2008
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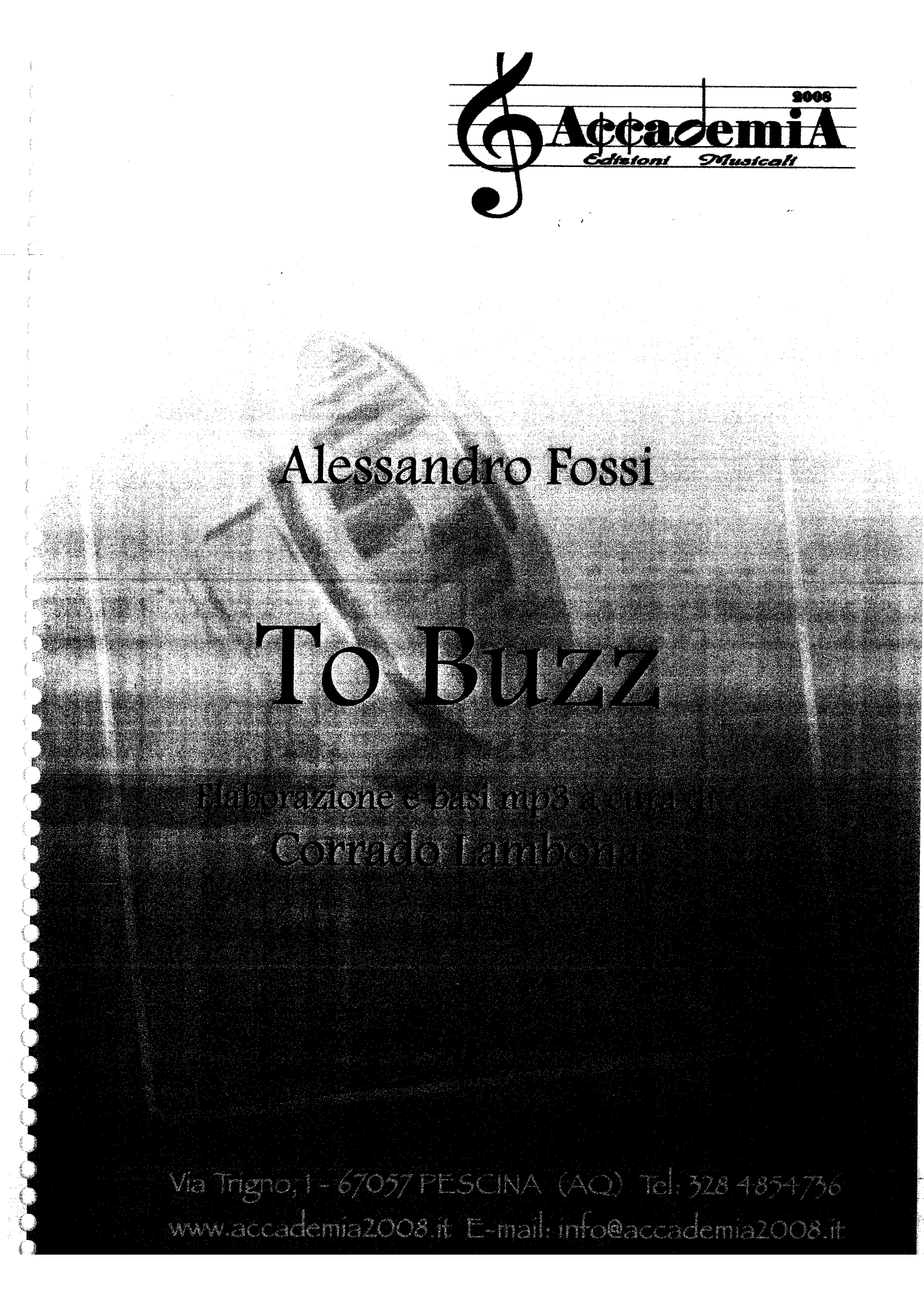
Edizioni Musicali



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

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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 ne la prima ne 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, inspirate in maniera costante per due movimenti cercando di immagazzinare più aria possibile, suonate la frase poi inspirate 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 inspirate 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.

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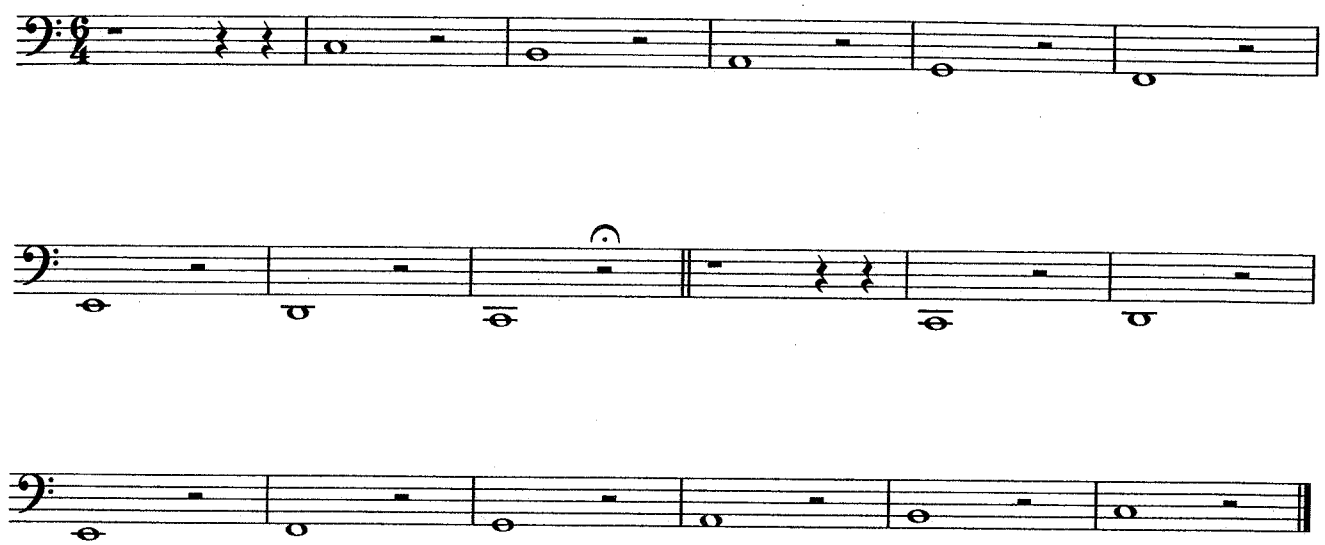

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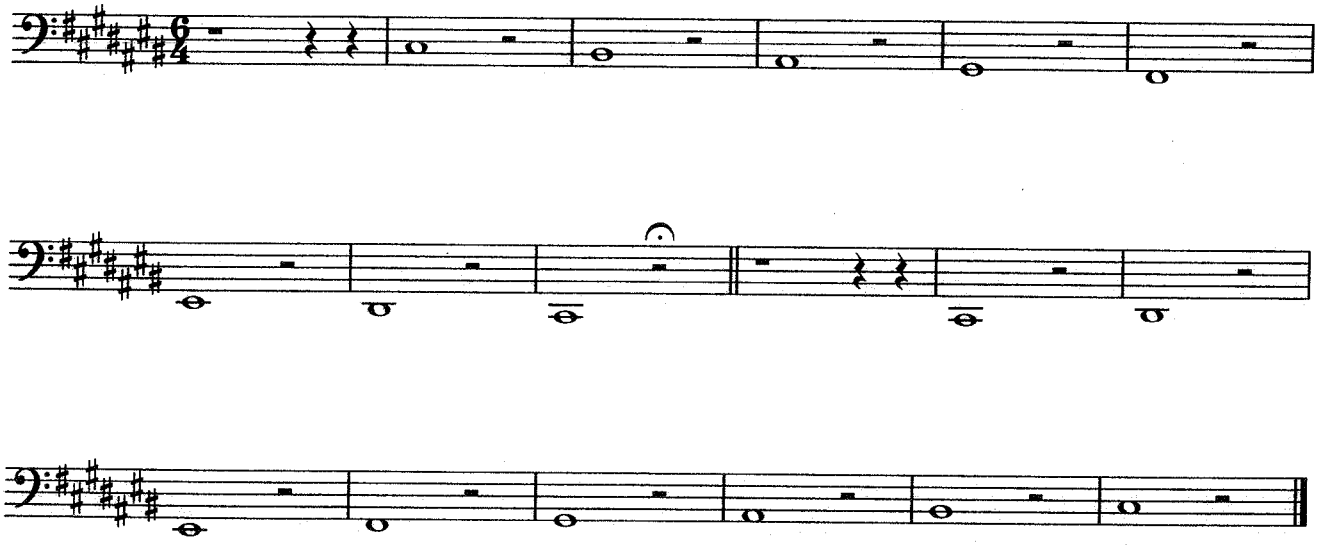

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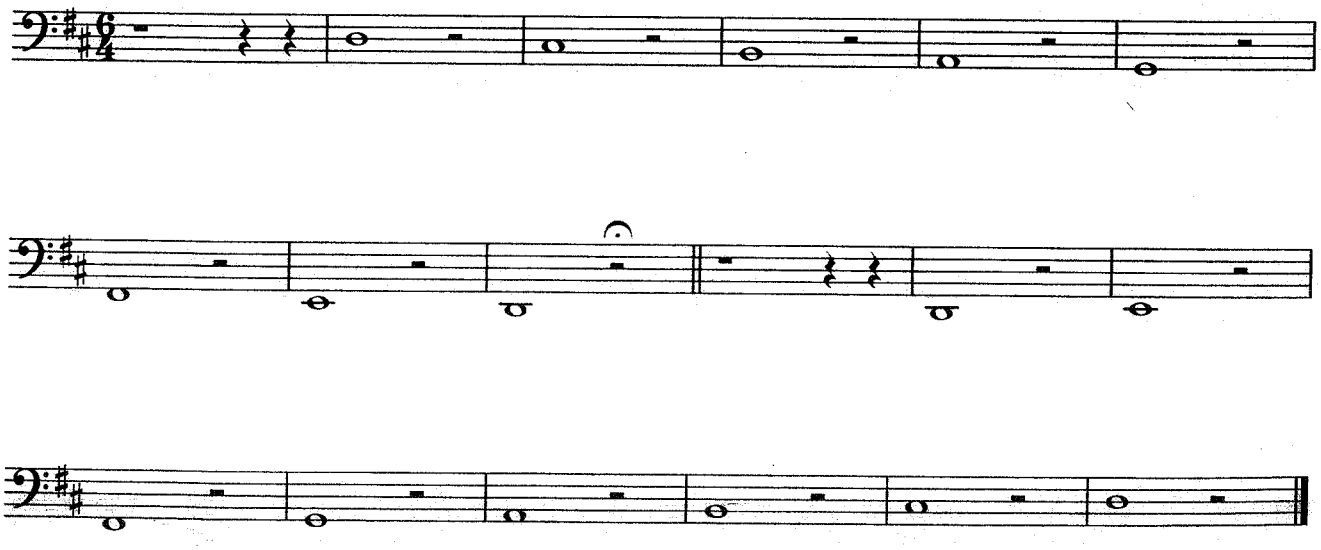

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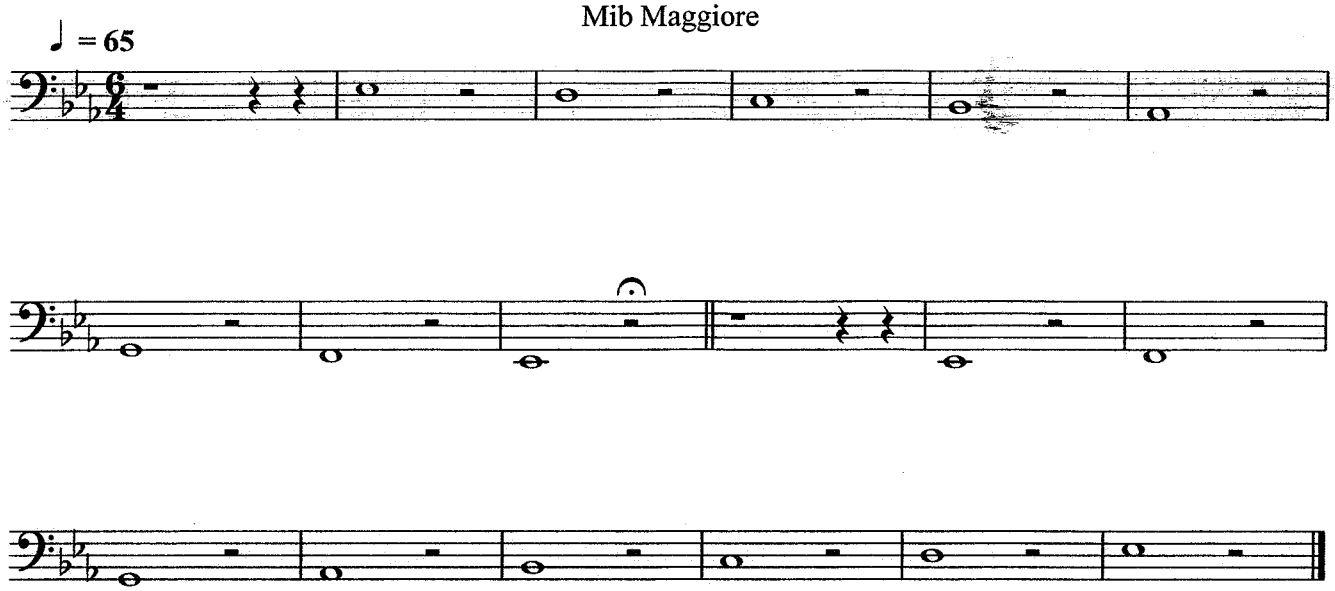

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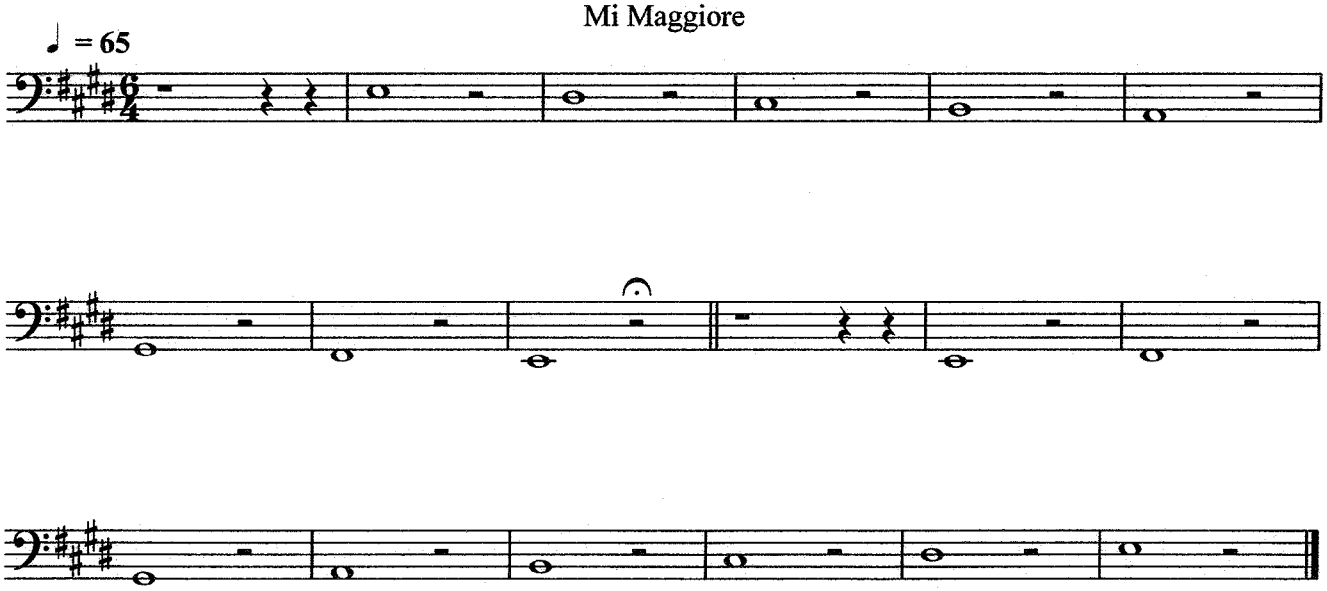

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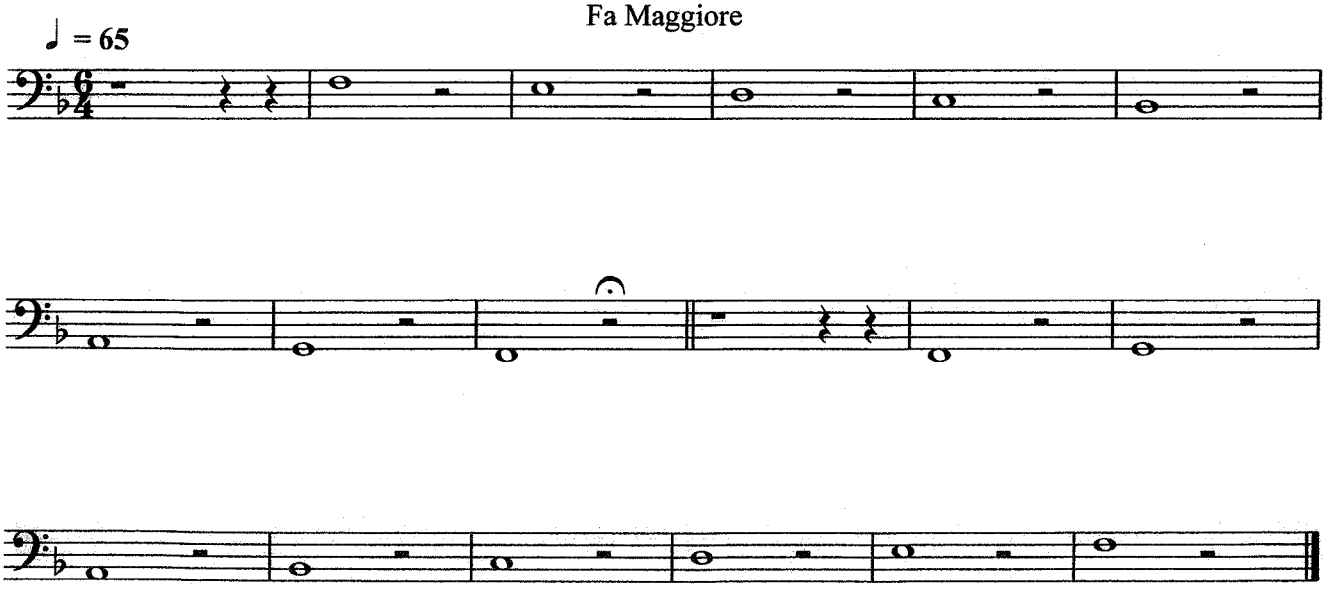

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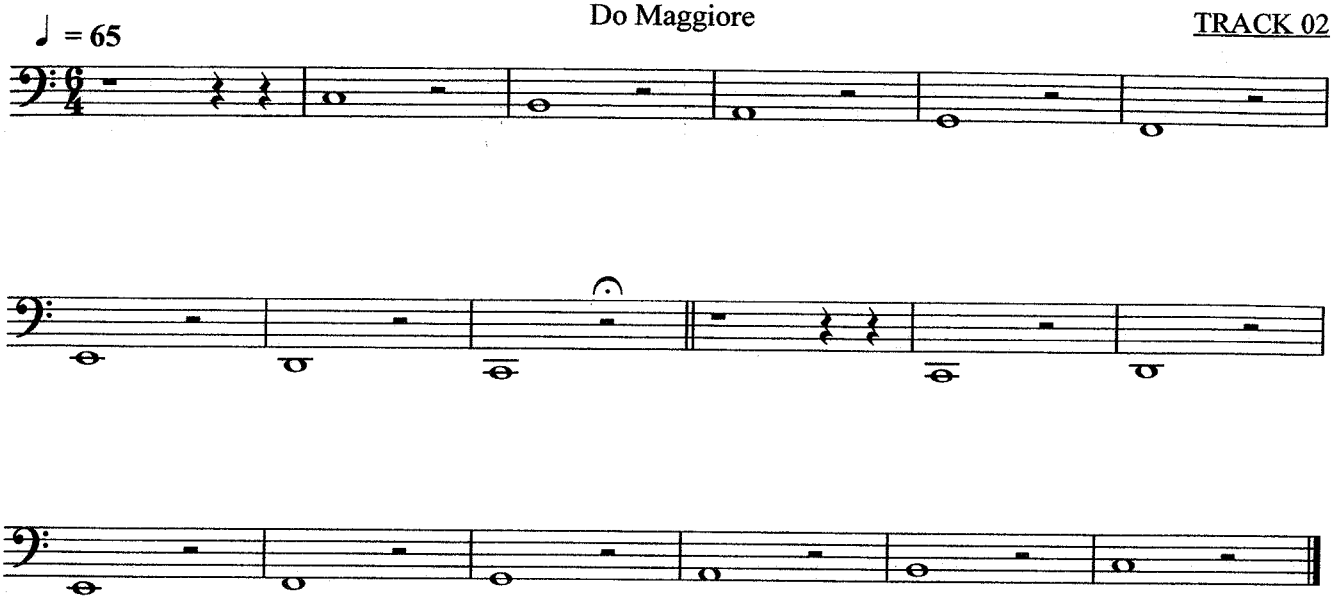

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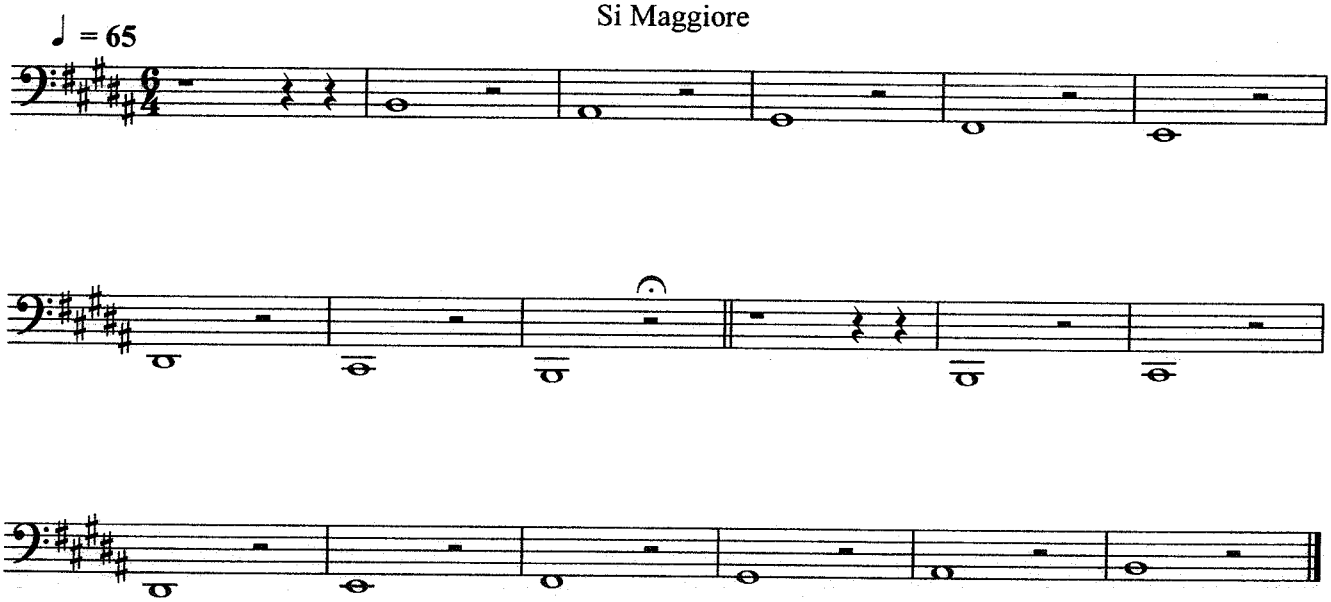

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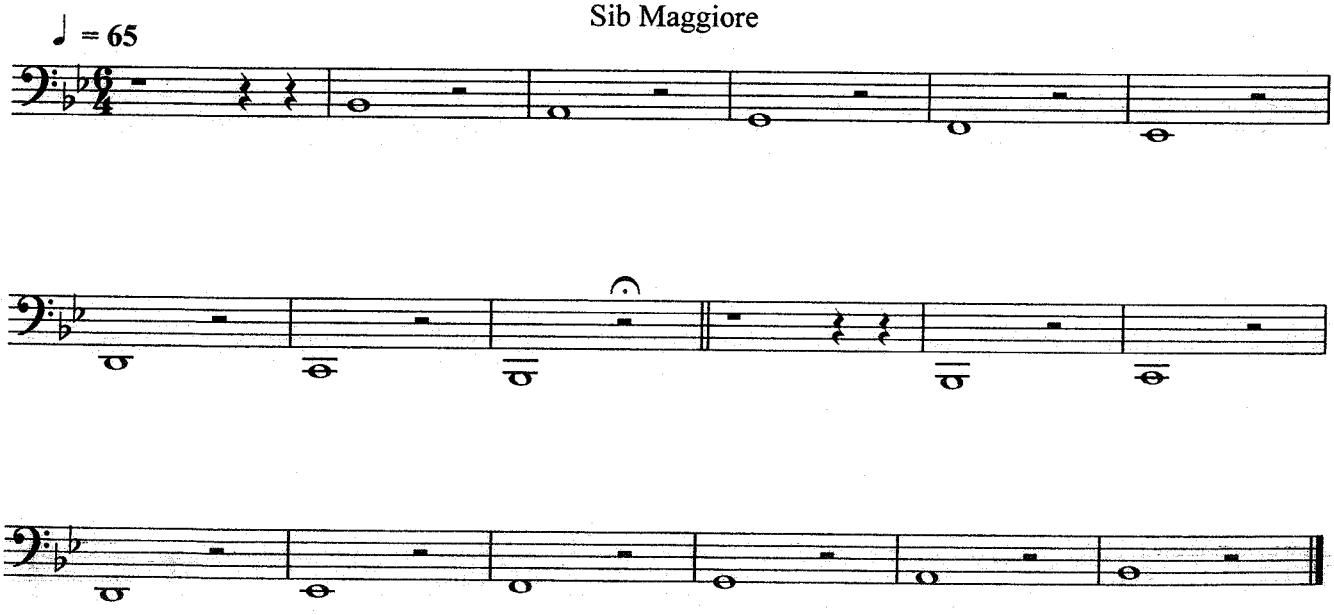

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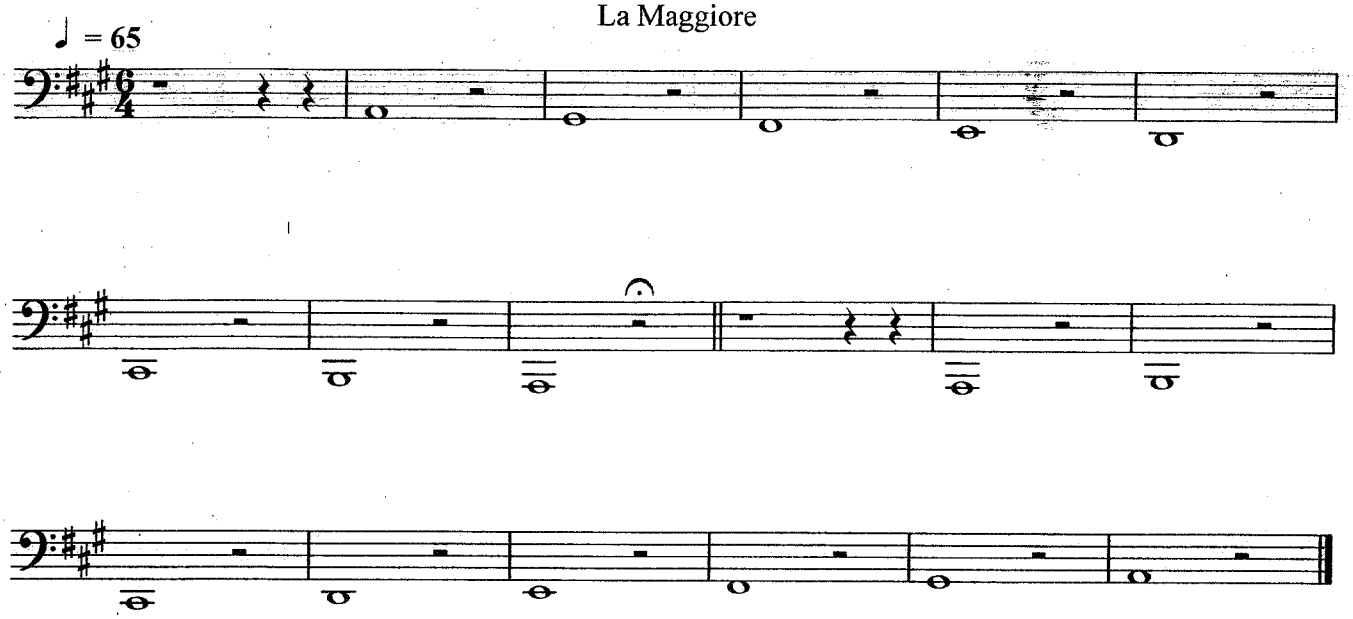

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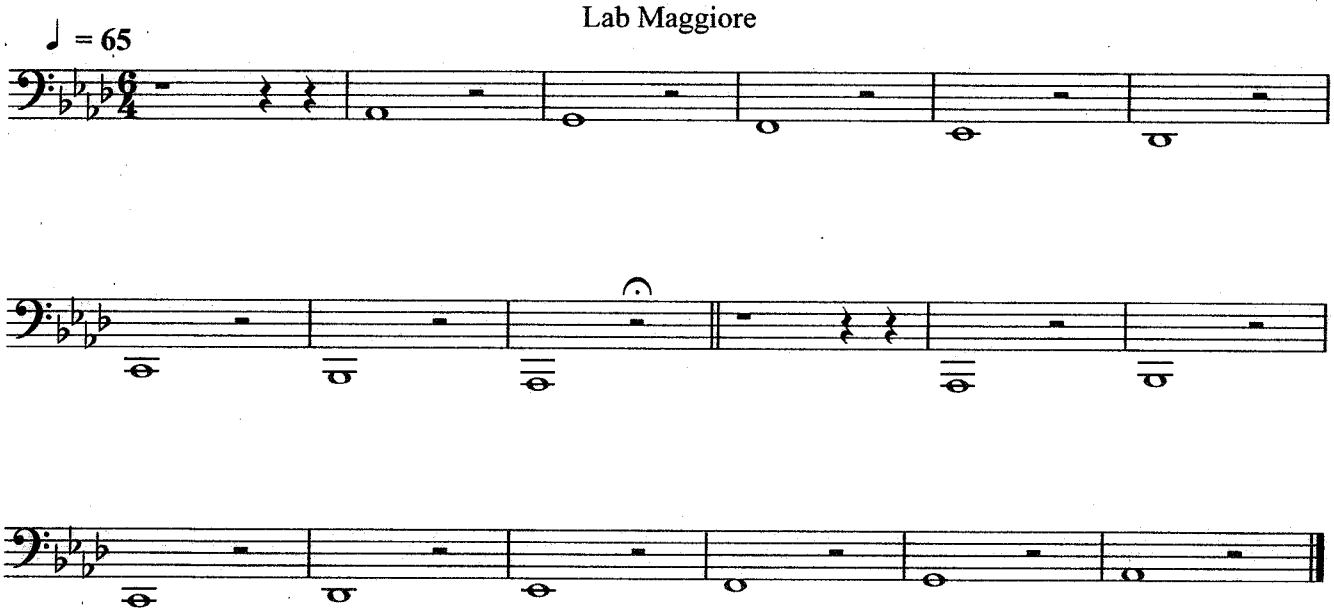

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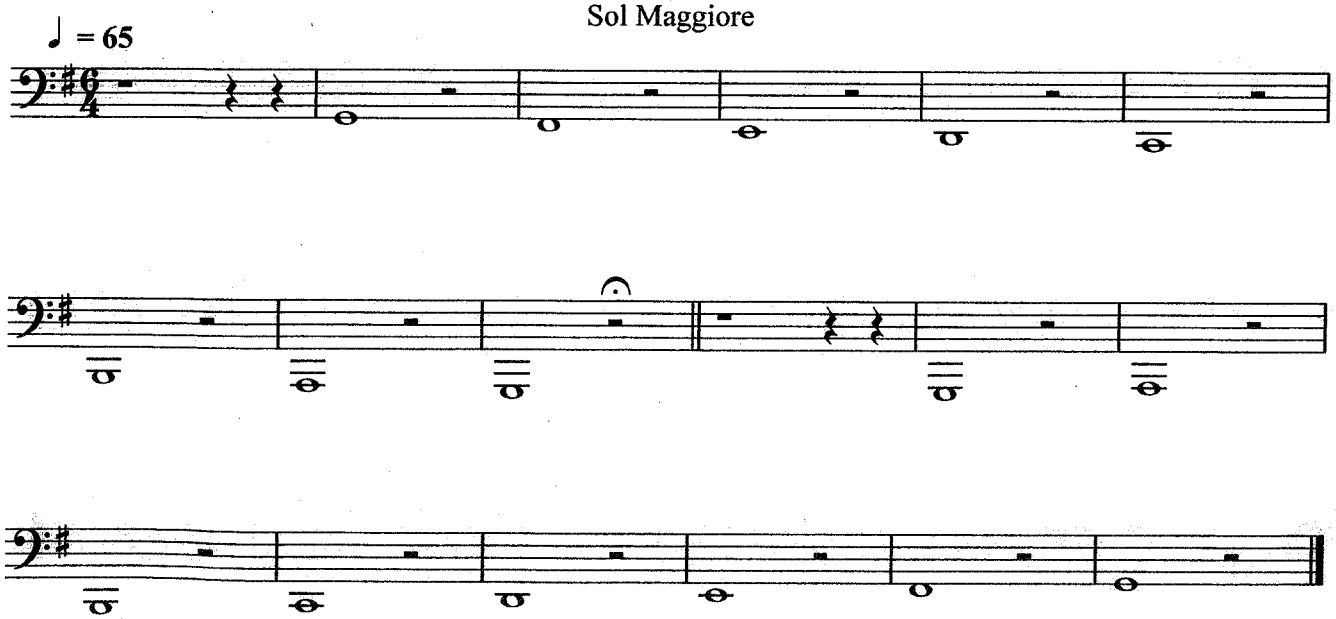

ESERCIZIO N. 2 MODO ASCENDENTE / EXERCISE N. 2 ASCENDING MODE

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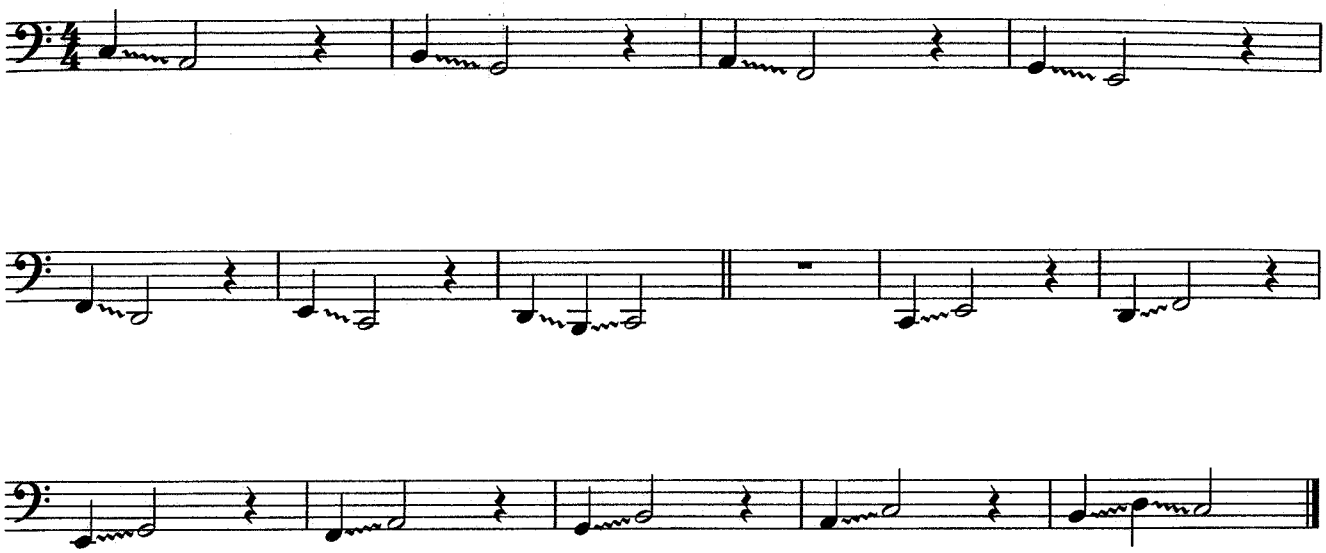

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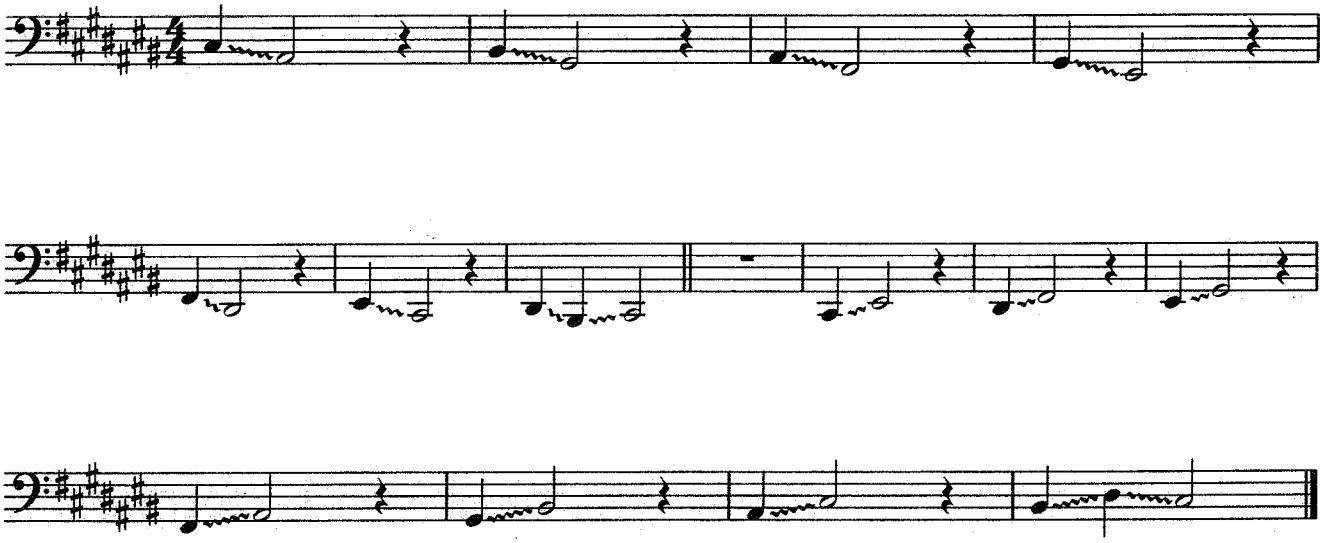

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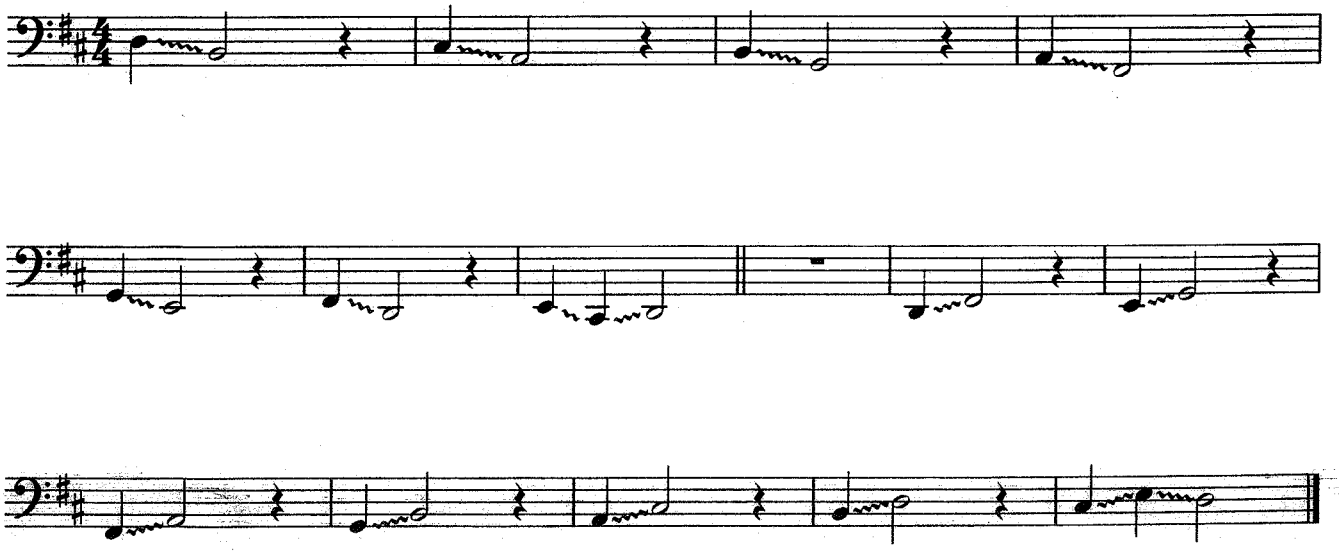

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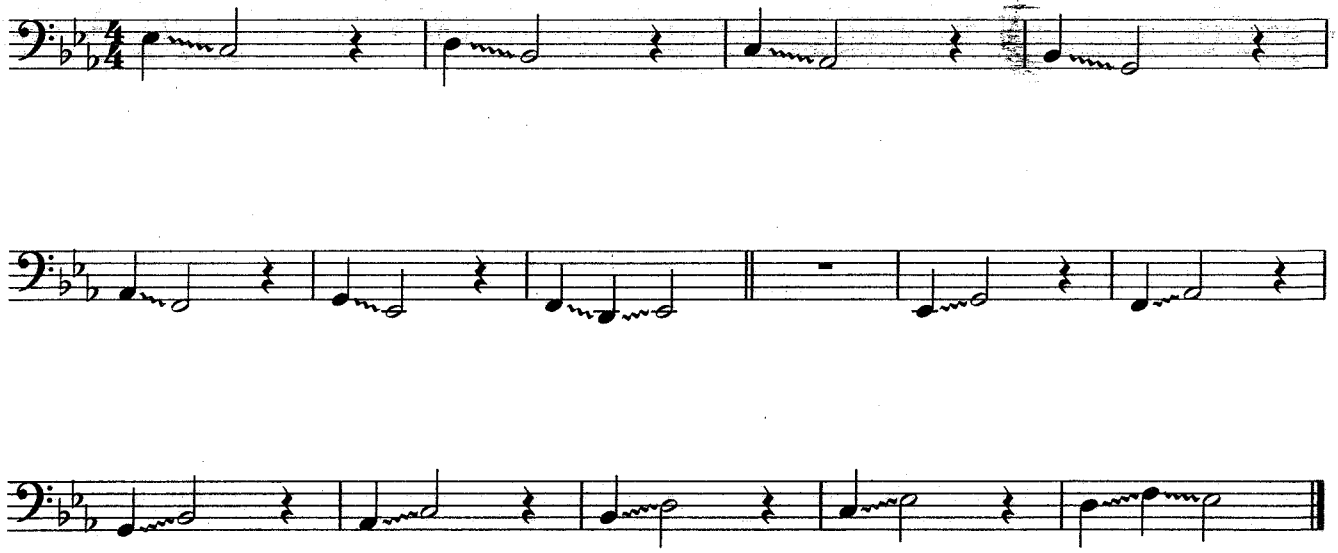

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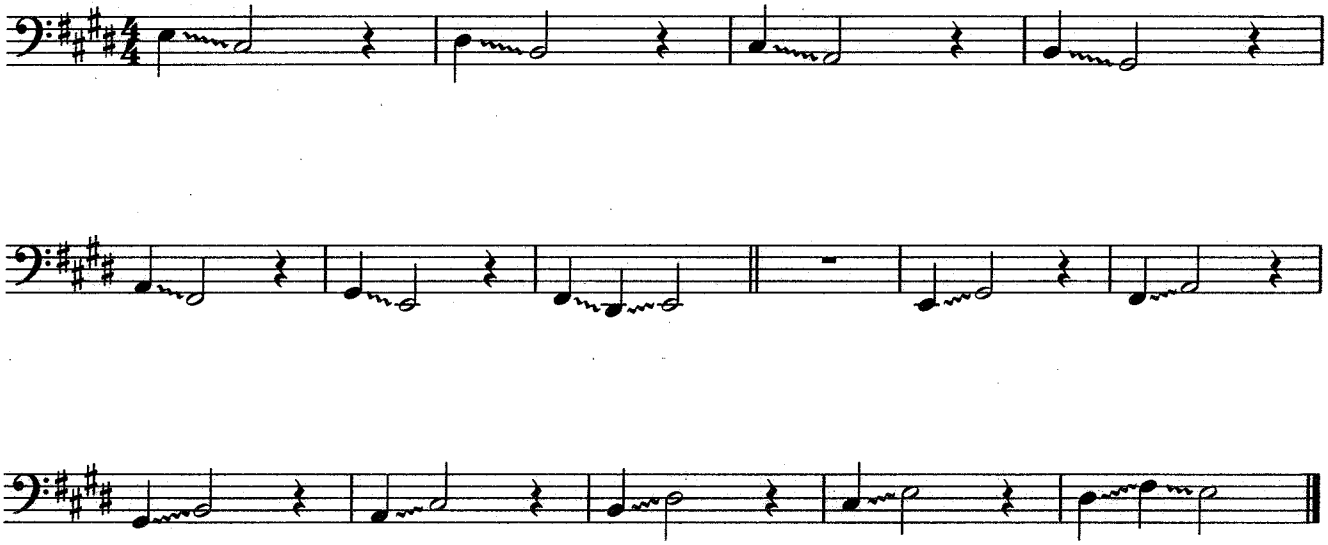

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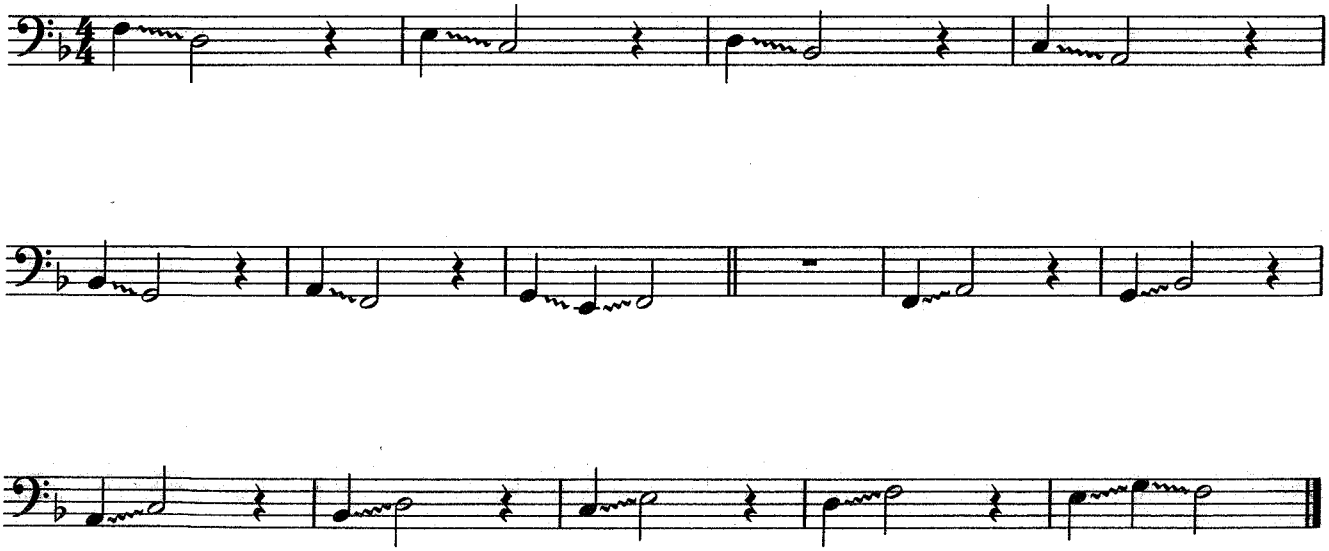

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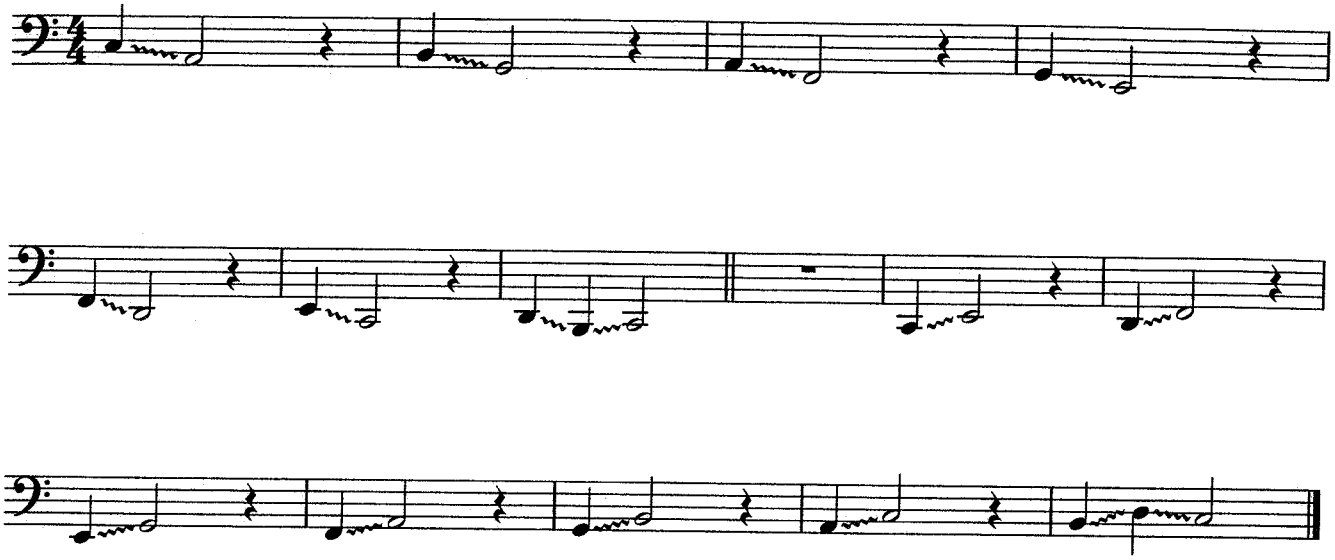

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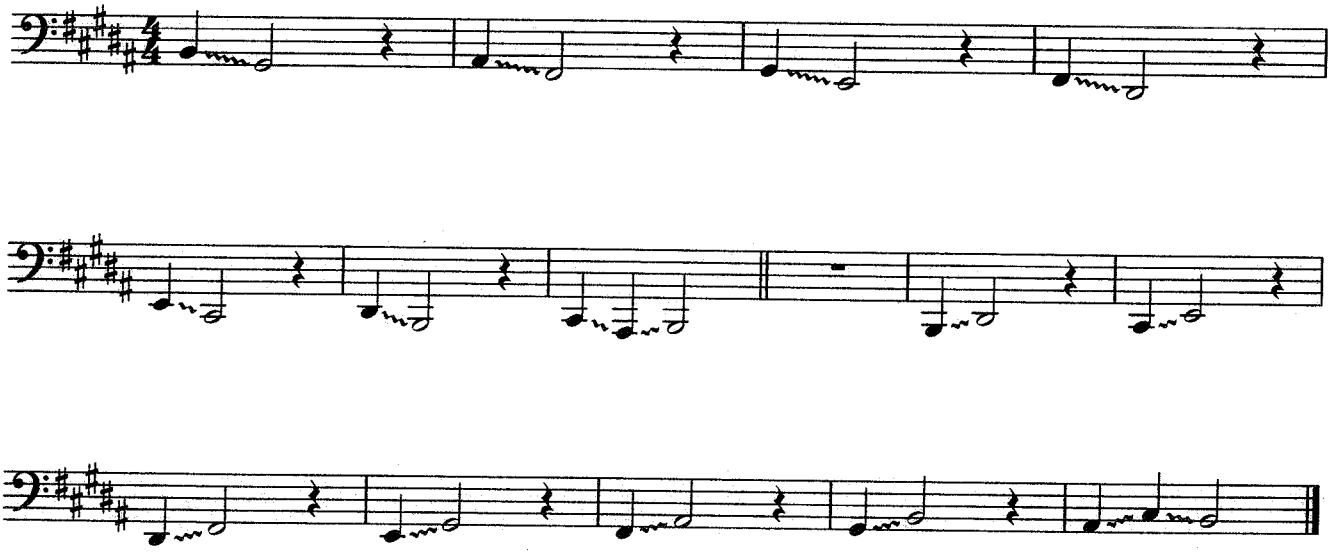

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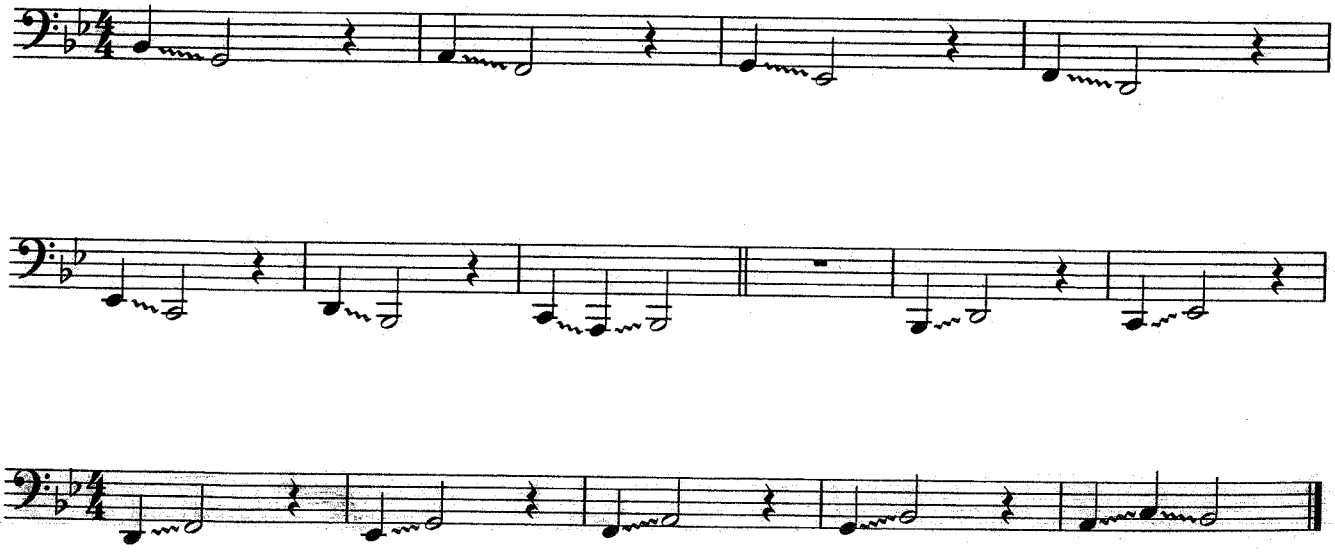

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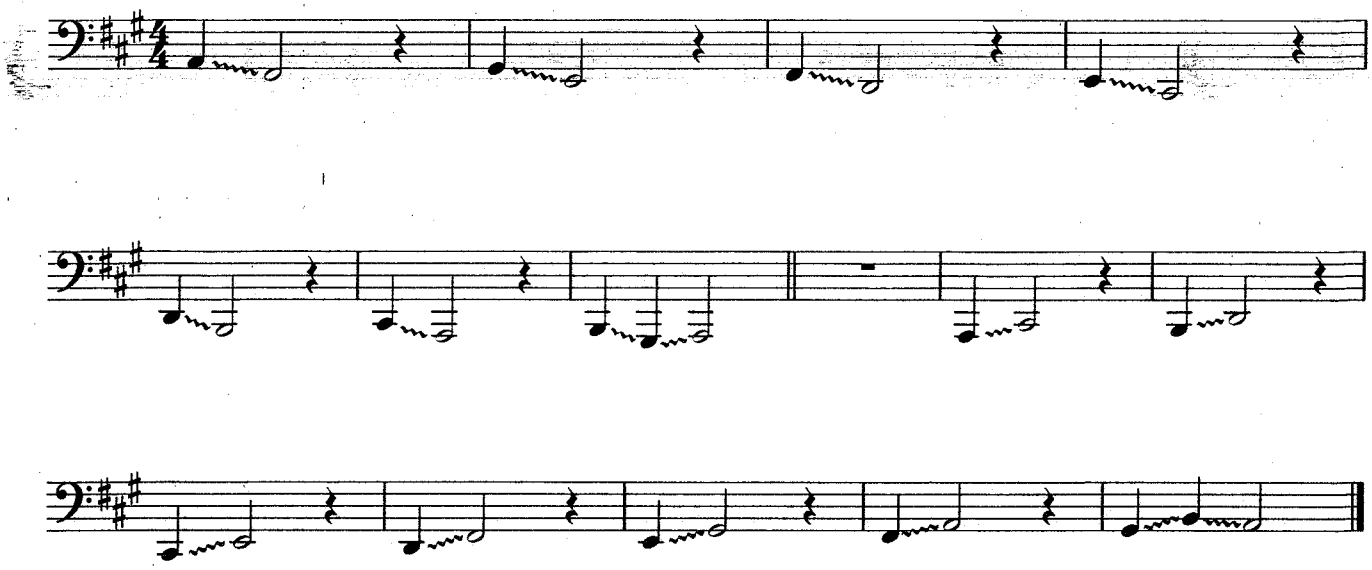

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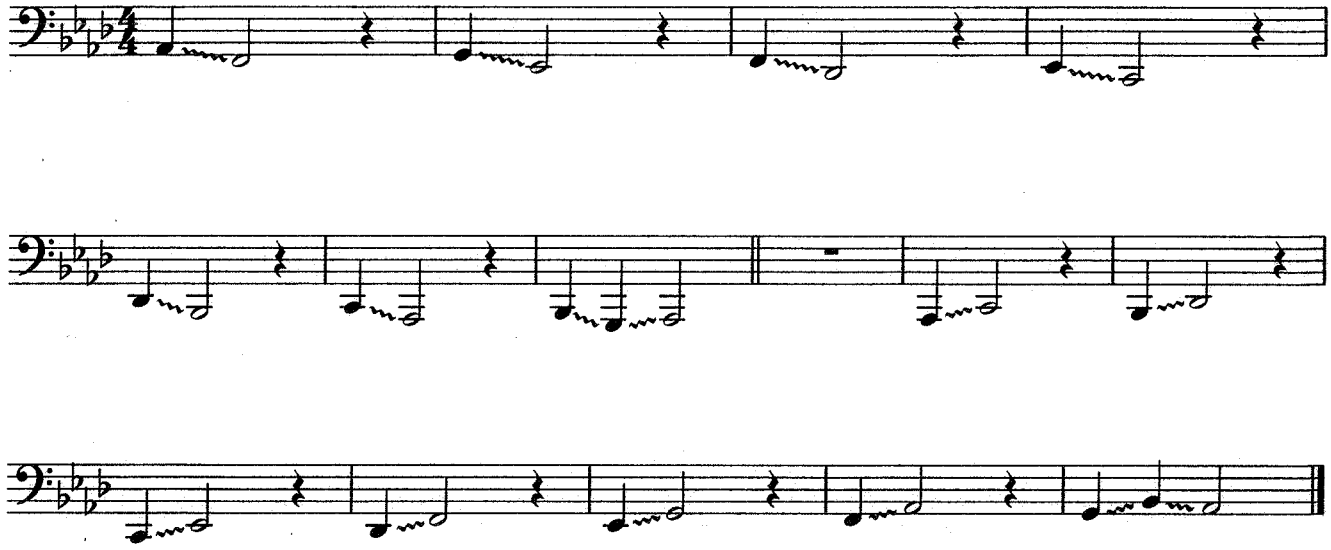

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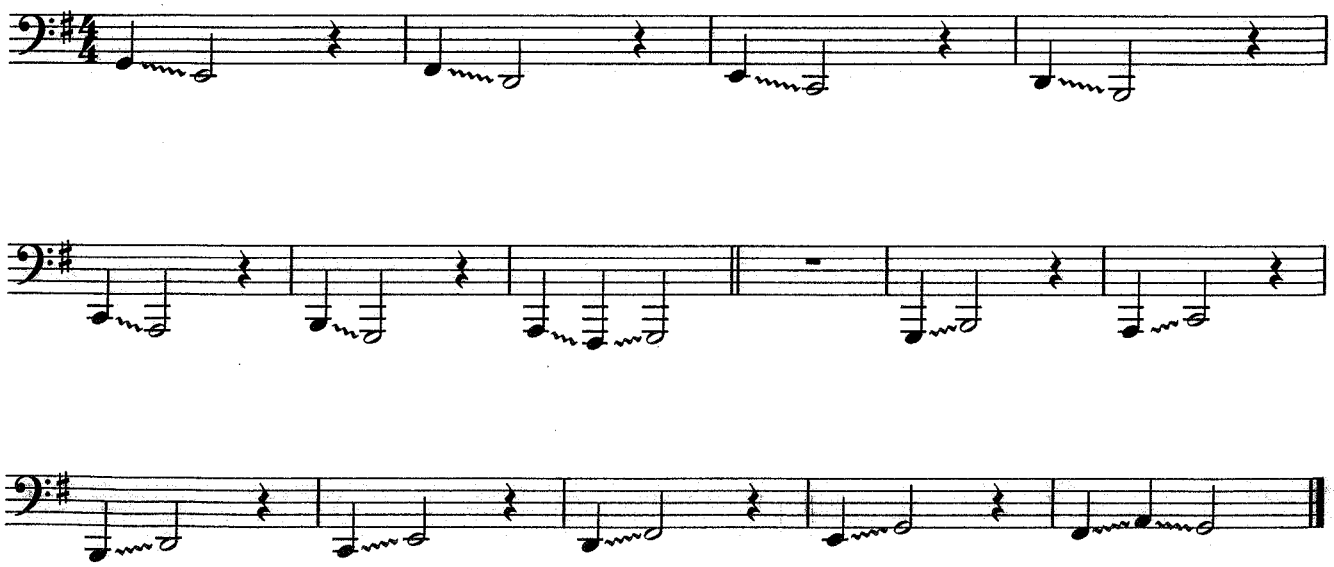

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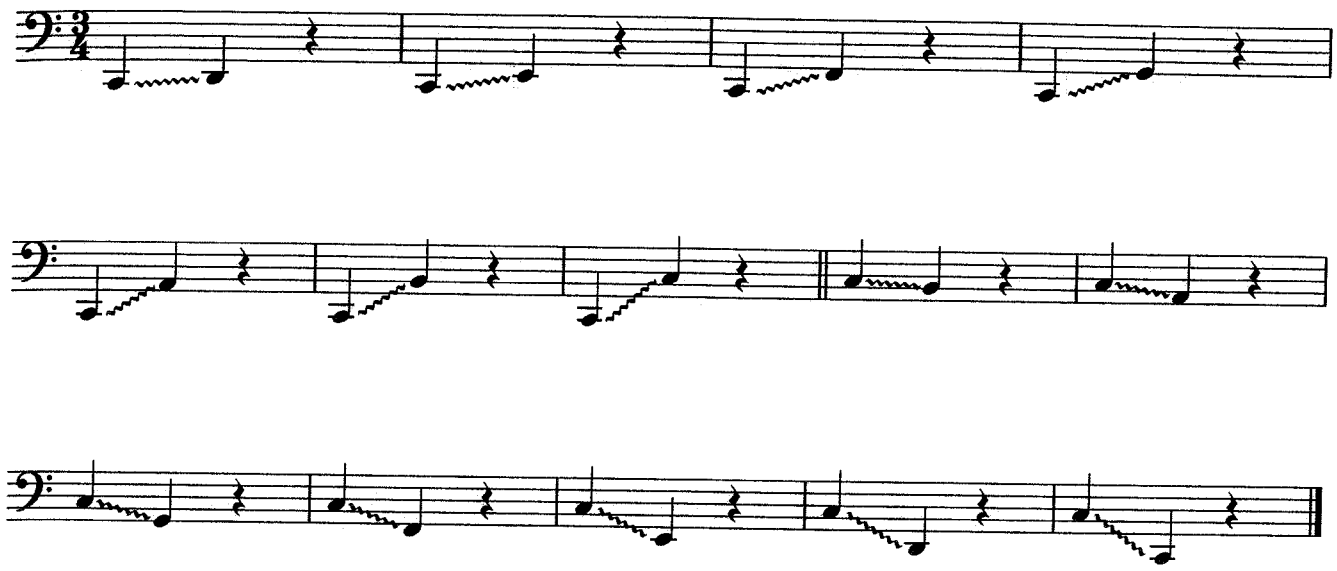

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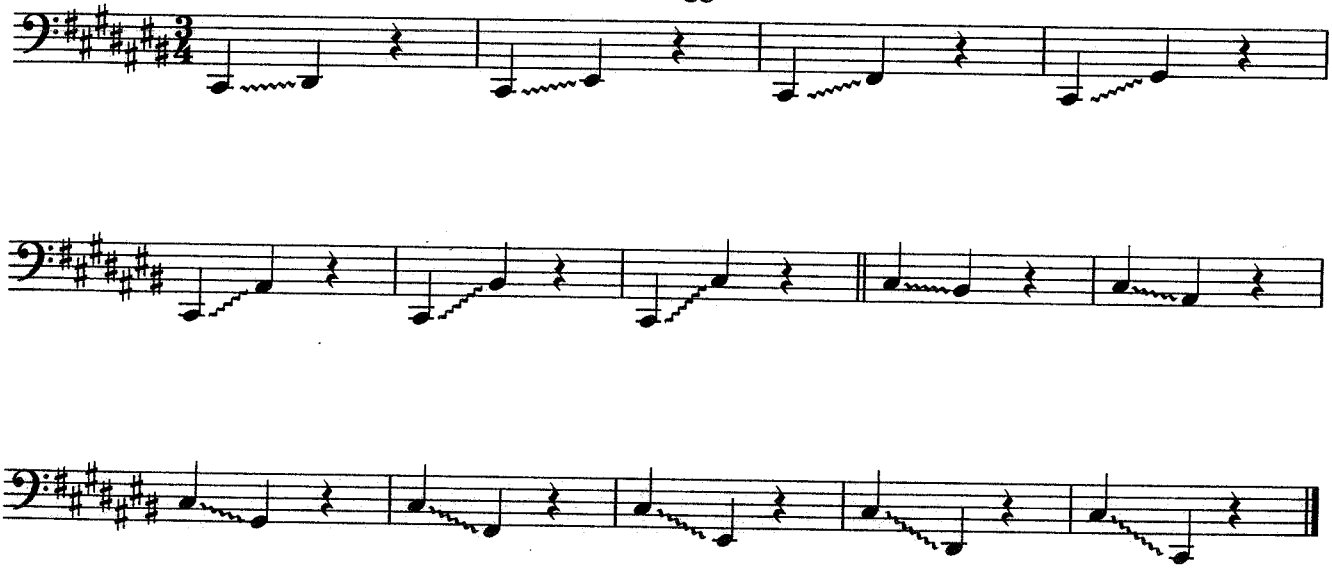

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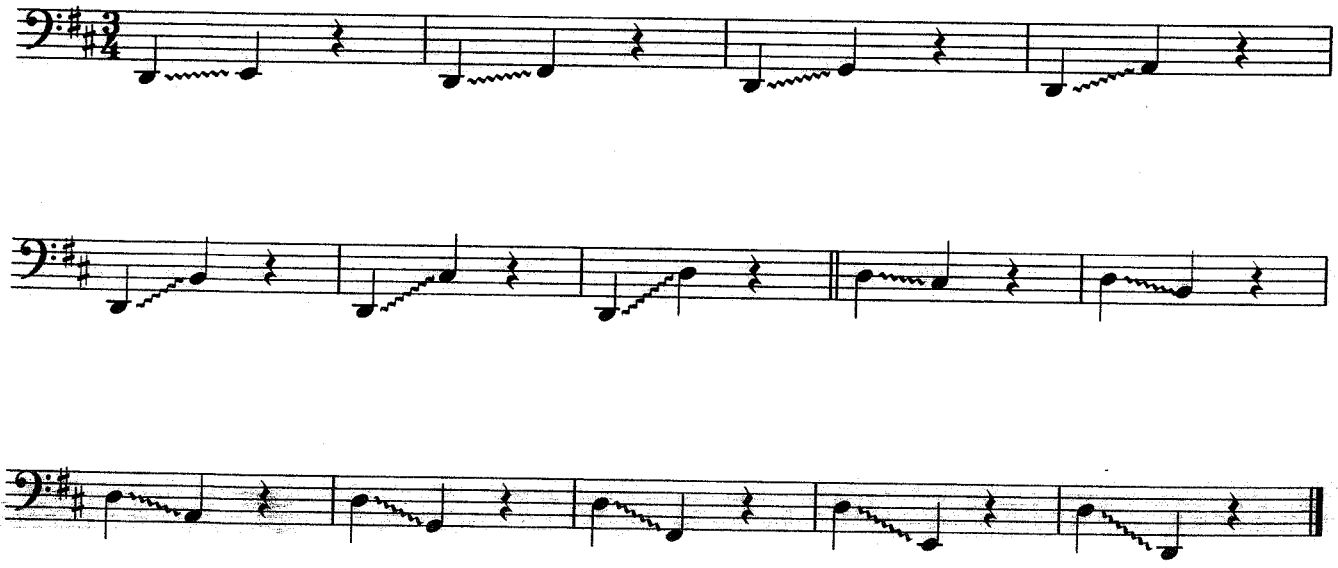

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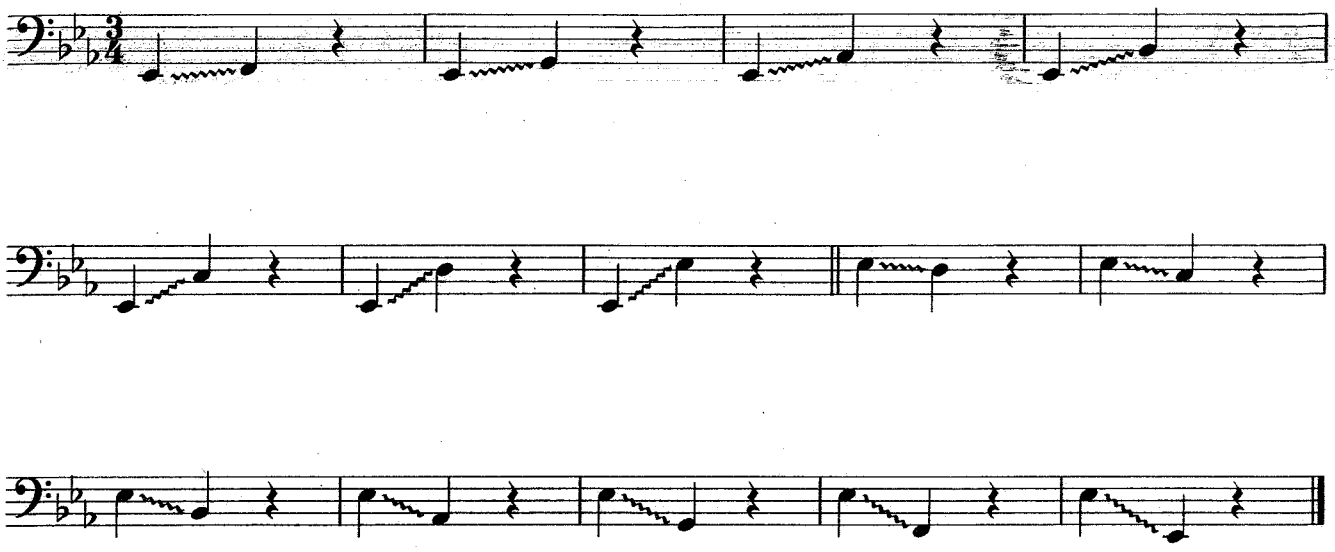

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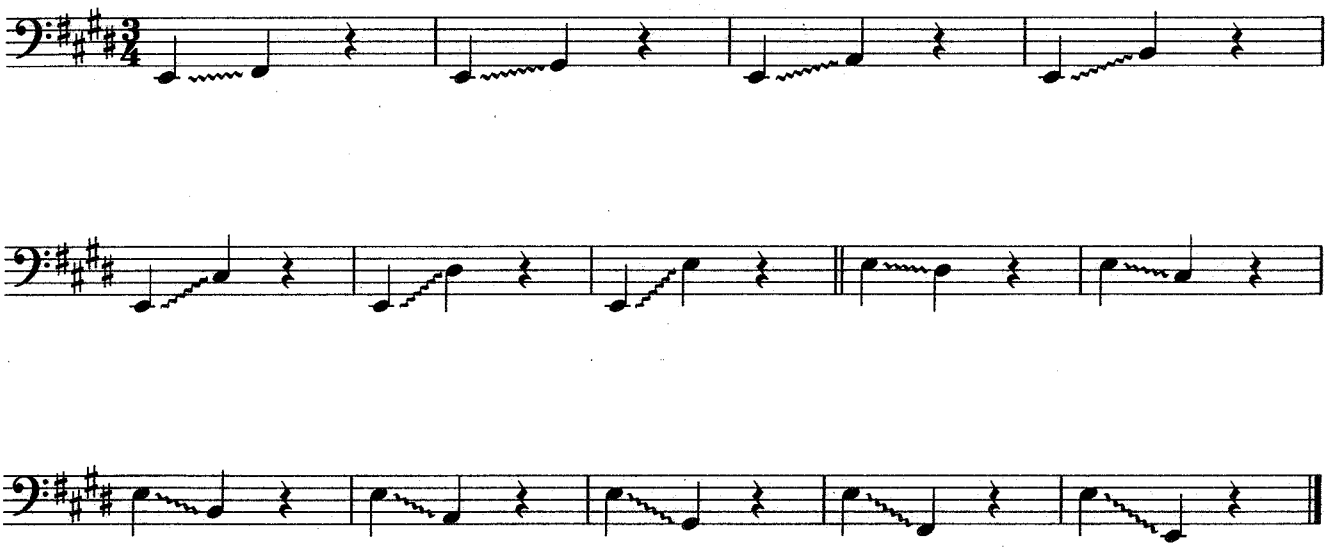

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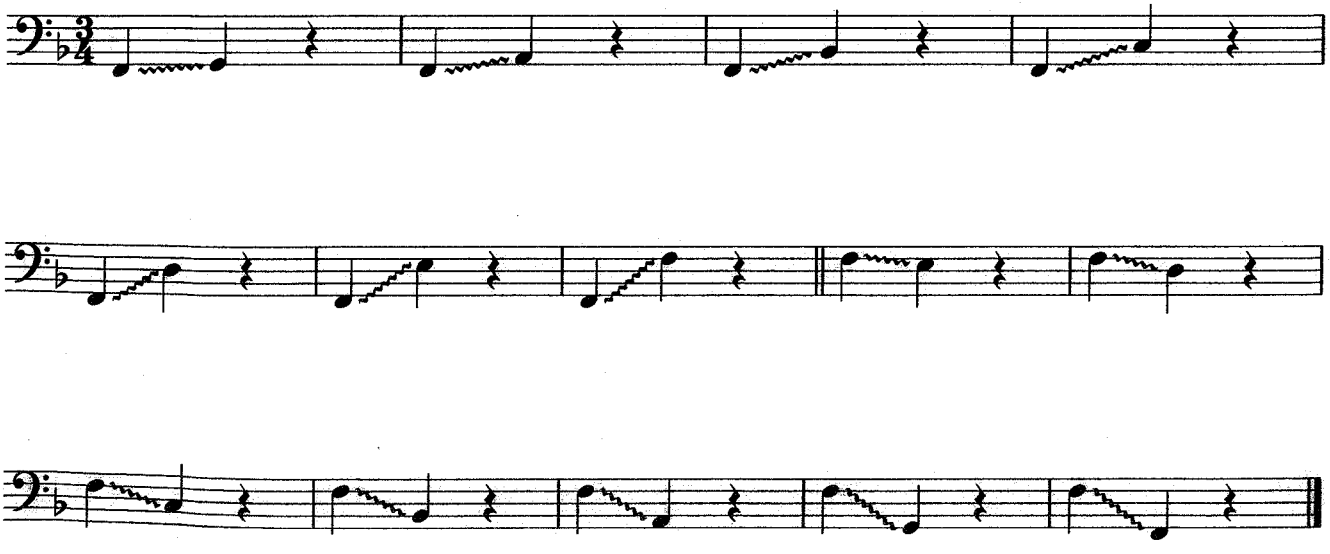

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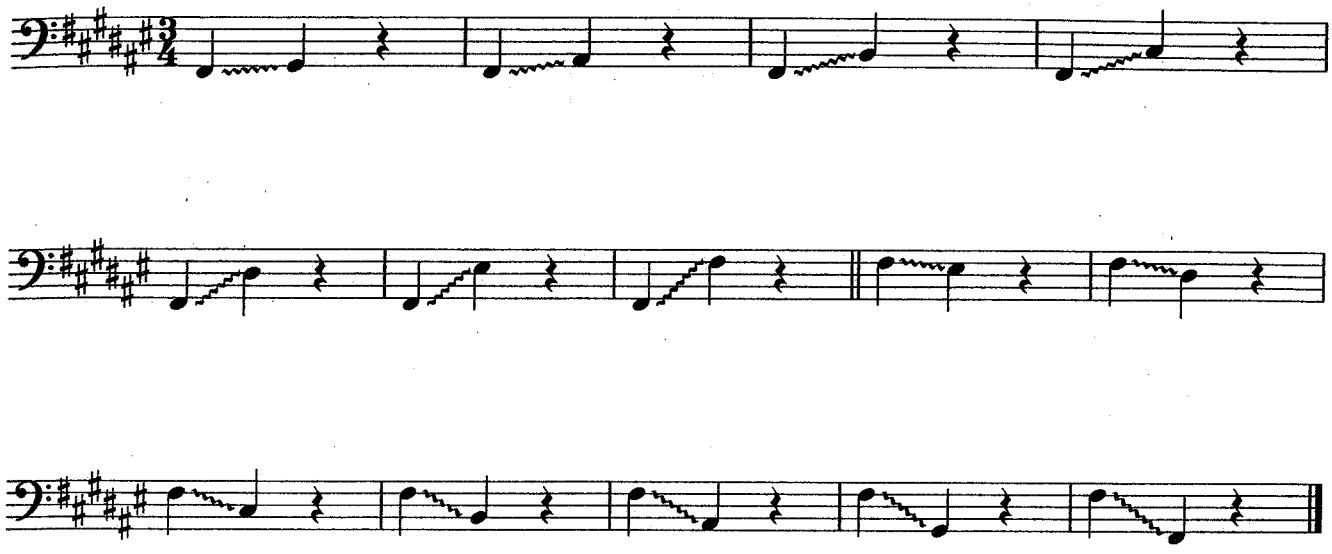

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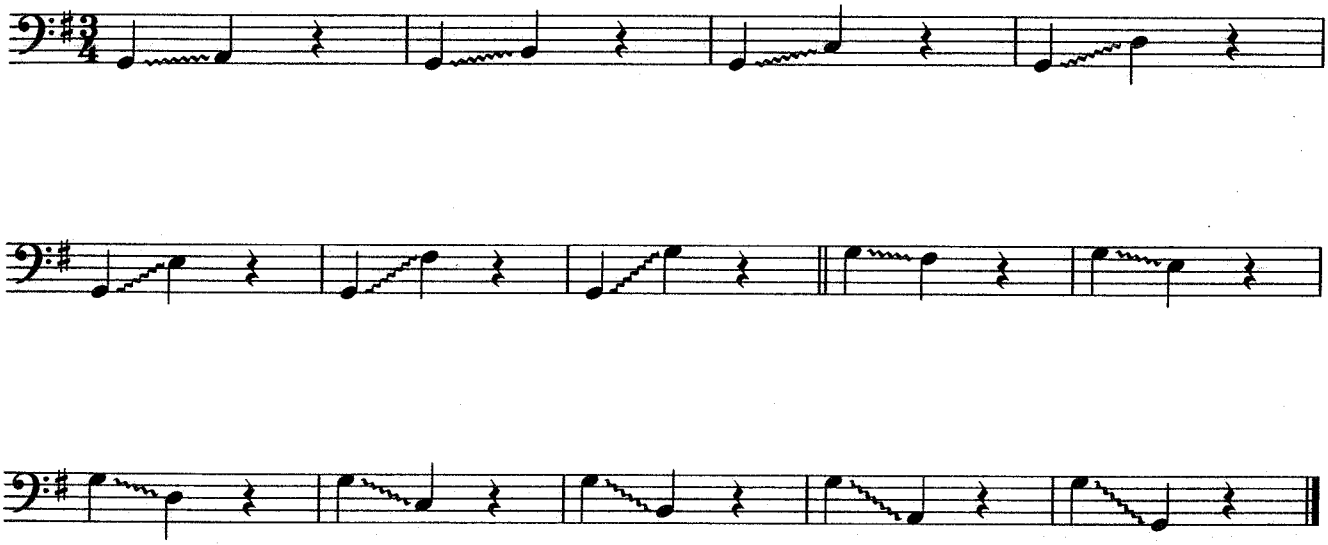

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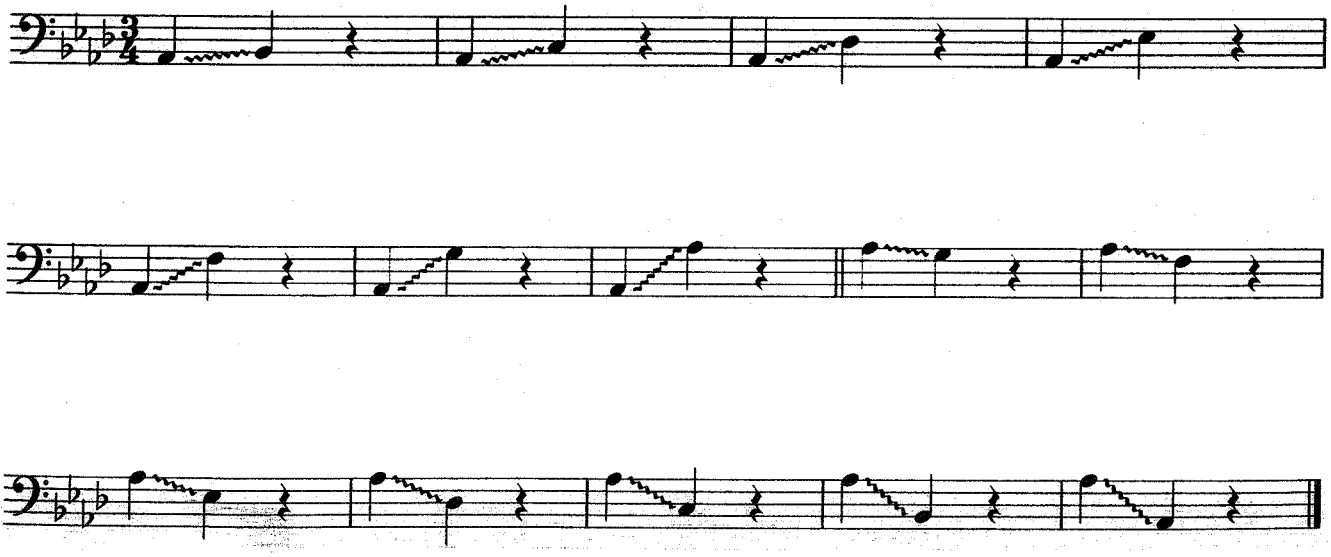
Lab Maggiore



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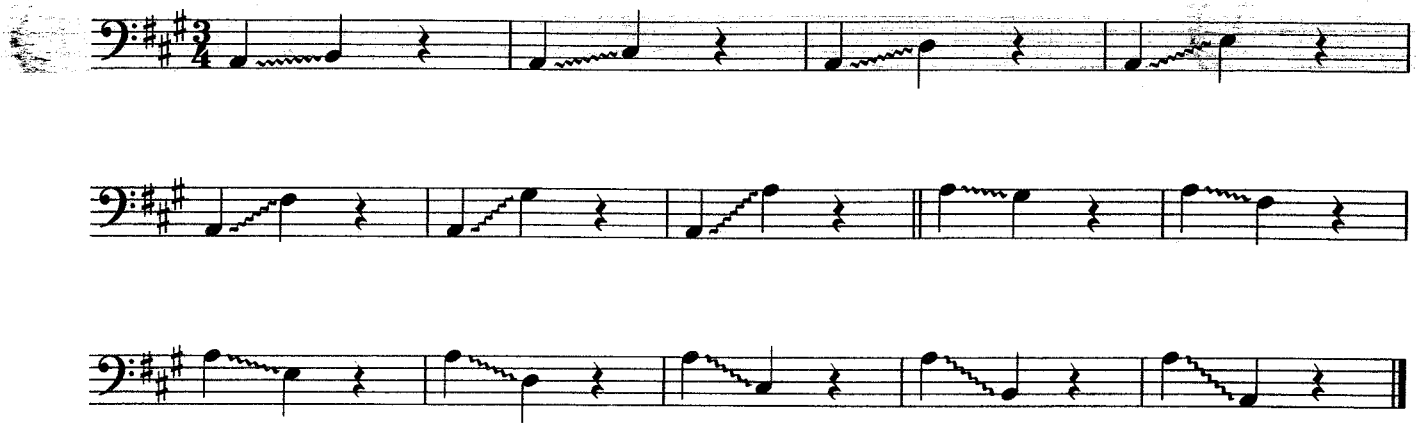

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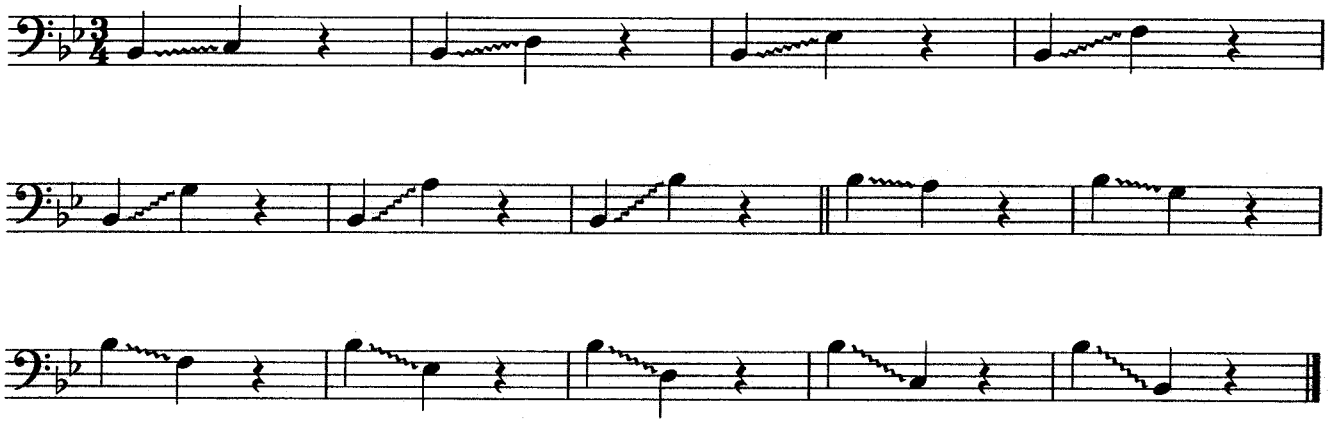

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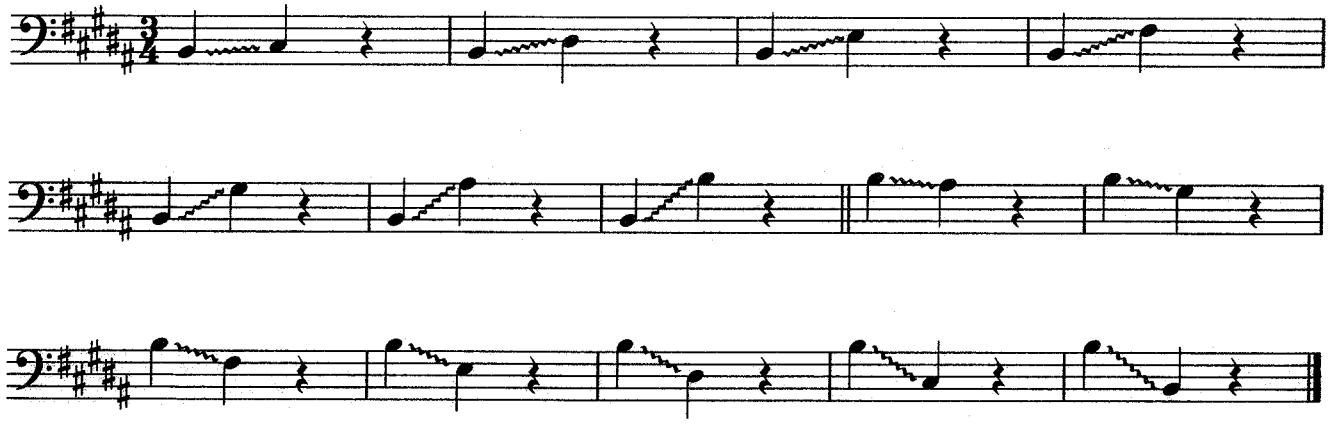

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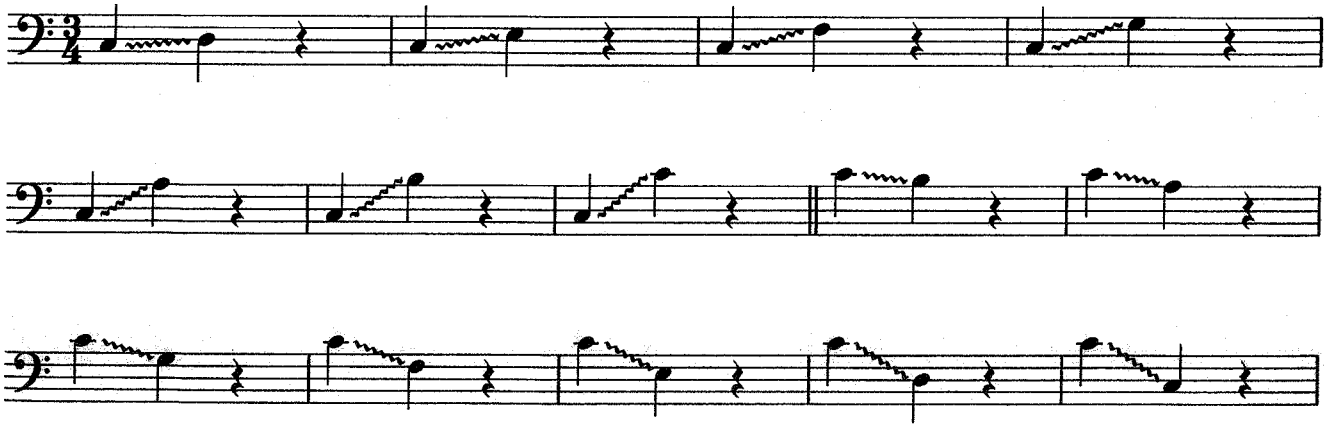

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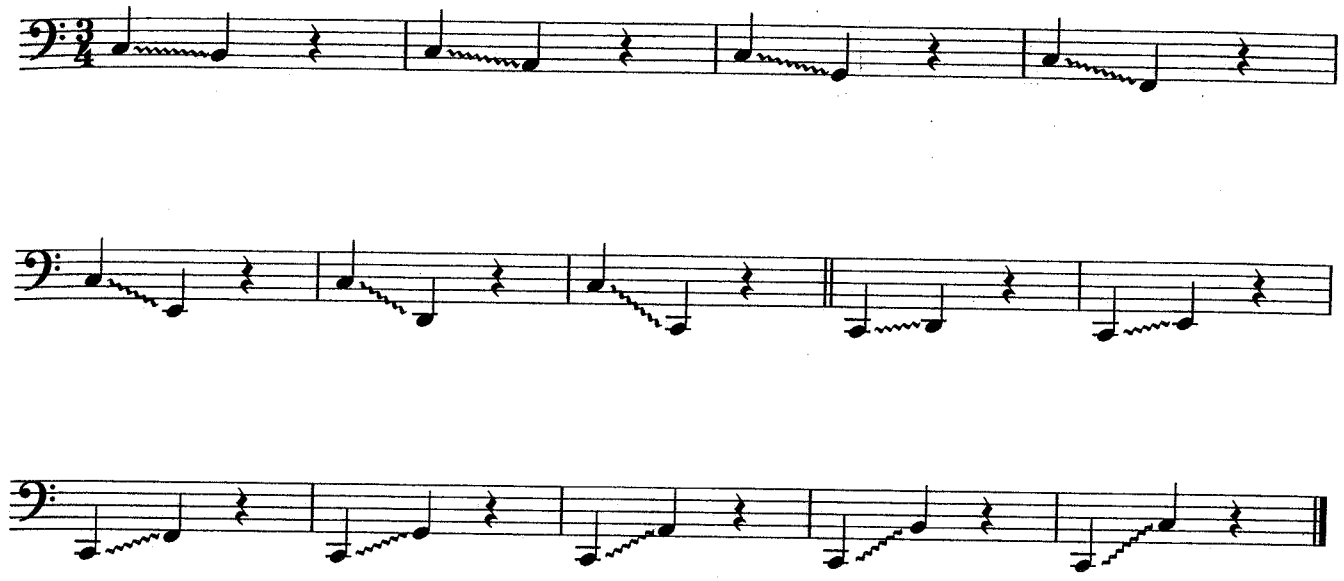
Do Maggiore

TRACK 06



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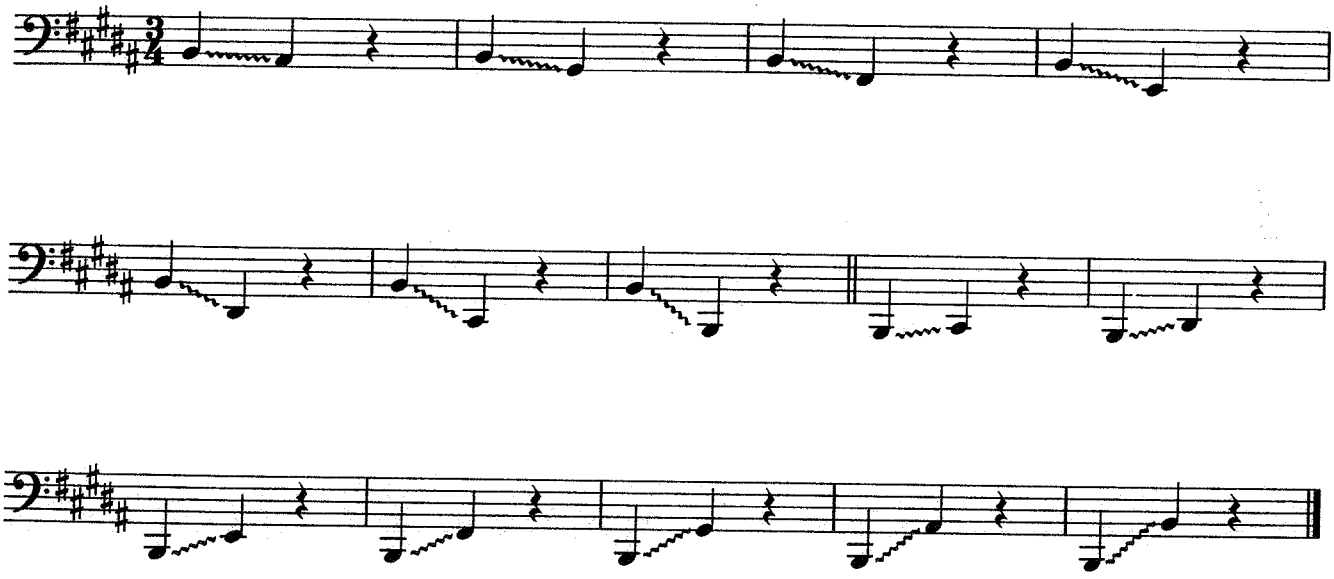

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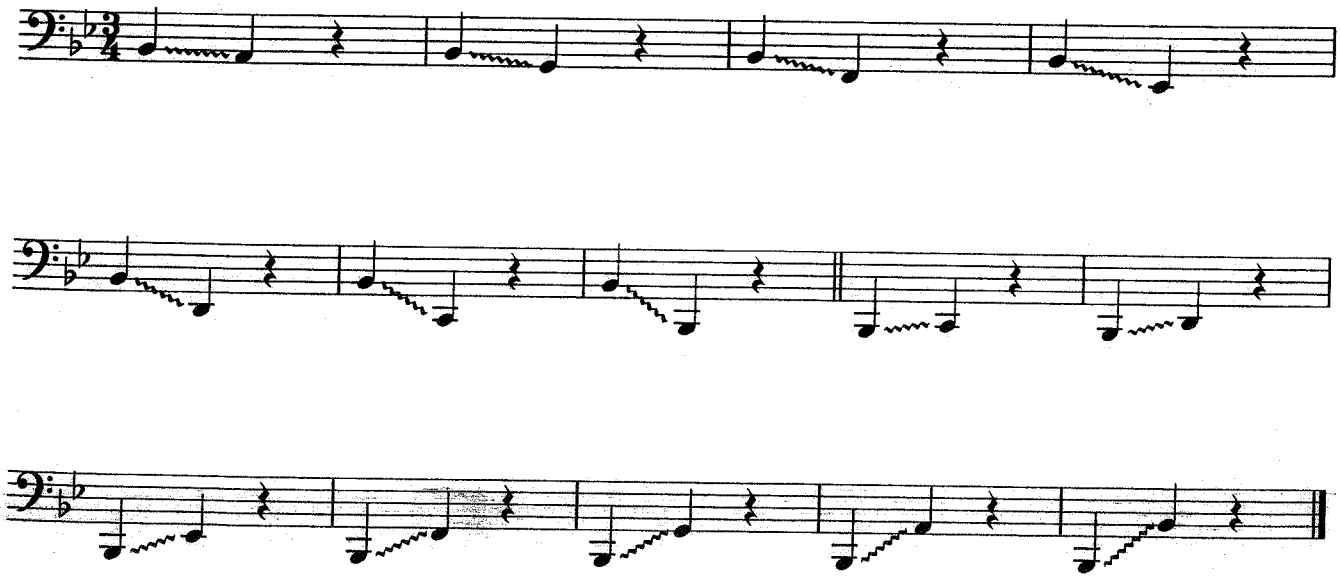

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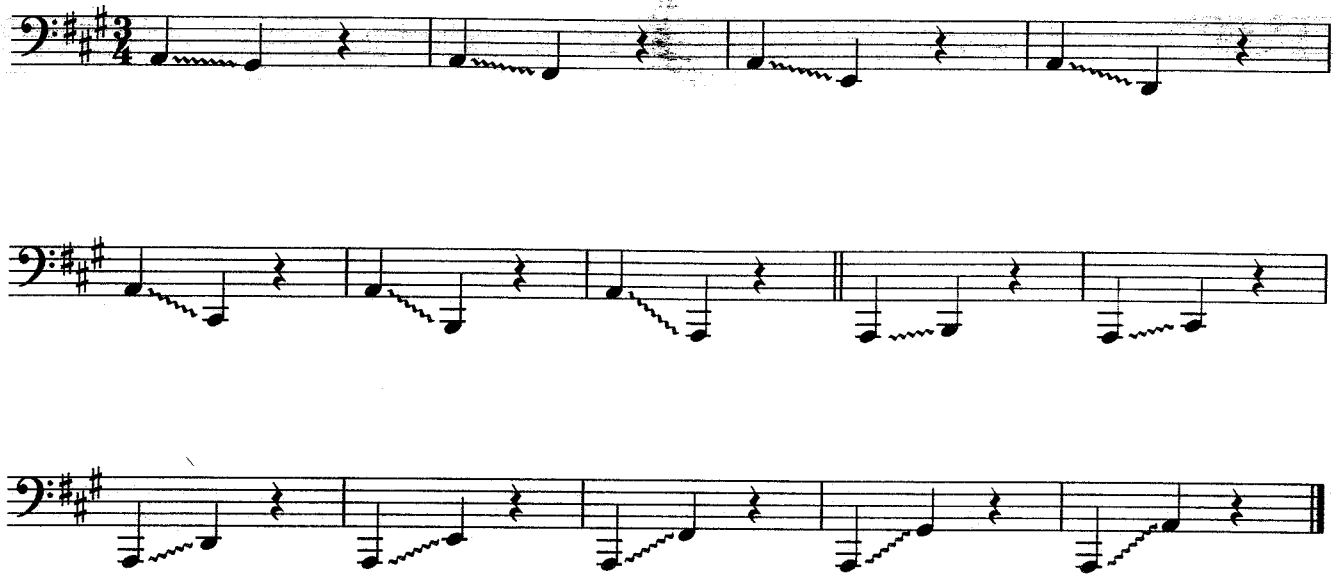

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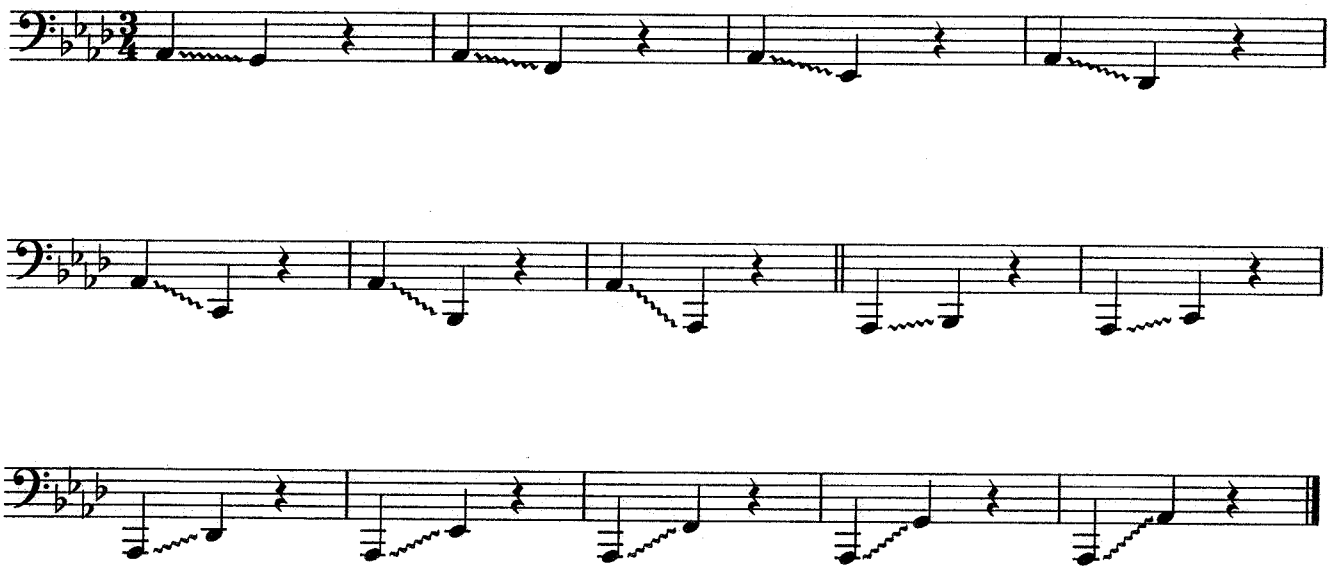

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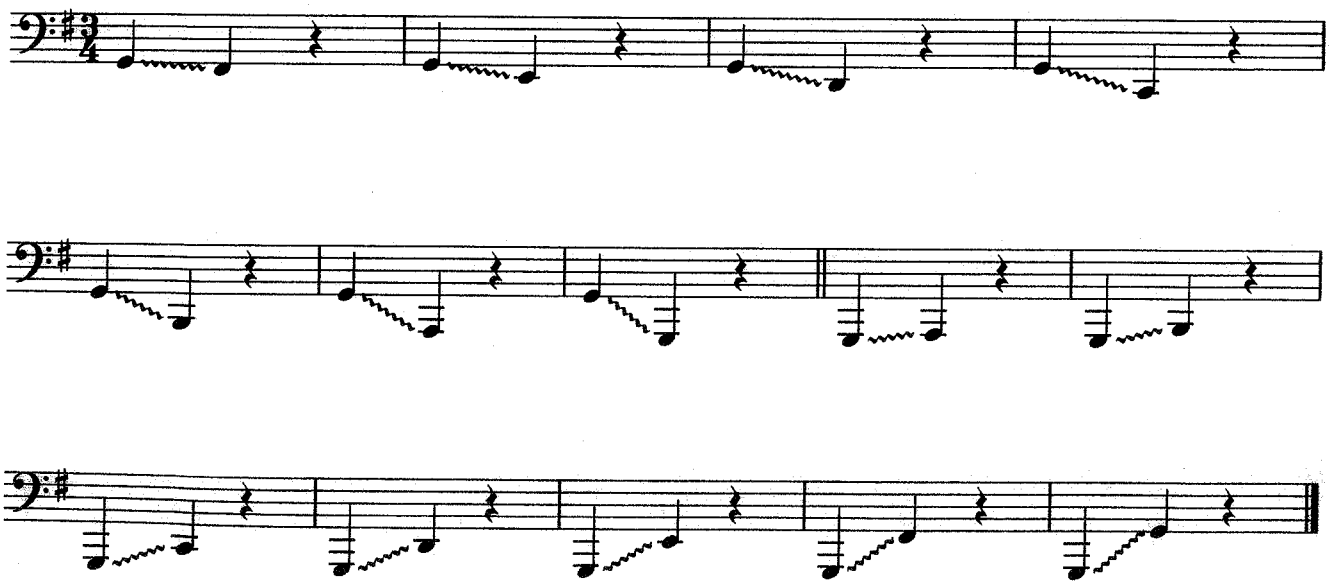

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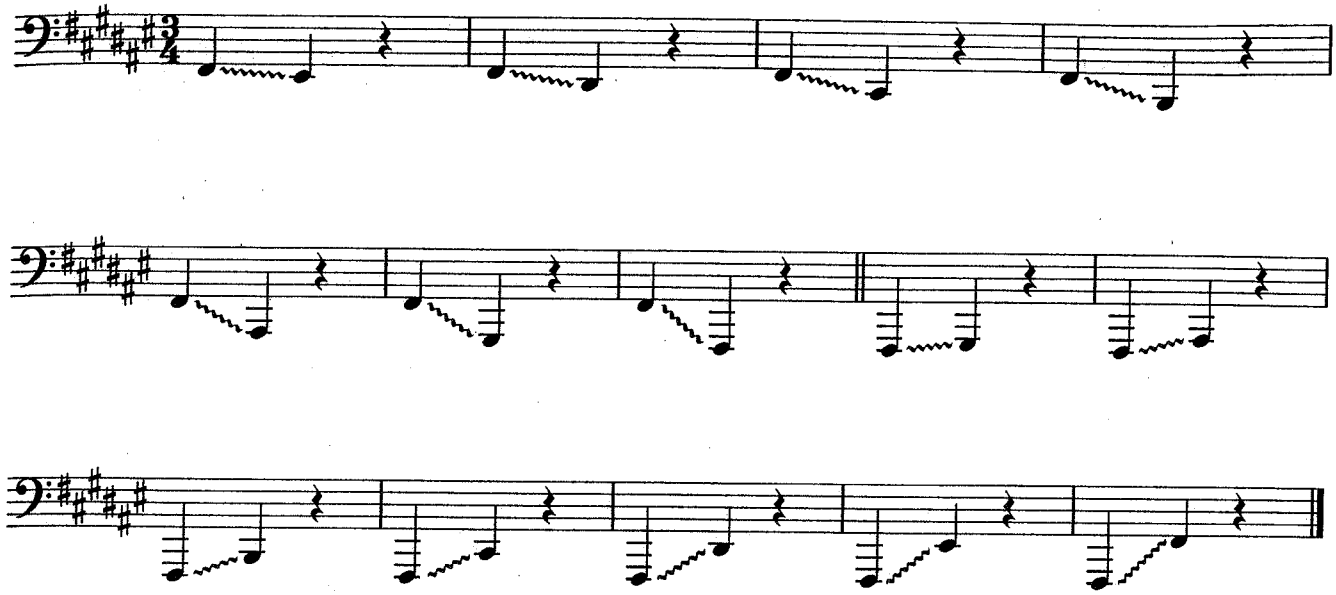

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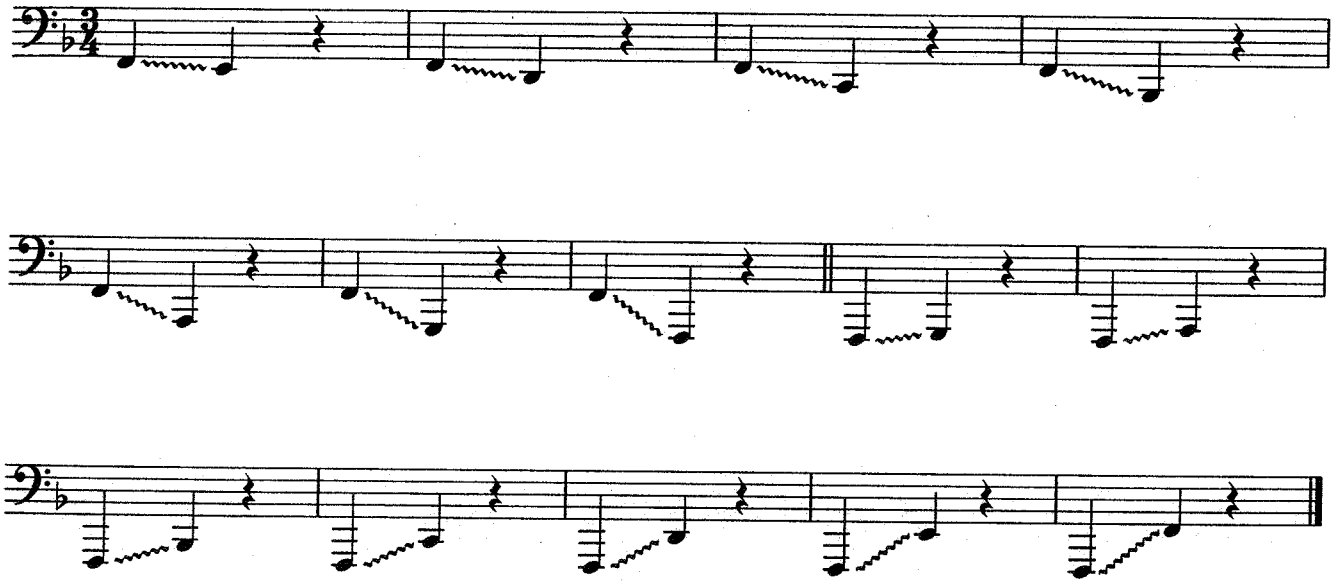

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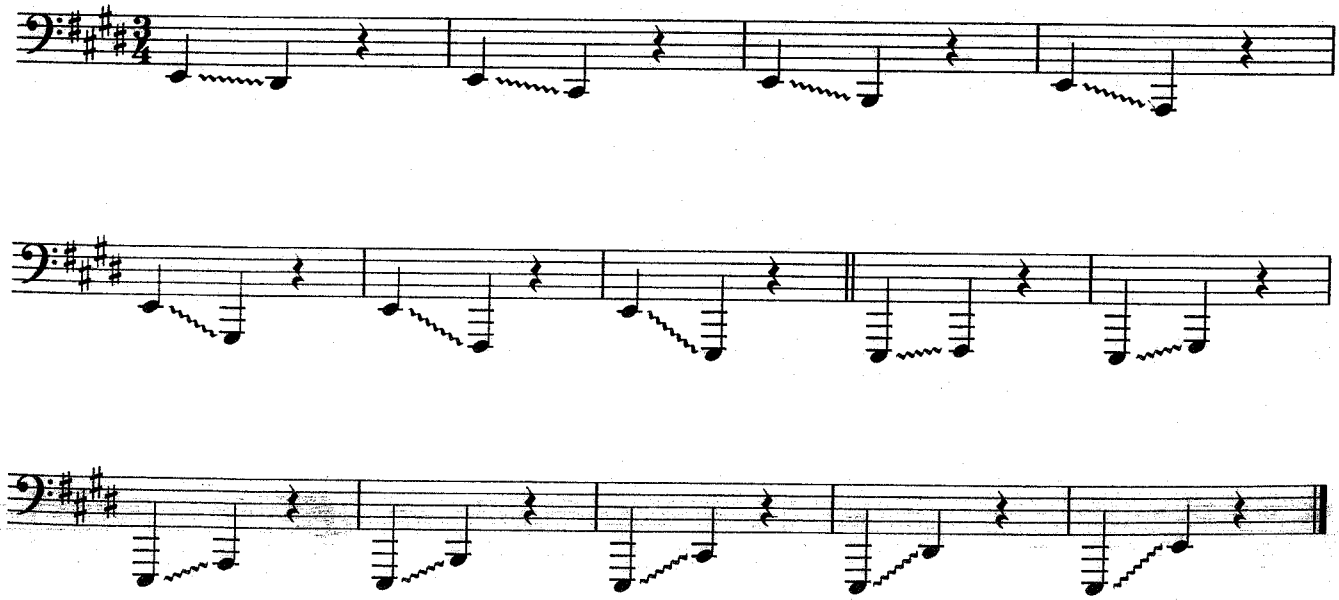

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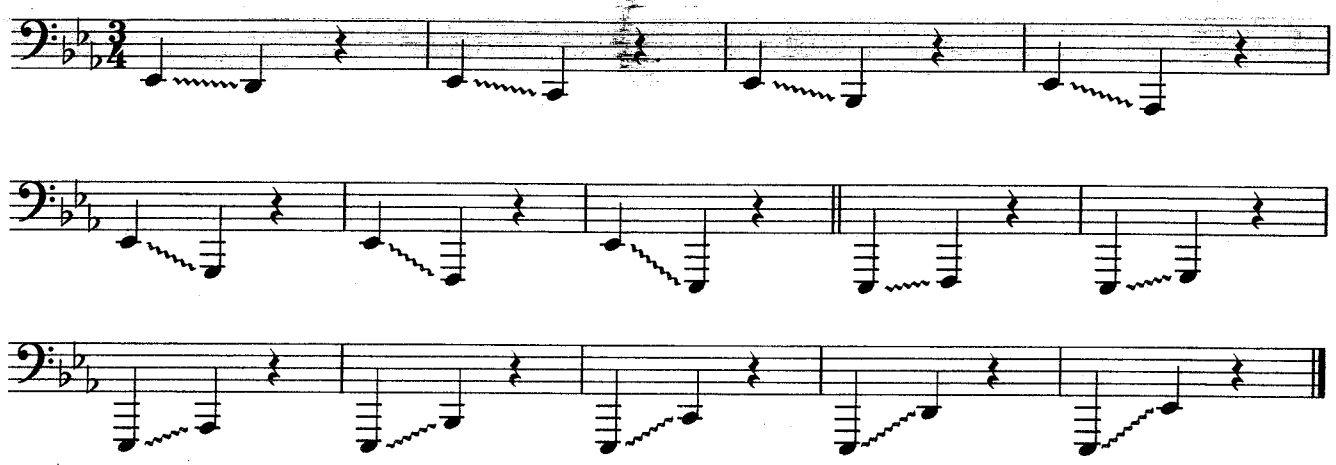
Mib Maggiore



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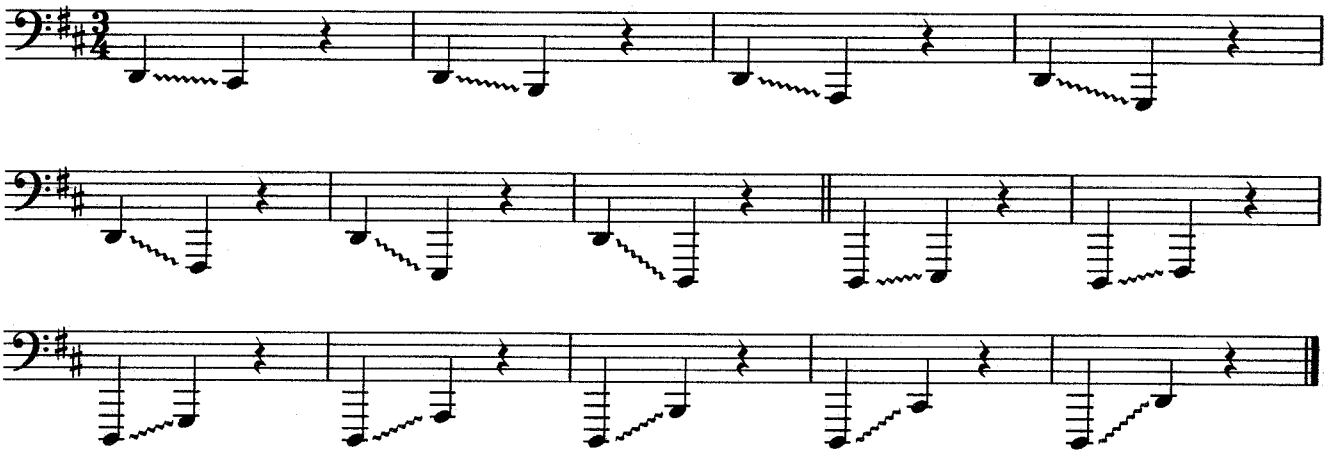

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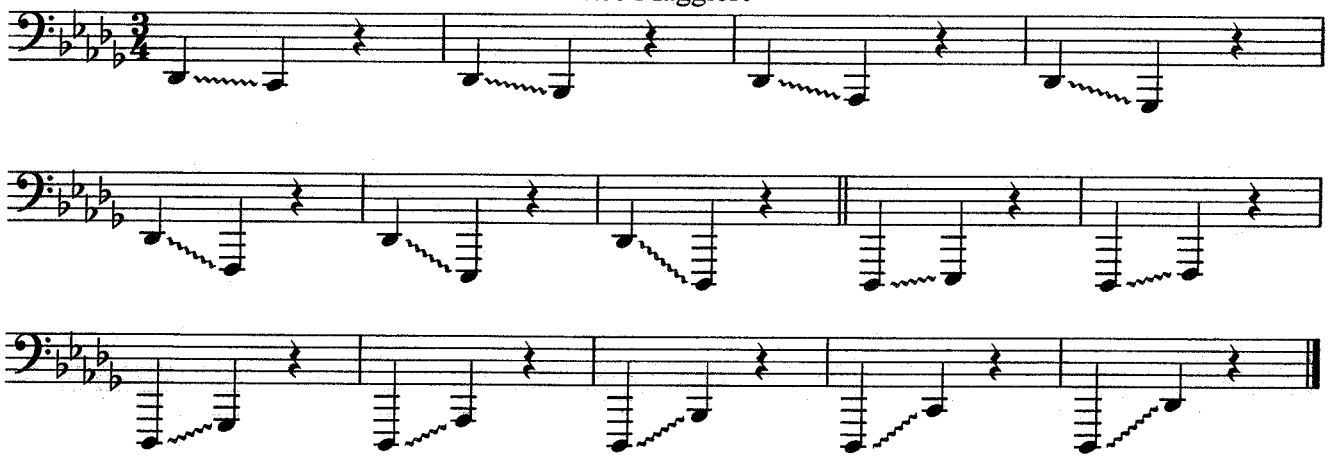

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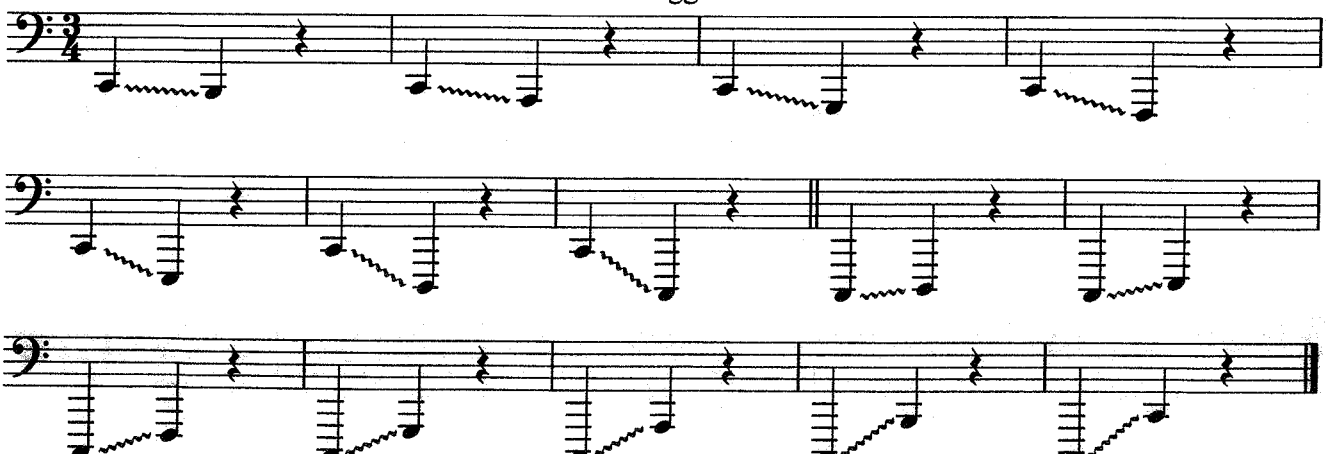

TRACK 07

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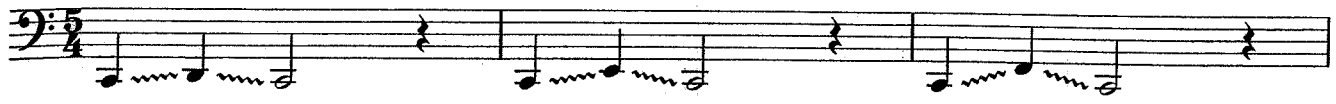

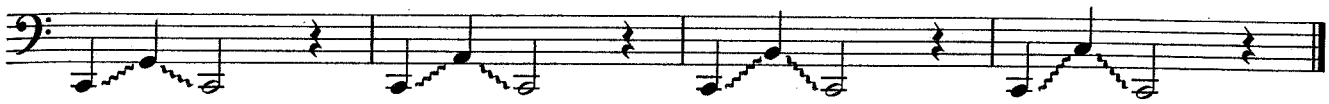

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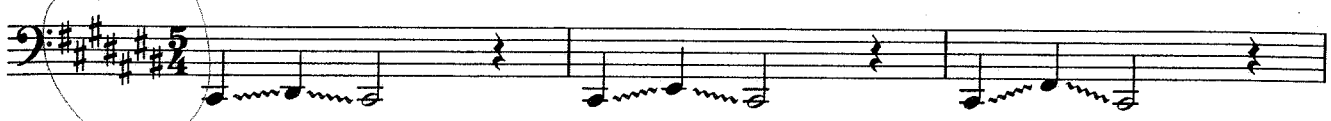

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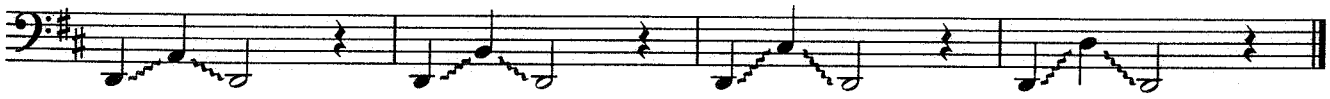

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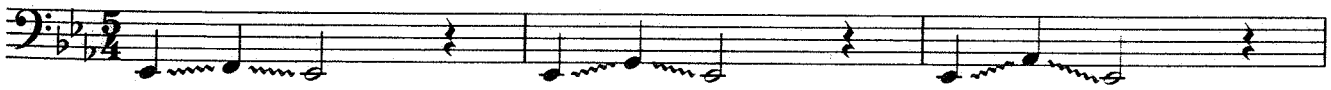

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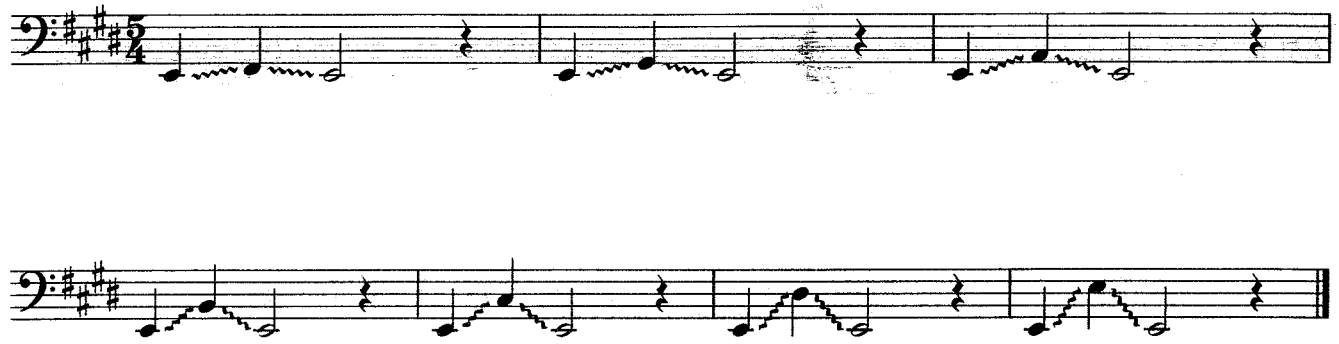

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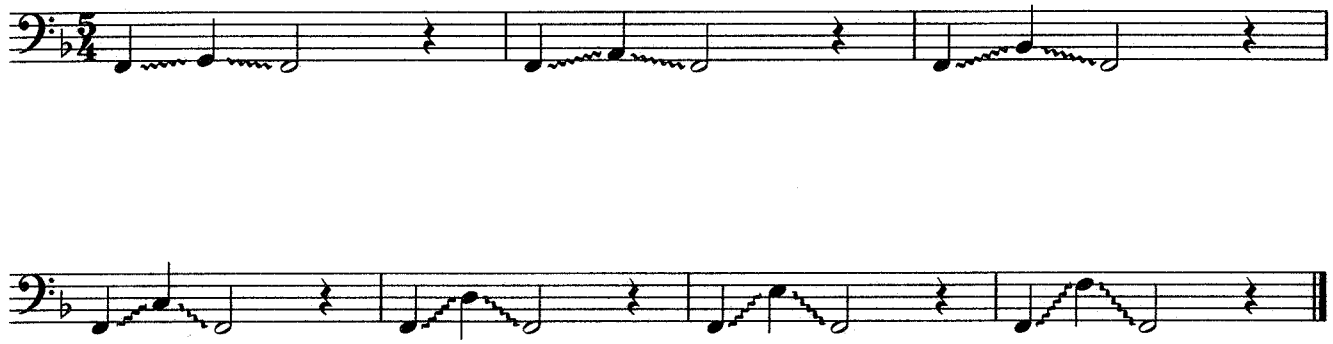

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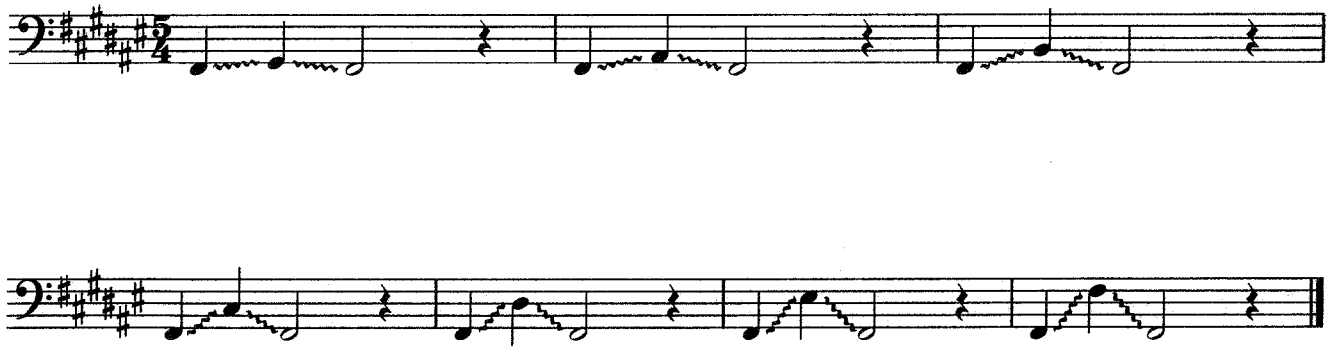

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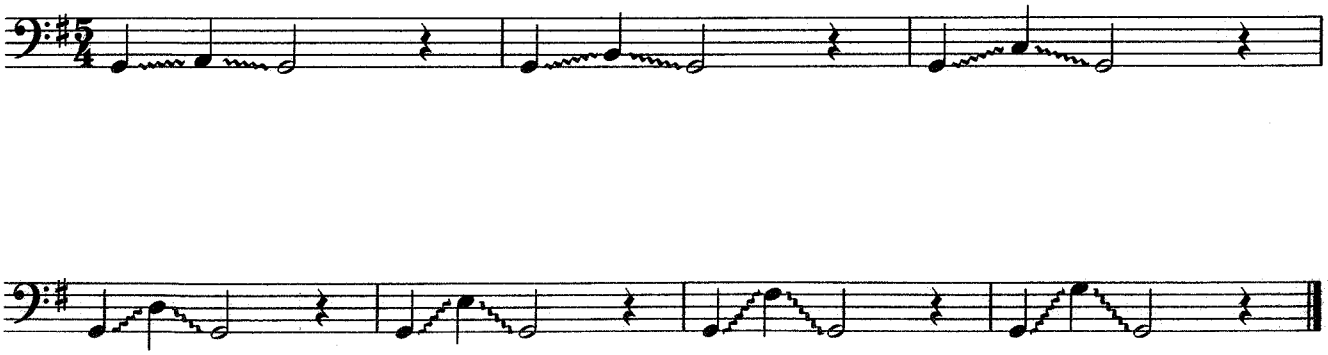
Sol Maggiore



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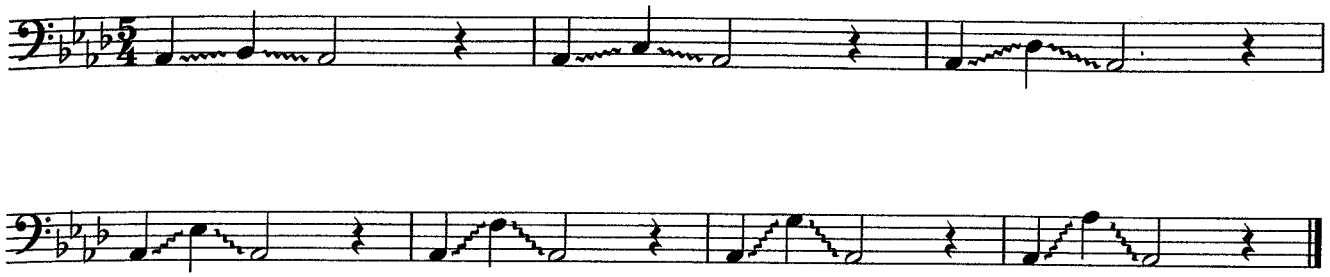
Lab Maggiore



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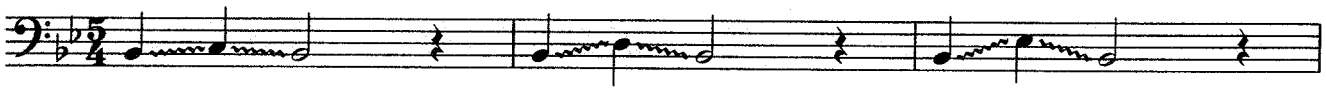
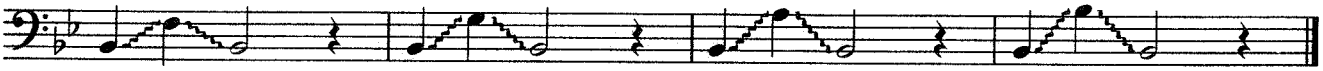
La Maggiore

♩ = 60

Sib Maggiore





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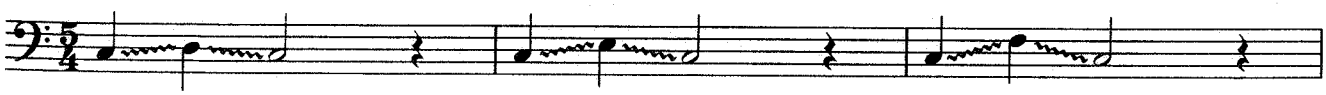
Si Maggiore

♩ = 60

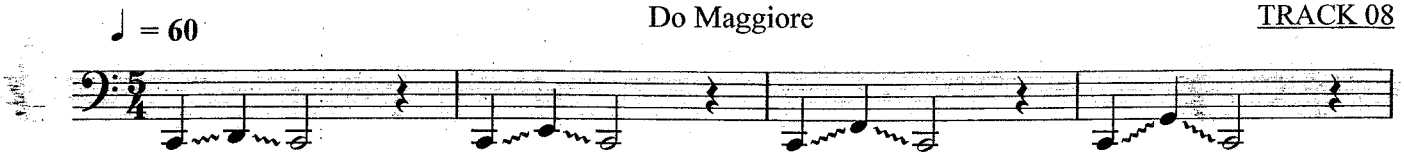
Do Maggiore

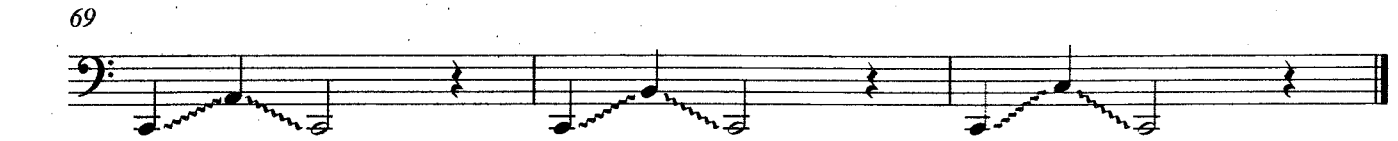


ESERCIZIO N. 4 MODO DISCENDENTE / EXERCISE N. 4 DESCENDING MODE

Do Maggiore

TRACK 08





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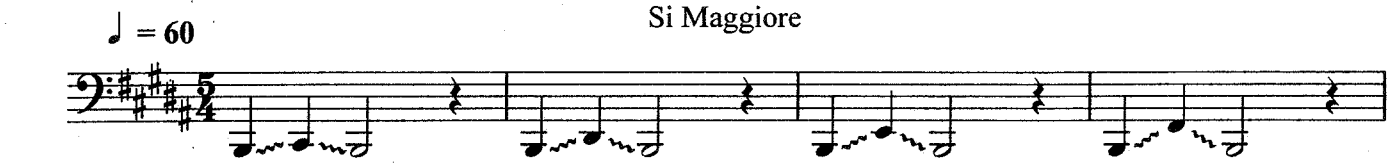

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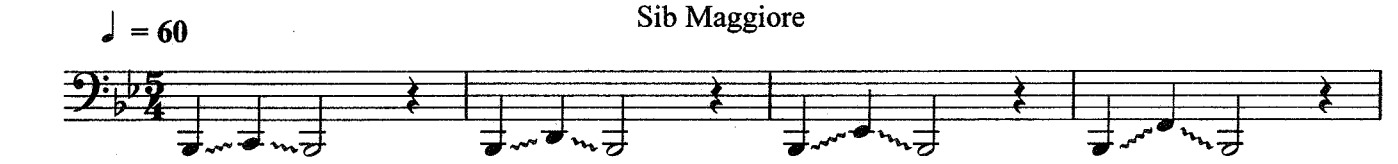

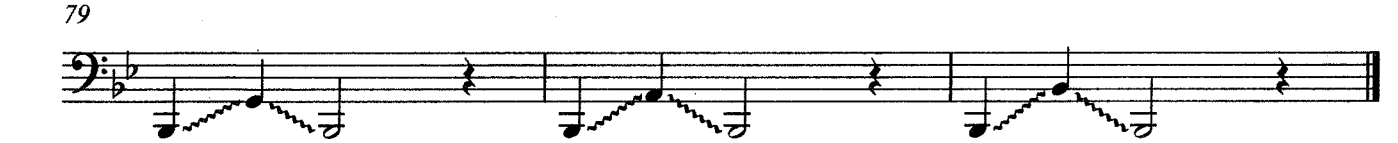

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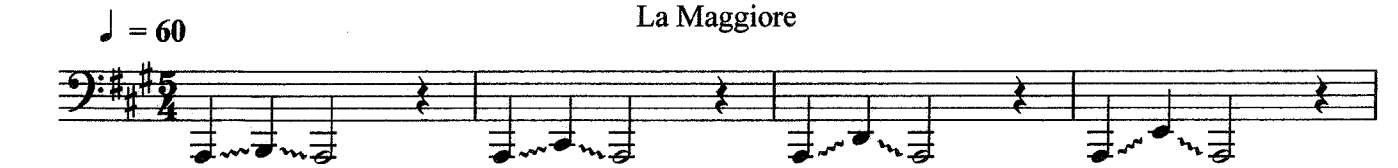

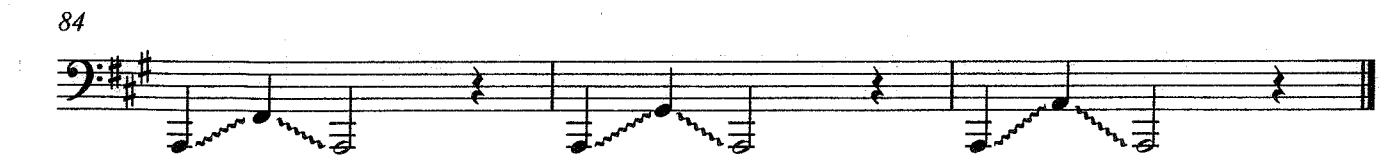

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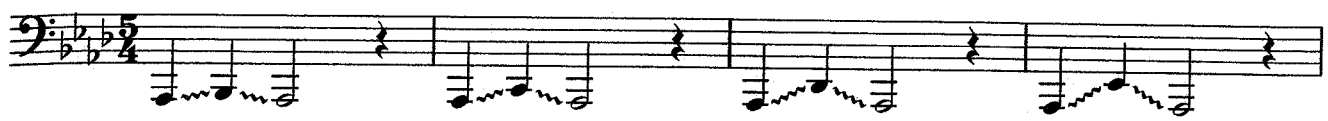

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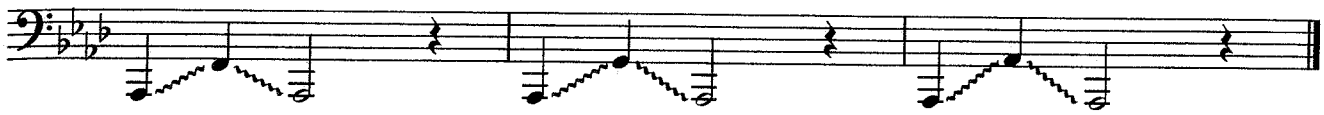

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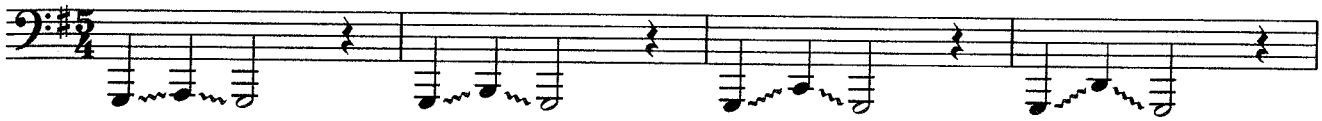

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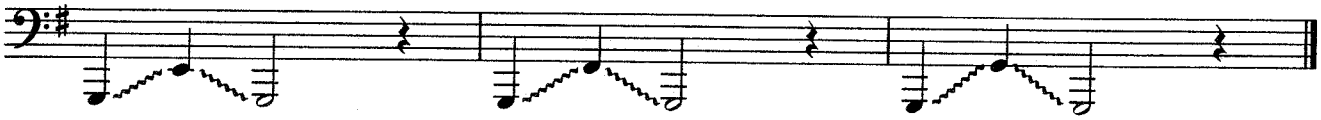

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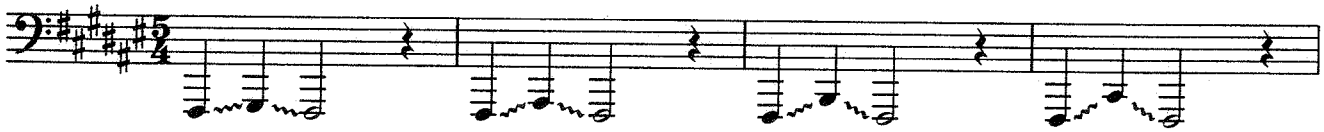

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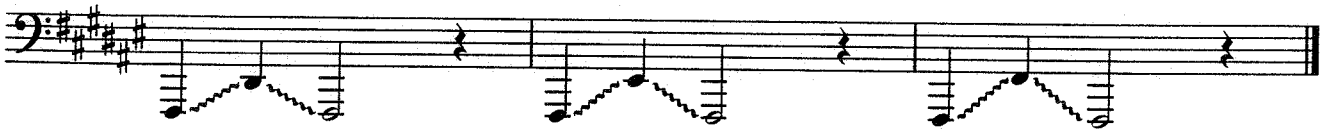

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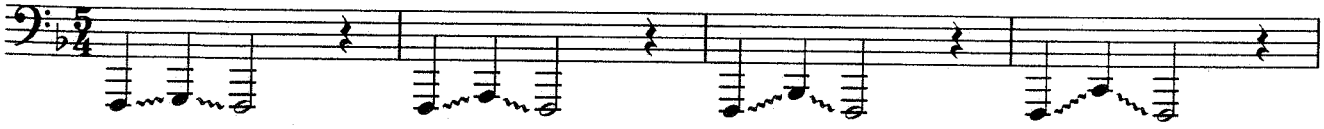
Fa Maggiore



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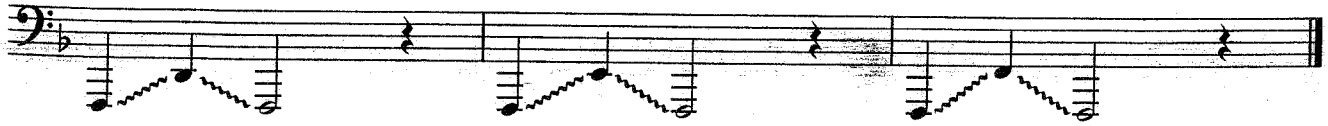

Mi Maggiore

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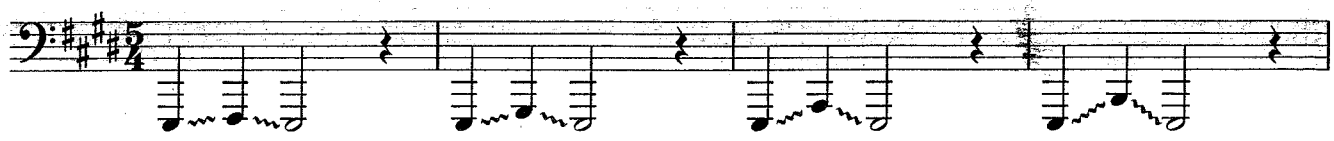

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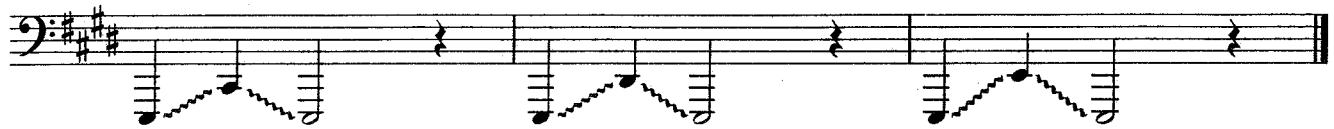
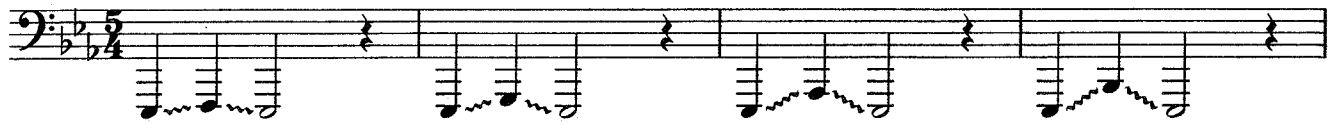


Mib Maggiore

♩ = 60



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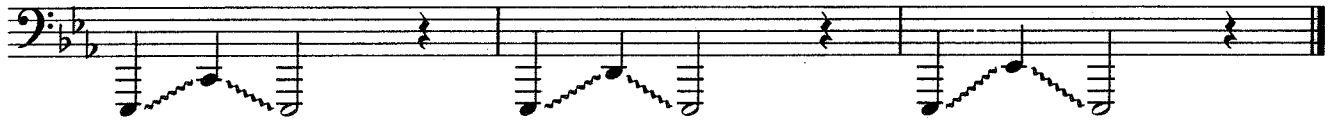
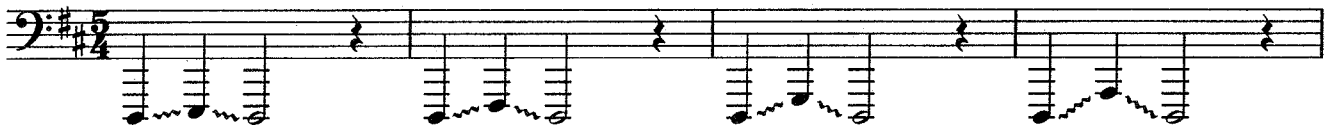


Re Maggiore

♩ = 60



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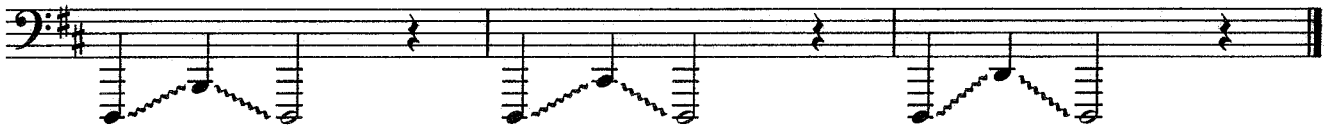

Reb Maggiore

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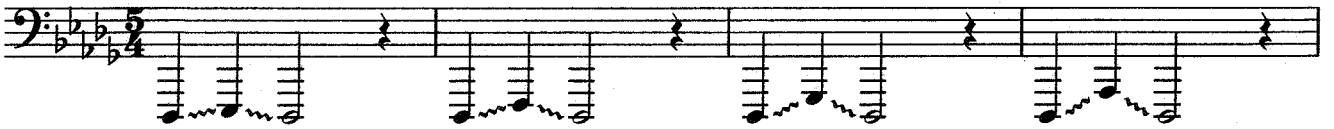

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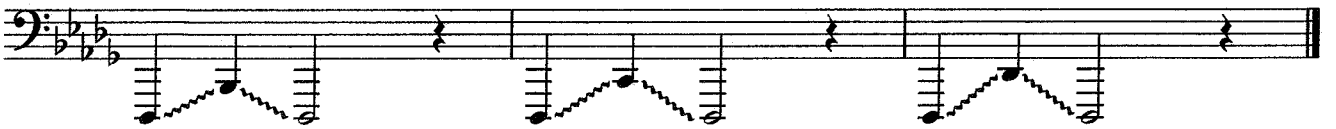
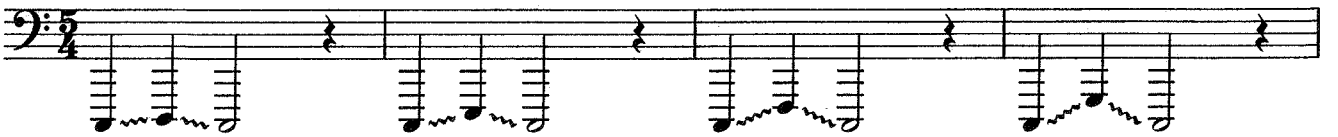
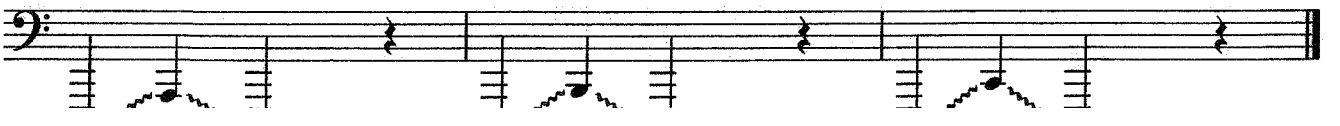


Do Maggiore

♩ = 60



129



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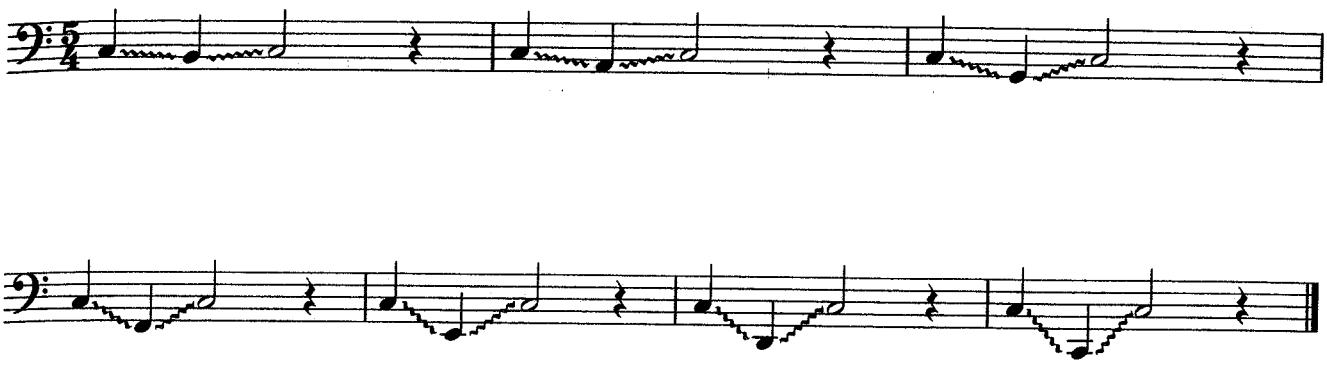
Do Maggiore

TRACK 09



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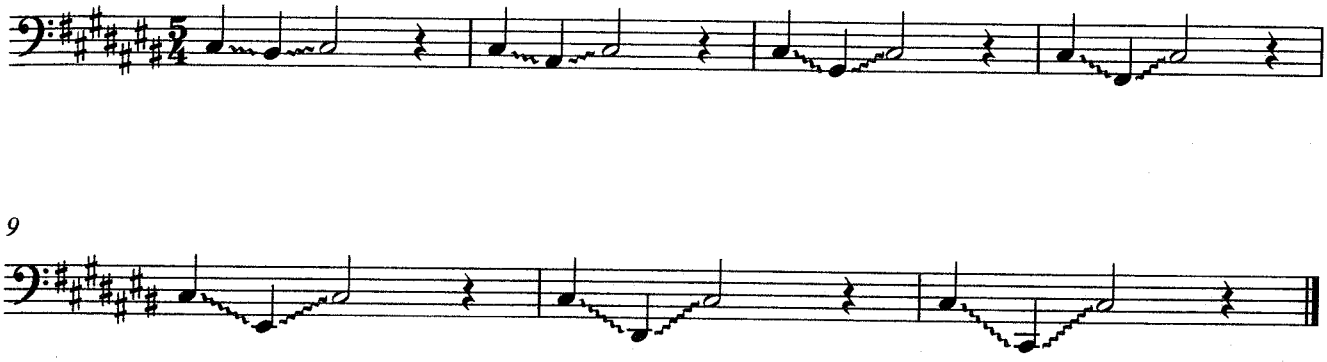
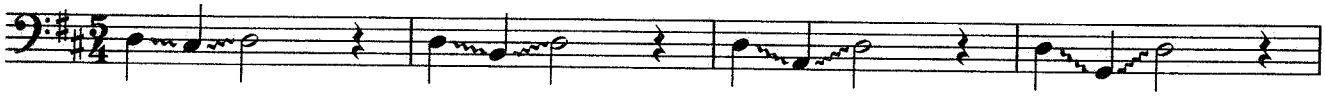
Do# Maggiore



9

♩ = 60

Re Maggiore



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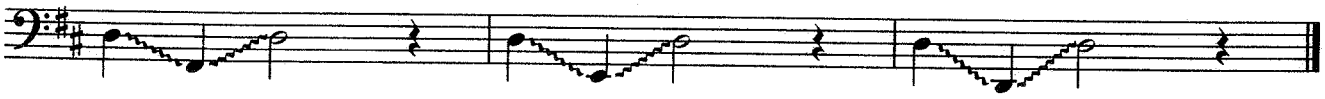

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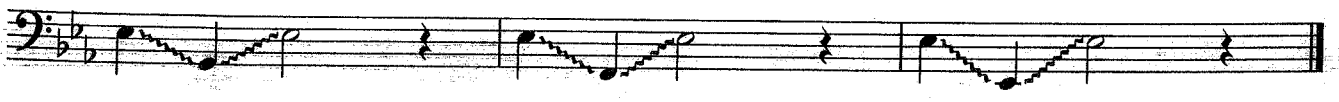
Mib Maggiore

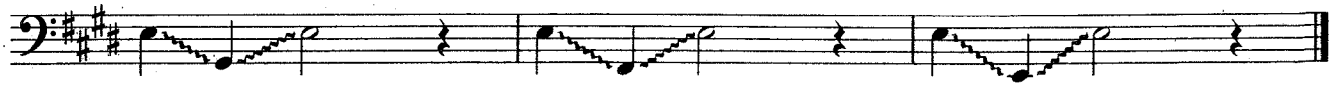
18



♩ = 60

Mi Maggiore

23



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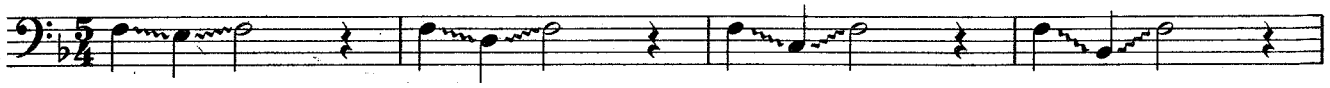

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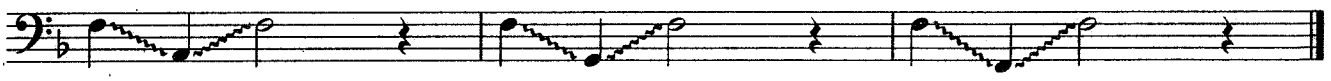

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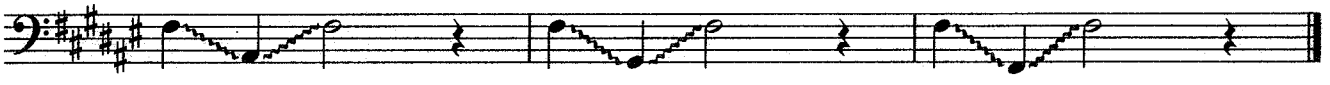
Fa# Maggiore

33



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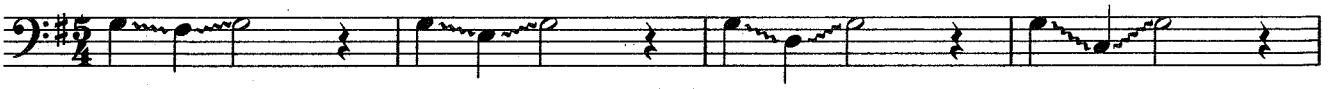
Sol Maggiore



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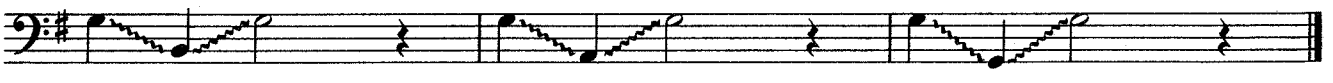

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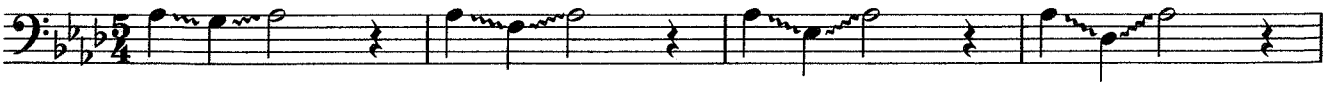
Lab Maggiore



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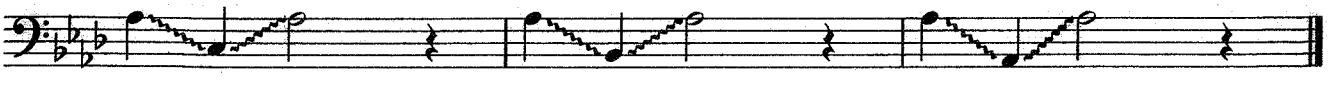
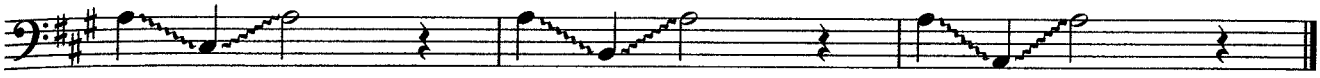


La Maggiore

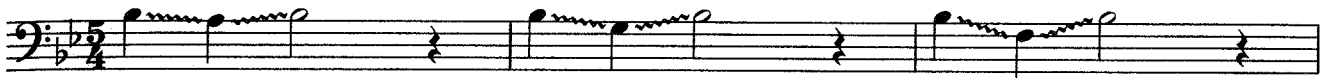
♩ = 60

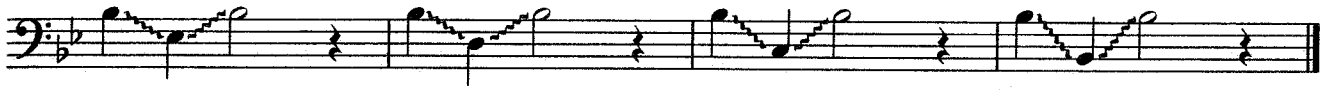
48



Sib Maggiore

♩ = 60





Si Maggiore

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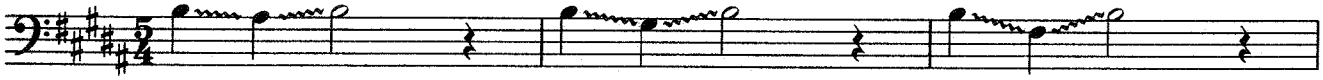
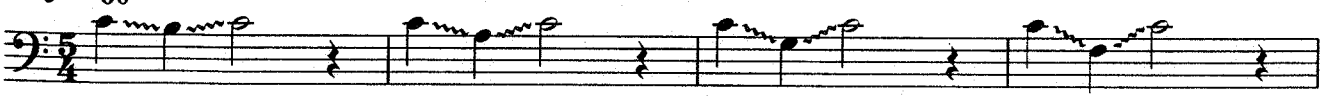


Do Maggiore

♩ = 60



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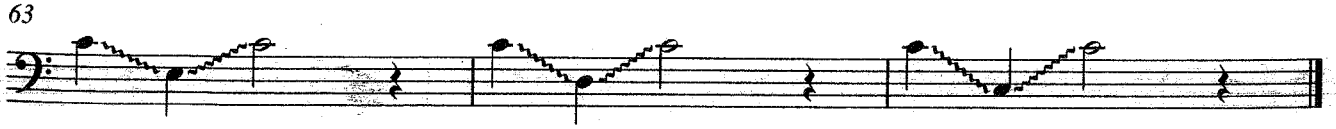
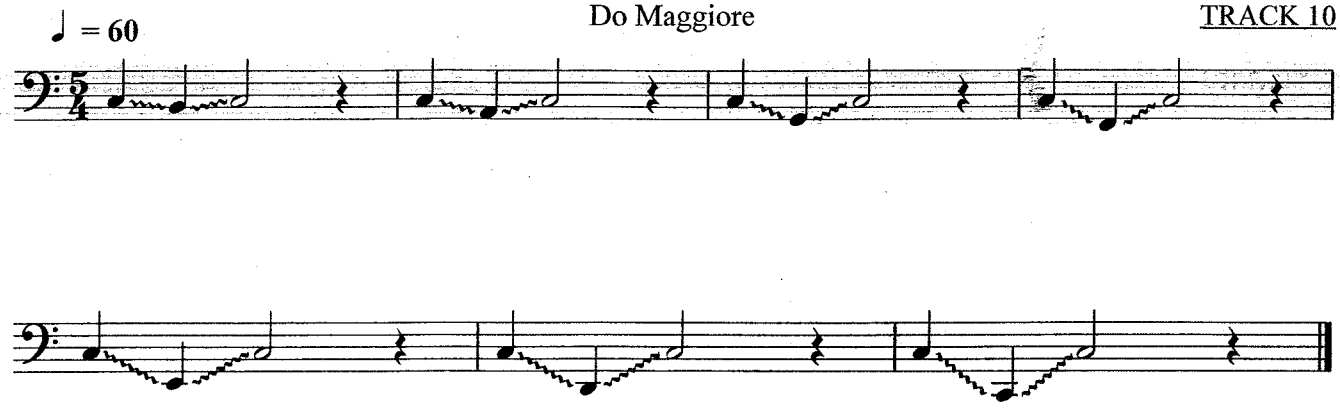


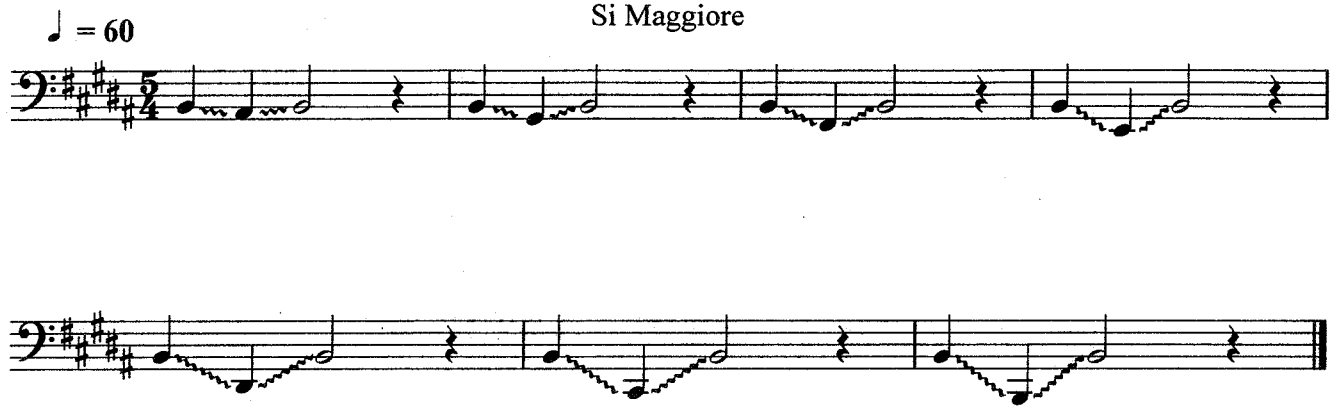
ESERCIZIO N. 5 MODO DISCENDENTE / EXERCISE N. 5 DESCENDING MODE

Do Maggiore

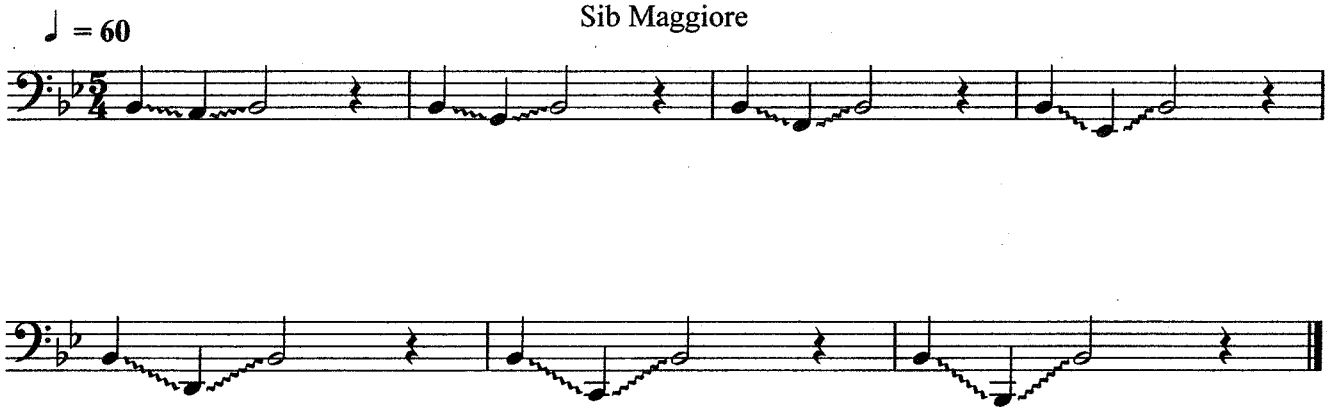
TRACK 10



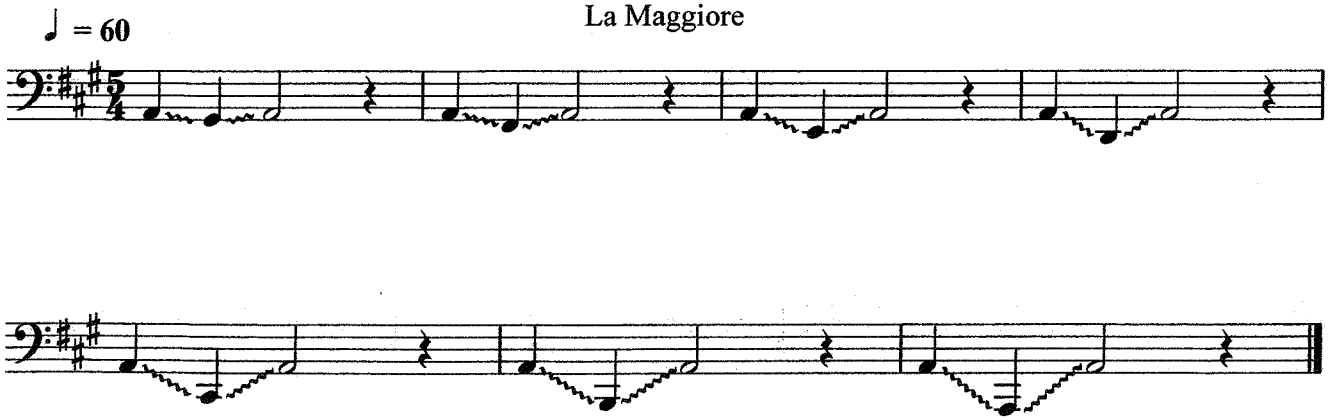
Si Maggiore



Sib Maggiore

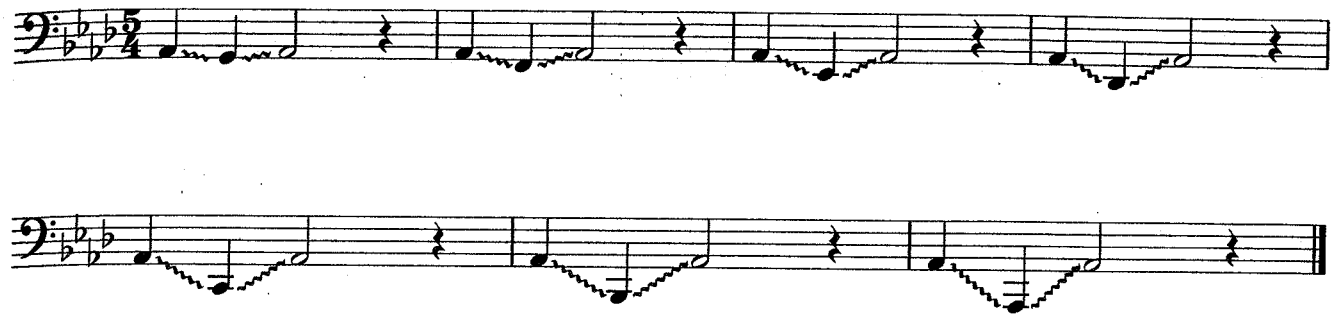


La Maggiore



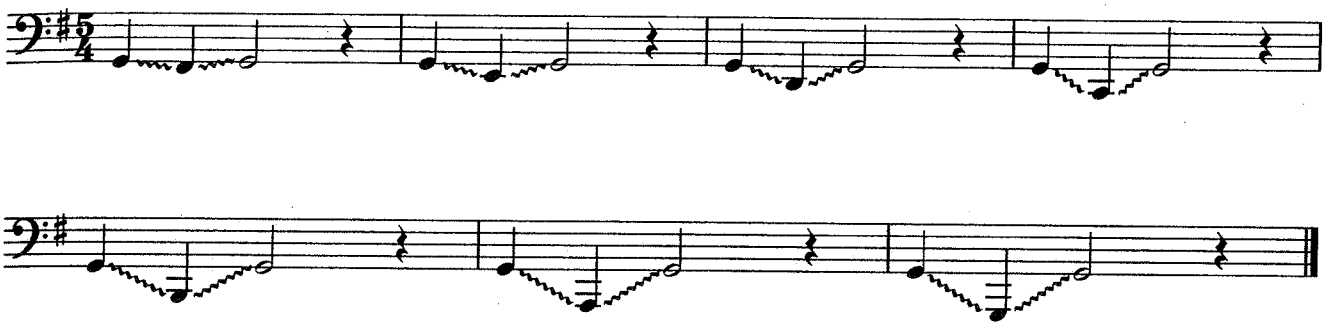
♩ = 60

Lab Maggiore



♩ = 60

Sol Maggiore



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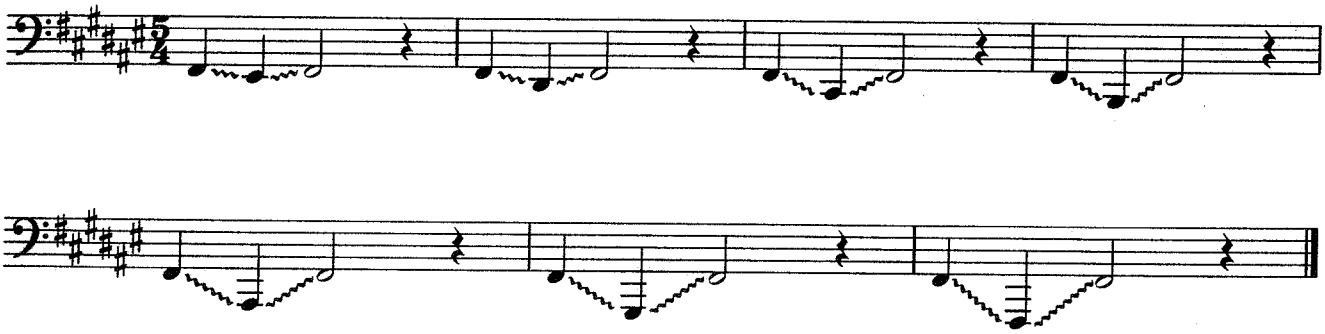
Fa# Maggiore



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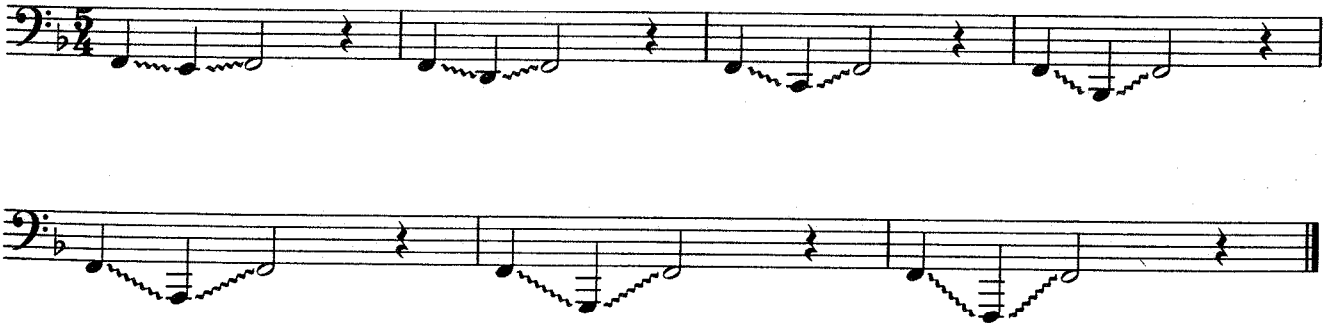
Fa Maggiore



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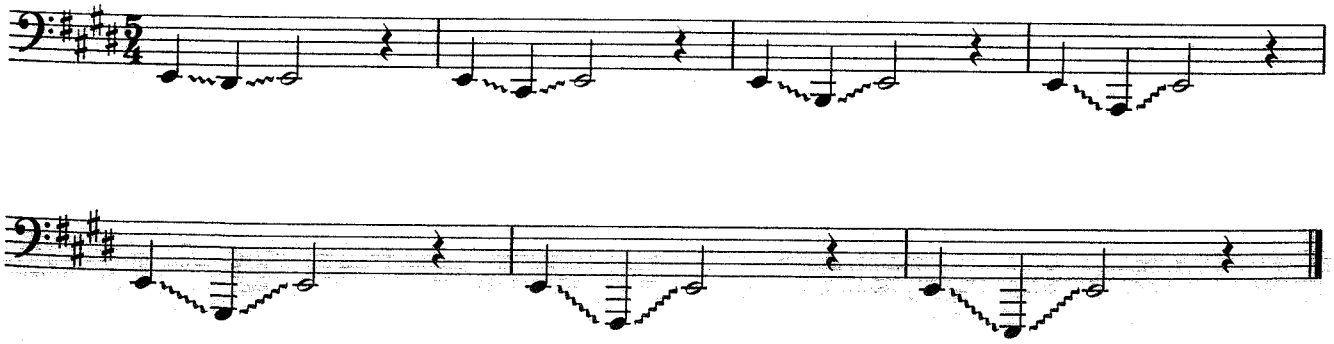
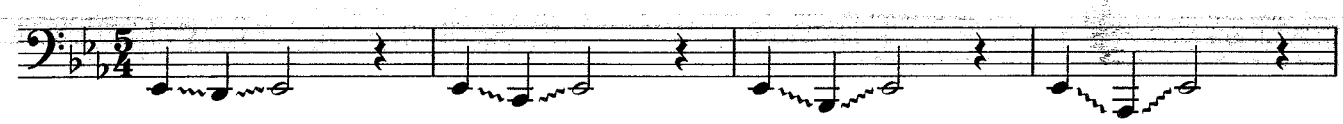
Mi Maggiore



Mib Maggiore

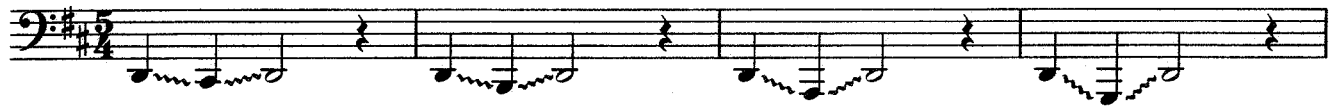
♩ = 60



68

Re Maggiore

♩ = 60



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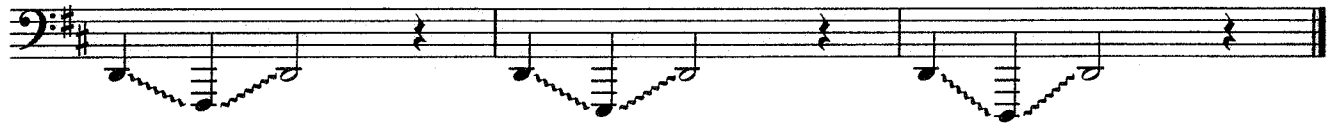


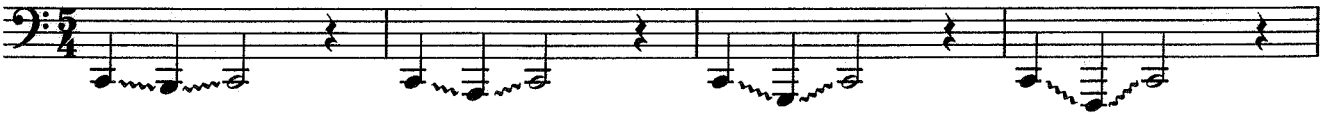
Reb Maggiore

♩ = 60

78

Do Maggiore

♩ = 60



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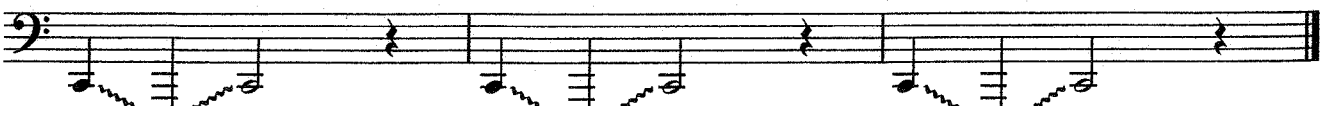
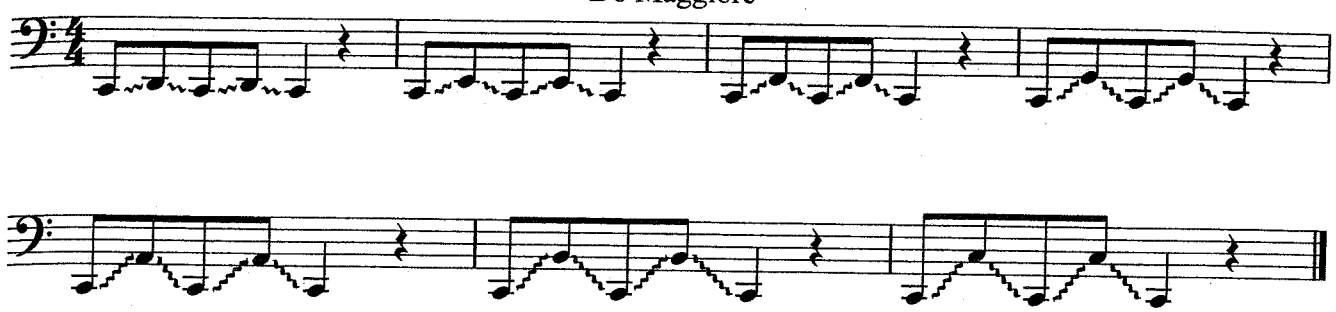


TRACK 11

♩ = 52

Do Maggiore



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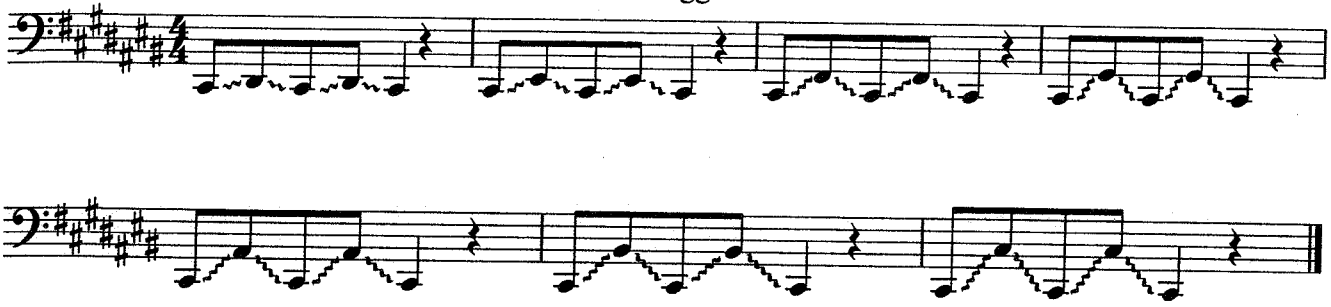
Do# Maggiore



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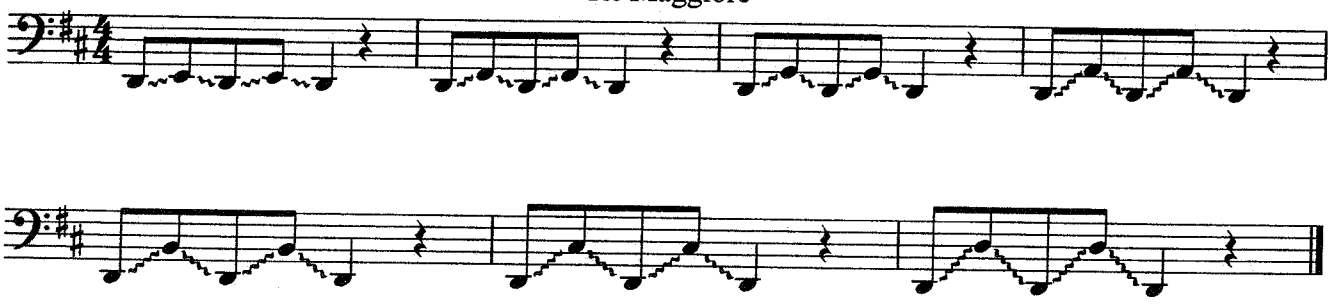
Re Maggiore



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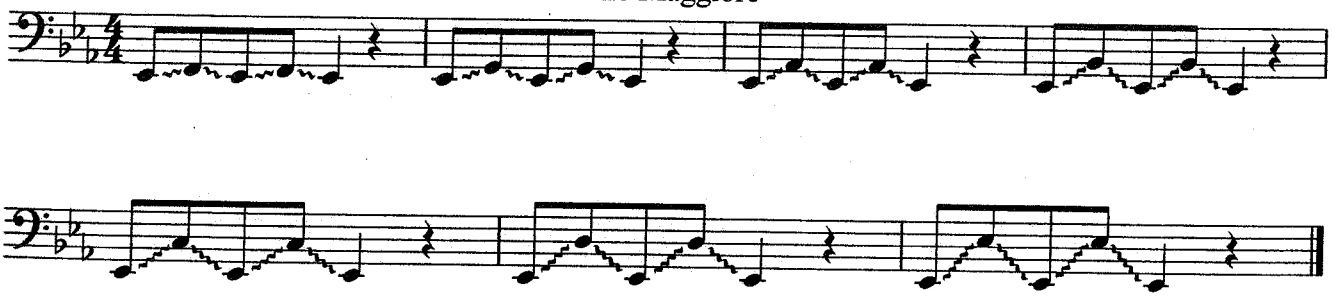
Mib Maggiore



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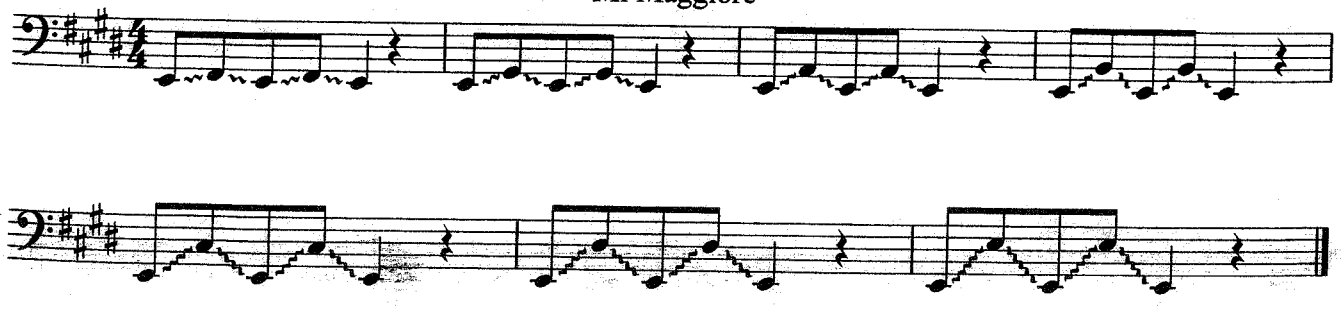
Mi Maggiore



Fa Maggiore

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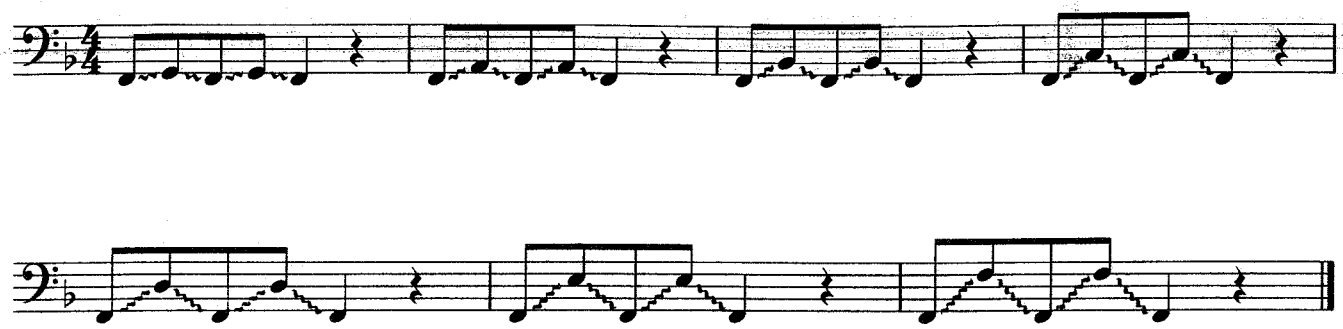

Fa# Maggiore

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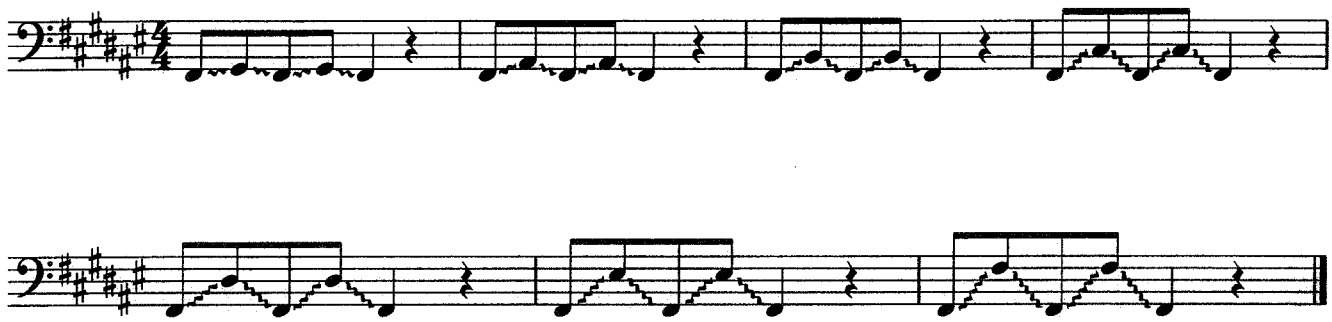
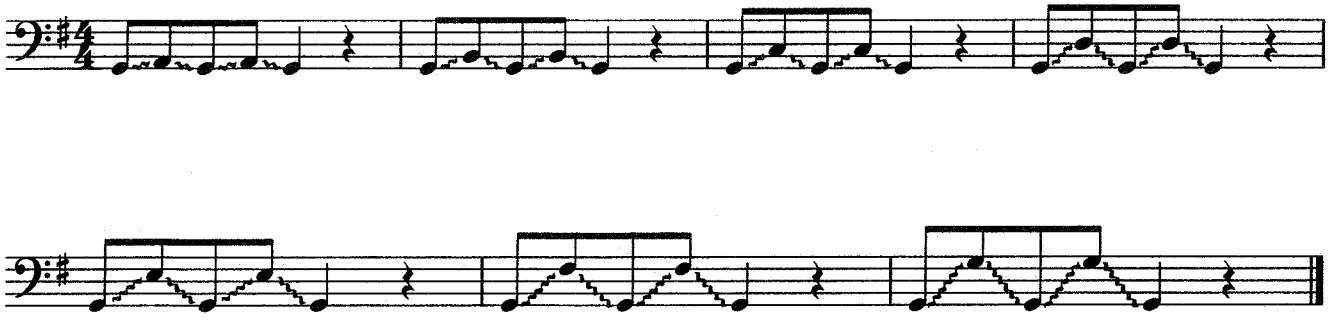


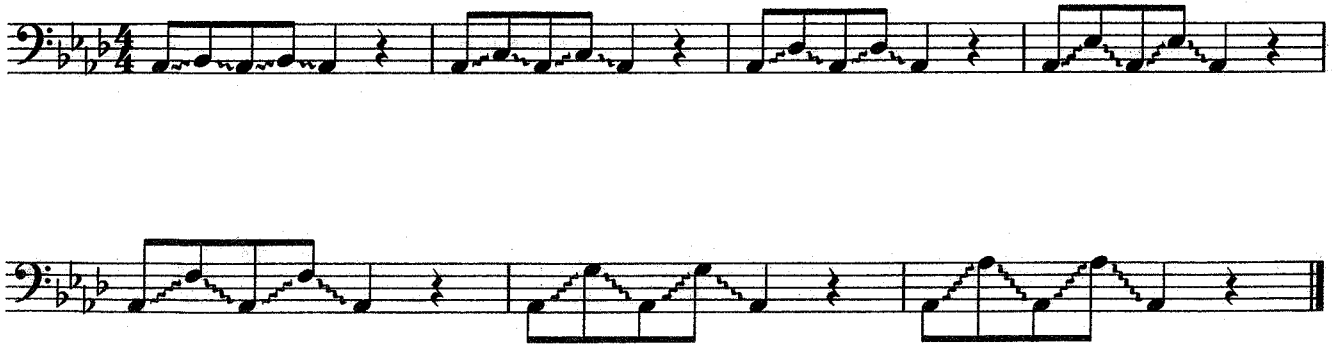
Sol Maggiore

♩ = 52

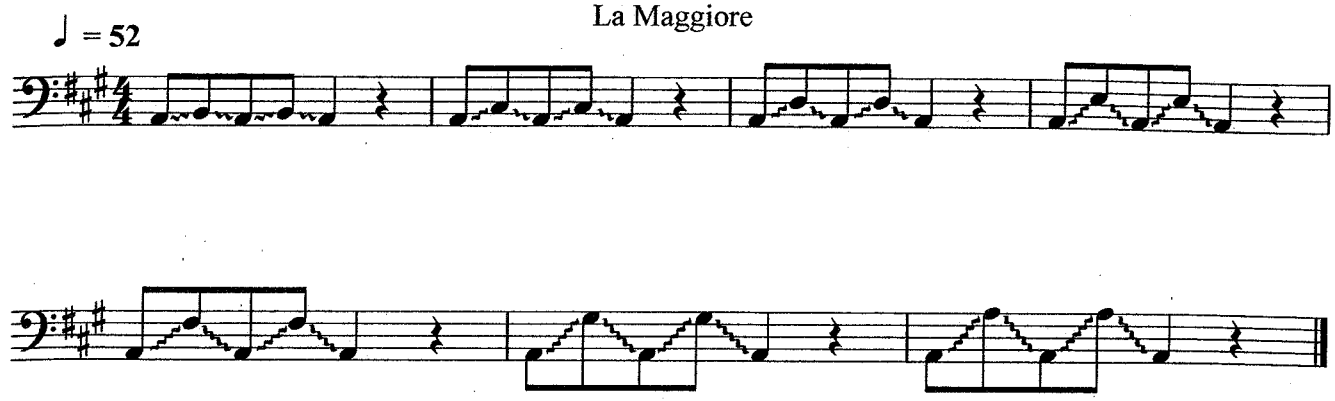


Lab Maggiore

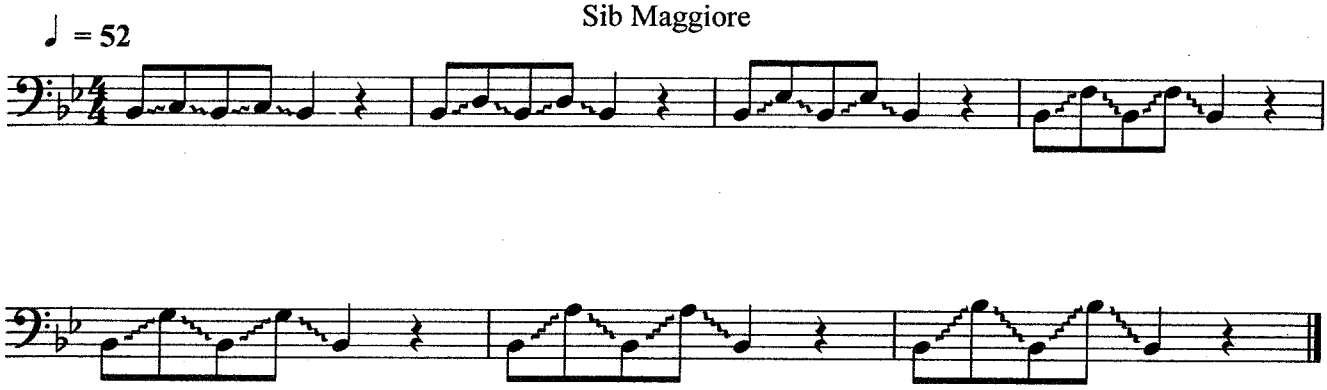
♩ = 52



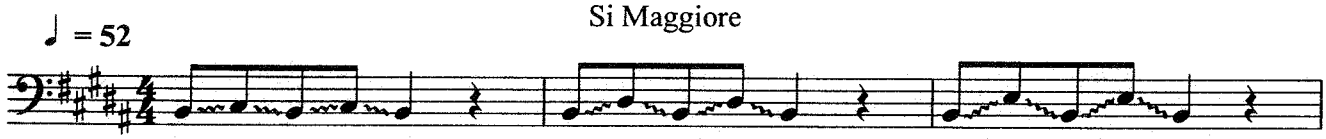
La Maggiore



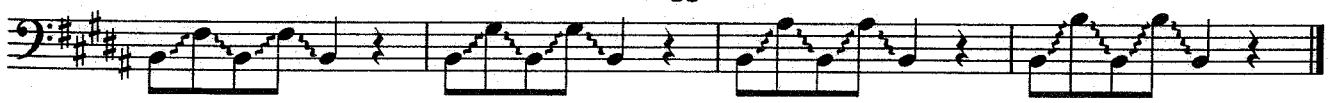
Sib Maggiore

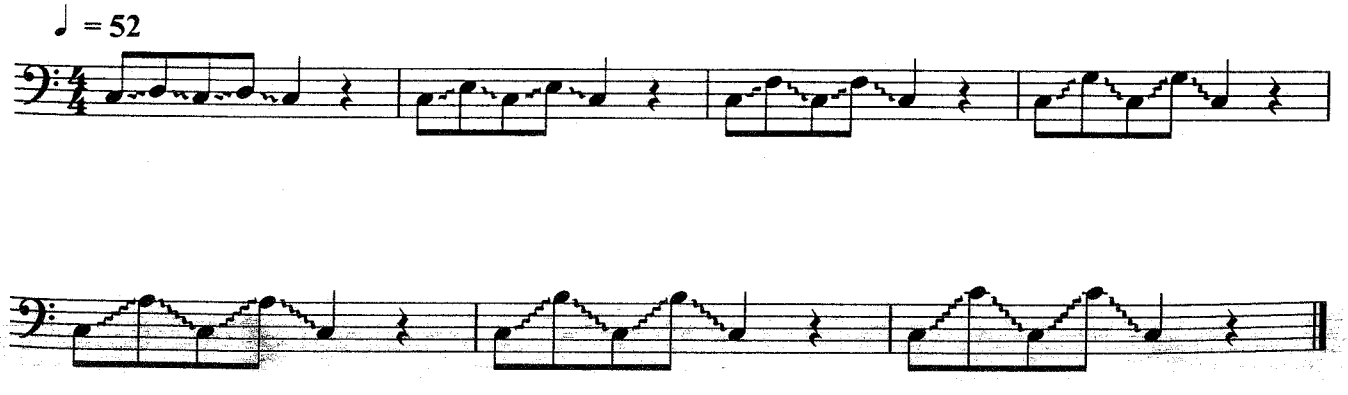


Si Maggiore



Do Maggiore

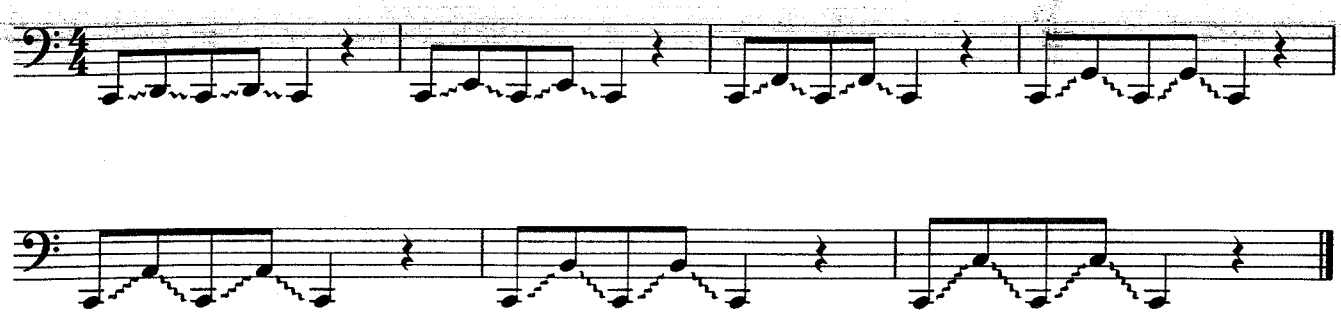




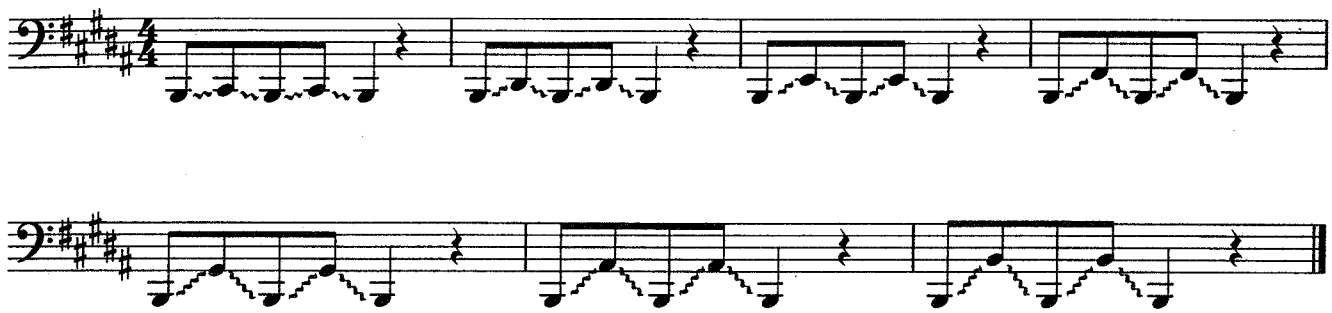
ESERCIZIO N. 6 MODO DISCENDENTE / EXERCISE N. 6 DESCENDING MODE

TRACK 12

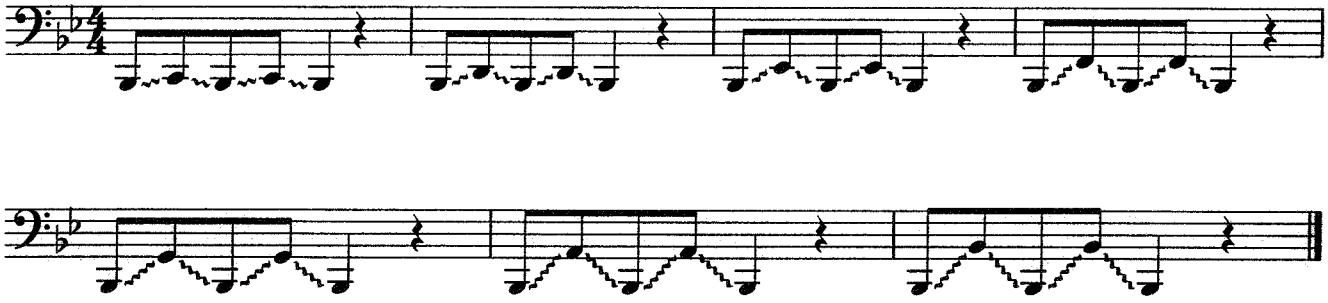
♩ = 52 Do Maggiore



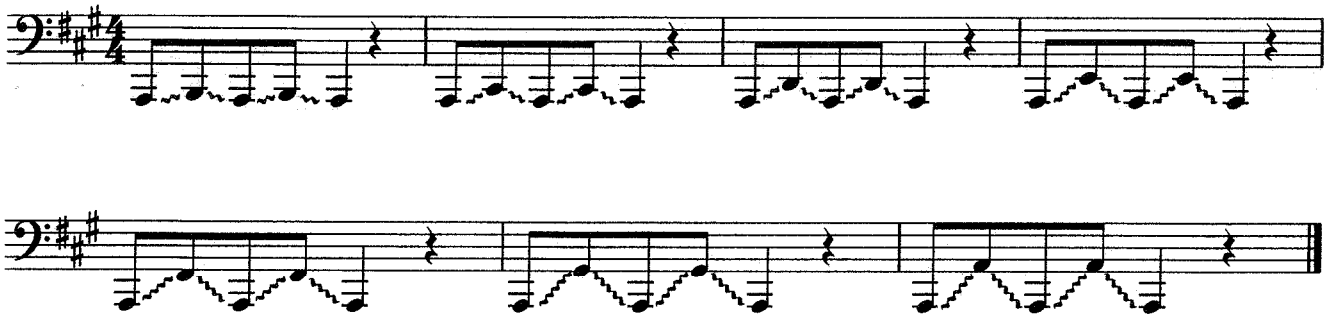
♩ = 52 Si Maggiore



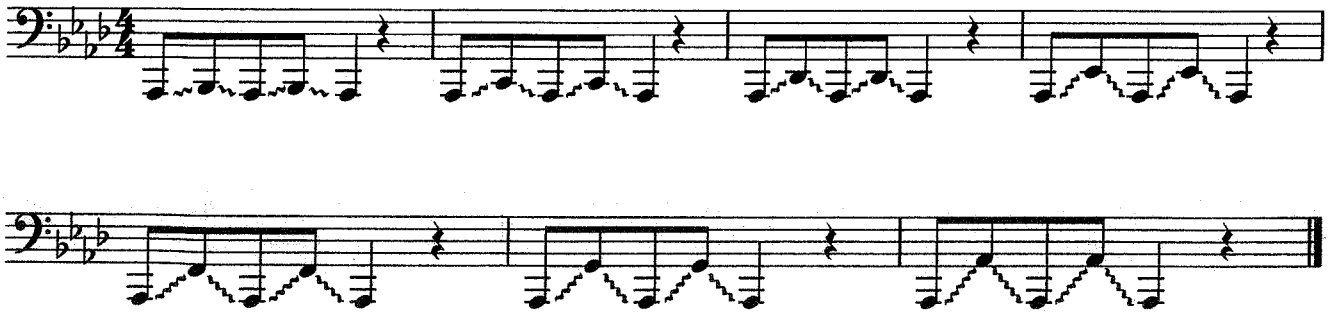
♩ = 52 Sib Maggiore



♩ = 52 La Maggiore

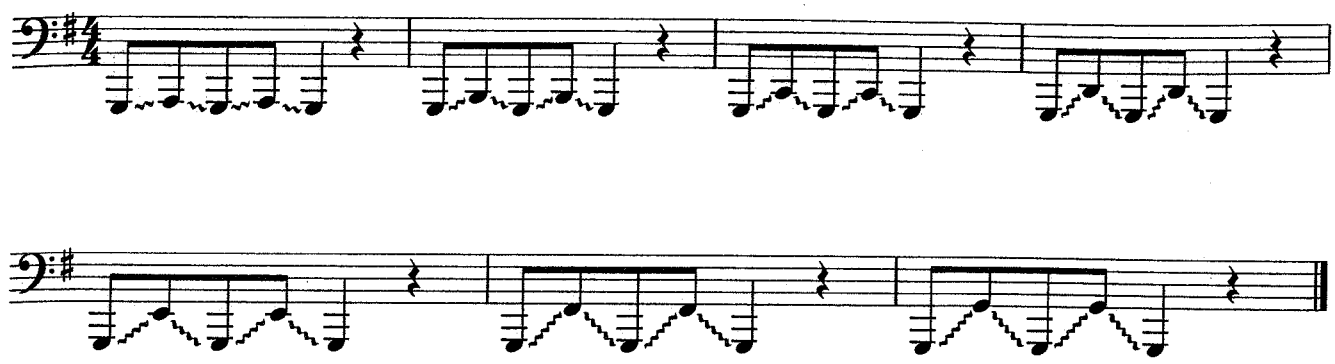


♩ = 52 Lab Maggiore



♩ = 52

Sol Maggiore



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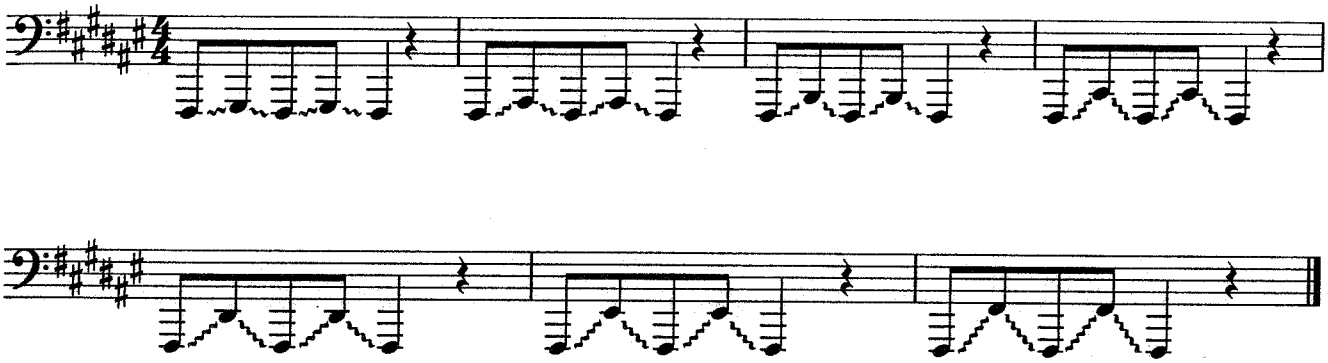
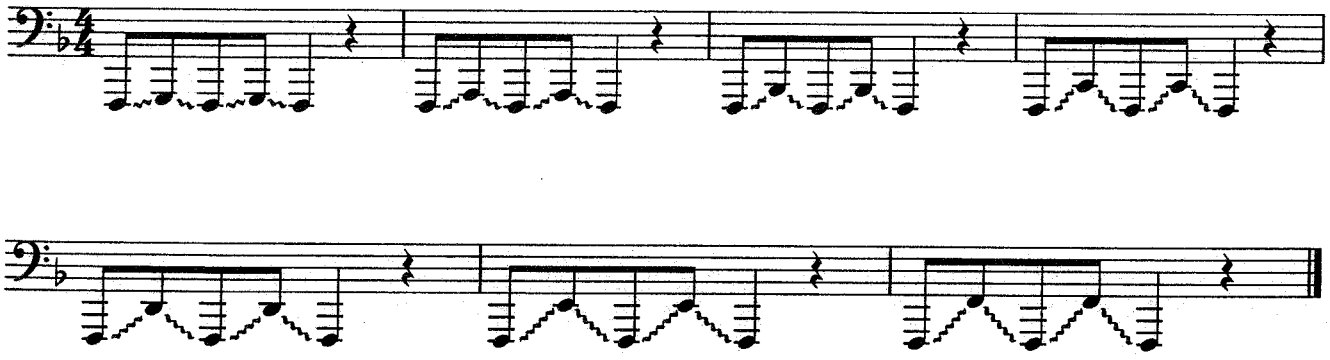
Fa# Maggiore



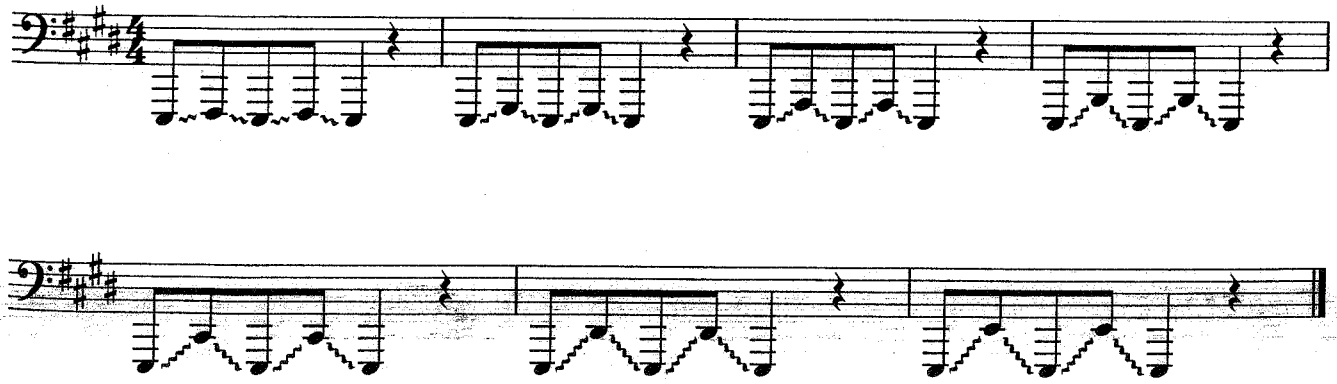
♩ = 52

Fa Maggiore



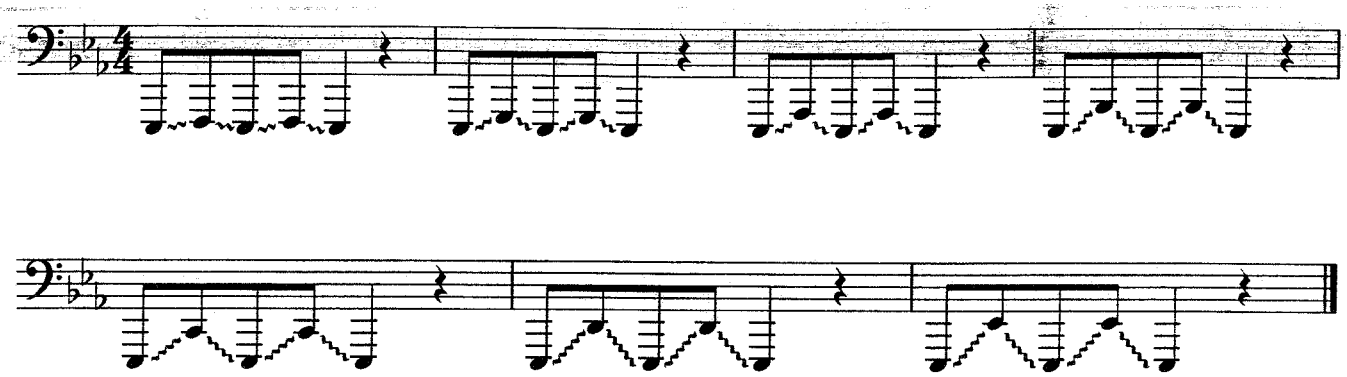
♩ = 52

Mi Maggiore



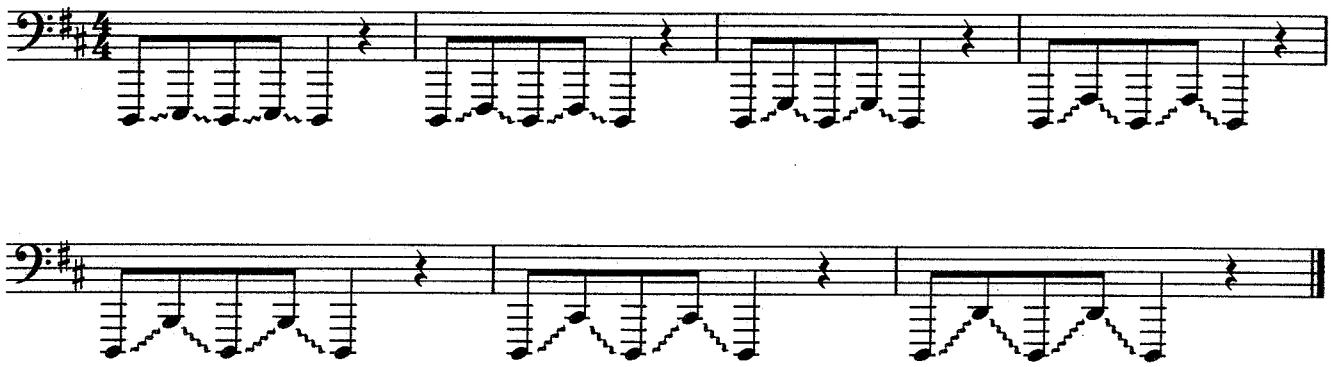
♩ = 52

Mib Maggiore



♩ = 52

Re Maggiore



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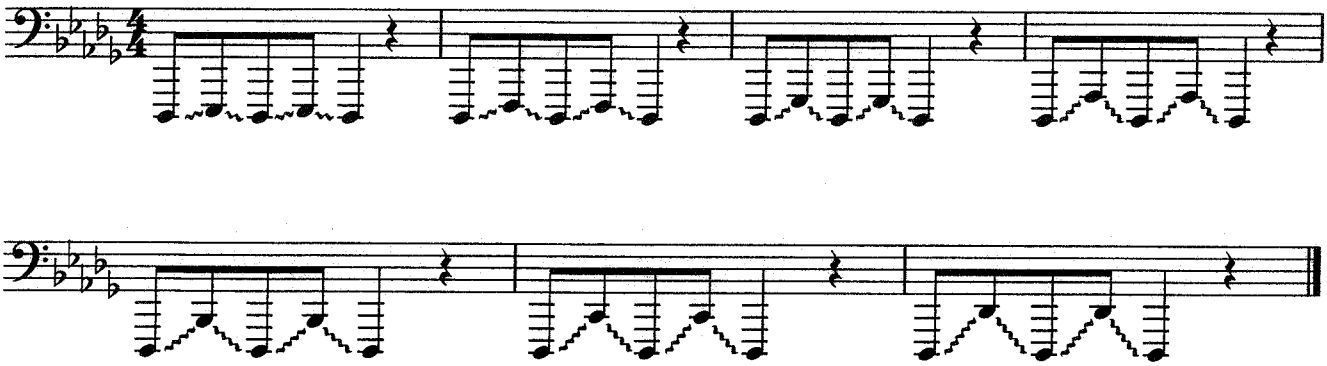
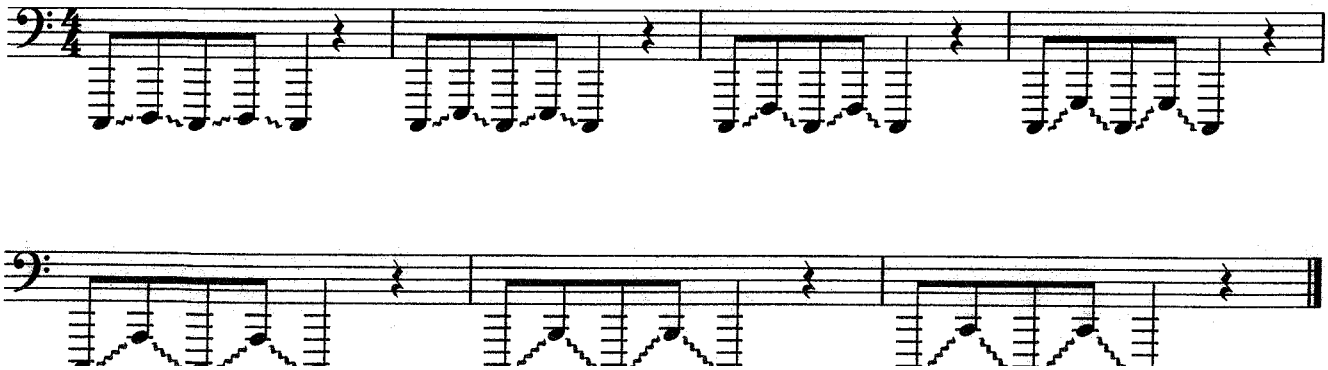
Reb Maggiore



♩ = 52

Do Maggiore

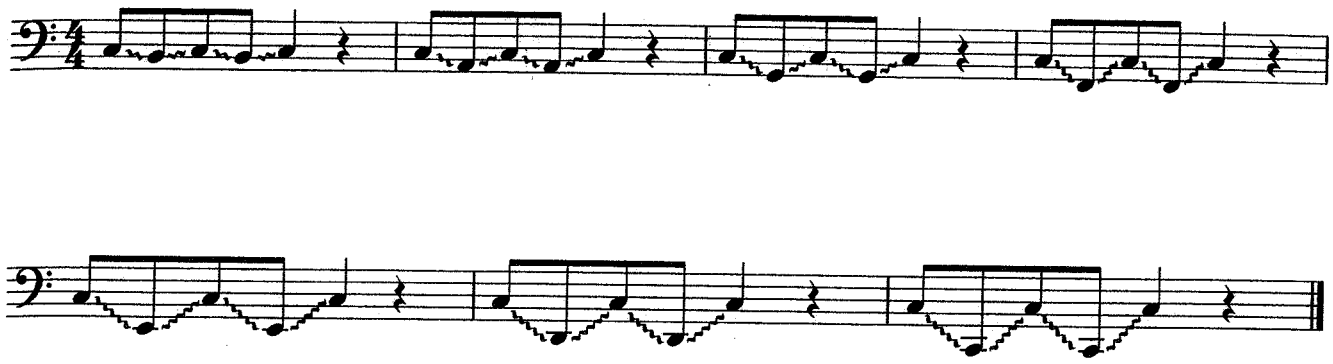


ESERCIZIO N. 7 MODO ASCENDENTE / EXERCISE N. 7 ASCENDING MODE

♩ = 52

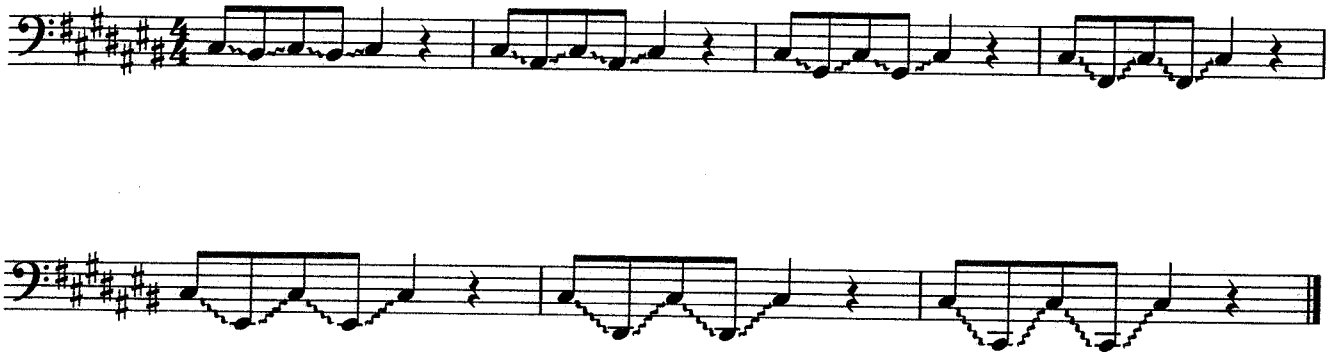
Do Maggiore

TRACK 13



♩ = 52

Do# Maggiore



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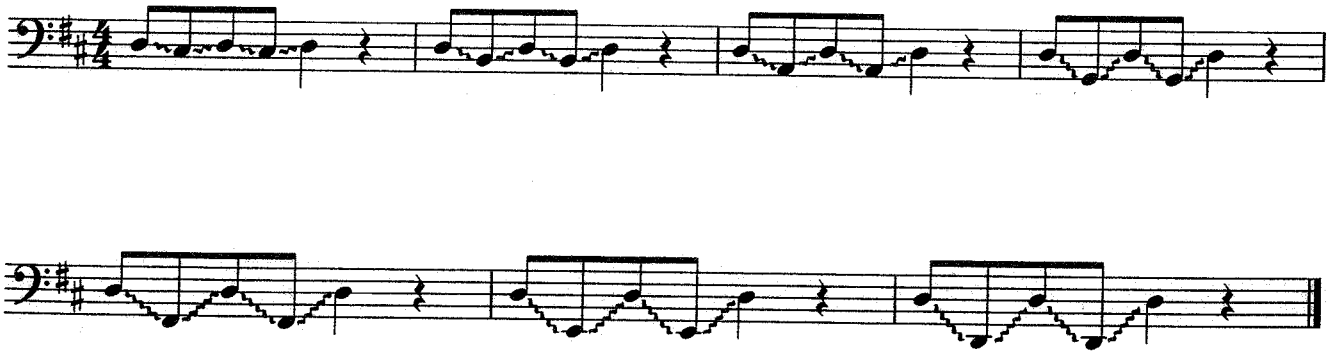
Re Maggiore



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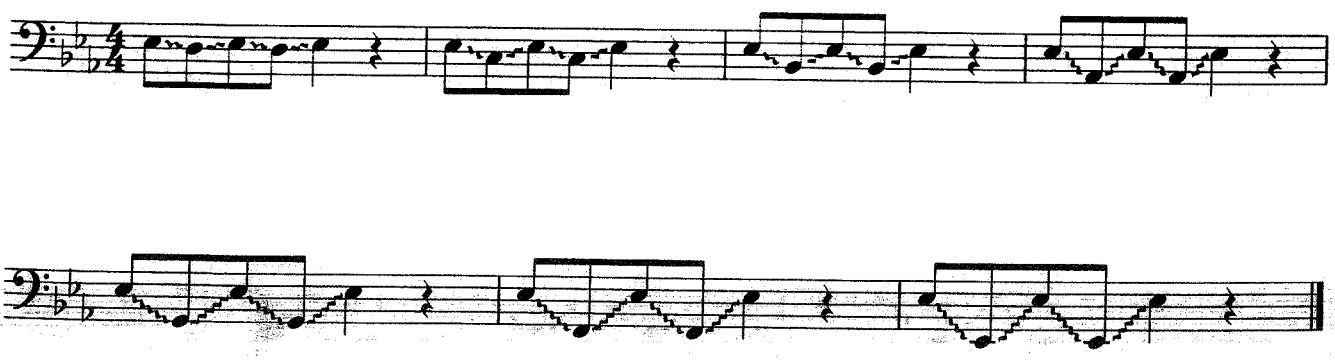
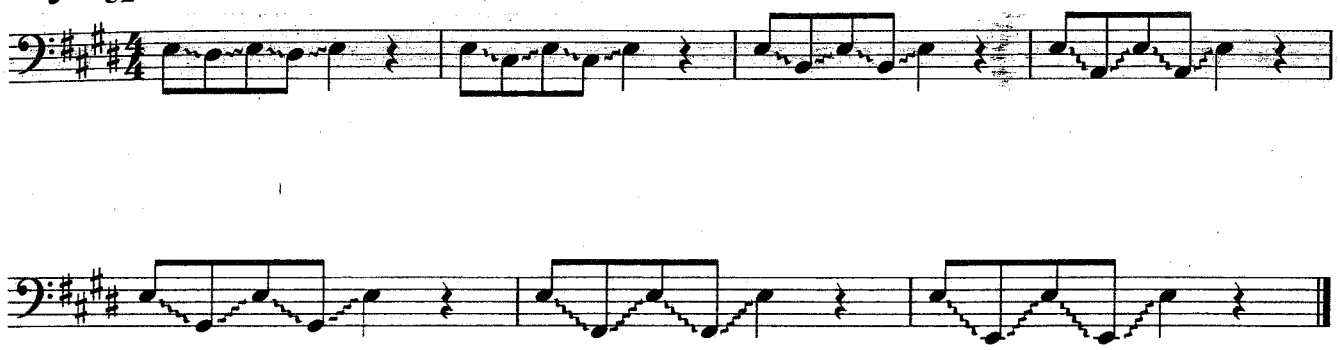


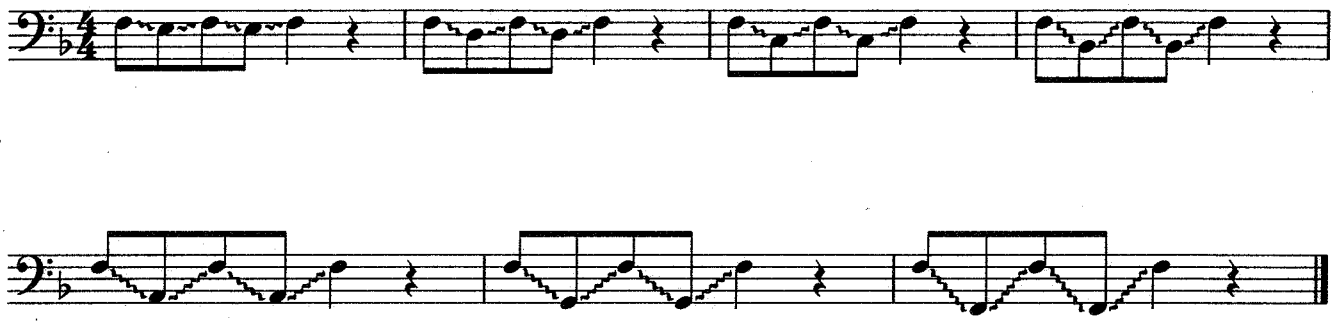
Mi Maggiore

♩ = 52



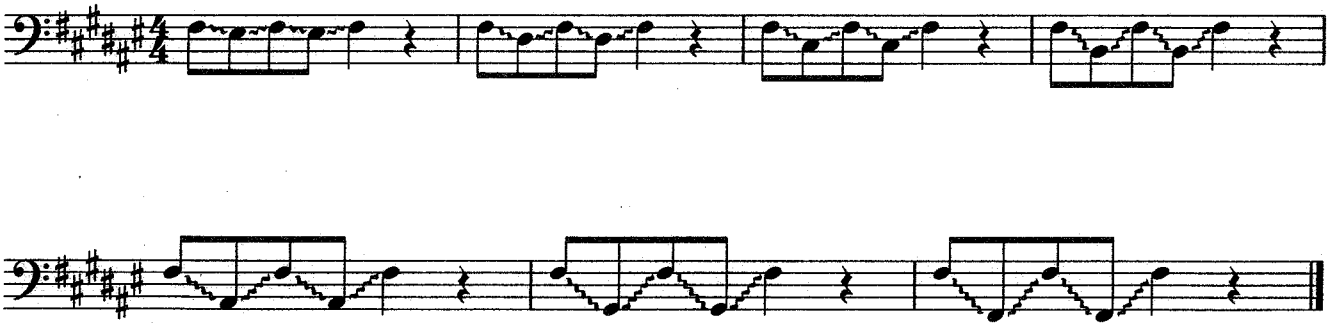
Fa Maggiore

♩ = 52



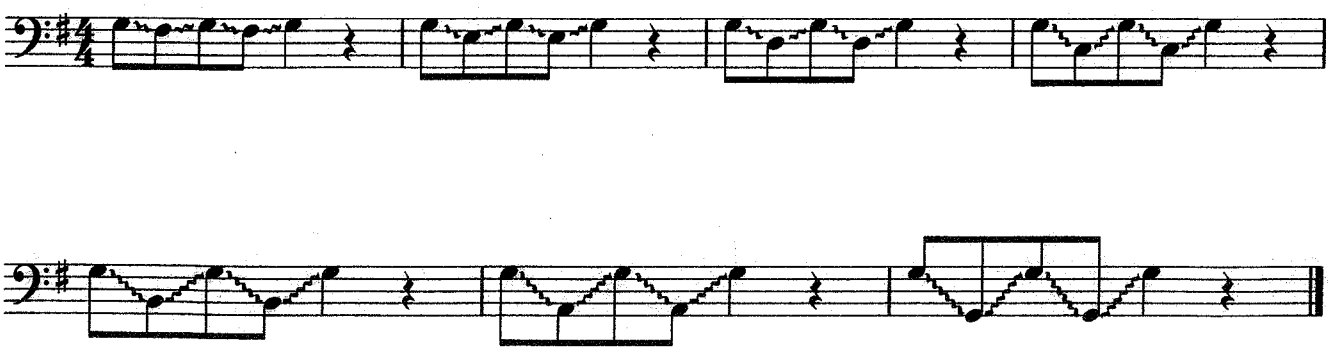
Fa# Maggiore

♩ = 52



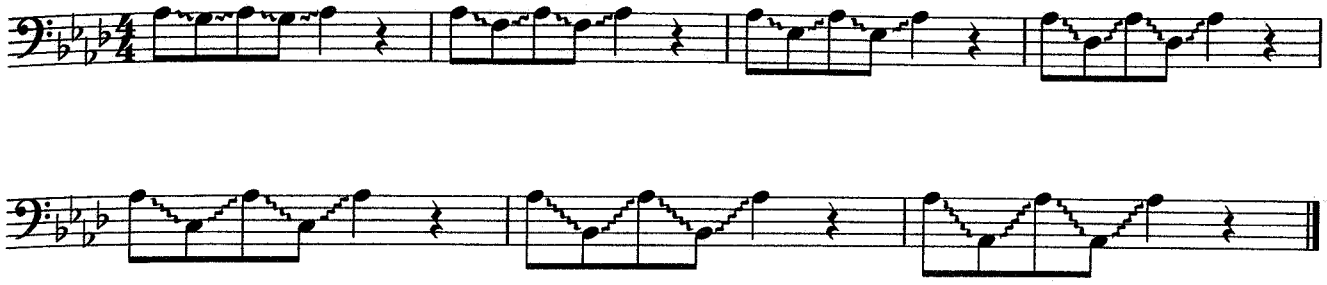
Sol Maggiore

♩ = 52



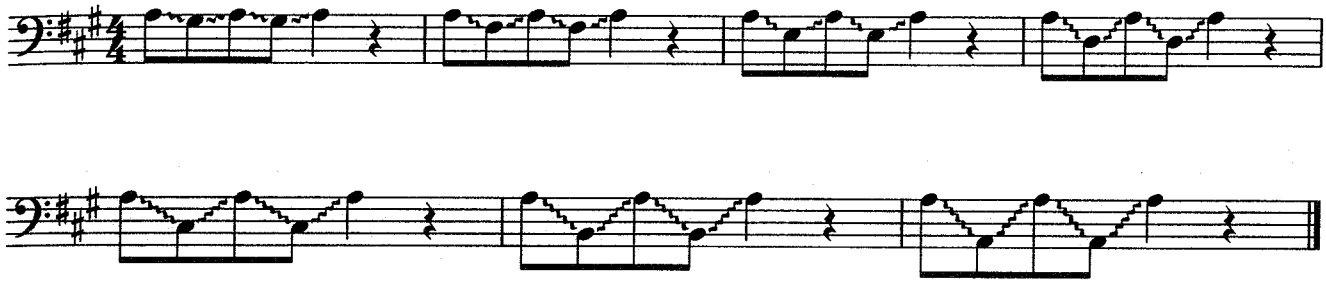
Lab Maggiore

♩ = 52



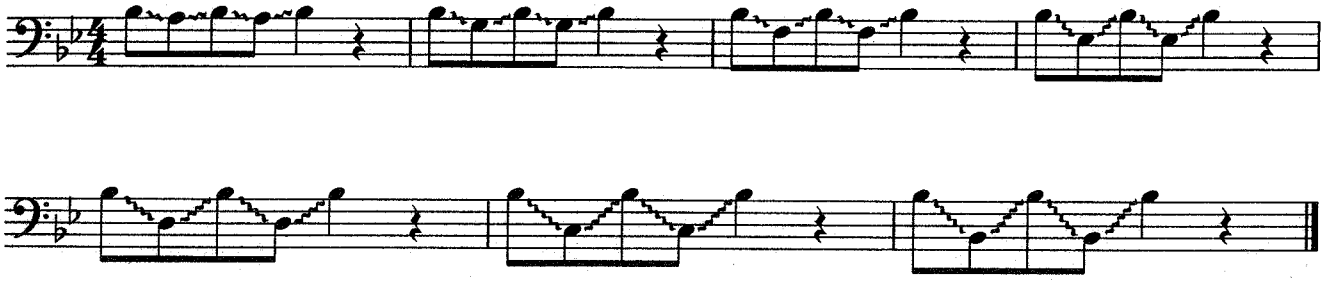
La Maggiore

♩ = 52



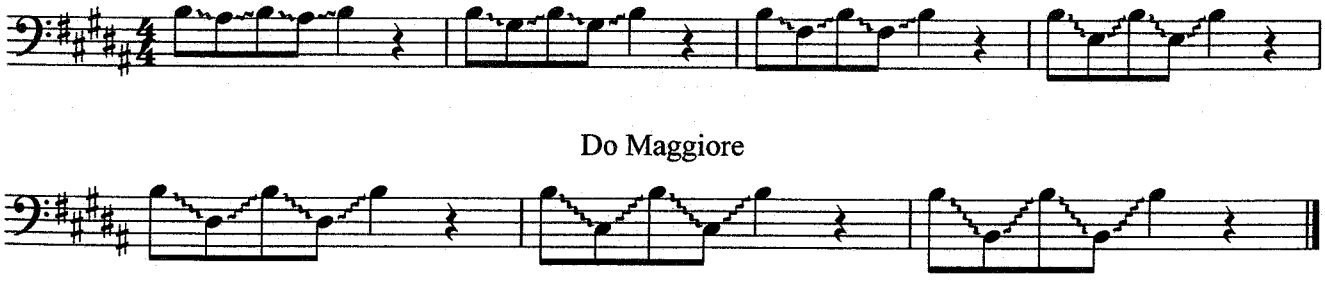
Sib Maggiore

♩ = 52

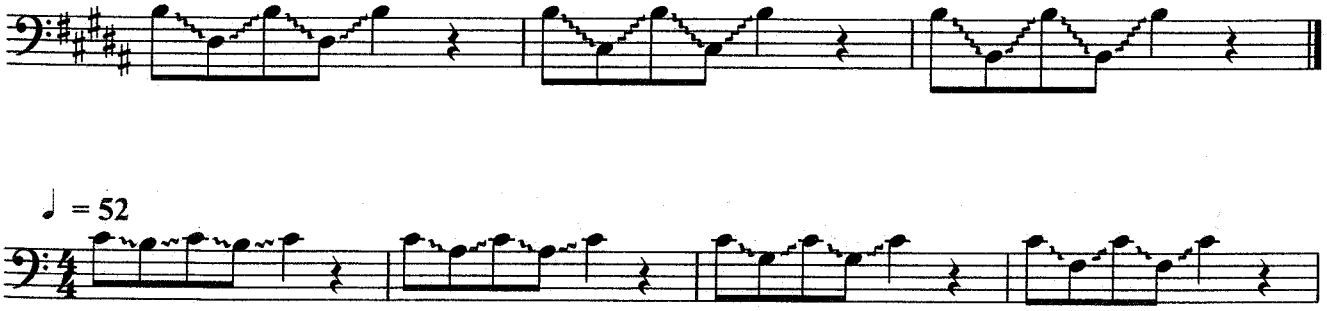


Si Maggiore

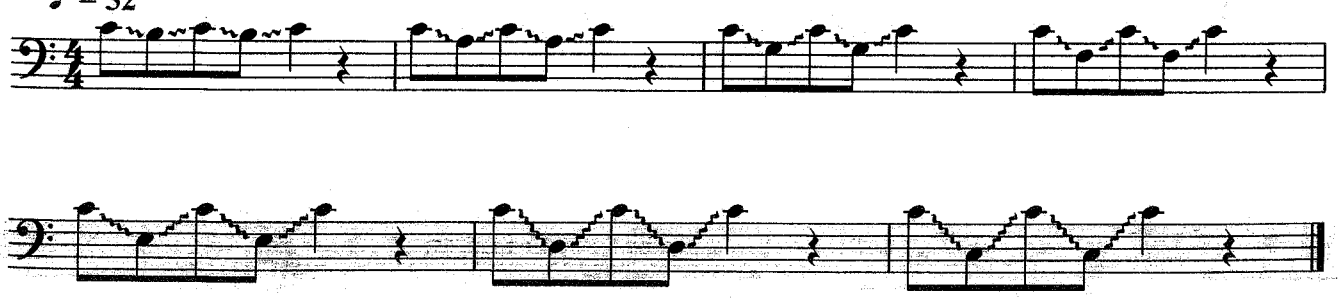
♩ = 52



Do Maggiore



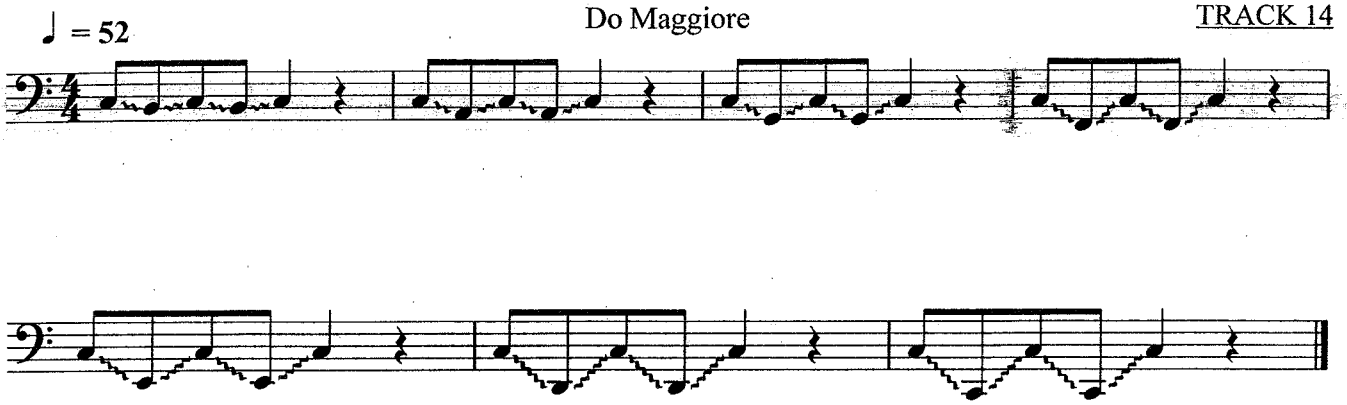
♩ = 52



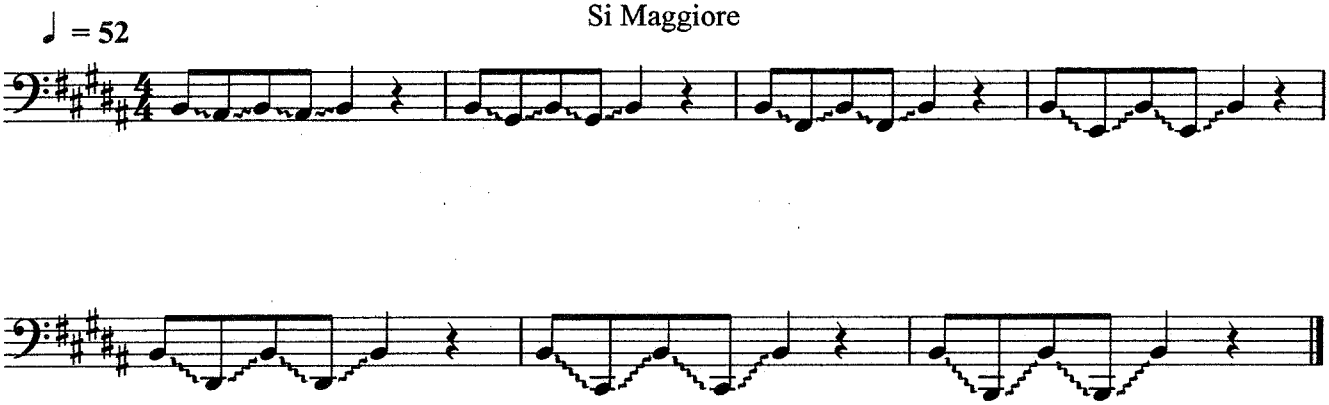
ESERCIZIO N. 7 MODO DISCENDENTE / EXERCISE N. 7 DESCENDING MODE

Do Maggiore

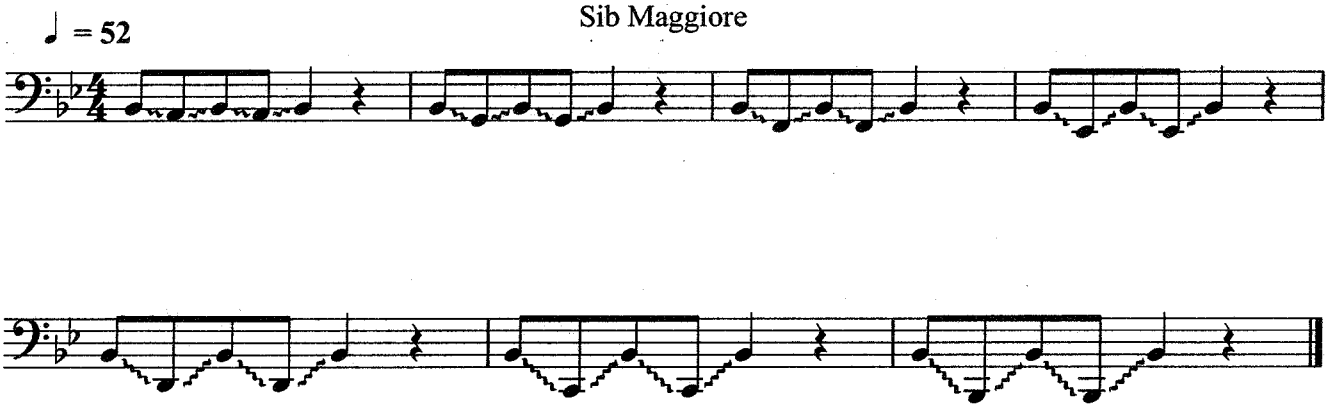
TRACK 14



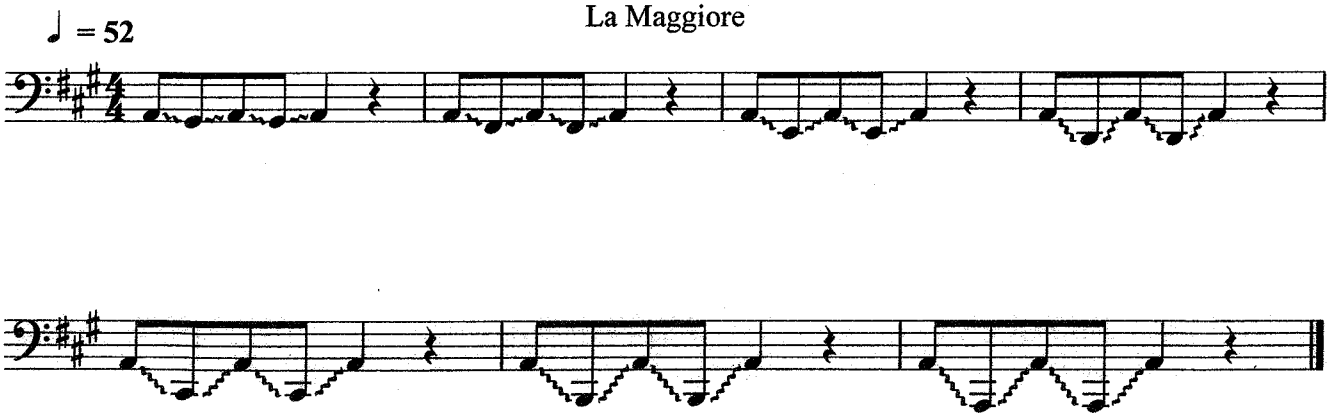
Si Maggiore



Sib Maggiore

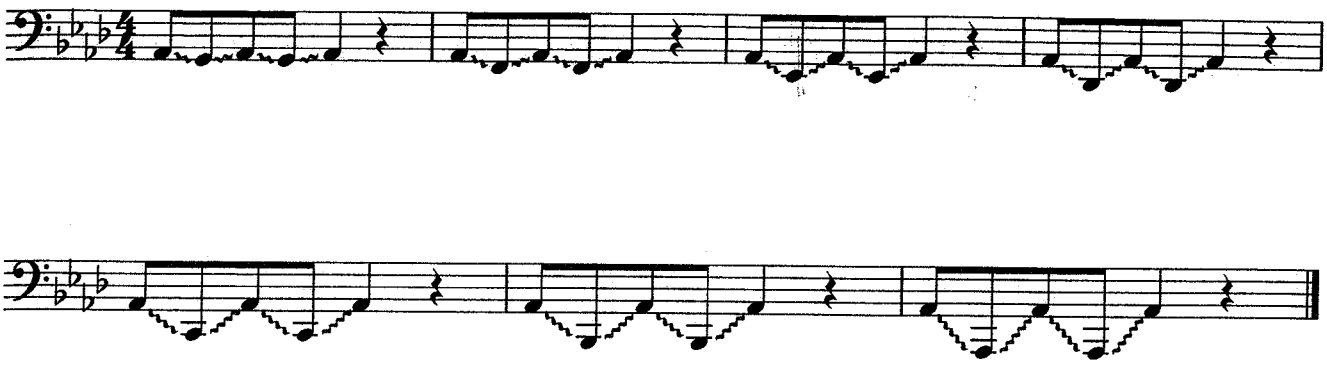


La Maggiore



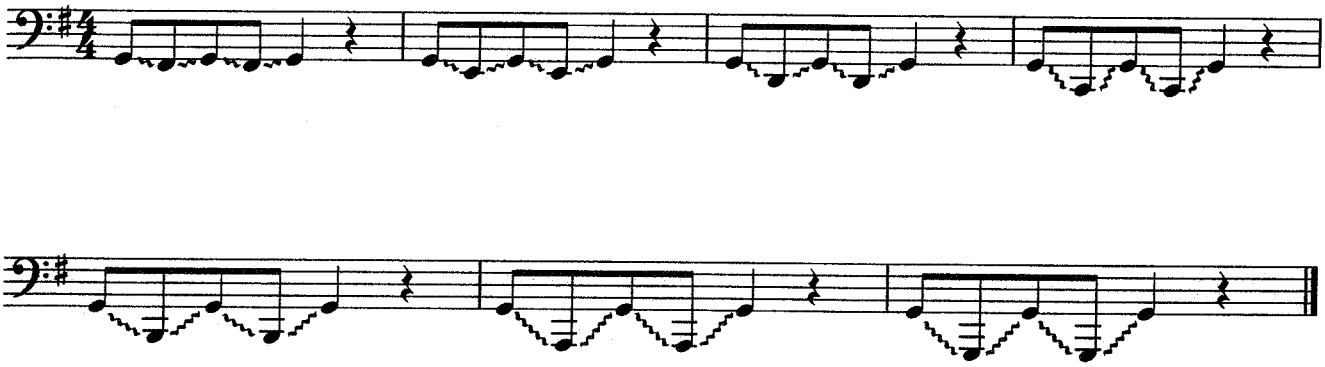
♩ = 52

Lab Maggiore



♩ = 52

Sol Maggiore



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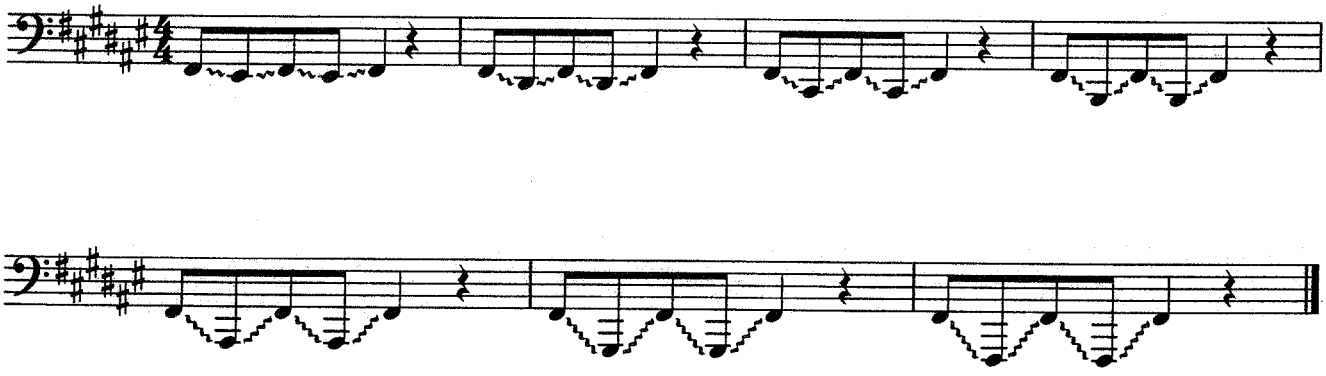
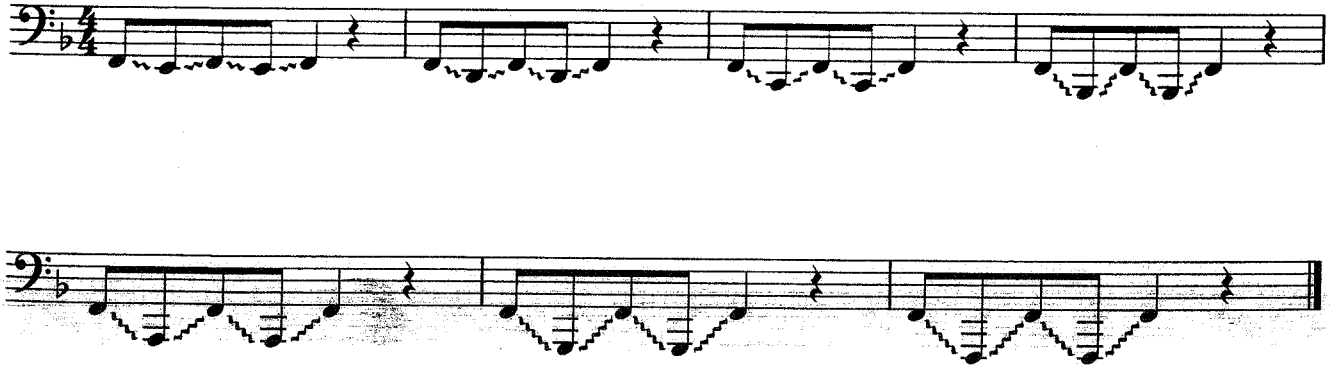


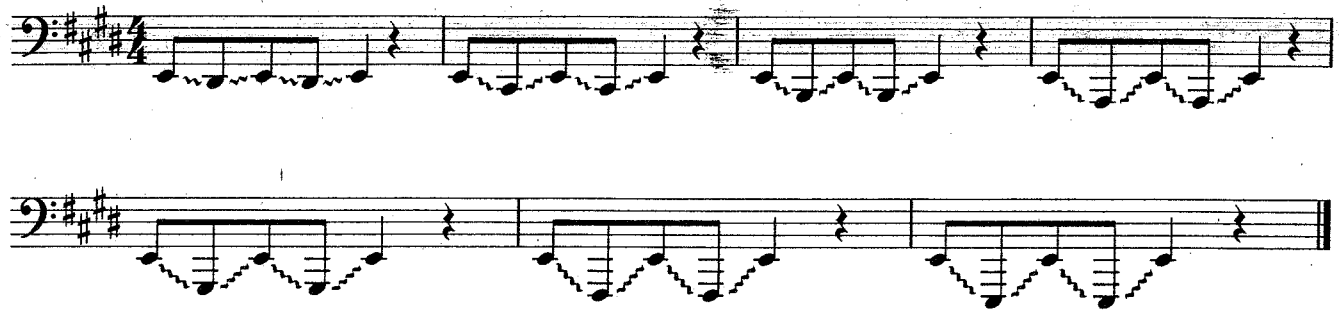
♩ = 52

Fa Maggiore



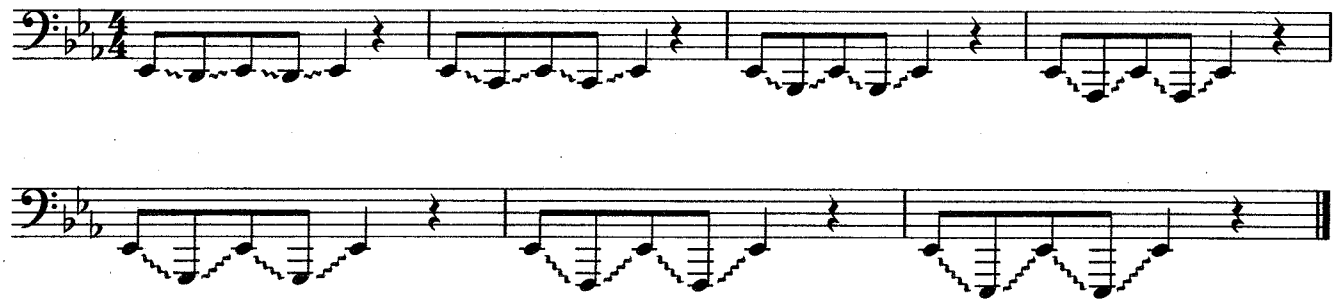
Mi Maggiore

♩ = 52



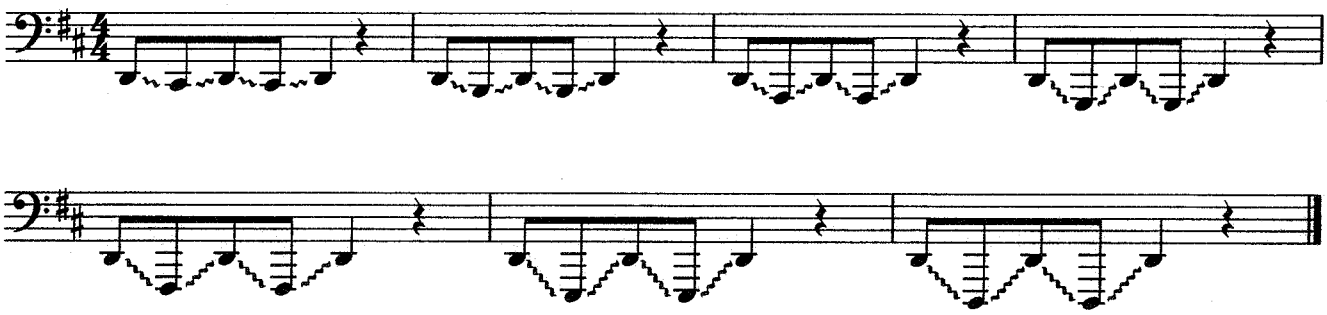
Mib Maggiore

♩ = 52



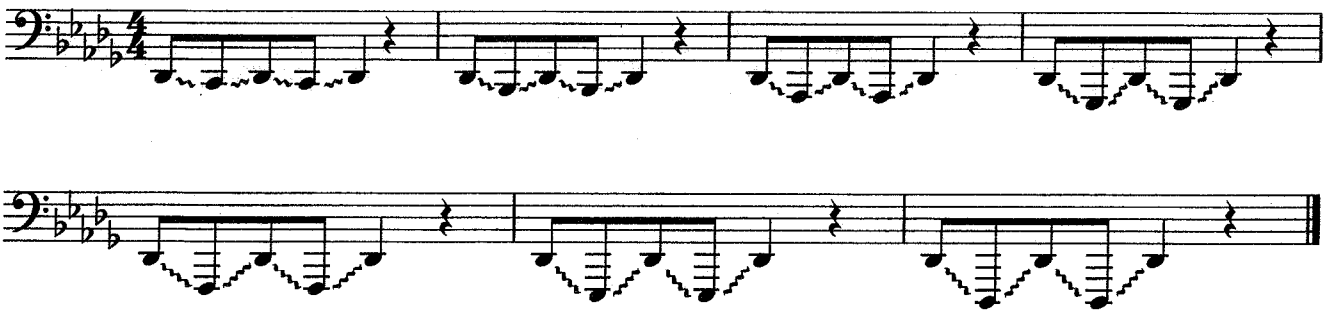
Re Maggiore

♩ = 52



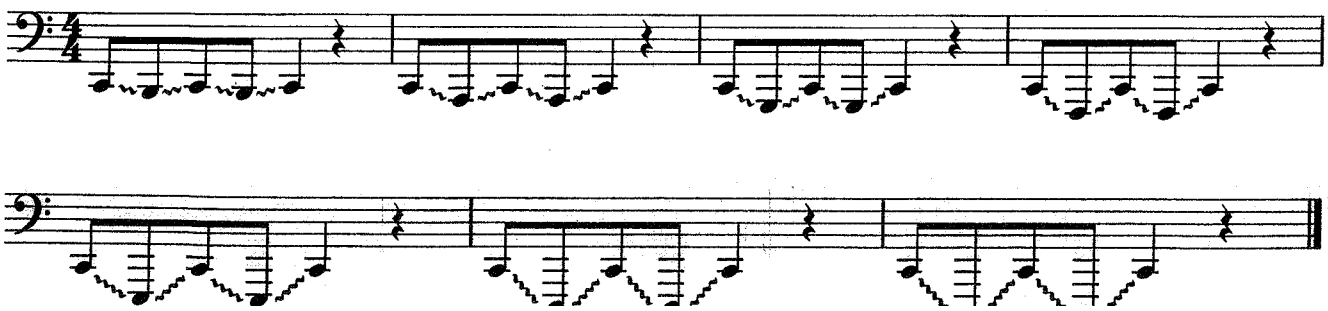
Reb Maggiore

♩ = 52



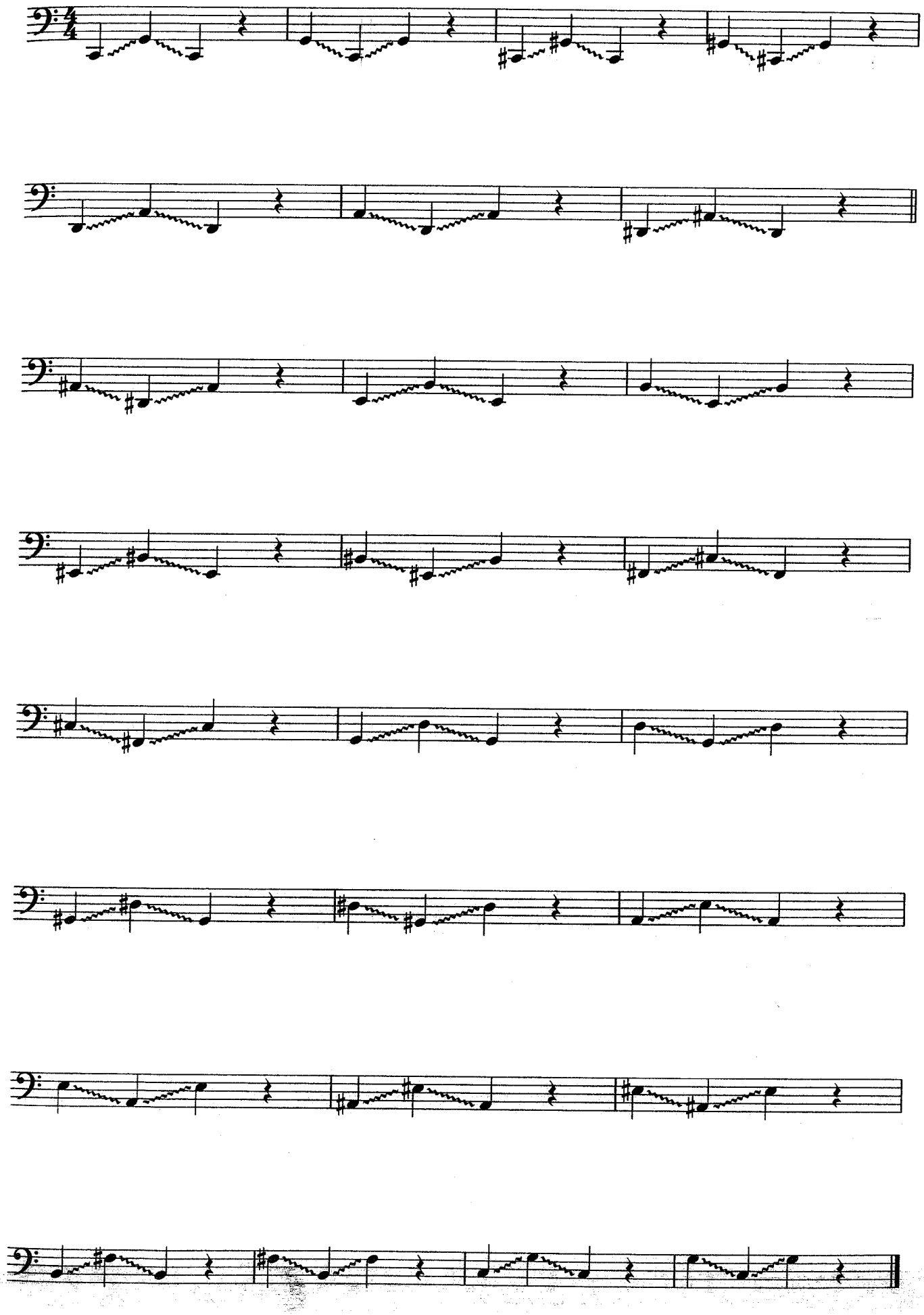
Do Maggiore

♩ = 52



♩ = 46-52

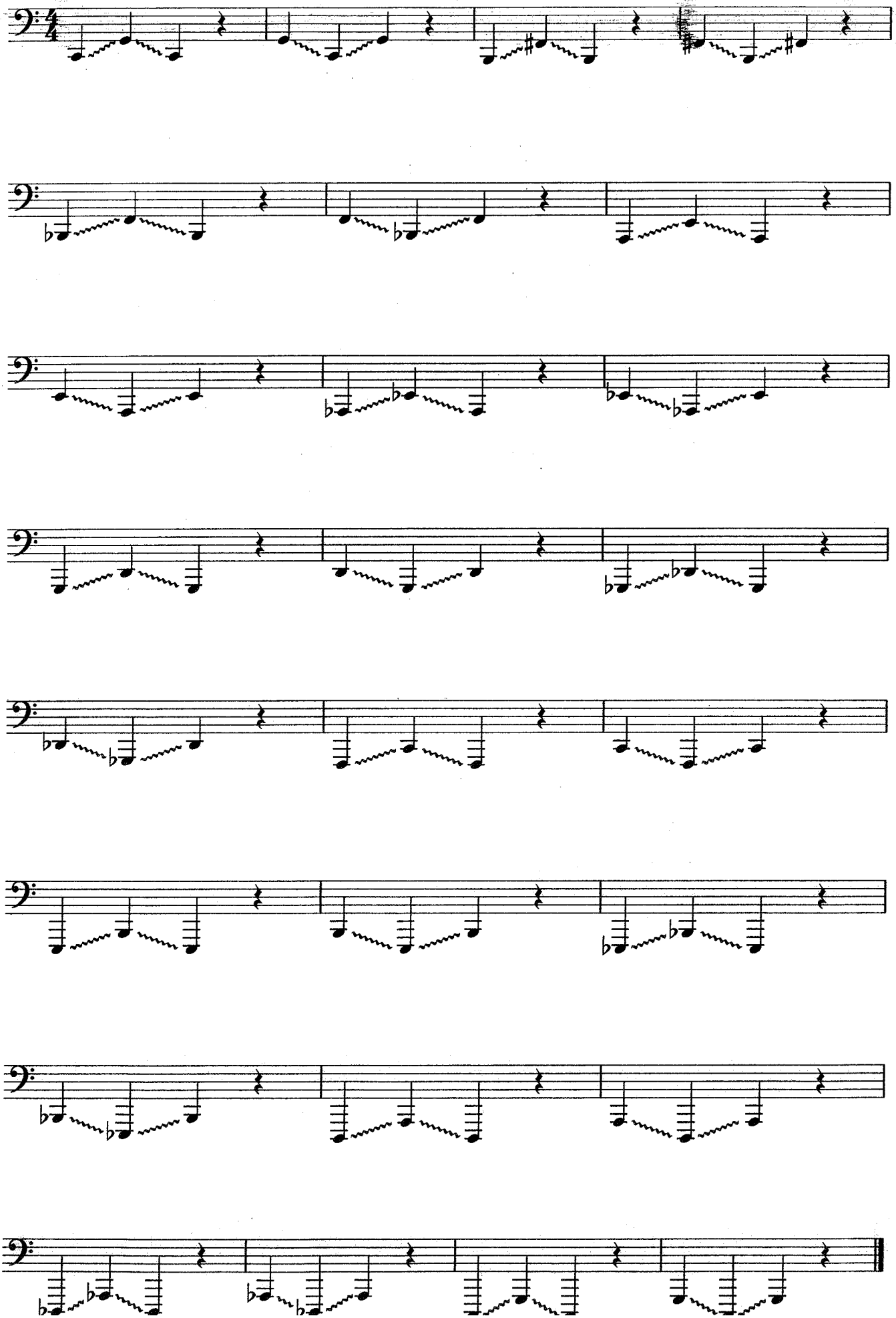
TRACK 15



ESERCIZIO N. 8 MODO DISCENDENTE / EXERCISE N. 8 DESCENDING MODE

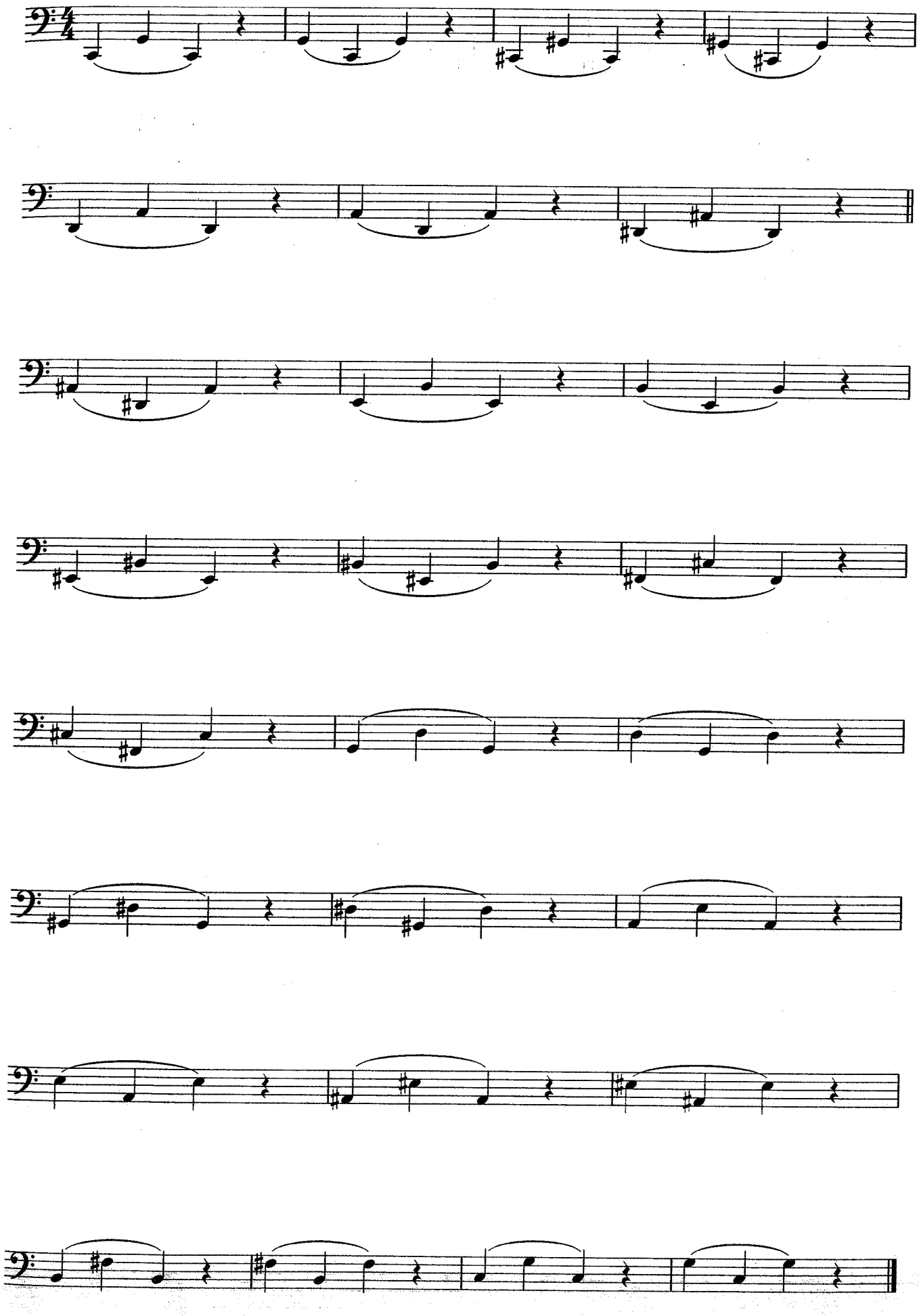
TRACK 16

♩ = 46-52



♩ = 46-52

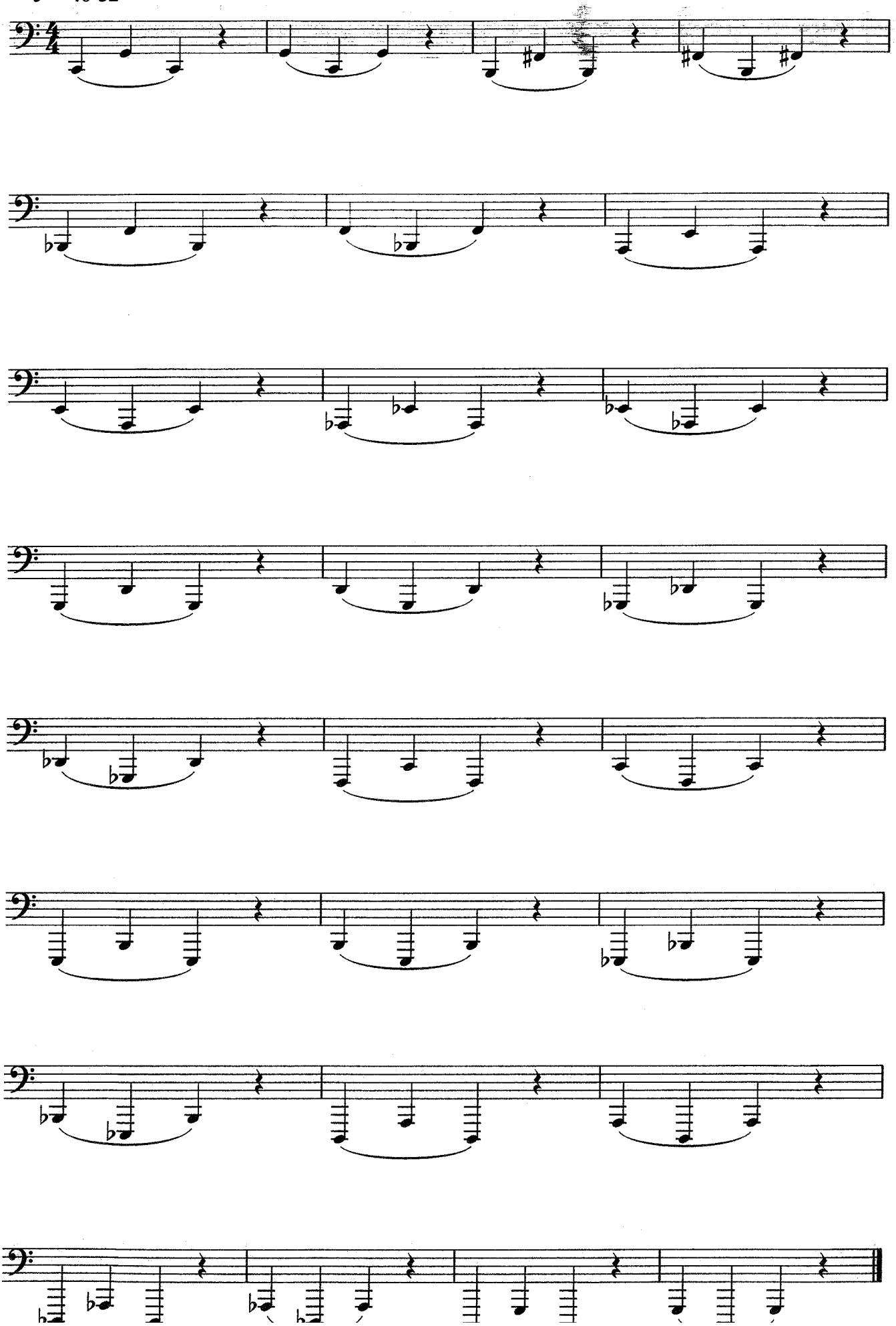
TRACK 15



ESERCIZIO N. 9 MODO DISCENDENTE / EXERCISE N. 9 DESCENDING MODE

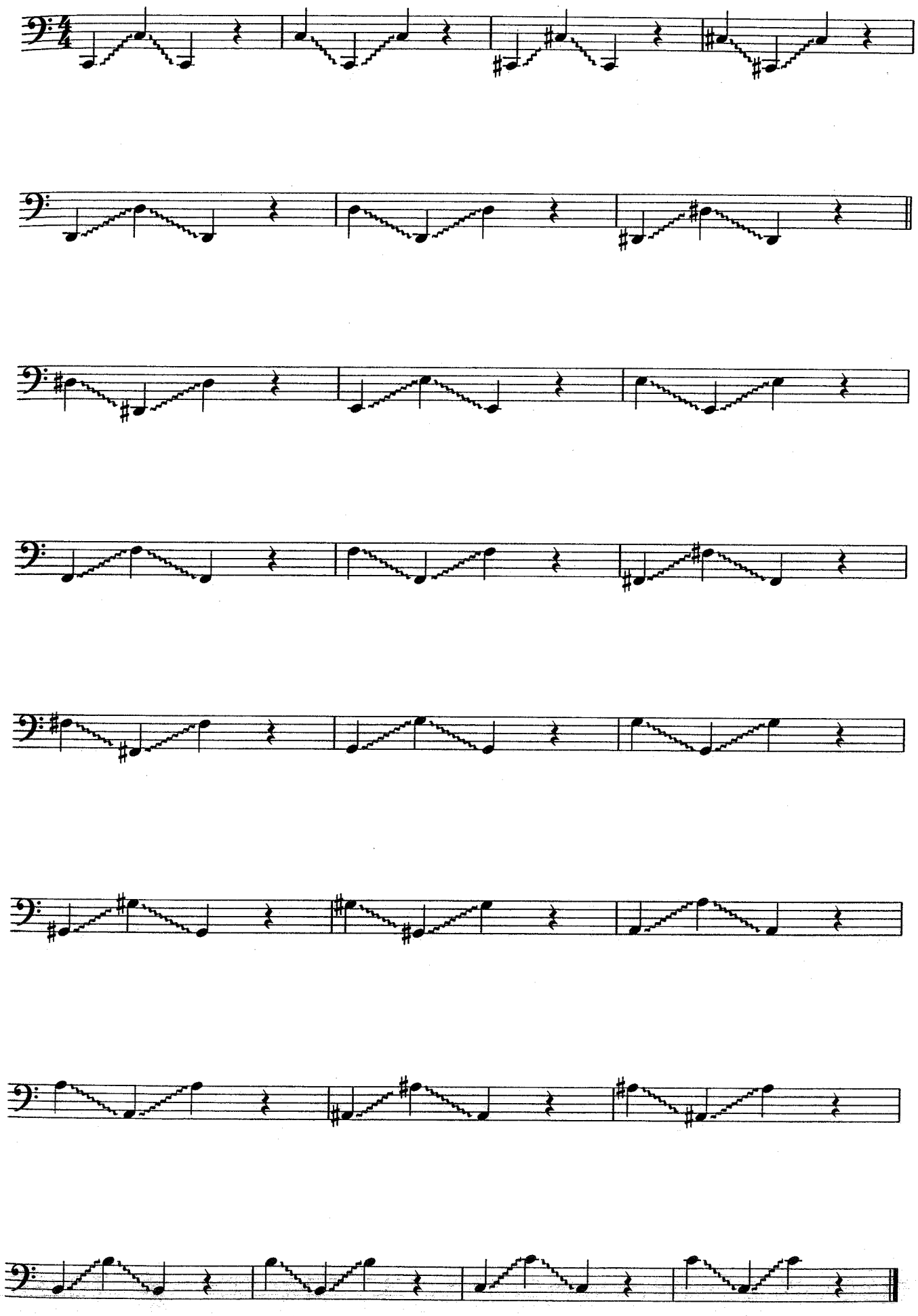
TRACK 16

♩ = 46-52



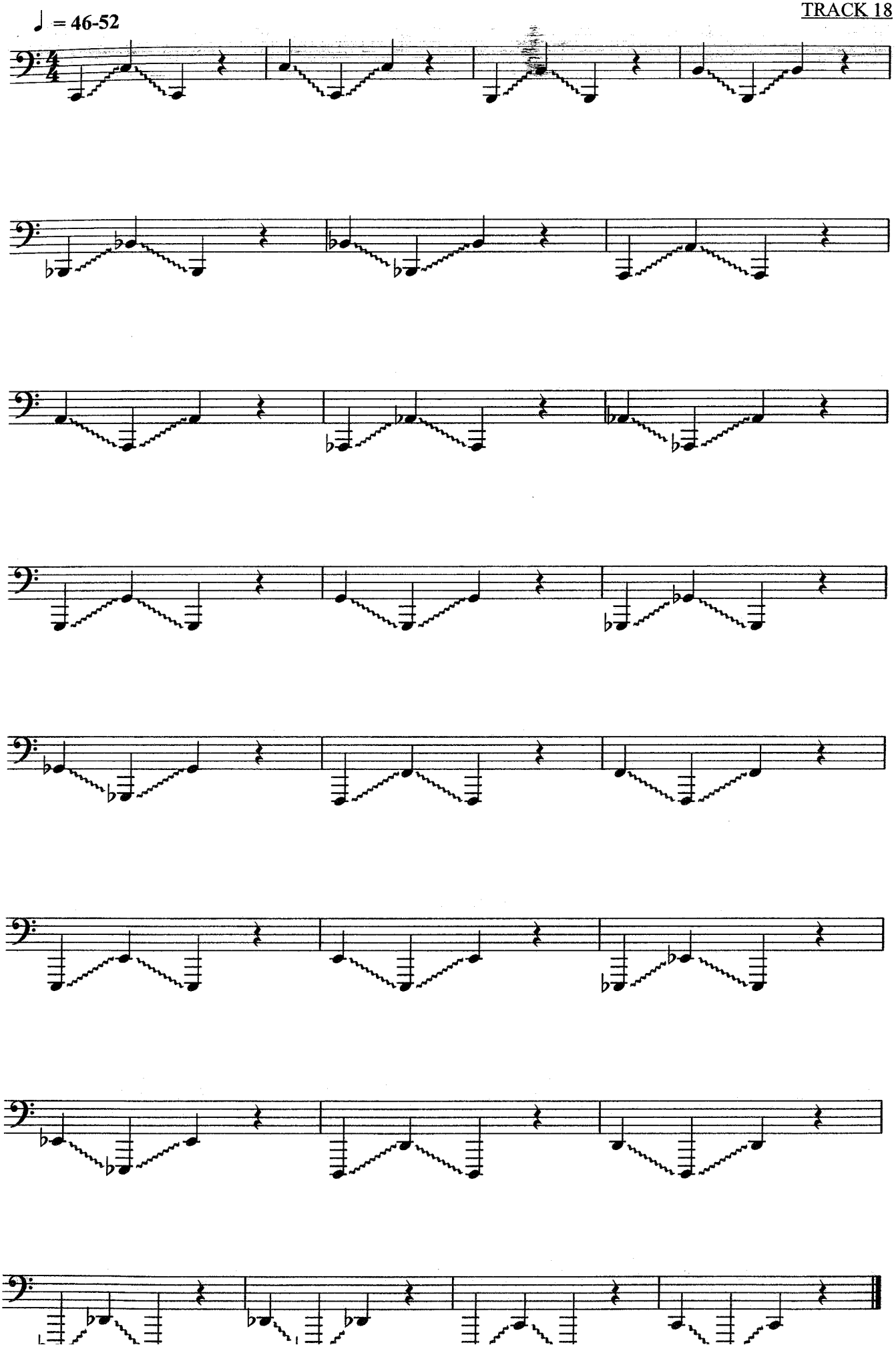
♩ = 46-52

TRACK 17



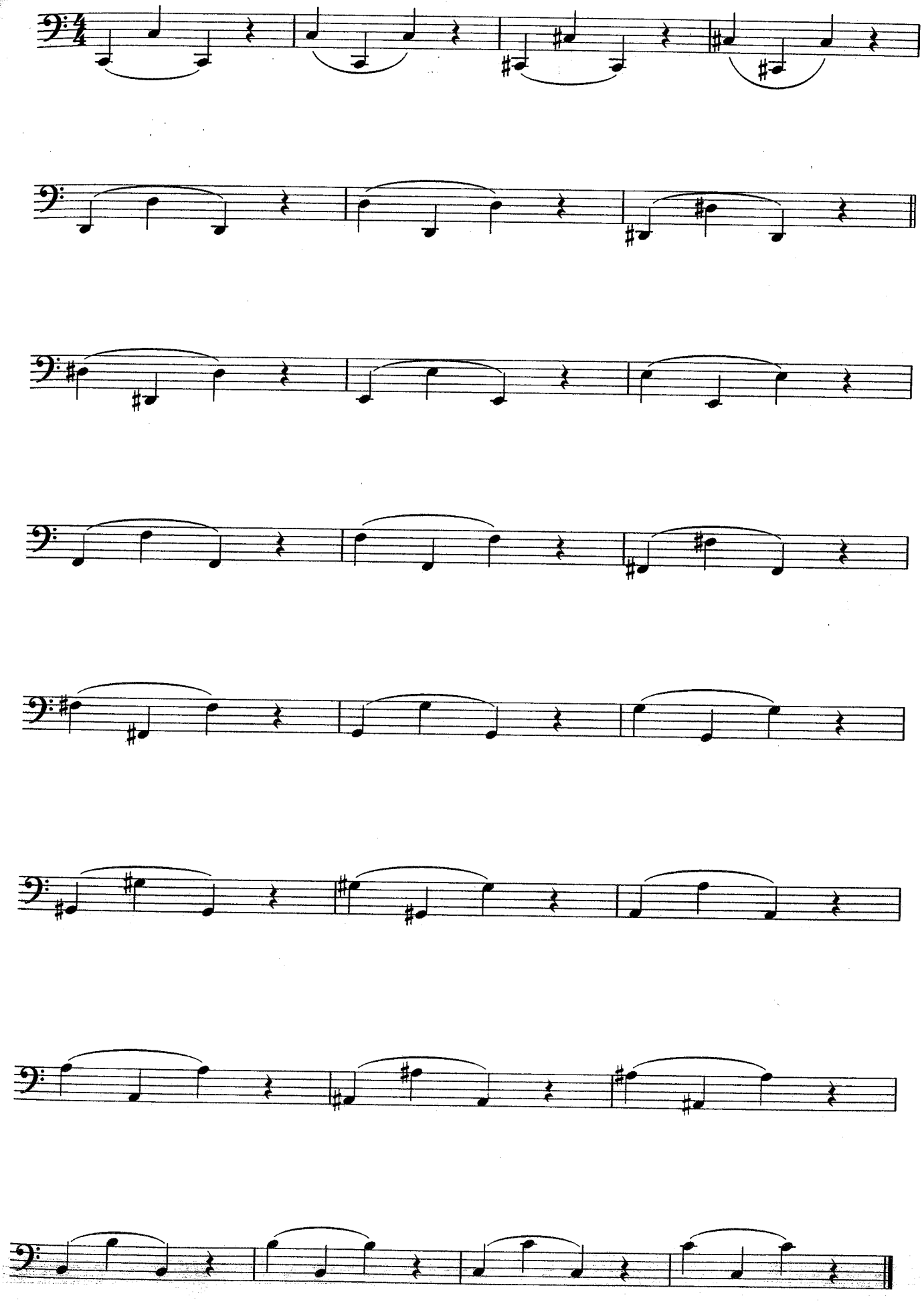
ESERCIZIO N. 10 MODO DISCENDENTE / EXERCISE N. 10 DESCENDING MODE

TRACK 18



♩ = 46-52

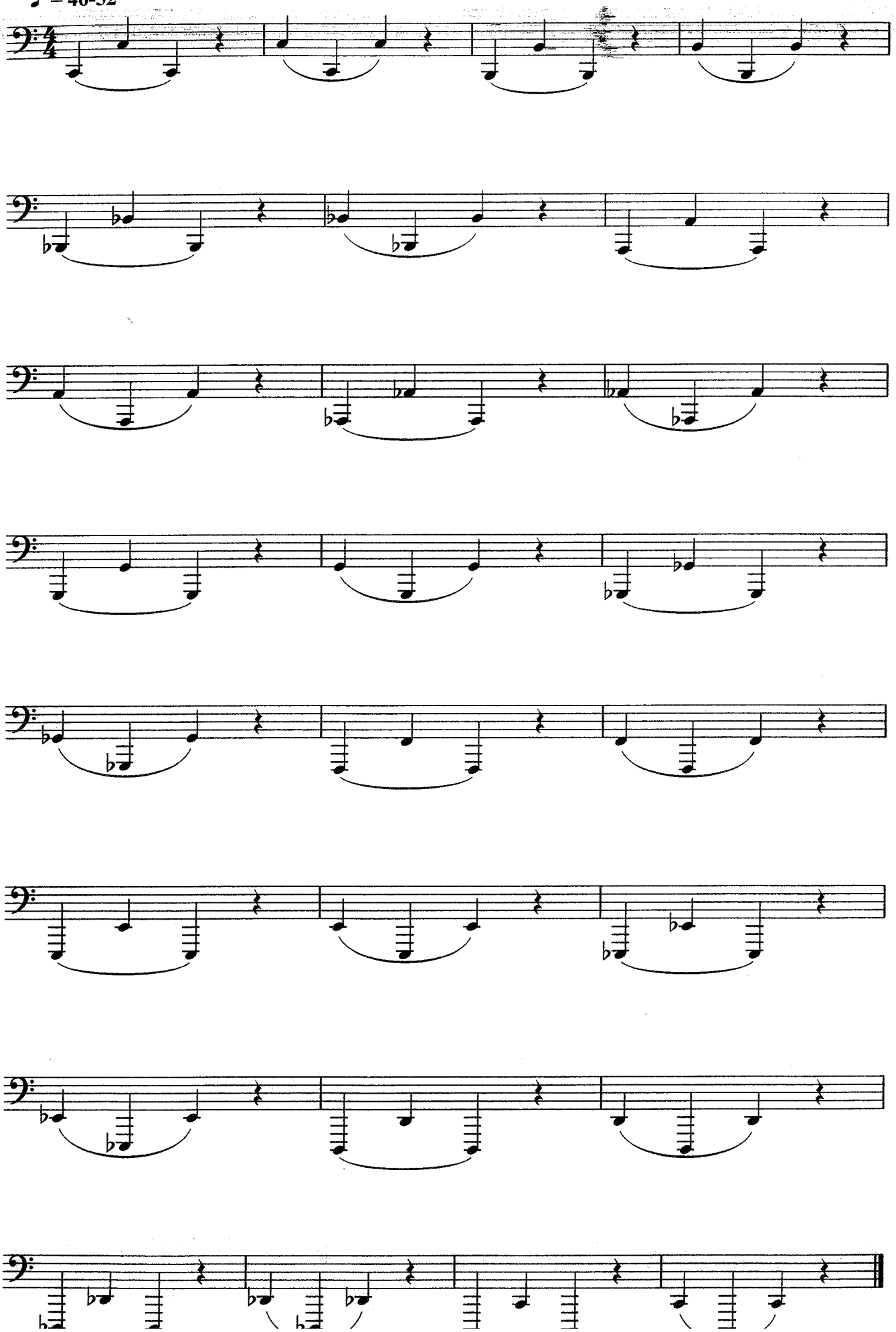
TRACK 17



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

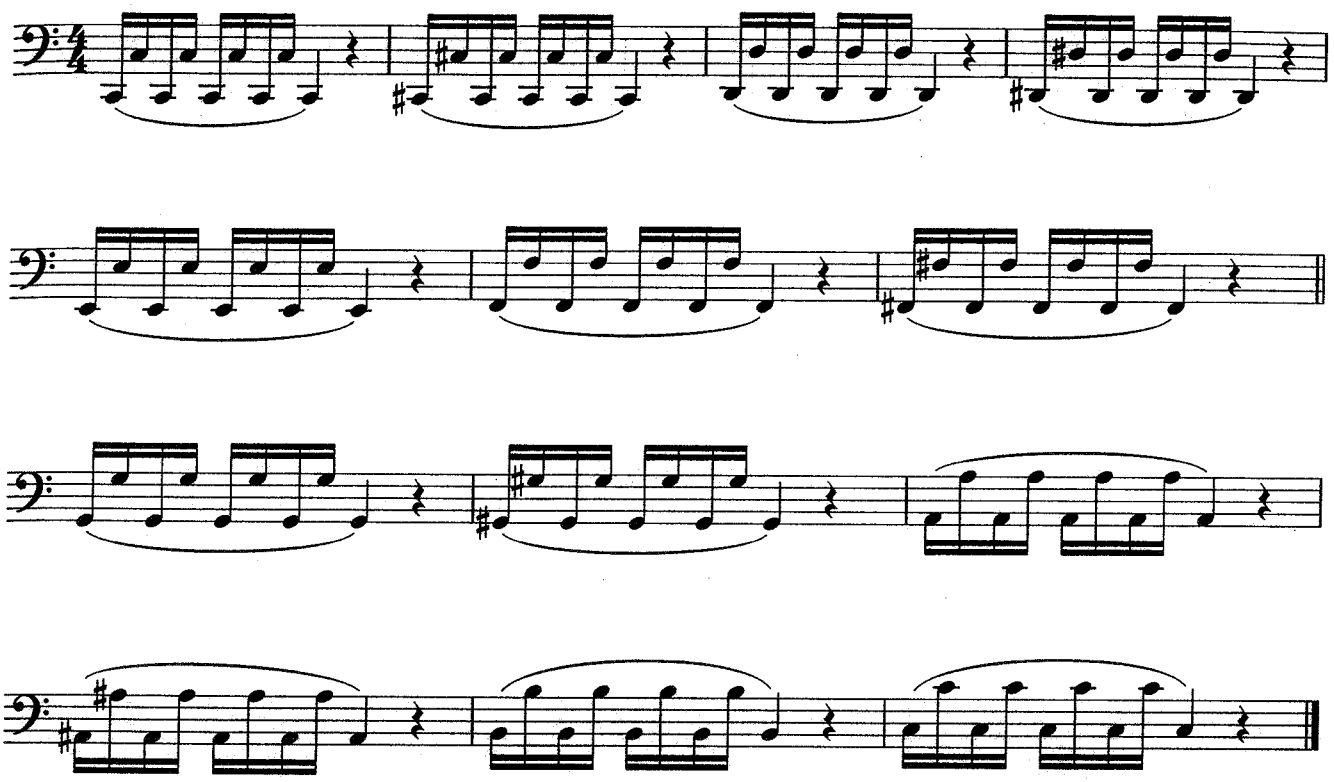
TRACK 18

♩ = 46-52



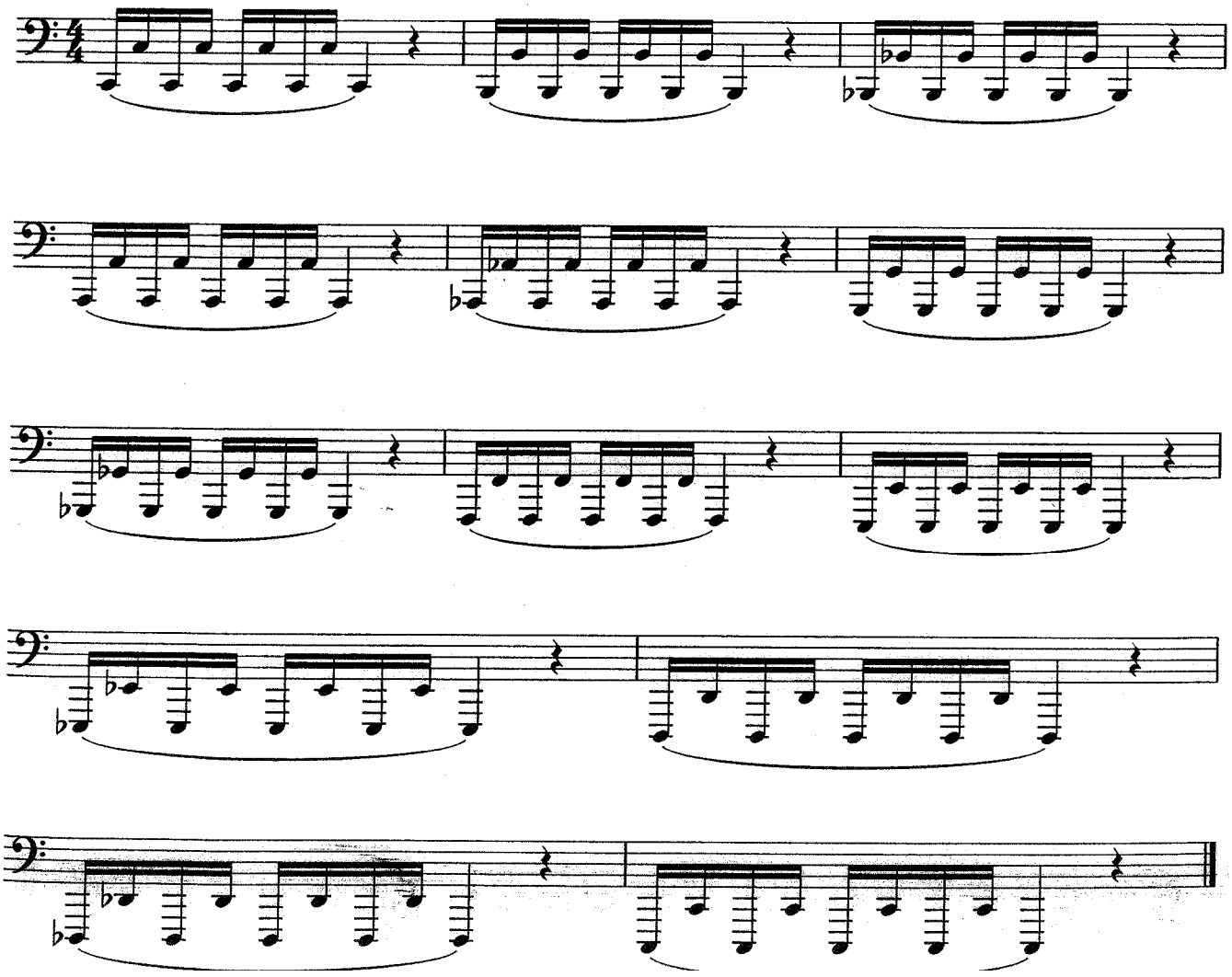
♩ = 60

TRACK 19



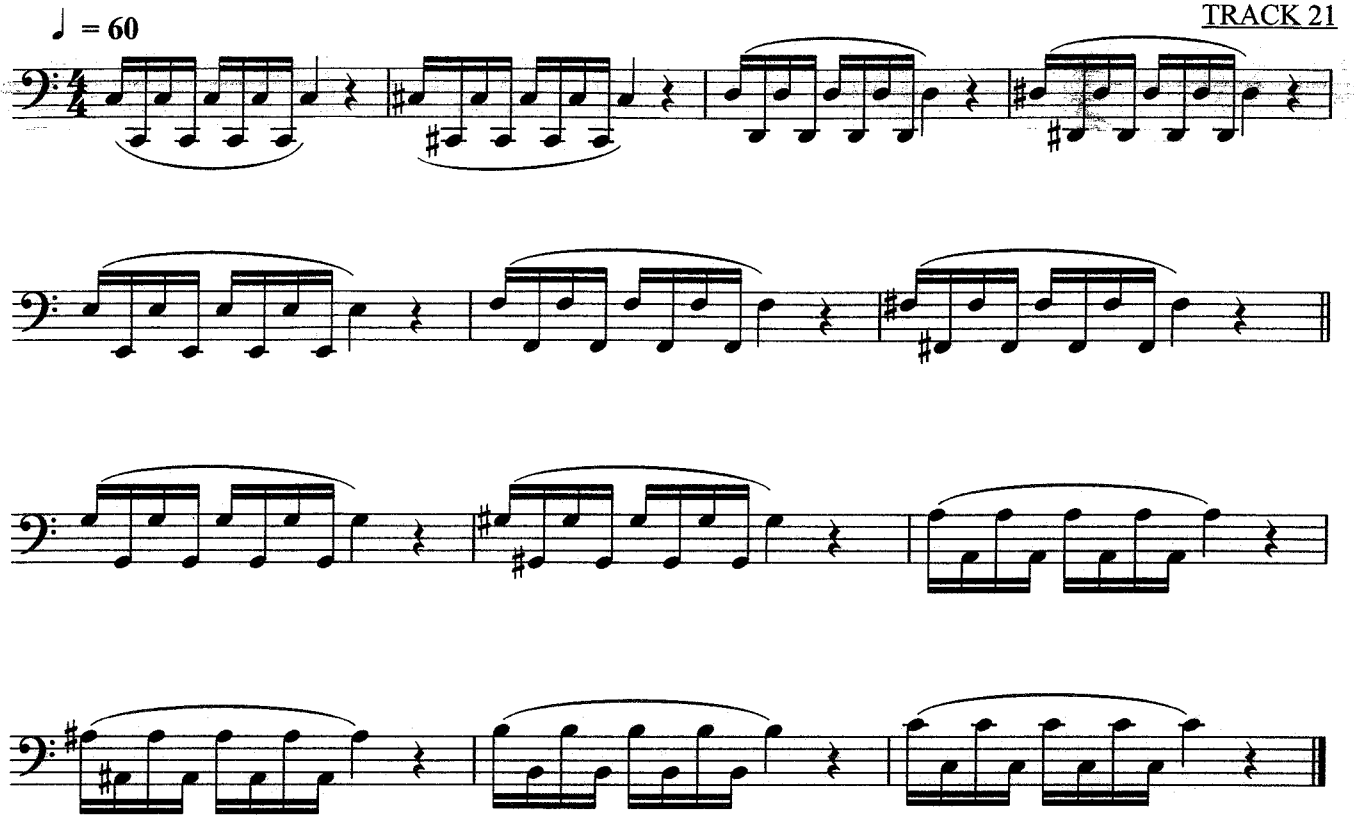
ESERCIZIO N. 12 MODO DISCENDENTE / EXERCISE N. 12 DESCENDING MODE

TRACK 20



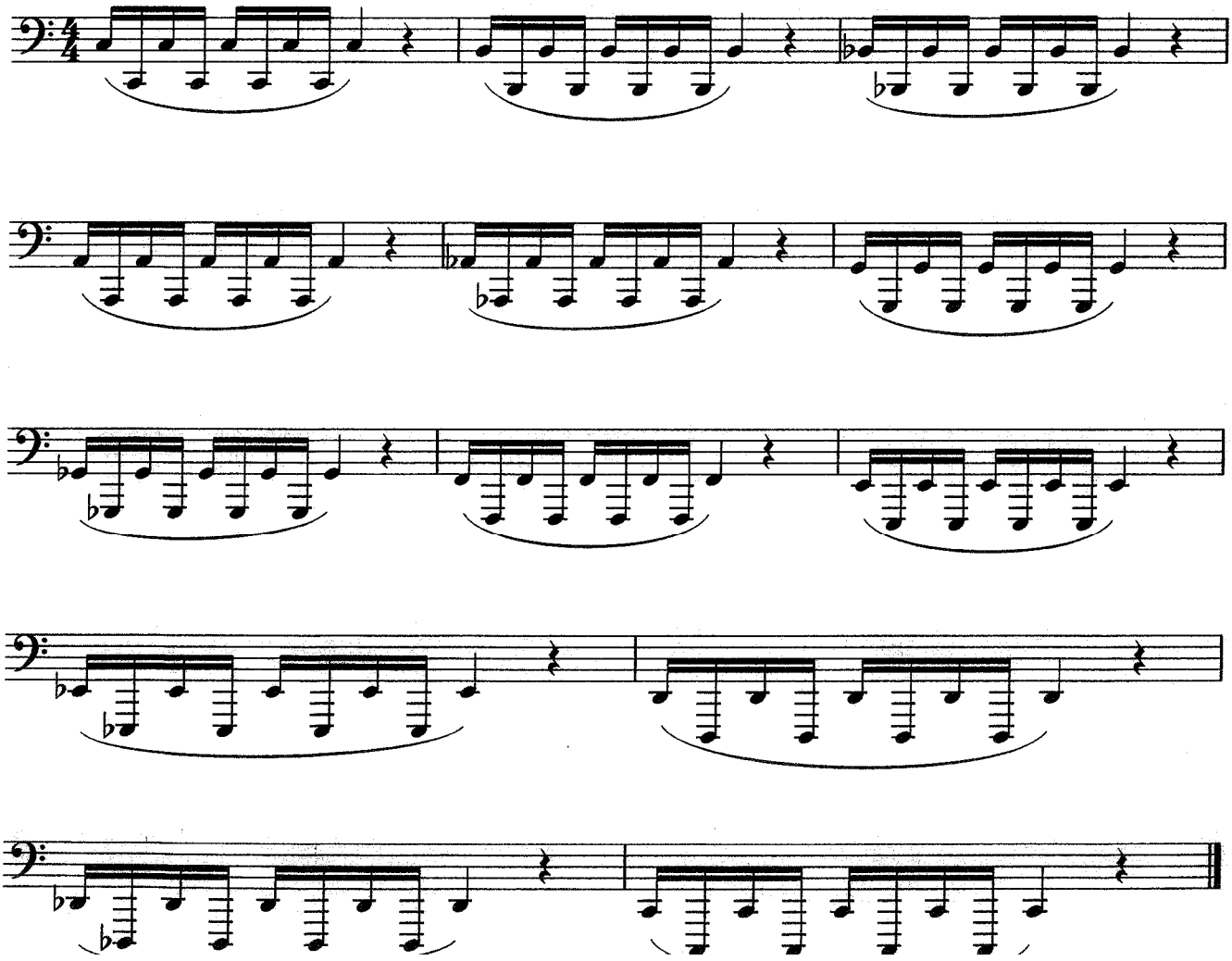
ESERCIZIO N. 13 MODO ASCENDENTE / EXERCISE N. 13 ASCENDING MODE

TRACK 21



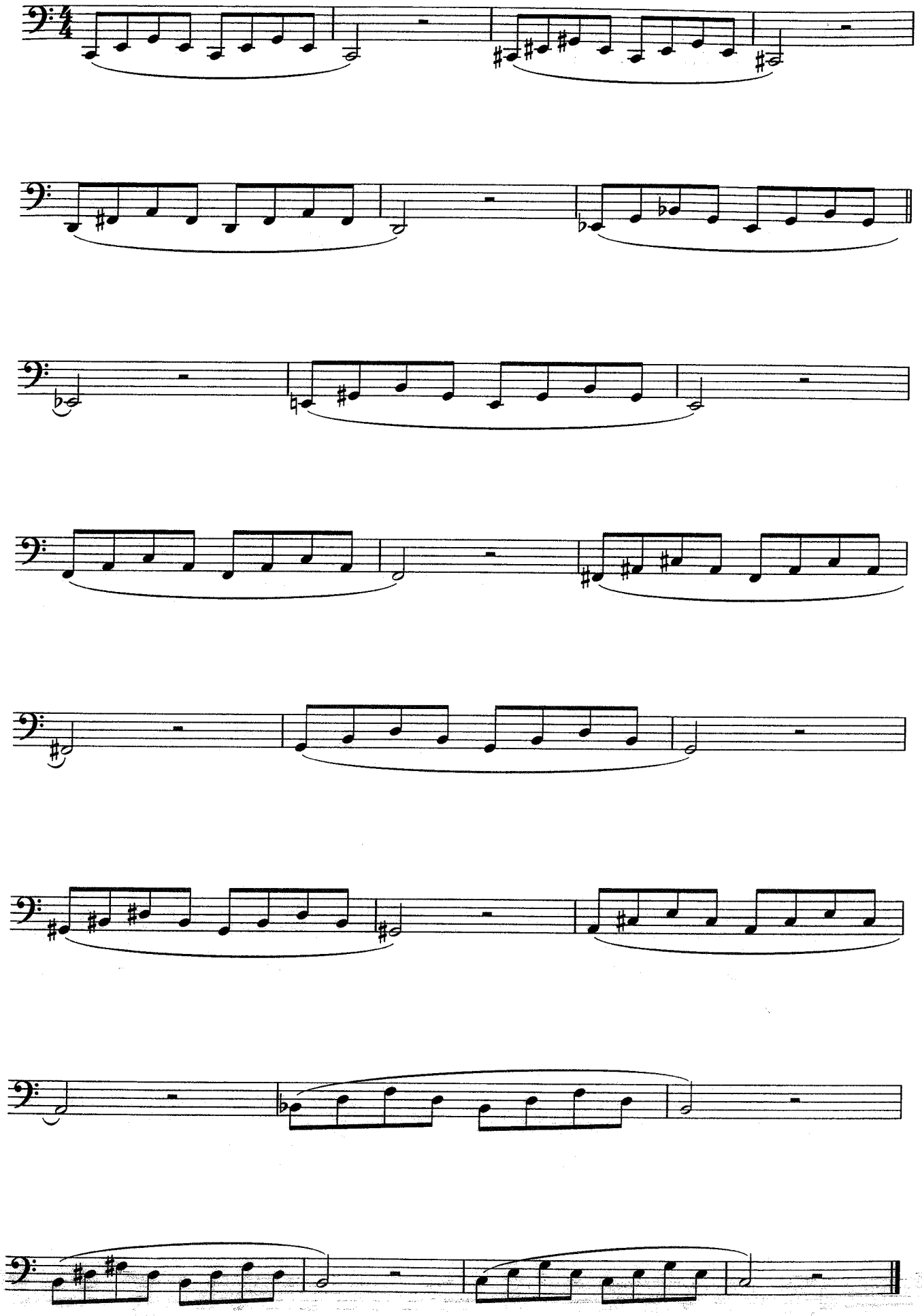
ESERCIZIO N. 13 MODO DISCENDENTE / EXERCISE N. 13 DESCENDING MODE

TRACK 22



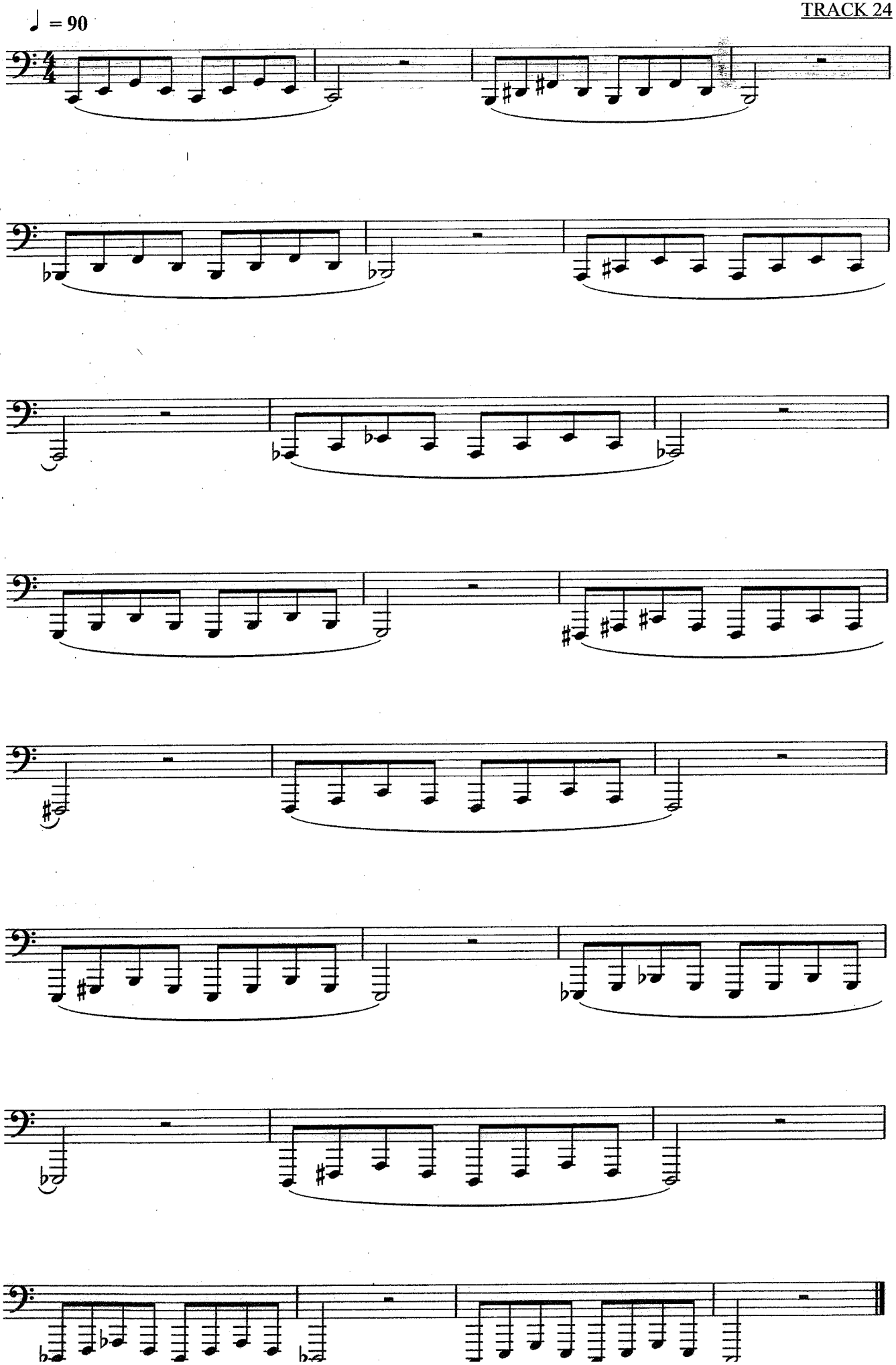
♩ = 90

TRACK 23



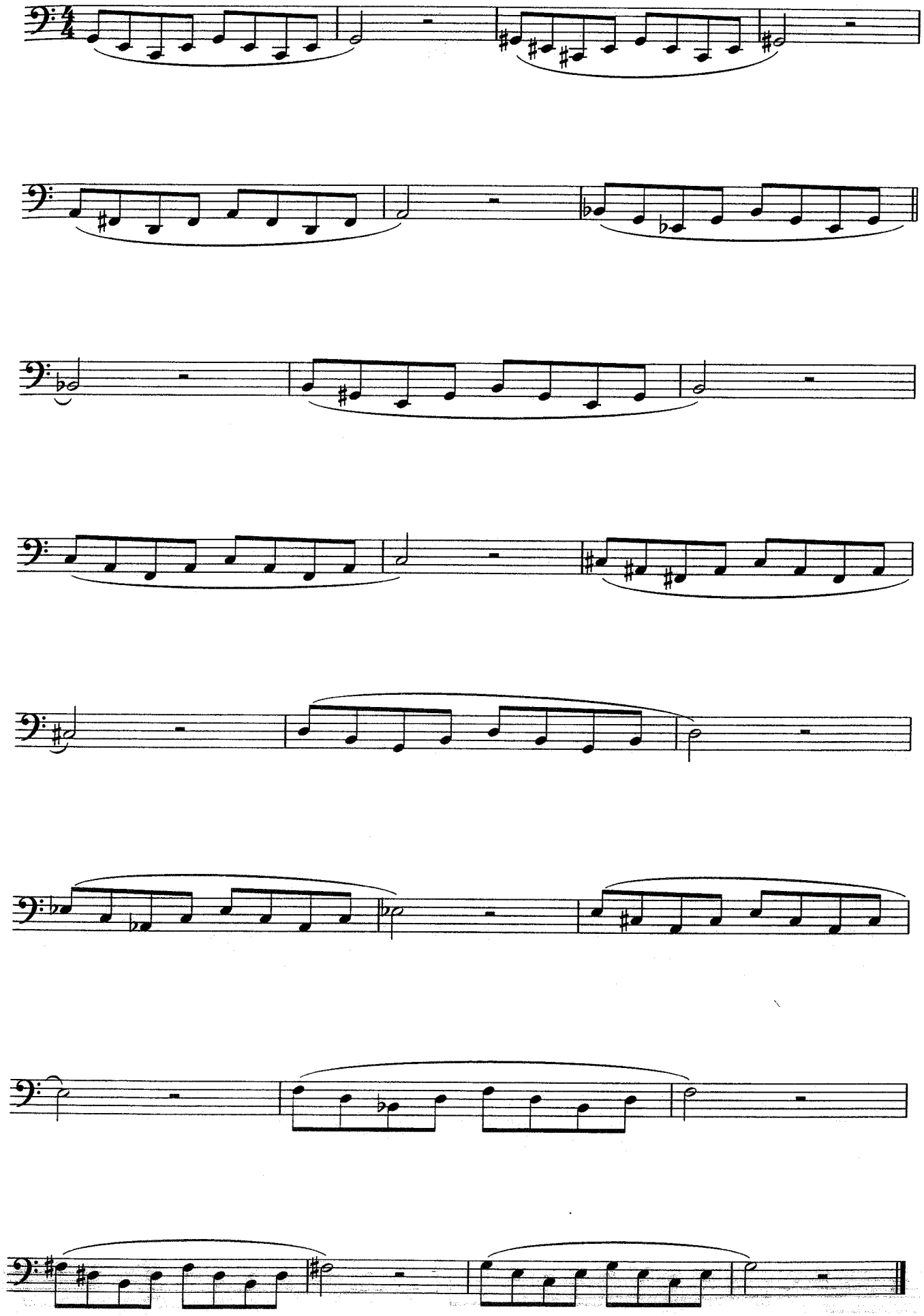
ESERCIZIO N. 14 MODO DISCENDENTE / EXERCISE N. 14 DESCENDING MODE

TRACK 24



♩ = 90

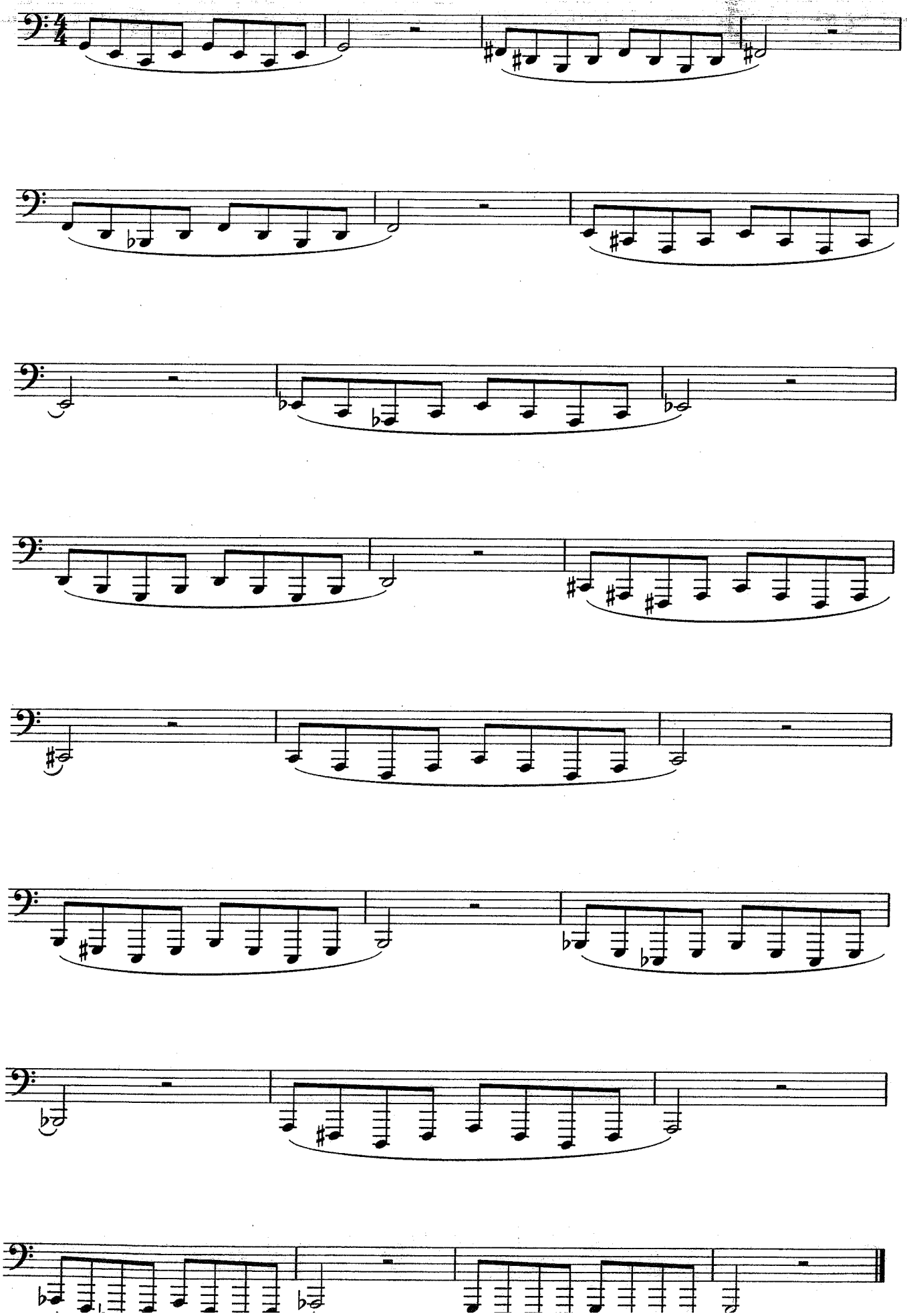
TRACK 25



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

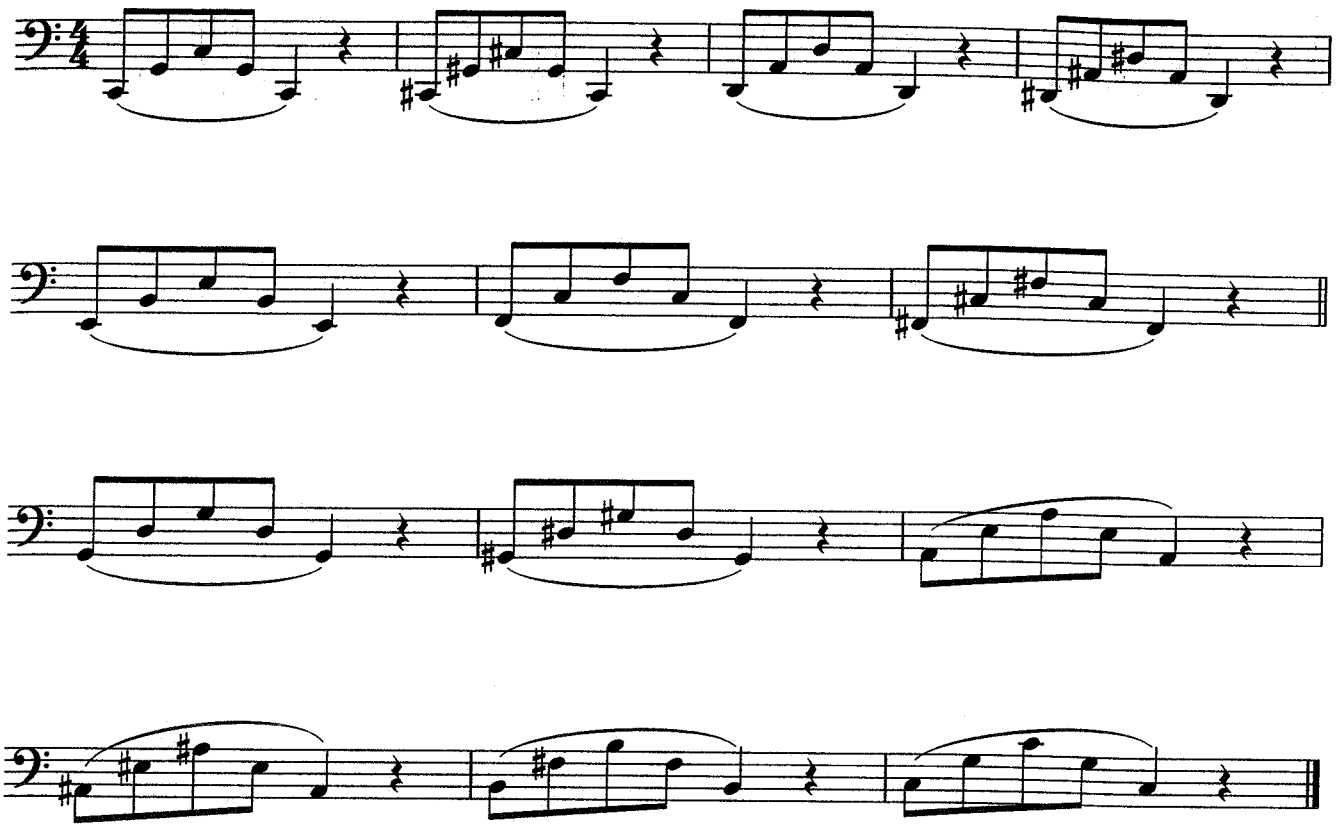
♩ = 90

TRACK 26



♪ = 96

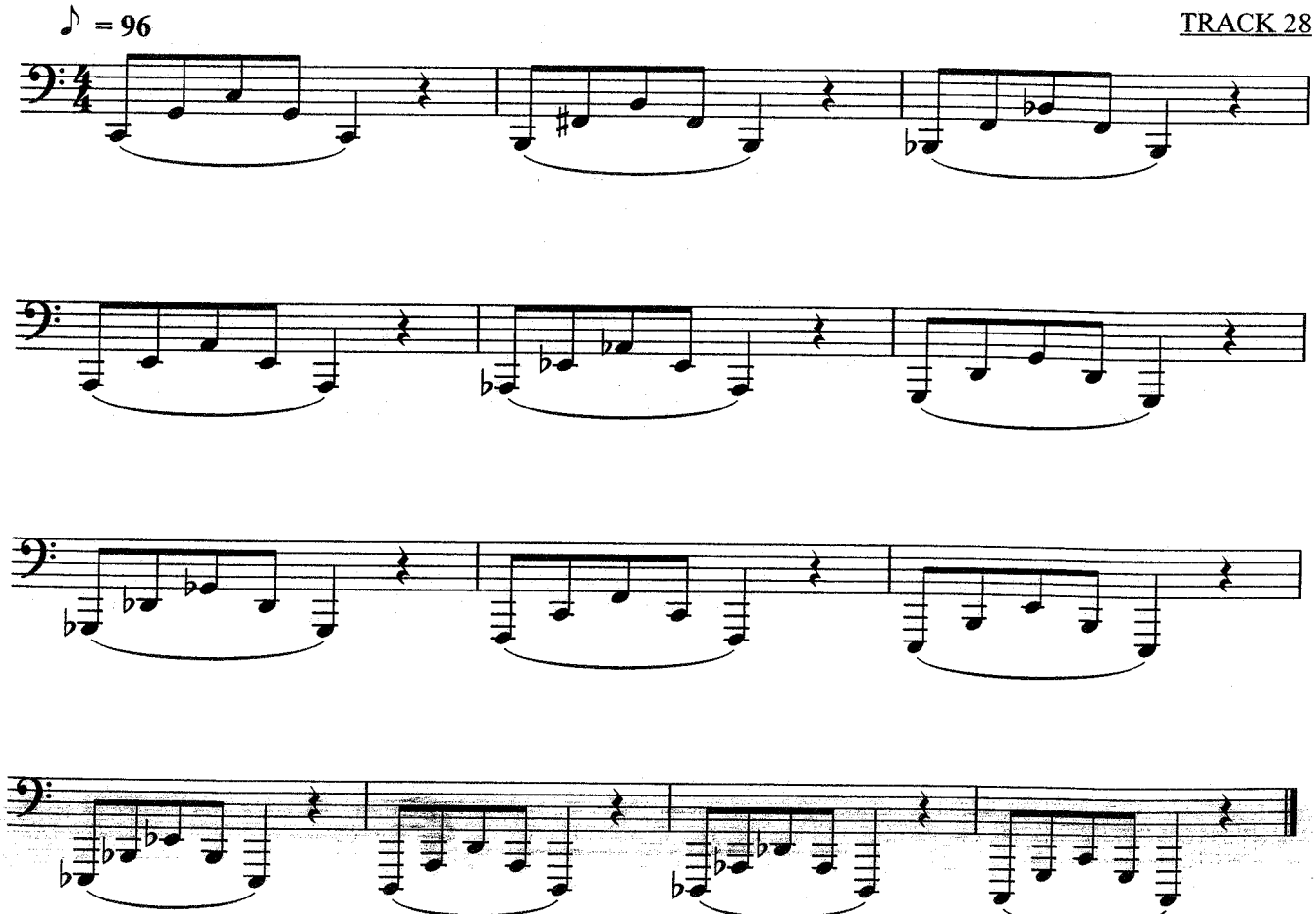
TRACK 27



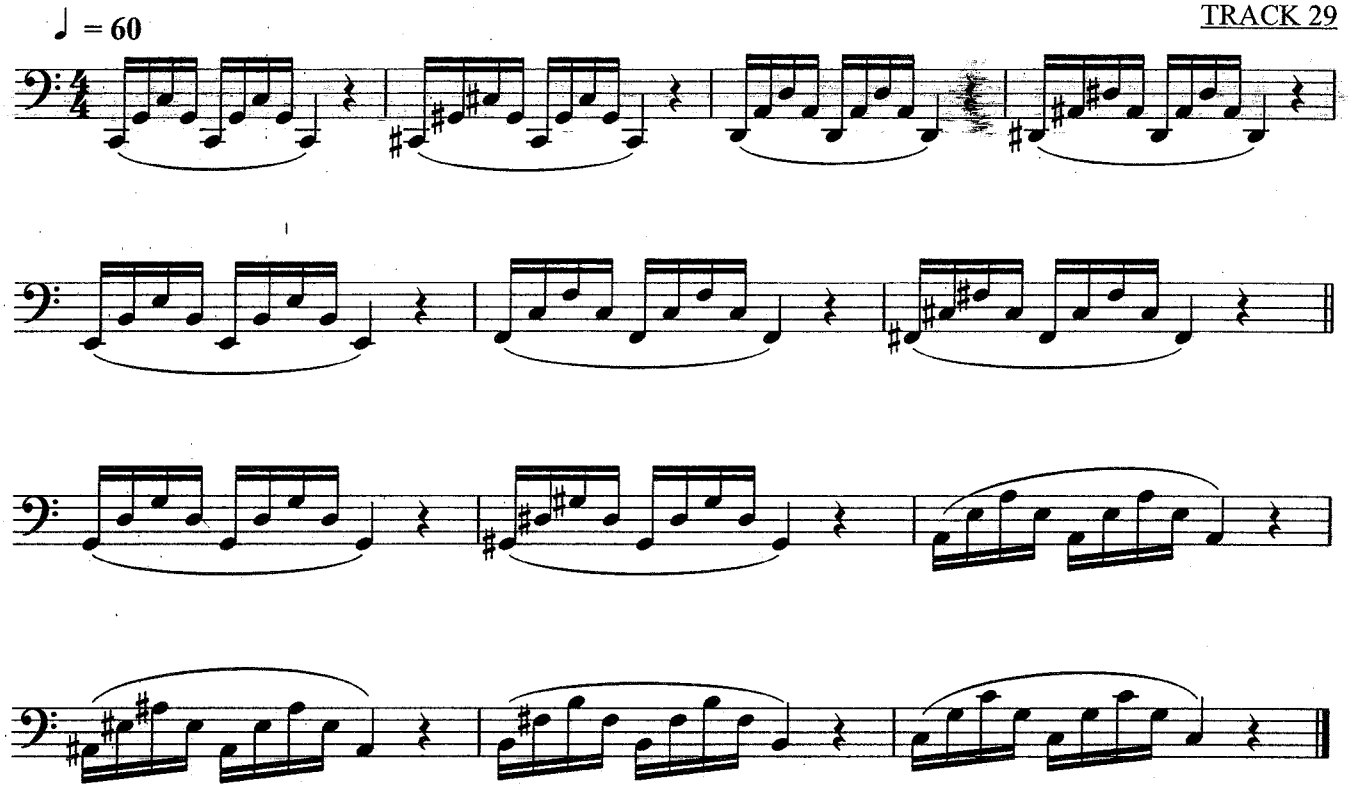
ESERCIZIO N. 16 MODO DISCENDENTE / EXERCISE N. 16 DESCENDING MODE

♪ = 96

TRACK 28

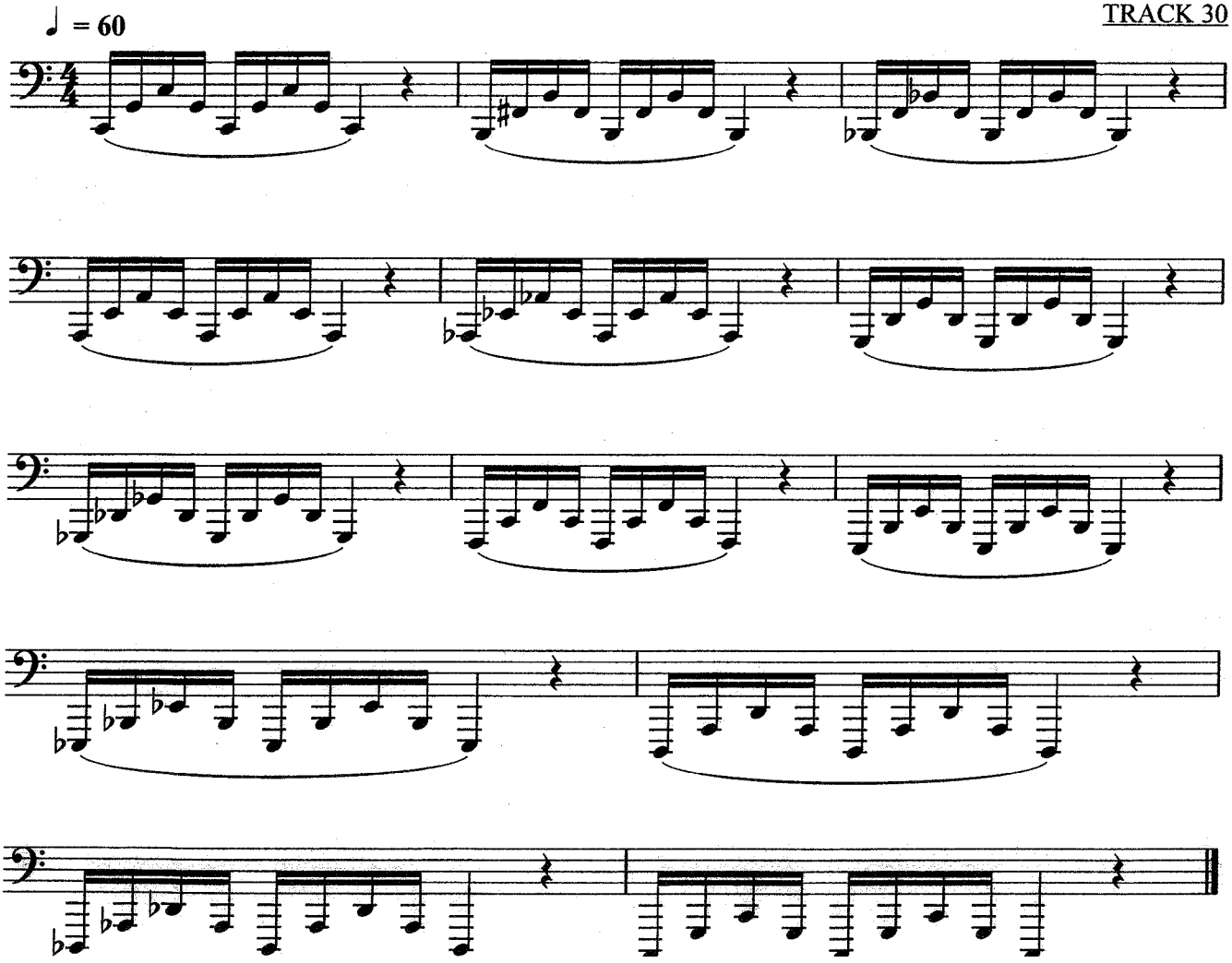


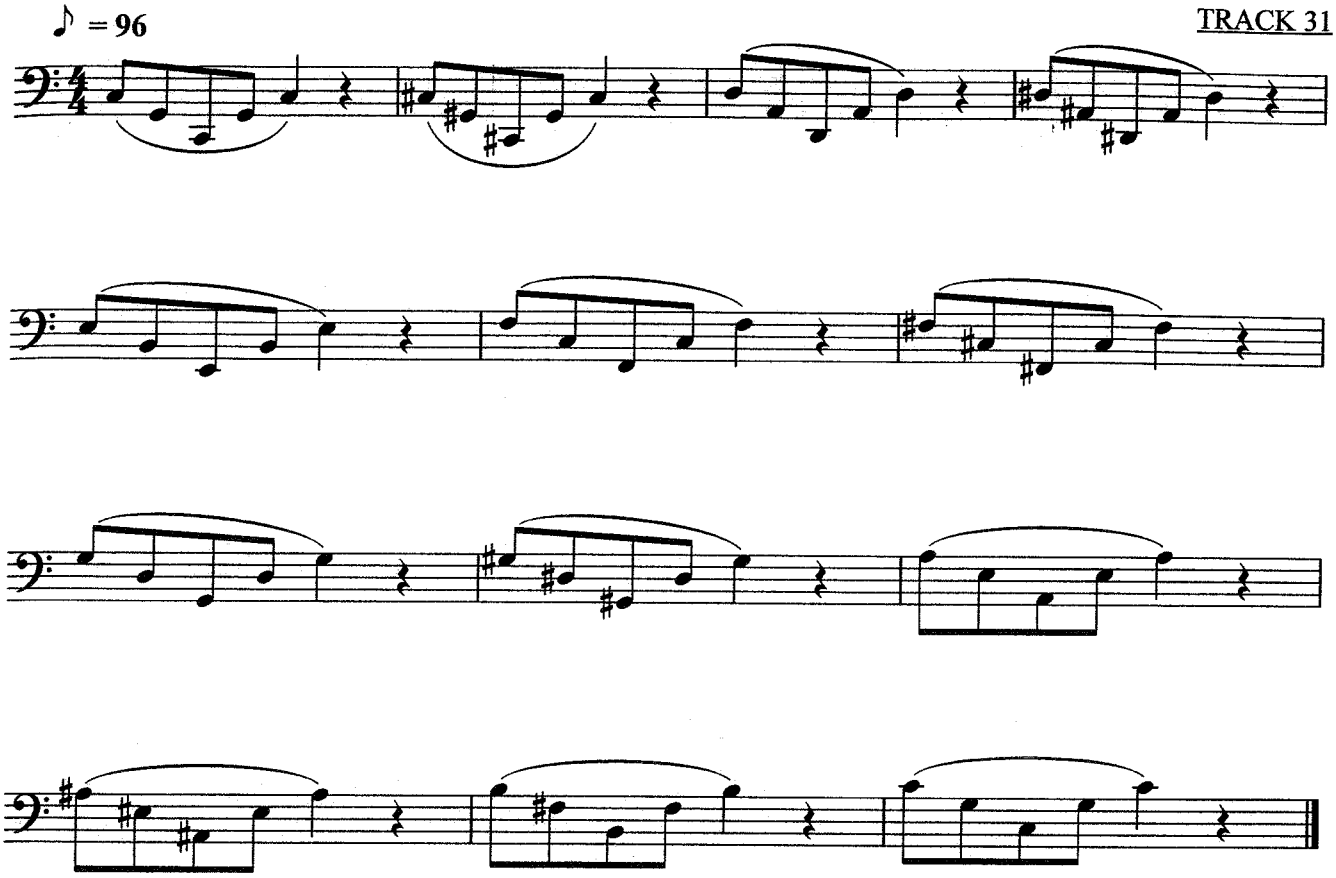
TRACK 29



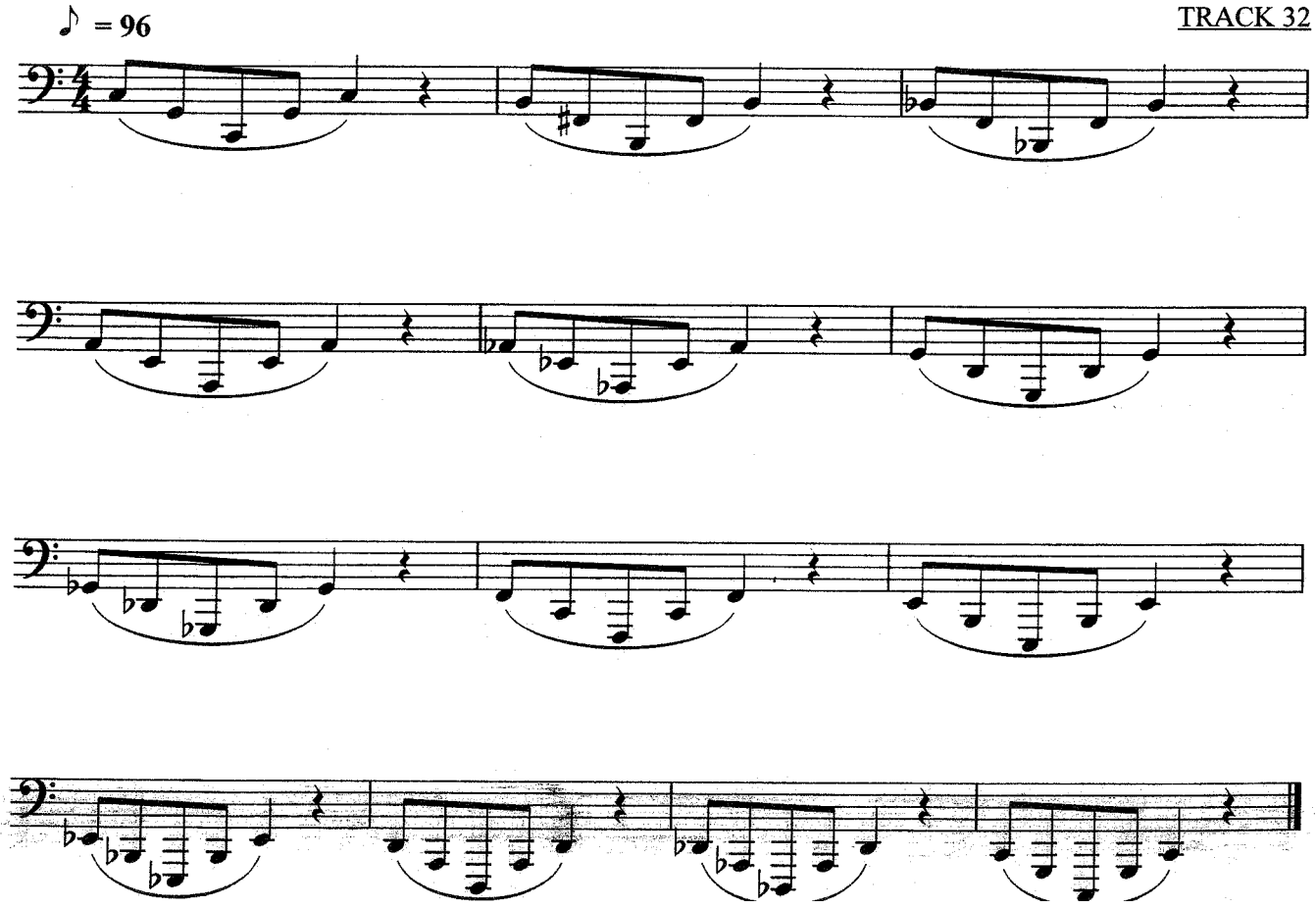
ESERCIZIO N. 17 MODO DISCENDENTE / EXERCISE N. 17 DESCENDING MODE

TRACK 30



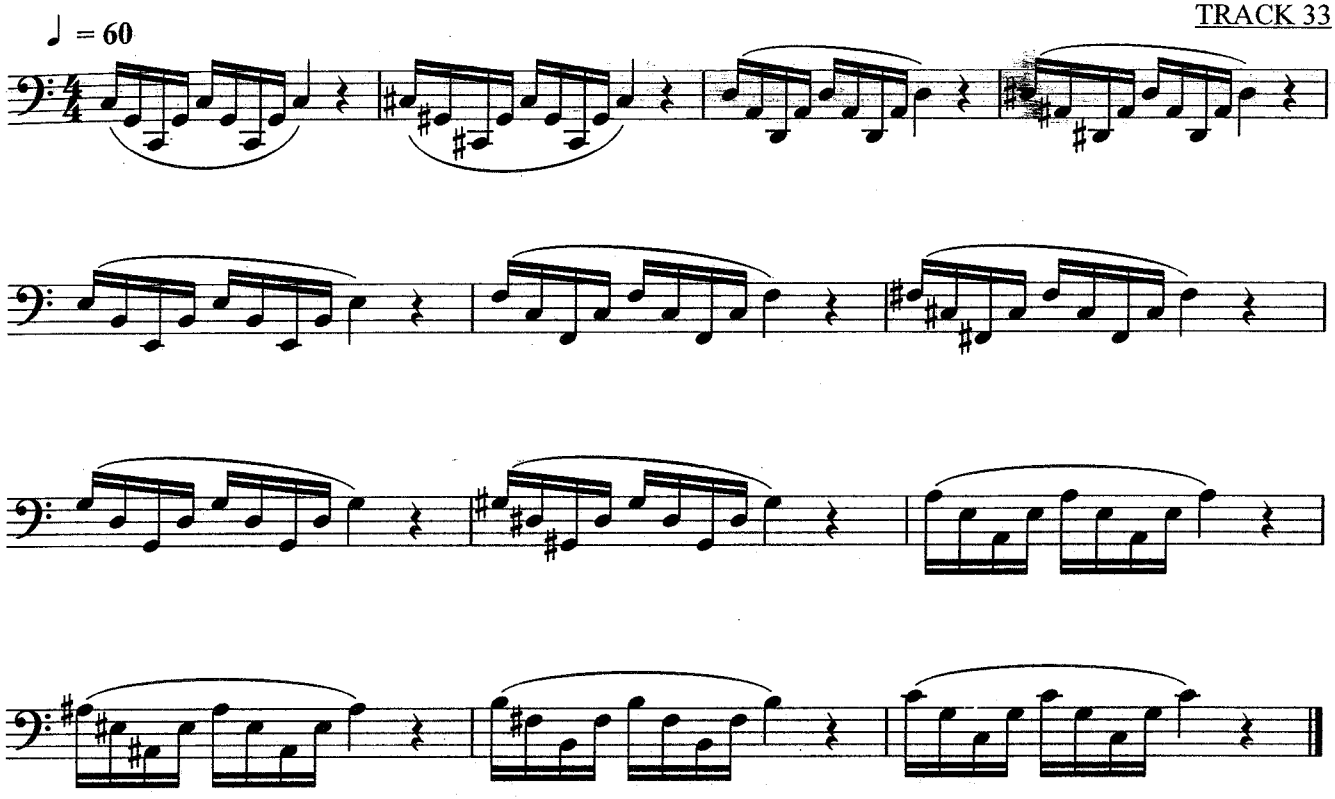


ESERCIZIO N. 18 MODO DISCENDENTE / EXERCISE N. 18 DESCENDING MODE



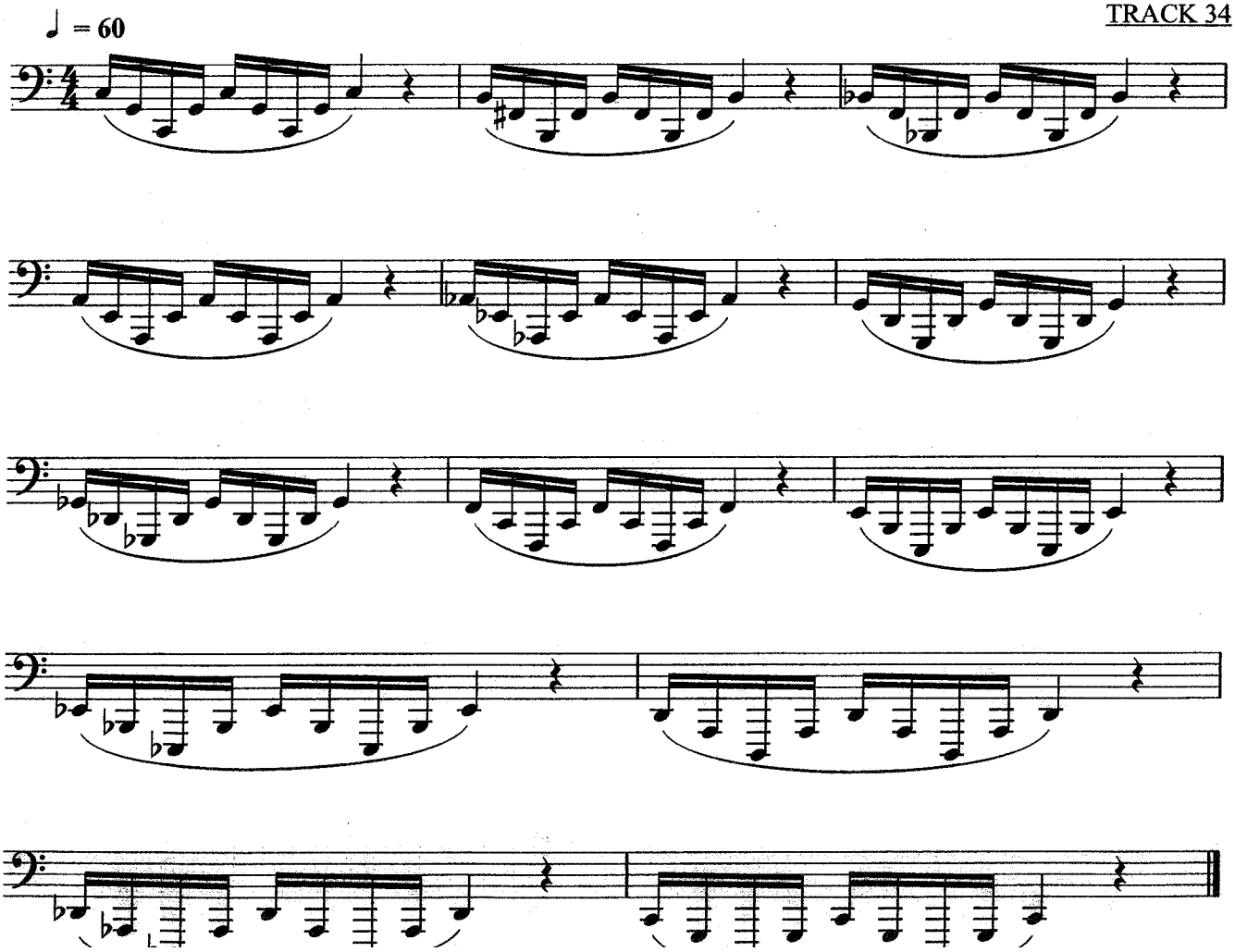
ESERCIZIO N. 19 MODO ASCENDENTE / EXERCISE N. 19 ASCENDING MODE

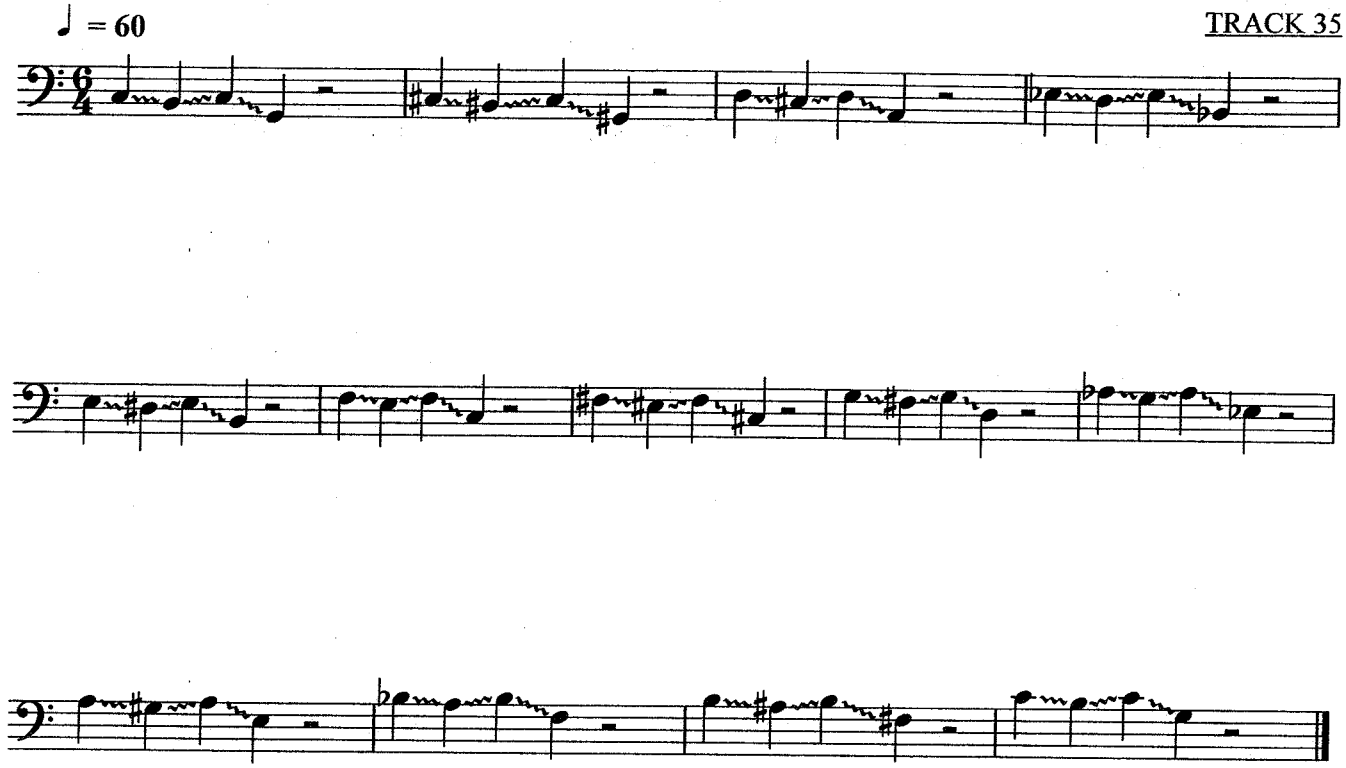
TRACK 33



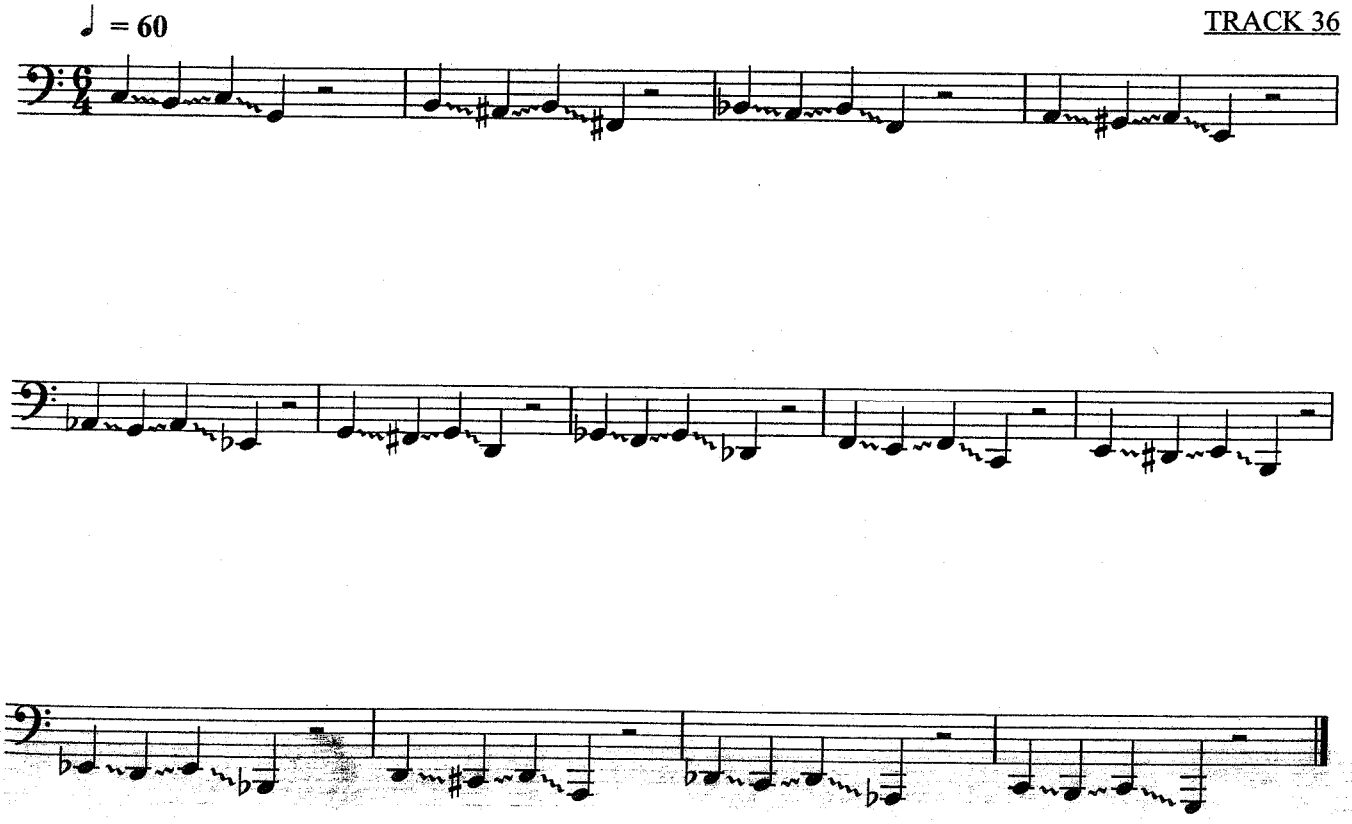
ESERCIZIO N. 19 MODO DISCENDENTE / EXERCISE N. 19 DESCENDING MODE

TRACK 34





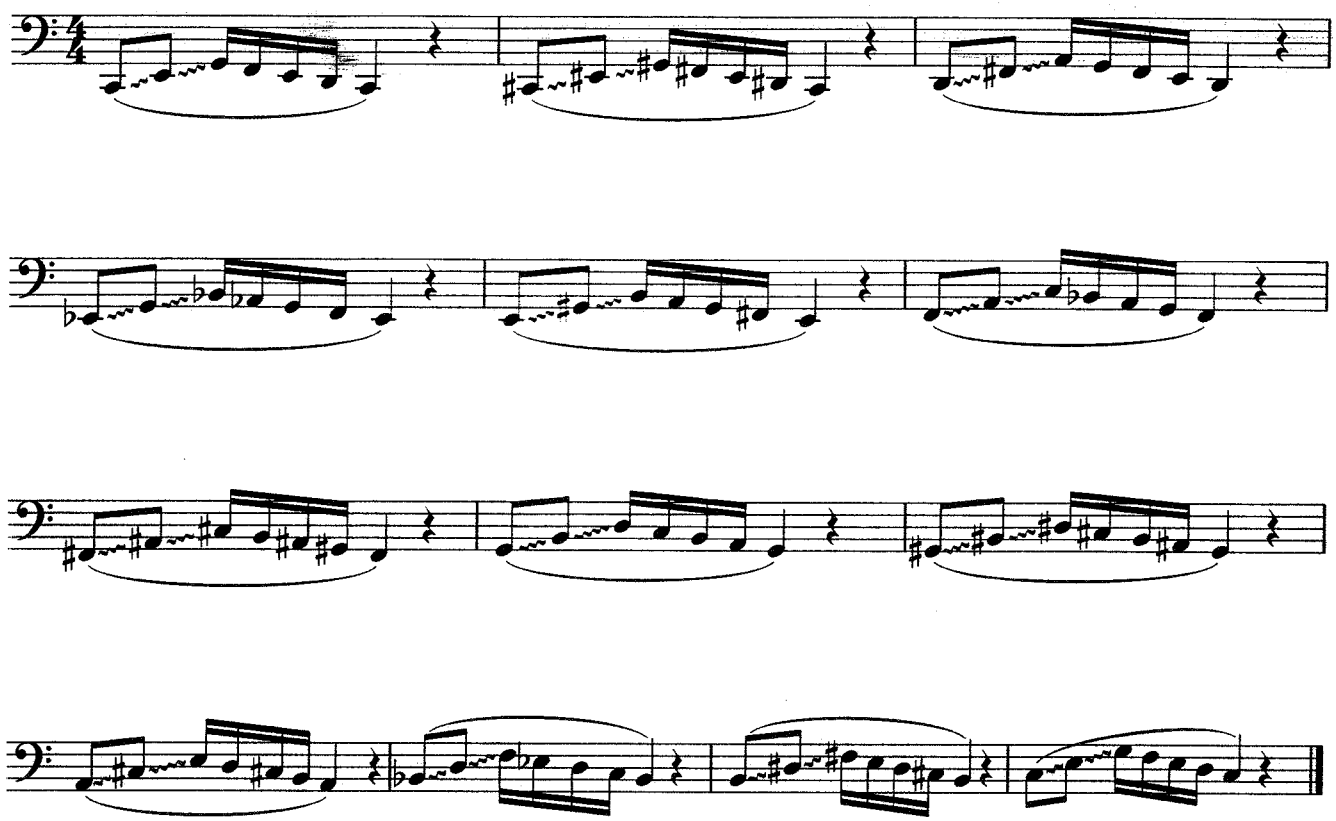
ESERCIZIO N. 20 MODO DISCENDENTE / EXERCISE N. 20 DISCENDING MODE



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

♪ = 78-90

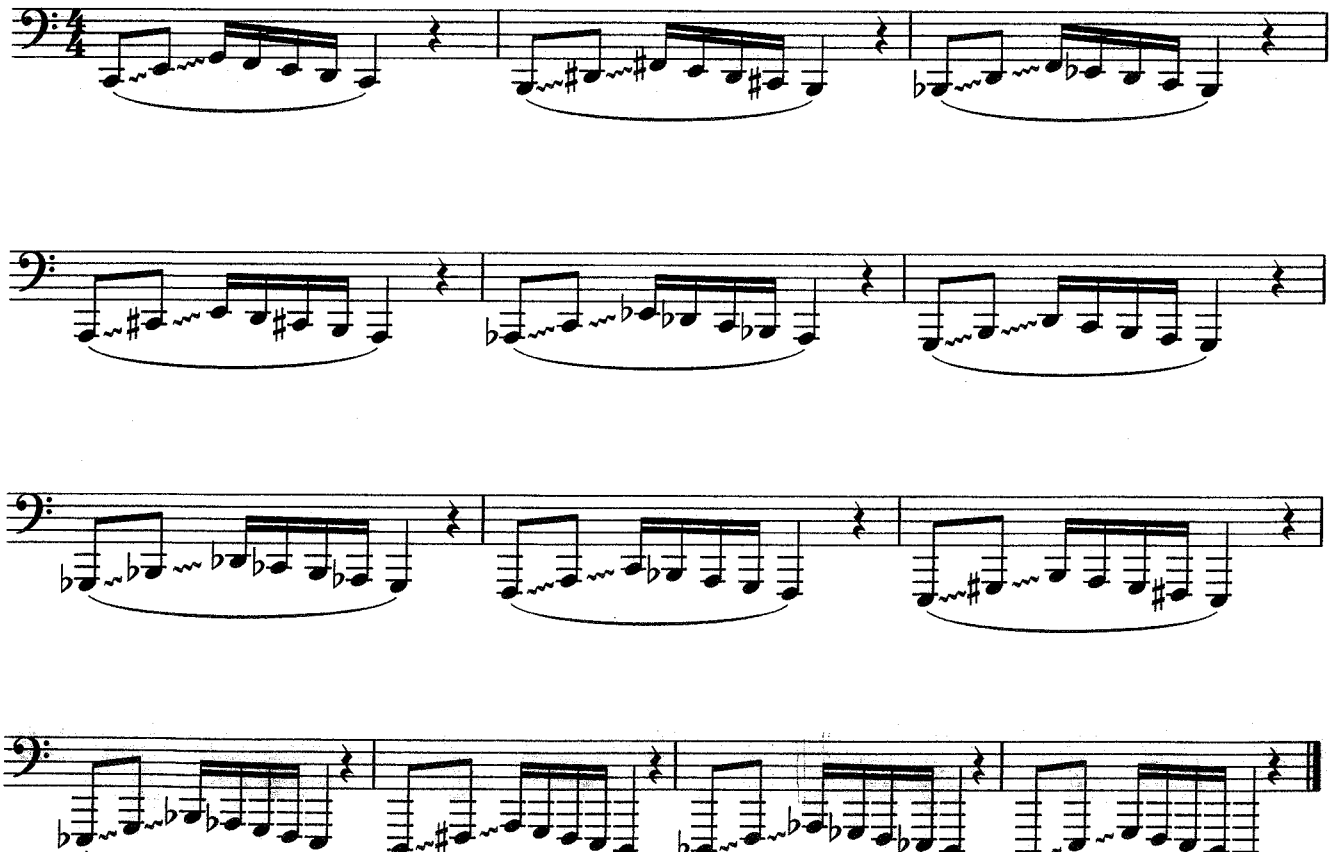
TRACK 37



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

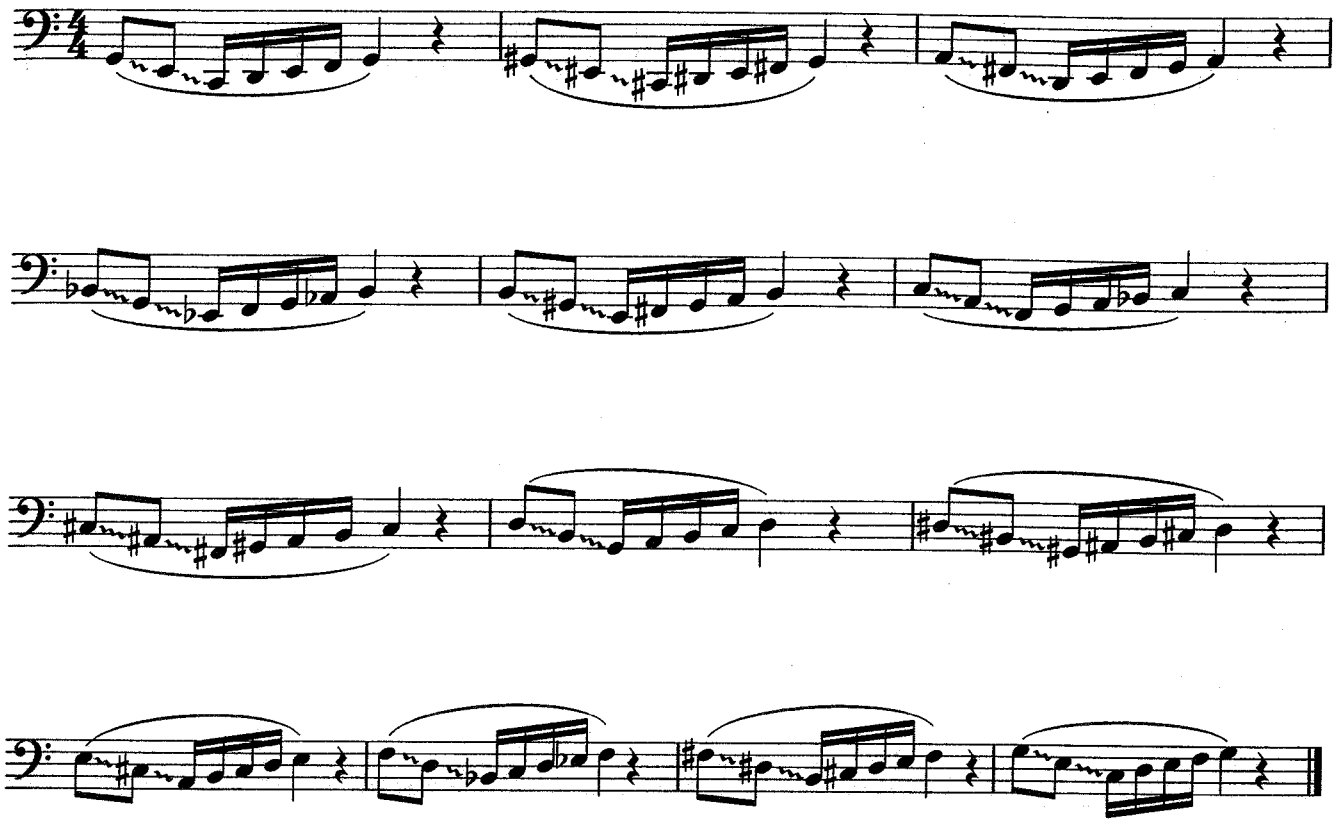
♪ = 78-90

TRACK 38



♪ = 78-90

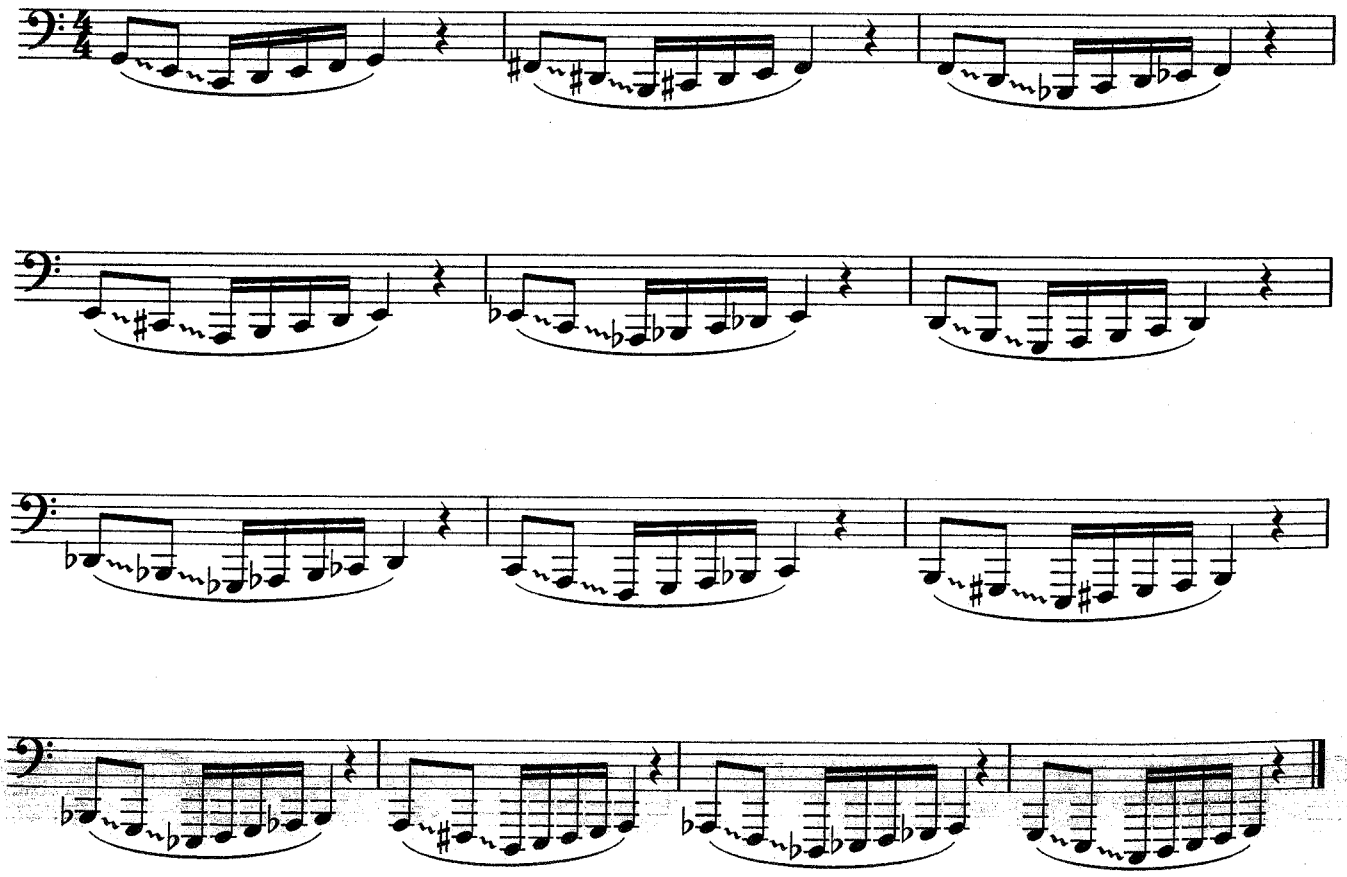
TRACK 39



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

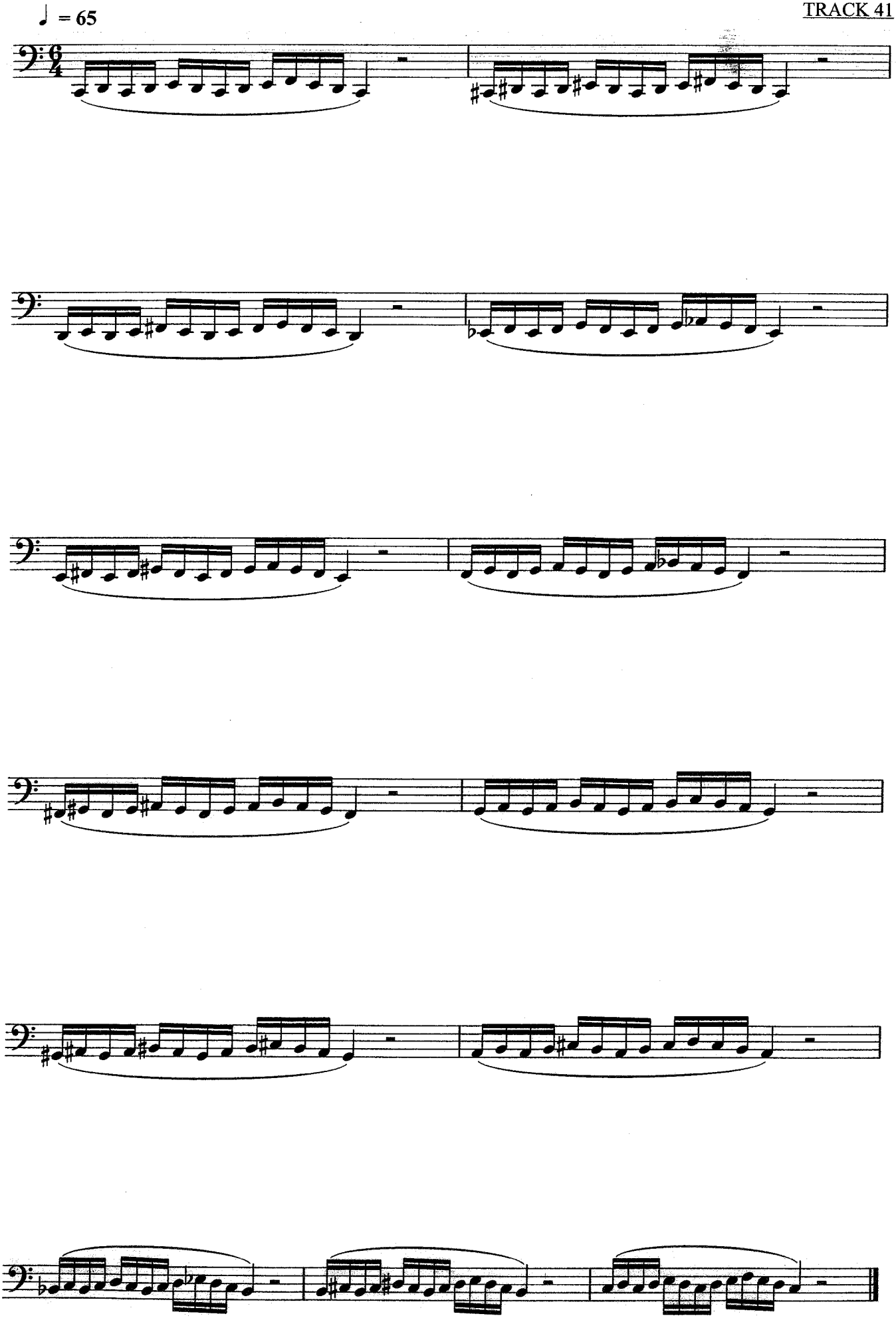
♪ = 78-90

TRACK 40



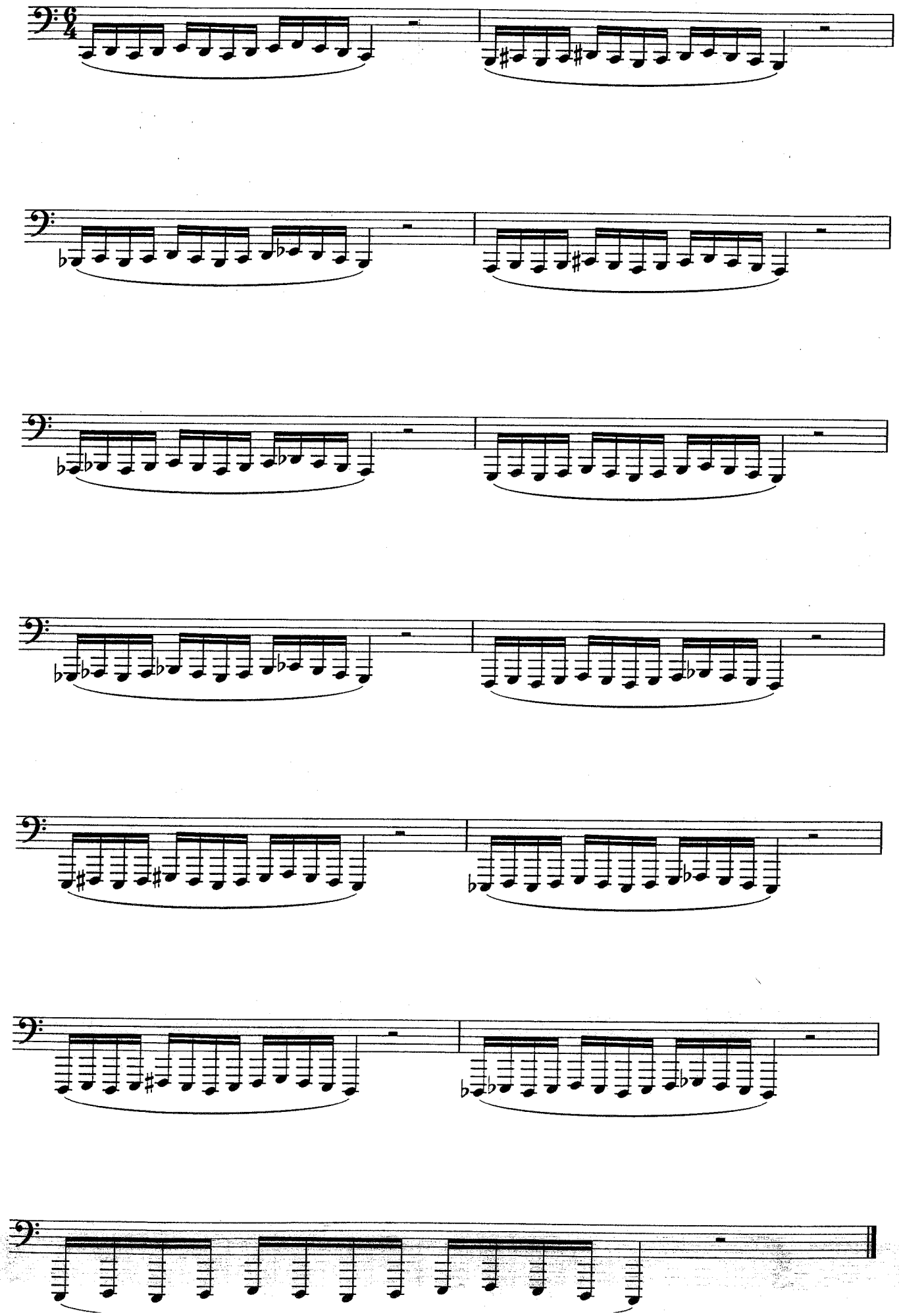
ESERCIZIO N. 23 MODO ASCENDENTE / EXERCISE N. 23 ASCENDING MODE

TRACK 41



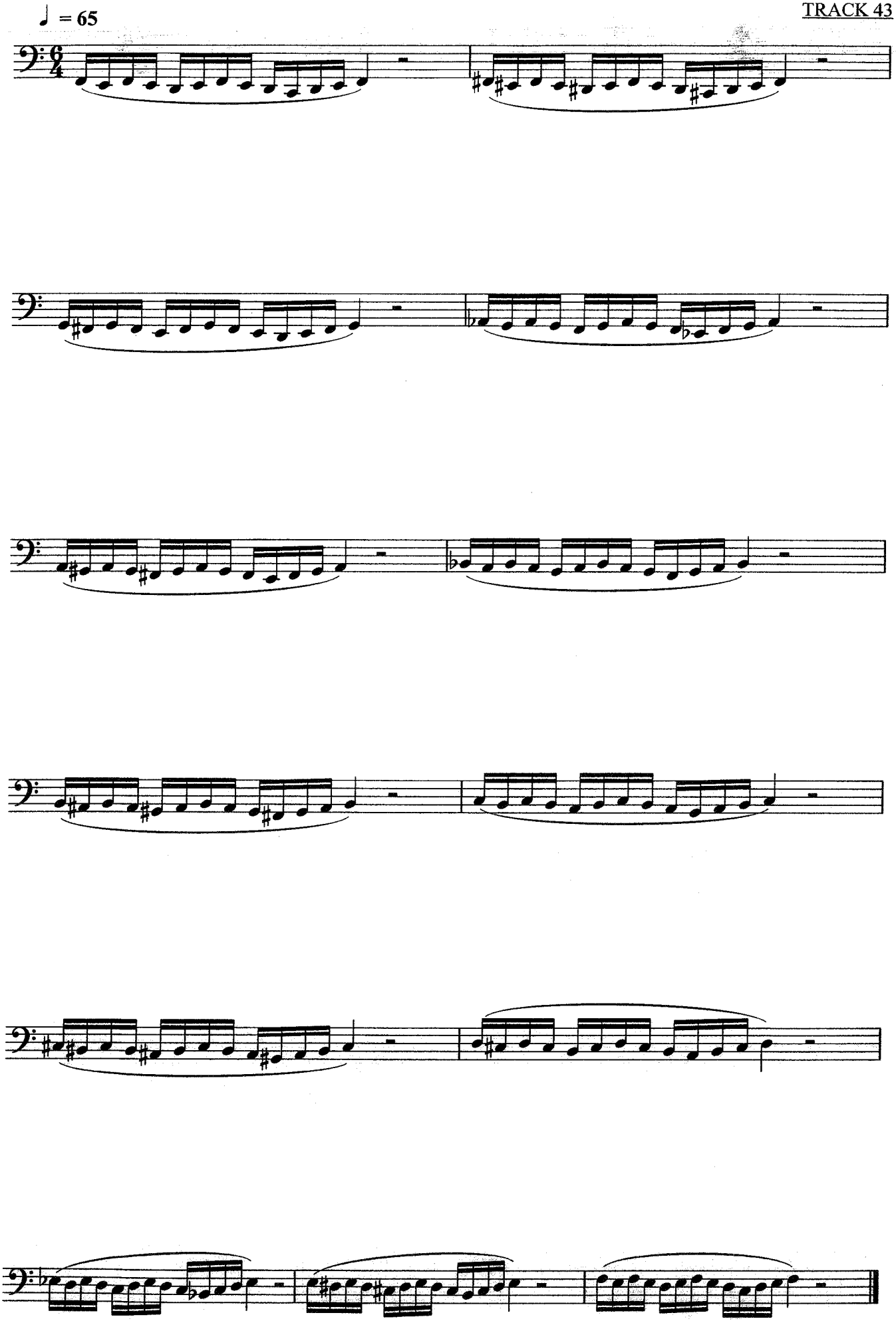
♩ = 65

TRACK 42



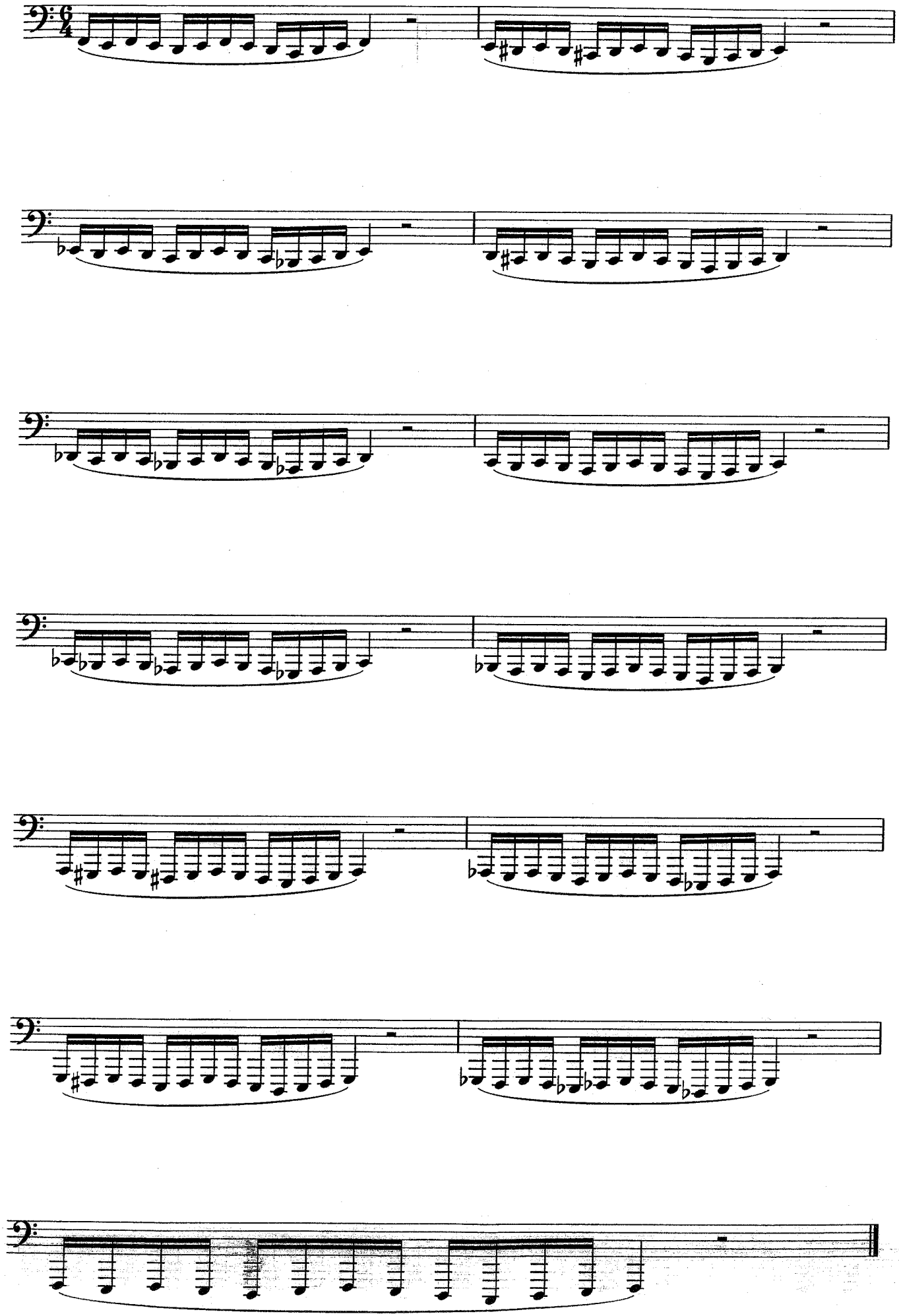
ESERCIZIO N. 24 MODO ASCENDENTE / EXERCISE N. 24 ASCENDING MODE

TRACK 43



♩ = 65

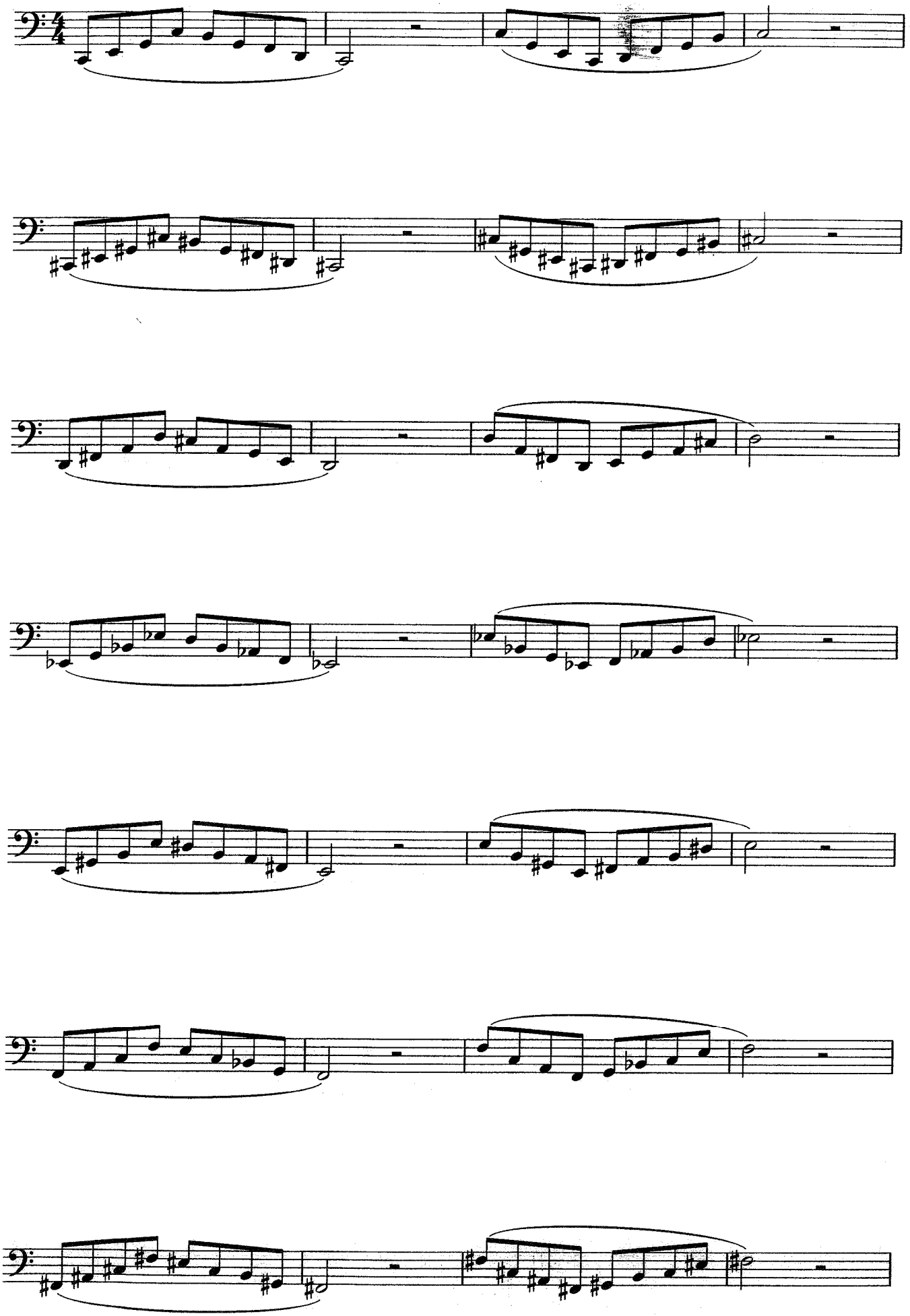
TRACK 44

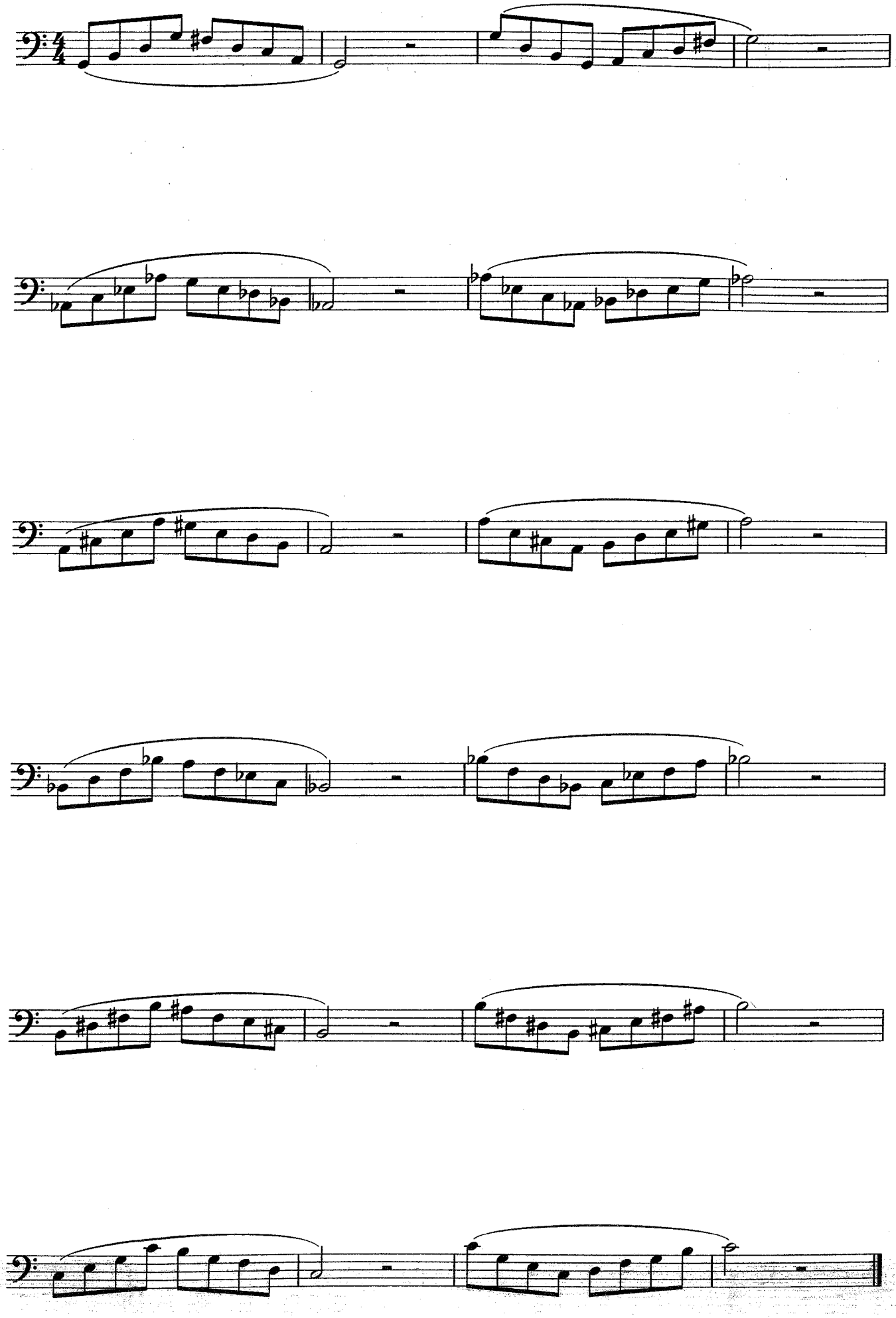


ESERCIZIO N. 25 MODO ASCENDENTE / EXERCISE N. 25 ASCENDING MODE

♩ = 90

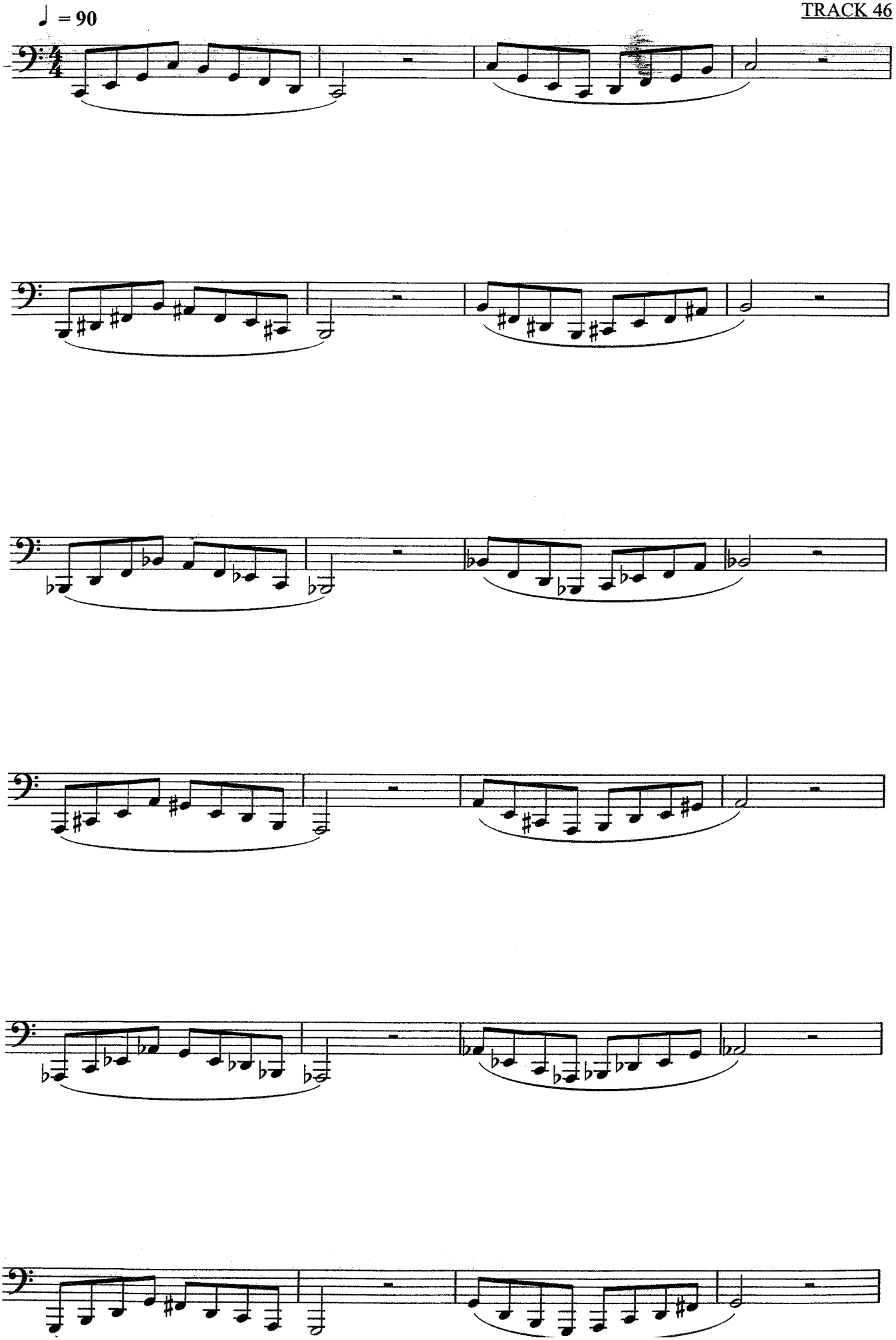
TRACK 45

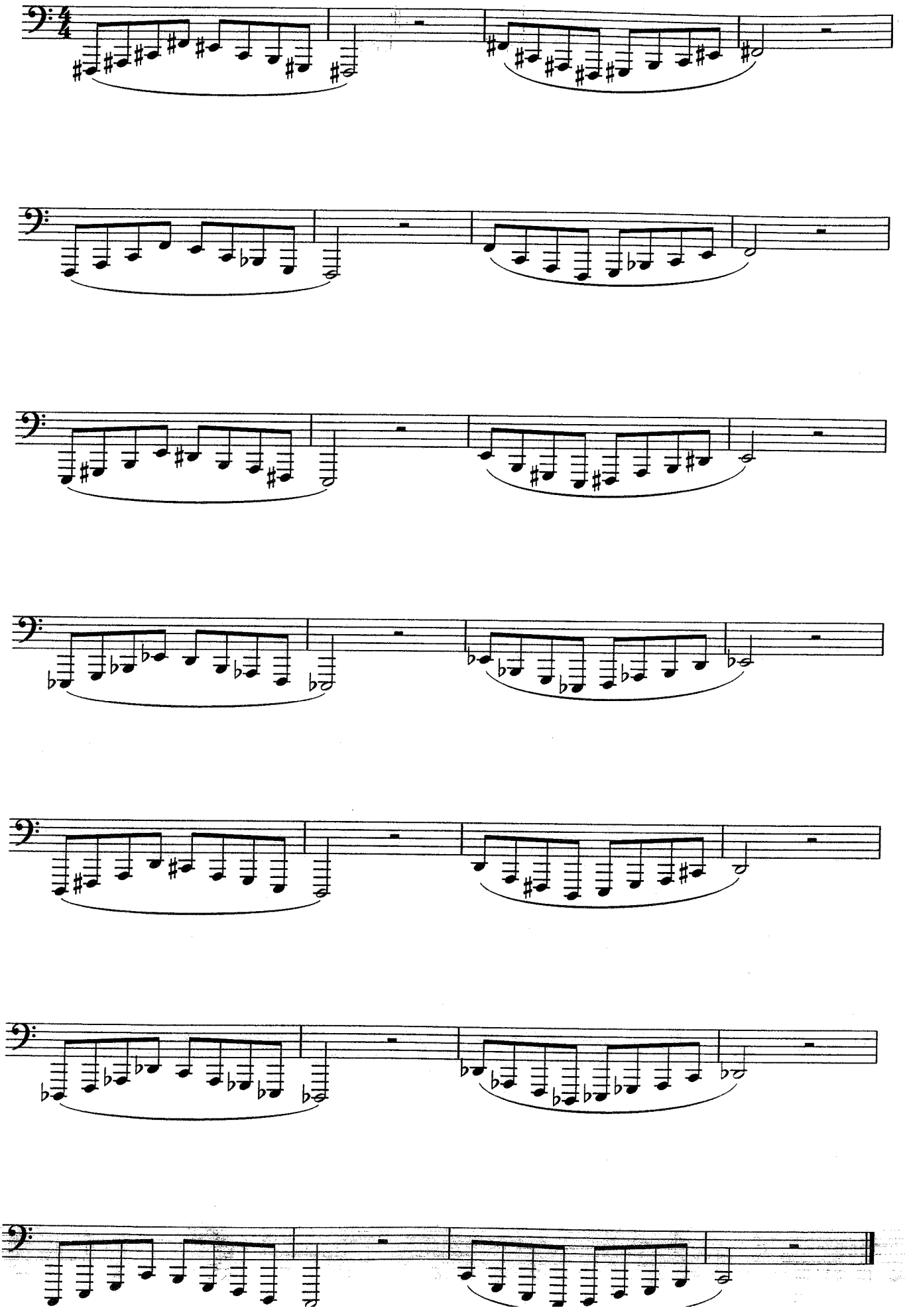




ESERCIZIO N. 25 MODO DISCENDENTE / EXERCISE N. 25 DESCENDING MODE

TRACK 46

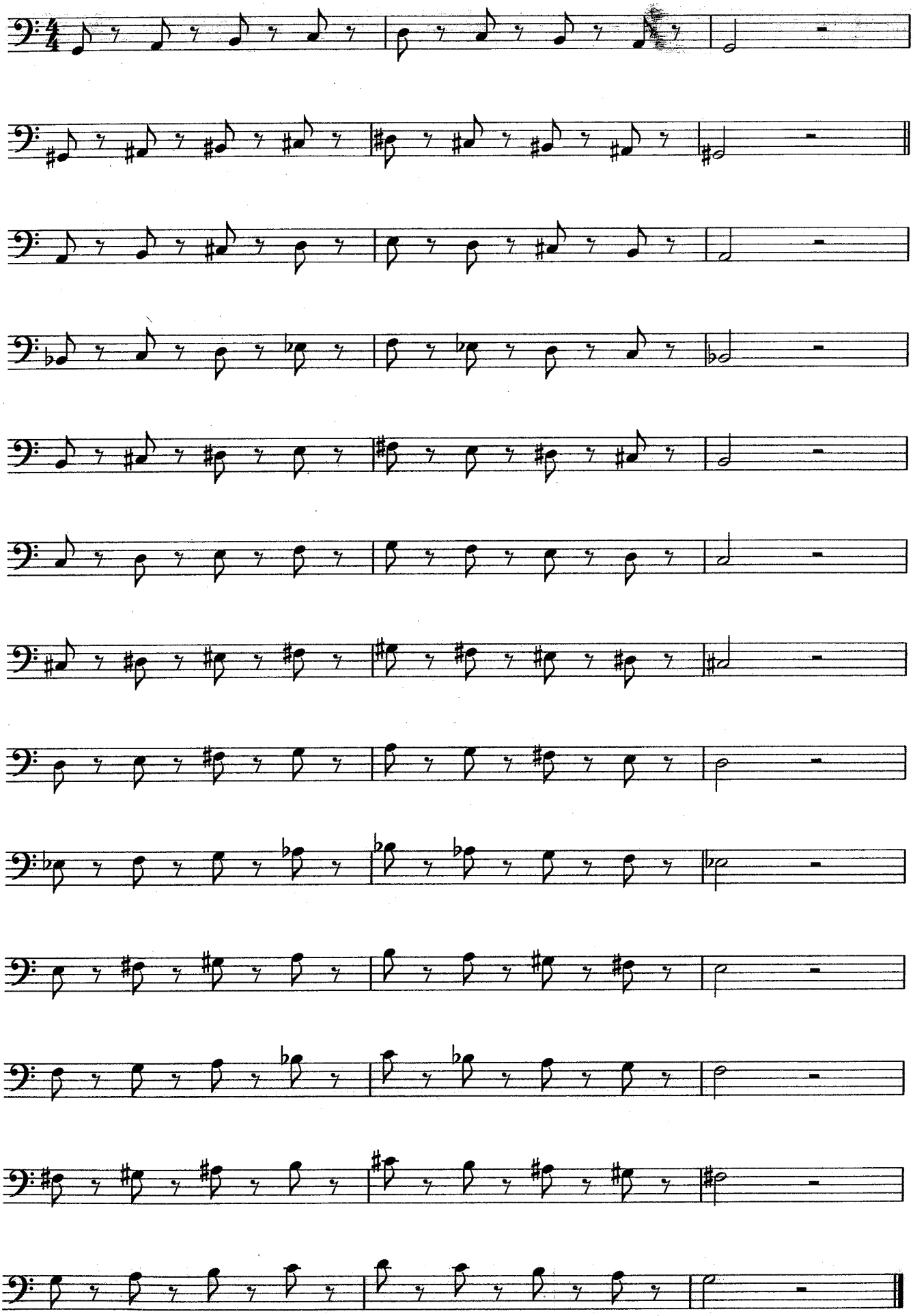




ESERCIZIO N. 26 MODO ASCENDENTE / EXERCISE N. 26 ASCENDING MODE

TRACK 47

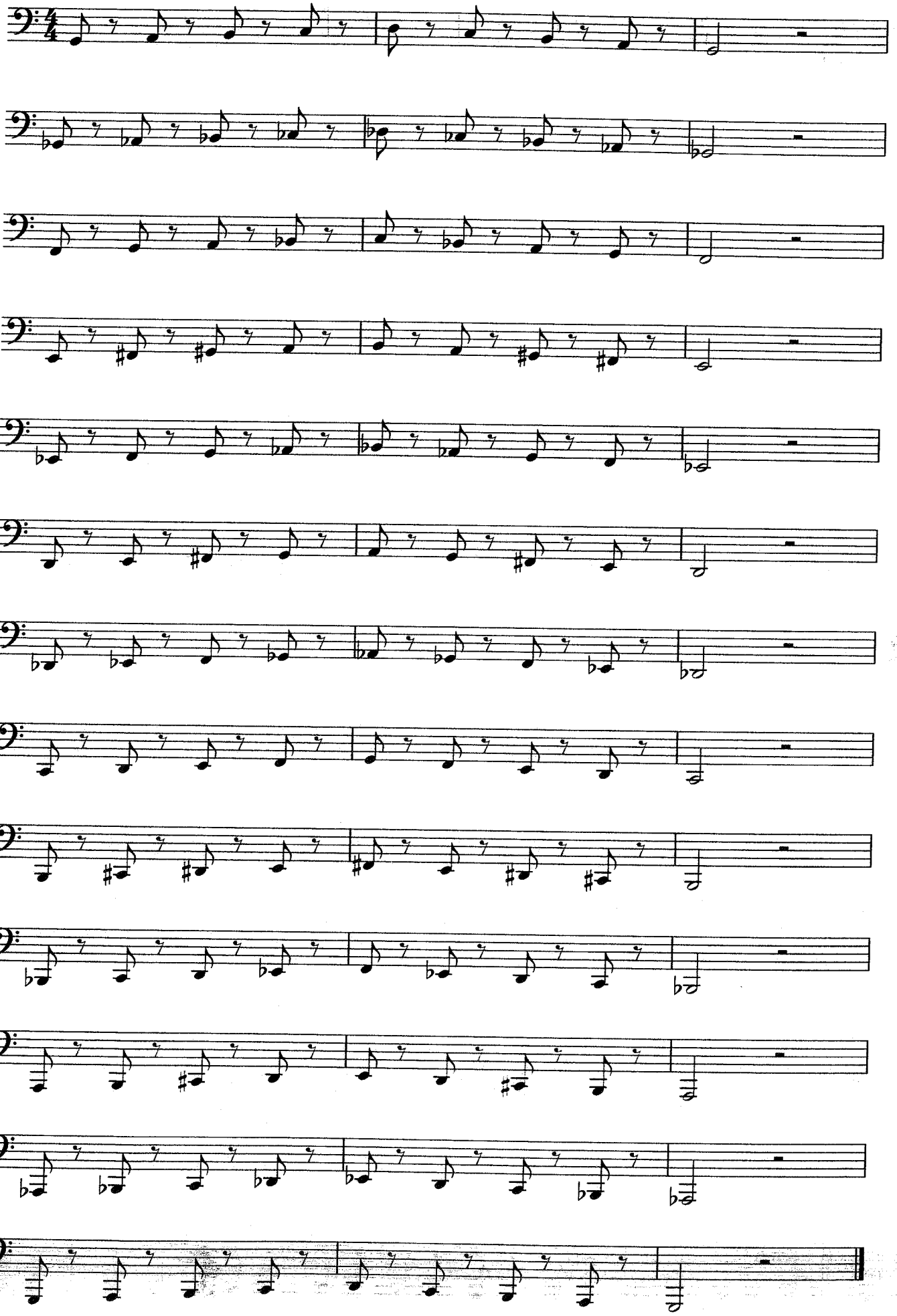
♩ = 90 con e senza colpo di lingua / with and without tongue



ESERCIZIO N. 26 MODO DISCENDENTE / EXERCISE N. 26 DESCENDING MODE

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

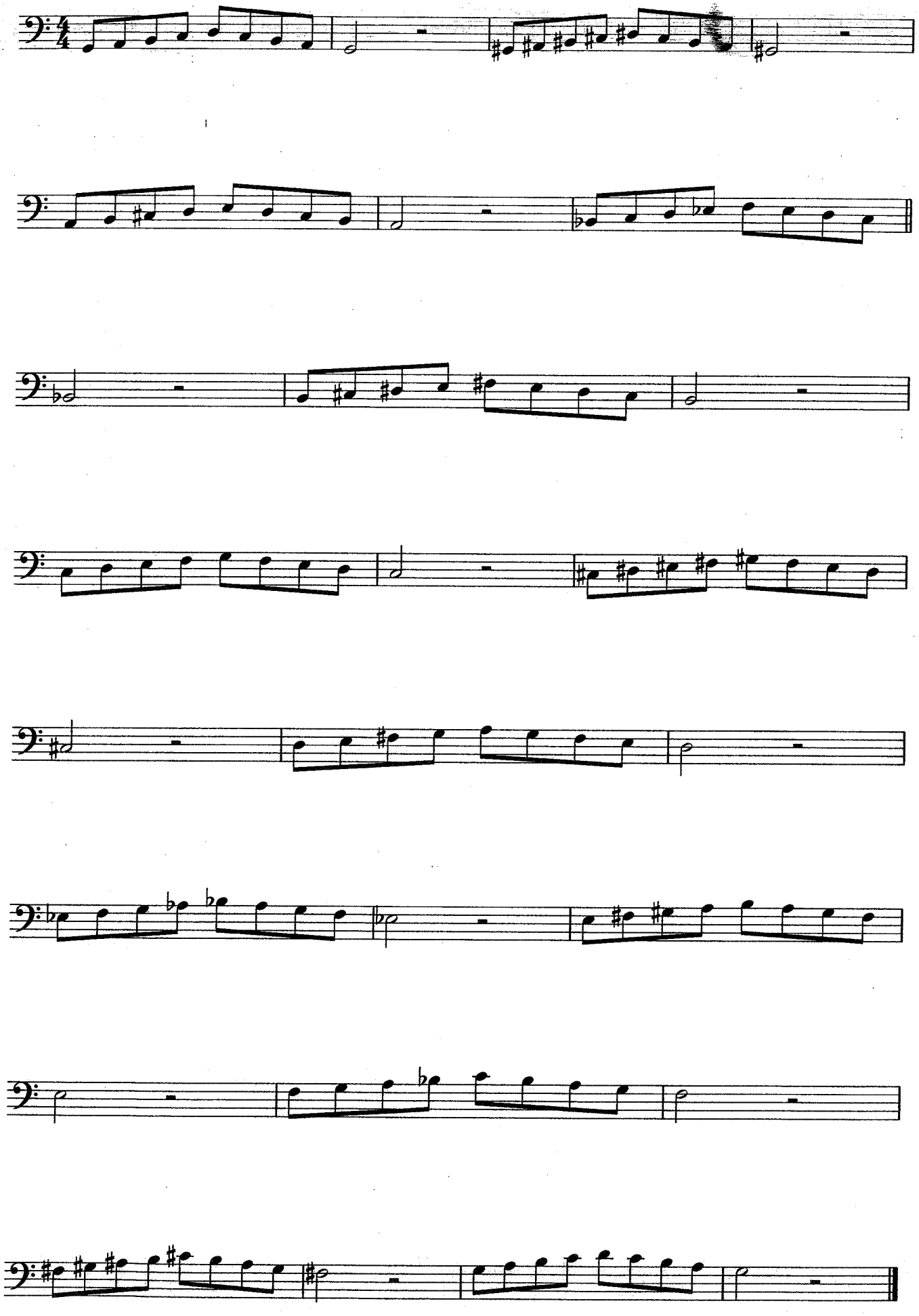
TRACK 48



ESERCIZIO N. 27 MODO ASCENDENTE / EXERCISE N. 27 ASCENDING MODE

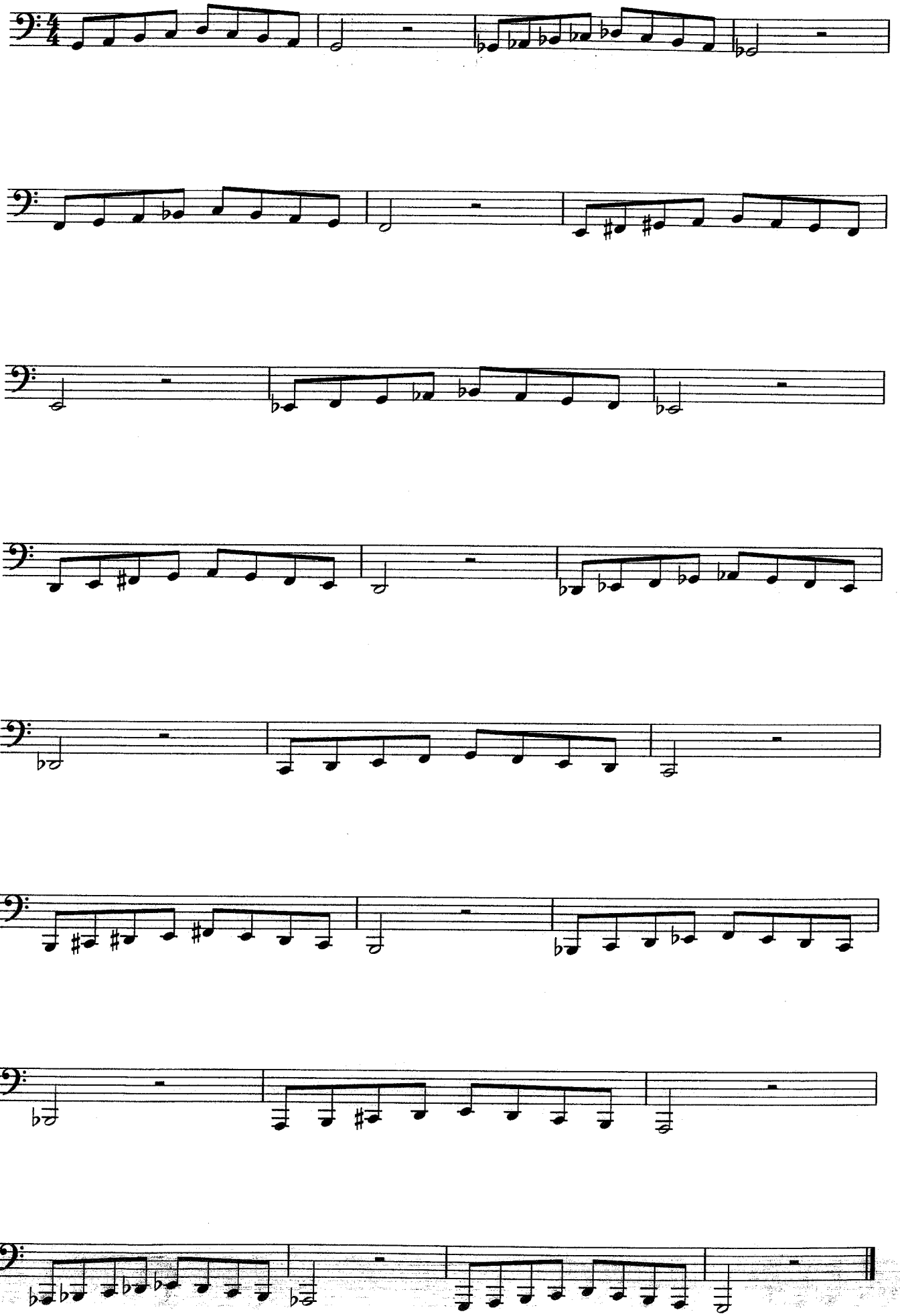
♩ = 90

TRACK 49



♩ = 90

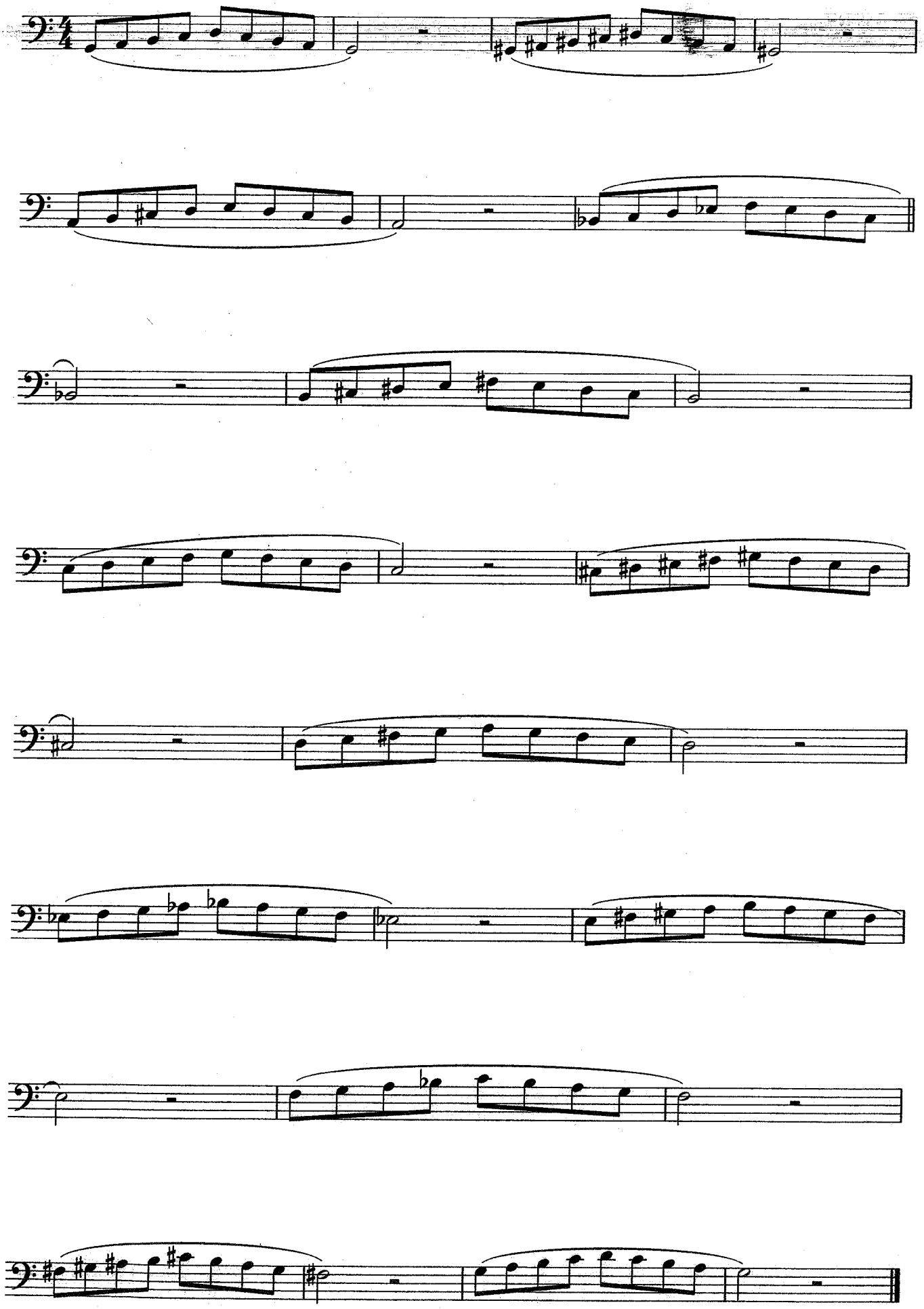
TRACK 50



ESERCIZIO N. 28 MODO ASCENDENTE / EXERCISE N. 28 ASCENDING MODE

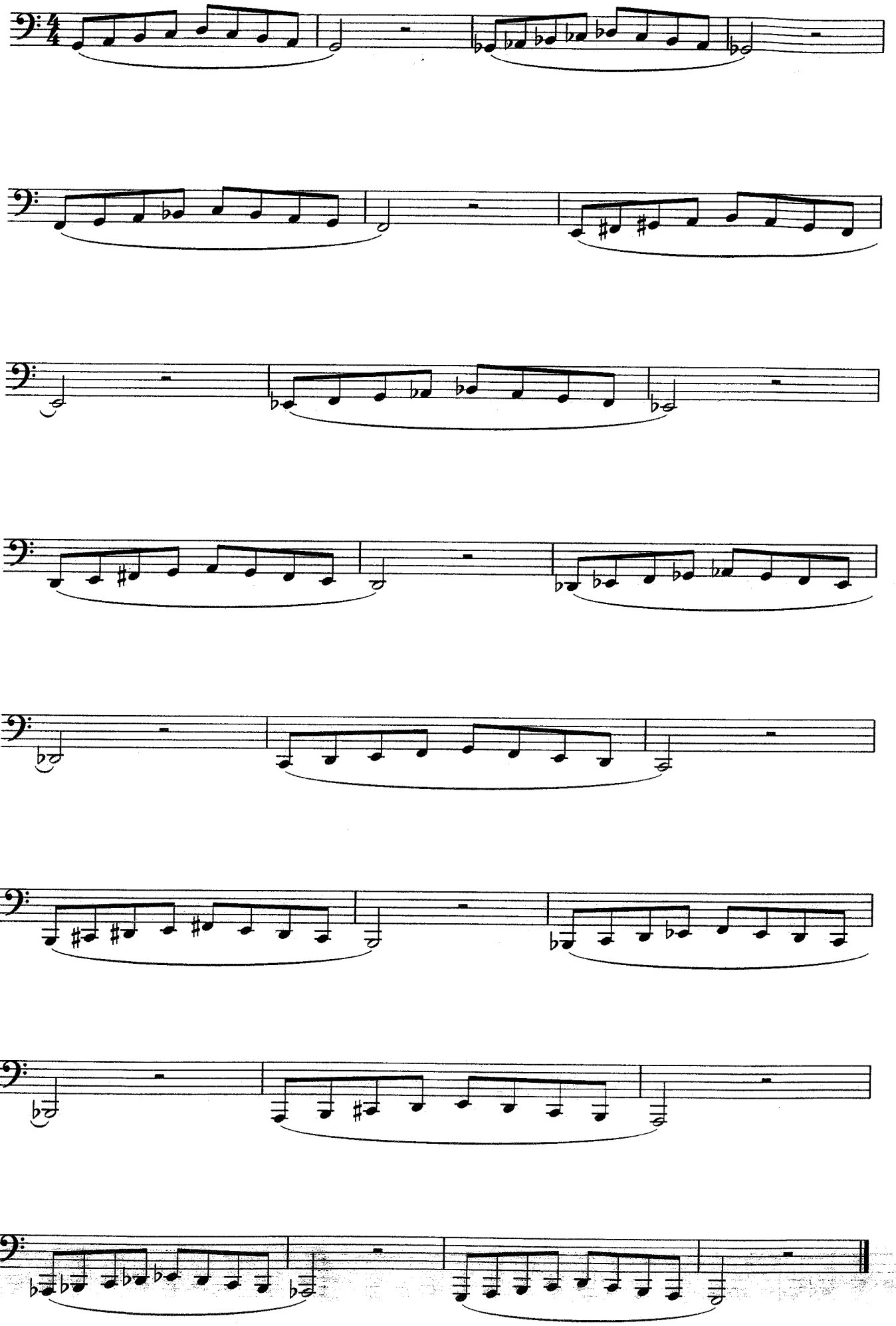
♩ = 90

TRACK 49



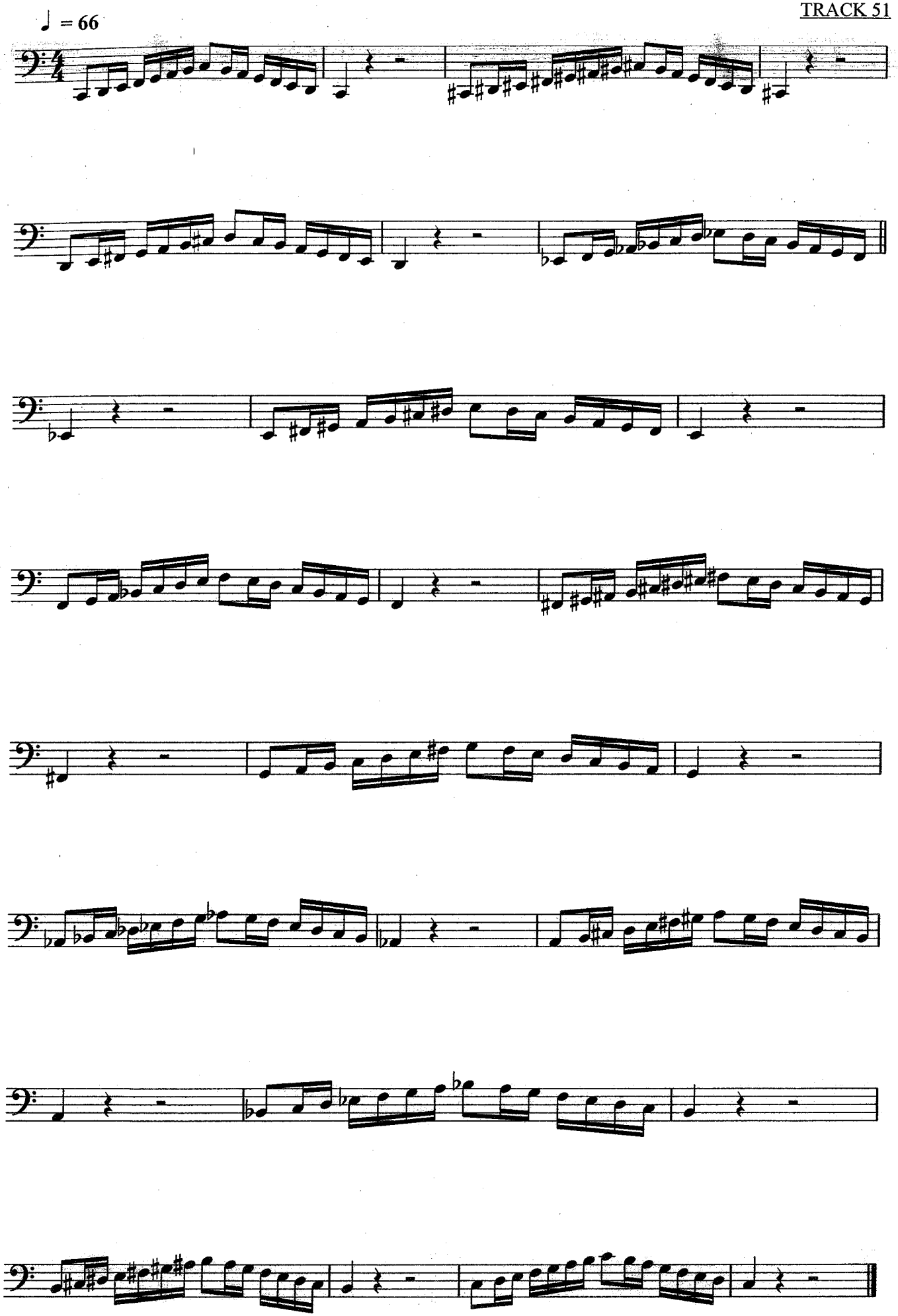
♩ = 90

TRACK 50



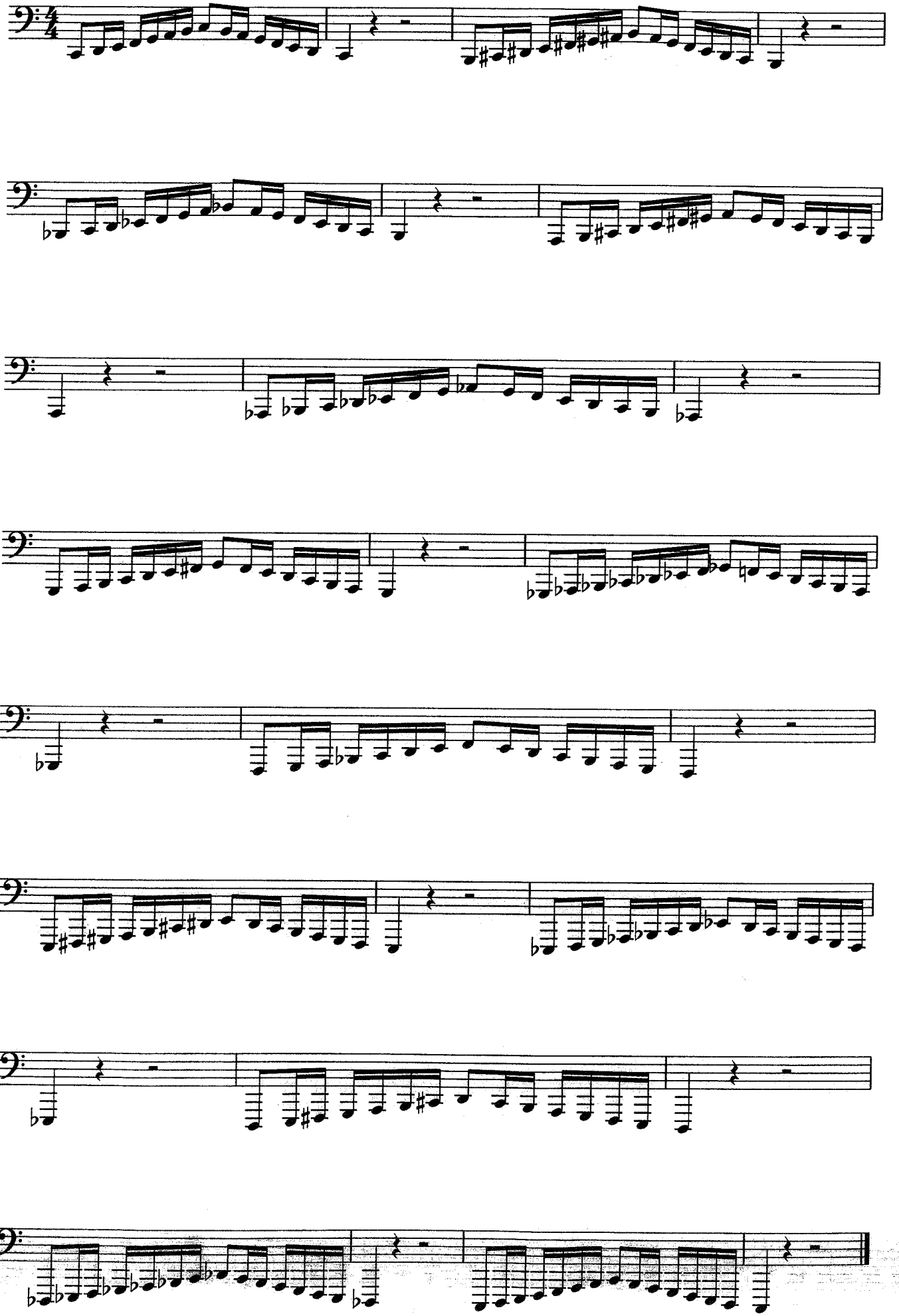
ESERCIZIO N. 29 MODO ASCENDENTE / EXERCISE N. 29 ASCENDING MODE

TRACK 51



♩ = 66

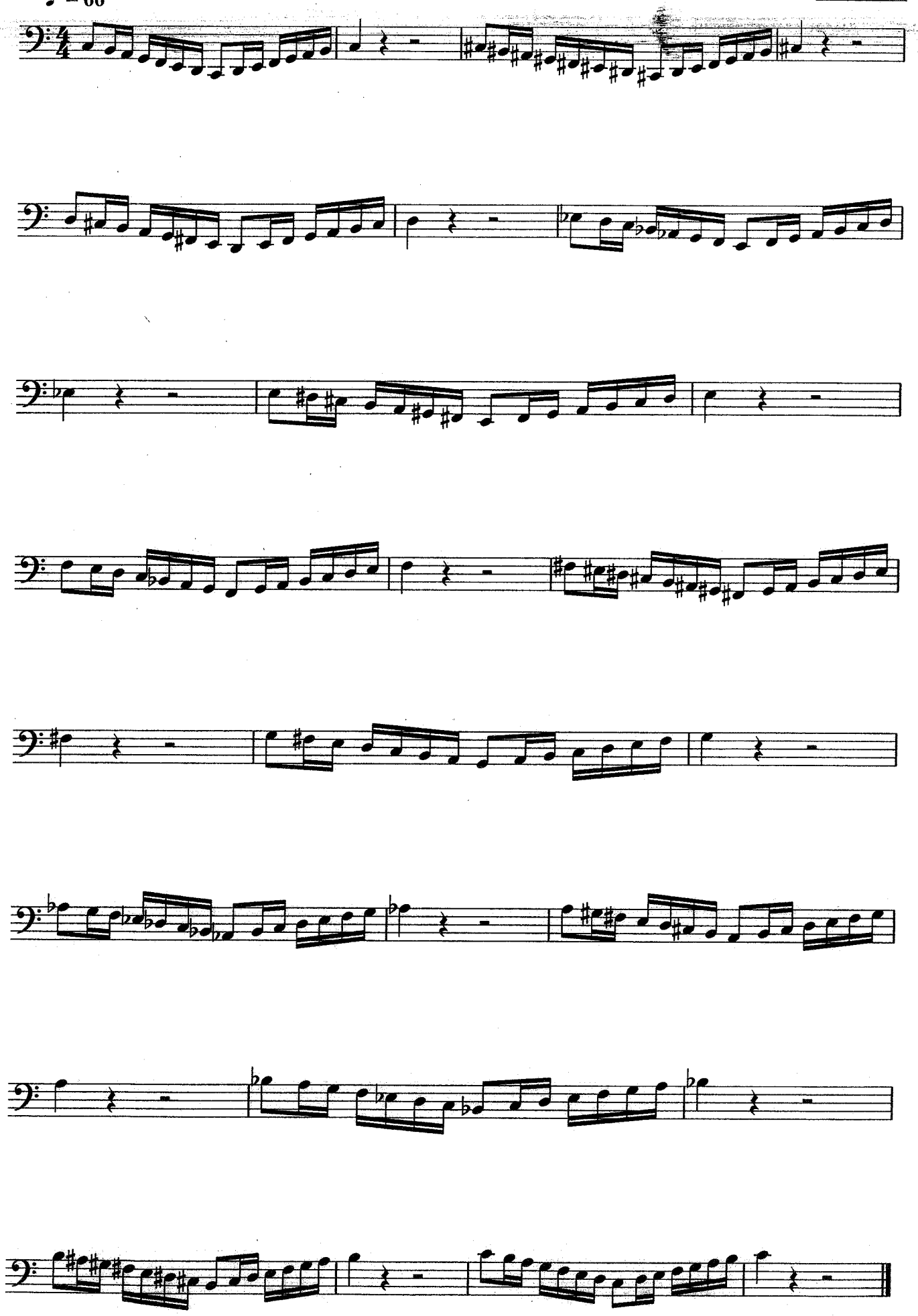
TRACK 52



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

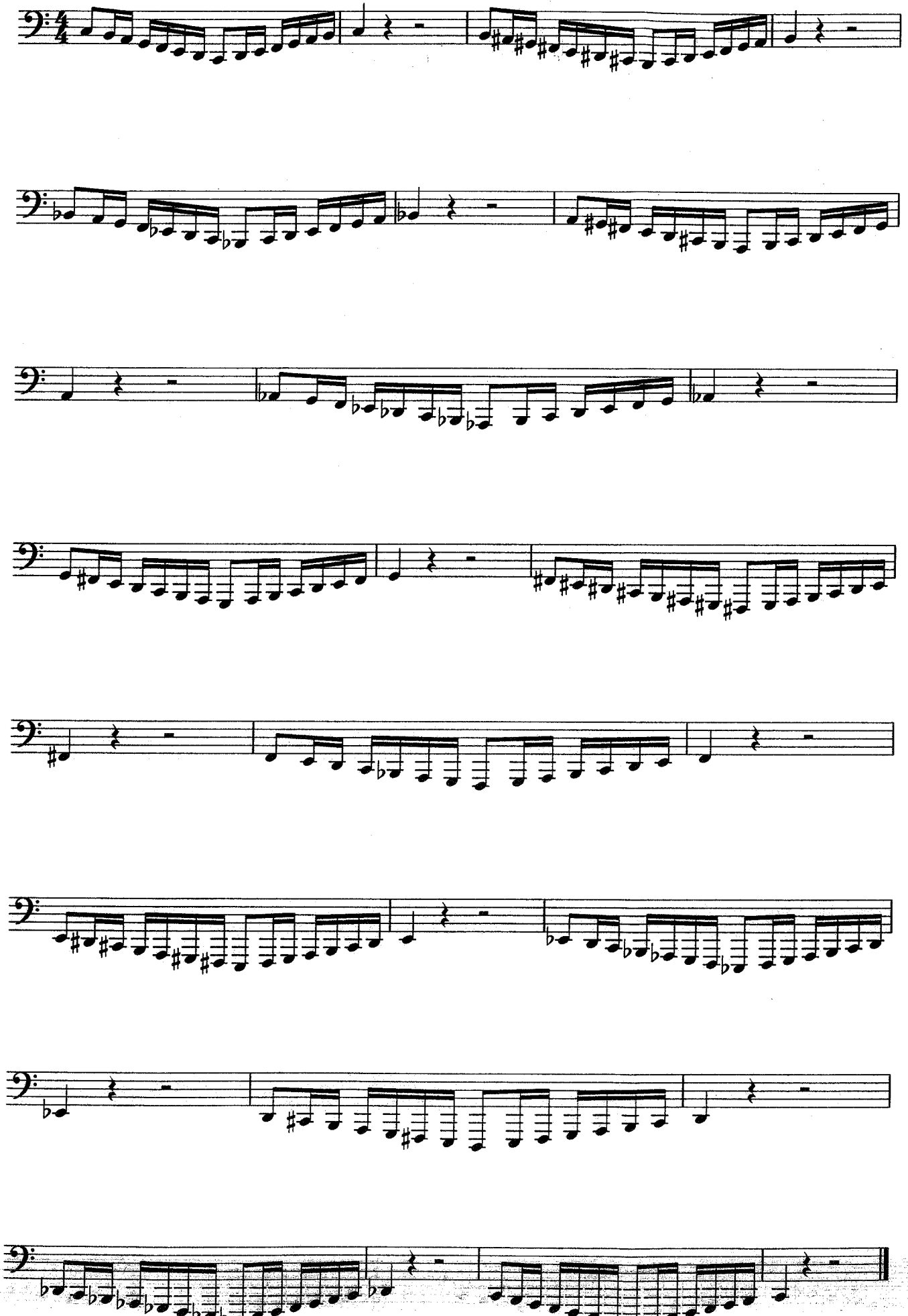
♩ = 66

TRACK 53



♩ = 66

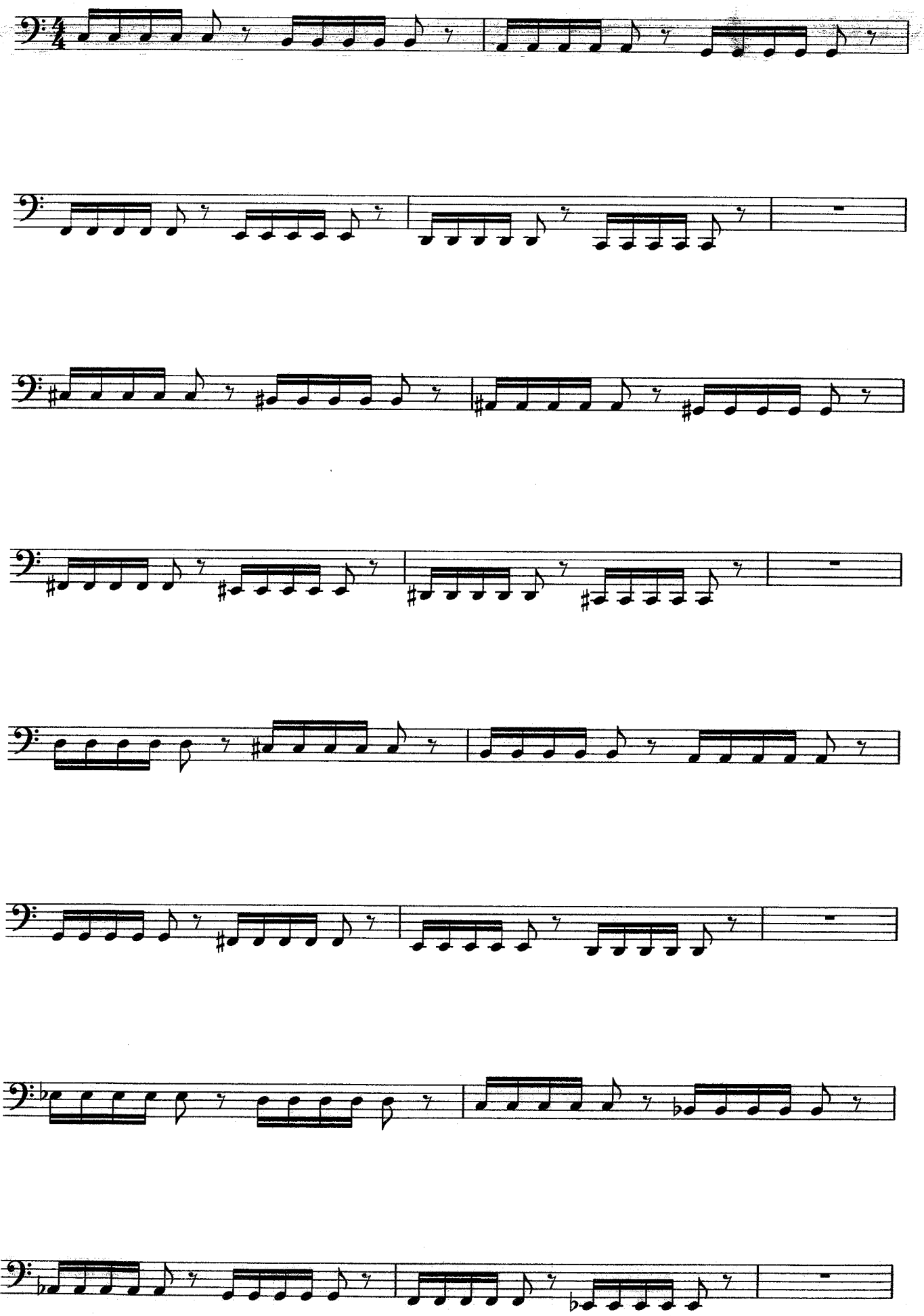
TRACK 54

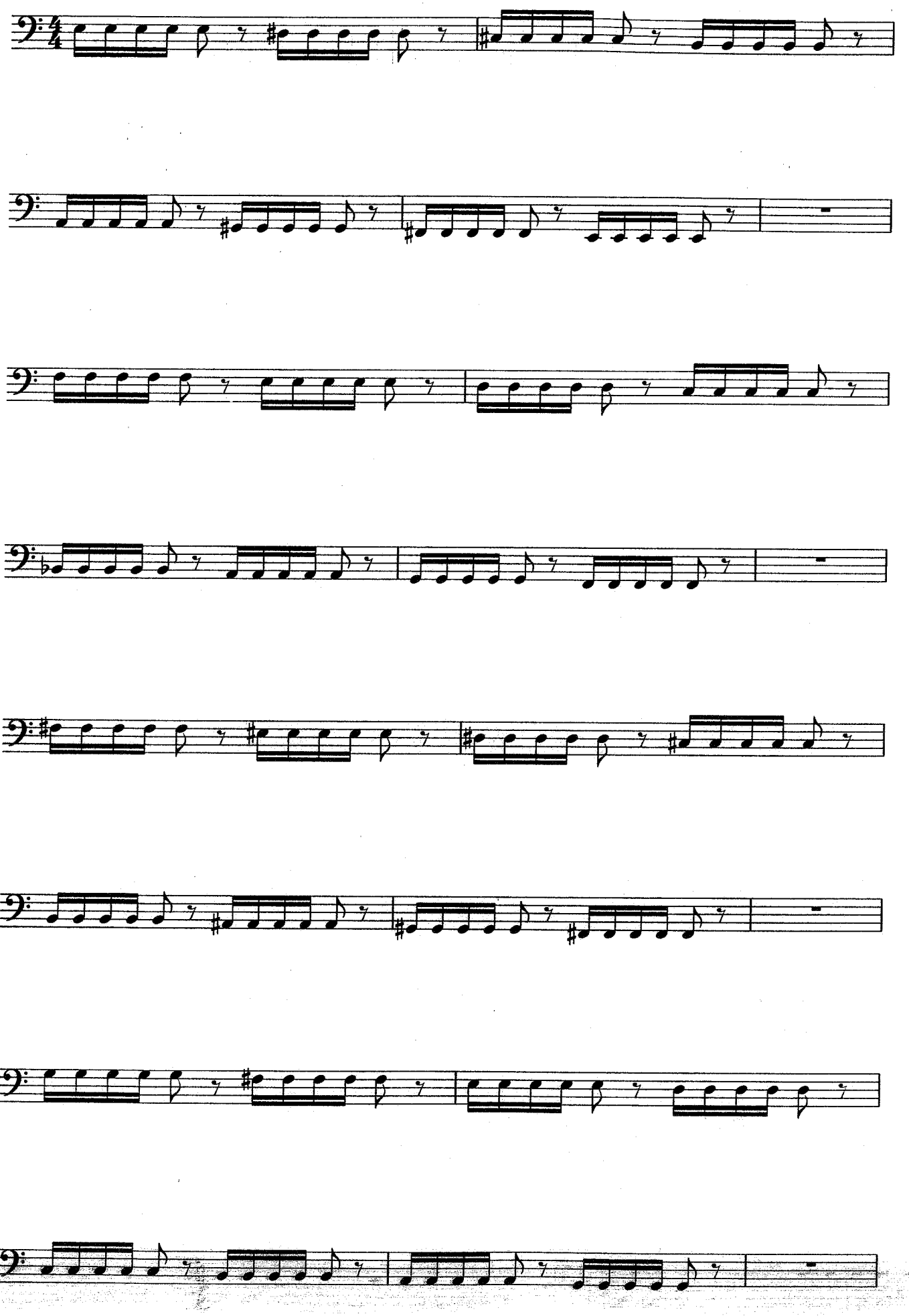


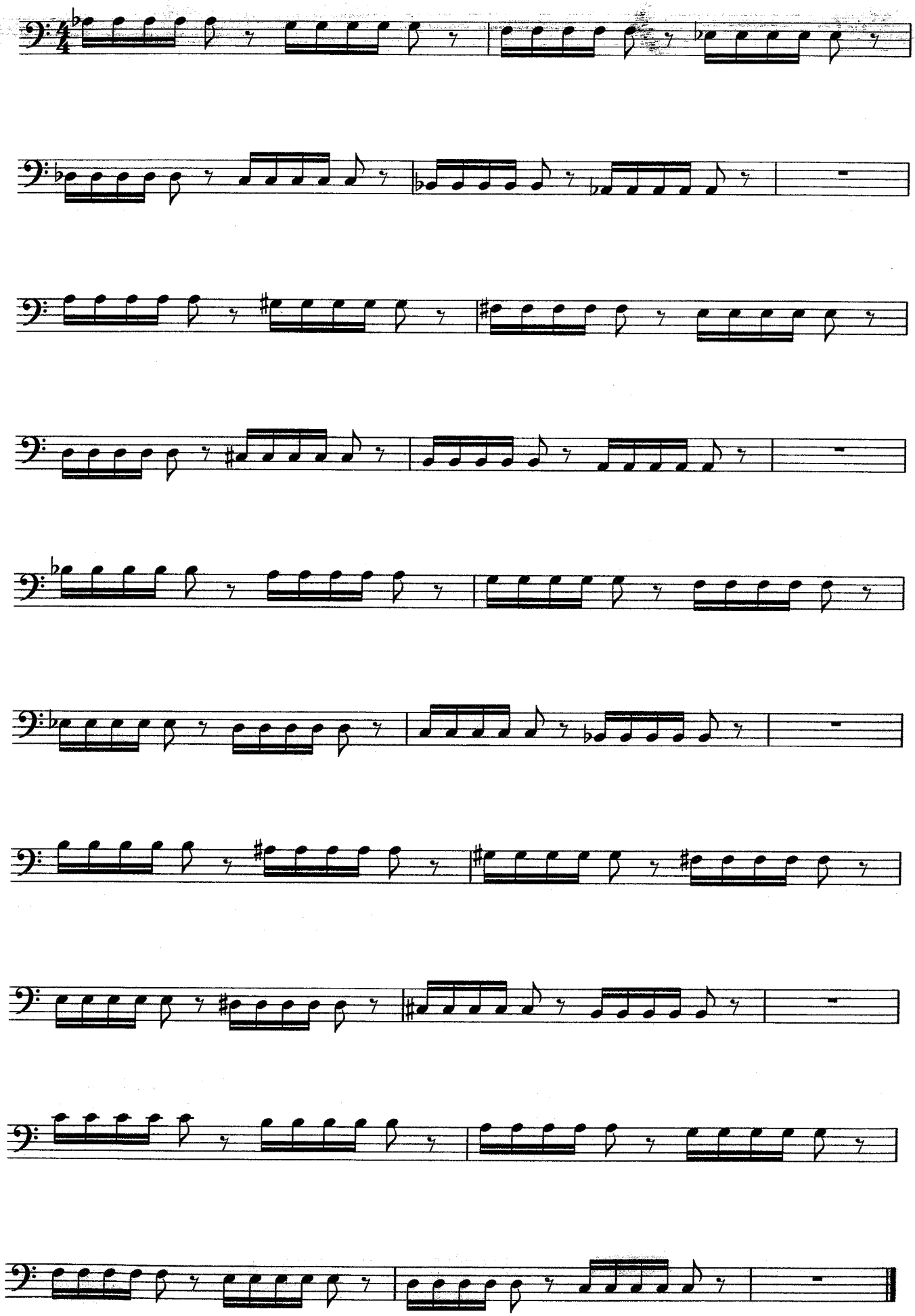
ESERCIZIO N. 31 MODO ASCENDENTE / EXERCISE N. 31 ASCENDING MODE

♩ = 70

TRACK 55

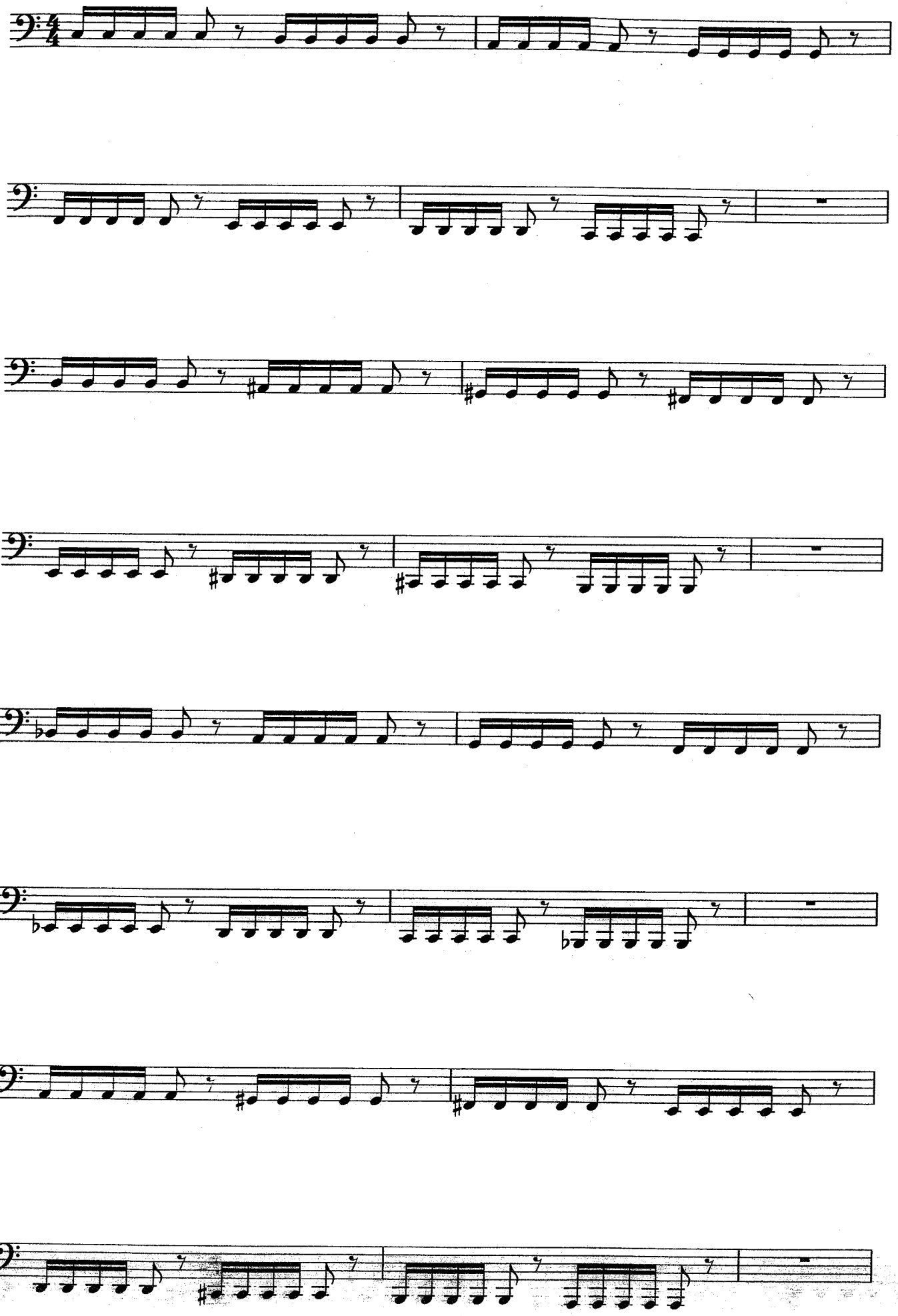


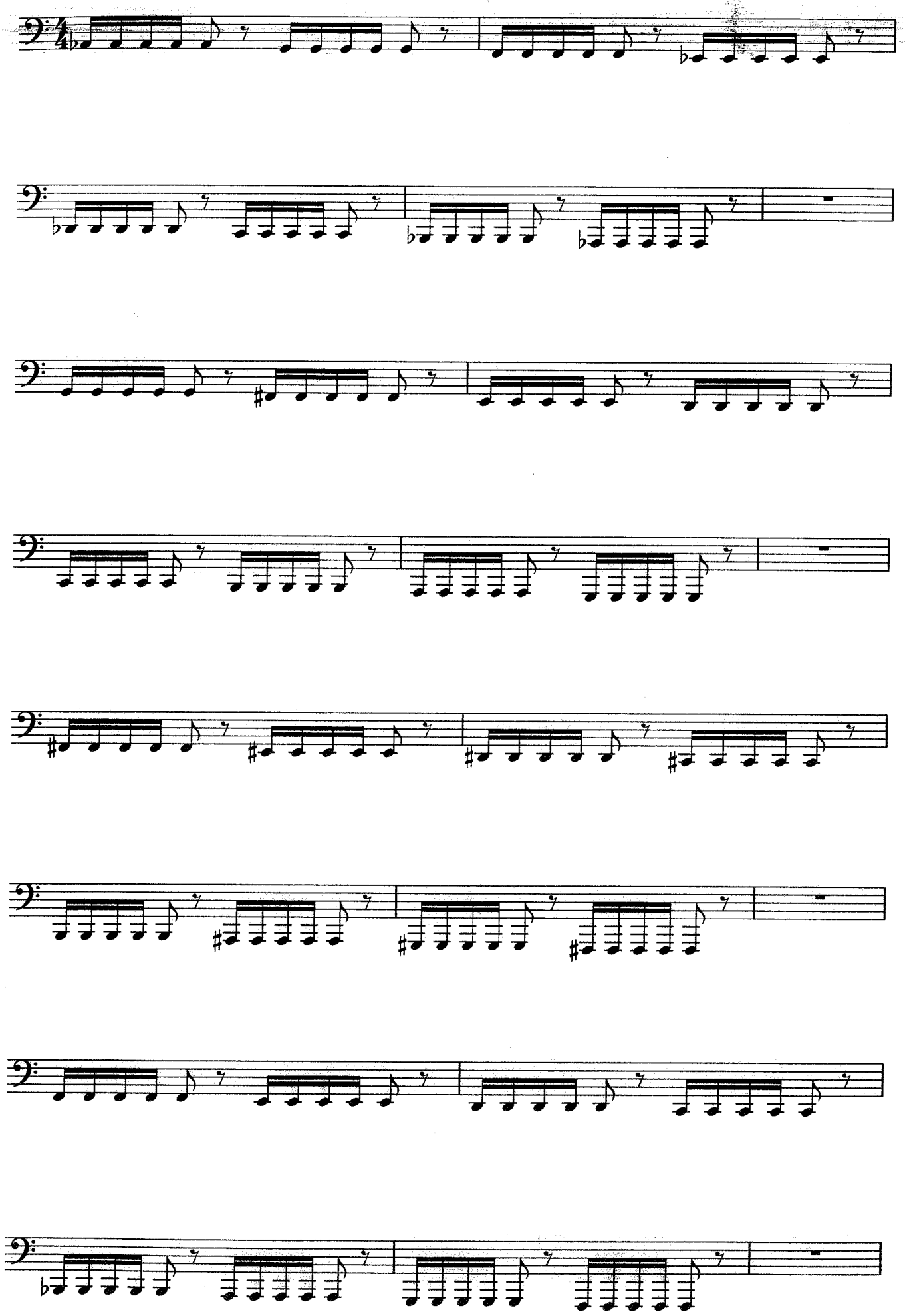


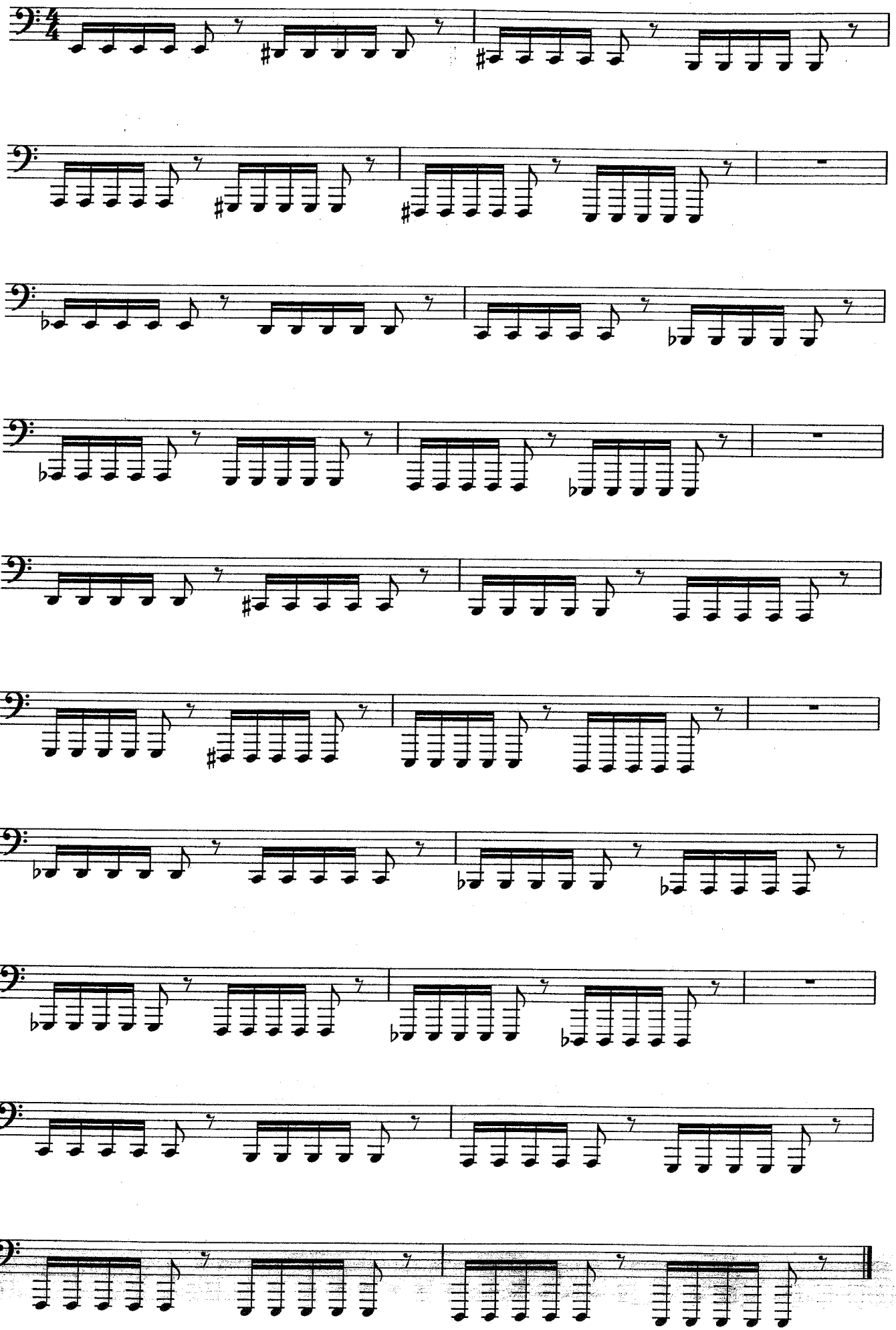


♩ = 70

TRACK 56



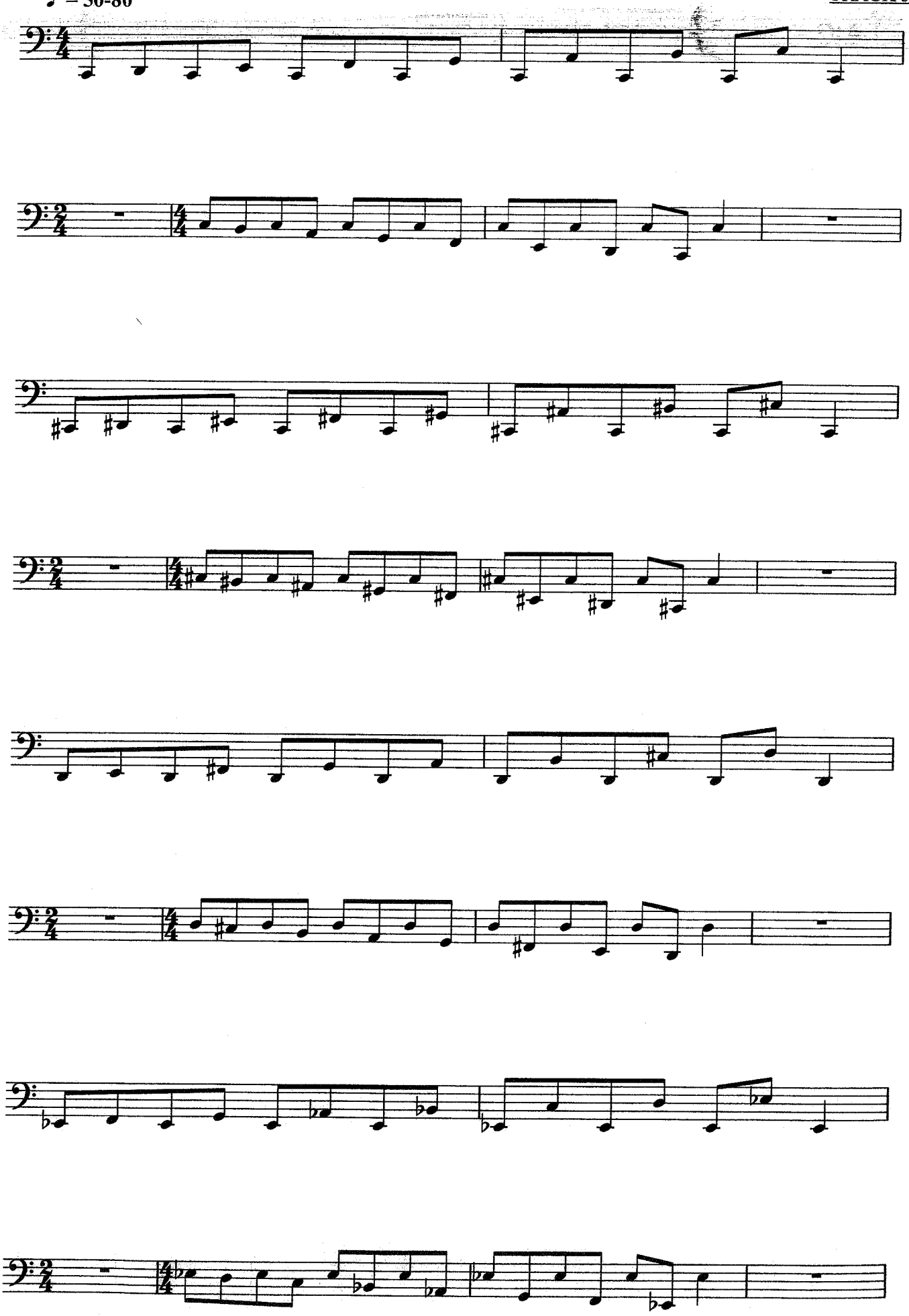


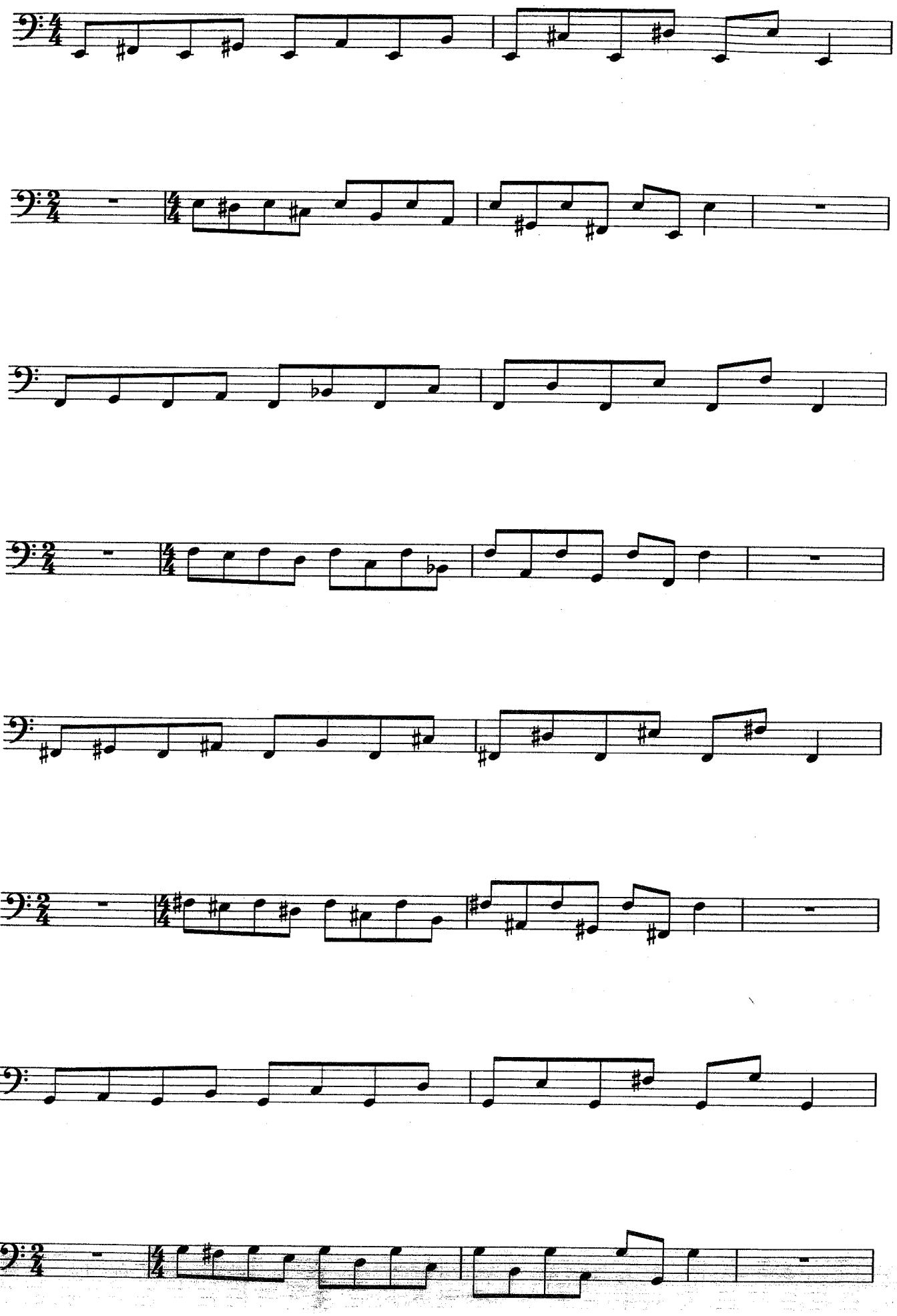


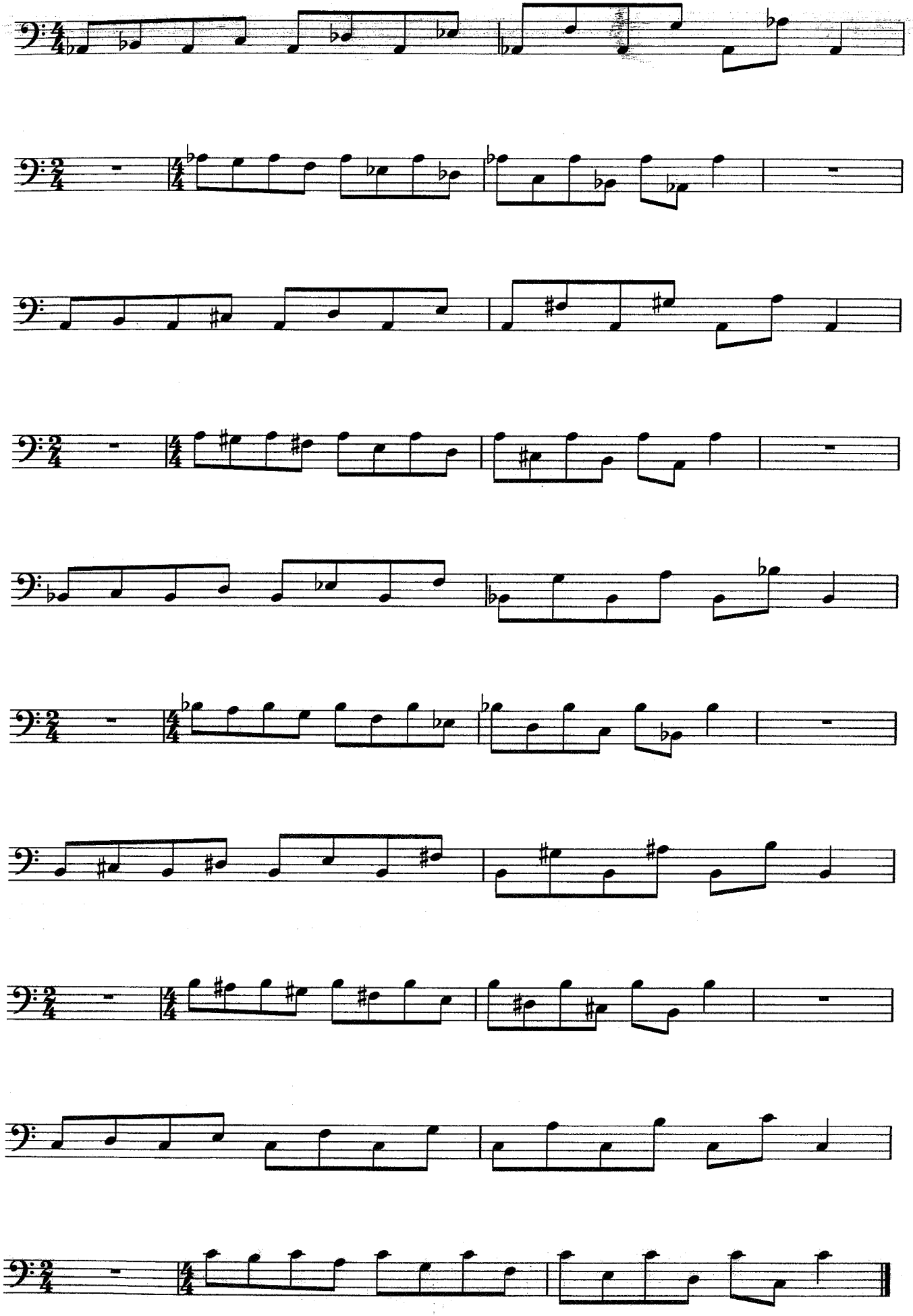
ESERCIZIO N. 32 MODO ASCENDENTE / EXERCISE N. 32 ASCENDING MODE

♩ = 50-80

TRACK 57



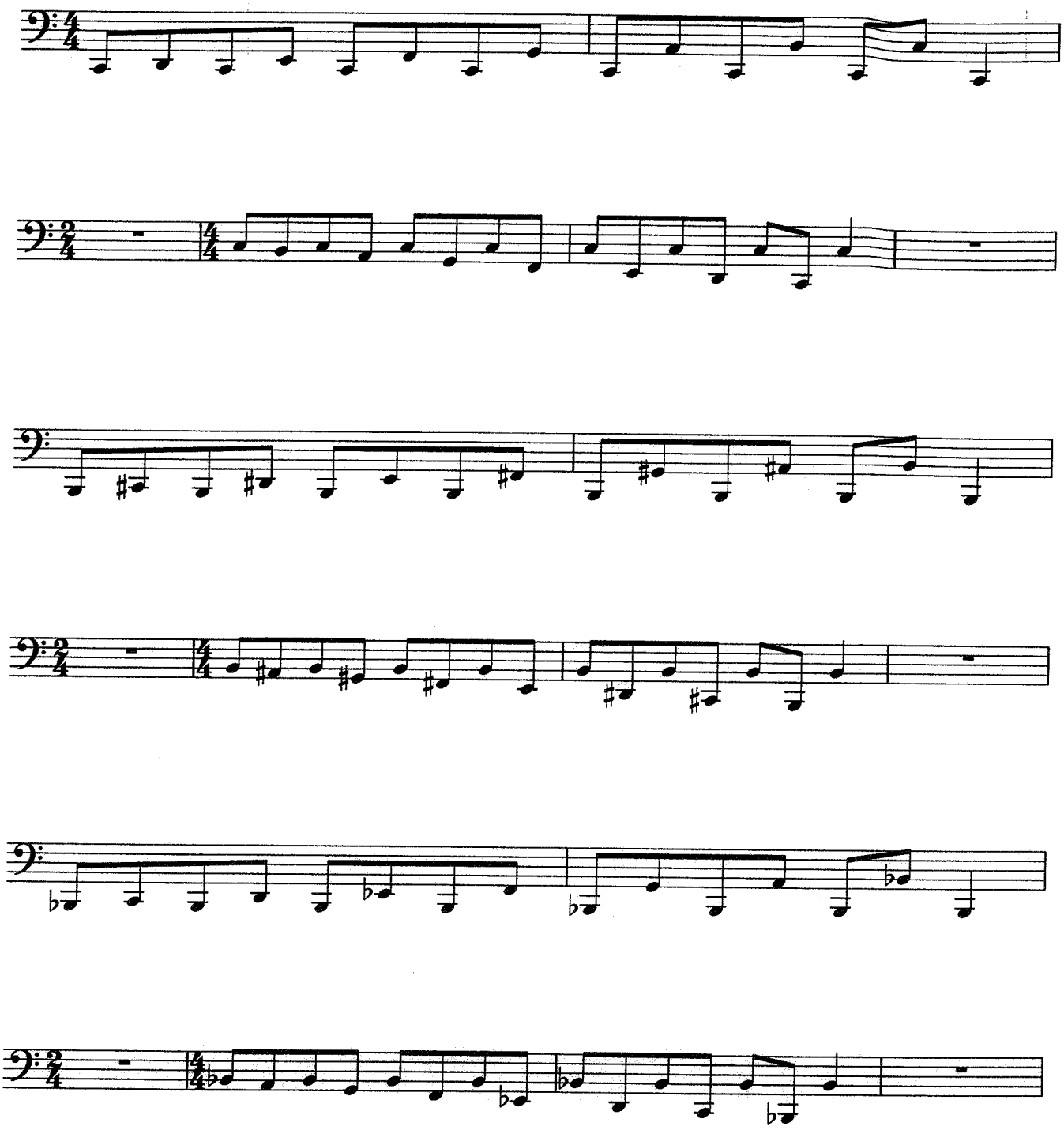




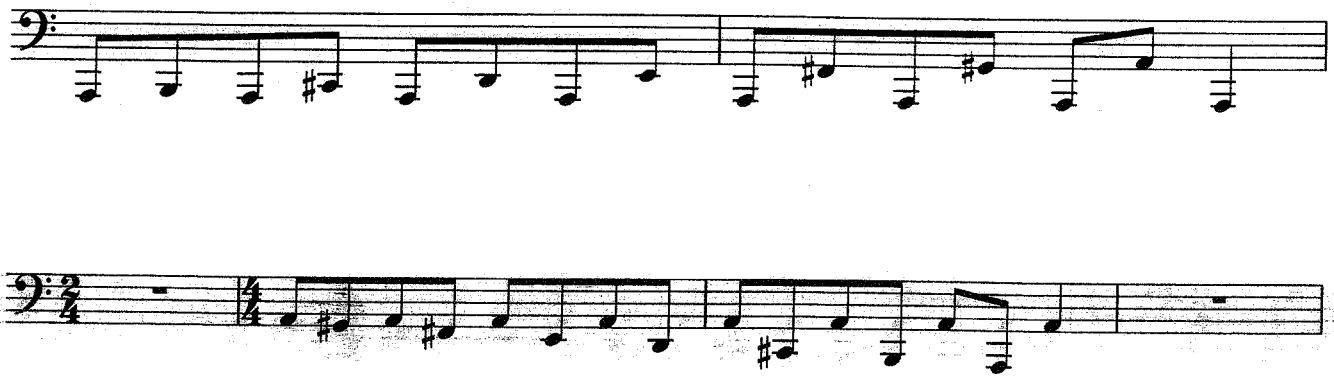
ESERCIZIO N. 32 MODO DISCENDENTE / EXERCISE N. 32 DESCENDING MODE

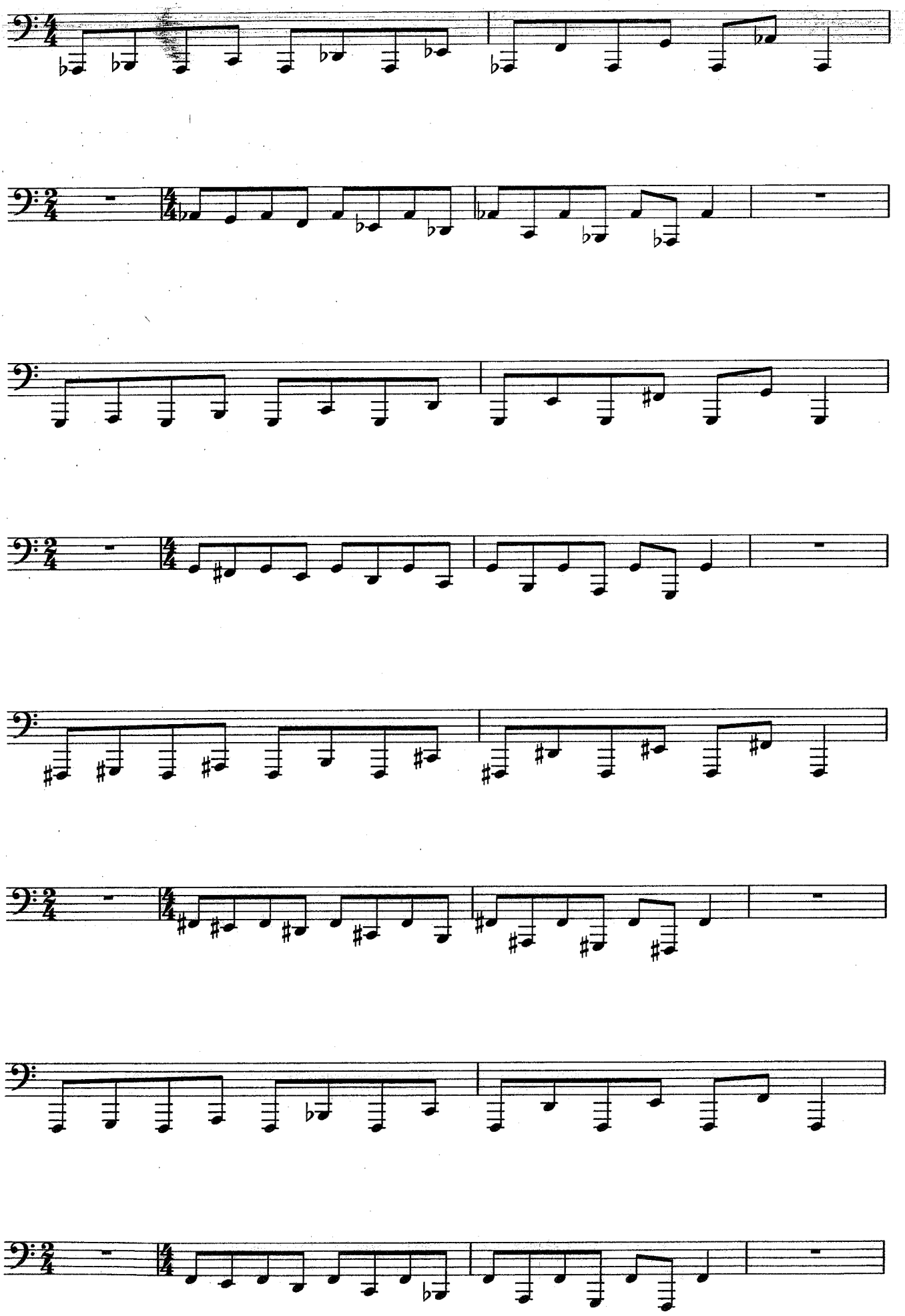
♩ = 50-80

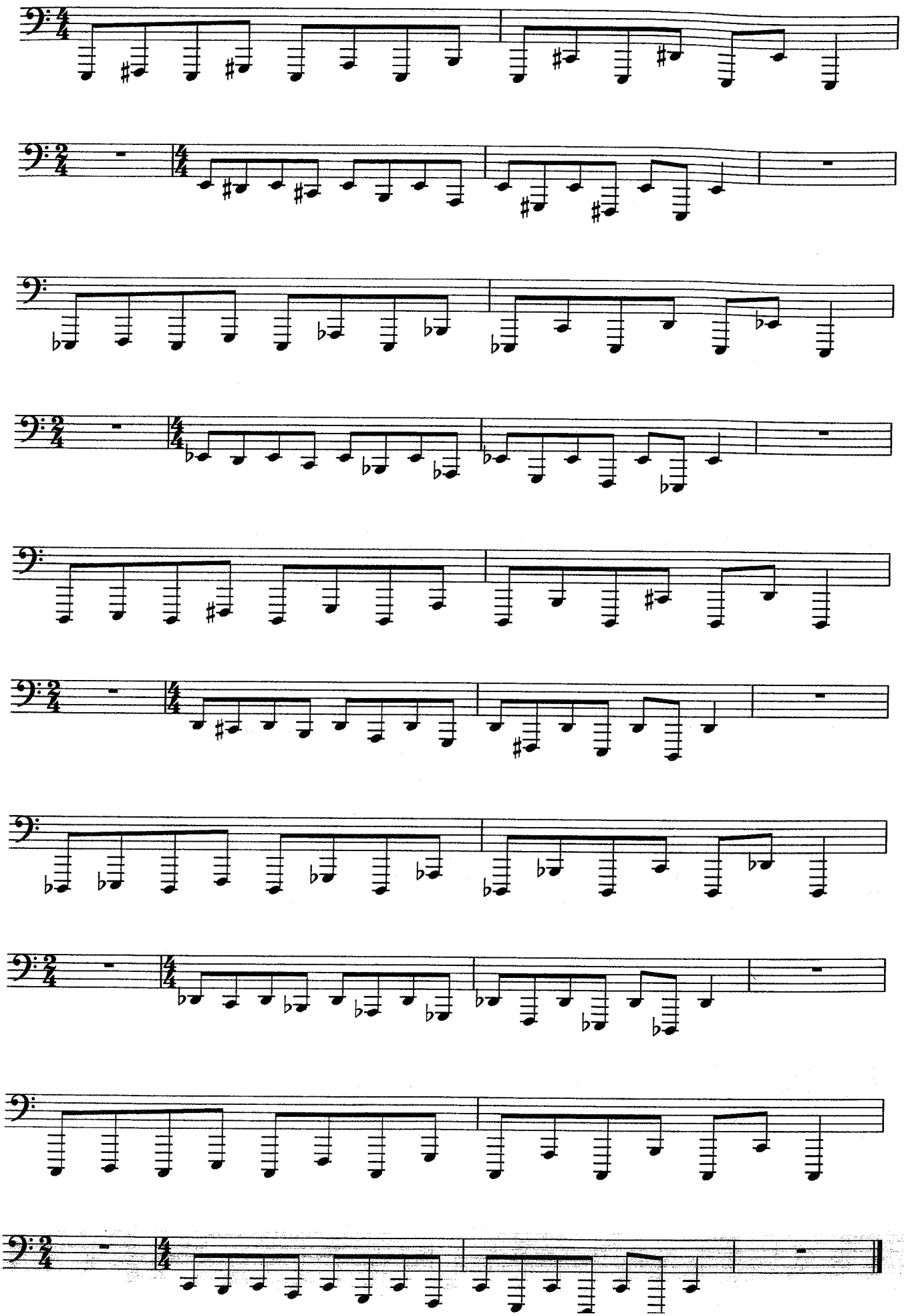
TRACK 58



respiri veloci ad libitum / short breath ad libitum



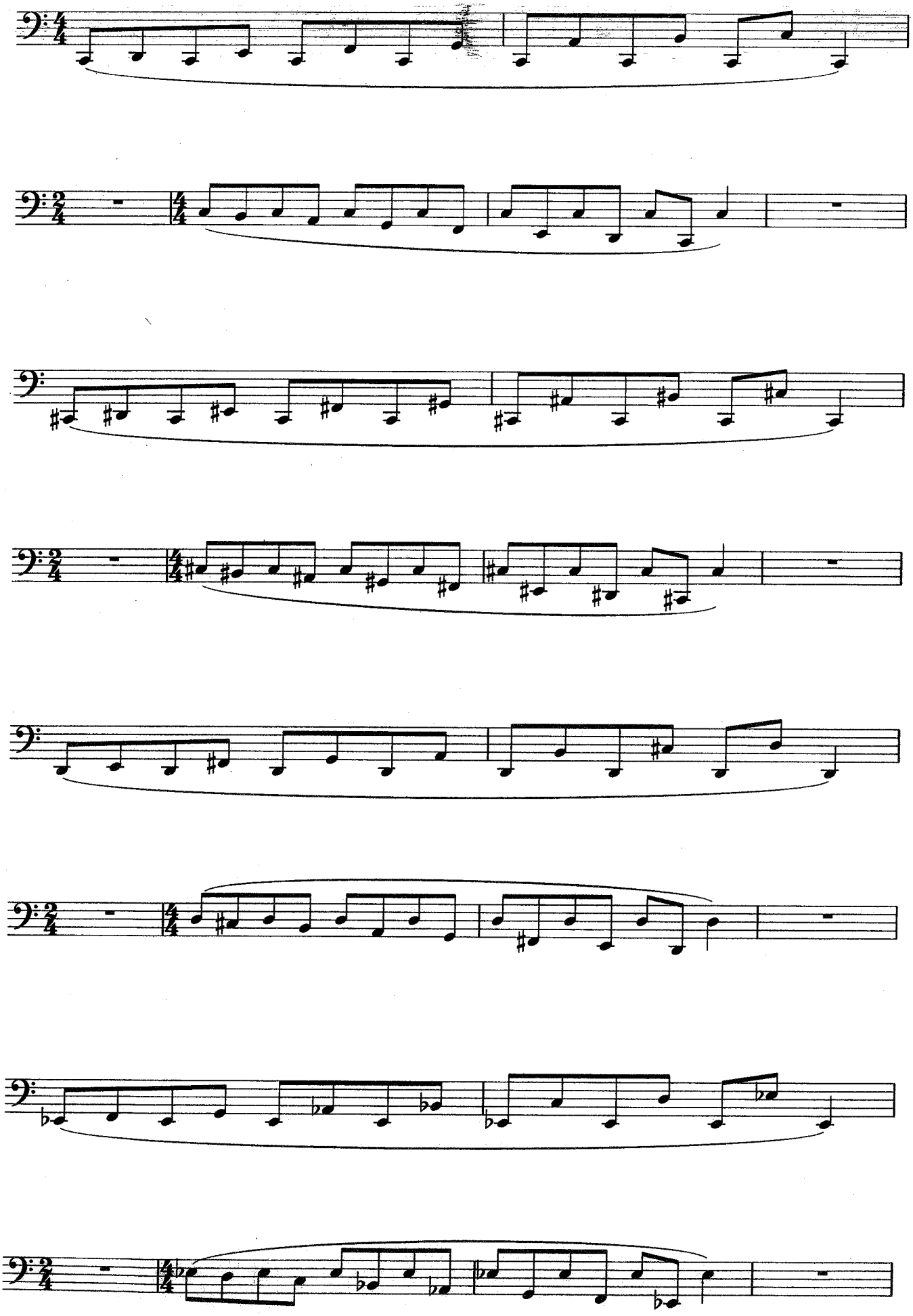


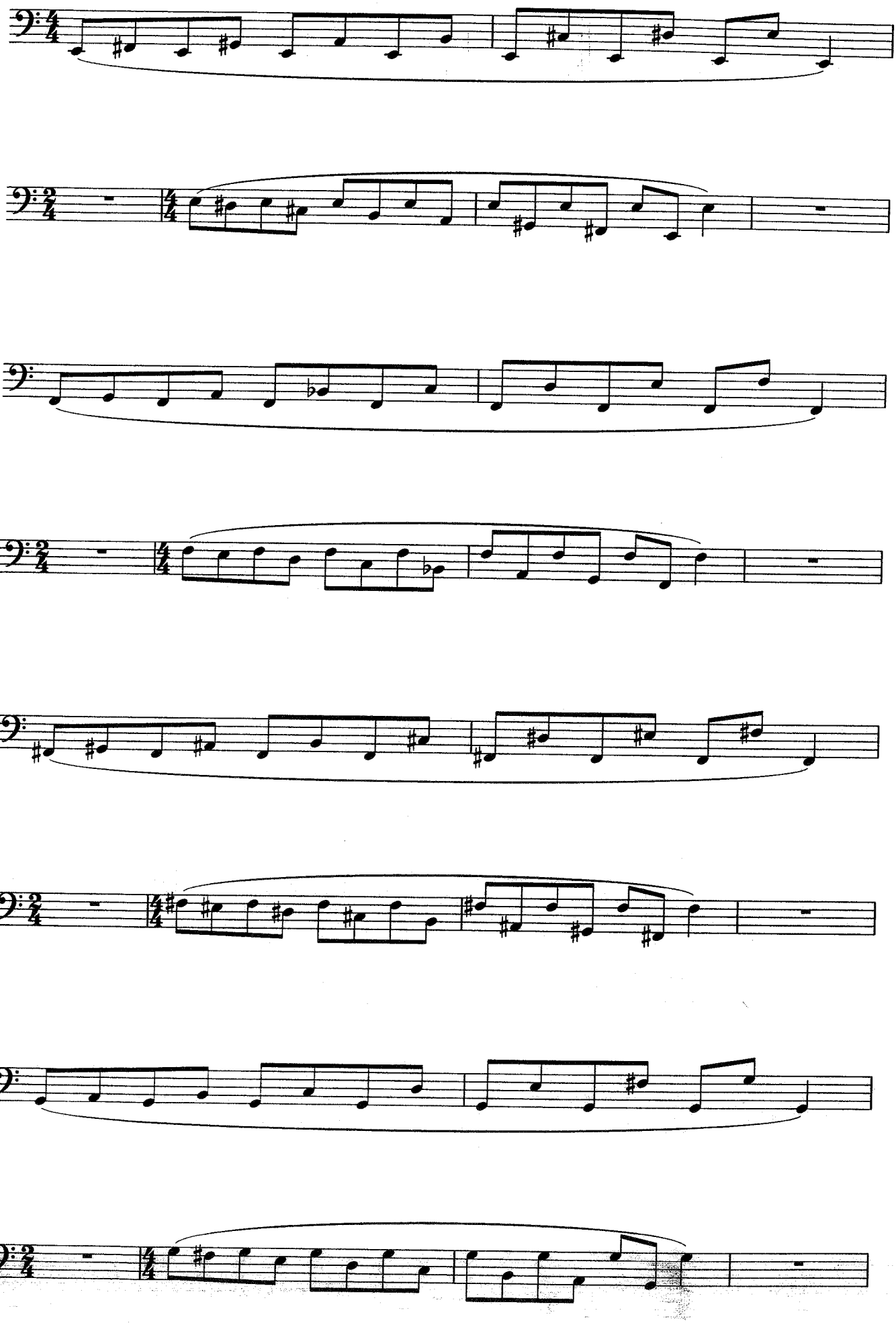


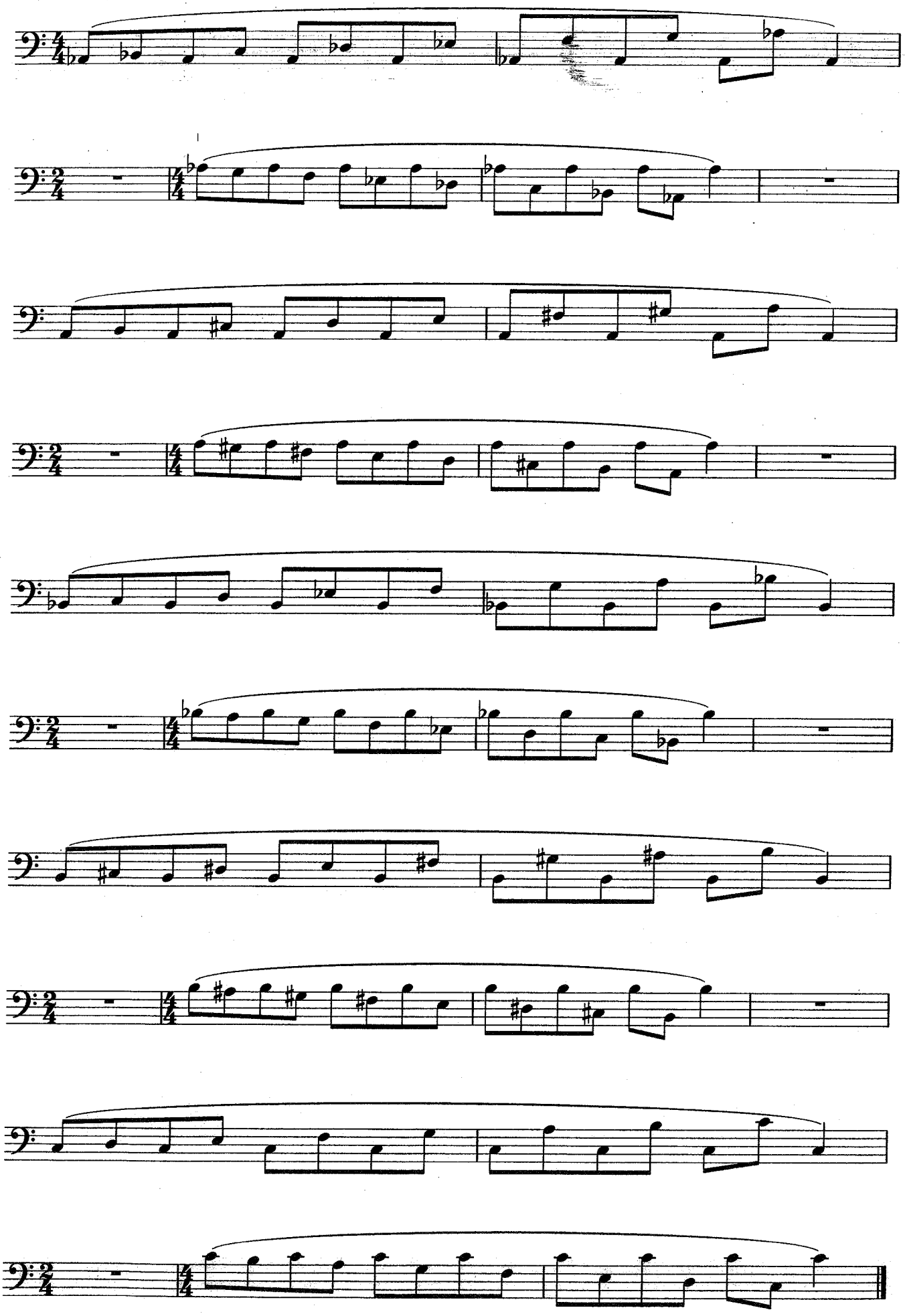
ESERCIZIO N. 55 MODO ASCENDENTE / EXERCISE N. 55 ASCENDING MODE

♩ = 50-80

TRACK 57

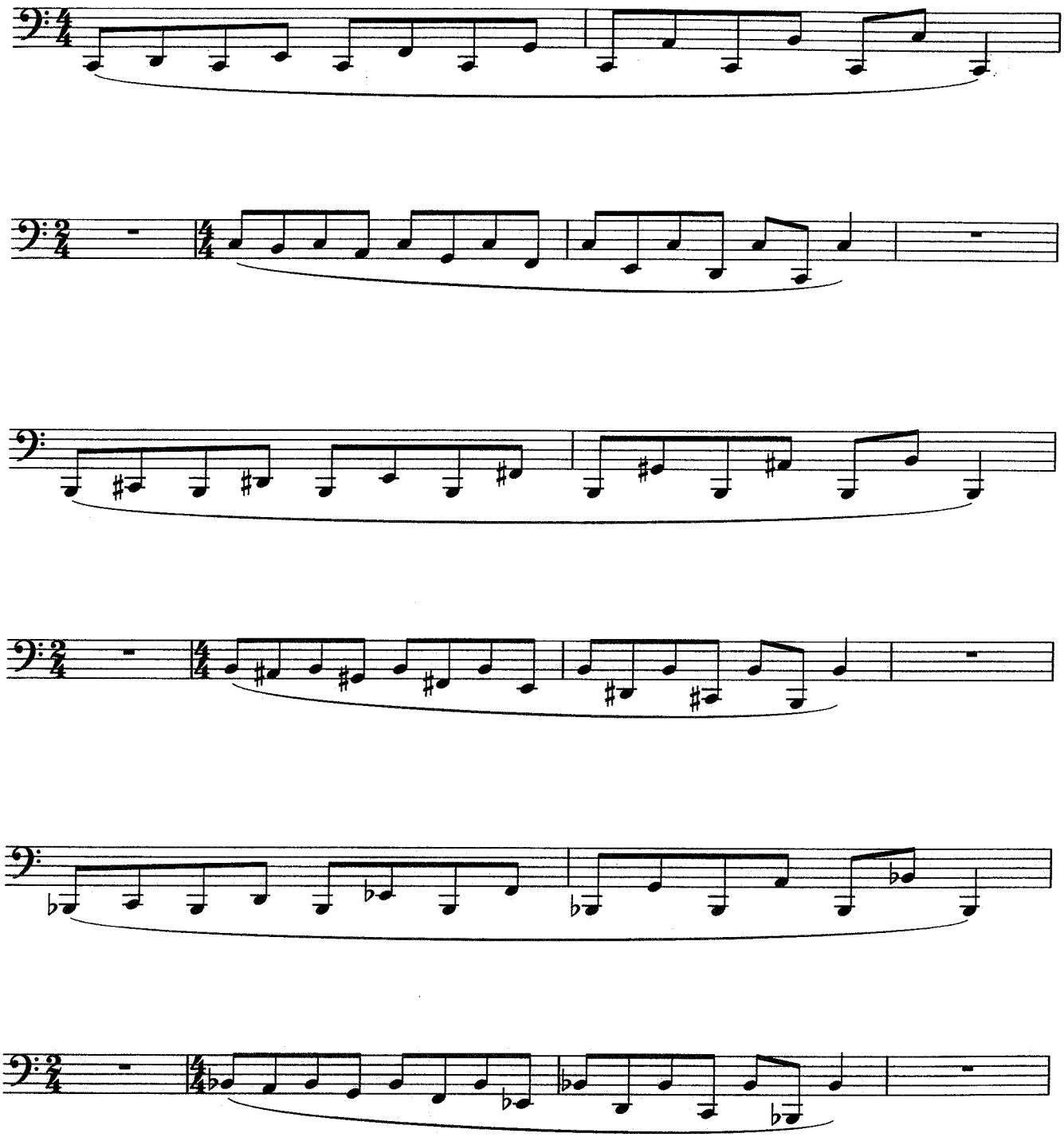




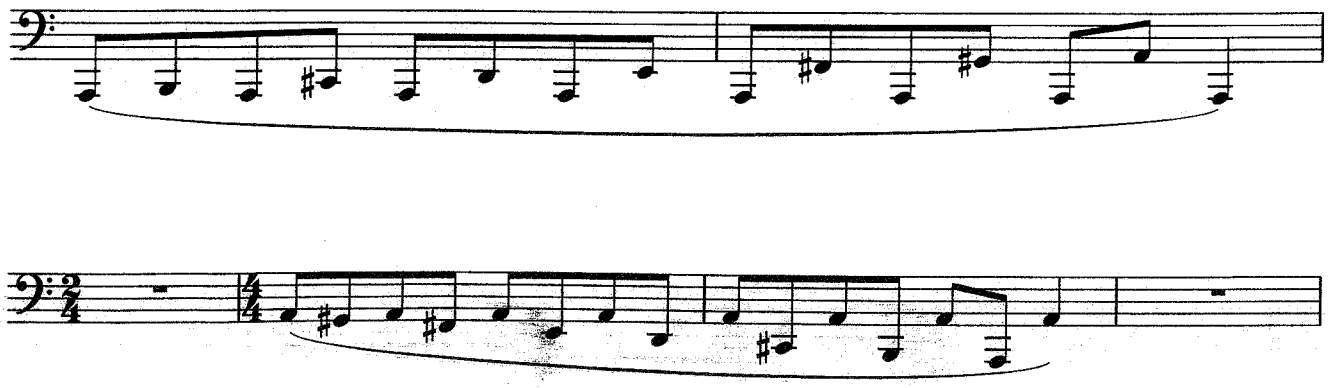


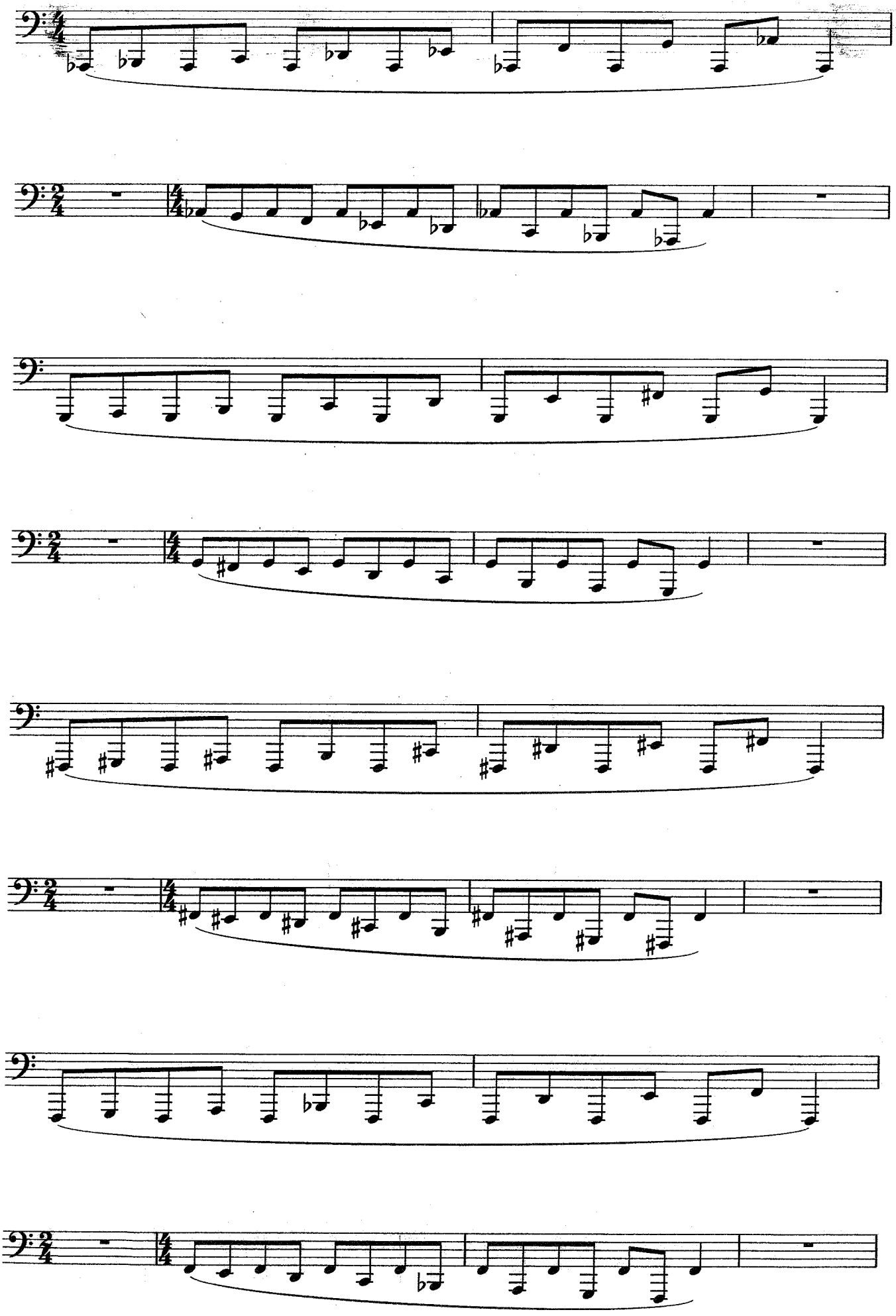
♩ = 50-80

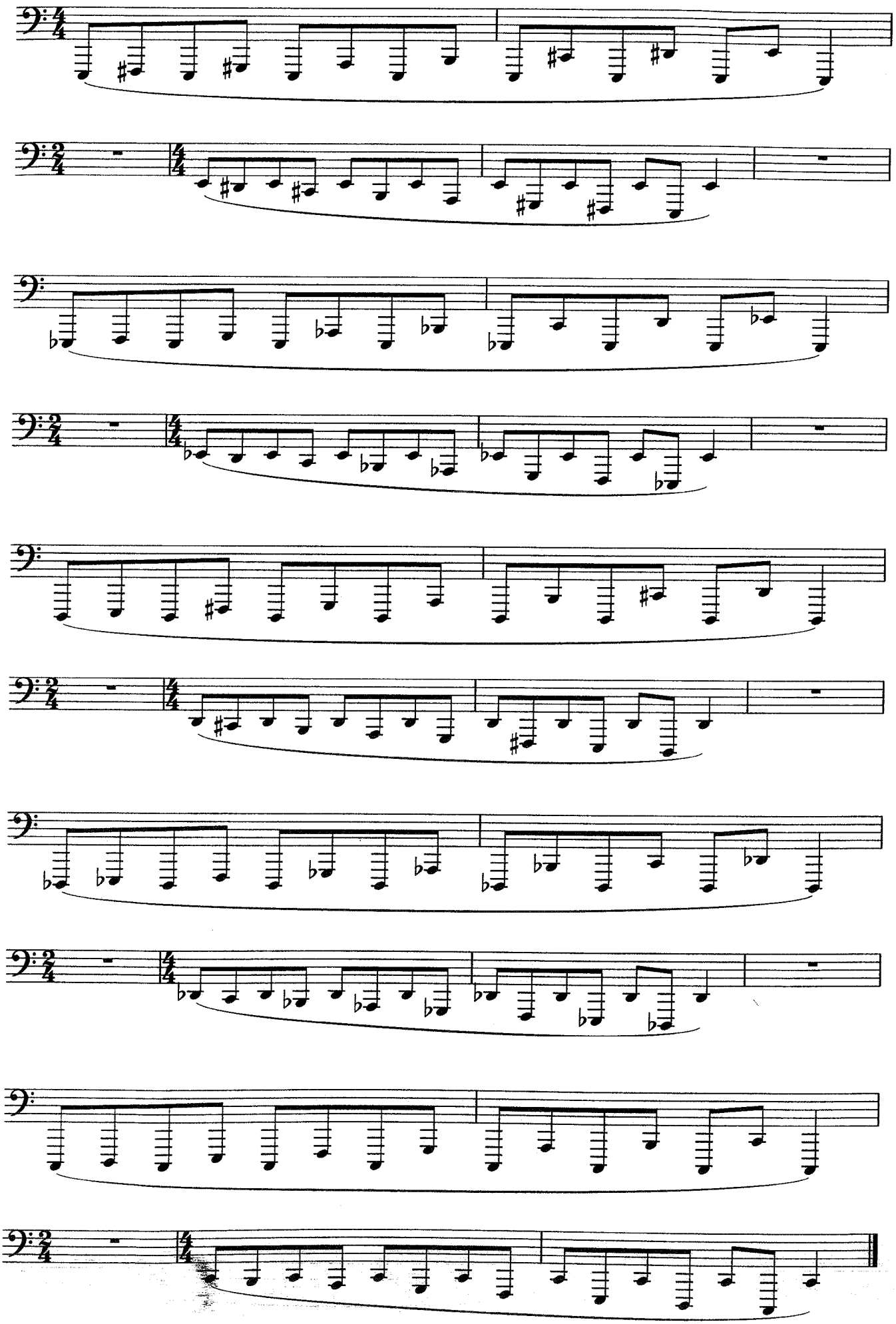
TRACK 58



respiri veloci ad libitum / short breath ad libitum







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 under Antonio Pappano, a live recording with Gomalan Brass [illegible] 2009 Ten Years LIVE in Lodi. In 2009 he has [illegible] recording entitled "Bel Canto". He is a B&S - Melton artist.
[illegible]