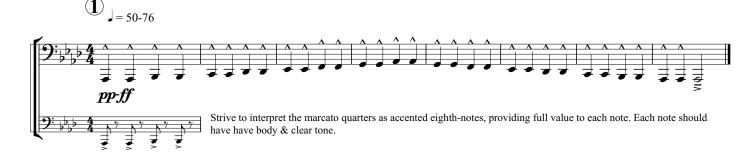
Multiple Tonguing Basics

As you improve remember the **Law of Accommodation** - "What is difficult today will become easier if practiced! Continue to lift the level of difficulty & practice until this becomes easier. Repeat this process until the desired virtuosity is achieved." - Sam Pilafian & Patrick Sheridan

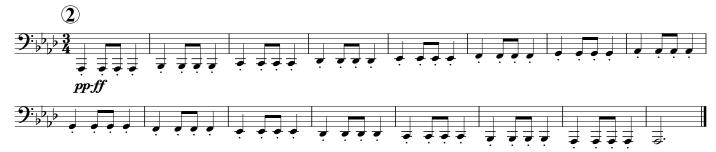
Paraphrasing the commentary by Joseph Alessi & Dr. Brian Bowman in the **Arban Complete Method for Trombone & Euphonium** the following are guidelines for developing multiple tonguing technique (double & triple). The key to this technique is the consistency of <u>5 Aspects of Performance</u>:

1) Articulation - Each tongued note should have the same sound & clarity. **2) Weight** - Each note should have the same weight, don't play some notes accented more than others. 3) **Length** - Each note should be the same length, not some long, some short. **4) Spacing** - The space between the duration of each note should be identical. **5) Volume** - All notes should be the same volume. For double tonguing syllables use either TAH-KAH or DAH-GAH, it's good to be able to use either for purposes of musical style. For triple tonguing syllables use either the traditional TAH-TAH-KAH or TAH-KAH-TAH, use whichever is most comfortable & most clear - additionally work to have both T-K & D-G options available. Initially practice each exercise & etude at a **f-ff** dynamic level to help strengthen the technique & drive the tongue. Speak, sing, & wind pattern your preferred syllables to help build coordination, once comfortable use those methods on exercises & etudes. Practice each exercise & etude with the following <u>3 Step Process</u>: 1) - Articulate with the front half of the tongue (i.e. TAH or DAH). 2) - Articulate with the back half of the tongue (i.e. KAH or DAH-GAH); also try accenting the KAH or GAH syllable to strengthen the back half of the tongue & then slowly soften that accent so both notes are the same weight. It is encouraged to practice different scales or modes to help develop key fluency & also to explore other materials to push the possibilities & use of this technique. A tempo range is provided but explore quicker tempos as comfort & clarity allows.



"Soft Touch" from The Brass Gym by Sam Pilafian & Patrick Sheridan

This exercise is initially written at pianissimo but for the purposes of developing this technique we've provided a dynamic range for practice. Initially start at forte & venture out from there. "Remember: Tension kills tone!"



With this exercise focus on moving your air as a . to help drive the tongue speed.



Strive to blow long with each note & resist the urge to separate each note. When developing the multiple tonguing technique aim for connection of notes along with your vertical clarity.



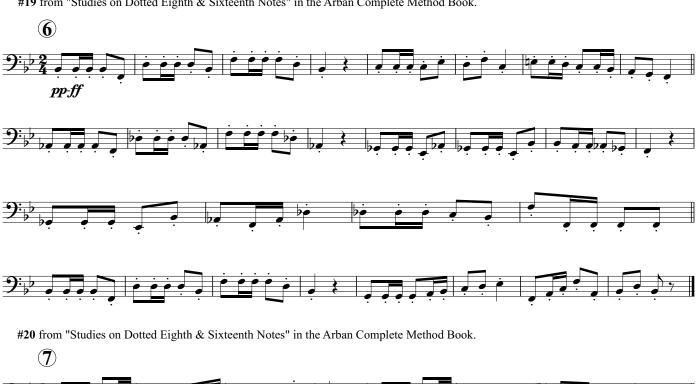


This is an altered version of an exercise from Basics Plus by Wolfgang Guggenberger & is dedicated to Vincent Cichowicz. Similar to exercises 3 & 4 strive for long & connected air stream to help drive the tongue speed, provide more depth to the tone, & increase endurance. Initially allowing space between each note will diminish tone quality & endurance as it will feel too mechanical & muscled with each note.



Of course, the goal of these exercises is to apply this technique to a melodic context. The following etudes are borrowed from the Arban Complete Method which has several exercises & etudes to work on developing multiple tonguing skills. Strive to play across each bar line to provide direction to phrases & to move the tongue with the air.

#19 from "Studies on Dotted Eighth & Sixteenth Notes" in the Arban Complete Method Book.



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