CLAUDE GORDON

# Tongue Level Exercises

## FOR TRUMPET

TREBLE CLEF EDITION

IN ENGLISH
EN FRANÇAIS
EN ESPAÑOL
AUF DEUTSCH

CARL FISCHER®
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# INTRODUCTION

## THE TONGUE

One of the most vital elements of playing a brass instrument is the tongue. If you did not have a tongue, you would be unable to produce more than one tone.

It is the tongue that channels the pitch, just as in talking the tongue shapes the different sounds of the syllables. A little experimentation will prove that unless the tongue moves, the sound will not change in either direction, up or down. If you play any given note and force it sharp, the tongue will rise in your mouth. The same happens when forcing a note flat: the tongue will drop or lower. If you say *"Aww,"* you cannot change to the sound *"Eee"* unless the tongue moves up. If you say *"Eee,"* you cannot change to *"Aww"* unless the tongue drops or flattens out.

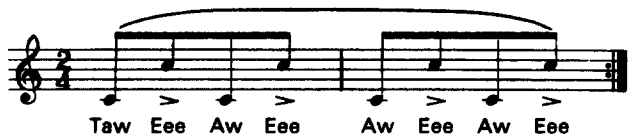
From this, one realizes that the tongue channels the pitch and that it actually has a different position for every note on the instrument. This difference is so minute at times that it is hardly discernable. Therefore, the knack of playing must come from the actual feel and not from theory.

The purpose of these studies is to help the student gain this knack or feel by training the tongue to lock into its proper place to produce each sound. When this is accomplished, the high register is just as easy to produce as the middle register. Also the player begins to feel each note so he never misses, even though he may be faced with the most difficult of intervals.

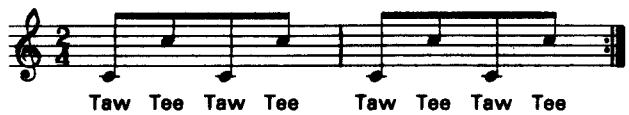
Although I have heard endless discussions and arguments stating that tonguing is different than slurring, this is simply untrue. The tongue must be in a certain position to produce any given note, whether slurred or tongued.

Example:

Place the tip of the tongue against the lower teeth *never rigidly,* but *lightly* without pressing. Say *"Aw, Eee"* while maintaining the tongue in this position. Notice the movement of the tongue. Now say *"Taw, Eee, Taw, Eee"* while lightly pressing the tip against the lower teeth. Notice the movement of the tongue. Now take your instrument and do the same exercise as follows: Place the tip of the tongue against the back of the lower teeth, *lightly, not rigidly.* Keep the tip there. Play the following exercise. Notice the movement of the tongue. Play the bottom notes lightly and the top notes more strongly.




Now *again* place the tip of the tongue against the lower teeth and do the same exercise tongued (say: *"Taw, Tee"*).




Notice the movement of the tongue. It is exactly the same as in slurring. The center of the tongue (not the tip) is now striking behind the upper teeth.

This is not a new tonguing technique. This is the way all of the great artists accomplished feats that were seemingly impossible. Please refer to the last two paragraphs on page five of H.L. Clarke's *Characteristic Studies* (Carl Fischer, Inc.) published in the early 1900's. This explanation has been there all the time, but oddly enough has remained unnoticed and virtually a secret. See also *Brass Playing is No Harder than Deep Breathing.*

With the feel of the tongue pressed *lightly* against the lower teeth, think *Eee* as you go up and *Aww* as you descend.

Remember the tongue must never be rigid, nor anchored, nor pressed hard. It must be pressed lightly against the teeth as it is constantly adjusting. With this in mind, practice this exercise until the tongue starts working easily. This becomes your single tongue.

## PART I

Practice exercise 1 of Part I many times every day, until the tongue starts to feel natural, and then gradually speed up, using a metronome. Then practice exercises 2 and 3 of Part I. When sufficient control of the tongue is developed, practice exercises 2 and 3 again, adding a glissando at the end of each exercise as indicated in exercises 2A and 3A of Part I.

For further exercises of this type refer to my book *Daily Trumpet Routines* (Carl Fischer, Inc.).

To further develop this tongue position, use Clarke's *Technical Studies* (Carl Fischer, Inc.) practicing every study tongued in this manner slowly at first and gradually speed up. In time you will be well rewarded.

## PARTS II TO V

Continue with the tongue *always* in this manner while you practice all of the exercises in this book. *Watch the tongue always.* Let the tongue teach you.

1. The tongue channels the pitch.
2. The air does the work.
3. Always play the lower notes lightly and the top notes stronger.

Start each exercise *lightly* without any effort, and gradually get stronger on the upper notes. On valve instruments, lift your fingers high and strike the valves hard.

Some of the exercises in Part IV will go into the pedal register. It is imperative that you produce these sounds correctly. For a detailed discussion of this, refer to my *Systematic Approach to Daily Practice* and *Brass Playing is No Harder than Deep Breathing.*

The extended exercises 1A to 12A, 6B and 7B of Part IV should be practiced as written in the first position (open), then continued down by half steps through all seven positions, and finally repeated in the first position. For exercises 1 and 2 of Part V, the student should play each measure four times, then rest for one measure before continuing.

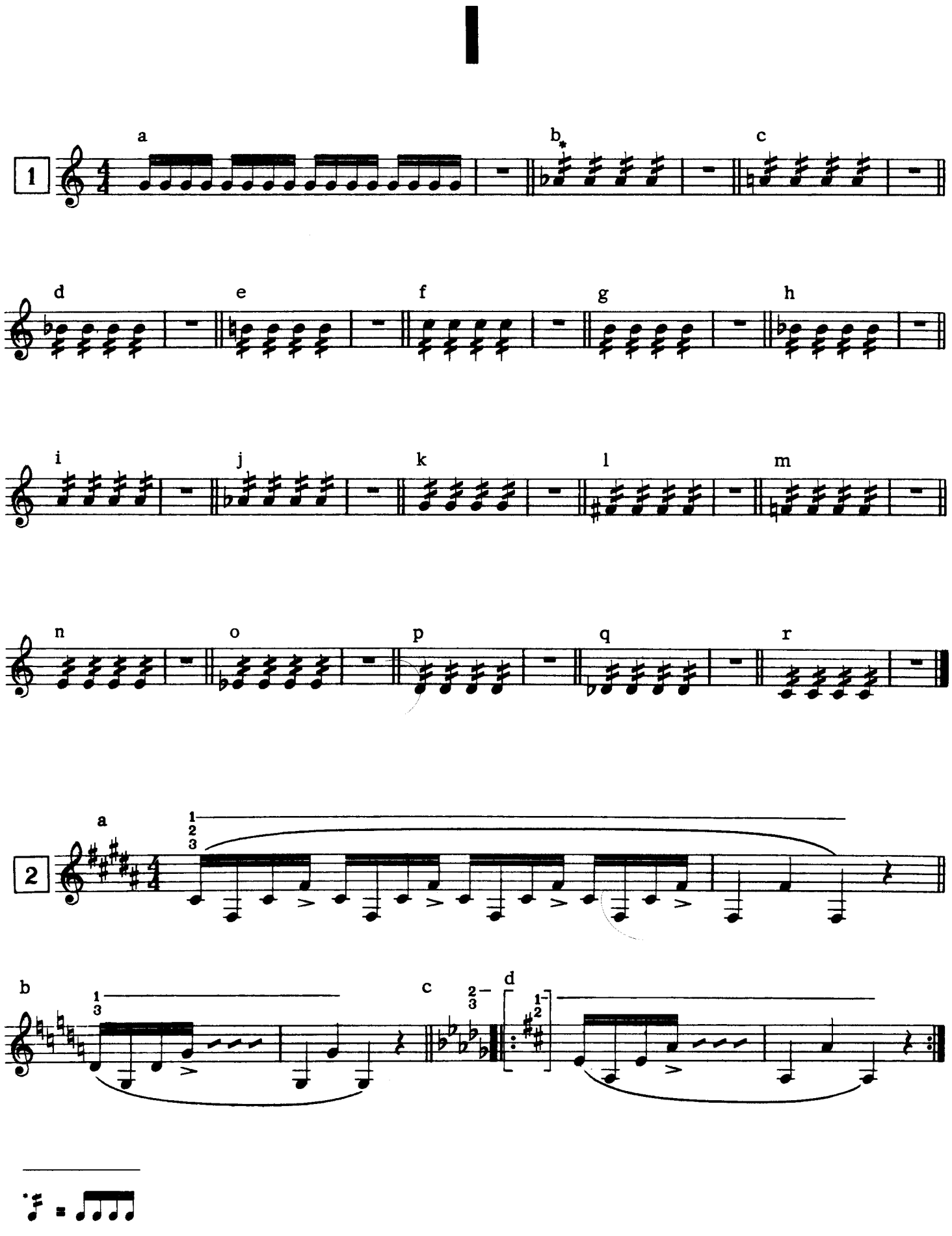
## PART VI

The final part of this book consists of a series of trumpet parts from cues of network radio shows which demonstrate some of the problems that the student will face in professional broadcasting.

These are taken from actual live coast to coast network shows before the advent of recorded tape. We had one rule at that time: *don't miss!* There was only one opportunity for performance because the entire show was broadcast live.

The players could not always rehearse the parts. Sometimes they went on the air sight-reading their parts.

The instrumentation of this particular mystery show was one of each of the following: reed, french horn, trumpet, percussion, and organ. The trumpet parts were designed to be startling, frightening, and to set a mystery mood. These parts aptly demonstrate the need of absolute tongue control so as to never miss. They can be used as valuable exercises by practicing each of them as written in the original key and then transposing each of them down by half steps through seven keys.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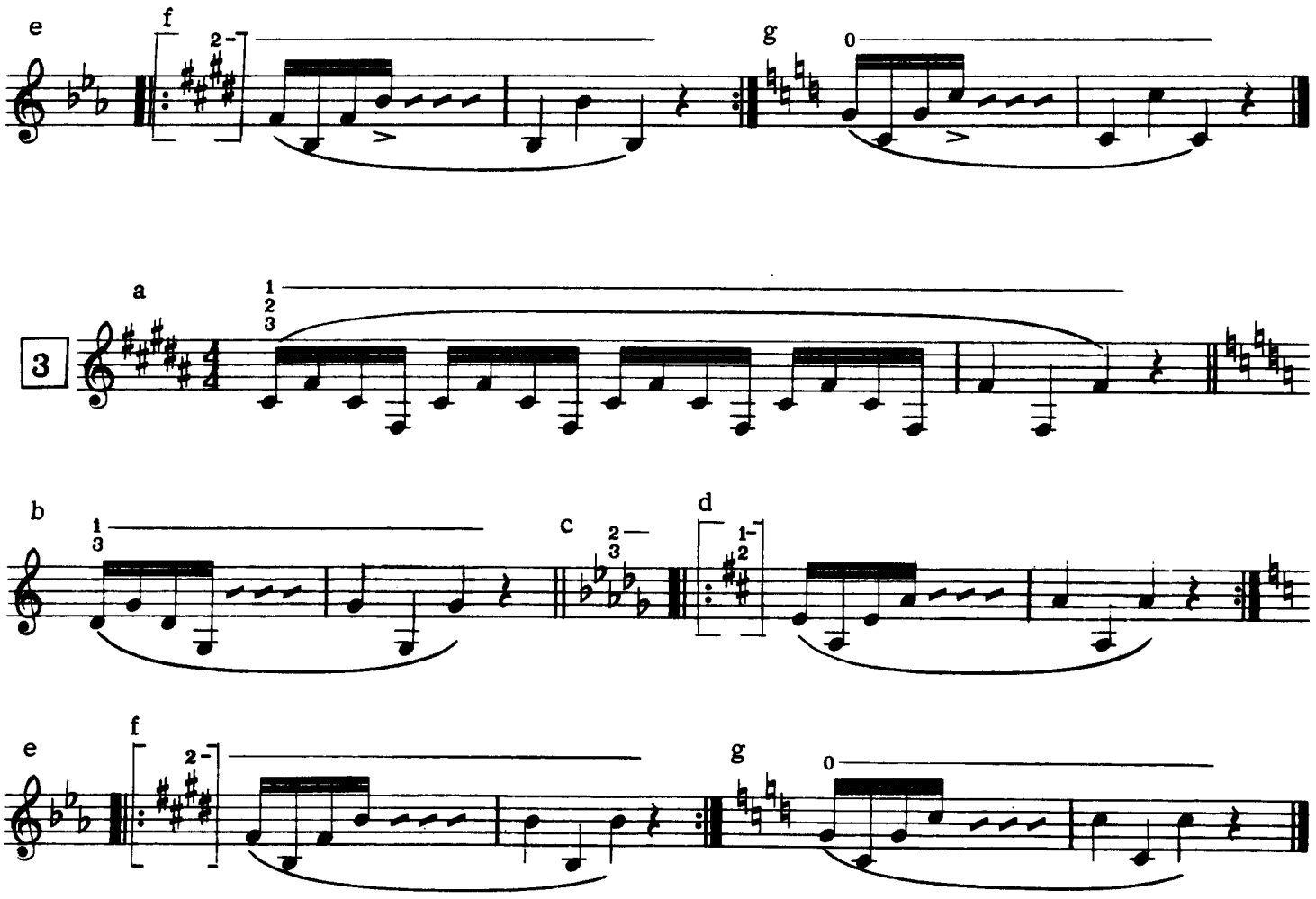
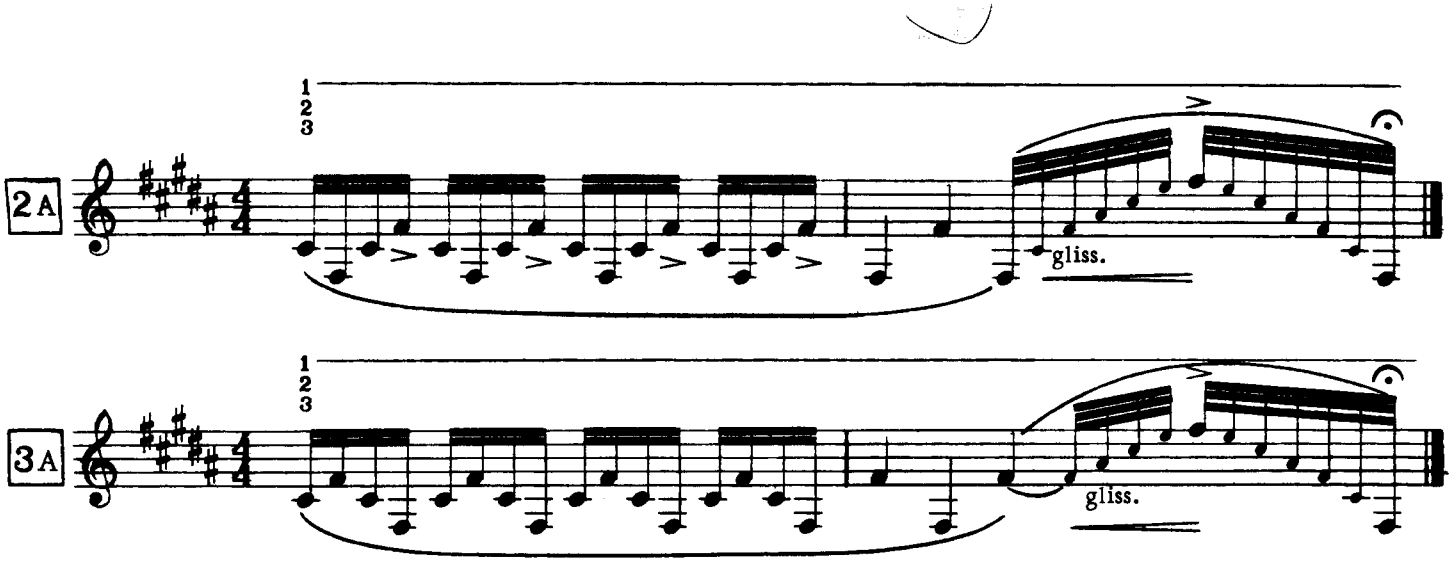



## Extended Exercises with *Glissando*

Verlängerten Aufgaben mit *Glissandi*

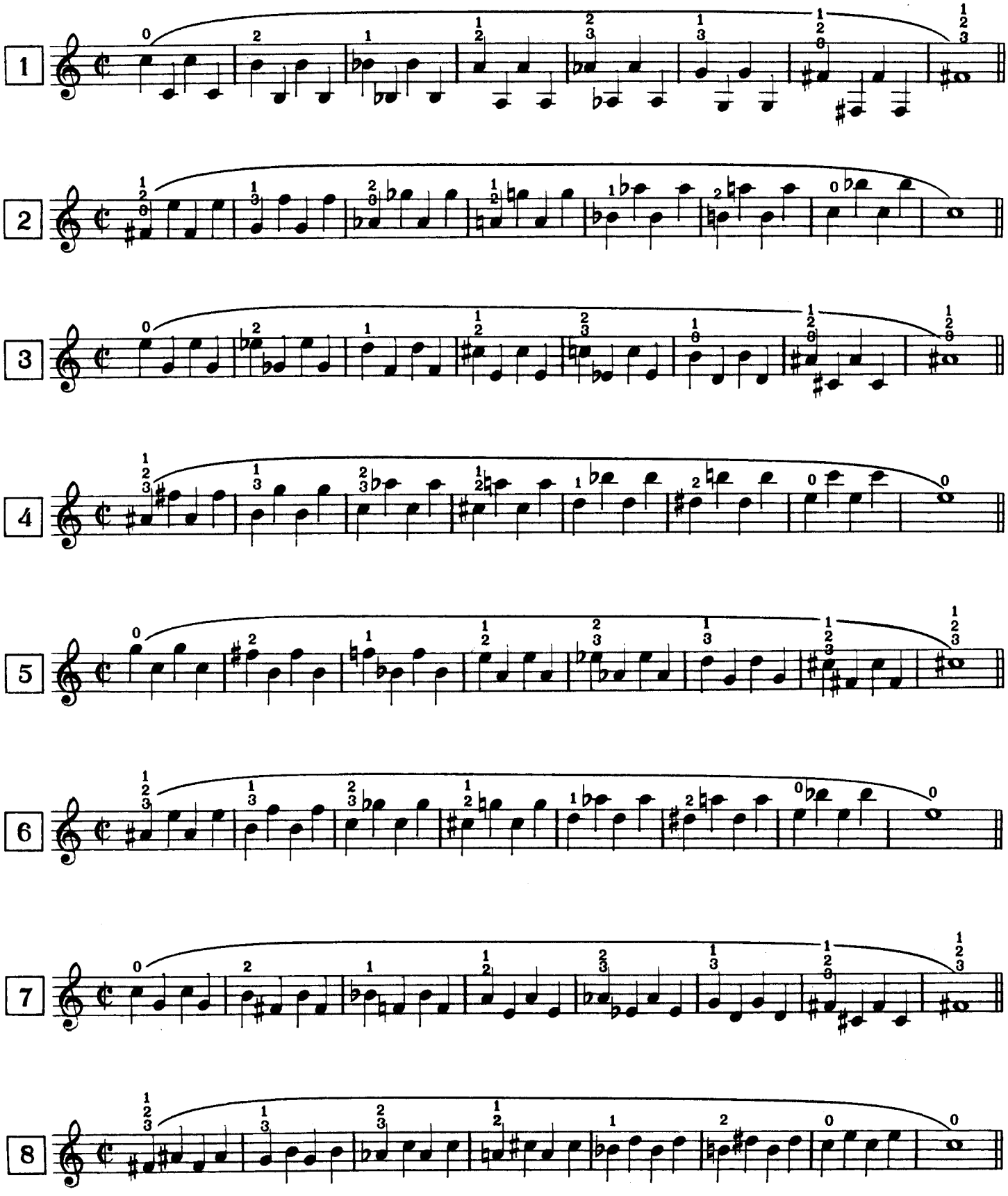
Exercices supplementaires avec *glissandi*

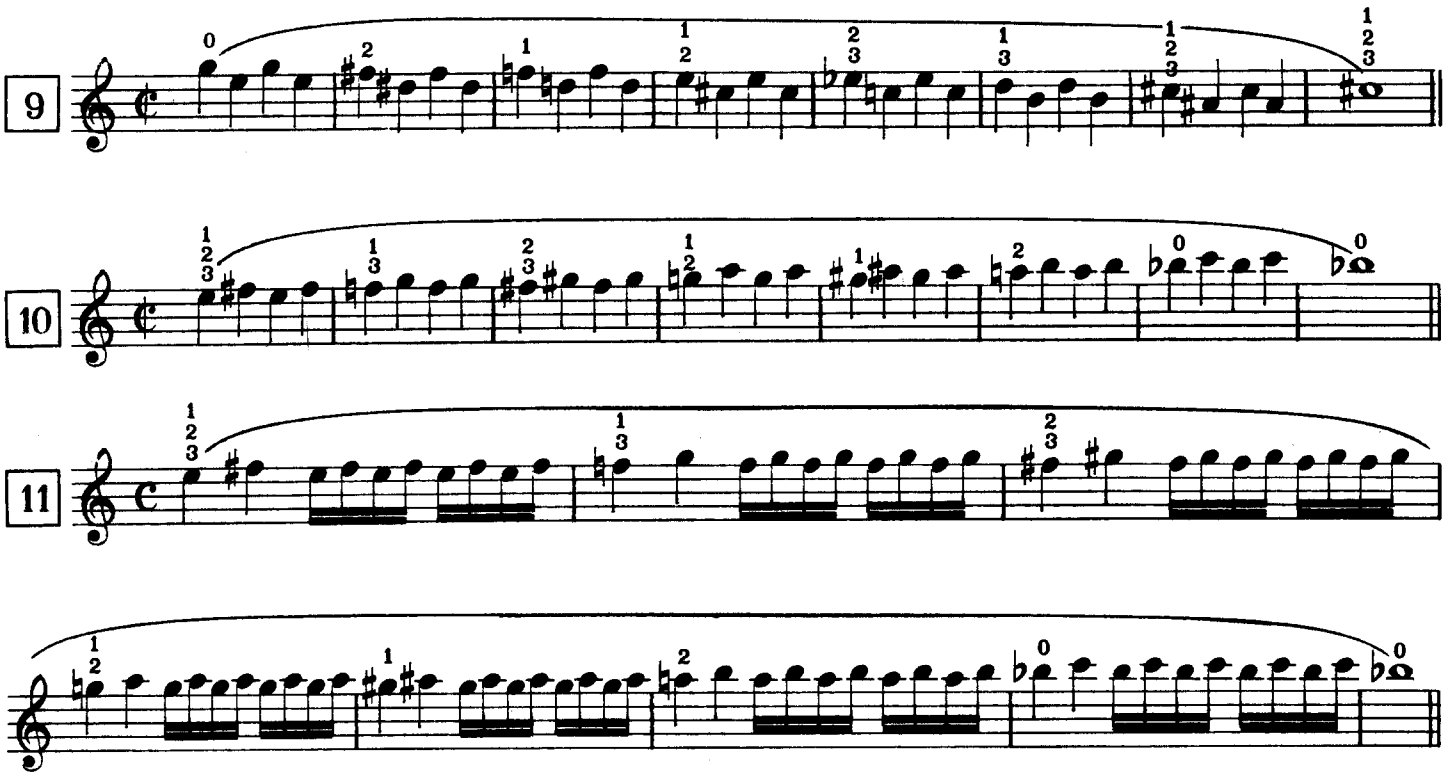
Ejercicios intensos con *glissandi*



# II

From here on every study must be tongued and slurred.
Danach muss jede Übung gebunden und mit Zungenschlag durchgeführt werden.
A partir d'ici, le jeu de chaque étude doit être articulée et liée.
De aquí en adelante todo estudio debe hacerse moviendo la lengua y ligando.



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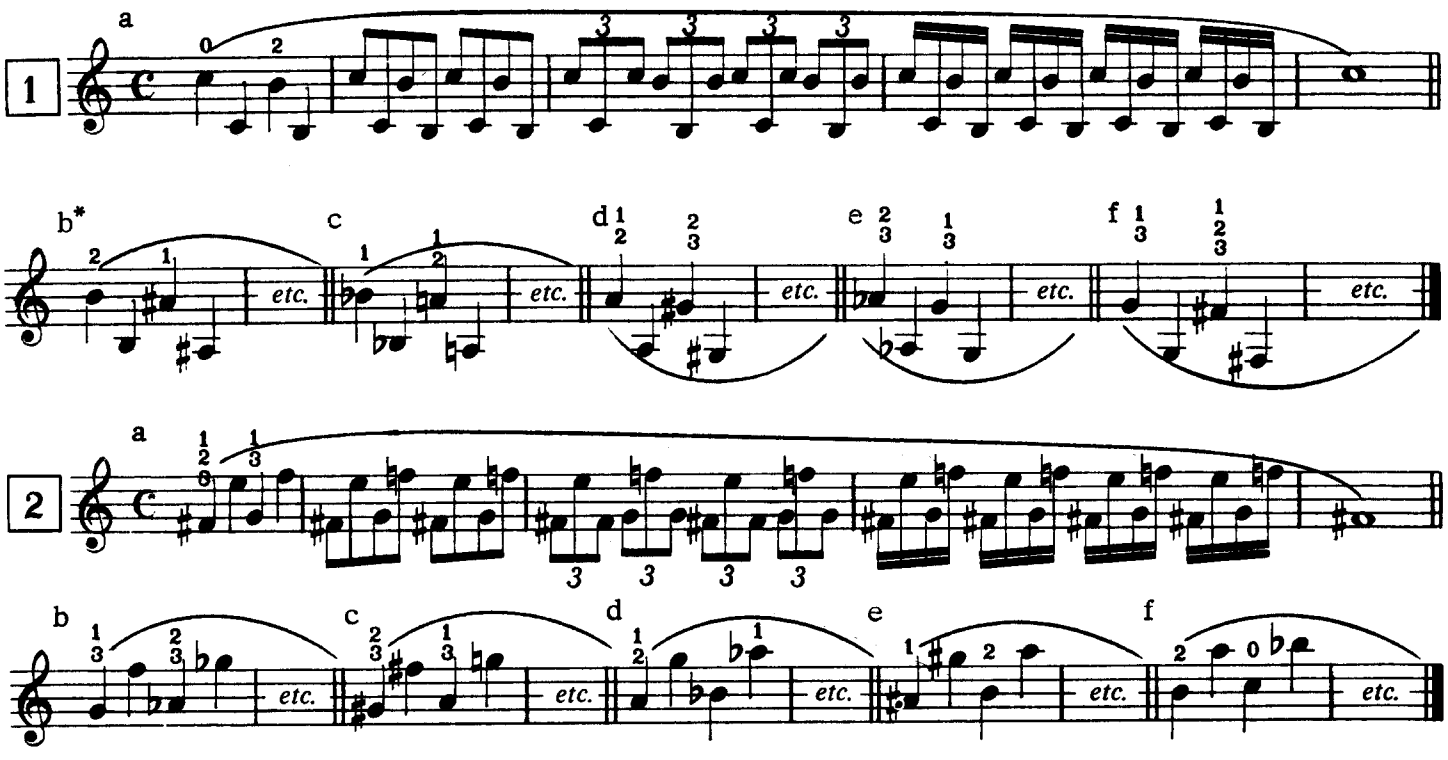


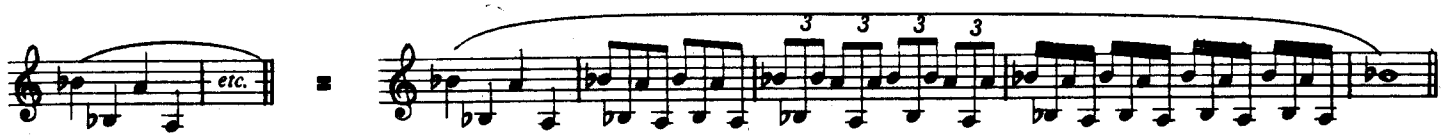

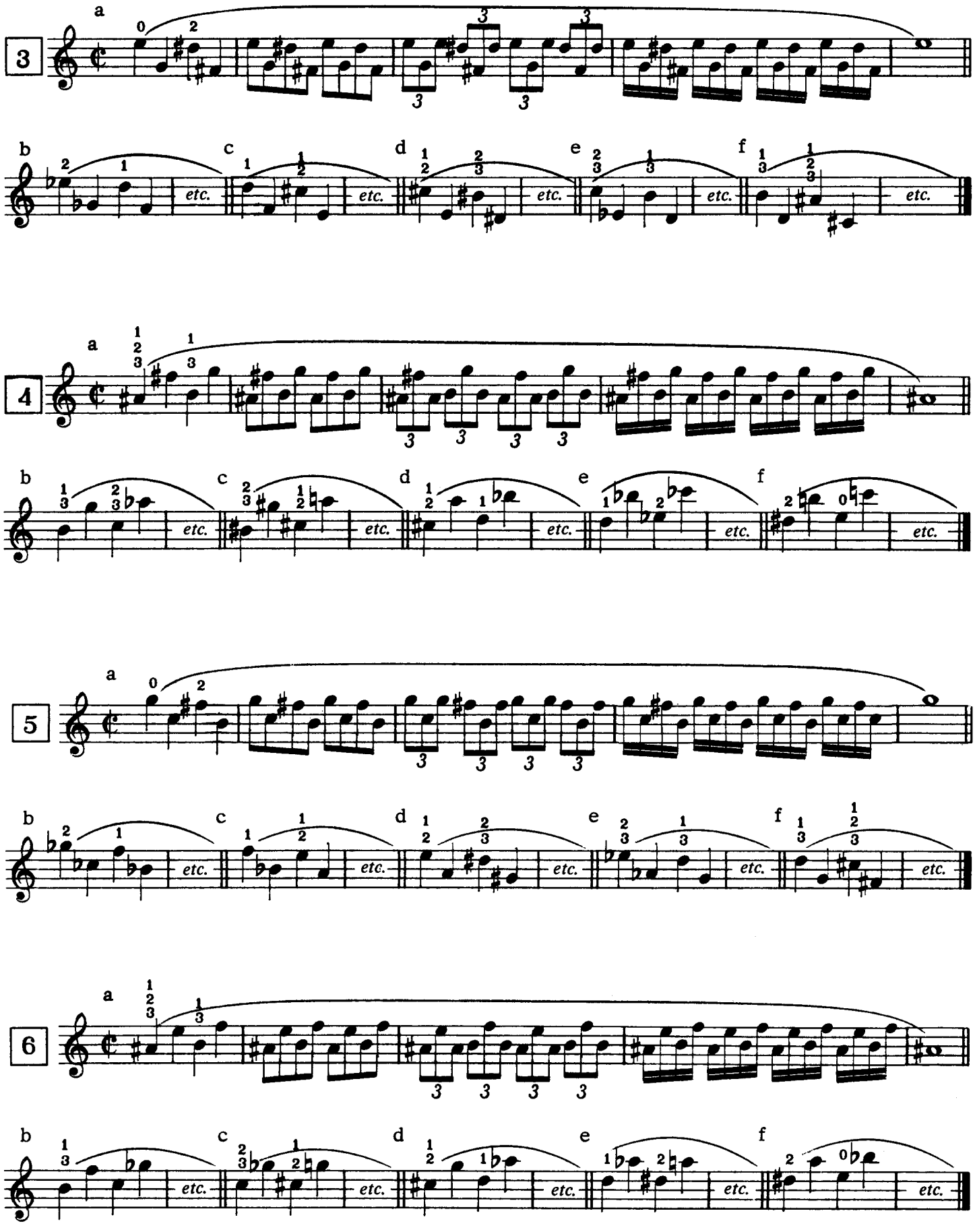
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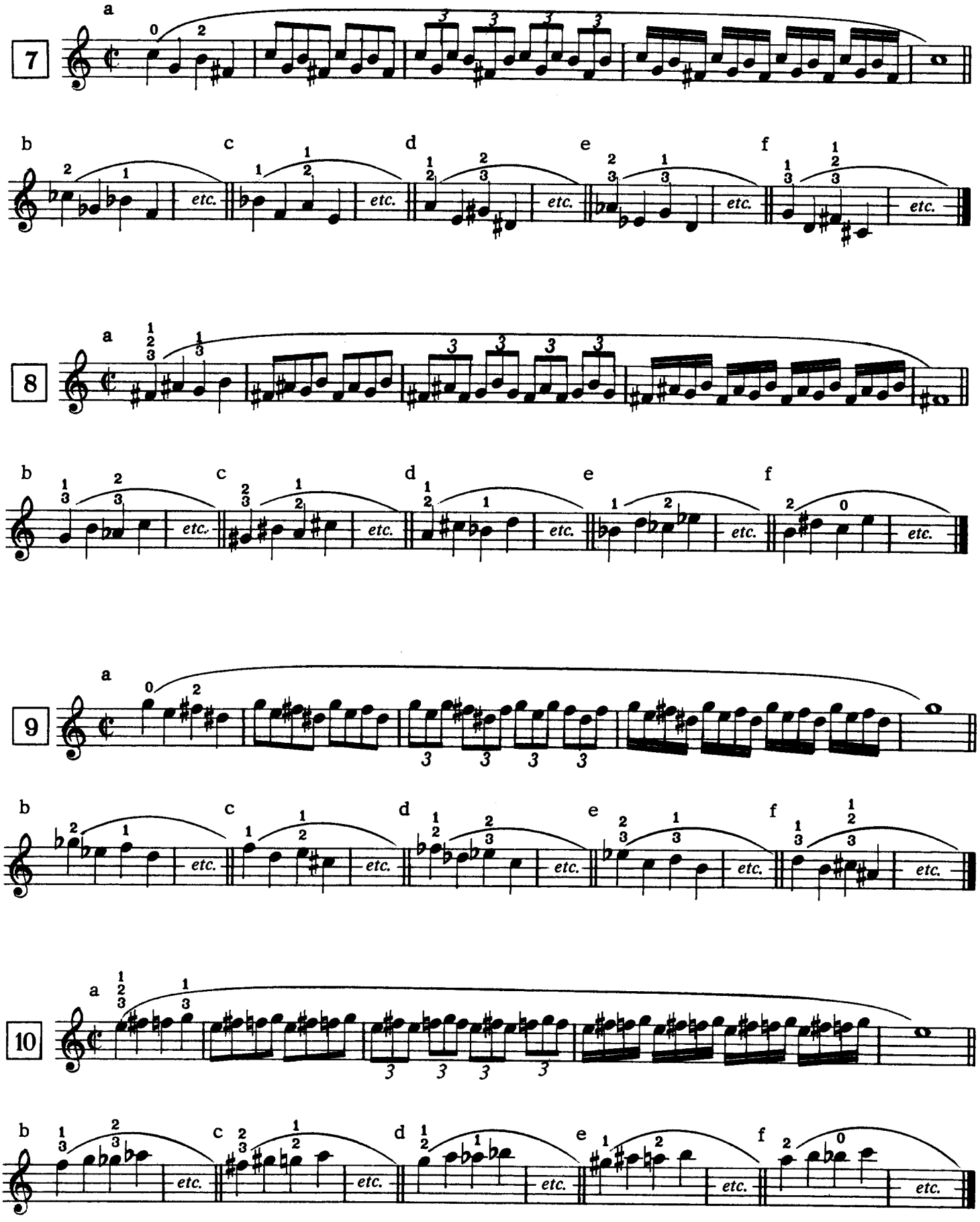
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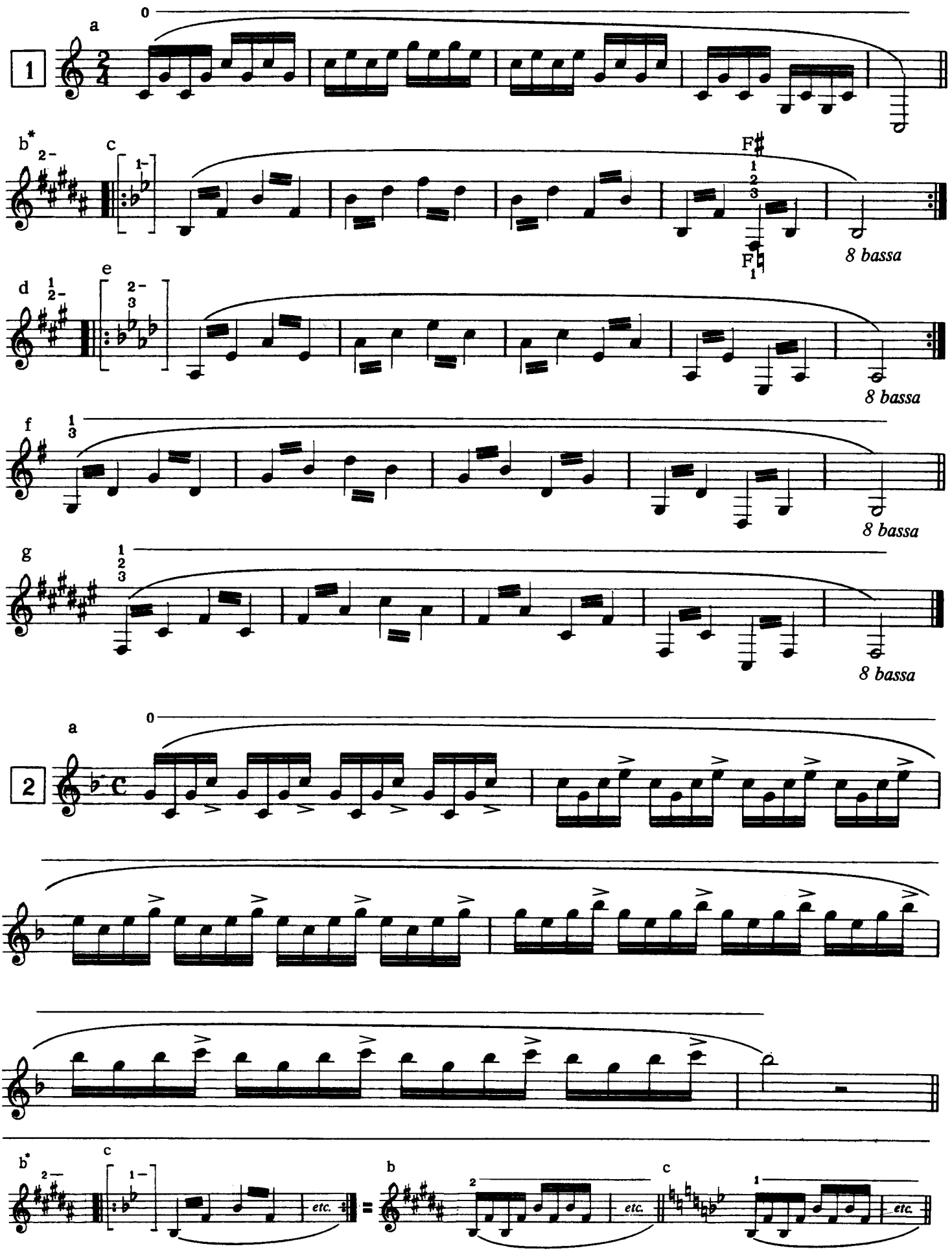
# IV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8 bassa
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8 bassa
g
1
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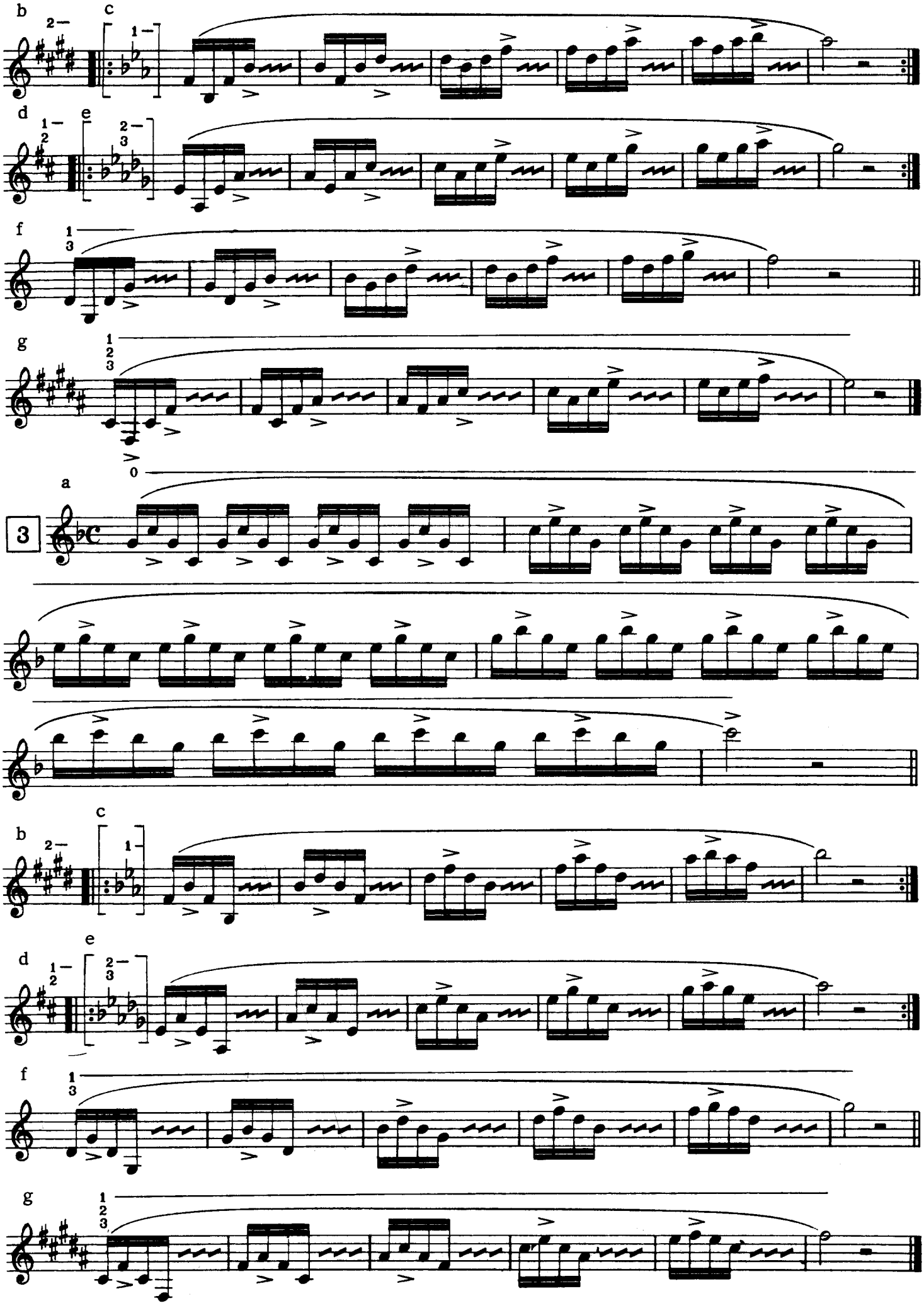

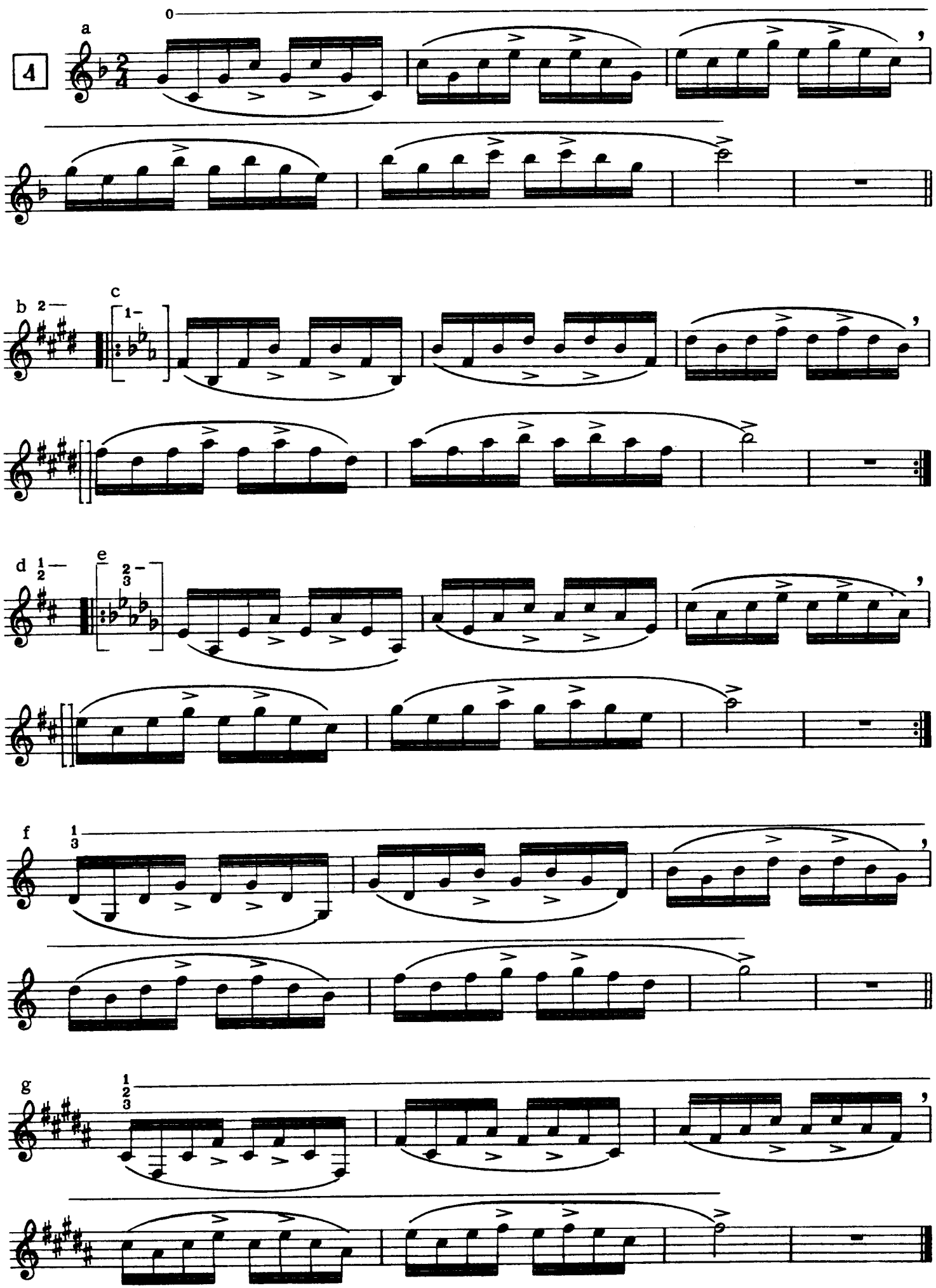
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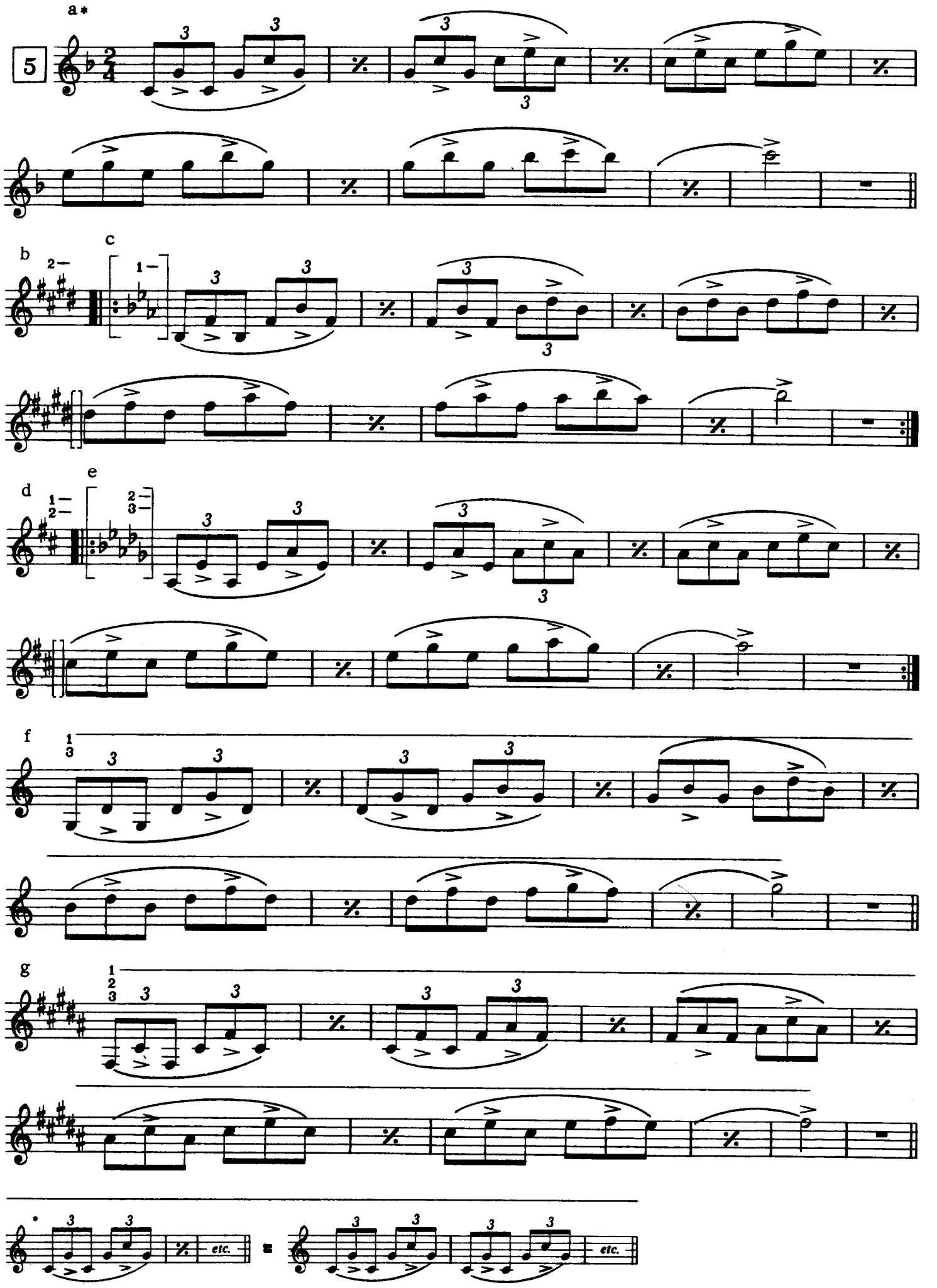
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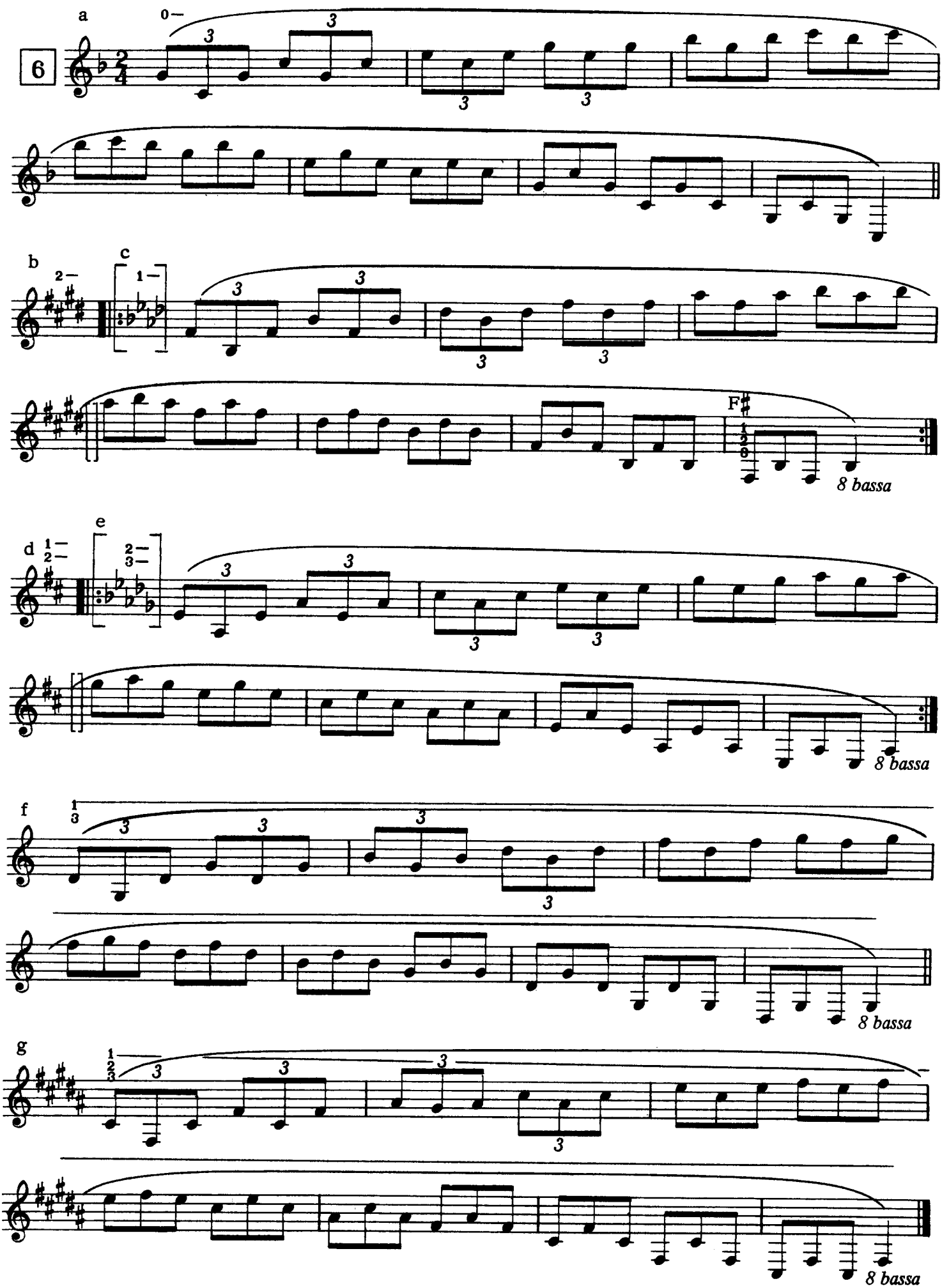
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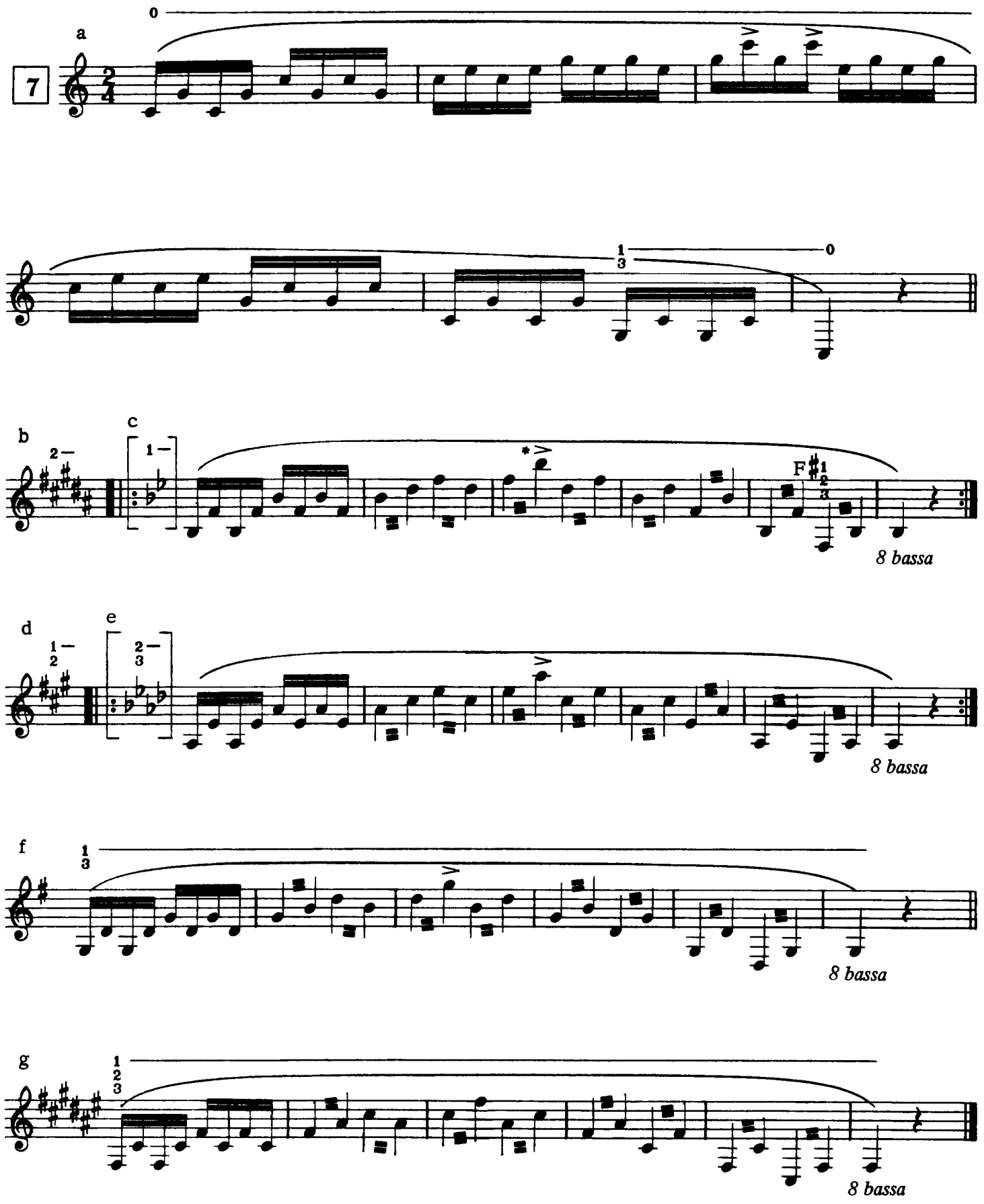
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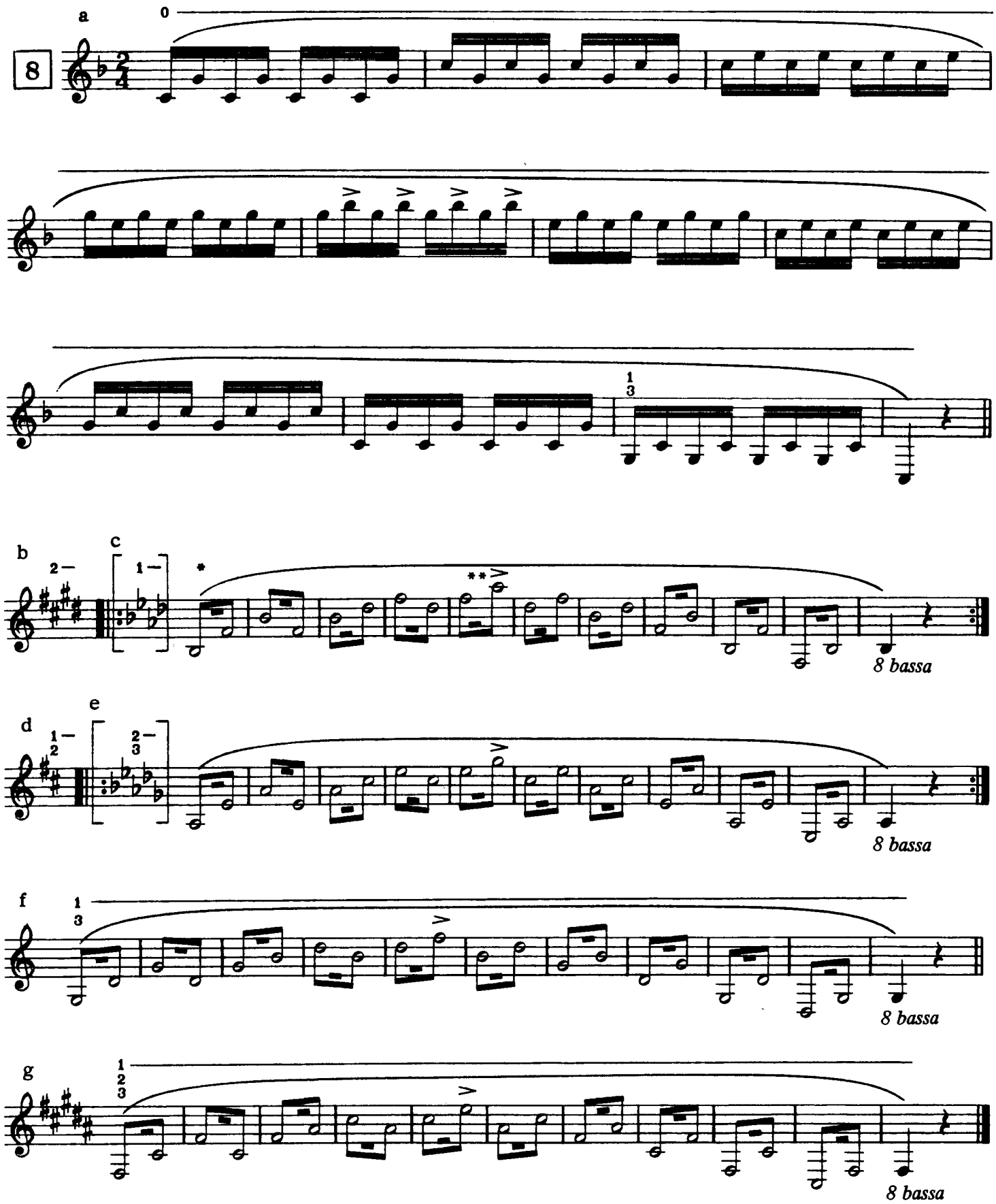
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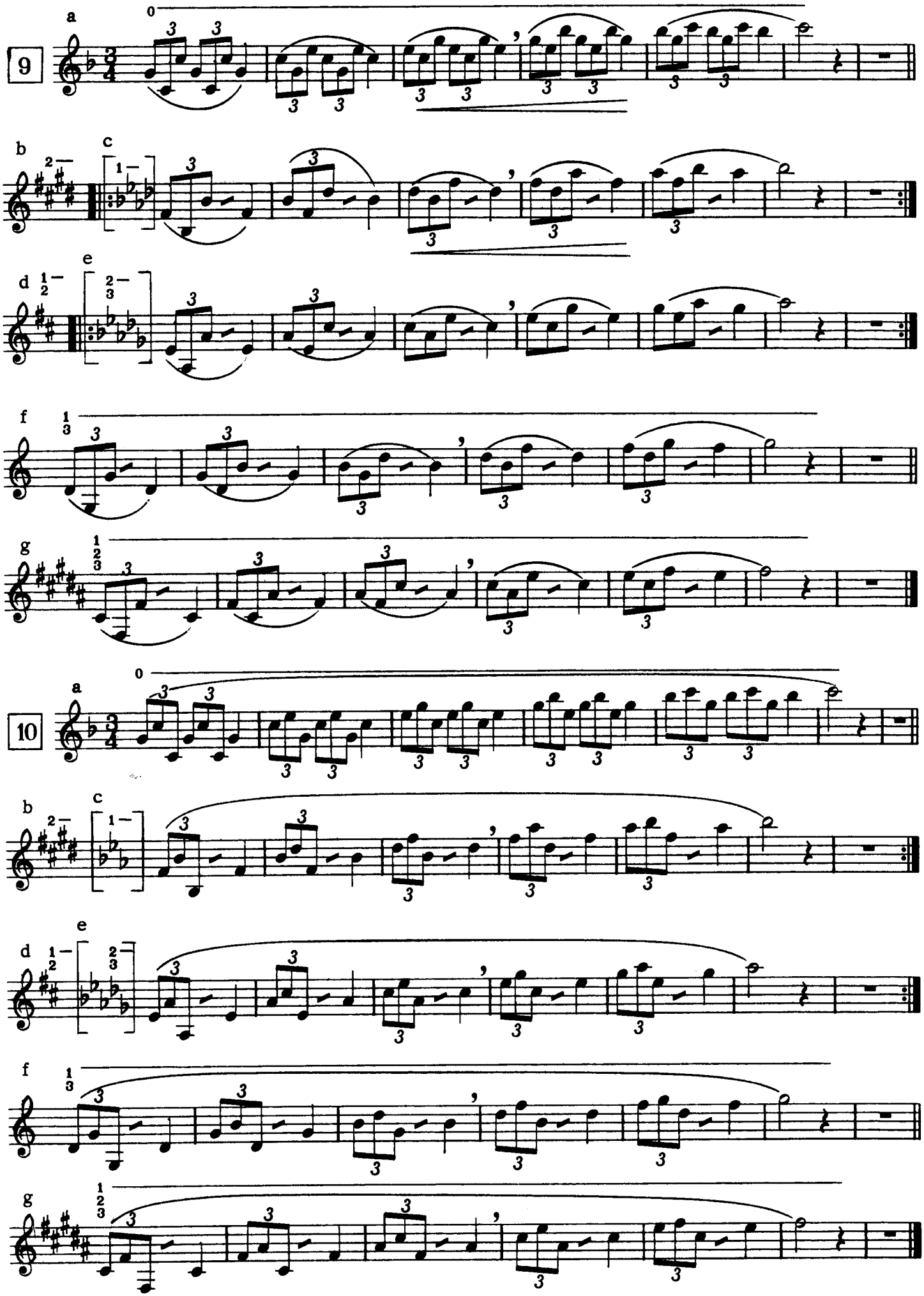
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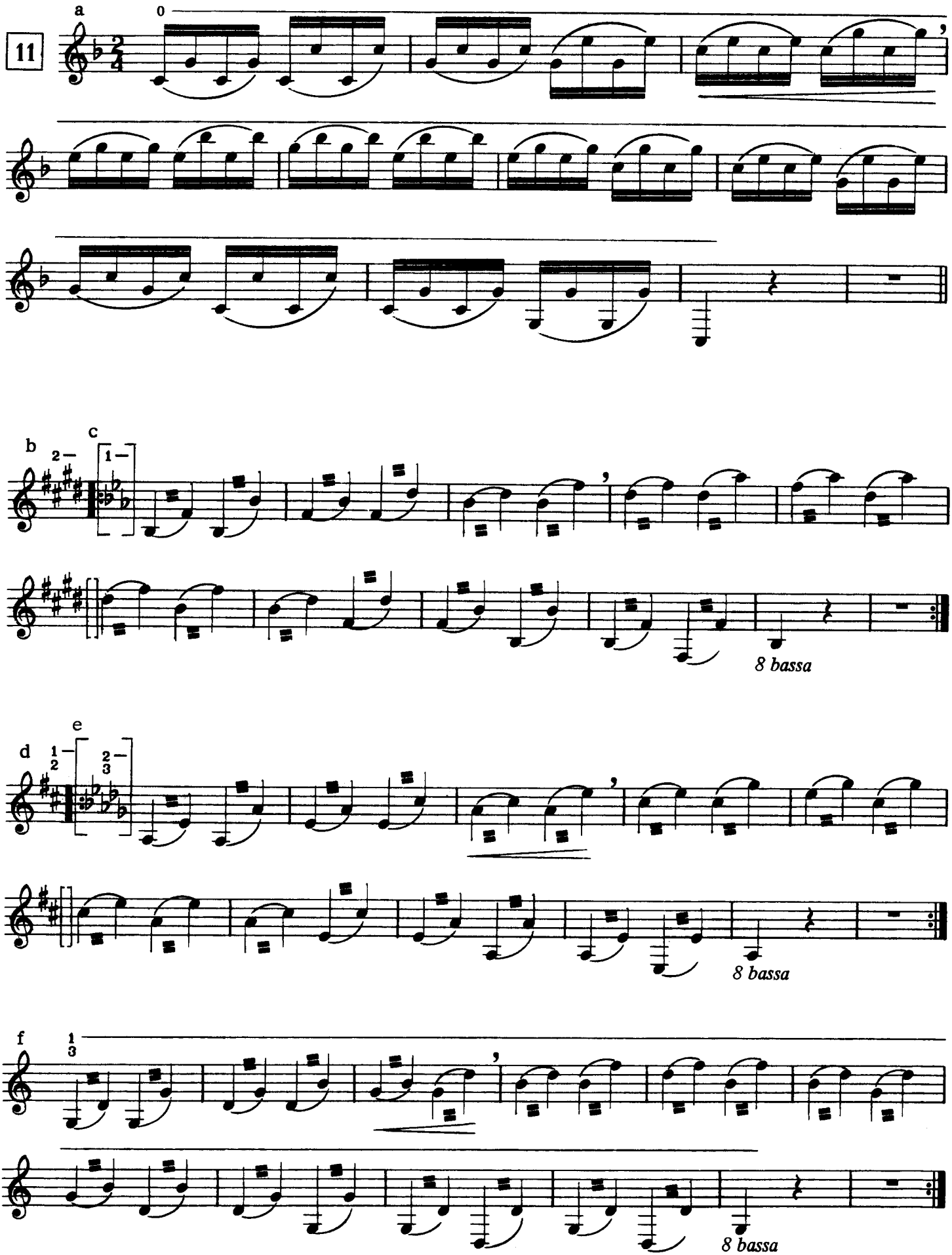
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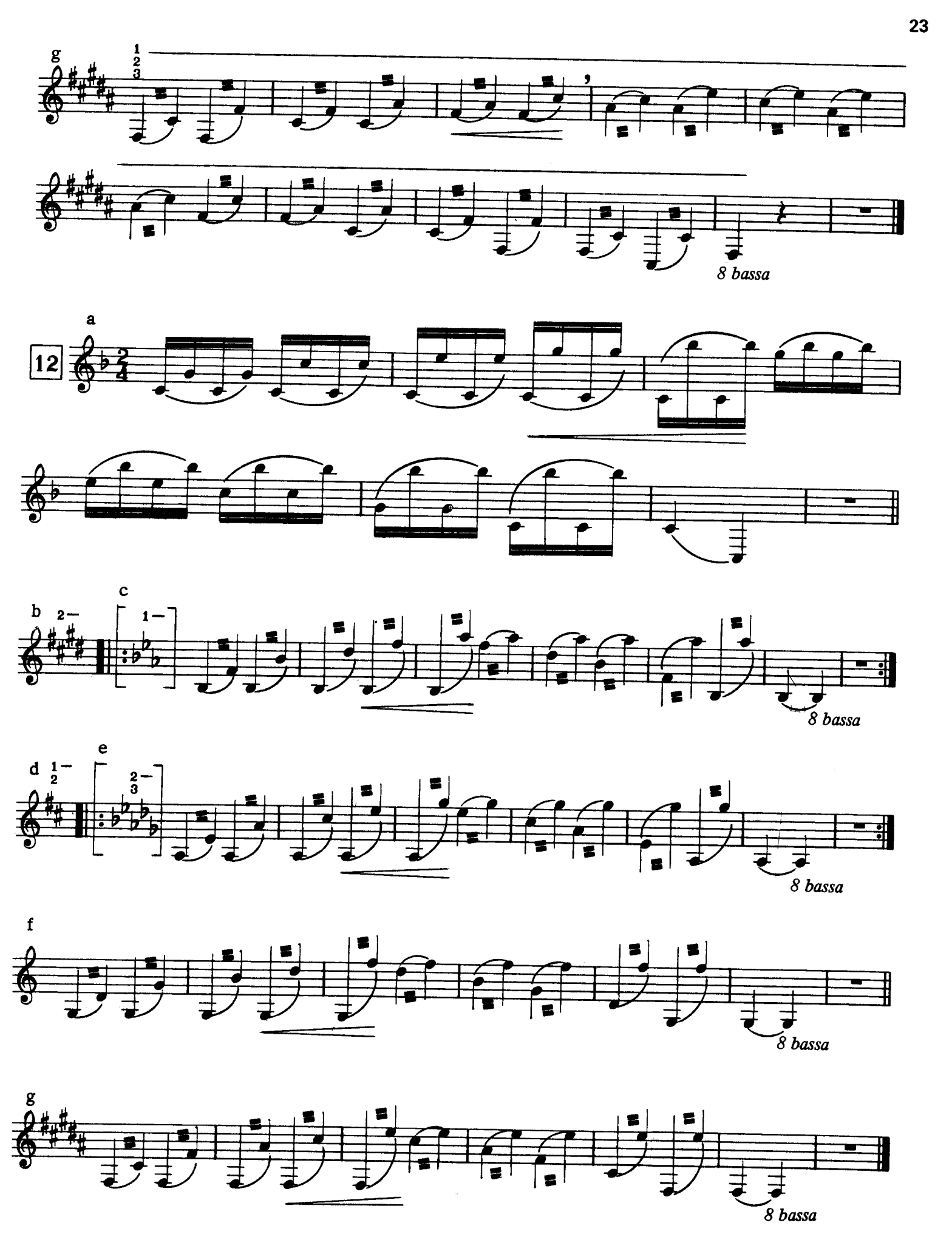
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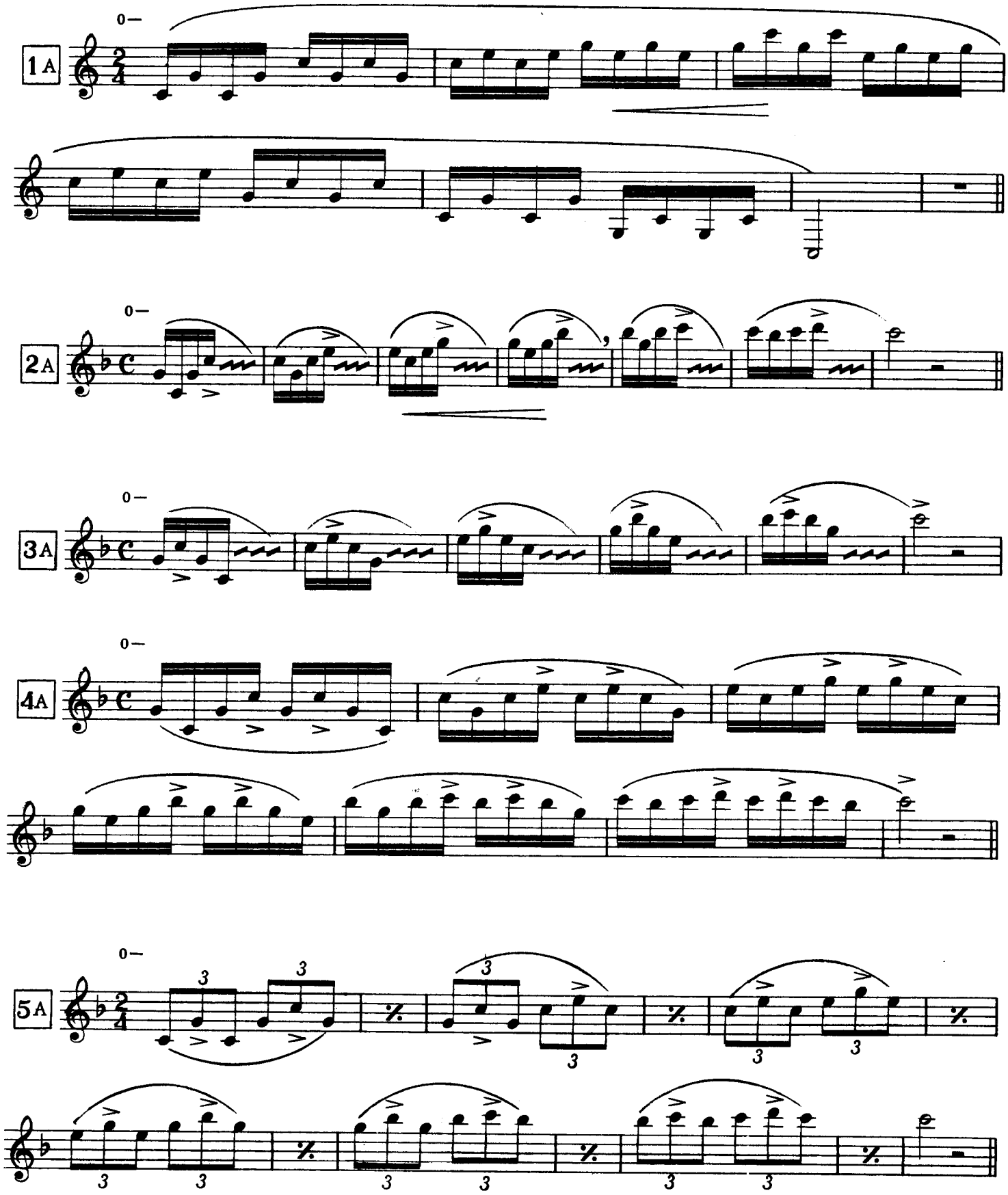
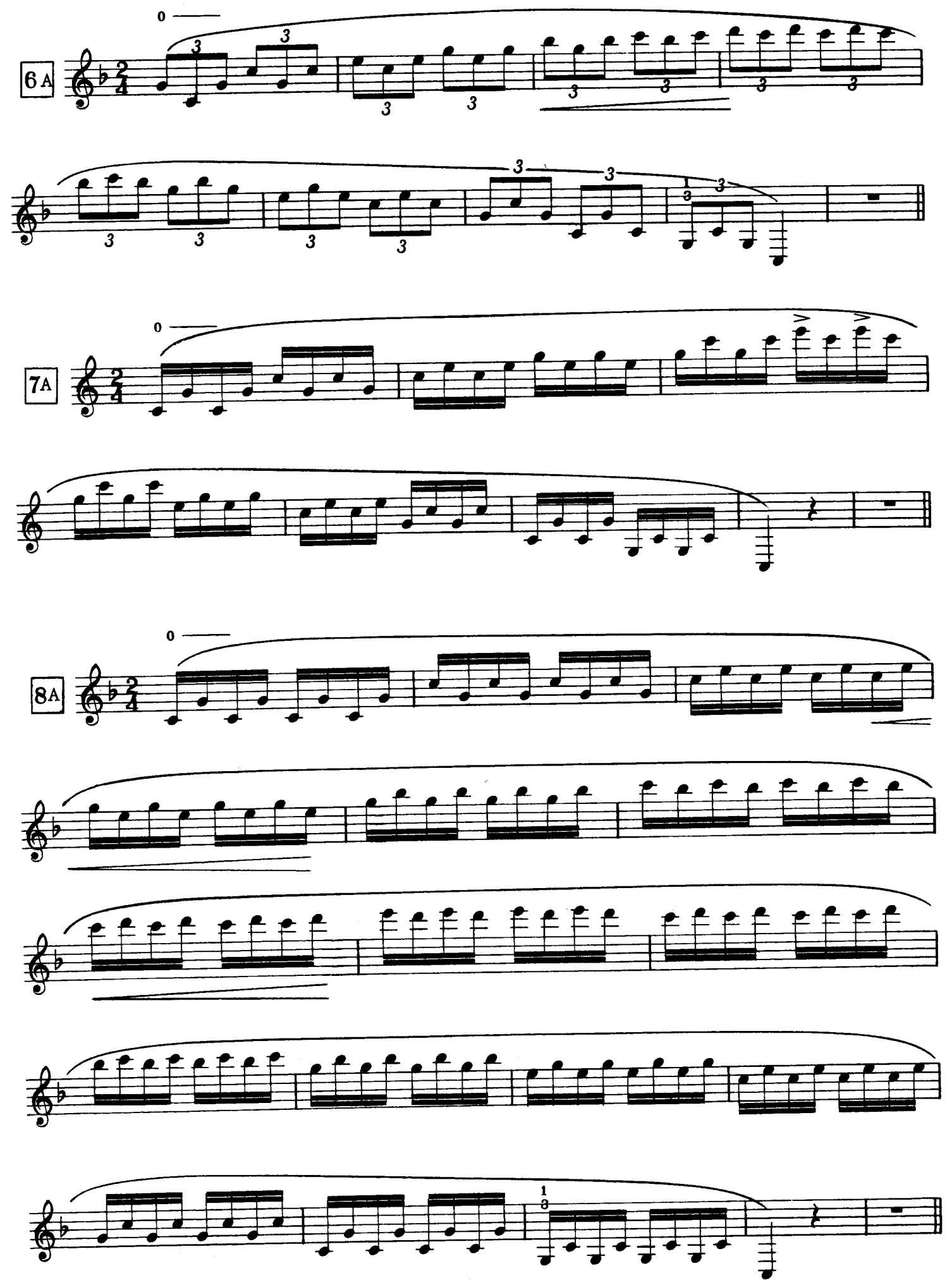
# Extended Exercises

Verlängerten Aufgaben  Exercices supplémentaires

Ejercicios intensos

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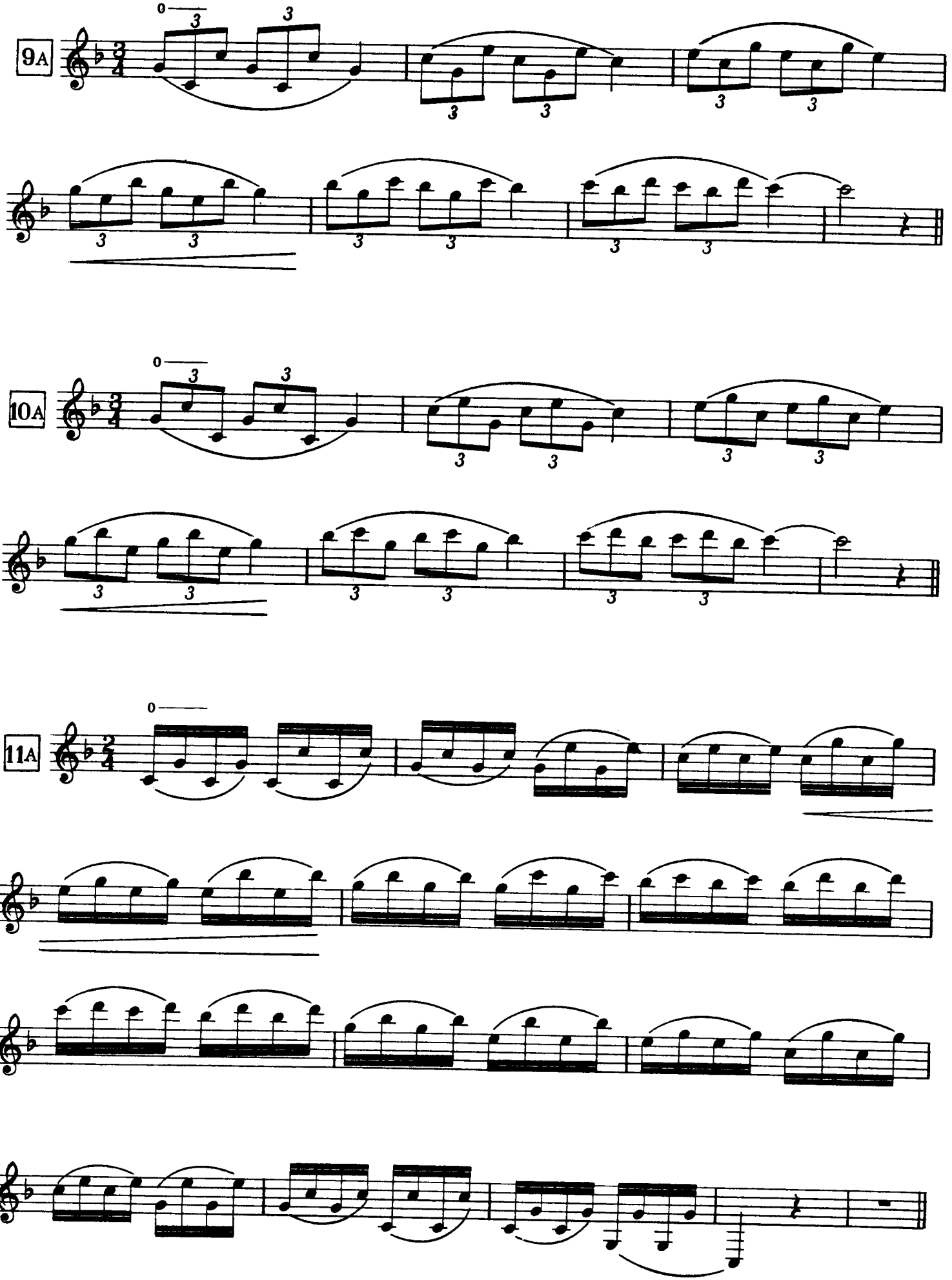
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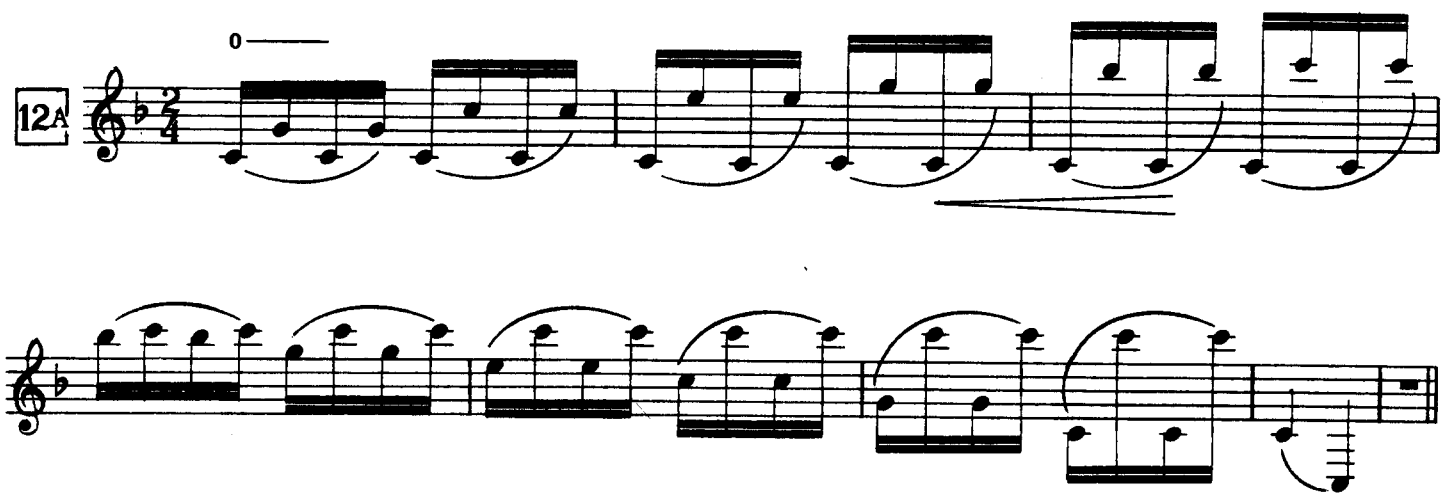
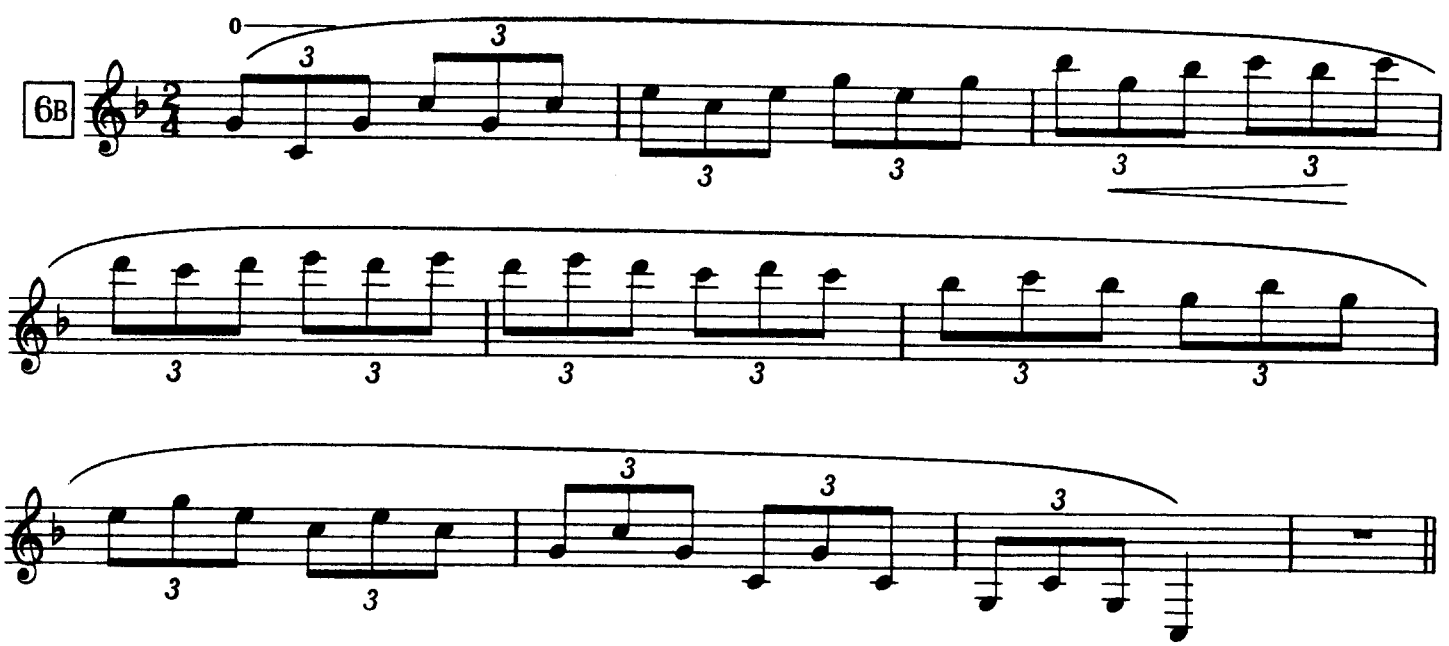
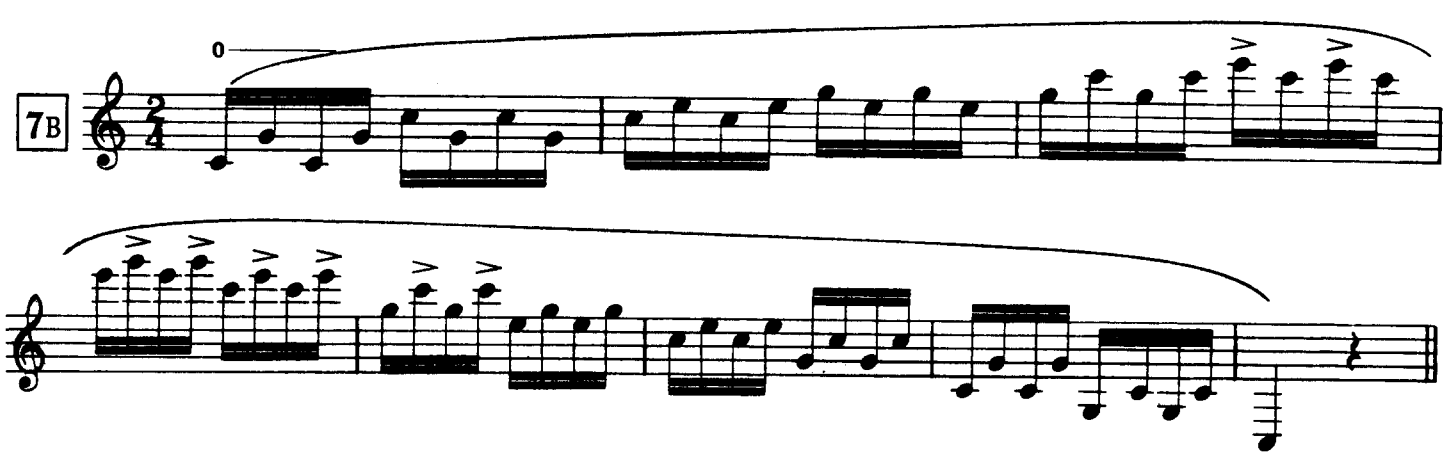



# Further Extended Exercises

Weitere verlängerten Aufgaben  Autres exercices supplementaires

Ejercicios mas intensos



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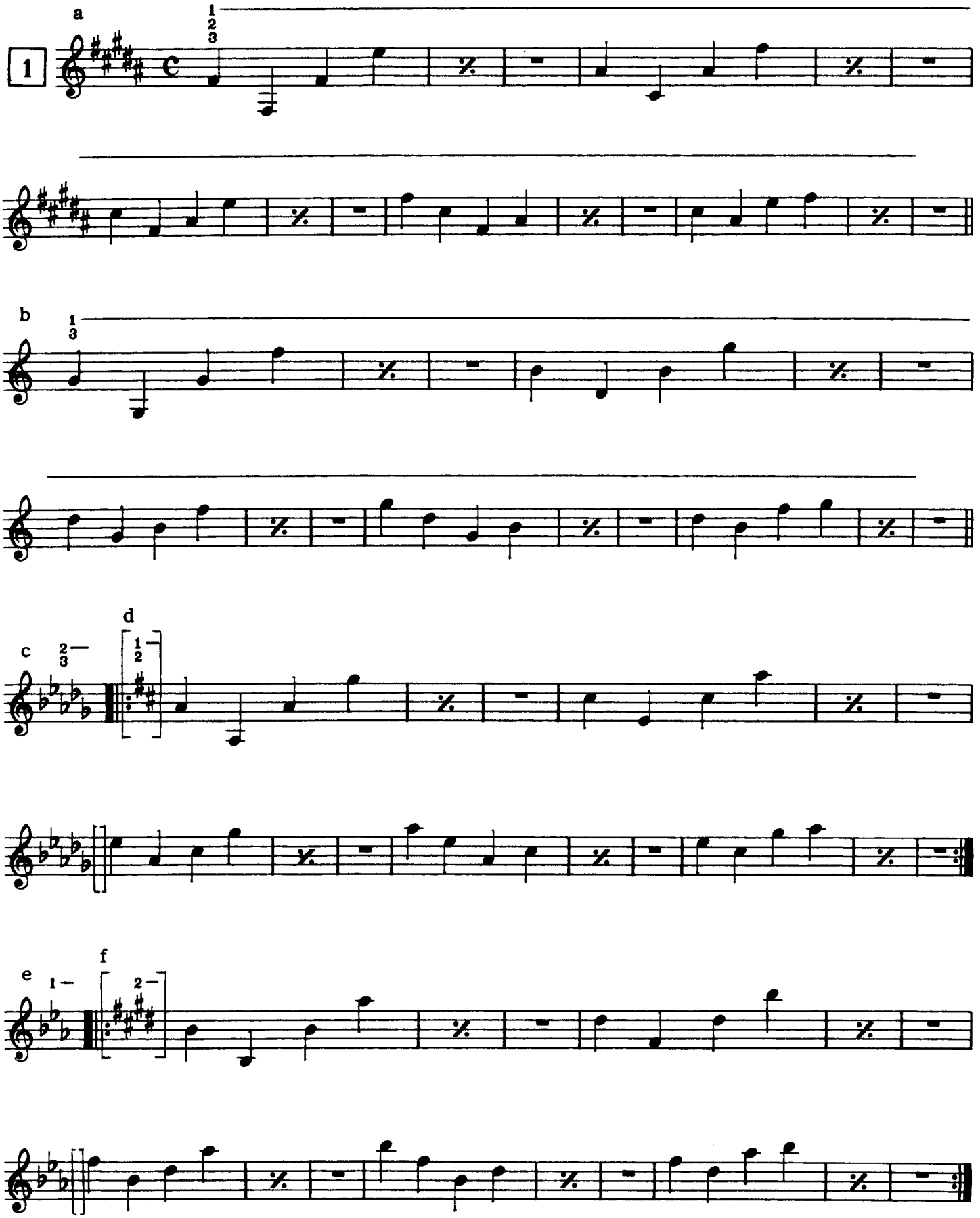

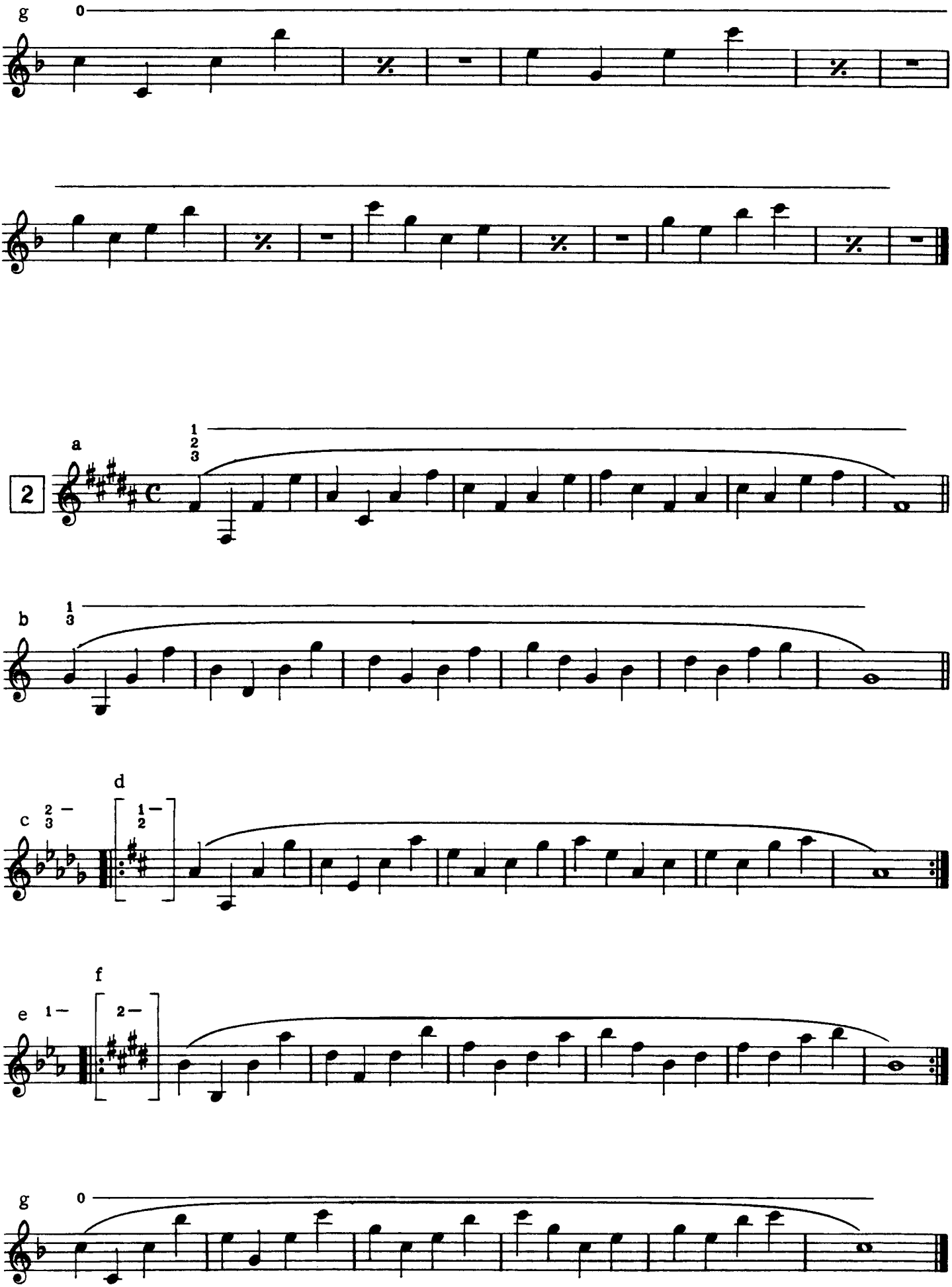
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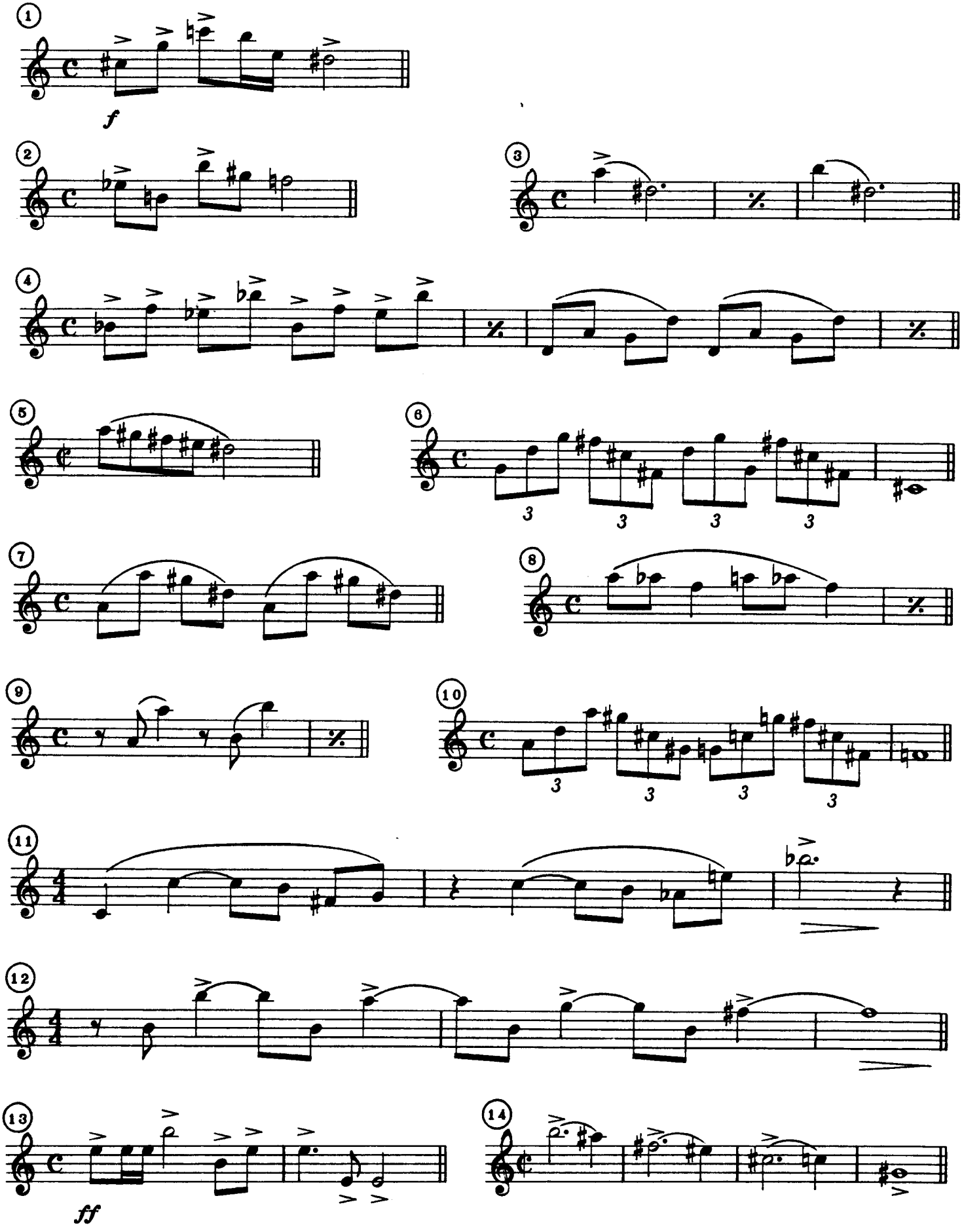

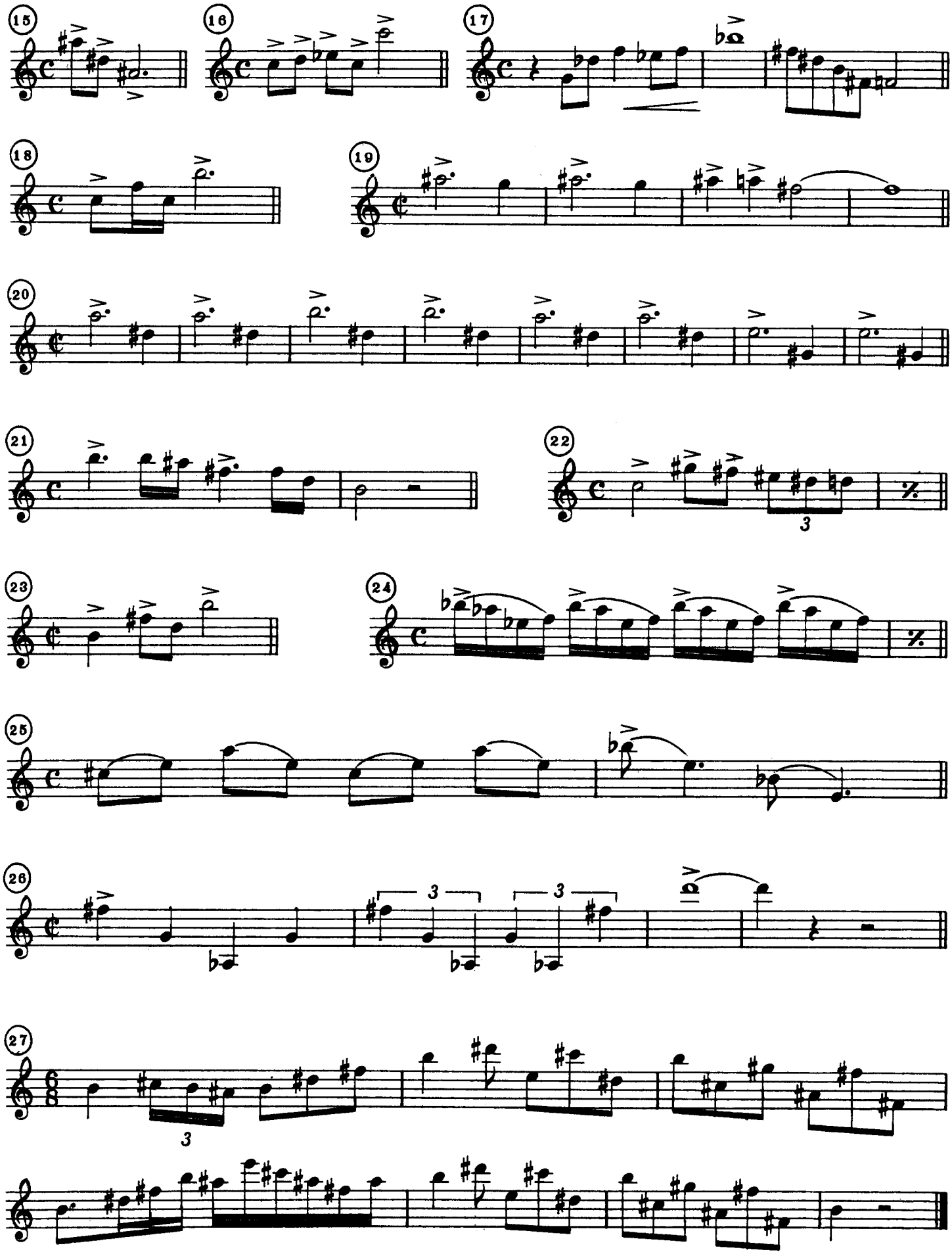
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