

Siegfried DRUMM & Jean François ALEXANDRE

Symphonic FM

Musical Training in the Orchestra

The authors have devised – with help from instrumental teachers – a method that is a tool both lively and amusing for children, and as precise as possible for teachers, while letting them teach according to their personal musical style.

Some of the advantages of musical training in the orchestra:

- **a much clearer and less abstract relationship between *solfège* and playing an instrument**
(all *solfège* training is directly related to the instrument that the student has chosen)
- **an oral before a written presentation**
- **more thorough ear training,**
due to scores played by different instrumentalists
- **improved comprehension/analysis** of the works proposed as a result of playing an instrument
- **develops the student's autonomy**
- playing an instrument collectively as part of this course will encourage the student (once the necessary level is reached) to participate in a conservatory or music school ensemble

Each volume of Symphonic FM comes in **a book for the student** (adapted to the instrument played) and **a book for the teacher**.



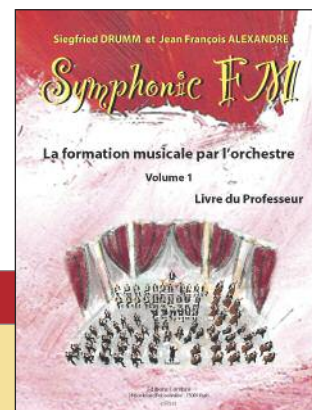
EC

Editions Combre

27 bd Beaumarchais - 75004 Paris - Tel. : 01 56 68 86 64 - www.editions-combre.com






Volume 1

- 4 student workbooks are available:
- 1 woodwinds
 - 2 brass/percussion
 - 3 strings
 - 4 piano/guitar/harp/accordion



| PEDAGOGICAL INFORMATION | | OBJECTIVES: | EXERCISES: |
|-------------------------------|-----------------------|---|---|
| Reading out loud | Lessons 1, 2, 3, 5, 6 | - reading with a steady beat - reading ahead - review of notes from the initiation - reading with simple intervals | - medium tempo - all students read together regardless of the instrument |
| | Lesson 4 | - learning new notes that will soon be played on the instrument | - new notes are in a box - reading by instrument group - medium tempo |
| | Lesson 7 | - summary of notes learned | - tempo with gradual acceleration - reading by instrument group - the review can be extended over several lessons |
| Reading with the instrument | Lessons 1, 2, 3, 5 | - reading ahead - developing the student's autonomy - introduction to group tuning - reading with simple intervals | - steady 4 beat pulse (♩ = 50 ♩ = 60) - reading without using fingerings - learning perfect chords |
| Spoken and/or clapped rhythms | Lessons 1 to 8 | - review of rhythms from the initiation - using the new rhythms | - reading with onomatopoeia or clapping after first singing the rhythm |
| Rhythm with the instrument | Lessons 1, 2, 3, 4, 9 | - practicing rhythms with the instrument | - exercises on 1 to 4 notes - playing a duet or whole ensemble piece - practicing with dynamics and articulations, without affecting the rhythm or tempo - rhythmic duets, students should play both voices in alternation |
| | Lessons 6, 7, 8 | - practicing rhythms with the instrument | - exercises based on a song played in instrumental training |
| Musicianship | Lessons 1, 2 | - major and minor seconds | - singing with the letter "O" or whatever the teacher prefers - recognising excerpts - dictation |
| | Lessons 3, 4 | - major and minor thirds | |
| | Lessons 5, 6 | - combined major and minor seconds and thirds | |
| Singing | Lessons (6), 7, 8 | - developing the inner ear - review of intervals already learned - learning new intervals | - exercises based on a song played in instrumental training - singing with the letter "O" or whatever the teacher prefers - recognising excerpts - dictation |
| | | Lessons 1 to 8 | - sensory exposure to rhythms - ear training - awareness of tuning and intervals - using articulations - putting text to music - preparation for instrumental training |
| Instrumental training | Lessons 1 to 8 | - integrating basic knowledge by playing the instrument - learning expression marks | - the teacher introduces new expression marks, orally or in writing - each piece can either be played in instrumental version, or choir and orchestra version - the instrumental pieces can be used to assemble introductory music classes - the repertoire can be used for an audition |
| | Lesson 9 | - review - introduction to improvisation - introduction to interpretation | - creating music collectively - choosing a text or poem or inventing a little fairy tale - instrumental improvisation in different styles - writing music using specific information |
| | Lesson 10 | - exposure to the great repertoire - introduction to music history - introduction to form: theme and variations | - listen to the entire 2nd mvmt of <i>Symphony n. 94</i> by J. Haydn - begin researching the composer and the period: other musicians, painters, writers, inventions, political figures... - learn the 4 proposed variations - students create a 5th variation - group performance of the beginning of the 2nd mvmt of the symphony |
| Testing comprehension | Lessons 5 and 9 | - verify if information is understood - reinforce comprehension (if necessary) | - instrumental dictation - musicianship (lesson 9) - theory - rhythmic dictation - detecting errors (notes and rhythm) |

COMPREHENSION

| | |
|------------------|---|
| Reading | specific to each instrument ● ascending and descending ● intervals from the second to the octave |
| Rhythm | all instruments: anacrusis  percussion:  |
| Musicianship | major and minor second ● major and minor third |
| Articulation | Staccato notes, tenuto |
| Expression marks | Adagio – Lento – Andante ● dolce – tranquillo ● decrescendo poco a poco Da capo (DC)  :  -  |

REPERTOIRE

Ah ! vous dirai-je maman ● Ainsy font, font, font ● The Wee little croodin doo (Scottish song) ● O Tannenbaum ● Il court, il court le furet ● Aija Anziti aija (Latvian song) ● Ushag veg ruy (song from the Isle of Man) ● Vyssa lulla litet barn (Swedish song) ● Symphony n. 94 "The Surprise Symphony" (2nd mvmt) by Joseph Haydn

LECTURE INSTRUMENTALE

9

Flûte

Flûte à bec
Hautbois

Clarinete
en Si \flat

Saxophone
Alto en Mi \flat

Basson
Trombone
Saxhorn (ut)

Cor en Fa

Trompette
en Si \flat

Percussion
(Clavier)

Guitare

Harpe

Accordéon
Piano

Violon

Alto

Violoncelle
Contrebasse

(Cb.)
(Vlc.)

C065

8

LEÇON N°1 LECTURE PARLÉE RÉGULIÈRE

Lecture tous ensemble - Révision par intervalles

OUVRAGE PROTÉGÉ
Photocopie interdite
Même partielle
(Loi du 11 mars 1957)
contournant CONTREFAÇON
(Code Pénal Art. 425)

Flûte, Flûte à bec, Hautbois, Saxophone, Trompette, Percussion

mouvement ascendant → mouvement descendant

Les notes montent Les notes descendent

la seconde la tierce

1 2

Clarinete, Cor, Saxhorn, Guitare, Violon

mouvement ascendant → mouvement descendant

Les notes montent Les notes descendent

la seconde la tierce

1 2

Basson, Trombone, Saxhorn, Violoncelle, Contrebasse

mouvement ascendant → mouvement descendant

Les notes montent Les notes descendent

la seconde la tierce

1 2

Harpe, Accordéon, Piano

mouvement ascendant → mouvement descendant

Les notes montent Les notes descendent

la seconde la tierce

1 2

Alto

mouvement ascendant → mouvement descendant

Les notes montent Les notes descendent

la seconde la tierce

1 2

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C06535

Tous droits réservés
pour tous pays

teacher book

C06535 R 94 pages © 2007



9 790230 365352

pupil : wood instruments

C06536 T 85 pages © 2007



9 790230 365369

pupil : strings

C06538 S 69 pages © 2007



9 790230 365383

pupil : brass/percussion

C06537 S 79 pages © 2007



9 790230 365376

pupil : piano/guitar/harp/accordion

C06539 S 72 pages © 2007



9 790230 365390

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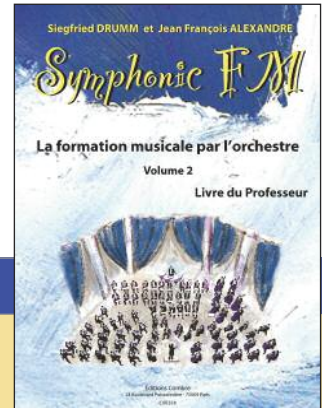
R : 17,30 €

S : 18,60 €

T : 19,90 €

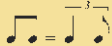

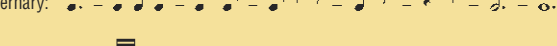

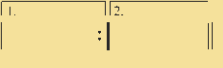
Volume 2

4 student workbooks are available: ① woodwinds
 ② brass/percussion
 ③ strings
 ④ piano/guitar/harp/accordion



| PEDAGOGICAL INFORMATION | | OBJECTIVES: | EXERCISES: |
|-------------------------------|---------------------------|---|---|
| Reading with the instrument | Lessons 1 to 4 | <ul style="list-style-type: none"> - reading ahead - preparation for sight-reading - developing the student's autonomy - awareness of group tuning | <ul style="list-style-type: none"> - reading without using fingerings - learning pieces from the repertoire |
| Spoken and/or clapped rhythms | Lessons 1 to 7 | <ul style="list-style-type: none"> - review of rhythms learned in volume 1 - using the new rhythms | <ul style="list-style-type: none"> - reading with onomatopoeia or clapping after first singing the rhythm |
| Rhythm with the instrument | Lessons 6, 8, 9, 10 | <ul style="list-style-type: none"> - practicing new rhythms with the instrument | <ul style="list-style-type: none"> - exercises on several notes - exercises based on a song played in instrumental training - playing a duet or whole ensemble piece - practicing with dynamics and articulations, without affecting the rhythm or tempo - rhythmic duets, students should play both voices in alternation |
| Musicianship | Lessons 1 to 10 | <ul style="list-style-type: none"> - review of major and minor seconds - review of major and minor thirds - review of perfect, augmented and diminished fourths - review of perfect, augmented and diminished fifths - the enharmonic - developing the inner ear - review of intervals already learned - learning new intervals | <ul style="list-style-type: none"> - singing with the letter "O" or whatever the teacher prefers - recognising excerpts - dictation - exercises based on a song played in instrumental training |
| Singing | Lessons 3, 4, 5, 6, 8, 10 | <ul style="list-style-type: none"> - sensory exposure to rhythms - ear training - awareness of tuning and intervals - using articulations - putting text to music - preparation for instrumental training | <ul style="list-style-type: none"> - French and foreign songs from children's repertoire |
| Instrumental training | Lessons 1 to 8 and 10 | <ul style="list-style-type: none"> - integrating basic knowledge by playing the instrument - learning expression marks - exposure to the great repertoire - introduction to music history - presentation of the minuet and canon | <ul style="list-style-type: none"> - the teacher introduces new expression marks, orally or in writing - several songs can either be played in instrumental version, or in choir and orchestra version - the instrumental pieces can be used to assemble introductory music classes - the repertoire can be used for an audition - listening to entire pieces - begin researching the composer and the period: other musicians, painters, writers, inventions, political figures... |
| | Lesson 9 | <ul style="list-style-type: none"> - review - introduction to improvisation - introduction to interpretation | <ul style="list-style-type: none"> - creating music collectively - choosing a text or poem or inventing a little fairy tale - instrumental improvisation in different styles - writing music using specific information |
| Testing comprehension | Lessons 5 and 9 | <ul style="list-style-type: none"> - verify if information is understood - reinforce comprehension (if necessary) - evaluate each student | <ul style="list-style-type: none"> - instrumental dictation - musicianship - theory - rhythmic dictation - detecting errors (notes and rhythm) |

COMPREHENSION

| | |
|-----------------------------|---|
| Reading with the instrument | autonomy ● reading ahead ● tuning |
| Rhythm | <p>all instruments: $\frac{3}{2}$ meter $\frac{6}{8}$ meter percussion: </p> <p>binary: </p> <p>ternary: </p> <p>jazz: swing </p> |
| Musicianship | perfect, augmented and diminished fourths ● perfect, augmented and diminished fifths ● the enharmonic |
| Expression marks |  – ritenuto – a tempo |
| Forms | the minuet ● the canon |

REPERTOIRE

Alléluia, lobet den Herren (Psalm 150) – Henrich Schütz ● Symphony in G major KV124 (Minuet) – Wolfgang Amadeus Mozart ● Military March (Album for the Young) – Robert Schumann ● Alma redemptoris – Giovanni Pierluigi da Palestrina ● L'Estranger estonné regarde – Paschal de l'Estocart ● Symphony n. 1 "Titan" in D major (3rd mvmt) – Gustav Mahler ● L'Arlesienne – Georges Bizet

LEÇON N° 1

LECTURE INSTRUMENTALE

Alleluia, lobet den Herren (Psaume 150)

Heinrich Schütz
compositeur allemand (1585 - 1672)

La mesure à 3

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C06

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LECTURE RYTHMIQUE PARLÉE OU FRAPPÉE

La double croche : ♩ - Quatre doubles croches : ♩

Tous instruments
Révision

Symphonie n° 94 - Andante

Joseph Haydn

INTONATION

A chanter lentement avec le piano sur la lettre « O »
A reconnaître à l'écoute du piano

La quarte juste, la quarte diminuée

Tous instruments en clé de sol

Alto

Basson, Trombone, Saxhorn, Harpe,
Accordeon, Piano, Violoncelle, Contrebasse

Dictée avec les extraits 2 ou 4 (au choix) en donnant la 1^{re} note.

C06558

teacher book

| | | | |
|-----------------|---|-----------|--------|
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| 9 790230 365581 | | | |

pupil : wood instruments

| | | | |
|-----------------|---|----------|--------|
| C06559 | T | 83 pages | © 2007 |
| | | | |
| 9 790230 365598 | | | |

pupil : strings

| | | | |
|-----------------|---|----------|--------|
| C06561 | S | 74 pages | © 2007 |
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| 9 790230 365611 | | | |

pupil : brass/percussion

| | | | |
|-----------------|---|----------|--------|
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pupil : piano/guitar/harp/accordion

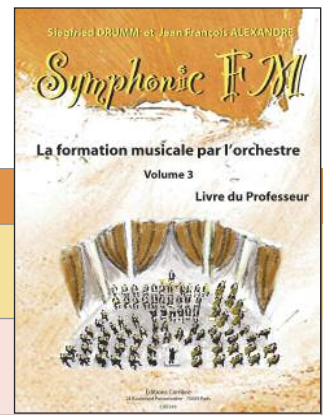
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|-----------------|---|----------|--------|
| C06562 | T | 84 pages | © 2007 |
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| 9 790230 365628 | | | |

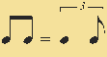
PRICE CODES

S = 18,60 €
T = 19,90 €






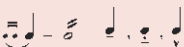

Volume 3

4 student workbooks are available: ① woodwinds
 ② brass/percussion
 ③ strings
 ④ piano/guitar/harp/accordion



| PEDAGOGICAL INFORMATION | | OBJECTIVES: | EXERCISES: |
|-------------------------------|------------------------------|--|---|
| Reading out loud | Lessons 1 and 2 | - learning new notes that will soon be useful for certain instruments - learning the treble clef (only for students who do not know it) to sing two-part songs | - reading with a steady beat - grouping players with common notes if they do not have new notes |
| Reading with the instrument | Lessons 1, 2, 3, 5 | - reading ahead - preparation for sight-reading - developing the student's autonomy - awareness of group tuning | - reading without using fingerings - learning pieces from the repertoire |
| Spoken and/or clapped rhythms | Lessons 1 to 8 | - review of rhythms learned in volume 2 - using the new rhythms | - reading with onomatopoeia or clapping after first singing the rhythm |
| Rhythm with the instrument | Lessons 4, 6, 8, 10 | - practicing new rhythms with the instrument | - exercises on several notes - exercises based on a song played in instrumental training - playing a duet or whole ensemble piece - practicing with dynamics and articulations, without affecting the rhythm or tempo - rhythmic duets, students should play both voices in alternation |
| Duo instrumental | Lesson 9 | - using the concept  introduced in volume 2 page 38 | - all the duets are possible in 2 groups (version in C and version in Bb). All the instruments play only one version, except the piano that can play both. |
| Musicianship | Lessons 1 to 8 | - review of perfect, augmented and diminished fourths - review of perfect, augmented and diminished fifths - major and minor sixths - major and minor sevenths - developing the inner ear - review of intervals already learned - learning new intervals | - singing with the letter "O" or whatever the teacher prefers - recognising excerpts - dictation - exercises based on a song played in instrumental training |
| Singing | Lessons 1, 3, 4, 7, 10 | - sensory exposure to rhythms - ear training - awareness of tuning and intervals - using articulations - putting text to music - preparation for instrumental training - learning two-part singing | - 1 or 2 parts, a capella, accompanied by piano or instruments - French and foreign songs from the repertoire |
| Instrumental training | Lessons 1, 2, 3, 4, 5, 7, 10 | - integrating basic knowledge by playing the instrument - learning expression marks - exposure to the great repertoire - introduction to music history - presentation of the scherzo | - the teacher introduces new expression marks, orally or in writing - several songs can either be played in instrumental version, or in choir and orchestra version - the instrumental pieces can be used to assemble introductory music classes - the repertoire can be used for an audition - listening to entire pieces - begin researching the composer and the period: other musicians, painters, writers, inventions, political figures... |
| | Lesson 9 | - review - introduction to improvisation - introduction to interpretation | - creating music collectively - choosing a text or poem or inventing a little fairy tale - instrumental improvisation in different styles - writing music using specific information |
| Testing comprehension | Lessons 5 and 9 | - verify if information is understood - reinforce comprehension (if necessary) - evaluate each student | - instrumental dictation - musicianship - theory - rhythmic dictations - detecting errors (notes and rhythm) |

COMPREHENSION

| | |
|-----------------------------|---|
| Reading out loud | - learning new notes by instrument group - reading in treble clef for everyone  |
| Reading with the instrument | autonomy ● reading ahead ● tuning ● using rhythms learned in volume 2 |
| Rhythm | - $\frac{9}{8}$ meter $\frac{12}{8}$ meter - binary:  - ternary:  - $\frac{3}{4}$ meter: pulse  - equivalences between meter changes  |
| Musicianship | major and minor sixths ● major and minor sevenths |
| Expression marks | <i>sf</i> , <i>ppp</i> smorzando, subito, molto rit., poco rit. Allegretto, Tempo I strings: con sordino - Percussion: ra by 3  the fermata  |
| Forms | the scherzo |
| Theory | From this volume on, it is recommended to begin developing the theoretical aspect of the preceding volumes (example: intervals and their names...). It is also recommended to introduce tonality (scale degrees, relative scales, neighbouring tones...) in relation to the exercises or pieces played. |

REPERTOIRE

Lullaby, my sweet little baby – William Byrd ● Qui tollis peccata mundi (Gloria) – Antonio Vivaldi ● Kyrie (Requiem) – Marc-Antoine Charpentier ● Ach Gott und Herr (Chorale) – Johann Sebastian Bach
 ● Symphony n.1 in D major (3rd mvmt) – Franz Schubert ● Tra la la la la la la (Carmen) – Georges Bizet ● The Tales of Hoffmann (Barcarolle) – Jacques Offenbach

LEÇON N° 2

LECTURE INSTRUMENTALE

Alleluia, lobet den Herren (Psaume 150)

Heinrich Schütz

La mesure à ♩

Flûte
Percussion (glock.)
Flûte à bec
Hautbois
Clarinette en Si \flat
Saxophone Alto en Mi \flat
Basson
Trombone
Saxhorn (ut)
Cor en Fa
Trompette en Si \flat
Guitare
Harpe
Piano
Accordéon
Violon
Alto
Violoncelle
Contrebasse

C065

INTONATION

A chanter lentement avec le piano sur la lettre «O»
A reconnaître à l'écoute du piano

La sixte majeure

Tous instruments en clé de sol

1

2

3

4

5

Alto

1

2

3

4

5

Basson, Trombone, Saxhorn, Harpe,
Accordéon, Piano, Violoncelle, Contrebasse

1

2

3

4

5

Dictée avec les extraits 1 ou 5 (au choix) en donnant la 1^{re} note.

C06590

teacher book

C06590 S 100 pages © 2008



9 790230 365901

pupil : wood instruments

C06561 S 71 pages © 2008



9 790230 365918

pupil : strings

C06593 Q 64 pages © 2008



9 790230 365932

pupil : brass/percussion

C06592 S 74 pages © 2008



9 790230 365925

pupil : piano/guitar/harp/accordion

C06594 S 78 pages © 2008



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PRICE CODES

Q = 16,10 €

S = 18,60 €

Volume 4

- 4 student workbooks are available:
- 1 woodwinds
 - 2 brass/percussion
 - 3 strings
 - 4 piano/guitar/harp/accordion



| PEDAGOGICAL INFORMATION | | OBJECTIVES: | EXERCISES: |
|-------------------------------|------------------------------|--|---|
| Reading with the instrument | Lessons 1 and 3 | - reading ahead - preparation for sight-reading - developing the student's autonomy - awareness of group tuning | - reading without using fingerings - learning pieces from the repertoire |
| Spoken and/or clapped rhythms | Lessons 1 to 8 | - review of rhythms learned in volume 3 - using the new rhythms | - reading with onomatopoeia or clapping after first singing the rhythm |
| Rhythm with the instrument | Lessons 5, 7, 8, 9, 10 | - practicing new rhythms with the instrument | - exercises on several notes - exercises based on a song played in instrumental training - playing a duet or whole ensemble piece - practicing with dynamics and articulations, without affecting the rhythm or tempo - rhythmic duets, students should play both voices in alternation |
| Vocal and instrumental duets | Lesson 4 | - using two-part singing or instrumental duets | - all duets are possible, including mixed voice/instrument |
| Musicianship | Lessons 1 to 8 | - review of major and minor sixths - review of major and minor sevenths - review of the enharmonic - perfect, augmented and diminished octaves - diatonic semitone - chromatic semitone | - singing with the letter "O" or whatever the teacher prefers - recognising excerpts - dictation - exercises based on a song played in instrumental training |
| Singing | Lessons 2, 3, 4, 7, 9 | - sensory exposure to rhythms - ear training - awareness of tuning and intervals - using articulations - putting text to music - preparation for instrumental training | - 1 or 2 parts, a capella, accompanied by piano or instruments - French and foreign songs from the repertoire |
| Instrumental training | Lessons 1, 2, 3, 4, 6, 9, 10 | - integrating basic knowledge by playing the instrument - learning expression marks - exposure to the great repertoire - introduction to music history - presentation of the overture and the polka | - the teacher introduces new expression marks, orally or in writing - several songs can either be played in instrumental version, or in choir and orchestra version - the instrumental pieces can be used to assemble introductory music classes - the repertoire can be used for an audition - listening to entire pieces - begin researching the composer and the period: other musicians, painters, writers, inventions, political figures... |
| | Lesson 10 | <p><i>Symphony n. 5</i> by L. van Beethoven: The A parts (flutes 1+2, oboes 1+2, clarinets 1+2, violins 1+2 and violas 1+2) are the original parts from the symphony. If the violins and violas in your conservatory or music school have reached playing level 2, you can add them to your ensemble and have them play the original parts. In this case, the flutes, oboes and clarinets will also play the A parts. If not, the flutes, oboes and clarinets will play the arranged parts. Whatever the case, the other parts will be played.</p> | |
| Testing comprehension | Lesson 5: written | verify if information is understood ● reinforce comprehension (if necessary) ● evaluate each student | theory ● dictation with missing parts ● detecting errors ● rhythmic dictation ● chord recognition |
| | Lesson 9: oral | | ● instrumental dictation ● musicianship ● reading rhythms with the instrument |

COMPREHENSION

| | |
|-----------------------------|---|
| Reading with the instrument | autonomy ● reading ahead ● tuning ● using rhythms learned in volume 3 |
| Rhythm | |
| Musicianship | perfect, augmented and diminished octaves ● diatonic semitones ● chromatic semitones |
| Expression marks | <p><i>fff</i> Sostenuto, accelerando, allargando</p> <p>Grave, Andantino</p> <p>The appoggiatura: </p> <p>Percussion: </p> <p>Guitare: rasgueado </p> |
| Forms | the overture ● the polka |
| Theory | numbering chords: 5 - 6 - $\frac{6}{4}$ ● cadences ● introduction to transposition |

REPERTOIRE

Neue Liebeslieder Op.65 – Johannes Brahms ● Le Calife de Bagdad (Overture) – François-Adrien Boieldieu ● Alle Menschen müssen sterben (Cantata 162) – Johann Sebastian Bach ● Stabat Mater (Quartet) – Gioacchino Rossini ● Malagueña – popular Spanish song ● Sängerkunst (French polka Op.328) – Johann Strauss fils ● Pictures at an Exhibition (The Old Castle) – Modest Moussorgsky ● Symphony n. 9 Op. 125 (Finale) – L. van Beethoven ● Symphony n. 5 Op. 67 (1st mvmt) – L. van Beethoven

LEÇON N° 1

LECTURE INSTRUMENTALE

Extrait des *Neue Liebeslieder* (op. 65)

Johannes Brahms
compositeur allemand
(1833 - 1897)

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C066

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LECTURE RYTHMIQUE PARLÉE OU FRAPPÉE

11

La croche suivie de 2 doubles croches : ou

Tous instruments

Révision

Le rythme
Barcarolle des *Contes d'Hoffmann*

Jacques Offenbach

Révision

C06617

teacher book

C06617 U 126 pages © 2008



9 790230 366175

pupil : wood instruments

C06618 T 83 pages © 2008



9 790230 366182

pupil : strings

C06620 S 65 pages © 2008



9 790230 366205

pupil : brass/percussion

C06619 S 76 pages © 2008



9 790230 366199

pupil : piano/guitar/harp/accordion

C06621 S 77 pages © 2008



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PRICE CODES

S : 18,60 €

T : 19,90 €

U : 21,20 €

Volume 5

Starting with volume 5, for practical reasons, the student books have a different layout.

There will now be: **a principal workbook** containing what is **common to all the instruments** + **a separate part for each specific instrument**

including instrumental duets, instrumental versions of the songs and instrumental training. This way, each student will not longer buy the workbook corresponding to a family of instruments, but the workbook for his/her own instrument.



| PEDAGOGICAL INFORMATION | | OBJECTIVES: | EXERCISES: |
|--|---|--|--|
| Basic theory | Lessons 1, 2 and 6 | <ul style="list-style-type: none"> - review of information from the 1st cycle (lesson 6) - scales, tonalities and neighbouring tones: we have chosen to present the information in one lesson so that students can find it more easily. Naturally, you have complete freedom in how this information is organised for your students during their training. - in principle, all students can use the new techniques learned by others (transposition, changing clefs) - specific examples: horn, trumpet: transposition lesson 5 – viola, bassoon: changing clefs lessons 2 and 5 | |
| Reading out loud | Lessons 1, 2 and 3 | <ul style="list-style-type: none"> - learning new notes that will soon be played on the instrument (for some instruments, new clefs) - learning the treble clef (for those who do not know it) to sing two-part songs - reading quickly in treble clef for the others | <ul style="list-style-type: none"> - reading with a steady beat - grouping students with the same notes |
| Spoken and/or clapped rhythms | Lessons 1 to 5, 7 and 8 | <ul style="list-style-type: none"> - review of rhythms learned in volume 4 - using the new rhythms | <ul style="list-style-type: none"> - reading with onomatopoeia or clapping after first singing the rhythm You are free to choose the tempi for the exercises. It is recommended that each exercise be done in different tempi. For exercises 3 and 4 from lesson 8, it is important that both exercises have the same tempo (example: dotted crochet = 100, dotted minim = 100...) |
| | Lesson 9 | Use small percussion instruments. Decide who plays what, depending on what instruments are available. Ideally each part should be identifiable, either by pitch (low, medium, high), or by instrument family (wood, metal, skin). | |
| Rhythm with the instrument | Lessons 9 and 10 | <ul style="list-style-type: none"> - review of rhythms already learned - using the new rhythms | - instrumental duets |
| Singing | Lessons 1, 3, 4, 6, 7, 8 | <ul style="list-style-type: none"> - sensory exposure to rhythms - ear training - awareness of tuning and intervals - using articulations - putting text to music | <ul style="list-style-type: none"> - 1 part, lessons 1 and 6 (presentation of the Lied) - 2 parts, lessons 3 and 7 (the song from lesson 3 can be integrated into instrumental training) - 4 parts, lessons 4 and 8 (integrating adult tenor and bass voices). These songs can also be combined with instruments. Each of the four parts corresponds to a group of instruments. - Do a vocal warm-up (musicianship and vocalising) before singing these pieces |
| Instrumental training | Lessons 1, 2, 3, 5, 6, 7, 8, 10 | <ul style="list-style-type: none"> - integrating basic knowledge by playing the instrument - learning expression marks - exposure to the great repertoire - introduction to music history | <ul style="list-style-type: none"> - the teacher introduces new expression marks, orally or in writing - the instrumental pieces can be used to assemble introductory music classes - the repertoire can be used for an audition - begin researching the composer and the period - begin researching the folk music of the particular country - complete orchestrations: lessons 1, 2, 3, 5, 6, 7, 8, 10 - orchestra and vocal ensemble: lesson 3 - instrumental duet: lesson 2 (version in G and Bb) – possible to combine any instruments in each version - lesson 5: <i>Symphony n. 100</i>, mvmt 2 by J. Haydn - Each student has a copy of the original score at their disposal in the manual. Listen to the work several times following along with the score, especially before testing comprehension. |
| | Lesson 10 | For <i>The Entertainer</i> , the drum part should be written out in collaboration between the student and the instrumental teacher | |
| New instrument | A part for tenor saxophone is included in the instrumental duets and some instrumental training parts. | | |
| Testing comprehension | Lesson 5 : written | <ul style="list-style-type: none"> - verify if information is understood - reinforce comprehension (if necessary) - evaluate each student | theory ● two-part dictation with missing voices ● rhythmic dictation ● chord dictation |
| | Lesson 9 : oral | | instrumental dictation ● memorizing scales and chords with the instrument ● reading rhythms |
| | Lesson 9 : written | | inner listening ● identifying intervals ● transposition ● rhythmic dictation ● detecting errors |
| COMPREHENSION | | | |
| Rhythm | <ul style="list-style-type: none"> - ternary: - binary: - syncopation: - the 3/8 meter: | | |
| Expression marks | <p>Mässig, molto, espressivo, ben ritmato, quasi staccato, poco più forte, folge, tutti, glissando, soffio, not fast.</p> <p>Frisch und munter </p> <p></p> | | |
| Forms | the lied ● the suite ● film music ● ragtime | | |
| Theory | <ul style="list-style-type: none"> the relationship between the seven commonly used clefs ● transposing instruments ● scales, tonalities and neighbouring tones ● the order of sharps and flats; double sharps and double flats | | |
| REPERTOIRE | | | |
| <p>The Happy Farmer (Album for the Young) – Robert Schumann ● Sweet Dreams (Children's album) – Pyotr Ilitch Tchaïkovsky ● La Garde Montante (Carmen) – Georges Bizet ● Symphony n.100 (mvmt 2) – Joseph Haydn ● Traumerei (Scenes from Childhood) – Robert Schumann ● Saraband (4th Suite) – Georg Friedrich Haendel ● Catacombæ (Pictures at an Exhibition) – Modest Mussorgsky</p> | | | |

LEÇON N° 2

LES INSTRUMENTS TRANSPOSITEURS

Un instrument transpositeur est un instrument qui produit un son différent que celui qui est écrit. Sur une partition d'orchestre, on s'aperçoit que les armures ne sont pas toujours identiques et pourtant, tout le monde joue le morceau dans le même ton ! Pour trouver de façon certaine le ton réel du morceau, il faut regarder l'armure des instruments qui composent le quatuor à cordes.

Un instrument est "en Si bémol" s'il fait entendre un Si bémol alors qu'il lit et joue un Do. Il est dit "en Mi bémol" s'il fait entendre un Mi bémol en lisant et jouant un Do, etc.
Exemples : clarinette Si bémol, saxophone alto (Mi bémol), cor en Fa...

Si les trois instruments ci-dessous jouent ensemble le thème de la 9^e symphonie de Beethoven (Vol. 4, leçon 9), on entend exactement la même mélodie dans le même ton réel (Do majeur malgré les armures différentes) :

N.B. : le hautbois n'est pas un instrument transpositeur. Si un instrumentiste n'a pas devant les yeux la partie transposée pour son instrument, il devra "transposer à vue" (voir cors et trompettes dans la symphonie de Haydn à la leçon 5).

Pour cela, il devra :

- 1 - Imaginer la nouvelle armure.
- 2 - Lire à l'aide d'une autre clef.
- 3 - Changer les altérations accidentelles.

Dans l'exemple ci-dessus, si la clarinette veut jouer avec le hautbois en lisant la partie de celui-ci, il devra imaginer l'armure (Fa# et Do#) et lire en clé d'un troisième ligne (d'où l'importance, pour certains instruments, de connaître plusieurs clefs).

LECTURE PARLÉE RÉGULIÈRE

Basson, Cor, Trombone, Violoncelle, Contrebasse

C06653

LECTURE EN CLÉ DE SOL

(Préparation au chant)

Flûte, Flûte à bec, Hautbois, Saxophone, Basson, Trombone, Saxhorn, Violoncelle, Contrebasse

LECTURE RAPIDE

(Révision sauf violon et guitare notes encadrées)

Flûte, Hautbois, Clarinette, Saxophone, Guitare, Harpe, Accordéon, Piano, Violon

LECTURE RYTHMIQUE PARLÉE OU FRAPPÉE

C06653

teacher book

| | | |
|-----------------|---|--------|
| C06653 | W | © 2009 |
| 144 pages | | |
| | | |
| 9 790230 366533 | | |

pupil : doublebass

| | | |
|---------------------------|---|--------|
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| 9 790230 303699 | | |

pupil : harp

| | | |
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pupil : saxophone

| | | |
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| | | |
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pupil : accordion

| | | |
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| | | |
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pupil : horn

| | | |
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| 9 790230 303705 | | |

pupil : oboe

| | | |
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pupil : trombone

| | | |
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| | | |
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pupil : viola

| | | |
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pupil : flute

| | | |
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pupil : percussion

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pupil : trumpet

| | | |
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| | | |
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pupil : bassoon

| | | |
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| | | |
| 9 790230 303675 | | |

pupil : recorder

| | | |
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| | | |
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pupil : piano

| | | |
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pupil : violin

| | | |
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| | | |
| 9 790230 303828 | | |

pupil : clarinet

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| | | |
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pupil : guitar

| | | |
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| | | |
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pupil : saxhorn

| | | |
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| | | |
| 9 790230 303781 | | |

pupil : cello

| | | |
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| | | |
| 9 790230 303835 | | |

Volume 6



| PEDAGOGICAL INFORMATION | | OBJECTIVES: | EXERCISES: |
|---|--|--|---|
| Reading out loud | Lessons 1 and 2 | <ul style="list-style-type: none"> - learning new notes that will soon be played on the instrument - (for some instruments, new clefs) - learning the treble clef (for those who do not know it) to sing two-part songs - reading quickly in treble clef for the others | <ul style="list-style-type: none"> - reading with a steady beat - grouping students with the same notes |
| Spoken and/or clapped rhythms | Lessons 1 to 5, 7 and 9 | <ul style="list-style-type: none"> - review of rhythms learned in volume 5 - using the new rhythms | <ul style="list-style-type: none"> - reading with onomatopoeia or clapping after first singing the rhythm <p>You are free to choose the tempi for the exercises. It is recommended that each exercise be done in different tempi.</p> |
| | Lesson 9 | Use small percussion instruments. Decide who plays what, depending on what instruments are available. Ideally each part should be identifiable, either by pitch (low, medium, high), or by instrument family (wood, metal, skin). | |
| Rhythm with the instrument | Lessons 8 and 10 | <ul style="list-style-type: none"> - review of rhythms already learned - using the new rhythms | - instrumental duets |
| Singing | Lessons 1 to 5, 7 to 9 | <ul style="list-style-type: none"> - sensory exposure to rhythms - ear training - awareness of tuning and intervals - using articulations - putting text to music | <ul style="list-style-type: none"> - 1 part that can be integrated into instrumental training, lesson 1 - 1 part, lesson 8 - 1 part, lessons 2, 4, 7 (presentation of popular songs) - 2 parts, lesson 5 - 3 parts with instrumental accompaniment, lesson 3 - 4 parts, lesson 9 (integrating adult tenor and bass voices). These songs can also be combined with instruments. Each of the four parts corresponds to a group of instruments. - Do a vocal warm-up (musicianship and vocalising) before singing these pieces |
| Instrumental training and duets | Lessons 1 to 10 | <ul style="list-style-type: none"> - integrating basic knowledge by playing the instrument - learning expression marks - exposure to the great repertoire - introduction to music history | <ul style="list-style-type: none"> - the teacher introduces new expression marks, orally or in writing - the instrumental pieces can be used to assemble introductory music classes - the repertoire can be used for an audition - begin researching the composer and the period - begin researching the folk music of the particular country - complete orchestrations: lessons 1, 3 to 8 and 10 - orchestra and vocal ensemble: lessons 3 and 9 - instrumental duet: lesson 2 – possible to combine any instruments - lesson 5: Symphony KV43, mvmt 4 by Mozart - Each student has a copy of the original score at their disposal in the manual. Listen to the work several times following along with the score, especially before testing comprehension. |
| New instruments | Recorder, soprano and baritone saxophone | | |
| Testing comprehension | Lesson 5: oral | <ul style="list-style-type: none"> - verify if information is understood - reinforce comprehension (if necessary) - evaluate each student | <ul style="list-style-type: none"> - arpeggios on chords played with no sequence, then a sequence of arpeggios on a given harmony (<i>Gruissan mes amours</i>) |
| | Lesson 5: written | | <ul style="list-style-type: none"> - theory / analysis - two-part dictation with missing voices - rhythmic dictation - chord dictation (identifying degrees) |
| | Lesson 9: oral | | <ul style="list-style-type: none"> - binary and ternary instrumental dictation - memorizing scales and chords with the instrument - reading rhythms |
| | Lesson 9: written | | <ul style="list-style-type: none"> - theory - rhythmic dictation - detecting errors |
| COMPREHENSION | | | |
| Rhythm | <ul style="list-style-type: none"> - ternary: - binary: - : - $\frac{2}{8}$ and $\frac{4}{8}$ meters | | |
| Expression marks | Maestoso, Pomposo, Piano : * , Coda (⊕) | | |
| Forms | popular songs ● the fugue | | |
| REPERTOIRE | | | |
| Kristallen den fina – popular Swedish song ● Art of the Fugue BWV 1080/1 – Johann Sebastian Bach ● Symphony KV43, (mvmt 4) – Wolfgang Amadeus Mozart ● The Cuckoo in the Depths of the Woods – Camille Saint-Saëns ● Adoration du soleil (Indes galantes) – Jean-Philippe Rameau ● The Elephant (Carnival of the Animals) - Camille Saint-Saëns ● Aida (Triumphal March) – Giuseppe Verdi | | | |

CONTRÔLE DES ACQUIS N°1

ORAL

A Chaque élève doit arpéger à l'instrument les accords suivants sans les enchaîner.

B Chaque élève doit arpéger à l'instrument les accords de la grille de *Gruissan mes amours*, en les enchaînant de la façon la plus correcte possible.

ÉCRIT

A Transposer le début de la mélodie de *Kristallen den fina* pour Cor en Fa.

Trompette Sib

B Nom et qualification des intervalles entre les premières notes du sujet et celle de la réponse de la fugue de BWV 1080/1

Sujet

Réponse

C06700

Symphonie KV 43 (4^e mouvement) de Mozart

- 1- Indiquer avec précision toutes les modulations
- 2- Chiffrer les accords de la mesure 13 à la mesure 16, mesure 40 (2^e temps), et mesures 68 et 69
- 3- Indiquer toutes les cadences
- 4- Définir, de la façon la plus précise possible, la structure de ce mouvement

D

Établir une liste de chanteurs des XX^e et XXI^e siècles que tu connais, en précisant s'il s'agit d'un interprète ou d'un interprète auteur et/ou compositeur. Citer quelques unes de ses chansons.

E

Dictée à trous à deux voix d'après *La Prière du matin* d'Hector Berlioz

Texte du professeur

Texte de l'élève

C06700

teacher book

C06700 W © 2010

138 pages



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pupil : doublebass

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pupil : harp

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pupil : saxophone

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pupil : oboe

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9 790230 303422

pupil : trombone

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pupil : viola

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pupil : flute

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pupil : percussion

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pupil : trumpet

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pupil : piano

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pupil : saxhorn

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9 790230 303453

pupil : cello

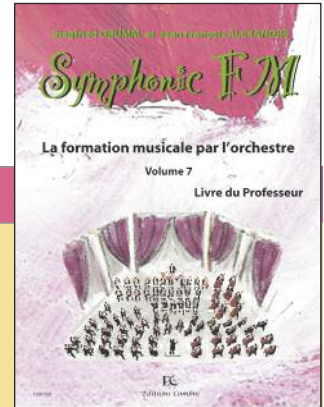
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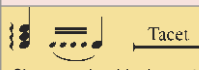
61 pages + partie séparée



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Volume 7



| PEDAGOGICAL INFORMATION | | OBJECTIVES: | EXERCISES: |
|--|---|---|--|
| Theory | Lessons 1 to 5 | - the principal orchestral instruments - the various orchestral ensembles | |
| | Lesson 6 | - natural modes - the chromatic scale - dodecaphony - the whole-tone scale | |
| | Lesson 10 | - the Picardy third | |
| Reading with the instrument | Lessons 1 and 2 | - group sight-reading | - to be done in class, several times if necessary - reading ahead; respect the tempo and style |
| Spoken and/or clapped rhythms | Lessons 1 to 7 and 9 | - review of rhythms learned in volume 6 - using the new rhythms | - reading with onomatopoeia or clapping after first singing the rhythm You are free to choose the tempi for the exercises. It is recommended that each exercise be done in different tempi. |
| | Lesson 9 | Use small percussion instruments. Decide who plays what, depending on what instruments are available. Ideally each part should be identifiable, either by pitch (low, medium, high), or by instrument family (wood, metal, skin). | |
| Rhythm with the instrument | Lessons 7, 8 and 10 | - review of rhythms already learned - using the new rhythms | - 1 or 2 parts |
| Singing | Lessons 1 to 5, 7 to 10 | - sensory exposure to rhythms - ear training - awareness of tuning and intervals - using articulations - putting text to music | - 1 or several parts that can be integrated into instrumental training, lessons 2, 3 and 10 - 1 part, lessons 1, 4, 7 and 8 - 2 parts, lesson 5 - instrumental/vocal trio lesson 1 - 4 parts, lesson 9 (integrating adult tenor and bass voices). These songs can also be combined with instruments. Each of the four parts corresponds to a group of instruments. - Do a vocal warm-up (musicianship and vocalising) before singing these pieces |
| Instrumental training and Instrumental/vocal trios | Lessons 2 to 6, 8 and 10 | - integrating basic knowledge by playing the instrument - learning expression marks - exposure to the great repertoire - introduction to music history | - the teacher introduces new expression marks, orally or in writing - the instrumental pieces can be used to assemble introductory music classes - the repertoire can be used for an audition - begin researching the composer and the period - begin researching the folk music of the particular country - complete orchestrations: lessons 2, 4, 5, 6 and 8 - orchestra and vocal ensemble: lessons 3 and 10 - instrumental/vocal trio: lesson 1 (possible to combine any instruments) |
| | Lesson 5 | <i>Habanera</i> , excerpt from the <i>2nd Orchestral Suite</i> by G. Bizet - Each student has a copy of the original score at their disposal in the manual. Listen to the work several times following along with the score, especially before testing comprehension. | |
| | Lesson 9 | The piano/accordion part is played depending on the instruments available | |
| Testing comprehension | Lesson 5: oral | | - harmonisation and improvisation on a blues chart - instrumental dictation written and played by the students |
| | Lesson 5: written | | - theory / analysis - detecting errors (with <i>Canção do Figueiral</i>) - two-part dictation with missing voices - rhythmic dictation - chord dictation (identifying degrees) - chord dictation with cadences |
| | Lesson 9: oral | - verify if information is understood - reinforce comprehension (if necessary) - evaluate each student | - binary and ternary instrumental dictation - memorizing scales and chords with the instrument - reading rhythms |
| | Lesson 9: written | | - theory - detecting errors - two-part dictation - rhythmic dictation - chord dictation |
| COMPREHENSION | | | |
| Rhythm | <p>- ternary: </p> <p>- binary: </p> <p>- 6/4, 9/4 and 12/4 meters</p> | | |
| Expression marks |  <p>Slow, quasi, ruhig, bewegt, gesteigert, zart, sanft, Enthusiasmus, weich</p> | | |
| Forms | the symphonic poem and program music ● the requiem | | |
| REPERTOIRE | | | |
| Bourrée (Fireworks Music) – G. F. Haendel ● Hornpipe (Water Music) - G. F. Haende ● Canção do Figueiral – popular Portuguese song ● Aux petits enfants – César Franck ● Symphony n. 1 (introduction to mvmt 1) – Franz Schubert ● Habanera (Carmen) – Georges Bizet ● Scheherazade Op. 35 (excerpt) – Nicolai Rimsky-Korsakov ● Symphony n. 3 “Heroic” – L. van Beethoven ● Lacrimosa (Requiem) – W. A. Mozart | | | |

LECTURE INSTRUMENTALE
Hornpipe
(extrait de *Water Music*)

Georg Friedrich Haendel

Conducteur en ut

Flûte à bec soprano
Hautbois 1, Clarinète 1
Saxo soprano

Flûte à bec alto

Hautbois 2
Clarinète 2
Saxo alto 1

Saxo alto 2
Saxo ténor

Basson
Saxo baryton

Cor

Trumpette

Trombone

Saxhorn (♩ 9)

Xylophone 1 et 2

Guitare

Harpe
Accordéon

Piano
(Clavessin)

Violon 1

Violon 2

Alto

Violoncelle
Contrebasse

C06730

RYTHME PARLÉ ET/OU FRAPPÉ

Révision : Mozart, Air de Chérubin (volume 6 leçon 8)
Vois, che sa - pe - se che co - sa d' a - mor, etc.

Révision : Purcell, Music for a while (leçon 1)
won d'ring, won d'ring how your pains, etc.

1

Révision : Purcell, Music for a while (leçon 1)
While shall all your cares be - guile, shall all, all, etc.

2

3

4

Révision : Rossini, Duo des chats (volume 5 leçon 7)
Mi - a - u, mia - u, mia - u mi - au a - u - u mi - a - u.

5

C06730

teacher book

C06730 W © 2011
157 pages

9 790230 367301

pupil : doublebass

C06731CB T © 2011
84 pages + partie séparée

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pupil : harp

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pupil : saxophone

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pupil : percussion

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pupil : trumpet

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pupil : bassoon

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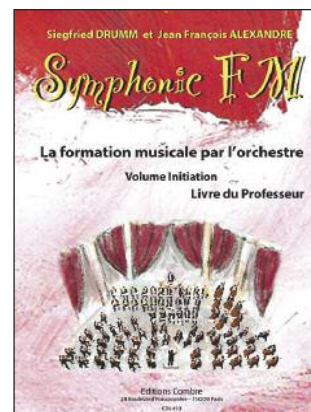
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Vol. initiation

This volume is intended for children at least 7 years old, who are enrolled in a musical instrument class. It provides a smoother transition from an introductory class to instrumental training, and reinforces the necessary rudiments for continued studies. Starting in the first year, students discover instruments played by other children in their class.




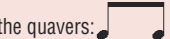

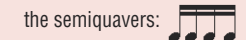

3 student workbooks are available:

- ① woodwinds
- ② strings
- ③ piano/guitar/percussion



Proposed utilization

(teachers are free to use the method as it suits them)

| | |
|------------------------------|---|
| Reading | From approximately September to February - reading with a steady beat: notes corresponding to instrumental requirements |
| Rhythm | From approximately October to April - reading out loud or clapping with a steady pulse, no meter in the beginning. - after studying 2/4, 3/4, and 4/4, the meter (for example) can be dissociated from rhythm in the beginning: one or more students can "be the conductor" beating the meter while other students do the rhythms. |
| Musicianship | From approximately November to May - This does not replace singing. The children can sing with a choir or at the end of the course. It is possible to use musicianship to vocalise (without pronouncing the name of the note) and for recognition (oral dictation). |
| Instrumental training | From April to June - students bring their instruments to class - presentation of all the instruments: what they are made of, how they work... The arrangements are intended to "sound good", even if not all of the instruments are present. The teacher can conduct the ensemble or assign this job to a student who will then learn how to conduct in a fun way! Two pianists can play the piano (treble clef and bass clef). If there are too many, the other pianists can be given the role of conductor or use simple percussion instruments. The last two pieces are arrangements of famous songs: A la Claire fontaine and Alouette. It is important to have the students sing the texts before playing them in the orchestra. |
| COMPREHENSION | |
| Reading | specific to each instrument |
| Rhythm | <p><i>For all instruments:</i> the crotchet and crotchet rest – the minim and the minim rest – the dotted minim – the semibreve and the semibreve rest la liaison rythmique : 2/4, 3/4 and 4/4 meters the rhythmic slur: the quaver:  the quavers: </p> <p><i>Percussion :</i> the quaver:  the quavers:  the semiquaver:  the semiquavers:  the quaver rest: </p> |
| Musicianship | the sharp – the natural – the flat |
| Instrumental training | dynamics: <i>p</i> and <i>f</i> – <i>pp</i> – crescendo and decrescendo – <i>mp</i> and <i>mf</i> articulations: slurs – detached – the fermata – accents the dotted crotchet the repeat sign |

teacher book



pupil : wind instruments



pupil : piano/percussion/guitare



pupil : string instruments



PRICE CODES

N = 13,70 €

S = 18,60 €