50 Band Directors Are Invited To ASU For Embouchure Clinic

Fifty high school band directors in Northwestern North Carolina have received an invitation from Elmer White to come to Appalachian State University Saturday for a "brass embouchure clinic".

Concentrating especially on trumpet, the clinic will be conducted by Roy Stevens of New York City, who in my opinion is the best embouchure-doctor in the world," said White. "Embouchure is the proper fitting of mouth and tongue for playing wind instruments.

In his letter to band directors, White explained that "Roy has students from Juilliard School of Music, Manhattan School of Music, and others.

Mr. Stevens will also have students playing in the New York Philharmonic, West Side Story production at Lincoln Center, the MET, Radio City, and the Met Opera. He also conducts his own band, Blue Jay Band. He has appeared with the Civic Orchestra, the New York Philharmonic, and has been on CBS, NBC, and Mutual networks, and is in demand for public event performances.

Mr. Stevens has played at Old Westbury, New York, in a prominent role, as well as in many other states. He has been in demand for public events and has played in numerous places.

Mr. Stevens is a member of the Boy's Club in New York, and has been a member of the Metropolitan Opera Orchestra.

The purpose was to find out how good trumpeters get their "pucker power" and pass it along to fledgling trumpeters trying to perfect their art.

The principals were Roy Stevens of New York, who played with both Dorsey's and Benny Goodman during the '30s and '40s; and his old band, Vince Penasella, also in the '30s and '40s.

The session lasted about two hours. "Well," said Penasella, "we were more than a demonstration." He went on to say that the participants had learned more than a dozen different techniques from the master flutist.

End of text. 

SHOW STUDENTS HOW Trumpeters' Pucker Power Measured for Posture

By WILLIAM L. CRAZE Associated Press Writer

It may have been musical history — or at least a foot note.

A jazz trumpetist who was played with Benny Goodman, and the first trumpetist with the Metropolitan Opera's famous jazz section, was a natural on the subject of posture.

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Dear Colleague,

Available As Clinician

In recent years an increased awareness among brass teachers and students alike regarding problems of the embouchure has been evident. The practical demands put upon both professional and student make it no longer possible to accept the many myths surrounding sound production in all registers on brass instruments. Until May of 1971 all discussion in this field was speculation, some valid, some not.

At Emory University in May of 1971, several of my students and I recorded readings of the relationship between muscular activity, and volume and range. Tested were all notes between F# below the treble staff and G two octaves above high C (trumpet notes) played at all volume levels. They were monitored and documented by the video osciliscope and decible meter which, together, showed the degree of muscular activity as related to the volume and pitch of each tone. These readings confirmed my beliefs relating to the muscular behavior of the embouchure. My theory on how to use the muscles in their effort to support the playing structure became medical fact. The tests were supervised by Dr. John Hasmajian, the world's foremost authority on muscular behavior, and inventor of the process called electromyography. Dr. Hasmajian called the results an historic marriage between art and science.

Within the past year I have expanded the staff of my New York clinic to include Ms. William Morarity, editor of my book, Embouchure Self Analysis and The Stevens-Costello Triple C Embouchure Technique and Dr. Blmer R. White, author of Electromyographic Potentials of Selected Facial Muscles and Labial Mouthpiece Pressure Measurements in the Embouchure of Trumpet Players. This make it possible for me to be available one or two days a week to conduct embouchure clinics at various schools around the country. In these clinics I would deal with the resolution of student's problems through a coordinated program of proper advice, guidance and understanding to be worked out with the student's present teacher. Let me point out that I will not advocate changing the embouchure. It would be more proper to say that we will "correct" the embouchure and make known any deficiencies that have to be overcome in the student's current way of playing, irrespective of system or methods.

My experience has shown that improper use of the musculature tends to destroy the playing structure, thereby considerably shortening one's playing life, while practicing study books for long hours doesn't necessarily improve the embouchure but merely coordinates the mechanics and refines the playing capacity of embouchure limitations. Practicing notes does not solve embouchure problems. Correct procedures must be followed.

I can assure you, the rest of the brass faculty and your students an unforgettable, gratifying experience at these sessions. For information regarding available dates, price, format, etc., please write to: Kindest Personal Regards,

Remember: a correct Embouchure has no limitation

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