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La Contrebasse The Double-Bass Der Kontrabass コントラバス

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Méthode de Contrebasse Double-Bass method Lernmethode für Kontrabass コントラバス教則本

- Cahier n°1 : Cours élémentaire
- Book n°1 : Elementary course
- Erstes Heft : Unterstufe
- 第1集 : 初級

- Cahier n°2 : Cours moyen
- Book n°2 : Intermediate course
- Zweites Heft : Mittelstufe
- 第2集 : 中級

- Cahier n°3 : Cours supérieur
- Book n°3 : Advanced course
- Drittes Heft : Oberstufe
- 第3集 : 上級

Gérard Billaudot, Editeur

PRÉFACE

La discipline instrumentale peut se comparer à la discipline sportive où chacun sait que l'entraînement journalier apportera la musculature et la souplesse nécessaire. Dans le domaine de la contrebasse, instrument particulièrement ingrat, il est indispensable de se constituer, dès le départ, un potentiel d'énergie musculaire.

Traditionnellement l'élève prenait connaissance des positions de l'instrument au moyen d'exercices sans pour cela développer le mécanisme des doigts de la main gauche et la technique de l'archet.

Ces exercices de mécanisme écrits uniquement à la première position permettront aux débutants d'acquérir rapidement la force nécessaire dans la main gauche, ainsi que la souplesse et l'agilité des doigts, tout en continuant l'étude des autres positions. Il pourra entreprendre plus vite l'étude de l'archet sur des bases bien établies.

Il est bien reconnu que la justesse à la première position est très difficile. Si l'élève prend soin dès le départ de sa justesse, la main gauche se placera systématiquement et le demeurera pour les autres positions.

Comme il est indiqué dans le cahier, ces exercices doivent être travaillés lentement. Cependant, bien que destiné aux débutants, ce cahier «Cours élémentaire» peut servir aux élèves de niveau moyen et supérieur, en guise d'entraînement musculaire. Ils seront d'ailleurs très étonnés d'éprouver certaines difficultés lors de l'exécution de ces exercices apparemment faciles dans un tempo allegro.

Jean-Marc ROLLEZ

PREFACE

The discipline of an instrumentalist can be compared to that of a sportsman where everyone knows daily training is necessary to develop strength and flexibility. Where the double bass is concerned, from the beginning it is indispensable to constitute a potential of muscular energy to play this particularly thankless instrument.

Traditionally the student practiced exercises to learn the different positions of the instrument without necessarily developing the mechanics of the left hand fingers or the technique of the bow.

These exercises of mechanism written entirely for the first position will permit beginning students to acquire rapidly a strong left hand as well as flexible and agile fingers while at the same time learning the other positions. He will develop a sound base allowing him to undertake much sooner the study of the bow.

It is well recognized that intonation at the first position is very difficult. If the student practices playing in tune carefully from the beginning, the left hand will systematically fall in place and will remain that way for the other positions.

As it is indicated in the method book, these exercises are to be practiced slowly. Yet, although designed for beginners, this «Elementary Course» can also be used by intermediate and advanced students as physical training. They will be very amazed to encounter certain difficulties in playing these apparently easy exercises at a fast tempo.

Jean-Marc ROLLEZ

VORWORT

Die Disziplin des Instrumentalisten lässt sich mit der Disziplin des Sportlers vergleichen : ein jeder weiss, dass ein tägliches Training die nötige Muskulatur und Gelenkigkeit verschaffen wird. Im Bereich des Kontrabasses, der ein besonders undankbares Instrument ist, ist es unenbehörlich sich, von Anfang an, einen Vorrat an Muskelenergie zu bilden.

Früher war es gebräuchlich, dass der Schüler sich durch Uebungen mit den Lagen des Instrumentes vertraut mache, ohne dafür den Automatismus der linken Hand und die Technik des Bogens zu erweitern.

Die Uebungen für den Automatismus, die ausschliesslich für die erste Lage geschrieben sind, werden es den Anfängern erlauben, sehr schnell die nötige Kraft in der linken Hand sowie die Gelenkigkeit und die Gewandtheit der Finger zu gewinnen. Sie werden gleichzeitig die anderen Lagen weiterstudieren können und sie werden schneller die Studie des Bogens auf einer fest sitzenden Grundlage unternehmen können.

Es ist wohlbekannt, dass die Richtigkeit in der ersten Lage sehr schwierig ist. Wenn der Schüler sich von Anfang an um die Richtigkeit kümmert, wird die linke Hand systematisch die richtige Stellung einnehmen und wird sie für die anderen Lagen behalten.

Diese Uebungen müssen langsam durchgearbeitet werden, wie es in dem Heft angegeben ist. Obwohl es für die Anfänger bestimmt ist, kann dieses Heft « Elementarkursus » den Schülern des mittleren und oberen Kursus als Muskeltraining dienen. Sie werden übrigens sehr erstaunt sein, auf gewisse Schwierigkeiten bei der Ausführung dieser Uebungen im Tempo « allegro » zu stossen, Uebungen die scheinbar leicht sind.

Jean-Marc ROLLEZ

序 文

楽器の学習はスポーツの訓練にたとえることができる。筋肉と必要な柔軟性が毎日の練習によってもたらされるということが各々の分野で明白だからである。特に扱いにくい楽器であるコントラバスの学習では、その第一歩から筋肉の潜在的エネルギーを導き出すようになることが不可欠である。

古くからの習慣で学生は練習を通じて経験的に楽器の各ポジションを学んでいたので、左手の指のメカニズムとポーイングのテクニックをより発展させることができない。

ファースト・ポジションのためのみに書かれたこのメカニズムの練習は、初心者に左手の必要な力と柔軟な素早い指の動きを短時間で会得させ、さらにそれを他のポジションに応用させるものである。学生はこのしっかりした基盤のもとにより早くポーイングの学習に到達することができるであろう。

ファースト・ポジションで音高を正しくとることが大変難しいのは衆知のことである。初めから正しい音高に注意するならば左手は一貫してしかるべき位置に置かれるはずであり、他のポジションに移行してもそれが失われることはないであろう。

この練習曲の中に記されているように、これらの課題は遅いテンポで練習しなければならない。しかし、この第1集（初級）は初心者のためのものであるとは云え、筋肉のトレーニングとして中級、上級の学生のために役に立つのである。さらに一見して易しそうに見えるこれらの課題を速いテンポで弾こうとする時、全く予期しなかったある種の困難を体験することであろう。

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OUVRAGE PROTÉGÉ
PHOTOCOPIE
INTERDITE
MÊME PARTIELLE
(Loi du 11 Mars 1957)
constituerait CONTREFAÇON
(Code Penal, Art. 425)

Le Contrebassiste Virtuose

CAHIER N° 1. COURS ÉLÉMENTAIRE

Exercices de Mécanisme à la 1^{ère} Position
Sur 1. 2. 3 et 4 cordes

EXERCICES SUR 1 CORDE

1^e corde

2^e corde

3^e corde

4^e corde

1^e corde

2^e corde

3^e corde

4^e corde

EXERCICES SUR 2 CORDES

1.

2.

3.

4.

5.

6.

EXERCICES SUR 3 CORDES

1.

Sheet music for Exercise 1 on three strings. The music consists of five staves of sixteenth-note patterns. Each staff has a bass clef, a common time signature, and a key signature of one flat. Fingerings are indicated above the notes. The patterns involve various combinations of fingers 1, 2, 3, and 4 across the three strings.

2.

Sheet music for Exercise 2 on three strings. The music consists of five staves of sixteenth-note patterns. Each staff has a bass clef, a common time signature, and a key signature of one flat. Fingerings are indicated above the notes. The patterns involve various combinations of fingers 1, 2, 3, and 4 across the three strings.

3.

Sheet music for Exercise 3 on three strings. The music consists of five staves of sixteenth-note patterns. Each staff has a bass clef, a common time signature, and a key signature of one flat. Fingerings are indicated above the notes. The patterns involve various combinations of fingers 1, 2, 3, and 4 across the three strings.

Remarque: Seul le 1^r exercice est doigté. Suivre le même principe pour les autres exercices.

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4.



5.



6

6.

Musical score for bassoon part 6, measures 6-7. The score consists of two systems of five staves each. The key signature is one flat, and the time signature is common time (indicated by a '2'). The music features continuous eighth-note patterns with various slurs and grace notes. Measure 6 starts with a sixteenth-note grace note followed by eighth-note pairs. Measure 7 begins with a sixteenth-note grace note followed by eighth-note pairs.

7.

Musical score for bassoon part 7, measures 7-8. The score consists of two systems of five staves each. The key signature is one flat, and the time signature is common time (indicated by a '2'). The music continues with eighth-note patterns. Measure 7 starts with a sixteenth-note grace note followed by eighth-note pairs. Measure 8 begins with a sixteenth-note grace note followed by eighth-note pairs.

8.

Musical score for bassoon part 8, measures 8-9. The score consists of two systems of five staves each. The key signature is one flat, and the time signature is common time (indicated by a '2'). The music continues with eighth-note patterns. Measure 8 starts with a sixteenth-note grace note followed by eighth-note pairs. Measure 9 begins with a sixteenth-note grace note followed by eighth-note pairs.



9.



10.



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8

11.

Musical score for bassoon part, measures 11-15. The score consists of five staves of music. Measure 11 starts with a sixteenth-note pattern. Measures 12-15 show a continuous eighth-note pattern with various slurs and grace notes.

12.

Musical score for bassoon part, measures 16-20. The score consists of five staves of music. Measures 16-19 show a continuous eighth-note pattern with various slurs and grace notes. Measure 20 concludes with a single eighth note.

13.

Musical score for bassoon part, measures 21-25. The score consists of five staves of music. Measures 21-24 show a continuous eighth-note pattern with various slurs and grace notes. Measure 25 concludes with a single eighth note.



14.

15.

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16.

17.

18.



EXERCICES SUR 4 CORDES

1.

Sheet music for Exercise 1, featuring ten staves of musical notation for a four-stringed instrument. Each staff includes a bass clef, a common time signature, and a key signature of one flat. Fingerings are provided below the notes. The music consists of sixteenth-note patterns separated by vertical bar lines.



4.

This section contains six staves of musical notation for a bass instrument. The music is in 2/4 time. The notes are primarily eighth and sixteenth notes, with some quarter notes. The key signature changes frequently, indicated by sharp and flat symbols. The bass clef is used throughout.

5.

This section contains six staves of musical notation for a bass instrument. The music is in 2/4 time. The notes are primarily eighth and sixteenth notes, with some quarter notes. The key signature changes frequently, indicated by sharp and flat symbols. The bass clef is used throughout.

6.

A musical score for a bassoon, featuring six staves of music in 2/4 time. The music consists primarily of eighth-note patterns, with occasional sixteenth-note figures. The key signature changes frequently, indicated by sharp and flat symbols. Measures are separated by vertical bar lines and repeat signs.

7.

A musical score for a bassoon, featuring six staves of music in 2/4 time. The music consists primarily of eighth-note patterns, with occasional sixteenth-note figures. The key signature changes frequently, indicated by sharp and flat symbols. Measures are separated by vertical bar lines and repeat signs.



10.

11.

The musical score consists of two parts, numbered 10 and 11. Each part is composed of six staves of music for a bassoon. The music is in 2/4 time. Part 10 starts with a key signature of one sharp (F# major), changes to one flat (E major) at the second staff, and then alternates between one sharp and one flat (G major and E major) for the remaining staves. Part 11 starts with one sharp (F# major), changes to one flat (E major) at the second staff, and then alternates between one sharp and one flat (G major and E major) for the remaining staves. Both parts feature continuous eighth-note patterns with various slurs and grace notes.

12.

13.

14.

This section contains six staves of musical notation for a bassoon. The music is in 2/4 time. The notes are primarily eighth and sixteenth notes, with some quarter notes. The key signature changes frequently, indicated by sharp and flat symbols. The bassoon part is the only one shown in this section.

15.

This section contains seven staves of musical notation for a bassoon. The music is in 2/4 time. The notes are primarily eighth and sixteenth notes, with some quarter notes. The key signature changes frequently, indicated by sharp and flat symbols. The bassoon part is the only one shown in this section.

A page of musical notation for bassoon, featuring six staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The subsequent staves switch to a bass clef, a key signature of one flat, and a 3/4 time signature. The music consists primarily of eighth-note patterns, with some sixteenth-note figures and occasional quarter notes. Measure 1 starts with a treble clef, one sharp, 2/4 time. Measures 2-6 start with a bass clef, one flat, 3/4 time.

A page of musical notation for bassoon, featuring six staves of music. The key signature changes frequently between major and minor keys. The time signature is mostly common time (indicated by '4'). The bassoon part consists of six measures per staff, with each measure containing six eighth notes. The music is divided into sections by vertical bar lines and double bar lines with repeat dots.

18.

EXERCICES D'ARCHET

Toutes ces variantes doivent se travailler avec les exercices sur 1. 2. 3 et 4 cordes.

Commencer toujours par la pointe de l'archet, puis au milieu et au talon. Ces exercices étant très fatigants pour la main gauche, il est conseillé de ne jamais forcer autre mesure.

D'autre part, les exercices sont écrits en doubles-croches à titre indicatif, mais il est absolument impératif de les travailler en commençant dans un tempo lent.