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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 note. A variety of wind sounds can be produced on the trumpet. While the most common method is to inhale and exhale through the instrument with a "slack embouchure," there are other approaches, each producing slightly different sounds.

First, place your lips over the mouthpiece (Mpc.) while inhaling. You can also remove the mouthpiece completely, place your lips over the mouthpiece receiver, or turn the mouthpiece upside down so it is against the mouthpiece receiver, and then blow. You can also blow across the mouthpiece or through the mouthpiece as if you were blowing across an open bottle.

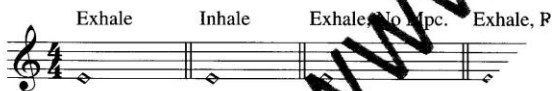


FIG. 1.1. Wind Sounds Notation

Experiment with different techniques to find different sounds. You can also blow across the mouthpiece or through the mouthpiece as if you were blowing across an open bottle.



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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

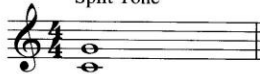


FIG. 22.1. Split Tones Notation

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 drops 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 dropping manipulation, you may hear two notes experimentation, you should hear

Slow Lip Bend, Play Jaw Until Breaking Point



FIG. 22.3. Split Tones Exercise 2

The second approach is achieved through jaw out.

Play a low note with some embouchure and your lips

Push



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BENDY BLUES

Craig Pedersen

A

2

Lip Bend

sim.

B

To Coda

1

2

3

Slide 3 Bend

2 sim.

3



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2. POPPING PIECE

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“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

A

4-Beat Count-In
Mouthpiece Popping



B



C



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4. GET A RIP!



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“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

A 4-Beat Count-In

Growl sim.

mp

mf

B

p *sim.* *mp*

mf

CODA

mp

1 3

The musical score is written in 4/4 time with a key signature of one flat (Bb). Section A begins with a 4-beat count-in. The first staff is marked *mp* and includes a 'Growl' section followed by a 'sim.' (simile) section. The second staff is marked *mf*. Section B starts with a staff marked *p*, followed by a staff marked *mf*. The CODA section is marked *mp* and includes fingering numbers 1 and 3. A large watermark 'www.hickeys.com' is overlaid diagonally across the score.



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7. ECHO ECHO



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“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

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A1 Slide 2 Removed

B %

C

A2

D

E

D1

CODA



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8. FLUTTER CLACKER

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“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

A 5-Beat Count-In
Loosen Valve Caps 1 and 3

B Play 2nd time

C



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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

A

0 3 0 0 2 2 2 2 2 2 2 2 2 2 2 2

0 3 0 2 2 2 2 2 2 2 2 2 0 3 0 0

2 2 2 2 2 2 2 2 2 2 1 3 1 3 2 2 2 3 0

To Coda

B

2 1 3 1 3 2 1 2 1 2

1 1 2 3 1 3 1 3

0 2 0 2 0 1 3 1 2 1

1 3 1



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