

To produce a sforzando attack, such as in Trumpet playing, the point of the tongue is used decisively.

In my Elementary Studies, First Series, I state that there is no set rule for cornet playing, except by playing naturally; consequently there is no set rule for tonguing. Each player must discover the most natural and easiest way for himself. There is any amount of experimenting necessary, before one really feels the proper way. Use of the syllable "Tu," not "Thu" in the middle register, seems to be the most natural way to express the attack.

As a matter of argument, when the muscles of the lips are contracted for high tones, one would necessarily pronounce "Te," and when relaxed for low tones, "Tu"; consequently it would be unnatural, and almost impossible to use the same syllable for tones in all registers on the cornet.

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## SINGLE TONGUEING

This is the first important essential to acquire before trying the other varieties of tonguing. Thorough control of the tongue must be gained by practising a series of notes regularly and evenly, using the open tone "G" and playing softly.

(Met. ♩ = 120.) Increase the Tempo to Met. ♩ = 144



Staccato and detached. Repeat four times

This cannot be accomplished correctly without patience and application, and sometimes requires many months practice and even years, according to the aptness of the student.

When full control of the tongue is acquired, practice all scale exercises with the Metronome, which ticks regularly, and keeps perfect time. Be sure each articulation is even and equal, in tonal quality, also positive in attack.

There are as many different articulations on the cornet, as bowings on the violin, and every cornetist should acquaint himself thoroughly with all of these to be a good player, as they are used frequently in all kinds of cornet playing.

Practice each of these different forms of articulation many times.

The image displays 12 horizontal musical staves, each containing a sequence of notes in 2/4 time. The notes are organized into groups of four, with each group starting on a new beat. The first group of notes on each staff is marked with a slur and an accent (>). The second group is marked with a slur and a staccato (>) marking. The third group is marked with a slur and an accent (>). The fourth group is marked with a slur and a staccato (>) marking. This pattern of articulation repeats across all 12 staves. The notes are primarily eighth and sixteenth notes, with some quarter notes. The staves are arranged vertically, one above the other, and each ends with a double bar line and repeat dots.

## DOUBLE TONGUEING

This form of tongueing is produced by articulating or pronouncing the syllables "Te Ke" for the upper register, "Ta Ka" for the middle register, and "Tu Ku" for the lower register.

The player must have acquired proficiency in Single Tongueing before attempting to double tongue, and as each syllable, to be accurate, must be pronounced distinctly, it is absolutely necessary to produce as equal a staccato effect with the use of "Ke", "Ka" and "Ku", as with "Te", "Ta" and "Tu". Therefore it is advisable to control the "Ke", "Ka", "Ku" attack. This form of articulation is usually overlooked by a majority of cornet players, whose double tongueing, as a result, is never correct. In using this form, practise the exercises therefore, slowly and distinctly, in order that the result will be exactly as with the single tongue attack.

This must have the effect of

When this attack is thoroughly mastered, practice notes in different registers, using the syllables required when the lips are relaxed and contracted.

Increase the speed as you progress with this articulation.

Do not become discouraged if this method is difficult at first, as it requires time and patience to gain proficiency. Think of each syllable separately. After this is thoroughly mastered, try using both syllables, "Ta" - "Ka."

Then practice Scale Exercises using the Double Tongueing distinctly.

Many players neglect to practise tongueing in the lower register, with consequent unsatisfactory results. By using the lower tones, neither the lips nor the tongue will tire so readily on account of being relaxed.

When this is accomplished, use higher tones, but do not strain nor fatigue the lips by practicing too steadily. Rest often, to relieve the constant strain on the muscles of both lips and tongue.

Refer to CLARKE'S TECHNICAL STUDIES, *Second Series*, and practice the Exercises from page 5 to 34 inclusive, using Double Tongue, very staccato.

Practice each exercise many times. Articulate distinctly and play softly.

1  ta ka ta ka ta ta ka ta ka ta ta ka ta ka ta ta ka ta ka ta

2  tu ku tu ku tu ta ka ta ka tu ta ka ta ka ta ta ka ta ka tu

3  tu ku tu ku tu tu ku tu ku ta ta ka ta ka te ta ka te ke ta

4  ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka te ke te ke te

5  ta ka - - - - -

6  ta ka - - - - - ta

7  ta ka - - - - - ta ka ta ka te

8  ta ka - - - - - ta ke ta ka ta

9  ta ka - - - - - te ka te ka - - - - - ta ka - - - - - ta

10  tu ku tu ka ta ka ta ke te ke ta ka ta ka tu ku tu ku tu ka ta ka ta ke te ke ta ka ta ka tu ku tu

11  tu ku - - - - - tu

12  tu ku tu ka ta ka ta ke te ke te ke te ke te ke te ke te ka ta ka ta ka tu ku tu ku tu ku tu ku ta