

ALOIS WIMMER

LEICHTE TONLEITER- UND DREIKLANGÜBUNGEN

für KLARINETTE

bis 6# und 6b

(für Eifrige zum auswendig lernen)



Musikverlag Alois Wimmer

ALOIS WIMMER, geboren 1960 in Grieskirchen (Oberösterreich), erhielt seine musikalische Ausbildung an der „Hochschule für Musik und Darstellende Kunst Mozarteum in Salzburg“ (Staatliche Lehrbefähigungsprüfung, Diplomprüfung im Fach Klarinette mit Auszeichnung, Sponsion zum Mag.art.). Seit 1988 intensive Beschäftigung mit Komposition: Kompositionsaufträge, Pflichtstücke für in- und ausländische Wettbewerbe und Wertungsspiele, Fernseh-, Rundfunk- und Tonträgerinspielungen. Lehrer für Klarinette, Kammermusik, Musiklehre und Komposition im Oberösterreichischen Landesmusikschulwerk.

Leichte Tonleiter- und Dreiklangübungen

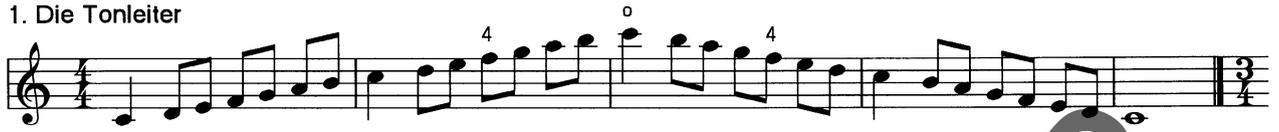
für Klarinette

Die in diesem Heft vorgegebene Reihenfolge der Tonarten beziehungsweise der Übungen muß nicht unbedingt eingehalten werden.

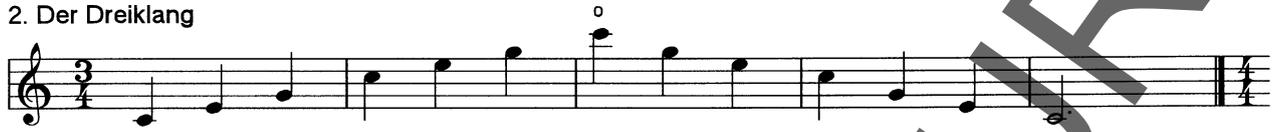
Die Übungen sollten aber in unterschiedlichen Artikulationsarten gespielt werden.

C - DUR

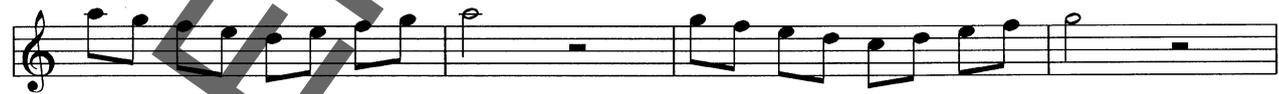
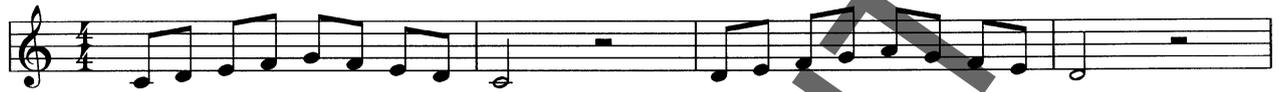
1. Die Tonleiter



2. Der Dreiklang



3. Die Tonleiter in einer zerlegten Form



4. Der Dreiklang in einer zerlegten Form

The exercise consists of four staves of music. The first staff shows a broken triad starting on G4: G4 (quarter), B4 (quarter), D5 (quarter), G4 (half). The second staff continues: B4 (quarter), D5 (quarter), E5 (quarter), G4 (half). The third staff continues: D5 (quarter), E5 (quarter), F5 (quarter), G4 (half). The fourth staff concludes: E5 (quarter), F5 (quarter), G4 (half), G4 (half). The notes are written in a treble clef with a 3/4 time signature.

5. Hier kannst du eine eigene Übung komponieren!
Vorschläge findest du auf der letzten Seite dieses Heftes.

Six blank musical staves are provided for the student to compose their own exercise. Each staff begins with a treble clef and is divided into three measures by vertical bar lines.

a - moll

1. Die natürliche Moll-Tonleiter



2. Die harmonische Moll-Tonleiter



3. Die melodische Moll-Tonleiter



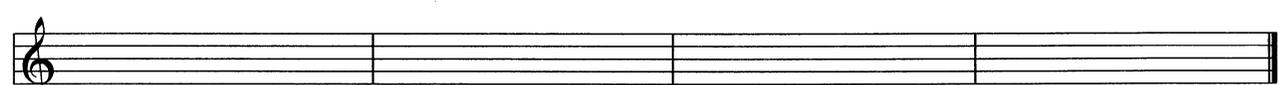
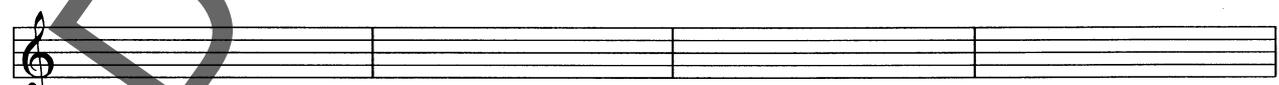
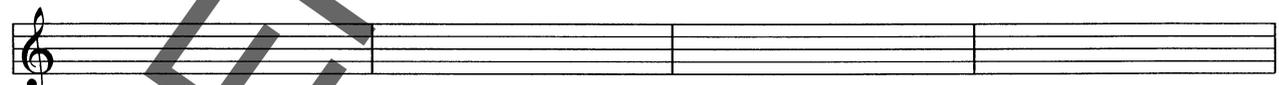
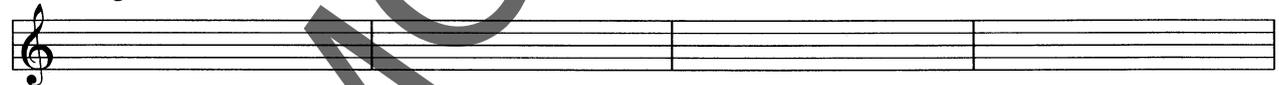
4. Der Dreiklang



5. Die Tonleiter in Terzen zerlegt



6. Hier kannst du eine eigene Übung komponieren!
Vorschläge findest du auf der letzten Seite dieses Heftes.



G - DUR

1. Die Tonleiter

Musical notation for the G major scale in 4/4 time. The scale is written on a single staff, starting with a treble clef and a key signature of one sharp (F#). The notes are G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. The piece concludes with a double bar line and a final G note.

2. Der Dreiklang

Musical notation for the G major triad in 3/4 time. The triad is written on a single staff, starting with a treble clef and a key signature of one sharp (F#). The notes are G, B, and D. The piece concludes with a double bar line and a final G note.

3. Die Tonleiter in einer zerlegten Form

First line of musical notation for the G major scale in a fragmented form, 4/4 time. The notes G, A, B, C, D, E, F#, G are followed by a whole rest.

Second line of musical notation for the G major scale in a fragmented form, 4/4 time. The notes A, B, C, D, E, F#, G are followed by a whole rest.

Third line of musical notation for the G major scale in a fragmented form, 4/4 time. The notes B, C, D, E, F#, G are followed by a whole rest.

Fourth line of musical notation for the G major scale in a fragmented form, 4/4 time. The notes C, D, E, F#, G are followed by a whole rest.

Fifth line of musical notation for the G major scale in a fragmented form, 4/4 time. The notes D, E, F#, G are followed by a whole rest.

Sixth line of musical notation for the G major scale in a fragmented form, 4/4 time. The notes E, F#, G are followed by a whole rest.

Seventh line of musical notation for the G major scale in a fragmented form, 4/4 time. The notes F#, G are followed by a whole rest.

Eighth line of musical notation for the G major scale in a fragmented form, 4/4 time. The notes G, A, B, C, D, E, F#, G are followed by a whole rest.

4. Der Dreiklang in einer zerlegten Form

The exercise consists of four staves of music in G major (one sharp). The first staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a whole note G4. The second staff contains a sequence of eighth notes: A4, B4, C5, B4, A4, G4, F#4, followed by a whole note G4. The third staff contains a sequence of eighth notes: B4, C5, B4, A4, G4, F#4, E4, followed by a whole note G4. The fourth staff contains a sequence of eighth notes: C5, B4, A4, G4, F#4, E4, D4, followed by a whole note G4. The piece concludes with a double bar line.

5. Hier kannst du eine eigene Übung komponieren!
Vorschläge findest du auf der letzten Seite dieses Heftes.

Six blank musical staves are provided for the student to compose their own exercise. Each staff begins with a treble clef and a key signature of one sharp (F#). The staves are divided into measures by vertical bar lines.

e - moll (tief)

1. Die natürliche Moll-Tonleiter



2. Die harmonische Moll-Tonleiter



3. Die melodische Moll-Tonleiter



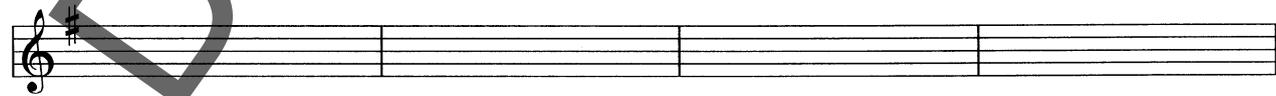
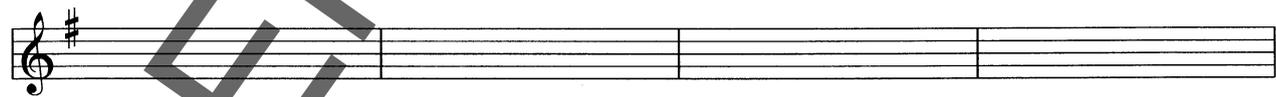
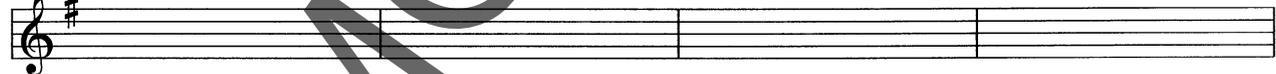
4. Der Dreiklang



5. Die Tonleiter in Terzen zerlegt



6. Hier kannst du eine eigene Übung komponieren!
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e - moll (hoch)

1. Die natürliche Moll-Tonleiter



2. Die harmonische Moll-Tonleiter



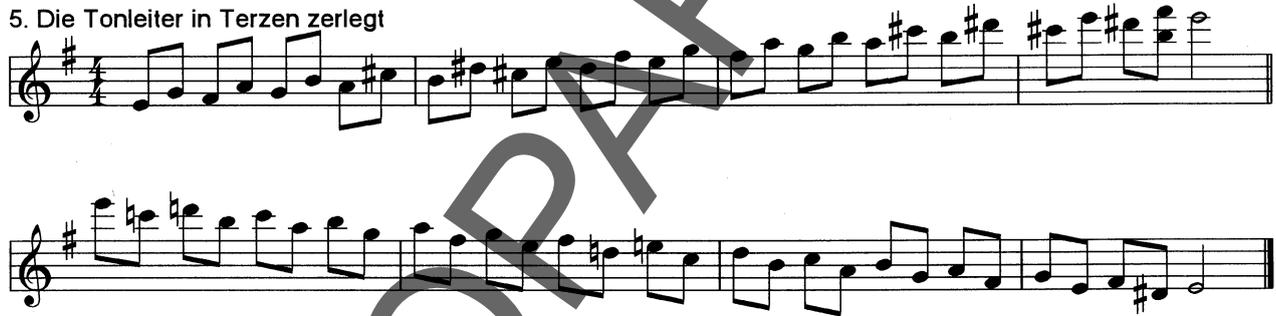
3. Die melodische Moll-Tonleiter



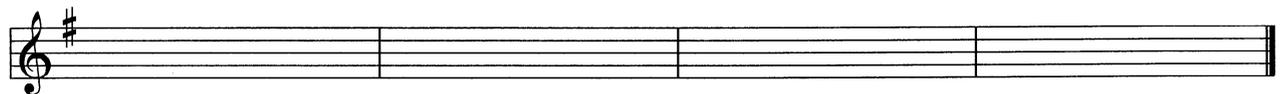
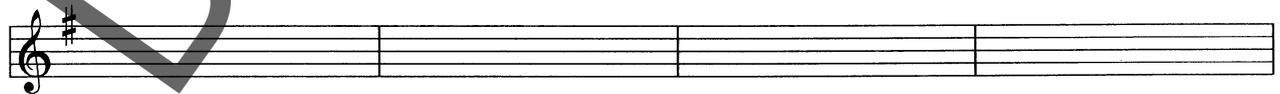
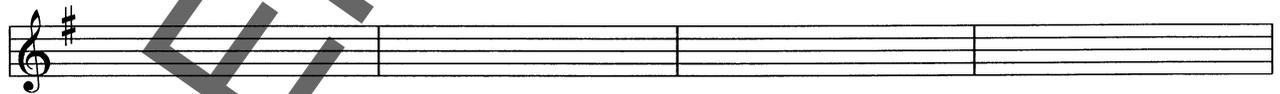
4. Der Dreiklang



5. Die Tonleiter in Terzen zerlegt



6. Hier kannst du eine eigene Übung komponieren!
Vorschläge findest du auf der letzten Seite dieses Heftes.



F - DUR

1. Die Tonleiter

Musical notation for the first exercise, showing a single staff in 4/4 time. The scale is written in F major (one flat). The notes are: F, G, A, Bb, C, D, E, F. The exercise is divided into three groups of four measures each, indicated by the number '4' above the staff.

2. Der Dreiklang

Musical notation for the second exercise, showing a single staff in 3/4 time. The triad is written in F major (one flat). The notes are: F (whole note), C (half note), G (quarter note). The exercise is divided into two groups of three measures each, indicated by the number '3' above the staff.

3. Die Tonleiter in einer zerlegten Form

Musical notation for the third exercise, showing eight staves in 4/4 time. The scale is written in F major (one flat). The exercise is divided into two groups of four staves each, indicated by the number '4' above the first staff of each group. The notes are: F, G, A, Bb, C, D, E, F.

4. Der Dreiklang in einer zerlegten Form

Musical notation for exercise 4, consisting of four staves of music in G minor. The first staff has a '0' above the first measure and a '4' above the fourth measure. The second staff has a '4' above the fourth measure. The third staff has a '0' above the first measure. The fourth staff has a '4' above the fourth measure. A large diagonal watermark 'DEMO PARTITUR' is overlaid on the page.

5. Hier kannst du eine eigene Übung komponieren!
Vorschläge findest du auf der letzten Seite dieses Heftes.

Six blank musical staves in G minor for composing an exercise. A large diagonal watermark 'DEMO PARTITUR' is overlaid on the page.

d - moll

1. Die natürliche Moll-Tonleiter



2. Die harmonische Moll-Tonleiter



3. Die melodische Moll-Tonleiter



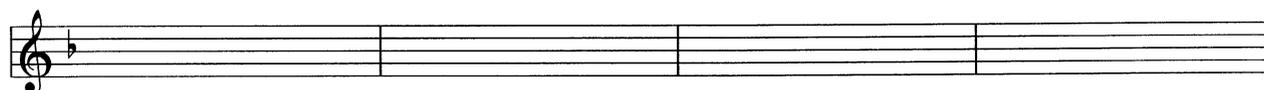
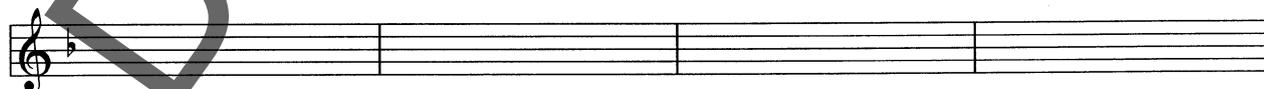
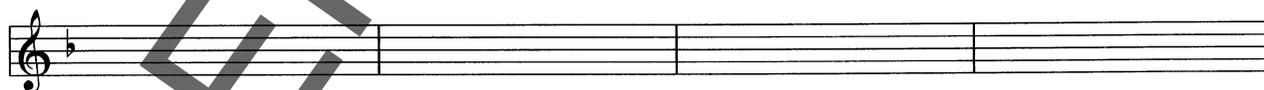
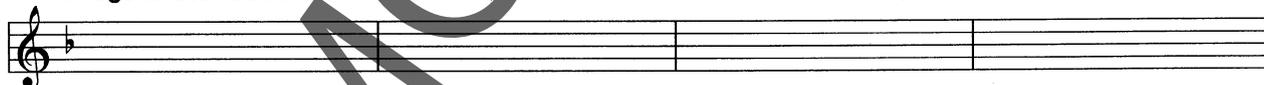
4. Der Dreiklang



5. Die Tonleiter in Terzen zerlegt



6. Hier kannst du eine eigene Übung komponieren!
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D - DUR

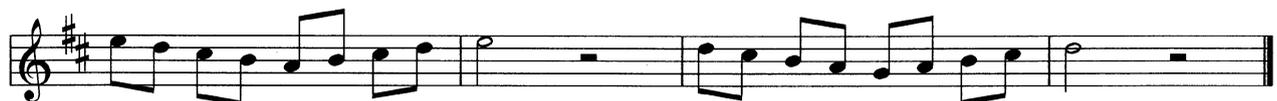
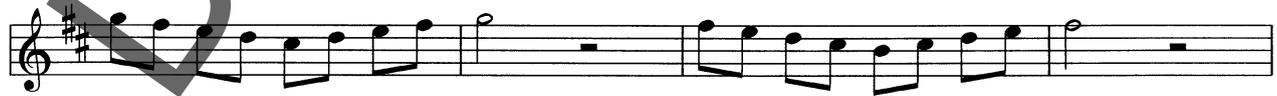
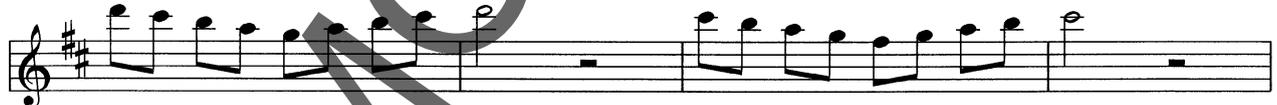
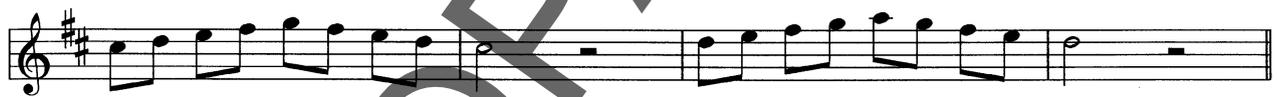
1. Die Tonleiter



2. Der Dreiklang



3. Die Tonleiter in einer zerlegten Form



4. Der Dreiklang in einer zerlegten Form

The exercise consists of five staves of music in G major (one sharp). The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, starting on G4 and moving through various intervals. The second staff continues the melody with similar rhythmic values. The third staff features a more active melodic line with eighth notes. The fourth staff continues with a mix of eighth and quarter notes. The fifth staff concludes the exercise with a final cadence on G4.

5. Hier kannst du eine eigene Übung komponieren!
Vorschläge findest du auf der letzten Seite dieses Heftes.

Exercise 5 provides six blank musical staves for composition. Each staff begins with a treble clef and a key signature of one sharp (F#). The staves are divided into four measures each, providing a structured space for the student to write their own musical exercise.

h - moll

1. Die natürliche Moll-Tonleiter



2. Die harmonische Moll-Tonleiter



3. Die melodische Moll-Tonleiter



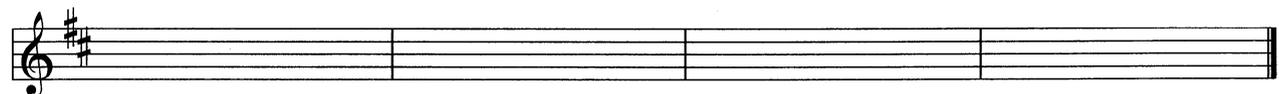
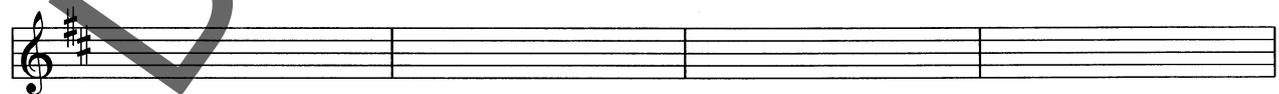
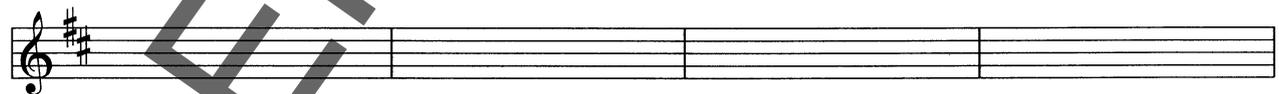
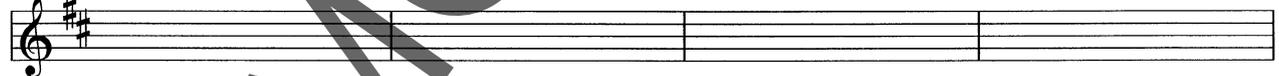
4. Der Dreiklang



5. Die Tonleiter in Terzen zerlegt



6. Hier kannst du eine eigene Übung komponieren!
Vorschläge findest du auf der letzten Seite dieses Heftes.



B - DUR

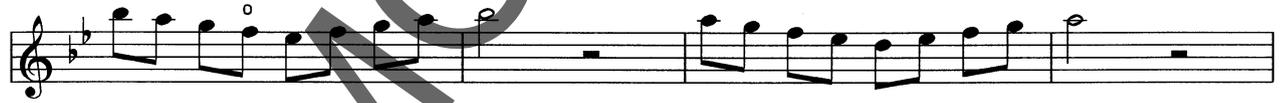
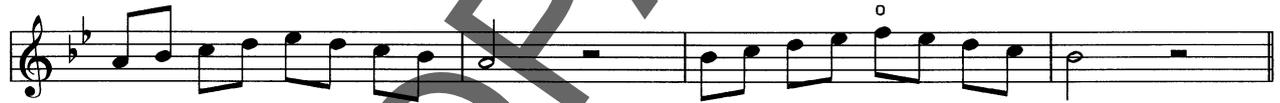
1. Die Tonleiter



2. Der Dreiklang



3. Die Tonleiter in einer zerlegten Form



g - moll

1. Die natürliche Moll-Tonleiter



2. Die harmonische Moll-Tonleiter



3. Die melodische Moll-Tonleiter



4. Der Dreiklang



5. Die Tonleiter in Terzen zerlegt



6. Hier kannst du eine eigene Übung komponieren!
Vorschläge findest du auf der letzten Seite dieses Heftes.



A - DUR

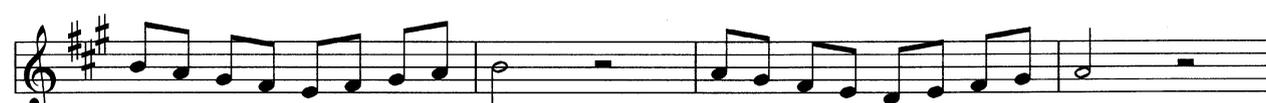
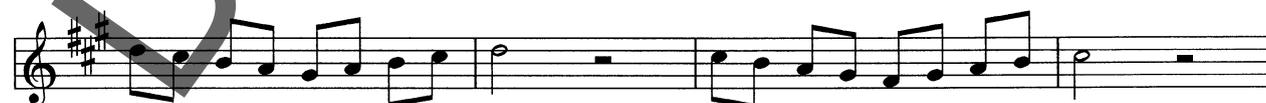
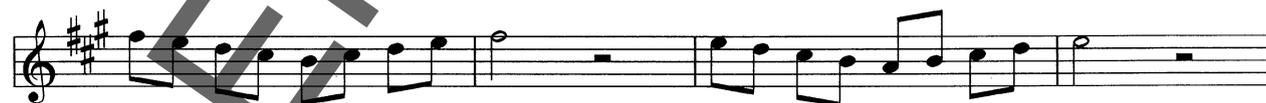
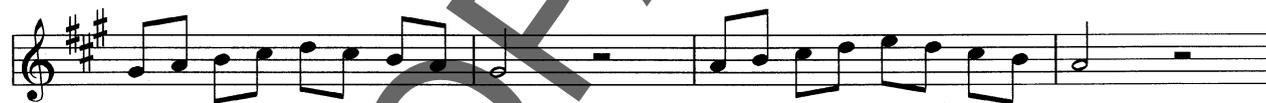
1. Die Tonleiter



2. Der Dreiklang



3. Die Tonleiter in einer zerlegten Form



4. Der Dreiklang in einer zerlegten Form

The exercise consists of four staves of music in G major (one sharp). The first staff shows a broken triad: G4 (quarter), B4 (quarter), D5 (quarter), G4 (quarter), B4 (quarter), D5 (quarter), G4 (quarter), B4 (quarter), D5 (quarter), G4 (quarter), B4 (quarter), D5 (quarter). The second staff continues with: G4 (quarter), B4 (quarter), D5 (quarter), G4 (quarter), B4 (quarter), D5 (quarter), G4 (quarter), B4 (quarter), D5 (quarter), G4 (quarter), B4 (quarter), D5 (quarter). The third staff continues with: G4 (quarter), B4 (quarter), D5 (quarter), G4 (quarter), B4 (quarter), D5 (quarter), G4 (quarter), B4 (quarter), D5 (quarter), G4 (quarter), B4 (quarter), D5 (quarter). The fourth staff continues with: G4 (quarter), B4 (quarter), D5 (quarter), G4 (quarter), B4 (quarter), D5 (quarter), G4 (quarter), B4 (quarter), D5 (quarter), G4 (quarter), B4 (quarter), D5 (quarter).

5. Hier kannst du eine eigene Übung komponieren!
Vorschläge findest du auf der letzten Seite dieses Heftes.

Six blank musical staves are provided for the student to compose their own exercise. Each staff begins with a treble clef and a key signature of one sharp (F#), indicating G major. The staves are divided into measures by vertical bar lines.

fis - moll

1. Die natürliche Moll-Tonleiter



2. Die harmonische Moll-Tonleiter



3. Die melodische Moll-Tonleiter



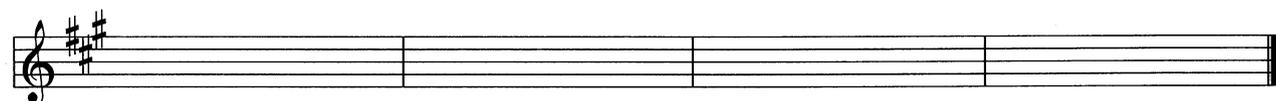
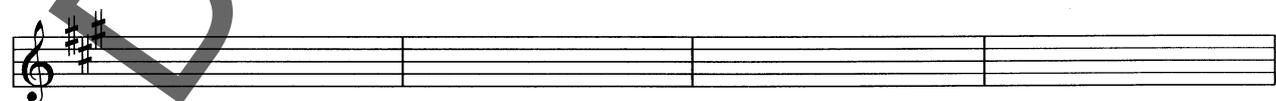
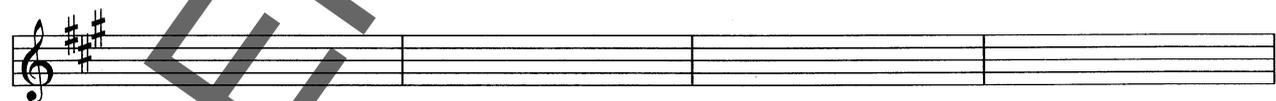
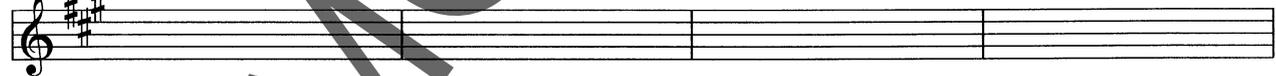
4. Der Dreiklang



5. Die Tonleiter in Terzen zerlegt



6. Hier kannst du eine eigene Übung komponieren!
Vorschläge findest du auf der letzten Seite dieses Heftes.



Es - DUR

1. Die Tonleiter

Musical notation for the first exercise: a single staff showing the Es-Dur scale (E-flat major) with fingering numbers 4, 0, 2, 2, 0, 4.

2. Der Dreiklang

Musical notation for the second exercise: a single staff showing the Es-Dur triad (E-flat major) with fingering numbers 2, 2.

3. Die Tonleiter in einer zerlegten Form

Musical notation for the third exercise: nine staves showing the Es-Dur scale in a fragmented form with various fingering numbers.

4. Der Dreiklang in einer zerlegten Form

The exercise consists of four staves of music in G minor (one flat). The first staff shows a broken triad starting on G4: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. The second staff continues with G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. The third staff continues with G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. The fourth staff continues with G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. Fingering numbers 0 and 2 are indicated above some notes.

5. Hier kannst du eine eigene Übung komponieren!
Vorschläge findest du auf der letzten Seite dieses Heftes.

Six blank musical staves in G minor (one flat) for composing an exercise. Each staff begins with a treble clef and a key signature of one flat.

c - moll

1. Die natürliche Moll-Tonleiter



2. Die harmonische Moll-Tonleiter



3. Die melodische Moll-Tonleiter



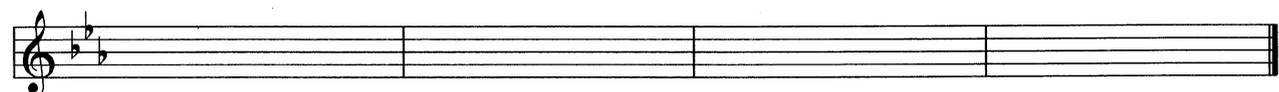
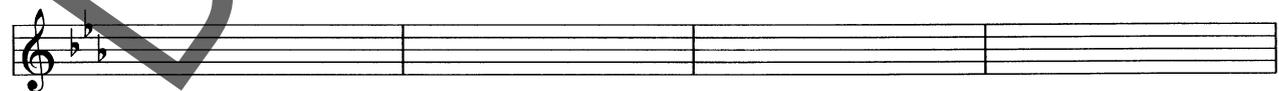
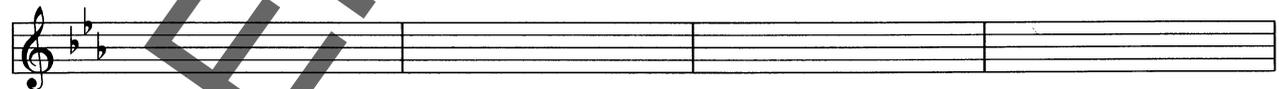
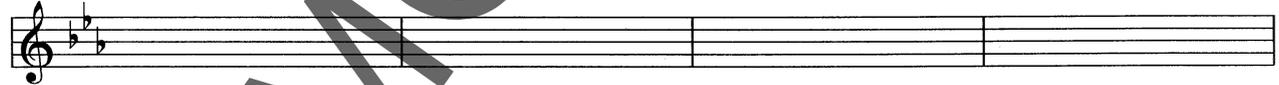
4. Der Dreiklang



5. Die Tonleiter in Terzen zerlegt



6. Hier kannst du eine eigene Übung komponieren!
Vorschläge findest du auf der letzten Seite dieses Heftes.



E - DUR (tief)

1. Die Tonleiter

Musical notation for the E major scale (tief) in 4/4 time. The key signature has three sharps (F#, C#, G#). The scale is written in a single staff, starting on E4 and ending on E5. The notes are E, F#, G#, A, B, C#, D, E. The first and last notes are marked with a '2' above them, indicating a second finger fingering.

2. Der Dreiklang

Musical notation for the E major triad in 3/4 time. The key signature has three sharps (F#, C#, G#). The triad is written in a single staff, starting on E4 and ending on E5. The notes are E, G#, B. The first and last notes are marked with a '2' above them, indicating a second finger fingering.

3. Die Tonleiter in einer zerlegten Form

Musical notation for the E major scale in a fragmented form, first part. The key signature has three sharps (F#, C#, G#). The scale is written in a single staff, starting on E4 and ending on E5. The notes are E, F#, G#, A, B, C#, D, E. The first and last notes are marked with a '2' above them, indicating a second finger fingering.

Musical notation for the E major scale in a fragmented form, second part. The key signature has three sharps (F#, C#, G#). The scale is written in a single staff, starting on E4 and ending on E5. The notes are E, F#, G#, A, B, C#, D, E. The first and last notes are marked with a '2' above them, indicating a second finger fingering.

Musical notation for the E major scale in a fragmented form, third part. The key signature has three sharps (F#, C#, G#). The scale is written in a single staff, starting on E4 and ending on E5. The notes are E, F#, G#, A, B, C#, D, E. The first and last notes are marked with a '2' above them, indicating a second finger fingering.

Musical notation for the E major scale in a fragmented form, fourth part. The key signature has three sharps (F#, C#, G#). The scale is written in a single staff, starting on E4 and ending on E5. The notes are E, F#, G#, A, B, C#, D, E. The first and last notes are marked with a '2' above them, indicating a second finger fingering.

Musical notation for the E major scale in a fragmented form, fifth part. The key signature has three sharps (F#, C#, G#). The scale is written in a single staff, starting on E4 and ending on E5. The notes are E, F#, G#, A, B, C#, D, E. The first and last notes are marked with a '2' above them, indicating a second finger fingering.

Musical notation for the E major scale in a fragmented form, sixth part. The key signature has three sharps (F#, C#, G#). The scale is written in a single staff, starting on E4 and ending on E5. The notes are E, F#, G#, A, B, C#, D, E. The first and last notes are marked with a '2' above them, indicating a second finger fingering.

Musical notation for the E major scale in a fragmented form, seventh part. The key signature has three sharps (F#, C#, G#). The scale is written in a single staff, starting on E4 and ending on E5. The notes are E, F#, G#, A, B, C#, D, E. The first and last notes are marked with a '2' above them, indicating a second finger fingering.

Musical notation for the E major scale in a fragmented form, eighth part. The key signature has three sharps (F#, C#, G#). The scale is written in a single staff, starting on E4 and ending on E5. The notes are E, F#, G#, A, B, C#, D, E. The first and last notes are marked with a '2' above them, indicating a second finger fingering.

4. Der Dreiklang in einer zerlegten Form

The exercise consists of four staves of music in G major (one sharp). The notes of the G major triad (G, B, D) are broken across the staves. The first staff contains the notes G4, A4, B4, C5, B4, A4, G4. The second staff contains B4, C5, D5, C5, B4, A4, G4. The third staff contains G4, A4, B4, G4, A4, B4, G4. The fourth staff contains A4, B4, C5, B4, A4, G4. The number '2' is written above the second measure of each staff, indicating a second ending or a specific fingering.

5. Hier kannst du eine eigene Übung komponieren!
Vorschläge findest du auf der letzten Seite dieses Heftes.

Six blank musical staves are provided for the student to compose their own exercise. Each staff begins with a treble clef and a key signature of one sharp (F#).

E - DUR (hoch)

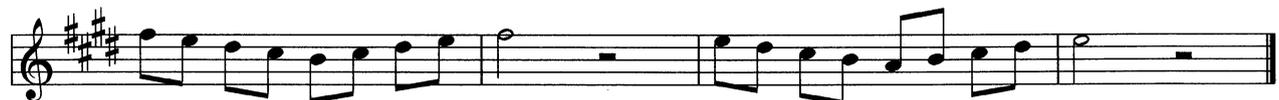
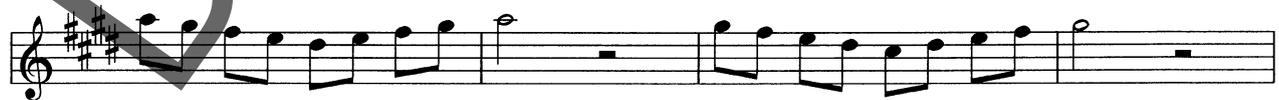
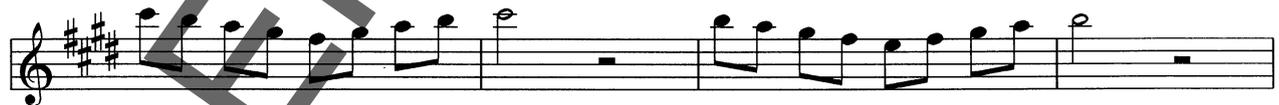
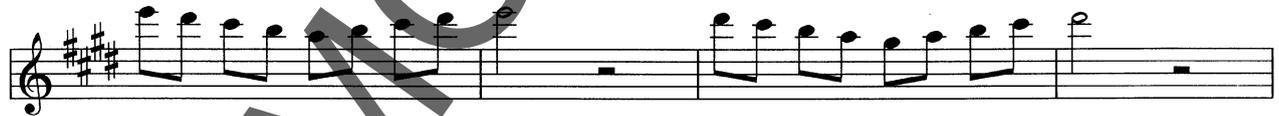
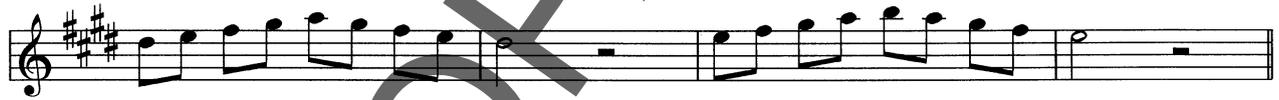
1. Die Tonleiter



2. Der Dreiklang



3. Die Tonleiter in einer zerlegten Form



4. Der Dreiklang in einer zerlegten Form

The exercise consists of four staves of music in G major (one sharp). The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4, moving to A4, B4, and C5, then descending through B4, A4, G4, F#4, E4, D4, C4, and B3. The second staff continues the descending line from B3 to A3, G3, F#3, E3, D3, C3, and B2. The third staff continues from B2 to A2, G2, F#2, E2, D2, C2, and B1. The fourth staff concludes the exercise with a final G4 note and a double bar line.

5. Hier kannst du eine eigene Übung komponieren!
Vorschläge findest du auf der letzten Seite dieses Heftes.

There are six blank musical staves provided for the student to compose their own exercise. Each staff begins with a treble clef and a key signature of one sharp (F#), matching the key signature of the previous exercise. The staves are divided into four measures each, providing a structured space for composition.

cis - moll

1. Die natürliche Moll-Tonleiter



2. Die harmonische Moll-Tonleiter



3. Die melodische Moll-Tonleiter



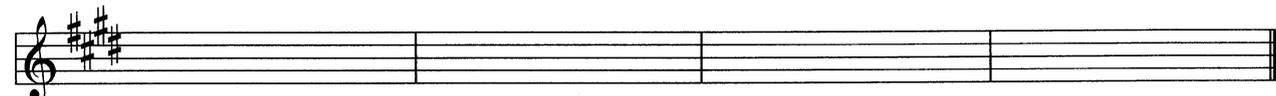
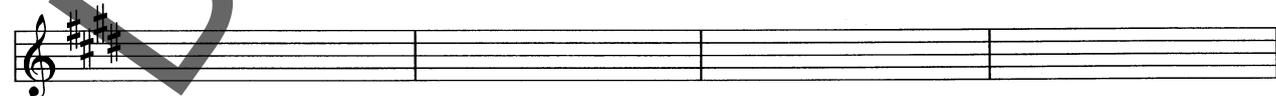
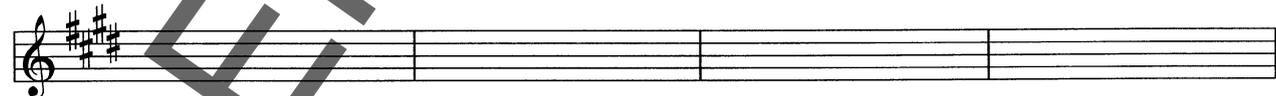
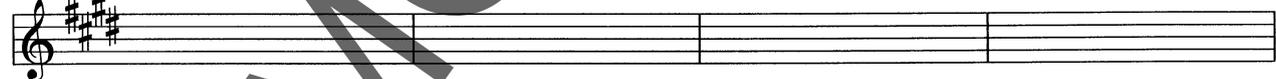
4. Der Dreiklang



5. Die Tonleiter in Terzen zerlegt



6. Hier kannst du eine eigene Übung komponieren!
Vorschläge findest du auf der letzten Seite dieses Heftes.



As - DUR

1. Die Tonleiter

Musical notation for the first exercise: a single staff showing the As major scale with fingering numbers 0, 2, 0, 0, 2, 0.

2. Der Dreiklang

Musical notation for the second exercise: a single staff showing the As major triad with fingering numbers 2, 2.

3. Die Tonleiter in einer zerlegten Form

Musical notation for the third exercise, first line: a single staff showing the first half of the As major scale with fingering numbers 0, 2, 0.

Musical notation for the third exercise, second line: a single staff showing the second half of the As major scale with fingering numbers 2, 2.

Musical notation for the third exercise, third line: a single staff showing the first half of the As major scale with fingering numbers 4, 4.

Musical notation for the third exercise, fourth line: a single staff showing the second half of the As major scale.

Musical notation for the third exercise, fifth line: a single staff showing the first half of the As major scale with fingering numbers 0, 0, 0, 0.

Musical notation for the third exercise, sixth line: a single staff showing the second half of the As major scale with fingering numbers 0, 0.

Musical notation for the third exercise, seventh line: a single staff showing the first half of the As major scale.

Musical notation for the third exercise, eighth line: a single staff showing the second half of the As major scale with fingering numbers 4, 2, 2.

4. Der Dreiklang in einer zerlegten Form

The exercise consists of four staves of music in G minor (one flat). The first staff has a treble clef and a key signature of one flat. It contains a sequence of notes: G4 (finger 2), A4 (finger 2), B4 (finger 2), G4 (finger 2), F4 (finger 2), E4 (finger 2), D4 (finger 2), C4 (finger 2), B3 (finger 2), A3 (finger 2), G3 (finger 2), F3 (finger 2), E3 (finger 2), D3 (finger 2), C3 (finger 2), B2 (finger 2), A2 (finger 2), G2 (finger 2). The second staff continues with: G2 (finger 2), A2 (finger 2), B2 (finger 2), C3 (finger 4), D3 (finger 4), E3 (finger 4), F3 (finger 4), G3 (finger 4), A3 (finger 4), B3 (finger 4), C4 (finger 4), D4 (finger 4), E4 (finger 4), F4 (finger 4), G4 (finger 4), A4 (finger 4), B4 (finger 4), C5 (finger 4). The third staff continues with: D5 (finger 0), E5 (finger 0), F5 (finger 0), G5 (finger 0), A5 (finger 0), B5 (finger 0), C6 (finger 0), D6 (finger 0), E6 (finger 0), F6 (finger 0), G6 (finger 0), A6 (finger 0), B6 (finger 0), C7 (finger 0), D7 (finger 0), E7 (finger 0), F7 (finger 0), G7 (finger 0). The fourth staff continues with: A7 (finger 2), B7 (finger 2), C8 (finger 2), D8 (finger 2), E8 (finger 2), F8 (finger 2), G8 (finger 2), A8 (finger 2), B8 (finger 2), C9 (finger 2), D9 (finger 2), E9 (finger 2), F9 (finger 2), G9 (finger 2), A9 (finger 2), B9 (finger 2), C10 (finger 2), D10 (finger 2), E10 (finger 2), F10 (finger 2), G10 (finger 2).

5. Hier kannst du eine eigene Übung komponieren!
Vorschläge findest du auf der letzten Seite dieses Heftes.

Six blank musical staves are provided for the student to compose their own exercise. Each staff begins with a treble clef and a key signature of one flat. The staves are empty, with only the clef and key signature visible.

f - moll

1. Die natürliche Moll-Tonleiter



2. Die harmonische Moll-Tonleiter



3. Die melodische Moll-Tonleiter



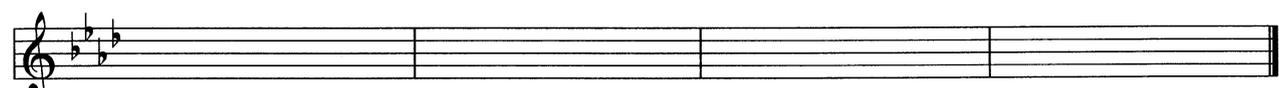
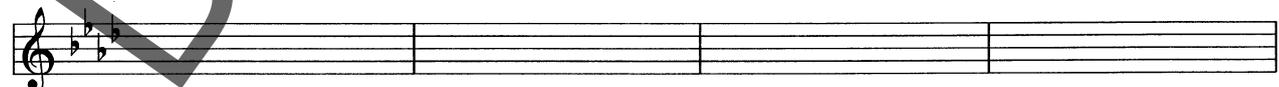
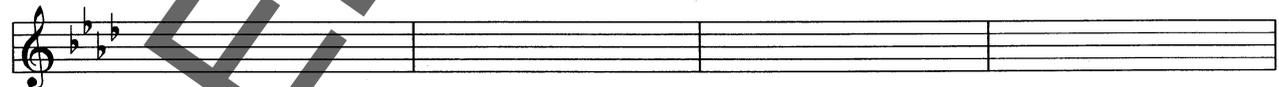
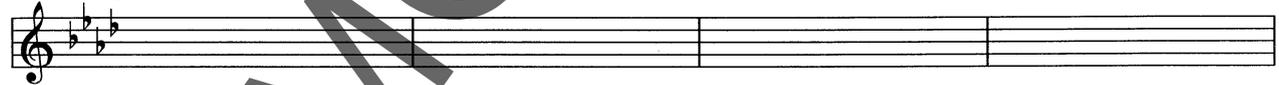
4. Der Dreiklang



5. Die Tonleiter in Terzen zerlegt



6. Hier kannst du eine eigene Übung komponieren!
Vorschläge findest du auf der letzten Seite dieses Heftes.



H-DUR

1. Die Tonleiter

Musical notation for the first exercise: a scale in treble clef, key of D major, 4/4 time. The scale is played in both ascending and descending directions. Fingerings are indicated with the number '2' above the second and seventh notes of each half. The piece ends with a double bar line and repeat dots.

2. Der Dreiklang

Musical notation for the second exercise: a triad in treble clef, key of D major, 3/4 time. The triad is played in both ascending and descending directions. Fingerings are indicated with the number '2' above the second and seventh notes of each half. The piece ends with a double bar line and repeat dots.

3. Die Tonleiter in einer zerlegten Form

Musical notation for the third exercise: a scale in treble clef, key of D major, 4/4 time, presented in a fragmented form. The scale is played in both ascending and descending directions. Fingerings are indicated with the number '2' above the second and seventh notes of each half. The piece ends with a double bar line and repeat dots.

Musical notation for the third exercise, first fragment: ascending scale in treble clef, key of D major, 4/4 time. The piece ends with a double bar line and repeat dots.

Musical notation for the third exercise, second fragment: ascending scale in treble clef, key of D major, 4/4 time. The piece ends with a double bar line and repeat dots.

Musical notation for the third exercise, third fragment: ascending scale in treble clef, key of D major, 4/4 time. The piece ends with a double bar line and repeat dots.

Musical notation for the third exercise, fourth fragment: ascending scale in treble clef, key of D major, 4/4 time. Fingerings are indicated with the number '2' above the second and seventh notes of each half. The piece ends with a double bar line and repeat dots.

Musical notation for the third exercise, fifth fragment: ascending scale in treble clef, key of D major, 4/4 time. The piece ends with a double bar line and repeat dots.

Musical notation for the third exercise, sixth fragment: ascending scale in treble clef, key of D major, 4/4 time. The piece ends with a double bar line and repeat dots.

Musical notation for the third exercise, seventh fragment: ascending scale in treble clef, key of D major, 4/4 time. The piece ends with a double bar line and repeat dots.

4. Der Dreiklang in einer zerlegten Form

2

0
2

5. Hier kannst du eine eigene Übung komponieren!
Vorschläge findest du auf der letzten Seite des Heftes.

gis-moll

1. Die natürliche (äolische) Moll-Tonleiter



2. Die harmonische Moll-Tonleiter



3. Die melodische Moll-Tonleiter



4. Der Dreiklang



5. Die Tonleiter in Terzen zerlegt



6. Hier kannst du eine eigene Übung komponieren!
Vorschläge findest du auf der letzten Seite des Heftes.



DES-DUR

1. Die Tonleiter

Musical notation for the first exercise: a single staff in 4/4 time showing a scale with fingerings (2, 0, 2, 2, 0, 2) and a double bar line.

2. Der Dreiklang

Musical notation for the second exercise: a single staff in 3/4 time showing a triad with fingerings (0, 2, 0) and a double bar line.

3. Die Tonleiter in einer zerlegten Form

Musical notation for the third exercise, first line: a single staff in 4/4 time showing a scale with fingerings (2, 2) and a double bar line.

Musical notation for the third exercise, second line: a single staff in 4/4 time showing a scale with a double bar line.

Musical notation for the third exercise, third line: a single staff in 4/4 time showing a scale with fingerings (0) and a double bar line.

Musical notation for the third exercise, fourth line: a single staff in 4/4 time showing a scale with fingerings (0, 0) and a double bar line.

Musical notation for the third exercise, fifth line: a single staff in 4/4 time showing a scale with fingerings (2, 2, 2) and a double bar line.

Musical notation for the third exercise, sixth line: a single staff in 4/4 time showing a scale with fingerings (2, 0) and a double bar line.

Musical notation for the third exercise, seventh line: a single staff in 4/4 time showing a scale with fingerings (0, 0) and a double bar line.

Musical notation for the third exercise, eighth line: a single staff in 4/4 time showing a scale with a double bar line.

4. Der Dreiklang in einer zerlegten Form

The exercise consists of four staves of music in G major (one sharp, F#). The first staff shows a broken triad in the right hand: G4 (quarter), B4 (quarter), D5 (quarter), G4 (half). The second staff shows the broken triad in the left hand: G3 (quarter), B3 (quarter), D4 (quarter), G3 (half). The third staff shows the broken triad in the right hand with fingerings: G4 (quarter), B4 (quarter), D5 (quarter), G4 (half), with a '2' above the D5 and a '0' below the G4. The fourth staff shows the broken triad in the left hand with fingerings: G3 (quarter), B3 (quarter), D4 (quarter), G3 (half), with a '0' above the G3. A large diagonal watermark 'DEMO PARTITUR' is overlaid on the page.

5. Hier kannst du eine eigene Übung komponieren!
Vorschläge findest du auf der letzten Seite des Heftes.

Six blank musical staves are provided for the student to compose their own exercise. Each staff begins with a treble clef and a key signature of one sharp (F#). A large diagonal watermark 'DEMO PARTITUR' is overlaid on the page.

b-moll

1. Die natürliche (äolische) Moll-Tonleiter



2. Die harmonische Moll-Tonleiter



3. Die melodische Moll-Tonleiter



4. Der Dreiklang



5. Die Tonleiter in Terzen zerlegt



6. Hier kannst du eine eigene Übung komponieren!
Vorschläge findest du auf der letzten Seite des Heftes.



FIS-DUR

1. Die Tonleiter

Musical notation for the first exercise, 'Die Tonleiter'. It is written on a single staff in treble clef, key signature of F# (three sharps), and common time (C). The melody consists of eighth notes ascending and then descending. Fingerings are indicated by numbers 0, 2, 0, 0, 2, 0 above the notes.

2. Der Dreiklang

Musical notation for the second exercise, 'Der Dreiklang'. It is written on a single staff in treble clef, key signature of F# (three sharps), and 3/4 time. The melody consists of quarter notes ascending and then descending. Fingerings are indicated by numbers 0 above the notes.

3. Die Tonleiter in einer zerlegten Form

Musical notation for the third exercise, 'Die Tonleiter in einer zerlegten Form'. It is written on a single staff in treble clef, key signature of F# (three sharps), and common time (C). The melody consists of eighth notes ascending and then descending. Fingerings are indicated by numbers 0, 0, 0, 2, 0 above the notes.

Musical notation for the fourth exercise. It is written on a single staff in treble clef, key signature of F# (three sharps), and common time (C). The melody consists of eighth notes ascending and then descending. Fingerings are indicated by numbers 2 above the notes.

Musical notation for the fifth exercise. It is written on a single staff in treble clef, key signature of F# (three sharps), and common time (C). The melody consists of eighth notes ascending and then descending. Fingerings are indicated by numbers 2 and 4 above the notes.

Musical notation for the sixth exercise. It is written on a single staff in treble clef, key signature of F# (three sharps), and common time (C). The melody consists of eighth notes ascending and then descending.

Musical notation for the seventh exercise. It is written on a single staff in treble clef, key signature of F# (three sharps), and common time (C). The melody consists of eighth notes ascending and then descending. Fingerings are indicated by numbers 0 above the notes.

Musical notation for the eighth exercise. It is written on a single staff in treble clef, key signature of F# (three sharps), and common time (C). The melody consists of eighth notes ascending and then descending.

Musical notation for the ninth exercise. It is written on a single staff in treble clef, key signature of F# (three sharps), and common time (C). The melody consists of eighth notes ascending and then descending. Fingerings are indicated by numbers 4 above the notes.

Musical notation for the tenth exercise. It is written on a single staff in treble clef, key signature of F# (three sharps), and common time (C). The melody consists of eighth notes ascending and then descending. Fingerings are indicated by numbers 2 above the notes.

4. Der Dreiklang in einer zerlegten Form

The musical score for exercise 4 consists of four staves of music in G major (one sharp). The first staff begins with a treble clef and a key signature of one sharp. It contains a broken triad starting on G4, with notes G, B, D, G, B, D, G, B, D, G. The notes are grouped into four measures, each containing a pair of notes: G-B, B-D, D-G, and G-B. Above the first and third measures are the numbers '0' and '2' respectively, indicating fingerings. The second and fourth staves continue the sequence of broken triads, with the fourth staff ending with a double bar line. The third and fourth staves also contain fingerings '0' and '2' above the first and third measures.

5. Hier kannst du eine eigene Übung komponieren!
Vorschläge findest du auf der letzten Seite des Heftes.

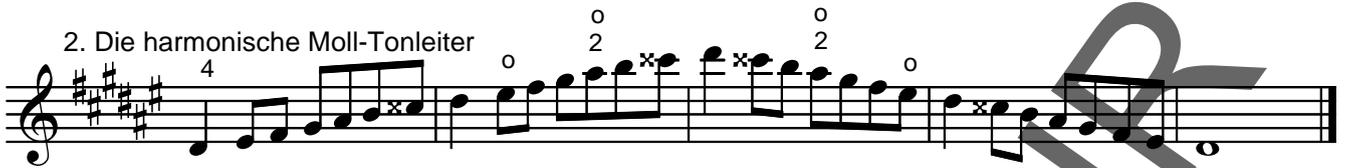
There are six blank musical staves provided for the student to compose their own exercise. Each staff begins with a treble clef and a key signature of one sharp. The staves are divided into four measures each, with a double bar line at the end of the sixth staff.

dis-moll

1. Die natürliche (äolische) Moll-Tonleiter



2. Die harmonische Moll-Tonleiter



3. Die melodische Moll-Tonleiter



4. Der Dreiklang



5. Die Tonleiter in Terzen zerlegt



6. Hier kannst du eine eigene Übung komponieren!
Vorschläge findest du auf der letzten Seite des Heftes.



GES-DUR

1. Die Tonleiter

0 2 0 0 2 0

2. Der Dreiklang

0 0

3. Die Tonleiter in einer zerlegten Form

0 0 0 2 0

2 2

4

0 0

4

2 2

4. Der Dreiklang in einer zerlegten Form

The musical score for exercise 4 consists of four staves of music in G major (one sharp). The first staff shows a broken triad starting on the open string (0) and moving up to the second fret (2). The second staff continues the pattern, showing the triad moving up the neck. The third staff shows the triad moving down the neck, starting from the second fret (2) and ending on the open string (0). The fourth staff concludes the exercise with a final broken triad on the open string.

5. Hier kannst du eine eigene Übung komponieren!
Vorschläge findest du auf der letzten Seite des Heftes.

Six blank musical staves are provided for the student to compose their own exercise. Each staff begins with a treble clef and a key signature of one sharp (F#), consistent with the previous exercise.

es-moll

1. Die natürliche (äolische) Moll-Tonleiter

2. Die harmonische Moll-Tonleiter

3. Die melodische Moll-Tonleiter

4. Der Dreiklang

5. Die Tonleiter in Terzen zerlegt

6. Hier kannst du eine eigene Übung komponieren!
Vorschläge findest du auf der letzten Seite des Heftes.

Chromatische Tonleiter



Ganztonleiter



DEMO PARTITUR

Verminderte Dreiklänge

This musical score, titled "Verminderte Dreiklänge", consists of 12 staves of music. Each staff begins with a treble clef and a 2/4 time signature. The music is written in a single melodic line, featuring a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The key signature is not explicitly stated but appears to be C major or a related key, given the presence of natural notes and some accidentals. A large, semi-transparent watermark reading "DEMOPARTITUR" is oriented diagonally across the page, from the bottom-left towards the top-right, partially obscuring the musical notation.

Übermäßige Dreiklänge

A musical score consisting of 12 staves of music. The score is written in treble clef and 3/4 time. The key signature is one sharp (F#), indicating the key of D major. The music features a sequence of chords, many of which are triads with an augmented fifth (tritone), such as D major triad with F# (D-F-A), E major triad with G# (E-G-B), and F# major triad with A# (F#-A-C#). The notes are primarily quarter and eighth notes, with some rests. A large, semi-transparent watermark reading 'DEMO PARTITUR' is overlaid diagonally across the entire page.

