

LAW OF SUPPLY AND DEMAND

How many Double High C's have you hit today?

Well then, how many Double High C's have you ever hit in your entire life? I don't mean a teeny-weenie, hardly audible, wish-I-hadn't-made-the-attempt, squeek. I mean a ringing, ear-piercing, window-shattering, he-man type shocker that makes an audience sit up on the edge of their seats. Understandably, not all of you will be able to recall any specific number of times. In fact, the vast majority of the trumpet playing population has never experienced anything more than the temporary thrill of occasional success in the High C realm.

However, the nature of man is to be discontented with what he has already accomplished. He needs to excel and surpass not only his own records, but, because of his competitive instinct, to shatter **WORLD RECORDS**.

Since the beginning of time man has desired that which was the least obtainable. Tell people there is a shortage of any commodity and immediately that is what they want. Tell someone he can have anything he wants except **ONE** thing, and you'll find that is the very thing he wants the most. The shortage of supply of any article increases its demand and value on any market.

Fifty years ago there was rarely any need for a trumpet player to hit a High C. Besides that, few trumpet players could. However, with the modern day trend of scoring the arrangements for brass higher and higher, the serious-minded student and professional musician is forced to progress; to reach out beyond the realm of mediocrity, or lose out to the competition. This is especially true in the dance band field where some bands have the trumpet players hitting Double High C and **HIGHER**. There are two bands that I have in mind which have very few notes in their musical score written below a High C for the trumpets.

Today, the supply of high note (screamer) trumpet players is at a premium. There are not enough capable specialists to fill the need of the increasingly growing demand. There are just a handful of brass players in the world who can play these screamer notes. These fortunate few are demanding and getting **DOUBLE** union scale salaries, and over, for their unique talent. Are you one of these fortunate few?

ABILITY vs DESIRE

"Wait just a minute," you object. "These high note specialists have a freak lip." This rationalization would probably be correct except for the fact their mouth structure is not materially different than anyone else's. The SECRET of their success depends upon their desire, intelligent thinking, and perseverance to achieve this accomplishment rather than any inborn physical ability. All things are possible to those that believe it can be done.

One of the most thrilling sounds I ever heard is that of a full dance band with high note trumpeters playing their hearts out. Then, just at the peak of the volume and range-level frenzy, when they are about to blow the bell of their trumpets out straight, a single trumpeter will scream a whole octave above the rest of the band in a dazzling display of showmanship. The psychological effect on the audience, musically speaking, is tremendous. It's no wonder these "Glory Boys" can command their own price.

Personally, I had a TREMENDOUS desire to have the ability to play high notes on my trumpet. I was tired of playing 2nd, 3rd, and 4th trumpet parts in bands. Unfortunately, my ability to even hit a High C was practically nil. Then one night I heard a concert by one of the nation's leading dance bands, which was built around a screaming high note trumpet player. That night I sat in the audience in a state of absolute disbelief. The magnetic power, range, and endurance which he possessed was enough to leave me breathless. After the first number the audience was so entranced that no one even applauded for ten seconds. Then, when the audience finally did applaud, no one would quit. He really stopped the show!! I decided then and there that I would solve the secret of this mystery if it was the last thing I ever did.

Slowly but surely, the idea began to formulate. My practice methods were wrong. The priceless ingredient was not in long and tedious hours of gruelling work, nor in the practice variations of a complex maze of inter-woven scale patterns and chord structures. The secret was in the MANNER that these scales were executed. After this, I began to practice my trumpet by playing every conceivable scale and exercise I could think of, but with several major differences in my practice method (which are described on pages #5 thru #14). To my amazement, my range developed so rapidly that I was soon able to hit Double High C, and I could hardly contain the personal satisfaction of having so successfully arrived at my desired goal.

Experimental brass classes and workshops were formed to condense my material into a shorter and more simplified version which anyone could play, and also to see if anyone else could build as fantastic a range as I had done. Not only were the experimental classes successful, but we proved that Double High C is possible in only 37 weeks!!

You are about to begin a series of lessons which will last for the next 37 weeks. Prior to this printing, there has NEVER been a range book in existence which utilized this PROVEN scientific principle called SUSPENDED-INCUBATION. The principles in this book have been proven time and time again by not only professional musicians, but by advanced and intermediate students who have conscientiously followed the written instructions. As in any other competitive field, this book will probably have many imitators, but you can rest assured that until someone makes another SCIENTIFIC BREAKTHROUGH, this book will remain the last word in high note and range development.

Several years ago, some scientists found that butchers, on an average, had a greater muscle development than men in most other occupations. At that time, butchers were required to do all of their slaughtering, dressing, and lifting of the meat on one day. The next day, they would do all of their lighter physical work, such as cutting the small portions of meat into table-size cuts. Then the following day, they would be back doing the heavy work again. After extensive research, it was established that men who performed the same duties daily, using the same muscles regularly, did not have a comparable muscle development as those whose work required only intermittent use of the same muscles. Scientists explain this phenomenon as follows: "When you do violent physical exercise on any one day, you tear down the muscle tissue. If you then rest the following day from this form of exercise you allow your blood cells to rebuild this torn muscle tissue to a degree which makes it STRONGER than it was previously. However, if you repeat the exercise each and every day, the blood can only sustain or rebuild that muscle tissue which was torn down. It CANNOT build a reserve, or excess strength, which it does if the muscle is allowed to rest every other day." The strength-and-health body builders and gymnasium owners then utilized this same principle by applying it to their body-building techniques, such as weight lifting, etc. The results of this scientific discovery was responsible for the superb and tremendous physiques such as those of Mr. America and Mr. Universe.

The human lips are muscles like those found in any other part of the body. Daily use in the practice of a brass instrument tears down the lip tissue. However, if these muscles are given prolonged rest periods between each practice session, (every other day), they will develop much more rapidly than if used daily. So why not practice the scientific way? Make the most of each practice session by deriving the MAXIMUM amount of results from a MINIMUM amount of time. By following this SCHEDULED PROGRAM of lip development exercises which gradually increases the work load every other day, you will be building your lip foundation just like a weight-lifting Mr. America builds his body. The schooled weight lifter has not only built his body to Herculean proportions, but also his physical strength to a degree not found in the average person. You can build a POWERFUL embouchure by the same simple method which is outlined in the following chapters.

BUILDING CONFIDENCE AND FOUNDATION

Confidence is based upon the certain knowledge of proven ability. When one has succeeded in doing the same feat a hundred times without once failing or faltering, he has strong confidence that he will be able to do it once again. It is the beginner whose confidence falters--the amateur who has barely succeeded in doing it once--and then only after repeated failures. It follows, then, that confidence is built only by the practice method which assures repeated and long continued perfect performance.

Self-confidence is based first of all upon what we shall call a foundation. By this, we mean the development of those muscles which are essential to the production of tones, the sustaining of tones, and the necessary volume of sound. This is the rudimentary or necessary prerequisite for ALL brass playing.

The diaphragm must be developed so that it can exert the proper pressure on the lungs. The lungs must be developed until they can contain the necessary volume of air. The lips must be strengthened so that they can compress or PUCKER to the proper degree. The center-portion of the tongue must be trained to be flexible, arching high on the screamer notes and lying flat on the low notes. In short, the muscles must learn by practice the co-ordination and control necessary to execute the various movements of the musical score. Then, when this is accomplished, there will be no lack of confidence.

The problem is to devise a simple means or method with which to develop this rugged muscular foundation in the shortest possible time, and then to provide the skill necessary to execute the notes in the HIGHEST possible register, thereby giving the student abounding confidence in his ability always to produce that specific screamer note. The same practice should also develop those muscles needed to blow the screamer notes, and to develop the reflex actions, so that without the student even thinking about it, the stratospheric notes will roll out almost automatically. This is why this book was written.

It makes good sense to keep up with the modern scientific-developments in this jet-age by developing new shortcut methods of building lip foundation, which have PROVEN to be infinitely better than the horse-and-buggy methods of our grandparents before us.

Wouldn't you have more confidence in KNOWING that you could hit a G above High C on the first note of a musical number if you had already trained yourself to hit a DOUBLE HIGH C on the first note, if necessary?

BREATH CONTROL

Breath control is another **IMPORTANT** secret in high note playing. The more air you can get into your lungs, the more pressure you will have when blowing the air out, and the more reserve air you will have to sustain the note. The **GREATER** the pressure, the **HIGHER** the note.

If you have \$100. in the bank, you can write a check for \$95. with confidence, knowing that the check will be honored. However, if you only have \$50. in the bank and try to write a check for \$100. your check will bounce for being drawn on "insufficient funds." Your lungs work the same way.

If you fill only half of your lungs with air, as is commonly done, then attempt to play an extra long phrase or high note, you are running the risk of exhausting your air supply before you are finished dazzling the audience with your fancy lip work. This is an ego-shattering experience. The logical solution is to deposit enough air in the "bank" so that you can confidently draw on it with a reasonable margin of safety.

Have you ever observed a high note artist in action at close range, or listened carefully to his record album? You will have noticed, then, the unusually large amount of air that he takes before he begins to play, and the **EXTREMELY** long time he is able to hold his breath during **MOST** phrases. Doesn't this clue tell you something? When the light of this secret suddenly dawned upon me, I began a series of long tone exercises which gave me more reserve power, volume, and range than I had ever realized could be possible. (See the Long Tone Section at the end of each chapter).

BODY BUILDING

Your body is a highly precisioned machine. Of course, some bodies are stronger than others. One might suppose that musicians, generally, have weaker bodies than the average construction or factory worker because so much of his time is spent sitting or standing in the home practice-room, at the concert hall, or while performing at the theatre. Let's face it, musicians, we just don't have the opportunity to exercise that some other occupations and professions provide. You will carefully note that I did not say TIME. I said OPPORTUNITY. Everyone has an equal amount of time, twenty-four hours per day to be exact. What you do with this time depends upon you. Body builders tell us that fifteen minutes of exercise a day is all we need. Now that's not so bad is it? In fact, there are only four sections of the body that you, as a high note specialist, will need to develop to any extent. These are your 1. **TORSO** (abdomen, solar plexis, and diaphragm). 2. **CHEST** (lung power and capacity). 3. **EMBOUCHURE** (puckered lips). 4. **TONGUE** (air valve). These four sections of the body provide us with our: (1) Powerhouse (diaphragm). (2) Bank (lungs). (3) Air Compressor (lips). (4) Air valve (tongue).

The following is exactly how your body works as a high note trumpet playing machine:

1. The more power and physical strength you have in your diaphragm and abdomen muscles (powerhouse), the faster you can squeeze and force the air out of your lungs.
2. The more you fill your lungs (bank) with air, the more velocity you can generate when blowing the air out.
3. The more you pucker (not smile or stretch) your lips (compressor), the more resistance you are creating to this wind tunnel, causing this tremendous power to become even more powerful and condensed.
4. Then, when you anchor the tip of your tongue (valve) to the bottom part of your lower teeth and arch the center of your tongue (such as in whistling from a low to a high note), you are creating the **MAXIMUM** amount of power and resistance possible in high note production.

Have you ever watered your lawn with a rubber or plastic hose? If so, you would have observed that the more you close the outlet of the hose with your thumb, the more resistance you create, causing the water stream to project farther and faster. By holding your thumb over 1/2 to 3/4 of the hose opening, you can **DOUBLE** or **TRIPLE** the distance of the water stream. If your hose isn't long enough to reach the trees at the other end of your yard, just hold your thumb over the hose nozzle, and presto, the water stream shoots clear over to the trees without your having to turn on the water pressure any more. However, if you had increased the water pressure by holding your thumb over the nozzle **AND** by turning the faucet on more, you would have had **MORE** power than you needed.

A fireman's hose is built MANY times stronger than the average garden hose. It must be. Otherwise, it wouldn't be able to withstand the tremendous pressure going through it. By the same token, the high note artist must build his body to hold and withstand the tremendous force and pressure necessary to produce full-bodied screamer notes.

The following exercises are a NECESSARY part of your training program. If you wish, you may enlarge on this set of exercises by buying an exercise book in any book store; or you may want to exercise by lifting weights. This, of course, is entirely up to you. But whatever you decide, do the following exercises faithfully.

Perform 3 repetitions of each exercise on the first day, adding 1 repetition every other day until you reach 25 repetitions.

1. SIT-UPS: A. Lie flat on your back with arms above your head.
B. Touch your toes without bending knees, returning to your original position with each repetition.
C. Breath in deeply on rest step and out on action.
2. LEG-UPS: A. Lie flat on your back with hands behind your neck.
B. Lift your legs over your head slowly without bending your knees, returning to your original position with each repetition.
C. Breath in deeply on rest step and out on action.
3. PUSH-UPS: A. Lie flat on your abdomen with the palms of your hands on the floor near your shoulders, about 25 inches apart.
B. Push your body up with your arms, keeping your back, hips, and knees rigid and straight, returning your body back to the floor by bending your arms with each repetition.
C. Breath in deeply on rest step and out on action.
4. CHIN-UPS: A. For a chinning bar, use a horizontal bar which is about 4 inches higher than you can reach when standing flat-footed.
B. Grasp the bar with both hands, holding them about 15 inches apart with your palms toward you, and slowly pull your body up, stopping when your chin is over the bar.
C. Lower your body to the original position with your arms straight over your head with each repetition.
D. Breath in deeply on rest step and out on action.
5. RUNNING: A. Go to the nearest school yard and trot about 1/4 of the way around school track. Then, without stopping, run about 1/4 of the way as fast as you can run. Walk intermittantly, then repeat the process.
B. Trot and run about 100 yards the first day. Add about 10 yards every other day until you eventually reach 1 mile.
C. It is too hard on your heart to sit down after running fast, so always walk for about 2 minutes, allowing your body to cool down slowly.

