

# Tägliche Übungen Exercices Journaliers Daily Exercises

(Deutsch – Français – English)

**E $\flat$  Bass / B $\flat$  Bass**

**Uwe Komischke**

EMR 126T

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# Tägliche Übungen


## Exercices journaliers - Daily Drills

Uwe Komischke  
(\*1961)

**Nr. 1**



First staff of music for exercise Nr. 1, starting with a treble clef and a common time signature. It contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest, then F#4, G4, A4, B4, A4, G4, F#4, and a quarter rest.



Second staff of music for exercise Nr. 1, containing a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest, then G4, A4, B4, C5, B4, A4, G4, and a quarter rest.



Third staff of music for exercise Nr. 1, containing a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest, then G4, A4, B4, C5, B4, A4, G4, and a quarter rest.



Fourth staff of music for exercise Nr. 1, containing a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest, then G4, A4, B4, C5, B4, A4, G4, and a quarter rest.



Fifth staff of music for exercise Nr. 1, containing a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest, then G4, A4, B4, C5, B4, A4, G4, and a quarter rest.



Sixth staff of music for exercise Nr. 1, containing a sequence of eighth notes: G#4, A#4, B#4, C5, B#4, A#4, G#4, followed by a quarter rest, then G#4, A#4, B#4, C5, B#4, A#4, G#4, and a quarter rest.




Seventh staff of music for exercise Nr. 1, containing a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest, then G4, A4, B4, C5, B4, A4, G4, and a quarter rest.

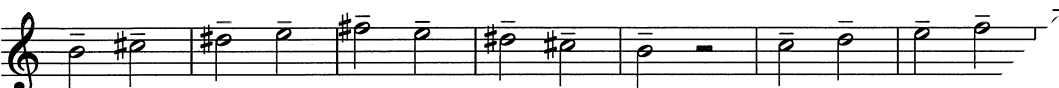
**Nr. 2**



First staff of music for exercise Nr. 2, starting with a treble clef and a common time signature. It contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest, then G4, A4, B4, C5, B4, A4, G4, and a quarter rest.



Second staff of music for exercise Nr. 2, containing a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest, then G4, A4, B4, C5, B4, A4, G4, and a quarter rest.



Third staff of music for exercise Nr. 2, containing a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest, then G4, A4, B4, C5, B4, A4, G4, and a quarter rest.

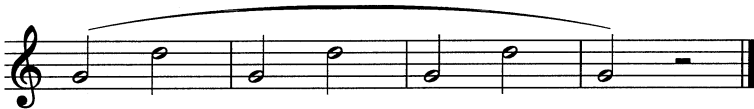
Nr. 8



Nr. 9



**Nr. 14** 



**Nr. 15** 



**Nr. 16** 



Nr. 24

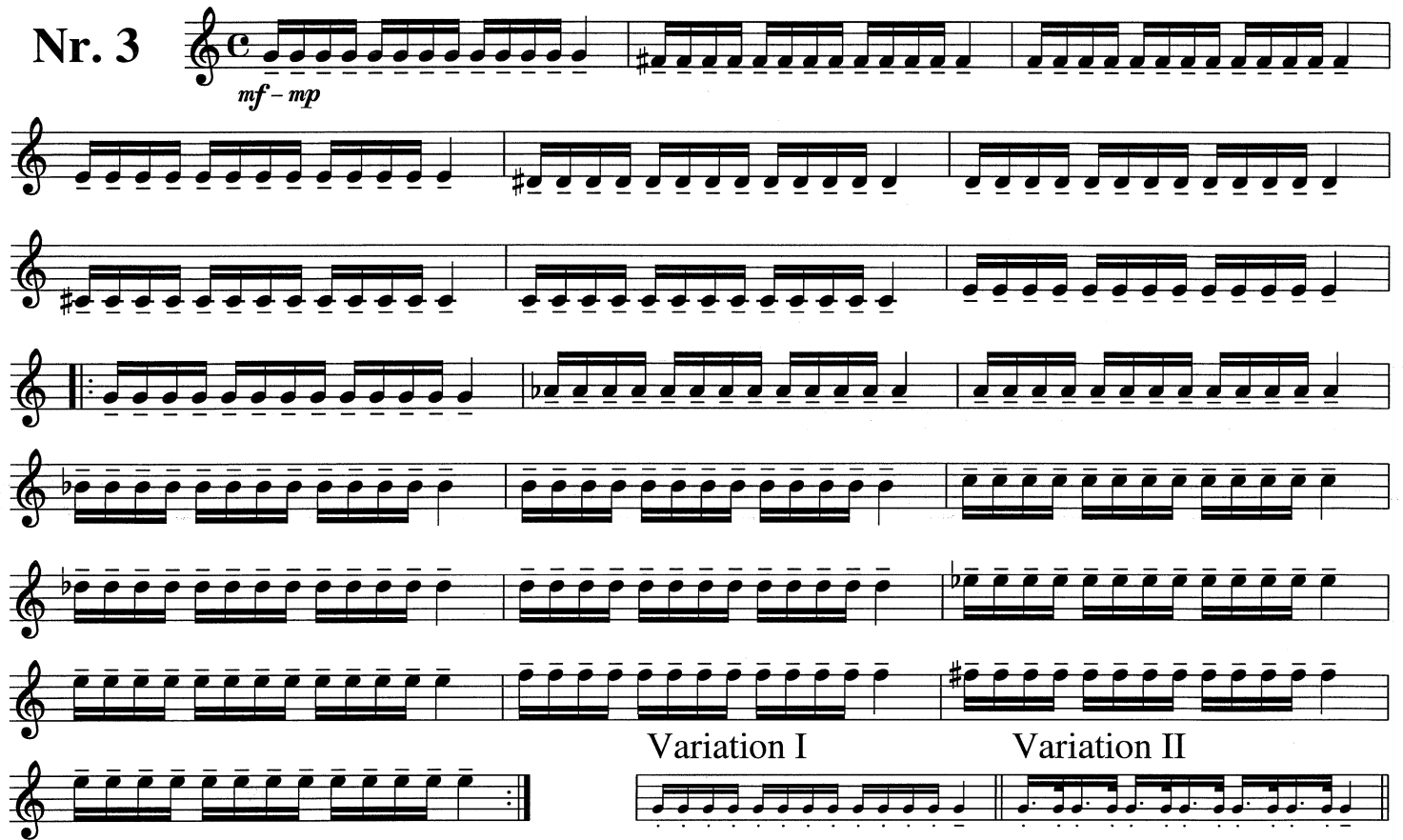
Musical score for Nr. 24, featuring seven staves of music in C major with a common time signature. The score consists of a single melodic line. The first staff begins with a treble clef and a common time signature. The music is composed of eighth and sixteenth notes, with some triplets. The key signature is one sharp (F#). The piece concludes with a final whole note chord.

Nr. 25

Musical score for Nr. 25, featuring six staves of music in C major with a common time signature. The score consists of a single melodic line. The first staff begins with a treble clef and a common time signature. The music is composed of eighth and sixteenth notes, with some triplets. The key signature is one sharp (F#). The piece includes repeat signs and concludes with a final whole note chord.

Nr. 30 



**Nr. 3** 

*mf - mp*

Variation I                      Variation II

Die Übungen 4 - 6 dienen zum auflockern und alternativ zum Training der Zunge. Der Bläser sollte bei beiden Möglichkeiten das Metronom benutzen!! In jedem Fall ist ein präziser und prägnanter Anstoß erwünscht. Wie bei allen Übungen kann man auch mit diesen die Kondition steigern. Dabei gilt immer:

#### Schmerz in der Backenmuskulatur - Regenerationspause

Der Bläser muß nur aufpassen, daß er nicht vor lauter Konditionsübungen keinen Ton mehr herausbringt.

Wie bei jedem Sport ist zuviel arbeiten und trainieren tödlich!

Les exercices 4 - 6 sont destinés à l'assouplissement et aussi à l'entraînement de la langue. Dans tous ces cas le musicien devrait utiliser le métronome! Une attaque précise et concentrée est nécessaire. Comme toujours, on peut aussi améliorer la condition physique en respectant les mêmes règles.

#### Douleurs dans les muscles des joues - pause de régénération.

On doit éviter de négliger la sonorité en faveur de l'entraînement purement musculaire.

Comme dans tous les sports, un entraînement excessif peut être fatal!

The exercises 4 - 6 are for limbering up and also for training the tongue. In both cases the metronome should be used. A precise and concentrated attack is needed throughout. This exercise can be used, like all the others, to improve fitness, whereby the usual rule must be obeyed:

#### Cheek-muscles pains - pause to regenerate.

The player must avoid a purely gymnastic approach which sacrifices tone-quality.

As in every sport, training too long is fatal!

**Nr. 4** 

Mit den folgenden Übungen sollte der Bläser sich Gedanken über seinen Mundraum und dessen Funktion machen. Immer wieder treten Probleme bei Bindungen auf, deshalb gilt folgende Regel immer:

**Vom Bauch her spielen wir immer nur eine Note, wobei die Unterbrechungen durch Zunge und Ventile für den Bauch unerheblich sind.**

Ein einfaches Beispiel sei ein Fluß, der sich durch eine Schleuse verengt. Wenn die Schleusentore stabil sind, erhöht sich die Fließgeschwindigkeit des Wassers.

Wir erreichen die Erhöhung der Luftgeschwindigkeit durch die Verengung unseres Mundraumes, d.h. gesprochen A - Ü oder A - I. Um dann auch die richtigen Töne zu treffen benötigen wir nur noch ein sauberes Gehör und genug Training für die perfekte Einstellung im Mundraum, da natürlich jedes Intervall (egal ob gestoßen oder gebunden) eine einige Einstellung braucht.

Les exercices suivants devraient amener le musicien à réfléchir sur sa cavité buccale et sa fonction. Les liaisons posent toujours un problème, ainsi respectera-t-on toujours la règle suivante:

**Le ventre ne joue qu'une seule note, et le fait qu'elle soit interrompue par la langue ou par les pistons n'influence pas le travail du diaphragme.**

On peut prendre comme métaphore un fleuve qui passe par une écluse. Si les vannes de l'écluse sont stables, l'eau coule plus vite.

Nous obtenons une vitesse accrue de l'air en resserrant la cavité buccale, comme dans les changements de voyelle A - U ou A - I. Pour obtenir encore les notes justes on n'a besoin de rien de plus qu'une oreille fine et un entraînement suffisant de la position de la cavité buccale, car chaque intervalle (qu'il soit détaché ou lié) exige un réglage différent.

The following exercises should make the player think about his mouth cavity and its function. Slurs are always problematic unless one obeys this rule:

**The diaphragm produces only one note and is not influenced by possible interruption by the tongue or the valves.**

One can compare this to a river which flows through locks. If the lock-gates are fixed, the water flows faster.

One can obtain a faster air-stream by making the mouth narrower, as when one changes vowels A - I. To hit the right notes, one only then needs a good ear and sufficient training in adjusting the mouth cavity as each interval (whether staccato or legato) needs its own particular mouth position.





**Nr. 14**

Musical score for Nr. 14, consisting of ten staves of music. The key signature has one flat (B-flat). The notation consists of quarter notes and half notes, with some notes beamed together. The piece concludes with a double bar line.

**Nr. 15**

Musical score for Nr. 15, consisting of five staves of music. The key signature has one sharp (F-sharp). The notation consists of quarter notes and half notes, with some notes beamed together. The piece concludes with a double bar line.

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**TUBA STUDIES**

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 EMR 13180 MORTIMER, John G. Technical & Melodic Studies Vol. 1  
 EMR 13181 MORTIMER, John G. Technical & Melodic Studies Vol. 2  
 EMR 13182 MORTIMER, John G. Technical & Melodic Studies Vol. 3  
 EMR 13183 MORTIMER, John G. Technical & Melodic Studies Vol. 4  
 EMR 13184 MORTIMER, John G. Technical & Melodic Studies Vol. 5  
 EMR 13185 MORTIMER, John G. Technical & Melodic Studies Vol. 6

**SOLO TUBA**

EMR 269 KOETSIER, Jan Galgenlieder (Tuba & Sopran (Tenor)  
 EMR 2055 STURZENEGGER, K. Tuba mirum spargens sonum  
 EMR 2022 VON GRUNELIUS, W. emBRASSing Ovid

**TUBA & PIANO**

EMR 4370 ABREU, Zequinha Tico-Tico  
 EMR 283 ALBENIZ, Isaac Cantos de Espana "Orientale" (Hilgers)  
 EMR 284 ALBENIZ, Isaac Chant d'Amour (Hilgers)  
 EMR 280 ALBENIZ, Isaac Espana Op. 165 "Cancion Catalan"  
 EMR 281 ALBENIZ, Isaac Espana Op. 165, N° 3 "Malaguena"  
 EMR 279 ALBINONI, Tomaso Concerto in d-moll Op. 9, N° 2  
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 EMR 4252 ALFVEN, Hugo Vallflickans Dans  
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 EMR 8546 ANDREWS, D. (Arr.) Ciao, Bella, Ciao (5)  
 EMR 8656 ANDREWS, D. (Arr.) Funiculi Funicula (5)  
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 EMR 19255 BACH, Johann S. Arioso  
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 EMR 2286T BARATTO, Paolo Magic Of Love  
 EMR 2286T BARATTO, Paolo Magie de l'Amour  
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 EMR 4413 BARCLAY, Ted (Arr.) Auld Lang Syne (5)  
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 EMR 923T BEATLES, The Hey Jude (8)  
 EMR 923T BEATLES, The I Wanna Hold Your Hand (8)  
 EMR 923T BEATLES, The Michelle (8)  
 EMR 923T BEATLES, The Ob-la-di, Ob-la-da (8)  
 EMR 923T BEATLES, The Penny Lane (8)  
 EMR 923T BEATLES, The Yellow Submarine (8)

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 EMR 19751 DEBONS, Eddy Akron  
 EMR 19755 DEBONS, Eddy Danses païennes  
 EMR 2167T DEBONS, Eddy Dinardzade  
 EMR 19747 DEBONS, Eddy Espereao  
 EMR 2164T DEBONS, Eddy Fantasietta  
 EMR 2468 DEBONS, Eddy Kirbo  
 EMR 19753 DEBONS, Eddy Prélude et Burlesque  
 EMR 19754 DEBONS, Eddy Quintus  
 EMR 19749 DEBONS, Eddy Sadhana Boudhana  
 EMR 19750 DEBONS, Eddy Zece Prajini  
 EMR 19748 DEBONS, Eddy Zingaresca  
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 EMR 4356 GAY, Bertrand 5 Love-Songs  
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 EMR 4302 GAY, Bertrand 5 Minouteries  
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 EMR 8678 GERSHWIN, George Strike Up The Band (5)  
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