

ACTIVATION

Warm-Up and Air Engagement

Always Breath Attacks



This series of breath attacks, bends, and descending arpeggios is an excellent way to center on the instrument, and develop consistent and immediate engagement of air support. As you practice, pay particular attention to the following aspects:

Breath Attacks

The breath attacks throughout *Activation* should be pointed, articulate, rhythmic, and confident. Generate a fast focused airstream that flies out of the bell of the trumpet as the note sounds, and to allow the lips to be totally responsive to the airstream. Increased air speed and compression, coupled with responsive and flexible aperture, provide incrementally higher partials.

There are many kinds of breath attacks that are useful as a trumpet player. For the purposes of these studies, we can break them into three types:

- ✦ “POO” Attacks: beginning with the lips closed, using the air to create a clear articulation moment of vibration.
- ✦ “FOO” Attacks: beginning with the lips ever so slightly more open, and allow them to come together at the moment of vibration.
- ✦ “HOO” Attacks: beginning with the lips more open so as to hear no vibration, like a clarinet fade-in from nothing.

For these exercises, “FOO” and “POO” attacks are the most useful, as they focus on different elements of tone inception. When working on *gr* from the abdominal core, “FOO” attacks are very useful because they focus on the relationship between abdominal support and lip vibration. When focused on *gr*, “POO” attacks are very useful because they emphasize the focused, laser-like airstream. That is all a complicated vocabulary for aperture focus.

Throughout these flow studies, and for trumpet studies, the lips and diaphragm should respond. They work in tandem, but the



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Integration

Expanding the Warm-Up With Technical Challenges

Note: View this section as an example of how to integrate technical challenges with flow studies in order to expand your technique. In this case, tonguing and interval flexibility are highlighted, but get creative and target the specific skills you wish to improve.

TECHNICAL CHALLENGE

Single Tongue



Triple Tongue



(a la Jim Wilt)



CENTERING EXERCISE

Always Breath Attacks



FLEXIBILITY / HARMONIC EXTENS'



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Flexibility and Control

a la Bai Lin & Schlossberg

SERIES 1

For each key, play at least two contrasting ways;
Ex: 1st Time Slur; 2nd Time Clear Legato Tongue

1 *mp*

p *f* *p* *f* *p* *f*

2 *mp*

p *f* *p* *f* *p*

3 *mp*

p *f* *p*

4 *mp*

p *f*



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Reverse Cascades of Three

Three staves of musical notation in 4/4 time. The first staff contains a sequence of eighth notes with a descending chromatic line. The second and third staves continue the pattern with similar rhythmic and melodic structures.

Cascades of Two

Two staves of musical notation in 4/4 time. The first staff shows a sequence of eighth notes with a descending chromatic line. The second staff continues the pattern with similar rhythmic and melodic structures.

Reverse Cascades of Two in Triplets

Two staves of musical notation in 3/4 time. The first staff shows a sequence of eighth notes with a descending chromatic line, with triplets indicated by a '3' over the notes. The second staff continues the pattern with similar rhythmic and melodic structures.

Bartok Scale 1

One staff of musical notation in 4/4 time, showing a single line of a Bartok scale with a descending chromatic line.

Repeat 3 Times

One staff of musical notation in 4/4 time, showing a single line of a Bartok scale with a descending chromatic line, marked with a repeat sign and 'Repeat 3 Times'.

Bartok Scale 2

One staff of musical notation in 4/4 time, showing a single line of a Bartok scale with a descending chromatic line.

Repeat 3 Times

One staff of musical notation in 4/4 time, showing a single line of a Bartok scale with a descending chromatic line, marked with a repeat sign and 'Repeat 3 Times'.



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FROM ARBAN

Musical notation for 'FROM ARBAN' consisting of three staves. The first staff starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. It contains a sequence of eighth notes. The second and third staves continue this sequence with various rhythmic patterns and slurs.

Major Pentatonics

Musical notation for Major Pentatonics consisting of two staves. The first staff starts with a treble clef, a key signature of three sharps, and a common time signature. It shows a sequence of eighth notes with slurs. The second staff continues with a similar pattern, including some beamed eighth notes.

Melodic Minor Pentatonics

Musical notation for Melodic Minor Pentatonics consisting of two staves. The first staff starts with a treble clef, a key signature of two sharps (F#, C#), and a common time signature. It shows a sequence of eighth notes with slurs. The second staff continues with a similar pattern, including some beamed eighth notes.

Natural Minor Pentatonics

Musical notation for Natural Minor Pentatonics consisting of two staves. The first staff starts with a treble clef, a key signature of two sharps, and a common time signature. It shows a sequence of eighth notes with slurs. The second staff continues with a similar pattern, including some beamed eighth notes.

Diminished Scales
Repeat 3 Times

Musical notation for Diminished Scales consisting of one staff. It starts with a treble clef, a key signature of two sharps, and a common time signature. It shows a sequence of eighth notes with slurs.

Musical notation for Diminished Scales consisting of one staff. It starts with a treble clef, a key signature of two sharps, and a common time signature. It shows a sequence of eighth notes with slurs.



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Whole Tone Repeat 3 Times: Double Tongue

The first exercise is a whole-tone scale starting on C4, moving up stepwise to C5. The second exercise is a double-tongued eighth-note scale starting on C4, moving up stepwise to C5, repeated three times.

Legato Triple Tongue

The second section contains four staves of legato triple-tongued eighth-note exercises. Each staff shows a different chromatic scale starting on C4 and moving up to C5, with triplets of eighth notes indicated by a '3' above the notes.

CLARKE V: Slur, Single Tongue, Double Tongue

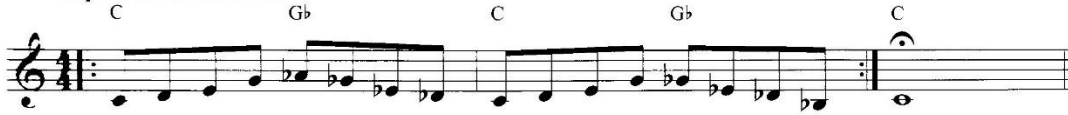
The third section features five staves of exercises for CLARKE V, each with a slur and a double-tongued eighth-note pattern. The modes are: Ionian, Dorian, Phrygian, Mixolydian, Aolean, Ionian, Locrian, and Lydian.

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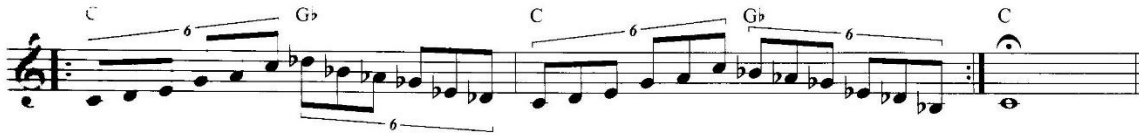
Bonus Round: *Pentatonic Pairing by Tri-Tone*

Vary articulations creatively. There are major benefits to both slurring and tonguing, so vary the groupings and accented notes to increase the range of applications for these patterns.

Repeat at least 3 Times



Repeat at least 3 Times



Repeat at least 3 Times



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