

# NEW TRUMPET TECHNIQUES

Pierre THIBAUD

## I - BREATHING

When applied to the trumpet, breathing has been the object of a great deal of controversy.

First precept : it is not comparable to the type of breathing employed by singers. This can be explained, in part, because trumpeters keep their mouth closed, while singers open theirs, and further, because the vocal cords employed by singers are not at all used by trumpeters and cornetists.

At the origin, there is certainly the same point of stress or resistance in both singers and trumpeters, but then the balance between the various points of resistance changes greatly between the two, simply because trumpeters' mouths are closed and singers' are open.

In the pages that follow, I will not employ any technical terms, since my subject deals with impressions which are inherent in an instrumentalist. To speak of " renewed impedance " or of " upper and lower glottal pressure " would be to mislead some and discourage others.

The first important point is to know how to breathe. The type of breathing employed in speaking is completely insufficient for playing the trumpet. The inhalation should remain natural, but it must be deeper than that used in normal speaking. Yawning can, and should, serve as a model.

When we yawn, the air is drawn in by the muscles in the back of the throat (which produces a very characteristic noise) and goes directly to the lower part of the lungs.

The way in which we inhale exerts an influence on the formation of the instrumental sound. This resultant sonority is a discipline of the same importance as speed of staccato, endurance, facility in the upper register, etc. In effect, from the first note to the last of an orchestral solo or a concerto solo, sonority is, along with interpretation, the most important consideration. For this reason, it must be the principal concern of a good instrumentalist.

Yawning, as a model, offers another advantage: it allows the lips to remain stable against the mouthpiece, rather than drawn back, as when pursed. Thus they can more freely mold the labial tissue maintains maximum contact with the mouthpiece, while inhaling.

It is useful, therefore, to yawn. Try it several times. You will find that you are very tired and would not be able to play. This should be quite simple. The fatigue accumulates in the throat. The only remedy is therefore to rest. This is why it is necessary to acquire this technique in order to be able to play for ten minutes.

The use of this reserve of air is connected to the action of the tongue in the mouth. Above all, therefore, I must insist upon the importance of this action.

The tongue serves as a plug which releases the air each time that a note is to be emitted. It should take the shape of a flower petal, and its tip should (according to the conventional method) touch the edge of the upper front teeth.

There is much disagreement with regard to this position. The controversy, however, is really academic: each instrumentalist should find his own natural and comfortable tongue position.

One rule : the end of the tongue should never touch the lips. When you play the trumpet, your lips should be able to vibrate as a result of the liberated air column by your tongue. Your lips must remain free of all contact, except for the contact of the mouthpiece and the teeth.

An attack of a repeated note passage to another note, high illustration of the placement of the tongue.

A) Not only should the tongue not touch the upper front teeth, but it should lie along the upper edge of the teeth on the palate.

In order to move the tongue forward.



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# Techniques Nouvelles de la Trompette

## New Trumpet Techniques

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### EXERCICES — EXERCISES

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Repos important. Il va sans dire que l'on peut continuer l'exercice jusqu'à  
 Long rest. The exercise may of course be continued to...

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Repos important. — Même remarque que pour l'exercice n°12 aller jusqu'à...  
 Long rest. — Same remark as for exercise n°12: Continue to

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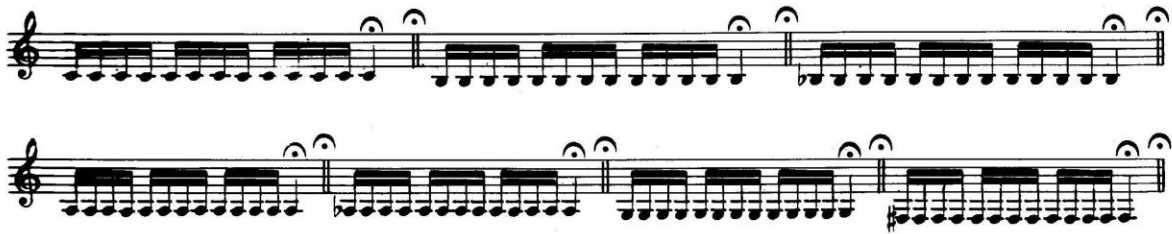
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