

INTRODUCTION TO SINGLE AND MULTIPLE ARTICULATION

by Dr. Brian A. Shook

I. Basic Concepts of Articulation

a. The Air

- i. In order to properly execute articulation of any type, the airflow must be constant and consistent, producing a resonant tone
- ii. The airflow needs to be just like water coming out of a water faucet at a steady rate of speed

b. The Tongue

- i. When single tonguing, always place “the tip of the tongue to the top of the teeth”
 1. This is approximately where the gums and upper teeth meet when you say “Tee,” “Tah,” “Toh,” “Dee,” “Dah,” or “Doh”
 2. AVOID having the tongue strikes *between* the teeth and/or touching the lips, as if to say “The” or “Thee.” This will cause the buzz to stop and will result in a harsh start/stop articulation and buzz.
- ii. Continuing the water analogy from above, when you flick your finger through the steady stream of water coming out of the faucet, the water *continues* to flow regardless of how fast your finger passes through the stream—it does not slow down or speed up. This demonstrates exactly how your air should stay constant and consistent regardless of your articulation.
- iii. Remember, the tongue itself does not create any sound; it is merely a split-second interrupter of the air, giving shape and dimension to the sound.

c. The Buzz

- i. Supplying the lips with steady airflow will ensure a vibrant buzz
- ii. Small amounts of free buzzing and mouthpiece buzzing (without articulation) will help improve your buzz quality

d. The Fingers

- i. Being deliberate with fingering notes while articulating is extremely important to maintain clarity and perfect coordination.
- ii. Slow fingers + lazy tongue + weak air = poor coordination
- iii. Fast fingers + quick tongue + steady air = perfect coordination

II. Basic Concepts of Multiple Articulation

- a. The “K Tongue”
 - i. Multiple articulation introduces a second syllable to facilitate the articulation of faster passages: “K” as in, “Kah,” “Kay,” “Key,” or “Koo”
 - It also acceptable to use the syllable “Ga”
 - ii. While saying the syllable “Kah” notice that the middle/back of the tongue strikes near the back of the mouth
- b. Smooth, constant, and consistent airflow is imperative while using the K tongue.
 - Practicing wind patterns with K articulation will help smooth it out
- c. Alternating T and K results in double tonguing: TK TK TK TK etc., or triple tonguing: TTK TTK

III. Learning How to Multiple Tongue

- a. Always do a wind pattern on every multiple articulation exercise to smooth out the articulation, maintain an even rhythm, and ensure good coordination
 - i. Place the back of the mouthpiece (shank) between your lips and blow through the mouthpiece. Your lips should form a seal around the end of the shank, allowing air to pass freely through the mouthpiece.
- b. Begin every exercise at a slow and manageable tempo
- c. Learn ALL THREE forms of triple tonguing to be more versatile
 - i. TKT KTK – (basically double tonguing, but in a triple grouping)
 - ii. TKT TKT
 - iii. TTK TTK
 - iv. Practice ALL three forms on air while NOT in the practice room as well.
 - Each grouping will eventually feel natural, but only after lots of repetitions!
- d. Once you can demonstrate multiple articulation on a single repeated note, begin to work on finger/tongue coordination on tonguing notes in a scale.

IV. Recommended Resources

- a. Arban – Complete Method – pp. 153–190; tongue chromatics on p. 76 and following
- b. Vacchiano – The Art of Double Tonguing; The Art of Triple Tonguing
- c. Shuebruk – The Complete Shuebruk Tongue Trainers

Introduction to Single and Multiple Articulation

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Single Tonguing - Ex. 1-7

1. Do each exercise 3 times on air (through the back of the mouthpiece) before playing 3 times on the trumpet
2. Think the syllable "Tah" or "Toh" to produce the correct articulation

Double Tonguing, Ex. 1-7

1. Do each exercise 3 times on air before playing 3 times on the trumpet
2. Think the syllables "Tah Kah" or "Dah Gah" to produce the correct articulation
3. Do exercises 1-3 on just the K articulation (3 times on air first)
4. Next, do exercises 1-3 with the K articulation first: K T K T K (this helps strengthen the K)
5. Then, turn the articulation around and do T K T K T for the same exercises
6. Proceed to exercises 5-7 using the T K articulation, doing each one on air 3 times before playing

Ex. 1

Transpose to other keys

Ex. 2

Transpose to other keys

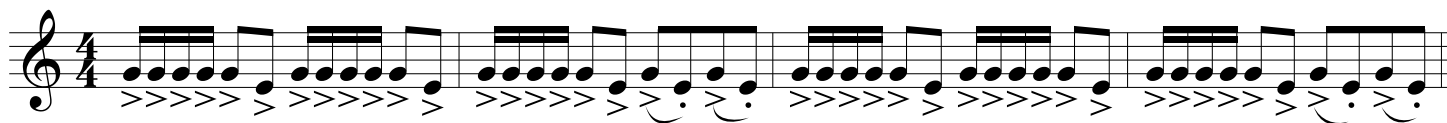
Ex. 3

Transpose to other keys

Ex. 4

Transpose to other keys

Ex. 5 - Fanfare from "Carmina Burana"



Ex. 6 - from "Gavorkna Fanfare"



Ex. 7 - Reveille



Triple Tonguing, Ex. 8–12

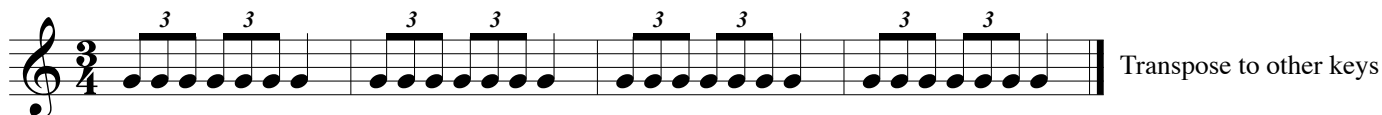
1. ALL triple tonguing exercises are to be done with the following groupings in order to gain versatility, evenness, confidence:

- a. TKT KTK
- b. TKT TKT
- c. TTK TTK

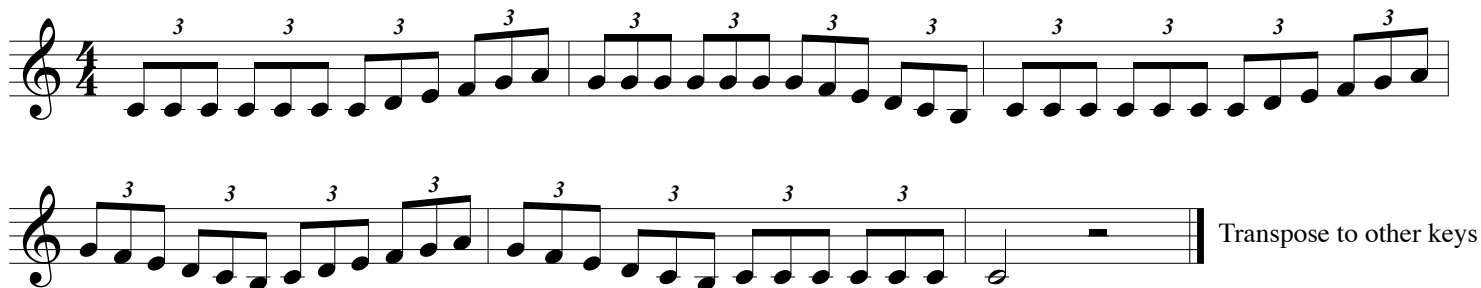
2. Do each exercise 3 times on air before playing 3 times on the trumpet

3. Choose easy tempos to ensure evenness and clarity, then begin to SLOWLY increase the speed

Ex. 8



Ex. 9



Ex. 10 - Mess Call

Two staves of musical notation in 2/4 time. The first staff contains a sequence of eighth notes and quarter notes, with a triplet of eighth notes in the third measure. The second staff continues the melody with a triplet of eighth notes in the first measure and a triplet of quarter notes in the fourth measure.

Ex. 11 - Carnival of Venice, variation 2

Three staves of musical notation in 3/4 time with a key signature of one flat. The melody is characterized by frequent triplet patterns. The first staff has triplets in measures 2, 3, 4, and 5. The second staff has triplets in measures 1, 2, 3, and 4. The third staff has triplets in measures 1, 2, 3, and 4.

Ex. 12 - from Scheherazade

Two staves of musical notation in 6/8 time. The first staff features a series of eighth-note triplets in measures 1, 2, 3, and 4. The second staff continues with eighth-note triplets in measures 1, 2, 3, and 4, followed by quarter notes in measures 5 and 6.