Flöte

Hans-Peter Blaser

BAND-COACHING Band2

Intonationstraining

band-coach.ch

die top-tools für stimmige musik

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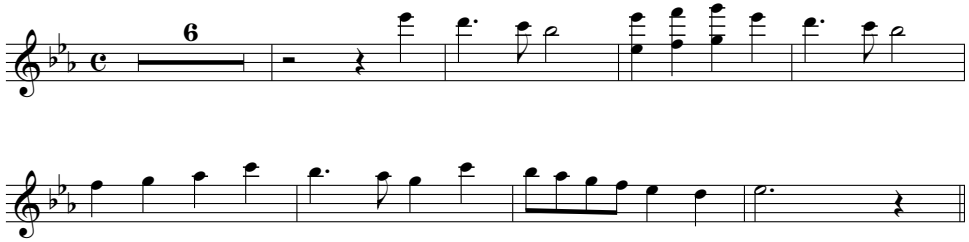
Hans-Peter Blaser

unit 1



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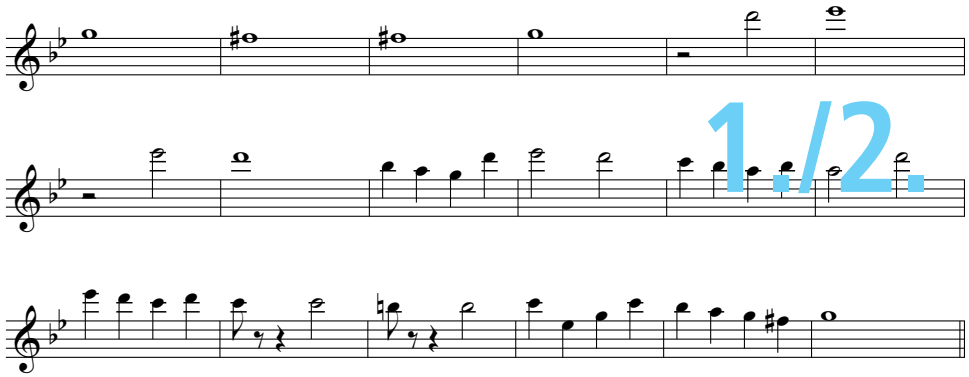

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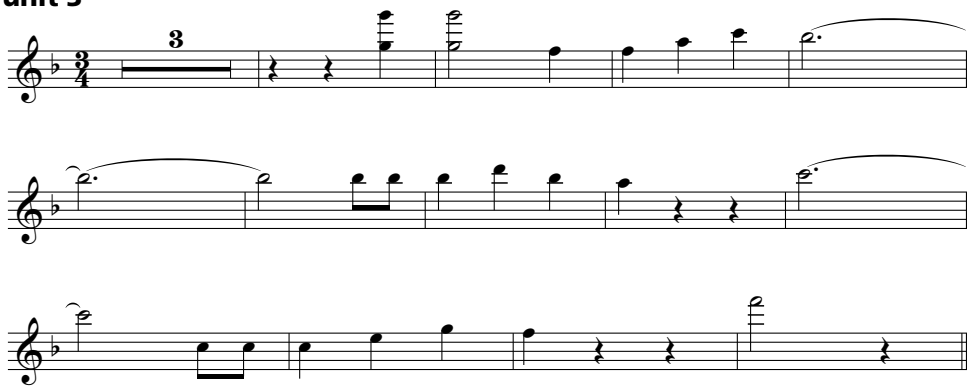

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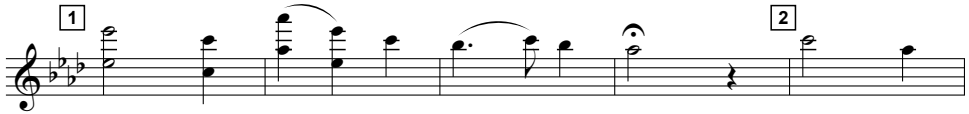

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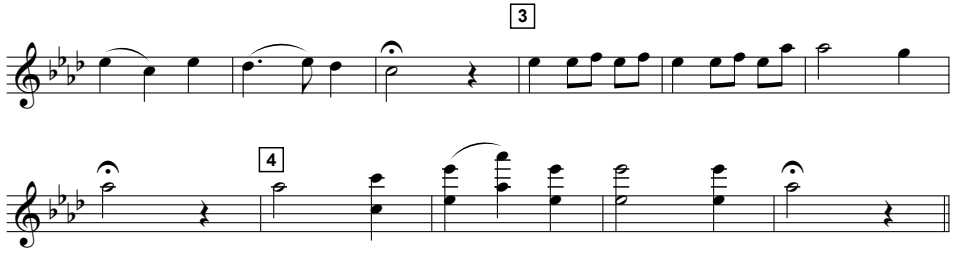
1./2. Flöte



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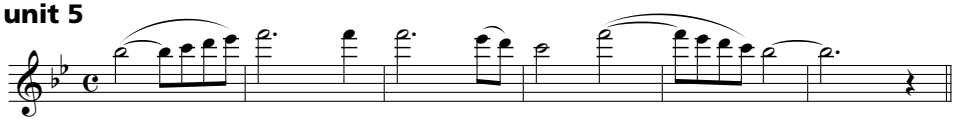

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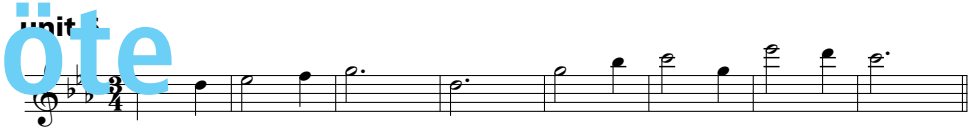

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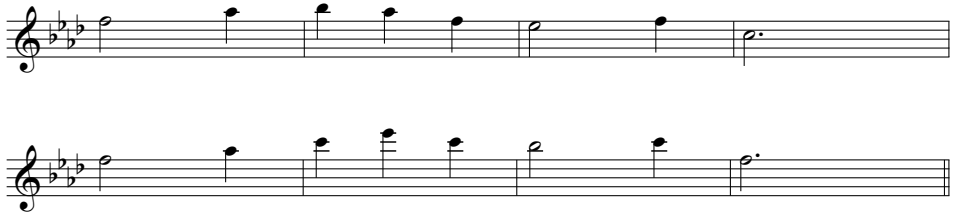

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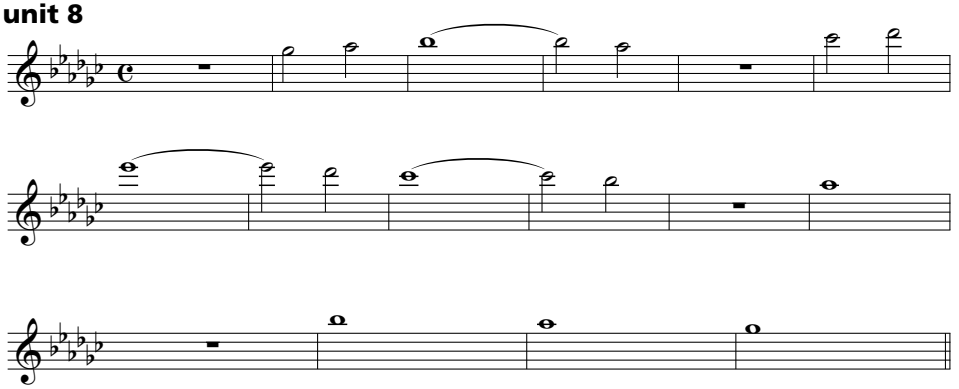

1./2. Flöte

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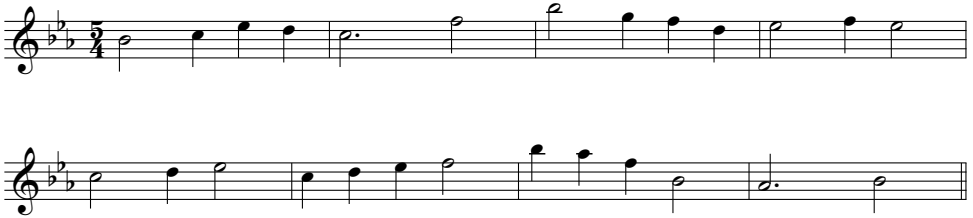

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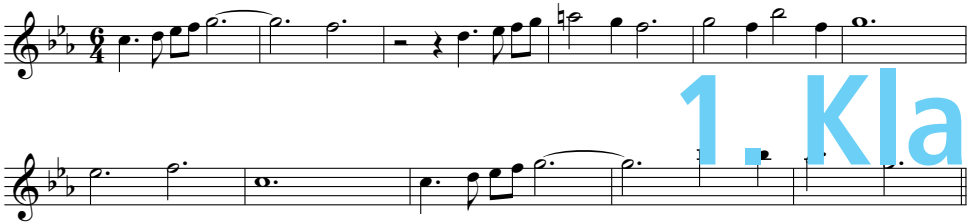

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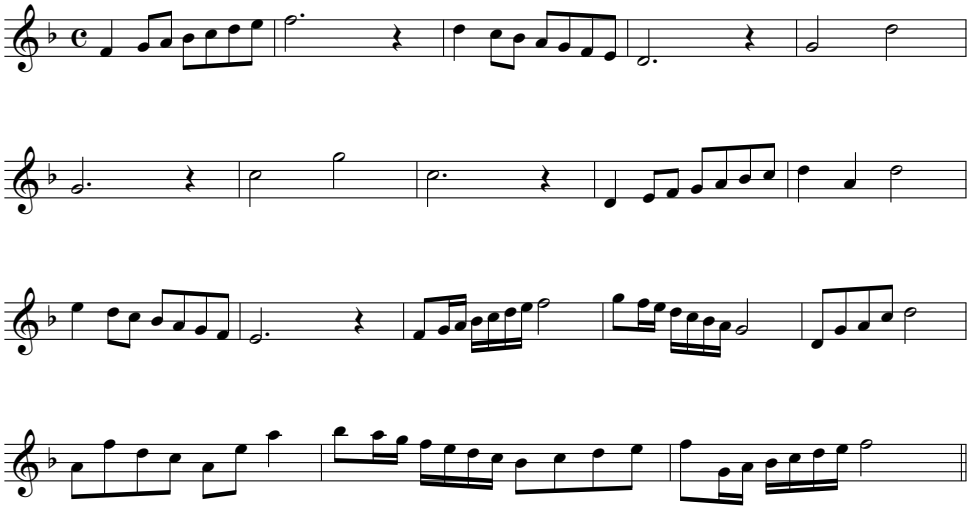

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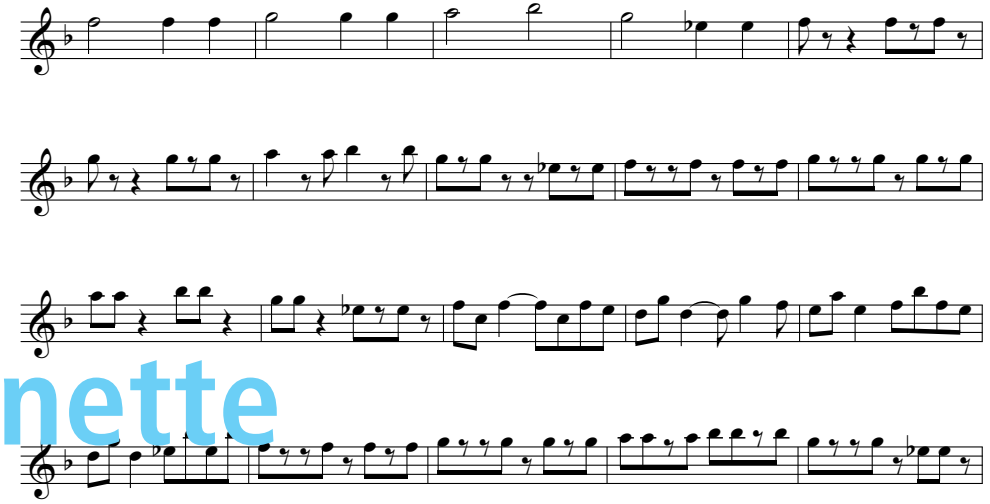
1. Klarinette in B

unit 12



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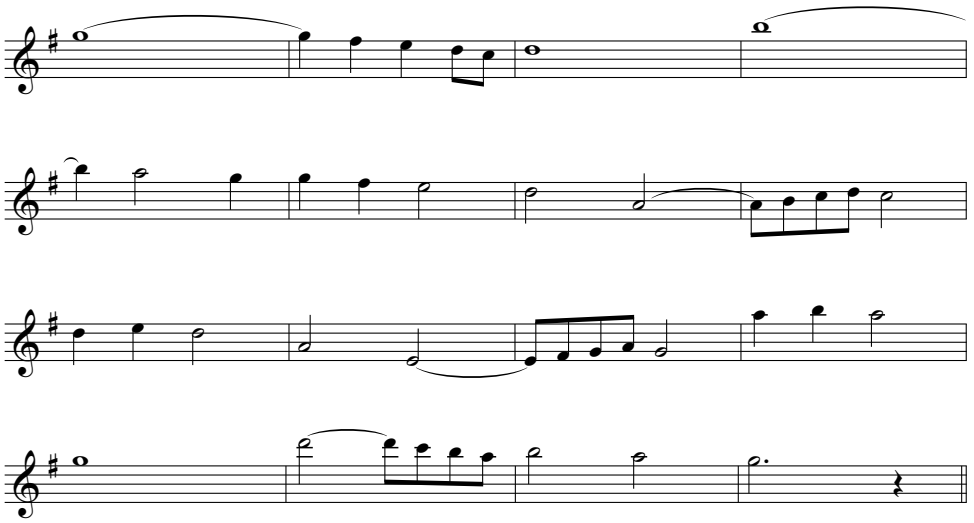

1. Klarinette

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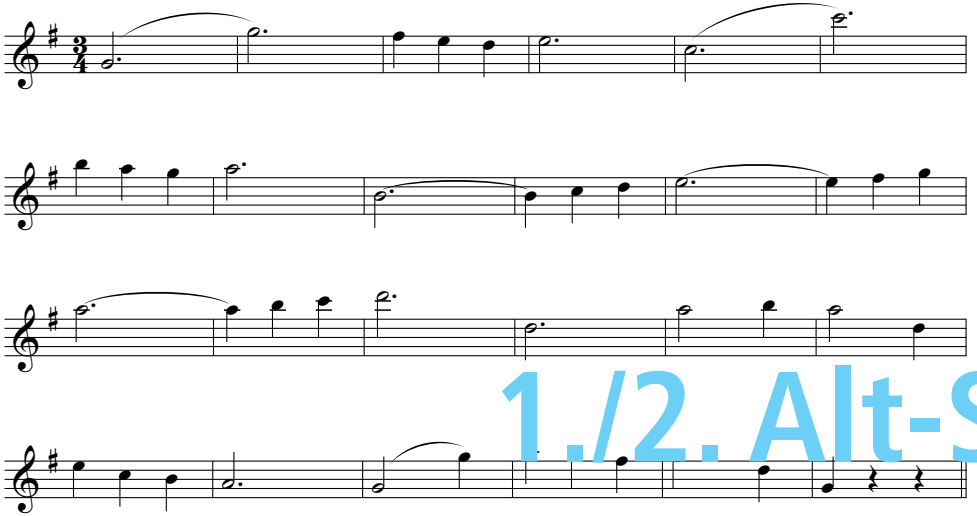
unit 14



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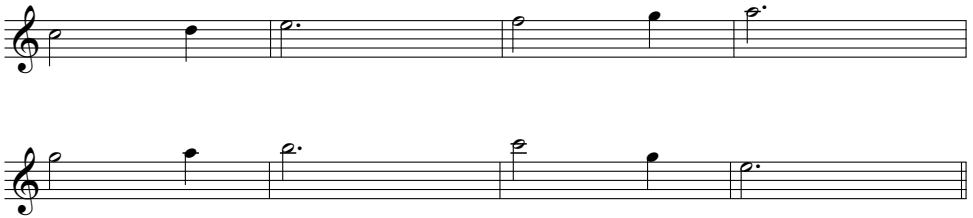

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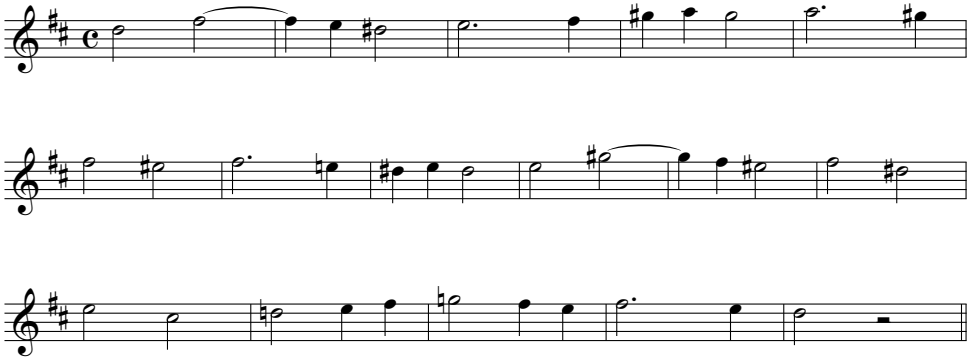

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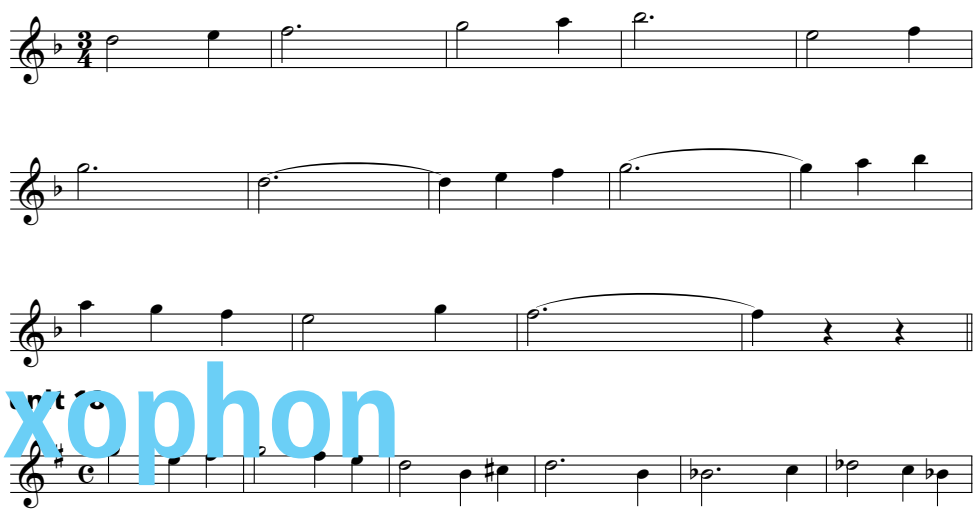
1./2. Alt-Saxophon in Es

unit 17



1./2. Alt-Saxophon

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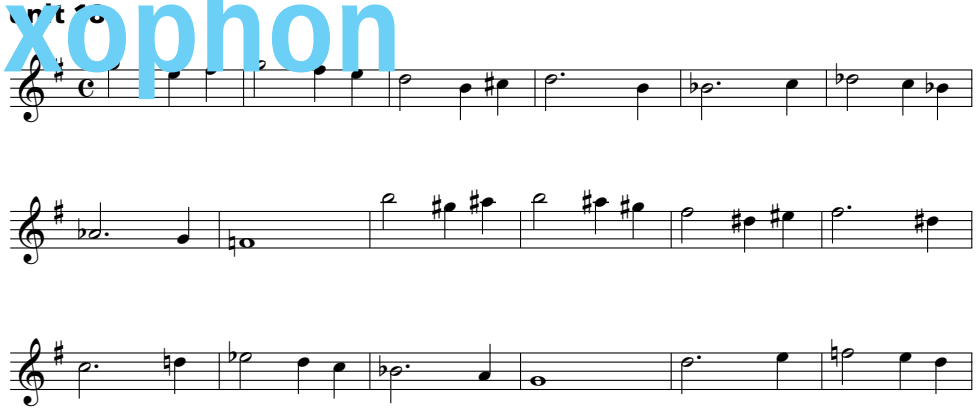

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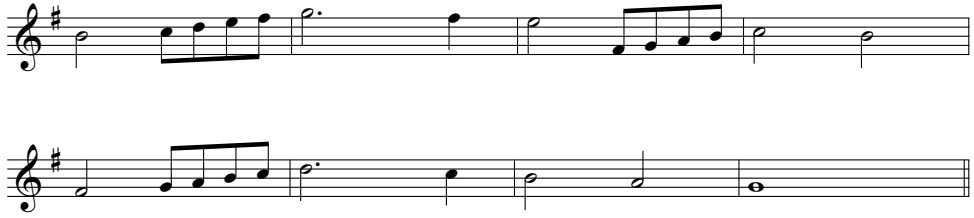

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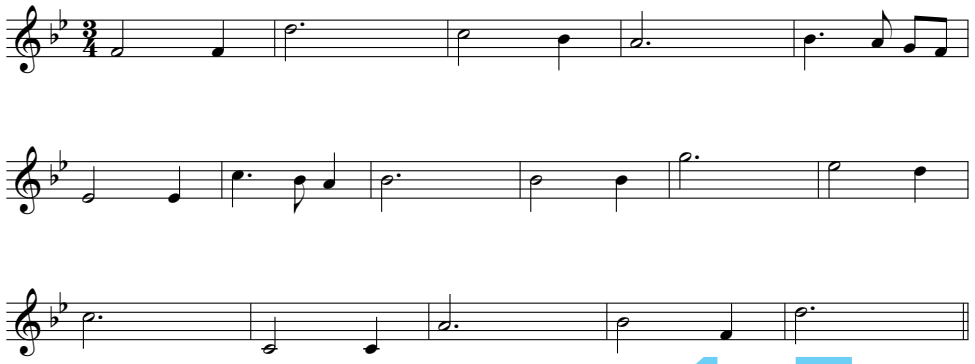
unit 20



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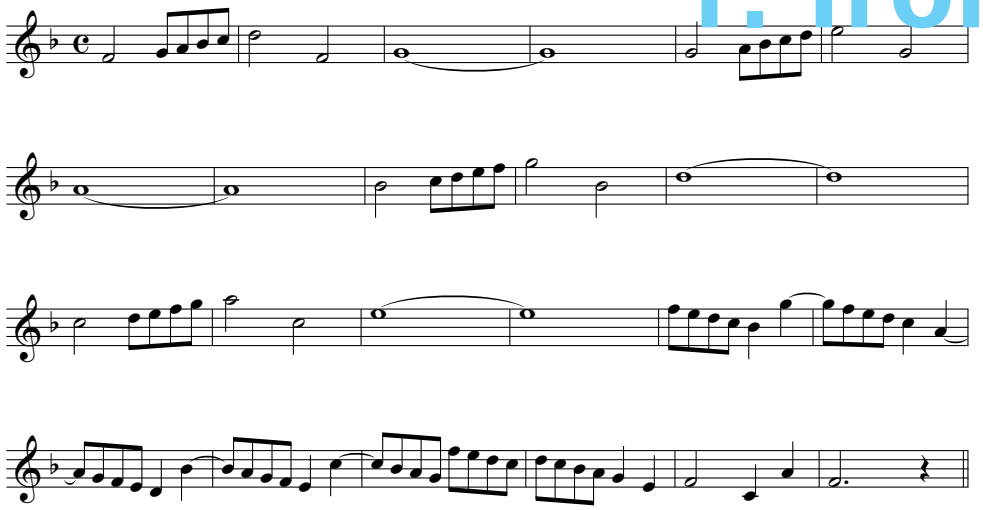

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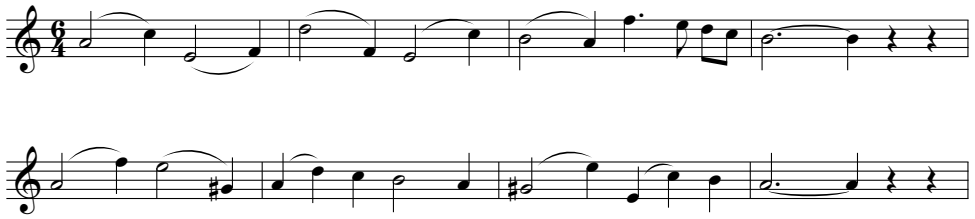

1. Trompete

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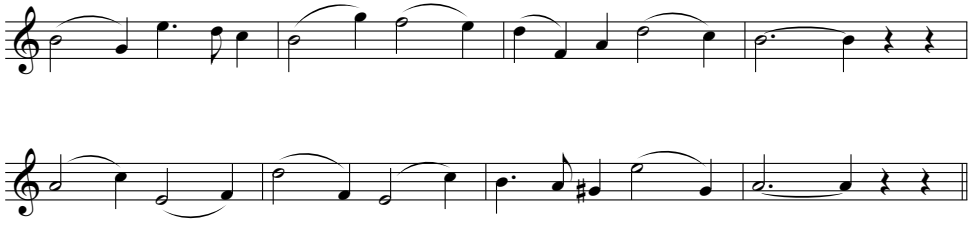

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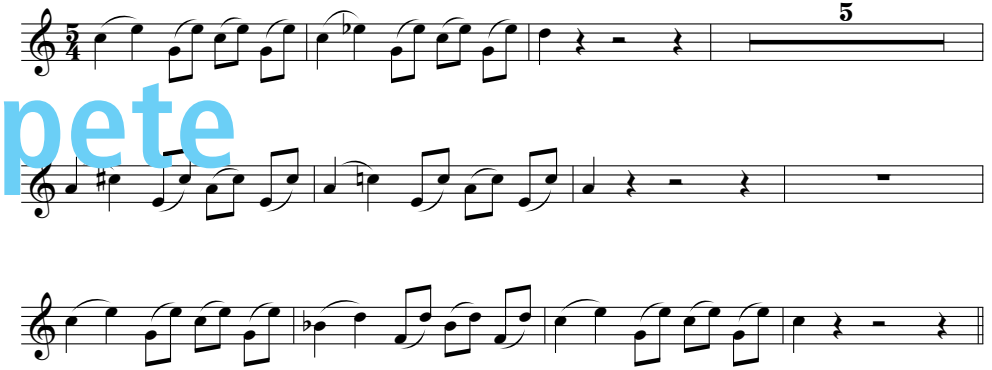

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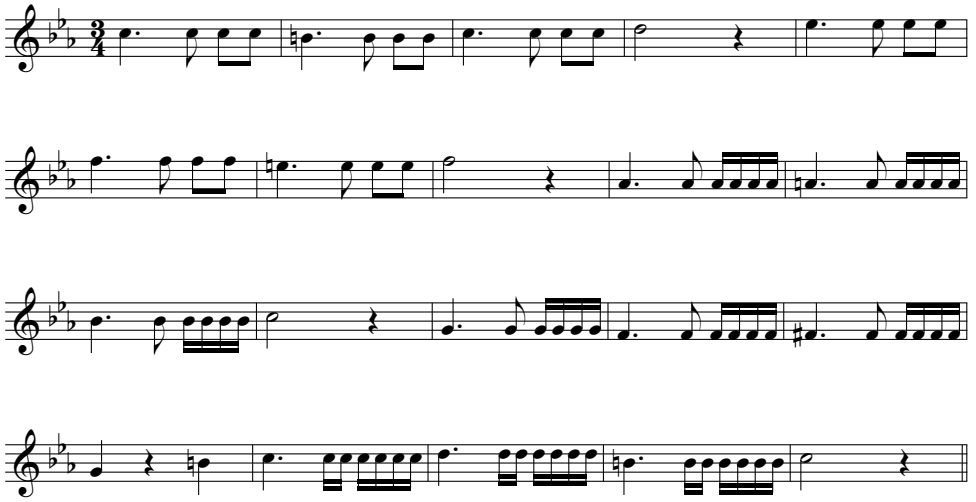

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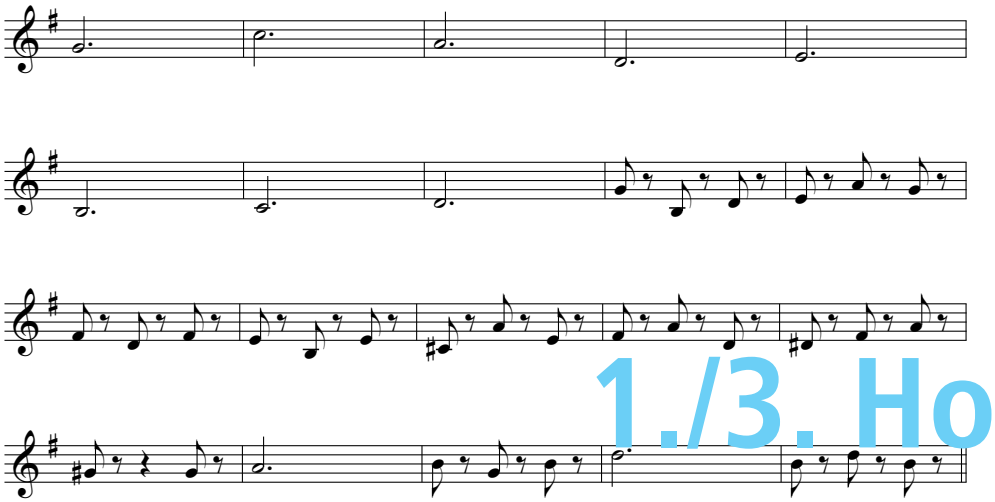
unit 25



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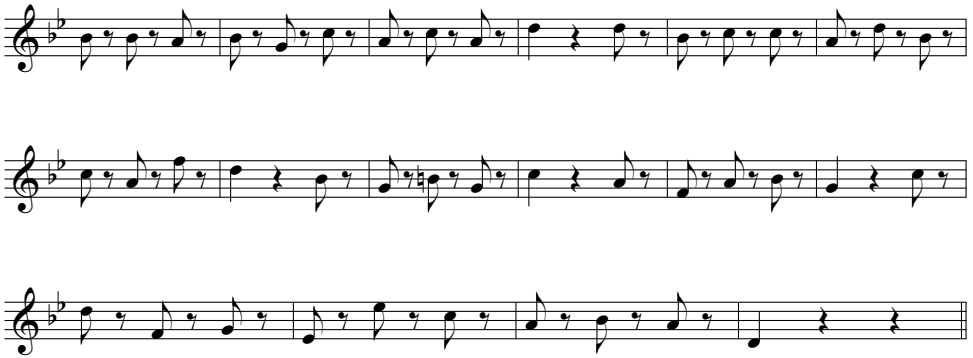

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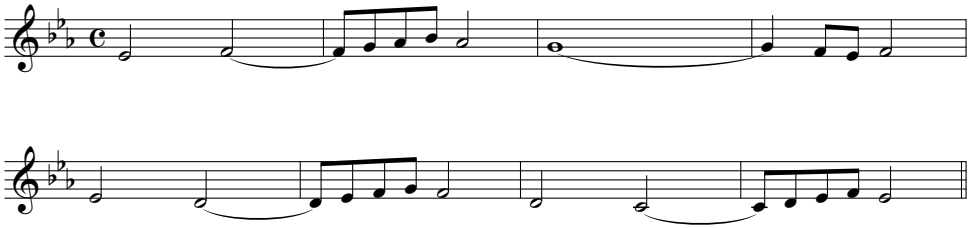

1./3. Horn in F

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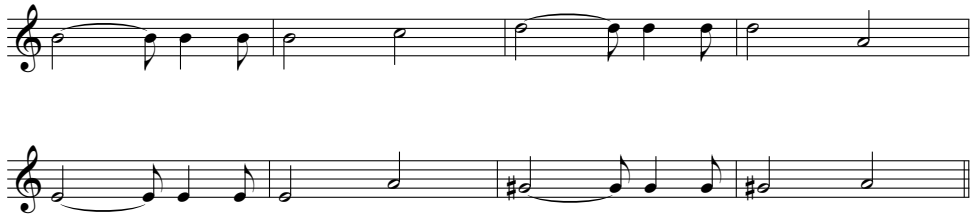
1./3. Horn in F

unit 28



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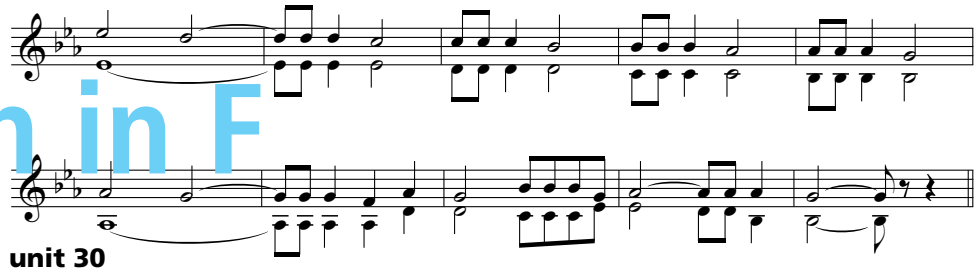

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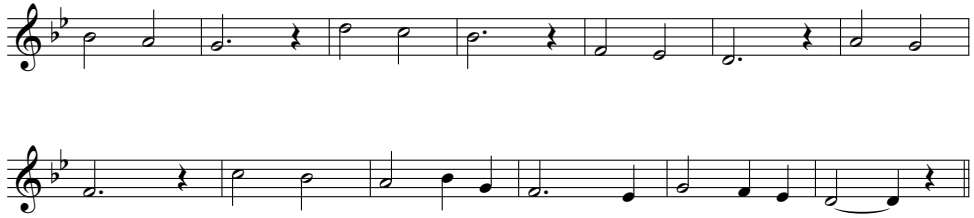

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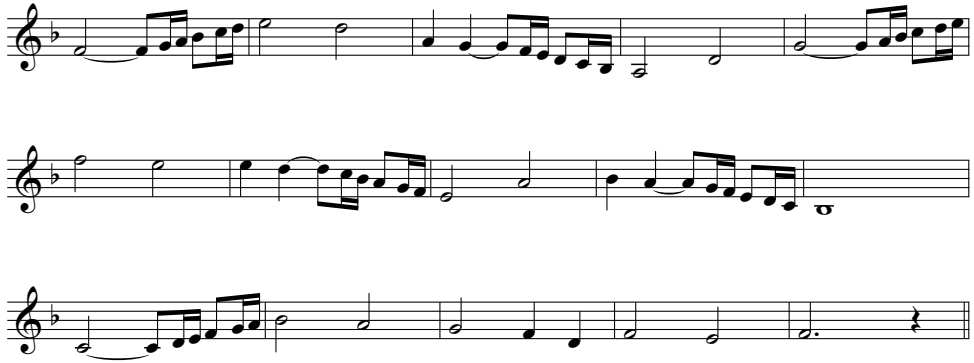

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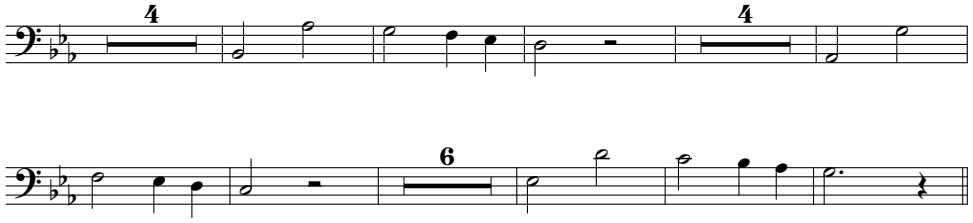
unit 32



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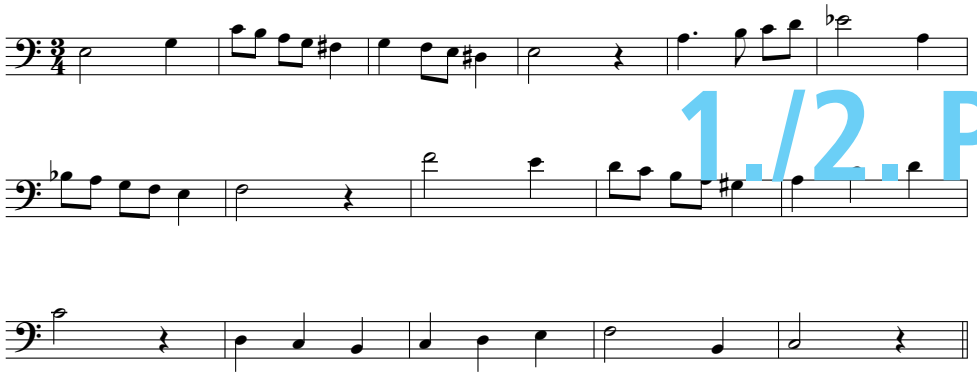

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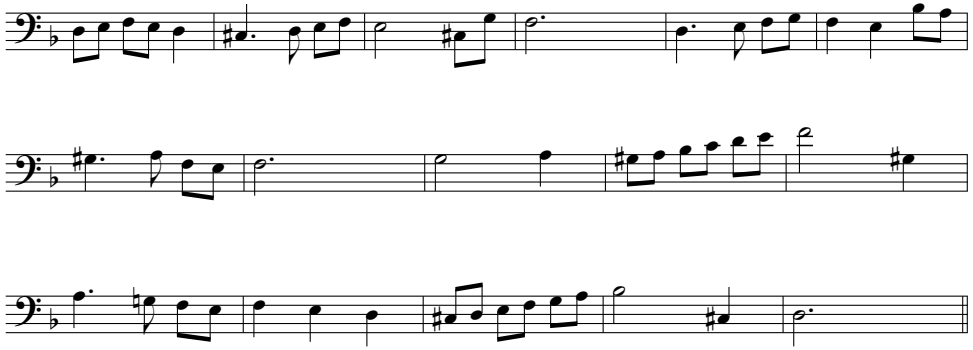

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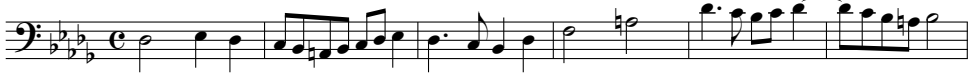

1./2. Posaune

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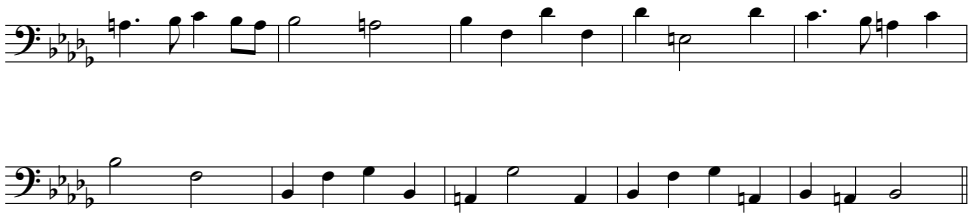
1./2. Posaune in C



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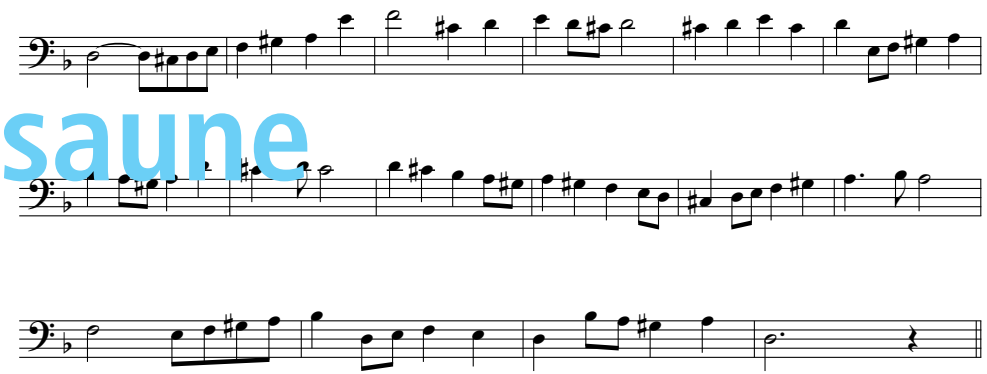

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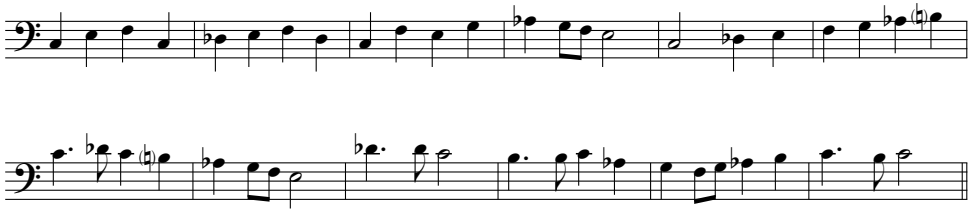

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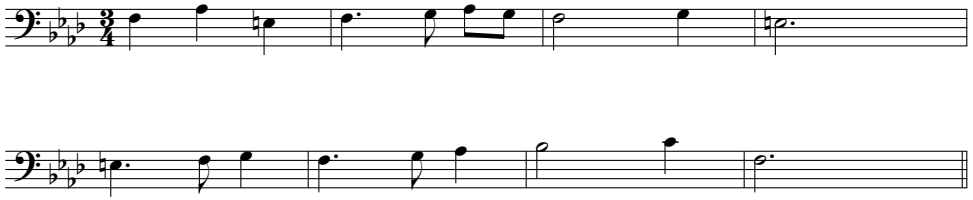

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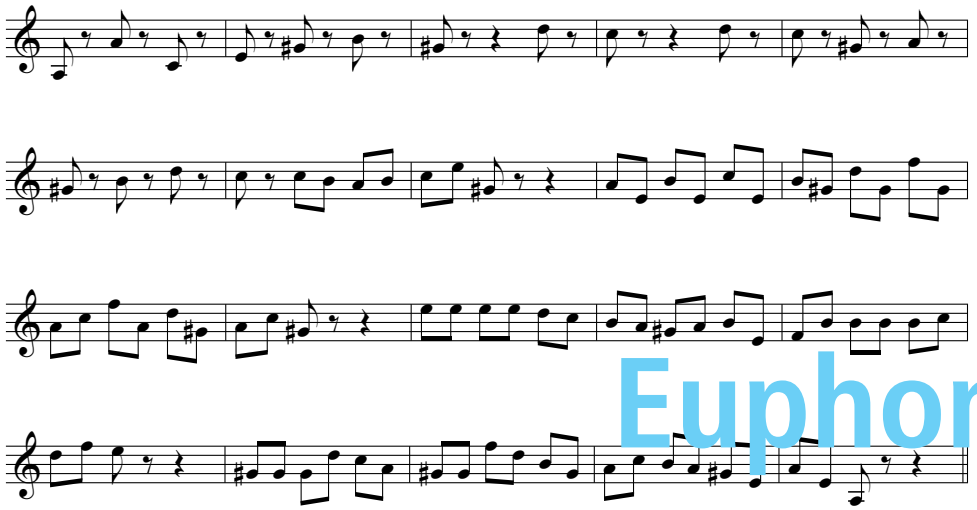
unit 39



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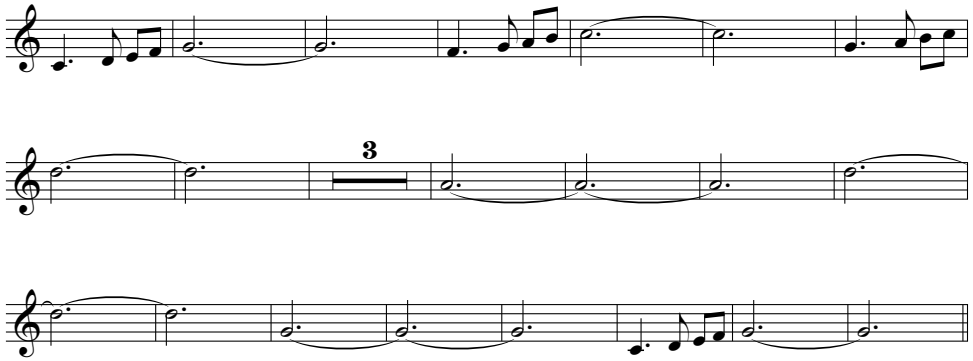

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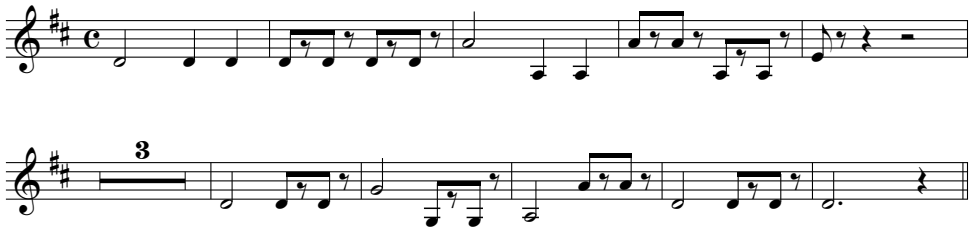

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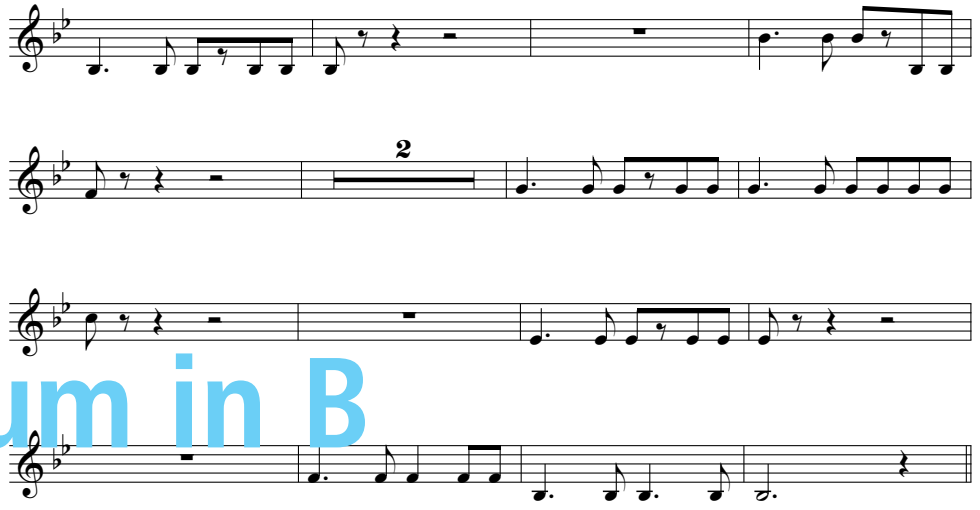
unit 42



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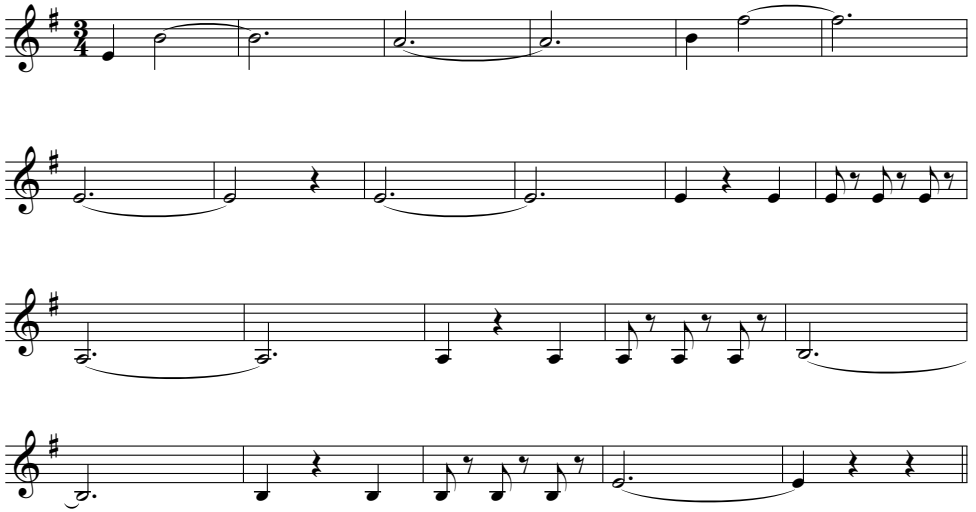

Euphonium in B

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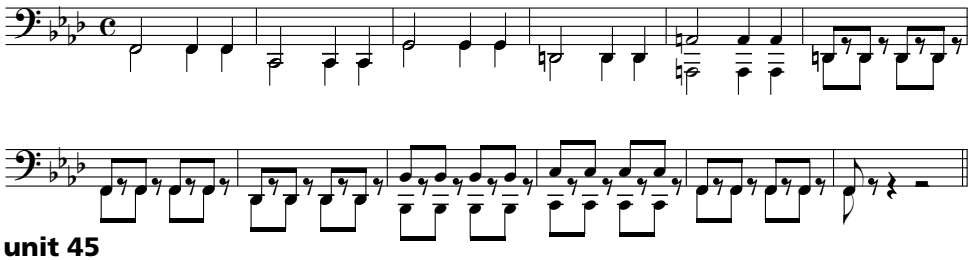
unit 44



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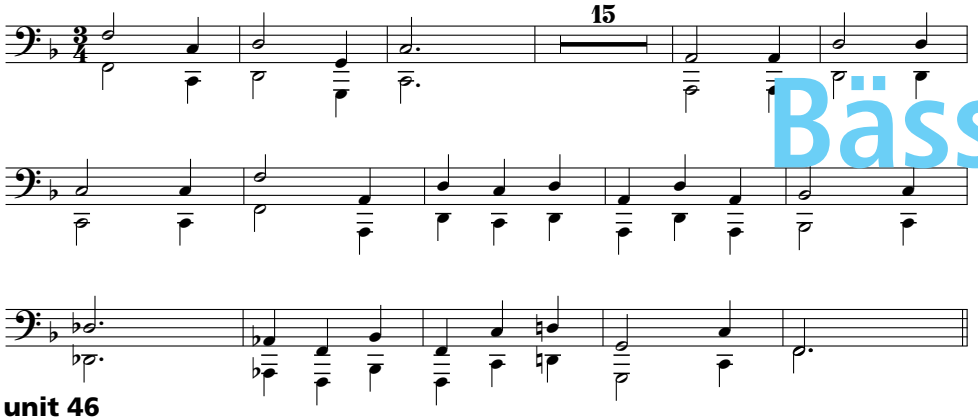
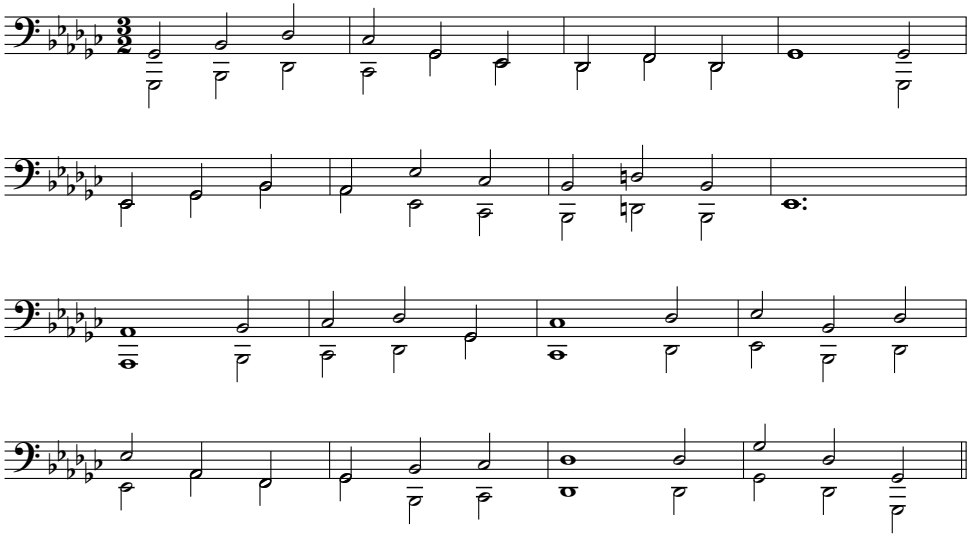
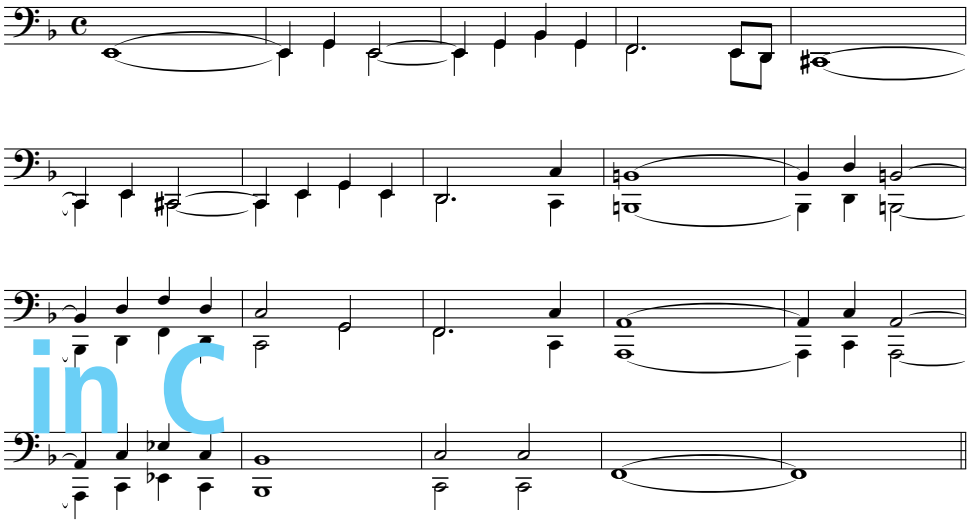


unit 46

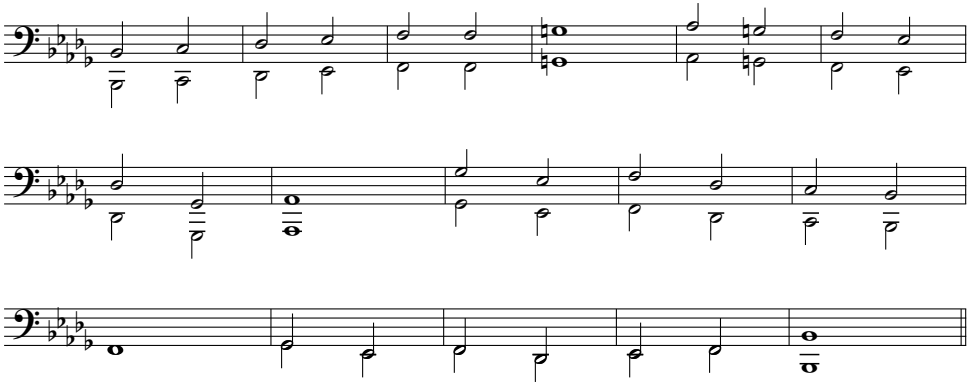


Bässe in C

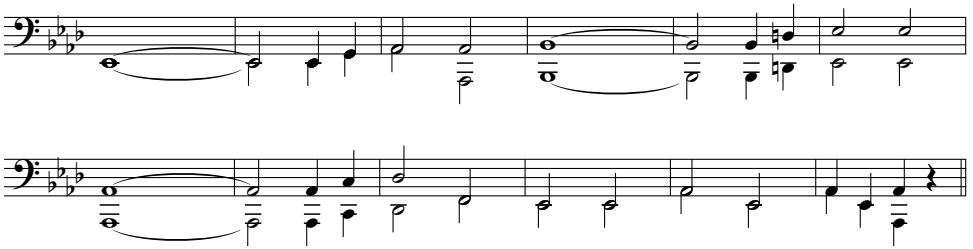
unit 47



unit 48



unit 49



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Die Top-Tools für stimmige Musik

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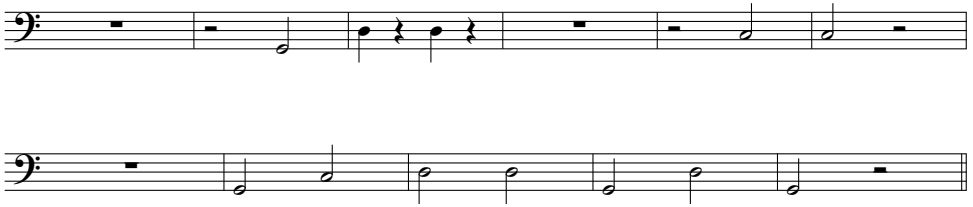
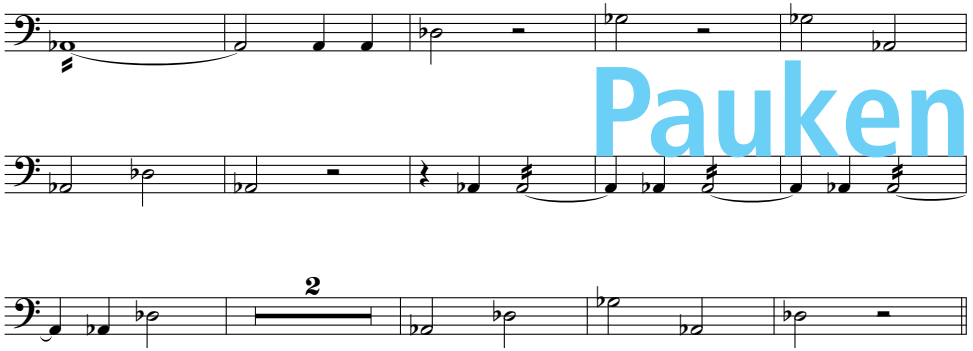
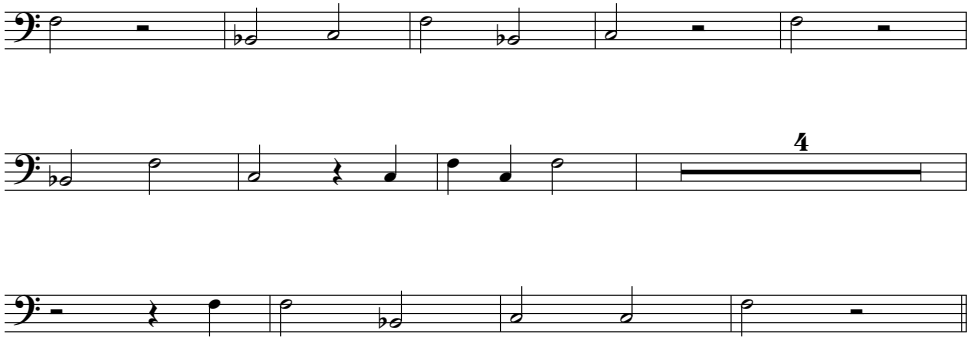
unit 50



unit 51



unit 52



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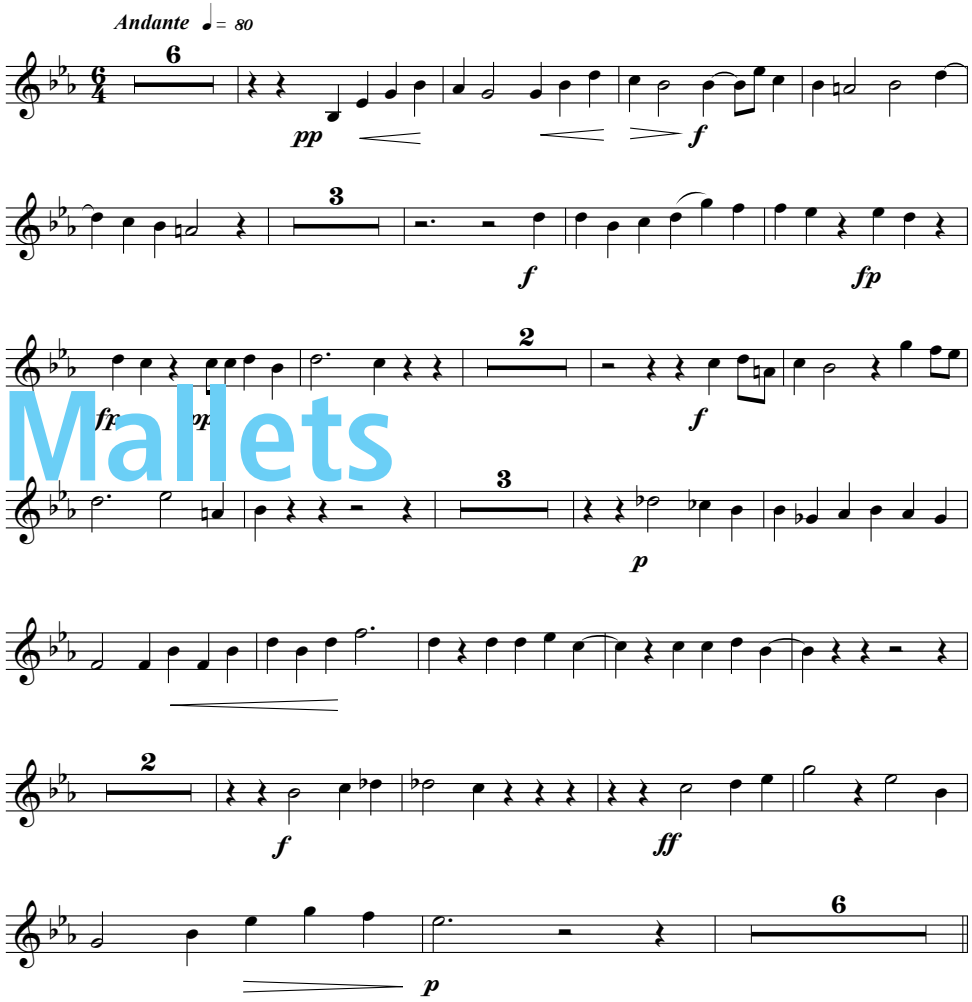
unit 57: Salve Regina von J.G. Rheinberger



Pauken / Mallets

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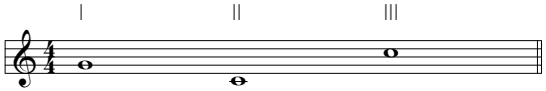
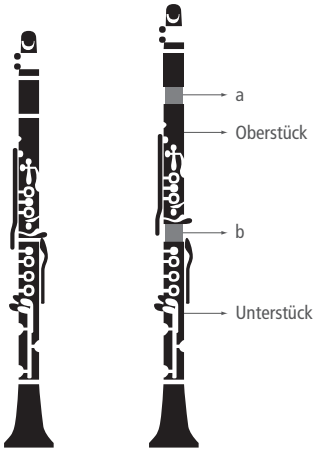
Wissenswertes über mein Instrument

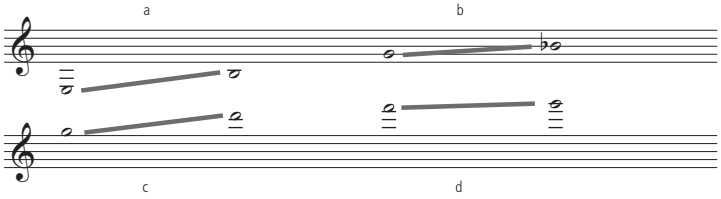
a) Die günstigen Stimmtöne der Klarinette





I Stimmen und mit dem Oberstück korrigieren (a)
II Mit dem Oberstück korrigieren (a)
III Sind die Töne g' und c' richtig eingestimmt und das c" ist dennoch zu hoch, so wird das Unterstück ausgezogen (b)

b) Intonationstendenzen der Klarinette



Legende:

a) zu tief
b) zu hoch
Die Mittellage der Klarinette klingt in der Regel etwas dünner und schwächer.
c) zu hoch
d) tendenziell zu tief, ist aber individuell sehr unterschiedlich

In der hohen Lage (von a" aufwärts) sind die Intonationsprobleme meist sehr individuell. Viele dieser hohen Töne können mit verschiedenen Griffen gespielt werden. Jeder dieser Griffe erzielt eine individuelle Tonhöhe. Folglich muss jeder Bläser in jeder Situation den Griff wählen, der das beste Resultat ergibt.

Korrekturmöglichkeiten:

- Verändern der Lippenspannung und des Atemdruckes
- Hilfsgriffe benutzen
- Dynamik variieren

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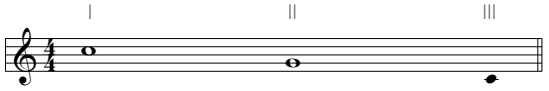
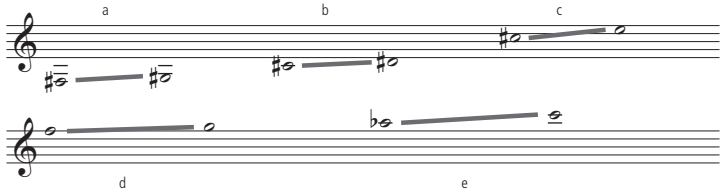
Wissenswertes über mein Instrument

a) Die günstigen Stimmtöne der Trompete



I gut zentriert einstimmen
II darf ein bisschen zu hoch sein (+4 Cent)
III zur Kontrolle: gut zentriert einstimmen

b) Intonationstendenzen der Trompete

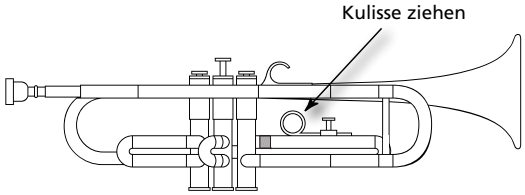


Legende:

a) zu hoch; durch ausziehen der Kulisse korrigieren
Ansatzbedingt können die Töne der tiefen Lage bereits etwas tief sein, so dass nur wenig oder überhaupt nicht korrigiert werden muss.
b) zu hoch, durch ausziehen der Kulisse korrigieren
c) Diese Töne werden von der Naturterz abgeleitet. Je nach Funktion sind sie richtig oder zu tief. Haben die Töne innerhalb des Akkords die Funktion der Durterz, so stimmt die Intonation. Haben sie aber andere Funktionen, so sind sie tendenziell zu tief.
d) Diese Töne liegen im Bereich der Quinte und sind tendenziell zu hoch.
e) Diese Töne können unter Umständen zu hoch klingen, je nach Ansatz.

Korrekturmöglichkeiten:

- Veränderung der Lippenspannung und des Atemdruckes
- Hilfsgriffe verwenden
- Kulisse benutzen



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