

## **Embouchure Repair** *(The long day after the hard night)*

One of the most annoying parts of having a “great” heavy day/night of playing is “the day after”. This is when, after having a night of playing with beautiful tone, control and strength you find you play like “Bill the Cat” (thbbbt!) the following day! The old adage “an ounce of prevention etc..” really applies in this case! Here are some suggestions.

When you are done take 2-5 minutes to “warm down” This involves a few simple exercises (if you are going to be doing light, accurate playing the next day you may want to add a few other exercises from your Remington text)

1. Start by playing your Remington “long tones” but in a “*glissando*” style at mp and NO TONGUE on the 2<sup>nd</sup> of each 2 pitches. Do the basic round of long tones but when you change pitch downward do a SLOW glissando taking a full whole note to change to the next pitch downward. Remember-don’t tongue the 2nd note of each 2. This will allow the fine small muscles in the embouchure to move smoothly and so stretch and relax.
2. The next step is to expand this stretching concept to lip slurs. Take the basic 3 note Remington lip slur # 18 and turn it upside down, starting with the top of the staff Bb and going down to 2<sup>nd</sup> line Bb then back up to Top of the staff Bb. Do this in the GLISSANDO STYLE at the slowest tempo that will allow you to make it through the exercise in one big breath.

\*Just doing these TWO exercises will make the next day MUCH better and easier-it’s helped me out in professional situations for the last 20 years.

The day following the “Big Blow” **start** your warm up with some simple mouthpiece buzzing like a few long tones and a few of #18 from the Remington Warm up book. Then, do the above exercises above exercises.

**Additional warm-down-** more flexibility refinement exercises can be made from taking an individual note (say low Bb 2<sup>nd</sup> line) and practicing bending the pitch down a ½ step and then back up. You then continue by expanding the interval downward, a whole step, a minor 3<sup>rd</sup> etc, until you get a tri tone away (low E natural in this case) from the 1<sup>st</sup> position note.