

My First Steps

Meine ersten Schritte / Mes Premiers Pas

Volume 2

B^b Trumpet or Cornet

Bertrand Moren

EMR 60546

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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

0 2 0 123 0 0 2 1 2 0 2 2

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

1 12 1 2 1 1 12 23 12 1 12 12

23 13 23 12 23 23 13 123 13 23 13 13

2. Echauffement / Einspielen / Warming Up

pp *ff* *pp* *ff* *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 3

4. Chromatique / Chromatisch / Chromatic

EMR 60546

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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

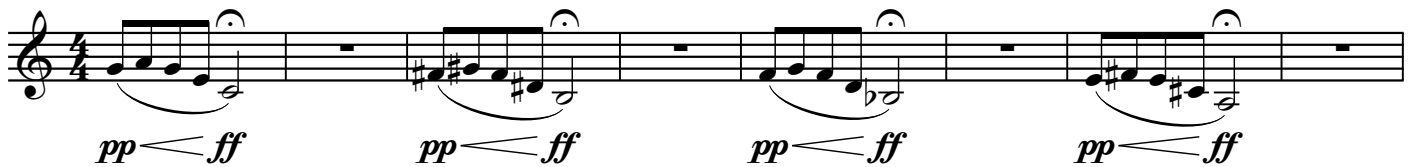
p < *f* *p* < *f* *p* < *f* *p* < *f*

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

3. Rythme / Rhythmus / Rhythm

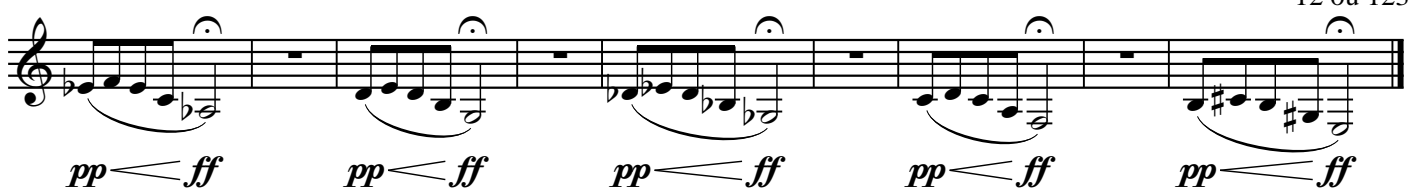
4. Chromatique / Chromatisch / Chromatic

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 two staves. The first staff contains three measures of music, each with a dynamic marking *p* followed by *ff* and a crescendo hairpin. The notes are quarter notes with slurs. The second staff contains three measures of music, each with a dynamic marking *p* followed by *ff* and a crescendo hairpin. The notes are quarter notes with slurs.

2. Echauffement / Einspielen / Warming Up




First system of musical notation for exercise 2, consisting of two staves. The first staff contains three measures of music, each with a dynamic marking *pp* followed by *ff* and a crescendo hairpin. The notes are eighth notes with slurs. The second staff contains three measures of music, each with a dynamic marking *pp* followed by *ff* and a crescendo hairpin. The notes are eighth notes with slurs.

3. Lèvres souples / Flexible Lippen / Flexible Lips



First system of musical notation for exercise 3, consisting of two staves. The first staff contains three measures of music, each with a dynamic marking *p* followed by *f* and a crescendo hairpin. The notes are quarter notes with slurs. The second staff contains three measures of music, each with a dynamic marking *p* followed by *f* and a crescendo hairpin. The notes are quarter notes with slurs.

4. Le staccato / Das Staccato / Staccato



First system of musical notation for exercise 4, consisting of two staves. The first staff contains four measures of music, each with a staccato marking. The notes are eighth notes with slurs. The second staff contains four measures of music, each with a staccato marking. The notes are eighth notes with slurs.

5. Le legato / Das Legato / Legato



First system of musical notation for exercise 5, consisting of two staves. The first staff contains five measures of music, each with a dynamic marking *p* and a slur. The notes are eighth notes with slurs. The second staff contains five measures of music, each with a dynamic marking *p* and a slur. The notes are eighth notes with slurs.

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, quarter note A4, quarter note B4, and a half note C5, ending with a fortissimo (*ff*) dynamic. The second measure starts with a piano (*p*) dynamic and a slur over a quarter note B4, quarter note C5, quarter note D5, and a half note E5, ending with a fortissimo (*ff*) dynamic. The third measure starts with a piano (*p*) dynamic and a slur over a quarter note D5, quarter note E5, quarter note F5, and a half note G5, ending with a fortissimo (*ff*) dynamic. Each measure has a fermata over the final note.



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 G4, quarter note A4, quarter note B4, and a half note C5, ending with a fortissimo (*ff*) dynamic. The second measure starts with a piano (*p*) dynamic and a slur over a quarter note B4, quarter note C5, quarter note D5, and a half note E5, ending with a fortissimo (*ff*) dynamic. The third measure starts with a piano (*p*) dynamic and a slur over a quarter note D5, quarter note E5, quarter note F5, and a half note G5, ending with a fortissimo (*ff*) dynamic. Each measure has a fermata over the final note.

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, quarter note A4, quarter note B4, and a half note C5, ending with a fortissimo (*ff*) dynamic. The second measure starts with a piano (*p*) dynamic and a slur over a quarter note B4, quarter note C5, quarter note D5, and a half note E5, ending with a fortissimo (*ff*) dynamic. The third measure starts with a piano (*p*) dynamic and a slur over a quarter note D5, quarter note E5, quarter note F5, and a half note G5, ending with a fortissimo (*ff*) dynamic. Each measure has a fermata over the final note.



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 G4, quarter note A4, quarter note B4, and a half note C5, ending with a fortissimo (*ff*) dynamic. The second measure starts with a piano (*p*) dynamic and a slur over a quarter note B4, quarter note C5, quarter note D5, and a half note E5, ending with a fortissimo (*ff*) dynamic. The third measure starts with a piano (*p*) dynamic and a slur over a quarter note D5, quarter note E5, quarter note F5, and a half note G5, ending with a fortissimo (*ff*) dynamic. Each measure has a fermata over the final note.

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, quarter note A4, quarter note B4, and a half note C5, ending with a fortissimo (*ff*) dynamic. The second measure starts with a piano (*p*) dynamic and a slur over a quarter note B4, quarter note C5, quarter note D5, and a half note E5, ending with a fortissimo (*ff*) dynamic. The third measure starts with a piano (*p*) dynamic and a slur over a quarter note D5, quarter note E5, quarter note F5, and a half note G5, ending with a fortissimo (*ff*) dynamic. Each measure has a fermata over the final note.



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 G4, quarter note A4, quarter note B4, and a half note C5, ending with a fortissimo (*ff*) dynamic. The second measure starts with a piano (*p*) dynamic and a slur over a quarter note B4, quarter note C5, quarter note D5, and a half note E5, ending with a fortissimo (*ff*) dynamic. The third measure starts with a piano (*p*) dynamic and a slur over a quarter note D5, quarter note E5, quarter note F5, and a half note G5, ending with a fortissimo (*ff*) dynamic. Each measure has a fermata over the final note.

4. Staccato - legato



First system of exercise 4: Treble clef, 4/4 time. It consists of four measures of eighth notes. The first measure has a slur over four eighth notes: G4, A4, B4, C5. The second measure has a slur over four eighth notes: D5, E5, F5, G5. The third measure has a slur over four eighth notes: A5, B5, C6, B5. The fourth measure has a slur over four eighth notes: A5, G5, F5, E5.



Second system of exercise 4: Treble clef, 4/4 time. It consists of four measures of eighth notes. The first measure has a slur over four eighth notes: D5, C5, B4, A4. The second measure has a slur over four eighth notes: G4, F4, E4, D4. The third measure has a slur over four eighth notes: C4, B3, A3, G3. The fourth measure has a slur over four eighth notes: F3, E3, D3, C3.



Third system of exercise 4: Treble clef, 4/4 time. It consists of four measures of eighth notes. The first measure has a slur over four eighth notes: B3, A3, G3, F3. The second measure has a slur over four eighth notes: E3, D3, C3, B2. The third measure has a slur over four eighth notes: A2, G2, F2, E2. The fourth measure has a slur over four eighth notes: D2, C2, B1, A1.

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, quarter note A4, quarter note B4, and a half note C5. The second measure has a slur over a quarter note B4, quarter note C5, quarter note D5, and a half note E5. The third measure has a slur over a quarter note D5, quarter note E5, quarter note F5, and a half note G5. The fourth measure has a slur over a quarter note E5, quarter note D5, quarter note C5, and a half note B4.



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 A4, quarter note B4, quarter note C5, and a half note D5. The second measure has a slur over a quarter note B4, quarter note C5, quarter note D5, and a half note E5. The third measure has a slur over a quarter note C5, quarter note D5, quarter note E5, and a half note F5. The fourth measure has a slur over a quarter note D5, quarter note C5, quarter note B4, and a half note A4.



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 E5, quarter note D5, quarter note C5, and a half note B4. The second measure has a slur over a quarter note F5, quarter note E5, quarter note D5, and a half note C5. The third measure has a slur over a quarter note G5, quarter note F5, quarter note E5, and a half note D5. The fourth measure has a slur over a quarter note A5, quarter note G5, quarter note F5, and a half note E5.

1. Echauffement / Einspielen / Warming Up

p ————— *ff* *p* ————— *ff* *p* ————— *ff*

p ————— *ff* *p* ————— *ff* *p* ————— *ff*

2. Echauffement / Einspielen / Warming Up

ff *ff* *ff*

ff *ff* *ff*

3. Lèvres souples / Flexible Lippen / Flexible Lips

p ————— *ff* *p* ————— *ff* *p* ————— *ff*

p ————— *ff* *p* ————— *ff* *p* ————— *ff*

4. Staccato - legato

Staccato - legato

5. Chromatique / Chromatisch / Chromatic

p ————— *ff* *p* ————— *ff* *p* ————— *ff*

p ————— *ff* *p* ————— *ff* *p* ————— *ff*

1. Echauffement / Einspielen / Warming Up

Musical notation for exercise 1, consisting of two staves. The first staff has three measures with dynamics *p* and *ff*. The second staff has three measures with dynamics *p* and *ff*.

2. Echauffement / Einspielen / Warming Up

Musical notation for exercise 2, consisting of two staves. The first staff has four measures with dynamics *p* and *ff*. The second staff has four measures with dynamics *ff* and *p*.

3. Lèvres souples / Flexible Lippen / Flexible Lips

Musical notation for exercise 3, consisting of three staves. Each staff has two measures with dynamics *p* and *ff*.

4. Staccato - legato

Musical notation for exercise 4, consisting of three staves of rhythmic patterns.

5. Chromatique / Chromatisch / Chromatic

Musical notation for exercise 5, consisting of two staves of chromatic scales.

TRUMPET & PIANO

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 EMR 19328 NAULAIS, Jérôme It's Just Like A Dream
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 EMR 19377 NAULAIS, Jérôme Julito Mio
 EMR 19356 NAULAIS, Jérôme Just One
 EMR 19370 NAULAIS, Jérôme Key West
 EMR 19391 NAULAIS, Jérôme Morning
 EMR 19363 NAULAIS, Jérôme Toundra
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 EMR 2291H TAILOR, Norman Sousa Medley
 EMR 8517 TAILOR, Norman (Arr.) Danny Boy (5)
 EMR 6012 TAMBERG, Eino Konzert Op. 42
 EMR 6065 TARTINI, Giuseppe Konzert As-Dur
 EMR 6125 TCHAIKOVSKY, P.I. Valse Scherzo (Nakariakov)
 EMR 683 TCHAIKOWSKY, P.I. Danse Napolitaine
 EMR 6021 TCHAIKOWSKY, P.I. Russischer Tanz (Dokshitzer)
 EMR 6026 TCHAIKOWSKY, P.I. Valse Sentimentale (Dokshitzer)
 EMR 6064 TELEMANN, G.Ph. Konzert As-Dur
 EMR 6166 TORCHINSKY, V. Capriccio
 EMR 2188H TRADITIONAL Londonderry Air
 EMR 2290H TRADITIONAL O Sole Mio (Richards)
 EMR 2293H TRADITIONAL O Sole Mio (Saurer)
 EMR 671 TROTSUK, Bogdan Concert Symphony
 EMR 670 TROTSUK, Bogdan Konzertstück
 EMR 609 VALENTINO, R. Sonate in d-moll (Reichert)
 EMR 610 VALENTINO, R. Sonate in F-Dur (Reichert)
 EMR 6230 VALTA, Jan StarBand Introductcion
 EMR 8517 VARIOUS Greatest Hits Volume 1 (5)
 EMR 8538 VARIOUS Greatest Hits Volume 2 (5)
 EMR 8560 VARIOUS Greatest Hits Volume 3 (5)
 EMR 8582 VARIOUS Greatest Hits Volume 4 (5)
 EMR 8605 VARIOUS Greatest Hits Volume 5 (5)
 EMR 8624 VARIOUS Greatest Hits Volume 6 (5)
 EMR 8649 VARIOUS Greatest Hits Volume 7 (5)
 EMR 8670 VARIOUS Greatest Hits Volume 8 (5)
 EMR 6063 VERACINI, Fr. Concerto C-Moll
 EMR 19019 VERDI, Giuseppe Chorus Of Hebrew Slaves
 EMR 628 VIVALDI, Antonio Konzert d-moll (Dokshitzer)
 EMR 627 VIVALDI, Antonio Konzert Es-Dur (Dokshitzer)
 EMR 6006 VIVIANI, G.B. Sonata Prima (1678) (Reichert)
 EMR 6007 VIVIANI, G.B. Sonata Seconda (1678) (Reichert)
 EMR 650 WAINBERG, Michael Concert in B-Dur, Op. 94
 EMR 690 WASSILENKO, S. Concert-Poème in c-moll Op. 113
 EMR 6164 WAXMAN, Franz Carmen Fantasie
 EMR 6127 WEBER, C.M. von Concerto in F Major (Nakariakov)
 EMR 2305H WEBER, C.M. von Romance (Mortimer)