

Virtuositätsübungen Exercices de virtuosité Virtuosity Drills

(Deutsch – Français – English)

E \flat Bass / B \flat Bass

Uwe Komischke

EMR 127T

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Vorwort

Zu diesen *Virtuositäts-Übungen* möchte ich nicht viel schreiben. Ich habe sämtliche Übungen ohne Artikulationen (ausser Nr. 3) und Tempoangaben geschrieben. Der Bläser sollte selbst entscheiden, wie er sich diese Übungen erarbeitet.

In Verbindung mit meinen Heften "*Tägliche Übungen*" und "*Systematisches Üben*" kann man auch diese Virtuositäts Übungen in das tägliche Training mit einbeziehen.

Préface

Je ne voudrais pas écrire beaucoup sur ces *Exercices de virtuosité*. J'ai omis toute indication d'articulation et de tempo, sauf dans le N° 3. Le musicien doit décider lui-même comment les travailler.

On peut incorporer ces exercices ainsi que les autres cahiers *Exercices journaliers* et *le travail systématique* dans son programme d'entraînement quotidien.

Preface

I do not wish to write very much about these *Virtuosity Drills*. I have written them all without any articulation or tempo indications, except N° 3. The player should decide for himself how to practise them.

One can use these exercises as daily training, together with the volumes *Daily Drills* and *Systematic Practising*.

Hier noch einige Artikulationen:
Voici encore quelques articulations:
Here are some more articulations:



Uwe Komischke

Uwe Komischke wurde 1961 in Schwelm/NRW geboren. Nach musikalischer Ausbildung begann er seine Laufbahn mit 18 Jahren als 1. Solotrompeter im städt. Orchester Gelsenkirchen. 1983 wechselte er in gleicher Position zu den Münchner Philharmonikern unter ihrem Chefdirigenten Sergiu Celibidache. 1987 erhielt er eine Dozentur für Trompete am Richard Strauss Konservatorium in München. Solistisch ist Uwe Komischke in zahlreichen Konzerten im In- und Ausland zu hören, nicht zuletzt auch mit den Münchner Philharmonikern unter Sergiu Celibidache. Dabei machen ihn nicht nur die verschiedenen Schallplatten- und Rundfunkaufnahmen, sondern auch seine kammermusikalische Arbeit, z.B. mit den "Musici Bavariae," einem Barockensemble, dessen Gründer und Leiter er ist, in Fachkreisen bestens bekannt.

Da er sich ausserdem mit der Instrumentenentwicklung befasst, spielt er heute nur noch auf seinen von ihm zusammen mit Norbert Axmann entwickelten Instrumenten.

Anlässlich eines Meisterkurses an der Sensoku Gakuen Hochschule für Musik in Tokyo wurde ihm im April 1993 eine Gast-Professur angeboten.

Seit September 1994 hat Uwe Komischke einen Ruf als Professor für Trompete an die Hochschule "Franz Liszt" Weimar.

Uwe Komischke naquit en 1961 à Schwelm, au nord-ouest de l'Allemagne. Il entama sa carrière musicale avec le poste de première trompette à l'Orchestre de la ville de Gelsenkirchen. En 1983 il reprit la même position au sein du Philharmonique de Munich sous la direction de Sergiu Celibidache. En 1987 il fut nommé professeur de trompette au Conservatoire Richard Strauss à Munich. Uwe Komischke a été actif en tant que soliste lors de nombreux concerts en Allemagne et ailleurs et s'est taillé une réputation solide chez les connaisseurs grâce à ses activités dans le domaine de la musique de chambre, surtout avec l'ensemble baroque "Musici Bavariae" dont il est le fondateur.

Il s'intéresse en outre au développement des instruments et ne joue aujourd'hui que sur les instruments qu'il a conçus avec l'aide de Norbert Axmann.

Lors d'un stage de maître au Conservatoire Sensoku Gakuen à Tokyo on lui proposa le poste de professeur invité.

Depuis septembre 1994 il est appelé en tant que professeur de trompette au Conservatoire Franz Liszt à Weimar.

Uwe Komischke was born in 1961 in Schwelm in north-west Germany. At the age of 18 he started his career as 1st trumpet in the Gelsenkirchen Orchestra before moving to the same position with Munich Philharmonic under Sergiu Celibidache. In 1987 he received a teaching appointment at the Richard Strauss Conservatoire in Munich. He has appeared as soloist in many concerts in Germany and elsewhere, including with his own orchestra under Sergiu Celibidache. He is well-known amongst brass specialists for his numerous recordings for the radio and on CDs and also for his work with the baroque chamber-music group "Musici Bavariae" of which he is the founder.

He is also deeply involved in instrument design, and now plays only on the trumpets which he has developed with the help of Norbert Axmann.

He was offered a guest professorship at the Sensoku Gakuen Music School in Tokyo whilst giving a master-class there in April 1993.

In September 1994 he was appointed trumpet at the Franz Liszt Conservatoire in Weimar.

Virtuositätsübungen

Exercices de virtuosité - Virtuosity Drills

Uwe Komischke
(*1961)



Nr. 2

Nr. 6

The musical score for 'Nr. 6' is written in 3/4 time and consists of 12 staves. The key signature is one flat (B-flat major or D minor). The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. The piece features a mix of ascending and descending melodic lines, with some staves showing more complex rhythmic figures. The final staff concludes with a whole note chord.

Nr. 7

Musical score for Nr. 7, consisting of eight staves of music. The piece is in 3/4 time. The key signatures for the staves are: Staff 1: C major; Staff 2: B-flat major; Staff 3: D major; Staff 4: B-flat major; Staff 5: D major; Staff 6: B-flat major; Staff 7: D major; Staff 8: B-flat major. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes in the later staves are marked with an 'x'.

Nr. 8

Musical score for Nr. 8, consisting of five staves of music. The piece is in 3/4 time. The key signatures for the staves are: Staff 1: C major; Staff 2: B-flat major; Staff 3: D major; Staff 4: B-flat major; Staff 5: D major. The notation is primarily composed of eighth and sixteenth notes, with some rests. Some notes in the later staves are marked with an 'x'.

Nr. 10 





Nr. 12

The image displays a musical score for a piece titled "Nr. 12". The score is written in a 3/4 time signature and consists of 12 staves of music. Each staff begins with a treble clef and a key signature. The keys used are: Staff 1: C major; Staff 2: B-flat major; Staff 3: A major; Staff 4: B-flat major; Staff 5: A major; Staff 6: B-flat major; Staff 7: A major; Staff 8: B-flat major; Staff 9: A major; Staff 10: B-flat major; Staff 11: A major; Staff 12: B-flat major. The music is composed of eighth and sixteenth notes, often beamed together, and includes various accidentals such as flats and double flats. Each staff concludes with a double bar line and repeat dots, indicating the end of a phrase or measure.



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