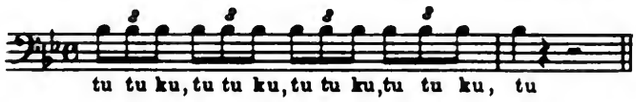
TRIPLE AND DOUBLE TONGUING

Triple Staccato

The ***staccato*** consists in detaching with regularity a succession of notes, without allowing the ***coup de langue*** to be either too short, or too long. In order to arrive at this degree of perfection the earlier studies which serve as basis should be very slowly practiced.

The student should first strive to pronounce with perfect equality, the syllables:



In order to impart more equality to the ***coup de langue,*** it is necessary, when beginning, to prolong each syllable a little. When great precision has been obtained in the utterance of the ***coup de langue,*** it should then be more briefly emitted, in order to obtain the true ***staccato.***

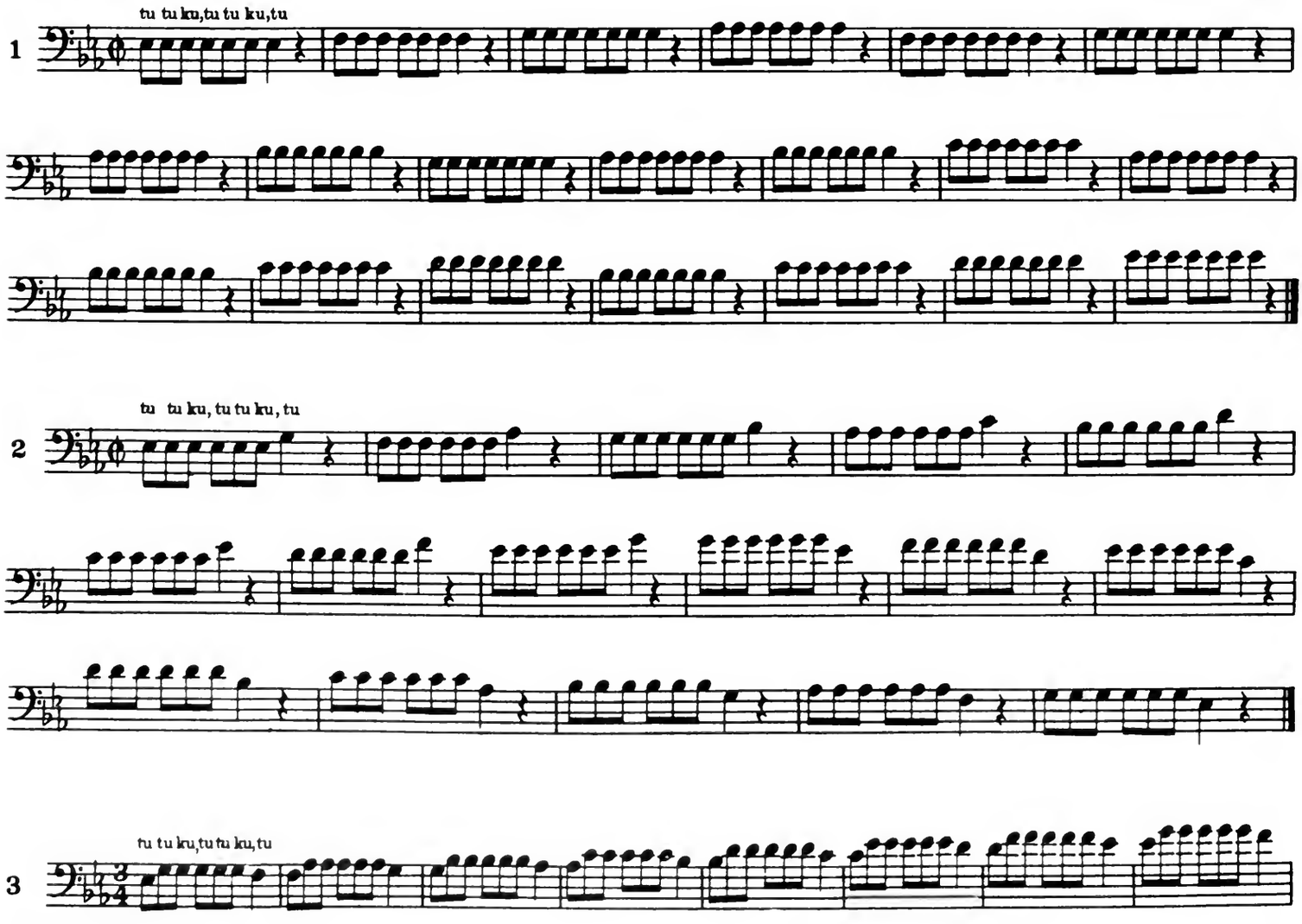
The mechanism of the triple ***staccato,*** can be described as follows:

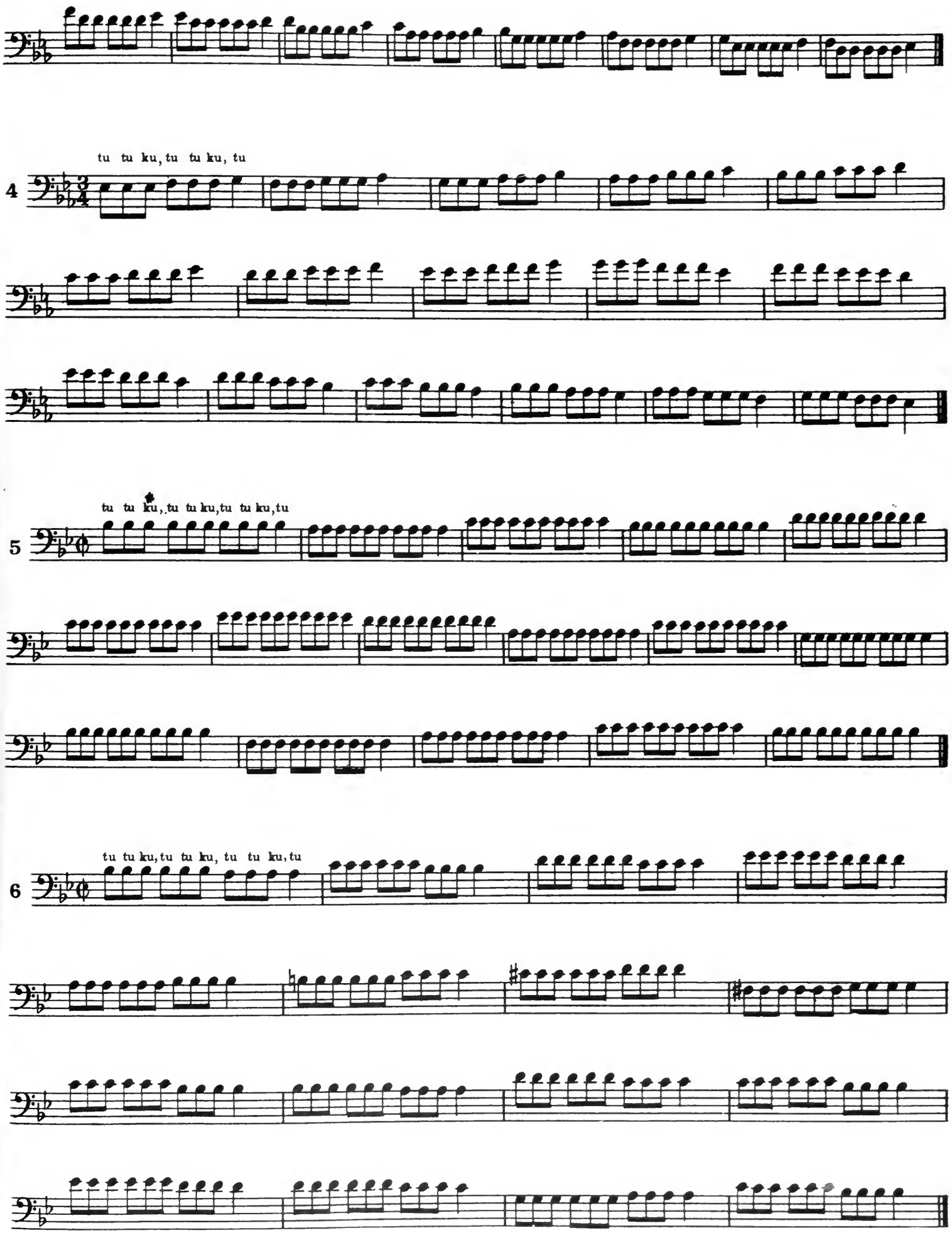
In pronouncing the syllables ***tu tu*** the tongue places itself against the teeth of the upper jaw, and in retiring, pronounces the first two sounds. The tongue should then, reascend to the roof of the mouth and obstruct the throat, dilating itself by the effect of the pronunciation of the syllable ***ku,*** which, by allowing a column of air to penetrate into the mouthpiece, determines the third sound.

In order to invest this ***to-and-fro*** motion with perfect regularity, it is necessary to practise slowly, so that the tongue, like to a valve, may allow the same quantity of air to escape at each syllable.

If this system of articulation be persevered in, no passage whatever will be found difficult, the production of tone on the cornet or trombone will be as easy as that on the flute; but to reach this end, the ***pronunciation*** must be perfectly pure. Experience has proven, that to obtain a really irreproachable execution, it is necessary to pronounce the syllables ***tu-tu-ku, tu-tu-ku, tu,*** as has just been shown, and ***not*** the syllables ***du-du-gu, du-du-gu, du.*** These latter it is true, go faster, but do not detail the sound sufficiently.

The ***coup de langue*** should not be too rapid, for the auditor will then be no longer able to distinguish it. A sufficient degree of rapidity may be obtained by the method as indicated. The most important point to be overcome is the realization of perfect clearness and precision. (See Exercises 1 to 76.)

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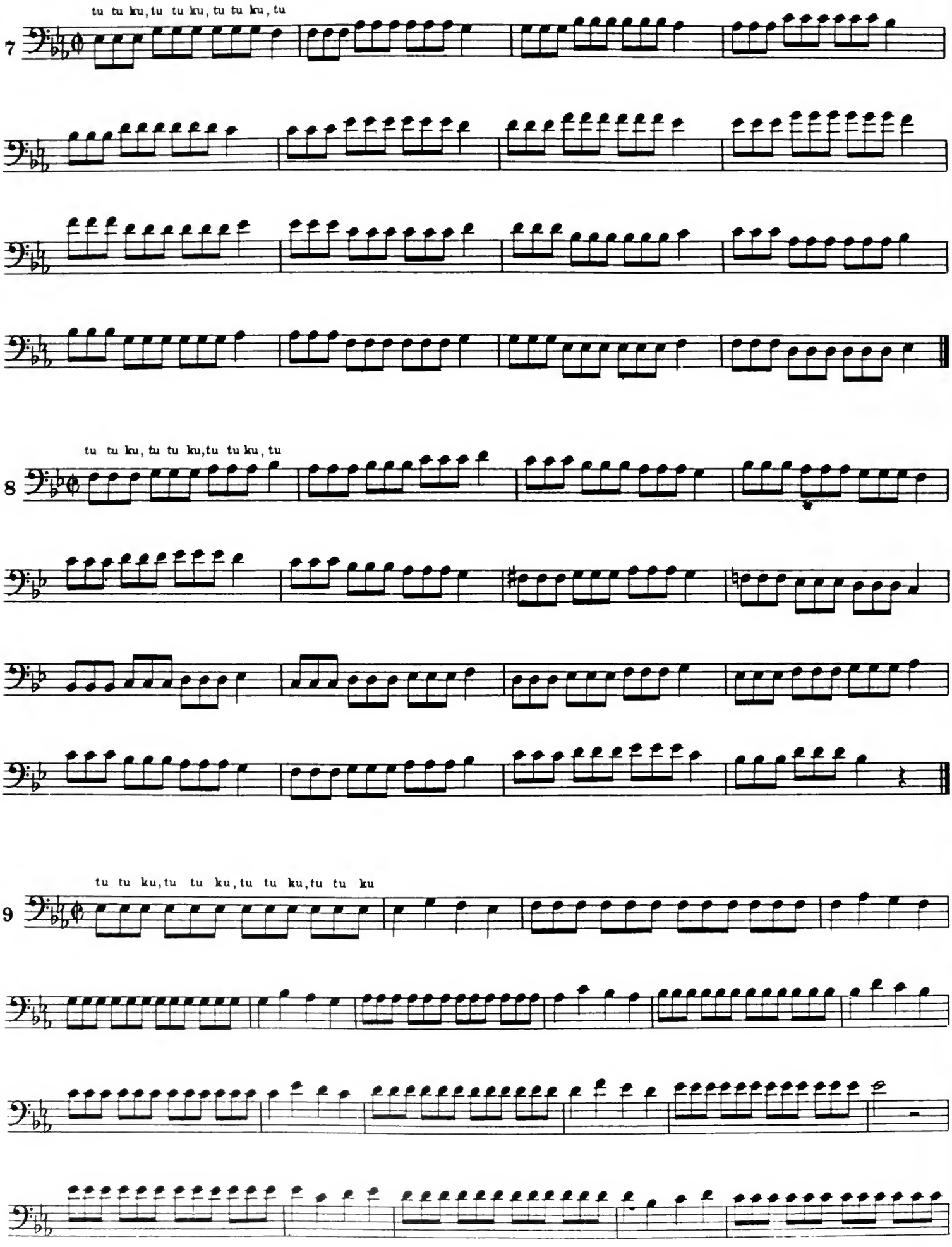
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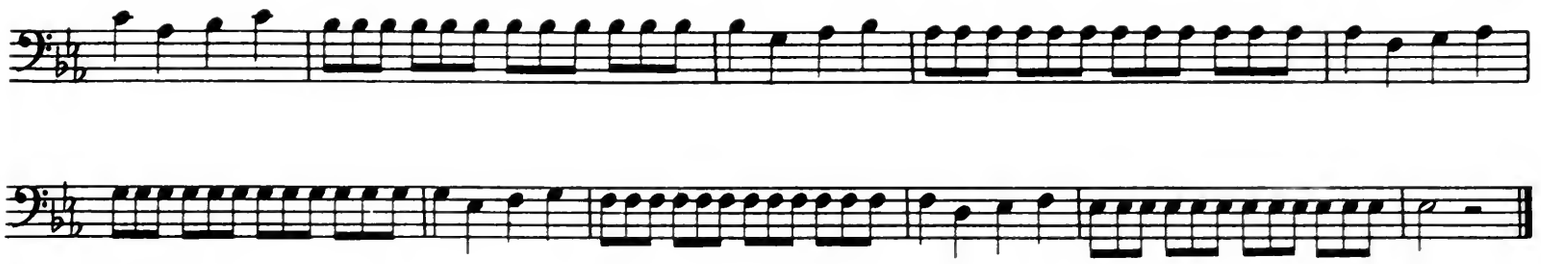

tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu

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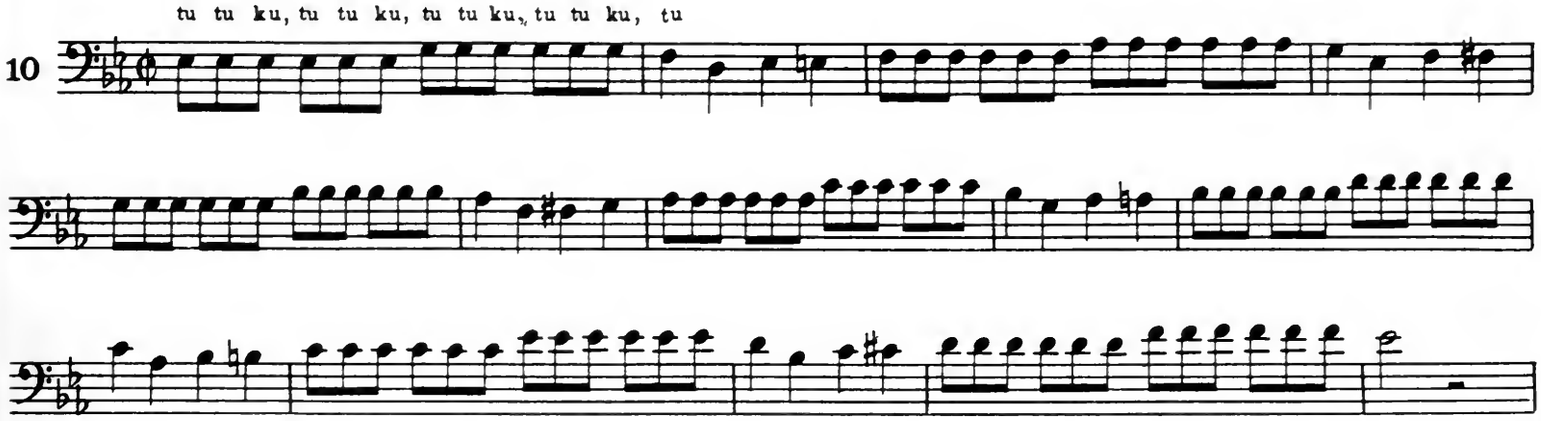

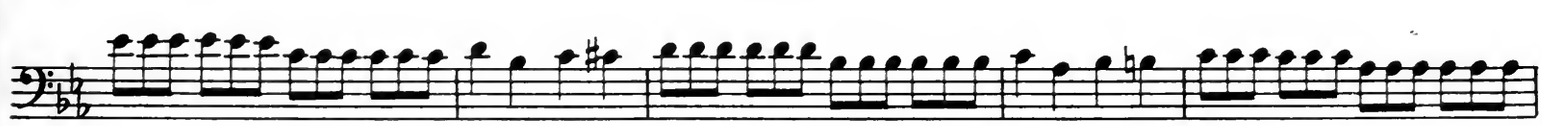

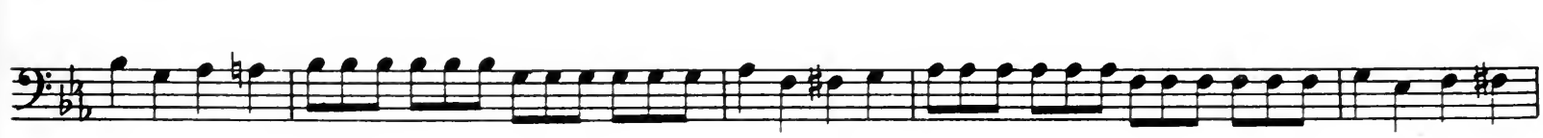

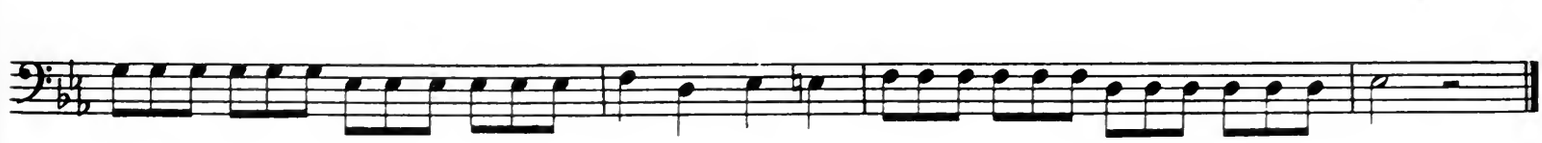

tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu

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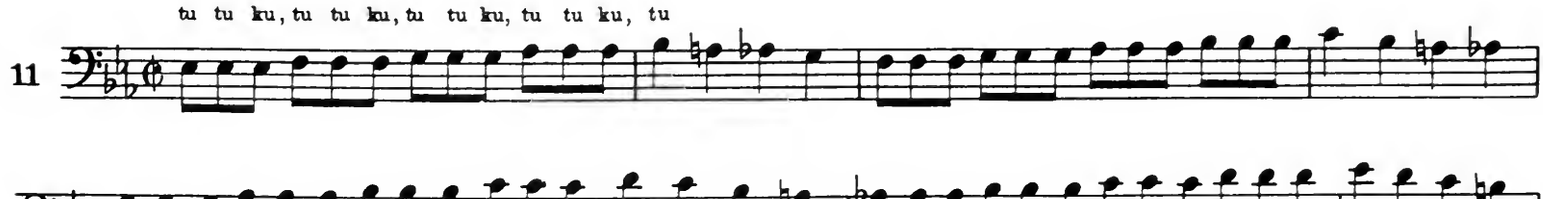

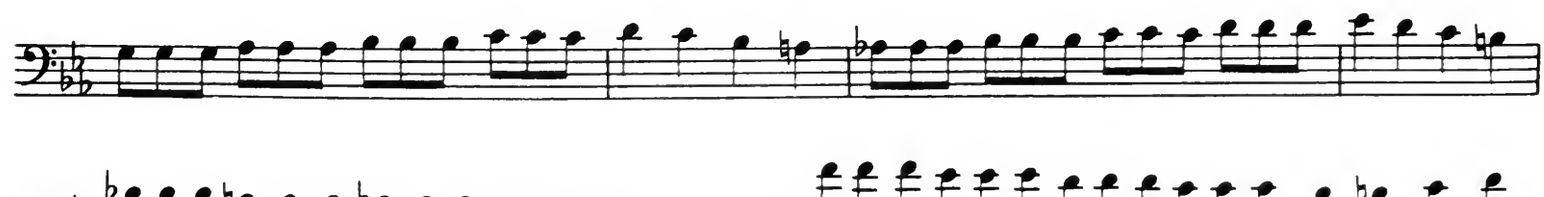

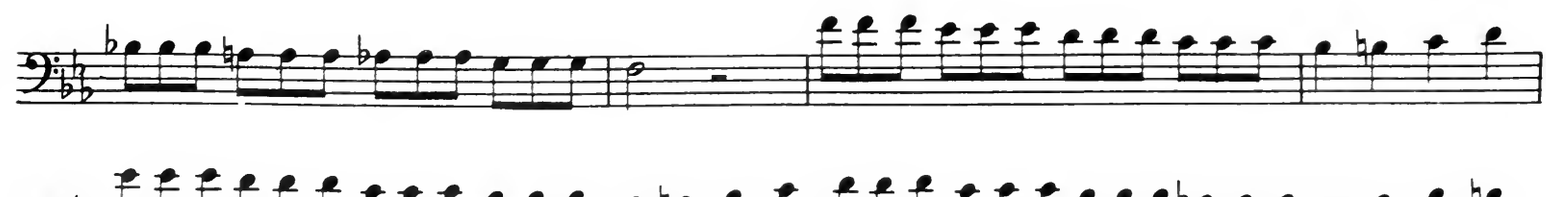

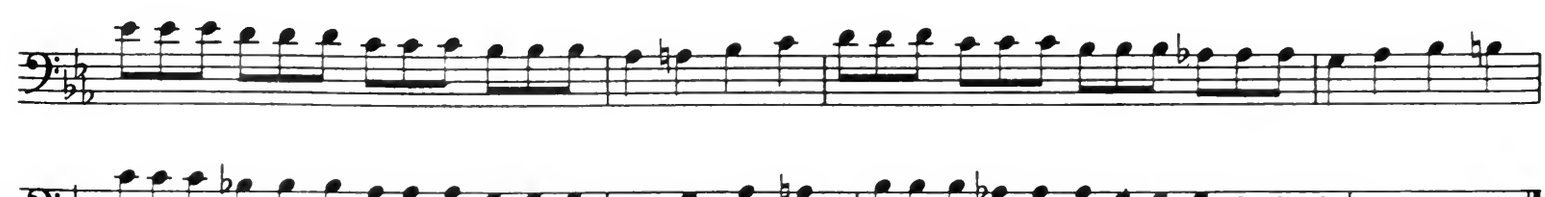

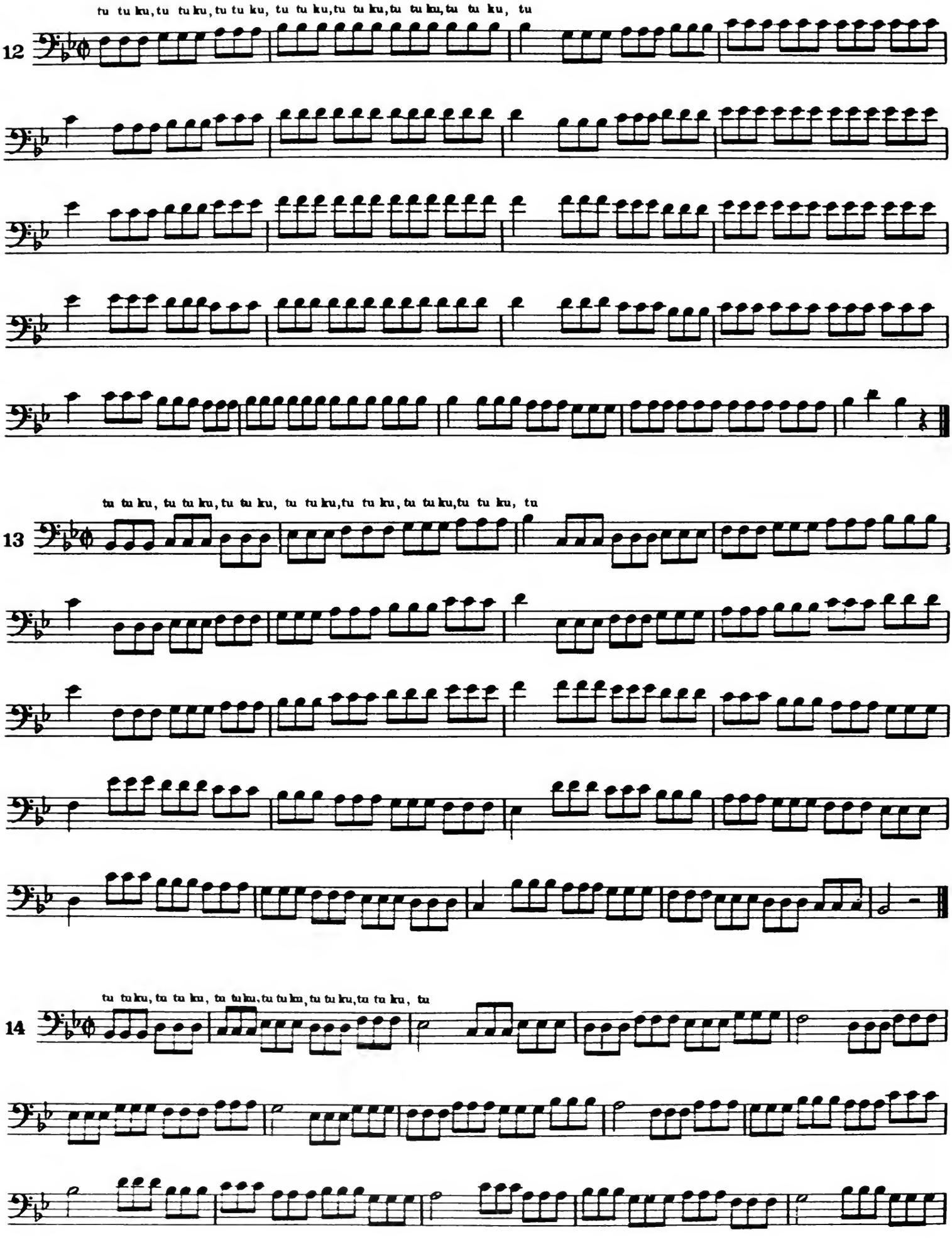
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tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu
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tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu
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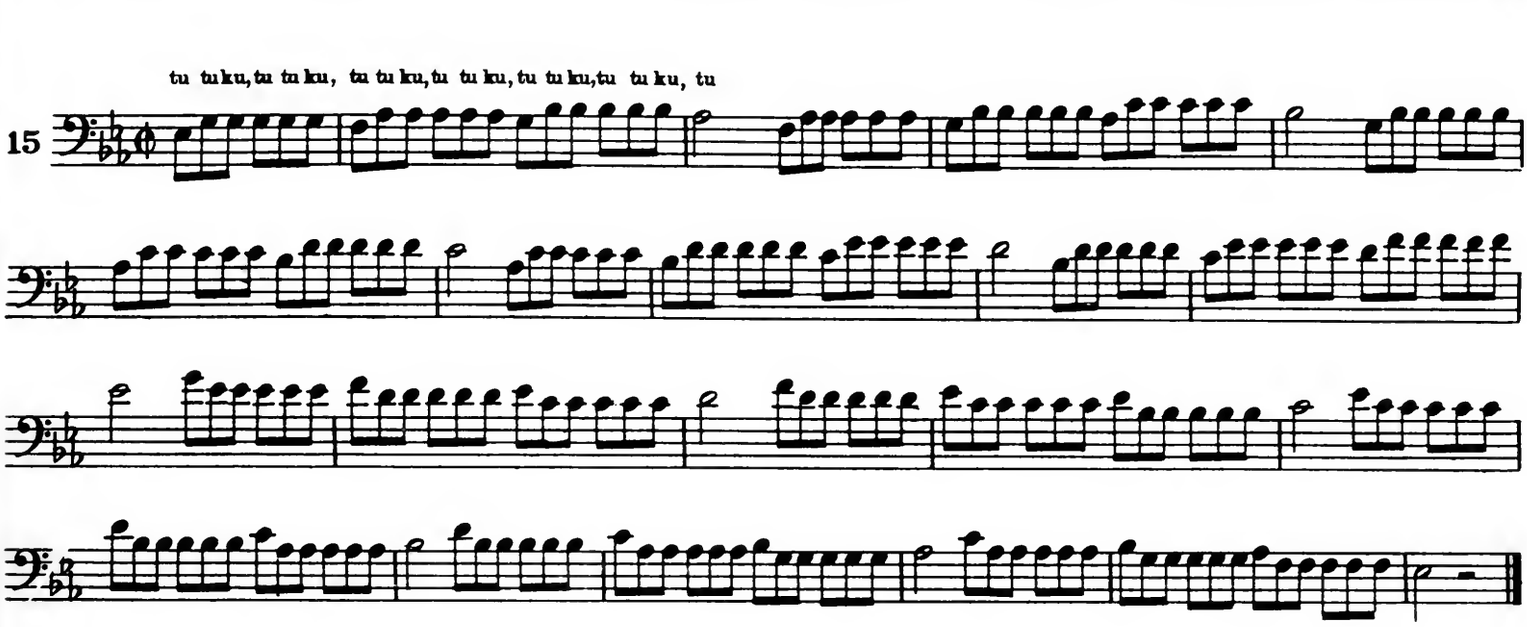
15 tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu



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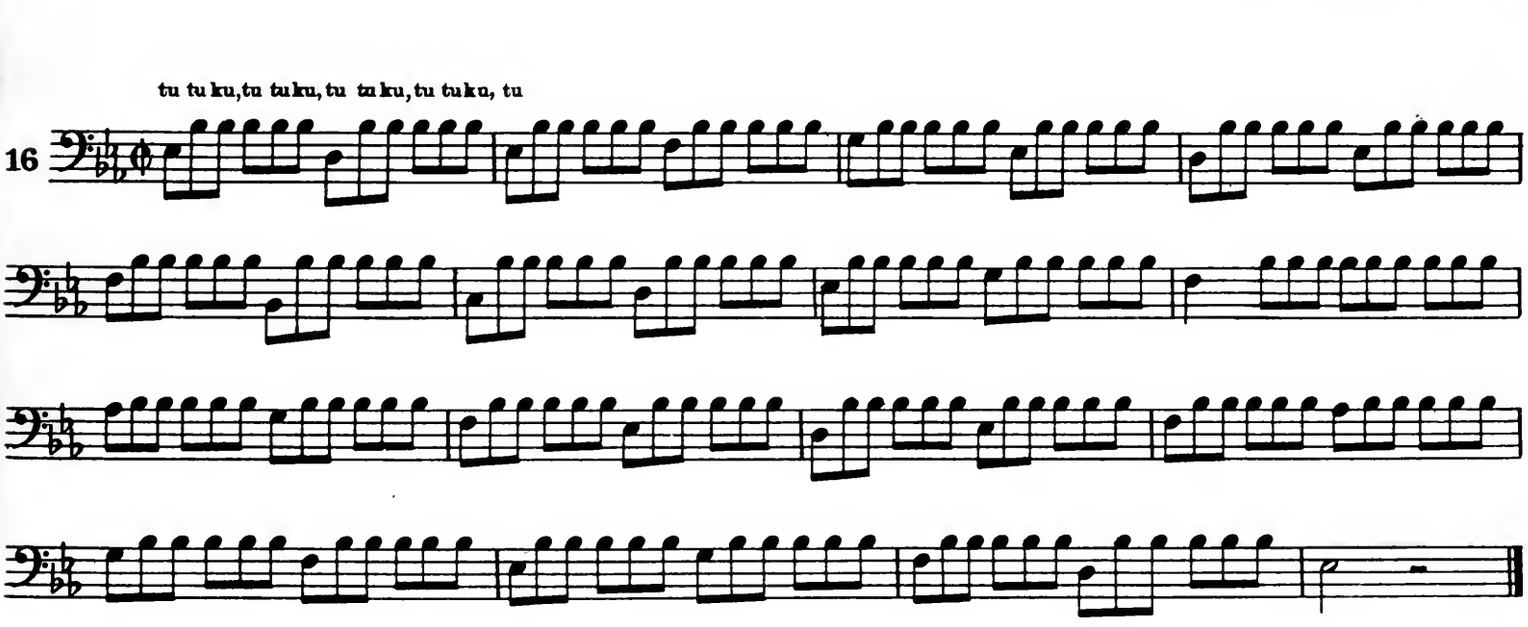

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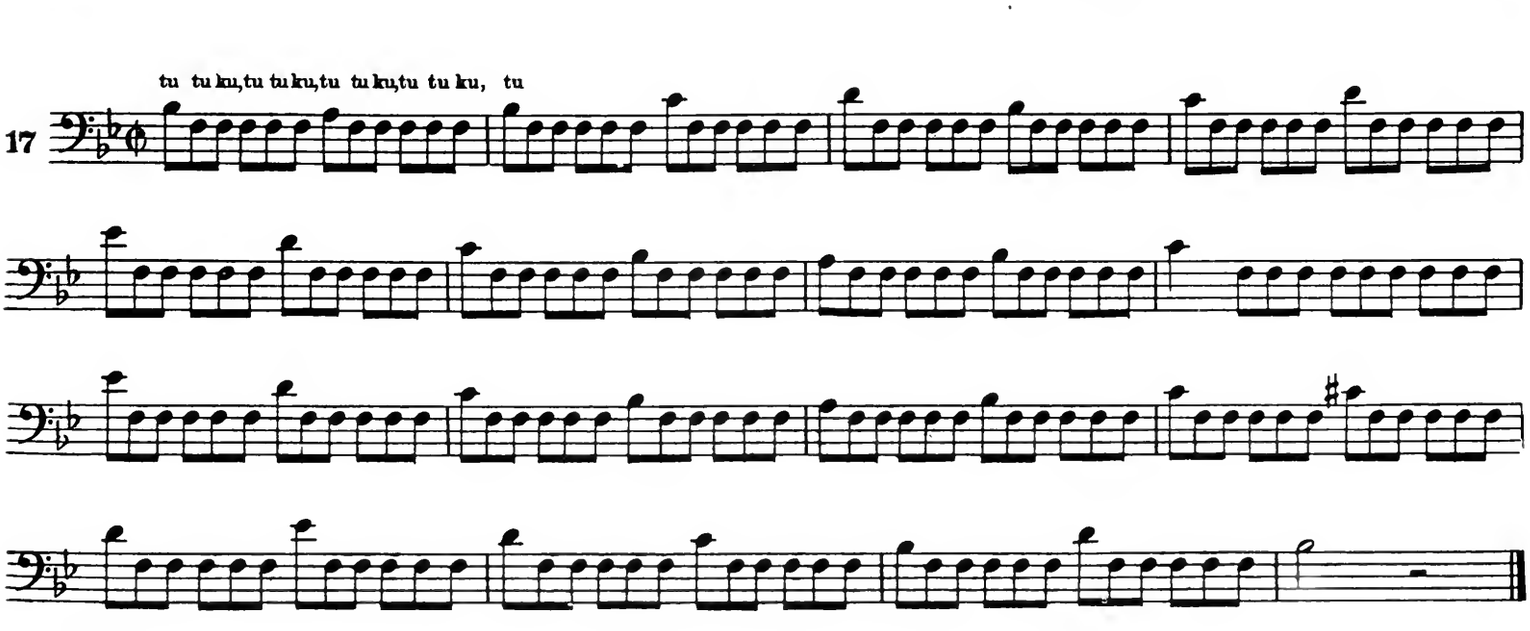

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25 tu tu ku, tu tu ku, tu tu ku, tu

THEME

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tu tu ku, tu tu ku, tu

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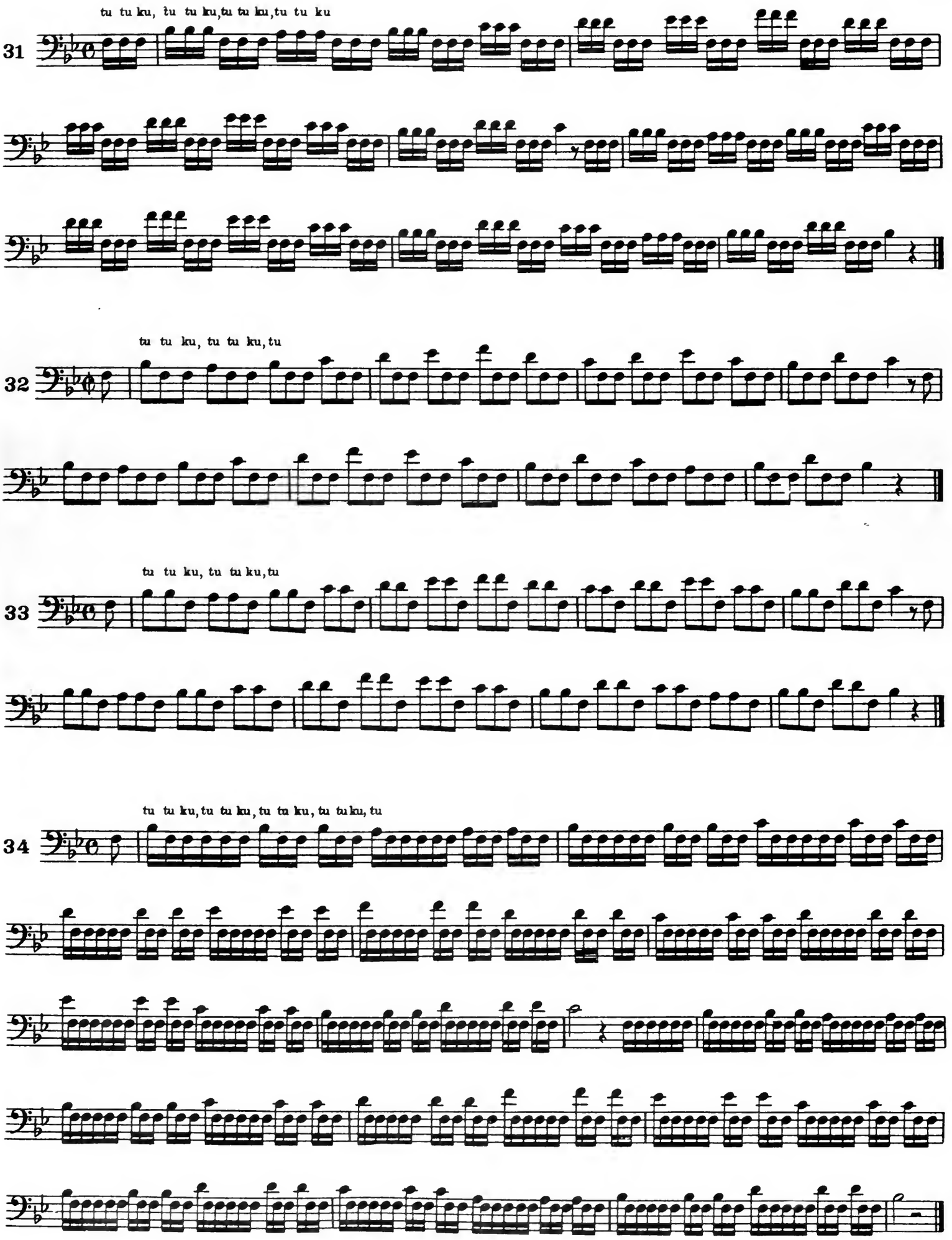
tu tu ku, tu tu ku, tu tu ku, tu tu ku, tu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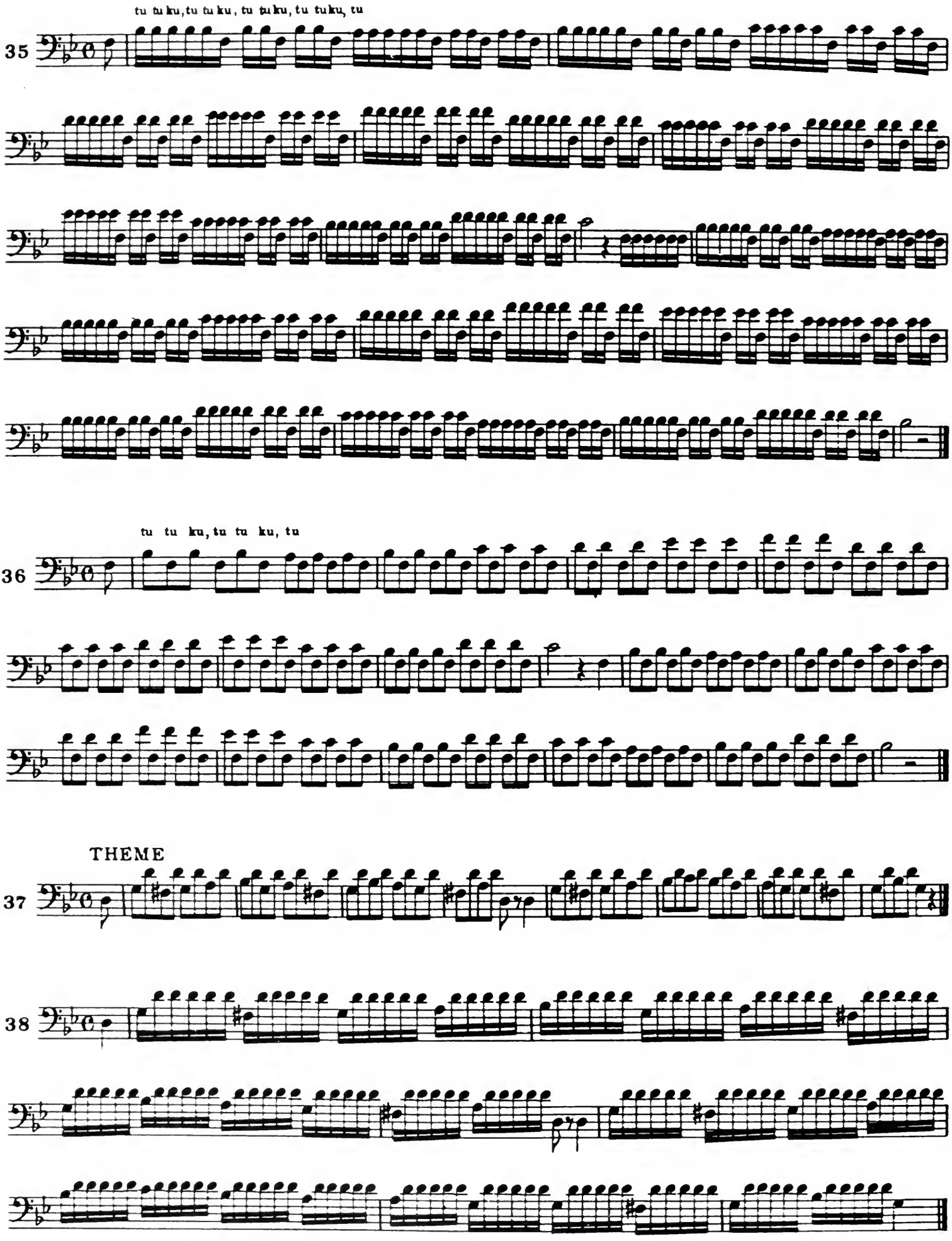
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THEME
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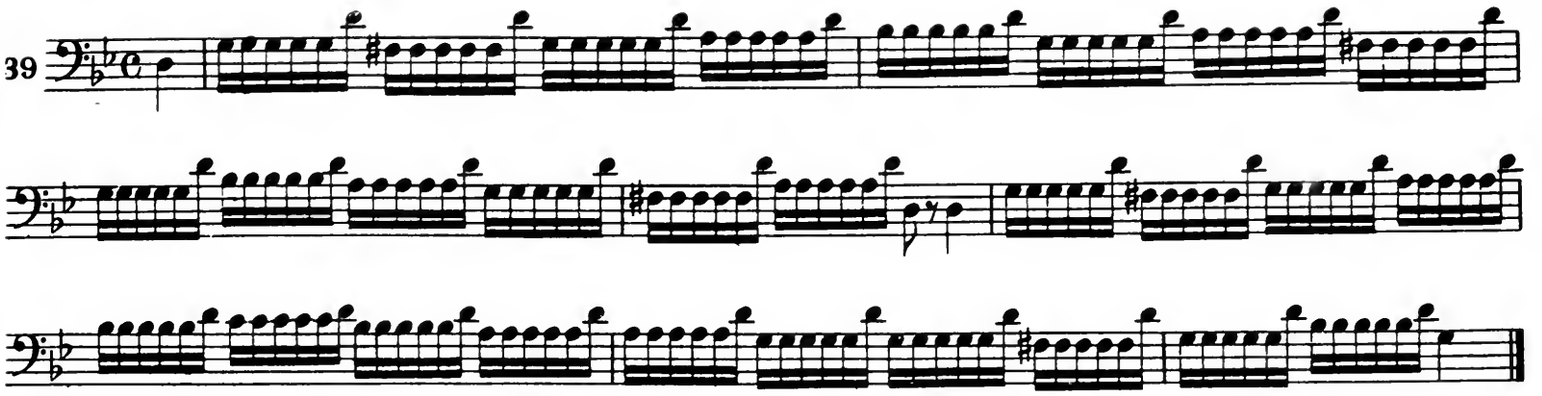

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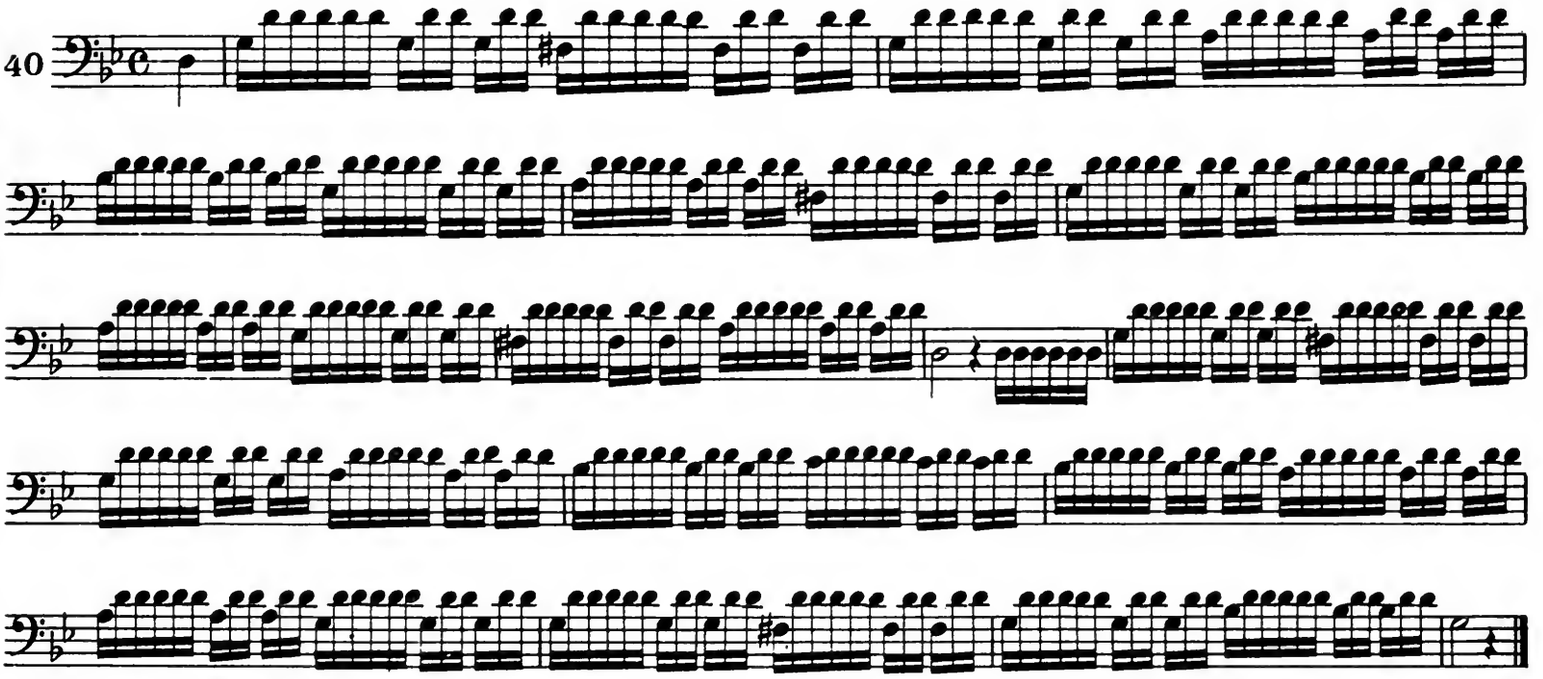

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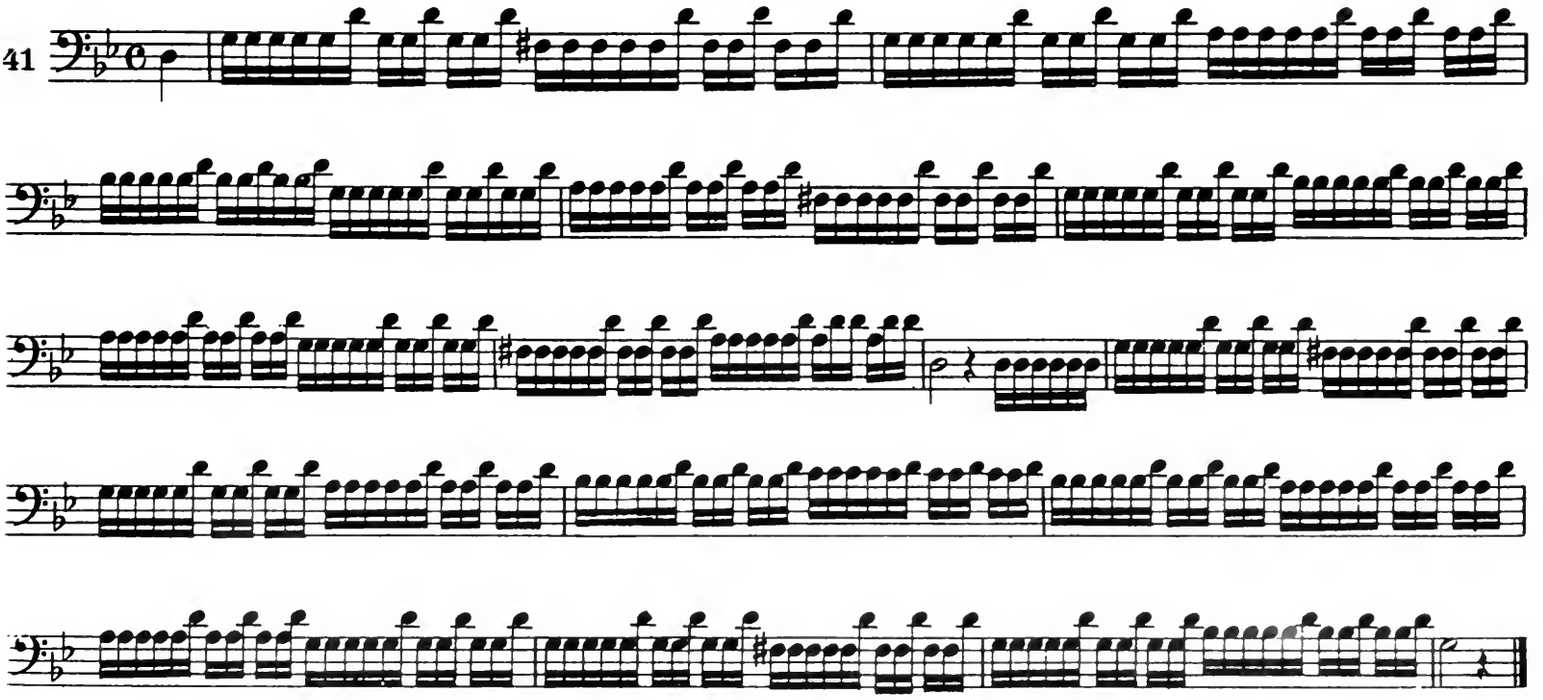

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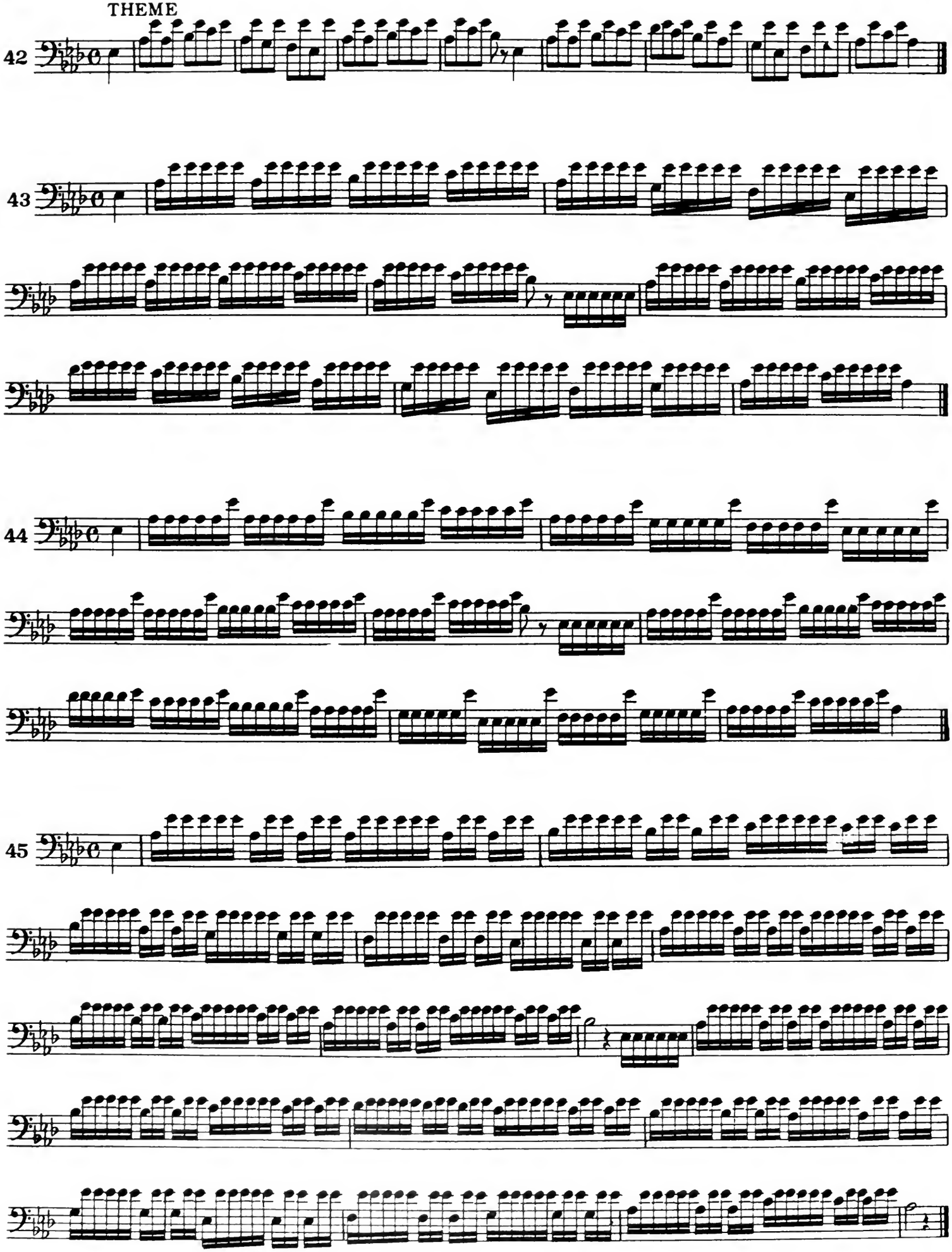

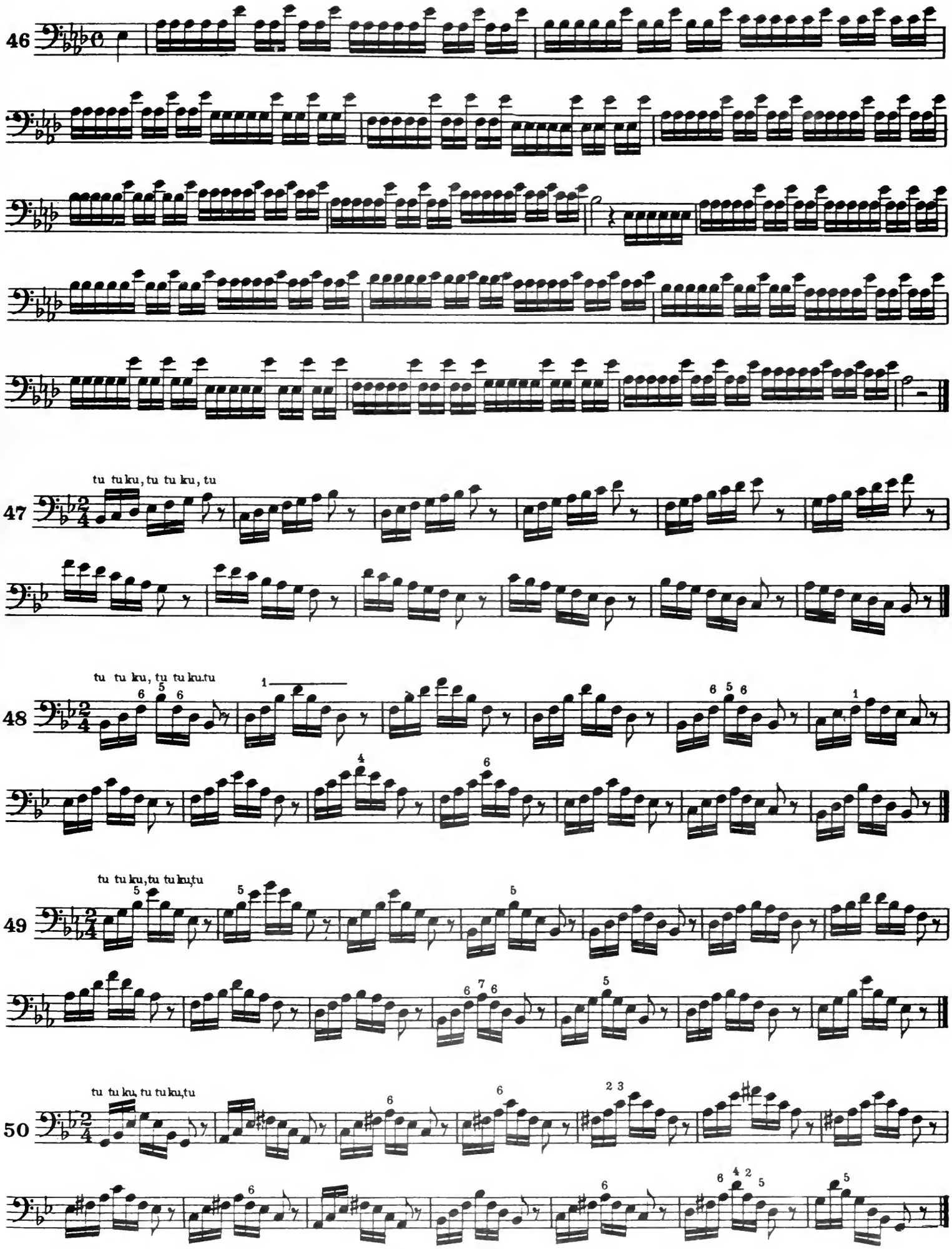
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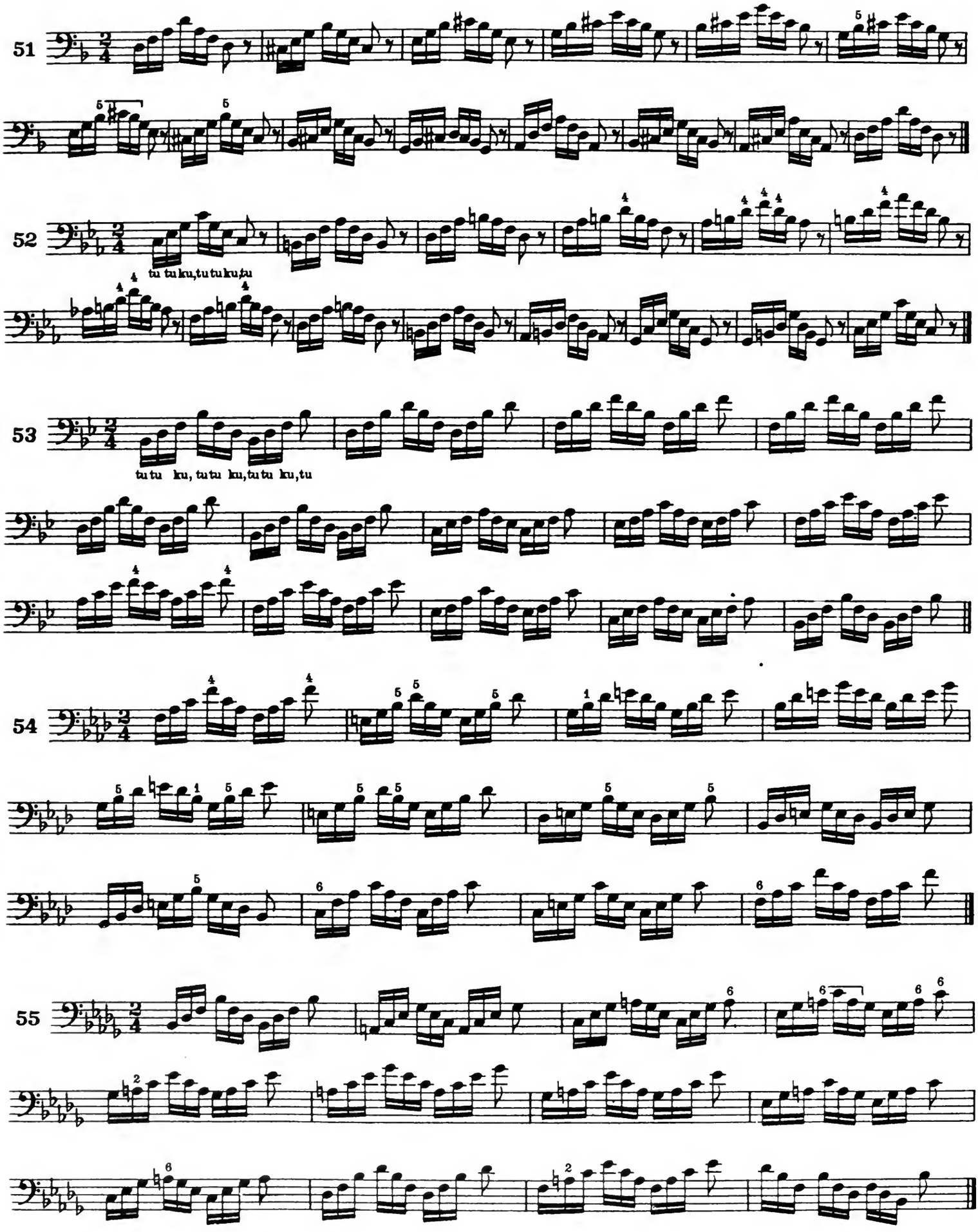
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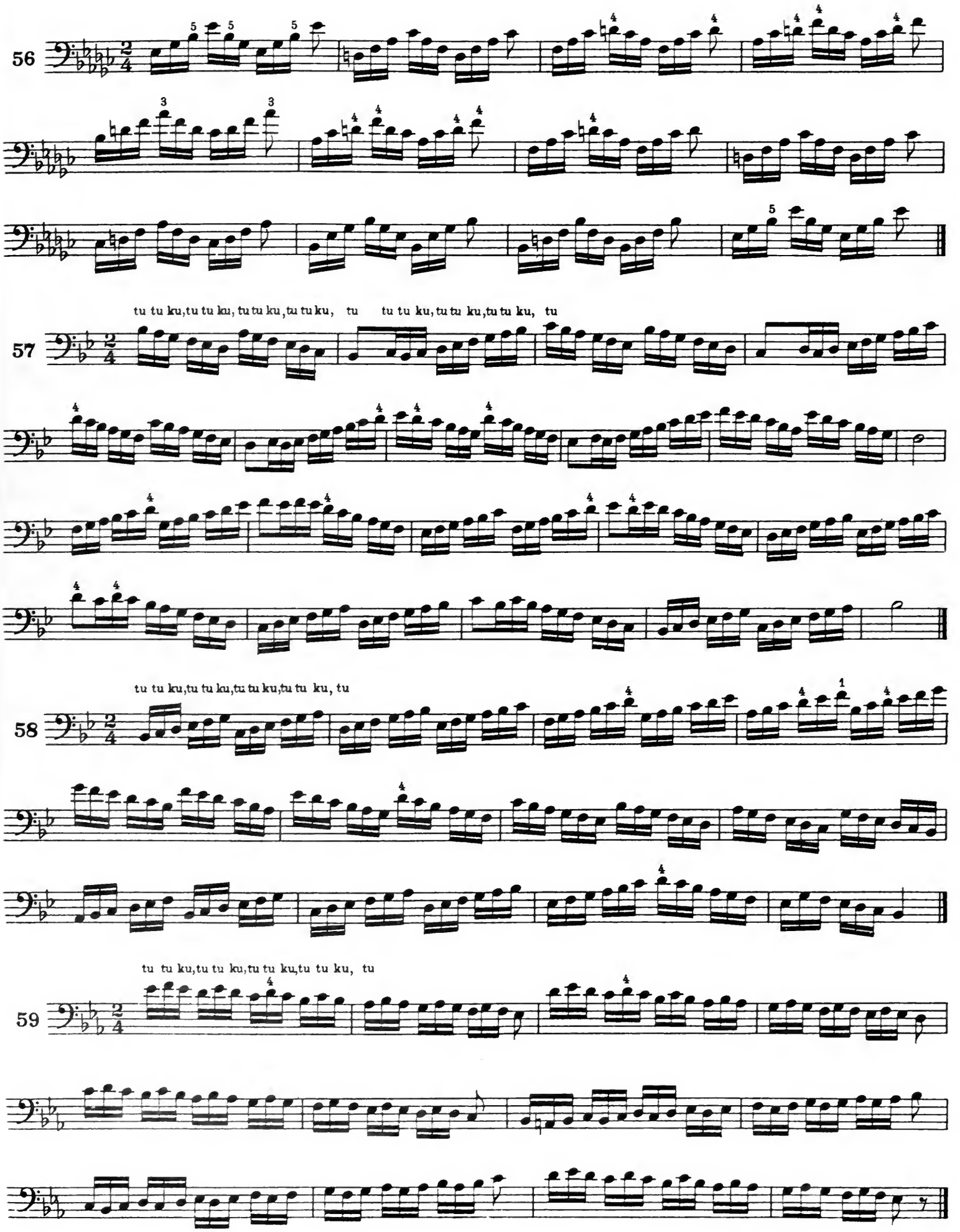
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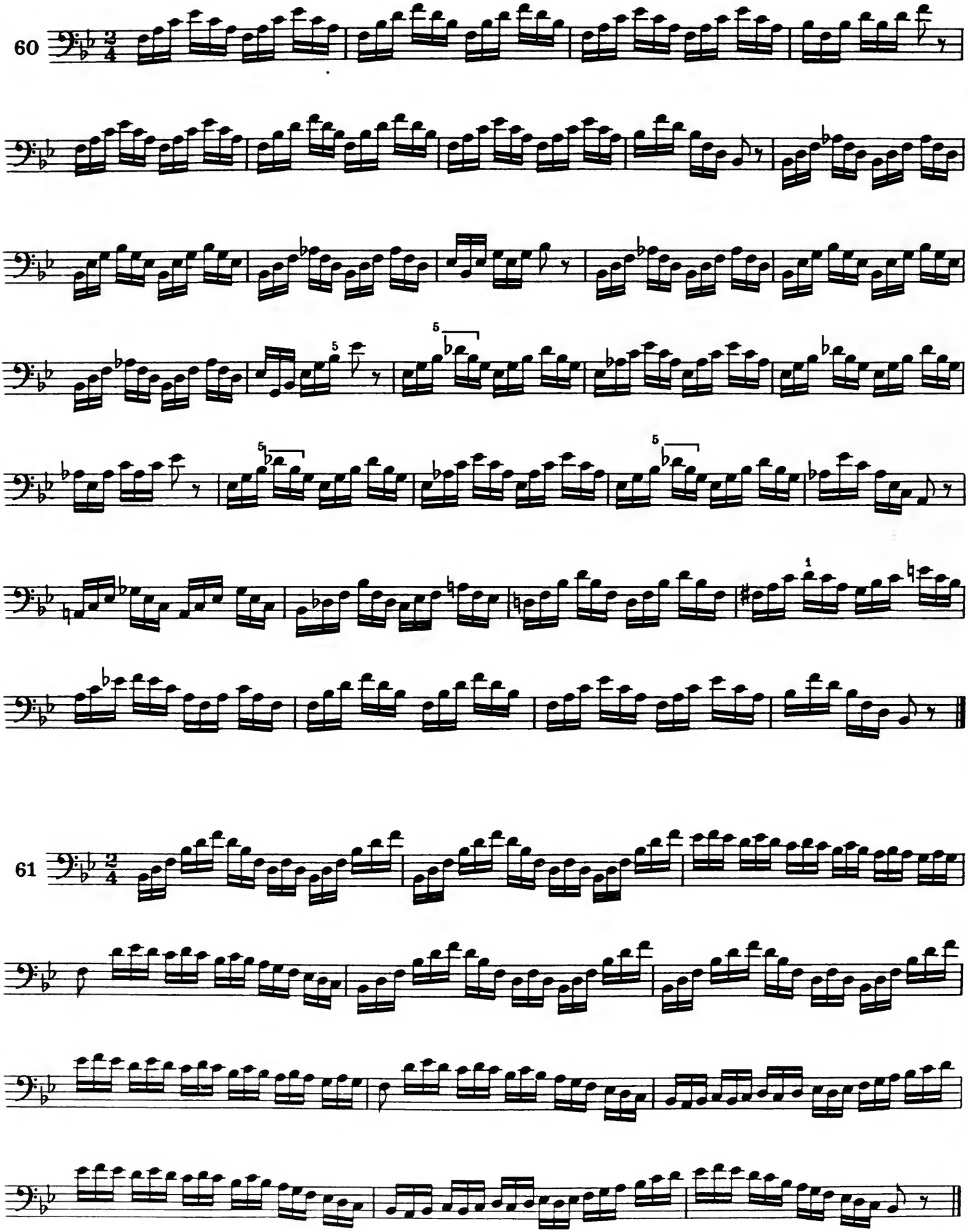
tu tu ku,tu tu ku,tu tu ku,tu tu ku, tu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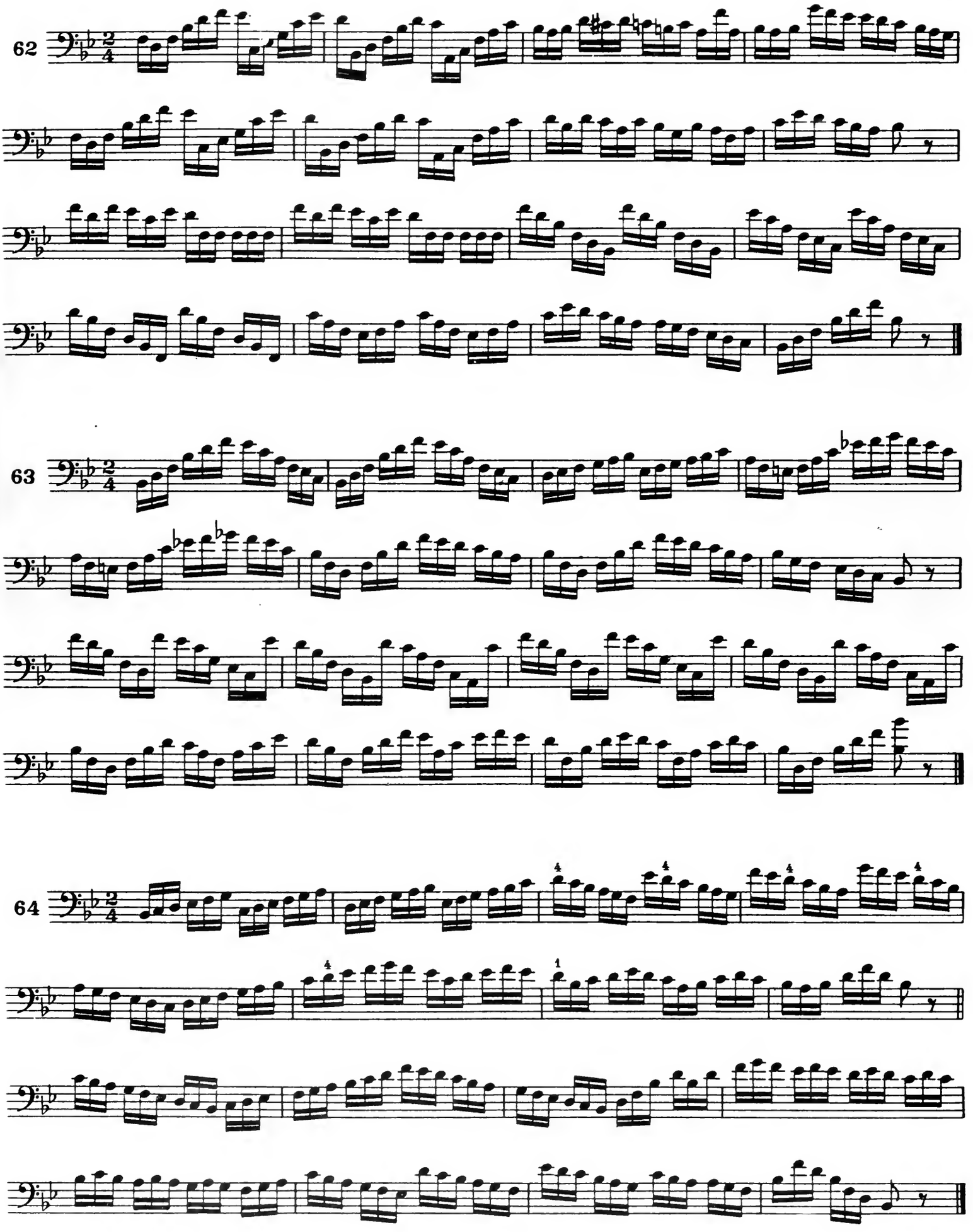
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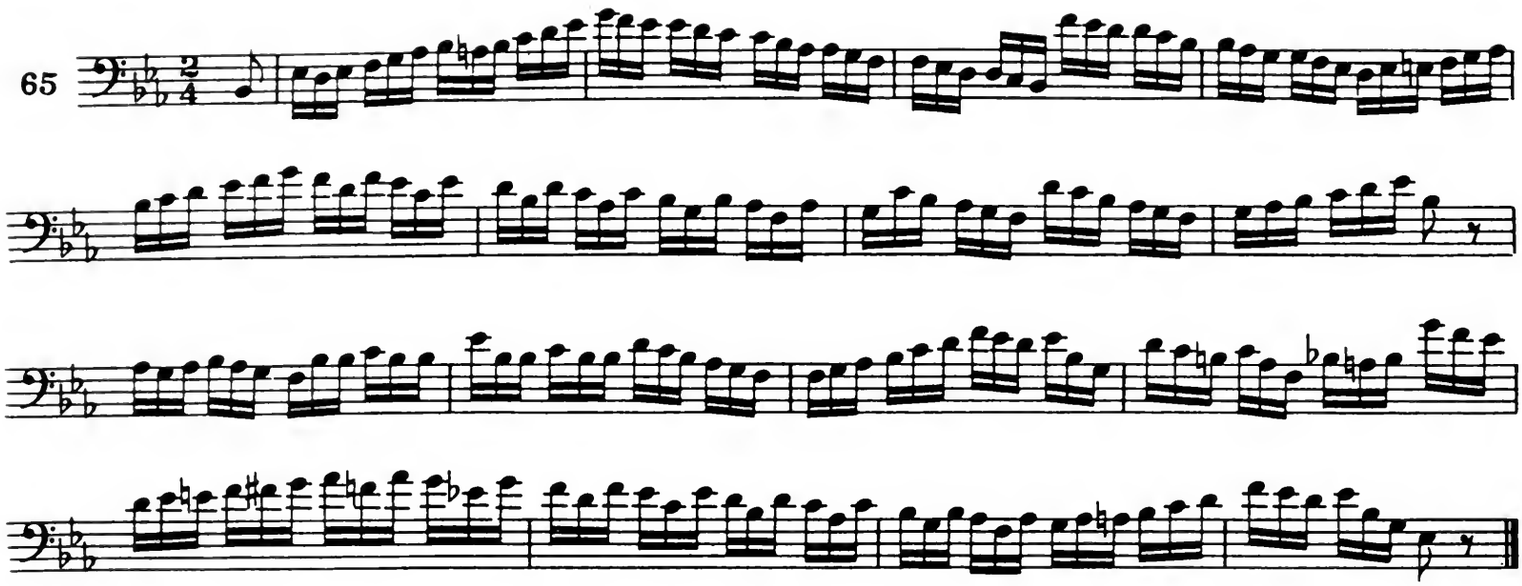
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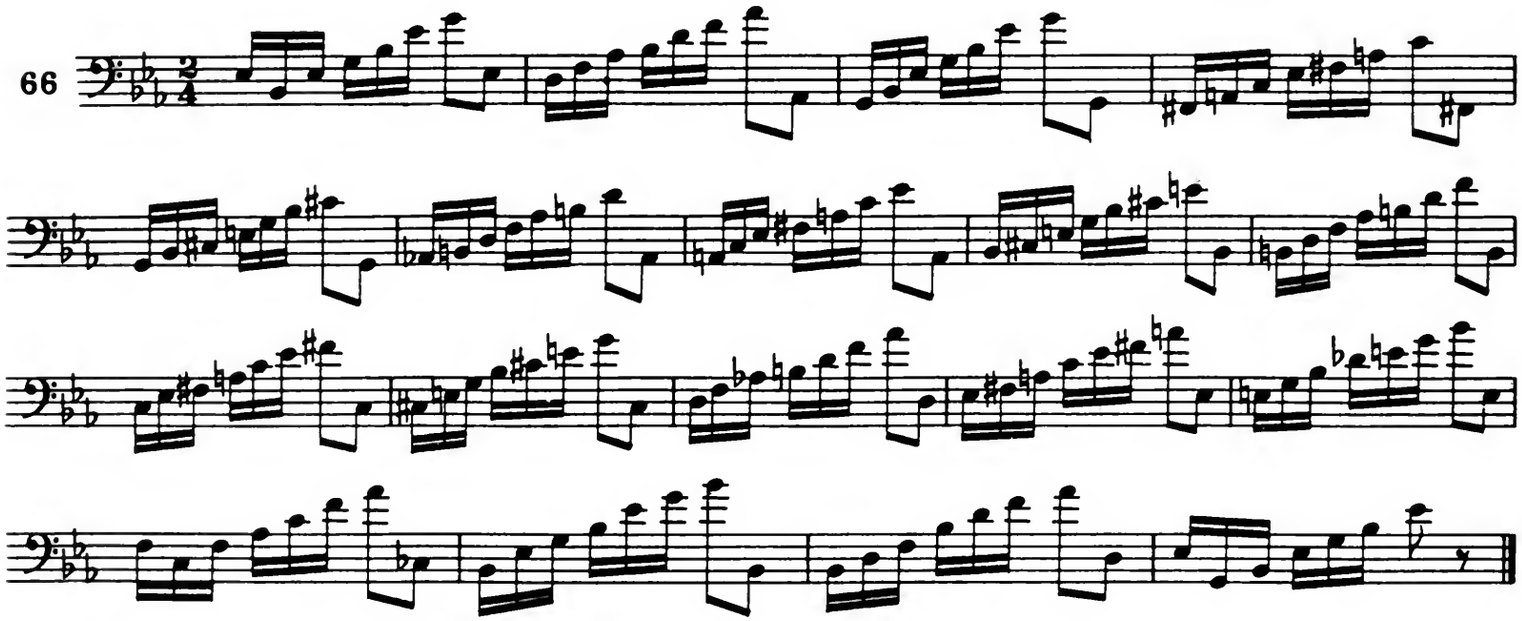
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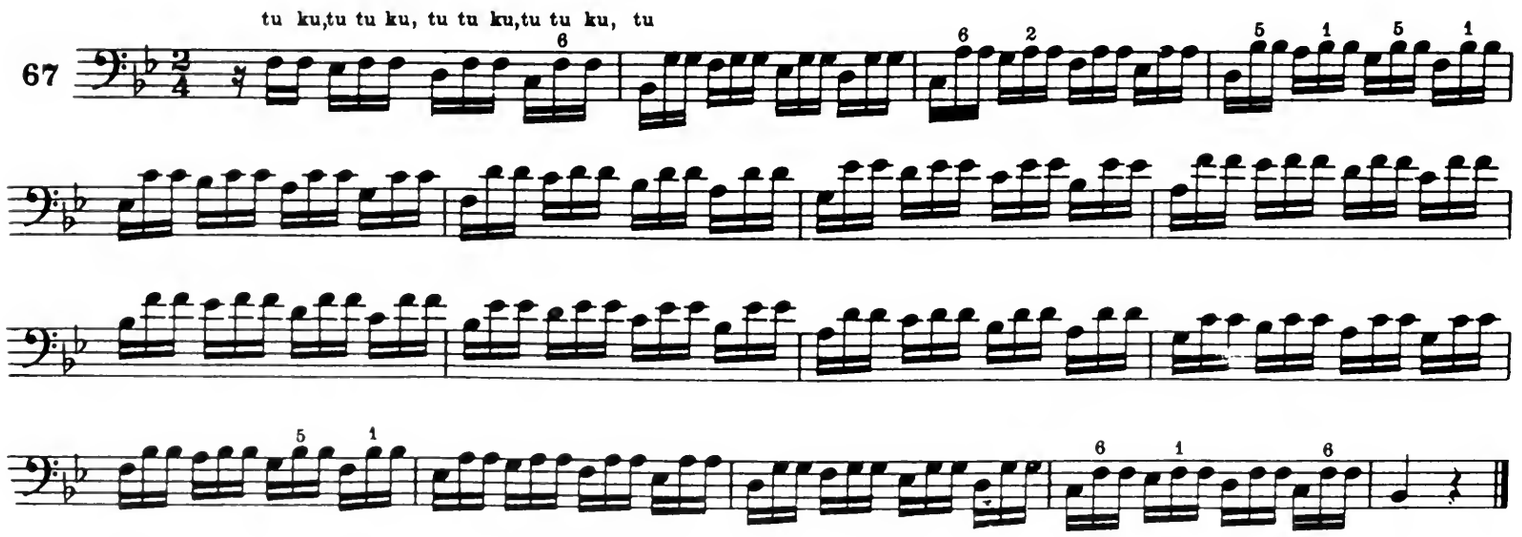
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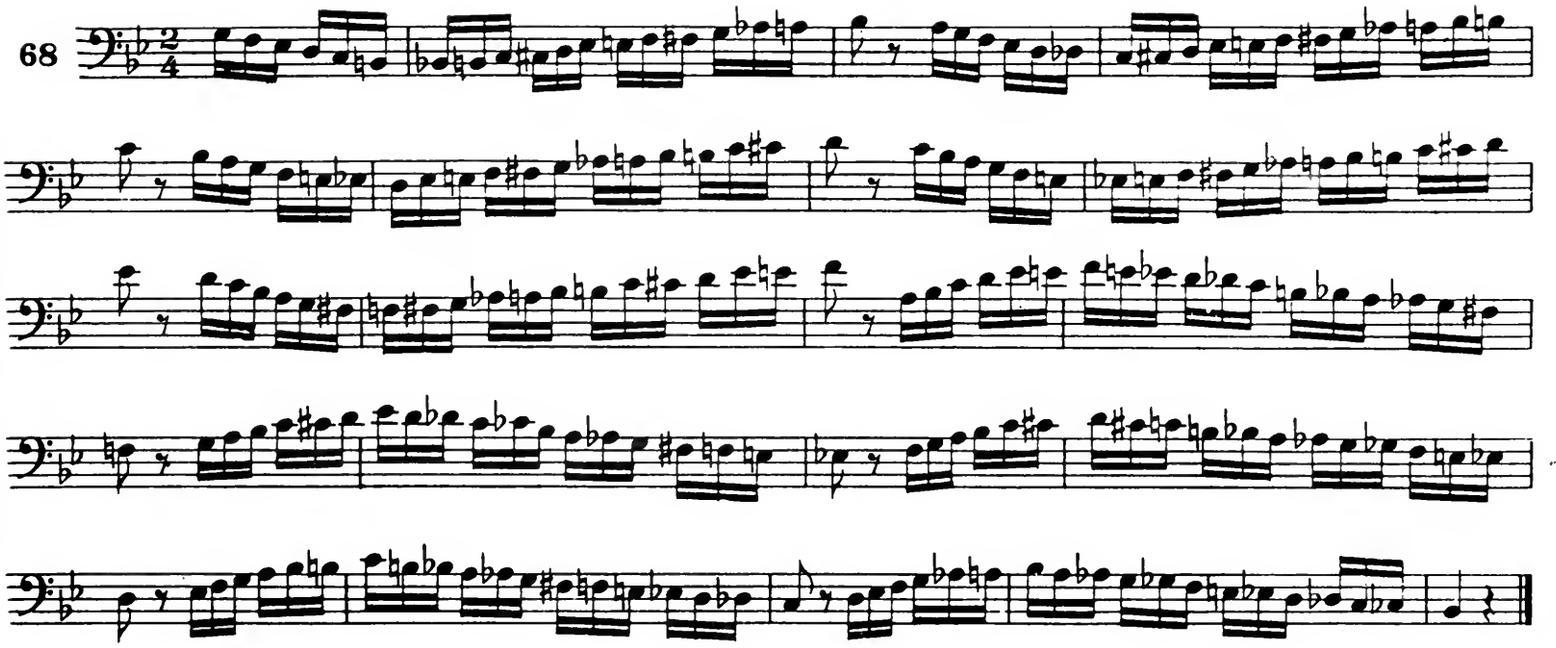
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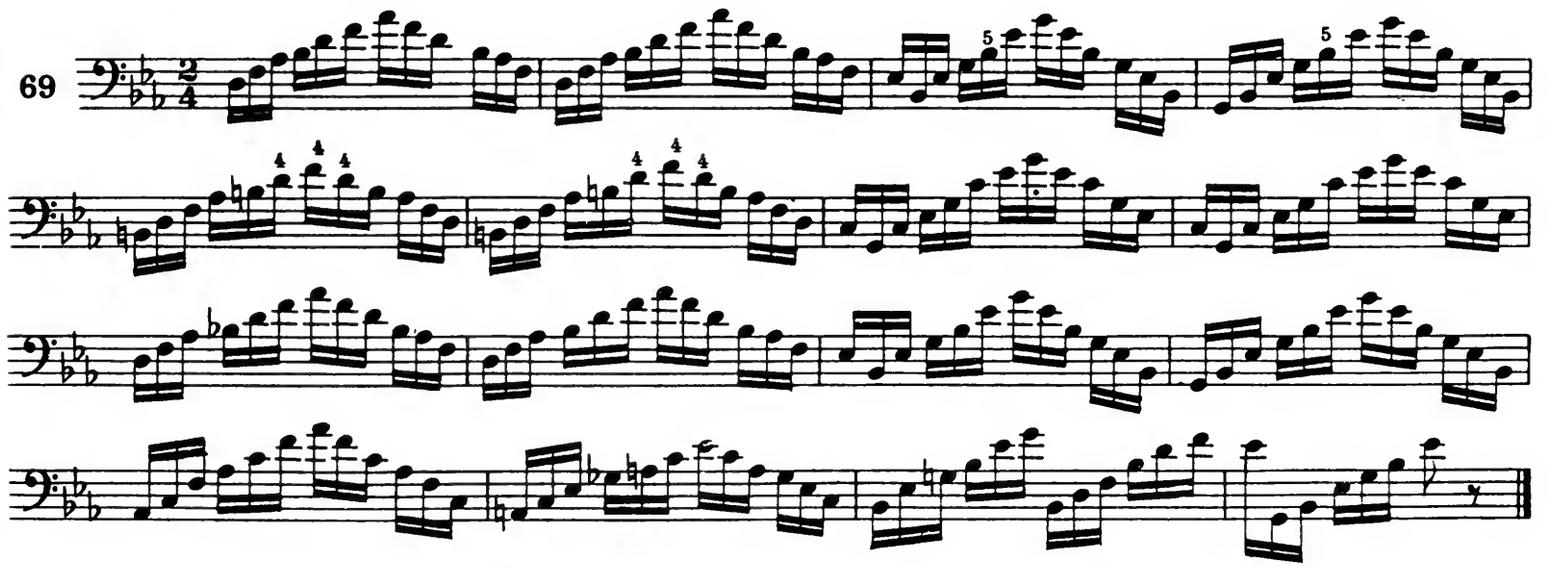
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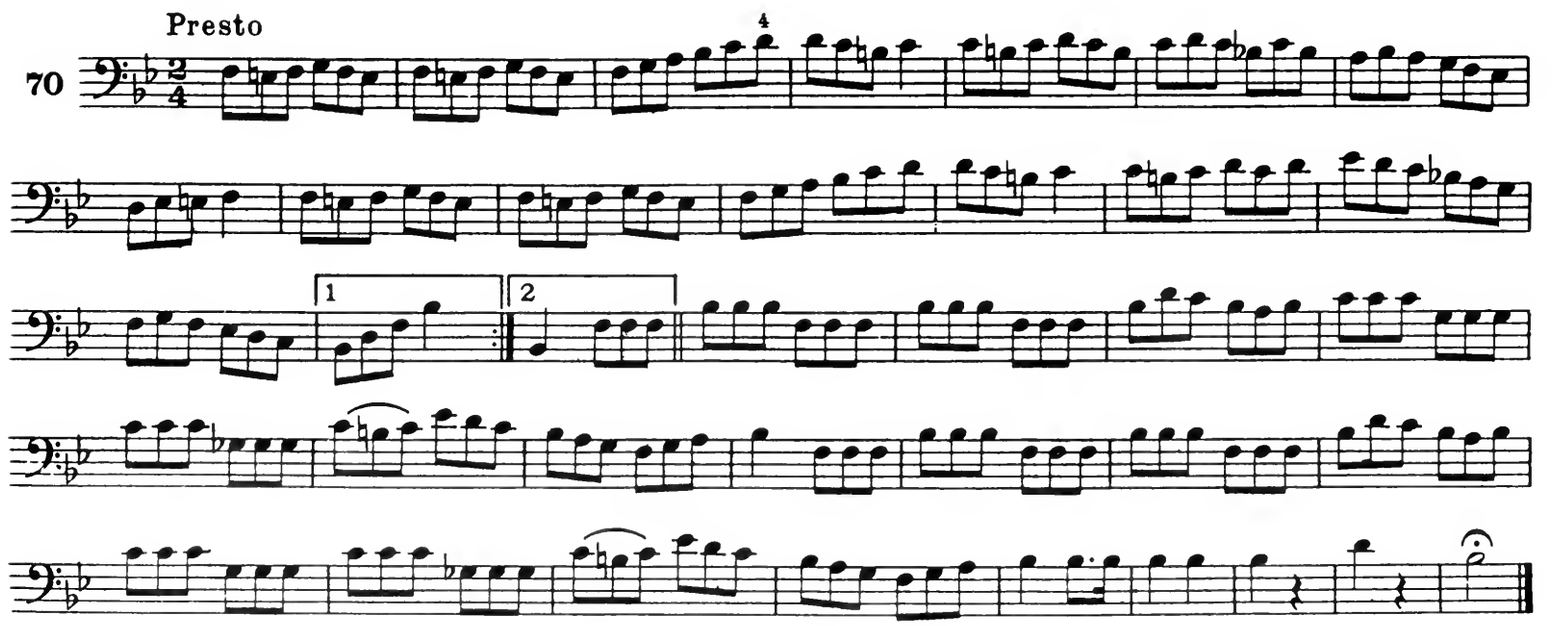
Presto
70
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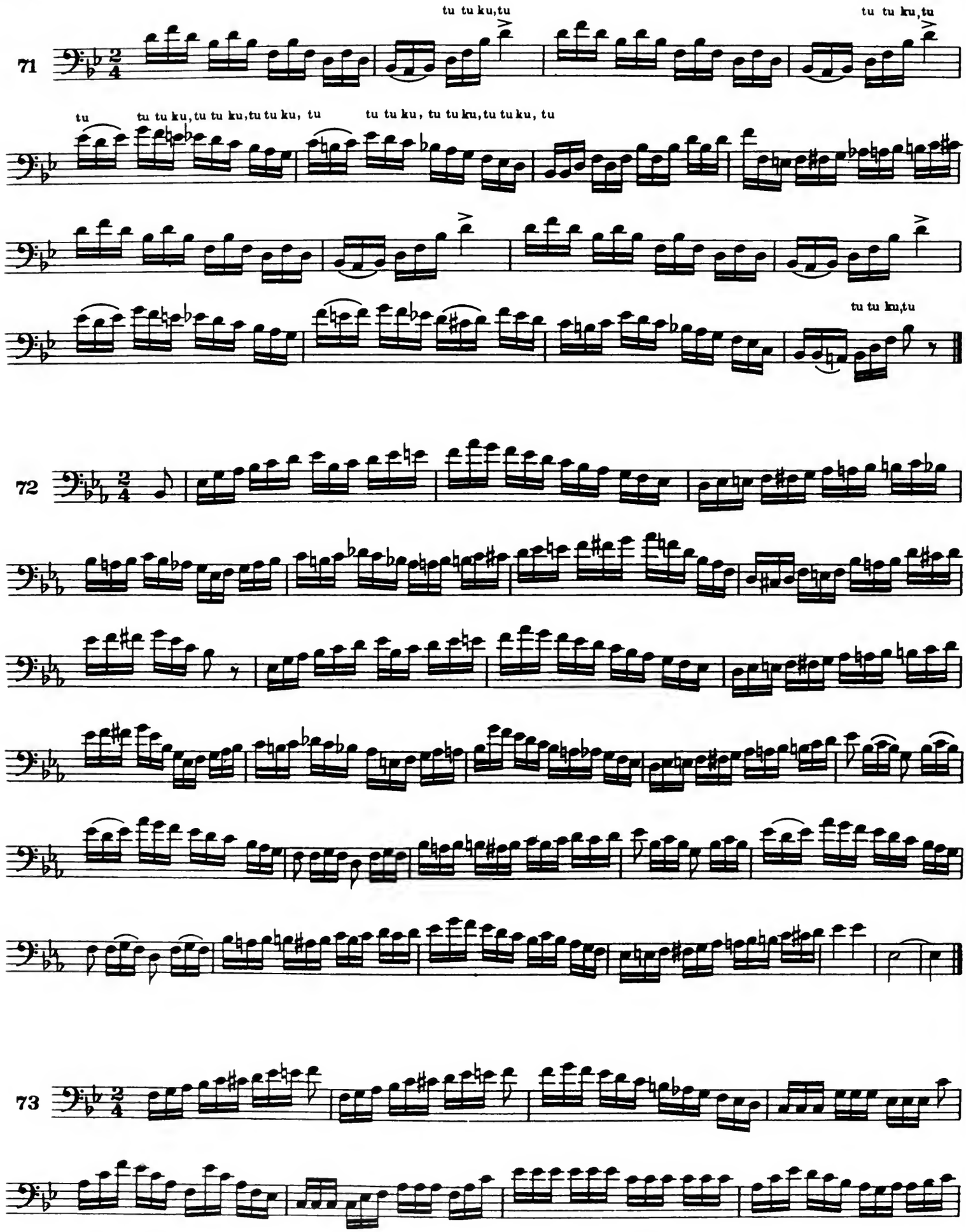
2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tu tu ku,tu
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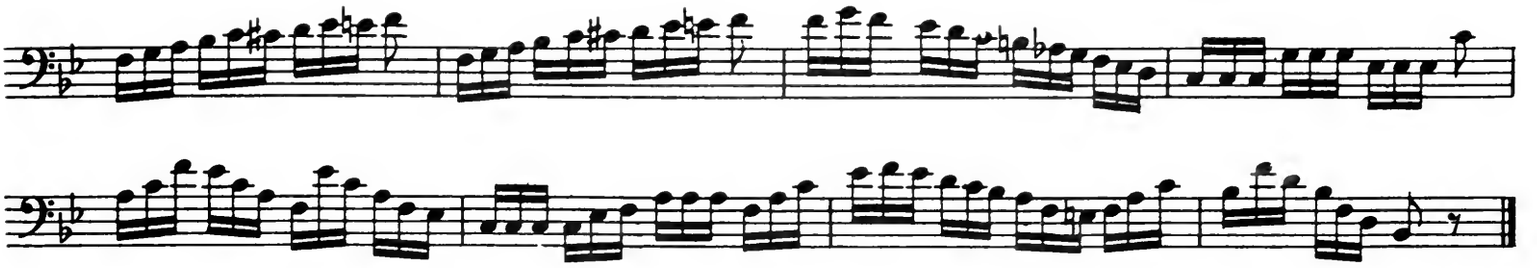
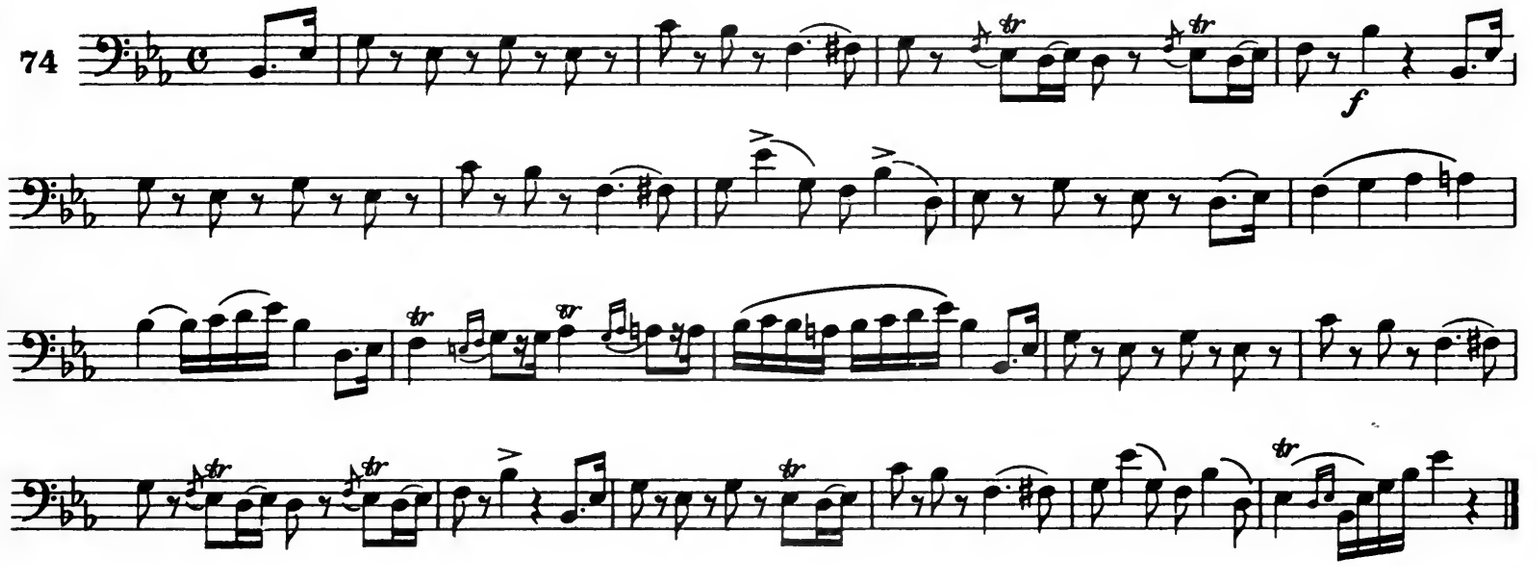
tu tu ku,tu
72
73

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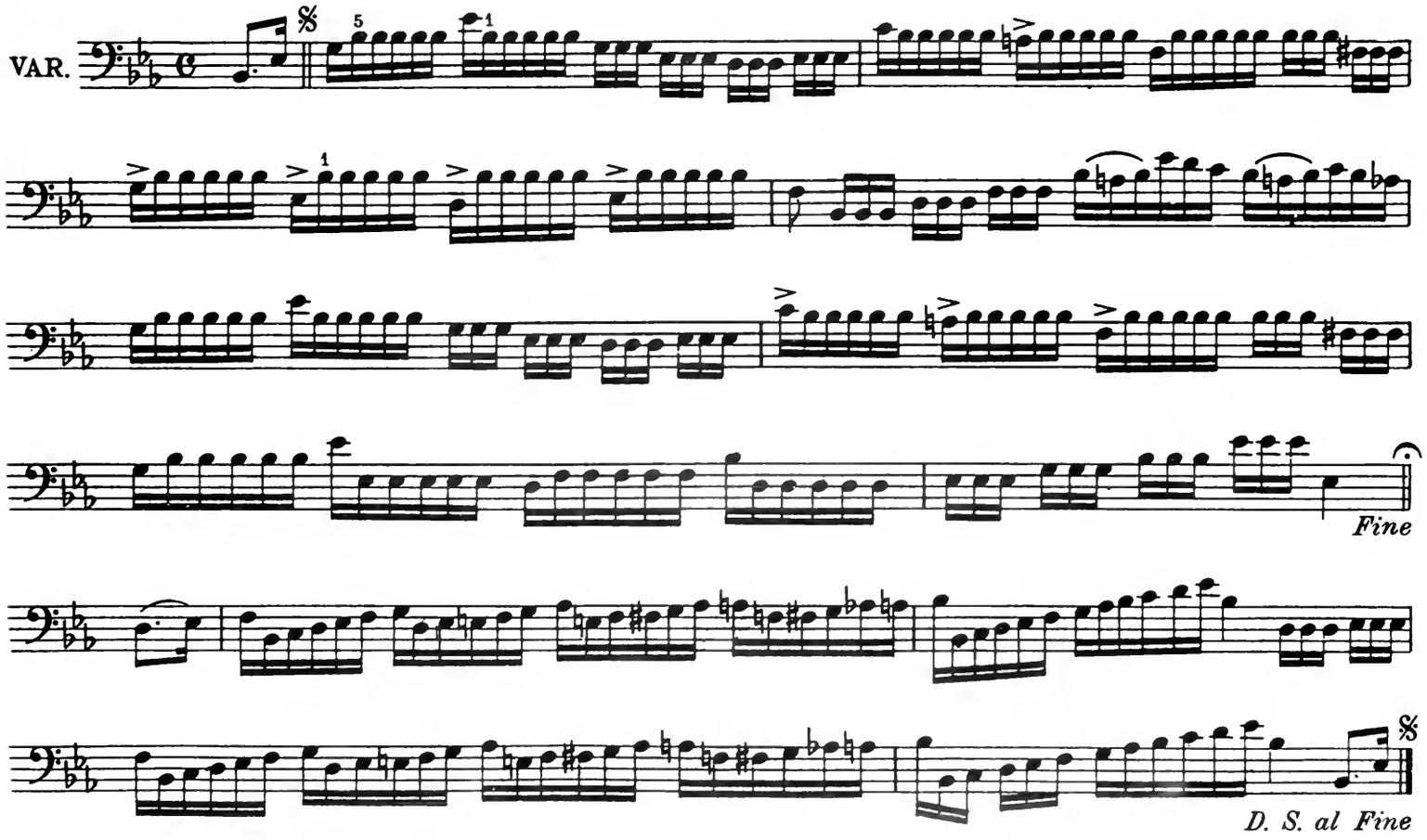
VAR.
Fine
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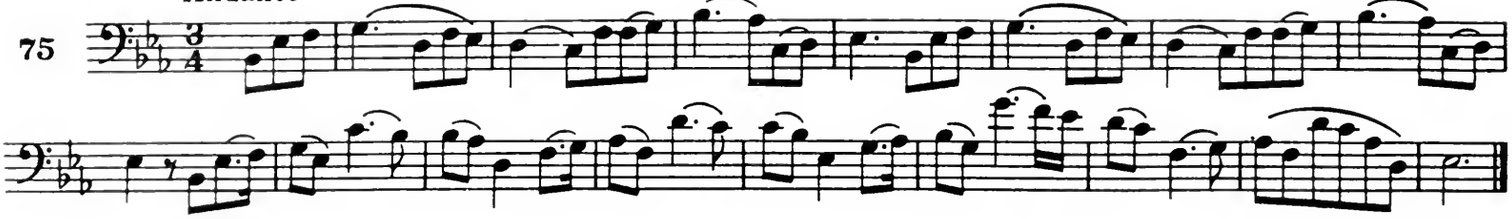
THEME
Andante

75



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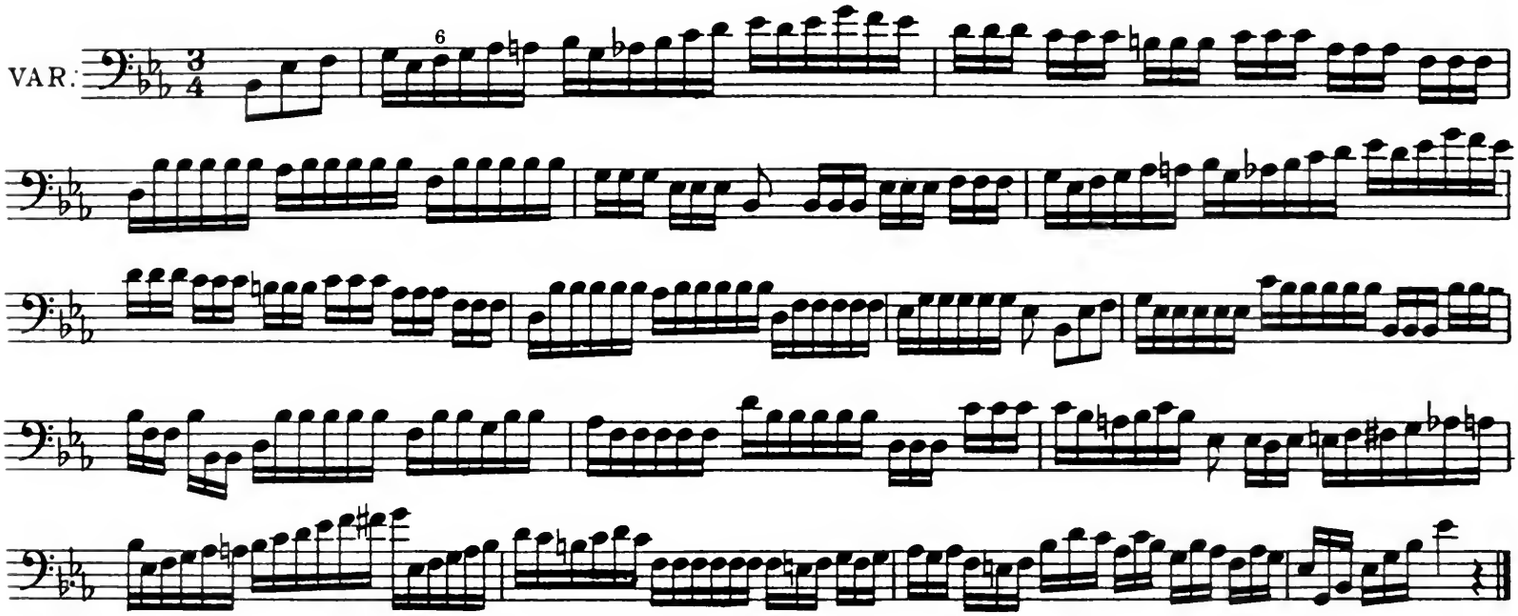
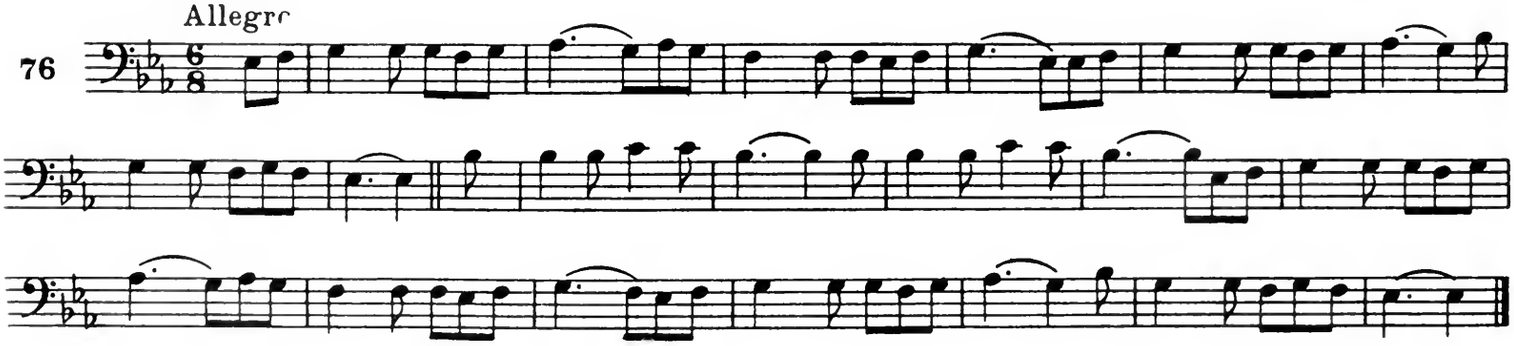


THEME
Allegro

76



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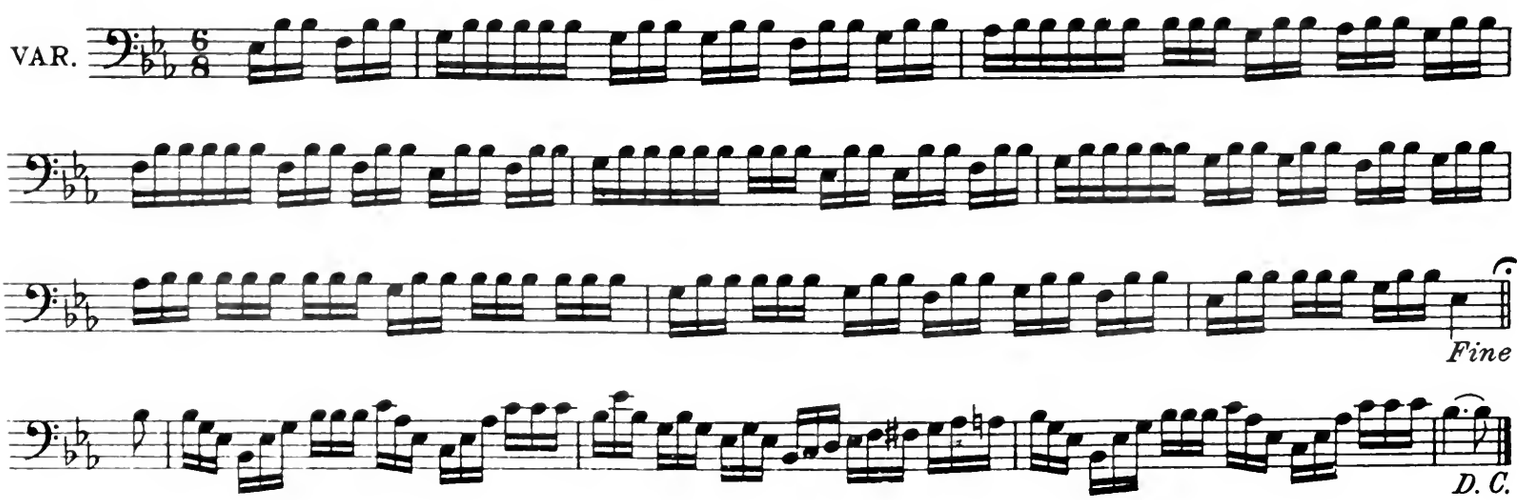
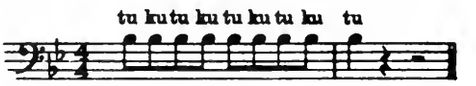


DOUBLE TONGUING

Double Staccato

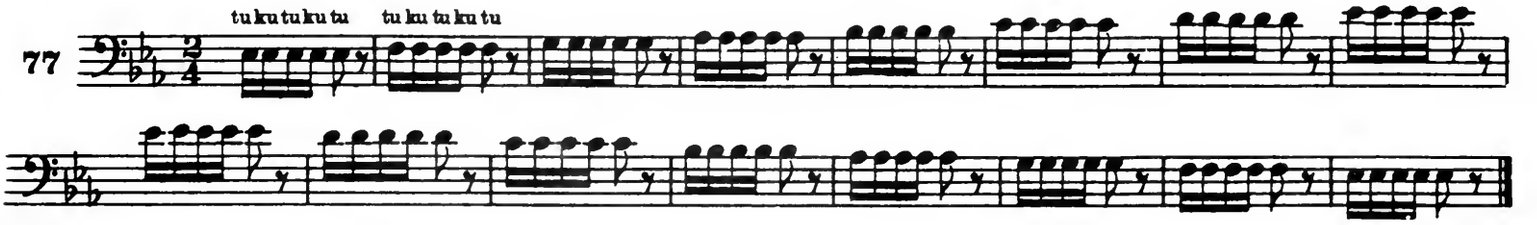
This kind of *staccato* is of great assistance in the execution of scales, or arpeggios, in the binary rhythm. In order to execute this exercise with precision, it must be practised slowly, attention being paid to the principles set forth for the *coup de langue* in triple *staccato*.

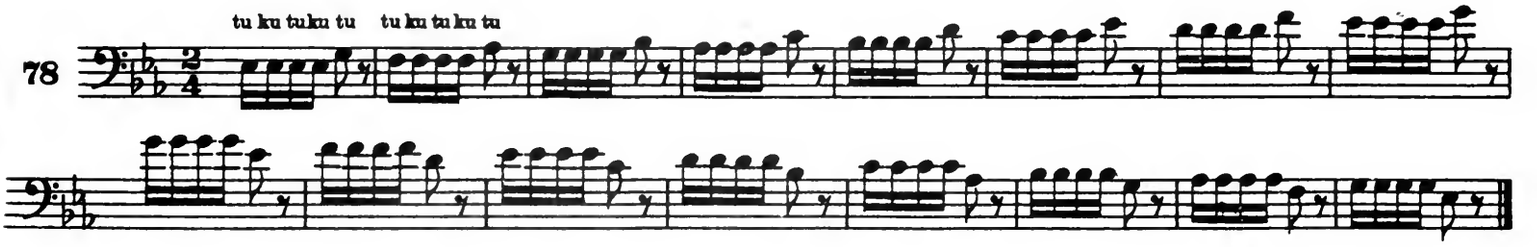
The student should, first of all, pronounce the syllables:

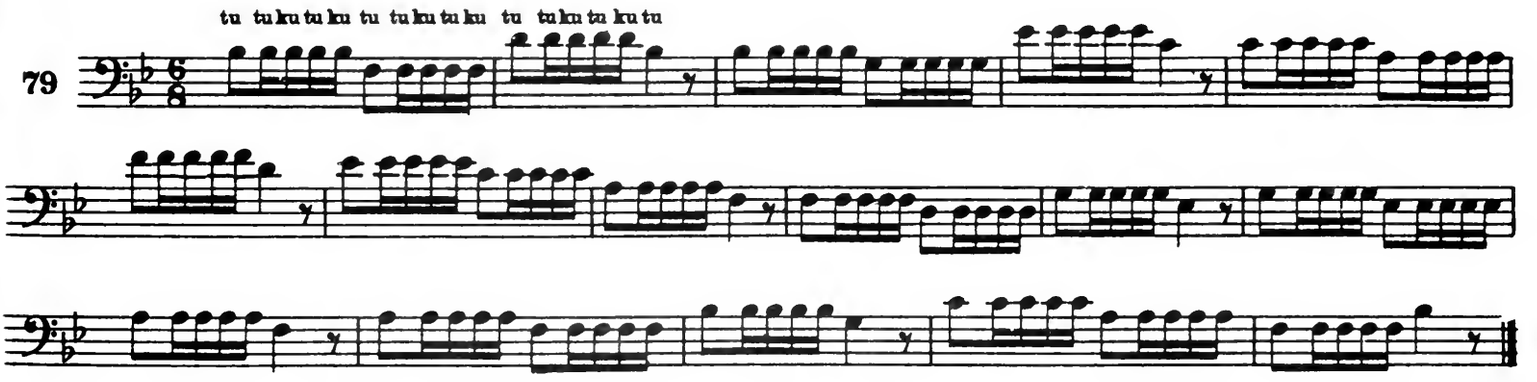


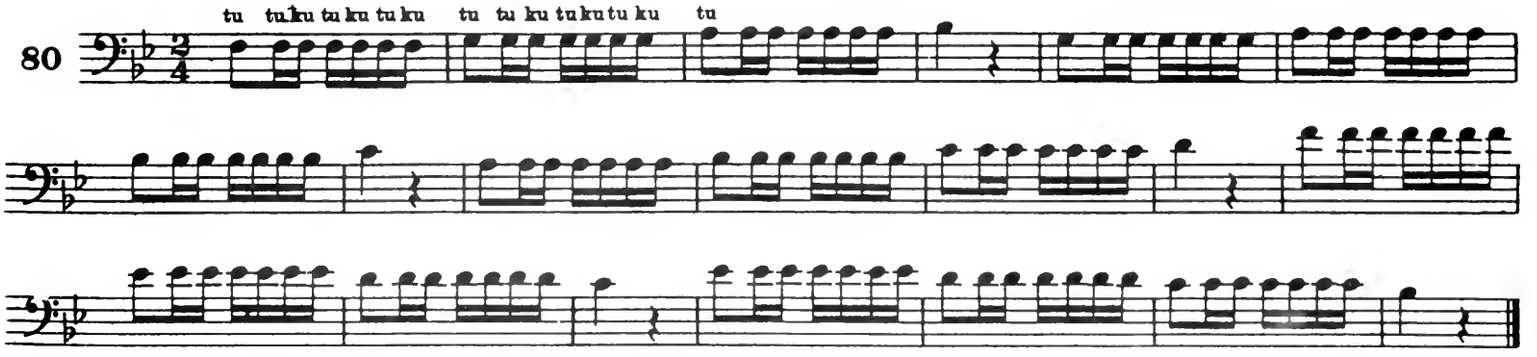
As will be seen, the tongue performs a to-and-fro movement, which is very difficult to obtain with perfect equality; but once this desideratum has been arrived at, the most difficult passages may be executed with all desirable speed, energy and *brio*.

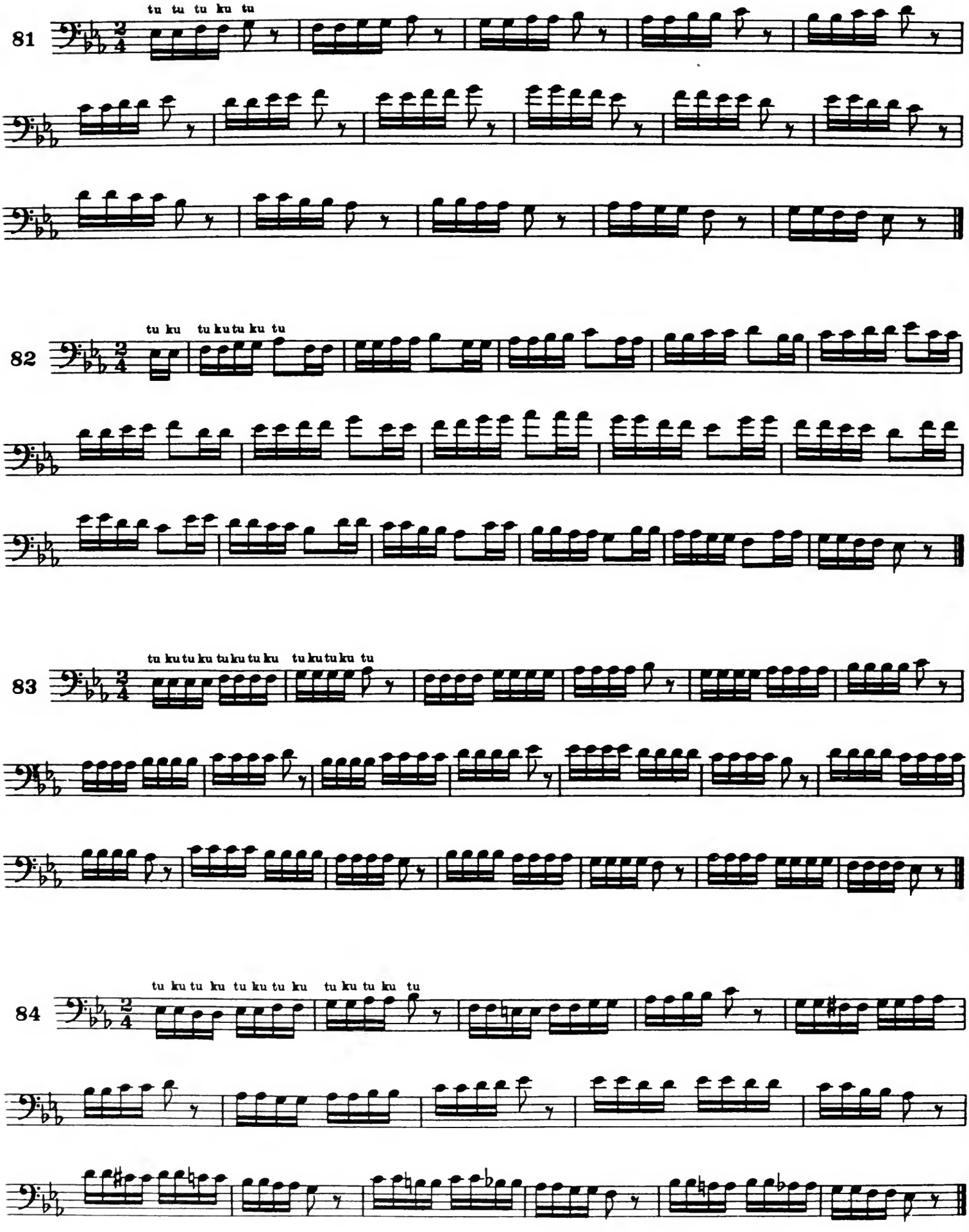
After having practised all the studies connected with this kind of articulation, recourse may then be had to the scales, the perfect chord, the chords of the dominant seventh and diminished seventh. These should be executed by employing the same *staccato*, so as to accustom the fingers or slide to proceed in conformity with the tongue. This practice will be fruitful in its results. (See exercises 77 to 114)







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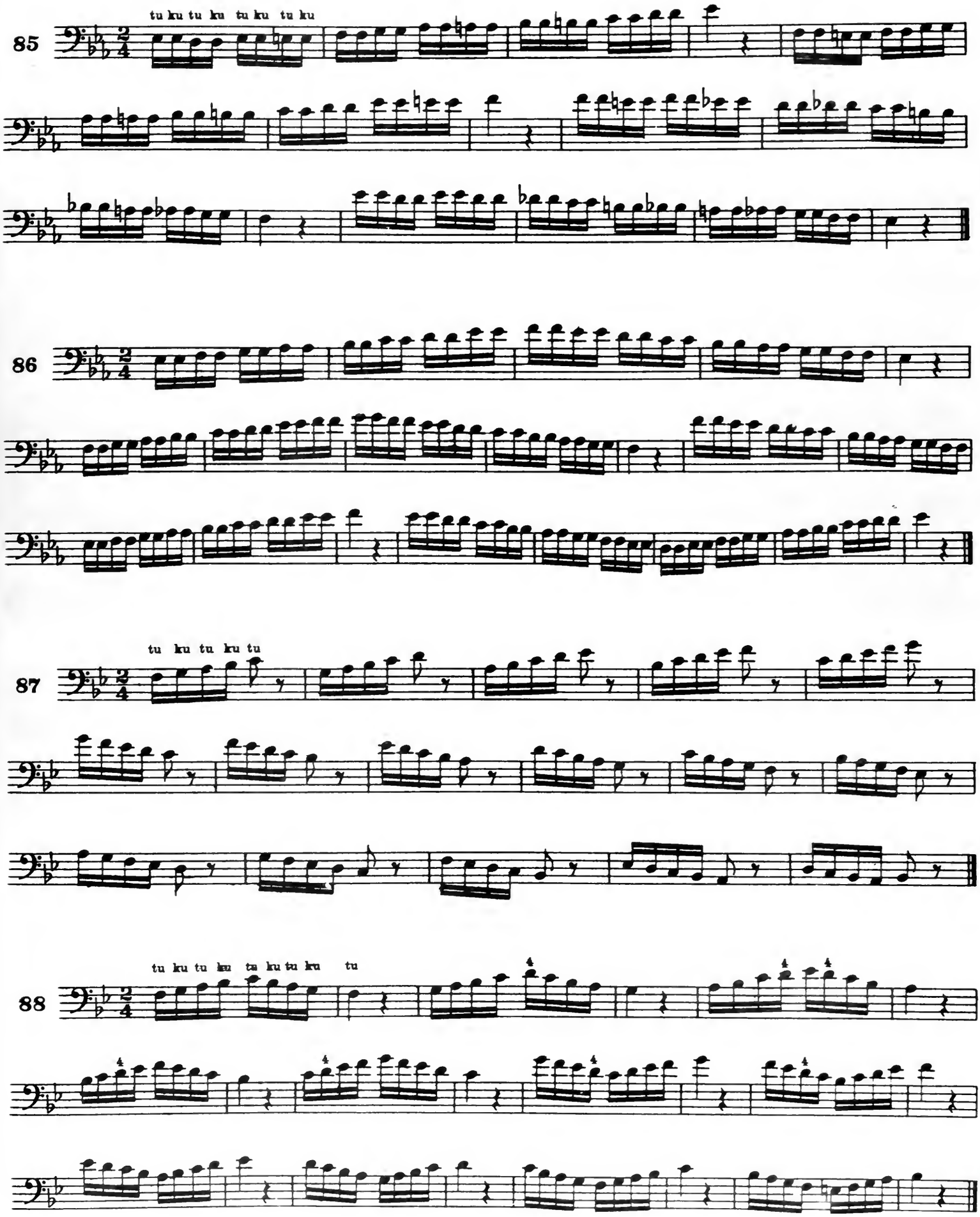
82
tu ku tu ku tu ku tu
83
tu ku tu ku tu ku tu ku tu ku tu ku tu
84
tu ku tu ku tu ku tu ku tu ku tu ku tu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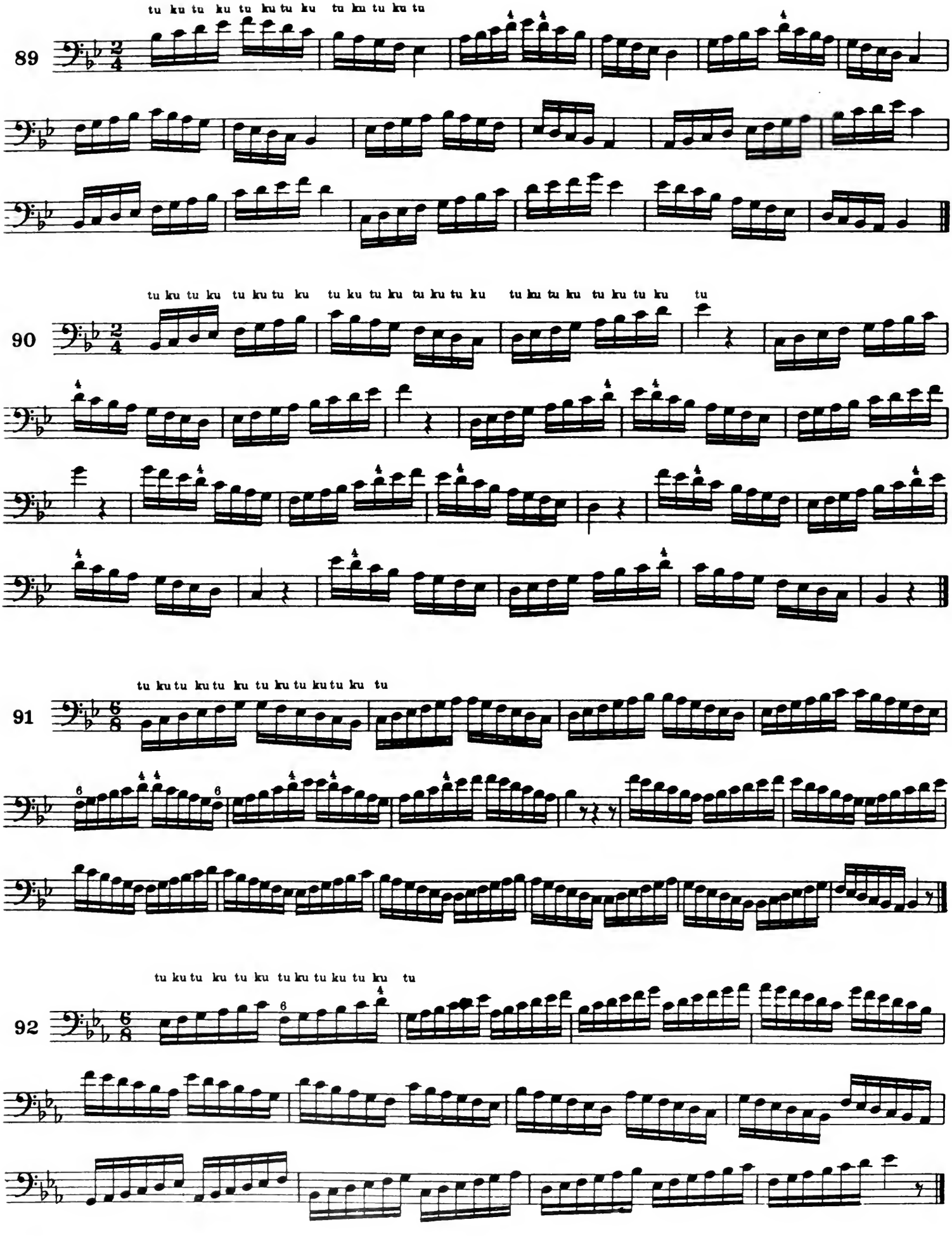
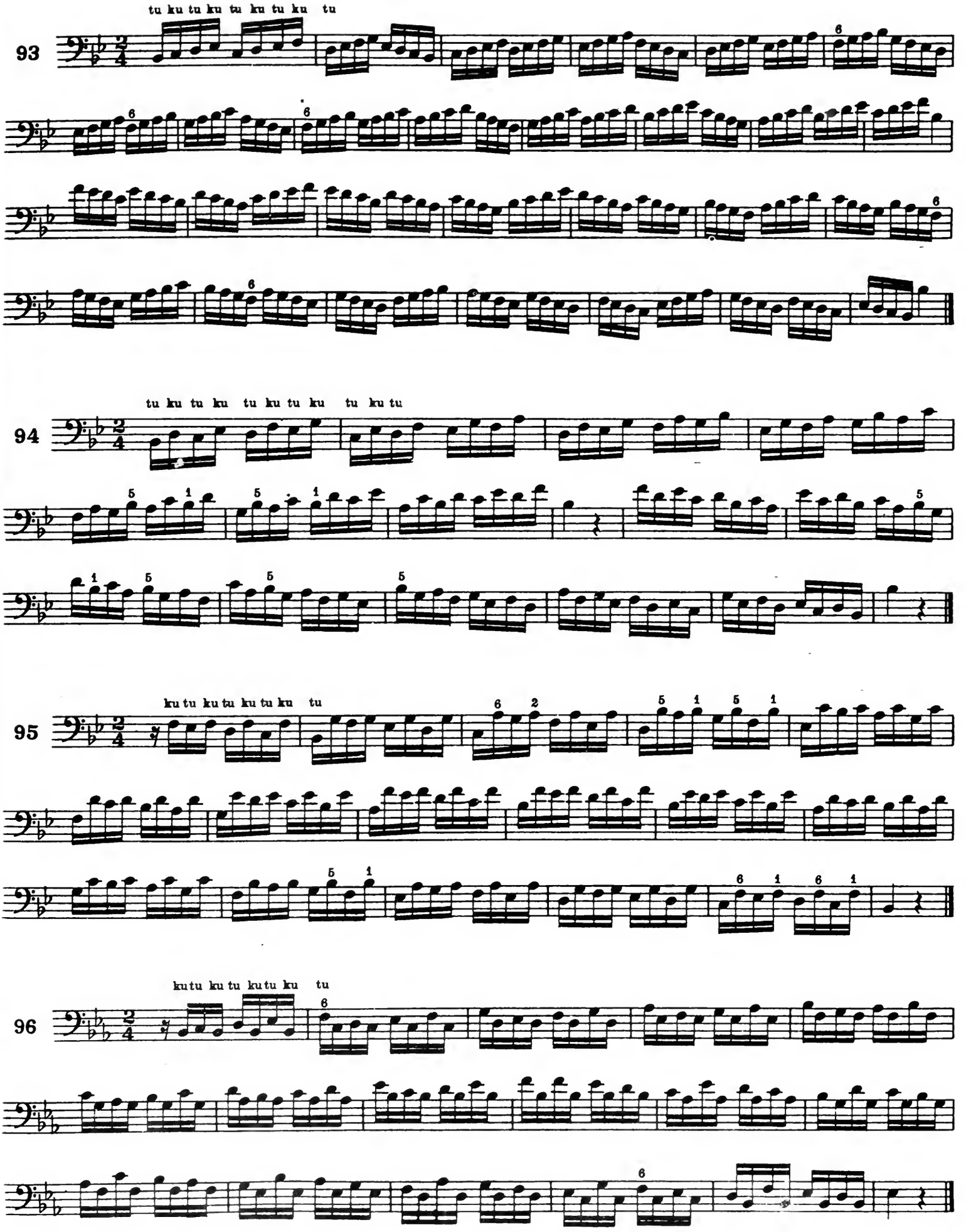
tu ku tu ku tu ku tu ku
86
87
tu ku tu ku tu
88
tu ku tu ku tu ku tu ku tu


89
tu ku tu ku tu ku tu ku tu ku tu ku tu
90
tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu
91
tu ku tu ku tu ku tu ku tu ku tu ku tu
92
tu ku tu ku tu ku tu ku tu ku tu ku tu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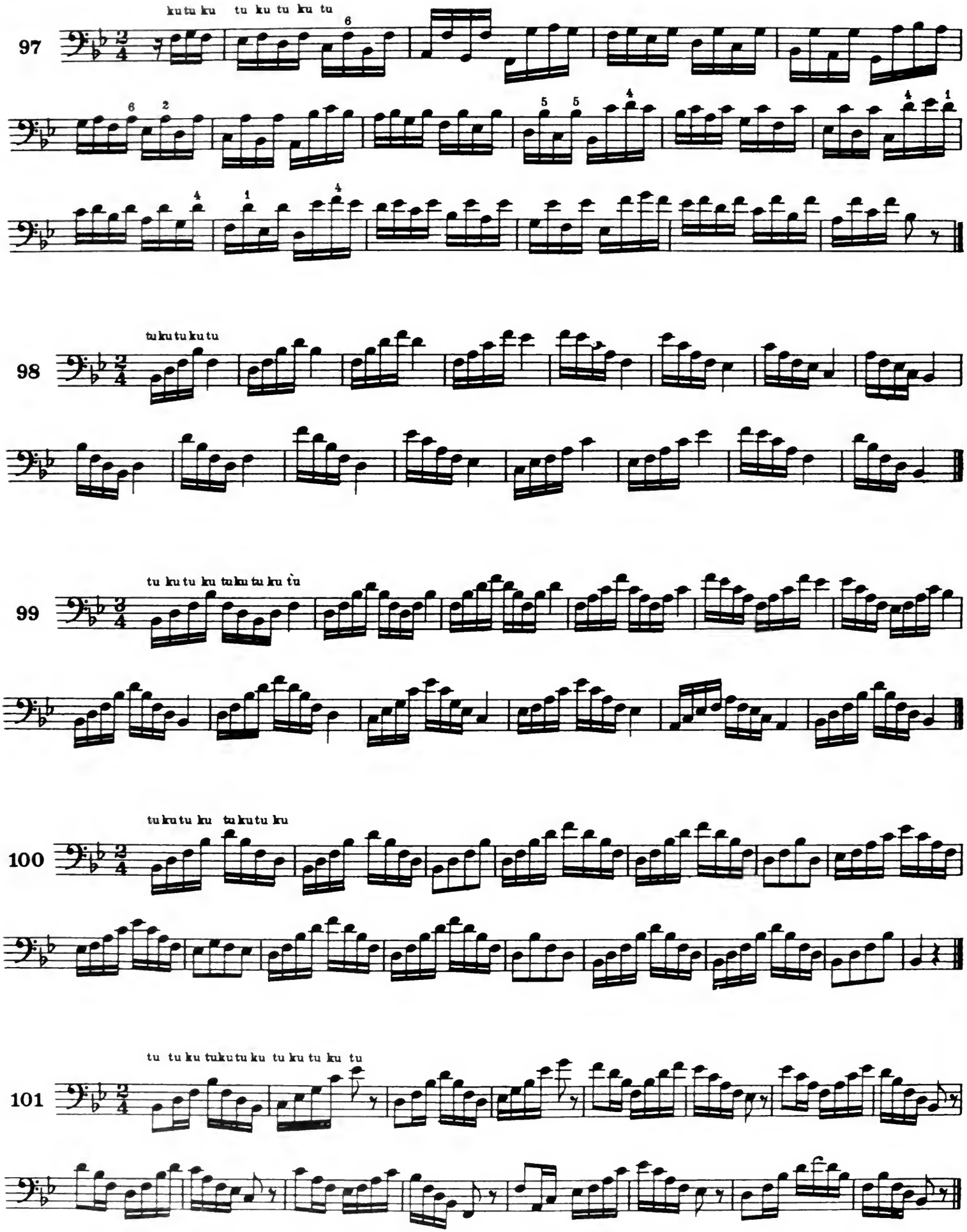
tu ku tu ku tu ku tu ku tu
94
tu ku tu ku tu ku tu ku tu ku tu
95
ku tu ku tu ku tu ku tu
96
ku tu ku tu ku tu ku tu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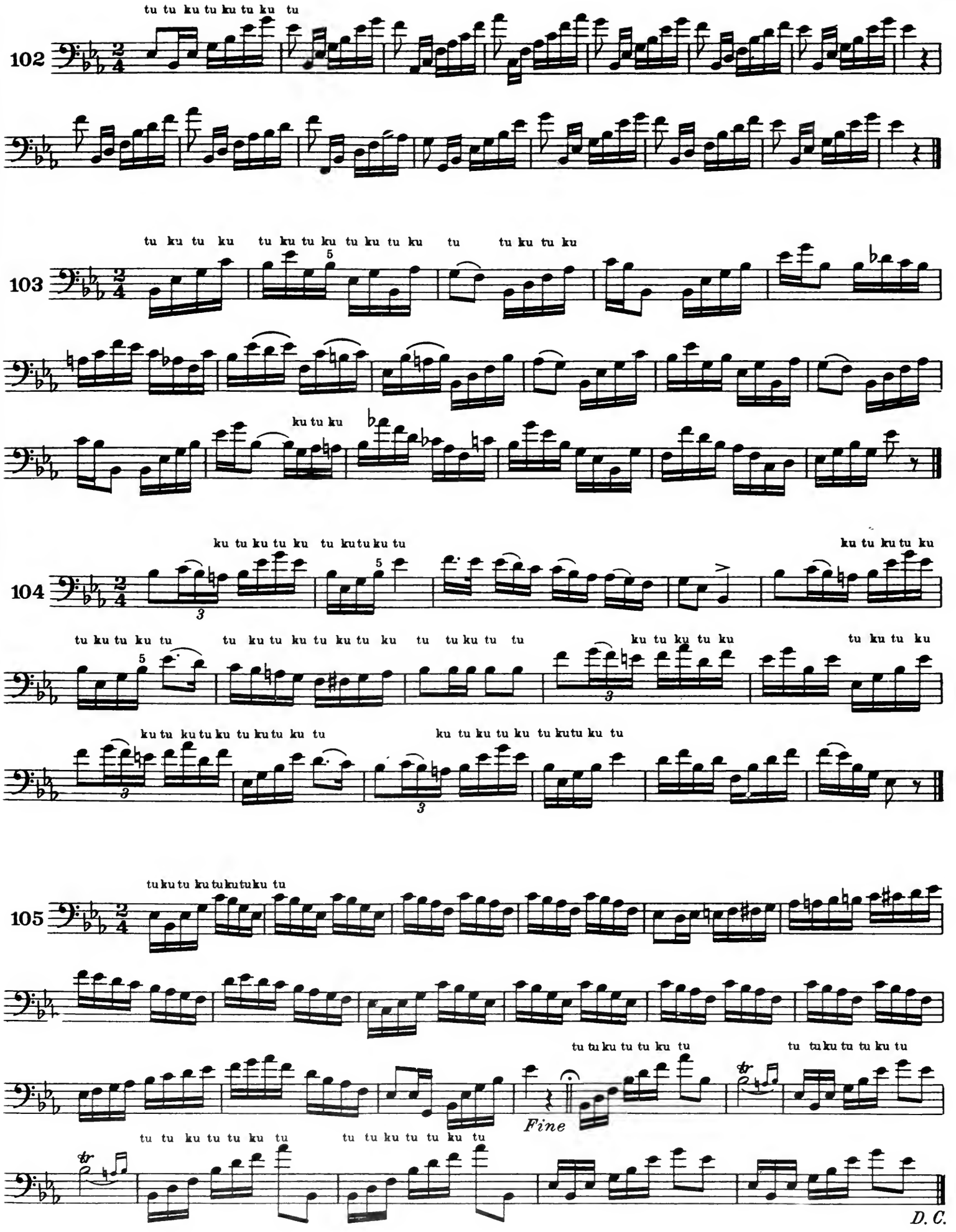
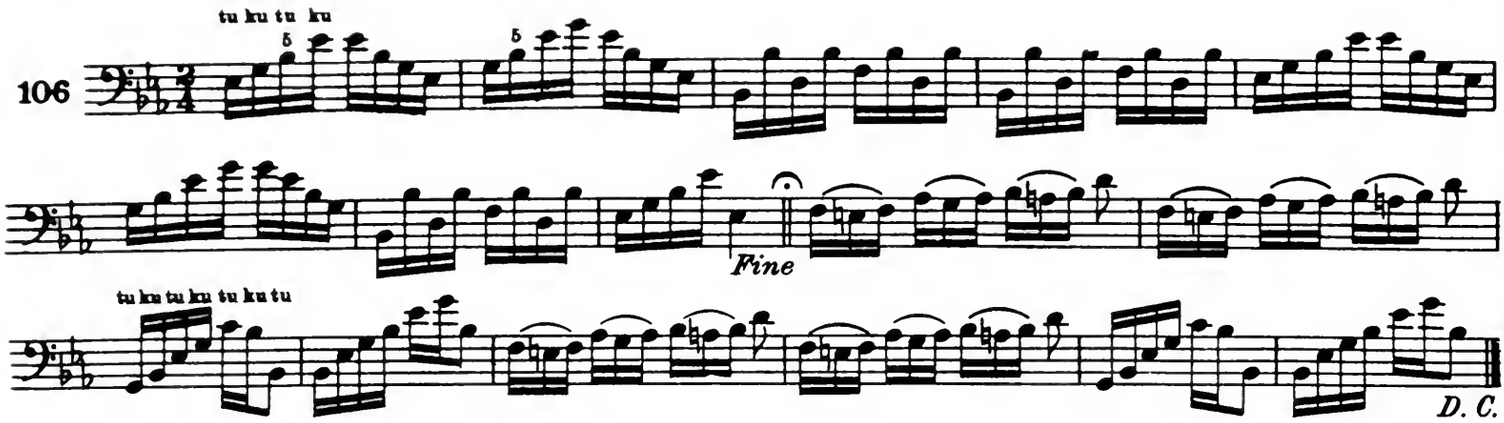
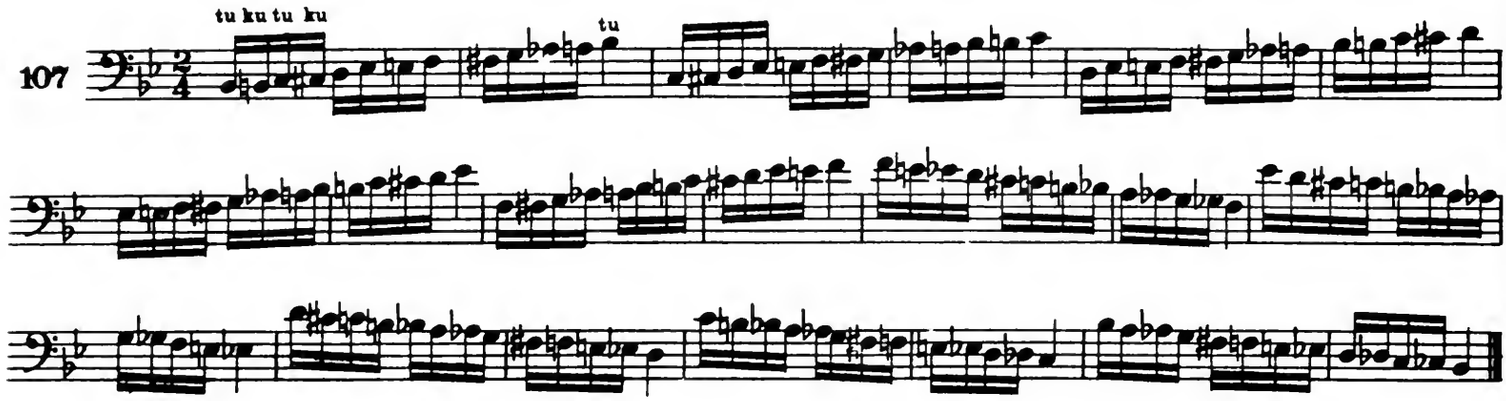
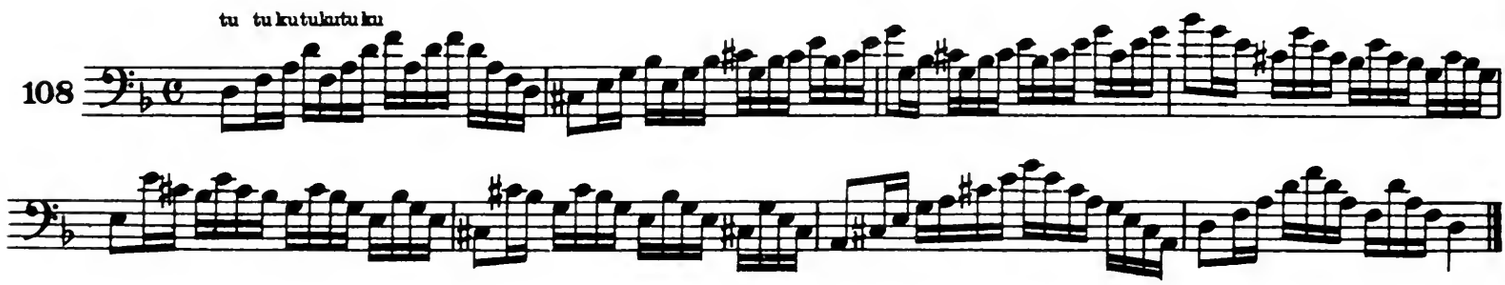
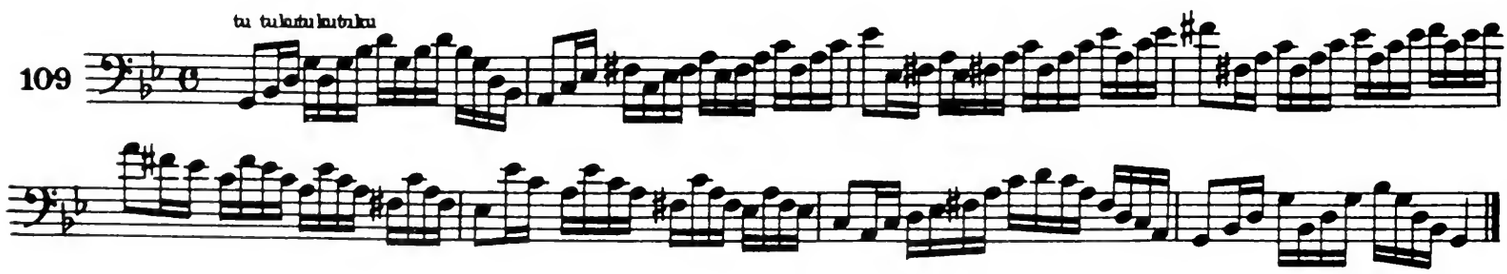
ku tu ku tu ku tu ku tu
98
tu ku tu ku tu
99
tu ku tu ku tu ku tu ku tu
100
tu ku tu ku tu ku tu ku
101
tu tu ku tu ku tu ku tu ku tu ku tu

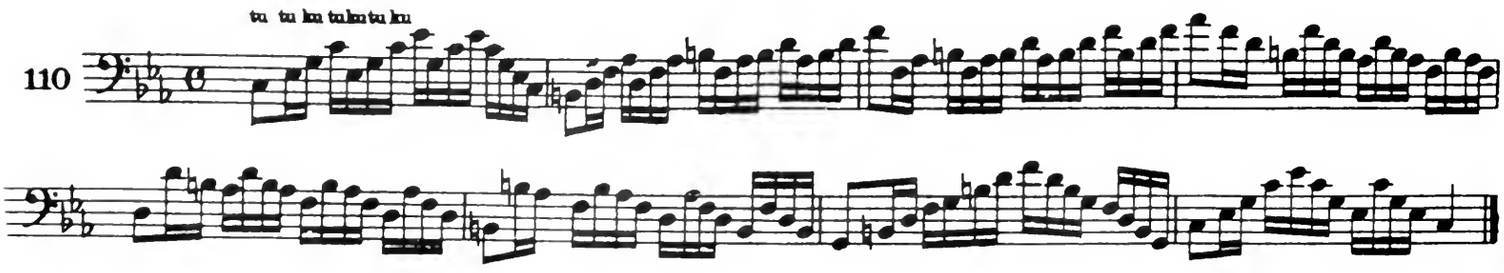

102
tu tu ku tu ku tu ku tu
103
tu ku tu ku
tu ku tu ku tu ku tu ku
tu
tu ku tu ku
ku tu ku
104
ku tu ku tu ku
tu ku tu ku
ku tu ku tu ku
tu ku tu ku tu
tu ku tu ku tu ku tu ku tu ku
tu
tu ku tu ku
ku tu ku tu ku
tu ku tu ku
ku tu ku tu ku tu ku tu ku tu
ku tu ku tu ku tu ku tu ku tu
105
tu ku tu ku tu ku tu ku tu
tu tu ku tu tu ku tu
tu tu ku tu tu ku tu
Fine
tu tu ku tu tu ku tu
tu tu ku tu tu ku tu
D. C.

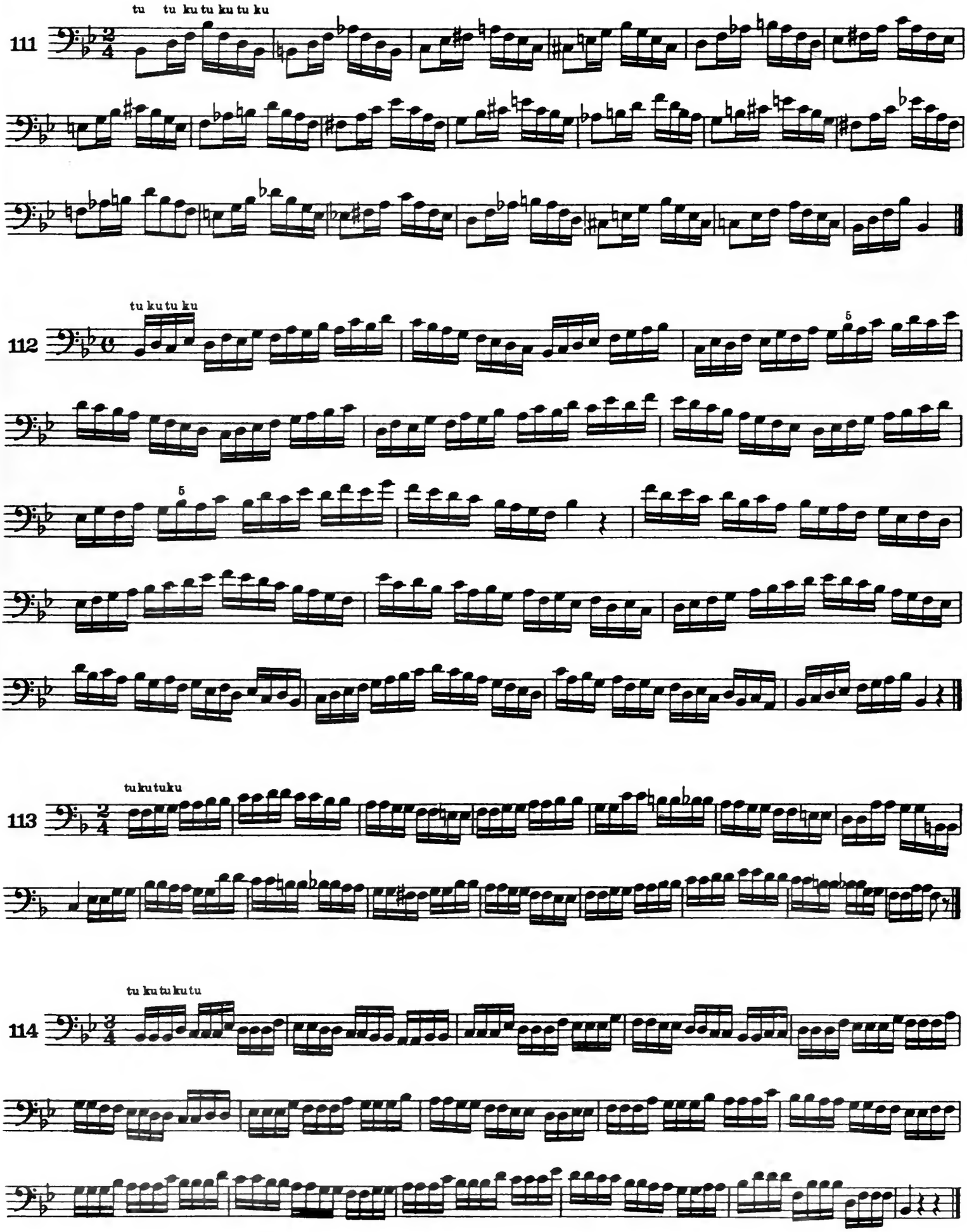

tu ku tu ku
106
5
5
Fine
tu ku tu ku tu ku tu
D. C.


tu ku tu ku
107
tu


tu tu ku tu ku tu ku
108


tu tu ku tu ku tu ku
109


tu tu ku tu ku tu ku
110


111
tu tu ku tu ku tu ku
112
tu ku tu ku
5
5
113
tukutuku
114
tu ku tu ku tu

The Slur in Double Staccato

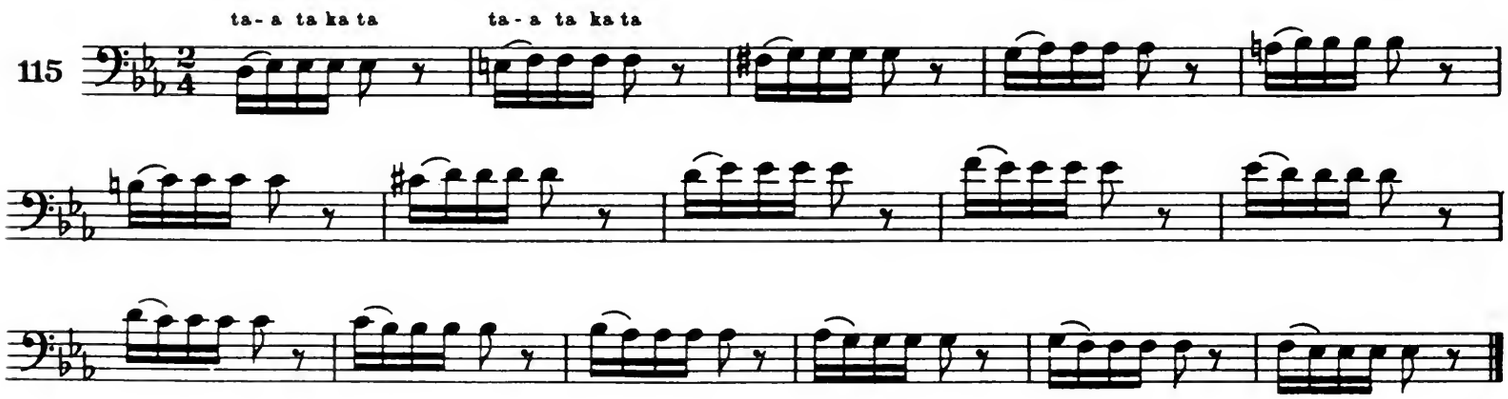
In order to combine slurs with the double *staccato*, there is a peculiar kind of pronunciation to employ. It would be monotonous to be always performing *staccatos* without occasional reference to the slur. The combination of the two occasions a pleasing variety in execution, at the same time it facilitates the acceleration of the movement.

This articulation is obtained by pronouncing the following syllables:

The syllable *ta* serves to strike the first note and the syllable *a*, which comes afterwards, enables the performer, by prolonging the sound, to slur easily on the second note. This *coup de langue* is assuredly one of the most indispensable, inasmuch as it is to be met with in all kinds of music. (See exercises 115 to 134)

Exercises 115-118 may be played as indicated but always with lessened breath where slurred notes occur which would produce a *glissando*.

115



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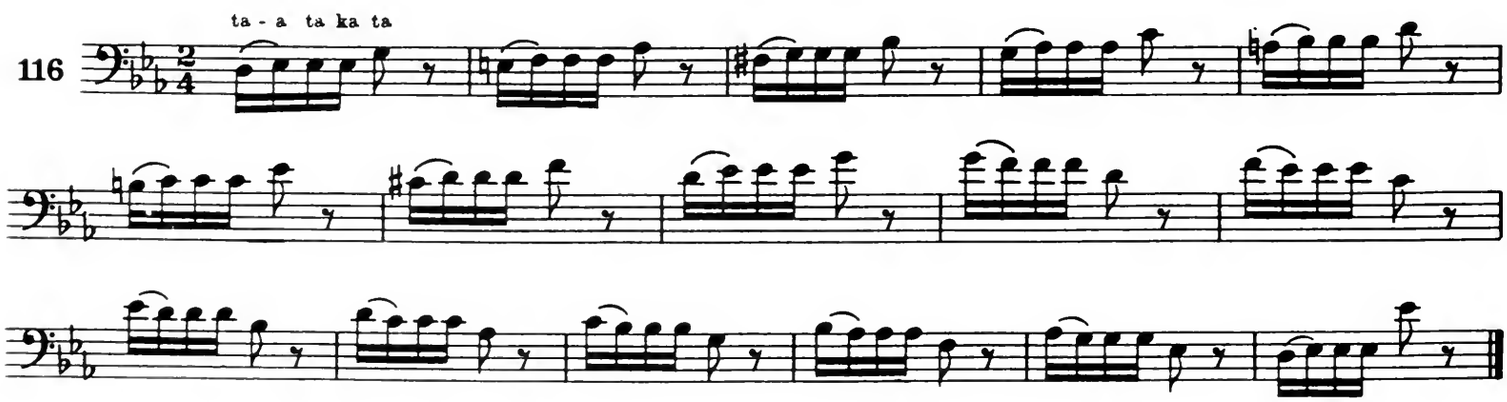

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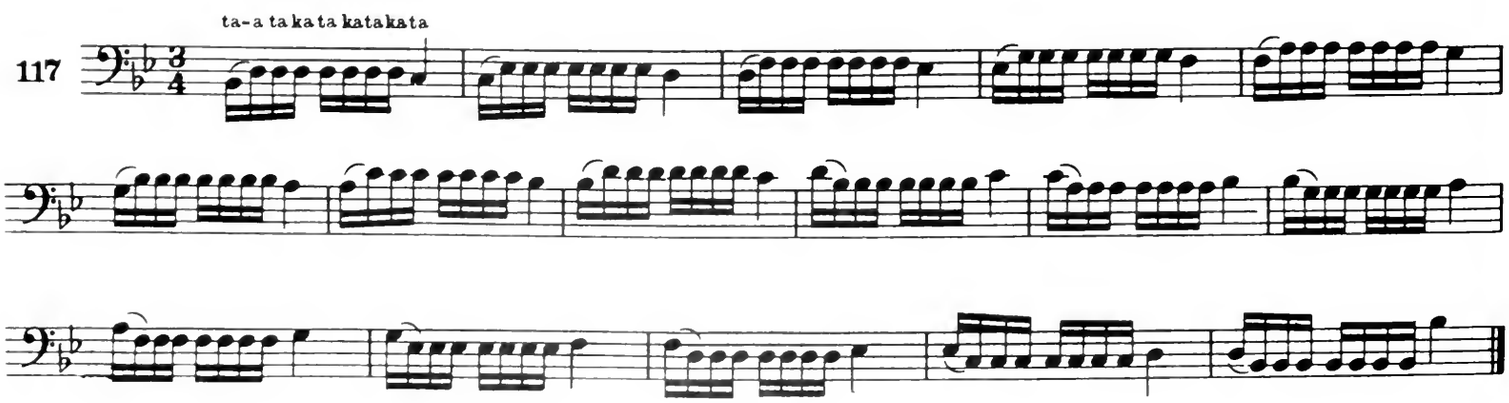
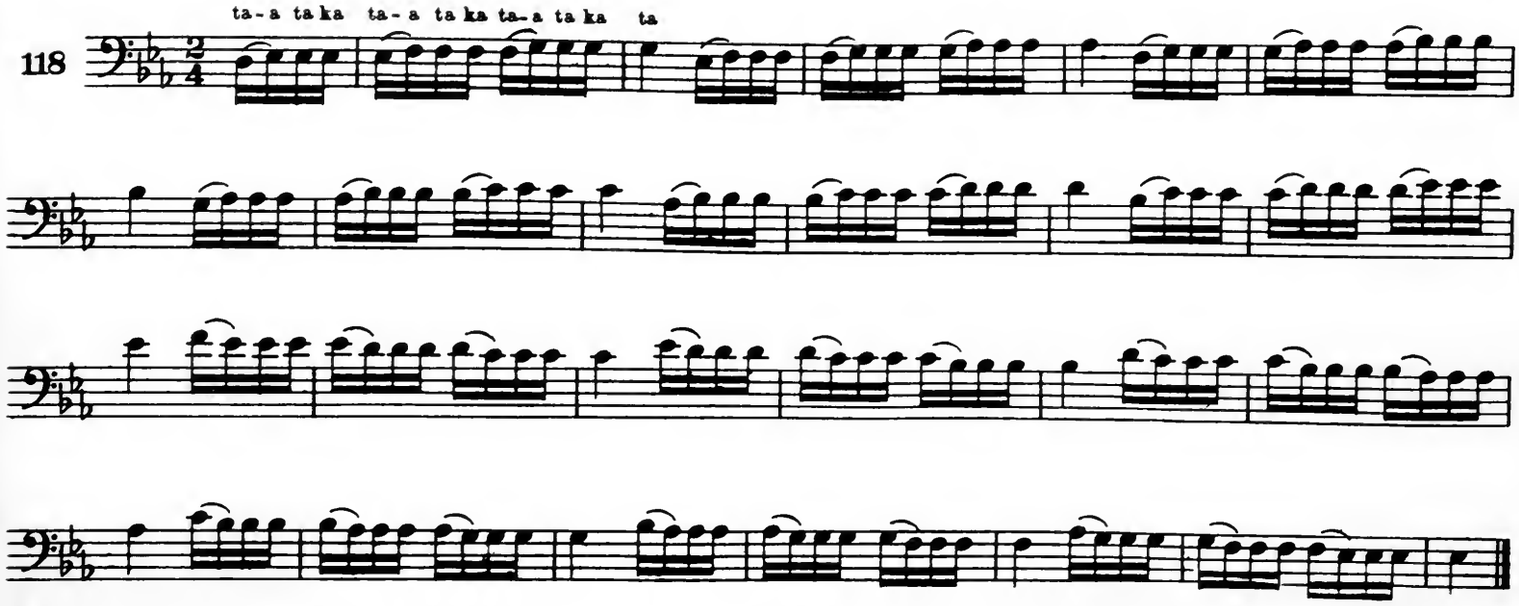
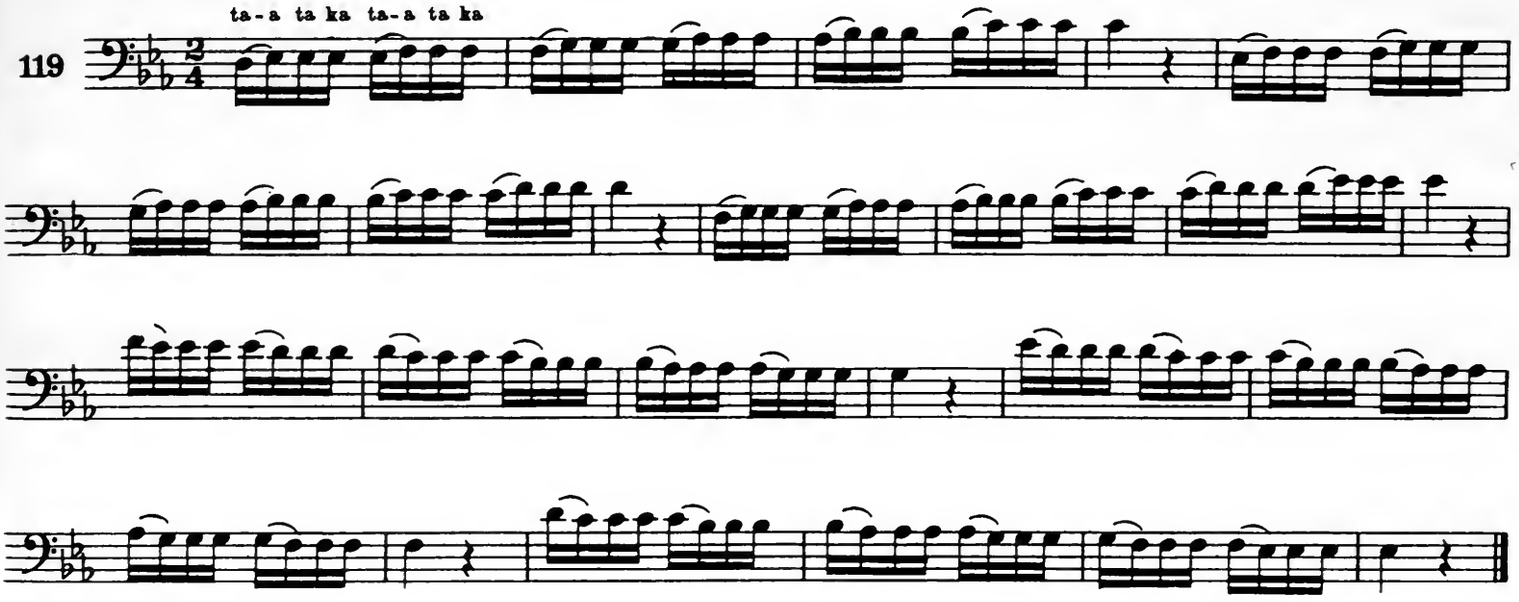
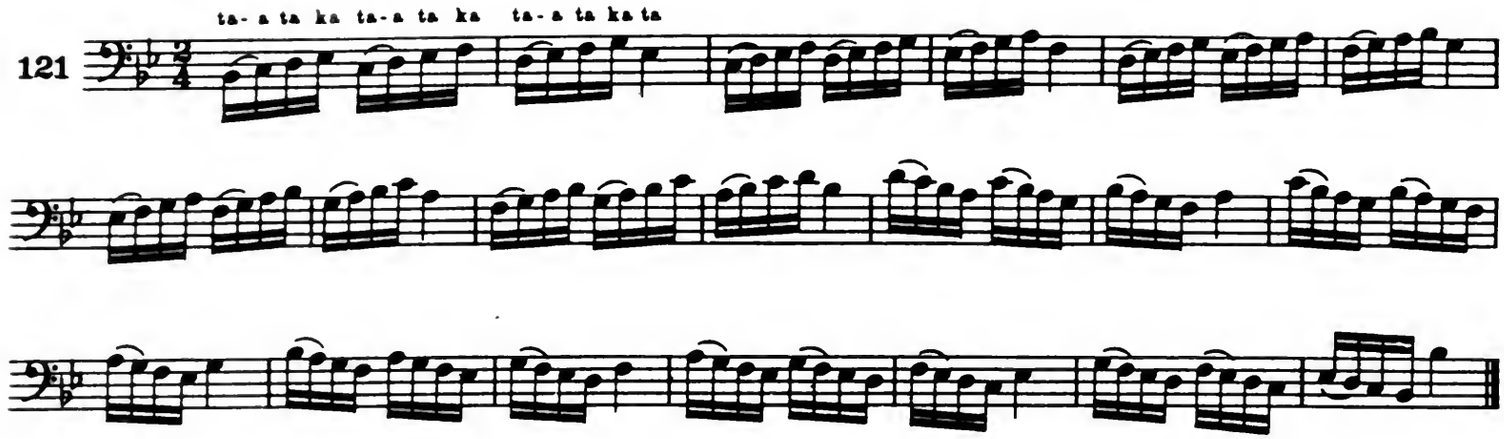
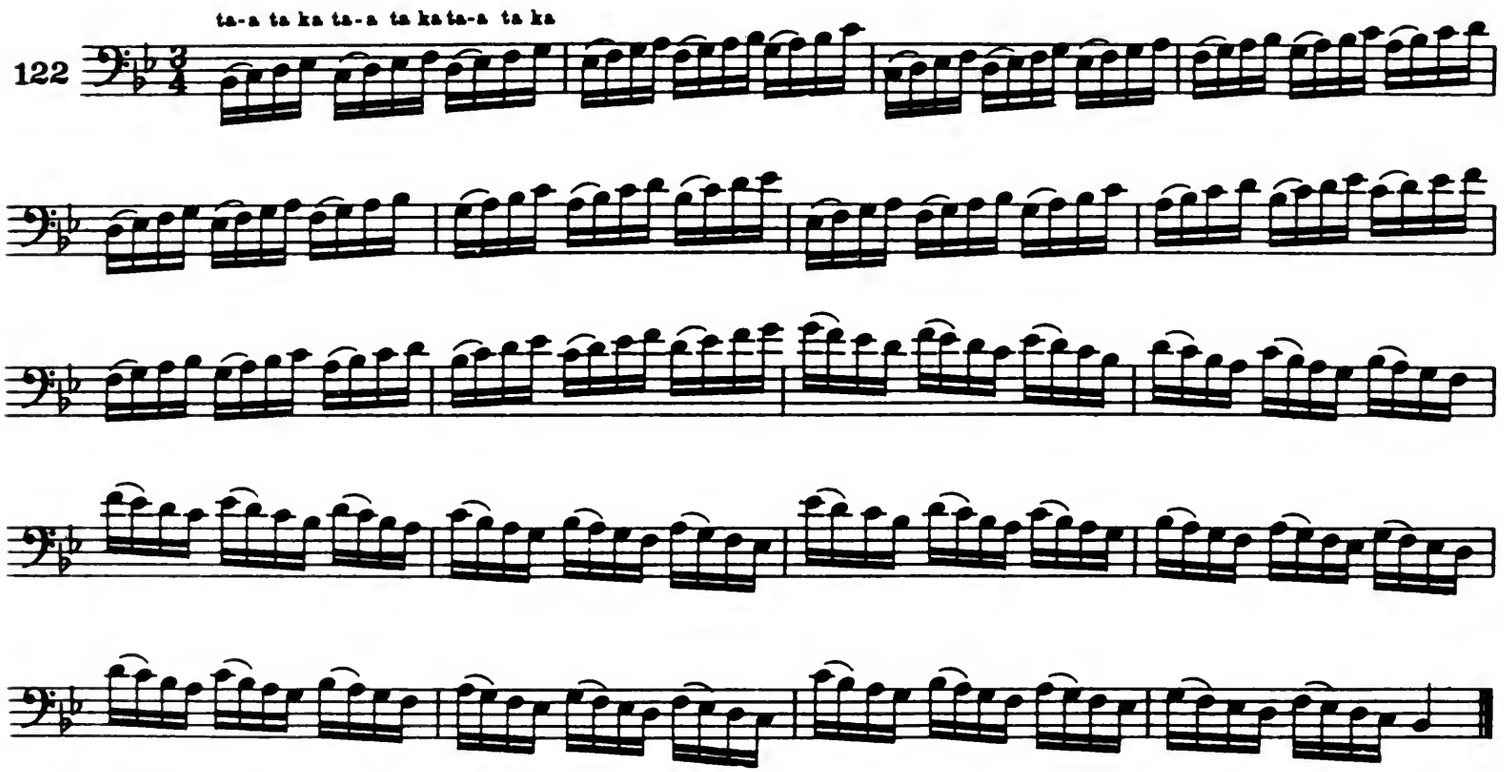


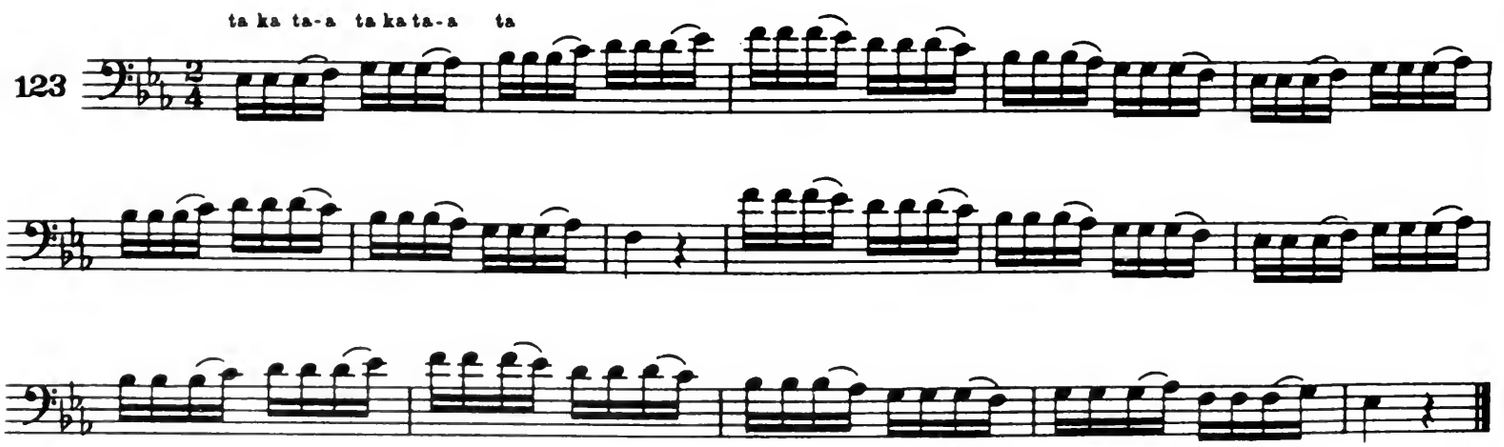

118
ta-a ta ka ta-a ta ka ta-a ta ka ta

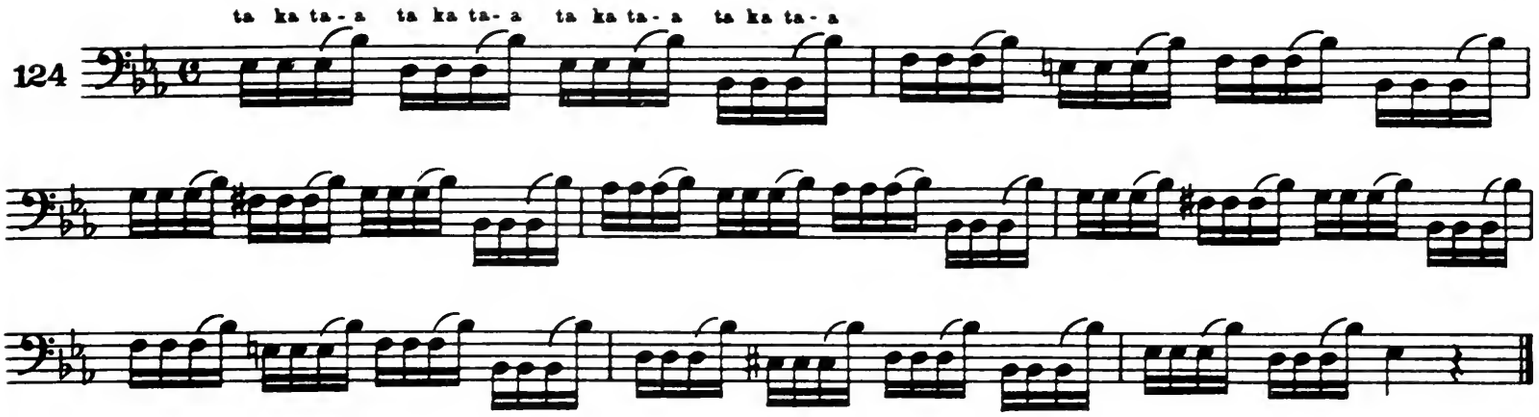

119
ta-a ta ka ta-a ta ka

120
ta-a taka taka taka ta-a


ta- a ta ka ta-a ta ka ta- a ta ka ta
121


ta-a ta ka ta-a ta ka ta-a ta ka
122


ta ka ta-a ta ka ta-a ta
123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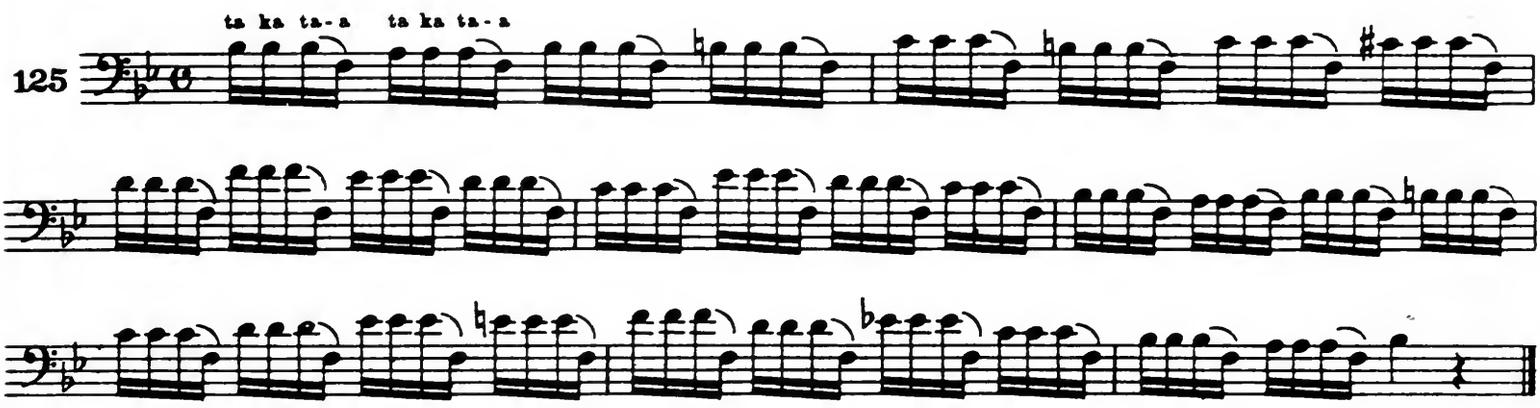
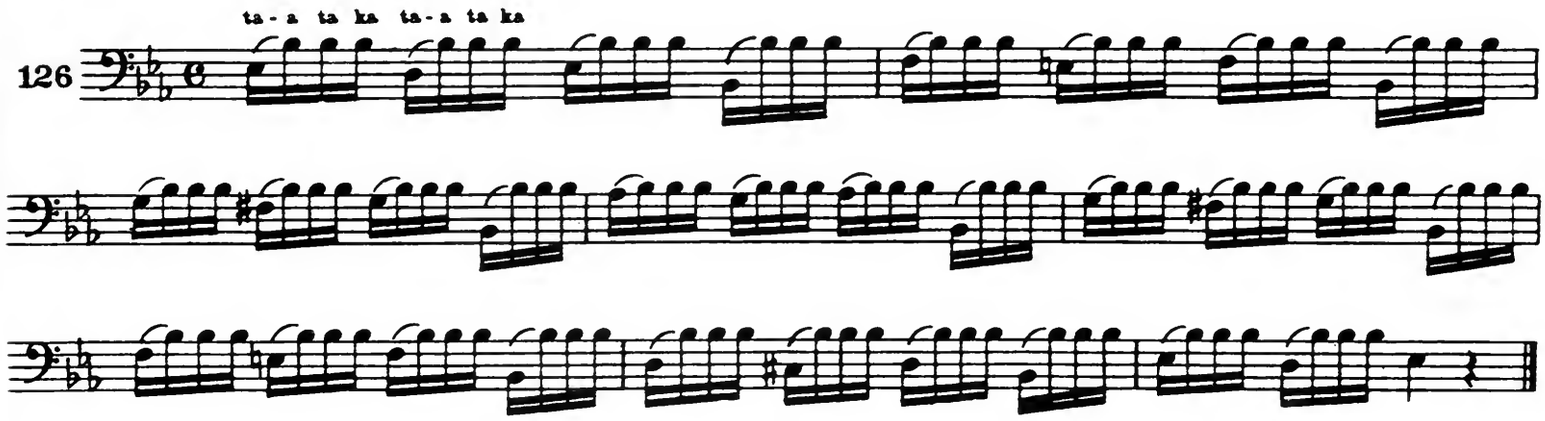
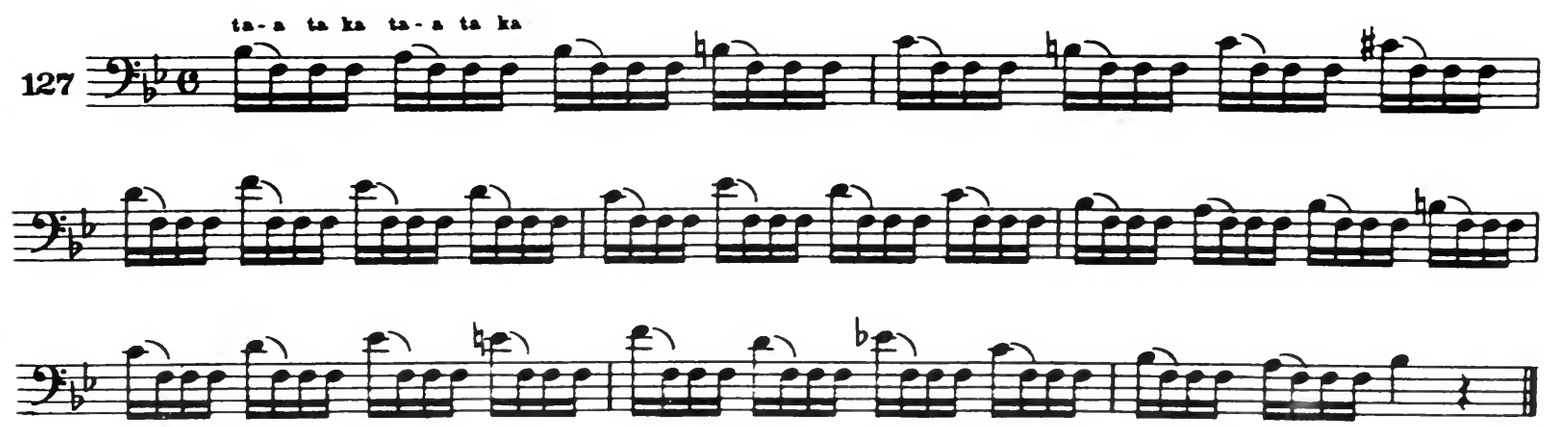
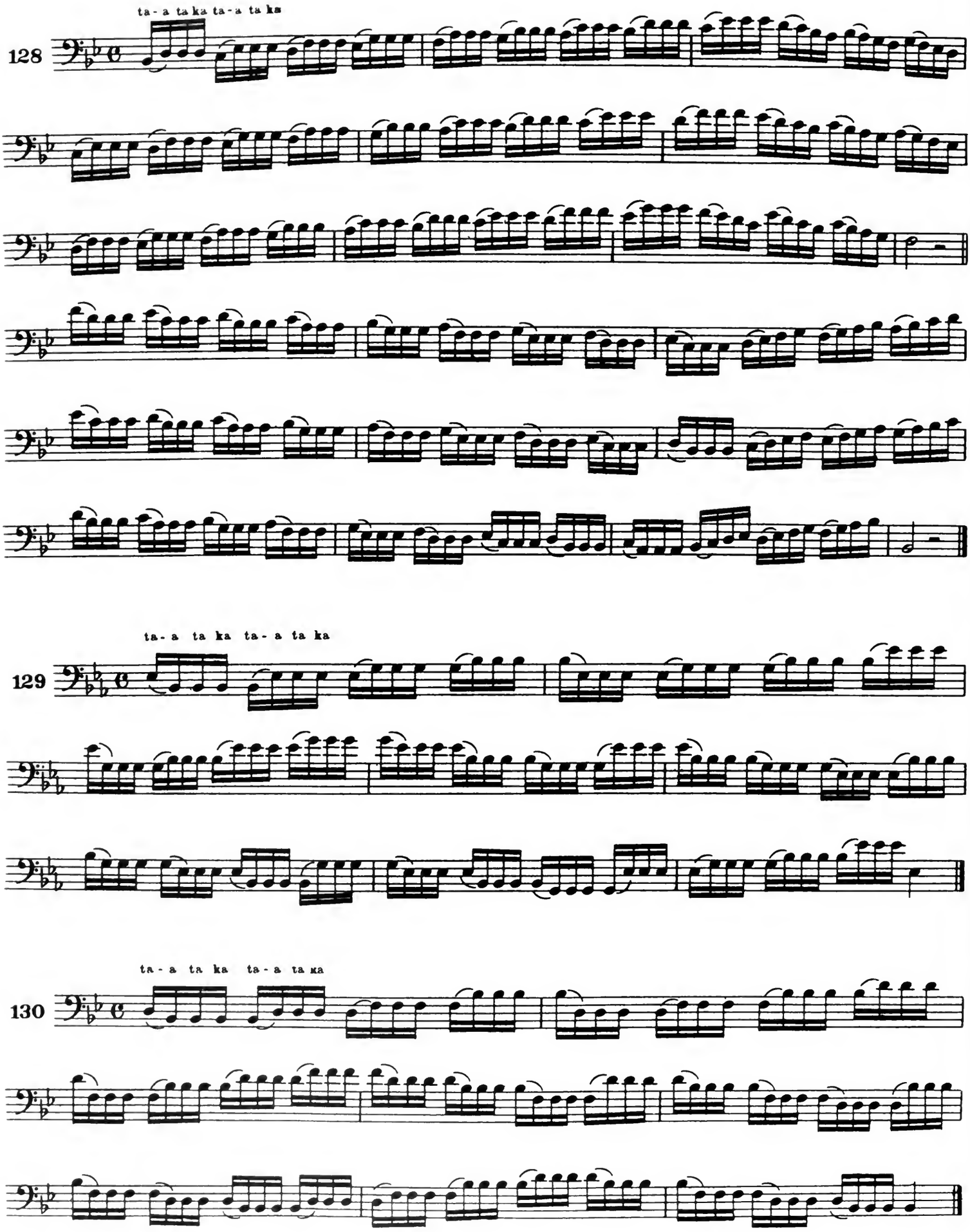
124


ta ka ta-a ta ka ta-a
125


ta-a ta ka ta-a ta ka
126


ta-a ta ka ta-a ta ka
127


ta- a ta ka ta- a ta ka
128
ta- a ta ka ta- a ta ka
129
ta- a ta ka ta- a ta ka
130

Allegro

ta - a ta ka ta ka ta ka ta - a ta ka ta - a ta ka ta

131

Allegro

ta ka ta ka ta ka ta - a ta ka ta - a ta ka ta ka ta ka ta - a ta ka

132

Allegro

ta - a ta ka ta - a ta ka ta

133

Presto

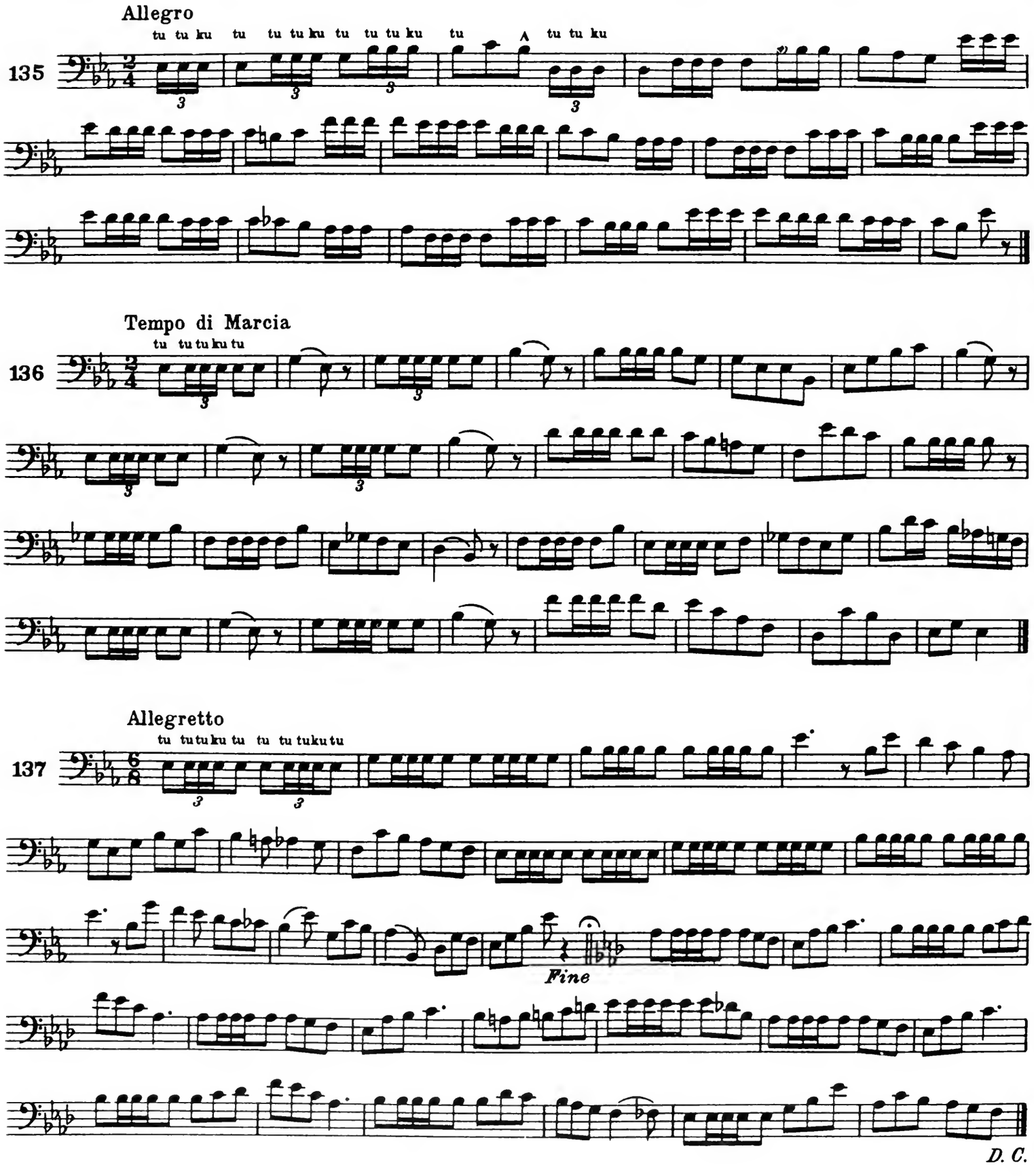
tatakatata

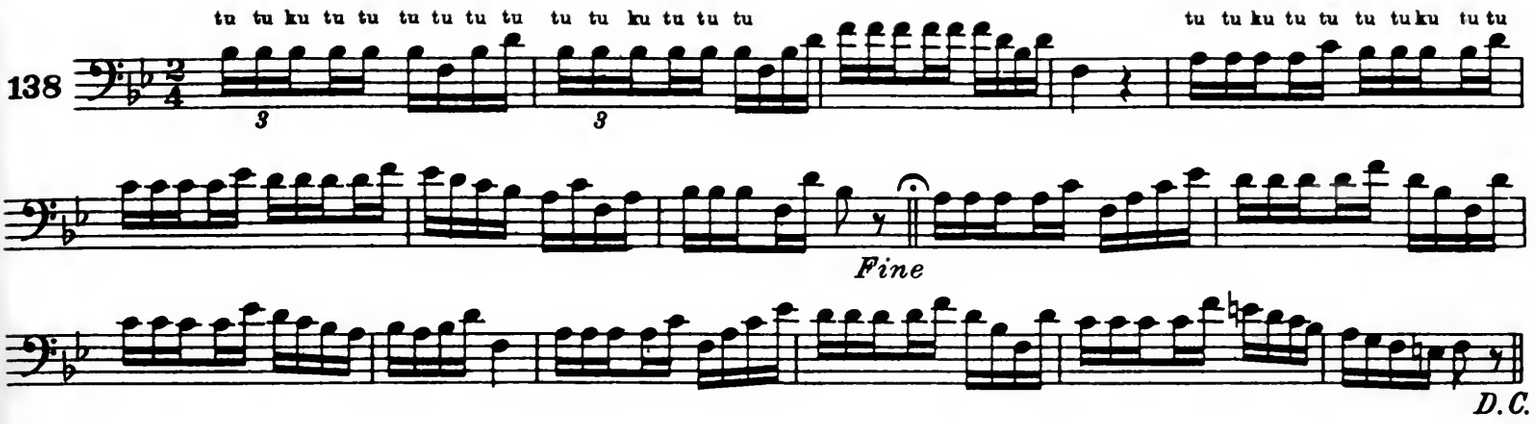
ta - atakatakata ka ta - ataka ta - ataka

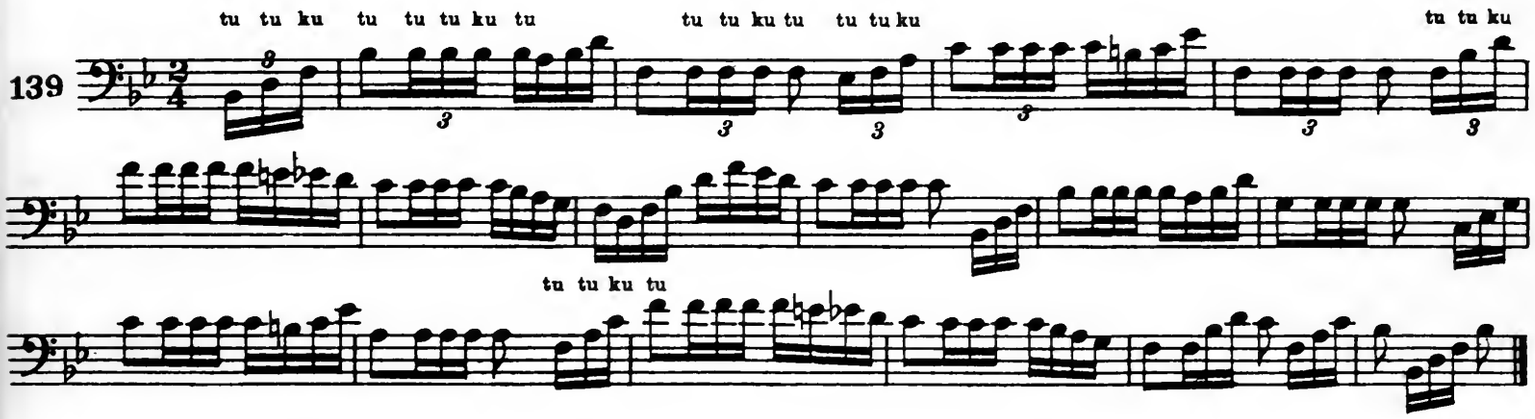
134

Tonguing as Applied to the Trombone

As numerous students seem unable to perform the *staccato* in single triplets and scarcely ever succeed in correctly performing the true triple tonguing in successive groups of *staccato* triplets, it is to be concluded that triple tonguing which employs but a single *staccato* triplet at a time, is an obstacle to the true triple tonguing as previously described. It is therefore to be recommended not to practise single triplets until they have thoroughly mastered true triple tonguing. Its execution is extremely easy when the student is really capable of performing the double and triple *coup de langue.* (See Exercises 135 to 145)




138
tu tu ku tu tu tu tu tu tu tu ku tu tu tu
tu tu ku tu tu tu tu ku tu tu
Fine
D.C.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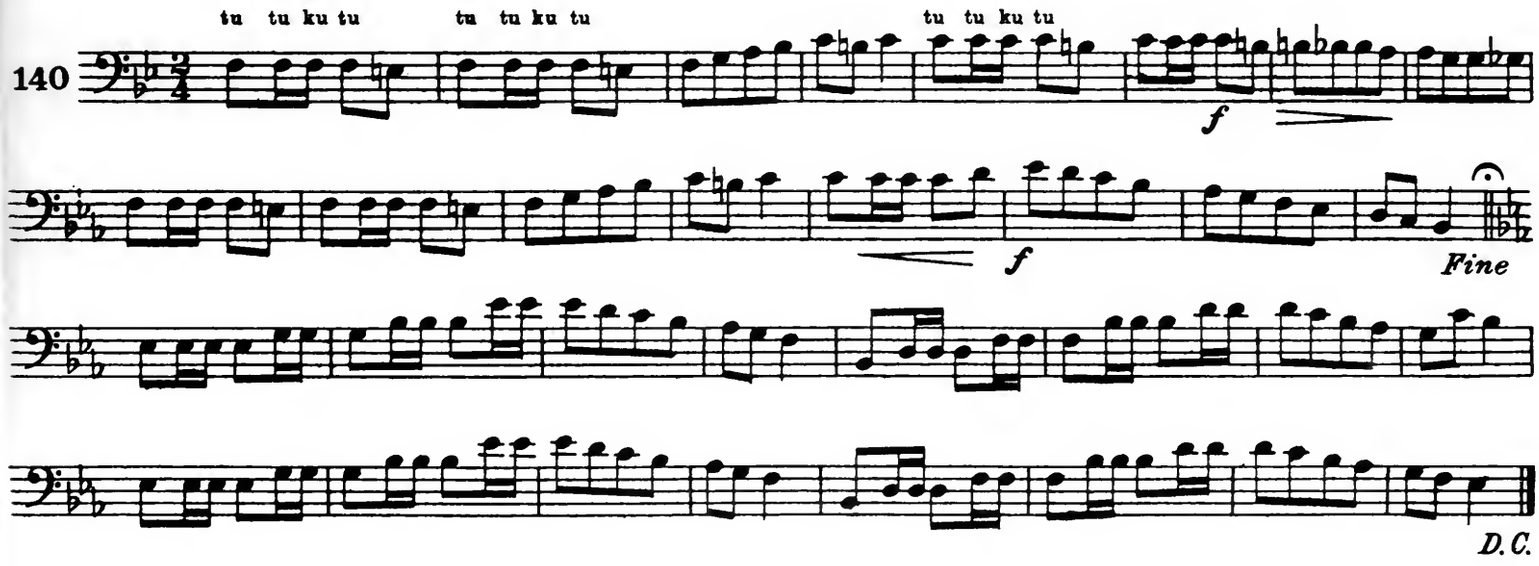
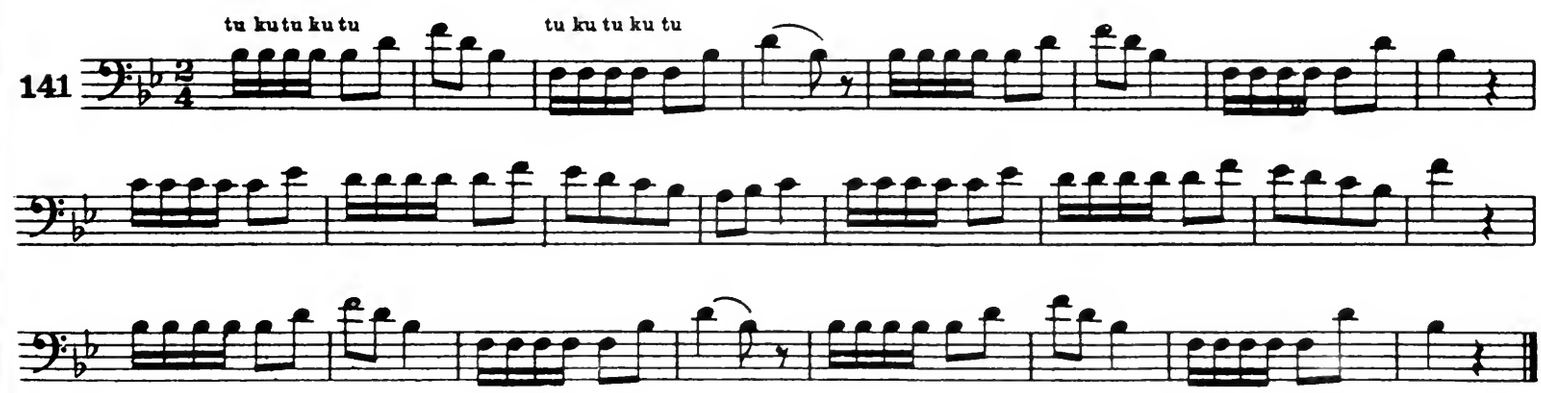
tu tu ku tu tu tu ku tu tu tu ku tu tu ku tu tu ku
tu tu ku tu


140
tu tu ku tu tu tu ku tu tu tu ku tu
f
f
Fine
D.C.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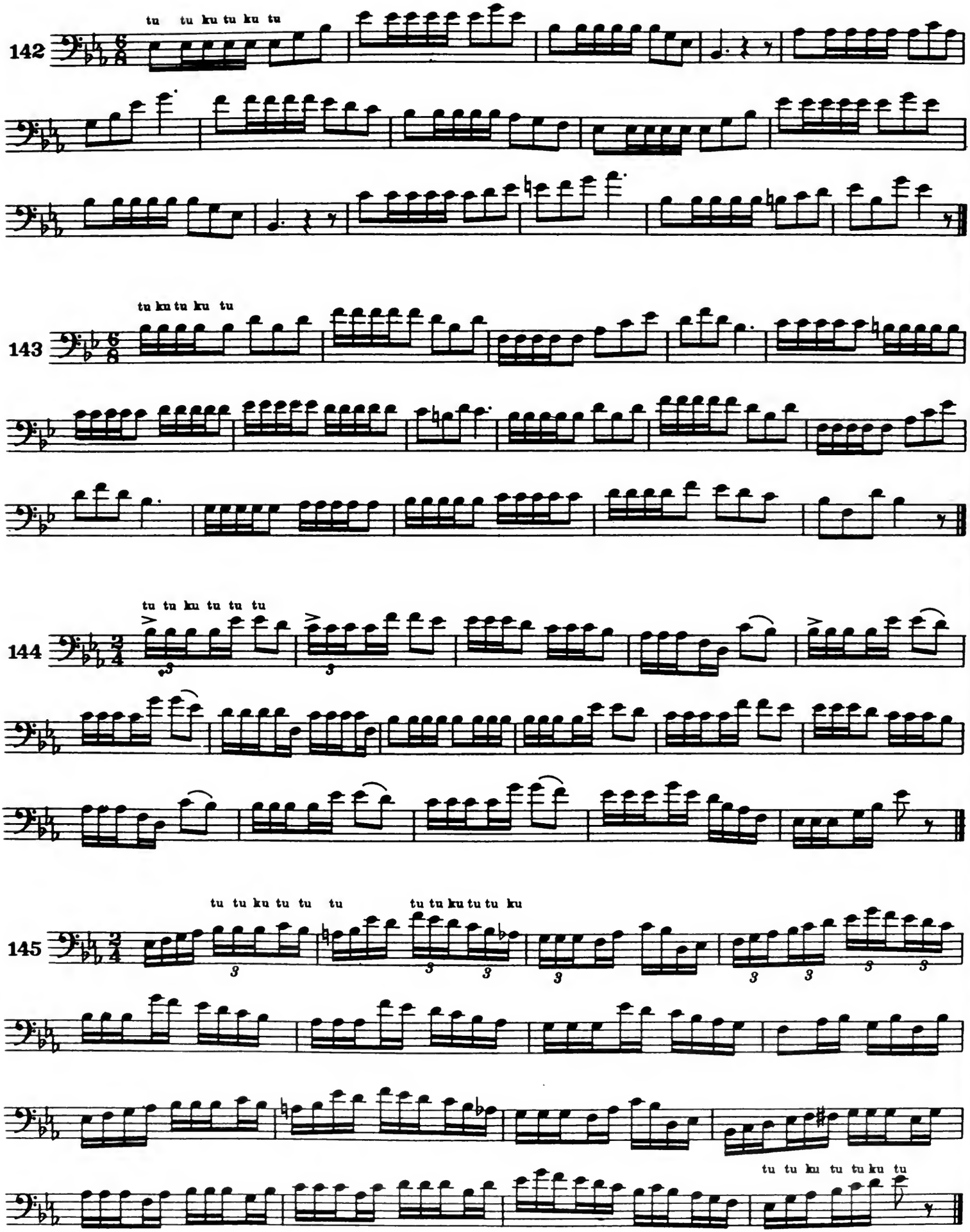
tu ku tu ku tu tu ku tu ku tu


142
tu tu ku tu ku tu
143
tu ku tu ku tu
144
tu tu ku tu tu tu
145
tu tu ku tu tu tu
tu tu ku tu tu ku
tu tu ku tu tu ku tu