

Von Anfang an N°4

# Intonation & Gehörbildung im Ensemble

Für alle Klarinetten in **Bb**

62 Übungen für den Einstieg

Mit Hörbeispielen zum Download

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edition  
wurlstein

EW 22004

## Zweistimmig, homophon

*(01.-09. in anderen Tonarten spielen, je nach Bedarf.)*

01. Durtonleiter in Oktaven
02. Durtonleiter in harmonischen Quinten
03. Durtonleiter in reinen Quinten
04. Durtonleiter in reinen Quarten
05. Durtonleiter inharmonische Quarten
06. Tonleiter in harmonischen Sexten
07. Tonleiter in harmonischen Terzen
08. Tonleiter in reinen Terzen
09. natürliche Molltonleiter in Septimen

## Dreistimmig

26. Dreiklänge
27. I-IV-V-I • Eb-Dur
28. I-IV-V-I • D-Dur
29. I-IV-V-I • C#-Dur
30. I-IV-V-I • C-Dur
31. I-IV-V-I • B/H-Dur
32. I-IV-V-I • Bb-Dur
33. I-IV-V-I • C-Moll
34. I-IV-V-I • D-Moll
35. I-IV-V-I • E-Moll
36. I-IV-V-I • F-Moll
37. I-IV-V-I • G-Moll
38. I-IV-V-I • A-Moll
39. I-IV-V-I • B-Moll
40. I-V-VIII im Quartenzirkel
41. I-V-VIII diatonisch, Aufbau
42. I-III-V diatonischer, Aufbau
43. I-bIII-V chromatisch, Aufbau
44. I-III-V chromatisch, Aufbau
45. diatonische Konsonanz n°1
46. diatonische Konsonanz n°2

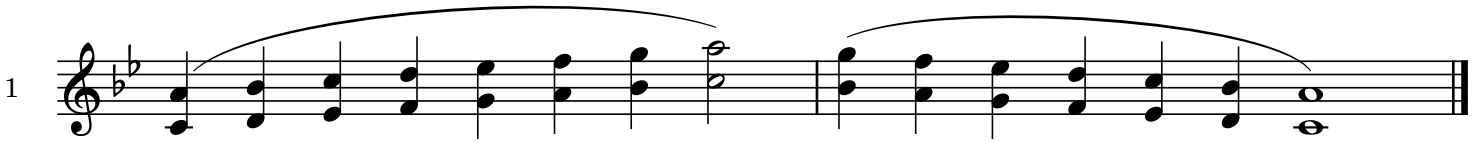
## Zweistimmig, polyphon

10. nat. Molltonleiter in Quinten und Quarten
11. harm. Molltonleiter in reinen Quinten
12. I-V-VIII mit Bordun
13. Durtonleiter mit Grundton/Bordun
14. natürliche Molltonleiter mit Bordun
15. diatonische Konsonanzharmonie n°1
16. diatonische Konsonanzharmonie n°2
17. diatonische Konsonanzharmonie n°3
18. Tonleiter Dreiklänge
19. Sus4 auf Tonleiter
20. Dur-Dreiklänge im Quintenzirkel
21. Moll-Dreiklänge im Quintenzirkel
22. Dur-Dreiklänge chromatisch
23. Moll-Dreiklänge chromatisch
24. Sus4 im Quintenzirkel
25. Sus4b7 chromatisch

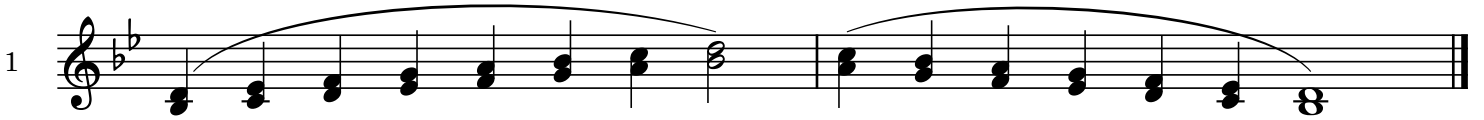
## Vierstimmig

47. Vierklänge
48. Dur-Kadenza I-IV-V-I n°1
49. Tonleitern
50. Dur-Kadenza I-IV-V-I n°2
51. Dur-Kadenza I-IV-V-I n°3
52. Moll-Kadenza I-IV-V-I n°1
53. Moll-Kadenza I-IV-V-I n°2
54. Kadenza II-V-I
55. Kadenza II-V im Quintenzirkel
56. Kadenza III-VI-II-V-I
57. Akkordaufbau Dominatsept
58. Akkordaufbau Min7
59. Akkordaufbau Maj7
60. Akkordaufbau Sus 7
61. Akkordaufbau dim / vermindert / °
62. Akkordaufbau aug / +
63. Blues-Changes

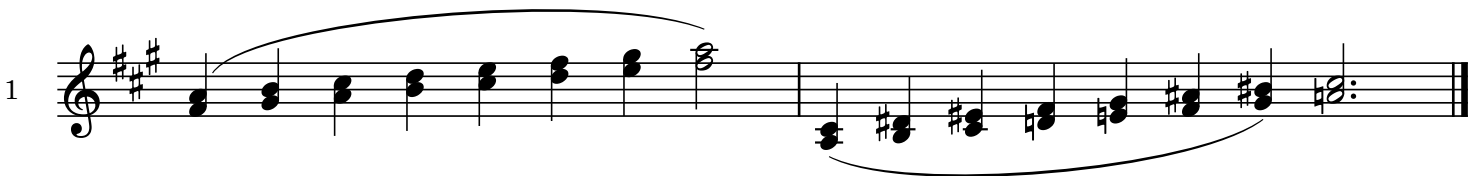
## 6. Tonleiter in Sexten



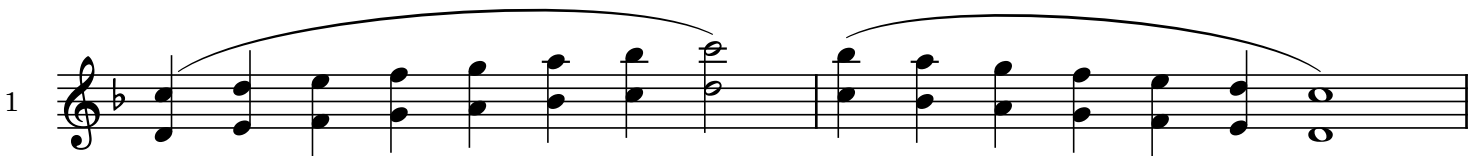
## 7. Tonleiter in Terzen



## 8. Tonleiter in reinen Terzen



## 9. natürliche Molltonleiter in Septimen



## 10. natürliche Molltonleiter in harmonischen Quinten / Quarten



## 11. harmonische Molltonleiter in reinen Quinten



## 12. I-V-VIII mit Bordun

## 13. Durtonleiter mit Grundton / Bordun

Für diese Übung alternativ wahlweise Grundton, Quarte, Quinte oder Oktave als Bordun spielen.

## 14. natürliche Molltonleiter &amp; Bordun / Grundton

## 15. Diatonische Konsonzharmonie 1

# 21. Moll-Dreiklänge cim Quintenzirkel / Bordun

1

2

# 26. Dreiklänge, in allen Tonarten auszuführen

1

2

3

System 1: Three staves of music in G major. The first staff (labeled '1') has a treble clef and a key signature of one sharp (F#). It contains three measures of music. The second staff (labeled '2') has a treble clef and a key signature of one sharp (F#). It contains three measures of music. The third staff (labeled '3') has a treble clef and a key signature of one sharp (F#). It contains three measures of music. The notes in the first staff are G4, A4, B4, C5, G4. The notes in the second staff are G4, A4, B4, C5, G4. The notes in the third staff are G4, A4, B4, C5, G4. The notes are beamed together in groups of four and then a half note, with a slur over the entire group.

System 2: Three staves of music in G major. The first staff (labeled '1') has a treble clef and a key signature of one sharp (F#). It contains three measures of music. The second staff (labeled '2') has a treble clef and a key signature of one sharp (F#). It contains three measures of music. The third staff (labeled '3') has a treble clef and a key signature of one sharp (F#). It contains three measures of music. The notes in the first staff are G4, A4, B4, C5, G4. The notes in the second staff are G4, A4, B4, C5, G4. The notes in the third staff are G4, A4, B4, C5, G4. The notes are beamed together in groups of four and then a half note, with a slur over the entire group.

System 3: Three staves of music in G major. The first staff (labeled '1') has a treble clef and a key signature of one sharp (F#). It contains three measures of music. The second staff (labeled '2') has a treble clef and a key signature of one sharp (F#). It contains three measures of music. The third staff (labeled '3') has a treble clef and a key signature of one sharp (F#). It contains three measures of music. The notes in the first staff are G4, A4, B4, C5, G4. The notes in the second staff are G4, A4, B4, C5, G4. The notes in the third staff are G4, A4, B4, C5, G4. The notes are beamed together in groups of four and then a half note, with a slur over the entire group.

System 4: Three staves of music in G major. The first staff (labeled '1') has a treble clef and a key signature of one sharp (F#). It contains three measures of music. The second staff (labeled '2') has a treble clef and a key signature of one sharp (F#). It contains three measures of music. The third staff (labeled '3') has a treble clef and a key signature of one sharp (F#). It contains three measures of music. The notes in the first staff are G4, A4, B4, C5, G4. The notes in the second staff are G4, A4, B4, C5, G4. The notes in the third staff are G4, A4, B4, C5, G4. The notes are beamed together in groups of four and then a half note, with a slur over the entire group.

### 34. I-IV-V-I / E-Moll

Musical score for exercise 34 in E minor (E-Moll). The score is written for three staves (1, 2, 3) in treble clef with a key signature of one sharp (F#). The progression is I-IV-V-I. The first staff (1) contains a melodic line with a slur over the first two measures and a fermata over the final note of each measure. The second staff (2) contains a similar melodic line. The third staff (3) contains a bass line with a slur over the first two measures and a fermata over the final note of each measure. The piece concludes with a double bar line.

### 35. I-IV-V-I / F#-Moll

Musical score for exercise 35 in F# minor (F#-Moll). The score is written for three staves (1, 2, 3) in treble clef with a key signature of two sharps (F# and C#). The progression is I-IV-V-I. The first staff (1) contains a melodic line with a slur over the first two measures and a fermata over the final note of each measure. The second staff (2) contains a similar melodic line. The third staff (3) contains a bass line with a slur over the first two measures and a fermata over the final note of each measure. The piece concludes with a double bar line.

### 36. I-IV-V-I / G-Moll

Musical score for exercise 36 in G minor (G-Moll). The score is written for three staves (1, 2, 3) in treble clef with a key signature of two flats (Bb and Eb). The progression is I-IV-V-I. The first staff (1) contains a melodic line with a slur over the first two measures and a fermata over the final note of each measure. The second staff (2) contains a similar melodic line. The third staff (3) contains a bass line with a slur over the first two measures and a fermata over the final note of each measure. The piece concludes with a double bar line.

## 47. Vierklänge in allen Tonarten und in Lagen ausführen.

Exercise 47 consists of four staves. The first three staves (1, 2, and 3) contain quarter notes with stems pointing up, alternating with rests. The notes are: Staff 1: Bb, D, F, Ab, Bb, D, F, Ab, Bb, D, F, Ab, Bb, D, F, Ab, Bb. Staff 2: D, F, Ab, Bb, D, F, Ab, Bb, D, F, Ab, Bb, D, F, Ab, Bb, D. Staff 3: F, Ab, Bb, D, F, Ab, Bb, D, F, Ab, Bb, D, F, Ab, Bb, D, F. The fourth staff (4) contains quarter notes with stems pointing down, alternating with rests. The notes are: Staff 4: Bb, D, F, Ab, Bb, D, F, Ab, Bb, D, F, Ab, Bb, D, F, Ab, Bb.

## 48.

Exercise 48, part 1, consists of four staves. The first three staves (1, 2, and 3) contain quarter notes with stems pointing up, alternating with rests. The notes are: Staff 1: D, F#, A, B, D, F#, A, B, D, F#, A, B, D, F#, A, B, D. Staff 2: F#, A, B, D, F#, A, B, D, F#, A, B, D, F#, A, B, D, F#, A. Staff 3: A, B, D, F#, A, B, D, F#, A, B, D, F#, A, B, D, F#, A, B. The fourth staff (4) contains quarter notes with stems pointing down, alternating with rests. The notes are: Staff 4: D, F#, A, B, D, F#, A, B, D, F#, A, B, D, F#, A, B, D.

Exercise 48, part 2, consists of four staves. The first three staves (1, 2, and 3) contain quarter notes with stems pointing up, alternating with rests. The notes are: Staff 1: Bb, D, F, Ab, Bb, D, F, Ab, Bb, D, F, Ab, Bb, D, F, Ab, Bb. Staff 2: D, F, Ab, Bb, D, F, Ab, Bb, D, F, Ab, Bb, D, F, Ab, Bb, D. Staff 3: F, Ab, Bb, D, F, Ab, Bb, D, F, Ab, Bb, D, F, Ab, Bb, D, F. The fourth staff (4) contains quarter notes with stems pointing down, alternating with rests. The notes are: Staff 4: Bb, D, F, Ab, Bb, D, F, Ab, Bb, D, F, Ab, Bb, D, F, Ab, Bb.



# 58. Akkordaufbau Min7

1 Cm7 Gm7 Dm7 Am7

2

3

4

Em7 Bm7 F#m7 Dbm7

2

3

4

Abm7 Ebm7 Bbm7 Fm7

2

3

4