

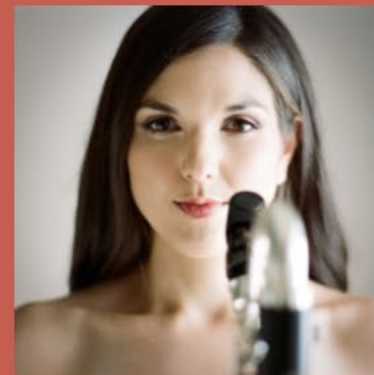


INTERNATIONAL
CLARINET
ASSOCIATION

NEW MUSIC LUNCH AND LEARN STEPS FOR LEARNING DOUBLE TONGUING



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SATURDAY, FEBRUARY 26, 2022

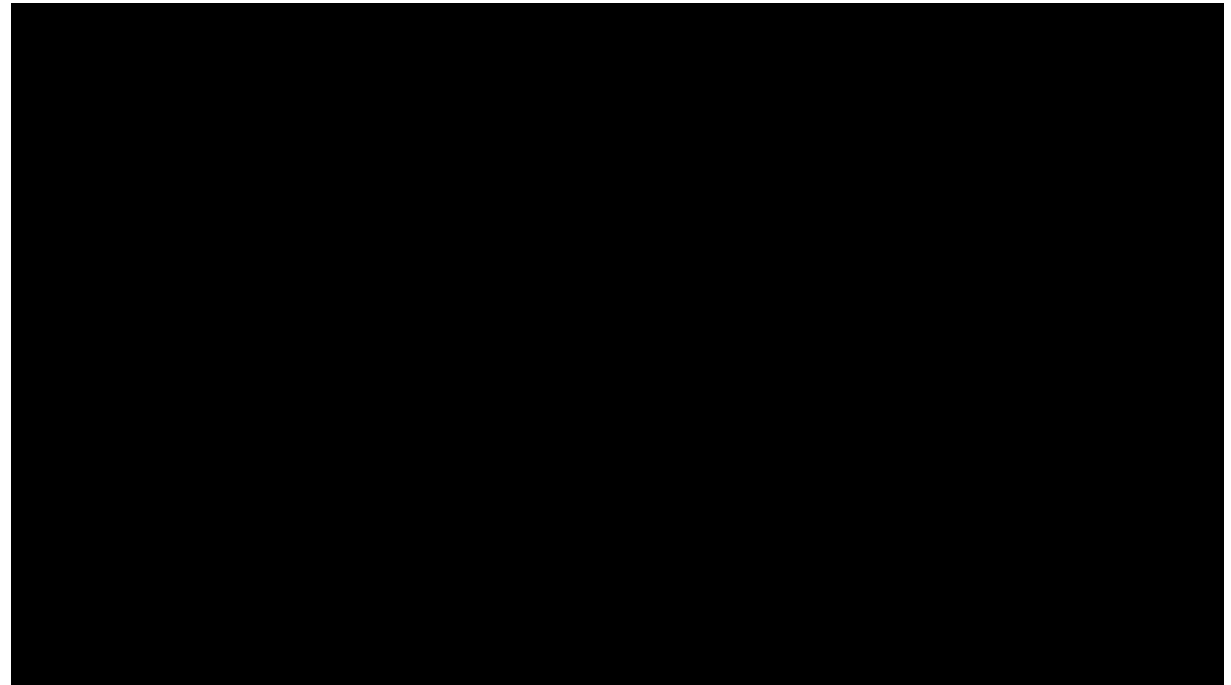
12 PM EDT

ZOOM

[HTTPS://BIT.LY/3RQWRFC](https://bit.ly/3RQWRFC)

Double Tonguing

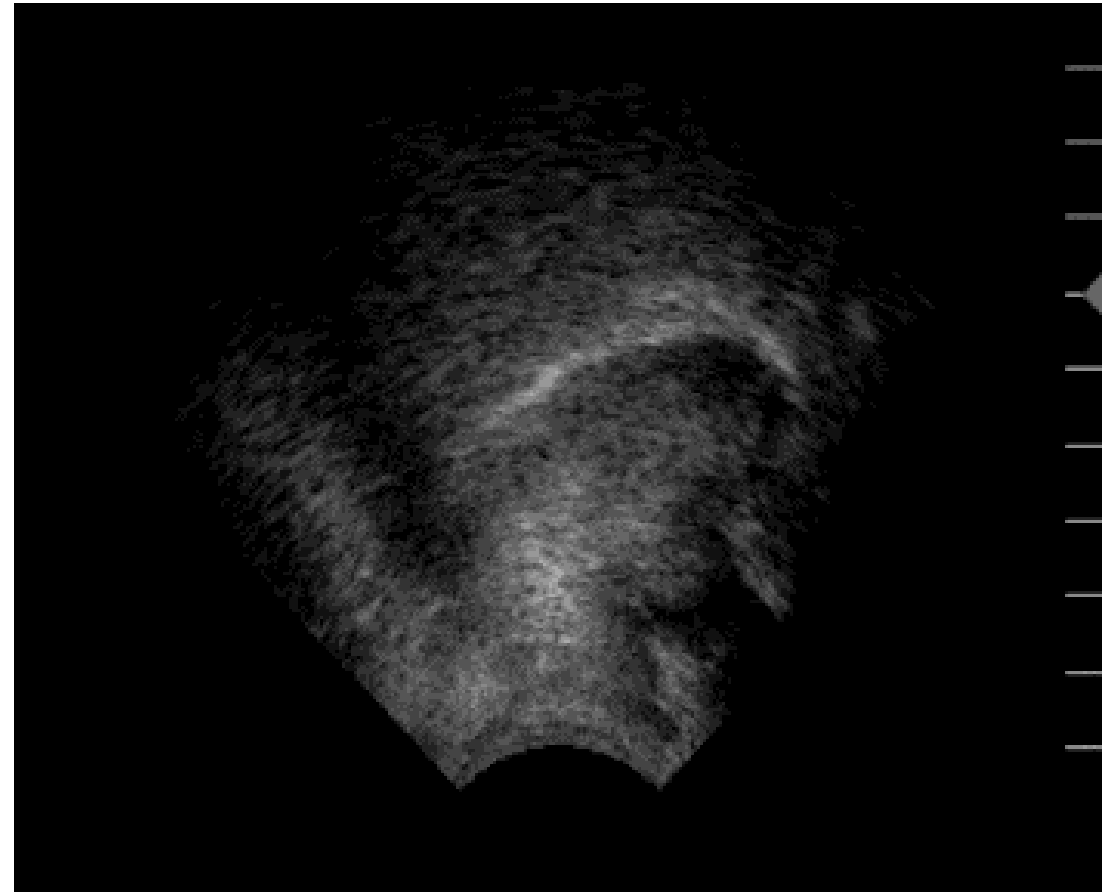
- What it is?
- Why do we need to learn how to do it?
- Steps for mastering it
- Identify common problems and solutions
- Get started!



Multiple Articulation -> Compound Articulation

Two articulation types:

1. Anterior articulation: same as single articulation where the tongue tip interrupts the *reed*.
2. Posterior articulation: the tongue arch rises to touch the hard palate to interrupt the *air*.



Method: Multiple Articulation

1. Make sure your single articulation technique is correct and consistent. Remember that half of multiple articulation is single articulation!
2. Without the clarinet, vocalize “du-gu-du-gu” to familiarize yourself with the general tongue movement. Use rhythm patterns from the exercises on the following page.
3. Next, without engaging the vocal chords, use approximately the same amount of air for playing (which will be more than when you were vocalizing the syllables) and interrupt the air stream with the multiple-articulation syllables.
4. Once you’re comfortable vocalizing the syllables, apply the articulation to the clarinet.

Exercise 1 - Descending chromatically

etc.

Exercise 2 - Ascending chromatically

etc.

Exercise 3 - Endurance with a single note

etc.

Exercise 4 - 5-note scales

etc.

Exercise 5 - Endurance with scales

etc.

Exercise 6

The image displays a musical score for Exercise 6, consisting of ten staves of music. The score is written in treble clef with a 3/4 time signature. The first staff begins with a key signature of one sharp (F#) and contains measures 1 through 2. The second staff, starting at measure 3, features a triplet of eighth notes. The third staff, starting at measure 6, contains sixteenth-note runs. The fourth staff, starting at measure 9, continues with sixteenth-note runs. The fifth staff, starting at measure 11, continues with sixteenth-note runs. The sixth staff, starting at measure 13, continues with sixteenth-note runs. The seventh staff, starting at measure 15, continues with sixteenth-note runs. The eighth staff, starting at measure 17, continues with sixteenth-note runs. The ninth staff, starting at measure 20, contains eighth-note runs. The tenth staff, starting at measure 23, contains eighth-note runs. The final staff, starting at measure 25, contains sixteenth-note runs. The score concludes with a final measure on the tenth staff.

Tips for Improvement

1. Once you're comfortable with the technique, use Exercise 6 for daily maintenance, range extension, and building speed.
2. Add scales to your daily routine for endurance and tongue/finger coordination practice.
3. Avoid emphasizing the consonants—LEGATO
4. Use ear plugs
5. Alternate between single and double tonguing to match articulation
6. Make sure your comfortable single and double tonguing speeds overlap.
7. Be patient!

Troubleshooting: Multiple Articulation

Symptom	Problem	Solution
Slow articulation	Stopping air, too much tongue movement, not enough practice	Maintain constant air pressure—the tongue stops the reed, not the air; maintain arched tongue shape; regular articulation practice
Uneven	Tongue is getting “stuck” on reed or palate	Slow tempo to reinforce accurate subdivision—“feel” subdivision in your tongue; only interrupt the reed and the air
Limited range	Tongue motion is inconsistent or inaccurate; too much tongue motion	Spend more time practicing above the staff to find optimal tongue motion; minimize tongue motion; posterior articulation too forward
Gliss effect between articulation (“skwee”)	Arch of the tongue is moving too far forward for posterior articulation	Reinforce a “constant vowel” tongue motion; posterior articulation usually needs to be further back
Tongue/Finger coordination is limited	This is usually the fault of the fingers, not the tongue, especially at faster tempos	Daily practice addressing tongue/finger coordination, starting at a slow, manageable tempo; avoid large jumps in tempo. This is a long-term goal!
Audible “click” from posterior articulation	Tongue on palate too long with too much force	Minimize contact time and tongue force (legato articulation); use ear plugs to sensitize yourself to the sound

THANK YOU

Questions, Comments, Suggestions:

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