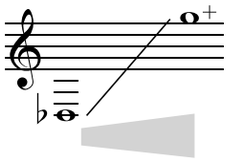
SCORING TIPS

- The flugelhorn is frequently used in a **jazz and/ or pop** context and is seldom used in orchestras or concert bands.
- It is **best suited as a solo instrument,** in unison with other flugelhorns or as an upper voice in low brass combinations.

(See *Trumpets in B♭ and in C)*

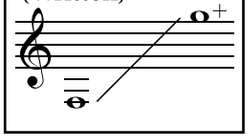
Piccolo Trumpets in A and in B♭

WRITTEN RANGE



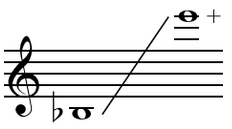
dynamic contour

Practical
(Written)

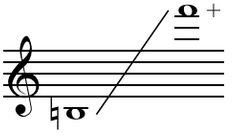


SOUNDING RANGE

Piccolo Trumpet in A
sounds
a major 6th higher



Piccolo Trumpet in B♭
sounds
a minor 7th higher



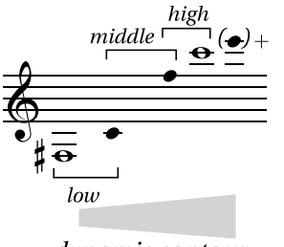
CHARACTERISTICS

- The piccolo trumpet is the smallest trumpet and has a **lighter and more delicate** sound than the trumpets in D or in E♭.
- Like the trumpets in D or in E♭, piccolo trumpets are useful when playing in the high registers of **Baroque music.** They can technically facilitate **extremely high passages** although they are **technically more difficult to control** and require more endurance than the larger instruments.
- Both instruments possess a **bright and flute-like** sound at soft to moderate dynamics. At loud dynamics, the sound becomes shrill and piercing.
- The number of **sharps or flats in the key** may help determine which piccolo trumpet to use.

(See *Trumpets in B♭ and in C)*

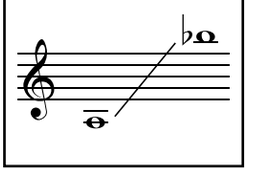
Trumpets in B♭ and in C

WRITTEN RANGE



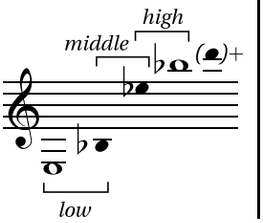
dynamic contour

Practical
(Written)

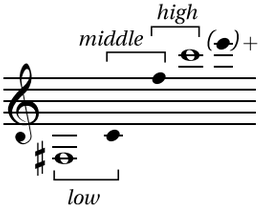


SOUNDING RANGE

Trumpet in B♭ sounds
a major 2nd lower



Trumpet in C sounds
as written



ABOUT THE INSTRUMENT

The trumpet uses the **overtone series** to produce pitch through the changing of **three valves.**

GENERAL CHARACTERISTICS

The trumpets in B♭ and in C are essentially identical with a few exceptions:

- The trumpet in C is generally **brighter** and **more brilliant** than the trumpet in B♭.
- Each trumpet differs in its **solutions to fingering problems** as well as a differing **response to certain pitches.**
- A definite benefit of using the **trumpet in C** is that it is a **non-transposing instrument.**
- The trumpet in B♭ is the standard instrument in the **concert band** and **jazz band** yet the brighter trumpet in C is more frequently used in **orchestras.**
- The **choice to use** either trumpet in B♭ or in C is generally made by the performer.

TONAL QUALITIES

Low Register

- In this register the tone is **darker** than the middle register, yet remains full. These notes tend to **project poorly** and are prone to **intonation problems.**

Middle Register

- This is the most widely used register. Here the tone quality is **brighter** and the instrument has **better projection** than in the lower register. **Dynamic control** and **intonation** are excellent**.**

High Register

- Here the tone is **brilliant** and **penetrating** but is more difficult to produce softly. Notes in this register are best approached from below.
- An **extended upper register** is available to very strong players, with **difficulties in control.** The difficulty in producing such notes is often at the expense of good tone quality and the result is a very **loud, pinched** and **shrill tone:**

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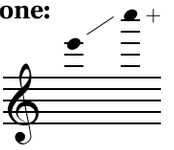


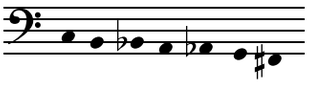
DYNAMIC RESPONSE

- All trumpets command a **strong presence** in any range. **Projection increases** relative to the amount of effort required ascending from the middle through the high ranges.
- The usable dynamic range extends from extremely **powerful and brilliant** to quite **soft and delicate.** Yet, in most circumstances, the trumpet will have an **exposed and dominant presence** not easily hidden in any range.
- Awareness of **register-produced power and intensity** is necessary when **balance** is required with instruments outside the brass family.

TECHNICAL CONSIDERATIONS

- **Pedal tones** are possible, although not commonly used on all trumpets:

Pedal tones (written):



- Trumpets are the **most agile** instruments of the brass family, yet lack the technical proficiency of the woodwinds and strings.
- Although the trumpet is quite agile and quick-speaking, extremely fast, frequent or prolonged **runs, arpeggios and skips** should be avoided.
- **Attacks** can **vary widely** from quite pronounced to subtle and very legato.
- Rapidly repeated notes and double, triple and flutter **tonguings** are well-suited to the instrument and are a characteristic trait of the trumpet.
- The trumpet is most successful when using **stepwise motion** and intervals that are predominantly found in the **harmonic series.**
- Avoid **long, sustained passages.** Sustained (and fast) passages in the lowest register are particularly awkward.
- Avoid **wide leaps** over the interval of an octave.
- **Upward slurs are more difficult** than downward slurs.
- **Tremolos** of intervals larger than a minor 3rd are difficult to execute quickly. Of particular concern are *cross fingerings* (one finger is depressed while another is released).
- Three types of **vibrato** are possible: diaphragmatic, jaw and mechanical. They are usually left to the **discretion of the performer** and may depend on the style of music.
- **Lip trills** are produced by the lips on adjacent harmonics.
- **Trills** of major and minor 2nds are possible except for the following:

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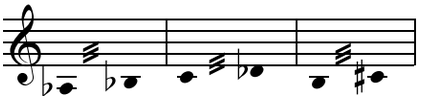

- In the low and high registers, the following notes may be **difficult to play in tune:**

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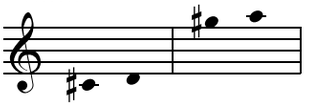

- Fast or prolonged passages in the following range are especially **problematic:**

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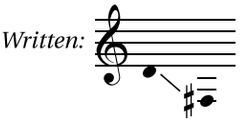

SPECIAL EFFECTS

- Like the horn and trombone, an **arpeggiated glissando** over the **entire harmonic series** in a single position is possible.
- **Bells up** directs the performer to lift the bell of the trumpet up and towards the audience. The projection and tone become incisive and direct.