

My First Steps

Meine ersten Schritte / Mes Premiers Pas

Volume 2

E \flat Bass

Bertrand Moren

EMR 60550

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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 60550

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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

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

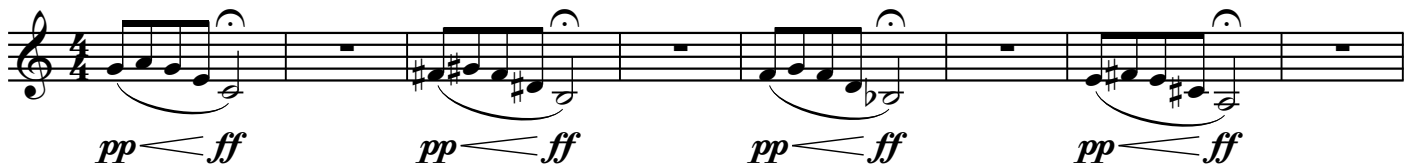
p < *f* *p* < *f* *p* < *f* *p* < *f*

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

3. Rythme / Rhythmus / Rhythm

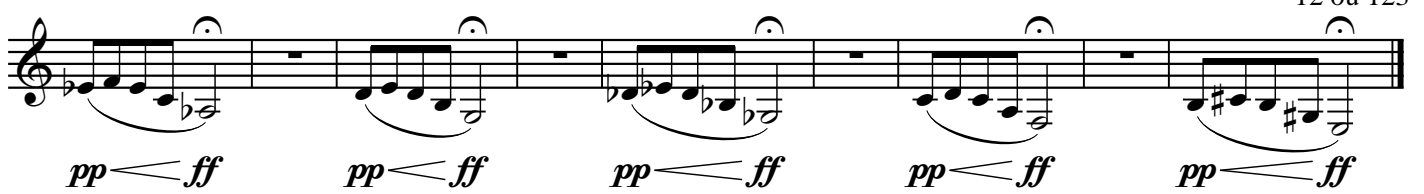
4. Chromatique / Chromatisch / Chromatic

1. Echauffement / Einspielen / Warming Up



pp < ff pp < ff pp < ff pp < ff

12 ou 123



pp < ff pp < ff pp < ff pp < ff pp < ff

2. Echauffement / Einspielen / Warming Up



pp ————— ff pp ————— ff pp —————



ff pp ————— ff pp ————— 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



First system of musical notation for exercise 1, consisting of three staves. Each staff contains a melodic line with a crescendo from *p* to *ff*. The notes are: G4, A4, B4, C5 (first staff); G4, A4, B4, C5, D5, E5 (second staff); G4, F4, E4, D4, C4 (third staff).

2. Echauffement / Einspielen / Warming Up



First system of musical notation for exercise 2, consisting of three staves. Each staff contains a melodic line with a crescendo from *pp* to *ff*. The notes are: G4, A4, B4, C5 (first staff); G4, A4, B4, C5, D5, E5 (second staff); G4, F4, E4, D4, C4 (third staff).

3. Lèvres souples / Flexible Lippen / Flexible Lips



First system of musical notation for exercise 3, consisting of three staves. Each staff contains a melodic line with a crescendo from *p* to *f*. The notes are: G4, A4, B4, C5 (first staff); G4, A4, B4, C5, D5, E5 (second staff); G4, F4, E4, D4, C4 (third staff).

4. Le staccato / Das Staccato / Staccato



First system of musical notation for exercise 4, consisting of three staves. Each staff contains a series of staccato eighth notes. The notes are: G4, A4, B4, C5 (first staff); G4, A4, B4, C5, D5, E5 (second staff); G4, F4, E4, D4, C4 (third staff).

5. Le legato / Das Legato / Legato



First system of musical notation for exercise 5, consisting of three staves. Each staff contains a series of legato eighth notes. The notes are: G4, A4, B4, C5 (first staff); G4, A4, B4, C5, D5, E5 (second staff); G4, F4, E4, D4, C4 (third staff).

1. Echauffement / Einspielen / Warming Up

p *ff* *p* *ff* *p* *ff*

p *ff* *p* *ff* *p* *ff*

2. Echauffement / Einspielen / Warming Up

p *ff* *p* *ff* *p* *ff*

p *ff* *p* *ff* *p* *ff*

3. Lèvres souples / Flexible Lippen / Flexible Lips

p *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *f*

4. Staccato - legato

5. Chromatique / Chromatisch / Chromatic

1. Echauffement / Einspielen / Warming Up



First system of exercise 1: Treble clef, 4/4 time. It consists of three measures. The first measure starts with a piano (*p*) dynamic and a slur over a quarter note G4, followed by a crescendo to fortissimo (*ff*) over a half note G4. The second measure starts with a piano (*p*) dynamic and a slur over a quarter note A4, followed by a crescendo to fortissimo (*ff*) over a half note A4. The third measure starts with a piano (*p*) dynamic and a slur over a quarter note B4, followed by a crescendo to fortissimo (*ff*) over a half note B4.



Second system of exercise 1: Treble clef, 4/4 time. It consists of three measures. The first measure starts with a piano (*p*) dynamic and a slur over a quarter note C5, followed by a crescendo to fortissimo (*ff*) over a half note C5. The second measure starts with a piano (*p*) dynamic and a slur over a quarter note B4, followed by a crescendo to fortissimo (*ff*) over a half note B4. The third measure starts with a piano (*p*) dynamic and a slur over a quarter note A4, followed by a crescendo to fortissimo (*ff*) over a half note A4.

2. Echauffement / Einspielen / Warming Up



First system of exercise 2: Treble clef, 4/4 time. It consists of three measures. The first measure starts with a piano (*p*) dynamic and a slur over a quarter note G4, followed by a crescendo to fortissimo (*ff*) over a half note G4. The second measure starts with a piano (*p*) dynamic and a slur over a quarter note F4, followed by a crescendo to fortissimo (*ff*) over a half note F4. The third measure starts with a piano (*p*) dynamic and a slur over a quarter note E4, followed by a crescendo to fortissimo (*ff*) over a half note E4.



Second system of exercise 2: Treble clef, 4/4 time. It consists of three measures. The first measure starts with a piano (*p*) dynamic and a slur over a quarter note D4, followed by a crescendo to fortissimo (*ff*) over a half note D4. The second measure starts with a piano (*p*) dynamic and a slur over a quarter note C4, followed by a crescendo to fortissimo (*ff*) over a half note C4. The third measure starts with a piano (*p*) dynamic and a slur over a quarter note B3, followed by a crescendo to fortissimo (*ff*) over a half note B3.

3. Lèvres souples / Flexible Lippen / Flexible Lips



First system of exercise 3: Treble clef, 3/4 time. It consists of three measures. The first measure starts with a piano (*p*) dynamic and a slur over a quarter note G4, followed by a crescendo to fortissimo (*ff*) over a half note G4. The second measure starts with a piano (*p*) dynamic and a slur over a quarter note F4, followed by a crescendo to fortissimo (*ff*) over a half note F4. The third measure starts with a piano (*p*) dynamic and a slur over a quarter note E4, followed by a crescendo to fortissimo (*ff*) over a half note E4.



Second system of exercise 3: Treble clef, 3/4 time. It consists of three measures. The first measure starts with a piano (*p*) dynamic and a slur over a quarter note D4, followed by a crescendo to fortissimo (*ff*) over a half note D4. The second measure starts with a piano (*p*) dynamic and a slur over a quarter note C4, followed by a crescendo to fortissimo (*ff*) over a half note C4. The third measure starts with a piano (*p*) dynamic and a slur over a quarter note B3, followed by a crescendo to fortissimo (*ff*) over a half note B3.

4. Staccato - legato



First system of exercise 4: Treble clef, 4/4 time. It consists of four measures of eighth notes, each with a slur underneath. The notes are G4, A4, B4, C5 in the first measure; D5, E5, F5, G5 in the second; A5, B5, C6, D6 in the third; and E6, F6, G6, A6 in the fourth.



Second system of exercise 4: Treble clef, 4/4 time. It consists of four measures of eighth notes, each with a slur underneath. The notes are B5, C6, D6, E6 in the first measure; F6, G6, A6, B6 in the second; C7, D7, E7, F7 in the third; and G7, A7, B7, C8 in the fourth.



Third system of exercise 4: Treble clef, 4/4 time. It consists of four measures of eighth notes, each with a slur underneath. The notes are D8, E8, F8, G8 in the first measure; A8, B8, C9, D9 in the second; E9, F9, G9, A9 in the third; and B9, C10, D10, E10 in the fourth.

5. Chromatique / Chromatisch / Chromatic



First system of exercise 5: Treble clef, 3/4 time. It consists of four measures. The first measure has a slur over a quarter note G4, followed by a quarter rest. The second measure has a slur over a quarter note A4, followed by a quarter rest. The third measure has a slur over a quarter note B4, followed by a quarter rest. The fourth measure has a slur over a quarter note C5, followed by a quarter rest.




Second system of exercise 5: Treble clef, 3/4 time. It consists of four measures. The first measure has a slur over a quarter note D5, followed by a quarter rest. The second measure has a slur over a quarter note E5, followed by a quarter rest. The third measure has a slur over a quarter note F5, followed by a quarter rest. The fourth measure has a slur over a quarter note G5, followed by a quarter rest.



Third system of exercise 5: Treble clef, 3/4 time. It consists of four measures. The first measure has a slur over a quarter note A5, followed by a quarter rest. The second measure has a slur over a quarter note B5, followed by a quarter rest. The third measure has a slur over a quarter note C6, followed by a quarter rest. The fourth measure has a slur over a quarter note D6, followed by a quarter rest.

1. Echauffement / Einspielen / Warming Up



First system of exercise 1, consisting of two staves. The top staff is in 4/4 time and features a melodic line with slurs and dynamic markings *p* and *ff*. The bottom staff is in 4/4 time and features a bass line with slurs and dynamic markings *p* and *ff*.

2. Echauffement / Einspielen / Warming Up



First system of exercise 2, consisting of two staves. The top staff is in 3/4 time and features a melodic line with slurs and dynamic markings *ff*. The bottom staff is in 3/4 time and features a bass line with slurs and dynamic markings *ff*.

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 features a melodic line with slurs and dynamic markings *p* and *ff*. The bottom staff is in 4/4 time and features a bass line with slurs and dynamic markings *p* and *ff*.

4. Staccato - legato



First system of exercise 4, consisting of two staves. The top staff is in 4/4 time and features a melodic line with slurs and dynamic markings *p* and *ff*. The bottom staff is in 4/4 time and features a bass line with slurs and dynamic markings *p* and *ff*.

5. Chromatique / Chromatisch / Chromatic



First system of exercise 5, consisting of two staves. The top staff is in 3/4 time and features a melodic line with slurs and dynamic markings *p* and *ff*. The bottom staff is in 3/4 time and features a bass line with slurs and dynamic markings *p* and *ff*.

1. Echauffement / Einspielen / Warming Up

p *ff* *p* *ff* *p* *ff*

p *ff* *p* *ff* *p* *ff*

2. Echauffement / Einspielen / Warming Up

p *ff* *p* *ff* *p* *ff* *p*

ff *p* *ff* *p* *ff* *p* *ff*

3. Lèvres souples / Flexible Lippen / Flexible Lips

p *ff* *p* *ff*

p *ff* *p* *ff*

p *ff* *p* *ff*

4. Staccato - legato

p *ff* *p* *ff*

p *ff* *p* *ff*

p *ff* *p* *ff*

5. Chromatique / Chromatisch / Chromatic

p *ff* *p* *ff*

p *ff* *p* *ff*

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EMR 21180	BLAZHEVICH, V.	Concerto N°3
EMR 21366	BLAZHEVICH, V.	Concerto N°4
EMR 21387	BLAZHEVICH, V.	Concerto N°5
EMR 21441	BLAZHEVICH, V.	Concerto N°7
EMR 21461	BLAZHEVICH, V.	Concerto N°8
EMR 21481	BLAZHEVICH, V.	Concerto N°9
EMR 21532	BLAZHEVICH, V.	Concerto N°10
EMR 44573	BLAZHEVICH, V.	Scherzo
EMR 24160	BOCCHERINI, Luigi	Minuetto
EMR 44819	BOEHME, Oskar	Ballet Scene
EMR 44783	BOEHME, Oskar	La Napolitaine
EMR 2200R	BOEHME, Oskar	Russian Dance
EMR 44769	BOEHME, Oskar	Soirée de St.Petersbourg
EMR 44833	BOEHME, Oskar	Souvenir de St.Petersbourg
EMR 33402	BOISMORTIER, J.	Sonata Bb Major
EMR 41691	BONFA, Luiz	Manha De Carnaval
EMR 35993	BOYCE, William	Trumpet Voluntary
EMR 25672	BRAHMS, Johannes	Albumbblatt
EMR 41288	BRAHMS, Johannes	Melodie
EMR 29864	BRAHMS, Johannes	Walzer
EMR 39086	BRANDT, Vassily	Konzertstück Nr.1
EMR 39090	BRANDT, Vassily	Konzertstück Nr.2
EMR 25952	BRUCH, Max	Aria
EMR 50134	BRUCH, Max	Canzone
EMR 49551	BRUCH, Max	Kol Nidrei