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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.

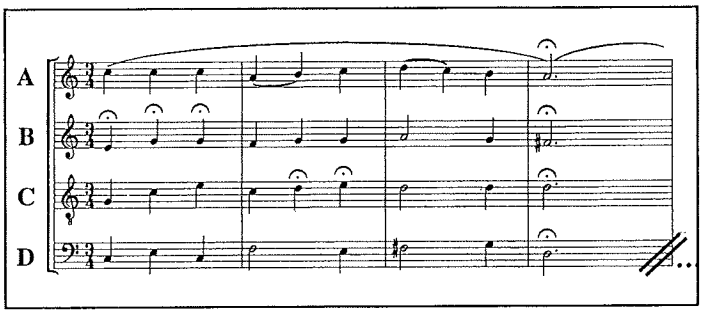
Auf diese Weise ist es möglich, die gleiche Arbeit zwei-, drei- oder vierstimmig zu machen, ohne aber die Stimmen in den einzelnen Instrumentengruppen zu kreuzen. Zu diesem Zeitpunkt kommen auch die Kenntnisse von Abständen und Akkorden dazu. Um Abstände anzupassen und Akkorde auszubalancieren, kann 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.

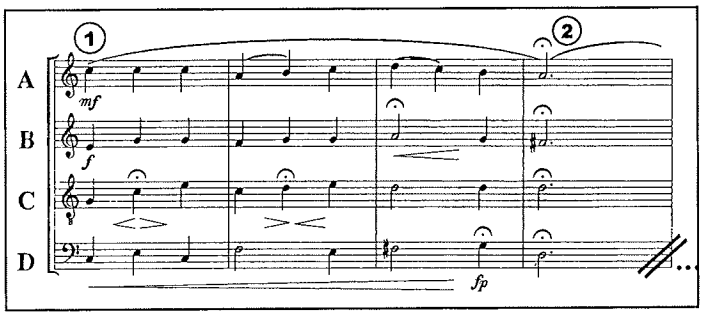
Methodik : Choräle von Bach

→ 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 Zusammer
  Gruppe.
- Jede Note eines Satzes ausklingen lassen.
- Die verschiedenen Sätze des Chorals sin
  Gruppe singt, die andere spielt. Temp

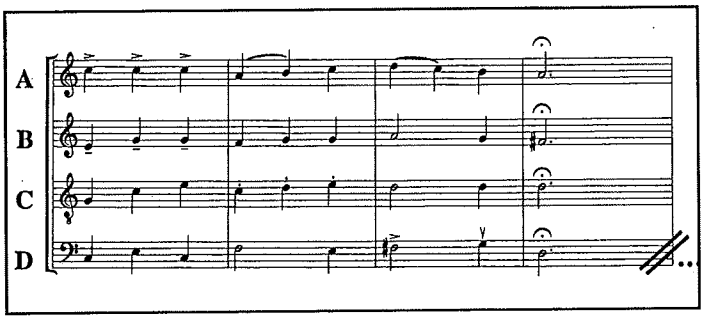


2. Dynamik (UNISONO)

- Einfügen der dynamische
- Vorgehen wie bei Punk
- Ueben aller Abstufu
- Gleiches Vorgeh

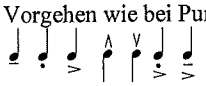
< ; >

Bsp :

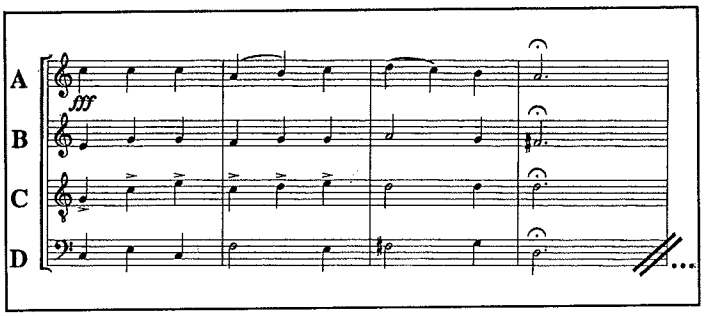


3. Artikulation/Lautbildung (UNISONO)

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



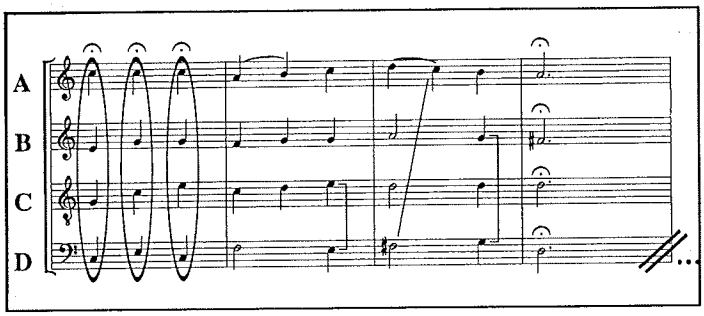
- Abstufung beliebig wählbar.
- Zusätzliches Einfügen der dynamischen Elemente von Punkt 2.
- Die Artikulation kann in jedem Satz verändert werden.
  Bsp : Satz 1
  Satz 2
  Satz 3



4. Ausdauer (UNISONO)

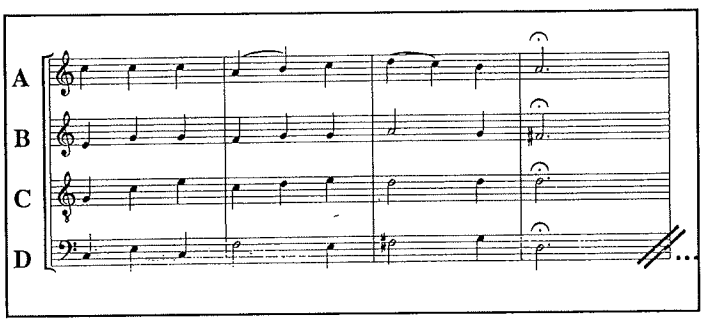
- Unter Beachtung der 3 vorausgegangenen Punkte, kann auch die Ausdauer trainiert werden.
  Bsp : 3 x A *fff* ohne Unterbruch durchspielen
  3 x A :1x *f* ;1x *pp* ; 1x *ff*
  A und B nacheinander...
  A, B und C nacheinander...
  Beliebige Veränderungen sind möglich...
- Verschiedene Artikulationen einfügen.

Diese Uebungen 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).

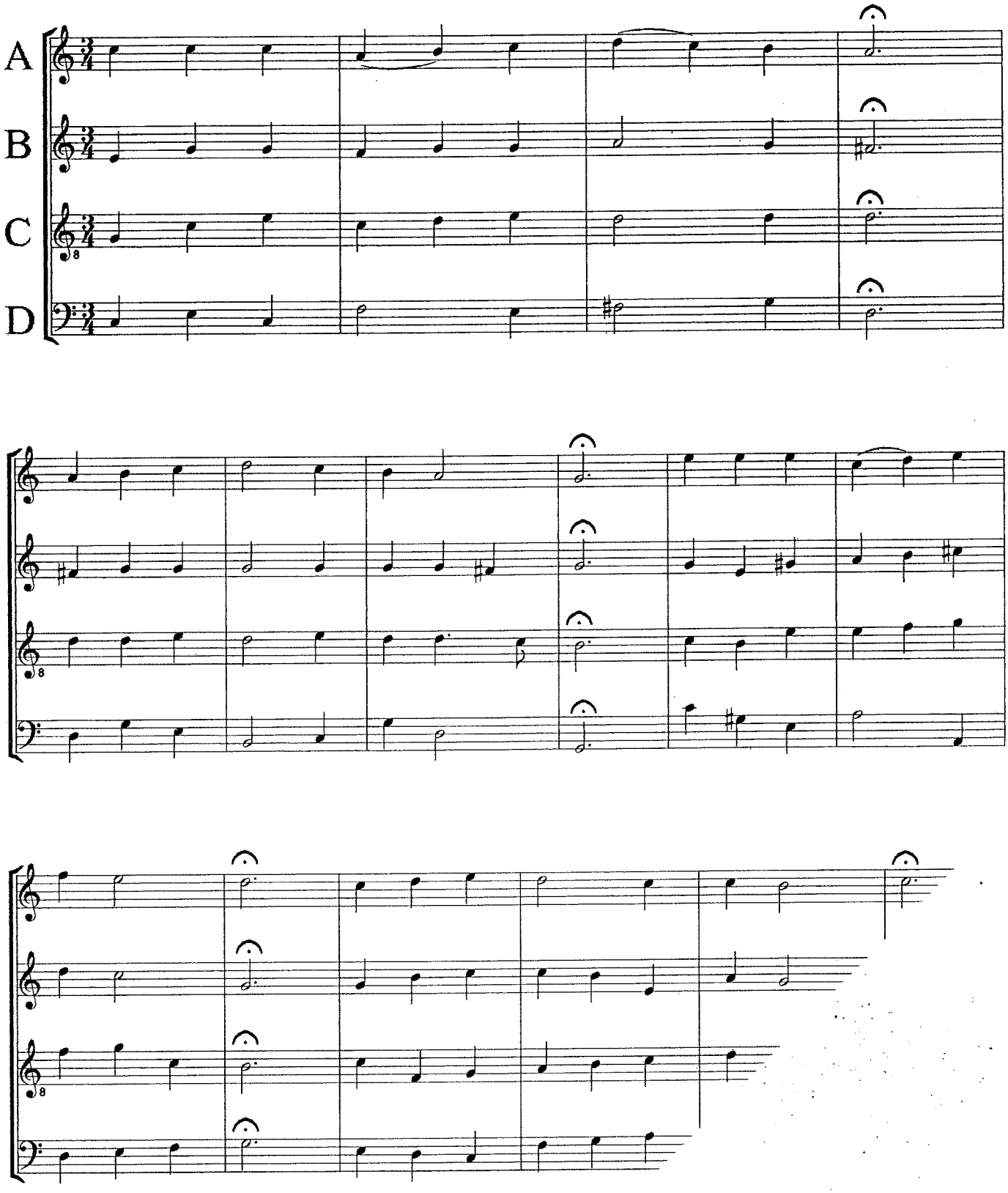


6. Choral, Musikalität

- Anwenden aller bisher be
- Ueben von Balance ur
- Verschiedene Bese
- Solo - tutti abwe
- Einzelne Stir
  Bsp : A-C

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

N° 1



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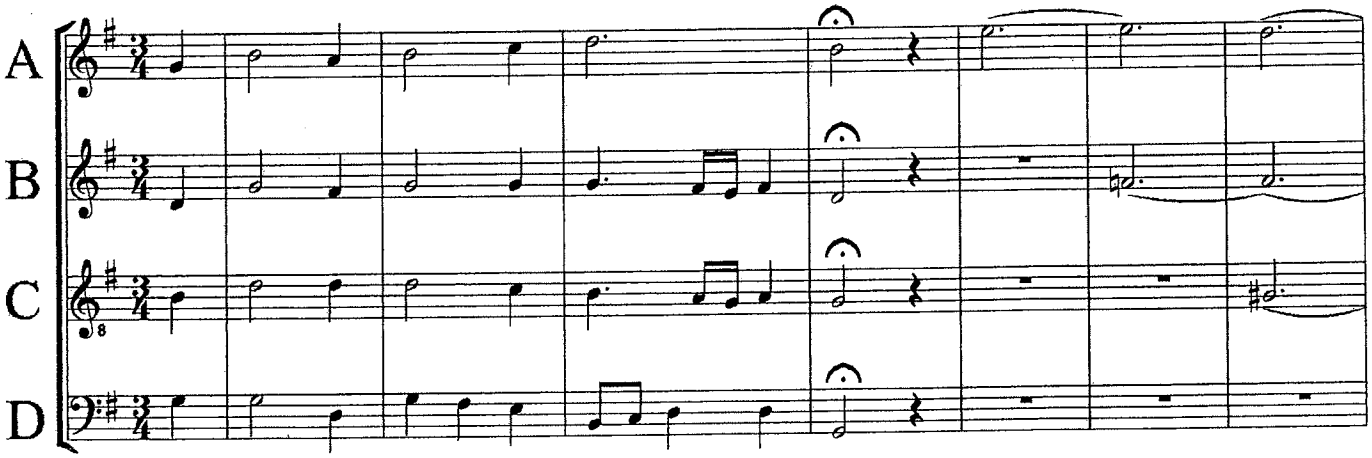

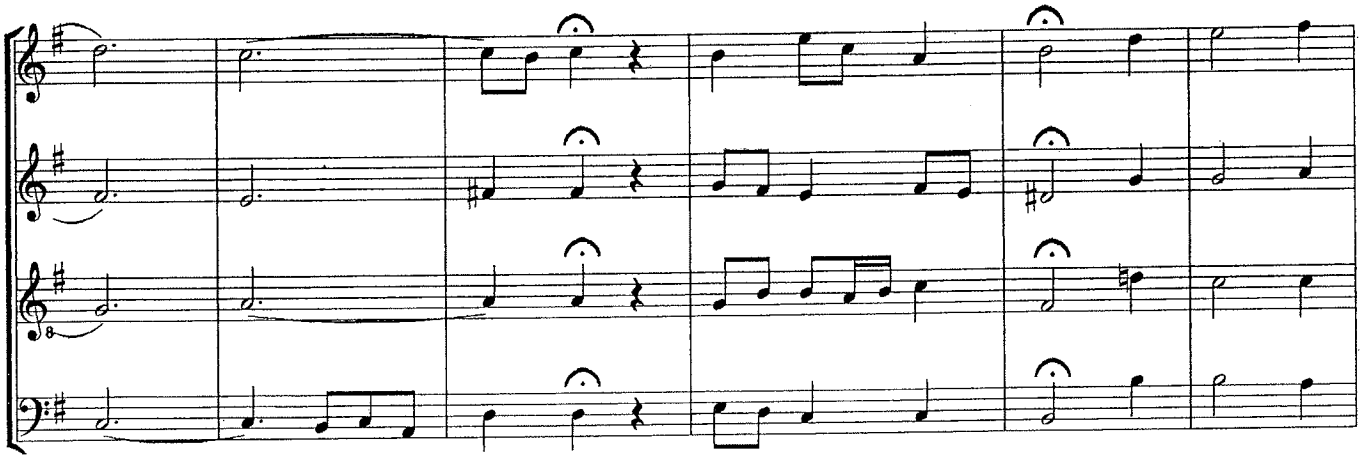

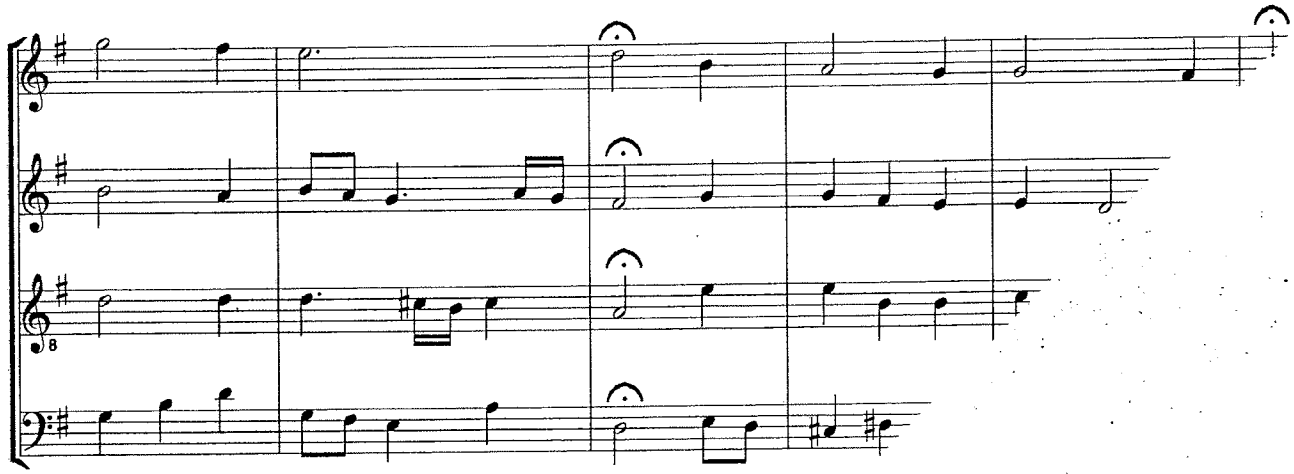

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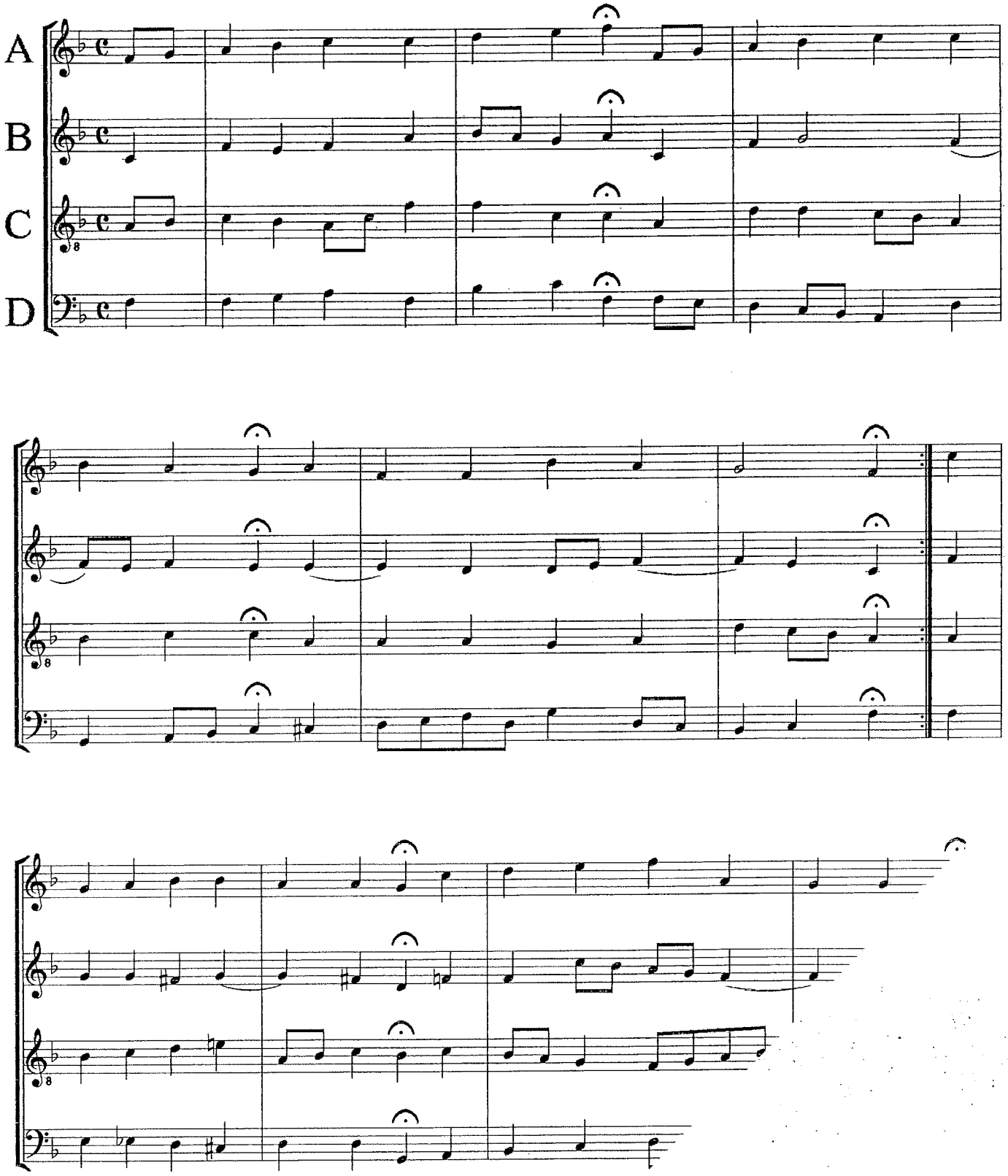

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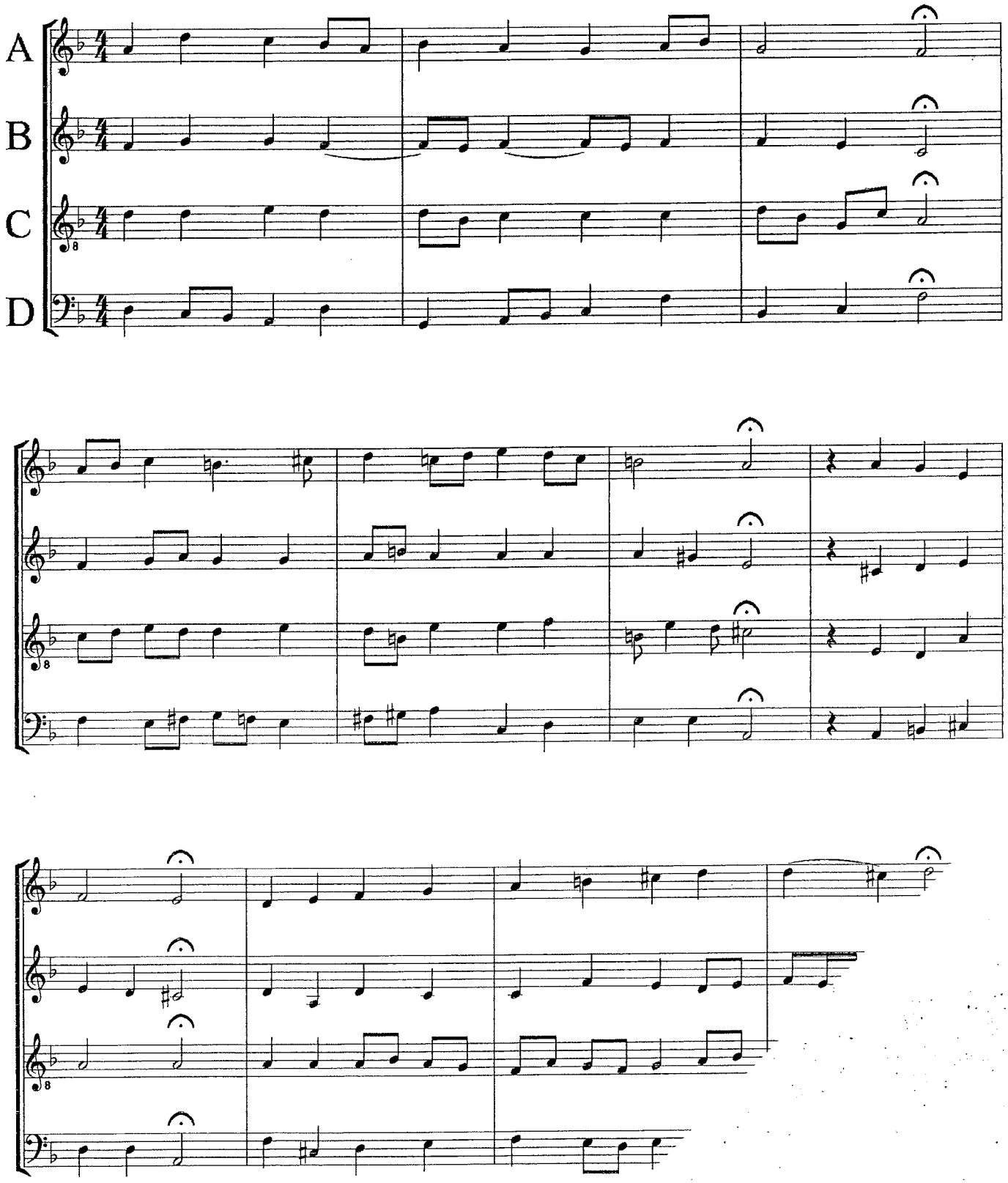

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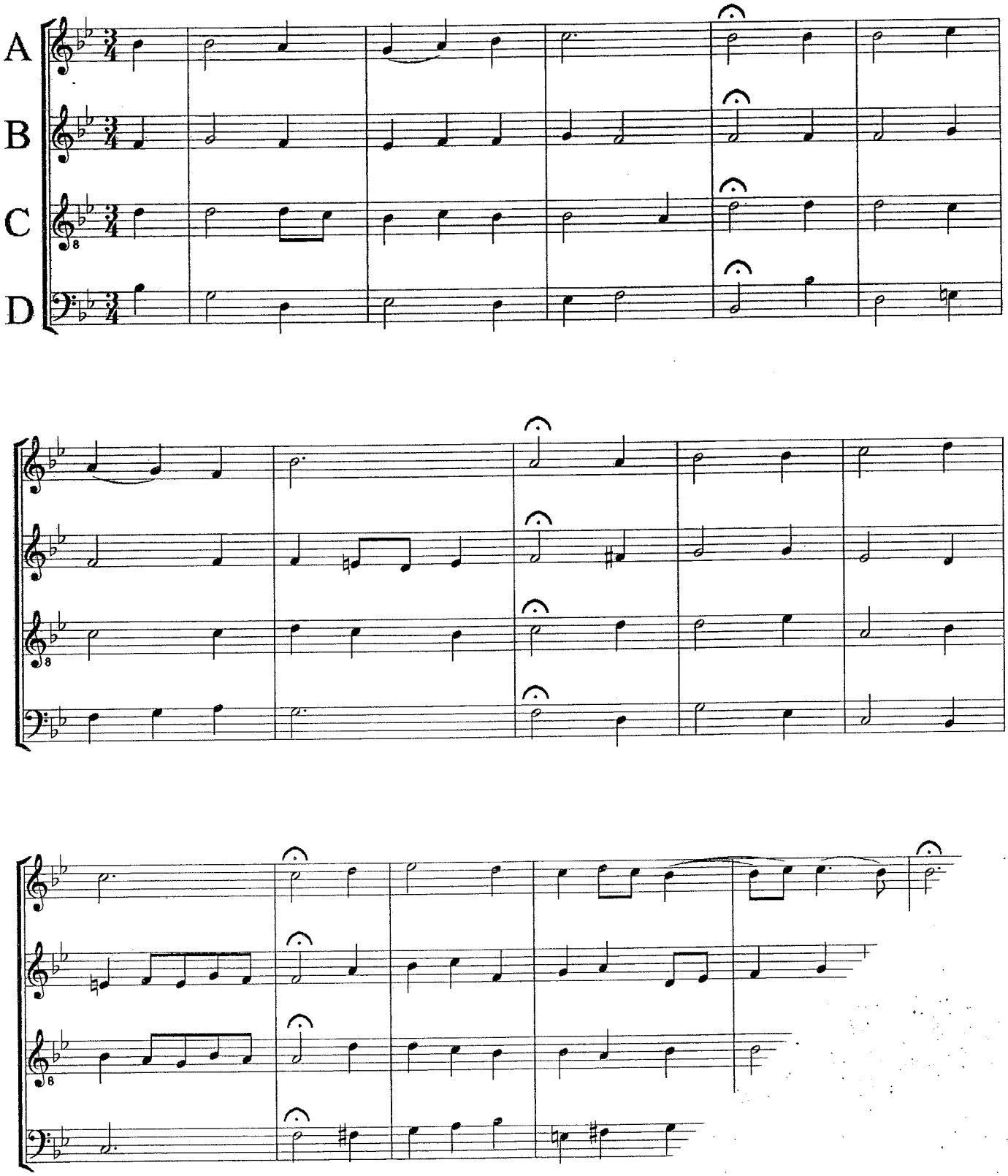

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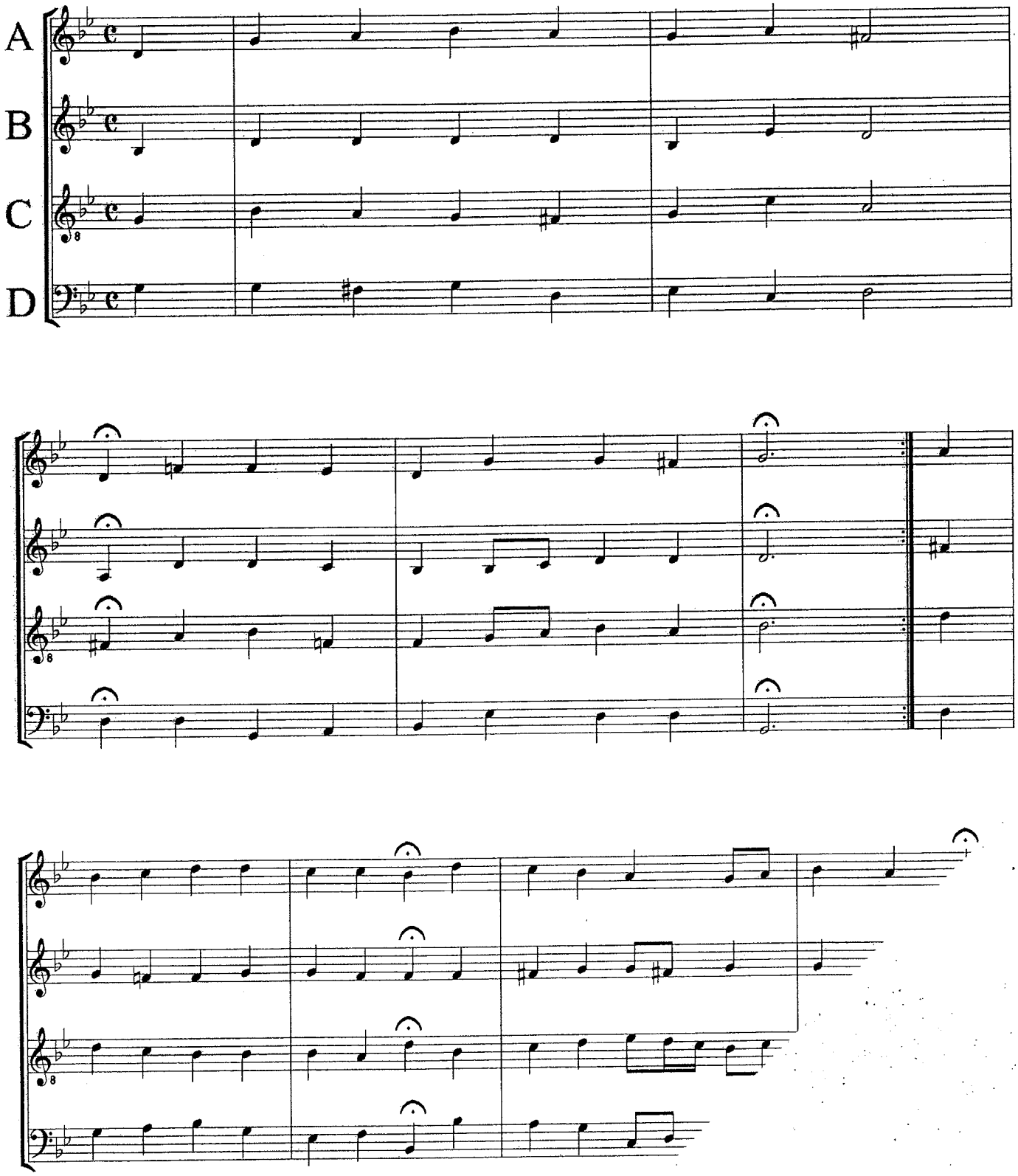

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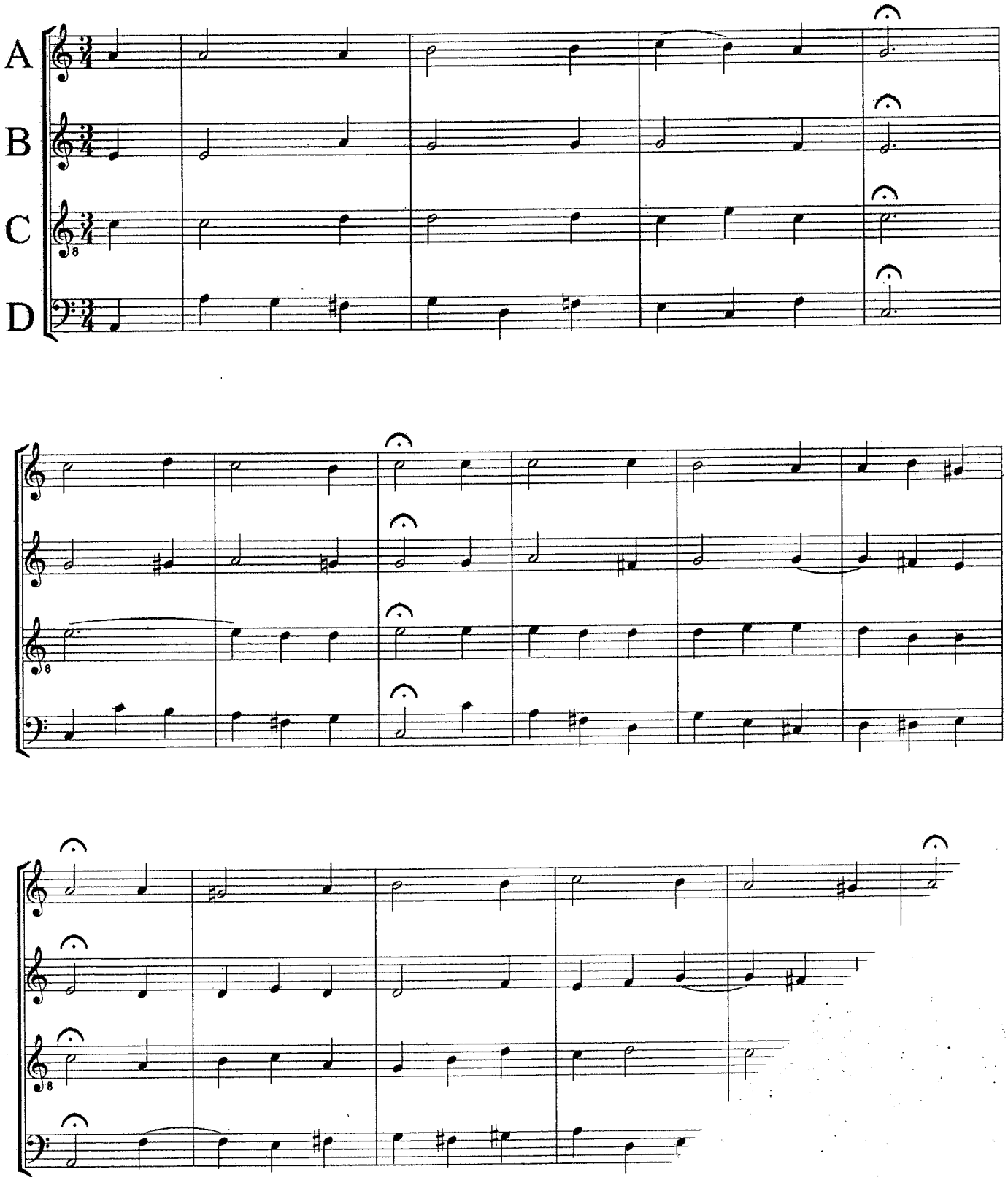

Training with Bach

2. Übungen

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Aufwärmübungen

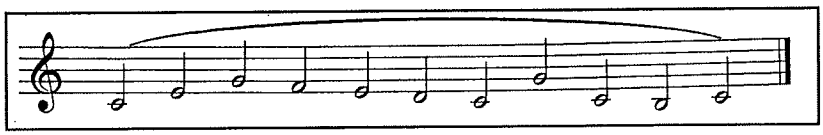
Diese Uebungen erlauben eine schnelle und einfache Einführung.
Folgende Gebiete werden behandelt :

- **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

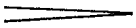


A ohne Ansatz

pp ⟶ *ff*

B ohne Ansatz

C ohne Ansatz

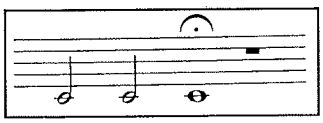


D ohne Ansatz

E Ansatz : ho do do

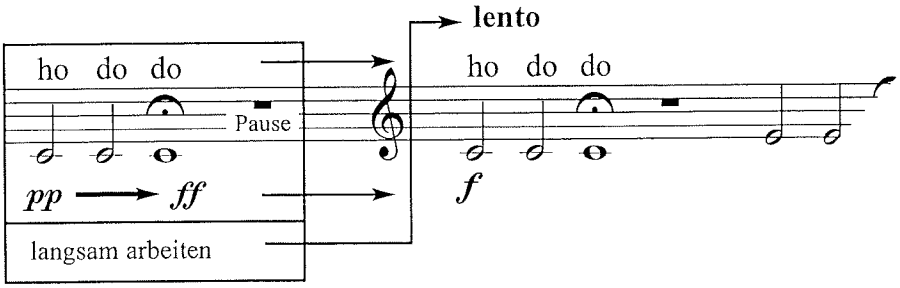
pp ⟶ *ff*

usw...



• **langsam arbeiten** • **Tempi verändern**

Beispiel: Uebung E



Uebung

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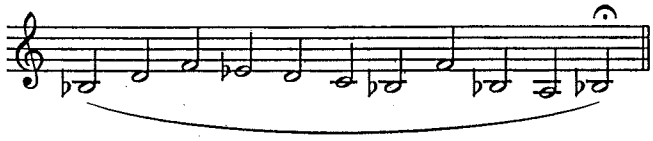

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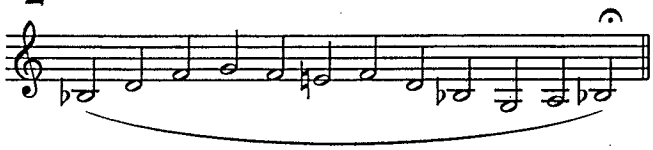

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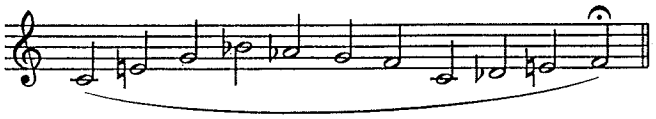

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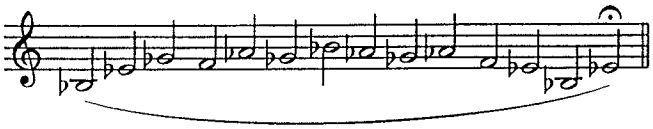

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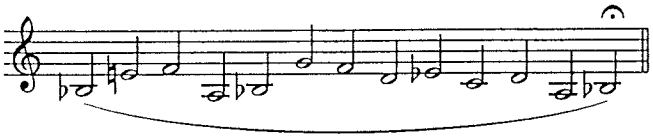

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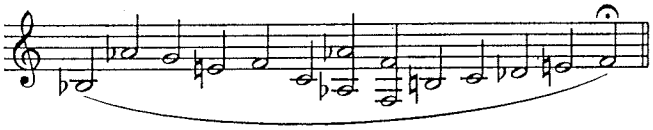

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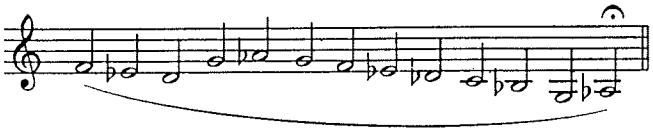

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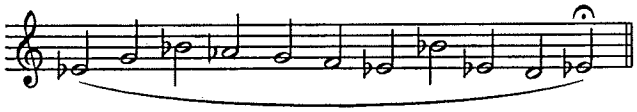

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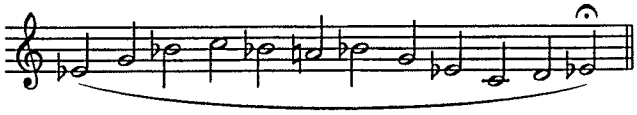

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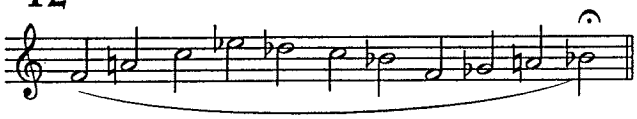

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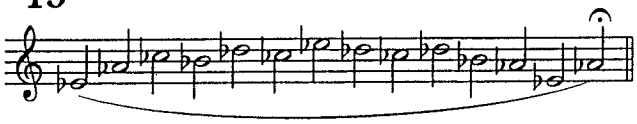

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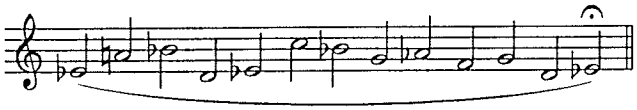

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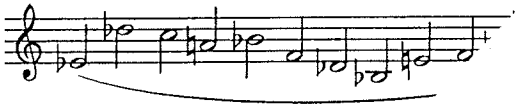

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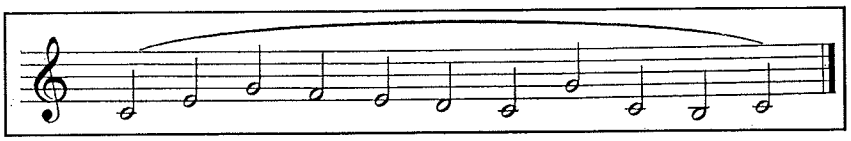
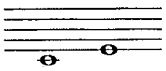
Ueben des Gleichklangs, der Tonfülle...

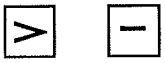
1



A

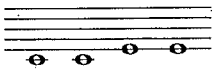


Artikulation

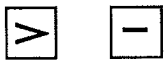


Dynamik Abstufung *pp* → *ff*

E



Artikulation



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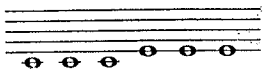
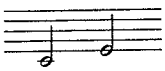


Artikulation

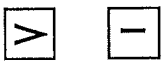
Dynamik Abstufung *pp* → *ff*

Übungen gruppieren

B

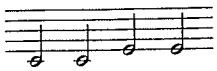


Artikulation

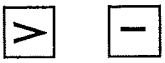


Dynamik Abstufung *pp* → *ff*

F

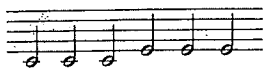


Artikulation



Dynamik Abstufung *pp* → *ff*

J

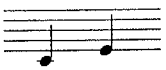


Artikulation

Dynamik Abstufung *pp* → *ff*

Langsam spielen

C



Artikulation

Dynamik Abstufung *pp* → *ff*

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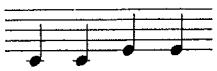

Artikulation

Dynamik Abstufung *pp* → *ff*

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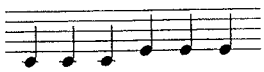

Artikulation

Dynamik Abstufung *pp* → *ff*

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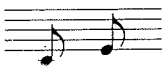

Artikulation

Dynamik Abstufung *pp* → *ff*

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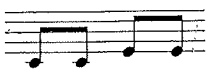

Artikulation

Dynamik Abstufung *pp* → *ff*

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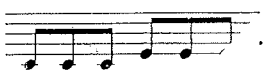
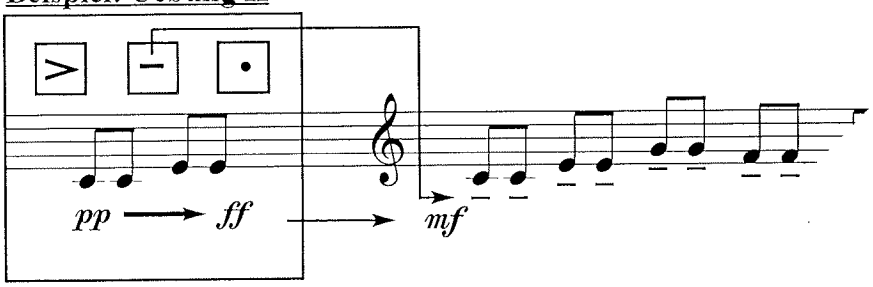


Artikulation

Dynamik Abstufung

Beispiel: Uebung H



Uebung

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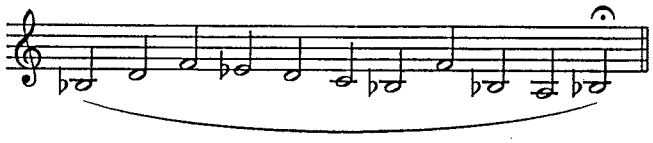

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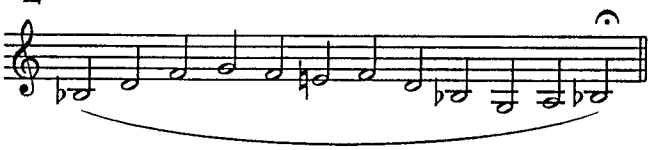

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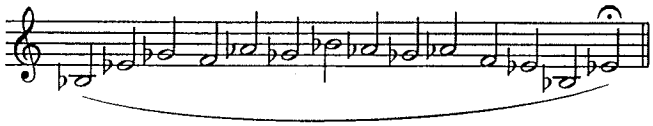

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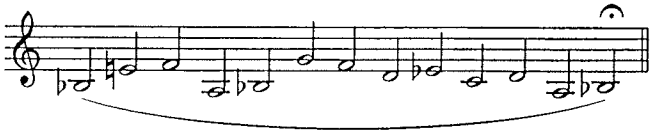

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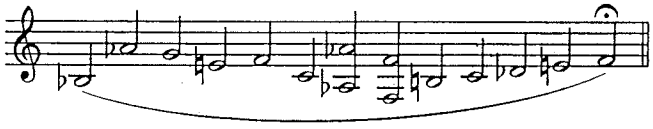

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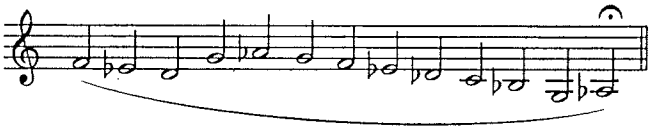

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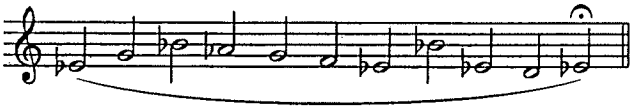

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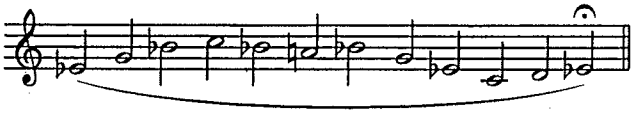

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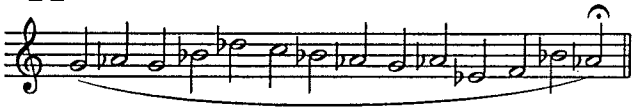

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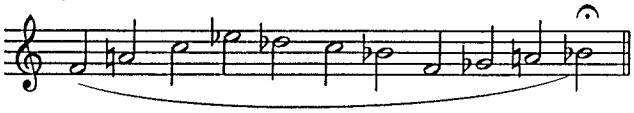

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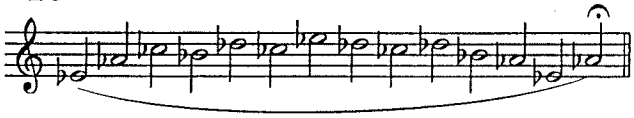

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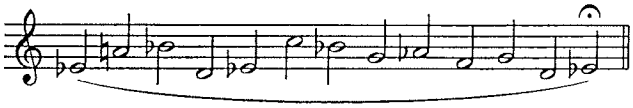

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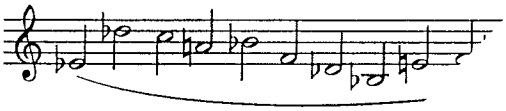

16

Genauigkeit und Regelmässigkeit...

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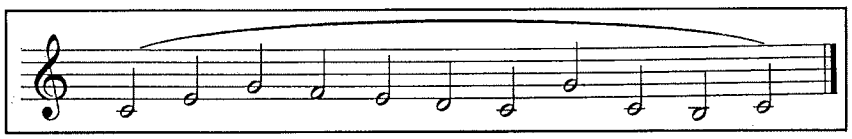

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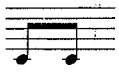

Artikulation

Dynamik Abstufung *pp* ⟶ *ff*

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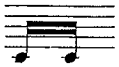

Artikulation

Dynamik Abstufung *pp* ⟶ *ff*

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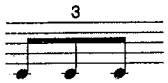

Artikulation

Dynamik Abstufung *pp* ⟶ *ff*

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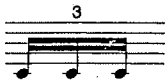

Artikulation

Dynamik Abstufung *pp* ⟶ *ff*

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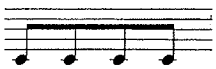
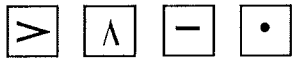


Artikulation

Dynamik Abstufung *pp* ⟶ *ff*

G

Artikulation



Dynamik Abstufung *pp* ⟶ *ff*

D

Artikulation

Dynamik Abstufung *pp* ⟶ *ff*

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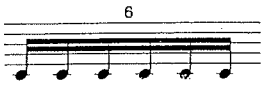
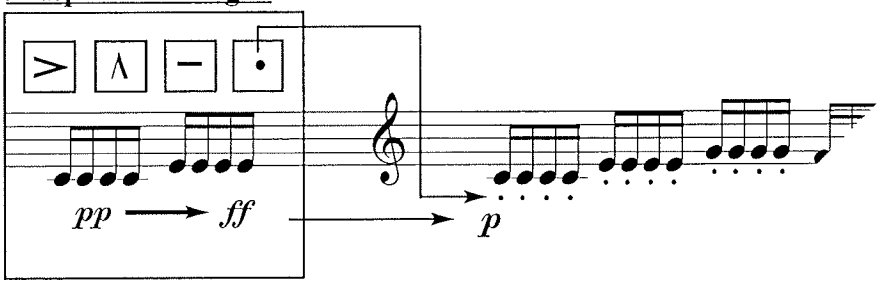


Artikulation

Dynamik Abstufung *pp* ⟶ *f*

Beispiel: Uebung G



Uebung

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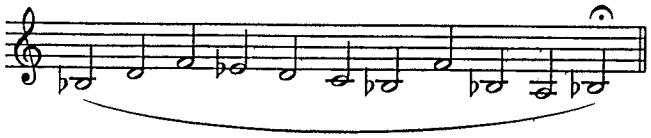

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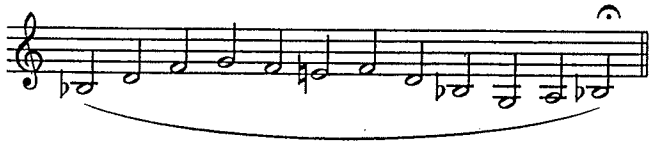

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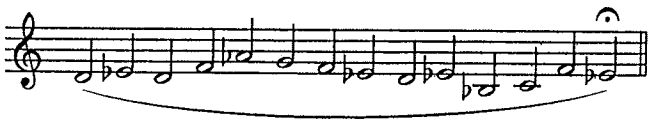

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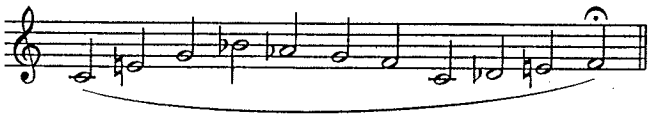

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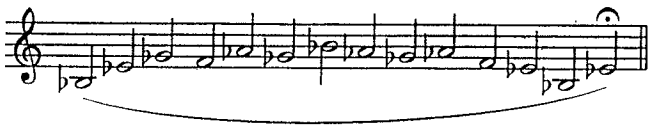

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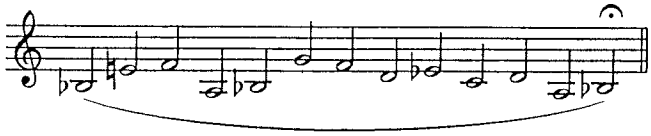

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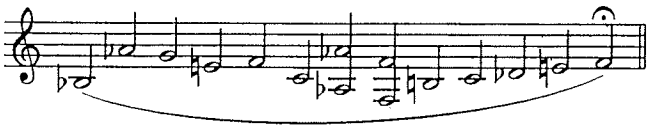

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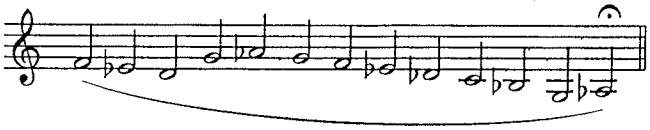

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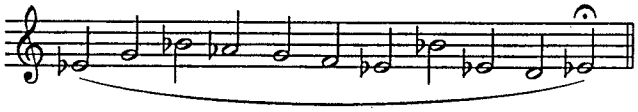

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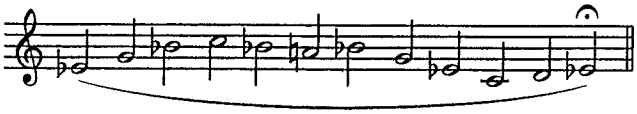

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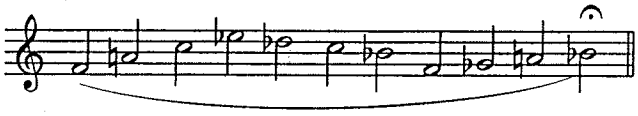

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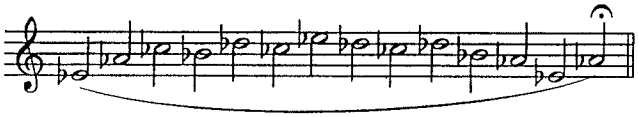

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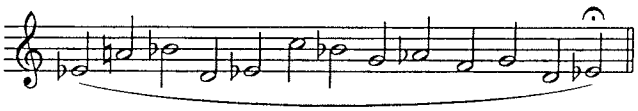

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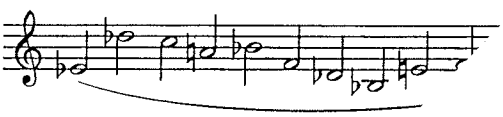
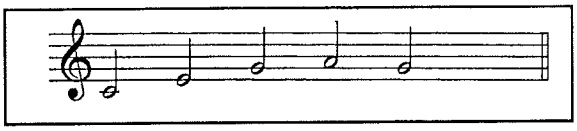


16

Anstreben eines anhaltend vollen Klangs ...

1

2



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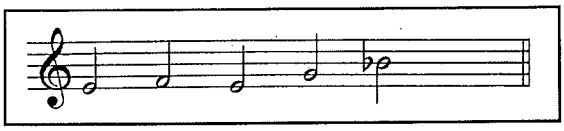

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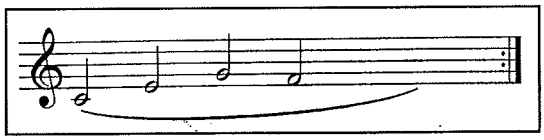

zweimal - dreimal...

pp ⟶ *ff*

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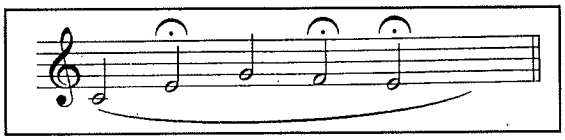

Einführung des 𝄐

pp ⟶ *ff*

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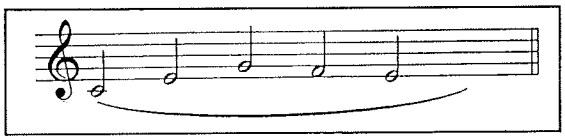
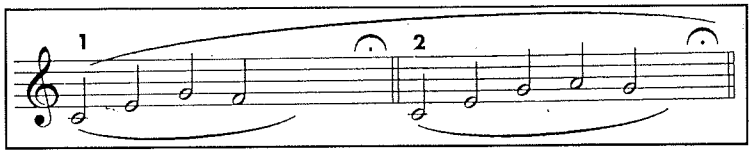


rit / beschl./

pp ⟶ *ff*

- Übungen gruppieren
- Tempi verändern



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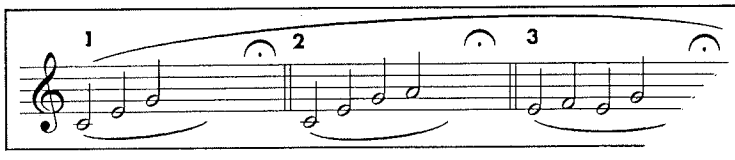
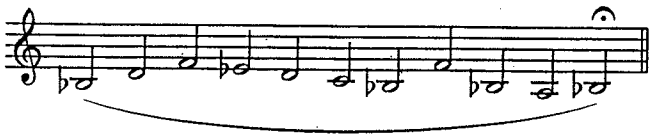


Etc...

Uebung

1



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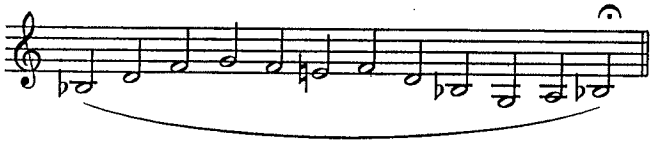

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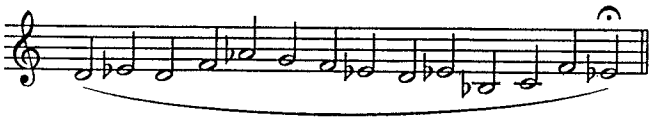

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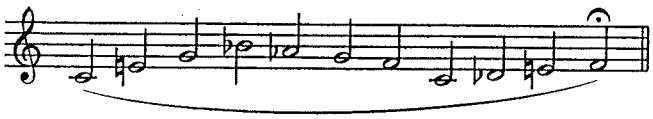

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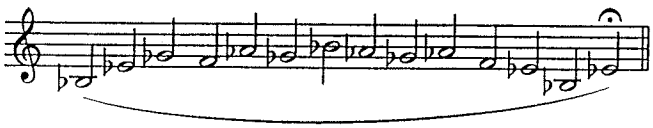

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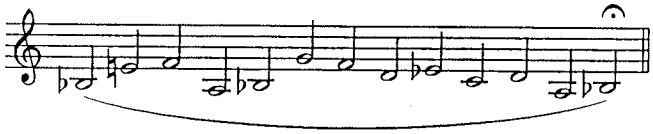

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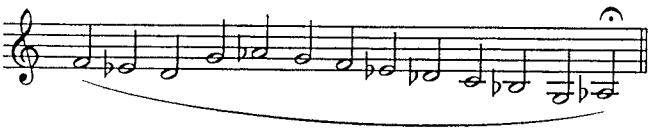

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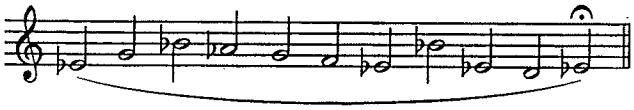

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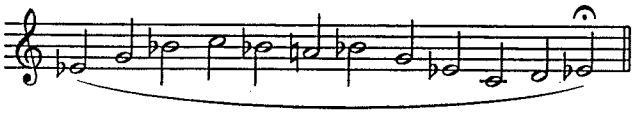

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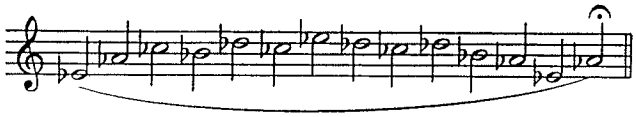

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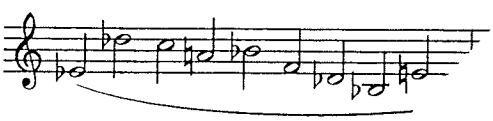

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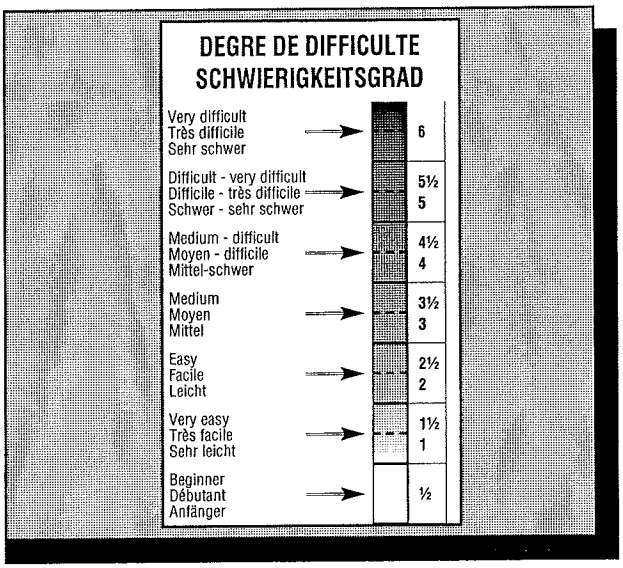
MUSIC EVOLUTION



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 ■

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 ■

difem

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