

## **Notes on Embouchure Building**

### **Daily Routine**

by Dan Miller

[www.danmillerjazz.com](http://www.danmillerjazz.com)

### **Warm Up/Embouchure Building Routine**

This is a systematic approach to building the embouchure. This routine helps develop one's sound, strength, range and endurance. The exercises covered below may seem simple, but a strong embouchure is built through diligent practice of the basics: long tones, lip slurs and the co-ordination of the air-stream. There are no short cuts to improving one's range, but by following this basic routine, results can be seen immediately. Remember, the most important quality of one's musicianship, is tone.

### **Fluttering**

Begin with the light fluttering of the lips. This stimulates the blood flow to the embouchure & allows the player to "warm up" before he puts the horn on his face. The idea, is for the musician to re-create that thick, full, tingly feeling in the embouchure that one has when everything is working at its best. The amount of time needed varies, but can take anywhere from 2-5 minutes in most cases. Important note: Remember to flutter lightly each time the horn comes off your face. This re-vitalizes the embouchure and aids greatly in endurance by maintaining a thick, full embouchure.

### **Mouthpiece Buzzing**

To center the embouchure and re-establish that "good feeling" before playing. One can play scales, arpeggios or tunes. The idea is to create a good, clean, full buzz.

### **James Stamp**

Stamp Warm-up #3

Play first 5 lines on mouthpiece, then on trumpet

Malcolm McNab Video Lesson

<https://vimeo.com/ondemand/exceptionaltrumpet>

### **Vincent Cichowicz**

Cichowicz Flow Studies Sets #1 – 3 (Sets #4 – 6)

### **Long Tones**

Play G thru C in the staff going up chromatically. Take a deep breath and hold the note as long as you can. Focus your concentration exclusively on your tone. Listen closely to yourself as you hold each note, and strive for beauty. Try to achieve what you feel is the "ideal sound". This "ideal sound" depends on the individual, and can be influenced by any number of sources (i.e.: Freddie Hubbard, Bud Herseth, Conrad Gozzo, Maurice Andre, Wynton Marsalis or Maynard Ferguson)

### **"20 Minute G" (Optional)**

This is an interesting alternative to traditional long tones. It was developed by Duke Ellington trumpeter Cat Anderson, and is essentially self-explanatory. Take a deep breath and play a G in the staff (mp-mf). When you run out of air, take another breath and re-attack. You basically play a G for 20 minutes. Playing this exercise accomplishes two important goals. First, it allows the musician to concentrate solely on his tone; and second, it is the most comprehensive way to re-focus the embouchure after a previous day's strenuous playing.

### **Lip Slurs**

Arban and Irons

Play softly and evenly, use a metronome and start slowly

Make "slots" click

Focus on velocity determining the pitch (faster air as you ascend)

Repeat each exercise many times

### **Arban**

Pages 42 - 44 #16 - #22

### **Earl D. Irons**

Groups 5, 6, 7, 8, 11, 12, 13, 14 and 17

### **Herbert L. Clarke Technical Studies**

Study One

#1-25 (#13-25, then #12-1)

Study Two

#27-44 (#37-44, then #36-27)

Play softly and evenly (quarter note = 80)

Use Proper Hand Position

BANG VALVES

Crisply tongued (then you may slur and add variable articulation)

Repeat each exercise many times

### **Carmine Caruso "Six Magic Notes"**

This deceptively strenuous exercise will develop tone, strength range and endurance. Follow the rules explicitly. If you catch yourself breaking a rule, start the exercise over. The maximum benefits of this exercise (development of sound, endurance, strength and range) are reaped by adhering to the rules. Begin practicing this exercise twice daily at first, and try to slowly increase to 5x daily. Never begin your routine with this exercise, only practice it when completely warmed up.

### **Velocity and Mass**

Velocity (speed of air) determines the pitch. Mass (amount of air) determines the volume. As you ascend (play higher), you increase your velocity, and as you descend (play lower), you decrease your velocity. To play "A-440", one must blow the air at the velocity (speed of air) to make the lips vibrate 440 times per second. To play an octave above A-440, the velocity must be twice as fast (880 times per second). To play an octave below A-440, the velocity must be half as fast (220 times per second). The mass of air (amount of air) dictates the volume. When you play a High C fortissimo (ff) and then decrescendo, the velocity remains constant, but the mass of air is decreased. The pitch stays the same (velocity/air speed), but the volume (mass of air) changes. The relationship between the velocity and mass is very important. If you over blow (mass of air) as you ascend, you have no room to build as you increase your velocity (air speed). This is illustrated by the problem of trying to go from the G on top of the staff to the High C (or any skip upward). If you are already playing the G loudly, you have nowhere to go. Try backing off of the G, and increasing the velocity and the mass at the same time as you go to the C.

### **Bobby Shew and the "Wedge Breath"**

The teachings of Bobby Shew have been pivotal in my development and as a musician and as a person. His mastery of the "Yoga Breath" or the "Wedge Breath" is key to developing efficiency as a trumpeter. Studying with Bobby is a life-changing experience that I recommend to every trumpet player. Bobby is now teaching via Skype.

[www.bobbyshe.com](http://www.bobbyshe.com)

**"Rest as long as you play"--Doc Severinsen**

### **Important Trumpet/Brass Instruction Books**

Jean Baptiste Arban "Complete Conservatory Method for Cornet/Trumpet"

Herbert L. Clarke "Technical Studies"

Earl D. Irons "Twenty Seven Groups of Exercises"

Don Jacoby "Jake's Method"

James Stamp "Warm Ups and Studies for Trumpet"

Ernest Williams "Complete Method"

Roger Ingram "Clinical Notes on Trumpet Playing"