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R. Shuebruk

This is your brain
on music
Daniel Levitin

The Complete Shuebruk
Lip Trainers for Trumpet

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Foreword

Developing flexibility is one of the most important aspects of playing a brass instrument. Since 1923 Richard Shuebruk's three publications on the subject of lip training have served to teach thousands of brass players how to build fast accurate flexibility through musculature development. Shuebruk calls for accuracy through slow patient work on first attacks and then simple interval studies.

This collection for the first time combines the three levels of the Shuebruk texts into one complete treatise on the art of lip flexibility, which will become the seminal method by which brass players study this art. Though these exercises sometimes seem daunting, Shuebruk advises the student to take it slowly and methodically. To this end, Shuebruk has stated, "There is no shame in playing slowly and neatly. There is no pride in playing quickly and slovenly."

From my own experience as a brass player the fine art of lip flexibility was elusive. Hours of practice were devoted to improving the speed of my flexibility studies with as little embouchure movement as possible. I am confident that this collection will enable you to realize the goal of Richard Shuebruk, which was to build flexible and accurate "chops" while improving the quality of your overall playing. Remember speed kills. Good luck!

—Larry Clark
Editor
Carl Fischer, LLC

Advice to Beginners

If you seriously wish to learn to play a brass instrument, it is wise to go to the best teacher you can find.

It is impossible for you to learn to play properly by yourself. You may be ever so intelligent and industrious; those qualities will make good teaching of greater value to you than to a less-gifted person.

Be careful in deciding which instrument to attempt. Your preference is not a sure guide. Consult some musician on that matter, for your teeth and lips may be better suited to a large mouthpiece than a small one.

There are many important principles and methods of practice which are essential to achieving skill in instrumental playing, but which are not subjects of general knowledge. Such valuable rules are acquired only after years of experience and association with good performers. Many of these things the cleverest student cannot discover for

himself, and it saves much time and many regrets if he is prevented by a wise teacher from using the wrong habit or method.

A necessary item of instrumental progress is the criticism of your superiors; somebody to tell you what to avoid and what to attempt. Also how and why to do it. How can you get that valuable information, but by personal instruction?

The most talented are frequently in need of a demonstration; a chance to hear the thing done; a passage actually played the correct way. How can you come by that, without the presence of an earnest teacher? Especially in the beginning this is a vital necessity. How can you tell whether you are playing the correct tone (although you may press down the right keys) by reading about it? Can you know whether your tongue action is correct by reading about it? If you have not a keen sense of rhythm, how will you know about time and accent? You must have a demonstration (and many of them) from a good teacher.

It is usually poverty or parsimony that deters a person from taking lessons. The first is a pity; the second is very bad judgment.

Of course, you can acquire enough to "get by" without a teacher; but you are a hindrance to the organization and a nuisance to the good player who is too kind to tell you so. Think it over.

General Rules for Practice

- Be patient. You cannot accomplish everything at once. Everybody was a beginner once upon a time.
- Stick to the hard spots; the easy places will take care of themselves. What you cannot do is what needs your attention.
- Progress is certain if you understand why you are doing a certain thing, and do it slowly many times.
- Practice has two divisions: the learning and the doing. The knowing and the blowing. Don't blow before you know.
- All forcing is wrong. Practice gently but firmly. Don't quit easily, but rest when the lips are tired. It will go better tomorrow.
- Regularity and perseverance make progress more permanent. It takes two days to make up for one day lost.
- Learn music with your ears principally, and not with your eyes. Use the eyes to find out, and the ears to remember.
- Learn as much as you can from memory, but be sure to learn correctly. To learn faults from memory is foolishness; to learn correctly from memory increases your capacity and makes you free.
- It would be a miracle if you could play well the first time you touched an instrument. It is just as much a miracle if you practice properly and don't learn to play.
- The ultimate results are facility and endurance. Facility comes from repeating the parts of an exercise. Endurance comes from repeating the whole of the exercise.

Instructions for Grade 1

Position In Playing. Stand upright. Hold the shoulders back and the head straight. Don't press the elbows to the ribs nor elevate them too much.

Holding the Instrument. Grasp the instrument around the valves with the left hand; hold it firmly. Hold the instrument as near as possible at right angles to the face. The right hand must not be held against the instrument, but the right hand should be kept under the mouthpipe, and placed between the first and second keys. A person standing opposite the player should be able to see clearly under the right hand and discern the mouthpiece on the lips. Keep the little finger free from any kind of ring or hook. Tip the instrument toward the right hand.

These exercises are designed to train the lips. However much or little you can perform, you will always do it better if your lips are properly trained.

Don't blow hard. Try to get a gentle tone as easily as possible. Don't squeeze or press anything at all, but hold the instrument firm on the lips. Stretch the lips across the teeth as in smiling. Feel the edges of the lips touching together. Place the mouthpiece as near the center of the mouth as you comfortably can. Take breath and send the breath between the lips as though you were saying "pu" or "poo." You may use the tongue to start the tone if you do it under a teacher, but otherwise you are liable to push the tongue too far between the lips and let some breath into the instrument before the lips begin to vibrate and thus get a windy tone. It is safer to begin with "pu" or "poo" and later you may use the tongue to get a more precise, sharp utterance. Be sure to feel the lips touching.

The most common fault with beginners is working too hard, or blowing too violently. You may be certain that your method is wrong if you cannot get the first tone of exercise no. 1 with ease after a few trials. Be patient and do plenty of work; give the lips a short rest now and then.

Stick to the exercises as they follow. Don't skip any. They are all very necessary and are the result of many years of teaching. *Master one number at a time.* Don't waste your time, and hurt your lips trying to squeeze out high notes. They are no good anyway, even if you get them. If you keep to these exercises you cannot help getting the highest notes on the instrument, the same as you get strength to do anything else by regular exercise or training. Read this advice over now and then, it may save you some trouble and time.

Begin with the **attack**. It is necessary to remove the instrument from the mouth after every tone, and replace it on the last beat of the silent measure to be ready for the next note. This trains the lips to find the place for the mouthpiece, and to take the proper form for the succeeding tone. The object of all **attack** practice is to get the first tone accurately; therefore, you have to take off the instrument to make the next note a first note, or **new attack**.

Keep strict slow time by beating the quarters with the foot. This is no harm at first and can be modified or discarded later if you wish, but in the beginning it helps to mark the **rhythm**. Playing in strict time trains you to deliver the first note the instant it is required.

Learn the first four numbers well before you do no. 5. Be patient. It is good work if you can train the lips to vibrate on demand in a week.

When you are ready for no. 5, you may also begin the next section, **Intervals**. In this section you should not remove the Instrument, because the object of the training is to learn to go from one tone to the next, higher or lower. You should try to understand that in order to get a higher note, you have to make the opening between the lips smaller by tightening the muscles. But you need not think of that. You get a higher tone not by blowing harder, but by pinching the lips tighter together.

These Interval exercises are graded very carefully, so that if you work patiently at each one you will develop the necessary power very soon. Now your daily practice will be always **attack** and **intervals**. Rest for a few minutes before you begin your book lesson.

As you progress in these two branches, you will reach No. 6 in **intervals**, then it is time for you to add the third department of lip training, and so you turn to no. 1 **slurring**.

Now your daily exercise before you begin your lesson will be the latest number in each of the three branches of lip training: **attack, intervals, slurring**.

These are the only three things the lips can ever do in playing the instrument.

These exercises cannot interfere with any teacher's work or any method or textbook. The sole object is to train the lips so that you may learn easier and know how to preserve your embouchure if you become a professional player.

Grade 1: Teachers and Pupils

Attack

№1 

№2 

№3 

№4 

Keep strict time: Remove after every tone

№5 

№6 

№7 Begin to use the Tongue here. Don't push the tongue between the lips. Strike the quarter notes sharp and bold, the long notes gently, hold it steady and clear, not noisy and not timid. Take deep breath before long tone. Remove after each tone and wait at the Pauses ☺



Nº8 For Attacking tones at various distances. Remove after each note. Keep time. Play with confidence. Let the breaks go by, never try to mend them by a second stroke. Do better with the next one.

Nº9 For Attack on the Up-beat. Observe the power signs *p* & *f*

Nº10 For Attack farther and farther apart. Observe the *fs* and *ps*. Remove at the rests and wait at the Pauses.

No 11 For long distance Attack and three degrees of Power. Remove at rests. Good swell and diminish at Pauses. Work for clear Tone.

f mf p f mf f mf

p f mf $simile$

No 12 To train the lips and ear to locate the different tones which can be sounded with the same keys. Speak the name of each note before playing it.

7th Position $\frac{1}{2}$ $\frac{3}{3}$ 6th Position $\frac{1}{3}$

5th Position $\frac{2}{3}$ 4th Position $\frac{1}{2}$

3rd Position 1 2nd Position 2

1st Position 0

Intervals

Don't begin this Section until you have mastered Nos: 1 2 3 4 in Attack.

INTERVAL Practice trains the lips to loosen and tighten for low and high tones. Keep strict Time. Play with confidence but not too loud. Do not remove the Instrument from the mouth in Interval practice until you have finished the phrase. Take breath only at the Signs V and the rests. Be careful not to shift the position of the mouthpiece or lips in going from one tone to the next. Don't worry about the breaks, make as few as possible; but if you wish to try a high note over again take the preceding low note also. Don't use any forcing or straining. Be patient.

Don't be in a hurry to get to the next number; the better you can play one number the easier the next one will be. Good tone, easy playing and Accuracy are the objects to strive for. You will surely not gain anything by hurrying through. You can only gain time by doing more work intelligently.

No 1  V Take breath at these signs
Repeat many times

No 2  Count the quarter rest and take breath at the rests

No 3  Observe the quarter rest
Keep strict time

No 4  Observe the quarter rest
Take breath there. Keep time

No 5  Try to do it twice or thrice in succession

No 6 



No 7 



No 8 





Slurring

Don't begin this section until you have got to N^o6 in Intervals.

The object of Slurring is to go from tone to tone without stopping the Sound. You must not break a slur in order to take breath-- Breathe deep before a long slur.

Slurring with the use of the valves is easy enough, but slurring without the help of the keys, or with the Lips alone is a Special Study (See GRADE II)

In slurring with the lips only (as in Nos 7-12) be careful not to blow hard to get the upper note. You must lift the higher tone into place by a very slight inward movement of the lower lip, not by blowing harder remember. Use the examples with dotted notes a great deal to help you in this difficulty. Don't get impatient if the upper note does not come; just keep on calmly working the same as if it did come, and do plenty of gentle easy work. Make the slurring sound very smooth, not jolting or lumpy. Be sure to learn the Seven Positions from memory.

N^o1 

N^o2 

For longer breath. Slow Contracting and Expanding

N^o3 

No 8 **1st Position** **2nd** **3rd** **4th Position**



5th **6th** **7th**



7th Position **6th** **5th** **4th**



3rd **2nd** **1st Position**



No 9 **7th Position** **6th** **5th** **4th**



3rd **2nd**



5th **6th**



No 10 **1st Position** **2nd** **3rd** **4th**



5th **6th** **7th**



No 11 1st Pos. Do each slur in one breath

2nd

3rd

4th

5th

6th

7th

No 12 A

7th

6th

5th

4th

4th

5th

6th

7th

No 12 B

1st

2nd

3rd

4th

5th

6th

7th

Theory of Training the Embouchure

Anybody who wishes to do a special kind of work very well must give those parts of the body that perform the work a special kind of training.

All work is training in a sense, but certain kinds of work do more good than other kinds; therefore, we should do those things the most which give the best and quickest results. Digging in a garden is fine exercise; if one does enough of that work he will grow strong of course, but it will not train him to be an athlete. Special work requires special exercise and the training must always be kept up if the worker expects to keep his ability. An instrumentalist is a specialist.

In playing brass instruments with a cup-shaped mouthpiece, the lips do the principal work, because they must do the vibrating to make the sound.

To train the lips properly a player must understand exactly what the lips are expected to do and which kind of exercise will help him the most.

The lips do only three things. We may call these duties the "Functions of the Embouchure." There are only three, and each one is quite distinct from the other two and needs a different kind of exercise or practice.

The first function is called "attack" practice. This exercise trains the lips to take the exact setting or position to produce any tone that the ear expects when it is the first note of a piece, or when the mouthpiece has been taken away from the lips.

The second function is called "interval" practice. This exercise trains the lips to loosen and tighten in going from low to high tones or the reverse. Both of these functions require the sound to be stopped between the notes by ceasing the vibration.

The third function is known as "slurring" practice. This exercise requires continuous, or uninterrupted vibration, and it trains the lips to keep stretched, in order to keep the sound going while passing from tone to tone.

These three functions cover everything that the player ever has to do with his lips on the instrument. It therefore follows that if the lips are trained in these three ways the player will develop a reliable embouchure. Attack gives confidence; interval practice gives accuracy or sureness; slurring gives flexibility and endurance.

A player may practice very regularly for hours every day and gain nothing more from his studies than momentary pastime. But when a student adopts a system like this, he gets control of his lips in the same way that a good workman keeps his tools in order to do satisfactory work. If his tools are well sharpened, he has confidence in his ability to do his work well, but if they are not in fine order the easiest job becomes a wearisome burden.

Any person who hopes to attain excellence in anything must be intelligent as well as industrious. He must not only do certain things, but know why he does them. Unless he is intelligent and industrious he has no right to expect success.

General Advice for Grade 2

These exercises are for training the embouchure.

Practicing them cannot interfere with any other instruction, or methods of practice.

Keep your lips trained and you can learn easier, and do your professional work with satisfaction.

A probable mistake in using these exercises will be to go to the next number before you have learned the former one. There is sufficient training material here to last a good player for a few years.

The special benefit of this work is to form such habits of daily practice that the embouchure may get to be very reliable.

It is not expected that you will learn to play them and then neglect them. They will surely preserve your lips in good condition if you use some of them every day. Try to understand why you do a certain thing in preference to something else.

How much daily? As much as you can, but if you give the first half hour of practice to your lips you can rest easy. It is a good habit to begin with about two or three minutes of easy slurring to warm up.

Never hurt the lips by foolish, obstinate striving when the lips are tired. Take frequent short rests of about a minute. Remember that blowing a brass instrument is simply muscular exercise. All muscles gain strength by getting tired and resting with regularity. Only strength will bring speed and accuracy. Too fast breeds confusion and too loud destroys control. The way to get endurance is to very gradually lengthen the exercise. This is amply explained with the numbers as they follow. (See Intervals and Slurring)

It is useless to try to devise "safety tricks" or to invent "secret ways" of avoiding a difficulty. You must be bold and fearless in your private practice. You dare not allow yourself to be too cautious, or you will gradually become timid. Take a chance. Face the difficulty squarely and practice to overcome it in a plain way.

What you do frequently you will not fear; it is the strange thing that alarms us all.

If the exercises were easy you need not practice them at all, and anybody could play them.

Persevere, and you will find that when you are most discouraged, you are actually making progress. "The darkest hour is before the dawn." It is just as hard for the other fellow. The only way he can beat you is by more work and intelligence.

The Function of Attack

Attack practice trains the embouchure to assume the exact setting, in conformity with the pitch and power of the tone expected by the ear, for the beginning of a piece of music, or when the instrument is replaced after a rest. To secure this condition it is essential to regard every note as a first note; therefore, it is necessary to remove the instrument from the lips after each attack.

If the first tone is a high note the lips are closed tighter together and if a low tone, they are not so tense or close.

For expertness in this practice the tones must succeed each other at greater distances of pitch. The degree of power or loudness of the tone must also be considered.

A loud tone can only be played by sending the breath quicker between the lips, and vice versa for a soft tone. The difference of anticipated power tends to slightly change the setting of the lips and produce a different tone.

Attack practice trains the lips to prepare for both these conditions of pitch and power with accuracy at the same time.

The tone quality, or the time honored exercise of "long notes", is therefore an entirely different thing from accuracy of attack, but this exercise for quality of tone is amply attended to in the pause measures.

It is an advantage to understand why you do certain things, but the knowledge will not supply the place of practice. Only constant application will bring concrete results. The student who conscientiously practices these exercises cannot fail to develop a reliable embouchure and acquire confidence in playing his instrument.

f *mf* *pp* *simile*

etc.

- № 3 OBJECT** To develop Sureness in Soft High notes after Loud Low notes.
- INSTRUCTION** See former Numbers. Make good contrast in power.
- CAUTION** Don't mind the Breaks. Everybody makes them. Do the best you can all through, and try to do it better every day. If it were easy anybody could do it. Be sure to count the silent measure. Don't neglect № 2.

p *p* *p* *p* *f* *f* *f* *p* *p* *p* *p* *f* *f* *f*

simile

etc.

Nº 4 OBJECT

To develop Accuracy and Control in the High Register.

INSTRUCTION This requires a long time to learn, but all the time you are strengthening the Embouchure, and gaining confidence. Remove at every quarter rest. Pay attention to the Power signs. Vary it - 2 eighths or triplets.

CAUTION Take breath as silently as possible. Try not to puff or grunt or make any distressing sounds with the throat.

The musical score consists of four staves of music in treble clef. The first staff contains eight measures with dynamics *pp*, *p*, *mf*, *f*, *pp*, *p*, *mf*, and *f*. The second staff contains eight measures with dynamics *f*, *mf*, *p*, *pp*, *f*, *mf*, *p*, and *pp*. The third staff contains four measures with dynamics *f*, *mf*, *p*, and *pp*. The fourth staff contains eight measures and ends with "etc.". The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Power signs (circles with dots) are placed above certain notes in the first and second staves.

REMARK This is the Danger-Zone of all Playing. To place the Instrument on the mouth and get any tone required, in any manner, is the Supreme Achievement. If these Exercises will not accomplish it then there is nothing that will. Nobody is absolutely sure always, but some are nearly so. The regular practice of these Exercises makes the player so accustomed to the difficulty that the Danger gradually vanishes. This is however positive (and should encourage the Player) that he who practises such things, must certainly get more sureness and confidence than another player who neglects this work.

General Instructions for Interval Practice

Interval Practice trains the lips to slacken and tighten, (to make the opening between the lips larger or smaller) for low or high tones. A low tone is made by loosening the lips a little, and the high tones are not obtained by blowing harder but by pinching the lips tighter together. The difference of high and low in the scale is of course assisted by a relaxing and tensing of the body generally, but the lips make the whole difference in pitch. Gradually the practice develops control in the degrees of tensing the muscles, and the player attains a sure lip, so that he will rarely make a break in jumping the longest distances.

This is the department where the player learns to play the all coveted High Notes. But he usually is very thoughtless in the practice, and thinks of the High notes only. The true Exercise is to go FROM Low TO High, or the feverse. Trying to play high notes without connecting them with the lower ones will only hurt the lips and destroy whatever sureness of embouchure may exist; besides spoiling the quality of the tone in general. If the student wishes to try a high note over again, he should always take the preceding low tone with it, and practise the leap. That was what he missed. Besides there is no special glory about High notes. Everybody can get them without fail if he does regular and intelligent Interval Practise.

Practise these Exercises also with Legato and Staccato tongue, and in varying degrees of speed and power but never very fast or very loud. Be careful not to move the mouthpiece or the lips in going up or down. Inhale before a low note going up and before a high note going down. Don't move the head up and down.

- Nº 1 OBJECT** (See above)
- INSTRUCTION** Learn all these from Memory. This gives freedom to attend to the Quality. Fine clear Tone. Confident manner. Observe the breathing Signs V. Practice Nº 1 B loud, full Tone.
- CAUTION** Don't blow harder for the high notes. Pinch tighter with the lips. Don't mind the breaks, make as few as possible and do better gradually. It is the Exercise you need and not that particular tone. Avoid all contortions of the face. When you can play Nº 1A three times through without pausing you may safely go to Nº 2. This should be your rule for advancing.



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Nº 2 INSTRUCTION Transpose this also into D natural by omitting all the flats and substituting F sharp and C sharp.

CAUTION Rest the lips when they are tired, all forcing is harmful. When you have learned these two keys, play the Exercise in C, D flat and D (letter A) without stopping, before practising Nº 3.



Nº 3 Read the general Instructions for Intervals. Transpose Nº 3 also into E natural (when you can play it in E flat three times without stopping) and then practise to do it in C, D flat, D, E flat, and E without stopping. You are sure to injure your lips if you will NOT be patient in going to the next number. Don't grieve about the High notes. Everybody can get them if he practises with good judgment. The Key of E natural has 4 sharps, F, C, G, D. Use the same notes.



Nº 4 Commit all to memory. Interval practice is the sure cure for broken notes. Practise the Low Intervals diligently. They are just as useful, and help to improve your Tone quality more than the High notes. Finally learn to do all six keys in succession. You should be satisfied to accomplish this department in one year. These Exercises are extended in Grade 3.



Make higher Keys if you wish.

Slurring

These Exercises apply only to Lip Slurring. It is the exercise by which the player gets strength in the muscles at the corners of the mouth.

The lips must be stretched thin to vibrate. Slurring demands continuous vibration, hence the constant contraction of the muscles, and therefore the power to play longer.

Slurring practice consequently is the Exercise which best develops Endurance. This Exercise also renders the Embouchure very flexible and the lips are thus enabled to adjust themselves readily to the various tones, in this way the vibration is not disturbed, and the tone grows clear and brilliant. The practice can be safely carried to the point of pain in the muscles; a sign that the strength is growing.

One should not practise Slurring very fast, as the lips are thus deprived of much valuable exercise.

The characteristic quality is extreme smoothness. The tones should sound as though they slipped into each other.

Try to gradually lengthen the Exercise by adding the next number to the former one, until all four can be played in unbroken succession. When that is attained, the Player has a Standard Endurance Test, which he can use every day to keep his Embouchure in fine condition. Never neglect Slurring, whatever else you may overlook.

- No 1 OBJECT** (See above)
- INSTRUCTION** Play slowly at first. The lower lip does the work. Not loud. If the exercise is too long take only one Position and add the next when you can. You must learn the 7 Positions.
- CAUTION** Don't force. Be patient. We all had the same trouble! You are only wasting time by blowing hard. If you will not do it even and smooth it is useless. Only patient persistent work deserves to win out. Deep breath at the rest.

1st Position *Open*

2nd Pos. *2nd*

3rd Pos. *1st*

4th Pos. *1/2*

5th Pos. *3/3*

6th Pos. *1/3*

7th Pos. *1/3*

Nº 2 In this Department the student can begin at either one of the Exercises, as they are simply Inversions of the common Triad. Some can train better by beginning at Nº 2, but I have usually used the order here given. The plan is to take one (or part of one) at a time and gradually join them together in one long Exercise. Always take a deep breath at the eighth rest, and keep strict Tempo.

Musical notation for Exercise Nº 2, consisting of three staves of music in treble clef with a common time signature. The first staff has a first ending bracket with fingerings 1, 2, 3. The second staff has a second ending bracket with fingerings 2, 3 and 1, 2. The third staff has a third ending bracket with fingering 2 and the word "Open" written below it.

Nº 3

Musical notation for Exercise Nº 3, consisting of three staves of music in treble clef with a common time signature. The first staff has a first ending bracket with fingerings 1, 2, 3. The second staff has a second ending bracket with fingerings 2, 3 and 1, 2. The third staff has a third ending bracket with fingerings 1, 2, 3.

Nº 4

Musical notation for Exercise Nº 4, consisting of three staves of music in treble clef with a common time signature. The first staff has a first ending bracket with fingerings 1, 2, 3. The second staff has a second ending bracket with fingerings 2, 3 and 1, 2. The third staff has a third ending bracket with fingerings 1, 2, 3.

The Complete Shuebruk
Lip Trainers for Trumpet

Grade 3: First Chair

Preface to Grade 3

This system of embouchure training is an attempt to solve the problems that confront most of the players of brass instruments.

Unfortunately, a large majority of our colleagues are but little interested in the subject until the trouble comes. Then, annoyance (and possibly alarm) makes us too impatient and nervous to theorize or reason about the subject.

If the reader cares to know what are the functions of the embouchure, he will find an explanation in the chapter "Theory of training the Embouchure." He may not accept the ideas there set forth, but hasty denial is no refutation.

My inquiries among the best players that I have known have convinced me that few have given any thought at all to the subject farther than to adopt the Time honored habit of practicing Sustained Tones.

The standard textbooks, old or new, show no signs that the writers have given consideration to the special functions of the embouchure or analyzed its distinctive duties. They have provided excellent material for attaining skill in playing music, but have not formulated any series of exercises for developing strength and accuracy in the lips as a distinct department of study. Yet I am sure they would all have recognized the value of such classification.

I have used this system with very satisfactory results. I can confidently offer it to professional teachers and players, knowing that it will be of much help to those who have sufficient interest to understand these simple theories, and enough energy to adopt and practice the exercises.

The practicing of sustained tones is excellent as far as it goes, but it affords no training whatever that can impart confidence in attack, accuracy in long intervals or flexibility of lip. The pause measures in no. 2 of Grade 2 supply all the exercise necessary to develop steady and pure tone quality. The practice of "long notes" need not be underestimated, but one should not forget that the actual functions of the embouchure are left undeveloped by its exclusive use.

These exercises are devised to gradually train your embouchure to the utmost that your individual physique will allow. You should try to construct others for yourself; any experienced musician can make plenty of them.

All development is gradual. You cannot make the trees grow! The result from the use of these practices is absolutely certain. They should not be only practiced and neglected. You should get the habit of using that you need daily. If you do that conscientiously you will always be able to rely upon a fine lip.

Theory of Training the Embouchure

Anybody who wishes to do a special kind of work very well must give those parts of the body that perform the work a special kind of training.

All work is training in a sense, but certain kinds of work do more good than other kinds, therefore we should do those things the most which give the best and quickest results. Digging in a garden is fine exercise; if one does enough of that work he will grow strong of course, but it will not train him to be an athlete. An instrumentalist is a specialist.

In playing brass instruments with a cup-shaped mouthpiece, the lips do the principal work, because they must do the vibrating to make the sound.

To train the lips properly a player must understand exactly what the lips are expected to do, and which kind of exercise will help him the most.

The lips do only three things. We may call these duties the "functions of the embouchure." There are only three and each one is quite distinct from the other two and needs a different kind of exercise or practice.

The first function is called "attack" practice. This exercise trains the lips to take the exact setting or position to produce any tone that the ear expects when it is the first note of a piece, or when the mouthpiece has been taken away from the lips.

The second function is called "interval" practice. This exercise trains the lips to loosen and tighten in going from low to high tones or the reverse. Both these functions require the sound to be stopped between the notes by ceasing the vibration.

The third function is known as "slurring" practice. This exercise requires a continuous, or uninterrupted vibration, and it trains the lips to keep stretched, in order to keep the sound going while passing from tone to tone.

These three functions cover everything that the player ever has to do with his lips on the instrument. It therefore follows that if the lips are trained in these three ways the player will develop a reliable embouchure. Attack gives confidence; interval practice gives accuracy or sureness; slurring gives flexibility and endurance.

A player may practice very regularly for hours every day and gain nothing more from his studies than momentary pastime, but when a student adopts a system like this, he gets control of his lips in the same way that a good workman keeps his tools in order to do satisfactory work; if his tools are well sharpened he has confidence in his ability to do his work well, but if they are not in fine order the easiest job becomes a wearisome burden.

Any person who hopes to attain excellence in anything must be intelligent as well as industrious. He must not only do certain things, but know why he does them. Unless he is intelligent and industrious he has no right to expect success.

Grade 3: First Chair

Attack

- NO.1 OBJECT** To develop Confidence and Control.
- INSTRUCTION** Always remove at the Rests and double bars. Observe the power signs. Try to play the exercise with some musical expression and effective style. Make the unaccented notes very clear and distinct. Each 4 measures constitute a single study.
- CAUTION** Never neglect Attack Practise for a long time; it is the mainstay of Confidence. Don't expect perfection. This is, and will always be the **TEST** for every Brass Player. It is just as hard for the other fellow! Grade II prepares the student for these Exercises.

The musical score consists of eight staves of music, each containing four measures. The dynamics are indicated as follows:

- Staff 1: *pp*, *p*, *mf*, *f*
- Staff 2: *pp*, *p*, *mf*, *f*
- Staff 3: *f*, *mf*, *p*, *pp*
- Staff 4: *f*, *mf*, *p*, *pp*
- Staff 5: *pp*, *p*, *mf*, *f*
- Staff 6: *ff*, *ff*, *pp*, *pp*
- Staff 7: *p*, *p*, *p*, *p*
- Staff 8: *p*, *p*, *p*, *p*

The final staff ends with "etc." indicating that the exercise continues.

No 2 OBJECT To train for sudden Pianissimo after Crescendo:
INSTRUCTION Notice the Stacc: and Legato, and slur signs.
CAUTION Try to get fine expression. Seventh SYMPHONY?

Transpose half tone higher, then the next

as above

as above

as above.

No 3 OBJECT The Contrast between loud low, and soft high.
INSTRUCTION Of course make the rests and pauses as long as you please.
CAUTION Don't be discouraged. These are the kind of bits which come to annoy the Artists in the GRAND ORCHESTRAS. Make as many more as you like for yourself. They are only suggestions. If you find a nasty bit in your part, work over it this way. Do the Passage in many different keys and Inversions. If we do a very difficult thing frequently its terrors gradually vanish. Transpose each line half tone up.

ff p ff p ff p f pp

ff pp ff p f pp f pp pp

pp

№ 4 OBJECT

For developing broad tone in the higher register, and for accuracy of Attack in Pianissimo. This is a good substitute for the rather tiresome "Long Notes" Practice.

INSTRUCTION Remove after each Pause.

Bold and broad in Character. Dignified and heroic in quality; with a pretty Echo effect.

CAUTION

Strive to do the three half notes in one breath. You are not obliged to remove before the Echo, but it adds to the training to do so. Better practice both ways. Add one line after the other until you can do it all in one spell.

A

B

C

D

E

F

Intervals

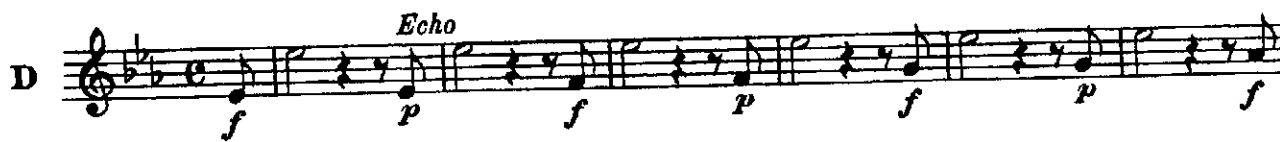
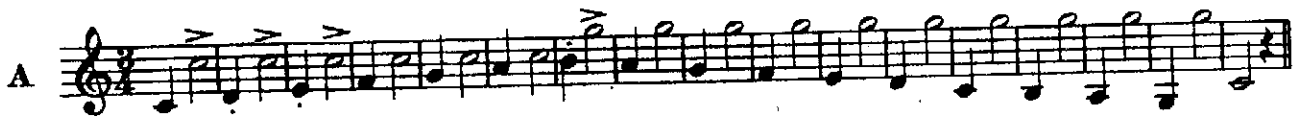
No 1 OBJECT

All Interval practice is simply to get the power to tighten the lips for high tones and slacken them, for low tones.

INSTRUCTION Practise for good effect, noble style, clear fine tone and accent, with splendid repose and simple, gentle manner. Be careful to get the notes in perfect tune. In ascending Intervals, inhale before a low tone only, in descending, before a high tone. Do any key in any Rhythm or Style.

CAUTION

Dont shift the lip or the mouthpiece. Dont move the head up or down. Learn one at a time, and then add them gradually together to complete a string of 6 keys without stopping. That is an Endurance Test. The practice for the Low tones is in Grade 2.



E

F

Transpose in F#

NO 2 INSTRUCTION Breathe deep at the rests only. Get broad, full, sonorous low tone.
CAUTION All these exercises in Grade 3 are intended for those who can practise them with judgment, to develop Power and Accuracy and keep the lips in fine working order. They were never designed to be Exhibition Stunts. Use them to train your Emb., and in this number be careful not to move the mouthpiece or lips for high or low Try to play them all as near as you can by simply slackening and tightening the lips.

A

Do it also downwards if you wish.

B

Transpose into D \flat by using F sharp and C sharp instead of the 5 flats.



NO 4 These Exercises are designed to form habits of Practice which will secure a reliable Emb. Many difficult Exercises may be undertaken which are seldom encountered in actual playing; to overcome such difficulties increases the confidence of the player and imparts ambition to reach greater Excellence.



Slurring

Let it be recalled again that these Exercises are for training the **EMBOUCHURE**. Slurring is the third function of the Embouchure, and differs from the other two because the vibration must be continuous. The lips can vibrate only when they are stretched thin enough; consequently Slurring exercise develops Endurance more effectively and quickly than the other two functions.

Practise Slurring always to the point of pain in the muscles at the corners of the mouth, and you will always have a strong Embouchure:

Slurring also develops a clear bright quality of Tone because it demands such rapid and instinctive adjustment of the lips without stopping the tone column, that the breath flows easily between the lips, does not interrupt the vibration and make the tone sound blurred or breathy.

The player should examine Grade 2 for Exercises leading up to these

No 1 OBJECT Facility in slurring 4ths, 5ths and 6ths.
INSTRUCTION Take it slowly at first. Do one Posit: in a breath. Keep out all intervening tones between the 6ths and 5ths.

The image displays five musical staves, each representing a different position for a slurring exercise. Each staff begins with a treble clef and a common time signature (C). The notes are connected by slurs, and a repeat sign (two dots) is placed at the end of each exercise sequence. The positions are labeled on the left side of each staff:

- 1st Position**: Labeled with a '0' below the staff.
- 2nd Position**: Labeled with a '2' below the staff.
- 3rd Position**: Labeled with a '1' below the staff.
- 4th Position**: Labeled with '1' and '2' below the staff.
- 5th Position**: Labeled with '2' and '3' below the staff.

6th Position
1
3

Musical notation for the 6th position exercise, showing a sequence of notes on a treble clef staff with a key signature of one sharp (F#). The notes are grouped into three measures, each containing a triplet of eighth notes. Fingering numbers 1 and 3 are indicated below the first notes of the first and second measures.

7th Position
1
2
3

Musical notation for the 7th position exercise, showing a sequence of notes on a treble clef staff with a key signature of one sharp (F#). The notes are grouped into three measures, each containing a triplet of eighth notes. Fingering numbers 1, 2, and 3 are indicated below the first notes of the first, second, and third measures.

Flexibility in Long Range

№ 2 When it goes easy try to make it sound like an Arpeggio on the Piano. Don't screech on the Top Note.

1st Position
0

Musical notation for the 1st position exercise, showing a sequence of notes on a treble clef staff with a key signature of one sharp (F#). The notes are grouped into three measures, each containing a triplet of eighth notes. Fingering numbers 0 and 1 are indicated below the first notes of the first and second measures.

2nd Position
2

Musical notation for the 2nd position exercise, showing a sequence of notes on a treble clef staff with a key signature of one sharp (F#). The notes are grouped into three measures, each containing a triplet of eighth notes. Fingering numbers 2 and 3 are indicated below the first notes of the first and second measures.

3rd Position
1

Musical notation for the 3rd position exercise, showing a sequence of notes on a treble clef staff with a key signature of one sharp (F#). The notes are grouped into three measures, each containing a triplet of eighth notes. Fingering numbers 1 and 3 are indicated below the first notes of the first and second measures.

4th Position
1
2

Musical notation for the 4th position exercise, showing a sequence of notes on a treble clef staff with a key signature of one sharp (F#). The notes are grouped into three measures, each containing a triplet of eighth notes. Fingering numbers 1, 2, and 3 are indicated below the first notes of the first, second, and third measures.

5th Position
2
3

Musical notation for the 5th position exercise, showing a sequence of notes on a treble clef staff with a key signature of one sharp (F#). The notes are grouped into three measures, each containing a triplet of eighth notes. Fingering numbers 2, 3, and 0 are indicated below the first notes of the first, second, and third measures.

6th Position
1
3

Musical notation for the 6th position exercise, showing a sequence of notes on a treble clef staff with a key signature of one sharp (F#). The notes are grouped into three measures, each containing a triplet of eighth notes. Fingering numbers 1, 3, and 2 are indicated below the first notes of the first, second, and third measures.

7th Position
1
2
3

Musical notation for the 7th position exercise, showing a sequence of notes on a treble clef staff with a key signature of one sharp (F#). The notes are grouped into three measures, each containing a triplet of eighth notes. Fingering numbers 1, 2, and 3 are indicated below the first notes of the first, second, and third measures.

Flexibility in High Register

NO 3 INSTRUCTION It is just as useful to do it slowly. Don't only go through the motions. Get it good and clear.

also in B flat

also in A flat

also in G flat

NO 4 Take it easy! Rest when the lips are tired. You can begin at 7 and go upwards to 1. Make many different Rhythms for yourself in eighths and sixteenths, Triplets, dotted notes etc.

1 2

2 3

1 3

1 2 3