

Doppel- und Dreifachzunge

Attaque Binaire et Ternaire

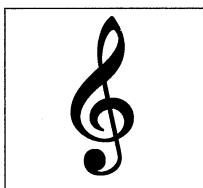
Double and Triple Tonguing

(268 Übungen / Exercices / Exercises)

Trumpet - Cornet - E^b Horn

Euphonium (Baritone) - Trombone - E^b & B^b Bass

Deutsch - Français - English



Branimir Slokar / Marc Reift

EMR 163

Print & Listen
Drucken & Anhören
Imprimer & Ecouter



www.reift.ch



EDITIONS MARC REIFT

Case Postale 308 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : info@reift.ch • www.reift.ch

Doppel- und Dreifachzunge

Jeder Bläser, der ein gewisses Niveau erreichen will, muss die Doppel- und Dreifachzunge perfekt beherrschen. Wichtig ist, dass man die Zungenstossübungen am Anfang langsam ausführt und die Silben verlängert (**tüüü-küüü**), damit sie absolut identisch klingen. Jeder Ton muss wie ein Glockenschlag erschallen: (**tüüü > küüü >**.) Für die Silbe **tü** legt man die Zunge an die oberen Schneidezähne und senkt sie rasch, darauf führt man sie an den Gaumen, um das **kü** hervorzubringen. Man muss es sich zum Grundsatz machen, dass das **kü** genau so klar erklingen muss wie das **tü**. Da dies schwierig zu erzielen ist, legen wir einige leichte Übungen vor, die wie folgt auszuführen sind:

- 1.) langsam
- 2.) mit Hilfe des Metronoms
- 3.) darauf achtend, dass bei jeder Silbe die gleiche Luftmenge abgegeben wird.

Tü und **kü** sind die gängigsten Silben. Je nachdem kann man auch **ta-ka** oder **ti-ki** verwenden.

Zur technischen Palette des Virtuosen gehören auch die Silben **dü-gü**, **da-ga** und **di-gi**.

Attaque Binaire et Ternaire

La maîtrise parfaite du double et du triple coup de langue est indispensable à tout instrumentiste d'un certain niveau. Au début de l'étude des coups de langue il est important de jouer les exercices lentement et d'allonger les deux syllabes (**tuuu-kuuu**) pour qu'elles sonnent de manière parfaitement identique. Chaque note devrait résonner comme le ferait une cloche (**tuu > kuu >**). Pour ce faire il faut placer la langue contre les dents de la mâchoire supérieure; la diriger vers le bas pour produire la syllabe **tu**; la diriger ensuite vers le palais pour émettre le **ku**. Il faut partir du principe que le **ku** doit sonner aussi clairement que le **tu**. Il est difficile d'atteindre cet objectif, c'est pourquoi nous proposons plusieurs exercices faciles à travailler comme suit:

- 1.) lentement
- 2.) à l'aide du métronome
- 3.) en surveillant que la quantité d'air émise à chaque syllabe soit identique.

Le **tu** et le **ku** sont les syllabes les plus utilisées. Il peut arriver que l'on emploie **ta-ka** ou **ti-ki**.

Quant aux syllabes **du-gu** (**da-ga**, **di-gui**) elles font partie de la palette technique du virtuose.

Double and triple tonguing

Complete mastery of double and triple tonguing is indispensable to any instrumentalist of a certain standard. When first studying tonguing it is important to play the exercises slowly and to lengthen the two syllables (**tuuu, kuuu**) so that they sound completely identical. Each note should resound like a bell (**tuu > kuuu >**). To do this place the tongue against the teeth of the upper jaw; move it downwards to produce the **tu**; then move it towards the palate to produce the **ku**. Start from the basis that the **ku** must sound as clear as the **tu**. This is difficult to achieve; that is why we suggest several easy exercises, to be practised as follows:

- 1.) slowly
- 2.) with the metronome
- 3.) ensuring that the amount of air emitted on each syllable is identical

Tu and **ku** are the most commonly used syllables. **Ta-ka** and **ti-ki** may also be used.

As for the syllables **du-gu** (**da-ga**, **di-ghee**), they form part of virtuoso technique.

Note: The author uses the French vowel **u** (cf. German **ü** Dutch **u**, Scandinavian **y** etc.), which has no English equivalent. For readers unfamiliar with this sound, it is pronounced as follows: say the vowel **ee** (as in tee); without moving your tongue, move your lips into the position for the vowel **oo** (as in too).

Doppelzunge - Attaque Binaire - Double Tongue

Branimir Slokar

Marc Reift


Photocopying
is illegal!

1. 



48. T K T K T K



The first staff of exercise 48 is in 3/4 time with a key signature of two flats. It begins with a treble clef and a key signature of two flats. The notation consists of eighth and sixteenth notes, with rests. Above the staff, the letters 'T K T K T K' are written, indicating a sequence of eighth and sixteenth notes.



The second staff of exercise 48 continues the melodic line from the first staff, maintaining the same rhythmic and melodic patterns.



The third staff of exercise 48 continues the melodic line from the second staff.



The fourth staff of exercise 48 continues the melodic line from the third staff.



The fifth staff of exercise 48 continues the melodic line from the fourth staff.



The sixth staff of exercise 48 concludes the exercise with a final melodic phrase.

49. T K T K T K



The first staff of exercise 49 is in 3/4 time with a key signature of two flats. It begins with a treble clef and a key signature of two flats. The notation consists of eighth and sixteenth notes, with rests. Above the staff, the letters 'T K T K T K' are written, indicating a sequence of eighth and sixteenth notes.



The second staff of exercise 49 continues the melodic line from the first staff.



The third staff of exercise 49 continues the melodic line from the second staff.



The fourth staff of exercise 49 continues the melodic line from the third staff.



The fifth staff of exercise 49 continues the melodic line from the fourth staff.



The sixth staff of exercise 49 concludes the exercise with a final melodic phrase.

T K T K T K T K T K T K T K

89.

The image displays ten staves of musical notation for exercise 89. Each staff begins with a treble clef and a common time signature (C). The first staff is in C major. The second staff is in B-flat major. The third staff is in D major. The fourth staff is in E-flat major. The fifth staff is in F major. The sixth staff is in G major. The seventh staff is in A major. The eighth staff is in B major. The ninth staff is in C major. The tenth staff is in D major. The notation consists of rhythmic patterns of eighth and sixteenth notes, often grouped in beams, with some staves ending in a fermata.

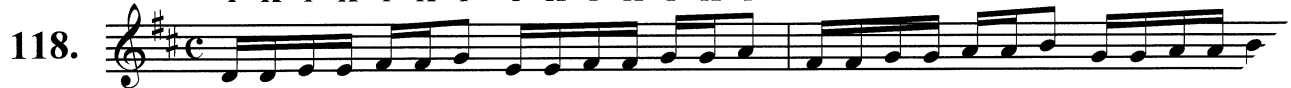
T KTKT KTKT KTKT



TKTKTKTKTKTKT



T K T K T K T T K T K T K T



133. T K T K

Exercise 133 consists of four staves of music in C major, 2/4 time. The first staff is labeled 'T K T K'. The music is composed of eighth and quarter notes, with some rests. The first staff ends with a fermata over a quarter note. The second staff ends with a fermata over a quarter note. The third staff ends with a fermata over a quarter note. The fourth staff ends with a fermata over a quarter note.

134. T K T K

Exercise 134 consists of two staves of music in D minor, 2/4 time. The first staff is labeled 'T K T K'. The music is composed of eighth and quarter notes. The first staff ends with a fermata over a quarter note. The second staff ends with a fermata over a quarter note.

135. T K T K

Exercise 135 consists of six staves of music in C major, 2/4 time. The first staff is labeled 'T K T K'. The music is composed of eighth and quarter notes. The first staff ends with a fermata over a quarter note. The second staff ends with a fermata over a quarter note. The third staff ends with a fermata over a quarter note. The fourth staff ends with a fermata over a quarter note. The fifth staff ends with a fermata over a quarter note. The sixth staff ends with a fermata over a quarter note.

8. T T K

23. **TTKTTKTTKT**

24. **TTKTTKTTKT**

25. **TTKTTKTTKT**

73. TTKTTKTTKT

74. TTKTTKTTKTTKT

In verschiedene Tonarten zu transponieren A transposer dans d'autres tonalités To be transposed into several keys

102. 












Five staves of musical notation in B-flat major (two flats). Each staff contains a continuous eighth-note pattern, starting with a treble clef and a key signature of two flats. The pattern consists of a sequence of eighth notes that moves up and down the scale, creating a rhythmic exercise.

In verschiedene Tonarten zu transponieren A transposer dans d'autres tonalités To be transposed into several keys

T T K T T K

115.

Five staves of musical notation in C major (no sharps or flats). The first staff is labeled '115.' and has a common time signature 'c'. The notation continues with a treble clef and a key signature of no sharps or flats. The pattern consists of a sequence of eighth notes that moves up and down the scale, similar to the previous section but in a different key.

124. ^{T T K}

3

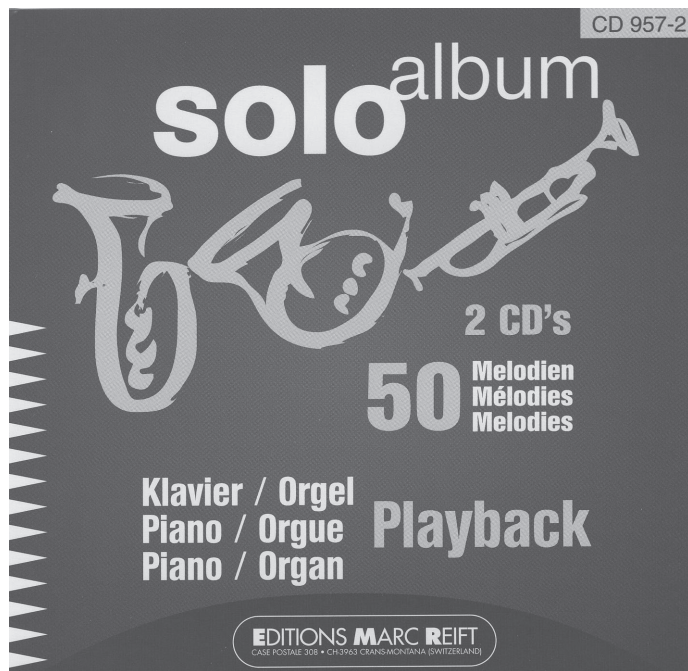
125. ^{T T K}

3

126. ^{T T T K}

T T T K

Solo Album



Flute • Oboe
Clarinet • Bassoon
Alto Sax • Tenor Sax
Trumpet in B \flat & C • Cornet
Horn in E \flat • Horn in F
Euphonium • Trombone

with Piano / Organ accompaniment
or CD Playback

Arrangement :
Dennis Armitage / Marc Reift

Volume 1 - EMR 902

Bach : Aria
Clarke : Trumpet Voluntary
Pergolesi : Aria
Händel : March «Scipio»
Purcell : Trumpet Tune

Volume 2 - EMR 905

Albinoni : Adagio
Beethoven : Die Ehre Gottes
Gershwin : I Got Rythm
Chopin : Tristesse
Mouret : Fanfare-Rondeau

Volume 3 - EMR 906

Stanley : Trumpet Voluntary
Spiritual : Nobody Knows
Armitage (Arr.) : Il Silenzio
Choral : So Nimm Denn Meine
Händel : Arioso

Volume 4 - EMR 907

Schubert : Serenade
Gershwin : S' Wonderful
Traditional : Greensleeves
Dvorak : Humoresque
Händel : Sarabande

easy - medium difficulty
facile - moyen
leicht - mittelschwer

Volume 5 - EMR 908

Gershwin : The Man I Love
Choral : Abide With Me
Beethoven : Ode To Joy
Mozart : Ave Verum
Charpentier : Te Deum

Volume 6 - EMR 909

Spiritual : Swing Low, Sweet Chariot
Schumann : Träumerei
Armitage (Arr.) : Candelight Waltz
Wagner : Brautchor aus Lohengrin
Händel : Sarabande

Volume 7 - EMR 910

Traditional : When The Saint
Traditional : Amazing Grace
Gluck : Marche Religieuse
Grieg : Solvejgs Lied
Händel : Largo

Volume 8 - EMR 911

Borodine : Polovetzian Dance
Armitage : 4 Fanfares
Händel : Minuet
Gounod : Ave Maria
Traditional : Joshua Fit The Battle

Volume 9 - EMR 912

Händel : March
Traditional : Down By The Riverside
Dvorak : Largo aus der Neuen Welt
Schubert : Ave Maria
Debussy : Clair de Lune

Volume 10 - EMR 913

Mendelssohn : Hochzeitsmarsch
Traditional : Glory, Glory, Halleluja
Gershwin : Summertime
Haydn : St. Anthony Choral
Bach : Arioso

Solo Album :

Solo Part + Accompaniment (Organ / Piano)

Voix Solo + Accompagnement (Orgue / Piano)

Solo Stimme + Begleitung (Orgel / Klavier)

Solo Part + Accompaniment (Organ / Piano) + CD Play Back

Voix Solo + Accompagnement (Orgue / Piano) + CD Play Back

Solo Stimme + Begleitung (Orgel / Klavier) + CD Play Back

Complete Collection :

2 CD's + 10 music books (CD for free)

2 CD's + 10 Cahiers de musique (CD gratuit)

2 CD's + 10 Musikhefte (CD gratis)



EDITIONS MARC REIFT