

THE THIECKE METHOD

THE SCIENTIFIC APPROACH

Much controversy has been stirred up by the many diversified scientific theories and philosophies in teaching cornet, trumpet, or any brass instrument. Generations ago there were many great players who never knew of the existence of scientific playing, yet they did their work naturally because they possessed both the necessary qualifications and the musical talent to go along with it.

Those who are earnest about it will admit that mostly through their own diligent practice they became wizards on their instrument.

TEACHER RARER THAN ARTIST

Then again there are thousands who neither possess talent nor qualifications to even become just ordinary players. The untalented struggle and waste precious time and money. They should not be encouraged or misled. Yet, on the other side of the ledger, there are many institutions where the student receives honest instructions from competent teachers. It goes without saying that a real teacher is more rare than an artist.

TEACHING A GIFT

A teacher must be endowed with the great gift of imparting his valuable knowledge. Because of his valued experience, a dedicated teacher knows the full requirements for developing a brass player. It should be realized, however, that neither a teacher nor an institution can make an artist out of everyone.

There are many self-styled authorities who guarantee students, even under the most adverse conditions, that they can become the greatest players with only a few minutes of practice a day. Such statements should not go unchallenged. The musical profession suffers from those who claim to have discovered or invented new methods. This is a smoke screen to conceal their lack of authentic talent.

PRACTICE COMMON SENSE

My plea is to practice COMMON SENSE naturally. Don't try to surpass your natural ability. Don't sacrifice precious years of your life for money. Be realistic! Try to become an artist naturally within the limits of your naturally limited or restricted talent.

THE RARE FORTUNE

Occasionally, a student is born with a natural gift for playing a brass instrument. This rare talent belongs to the class of the phenomenal. Definitely, this should never be a guide to influence the average student.

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TO REVEAL THE COMMON SENSE WAY

I shall endeavor to contribute honestly toward the art of mastering the brass instrument with the intent to reveal the COMMON SENSE WAY based on opinions formed on both theoretical and practical experiences well over a span of twenty-five years.

I have made a survey of both the results and accomplishments of players in every branch of the profession including my own. I earnestly hope that at least some of my remarks may prove useful to those students who are earnestly studying and plan to enter the profession with confidence that through a perusal of this book they will be able to evaluate his own potential.

ESSENTIAL QUALIFICATIONS

In order to become a professional musician, it is absolutely necessary to possess a certain amount of the faculties bestowed by nature. These either develop naturally or must be cultivated through professional training.



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completely wrong. The loudness of a sound depends solely upon the amplification or force of the lip vibrations. In other words, the lips must vibrate in a much wider range. The louder the tone, the more force is needed in projecting the air in order to make the lips vibrate with a greater degree of intensity. The capability of playing loud, or forte (*f*) varies individually. This depends solely upon the elastic qualities of the individual lips.

CONTROL OF AIR AND AMPLITUDE

A slightly built player may render a phrase more sonorous and surprisingly powerful, without sacrificing tonal quality, than that of a physical giant. This is brought about because of the elastic qualities of one's lips. Some teachers demand soft playing as a steady diet. Playing softly often traps one into SUPPRESSING THE TONE. Eventually this will cause tightness of the lips and result in the loss of tone quality. Nothing but control of the air and correct pressure, in order to have control of amplitude, should determine and regulate the shades of dynamics. Otherwise tonal quality will be sacrificed.

ff PLAYING AND VIBRATORY POWER

To be able to master pianissimo (*pp*) playing is of great importance and vitally necessary. Nevertheless, development of the vibratory power of the lips should also bear equal importance. One should never lose sight of this fact.

FALSE ILLUSIONS OF OVERBLOWING

Many symphony brass instrumentalists have experienced the demands of conductors who only have a comparatively small brass section. These conductors expect a volume of tone in *ff* equal to that of a sixty piece brass band. Nevertheless, some players are still under the illusion that if they play too loudly they will not blow their instrument. This is especially true if one has purchased a new instrument. How this is at all possible is difficult to see. Even professionals harbor this gross fantasy. It is true one may play a tone a little sharp and therefore but this can be the result of an increased frequency of lip vibrations.

No human being is able to blow his lips. That is, he cannot regulate the air pressure

KNOWLEDGE

Every player must be able to regulate the air pressure and lip

strength which enables a player to command sonority of sound, but rather it is the ELASTIC VIBRATORY POWER within his lips.

MASTERY OF PRESSURIZED AIR COLUMN

One's capacity to control the elasticity or amplitude of lip vibrations determines the quality of his tone. This is true if the mastery of pressurized air is in full control. This evolves from a law of nature, not hidden, but for everyone and anyone to be in possession of. In order to acquire this knowledge one must be conscious of his physical prowess. He must put it into practice. We all have itjust use it. There is no secret about TONE PRODUCTION.

EXPANSION OF VARIETY

In single tonguing...tu-tu; tu-tu; ta-ta; te-

In double tonguing...tu-ku tu-ku; te-ki ti-ki;

In triple tonguing...tu-tu-ku ti-ti-ke

BEWARE OF UNTRUSTED

Which of the correct is available. Are various what



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1 *mf* *pp*

2

3

4

5

6 *pp*

7 *mf*

8

9 *f*

10

The image shows a musical score for ten staves. The notation includes treble clefs, common time signatures, and various musical symbols such as slurs, accents, and dynamic markings. A large, diagonal watermark reading 'www.hickeys.com' is overlaid across the middle of the page. The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo) and *f* (forte).



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32 *mf* *f* *p*

33 *f* *p* *f* *p* *f* *p* *f* *p* *f*

34 $\frac{2}{4}$

The image shows a page of musical notation for piano. It consists of several staves of music. The first system starts at measure 32 and includes dynamic markings *mf*, *f*, and *p*. The second system starts at measure 33 and features a series of alternating *f* and *p* dynamics. The third system starts at measure 34 and is marked with a $\frac{2}{4}$ time signature. A large, diagonal watermark reading "www.hickeys.com" is overlaid across the center of the page.



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Cantabile

42 *p*

43 *mf*

44 *p*



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