

FOREWORD TO TEACHERS

The material in this book is presented as an introduction to the art of double and triple tonguing. The book is designed for the student who is just beginning to double or triple tongue and contains enough material for at least two years work. Some students may take much more time, for the speed of progress will depend on the student's background, age and ability level. The range of this book is well within the ability level of young brass players.

Teachers will note that the exercises are not too long and that most of them are melodious. Each exercise was written so that it does not go too high or low too soon.

Upon completion of this book, it is recommended that additional exercises be obtained from any of the standard books such as Arbans, Clarkes, etc. Much of the single tonguing material in a student's intermediate and advanced books is also applicable for double and triple tonguing.

While this book is designed primarily for cornet, trumpet and baritone players, it can also be used for trombone and french horn players. It can also be used with tuba players who can transpose from the treble clef.

My sincere thanks to the many students who tried, tested and arranged the exercises in progressive order over a period of several years. Without their help, this book would not have been as effective.

FOREWORD TO STUDENTS

This book on double and triple tonguing is designed for cornet, trumpet and baritone players who are sufficiently advanced to begin such a study. Your teacher will decide if you are ready for this type of tonguing.

The exercises are arranged in progressive order and the student should not attempt the more difficult exercises until he develops the correct concept of double tonguing and until he has satisfied the requirements of his teacher. The exercises are designed so that they should not tire the lips; they do not go too high or low too soon and all of them are fairly short.

The speed of your double and triple tonguing should begin at just about the maximum speed of your single tonguing. Your progress may be measured by marking the metronome speed in the margin at the end of each week. Do not, however, make speed your goal. Each exercise must be clear and bright and should sound like a very fast single tongue rather than a dull and cloudy double or triple tongue.

Your teacher will decide how many exercises you are to take each week and you should not attempt to take more than the number that he has recommended. Quality is much more important than quantity.

Pro Vol 1091

SUGGESTIONS ON HOW TO PRACTICE.

1. Practice the preliminary exercises until you have complete control over the syllable "KU".
2. Do not attempt exercise two until you have mastered exercise one.
3. Do not attempt page two until you have mastered page one.
4. Some exercises may be more difficult than others. If so, practice them a reasonable time only and go back to them later.
5. Keep a record of the speed at which you play the exercises so you can "see" as well as hear your progress.
6. Use a metronome but do not attempt to play all the exercises at the same speed. Difficult exercises should be played slower than the easier ones.
7. If possible, make a recording of your tonguing occasionally to see if you yourself are satisfied with your results. Compare old and new tapes for progress results.
8. When your ability to double and triple tongue is satisfactory, ask your teacher to give you some solos that require this type tonguing.
9. Do not go from one page to the next without reviewing old exercises. It is a good policy to keep reviewing at least three pages daily and to review them all once a week.
10. When you have finished the book, go back and try to play all "C" exercises in C# and C \flat , all "F" exercises in F#, etc.
11. Take your old instruction books and see how many of the single tonguing exercises can be used for double and triple tonguing exercises.
12. Try to make up some of your own double and triple tonguing exercises.

PRELIMINARY EXERCISES FOR DOUBLE TONGUING

1. Set your metronome for speed 60 and whisper the syllable "KU" at this speed until you have the "feel" of the syllable. Notice that the "KU" sound is made in the throat and not in the mouth.
2. Move your metronome speed to 80 and repeat the above process.
3. Repeat step one above but this time out loud. You will notice that it is a little more difficult to say the syllable "KU" out loud than it is to whisper it.
4. Repeat step 3 at speed 80 until it feels easy and natural to say the syllables out loud.
5. Keep your metronome at speed 80 and now whisper the two syllables "TU-KU" "TU-KU" many times until these syllables also feel free and natural.
6. Repeat step 5 but this time say the syllables out loud.
7. Move your metronome speed to 100 and repeat the syllables many times at this speed.
8. Take your mouthpiece and try to pronounce the two syllables into the mouthpiece in a whisper. Do this at speed 100 and be sure to stay with the metronome.
9. Repeat the two syllables "TU-KU" into the mouthpiece but this time make the sound that one usually makes when playing on the mouthpiece alone.
10. You are now ready to start double tonguing on your instrument. With diligent practice and the help of a good teacher, you should be double tonguing nicely in just a matter of months.

DOUBLE TONGUING

1 

Tu tu ku tu tu ku tu

Repeat on every note in all scales.

IMPORTANT: Stay in comfortable range.

2 

Tu ku tu tu ku tu tu

Repeat as above.

Keep a record of your metronome speeds in the margin of the page. Put the date down each time you increase the speed.

3 

Tu tu ku tu tu

With daily correct practice, you should be able to go from minimum to maximum speed in three to eight weeks.

4 

Tu ku tu tu ku tu

Do not continue until you are completely satisfied with the way you play the previous exercises.

5 

Tu tu ku tu tu tu ku tu

6 

Tu ku tu tu tu tu ku tu etc.

7 