



Exigences d'examen pratique Trombone – Phase 3

Fédération Jurassienne de Musique

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Exigences d'examen pratique

Trombone- Phase 3



Technique

Approfondir et automatiser la base de la technique, à l'aide des gammes et des exercices spécifiques.

Nuances

Connaissance des nuances

Articulations

Pouvoir les appliquer en jouant

Intonation

Pouvoir garder le style, le tempo, la sonorité et l'intonation en appliquant les nuance

Pouvoir attaquer correctement et proprement

Pouvoir assurer un tempo rapide avec le coup de langue simple

Pouvoir articuler différentes attaques comme staccato, marcato, accent, tenuto, etc.

Phrasé et attaques

Pouvoir attaquer correctement et proprement des passages tenuto, legato, dolce, etc...

Pouvoir phraser des mélodies en utilisant les nuances et le rubato

Respiration

Connaitre le fonctionnement des poumons

Acquérir la respiration abdominale

Pouvoir utiliser le diaphragme et les muscles abdominaux lors de la pratique de l'instrument

Examen

2 à 3 pièces avec partie lente et rapide, dont une peut être une étude. L'une d'elles est la pièce imposée par l'ASM, niveau « Moyen ».

2 des gammes majeures jusqu'à 5 dièses et 5 bémols

2 gammes chromatiques

3 exercices spécifiques

1 morceau en lecture à vue

Mise en pratique de la respiration abdominale tout au long de l'examen

GAMMES MAJEURES

trombone technique phase 3 / 1

si-bémol majeur

1 2 3'

Three staves of music for the Si-bémol major scale in bass clef, 4/4 time signature. The first staff begins with a rest followed by the notes Bb, A, G, F, E, D, C, Bb. The second and third staves continue the scale with various rhythmic patterns, including eighth and sixteenth notes, and conclude with a final whole note Bb.

mi-bémol majeur

1 2 3'

Three staves of music for the Mi-bémol major scale in bass clef, common time signature. The first staff begins with a rest followed by the notes Eb, D, C, B, Ab, G, F, Eb. The second and third staves continue the scale with various rhythmic patterns, including eighth and sixteenth notes, and conclude with a final whole note Eb.

fa majeur

1 2 3'

Three staves of music for the Fa major scale in bass clef, 4/4 time signature. The first staff begins with a rest followed by the notes F, E, D, C, B, A, G, F. The second and third staves continue the scale with various rhythmic patterns, including eighth and sixteenth notes, and conclude with a final whole note F.

sol majeur

1 2 3'

sol-bémol majeur

1 2 3'

ré majeur

1 2 3'

GAMMES CHROMATIQUES

1 2 ' *(Notes: G2, A2, B2, C3, D3, E3, F3, G3, F3, E3, D3, C3, B2, A2, G2)*

1 2 ' *(Notes: F2, G2, A2, B2, C3, D3, E3, F3, E3, D3, C3, B2, A2, G2, F2)*

1 2 ' *(Notes: E2, F2, G2, A2, B2, C3, D3, E3, D3, C3, B2, A2, G2, F2, E2)*

1 2 ' *(Notes: D2, E2, F2, G2, A2, B2, C3, D3, C3, B2, A2, G2, F2, E2, D2)*

1 2 ' *(Notes: C2, D2, E2, F2, G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2)*

1 2 ' *(Notes: B1, C2, D2, E2, F2, G2, A2, B2, A2, G2, F2, E2, D2, C2, B1)*

1 2 ' *(Notes: A1, B1, C2, D2, E2, F2, G2, A2, G2, F2, E2, D2, C2, B1, A1)*

1 2 ' *(Notes: G1, A1, B1, C2, D2, E2, F2, G2, F2, E2, D2, C2, B1, A1, G1)*

1 2 ' *(Notes: F1, G1, A1, B1, C2, D2, E2, F2, E2, D2, C2, B1, A1, G1, F1)*

EXERCICES SPÉCIFIQUES

si-bémol

si-bémol

p *f* *p* *f* *p* *mf*

f

p *f*

This exercise is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of three staves of music. The first staff contains six measures of eighth-note runs, with dynamics *p*, *f*, *p*, *f*, *p*, and *mf* indicated below. The second staff contains two measures of eighth-note runs, with a dynamic of *f* indicated below. The third staff contains two measures of eighth-note runs, with dynamics *p* and *f* indicated below.

mi-bémol

mi-bémol

p *f* *p* *f* *p* *mf*

f

p *f*

This exercise is written in bass clef with a key signature of three flats (B-flat, E-flat, and A-flat) and a common time signature. It consists of three staves of music. The first staff contains six measures of eighth-note runs, with dynamics *p*, *f*, *p*, *f*, *p*, and *mf* indicated below. The second staff contains two measures of eighth-note runs, with a dynamic of *f* indicated below. The third staff contains two measures of eighth-note runs, with dynamics *p* and *f* indicated below.

fa

fa

p *f* *p* *f* *p* *mf*

f

p *f*

This exercise is written in bass clef with a key signature of one flat (B-flat) and a common time signature. It consists of three staves of music. The first staff contains six measures of eighth-note runs, with dynamics *p*, *f*, *p*, *f*, *p*, and *mf* indicated below. The second staff contains two measures of eighth-note runs, with a dynamic of *f* indicated below. The third staff contains two measures of eighth-note runs, with dynamics *p* and *f* indicated below.

la-bémol

First system: *p* *f* *p* *f* *p* *mf*

Second system: *f*

Third system: *p* *f*

do

First system: *p* *f* *p* *f* *p* *mf*

Second system: *f*

Third system: *p* *f*

ré-bémol

First system: *p* *f* *p* *f* *p* *mf*

Second system: *f*

Third system: *p* *f*

sol

sol

p *f*

p *f*

p *f* *p* *f* *p* *mf*

sol-bémol

sol-bémol

p *f*

p *f*

p *f* *p* *f* *p* *mf*

ré

ré

p *f*

p *f*

no.1

Exercise no. 1 consists of two staves of music in bass clef with a key signature of one flat. The first staff contains four measures of music, each starting with a half note followed by a slur over a quarter-note eighth-note pair. The second staff contains four measures, each starting with a half note followed by a slur over a quarter-note eighth-note pair. The final measure of the second staff includes a sharp sign on the eighth note.

no. 2

Exercise no. 2 consists of two staves of music in bass clef with a key signature of one flat. The first staff contains four measures of music, each starting with a half note followed by a slur over a quarter-note eighth-note pair. The second staff contains three measures, each starting with a half note followed by a slur over a quarter-note eighth-note pair. The final measure of the second staff includes a sharp sign on the eighth note.

no. 3

Exercise no. 3 consists of two staves of music in bass clef with a key signature of two flats. The first staff contains four measures of music, each starting with a half note followed by a slur over a quarter-note eighth-note pair. The second staff contains three measures, each starting with a half note followed by a slur over a quarter-note eighth-note pair. The final measure of the second staff includes a sharp sign on the eighth note.

no. 4

Exercise no. 4 consists of two staves of music in bass clef with a key signature of three flats. The first staff contains four measures of music, each starting with a half note followed by a slur over a quarter-note eighth-note pair. The second staff contains three measures, each starting with a half note followed by a slur over a quarter-note eighth-note pair. The final measure of the second staff includes a sharp sign on the eighth note.

no. 5

Exercise no. 5 consists of two staves of music in bass clef with a key signature of four flats. The first staff contains four measures of music, each starting with a half note followed by a slur over a quarter-note eighth-note pair. The second staff contains three measures, each starting with a half note followed by a slur over a quarter-note eighth-note pair. The final measure of the second staff includes a sharp sign on the eighth note.

no. 6

Exercise no. 6 consists of two staves of music in bass clef with a key signature of three flats. The first staff contains five measures of music, each starting with a half note followed by a slur over a series of eighth notes. The second staff contains three measures of music, each starting with a slur over a series of eighth notes. The exercise concludes with a double bar line.

no. 7

Exercise no. 7 consists of two staves of music in bass clef with a key signature of three flats. The first staff contains five measures of music, each starting with a half note followed by a slur over a series of eighth notes. The second staff contains three measures of music, each starting with a slur over a series of eighth notes. The exercise concludes with a double bar line.

no. 8

Exercise no. 8 consists of two staves of music in bass clef with a key signature of one sharp. The first staff contains five measures of music, each starting with a half note followed by a slur over a series of eighth notes. The second staff contains three measures of music, each starting with a slur over a series of eighth notes. The exercise concludes with a double bar line.

no. 9

Exercise no. 9 consists of two staves of music in bass clef with a key signature of two sharps. The first staff contains five measures of music, each starting with a half note followed by a slur over a series of eighth notes. The second staff contains three measures of music, each starting with a slur over a series of eighth notes. The exercise concludes with a double bar line.

1ère position

Three measures of musical notation for the 1st position. The first measure contains a sequence of eighth notes with fingerings 4, 4, 4. The second measure contains a sequence of eighth notes with a fingering of 4. The third measure contains a sequence of eighth notes with a fingering of 2. Each measure is part of a larger phrase indicated by a slur.

2ème position

Three measures of musical notation for the 2nd position. The first measure contains a sequence of eighth notes with fingerings 5, 5, 5. The second measure contains a sequence of eighth notes with a fingering of 5. The third measure contains a sequence of eighth notes with a fingering of 2. Each measure is part of a larger phrase indicated by a slur.

3ème position

Three measures of musical notation for the 3rd position. The first measure contains a sequence of eighth notes with fingerings 6, 6, 6. The second measure contains a sequence of eighth notes with a fingering of 6. The third measure contains a sequence of eighth notes with a fingering of 2. Each measure is part of a larger phrase indicated by a slur.

4ème position

Three measures of musical notation for the 4th position. The first measure contains a sequence of eighth notes with fingerings 7, 7, 7. The second measure contains a sequence of eighth notes with a fingering of 7. The third measure contains a sequence of eighth notes with a fingering of 2. Each measure is part of a larger phrase indicated by a slur.

5ème position

Three measures of musical notation for the 5th position. The first measure contains a sequence of eighth notes with fingerings 1, 1, 1. The second measure contains a sequence of eighth notes with a fingering of 1. The third measure contains a sequence of eighth notes with a fingering of 2. Each measure is part of a larger phrase indicated by a slur.

6ème position

Three measures of musical notation for the 6th position. The first measure contains a sequence of eighth notes with a fingering of 2. The second measure contains a sequence of eighth notes with a fingering of 2. The third measure contains a sequence of eighth notes with a fingering of 2. Each measure is part of a larger phrase indicated by a slur.

7ème position

Three measures of musical notation for the 7th position. The first measure contains a sequence of eighth notes with a fingering of 3. The second measure contains a sequence of eighth notes with a fingering of 3. The third measure contains a sequence of eighth notes with a fingering of 3. Each measure is part of a larger phrase indicated by a slur.

ATTAQUES STACCATO

♩ = 60 - 120

Musical score for 'Attaques Staccato' in bass clef, common time, and B-flat major. The piece begins with a rest, followed by a series of eighth notes with accents, marked *ff*. The tempo is indicated as *sim.* (sostenuto). The score consists of four staves of music, each containing a continuous pattern of eighth notes with accents.

staccato, leggiero

Andante

Musical score for 'Andante' in bass clef, common time, and B-flat major. The piece begins with a rest, followed by a series of eighth notes with accents, marked *staccato, leggiero*. The tempo is indicated as *Andante*. The score consists of two staves of music, each containing a series of eighth notes with accents.

Coronation March

Maestoso

marcato

Musical score for 'Coronation March' in bass clef, common time, and B-flat major. The piece begins with a rest, followed by a series of eighth notes with accents, marked *Maestoso* and *marcato*. The tempo is indicated as *Maestoso*. The score consists of two staves of music, each containing a series of eighth notes with accents and triplets.