

# II

## The Embouchure

This chapter involves a much-discussed subject for any trumpet student or teacher: the embouchure. In certain instances the concern pertaining to the embouchure is entirely justified. In many instances, however, the embouchure's problem is caused by faulty breathing techniques. If correct breathing were to be emphasized in equal proportion with the subject of embouchure, undoubtedly numerous embouchure problems would cease to exist. Many excellent trumpet players have suffered from this malady, without relief, during their entire careers. They have gone through trials and tribulations incomprehensible to anyone except another trumpet player.

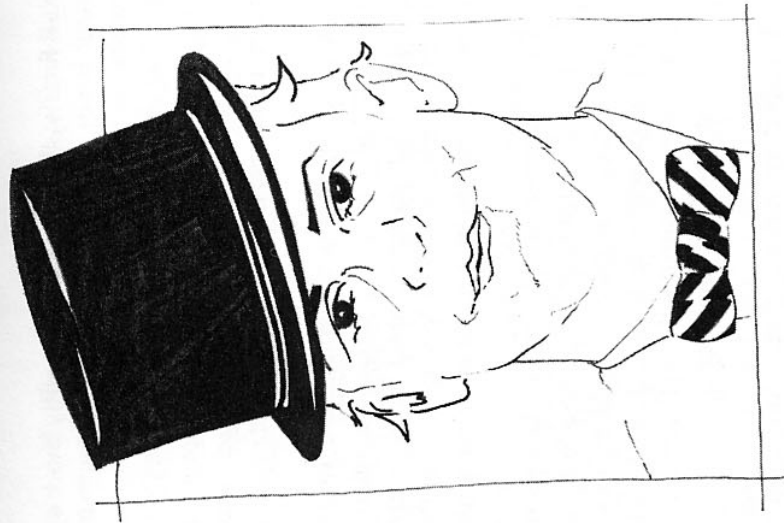
There are no two players with exactly the same embouchure, just as there are no two people exactly alike. The variances in individuals should be taken into consideration. The criterion of a well-developed or "set" embouchure is to achieve maximum unhindered vibration from the lips. This section discusses and describes the ways and means to attain a strong, well-developed embouchure.



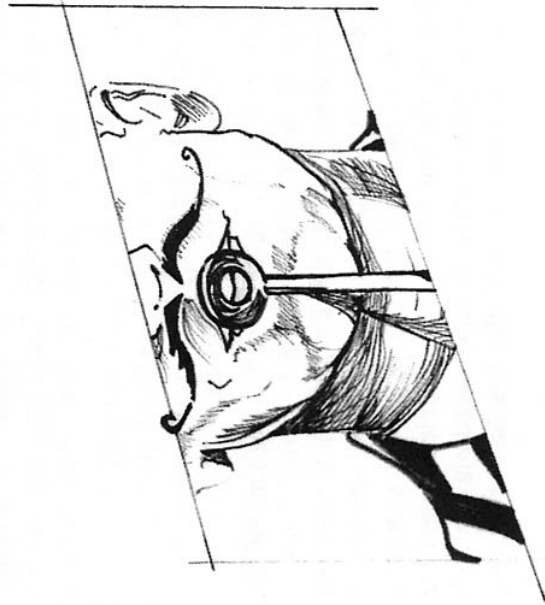
### *The Function of the Lip*

The lip is primarily a vibrating mechanism. The lips must be set together in correct position by the muscles around them. The development of the embouchure actually consists of training the muscles around the lips. To achieve maximum vibration, an equal amount of each lip should be visible if observed through a mouthpiece visualizer. An extreme overlap of either lip will only hinder its vibration.

**The Aperture** - The aperture is the opening formed in the center of the lips when the player "sets" his embouchure. For trumpet players, it is a very narrow slit-like opening which varies in size according to the register and volume being played. Because of the larger size of the other instruments of



*Correct position  
of the lips*



*The aperture with  
a visualizer*