



Exigences d'examen pratique Trombone – Phase 3

Fédération Jurassienne de Musique

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Exigences d'examen pratique

Trombone- Phase 3



<i>Technique</i>	Approfondir et automatiser la base de la technique, à l'aide des gammes et des exercices spécifiques.
<i>Nuances</i>	Connaissance des nuances
<i>Articulations</i>	Pouvoir les appliquer en jouant
<i>Intonation</i>	Pouvoir garder le style, le tempo, la sonorité et l'intonation en appliquant les nuances
	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.
<i>Phrasé et attaques</i>	Pouvoir attaquer correctement et proprement des passages tenuto, legato, dolce, etc...
	Pouvoir phraser des mélodies en utilisant les nuances et le rubato
<i>Respiration</i>	Connaitre le fonctionnement des poumons
	Acquérir la respiration abdominale
	Pouvoir utiliser le diaphragme et les muscles abdominaux lors de la pratique de l'instrument
<i>Examen</i>	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

Musical notation for the Si-bémol major scale in bass clef, 4/4 time signature. The scale is written across three staves. The first staff begins with a rest followed by the notes B \flat , A, G, F, E, D, C, B \flat . The second staff continues with A, G, F, E, D, C, B \flat , A. The third staff continues with G, F, E, D, C, B \flat , A, G. The first measure of the first staff contains the fingering '1 2 3'.

mi-bémol majeur

Musical notation for the Mi-bémol major scale in bass clef, common time signature. The scale is written across three staves. The first staff begins with a rest followed by the notes E \flat , D, C, B, A, G, F, E \flat . The second staff continues with D, C, B, A, G, F, E \flat , D. The third staff continues with C, B, A, G, F, E \flat , D, C. The first measure of the first staff contains the fingering '1 2 3'.

fa majeur

Musical notation for the Fa major scale in bass clef, 4/4 time signature. The scale is written across three staves. The first staff begins with a rest followed by the notes F, E, D, C, B, A, G, F. The second staff continues with E, D, C, B, A, G, F, E. The third staff continues with D, C, B, A, G, F, E, D. The first measure of the first staff contains the fingering '1 2 3'.

la-bémol majeur

1 2 3 '

Musical score for la-bémol majeur in bass clef, common time. The score consists of three staves. The first staff begins with a rest followed by the number sequence '1 2 3 ' indicating fingerings. The music features a series of eighth-note and quarter-note patterns with slurs and accents, typical of a technical exercise.

do majeur

1 2 3 '

Musical score for do majeur in bass clef, 4/4 time. The score consists of three staves. The first staff begins with a rest followed by the number sequence '1 2 3 ' indicating fingerings. The music features a series of eighth-note and quarter-note patterns with slurs and accents, typical of a technical exercise.

ré-bémol majeur

1 2 3 '

Musical score for ré-bémol majeur in bass clef, common time. The score consists of three staves. The first staff begins with a rest followed by the number sequence '1 2 3 ' indicating fingerings. The music features a series of eighth-note and quarter-note patterns with slurs and accents, typical of a technical exercise.

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)*

1 2 '

1 2 '

1 2 '

1 2 '

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 (C). It consists of three systems of two staves each. The first system contains six measures with dynamics *p*, *f*, *p*, *f*, *p*, and *mf*. The second system contains four measures with a dynamic of *f*. The third system contains four measures with dynamics *p* and *f*. The music features eighth-note patterns with slurs and accents.

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 (C). It consists of three systems of two staves each. The first system contains six measures with dynamics *p*, *f*, *p*, *f*, *p*, and *mf*. The second system contains four measures with a dynamic of *f*. The third system contains four measures with dynamics *p* and *f*. The music features eighth-note patterns with slurs and accents.

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 (C). It consists of three systems of two staves each. The first system contains six measures with dynamics *p*, *f*, *p*, *f*, *p*, and *mf*. The second system contains four measures with a dynamic of *f*. The third system contains four measures with dynamics *p* and *f*. The music features eighth-note patterns with slurs and accents.

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 the bass clef with a key signature of one flat (B-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 the bass clef with a key signature of one flat (B-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 the bass clef with a key signature of two flats (B-flat and E-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. 4

Exercise no. 4 consists of two staves of music in the bass clef with a key signature of three flats (B-flat, E-flat, and A-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. 5

Exercise no. 5 consists of two staves of music in the bass clef with a key signature of four flats (B-flat, E-flat, A-flat, and D-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. 6

Exercise no. 6 is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It consists of two staves of music. 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 of music, each starting with a half note followed by a slur over a quarter-note eighth-note pair. The exercise features a series of ascending and descending eighth-note patterns.

no. 7

Exercise no. 7 is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It consists of two staves of music. 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 of music, each starting with a half note followed by a slur over a quarter-note eighth-note pair. The exercise features a series of ascending and descending eighth-note patterns.

no. 8

Exercise no. 8 is written in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of two staves of music. 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 of music, each starting with a half note followed by a slur over a quarter-note eighth-note pair. The exercise features a series of ascending and descending eighth-note patterns.

no. 9

Exercise no. 9 is written in bass clef with a key signature of two sharps (F#, C#) and a 4/4 time signature. It consists of two staves of music. 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 of music, each starting with a half note followed by a slur over a quarter-note eighth-note pair. The exercise features a series of ascending and descending eighth-note patterns.

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 4. The third measure contains a sequence of eighth notes with a 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 5. The third measure contains a sequence of eighth notes. 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 6. The third measure contains a sequence of eighth notes with a 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 7. The third measure contains a sequence of eighth notes. 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 1. The third measure contains a sequence of eighth notes with a 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 2. The second measure contains a sequence of eighth notes with a 2. The third measure contains a sequence of eighth notes with a 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 3. The second measure contains a sequence of eighth notes with a 3. The third measure contains a sequence of eighth notes with a 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. The first measure is marked with '1 2 3' and 'ff'. The second measure is marked 'sim.'. The score consists of four staves of music, each containing a continuous pattern of eighth notes with accents, creating a rhythmic attack.

staccato, leggiero

Andante

Musical score for 'Andante' in bass clef, common time, and B-flat major. The piece starts with a rest, followed by a series of eighth notes with slurs. The first measure is marked with '1 2' and 'staccato, leggiero'. The score consists of two staves of music, featuring a melodic line with slurs and a steady eighth-note accompaniment.

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 slurs. The first measure is marked with '1 2 3' and 'f'. The score consists of two staves of music, featuring a melodic line with slurs and a steady eighth-note accompaniment. The piece concludes with a final cadence.