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

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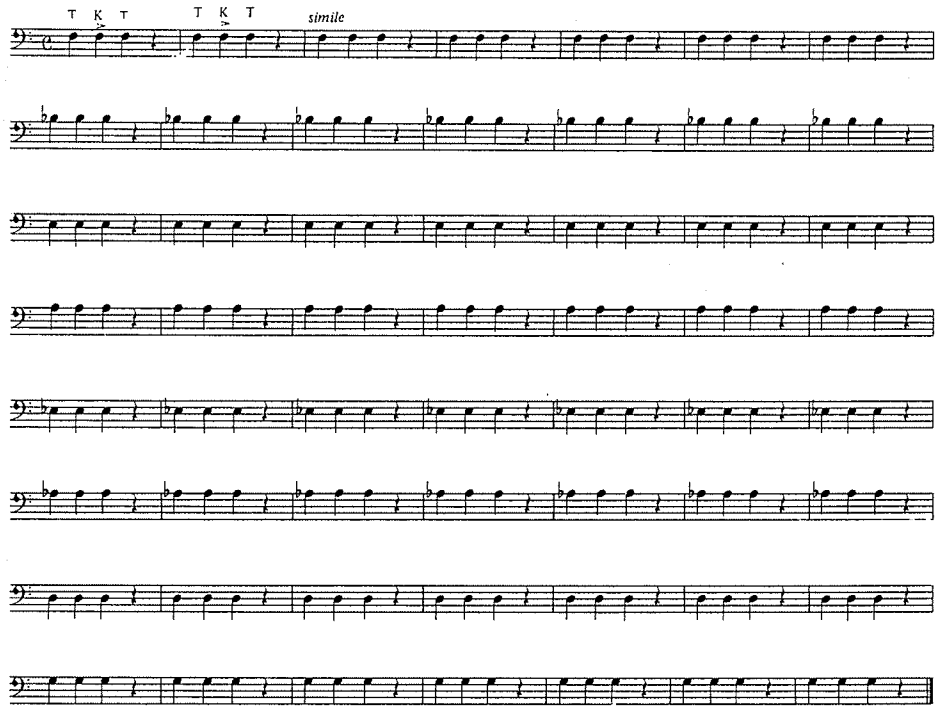

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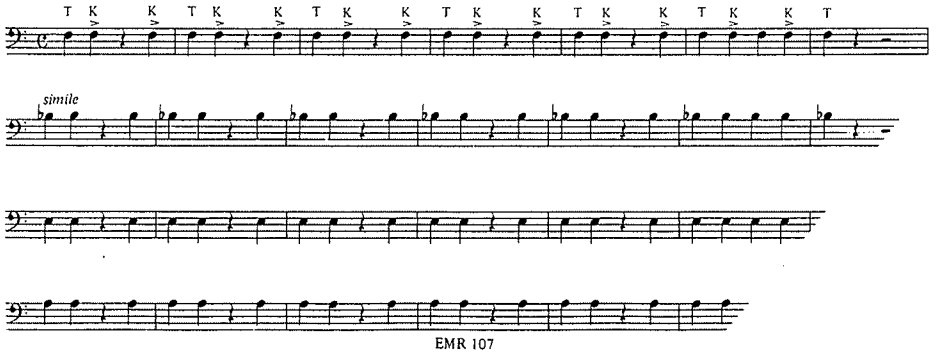

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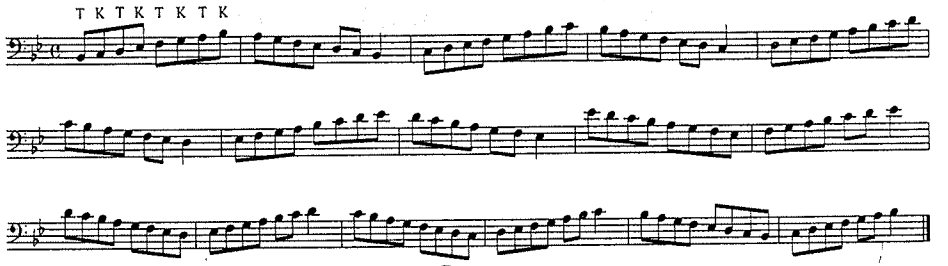

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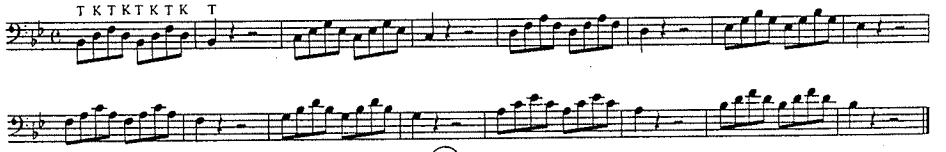

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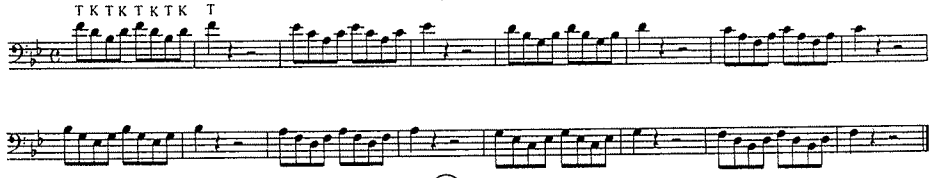

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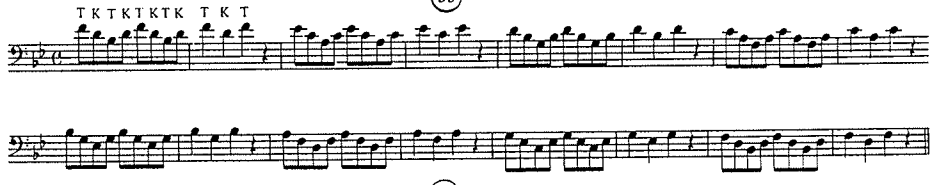

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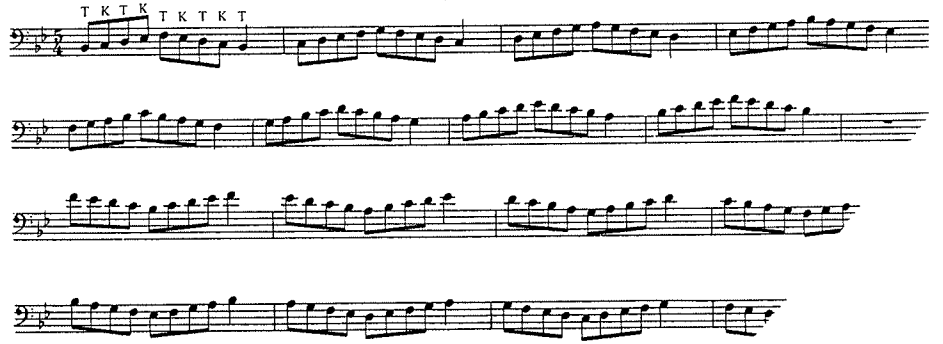

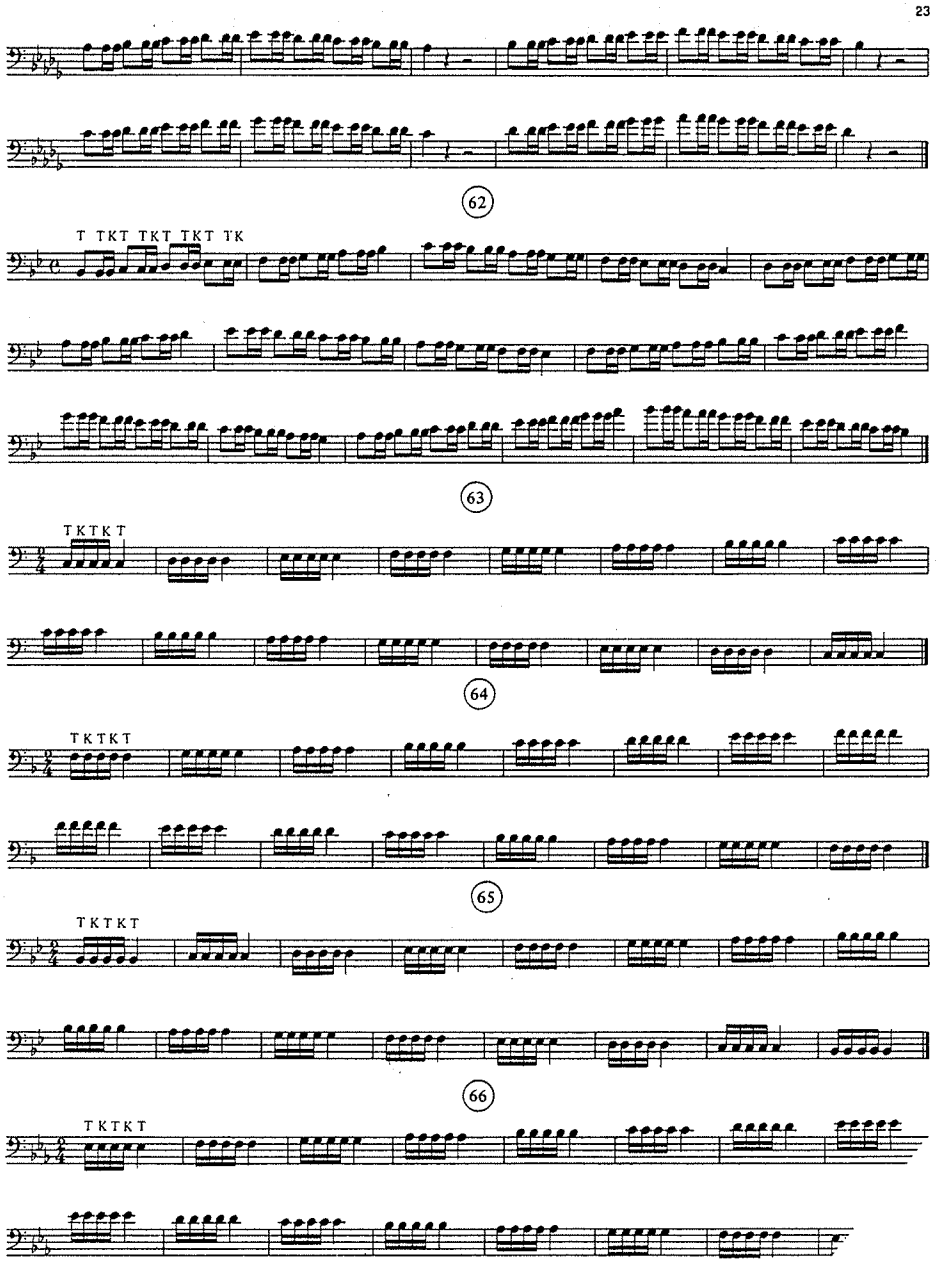
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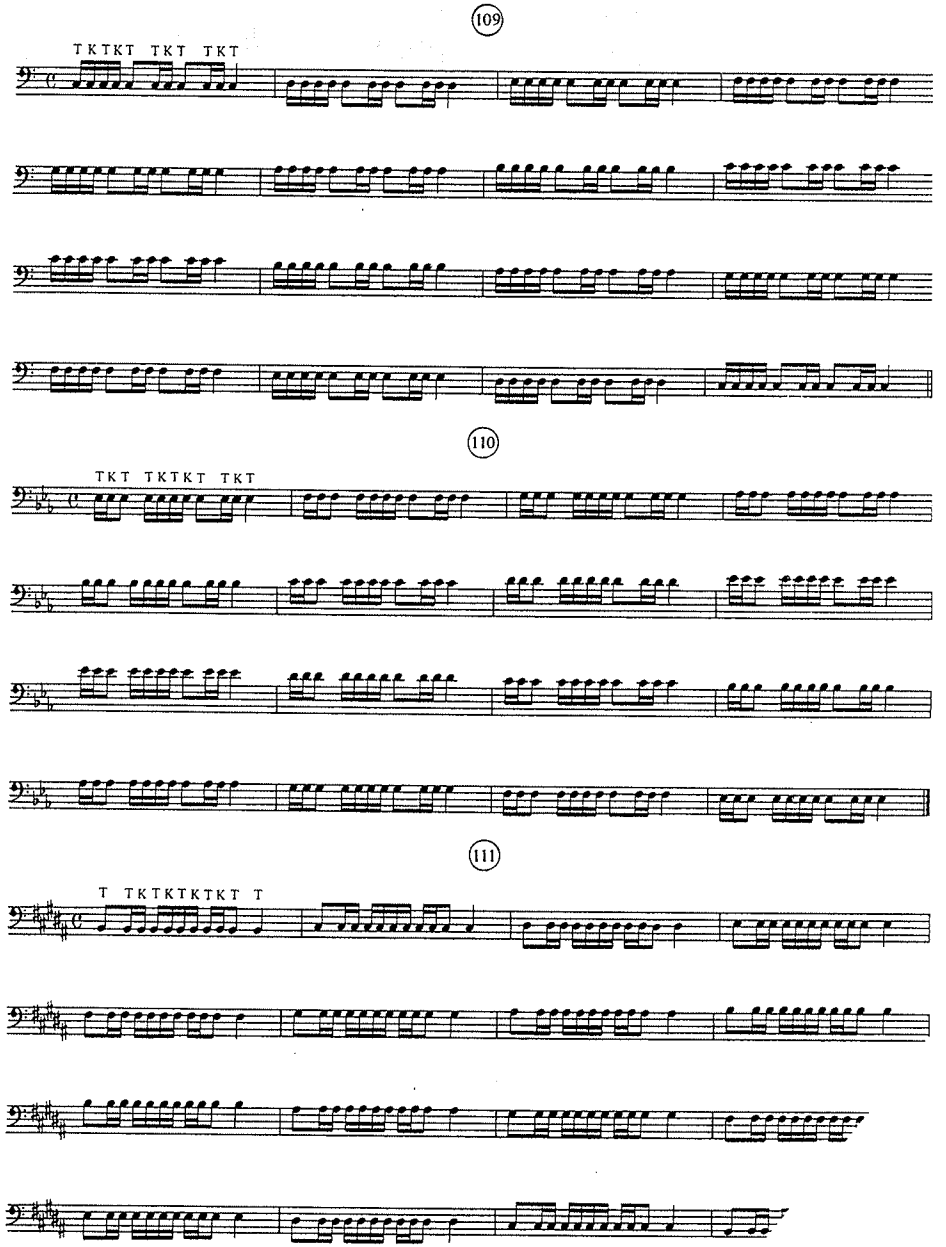
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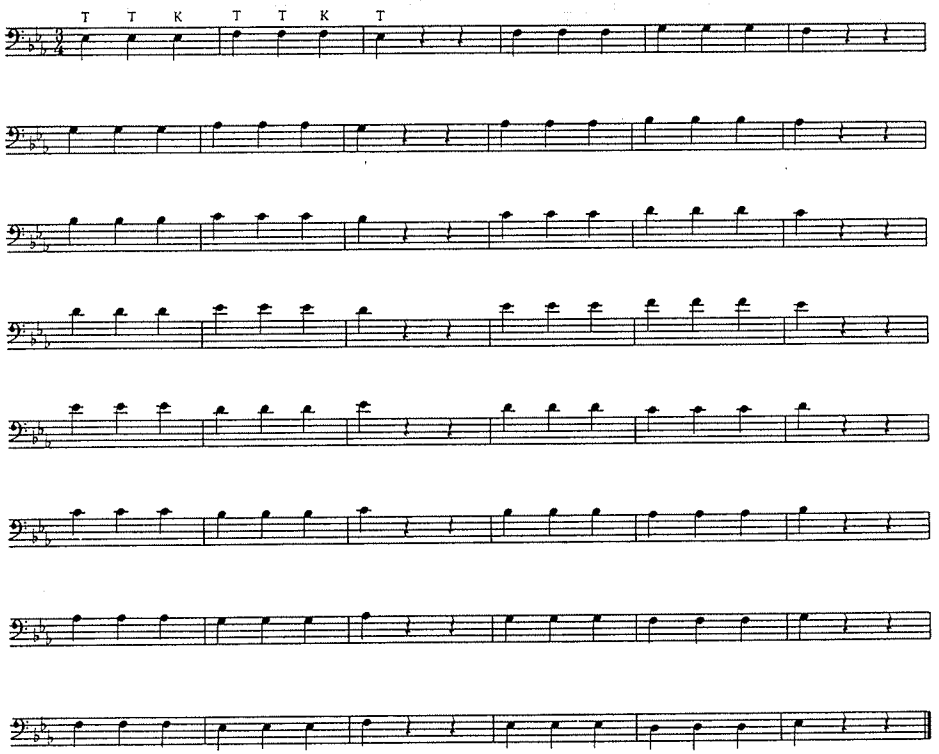

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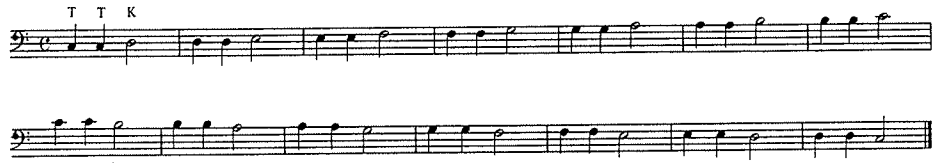

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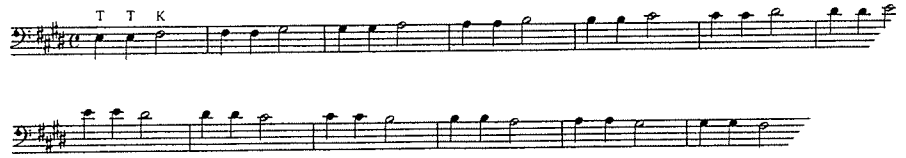

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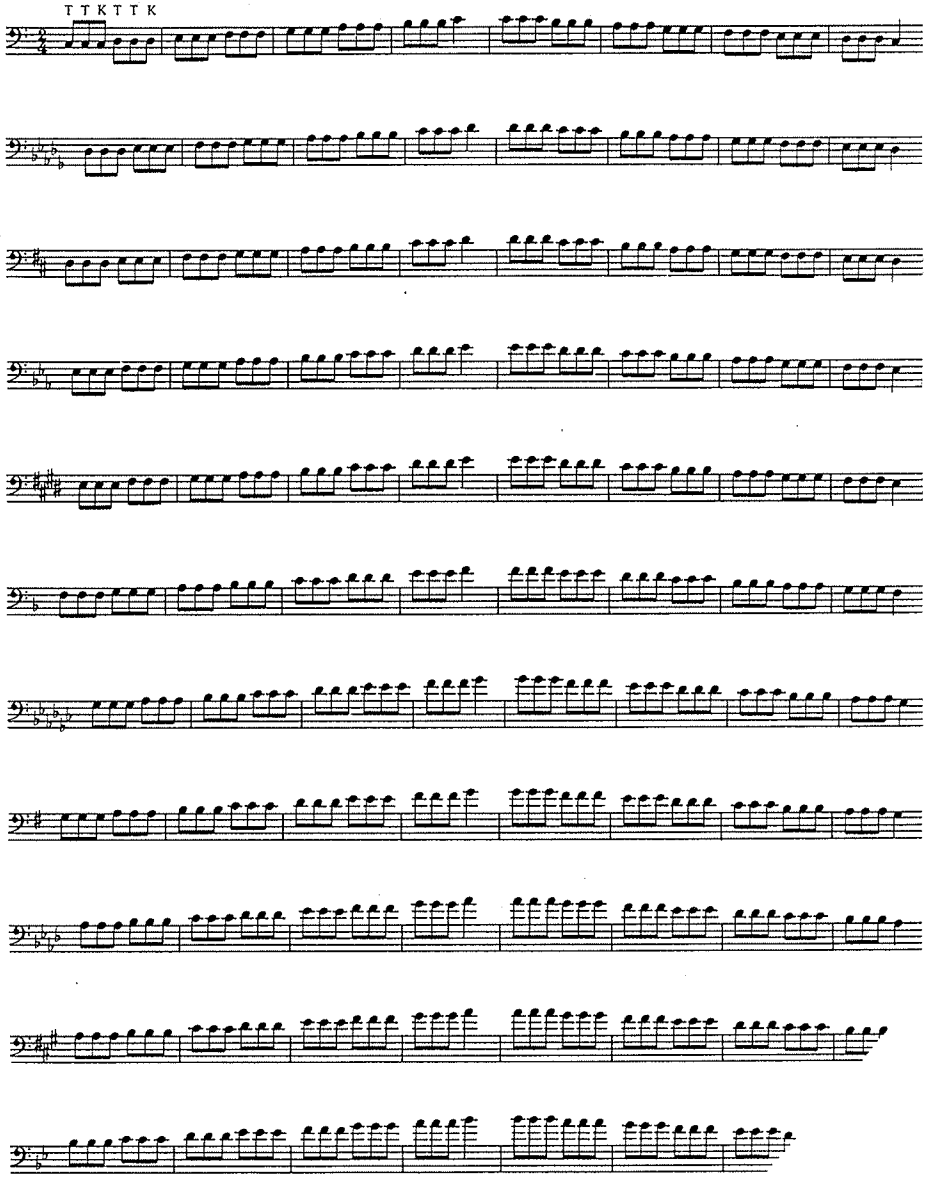

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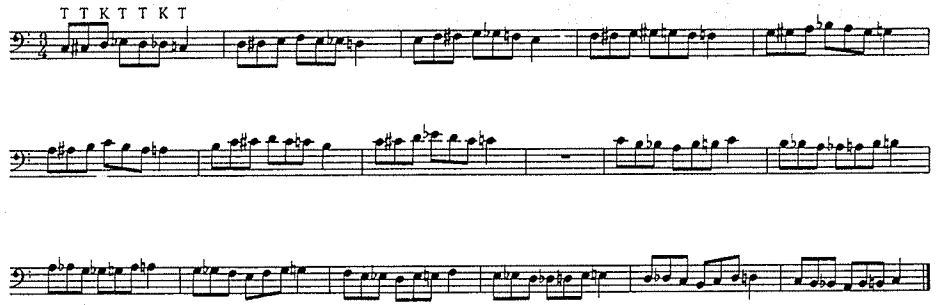

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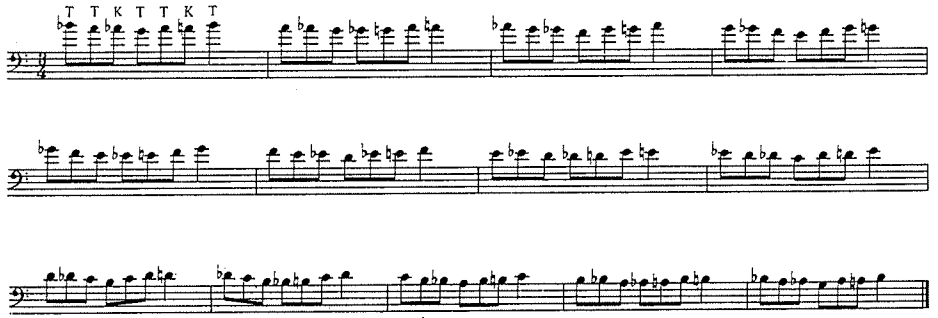

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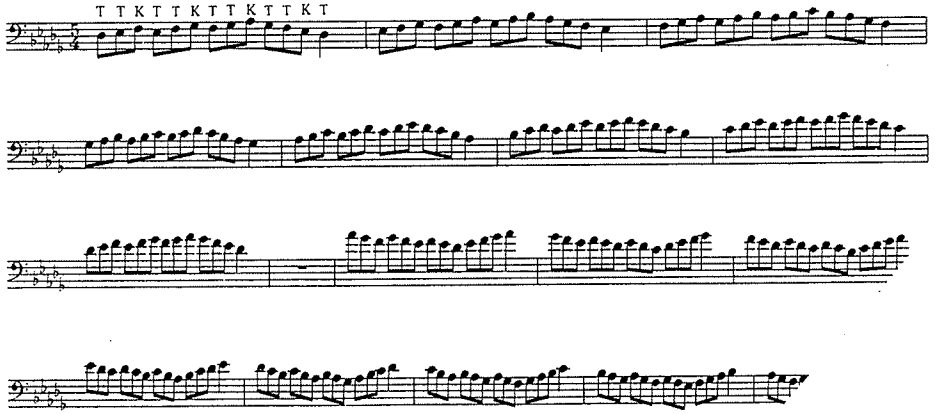

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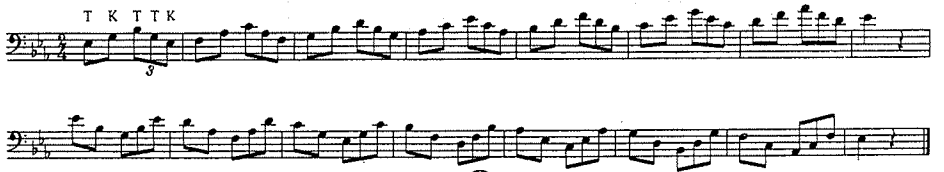

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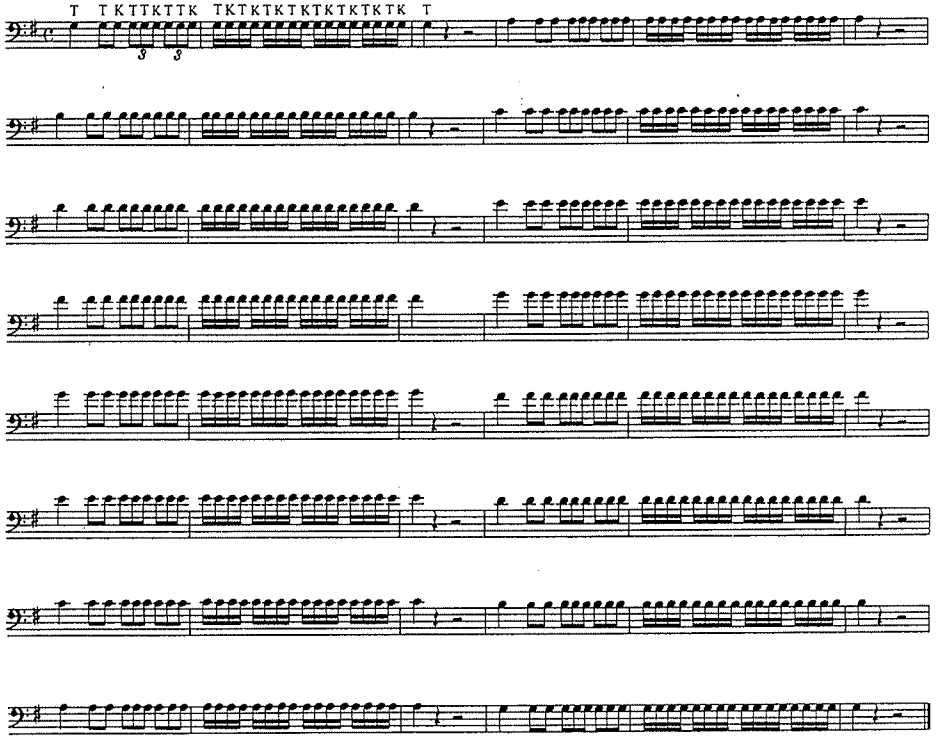
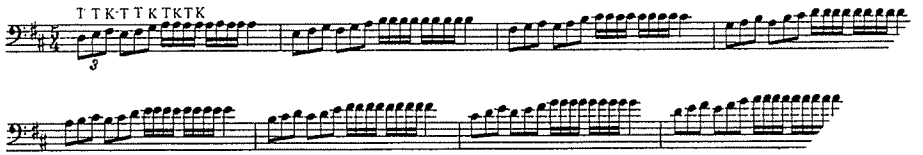
In verschiedene Tonarten zu transponieren A transposer dans d'autres tonalites To be transposed into several keys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