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Colorful Articulation in Trumpet Playing

How can I focus on articulation as a main pedagogical tool in trumpet playing to encourage a more colorful performance?

I would like to explore the idea of articulation being the defining aspect of improvement on the trumpet (and perhaps extending to the whole brasswind family). Personal experience tells me that ease of articulation is directly proportional to efficiency of technique. While this may be an obvious observation for most musicians, it seems like common occurrence to me that there is almost always not enough articulation from all instrument types whenever I listen to musical performances. I feel that this has to be tackled in the education phase of a musician, i.e. trumpet pedagogy in my case.

On a wind instrument, articulation is mainly spoken about in terms of the technique of tonguing. Most brasswind pedagogues whom I have contact with so far frown upon the (excessive or “hard”) study of tonguing, because “it disturbs the airflow”, and is therefore not optimal for brasswind technique. These pedagogues usually recommend practicing with minimal (“gentle”) tonguing in daily routines. My personal experience leads me to believe the opposite; one has to include excessive tonguing studies in daily practice to be able to become more efficient with the trumpet.

My current plan for approaching this subject is to first look into international trumpet journals and existing methods or treatises to find out how the trend of articulation studies have changed over time. Both excessive and minimal approaches are documented, but I strongly suspect now that the latter is far more popular in recent times. However if I were to be proven wrong, I would have to alter the perspective of my research.

Concurrent to that I would like to look into the physical aspects related to the tongue. For example, issues like how the position of the tongue influences the throat, or under what kinds of conditions would the tongue become flexible and free. I also wonder if there are mental implications connected to the development of the tongue.

With the gathered information, I hope to be able to develop some guidelines and/or exercises that trumpet players can use on a daily basis to improve their technique to be able to incorporate varied articulation into their performances. I would imagine a good way of finding out if the exercises work is to do experimentation on students, colleagues, and perhaps even teachers. Personal experience tells me that a week is enough time to ascertain the effectiveness of a new exercise. Ideally I would want to document the effects of my intervention with recordings, and also with qualitative answers from interviews with my test subjects.

These findings will be recorded in the form of a paper. They will also be in my presentation, and I would also like to demonstrate the concepts myself. If I also get information regarding the connection of the tongue and the mind, I would love to be able to demonstrate this then, on the audience present.