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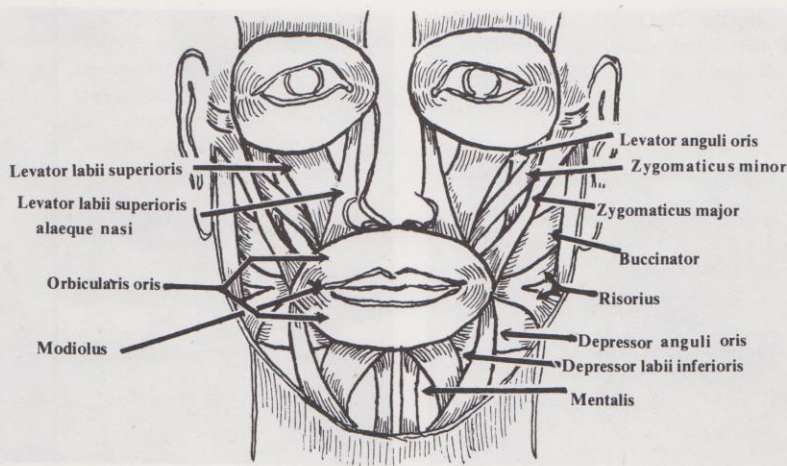


Fig. 30 The Embouchure Muscles



Fig. 31 Touching the Corners of the Embouchure

Stretching and Puckering

Through the years there have been several varying ways of setting the embouchure muscles for trumpet playing. One system endorsed the idea that the corners of the embouchure should be drawn back as the player ascended into the high register, thus stretching the lips across the teeth. The theory behind this thinking stated that as the lips became thinner, they vibrated faster. There are two major shortcomings to this idea. There

is a limit to how far the corners of the embouchure can be drawn back and as the lips become thinner there is less muscle tissue between the mouthpiece and the teeth. Consequently the embouchure becomes fatigued quickly.

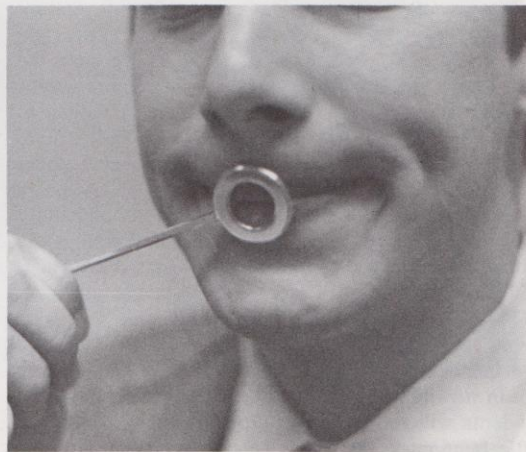


Fig. 32 Embouchure Muscles Stretched Incorrectly

The counterpart to this idea was the suggestion that one should bunch more muscle tissue between the teeth and the mouthpiece by drawing the corners of the embouchure in towards the center.

Transposed
Piccolo in A

G Trumpet

D Trumpet

It is also possible to have a fourth valve on the F-G trumpet. Its function is the same as on the D-E flat, as a tuning compensator and range extender. Lowering the instrument a perfect fourth is particularly helpful when playing D parts on the G instrument. The player has the full range compass of the D trumpet as well as the assistance of the G trumpet in the high register.

The Piccolo A-B flat Trumpet

Technological improvements in the piccolo A-B flat trumpet in recent years have made this instrument more practical to use in a wide variety of circumstances. It can be heard on everything from J. S. Bach's *Brandenburg Concerto No. 2* to commercial jingles on television.

Many students have the misconception that switching from a *mezzo-soprano* B flat trumpet to a piccolo B flat will automatically give them unlimited additional range. Nothing could be further from the truth. A piccolo

trumpet may help them produce two or three notes higher than the top of their range on a *mezzo-soprano* instrument, but is in no way a solution to instant upper register. An extra octave cannot be bought with money. The main reason for choosing the piccolo trumpet is that the notes in its high register have much more definition to them. This eliminates the precarious sliding around between pitches which would occur with the lower instrument.

The mouthpiece used with the piccolo trumpet has a more shallow cup and smaller diameter rim than that which is used with the *mezzo-soprano* instruments. Most performers experience no difficulty in switching between a mouthpiece compatible with the piccolo trumpet and their B flat trumpet mouthpiece. The Bach 7D or 7E and the Schilke 11A are popular mouthpieces with players who use the piccolo trumpet. Some piccolo trumpet mouthpiece receivers take a cornet shank and others use a trumpet shank. There may be difficulty with a few of the European instruments because some

The same exercise is then played with the *t-k* syllables at the same tempo. Next the exercise is played using only the *k* syllable on all the notes. Lastly, back to the single tonguing articulation to re-establish the ideal for comparison.

It is very important to remember the sustained note at the beginning and end of the exercise. A common fault for many people is that multiple tonguing becomes too choppy.

Using the sustained note helps to convey the concept of the continuity of the air stream. This continuity is maintained throughout the multiple articulation with no feeling of detachment. Separating the notes at this stage of development will only restrict the maximum tempo and smoothness later.

It should be noted that the reiteration of these single pitches should be restricted to notes in a comfortable register. Trying to play this exercise too high or low in the beginning will only cause frustration.

After both syllables are being produced clearly and evenly, the tempo gradually may be increased. One

pitfall for which both the teacher and student should be alert as the tempo increases is the false emphasis which may begin to occur on the *t* syllable. If this stress becomes evident, there is no alternative but to go back and slow down the tempo until this emphasis is eliminated.

Material for multiple tonguing practice can be found in several method books including Arban and St. James. Only reiterated pitches should be played during the first few weeks of study. Attempting exercises which move diatonically or in arpeggiated patterns too soon will only preoccupy the player with technical demands and distract attention from the basic goals of uniformity and clarity.

The various positions of the tongue were discussed in the section on articulation. The same principles apply to multiple tonguing: the *ū* or *oo* syllable is used in the low register, *ā* in the staff, and *ēē* above the staff. A good example of the application of this principle occurs in the trumpet call from Rimsky-Korsakoff's *Capriccio Espagnol*.

Allegretto
in B $\flat$ *quasi Cadenza*

con forza

dim.

tu tu ku tu tuku cresc.

ta ta ka ta ta ka tee tee kee tee tee kee

tee tee kee tee tee kee

f

Tschaikovsky, *Capriccio Italien* as written:

in A

Solo

alternate possibility:

E $\flat$ Trpt.

Stravinsky, *Le Sacre du Printemps* as written:

in D



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