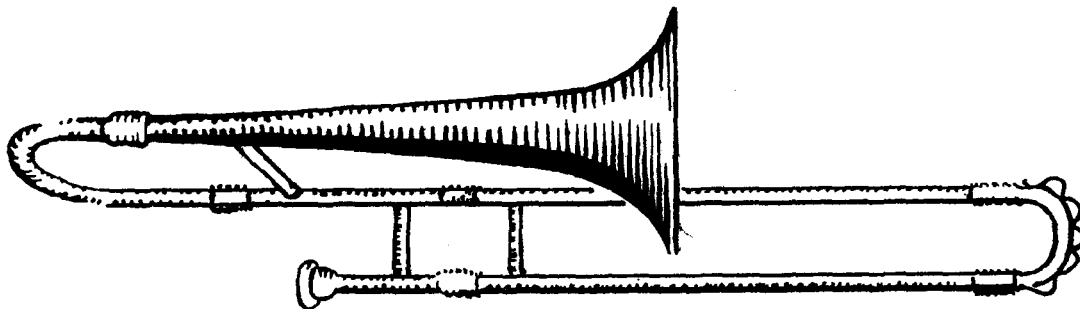




~ Vintage Brass Series ~

**SCHULE**  
**FÜR**  
**ZUGPOSAUNE**  
NEW METHOD FOR SLIDE TROMBONE



**VON**  
**ROBERT MÜLLER**

Volumes 1,2 & 3  
Compiled by Gordon Cherry

Cherry Classics Music

~ *Vintage Brass Series* ~

**Albert Robert Müller (Mueller)** (born May 25, 1849 in Naumburg (Saale), February 24, 1909) was a German trombonist. Robert Müller initially received violin lessons and discovered his talent for trombone playing at the age of twelve. In 1866 he received a position at the city orchestra as a trombonist and bassist. This was followed by engagements in various orchestras (1867 Spa Orchestra Travemünde, 1867-1868 Mansfeld Orchestra Chemnitz, 1868-1869 Theater Lucerne and St. Gallen, 1869-1871 Tonhalle Orchestra Zurich, 1872-1874 Theater Strasbourg, 1874-1876 private orchestra in Lugano). In 1876, at the age of 27, he settled in Leipzig and became a member of the Gewandhaus- und Theaterorchester as well as a teacher at the Royal Conservatory of Music. He wrote a School for Trombone in 1902 (this edition), technical exercises and études as well as practice-related music literature for his instrument.

(Wikipedia)

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## TEIL I.

## PART I.

## ЧАСТЬ I.

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## Das Tonsystem und die Schlüssel.

Das Fundament des heutigen Ton-systems sind die sieben Tonstufen:

c, d, e, f, g, a, h.

Italienisch und französisch:

ut (do) ré, mi, fa, sol, la, si.

Alle Töne führen einen dieser Namen oder einen von denselben abgeleiteten.

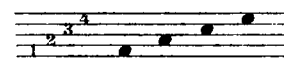
Zur Aufzeichnung der Töne dient die Notenschrift.

Die Noten, welche die Gestalt runder Punkte (●) oder leerer Ovale (○, ○) besitzen, werden auf ein fünf-liniges Notensystem gesetzt, und zwar so, dass sie auf und zwischen den Linien zu stehen kommen; z. B.

Auf den Linien  
On the lines  
На линияхъ



Zwischen den Linien  
Between the lines  
Между линій



Wo das Notensystem nicht mehr ausreicht, werden kleine Hilfslinien durch die Notenköpfe, oder ober- oder unterhalb derselben gezogen; z. B.



Gewisse Zeichen, die auf einer der fünf Linien des Notensystems stehend, Namen und Höhe der Töne bestimmen, heißen Schlüssel.

Der Violin- oder G-Schlüssel wird so genannt, weil seine Schlinge die 2. Linie umschliesst, auf welcher bei diesem Schlüssel der Ton g steht.



Dadurch sind den übrigen Tonstufen ebenfalls bestimmte Stellen, nach der Ordnung der Stufenfolge

## The Tone-system and the different Clefs.

The basis of the present Tone-system lies in the seven tone-grades:

c, d, e, f, g, a, b.

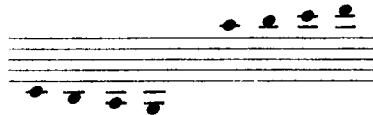
Called in French and Italian:

ut (do), ré, mi, fa, sol, la, si.

Each tone is distinguished by one of these names or by one derived therefrom.

The system of reducing music to writing, or print, is known as notation. The Notes which, have an oblique and oval form (either filled, i. e. black, thus: ●, or else hollow, thus: ○, ○) are written on, above, or below a five-lined staff in such wise that they lie either on the lines or between the same.

Where the five-lined staff does not suffice for the notation, so-called ledger-lines are added above or below the staff, as required.



Certain signs which are placed at the beginning of each staff serve to denote the pitch and names of the notes thereon. These signs are known as clefs.

The G-, Violin-, or Treble-clef, derives its first name from the fact that the loop thereof lies on the 2nd line of the five-lined staff, thus



This clef, therefore, determines the relative pitch, or tonal position of the remaining notes on, above, or

## Нотная система и ключи.

Основаниемъ настоящей музыкаль-ной системы служатъ семь тоновъ:

до, ре, ми, фа, соль, ля, си.

По итальянск. и франц.:

ut (do), ré, mi, fa, sol, la, si.

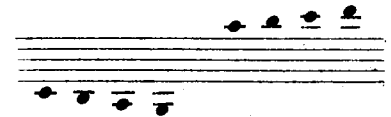
Всѣ тоны носятъ одно изъ этихъ названій, или производное отъ нихъ.

Для письменнаго обозначенія тоновъ служить нотное письмо.

Ноты, имѣющія форму круглыхъ точекъ (●) или пустыхъ оваловъ (○, ○) пишутся на пятилинейной нотной системѣ такимъ образомъ, чтобы онѣ находились на линіяхъ или между ними.

Напр.

Гдѣ нотная система оказывается недостаточной, тамъ проводятъ коротенькія вспомогательныя линіи чрезъ головки нотъ, надъ ними или подъ ними, напр.



Извѣстный знакъ, стоящій на одной изъ линій нотной системы и опредѣляющій названіе и высоту тоновъ, именуется: ключомъ.

Скрипичный ключъ, или ключъ соль такъ называется потому, что петлеобразный завитокъ его обхватываетъ 2-ю линію, на которой въ этомъ ключѣ пишется тонъ соль.

Отсюда и ноты, соответствующія другимъ тонамъ, пишутся на опредѣленныхъ мѣстахъ, сообразно

1.

Nach einem sehr tief aufgenommenen Atem, möge sich der Schüler von vorn herein gleich an ein sparsames Fortlassen desselben gewöhnen; nur dadurch kann er den Ton länger, und in gleichmässiger Stärke, ohne zu zittern (tremolieren), ruhig aus- halten.

After taking a very deep breath the student should accustom himself from the very beginning to allow the same to escape very sparingly. It is by this means alone that he will succeed in sustaining the tone longer and in uniform strength without producing a tremolo (trembling) effect.

Ученику слѣдуетъ съ самаго на- чала приучиться забираить, какъ можно больше воздуха и по- возможности экономно выпус- кать, чрезъ это онъ спокойно можетъ выдержать тонъ дольше и въ одинаковой силѣ безъ дро- жания (*tremolo*).

1. Lage (nicht ausziehen).

' bedeutet Atemzeichen.

1<sup>st</sup> position (slide not drawn out).

' indicates breath-taking-sign.

1<sup>я</sup> позиція (цугъ не выдвигать).

' означаетъ: Знакъ дыханія.

dū      dū      dū      dū      dū      dū  
doo      doo      doo      doo      doo      doo  
дю      дю      дю      дю      дю      дю

Ganze Noten. Whole-notes, or semibreves. ЦѢЛЫЯ НОТЫ.

Halbe Noten. Half-notes, or minims. ПОЛОВИННЫЯ НОТЫ.

Nach einer jeden halben Note ist der Luftstrom einen Moment zu unterbrechen, es entsteht dadurch eine sogenannte Luftpause, mit dem noch inne wohnenden Atem ist die nächste halbe Note noch zu bringen. Genau so ist nach jeder Viertelnote zu verfahren.

After each half-note (minim) break off the air-current for a moment, thus producing a so-called air-pause; the breath in reserve serves to produce the next-following half-note.

The same course must be followed after each quarter-note (crotchet).

Послѣ каждой половинной ноты течение воздуха прекращается и происходитъ такъ называемая воздушная пауза, а оставшимся воздухомъ играютъ вторую поло- винную ноту.

Точно также поступаютъ послѣ четвертныхъ нотъ.

Viertel-Noten. Quarter-notes, or crotchets. ЧЕТВЕРТИ НОТЫ.

2. Lage

ist zwischen der ersten Lage und dem Schallkranz zu ziehen.

2<sup>nd</sup> position. The cross-bar of the slide is extended to midway between the 1<sup>st</sup> (shut) position and the rim of the bell.

2<sup>я</sup> позиція

находится между 1<sup>й</sup> позиціей и раструбомъ.

2.

First system of musical notation for 'Lobe den Herrn'. It consists of two staves (treble and bass clef) in a 3/2 time signature. The melody is written in the bass clef. The piece is in a key with one flat (B-flat major or D minor).

Second system of musical notation for 'Lobe den Herrn'. It continues the melody from the first system. The piece concludes with a double bar line and repeat dots.

Was Gott tut.

What God doeth.

Что Господь творитъ.

3.

First system of musical notation for 'Was Gott tut'. It consists of two staves in a common time signature (C). The melody is written in the bass clef. The piece is in a key with one flat (B-flat major or D minor).

Second system of musical notation for 'Was Gott tut'. It continues the melody from the first system. The piece concludes with a double bar line and repeat dots.

Ein feste Burg.

A fortress strong.

Защитникъ вѣрный  
нашъ Господь.

4.

First system of musical notation for 'Ein feste Burg'. It consists of two staves in a common time signature (C). The melody is written in the bass clef. The piece is in a key with two flats (B-flat major or D minor).

Second system of musical notation for 'Ein feste Burg'. It continues the melody from the first system. The piece concludes with a double bar line and repeat dots.

Third system of musical notation for 'Ein feste Burg'. It continues the melody from the second system. The piece concludes with a double bar line and repeat dots.

B-dur.  
B $\flat$ -major.  
Сиб-мажоръ.



## 18.

## Kurze Übungen in verschiedenartigem Rhythmus.

Short Exercises  
in different rhythmic styles.

Короткія упражненія  
въ разнообразныхъ ритмахъ.

1.



a)




b)



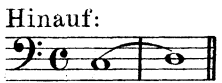
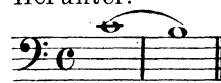
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## 19.

## Bindungen.

Das Binden der Töne, welches durch Bogen  angegeben, und nur mit den Lippen auszuführen ist, hat mit ruhiger Anschliessung von einem Tone zum anderen zu geschehen, und ja nicht etwa mit einem betonenden Ruck zu erfolgen.

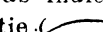
Bei dem Hinaufbinden kommt auf den ersten Ton die übliche Stoss-silbe „du“, und auf den zu bindenden Ton „i“, aber nicht beide getrennt, sondern auf die Silbe „dui“ gedacht; z. B.

Hinauf:  Herunter: 

du - i                      di - u  
(Nicht ausgesprochen.)

Bei Bindungen weiter auseinander liegender Intervallen, wie sie dem Bläser später auch vorkommen können, hier aber nur veranschaulicht werden sollen:

## Legato. (Tied-Notes.)


The tying of notes of different pitch together, as indicated by the bow, loop, or tie (); is effected by the lips (and slide) only, without the assistance of the tongue, wherein an emphasis must not be given in the transition.

When ascending in *legato* the usual tonguing-syllable “doo” is used with the first note and “ee” with the following note, but this must not be done dissyllabically but monosyllabically, thus: Descending: Ascending:

doo - ee                      dee - oo  
(Not articulated.)

The slurrings (*legato*) between wider intervals cannot be attempted by the student at this stage but only later on; they are, therefore, only shown here by way of illustration:



du - i    di - u    du - i    di - u  
doo - ee    dee - oo    doo - ee    dee - oo  
ду - и    ди - у    ду - и    ди - у

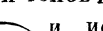
sind die Lippen im Mundstück für den zu bindenden Ton etwas in den Muskeln zu dehnen, ohne dass der äussere Ansatz der Lippen eine Veränderung erfährt.

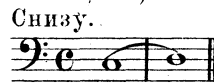
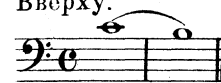
Bei einem Zug-Instrument, wie es die Posaune ist, liegt es sehr nahe, dass die zu bindenden Töne, etwa durch zu langsames Ziehen auf der langen Scheide sehr leicht gewischt werden, dieses ist aber zu vermeiden, denn es klingt hässlich und wirkt komisch.

The lips in the cup of the mouth-piece must be somewhat widened towards the corners of the mouth—without in the slightest altering their front, or pitch-position—when passing on to the following (tied) tone.

In a slide-instrument like the trombone it is evident that a too slow transition from the first to the tied tones lying at considerable intervals may easily render the latter unclear. This must be carefully avoided for the effect is not only ugly, but even ridiculous.

## Связи.

Связи тоновъ, обозначаемыхъ дугой  и, исполняемыхъ только губами, должны быть исполнены спокойнымъ переходомъ отъ одного тона къ слѣдующему безъ особенно порывистаго ударенія.

При соединеніи снизу вверхъ на первый тонъ принять тонъ ду, а на тонъ, который долженъ быть соединенъ — и, но выражать ихъ не раздѣльно, а какъ слогъ „дуи“ (конечно подразумевая его).  
Снизу.  Вверху. 

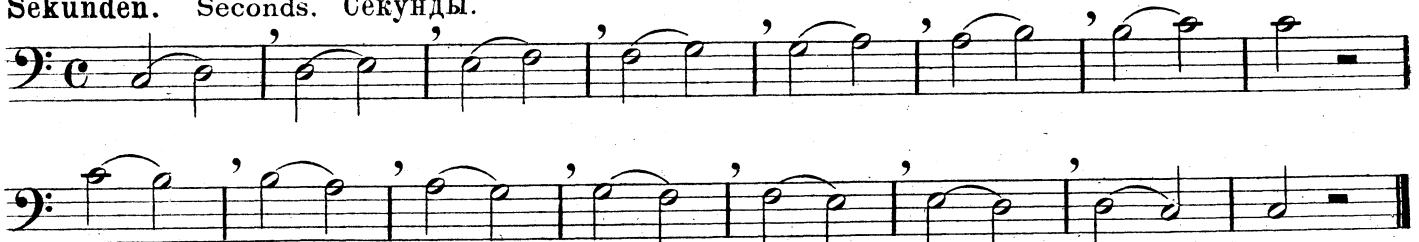
ду - и                      ди - у  
(Не выговаривается.)

При соединеніи болѣе отдаленныхъ интерваловъ, каковыя играющему могутъ встрѣтиться, и которые здѣсь показаны только примѣрно

часть губъ на мундштукъ для соединяющаго тона слѣдуетъ держать растянутыми мускулами, не измѣняя наружнаго положенія губъ.

У раздвижнаго инструмента, какъ тромбонъ, возможно, что связуемые тона отъ слишкомъ медленнаго выдвиганія длиннаго цуга звучать не чисто. Этотъ недостатокъ слѣдуетъ избѣгать, потому что это звучитъ некрасиво и комично.

## Sekunden. Seconds. Секунды.



## 12. Andantino.

Mozart.

13. Getragen. Sostenuto.  
Сдержанно.





24. E-moll. E-minor. Ми-міноръ.



## Der Doppelschlag

## The Turn,

## Двойной ударъ,

ist eine oft vorkommende Verzierung, welche mit diesem Zeichen ∞ oder ∞ angedeutet wird, z. B.

which frequently occurs, is indicated by the sign ∞ or ∞ to which is added, where required, an "accidental" sharp, flat, or natural (cancelling-sign).

часто встречающееся украшение, обозначается такимъ знакъ ∞ или ∞, напр.

Schreibart:  
Notation:  
Пишется:

a)

Ausführung:  
Execution:  
Исполняется:

Example a) shows a turn in the right hand (marked with ∞) and a triplet in the left hand. The notation includes a treble clef, a bass clef, and a common time signature (C). The right hand has a quarter note followed by a turn, and the left hand has a triplet of eighth notes.

Example a) continues with a turn in the right hand (marked with ∞) and a triplet in the left hand. The notation includes a treble clef, a bass clef, and a common time signature (C). The right hand has a quarter note followed by a turn, and the left hand has a triplet of eighth notes.

b) Adagio.

Example b) shows a turn in the right hand (marked with ∞) and a triplet in the left hand. The notation includes a treble clef, a bass clef, and a 2/4 time signature. The right hand has a quarter note followed by a turn, and the left hand has a triplet of eighth notes.

Example b) continues with a turn in the right hand (marked with ∞) and a triplet in the left hand. The notation includes a treble clef, a bass clef, and a 2/4 time signature. The right hand has a quarter note followed by a turn, and the left hand has a triplet of eighth notes.

c) Adagio.

Example c) shows a turn in the right hand (marked with ∞) and a triplet in the left hand. The notation includes a treble clef, a bass clef, and a common time signature (C). The right hand has a quarter note followed by a turn, and the left hand has a triplet of eighth notes.

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Vergleichstabelle der verschiedenen Schlüssel.

Table Showing the Relations of the various Clefs to each other.

Сравнительная таблица различныхъ ключей.

The table consists of seven rows of musical staves, each representing a different clef: Bass, Tenor, Alto, Discant, and Violin. Each staff shows a sequence of notes corresponding to the notes of the other clefs. Above the staves, there are symbols for each clef: Bass (F), Tenor (C), Alto (C), Discant (F), and Violin (G). The notes are placed on the lines and spaces of the staves to show their relative positions. Some notes are marked with an asterisk (\*), indicating they are rarely used in that clef.

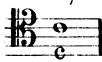

\* Nur aussergewöhnlich selten vorkommend.

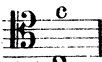
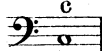
\* Very exceptional— of rare occurrence.

\* Чрезвычайно рѣдко встрѣчаются.

Die gebräuchlichsten Schlüssel-Notierungen für die Posaunen sind Bass-, Tenor- und Altschlüssel; Discant- und Violinschlüssel kommen so gut wie gar nicht vor.

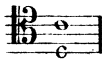
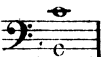
Das geläufige Lesenlernen des Tenor- und Altschlüssels ist eine ganz notwendige Sache, weil die Komponisten in ihren Kompositionen verschiedene Schlüssel-Notierungen für die Posaunen anwenden.

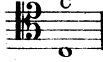
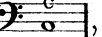
Der Tenorschlüssel oder C-Schlüssel steht auf der 4. Linie, deren darauf befindliche Note  heisst und im Bassschlüssel der gleiche Ton  ist.

Demnach ist der Tenorschlüssel gegenüber dem Bassschlüssel eine Quinte höher zu lesen, und es ergibt sich nach obiger Tabelle der Ton  als gleicher Ton im Bassschlüssel  u. s. w.

The clefs most generally used in writing for the trombone are the Bass-, Tenor- and Alto-clefs. Notations in the Soprano- and Treble- (Violin- or G-) clefs are extremely rare.

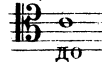
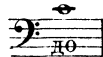
A fluent reading of the tenor- and alto-clefs is imperatively necessary, because composers are accustomed to use various clefs in their notations for trombones.

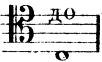
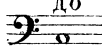
The tenor- or C-clef is written on the fourth line of the staff and the note located there is , whereas in the bass-clef the same tone is found at .

It follows that the tenor - clef must be read an interval of a fifth higher than the bass - one, so that the tenor  is equivalent to the bass , etc.

Самыя употребительные ключи для тромбона басъ, теноръ и альтъ. Дискантовый и скрипичный ключи почти никогда не встрѣчаются.

Изучение легкаго чтенія тенороваго и альтоваго ключей необходима вещь, такъ какъ композиторами употребляются различные ключи для тромбона.

Теноровый или До ключъ находится на 4й линіи, нота на которой называется , въ басовомъ ключѣ этотъ тонъ тоже .

Вслѣдствіе этого теноровый ключъ въ сравненіи съ басовымъ ключомъ слѣдуетъ считать квинтой выше и выходитъ по таблицѣ тонъ  какъ такой же тонъ въ басовомъ ключѣ  и т. д.

# Der Tenorschlüssel. The Tenor-clef. Теноровый ключъ.

C-dur. C-major. До-мажоръ.

F-dur. F-major. Фа-мажоръ.

B-dur. Bb-major. Сиb-мажоръ.

13.

Andante.

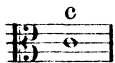
14.

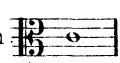
Allegretto.

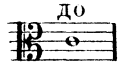
## Der Altschlüssel.

## The Alto-clef.

## АЛЬТОВЫЙ КЛЮЧЬ.

Der Altschlüssel steht auf der 3. Linie, deren darauf befindliche Note  heisst; er wird eine Terz höher gelesen als der Tenorschlüssel, wie man es in der Vergleichstabelle auf Seite 3 veranschaulicht findet.

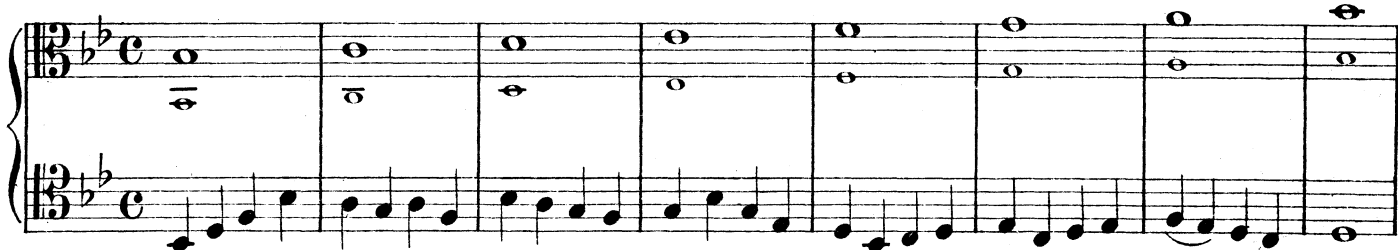
The Alto-clef is written on the 3<sup>rd</sup> line of the staff, the note corresponding therewith  being c. The notation is read an interval of a third higher than that of the Tenor-clef (see Table on page 3)

АЛЬТОВЫЙ КЛЮЧЬ СТОИТЬ НА 3Й ЛИНИИ, НАХОДЯЩАЯСЯ НА ЭТОЙ ЛИНИИ НОТА НАЗЫВАЕТСЯ  и читается терціей выше тенороваго ключа, какъ это видно изъ сравнительной таблицы (страница 3).

**F-dur.** F-major. Фа-мажоръ.



**B-dur.** Bb-major. Сиb-мажоръ.



4. Allegro.

The first system of exercise 4 consists of two staves. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a bass clef and the same key signature and time signature. It starts with a half note G3, followed by quarter notes F3, E3, and D3. The system concludes with a double bar line and repeat dots.

The second system continues the piece. The treble staff features a melodic line with eighth and quarter notes, including a trill on G4. The bass staff provides a steady accompaniment with quarter notes. The system ends with a double bar line and repeat dots.

The third system continues the piece. The treble staff has a melodic line with eighth and quarter notes. The bass staff continues with quarter notes. The system ends with a double bar line and repeat dots.

The fourth system concludes exercise 4. The treble staff has a melodic line with eighth and quarter notes. The bass staff continues with quarter notes. The system ends with a double bar line and repeat dots.

5. Allegretto.

The first system of exercise 5 consists of a single treble staff. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The system concludes with a double bar line and repeat dots.

The second system continues the piece. The melody consists of eighth and quarter notes with slurs. The system ends with a double bar line and repeat dots.

The third system continues the piece. The melody consists of eighth and quarter notes with slurs. The system ends with a double bar line and repeat dots.

The fourth system concludes exercise 5. The melody consists of eighth and quarter notes with slurs. The system ends with a double bar line and repeat dots.