Tonguing Exercises

by Ken Saul
2007

These exercises are good for developing your single, triple, double, and mixed tonguing. There are also several tonguing studies inspired by difficult orchestral trumpet passages. When practicing tonguing exercises listen carefully and strive for clear, consistent attacks. On the exercises for fast, repeated tonguing (like #8-10), keep the tongue hitting at the top of the upper teeth, where the teeth meet the gum. Aim for it like where the ceiling meets the wall in the room where you are practicing. Think Light, Clear, and Consistent.

Available online at www.ultrapureoils.com, along with other sets of educational materials especially written for trumpet players. It is also available at www.sibeliusmusic.com.

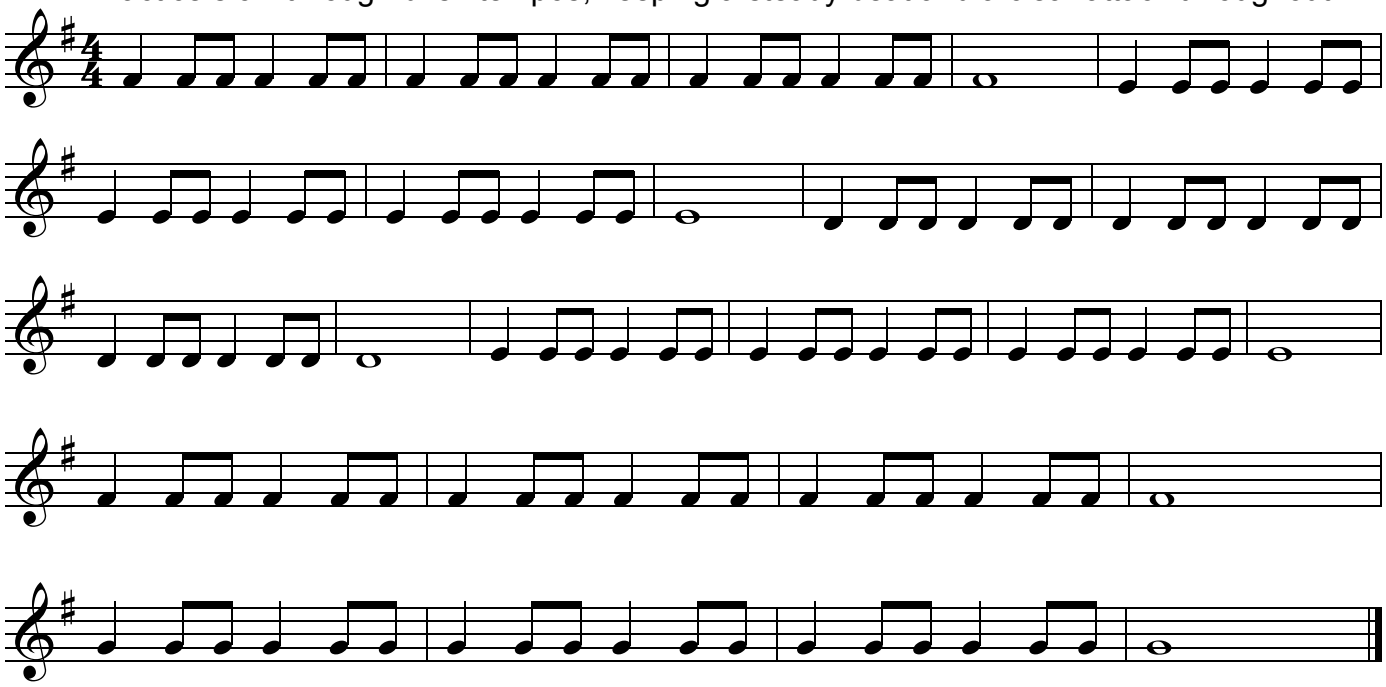
Any questions - write to ken@ultrapureoils.com.

Tonguing Exercises

1

Ken Saul

Practice slow through brisk tempos, keeping a steady beat and a clear attack throughout



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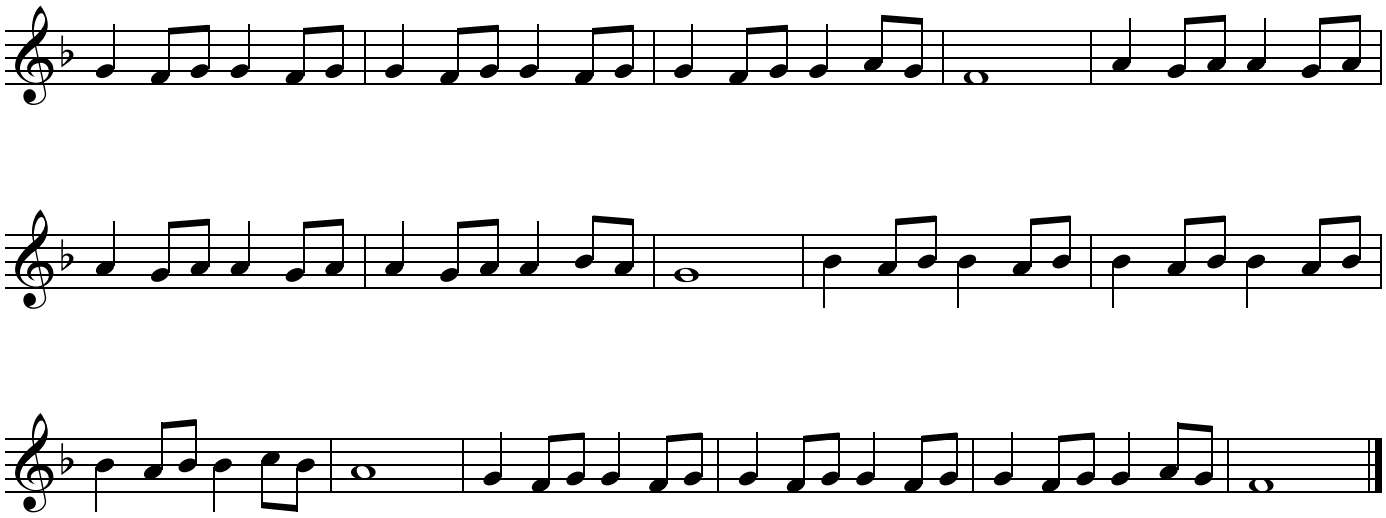

Practice these single tonguing exercises with syllables Tee - Tee - Tee, Ta - Ta - Ta, Tu - Tu - Tu, Da - Da - Da, Du - Du - Du, Thu - Thu - Thu, Lu - Lu - Lu, and Hu - Hu - Hu (breath attacks). Also, practice them at different dynamic levels from very soft attacks to brilliant, crisp attacks and at speeds ranging from slow to quite fast.

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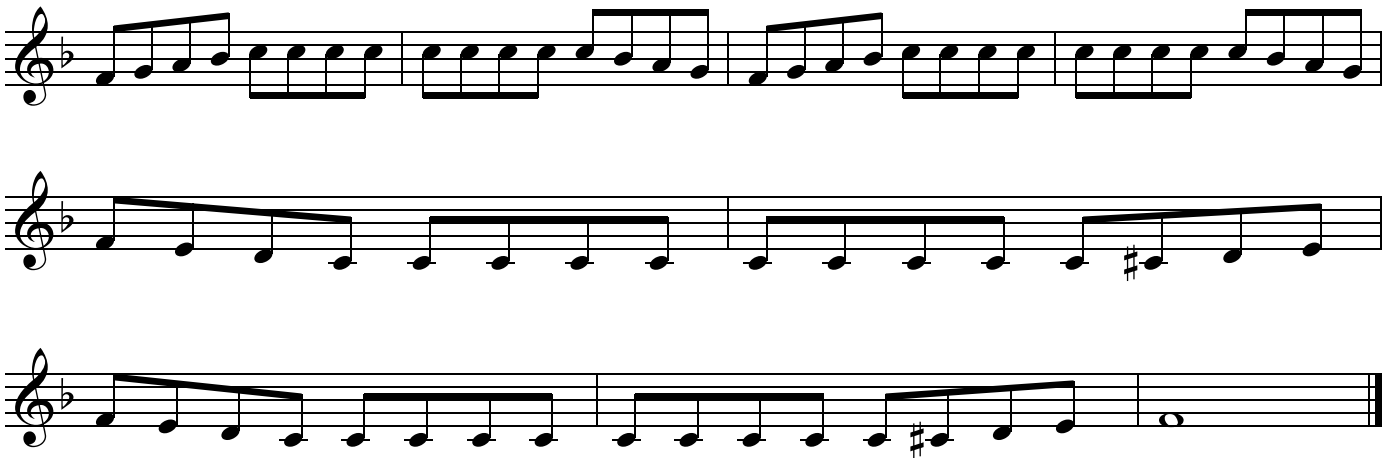

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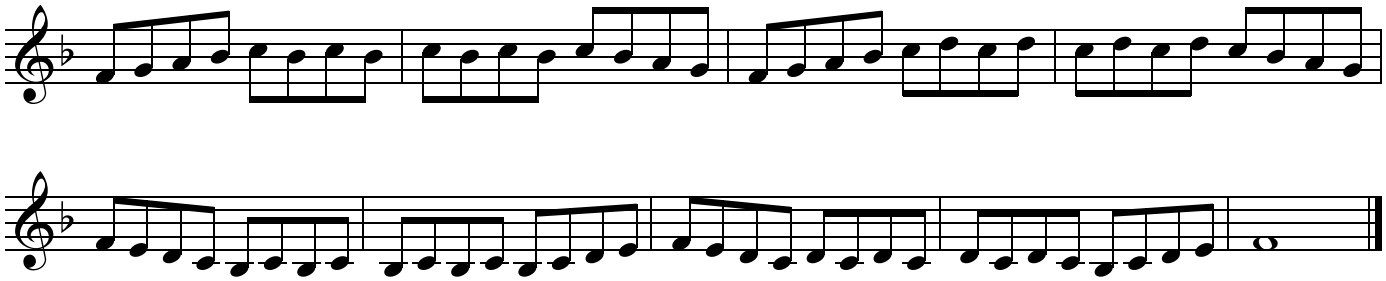

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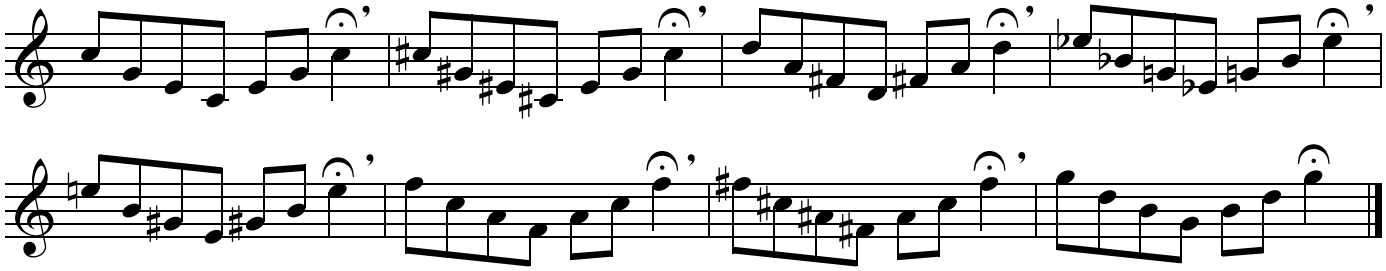

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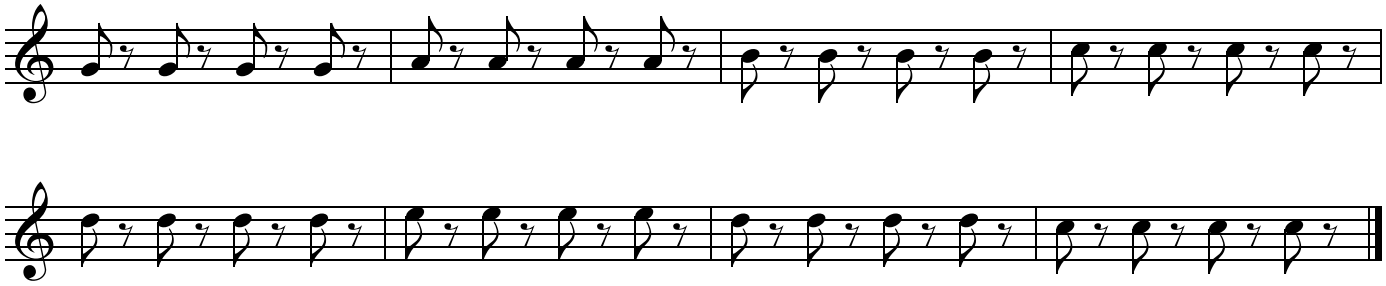
slow; practice both loud/accented and soft/legato



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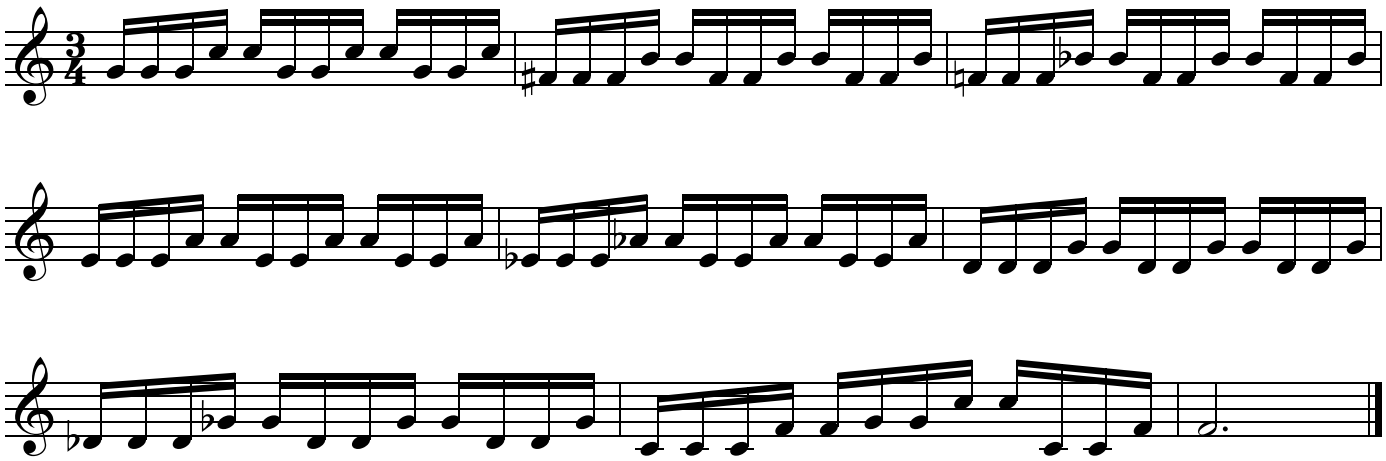

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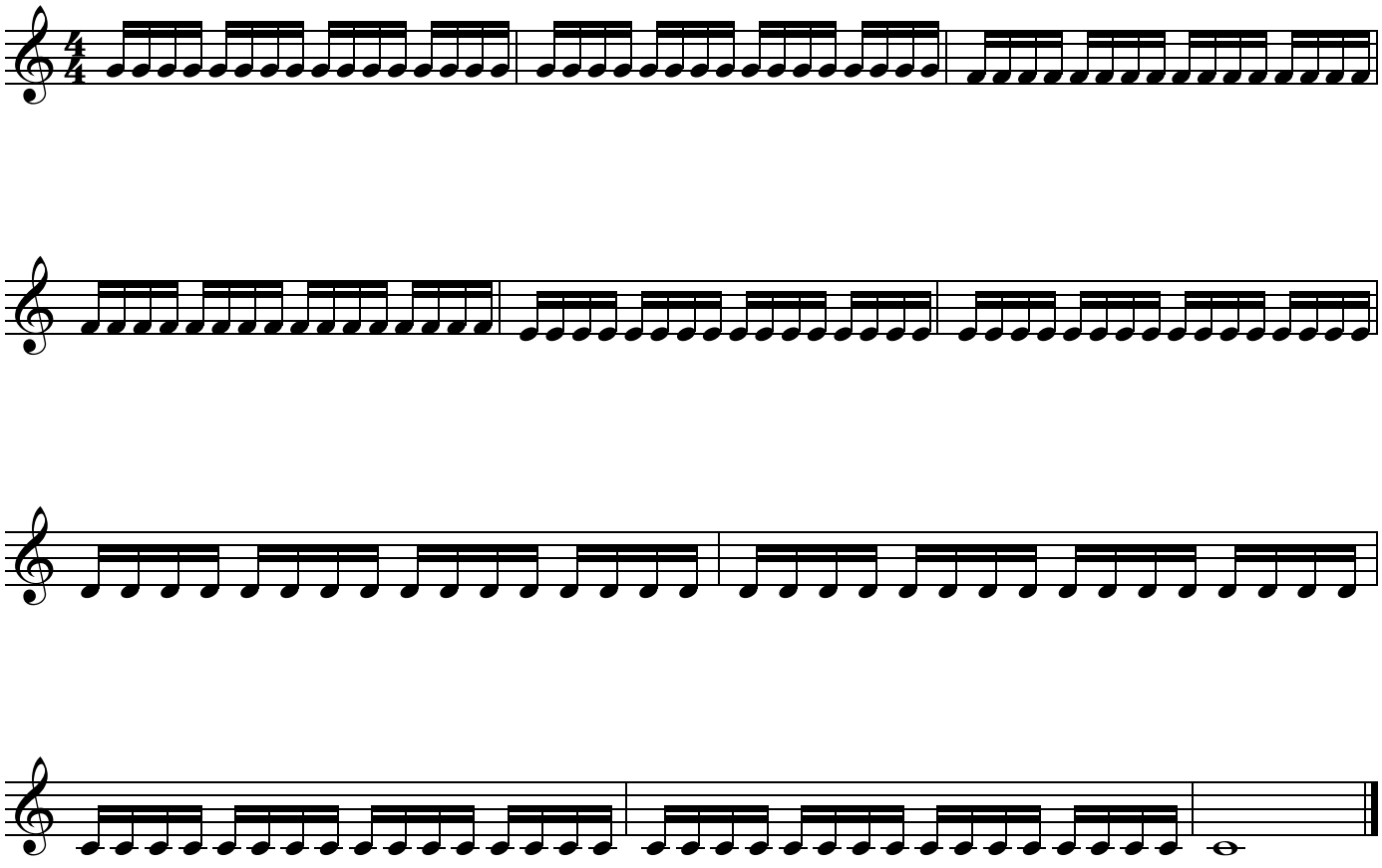

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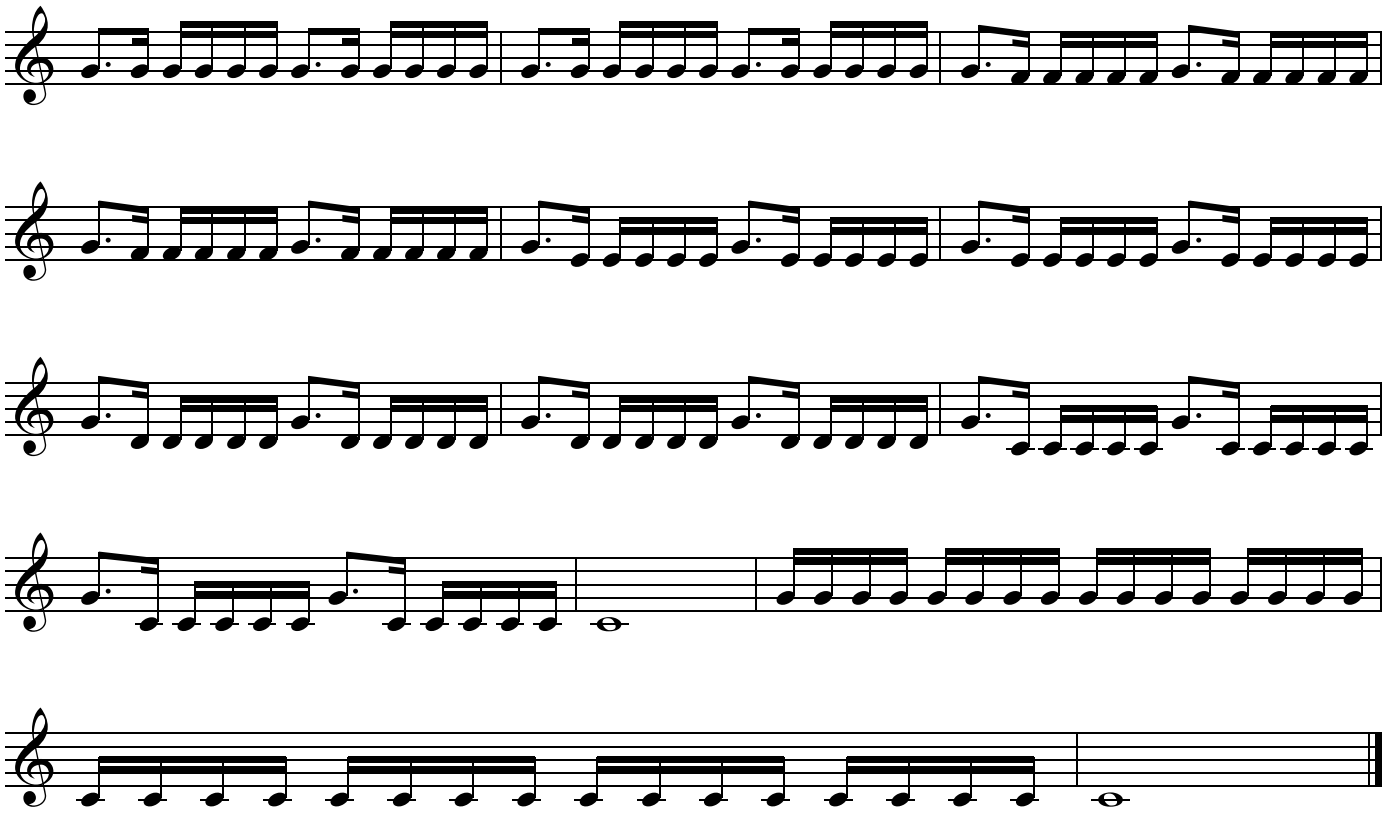

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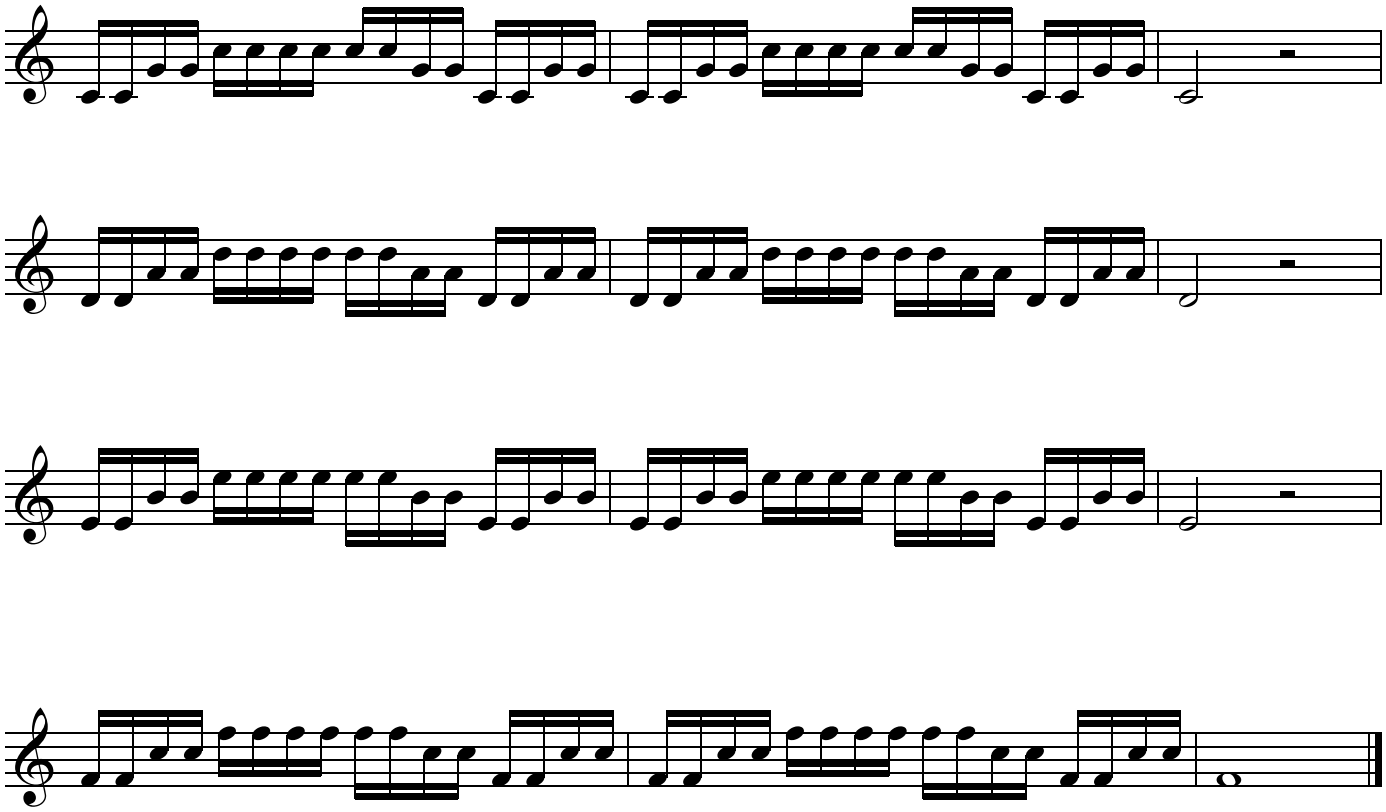

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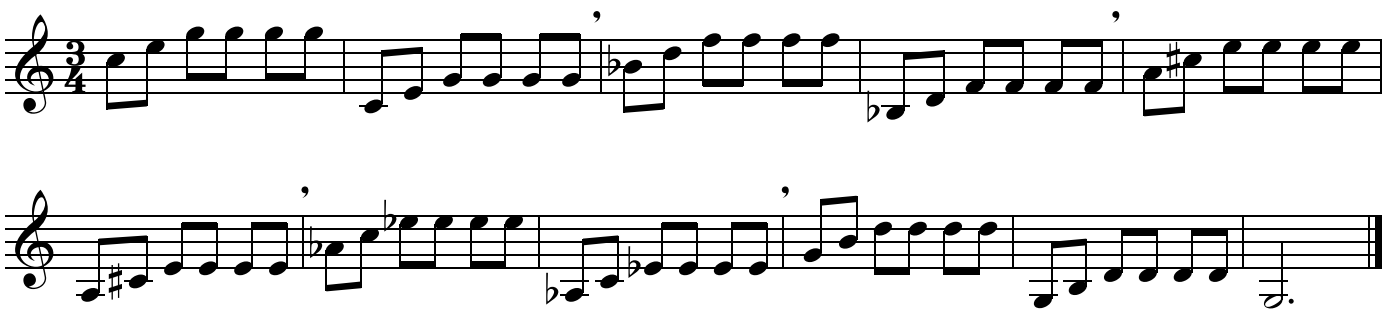

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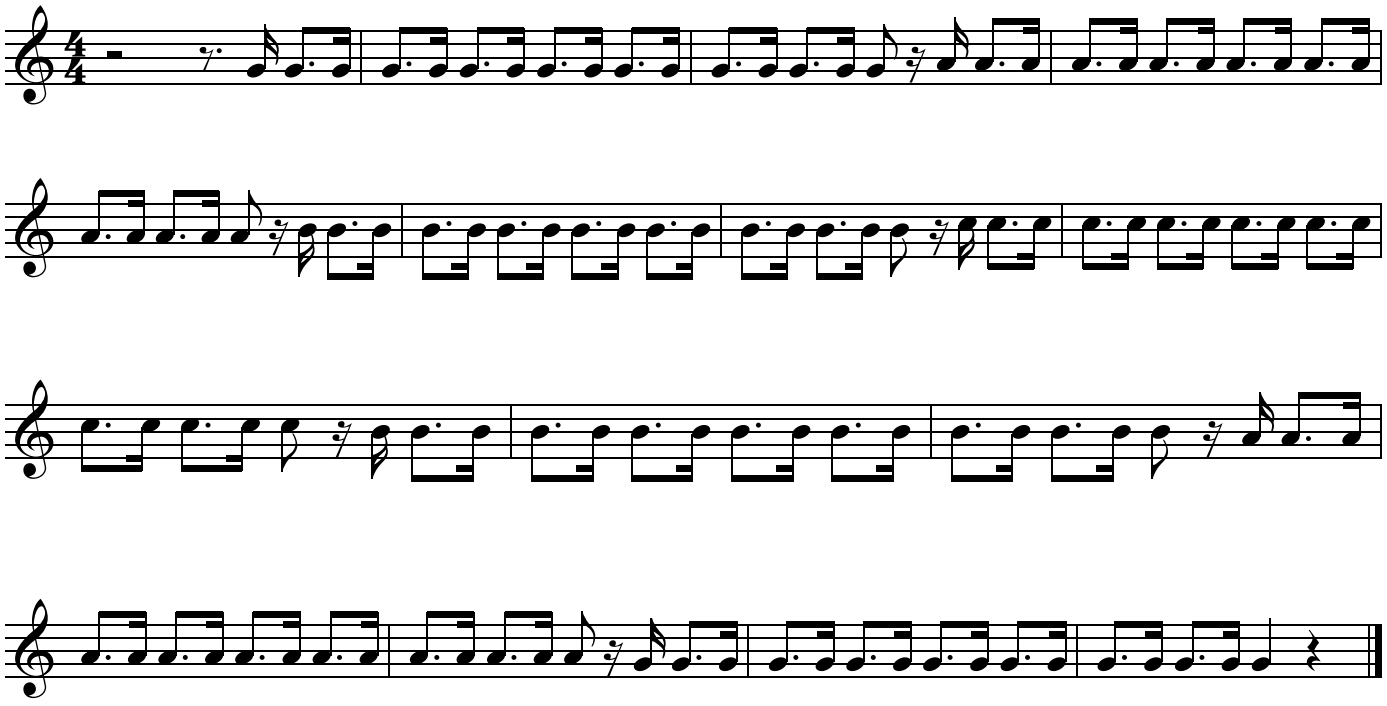

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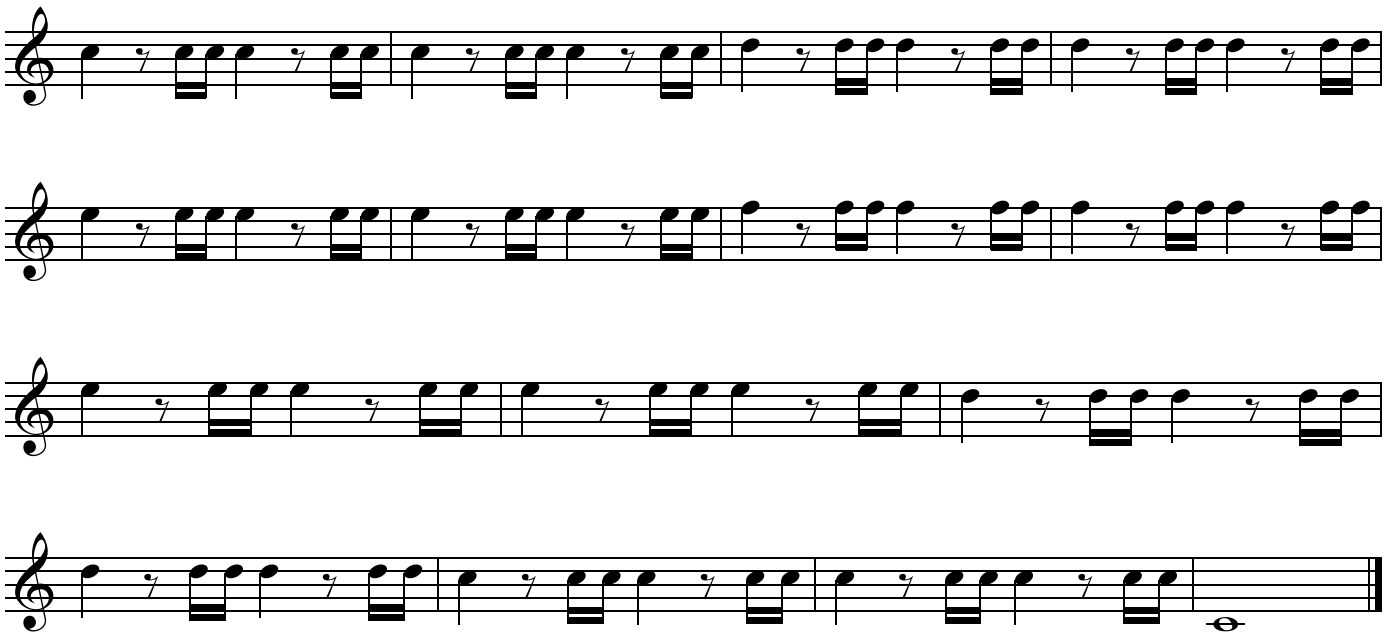

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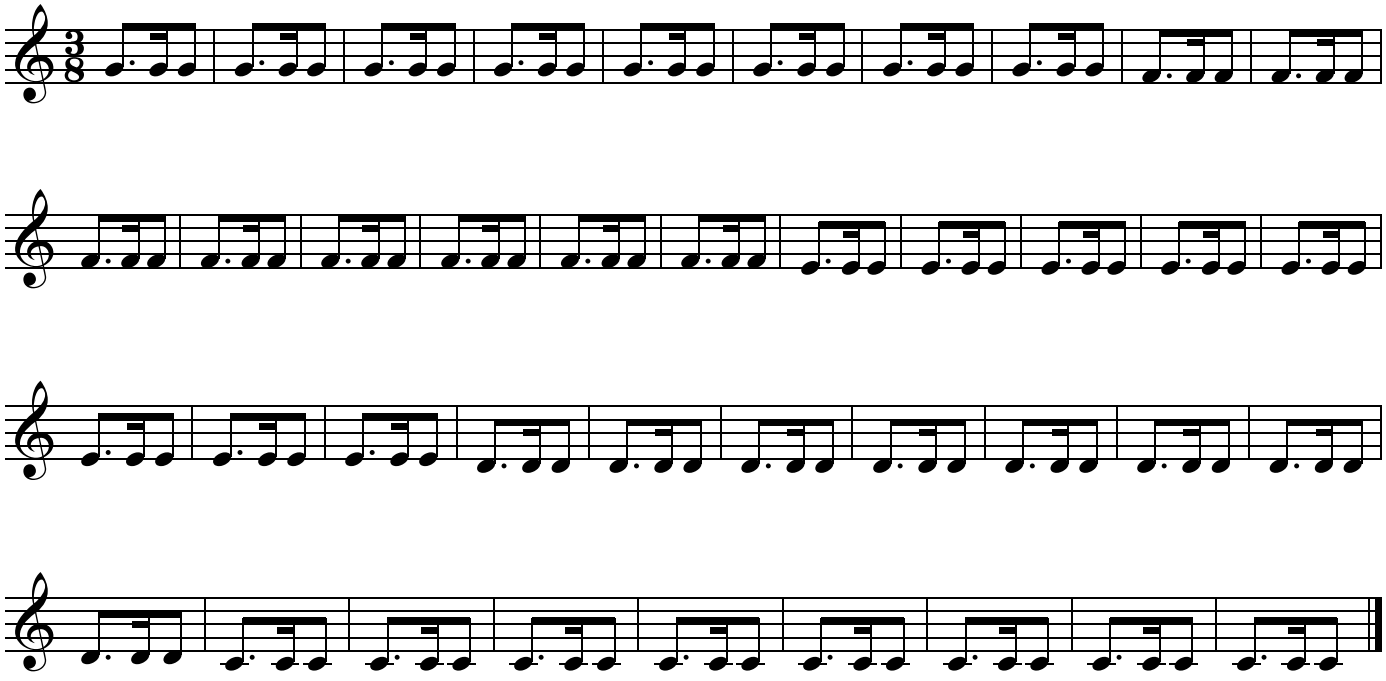

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Triple Tonguing

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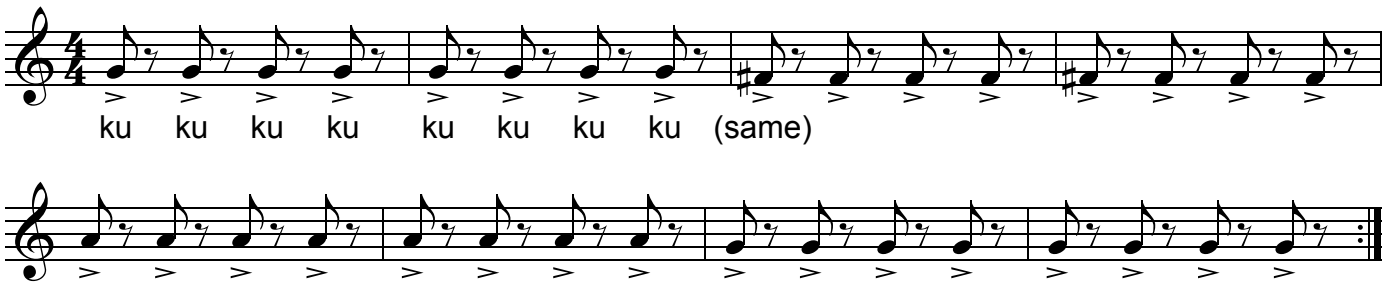

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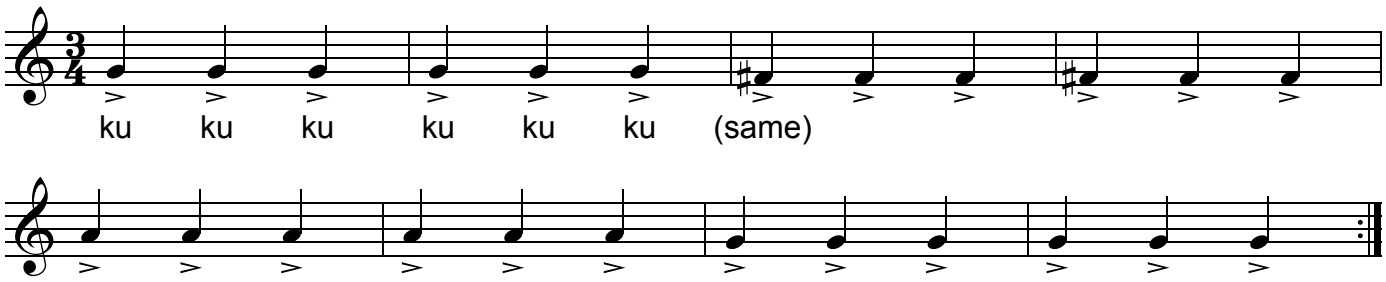

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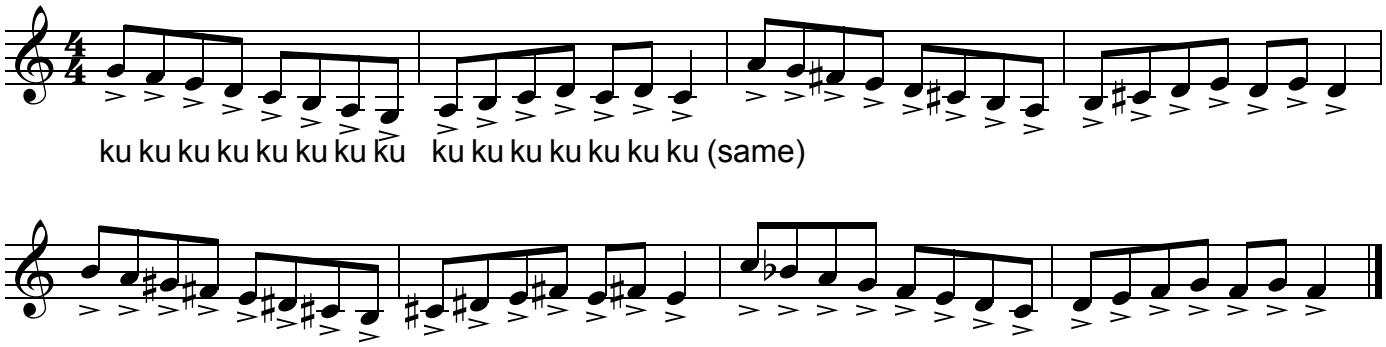

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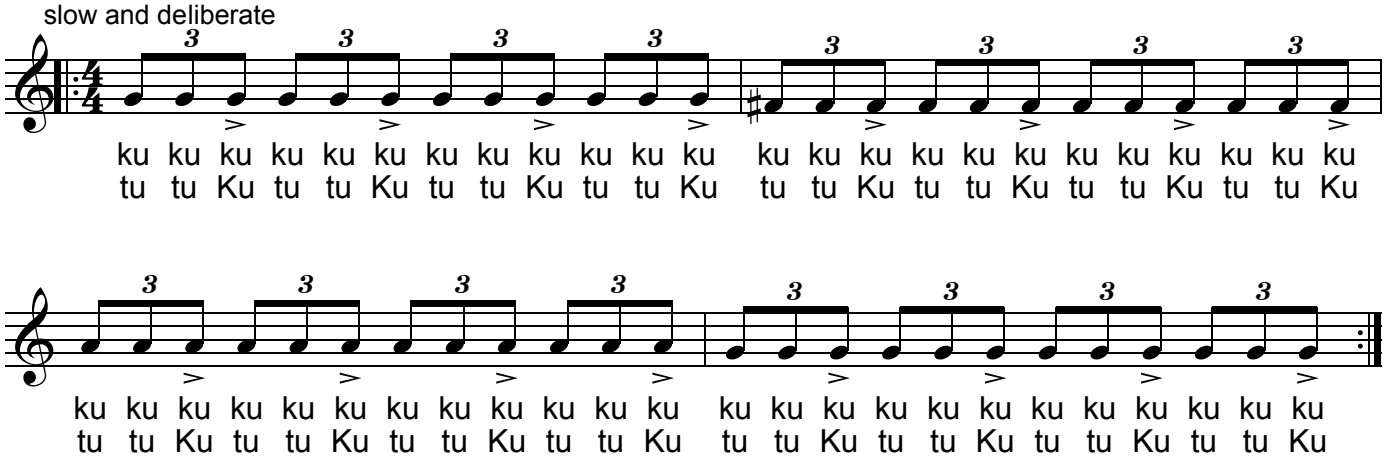

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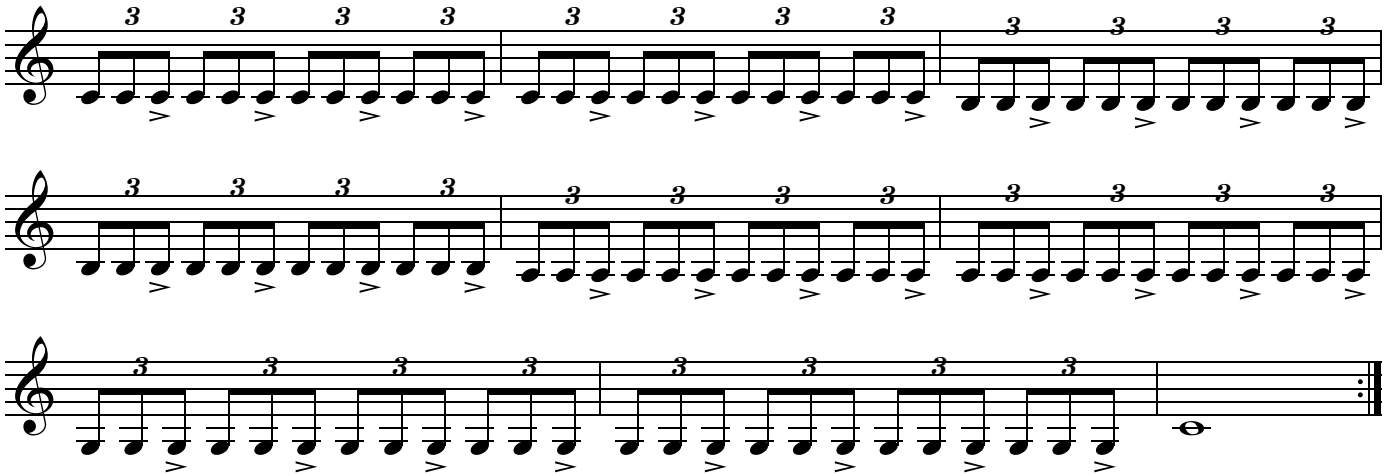
19

All Ku, then Tu Tu Ku



The goal of all this hard work is to make your Ku as strong as your Tu, and to develop coordination of triple and double tonguing patterns. Play only as fast as you can play without losing the clear Ku or without tripping up on the articulation patterns. Clarity first, speed later.

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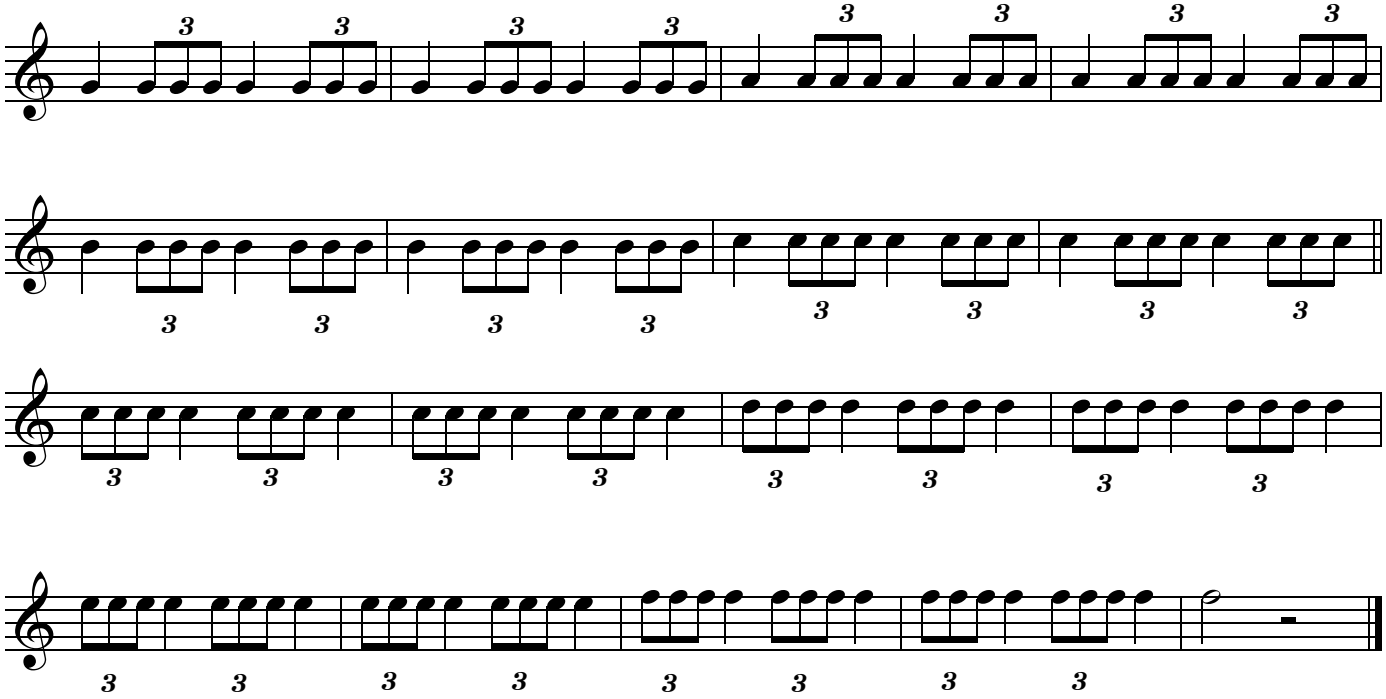

Practice whispering "tu tu ku tu tu ku tu tu ku tu tu ku....." during your day to train the tongue to move in the triple pattern more quickly and more naturally. People might think you are strange, but brass players are strange!

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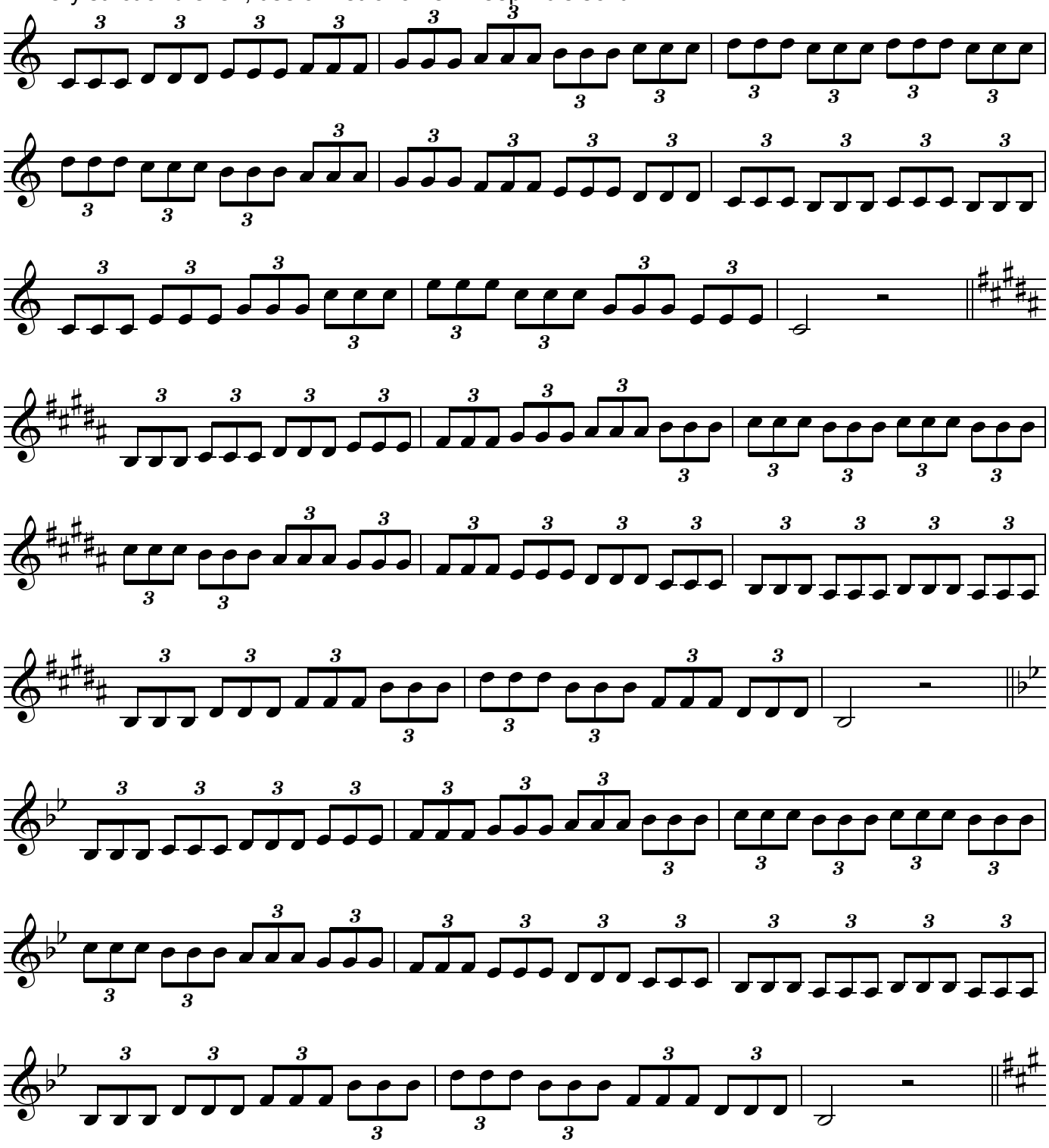
10 Very strict and even; use a metronome. Keep Ku's solid.



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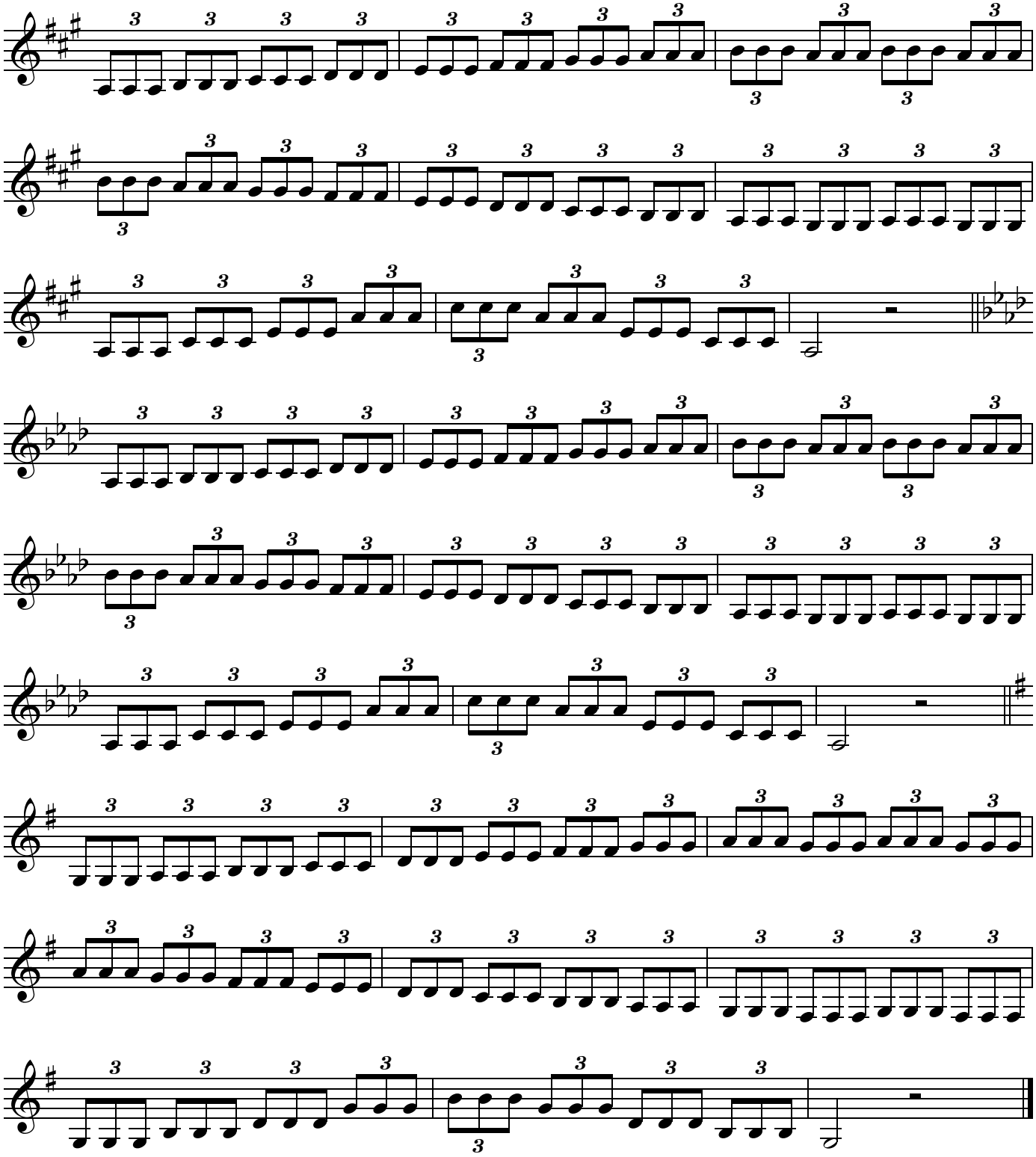

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A few notes about tonguing syllables. Although we have used syllables like Tu and Ku throughout, you will find that the tongue naturally drops in the low register to more of a Ta and Ka. In the higher register, the tongue will raise, making the syllable more of Tee Kee. In all cases, make sure the tip of the tongue is not hitting between the lips unless you are doing so for some special effect (a "splatty" sound).

For less percussive attacks, use Du Gu or even Lu Gu for almost no separation. These softer syllables are great in quiet jazz ballads.

After your tongue is strong, you can start to back off, practicing in these more legato styles and softer dynamic levels.

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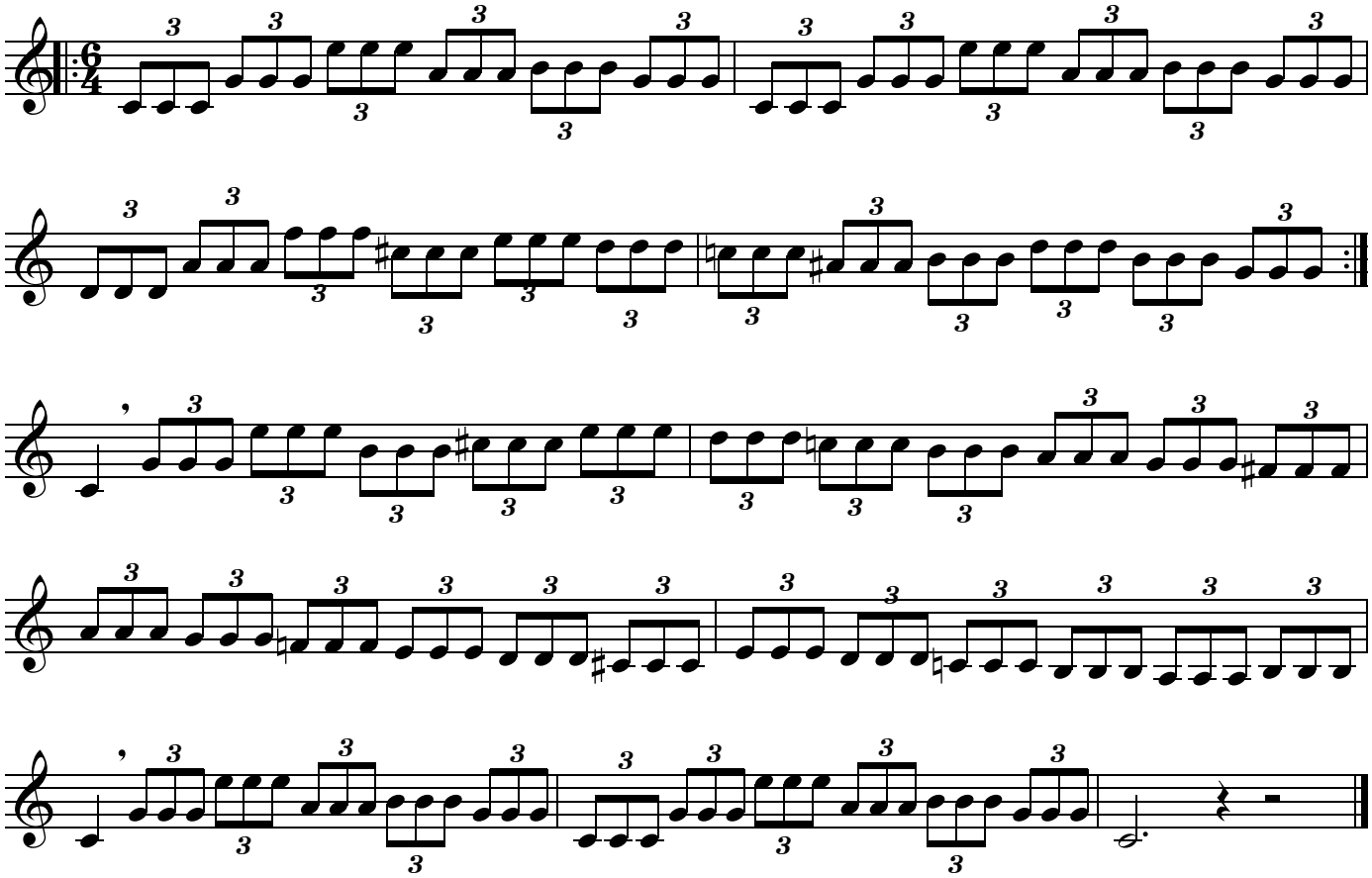

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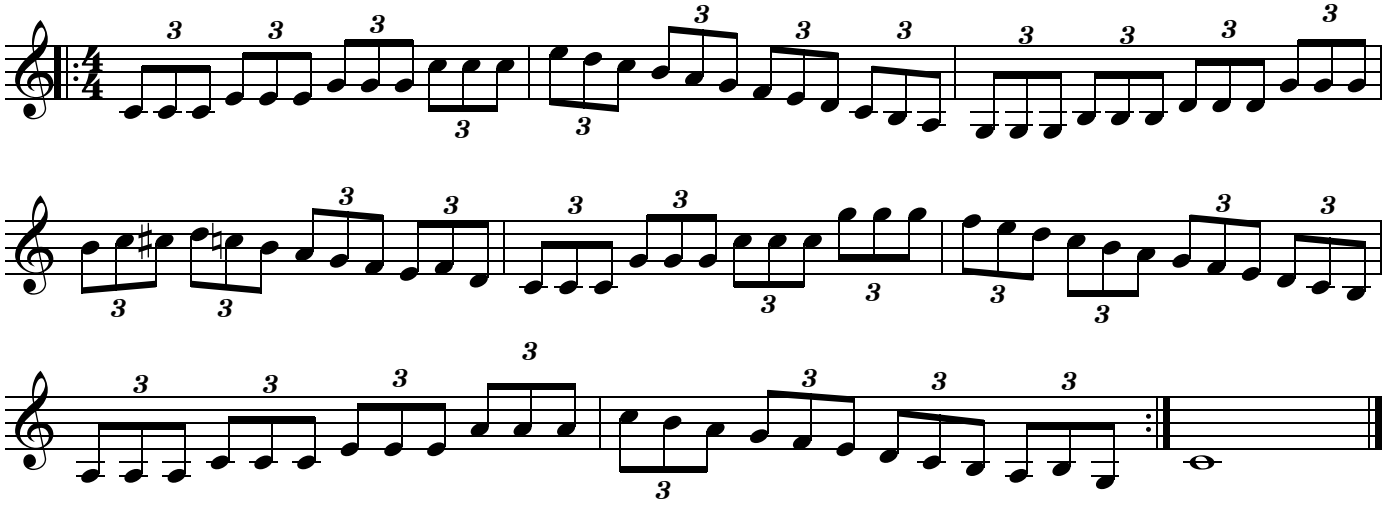

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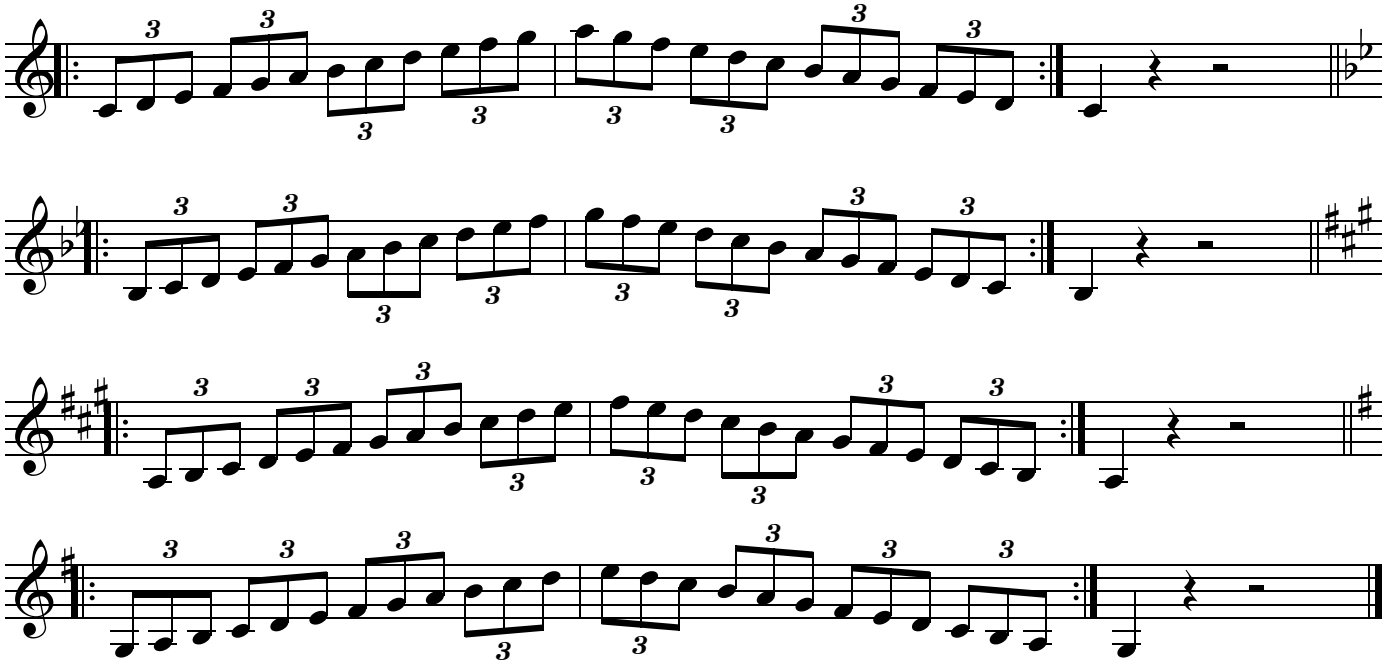

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Double Tonguing

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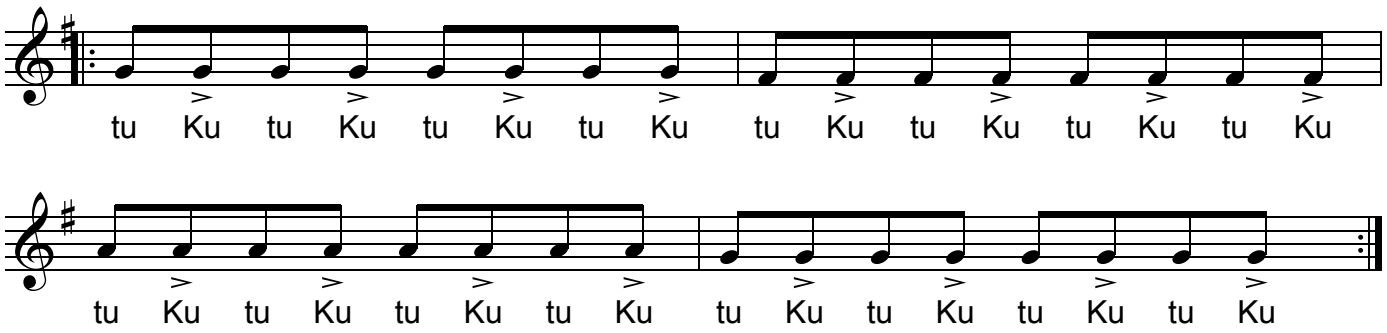

Practice whispering tu-ku tu-ku tu-ku ... over and over to train the tongue to move in the double-tonguing pattern.

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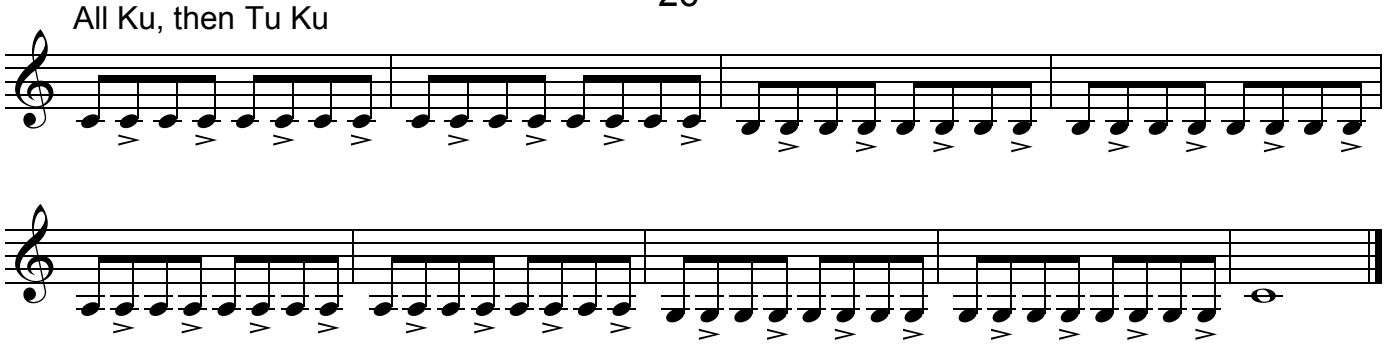

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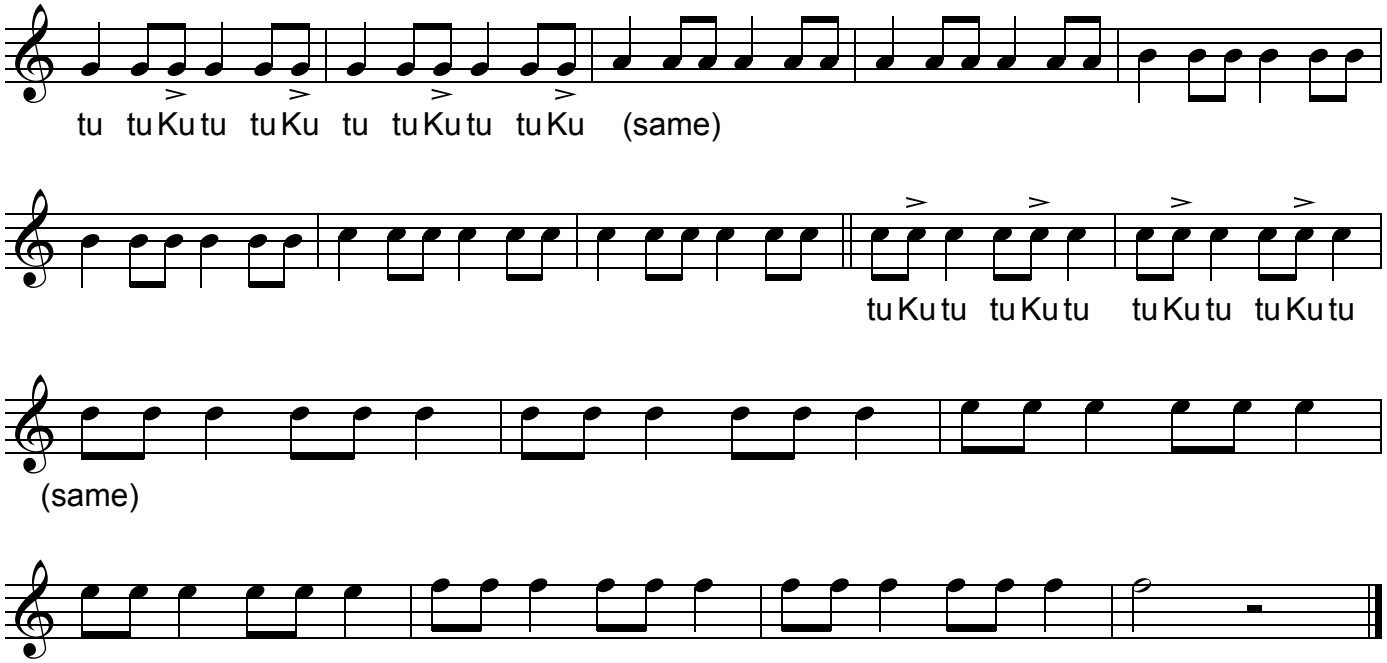

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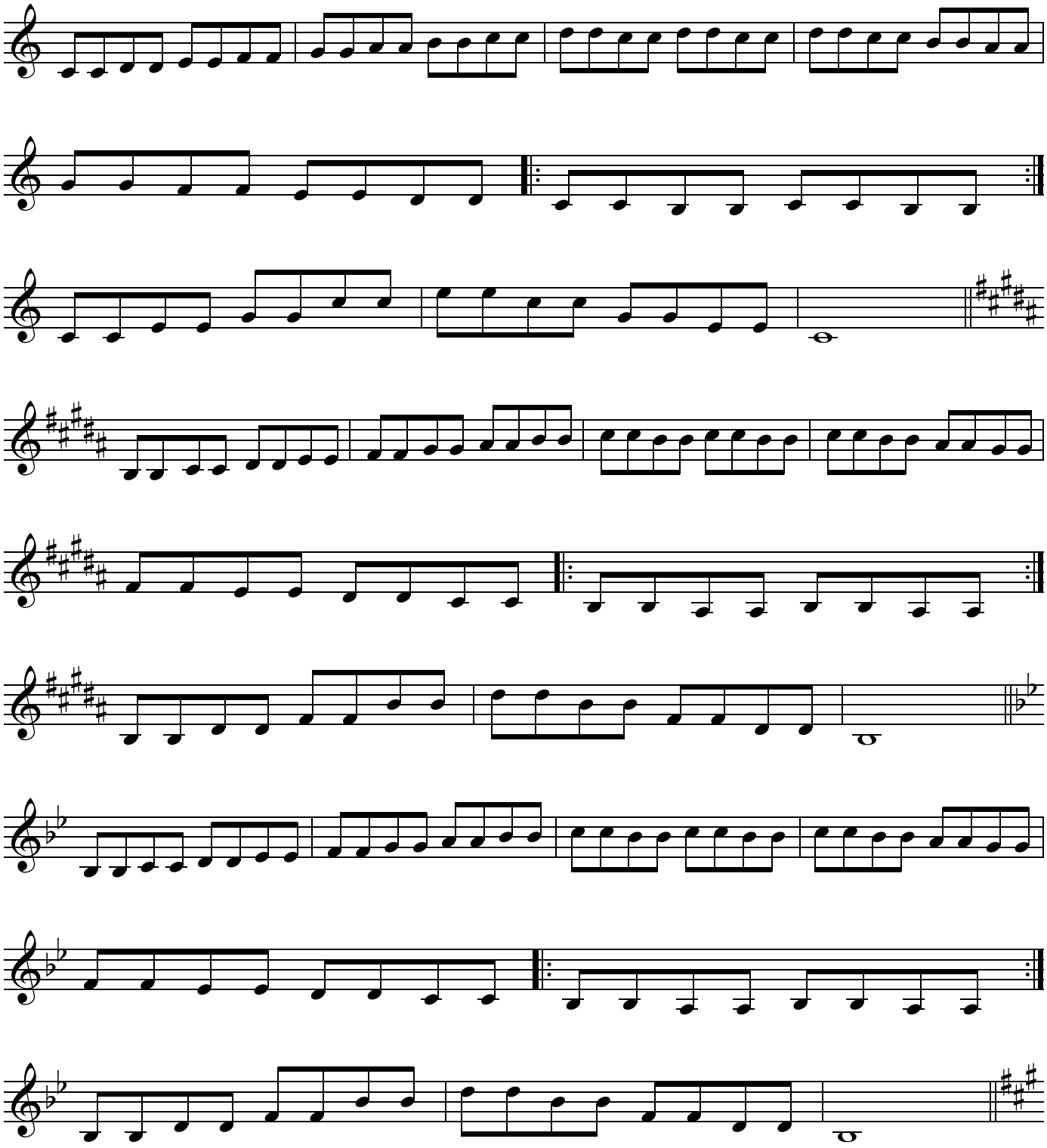
Very strict and even; use a metronome. Keep Ku's solid. Remember: Clarity, then speed.



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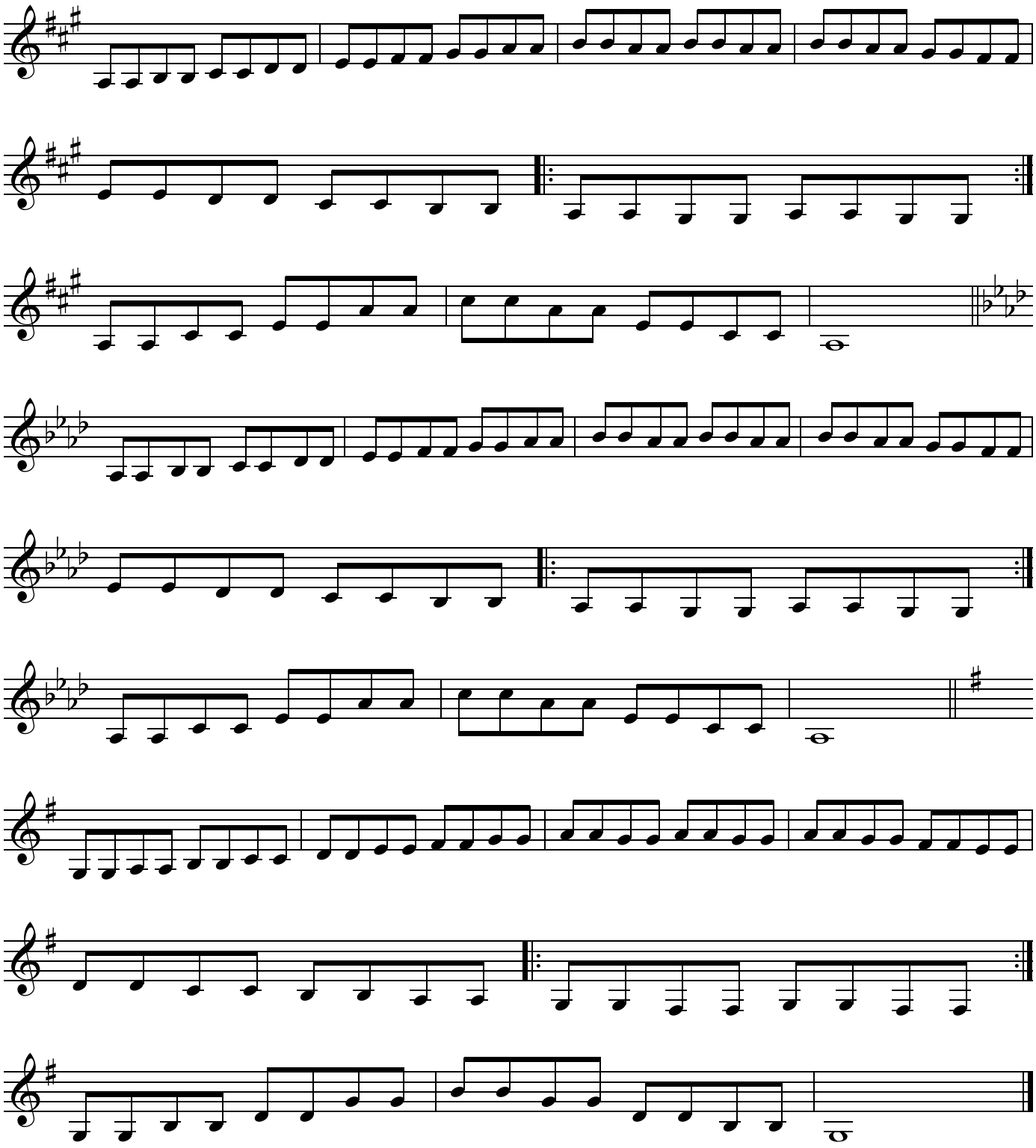

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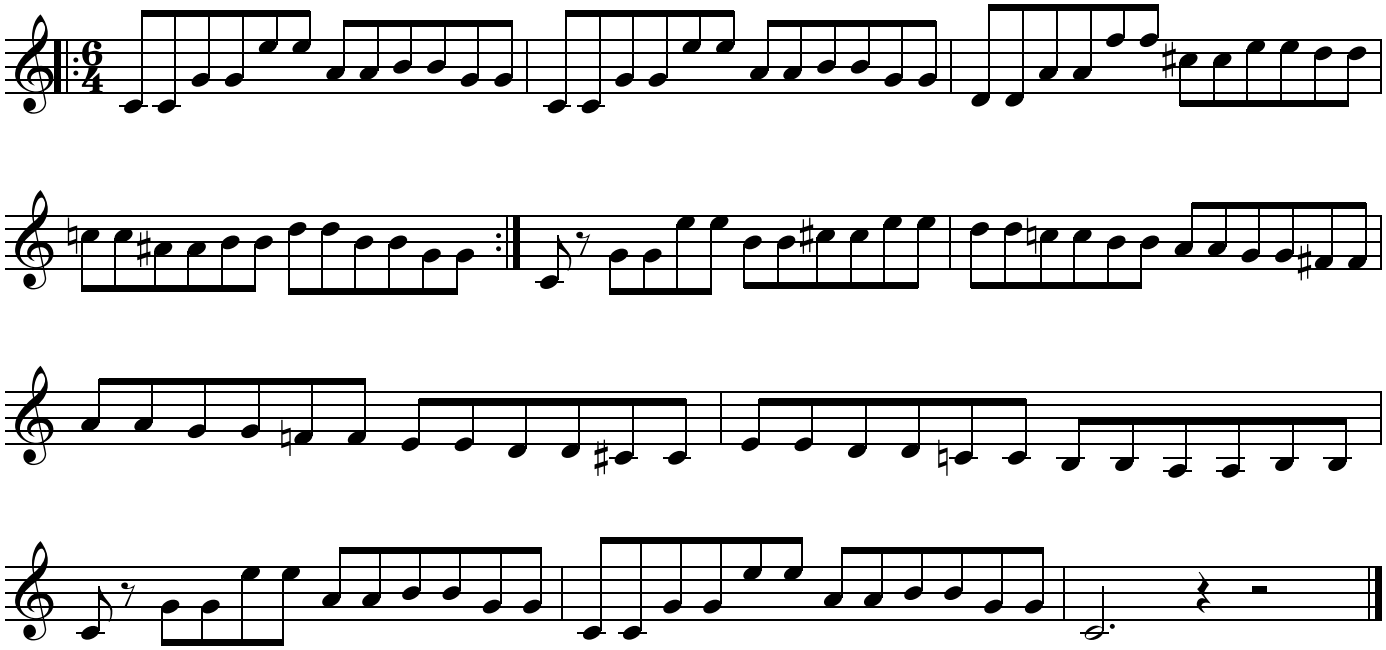

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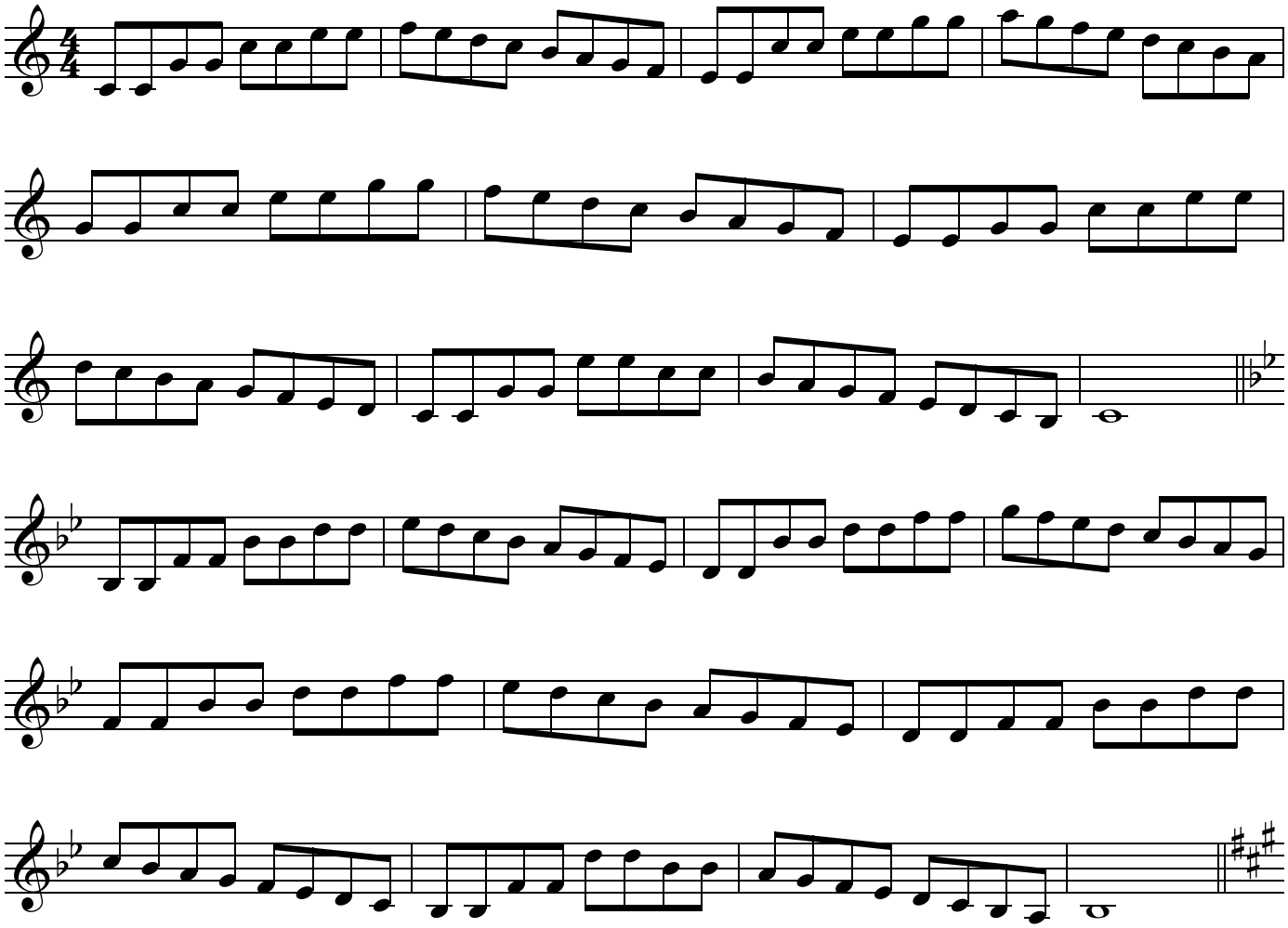

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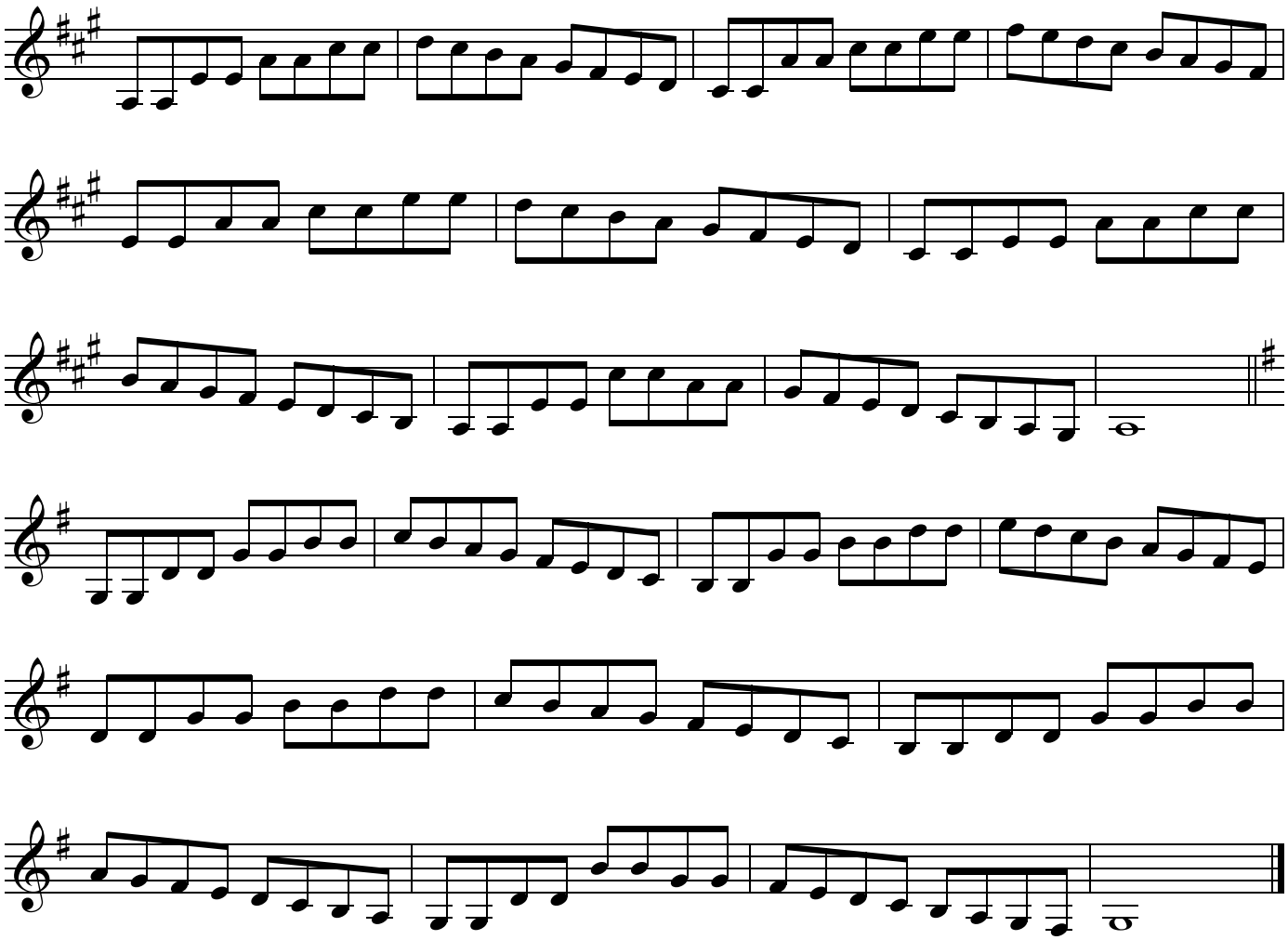

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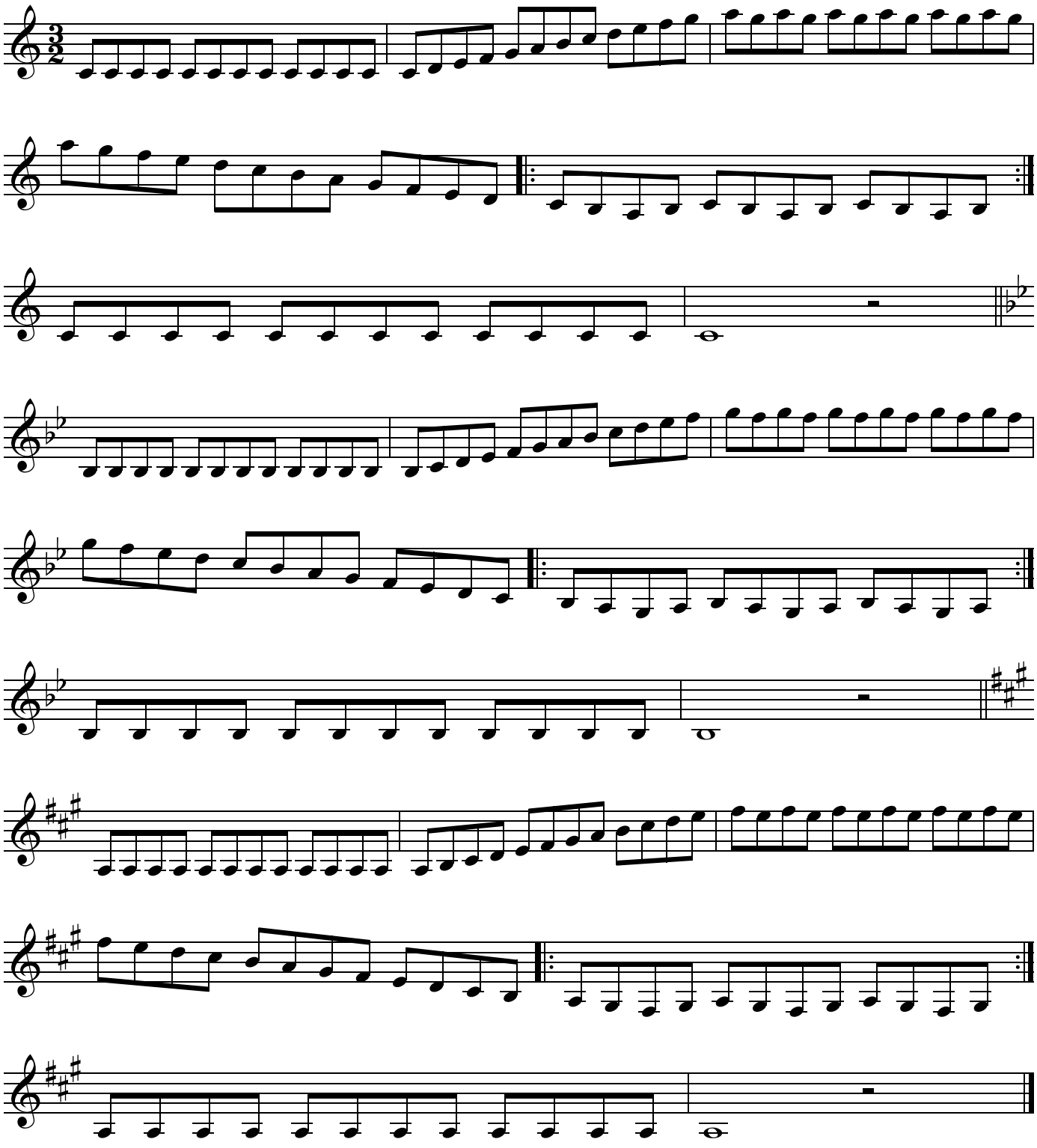

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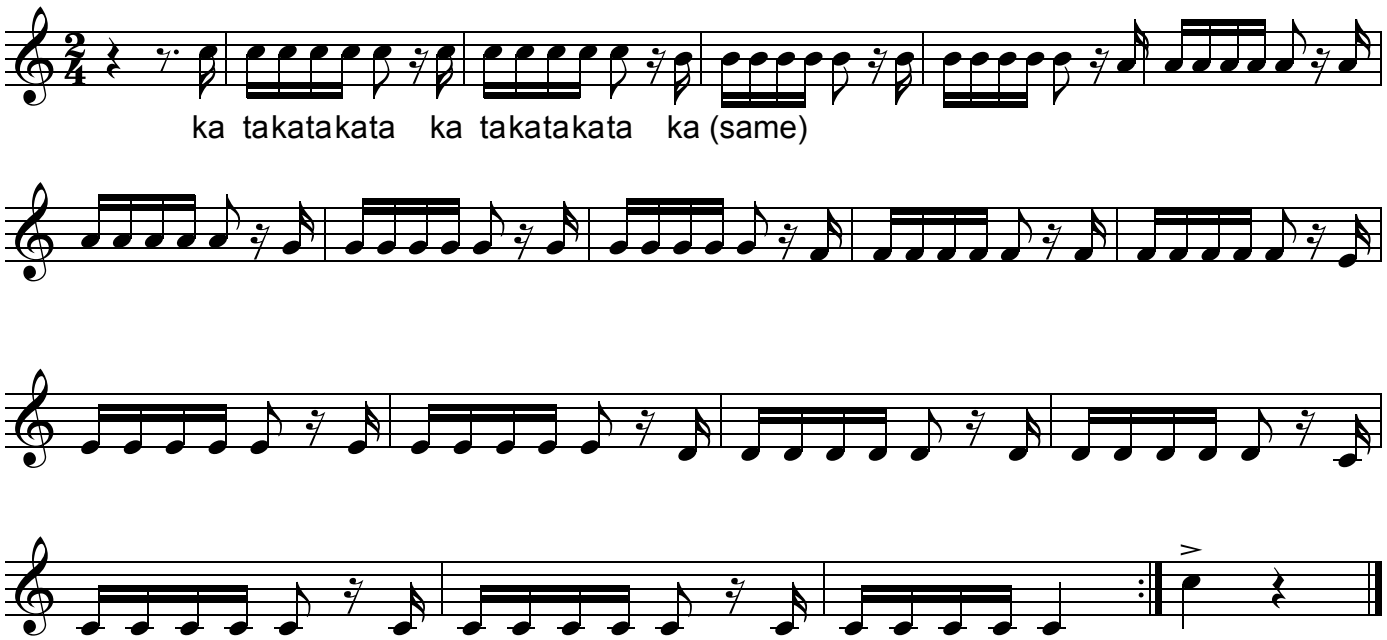

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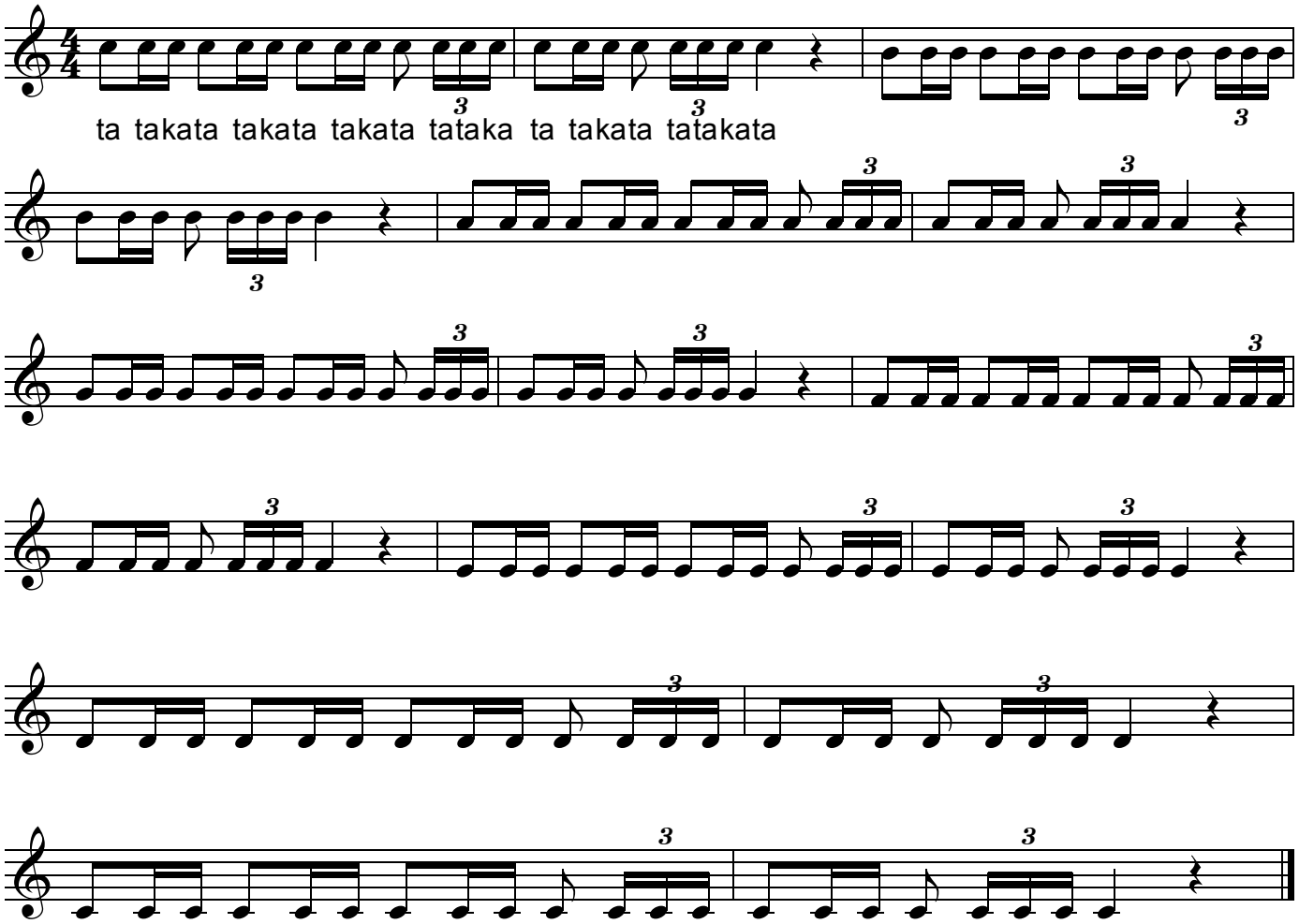

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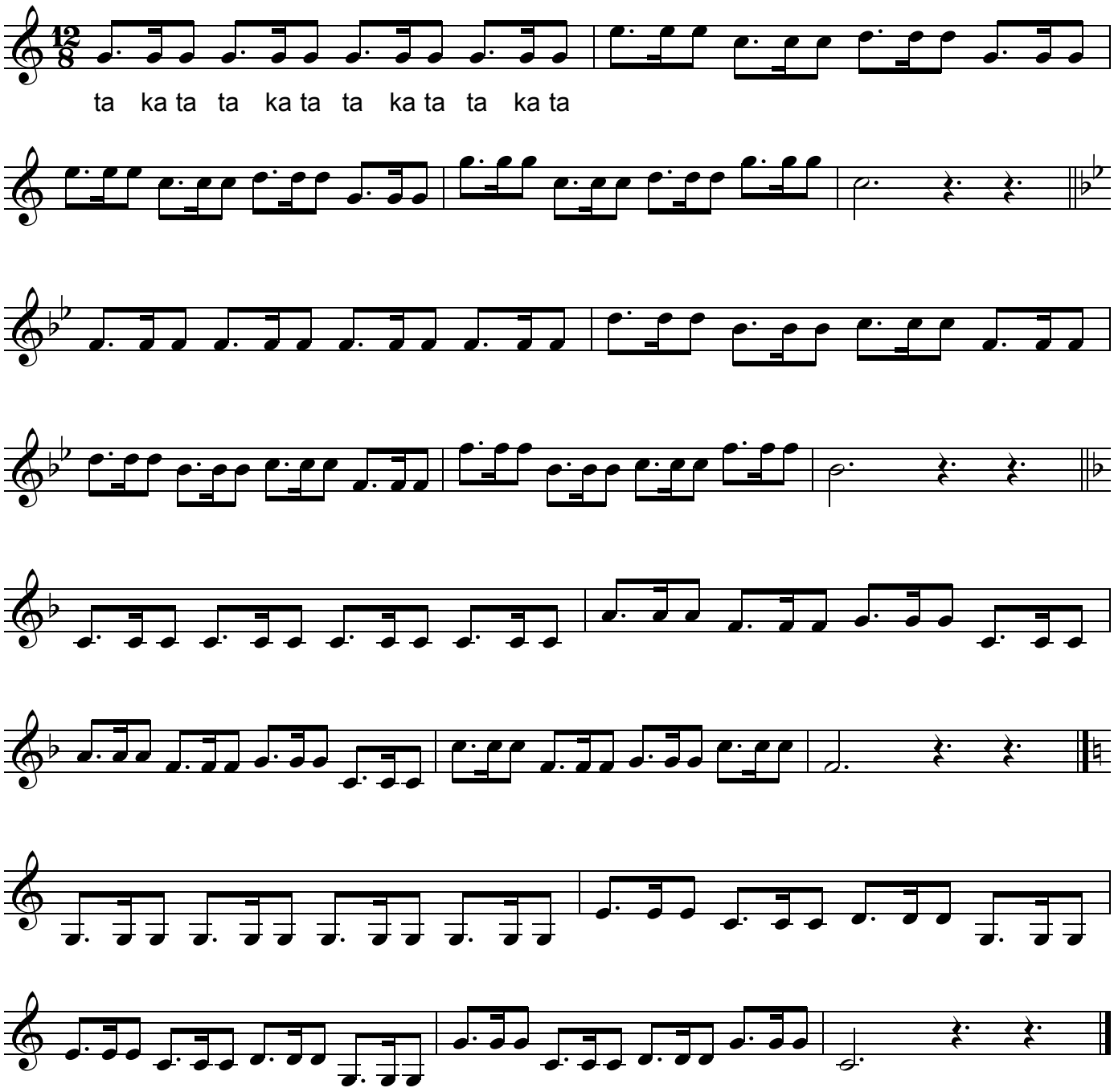

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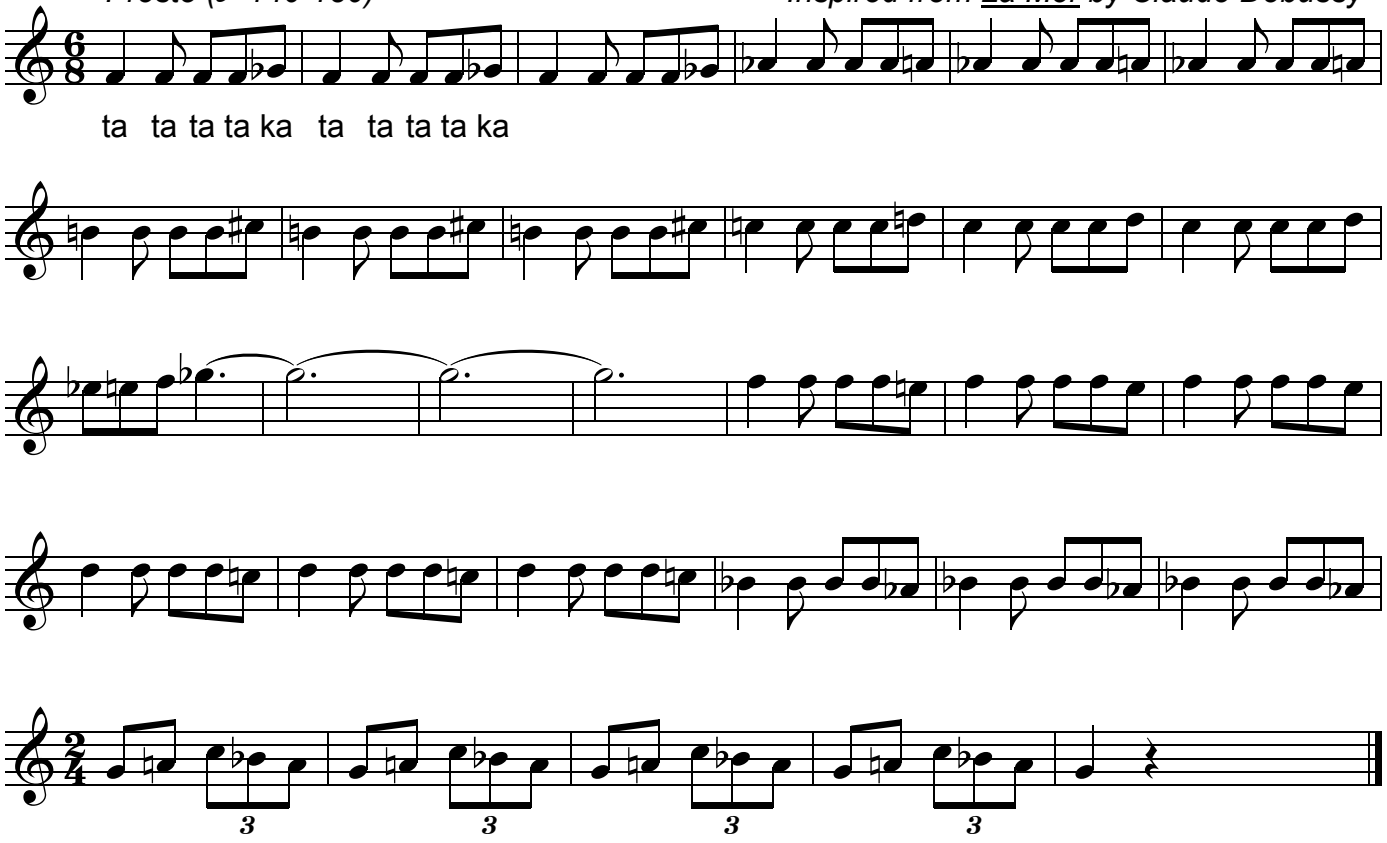
Presto (♩=140-180)

Inspired from La Mer by Claude Debussy



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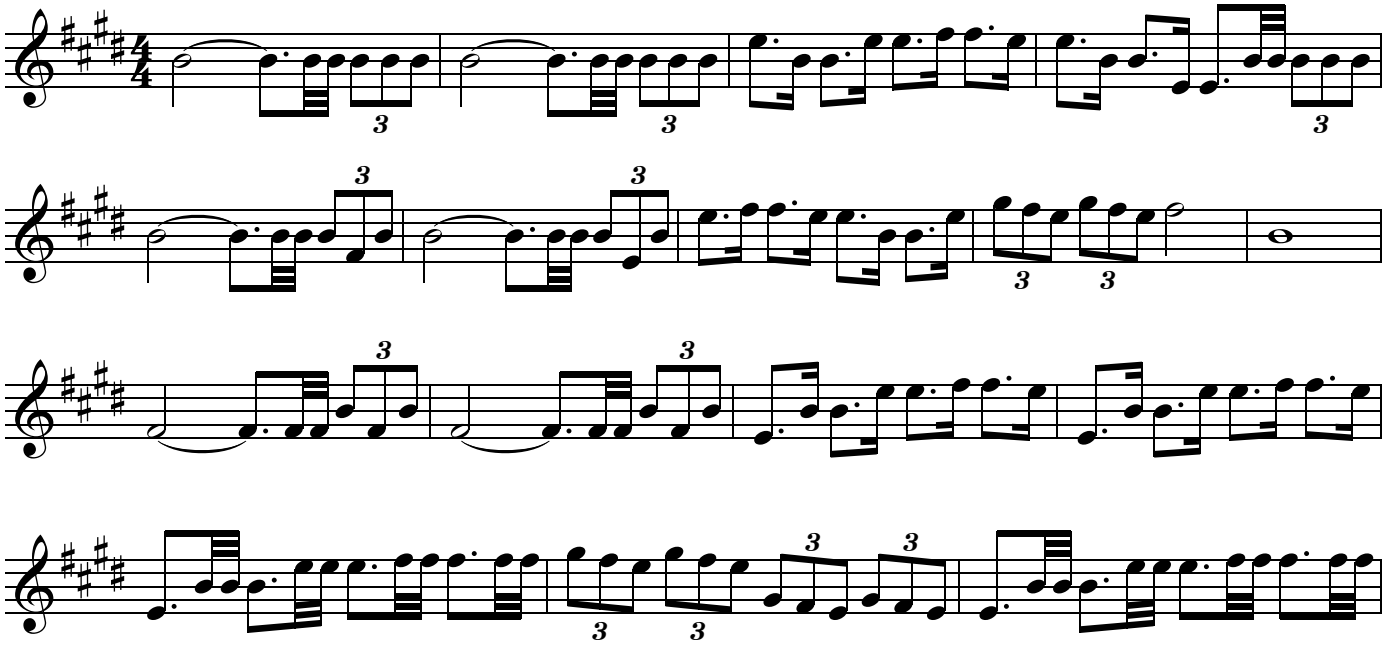
(♩=110-120)

Inspired from Symphony 1 by Gustav Mahler



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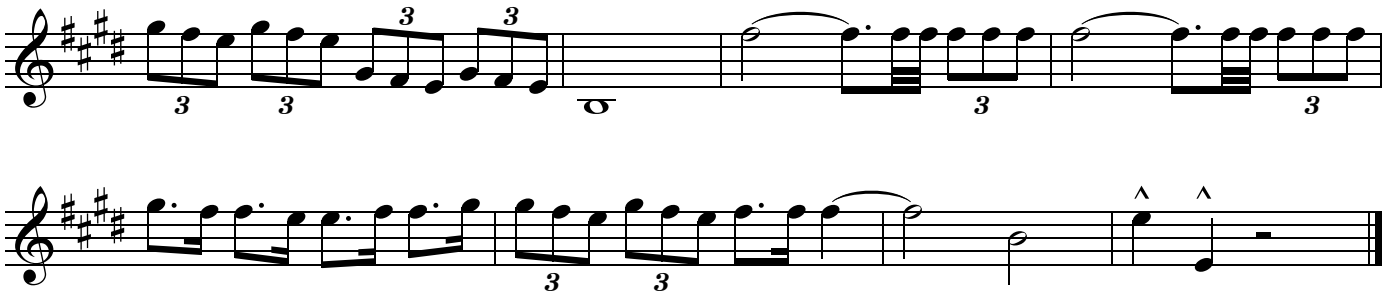

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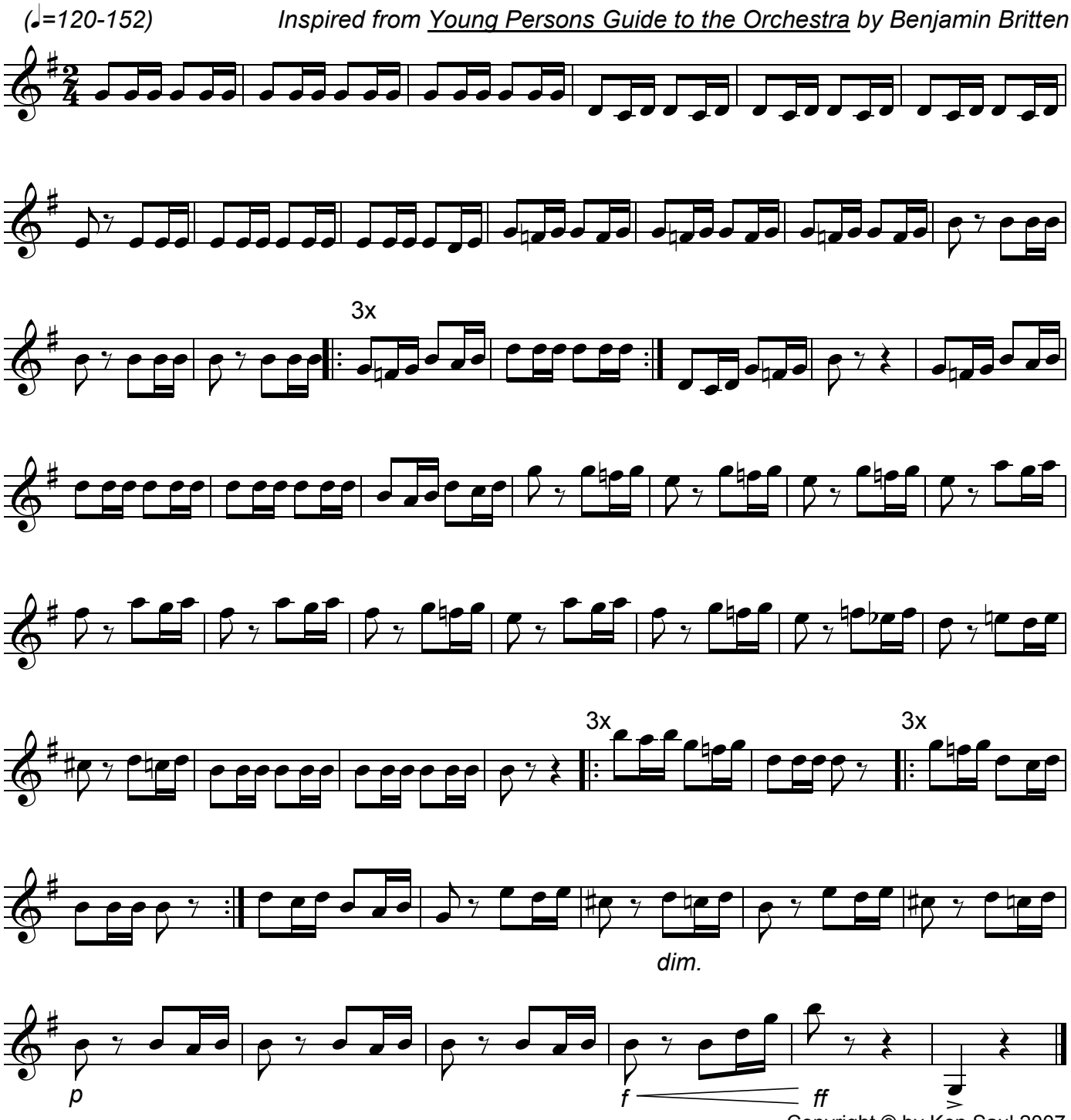

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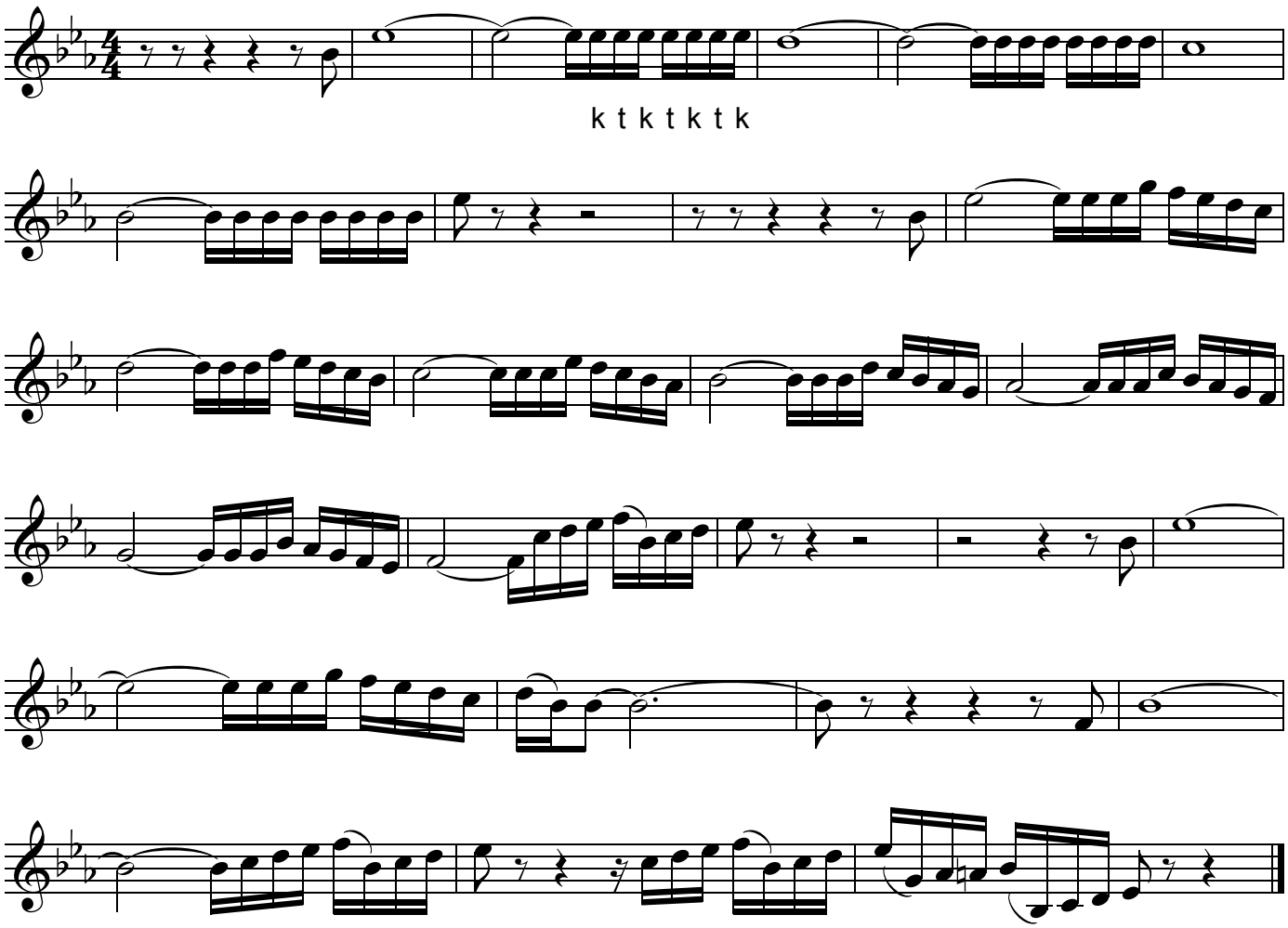
(♩=110-126) *Inspired from Capriccio Italien by P. Tchiakovsky*



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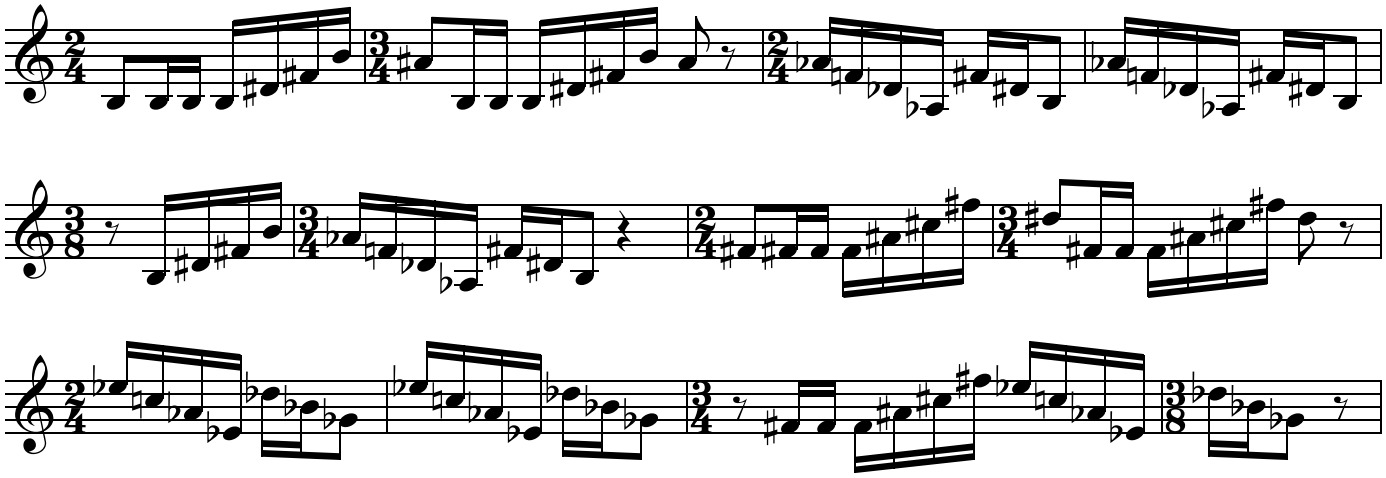
(♩=100-120) *Inspired from L'Histoire du Soldat by Igor Stravinsky*



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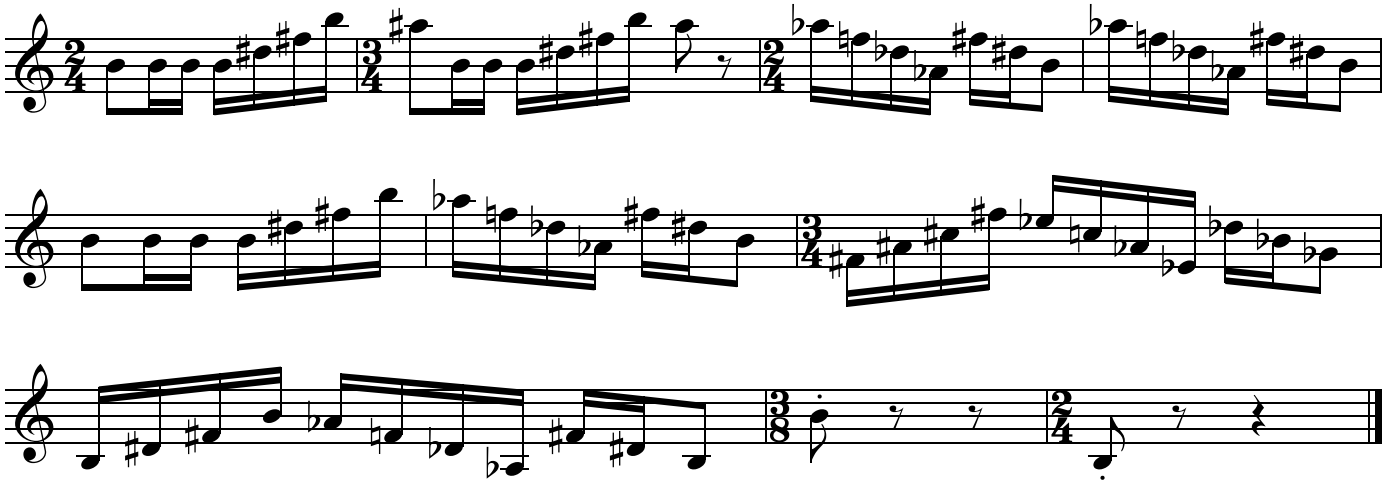

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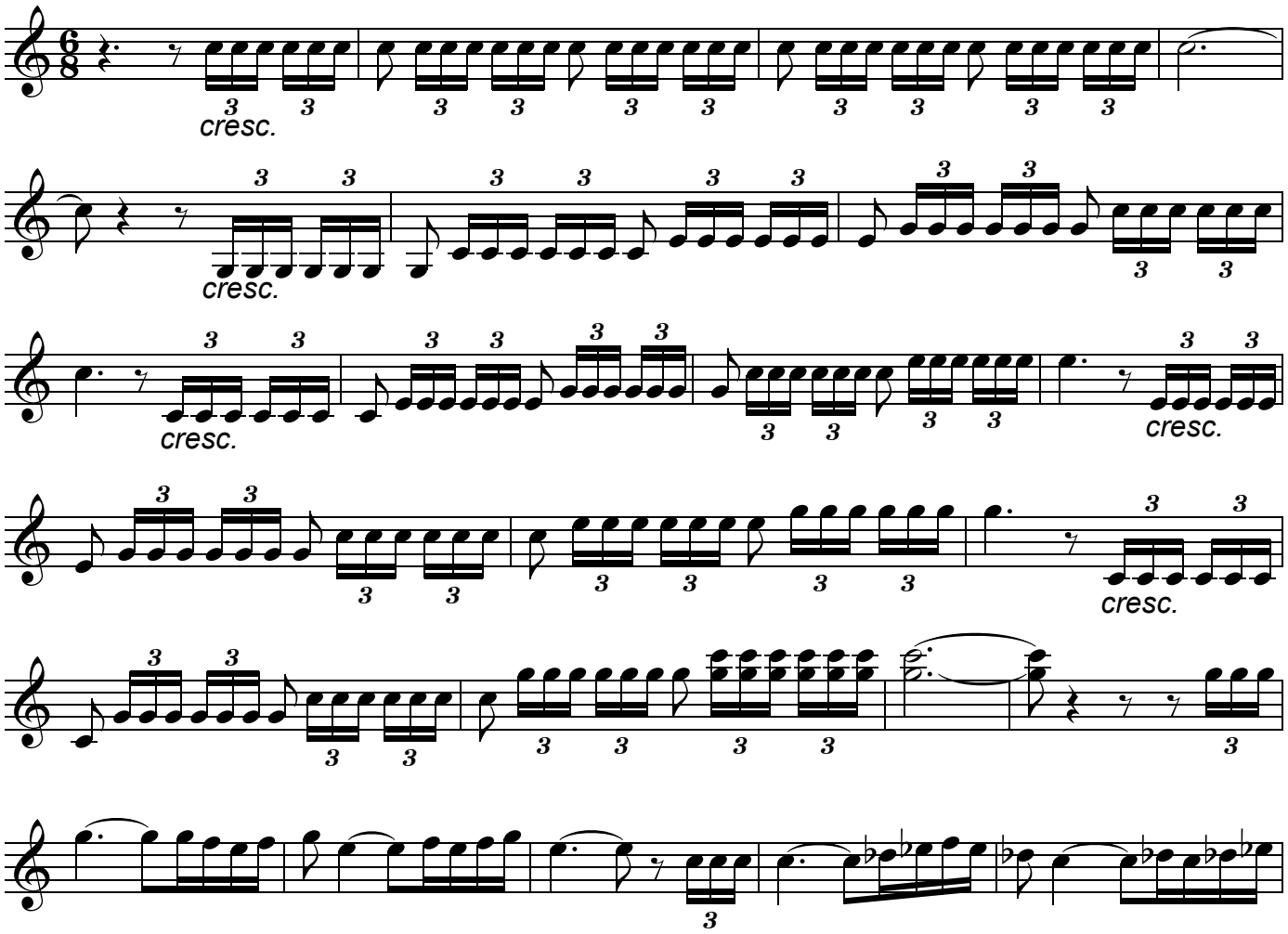
(♪=186-200)

Inspired from Capriccio Espagnol by N. Rimsky-Korsakov



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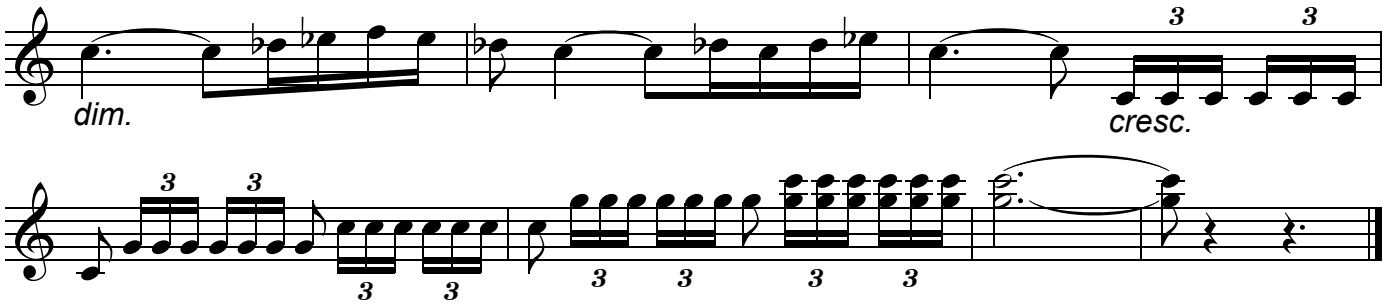

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