

Doppel- und Dreifachzunge Attaque Binaire et Ternaire Double and Triple Tonguing

(Deutsch – Français – English)



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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

①

②

Two staves of musical notation. The first staff contains a sequence of eighth notes with various accidentals (flats and naturals). The second staff continues this sequence.

52

T K T K T K T K

Five staves of musical notation. The first staff begins with a treble clef and a common time signature. The notes are grouped in pairs, with the first note of each pair having an accent. The sequence of notes and accidentals continues across the five staves.

53

T TKT TKT

Two staves of musical notation. The first staff starts with a treble clef and a common time signature. It features a sequence of eighth notes, with the first note of each pair accented. The second staff continues this pattern.

54

T TKT TKT

Two staves of musical notation. The first staff begins with a treble clef and a common time signature. It shows a sequence of eighth notes, with the first note of each pair accented. The second staff continues the sequence.

55

T TKT TKT TKT

56

T TKT TKT TKT

57

T TKT TKT TKT TK

58

T TKT TKT TKT TK

92

TKTKTKTKTKTKTKTK

Musical score for exercise 92, consisting of seven staves of bass clef notation. The first staff is in C major with a common time signature. The subsequent staves change key signatures: the second is in B-flat major, the third in D major, the fourth in E major, the fifth in F major, the sixth in G major, and the seventh in A major. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams.

93

TKT TKT TKT TKT

Musical score for exercise 93, consisting of three staves of bass clef notation. The first staff is in C major with a common time signature and includes the text 'TKT TKT TKT TKT' above the notes. The second and third staves continue the rhythmic patterns with various note values and rests.

94

TKT TKT TKT TKT

Musical score for exercise 94, consisting of three staves of bass clef notation. The first staff is in C major with a common time signature and includes the text 'TKT TKT TKT TKT' above the notes. The second and third staves continue the rhythmic patterns with various note values and rests.

(138)

T K T K
6 T K T K

The first staff of music is in bass clef, 2/4 time, and B-flat major. It begins with a C-clef on the first line. The first four notes are quarter notes: G2, A2, Bb2, and C3. Above the first two notes are the letters 'T' and 'K'. Above the third note is a '6' with a vertical line extending upwards. The rest of the staff contains a sequence of eighth and sixteenth notes.

10 X

The second staff continues the musical sequence with eighth and sixteenth notes.

The third staff continues the musical sequence with eighth and sixteenth notes.

The fourth staff continues the musical sequence with eighth and sixteenth notes.

The fifth staff features a four-measure slur over the first four notes, with a '4' above it. The rest of the staff continues with eighth and sixteenth notes.

The sixth staff continues the musical sequence with eighth and sixteenth notes.

The seventh staff includes several four-measure slurs with '4' above them, indicating a specific fingering or articulation.

The eighth staff continues the musical sequence with eighth and sixteenth notes.

The ninth staff continues the musical sequence with eighth and sixteenth notes.

The tenth staff includes two four-measure slurs with '4' above them.

The eleventh staff features a four-measure slur with '4' above it, followed by a key signature change to B-flat minor (two flats) for the final few notes.

T T K T T K

The image displays ten horizontal musical staves, each beginning with a bass clef. The first staff is in 2/4 time and features a sequence of notes with stems pointing up, corresponding to the rhythm 'T T K T T K'. The subsequent staves show rhythmic patterns in various key signatures: the second staff has two flats (B-flat, E-flat), the third has two sharps (F-sharp, C-sharp), the fourth has two flats (B-flat, E-flat), the fifth has two sharps (F-sharp, C-sharp), the sixth has one flat (B-flat), the seventh has three flats (B-flat, E-flat, A-flat), the eighth has one sharp (F-sharp), the ninth has two sharps (F-sharp, C-sharp), and the tenth has one flat (B-flat). The notes are primarily eighth and sixteenth notes, often beamed together in groups.

89

T T K T T K T T K T

Musical score for exercise 89, consisting of four staves of bass clef notation in 2/4 time with a key signature of two sharps (F# and C#). The notation includes eighth and sixteenth notes, rests, and slurs. The first staff begins with the rhythmic pattern T T K T T K T T K T.

90

T T K T T K T T K T

Musical score for exercise 90, consisting of four staves of bass clef notation in 2/4 time with a key signature of two sharps (F# and C#). The notation includes eighth and sixteenth notes, rests, and slurs. The first staff begins with the rhythmic pattern T T K T T K T T K T.

91

T T K
3 T T K T
3

Musical score for exercise 91, consisting of three staves of bass clef notation in 3/4 time with a key signature of one flat (F). The notation includes eighth and sixteenth notes, rests, and slurs. The first staff begins with the rhythmic pattern T T K, followed by a triplet of eighth notes (3) and then T T K T, with another triplet of eighth notes (3) below it.

116

TTKTTK

6

Musical score for exercise 116, consisting of six staves of bass clef notation. The time signature is 5/4. The piece begins with a complex rhythmic pattern of eighth and sixteenth notes, marked with 'TTKTTK' and a '6' indicating a sixteenth-note triplet. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (accents, slurs). The piece concludes with a double bar line.

117

T T K T T K

6

Musical score for exercise 117, consisting of four staves of bass clef notation. The time signature is 2/4. The piece begins with a rhythmic pattern of eighth notes, marked with 'T T K T T K' and a '6' indicating a sixteenth-note triplet. The notation includes various accidentals (flats, naturals) and dynamic markings (accents, slurs). The piece concludes with a double bar line.

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