

Arban Method

Volume 3

Tonguing / Les coups de langue / Die Zungenschläge

E♭ Cornet

Revisited by Géo-Pierre Moren

EMR 51578

Volume 1: Scales / Les gammes / Die Tonleitern

Volume 2: Intervals - Arpeggios - Trills - Appoggiaturas - Grupetto
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Géo-Pierre Moren



Français : Géo-Pierre Moren est né à Vétroz, en Valais, où il habite actuellement. Il a fait ses études musicales aux Conservatoires de Sion et de Lausanne.

Il a ensuite poursuivi sa formation de directeur avec de très grands chefs de Brass Bands anglais, soit M. Richard Evans, le Major Peter Parkes, M. Howard Snell et M. James Gourlay.

Fondateur du Brass Band 13 Etoiles, il a été appelé à la direction dès 1977.

Il a dirigé également le Brass Band 13 Etoiles « formation B » qu'il a fondé en 1992 pendant plus de 20 ans, la « Concordia » de Vétroz, durant 43 ans, ainsi que la fanfare de la Police Cantonale valaisanne pendant 20 ans et la Persévérante de Conthey pendant plus de trente ans. Il a remporté de nombreux concours avec ses sociétés dont au moins une fois tous les concours existant en Suisse pour les Brass Bands d'Excellence.

Géo-Pierre Moren est d'autre part spécialiste de la formation des musiciens et a fondé son école de musique privée en 1979. Ses élèves ont remporté un nombre impressionnant de titres de champion valaisan et suisse (plus d'une centaine).

Il est l'un des principaux fondateurs du Championnat valaisan des solistes juniors et quatuors auquel participent chaque année plus de 300 jeunes solistes.

Géo-Pierre Moren a été le lauréat 2000 du « prix de la fondation Rüenzi » attribué par l'Etat du Valais, en récompense de ses activités musicales.

En 2010, il a été le lauréat du « Prix du Musicien Suisse Stephan Jaeggi », décerné par l'Association fédérale des musiques, pour les mêmes raisons.

English: Géo-Pierre Moren was born in Vétroz, in the canton of Valais, where he currently lives. He studied music at the Conservatories of Sion and Lausanne.

He then continued his training as a conductor with some of the greatest English brass band conductors, namely Richard Evans, Peter Parkes, Howard Snell and James Gourlay.

He was the founder of Brass Band 13 Etoiles and became its conductor in 1977.

He also conducted the Brass Band 13 Etoiles "formation B" which he founded in 1992, for more than 20 years, the "Concordia" of Vétroz for 43 years, as well as the brass band of the Valais Cantonal Police for 20 years and the Persévérante of Conthey for more than 30 years. He has won numerous competitions with these bands, including at least once all the brass band competitions which exist in Switzerland for the "Excellence" category.

Géo-Pierre Moren is also a specialist in the training of musicians and

founded his private music school in 1979. His students have won an impressive number of championship titles in Valais and elsewhere in Switzerland (more than a hundred).

He is one of the main founders of the Valais Championship for junior soloists and quartets, in which more than 300 young soloists participate each year.

In 2000 Géo-Pierre Moren was the winner of the "Prix de la Fondation Rüenzi" awarded by the canton of Valais in recognition of his musical activities.

In 2010, he was the winner of the "Stephan Jaeggi Swiss Musician Prize", awarded by the Federal Music Association, for the same reason.



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English: What we call double tonguing is in fact an alternation between the normal attack with the tongue Tü (T) and the attack with the neck without using the tongue Kü (K).

The neck attack should be hardened to resemble the tongue attack as closely as possible so that the execution is even.

A. Double tonguing (Exercises 1 to 58)

Alternate a tongue attack and a neck attack:

T K T K T K, etc....

B. Double tonguing with slurs (No 59 to 78)

C. Triple tonguing (No 79 to 135)

Alternate two tongue attacks and one neck attack:

T T K T T K T T K, etc... It is used for ternary rhythms

D. Mixed double and triple tonguing (No 136 to 142)

Important note:

Double and triple tonguing should never be used when it is possible to play the lines with normal single tonguing. Nothing can replace the quality of the Tü (T) attack.

Français : Ce qu'on appelle « coup de langue » est en fait une alternance entre l'attaque normale de la langue Tü (T) et l'attaque du cou sans utiliser la langue Kü (K).

Il faut durcir l'attaque du cou pour qu'elle ressemble le plus possible à celle de la langue afin que l'exécution soit régulière.

A. Coup de langue binaire (Exercices No 1 à 58)

Alterner une attaque de la langue et une attaque du cou :

T K T K T K, etc....

B. Coup de langue binaire avec des liaisons (No 59 à 78)

C. Coup de langue ternaire (No 79 à 135)

Alterner deux attaques de la langue et une attaque du cou :

T T K T T K T T K, etc... Il est utilisé pour les rythmes ternaires

D. Coups de langue binaires et ternaires mélangés (No 136 à 142)

Remarque importante :

Les coups de langue binaires et ternaires ne doivent jamais être utilisés lorsqu'il est possible de jouer les traits avec le coup de langue normal. Rien ne remplace la qualité de l'attaque Tü (T).

Deutsch: Was als "Zungenschlag" bezeichnet wird, ist eigentlich ein Wechsel zwischen dem normalen Angriff mit der Zunge Tü (T) und dem Angriff aus dem Hals ohne Verwendung der Zunge Kü (K).

Der Halsangriff sollte so gehärtet werden, dass er dem Zungenangriff möglichst nahe kommt, damit die Ausführung gleichmäßig ist.

A. Binärer Zungenschlag (Übungen 1 bis 58)

Abwechselnd einen Zungen- und einen Halsangriff ausführen:

T K T K T K, etc....

B. Binärer Zungenschlag mit Verbindungen (Nr. 59 bis 78).

C. Ternärer Zungenschlag (Nr. 79 bis 135).

Abwechselnd zwei Angriffe mit der Zunge und einen Angriff mit dem Hals :

T T K T T K T T K usw. Er wird für ternäre Rhythmen verwendet.

D. Binäre und ternäre Zungenschläge gemischt (Nr. 136 bis 142).

Wichtiger Hinweis:

Binäre und ternäre Zungenschläge sollten nie verwendet werden, wenn es möglich ist, die Striche mit dem normalen Zungenschlag zu spielen. Die Qualität des Tü (T)-Angriffs ist durch nichts zu ersetzen.

Arban Method Volume 3:

Tonguing / Les coups de langue / Die Zungenschläge

A. Double Tonguing / Coups de langue binaires / Doppelzunge

Alternate / Alternier / Wechseln Tü (T) - Kü (K)

Géo-Pierre Moren

1

T K T K T sim.

T T K T K sim.

T T K T K sim.

2

T K T K T K T T K T K T sim.

T K T K T K T T K T K T sim.

T K T K T K T T K T K T sim.

3

T K T K T K T K T T K T sim.

T T K T T K T K T K T sim.

T T K T T K T K T K T sim.

T T K T T K T K T K T sim.

4

T T K T K T K sim.

T K T K T K T sim.

T K T K T K T sim.

5

T K T K T *sim.*

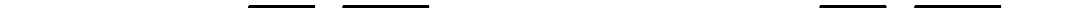
6

T K T K T *sim.*

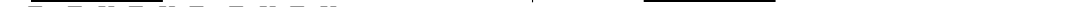
7

TKTKT sim.

[illegible]

9 

[illegible][illegible][illegible]

10 

The first staff of music is written on a single treble clef. It begins with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a quarter rest, then another series of eighth notes: F#4, E4, D4, C4, B3, A3, G3. The staff concludes with a final quarter rest.

11 *T K T K T K T K T T sim.*

12

13

14

15



16



17



B. Double Tonguing with Slurs
Coups de langue binaires avec des liaisons
Doppelzunge mit Bindebögen

59 
T - T K T sim.


T K T sim. T K T - T


sim.

60 
T - T K T sim.


sim.

61 
T - T K T sim.


sim.

62 
T - T K T K T K T sim.


sim.


sim.


sim.

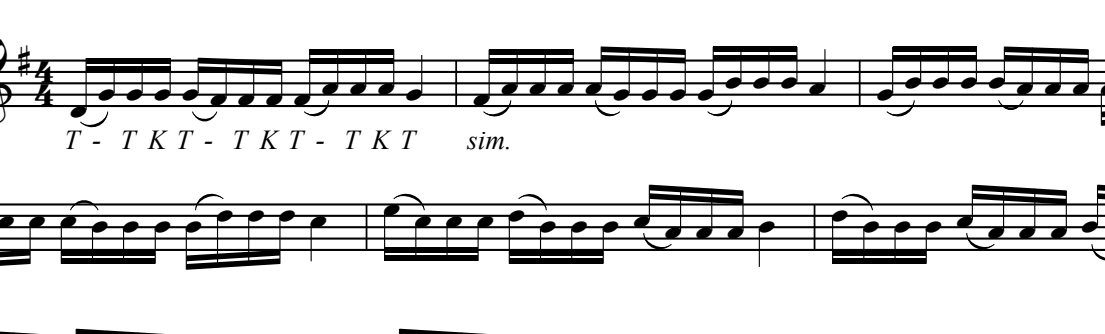
63 
T K T K T - T K T sim.


sim.


T K T K T K T - T K T - T

64 

T - T K T - T K T - T K T sim.

65 

T - T K T - T K T - T K T sim.

66 

T K T - T K T - sim.

67 

T K T - T K T - T K T - T K T - sim.

C. Triple Tonguing / Les coups de langues ternaires / Dreifachzunge 25

Alternate / Alternen / Wechseln Tü (T) - Tü (T) - Kü (K)

79

T T K T T K T *sim.*

80

T T K T T K T *sim.*

81

T T K T T K T *sim.*

82 *T T K T T K T sim.*

83 *T T K T T K T T K T sim.*

84 *T T K T T K T T K T sim.*

85 *T T K T T K T T K T sim.*

86

T T K T T K T T K T *sim.*

87

T T K T T K T T K

88

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

89 *T T K T T K T T K T T K*

Exercise 89 is a 4/4 time piece. The first staff contains a sequence of eighth notes with slurs and triplets, followed by a half note. The second staff continues with eighth notes, including triplets and slurs. The third staff features eighth notes with slurs and triplets. The fourth staff continues with eighth notes and triplets. The fifth staff has eighth notes with slurs and triplets. The sixth staff concludes with eighth notes and triplets.

90 *T T K T T K T T K T sim.*

Exercise 90 is a 4/4 time piece. The first staff contains eighth notes with slurs and triplets, followed by a half note. The second staff continues with eighth notes and triplets. The third staff features eighth notes with slurs and triplets. The fourth staff continues with eighth notes and triplets. The fifth staff has eighth notes with slurs and triplets. The sixth staff concludes with eighth notes and triplets.

91 *T T K T T K T T K T T K*

Exercise 91 is a 4/4 time piece. The first staff contains eighth notes with slurs and triplets, followed by a half note. The second staff continues with eighth notes and triplets. The third staff features eighth notes with slurs and triplets. The fourth staff continues with eighth notes and triplets. The fifth staff has eighth notes with slurs and triplets. The sixth staff concludes with eighth notes and triplets.

92

T T K T T K T T K

93

T T K T T K T *sim.*

T T K T T K T *sim.*

94

T T K T T K T *sim.*

D. Double and Triple Tonguing
Coups de langue binaires et ternaires
Doppel und Dreifachzunge

43

♩ = 112

136 





♩ = 116

137 











♩ = 92

138 







E^b CORNET

E^b CORNET SOLO

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