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Training with Bach

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difem

Training with Bach

1.Choräle

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Choräle von Bach : ein neuer Blickwinkel

Die Choräle von Bach, so wie sie hier dargestellt sind, erlauben ein abwechslungsreiches Ueben von Klang, Intonation, Artikulation, Phrasierung und Klangausgleich in einem Blasorchester. Die Uebungen dienen sowohl kleinen als auch grösseren Bläsergruppen.

Jede Stimme kann einstimmig (unisono) erarbeitet werden. Es ist möglich, Satz für Satz einzustudieren und dabei die Zusammensetzung der Instrumentengruppen zu verändern, unter Hervorhebung der Gebiete, die verbessert werden sollen (Intonation, Artikulation, Phrasierung, Dynamik, ...). Viele Uebungsweisen sind möglich, ob für einen Bläser allein, oder für ein komplettes einstimmiges Ensemble. Diese Arbeitsweise ermöglicht es jedem Musikanten, alle vier Stimmen eines Chorals kennenzulernen, was sich beim Schlussvortrag des Musikstückes positiv auswirkt.

Es muss in jedem Fall immer ein Gleichklang und eine Klangfülle (Luftsäule, tragender Klang, ...) angestrebt werden.

Jeder Dirigent wird noch viele Anwendungsmöglichkeiten für sein Ensemble finden.

Auf diese Weise ist es möglich, die gleiche Arbeit zwei-, drei- oder vierstimmig zu machen, ohne aber die Stimmen in den einzelnen Instrumentengruppen zu kreuzen. Zu diesem Zeitpunkt kommen auch die Kenntnisse von Abständen und Akkorden dazu. Um Abstände anzupassen und Akkorde auszubalancieren, kann jeder einzelne Takt, mit Fermaten (Haltezeichen) versehen, erarbeitet werden.

Zum Schluss erhält man einen vierstimmigen Choral. Nun können verschiedene Besetzungen ausprobiert werden. Man achtet dabei besonders auf Balance, Phrasierung und Intonation. Man übt z.B. eine Klangfolge, indem man Fermate einsetzt. Es kann auch als Gegensatz zur ganzen Gruppe (tutti) eine Solistengruppe hervorgehoben werden.

Alle hier dargestellten Choräle können auf dieselbe Art und Weise erarbeitet werden. Es ist jedoch empfehlenswert, die Uebungen zu variieren, um den Musikanten nicht zu langweilen. Der Dirigent wird die Arbeit dem Niveau seines Ensembles anpassen, er kann seine Ziele selbst festlegen.

Methodik : Choräle von Bach

→ Immer Gleichklang und Tonfülle (Luftsäule, tragender Klang) anstreben.

1. Intonation (UNISONO/Einstimmig)

- Ueben jeder Stimme, " unisono ", Satz für Satz, *mf* legato.
- Solo, ein oder mehrere Register, verschiedene Instrumentengruppen oder alle zusammen (tutti) spielen lassen.
Bsp : Cornets + Pos ; Alti + Bässe ; Flöten + Klarinette
1 Trompete + 1 Flöte + 1 Horn ;....
- Variieren so viel wie möglich, je nach Zusammen-Gruppe.
- Jede Note eines Satzes ausklingen lassen.
- Die verschiedenen Sätze des Chorals singt, die andere spielt. Temp.

2. Dynamik (UNISONO)

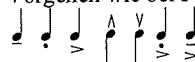
- Einfügen der dynamischer
- Vorgehen wie bei Punkt
- Ueben aller Abstufung
- Gleiches Vorgehen

← ; →

Bsp : *f*

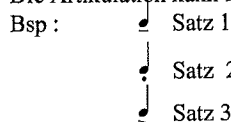
3. Artikulation/Lautbildung (UNISONO)

- Üben der verschiedenen Artikulationen.
Vorgehen wie bei Punkt 1 (Solo/Gruppe/Register).



- Abstufung beliebig wählbar.
- Zusätzliches Einfügen der dynamischen Elemente von Punkt 2.

- Die Artikulation kann in jedem Satz verändert werden.



4. Ausdauer (UNISONO)

- Unter Beachtung der 3 vorausgegangenen Punkte, kann auch die Ausdauer trainiert werden.

Bsp : 3 x A *fff* ohne Unterbruch durchspielen

3 x A : 1x *f* ; 1x *pp* ; 1x *ff*

A und B nacheinander...

A, B und C nacheinander...

Beliebige Veränderungen sind möglich...

- Verschiedene Artikulationen einfügen.

Diese Übungen sind eher für den Abschluss einer Lektion bestimmt.

5. Mehrstimmigkeit

- Immer unter Beachtung der vorgehenden Punkte kann jetzt 2-, 3- und 4-stimmig geübt werden.

Bsp : 2 Stimmen : A-B; A-C; B-C; ...

3 Stimmen : A-B-C; B-C-D; A-C-D; ...

4 Stimmen : A-B-C-D

- Unter Berücksichtigung der Tonlage der Instrumente, können einzelne Bläser oder Register vertauscht werden.
- Korrigieren der Notenabstände und Akkorde (Fermate beachten).

6. Choral, Musikalität

- Anwenden aller bisher be
- Üben von Balance ur
- Verschiedene Bese
- Solo - tutti abwe
- Einzelne Stir

Bsp : A-
r

Anmerkung : Ziele nicht zu weit stecken. Die Übungen rund um ei werden.

N° 1

A

B

C

D

Four staves of music for voices A, B, C, and D. The key signature has one sharp (F#) and the time signature is 3/4. The music consists of four measures. In the first measure, A has a quarter note G4, B has a quarter note E4, C has a quarter note D4, and D has a quarter note C3. In the second measure, A has a quarter note A4, B has a quarter note F#4, C has a quarter note E4, and D has a quarter note D3. In the third measure, A has a half note G4, B has a half note E4, C has a half note D4, and D has a half note C3. In the fourth measure, A has a whole note G4, B has a whole note E4, C has a whole note D4, and D has a whole note C3. Each staff ends with a fermata over the final note.

Four staves of music for voices A, B, C, and D. The key signature has one sharp (F#) and the time signature is 3/4. The music consists of four measures. In the first measure, A has a quarter note A4, B has a quarter note F#4, C has a quarter note E4, and D has a quarter note D3. In the second measure, A has a quarter note B4, B has a quarter note G4, C has a quarter note F#4, and D has a quarter note E3. In the third measure, A has a quarter note C5, B has a quarter note A4, C has a quarter note G4, and D has a quarter note F#3. In the fourth measure, A has a quarter note D5, B has a quarter note B4, C has a quarter note A4, and D has a quarter note G3. Each staff ends with a fermata over the final note.

Four staves of music for voices A, B, C, and D. The key signature has one sharp (F#) and the time signature is 3/4. The music consists of four measures. In the first measure, A has a quarter note E5, B has a quarter note C5, C has a quarter note B4, and D has a quarter note A3. In the second measure, A has a quarter note F#5, B has a quarter note D5, C has a quarter note C5, and D has a quarter note B3. In the third measure, A has a quarter note G5, B has a quarter note E5, C has a quarter note D5, and D has a quarter note C3. In the fourth measure, A has a quarter note A5, B has a quarter note F#5, C has a quarter note E5, and D has a quarter note D3. Each staff ends with a fermata over the final note.

N° 2

A

B

C

D

The first system of musical notation consists of four staves labeled A, B, C, and D. All staves are in the key of D major (one sharp) and 3/4 time. Staff A (treble clef) begins with a half note D4, followed by quarter notes E4, F#4, and G4, then a half note A4. Staff B (treble clef) begins with a half note D4, followed by quarter notes E4, F#4, and G4, then a half note A4. Staff C (treble clef, 8va) begins with a half note D5, followed by quarter notes E5, F#5, and G5, then a half note A5. Staff D (bass clef) begins with a half note D3, followed by quarter notes E3, F#3, and G3, then a half note A3. Measures 2 and 3 continue with similar patterns. Measure 4 features a half note A4 in staff A, a half note A4 in staff B, a half note A5 in staff C, and a half note A3 in staff D, all with fermatas.

The second system of musical notation consists of four staves. Measure 5: Staff A has a half note A4 with a fermata; Staff B has a half note A4 with a fermata; Staff C has a half note A5 with a fermata; Staff D has a half note A3 with a fermata. Measure 6: Staff A has a half note B4 with a fermata; Staff B has a half note B4 with a fermata; Staff C has a half note B5 with a fermata; Staff D has a half note B3 with a fermata. Measure 7: Staff A has a half note C5 with a fermata; Staff B has a half note C5 with a fermata; Staff C has a half note C6 with a fermata; Staff D has a half note C4 with a fermata. Measure 8: Staff A has a half note D5 with a fermata; Staff B has a half note D5 with a fermata; Staff C has a half note D6 with a fermata; Staff D has a half note D4 with a fermata.

The third system of musical notation consists of four staves. Measure 9: Staff A has a half note E5 with a fermata; Staff B has a half note E5 with a fermata; Staff C has a half note E6 with a fermata; Staff D has a half note E4 with a fermata. Measure 10: Staff A has a half note F#5 with a fermata; Staff B has a half note F#5 with a fermata; Staff C has a half note F#6 with a fermata; Staff D has a half note F#4 with a fermata. Measure 11: Staff A has a half note G5 with a fermata; Staff B has a half note G5 with a fermata; Staff C has a half note G6 with a fermata; Staff D has a half note G4 with a fermata. Measure 12: Staff A has a half note A5 with a fermata; Staff B has a half note A5 with a fermata; Staff C has a half note A6 with a fermata; Staff D has a half note A4 with a fermata.

N° 3

A

B

C

D

The first system of musical notation for Chorale N° 3, measures 1-4. It consists of four staves labeled A, B, C, and D. Staves A, B, and C are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). Staff D is in bass clef with the same key signature and time signature. The music is written in a four-part setting. Measures 1-4 show the initial entries of the voices. A fermata is placed over the final note of each voice part in measure 4.

The second system of musical notation for Chorale N° 3, measures 5-8. It continues the four-part setting from the first system. Measures 5-8 show the continuation of the voices. A fermata is placed over the final note of each voice part in measure 8. The system concludes with a double bar line.

The third system of musical notation for Chorale N° 3, measures 9-12. It continues the four-part setting from the second system. Measures 9-12 show the continuation of the voices. A fermata is placed over the final note of each voice part in measure 12. The system concludes with a double bar line.

N° 4

A

B

C

D

The first system of the musical score consists of four staves labeled A, B, C, and D. Staves A and B are in treble clef, while C and D are in bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The music is written in a four-part setting. Staves A and B have a melodic line with some slurs. Staves C and D provide harmonic support with more rhythmic patterns. The system ends with a repeat sign.

The second system continues the four-part setting. It features more complex rhythmic patterns, including eighth and sixteenth notes. The staves are labeled A, B, C, and D. The music is written in a four-part setting. The system ends with a repeat sign.

The third system concludes the piece. It features a final cadence with a repeat sign. The staves are labeled A, B, C, and D. The music is written in a four-part setting. The system ends with a repeat sign.

N° 5

A

B

C

D

N° 6

A

B

C

D

The first system of musical notation for Chorale N° 6, measures 1-3. It consists of four staves labeled A, B, C, and D. The key signature is B-flat major (two flats) and the time signature is common time (C). The notes are as follows: Measure 1: A (G4), B (F4), C (E4), D (D3). Measure 2: A (A4), B (G4), C (F4), D (E3). Measure 3: A (B4), B (A4), C (G4), D (F3).

The second system of musical notation for Chorale N° 6, measures 4-5. It consists of four staves labeled A, B, C, and D. The notes are as follows: Measure 4: A (G4), B (F4), C (E4), D (D3). Measure 5: A (A4), B (G4), C (F4), D (E3). Measure 6: A (B4), B (A4), C (G4), D (F3).

The third system of musical notation for Chorale N° 6, measures 6-7. It consists of four staves labeled A, B, C, and D. The notes are as follows: Measure 6: A (G4), B (F4), C (E4), D (D3). Measure 7: A (A4), B (G4), C (F4), D (E3). Measure 8: A (B4), B (A4), C (G4), D (F3).

N° 7

A

B

C

D

Four staves of music for voices A, B, C, and D. The key signature has one sharp (F#) and the time signature is 3/4. The music consists of five measures. Staves A, B, and C end with a fermata on the final note. Staff D has a different melodic line.

Four staves of music for voices A, B, C, and D, continuing from the previous system. The music consists of five measures. Staves A, B, and C end with a fermata on the final note. Staff D continues its melodic line.

Four staves of music for voices A, B, C, and D, continuing from the previous system. The music consists of five measures. Staves A, B, and C end with a fermata on the final note. Staff D continues its melodic line.

Training with Bach

2. Übungen

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Genauigkeit, Regelmässigkeit.....	Seite 6
Beispiel	Seite 7
Anhaltend voller Klang.....	Seite 8
Beispiel	Seite 9



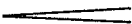

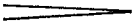

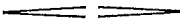


Aufwärmübungen

Diese Uebungen erlauben eine schnelle und einfache Einführung.
Folgende Gebiete werden behandelt :

- Luftsäule
- Ausdauer
- Klang
- Intonation
- Dynamik
- Artikulation (Lautbildung)

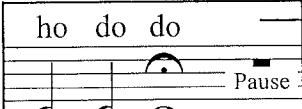
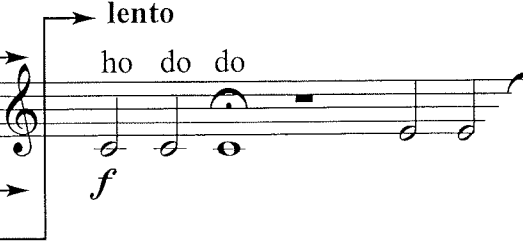
Die Uebungen können sowohl gemeinsam (Gruppe, Register, Tutti) als auch individuell (persönliches Training) ausgeführt werden. Es wird empfohlen, jede Uebung zuerst in der ursprünglichen Version zu bearbeiten, bevor zu den Verlängerungsvorschlägen übergegangen wird (siehe Tabelle). Obwohl intensiv gearbeitet werden muss, sollte die Anzahl der Uebungen pro Lektion limitiert werden.

Luftsäule, Klang

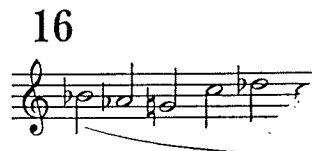
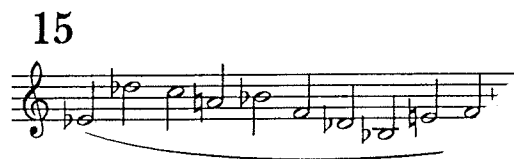
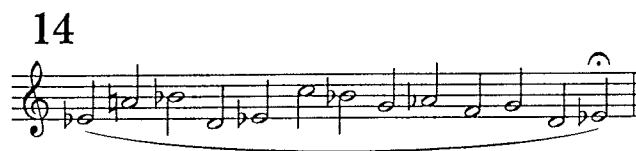
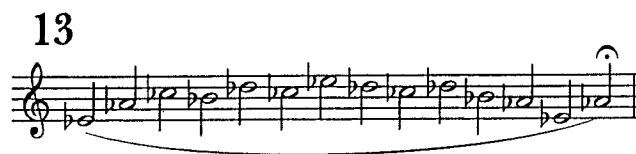
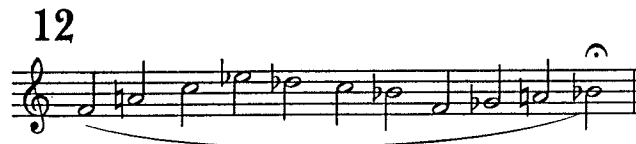
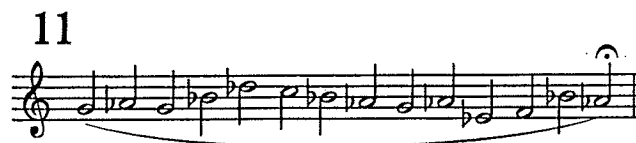
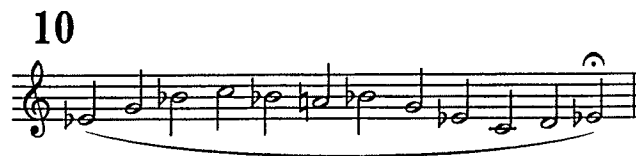
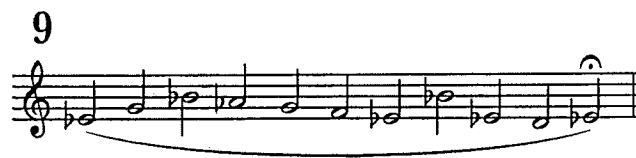
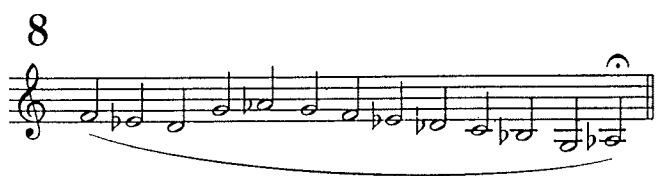
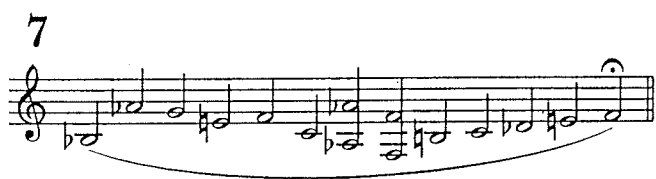
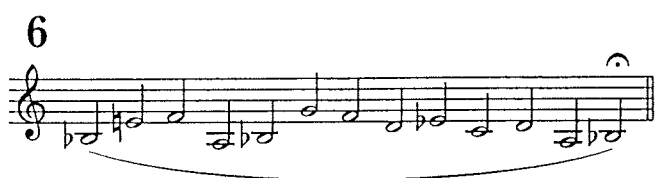
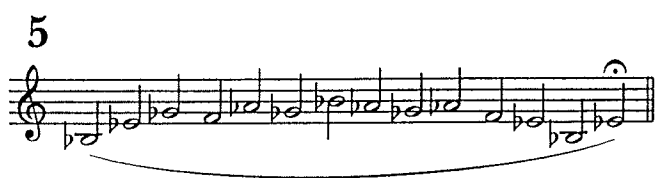
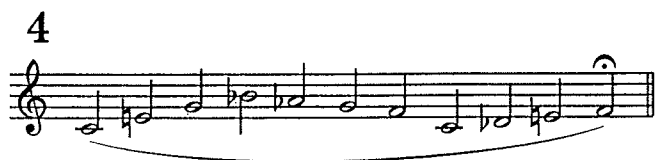
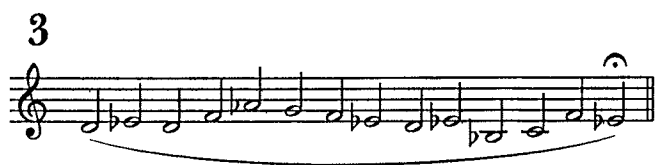
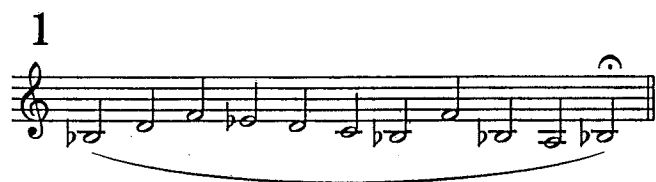
1		
A	ohne Ansatz <i>pp</i> → <i>ff</i>	
B	ohne Ansatz 	
C	ohne Ansatz 	
D	ohne Ansatz 	
E	Ansatz : ho do do <i>pp</i> → <i>ff</i> usw...	

- langsam arbeiten • Tempi verändern

Beispiel: Uebung E

ho do do  Pause <i>pp</i> → <i>ff</i> langsam arbeiten	
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Uebung





Üben des Gleichklangs, der Tonfülle...

1



A



Artikulation

Dynamik Abstufung *pp* → *ff*

E



Artikulation

Dynamik Abstufung *pp* → *ff*

I

Artikulation



 

Dynamik Abstufung *pp* → *ff*

Übungen gruppieren

B



Artikulation

Dynamik Abstufung *pp* → *ff*

F



Artikulation

Dynamik Abstufung *pp* → *ff*

J

Artikulation




 

Dynamik Abstufung *pp* → *ff*

Langsam spielen

C




Artikulation

Dynamik Abstufung *pp* → *ff*

G




Artikulation

Dynamik Abstufung *pp* → *ff*

K




Artikulation

Dynamik Abstufung *pp* → *ff*

D




Artikulation

Dynamik Abstufung *pp* → *ff*

H



Artikulation

Dynamik Abstufung *pp* → *ff*




L

Artikulation

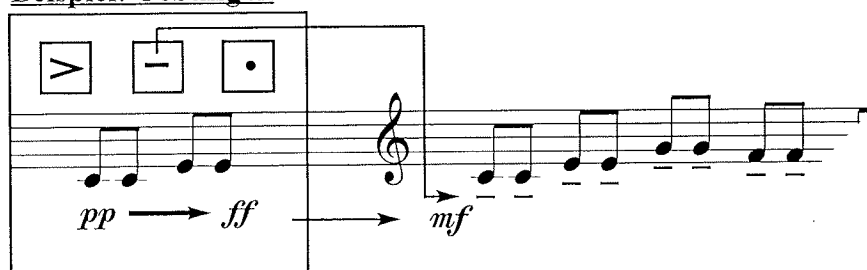
Dynamik Abstufung *pp* → *ff*

Beispiel: Übung H

pp → *ff*


mf




Uebung

[illegible]

5

[illegible][illegible]

8




9



10



11

[illegible]

13

Exercise 13 is a single staff piece in treble clef, one flat key signature, and 4/4 time. The melody is written in eighth and quarter notes, with a fermata over the final half note.


14

Exercise 14 is a single-staff piece in treble clef with a key signature of two flats (B-flat and E-flat). The melody is written in 4/4 time and consists of the following notes: B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E-flat4 (quarter), D4 (quarter), C4 (half), and B-flat4 (half with a fermata). A slur covers the first six notes.

15

A musical exercise on a single staff with a treble clef. The key signature has two flats (Bb and Eb). The melody consists of eighth and quarter notes, with a slur under the first four notes (Bb4, Eb5, Bb4, Eb5).


16




Musical notation for measure 16, featuring a treble clef, a key signature of one flat, and a melody of eighth and quarter notes.

Genauigkeit und Regelmässigkeit...


1



A




Artikulation




Dynamik Abstufung *pp* → *ff*

E




Artikulation




Dynamik Abstufung *pp* → *ff*

B




Artikulation




Dynamik Abstufung *pp* → *ff*

F

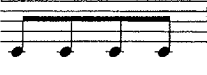


Artikulation

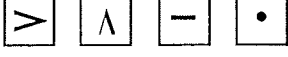


Dynamik Abstufung *pp* → *ff*

C




Artikulation

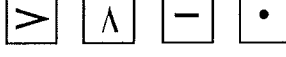


Dynamik Abstufung *pp* → *ff*

G




Artikulation

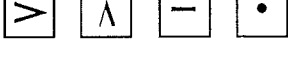


Dynamik Abstufung *pp* → *ff*

D

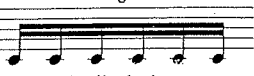


Artikulation

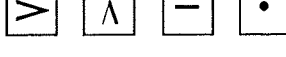


Dynamik Abstufung *pp* → *ff*

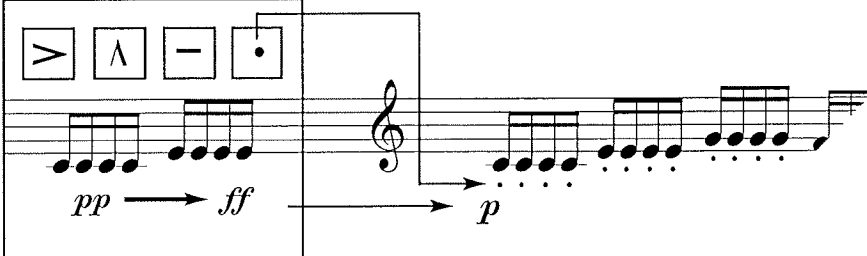
H



Artikulation



Dynamik Abstufung *pp* → *f*

Beispiel: Übung G


pp → *ff*


p

Uebung


2



4



5



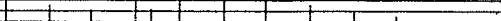
6

Measure 6 of the musical score. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes: B-flat4, A4, G4, F4, E4, D4, C4, B-flat3, A3, G3, F3, E3, D3, C3, B-flat2, A2, G2, F2, E2, D2, C2, B-flat1, A1, G1, F1, E1, D1, C1, B-flat0, A0, G0, F0, E0, D0, C0, B-flat-1, A-1, G-1, F-1, E-1, D-1, C-1, B-flat-2, A-2, G-2, F-2, E-2, D-2, C-2, B-flat-3, A-3, G-3, F-3, E-3, D-3, C-3, B-flat-4, A-4, G-4, F-4, E-4, D-4, C-4, B-flat-5, A-5, G-5, F-5, E-5, D-5, C-5, B-flat-6, A-6, G-6, F-6, E-6, D-6, C-6, B-flat-7, A-7, G-7, F-7, E-7, D-7, C-7, B-flat-8, A-8, G-8, F-8, E-8, D-8, C-8, B-flat-9, A-9, G-9, F-9, E-9, D-9, C-9, B-flat-10, A-10, G-10, F-10, E-10, D-10, C-10, B-flat-11, A-11, G-11, F-11, E-11, D-11, C-11, B-flat-12, A-12, G-12, F-12, E-12, D-12, C-12, B-flat-13, A-13, G-13, F-13, E-13, D-13, C-13, B-flat-14, A-14, G-14, F-14, E-14, D-14, C-14, B-flat-15, A-15, G-15, F-15, E-15, D-15, C-15, B-flat-16, A-16, G-16, F-16, E-16, D-16, C-16, B-flat-17, A-17, G-17, F-17, E-17, D-17, C-17, B-flat-18, A-18, G-18, F-18, E-18, D-18, C-18, B-flat-19, A-19, G-19, F-19, E-19, D-19, C-19, B-flat-20, A-20, G-20, F-20, E-20, D-20, C-20, B-flat-21, A-21, G-21, F-21, E-21, D-21, C-21, B-flat-22, A-22, G-22, F-22, E-22, D-22, C-22, B-flat-23, A-23, G-23, F-23, E-23, D-23, C-23, B-flat-24, A-24, G-24, F-24, E-24, D-24, C-24, B-flat-25, A-25, G-25, F-25, E-25, D-25, C-25, B-flat-26, A-26, G-26, F-26, E-26, D-26, C-26, B-flat-27, A-27, G-27, F-27, E-27, D-27, C-27, B-flat-28, A-28, G-28, F-28, E-28, D-28, C-28, B-flat-29, A-29, G-29, F-29, E-29, D-29, C-29, B-flat-30, A-30, G-30, F-30, E-30, D-30, C-30, B-flat-31, A-31, G-31, F-31, E-31, D-31, C-31, B-flat-32, A-32, G-32, F-32, E-32, D-32, C-32, B-flat-33, A-33, G-33, F-33, E-33, D-33, C-33, B-flat-34, A-34, G-34, F-34, E-34, D-34, C-34, B-flat-35, A-35, G-35, F-35, E-35, D-35, C-35, B-flat-36, A-36, G-36, F-36, E-36, D-36, C-36, B-flat-37, A-37, G-37, F-37, E-37, D-37, C-37, B-flat-38, A-38, G-38, F-38, E-38, D-38, C-38, B-flat-39, A-39, G-39, F-39, E-39, D-39, C-39, B-flat-40, A-40, G-40, F-40, E-40, D-40, C-40, B-flat-41, A-41, G-41, F-41, E-41, D-41, C-41, B-flat-42, A-42, G-42, F-42, E-42, D-42, C-42, B-flat-43, A-43, G-43, F-43, E-43, D-43, C-43, B-flat-44, A-44, G-44, F-44, E-44, D-44, C-44, B-flat-45, A-45, G-45, F-45, E-45, D-45, C-45, B-flat-46, A-46, G-46, F-46, E-46, D-46, C-46, B-flat-47, A-47, G-47, F-47, E-47, D-47, C-47, B-flat-48, A-48, G-48, F-48, E-48, D-48, C-48, B-flat-49, A-49, G-49, F-49, E-49, D-49, C-49, B-flat-50, A-50, G-50, F-50, E-50, D-50, C-50, B-flat-51, A-51, G-51, F-51, E-51, D-51, C-51, B-flat-52, A-52, G-52, F-52, E-52, D-52, C-52, B-flat-53, A-53, G-53, F-53, E-53, D-53, C-53, B-flat-54, A-54, G-54, F-54, E-54, D-54, C-54, B-flat-55, A-55, G-55, F-55, E-55, D-55, C-55, B-flat-56, A-56, G-56, F-56, E-56, D-56, C-56, B-flat-57, A-57, G-57, F-57, E-57, D-57, C-57, B-flat-58, A-58, G-58, F-58, E-58, D-58, C-58, B-flat-59, A-59, G-59, F-59, E-59, D-59, C-59, B-flat-60, A-60, G-60, F-60, E-60, D-60, C-60, B-flat-61, A-61, G-61, F-61, E-61, D-61, C-61, B-flat-62, A-62, G-62, F-62, E-62, D-62, C-62, B-flat-63, A-63, G-63, F-63, E-63, D-63, C-63, B-flat-64, A-64, G-64, F-64, E-64, D-64, C-64, B-flat-65, A-65, G-65, F-65, E-65, D-65, C-65, B-flat-66, A-66, G-66, F-66, E-66, D-66, C-66, B-flat-67, A-67, G-67, F-67, E-67, D-67, C-67, B-flat-68, A-68, G-68, F-68, E-68, D-68, C-68, B-flat-69, A-69, G-69, F-69, E-69, D-69, C-69, B-flat-70, A-70, G-70, F-70, E-70, D-70, C-70, B-flat-71, A-71, G-71, F-71, E-71, D-71, C-71, B-flat-72, A-72, G-72, F-72, E-72, D-72, C-72, B-flat-73, A-73, G-73, F-73, E-73, D-73, C-73, B-flat-74, A-74, G-74, F-74, E-74, D-74, C-74, B-flat-75, A-75, G-75, F-75, E-75, D-75, C-75, B-flat-76, A-76, G-76, F-76, E-76, D-76, C-76, B-flat-77, A-77, G-77, F-77, E-77, D-77, C-77, B-flat-78, A-78, G-78, F-78, E-78, D-78, C-78, B-flat-79, A-79, G-79, F-79, E-79, D-79, C-79, B-flat-80, A-80, G-80, F-80, E-80, D-80, C-80, B-flat-81, A-81, G-81, F-81, E-81, D-81, C-81, B-flat-82, A-82, G-82, F-82, E-82, D-82, C-82, B-flat-83, A-83, G-83, F-83, E-83, D-83, C-83, B-flat-84, A-84, G-84, F-84, E-84, D-84, C-84, B-flat-85, A-85, G-85, F-85, E-85, D-85, C-85, B-flat-86, A-86, G-86, F-86, E-86, D-86, C-86, B-flat-87, A-87, G-87, F-87, E-87, D-87, C-87, B-flat-88, A-88, G-88, F-88, E-88, D-88, C-88, B-flat-89, A-89, G-89, F-89, E-89, D-89, C-89, B-flat-90, A-90, G-90, F-90, E-90, D-90, C-90, B-flat-91, A-91, G-91, F-91, E-91, D-91, C-91, B-flat-92, A-92, G-92, F-92, E-92, D-92, C-92, B-flat-93, A-93, G-93, F-93, E-93, D-93, C-93, B-flat-94, A-94, G-94, F-94, E-94, D-94, C-94, B-flat-95, A-95, G-95, F-95, E-95, D-95, C-95, B-flat-96, A-96, G-96, F-96, E-96, D-96, C-96, B-flat-97, A-97, G-97, F-97, E-97, D-97, C-97, B-flat-98, A-98, G-98, F-98, E-98, D-98, C-98, B-flat-99, A-99, G-99, F-99, E-99, D-99, C-99, B-flat-100, A-100, G-100, F-100, E-100, D-100, C-100, B-flat-101, A-101, G-101, F-101, E-101, D-101, C-101, B-flat-102, A-102, G-102, F-102, E-102, D-102, C-102, B-flat-103, A-103, G-103, F-103, E-103, D-103, C-103, B-flat-104, A-104, G-104, F-104, E-104, D-104, C-104, B-flat-105, A-105, G-105, F-105, E-105, D-105, C-105, B-flat-106, A-106, G-106, F-106, E-106, D-106, C-106, B-flat-107, A-107, G-107, F-107, E-107, D-107, C-107, B-flat-108, A-108, G-108, F-108, E-108, D-108, C-108, B-flat-109, A-109, G-109,

7

Measure 7: Treble clef. The melody consists of eighth and sixteenth notes, starting with a slur over the first four notes and another slur over the last four notes. The notes are: Bb4, A4, G4, F4, E4, D4, C4, Bb3.

8



9



10



11

Musical notation for exercise 11, featuring a single melodic line on a treble clef staff with a key signature of one flat and a common time signature. The melody consists of 16 notes, with a fermata over the final note.


12

Musical notation for exercise 12, featuring a single staff with a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes, with a slur covering the first seven notes and a fermata over the final note.


13



14



15



16

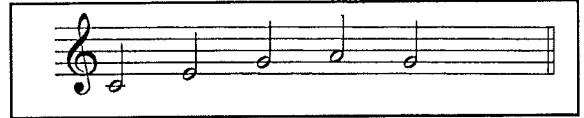
Musical notation for measure 16, featuring a treble clef, a key signature of one sharp (F#), and a series of eighth and quarter notes.

Anstreben eines anhaltend vollen Klangs ...

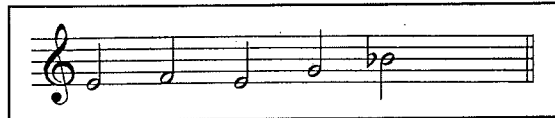
1



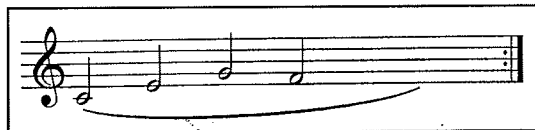
2



3




1



zweimal - dreimal...

pp → *ff*

1

Einführung des *pp* → *ff*

1



rit / beschl./

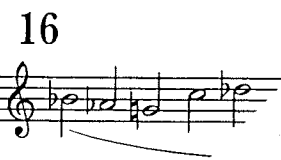
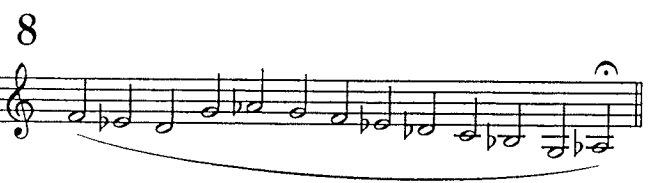
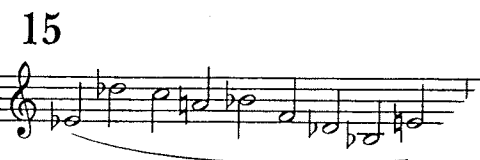
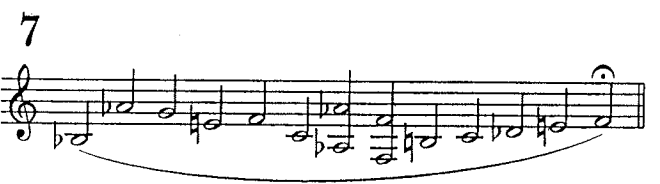
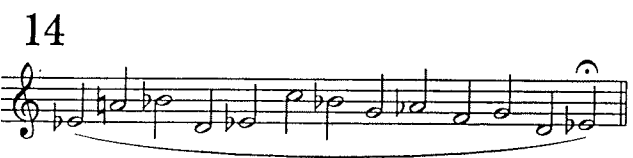
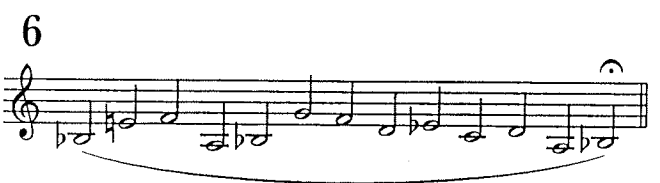
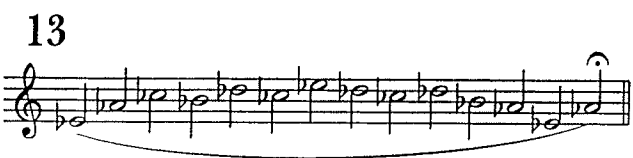
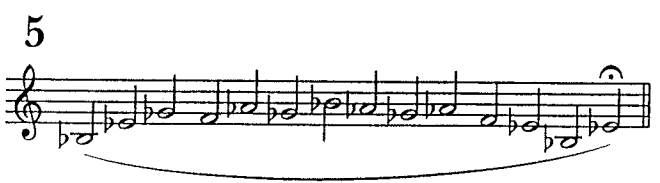
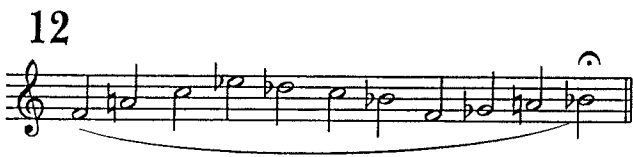
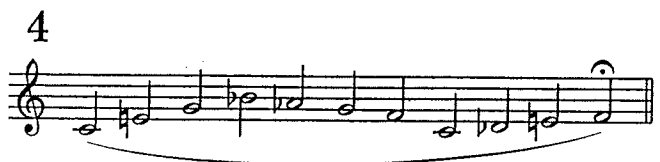
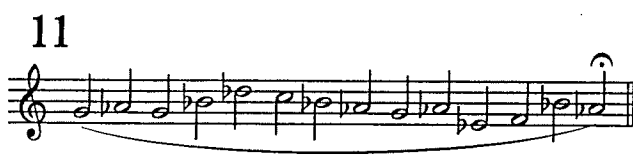
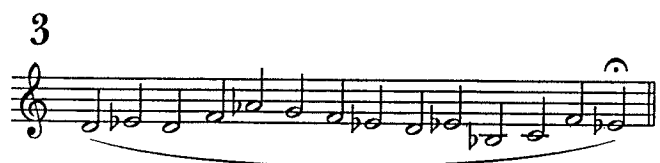
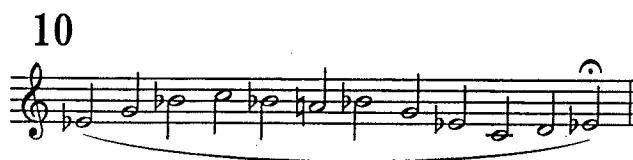
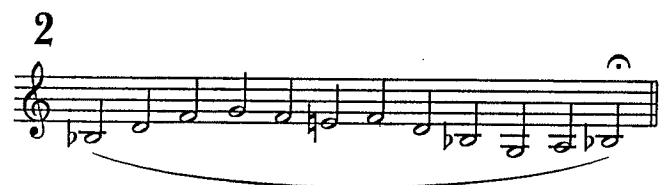
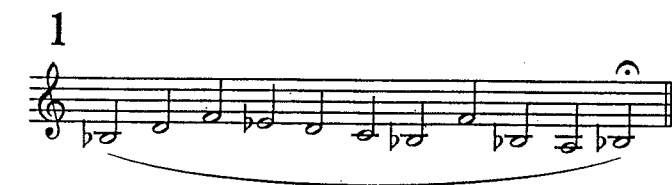
pp → *ff*

- Übungen gruppieren
- Tempi verändern

*pp* → *ff*

Etc...

Uebung



MUSIC

EVOLUTION

A: Beginner Band
B & C: Young Band

D: Concert Band -
Cameleon: Marching Band

INSTRUMENTATION

	A	B	C	D standard	cameleon
1st C flute	●	●	●	●	●
2nd C flute			○	○	
1st C oboe	■	■	■	●	■
2nd C oboe				○	
C bassoon		■	■	○	■
Eb clarinet			■	○	
1st Bb clarinet	●	●	●	●	●
2nd Bb clarinet	●	●	●	●	●
3rd Bb clarinet		●	●	●	
Eb alto clarinet			■	○	
Bb bass clarinet		■	■	○	■
1st Eb alto sax.	●	●	●	●	●
2nd Eb alto sax.		●	●	●	
Bb tenor sax.	■	■	●	●	●
Eb baritone sax.		■	■	●	■
1st Bb trumpet	●	●	●	●	●
2nd Bb trumpet	●	●	●	●	●
3rd Bb trumpet			●	●	
1st F/Eb horn	●	●	●	●	●
2nd F/Eb horn			●	●	
3rd F/Eb horn				●	
1st C/Bb trombone		●	●	●	■
2nd C/Bb trombone		■	●	●	■
3rd C/Bb trombone		■	■	●	■
C/Bb euphonium		●	●	●	●
C/Bb/Eb tuba		●	●	●	●
Bass line trb.-euph.-bassoon-tuba	■				
Percussion 1	○	●	●	●	●
Percussion 2		○	○	○	■
Percussion 3		○	○	○	■

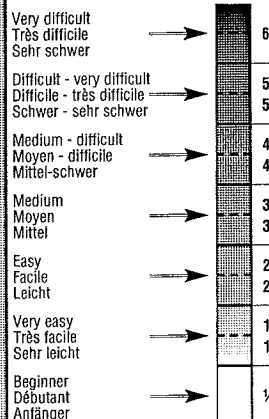
Instruments :

Necessary - indispensable - benötigt

Necessary only for certains pieces
Obligatoire seulement pour certaines oeuvres
Obligatorisch für bestimmte Werke

Ad libitum

DEGRE DE DIFFICULTE SCHWIERIGKEITSGRAD



A: Beginner Brass Band
B & C: Young Brass Band

D: Standard Brass Band
Cameleon: Marching Band

INSTRUMENTATION

	A	B	C	D standard	cameleon
Eb soprano cornet		■	■	●	■
Bb solo cornet	●	●	●	●	●
Bb repiano cornet		■	■	●	■
2nd Bb cornet	●	●	●	●	●
3rd Bb cornet	■	●	●	●	■
Bb flugelhorn		■	■	●	■
Solo Eb horn		●	●	●	●
1st Eb horn	■	■	●	●	■
2nd Eb horn	■	■	■	●	■
1st Bb bartione	■	●	●	●	●
2nd Bb baritone	■	●	●	●	●
1st Bb-C trombone	■	●	●	●	■
2nd Bb-C trombone	■	●	●	●	■
C-Bb (3rd) bass trb.		■	■	●	■
Bb euphonium	●	■	●	●	●
Eb bass	■	■	●	●	■
Bb bass	■	●	●	●	●
Drums	○	●	●	●	●
Percussion 2	■	○	○	○	■
Percussion 3		■	○	○	■

Instruments :

Necessary - indispensable - benötigt

Necessary only for certains pieces
Obligatoire seulement pour certaines oeuvres
Obligatorisch für bestimmte Werke

Ad libitum



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