

Breathing

Some preliminary exercises
...le for 8 counts — hold for 8 —
...the out in 8
...at 8 times
...le for 8 — breathe out in 1 — hold
...at 8 times
...le in 1 — hold for 8 — breathe out in
...at 8 times
...ase the counts. Keep slow counts.

...the biggest possible breath and then
...adding a sipping breath until no
...re can be taken.

...in chair. Keep knees together and bend
...as for down as possible, then inhale
...ull capacity. repeat several times and
...tercostal area will be developed.

...great gusts of air through the
...pet (First remove the mouthpiece).
...areful, at first you might get dizzy. 8
...0 times are plenty after you get used
...e exercise.

Fingerings

...all pedal notes with the same finger-
...hat is used an 8^{va} higher. If pedal C
...not respond, use the $\frac{1}{2}$ valve combina-
...on (see page 5).

Signs

...this sign must be understood.
...There must be **no** indication
...which direction (up or down) the
...slur is going.
...**hold** the upper note (about 3
...more counts).
...rule "keep thinking down going up
...and thinking up going down in order to
...playing sharp when ascending or
...then descending" holds the notes in
...proper place.
...1/2 tone down lip bend (bend
...rhythmically as if depressing a
...valve).
...don't drop note (use valves).

Respiration

Quelques exercices préliminaires
I
Inspirer en comptant lentement 8 temps -
retenir le souffle sur 8 t. - expirer sur 8 t.
Répéter 8 fois l'opération en entier.
Inspirer sur 8 t. - expirer en 1 t. - rester
vide sur 8 t.
Répéter 8 fois l'opération.
Inspirer en 1 t. - retenir sur 8 t. - expirer en
8 t.
Répéter 8 fois l'opération.
Augmenter progressivement le nombre de
temps. Toujours compter lentement.

II
Inspirer d'un coup au maximum des capa-
cités, puis ajouter encore de l'air par peti-
tes «gorgées», jusqu'à ce que plus rien
n'entre.





III
S'asseoir sur une chaise, genoux joints.
Plier le buste et la tête aussi bas que pos-
sible, puis inspirer au maximum. Répéter
l'opération plusieurs fois. La région inter-
costale se développera.

IV
Souffler de grands coups d'air à travers
l'instrument (en ôtant d'abord l'embou-
chure). Rester prudent, au début cela
pourrait provoquer des malaises. Il est suf-
fisant de faire cet exercice 8 à 10 fois lors-
qu'on y est habitué.

Doigtés

Jouer toutes les notes pédales avec le
doigté usuel de l'octave supérieure. Si le
Do pédale ne sort pas, employer le doig-
té $\frac{1}{2}$ (voir page 5).

Signes

 indique que le son de la note de
départ ne doit pas trahir dans
quelle direction (haut ou bas) il
ira.
 indique qu'il faut **tenir** la note la
plus haute (env. 3 temps supplé-
mentaires).
En pensant constamment «vers le bas» en
montant et «vers le haut» en descendant
(c'est-à-dire en évitant de jouer trop haut
les phrases ascendantes et trop bas les
phrases descendantes) on maintient les
notes à leur place correcte.
 «Courber» (contraindre) la note
d'un 1/2 ton descendant avec les
lèvres (lier très rythmiquement,
comme si l'on pressait un piston).
 ne pas laisser «tomber» les notes,
enfoncez catégoriquement les pis-
tons.

Atmung

Verschiedene Vorübungen
I
Einatmen (langsam auf 8 zählen) — Atem
anhalten (8) — ausatmen (8).
Übung 8mal wiederholen.
Einatmen (8) — ausatmen (1) — leer
bleiben (8).
Übung 8mal wiederholen.
Einatmen (1) — Atem anhalten (8) — au-
satmen (8).
Übung 8 mal wiederholen.
Allmählich mehr Schläge zählen. Immer
langsam zählen.

II
Auf einmal ganz einatmen, dann weitere
kleine Luftschlucke einatmen, bis nichts
mehr in die Lunge geht.





III
Auf einem Stuhl sitzen. Knie zusammen.
Oberkörper und Kopf so tief wie möglich
nach unten beugen und voll einatmen.
Übung mehrmals wiederholen. Die Zwi-
schenrippenräume werden dadurch ent-
wickelt.

IV
Luft heftig durch das Instrument blasen
(zuerst Mundstück entfernen). Am Anfang
vorsichtig vorgehen, da sonst Schwindel-
gefühl eintreten könnte. Nach erfolgter
Gewöhnung genügt es, diese Übung 8
bis 10 mal zu wiederholen.

Fingergriffe

Die Noten des Pedalregisters sollten mit
denjenigen Fingergriffen gespielt werden,
die eine Oktave höher gebräuchlich sind.
Falls das Pedal-C nicht kommt, kann man
den Griff $\frac{1}{2}$ verwenden (siehe Seite 5).

Zeichen

 bedeutet, dass der Ausgangston
nicht verraten darf, in welche
Richtung (nach oben oder nach
unten) er weiterführen wird.
 bedeutet, dass der höhere Ton
gehalten werden muss (ca. 3
zusätzliche Schläge).
Indem man stets «hinunter denkt», wenn
man hinauf spielt, und «hinauf denkt»,
wenn man hinunter spielt, vermeidet man
es, in der Höhe zu hoch und in der Tiefe zu
tief zu blasen. Dies hält die Töne an ihrem
richtigen Platz.
 Ton mit dem Ansatz um 1/2 Ton
nach unten «treiben» (rhythmisch
genau, wie bei Gebrauch eines
Ventils).
 Noten nicht sinken lassen. Ventile
gut drücken.

Preliminary warm-ups

On lips

When starting on lips alone (See picture, cover page II), many people can't get very high. Start on low C and hold for several counts (6 to 8) then go from C to C# in half notes. Keep adding half-tones as the lips strengthen until middle G is reached. Then try the scale as written below. Some like to go as high as possible, but at least try to go to middle C.

Important

Set a tempo with "ready" — "breathe" — "play"

The "Poo" ("Poo" or whatever phonetic articulation is chosen: "Tee", "Taa", "Too", etc.) articulation brings air to the lips

The "Too" articulation is the normal attack

Do not relax diaphragm support during the rests

First starting attacks

Also practise on mouthpiece

On mouthpiece

Playing the mouthpiece alone, hold it in the left hand with thumb and forefinger. *Keep the other fingers loose and do not clench them* (See picture p. 4). Hold the mouthpiece an inch from the small end. This is to lessen the pressure on the lips. What pressure is needed is added after the breath. This applies also when playing the instrument. **This has proven to be a most important point in my teaching.** Play as high as possible on the following scales:

Mises en train préliminaires

Avec les lèvres

En commençant les vibrations avec les lèvres seules (buzz) (voir photo, couv. II) certains éprouvent des difficultés pour monter.

En partant du Do grave et en le tenant plusieurs temps (6 à 8), passer au Do # en blanches (legato). A mesure que les lèvres se renforcent, on peut ainsi monter demi-tons par demi-tons jusqu'au Sol médium. Essayer alors la gamme originale ci-dessous.

Certains aiment monter ainsi très haut. Essayez au moins d'atteindre le Do médium.

Important:

Déterminez un tempo en rythmisant: «prêt» — «respirer» — «jouer»

L'articulation «Pouh» (ou toute autre articulation phonétique choisie: «Tih», «Tah», «Touh», etc.) amène l'air aux lèvres

L'articulation «Touh» est l'attaque normale.

Ne relâchez pas le support diaphragmatique durant les silences

Commencer d'abord par les attaques (Egalement avec l'embouchure)

Intervals use in preparing attacks

Emploi des intervalles pour la préparation des attaques Bei der Vorbereitung des Anblasens zu verwendende Intervalle

Avec l'embouchure

En ne jouant que l'embouchure, la tenir avec la main gauche, uniquement entre le pouce et l'index. Garder les autres doigts détendus, sans les serrer. Tenir l'embouchure à env. 2 cm 1/2 du bout de la queue afin d'atténuer la pression sur les lèvres. La pression *nécessaire* n'est concédée qu'*après* la respiration, et c'est pareil avec l'instrument. **Ceci est un point essentiel de mon enseignement** (voir p. 4). Monter aussi haut que possible en jouant les gammes suivantes:

Mit dem Mundstück

Wenn nur mit dem Mundstück geblasen wird, muss beachtet werden, dass es mit der linken Hand nur zwischen Daumen und Zeigefinger gehalten wird (siehe Bild S. 4). Die anderen Finger sollten natürlich entspannt bleiben. Das Mundstück ca. 2 1/2 cm vor dem Schaftende halten, um den Druck auf den Lippen zu vermindern. Der *notwendige* Druck darf erst *nach* dem Einatmen zugegeben werden. So auch mit dem Instrument. **Dies ist einer der wichtigsten Punkte meines Unterrichts.** Mit folgenden Tonleitern so hoch wie möglich steigen:

Continue the same pattern as high as possible

Continuez le même schéma aussi haut que possible

Nach demselben Muster fortfahren, so hoch hinauf wie möglich



See page 3, « On mouthpiece »

(Voir page 3, « Avec l'embouchure »)

(Siehe Seite 3, « Mit dem Mundstück »)

The second exercise to be played with the mouthpiece is Exercise No. 3 *complete* (later time can be saved by just playing the last line of the exercise).

Continue as far as possible in one breath (only). The goal is to go at least one octave in one breath.

La suite de la mise en train consiste à jouer l'exercice 3 de la page suivante en entier avec l'embouchure seule (plus tard, on peut gagner du temps en ne jouant que la dernière ligne de la page).

Continuer toujours aussi loin que possible d'un *seul* souffle. Le but à atteindre consiste à pouvoir passer au moins une octave par respiration.

Das Einspielen mit Mundstück allein geht mit der ganzen Übung Nr. 3 der folgenden Seite weiter (später kann man Zeit sparen, indem man nur noch die letzte Zeile der Übung spielt).

Auf einem einzigen Atemzug immer weiter spielen. Ziel ist, mindestens eine Oktave pro Atemzug durchqueren zu können.

With instrument

Play Exercises Nos. 3, 4, 5 and 6 with instrument.

Exercise No. 6 is to be played in all major, minor, whole tone and three diminished scales.

Always start at the top of each exercise and change notes to fit the key you are working on (for example in the key of A major, the first note would be G \sharp). The best way is to change keys each day, until all major keys are under the fingers. Do the same in the harmonic minor keys, etc.

Play as soon as possible without the music. It is most important to *hold* the top note the first time you play the sequence and not on the repeat.

Continue higher (scale-wise, taking example of the last line of that exercise).

Avec l'instrument

Jouer les Exercices 3, 4, 5 et 6 à l'instrument.

L'Exercice 6 doit se jouer dans toutes les gammes majeures, mineures, à tons entiers ainsi que dans les 3 gammes diminuées.

Commencez toujours les exercices au début et établissez l'armure de la tonalité que vous avez choisie (par exemple, en La majeur, la première note sera Sol \sharp). Le meilleur moyen d'avoir toutes les gammes sous vos doigts consiste à changer de tonalité chaque jour. Commencer avec le mode majeur, puis procéder de la même façon avec tous les modes.

Jouer dès que possible sans la musique notée (par cœur).

Il est très important de *tenir* la note la plus haute de la séquence de gamme la première fois et de *ne pas la tenir* lors de la reprise. Continuer toujours plus haut, selon le schéma de la dernière ligne de l'exercice.

Mit dem Instrument

Übungen 3, 4, 5 und 6 mit dem Instrument spielen.

Übung Nr. 6 sollte in allen Dur-, Moll-, Ganzton- und verminderten Tonarten gespielt werden.

Jede Übung von vorne anfangen und die Vorzeichen der gewählten Tonart festlegen (zum Beispiel in A-dur wird die erste Note Gis sein).

Das beste Mittel, sämtliche Tonarten in die Finger zu bekommen, ist täglich die Tonart zu wechseln. Mit Durtonarten anfangen, dann ähnlich mit den anderen Modi fortfahren.

Möglichst bald auswendig üben.

Es ist sehr wichtig, beim ersten Durchgang die höhere Note jeder Tonleitersequenz zu *halten*, *nicht* aber bei der Wiederholung.

Immer höher steigen, nach dem Schema der letzten Zeile der Übung.

BASIC warm-ups¹ Mises en train de base¹ Grundlegende Einspielübungen¹

The image shows ten staves of musical notation for warm-up exercises. Each staff contains a sequence of notes with slurs and accents. Some staves include dynamic markings like 'f' (forte) and 'p' (piano). Fingerings are indicated by numbers 1, 2, 3 below notes. The exercises progress from simple scales to more complex chromatic patterns.

1) See Alternative 3a (page 11) & 3b (page 13)

2) 1/2 tone down lip bend (see page 20)

3) Continue these patterns with the starting notes ascending chromatically until you reach the bottom line (octave)

1) Voir Alternatives 3a (page 11) & 3b (page 13)

2) «Courber» la note d'un 1/2 ton descendant avec les lèvres (voir page 20)

3) Continuez selon ce schéma en prenant une note de départ chromatiquement toujours plus haute jusqu'à ce que vous atteigniez l'octave inférieure (Do sous la portée en clé de sol)

1) Siehe Alternativen 3a (Seite 11) & 3b (Seite 13)

2) Um 1/2 Ton nach unten «treiben» (siehe Seite 20)

3) Nach denselben Mustern fortfahren, mit chromatisch ansteigenden Anfangstönen, bis zum untersten System (Oktave)

This musical score consists of 13 staves. The first six staves are arranged in pairs, with the top staff of each pair containing a melodic line and the bottom staff containing a bass line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *v*, *vs.*, and *f*. A specific instruction *f senza dim.* is present on the fourth staff. The seventh staff begins a new section with a long, sweeping slur over a series of notes. The remaining six staves continue this melodic line, with some staves featuring double bar lines and repeat signs. The score concludes with a final double bar line and a fermata on the thirteenth staff.

Read page 4, «Exercise 6»

1) Lire page 4, «Exercise 6»

1) Seite 4 lesen, «Übung Nr. 6»

The image shows ten staves of musical notation for a trumpet exercise. Each staff contains two measures of music, with a repeat sign between them. The notes are slurred together, and there are dynamic markings like 'f' and 'p' above the notes. The exercise involves ascending and descending scales with slurs and accents.

Continue as high as possible
Continuer aussi haut que possible
So hoch wie möglich weiter



- Texte explicatif en français
- Mit deutschem Text
- Instructions in English
- Istruzioni in italiano
- Modo de empleo en español

Pour tous les instruments de cuivre
 Für alle Blechblasinstrumente
 For all brass instruments
 Per tutti gli strumenti di ottone
 Para todos los instrumentos de metal

- ▶ Trompette, Trompete, trumpet, tromba, trompeta
- ▶ Cornet, Kornett, cornet, cornetta, corneta
- ▶ Cor. Horn, horn, corno, trompa
- ▶ Trombone petite perce, Posaune normale Bohrung, trombone small shank, trombone piccola penna, trombón cola pequeña
- ▶ Trombone large perce, Posaune breite Bohrung, trombone large shank, trombone grande penna, trombón cola ancha
- ▶ Baryton/euph., Tenorhorn/Euph., baritone/euph., bombardino/eufonio, barítono/eufonio
- ▶ Tuba



Un outil de travail exceptionnellement efficace, adopté par d'éminents musiciens et enseignants du monde entier, entre autres:

Ein ausserordentlich wirksames Arbeitsmittel, gebraucht von eminenten Musikern und Pädagogen auf der ganzen Welt, u.a.:

A practice tool of exceptional efficiency, adopted by eminent musicians and teachers world-wide, including:

Un utensile di lavoro eccezionalmente efficace, adottato da eminenti musicisti e insegnanti nel mondo intero, tra gli altri:

Es un instrumento particularmente eficaz, adoptado por músicos y profesores eminentes del mundo entero. Entre ellos:

- Trumpet:** Doc Severinsen, Tom Stevens, Armando Ghitalla, William Vacchiano, Susan Slaughter, Stephen Burns, Marvin Stamm, Lew Soloff, David Hickman, Tony Plog, Alan Dean
- Horn:** Philip Farkas, Barry Tuckwell, Vince DeRosa, Froydis Ree Wekre, David Krehbiel
- Trombone:** Bill Watrous, Miles Anderson, Joseph Alessi
- Euphonium:** Brian Bowman, Luis Maldonado
- Tuba:** Roger Bobo, Michael Lind, Tommy Johnson, Dan Perantoni

Exclusive distribution for Europe:

Editions **Bim** 2, rue de l'Industrie, CH-1630 Bulle/Switzerland
 ☎ ++41-(0)29-2 44 22 Fax: ++41-(0)29-2 13 50 Telex: 940 100

B.E.R.P. is a Musical Enterprises product:



Alternative warm-up I (3a)

Mise en train alternative I (3 a)

Alternative Einstudiübung I (3a)

The image displays a musical score for a warm-up exercise. It consists of 11 staves of music, each containing two measures of a melodic line. The notes are connected by a long slur across both measures. The key signature and mode change between the two measures of each staff. The first measure of each staff is in a major mode (Ionian or Mixolydian), and the second measure is in a minor mode (Dorian or Aeolian). The notes are primarily eighth and quarter notes, with some half notes. The exercise is designed to train the ear and fingers in recognizing and playing different modes and intervals.

This image shows a page of musical notation for a trumpet part, consisting of 12 staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single melodic line with a long slur covering the entire staff. The notes are primarily quarter and eighth notes, with some rests. The key signature changes to two flats (B-flat and E-flat) in the second, fourth, sixth, eighth, and tenth staves. The notation includes various articulation marks, such as slurs, accents, and fermatas. The page is numbered '2' in the bottom left corner.

Alternative warm-ups II (3b)

Mises en train alternatives II (3b)

Alternative Einstudiübungen II (3b)

This page contains 12 staves of musical notation, each representing a different warm-up exercise. The exercises are written in treble clef and feature a variety of key signatures and rhythmic patterns. The first staff is in C major with a sequence of eighth notes. The second staff is in D major with a sequence of eighth notes. The third staff is in B-flat major with a sequence of eighth notes. The fourth staff is in E major with a sequence of eighth notes. The fifth staff is in B-flat major with a sequence of eighth notes. The sixth staff is in D major with a sequence of eighth notes. The seventh staff is in B-flat major with a sequence of eighth notes. The eighth staff is in B-flat major with a sequence of eighth notes. The ninth staff is in D major with a sequence of eighth notes. The tenth staff is in B-flat major with a sequence of eighth notes. The eleventh staff is in D major with a sequence of eighth notes. The twelfth staff is in B-flat major with a sequence of eighth notes. Each staff begins with a key signature and a sequence of notes, often with a slur over the first few notes. The exercises are designed to be played as a continuous sequence.



This image displays ten staves of musical notation, each containing a single melodic line. The notation is written in treble clef and features a variety of key signatures: the first staff is in C major, the second in B-flat major, the third in D major, and the fourth through tenth in B-flat major. Each staff begins with a whole note followed by a series of eighth notes, which then transition into a sequence of sixteenth notes. The lines are connected by long, sweeping slurs that span the entire length of each staff, indicating a continuous, flowing melodic line. The overall structure is that of a technical exercise or a short piece of music designed to develop finger dexterity and melodic phrasing.

Two measures of music on a single staff. Each measure contains a series of notes, likely representing a scale or arpeggio, with a slur above the notes. The notes are arranged in a way that suggests a specific intervallic relationship, possibly a major or minor scale.

A musical staff containing a series of notes with slurs above them. The notes are arranged in a way that suggests a specific intervallic relationship, possibly a major or minor scale. A sharp sign is visible above one of the notes.

A musical staff containing a series of notes with slurs above them. The notes are arranged in a way that suggests a specific intervallic relationship, possibly a major or minor scale. A flat sign is visible above one of the notes.

A musical staff containing a series of notes with slurs above them. The notes are arranged in a way that suggests a specific intervallic relationship, possibly a major or minor scale. A flat sign is visible above one of the notes.

A musical staff containing a series of notes with slurs above them. The notes are arranged in a way that suggests a specific intervallic relationship, possibly a major or minor scale. A sharp sign and a flat sign are visible above some of the notes.

A musical staff containing a series of notes with slurs above them. The notes are arranged in a way that suggests a specific intervallic relationship, possibly a major or minor scale. A flat sign is visible above one of the notes. The staff ends with the text "etc."

A musical staff containing a series of notes with slurs above them. The notes are arranged in a way that suggests a specific intervallic relationship, possibly a major or minor scale. A sharp sign and a flat sign are visible above some of the notes.

A musical staff containing a series of notes with slurs above them. The notes are arranged in a way that suggests a specific intervallic relationship, possibly a major or minor scale. A flat sign is visible above one of the notes. The staff ends with the text "etc."

Warm-up III

Mise en train III

Einspielübung III

Power Exercise

Exercice de puissance

Kraftübungen

As high as possible
then thru pedal register

Aussi haut que possible
Descendre tout le registre des pédales

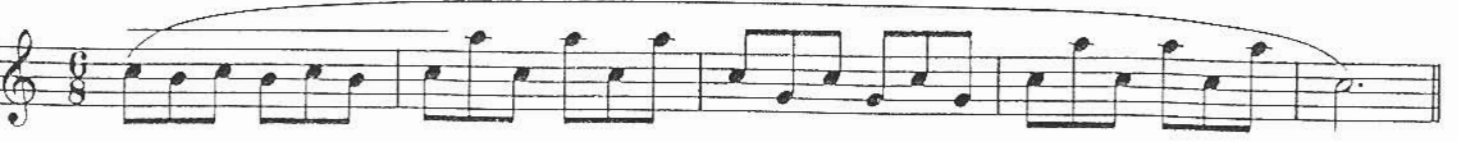
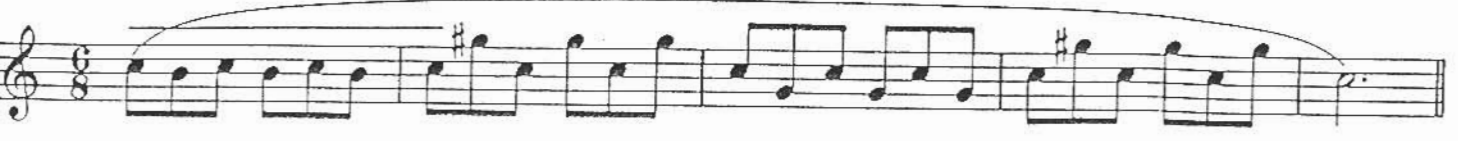
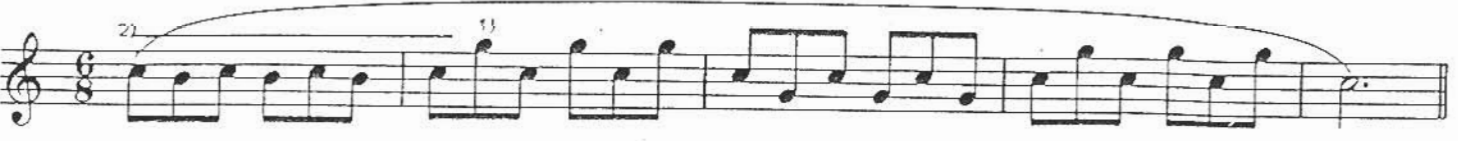
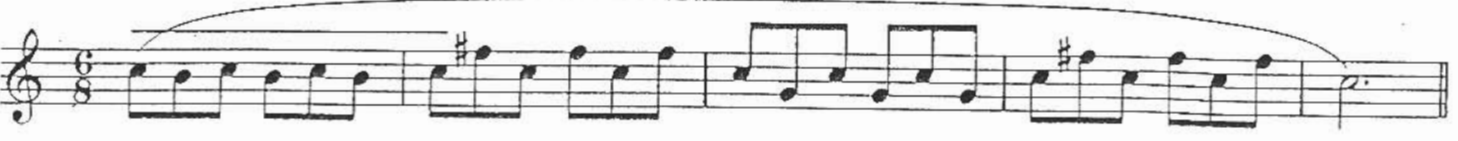
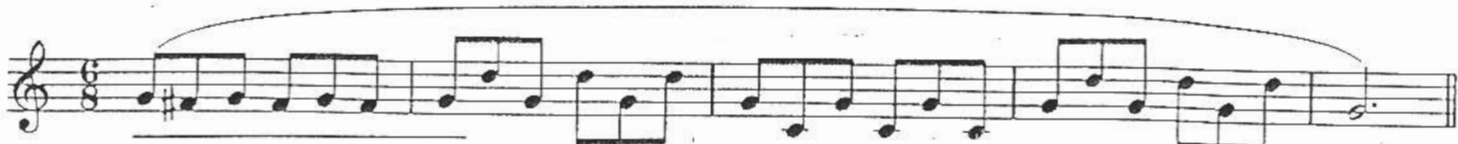
So hoch hinauf wie möglich
Nach unten durch das Pedalregister

The image displays six staves of musical notation for a power exercise. Each staff consists of a melodic line and a corresponding pedal point below. The melodic lines are characterized by a long slur, indicating a sustained note or a slow-moving line. The pedal points are marked with a double bar line and a 'p' (pedal) symbol. The key signature and time signature vary across the staves, with some staves starting with a key signature of one sharp (F#) and others with one flat (Bb). The notation includes various note values, including quarter and eighth notes, and rests. The overall structure suggests a sequence of exercises designed to explore different registers and pedal techniques.

Slur exercises

Exercices de liaisons

Bindungsübungen



1) Simulate use of the valve
2) Then start on E, then high G to high C and up

1) Simuler l'actionnement d'un piston
2) Puis commencer sur Mi, puis Sol aigu jusqu'au contre-Ut et plus haut encore

1) Tun, als ob man das Ventil drücken würde
2) Dann mit E anfangen, weiter von hoch G bis C und noch höher

A

1 3
(2/3 etc.)

A1

1 3
(2/3 etc.)

Without fermata on repeat
 Sans point d'orgue à la reprise
 Ohne Fermate bei der Wiederholung

Trill exercises

All keys, going up (preparing the trills both with valves or with lips).

Key of F# = $\frac{2}{3}$, G = $\frac{1}{2}$, A b = $\frac{2}{3}$, A = $\frac{1}{2}$, B b = $\frac{1}{2}$, B = $\frac{1}{2}$

Play each exercise 3 times and use valves or the trill when repeating for the 2nd time.

Exercices de trilles

Jouer dans toutes les tonalités en montant chromatiquement (préparant ainsi les trilles avec ou sans les pistons).

Ton de Fa# = $\frac{2}{3}$, Sol = $\frac{1}{2}$, La b = $\frac{2}{3}$, La = $\frac{1}{2}$, Si b = $\frac{1}{2}$, Si = $\frac{1}{2}$

Répéter 3 fois chaque exercice en employant les pistons au lieu des lèvres lors de la 2^e reprise.

Trillerübungen

In sämtlichen Tonarten chromatisch aufwärts (Vorbereitung des Lippen- oder Ventiltrillers).

Tonart Fis = $\frac{2}{3}$, G = $\frac{1}{2}$, As = $\frac{2}{3}$, A = $\frac{1}{2}$, B = $\frac{1}{2}$, H = $\frac{1}{2}$

Jede Übung dreimal wiederholen. Beim zweiten Durchgang mit den Ventilen statt mit den Lippen trillern.

Bending exercises

Exercices pour «courber» les sons

Übungen zum Biegen («Treiben») der Töne

- end the notes down one 1/2 tone with lips only
- 1) Start in the middle of the tone (center)
 - 2) Give a good diaphragm support
 - 3) Move in perfect tempo

- Courber les sons 1/2 ton descendant avec les lèvres seulement
- 1) la note de départ doit être bien placée (centrée)
 - 2) il faut bien soutenir le son avec le diaphragme
 - 3) jouer parfaitement en mesure en courbant le son

- Noten mit den Lippen um 1/2 Ton nach unten biegen («treiben»)
- 1) Ausgangsnote muss gut placiert (zentriert) sein
 - 2) Mit Zwerchfell gut stützen
 - 3) Genau im Tempo «biegen»

A

lip / lèvres / Lippen valve / piston / Ventil lip / lèvres / Lippen valves / pistons / Ventile

Etc./usw.

B

A'

lip / lèvres / Lippen valve / piston / Ventil etc. etc. etc.

Same in all keys to top register

Idem dans chaque tonalité jusqu'au suraigu

So weiter bis in die höchste Lage

From key of F# 2 octaves down

Dès le ton de Fa# descendre 2 octaves

Von Fis aus 2 Oktaven hinunter

Up chromatically as high as possible

Monter chromatiquement aussi haut que possible

Chromatisch aufwärts, so hoch wie möglich

Supplementary study

Etude supplémentaire

Zusätzliche Etüde

The musical score consists of ten staves of music, all in G major (one sharp) and 3/4 time. Each staff begins with a treble clef and a common time signature. The first staff contains a melodic phrase followed by a repeat sign and a series of eighth-note patterns. The second staff is a simple melodic line. The third through eighth staves feature more complex rhythmic exercises with slurs and repeat signs. The ninth staff includes a change in time signature to 3/4 and a fermata. The tenth staff concludes with a melodic phrase and a fermata. A small number '6' is visible below the eighth staff.

Octave studies

Etudes d'octaves

Oktaven-Etuden

Preparatory Exercise

Exercice préparatoire

Vorbereitungs-Übung

The image displays ten staves of musical notation, each representing an octave study. The music is written in 2/4 time and uses a treble clef. Each staff begins with a sequence of notes (quarter notes) that are slurred together. This is followed by a series of eighth notes, also slurred, which ascend and then descend chromatically. The exercises are designed to be played in pairs, with the first staff of each pair ascending and the second staff descending. The notes are marked with slurs and accents to indicate phrasing and emphasis. The exercises cover various key signatures, including one sharp (F#) and one flat (Bb).

Continue chromatically as high you can go
Continuez chromatiquement aussi haut que possible
Chromatisch weiter, so hoch hinauf wie möglich

Scale Velocity

Vélocité en gammes

Tönleitern zur Förderung der Geläufigkeit

(Helps for single and double tonguing)

(Conseils pour le coup de langue binaire et ternaire)

(Hilfen für Einfach- und Doppelzunge)

A = *marcato* to start well in order to get correct compression (the air right through the lips)
 B = slur to get the air flowing thru the instrument

A = *Marcato* pour bien commencer afin de provoquer une compression d'air correcte (amener l'air directement aux lèvres)
 B = lier afin que l'air passe bien dans l'instrument

A = *marcato*, um einen guten Start zu haben und den notwendigen Luftdruck sofort an den Lippen zu haben
 B = binden, um den Luftstrom durch das Instrument in Bewegung zu setzen

Go up chromatically as high as possible

Puis en montant chromatiquement aussi haut que possible

Dann chromatisch aufwärts, so hoch wie möglich

Diatonic

Diatonique

Diatonisch

3rd time double tongue
3^e fois double coup de langue
3. mal Doppelzunge

In all Keys

Dans toutes les tonalités

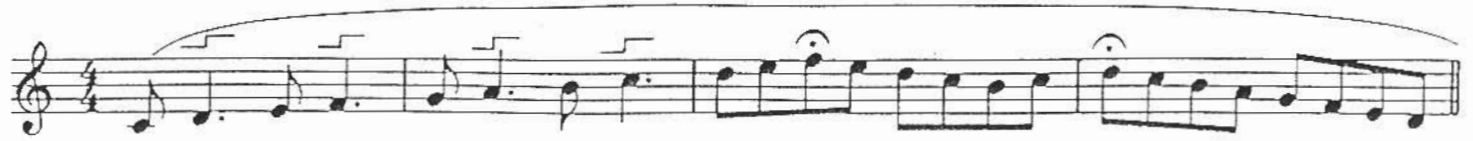
In allen Tonarten



Concentration
Preparatory version

Concentration
Version préparatoire

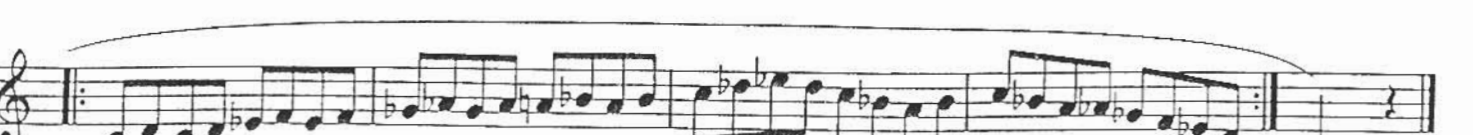
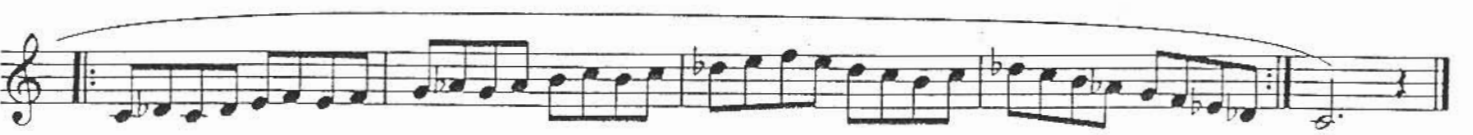
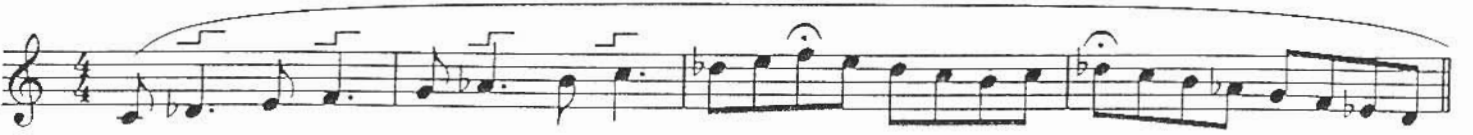
Konzentration
Vorbereitungsversion



Original version

Version originale

Original Version



Play many times
then by memory

Jouer jusqu'à les
savoir par cœur

Üben, bis man sie
auswendig kann

Quick Breath Exercise

Exercice de respiration rapide

Übung für rasches Atmen

Preliminary exercise

— first take a tone above low c and make short staccato with the lips only or with the mouthpiece only (Caution: maintain pitch as breath is taken)

Exercice préliminaire

— prenez pour commencer une note dans la portée et faites un staccato bref avec les lèvres seules ou avec l'embouchure (Attention: maintenez la hauteur du son une fois la respiration prise)

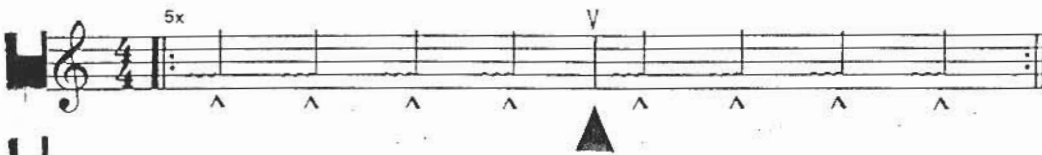
Vorübung:

— Auf einem Ton oberhalb des tiefen C nur auf den Lippen oder auf dem Mundstück ein kurzes Staccato ausführen (Achtung: beim Atmen die Tonhöhe beibehalten)

Short buzz

«Buzz» bref

Kurzes «Surren»



breath (say "up" at the end of breath)
respirer (dites «œp» à la fin de l'inspiration)
atmen (am Ende der Einatmung «ap» sagen)

change the speed on repeats
keep in tempo when taking breath

changer de tempo aux reprises
rester au tempo en prenant la respiration

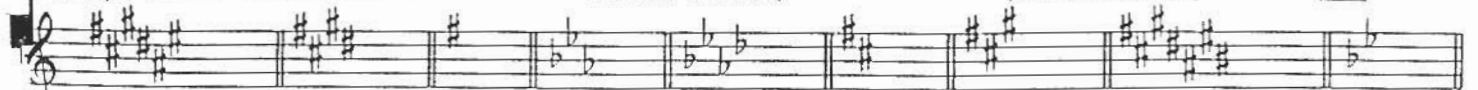
bei den Wiederholungen Tempo wechseln
beim Atmen im Tempo bleiben



(in all keys)

(dans toutes les tonalités)

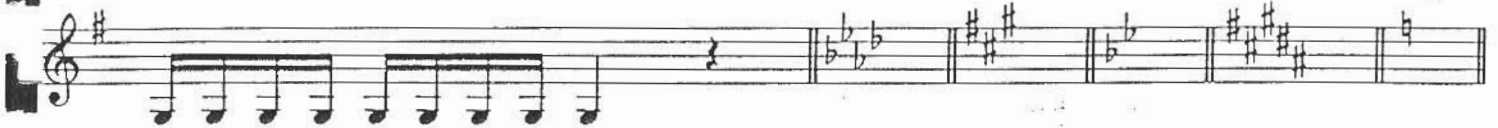
(in allen Tonarten)



1) Close slightly on "A" or higher, repeat as long as necessary

1) Fermer légèrement l'ouverture des lèvres sur le La ou plus haut, répétez aussi longtemps que nécessaire

1) Auf dem A und darüber Lippenöffnung leicht «zumachen», so lange wie nötig wiederholen



Three for Stamp

Thomas Stevens

1) Keep a feeling of a light steady crescendo. Keep it steady.

2) Also single tongue, 3 (♩♩♩) on (◡) hold notes.

1) Souffler avec l'impression de produire un léger mais constant crescendo. Bien soutenir le souffle.

2) Aussi en staccato simple, en marquant 3 croches (♩♩♩) sur les tenues (◡).

1) Blase mit dem Eindruck eines stetigen, leichten Crescendos. Luft gut stützen.

2) Auch zu üben indem man auf den Haltetönen (◡) 3 Achtelnoten (♩♩♩) spielt (einfach gestossen).

The image displays a page of musical notation for guitar, consisting of 11 staves. The music is written in treble clef with a key signature of one sharp (F#) and a 4/8 time signature. The notation includes various rhythmic values, accidentals, and phrasing slurs. The first staff begins with a treble clef, a sharp sign, and a 4/8 time signature. The music consists of eighth and sixteenth notes, often beamed together, with various accidentals (sharps, flats, naturals) and phrasing slurs. The notation is dense and complex, typical of a guitar exercise or piece. The page is numbered 'II' at the top center and '31' at the bottom right. The publisher's name 'BIM TP 2' is visible at the bottom center.

III

Thomas Stevens

This musical score consists of ten staves of music, all written in a treble clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music is characterized by a consistent eighth-note rhythmic pattern across all staves. The first staff begins with a 4/4 time signature. The second staff includes a 7-measure rest at the end. The third staff features a 7/4 time signature change. The fourth staff includes a 7-measure rest. The fifth staff includes a 7-measure rest. The sixth staff includes a 7-measure rest. The seventh staff includes a 7-measure rest. The eighth staff includes a 7-measure rest. The ninth staff includes a 7-measure rest. The tenth staff includes a 7-measure rest. The music concludes with a double bar line and repeat signs.