

# Schule für Posaune mit Quartventil

Méthode de Trombone à Barillet  
Method for Trombone with F Attachment

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EMR 119

Diese Methode ist als Ergänzung zur Tenorposaunen-Schule gedacht. Das Ziel ist die Erlernung des Umganges mit dem Quartventil. Es scheint uns wichtig, zu betonen, dass man hauptsächlich auf den Klang und die Intonation der Töne mit Quartventil achten muss. Die Ausgewogenheit des Posaunenklanges im Spielen mit oder ohne Quartventil sollte stets berücksichtigt werden.

Cette méthode complète la méthode de trombone ténor. Cet ouvrage traite de l'utilisation du barillet de quarte. Il faut porter une attention toute particulière à la sonorité et à l'intonation quand on travaille avec le barillet de quarte. L'égalité de la sonorité du trombone avec ou sans barillet de quarte doit être la préoccupation constante de l'exécutant.

This method is designed to be a completion of the tenor trombone method. Its purpose is to provide familiarity with the trigger and extension. We would like to stress that the player must pay attention most of all to tone and intonation when using the trigger. The tonal balance of the trombone tone in playing with or without the trigger must always be taken into consideration.

Quartventil einstimmen:

Accorder le barillet de quarte:

Tuning the extension:



1. Lage  
1ère position  
1st position

Quartventil  
barillet de quarte  
trigger

Eine kleine Griffabelle

V = Quartventil 1. Lage  
 $\frac{3}{V}$  = Quartventil 3. Lage usw.  
 $\frac{4}{V}$  = tiefer gezogene 4. Lage mit Quartventil  
 $\frac{+}{6}{V}$  = höher gezogene 6. Lage mit Quartventil

Petite table des positions

V = barillet de quarte 1ère position  
 $\frac{3}{V}$  = barillet de quarte 3ème position etc.  
 $\frac{4}{V}$  = 4ème position abaissée avec barillet de quarte  
 $\frac{+}{6}{V}$  = 6ème position réhaussée avec barillet de quarte

A short fingering chart

V = trigger 1st position  
 $\frac{3}{V}$  = trigger 3rd position etc.  
 $\frac{4}{V}$  = lower 4th position with trigger  
 $\frac{+}{6}{V}$  = higher 6th position with trigger

c	cis	des	d	dis	es	e	f	h	c
do	do#	réb	ré	ré#	mib	mi	fa	si	do
c	c#	db	d	d#	eb	e	f	b	c

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Teil 1 / 1ère partie / Part 1

5

Sehr lange Noten spielen !

Tenir les notes très longtemps !

Play the notes very long !

①

Exercise 1 consists of three staves of music in bass clef, 4/4 time. Each staff contains a single note with a fermata, held for a long duration. The notes are G2, F2, and E2 respectively. The first two staves have a 'v' above the note, and the third staff has a 'v' above the note and a 'σ' below it.

Langsam und klangvoll spielen

Jouer lentement avec une sonorité très ample

Play slowly with full tone

②

Exercise 2 consists of seven staves of music in bass clef, 4/4 time. Each staff contains a single note with a fermata, held for a long duration. The notes are G2, F2, E2, D2, C2, B1, and A1 respectively. The first two staves have a 'v' above the note. The second and third staves have a '2' above the note and 'simile' written below. The fourth, fifth, sixth, and seventh staves have a '4', '6', and '7' above the note respectively.

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6

③

Exercise 3 consists of seven staves of music in bass clef, 4/4 time. Each staff contains a single note with a fermata, held for a long duration. The notes are G2, F2, E2, D2, C2, B1, and A1 respectively. Each staff has a 'v' above the note. The second, third, fourth, fifth, sixth, and seventh staves have a '2', '3', '4', '6', and '7' above the note respectively.

Exercise 4 consists of three staves of music in bass clef, 3/4 time. The tempo is marked as quarter note = 104. The first staff has a fermata over a G2 note, with dynamics *mp*, *f*, *mp*. The second and third staves have a fermata over a G2 note, with dynamics *mp*, *f*, *mp*.

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♩=80

*p / f*

Musical score for page 7, featuring 12 staves of bass clef notation. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from *p* (piano) to *f* (forte). A circled number '5' is positioned at the top center of the page.

Teil 2 / 2ème partie / Part 2

Bevor man Teil 1 nicht vollkommen beherrscht (Klang, Intonation) sollte man Teil 2 nicht in Angriff nehmen. Bei Teil 2 handelt es sich um technische Studien, die auf der Basis aller Tonarten aufgebaut sind. Den eingeschobenen Vocalisen sollte eine grosse Bedeutung beigemessen werden.

Il ne faudrait pas aborder la 2ème partie avant de maîtriser parfaitement la 1ère (sonorité, intonation). La 2ème partie présente des études techniques composées dans toutes les tonalités. Prêtez une grande attention à la précision technique ainsi qu'à la qualité musicale des vocalises.

Part 2 should be undertaken only when Part 1 is completely mastered (tone, intonation). Part 2 includes technical precision and musicality, should be accorded great importance.

①

Musical score for page 17, featuring 12 staves of bass clef notation. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A circled number '1' is positioned at the top center of the page.

②

Musical notation for section 2, measures 1-4. It consists of four staves of music in bass clef, 2/4 time, with a key signature of one flat (B-flat). The notation includes eighth and sixteenth notes, rests, and dynamic markings.

③

Musical notation for section 3, measures 5-8. It consists of four staves of music in bass clef, 2/4 time, with a key signature of one flat. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

④

Musical notation for section 4, measures 9-12. It consists of four staves of music in bass clef, 2/4 time, with a key signature of one flat. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

⑤

Vocalise F-Dur/ Fa majeur/ F major

Musical notation for section 5, measures 13-20. It consists of eight staves of music in bass clef, 3/8 time, with a key signature of one flat. The notation includes quarter notes, eighth notes, and rests, with various dynamic markings and performance instructions.

Deciso  
*f*  
*p* *cresc.*  
*mf* *pp*  
*ff*  
*rit.* *p*  
*mf*  
*p*

⑥

Musical score for exercise 6, measures 1-10. The score consists of ten staves of music in bass clef, 4/4 time, with a key signature of two flats (B-flat and E-flat). The melody is primarily eighth-note based, with some quarter notes and rests. The accompaniment consists of eighth-note patterns in the lower register.

⑦

Musical score for exercise 7, measures 1-2. The score consists of two staves of music in bass clef, 2/4 time, with a key signature of two flats. The melody is eighth-note based, and the accompaniment consists of eighth-note patterns.

⑥⑥

Musical score for exercise 66, measures 1-10. The score consists of ten staves of music in bass clef, 4/4 time, with a key signature of two flats. The melody is primarily eighth-note based, with some quarter notes and rests. The accompaniment consists of eighth-note patterns in the lower register.

Musical score for exercise 66, measures 11-12. The score consists of two staves of music in bass clef, 4/4 time, with a key signature of two flats. The melody is eighth-note based, and the accompaniment consists of eighth-note patterns.