

Doppel- und Dreifachzunge

Attaque Binaire et Ternaire

Double and Triple Tonguing

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

Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)
Tel. +41 (0) 27 483 12 00 • 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

Musical score for exercise 48, consisting of six staves of music in 3/4 time. The first staff is marked with '48.' and 'T K T K T K'. The music features a sequence of eighth and sixteenth notes with various accidentals (sharps, flats, naturals) and rests.

49. T K T K T K

Musical score for exercise 49, consisting of six staves of music in 3/4 time. The first staff is marked with '49.' and 'T K T K T K'. The music features a sequence of eighth and sixteenth notes with various accidentals (sharps, flats, naturals) and rests.

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 beamed together, with some rests and dynamic markings.

T KTKT KTKT KTKT



TKTKTKTKTKTKT



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



133. T K T K

Musical score for exercise 133, consisting of four staves of music in C major, 2/4 time. The notation features a rhythmic pattern of eighth notes and quarter notes, with a 'T K T K' label above the first staff.

134. T K T K

Musical score for exercise 134, consisting of two staves of music in D minor, 2/4 time. The notation features a rhythmic pattern of eighth notes and quarter notes, with a 'T K T K' label above the first staff.

135. T K T K

Musical score for exercise 135, consisting of six staves of music in C major, 2/4 time. The notation features a rhythmic pattern of eighth notes and quarter notes, with a 'T K T K' label above the first staff.

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

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

102.

Five staves of musical notation in G minor (one flat). The music consists of a continuous eighth-note pattern across all staves, starting with a G4 and moving through the scale and back up to G5.

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 music consists of a continuous eighth-note pattern across all staves, starting with a C4 and moving through the scale and back up to C5.

124. ^{T T K}

Exercise 124 consists of three staves of music in treble clef with a common time signature (C). The first staff begins with a triplet of eighth notes marked with a '3' below it, followed by the letters 'T T K' above the staff. The melody continues with eighth and sixteenth notes, including a quarter rest and a quarter note with a sharp sign. The second and third staves continue the melodic line with various rhythmic patterns and accidentals, ending with a double bar line.

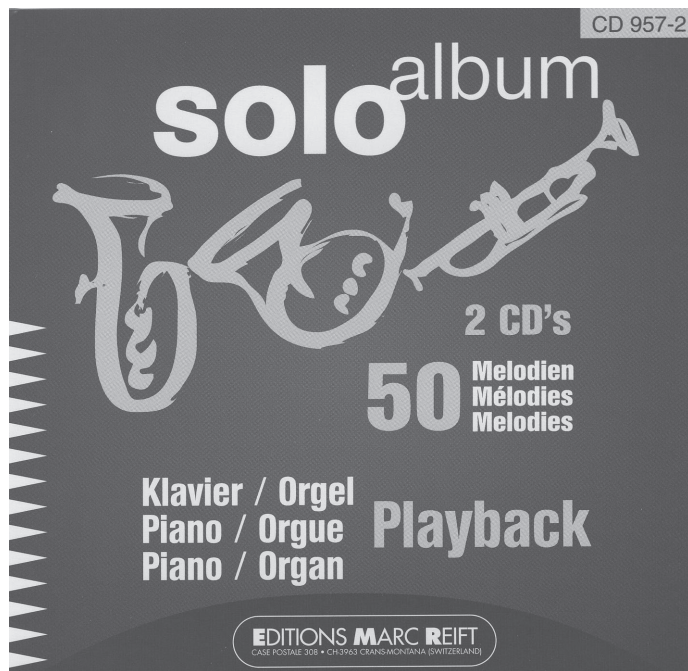
125. ^{T T K}

Exercise 125 consists of three staves of music in treble clef with a common time signature (C). The first staff begins with a triplet of eighth notes marked with a '3' below it, followed by the letters 'T T K' above the staff. The melody is primarily composed of eighth and sixteenth notes. The second and third staves continue the exercise with similar rhythmic patterns and include a sharp sign, ending with a double bar line.

126. ^{T T T K}

Exercise 126 consists of three staves of music in treble clef with a 6/8 time signature. The first staff begins with a quarter note followed by eighth notes, marked with the letters 'T T T K' above the staff. The melody continues with eighth and sixteenth notes, including a sharp sign and a double bar line. The second and third staves continue the exercise with similar rhythmic patterns and accidentals, ending with a double bar line.

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 Rhythm
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