

My First Steps

Meine ersten Schritte / Mes Premiers Pas

Volume 1

E \flat Cornet

Bertrand Moren

EMR 60542

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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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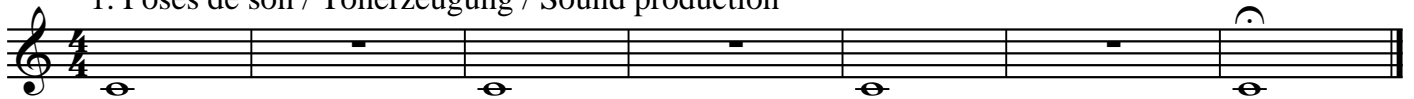
Volume 1

Leçon 1

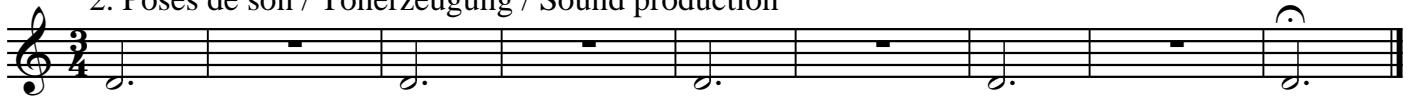
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Bertrand Moren

1. Poses de son / Tonerzeugung / Sound production



2. Poses de son / Tonerzeugung / Sound production



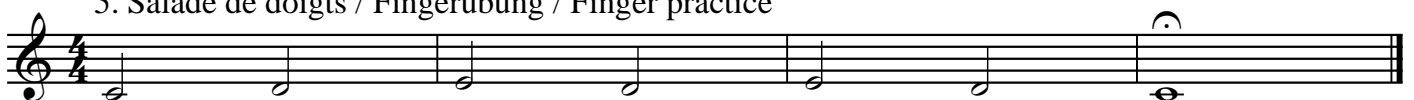
3. Poses de son / Tonerzeugung / Sound production



4. Poses de son / Tonerzeugung / Sound production



5. Salade de doigts / Fingerübung / Finger 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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Leçon 2

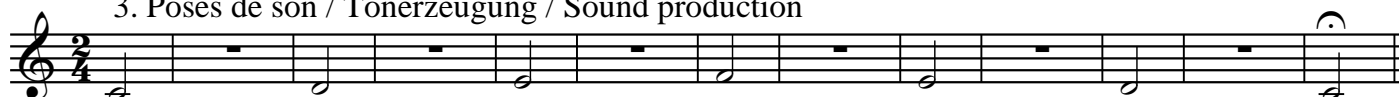
1. Poses de son / Tonerzeugung / Sound production



2. Poses de son / Tonerzeugung / Sound production



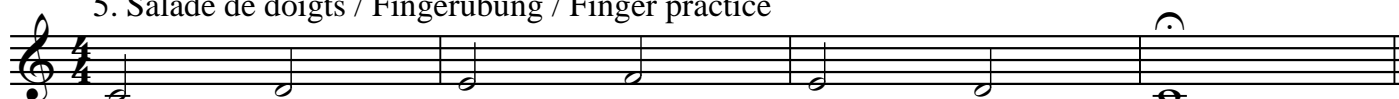
3. Poses de son / Tonerzeugung / Sound production



4. Poses de son / Tonerzeugung / Sound production



5. Salade de doigts / Fingerübung / Finger practice



6. Salade de doigts / Fingerübung / Finger practice



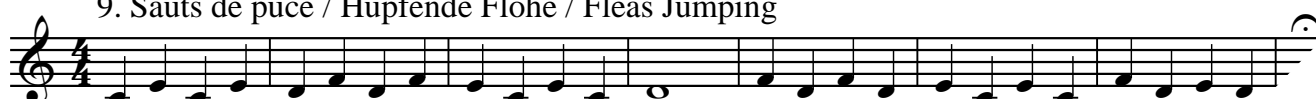
7. Dextérité / Geschicklichkeit / Dexterity



8. Dextérité / Geschicklichkeit / Dexterity



9. Sauts de puce / Hüpfende Flöhe / Fleas Jumping

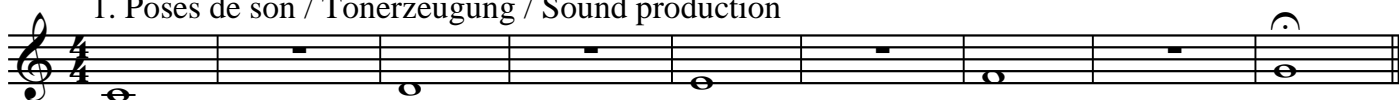


10. La perdrix / Das Rebhuhn / The Partridge



Leçon 3

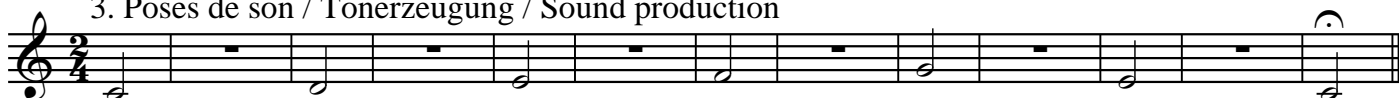
1. Poses de son / Tonerzeugung / Sound production



2. Poses de son / Tonerzeugung / Sound production



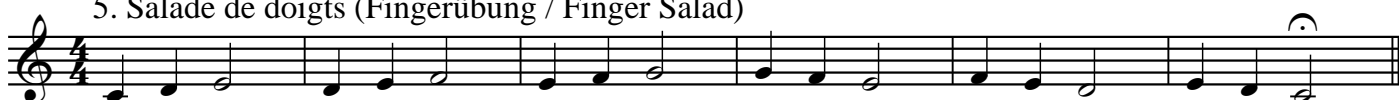
3. Poses de son / Tonerzeugung / Sound production



4. Poses de son / Tonerzeugung / Sound production



5. Salade de doigts (Fingerübung / Finger Salad)



6. Salade de doigts (Fingerübung / Finger Salad)



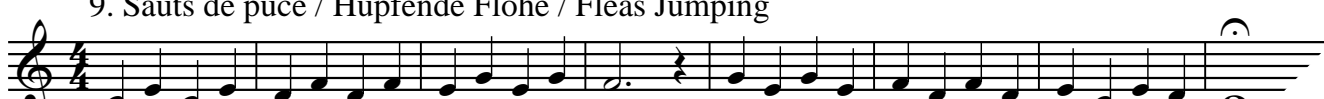
7. Dextérité / Geschicklichkeit / Dexterity



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

Piano

Play

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).

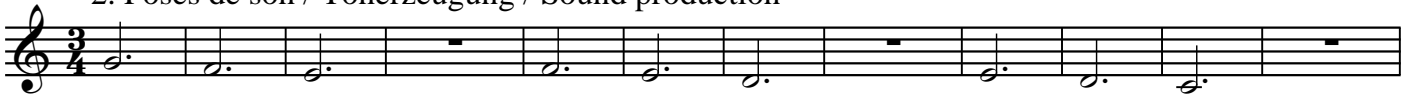
Second staff of music for exercise 5, 3/4 time signature. It contains a sequence of notes: G2 (quarter note), G3 (quarter note), G4 (quarter note), G5 (quarter note), G6 (quarter note), G7 (quarter note), G8 (quarter note), and G9 (quarter note).

Leçon 6

1. Poses de son / Tonerzeugung / Sound production



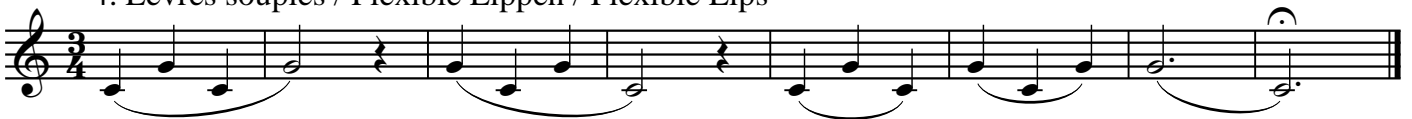
2. Poses de son / Tonerzeugung / Sound production



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 fermata over the final note.

2. Lèvres souples / Flexible Lippen / Flexible Lips

A single staff of music in 3/4 time. The exercise is divided into three sections marked 1/3, 2/3, and 3/3. Dynamic markings *f*, *p*, and *f* are used throughout.

3. Le staccato / Das Staccato / Staccato

Two staves of music in 2/4 time. The first staff starts with a dynamic marking *f*, and the second staff starts with a dynamic marking *p*.

4. Cocktail

Two staves of music in 4/4 time. The first staff starts with a dynamic marking *p espressivo*, and the second staff starts with a dynamic marking *p*. Dynamic markings *f* and *p* are used throughout.

5. Cocktail

Two staves of music in 3/4 time. The first staff starts with a dynamic marking *f*, and the second staff starts with a dynamic marking *p*.

Leçon 8

1. Poses de son / Tonerzeugung / Sound production

1

2. Lèvres souples / Flexible Lippen / Flexible Lips

1/3 1/3

f p f p

3. Lèvres souples / Flexible Lippen / Flexible Lips

p f p f

4. Le staccato / Das Staccato / Staccato

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

f espress. p p

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 of music in 2/4 time. The first staff has a treble clef and a key signature of one flat (B-flat). The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff has a treble clef and a key signature of one flat. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are rests and slurs throughout the piece.

2. Lèvres souples / Flexible Lippen / Flexible Lips

Musical notation for exercise 2, flexible lips. It consists of two staves of music in 4/4 time. The first staff has a treble clef and a key signature of one flat. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff has a treble clef and a key signature of one flat. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are slurs and rests throughout the piece.

3. Lèvres souples / Flexible Lippen / Flexible Lips

1/3

1/3

Musical notation for exercise 3, flexible lips. It consists of two staves of music in 3/4 time. The first staff has a treble clef and a key signature of one flat. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff has a treble clef and a key signature of one flat. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are slurs and rests throughout the piece.

4. Le staccato / Das Staccato / Staccato

Musical notation for exercise 4, staccato. It consists of three staves of music in 4/4 time. The first staff has a treble clef and a key signature of one flat. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff has a treble clef and a key signature of one flat. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The third staff has a treble clef and a key signature of one flat. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are slurs and rests throughout the piece.

5. Le capitaine Crochet / Kapitän Hook / Captain Hook

f

p *f*

Musical notation for exercise 5, Captain Hook. It consists of two staves of music in 4/4 time. The first staff has a treble clef and a key signature of one flat. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff has a treble clef and a key signature of one flat. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are slurs and rests throughout the piece.

E^b CORNET**E^b CORNET SOLO**

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EMR 6238	MOREN, Bertrand	Devil's Concertino
EMR 6217	MOREN, Bertrand	Fiesta
EMR 6218	MOREN, Bertrand	Japanese Dance
EMR 22848	MOREN, Bertrand	Journey To Neverland
EMR 43487	MOREN, Bertrand	Manhattan Nights
EMR 43558	MOREN, Bertrand	Oriental Odyssey
EMR 6215	MOREN, Bertrand	Oriental Variations
EMR 6242	MOREN, Bertrand	Summer Concertino
EMR 45939	MOREN, Bertrand	The Gift Of Life
EMR 43534	MOREN, Bertrand	The King Of Hell
EMR 43510	MOREN, Bertrand	The Knight Of The Mist
EMR 43582	MOREN, Bertrand	The Power Of Mystery
EMR 45595	MOREN, Bertrand	The Realm Of Dragons
EMR 45366	MORTIMER, J.G.	Carmen Fantasy
EMR 45219	MORTIMER, J.G.	Variations
EMR 50233	MOZART, W.A.	Concerto Nr.1
EMR 50251	MOZART, W.A.	Concerto Nr.2
EMR 50264	MOZART, W.A.	Concerto Nr.3
EMR 50277	MOZART, W.A.	Concerto Nr.4
EMR 19196	PAGANINI, Niccolo	Perpetuo Mobile
EMR 19557	PELLEGRINI, Pietro	Concerto Bb Major
EMR 43655	PESKIN, Vladimir	Melodie
EMR 46090	PESKIN, Vladimir	Nocturne & Scherzo
EMR 46112	PESKIN, Vladimir	Poème Nr.1
EMR 43605	PESKIN, Vladimir	Präludium Nr.1
EMR 43628	PESKIN, Vladimir	Scherzo
EMR 44634	POLLACK, Lew	That's A Plenty
EMR 49525	PONCHIELLI, A.	Concerto Nr.2
EMR 49738	PONCHIELLI, A.	Fantasy
EMR 45648	PROCHAZKA, M.R.	Eine Gämse im Weinberg
EMR 44938	PROCHAZKA, M.R.	Mountain Parade
EMR 47661	PRYOR, Arthur	Air Varié
EMR 50531	PUCCINI, Giacomo	Aria from "Tosca"
EMR 47397	RACHMANINOFF, S.	Zdes' khorosho
EMR 47104	RAKOW, Nikolaj	4 Humoresken
EMR 47269	REICHE, Gottfried	Turmsonate
EMR 902U	REIFT / ARMITAGE	Solo Album Volume 1
EMR 905U	REIFT / ARMITAGE	Solo Album Volume 2
EMR 906U	REIFT / ARMITAGE	Solo Album Volume 3
EMR 907U	REIFT / ARMITAGE	Solo Album Volume 4
EMR 908U	REIFT / ARMITAGE	Solo Album Volume 5
EMR 909U	REIFT / ARMITAGE	Solo Album Volume 6
EMR 910U	REIFT / ARMITAGE	Solo Album Volume 7
EMR 911U	REIFT / ARMITAGE	Solo Album Volume 8
EMR 912U	REIFT / ARMITAGE	Solo Album Volume 9
EMR 913U	REIFT / ARMITAGE	Solo Album Volume 10
EMR 50487	RIMSKY-KORSAKOV	Hummelflug (Slokar/Reift)
EMR 21348	ROCHA, Gilles	Between Life and Death
EMR 40958	ROCHA, Gilles	Parallel Realities
EMR 6250	ROCHA, Gilles	Spanish Concertino
EMR 43734	ROSSINI, Gioacchino	La Danza
EMR 53579	RUBINSTEIN, Anton	Melody & Romance
EMR 49758	RUDISSLER, Herbert	Etüde
EMR 45389	SARASATE, Pablo De	Zigeunerweisen
EMR 45897	SHELOKOV, V.	Konzert Nr.1
EMR 45962	SHELOKOV, V.	Konzert Nr.3