

# My First Steps

Meine ersten Schritte / Mes Premiers Pas

## *Volume 2*

B<sup>b</sup> Bass

**Bertrand Moren**

EMR 60551

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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 60551

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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* <sup>1 ou 123</sup>

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

## 2. Lèvres souples / Flexible Lippen / Flexible Lips

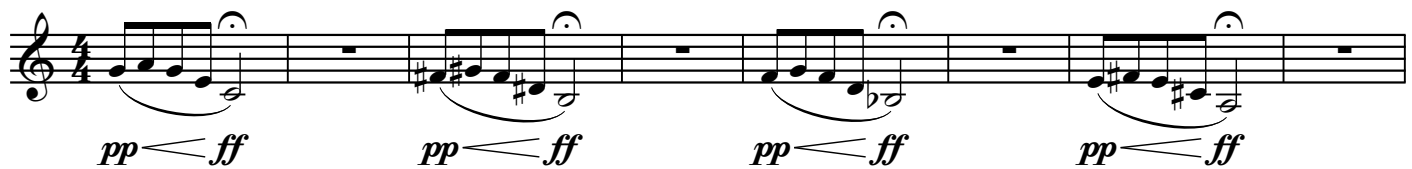
*p* < *f*      *p* < *f*      *p* < *f*      *p* < *f*

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

## 3. Rythme / Rhythmus / Rhythm

## 4. Chromatique / Chromatisch / Chromatic

## 1. Echauffement / Einspielen / Warming Up



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 with dynamics *p* and *ff* indicated by a wedge. The second staff contains three measures of music with dynamics *p* and *ff* indicated by a wedge.

## 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 with dynamics *pp* and *ff* indicated by a wedge. The second staff contains three measures of music with dynamics *pp* and *ff* indicated by a wedge.

## 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 with dynamics *p* and *f* indicated by a wedge. The second staff contains three measures of music with dynamics *p* and *f* indicated by a wedge.

## 4. Le staccato / Das Staccato / Staccato



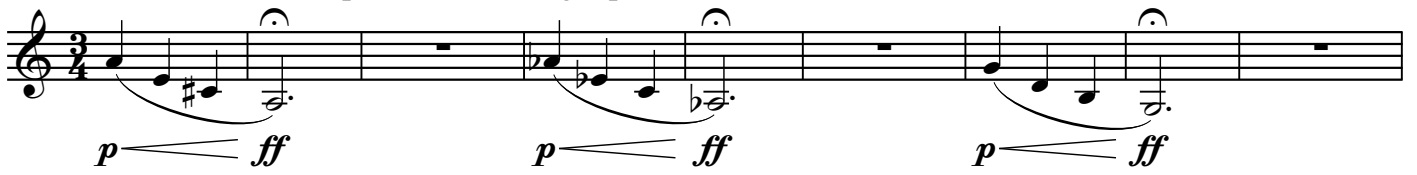
First system of musical notation for exercise 4, consisting of two staves. The first staff contains four measures of music with staccato markings. The second staff contains four measures of music with staccato markings.

## 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 with dynamics *p* indicated by a wedge. The second staff contains five measures of music with dynamics *p* indicated by a wedge.

## 1. Echauffement / Einspielen / Warming Up




First system of musical notation for exercise 1, consisting of two staves. The first 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 notes are quarter notes with a fermata over the final note of each measure. The second staff is identical to the first.

## 2. Echauffement / Einspielen / Warming Up



First system of musical notation for exercise 2, consisting of two staves. The first 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 notes are quarter notes with a fermata over the final note of each measure. The second staff is identical to the first.

## 3. Lèvres souples / Flexible Lippen / Flexible Lips



First system of musical notation for exercise 3, consisting of two staves. The first 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 notes are quarter notes with a fermata over the final note of each measure. The second staff is identical to the first.

## 4. Staccato - legato



First system of musical notation for exercise 4, consisting of two staves. The first staff has a treble clef and a 4/4 time signature. It contains four measures of music, each with a slur. The notes are quarter notes. The second staff is identical to the first.

## 5. Chromatique / Chromatisch / Chromatic



First system of musical notation for exercise 5, consisting of two staves. The first staff has a treble clef and a 3/4 time signature. It contains four measures of music, each with a slur. The notes are quarter notes. The second staff is identical to the first.



Second system of musical notation for exercise 5, consisting of two staves. The first staff has a treble clef and a 3/4 time signature. It contains four measures of music, each with a slur. The notes are quarter notes. The second staff is identical to the first.



Third system of musical notation for exercise 5, consisting of two staves. The first staff has a treble clef and a 3/4 time signature. It contains four measures of music, each with a slur. The notes are quarter notes. The second staff is identical to the first.



Fourth system of musical notation for exercise 5, consisting of two staves. The first staff has a treble clef and a 3/4 time signature. It contains four measures of music, each with a slur. The notes are quarter notes. The second staff is identical to the first.



## 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 a slur over the notes, which then transitions to a fortissimo (*ff*) dynamic. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half). The first measure is in C major, the second in D major, and the third in E major.



Second system of exercise 1: Treble clef, 4/4 time. It consists of three measures. Each measure starts with a piano (*p*) dynamic and a slur over the notes, which then transitions to a fortissimo (*ff*) dynamic. The notes are: B4 (quarter), C5 (quarter), B4 (quarter), A4 (half). The first measure is in D major, the second in E major, and the third in F major.

## 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 a slur over the notes, which then transitions to a fortissimo (*ff*) dynamic. The notes are: C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). The first measure is in E major, the second in D major, and the third in C major.



Second system of exercise 2: Treble clef, 4/4 time. It consists of three measures. Each measure starts with a piano (*p*) dynamic and a slur over the notes, which then transitions to a fortissimo (*ff*) dynamic. The notes are: F4 (quarter), G4 (quarter), A4 (quarter), B4 (half). The first measure is in C major, the second in D major, and the third in E major.

## 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 a slur over the notes, which then transitions to a fortissimo (*ff*) dynamic. The notes are: C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). The first measure is in E major, the second in D major, and the third in C major.



Second system of exercise 3: Treble clef, 3/4 time. It consists of three measures. Each measure starts with a piano (*p*) dynamic and a slur over the notes, which then transitions to a fortissimo (*ff*) dynamic. The notes are: F4 (quarter), G4 (quarter), A4 (quarter), B4 (half). The first measure is in C major, the second in D major, and the third in E major.

## 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. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter).



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. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).



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. The notes are: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter).

## 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 a slur over the notes, which then transitions to a fortissimo (*ff*) dynamic. The notes are: C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). The first measure is in E major, the second in D major, and the third in C major.



Second system of exercise 5: Treble clef, 3/4 time. It consists of three measures. Each measure starts with a piano (*p*) dynamic and a slur over the notes, which then transitions to a fortissimo (*ff*) dynamic. The notes are: F4 (quarter), G4 (quarter), A4 (quarter), B4 (half). The first measure is in C major, the second in D major, and the third in E major.



Third system of exercise 5: Treble clef, 3/4 time. It consists of three measures. Each measure starts with a piano (*p*) dynamic and a slur over the notes, which then transitions to a fortissimo (*ff*) dynamic. The notes are: C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). The first measure is in E major, the second in D major, and the third in C major.

## 1. Echauffement / Einspielen / Warming Up

First system of musical notation for exercise 1, consisting of two staves. The first staff is in 4/4 time and contains three measures of music. Each measure starts with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic, indicated by a hairpin crescendo. The notes are quarter notes with a slur over them. The second staff is in 4/4 time and contains three measures of music, also with a piano (*p*) to fortissimo (*ff*) dynamic range and slurs over the notes.

## 2. Echauffement / Einspielen / Warming Up

First system of musical notation for exercise 2, consisting of two staves. The first staff is in 3/4 time and contains three measures of music. Each measure starts with a fortissimo (*ff*) dynamic and ends with a fortissimo (*ff*) dynamic, indicated by a hairpin crescendo. The notes are quarter notes with a slur over them. The second staff is in 3/4 time and contains three measures of music, also with a fortissimo (*ff*) dynamic and slurs over the notes.

## 3. Lèvres souples / Flexible Lippen / Flexible Lips

First system of musical notation for exercise 3, consisting of two staves. The first staff is in 4/4 time and contains three measures of music. Each measure starts with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic, indicated by a hairpin crescendo. The notes are quarter notes with a slur over them. The second staff is in 4/4 time and contains three measures of music, also with a piano (*p*) to fortissimo (*ff*) dynamic range and slurs over the notes.

## 4. Staccato - legato

First system of musical notation for exercise 4, consisting of three staves. The first staff is in 4/4 time and contains a continuous sequence of eighth notes. The second staff is in 4/4 time and contains a continuous sequence of eighth notes. The third staff is in 4/4 time and contains a continuous sequence of eighth notes.

## 5. Chromatique / Chromatisch / Chromatic

First system of musical notation for exercise 5, consisting of two staves. The first staff is in 3/4 time and contains three measures of music. Each measure starts with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic, indicated by a hairpin crescendo. The notes are quarter notes with a slur over them. The second staff is in 3/4 time and contains three measures of music, also with a piano (*p*) to fortissimo (*ff*) dynamic range and slurs over the notes.

## 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 21367	BLAZHEVICH, V.	Concerto N°4
EMR 21388	BLAZHEVICH, V.	Concerto N°5
EMR 21442	BLAZHEVICH, V.	Concerto N°7
EMR 21462	BLAZHEVICH, V.	Concerto N°8
EMR 21482	BLAZHEVICH, V.	Concerto N°9
EMR 21533	BLAZHEVICH, V.	Concerto N°10
EMR 44574	BLAZHEVICH, V.	Scherzo
EMR 24161	BOCCHERINI, Luigi	Minuetto
EMR 44820	BOEHME, Oskar	Ballet Scene
EMR 44784	BOEHME, Oskar	La Napolitaine
EMR 6121V	BOEHME, Oskar	Russian Dance
EMR 44770	BOEHME, Oskar	Soirée de St.Petersbourg
EMR 44834	BOEHME, Oskar	Souvenir de St.Petersbourg
EMR 33403	BOISMORTIER, J.	Sonate Ab Major
EMR 289V	BOND, Capel	Concerto Nr.6
EMR 41692	BONFA, Luiz	Manha De Carnaval
EMR 35994	BOYCE, William	Trumpet Voluntary
EMR 25674	BRAHMS, Johannes	Albumblatt
EMR 41289	BRAHMS, Johannes	Melodie
EMR 29866	BRAHMS, Johannes	Walzer
EMR 25954	BRUCH, Max	Aria
EMR 50135	BRUCH, Max	Canzone
EMR 49552	BRUCH, Max	Kol Nidrei
EMR 2027V	BRUCKNER, Anton	Ave Maria
EMR 27346	BULL, Ole	I Ensomme Stunde
EMR 33919	CALDARA, Antonio	Sonata Eb Major
EMR 25479	CAPLET, André	Adagio
EMR 37383	CARRON, Martin	Happy Times
EMR 50430	CARRON, Martin	Tuba Polka
EMR 25786	CARULLI, Ferdinando	Andante Affettuoso
EMR 33945	CESARE, Giovanni	Canzon
EMR 46223	CHAKOV, Ilia	Rumba-Scherzo
EMR 46373	CHAKOV, Ilia	Scherzino
EMR 33035	CHAUSSON, Ernest	Le Temps des Lilas
EMR 46816	CHEMBERDGI, N.	Pionier - Suite
EMR 4484	CHESEAU, Tony	Abenzoares
EMR 19012	CHESEAU, Tony	Easter Song
EMR 4364	CHESEAU, Tony	Fantasy of Dances
EMR 34487	CHESEAU, Tony	Flugarella
EMR 35949	CHESEAU, Tony	Kite's Flight
EMR 38387	CHESEAU, Tony	London Fantasy
EMR 25311	CHOPIN, Frédéric	2 Préludes
EMR 47911	CHOPIN, Frédéric	Etude
EMR 50042	CHOPIN, Frédéric	Funeral March