

# R. Shuebruk

The Complete Shuebruk  
Tongue Trainers for Trumpet

CARL FISCHER®

24484

# R. Shuebruk

## The Complete Shuebruk Tongue Trainers for Trumpet

### Table of Contents

Foreword by Larry Clark .....	2	<b>Grade 3: Double and Triple Tonguing</b>	
<b>Grade 1: Beginners and Teachers</b>		To Learn Double and Triple Staccato ....	28
Half Notes.....	3	Chapter 1 .....	29
Quarter Notes.....	4	Chapter 2: Double Tonguing.....	31
Eighth Notes.....	5	Chapter 3 .....	33
Dotted-eighth, Sixteenth-note Patterns.....	7	Chapter 4 .....	36
Sixteenth Notes .....	8	Chapter 5: Triple Tonguing.....	38
6/8 Meter .....	9	Chapter 6 .....	40
<b>Grade 2: Expert Single Tonguing</b>		Chapter 7 .....	43
The Theory of Tongue Training .....	14	Chapter 8 .....	46
Chapter 1: C Major and A Minor.....	15		
Chapter 2: F Major and D Minor .....	17		
Chapter 3: G Major and E Minor.....	20		
Chapter 4: B $\flat$ Major and G Minor .....	22		
Chapter 5: D Major and B Minor.....	24		

**CARL FISCHER®**

65 Bleecker Street, New York, NY 10012

Copyright © 1925 by Carl Fischer Inc.

Copyright renewed.

Copyright assigned to Carl Fischer, LLC

This Edition Copyright © 2003 by Carl Fischer, LLC

*International Copyright Secured.*

All rights reserved including performing rights.

WARNING! This publication is protected by Copyright law. To photocopy or reproduce by any method is an infringement of the Copyright law. Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.

Printed in the U.S.A.

## Foreword

Developing quality articulation is one of the most important aspects of playing a brass instrument. Since 1925, Richard Shuebruk's three publications on the subject of tongue training have served to teach thousands of brass players how to build a fast powerful articulation through musculature development. Shuebruk calls for accuracy through slow, patient work on first the single staccato and then the double and triple staccato.

This collection, for the first time, combines all three levels of the Shuebruk texts into one complete treatise on the art of tonguing, which will become the seminal method by which brass players study the art. Though these exercises sometimes seem daunting, Shuebruk advises the student to take it slowly and methodically. To this end, Shuebruk states in his Preface to Grade 2, "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 clean, precise articulation was elusive. Hours of practice were devoted to improving the quality of the stroke while not damaging the quality of the tone. I am confident that this collection will enable you to realize Richard Shuebruk's goal, which was to build power and strength in the tongue while improving the gentle quality of the staccato tone. Remember, speed kills, and GOOD LUCK!

—Larry Clark  
Editor, Carl Fischer, LLC

# Grade 1: Beginners and Teachers

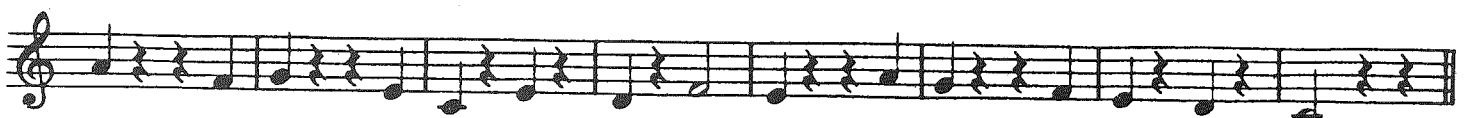
The tongue of the Trumpeter must be trained for strength and speed by specific exercises.

Use only the extreme tip of the tongue. Do not poke it out between the lips. Try to pull it back into the mouth with a sharp quick, easy movement. Keep the face and throat as still as you can. Listen for a clear tone with no windy quality at the beginning. Do not shut off the tone with a FUTT, FUTT sound. The action is like spitting a seed from the tip of the tongue.

Try not to be stiff or awkward. Just do plenty of work and learn each number very well before taking the next one.

## Half Notes

Firm but not noisy



Copyright © 1925 by Carl Fischer, Inc.

Copyright renewed.

Copyright assigned to Carl Fischer, LLC.

This edition Copyright © 2003 by Carl Fischer, LLC.

International Copyright Secured. All rights reserved including public performance for profit.

# Quarter Notes

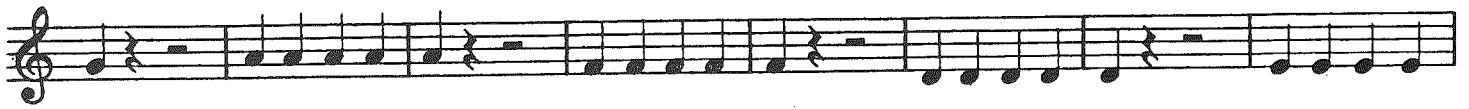
Not drawled

No. 5.  Musical notation for exercise No. 5, first staff. It begins with a treble clef and a common time signature (C). The melody consists of quarter notes and rests, starting on a middle C and moving in a stepwise fashion.

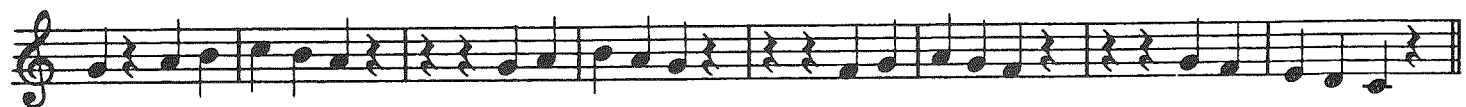
 Musical notation for exercise No. 5, second staff. It continues the melody from the first staff, maintaining the same rhythmic pattern of quarter notes and rests.

Distinct

No. 6.  Musical notation for exercise No. 6, first staff. It begins with a treble clef and a common time signature (C). The melody features quarter notes and rests, with some notes being beamed together.

 Musical notation for exercise No. 6, second staff. It continues the melody from the first staff, showing a mix of quarter notes and rests. Musical notation for exercise No. 6, third staff. It continues the melody from the second staff, ending with a double bar line.

No. 7.  Musical notation for exercise No. 7, first staff. It begins with a treble clef and a common time signature (C). The melody consists of quarter notes and rests, starting on a middle C.

 Musical notation for exercise No. 7, second staff. It continues the melody from the first staff, showing a mix of quarter notes and rests. Musical notation for exercise No. 7, third staff. It continues the melody from the second staff, ending with a double bar line.

Short notes-strict time

No. 8.  Musical notation for exercise No. 8, first staff. It begins with a treble clef and a common time signature (C). The melody consists of short, beamed eighth notes and rests.

 Musical notation for exercise No. 8, second staff. It continues the melody from the first staff, maintaining the short, beamed eighth note pattern. Musical notation for exercise No. 8, third staff. It continues the melody from the second staff, ending with a double bar line.

### Eighth Notes

No. 9.

Exercise No. 9 consists of four staves of music in C major, 4/4 time. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth notes and rests, with a final quarter rest at the end of the first measure. The second staff continues the pattern, featuring eighth-note runs and rests. The third and fourth staves complete the exercise with similar rhythmic patterns, ending with quarter rests.


No. 10. *Don't hurry*

Exercise No. 10 is titled "Don't hurry" and consists of three staves of music in C major, 4/4 time. The first staff starts with a treble clef and a common time signature. The melody is primarily composed of eighth notes with occasional quarter notes and rests. The second and third staves continue the exercise with similar rhythmic patterns, ending with quarter rests.

No. 11.

Exercise No. 11 consists of three staves of music in C major, 4/4 time. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth notes and rests, with a final quarter rest at the end of the first measure. The second and third staves continue the exercise with similar rhythmic patterns, ending with quarter rests.

No. 12.   

No. 13.   

No. 14.   

No. 15. **Not hurried**   

**Maestoso Marcato**

No. 16.

ff

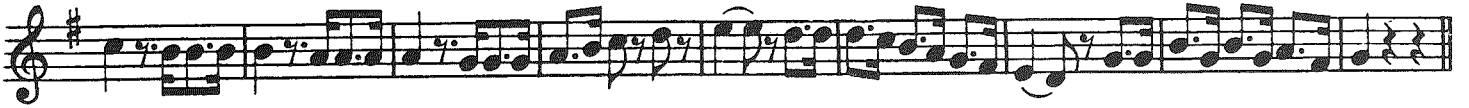
**Dotted-eighth, Sixteenth-note Patterns**

No. 17.

No. 18.

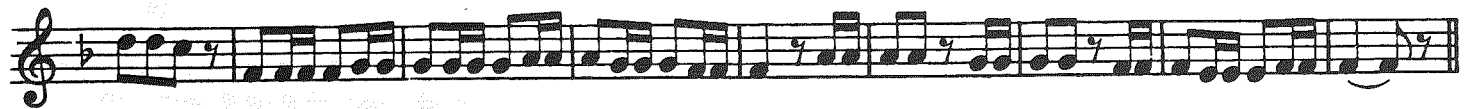


No. 19.  Musical notation for exercise No. 19, first staff. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes.

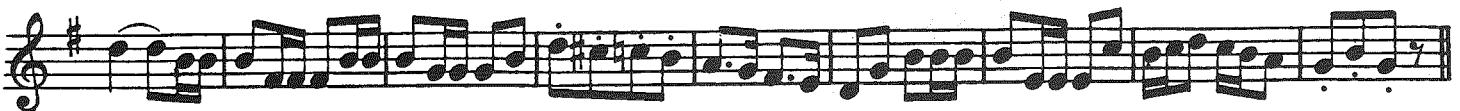
 Musical notation for exercise No. 19, second staff. Continuation of the melody from the first staff. Musical notation for exercise No. 19, third staff. Continuation of the melody from the first staff.

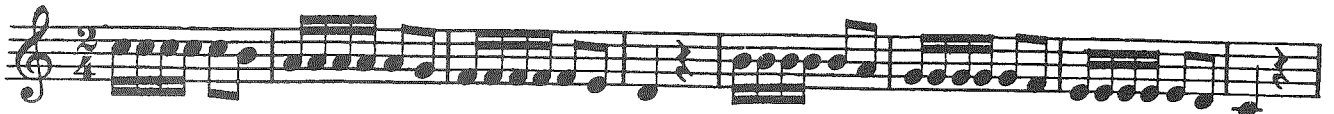
Sixteenth Notes

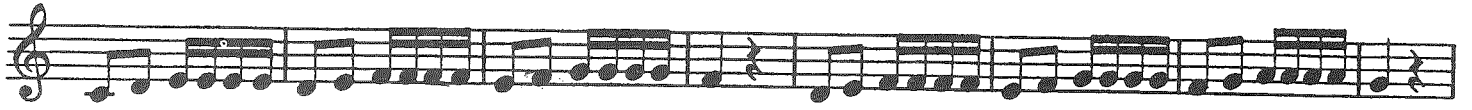
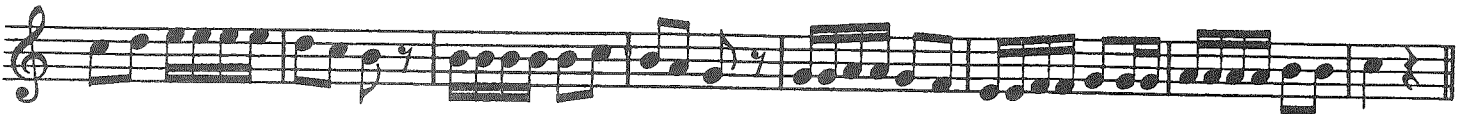
No. 20.  Musical notation for exercise No. 20, first staff. It begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The exercise is a continuous sixteenth-note pattern.

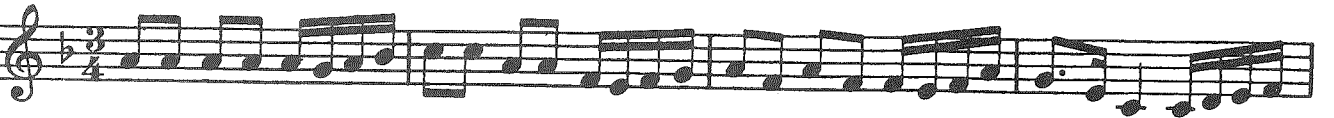
 Musical notation for exercise No. 20, second staff. Continuation of the sixteenth-note pattern. Musical notation for exercise No. 20, third staff. Continuation of the sixteenth-note pattern. Musical notation for exercise No. 20, fourth staff. Continuation of the sixteenth-note pattern.

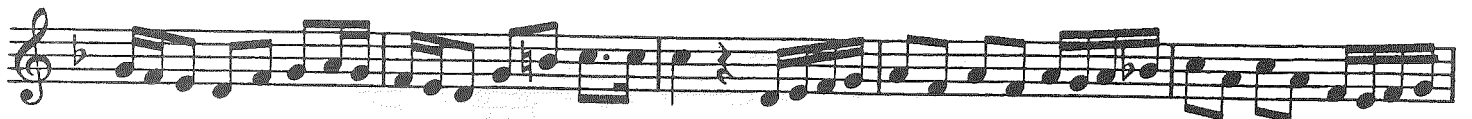
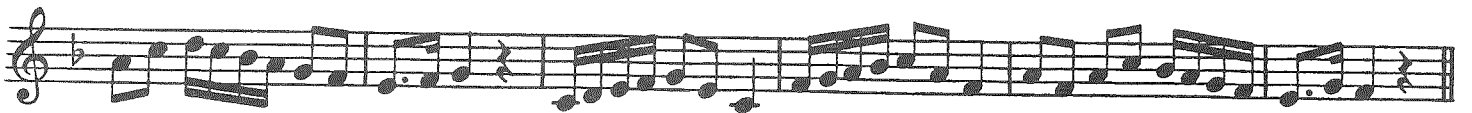
No. 21.  Musical notation for exercise No. 21, first staff. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The exercise features a mix of eighth and sixteenth notes.

 Musical notation for exercise No. 21, second staff. Continuation of the exercise. Musical notation for exercise No. 21, third staff. Continuation of the exercise. Musical notation for exercise No. 21, fourth staff. Continuation of the exercise, ending with a fermata.

No. 22.  Musical notation for No. 22, first staff. Treble clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes, including some beamed sixteenth notes.

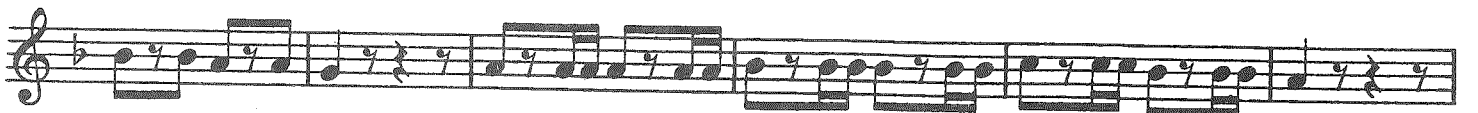
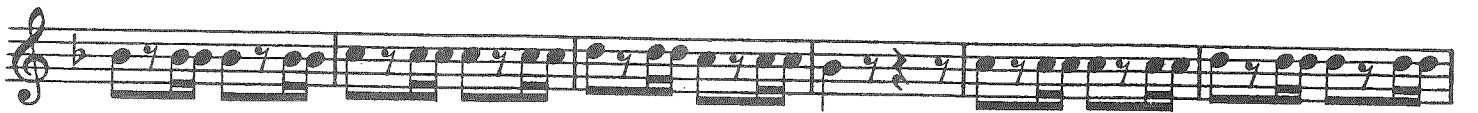
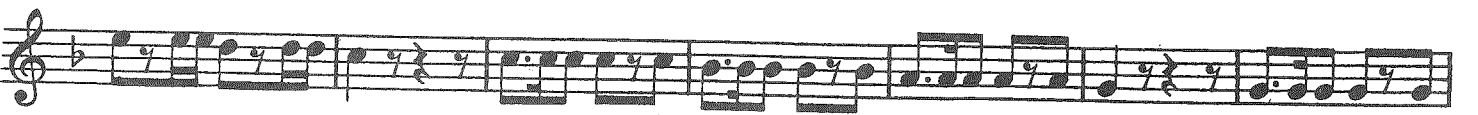
 Musical notation for No. 22, second staff. Treble clef, 2/4 time signature. Continuation of the piece with eighth and sixteenth notes. Musical notation for No. 22, third staff. Treble clef, 2/4 time signature. Continuation of the piece with eighth and sixteenth notes.

No. 23.  Musical notation for No. 23, first staff. Treble clef, 3/4 time signature. The staff contains a series of eighth and sixteenth notes.

 Musical notation for No. 23, second staff. Treble clef, 3/4 time signature. Continuation of the piece with eighth and sixteenth notes. Musical notation for No. 23, third staff. Treble clef, 3/4 time signature. Continuation of the piece with eighth and sixteenth notes. Musical notation for No. 23, fourth staff. Treble clef, 3/4 time signature. Continuation of the piece with eighth and sixteenth notes.

$\frac{6}{8}$  Meter

No. 24.  Musical notation for No. 24, first staff. Treble clef, 6/8 time signature. The staff contains a series of eighth and sixteenth notes, with some beamed sixteenth notes.

 Musical notation for No. 24, second staff. Treble clef, 6/8 time signature. Continuation of the piece with eighth and sixteenth notes. Musical notation for No. 24, third staff. Treble clef, 6/8 time signature. Continuation of the piece with eighth and sixteenth notes. Musical notation for No. 24, fourth staff. Treble clef, 6/8 time signature. Continuation of the piece with eighth and sixteenth notes. Musical notation for No. 24, fifth staff. Treble clef, 6/8 time signature. Continuation of the piece with eighth and sixteenth notes.

No. 25.  Musical notation for No. 25, measures 1-5. The piece is in 6/8 time and C major. It features a continuous eighth-note melody with occasional rests and slurs.

No. 26.  Musical notation for No. 26, measures 1-5. The piece is in 6/8 time and D major. It features a continuous eighth-note melody with occasional rests and slurs.

No 27

Musical score for No 27, consisting of eight staves of music in 6/8 time. The piece begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The melody is characterized by eighth-note patterns and rests, with some notes marked with a 'y' symbol. The piece concludes with a double bar line.

No 28

Musical score for No 28, consisting of six staves of music in common time. The piece begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody features a mix of eighth and sixteenth notes, with some notes marked with a 'y' symbol. The piece concludes with a double bar line.

No. 29.

V breathe

V

V

V

Carry this out by ascending semitones up to G. and down again

Tempo di Marcia

No. 30.

*f*

*ff*

*ff*

*p*

*cresc.*

*f*

*p*

*ff*

*ff*

*mf*

*p*

*pp*

The Complete Shuebruk  
Tongue Trainers for Trumpet

**Grade 2:**  
**Expert Single Tonguing**

## The Theory of Tongue Training

The office of the tongue in playing brass instruments is to mark the rhythm. Rhythm includes tempo—speed. Speed comes by the application of power. Power or strength comes from exercise: muscles grow strong by getting tired.

The unit of action in Tongue Exercise is a single stroke with the extreme tip of the tongue, which must not protrude beyond the edge of the lips. Power is acquired by increasing the number of consecutive strokes between rests.

The activities of the tongue in single staccato can be conveniently divided into three sections: first, on a single tone; second, with change of tone and fingers; third, uneven stroke or dotted rhythms.

For double and triple staccato we must practice using the back part of the tongue as fluently as the tip. The tip of the tongue uses the syllable “tu”, and the back of the tongue uses “ku”.

### Advice

Any difficulty becomes easy if you take it slow enough. Progress consists in learning what you cannot play. Improvement comes from thinking as well as playing. Skill results from coordinating thought and action. It comes only by constant, patient, attentive repetition, not by force. The chief obstacle to progress is haste. Not fast but often; not loud but neat.

Keep your lips trained! You cannot work well with poor tools. There is no shame in playing slowly and neatly. There is no pride in playing quickly and slovenly. It is wasteful to wear out your lips to exercise the fingers. Hold the instrument with the mouthpiece on the chin and practice the fingers alone, in strict time with very firm action. The fingering is the hardest part. Learn each number well before advancing to the next. The quality of tone in staccato must be a gentle, neat tap, not a crack, or push or shot.

Never practice too loudly.

# Grade 2: Expert Single Tonguing

## Chapter 1 C Major and A Minor

### Silent Finger Practice



### Tongue Tired

1st degree, distinct - not too fast



the same on 2nd degree

3rd degree

4th degree

5th degree



then all over again backwards 5th, 4th, 3rd, 2nd and 1st degrees

### Scale



Copyright © 1925 by Carl Fischer, Inc.  
Copyright renewed.

Copyright assigned to Carl Fischer, LLC.

This edition Copyright © 2003 by Carl Fischer, LLC.

International Copyright Secured. All rights reserved including public performance for profit.



Chords

No.3. 

Scale

No.4. 

Chromatic

Clear - neat - Short notes

No.5. 

Then do the same beginning on C sharp up and down one octave and then on D E $\flat$  E $\natural$  F F $\sharp$  and G and then down again to C. Take breath only at the signs after the first octave.

Etude

No.6. 

# Chapter 2 F Major and D Minor

### Silent Finger Practice

## Tongue Tired

No.1. 1st degree

2nd degree to      3rd degree to      2nd degree      1st degree

7th degree      6th degree      5th degree

## Scale

No.2.

## Chords

No.3. 

*f*

*p* *f*

*cresc.* *f* *p* *cresc.*

*f*

## Scale

No.4. 

*p*

*f*

*ff*

*p*

## Chromatic

Slow! clear distinct notes

No.5.

Then do the same thing beginning on  $A\flat$  down and up one octave  
 Then do the same thing beginning on  $A\sharp$  down and up on  $B\flat$  on  $B\sharp$  and  $C$ .  
 Learn to play it from memory. Take breath at the signs  $V$

## Etude

No.6.



## Scale

No. 4.

## Chromatic

No. 5.

Repeat in one breath

Then begin on C sharp and do the same thing up and down one octave. Carry it out on each semitone higher up to G and down again.

## Etude

No. 6.

Lively

*f*

*p* *ff* *p* *ff* *p* *ff*



### Scale

No. 4 *Maestoso (Slow)*

1st degree

Bis (twice)

2nd degree

Bis

3rd degree

Bis

4th degree

Bis

5th degree

Bis

Then 4th degree 3rd 2nd and 1st degree again.

### Chromatic

No. 5

V 3 times in one breath

Then do the same thing on A $\flat$  down and up one octave A $\sharp$  B $\flat$  B $\sharp$  C.

### Etude

No. 6 *Tempo di Valse*

*delicately*

*f cresc.*

*f*

*Fine*

*p*

*ff*

*ff*

*dim. legato*

*p*

*ff*

*dim.*

*rall.*

*D.C. al Fine*



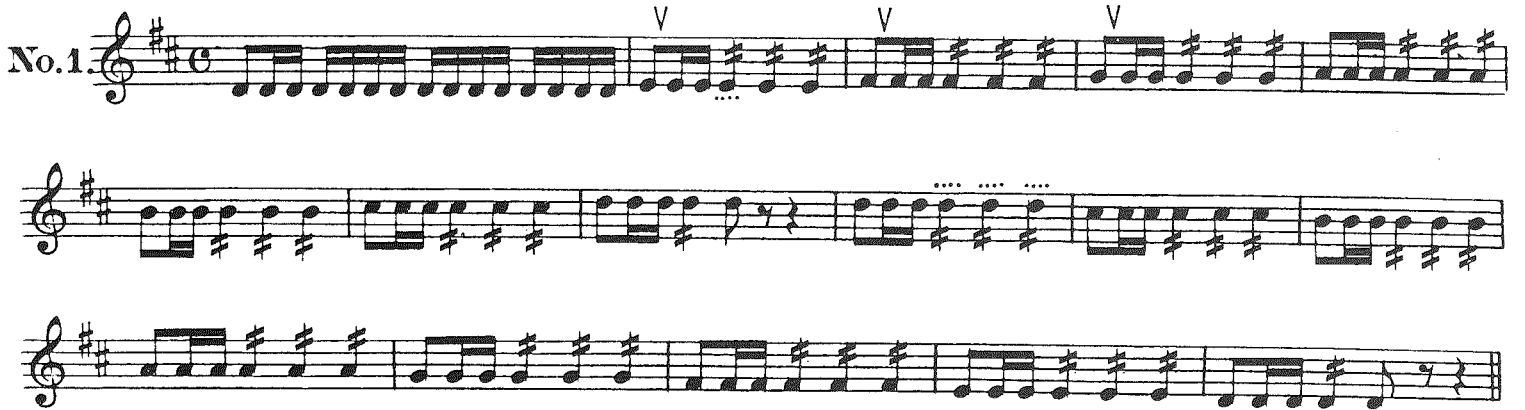
# Chapter 5

## D Major and B Minor

### Silent Finger Practice



### Tongue Tired



Then do the same thing in the same key on E F# and down again.  
Note the breathing signs.

### Scale



## Chords

No.3.

## Scale

No.4.

## Chromatic

No.5.

etc. on each half degree up to G and down again

NOTE: When the student can do 6 octaves neatly in one breath he has probably reached a speed of 116. Then it is time to go to Double Tongue

# Etude

Moderato

No. 6

*ff*

*pp*

*mf*

*Fine*

Major

*dolce*

Vivace

*p*

*mf*

*f*

*p rit.*

*D.C. al Fine*


The Complete Shuebruk  
Tongue Trainers for Trumpet


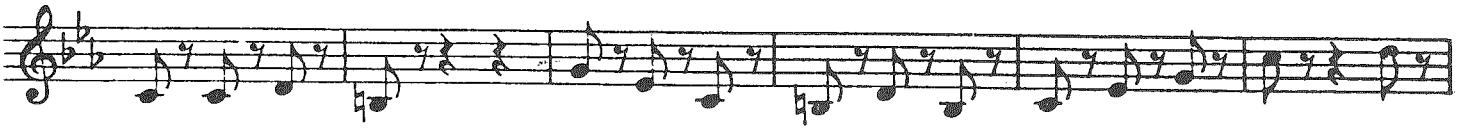
**Grade 3:**  
**Double and Triple Tonguing**

## To Learn Double and Triple Staccato

1. Learn to make a strong, sharp sound with the mouthpiece only, but by using the back part of the tongue as in pronouncing the syllable “ku.”
2. Do the same practice with the instrument on any single tone in the middle register of the instrument.
3. Practice simple, short passages with the syllables “ku-tu” at first, in order to get equal emphasis for both syllables; then, lengthen the passages.
4. Learn to reverse the articulation from “ku-tu” to “tu-ku” at will. This is very important.
5. Practice exchanging single tonguing and double tonguing at will, so as to pass from one to the other skillfully. The object is to make the change as unnoticeable as possible. So, practice double tonguing a little slower than single tonguing. Speed comes easy enough when you have control. If the double staccato gets uneven, do plenty of “ku-tu”—reversed articulation.
6. It is advisable to use the difficult keys because you are forced to practice slower.




No. 3.    
 K K K

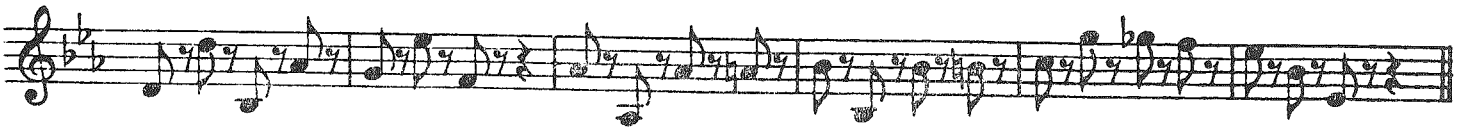
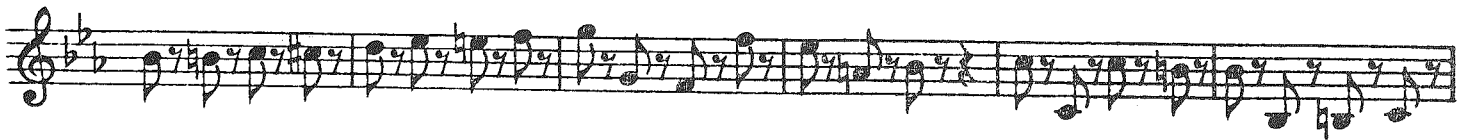


Clear firm notes

No. 4.    
 K K



No. 5.    
 K K



# Chapter 2 Double Tonguing

## Silent Finger Practice

A: 2/4, key of D major  
B: 3/4, key of D major  
C: 3/4, key of D major  
D: 2/4, key of D major

No. 1. *2/4*, key of D major

KT KT *simile*

KT KT KT KT

KT KT

KT KT

No. 2. *2/4*, key of B minor

KT KT

KT KT

KT KT

No. 3. *3/4*, key of D major

KT KT KT KT KT

KT KT KT KT

KT KT KT KT

KT KT KT



No. 4.

KT KT KT KT KT

No. 5.

KT KT KT KT KT KT

*p* KT KT *f*

KT KT *f* KT KT *p* KT KT

*f* K K *p*

KT KT *f*

# Chapter 3

## Silent Finger Practice



Slow

No. 1. 
  
T K T K    T    K T K T    T K    K T    T K

  
K T    T K    K T    T K


  
K T    T K    T

No. 2. 
  
T K    K T K T

  
T    K    K    T    T K T    K    *Fine*
  
T K T K    K T K    T K T K T    T K T K    K T K    T    K T K T K


  
T K T K    K T K    T    T K T K    K T K    T K T K T


  
T    K T    T    K T    T K T K    K T K    *D. C. al Fine*

No.3. *Slow at first*

T\_ TK T\_ TK

K T\_ TK TKT K TK K TK

TK TK TK T TKT K TKT TK

KTk KTk

TK T KTK T KTK TKTK T KT KT

Practice double and triple tonguing in the unfamiliar Keys. You become a better musician, you get finger control and you are forced to practice slowly. Do scales in single tonguing and double tongue in the same tempo as up single down double etc.

Every respectable musician knows all the scales and chords from memory. The habit develops freedom in performance.

If you have not patience to learn these scales by ear, you should learn to help yourself by writing them out in the same models

**PRACTICE SLOW and CLEAR.**

Use this model for all Keys below E Flat as D $\flat$ , C, B $\natural$ , B $\flat$ , A, A $\flat$ , G and F $\sharp$ .

No.4.

1<sup>st</sup> degree 2<sup>nd</sup> degree

T K T T K

3<sup>rd</sup> 4<sup>th</sup> 4<sup>th</sup>

3<sup>rd</sup> 2<sup>nd</sup> 1<sup>st</sup>

T TKT

Use this model for all Keys above E Flat as E $\flat$  F, F $\sharp$ , G, A $\flat$ , A, B $\flat$ , B $\sharp$ .

No.4.

1<sup>st</sup> degree 7<sup>th</sup>

6<sup>th</sup> 5<sup>th</sup>

4<sup>th</sup> 5<sup>th</sup>

6<sup>th</sup> 7<sup>th</sup>

T K T T K

Also the following articulations.

T T K T K T T K T K

No.5.

T K T K

T T K T T K

T K T K

Carry it up by semitones etc.

T T K T T K

As above.

T K T K

As above.

A common chord is made of the 1<sup>st</sup>, 3<sup>rd</sup> and 5<sup>th</sup> notes of any scale. Write them out in the various Keys by these models, you will learn them easier and save your lips.

PRACTICE SLOW and EASY

For all Keys above D, E, F, F $\sharp$  and G.

No.6.

T K T K

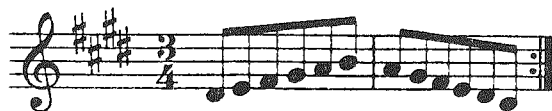
For all Keys below D, D $\flat$ , C, B, B $\flat$ , A, A $\flat$ , G and F $\sharp$ .

T K T K

Take one Key each week and vary the articulation each day.

# Chapter 4

## Silent Finger Practice



No. 1. *Vivo*  
*pp*  
T K T K

*Andante Grandioso*  
*dolce*

*cresc.* *rit.* *ff* *pp* *D. C. al Fine*

No. 2. *Allegro vivace*  
*mf* T K T T K *cresc.*

*ffz* *p*

*cresc.* *p* K

KTK .KTK T K *f* *pp*

*f*

No. 3 *Allegro*

*p*

*cresc.* K K *f*

*ff*

Silent Finger Practice

No. 4 *Spiritoso*

*p* TK

1 2

*Fine.*

*rit.*  
*D.C. al Fine.*

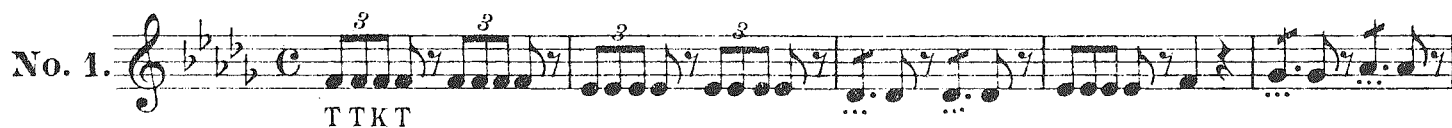
## Chapter 5

## Triple Tongueing

The student should learn double tongueing before he attempts triple tongue

The difficult keys are for the purpose of making you practice slowly.


Learn to play the syllables Tu Tu Ku clear, distinct and firm with the mouthpiece alone and then begin these exercises. Learn each one very well before going to the next number.

No. 1. 



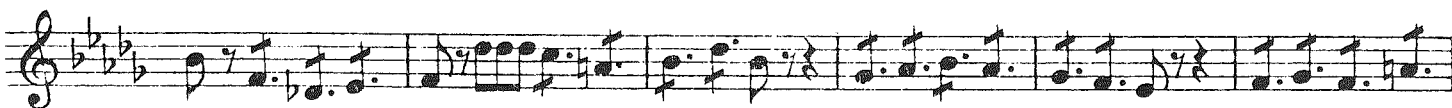

Repeat in slow time until the articulation is firm and even. Play it 4 to 6 times through by each trial.

No. 2. 



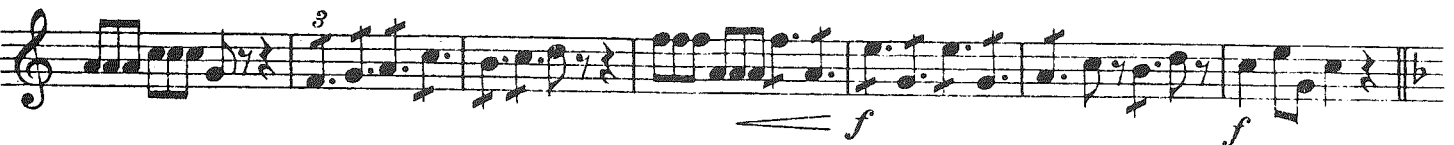
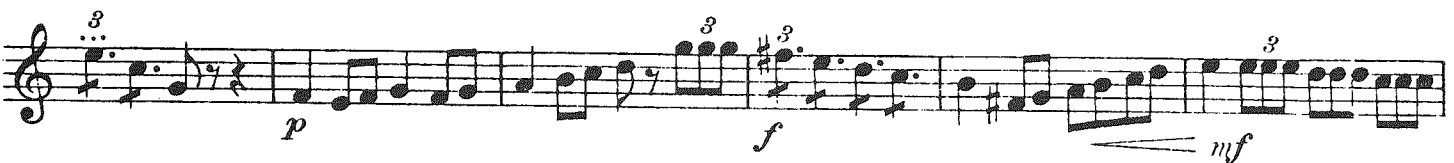
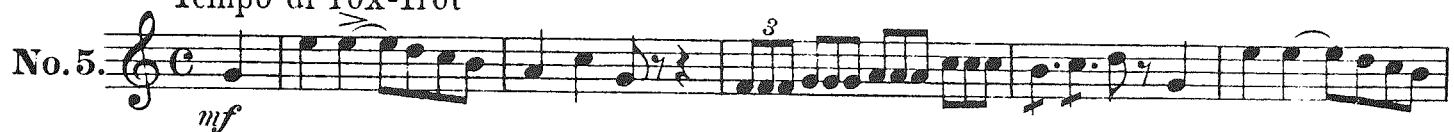


No. 3. 





Tempo di Fox-Trot





# Chapter 6

**No. 1.** Moderato

T TTKT TTK T TTKT

*Fine*

*D.C. al Fine*

**No. 2.** Vivace

TTK TTT TTK

TTK

*D. C. al Fine*

**Allegro moderato**

No. 3.

*Fine*

*D. C. al Fine*

**Allegro vivace**

No. 4.

Vivace Quick March

No. 5. *f* TTK *p* T TTK

Trio

*ff*

Fine

# Chapter 7

No. 1.

TTK TK TTK TK TTK

TK TTK

TK TTK

TK TTK T T T

No. 2. *Vivace*

TK TK TTK T

*Fine*

*D.C. al Fine*

*p*

*cresc.* *cresc.*

*ffz*

No.3.

TTKT TTKT

Allegro vivace

No.4.

TTK TTK TKTK TKTK TTK TKT KT

TTKT KT

Fine

TK T TKT K

7 7

*mf*

*f ff fff D.C.*

Tempo di Polka

No. 5. *3* *3* *3* *3*

TTK TTK TTK

TTK

*Fine*

*D.C.*

Trio *dolce* *3* *3* *3*

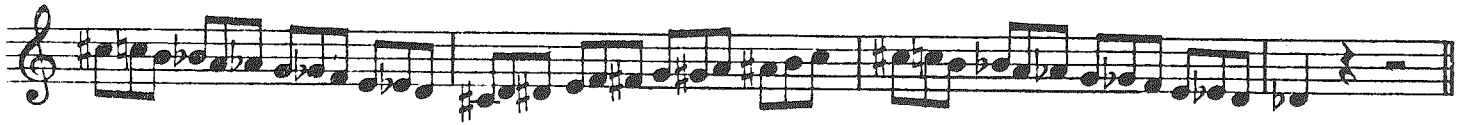
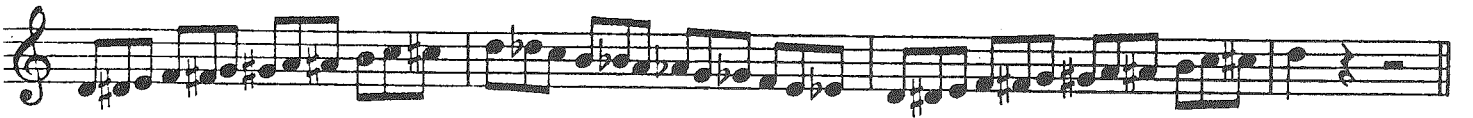
*p* TKT T K

*p*

## Chapter 8

### Chromatic Scales.

No. 1. 

Then the next descending beginning on D# and the following ascending on E $\flat$  and so on up and down to G or A. Plenty of *slow* practice— Keep strict time with fingers.

### Diatonic Scales.

Take one Key each week Write them out or transpose by ear a half tone up.

Model for Scales in E $\flat$  and above.

No. 2. 




Transpose in E $\flat$  F F# G A $\flat$  A $\sharp$

Model for Scales in D and below

T T K T T K

Also in D $\flat$  C B $\flat$  B $\flat$  A A $\flat$  G

Chords.

A common chord is made from the 1<sup>st</sup> 3<sup>rd</sup> and 5<sup>th</sup> notes of any scale.

No. 3.

Syncopated Tongueing

Learn to write music! Write this model (and learn it from memory) in every Key a half tone lower down to low G.

No. 4.

If you cannot transpose it by ear, write it out and memorize them from C to G higher by half tones; from C to F $\sharp$  lower by half tones.



Theme and Variations

No. 5 

Var. I



Var. II



Var. III.



Var. IV.

