

Einspielübungen

Mise en train

Warm-ups

(Deutsch – Français – English)

Trumpet – Cornet – E^b Horn
Euphonium – Trombone – Bass


Marc Reift

EMR 104

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Einleitung

Das vorliegende Werk ist in 8 Kapitel gegliedert:

1) Die Atmung	4
2) Das Einspielen mit dem Mundstück	5
3) Die Tonbildung	9
4) Die Flexibilität	19
5) Der Anstoss	42
6) Das Legato	48
7) Die Geschwindigkeit der Zunge	58
8) Die hohen Töne	85

Bläsern, die sich nur kurz einspielen können, empfehlen wir, 1 bis 2 Übungen pro Kapitel auszuwählen. Diejenigen, welche mehr Zeit für das Anwärmen zur Verfügung haben, werden beim einen oder andern Kapitel verweilen und nach ihren Bedürfnissen trainieren.

Alle Übungen müssen mit "no pressing" ausgeführt werden. "No pressing" bedeutet ein Ansetzen des Mundstückes ohne Druck auf die Lippen. Dies führt zu einer natürlichen Klangbildung.

Das "no pressing" ermöglicht:

- eine natürliche Entwicklung der Lippenmuskulatur
- das Erreichen eines vollen Klanges von pp zum ff, in tiefen und hohen Lagen
- weniger schnelles Ermüden und das Erreichen grosser Ausdauer

Jeder Bläser sollte diese Einspielübungen machen. Sie sind die Grundlage jeder technischen und musikalischen Interpretation.

Der Bläser muss seine Muskeln anwärmen wie der Sportler vor jeder Anstrengung. Während des Einspielens muss eine gute Schwingung der Lippen erzielt, die Beweglichkeit der Zunge angeregt und der Luftstrom kontrolliert und mit dem Zwerchfell unterstützt werden.

Introduction

Cet ouvrage est divisé en 8 chapitres:

1) la respiration	4
2) l'échauffement avec l'embouchure	5
3) la pose du son	9
4) la souplesse	19
5) l'attaque	42
6) le legato	48
7) la vélocité de la langue	58
8) l'émission des aigus	85

Pour les souffleurs qui disposent de peu de temps pour leur mise en train, nous recommandons de jouer 1 à 2 exercices tirés de chaque chapitre. Ceux qui peuvent consacrer plus de temps à se chauffer s'attarderont sur l'un ou l'autre des chapitres en fonction de leurs besoins.

Tous les exercices doivent être exécutés en "no pressing". "No pressing" signifie une pose d'embouchure sans pression des lèvres qui amène une émission naturelle du son.

Le "no pressing" permet de:

- développer naturellement la musculature labiale.
- d'obtenir un son ample du pp au ff du grave à l'aigu.
- de se fatiguer moins vite et d'acquérir une robuste endurance.

Chaque souffleur doit faire ces exercices d'échauffements, fondements de toute interprétation technique et musicale.

Il doit réveiller les muscles de sa bouche en douceur comme le sportif assouplit sa musculature avant toute prestation. Pendant l'échauffement il faut rechercher une bonne vibration des lèvres, dérouiller l'articulation de la langue, bien placer la colonne d'air et la soutenir à l'aide du diaphragme.

Introduction

This work is divided into 8 chapters:

1) breathing	4
2) warming up with the mouthpiece	5
3) placement of the sound	9
4) flexibility	19
5) attack	42
6) legato	48
7) tongue velocity	58
8) high-note production	85

To players with little time to warm up we recommend playing one or two exercises from each chapter. Those with more time to devote to warming up will spend longer on one chapter or another depending on their needs.

All the exercises must be played with a "no-pressure embouchure".

"No-pressure embouchure" means a mouthpiece placement with no pressure on the lips, leading to natural sound production.

A "no-pressure embouchure" makes it possible:

- to develop the lip muscles naturally;
- to obtain a full sound from pp to ff from the low register to the high;
- to tire less quickly and acquire good endurance.

Every player must do these warm-up exercises, which are the basis of all technical and musical interpretation.

He must gently awaken his mouth muscles, just as the sportsman limbers up before every event. During the warm-up look for good lip vibration, free up tongue articulation, place the air column well and support it with the diaphragm.

Das Einspielen mit den Mundstück
L'échauffement avec l'embouchure
Warming up with the mouthpiece

- Halten Sie das Mundstück am Schaft und überprüfen Sie, dass es die Lippen nur leicht berührt ("no pressing")
- Kontrollieren Sie den Luftstrom. Er sollte gleichmäßig zwischen den Lippen austreten.
- Atmen Sie mit dem Zwerchfell und unterstützen Sie die hohen Töne nur mit dem Zwerchfell.
- Streben Sie einen vollen Klang ohne jegliches vibrato an.
- Ziel ist die Erwärmung der Lippenmuskulatur, forcieren Sie nichts.
- Diese Übungen können auch ohne Mundstück, allein mit der Lippenvibration ausgeführt werden.
- Es ist empfehlenswert, sein Spiel mit dem Klavier zu begleiten.

- Tenez l'extrémité de l'embouchure avec les doigts et contrôlez que le contact des lèvres sur l'embouchure soit pratiquement inexistant ("no pressing")
- Vérifiez que le filet d'air se libère régulièrement entre les lèvres
- Respirez avec le diaphragme et soutenez les notes aiguës uniquement avec le diaphragme.
- Recherchez un son plein et dépourvu de tout vibrato.
- Le but recherché est l'échauffement de la musculature labiale, ne forcez en aucun cas.
- Il est également possible de faire ces exercices en utilisant la vibration des lèvres exclusivement.
- Il est recommandé de s'accompagner au piano.

- Hold the end of the mouthpiece in your fingers and check that your lips' contact with the mouthpiece is practically non-existent (no pressure).
- Check that the airflow is free and regular between the lips.
- Breathe with the diaphragm and support high notes with the diaphragm alone.
- Aim for a full sound devoid of vibrato.
- The intended aim is to warm up the lip muscles; do not on any account.
- These exercises can also be done using lip vibration alone.
- We recommend you accompany yourself at the piano.

1

Langsam

2

Lentement

Slowly

3

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Nehmen Sie bei jedem Einatmen das Mundstück von den Lippen.
Bilden Sie einen möglichst reinen Klang (ohne vibrato).

A chaque respiration retirez l'embouchure des lèvres.
Formez des sons les plus purs possibles (sans vibrato).

At each breath remove the mouthpiece from the lips.
Form the purest sounds possible (no vibrato).

A musical score for piano, page 27, featuring ten measures of music. The key signature is common C. Measure 1: Treble clef, common time, dynamic p. Measure 2: Note, note with sharp, note with sharp, note with sharp. Measure 3: Note with sharp, note with sharp, note with sharp, note with sharp. Measure 4: Note with sharp, note with sharp, note with sharp, note with sharp. Measure 5: Note with sharp, note with sharp, note with sharp, note with sharp. Measure 6: Note with sharp, note with sharp, note with sharp, note with sharp. Measure 7: Note with sharp, note with sharp, note with sharp, note with sharp. Measure 8: Note with sharp, note with sharp, note with sharp, note with sharp. Measure 9: Note with sharp, note with sharp, note with sharp, note with sharp. Measure 10: Note with sharp, note with sharp, note with sharp, note with sharp.

Spielen Sie die Übungen 28, 29 und 30 in verschiedenen Lautstärken (p / mp / f / ff / fp / </> usw.).

Jouez les exercices 28, 29 et 30 en modifiant au choix la dynamique (p / mp / mf / f / ff / fp / </> / etc.)

In exercises 28, 29 and 30 modify the dynamics according to your own choice.
(p / mp / mf / f / ff / fp / </> / etc.)

A musical staff in common time (indicated by 'C') and treble clef (indicated by a 'G' with a circle). The staff consists of five horizontal lines and four spaces. There are ten eighth-note rests placed sequentially across the staff, starting from the first line and moving down to the fourth space, then back up to the first line, and so on, creating a repeating pattern.

Spielen Sie breite und volle Töne.

Jouer les notes larges et pleines.

Play the notes broad and full.

Sehr langsam

Musical score for piano, page 31, measures 1-10. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). Measure 1: Right hand eighth note, left hand eighth note. Measure 2: Right hand eighth note, left hand eighth note. Measure 3: Right hand eighth note, left hand eighth note. Measure 4: Right hand eighth note, left hand eighth note. Measure 5: Right hand eighth note, left hand eighth note. Measure 6: Right hand eighth note, left hand eighth note. Measure 7: Right hand eighth note, left hand eighth note. Measure 8: Right hand eighth note, left hand eighth note. Measure 9: Right hand eighth note, left hand eighth note. Measure 10: Right hand eighth note, left hand eighth note. Measure 11: Right hand eighth note, left hand eighth note. Measure 12: Right hand eighth note, left hand eighth note. Measure 13: Right hand eighth note, left hand eighth note. Measure 14: Right hand eighth note, left hand eighth note. Measure 15: Right hand eighth note, left hand eighth note. Measure 16: Right hand eighth note, left hand eighth note. Measure 17: Right hand eighth note, left hand eighth note. Measure 18: Right hand eighth note, left hand eighth note. Measure 19: Right hand eighth note, left hand eighth note. Measure 20: Right hand eighth note, left hand eighth note.

32

mf

simile

4

Musical score for measure 4. Treble clef, common time. Notes: p , f , p , p , f , p , *simile*. The first two notes are eighth notes, followed by a sixteenth note rest, then another eighth note, followed by a sixteenth note rest, then a eighth note, followed by a sixteenth note rest, and finally a eighth note.

Musical score for measures 5-6. Treble clef, common time. Notes: $\frac{1}{3}$, $\frac{1}{3}$, $\frac{1}{3}$, $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{2}$, $\frac{1}{3}$. Measures 5 and 6 consist of eighth notes. Measure 5 starts with a p dynamic, followed by a f dynamic, and ends with a *simile* dynamic.

5

Musical score for measure 5. Treble clef, common time. Notes: p , f , *simile*. Eighth notes.

Musical score for measure 6. Treble clef, common time. Notes: $\frac{1}{3}$, $\frac{1}{3}$, $\frac{1}{2}$, $\frac{1}{3}$. Eighth notes.

Lentement

6

Musical score for measure 6. Treble clef, common time. Notes: p , $f = p$, *simile*. Eighth notes. The measure begins with a p dynamic, followed by a f dynamic followed by a p dynamic, and ends with a *simile* dynamic.

Musical score for measure 7. Treble clef, common time. Notes: $\frac{1}{3}$. Eighth notes.

Musical score for measure 8. Treble clef, common time. Notes: $\frac{1}{3}$. Eighth notes.

Musical score for piano, page 38, featuring two staves of music. The top staff begins with measure 4, starting with a dynamic *p* followed by *f*. The bottom staff begins with measure 5, starting with a dynamic *p* followed by *f*. Both staves use a treble clef and a common time signature. The music consists of eighth-note patterns with various dynamics and performance instructions like *simile*.

4 0 2
p — *f* *p* — *f* *simile*

1 2
1 2 3

5 0 2
1 2
2 3
1 2 3

8

The musical score consists of two systems of music. The first system (measures 8-9) is in common time (indicated by 'C') and has a treble clef. It features a single melodic line with various note heads and stems. Measure 8 starts with a dotted half note followed by eighth notes. Measure 9 begins with a sixteenth note followed by eighth notes. The second system (measures 9-10) also in common time and treble clef, continues the melodic line. Measure 9 starts with a sixteenth note followed by eighth notes. Measure 10 begins with a sixteenth note followed by eighth notes.

9

simile

The continuation of the musical score from measure 9. It consists of two systems of music. The first system (measures 9-10) is in common time and treble clef. It features a single melodic line with various note heads and stems. Measure 9 starts with a sixteenth note followed by eighth notes. Measure 10 begins with a sixteenth note followed by eighth notes. The second system (measures 9-10) also in common time and treble clef, continues the melodic line. Measure 9 starts with a sixteenth note followed by eighth notes. Measure 10 begins with a sixteenth note followed by eighth notes.

Transponieren Sie die Uebungen 18 bis 20 in andere Tonarten.

Transposez les exercices 18 à 20 dans d'autres tonalités.

Transpose exercises 18 to 20 into other keys.

18

19

20

Four staves of musical notation in G major, 12 measures each, starting with eighth-note patterns.

Transponieren Sie die Uebungen 6 / 7 / 8
in andere Tonarten.

Transposez les exercices 6 / 7 / 8 dans d'
autres tonalités.

Transpose exercises 6 / 7 / 8 into other
keys.

6

f/p

1

3

7

f/p

23

24

A musical score consisting of six staves of music. Each staff begins with a G clef and ends with a vertical bar line. The music is in common time. The first four staves feature eighth-note patterns: the first staff has a continuous eighth-note line; the second staff has a pattern of eighth-note pairs; the third staff has a pattern of eighth-note triplets; and the fourth staff has a continuous eighth-note line. The fifth and sixth staves continue the eighth-note patterns from the previous staves.

32

A musical score consisting of four staves of music. Each staff begins with a G clef and ends with a vertical bar line. The music is in common time. The staves feature eighth-note patterns: the first staff has a continuous eighth-note line; the second staff has a pattern of eighth-note pairs; the third staff has a pattern of eighth-note triplets; and the fourth staff has a continuous eighth-note line. The patterns correspond to those in the previous section, starting at measure 32.

8

9

10

11

12

Je höher Sie spielen, desto stärker sollen Sie den Eindruck haben, Sie würden die Lippen vom Mundstück entfernen.

Plus vous jouez dans l'aigu, plus vous devez avoir l'impression que vous détachez vos lèvres de l'embouchure.

The higher you play, the r must have the impressio your lips from the m

13

Stossen Sie jeden Ton kurz und präzise mit Hilfe des Zwerchfells an.

Attaquez chaque note sèchement et à l'aide du diaphragme.

Attack each note drily and with the diaphragm.

4

Stellen Sie sich die Töne vor, bevor Sie sie anstoßen um sie sofort richtig anspielen zu können.

Préentendez vos notes pour les placer sûrement.

Hear the notes in your head in order to place them safely.

5

6

7

8

11

12

Je höher Sie spielen, desto stärker sollen Sie den Eindruck haben, Sie würden die Lippen vom Mundstück entfernen.

Plus vous jouez dans l'aigu, plus vous devez avoir l'impression que vous détachez vos lèvres de l'embouchure.

The higher you play, the more you must have the impression of removing your lips from the mouthpiece.

13

14

108

108

p *f*

simile

16

16

p *f* *rit.*

Halten Sie die Noten so lange wie möglich, mit grosser Intensität aus.
(Ausdauertraining für die Lippen)

Machen Sie eine lange Pause zwischen den beiden Tönen.

Tenez les notes le plus longtemps possible avec une grande intensité.
(Epreuve d'endurance pour les lèvres)

Faites une longue pause entre deux émissions.

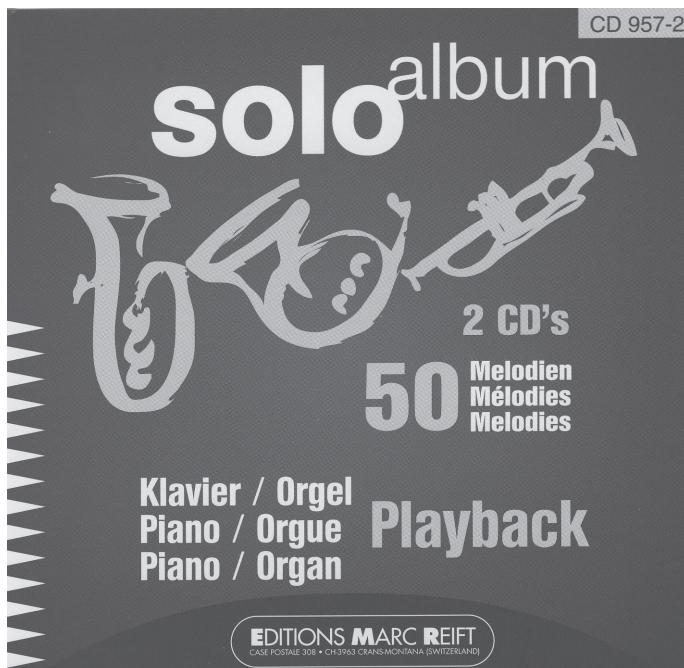
Sustain the note with great intensity
(An endurance test for the lips)

Make a long pause between the two notes.

17

ff

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