

Warning!

If you don't like to read it's better to stop now.

This is NOT a method book.

You don't progress from page 1 to page 44.

Take time to read and understand the detailed text that accompanies each chapter.

Scattered along the pages are insights and quotes I've gathered over the years. I hope you find some of them enlightening and thought provoking.

Trumpet Etiquette

“Warming up” in public is like flossing your teeth in public, it's not nice. If you're too late to a gig or rehearsal to find an out of the way place to warm up, tough luck. Get there earlier or use a mute.
No one wants to hear you warm up.

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Early Warm-Up Flow Study

Musical staff 1: Treble clef, 4/4 time signature. A continuous eighth-note scale starting on G4. A slur covers the first three measures. Below the staff, the text "1 13 1 13 etc." is written.

Musical staff 2: Treble clef, 4/4 time signature. A continuous eighth-note scale starting on A4. A slur covers the first three measures. Below the staff, the text "1 13 1 13 etc." is written.

Musical staff 3: Treble clef, 4/4 time signature. A continuous eighth-note scale starting on B4. A slur covers the first three measures. Below the staff, the text "1 13 1 13 1 13 1 13 etc." is written.

Musical staff 4: Treble clef, 4/4 time signature. A continuous eighth-note scale starting on C5. A slur covers the first three measures. Below the staff, the text "1 13 1 13 1 13 1 13 etc." is written.

Musical staff 5: Treble clef, 4/4 time signature. A continuous eighth-note scale starting on D5. A slur covers the first three measures. Below the staff, the text "1 13 1 13 1 13 1 13 etc." is written.

Continue slurring to whole note as indicated above

Musical staff 6: Treble clef, 4/4 time signature. A continuous eighth-note scale starting on E5. A slur covers the first three measures. Below the staff, the text "1 13 1 13 1 13 1 13 1 13 1 13 etc." is written.

Musical staff 7: Treble clef, 4/4 time signature. A continuous eighth-note scale starting on F5. A slur covers the first three measures. Below the staff, the text "1 13 1 13 etc." is written.

Musical staff 8: Treble clef, 4/4 time signature. A continuous eighth-note scale starting on G5. A slur covers the first three measures. Below the staff, the text "1 13 1 13 1 13 1" is written.

Musical staff 9: Treble clef, 4/4 time signature. A continuous eighth-note scale starting on A5. A slur covers the first three measures. Below the staff, the text "1 13 1 13 etc." is written.

Musical staff 10: Treble clef, 4/4 time signature. A continuous eighth-note scale starting on B5. A slur covers the first three measures. Below the staff, the text "1 13 1 13 etc." is written.

Musical staff 11: Treble clef, 4/4 time signature. A continuous eighth-note scale starting on C6. A slur covers the first three measures. Below the staff, the text "1 13 1 13 etc." is written.

Musical staff 12: Treble clef, 4/4 time signature. A continuous eighth-note scale starting on D6. A slur covers the first three measures. Below the staff, the text "1 13 1 1" is written.

Musical staff 13: Treble clef, 4/4 time signature. A continuous eighth-note scale starting on E6. A slur covers the first three measures.

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Flow Flow

Use same fingerings as earlier patterns
0-12, 2-23, 1-13 slurred and tongued

The musical score consists of 12 staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and accents. The notation includes dynamic markings such as *mf* and *f*. A large, diagonal watermark reading "www.hickeys.com" is overlaid across the middle of the page.



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Why So Many Pitches are Out of Tune on the Trumpet and What You Can Do About It

All valved instruments are a compromise of construction. A three valved trumpet is actually seven trumpets in one. These seven trumpets are the number of different valve combinations we have and correspond to the written notes c' to g-flat below the staff. A basic understanding of the overtone series (also called the harmonic series) will help you better understand the problems we have playing a valved instrument in tune. One good explanation of the harmonic series can be found in the Theo Charlier's collection of "*Etudes transcendantes*." If you are aware of the harmonic series, and if you know what partial you are playing, you have a better chance of playing with good intonation.

The trombone player has, by simply moving the slide, the benefit of an instrument that is infinitely tunable without changing his embouchure. Trumpet players usually have a moveable, and thus tunable, slide on the first and third valve. However, we don't have anything to move on the open pitches or when using the 2nd valve alone. *(My cornet and trumpets are equipped with "pitch finders" that were developed by Jack Holland. These devices are attached to the main tuning slide allowing me to move my main tuning slide as easily as a trombone player moves his slide. A picture of a similar device developed by Arban is shown in early editions of Arban method book. This allowed Mr. Arban to play every note on his cornet in the same manner*

The construction compromise mentioned involves finding the best combination for each valve combination. This, however, is different for each problem is compounded if instruments are tuned to equal temperament the pitches of the notes who insist on playing in tune.

So, what can you do about it? The first thing is to become aware of the overtone series, which is the basis of trumpet intonation. Second, be aware of the implications of equal temperament. And third, find out the intonation tendencies of your own instruments. Each manufacturer has tackled this problem differently.

The fourth, and perhaps the most important thing, is to be flexible in your playing and listen to others around you. **It is better to be in tune with the orchestra, band or piano than to be right!** If you are in a small chamber ensemble, trio, quartet or quintet, discuss these issues with the other players and come to an agreement on intonation.

Learning what is in and out of tune of the most difficult things to learn on trumpet. Several reasons for this are in mind. Players are so involved in the process of playing that they don't know what the intonation becomes an implication.

I can't
to



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Mick's Ascending Bending Exercises

The first staff shows notes on a treble clef staff with fingerings 0, 123, 0, 123, 13, 123, 13, 23, 13. The second staff shows notes with fingerings 23, 12, 23, 12, 1, 12, 1, 2, 1. The third staff shows notes with fingerings 2, 0, 2, 0, 23, 0.

Play using designated fingerings but bend the second note to match the pitch of the first note. If it is difficult starting on low C as above, try starting on low A below the staff. When bending the notes make it a fast bend, no gliss between "bent" notes and normal notes. The pitch and sound will never be as good on the bent note as the correctly fingered one. The movement of the lips and tongue playing the bent note is what the exercise is all about. You will probably find it easier to bend lower notes compared with higher notes, noticeable around middle (3rd space) Bb-C. Much benefit will be gained by practicing bending from middle C up to G above the staff.

As you play this exercise notice that your tongue probably moves upward in your mouth in order to make the bend. This is similar to the movement of your tongue when doing upward lip slurs. Also notice that your lips probably need to "pucker", similar to a kiss or a light peck on the cheek. In other words they move slightly forward towards the mouthpiece. This is similar to the motion you should do as you ascend while playing prominently when doing upward lip slurs.

The main purpose of **Ascending** is to train the lips in this forward motion when moving to the next note. Always use when playing ascending passages of

I liken it to having my teeth and

This larger lip pillow helps counteract the pressure we sometimes generate with pressing the trumpet and mouthpiece and teeth. This excessive pressure reduces the supply and oxygen to our lip membrane.

Continue this exercise for at least one octave. Play only the "bent" note.

Once this becomes a way of playing variations of chords. Technical exercises.



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Ascending Bending With Half Scale and Whole Scale

0 123 0 123 0

0 123 0 123 0

0 123 0

123 13 123 13 123 123 1

123 13 123 13 123

123

13 23 13 23 13

13 23 13 2 13

23 12 23 12 23

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Broken Flow

The musical score for 'Broken Flow' is presented in a single system with eight staves. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one flat (Bb). The first two staves contain a melodic line with a long slur over the notes and several fermatas. The first staff has the fret numbers '12 0 12 0' written below it. The third through seventh staves continue the melodic line with similar slurs and fermatas. The eighth staff shows a change in the melodic line with a different rhythm and includes the fret numbers '23 2 23' below it. A large, diagonal watermark 'www.hickeys.com' is overlaid across the middle of the page.



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Scales With Trills, Advanced

Play Slowly



The image displays eight staves of musical notation for advanced scales with trills. Each staff begins with a treble clef and a 4/4 time signature. The scales are written in various keys: G major, D major, B-flat major, E-flat major, A major, D major, B-flat major, and E-flat major. The notation includes eighth and sixteenth notes, rests, and trills. Trills are indicated by a vertical line with a wavy top and a number (e.g., 23, 12, 12(3), 12(3), 12, 12(3), 12(3)) above the note. Some trills are marked with '8' or '3' above them. The scales are grouped into pairs, with the first staff of each pair being the ascending scale and the second being the descending scale. A large, diagonal watermark 'www.hickeys.com' is overlaid across the middle of the page.

Very Important--Please refer to explanation of Scales with T

This advanced study of
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practice these ex
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