

My First Steps

Meine ersten Schritte / Mes Premiers Pas

Volume 1

B^b Euphonium

Bertrand Moren

EMR 60543

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EDITIONS MARC REIFT

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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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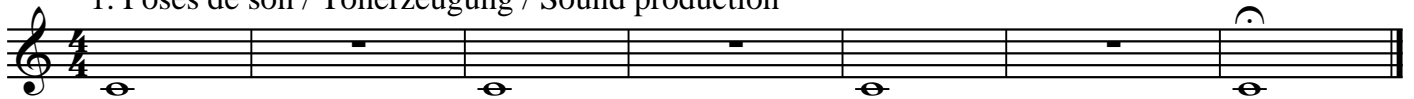
Volume 1

Leçon 1

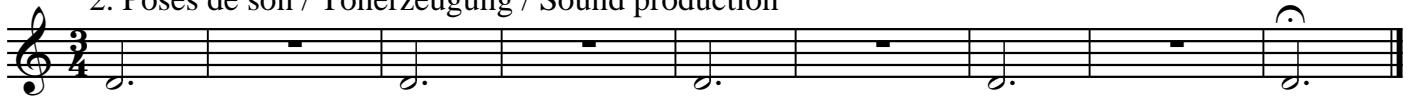
♩ = 50-100

Bertrand Moren

1. Poses de son / Tonerzeugung / Sound production



2. Poses de son / Tonerzeugung / Sound production



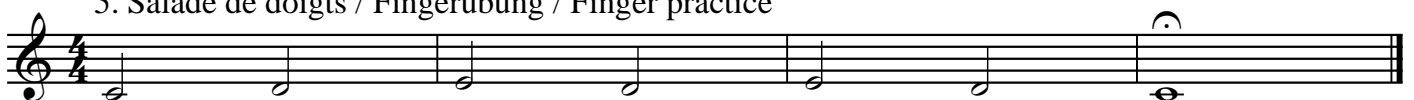
3. Poses de son / Tonerzeugung / Sound production



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



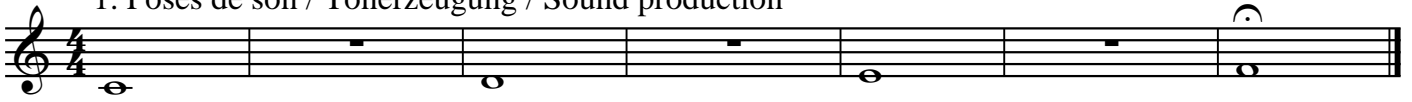
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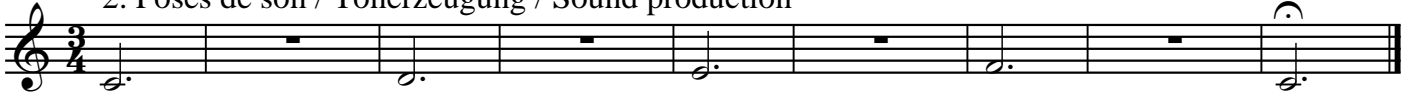
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Leçon 2

1. Poses de son / Tonerzeugung / Sound production



2. Poses de son / Tonerzeugung / Sound production



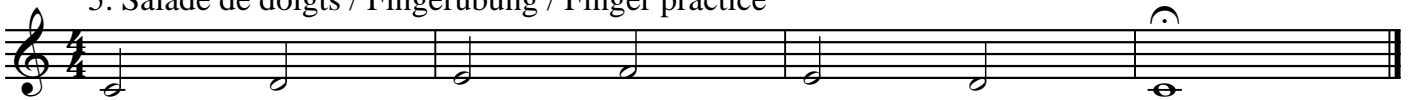
3. Poses de son / Tonerzeugung / Sound production



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

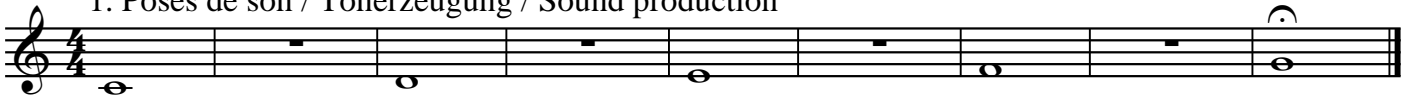


10. La perdrix / Das Rebhuhn / The Partridge

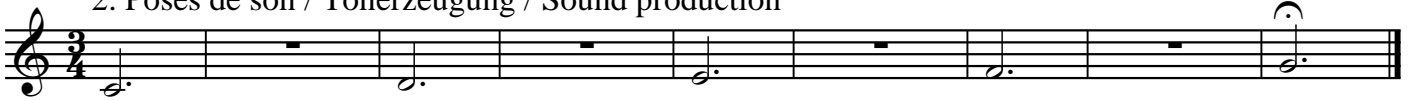


Leçon 3

1. Poses de son / Tonerzeugung / Sound production



2. Poses de son / Tonerzeugung / Sound production



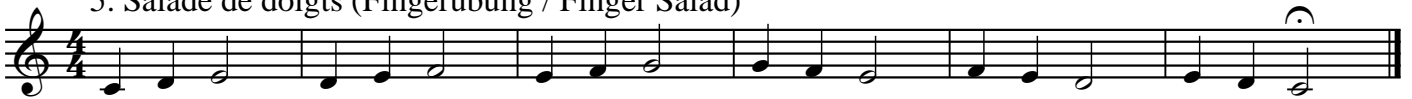
3. Poses de son / Tonerzeugung / Sound production



4. Poses de son / Tonerzeugung / Sound production



5. Salade de doigts (Fingerübung / Finger Salad)



6. Salade de doigts (Fingerübung / Finger Salad)



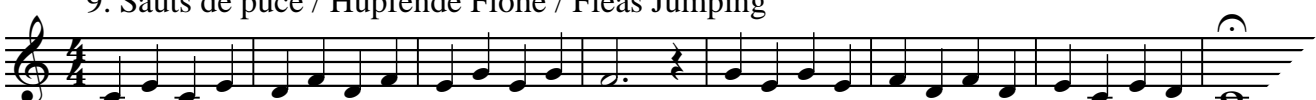
7. Dextérité / Geschicklichkeit / Dexterity



8. Dextérité / Geschicklichkeit / Dexterity



9. Sauts de puce / Hüpfende Flöhe / Fleas Jumping

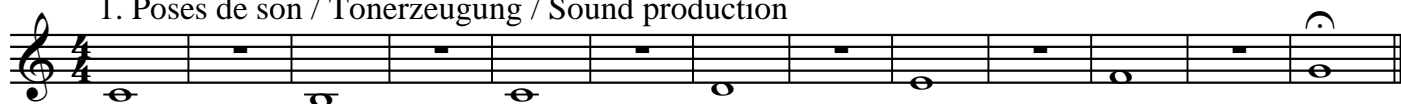


10. Jingle Bells

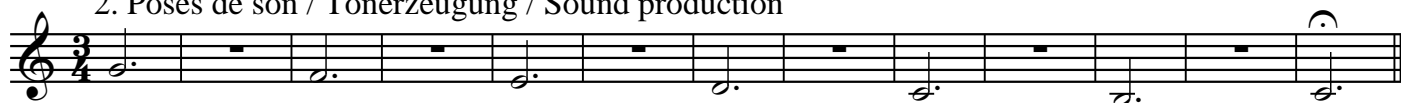


Leçon 4

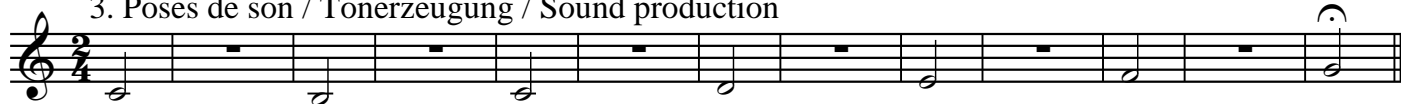
1. Poses de son / Tonerzeugung / Sound production



2. Poses de son / Tonerzeugung / Sound production



3. Poses de son / Tonerzeugung / Sound production



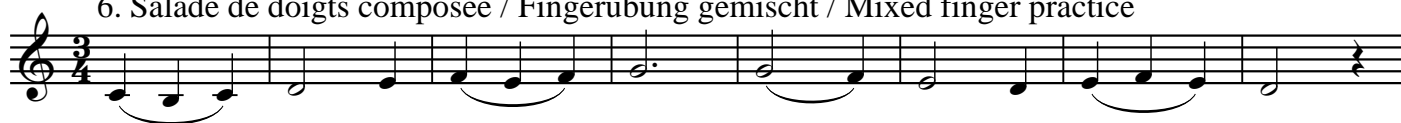
4. Poses de son / Tonerzeugung / Sound production



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



Leçon 5

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

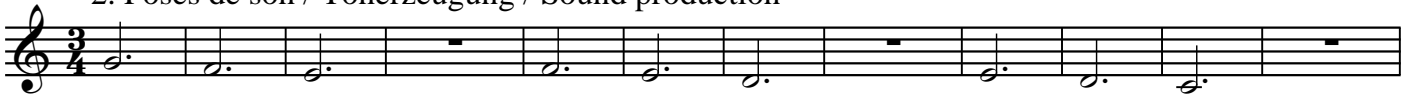
5. Salade de doigts piquée / Staccato-Fingerübung / Staccato finger practice

Leçon 6

1. Poses de son / Tonerzeugung / Sound production



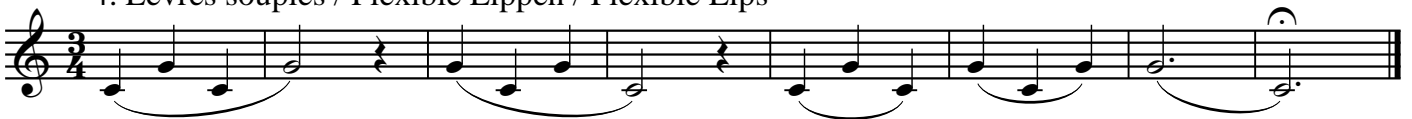
2. Poses de son / Tonerzeugung / Sound production



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

1. Poses de son / Tonerzeugung / Sound production

Staff 1: f p f

Staff 2: p f 2

2. Lèvres souples / Flexible Lippen / Flexible Lips

2. Lèvres souples / Flexible Lippen / Flexible Lips

Staff: f p f 1/3

3. Le staccato / Das Staccato / Staccato

3. Le staccato / Das Staccato / Staccato

Staff 1: f

Staff 2: p

4. Cocktail

4. Cocktail

Staff 1: p *espressivo* f

Staff 2: p f p

5. Cocktail

5. Cocktail

Staff 1: f

Staff 2: 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*

f *p*

f

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. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are rests above the notes at measures 2, 4, 6, and 8. 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 above the notes at measures 2, 4, and 6. The exercise is marked with '2-3' above the first staff and '1-2-3', '2-3', and '2-3' above the second 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. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are rests above the notes at measures 2, 4, 6, and 8. 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 above the notes at measures 2, 4, 6, and 8. The exercise is marked with '2-3' above the first staff and '1-2-3', '2-3', and '2-3' above the second 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. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are rests above the notes at measures 2, 4, 6, and 8. 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 above the notes at measures 2, 4, 6, and 8. The exercise is marked with '1/3' above the first staff and '1/3' above the second 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. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are rests above the notes at measures 2, 4, 6, and 8. 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 above the notes at measures 2, 4, 6, and 8. 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 rests above the notes at measures 2, 4, 6, and 8. The exercise is marked with '1/3' above the first staff and '1/3' above the second 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. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are rests above the notes at measures 2, 4, 6, and 8. 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 above the notes at measures 2, 4, 6, and 8. The exercise is marked with 'f' above the first staff and 'p' and 'f' above the second staff.

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EMR 14592	BOWMAN, Euday	12th Street Rag
EMR 2027M	BRUCKNER, Anton	Ave Maria
EMR 2148	CHAPPOT, Edouard	Mélolactique
EMR 4482	CHESEAUX, Tony	Abenzoares
EMR 19009	CHESEAUX, Tony	Easter Song
EMR 4361	CHESEAUX, Tony	Fantasy of Dances
EMR 14569	COLEMAN, Ervan B.	Tijuana Taxi
EMR 2168M	DANE, Mary	Las Cañadas
EMR 2064B	DAVID, Ferdinand	Concertino
EMR 14578	DE CURTIS, Ernesto	Come Back To Sorrento
EMR 2054	DEBONS, Eddy	A Bumble Bee's Fantasy
EMR 2226M	DEBONS, Eddy	A Quia
EMR 2230	DEBONS, Eddy	Akron
EMR 6105	DEBONS, Eddy	Danses païennes
EMR 6105M	DEBONS, Eddy	Danses païennes
EMR 6042	DEBONS, Eddy	Divertimento
EMR 2433	DEBONS, Eddy	Espereao
EMR 2164M	DEBONS, Eddy	Fantasietta
EMR 4200	DEBONS, Eddy	Kirbo
EMR 2193M	DEBONS, Eddy	Quintus
EMR 2379	DEBONS, Eddy	Sadhana Boudhana
EMR 2138M	DEBONS, Eddy	Saltatio Diabolica
EMR 2381	DEBONS, Eddy	Zingaresca
EMR 2071M	DEMERSSEMAN, J.	Cavatina
EMR 2134M	DEMERSSEMAN, J.	Introduction et Polonaise
EMR 4310	DINICU, Grigoras	Hora Staccato
EMR 2314	FILLMORE, Henry	15 Rags
EMR 305M	FRANCK, Melchior	Suite de Danses (Sturzenegger)
EMR 4354	GAY, Bertrand	5 Liebeslieder
EMR 4354	GAY, Bertrand	5 Love-Songs
EMR 4354	GAY, Bertrand	5 Mélodies d'Amour
EMR 4300	GAY, Bertrand	5 Minouteries
EMR 4297	GAY, Bertrand	Pouchkine
EMR 907M	GERSHWIN, George	'S Wonderful
EMR 8610	GERSHWIN, George	Bess, You Is My Woman Now (5)
EMR 8588	GERSHWIN, George	I Got Plenty O' Nuttin' (5)
EMR 905M	GERSHWIN, George	I Got Rhythm
EMR 19506	GERSHWIN, George	Rhapsody in Blue
EMR 8676	GERSHWIN, George	Strike Up The Band (5)
EMR 913M	GERSHWIN, George	Summertime
EMR 8632	GERSHWIN, George	Swanee (5)
EMR 908M	GERSHWIN, George	The Man I Love
EMR 19288	GOUNOD, Charles	Ave Maria
EMR 4464	GRGIN, Ante	Sonata
EMR 2013	GUILMANT, A.	Morceau Symphonique
EMR 19527	HÄNDEL, G.F.	Konzert F-Moll
EMR 302M	HÄNDEL, Georg Fr.	Prelude & Fugue (Sturzenegger)
EMR 8632	HANDY, W.C.	St. Louis Blues (5)
EMR 2130M	HERMAN, Jerry	Hello, Dolly!
EMR 2208	HÖHNE, Carl	Fantaisie slave
EMR 2208	HÖHNE, Carl	Slavische Fantasie
EMR 2208	HÖHNE, Carl	Slavonic Fantasy
EMR 19516	HUME, J. Ord	The Crystal Palace
EMR 8588	IVANOVICI, Ivan	Donauwellen (5)
EMR 2085B	JAMES, Ifor	Repetition Waltz
EMR 2118M	JAMES, Ifor	Trinity Rag
EMR 8676	JOPLIN, Scott	Easy Winners (5)
EMR 8570	JOPLIN, Scott	Elite Syncopations (5)
EMR 2159	JOPLIN, Scott	Magnetic Rag (Mortimer)
EMR 8610	JOPLIN, Scott	The Entertainer (5)