

Tägliche Übungen Exercices Journaliers Daily Exercises

(Deutsch – Français – English)

Tuba

Walter Hilgers

EMR 113

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

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①

Jeder Ton soll so lange wie möglich ausgehalten werden. Für diese Übung sollte man sich täglich 15-30 Minuten Zeit nehmen. Mit dem Töne-Aushalten sollte man das Übeprogramm eröffnen. Die Übung wirkt sich positiv auf Atmung, Stütze und Tongebung aus.

Il faut tenir chaque note aussi longtemps que possible. Accordez 15 à 30 minutes par jour à cet échauffement; commencez votre programme quotidien par les poses de son car elles développent la maîtrise de l'appareil respiratoire, la souplesse du diaphragme et la musculature des lèvres.

Every tone should be held for as long as possible. For this exercise one should allow 15 to 30 minutes of time daily. This holding of notes should begin the exercise program. This exercise has a positive influence on breathing, support and toneproduction.

pp - mp

pp - mp

②

♩ = 88 - 92

Deutlich unterscheiden zwischen gebunden und gestossen.

Distinguez clairement entre notes liées et notes détachées.

Differentiate well between tied and tongued notes.

♩ = 72-88

♩ = 60-92

Kraftübung

Diese Übung kann in Abschnitten geübt werden, um die Muskulatur nicht zu überlasten (muss nicht täglich geübt werden)

Exercice de puissance

cet exercice peut être fragmenté afin de ne pas surcharger la musculature (il n'est pas nécessaire de faire cet exercice chaque jour)

Exercise for strength

This exercise can be practiced in parts so as not to overtax the muscles (doesn't have to be practiced every day)

$\text{♩} = 54$

ff

17

♩=40

Musical score for exercise 17, measures 1-8. The score is written in bass clef with a 6/4 time signature. It features a series of eighth notes with a slur over them, followed by a quarter note with a fermata. The key signature changes from one flat to two flats, then to three flats, and finally to one sharp. Each measure is labeled with '8ba' and a downward arrow.

18

♩=52

Musical score for exercise 18, measures 1-6. The score is written in bass clef with a 6/4 time signature. It features a series of eighth notes with a slur over them, followed by a quarter note with a fermata. The key signature changes from one flat to two flats, then to three flats, and finally to one sharp. Each measure is labeled with '8ba' and a downward arrow.

Five staves of musical notation in bass clef. Each staff contains a sequence of eighth notes, often beamed in groups of four. The key signatures vary: the first two staves are in D major (two sharps), and the last three are in B-flat major (two flats). A large slur spans across all five staves, indicating a continuous melodic line.

22

♩ = 84-96

Eight staves of musical notation in bass clef. The first staff is in 4/4 time and features a tempo marking of ♩ = 84-96. It contains sixteenth-note patterns, some beamed in groups of four. The key signatures vary: the first three staves are in D major (two sharps), the fourth is in B-flat major (two flats), and the last three are in B-flat major (two flats). A large slur spans across all eight staves, indicating a continuous melodic line.

(29)

Die letzten Zeilen dieser Übung sind für Geübtere gedacht. Nicht mit Gewalt versuchen die hohen Töne zu spielen, sondern langsam den Umfang ausbauen.

Les dernières lignes de cet exercice sont destinées aux souffleurs avertis. Ne forcez pas pour atteindre les notes aigües mais circonscrivez lentement la registre à jouer.

The last few lines of this exercise are intended for the more accomplished player. Don't try at all costs to play the high notes, but slowly build up the range.

♩ = 60-72

This page contains 12 staves of musical notation for bass clef instruments. The notation is organized into three groups of four staves each. The first group (staves 1-4) features a consistent melodic pattern of eighth notes with a slur, transitioning to a final chord. The key signatures for these staves are: Staff 1: one flat (B-flat); Staff 2: three sharps (F#, C#, G#); Staff 3: two flats (B-flat, E-flat); Staff 4: three flats (B-flat, E-flat, A-flat). The second group (staves 5-8) features a similar melodic pattern but with a different intervallic structure. The key signatures are: Staff 5: one sharp (F#); Staff 6: three sharps (F#, C#, G#); Staff 7: two flats (B-flat, E-flat); Staff 8: three flats (B-flat, E-flat, A-flat). The third group (staves 9-12) features a melodic pattern with a different intervallic structure. The key signatures are: Staff 9: two flats (B-flat, E-flat); Staff 10: one sharp (F#); Staff 11: two flats (B-flat, E-flat); Staff 12: one flat (B-flat).

Für Fortgeschrittene.

Pour étudiants avancés.

For the advanced player.

♩ = 84-152

40

Ab Takt 61 bis 113 ist diese Übung für ansatzlich gefestigte Bläser gedacht.

Les mesures 60 à 113 de cet exercice on été écrites pour des souffleurs maîtrisant parfaitement leur embouchure.

After measures 61 to 113 this exercise is intended for players with a stronger embouchure.

Wo möglich, auch Lippenbindungen üben.

Partout où c'est possible exercez les liaisons labiales.

If possible, practice tying with the lips.

♩ = 88-152

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TUBA QUARTET (2 EUPHONIUMS & 2 TUBAS)

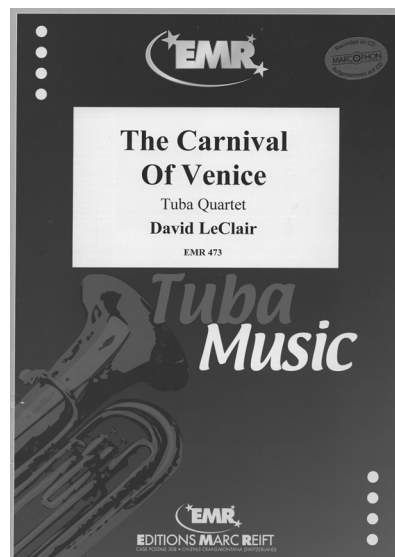
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5 TUBAS

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