

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

(Deutsch – Français – English)



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EMR 107



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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

T K T T K T *simile*

②

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

simile

EMR 107



52



53



54



55

T TKT TKT TKT



56

T TKT TKT TKT



57

T TKT TKT TKT TK



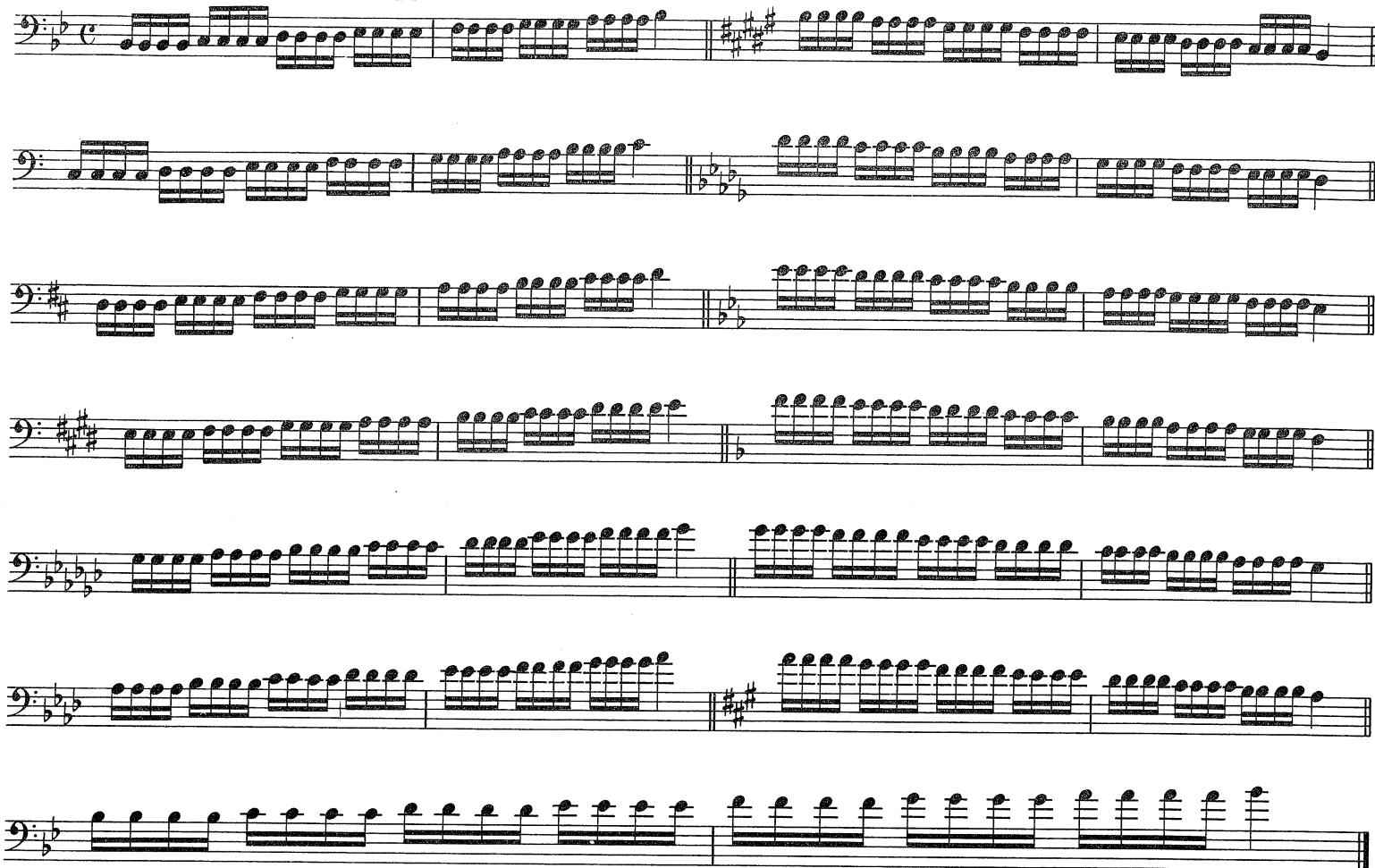
58

T TKT TKT TKT TK



92

TKTKTKTKTKTKTKTK



93

TKT TKT TKT TKT



94

TKT TKT TKT TKT



(138)

T K T K
6 T K T K

10 X

10 X

T T K T T K

The musical score consists of ten staves of music, all in bass clef. The first staff is in 2/4 time and includes the notation 'T T K T T K' above the first few notes. The subsequent staves are in various key signatures (one flat, two flats, three flats, one sharp, two sharps, and three sharps) and feature complex rhythmic patterns with many beamed eighth and sixteenth notes. The music concludes with a double bar line on the final staff.

(89)

T T K T T K T T K T



(90)

T T K T T K T T K T



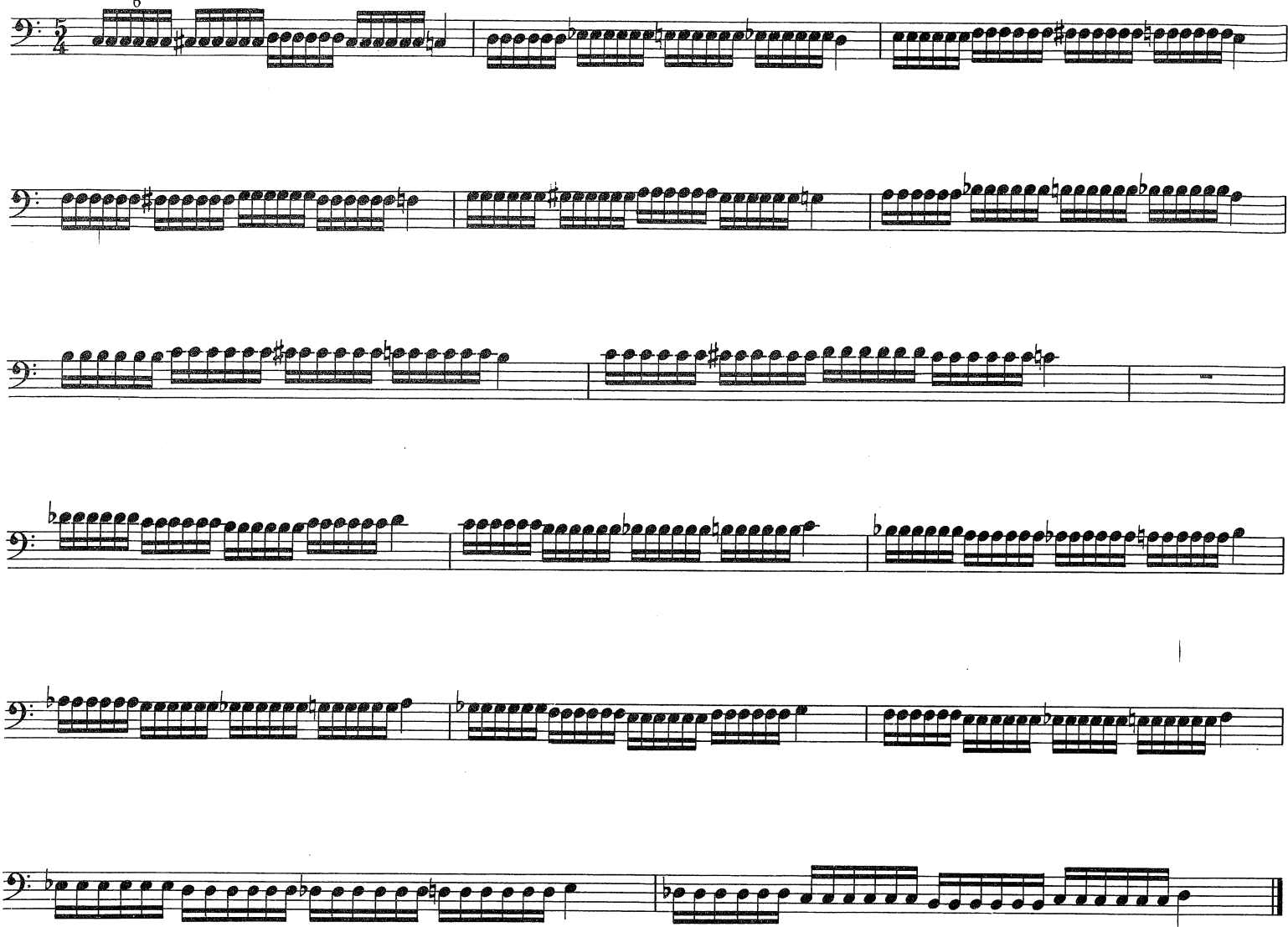
(91)

T T K
3 T T K T
3

116

TTKTTK

6



117

T T K T T K

6



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