

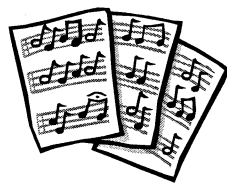
Schule für Bassposaune Méthode de Trombone Basse Method for Bass Trombone

(Deutsch – Français – English)

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EMR 115

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B/Sib/Bb H/si/B C/do C#/do# Db/reb D/re D#/re# Eb/mib

1 5 7 6 4 4 3- 1

4 3+

5

E/mi F/Fa F#/fa# Gb/solb G/sol G#/sol# Ab/lab

7 6 5 4 3

2- 2- 1- 4 3

4

A/la B/sib/Bb H/si/B C/do C#/do#

2 1 7 6

3- 2- 1

4 2-

Lektionen

Um die Umstellung auf das neue Instrument (grösseres Mundstück, weitere Bohrung) zu erleichtern, empfehlen wir ein sorgfältiges, schrittweises Erarbeiten der tiefen Lage. Besondere Aufmerksamkeit soll der Intonation und der Klangbildung gelten. Bewusst haben wir darauf verzichtet, bei den Vocalisen (Etüden) Dynamik und Agogik zu notieren. Dies sollte der Posaunist selber vornehmen, um so seine Gestaltungskraft und Musikalität zu trainieren.

Leçons

Pour faciliter le passage au nouvel instrument (embouchure plus grande et perce plus large) nous recommandons une étude méthodique de la tessiture grave et incitons les musiciens à prêter une grande attention à l'intonation et à la sonorité. Nous avons renoncé à noter la dynamique et l'agogique des vocalises (études) car nous pensons que le tromboniste doit s'efforcer de trouver les nuances et les fluctuations de tempi lui-même afin de former son intelligence musicale.

Lessons

In order to make the change to the new instrument easier (larger mouthpiece, wider bore) we recommend a careful, step-by-step approach to the low range. Special attention should be made to intonation and to the production of a good sound. We deliberately did not include dynamics and tempo in the études. The trombone player should do this himself in order to train his musicality and his own ability to interpret.



11



12



Vocalise / Etude mélodique / Melodious Etude

Allegro con brio



Three staves of musical notation in bass clef, key signature of three sharps (F#, C#, G#), and common time (C). The first staff contains a sequence of eighth notes. The second and third staves contain a sequence of eighth notes with some rests.

5

Six staves of musical notation in bass clef, key signature of three sharps, and common time. The notation continues with eighth notes and rests, showing a progression of the exercise.

6

Four staves of musical notation in bass clef, key signature of three sharps, and common time. This exercise features slurs and accents over groups of notes, indicating a more complex rhythmic or melodic pattern.

7

Musical score for exercise 7, measures 1-5. The score is written in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of five staves of music, each containing a single melodic line. The first staff begins with a treble clef and a key signature of two sharps, but the rest of the exercise is in bass clef. The music features a rhythmic pattern of eighth and sixteenth notes with occasional rests.

8

Musical score for exercise 8, measures 1-3. The score is written in bass clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of three staves of music, each containing a single melodic line. The music features a rhythmic pattern of eighth and sixteenth notes with occasional rests.

9

Musical score for exercise 9, measures 1-4. The score is written in bass clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of four staves of music, each containing a single melodic line. The music features a rhythmic pattern of eighth and sixteenth notes with occasional rests.

10

Musical score for exercise 10, measures 1-2. The score is written in bass clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of two staves of music, each containing a single melodic line. The music features a rhythmic pattern of eighth and sixteenth notes with occasional rests.

11

12

12

Vocalise / Etude mélodique / Melodious Etude

Lento

Cadenza

rit.

a tempo

E-DUR / MI MAJEUR / E MAJOR

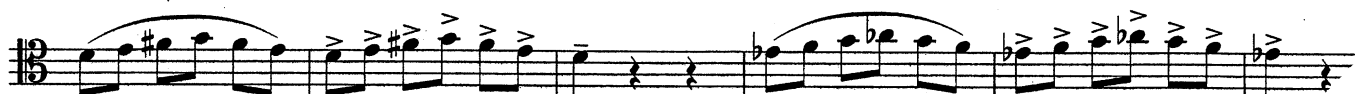
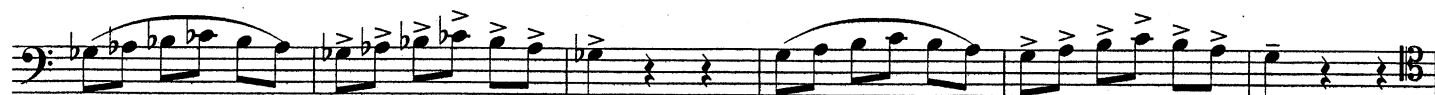
1

simile

2

3

4



Allegro moderato

Musical score for exercise 5, featuring five staves of bass clef notation in common time with a key signature of one sharp (F#). The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and slurs.

G-Dür / Sol Majeur / G Major

Musical score for exercise 6, featuring eight staves of bass clef notation in 4/4 time with a key signature of one sharp (F#). The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and slurs.

26

Moderato

27

Allegretto con spirito

Ges-Dur / Solb Majeur / G \flat Major

Musical score for page 46, featuring ten staves of bass clef notation in G-flat major (three flats) and 4/4 time signature. The music consists of a continuous sequence of eighth and sixteenth notes, with occasional rests and slurs.

Musical score for page 47, featuring two staves of bass clef notation in G-flat major (three flats) and 3/4 time signature. The music consists of a sequence of eighth notes with slurs.

Musical score for measures 15 and 16. It consists of four staves of music in bass clef, 4/4 time. The first two staves (measures 15-16) feature a melodic line with eighth and sixteenth notes, often beamed together, and some slurs. The last two staves (measures 15-16) feature a bass line with chords and single notes, also including slurs.

16

Musical score for measures 17 and 18. It consists of two staves of music in bass clef, 4/4 time. The first staff (measures 17-18) features a melodic line with eighth and sixteenth notes. The second staff (measures 17-18) features a bass line with chords and single notes.

17

Musical score for measures 19 and 20. It consists of two staves of music in bass clef, 4/4 time. The first staff (measures 19-20) features a melodic line with eighth and sixteenth notes. The second staff (measures 19-20) features a bass line with chords and single notes.

18

Musical score for measures 21 through 24. It consists of four staves of music in bass clef, 4/4 time. The first two staves (measures 21-22) feature a melodic line with eighth and sixteenth notes, often beamed together, and some slurs. The last two staves (measures 21-22) feature a bass line with chords and single notes, also including slurs.

46

Two staves of musical notation in bass clef, 4/4 time. The first staff contains measures 1 and 2, featuring eighth-note patterns with various accidentals (flats and naturals).

47

Two staves of musical notation in bass clef, 4/4 time. The first staff contains measures 1 and 2, featuring eighth-note patterns with various accidentals (sharps and naturals).

48

Four staves of musical notation in bass clef, 4/4 time. The first staff contains measures 1 and 2, featuring eighth-note patterns with various accidentals (flats and naturals) and slurs. The second staff contains measures 3 and 4, continuing the eighth-note patterns with slurs.

49

Two staves of musical notation in bass clef, 4/4 time. The first staff contains measures 1 and 2, featuring eighth-note patterns with various accidentals (sharps and naturals).

50

Two staves of musical notation in bass clef, 4/4 time. The first staff contains measures 1 and 2, featuring eighth-note patterns with various accidentals (sharps and naturals).

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