

Die Flexibilität



La Souplesse Flexibility

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EMR 106

Die Flexibilität

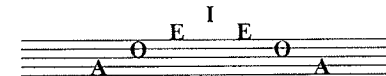
Übungen für die Flexibilität müssen unbedingt täglich ausgeführt werden, idealerweise während 15 bis 20 Minuten. Wir legen zu diesem Zweck hier zahlreiche Übungen vor, von denen man natürlich nicht jede täglich blasen kann. Jeder Schüler soll sich deshalb selber seine täglichen Übungen aussuchen. Der 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 / Souplesse jusqu'à si \flat / Flexibility exercises to B \flat

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

1

2

3

4

5

6

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

7

8

9

10

11

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Flexibilitätsübungen bis F / Souplesse jusqu'à fa / Flexibility exercises to F

1. Pos. 2. Pos. 35 3. Pos. 4. Pos.

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

7. Pos. 6. Pos. 36 5. Pos.

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

1. Pos.

1. Pos. 2. Pos. 37 3. Pos. 4. Pos.

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

1. Pos. 38

2. Pos.

3. Pos.

4. Pos.

5. Pos.

6. Pos.

7. Pos.

1. Pos. 2. Pos. 39

3. Pos. 4. Pos.

5. Pos. 6. Pos.

7. Pos.

1. Pos. 2. Pos. 3. Pos. 40

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

7. Pos.

1. Pos. 41

2. Pos.

3. Pos.

4. Pos.

5. Pos.

6. Pos.

7. Pos.

Flexibilitatsubungen bis As / Souplesse jusqu'a lab / Flexibility exercises to Ab

48

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

Exercise 48 consists of seven positions of a flexibility exercise. Each position is shown on a single staff with a bass clef and a common time signature. The notes are connected by a slur, and a '+' sign is placed above each note to indicate finger placement. The exercise starts with a 7th position and descends through 6th, 5th, 4th, 3rd, 2nd, and finally 1st position.

49

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

Exercise 49 consists of seven positions of a flexibility exercise. Each position is shown on a single staff with a bass clef and a common time signature. The notes are connected by a slur, and a '+' sign is placed above each note. The exercise starts with a 1st position and ascends through 2nd, 3rd, 4th, 5th, 6th, and finally 7th position.

50

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

Exercise 50 consists of seven positions of a flexibility exercise. Each position is shown on a single staff with a bass clef and a common time signature. The notes are connected by a slur, and a '+' sign is placed above each note. The exercise starts with a 1st position and ascends through 2nd, 3rd, 4th, 5th, 6th, and finally 7th position.

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

Exercise 51 consists of seven positions of a flexibility exercise. Each position is shown on a single staff with a bass clef and a common time signature. The notes are connected by a slur, and a '+' sign is placed above each note. The exercise starts with a 1st position and ascends through 2nd, 3rd, 4th, 5th, 6th, and finally 7th position.

52

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

Exercise 52 consists of seven positions of a flexibility exercise. Each position is shown on a single staff with a bass clef and a common time signature. The notes are connected by a slur, and a '+' sign is placed above each note. The exercise starts with a 1st position and ascends through 2nd, 3rd, 4th, 5th, 6th, and finally 7th position.

53

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

Exercise 53 consists of seven positions of a flexibility exercise. Each position is shown on a single staff with a bass clef and a common time signature. The notes are connected by a slur, and a '+' sign is placed above each note. The exercise starts with a 1st position and ascends through 2nd, 3rd, 4th, 5th, 6th, and finally 7th position.

Flexibilitätsübungen bis B / Souplesse jusqu'à sib / Flexibility exercises to B^b

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

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

Triller

Trilles

Trills

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

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

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

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

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

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

1. Pos. 2. Pos. 3. Pos. 4. Pos. 5. Pos. 6. Pos. 7. Pos. 8. Pos.

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

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

Beginnen Sie langsam und beschleunigen Sie. Verlieren Sie dabei nie die Beherrschung des Intervalles.

Commencez lentement puis accélérer tout en gardant la maîtrise de l' interval.

Start slowly and then accelerate. Keep controlling the interval.

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

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

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

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

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

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

1. Pos. 2. Pos. 3. Pos. 4. Pos. 5. Pos. 6. Pos. 7. Pos. 8. Pos.

1. Pos. 2. Pos. 3. Pos. 4. Pos. 5. Pos. 6. Pos. 7. Pos. 8. Pos.

1. Pos. 2. Pos. 3. Pos. 4. Pos. 5. Pos. 6. Pos. 7. Pos. 8. Pos.

1. Pos. 2. Pos. 3. Pos. 4. Pos. 5. Pos. 6. Pos. 7. Pos. 8. Pos.

Beginnen Sie langsam und beschleunigen Sie. Verlieren Sie dabei nie die Beherrschung des Intervalles.

Commencez lentement puis accélérer tout en gardant la maîtrise de l' interval.

Start slowly and then accelerate. Keep controlling the interval.

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.

5. Pos.

6. Pos.

7. Pos.

1. Pos.

2. Pos.

3. Pos.

4. Pos.

5. Pos.

6. Pos.

7. Pos.