

INTONATION studies

for treble and bass clef instruments

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Kristin Thielemann
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Liebe Kolleginnen und Kollegen,

Die «INTONATION studies 1» sind in der Unterrichtspraxis mit fortgeschrittenen Trompetenschülerinnen und -schülern entstanden. Sie haben zum Thema, das Gehör für die saubere Intonation von Primen, Terzen, Quinten, Septimen und Oktaven zu schärfen und das Ausgleichen einzelner Töne aktiv zu trainieren.

Da ich von befreundeten Lehrkräften immer wieder gefragt werde, ob sie eine Kopie dieser Ausgabe für ihren Unterricht nutzen dürfen, habe ich die Gelegenheit genutzt, um, ergänzend zu einem Beitrag über Intonationsübungen für das Stretta Journal, Ihnen diesen ersten Teil der Übungen als kostenfreien Download zur Verfügung zu stellen. Diesen Beitrag zu lesen, kann ich Ihnen sehr ans Herz legen, um mit den «INTONATION studies 1» erfolgreich zu arbeiten!

Möglicherweise lassen sich diese Übungen auch für andere Instrumentengruppen nutzen. Gerne können Sie hierzu Anpassungen am Notentext vornehmen. Hierzu finden Sie einige leere Notenlinien in der Ausgabe.

Da sich Intonation besonders gut in Gruppen trainieren lässt, daher finden Sie in «INTONATION studies 1» vier- und zweistimmige Übungen in Dur- und Molltonarten.

Ich wünsche Ihnen viel Freude beim Unterrichten und Musizieren!

Ihre


Kristin Thielemann

Dear Colleagues,

«INTONATION studies 1» has been developed in teaching practice with advanced trumpet students. Their purpose is to sharpen the student's ear for the clean intonation of the root, thirds, fifths, sevenths and octaves and to actively train the balancing of individual notes.

Since I am frequently asked by teacher friends if they may use a copy of this edition for their lessons, I have taken the opportunity to provide you with this first part of the exercises as a free download, as a supplement to an article on intonation exercises for the Stretta Journal. I highly recommend you read this article in order to work successfully with «INTONATION studies 1»!

These exercises may also be used for other instrument groups. You are welcome to make adjustments to the score for this purpose. For this you will find some empty staves in this edition.

Since intonation can be trained especially well in groups, you will find four-part and two-part exercises in major and minor keys in «INTONATION studies 1».

I wish you much joy in teaching and making music!

Yours,



Kristin Thielemann

Notes on the exercises – Translation in English

EXERCISE A (ÜBUNG A)

- o Play this exercise in a group of four.
- o Each exercise is repeated three times, so each line sounds a total of four times.
- o When you have played one line, continue to the one below it.
- o If you play the bottom line of an exercise, you then move to the top line.
- o If there are only two players, the first and the third voice can be used.

Pay particular attention to the clean intonation of the thirds and fifths!

EXERCISE B (ÜBUNG B)

- o Major thirds of a chord should be played a little softer and lower to blend well.
- o Ask yourself while playing: What key are we in right now? Where is the major third? Do I need to adjust my tuning, or are my instincts correct?

EXERCISE C (ÜBUNG C)

- o An ensemble is only good if everyone knows how to fit into their role.
- o Whoever chooses a brighter or louder sound than the leading voice without being asked to do so, diminishes the overall performance.
- o Find the major thirds in this exercise as well (tune them a little lower!).
- o There is also a seventh in the 3rd voice (second to last note of each exercise!). Also play the seventh a little lower to achieve good intonation.

MAJOR CHORDS (DUR-AKKORDE)

- o Start this exercise slowly at first and try to pay attention to what function of the chord your note is currently performing: Are you playing the root, the third, or the fifth?
 - o Try to correct the intonation at critical points actively at first, later intuitively.
 - o If the other players are in tune with each other in the same timbre and with good intonation, you can easily make the overtones audible in this exercise.
 - o This exercise can also be trained for speed, in order to be able to handle frequently recurring intervals with increasing virtuosity in other works later on.
- If the exercise is too high for fellow players at certain points, it is a good idea to cut out the sequence in question (two bars).

MINOR CHORDS (MOLL-AKKORDE)

- o This exercise, just like the matching major exercise, should be started slowly at first.
 - o Recognizing the minor thirds (rather pitching them high) is followed first by active, then intuitive correction.
 - o This exercise can also be trained for speed in order to be able to handle frequently recurring intervals with increasing virtuosity in other works later on.
- If the exercise is too high for the other players at certain points, it is a good idea to cut out the sequence in question (two bars).

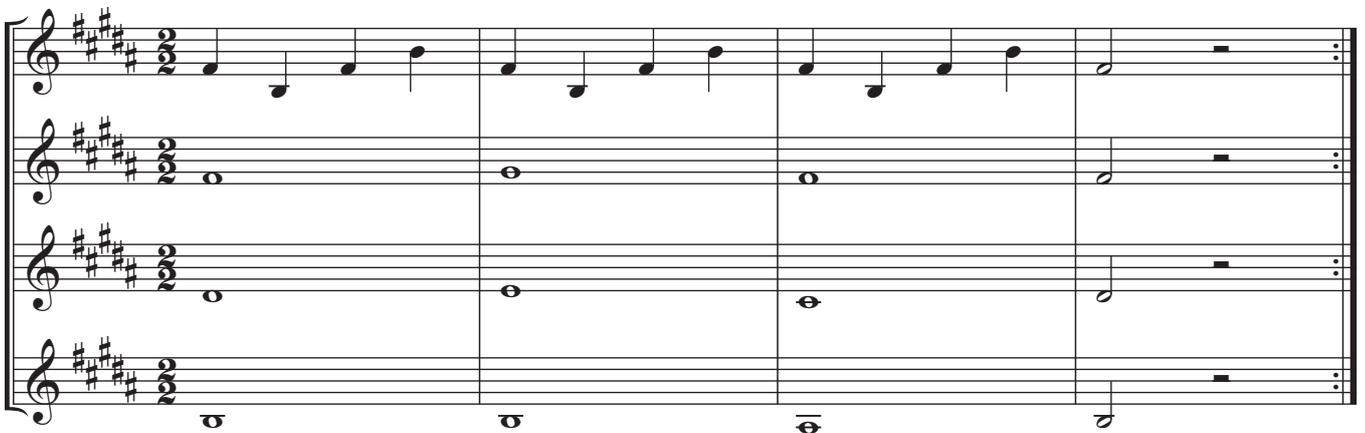
- Spiele diese Übung in einer Gruppe mit vier Personen.
- Jede Übung wird dreimal wiederholt, jede Linie erklingt also insgesamt viermal.
- Wenn du eine Zeile gespielt hast, machst du mit der darunterliegenden weiter.
- Spielst du die unterste Zeile einer Übung, rutschst du danach in die oberste.
- Sollte nur zu zweit gespielt werden, bieten sich die erste und die dritte Stimme an.

Achte insbesondere auf die saubere Intonation der Terzen und Quinten!

Kristin Thielemann



First system of musical notation for Exercise A, C major. It consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5. The second and third staves have treble clefs and contain whole notes: C4, G3, C4, G3, C4, G3, C4, G3. The bottom staff has a bass clef and contains whole notes: C4, F3, C4, F3, C4, F3, C4, F3. The system ends with a double bar line and repeat dots.



Second system of musical notation for Exercise A, D major. It consists of four staves. The top staff has a treble clef and a key signature of two sharps (F#, C#). The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C#5, D5. The second and third staves have treble clefs and contain whole notes: D4, A3, D4, A3, D4, A3, D4, A3. The bottom staff has a bass clef and contains whole notes: D4, F#3, D4, F#3, D4, F#3, D4, F#3. The system ends with a double bar line and repeat dots.



Third system of musical notation for Exercise A, B-flat major. It consists of four staves. The top staff has a treble clef and a key signature of two flats (Bb, Eb). The melody consists of quarter notes: Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb6. The second and third staves have treble clefs and contain whole notes: Bb4, F3, Bb4, F3, Bb4, F3, Bb4, F3. The bottom staff has a bass clef and contains whole notes: Bb4, Eb3, Bb4, Eb3, Bb4, Eb3, Bb4, Eb3. The system ends with a double bar line and repeat dots.

System 1: Four staves of music in G major (one sharp). The top staff contains a melodic line with eighth notes. The second and third staves contain chords, and the bottom staff contains a bass line with quarter notes. The system concludes with a double bar line and repeat dots.

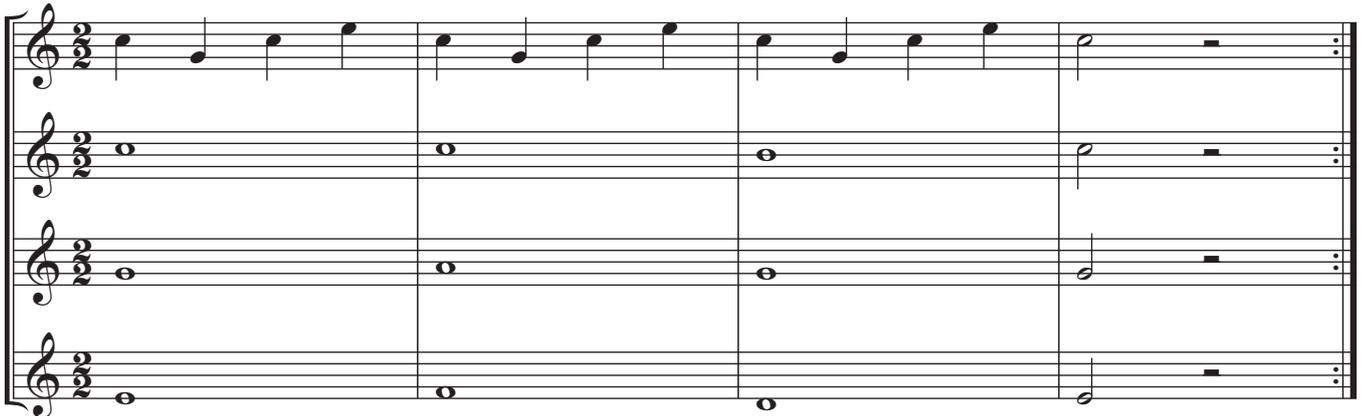
System 2: Four staves of music in B minor (two flats). The top staff contains a melodic line with eighth notes. The second and third staves contain chords, and the bottom staff contains a bass line with quarter notes. The system concludes with a double bar line and repeat dots.

System 3: Four staves of music in G major (one sharp). The top staff contains a melodic line with eighth notes. The second and third staves contain chords, and the bottom staff contains a bass line with quarter notes. The system concludes with a double bar line and repeat dots.

System 4: Four staves of music in G major (one sharp). The top staff contains a melodic line with eighth notes. The second and third staves contain chords, and the bottom staff contains a bass line with quarter notes. The system concludes with a double bar line and repeat dots.

- Dur-Terzen eines Akkords sollten etwas leiser und tiefer gespielt werden, um sich gut zu mischen.
- Frage dich beim Spielen: In welcher Tonart sind wir gerade? Wo ist die Dur-Terz? Sollte ich korrigieren, oder gelingt mir das bereits intuitiv?

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Musical score for C major exercise. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. It contains a melodic line of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5. The bottom three staves are bass clefs with a key signature of one sharp (F#) and a 2/2 time signature. They contain a harmonic line of half notes: C3, F#3, C4, F#3, C4, F#3, C4, F#3, C4. The piece ends with a double bar line and repeat dots.



Musical score for D major exercise. It consists of four staves. The top staff is a treble clef with a key signature of two sharps (F#, C#) and a 2/2 time signature. It contains a melodic line of quarter notes: D4, E4, F#4, G4, A4, B4, C#5, D5. The bottom three staves are bass clefs with a key signature of two sharps (F#, C#) and a 2/2 time signature. They contain a harmonic line of half notes: D3, C#3, D4, C#3, D4, C#3, D4, C#3, D4. The piece ends with a double bar line and repeat dots.



Musical score for Bb major exercise. It consists of four staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a 2/2 time signature. It contains a melodic line of quarter notes: Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5. The bottom three staves are bass clefs with a key signature of two flats (Bb, Eb) and a 2/2 time signature. They contain a harmonic line of half notes: Bb3, Eb3, Bb4, Eb3, Bb4, Eb3, Bb4, Eb3, Bb4. The piece ends with a double bar line and repeat dots.

System 1: Four staves of music in G major. The top staff contains a melodic line with quarter notes and a final half note. The second and third staves contain whole notes. The bottom staff contains a bass line with whole notes. The system concludes with a double bar line and repeat dots.

System 2: Four staves of music in B minor. The top staff contains a melodic line with quarter notes and a final half note. The second and third staves contain whole notes. The bottom staff contains a bass line with whole notes. The system concludes with a double bar line and repeat dots.

System 3: Four staves of music in G major. The top staff contains a melodic line with quarter notes and a final half note. The second and third staves contain whole notes. The bottom staff contains a bass line with whole notes. The system concludes with a double bar line and repeat dots.

System 4: Four staves of music in G major. The top staff contains a melodic line with quarter notes and a final half note. The second and third staves contain whole notes. The bottom staff contains a bass line with whole notes. The system concludes with a double bar line and repeat dots.

- Ein Ensemble ist nur gut, wenn sich jeder in seine Rolle einzufügen weiß.
- Wer an Mittel- oder Begleitstimmen ungefragt einen helleren oder lauterem Klang als die führende Stimme wählt, schmälert die Gesamtleistung.
- Finde auch in dieser Übung die Dur-Terzen (etwas tiefer intonieren!).
- Ebenfalls gibt es in der 3. Stimme eine Septime (vorletzter Ton jeder Übung!). Auch die Septime etwas tiefer nehmen, um eine gute Intonation zu erzielen.

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First system of musical notation for Exercise C in C major. It consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). The melody is a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, followed by a quarter rest, then a quarter note G4, and finally a quarter note C5. The second staff has a treble clef and a key signature of one sharp, with a sequence of quarter notes: C4, G4, C5, G4, C4. The third staff has a treble clef and a key signature of one sharp, with a sequence of quarter notes: C4, G4, C5, G4, C4. The fourth staff has a treble clef and a key signature of one sharp, with a sequence of quarter notes: C4, G4, C5, G4, C4. The system ends with a double bar line and repeat dots.



Second system of musical notation for Exercise C in D major. It consists of four staves. The top staff has a treble clef and a key signature of two sharps (F#, C#). The melody is a sequence of eighth notes: D4, E4, F#4, G#4, A4, B4, C#5, D5, followed by a quarter rest, then a quarter note B4, and finally a quarter note D5. The second staff has a treble clef and a key signature of two sharps, with a sequence of quarter notes: D4, A4, D5, A4, D4. The third staff has a treble clef and a key signature of two sharps, with a sequence of quarter notes: D4, A4, D5, A4, D4. The fourth staff has a treble clef and a key signature of two sharps, with a sequence of quarter notes: D4, A4, D5, A4, D4. The system ends with a double bar line and repeat dots.



Third system of musical notation for Exercise C in E major. It consists of four staves. The top staff has a treble clef and a key signature of three sharps (F#, C#, G#). The melody is a sequence of eighth notes: E4, F#4, G#4, A4, B4, C#5, D5, E5, followed by a quarter rest, then a quarter note D5, and finally a quarter note E5. The second staff has a treble clef and a key signature of three sharps, with a sequence of quarter notes: E4, B4, E5, B4, E4. The third staff has a treble clef and a key signature of three sharps, with a sequence of quarter notes: E4, B4, E5, B4, E4. The fourth staff has a treble clef and a key signature of three sharps, with a sequence of quarter notes: E4, B4, E5, B4, E4. The system ends with a double bar line and repeat dots.

System 1: Four staves of music in G major (one sharp). The top staff features a melodic line with eighth-note patterns. The second and third staves provide harmonic support with quarter notes. The bottom staff contains a bass line with quarter notes. The system concludes with a double bar line and repeat dots.

System 2: Four staves of music in G major. The top staff continues the melodic line. The second and third staves provide harmonic support. The bottom staff contains a bass line. The system concludes with a double bar line and repeat dots.

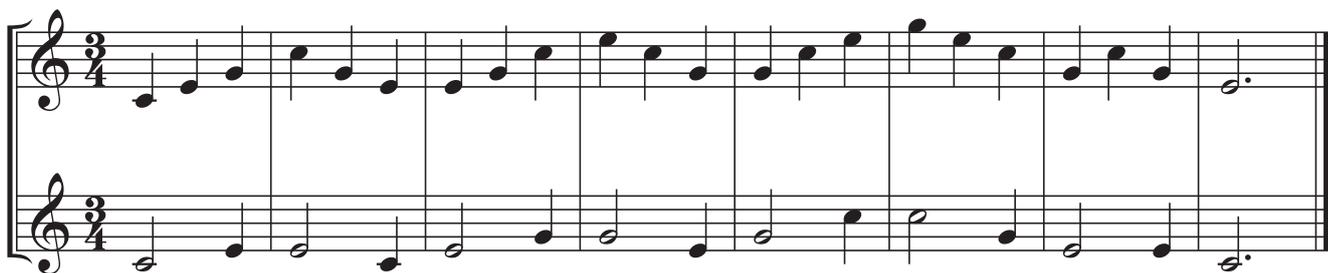
System 3: Four staves of music in G major. The top staff continues the melodic line. The second and third staves provide harmonic support. The bottom staff contains a bass line. The system concludes with a double bar line and repeat dots.

System 4: Four staves of music in G major. The top staff features a more complex melodic line with sixteenth-note patterns. The second and third staves provide harmonic support. The bottom staff contains a bass line. The system concludes with a double bar line and repeat dots.

- Beginne diese Übung zunächst langsam und versuche darauf zu achten, welche Funktion des Akkordes dein Ton gerade erfüllt: Spielst du den Grundton, die Terz oder die Quinte?
- Versuche zunächst aktiv, später intuitiv die Intonation an kritischen Stellen zu korrigieren.
- Sind die Mitspielenden in gleicher Klangfarbe und mit guter Intonation aufeinander abgestimmt, kann man bei dieser Übung leicht die Obertöne hörbar machen.
- Diese Übung kann auch auf Schnelligkeit trainiert werden, um später auch in anderen Werken immer virtuoser mit häufig wiederkehrenden Intervallen umgehen zu können.

Sollte die Übung für die Mitspielenden an gewissen Stellen zu hoch liegen, bietet es sich an, die fragliche Sequenz (zwei Takte) herauszustreichen.

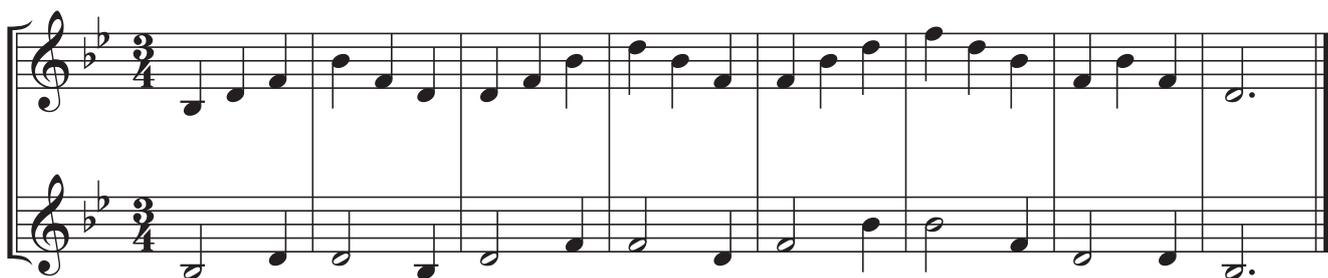
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First system of musical notation, C major, 3/4 time signature. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line consists of quarter notes: C3, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1.



Second system of musical notation, D major, 3/4 time signature. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line consists of quarter notes: D3, A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D1.



Third system of musical notation, E major, 3/4 time signature. The melody consists of quarter notes: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The bass line consists of quarter notes: E3, B2, A2, G#2, F#2, E2, D#2, C#2, B1, A1, G1, F#1, E1.



Fourth system of musical notation, F# major, 3/4 time signature. The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The bass line consists of quarter notes: F#3, C#3, B2, A#2, G#2, F#2, E#2, D#2, C#2, B1, A1, G1, F#1, E1.

System 1: Treble and Bass clefs, 3/4 time signature, key signature of three flats (B-flat, E-flat, A-flat). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes.

System 2: Treble and Bass clefs, 3/4 time signature, key signature of three flats. The melody continues with eighth and quarter notes, and the bass clef accompaniment remains consistent.

System 3: Treble and Bass clefs, 3/4 time signature, key signature of four flats (B-flat, E-flat, A-flat, D-flat). The melody features a rising eighth-note line, and the bass clef accompaniment follows.

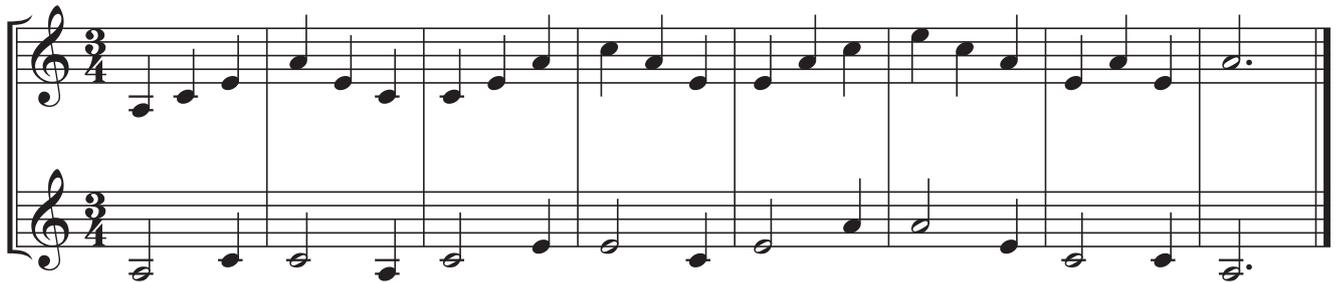
System 4: Treble and Bass clefs, 3/4 time signature, key signature of one sharp (F-sharp). The melody continues with eighth and quarter notes, and the bass clef accompaniment remains consistent.

System 5: Treble and Bass clefs, 3/4 time signature, key signature of two sharps (F-sharp, C-sharp). The melody continues with eighth and quarter notes, and the bass clef accompaniment remains consistent.

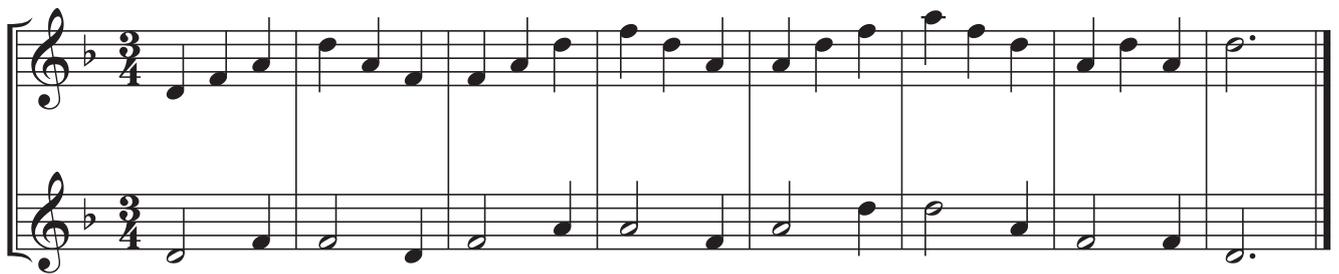
First system of musical notation, consisting of two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, 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- Diese Übung sollte genau wie die dazu passende Übung in Dur zunächst langsam begonnen werden.
- Auf das Erkennen der Moll-Terzen (eher hoch nehmen) folgt zunächst das aktive, dann das intuitive Korrigieren.
- Diese Übung kann auch auf Schnelligkeit trainiert werden, um später auch in anderen Werken immer virtuoser mit häufig wiederkehrenden Intervallen umgehen zu können. Sollte die Übung für die Mitspielenden an gewissen Stellen zu hoch liegen, bietet es sich an, die fragliche Sequenz (zwei Takte) herauszustreichen.

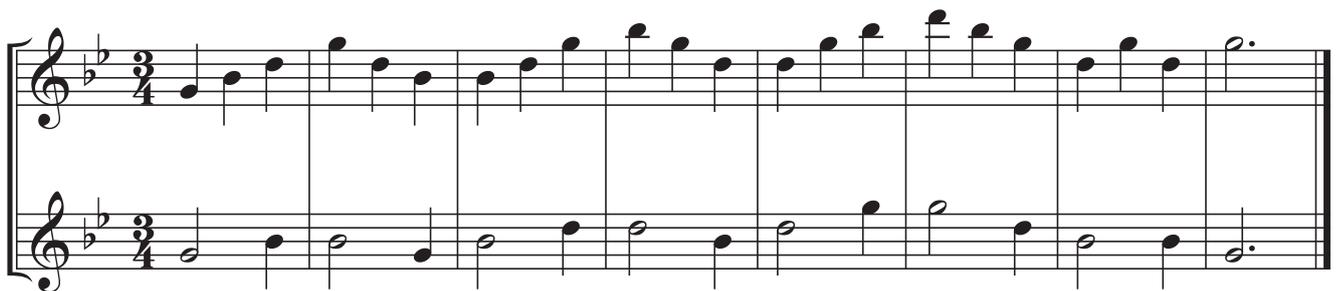
Kristin Thielemann



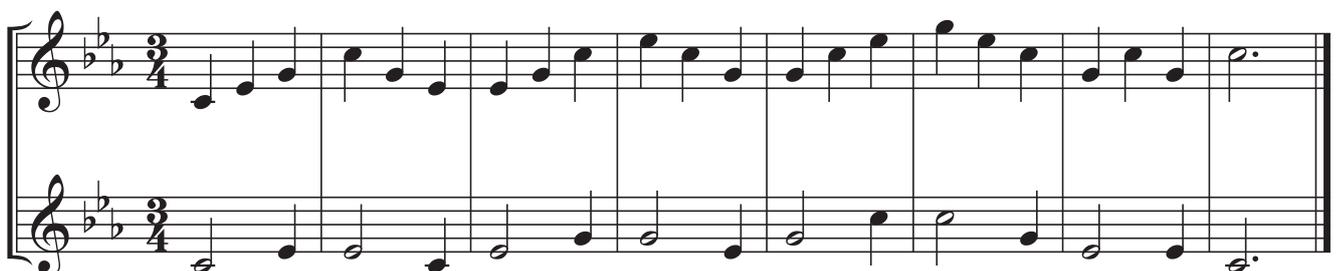
First system of musical notation, C major, 3/4 time signature. The exercise consists of two staves. The upper staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff contains a sequence of eighth notes: C3, B2, A2, G2, F2, E2, D2, C3, B2, A2, G2, F2, E2, D2, C3.



Second system of musical notation, D minor, 3/4 time signature. The exercise consists of two staves. The upper staff contains a sequence of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff contains a sequence of eighth notes: D3, C3, B2, A2, G2, F2, E2, D3, C3, B2, A2, G2, F2, E2, D3.



Third system of musical notation, E minor, 3/4 time signature. The exercise consists of two staves. The upper staff contains a sequence of eighth notes: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff contains a sequence of eighth notes: E3, D3, C3, B2, A2, G2, F2, E3, D3, C3, B2, A2, G2, F2, E3.



Fourth system of musical notation, F minor, 3/4 time signature. The exercise consists of two staves. The upper staff contains a sequence of eighth notes: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff contains a sequence of eighth notes: F3, E3, D3, C3, B2, A2, G2, F3, E3, D3, C3, B2, A2, G2, F3.

First system of musical notation, consisting of two staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The melody in the upper staff consists of eighth notes, and the bass line in the lower staff consists of quarter notes.

Second system of musical notation, consisting of two staves. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 3/4. The melody in the upper staff consists of eighth notes, and the bass line in the lower staff consists of quarter notes.

Third system of musical notation, consisting of two staves. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat) and the time signature is 3/4. The melody in the upper staff consists of eighth notes, and the bass line in the lower staff consists of quarter notes.

Fourth system of musical notation, consisting of two staves. The key signature has one sharp (F-sharp) and the time signature is 3/4. The melody in the upper staff consists of eighth notes, and the bass line in the lower staff consists of quarter notes.

Fifth system of musical notation, consisting of two staves. The key signature has two sharps (F-sharp, C-sharp) and the time signature is 3/4. The melody in the upper staff consists of eighth notes, and the bass line in the lower staff consists of quarter notes.

First system of musical notation. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The melody in the top staff starts on G4 and moves stepwise up to B4, then descends. The bass line starts on G2 and moves stepwise up to B2, then descends.

Second system of musical notation. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 3/4. The melody in the top staff starts on A4 and moves stepwise up to C5, then descends. The bass line starts on A2 and moves stepwise up to C3, then descends.

Third system of musical notation. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has five sharps (F#, C#, G#, D#, A#) and the time signature is 3/4. The melody in the top staff starts on B4 and moves stepwise up to D5, then descends. The bass line starts on B2 and moves stepwise up to D3, then descends.

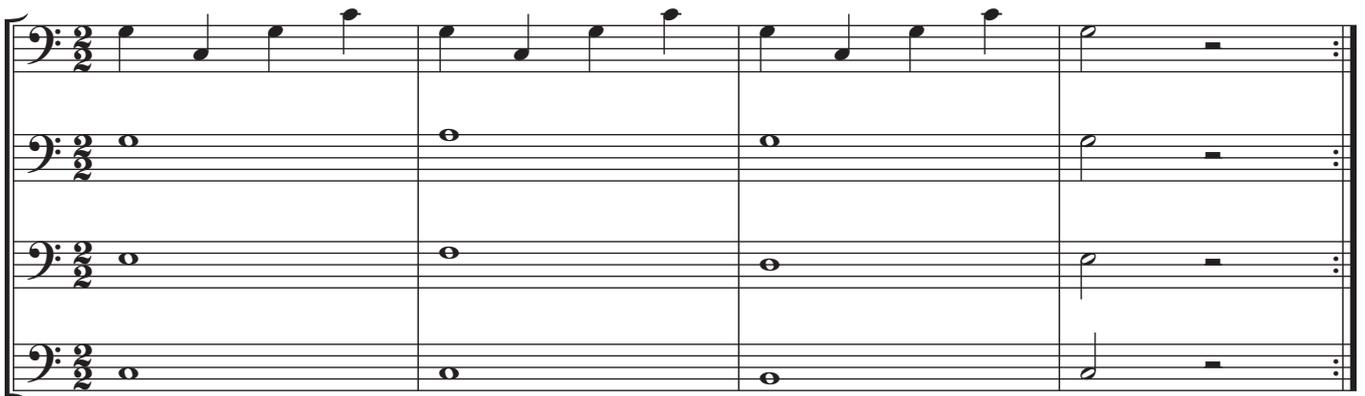
Fourth system of musical notation. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has six sharps (F#, C#, G#, D#, A#, E#) and the time signature is 3/4. The melody in the top staff starts on C5 and moves stepwise up to E5, then descends. The bass line starts on C3 and moves stepwise up to E3, then descends.

Empty musical notation system consisting of two staves, one in treble clef and one in bass clef, with no notes or markings.

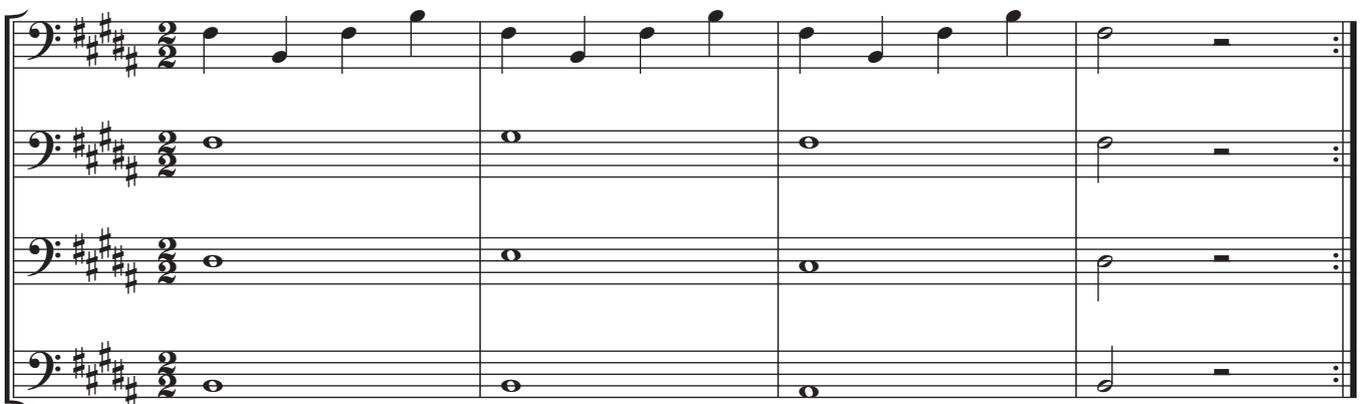
- Spiele diese Übung in einer Gruppe mit vier Personen.
- Jede Übung wird dreimal wiederholt, jede Linie erklingt also insgesamt viermal.
- Wenn du eine Zeile gespielt hast, machst du mit der darunterliegenden weiter.
- Spielst du die unterste Zeile einer Übung, rutschst du danach in die oberste.
- Sollte nur zu zweit gespielt werden, bieten sich die erste und die dritte Stimme an.

Achte insbesondere auf die saubere Intonation der Terzen und Quinten!

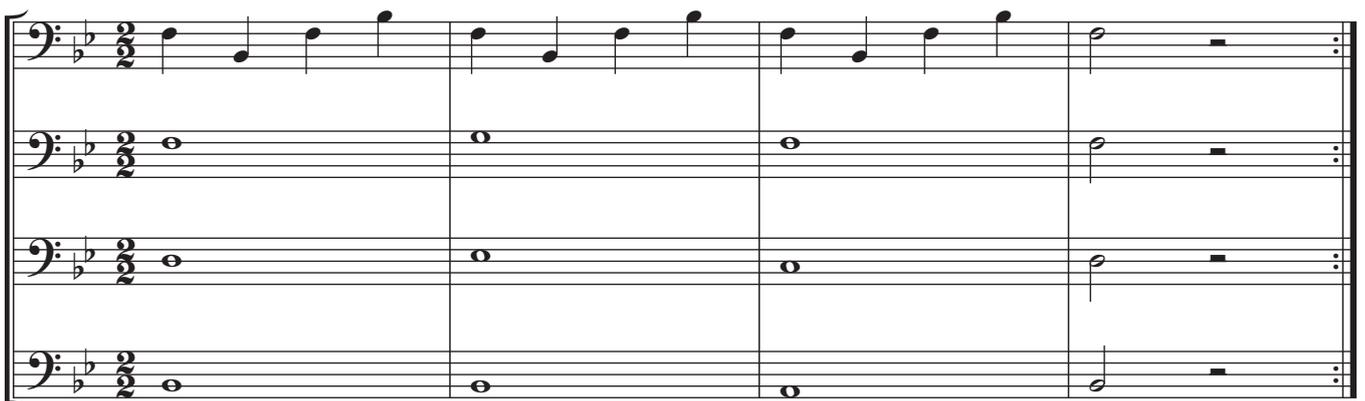
Kristin Thielemann



First system of musical notation for Exercise A, C major, 2/2 time. It consists of four staves. The top staff has a melodic line: C4, D4, E4, F4, G4, A4, B4, C5. The second staff has a whole note chord: C4, E4, G4. The third staff has a whole note chord: C4, G2, C3. The fourth staff has a whole note chord: C4, F2, C3. The piece ends with a double bar line and repeat dots.



Second system of musical notation for Exercise A, F# major, 2/2 time. It consists of four staves. The top staff has a melodic line: F#4, G#4, A#4, B4, C5, D5, E5, F#5. The second staff has a whole note chord: F#4, A#4, C5. The third staff has a whole note chord: F#4, C3, F#2. The fourth staff has a whole note chord: F#4, B1, F#2. The piece ends with a double bar line and repeat dots.



Third system of musical notation for Exercise A, Bb major, 2/2 time. It consists of four staves. The top staff has a melodic line: Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5. The second staff has a whole note chord: Bb4, D5, F5. The third staff has a whole note chord: Bb4, F2, Bb1. The fourth staff has a whole note chord: Bb4, Bb2, F2. The piece ends with a double bar line and repeat dots.

System 1: Four staves of music in G major (one sharp) and 3/2 time. The top staff contains a melodic line of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. The second staff has a whole note G2. The third staff has a whole note G2. The fourth staff has a whole note G2. The system concludes with a double bar line and repeat dots.

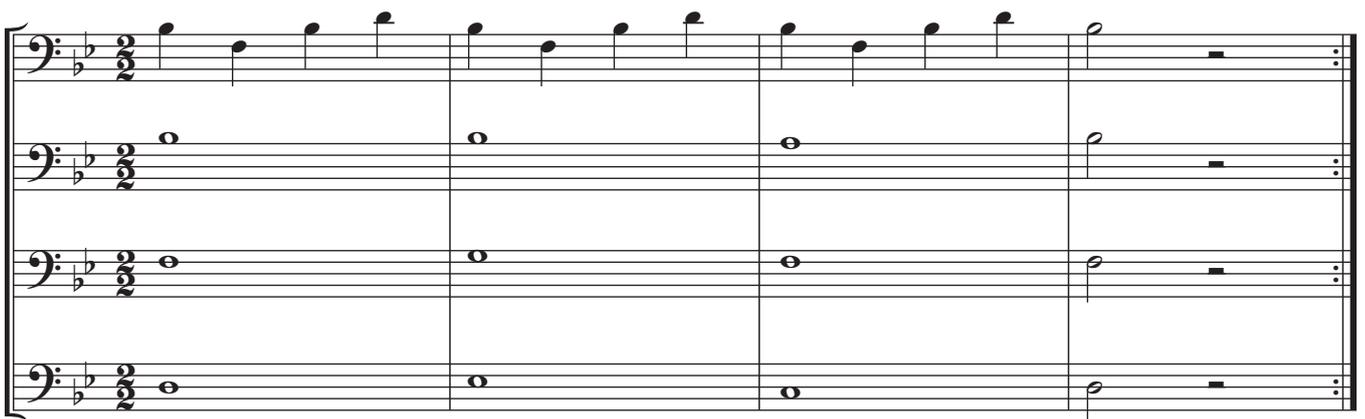
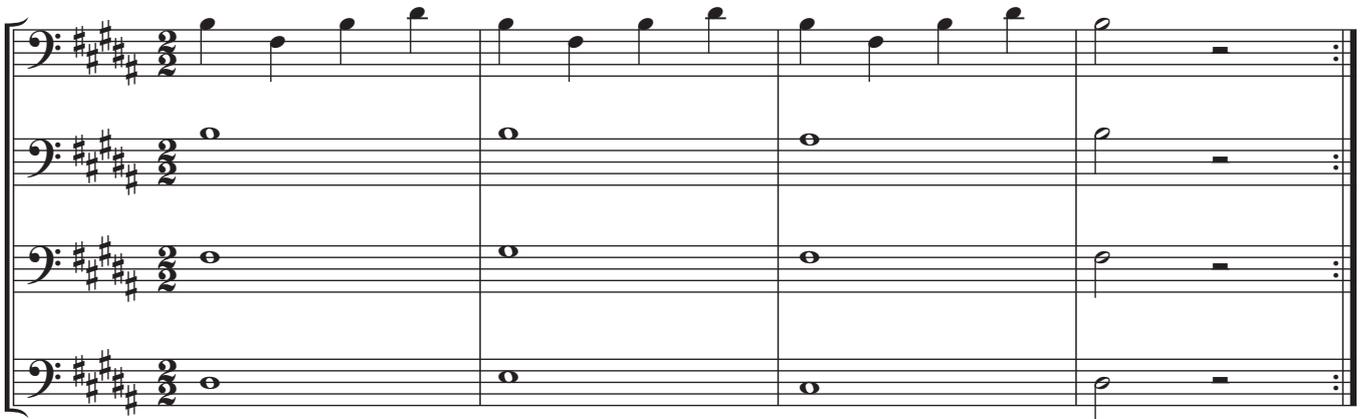
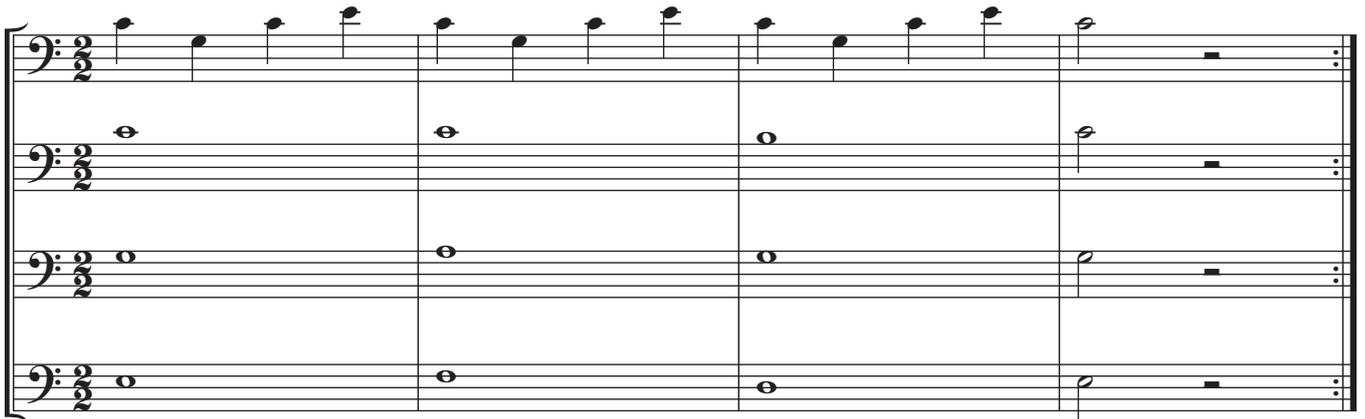
System 2: Four staves of music in B minor (two flats) and 3/2 time. The top staff contains a melodic line of quarter notes: B1, C2, D2, E2, F2, G2, A2, B2. The second staff has a whole note B1. The third staff has a whole note B1. The fourth staff has a whole note B1. The system concludes with a double bar line and repeat dots.

System 3: Four staves of music in G major (one sharp) and 3/2 time. The top staff contains a melodic line of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. The second staff has a whole note G2. The third staff has a whole note G2. The fourth staff has a whole note G2. The system concludes with a double bar line and repeat dots.

System 4: Four staves of music in D major (two sharps) and 3/2 time. The top staff contains a melodic line of quarter notes: D2, E2, F#2, G#2, A2, B2, C3, D3. The second staff has a whole note D2. The third staff has a whole note D2. The fourth staff has a whole note D2. The system concludes with a double bar line and repeat dots.

- Dur-Terzen eines Akkords sollten etwas leiser und tiefer gespielt werden, um sich gut zu mischen.
- Frage dich beim Spielen: In welcher Tonart sind wir gerade? Wo ist die Dur-Terz? Sollte ich korrigieren, oder gelingt mir das bereits intuitiv?

Kristin Thielemann



System 1: Four staves of music in G major (one sharp) and 2/2 time. The top staff contains a melodic line with eighth notes in the first three measures and a whole note in the fourth. The second staff has whole notes. The third and fourth staves have whole notes in the first three measures and a half note in the fourth.

System 2: Four staves of music in B-flat major (two flats) and 2/2 time. The top staff contains a melodic line with eighth notes in the first three measures and a whole note in the fourth. The second staff has whole notes. The third and fourth staves have whole notes in the first three measures and a half note in the fourth.

System 3: Four staves of music in G major (one sharp) and 2/2 time. The top staff contains a melodic line with eighth notes in the first three measures and a whole note in the fourth. The second staff has whole notes. The third and fourth staves have whole notes in the first three measures and a half note in the fourth.

System 4: Four staves of music in D major (two sharps) and 2/2 time. The top staff contains a melodic line with eighth notes in the first three measures and a whole note in the fourth. The second staff has whole notes. The third and fourth staves have whole notes in the first three measures and a half note in the fourth.

- Ein Ensemble ist nur gut, wenn sich jeder in seine Rolle einzufügen weiß.
- Wer an Mittel- oder Begleitstimmen ungefragt einen helleren oder laueren Klang als die führende Stimme wählt, schmälert die Gesamtleistung.
- Finde auch in dieser Übung die Dur-Terzen (etwas tiefer intonieren!).
- Ebenfalls gibt es in der 3. Stimme eine Septime (vorletzter Ton jeder Übung!). Auch die Septime etwas tiefer nehmen, um eine gute Intonation zu erzielen.

Kristin Thielemann



System 1: Four staves of music in G major (one sharp) and 3/2 time. The top staff features a melodic line with eighth notes and quarter notes. The lower three staves provide harmonic support with quarter notes.

System 2: Four staves of music in B minor (two flats) and 3/2 time. The top staff features a melodic line with eighth notes and quarter notes. The lower three staves provide harmonic support with quarter notes.

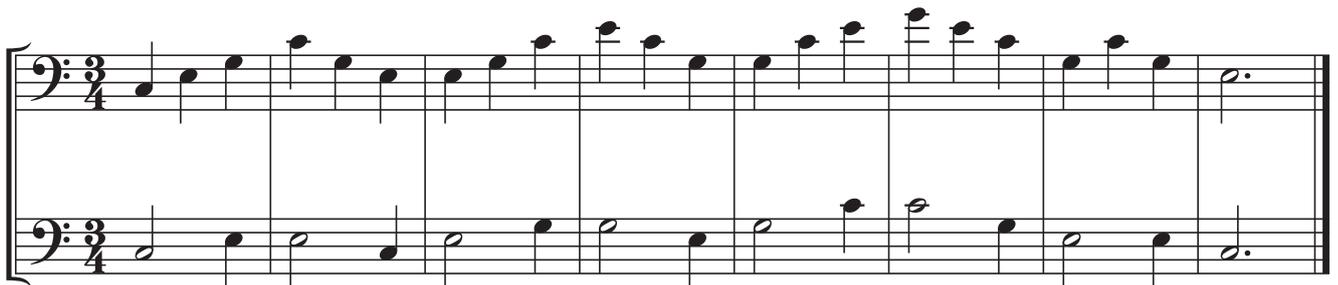
System 3: Four staves of music in G major (one sharp) and 3/2 time. The top staff features a melodic line with eighth notes and quarter notes. The lower three staves provide harmonic support with quarter notes.

System 4: Four staves of music in D major (two sharps) and 3/2 time. The top staff features a melodic line with eighth notes and quarter notes. The lower three staves provide harmonic support with quarter notes.

- Beginne diese Übung zunächst langsam und versuche darauf zu achten, welche Funktion des Akkordes dein Ton gerade erfüllt: Spielst du den Grundton, die Terz oder die Quinte?
- Versuche zunächst aktiv, später intuitiv die Intonation an kritischen Stellen zu korrigieren.
- Sind die Mitspielenden in gleicher Klangfarbe und mit guter Intonation aufeinander abgestimmt, kann man bei dieser Übung leicht die Obertöne hörbar machen.
- Diese Übung kann auch auf Schnelligkeit trainiert werden, um später auch in anderen Werken immer virtuoser mit häufig wiederkehrenden Intervallen umgehen zu können.

Sollte die Übung für die Mitspielenden an gewissen Stellen zu hoch liegen, bietet es sich an, die fragliche Sequenz (zwei Takte) herauszustreichen.

Kristin Thielemann



The first system of musical notation consists of two staves in 3/4 time with a key signature of one flat (B-flat). The upper staff contains a sequence of eighth notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, 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Bb343, C344, D344, E344, F344, G344, A344, Bb344, C345, D345, E345, F345, G345, A345, Bb345, C346, D346, E346, F346, G346, A346, Bb346, C347, D347, E347, F347, G347, A347, Bb347, C348, D348, E348, F348, G348, A348, Bb348, C349, D349, E349,

System 1: Two staves of music in bass clef, 3/4 time signature, key signature of three flats (B-flat, E-flat, A-flat). The melody in the upper staff consists of eighth and quarter notes, while the lower staff provides a harmonic accompaniment with quarter and eighth notes.

System 2: Two staves of music in bass clef, 3/4 time signature, key signature of three flats. The melody in the upper staff continues with eighth and quarter notes, and the lower staff continues with a similar accompaniment pattern.

System 3: Two staves of music in bass clef, 3/4 time signature, key signature of three flats. The melody in the upper staff continues with eighth and quarter notes, and the lower staff continues with a similar accompaniment pattern.

System 4: Two staves of music in bass clef, 3/4 time signature, key signature of one sharp (F#). The melody in the upper staff continues with eighth and quarter notes, and the lower staff continues with a similar accompaniment pattern.

System 5: Two staves of music in bass clef, 3/4 time signature, key signature of one sharp. The melody in the upper staff continues with eighth and quarter notes, and the lower staff continues with a similar accompaniment pattern.

First system of musical notation. It consists of two staves. The top staff has a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The bottom staff has a bass clef, the same key signature, and the same time signature. The music is written in a single melodic line across both staves.

Second system of musical notation, identical in format and notation to the first system.

Third system of musical notation, identical in format and notation to the first system.

Fourth system of musical notation, identical in format and notation to the first system.

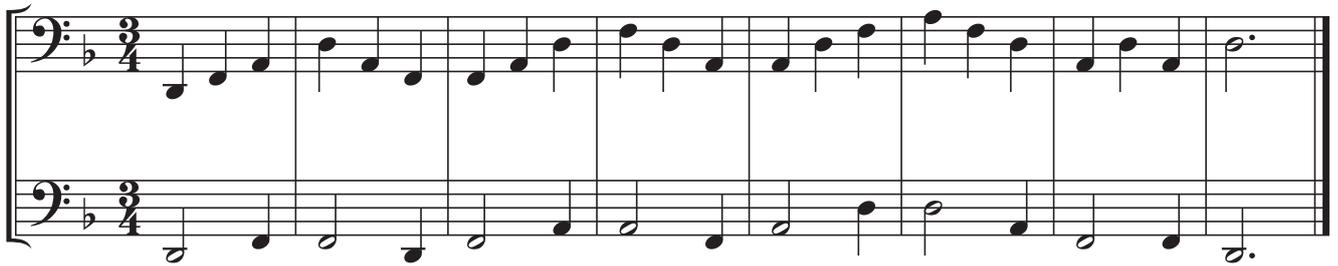
Empty musical notation system consisting of two staves with bass clefs and a key signature of three sharps.

- Diese Übung sollte genau wie die dazu passende Übung in Dur zunächst langsam begonnen werden.
- Auf das Erkennen der Moll-Terzen (eher hoch nehmen) folgt zunächst das aktive, dann das intuitive Korrigieren.
- Diese Übung kann auch auf Schnelligkeit trainiert werden, um später auch in anderen Werken immer virtuoser mit häufig wiederkehrenden Intervallen umgehen zu können. Sollte die Übung für die Mitspielenden an gewissen Stellen zu hoch liegen, bietet es sich an, die fragliche Sequenz (zwei Takte) herauszustreichen.

Kristin Thielemann



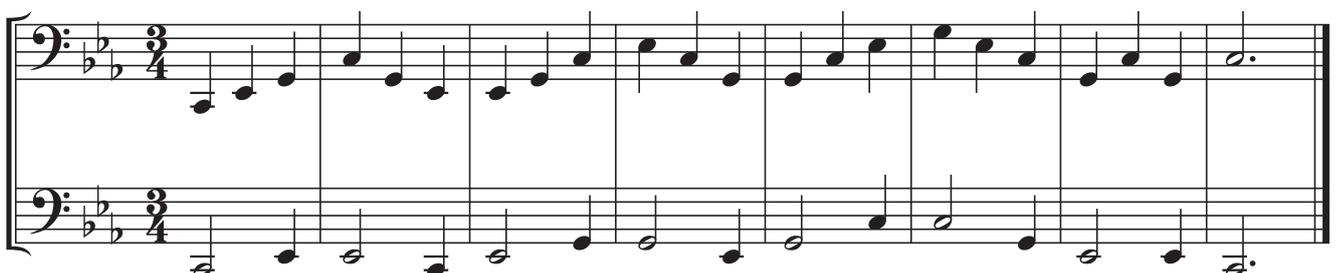
The first system of musical notation consists of two staves. The top staff is in a treble clef and the bottom staff is in a bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The melody in the top staff starts on G4 and moves stepwise up to D5, then descends. The bass line in the bottom staff starts on G3 and moves stepwise up to D4, then descends.



The second system of musical notation consists of two staves. The top staff is in a treble clef and the bottom staff is in a bass clef. The time signature is 3/4. The key signature has two flats (B-flat and E-flat). The melody in the top staff starts on G4 and moves stepwise up to D5, then descends. The bass line in the bottom staff starts on G3 and moves stepwise up to D4, then descends.



The third system of musical notation consists of two staves. The top staff is in a treble clef and the bottom staff is in a bass clef. The time signature is 3/4. The key signature has three flats (B-flat, E-flat, and A-flat). The melody in the top staff starts on G4 and moves stepwise up to D5, then descends. The bass line in the bottom staff starts on G3 and moves stepwise up to D4, then descends.



The fourth system of musical notation consists of two staves. The top staff is in a treble clef and the bottom staff is in a bass clef. The time signature is 3/4. The key signature has four flats (B-flat, E-flat, A-flat, and D-flat). The melody in the top staff starts on G4 and moves stepwise up to D5, then descends. The bass line in the bottom staff starts on G3 and moves stepwise up to D4, then descends.

System 1: Two staves of music in bass clef, 3/4 time signature, and key signature of three flats (B-flat, E-flat, A-flat). The top staff contains a melodic line with eighth and quarter notes, while the bottom staff contains a bass line with quarter and eighth notes.

System 2: Two staves of music in bass clef, 3/4 time signature, and key signature of three flats. The top staff continues the melodic line with eighth and quarter notes, and the bottom staff continues the bass line with quarter and eighth notes.

System 3: Two staves of music in bass clef, 3/4 time signature, and key signature of three flats. The top staff continues the melodic line with eighth and quarter notes, and the bottom staff continues the bass line with quarter and eighth notes.

System 4: Two staves of music in bass clef, 3/4 time signature, and key signature of one sharp (F#). The top staff continues the melodic line with eighth and quarter notes, and the bottom staff continues the bass line with quarter and eighth notes.

System 5: Two staves of music in bass clef, 3/4 time signature, and key signature of one sharp. The top staff continues the melodic line with eighth and quarter notes, and the bottom staff continues the bass line with quarter and eighth notes.

System 1: Two staves of music in bass clef, key signature of three sharps (F#, C#, G#), and 3/4 time signature. The top staff contains a melodic line with eighth and quarter notes, while the bottom staff provides a harmonic accompaniment with quarter and eighth notes.

System 2: Continuation of the musical notation from System 1, showing further development of the melodic and harmonic lines.

System 3: Continuation of the musical notation from System 1, showing further development of the melodic and harmonic lines.

System 4: Continuation of the musical notation from System 1, showing further development of the melodic and harmonic lines.

System 5: Two empty staves in bass clef, key signature of three sharps, and 3/4 time signature, intended for further musical notation.