

Arban Method

Volume 1

Scales / Les gammes / Die Tonleitern

- 1. Major Scales - Gammes Majeures - Dur Tonleitern*
- 2. Minor Scales - Gammes Mineures - Moll Tonleitern*
- 3. Chromatic Scales - Gammes Chromatiques - Kromatische Tonleitern*

B^b Bass

Method revisited by Géo-Pierre Moren

EMR 51568

Volume 1: Scales / Les gammes / Die Tonleitern

Volume 2: Intervals - Arpeggios - Trills - Appoggiaturas - Grupetto /
Intervalles - Arpèges - Trilles - Appoggiatures - Grupetto /
Intervalle - Arpeggien - Triller - Appoggiaturen - Grupetto

Volume 3: Tonguing / Les coups de langue / Die Zungenschläge

Volume 4: Various technical exercises / Divers exercices techniques /
Verschiedene technische Übungen

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Géo-Pierre Moren



Français : Géo-Pierre Moren est né à Vétroz, en Valais, où il habite actuellement. Il a fait ses études musicales aux Conservatoires de Sion et de Lausanne.

Il a ensuite poursuivi sa formation de directeur avec de très grands chefs de Brass Bands anglais, soit M. Richard Evans, le Major Peter Parkes, M. Howard Snell et M. James Gourlay.

Fondateur du Brass Band 13 Etoiles, il a été appelé à la direction dès 1977.

Il a dirigé également le Brass Band 13 Etoiles « formation B » qu'il a fondé en 1992 pendant plus de 20 ans, la « Concordia » de Vétroz, durant 43 ans, ainsi que la fanfare de la Police Cantonale valaisanne pendant 20 ans et la Persévérante de Conthey pendant plus de trente ans. Il a remporté de nombreux concours avec ses sociétés dont au moins une fois tous les concours existant en Suisse pour les Brass Bands d'Excellence.

Géo-Pierre Moren est d'autre part spécialiste de la formation des musiciens et a fondé son école de musique privée en 1979. Ses élèves ont remporté un nombre impressionnant de titres de champion valaisan et suisse (plus d'une centaine).

Il est l'un des principaux fondateurs du Championnat valaisan des solistes juniors et quatuors auquel participent chaque année plus de 300 jeunes solistes.

Géo-Pierre Moren a été le lauréat 2000 du « prix de la fondation Rüenzi » attribué par l'Etat du Valais, en récompense de ses activités musicales.

En 2010, il a été le lauréat du « Prix du Musicien Suisse Stephan Jaeggi », décerné par l'Association fédérale des musiques, pour les mêmes raisons.

English: Géo-Pierre Moren was born in Vétroz, in the canton of Valais, where he currently lives. He studied music at the Conservatories of Sion and Lausanne.

He then continued his training as a conductor with some of the greatest English brass band conductors, namely Richard Evans, Peter Parkes, Howard Snell and James Gourlay.

He was the founder of Brass Band 13 Etoiles and became its conductor in 1977.

He also conducted the Brass Band 13 Etoiles "formation B" which he founded in 1992, for more than 20 years, the "Concordia" of Vétroz for 43 years, as well as the brass band of the Valais Cantonal Police for 20 years and the Persévérante of Conthey for more than 30 years. He has won numerous competitions with these bands, including at least once all the brass band competitions which exist in Switzerland for the "Excellence" category.

Géo-Pierre Moren is also a specialist in the training of musicians and

founded his private music school in 1979. His students have won an impressive number of championship titles in Valais and elsewhere in Switzerland (more than a hundred).

He is one of the main founders of the Valais Championship for junior soloists and quartets, in which more than 300 young soloists participate each year.

In 2000 Géo-Pierre Moren was the winner of the "Prix de la Fondation Rüenzi" awarded by the canton of Valais in recognition of his musical activities.

In 2010, he was the winner of the "Stephan Jaeggi Swiss Musician Prize", awarded by the Federal Music Association, for the same reason.



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Arban Method Volume 1

Scales / Gammes / Tonleiter

1. Major Scales / Gammes Majeures / Dur-Tonleitern

Géo-Pierre Moren

C Major / Do Majeur / C-Dur



Drills / Exercices / Übungen



4

Exercise 4 consists of four measures of music in C major, 4/4 time. The first measure contains a continuous eighth-note scale from C4 to G4. The second measure contains a continuous eighth-note scale from G4 down to C4. The third measure contains a continuous eighth-note scale from C4 to G4. The fourth measure contains a continuous eighth-note scale from G4 down to C4. The notes are beamed in groups of four.

5

Exercise 5 consists of four measures of music in C major, 4/4 time. The first measure contains a continuous eighth-note scale from C4 to G4. The second measure contains a continuous eighth-note scale from G4 down to C4. The third measure contains a continuous eighth-note scale from C4 to G4. The fourth measure contains a continuous eighth-note scale from G4 down to C4. The notes are beamed in groups of four.

6

Exercise 6 consists of four measures of music in C major, 4/4 time. The first measure contains a continuous eighth-note scale from C4 to G4. The second measure contains a continuous eighth-note scale from G4 down to C4. The third measure contains a continuous eighth-note scale from C4 to G4. The fourth measure contains a continuous eighth-note scale from G4 down to C4. The notes are beamed in groups of four.

7

Exercise 7 consists of four measures of music in C major, 4/4 time. The first measure contains a continuous eighth-note scale from C4 to G4. The second measure contains a continuous eighth-note scale from G4 down to C4. The third measure contains a continuous eighth-note scale from C4 to G4. The fourth measure contains a continuous eighth-note scale from G4 down to C4. The notes are beamed in groups of four.

F Major / Fa Majeur / F-Dur



Drills / Exercices / Übungen

8



9



10



11

Exercise 11 consists of four measures of music in 3/4 time, key of B-flat major. The first measure contains a single eighth-note triplet. The subsequent three measures each contain two eighth-note triplets. The notes are: B-flat, A, G (first triplet); F, E, D (second triplet); C, B-flat, A (third triplet); G, F, E (fourth triplet); D, C, B-flat (fifth triplet); A, G, F (sixth triplet); E, D, C (seventh triplet); and B-flat, A, G (eighth triplet).

12

Exercise 12 consists of four measures of music in 3/4 time, key of B-flat major. The first measure contains a single eighth-note triplet. The subsequent three measures each contain two eighth-note triplets. The notes are: B-flat, A, G (first triplet); F, E, D (second triplet); C, B-flat, A (third triplet); G, F, E (fourth triplet); D, C, B-flat (fifth triplet); A, G, F (sixth triplet); E, D, C (seventh triplet); and B-flat, A, G (eighth triplet).

13

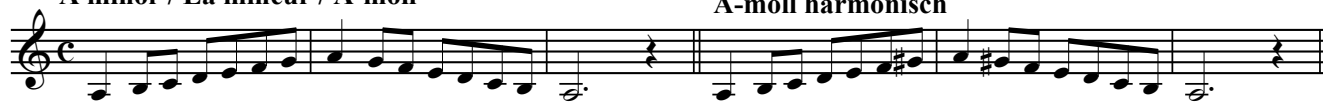
Exercise 13 consists of four measures of music in 3/4 time, key of B-flat major. The first measure contains a single eighth-note triplet. The subsequent three measures each contain two eighth-note triplets. The notes are: B-flat, A, G (first triplet); F, E, D (second triplet); C, B-flat, A (third triplet); G, F, E (fourth triplet); D, C, B-flat (fifth triplet); A, G, F (sixth triplet); E, D, C (seventh triplet); and B-flat, A, G (eighth triplet).

14

Exercise 14 consists of four measures of music in 3/4 time, key of B-flat major. The first measure contains a single eighth-note triplet. The subsequent three measures each contain two eighth-note triplets. The notes are: B-flat, A, G (first triplet); F, E, D (second triplet); C, B-flat, A (third triplet); G, F, E (fourth triplet); D, C, B-flat (fifth triplet); A, G, F (sixth triplet); E, D, C (seventh triplet); and B-flat, A, G (eighth triplet).

A minor / La mineur / A-moll

A harmonic minor / La mineur harmonique
A-moll harmonisch



A melodic minor / La mineur mélodique / A-moll melodisch



Drills / Exercices / Übungen



D minor / Ré mineur / D-moll



D melodic minor / Ré mineur mélodique / D-moll melodisch



Drills / Exercices / Übungen



E minor / Mi mineur / E-moll

E harmonic minor / Mi mineur harmonique
D-moll harmonisch

E melodic minor / Mi mineur mélodique / D-moll melodisch



Drills / Exercices / Übungen

9



10



11



12



3. Chromatic Scales / Gammes Chromatiques

Chromatische Tonleiter

1

2

3

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4

Exercise 4 consists of three staves of music in C major. The first staff contains two measures of eighth notes with triplets, followed by a half note. The second staff contains two measures of eighth notes with triplets, followed by a half note. The third staff contains two measures of eighth notes with triplets, followed by a half note. The key signature has one sharp (F#).

5

Exercise 5 consists of three staves of music in C major. The first staff contains two measures of eighth notes with triplets, followed by a half note. The second staff contains two measures of eighth notes with triplets, followed by a half note. The third staff contains two measures of eighth notes with triplets, followed by a half note. The key signature has one sharp (F#).

6

Exercise 6 consists of three staves of music in C major. The first staff contains two measures of eighth notes with triplets, followed by a half note. The second staff contains two measures of eighth notes with triplets, followed by a half note. The third staff contains two measures of eighth notes with triplets, followed by a half note. The key signature has one sharp (F#).

7

Exercise 7 consists of four measures of music in treble clef, common time (C). The key signature has one sharp (F#). The first measure contains a half note F#4, an eighth note G#4, a quarter note A4, and a half note B4. The second measure contains a half note C5, an eighth note D5, a quarter note E5, and a half note F#5. The third measure contains a half note G#5, an eighth note A5, a quarter note B5, and a half note C6. The fourth measure contains a half note D6, an eighth note E6, a quarter note F#6, and a half note G#6. The notes are grouped by slurs: the first two measures are grouped together, and the last two measures are grouped together.

8

Exercise 8 consists of four measures of music in treble clef, common time (C). The key signature has one sharp (F#). The first measure contains a half note F#4, an eighth note G#4, a quarter note A4, and a half note B4. The second measure contains a half note C5, an eighth note D5, a quarter note E5, and a half note F#5. The third measure contains a half note G#5, an eighth note A5, a quarter note B5, and a half note C6. The fourth measure contains a half note D6, an eighth note E6, a quarter note F#6, and a half note G#6. The notes are grouped by slurs: the first two measures are grouped together, and the last two measures are grouped together.

9

Exercise 9 consists of four measures of music in treble clef, common time (C). The key signature has one sharp (F#). The first measure contains a half note F#4, an eighth note G#4, a quarter note A4, and a half note B4. The second measure contains a half note C5, an eighth note D5, a quarter note E5, and a half note F#5. The third measure contains a half note G#5, an eighth note A5, a quarter note B5, and a half note C6. The fourth measure contains a half note D6, an eighth note E6, a quarter note F#6, and a half note G#6. The notes are grouped by slurs: the first two measures are grouped together, and the last two measures are grouped together.

10

Exercise 10: A four-staff musical exercise in treble clef with a key signature of one sharp (F#). The music is characterized by dense, fast-moving passages using beamed sixteenth and thirty-second notes. Slurs and ties are used to indicate phrasing and continuity across the staves.

11

Exercise 11: An eight-staff musical exercise in treble clef with a key signature of two flats (Bb, Eb). The music continues the style of Exercise 10, with intricate rhythmic patterns using beamed sixteenth and thirty-second notes. Slurs and ties are used to indicate phrasing and continuity across the staves.

B^b BASS

B^b BASS TUTORS

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B^b BASS & PIANO

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