

UNC Trumpet Studio
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Articulation

Articulation is one of the means by which we release our sound into space with varying lengths (note values). Good articulation is the product of the use of vigorous free-flowing air. In other words, air facilitates articulation. With articulation on the trumpet, it is important to think of the syllable ‘tu’ or ‘du’, as the French originally intended, not in our American language. With the proper syllable, it is easy to note that the tongue placement is just behind the tip of the tongue on the hard palate behind the upper front teeth. With vigorous free-flowing air, articulation from this position will be available at varying tempos with a variety of styles. As a general statement, one should practice single tonguing until a rate of sixteenth notes at quarter note = 126 can be easily achieved.

Multiple-Tonguing

Multiple-tonguing is nothing more than learned patterns that allow us to perform articulations at faster rates of speed.

Common patterns of multiple-tonguing:

Triple Tongue	T T K
Double Tongue	T K

Multiple-tonguing can be practiced first away from the horn (always using good air) using a simple phrase:

“TeTtaKonnecTiKuh(t)”
(triple tongue) (double tongue)

Practice saying this phrase both quietly and out loud.

When moving to the horn, start with single pitches in the middle register, all the while using good air. Increase duration of multiple-tonguing first, then work for increased tempo.

Good multiple-tonguing takes time, be patient and diligent. The practice in this area will reap great dividends.