



Alessandro Fossi

To Buzz

Elaborazione e basi mp3 a cura di

Corrado Lamboni

Via Trigno, 1 - 67057 PESCARA (AQ) Tel: 328 4854736

www.accademia2008.it E-mail: info@accademia2008.it





Alessandro Fossi

TO BUZZ

Elaborazione e basi mp3 a cura di
Corrado Lambona

Via Trigno, 1 - 67057 PESCINA (AQ) Tel: 328 4854736
www.accademia2008.it E-mail: info@accademia2008.it

INTRODUCTORY NOTES

(To Buzz)

The study of the mouthpiece is a practice recognized by the world's most authoritative exponents of brass playing; the benefits that can be obtained with a proper and systematic implementation are enormous.

We can safely say that all noticeable problems on a technical level, starting from the production of sound, to legato and staccato, can be solved more effectively with the study of the mouthpiece before even dealing with the instrument. This is because we directly work at the source of the sound: the vibration.

TIPS:

Usually you use different mouthpieces for the bass tuba and the contrabass tuba (as for other instruments like the trumpet): they change the depth, the volume of the cup, the throat and the backbore, however the biggest difference between different mouthpieces is surely given by the inner rim diameter, since the vibrating surface of our lips will be different compared to inside the mouthpiece itself; so it is recommended (as with the instrument) to devote time to the study of different mouthpieces that we use regularly.

To stimulate the vibration more efficiently, you will be able to perform studies in different ways:

- 1 - only with the mouthpiece,
- 2 - attaching a rubber tube about 10 centimetres (or more) in length to the throat of the mouthpiece,
- 3 - using a spirometer to see if the vibration is supported by an adequate amount of air.

Points 2 and 3 are the ones that I mainly recommend particularly when we perform a study in all keys.

In this book you will find many exercises that require the use of glissando. This is because with this technique you can play an interval without changing the position of support of the mouthpiece on the lips; it is the muscles themselves rather than the movement of the jaw that will help us, particularly in the lower register, as, reacting to this stimulus, they will move flexibly to reach the desired pitch.

The glissando will become a real workout for our lips, and that will allow us to develop our sound, as well as making us understand the correct setting for every single note (opening of the mouth, jaw position, angle of the mouthpiece) exactly and involuntarily.

Initially, the main purpose of these exercises is to work on those frequencies where the sound stops, so that our lips are responsive producing a vibration at any pitch, especially when we'll play an interval (small or large); with study these points will be reduced even more, and we will shift our attention to the homogeneity of our glissando. This will lead us to have a better command of our lips and the vibration coming from them.

Remember while playing, that the most important thing is not the first or the last note of an interval but what it is in the middle, try to pay much attention to play the better glissando you can.

Keep in mind also that this study will bring enormous benefits in the quality of your legato playing, as the glissando can to all intents and purposes be considered a legato in slow motion.

Keep strictly to the rhythm when you play with the accompaniment on the CD: at the start of each track you will hear a metronome that keeps track of the tempo and a piano sound that will give you the pitch of the first note to play. Inhale steadily for two metronome clicks, trying to store as much air as possible, play the phrase and then breathe in the same way again. I usually tried to leave the 2 / 4 required for breathing between one musical phrase and another; if you find a longer break, such as 4 / 4, relax for the first 2 / 4 and inhale steadily for the remaining two.

If you can not play all the tones of an exercise, especially the lower and higher pitched ones, do not worry. Get to where you can and try to get a bit further each day; do not expect to be able to do everything straight away or to be able to make giant steps; be consistent and rigorous in your study and learn to appreciate every small achievement.

Always remember that our first objective must be the quality of what we do.

Clearly, as I said, to get results we need consistency, only then can we see the benefits of this practice, these exercises should therefore be incorporated into our daily study plan, considering them as an integral part of our technique routine.

You can start playing with the mouthpiece for about ten minutes (one of the longer exercises, or two or three or more of the shorter) before your practice routine.

Once you are able to master all the etudes of this book you can continue adding more keys to each exercise both in the upper and lower register.

I suggest you also use this method with the instrument, in this case, the exercises involving the use of glissando will be performed with the legato; you will have a full technical study plan, with which you can also exercise by playing with the basic accompaniment which will give you a reference for the rhythm and intonation.

I wish you much success.

INTRODUZIONE

(To Buzz)

Lo studio del bocchino è una pratica riconosciuta dai più autorevoli esponenti del mondo degli ottoni; i benefici che se ne possono trarre con una corretta e sistematica esecuzione sono enormi.

Si può tranquillamente affermare che tutti i problemi riscontrabili a livello tecnico, partendo dalla produzione del suono, al legato come allo staccato, possono essere risolti in maniera più efficace con lo studio del bocchino prima ancora che se affrontati direttamente con lo strumento, questo perché andiamo ad agire direttamente alla fonte del suono: la vibrazione.

CONSIGLI:

Solitamente si utilizzano dei bocchini diversi per la tuba bassa e contrabbassa (come per altri strumenti come la tromba): cambiano la profondità, il volume della tazza, la penna ed il foro, ma la maggiore differenza tra un bocchino e l'altro è sicuramente dato dal diametro interno del bordo, in quanto diversa sarà la superficie vibrante delle nostre labbra all'interno del bocchino stesso; è consigliabile dunque (come con lo strumento) di dedicare tempo allo studio dei bocchini differenti che usiamo regolarmente.

Per stimolare la vibrazione in maniera più efficace, si potranno eseguire gli studi in diversi modi:

- 1 - solo con il bocchino,
- 2 - applicando alla penna del bocchino un tubo di gomma lungo dieci centimetri circa (o più),
- 3 - utilizzando lo spirometro, in modo da verificare se la vibrazione è sostenuta da un'adeguata quantità d'aria.

I punti 2 e 3 sono quelli che consiglio maggiormente specialmente quando eseguiamo uno studio in tutte le tonalità.

In questo libro troverete molti esercizi che richiedono l'utilizzo del glissato, questo perché con questa tecnica è possibile suonare un intervallo senza cambiare la posizione d'appoggio del bocchino sulle labbra, saranno i muscoli stessi, oltre al movimento della mandibola che ci aiuterà particolarmente nel registro grave, che reagendo a questo stimolo si muoveranno in maniera elastica per raggiungere l'altezza desiderata.

Il glissato diventerà un vero e proprio allenamento per le nostre labbra, che ci permetterà di sviluppare il nostro suono, oltre a farci capire esattamente ed in maniera involontaria l'impostazione corretta per ogni singola nota (apertura della bocca, posizione della mandibola, angolazione del bocchino).

All'inizio, lo scopo principale di questi esercizi sarà quello di lavorare nelle frequenze dove il suono s'interrompe, per far sì che le nostre labbra siano reattive producendo una vibrazione a qualsiasi altezza, soprattutto quando dovremo suonare poi un intervallo (piccolo o grande); con lo studio questi punti si ridurranno sempre di più, ed allora sposteremo la nostra attenzione sull'omogeneità del nostro glissato, questo ci porterà ad avere una migliore padronanza delle nostre labbra e della vibrazione che ne scaturisce.

Ricordate, mentre suonate questi studi, che la cosa più importante non è né la prima né l'ultima nota di un intervallo, ma quello che sta nel mezzo, cercate di suonare il miglior glissato che potete.

Tenete presente inoltre che questo studio porterà enormi benefici alla qualità del vostro legato, in quanto il glissato può a tutti gli effetti essere considerato un legato al rallentatore.

Rispettate rigorosamente il ritmo quando suonate con l'accompagnamento del CD: all'inizio d'ogni traccia, sentirete un metronomo che scandisce il tempo ed un suono di pianoforte che vi darà l'altezza della prima nota da suonare, ispirate in maniera costante per due movimenti cercando di immagazzinare più aria possibile, suonate la frase poi ispirate allo stesso modo nuovamente; generalmente tra una frase musicale e l'altra ho cercato di lasciare i 2/4 necessari per la respirazione, qualora troviate una pausa più lunga, ad esempio 4/4, rilassatevi per i primi 2/4 ed ispirate in maniera costante per i restanti due.

Se non riuscite a suonare tutte le tonalità di un esercizio, specialmente quelle più gravi o più acute, non vi preoccupate, arrivate fin dove riuscite e cercate di guadagnare ogni giorno un piccolo risultato; non aspettatevi di riuscire subito a fare tutto bene e neanche di fare dei passi da gigante, siate costanti e rigorosi nel vostro studio ed imparate ad apprezzare ogni piccolo risultato. Ricordate sempre che comunque il nostro primo obiettivo deve essere la qualità di quello che facciamo.

Chiaramente, come ho già detto, per poter ottenere dei risultati ci vuole costanza, solo così riusciremo a vedere i benefici di questa pratica; questi esercizi pertanto dovranno essere inseriti nel nostro piano di studi

giornaliero, considerandoli come parte integrante della nostra routine di tecnica.

Potete cominciare a suonare questi studi con il bocchino per una decina di minuti (uno degli esercizi più lunghi, o due o tre o più di quelli più corti) prima del vostro piano di studi giornaliero.

Una volta che sarete in grado di padroneggiare tutti gli studi di questo libro potrete proseguire aggiungendo ad ogni esercizio ulteriori tonalità sia nell'acuto che nel grave.

Suggerisco di utilizzare questo metodo anche con lo strumento, in questo caso gli esercizi che prevedono l'uso del glissato andranno eseguiti con il legato; avrete un piano di studi di tecnica completo e con il quale vi potrete esercitare suonando con l'accompagnamento della base che vi darà un riferimento ritmico ed anche d'intonazione.

Buon lavoro.

♩ = 65

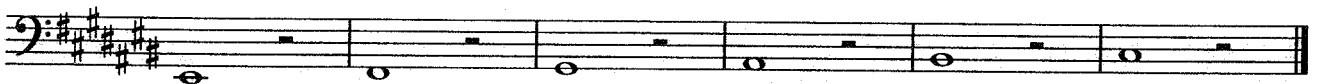
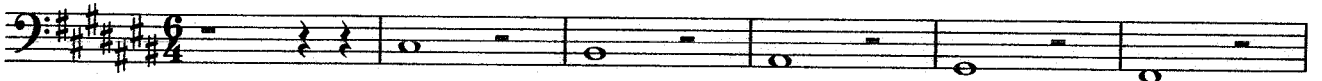
Do Maggiore

TRACK 01



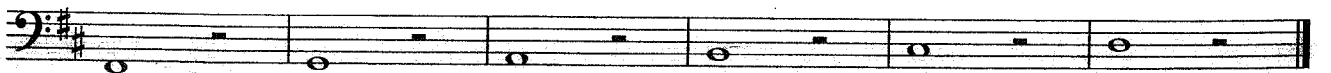
♩ = 65

Do# Maggiore



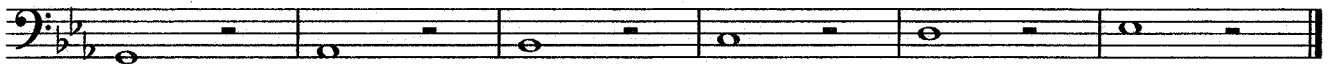
♩ = 65

Re Maggiore



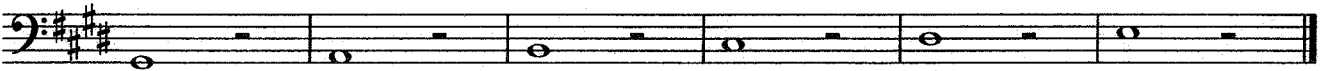
Mib Maggiore

♩ = 65



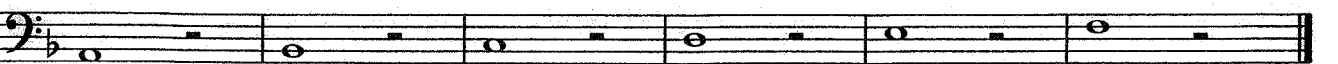
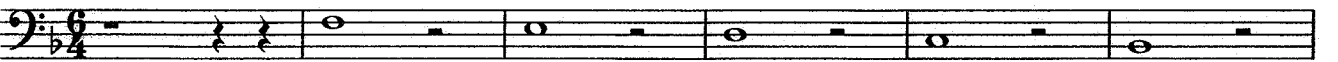
Mi Maggiore

♩ = 65



Fa Maggiore

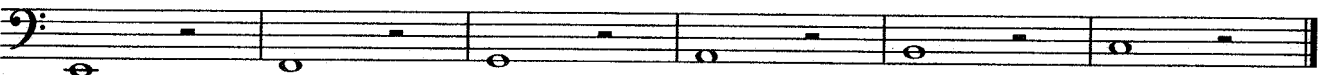
♩ = 65



♩ = 65

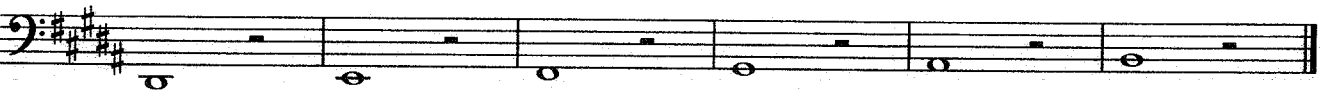
Do Maggiore

TRACK 02



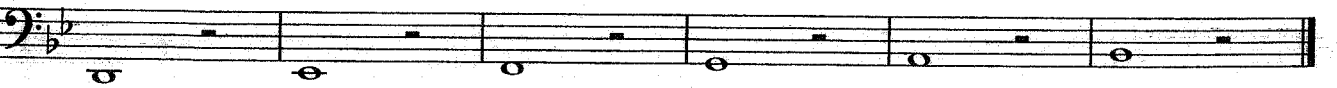
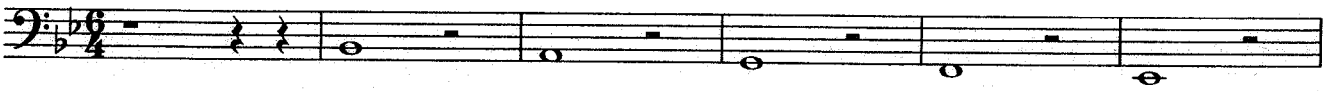
♩ = 65

Si Maggiore



♩ = 65

Sib Maggiore



La Maggiore

♩ = 65

♩ = 65

Musical notation for La Maggiore in bass clef, 6/4 time, key of D major. It consists of three staves. The first staff contains a whole note scale: D2, E2, F#2, G2, A2, B2, C#3, D3. The second staff contains a descending whole note scale: C#3, B2, A2, G2, F#2, E2, D2. The third staff contains a whole note scale: D2, E2, F#2, G2, A2, B2, C#3, D3. A fermata is placed over the A2 note in the second staff.

Lab Maggiore

♩ = 65

♩ = 65

Musical notation for Lab Maggiore in bass clef, 6/4 time, key of B-flat major. It consists of three staves. The first staff contains a whole note scale: Bb2, C3, D3, Eb3, F3, G3, Ab3, Bb3. The second staff contains a descending whole note scale: Ab3, G3, F3, Eb3, D3, C3, Bb2. The third staff contains a whole note scale: Bb2, C3, D3, Eb3, F3, G3, Ab3, Bb3. A fermata is placed over the F3 note in the second staff.

Sol Maggiore

♩ = 65

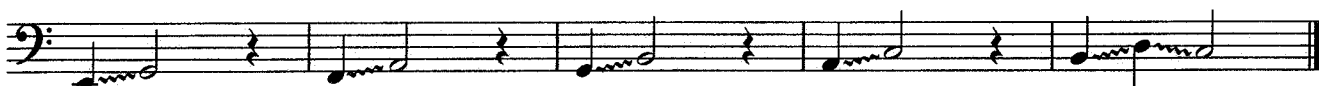
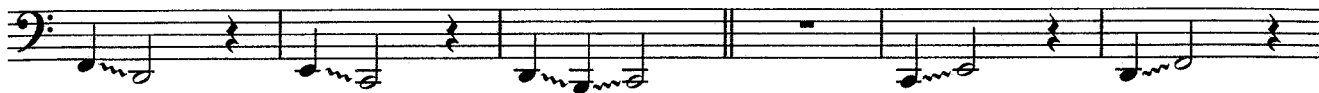
♩ = 65

Musical notation for Sol Maggiore in bass clef, 6/4 time, key of G major. It consists of three staves. The first staff contains a whole note scale: G2, A2, B2, C3, D3, E3, F#3, G3. The second staff contains a descending whole note scale: F#3, E3, D3, C3, B2, A2, G2. The third staff contains a whole note scale: G2, A2, B2, C3, D3, E3, F#3, G3. A fermata is placed over the D3 note in the second staff.

♩ = 56

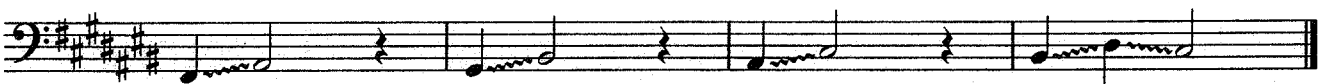
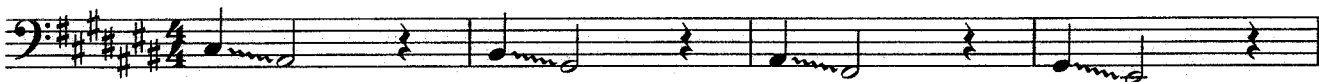
Do Maggiore

TRACK 03



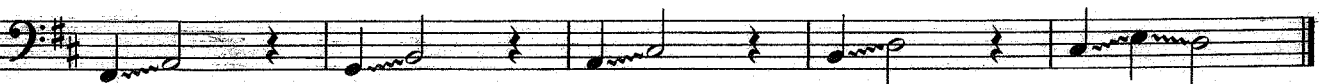
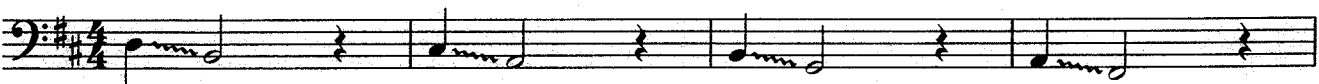
♩ = 56

Do# Maggiore



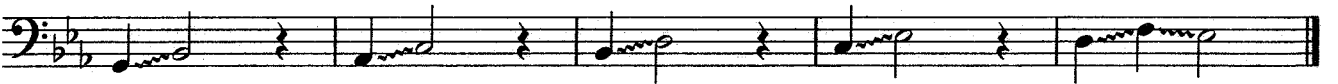
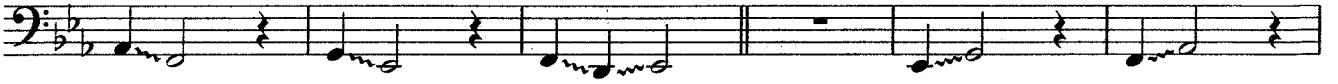
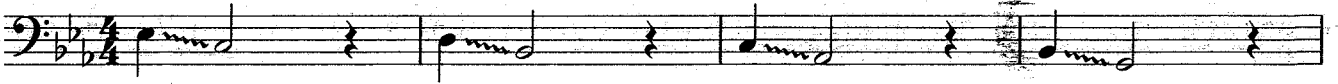
♩ = 56

Re Maggiore



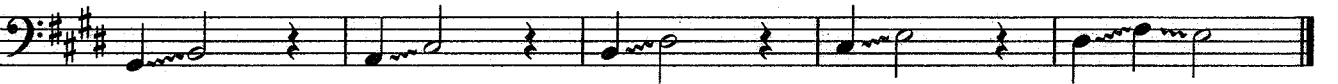
♩ = 56

Mib Maggiore



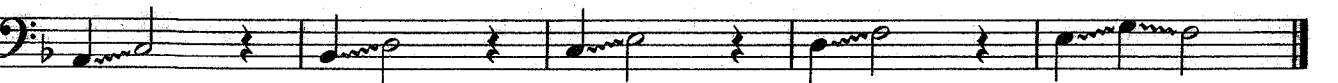
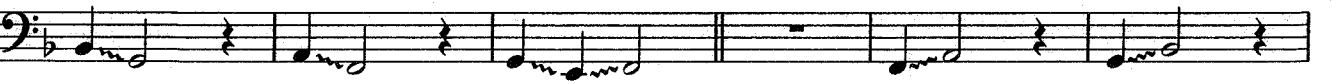
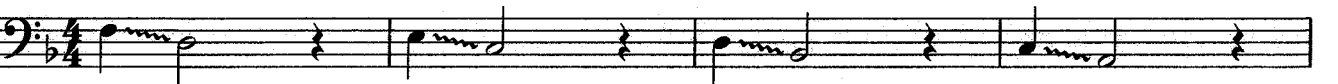
♩ = 56

Mi Maggiore



♩ = 56

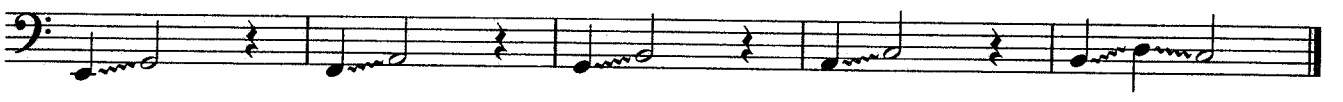
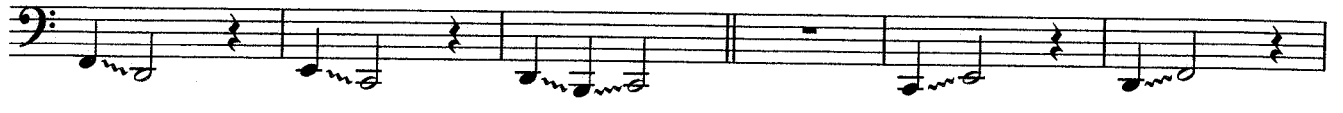
Fa Maggiore



♩ = 56

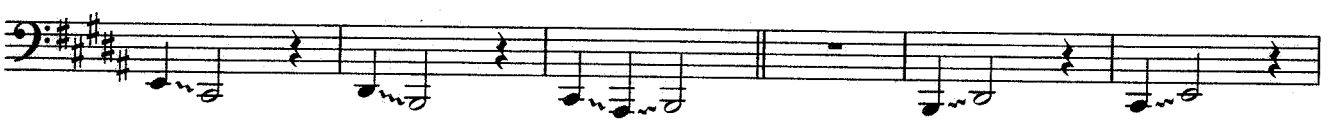
Do Maggiore

TRACK 04



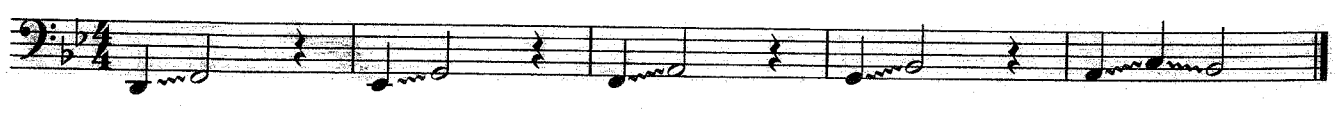
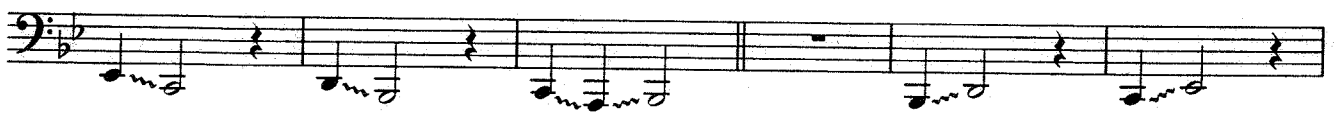
♩ = 56

Si Maggiore



♩ = 56

Sib Maggiore



♩ = 56

La Maggiore

Three staves of musical notation for the key of La Maggiore. The first staff contains a single melodic line with quarter notes and rests. The second staff contains a bass line with chords and rests. The third staff contains a single melodic line with quarter notes and rests.

♩ = 56

Lab Maggiore

Three staves of musical notation for the key of Lab Maggiore. The first staff contains a single melodic line with quarter notes and rests. The second staff contains a bass line with chords and rests. The third staff contains a single melodic line with quarter notes and rests.

♩ = 56

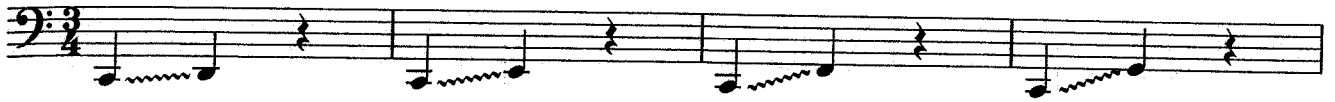
Sol Maggiore

Three staves of musical notation for the key of Sol Maggiore. The first staff contains a single melodic line with quarter notes and rests. The second staff contains a bass line with chords and rests. The third staff contains a single melodic line with quarter notes and rests.

♩ = 50

Do Maggiore

TRACK 05



♩ = 50

Do# Maggiore



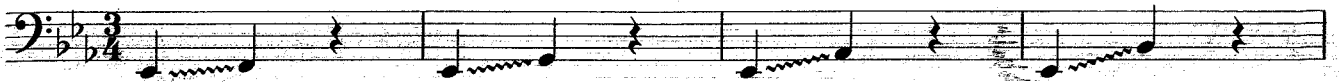
♩ = 50

Re Maggiore



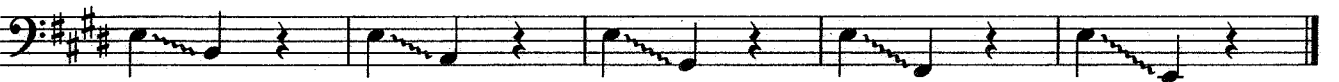
♩ = 50

Mib Maggiore



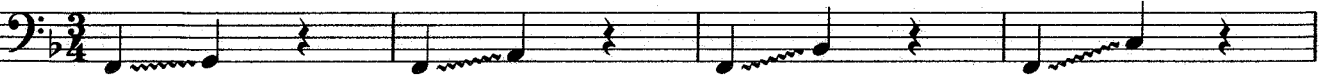
♩ = 50

Mi Maggiore



♩ = 50

Fa Maggiore



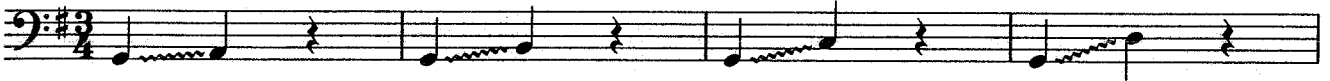
♩ = 50

Fa# Maggiore



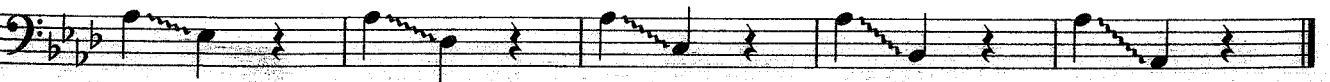
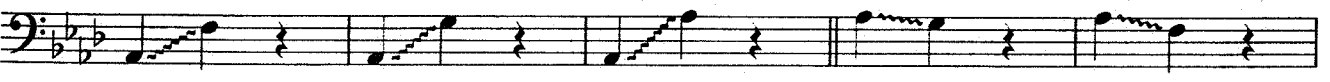
♩ = 50

Sol Maggiore



♩ = 50

Lab Maggiore



♩ = 50

La Maggiore

First staff of music for La Maggiore, bass clef, key signature of two sharps (F# and C#), and 3/4 time signature. It begins with a series of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3, followed by a whole rest.

Second staff of music for La Maggiore, bass clef, key signature of two sharps, and 3/4 time signature. It begins with eighth notes: A2, B2, C3, D3, E3, F#3, G3, followed by a whole rest.

Third staff of music for La Maggiore, bass clef, key signature of two sharps, and 3/4 time signature. It begins with eighth notes: B2, C3, D3, E3, F#3, G3, A3, followed by a whole rest.

♩ = 50

Sib Maggiore

First staff of music for Sib Maggiore, bass clef, key signature of one flat (Bb), and 3/4 time signature. It begins with eighth notes: G2, A2, Bb2, C3, D3, E3, F3, G3, followed by a whole rest.

Second staff of music for Sib Maggiore, bass clef, key signature of one flat, and 3/4 time signature. It begins with eighth notes: A2, Bb2, C3, D3, E3, F3, G3, followed by a whole rest.

Third staff of music for Sib Maggiore, bass clef, key signature of one flat, and 3/4 time signature. It begins with eighth notes: Bb2, C3, D3, E3, F3, G3, A3, followed by a whole rest.

♩ = 50

Si Maggiore

First staff of music for Si Maggiore, bass clef, key signature of three sharps (F#, C#, G#), and 3/4 time signature. It begins with eighth notes: G2, A2, B2, C#3, D3, E3, F#3, G#3, followed by a whole rest.

Second staff of music for Si Maggiore, bass clef, key signature of three sharps, and 3/4 time signature. It begins with eighth notes: A2, B2, C#3, D3, E3, F#3, G#3, followed by a whole rest.

Third staff of music for Si Maggiore, bass clef, key signature of three sharps, and 3/4 time signature. It begins with eighth notes: B2, C#3, D3, E3, F#3, G#3, A3, followed by a whole rest.

♩ = 50

Do Maggiore

First staff of music for Do Maggiore, bass clef, key signature of no sharps or flats, and 3/4 time signature. It begins with eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, followed by a whole rest.

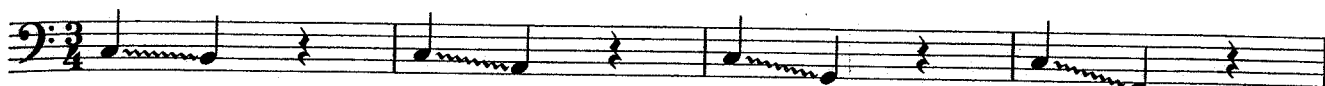
Second staff of music for Do Maggiore, bass clef, key signature of no sharps or flats, and 3/4 time signature. It begins with eighth notes: A2, B2, C3, D3, E3, F3, G3, followed by a whole rest.

Third staff of music for Do Maggiore, bass clef, key signature of no sharps or flats, and 3/4 time signature. It begins with eighth notes: B2, C3, D3, E3, F3, G3, A3, followed by a whole rest.

♩ = 50

Do Maggiore

TRACK 06



♩ = 50

Si Maggiore



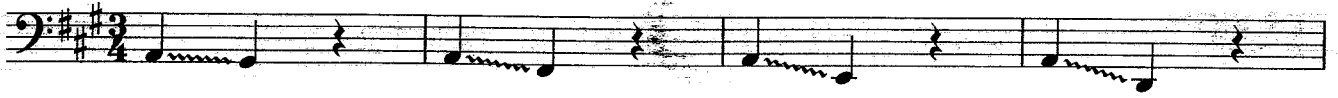
♩ = 50

Sib Maggiore



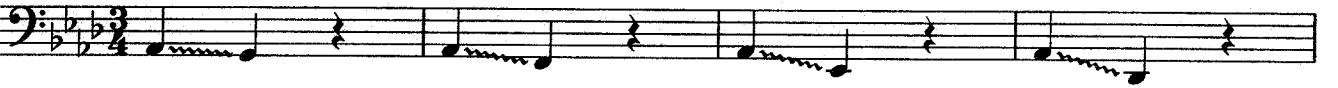
♩ = 50

La Maggiore



♩ = 50

Lab Maggiore



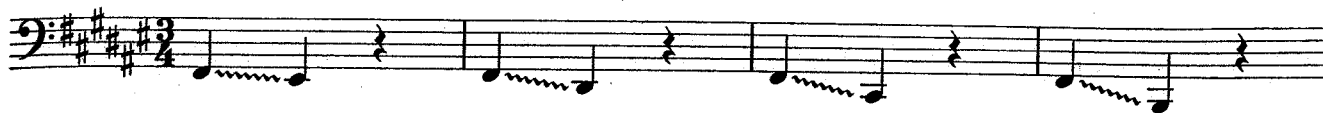
♩ = 50

Sol Maggiore



♩ = 50

Fa# Maggiore

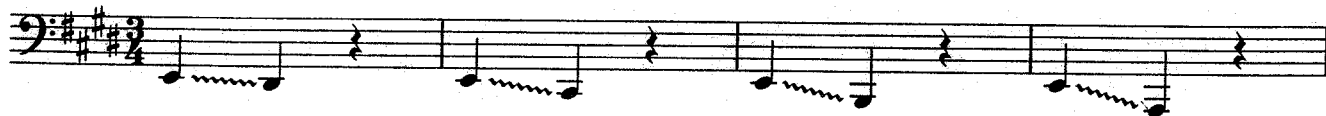


♩ = 50

Fa Maggiore



Mi Maggiore



♩ = 50

Mib Maggiore

Three staves of musical notation for Mib Maggiore in 3/4 time. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The melody consists of quarter notes with wavy lines indicating vibrato. The second and third staves continue the piece with similar notation, including a repeat sign in the second staff.

♩ = 50

Re Maggiore

Three staves of musical notation for Re Maggiore in 3/4 time. The first staff begins with a treble clef, a key signature of two sharps (F#, C#), and a 3/4 time signature. The melody consists of quarter notes with wavy lines indicating vibrato. The second and third staves continue the piece with similar notation, including a repeat sign in the second staff.

♩ = 50

Reb Maggiore

Three staves of musical notation for Reb Maggiore in 3/4 time. The first staff begins with a treble clef, a key signature of three flats (Bbb, Ebb, Abb), and a 3/4 time signature. The melody consists of quarter notes with wavy lines indicating vibrato. The second and third staves continue the piece with similar notation, including a repeat sign in the second staff.

♩ = 50

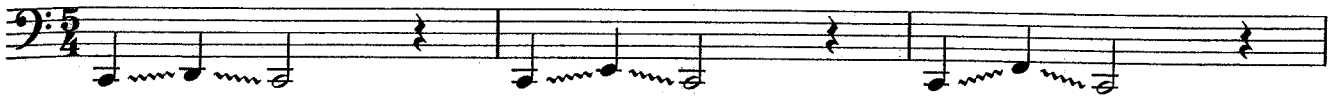
Do Maggiore

Three staves of musical notation for Do Maggiore in 3/4 time. The first staff begins with a treble clef, a key signature of no sharps or flats, and a 3/4 time signature. The melody consists of quarter notes with wavy lines indicating vibrato. The second and third staves continue the piece with similar notation, including a repeat sign in the second staff.

♩ = 60

Do Maggiore

TRACK 07



♩ = 60

Do# Maggiore



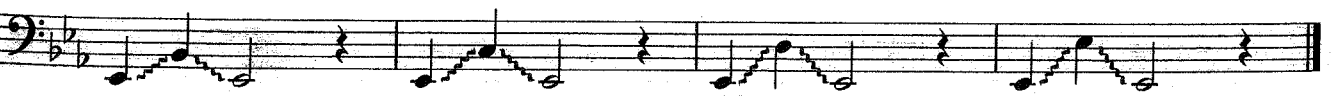
♩ = 60

Re Maggiore



♩ = 60

Mib Maggiore



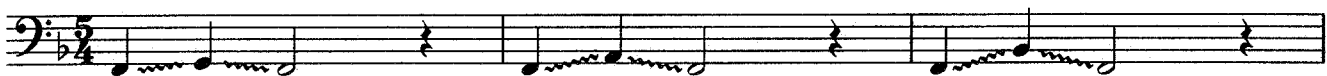
♩ = 60

Mi Maggiore



♩ = 60

Fa Maggiore



♩ = 60

Fa# Maggiore



♩ = 60

Sol Maggiore



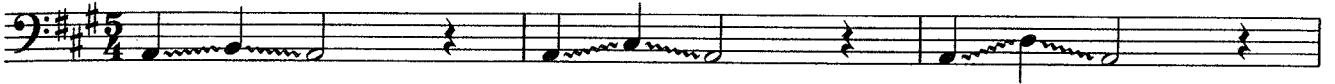
♩ = 60

Lab Maggiore



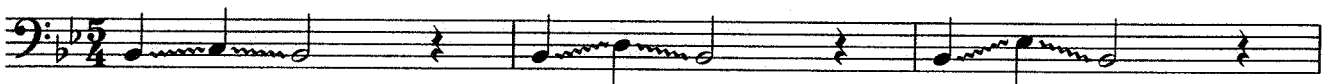
♩ = 60

La Maggiore



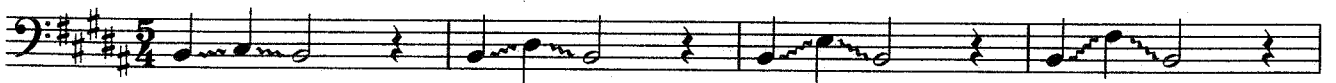
♩ = 60

Sib Maggiore

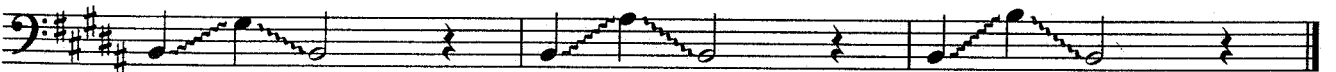


♩ = 60

Si Maggiore

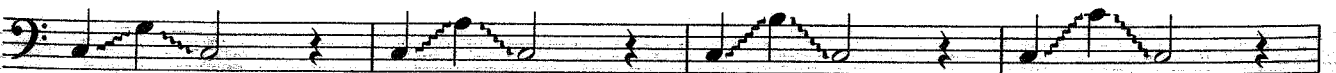
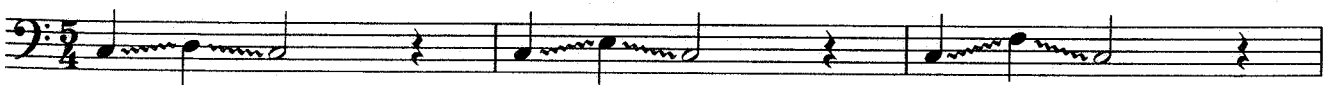


59



♩ = 60

Do Maggiore



ESERCIZIO N. 4 MODO DISCENDENTE / EXERCISE N. 4 DESCENDING MODE

♩ = 60

Do Maggiore

TRACK 08



69



♩ = 60

Si Maggiore



74



♩ = 60

Sib Maggiore



79



♩ = 60

La Maggiore

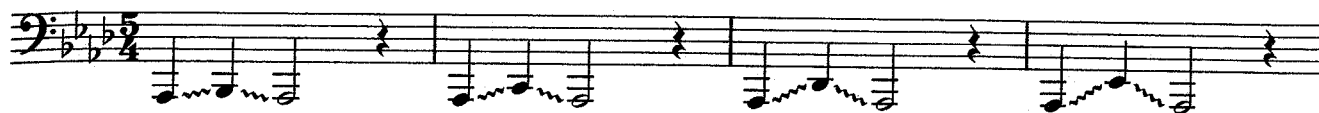


84



♩ = 60

Lab Maggiore



89



♩ = 60

Sol Maggiore



94



♩ = 60

Fa# Maggiore



99



♩ = 60

Fa Maggiore



104



♩ = 60

Mi Maggiore

109

♩ = 60

Mib Maggiore

114

♩ = 60

Re Maggiore

119

♩ = 60

Reb Maggiore

124

♩ = 60

Do Maggiore

129

♩ = 60

Do Maggiore

TRACK 09



♩ = 60

Do# Maggiore



9



♩ = 60

Re Maggiore



13



♩ = 60

Mib Maggiore

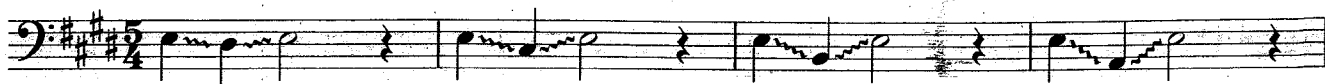


18



♩ = 60

Mi Maggiore

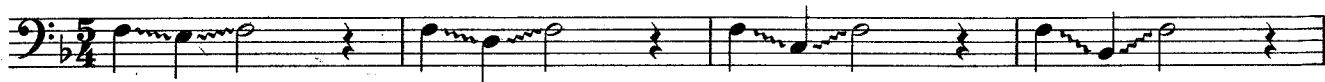


23



♩ = 60

Fa Maggiore

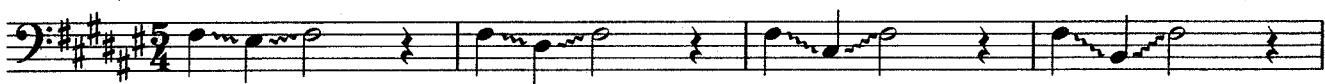


28

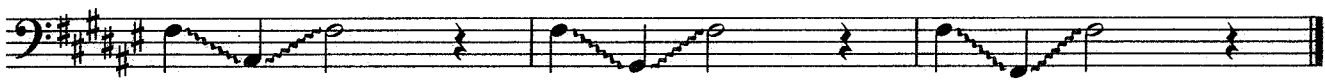


♩ = 60

Fa# Maggiore



33



♩ = 60

Sol Maggiore



38



♩ = 60

Lab Maggiore



43



♩ = 60

La Maggiore

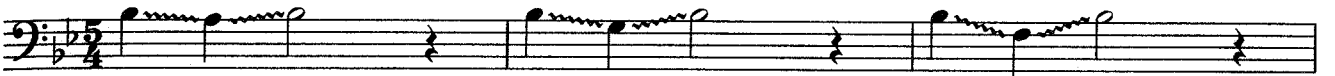


48



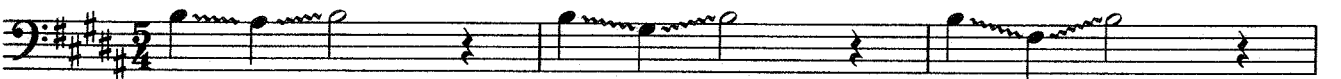
♩ = 60

Sib Maggiore



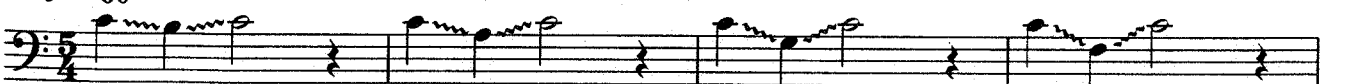
♩ = 60

Si Maggiore



♩ = 60

Do Maggiore



63



ESERCIZIO N. 5 MODO DISCENDENTE / EXERCISE N. 5 DESCENDING MODE

♩ = 60

Do Maggiore

TRACK 10



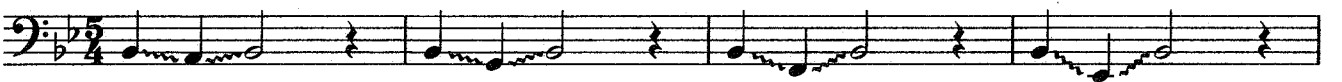
♩ = 60

Si Maggiore



♩ = 60

Sib Maggiore



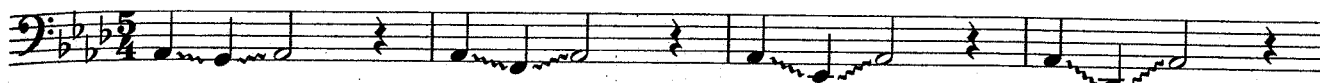
♩ = 60

La Maggiore



♩ = 60

Lab Maggiore



♩ = 60

Sol Maggiore



♩ = 60

Fa# Maggiore



♩ = 60

Fa Maggiore



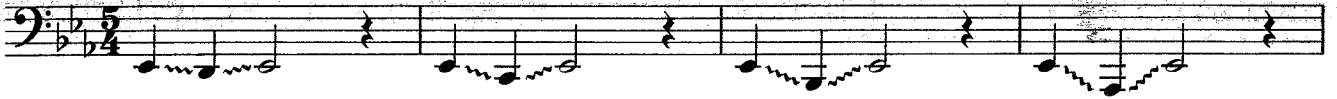
♩ = 60

Mi Maggiore

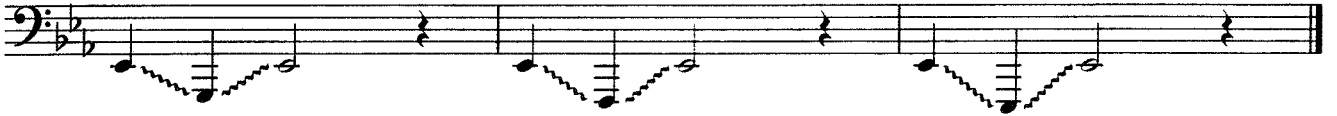


♩ = 60

Mib Maggiore



68



♩ = 60

Re Maggiore



73



♩ = 60

Reb Maggiore



78



♩ = 60

Do Maggiore



83



♩ = 52

Do Maggiore

TRACK 11



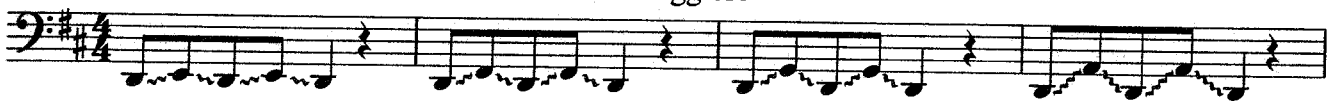
♩ = 52

Do# Maggiore



♩ = 52

Re Maggiore



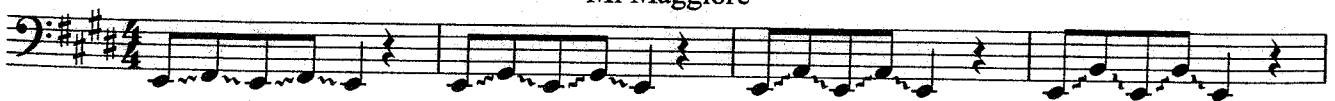
♩ = 52

Mib Maggiore



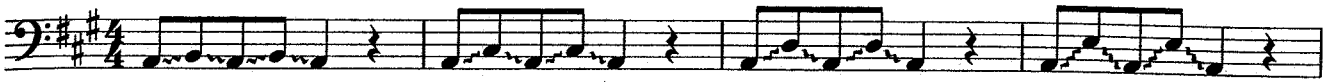
♩ = 52

Mi Maggiore



♩ = 52

La Maggiore



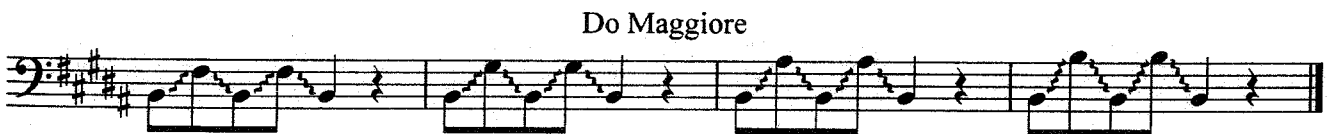
♩ = 52

Sib Maggiore



♩ = 52

Si Maggiore



♩ = 52



ESERCIZIO N. 6 MODO DISCENDENTE / EXERCISE N. 6 DESCENDING MODE

♩ = 52

Do Maggiore

TRACK 12



♩ = 52

Si Maggiore



♩ = 52

Sib Maggiore



♩ = 52

La Maggiore



♩ = 52

Lab Maggiore



♩ = 52

Sol Maggiore



♩ = 52

Fa# Maggiore



♩ = 52

Fa Maggiore



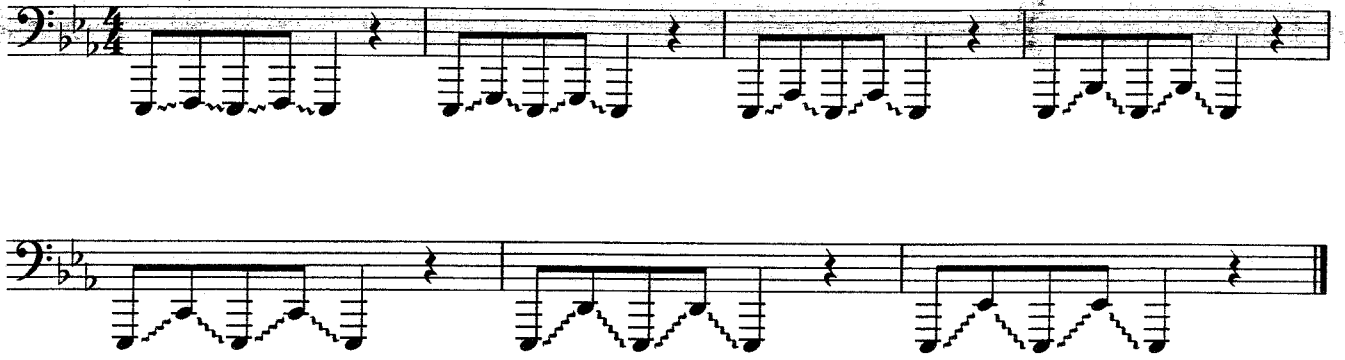
♩ = 52

Mi Maggiore



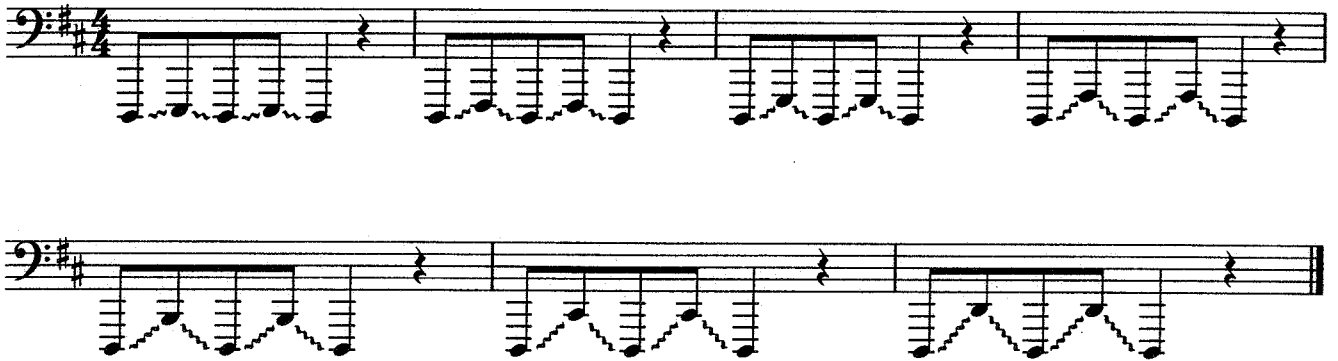
♩ = 52

Mib Maggiore



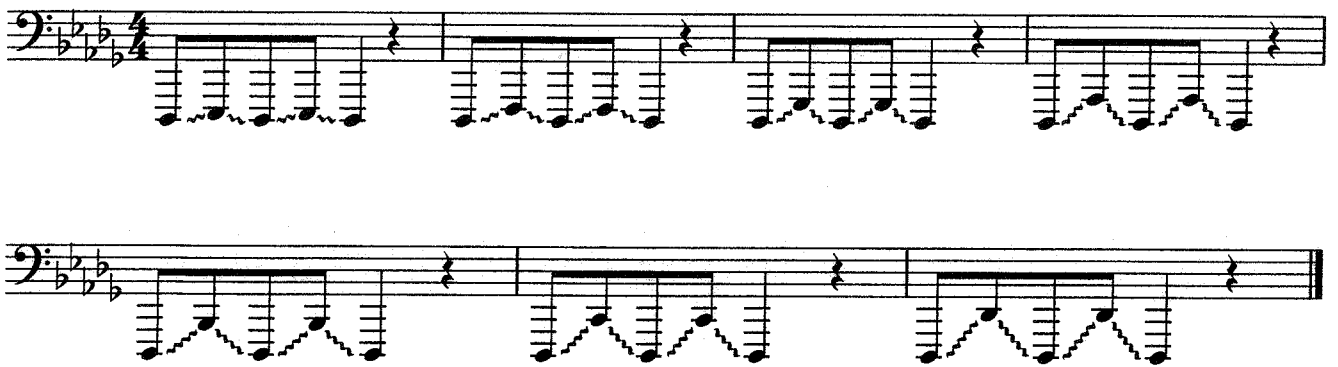
♩ = 52

Re Maggiore



♩ = 52

Reb Maggiore



♩ = 52

Do Maggiore



♩ = 52

Do Maggiore

TRACK 13



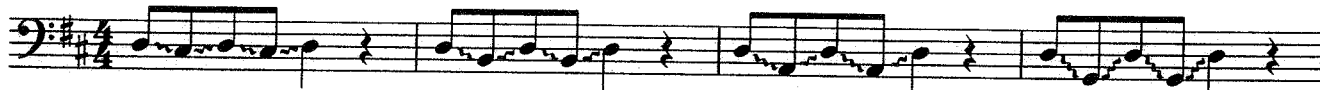
♩ = 52

Do# Maggiore



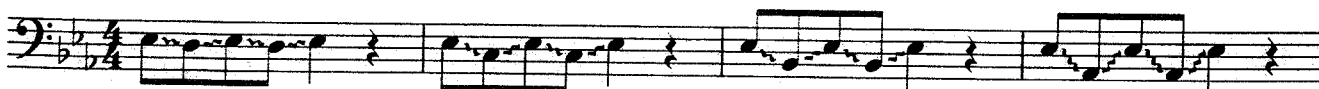
♩ = 52

Re Maggiore



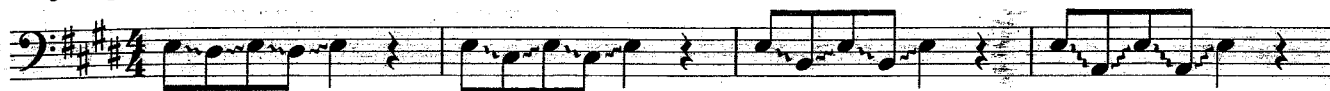
♩ = 52

Mib Maggiore



♩ = 52

Mi Maggiore



♩ = 52

Fa Maggiore



♩ = 52

Fa# Maggiore



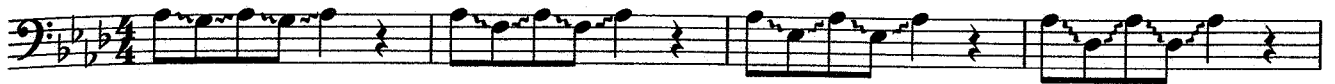
♩ = 52

Sol Maggiore



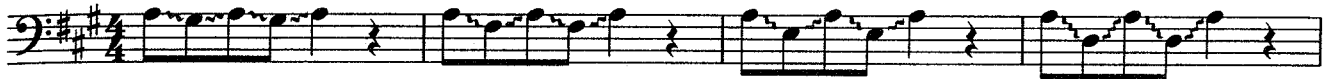
♩ = 52

Lab Maggiore



♩ = 52

La Maggiore



♩ = 52

Sib Maggiore



♩ = 52

Si Maggiore



♩ = 52

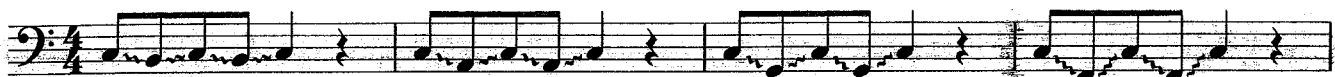


ESERCIZIO N. 7 MODO DISCENDENTE / EXERCISE N. 7 DESCENDING MODE

♩ = 52

Do Maggiore

TRACK 14



♩ = 52

Si Maggiore



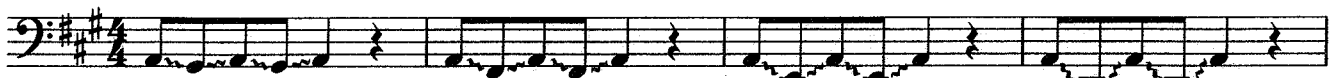
♩ = 52

Sib Maggiore



♩ = 52

La Maggiore



♩ = 52

Lab Maggiore



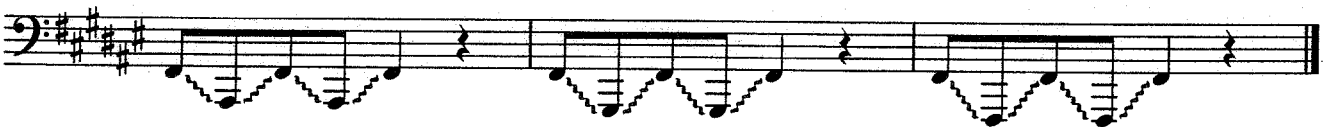
♩ = 52

Sol Maggiore



♩ = 52

Fa# Maggiore



♩ = 52

Fa Maggiore



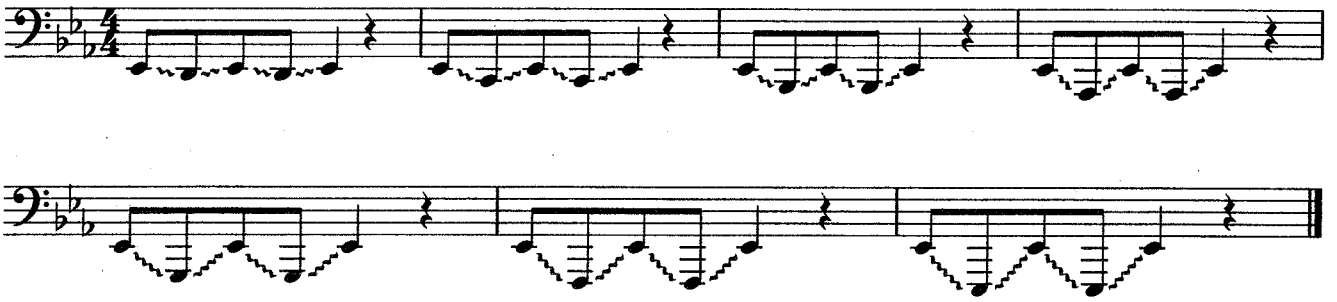
♩ = 52

Mi Maggiore



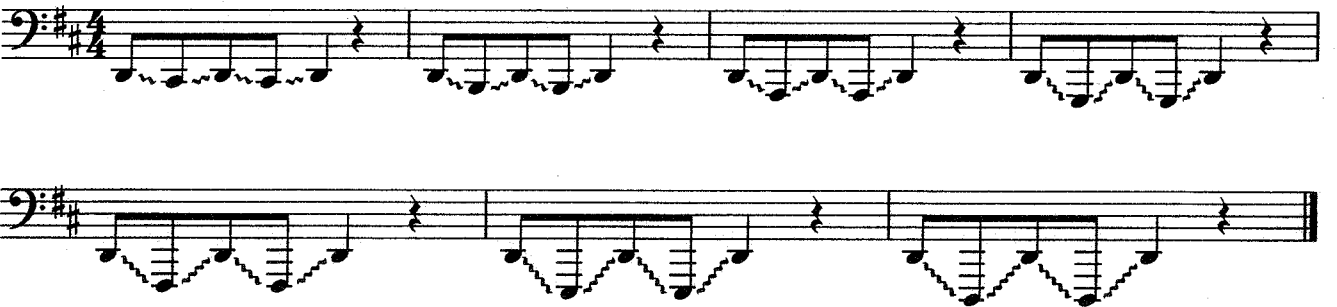
♩ = 52

Mib Maggiore



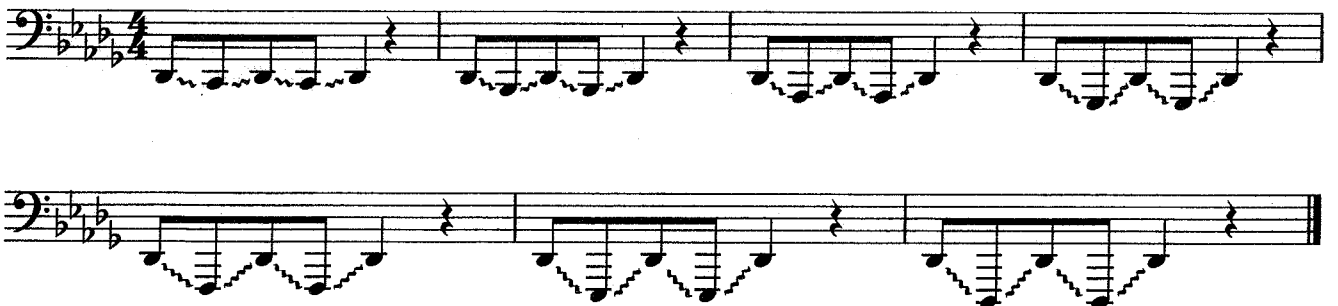
♩ = 52

Re Maggiore



♩ = 52

Reb Maggiore



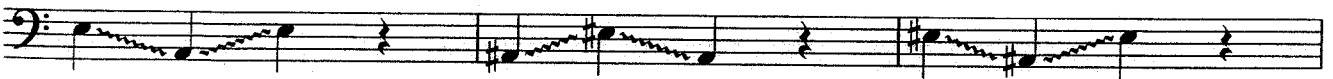
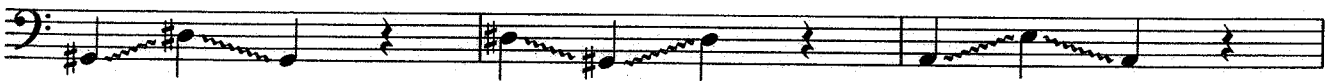
♩ = 52

Do Maggiore



♩ = 46-52

TRACK 15



Esercizio N. 9 Modo Discendente / Exercise N. 9 Descending Mode

♩ = 46-52

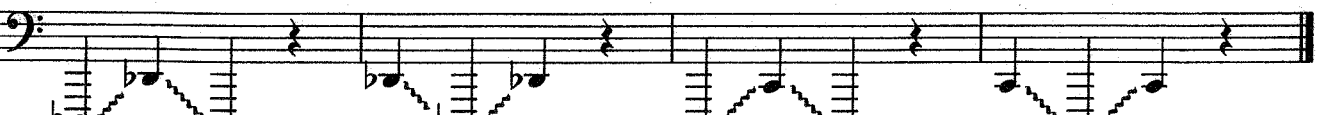
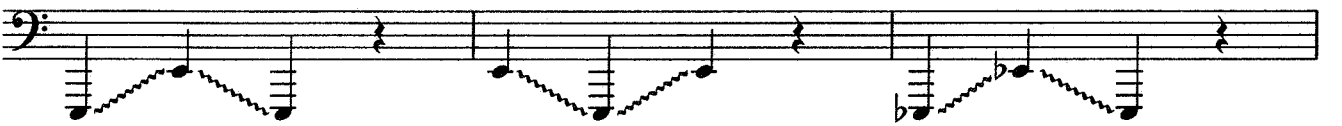
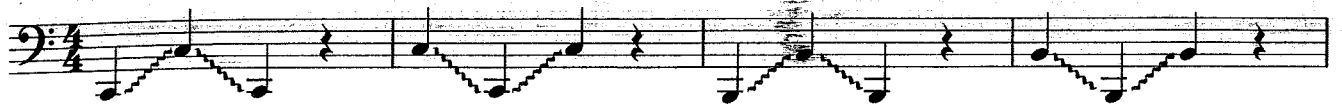
TRACK 16

The musical score consists of eight staves of music in bass clef, 4/4 time. The tempo is marked as quarter note = 46-52. The notes are: G2, F2, E2, D2, C2, B1, A1, G1. The first staff contains the first six notes with slurs and rests. The second staff contains the last two notes with slurs and rests. The third through seventh staves each contain three measures, each with a slur and a rest. The eighth staff contains the final measure with a double bar line.

ESERCIZIO N. 10 MODO DISCENDENTE / EXERCISE N. 10 DESCENDING MODE

♩ = 46-52

TRACK 18



♩ = 46-52

TRACK 17



ESERCIZIO N. 11 MODU DISCENDENTE / EXERCISE N. 11 DESCENDING MODE

TRACK 18

♩ = 46-52



♩ = 60

TRACK 19

Musical score for Track 19, Exercise 12 Descending Mode, measures 1-4. The score is written in bass clef with a 4/4 time signature. It consists of four staves of music. The first staff contains measures 1-4, with a tempo marking of ♩ = 60. The second staff contains measures 5-8, the third staff contains measures 9-12, and the fourth staff contains measures 13-16. The music features a descending eighth-note pattern in the right hand and a corresponding eighth-note pattern in the left hand, with various accidentals (sharps and naturals) indicating the descending mode.

ESERCIZIO N. 12 MODO DISCENDENTE / EXERCISE N. 12 DESCENDING MODE

TRACK 20

Musical score for Track 20, Exercise 12 Descending Mode, measures 17-24. The score is written in bass clef with a 4/4 time signature. It consists of five staves of music. The first staff contains measures 17-20, the second staff contains measures 21-24, the third staff contains measures 25-28, the fourth staff contains measures 29-32, and the fifth staff contains measures 33-36. The music continues the descending eighth-note pattern from the previous track, with various accidentals (flats and naturals) indicating the descending mode.

ESERCIZIO N. 13 MODO ASCENDENTE / EXERCISE N. 13 ASCENDING MODE

TRACK 21

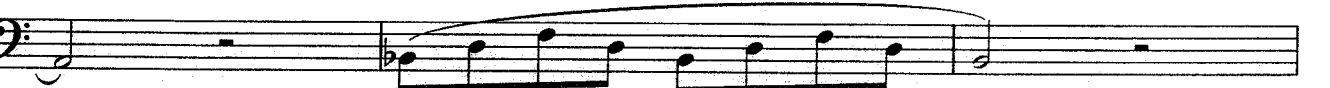
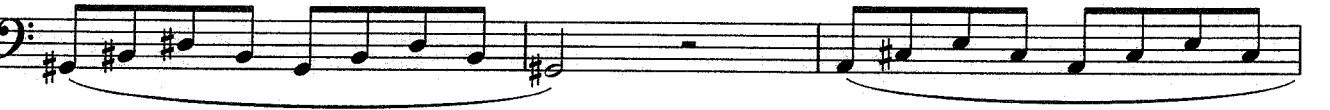
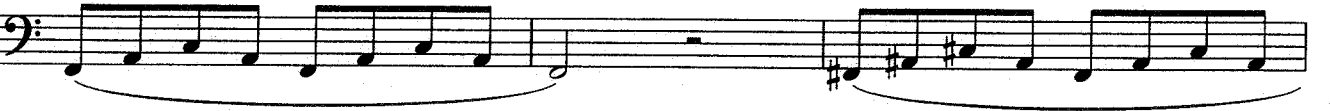
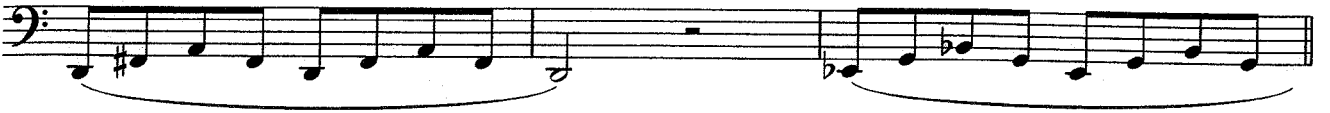
♩ = 60

ESERCIZIO N. 13 MODO DISCENDENTE / EXERCISE N. 13 DESCENDING MODE

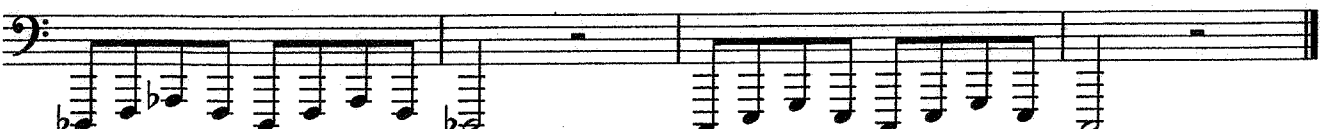
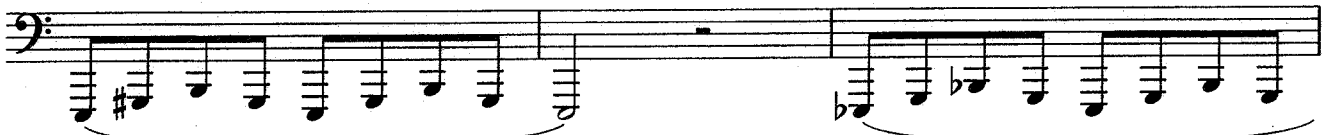
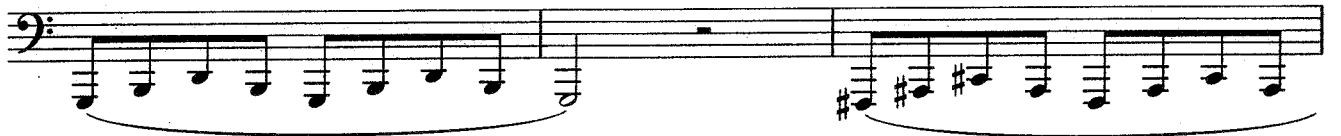
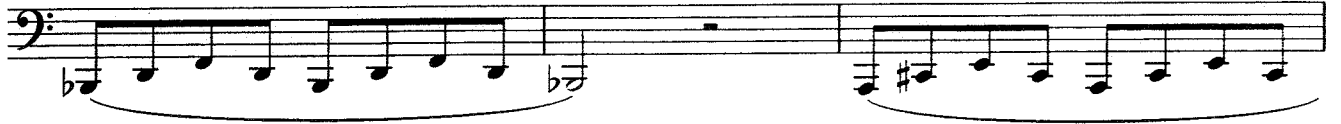
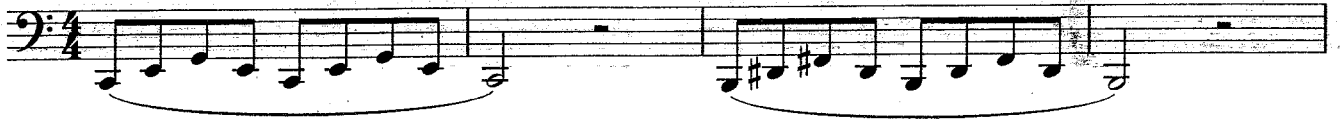
TRACK 22

$\text{♩} = 90$

TRACK 23



♩ = 90



♩ = 90

TRACK 25

The first staff of music is in bass clef with a 4/4 time signature. It contains two measures of music. The first measure has a whole note chord with a slur over it, consisting of the notes G2, A2, B2, C3, D3, E3, F3, and G3. The second measure has a whole note chord with a slur over it, consisting of the notes G#2, A#2, B#2, C#3, D#3, E#3, F#3, and G#3.

The second staff of music is in bass clef. It contains two measures of music. The first measure has a whole note chord with a slur over it, consisting of the notes G#2, A2, B2, C3, D3, E3, F3, and G#3. The second measure has a whole note chord with a slur over it, consisting of the notes G3, A3, B3, C4, D4, E4, F4, and G4.

The third staff of music is in bass clef with a key signature of one flat (Bb). It contains two measures of music. The first measure has a whole note chord with a slur over it, consisting of the notes G2, A2, Bb2, C3, D3, E3, F3, and G3. The second measure has a whole note chord with a slur over it, consisting of the notes G#2, A#2, B#2, C#3, D#3, E#3, F#3, and G#3.

The fourth staff of music is in bass clef. It contains two measures of music. The first measure has a whole note chord with a slur over it, consisting of the notes G2, A2, B2, C3, D3, E3, F3, and G3. The second measure has a whole note chord with a slur over it, consisting of the notes G#2, A#2, B#2, C#3, D#3, E#3, F#3, and G#3.

The fifth staff of music is in bass clef with a key signature of one sharp (F#). It contains two measures of music. The first measure has a whole note chord with a slur over it, consisting of the notes G2, A2, B2, C3, D3, E3, F3, and G3. The second measure has a whole note chord with a slur over it, consisting of the notes G#2, A#2, B#2, C#3, D#3, E#3, F#3, and G#3.

The sixth staff of music is in bass clef with a key signature of two flats (Bb, Eb). It contains two measures of music. The first measure has a whole note chord with a slur over it, consisting of the notes G2, A2, Bb2, C3, D3, E3, F3, and G3. The second measure has a whole note chord with a slur over it, consisting of the notes G#2, A#2, B#2, C#3, D#3, E#3, F#3, and G#3.

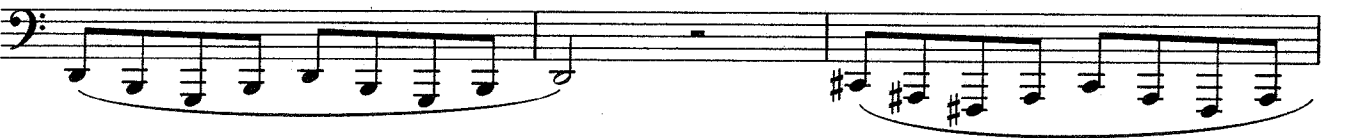
The seventh staff of music is in bass clef. It contains two measures of music. The first measure has a whole note chord with a slur over it, consisting of the notes G2, A2, B2, C3, D3, E3, F3, and G3. The second measure has a whole note chord with a slur over it, consisting of the notes G#2, A#2, B#2, C#3, D#3, E#3, F#3, and G#3.

The eighth staff of music is in bass clef with a key signature of two sharps (F#, C#). It contains two measures of music. The first measure has a whole note chord with a slur over it, consisting of the notes G2, A2, B2, C3, D3, E3, F3, and G3. The second measure has a whole note chord with a slur over it, consisting of the notes G#2, A#2, B#2, C#3, D#3, E#3, F#3, and G#3.

ESERCIZIO N. 15 MODU DISCENDENTE / EXERCISE N. 15 DESCENDING MODE

♩ = 90

TRACK 26



♩ = 96

TRACK 27

ESERCIZIO N. 16 MODO DISCENDENTE / EXERCISE N. 16 DESCENDING MODE

♩ = 96

TRACK 28

♩ = 60

TRACK 29

Musical score for Track 29, Exercise 17 Descending Mode, measures 1-4. The score is written in bass clef with a 4/4 time signature. The tempo is marked as ♩ = 60. The key signature has two sharps (F# and C#). The exercise consists of four measures of music, each containing a descending eighth-note scale. The first measure starts on C4, the second on B3, the third on A3, and the fourth on G3. Each measure is followed by a quarter rest. The notes are grouped by slurs.

ESERCIZIO N. 17 MODO DISCENDENTE / EXERCISE N. 17 DESCENDING MODE

♩ = 60

TRACK 30

Musical score for Track 30, Exercise 17 Descending Mode, measures 5-8. The score is written in bass clef with a 4/4 time signature. The tempo is marked as ♩ = 60. The key signature has two flats (Bb and Eb). The exercise consists of four measures of music, each containing a descending eighth-note scale. The first measure starts on C4, the second on B3, the third on A3, and the fourth on G3. Each measure is followed by a quarter rest. The notes are grouped by slurs.

♩ = 96

TRACK 31

ESERCIZIO N. 18 MODO DISCENDENTE / EXERCISE N. 18 DESCENDING MODE

♩ = 96

TRACK 32

ESERCIZIO N. 19 MODO ASCENDENTE / EXERCISE N. 19 ASCENDING MODE

♩ = 60

TRACK 33

Musical score for Exercise N. 19 Ascending Mode, Track 33. It consists of four staves of music in bass clef, 4/4 time. The tempo is marked as quarter note = 60. The key signature has one sharp (F#). The music features ascending eighth-note patterns with slurs and rests, moving from a lower register to a higher one across the staves.

ESERCIZIO N. 19 MODO DISCENDENTE / EXERCISE N. 19 DESCENDING MODE

♩ = 60

TRACK 34

Musical score for Exercise N. 19 Descending Mode, Track 34. It consists of five staves of music in bass clef, 4/4 time. The tempo is marked as quarter note = 60. The key signature has two flats (Bb, Eb). The music features descending eighth-note patterns with slurs and rests, moving from a higher register to a lower one across the staves.

♩ = 60

TRACK 35



ESERCIZIO N. 20 MODO DISCENDENTE / EXERCISE N. 20 DISCENDING MODE

♩ = 60

TRACK 36



ESERCIZIO N. 21 MODO ASCENDENTE / EXERCISE N. 21 ASCENDING MODE

♩ = 78-90

TRACK 37



ESERCIZIO N. 21 MODO DISCENDENTE / EXERCISE N. 21 DESCENDING MODE

♩ = 78-90

TRACK 38



♩ = 78-90

TRACK 39

Musical score for Track 39, Exercise N. 22 Descending Mode. It consists of four staves of music in bass clef, 4/4 time. The first staff starts with a key signature of one sharp (F#) and a tempo of 78-90. The second staff changes to one flat (Bb). The third staff changes to two sharps (F# and C#). The fourth staff changes to two flats (Bb and Eb). Each staff contains three measures of descending eighth-note patterns with slurs and rests.

ESERCIZIO N. 22 MODO DISCENDENTE / EXERCISE N. 22 DESCENDING MODE

♩ = 78-90

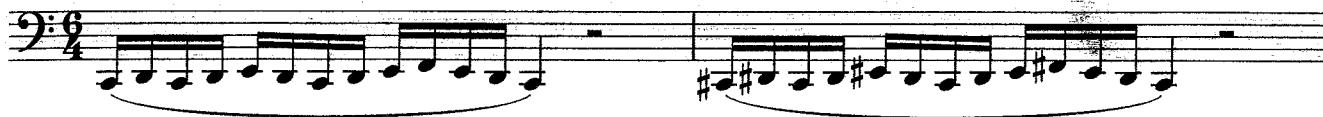
TRACK 40

Musical score for Track 40, Exercise N. 22 Descending Mode. It consists of four staves of music in bass clef, 4/4 time. The first staff starts with a key signature of one sharp (F#) and a tempo of 78-90. The second staff changes to one flat (Bb). The third staff changes to two flats (Bb and Eb). The fourth staff changes to three flats (Bb, Eb, and Ab). Each staff contains three measures of descending eighth-note patterns with slurs and rests.

ESERCIZIO N. 23 MODO ASCENDENTE / EXERCISE N. 23 ASCENDING MODE

♩ = 65

TRACK 41



♩ = 65

TRACK 42

First musical staff in bass clef, 6/4 time signature. It contains two measures of music. The first measure has a slur over eight eighth notes: C2, D2, E2, F2, G2, A2, B2, C3. The second measure has a slur over eight eighth notes: C#2, D#2, E#2, F#2, G#2, A#2, B#2, C3.

Second musical staff in bass clef, 6/4 time signature. It contains two measures of music. The first measure has a slur over eight eighth notes: Bb1, Cb1, Db1, Eb1, Fb1, Gb1, Ab1, Bb1. The second measure has a slur over eight eighth notes: Cb1, Db1, Eb1, Fb1, Gb1, Ab1, Bb1, Cb2.

Third musical staff in bass clef, 6/4 time signature. It contains two measures of music. The first measure has a slur over eight eighth notes: Bb1, Cb1, Db1, Eb1, Fb1, Gb1, Ab1, Bb1. The second measure has a slur over eight eighth notes: Cb1, Db1, Eb1, Fb1, Gb1, Ab1, Bb1, Cb2.

Fourth musical staff in bass clef, 6/4 time signature. It contains two measures of music. The first measure has a slur over eight eighth notes: Bb1, Cb1, Db1, Eb1, Fb1, Gb1, Ab1, Bb1. The second measure has a slur over eight eighth notes: Cb1, Db1, Eb1, Fb1, Gb1, Ab1, Bb1, Cb2.

Fifth musical staff in bass clef, 6/4 time signature. It contains two measures of music. The first measure has a slur over eight eighth notes: C#2, D#2, E#2, F#2, G#2, A#2, B#2, C3. The second measure has a slur over eight eighth notes: Cb1, Db1, Eb1, Fb1, Gb1, Ab1, Bb1, Cb2.

Sixth musical staff in bass clef, 6/4 time signature. It contains two measures of music. The first measure has a slur over eight eighth notes: C#2, D#2, E#2, F#2, G#2, A#2, B#2, C3. The second measure has a slur over eight eighth notes: Cb1, Db1, Eb1, Fb1, Gb1, Ab1, Bb1, Cb2.

Seventh musical staff in bass clef, 6/4 time signature. It contains two measures of music. The first measure has a slur over eight eighth notes: C#2, D#2, E#2, F#2, G#2, A#2, B#2, C3. The second measure has a slur over eight eighth notes: Cb1, Db1, Eb1, Fb1, Gb1, Ab1, Bb1, Cb2.

ESERCIZIO N. 24 MODO ASCENDENTE / EXERCISE N. 24 ASCENDING MODE

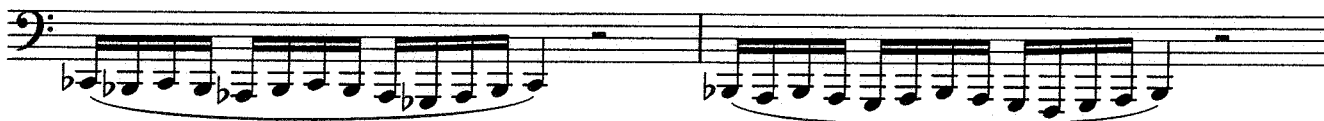
♩ = 65

TRACK 43



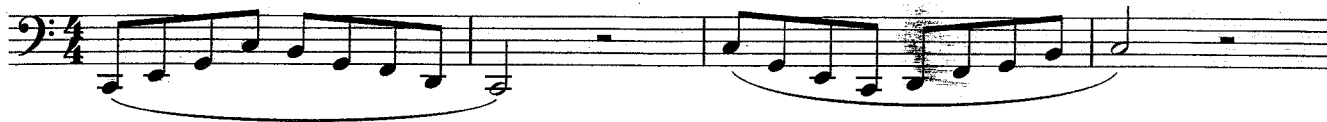
♩ = 65

TRACK 44



♩ = 90

TRACK 45

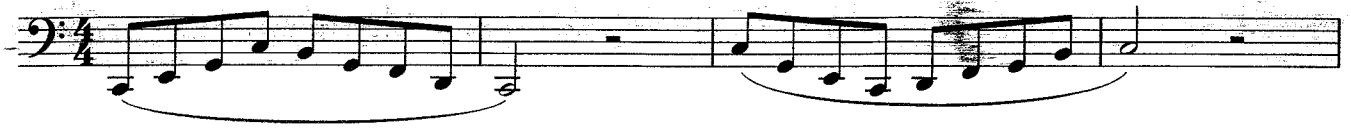




ESERCIZIO N. 25 MODO DISCENDENTE / EXERCISE N. 25 DESCENDING MODE

♩ = 90

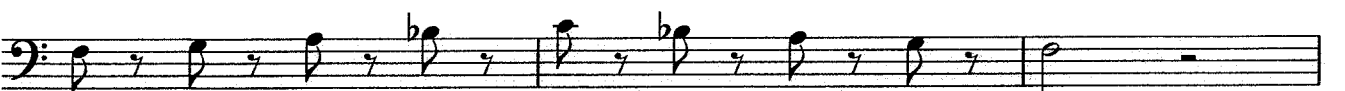
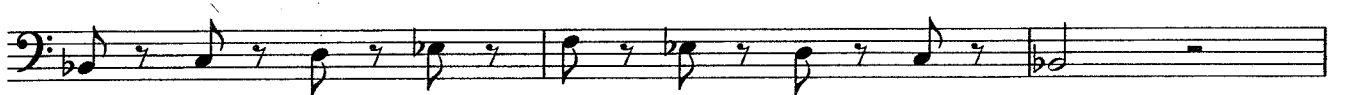
TRACK 46



ESERCIZIO N. 26 MODU ASCENDENTE / EXERCISE N. 26 ASCENDING MODE

TRACK 47

♩ = 90 con e senza colpo di lingua / with and without tongue



TRICKS AND TIPS MOLO DISCENDENTE / EXERCISE N. 20 DESCENDING MODE

♩ = 90 con e senza colpo di lingua / with and without tongue

TRACK 48

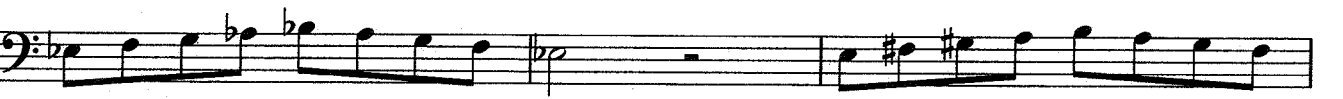
The image displays a musical score for Exercise N. 20, titled "DESCENDING MODE". It consists of 12 staves of music, all written in bass clef with a 4/4 time signature. The tempo is marked as ♩ = 90. The score is divided into two parts: "con e senza colpo di lingua" (with and without tongue) and "TRACK 48".

The first staff begins with a treble clef and a 4/4 time signature, followed by a bass clef. The melody starts on G2 and descends stepwise: G2, F2, E2, D2, C2, B1, A1, G1. The second staff continues the descent: F1, E1, D1, C1, B0, A0, G0, F0. The third staff continues: E0, D0, C0, B0, A0, G0, F0, E0. The fourth staff continues: D0, C0, B0, A0, G0, F0, E0, D0. The fifth staff continues: C0, B0, A0, G0, F0, E0, D0, C0. The sixth staff continues: B0, A0, G0, F0, E0, D0, C0, B0. The seventh staff continues: A0, G0, F0, E0, D0, C0, B0, A0. The eighth staff continues: G0, F0, E0, D0, C0, B0, A0, G0. The ninth staff continues: F0, E0, D0, C0, B0, A0, G0, F0. The tenth staff continues: E0, D0, C0, B0, A0, G0, F0, E0. The eleventh staff continues: D0, C0, B0, A0, G0, F0, E0, D0. The twelfth staff concludes the exercise with a final G0 note and a double bar line.

ESEKUCIZIO N. 27 / MODU ASCENDENTE / EXERCISE N. 27 / ASCENDING MODE

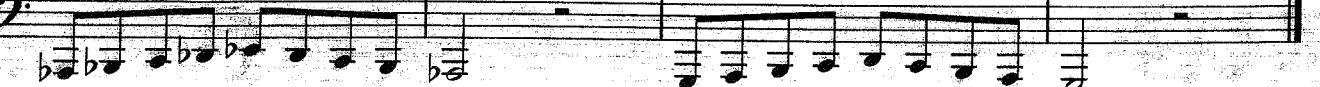
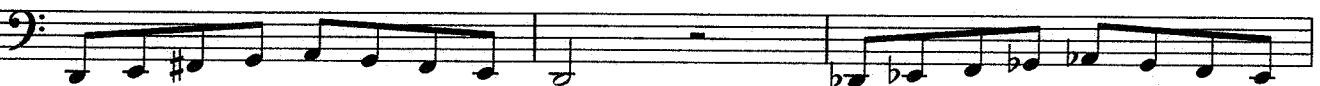
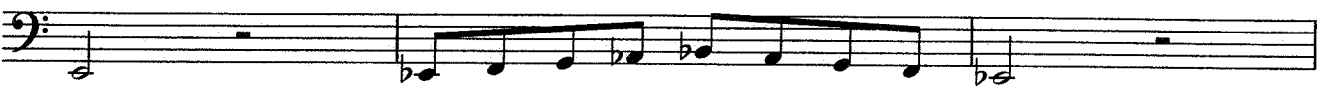
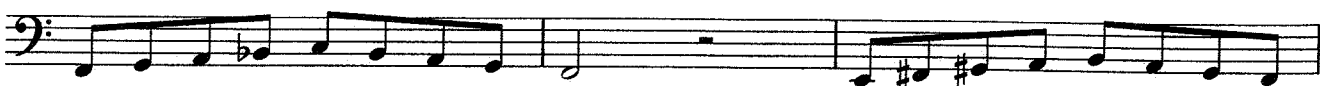
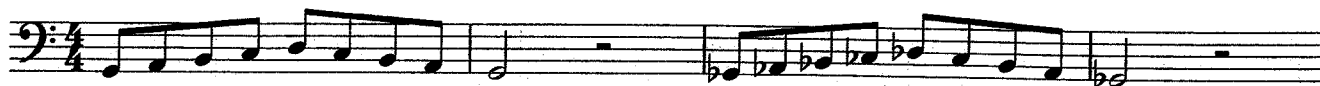
♩ = 90

TRACK 49



♩ = 90

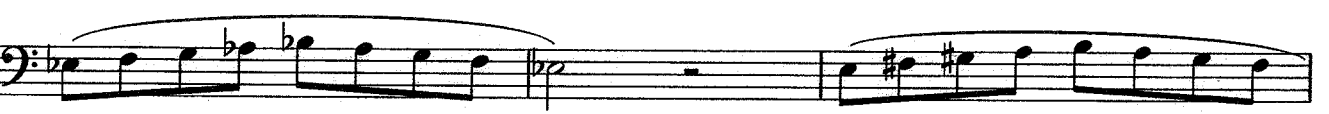
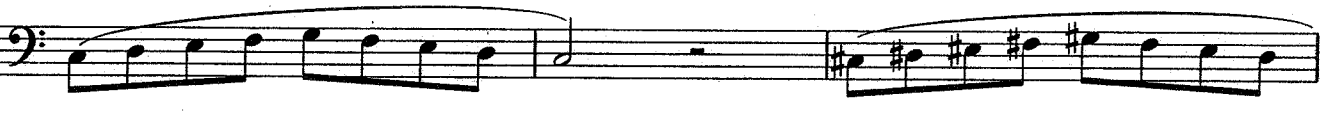
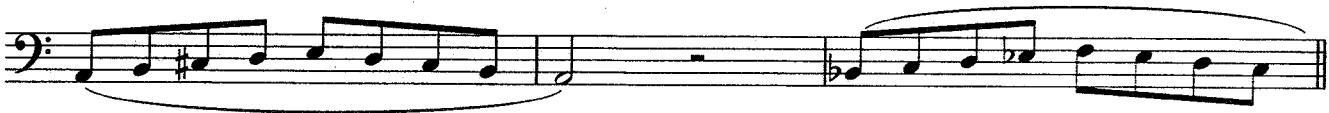
TRACK 50



ESERCIZIO N. 26 MODO ASCENDENTE / EXERCISE N. 26 ASCENDING MODE

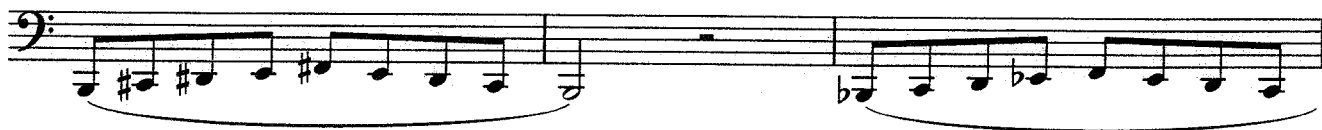
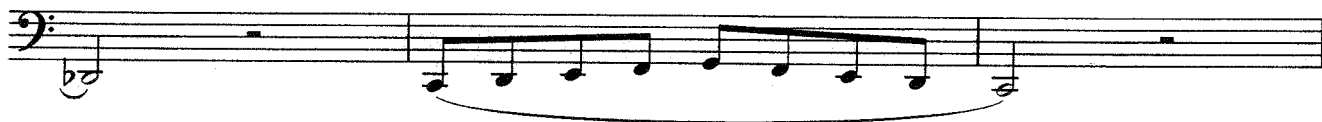
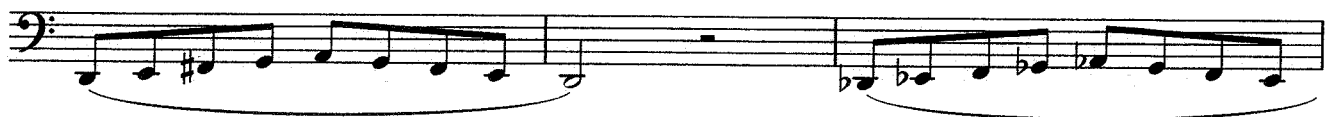
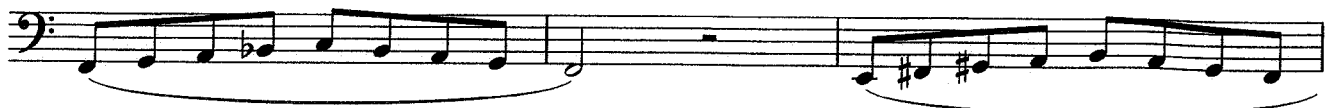
♩ = 90

TRACK 49



♩ = 90

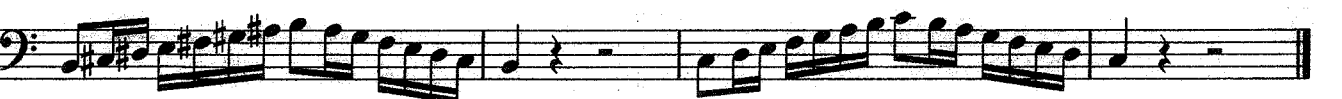
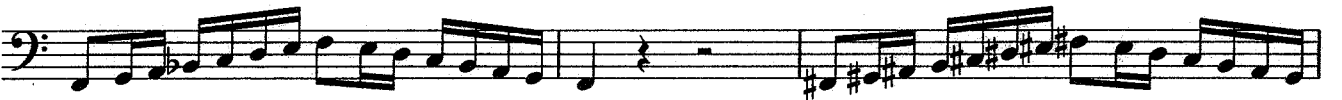
TRACK 50



ESERCIZIO N. 29 MODU ASCENDENTE / EXERCISE N. 29 ASCENDING MODE

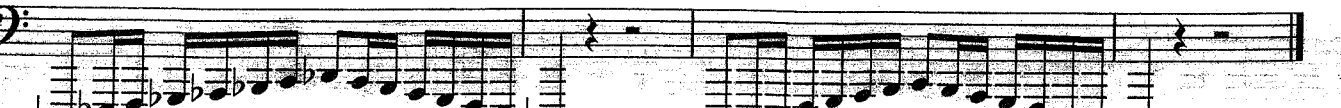
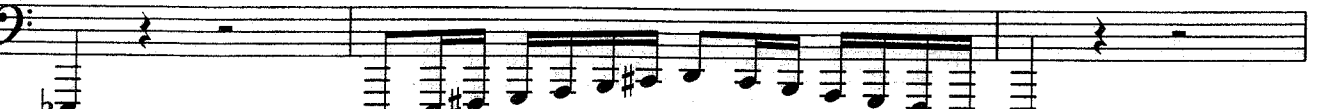
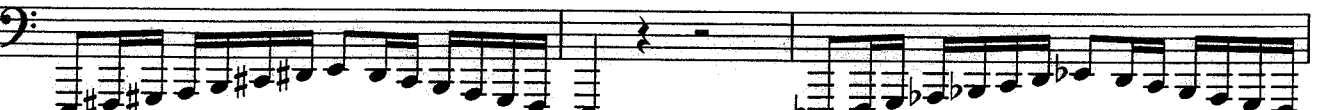
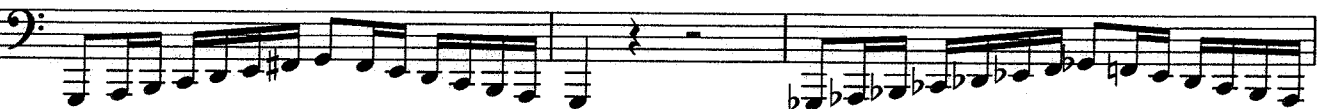
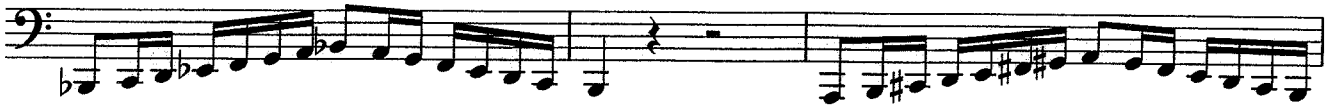
TRACK 51

♩ = 66



♩ = 66

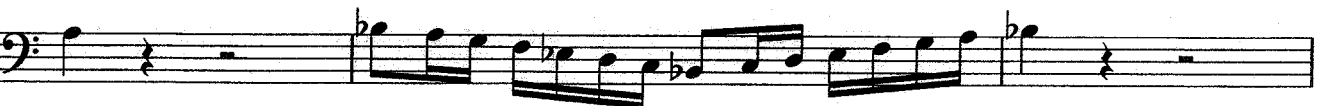
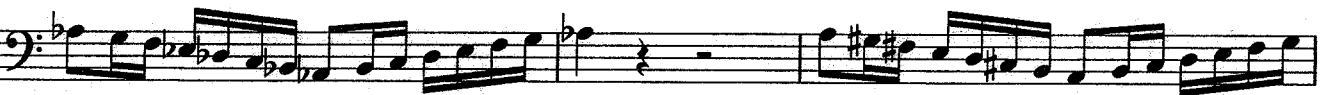
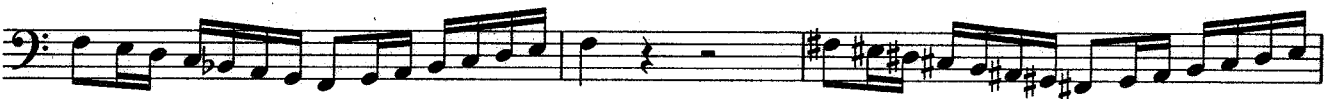
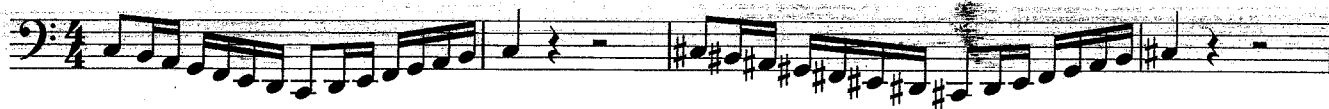
TRACK 52



ESERCIZIO N. 30 MODO ASCENDENTE / EXERCISE N. 30 ASCENDING MODE

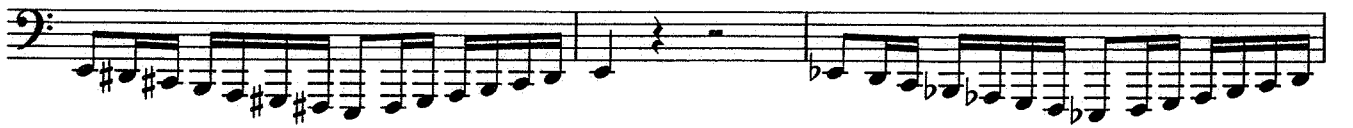
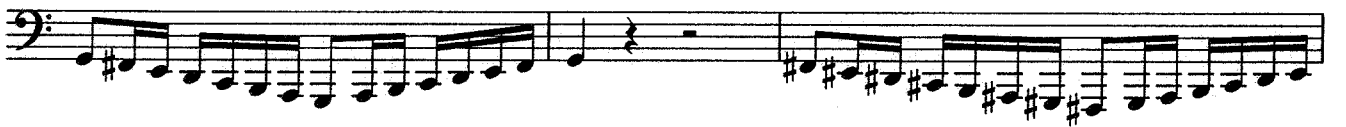
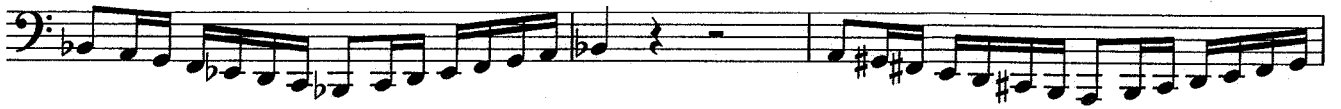
♩ = 66

TRACK 53



♩ = 66

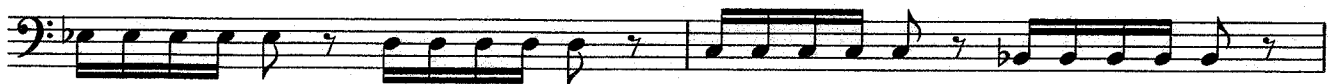
TRACK 54

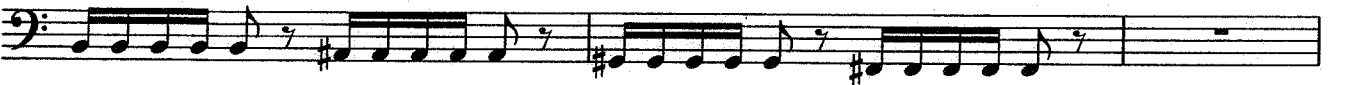


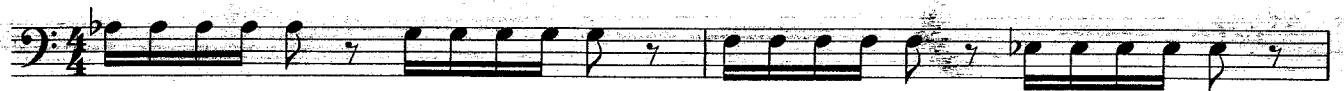
ESERCIZIO N. 51 MODU ASCENDENTE / EXERCISE N. 51 ASCENDING MODE

♩ = 70

TRACK 55

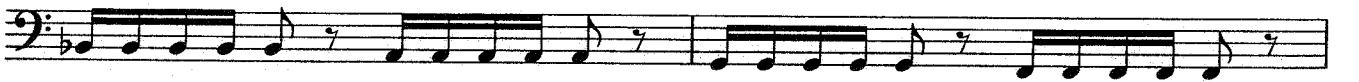


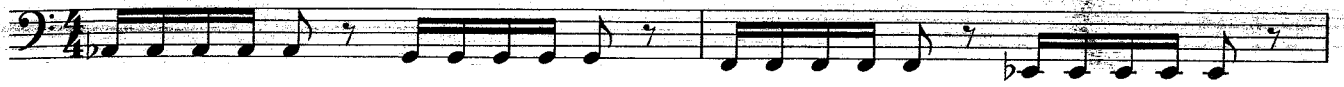




♩ = 70

TRACK 56



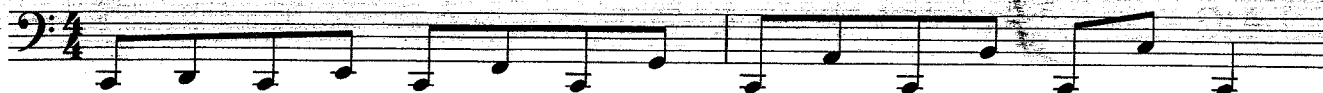


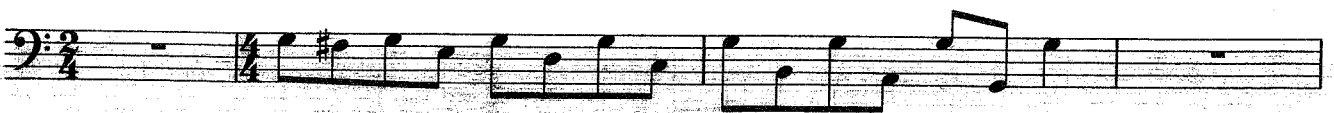


ESERCIZIO N. 32 MODO ASCENDENTE / EXERCISE N. 32 ASCENDING MODE

♩ = 50-80

TRACK 57







EXERCISE N. 52 MODE DESCENDENTE / EXERCISE N. 52 DESCENDING MODE

♩ = 50-80

TRACK 58



respiri veloci ad libitum / short breath ad libitum





Bass clef, 4/4 time signature. Musical notation with notes and accidentals (sharps).

Bass clef, 2/4 time signature, then 4/4. Musical notation with notes and accidentals (sharps).

Bass clef, 4/4 time signature. Musical notation with notes and accidentals (flats).

Bass clef, 2/4 time signature, then 4/4. Musical notation with notes and accidentals (flats).

Bass clef, 4/4 time signature. Musical notation with notes and accidentals (sharps).

Bass clef, 2/4 time signature, then 4/4. Musical notation with notes and accidentals (sharps).

Bass clef, 4/4 time signature. Musical notation with notes and accidentals (flats).

Bass clef, 2/4 time signature, then 4/4. Musical notation with notes and accidentals (flats).

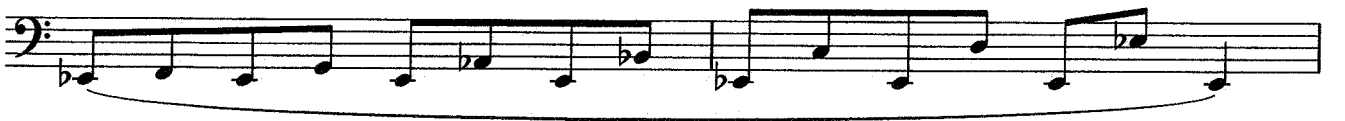
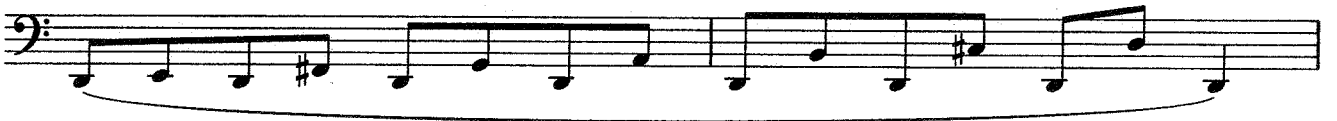
Bass clef, 4/4 time signature. Musical notation with notes.

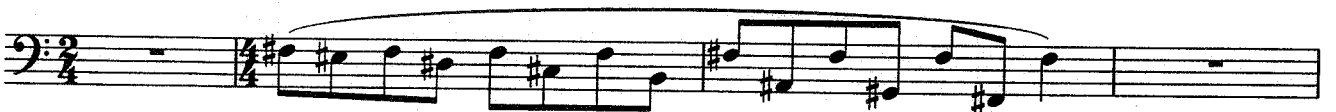
Bass clef, 2/4 time signature, then 4/4. Musical notation with notes and accidentals (flats).

ESERCIZIO N. 55 MODO ASCENDENTE / EXERCISE N. 55 ASCENDING MODE

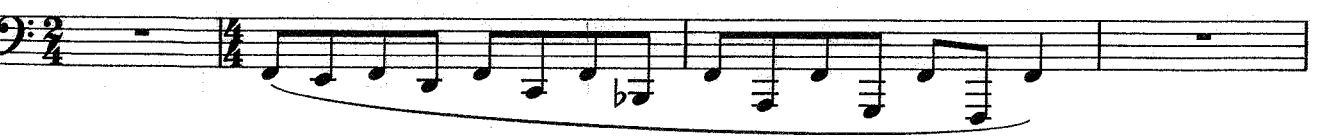
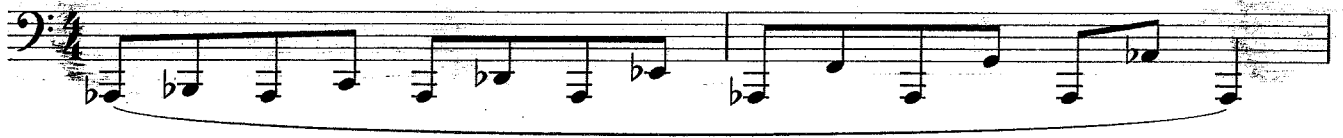
♩ = 50-80

TRACK 57













Alessandro Fossi è docente di Tuba presso il Conservatorio "G.Rossini" di Pesaro. Ha suonato con molte tra le più prestigiose orchestre in Italia ed in Europa ricoprendo il ruolo di Tuba principale con l'Orchestra del Teatro San Carlo di Napoli e con l'Orchestra dell'Accademia Nazionale di Santa Cecilia; Ha collaborato con la Filarmonica del Teatro alla Scala di Milano, la Russian National Orchestra e l'Orchestra del Teatro Marjinski di San Pietroburgo. Queste sue esperienze lo hanno portato ad essere finalista alle selezioni per Tuba principale con i Wiener Philharmoniker e con la Philadelphia Orchestra. E' stato premiato in importanti concorsi internazionali come l'Internationaler Instrumentalwettbewerb di Markneukirchen 2000 (World Federation of International Music Competition, Geneve) ed il Lieksa International Tuba Competition 2001. E' stato docente presso la MusikHochschule di Trossingen in Germania. Si esibisce regolarmente come solista e come insegnante in Festival Internazionali ed in importanti università come Royal Northern College di Manchester, Ferenc Liszt Academy di Budapest, Stanford University, University of Denver , Cincinnati University. E' membro dell' International Tuba Euphonium Association (I.T.E.A.) ed in particolare è stato nominato editorial advisor dell'I.T.E.A. Journal contribuendo alla realizzazione di articoli ed interviste. Ha all'attivo diverse registrazioni tra cui "the roman trilogy" inciso per la EMI con l'Orchestra dell'Accademia Nazionale di Santa Cecilia ed Antonio Pappano; Una registrazione live con il quintetto Gomalan Brass -1999/2009 Ten Years LIVE in Lodi. E' uscito il suo primo CD da solista intitolato "Bel Canto". E' un'artista B&S - Melton.

Per maggiori informazioni: www.alessandrofossi.net

Alessandro Fossi is Tuba teacher at Conservatorio "G.Rossini" in Pesaro.

He has performed with many of the most important orchestras in Italy and Europe, covering the principal Tuba position with Teatro San Carlo Orchestra and with Orchestra dell'Accademia Nazionale di Santa Cecilia. He has played also with Teatro alla Scala Orchestra , Russian National Orchestra and Marjinski Theatre Orchestra of Saint Petersburg. These experiences led him to be finalist for the Wiener Philharmoniker and the Philadelphia Orchestra. As a soloist, he was a prizewinner in the Markneukirchen International Competition in 2000 (World Federation of International Music Competition, Geneve) and the Lieksa International Tuba Competition in 2001. He taught at Trossingen MusikHochschule in Germany. An active soloist and clinician, has been invited regularly as a guest teacher and performer in important Festivals and Universities like the Royal Northern College in Manchester, Ferenc Liszt Academy in Budapest, Stanford University, University of Denver , Cincinnati University, just to name a few. He is a member of the International Tuba Euphonium Association (I.T.E.A.) serving as editorial advisor for the I.T.E.A. Journal for which he write articles and interviews. He took part to the recording of the Roman Trilogy by EMI with Orchestra dell'Accademia Nazionale di Santa Cecilia and Antonio Pappano, a live recording with Gomalan Brass in 1999/2009 Ten Years LIVE in Lodi in 2009. He has released his first CD as soloist entitled "Bel Canto". He is a B&S - Melton artist.

