**Reviews of The Embouchure published by Boosey and Hawkes, 1967.**

“This book should be made compulsory reading for all wind players and teachers. It will serve to clarify much of the existing knowledge on the subject of embouchure, breath control, staccato and legato playing and – which is of the utmost importance as it is generally neglected subject- oral hygiene in relation to wind playing.

Mr Porter’s books is not just an expression of opinion, but the result of a lifetime of study and experience by a distinguished specialist in the field of dentistry, who is also a musician. These qualities, coupled with the collection and evaluation of the theoretical and practical knowledge of some of the most eminent teachers and performers of the day, could. If appropriately applied, bring to wind teaching a definite approach to the subjects dealt with, as opposed to the rather vague trial and error method so often encountered.”

John Davies, RAM Magazine, December 1967.

“Mr Porter is a dental surgeon who has the distinction of being published by both the British Dental Association and Messrs. Boosey and Hawkes. Apart from the obvious excellence in their own fields, these two organisation could not be supposed to have a great deal in common, and were it not for one small but important area of human knowledge their paths would never coincide. It is Mr. Porter’s pre-eminence in the study of the dental needs of players of wind instruments, and his knowledge of the functional anatomy of the tissues around the mouth, which has brought them together, now that he has followed his well- known dental articles with a book - The Embouchure.

Mr Porter, has made a life study of the factors which, when properly co-ordinated, can produce sounds from brass or woodwind to delight the most demanding ear. Many a note has gained purity and tone from a crown, bridge or a denture cunningly made on the principles he has laid down. But mechanics of course, not enough; the player must understand how his embouchure, which is really an extension of the instrument, works, and how control and variation of musculature can be turned into art.

“The Embouchure” provides this essential information. It is certain to be read avidly by aspiring and established wind instrumentalists alike. Indeed, great testimony to the value of Mr. Porter’s work come from musicians themselves, in concert halls, theatres and bandstands all over the world sit men who know his name well, and largely because of him are no longer afraid that the end of their teeth means the end of their jobs. This was a fear that years ago rightly haunted wind instrumentalists, particularly brass players and led them to dental neglect and eventual disaster.

If the musicians are grateful to Mr Porter, so of course are dental surgeons because it has been possible for many of them to improve in their treatment as a result of his British Dental Journal articles. Doctors who are regularly consulted by brass and woodwind players will know the anxiety that failing performance can bring these men, and they too may well be glad to have Mr Porter’s publications to which to refer. But there is a wider public still which ought to be grateful to him, and that is the great body of lovers of music whose listening pleasure will often have been heightened clarity of attack, roundness of tone, smoothness of legato all improved, at second hand as it were, by Mr Porter’s life work”.

The Lancet, 1967