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About You and This Book

Some of the most important attributes of the successful brass player are determination, dedication, enthusiasm, optimism, and patience. Nobody ever picked up a trumpet for the first time and sounded like Maurice André. (Even Maurice sounded like a beginner when he first started!) It's okay to set high goals for ourselves, but unrealistic expectations merely lead to frustration and discouragement.

Playing trumpet teaches us how to accept delayed (rather than instant) gratification. To sound like a mature player takes years of dedicated practice and performance. There are no shortcuts to learning to play a trumpet, but there *are* smart ways to practice and develop, and the importance of the way we start every playing or practice day is what is specifically addressed in this book.

It is our *focal point* (the first notes of each playing session) that decides how our embouchure is going to develop over time. If, every time we pick up our horn, we play a low C, then over a long period of time, that is going to become the most comfortable note for us to play. Many would argue that we want our chops to be relaxed and that the low register is the foundation of our range.

Don't we need to have strength to be able to relax without collapsing? The answer is "yes."

Strength training on trumpet is much like most any athlete's strength training (there *is* an athletic aspect of playing trumpet after all). Weight lifters go at it hard the first day, chill out the second day. They hit it hard again the third day, and take the fourth day off, etc., ad infinitum. When they get really strong, they're good for heavy lifting every day of the week, every day of the year.

On trumpet, we know that we pretty much have to play every day of the year, particularly if we have a busy performance schedule. If we've been playing trumpet for

more than a couple years, we are probably good to go for "heavy lifting" every day.

As stated on page 17 of this book, some of us will feel a "jolt" the first time we play out of this book. For those who do, the second day we will do well to chill out and take it easy, maybe do our usual practice routine. Then the third day we can go at it again out of this book, and alternate "hard days" and "easy days" until the strength required to work out of this book permits us to start our day with it every day.

Here's something based on what a French physician used to prescribe to all his patients back in the early nineteenth century: it's an affirmation that is said out loud. Each time you take the horn off your face, especially if you're having a less-than-perfect playing day, you say, "Every day in every way I'm getting better and better and better." Affirmations are a way of being your own cheerleader, and saying them out loud really does change your "self talk" over a long period of time. Yes, say it out loud, even if you just whisper it so you can hear yourself. Trust me, it's far better than kicking trash cans and shouting the negative affirmation "I suck!" I've done both, and the positive affirmations definitely help me stay calm and patient. Out of the 40 years I've played trumpet, up until the last 14 or so I did the negative affirmations. After I read *The Twelfth Angel* by Og Mandino, I have been using the positive affirmation, and I recommend it wholeheartedly.

The principles in this book have been around a long time, they have just never been put together all in one place quite like they are now in this book.

This book won't make you a better player. Your time spent diligently working out of it the first thing every possible playing day is what will make you a better player.

Happy trumpeting and good luck!

— Rich Willey

Section 1 Warm Ups Start your day with any *one* of these warm ups, then move on to Section 2.

For your initial attack, use a **HOO** “no tongue” attack, then two legato notes (**DOO**), softer as you descend and louder as you ascend.

Slowly (♩=60)

G2
1a.

simile

9 11-12 13 14 15-16 17 18 19-20

21 22 23-24 25 26 27-28 29 30 31-32

33 34 35-36 37 38 39-40 41 42 43-44

45 46 47-48 49 50 51-52 53 55-56


57 58 59-60 61 62 63-64 65 66

69 70 71-72 73 74 75-76 78

81 82 83-84 85 86 87-88 89

93 94 95-96 97 98

Slowly (♩=60)

1b. 

simile

9 11-12 13 14

21 22 23-24 25

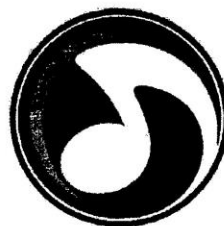
33 34 35-36 37

45 46 47-48

57 58 59

69 70

81



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6 **1** For your initial attack, use a HOO "no tongue" attack, then three legato notes (DOO) and then slur the remaining notes.

Slowly (♩=60)

G2

2a. 

simile

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Breath attacks throughout this warmup.
Play just fast enough to accomplish each line in one breath.

5a. *ppp* etc.
If development permits, play these drills as per this model.

G2

5a. *ppp*

9 10 11 12 [13-16]

17 18 19 20

25 26 27 28

33 34 35

41 42 43

49 50 51

57 58

65

73

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3² Section 3 Single, Triple & Double Tonguing

Do any *one* drill in this section and move on. This is a very demanding routine, both on the chops and the tongue. Lengthen rests as necessary to stay fresh. Even if your focal point is G2, start with the C2 drill to help shorten your tongue's back stroke. Once your higher tonguing is responding, work on your lower tonguing keeping the tongue back stroke as short as possible. Use a clean, pointed *deb* for single tonguing.

G2 $\text{♩} = 100-132$

1a.

Single Tongue Staccato (*Ternary Form*)

Also do this triple tongued (*deb-deb-geb*).

Single Tongue Staccato (*Binary Form*)

Also do this double tongued (*deb-geb*).

C2 $\text{♩} = 100-132$

1b.

Single Tongue Staccato (*Ternary Form*)

Also do this triple tongued (*deb-deb-geb*).

Single Tongue Staccato (*Binary Form*)

Also do this double tongue (*deb-geb*).

E2 $\text{♩} = 100-132$

1c.

Single Tongue Staccato (*Ternary Form*)

Also do this triple tongued (*deb-deb-geb*).

Single Tongue Staccato (*Binary Form*)

Also do this double tongue

G3 $\text{♩} = 100-132$

1d.

Single Tongue Staccato (*Ternary Form*)

Also do this triple tongued (*deb-deb-geb*).

Single Tr

Here's an abbreviated way of working through the above Spider

$\text{♩} = 100-132$

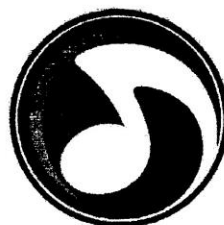
single

triple

simile

To be applied
to the above
routines—
rotate through
these daily

1. (*pp*) *Allegro*
2. (*mf*) *M*
3. (*ff*)
4. *



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version, this
of it starte
permit

Section 4 Cantabile/Performance Studies Play any three or four of these as musically 39
 as you can. Balance your practicing: if you've played mostly in the upper register today, then play some of these in the lower
 and middle register, and vice versa. Use as many breath attacks (HOO) as possible, and make your legato tongue sound as
 smooth and gentle as possible. Do not underestimate the importance of including some *cantabile* work in your daily practice.
Record yourself often and see just how beautifully you can play this melody. A good quality recording reveals much about
 how we sound that we cannot hear ourselves when we're actually playing, so don't take this point lightly. *Play some low chromatics*
(bottom of pg.2) before frequent rests during this section.

Finlandia Jean Sibelius
1900

C1

1. $\text{♩} = 69$
dolce, legato

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44 Section 5 Technical Studies Try to complete one full Spiderweb for *one* of these technical studies per practice day. These are minor key technical studies—most players have mastered their major key technical studies. These are presented using the G2 Spiderweb; on the second page of each are the other three Spiderwebs if you choose to use one of them for this work. Every key has been shown, so if a higher octave is needed you can read from the one an octave lower. *Play some low chromatics (bottom of pg. 2) before frequent rests during this workout.*

These are Dr. Donald S. Reinhardt's *Twelve Standard Articulations*; use them with these technical studies.

- | | | | |
|----|----|----|-----|
| 1. | 4. | 7. | 10. |
| 2. | 5. | 8. | 11. |
| 3. | 6. | 9. | 12. |

Reinhardt used to say, "Become your own severest critic." "To make yourself do a certain thing in a certain way at a certain time spells CONTROL."

Use a firm left-hand grip to keep your horn from moving; this keeps the mouthpiece on the chops and helps clean up your technique.

G2 $\text{♩} = 100-240$

1a.

7
13
19
25
31
37
43
49
55
61
67
73

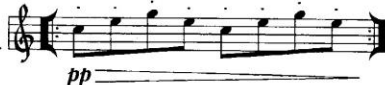



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56 **Section 6 Compression Studies** This page is *not* for sound; it's about making tiny little squeaker "noises." Use about 1/8th of a breath and a HEE no-tongue attack. Do not do these on tired chops; it's better to do these early in your playing day. You will develop a "knack" for doing compression; some people "get it" right away, for others it can take quite some time (see **embouchure compression** on p.17). In fact, if you have trouble getting started with squeakers (another word for compression drills), spend a few weeks just doing the "Putty Ball" routine:

Dr. Reinhardt's **Putty Ball Routine**—continue repeating and getting softer until there is no sound left, just a "popping" sound.

1.  *pp* Play some low chromatics (bottom of pg.2), then Rest.

2.  *pp* Play some low chromatics (bottom of pg.2), then Rest.

Avoid the temptation to overdo these drills. Less is more when it comes to compression. One or two lines at first may be enough.

1.  *pppp* Play some low chromatics (bottom of pg.2), then

2.  *pppp* Play some low chromatics (bot

3.  *pppp* Play some

4.  *pppp*

5.  *pppp*

6.  *pppp*

7.  *pppp*

8.  *pppp*



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