

The letters that appear beneath all of the tongued notes show the consonants I use to articulate them.

The image shows a musical score for the reel 'The Gravel Walk' in 2/2 time, key of D major. It is divided into two parts, A and B. Part A consists of measures 1-3, and Part B consists of measures 4-12. The score is written on a single treble clef staff. Articulation letters (t, k, d, g) are placed below the notes to indicate where to tongue. Fingering numbers (1-12) are placed above the notes to indicate which finger to use. The notes are often slurred together, and the overall feel is legato but rhythmically strong.

Figure 20-1. The first two parts of the reel *The Gravel Walk*, showing possible single and double tonguing patterns. (For a complete version of the tune, see p. 351.)

 Track 4

Listen to this example and you will discover that none of the notes are played staccato, even though most of them are tongued. The overall sound is legato, but rhythmically strong, active, and agile.

TONGUING HELPS MANAGE REGISTER-BREAK CHALLENGES

This particular reel calls for more tonguing than most because of the frequent large interval leaps that cross the register break. The third, fifth, and seventh notes of measures 5 and 9 and the third and fifth notes of measure 7 (all low As that follow upper register notes) are very difficult to play well without tonguing. If you try to play them without tonguing or throating, that is by only decreasing the air speed, they will tend to speak sluggishly or late. It is very difficult to decrease air speed so quickly and accurately. Throating can work fairly well here, but not as well as tonguing in my opinion.

It is also difficult to make the second note of measures 5, 7, and 9 speak well without tonguing. Moving from low A to high A quickly and nimbly requires articulation. However, you could slur note 3 to 4 and 5 to 6 in that measure, as shown below.