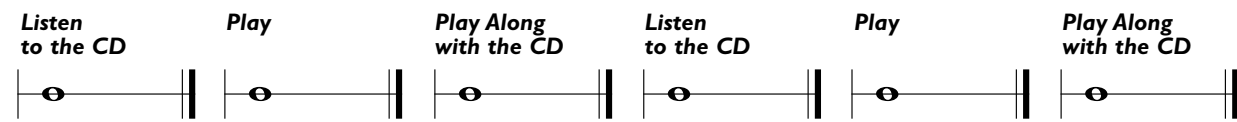


FIRST TONES ON THE MOUTHPIECE-BARREL ASSEMBLY

TRY THIS FIRST

• SOUNDS LIKE:

CDTrack 2 LISTEN TO THE CD and PLAY



• LOOKS LIKE

Many students will form an acceptable embouchure with a simple photo representation of the embouchure and recorded model of the sound made on the mouthpiece-barrel assembly.

Too much verbal information can confuse your student and lead to mental overload.

To assess your student's embouchure turn to page 7 for a checklist of physical characteristics that define an acceptable clarinet embouchure.

To take your student through a step-by-step formation of the embouchure turn to pages 8 and 9.



KEY ELEMENTS OF THE CLARINET EMOUCHURE

The word embouchure (ahm-bu-shure) refers to the position and use of the lips and facial muscles to produce a tone on a wind instrument.

✓ If Satisfactory ? If More Work Is Needed

- A. The chin muscles are drawn downward.
- B. A thin ribbon of lower lip covers the lower teeth.
- C. A concavity is visible between the lower lip and chin.
- D. The lips are sealed firmly toward the center of the mouthpiece.
- E. The upper teeth are placed on top of the mouthpiece.
- F. The mouthpiece is positioned to the center of the mouth.
- G. The angle of the mouthpiece-barrel assembly matches the photograph.
- H. The tone and pitch match the CD. (If the tone and pitch produced by the student do not match the CD, check the amount of mouthpiece placed into the mouth. Too much mouthpiece into the mouth will produce a harsh, honky sound. Too little will produce a thin, pinched sound.)

days	MARK ✓ or ? HERE			
	1	2	3	4
5				
6				
7				
8				
A				
B				
C				
D				
E				
F				
G				
H				



All ✓s proceed to page 9 - *Playing on the Mouthpiece-Barrel Assembly*.

Any ?s proceed to page 8 for a step-by-step setup.