

Surmonter les Difficultés

Overcoming Difficulties / Schwierigkeiten Überwinden

Euphonium (♫)

Géo-Pierre Moren

EMR 77793

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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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Géo-Pierre Moren

Surmonter les difficultés

Les difficultés sont diverses. Toutes se travaillent.

- **Sauts d'intervalles**

Les sauts d'intervalles posent des problèmes à nombre d'élèves. Certains peinent à trouver la bonne hauteur lorsqu'ils passent d'une note à l'autre, ce qui les handicape. D'où ces exercices :

***No 1 à 44** – sauts d'intervalles – chanter l'intervalle dans sa tête en le jouant.*

***No 45 à 48** – sauts d'intervalles sur les gammes majeures et mineures. Jouer des croches courtes et bien attaquer les notes.*

- **Enharmonie**

L'enharmonie est le fait de notes qui s'écrivent différemment mais se jouent de la même manière (avec le même doigté ou position pour le trombone) comme fa dièse et sol bémol, par exemple. La lecture est parfois ardue et se travaille. Les double-dièses et les double-bémols sont une grande difficulté pour à peu près tout le monde. Les exercices suivants permettent une approche de ces problèmes.

***No 49 à 69** – En jouant une mesure lire déjà la suivante. Ce n'est pas si difficile et ça aide.*

- **Liaisons**

Rares sont les élèves qui maîtrisent facilement les liaisons. Voici des exercices progressifs pour travailler ces difficultés :

***No 70 à 110** – Bien articuler les notes attaquées – Egalement lire à l'avance.*

Prendre le Tempo qui convient (souvent très lent) pour commencer.

Passer ensuite à un Tempo plus rapide lorsque l'exercice est su.

Pour les liaisons essayer d'arriver jusqu'au Tempo indiqué.

Géo-Pierre Moren

Overcoming difficulties

Difficulties come in all shapes and sizes. All can be worked on.

A. Interval jumps

Interval jumps pose problems for many pupils. Some struggle to find the right pitch when they move from one note to another, which handicaps them. Hence these exercises:

No 1 to 44 - interval skipping - sing the interval in your head as you play it.

No 45 to 48 - interval jumps in major and minor scales. Play short eighth notes and attack the notes well.

B. Enharmonic equivalence

Enharmonic equivalence refers to notes that are written differently but played in the same way (with the same fingering or same position on the trombone) such as F sharp and G flat, for example. It can be difficult to read, but you need to work on it. Double sharps and double flats are a major difficulty for just about everyone. The following exercises provide an approach to these problems.

No 49 to 69 - When playing one bar, read the next. It's not that difficult and it helps.

C. Slurs

Few students master slurs easily. Here are some progressive exercises to work on these difficulties.

No. 70 to 110 - Articulate the attacking notes well - Also read in advance.

Start at the right tempo (often very slow).

Then switch to a faster tempo when you know the exercise.

For slurs, try to reach the Tempo indicated.

Géo-Pierre Moren

Überwindung von Schwierigkeiten

Es gibt viele verschiedene Schwierigkeiten. An allen kann man arbeiten.

A. Intervallsprünge

Intervallsprünge bereiten vielen Schülerinnen und Schülern Schwierigkeiten. Für Manche ist es schwierig, die richtige Tonhöhe zu finden, wenn sie von einer Note zur nächsten springen, und sind dadurch behindert. Daher diese Übungen:

Nr. 1 bis 44 - Intervallsprünge - Singen Sie das Intervall im Kopf, während Sie es spielen.

Nr. 45 bis 48 - Intervallsprünge auf Dur- und Moll-Tonleitern. Kurze Achtelnoten spielen und die Noten gut angreifen.

B. Enharmonische Gleichwertigkeit

Enharmonische Gleichwertigkeit ist, wenn Noten unterschiedlich geschrieben, aber gleich gespielt werden (mit demselben Fingersatz oder derselben Position bei der Posaune), wie z. B. Fis und Gb. Das Lesen ist manchmal schwierig und muss geübt werden. Doppelkreuze und Doppel-b stellen für so gut wie jeden eine große Schwierigkeit dar. Die folgenden Übungen bieten eine Annäherung an diese Probleme.

Nr. 49 bis 69 - Beim Spielen eines Taktes bereits den nächsten Takt lesen. Das ist nicht so schwierig und hilft.

C. Bindungen

Nur wenige Schülerinnen und Schüler beherrschen die Bindungen problemlos.

Hier sind einige progressive Übungen um an diesen Schwierigkeiten zu arbeiten.

Nr. 70 bis 110 - Die angegriffenen Noten gut artikulieren - auch vorlesen.

Wählen Sie zunächst das passende Tempo (oft sehr langsam).

Wechseln Sie dann zu einem schnelleren Tempo, wenn Sie die Übung beherrschen.

Bei Verbindungen versuchen Sie, bis zum angegebenen Tempo zu kommen.

Surmonter les Difficultés

Overcoming Difficulties / Schwierigkeiten Überwinden

Sauts d'intervalles

Interval Jumps / Intervallsprünge

Les Secondes et les Tierces

Seconds and Thirds / Die Sekunden und die Terzen

Géo-Pierre Moren

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2

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Les Quartes

Fourths / Die Quarten

10

Musical notation for exercise 10, first staff. Treble clef, 3/4 time signature. The melody consists of eighth and quarter notes, starting on C4 and ascending to G4.Musical notation for exercise 10, second staff. Treble clef, 3/4 time signature. The melody continues from the first staff, featuring eighth and quarter notes.Musical notation for exercise 10, third staff. Treble clef, 3/4 time signature. The melody continues, ending with a half note G4 and a final double bar line.

11

Musical notation for exercise 11, first staff. Treble clef, 4/4 time signature, key of D major (one sharp). The melody consists of eighth and quarter notes, starting on D4 and ascending to A4.Musical notation for exercise 11, second staff. Treble clef, 4/4 time signature, key of D major. The melody continues with eighth and quarter notes, including some rests.Musical notation for exercise 11, third staff. Treble clef, 4/4 time signature, key of D major. The melody continues, ending with a half note A4 and a final double bar line.

12

Musical notation for exercise 12, first staff. Treble clef, 4/4 time signature. The melody consists of eighth and quarter notes, starting on C4 and ascending to G4.Musical notation for exercise 12, second staff. Treble clef, 4/4 time signature. The melody continues with eighth and quarter notes.Musical notation for exercise 12, third staff. Treble clef, 4/4 time signature. The melody continues, featuring a sharp sign on the C5 note.Musical notation for exercise 12, fourth staff. Treble clef, 4/4 time signature. The melody continues, ending with a half note G4 and a final double bar line.

13

Musical notation for exercise 13, first staff. Treble clef, 4/4 time signature, key of B-flat major (two flats). The melody consists of eighth and quarter notes, starting on Bb4 and ascending to F5.Musical notation for exercise 13, second staff. Treble clef, 4/4 time signature, key of B-flat major. The melody continues with eighth and quarter notes.Musical notation for exercise 13, third staff. Treble clef, 4/4 time signature, key of B-flat major. The melody continues, ending with a half note F5 and a final double bar line.

Les Quintes

Fifths / Die Quinten

17



18



19



20



Les Sixtes

Sixths / Die Sechsten

24



25



26



27



Les Septièmes

Sevenths / Die Septimen

31



32



33



34



Les Octaves

Octaves / Die Oktaven

38



39



40



41



Sauts d'intervalles sur les gammes Majeures

Interval skips on major scales / Intervallsprünge auf Dur-Tonleitern

C-DUR / DO MAJEUR / C MAJOR

45

2ème manière

3ème manière

4ème manière

This block contains the musical notation for the C Major scale interval skips, specifically the 4th edition. It features four staves, each representing a different 'manière' (way) of playing the scale. The first staff is the standard scale. The second staff is labeled '2ème manière'. The third staff is labeled '3ème manière'. The fourth staff is labeled '4ème manière' and includes a large purple bracket spanning across the measures, indicating a specific interval skip exercise. The notation includes various interval skips and is marked with '4/4' time signature.

This block contains the musical notation for the C Major scale interval skips, specifically the 5th edition. It features a single staff with various interval skips and is marked with '4/4' time signature.

D-DUR / RE MAJEUR / D MAJOR

This block contains the musical notation for the D Major scale interval skips. It features a single staff with various interval skips and is marked with '4/4' time signature.

This block contains the musical notation for the D Major scale interval skips, specifically the 2nd edition. It features a single staff with various interval skips and is marked with '4/4' time signature.

ES-DUR / MI^b MAJEUR / E^b MAJOR

This block contains the musical notation for the E-flat Major scale interval skips. It features a single staff with various interval skips and is marked with '4/4' time signature.

This block contains the musical notation for the E-flat Major scale interval skips, specifically the 2nd edition. It features a single staff with various interval skips and is marked with '4/4' time signature.

Sauts d'intervalles sur les gammes Mineures

Interval skips in minor scales / Intervallsprünge auf Moll-Tonleitern

C-MOLL / DO MINEUR / C MINOR

47



D-MOLL / RE MINEUR / D MINOR



E-MOLL / MI MINEUR / E MINOR



F-MOLL / FA MINEUR / F MINOR



B. L'enharmonie
Enharmonic equivalence / Enharmonische Gleichwertigkeit

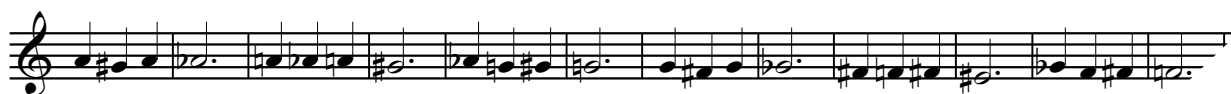
49



50



51



C. Les Liaisons

Slurs / Die Bindungen

♩ = 100

70



♩ = 112

71



♩ = 120

72



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