

My First Steps

Meine ersten Schritte / Mes Premiers Pas

Volume 1

Trombone (♫)

Bertrand Moren

EMR 60552

**Print & Listen
Drucken & Anhören
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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 petite 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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My First Steps

Meine ersten Schritte / Mes Premiers Pas

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 notes / Notenübung / Note practice



6. Salade de notes / Notenübung / Note 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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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 notes / Notenübung / Note practice



6. Salade de notes / Notenübung / Note practice



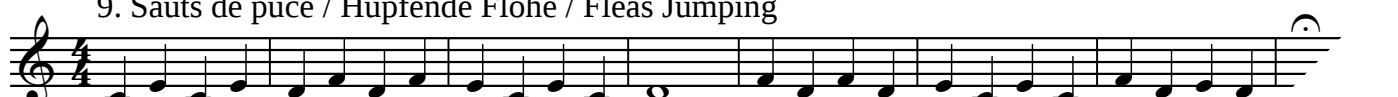
7. Dextérité / Geschicklichkeit / Dexterity



8. Dextérité / Geschicklichkeit / Dexterity



9. Sauts de puce / Hüpfende Flöhe / Fleas Jumping



10. La perdrix / Das Rebhuhn / The Partridge



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 notes / Notenübung / Note practice



6. Salade de notes / Notenübung / Note practice



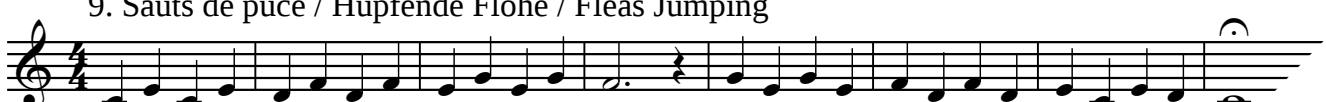
7. Dextérité / Geschicklichkeit / Dexterity



8. Dextérité / Geschicklichkeit / Dexterity



9. Sauts de puce / Hüpfende Flöhe / Fleas Jumping



10. Jingle Bells



1. Poses de son / Tonerzeugung / Sound production

4/4

G4 A4 B4 C5 B4 A4 G4 F#4 E4 D4 C4

G2 A2 B2 C3 B2 A2 G2 F#2 E2 D2 C1

2. Poses de son / Tonerzeugung / Sound production

3. Poses de son / Tonerzeugung / Sound production

2/4

G A B C B A G G

4. Poses de son / Tonerzeugung / Sound production

[illegible]

6. Salade de notes composée / Notenübung gemischt / Mixed note practice

7. Dexterite / Geschicklichkeit / Dexterity

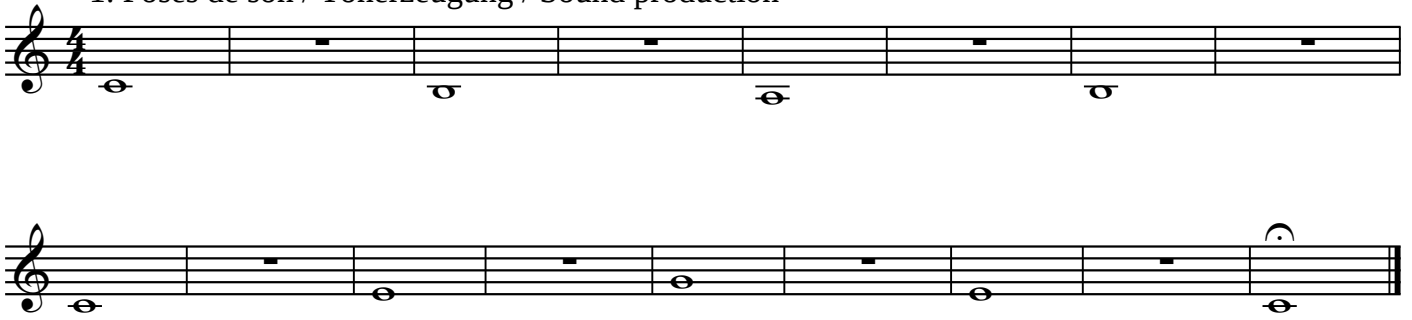
The musical notation for '7. Dexterite / Geschicklichkeit / Dexterity' is written on a single staff in 4/4 time. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. This is followed by a pair of beamed eighth notes (D5, E5), then eighth notes F5, G5, and A5. The next measure contains eighth notes B5, C6, and D6, followed by a pair of beamed eighth notes (E6, F6). The melody continues with eighth notes G6, A6, and B6, followed by a pair of beamed eighth notes (C7, D7). The final measure consists of a whole note E7 with a fermata above it.

8. Dexterite / Geschicklichkeit / Dexterity

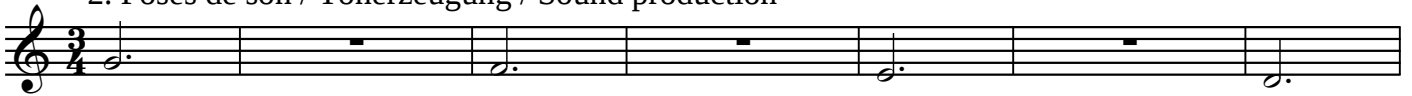
9. Sauts de puce / Hupfende Flohe / Fleas Jumping

Leçon 5

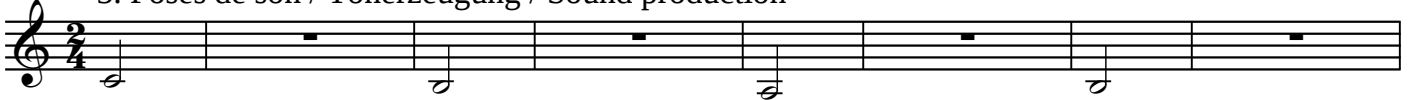
1. Poses de son / Tonerzeugung / Sound production



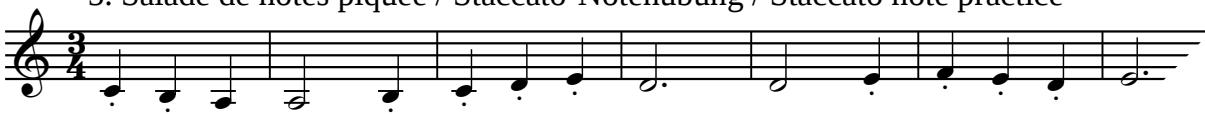
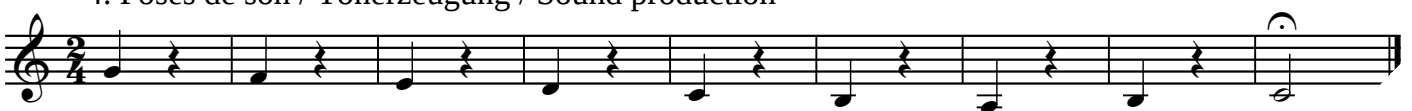
2. Poses de son / Tonerzeugung / Sound production



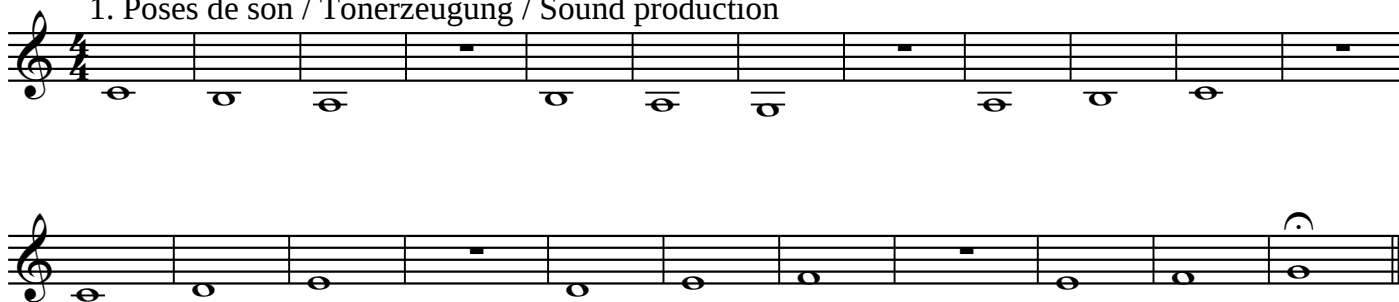
3. Poses de son / Tonerzeugung / Sound production



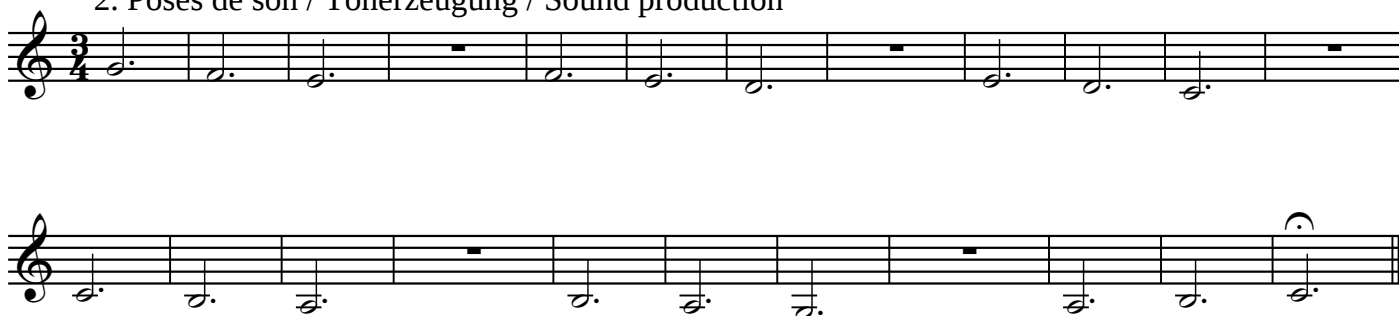
4. Poses de son / Tonerzeugung / Sound production



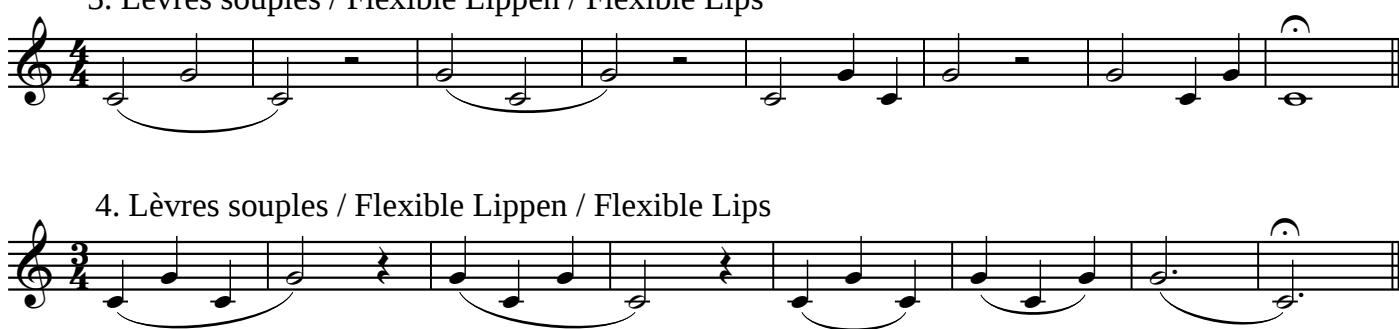
1. Poses de son / Tonerzeugung / Sound production



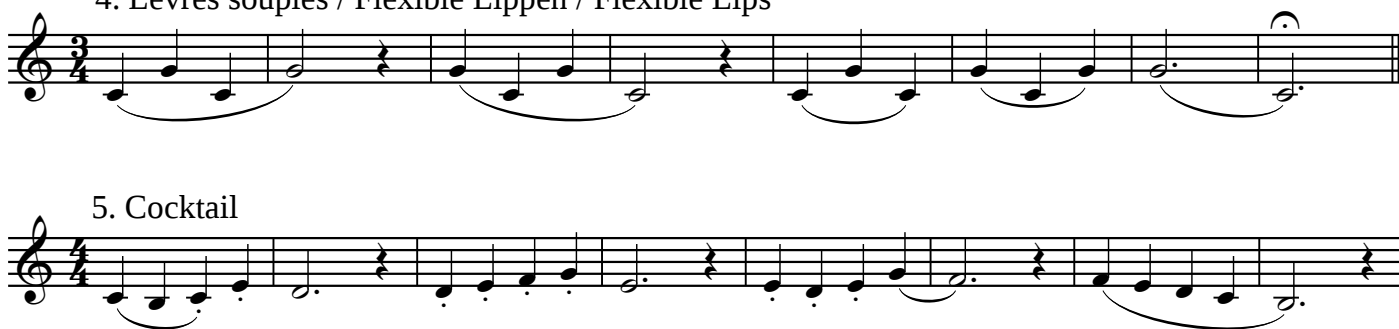
2. Poses de son / Tonerzeugung / Sound production



3. Lèvres souples / Flexible Lippen / Flexible Lips



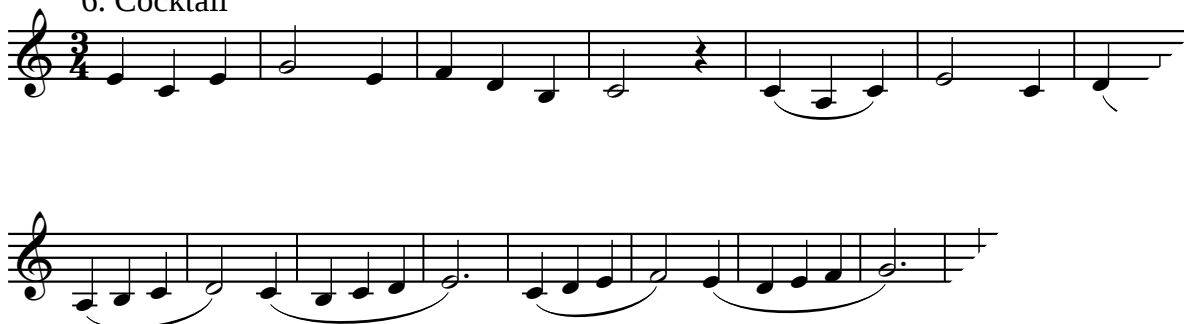
4. Lèvres souples / Flexible Lippen / Flexible Lips



5. Cocktail



6. Cocktail



The second system of musical notation consists of two staves. The top staff is in 4/4 time and contains the following notes: a half note G4 (marked *f*), a half note A4, a half note B4, a half note C5, a whole rest, a half note B4 (marked *p*), a half note A4, a half note G4, a half note F#4, a whole rest, a half note E4, and a half note D4 (marked *f*). The bottom staff is in 4/4 time and contains the following notes: a half note D4, a half note E4, a half note F#4, a whole rest, a half note G4 (marked *p*), a half note A4, a half note B4, a whole rest, a half note C5 (marked *f*), a half note B4, a half note A4, and a half note G4.

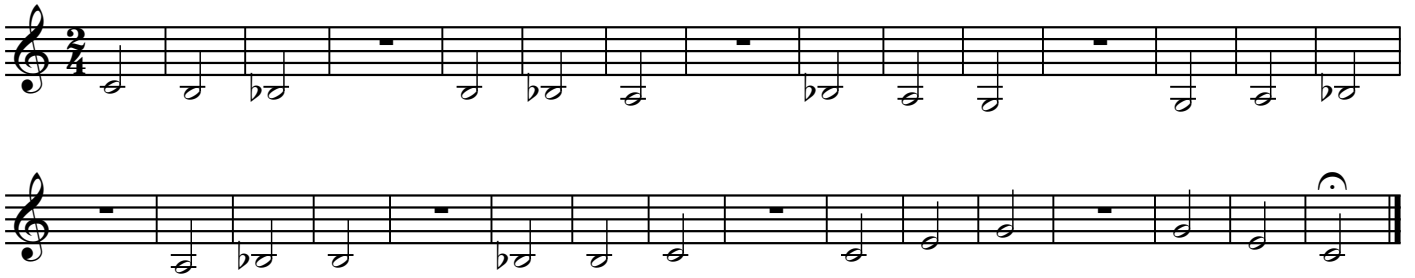
5. Le staccato / Das Staccato / Staccato

The musical score is written for a single melodic line in 2/4 time. It consists of two staves. The first staff begins with a forte (*f*) dynamic marking. The melody is composed of eighth and sixteenth notes, often beamed together in groups of four, creating a rhythmic pattern of eighth-note pairs and sixteenth-note pairs. The second staff begins with a piano (*p*) dynamic marking and continues the melodic pattern, ending with a fermata over the final note. The notes are marked with staccato dots, indicating short, detached articulation.

The musical score for "W. Cockatoo" is written for a single melodic line in 4/4 time, G major. The first staff begins with a piano (*p*) and expressive (*espressivo*) marking. It features a series of eighth and sixteenth notes, with a dynamic shift to forte (*f*) in the middle. The second staff continues the melodic line, marked with piano (*p*) and forte (*f*) dynamics, and concludes with a double bar line and a repeat sign.

The image shows a musical score for the song "The Rose Tree". It consists of two staves of music. The top staff is marked with a forte (*f*) dynamic and the bottom staff with a piano (*p*) dynamic. Both staves are in the key of D major (one sharp) and 3/4 time. The melody is simple and consists of eighth and quarter notes. The lyrics "The Rose Tree" are written below the bottom staff.

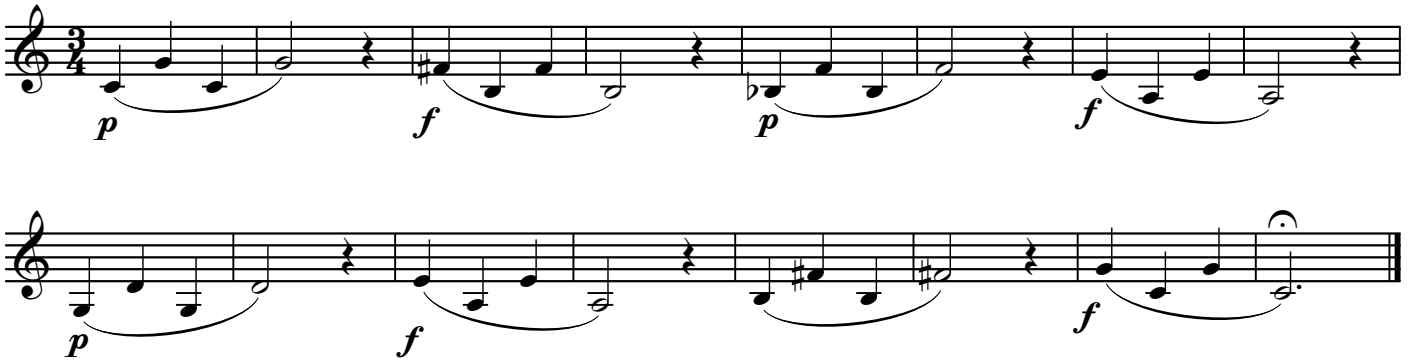
1. Poses de son / Tonerzeugung / Sound production



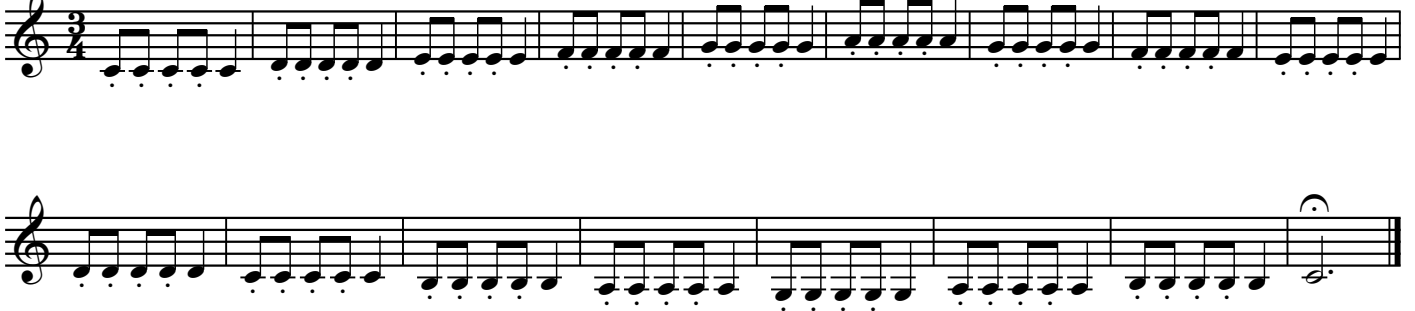
2. Lèvres souples / Flexible Lippen / Flexible Lips



3. Lèvres souples / Flexible Lippen / Flexible Lips



4. Le staccato / Das Staccato / Staccato



5. Au bal / Auf dem Ball / At the Ball



1. Poses de son / Tonerzeugung / Sound production



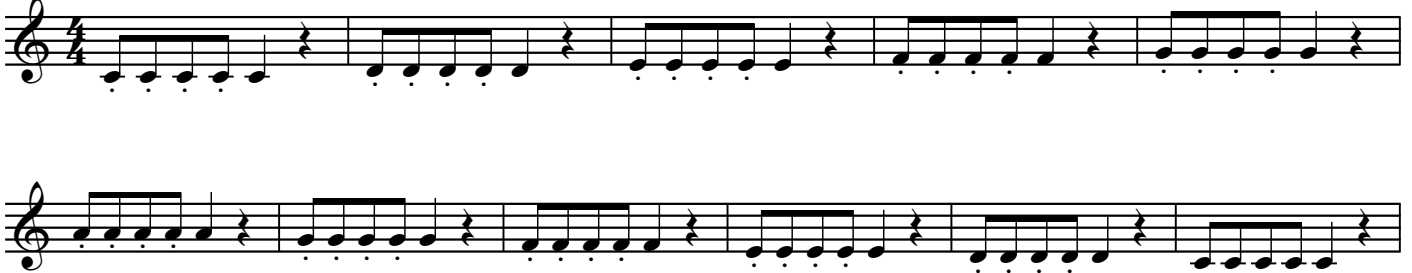
2. Lèvres souples / Flexible Lippen / Flexible Lips



3. Lèvres souples / Flexible Lippen / Flexible Lips



4. Le staccato / Das Staccato / Staccato



5. Le capitaine Crochet / Kapitän Hook / Captain Hook



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EMR 4410	BARCLAY, Ted (Arr.)	Oh When The Saints (5)
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EMR 923L	BEATLES, The	Penny Lane (8)
EMR 923L	BEATLES, The	Yellow Submarine (8)
EMR 923L	BEATLES, The	Yesterday (8)
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EMR 8563	BELLINI, Joe (Arr.)	El Choclo (5)
EMR 8521	BELLINI, Joe (Arr.)	Just A Closer Walk With Thee (5)
EMR 8675	BELLINI, Joe (Arr.)	Mexican Hat Dance (5)
EMR 8521	BELLINI, Joe (Arr.)	Yankee Doodle (5)
EMR 19212	BELLINI, Vincenzo	Concerto
EMR 17014	BELLINI, Vincenzo	Concerto Eb Major
EMR 286	BELLINI, Vincenzo	Concerto Es-Dur
EMR 276	BENZ, Albert	Ballade
EMR 315	BESOZZI, A.	Sonate B-Dur (Meyer)
EMR 17010	BESOZZI, Alessandro	Sonate Bb Major
EMR 17034	BJELINSKI, B.	Drei Biblische Legenden
EMR 204	BJELINSKI, B.	Drei Biblische Legenden
EMR 2198	BOEHME, Oskar	Danse russe
EMR 2198	BOEHME, Oskar	Russian Dance
EMR 2198	BOEHME, Oskar	Russischer Tanz
EMR 17024	BOISMORTIER, J.	Sonate C Major
EMR 311	BOISMORTIER, J.	Sonate C-Dur
EMR 2124	BRAUN, Stephan	Sonata Nr. 1 in A
EMR 298	BREVAL, J.B.	5th Concertino (Cécil)
EMR 2027L	BRUCKNER, Anton	Ave Maria
EMR 321	CALDARA, A.	Sonata D-Dur (Schnorr)