

Introduction

Je n'ai pas la prétention d'établir ici une mise en train absolue. J'aimerais essayer de transmettre le fruit de mes expériences à ceux qui désirent suivre mes conseils.

Cette méthode comprend avant tout des exercices pour la mise en lèvres, des exercices de souplesse et de technique à l'usage de professionnels. Le débutant pourra, lui aussi, tirer grand profit des premiers exercices de chaque série.

Si la mise en lèvres paraît un exercice journalier indispensable, il ne doit néanmoins pas exclure la possibilité occasionnelle de jouer sans longue préparation ou sans préparation aucune. Afin de se maintenir en forme, un professionnel devrait jouer chaque jour pratiquement tous les exercices de la méthode entière. S'il dispose d'un temps limité, il se contentera de travailler un nombre restreint d'exercices de chaque type. Exemple: n° 5 A et D; une ou deux gammes à la place de toutes les gammes.

Les exercices 1, 2, 3, 4, 9, 10 et 11 doivent être travaillés chaque jour.

Einführung

Ich masse mir nicht an, hier die alleinseligmachende Übemethode aufzustellen. Ich möchte nur versuchen, meine Erfahrung jenen nutzbar zu machen, die von mir Rat anzunehmen gewillt sind.

Dieses Heft enthält vor allem Übungen zum Einblasen, für Geschmeidigkeit und Technik, welche für Berufsmusiker gedacht sind. Auf den ersten Übungen jeder Serie kann jedoch auch der Anfänger grossen Nutzen ziehen.

Wenn das Einblasen auch als unentbehrliche tägliche Übung gilt, muss man dabei noch die Möglichkeit Rechnung tragen, gelegentlich wenig oder gar nicht vorbereitet spielen zu müssen.

Um in Form zu bleiben, sollte der Berufsmusiker täglich praktisch alle Übungen dieser Schule spielen. Reicht die Zeit dazu nicht, wird er sich mit einer beschränkten Zahl von Übungen aus jeder Serie begnügen müssen; z.B. Nr. 5A und D, eine oder zwei Tonleitern statt allen. Die Nummern 1, 2, 3, 4, 9, 10 und 11 müssen täglich geübt werden.

Introduction

I do not claim to have laid down the perfect practice method. I would like to pass on the benefit of my experience to those who would like to follow my advice. This book contains primarily studies for warming-up, lip-flexibility and technique, intended for professionals. But the beginner will also be able to make good use of the first exercises in each series. Even if warming-up is regarded as an essential daily exercise, one still has to allow for the possibility of occasionally having to play with little or no preparation.

To stay in form a professional musician should play all the exercises in this book daily. If there is not enough time for that, he will have to content himself with a limited number of exercises from each series, for example, Nos. 5A and D, one or two scales instead of all of them. Nos. 1, 2, 3, 4, 9, 10 and 11 must be practised daily.

**Branimir Slokar,
trombone**

Né en 1946 à Maribor, Yougoslavie.

Membre du Comité olympique yougoslave.

**Branimir Slokar
Posaune**

Geboren 1946 in Maribor, Jugoslawien.

Mitglied des Olympischen Komitees Jugoslawiens.

**Branimir Slokar,
trombone**

Boen in 1946 at Maribor, Yugoslavia.

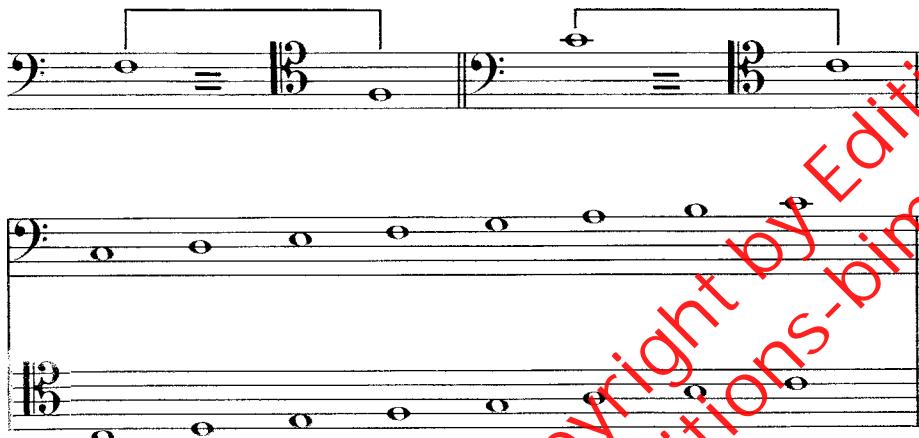
Member of the Yugoslav Olympic Committee.

Dans ces pages, il est fait usage de la clé de Fa et de la clé d'Ut 4^e ligne. La clé d'Ut 4^e ligne se justifie pour éviter les lignes supplémentaires au-dessus de la portée. Chaque tromboniste aura avantage à se familiariser avec les différentes clés usuelles.

Voici, pour ceux qui ne connaissent pas encore le rapport qui existe entre ces deux clés, un exemple d'orientation:

Auf den folgenden Seiten gelangen der Bassschlüssel und der Tenorschlüssel zur Anwendung. Der Tenorschlüssel dient dazu, die oberen Hilfslinien zu vermeiden. Es ist für jeden Posaunisten vorteilhaft, sich mit den verschiedenen gebräuchlichen Schlüsseln vertraut zu machen. Hier für jene, die das Verhältnis zwischen den beiden Schlüsseln noch nicht kennen, ein Orientierungsbeispiel:

These pages use the bass and tenor clefs. The tenor clef avoids the use of ledger lines above the stave. Every trombonist should become familiar with all the common clefs. For those who do not know the relationship between the two clefs here is an explanatory example:



Exercices

Avec l'embouchure seulement

Avant de prendre l'instrument, il est très important de faire quelques petits exercices avec l'embouchure uniquement. Ces exercices permettent au tromboniste de fixer son attention sur la position de l'embouchure sans être perturbé par les problèmes de poids et de volume de l'instrument. Les exercices doivent se jouer en staccato ou en legato en commençant avec ce qui va le mieux, en essayant de rendre les notes le plus précisément possible (intonation). Cet exercice peut être

Übungen

Mit dem Mundstück allein

Bevor er zum Instrument greift, sollte der Posaunist unbedingt ein paar kleine Übungen mit dem Mundstück allein machen. Sie erlauben ihm, sich auf die Mundstückstellung zu konzentrieren, ohne durch Gewicht und Umfang des Instruments abgelenkt zu sein. Diese Übungen sind gestossen und gebunden zu spielen, mit der Übung beginnen, die am besten geht; man versuche dabei, die Töne intonationsmässig so präzise wie möglich zu treffen. Diese Übung dient, mit be-

Exercises

With the mouthpiece alone

Before he takes up the instrument, the trombonist should certainly do a few exercises with the mouthpiece alone. These enable him to concentrate on the mouthpiece position without being distracted by the weight and bulk of the instrument. These exercises should be played detached and legato, starting with what works best; one should try to strike each note as precisely as possible in terms of tuning. This exercise can also be used with a limited range by the beginner;



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Exercice n° 1 avec l'instrument

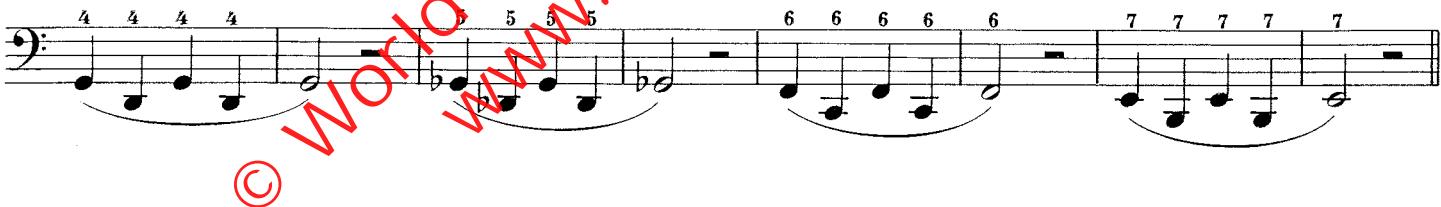
Pour cet exercice, je me suis inspiré de la méthode de trompette de Louis Maggio. Cet exercice présente une difficulté pour le trombone en raison de la grande quantité d'air qu'il exige. Je crois que cet exercice en vaut la peine vu qu'il assouplit les lèvres, fortifie les zygomatiques et fait travailler le diaphragme. Il est très important que la note soit propre dans son intonation (justesse), cela s'obtenant par la position des lèvres (lèvre inférieure un peu avancée) et en engageant vraiment le diaphragme. J'aimerais insister sur le fait qu'il est très important de respecter les positions notées, de ne pas bouger la coulisse et de ne pas utiliser le bariillet. Il est recommandé de reprendre cet exercice à la fin de son travail journalier.

Übung 1 mit dem Instrument

Zu dieser Übung hat mich die Trompetenschule von Louis Maggio angeregt. Dem Posaunisten erwächst hier die Schwierigkeit des grossen Luftverbrauchs. Ich glaube aber, die Mühe lohnt sich, denn diese Übung macht die Lippen geschmeidig, kräftigt die Jochbeinmuskeln und erfordert Zwerchfellarbeit. Sehr wichtig ist hier, dass der Ton rein intoniert wird; dies erzielt man durch die Lippenstellung (Unterlippe etwas vorgeschoben). Ich möchte betonen, dass es sehr wichtig ist, die angegebenen Positionen einzuhalten, den Zug nicht zu bewegen und das Quartventil nicht zu benutzen. Es empfiehlt sich, diese Übung am Ende der täglichen Arbeit zu wiederholen.

Exercise 1 with the instrument

My inspiration for this exercise came from the trumpet method of Louis Maggio. Here the problem of large quantities of air is increased for the trombonist. But I think it is worth the effort for this exercise makes the lips flexible, strengthens the zygomaticus muscles and demands diaphragm control. It is very important here that the note be exactly in tune; this is obtained by the lip position (lower lip slightly advanced). I would like to stress that it is very important to keep to the given positions, not to move the slide and not to use the F valve. It is a good idea to repeat this exercise at the end of the day's work.



Exercice n° 4

J'aimerais insister une fois encore sur l'importance de l'intonation (justesse) que l'on peut particulièrement bien contrôler dans cet exercice.

= 60

Übung 4

Abermals möchte ich auf die Wichtigkeit der Intonationsreinheit hinweisen, welche sich in dieser Übung besonders gut kontrollieren lässt.

Exercise 4

Once again I would like to mention the importance of accuracy of intonation which can be checked particularly well in this exercise.

Exercice n° 5

Ces 4 exercices permettent une bonne mise en lèvres. Celle-ci peut être suivie du reste des exercices de la méthode ou de travail personnel.

=80 1^{re} pos.

A

1^{re} pos.

2^e pos.

3^e pos.

4^e pos.

5^e pos.

6^e pos.

7^e pos.

1^{re} pos.

Übung 5

Mit diesen vier Übungen kann man sich gut einspielen. Darauf kann der Rest der Übungen in dieser Schule folgen, oder individuelles Studium.

Exercise 5

These four exercises provide a good warm-up. They can be followed by the remaining exercises in this book or by private practice.

6^e pos.

+

+

-

V V

V V

V V

V V

-

A musical score for bassoon, showing measures 11 and 12. The key signature is B-flat major (two flats). Measure 11 starts with a bass note followed by a sixteenth-note pattern: B-flat, A, C-sharp, B-flat. Measure 12 begins with a bass note followed by a sixteenth-note pattern: B-flat, A, C-sharp, B-flat. The music concludes with a repeat sign and two endings.

A musical score for piano. The left hand plays a harmonic bass line consisting of eighth-note chords. The right hand plays a melodic line with sixteenth-note patterns. A red circle highlights the first note of the melodic line in the first measure. The score includes a bass clef, a key signature of one flat, and a common time signature.

A musical score page showing two measures of music for bassoon and piano. The bassoon part consists of two staves of sixteenth-note patterns. The piano part features eighth-note chords. The key signature is B-flat major (two flats), and the time signature is common time (indicated by '5'). Measure 11 ends with a fermata over the bassoon's notes. Measure 12 begins with a dynamic instruction 'p' (piano) above the bassoon staff.

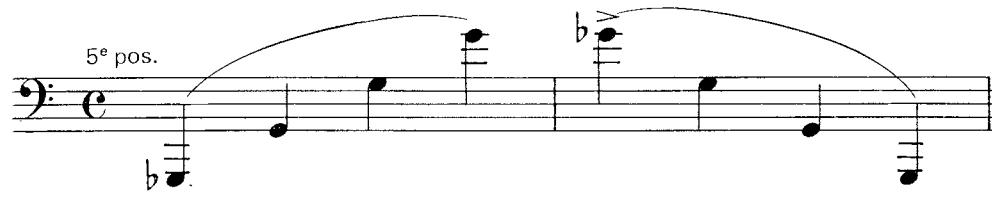
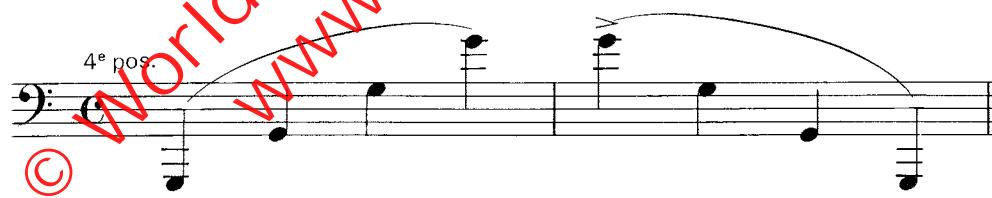
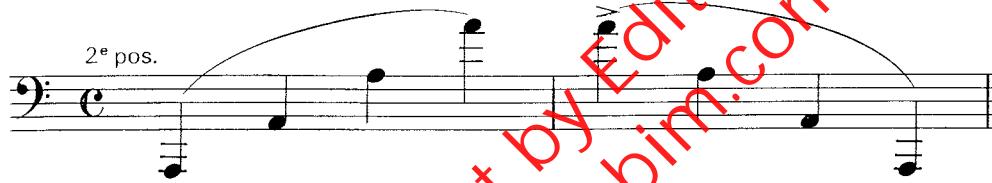
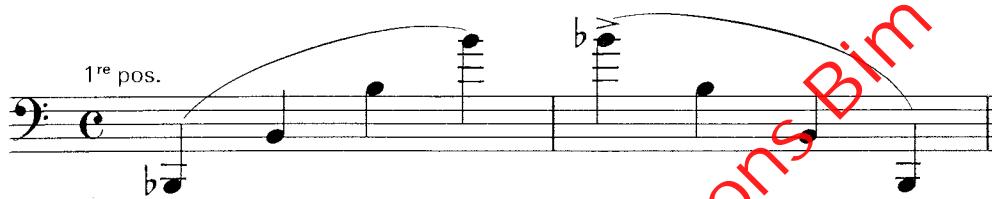
A musical score for piano, showing two staves. The left staff is in bass clef, 5/4 time, with a dynamic of forte (f). It features a melodic line with eighth-note patterns and a harmonic line with eighth-note chords. The right staff is in common time, with a dynamic of piano (p). It shows a harmonic line with eighth-note chords. Measures 11 and 12 are shown, followed by a repeat sign and the beginning of measure 13.

The image shows a page of sheet music for piano, divided into three horizontal staves. The top staff consists of two black staves joined at the center. The middle staff is a single white staff. The bottom staff is another black staff. All staves are in common time. The music features various note heads, some with stems and some with dots, and includes several sharp and flat key signatures. A prominent red watermark with a diagonal orientation reads "World copyright by Editions Bim" and "www.editions-bim.com".

Exercice n° 6

Übung 6

Exercise 6



Exercice n° 7

Übung 7

Exercise 7

A

Sheet music for bassoon, 3/4 time, bass clef, 5 positions:

- 1^{re} pos.**: The first measure shows a melodic line starting with a quarter note followed by eighth notes. Measures 2-4 show eighth-note patterns. Measure 5 begins with a bass note, followed by eighth-note pairs. Measures 6-7 show eighth-note patterns. Measure 8 ends with a bass note.
- 2^e pos.**: Measures 1-3 show eighth-note patterns. Measure 4 begins with a bass note, followed by eighth-note pairs. Measures 5-6 show eighth-note patterns. Measure 7 ends with a bass note.
- 3^e pos.**: Measures 1-3 show eighth-note patterns. Measure 4 begins with a bass note, followed by eighth-note pairs. Measures 5-6 show eighth-note patterns. Measure 7 ends with a bass note.
- 4^e pos.**: Measures 1-3 show eighth-note patterns. Measure 4 begins with a bass note, followed by eighth-note pairs. Measures 5-6 show eighth-note patterns. Measure 7 ends with a bass note.
- 5^e pos.**: Measures 1-3 show eighth-note patterns. Measure 4 begins with a bass note, followed by eighth-note pairs. Measures 5-6 show eighth-note patterns. Measure 7 ends with a bass note.

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Exercice n° 9

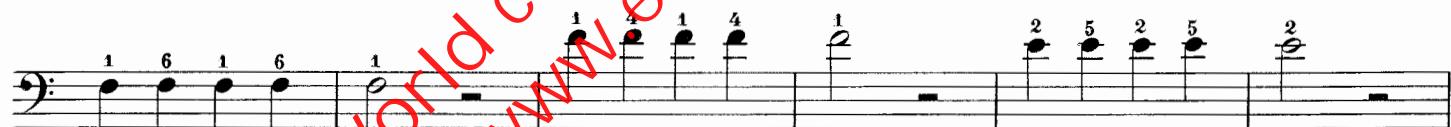
Justesse idéale: positions différentes

Übung 9

Ideale Reinheit: verschiedene Positionen

Exercise 9

Ideal tuning: different positions



Exercice n° 10**Übung 10****Exercise 10**

The sheet music consists of six staves of musical notation for bass clef. The first three staves are in common time (4/4), indicated by a '4' above the clef. The last three staves are in 2/4 time, indicated by a '2' above the clef. The music is divided into measures by vertical bar lines. Each measure contains a series of eighth notes connected by horizontal beams. The dynamics 'p' (pianissimo) are indicated at the beginning of each measure. The key signature changes in each staff: the first three staves have one sharp (F#), while the last three staves have one flat (B-flat). A red copyright watermark 'World copyright by Editions Bim www.editions-bim.com' is diagonally overlaid across the staves. A red circled 'C' is placed below the third staff.