

Schule für Tenorposaune

Méthode de Trombone Ténor Method for Tenor Trombone

Branimir Slokar - Marc Reift

EMR 105D

EMR 105A

Schule für Tenorposaune Vol. 1
Méthode de Trombone Ténor Vol. 1
Method for Trombone Tenor Vol. 1

EMR 105B

Schule für Tenorposaune Vol. 2
Méthode de Trombone Ténor Vol. 2
Method for Trombone Tenor Vol. 2

EMR 105C

Schule für Tenorposaune Vol. 3
Méthode de Trombone Ténor Vol. 3
Method for Trombone Tenor Vol. 3

EMR 105D

Vollständige Schule für Tenorposaune
Méthode de Trombone Ténor complète
Complete Method for Trombone Tenor

1. Stufe / 1. Position

(1)

Der Musiklehrer spielt die Note
Le professeur joue la note
The teacher plays the note

Der Schüler singt sie
L'élève la chante
The student sings it

Miteinander
Ensemble
Together

Der Schüler
L'élève
The student

Mehrmaals wiederholen
A répéter plusieurs fois
Repeat often

(2)

Das erste Mal miteinander spielen,
in der Wiederholung spielt der
Schüler allein.

Jouer la 1ère fois ensemble, à la
reprise l'élève jouera seul.

The first time play together, in
the repeat the student plays
alone.

(3)

Das erste Mal wird die Note mit
"TA" gesungen und dazu soll der
Rhythmus geklatscht werden (zweite
Zeile), nachher spielen.

La première fois chanter la note en
prononçant "TA" tout en frappant le
rythme (2ème ligne) dans les mains,
ensuite jouer.

The first time, sing each note
as "TA" while clapping the rhythm
(2nd line), then play.

(4)

(5)

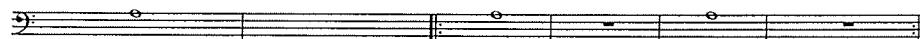
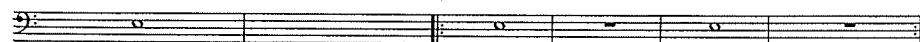
2. Stufe / 2. Position

Der Musiklehrer spielt die Note
Le professeur joue la note
The teacher plays the note

Der Schüler singt sie
L'élève la chante
The student sings it

Miteinander
Ensemble
Together

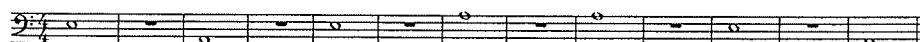
Der Schüler
L'élève
The student



Die Notennamen eintragen

Inscrire le nom des notes

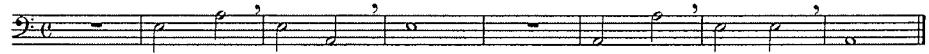
Write in the names of the notes



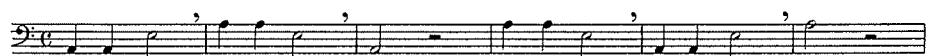
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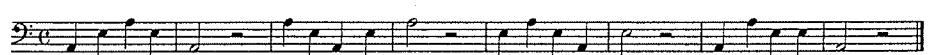
(5)



(6)



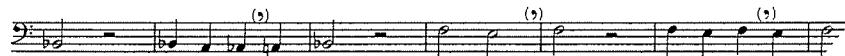
(7)



1. Die Noten vorlesen
2. Spielen

1. Lire les notes à haute voix
2. Jouer

1. Read the notes aloud
2. Play



4. Stufe / 4. Position

13

Die Notennamen eintragen

Inscrire le nom des notes

Write in the names of the notes

(1)

(2)

(3)

(4)

(5)

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14

(6)

(7)

(8)

Bei der Wiederholung die Stimme
wechseln.

Changer de voix à la reprise.

Swap p

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Tonleitern und Dreiklänge müssen auswendig gelernt werden.
Die Notennamen eintragen.

①

Gammes et arpèges doivent être appris par cœur.
Incrire le nom des notes.

Scales and arpeggios must be learnt by heart and played from memory.
Write in the names of the notes.

②

③

(5) (5) (5) (5)

Die Sekunde

④

La seconde

The second

Die Terz.

⑤

La tierce.

The third

Das Intervall

⑥

L'intervalle

(5) 6 1 (5) 6

Barcarolle (J. Offenbach)

$\text{♩} = 104$

mf

(14)

Marche Slave (P.I. Tchaikovsky)

$\text{♩} = 80$

p

2x mf

(15)

Home on the Range (Cowboy Song)

$\text{♩} = 100$

mf

(16)

Aura lee (Traditional)

$\text{♩} = 69$

p

mf

p

(17)

Old Mac Donald

$\text{♩} = 132$

f

(18)

Mon Dieu plus près de Toi

$\text{♩} = 60$

simile

p

(19)

Au Clair de la Lune

Diese Melodie soll auswendig gelernt werden.

$\text{♩} = 96$

mf

Fine p

mf

D.C. al Fine

(20)

Cette mélodie devra être apprise par cœur.

This melody must be learned by heart.

Duet/Duo/Duet

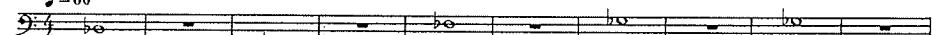
(21)

Komposition / Composition

(22)

5. Stufe / 5. Position

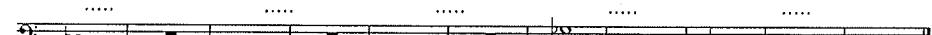
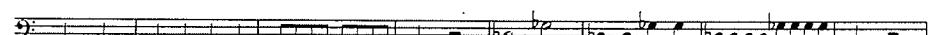
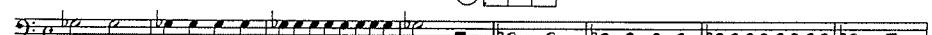
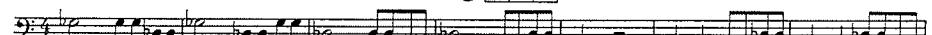
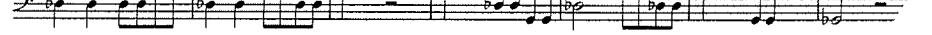
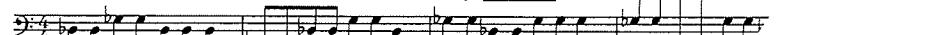
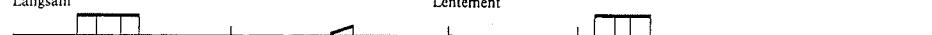
Die Notennamen eintragen

 $\text{♩} = 60$ 

Inscrire le nom des notes



Write in the names of the notes

(2) (3) (4) (5) (6) (7) (8) 

Die richtige Spielart entspricht der Nachahmung einer Glocke: "TAM"

La façon juste de jouer est à l'imitation de la cloche: "TAM"

The correct way to play is to imitate a bell: "TAM"

F – Dur/Fa majeur/F major



B – Dur/Sib majeur/Bb major



As – Dur/Lab majeur/Ab major



F – Dur/Fa majeur/F major



(3)

Die Uebung (Nr. 2) in B – Dur wiederholen.

Reprendre l'exercice (No. 2) en Sib majeur.

Repeat the study (no. 2) in Bb major.

Die Uebung (Nr. 2) in As – Dur wiederholen.

Reprendre l'exercice (No. 2) en Lab majeur.

Repeat the study (no. 2) in Ab major.

(4)

Der Musiklehrer wählt für seinen Schüler einige Übungen und Melodien aus den vorhergehenden Seiten.

Le professeur choisira à l'intention de son élève quelques exercices et mélodies dans les pages précédentes.

The teacher will choose a few studies and melodies from the preceding pages for the student.

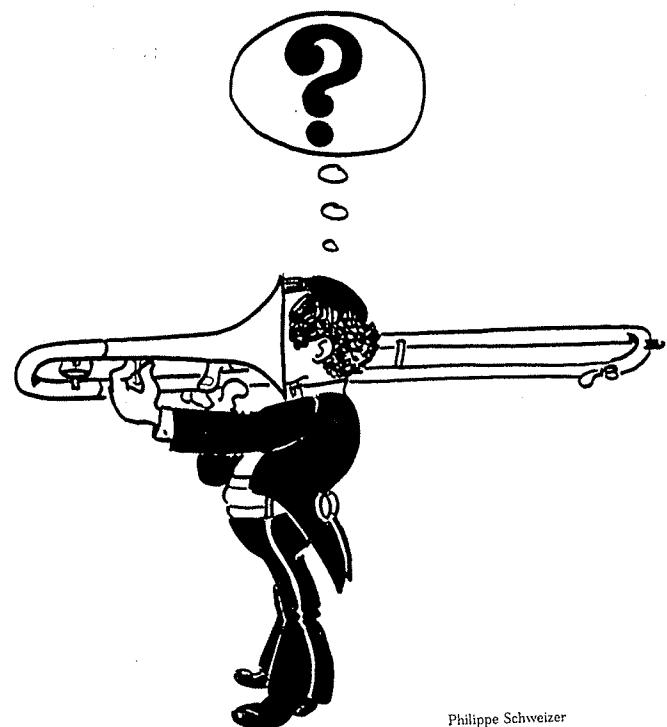
(5)

Alle auswendig gelernten Melodien wiederholen.

Répéter toutes les mélodies apprises par cœur.

Repeat all melodies learning each by heart.

Man kann nie langsam genug üben!
On ne travaille jamais assez lentement!
People never practise slowly enough!



Philippe Schweizer

**UN PROBLEME? RÉFLÉCHIR...
EIN PROBLEM? NACHFORSCHEN...
PROBLEM? THINK...**

Flexibilitätsübungen bis D / Flexibilité jusqu'à ré / Flexibility exercises to D

(12)

+ = Note etwas höher spielen
+ = Monter légèrement la note
+ = This note a little bit higher

1. Pos. 2. Pos. 3. Pos. 4. Pos.

5. Pos. 6. Pos. 7. Pos.

(13)

1. Pos. 2. Pos. 3. Pos.

4. Pos. 5. Pos.

6. Pos. 7. Pos.

(14)

1. Pos. 2. Pos.

3. Pos. 4. Pos.

5. Pos. 6. Pos.

7. Pos.

(15)

1. Pos. 2. Pos.

3. Pos. 4. Pos.

5. Pos. 6. Pos.

7. Pos.

(16)

1. Pos.

2. Pos.

3. Pos.

4. Pos.

5. Pos.

6. Pos.

7. Pos.

Einspielübungen (1) / Mise en train (1) / Warm-ups (1)
 (auswendig) (par cœur) (by heart)

Ab jetzt ist es nötig, jeden Tag
einige Einspielübungen zu machen.

Mit Mundstück.

①

Apart from the first measure, each measure consists of six eighth-note pairs. The first measure has a different rhythm. The score includes dynamics (mf), slurs, and a repeat sign. A '3x' instruction is at the end.

Mit Instrument.

②

Three staves of eighth-note pairs. The first staff starts with a dynamic 'p <f> p'. Measures 2 and 3 start with '<>' symbols. Measure 4 starts with a dynamic 'mf'.

1. Pos.

③

Two staves of eighth-note pairs. The first staff starts with a dynamic 'mf'.

3. Pos.

4. Pos.

Two staves of eighth-note pairs. The first staff starts with a dynamic 'mf'.

5. Pos.

6. Pos.

Two staves of eighth-note pairs. The first staff starts with a dynamic 'mf'.

7. Pos.

Two staves of eighth-note pairs. The first staff starts with a dynamic 'mf'.

④

Seven staves of eighth-note pairs. The first staff starts with a dynamic 'mf'. The positions are labeled: 1. Pos., 2. Pos., 3. Pos., 4. Pos., 5. Pos., 6. Pos., 7. Pos.

⑤

Seven staves of eighth-note pairs. The first staff starts with a dynamic 'mf'. The positions are labeled: 1. Pos., 2. Pos., 3. Pos., 4. Pos., 5. Pos., 6. Pos., 7. Pos.

⑥

Two staves of sixteenth-note patterns. The first staff starts with a dynamic 'f'.

⑦

Two staves of sixteenth-note patterns. The first staff starts with a dynamic 'f'.

Tonleitern und Dreiklänge müssen auswendig gelernt werden.
Die Notennamen eintragen.

Gammes et arpèges doivent être appris par cœur.
Inscrire le nom des notes.

Scales and arpeggios must be learnt by heart and played from memory.
Write in the names of the notes.

②

Die Sekunde

La seconde

The second

Die Terz

④ The third

⑤ The fourth

1. Den Rhythmus klatschen
2. Spielen

Die Quarte

1. Frapper le rythme
2. Jouer

1. Clap the rhythm
2. Play

La quarte

The fourth

(9)

Trumpet voluntary (J. Clarke)

Diese Melodie soll auswendig gelernt werden.

Cette mélodie devra être apprise par cœur.

This melody must be learned by heart.

f

mf

rit.

(10)

Go tell in the Mountain (Spiritual)

$\text{♩} = 104$

The musical score consists of four staves of music for soprano, alto, tenor, and bass voices. The soprano staff begins with a dynamic *p*. The tenor staff features a dynamic *f* under a measure. The bass staff ends with a dynamic *p*. The alto staff contains a performance instruction *simile*.

(11) 

Swing low, sweet chariot (Spiritual)

$\text{♩} = 92$

mf



Alouette (Chanson populaire française)

(12) 

mf

simile

Fine

f *p* *f* *p* *DC al Fine*

Musical score for Menuet (L.v. Beethoven) at measure 14. The score consists of two staves. The top staff is for the bassoon, starting with a dynamic of *p*. The tempo is marked as 84 BPM. The key signature is B-flat major (two sharps). Measure 14 begins with a dotted half note followed by an eighth note. The bottom staff is for the strings, showing eighth-note patterns. Measure 14 ends with a repeat sign and a first ending sign (1⁽⁵⁺⁾). The measure number 14 is indicated above the staff.

Chanson du Toréador/Carmen (G. Bizet)

(15) 

$\text{♩} = 96$

f



Komposition / Composition

Tonleitern und Dreiklänge müssen auswendig gelernt werden.

Die Notennamen eintragen.

Gammes et arpèges doivent être appris par cœur.

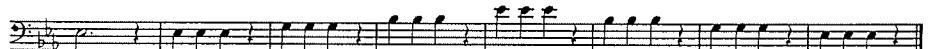
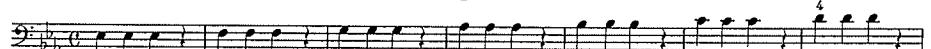
Inscrire le nom des notes.

Scales and arpeggios must be learnt by heart and played from memory.

Write in the names of the notes.



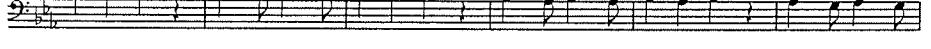
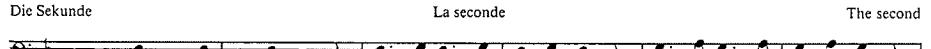
②



③



④

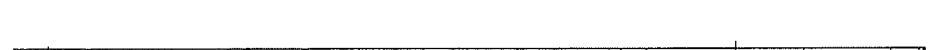
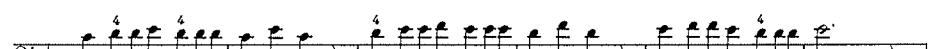
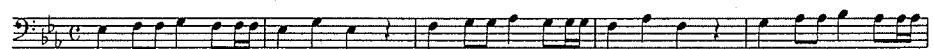


Die Terz

⑤

La tierce

The third

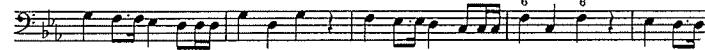
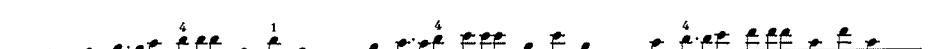


⑥

Die Quarte

La quarte

The fourth



(1)

1. Pos. 2. Pos. 3. Pos.

4. Pos. 5. Pos. 6. Pos.

7. Pos.

(2)

7. Pos. 6. Pos. 5. Pos.

4. Pos. 3. Pos. 2. Pos.

1. Pos.

(3)

1. Pos. 2. Pos.

3. Pos. 4. Pos.

5. Pos. 6. Pos.

7. Pos.

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(4)

1. Pos. 2. Pos. 3. Pos.

4. Pos. 5. Pos. 6. Pos.

7. Pos.

(5)

1. Pos. 2. Pos.

3. Pos. 4. Pos.

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Die Quinte

⑦

La quinte

109

The fifth

Das Intervall

⑧

L'intervalle

The interval

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110

⑨

Nach Bedarf wiederholen:

Répétition ad libitum

Repeat if needed

⑩

Londonderry Air (Traditional)

$\text{♩} = 108$

p *simile*

⑪

Oh! Susanna (American Folk Song)

$\text{♩} = 144$

mf *f* *simile*

$[2^\circ]$

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(1)

C-Dur/Do majeur/C major

F-Dur/Fa majeur/F major

B-Dur/Sib majeur/Bb major

Es-Dur/Mi majeur/Eb major

As-Dur/Lab majeur/Ab major

Des-Dur/Ré majeur/Db major

Ges-Dur/Sol majeur/Gb major

G-Dur/Sol majeur/G major

A-Dur/La majeur/A major

E-Dur/Mi majeur/E major

H-Dur/Si majeur/B major

C-Dur/Do majeur/C major

(3)

Die Übung (Nr. 2) in jeder Tonart wiederholen.

Reprendre l'exercice (No. 2) dans toutes les tonalités.

Repeat the study (no. 2) in all keys.

Der Musiklehrer wählt für seinen Schüler einige Übungen und Melodien aus den vorhergehenden Seiten.

Le professeur choisira à l'intention de son élève quelques exercices et mélodies dans les pages précédentes.

The teacher will choose a few studies and melodies from the preceding pages for the student.

Alle auswendig gelernten Melodien wiederholen.

Répéter toutes les mélodies apprises par cœur.

Repeat all melodies learning each by heart.

Man kann nie langsam genug üben!
On ne travaille jamais assez lentement!
People never practise slowly enough!

Einspielübungen (3) / Mise en train (3) / Warm-ups (3)
 (auswendig) (par cœur) (by heart)

(1)

Mit Mundstück.

Avec l'embouchure.

With the mouthpiece.

Musical score for exercise 1, consisting of seven staves of music for the bassoon. The first six staves are in common time (indicated by a 'C') and the last staff is in 2/4 time (indicated by a '2'). The music consists of eighth-note patterns with various accidentals (sharps and flats). Measure 1 starts with a C note. Measures 2-6 start with D, E, F, and G respectively. Measure 7 starts with A. The music is divided into measures by vertical bar lines.

(2)

Mit Instrument.

Avec l'instrument.

With the instrument.

Musical score for exercise 2, consisting of three staves of music for the bassoon. The first two staves are in common time (indicated by a 'C') and the third staff is in 2/4 time (indicated by a '2'). The music consists of eighth-note patterns with various accidentals. Measure 1 starts with a C note. Measures 2-3 start with D and E respectively. Measure 4 starts with F. The music is divided into measures by vertical bar lines.

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(3)

1. Pos..

Musical score for position 1, dynamic *p*. It consists of two staves of music for the bassoon. The first staff starts with a C note and the second with a D note. The music consists of eighth-note patterns with various accidentals.

2. Pos.

Musical score for position 2. It consists of two staves of music for the bassoon. The first staff starts with a C note and the second with a D note. The music consists of eighth-note patterns with various accidentals.

3. Pos.

Musical score for position 3. It consists of two staves of music for the bassoon. The first staff starts with a C note and the second with a D note. The music consists of eighth-note patterns with various accidentals.

4. Pos.

Musical score for position 4. It consists of two staves of music for the bassoon. The first staff starts with a C note and the second with a D note. The music consists of eighth-note patterns with various accidentals.

5. Pos.

Musical score for position 5. It consists of two staves of music for the bassoon. The first staff starts with a C note and the second with a D note. The music consists of eighth-note patterns with various accidentals.

6. Pos.

Musical score for position 6. It consists of two staves of music for the bassoon. The first staff starts with a C note and the second with a D note. The music consists of eighth-note patterns with various accidentals.

7. Pos.

Musical score for position 7. It consists of two staves of music for the bassoon. The first staff starts with a C note and the second with a D note. The music consists of eighth-note patterns with various accidentals.

(4)

1. Pos.

Musical score for position 1, dynamic *mf*. It consists of two staves of music for the bassoon. The first staff starts with a C note and the second with a D note. The music consists of eighth-note patterns with various accidentals.

2. Pos.

Musical score for position 2. It consists of two staves of music for the bassoon. The first staff starts with a C note and the second with a D note. The music consists of eighth-note patterns with various accidentals.

3. Pos.

Musical score for position 3. It consists of two staves of music for the bassoon. The first staff starts with a C note and the second with a D note. The music consists of eighth-note patterns with various accidentals.

4. Pos.

Musical score for position 4. It consists of two staves of music for the bassoon. The first staff starts with a C note and the second with a D note. The music consists of eighth-note patterns with various accidentals.

5. Pos.

Musical score for position 5. It consists of two staves of music for the bassoon. The first staff starts with a C note and the second with a D note. The music consists of eighth-note patterns with various accidentals.

6. Pos.

Musical score for position 6. It consists of two staves of music for the bassoon. The first staff starts with a C note and the second with a D note. The music consists of eighth-note patterns with various accidentals.

7. Pos.

Musical score for position 7. It consists of two staves of music for the bassoon. The first staff starts with a C note and the second with a D note. The music consists of eighth-note patterns with various accidentals.

(5)

1. Pos.

Musical score for position 1, dynamic *mf*. It consists of two staves of music for the bassoon. The first staff starts with a C note and the second with a D note. The music consists of eighth-note patterns with various accidentals.

2. Pos.

Musical score for position 2. It consists of two staves of music for the bassoon. The first staff starts with a C note and the second with a D note. The music consists of eighth-note patterns with various accidentals.

3. Pos.

Musical score for position 3. It consists of two staves of music for the bassoon. The first staff starts with a C note and the second with a D note. The music consists of eighth-note patterns with various accidentals.

4. Pos.

Musical score for position 4. It consists of two staves of music for the bassoon. The first staff starts with a C note and the second with a D note. The music consists of eighth-note patterns with various accidentals.

5. Pos.

Musical score for position 5. It consists of two staves of music for the bassoon. The first staff starts with a C note and the second with a D note. The music consists of eighth-note patterns with various accidentals.

6. Pos.

Musical score for position 6. It consists of two staves of music for the bassoon. The first staff starts with a C note and the second with a D note. The music consists of eighth-note patterns with various accidentals.

7. Pos.

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Die Bindungen / Les liaisons / The slurs

Es gibt zwei Arten von Notenbindungen: *mit* oder *ohne* Zunge. Wenn durch die Bindung ein Glissando entsteht, müssen die Noten mit Hilfe der Zunge gebunden werden. Es gibt verschiedene Möglichkeiten dazu: "TA-LA", "TA-NA", "TA-DA". Die gewählte Bindeart gut einüben.

TA - LA TA - HA

4 6 4 1

3 5 3 1

Bindungen mit Zungen

Liaisons avec la langue

Il y a 2 façons de lier les notes, *avec* ou *sans* la langue. Toutes les fois que la liaison provoquerait un glissando, il faut lier la note avec la langue. Il y a plusieurs possibilités de lier avec la langue: "TA-LA", "TA-DA", "TA-NA". Perfectionner la forme choisie.

TA-LA-LA-LA - LA

TA-LA-LA-LA - LA

②

TA-LA-LA-LA - LA

EMR 105

③

④

⑤

EMR 105

Der Tenorschlüssel / La clé d'ut 4ème ligne / The tenor clef



Transponierte Übungen

①

Exercices de transposition

Transposition exercises

②

Choral: So nimm denn meine Hände (Fr. Silcher)

③

Choral: Fairest Lord Jesus

④

Amazing grace (Traditional)

⑤

Early one morning (Traditional)

⑥

Careless Love (Traditional)

⑦

Thema der 9. Symphonie (L.van Beethoven)

⑧

Choral: Praise to the Lord

⑨