

Schule für Bassposaune

Méthode de trombone basse

Method for bass trombone

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EMR 115

Schule für Bassposaune

Allgemeines

Für das Erlernen des Bassposaunenspiels ist es vorteilhaft, wenn sich der Musiker zuvor mit der Tenorposaune befasst hat. Das vorliegende Heft ist deshalb keine Anfängerschule im eigentlichen Sinne. Unser Konzept führt den Posaunisten systematisch von der Tenor- in die Basslage. Einige Etüden aus den Werken von Robert Müller, Giuseppe Concone und Marco Bordogni schienen uns besonders wertvoll für ein vollständiges Übungsprogramm und wurden hier übernommen.

Méthode de trombone basse

Généralités

Il vaut mieux maîtriser le jeu du trombone ténor avant d'entreprendre l'étude du trombone basse. C'est pourquoi ce cahier n'est pas une méthode destinée aux débutants mais une exploration systématique de la tessiture grave à partir du registre plus aigu du trombone ténor. Quelques études tirées des oeuvres de Robert Müller, Giuseppe Concone et Marco Bordogni nous ont semblé particulièrement nécessaires à l'élaboration d'un programme d'étude complet. C'est pourquoi elles figurent dans ce cahier.

Method for Bass Trombone

In General

In order to learn to play the bass trombone, it would be very advantageous if the musician would first learn to play the tenor trombone. The book presented here is therefore not a beginners method in the strictest sense. Our concept takes the trombone player systematically from the tenor trombone range to the bass. Some of the etudes from the works of Robert Müller, Giuseppe Concone and Marco Bordogni seem to us especially worthwhile for a complete practice program and are used here.

Griffabelle

Die Griffabelle bezieht sich auf die Bassposaune mit den Ventilen F/Ges/D. (Unsere bevorzugte Ventilkombination!) Da das Angebot verschiedener Ventilanlagen sehr gross ist, haben wir keine Griffangaben gemacht.

Emploi des barillets

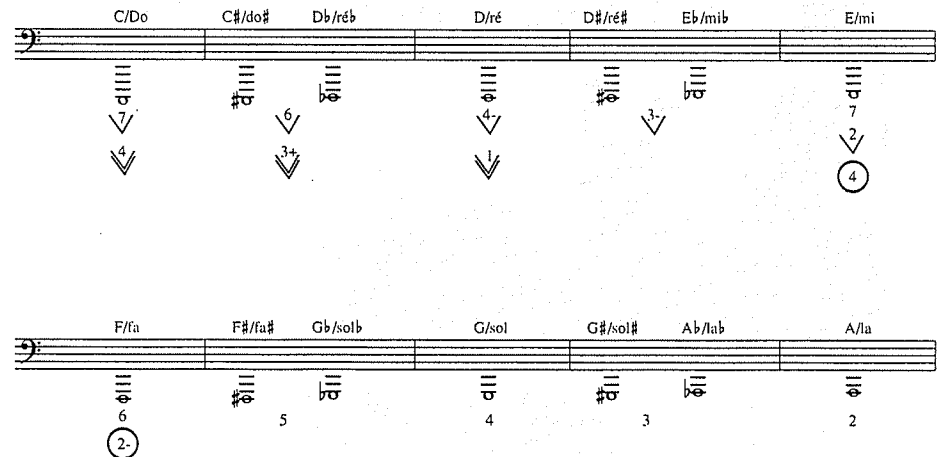
Ce tableau se réfère à un trombone basse muni de barillets en fa /sol bémol et ré (notre combinaison préférée); comme il existe diverses combinaisons de barillets, nous avons renoncé à donner quelque indication que ce soit.

Trigger tabulatur

The trigger tabulatur refers to the bass trombone with its F, G-flat and D triggers. (Our preferred trigger combination!) Since there are many different trigger types produced, we have not notated any slide-trigger combinations.



+ = Note etwas höher spielen / monter légèrement la note / This note a little bit higher
 - = Note etwas tiefer spielen / Descendre légèrement la note / This note a little bit lower



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B/Sib/Bb H/Si/B C/do C#/do# Db/réb D/ré D#/ré# Eb/mib

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

A/la B/Sib/Bb H/Si/B C/do C#/do# Db/réb

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.

F-DUR / FA MAJEUR / F MAJOR

1

2

3

4

4

Musical notation for exercise 5, measures 1-4. It consists of three staves of music in bass clef with a key signature of one flat (B-flat).

5

Musical notation for exercise 5, measures 5-8. It consists of four staves of music in bass clef with a key signature of one flat (B-flat).

6

Musical notation for exercise 6, measures 1-4. It consists of four staves of music in bass clef with a key signature of one flat (B-flat).

Musical notation for exercise 7, measures 1-4. It consists of four staves of music in bass clef with a key signature of one flat (B-flat).

8

Musical notation for exercise 8, measures 1-4. It consists of four staves of music in bass clef with a key signature of one flat (B-flat).

9

Musical notation for exercise 9, measures 1-4. It consists of four staves of music in bass clef with a key signature of one flat (B-flat).

10

Musical notation for exercise 10, measures 1-4. It consists of two staves of music in bass clef with a key signature of one flat (B-flat).

Allegro moderato

5

G-Dur / Sol Majeur / G Major

6

7

Andante

8

Allegretto con spirito

9

15

97

Musical notation for measures 15-17, featuring a complex bass line with many accidentals and slurs.

16

Musical notation for measures 16-17, showing a continuation of the complex bass line.

17

Musical notation for measures 17-18, continuing the complex bass line.

18

Musical notation for measures 18-20, continuing the complex bass line.

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19

Musical notation for measures 19-20, featuring a complex bass line with many accidentals and slurs.

20

Musical notation for measures 20-21, continuing the complex bass line.

21

Musical notation for measures 21-22, continuing the complex bass line.

22

Musical notation for measures 22-23, continuing the complex bass line.

23

Musical notation for measures 23-24, continuing the complex bass line.

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