

# Einspielübungen

## Mise en train

### Warm-ups

(Deutsch – Français – English)

Trombone or Euphonium 

**Marc Reift**

EMR 102

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**EDITIONS MARC REIFT**

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## Einleitung

Das vorliegende Werk ist in 8 Kapitel gegliedert:

1) Die Atmung .....	4
2) Das Einspielen mit dem Mundstück .....	5
3) Die Tonbildung .....	9
4) Die Flexibilität .....	19
5) Der Anstoss .....	42
6) Das Legato .....	48
7) Die Geschwindigkeit der Zunge	58
8) Die hohen Töne .....	85

Bläsern, die sich nur kurz einspielen können, empfehlen wir, 1 bis 2 Übungen pro Kapitel auszuwählen. Diejenigen, welche mehr Zeit für das Anwärmen zur Verfügung haben, werden beim einen oder andern Kapitel verweilen und nach ihren Bedürfnissen trainieren.

Alle Übungen müssen mit "no pressing" ausgeführt werden. "No pressing" bedeutet ein Ansetzen des Mundstückes ohne Druck auf die Lippen. Dies führt zu einer natürlichen Klangbildung.

Das "no pressing" ermöglicht:

- eine natürliche Entwicklung der Lippenmuskulatur
- das Erreichen eines vollen Klanges von pp zum ff, in tiefen und hohen Lagen
- weniger schnelles Ermüden und das Erreichen grosser Ausdauer

Jeder Bläser sollte diese Einspielübungen machen. Sie sind die Grundlage jeder technischen und musikalischen Interpretation.

Der Bläser muss seine Muskeln anwärmen wie der Sportler vor jeder Anstrengung. Während des Einspielens muss eine gute Schwingung der Lippen erzielt, die Beweglichkeit der Zunge angeregt und der Luftstrom kontrolliert und mit dem Zwerchfell unterstützt werden.

## Introduction

Cet ouvrage est divisé en 8 chapitres:

1) la respiration .....	4
2) l'échauffement avec l'embouchure .....	5
3) la pose du son .....	9
4) la souplesse .....	19
5) l'attaque .....	42
6) le legato .....	48
7) la vélocité de la langue	58
8) l'émission des aigus	85

Pour les souffleurs qui disposent de peu de temps pour leur mise en train, nous recommandons de jouer 1 à 2 exercices tirés de chaque chapitre. Ceux qui peuvent consacrer plus de temps à se chauffer s'attarderont sur l'un ou l'autre des chapitres en fonction de leurs besoins.

Tous les exercices doivent être exécutés en "no pressing". "No pressing" signifie une pose d'embouchure sans pression des lèvres qui amène une émission naturelle du son.

Le "no pressing" permet de:

- développer naturellement la musculature labiale.
- d'obtenir un son ample du pp au ff du grave à l'aigu.
- de se fatiguer moins vite et d'acquies une robuste endurance.

Chaque souffleur doit faire ces exercices d'échauffements, fondements de toute interprétation technique et musicale.

Il doit réveiller les muscles de sa bouche en douceur comme le sportif assouplit sa musculature avant toute prestation. Pendant l'échauffement il faut rechercher une bonne vibration des lèvres, dérouiller l'articulation de la langue, bien placer la colonne d'air et la soutenir à l'aide du diaphragme.

## Introduction

This work is divided into 8 chapters:

1) breathing .....	4
2) warming up with the mouthpiece .....	5
3) placement of the sound .....	9
4) flexibility .....	19
5) attack .....	42
6) legato .....	48
7) tongue velocity .....	58
8) high-note production .....	85

To players with little time to warm up we recommend playing one or two exercises from each chapter. Those with more time to devote to warming up will spend longer on one chapter or another depending on their needs.

All the exercises must be played with a "no-pressure embouchure".

"No-pressure embouchure" means a mouthpiece placement with no pressure on the lips, leading to natural sound production.

A "no-pressure embouchure" makes it possible:

- to develop the lip muscles naturally;
- to obtain a full sound from pp to ff from the low register to the high;
- to tire less quickly and acquire good endurance.

Every player must do these warm-up exercises, which are the basis of all technical and musical interpretation.

He must gently awaken his mouth muscles, just as the sportsman limbers up before every event. During the warm-up look for good lip vibration, free up tongue articulation, place the air column well and support it with the diaphragm.

21 *f* *p* *f* *p* *f* *p*

*f* *p* *f* *p* *f* *p*

22 *f>p* *p<f* *f>p* *p<f* *f>p* *p<f* *f>p*

23 *p<f* *f>p* *p<f* *f>p* *p<f* *f>p* *p<f*

24 *f>p* *p<f* *f>p* *p<f* *f>p* *p<f* *f>p*

25 *f* *p* *f*

*f* *simile* *p* *f*

*f* *p* *f*

*f* *p* *f*

*f* *p* *f*

*f* *p* *f*

*f* *p*

4 



5 



6 



7 





8 





1. Pos. 2. Pos.

5

Detailed description: This block contains the first two positions of exercise 5. It is written on a single bass clef staff. Position 1 starts with a B-flat and ends with a G. Position 2 starts with a B-natural and ends with a G. Both positions feature a series of eighth notes followed by a quarter note, with a slur over the eighth notes and a fermata over the quarter note.

3. Pos. 4. Pos.

Detailed description: This block contains positions 3 and 4 of exercise 5. Position 3 starts with a B-flat and ends with a G. Position 4 starts with a B-natural and ends with a G. Both positions feature a series of eighth notes followed by a quarter note, with a slur over the eighth notes and a fermata over the quarter note.

5. Pos. 6. Pos.

Detailed description: This block contains positions 5 and 6 of exercise 5. Position 5 starts with a B-flat and ends with a G. Position 6 starts with a B-natural and ends with a G. Both positions feature a series of eighth notes followed by a quarter note, with a slur over the eighth notes and a fermata over the quarter note.

7. Pos.

Detailed description: This block contains position 7 of exercise 5. It starts with a B-natural and ends with a G. It features a series of eighth notes followed by a quarter note, with a slur over the eighth notes and a fermata over the quarter note.

1. Pos.

6

Detailed description: This block contains the first position of exercise 6. It is written on a single bass clef staff. Position 1 starts with a B-flat and ends with a G. It features a series of eighth notes followed by a quarter note, with a slur over the eighth notes and a fermata over the quarter note.

2. Pos.

Detailed description: This block contains the second position of exercise 6. It starts with a B-natural and ends with a G. It features a series of eighth notes followed by a quarter note, with a slur over the eighth notes and a fermata over the quarter note.

3. Pos.

Detailed description: This block contains the third position of exercise 6. It starts with a B-flat and ends with a G. It features a series of eighth notes followed by a quarter note, with a slur over the eighth notes and a fermata over the quarter note.

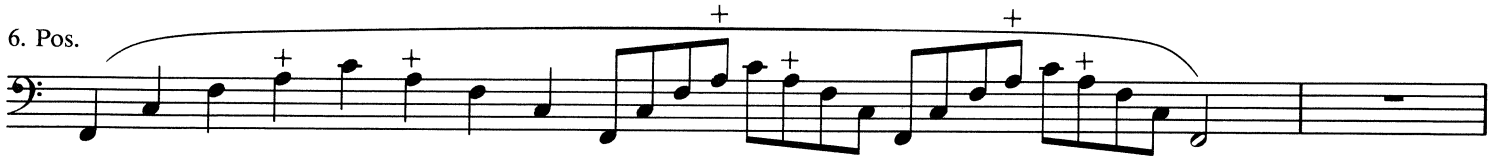
4. Pos.

Detailed description: This block contains the fourth position of exercise 6. It starts with a B-natural and ends with a G. It features a series of eighth notes followed by a quarter note, with a slur over the eighth notes and a fermata over the quarter note.

5. Pos.

Detailed description: This block contains the fifth position of exercise 6. It starts with a B-flat and ends with a G. It features a series of eighth notes followed by a quarter note, with a slur over the eighth notes and a fermata over the quarter note.

6. Pos.



7. Pos.



1. Pos.

7



2. Pos.



3. Pos.



4. Pos. +



5. Pos. +



6. Pos. +



7. Pos.



8 *simile*

Exercise 8 consists of five staves of bass clef music in common time. The piece is marked 'simile'. The first staff begins with a treble clef and a common time signature, followed by a bass clef. The music is composed of eighth-note patterns with various accidentals (sharps, naturals, flats) across the staves.

9 *simile*

Exercise 9 consists of five staves of bass clef music in common time. The piece is marked 'simile'. The first staff begins with a treble clef and a common time signature, followed by a bass clef. The music is composed of eighth-note patterns with various accidentals (sharps, naturals, flats) across the staves.

3

*f* *simile*

This exercise is written in bass clef with a common time signature. It consists of four staves. The first staff begins with a dynamic marking of *f* and the instruction *simile*. The music features eighth-note patterns with occasional rests, primarily in the lower register of the bass clef.

4

*f*

This exercise is written in bass clef with a 6/8 time signature. It consists of five staves. The music features eighth-note patterns, starting with a dynamic marking of *f*. The patterns are consistent across the staves, with some variations in the final staff.





Langsam

Lentement

Slowly

1

*p < f > p*      *p < f > p*      *simile*

Mehrmals zu wiederholen.  
A répéter plusieurs fois.  
Repeat several times.

2

*f*

Mehrmals zu wiederholen.  
A répéter plusieurs fois.  
Repeat several times.

Sehr langsam

Très lentement

Very slowly

3

*p < f > p*      *p < f > p*      *simile*

Stossen Sie jeden Ton kurz und präzise mit Hilfe des Zwerchfells an.

Attaquez chaque note sèchement et à l'aide du diaphragme.

Attack each note drily and with the diaphragm.

4

*p sfz p sfz p sfz*

*p sfz p sfz p sfz*

Stellen Sie sich die Töne vor, bevor Sie sie anstossen um sie sofort richtig anzuspielen zu können.

Préentendez vos notes pour les placer sûrement.

Hear the notes in your head in order to place them safely

5

*sfz p sfz p sfz p*

*sfz p sfz p sfz p*

*sfz p sfz p sfz p sfz p*

6

*f f p p f p*

*f p f p f p*

7

*f simile*

*f simile*

Langsam

Lentement

Slowly

1

*p < f > p*      *p < f > p*      *simile*

Mehrmals zu wiederholen.  
A répéter plusieurs fois.  
Repeat several times.

2

*f*

Mehrmals zu wiederholen.  
A répéter plusieurs fois.  
Repeat several times.

Sehr langsam

Très lentement

Very slowly

3

*p < f > p*      *p < f > p*      *simile*

Stossen Sie jeden Ton kurz und präzise mit Hilfe des Zwerchfells an.

Attaquez chaque note séchement et à l'aide du diaphragme.

Attack each note drily with the diaphragm.

4

*p*      *sfz*      *p*      *sfz*

# Solo Album



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**Arrangement :**  
**Dennis Armitage / Marc Reift**

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Pergolesi : Aria  
Händel : March «Scipio»  
Purcell : Trumpet Tune

## Volume 2 - EMR 905

Albinoni : Adagio  
Beethoven : Die Ehre Gottes  
Gershwin : I Got Rythm  
Chopin : Tristesse  
Mouret : Fanfare-Rondeau

## Volume 3 - EMR 906

Stanley : Trumpet Voluntary  
Spiritual : Nobody Knows  
Armitage (Arr.) : Il Silenzio  
Choral : So Nimm Denn Meine  
Händel : Arioso

## Volume 4 - EMR 907

Schubert : Serenade  
Gershwin : S' Wonderful  
Traditional : Greensleeves  
Dvorak : Humoresque  
Händel : Sarabande

**easy - medium difficulty**  
**facile - moyen**  
**leicht - mittelschwer**

## Volume 5 - EMR 908

Gershwin : The Man I Love  
Choral : Abide With Me  
Beethoven : Ode To Joy  
Mozart : Ave Verum  
Charpentier : Te Deum

## Volume 6 - EMR 909

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Schumann : Träumerei  
Armitage (Arr.) : Candelight Waltz  
Wagner : Brautchor aus Lohengrin  
Händel : Sarabande

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Traditional : Amazing Grace  
Gluck : Marche Religieuse  
Grieg : Solvejgs Lied  
Händel : Largo

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Armitage : 4 Fanfares  
Händel : Minuet  
Gounod : Ave Maria  
Traditional : Joshua Fit The Battle

## Volume 9 - EMR 912

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Traditional : Down By The Riverside  
Dvorak : Largo aus der Neuen Welt  
Schubert : Ave Maria  
Debussy : Clair de Lune

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