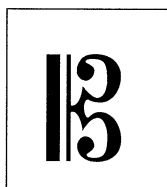


Schule für Altposaune Méthode de Trombone Alto Method for Alto Trombone

Deutsch – Français – English



Branimir Slokar

EMR 101

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PROPOS DE BRANIMIR SLOKAR EN GUISE D'INTRODUCTION

Répondant à une grande demande, j'ai réalisé une méthode qui permet au tromboniste ténor de passer au trombone alto en quinze jours d'exercices gradués, représentant une douzaine d'heures de travail. Délaissé depuis longtemps, le trombone alto revient à la mode comme instrument solistique, et il est souvent exigé par les chefs lors de prestations orchestrales.

Cette méthode s'adresse spécialement au tromboniste ténor maître de son instrument. Je déconseille l'apprentissage du trombone sur le trombone alto. Le tromboniste, impatient de passer au trombone alto, pourrait être tenté de transposer les exercices pour trombone ténor sur trombone alto. Il convient d'éviter cette erreur qui ne pardonne pas, car tout en n'étant qu'une quarte plus hauts, les exercices transposés occasionnent une fatigue excédant les possibilités des lèvres. Eu égard à cette difficulté, ma méthode prévoit des exercices adaptés et répartis sur deux semaines.

Il va de soi que le tromboniste ne commencera les exercices de cette méthode qu'après avoir fait ses exercices d'échauffement habituels sur le trombone ténor. Pour les trombonistes déjà acquis au trombone alto, j'ai prévu à la fin du cahier quelques exercices d'échauffement uniquement pour le trombone alto. Il est important d'observer le minutage indiqué sur le tableau ci-contre, quitte à répéter certains exercices plus difficiles. Je peux témoigner des résultats obtenus par des instrumentistes consciencieux, aptes à la fin de la méthode à jouer le trombone alto à l'orchestre. Le choix de l'embouchure est primordial. Il ne faut pas oublier qu'en raison des problèmes d'intonation on ne peut pas jouer le trombone alto avec la même embouchure que celle du trombone ténor; en revanche, je recommande de ne pas changer de bord d'embouchure, mais uniquement de cuvette.

EINIGE VORBEMERKUNGEN VON BRANIMIR SLOKAR

Nach jahrzehntelangem Schattendasein erfreut sich die Altposaune heute zunehmender Beliebtheit als Soloinstrument, und immer mehr Dirigenten verlangen ihre Verwendung auch im Orchester. Auf vielseitigen Wunsch habe ich deshalb diese Schule geschrieben, deren abgestuftes Übungsprogramm es dem Tenorposaunisten ermöglichen sollte, sich innerhalb zweier Wochen - entsprechend ca. 12 Stunden Übens - mit der Altposaune vertraut zu machen.

Diese Schule ist für Posaunisten gedacht, die das Tenorinstrument bereits beherrschen. Anfängern rate ich von der Altposaune ab. Wer aus Ungeduld voreilig zu diesem Instrument greift, könnte versucht sein, die für Tenorposaune bestimmten Übungen analog auf die Altposaune zu übertragen - ein unverzeihlicher Fehler, denn durchwegs eine Quarte höher geblasen, würden diese Übungen die Lippenkräfte in schädlichem Ausmass überfordern. Mit Rücksicht auf dieses Problem habe ich die Übungen in dieser Schule in der Schwierigkeit sorgfältig abgestuft und über zwei Wochen verteilt.

Selbstverständlich darf der Bläser diese Übungen erst in Angriff nehmen, nachdem er sich in gewohnter Weise auf der Tenorposaune eingeblasen hat. Für Posaunisten, die mit dem Altinstrument bereits vertraut sind, habe ich die speziellen Einblasübungen für Altposaune am Schluss dieses Heftes vorgesehen. Unbedingt einzuhalten sind die Zeitangaben in nebenstehender Tabelle, wobei die Dauer allenfalls notwendiger Wiederholungen miteinzurechnen ist. Der Erfolg wird nicht ausbleiben: Ich kann bezeugen, dass gewissenhafte Bläser am Ende dieses Lehrgangs fähig waren, im Orchester Altposaune zu blasen. Überaus wichtig ist die Wahl des Mundstücks. Zu beachten ist, dass man die Altposaune nicht mit demselben Mundstück blasen darf wie das Tenorinstrument, da dies Intonationsprobleme zur Folge hätte. Ich empfehle aber, nur den Kessel zu wechseln, nicht aber den Rand.

SOME PRELIMINARY NOTES BY BRANIMIR SLOKAR

After many years of a shadowy existence, the alto trombone becomes increasingly popular as a solo instrument, and many conductors want to use it also in the orchestra. In order to meet the wish of many people I have written this school. The gradational study program should enable the tenor trombonist to get acquainted with the alto trombone within two weeks - corresponding to about 12 hours of practice.

This school is intended for trombonists with a good command of the tenor trombone. I advise beginners against playing the alto trombone. Who impatiently takes up this instrument with overhaste might be tempted to apply by analogy the exercises meant for tenor trombone to the alto trombone - an inexcusable mistake, as these exercises, if played a fourth higher all the way through, would have a harmful effect on the strength of the lips. With regard to this problem, this school is carefully divided into individual steps covering a period of two weeks.

It goes without saying that the musician will always get into practice on the tenor trombone as usual before starting with these exercises. For trombonists who already play the alto trombone I have provided at the end of this school special warming up exercises on the alto trombone. The length of time indicated on the list opposite must by all means be observed; the time of repetitions, if need be, must be included. The success won't fail to come. I can testify that serious musicians have been able to play the alto trombone in the orchestra after having accomplished this school.

The choice of the mouthpiece is highly important. Attention must be paid to the fact that the alto trombone and the tenor instrument must not be played with the same mouthpiece. However, I suggest to change only the cup but not the rim.

JOURS EXERCICES

1	1 - 14
2	1 - 23
3	1 - 25
4	1 - 31
5	commencer avec le no 24 puis de 1 - 33
6	24, 1 - 37
7	24, 1 - 43
8	24, 1 - 45
9	24, 1 - 46
10	24, 1 - 48
11	24, 1 - 48, plus les gammes de Mib, Ré
12	24, 1 - 49, plus Mib, Ré, Réb, Do
13	24, 1 - 50, plus Mib, Ré, Réb, Do, Si
14	24, 1 - 50, plus Mib, Ré, Réb, Do, Si, Sib, La

MINUTAGE

20'
30'
40'
50'
55'
60'
65'
70'
75'
85'
90'
105'
110'
115'



14

♩=60-92



15

♩=72



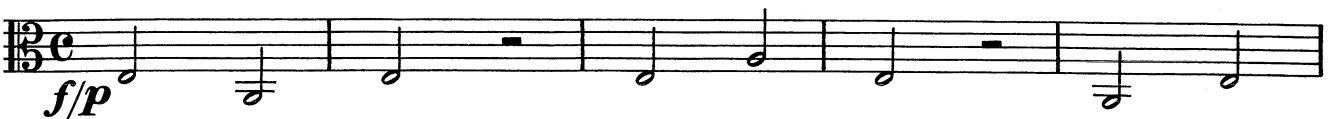
16

7e pos.



17

♩=72





reprise legato

18



+ = Monter légèrement la note

+ = Note etwas höher spielen

+ = This note a little bit higher

19

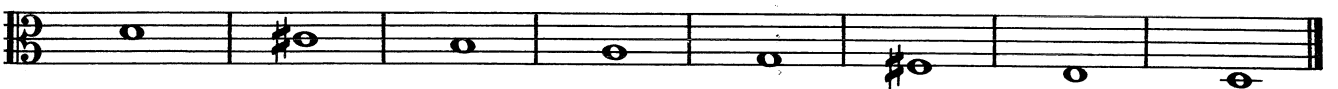


20



reprise legato

21



22

♩=60-92

23

♩=60-92

Cet exercice est destiné à améliorer la qualité et la régularité du son. On ne forcera pas ses possibilités pour atteindre à tout prix les 12 temps dès le début. Il est préférable d'exécuter consciencieusement le crescendo et, au besoin, de renoncer à terminer la troisième mesure. Avec le temps, une augmentation progressive de la capacité pulmonaire permettra de l'exécuter intégralement.

Diese Übung dient dazu, einen schöneren und gleichmässigeren Ton zu entwickeln. Am Anfang sollte man sich keinesfalls überanstrengen, um die zwölf Schläge um jeden Preis durchzuhalten. Man führe lieber das Crescendo gewissenhaft aus und breche notfalls den dritten Takt vorzeitig ab. Mit der Zeit wird es die allmähliche Vergrösserung der Lungenkapazität erlauben, die Übung ganz durchzustehen.

With these exercises the quality and regularity of the sound will increase. By no means do get strained in order to stand all the twelve beats. You rather perform the crescendo exactly and, if need be, do without the end of the third bar. Gradually, with the increased capacity of the lungs you will be able to complete the exercise successfully.

31

$\text{♩} = 100$

mf

32

$\text{♩} = 100$

1re pos.

mf

2e pos.

mf

3e pos.

mf

4e pos.

mf

5e pos.

mf

6e pos.

mf

7e pos.

mf

44

$\text{♩} = 100$

mp

45

$\text{♩} = 100$

mf

46

$\text{♩} = 100$

1re pos. *f* *p* *f* *p*

2e pos. *f* *p* *simile*

3e pos. + + + +

4e pos. + + + +

5e pos. + + + +

6e pos.



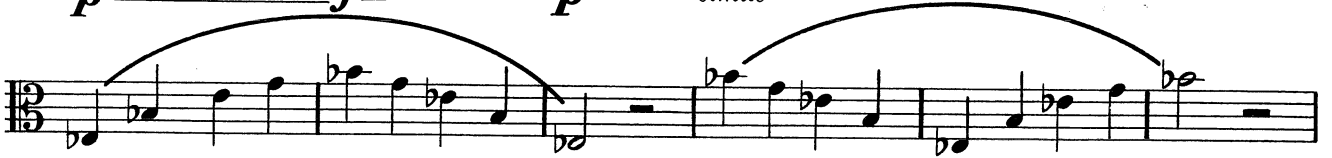
7e pos.



47

$\text{♩} = 100$

1re pos.



2e pos.



3e pos.



4e pos.



52

$\text{♩} = 100$

The musical score consists of ten staves of music, each containing two measures of music. The music is written in a single system with a common time signature of 4/4. The tempo is marked as $\text{♩} = 100$. The key signature is one flat (B-flat major or D minor). The music features a variety of fretting techniques and articulations, including:

- Staff 1: A sixteenth-note run in the first measure, followed by a sixteenth-note run in the second measure. A '6' is written above the second measure, indicating a sixteenth-note figure.
- Staff 2: Similar to Staff 1, but with a 'simile' marking below the second measure.
- Staff 3: Similar to Staff 1, but with a '+' above the first measure, indicating a breath mark.
- Staff 4: Similar to Staff 1, but with '+' above the first measure and '6' above the second measure.
- Staff 5: Similar to Staff 1, but with '5+' above the first measure and '5+' above the second measure.
- Staff 6: Similar to Staff 1, but with '4+' above the first measure and '3+' above the second measure.
- Staff 7: Similar to Staff 1, but with '3+' above the first measure and '4' above the second measure.
- Staff 8: Similar to Staff 1, but with '+' above the first measure and '2+' above the second measure.
- Staff 9: Similar to Staff 1, but with '+' above the first measure and '1' above the second measure.

On jouera ces gammes très lentement au début. Le tempo pourra être accéléré progressivement, mais jamais au détriment de la précision.

Diese Tonleitern sind vorerst sehr langsam zu üben. Danach kann man das Tempo nach und nach beschleunigen, aber niemals auf Kosten der Genauigkeit.

Practise these scales very slowly in the beginning. After a while, you may gradually increase the tempo, but never at the expense of accuracy.

Do maj. (C)

The musical score for the Do major (C) scale is presented in six systems. Each system contains two staves: a treble clef staff on top and a bass clef staff on the bottom. The scale is written in a 2/4 time signature. The first system shows the ascending and descending scales in both clefs. The second system shows the ascending scale in the treble clef and the descending scale in the bass clef. The third system shows the ascending scale in the bass clef and the descending scale in the treble clef. The fourth system shows the ascending scale in the treble clef and the descending scale in the bass clef. The fifth system shows the ascending scale in the bass clef and the descending scale in the treble clef. The sixth system shows the ascending scale in the treble clef and the descending scale in the bass clef.

Fa maj. (F)

The musical score for the Fa major (F) scale is presented in six systems. Each system contains two staves: a treble clef staff on top and a bass clef staff on the bottom. The scale is written in a 2/4 time signature. The first system shows the ascending and descending scales in both clefs. The second system shows the ascending scale in the treble clef and the descending scale in the bass clef. The third system shows the ascending scale in the bass clef and the descending scale in the treble clef. The fourth system shows the ascending scale in the treble clef and the descending scale in the bass clef. The fifth system shows the ascending scale in the bass clef and the descending scale in the treble clef. The sixth system shows the ascending scale in the treble clef and the descending scale in the bass clef. There are plus signs (+) above the notes in the first and fourth systems of each system.

Mi^b-Es



Musical score for Mi^b-Es, consisting of eight staves. The first staff includes a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. The second staff continues the melodic line. The third staff shows a more active rhythmic pattern with frequent sixteenth-note runs. The fourth staff continues the melodic development. The fifth staff features a similar rhythmic pattern to the third. The sixth staff continues the melodic line. The seventh staff shows a more active rhythmic pattern. The eighth staff concludes the piece with a final melodic phrase and the text "etc.." to the right.

La^b-As



Musical score for La^b-As, consisting of three staves. The first staff includes a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. The second staff continues the melodic line. The third staff concludes the piece with a final melodic phrase.



Ré^b-Des



Sol^b-Ges

The musical score consists of seven staves. The first staff has a piano accompaniment in the left hand and a melodic line in the right hand. The second and third staves continue the melodic line. The fourth and fifth staves feature a more complex rhythmic pattern. The sixth staff concludes with a final chord and a fermata. The seventh staff continues the melodic line and ends with 'etc..'. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

Il est essentiel d'exécuter quelques exercices d'échauffement avant de s'attaquer aux pièces de plus grande envergure, telles qu'études, concertos etc.

On trouvera ci-après quelques exercices de mise en lèvres. Avant de les entreprendre, on pourra procéder utilement à un échauffement préliminaire, avec l'embouchure ou même sans l'aide de celle-ci. Je pratique très régulièrement cette technique.

Es ist unerlässlich, einige Einblasübungen auszuführen, bevor man umfangreichere Stücke wie Etüden oder Konzerte in Angriff nimmt. Nachstehend finden sich einige solche Einblasübungen, denen man mit Vorteil ein "Vor-Einblasen" auf dem Mundstück allein - oder sogar ohne dieses - vorangehen lässt. Ich wende diese Technik regelmässig an.

Some previous warming up exercises are imperative before you take up extensive pieces as études or concertos. In the following you find some of these warming up exercises. It is beneficial to get into practice previously with the mouthpiece alone - or even without it. This is what I do regularly.

4e pos.



5e pos.



6e pos.



7e pos.



5



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