

# Schule / Méthode Method

Trumpet - Cornet - E<sup>b</sup> Horn  
Euphonium - Trombone - B<sup>b</sup> Bass

*Deutsch - Français - English*



## Jean-François Michel

EMR 112

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## Préface

La méthode de trompette que voici donnera la possibilité aux futurs musiciens d'acquérir d'une façon agréable leurs premières connaissances musicales et techniques. L'élément de "jeu" a été primordial dans l'écriture de cet ouvrage d'où l'abondance d'exercices pratiques:  
duos, solos (avec accompagnement de piano) qui permettront aux élèves le développement de l'oreille.

(Ceci évitera également aux professeurs le casse-tête "traditionnel" du choix d'une pièce adéquate pour une éventuelle audition. Choix très difficile à ce niveau d'études.)

Les chapitres de cette méthode ont été traités de la manière suivante:

1. THEORIE  
EXERCICES TECHNIQUES  
EXERCICES PRATIQUES
2. MEMORISATION  
CREATIVITE (exercices écrits)

L'élève se familiarise automatiquement avec un système de travail : "une méthodique", ce qui lui rendra service à l'avenir.

L'auteur a essayé de trouver un équilibre entre les progrès techniques et les progrès musicaux. Par exemple en ne se limitant pas à donner que des connaissances théoriques mais en y ajoutant quelques simples "principes musicaux" qui amèneront l'élève à sentir la construction du discours musical.

Pour terminer, cette méthode servira autant les élèves doués que les moins doués:

Les premiers en feront rapidement tous les exercices (d'où le parti pris de ne pas diviser les exercices en leçon). Mais ils ne pourront pas négliger les connaissances de base. Ainsi on évitera certaines lacunes, souvent rencontrées plus tard.

Les moins doués possèdent avec cette méthode un instrument de travail leur permettant de progresser à leur rythme. On évite ainsi les blocages et les sempiternelles répétitions.

Ce que cette méthode ne peut pas vous apporter, c'est votre volonté et votre plaisir de faire de la musique. Bonne chance.

L'auteur

## Vorwort

Die vorliegende Trompetenschule soll es dem angehenden Musiker ermöglichen, sich die musikalischen und technischen Grundlagen auf vergnügliche Weise anzueignen. Dem Element "Spiel" ist der Vorrang gegeben worden, daher die vielen praktischen Übungen Duette und Solostücke (mit Klavierbegleitung) in denen der Schüler sein Gehör verfeinern lernt. (Gleichzeitig sollen sie dem Lehrer das notorische Kopfzerbrechen ersparen, das mit der - auf dieser Unterrichtsstufe stets kniffligen - Auswahl geeigneter Vortragsstücke verbunden ist.)

Die Kapitel dieser Schule sind wie folgt gegliedert:

1. THEORIE  
TECHNISCHE ÜBUNGEN  
PRAKТИSCHE ÜBUNGEN
2. EINPRÄGUNG  
KREATIVITÄT  
(schriftliche Übungen)

So wird sich der Schüler ganz von selber eine Arbeitsweise, eine "Methodik" aneignen, die ihm später von grossem Nutzen sein wird.

Der Verfasser strebte ein Gleichgewicht zwischen den technischen und den musikalischen Fortschritten an. So hat er sich z. B. nicht auf die Vermittlung theoretischer Kenntnisse beschränkt, sondern auch einige musikalische Prinzipien beigelegt, die dem Schüler das Gefühl für die Gestaltung der "musikalischen Rede" vermitteln sollen.

Ein weiteres Ziel war, dass diese Schule den begabten Schülern ebenso diene wie den weniger begabten:

Die ersten werden alle Übungen rasch absolvieren (deshalb wurde von einer Einteilung in "Lektionen" entschieden abgesehen), können aber die Grundkenntnisse nicht vernachlässigen. So vermeidet man jene schmerzlichen Lücken, die gerne später auftreten.

Den weniger Begabten ist diese Schule eine Arbeitsgrundlage, die ihnen erlaubt, den Rhythmus ihrer Fortschritte nach ihrem Leistungs-vermögen zu richten.  
So lassen sich Blockierungen und auf-der-Stelle-Treten vermeiden.

Was diese Schule Euch nicht mitliefern kann, sind die Lust und der Wille, Musik zu machen. Macht's gut!

Der Verfasser

## Preface

This trumpet tutor will give future musicians the opportunity to acquire their first musical and technical knowledge in an enjoyable way. The "play" element has been fundamental in the writing of this work, whence the wealth of practical exercises: duets, solos (with piano accompaniment), which will enable pupils to develop their ear.

(This will also avoid the "traditional" teacher's headache of choosing a suitable audition piece, a very difficult matter at this level.)

The chapters of this tutor are built up as follows:

1. THEORY  
TECHNICAL EXERCISES  
PRACTICAL EXERCISES
2. MEMORIZING  
CREATIVITY (written exercises)

Pupils will familiarise themselves automatically with a system of work, a study method, which will be of service to them later.

The author has tried to find a balance between technical progress and musical progress. For example he does not restrict himself to giving merely theoretical information but also adds some simple "musical principles" which will lead the pupil to sense the construction of the musical utterance.

Finally, this tutor will serve both gifted and less gifted pupils:

The former will do all the exercises quickly (hence the deliberate decision not to divide the exercises in lessons) but they will not be able to neglect basic knowledge. This will avoid some of the gaps often encountered later.

In this tutor the less gifted have a work tool which will enable them to progress at their own rate. This avoids blockages and endless repetition.

What this tutor cannot provide is your will-power and your pleasure in marking music. Good luck

The author

## CHAPITRE 1

### La ronde

Avant de jouer avec l'instrument, je conseille de consacrer le temps nécessaire au travail à l'embouchure. Ce travail se fera jusqu'à ce que les lèvres se placent d'elles-mêmes. L'élève s'amusera avec l'embouchure en jouant des mélodies qu'il connaît. Il situera ainsi la hauteur des sons à la sensation et apprendra à s'écouter. Cette préparation se fait devant un miroir qui permet à l'exécutant de contrôler la position de ses lèvres.

La musique est écrite sur une portée

lignes  
Linien  
lines

5  
4  
3  
2  
1

## KAPITEL 1

### Die Ganze Note

Ich rate, erst dann zum Instrument zu greifen, wenn man genügend lange auf dem Mundstück allein geübt hat. Dies tut man so lange, bis die Lippen ihre Stellung von selber finden. Der Schüler wird Spaß daran finden, bekannte Melodien auf dem Mundstück zu surren. So lernt er, sich genau zuzuhören und jede Tonhöhe mit einer Empfindung in Verbindung zu bringen. Diese Vorübung erfolgt vor dem Spiegel, damit der Bläser seine Lippenstellung kontrollieren kann.

Before you play the instrument, I recommend devoting the necessary time to practice with the mouthpiece. This practice will continue until the lips position themselves automatically. Pupils can amuse themselves with the mouthpiece by playing tunes they know. In this way they will relate the pitch of the notes to the sensation and will learn to listen to themselves. This is done in front of a mirror, which enables players to check their lip position.

## CHAPTER 1

### The semibreve

Music is written on a stave

interlignes  
Zwischenräume  
spaces

5  
4  
3  
2  
1

Au début de chaque portée, figure une clé qui détermine le nom précis de chaque note.



voici la clé de sol



das ist der Violinschlüssel



here is the treble clef

Un morceau de musique est réparti en fragments de même durée appelés "mesure"

Ein Musikstück besteht aus Stückchen gleicher Dauer, die man "Takte" nennt.

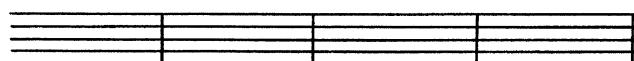
A piece of music is divided into segments of equal duration called "bars".

1 mesure  
Takt  
bar

1 mesure  
Takt  
bar

etc...  
usw...  
etc...

et une double barre à la fin  
und am Schluss ein Doppelstrich  
and a double bar at the end



Au début d'un morceau de musique vous trouverez également une indication de mesure

Am Anfang eines Musikstücks steht zudem eine Taktangabe

At the beginning of a piece of music you will also find a time signature

ou  
oder  
or

ou  
oder  
or

ou  
oder  
or



Prenons une mesure à  $\frac{4}{4}$  (ou C)

Nehmen wir einen Viervierteltakt ( $\frac{4}{4}$  oder C)

Let us take a bar in  $\frac{4}{4}$  (or C)

signifie 4 unités par mesure  
signifie que la  $\frac{1}{4}$  est l'unité

bedeutet 4 Einheiten pro Takt  
bedeutet, dass der  $\frac{1}{4}$  die Einheit ist

means 4 units per beat  
means that the  $\frac{1}{4}$

Dans une mesure à 4 temps: la ronde vaut 4 temps (4  $\frac{1}{4}$ )

In einem Viervierteltakt gilt die ganze Note 4 Schläge (4  $\frac{1}{4}$ )

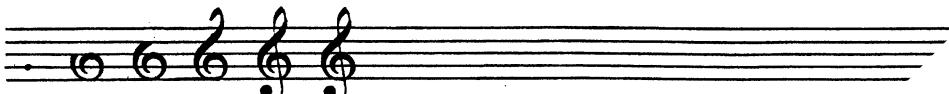
In a 4-beat the semibreve beats (4  $\frac{1}{4}$ )



Dessinez la clé de sol

Zeichne den Violinschlüssel

Draw t'



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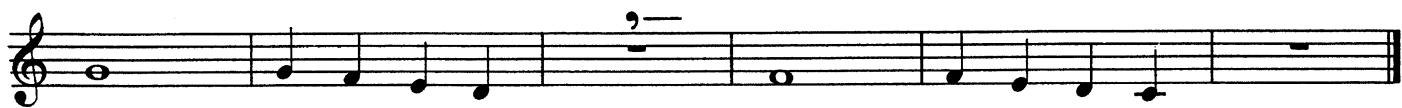
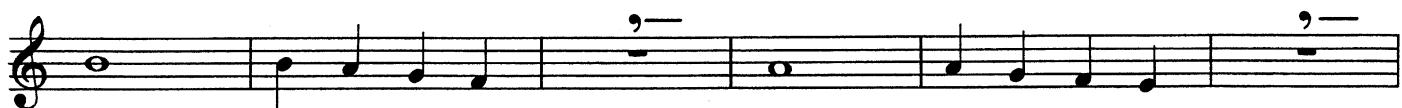
(5)

(6)

(7)

(8)

(9)



(10)

Apprenez par coeur

Zum Auswendiglernen

Learn by heart



(11)

\* 7. Ballade

\* 7. Ballade

\* 7. Ballad



(12)

\* 8. Marche

\* 8. Marsch

\* 8. March





(20)

Three staves of musical notation in common time with a treble clef. The notation consists of eighth and sixteenth notes.

(21)

Three staves of musical notation in common time with a treble clef. The notation consists of eighth and sixteenth notes.

(22)

Jour de Fête

Feiertag

Holiday

l'élève  
Schüler  
pupilLe professeur  
Lehrer  
teacher

Two staves of musical notation in common time with a treble clef. The notation consists of eighth and sixteenth notes.

Two staves of musical notation in common time with a treble clef. The notation consists of eighth and sixteenth notes.

l'élève  
Schüler  
pupil

Le professeur  
Lehrer  
teacher

Musical notation for two staves in 3/4 time, treble clef. The top staff consists of two measures of eighth notes followed by a measure of sixteenth notes. The bottom staff consists of two measures of eighth notes followed by a measure of sixteenth notes.

Musical notation for two staves in 3/4 time, treble clef. The top staff consists of two measures of eighth notes followed by a measure of sixteenth notes. The bottom staff consists of two measures of eighth notes followed by a measure of sixteenth notes.

Musical notation for two staves in 3/4 time, treble clef. The top staff consists of two measures of eighth notes followed by a measure of sixteenth notes. The bottom staff consists of two measures of eighth notes followed by a measure of sixteenth notes.

\* 17. Menuet

\* 17. Menuett

\* 17. Minuet

Musical notation for three staves in 3/4 time, treble clef. The top staff consists of two measures of eighth notes followed by a measure of sixteenth notes. The middle staff consists of two measures of eighth notes followed by a measure of sixteenth notes. The bottom staff consists of two measures of eighth notes followed by a measure of sixteenth notes.

Musical notation for three staves in 3/4 time, treble clef. The top staff consists of two measures of eighth notes followed by a measure of sixteenth notes. The middle staff consists of two measures of eighth notes followed by a measure of sixteenth notes. The bottom staff consists of two measures of eighth notes followed by a measure of sixteenth notes.

Musical notation for three staves in 3/4 time, treble clef. The top staff consists of two measures of eighth notes followed by a measure of sixteenth notes. The middle staff consists of two measures of eighth notes followed by a measure of sixteenth notes. The bottom staff consists of two measures of eighth notes followed by a measure of sixteenth notes.

\* 18. Valse

\* 18. Walzer

\* 18. Waltz

Musical notation for three staves in 3/4 time, treble clef. The top staff consists of two measures of eighth notes followed by a measure of sixteenth notes. The middle staff consists of two measures of eighth notes followed by a measure of sixteenth notes. The bottom staff consists of two measures of eighth notes followed by a measure of sixteenth notes.

Musical notation for three staves in 3/4 time, treble clef. The top staff consists of two measures of eighth notes followed by a measure of sixteenth notes. The middle staff consists of two measures of eighth notes followed by a measure of sixteenth notes. The bottom staff consists of two measures of eighth notes followed by a measure of sixteenth notes.

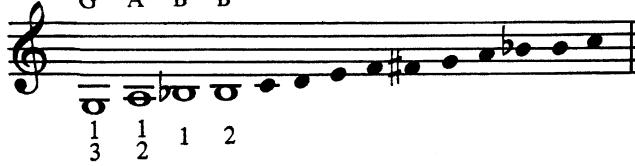
Musical notation for three staves in 3/4 time, treble clef. The top staff consists of two measures of eighth notes followed by a measure of sixteenth notes. The middle staff consists of two measures of eighth notes followed by a measure of sixteenth notes. The bottom staff consists of two measures of eighth notes followed by a measure of sixteenth notes.

\* avec accompagnement de piano

\* mit Klavierbegleitung

\* with piano accompaniment

sol la sib si  
G A B H  
G A B B



Mise en train quotidienne

jouez  
spielen  
play



Tägliche Einblasübungen

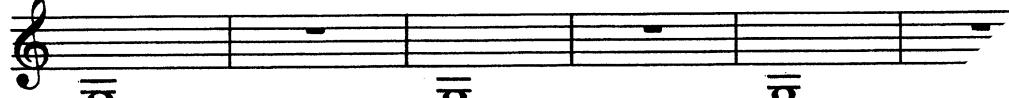
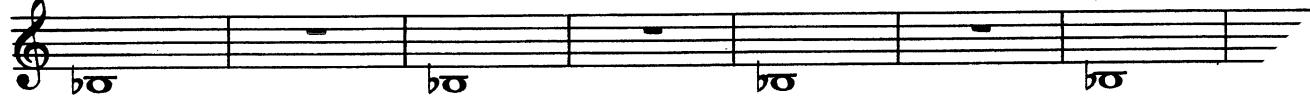
Chantez  
singen  
sing

à l'embouchure  
mit dem Mundstück  
with the mouthpiece



Daily warm-up

jouez  
spielen  
play



## CHAPITRE 8

## Les liaisons

La liaison—ou—, comme son nom l'indique, relie deux ou plusieurs notes. La note liée ne sera plus articulée avec la langue.

## KAPITEL 8

## Die Bindung

Wie Ihr Name sagt, verbindet die Bindung zwei oder mehr Töne. Sie wird mit dem Bindenbogen bezeichnet: —oder—. Der angebundene Ton wird nicht mehr mit der Zunge angespielt.

## CHAPTER 8

## Slurs

The slur—or—joins two or more notes. The slurred note will no longer be articulated with the tongue.

The figure contains six musical examples on a single staff. The first two examples show pairs of notes: the first pair has a vertical line between them labeled 'sans liaison' (without liaison), while the second pair is connected by a curved line labeled 'avec liaison' (with liaison). Below each pair are the syllables 'ta' and 'ta'. The next four examples show groups of three and four notes respectively, with slurs connecting the first note of each group to the last note, labeled 'slurred'. Below these groups are the syllables 'ta ta ta ta' and 'ta ta ta ta ta' respectively.

Reliez les notes 2 par 2  
Binde die Note paarweise  
Slur the notes in groups of 2

3 par 3  
in Dreiergruppen  
in groups of 3

4 par 4  
in Vierergruppen  
in groups of 4

A musical staff in common time (C) shows a sequence of notes with slurs. The notes are grouped into pairs (2 per 2), triplets (3 per 3), and quadruplets (4 per 4). The time signature changes to 3/4 in the middle section. The notes are grouped into pairs (2 per 2) again.

A compléter

Vervollständige

Complete

A musical staff in common time (C) shows a sequence of notes. The first two notes are grouped by a slur, followed by a single note, then another group of two notes, and finally a group of three notes. Below the staff, the syllables 'ta \_\_\_\_\_ ta ta ta' are written under the notes to indicate where slurs should be placed.

Placez les liaisons

Trage die Bindebögen ein

Write in the S<sup>t</sup>

A musical staff in common time (C) shows a sequence of notes. There are several empty slurs above the notes, and below the staff, there are syllables 'ta \_\_\_\_\_' repeated several times, indicating where slurs should be written.

## AIDE-MEMOIRE

## ZUR WIEDERHOLUNG

## REMINDER

1. Inscrivez le nom des notes

1. Schreibe die Namen der Noten

1. Write in the names of the notes



2. Inscrivez les doigtés

2. Trage die Griffe ein

2. Write in the fingerings



3. Placez les barres de mesure

3. Setze die Takstriche

3. Write in the bar-lines



5. Votre composition que vous jouerez ensuite  
Titre:

5. Komponiere das Stück fertig und  
Spiele es  
Titel:

5. Your composition, which you will  
then play  
Titel:



vite/rasch/fast

A musical staff in treble clef with eight measures. Measure 1: A dotted half note followed by an eighth note with a sharp sign. Measure 2: An eighth note with a sharp sign followed by a sixteenth-note pattern (two eighth notes) with a sharp sign. Measure 3: An eighth note with a sharp sign followed by a sixteenth-note pattern (two eighth notes) with a sharp sign. Measure 4: A dotted half note followed by an eighth note with a sharp sign. Measure 5: A dotted half note followed by an eighth note with a sharp sign followed by a sixteenth-note pattern (two eighth notes) with a sharp sign. Measure 6: An eighth note with a sharp sign followed by a sixteenth-note pattern (two eighth notes) with a sharp sign. Measure 7: An eighth note with a sharp sign followed by a sixteenth-note pattern (two eighth notes) with a sharp sign. Measure 8: An eighth note with a sharp sign.

A musical score for a single melodic line. It consists of a treble clef at the top left, followed by a series of eight measures on five-line staff paper. The notes are primarily eighth notes, with some sixteenth-note patterns and a single sixteenth note. Measure 1 starts with a dotted half note. Measures 2-4 feature eighth-note patterns. Measure 5 contains a sixteenth-note pattern. Measures 6-8 return to eighth-note patterns. The score ends with a single sixteenth note.

Un peu plus lent/Etwas langsamer/A little slower

A musical score for a single melodic line. The staff begins with a treble clef and a key signature of one sharp. The melody consists of eighth and sixteenth notes, primarily in the soprano range. Measure 1 starts with a quarter note followed by an eighth note. Measure 2 starts with an eighth note followed by a sixteenth note. Measure 3 starts with a sixteenth note followed by a quarter note. Measure 4 starts with a quarter note followed by an eighth note. Measures 5 through 8 form a repeating pattern of eighth-note pairs. Measures 9 and 10 show a continuation of the eighth-note pairs. Measures 11 and 12 show a continuation of the eighth-note pairs. Measures 13 and 14 show a continuation of the eighth-note pairs. Measures 15 and 16 show a continuation of the eighth-note pairs. Measures 17 and 18 show a continuation of the eighth-note pairs. Measures 19 and 20 show a continuation of the eighth-note pairs. Measures 21 and 22 show a continuation of the eighth-note pairs. Measures 23 and 24 show a continuation of the eighth-note pairs. Measures 25 and 26 show a continuation of the eighth-note pairs. Measures 27 and 28 show a continuation of the eighth-note pairs. Measures 29 and 30 show a continuation of the eighth-note pairs. Measures 31 and 32 show a continuation of the eighth-note pairs. Measures 33 and 34 show a continuation of the eighth-note pairs. Measures 35 and 36 show a continuation of the eighth-note pairs. Measures 37 and 38 show a continuation of the eighth-note pairs. Measures 39 and 40 show a continuation of the eighth-note pairs. Measures 41 and 42 show a continuation of the eighth-note pairs. Measures 43 and 44 show a continuation of the eighth-note pairs. Measures 45 and 46 show a continuation of the eighth-note pairs. Measures 47 and 48 show a continuation of the eighth-note pairs. Measures 49 and 50 show a continuation of the eighth-note pairs. Measures 51 and 52 show a continuation of the eighth-note pairs. Measures 53 and 54 show a continuation of the eighth-note pairs. Measures 55 and 56 show a continuation of the eighth-note pairs. Measures 57 and 58 show a continuation of the eighth-note pairs. Measures 59 and 60 show a continuation of the eighth-note pairs. Measures 61 and 62 show a continuation of the eighth-note pairs. Measures 63 and 64 show a continuation of the eighth-note pairs. Measures 65 and 66 show a continuation of the eighth-note pairs. Measures 67 and 68 show a continuation of the eighth-note pairs. Measures 69 and 70 show a continuation of the eighth-note pairs. Measures 71 and 72 show a continuation of the eighth-note pairs. Measures 73 and 74 show a continuation of the eighth-note pairs. Measures 75 and 76 show a continuation of the eighth-note pairs. Measures 77 and 78 show a continuation of the eighth-note pairs. Measures 79 and 80 show a continuation of the eighth-note pairs. Measures 81 and 82 show a continuation of the eighth-note pairs. Measures 83 and 84 show a continuation of the eighth-note pairs. Measures 85 and 86 show a continuation of the eighth-note pairs. Measures 87 and 88 show a continuation of the eighth-note pairs. Measures 89 and 90 show a continuation of the eighth-note pairs. Measures 91 and 92 show a continuation of the eighth-note pairs. Measures 93 and 94 show a continuation of the eighth-note pairs. Measures 95 and 96 show a continuation of the eighth-note pairs. Measures 97 and 98 show a continuation of the eighth-note pairs. Measures 99 and 100 show a continuation of the eighth-note pairs.

**Fin**                    **Schluss**                    **End**  
**Plus vite, comme au début**    **Rascher, wie am Anfang**    **Faster, as beginning**

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a dotted half note in the treble clef staff, followed by a eighth note, a quarter note, another eighth note, and a dotted half note. Measure 12 starts with a eighth note, followed by a quarter note, a eighth note, and a dotted half note.

A musical score for 'The Star-Spangled Banner' featuring a single melodic line on a staff. The staff begins with a treble clef, followed by a key signature of one sharp (F#). The melody consists of eighth and sixteenth note patterns, with a prominent eighth-note rest in the middle. The notes are primarily black, with some white notes indicating grace notes or specific performance techniques.

\* avec accompagnement de piano

\* mit Klavierbegleitung

\* with piano accompaniment

(16)



\* 30. Old Folks at Home (S.C. Foster)

\* 30. Old Folks at Home (S.C. Foster)

\* 30. Old Folks at Home (S.C. Foster)

(5)

La Truite (Fr. Schubert)

Die Forelle (Fr. Schubert)

The Trout (Fr. Schubert)

Musical score for 'La Truite' (Fr. Schubert) in G major, common time. The score consists of five staves of music. The first staff starts with a dynamic 'p'. The second staff ends with a dynamic 'f'. The third staff ends with a dynamic 'p'. The fourth staff ends with a dynamic 'p'. The fifth staff ends with a dynamic 'f'.

(6)

\* 34. Adeste fidèles

\* 34. Adeste, fideles

\* 34. O come, all ye faithful

Musical score for three hymn tunes: \* 34. Adeste fidèles, \* 34. Adeste, fideles, and \* 34. O come, all ye faithful. The score consists of four staves of music. The first staff starts with a dynamic 'f'. The second staff ends with a dynamic 'f'. The third staff ends with a dynamic 'f'. The fourth staff ends with a dynamic 'f'.

\* avec accompagnement de piano

\* mit Klavierbegleitung  
EMR 112

\* with piano accompaniment

Un peu plus vite/Etwas rascher/A little faster

A musical score for piano in G major (two sharps) and common time. The melody is in the treble clef. The score consists of two staves. The first staff starts with a forte dynamic (f) and a quarter note. The second staff begins with a half note. Above the notes are four vertical bars labeled 1, 2, 3, and 4, corresponding to specific notes in the melody. Below the notes are dynamic markings: 'p' (piano) under the eighth note in measure 2, and a dynamic marking consisting of a 'p' over a 'f' (fortissimo) under the eighth note in measure 4.

Toujours plus vite/Immer rascher/Still faster

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a sharp sign). Measure 11 starts with a quarter note in the treble clef staff followed by eighth notes in pairs. Measure 12 begins with a half note in the bass clef staff, followed by eighth notes in pairs.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measure 11 starts with a dotted half note in the bass, followed by a quarter note in the treble. Measure 12 begins with a dotted half note in the treble, followed by a eighth-note pair (two eighth notes connected by a vertical bar) in the bass. The music concludes with a repeat sign and a double bar line.

Comme au début/Wie am Anfang/As beginning

A musical staff in G major (one sharp) with a common time signature. The staff consists of seven measures, numbered 1 through 7 above the staff. Measure 1 starts with a eighth note followed by a sixteenth-note pair. Measures 2 and 3 show eighth-note pairs. Measures 4, 5, and 6 feature eighth-note pairs with a sixteenth-note pair on the fourth beat. Measure 7 concludes with a single eighth note.

8

**f**

Soudain rapide/Plötzlich schnell/Suddenly fast

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measure 11 starts with a eighth note followed by a sixteenth note, then a quarter note with a fermata, a eighth note, and a quarter note. Measure 12 begins with a half note, followed by a eighth note with a fermata, a eighth note, and a quarter note.

A musical staff in G major (one sharp) and common time. It begins with a half note, followed by a eighth note, another eighth note, a sixteenth note, and another eighth note.

Accélérer jusqu'à la fin/Bis Schluss beschleunigen/Accelerate to the end

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of one sharp. Measure 11 consists of eighth-note patterns: the treble staff has a dotted half note followed by a sixteenth-note group, and the bass staff has a sixteenth note followed by a quarter note. Measure 12 begins with a sixteenth-note group in the treble staff, followed by a sixteenth-note group in the bass staff, and concludes with a single eighth note in each staff.

A musical staff in G major (one sharp) and common time. It begins with a quarter note, followed by a series of six eighth notes. The melody continues with a half note, a quarter note, and a dotted half note.

\* avec accompagnement de piano

\* mit Klavierbegleitung

EMR 112

\* with piano accompaniment

# Jazzination & CD Playback

mit Playback-CD / avec CD-playback / with playback CD

## Solo oder Duett

mit Klavierbegleitung (Gitarre, Bass u. Schlagzeug ad libitum) und Playback-CD

Sie können ebenfalls diese Hefte ohne Playback-CD bestellen, indem Sie ein "P" am Schluss der gewünschten Bestellnummer hinzufügen (z.B. EMR 8000P).

## Solo ou duo

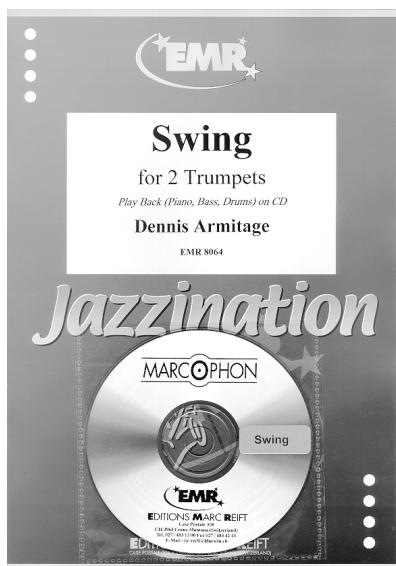
avec accompagnement de piano (guitare, basse et batterie ad lib.) et CD-playback

Vous pouvez également obtenir cette collection sans CD-playback en ajoutant un "P" à la fin du numéro de commande désiré (par exemple EMR 8000P).

## Solo or duet

with Piano accompaniment (Guitar, Bass & Drums ad libitum) and playback CD

You can also order this collection without playback CD  
by adding a "P" after the desired order number (e.g. EMR 8000P).



	Ragtime	Dixieland	Swing	Blues	Boogie	Ballad	Be-Bop	Bossa Nova	Suite Chameleon
<b>Flute</b>	8000	8027	8054	8081	8108	8135	8162	8189	8216
<b>Clarinet</b>	8001	8028	8055	8082	8109	8136	8163	8190	8217
<b>Alto Sax</b>	8002	8029	8056	8083	8110	8137	8164	8191	8218
<b>Tenor Sax</b>	8003	8030	8057	8084	8111	8138	8165	8192	8219
<b>Trumpet</b>	8004	8031	8058	8085	8112	8139	8166	8193	8220
<b>Trombone</b>	8005	8032	8059	8086	8113	8140	8167	8194	8221
<b>2 Flutes</b>	8006	8033	8060	8087	8114	8141	8168	8195	
<b>2 Clarinets</b>	8007	8034	8061	8088	8115	8142	8169	8196	
<b>2 Alto Sax</b>	8008	8035	8062	8089	8116	8143	8170	8197	
<b>2 Tenor Sax</b>	8009	8036	8063	8090	8117	8144	8171	8198	
<b>2 Trumpets</b>	8010	8037	8064	8091	8118	8145	8172	8199	
<b>2 Trombones</b>	8011	8038	8065	8092	8119	8146	8173	8200	
<b>Flute &amp; Clarinet</b>	8012	8039	8066	8093	8120	8147	8174	8201	
<b>Flute &amp; Alto Sax</b>	8013	8040	8067	8094	8121	8148	8175	8202	
<b>Flute &amp; Tenor Sax</b>	8014	8041	8068	8095	8122	8149	8176	8203	
<b>Flute &amp; Trumpet</b>	8015	8042	8069	8096	8123	8150	8177	8204	
<b>Flute &amp; Trombone</b>	8016	8043	8070	8097	8124	8151	8178	8205	
<b>Clarinet &amp; Alto Sax</b>	8017	8044	8071	8098	8125	8152	8179	8206	
<b>Clarinet &amp; Tenor Sax</b>	8018	8045	8072	8099	8126	8153	8180	8207	
<b>Clarinet &amp; Trumpet</b>	8019	8046	8073	8100	8127	8154	8181	8208	
<b>Clarinet &amp; Trombone</b>	8020	8047	8074	8101	8128	8155	8182	8209	
<b>Trumpet &amp; Alto Sax</b>	8021	8048	8075	8102	8129	8156	8183	8210	
<b>Trumpet &amp; Tenor Sax</b>	8022	8049	8076	8103	8130	8157	8184	8211	
<b>Trumpet &amp; Trombone</b>	8023	8050	8077	8104	8131	8158	8185	8212	
<b>Alto &amp; Tenor Sax</b>	8024	8051	8078	8105	8132	8159	8186	8213	
<b>Alto Sax &amp; Trombone</b>	8025	8052	8079	8106	8133	8160	8187	8214	
<b>Tenor Sax &amp; Trombone</b>	8026	8053	8080	8107	8134	8161	8188	8215	