

Die Flexibilität La Souplesse Flexibility

(Deutsch – Français – English)



Branimir Slokar - Marc Reift

EMR 106

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EDITIONS MARC REIFT

Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : info@reift.ch • www.reift.ch

Die Flexibilität

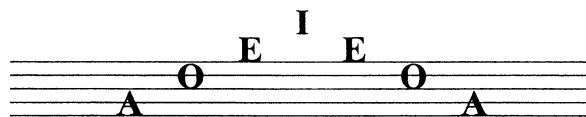
Übungen für die Flexibilität müssen unbedingt täglich ausgeführt werden, idealerweise während 15 bis 20 Minuten. Wir legen zu diesem Zweck hier zahlreiche Übungen vor, von denen man natürlich nicht jede täglich blasen kann. Jeder Schüler soll sich deshalb selber seine täglichen Übungen aussuchen. Der Luftstrom darf nie unterbrochen werden, und jeder Ton dieser Geschmeidigkeitsübungen muss vom Zwerchfell gestützt werden. Der Schüler soll sich von den Vokalisieren der Sänger anregen lassen und die Vokale **A O E I** benutzen, um diese Übungen auszuführen.

La Souplesse

Il est indispensable de travailler quotidiennement la flexibilité. La durée d'étude idéale se situe entre 15 et 20 minutes par jour. L'acquisition de la flexibilité se fera à partir des nombreux exercices que nous proposons. Il est clair qu'il n'est pas possible de les faire tous chaque jour. Chaque élève choisira donc lui-même ses exercices journaliers. La projection de l'air sera continue et toutes les notes des exercices de flexibilité devront être soutenues par le diaphragme. L'élève s'inspirera des vocalises des chanteurs et s'aidera des voyelles **A O E I** pour réaliser ces exercices.

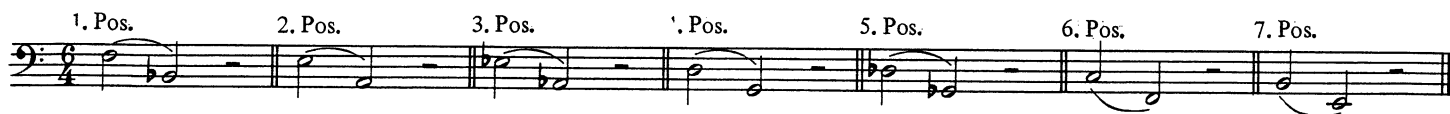
Flexibility

Flexibility must be practised every day, ideally for between 15 and 20 minutes daily. Flexibility can be acquired from the numerous exercises we suggest. Clearly they cannot all be done every day. Every student should therefore choose his or her daily exercises. Air projection should be continuous and all the notes in the flexibility exercises should be supported by the diaphragm. The student should take singers' vocalises as a model and use the vowels **A O E I** to play these exercises.



Flexibilitätsübungen bis B / Souplisse jusqu'à sib / Flexibility exercises to Bb

1



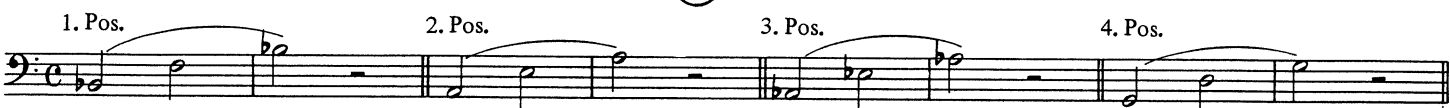
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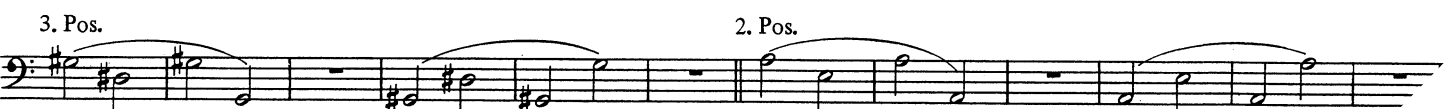
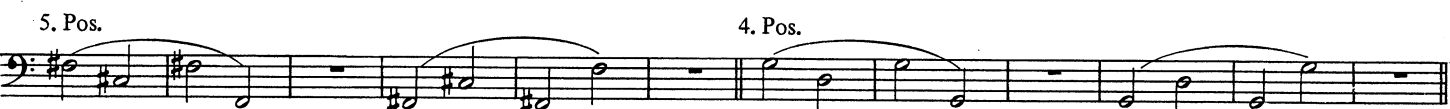
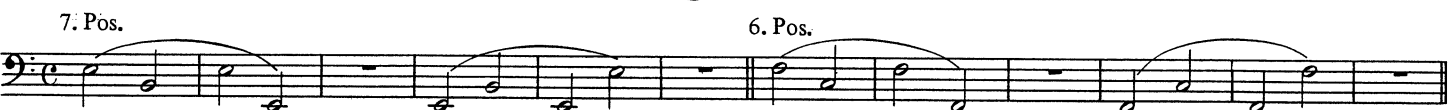
3



4



5



6



EMR 106

Flexibilitätsübungen bis D / Souplisse jusqu'à ré / Flexibility exercises to D

18

1. Pos. 2. Pos. 3. Pos. 4. Pos.
5. Pos. 6. Pos. 7. Pos.

19

1. Pos. 2. Pos. 3. Pos. 4. Pos.
5. Pos. 6. Pos. 7. Pos.

20

7. Pos. 6. Pos. 5. Pos. 4. Pos.
3. Pos. 2. Pos. 1. Pos.

21

1. Pos. 2. Pos. 3. Pos. 4. Pos.
5. Pos. 6. Pos. 7. Pos.

22

1. Pos. 2. Pos. 3. Pos. 4. Pos. 5. Pos. 6. Pos. 7. Pos.

23

1. Pos. 2. Pos. 3. Pos. 4. Pos.
5. Pos. 6. Pos. 7. Pos.

31

1. Pos. 2. Pos.

3. Pos. 4. Pos.

5. Pos. 6. Pos.

7. Pos.

32

7. Pos. 6. Pos. 5. Pos. 4. Pos.

3. Pos. 2. Pos. 1. Pos.

33

4. Pos. 5. Pos. 6. Pos. 7. Pos.

1. Pos. 2. Pos. 3. Pos. 4. Pos.

5. Pos. 6. Pos. 7. Pos.

34

1. Pos. 2. Pos. 3. Pos.

4. Pos. 5. Pos. 6. Pos.

7. Pos.

48

7. Pos. 6. Pos. 5. Pos.
4. Pos. 3. Pos. 2. Pos.
1. Pos.

49

1. Pos. 2. Pos.
3. Pos. 4. Pos.
5. Pos. 6. Pos.
7. Pos.

50

1. Pos. 2. Pos.
3. Pos. 4. Pos.
5. Pos. 6. Pos.
7. Pos.

1. Pos. 2. Pos. (65) 3. Pos. 4. Pos.

5. Pos. 6. Pos. 7. Pos.

Exercise 65 consists of seven positions of a scale in the bass clef, starting on G2. The scale is: G2, A2, B2, C3, D3, E3, F3, G3. Positions 1-4 are marked with flats (b) for B2, C3, D3, and E3. Positions 5-7 are marked with flats (b) for B2, C3, and D3. Each position is shown on a single staff with a slur over the notes and a fermata over the final note.

1. Pos. (66) 2. Pos. +

3. Pos. 4. Pos. +

5. Pos. 6. Pos. +

7. Pos. +

Exercise 66 consists of seven positions of a scale in the bass clef, starting on G2. The scale is: G2, A2, B2, C3, D3, E3, F3, G3. Positions 1-2 are marked with flats (b) for B2, C3, and D3. Positions 3-7 are marked with flats (b) for B2, C3, and D3, and a sharp (#) for E3. Each position is shown on a single staff with a slur over the notes and a fermata over the final note.

1. Pos. (67) 2. Pos. +

3. Pos. 4. Pos. +

5. Pos. 6. Pos. +

7. Pos. +

Exercise 67 consists of seven positions of a scale in the bass clef, starting on G2. The scale is: G2, A2, B2, C3, D3, E3, F3, G3. Positions 1-2 are marked with flats (b) for B2, C3, and D3. Positions 3-7 are marked with flats (b) for B2, C3, and D3, and a sharp (#) for E3. Each position is shown on a single staff with a slur over the notes and a fermata over the final note.

1. Pos. (68) 2. Pos. +

3. Pos. 4. Pos. +

5. Pos. 6. Pos. +

7. Pos. +

Exercise 68 consists of seven positions of a scale in the bass clef, starting on G2. The scale is: G2, A2, B2, C3, D3, E3, F3, G3. Positions 1-2 are marked with flats (b) for B2, C3, and D3. Positions 3-7 are marked with flats (b) for B2, C3, and D3, and a sharp (#) for E3. Each position is shown on a single staff with a slur over the notes and a fermata over the final note.

87

1. Pos.  2. Pos. 

3. Pos.  4. Pos. 

5. Pos.  6. Pos. 

7. Pos. 

88

1. Pos.  2. Pos. 

3. Pos.  4. Pos. 

5. Pos.  6. Pos. 

7. Pos. 

No.1

Melodien bis F / Mélodies jusqu'à fa / Melodies to F

1. Pos.



2. Pos.



3. Pos.



4. Pos.



5. Pos.



6. Pos.



7. Pos.



1. Pos.



2. Pos.



3. Pos.



4. Pos.

Musical staff for 4. Pos. in C major, 2/4 time. The staff contains two measures of music. The first measure has a slur over an eighth-note triplet (G4, A4, B4) followed by eighth notes (C5, B4, A4, G4). The second measure has a slur over eighth notes (F4, E4, D4, C4) followed by eighth notes (B3, A3, G3, F3).

5. Pos.

Musical staff for 5. Pos. in B-flat major, 2/4 time. The staff contains two measures of music. The first measure has a slur over eighth notes (Bb4, Ab4, Gb4, F4) followed by eighth notes (E4, D4, C4, Bb3). The second measure has a slur over eighth notes (Ab4, Gb4, F4, Eb4) followed by eighth notes (D4, C4, Bb3, Ab3).

6. Pos.

Musical staff for 6. Pos. in D major, 2/4 time. The staff contains two measures of music. The first measure has a slur over eighth notes (D4, E4, F#4, G4) followed by eighth notes (A4, B4, C5, B4). The second measure has a slur over eighth notes (A4, G4, F#4, E4) followed by eighth notes (D4, C4, B3, A3).

7. Pos.

Musical staff for 7. Pos. in E major, 2/4 time. The staff contains two measures of music. The first measure has a slur over eighth notes (E4, F#4, G#4, A4) followed by eighth notes (B4, C5, B4, A4). The second measure has a slur over eighth notes (G#4, F#4, E4, D4) followed by eighth notes (C4, B3, A3, G3).

1. Pos.

Musical staff for 1. Pos. in C major, 2/4 time. The staff contains two measures of music. The first measure has a slur over an eighth-note triplet (G4, A4, B4) followed by eighth notes (C5, B4, A4, G4). The second measure has a slur over eighth notes (F4, E4, D4, C4) followed by eighth notes (B3, A3, G3, F3).

2. Pos.

Musical staff for 2. Pos. in C major, 2/4 time. The staff contains two measures of music. The first measure has a slur over eighth-note triplets (G4, A4, B4) and (C5, B4, A4). The second measure has a slur over eighth-note triplets (F4, E4, D4) and (C4, B3, A3).

3. Pos.

Musical staff for 3. Pos. in B-flat major, 2/4 time. The staff contains two measures of music. The first measure has a slur over eighth-note triplets (Bb4, Ab4, Gb4) and (F4, Eb4, D4). The second measure has a slur over eighth-note triplets (Ab4, Gb4, F4) and (Eb4, D4, C4).

4. Pos.

Musical staff for 4. Pos. in D major, 2/4 time. The staff contains two measures of music. The first measure has a slur over eighth-note triplets (D4, E4, F#4) and (G4, A4, B4). The second measure has a slur over eighth-note triplets (A4, G4, F#4) and (E4, D4, C4).

5. Pos.

Musical staff for 5. Pos. in E major, 2/4 time. The staff contains two measures of music. The first measure has a slur over eighth-note triplets (E4, F#4, G#4) and (A4, B4, C5). The second measure has a slur over eighth-note triplets (G#4, F#4, E4) and (D4, C4, B3).

6. Pos.

Musical staff for 6. Pos. in E major, 2/4 time. The staff contains two measures of music. The first measure has a slur over eighth-note triplets (E4, F#4, G#4) and (A4, B4, C5). The second measure has a slur over eighth-note triplets (G#4, F#4, E4) and (D4, C4, B3).

7. Pos.

Musical staff for 7. Pos. in E major, 2/4 time. The staff contains two measures of music. The first measure has a slur over eighth-note triplets (E4, F#4, G#4) and (A4, B4, C5). The second measure has a slur over eighth-note triplets (G#4, F#4, E4) and (D4, C4, B3).

No.2

Melodien bis F / Mélodies jusqu'à fa / Melodies to F

①

First system of musical notation for exercise 1, consisting of two staves. The top staff is in bass clef with a key signature of one flat and a 2/4 time signature. The bottom staff is in bass clef with a key signature of one flat. Fingerings are indicated by numbers 4, 5+, 6, 5+, 1, 5+, 5+ above the notes.

②

Second system of musical notation for exercise 1, consisting of two staves. The top staff is in bass clef with a key signature of one flat and a 2/4 time signature. The bottom staff is in bass clef with a key signature of one flat. Fingerings are indicated by numbers (9), 5+, (9), 4, (9), 5 above the notes.

③

Third system of musical notation for exercise 1, consisting of six staves. The top staff is in bass clef with a key signature of one flat and a 6/8 time signature. The bottom five staves are in bass clef with a key signature of one flat. Fingerings are indicated by numbers 6, 5+, 6, 5+, (9), 5, 5+, 5+, (9), 4+, 5+, 5+, (9), 4, 4 above the notes.

④

Fourth system of musical notation for exercise 1, consisting of four staves. The top staff is in bass clef with a key signature of one flat and a 2/4 time signature. The bottom three staves are in bass clef with a key signature of one flat. Fingerings are indicated by numbers 5+, 5+, 4, 5+, 4, 5+, 4, 4 above the notes.

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