

My First Steps

Meine ersten Schritte / Mes Premiers Pas

Volume 2

E \flat Cornet

Bertrand Moren

EMR 60548

**Print & Listen
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EDITIONS MARC REIFT

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Français: Ce deuxième volume couvre la deuxième étape des débuts d'un instrumentiste de cuivre. Cela peut correspondre plus ou moins à la deuxième année d'instrument, mais ça dépend bien évidemment de la progression de l'exécutant.

Les leçons sont toujours construites à peu près de la même manière, avec un échauffement, qui devrait également être répété avec l'embouchure seule, de la souplesse, des routines (lié-détaché etc...), des exercices rythmiques et techniques, et une petite pièce concertante avec accompagnement de piano.

Certains de ces petits solos sont proposés à deux voix afin de permettre au professeur ou à un proche de jouer avec l'élève.

Pour les élèves qui progressent plus ou moins vite, il est possible de prendre des exercices dans différentes leçons, ou d'insister plus sur l'un au l'autre exercice.

Les courbures de son du début, par exemple, sont un excellent moyen de renforcer les lèvres, et pourraient être développés et répétés à chaque leçon, selon la planification du professeur.

Les échauffements peuvent être repris d'une leçon à une autre s'il est trop compliqué d'en apprendre un nouveau chaque fois.

Les accompagnements de piano sont disponibles dans un cahier séparé.

Vous pouvez trouver un plus grand choix de pièces concertantes dans les "Melodies for Beginners".

Deutsch: Dieser zweite Band begleitet die zweite Stufe des Blechinstrumentunterrichts.

Er kann auch dem zweiten Lehrjahr entsprechen, aber selbstverständlich hängt dies vom Fortschritt des Spielers ab.

Die Lektionen sind alle etwa auf der gleichen Weise aufgebaut: zuerst Einspielen, welches auch nur mit dem Mundstück wiederholt werden soll, dann die Flexibilität, gebundene und nicht gebundene Töne, rhythmische und technische Übungen, und schliesslich ein kurzes Vortragsstück mit Klavierbegleitung.

Einige der Solos werden auch zweistimmig angeboten, damit der Lehrer oder andere Schüler mitspielen können.

Lernende, die schneller vorankommen, dürfen ruhig Übungen aus verschiedenen Lektionen mischen, oder sich nur auf eine Auswahl konzentrieren. Zum Beispiel das Biegen des Tons mit der Lippen, wie es in der ersten Lektion präsentiert wird, bildet ein ausgezeichnetes Mittel, die Lippen zu verstärken, und können bei jeder Lektion wiederholt werden, je nach der Planung des Lehrers.

Man kann auch immer die gleichen Einspielübungen verwenden, anstatt immer wieder neue lernen zu müssen.

Die Klavierbegleitungen sind in einem separaten Heft erhältlich. Eine grössere Auswahl solcher Vortragsstücke findet man in den fünf Bänden «Melodies for Beginners».

English: This second volume takes the pupil to the second stage of learning a brass instrument, and may correspond to the second year, although this obviously depends on the pupil's progress.

The lessons are all constructed in a similar manner: first of all warm-ups, which should be repeated with only the mouthpiece, then flexibility, legato and staccato notes, rhythmical and technical exercises, and finally a short recital piece with piano accompaniment. Some of these pieces have a second trumpet part, which the teacher or another pupil can play.

Pupils who advance quickly can feel free to mix exercises from different lessons, or to concentrate on only some of them.

For instance bending the note with the lips is an excellent way to strengthen them, and can be repeated at every lesson, depending on the teacher's plan.

The same warm-ups can be repeated, to avoid always having to learn new ones.

The piano accompaniments are available in a separate volume, and a wider choice of similar recital pieces is to be found in the five volumes of 'Melodies for Beginners'.



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My First Steps

Meine ersten Schritte / Mes Premiers Pas

Volume 2

Leçon 17

♩ = ca. 50–100

1. Echauffement / Einspielen / Warming Up

Bertrand Moren

* courber à la lèvre / mit den Lippen biegen / bend with the lips

2. Echauffement / Einspielen / Warming Up

3. Lèvres souples / Flexible Lippen / Flexible Lips

4. Chromatique / Chromatisch / Chromatic

EMR 60548

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1. Echauffement / Einspielen / Warming Up

0 2 0 123 0 0 13 123 13 23 13 13

(courber à la lèvre / mit den Lippen biegen / bend with the lips)

12 23 12 1 12 12 1 2 0 1

0 2 0 123 0 0 12 23 12 1 0 12

2 1 2 0 2 2 0 2 0 12 0 0

2. Echauffement / Einspielen / Warming Up

pp *ff* *pp* *ff* *pp* *ff*

pp *ff* *pp* *ff* *pp* *ff*

3. Lèvres souples / Flexible Lippen / Flexible Lips

3 3 3

3 3 3 3

3 3 3 3

4. Chromatique / Chromatisch / Chromatic

Leçon 19

1. Echauffement / Einspielen / Warming Up

pp < *ff* *pp* < *ff* *pp* < *ff* *pp* < *ff* ^{1 ou 123}

pp < *ff* *pp* < *ff* *pp* < *ff* *pp* < *ff*

2. Lèvres souples / Flexible Lippen / Flexible Lips

p < *f* *p* < *f* *p* < *f* *p* < *f*

f *p* < *f* *p* < *f* *p* < *f*

3. Rythme / Rhythmus / Rhythm

4. Chromatique / Chromatisch / Chromatic

1. Echauffement / Einspielen / Warming Up



1. Echauffement / Einspielen / Warming Up

12 ou 123

pp < *ff* *pp* < *ff* *pp* < *ff* *pp* < *ff*



pp < *ff* *pp* < *ff* *pp* < *ff* *pp* < *ff* *pp* < *ff*

2. Echauffement / Einspielen / Warming Up



2. Echauffement / Einspielen / Warming Up

pp < *ff* *pp* < *ff* *pp*



ff *pp* < *ff* *ff* *pp* < *ff* *ff*

3. Lèvres souples / Flexible Lippen / Flexible Lips

13 _____



p < *f* *p* < *f* *p* < *f*



p < *f* *p* < *f* *p* < *f*

13 _____



p < *f* *p* < *f*

4. Gammes / Tonleitern / Scales



1. Echauffement / Einspielen / Warming Up

p \longleftarrow *ff* *p* \longleftarrow *ff* *p* \longleftarrow *ff*

p \longleftarrow *ff* *p* \longleftarrow *ff* *p* \longleftarrow *ff*

2. Echauffement / Einspielen / Warming Up

pp \longleftarrow *ff* *pp* \longleftarrow *ff* *pp* \longleftarrow *ff*

pp \longleftarrow *ff* *pp* \longleftarrow *ff* *pp* \longleftarrow *ff*

3. Lèvres souples / Flexible Lippen / Flexible Lips

p \longleftarrow *f* *p* \longleftarrow *f* *p* \longleftarrow *f*

p \longleftarrow *f* *p* \longleftarrow *f* *p* \longleftarrow *f*

4. Le staccato / Das Staccato / Staccato


5. Le legato / Das Legato / Legato

p *p* *p* *p* *p*

p *p* *p* *p* *p*

p *p* *p* *p* *p*

1. Echauffement / Einspielen / Warming Up




First system of exercise 1, consisting of two staves. The top staff has a treble clef and a 3/4 time signature. It contains three measures of music, each with a dynamic marking *p* followed by *ff* and a slur. The bottom staff has a treble clef and a key signature of one sharp (F#). It contains three measures of music, each with a dynamic marking *p* followed by *ff* and a slur.

2. Echauffement / Einspielen / Warming Up



First system of exercise 2, consisting of two staves. The top staff has a treble clef and a 3/4 time signature. It contains three measures of music, each with a dynamic marking *p* followed by *ff* and a slur. The bottom staff has a treble clef and a key signature of one sharp (F#). It contains three measures of music, each with a dynamic marking *p* followed by *ff* and a slur.

3. Lèvres souples / Flexible Lippen / Flexible Lips



First system of exercise 3, consisting of two staves. The top staff has a treble clef and a 2/4 time signature. It contains three measures of music, each with a dynamic marking *p* followed by *f* and a slur. The bottom staff has a treble clef and a key signature of one sharp (F#). It contains three measures of music, each with a dynamic marking *p* followed by *f* and a slur.

4. Staccato - legato



First system of exercise 4, consisting of two staves. The top staff has a treble clef and a 4/4 time signature. It contains four measures of music, each with a slur. The bottom staff has a treble clef and a key signature of one sharp (F#). It contains four measures of music, each with a slur.

5. Chromatique / Chromatisch / Chromatic



First system of exercise 5, consisting of two staves. The top staff has a treble clef and a 3/4 time signature. It contains four measures of music, each with a slur. The bottom staff has a treble clef and a key signature of one flat (Bb). It contains four measures of music, each with a slur.

1. Echauffement / Einspielen / Warming Up



First system of exercise 1: Treble clef, 4/4 time. It consists of three measures. Each measure starts with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half). The second measure has a sharp sign above the B4 note. The third measure has a flat sign below the G4 note.



Second system of exercise 1: Treble clef, 4/4 time. It consists of three measures. Each measure starts with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic. The notes are: C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). The second measure has a flat sign below the B4 note. The third measure has a flat sign below the A4 note.

2. Echauffement / Einspielen / Warming Up



First system of exercise 2: Treble clef, 4/4 time. It consists of three measures. Each measure starts with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half). The second measure has a flat sign below the B4 note. The third measure has a sharp sign above the C5 note.



Second system of exercise 2: Treble clef, 4/4 time. It consists of three measures. Each measure starts with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic. The notes are: C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). The second measure has a sharp sign above the B4 note. The third measure has a sharp sign above the A4 note.

3. Lèvres souples / Flexible Lippen / Flexible Lips



First system of exercise 3: Treble clef, 3/4 time. It consists of three measures. Each measure starts with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half). The second measure has a flat sign below the B4 note. The third measure has a sharp sign above the C5 note.



Second system of exercise 3: Treble clef, 3/4 time. It consists of three measures. Each measure starts with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic. The notes are: C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). The second measure has a sharp sign above the B4 note. The third measure has a sharp sign above the A4 note.

4. Staccato - legato



First system of exercise 4: Treble clef, 4/4 time. It consists of four measures of eighth-note patterns. The first two measures are staccato, and the last two are legato.



Second system of exercise 4: Treble clef, 4/4 time. It consists of four measures of eighth-note patterns. The first two measures are staccato, and the last two are legato.



Third system of exercise 4: Treble clef, 4/4 time. It consists of four measures of eighth-note patterns. The first two measures are staccato, and the last two are legato.

5. Chromatique / Chromatisch / Chromatic



First system of exercise 5: Treble clef, 3/4 time. It consists of three measures. Each measure starts with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half). The second measure has a flat sign below the B4 note. The third measure has a sharp sign above the C5 note.

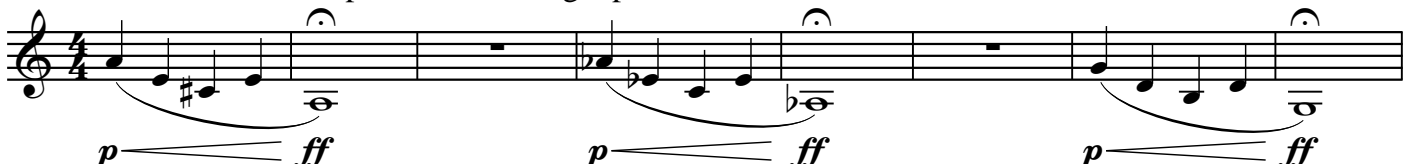


Second system of exercise 5: Treble clef, 3/4 time. It consists of three measures. Each measure starts with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic. The notes are: C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). The second measure has a sharp sign above the B4 note. The third measure has a sharp sign above the A4 note.



Third system of exercise 5: Treble clef, 3/4 time. It consists of three measures. Each measure starts with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half). The second measure has a flat sign below the B4 note. The third measure has a sharp sign above the C5 note.

1. Echauffement / Einspielen / Warming Up



First system of exercise 1, consisting of two staves. The top staff is in 4/4 time and the bottom staff is in 4/4 time with a key signature of one sharp (F#). Both staves feature a sequence of three phrases, each starting with a piano (*p*) dynamic and ending with a fortissimo (*ff*) dynamic. The notes are connected by slurs, and there are fermatas over the final notes of each phrase.

2. Echauffement / Einspielen / Warming Up



First system of exercise 2, consisting of two staves. The top staff is in 3/4 time and the bottom staff is in 3/4 time with a key signature of one flat (Bb). Both staves feature a sequence of three phrases, each starting with a fortissimo (*ff*) dynamic. The notes are connected by slurs, and there are fermatas over the final notes of each phrase.

3. Lèvres souples / Flexible Lippen / Flexible Lips



First system of exercise 3, consisting of two staves. The top staff is in 4/4 time and the bottom staff is in 4/4 time with a key signature of one flat (Bb). Both staves feature a sequence of three phrases, each starting with a piano (*p*) dynamic and ending with a fortissimo (*ff*) dynamic. The notes are connected by slurs, and there are fermatas over the final notes of each phrase.

4. Staccato - legato



First system of exercise 4, consisting of two staves. The top staff is in 4/4 time and the bottom staff is in 4/4 time. Both staves feature a sequence of three phrases, each starting with a staccato rhythm and ending with a legato rhythm. The notes are connected by slurs, and there are fermatas over the final notes of each phrase.

5. Chromatique / Chromatisch / Chromatic



First system of exercise 5, consisting of two staves. The top staff is in 3/4 time and the bottom staff is in 3/4 time. Both staves feature a sequence of three phrases, each starting with a chromatic scale and ending with a chromatic scale. The notes are connected by slurs, and there are fermatas over the final notes of each phrase.

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