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# Lip Flexibilities

Scientific trumpet playing depends largely upon intelligent concentration. Attention should be placed on every minute detail. The major and important subjects that will be delved into are the **protruding tense diaphragm** applied in **diaphragmatic breathing**, and the **flexible arching tongue**.

Trumpet players who are disillusioned have taken the line of least resistance in believing that brilliant performance can be attained only according to one's nature, or his physical prowess. This falsity is used especially in sidetracking free information seekers. If one really has it, he is not going to give away his secrets. There are a few who know its value, and they feel that it is not to be given away. Ironically, some never recognize or even appreciate a good, progressive suggestion, even though it is freely given to them.

## Fear Unnecessary

Performing in a brilliant fashion can be developed. Not through "hocus-pocus" methods, but by applying oneself diligently with intelligent instruction. I shall unfold all the perplexing problems that new students have previously developed before coming to me. To some, this talk about "diaphragm" may appear to be far-fetched and something to avoid. They fear that what progress they have attained will be lost—never to be regained—if they experiment with this much discussed subject. Little do they know how many times they have unconsciously attained a degree of perfect coordination of all their faculties, and not recognizing their value, they discarded it.

The benefit of diaphragmatic development is: pressure that is taken away from the mouthpiece is transferred to the diaphragm muscles. These muscles, developed, will give ease and relaxation in every register, and lead to added endurance, more power with a sizzling brilliance, which all go to build up an ego of much needed confidence.

There are different types of tones for different types of work. Tones are said to be natural, but I believe any type of tone can be cultivated according to type of work required. Brilliance in performance is most in demand. Those lacking this quality should take time out to analyze why they haven't got it. When concentrating on this it will be discovered through intelligent observation that a co-ordination of functions must be employed. Lips vibrating for an essential. In order to make the lips vibrate for an amount of pressure, it is necessary to use a stream of air up through the throat. The stream of air controls velocity hits the roof of the mouth. The nature of the inner mouth acts as

vibrations call for less tensivity in the diaphragm. The opposite is used for the high tones. The arching of the tongue contracts that stream of air which becomes most forceful. The tip of the tongue, in releasing the air, makes the lips vibrate very much faster. This automatically pushes the range upward.

**Resonance** is formed by **vowel singing**. This narrows down to the different syllables which are formed inside the mouth. Three distinct ranges are created by employing these syllables: "AA"- "OO"- "EE" put in two word form. We use "Army" for "AA" and "Two" for "OO" and "Tea" for "EE." In speaking the word "Army" notice the position of the tongue. It is almost flat on the bottom of the mouth. Doing this opens the throat. In speaking the word "Two" notice the rear of the tongue is flexed. This does not close the throat, but automatically contracts the stream of air thus making it possible for the lips to vibrate faster than the previous syllable. In speaking the syllable "Tea" the rear of the tongue is raised so that the back teeth feel the spreading of the tongue. This contracts the column of air so fine that the stream is more forceful. Therefore the lips vibrate with rapidity. In these positions, there is ample room for the stream to pass over the arched tongue unimpeded. Particularly the air stream when raised from the diaphragm ascends in a straight line. The tip of the tongue it does not curve and pass in front of the diaphragm. The force of the air stream hits the roof of the mouth, directly straight through the diaphragm.



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## Tone

The tongue  
in control!

# VOL. 1

Very slow

## Lip Flexibilities

1.....2.....3.....4.....5.....6.....7.....

1.....2.....3.....4.....5.....6.....7.....

1.....2.....3.....4.....5.....6.....7.....

1.....2.....3.....

4.....5.....

6.....7.....

1st position 2nd position

3rd position 4th position

5th position

7th position

### ETUDE NO. 1

1st position

3rd position

5th position



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The image displays ten staves of bass guitar sheet music. Each staff contains a series of rhythmic patterns, primarily consisting of sixteenth and thirty-second notes. The music is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The patterns are highly technical, featuring numerous triplets, sixteenth-note runs, and slurs. Measure numbers 18, 19, and 20 are indicated at the beginning of their respective staves. The notation includes various accidentals (sharps, flats, naturals) and articulation marks (accents, slurs). The overall style is that of a contemporary bass guitar exercise or solo.



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# VOL. 2

## Descending from first position

25



## ascending from seventh position



## RANGE TO D

### Descending from first position



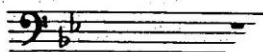
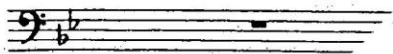
## EXPANDING RANGE TO D

### ascending from seventh position



## LIP TRILLING TO D

### Descending from first position



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# VOL. 3 Lip Flexibilities

## SECTION 1 A

① Lento Very Slowly

Musical notation for exercise 1, measures 1-7. The piece is in bass clef, 3/4 time, and B-flat major. It consists of seven measures of eighth-note patterns with slurs and accents. Measures 1, 2, 4, and 5 are followed by whole rests. Measure numbers 1 through 7 are indicated above the notes.

② A

Musical notation for exercise 2A, measures 1-7. The piece is in bass clef, 2/4 time, and B-flat major. It consists of seven measures of eighth-note patterns with slurs and accents. Measures 1, 2, 4, and 5 are followed by whole rests. Measure numbers 1 through 7 are indicated above the notes. The word "accel." is written below the first measure.

② B

Musical notation for exercise 2B, measures 1-6. The piece is in bass clef, 2/4 time, and B-flat major. It consists of six measures of eighth-note patterns with slurs and accents. Measures 1, 2, 4, and 5 are followed by whole rests. Measure numbers 1 through 6 are indicated above the notes. The word "acc" is written below the first measure.



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13 F

Rest

13 G

Rest

SECTION 5 B to D above HIGH B<sup>b</sup>

14 A

14 B

14 C



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