

# Triple Tonguing Practice Examples and Excerpts

By

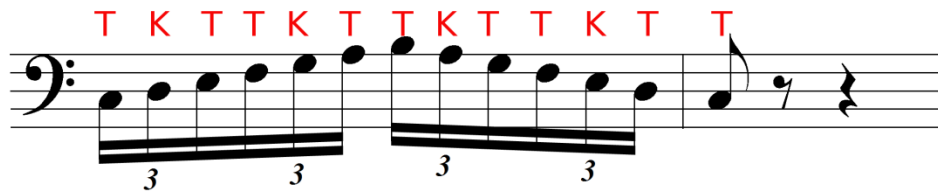
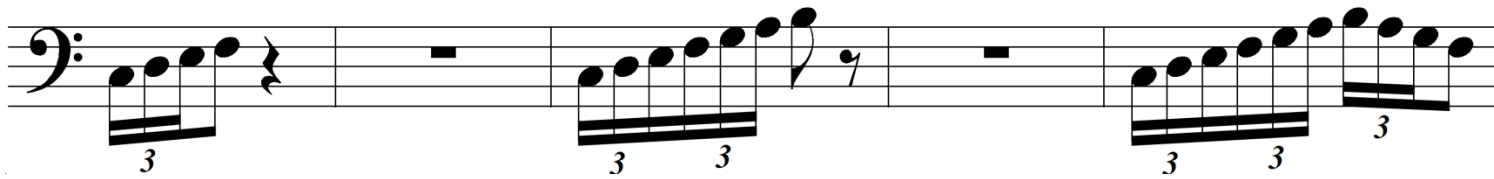
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These examples support Bassoon Digital Professor videos #191, 192, and 97. Please see those videos for important discussions of ways to practice and master these examples.

Practice all examples and excerpts with tonguing that is as legato and light as possible. Also keep the double tonguing “K” consonant as forward in the mouth as possible.

Use the tonguing pattern “T K T T K T T.” Repeat each pattern several times, driving to the last note. Start at slower and increase to faster speeds.





# Triplet Tonguing Excerpts

W. A. Mozart, *Così fan Tutti*. First practice the excerpt on a single tone with the tonguing pattern of the triplets. Tonguing low notes is particularly difficult with the “K” consonant in the last measure. Pulling the reed out further and tongue lightly with aid articulation.

Fagotto I.

3

## ERSTER AKT. ATTO PRIMO.

Nº 1. Terzetto.

Scene 1.

Scena I.

The musical score is for Bassoon I, measures 19 and 20. It is in the key of D major and 3/4 time. The tempo is marked 'Allegro'. The score consists of five staves. The first staff (bass clef) contains measures 19 and 20, with a 'Viol. I.' staff starting at measure 20. The second staff (bass clef) contains measures 19 and 20. The third staff (bass clef) contains measures 19 and 20. The fourth staff (bass clef) contains measures 19 and 20. The fifth staff (bass clef) contains measures 19 and 20. The score includes various dynamics such as *fp*, *f*, *p*, *mfp*, *cresc.*, and *f*. It also features triplet markings (3) and articulation marks.

Debussy, *La Mer*. This excerpt features the triple tonguing in the higher register, which is another complication to master.

The image displays two musical excerpts from Debussy's *La Mer*. The first excerpt, labeled '24', is a piano piece in 4/4 time, marked 'p léger'. It features a complex rhythmic pattern of triplets and sextuplets in both hands, with a final measure marked 'p'. The second excerpt, labeled '25', is marked 'Au Mouvt' and includes dynamics 'p', 'mf', and 'pp'. It contains a section with a '1' and another with an '11', indicating specific measures or repetitions. The notation includes various articulations and fingerings for the triple tonguing technique.

Mendelssohn, *Symphony No. 4*. The long, sustained passage of triple tonguing is the challenge in this excerpt.

Fagott I

Felix Mendelssohn  
Symphony No. 4 in A Major, Op. 90 (Italian)

**Allegro vivace**

*fp* *f*

*cresc.* *p*

*f* *>* *>* *dim.* *p* *>*

*p* *cresc.* *ff*

*f*

13 23 40 53 66 8

Berlioz, *Symphonie Fantastique*.

Please see my comments in this video: Bassoon Digital Professor #97. [http://youtu.be/K\\_c27ShvnWw](http://youtu.be/K_c27ShvnWw)

Berlioz — Symphonie Fantastique  
**Fagotti I e III.**

8

**63** Allegro. (♩ = 104)  
4 Clar. *a 2.*

*mf*

**64**

*cresc.* *tr* *tr* *tr* *ff*

Carl Maria von Weber, *Andante and Hungarian Rondo*.

Please see my comments in this video: Bassoon Digital Professor #192. The slurs in red are added by me.

The image displays a musical score for bassoon, consisting of six staves of music. The notation includes various rhythmic values, accidentals, and articulation marks. Red slurs are added to the score, highlighting specific passages. The first staff begins with a treble clef and a key signature of one sharp (F#), followed by a bass clef. The second staff through the fifth staff are in bass clef. The sixth staff concludes with trill ornaments marked 'tr'. The red slurs are placed over groups of notes, primarily in the lower register, to indicate phrasing or slurs for triple tonguing exercises.

This tonguing pattern can be used through passage if you wish:



Below is how I tongued the passage for the 1984 performance with the Seattle Youth Symphony Orchestra:



T TTKT T TTKT  
 T TTKTTKTTKT T TTKTT TTKT T TTKT TKTTKT  
 T TTKTTKTTKT T TTKTTKTTTT TTKT TTKT  
 T TTKT TTKT T TTKTT TTKT T TTKTTKTTKT  
 TTKTT TTKT T TTKT TKT TTT T TTKT T  
 T TTKTT

Musical score for triple tonguing practice. The score consists of six staves of music. The first staff is in treble clef, and the remaining five are in bass clef. The music features complex rhythmic patterns and articulation. Red annotations include slurs and brackets highlighting specific groups of notes. Red letters (T and K) are placed above notes to indicate tongue strokes. The score includes various musical notations such as accidentals, slurs, and trills.