

STUDIES ON TONGUEING.

TONGUEING IN TRIPLET STACCATO.

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

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



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

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 re-ascend 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 practice slowly, so that the tongue, like 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 will be as easy as that on the flute; but to reach this end, the **PRONUNCIATION** must be perfectly pure. Experience has proved to me 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 *du, du, gu, du, du, gu, du*; these latter, it is true, go faster, but do not sufficiently detail the sound.

The tongueing should not be too precipitated; for the auditor will then be no longer able to distinguish it.

TONGUEING IN 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 practiced slowly, — regard being had to the principles set forth for the tongueing in triple **STACCATO**.

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



As is seen, the tongue performs a to-and-fro movement, which it 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**.

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 having occasional reference to the slur.

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 to the second note. This tongueing is assuredly one of the most indispensable, inasmuch as it is to be met with in all kinds of music.

OF TONGUEING STACCATO TRIPLETS.

1. *Tu tukutu kutu*

Exercise 1, first system: Treble clef, C major, 2/4 time. The melody consists of a series of eighth-note triplets. The first system includes the treble staff and the first two staves of the piano accompaniment.

2. *Tu tukutu kutu kutu*

Exercise 2, first system: Treble clef, C major, 2/4 time. The melody consists of a series of eighth-note triplets. The first system includes the treble staff and the first two staves of the piano accompaniment.

3. *tu tu kutu kutu kutu tu tu kutu tu*

Exercise 3, first system: Treble clef, C major, 2/4 time. The melody consists of eighth-note triplets. The first system includes the treble staff and the first two staves of the piano accompaniment.

4. *tu tu kutu kutu kutu kutu kutu tu*

Exercise 4, first system: Treble clef, C major, 2/4 time. The melody consists of eighth-note triplets. The first system includes the treble staff and the first two staves of the piano accompaniment.

5. *tu tu kutu kutu kutu kutu kutu tu*

Exercise 5, first system: Treble clef, C major, 2/4 time. The melody consists of eighth-note triplets. The first system includes the treble staff and the first two staves of the piano accompaniment.

6. *tu tu kutu kutu kutu kutu kutu tu*

Exercise 6, first system: Treble clef, C major, 2/4 time. The melody consists of eighth-note triplets. The first system includes the treble staff and the first two staves of the piano accompaniment.

7.  *Tu tukutuku tu*



8.  *Tu tukutuku tu*




9.  *tutu kutuku tutukutuku tu tu tukutu tukutuku tu*





10.  *Tu tukutuku kutu kutukutuku*

 *tutukutuku tu*



TONGUEING IN DOUBLE STACCATO.

11.  *Tukutuku tu kutuku tu*



12.  *Tu tukutukuku tu tukutukuku tu*



13.  *Tukutukutuku ku tukutuku tu*



14. Tu ku tu ku tu

15. Tu ku tu ku tu ku tu ku tu

16. Tu ku tu ku tu kuku tu kuku kuku

OF THE SLUR IN DOUBLE STACCATO.

17. Ta-ataka ta-ataka

18. Ta-a ta ka ta-ataka-ta-a ta ka

Allegro.
19. Ta-a ta ka ta ka ta-a ta ka ta-a ta ka ta