

# **MULTIPLE ARTICULATION FOR CLARINET A METHOD**

**by  
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Multiple articulation on single reed instruments, although done by virtuoso performers for many years, has only lately been considered a necessity of advanced clarinet performance. The concept is easily learned, and aside from obvious articulation benefits, leads to good basic concepts such as throat relaxation and tongue placement on the reed and in the mouth. I've used this method with students as young as 9<sup>th</sup> grade up to my undergraduate and graduate students. It actually helps the single tongue a great deal!

Tongue placement is extremely important for successful multiple articulation. If the tip of the tongue is not touching the tip of the reed, multiple articulation is nearly impossible. To maintain the rocking motion required of the tongue, the front of the tongue must be in the front of the mouth touching the tip of the reed. "Anchor tonguing" (placing the tip of the tongue against the bottom front teeth and touching the reed in an area substantially behind the tip of the tongue), requires too much tongue motion for multiple articulation, especially in the upper register.

The double-tongue is produced by a "TEE-KEE" tongue motion; virtually the same motion used to produce multiple articulation on other woodwind instruments such as flute or instruments of the brass family. The "TEE" sound, produced by touching the tip of the tongue to the roof of the mouth, is modified by touching the tip of the tongue to the tip of the reed. The "K" sound is produced in the normal fashion, although the tongue must be higher and closer to the front of the mouth to produce the sound "KEE". The tongue should normally be placed in the "EEE" position to create the characteristic tone quality and tonal focus needed on the clarinet. The clarinet requires a large amount of "throat" control and proper "voicing" to produce sound in the proper register. If the "KEE" syllable is allowed to relax to "KAH", the upper register will be nearly impossible to produce while double-tonguing.

The study of multiple articulation should begin by working without the instrument, simply pronouncing the syllables recommended above. Since multiple articulation is normally used at a faster tempo than single articulation, it is recommended that the performer not attempt to produce the multiple tongue at a slow tempo. The sounds should be produced no slower than one can single-tongue. A tempo of at least 120 per quarter note

is recommended as most advanced players articulate sixteenths at at least 112 per quarter note. A metronome is recommended for use during all multiple tongue work. *Actual sounds are not produced since the vocal cords are not used. The air is directed in the mouth by the tongue as if these sounds were being produced.*

Daily practice should be done on the above work without the mouthpiece until the "syllables" can be produced consistently in strict rhythm with the metronome. Rhythms such as those found in Examples 1 and 2 are helpful. The lips should be relaxed and the air used sufficient to blow the lips "out." There is a tendency to use far less air on "KEE" than "TEE," creating a weak or "lopsided" sounding articulation. By blowing the lips "out" by the force of the air, the air will be sufficient enough to make the sound production with the mouthpiece inserted in the mouth. Only after this can be consistently achieved should the mouthpiece-barrel combination be used.

With the mouthpiece-barrel combination inserted in the mouth the "TEE-KEE" sound production should continue. **No** attempt should yet be made to form the embouchure firmly around the mouthpiece. *The elimination of certain factors during the learning process allows concentration on one factor of the double-tongue at a time.* Make certain the tip of the tongue now moves to touch the tip of the reed, not the roof of the mouth. The same exercises used above (see Examples 1 and 2) should be repeated at this point. Again, there should be no attempt to produce sound, simply maintain the air speed used before the mouthpiece was placed in the mouth.

A problem associated with multiple tonguing is the production of the "KEE" sound with the mouthpiece in the mouth. Many pedagogical methods recommend the practice of rhythmic patterns using only the "KEE" sound with a metronome. While this does relax the tongue in the back of the mouth and train its motion, it can be overdone with the end result the placement of the tongue in the "KAH" position. As stated above, the tongue **must** remain in the "KEE" position for the upper registers of the clarinet to sound. Some rhythmic patterns to train the "K" syllable can be helpful. Rhythmic patterns suggested in Examples 1 and 2 are effective.

When the exercises mentioned above can be "*played*" accurately and securely with the mouthpiece in the mouth, lips should gradually tighten around the mouthpiece. With sufficient air pressure, multiple articulation will be produced.

It is important to keep the tempo of the multiple articulation fast enough to justify its use. As was stated earlier, multiple articulation should be used at a tempo too rapid for the single

tongue. A tempo of at least that at which one can no longer single tongue should be used, at least sixteenth notes at a quarter note = 120.

When the sound using the mouthpiece-barrel combination is rhythmically accurate and clean, the remainder of the instrument should be added. Begin with open "G." The following rhythms, (see Examples 1 and 2) should be used, adding more sixteenths as security is felt. **KEEP THE PITCH STEADY. NO JAW MOTION.** This pattern should continue from low "E" to throat tone "B flat," (see Example 3), not moving into the clarion register until much later. The clarion register requires a feeling of much less tongue motion and should not be attempted until notes in the chalumeau register can be articulated with accuracy, speed and ease.

The patterns shown in Examples 1-3 should be used to increase speed, flexibility and accuracy. As mentioned before, the use of a metronome for all of these studies is extremely important to maintain rhythmic accuracy.

It is crucial to leave the "one note mentality" as the double tongue becomes comfortable and clean. The most difficult aspect of multiple tonguing is the coordination of the tongue and fingers. The patterns in Examples 4-9 have proven to be successful. They increase the size of the interval and include scalar studies. Diatonic scales prove to be most beneficial as they are patterns of familiarity. Concentration should be on the cleanliness of the double-tongue and the coordination of fingers and the tongue.

As stated earlier, multiple tonguing in the upper registers of the clarinet requires great control in the mouth and throat and should only be attempted after much success with the lower register. First attempts should be made as in Example 10. As ease is gained in this study, advance should be made to Example 11. Examples 12 and 13 should follow when possible.

The highest "practical" range of the multiple tongue is the highest pitch of the clarion register, the first C above the staff. Although the range is technically unlimited, multiple articulation in the altissimo register is extremely difficult and should not be expected by any but the most advanced performers.

Triple-tonguing is most successful by using a double-tongue with a displaced accent, (**TEE-KEE-TEE-KEE-TEE-KEE-TEE-KEE-TEE-KEE-TEE-KEE**). Although difficult to feel at first, Exercise 14 has proven successful. It should be noted however that the triple tongue should not be attempted until the double tongue is firmly established (see Examples 14 and 15).

Examples 16 and 17 offer other suggested supplemental studies. The clarinetist is encouraged to compose others that help to achieve success in multiple articulation. The end result should be a command of the multiple tongue from low E to 2<sup>nd</sup> ledger line C.

### Example 1

Tee-Kee-Tee Tee-Kee-Tee Tee-Kee-Tee Tee-Kee-Tee

### Example 2

Tee-Kee-Tee-Kee-Tee Tee-Kee-Tee-Kee-Tee Tee-Kee-Tee-Kee-Tee Tee-Kee-Tee-Kee-Tee

### Example 3

Tee-Kee-Tee-Kee-Tee Tee-Kee-Tee-Kee-Tee Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee-Tee

Tee-Kee-Tee-Kee-Tee Tee-Kee-Tee-Kee-Tee Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee-Tee

Tee-Kee-Tee-Kee-Tee Tee-Kee-Tee-Kee-Tee Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee-Tee

Tee-Kee-Tee-Kee-Tee Tee-Kee-Tee-Kee-Tee Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee-Tee

### Example 4

Tee-Kee-Tee Tee-Kee-Tee Tee-Kee-Tee Tee-Kee-Tee Continue until.... Tee-Kee-Tee

### Example 5

Tee-Kee-Tee Tee-Kee-Tee Tee-Kee-Tee Tee-Kee-Tee Continue until.... Tee-Kee-Tee

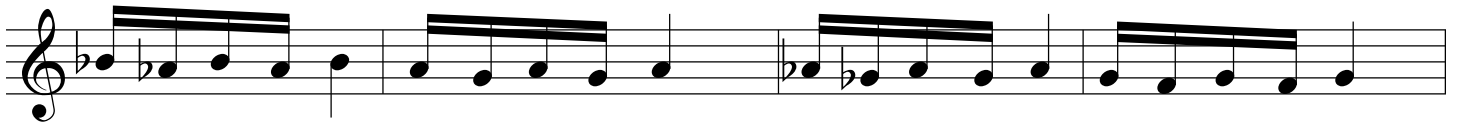
**Example 6**



Tee-Kee-Tee-Kee-Tee Tee-Kee-Tee-Kee-Tee Tee-Kee-Tee-Kee-Tee Tee-Kee-Tee-Kee-Tee

Continue until.....

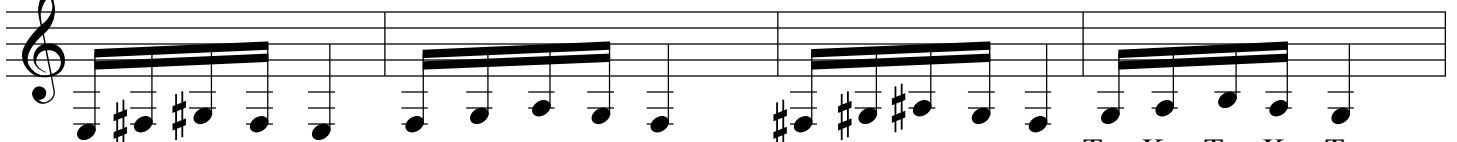
**Example 7**



Tee-Kee-Tee-Kee-Tee Tee-Kee-Tee-Kee-Tee Tee-Kee-Tee-Kee-Tee Tee-Kee-Tee-Kee-Tee

Continue until.....

**Example 8**



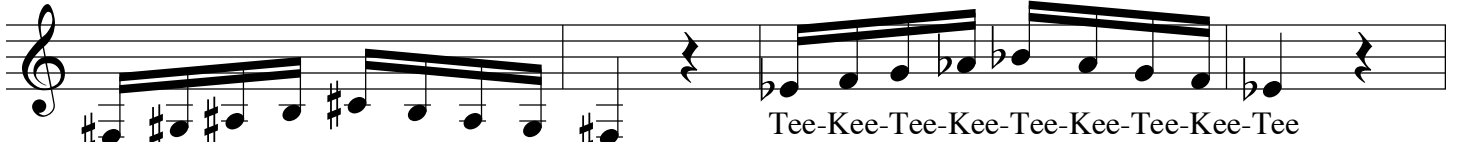
Tee-Kee-Tee-Kee-Tee Tee-Kee-Tee-Kee-Tee Tee-Kee-Tee-Kee-Tee Tee-Kee-Tee-Kee-Tee

Continue until.....

**Example 9**



Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee-Tee Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee-Tee



Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee-Tee Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee-Tee

**Example 10**



Tee-Kee-Tee Tee-Kee-Tee-Kee-Tee Tee-Kee-Tee-Kee-Tee Tee-Kee-Tee-Kee-Tee


**Example 11**



Tee-Kee-Tee Tee-Kee-Tee Tee-Kee-Tee Tee-Kee-Tee Tee-Kee-Tee

Continue until

### Example 12



Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee-Tee Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee-Tee

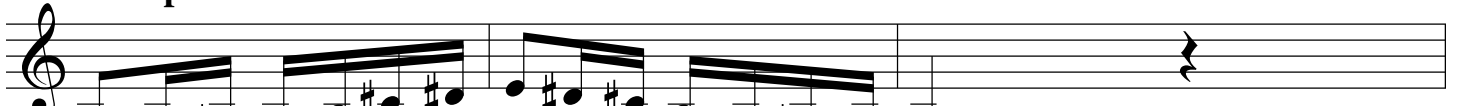


Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee-Tee Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee-Tee



Continue until.... Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee-Tee

### Example 13



Tee-Tee-Kee-Tee-Kee-Tee-Kee-Tee-Tee-Kee Tee-Kee-Tee-Kee-Tee



Tee-Tee-Kee-Tee-Kee-Tee-Kee-Tee-Tee-Kee Tee-Kee-Tee-Kee-Tee



Tee-Tee-Kee-Tee-Kee-Tee-Kee-Tee-Tee-Kee Tee-Kee-Tee-Kee-Tee



Tee-Tee-Kee-Tee-Kee-Tee-Kee-Tee-Tee-Kee Tee-Kee-Tee-Kee-Tee

Continue until....



Tee-Tee-Kee-Tee-Kee-Tee-Kee-Tee-Tee-Kee Tee-Kee-Tee-Kee-Tee

### Example 14

Musical notation for Example 14, consisting of two staves. The first staff has a treble clef and a 6/8 time signature. The melody consists of eighth notes with a key signature of one sharp (F#). The lyrics are "Tee-Kee-Tee-Kee-Tee-Kee-Tee". The second staff continues the melody with a similar pattern, also in 6/8 time. The lyrics are "Tee-Kee-Tee-Kee-Tee-Kee-Tee".

Tee-Kee-Tee-Kee-Tee-Kee-Tee

Tee-Kee-Tee-Kee-Tee-Kee-Tee

Tee-Kee-Tee-Kee-Tee-Kee-Tee

Tee-Kee-Tee-Kee-Tee-Kee-Tee

### Example 15

Musical notation for Example 15, consisting of two staves. The first staff has a treble clef and a 6/8 time signature. The melody consists of eighth notes with a key signature of one sharp (F#). The lyrics are "Tee-Kee-Tee-Kee-Tee-Kee-Tee". The second staff continues the melody with a similar pattern, also in 6/8 time. The lyrics are "Tee-Kee-Tee-Kee-Tee-Kee-Tee".

Tee-Kee-Tee-Kee-Tee-Kee-Tee

Tee-Kee-Tee-Kee-Tee-Kee-Tee

Tee-Kee-Tee-Kee-Tee-Kee-Tee

Tee-Kee-Tee-Kee-Tee-Kee-Tee

### Example 16

Musical notation for Example 16, consisting of four staves. The first staff has a treble clef and a common time signature (C). The melody consists of eighth notes with a key signature of one sharp (F#). The lyrics are "Tee-Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee Tee-Kee-Tee-Kee Tee-Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee Tee-Kee-Tee-Kee". The second staff continues the melody with a similar pattern, also in common time. The lyrics are "Tee-Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee Tee-Kee-Tee-Kee Tee-Tee-Kee-Tee-Kee-Tee-Kee Tee-Kee-Tee-Kee". The third staff continues the melody with a similar pattern, also in common time. The lyrics are "Tee-Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee Tee-Kee-Tee-Kee". The fourth staff continues the melody with a similar pattern, also in common time. The lyrics are "Tee-Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee Tee-Kee-Tee-Kee Tee".

Tee-Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee Tee-Kee-Tee-Kee Tee-Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee Tee-Kee-Tee-Kee

Tee

Tee-Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee Tee-Kee-Tee-Kee Tee-Tee-Kee-Tee-Kee-Tee-Kee Tee-Kee-Tee-Kee

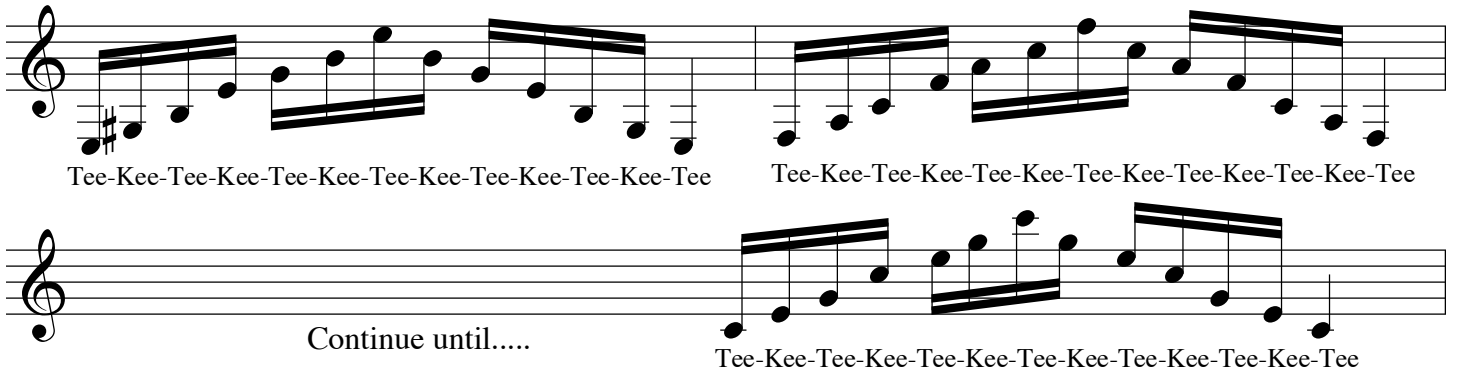
Continue until.....

Tee-Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee Tee-Kee-Tee-Kee

Tee-Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee Tee-Kee-Tee-Kee Tee



### Example 16 cont.



Musical notation for Example 16 cont. The first staff shows a sequence of notes with lyrics: Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee-Tee. The second staff shows a continuation of the sequence with lyrics: Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee-Tee. The third staff shows a continuation of the sequence with lyrics: Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee-Tee-Kee-Tee. The text "Continue until...." is written below the first two staves.

### Example 17



Musical notation for Example 17. The first staff shows a sequence of notes with lyrics: Tee-Kee-Tee-Kee-etc .....

Musical notation for Example 17. The second staff shows a continuation of the sequence with lyrics: Tee-Kee-Tee-Kee-Tee-Kee-Tee, etc....