

BB

9084

Training with Bach

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Training with Bach

1.Chorals

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Chorals de Bach : une autre approche

Les chorals de Bach, tels qu'ils sont proposés, permettent de varier à souhait le travail du **son**, de l'**intonation**, des **articulations**, du **phrasé**, de l'**équilibre sonore** d'un ensemble d'instruments à vent. Ils peuvent servir d'exercice aussi bien pour un **petit** que pour un **grand ensemble** d'instrumentistes.

Chaque voix peut être prise comme étude unisono. On peut ainsi travailler phrase par phrase en variant les associations d'instruments tout en mettant en évidence le domaine que l'on souhaite améliorer (intonation, articulation, phrasé, dynamique, ...). Il existe évidemment un grand choix de possibilités en partant du travail avec un seul musicien jusqu'à l'ensemble complet en unisono. **Cette façon d'aborder l'étude d'un choral de Bach permet aussi à chaque musicien de découvrir les quatre voix du choral. Il pourra ainsi être attentif à tout ce qui se passe lors de l'exécution finale de la pièce.**

En tous les cas, il faut toujours rechercher une **homogénéité** ainsi qu'une **plénitude** dans le son (colonne d'air, son qui porte,...).

Chaque chef saura encore trouver bien d'autres possibilités d'exploitation pour son propre ensemble.

Ainsi, il est possible de faire le **même travail à deux, trois et quatre voix**. Dans les associations d'instruments, il faut veiller à ne pas croiser les voix. A ce stade du travail apparaît aussi la notion d'**intervalle** et d'**accord**. Le chef pourra choisir de travailler temps par temps en faisant des points d'orgue. Ceci permet d'ajuster les intervalles et d'équilibrer les accords.

Finalement, on aboutit au choral à quatre voix. On peut alors essayer **plusieurs instrumentations**. On insistera particulièrement sur la **balance**, le **phrasé** et l'**intonation**. On peut par exemple travailler une suite d'accords en introduisant des points d'orgue. On peut aussi mettre en évidence un groupe de solistes en opposition avec les tutti de l'ensemble.

Tous les chorals proposés peuvent se travailler de la même façon. Il est toutefois recommandé de **varier les approches** pour ne pas ennuyer les musiciens. Il est certain également que chaque chef adaptera son travail en fonction du niveau de son ensemble. Il fixera ainsi ses propres objectifs.

Méthodologie : chorals de Bach

→ Dans toute la procédure, toujours rechercher homogénéité et plénitude dans le son (colonne d'air, son qui porte)

1. Intonation (UNISONO)

- Travailler chaque voix "unisono", phrase par phrase, *mf*, legato.
- Faire jouer en solo, par registre seul ou par plusieurs registres par différents groupes d'instruments, en tutti.
Ex : crts + trbs; altos + basses; flûtes + clars; 1 trp + 1 fl^r 1 cor; ...
- Varier au maximum selon les possibilités de l'enser
- Faire des poses de son sur chaque note d'une phr
- Faire chanter les différentes phrases du choral chante, l'autre joue.
- Varier les tempi

2. Dynamique (UNISONO)

- On peut maintenant introduire tout en jouant legato.
- Garder l'organisation du
- Travailler toutes les n^o
- On peut également

Ex : joue
jr

- Il e

A musical score for four voices (A, B, C, D) showing a single phrase with various articulations like accents and slurs.

3. Articulation (UNISONO)

- Travailler les différents articulations en gardant l'organisation du point 1 (solo/groupes/registres).



- Travailler dans une nuance qui convient.
- Ensuite, introduire en plus les éléments de dynamique du point 2.
- On peut varier les articulations à chaque phrase.

Ex : phrase 1

phrase 2

phrase 3

A musical score for four voices (A, B, C, D) showing a phrase with dynamic markings like *fff*, *f*, *pp*, and *ff*.

4. Endurance (UNISONO)

- Toujours en s'inspirant des propositions des 3 points précédents, on peut également faire quelques exercices d'endurance.

Ex : jouer 3 fois A *fff* sans s'arrêter
 jouer 3 fois A : 1 fois *f*; 1 fois *pp*; 1 fois *ff*
 jouer A et B en suivant...
 jouer A, B, et C en suivant...

Il existe de multiples autres variations...

- Ne pas hésiter à introduire des articulations différentes.

Ces exercices sont à faire plutôt en fin de répétition.

A musical score for four voices (A, B, C, D) showing a phrase with polyphonic textures, including overlapping lines and slurs.

5. Polyphonie

- On peut maintenant travailler à 2, 3 et 4 voix tout en appliquant les principes et l'organisation des points précédents.

Ex : 2 voix : A-B; A-C; B-C; ...
 3 voix : A-B-C; B-C-D; A-C-D; ...
 4 voix : A-B-C-D

- On peut varier instrumentistes et registres (tenir compte de la tessiture des instruments)
- Ajuster intervalles et accords en tenant des points d'

A musical score for four voices (A, B, C, D) showing a phrase with musicality exercises, including slurs and dynamic markings.

6. Choral, musicalité

- Appliquer tout ce qui a été vu l'exécution du choral.
- Travailler la balance et l'
- Essayer plusieurs intr
- Faire des alternanc
- Mettre en évier

Ex : A-C-D
 B r

Remarque : Il faut limiter le nombre d'objectifs pour une répétition. Le travail au' répétitions.

N° 1

A

B

C

D

The first system of musical notation for N° 1, measures 1-4. It consists of four staves labeled A, B, C, and D. The key signature is one sharp (F#) and the time signature is 3/4. Staff A (treble clef) has notes: G4, A4, B4, C5, D5, E5, F#5, G5. Staff B (treble clef) has notes: G4, A4, B4, C5, D5, E5, F#5, G5. Staff C (treble clef) has notes: G4, A4, B4, C5, D5, E5, F#5, G5. Staff D (bass clef) has notes: G3, A3, B3, C4, D4, E4, F#4, G4. The first measure is a whole note. The second measure is a half note. The third measure is a quarter note. The fourth measure is a whole note. The first measure is a whole note. The second measure is a half note. The third measure is a quarter note. The fourth measure is a whole note. The first measure is a whole note. The second measure is a half note. The third measure is a quarter note. The fourth measure is a whole note. The first measure is a whole note. The second measure is a half note. The third measure is a quarter note. The fourth measure is a whole note.

The second system of musical notation for N° 1, measures 5-8. It consists of four staves labeled A, B, C, and D. The key signature is one sharp (F#) and the time signature is 3/4. Staff A (treble clef) has notes: G4, A4, B4, C5, D5, E5, F#5, G5. Staff B (treble clef) has notes: G4, A4, B4, C5, D5, E5, F#5, G5. Staff C (treble clef) has notes: G4, A4, B4, C5, D5, E5, F#5, G5. Staff D (bass clef) has notes: G3, A3, B3, C4, D4, E4, F#4, G4. The first measure is a whole note. The second measure is a half note. The third measure is a quarter note. The fourth measure is a whole note. The first measure is a whole note. The second measure is a half note. The third measure is a quarter note. The fourth measure is a whole note. The first measure is a whole note. The second measure is a half note. The third measure is a quarter note. The fourth measure is a whole note. The first measure is a whole note. The second measure is a half note. The third measure is a quarter note. The fourth measure is a whole note.

The third system of musical notation for N° 1, measures 9-12. It consists of four staves labeled A, B, C, and D. The key signature is one sharp (F#) and the time signature is 3/4. Staff A (treble clef) has notes: G4, A4, B4, C5, D5, E5, F#5, G5. Staff B (treble clef) has notes: G4, A4, B4, C5, D5, E5, F#5, G5. Staff C (treble clef) has notes: G4, A4, B4, C5, D5, E5, F#5, G5. Staff D (bass clef) has notes: G3, A3, B3, C4, D4, E4, F#4, G4. The first measure is a whole note. The second measure is a half note. The third measure is a quarter note. The fourth measure is a whole note. The first measure is a whole note. The second measure is a half note. The third measure is a quarter note. The fourth measure is a whole note. The first measure is a whole note. The second measure is a half note. The third measure is a quarter note. The fourth measure is a whole note. The first measure is a whole note. The second measure is a half note. The third measure is a quarter note. The fourth measure is a whole note.

N° 2

A

B

C

D

The first system of musical notation consists of four staves labeled A, B, C, and D. The key signature is one sharp (F#) and the time signature is 3/4. Staff A (Soprano) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. Staff B (Alto) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. Staff C (Tenor) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. Staff D (Bass) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The system concludes with a final measure where each part has a half note: A (G4), B (F#4), C (E4), and D (D4).

The second system of musical notation continues the four-part setting. It consists of four staves. The key signature remains one sharp (F#) and the time signature is 3/4. The system concludes with a final measure where each part has a half note: A (G4), B (F#4), C (E4), and D (D4).

The third system of musical notation continues the four-part setting. It consists of four staves. The key signature remains one sharp (F#) and the time signature is 3/4. The system concludes with a final measure where each part has a half note: A (G4), B (F#4), C (E4), and D (D4).

N° 3

A

B

C

D

This system contains the first four measures of the chorale. It features four staves labeled A, B, C, and D. Staves A, B, and C are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). Staff D is in bass clef with the same key signature and time signature. The music consists of quarter and eighth notes, with some notes beamed together. Measures 3 and 4 contain notes with fermatas.

This system contains measures 5 through 8 of the chorale. It continues the four-part setting on staves A, B, C, and D. The notation includes various rhythmic values and rests, with fermatas appearing in measures 7 and 8. A double bar line is placed at the end of measure 8.

This system contains measures 9 through 12 of the chorale. It concludes the piece with a final cadence. The notation includes various rhythmic values and rests, with fermatas appearing in measures 10 and 12. The system ends with a double bar line.

N° 4

A

B

C

D

This system contains the first three measures of the chorale. It features four staves labeled A, B, C, and D. Staves A, B, and C are in treble clef, while staff D is in bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. Measure 1 shows a simple harmonic setting. Measure 2 continues the melody in each part. Measure 3 concludes with a final chord, where each part has a half note with a fermata.

This system contains measures 4 through 7. Measures 4 and 5 show more complex harmonic movement with various intervals and accidentals (sharps and naturals). Measure 6 features a half note with a fermata in each part. Measure 7 continues the harmonic progression. The notation includes various note values (quarter, eighth, and half notes) and rests.

This system contains the final three measures of the chorale. Measures 8 and 9 show the continuation of the harmonic lines. Measure 10 is the final measure, ending with a half note and a fermata in each part. The notation includes various note values and rests, with some parts having a final flourish or grace note.

Nº 5

A

B

C

D

This system contains the first four staves of the musical score. Staves A, B, and C are in treble clef, and staff D is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a common rest in the first measure. In the fifth measure, each of the four parts (A, B, C, and D) has a half note with a fermata above it.

This system contains the next four staves of the musical score. The notation continues from the first system. In the fifth measure, each of the four parts has a half note with a fermata. The sixth measure features a sharp sign (#) on the F line of staff B and the F line of staff C.

This system contains the final four staves of the musical score. The notation continues from the second system. The piece concludes with a final cadence in the fifth measure, where each of the four parts has a half note with a fermata.

N° 6

A

B

C

D

N° 7

A

B

C

D

The first system of musical notation for Chorale N° 7, measures 1-4. It consists of four staves labeled A, B, C, and D. Staves A, B, and C are in treble clef with a 3/4 time signature. Staff D is in bass clef with a 3/4 time signature. The key signature has one sharp (F#). The notation shows the beginning of the chorale with various note values and rests.

The second system of musical notation for Chorale N° 7, measures 5-8. It continues the four-part setting with staves A, B, C, and D. The notation includes various note values, rests, and accidentals, maintaining the 3/4 time signature and one-sharp key signature.

The third system of musical notation for Chorale N° 7, measures 9-12. It concludes the four-part setting with staves A, B, C, and D. The notation includes various note values, rests, and accidentals, maintaining the 3/4 time signature and one-sharp key signature.

Training with Bach

2. Exercices

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Exemple.....	

Exercices d'échauffement

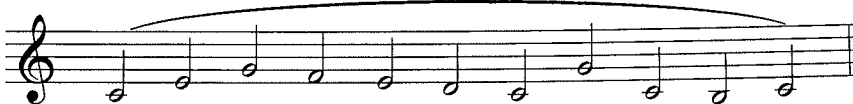
Ces exercices permettent une mise en condition simple et rapide
Les domaines suivants sont traités :

- Colonne d'air
- Endurance
- Son
- Intonation
- Dynamique
- Articulations

L'activité peut s'envisager collectivement (groupes, registres, tutti) ou individuellement (entraînement personnel).
Il est conseillé de jouer chaque exercice dans sa version première avant d'aborder les propositions de prolongement (voir tableaux). Il est souhaitable de limiter le nombre d'exercices. Par contre, le travail doit être intensif.

Travail de la colonne d'air, du son...

1



A sans attaque
pp → *ff*



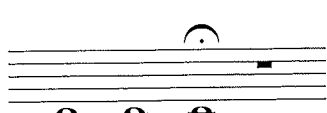
B sans attaque



C sans attaque



D sans attaque



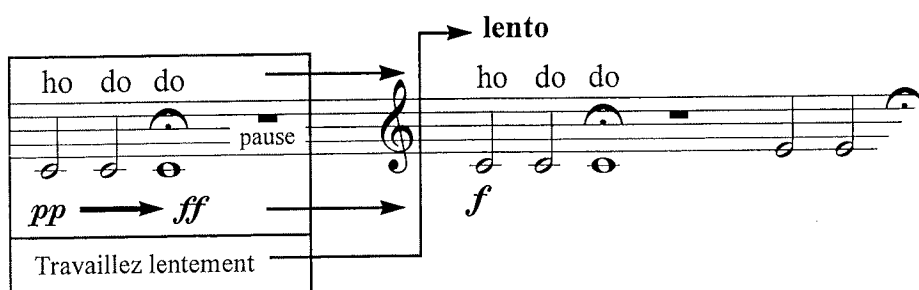
E Attaques : ho do do
pp → *ff*



etc ...

- Travaillez lentement
- Varier les temps

Exemple : exercice E



ho do do — pause

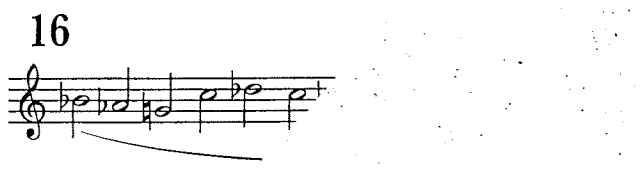
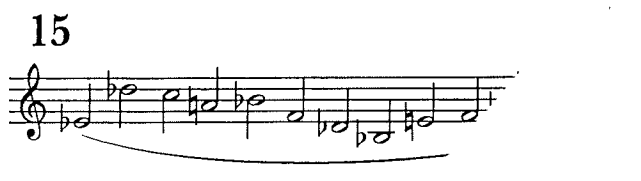
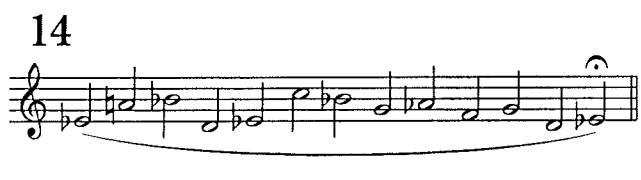
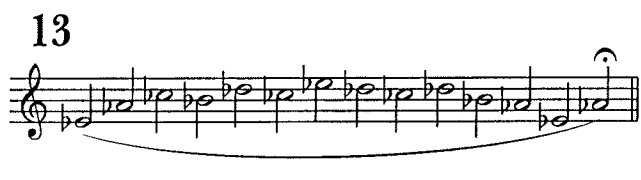
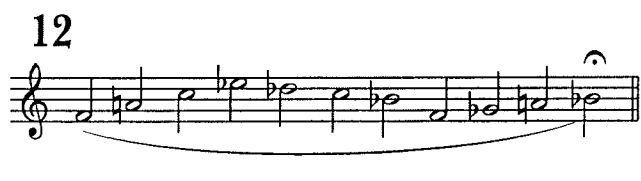
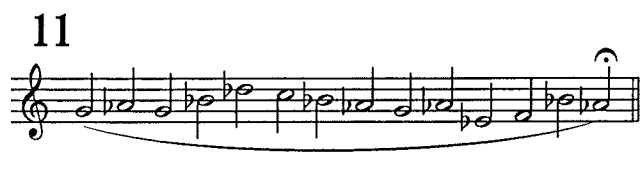
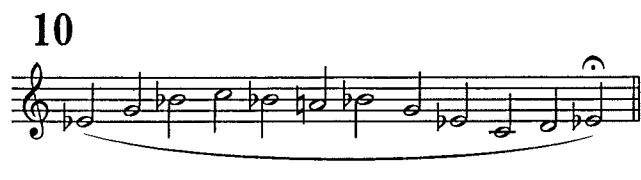
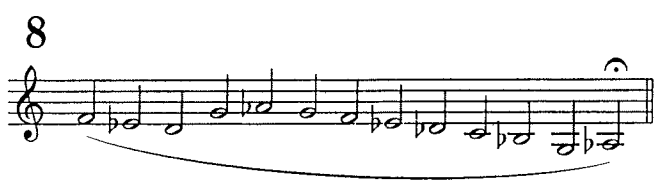
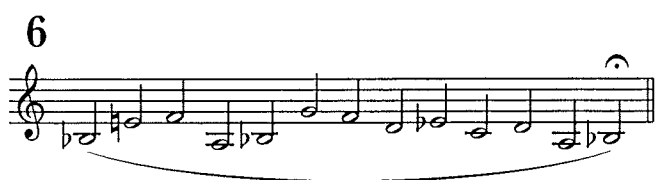
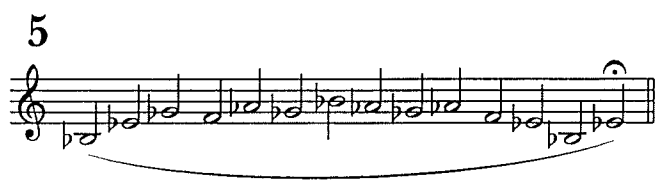
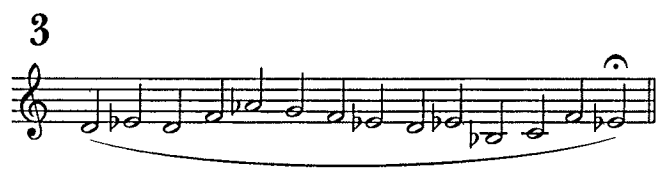
pp → *ff*

Travaillez lentement

lento

ho do do

f

Exercise

Travail de l'homogénéité, plénitude ...

A

Articulations

Dynamique Nuances *pp* → *ff*

E

Articulations

Dynamique Nuances *pp* → *ff*

I

Articulations

Dynamique Nuances *pp* → *ff*

Grouper les exercices

B

Articulations

Dynamique Nuances *pp* → *ff*

F

Articulations

Dynamique Nuances *pp* → *ff*

J

Articulations

Dynamique Nuances *pp* → *ff*

Rester dans des temps lents

C

Articulations

Dynamique Nuances *pp* → *ff*

G

Articulations

Dynamique Nuances *pp* → *ff*

K

Articulations

Dynamique Nuances *pp* → *ff*

D

Articulations

Dynamique Nuances *pp* → *ff*

H

Articulations

Dynamique Nuances *pp* → *ff*

L

Articulations

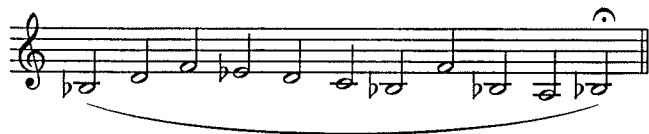
Dynamique Nuances

Exemple : exercice H

pp → *ff* → *mf*

Exercice

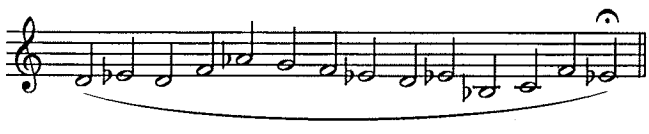
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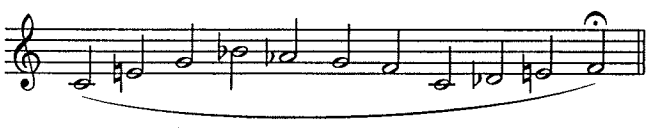
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3



4



5



6



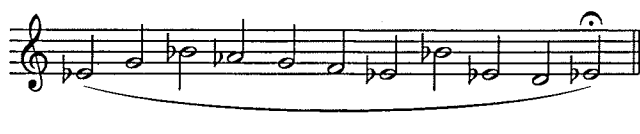
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8



9



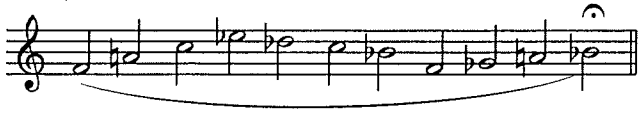
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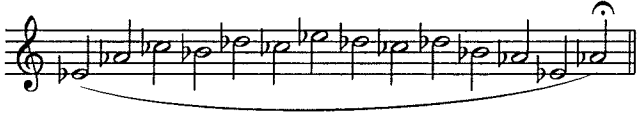
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12



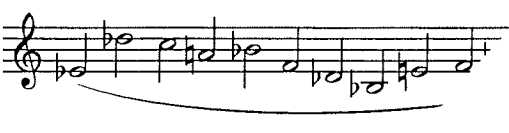
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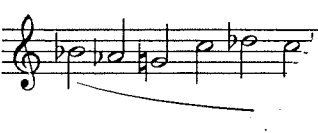
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15



16



Travail sur la précision et la régularité ...

A

Articulations

> ^ - •

Dynamique *pp* → *ff*

Nuances

E

Articulations

> ^ - •

Dynamique *pp* → *ff*

Nuances

B

3

Articulations

> ^ - •

Dynamique *pp* → *ff*

Nuances

F

3

Articulations

> ^ - •

Dynamique *pp* → *ff*

Nuances

C

Articulations

> ^ - •

Dynamique *pp* → *ff*

Nuances

G

Articulations

> ^ - •

Dynamique *pp* → *ff*

Nuances

D

6

Articulations

> ^ - •

Dynamique *pp* → *ff*

Nuances

H

6

Articulations

> ^ - •

Dynamique *pp* → *f*

Nuances

Exemple : exercice G

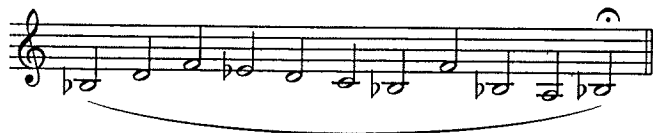
> ^ - •

pp → *ff*

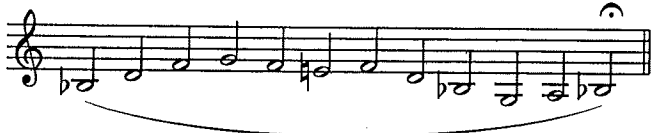
p

Exercise

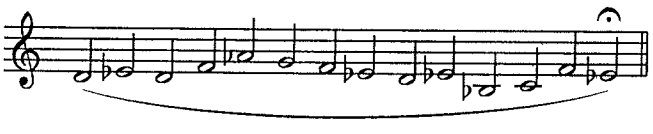
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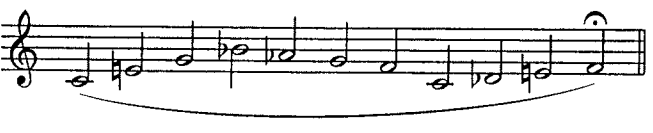
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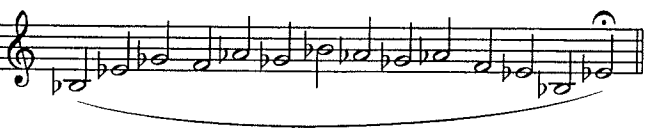
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5



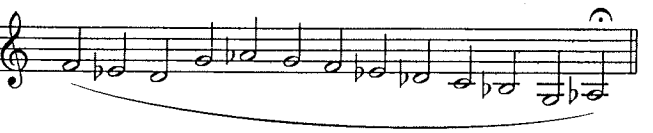
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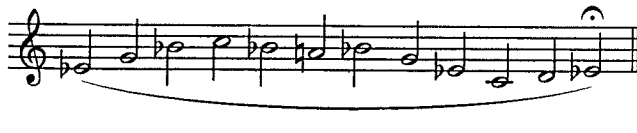
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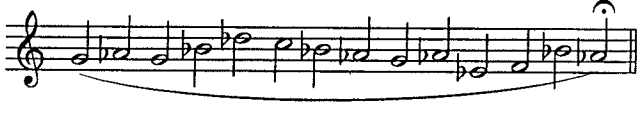
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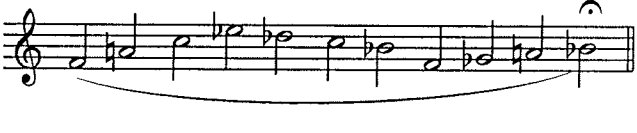
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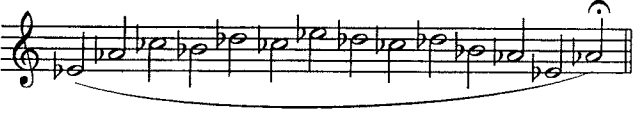
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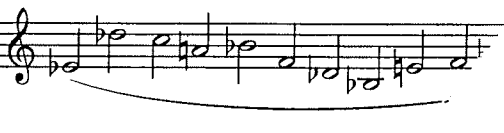
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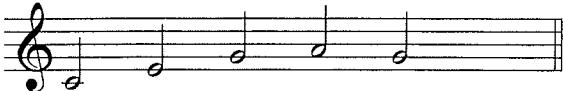
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16



Recherche d'un son plein et continu ...

1  2 

3 

1  deux fois - trois fois ...
pp → *ff*

1  introduction des 
pp → *ff*

1  rit / accel/
pp → *ff*

- Grouper des exercices
- Varier les tempi

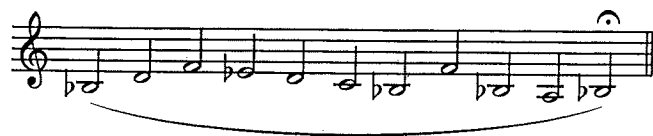
1  2  *pp* -

1  2  3 

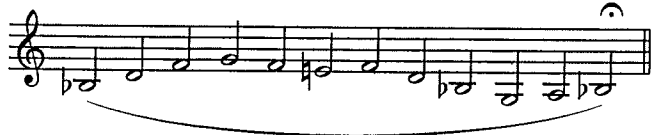
Etc...¹

Exercise

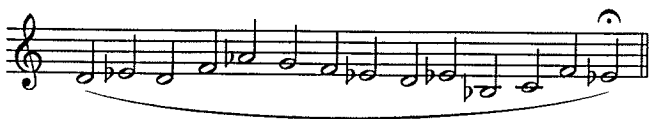
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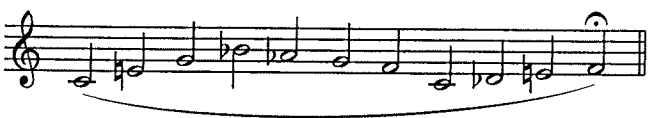
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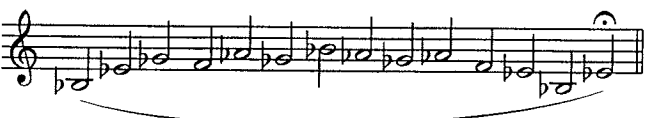
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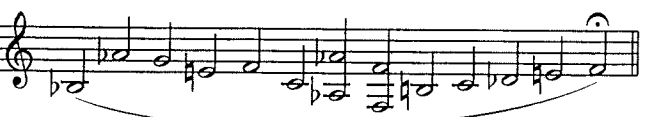
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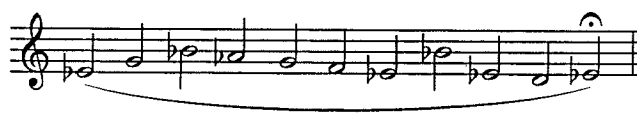
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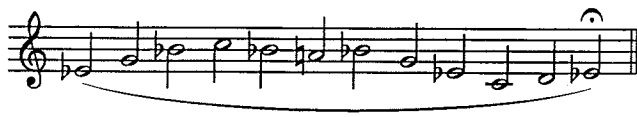
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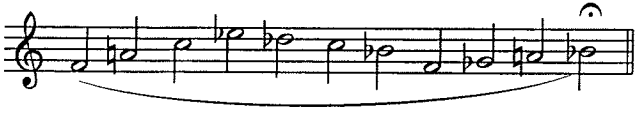
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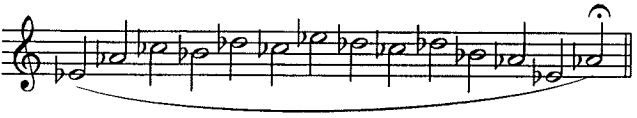
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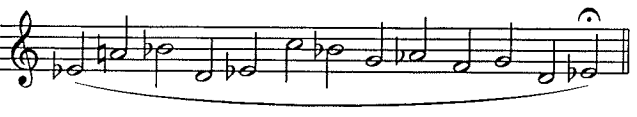
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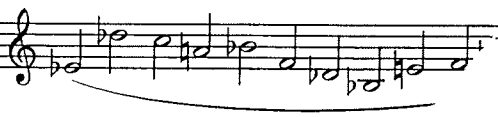
13



14



15



16



MUSIC

EVOLUTION

**A: Beginner Band
B & C: Young Band**

**D: Concert Band -
Cameleon: Marching Band**

INSTRUMENTATION

	A	B	C	D standard	cameleon
1st C flute	●	●	●	●	●
2nd C flute			○	○	
1st C oboe	■	■	■	●	■
2nd C oboe				○	
C bassoon		■	■	○	■
E♭ clarinet			■	○	
1st B♭ clarinet	●	●	●	●	●
2nd B♭ clarinet	●	●	●	●	●
3rd B♭ clarinet		●	●	●	
E♭ alto clarinet			■	○	
B♭ bass clarinet		■	■	○	■
1st E♭ alto sax.	●	●	●	●	●
2nd E♭ alto sax.		●	●	●	
B♭ tenor sax.	■	■	●	●	●
E♭ baritone sax.		■	■	●	■
1st B♭ trumpet	●	●	●	●	●
2nd B♭ trumpet	●	●	●	●	●
3rd B♭ trumpet			●	●	
1st F/E♭ horn	●	●	●	●	●
2nd F/E♭ horn			●	●	
3rd F/E♭ horn				●	
1st C/B♭ trombone		●	●	●	■
2nd C/B♭ trombone		■	●	●	■
3rd C/B♭ trombone		■	■	●	■
C/B♭ euphonium		●	●	●	●
C/B♭/E♭ tuba		●	●	●	●
Bass line trb.-euph.-bassoon-tuba	■				
Percussion 1	○	●	●	●	●
Percussion 2		○	○	○	■
Percussion 3		○	○	○	■

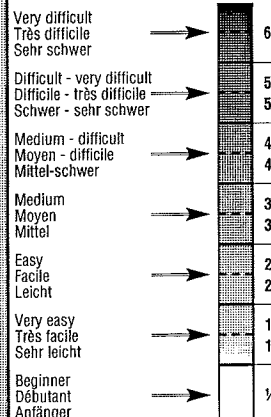
Instruments :

Necessary - indispensable - benötigt

Necessary only for certains pieces
Obligatoire seulement pour certaines oeuvres
Obligatorisch für bestimmte Werke

Ad libitum

DEGRE DE DIFFICULTE SCHWIERIGKEITSGRAD



**A: Beginner Brass Band
B & C: Young Brass Band**

**D: Standard Brass Band
Cameleon: Marching Band**

INSTRUMENTATION

	A	B	C	D standard	cameleon
E♭ soprano cornet		■	■	●	■
B♭ solo cornet	●	●	●	●	●
B♭ repiano cornet		■	■	●	■
2nd B♭ cornet	●	●	●	●	●
3rd B♭ cornet	■	●	●	●	■
B♭ flugelhorn		■	■	●	■
Solo E♭ horn		●	●	●	●
1st E♭ horn	■	■	●	●	■
2nd E♭ horn	■	■	■	●	■
1st B♭ bartione	■	●	●	●	●
2nd B♭ baritone	■	●	●	●	●
1st B♭-C trombone	■	●	●	●	■
2nd B♭-C trombone	■	●	●	●	■
C-B♭ (3rd) bass trb.		■	■	●	■
B♭ euphonium	●	■	●	●	●
E♭ bass	■	■	●	●	■
B♭ bass	■	●	●	●	●
Drums	○	●	●	●	●
Percussion 2	■	○	○	○	■
Percussion 3		■	○	○	■

Instruments :

Necessary - indispensable - benötigt

Necessary only for certains pieces
Obligatoire seulement pour certaines oeuvres
Obligatorisch für bestimmte Werke

Ad libitum



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