

# Tongue Speed & Clarity Studies

5/28/05 edition

- 1) Breathe where noted in the examples below, eliminating breaths gradually as you move to faster tempos.
- 2) Keep the air moving constantly to support the tongue. If you find you tongue getting tired, you should try using some breath attacks (HOO) to keep the air pushing the tongue out of the way.
- 3) Play all examples mp-mf to keep your sound constant, once this is easy, gradually increase your volume.
- 4) Keep yourself honest regarding clarity of articulation by using a metronome on 8th notes until you gain enough speed and control to move to quarter notes.
- 5) Play these exercises by repeating the same pitch as notated below, but change notes every two measures in one of the suggested patterns or any other of your devising
  - a) Play your "scale of the week" starting at one end or the other and moving to the other end.
  - b) Move outward chromatically from your 'best' note (ie. G, F#, G#, F, A, Eb, etc.) and back again.
  - c) Move outward from the middle tonic of your 2 octave "scale of the week" (ie. F, E, G, D, A, C, etc.)
- 6) If endurance and/or clarity becomes an issue when working on any of the T or K patterns, try using all breath attacks for the first 2 beats of each pattern, finishing the rest of the exercise in the given articulation.
- 7) You may have noticed no mention of D or G articulations here. These legato articulations should be relatively easy to incorporate in your playing once you have developed good speed and clarity using T and K. Keep your tongue light and crisp throughout as you build speed and you should be well set for using a legato D or DG articulation when needed.

## 1. 16ths



1.HOO HOO HOO HOO HOO	H H H H H	H H H H H H H H H H H H H H
2.TU TU TU TU TU	T T T T T	T T T T T T T T T T T T T T
3.KU KU KU KU KU	K K K K K	K K K K K K K K K K K K K K
4.TU KU TU KU TU	T K T K T	T K T K T K T K T K T K T
5.HOO TU TU TU HOO	H T T T H	H T T T H T T T H T T T H
6.HOO KU HOO KU HOO	H K H K H	H K H K H K H K H K H K H
7.HOO KU TU KU TU	H K T K H	H K T K H K T K H K T K H

## 2. Triplets



1.H H H H H H H	H H H H H H H	H H H H H H H H H H H H H H H H H
2.T T T T T T T	T T T T T T T	T T T T T T T T T T T T T T T T T T
3.K K K K K K K	K K K K K K K	K K K K K K K K K K K K K K K K K
4.H T K H T K H	H T K H T K H	H T K H T K H T K H T K H T K H T K H
5.T T K T T K T	T T K T T K T	T T K T T K T T K T T K T T K T T K T
6.H K T H K T H	H K T H K T H	H K T H K T H K T H K T H K T H K T H
7.T K T T K T T	T K T T K T T	T K T T K T T K T T K T T K T T K T T