

My First Steps

Meine ersten Schritte / Mes Premiers Pas

Volume 1

E \flat Horn

Bertrand Moren

EMR 60541

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Français: Ce premier volume couvre les débuts d'un instrumentiste de cuivre, depuis le premier contact avec l'instrument jusqu'à un niveau permettant à l'exécutant d'interpréter déjà de petites pièces de concert, et d'assurer une partition très simple dans un ensemble.

Je ne donnerai aucun conseil quant à la respiration, l'attaque ou autre. J'estime que cela constitue le travail du professeur.

Cette méthode se veut plutôt un recueil d'exercices et de morceaux, classés de manière très progressive, fruit de ma longue expérience dans l'enseignement des cuivres à tous les niveaux.

Dans ce premier volume accompagnant les premiers pas de l'élève derrière son instrument, il est primordial que, avant de jouer, celui-ci soit d'abord initié à la technique de la respiration, de l'attaque et du souffle.

Il est important également que le professeur travaille à chaque cours le *buzzing* (production du son avec les lèvres) selon les techniques qu'il désire enseigner.

Chaque leçon devrait être terminée en une à deux semaines. J'ai mis un nombre suffisant d'exercices car certains musiciens ont plus besoin d'insister sur l'un ou l'autre point de leur jeu. Pour ceux qui sont très rapides, il est ainsi possible de sauter des lignes et d'observer un rythme plus soutenu.

Les tempi sont à déterminer par le professeur et sont à adapter au niveau et aux capacités de l'élève.

Les exercices qui travaillent la dextérité des doigts et la souplesse sont à travailler d'abord lentement, puis de plus en plus vite tout en gardant la propreté et la clarté.

Les notions de bases très importantes comme les gammes et la gamme chromatique sont peu à peu acquises dans les leçons.

Une fois que c'est le cas, c'est très important de continuer à les jouer, si possible de tête.

Chaque leçon se termine par une pièce concertante avec accompagnement de piano. Les accompagnements de piano sont disponibles dans un cahier séparé. Vous pouvez trouver un plus grand choix de pièces concertantes dans les 5 volumes de "Melodies for Beginners".

Deutsch: Dieser erste Band begleitet Schüler vom ersten Kontakt mit ihrem Blechblasinstrument bis hin zum Vortrag erster einfacher Solo- und Ensemblestücke.

Sie werden allerdings vergeblich nach Hinweisen zur Atem- oder Ansatztechnik suchen, dies ist die Aufgabe des Instrumentallehrers. Vielmehr handelt es sich um eine Sammlung an Übungen und Stücken, die progressiv aufeinander aufbauen. Die Übungsmethodik gründet auf meiner langjährigen Erfahrung als Lehrer auf allen Stufen des Unterrichts.

Um ein Blechblasinstrument erfolgreich zu lernen, ist es unerlässlich von Beginn an auf eine korrekte Atem- und Ansatztechnik zu bestehen, sowie in jeder Lektion an der Technik des «*Buzzing*» (Klangerzeugung mit den Lippen) zu arbeiten.

Die Lektionen beschäftigen den Schüler durchschnittlich während 1-2 Wochen. Die Übungen sind bewusst zahlreich gehalten, so dass für langsamere Schüler genug Übungsmaterial vorhanden ist. Lernende, die schneller vorankommen, dürfen ruhig einige der Übungen weglassen.

Die Tempi müssen vom Lehrer unter Berücksichtigung der Fähigkeiten des Schülers gewählt werden.

Die Geschicklichkeitsübungen sollen zuerst langsam, dann progressiv schneller gespielt werden, wobei trotz Beschleunigung die präzise und klare Tonerzeugung beibehalten werden muss.

Musiktheoretische Grundkenntnisse, wie etwa Tonleitern werden sukzessive eingeführt. Diese sollen idealerweise auswendig gelernt und regelmässig repetiert werden.

Am Ende einer jeden Lektion findet sich ein Vortragsstück mit Klavierbegleitung (Die Klavierbegleitungen sind in einem separaten Heft erhältlich). Eine grössere Auswahl solcher Vortragsstücke findet man in den fünf Bänden «*Melodies for Beginners*».

English: This first volume covers the first lessons on a brass instrument, from the very first attempts to produce a sound, up to a level which allows the pupil to play short recital pieces and play a very simple part in an ensemble.

I do not give any advice about breathing and attack etc. This is the teacher's job. This method is simply a collection of exercises and pieces, organized in a carefully progressive way, which is the result of my long experience as a brass teacher at all levels.

In this first book, which accompanies the pupil's first contact with the instrument, it is essential that he or she understands first of all breathing technique and attack. It is also important that, in every lesson, the teacher works on 'buzzing', i.e., producing sound with the lips.

Each lesson in the book should be accomplished in one or two weeks. I have provided plenty of exercises, as some pupils need to work harder on some aspects than on others. For fast learners, it is also possible to skip some parts and move forwards more rapidly. The tempi should be chosen by the teacher according to the ability of the student. The dexterity exercises should be played slowly at first, then accelerated, but always maintaining accuracy and clearness.

The fundamental concept of scales is introduced gradually in the lessons, and it is very important that pupils keep on practicing them once they have learned them, preferably from memory.

Each lesson finishes with a solo piece with piano accompaniment. The latter are available in a separate book.

A wider choice of performance pieces is also available in the 5 volumes of *Melodies for Beginners*.



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My First Steps

Meine ersten Schritte / Mes Premiers Pas

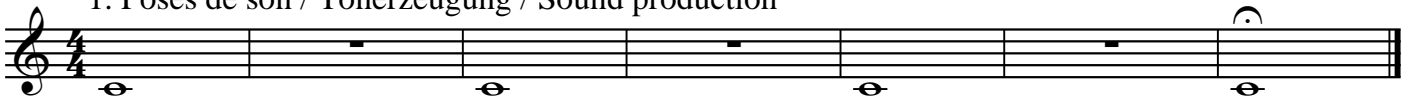
Volume 1

Leçon 1

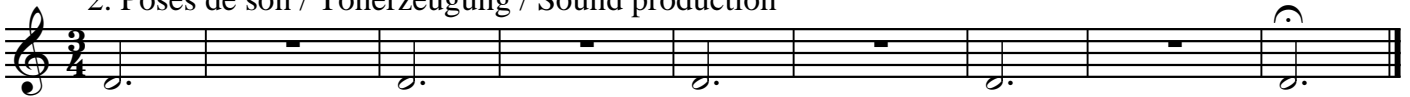
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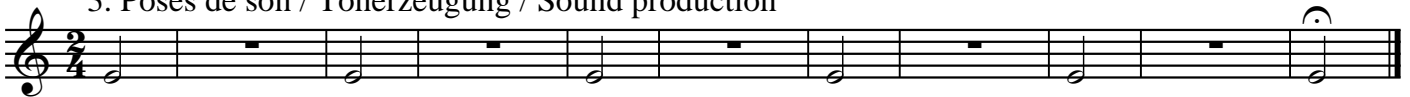
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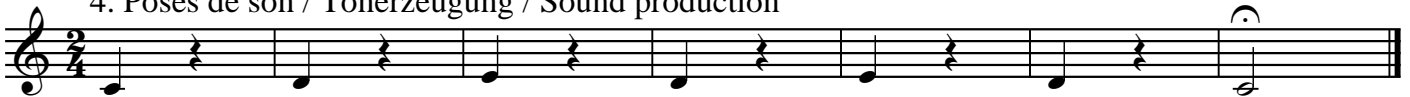
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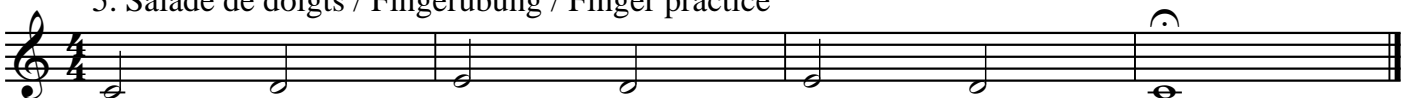
3. Poses de son / Tonerzeugung / Sound production



4. Poses de son / Tonerzeugung / Sound production



5. Salade de doigts / Fingerübung / Finger practice



6. Salade de doigts / Fingerübung / Finger practice



7. Dextérité / Geschicklichkeit / Dexterity



8. Dextérité / Geschicklichkeit / Dexterity



9. Sauts de puce / Hüpfende Flöhe / Fleas Jumping



10. Mary Had A Little Lamb



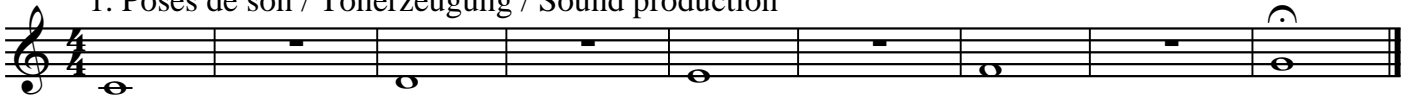
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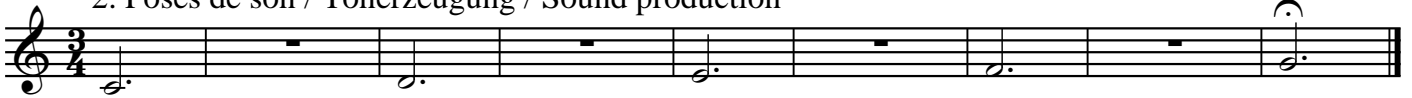
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Leçon 3

1. Poses de son / Tonerzeugung / Sound production



2. Poses de son / Tonerzeugung / Sound production



3. Poses de son / Tonerzeugung / Sound production



4. Poses de son / Tonerzeugung / Sound production



5. Salade de doigts (Fingerübung / Finger Salad)



6. Salade de doigts (Fingerübung / Finger Salad)



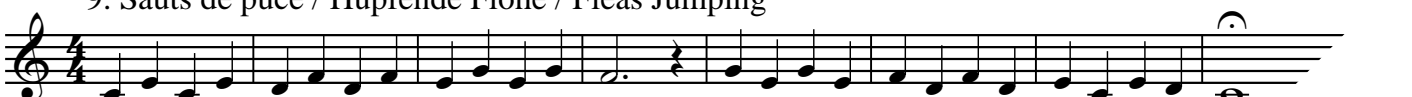
7. Dextérité / Geschicklichkeit / Dexterity



8. Dextérité / Geschicklichkeit / Dexterity



9. Sauts de puce / Hüpfende Flöhe / Fleas Jumping

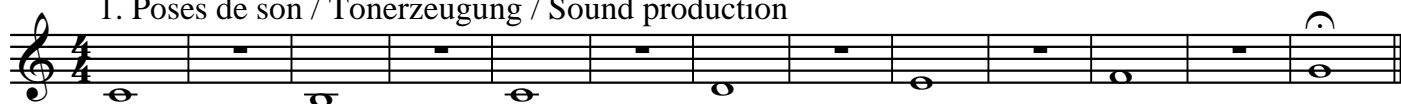


10. Jingle Bells



Leçon 4

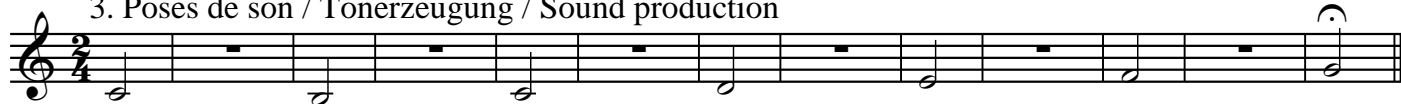
1. Poses de son / Tonerzeugung / Sound production



2. Poses de son / Tonerzeugung / Sound production



3. Poses de son / Tonerzeugung / Sound production



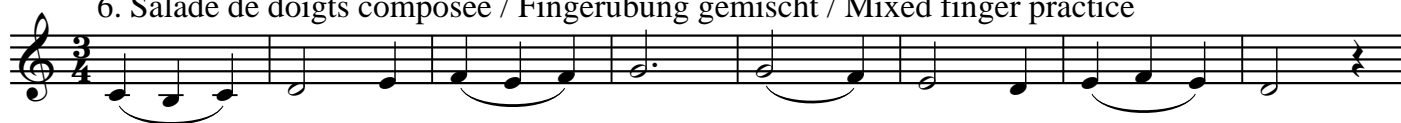
4. Poses de son / Tonerzeugung / Sound production



5. Salade de doigts liée / Fingerübung legato / Legato finger practice



6. Salade de doigts composée / Fingerübung gemischt / Mixed finger practice



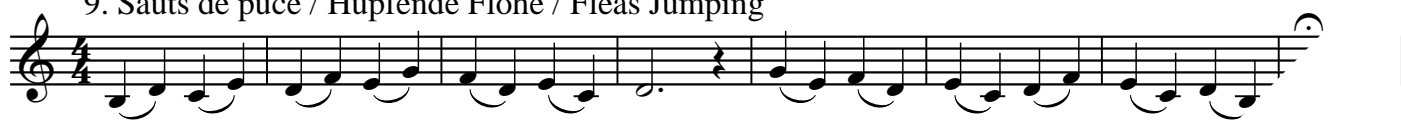
7. Dextérité / Geschicklichkeit / Dexterity



8. Dextérité / Geschicklichkeit / Dexterity



9. Sauts de puce / Hüpfende Flöhe / Fleas Jumping



10. Serenade



Leçon 5

1. Poses de son / Tonerzeugung / Sound production

First staff of music for exercise 1, 4/4 time signature. It contains a sequence of notes: G2 (half note), G3 (half note), G4 (half note), G5 (half note), G6 (half note), G7 (half note), G8 (half note), and G9 (half note).

Second staff of music for exercise 1, 4/4 time signature. It contains a sequence of notes: G2 (half note), G3 (half note), G4 (half note), G5 (half note), G6 (half note), G7 (half note), G8 (half note), and G9 (half note).

2. Poses de son / Tonerzeugung / Sound production

First staff of music for exercise 2, 3/4 time signature. It contains a sequence of notes: G2 (quarter note), G3 (quarter note), G4 (quarter note), G5 (quarter note), G6 (quarter note), G7 (quarter note), G8 (quarter note), and G9 (quarter note).

Second staff of music for exercise 2, 3/4 time signature. It contains a sequence of notes: G2 (quarter note), G3 (quarter note), G4 (quarter note), G5 (quarter note), G6 (quarter note), G7 (quarter note), G8 (quarter note), and G9 (quarter note).

3. Poses de son / Tonerzeugung / Sound production

First staff of music for exercise 3, 2/4 time signature. It contains a sequence of notes: G2 (half note), G3 (half note), G4 (half note), G5 (half note), G6 (half note), G7 (half note), G8 (half note), and G9 (half note).

Second staff of music for exercise 3, 2/4 time signature. It contains a sequence of notes: G2 (half note), G3 (half note), G4 (half note), G5 (half note), G6 (half note), G7 (half note), G8 (half note), and G9 (half note).

4. Poses de son / Tonerzeugung / Sound production

First staff of music for exercise 4, 2/4 time signature. It contains a sequence of notes: G2 (quarter note), G3 (quarter note), G4 (quarter note), G5 (quarter note), G6 (quarter note), G7 (quarter note), G8 (quarter note), and G9 (quarter note).

Second staff of music for exercise 4, 2/4 time signature. It contains a sequence of notes: G2 (quarter note), G3 (quarter note), G4 (quarter note), G5 (quarter note), G6 (quarter note), G7 (quarter note), G8 (quarter note), and G9 (quarter note).

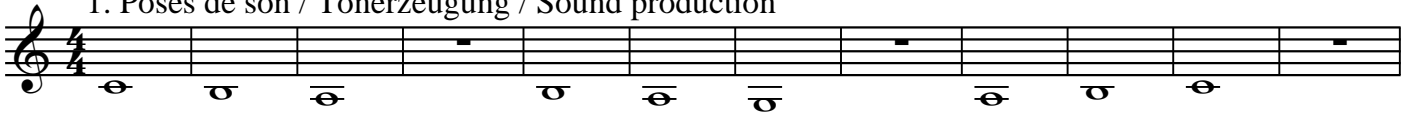
5. Salade de doigts piquée / Staccato-Fingerübung / Staccato finger practice

First staff of music for exercise 5, 3/4 time signature. It contains a sequence of notes: G2 (quarter note), G3 (quarter note), G4 (quarter note), G5 (quarter note), G6 (quarter note), G7 (quarter note), G8 (quarter note), and G9 (quarter note).

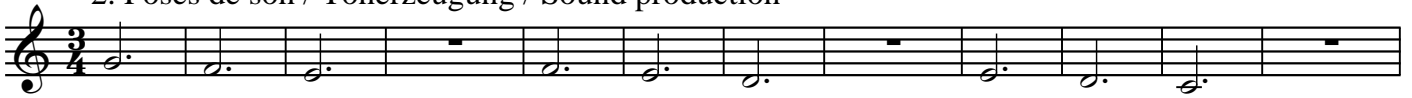
Second staff of music for exercise 5, 3/4 time signature. It contains a sequence of notes: G2 (quarter note), G3 (quarter note), G4 (quarter note), G5 (quarter note), G6 (quarter note), G7 (quarter note), G8 (quarter note), and G9 (quarter note).

Leçon 6

1. Poses de son / Tonerzeugung / Sound production



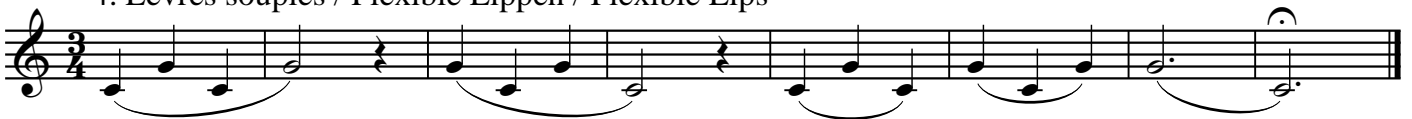
2. Poses de son / Tonerzeugung / Sound production



3. Lèvres souples / Flexible Lippen / Flexible Lips



4. Lèvres souples / Flexible Lippen / Flexible Lips



5. Cocktail



6. Cocktail



Leçon 7

1. Poses de son / Tonerzeugung / Sound production

Two staves of music in 4/4 time. The first staff contains notes with dynamic markings *f*, *p*, and *f*. The second staff contains notes with dynamic markings *p* and *f*, and a fingering '2' above a note.

2. Lèvres souples / Flexible Lippen / Flexible Lips

One staff of music in 3/4 time with slurs and dynamic markings *f*, *p*, and *f*. A '1/3' marking is present above the staff.

3. Le staccato / Das Staccato / Staccato

Two staves of music in 2/4 time with staccato markings and dynamic markings *f* and *p*.

4. Cocktail

Two staves of music in 4/4 time with slurs and dynamic markings *p espressivo* and *f*.

5. Cocktail

Two staves of music in 3/4 time with slurs and dynamic markings *f* and *p*.

Leçon 8

1. Poses de son / Tonerzeugung / Sound production

1

2. Lèvres souples / Flexible Lippen / Flexible Lips

1/3

3. Lèvres souples / Flexible Lippen / Flexible Lips

4. Le staccato / Das Staccato / Staccato

5. Au bal / Auf dem Ball / At the Ball

f *espress.*

1. Poses de son / Tonerzeugung / Sound production

2-3

1-2-3 2-3 2-3

Musical notation for exercise 1, sound production. It consists of two staves in 2/4 time. The first staff has a treble clef and a key signature of one flat (Bb). The notes are: C4, D4, Eb4, Eb4, C4, Bb3, Bb3, C4, D4, Eb4, Eb4, C4, D4, Eb4, Eb4, C4. There are rests above the notes Eb4, Bb3, and Bb3. The second staff has a treble clef and a key signature of one flat. The notes are: C4, D4, Eb4, Eb4, C4, Bb3, Bb3, C4, D4, Eb4, Eb4, C4, D4, Eb4, Eb4, C4. There are rests above the notes Eb4, Bb3, and Bb3. The exercise is divided into three groups of notes, each labeled with '2-3' or '1-2-3' above the staff.

2. Lèvres souples / Flexible Lippen / Flexible Lips

Musical notation for exercise 2, flexible lips. It consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of one flat (Bb). The notes are: C4, D4, Eb4, Eb4, C4, Bb3, Bb3, C4, D4, Eb4, Eb4, C4, D4, Eb4, Eb4, C4. There are rests above the notes Eb4, Bb3, and Bb3. The second staff has a treble clef and a key signature of one flat. The notes are: C4, D4, Eb4, Eb4, C4, Bb3, Bb3, C4, D4, Eb4, Eb4, C4, D4, Eb4, Eb4, C4. There are rests above the notes Eb4, Bb3, and Bb3. The exercise is divided into three groups of notes, each labeled with '1-2-3' or '2-3' above the staff.

3. Lèvres souples / Flexible Lippen / Flexible Lips

1/3

1/3

Musical notation for exercise 3, flexible lips. It consists of two staves in 3/4 time. The first staff has a treble clef and a key signature of one flat (Bb). The notes are: C4, D4, Eb4, Eb4, C4, Bb3, Bb3, C4, D4, Eb4, Eb4, C4, D4, Eb4, Eb4, C4. There are rests above the notes Eb4, Bb3, and Bb3. The second staff has a treble clef and a key signature of one flat. The notes are: C4, D4, Eb4, Eb4, C4, Bb3, Bb3, C4, D4, Eb4, Eb4, C4, D4, Eb4, Eb4, C4. There are rests above the notes Eb4, Bb3, and Bb3. The exercise is divided into three groups of notes, each labeled with '1/3' above the staff.

4. Le staccato / Das Staccato / Staccato

Musical notation for exercise 4, staccato. It consists of three staves in 4/4 time. The first staff has a treble clef and a key signature of one flat (Bb). The notes are: C4, D4, Eb4, Eb4, C4, Bb3, Bb3, C4, D4, Eb4, Eb4, C4, D4, Eb4, Eb4, C4. There are rests above the notes Eb4, Bb3, and Bb3. The second staff has a treble clef and a key signature of one flat. The notes are: C4, D4, Eb4, Eb4, C4, Bb3, Bb3, C4, D4, Eb4, Eb4, C4, D4, Eb4, Eb4, C4. There are rests above the notes Eb4, Bb3, and Bb3. The third staff has a treble clef and a key signature of one flat. The notes are: C4, D4, Eb4, Eb4, C4, Bb3, Bb3, C4, D4, Eb4, Eb4, C4, D4, Eb4, Eb4, C4. There are rests above the notes Eb4, Bb3, and Bb3. The exercise is divided into three groups of notes, each labeled with '1/3' above the staff.

5. Le capitaine Crochet / Kapitän Hook / Captain Hook

f

p *f*

Musical notation for exercise 5, Captain Hook. It consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of one flat (Bb). The notes are: C4, D4, Eb4, Eb4, C4, Bb3, Bb3, C4, D4, Eb4, Eb4, C4, D4, Eb4, Eb4, C4. There are rests above the notes Eb4, Bb3, and Bb3. The second staff has a treble clef and a key signature of one flat. The notes are: C4, D4, Eb4, Eb4, C4, Bb3, Bb3, C4, D4, Eb4, Eb4, C4, D4, Eb4, Eb4, C4. There are rests above the notes Eb4, Bb3, and Bb3. The exercise is divided into three groups of notes, each labeled with '1/3' above the staff.

HORN E^b - MI Bémol

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EMR 2192J	DEBONS, Eddy	Quintus
EMR 2377	DEBONS, Eddy	Sadhana Boudhana
EMR 2110	DEBONS, Eddy	Saltatio Diabolica
EMR 2301	DEBONS, Eddy	Zece Prajini
EMR 2383	DEBONS, Eddy	Zingaresca
EMR 2071K	DEMERSSEMAN, J.	Cavatina
EMR 4312	DINICU, Grigoras	Hora Staccato
EMR 2321	FILLMORE, Henry	15 Rags
EMR 305K	FRANCK, Melchior	Suite de Danses (Sturzenegger)
EMR 4351	GAY, Bertrand	5 Liebeslieder
EMR 4351	GAY, Bertrand	5 Love-Songs
EMR 4351	GAY, Bertrand	5 Mélodies d'Amour
EMR 4301	GAY, Bertrand	5 Minouteries
EMR 4298	GAY, Bertrand	Pouchkine
EMR 907J	GERSHWIN, George	'S Wonderful
EMR 8606	GERSHWIN, George	Bess, You Is My Woman Now (5)
EMR 905J	GERSHWIN, George	I Got Rhythm
EMR 8672	GERSHWIN, George	Strike Up The Band (5)
EMR 913J	GERSHWIN, George	Summertime
EMR 8626	GERSHWIN, George	Swanee (5)
EMR 908J	GERSHWIN, George	The Man I Love
EMR 8584	GERSHWIN, George	I Got Plenty O' Nuttin' (5)
EMR 2228	GOEDICKE, A.	Konzert-Etüde
EMR 19526	HÄNDEL, G.F.	Konzert F-Moll
EMR 8626	HANDY, W.C.	St. Louis Blues (5)
EMR 2199J	HÖHNE, Carl	Fantaisie slave
EMR 2199J	HÖHNE, Carl	Slavische Fantasie
EMR 2199J	HÖHNE, Carl	Slavonic Fantasy
EMR 19517	HUME, J. Ord	The Crystal Palace
EMR 8584	IVANOVICI, Ivan	Donauwellen (5)
EMR 2166	JAMES, Ifor	4 Pieces
EMR 2146	JAMES, Ifor	Similarities
EMR 2120	JAMES, Ifor	Solos for Young Players Vol. 1
EMR 2121	JAMES, Ifor	Solos for Young Players Vol. 2
EMR 8672	JOPLIN, Scott	Easy Winners (5)
EMR 8566	JOPLIN, Scott	Elite Syncopations (5)
EMR 8606	JOPLIN, Scott	The Entertainer (5)
EMR 307K	LOEILLET, J.B.	Sonate en Lab Majeur (Sturzenegger)
EMR 8541	MACDUFF, G. (Arr.)	Bill Bailey (5)
EMR 8606	MACDUFF, G. (Arr.)	Charlie Is My Darling (5)
EMR 8650	MACDUFF, G. (Arr.)	Marching Through Georgia (5)
EMR 8672	MACDUFF, G. (Arr.)	Morning Has Broken (5)
EMR 8566	MACDUFF, G. (Arr.)	Scotland The Brave (5)
EMR 927K	MANCINI, Henry	The Pink Panther
EMR 301J	MARCELLO, B.	Adagio - Largo - Allegretto
EMR 2012	MICHEL, Jean-Fr.	Capriccio
EMR 2125	MONTI, Vittorio	Csardas
EMR 19512	MOREN, Bertrand	Adventure Quest
EMR 4256	MOREN, Bertrand	At Hell's Gate
EMR 4349	MOREN, Bertrand	Carnival
EMR 4398	MOREN, Bertrand	Connemara
EMR 4392	MOREN, Bertrand	Devil's Concertino
EMR 4294	MOREN, Bertrand	Eastern Dances
EMR 18422	MOREN, Bertrand	Eastern Folks
EMR 14218	MOREN, Bertrand	Fantasia
EMR 4266	MOREN, Bertrand	Fiesta
EMR 4268	MOREN, Bertrand	Japanese Dance
EMR 4485	MOREN, Bertrand	Korobushka
EMR 4259	MOREN, Bertrand	Oriental Variations
EMR 4442	MOREN, Bertrand	Sorcerers and Wizards
EMR 4381	MOREN, Bertrand	Summer Concertino
EMR 2133K	MORRIS / GASTE	Feelings
EMR 2151K	MORTIMER, J.G.	Happy Birthday
EMR 8650	MORTIMER, J.G. (Arr.)	La Cucaracha (5)
EMR 8541	MORTIMER, J.G. (Arr.)	Scarborough Fair (5)
EMR 923J	MORTIMER, J.G. (Arr.)	The Beatles (8)
EMR 8519	MORTIMER, J.G. (Arr.)	The Last Rose Of Summer (5)
EMR 264	MOZART, W.A.	Konzert N° 3 (Orval)
EMR 19196	NAULAIS, Jérôme (Arr.)	Elisa
EMR 19557	NAULAIS, Jérôme (Arr.)	Greensleeves
EMR 2306K	NORIS, Günter	El Toro
EMR 8584	OLIVER, Julian (Arr.)	Deep River (5)
EMR 19535	OWEN, Alexander	Mermaid's Song
EMR 306K	PEZEL, Johann	Suite de Danses (Sturzenegger)
EMR 19583	POROMBESCU, Ciprian	Balada
EMR 304K	PORPORA, N.A.	Sonate F-Dur (Sturzenegger)
EMR 4339	PRYOR, Arthur	Annie Laurie
EMR 2030K	PUCCINI, Giacomo	Aria from "Tosca"
EMR 2031K	PUCCINI, Giacomo	Nessun Dorma "Turandot"
EMR 303K	PURCELL, Henry	Suite (Sturzenegger)
EMR 2170K	RICH / RANDOLPH	Benny Hill (Yackety Sax)
EMR 2131K	RICHARDS, Scott	Gloryland