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# Training with Bach

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# Training with Bach

## 1.Choräle

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Choräle von Bach : ein neuer Blickwinkel

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

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

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

Jeder Dirigent wird noch viele Anwendungsmöglichkeiten für sein Ensemble finden.

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

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

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

Methodik : Choräle von Bach

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

1. Intonation (UNISONO/Einstimmig)

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

2. Dynamik (UNISONO)

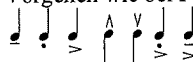
- Einfügen der dynamischer
- Vorgehen wie bei Punkt
- Ueben aller Abstuf
- Gleiches Vorgeh

◀ ; ▶

Bsp : *f*

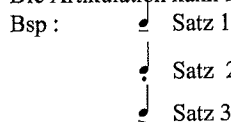
### 3. Artikulation/Lautbildung (UNISONO)

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



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

- Die Artikulation kann in jedem Satz verändert werden.



### 4. Ausdauer (UNISONO)

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

Bsp : 3 x A *fff* ohne Unterbruch durchspielen

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

A und B nacheinander...

A, B und C nacheinander...

Beliebige Veränderungen sind möglich...

- Verschiedene Artikulationen einfügen.

Diese Übungen sind eher für den Abschluss einer Lektion bestimmt.

### 5. Mehrstimmigkeit

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

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

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

4 Stimmen : A-B-C-D

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

### 6. Choral, Musikalität

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

Bsp : A-  
r

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

## N° 1

A

B

C

D

4/4

4/4

4/4

## N° 2

A

B

C

D

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

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

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

## N° 3

A

B

C

D

This system contains the first four measures of the chorale. It features four staves labeled A, B, C, and D. Staves A, B, and C are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). Staff D is in bass clef with the same key signature and time signature. The music consists of quarter and eighth notes, with some measures containing beamed eighth notes. Measures 3 and 4 include half notes with fermatas.

This system contains measures 5 through 8. It continues the four-part setting with similar rhythmic patterns. Measures 7 and 8 end with half notes and fermatas. A repeat sign is present at the end of measure 8.

This system contains measures 9 through 12. The musical texture continues with various note values and rests. Measures 11 and 12 conclude the piece with half notes and fermatas.

## N° 4

A

B

C

D



## N° 5

A

B

C

D

## N° 6

A

B

C

D

The first system of musical notation for Chorale N° 6, measures 1-3. It consists of four staves labeled A, B, C, and D. The key signature is B-flat major (two flats) and the time signature is common time (C). Staff A (Soprano) starts on G4, B (Alto) on E4, C (Tenor) on C4, and D (Bass) on G3. The melody in A and C is a simple stepwise ascent. The bass line in D provides a harmonic foundation with a descending eighth-note pattern.

The second system of musical notation for Chorale N° 6, measures 4-5. It continues the four-part setting. Measures 4 and 5 show the continuation of the vocal and instrumental parts. The texture remains consistent with the first system, featuring a clear harmonic structure.

The third system of musical notation for Chorale N° 6, measures 6-7. This system concludes the piece. The vocal parts (A and C) end with a final cadence, while the instrumental parts (B and D) provide a concluding accompaniment. The overall structure is a simple, elegant four-part setting of a chorale.

Nº 7

A

B

C

D

[illegible]

A musical score for the song 'The Rose Tree'. It consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The melody is written on the top staff, with the second and third staves providing harmonic accompaniment. The bottom staff provides a bass line. The music is in 4/4 time. The score is for a single system, with a repeat sign at the end of the first staff. The lyrics 'The Rose Tree' are written below the bottom staff. The score is for a single system, with a repeat sign at the end of the first staff. The lyrics 'The Rose Tree' are written below the bottom staff.

# **Training with Bach**

## **2. Übungen**

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| Beispiel .....                    | Seite 7 |
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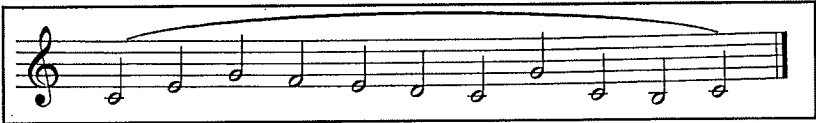
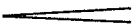
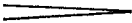
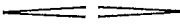
## Aufwärmübungen

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

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

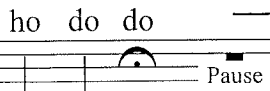
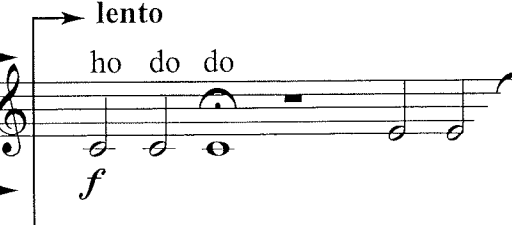
Die Uebungen können sowohl gemeinsam (Gruppe, Register, Tutti) als auch individuell (persönliches Training) ausgeführt werden. Es wird empfohlen, jede Uebung zuerst in der ursprünglichen Version zu bearbeiten, bevor zu den Verlängerungsvorschlägen übergegangen wird (siehe Tabelle). Obwohl intensiv gearbeitet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

### Luftsäule, Klang

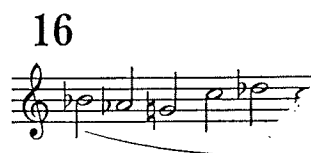
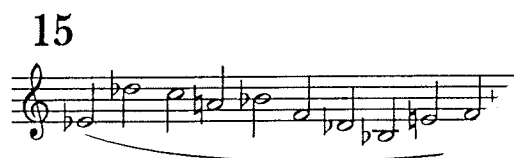
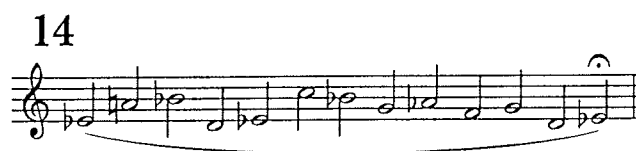
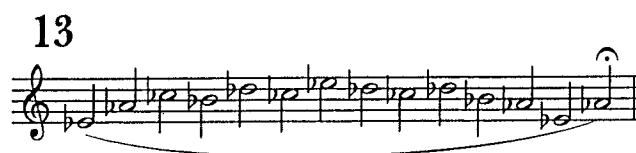
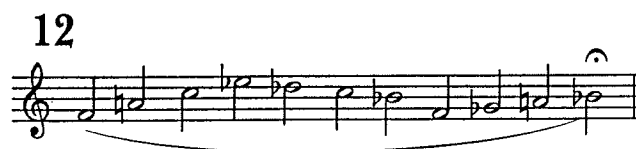
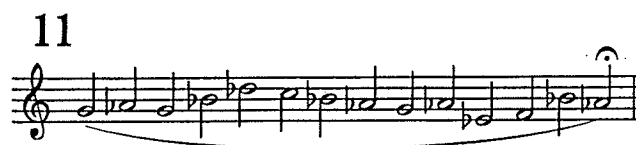
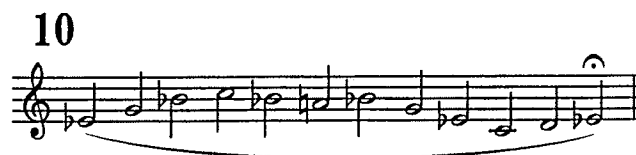
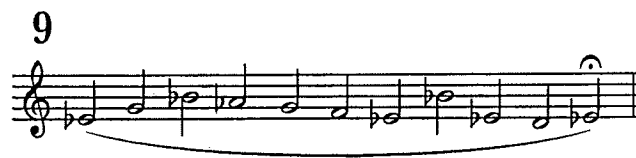
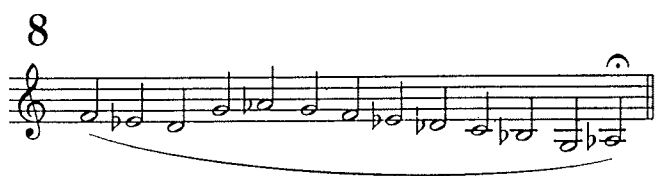
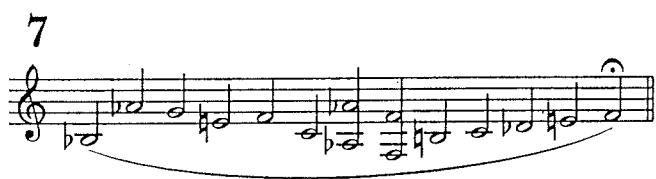
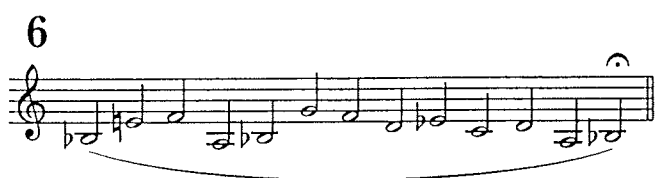
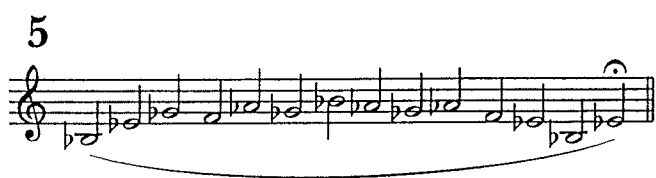
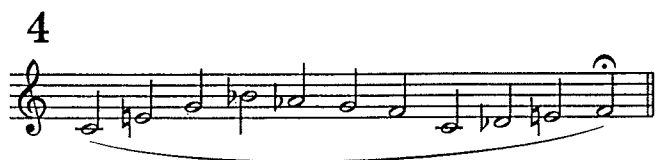
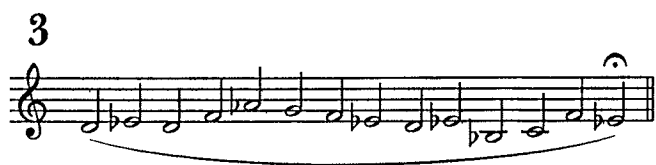
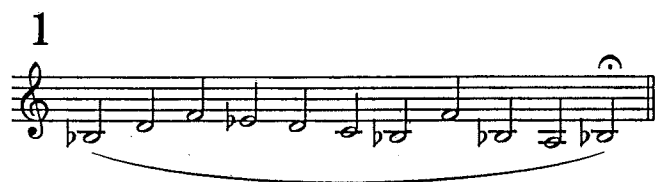
|          |                                                                                                    |                                                                                      |
|----------|----------------------------------------------------------------------------------------------------|--------------------------------------------------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

- langsam arbeiten • Tempi verändern

### Beispiel: Uebung E

|                                                                                                                                                                                                                                                                                                                                                                                                        |                                                                                     |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
| <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;">             ho do do<br/>  </div> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> <i>pp</i> → <i>ff</i> </div> <div style="border: 1px solid black; padding: 5px;">             langsam arbeiten           </div> |  |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|

## Uebung



# Ueben des Gleichklangs, der Tonfülle...

1



**A**

Artikulation

Dynamik Abstufung *pp* → *ff*

**E**

Artikulation

Dynamik Abstufung *pp* → *ff*

**I**

Artikulation

Dynamik Abstufung *pp* → *ff*

## Übungen gruppieren

**B**

Artikulation

Dynamik Abstufung *pp* → *ff*

**F**

Artikulation

Dynamik Abstufung *pp* → *ff*

**J**

Artikulation

Dynamik Abstufung *pp* → *ff*

## Langsam spielen

**C**

Artikulation

Dynamik Abstufung *pp* → *ff*

**G**

Artikulation

Dynamik Abstufung *pp* → *ff*

**K**

Artikulation

Dynamik Abstufung *pp* → *ff*

**D**

Artikulation

Dynamik Abstufung *pp* → *ff*

**H**

Artikulation

Dynamik Abstufung *pp* → *ff*

**L**

Artikulation

Dynamik Abstufung *pp* → *ff*

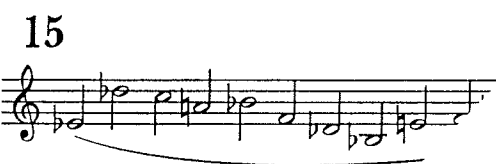
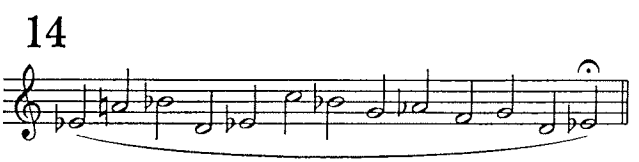
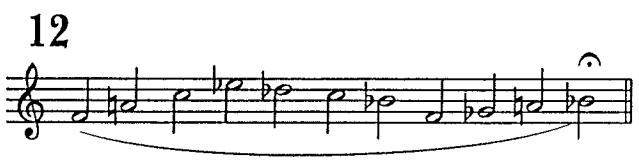
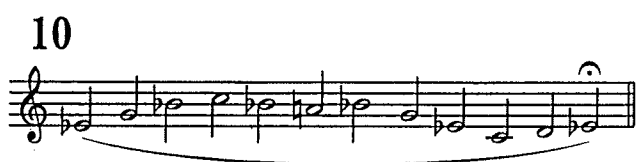
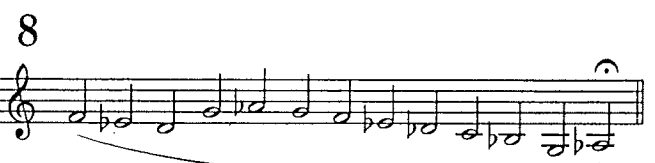
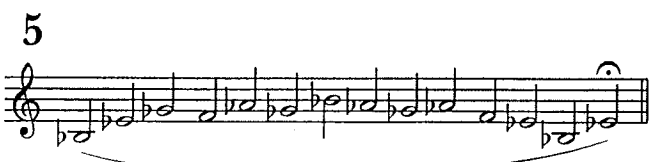
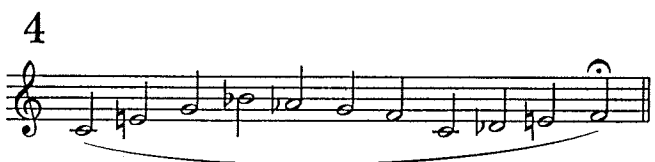
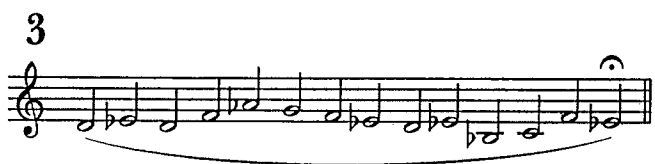
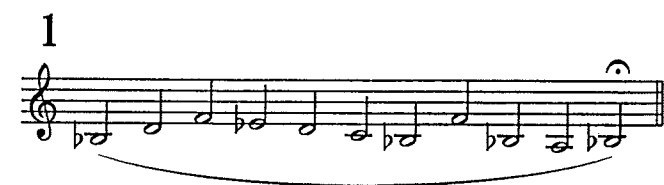
## Beispiel: Übung H

*pp* → *ff*

*mf*

## Uebung



Genauigkeit und Regelmässigkeit...

**1**



**A**



Artikulation



Dynamik Abstufung *pp* → *ff*

**E**

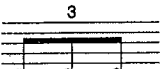


Artikulation



Dynamik Abstufung *pp* → *ff*

**B**

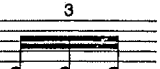


Artikulation



Dynamik Abstufung *pp* → *ff*

**F**



Artikulation



Dynamik Abstufung *pp* → *ff*

**C**



Artikulation

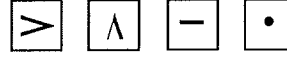


Dynamik Abstufung *pp* → *ff*

**G**



Artikulation

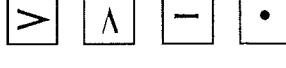


Dynamik Abstufung *pp* → *ff*

**D**



Artikulation

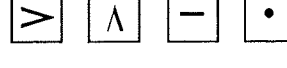


Dynamik Abstufung *pp* → *ff*

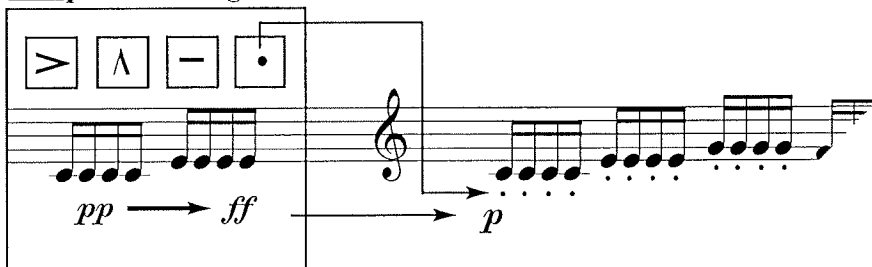
**H**



Artikulation



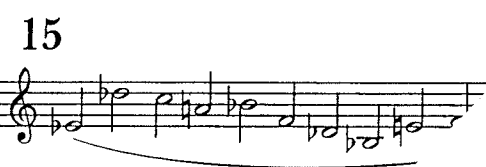
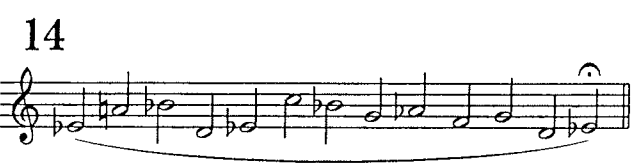
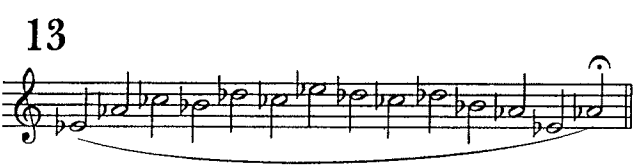
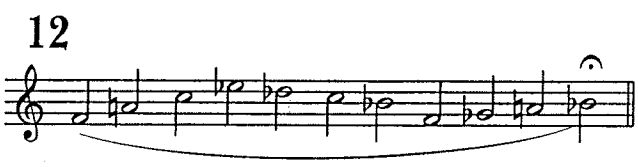
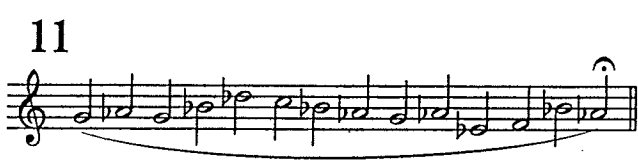
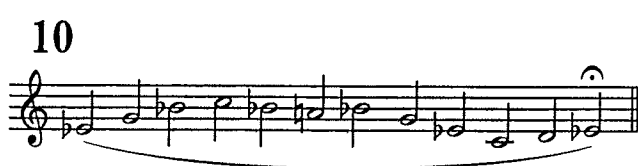
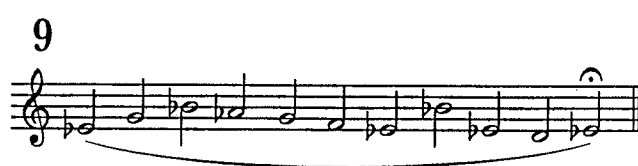
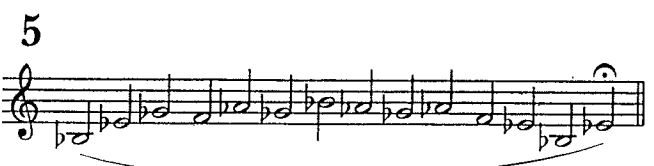
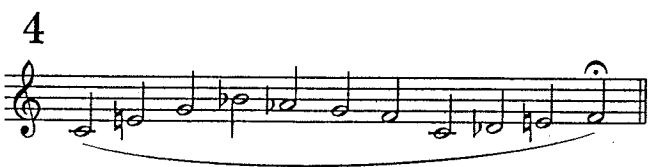
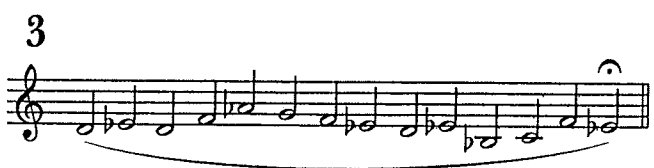
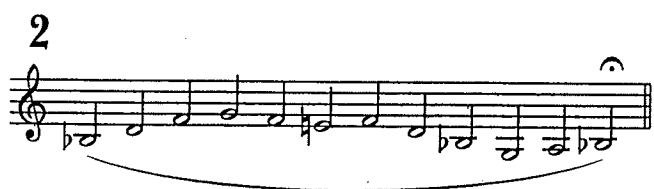
Dynamik Abstufung *pp* → *f*

Beispiel: Übung G


*pp* → *ff*

*p*

## Uebung

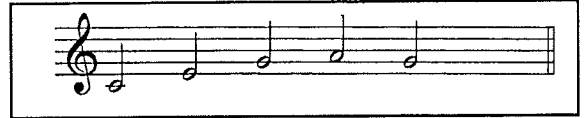


Anstreben eines anhaltend vollen Klangs ...

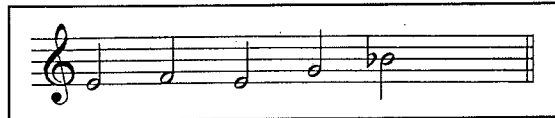
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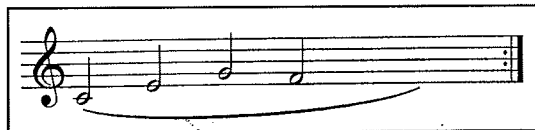
2



3



1



zweimal - dreimal...

*pp* → *ff*

1

Einführung des *pp* → *ff*

1



rit / beschl./

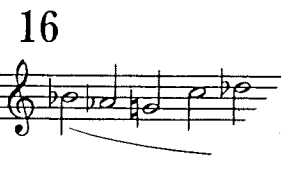
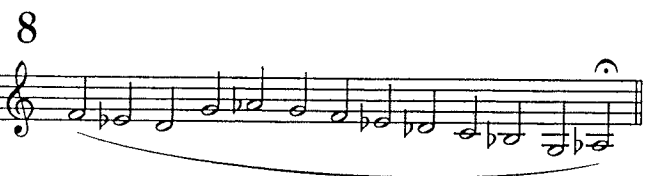
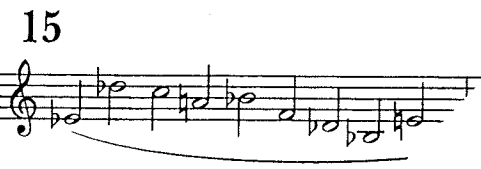
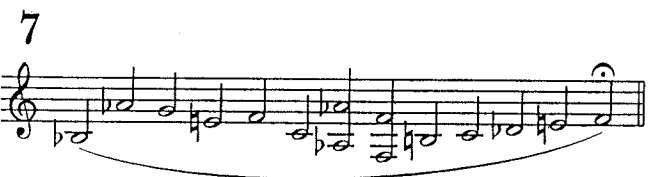
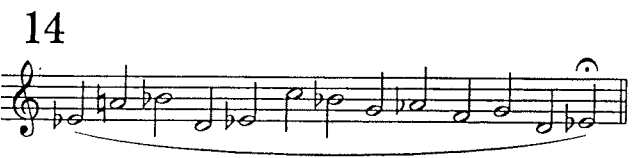
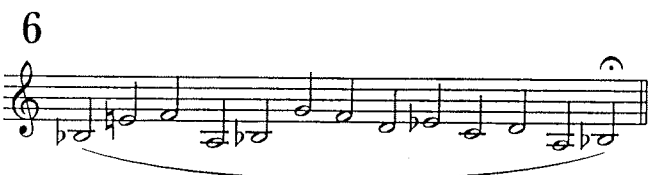
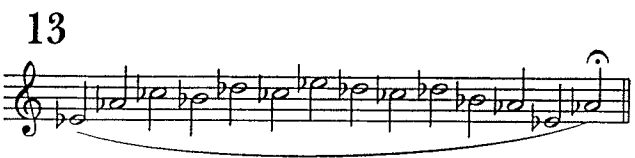
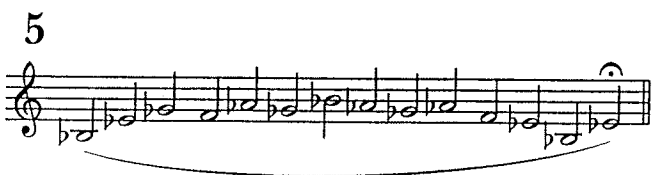
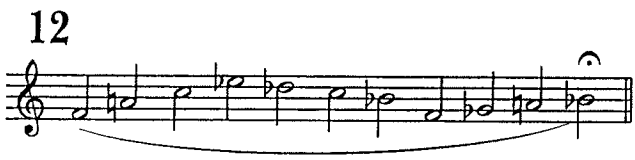
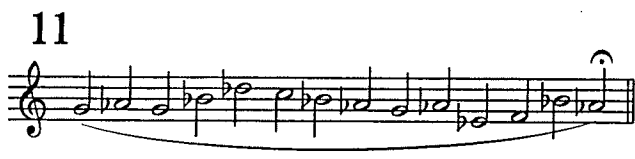
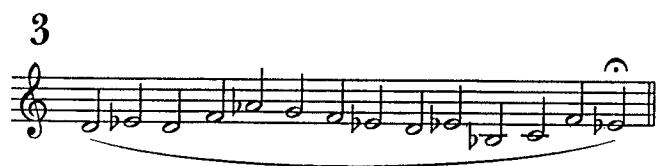
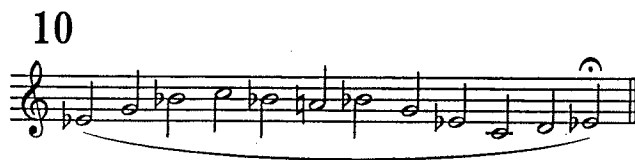
*pp* → *ff*

- Übungen gruppieren
- Tempi verändern

*pp* → *ff*

Etc...

## Uebung



# MUSIC

# EVOLUTION

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

**D: Concert Band -**  
**Cameleon: Marching Band**

## INSTRUMENTATION

|                                      | A | B | C | D<br>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<br>trb.-euph.-bassoon-tuba | ■ |   |   |               |          |
| Percussion 1                         | ○ | ● | ● | ●             | ●        |
| Percussion 2                         |   | ○ | ○ | ○             | ■        |
| Percussion 3                         |   | ○ | ○ | ○             | ■        |

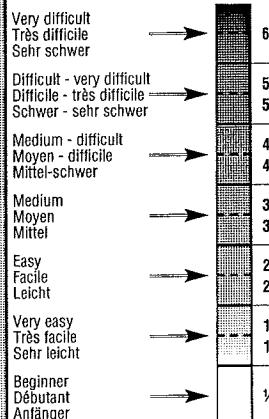
### Instruments :

Necessary - indispensable - benötigt

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

Ad libitum

## DEGRE DE DIFFICULTE SCHWIERIGKEITSGRAD



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

**D: Standard Brass Band**  
**Cameleon: Marching Band**

## INSTRUMENTATION

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

### Instruments :

Necessary - indispensable - benötigt

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

Ad libitum



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