CONTENTS

PART I

Technique

1. WIND SOUNDS

Alternative Names: wind, unpitched blowing

1

To produce a wind sound, blow air through the instrument without playing a n
A variety of wind sounds can be produced on the trumpet. While the mo
method is to inhale and exhale through the instrument with a slack em
there are other approaches, each producing slightly different sound

First, place your lips over the mouthpiece (Mpc.) wh
exhaling. You can also remove the mouthpiece completel
over the mouthpiece receiver, or turn the mouthpiece
is against the mouthpiece receiver, and then blow
You can also blow across the mouthpiece or th
were blowing across an open bottle.

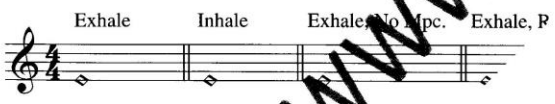


FIG. 1.1. Wind Sounds Notation

Experiment w
air to find di
valves. Yo
air. Ma
inte

22. SPLIT TONES

Alternative Names: multiphonics


22

As previously discussed, a multiphonic is when more than one pitch sounds at a time on the trumpet. Split-tone multiphonics are performed without singing into the instrument. Instead, two notes are produced with your embouchure. To begin, this is easiest between middle G and low C.

Split Tone

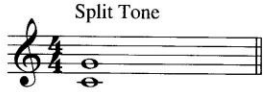


FIG. 22.1. Split Tones Notation

In the exercises, we will explore a couple of different methods for producing split-tone multiphonics. While this is a very challenging technique that requires a lot of patience, all things yield to practice.

Exercises

The first approach to split tones is achieved through lip bends.

1. Play a middle G, and bend it down with your lips down until it drop low C.

Slow Lip Bend

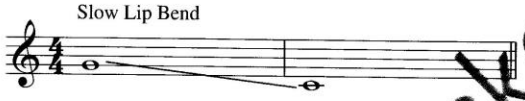


FIG. 22.2. Split Tones Exercise 1

2. Play the G, bend down to the spot where the your embouchure there without droppir manipulation, you may hear two not experimentation, you should hea

Slow Lip Bend, Play Until Breaking P

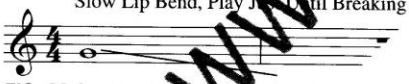


FIG. 22.3. Split Tones Exercise 2

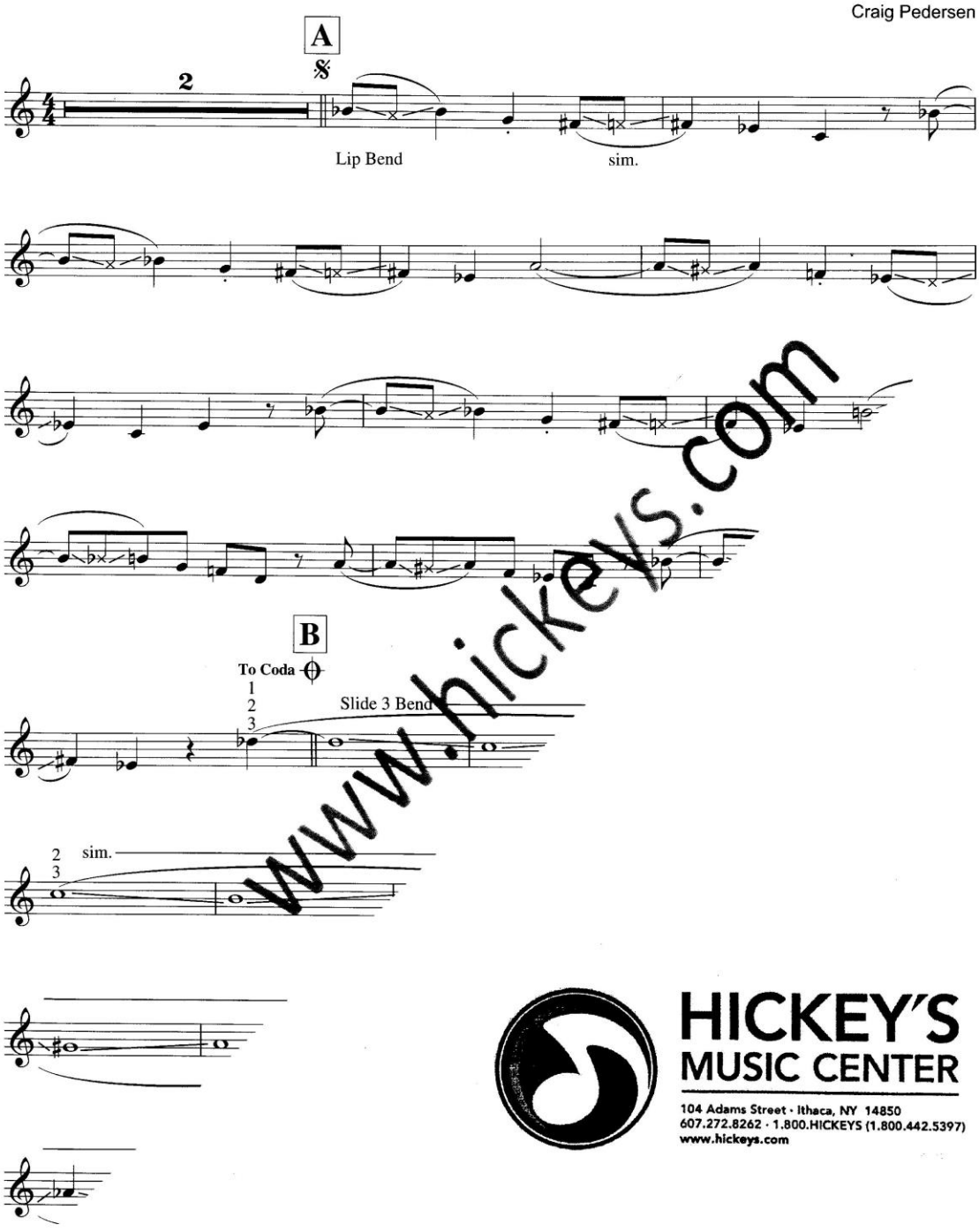
The second appr
jaw out.

Play a low
some emb
your li

Push

BENDY BLUES

Craig Pedersen



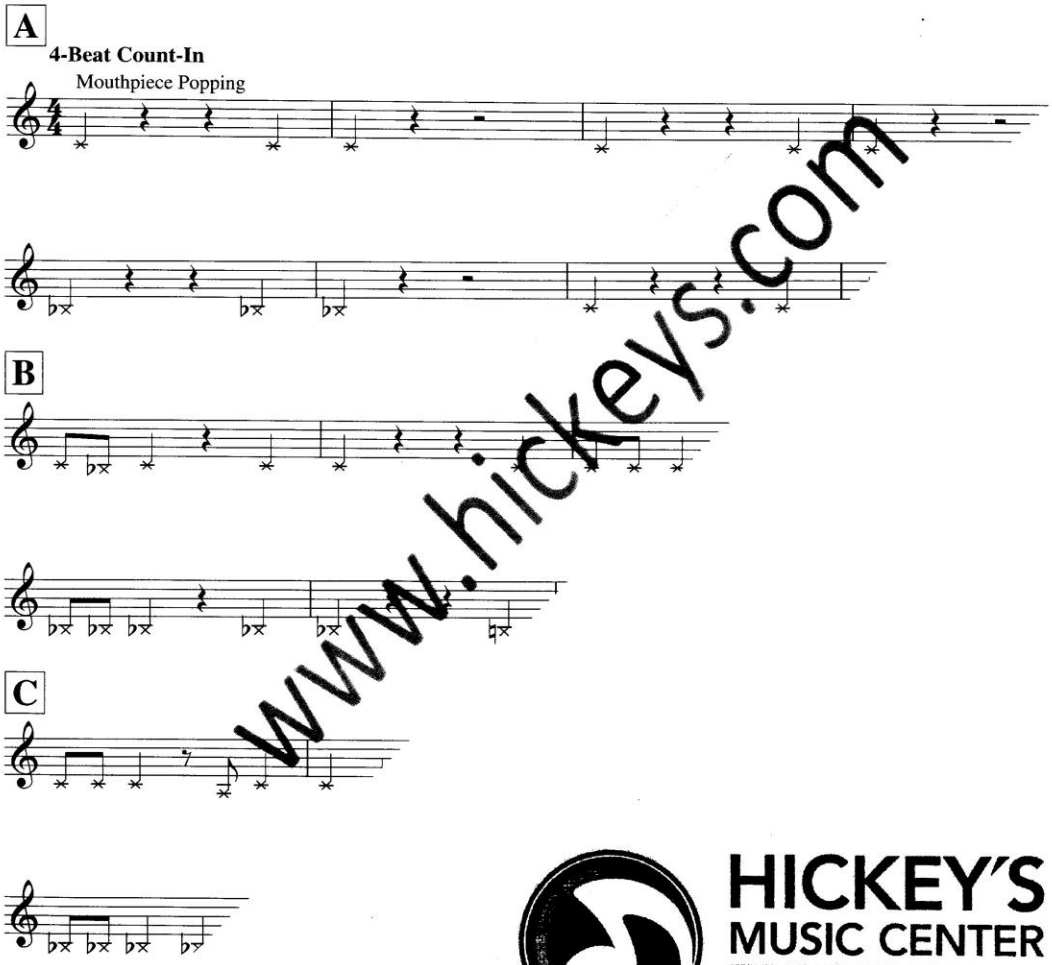
2. POPPING PIECE

26
27

"Popping Piece" demonstrates using mouthpiece popping to create percussive grooves. Strike the cup of the mouthpiece firmly with the palm of your left hand, while using your right hand to play the fingerings for each indicated note. Make sure you move your valves and strike the mouthpiece at the same time.

POPPING PIECE

Craig Pedersen



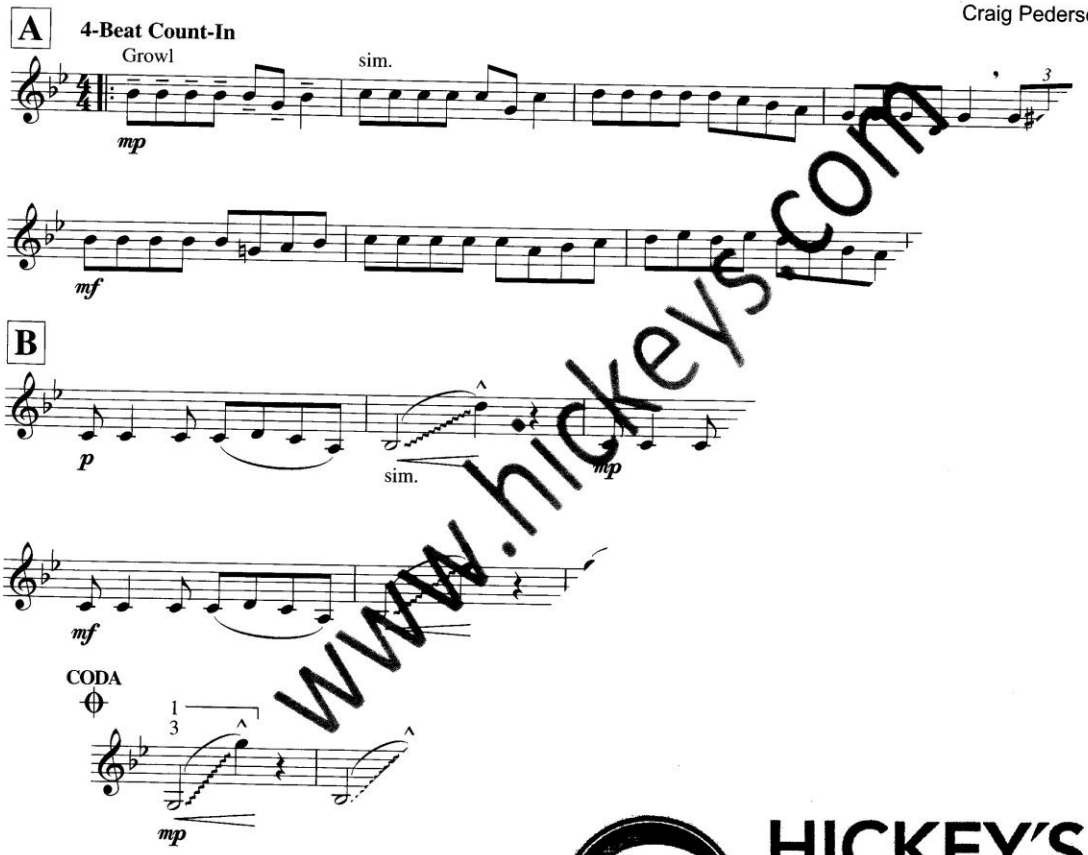
4. GET A RIP!

30
31

"Get a Rip!" uses two techniques: growling and ripping. These two techniques, which are often aggressive, are presented here in a more delicate manner. Both growling and ripping require you to move your air strongly, and to blow through each note. You may find that making a crescendo to the top of each rip makes playing the rip much easier.

GET A RIP!

Craig Pedersen



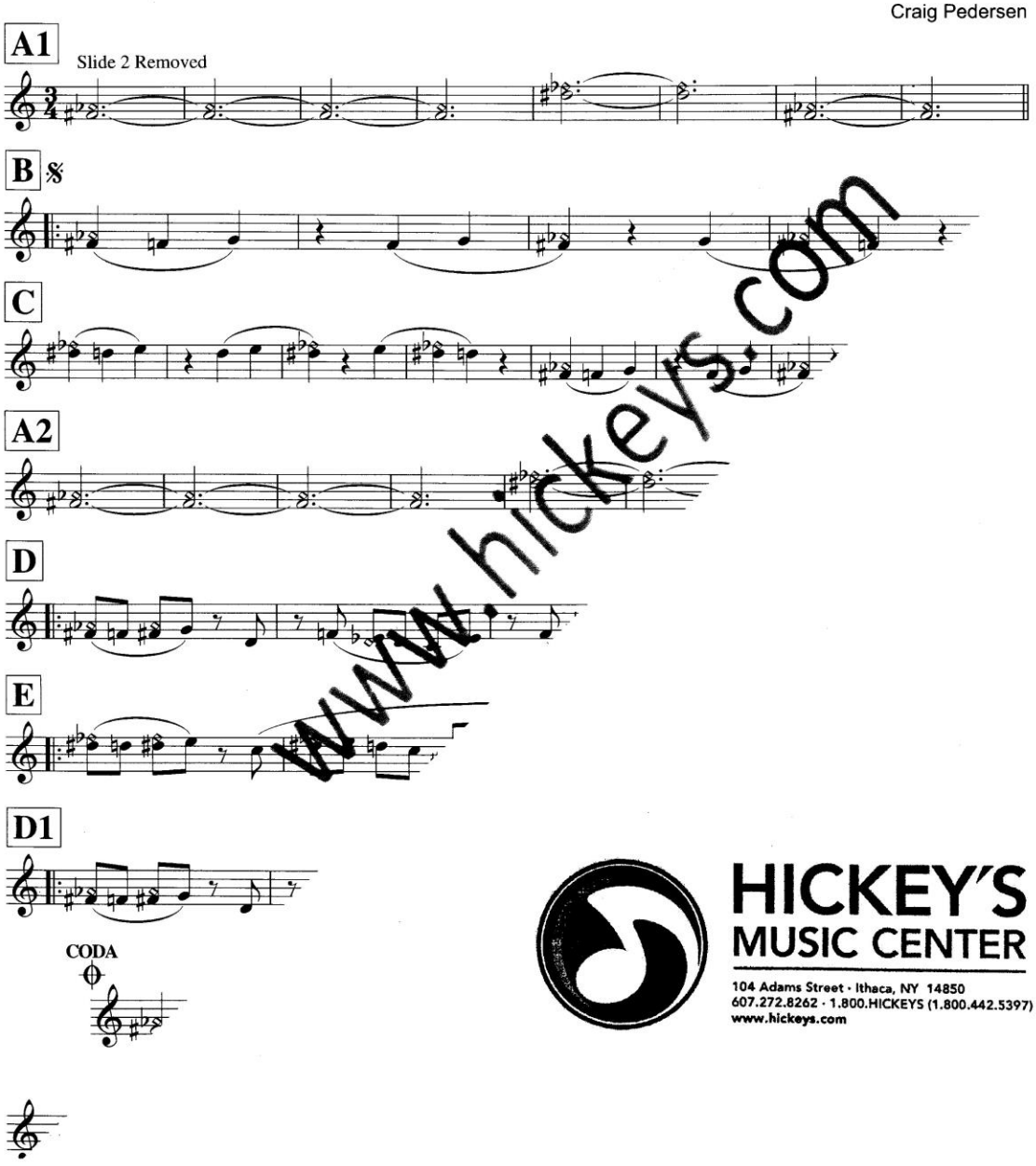
7. ECHO ECHO

36
37

"Echo Echo" uses the removal of the second valve slide to create an echo effect. As the pitches coming out of the valve-slide are often unpredictable, notes written indicate fingerings and the smaller noteheads above indicate an approximation of the resultant pitch.

ECHO ECHO

Craig Pedersen



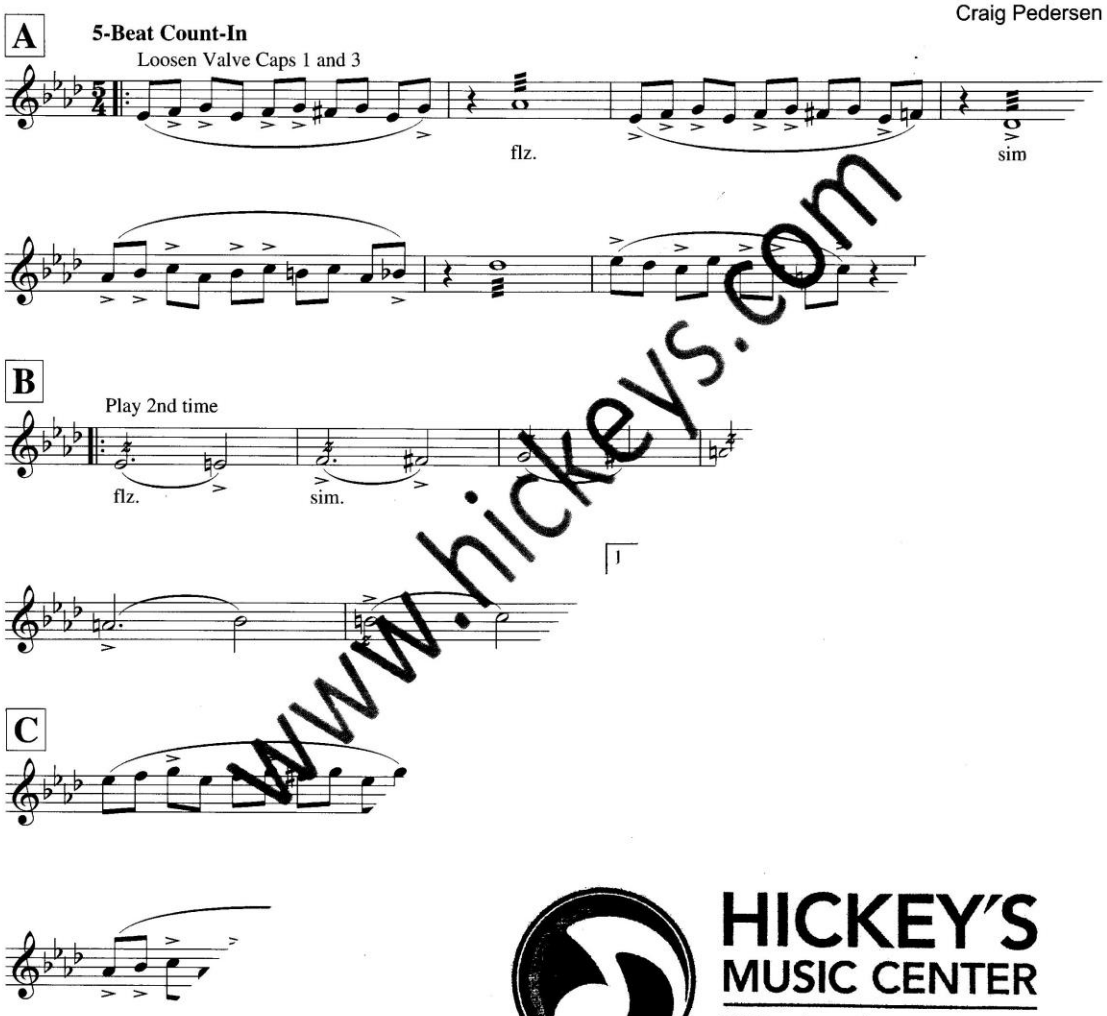
8. FLUTTER CLACKER

38
39

"Flutter Clacker" uses both valve-cap percussion and flutter tonguing. Move your valves quickly on the upstroke for rhythmic precision, and blow strongly on the flutter-tongued notes. Use either front or back of mouth flutter tonguing.

FLUTTER CLACKER

Craig Pedersen



9. ALTERNATE REALITY

40
41

"Alternate Reality" uses alternate fingering trills, or valve tremolo, to create a rhythmic effect on sustained pitches. Remember to blow through each note as if you were sustaining the note without changing fingerings. The numbers above each note indicate fingerings to be used.

ALTERNATE REALITY

Craig Pedersen