

There is no question that both throating and tonguing are widely used among traditional flute and whistle players. In comparison to flute players, whistle players tend to use throating much less and tonguing more. This was confirmed to me in a conversation with the master Irish whistle player Mary Bergin. She told me that she uses tonguing and no throating on the whistle, whereas she does add the use of throating when she plays the flute. With throating, I find that it is harder to control the whistle's tone and register than is the case with the flute, with its greater embouchure control capabilities.

Throating and tonguing are rarely discussed by traditional Irish flute and whistle players. Most players seem to come to their accustomed practices of air articulation rather unconsciously and may never have thought much about them. As stated earlier, perhaps this is because the actions that produce these articulations are invisible to us, unlike the actions of the fiddler's bow or the banjo's plectrum. Flute and whistle *fingering* techniques on the other hand are highly visible and therefore are the subject of far more attention.

Unless you are well attuned to the sounds of throating and tonguing, and even when you are, it can sometimes be very hard to hear the differences between them. In addition, soft, legato tonguing can be very subtle indeed. It is often completely missed by listeners who are not familiar with such techniques from first-hand experience.

Just as in the case of breath vibrato (another taboo according to some underinformed purists), if you listen attentively to the first recordings of traditional Irish flute and whistle players from the early 20th century, as well as the acknowledged contemporary masters of Irish flute and whistle, you will most definitely hear the use of quite a bit of tonguing and throating. In fact, it is quite surprising to hear how extensively some of the early 20th-century players used very pronounced tonguings.

TRIPLE TONGUING IN JIGS

Now let's take a close look at a rendition of the jig *The Sporting Pitchfork* to see an example of how single, double, and triple tonguing can be used in a jig. This is the same setting of the tune that is presented as Figure 11-6 in Chapter 11. Bear in mind again that this setting is in my playing style, and represents only one of many ways that I might spontaneously choose to phrase the tune. A myriad of other interpretations of the tune are possible. (For example, listen to Paddy Glackin and Paddy Keenan's version on their album *Dublin*.)^{ix}

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

