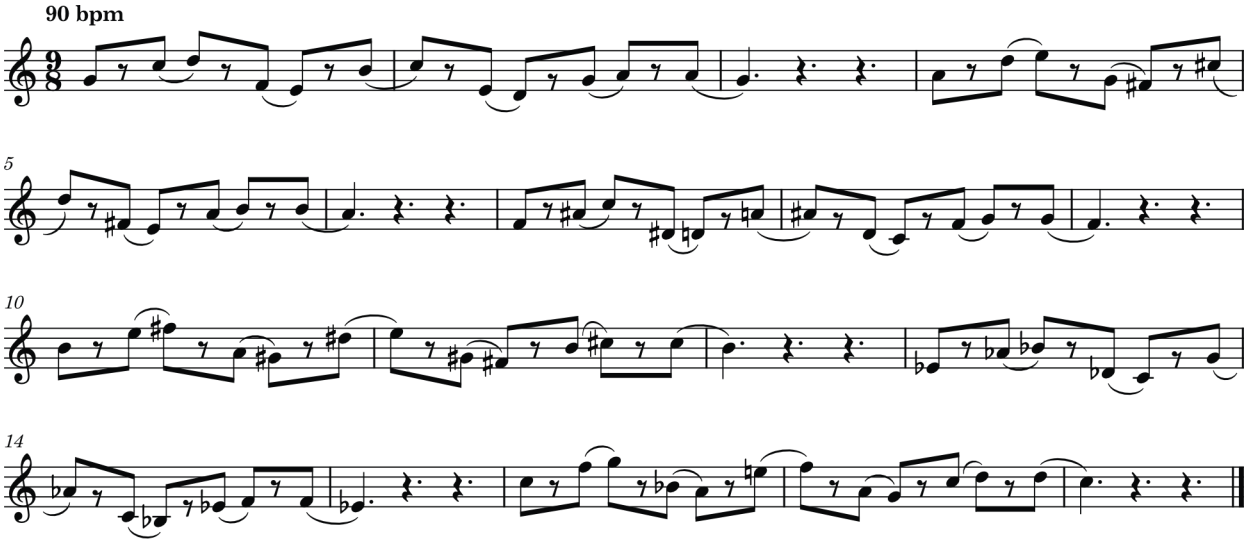
Flexibility



In these two exercises, work to expand your flexibility on the trumpet. Start as written, then feel free to add in any articulations you need to work on.

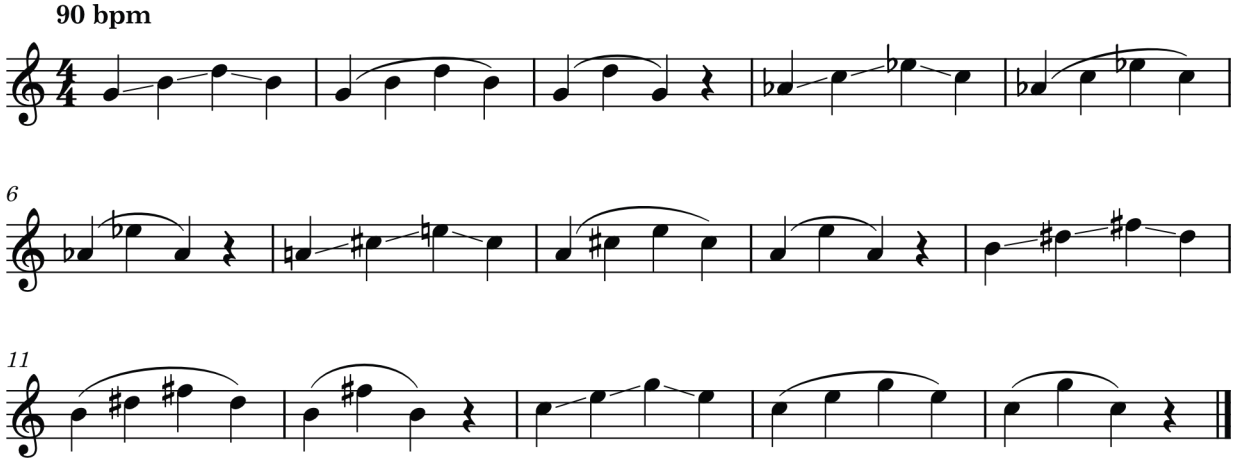


Flexibility (continued)

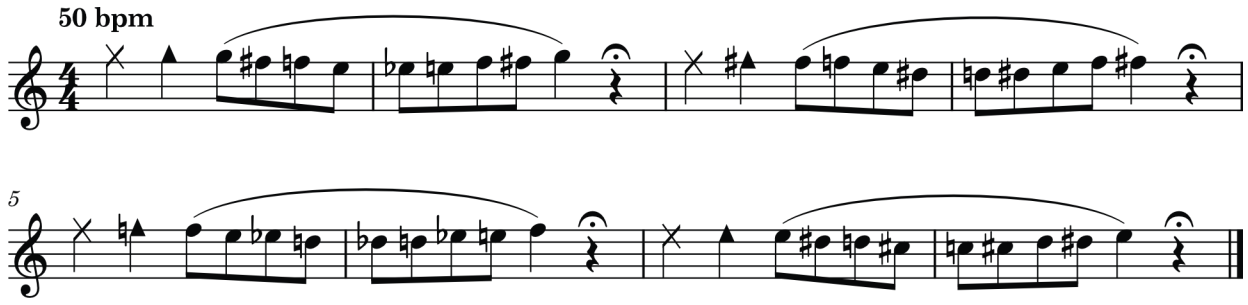


PAUSE!

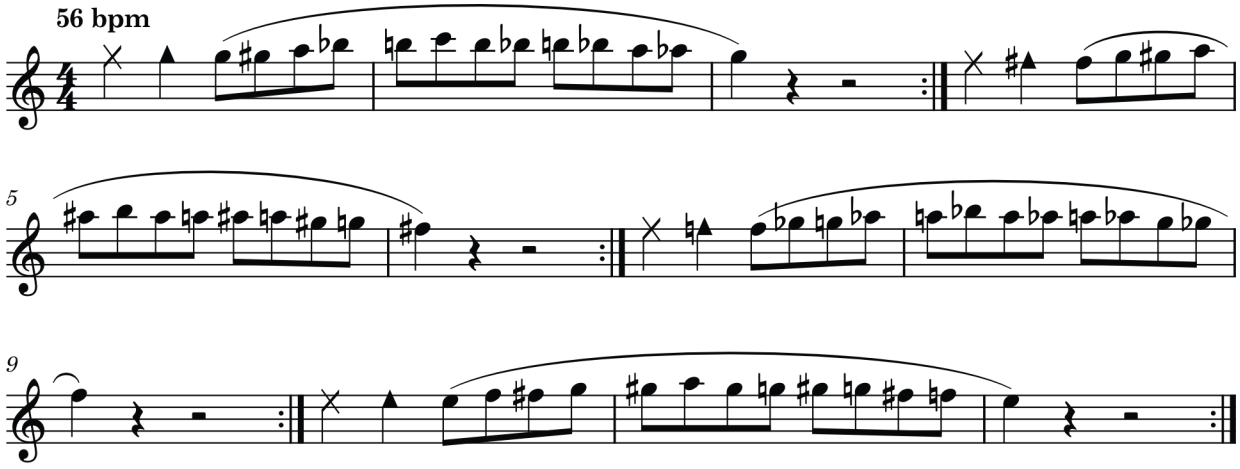
Have you taken a break recently? On your next break, write down three reasons you decided to do your embouchure change. Remind yourself why this will be worth it in the long run!

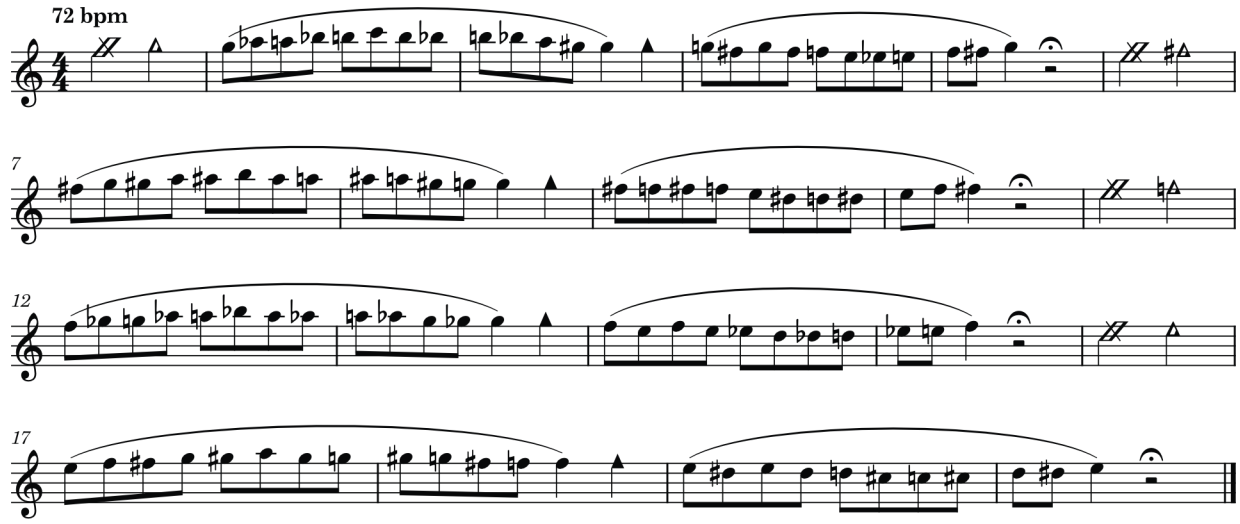


Level One: Rolled in Starting Embouchure. Exercises in this level will not span one whole step in interval relationship.

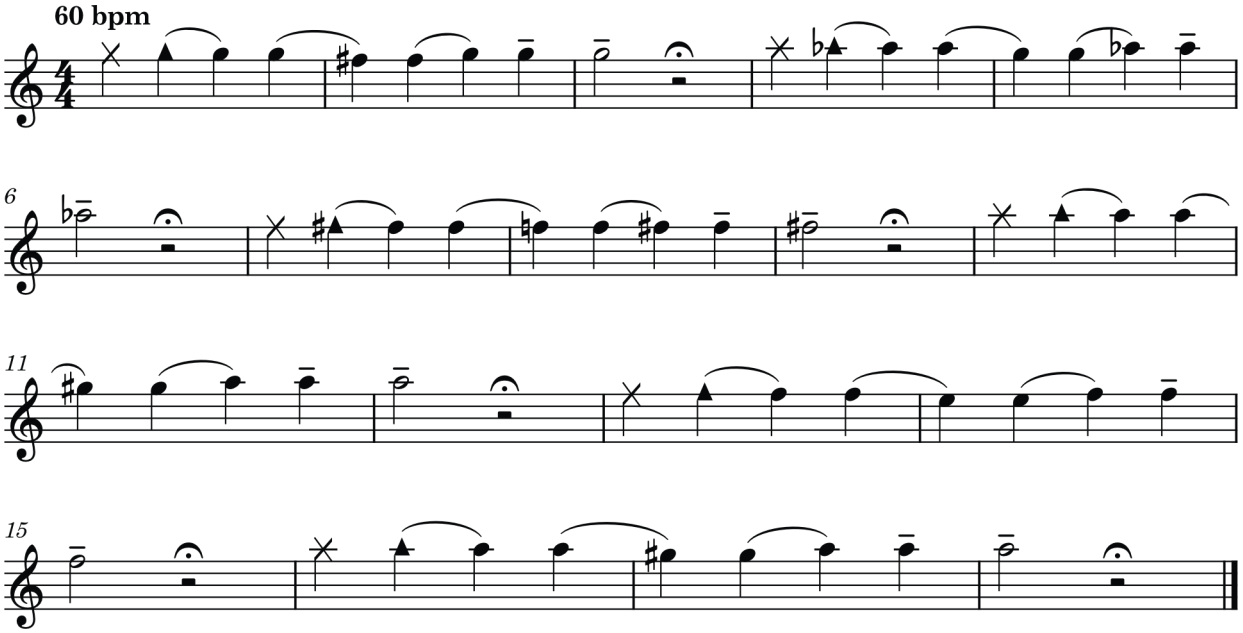


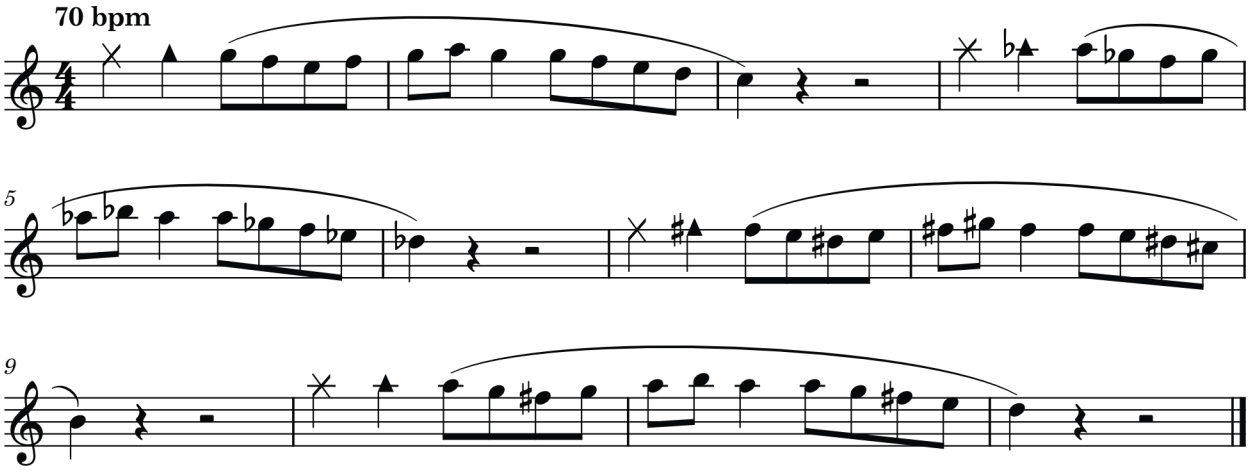
The first several of these exercises will work to expand the roll-in embouchure setup downwards. Because this setup starts above the staff, much of the “flexibility” in the beginning will be related to working downwards.





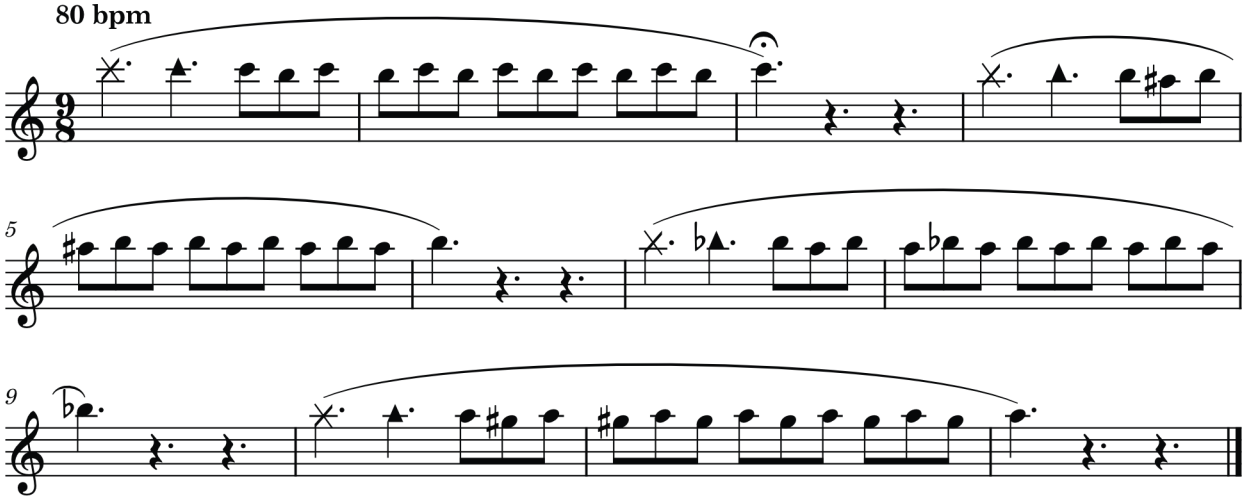
In this exercise, you will begin to descend into the middle register. Take all breaths in through the nose. Notice that the last note always returns to the first. This encourages a higher lip setting, and discourages pre-setting the face for the lower note. The lips will have to unroll slightly to descend, but not much! Be careful to not let the entire roll collapse!





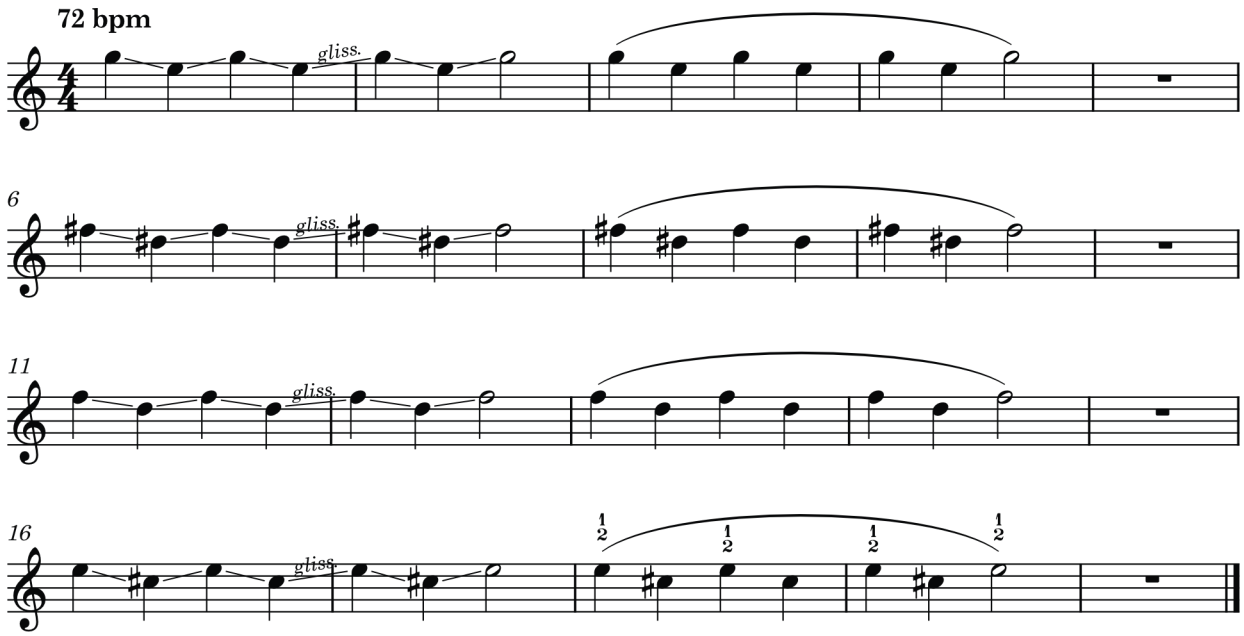
PAUSE!

Look in a mirror- are you keeping your lips rolled, or are you unrolling them completely when you're descending? Unrolling should be very slight at this stage.

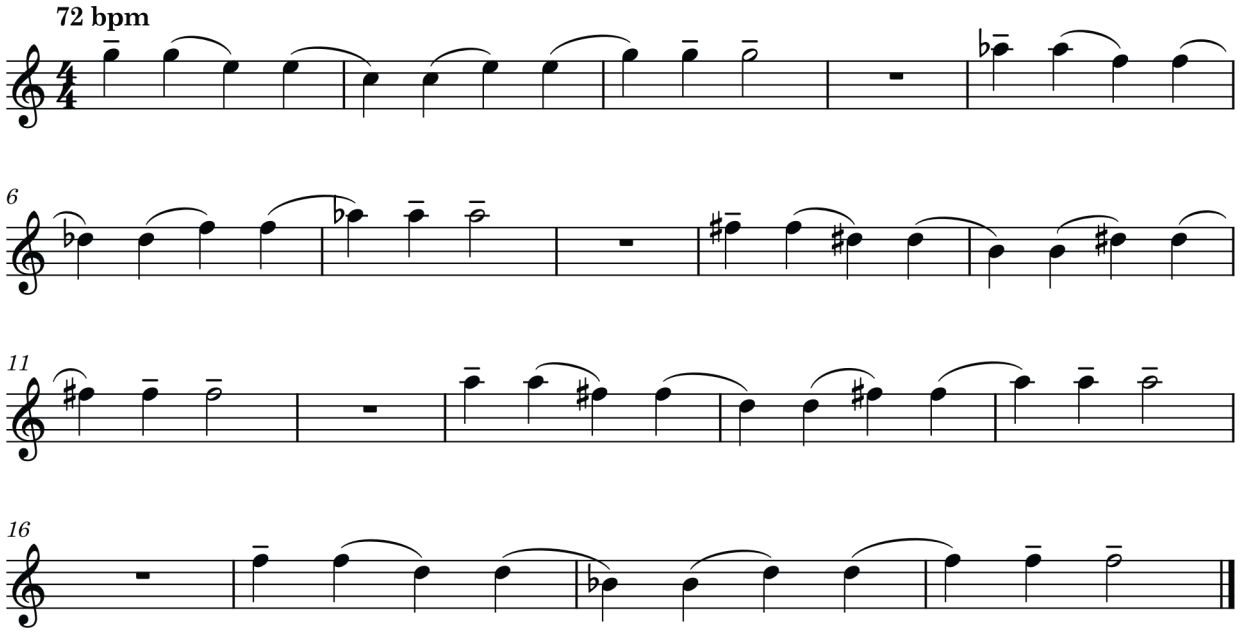


Level Two: Rolled in Technical Exercises. In this level, the largest interval will not span more than a third. Like the other starting techniques, the placement exercises will no longer be written into the exercises past level one. If you need to place the mouthpiece, please feel free do so! Proper form is always best!

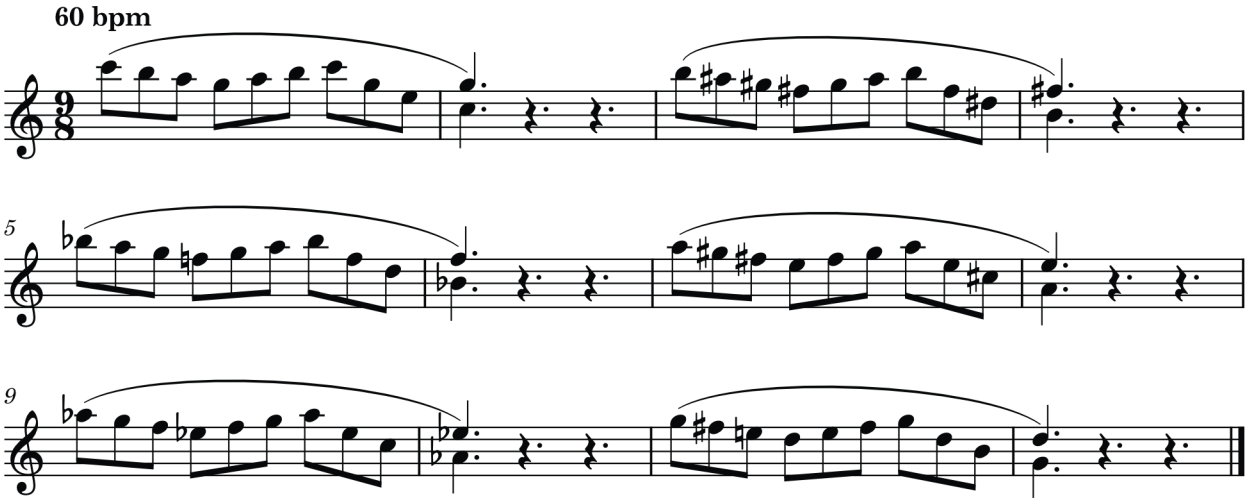
Flexibility



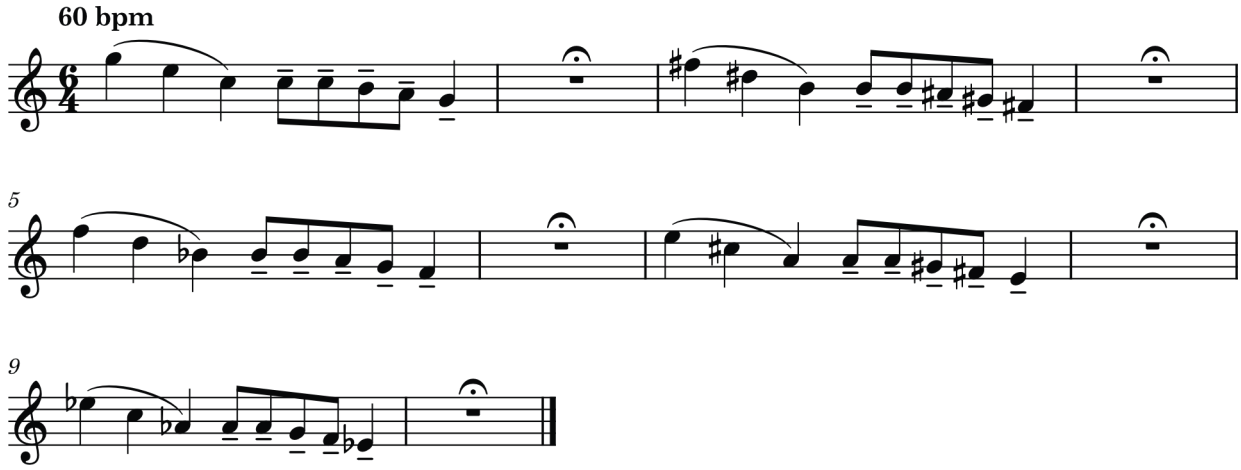
Start adding articulation in the following exercise. Be sure not to let the articulation affect your new embouchure!



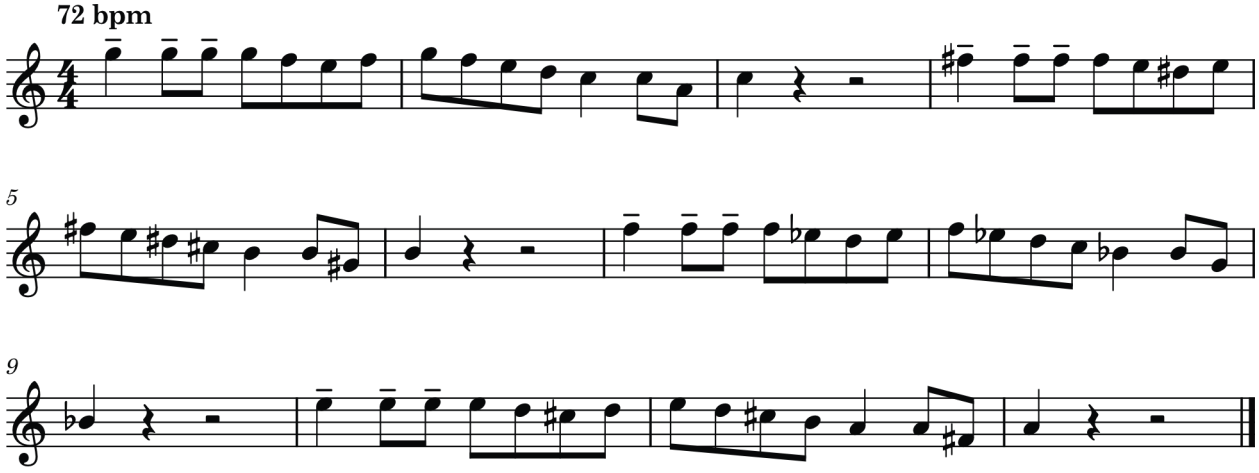
Flexibility (continued)



In this and the following exercises, you should be slowly working to unroll and move to the rolled out position. In the exercise above the optional fifth is given if you aren't quite able to descend yet. Keep working at it, you'll get it!

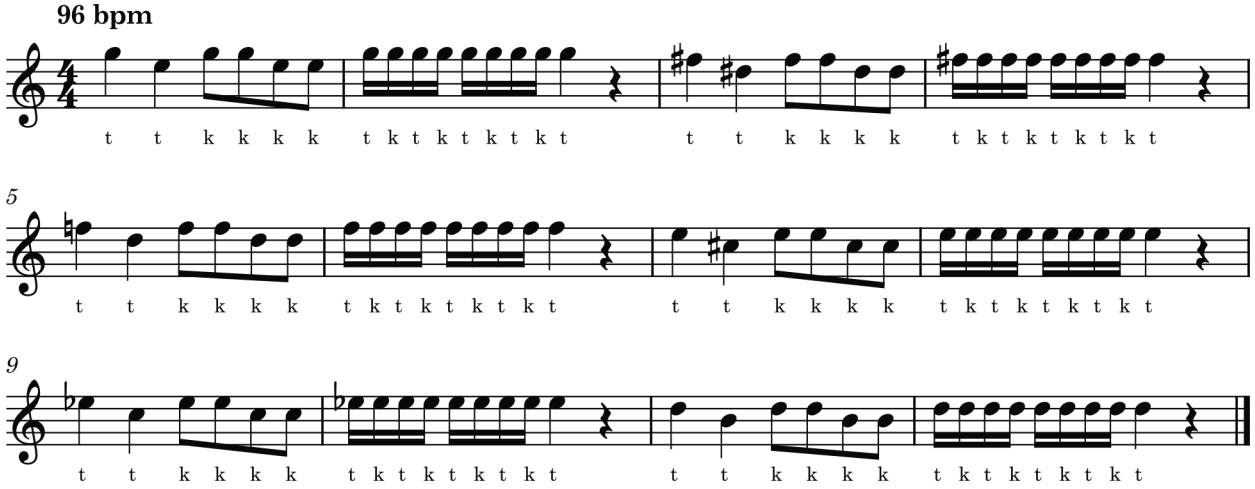


Articulation

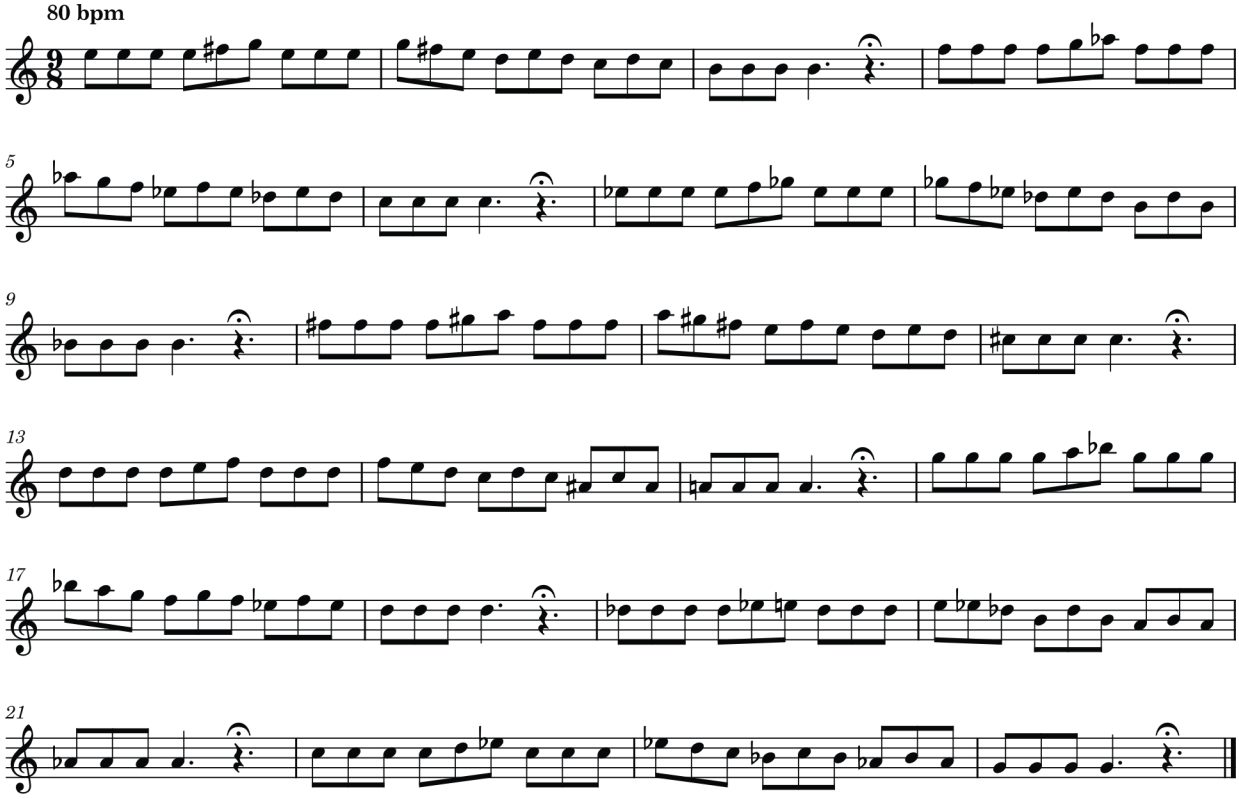


PAUSE!

Take mental note of how these exercises have been going. Is there anything you did that worked well? Is there anything that did not get the result you wanted? Write these down, and use them to inform your next practice session!



Articulating and Descending!



In this exercise you can choose to either single tongue or triple tongue. Be sure to roll out slightly while descending. Use air patterns to make your articulation more consistent.

Lyrical Studies

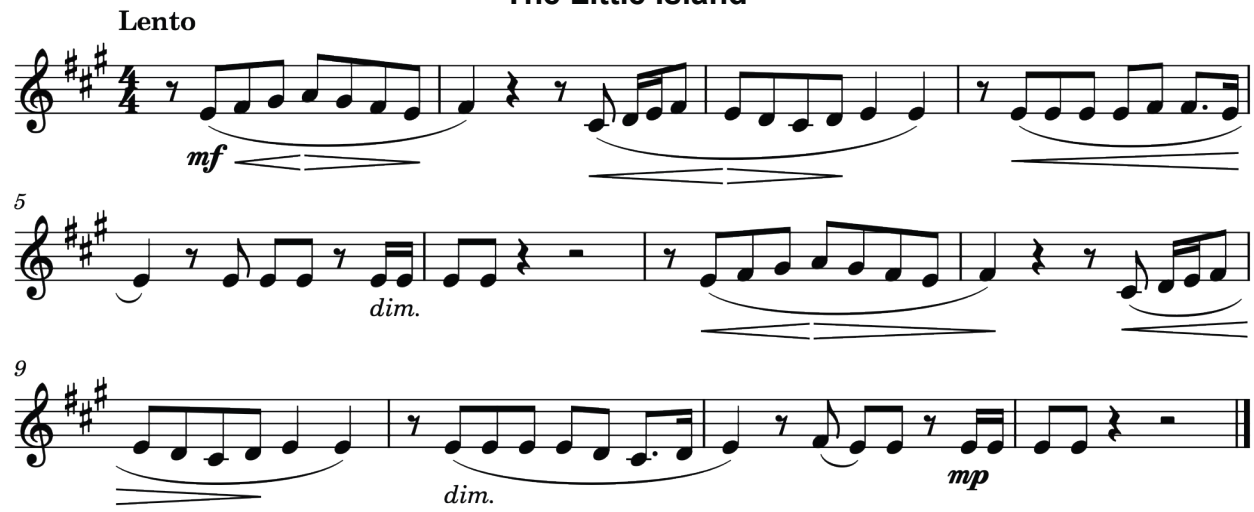
The following lyrical studies were arranged and inspired by Sergei Rachmaninoff's *Songs with Piano Accompaniment,* published by A. Gutheil in 1922. They have been arranged by Megan George for the purposes of this method book.

These songs were picked for many reasons, the first of which is because they usually stay within one octave in the original rendition. This means that any octave displacement and rearrangements on a range level makes more sense lyrically. The second is that they are exceedingly beautiful and simple musically. Many pedagogues have agreed that students should focus on musicality and beauty to further embouchure development. These exercises will help with that.

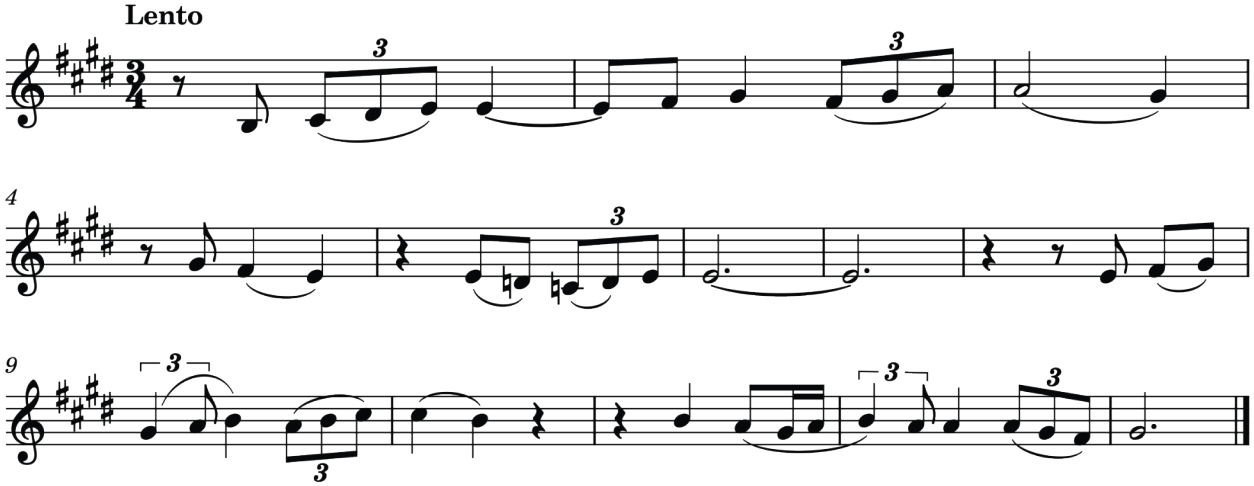
There are five Rachmaninoff melodies in each level. The levels are arranged the same way as the technical etudes. The roll-in method has it's own levels one and two. Like the technical exercises, once they reach these levels they should be able to navigate levels three and four of the lip buzz/open exercises. Students should work on at least one of these every time they practice, if even for just a few minutes. If they are doing them congruently with the technical exercises they should coincide with their new embouchure growth, and help them continue to grow musically despite this physical setback. Tempo markings and dynamic marking are merely suggestions meant to both maintain the original integrity of the piece and facilitate proper embouchure development. If a student feels that varying tempos/dynamics would make these more musical, they should feel free to play the music however they see fit!

Level One

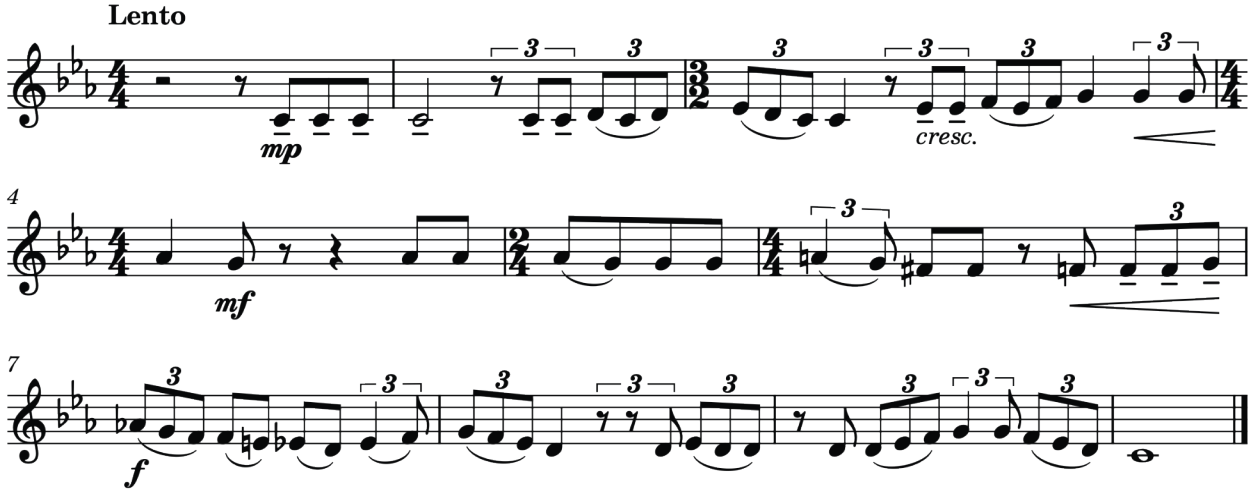
The Little Island



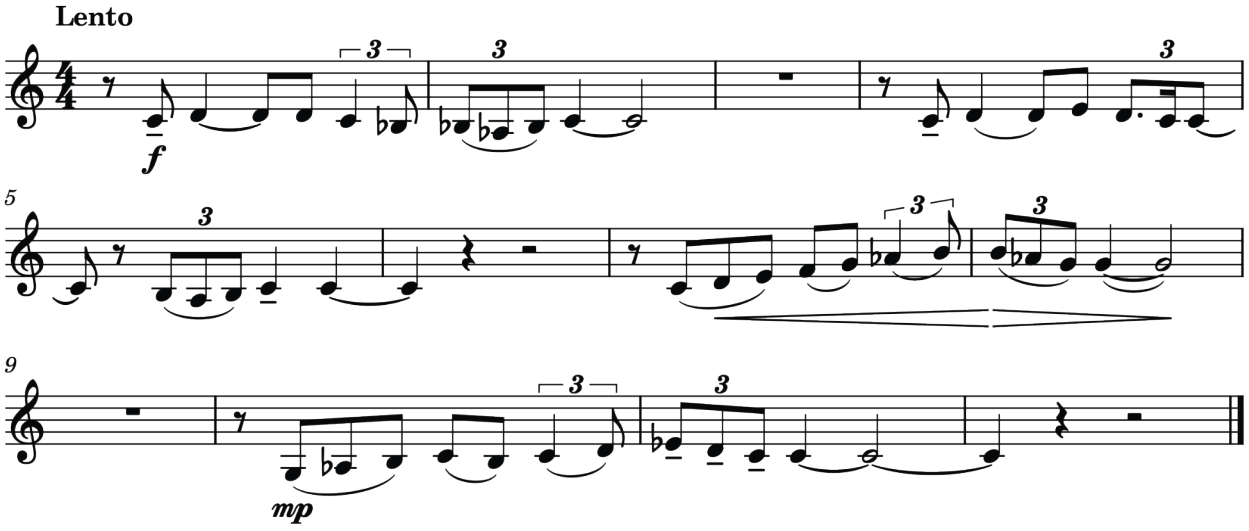
Love's Flame



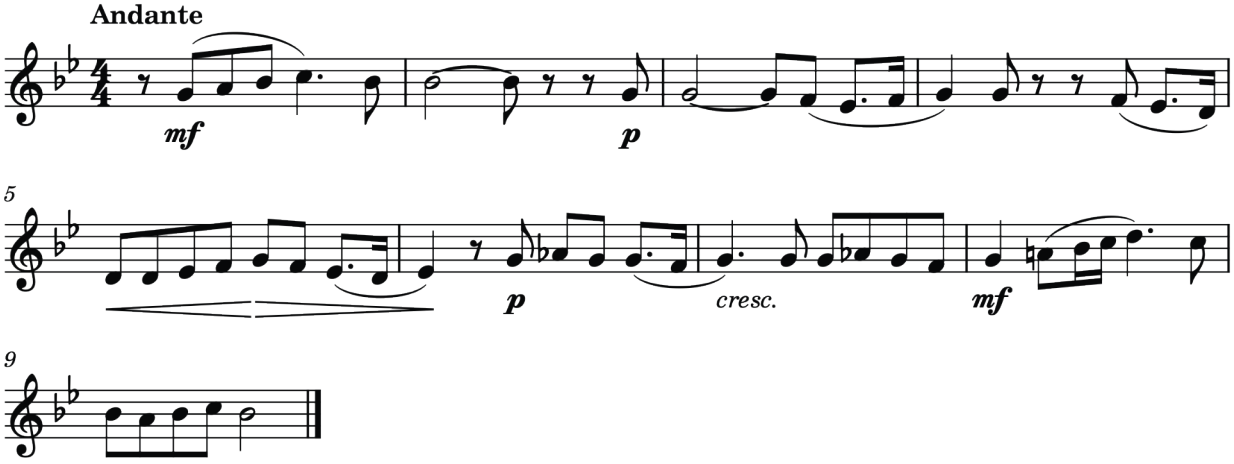
Come, let us rest!



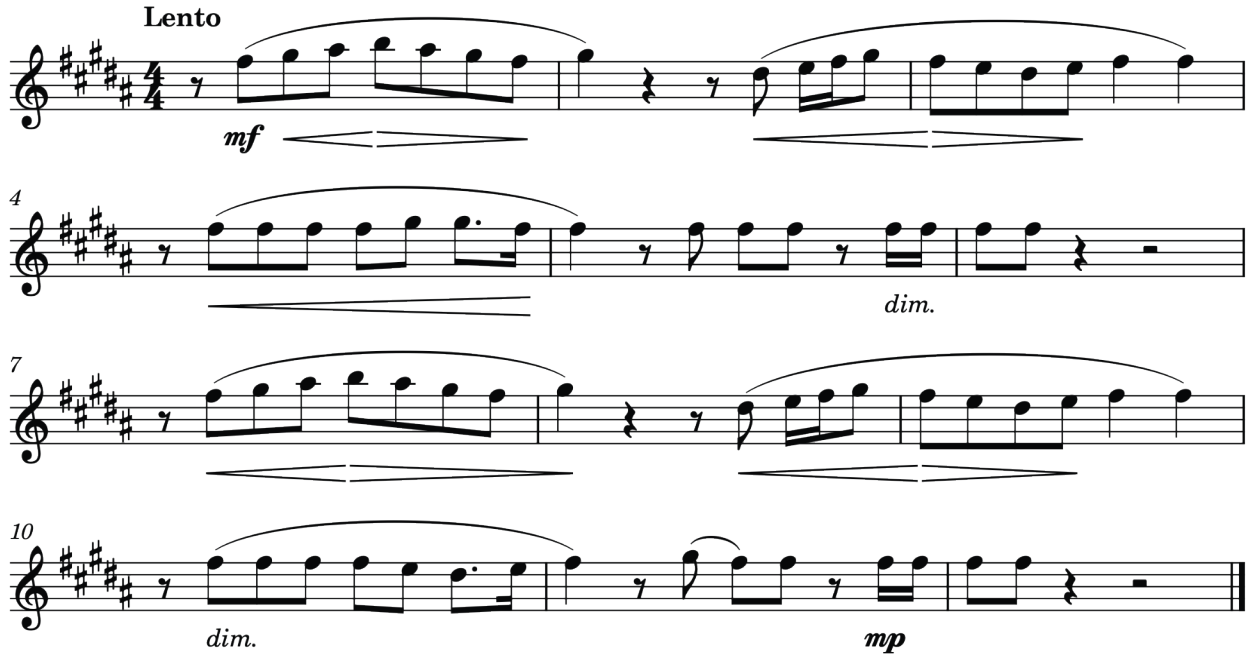
As fair as day in blaze of noon



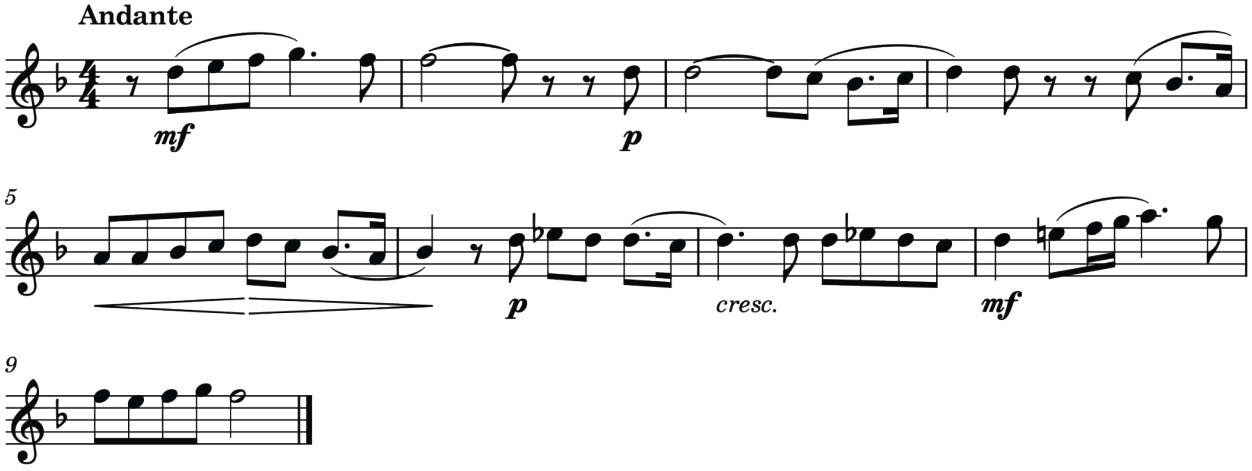
O, do not grieve!



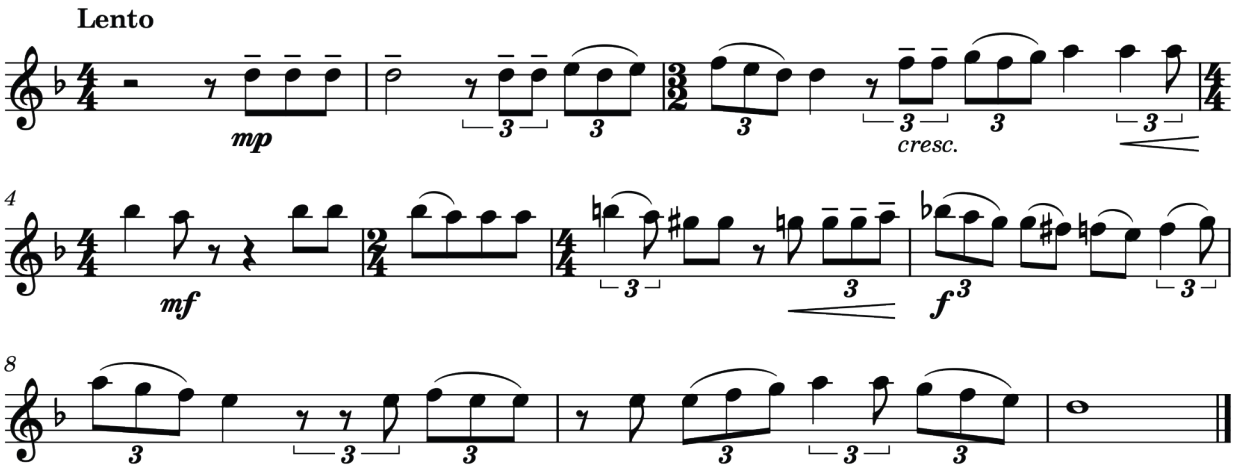
The Little Island (rolled in)



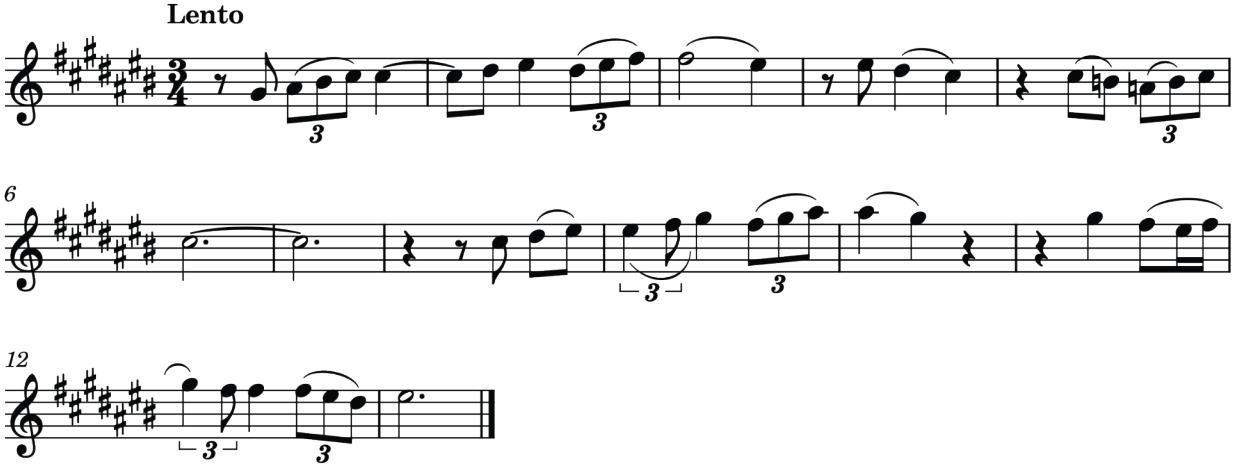
O, do not grieve! (rolled in)



Come, let us rest! (rolled in)



Love's Flame (rolled in)

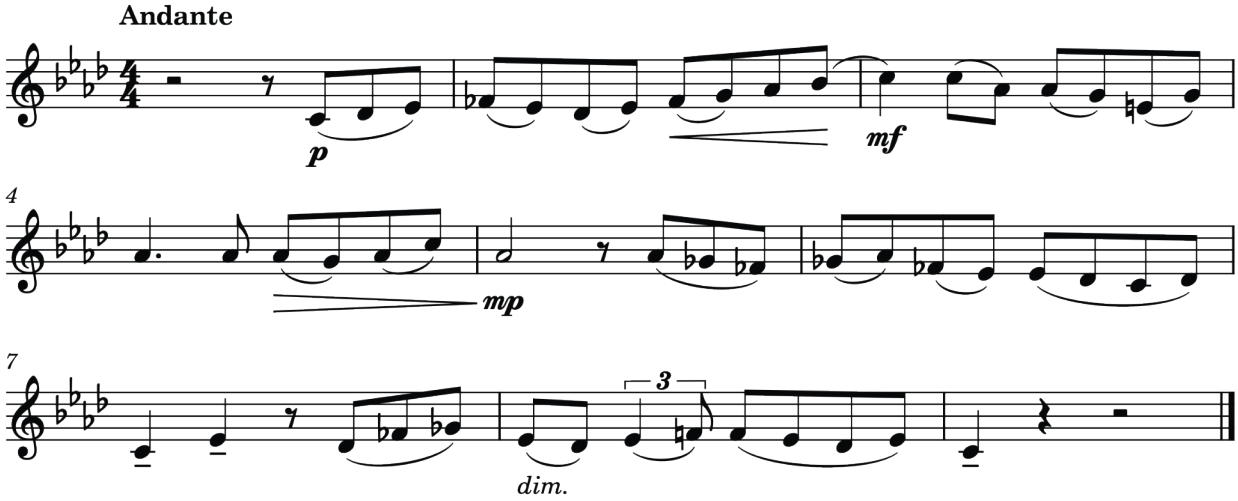


PAUSE!

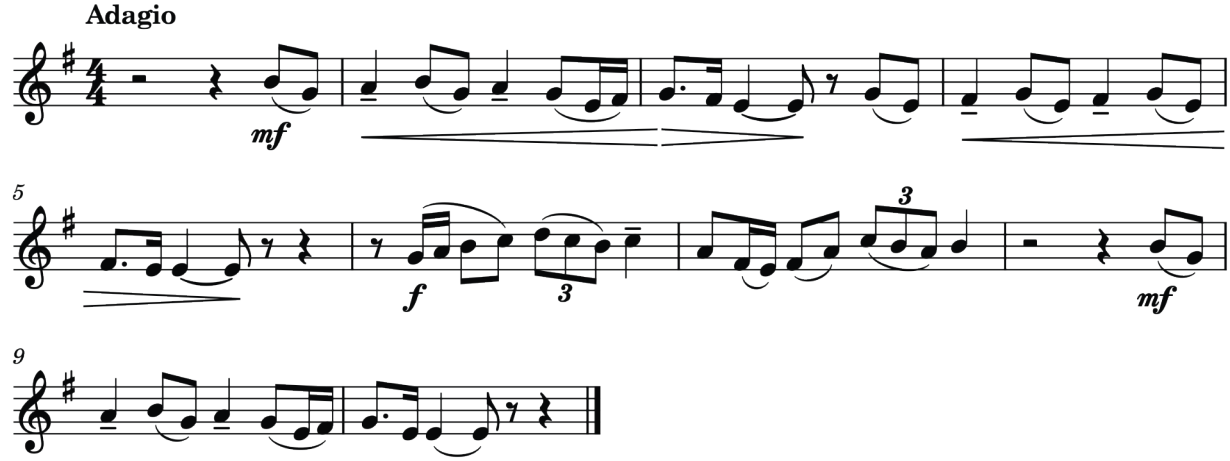
What are five things you liked about what you just played? List them in your practice journal. How did your new embouchure help you with those things?

Level Two

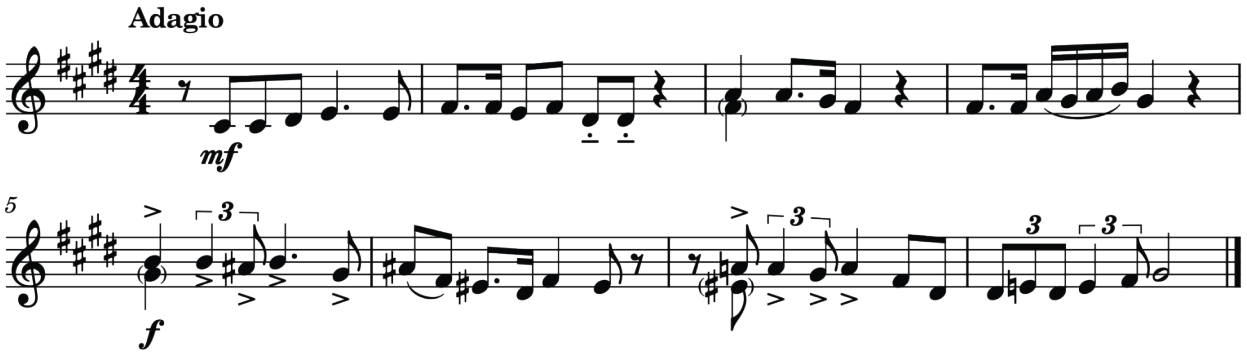
Melody



For a life of pain I have giv'n my love

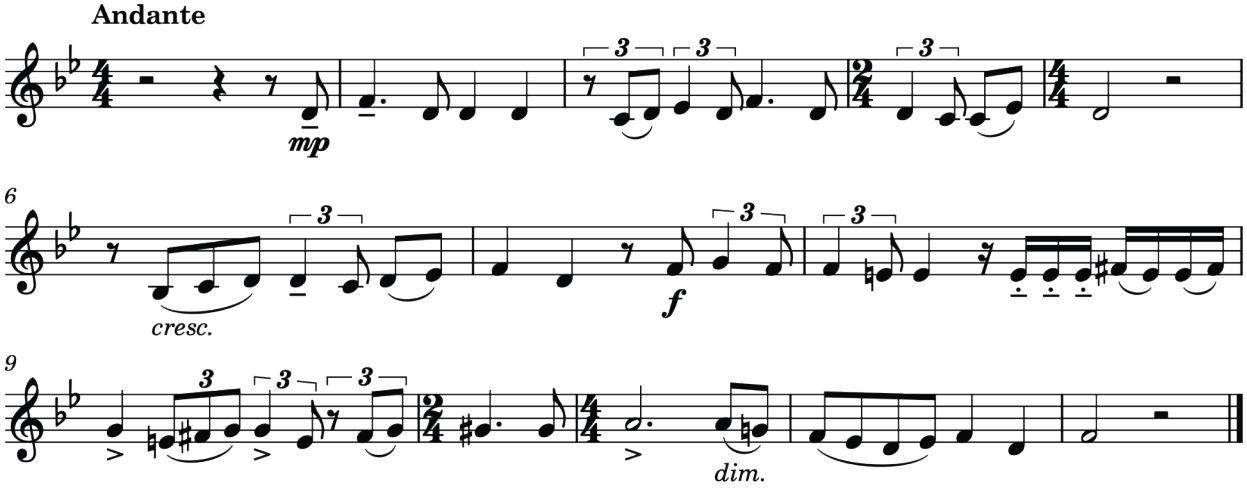


All Things Depart

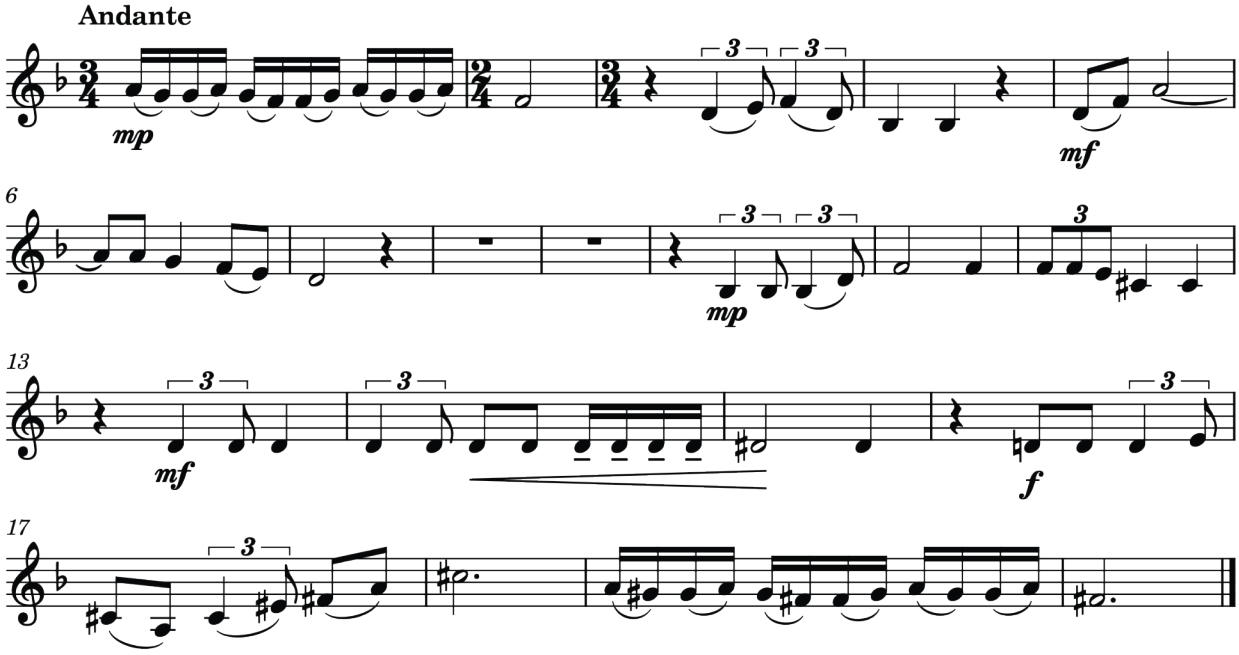


There are optional notes in this melody; if you feel like playing the upper notes will force you to distort your embouchure in any way, there is no shame in playing the optional note (indicated by brackets).

The Morn of Life



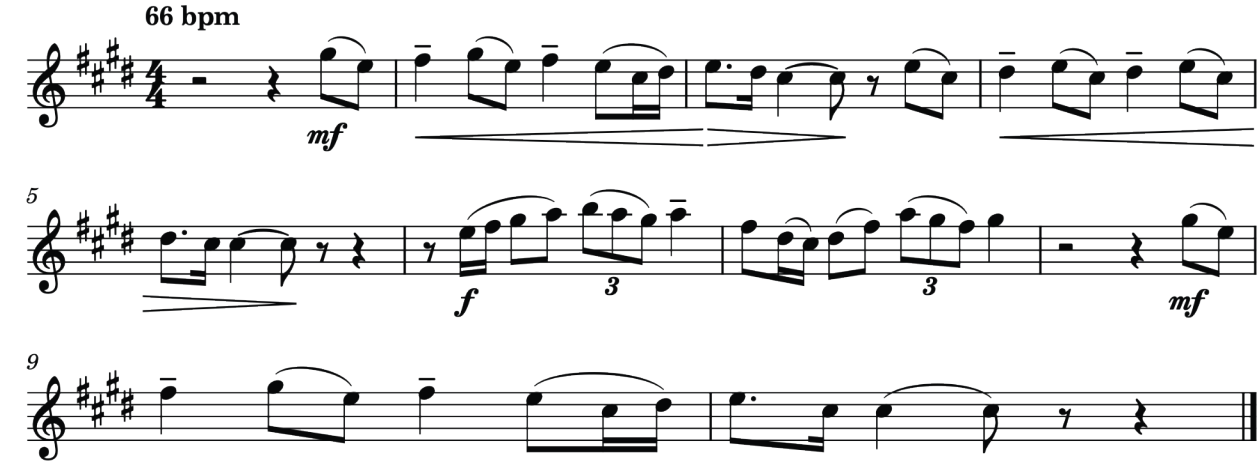
Day to Night comparing went the Wind her way



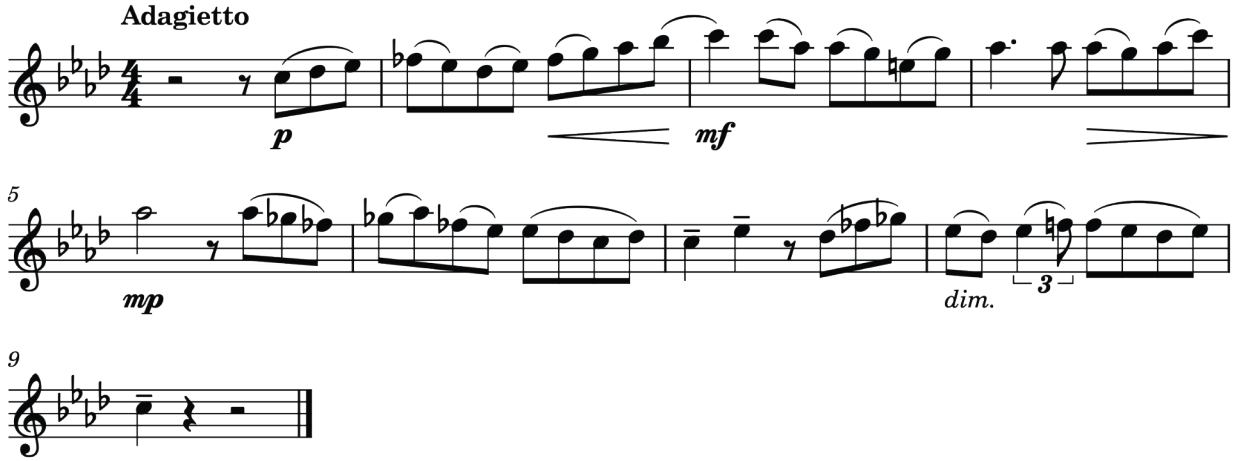
TIP!

Can you sing this melody? Singing it will help with many aspects of trumpet playing, especially phrasing and musicality!

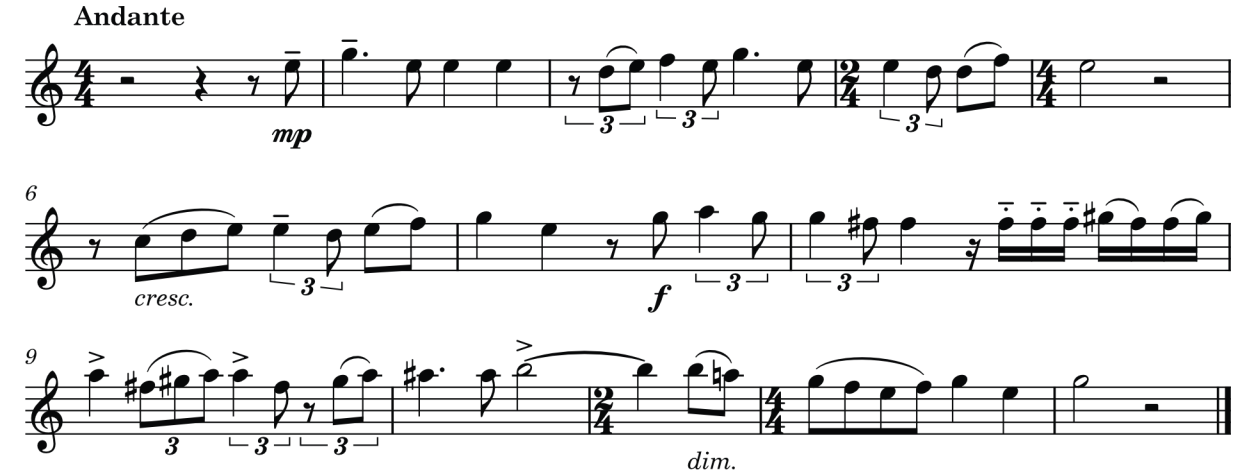
For a life of pain I have giv'n my love (rolled in)



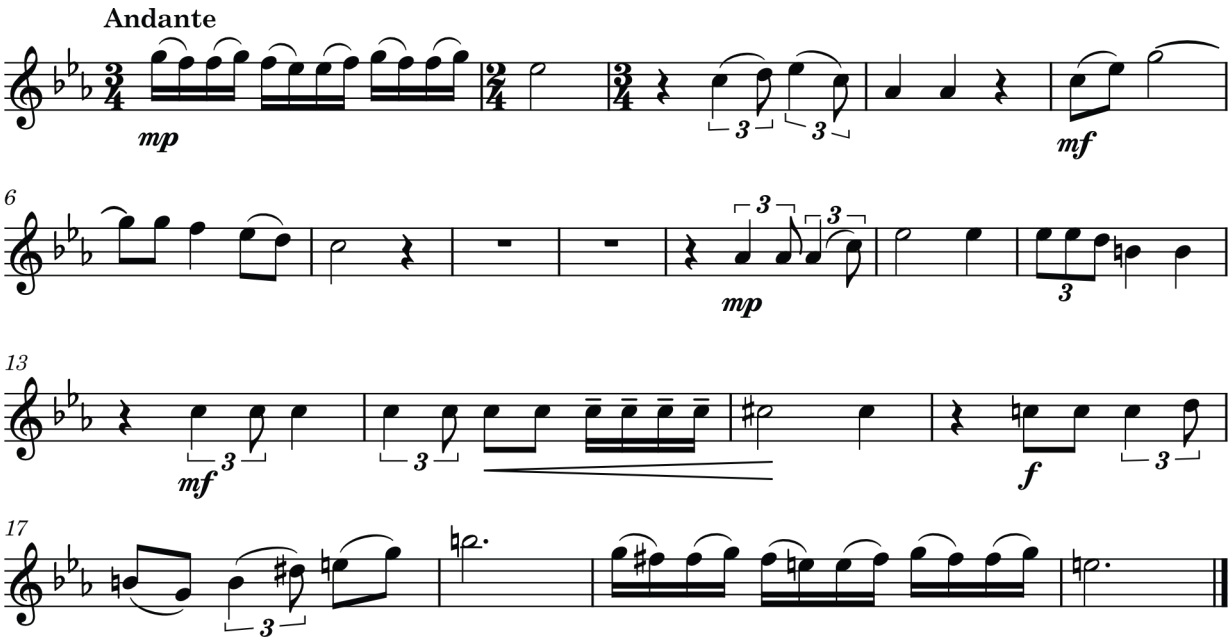
Melody (rolled)



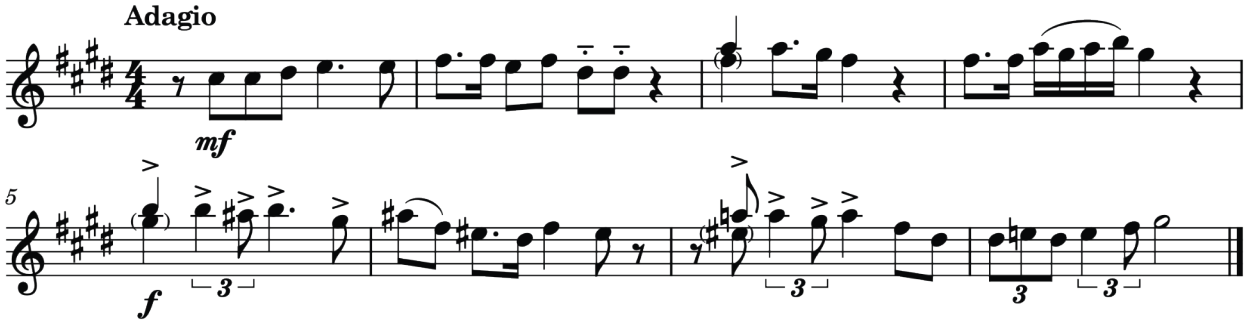
The Morn of Life (rolled)



Day to Night Comparing Went the Wind her Way (rolled)



All things Depart (rolled)

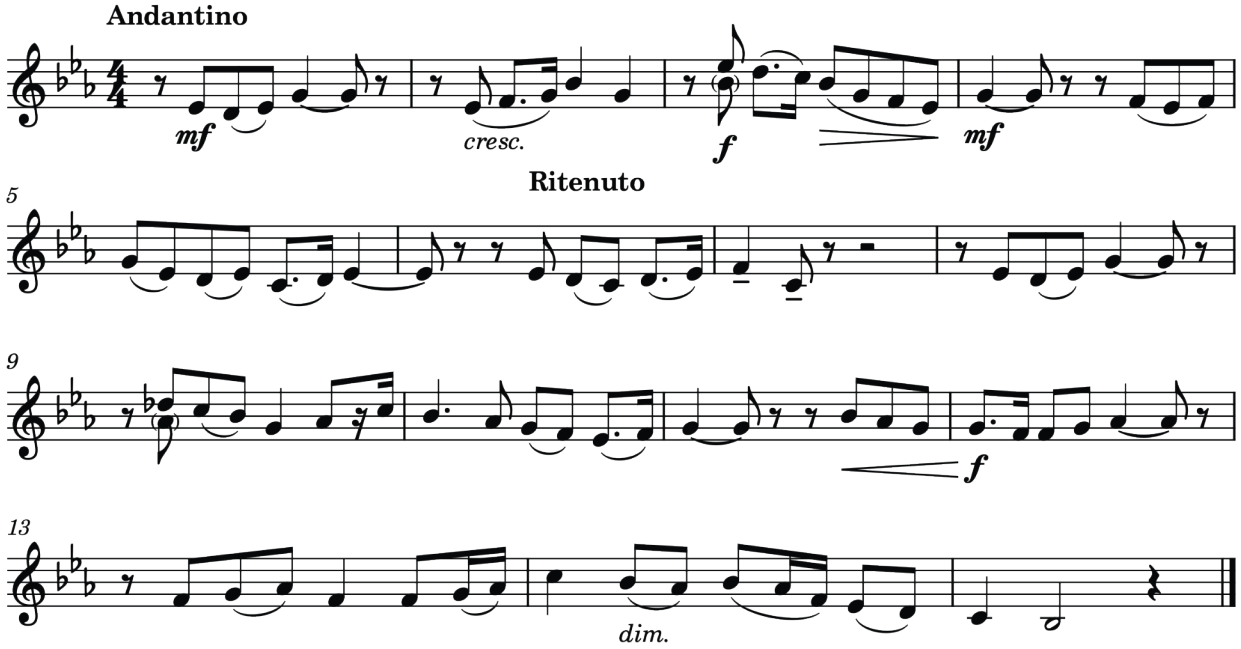


PAUSE!

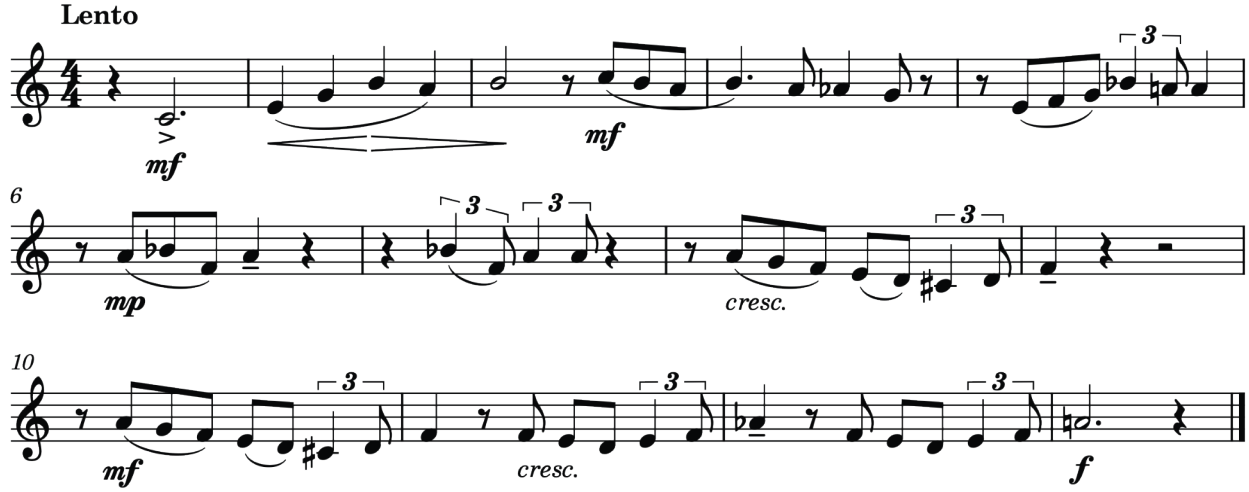
When was the last time you looked in a mirror? Make sure you are keeping your embouchure in check even when you are playing musically!

Level Three

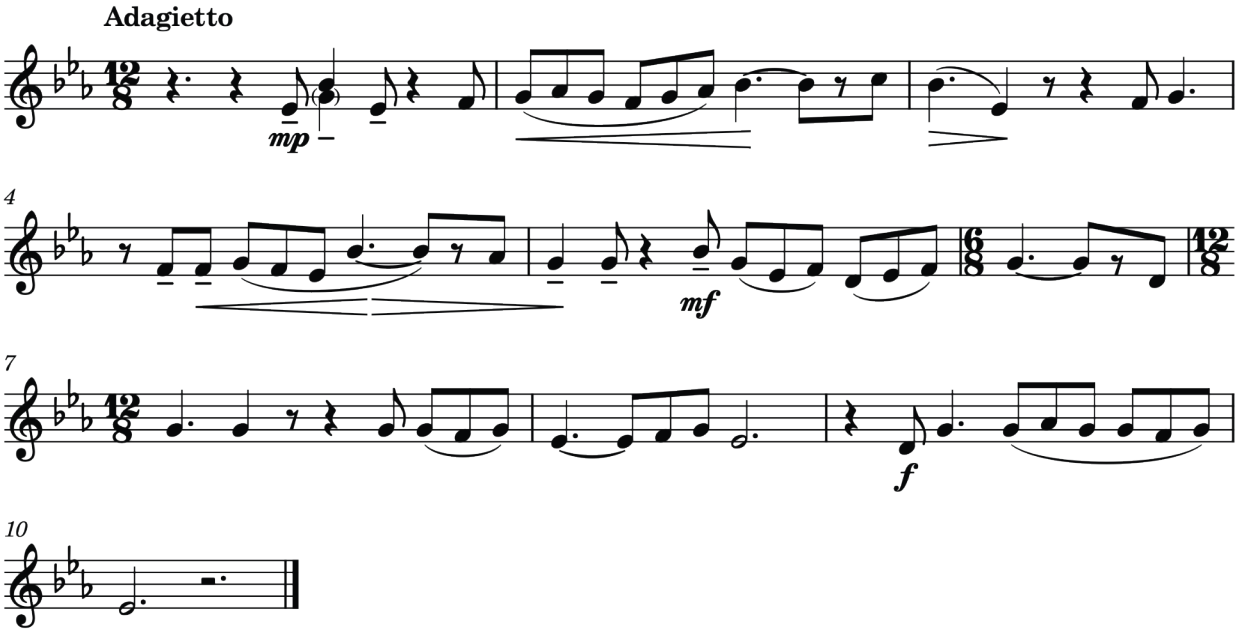
I came to her



When silent night doth hold me



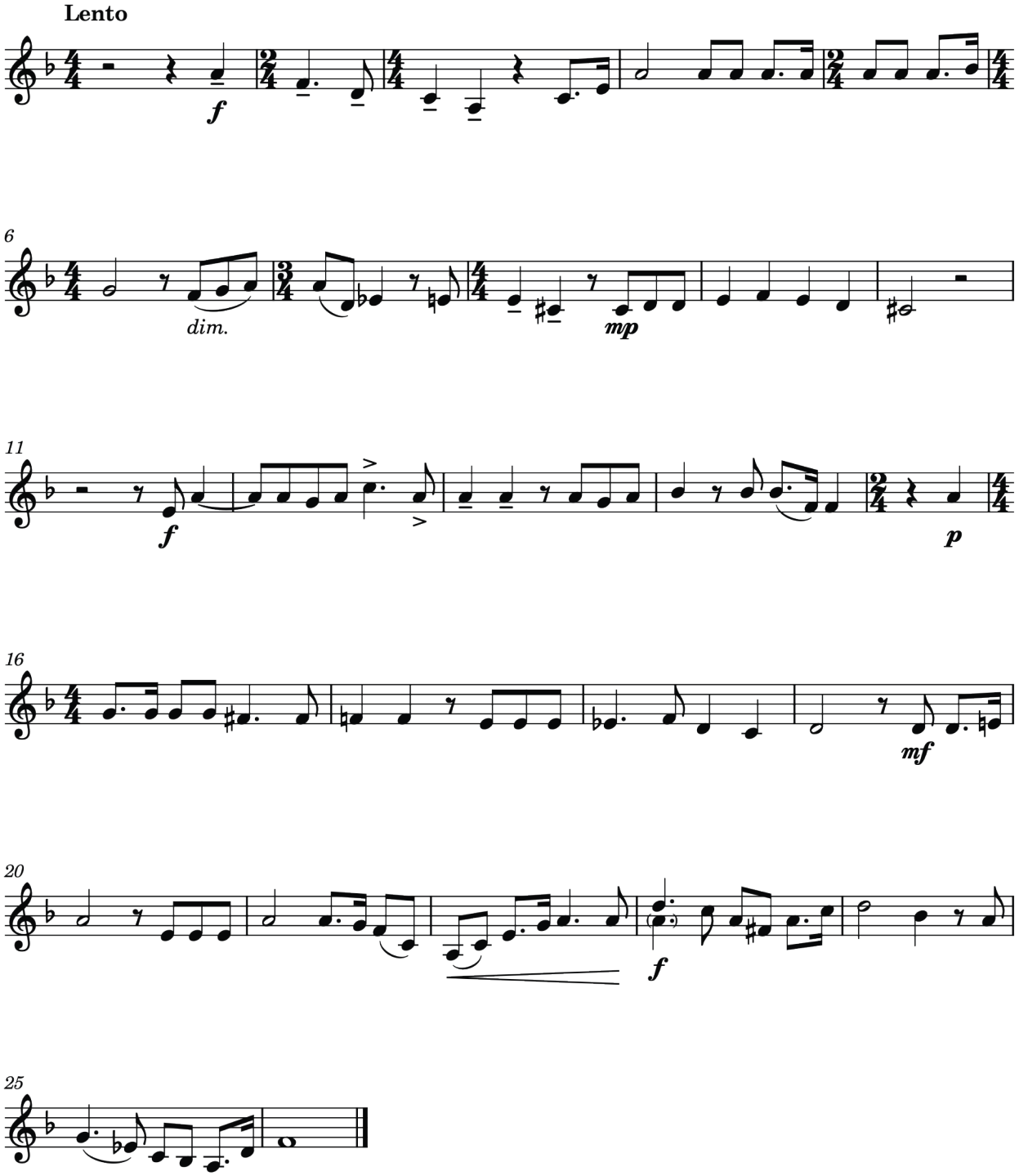
To the Children



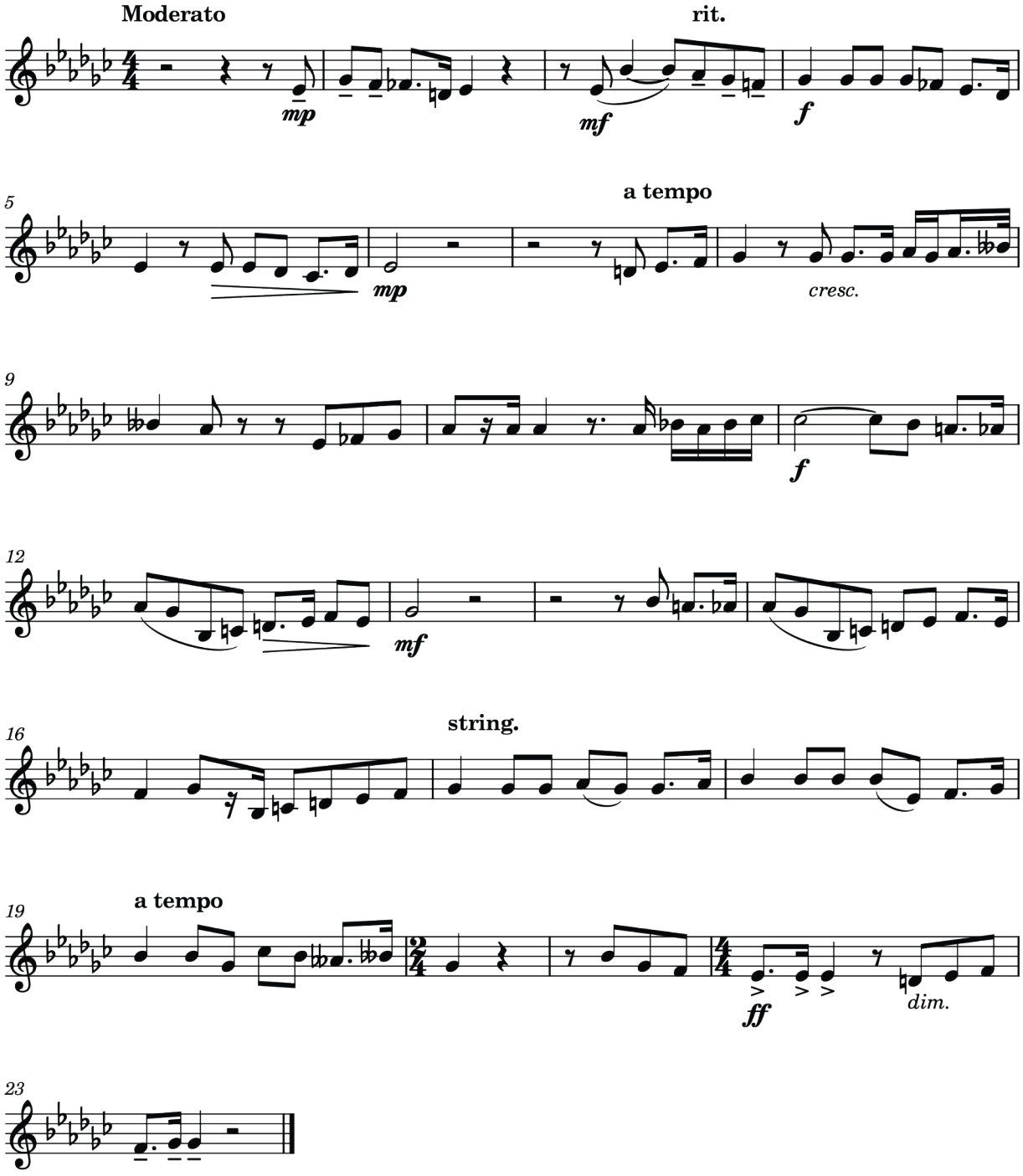
TIP!

Be careful to keep your jaw from dropping on the descending slurs. Flutter-tonguing will help with this. If you can not flutter-tongue, try glissing between the notes, and watching in a mirror while you do it. Is your jaw dropping?

The Raising of Lazarus

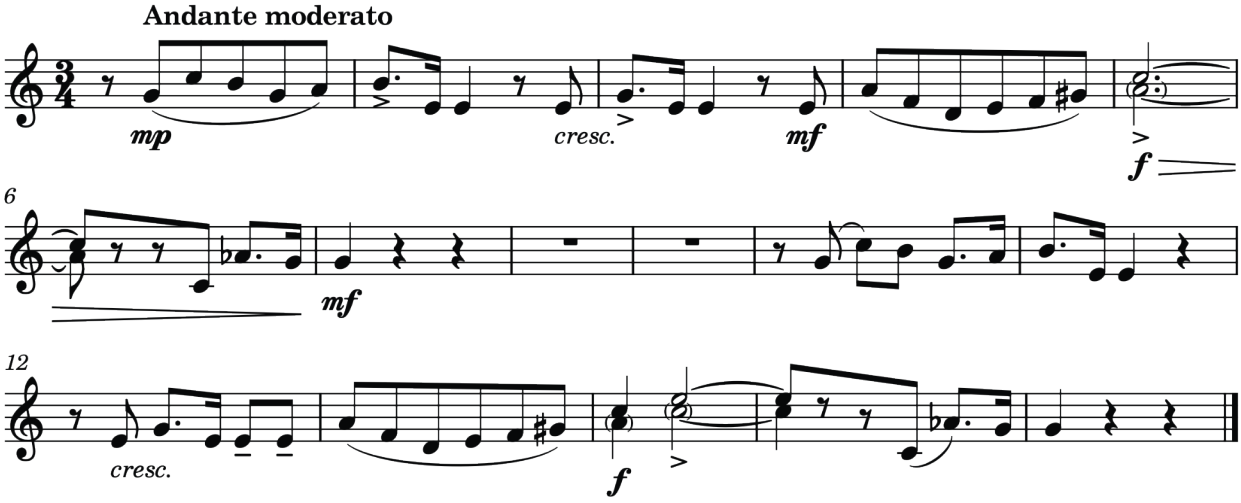


The world would see thee smile

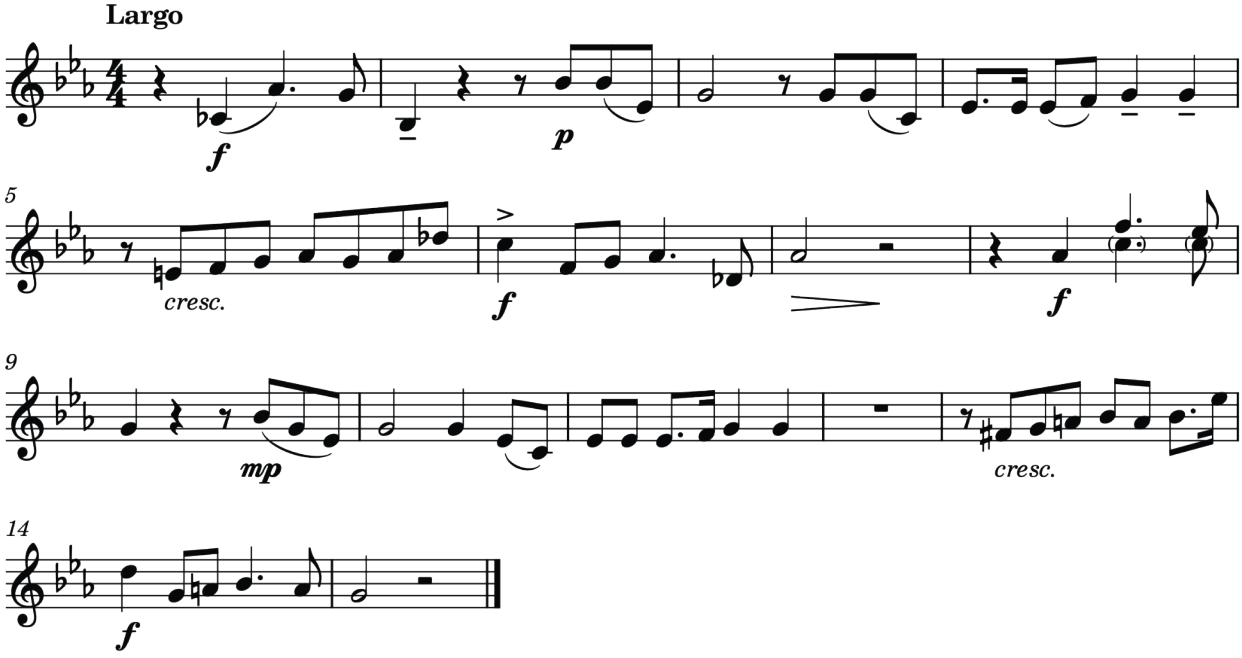


Level Four

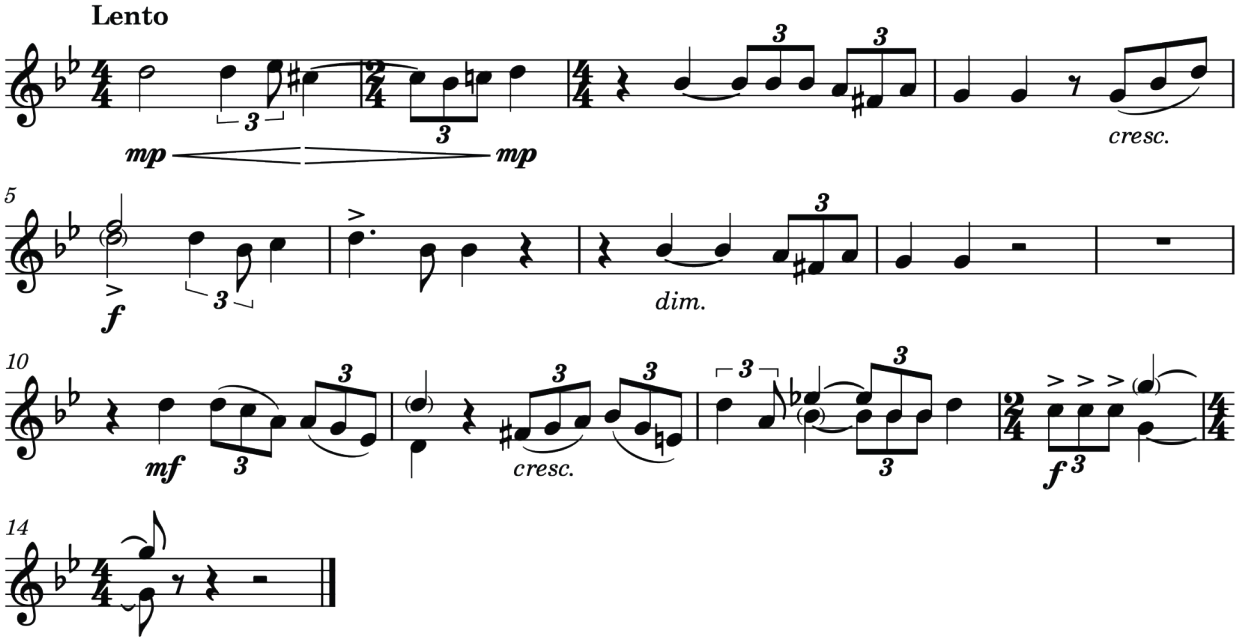
A Dream



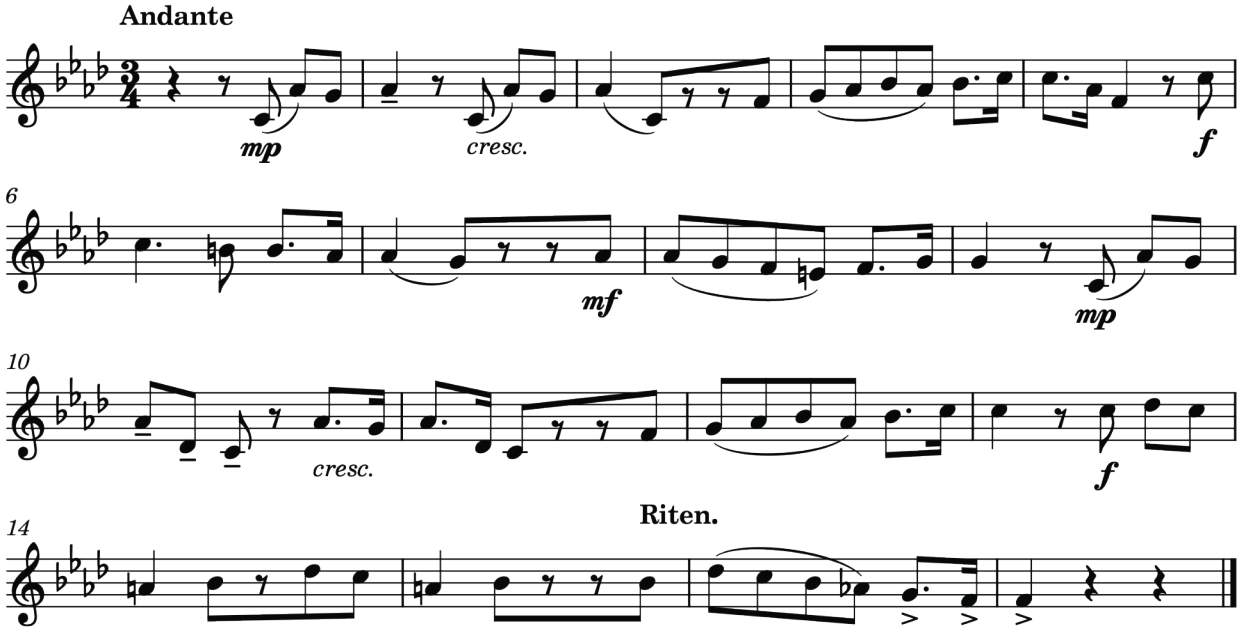
I wait for thee



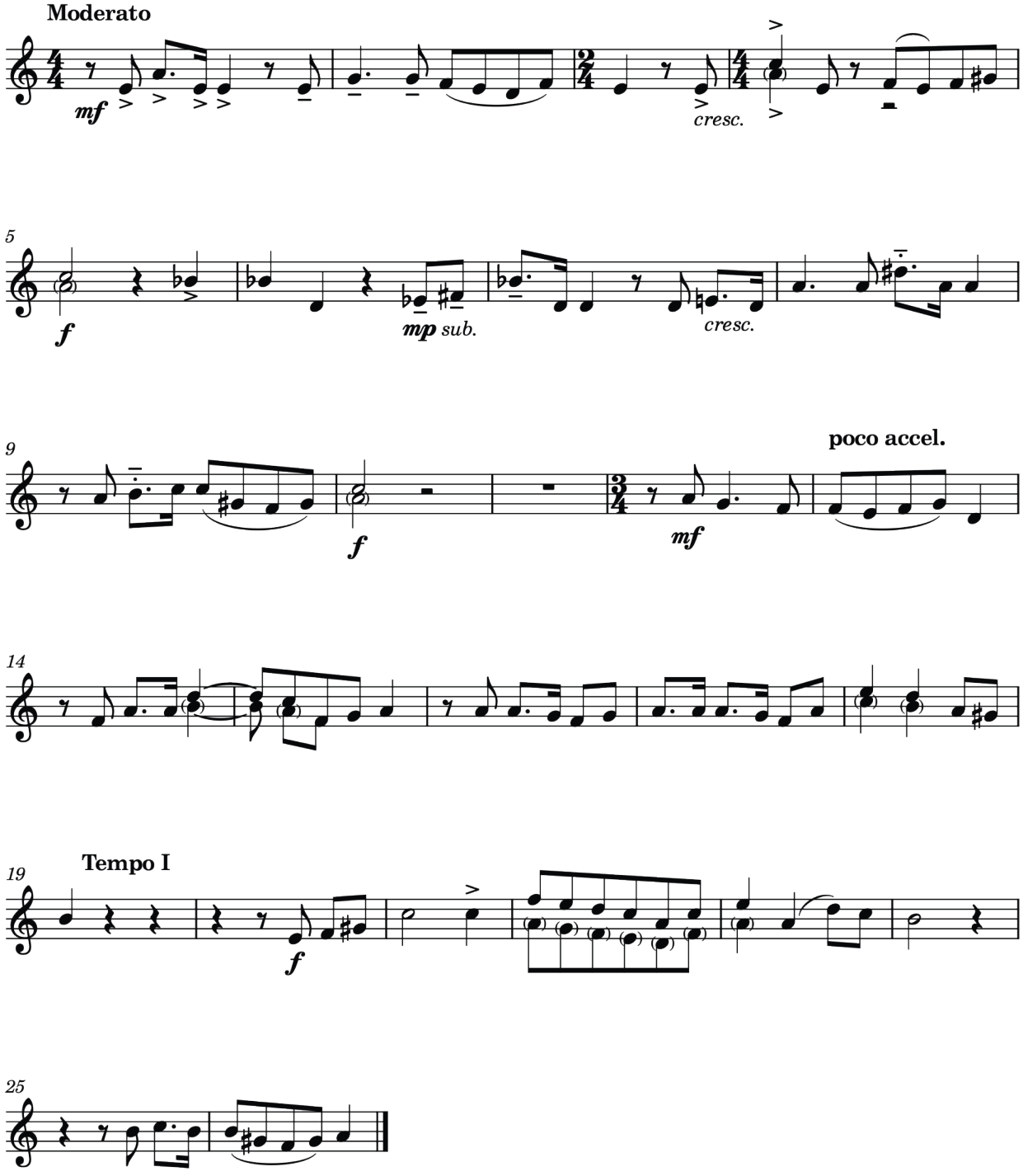
In my Garden at Night



So many hours, so many fancies



A Prayer



You did it!

If you've made it this far, congratulations! You've made it through the worst of the process, and should feel more than comfortable moving on to other repertoire sources. While your new embouchure might not feel as comfortable as your old one (it might still feel like you are playing on "someone else's face") it is able to navigate multiple ranges of the trumpet with relative confidence.

You should continue to work on lyrical studies, etudes, and technical exercises. For lyrical studies, Concone *Lyrical Studies for Trumpet,* Bordogni *Vocalises*, Arban's *Art of Phrasing*, and Snedecor *Lyrical Etudes* (specifically volume II) are excellent options. Accessible etude options are Getchell's *First book of Practical Studies*, *Second book of Practical Studies*, Vannetelbosch's *Vingt études,* Collin's *Mini Etudes* and the Brandt *Etudes for Trumpet*. Rich Willey's *Focal Point* is excellent and provides many exercises that expand into the more extreme register slowly.

There are several method book options that might suite each embouchure starting type. For the lip buzzing starting type, Eddie Lewis' entire series of books is excellent, and will work well for anyone with a lip-buzz centered approach. These include his *Trumpet Pyramid, Chops Express*, and his *Trumpet Chops* series. If the rolled embouchure worked well for you, you should investigate Jeff Smiley's *Balanced Embouchure,* which takes the rolled embouchure starting method to the extreme. Because the Farkas embouchure is the most common embouchure, many of the existing method books will work fine for the open approach, as long as they are non-specified to a specific embouchure type (such as *Superchops*.)

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Vita

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