

A student on this matter should seek the advice of a competent teacher, whereas an experienced player may use common sense and a little experimenting.

FACIAL MUSCLES

The muscles of the face and lips must be developed and trained to pull toward the mouthpiece. This is done by careful, correct practice of these following calisthentic routines. *THINK* when you practice.

1. The facial muscles hold the lips so that they will keep vibrating. Because of this they are constantly moving and adjusting.
2. When ascending make sure the lips pull together toward the mouthpiece.
3. When descending make sure that they relax.
4. Eventually you will develop a feeling of gripping the mouthpiece which will give you a strong, sure feeling.
5. The movement of the muscles thru correct practice will grow to be habit and work with the rest of the machine.

THE TONGUE

The purpose of the tongue is far greater than generally realized. The tongue creates the resistance that enables one to play higher, to lip trill, and control the instrument, as well as articulate.

The tongue creates the resistance with air in the mouth in the same manner as a garden hose creates resistance with water pressure.

To illustrate, say "AHH" and then say "EEE" and notice how the tongue moves.

Get this fact well established in your mind and when ascending think "EEE" and when descending think "AHH."

Lip trills are accomplished by this same movement:



Actually, for a trill of this type, it is better to think "AHH" all the work.

Diagram showing an illustration of



How high or low you are playing

This is the nature of



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- F. Keep repeating this until you are tired. Gradually, you will develop the chest and back muscles for proper use.
- G. Remember, this will not develop overnight.

I heartily recommend exercise such as boxers use, roadwork and all, to help develop your wind.

With proper practice of the following routines, the control of your air will develop greatly through repetitious use.

1. Take a big breath, fill up, even if you only play *one note*. Get in the habit of filling up. (You wouldn't start a trip with the gas tank of your car only 1/4 full.)
2. Now pick up your horn and *blow*. Don't hold back. Put air thru your horn. It is all right if you miss, but get in the habit of blowing.
3. Never let your air supply get below *half-way*. Always keep filling up.
4. When you are going uphill, *blow*. Don't hold back - step on the gas.
5. When descending, ease off - save it.

LEFT HAND

1. Hold the horn with your left hand.
2. In a firm grip, you are the master not the horn.
3. Wrist relaxed, there are movements of this hand that control the instrument.
4. Keep the horn straight up and down *not* tilted to one side.

PEDAL TONES

The practice and use of the pedal register - that is, the notes from F \sharp below Low C on the Treble Staff on down



have been neglected almost completely in all writings. Whether or not this has been intentional by writers or because of the difficulty of explaining this on paper without the aid of a live teacher, I do not know. However, the value of the consistent practice of this register is well known to all fine trumpet players, soloists and artists.

The use of these notes in practice will, if properly used:

- Correct your emboucher - therefore, help high register.
- Give you great command of your instrument.
- Give you more power and fluency.
- Aid your attack and sureness.
- Develop better vibration.
- Develop intervals and fluency.
- Bigger sound in *all* registers.
- Develop endurance.

Because of the importance of this practice, it must be done by a progressive routine for gradual development.

The pedal routine, therefore, is the first thing we play every day. There is *no* need to warm up or play preliminaries before. Start right out on this routine first every day and *stick to it*.

LESSON ONE

NOTE: THIS LESSON HAS TWO PARTS.

- PART I:**
1. Big breath.
 2. Do not hold back.
 3. Hold the note as long as possible with a crescendo at the end. Hold the note until all air is gone and longer (until your stomach shakes).
 4. Take the horn off your mouth and rest as long as you have played.
 5. Continue down in this manner as written as far as you can, and strive to go a little farther each day.
 6. Rest between each note.
 7. The lesson is an example. It may take some time to go as far as I have written or you may go farther than I have written. Go as far as you can and make three attempts to go on. When you have gone as far as possible, rest for 15 minutes and go to Number II.

- PART II:**
1. Practice in same way as Number I.
 2. As you go higher, blow stronger, step on the gas, think "see" on higher
 3. When you get as high as possible, make three attempts to go on. Then hour before you play anymore.

Part I

Rest

Horn off mouth

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LESSON FIVE

NOTE: THIS LESSON HAS FIVE PARTS.

- PART I:
1. Big breath.
 2. Not too slow, very steady legato.
 3. Hold last note as usual until all air is gone and longer.
 4. Rest 15 minutes.

- PART II:
1. Big breath.
 2. Observe legato and tongue marks.
 3. Breathe where I have it marked.
 4. Crescendo last note as usual.
 5. Rest after each as marked.
 6. Continue as far as possible.
 7. Make three attempts to go farther.
 8. Rest one hour at least.

- PART III:
1. Practice as usual.
 2. Start speeding up but keep accurate.
 3. Use a Metronome.

- PART IV:
- Clarke's Technical Studies, second study.
1. No. 36 use 3rd finger on all E's and A's.
 2. No. 37 and No. 39 use 3rd finger on all A's.

- PART V:
- Clarke's Technical Studies, first study.
1. Single tongue this study.
 2. Think "Tee" as you get higher and blow stronger.
 3. Think "Taw" as you descend and blow easier.

Part I

Rest

long

Continue down as far as possible.

Strive to go a little farther each day. Rest at least 15 minutes.

Part II Breath

LESSON TWENTY-THREE

NOTE: THIS LESSON HAS FOUR PARTS.

- PART I:**
1. Note that the exercise runs to an octave lower than before ending on Pedal "C".
 2. Big breath.
 3. Hold the last note until all air is gone and longer.
 4. Add octave on top when you reach Pedal "C" as usual.
 5. Continue down as usual as far as possible.
 6. Rest 15 minutes.

- PART II:**
1. Big breath.
 2. Blow stronger as you go up. Think "Tee".
 3. Rest as much as you play.
 4. Continue up as far as possible.
 5. Rest one hour before continuing on to Part III.

PART III: Lip Flexibilities for Trumpet
By Charles Colin

1. Read carefully all of Mr. Colin's study material.
2. Study so as to understand the purpose of his exercises.
3. Practice exercises 3, 4 and 5 slowly at first.

PART IV: Saint-Jacome's Grand Method

Page 157, first variante and models.

1. Use Metronome as marked - slow at first.
2. Rest often.
3. Practice with "K" tongue also.
4. Practice for accuracy and gradually for speed until the Metronome markings can be reached.
5. Do not sacrifice accuracy for speed.
6. Once you develop a high degree of control and accuracy, the speed will come easily.

Part I

Continue down as far as possible.
Try to get to your third Pedal "C".
Add octave on top each time you get to a Pedal "C" as usual.

Part II

LESSON FORTY-TWO

NOTE: THIS LESSON HAS FIVE PARTS.

- PART I:
1. Big breath.
 2. First five notes legato.
 3. Then double tongue the rest of the exercise.
 4. Continue down as far as possible.

- PART II:
1. Big breath.
 2. Steady tempo in 3/4 time.
 3. Strong accent on each count.
 4. Think "Tee" as you go up.
 5. Do not hesitate - keep the tempo steady.
 6. Develop surety with *no* fear.
 7. Hold the last note and crescendo.
 8. Rest after each.
 9. Continue up as far as possible.
 10. Rest one hour.

- PART III:
1. Practice double tongue.
 2. Use Metronome slowly.
 3. Speed up gradually.

- PART IV: Saint-Jacome's Grand Method
Page 170 and models.
1. Work for accuracy, then speed.
 2. Practice with "K" tongue also.

- PART V: Clarke's Characteristic Studies, number fourteen
1. Practice in same manner.
 2. Rest when you are tired.

MAKE SURE THAT YOU TAKE YOUR HORN OFF YOUR MOUTH ON THE RESTS!

Part I

Part I

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

T K *simile*

Continue same down as far as possible

long

Part II

Part II

Continue same down as far as possible

LESSON FIFTY-ONE

NOTE: THIS LESSON HAS FOUR PARTS.

- PART I:
1. Big breath.
 2. *Remember*, accent the top note.
 3. *Remember*, blow stronger as you go higher.
 4. Note: Add the octave on top when you reach low F sharp.
 5. Continue down in this manner as far as possible.
 6. Rest.
- PART II:
1. Big breath.
 2. Start on second Pedal "C".
 3. The third note of each group should be the strongest, with a hold.
 4. Blow stronger as you blow higher.
 5. Continue up in this manner as far as possible.
 6. Rest.
- PART III: Saint-Jacome's Grand Method
Page 199, exercise nineteen and models.
1. Practice slowly and accurately.
 2. Practice "K" tongue also.
- PART IV: Clarke's Characteristic Studies, number twenty-three.
1. Practice one bar at a time, as usual.

Part I

long

1. Continue down as far as possible.
2. Add octave on top when you reach low "F#".

Part II

8 lower...; loco

8 lower...; loco

8 lower...; loco