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

Collection dirigée par
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Sammlung herausgegeben von
コレクション監修
Jean-Marc ROLLEZ
ジャン・マルク・ロレ

J.M. Rollez
J.M. ロレ著

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
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Cahier n°3 : Cours supérieur
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第3集 : 上級

Gérard Billaudot, Editeur

PRÉFACE

L'étude de la contrebasse est de plus en plus répandue de nos jours. Aujourd'hui, sur cet instrument, on ne souffre plus de médiocrité.

Cinq à six bonnes années d'étude sont nécessaires pour jouer convenablement de cet instrument particulièrement ingrat. Peu de personnes sont à même de consacrer tant d'années pour l'étudier. Il arrive donc souvent que faute d'un travail suffisant, on a un jeu inégal et peu correct sans parler d'une justesse plus ou moins douteuse. La main gauche accroche dans la plupart des traits un peu difficiles. Le troisième et le quatrième doigts sont presque inexistants faute d'exercices particuliers pour ces doigts toujours plus faibles que les autres. Le pouce manque de sûreté dans l'aigu. Enfin, la main gauche mal placée entraîne forcément une justesse peu certaine. Pour remédier à toutes ces lacunes, j'ai donc cherché et expérimenté des exercices spéciaux.

Cet ouvrage «Le Contrebassiste Virtuose» comprend des exercices à partir de gammes à deux et à trois octaves. Très rapidement l'élève acquiert l'agilité, l'indépendance, la force et la plus parfaite égalité des doigts, qualités indispensables d'une main gauche habile. La main se place naturellement, la justesse devient impeccable. La sonorité s'améliore.

Il est à noter que la plupart des gammes ont deux doigtés différents, et que l'utilisation des cordes à vide est souvent exclue. Il y a deux raisons à cela : la première, elle oblige les doigts à travailler constamment, d'où l'augmentation plus rapide de la force ; la seconde, elle évite de casser le rythme de la marche des doigts par le passage d'une corde à vide et donne donc une meilleure synchronisation. Je conseille à l'élève de travailler d'abord très lentement pour bien posséder les doigtés, puis d'accélérer graduellement les mouvements en adaptant les différents coups d'archet. Il fournit ainsi un travail doublement efficace.

Cet ouvrage est destiné à tous les élèves contrebassistes. Après une bonne année d'étude, on peut commencer à travailler le deuxième cahier avec beaucoup de succès. Quant aux personnes plus avancées, elles étudieront le troisième en fort peu de temps, et n'éprouveront plus ensuite la raideur qu'elles pouvaient ressentir dans les doigts lors des grandes difficultés du mécanisme. Les contrebassistes et les professeurs qui n'ont pas toujours le loisir de s'exercer suffisamment pour entretenir leur technique auront seulement à jouer le second cahier pendant quelques heures pour y retrouver toute l'agilité de leurs doigts.

Dès qu'on possède parfaitement le troisième cahier, si l'on répète ce travail tous les jours, toutes les difficultés disparaissent comme par enchantement et l'on arrive à obtenir une exécution nette, franche et juste qui est le secret des bons contrebassistes.

Jean-Marc ROLLEZ

PREFACE

The study of the double bass has become more and more wide spread in recent years. Today this instrument no longer suffers mediocrity.

At least four or five years of proper study are necessary to play this particularly difficult instrument well. Few students are willing to devote such a length of time.

Often it happens that for want of sufficient practice, the student's playing is irregular or incorrect, not to mention out of tune. The left hand is incapable of handling difficult runs. The third and forth fingers are almost nonexistent for want of specific exercises for these fingers always weaker than the others. The thumb is unreliable in the high range. And last but not least, a badly positioned left hand leads to an uncertain intonation. To remediate all these weaknesses, I have searched for and tested some special exercises.

This method entitled «The Virtuoso Bassist» is composed of exercises based on two and three octaves scales. It permits the student to very rapidly acquire strength, independence and a more perfect equality of the fingers, all qualities necessary for an expert left hand. As a result the left hand falls into position naturally, intonation is perfected, sonority improves.

It must be notice that most scales have two different fingerings and that the use of open strings is often excluded. There are two reasons for this : first, the fingers are obliged to work constantly, increasing their strength more rapidly; second, it gives a better syncronization and avoids skipping over an open string which breaks the order and rythm of the fingers. I advise the student to practice first very slowly to assimilate the fingerings, then to increase speed gradually adapting the different bowings. In this way his work is doubly effective.

This method is designed for all bass students. After a good year's study, the first volume can be practiced with much success. As for the more advanced students, the second will help them eliminate any finger stiffness in mechanical difficulties. Bass players and teachers without adequate practice time will need only to play the second volume for a few hours to recover all their fingers' agility.

As soon as the second volume is mastered and repeated as daily exercise, all difficulties disappear as if by magic and the result is the clean, clear and in tune paying which is the secret of good bass players.

Jean-Marc ROLLEZ

VORWORT

Heutzutage ist die Studie des Kontrabass immer verbreiteter. Man kann sich auf diesem Instrument keine Mittelmässigkeit mehr erlauben.

Fünf bis sechs gute Studienjahre sind nötig, um anständing auf diesem besonders undankbaren Instrument zu spielen. Nur wenige Personen sehen sich in der Lage diesem Studium so viele Jahre zu widmen. Es kommt also vor, dass man wegen ungenügender Arbeit ein ungleiches und wenig korrektes Speil hat, ganz zu schweigen von einer mehr oder weniger fragwürdigen Richtigkeit. Die linke Hand bleibt in den etwas schwierigen Zügen hângen. Der dritte und der vierte Finger sind fast nicht worhanden, aus Mangel an besonderen Uebungen für diese Finger, die immer schwächer als die anderen sind. Es fehlt dem Daumen an Sicherheit in den hohen Noten. Zuguterletzt führt die schlecht sitzende linke Hand zu einer wenig sicheren Richtigkeit. Um diesen Mängeln abzuhelfen habe ich spezielle Uebungen gesucht und erprobt.

Dieses Werk » Der Virtuose Kontrabassist » enthält Uebungen, die von der zwei - oder dreioktavigen Tonleiter aussgehen. Der Schüler erarbeitet sich sehr schnell die Behendigkeit, die Unabhängigkeit, die Kraft und die perfekteste Gleichmässigkeit der Finger, die die unentbehrlichen Bigenschaften einer geschickten linken Hand sind. Die Hand bekommt eine natürliche Stellung, die Richtigkeit wird tadellos. Der Klang wird besser.

Es ist zu bemerken, dass die meisten Tonarten zwei verschiedene Fingersätze haben und dass das Verwerten der leeren Saiten oft ausgeschlossen ist. Dafür gibt es zwei Gründe : erstens müssen die Finger ständig arbeiten, was eine Steigerung der Kraft zur Folge hat; zweitens gibt es eine bessere Synchronisierung und vermeidet den Sprung über eine leere Saite, der den Rythmus des Fingerganges bricht. Ich rate dem Schüler zuerst sehr langsam zu arbeiten, um die Fingersätze gut zu behersschen und dann die Bewergungen nach und nach zu beschleunigen, indem er die verschiedenen Bogenstriche anpasst. Er leister so eine doppelt wirksame Arbeit.

Dieses Werk ist für alle Kontrabassschüler gedacht. Nach einem guten Studienjahr kann man damit beginnen, das zweite Heft mit viel Erfolg durchzuarbeiten. Was die schon weiter fortgeschrittenen Schüler betrifft, so werden sie das dritte Heft in sehr kurzer Zeit studieren können; danach werden sie nicht mehr die Steifheit verspüren, die sie bei grossen Schwierigkeiten in der Fingerfertigkeit empfinden konnten. Die Kontrabassisten und die Lehrer, die nicht immer genügend Zeit haben um ihre Technik zu pflegen, brauchen nur das zweite Heft wärhrend einiger Stunden zu spielen, um die volle Behendigkeit ihrer Finger wiederzuffinden.

Sobald man das dritte Heft perfekt beherrscht und diese Arbeit täglich wiederholt, verschwinden alle Schwierigkeiten wie durch einen Zauber und so erhält man eine reine, freie und genaue Ausführung, die das Geheimis aller Kontrabassisten ist.

Jean-Marc ROLLEZ

序　文

コントラバスのエチュードは最近とみに普及されてきており、今日もはや並の技術では許されなくなってきた。

とりわけ扱いにくいこの楽器を正しく演奏できるまでには数年の学習が必要である。それにもかかわらず、この年月を費すことが可能な学生は数限られている。この不充分な学習から、不正確な音程はもとより不均衡で正しくない演奏が行なわれていることが多い。少々難しいパッセージでは、しばしば左手がつかえてしまう。常に他の指より弱い３と４の指のための特別な練習が不足しているため、これらの指はほとんど無いも同然である。要するに左手の悪いポジションから必然的に不正確な音程が生じてくるのである。こうしたあらゆる欠陥を補うために私は特殊な練習を考案し、実際に教育の場でも使用してきた。

この著作“コントラバスのヴィルトゥオーソ”には２オクターヴと３オクターヴの音階を基にした練習が書かれている。指の敏速な動き、独立性、指の筋肉の力と完全な均等性、左手を巧みに使用するのに必要な技術等を学生達は早く身につけるであろう。指のポジションも自然になり、音程は完璧になると同時に音質が良くなるのである。

多くの音階練習は２種類の指使いが記るされており、開放弦の使用はほとんど除外されている。それは次の２つの理由からである。第１に、指の力をより早く会得するために常に訓練をすることであり、第２には開放弦を使用することによって指の進行のリズムをそこなわないようにさせるため、つまりよりよい同調性を得させるためである。最初は指を充分にコントロールできるよう非常にゆっくりと、次に様々なボーイングを用いながら段階的に速度を速めてゆくという方法を学生には勧める。こうすることによって二重に効率の良い練習ができる。

この著作は、あらゆるコントラバスの学生を対象にしている。第１集において充分な練習を行なった後には、第２集に進むことができるがそれはさらに豊かな結果をもたらすであろう。さらに進んだ段階にある奏者は第３集を短時間で練習すべきである。その結果、非常に難しい技巧のなかで感じるぎこちない指使いが解消されるであろう。また充分な練習時間が得られないコントラバス奏者や教師達が、その技術を保持するために第２集のみを数時間練習することは効果的である。指の敏速性のすべてがよみがえってくるはずである。

第３集を完全に習得し、さらにこの練習を毎日続けるなら、魔法のごとくにあらゆる困難が消え去り、良いコントラバス奏者の秘訣である明快で、率直な正しい演奏が可能となるであろう。

ジャン・マルク・ロレ

NOTES DE L'AUTEUR

Page 1 musique

Quelques variantes proposées pour l'étude du rythme, de l'articulation des doigts et de l'archet qui pourront être appliquées aux exercices b. c. e. h. j.

Autres variantes pour les exercices a. d. f. i.

Il est conseillé aux élèves de travailler toutes ces variantes d'abord à la pointe de l'archet, ensuite au milieu, finalement au talon.

Page 2 musique

Les cordes sont désignées par les chiffres I, II, III, IV

Les positions par le signe ⌐¬

Tous exercices

Premier doigté

Second doigté

AUTHOR'S REMARKS

1st page music

Some variations proposed to develop rythm, articulation of the fingers and the bow which can be applied to exercises b. c. e. h. j.

Other variations for exercises a. d. f. i.

Students are advised to practice all these variations first at the tip of the bow, then in the middle, and finally at the frog.

2nd page music

The strings are designated by the roman numbers I, II, III, IV.

The positions by the sign ⌐¬

All exercises

First fingering

Second fingering

ANMERKUNG DES AUTORS

Seite 1 Musik

Es sind einige Varianten für das Studium des Rythmus, der Fingergliederung und des Bogens vorgeschalgen, die für die Uebungen b. c. e. h. j. verwendet werden können.

Andere Varianten für die Uebungen a. d. f. i.

Es wird den Schülern geraten alle diese Varianten zuerst mit der Spitze, dann mit der Mitte und Schliesslich mit dem Frosch des Bogens zu üben.

Seite 2 Musik

Die Saiten sind mit den Ziffern I, II, III, IV bezeichnet.

Die Lagen mit dem Zeichen ⌐¬

Alle Uebungen

Erster Fingersatz
Zweiter Fingersatz

著 者 註

1ページ楽譜について

6段目までのリズム及び指使いとボーイングの様々なアーティキュレーションによる変奏は、各練習曲中b. c. e. h. j. において実施される。

同様に7段目はaとfに、8段目はdとiにおいて実施される。

学生は全ての変奏を学習する場合、最初は弓の先端で、次に中間で、そして最後に元で練習するようにしてある。

2ページ楽譜について

各弦についてはローマ数字によって次のように指示する。I-G線、II-D線、III-A線、IV-E線。

ポジションは⌐¬印によって示めす。

全ての練習について

2種類の指使いによって書かれている。

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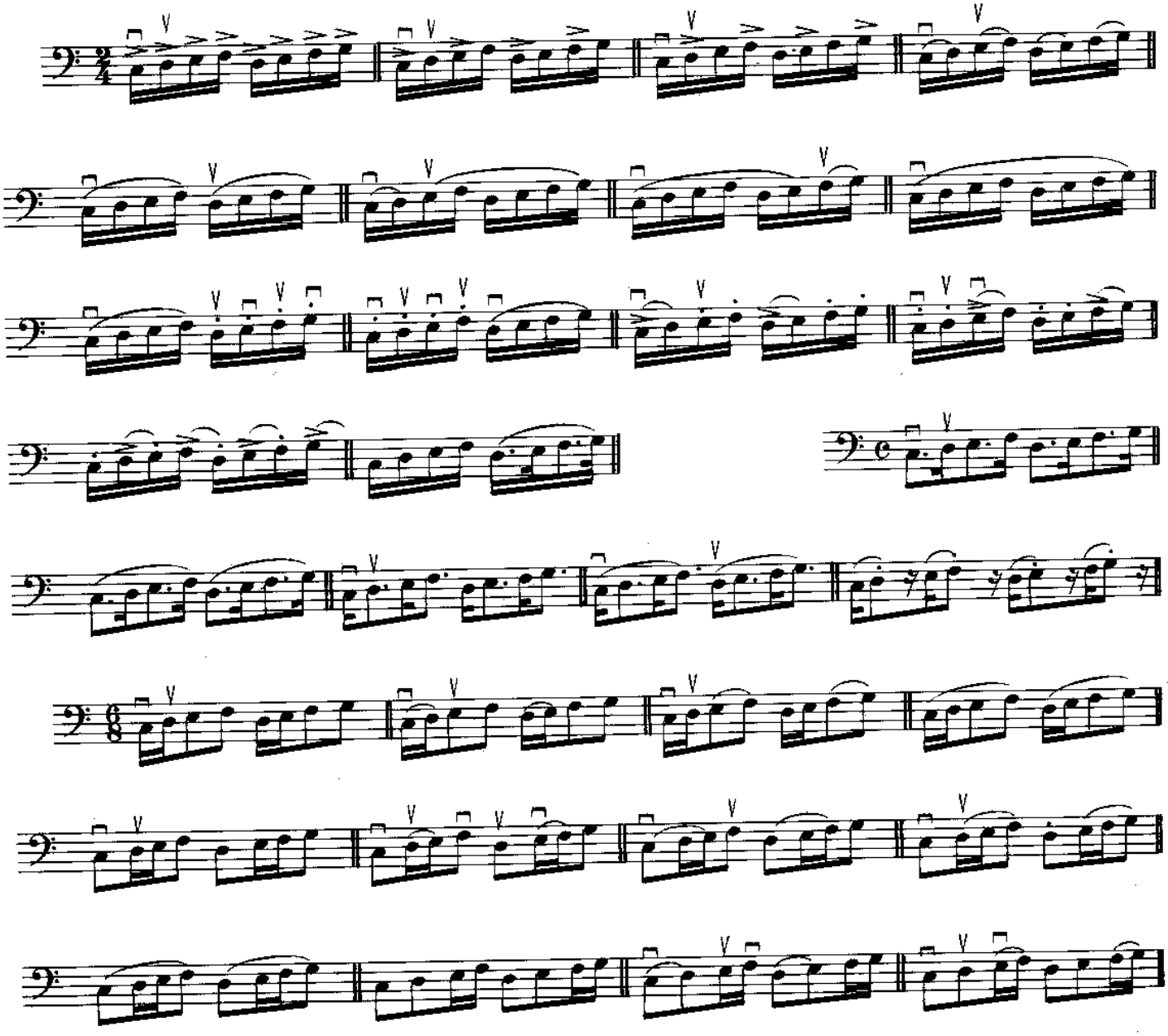
J. M. ROLLEZ
Professeur au Conservatoire National Supérieur de Musique de Paris

Le Contrebassiste Virtuose

CAHIER N° 3. COURS SUPERIEUR

Vingt quatre études de gammes et exercices journaliers pour la contrebasse

Quelques variantes proposées pour l'étude du rythme, de l'articulation des doigts et de l'archet qui pourront être appliquées aux exercices b. c. e. h. j.



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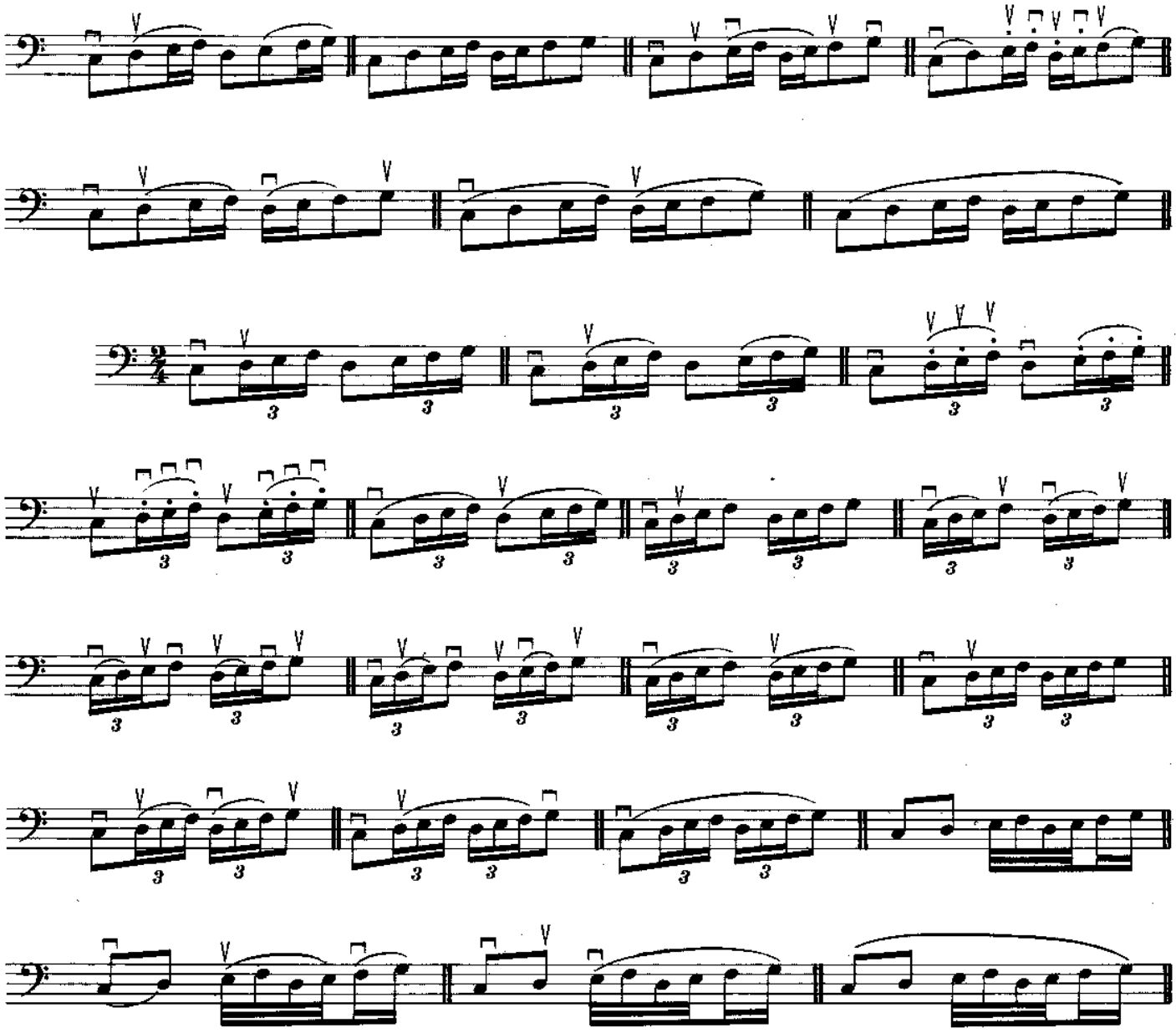
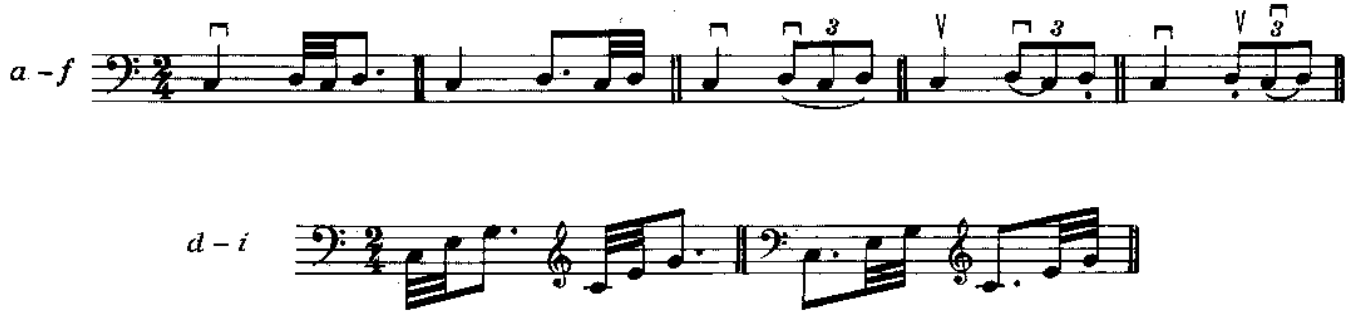


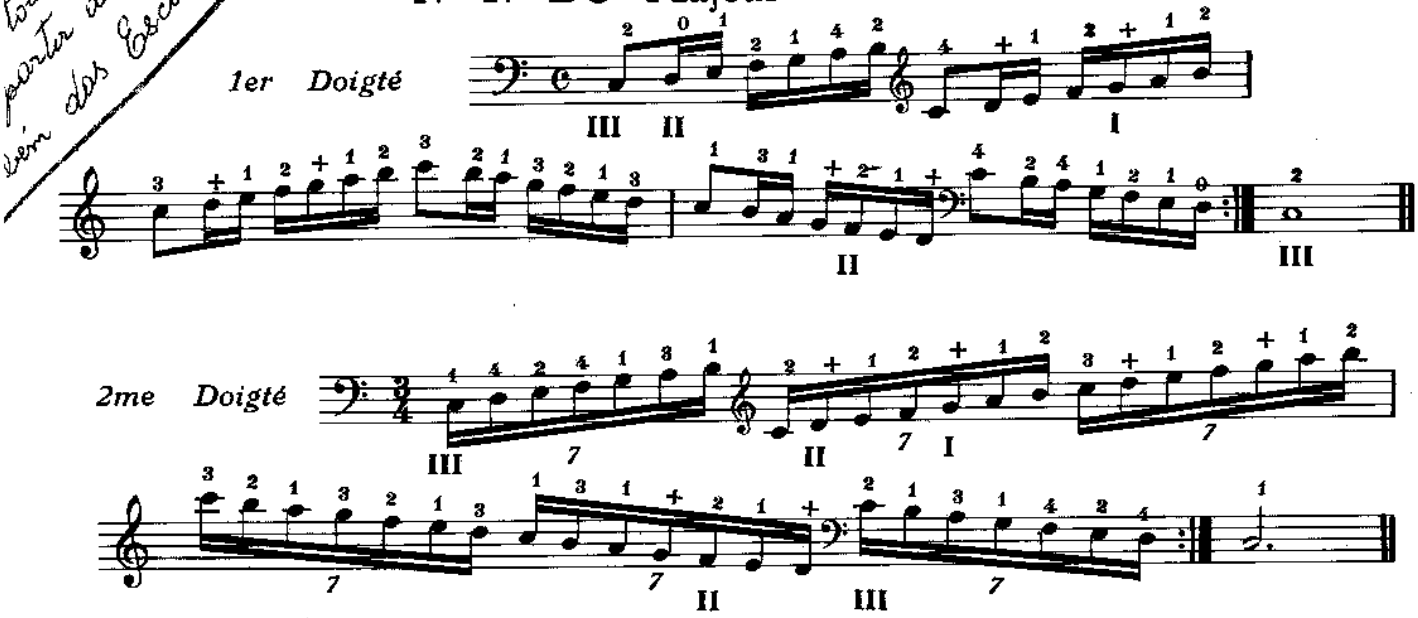
Autres variantes pour les exercices a. d. f. i.

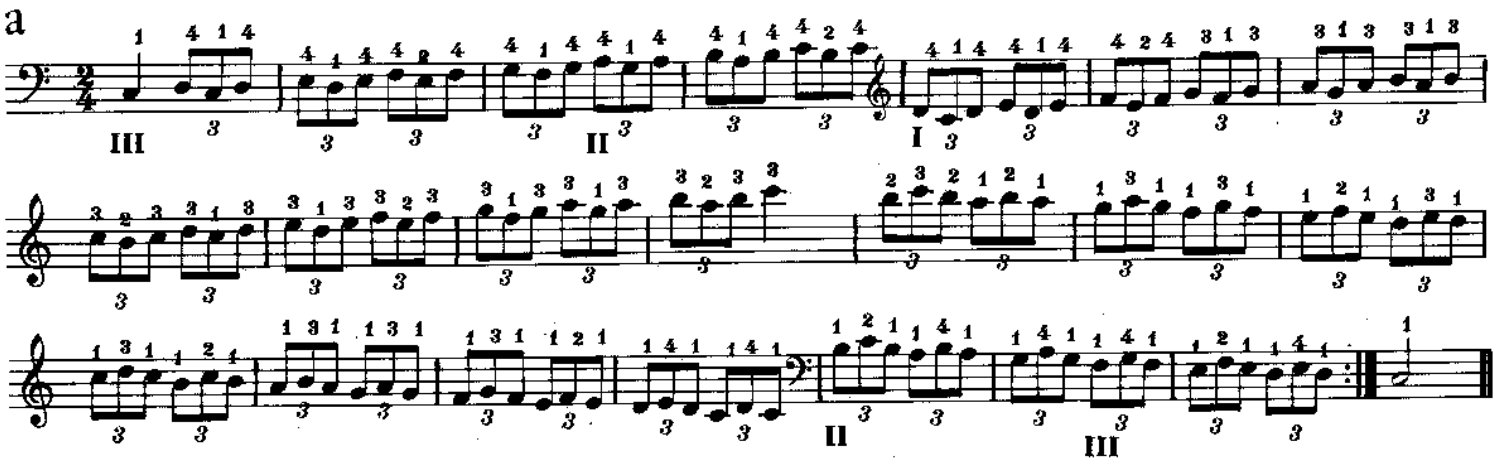


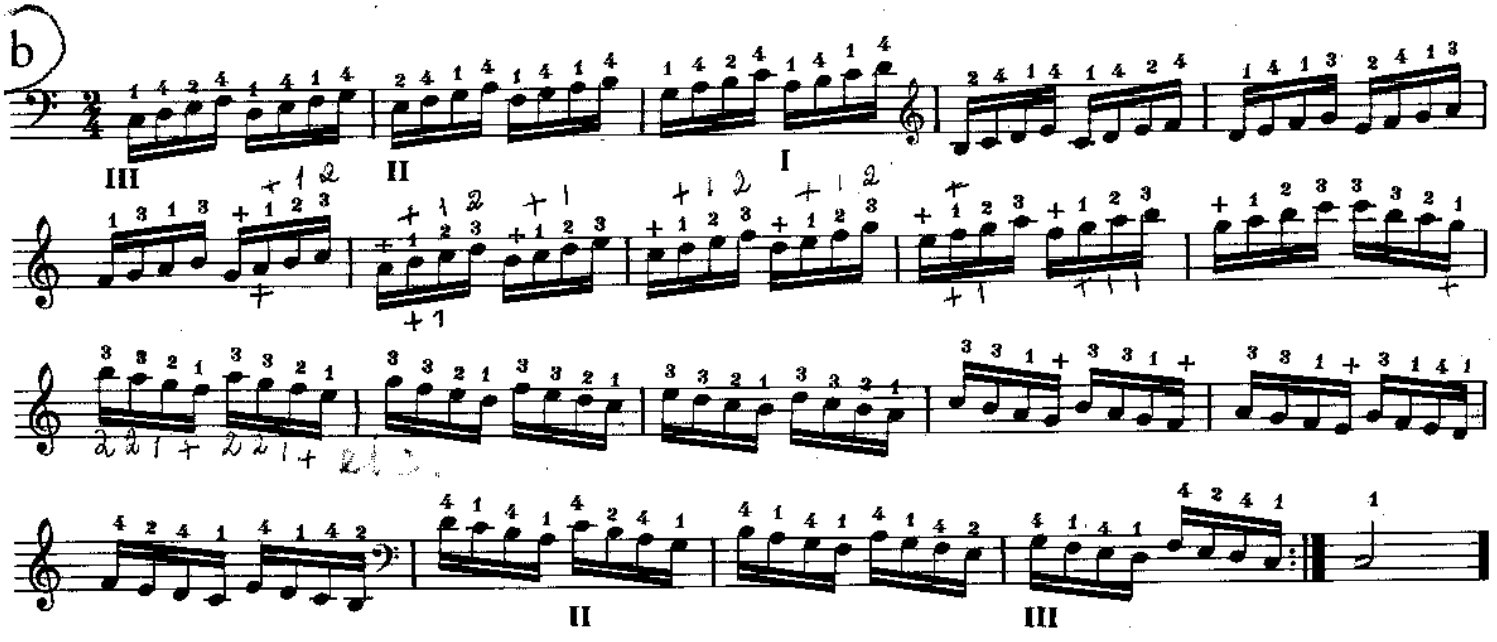
Les cordes sont désignées par les chiffres — Sol I, Re II, La III, Mi IV

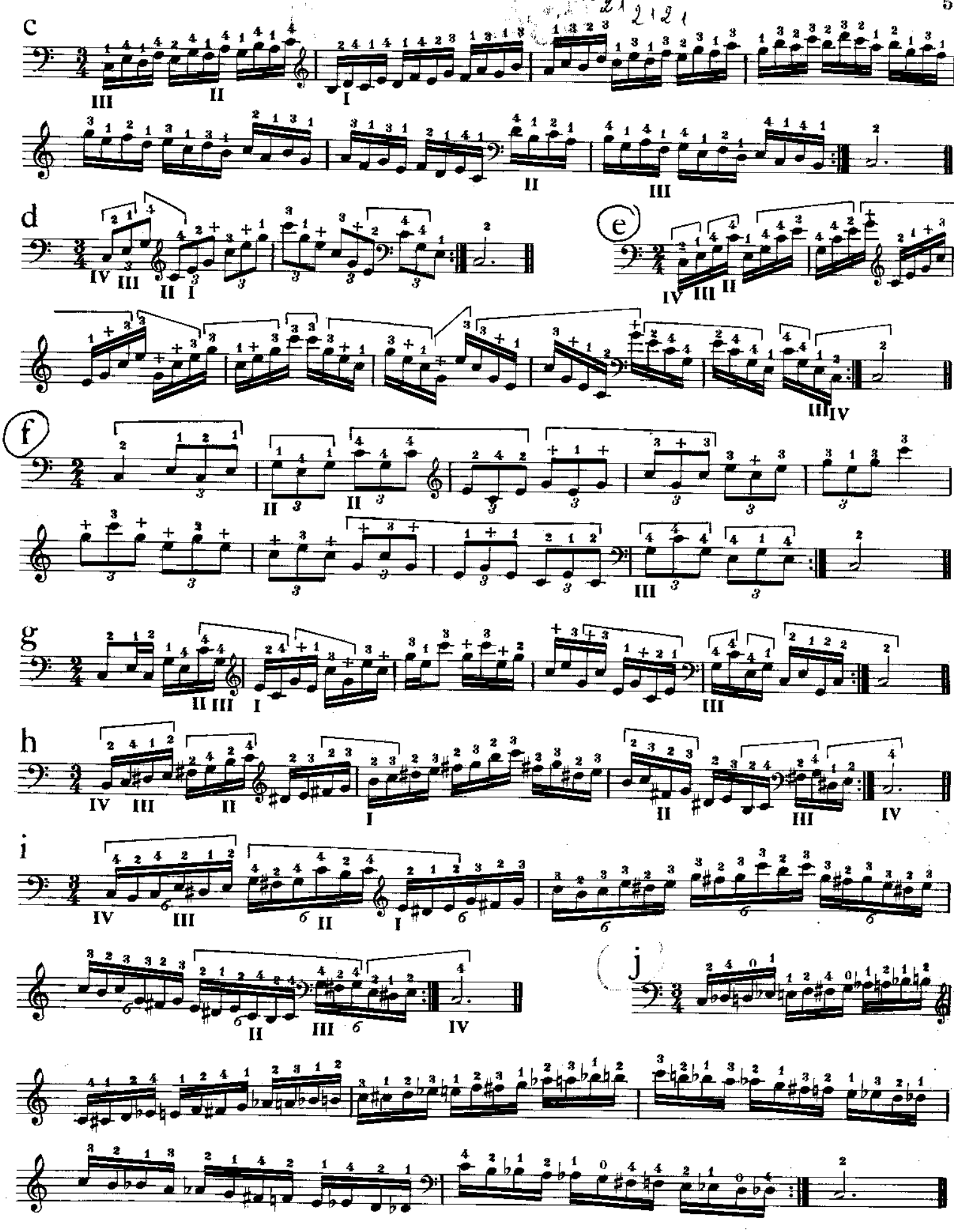
Les rapports entre les positions par l'entrefilet

N° 1. DO Majeur





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N° 2. LA Mineur

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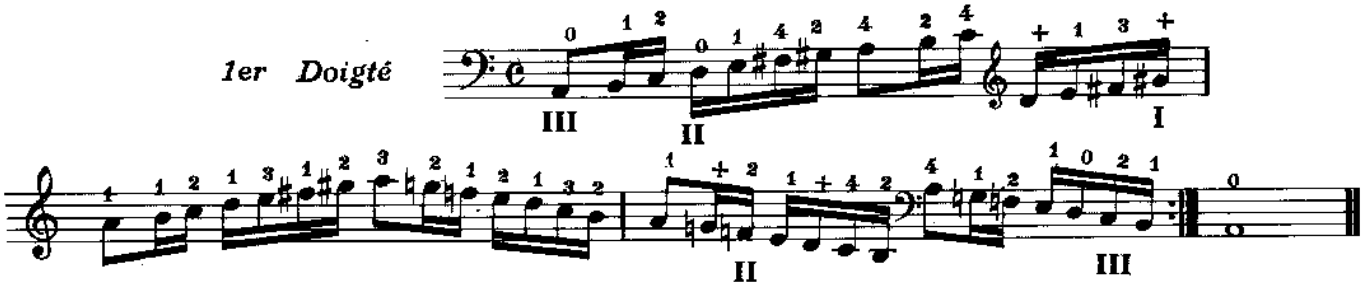

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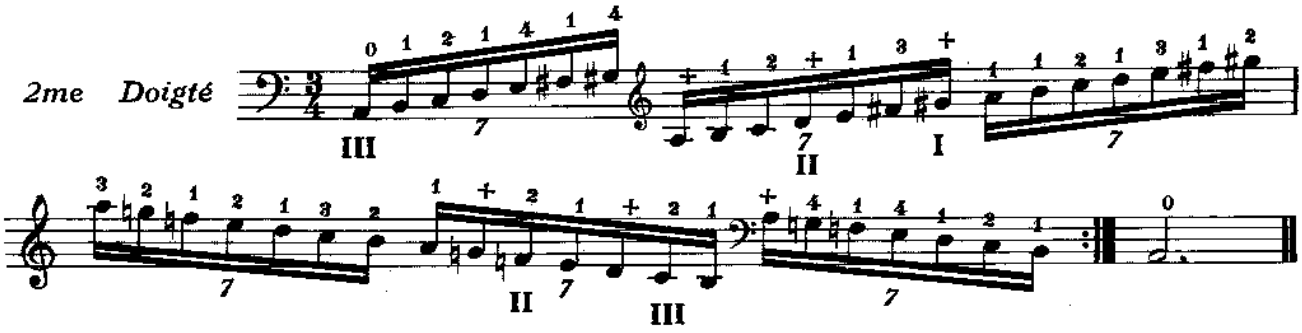

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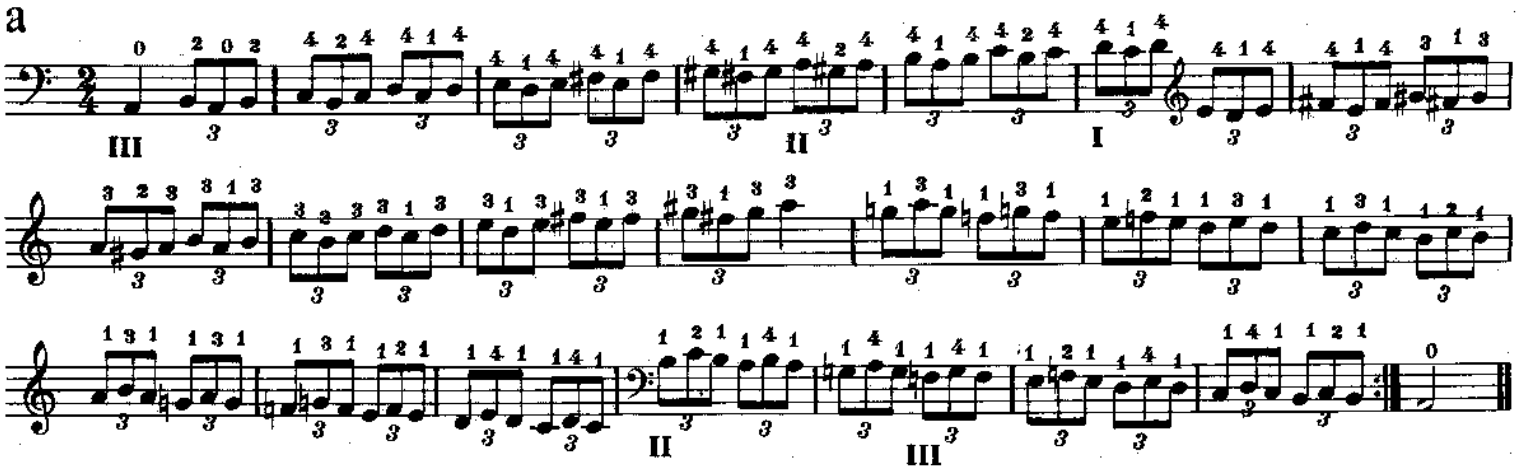

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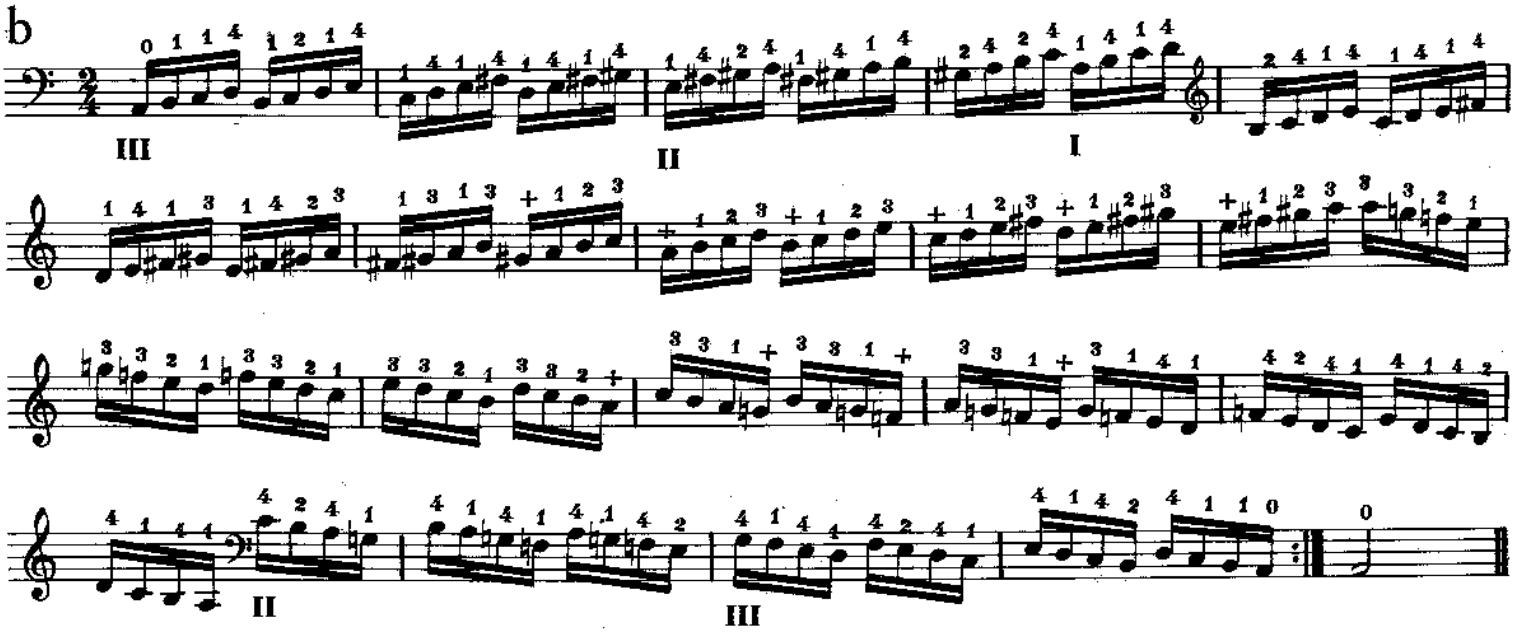

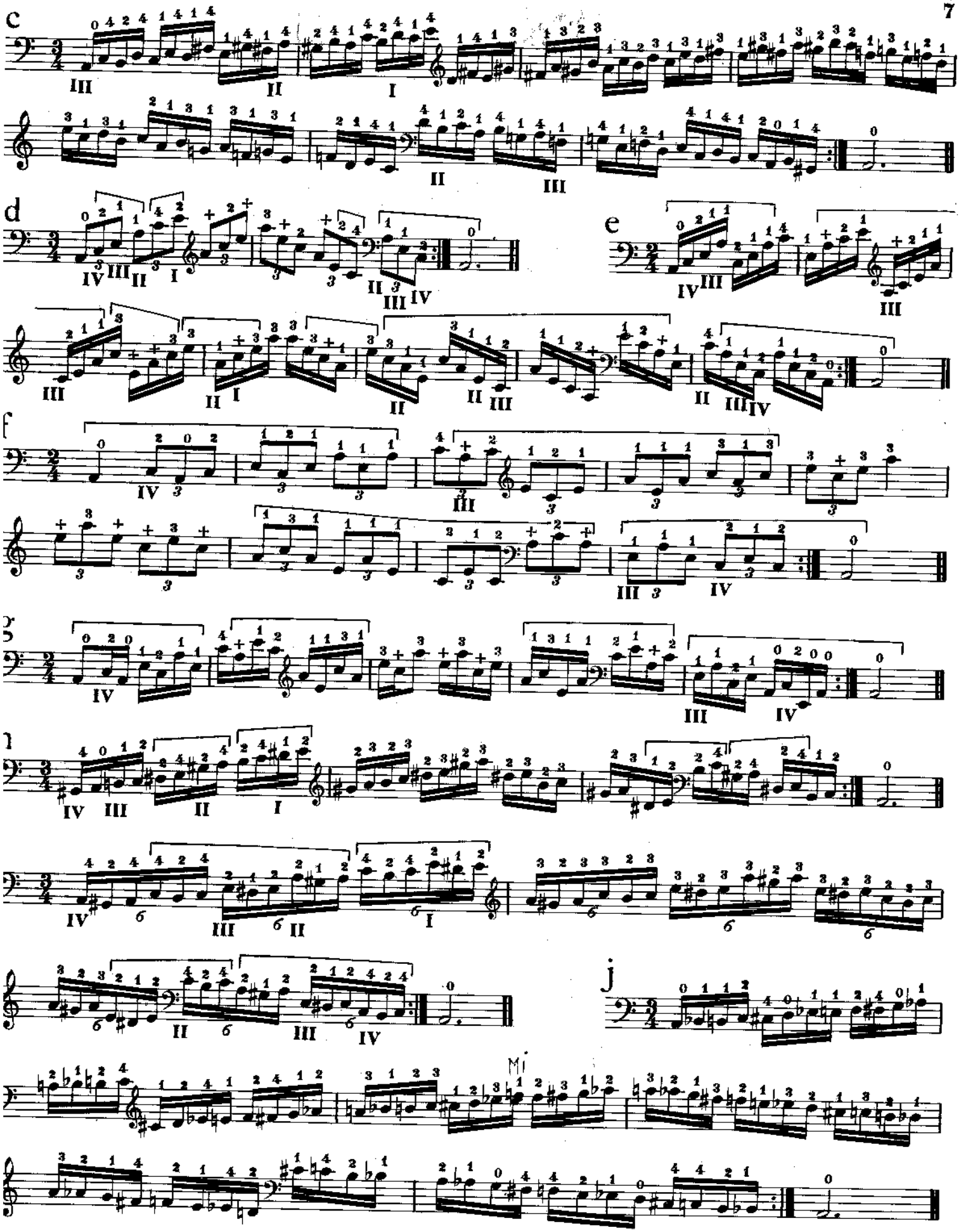
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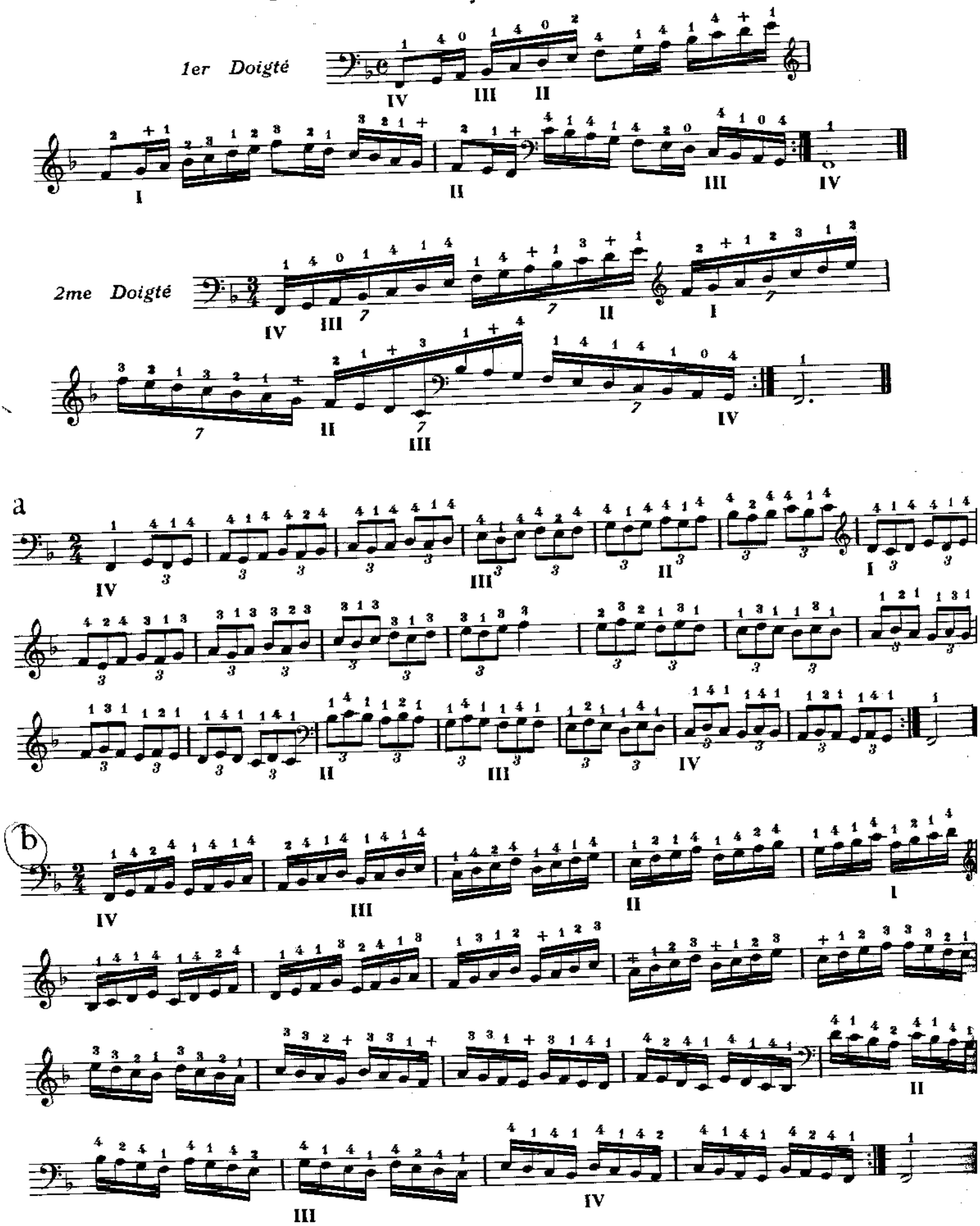
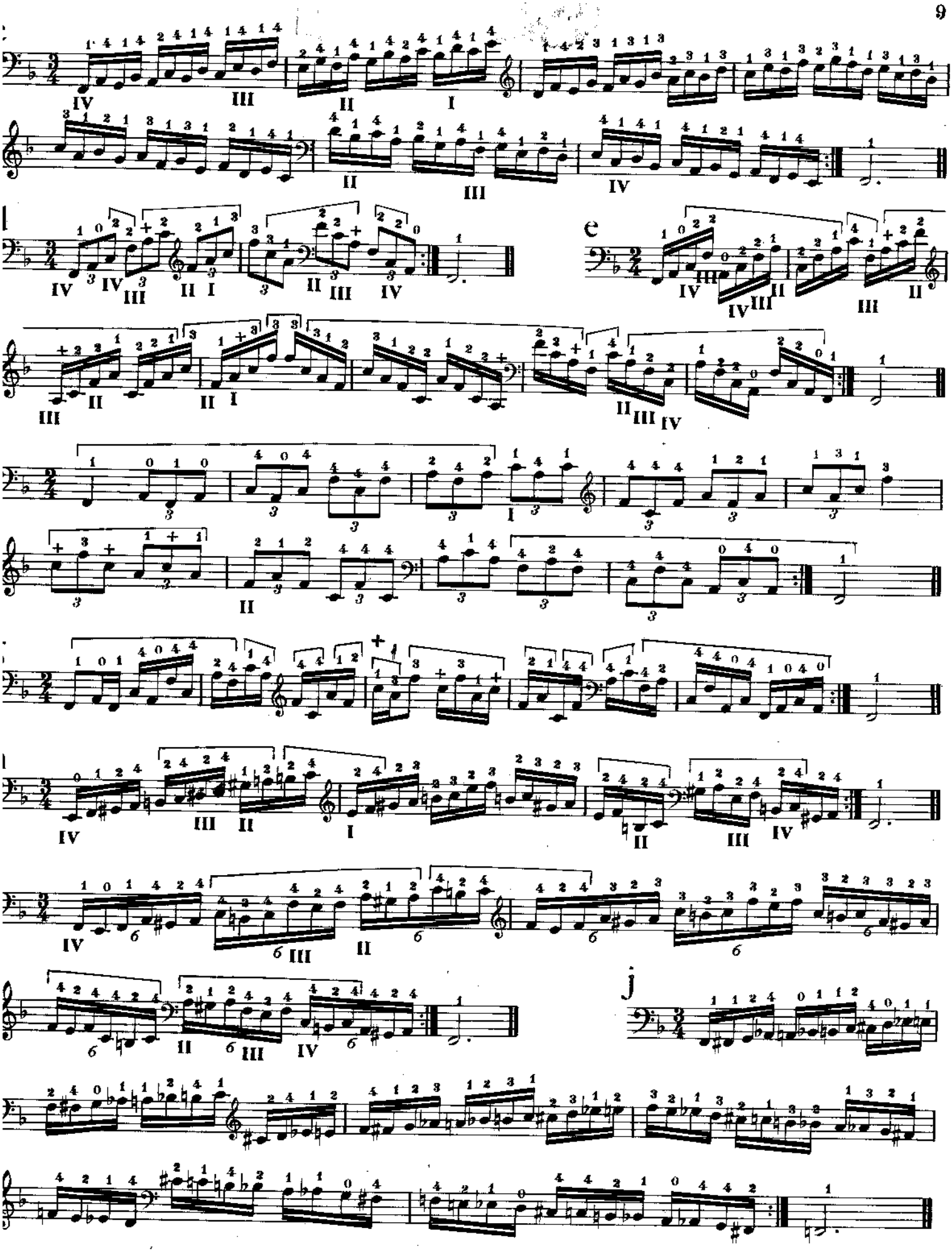
N° 3. FA Majeur





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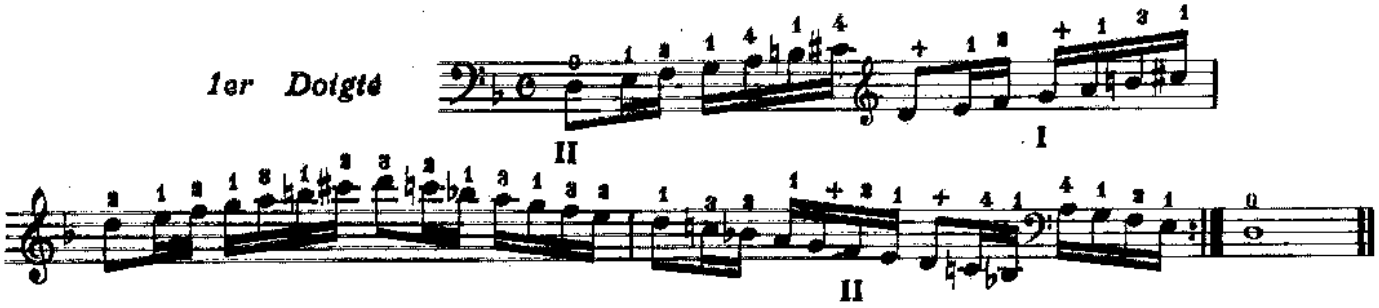

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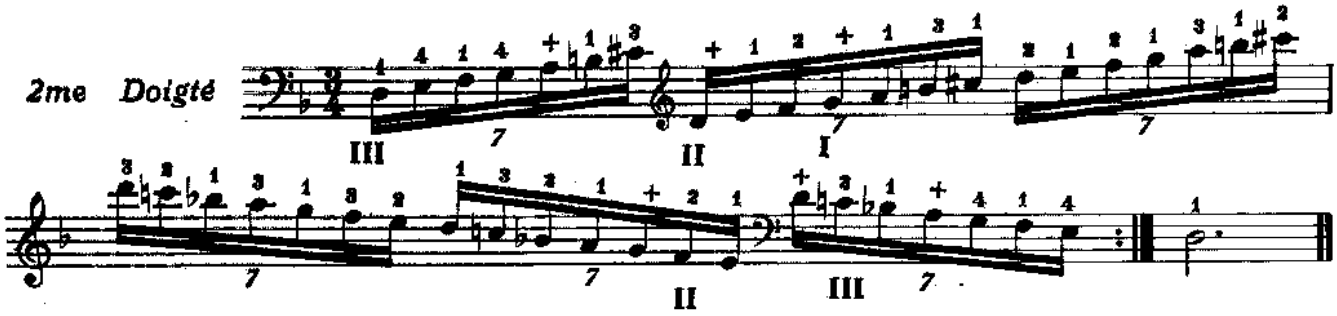

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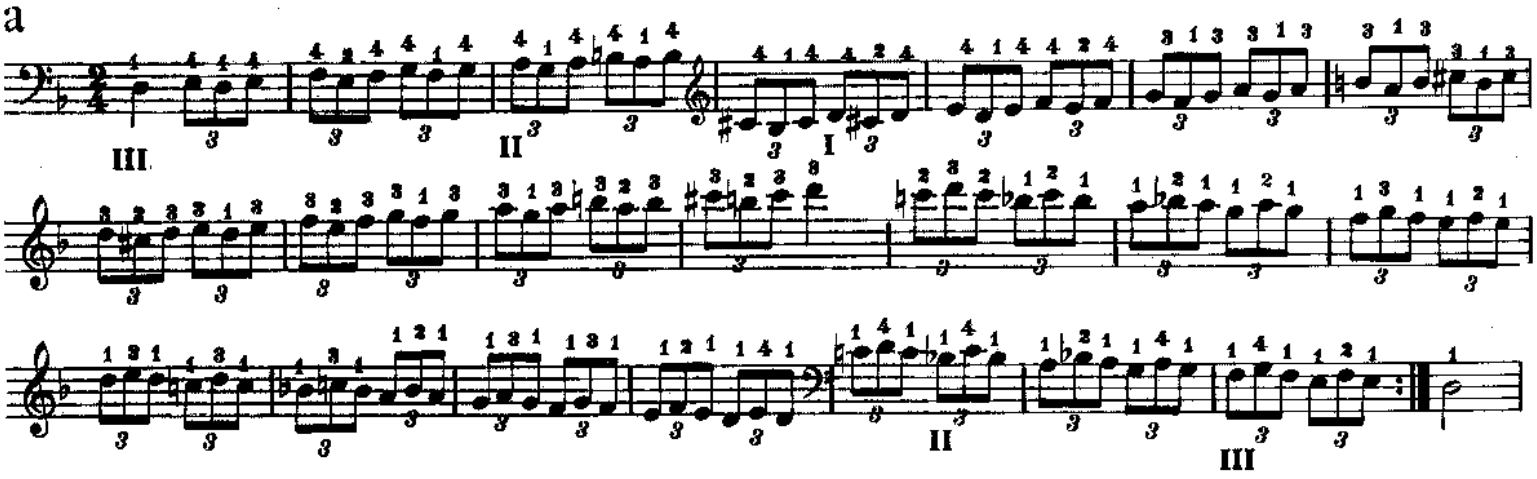

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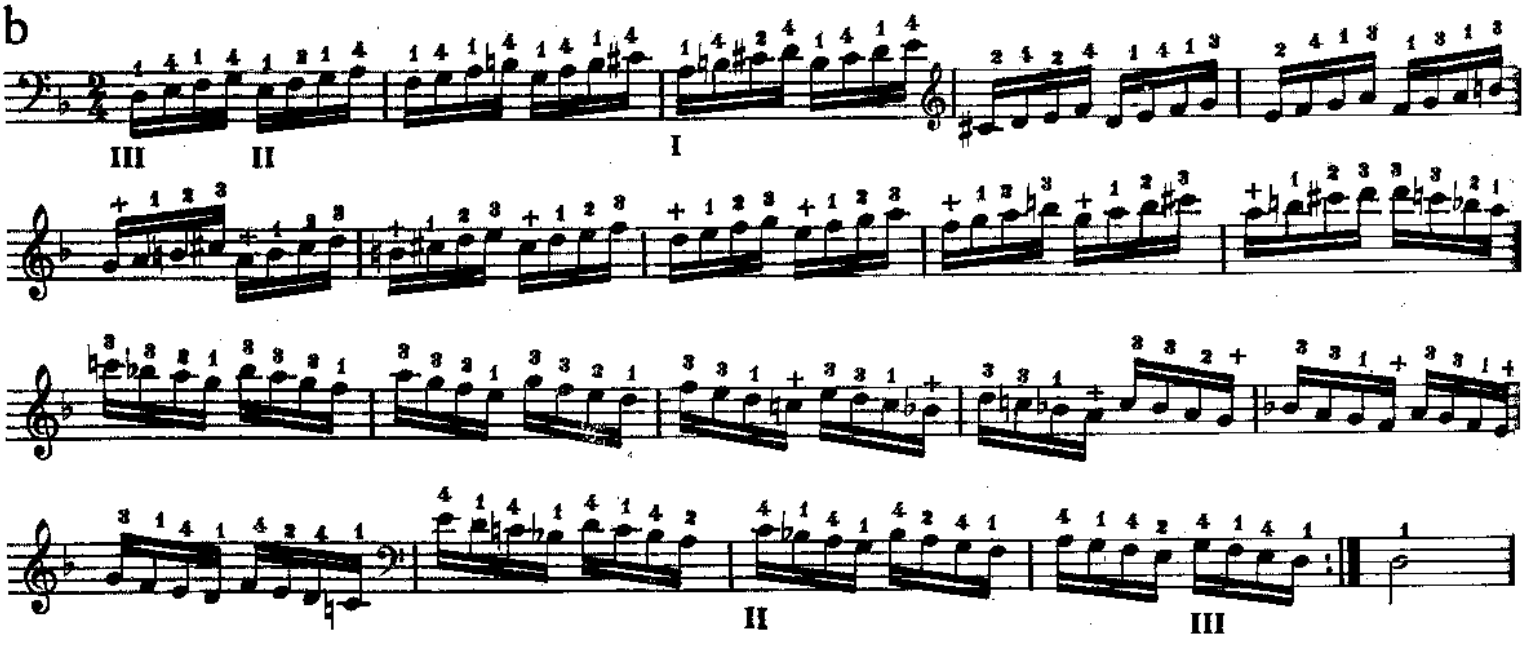

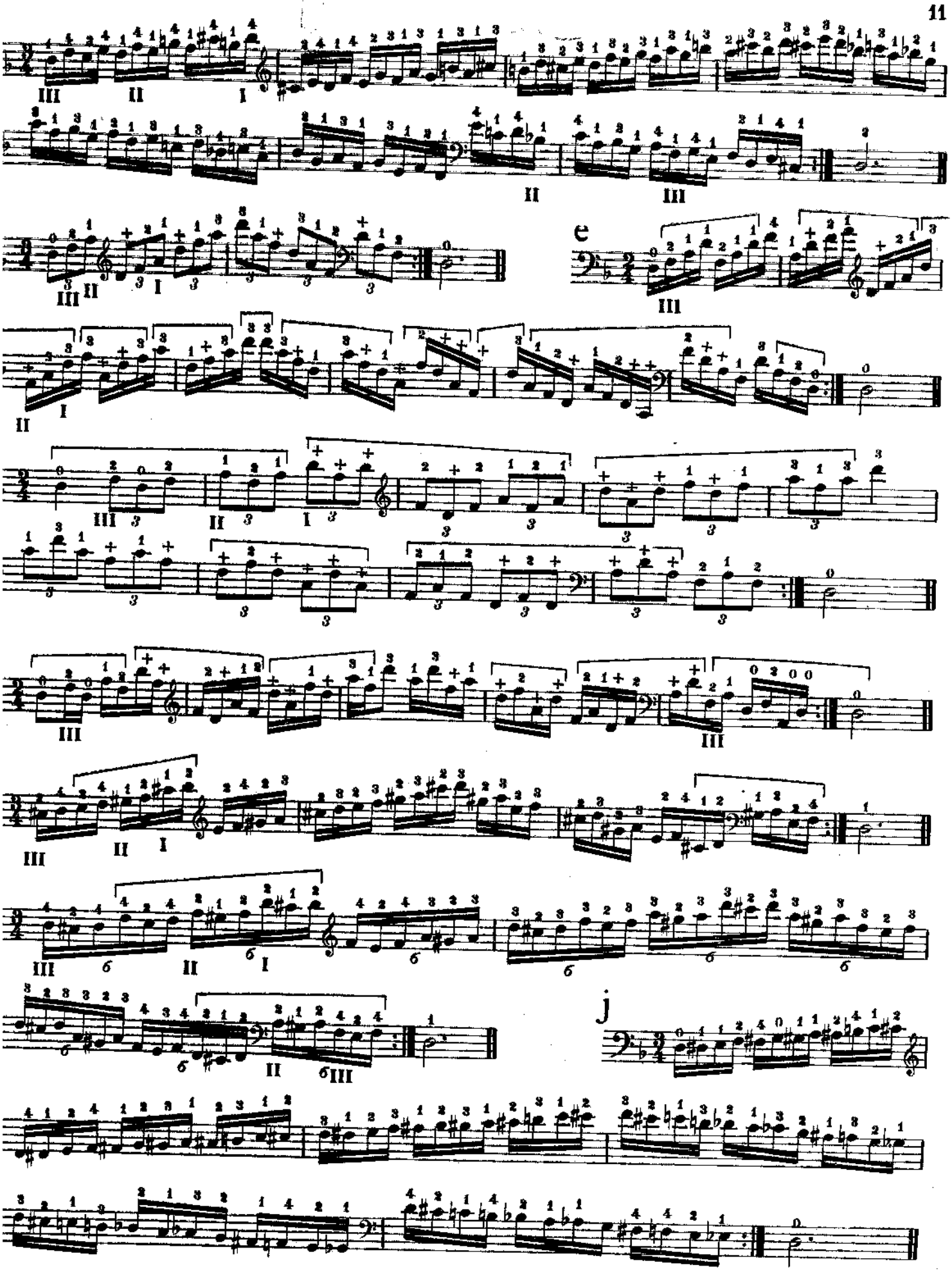
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N° 5. Si♭ Majeur

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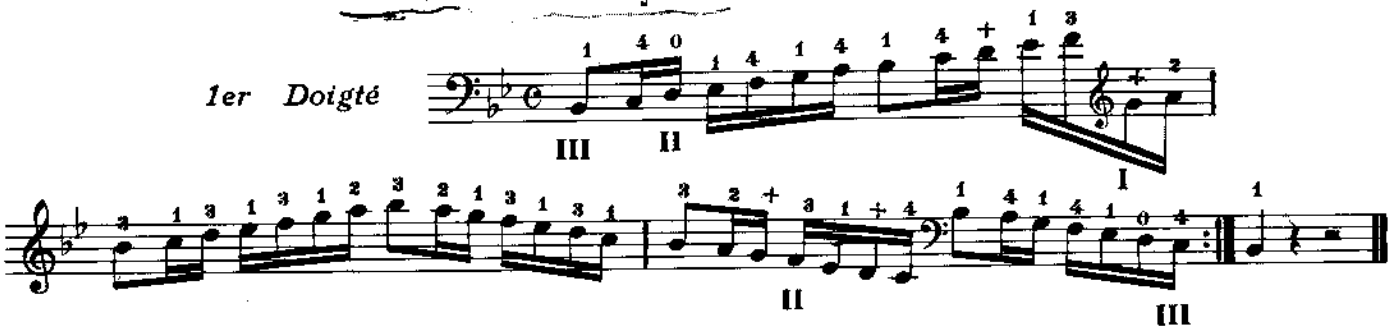

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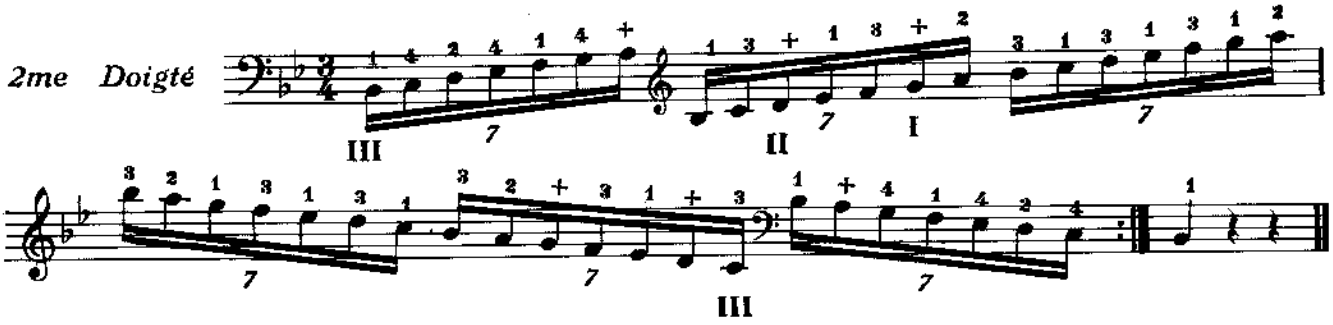

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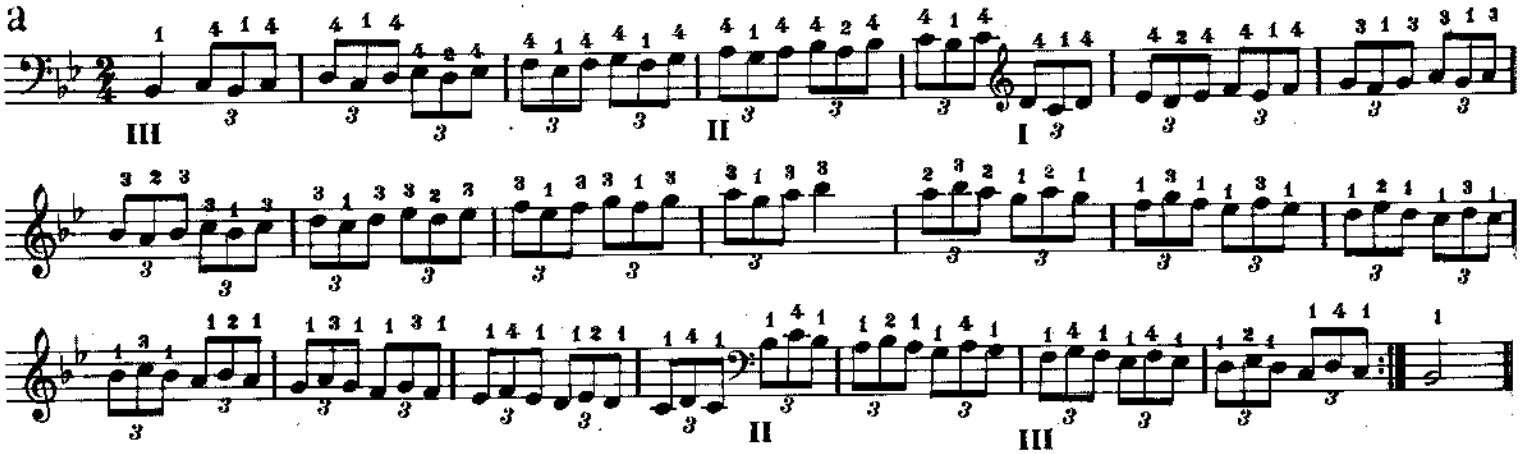

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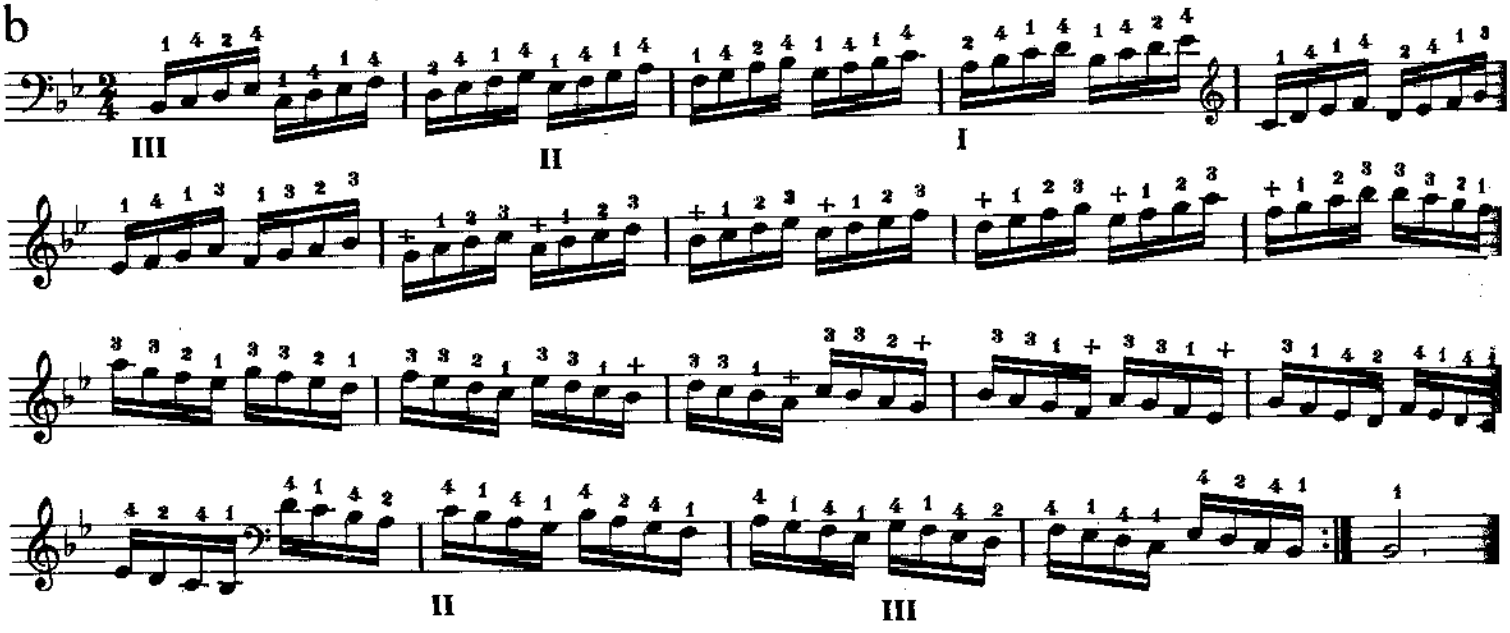

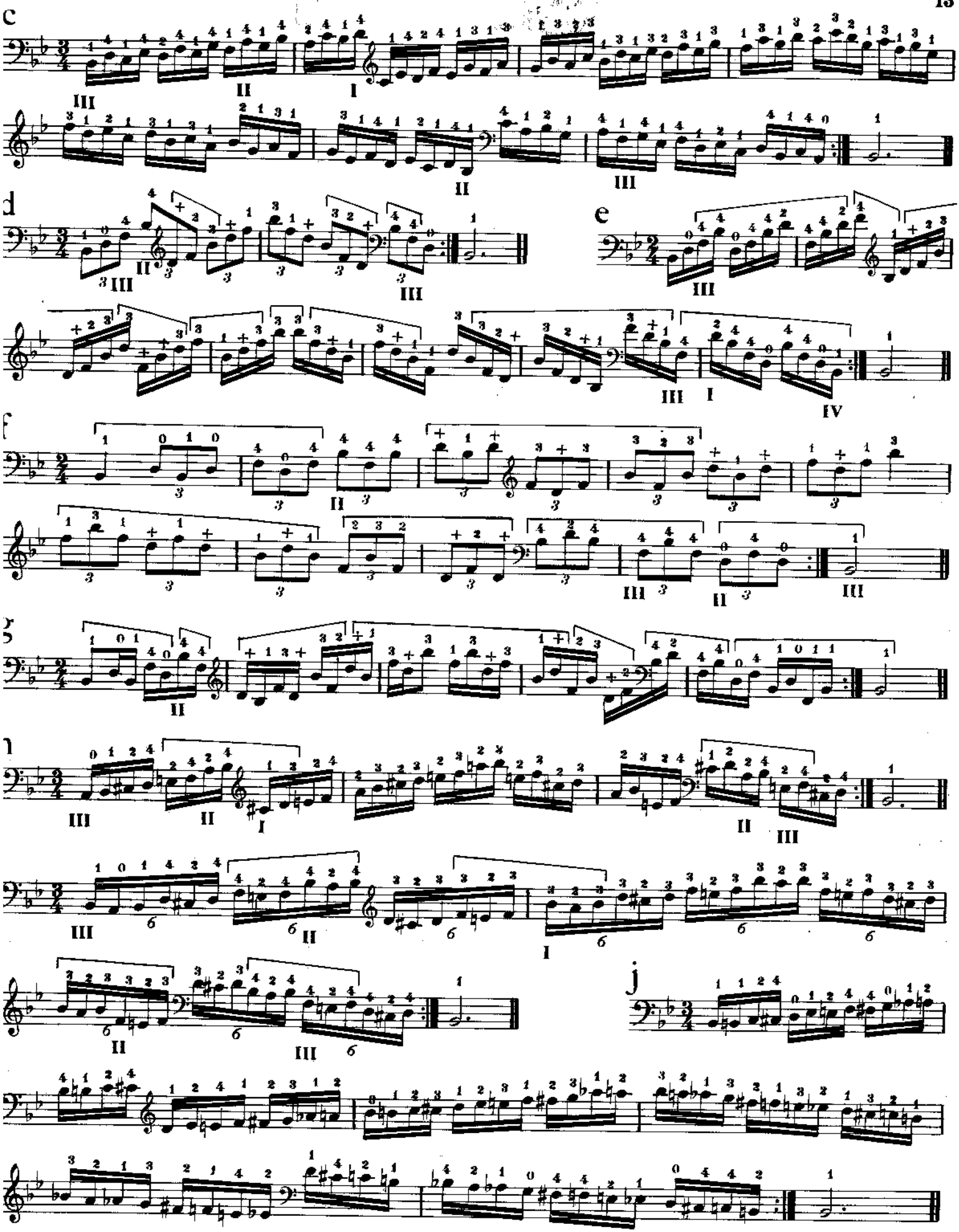
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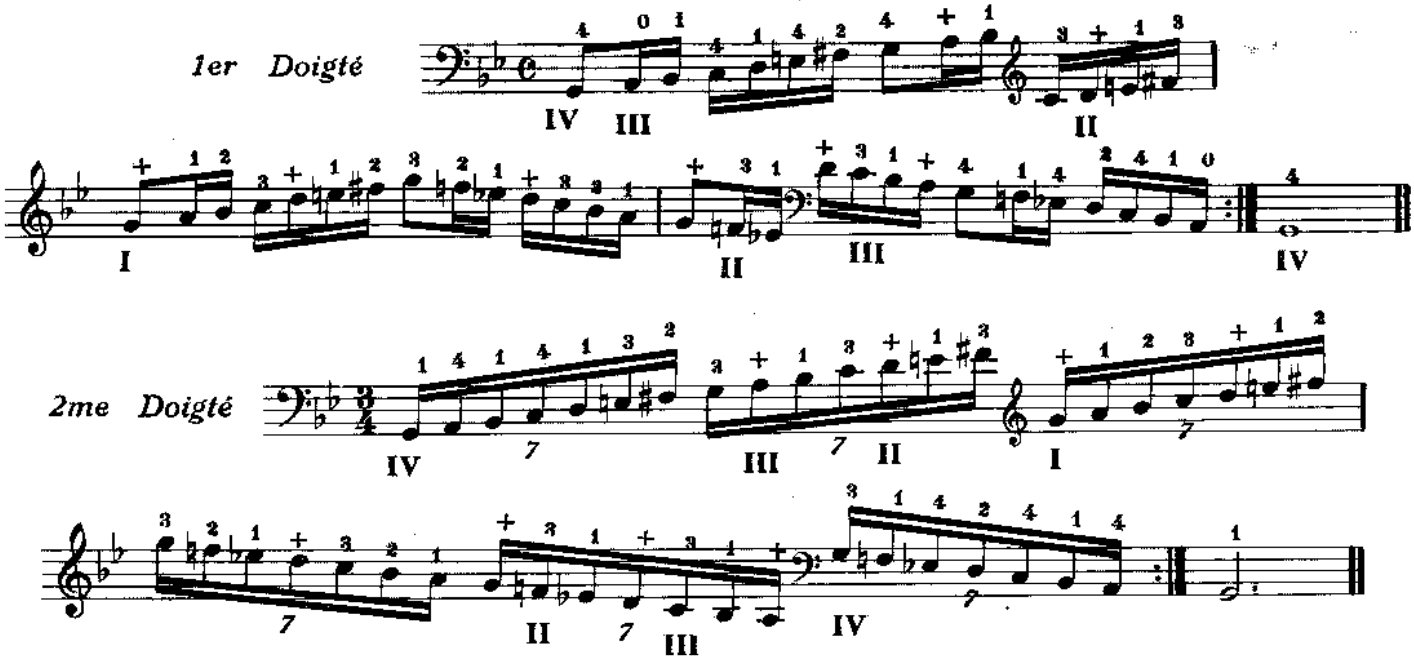
Sandrino Santoro

N° 6. SOL Mineur

1er Doigté



2me Doigté

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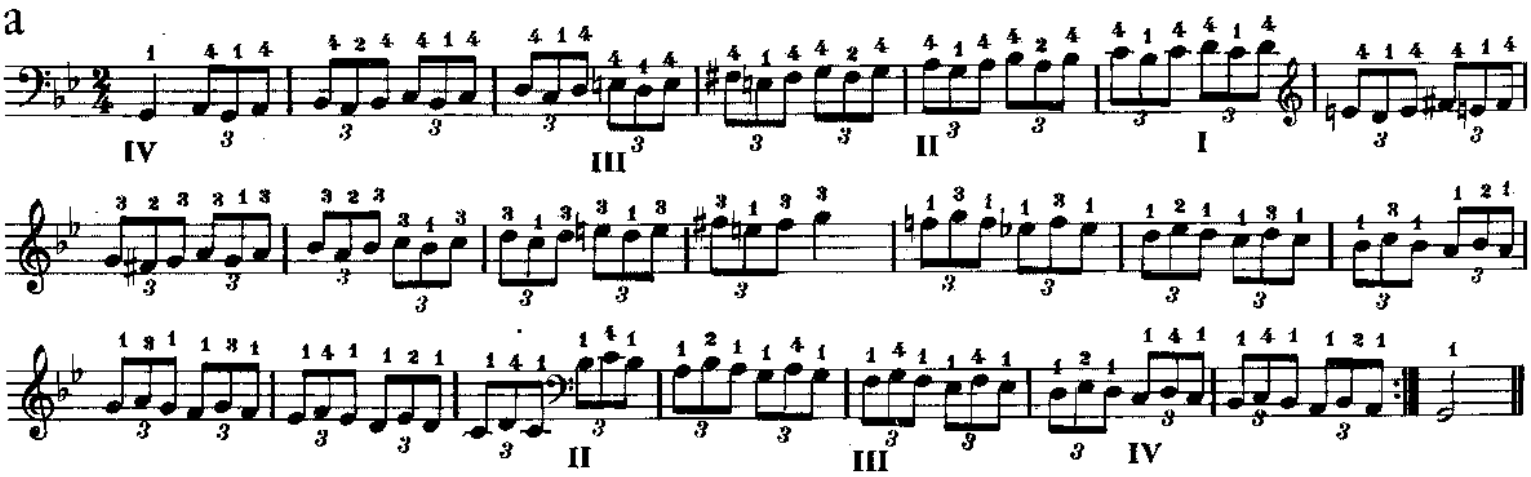

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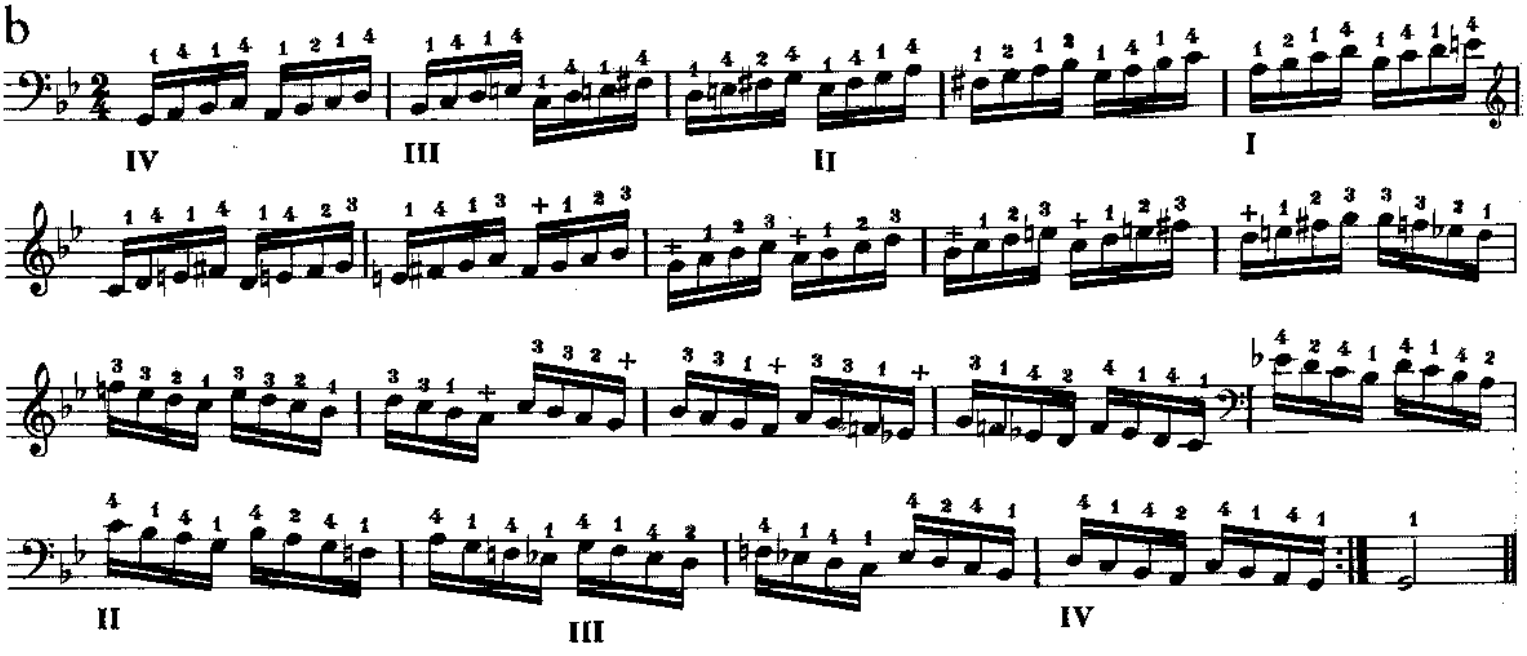
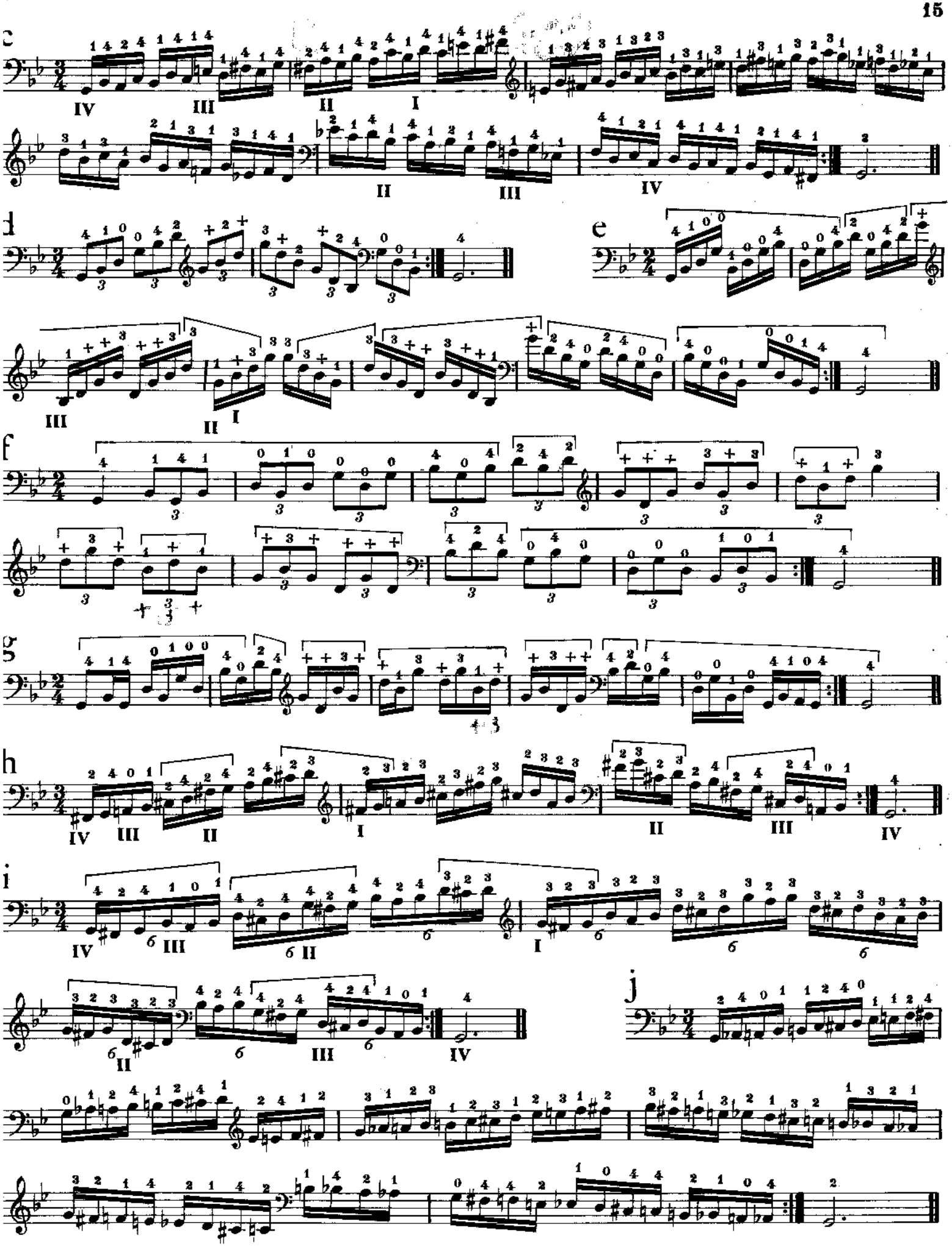
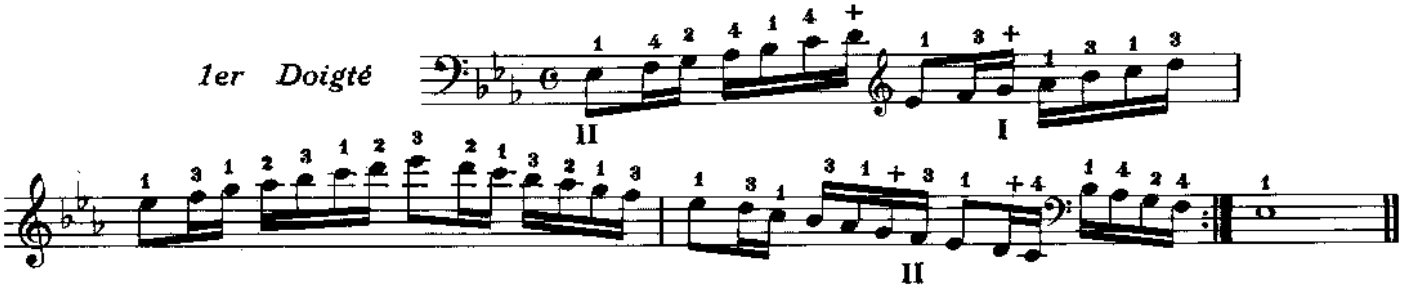


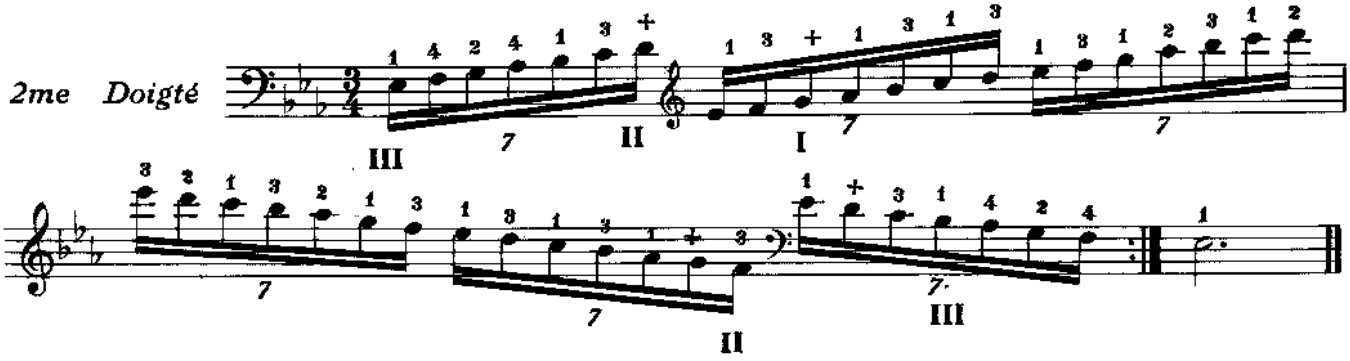


N° 7. Mi♭ Majeur

1er Doigté



2me Doigté



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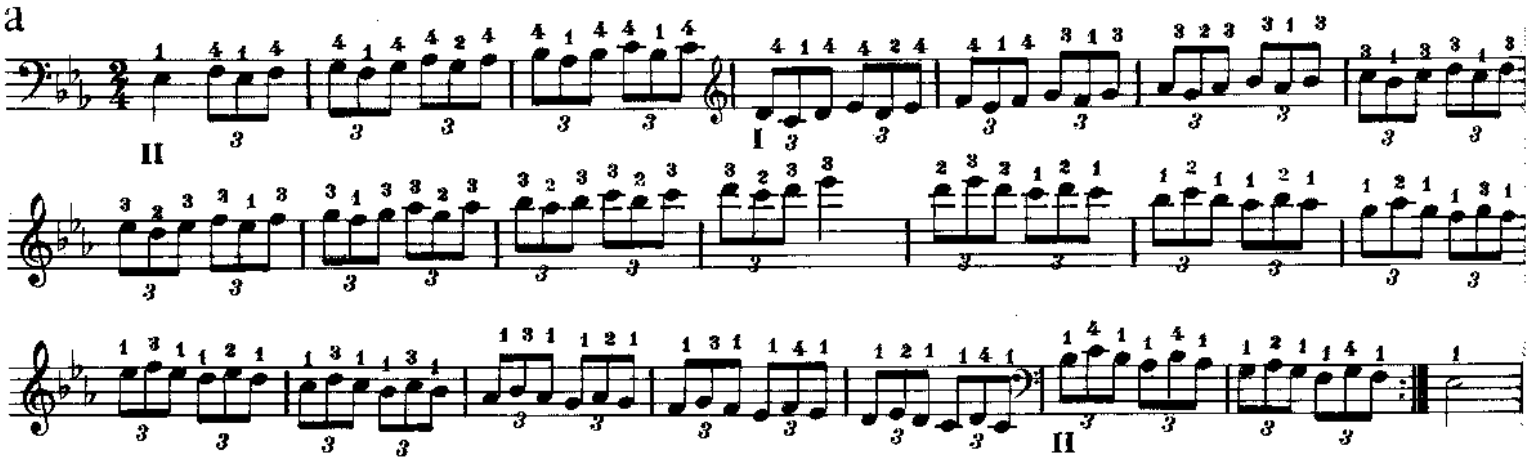

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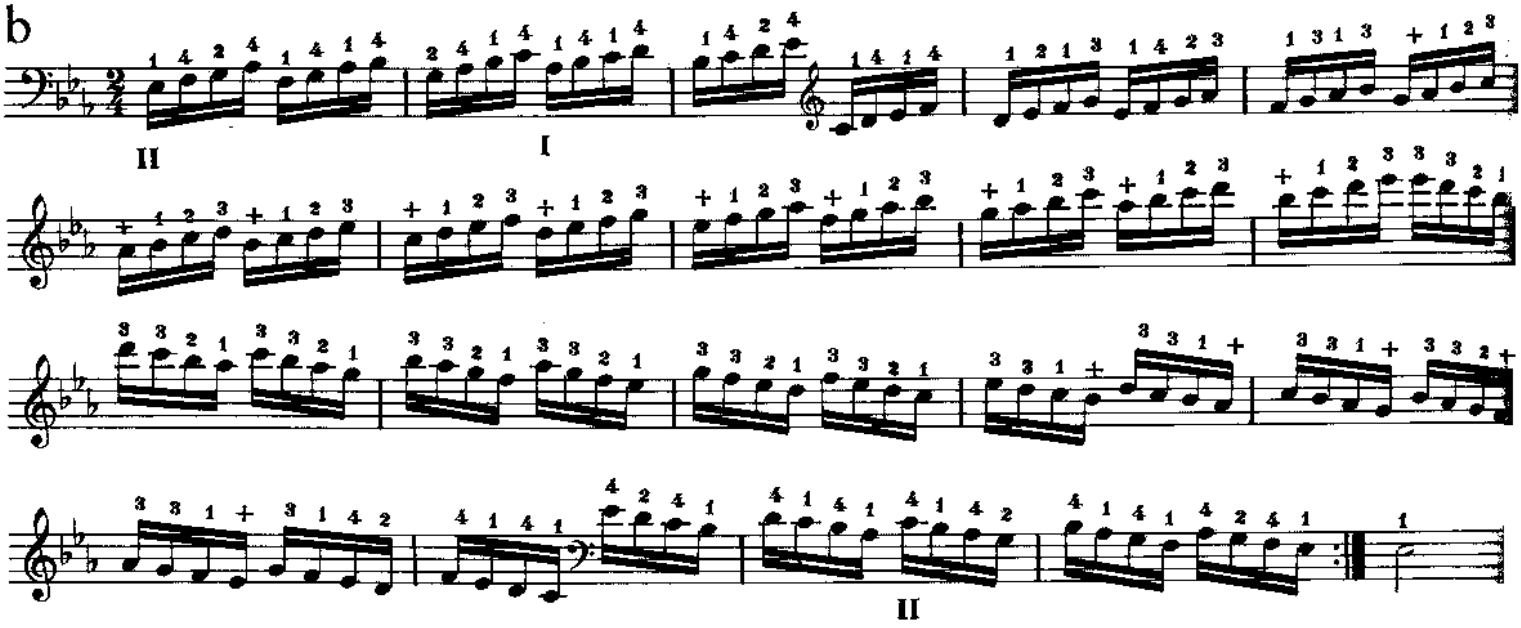
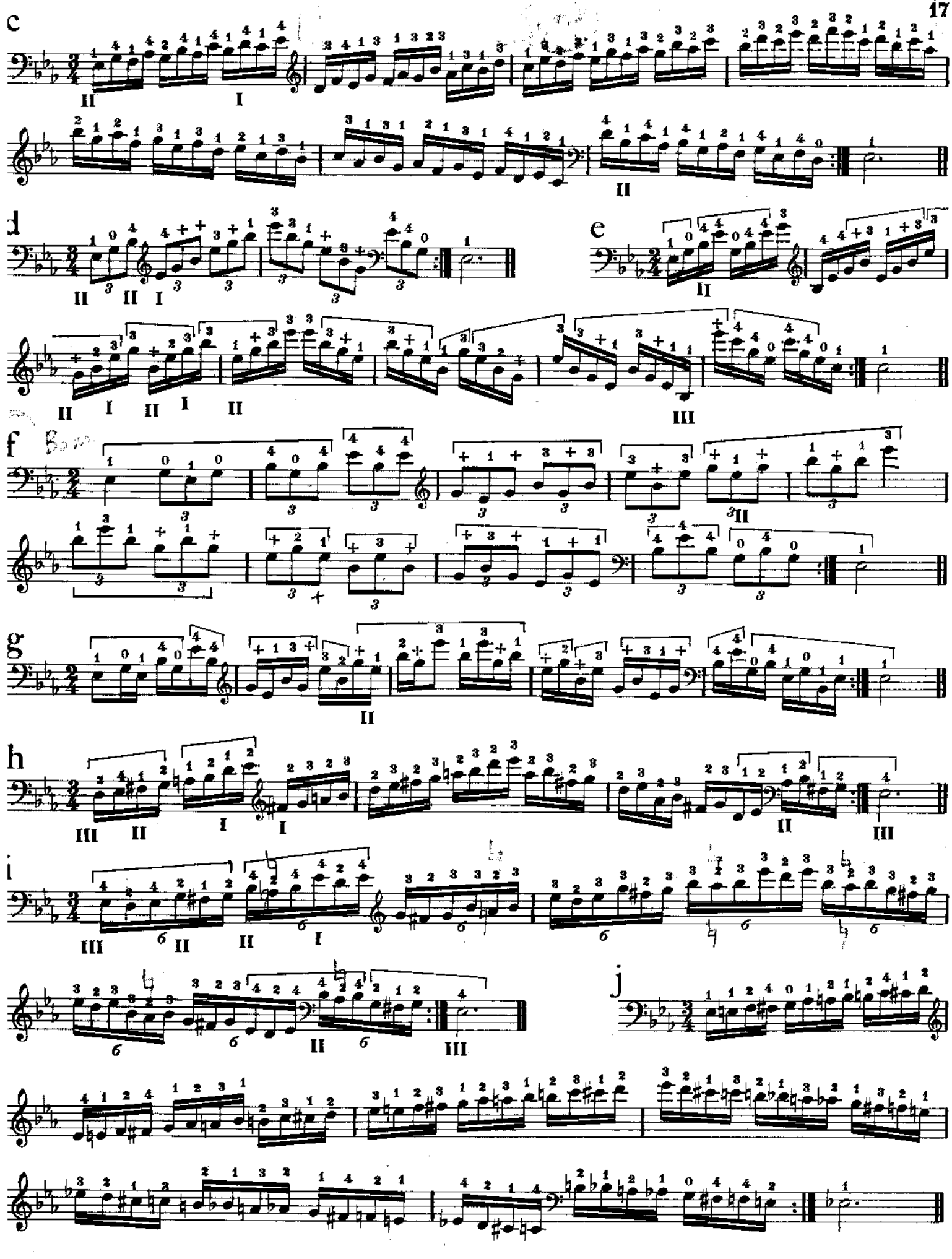
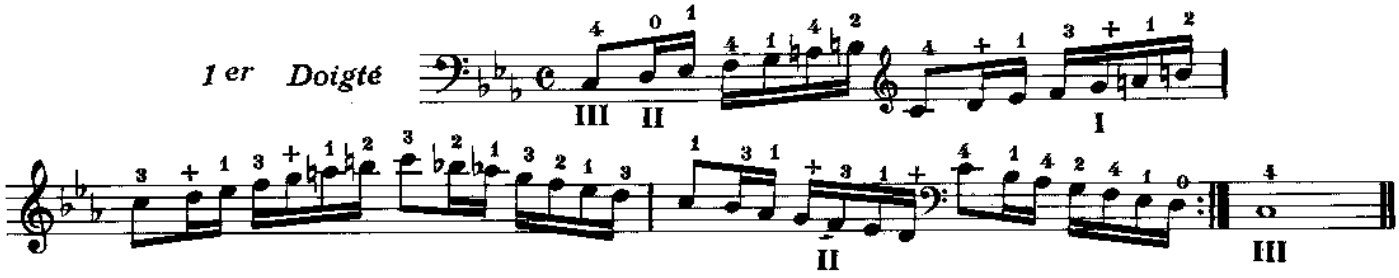




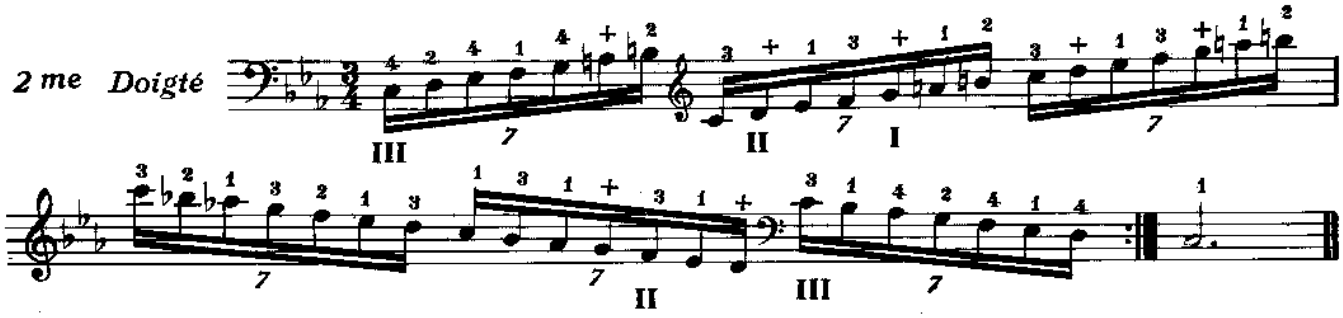
Sandrino Santoro

N° 8. DO Mineur

1 er Doigté



2 me Doigté



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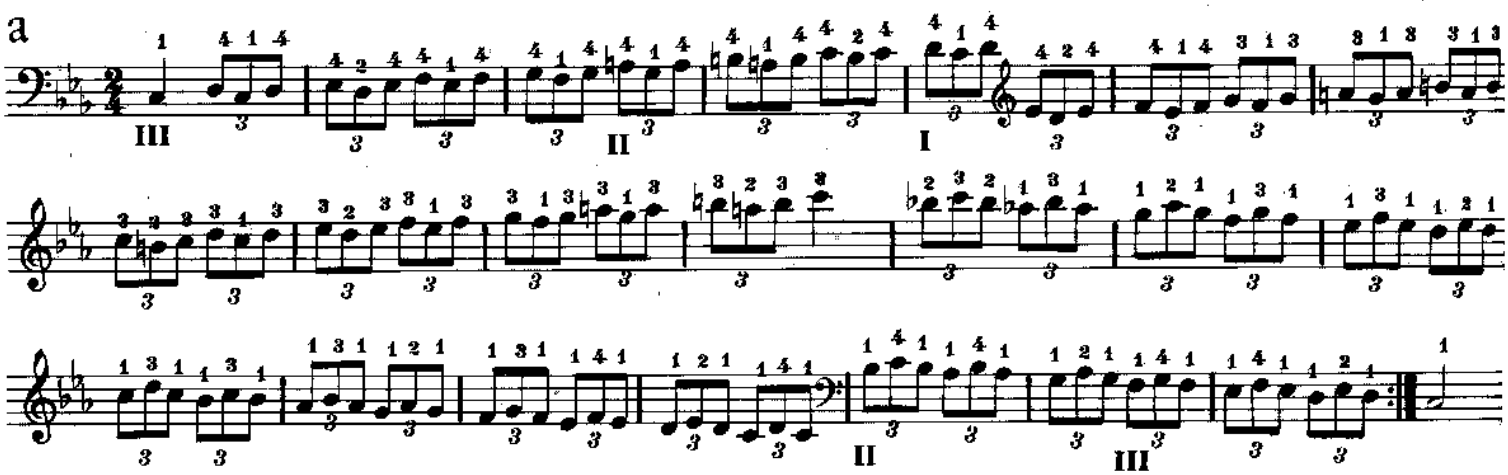

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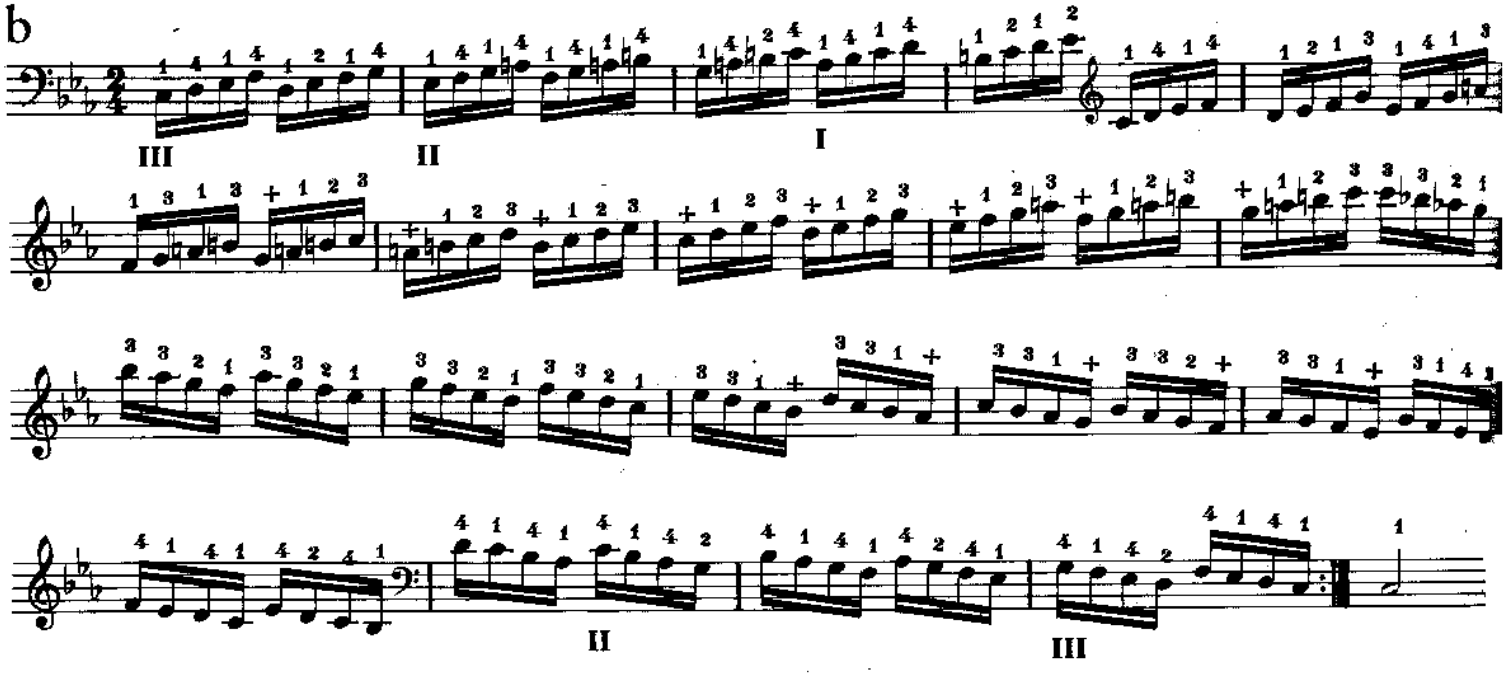
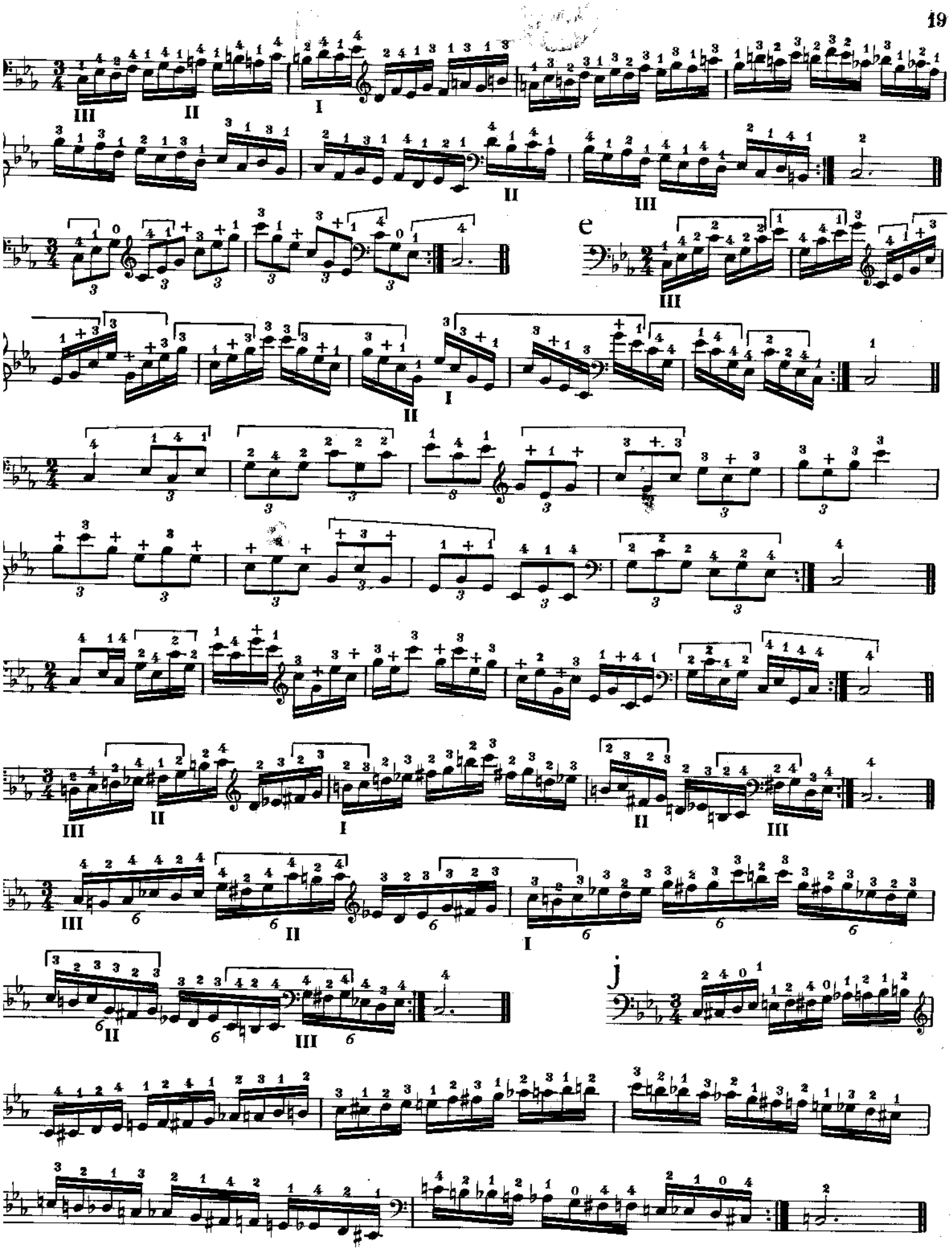
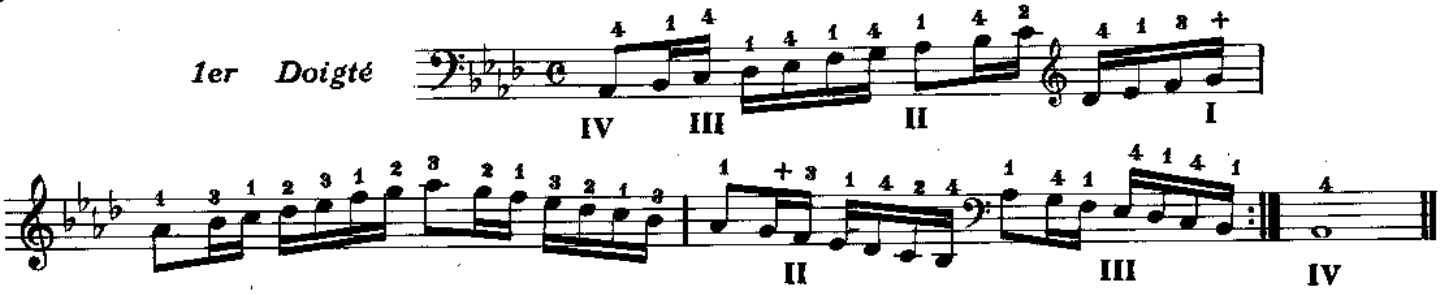




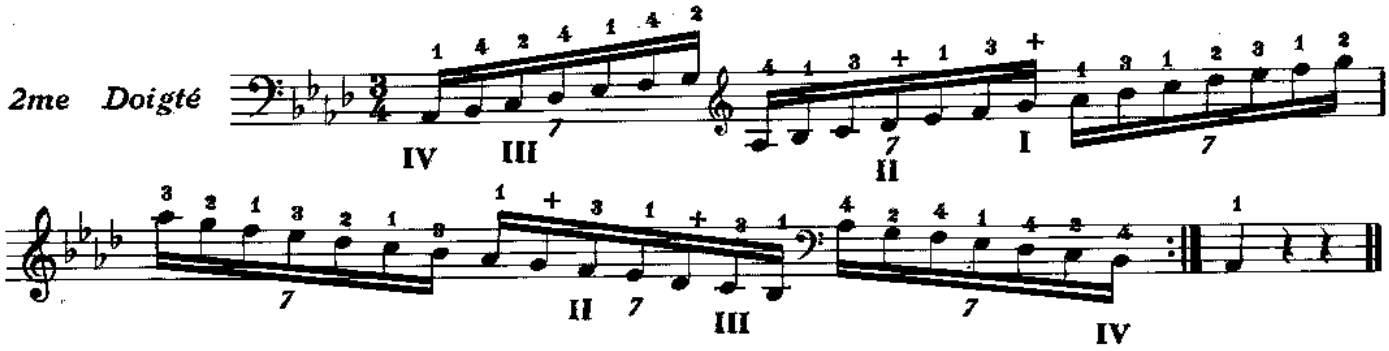
Sandrino Santoro

No 9. LA♭ Majeur

1er Doigté



2me Doigté



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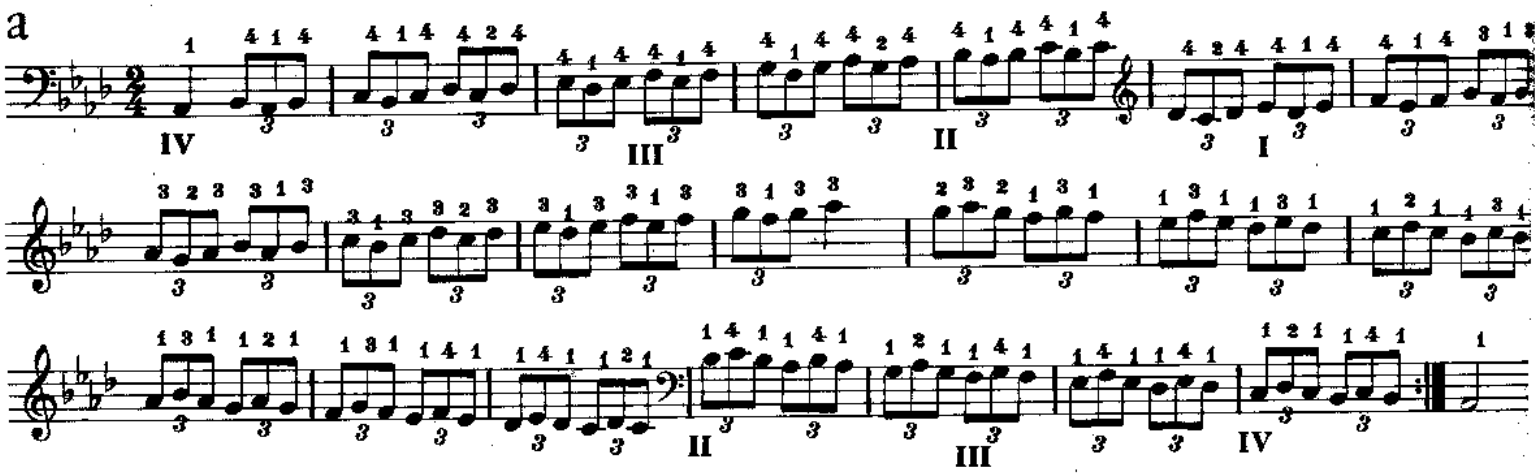

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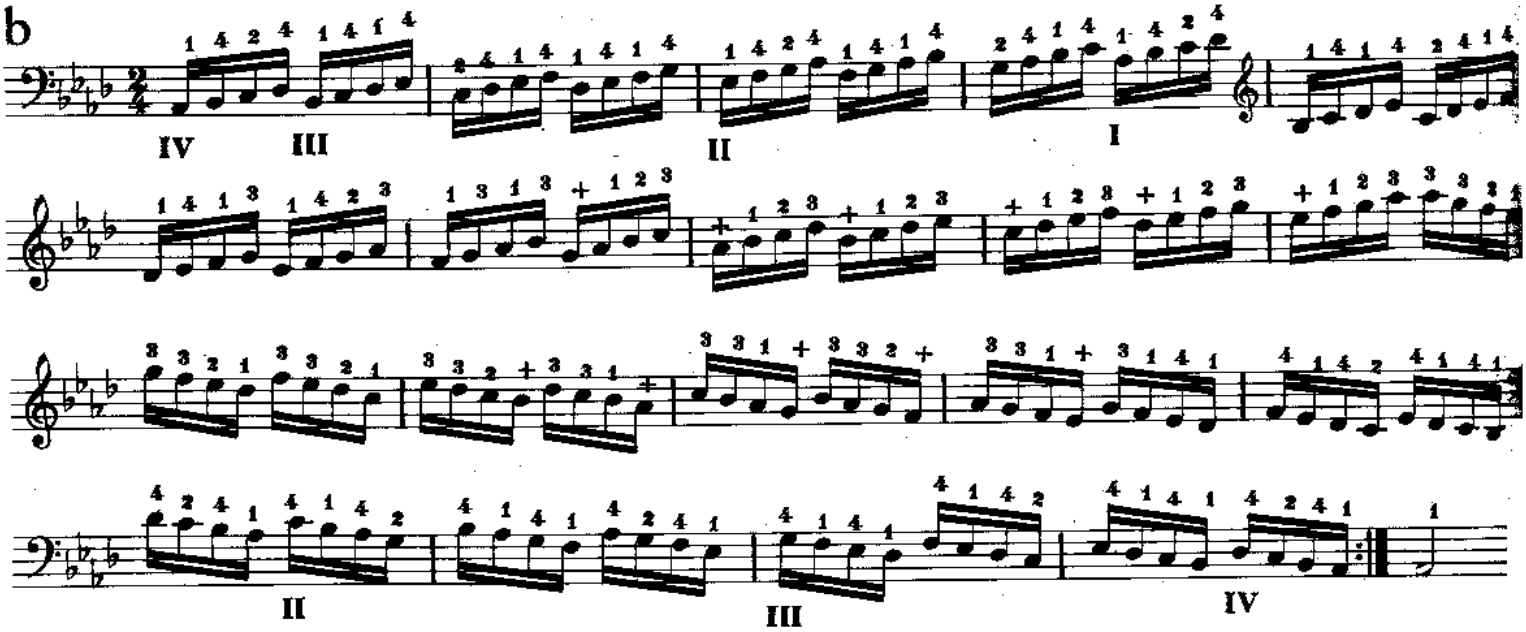
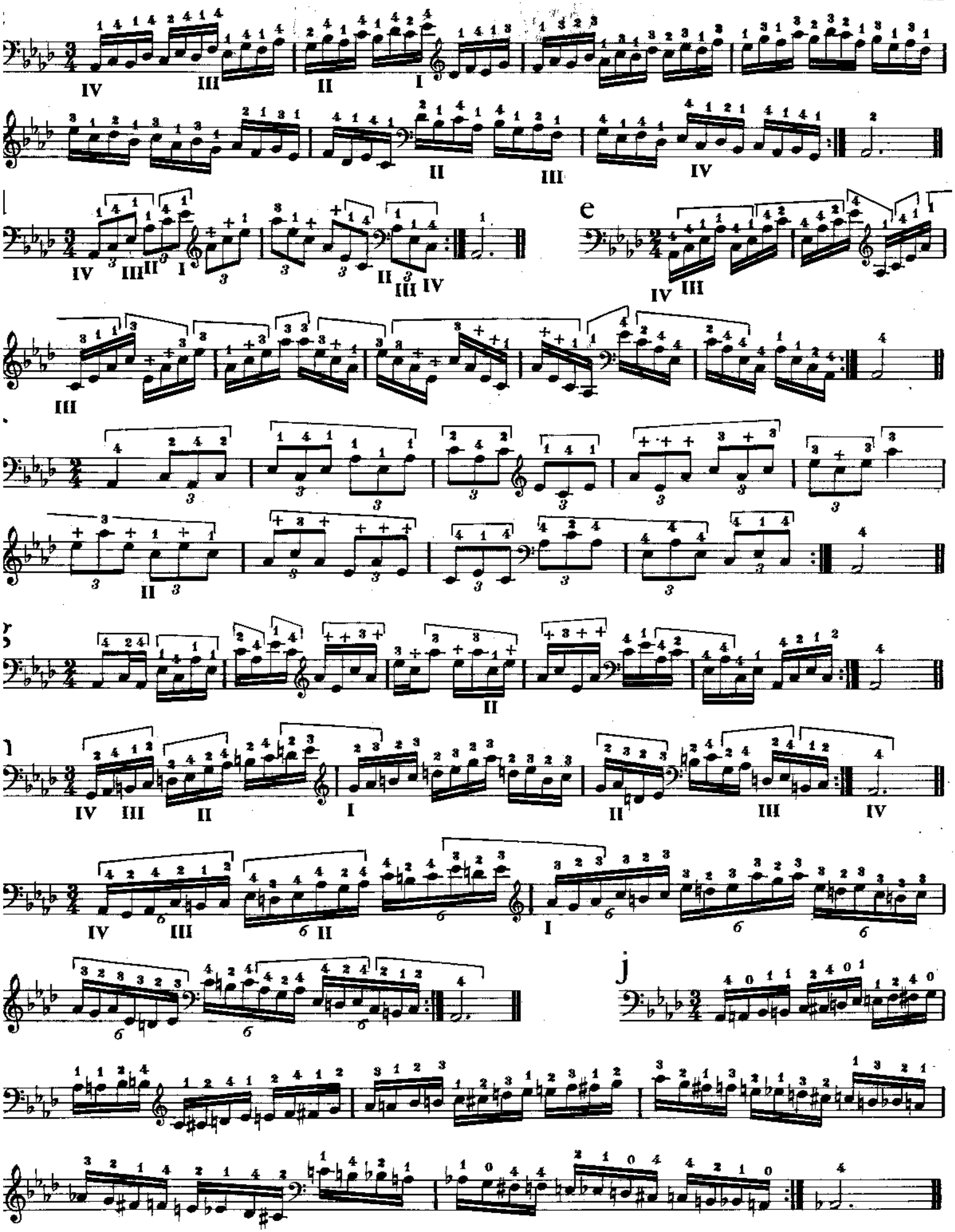
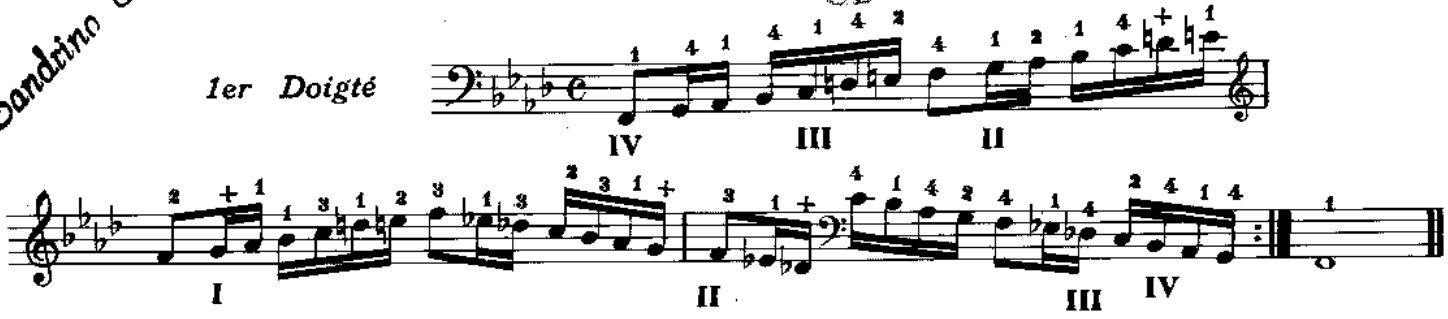


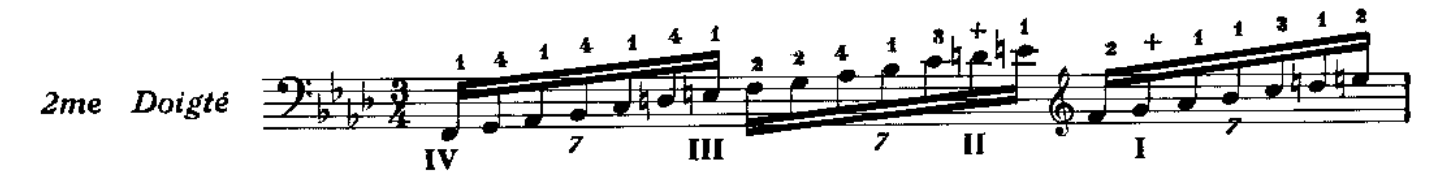


Sandrino Santoro

N° 10. FA Mineur

1er Doigté





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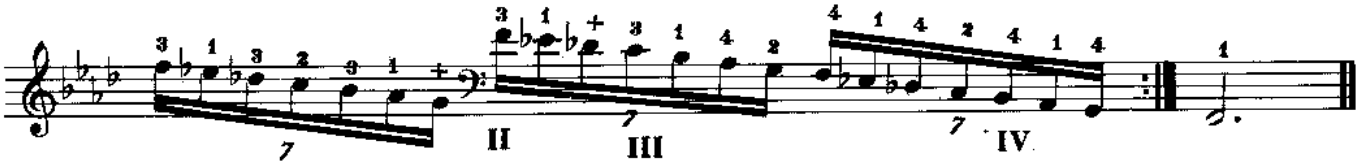

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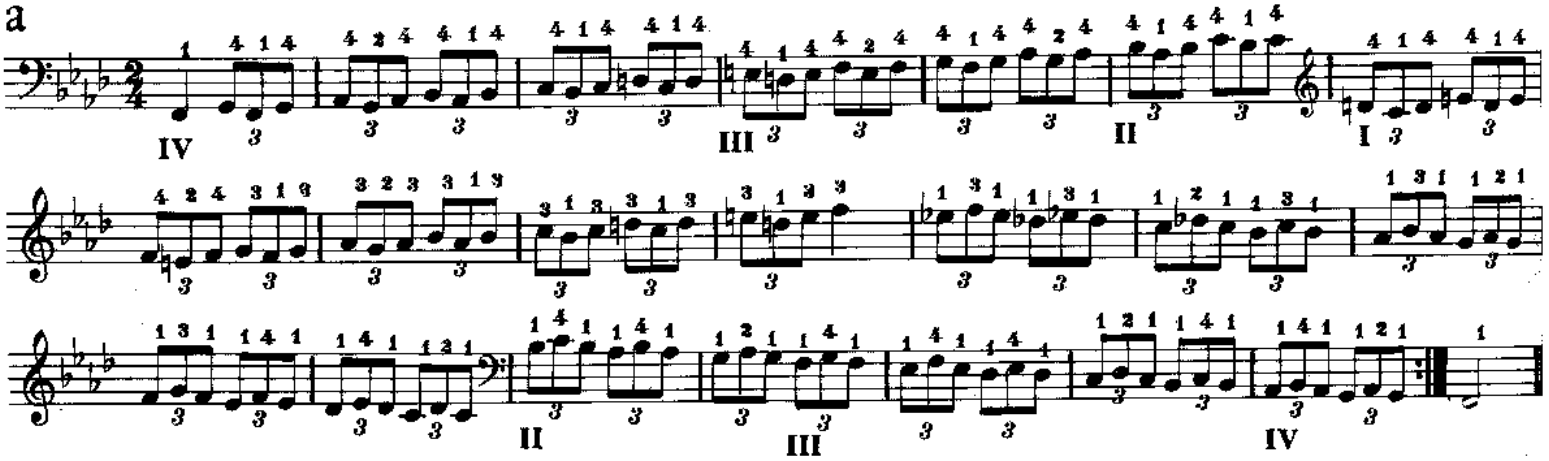

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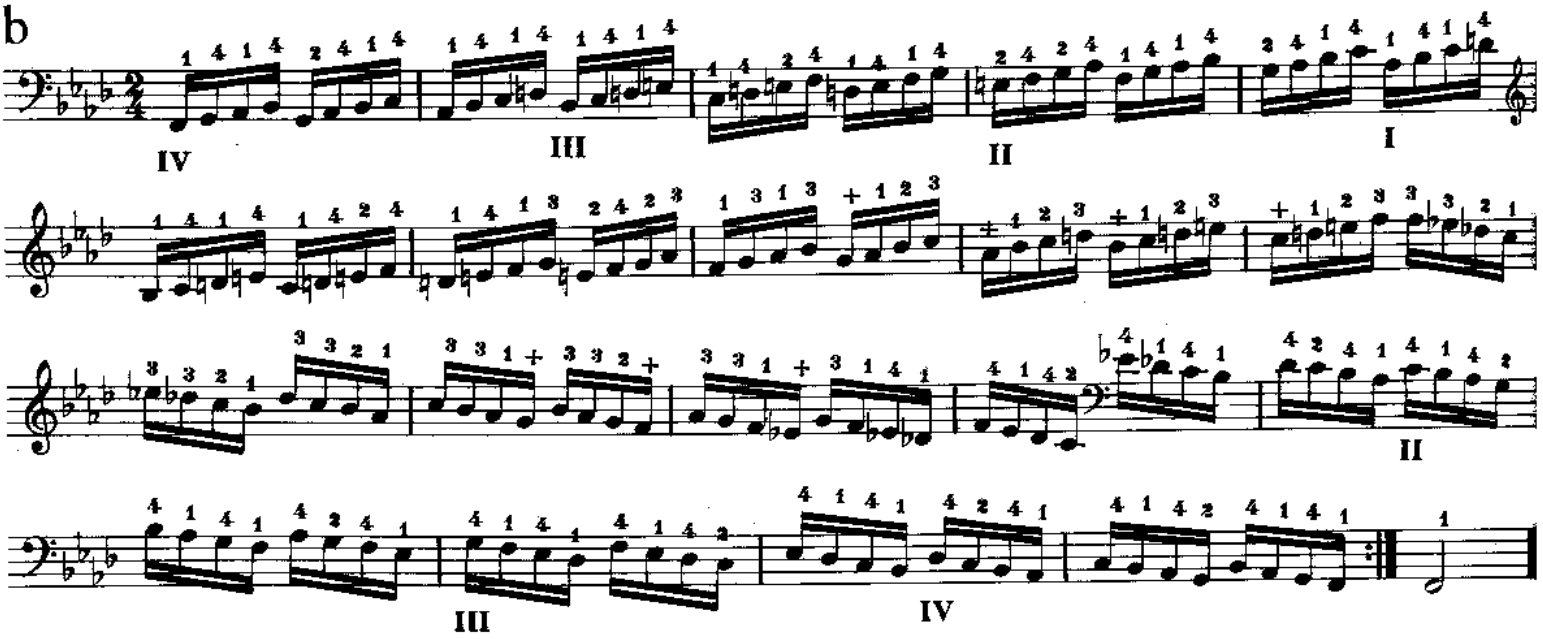

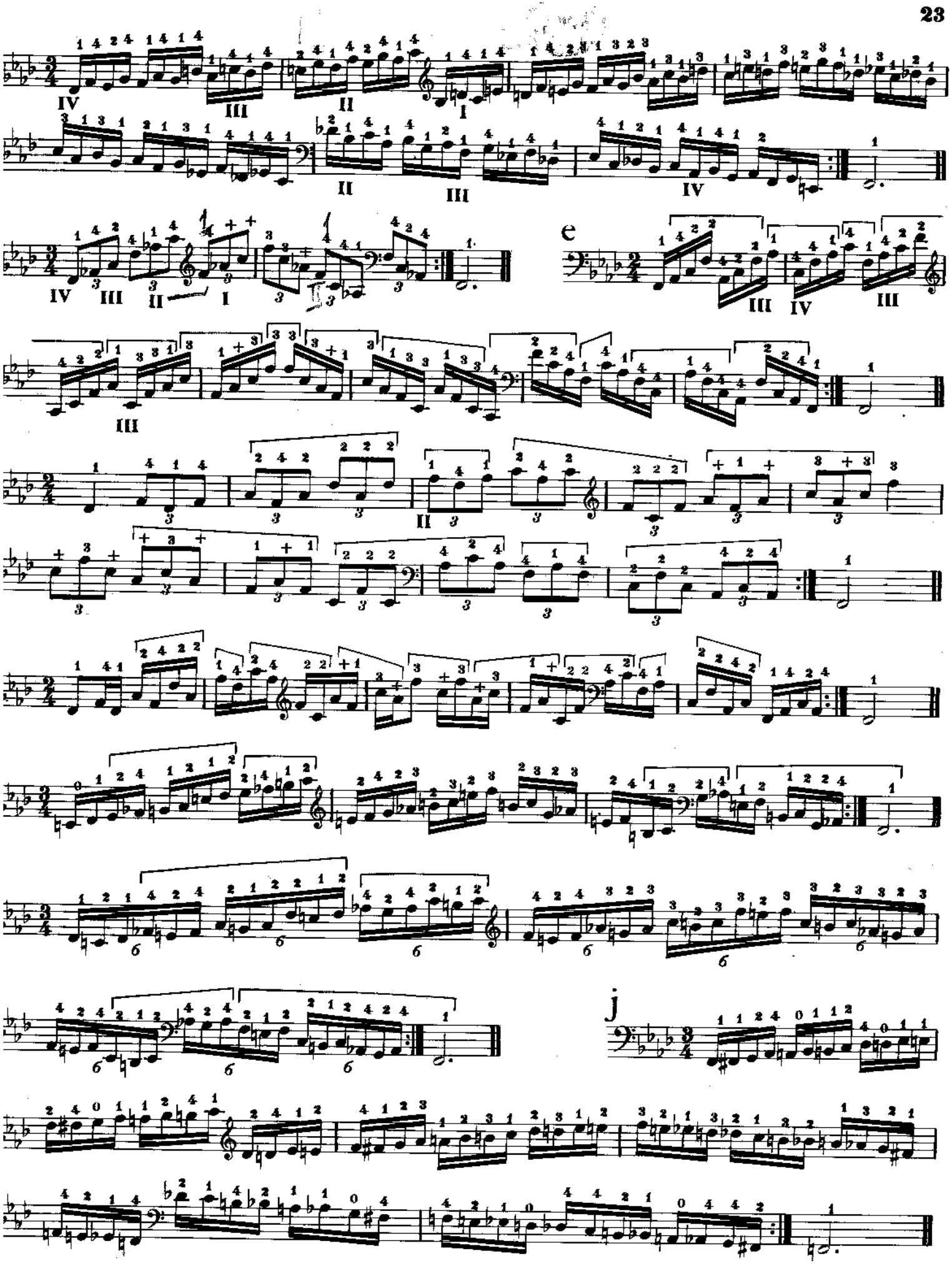
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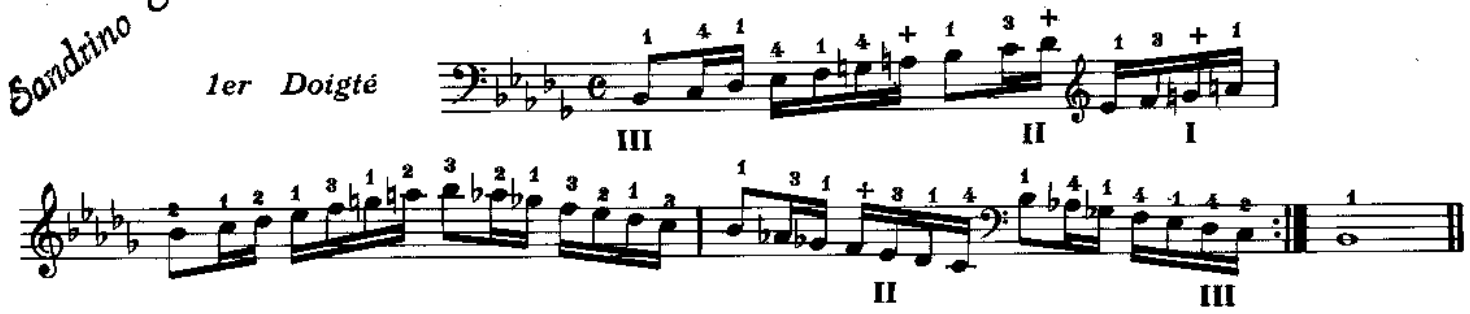
Sandrino Santoro

N° 12. Si♭ Mineur

1er Doigté



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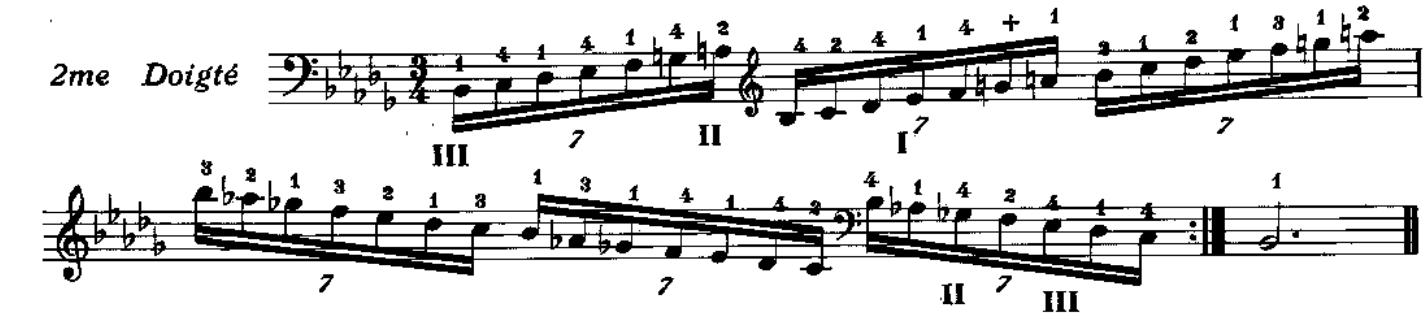
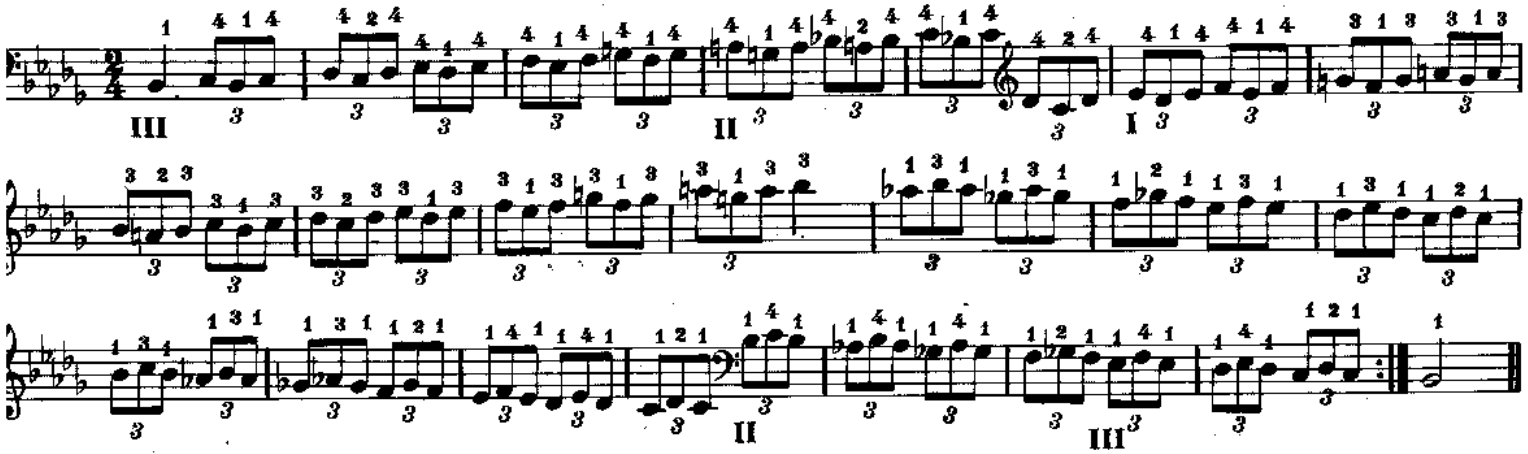
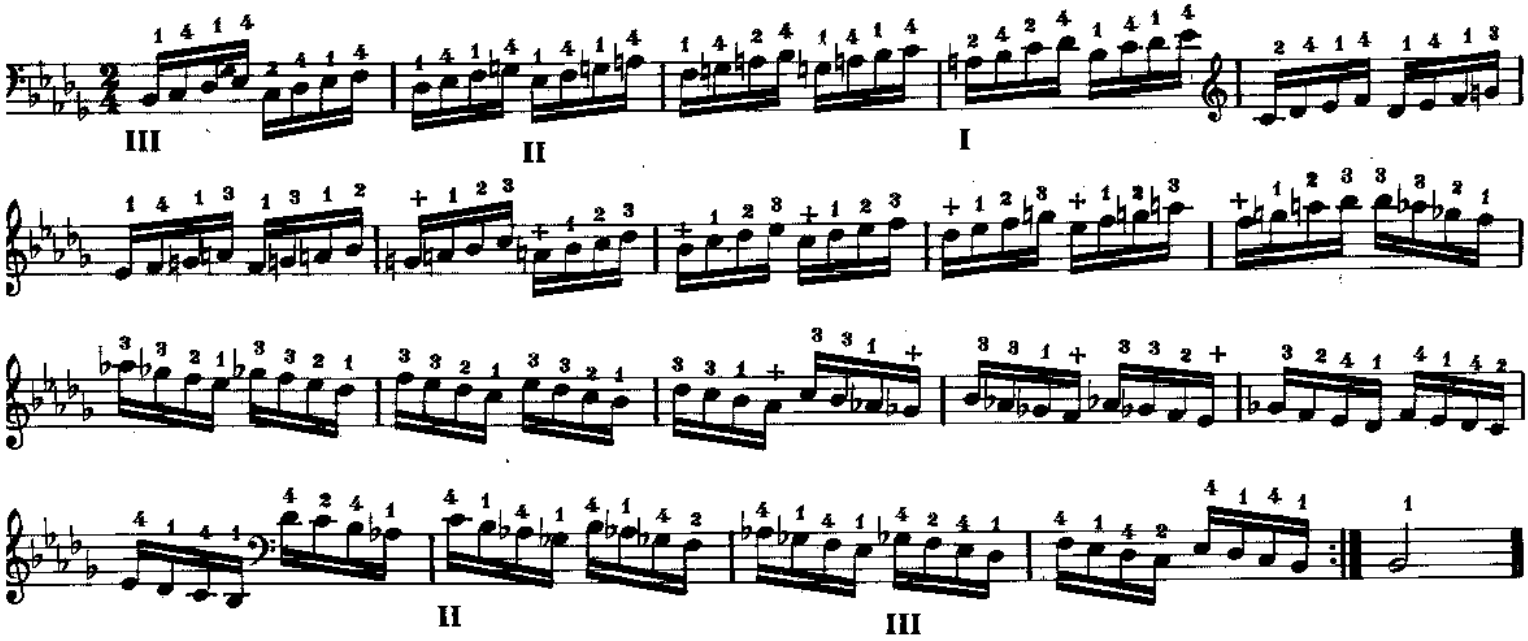
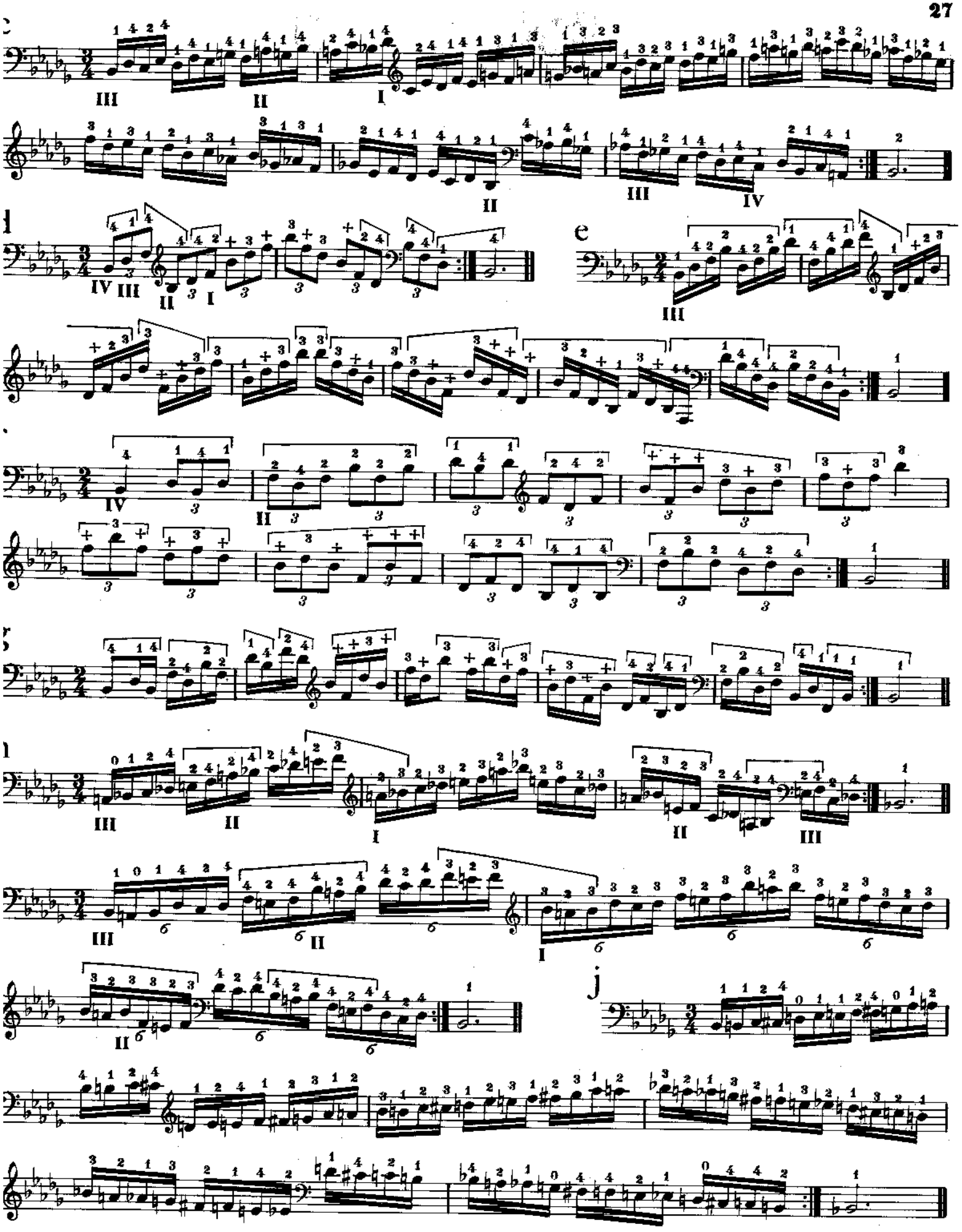




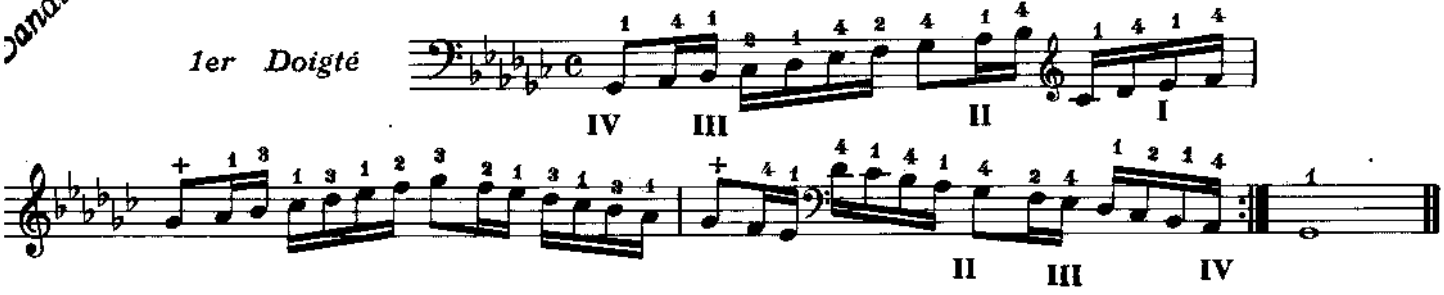




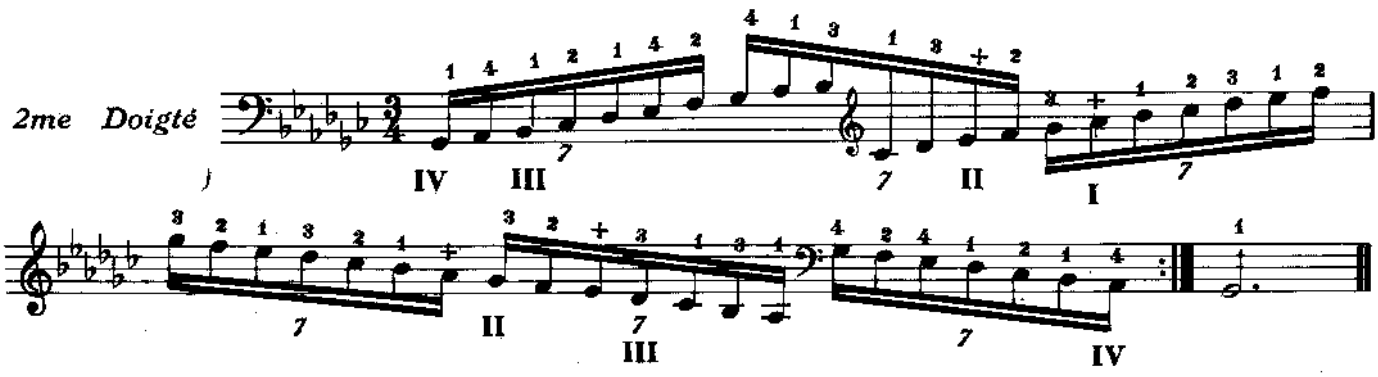
Sandrino Santoro

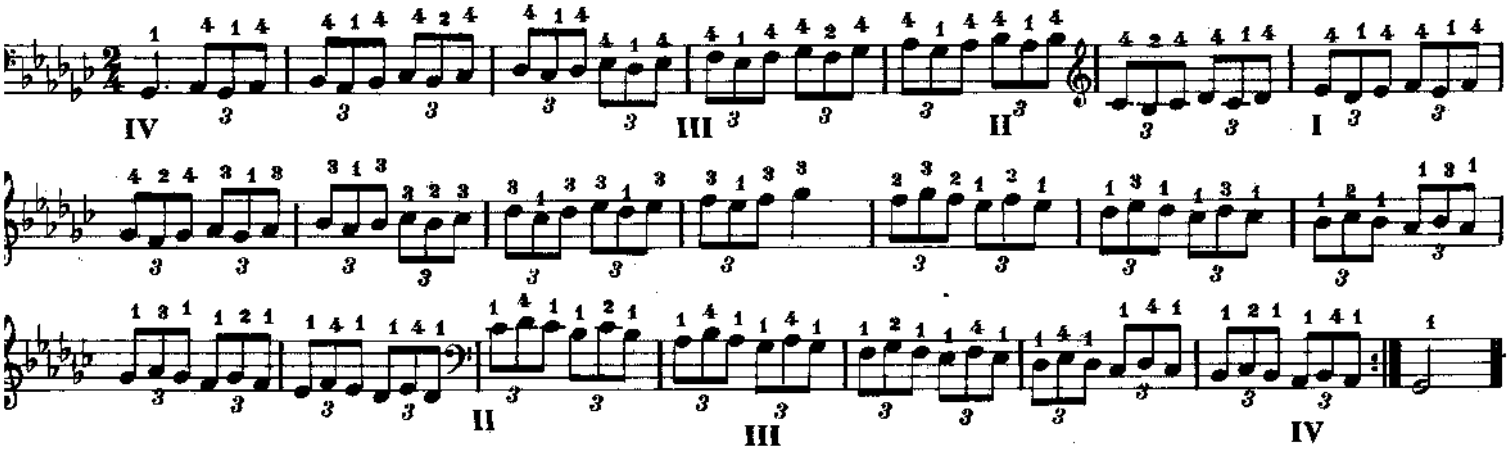
N° 13. SOL♭ Majeur

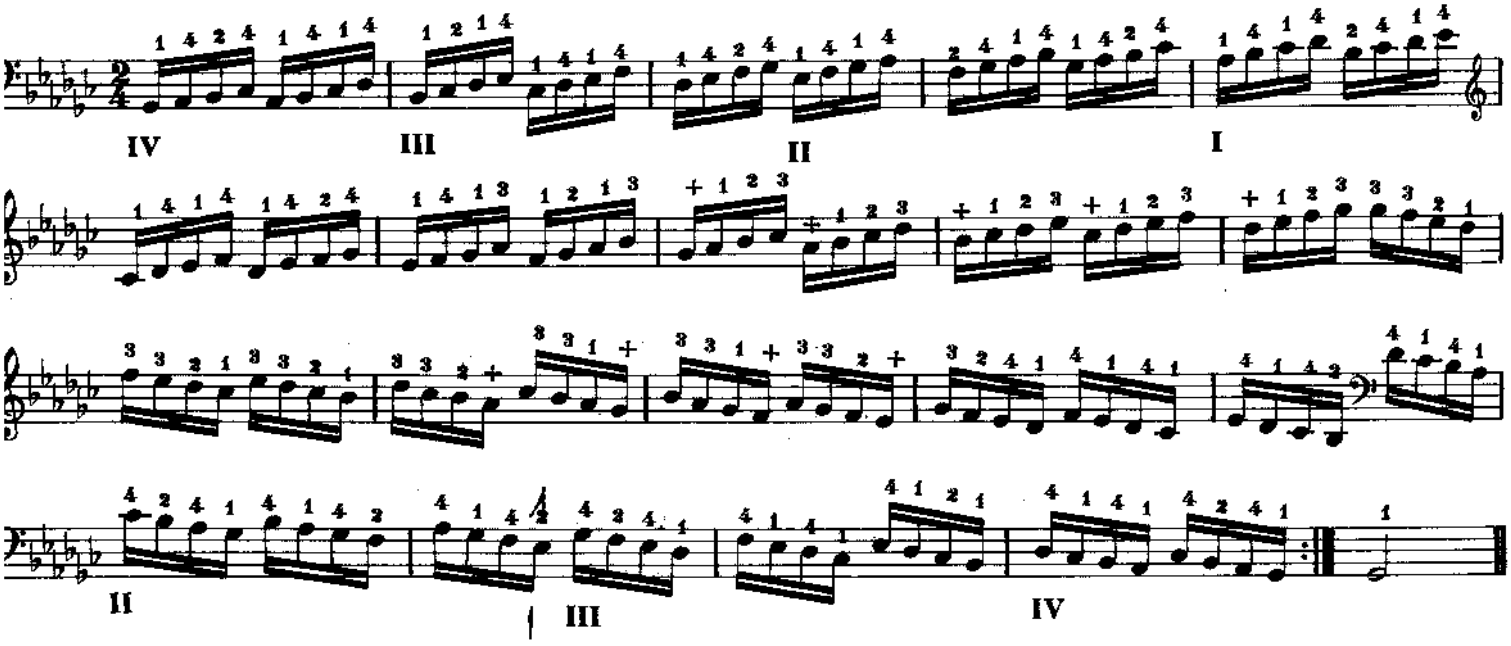
1er Doigté

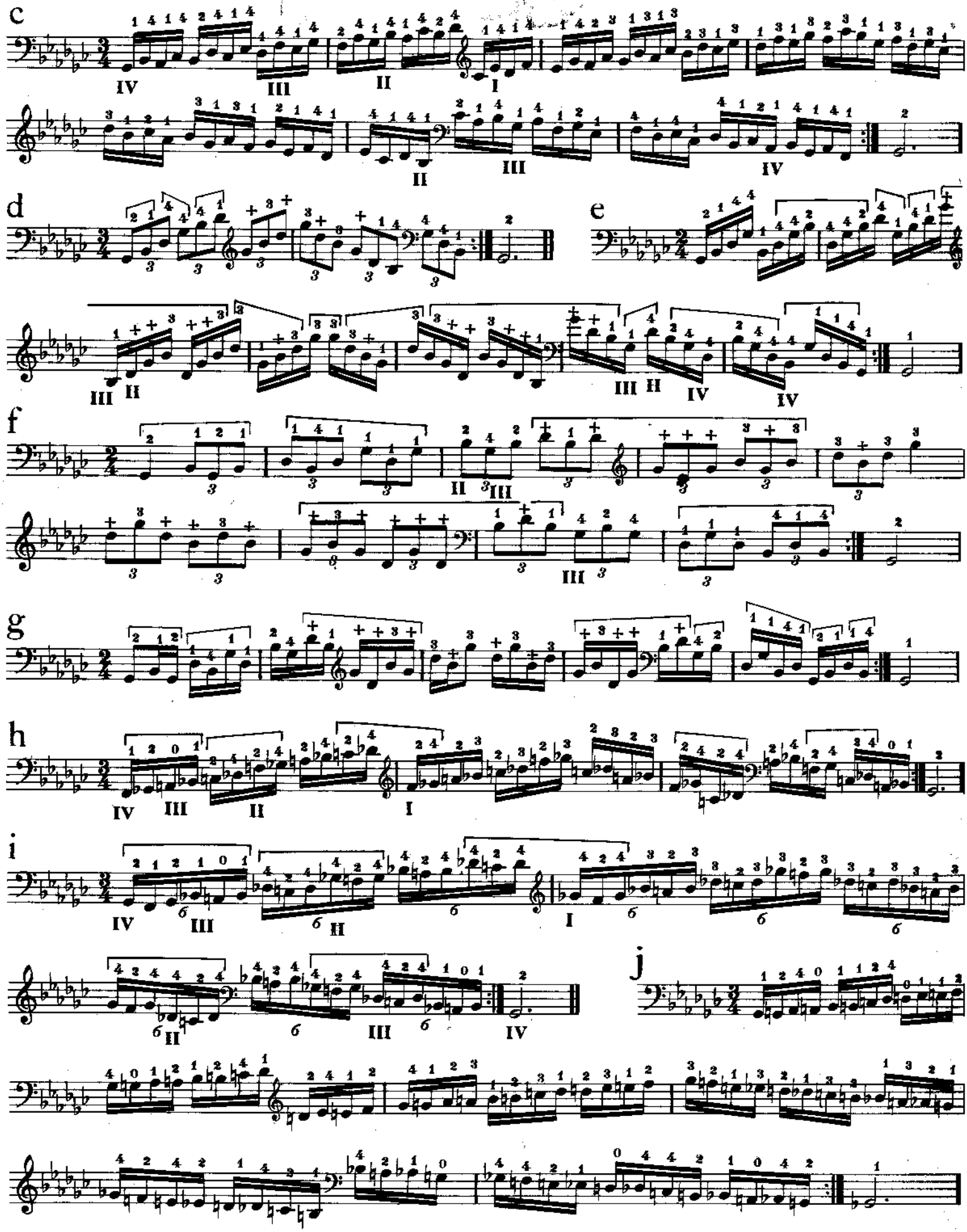


2me Doigté





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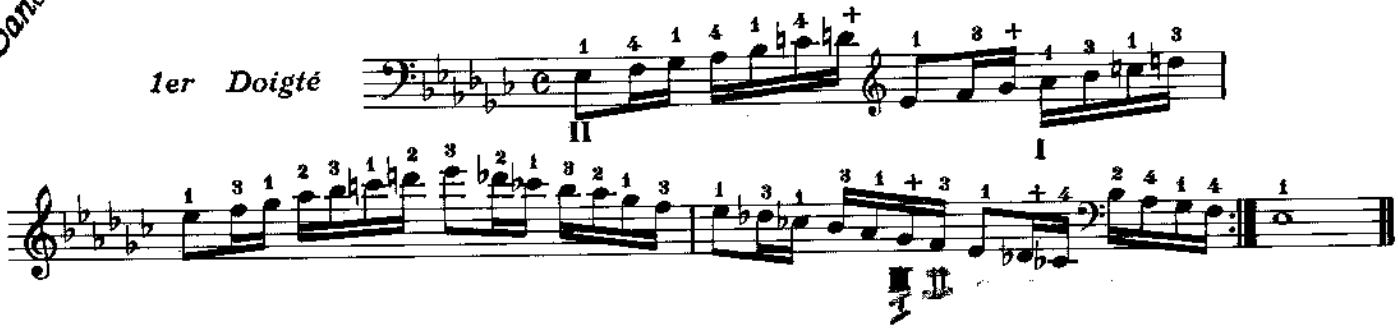
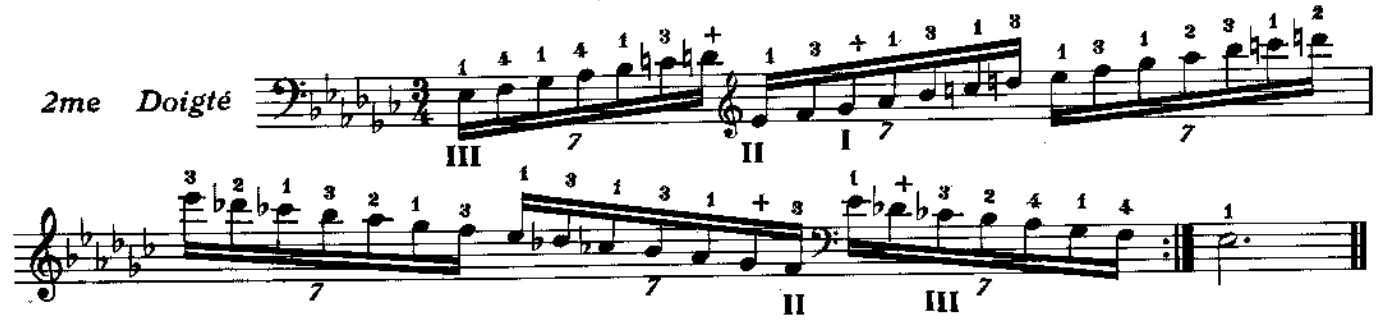
Sandrino Santoro

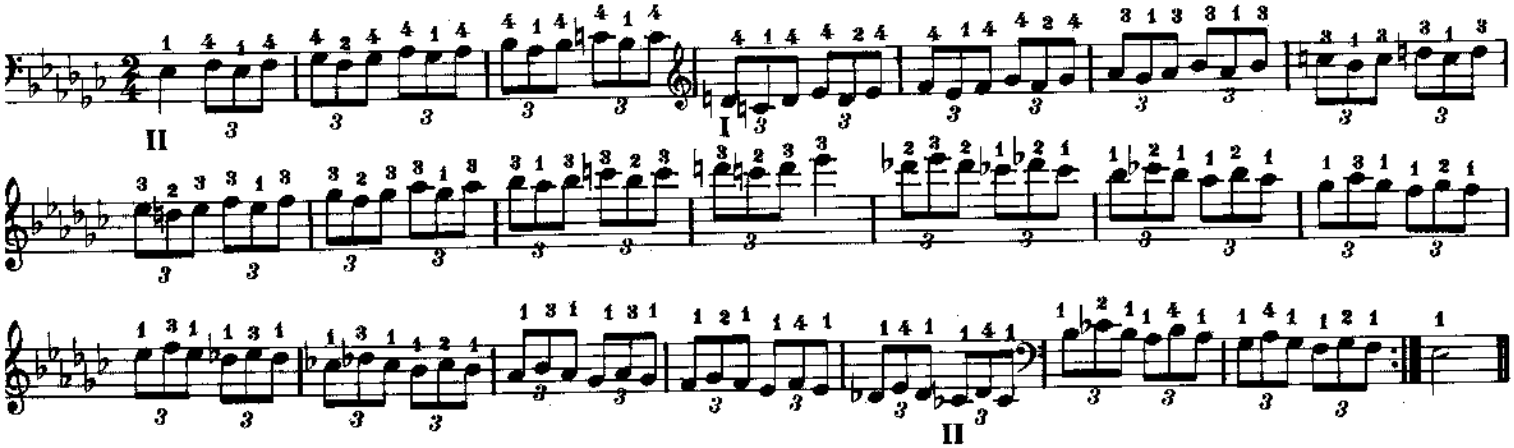
N° 14. Mi♭ Mineur

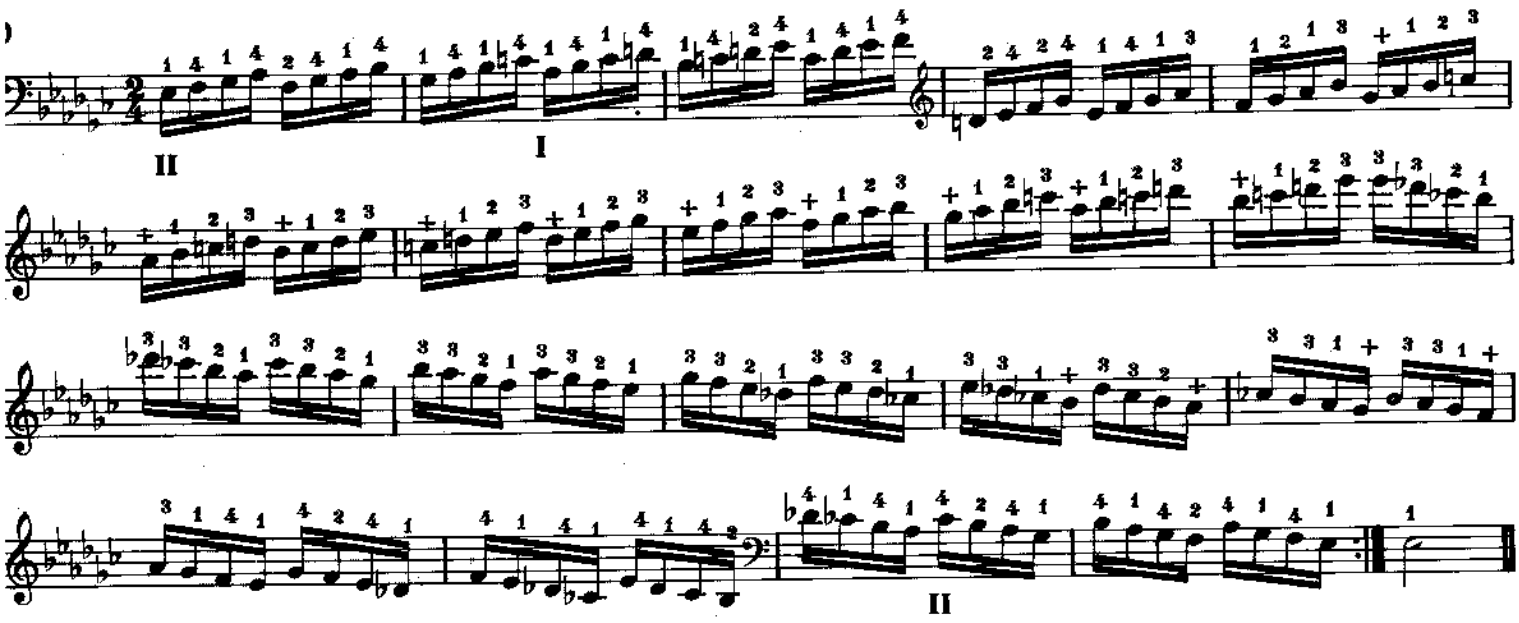
1er Doigté

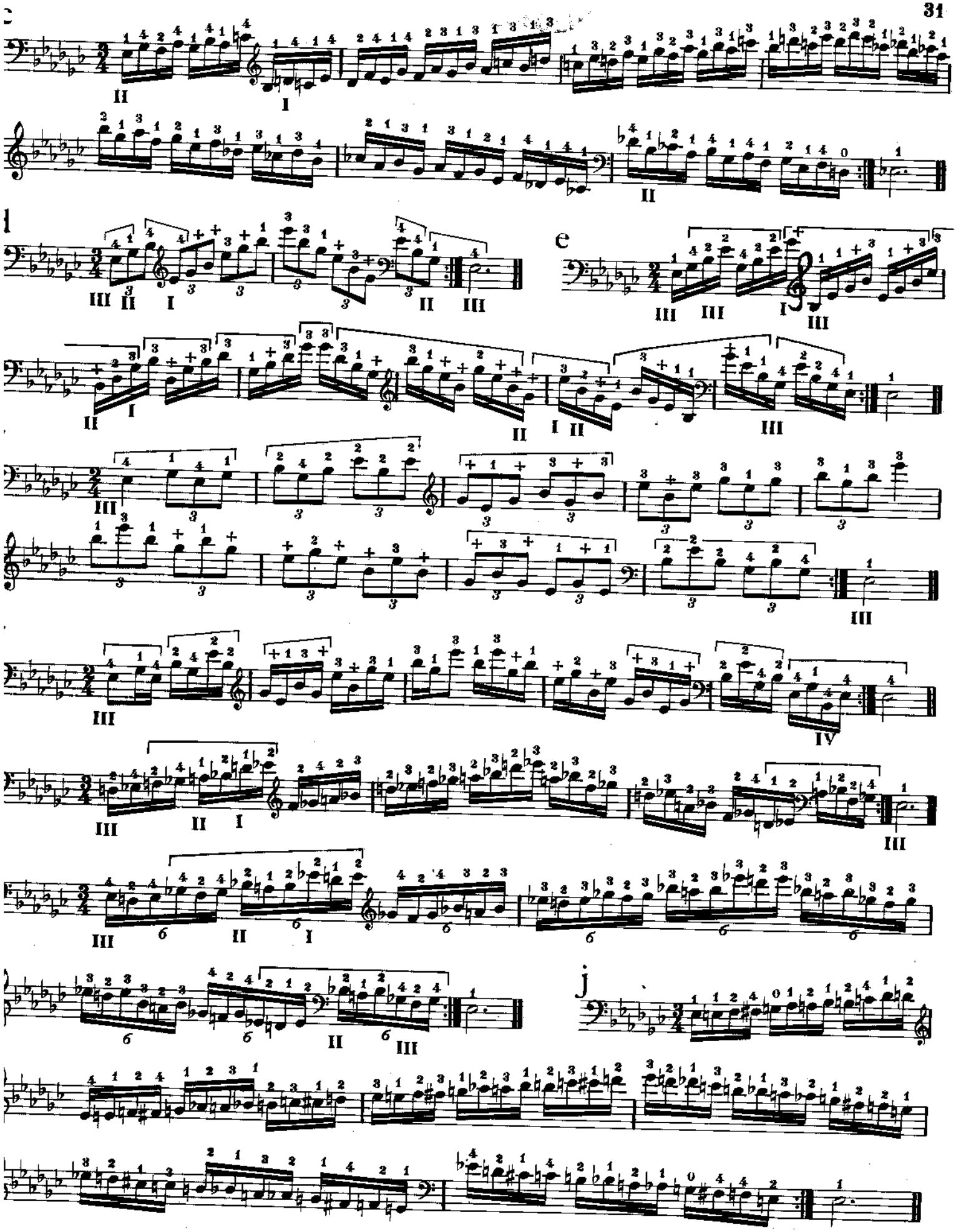


2me Doigté





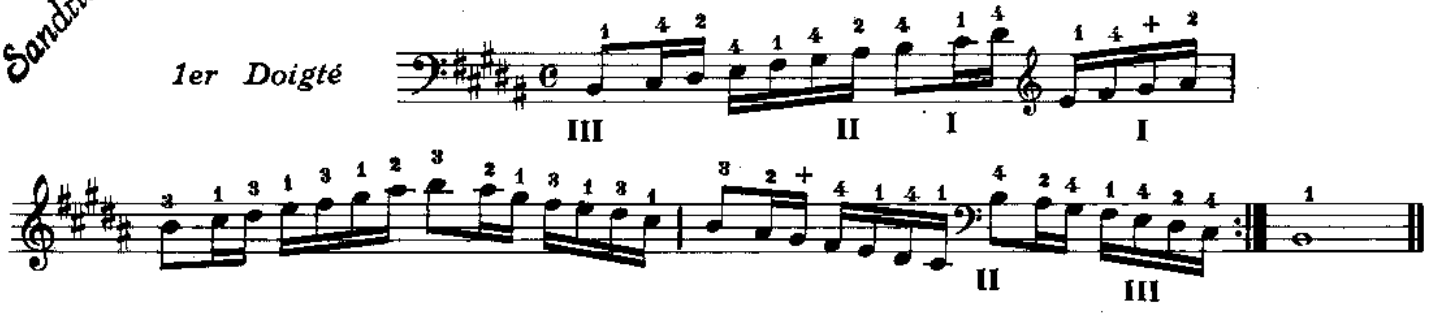




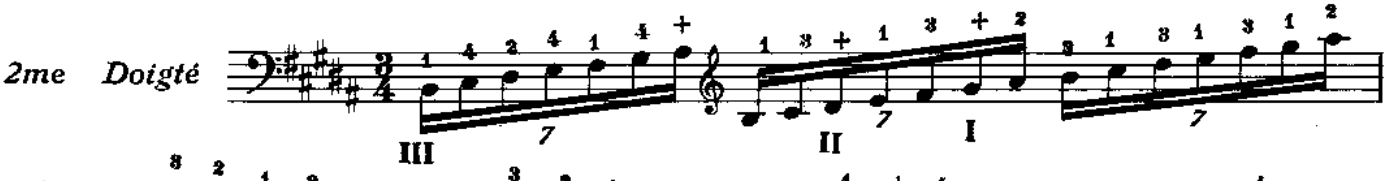
Sandrino Santoro

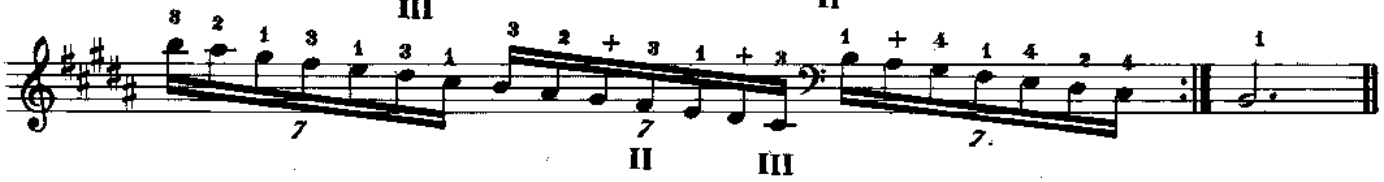
N° 15. Si Majeur

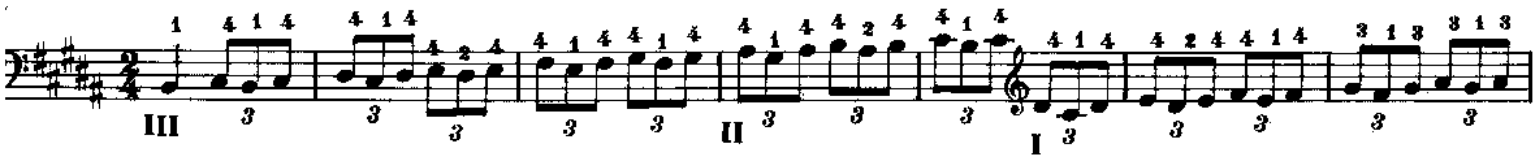
1er Doigté

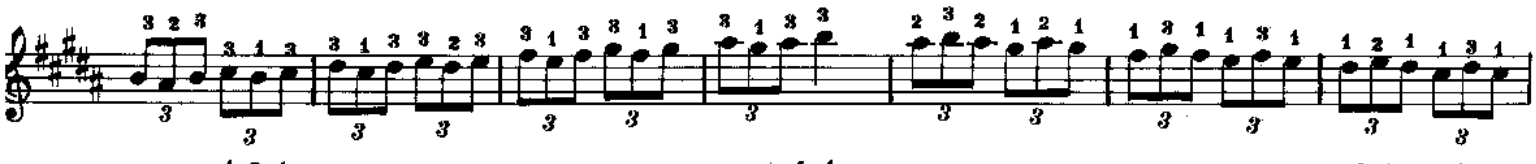


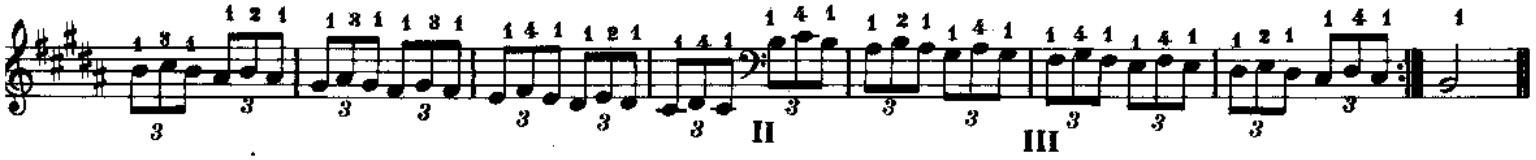
2me Doigté

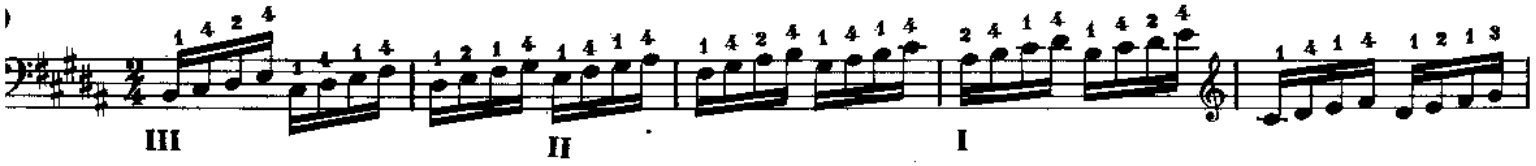


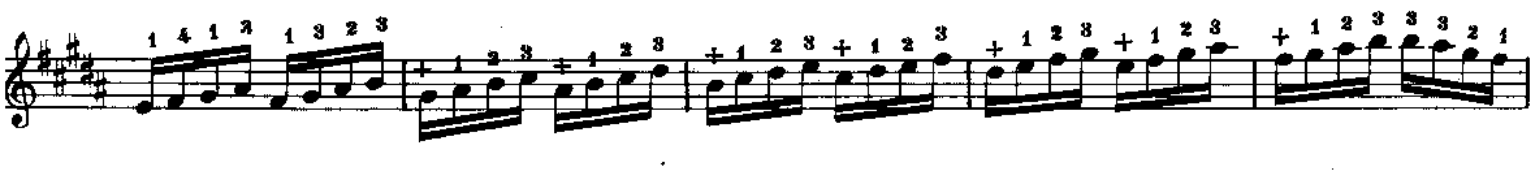


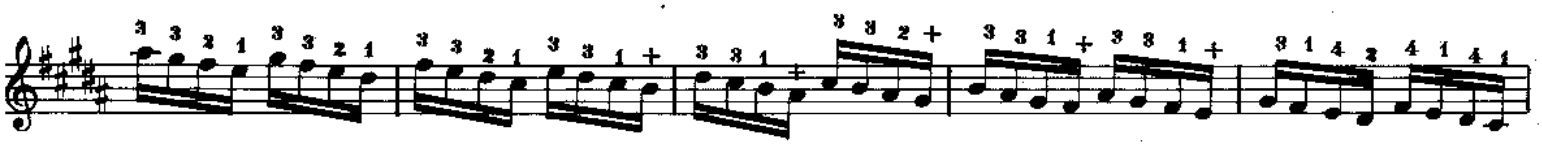


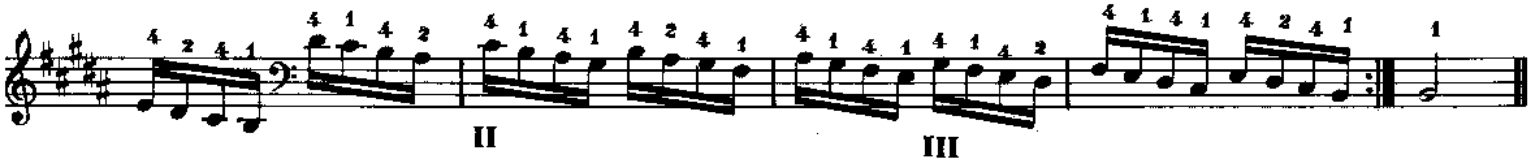


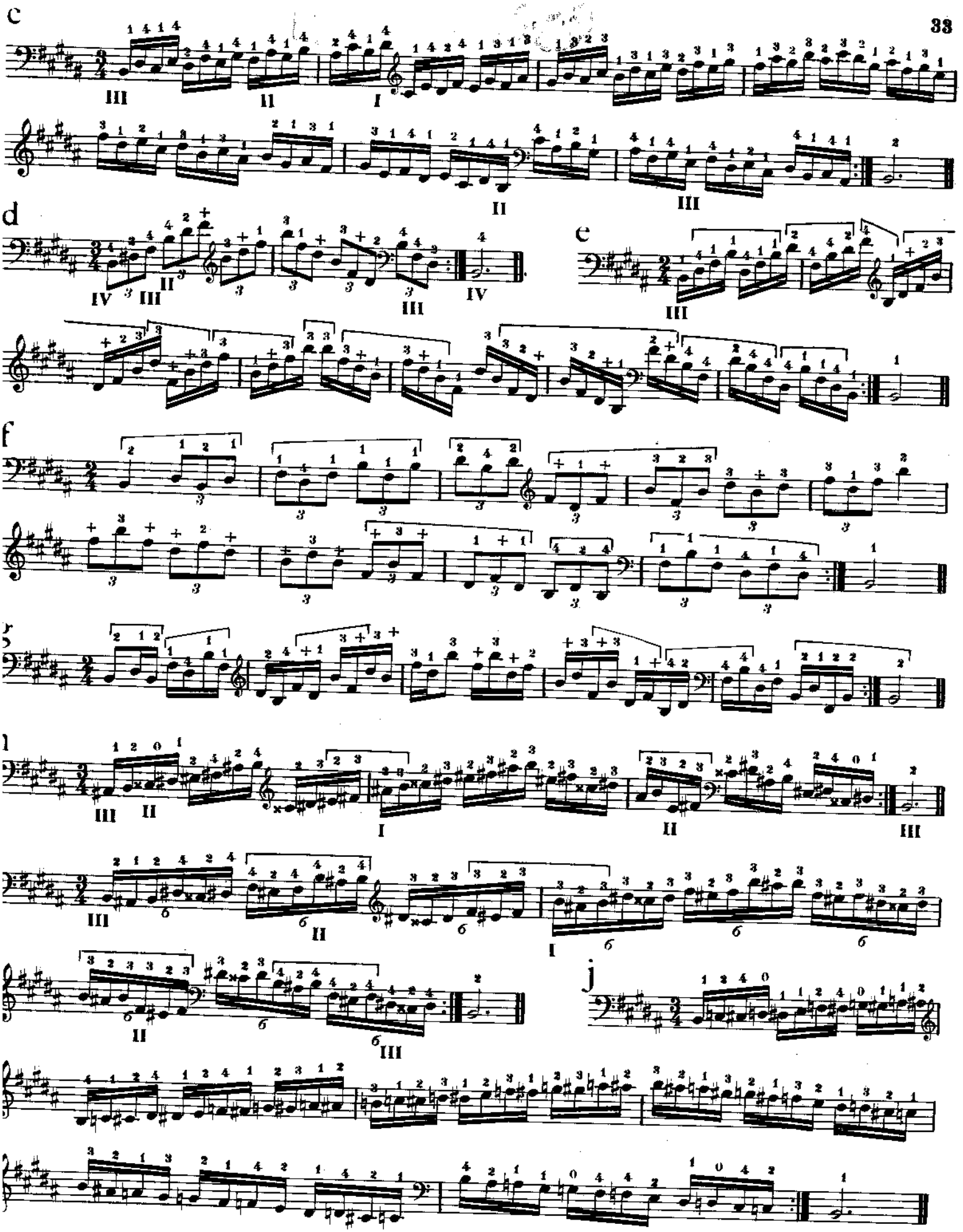








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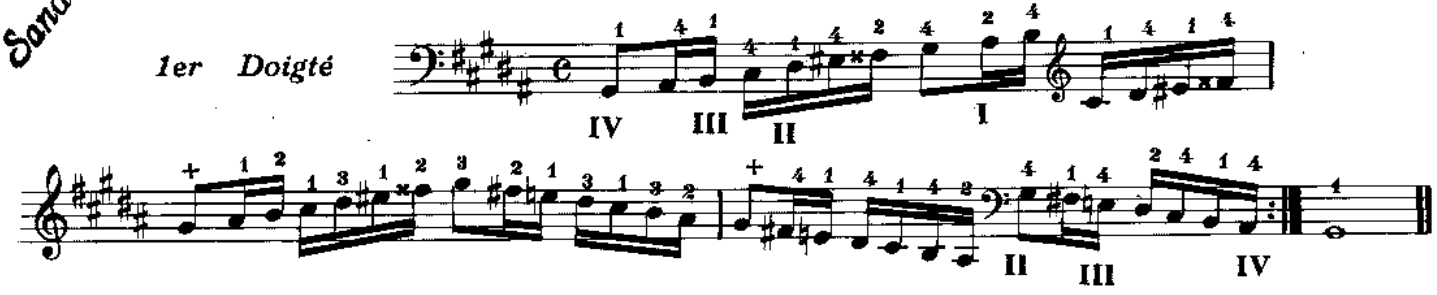
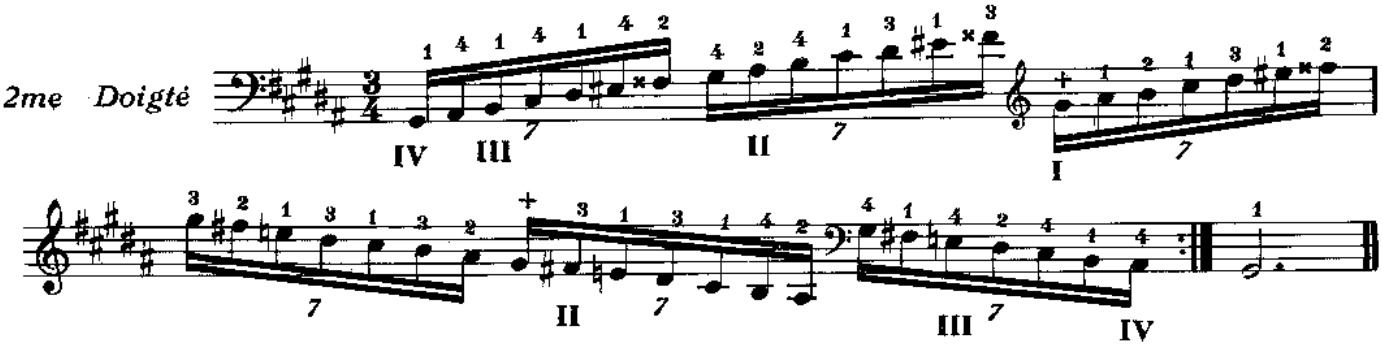
Sandrino Santoro

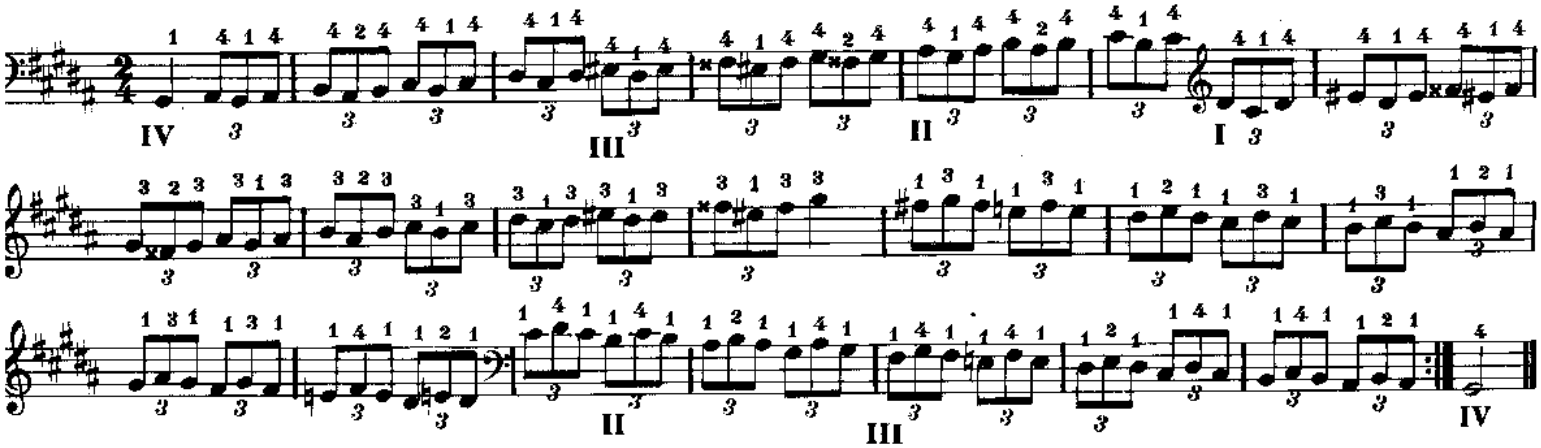
N° 16. SOL♯ Mineur

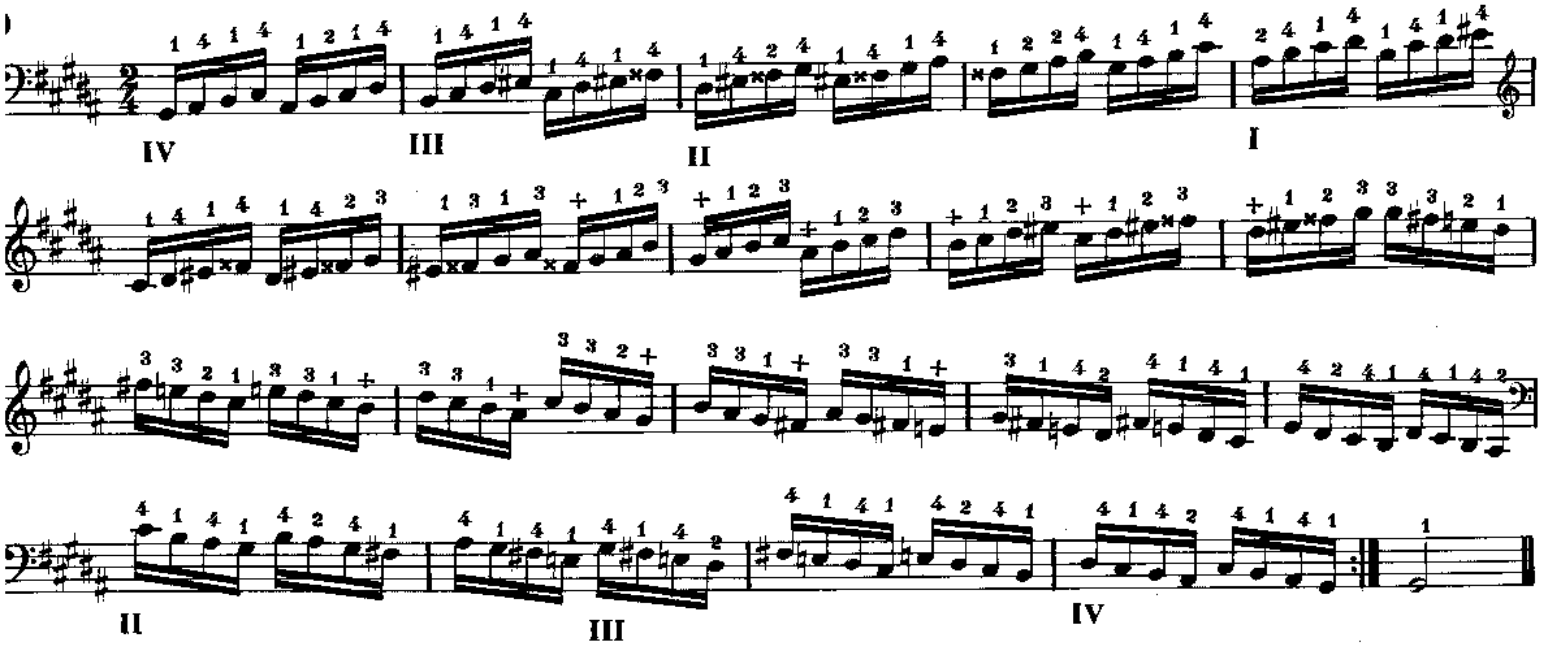
1er Doigté

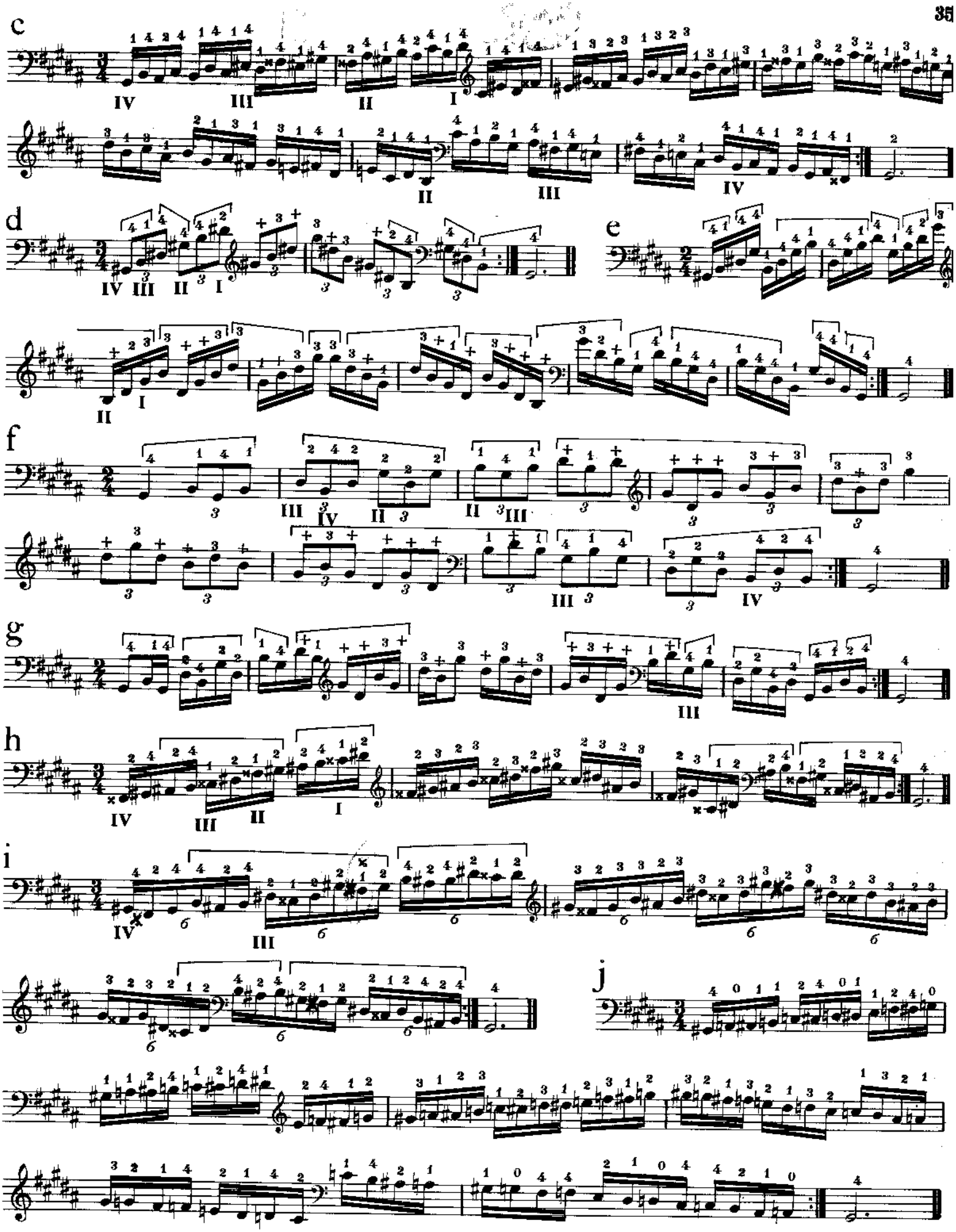


2me Doigté





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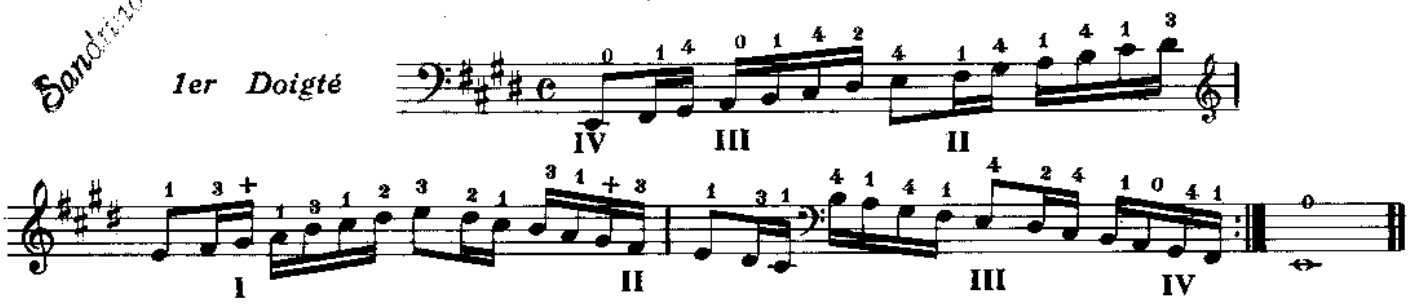
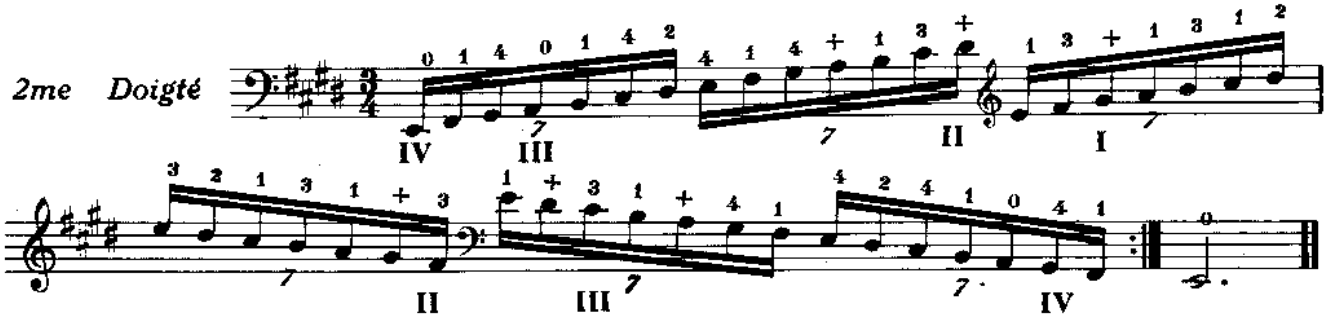
Sandrino Santoro

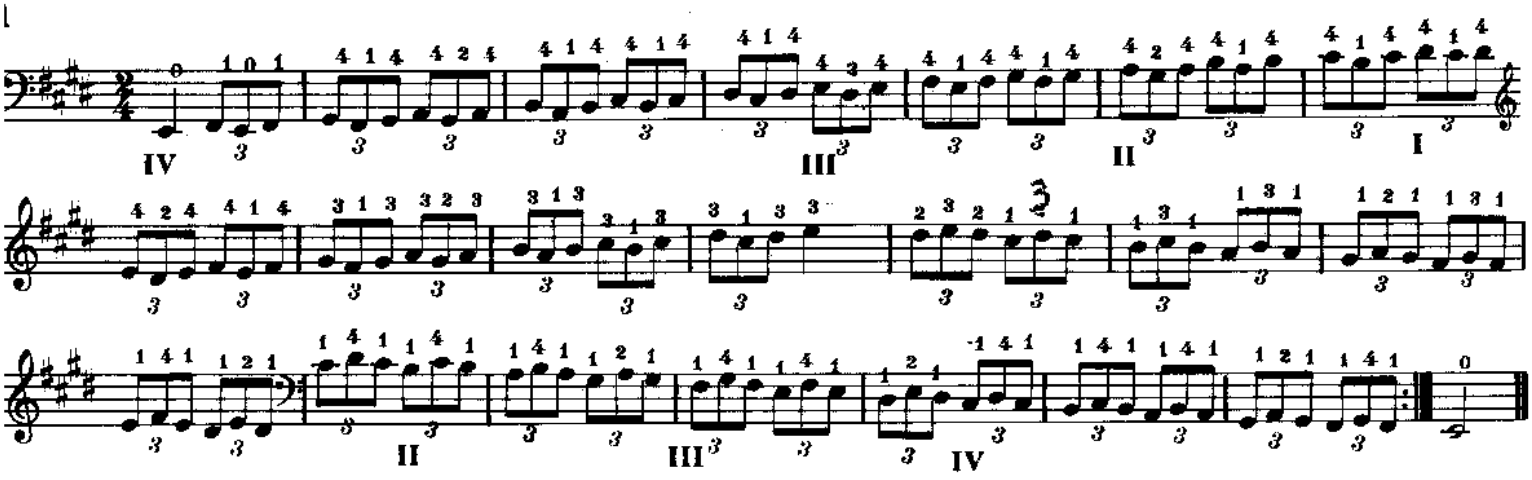
N° 17. Mi Majeur

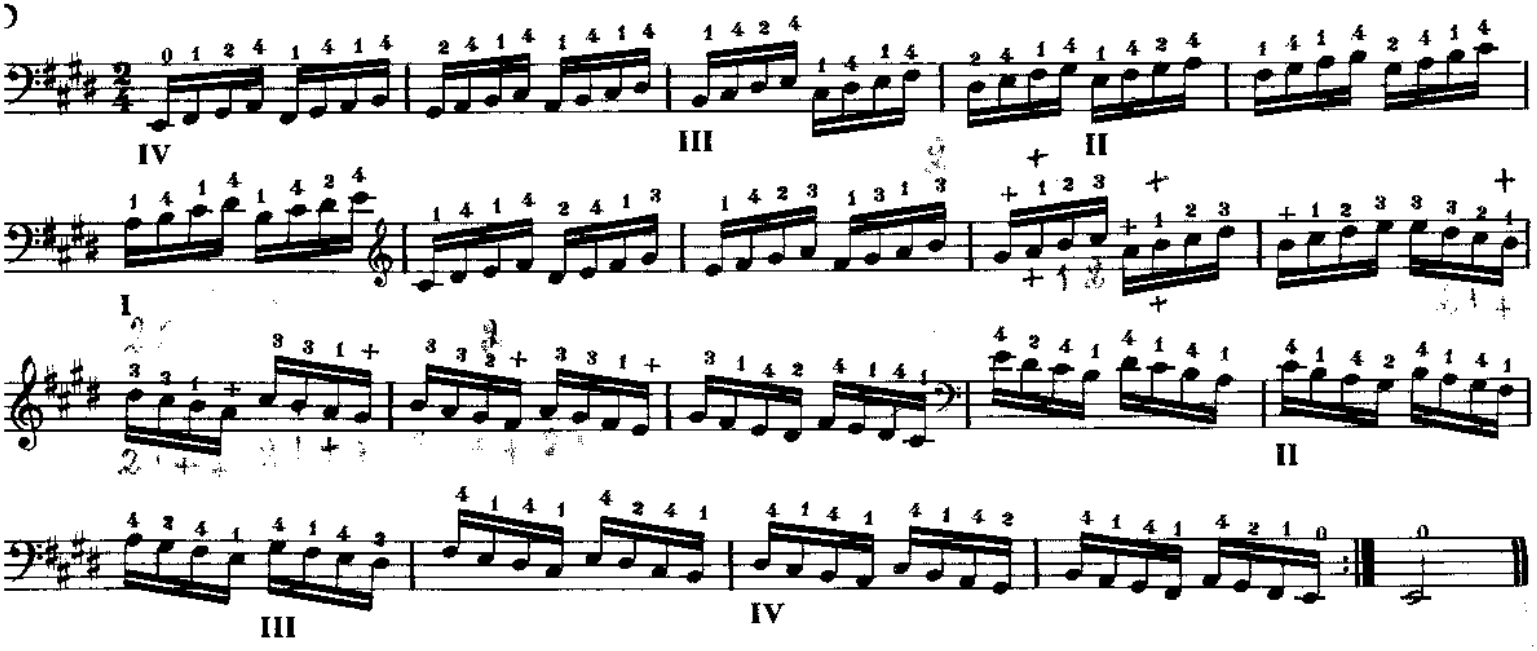
1er Doigté

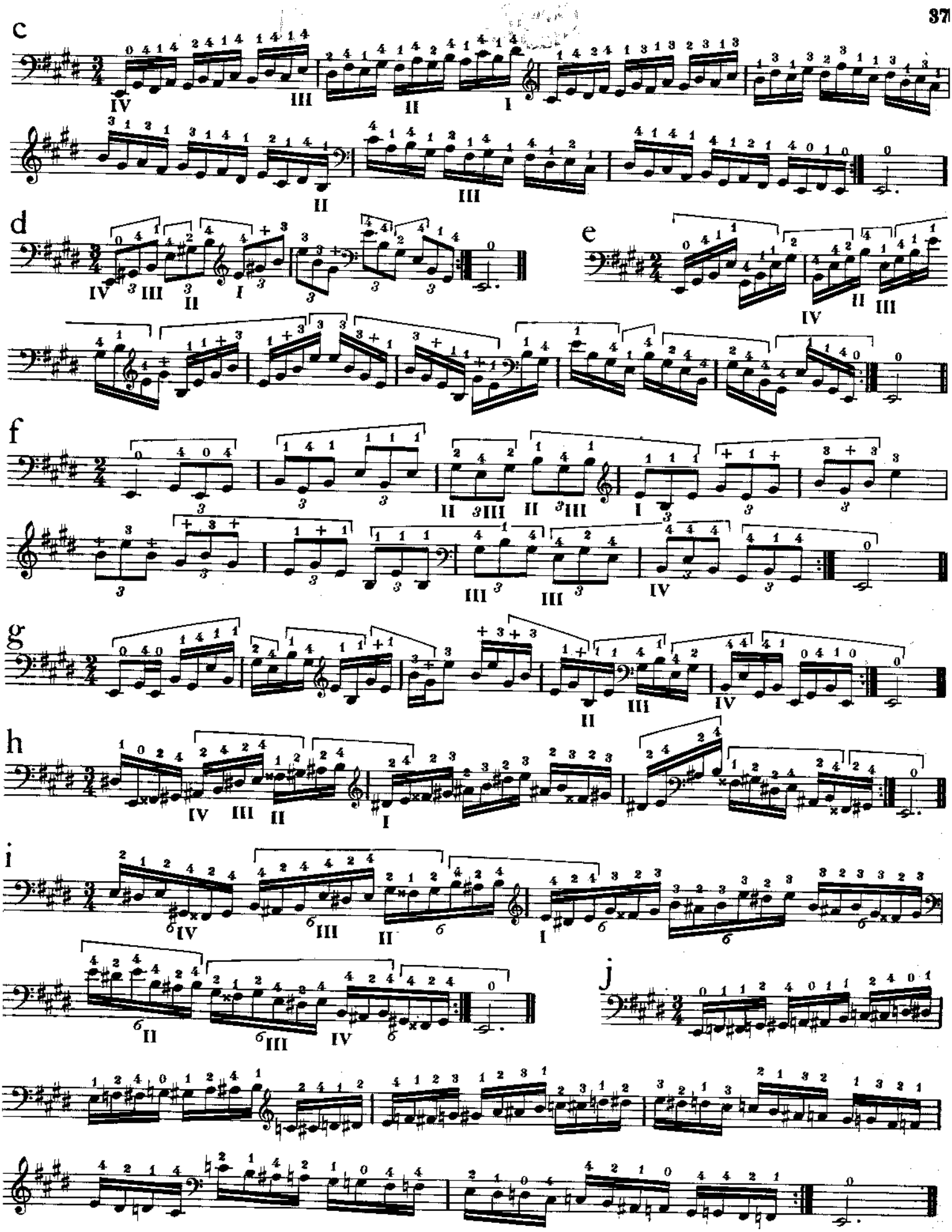


2me Doigté





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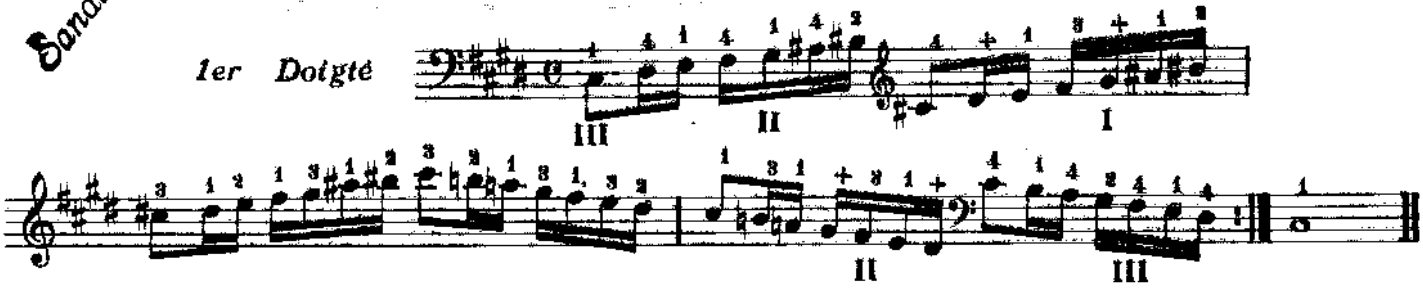
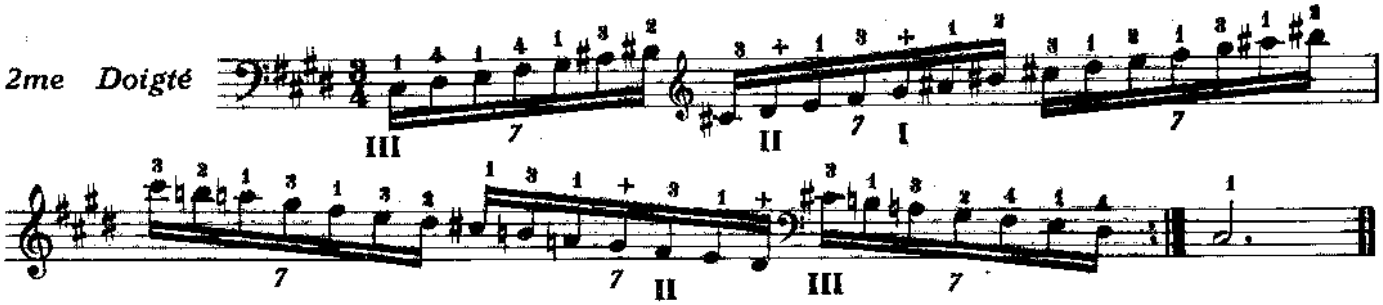
Sandrino Santoro

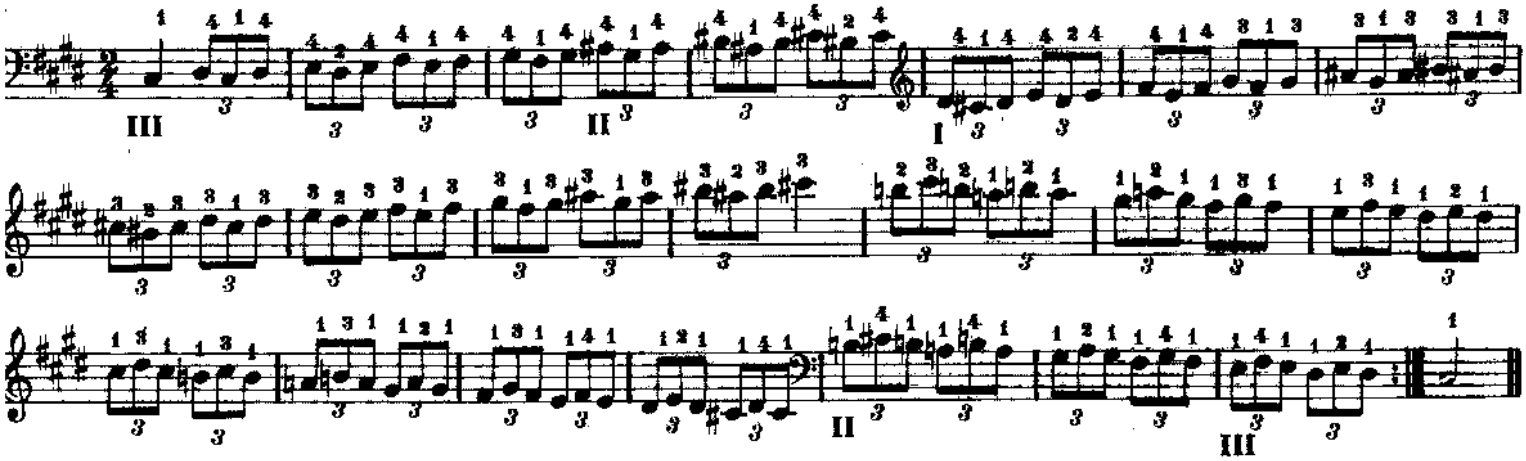
N° 18. DO♯ Mineur

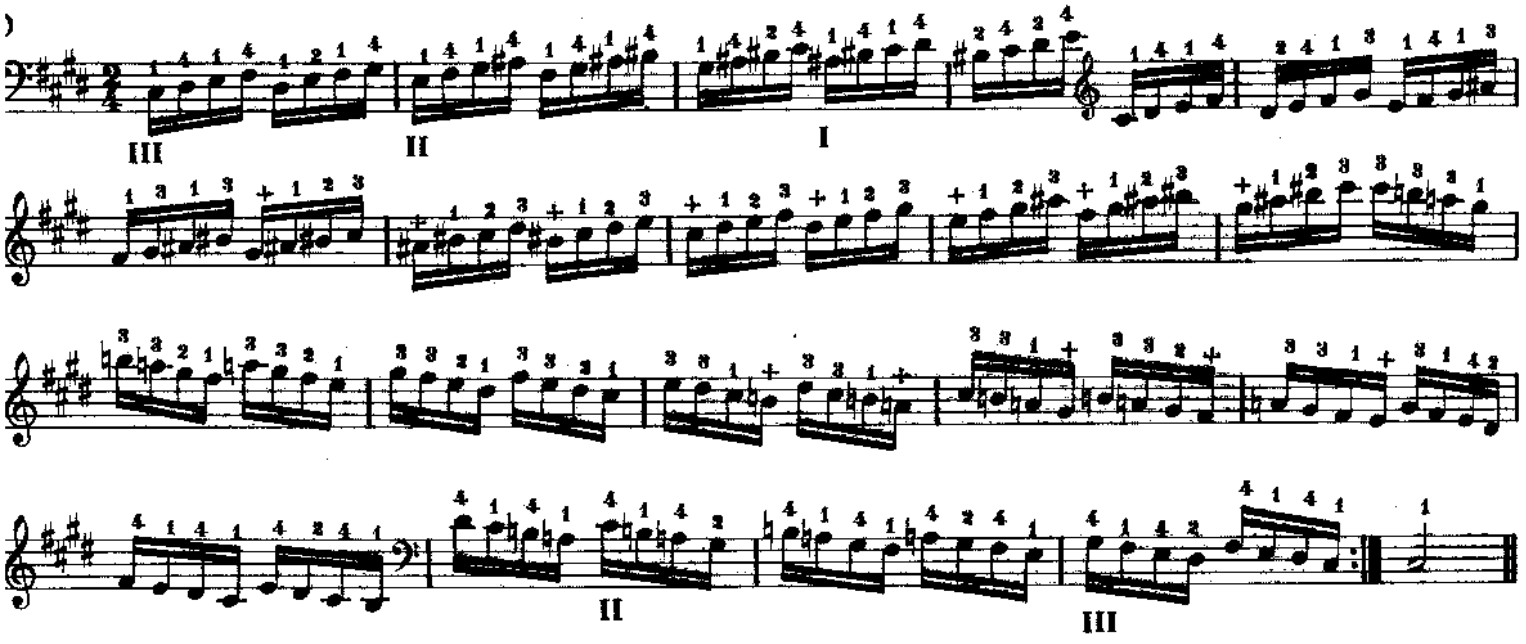
1er Doigté

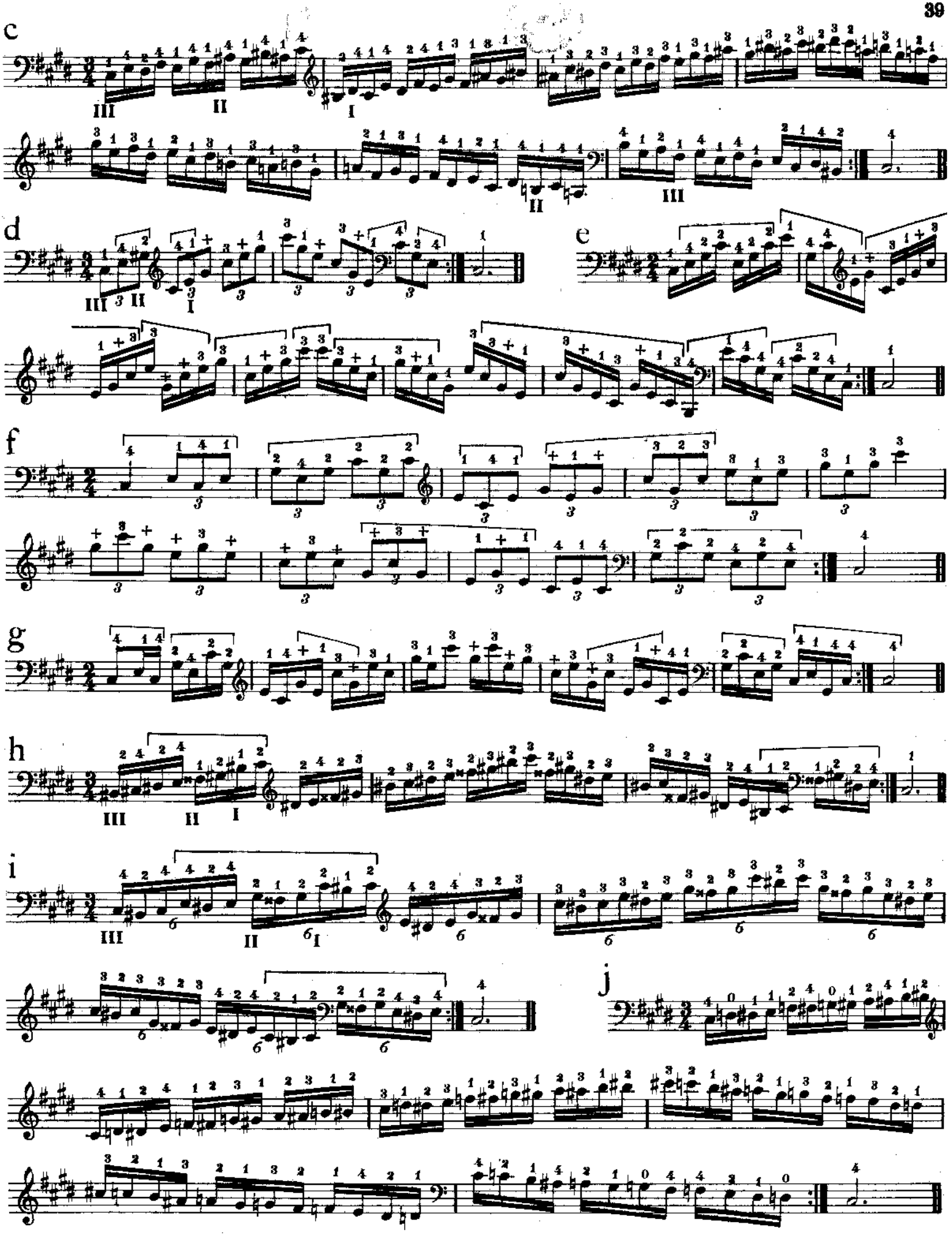


2me Doigté





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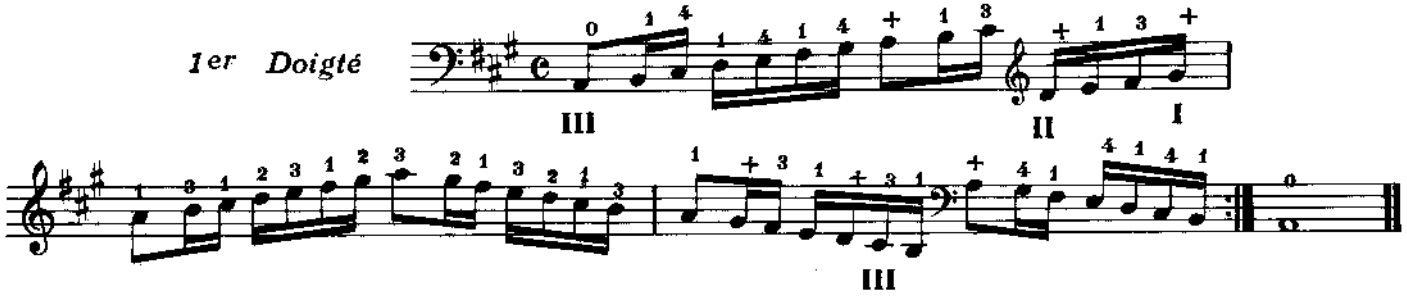
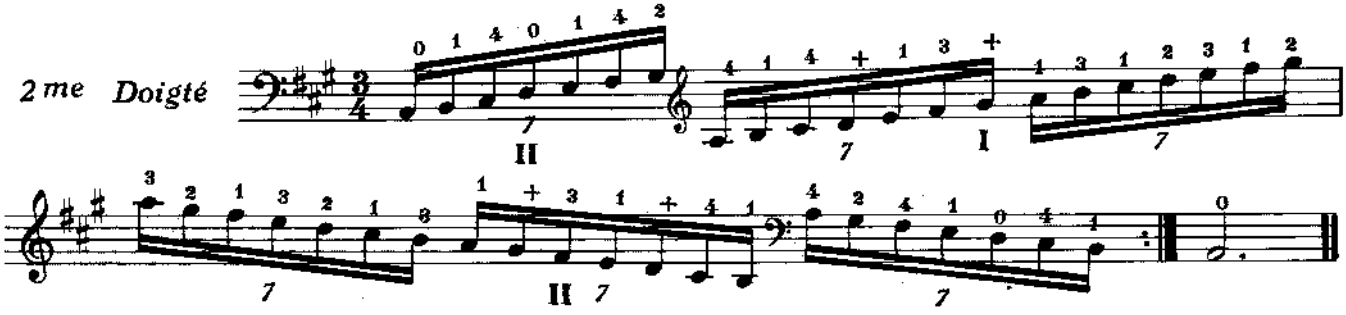
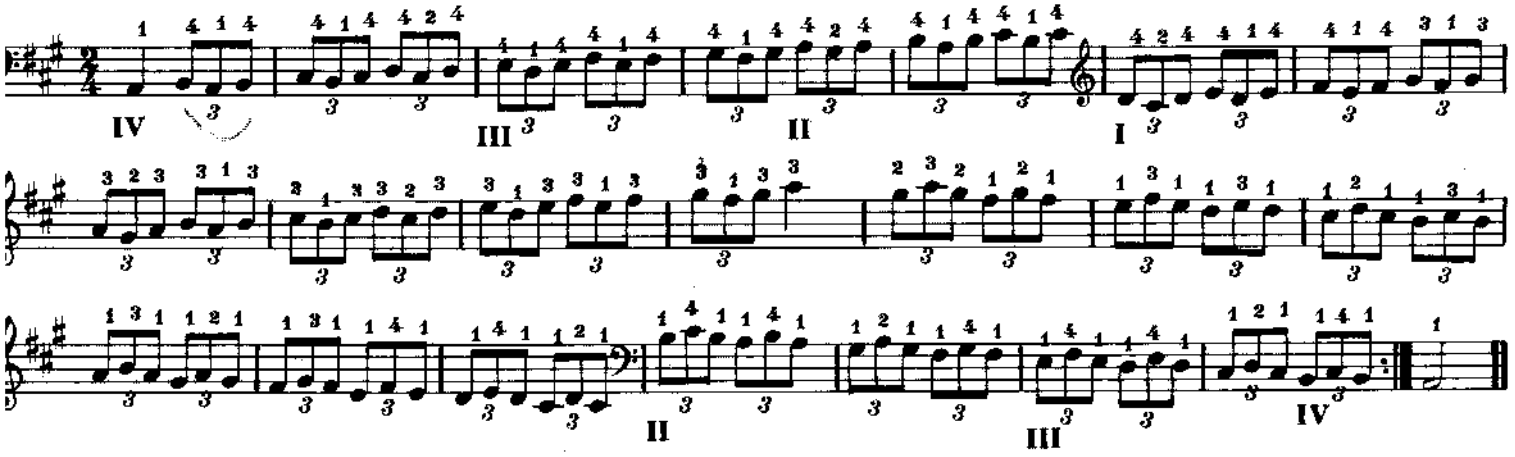
N° 19. LA Majeur

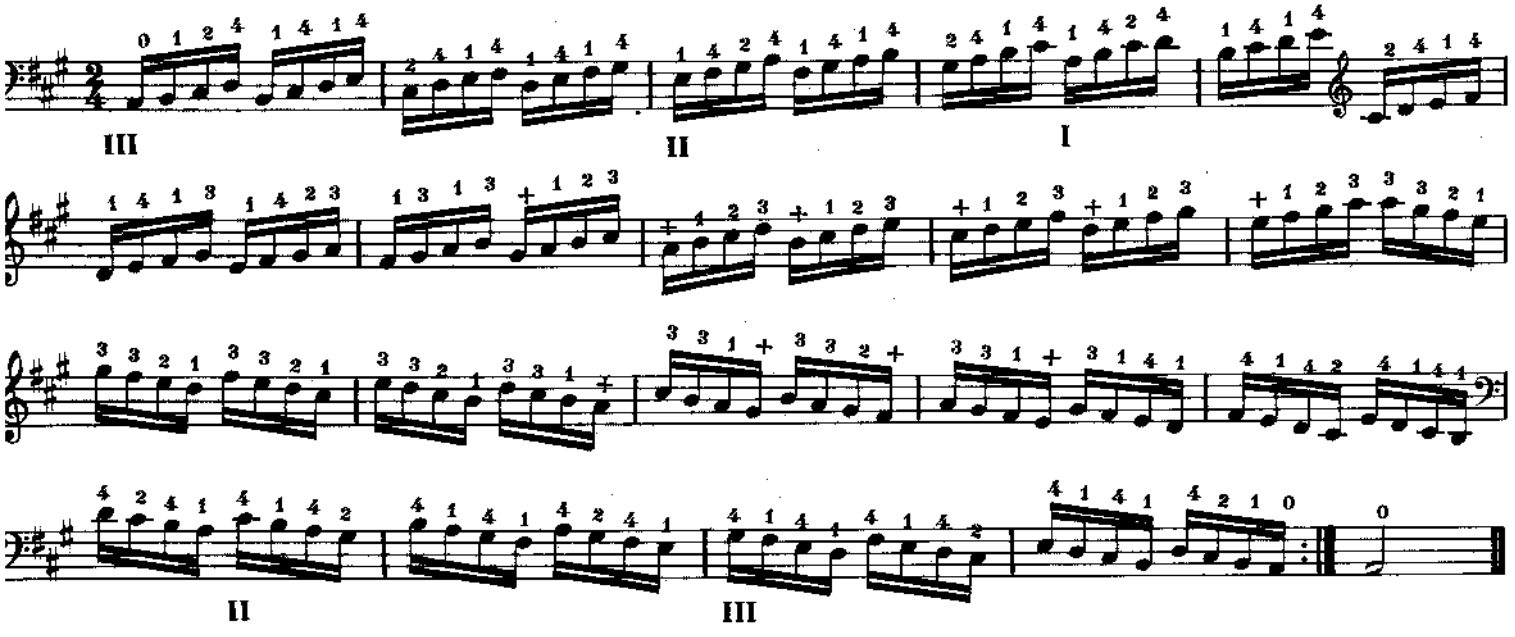
1er Doigté

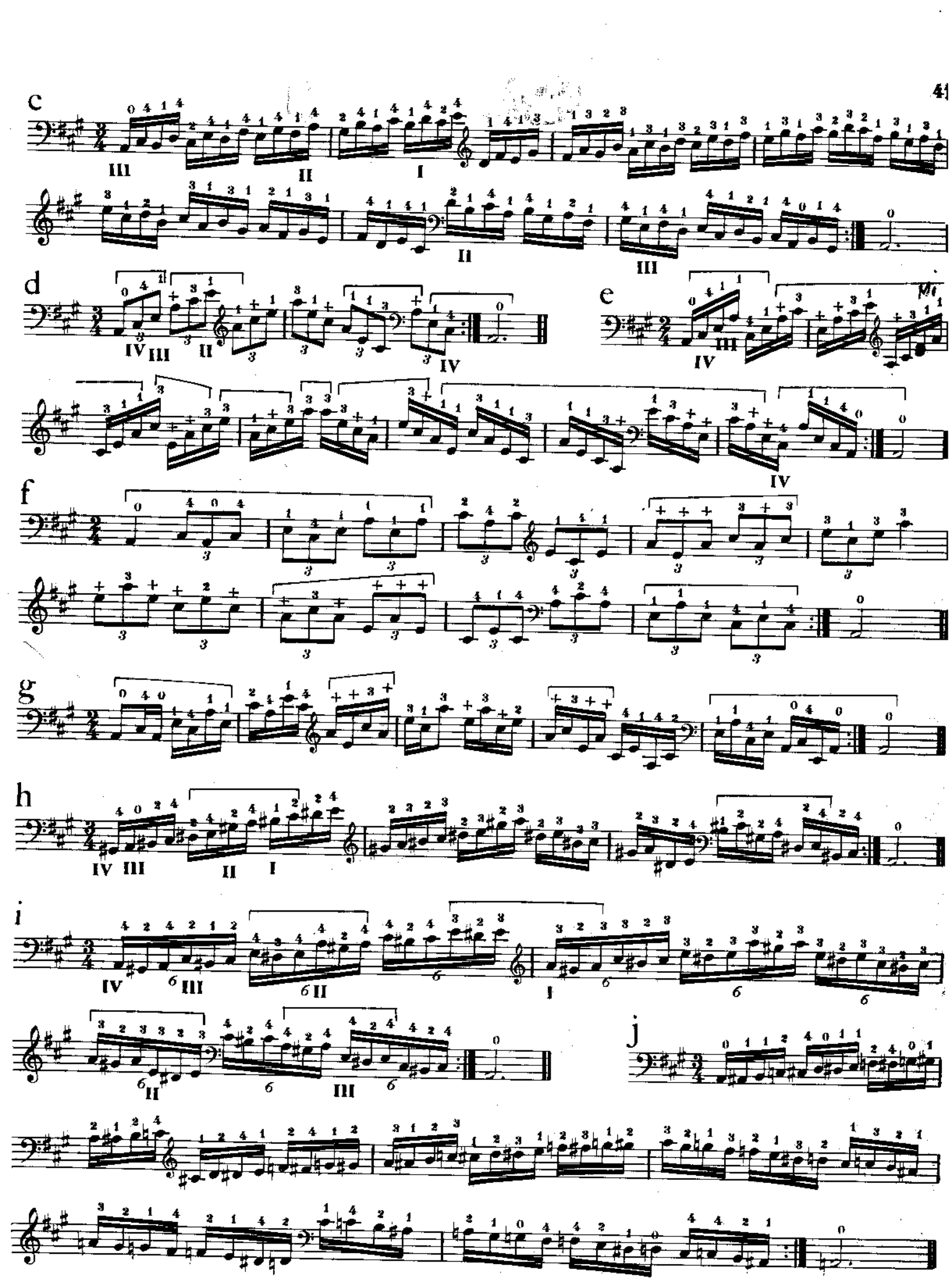


2me Doigté





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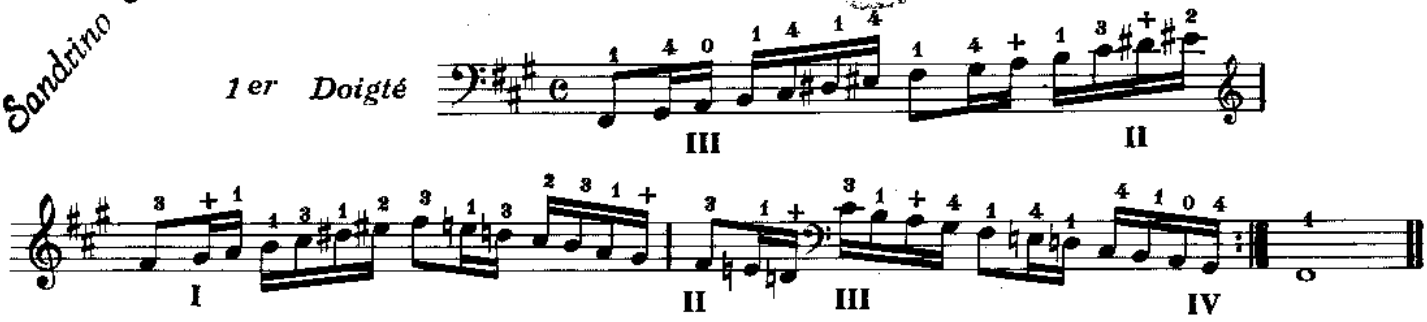
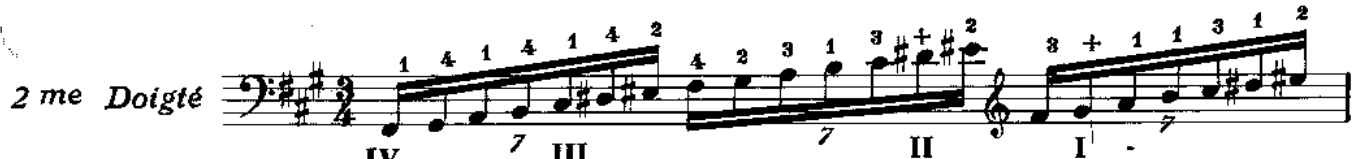
Sandrino Santoro

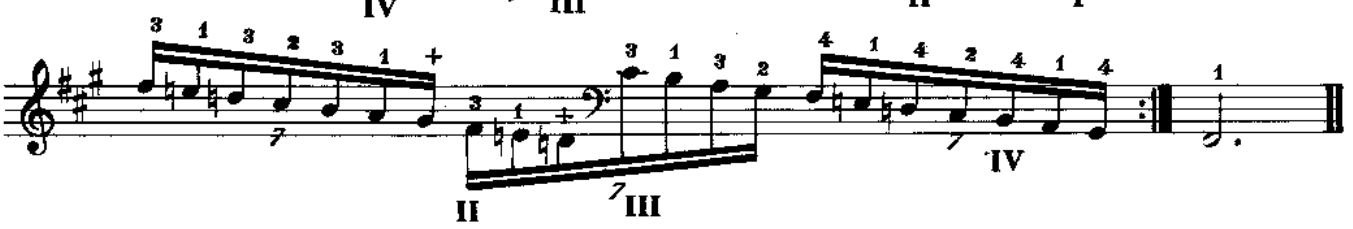
N° 20. FA♯ Mineur

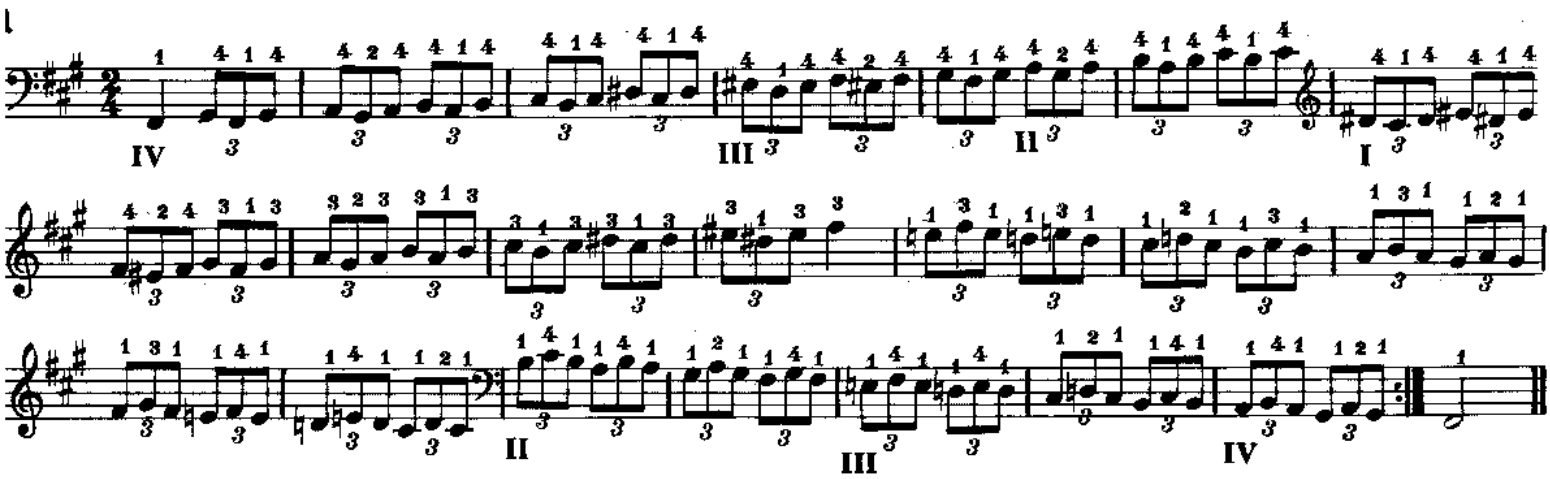
1 er Doigté

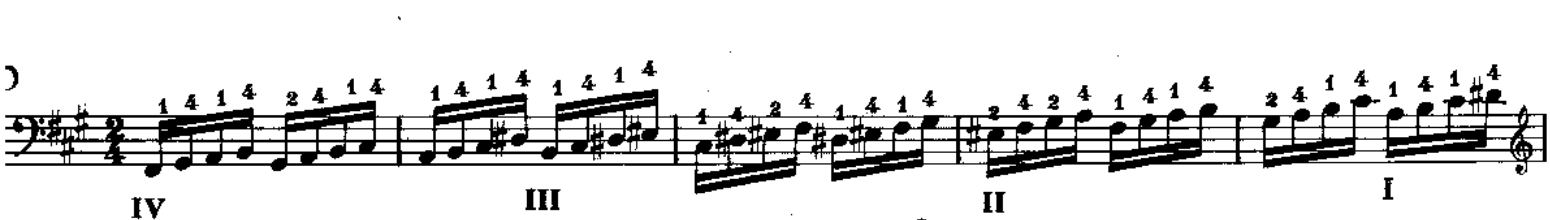


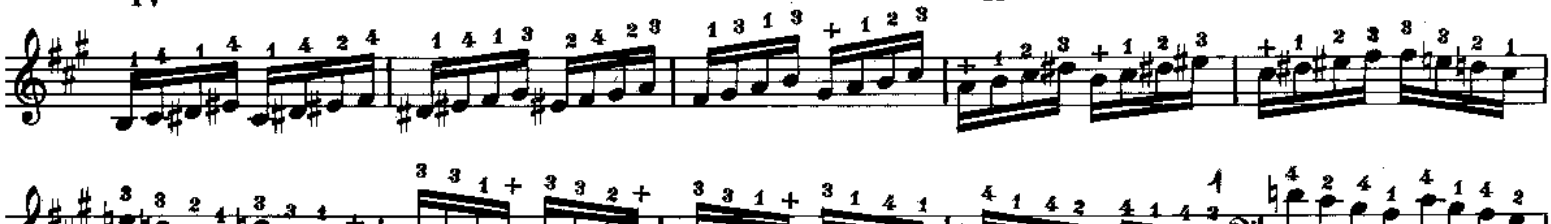
2 me Doigté

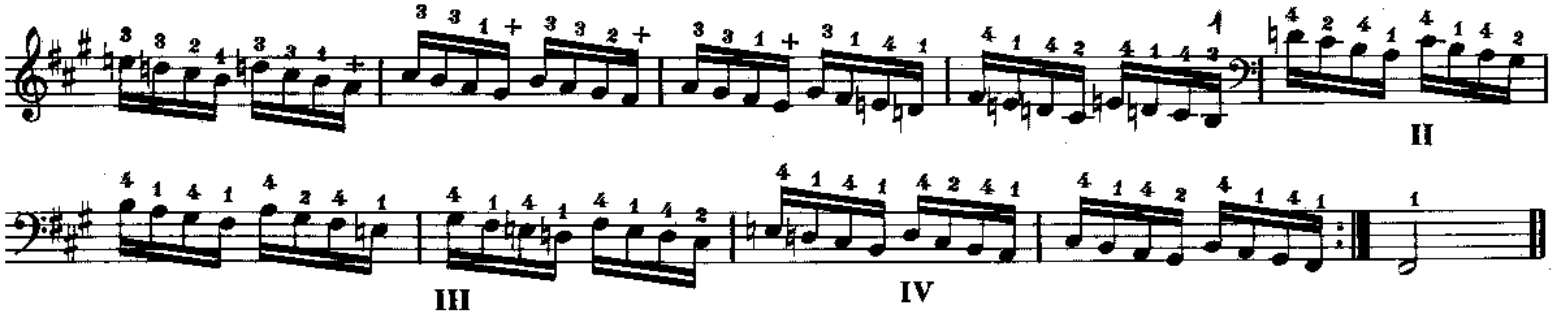


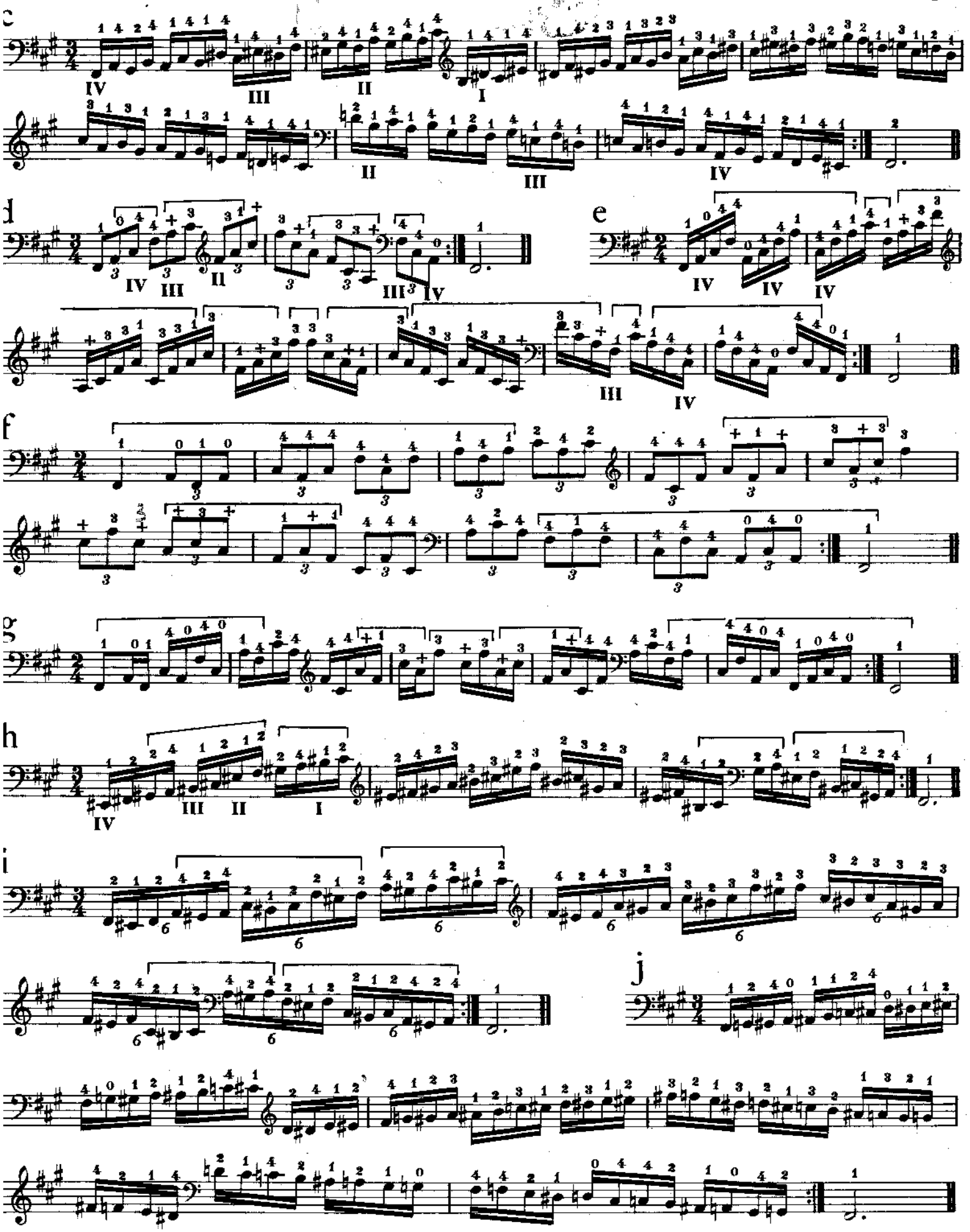








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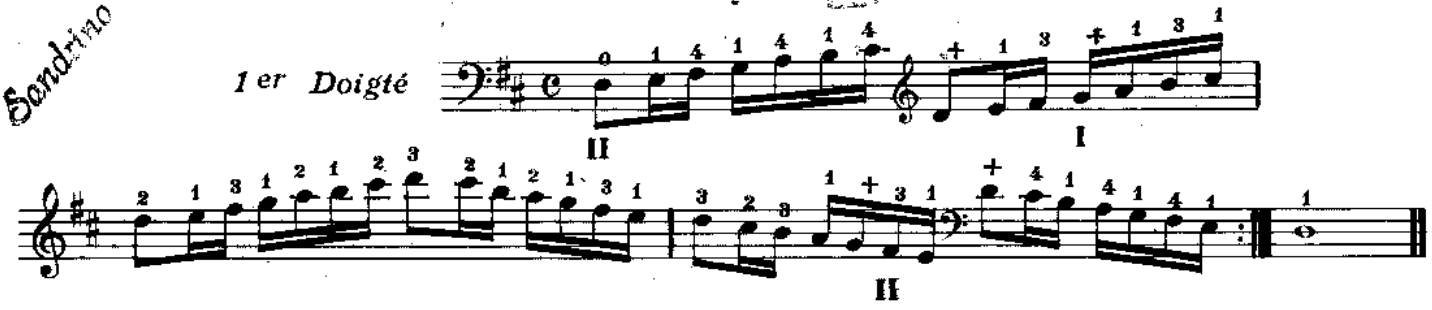
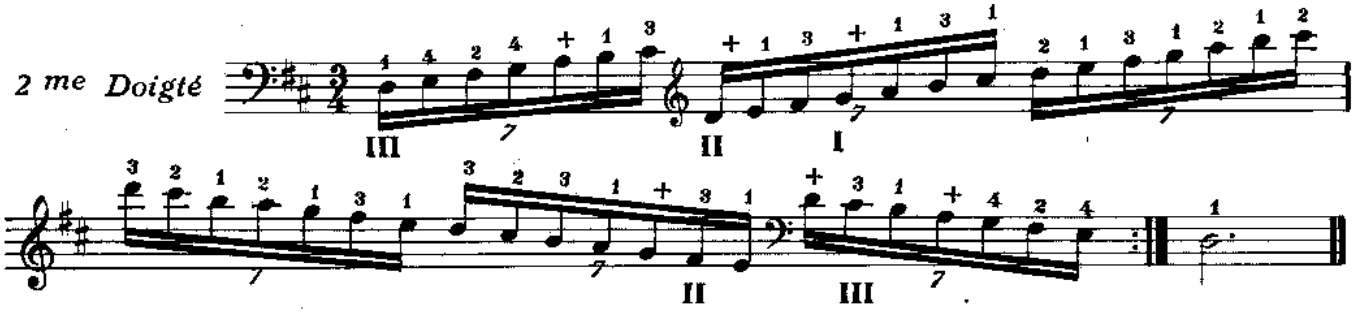
Sandrino Santoro

N° 21. RE Majeur

1 er Doigté



2 me Doigté



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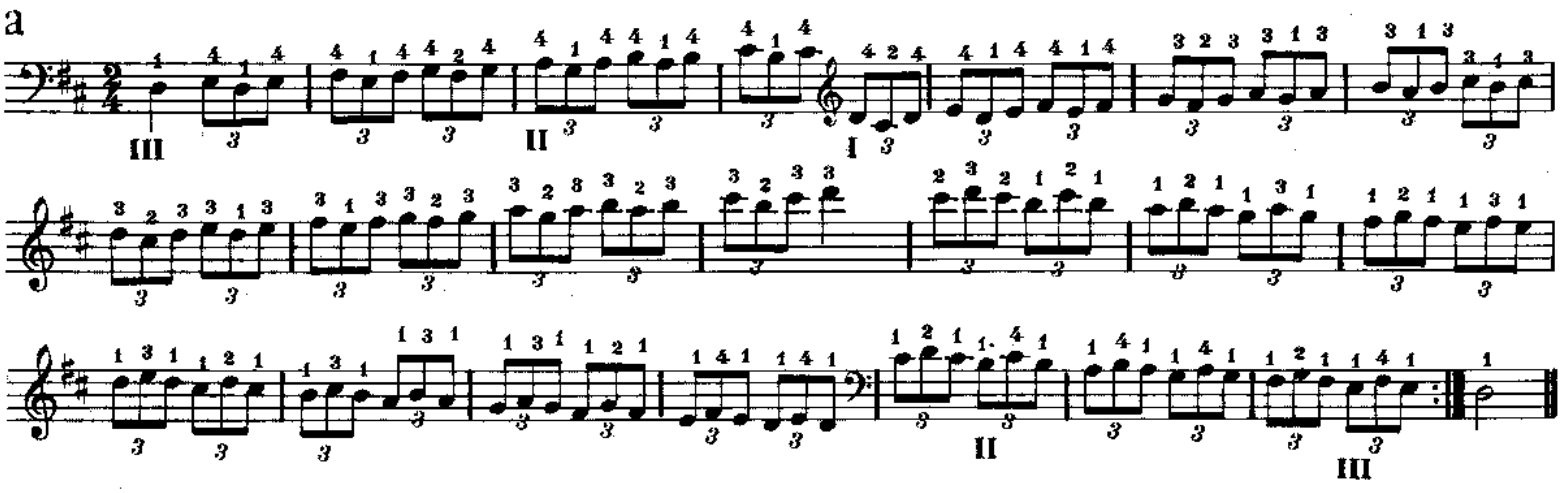

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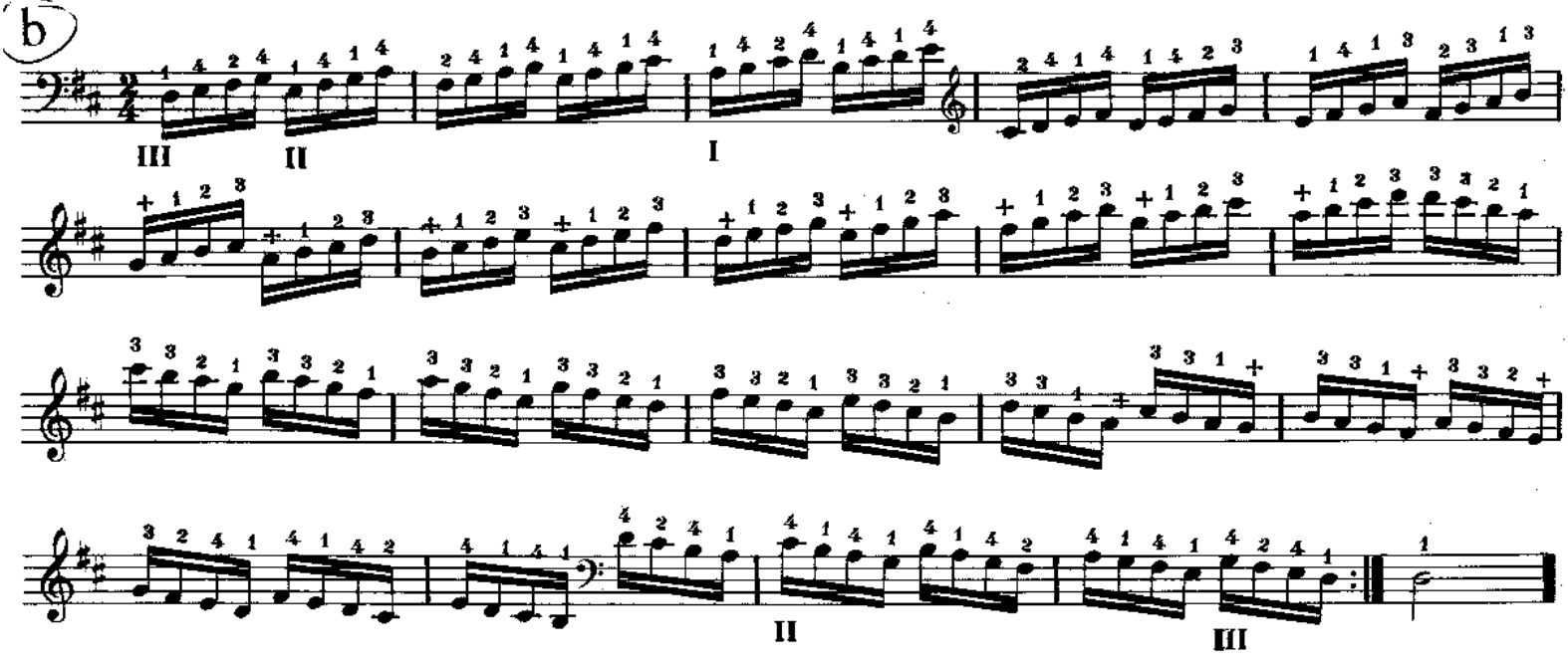
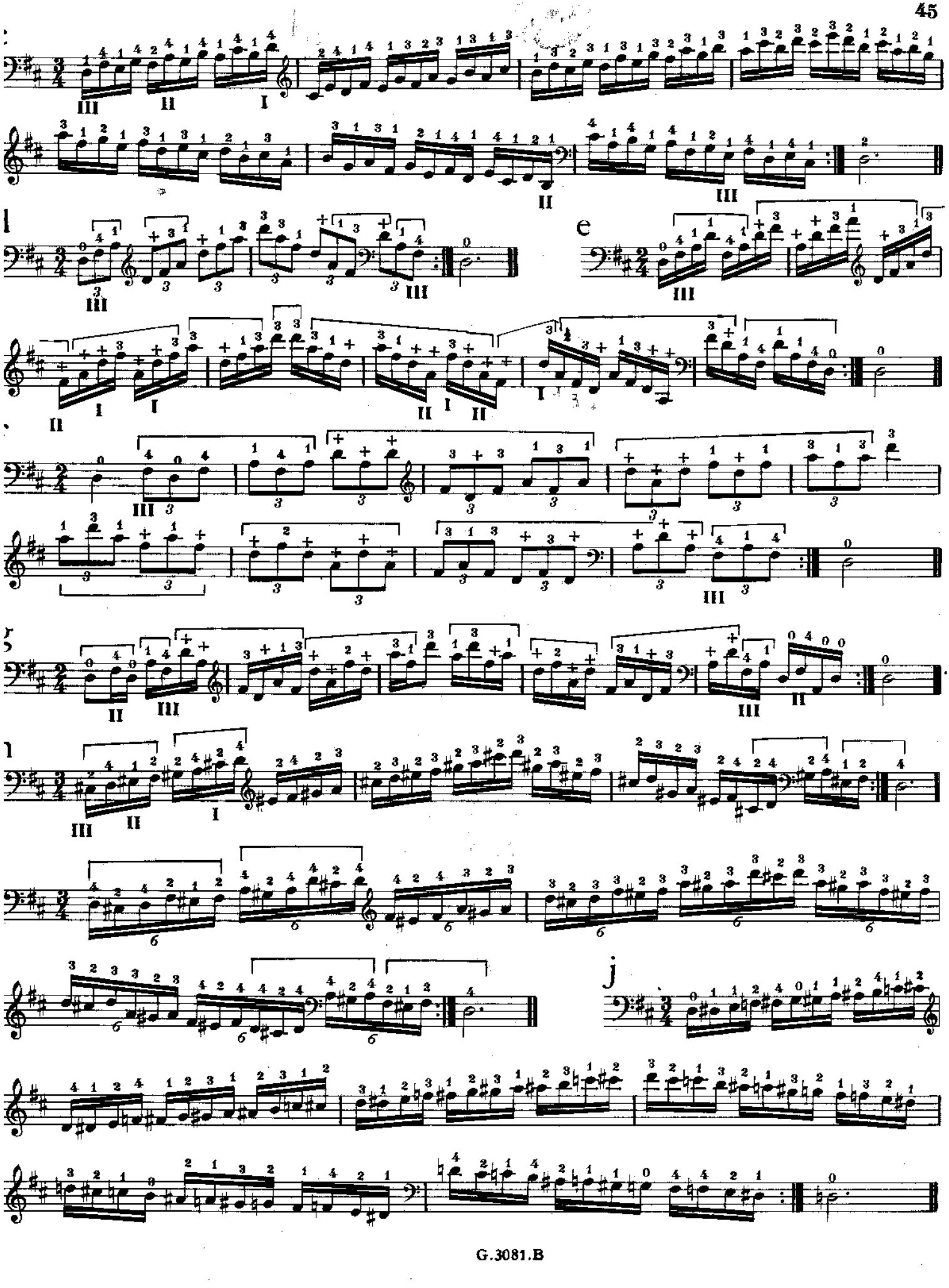
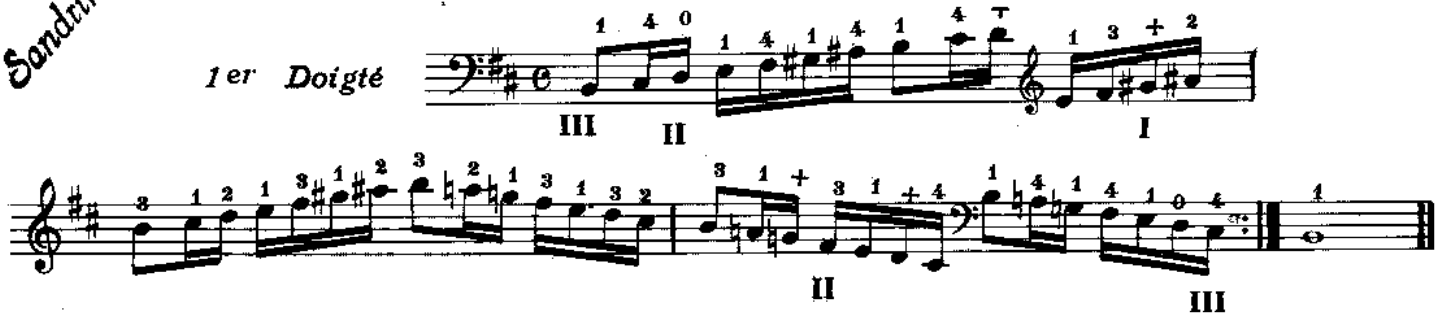




Sandrino Santoro

N° 22. SI Mineur

1 er Doigté



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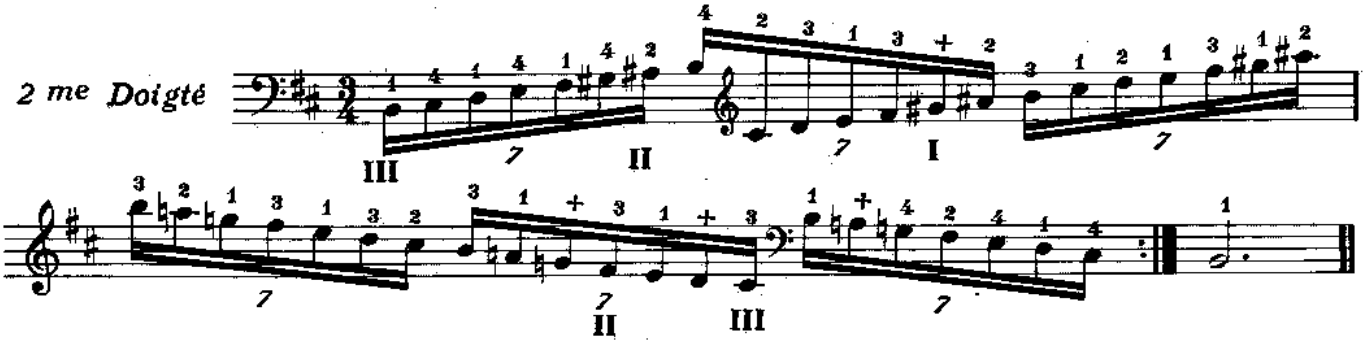

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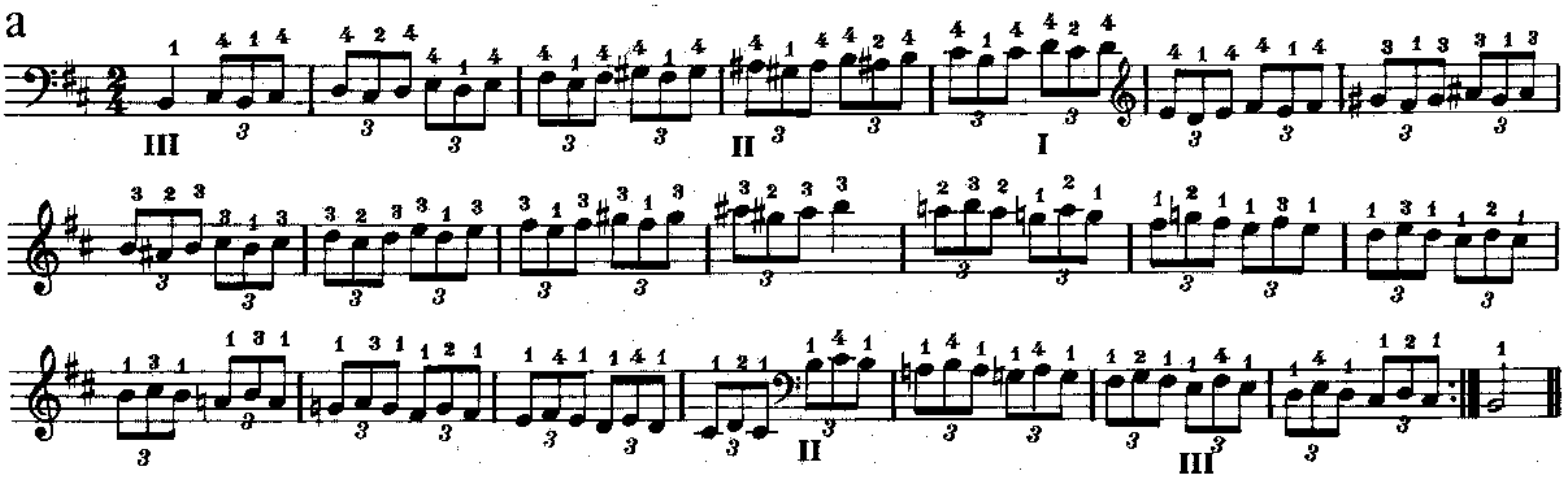

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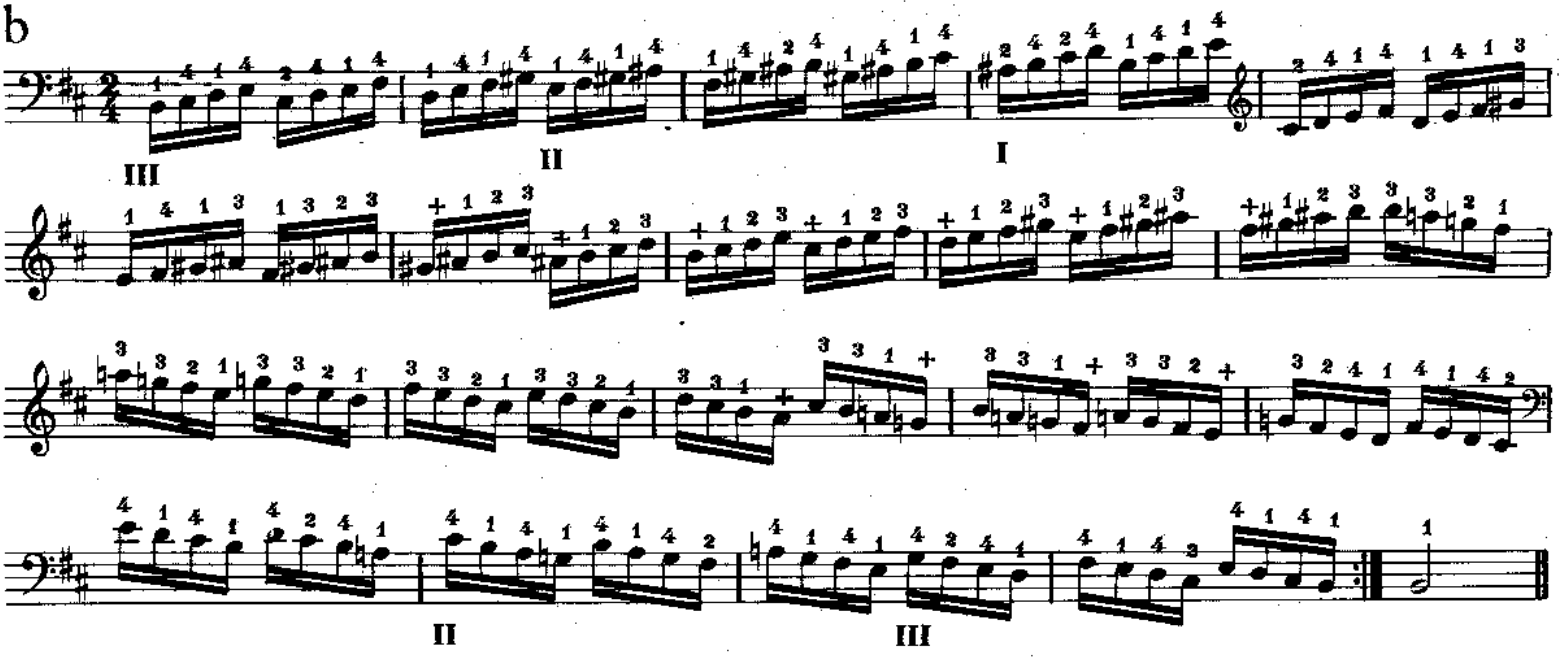

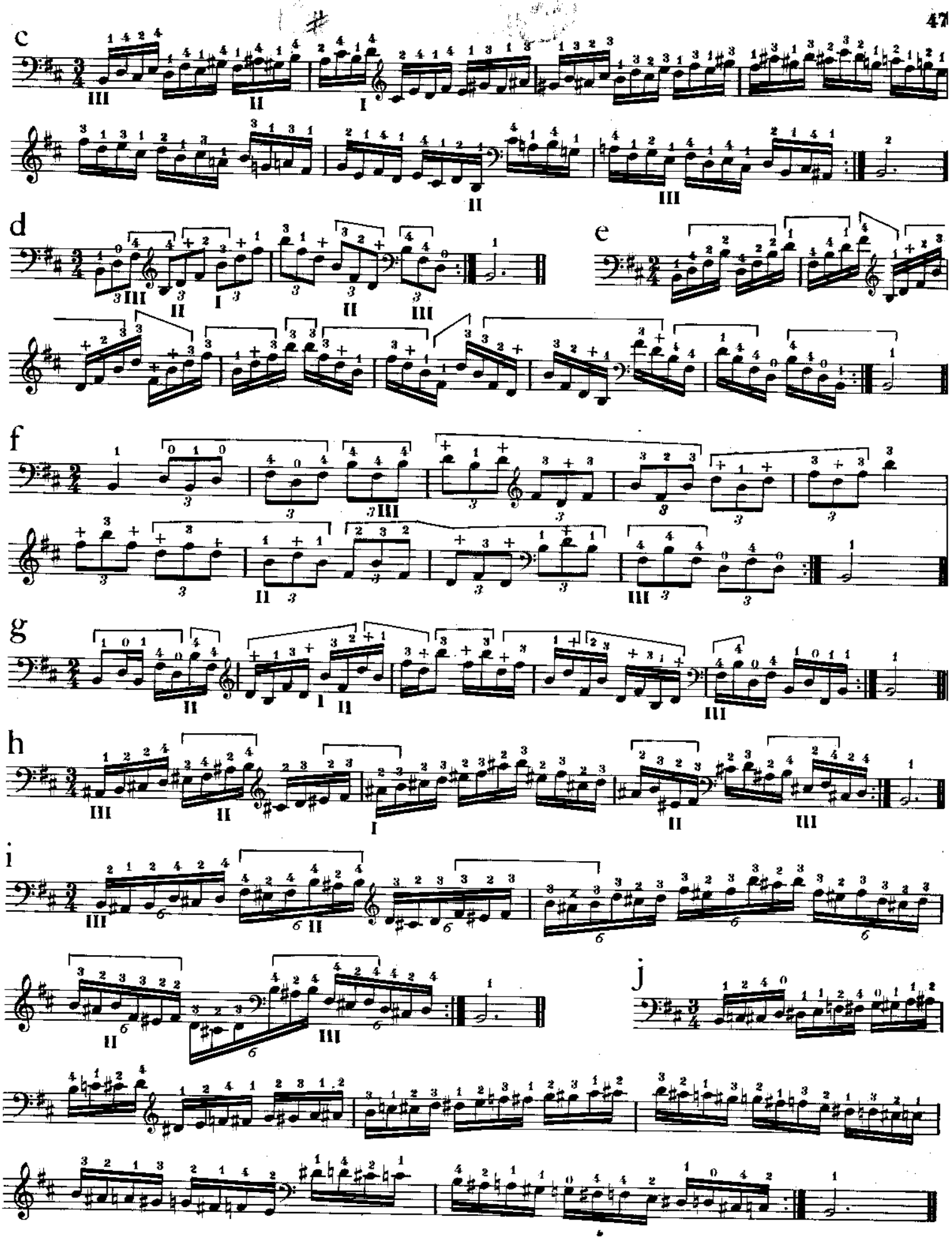
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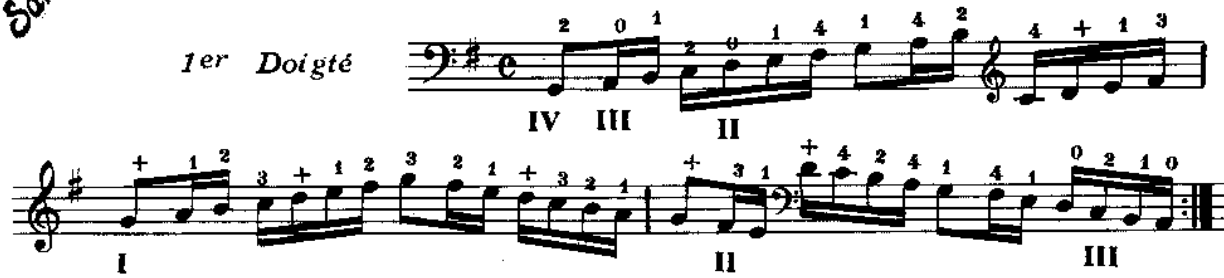
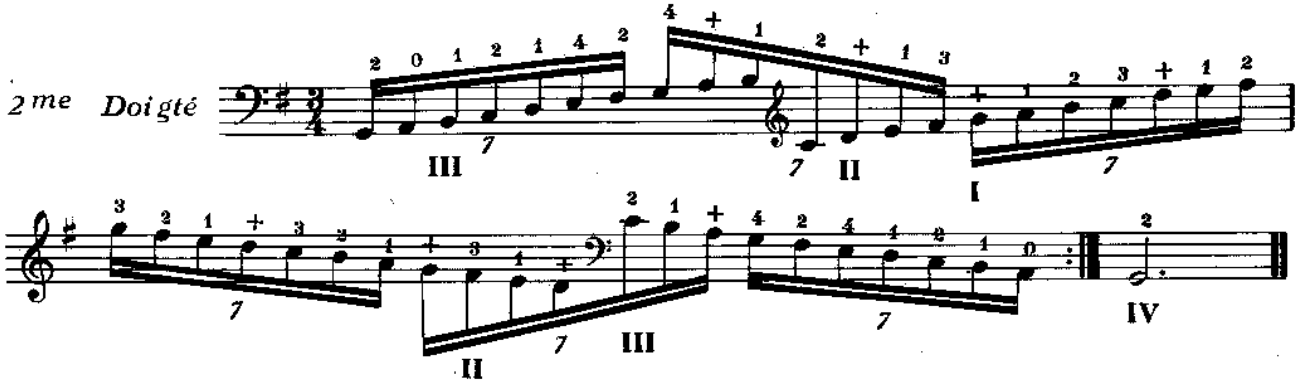
Sandrino Santoro

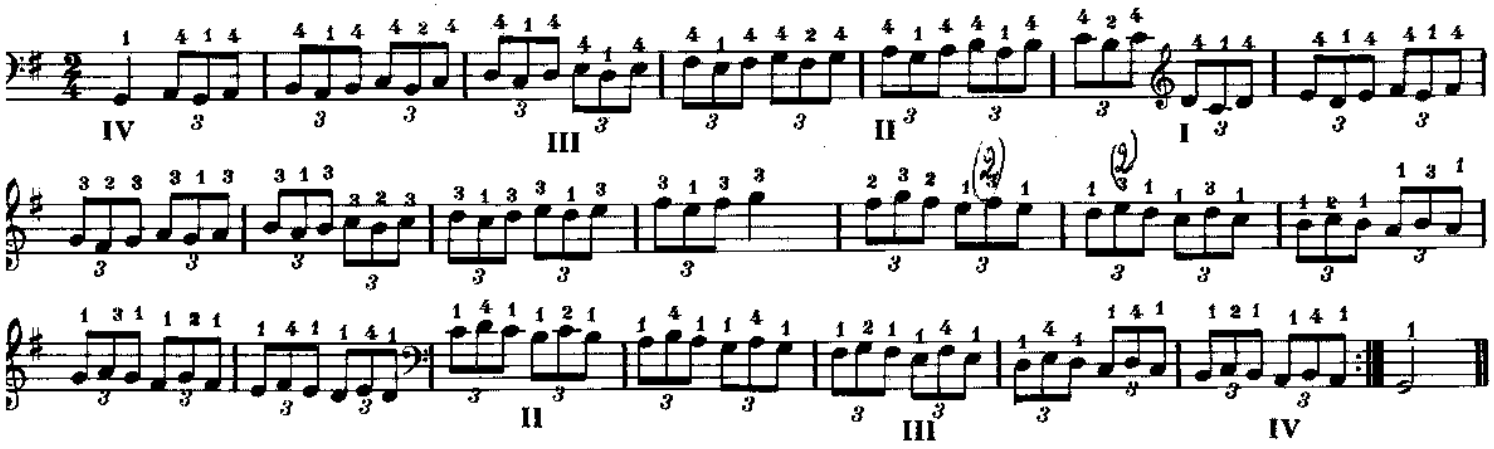
N° 23. SOL Majeur

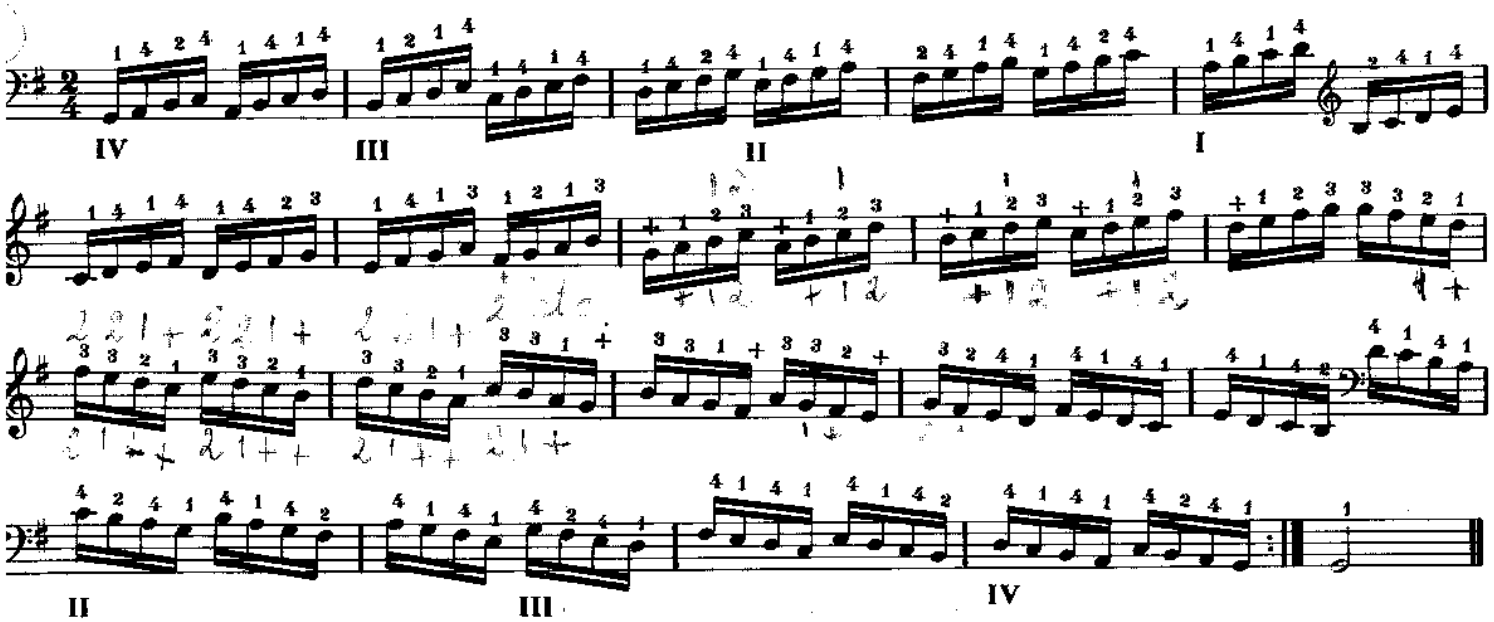
1er Doigté

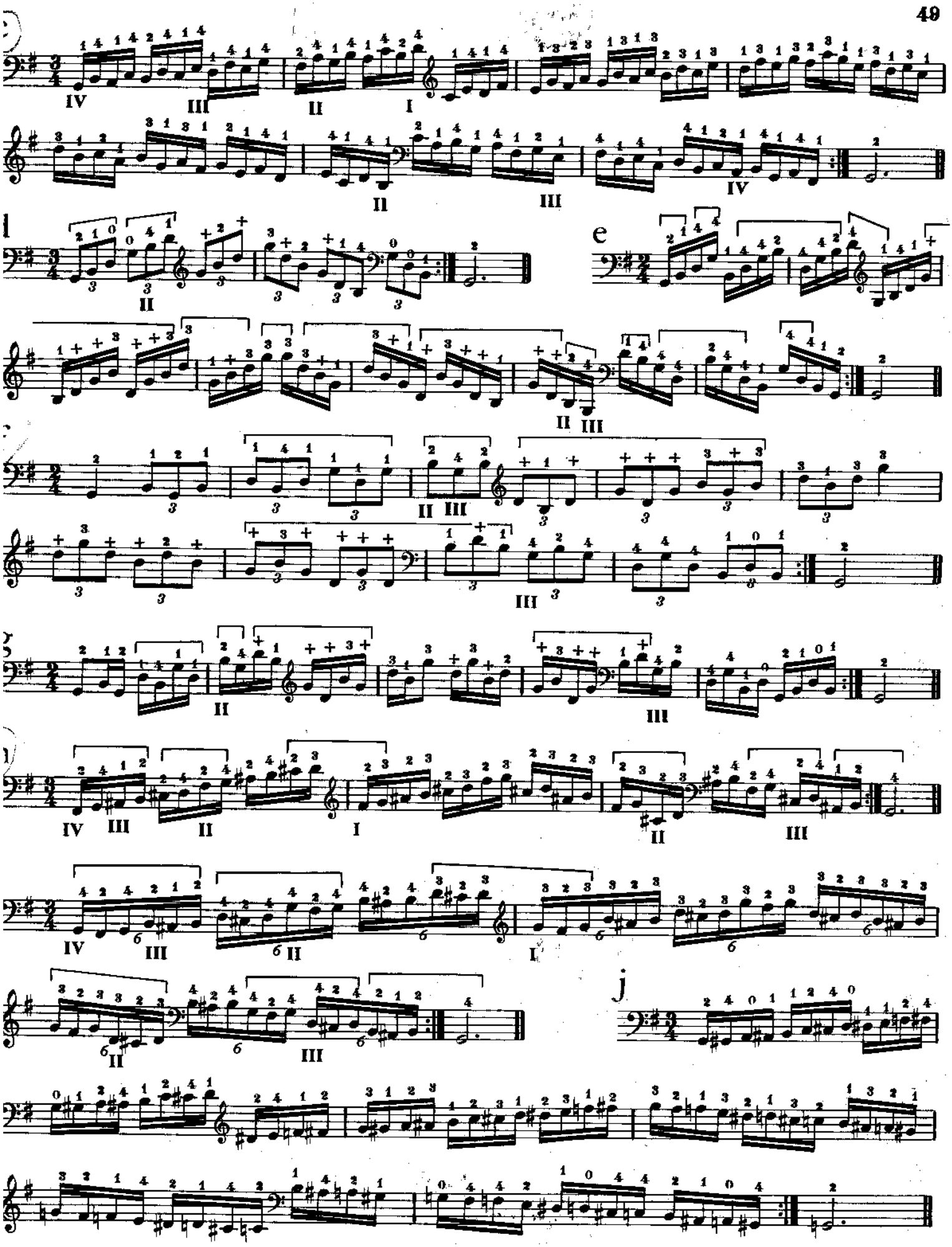


2me Doigté





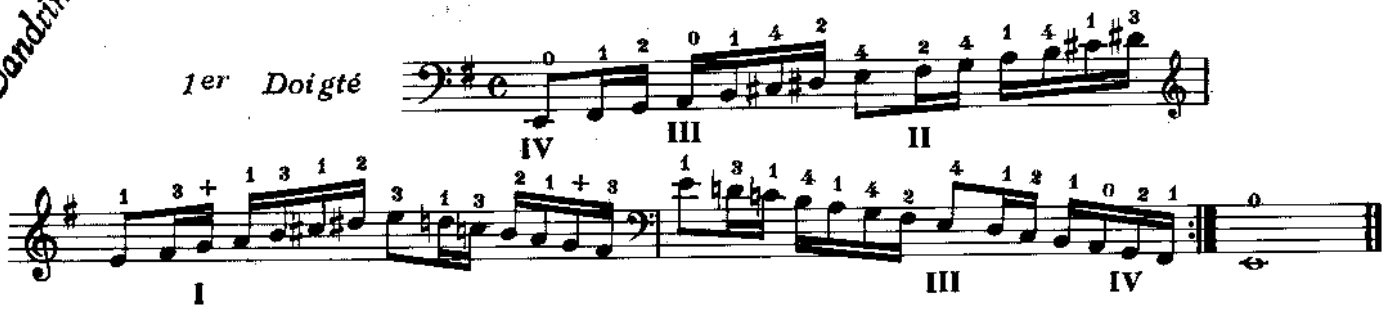




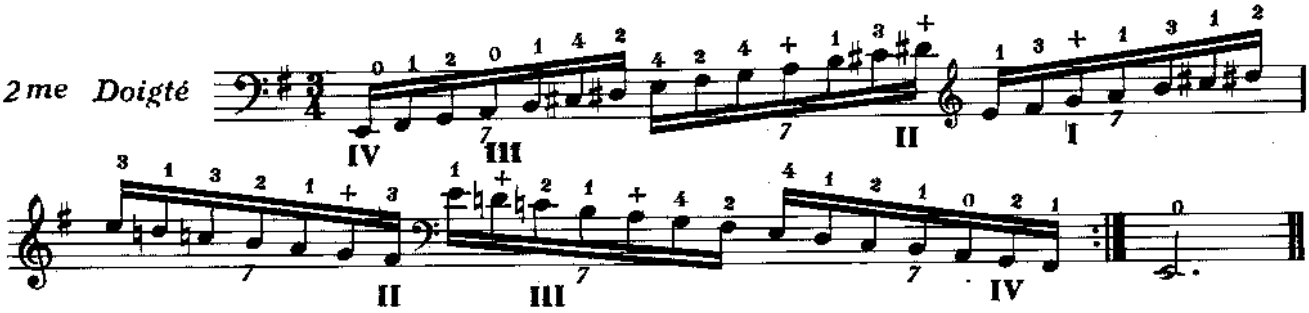
Sandrino Santoro

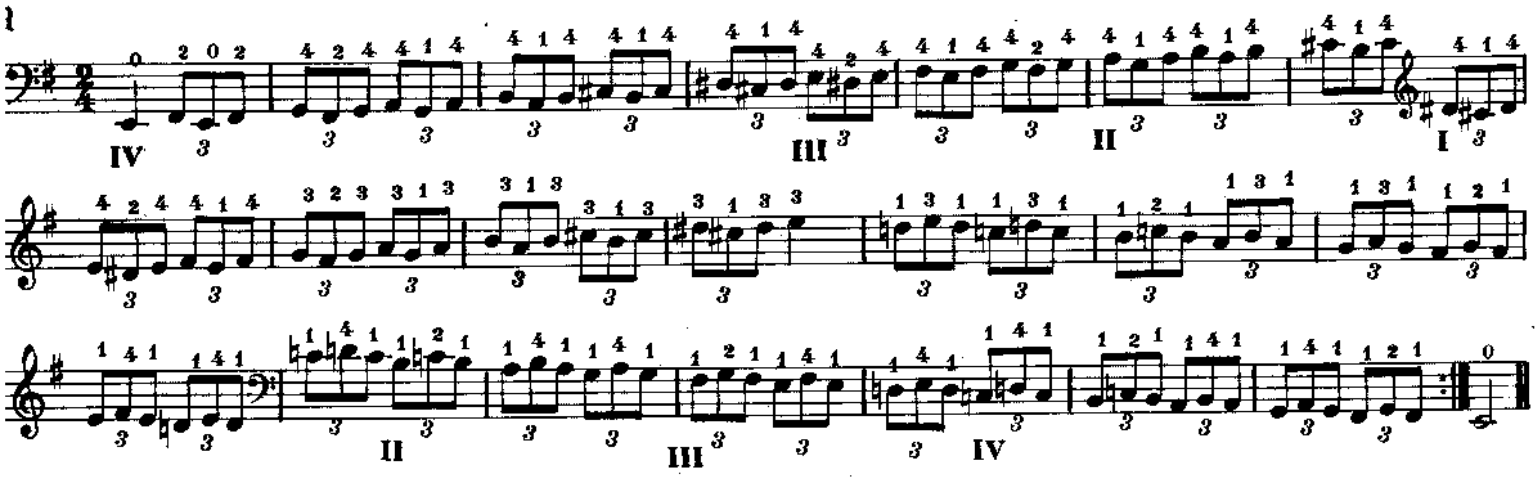
N° 24. MI Mineur

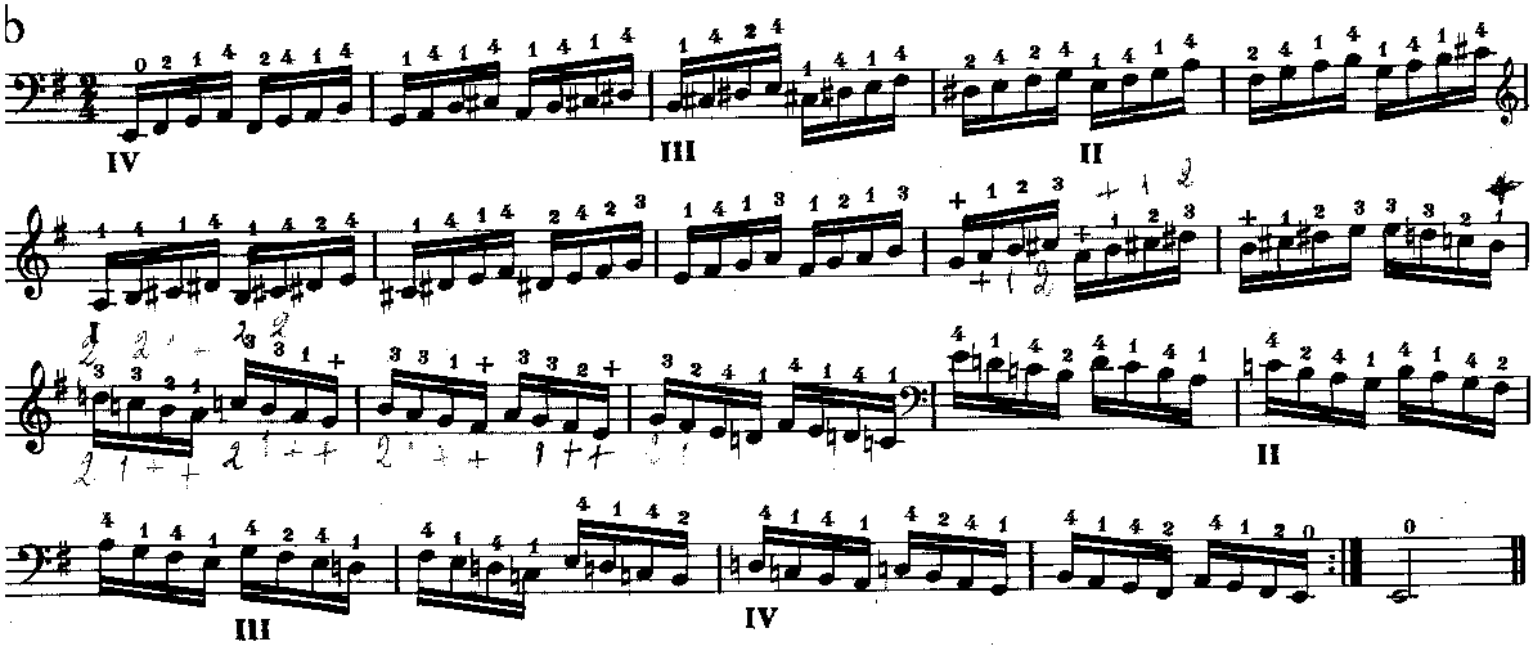
1er Doigté

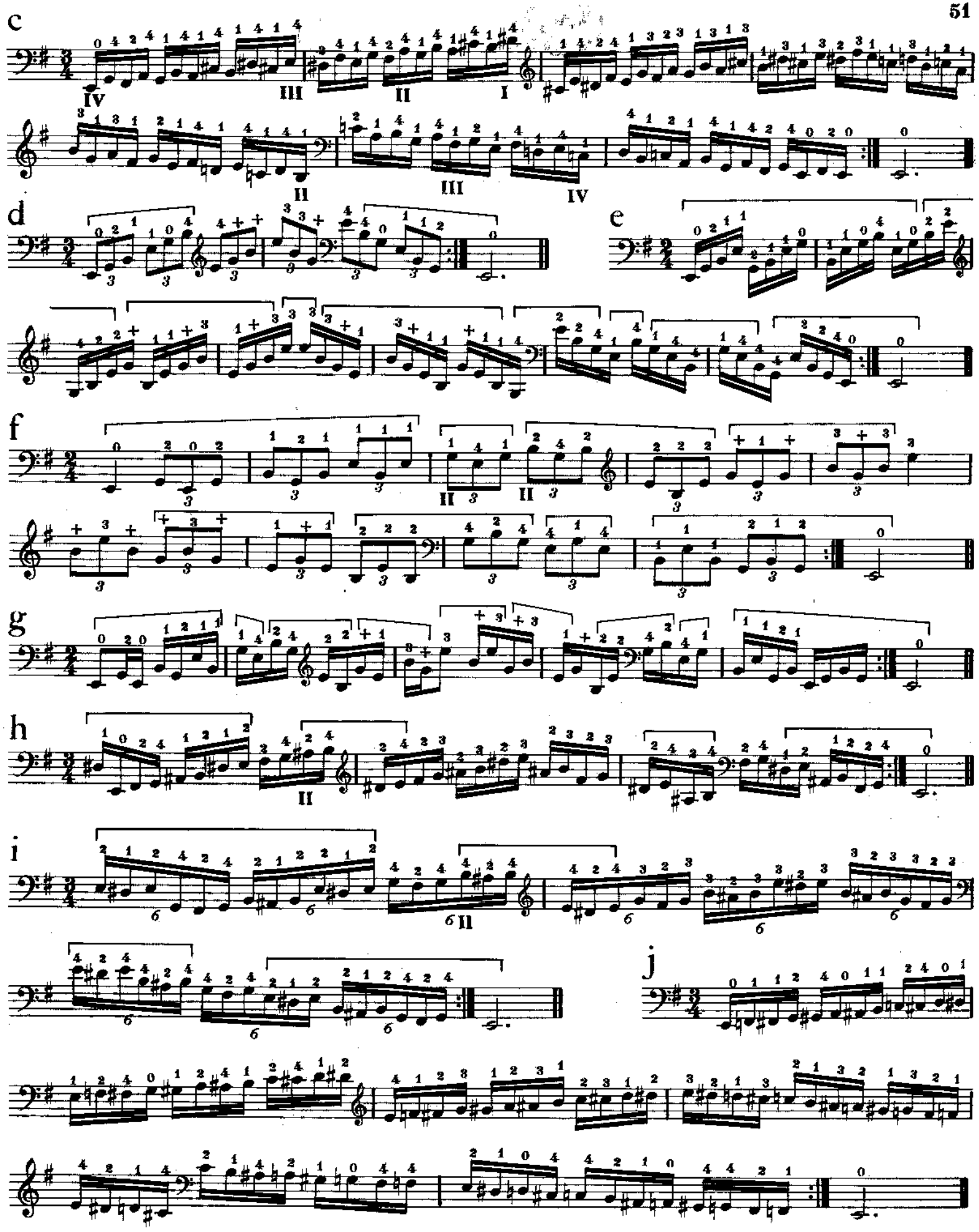


2me Doigté









J. ROMETTE, GRAVEUR
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