Fritz Tremmel

Turboetüden für Klarinette

Band1 sehr leicht als Begleitliteratur für Anfänger, von Anfang an.

Diese Etüden sind gedacht den Schülern von Anfang an technisches Übungsmaterial zur Verfügung zu stellen. Entsprechen den Etüden von Fritz Kröpsch sind sie so konzipiert, dass durch oftmaliges Wiederholen einer kurzen Übung der Bewegungsablauf sozusagen ins „Gehirn eingebrannt“ wird.
Das heißt: alle Etüden mindestens 10 mal wiederholen und dann erst die nächste spielen.
Es gibt keine Tempoangaben, das heißt, die Übungen nur so schnell spielen, wie sie fehlerfrei beherrscht werden, das Tempo nicht bewußt steigern, das muss von alleine kommen. Nur so wird das Spiel entsprechend präzise. Zu schnelles spielen führt nur zu Schlampigkeiten die man sich später dann unnötigerweise mühevoll wieder abtrainieren muß. Auch wenn man am Gras zieht, wächst es nicht schneller.
Ich empfehle ausserdem dass alle Übungen auswendig gelernt werden.

Dieses Heft kann und will keine Klarinettenschule ersetzen, sondern nur ergänzen. Der Lehrer sollte für seine Schüler die jeweils am Besten geeigneten Übungen auswählen.

Fingersatzbezeichnungen:

Fingeratzbezeichnunge über den Noten beziehen sich auf deutsches System, unter den Noten auf Böhmklarinette.

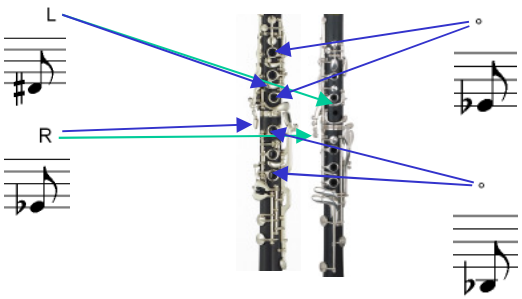
Im Einzelnen:

Ziffern beziehen sich auf den ausführenden Finger der jeweiligen Hand.

L oder R auf die Hand selbst.

° ist der Gabelgriff. Es wird der Zeigefinger und der Ringfinger gegriffen, der Mittelfinger wird angehoben.

Beispiele:

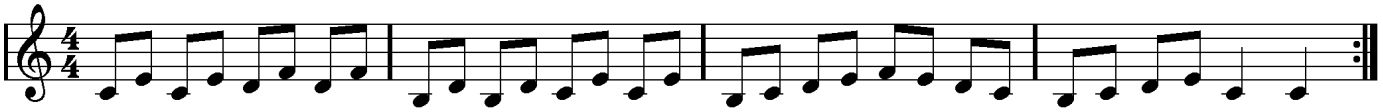


Manche Griffe sind nicht auf allen Instrumenten verfügbar. Die Fingersäte beiehen sich auf voll ausgestatte Modelle, sowohl deutsches – als auch Böhmsystem.

Am besten man schlägt in einer Grifftabelle nach, die in jeder Klarinettenschule vorhanden sein sollte. Dann werden die Bezeichnungen schnell verständlich.

Etüden im 5-Ton Umfang

Nr. 001



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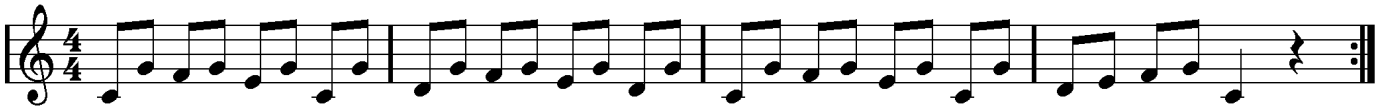

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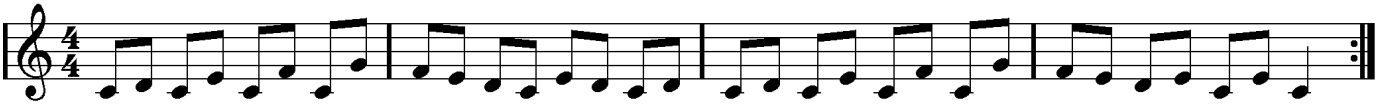

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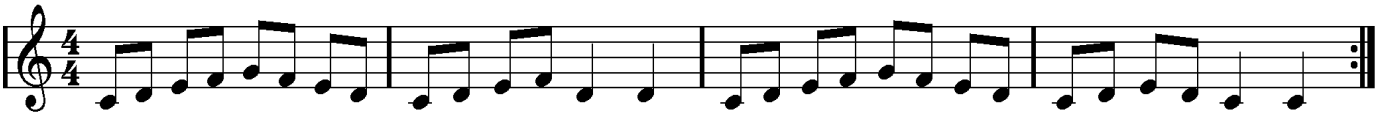

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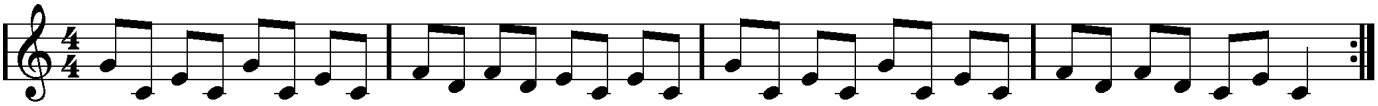

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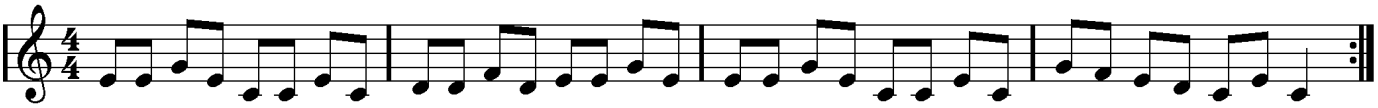

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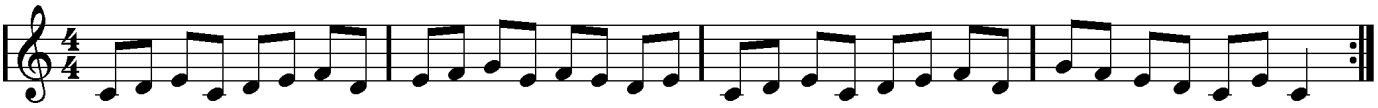

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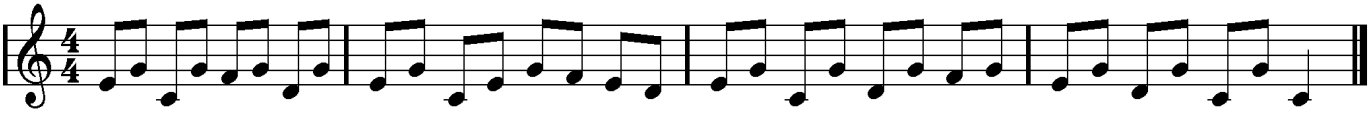

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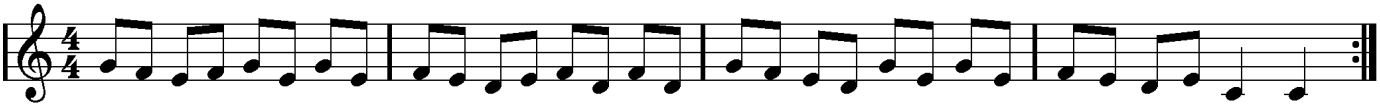

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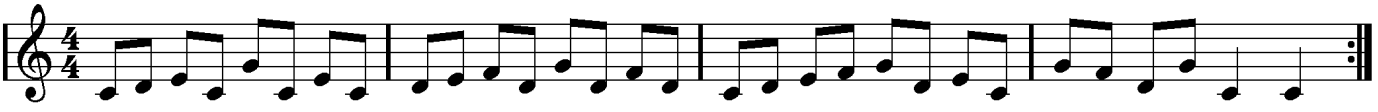

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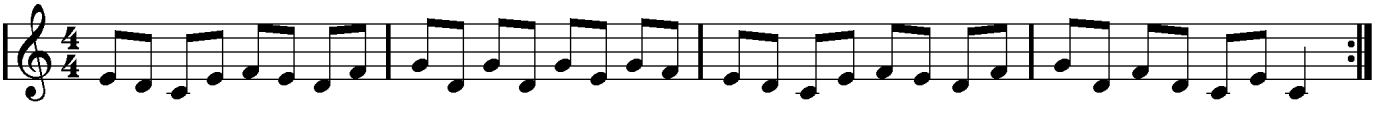

1. Erweiterung des Tonumfangs

2 A + H

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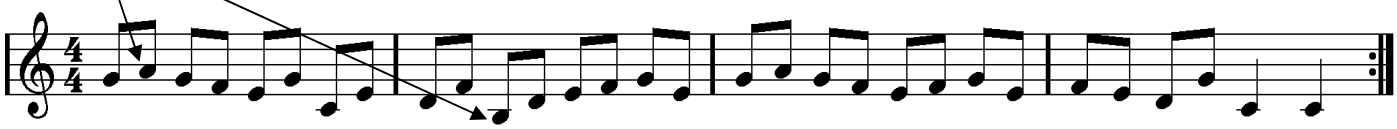

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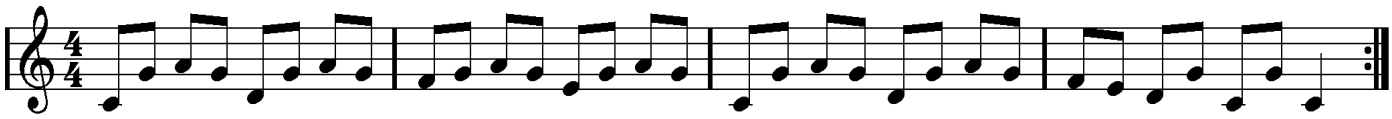

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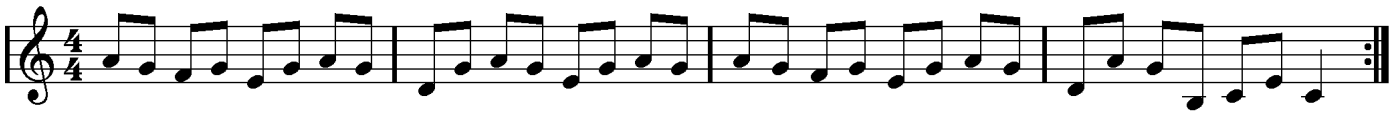

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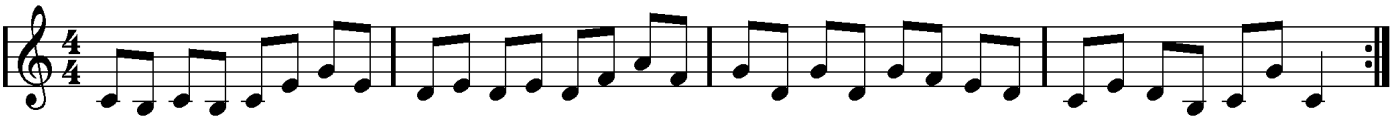

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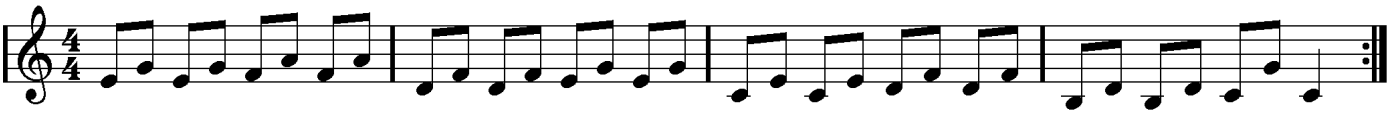

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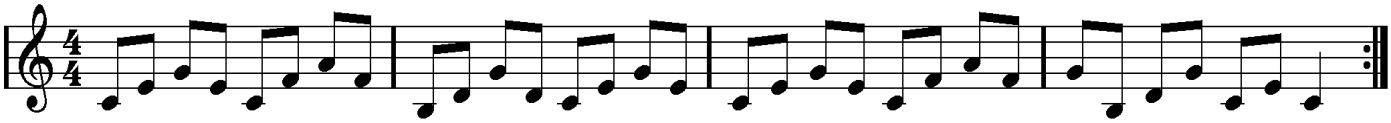

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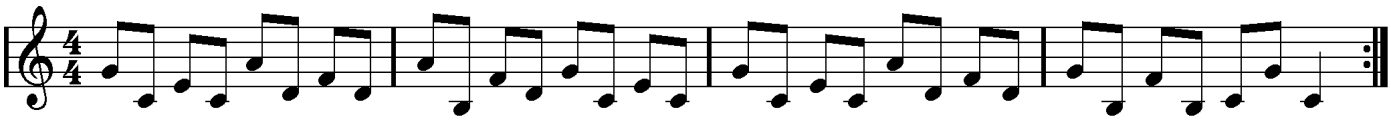

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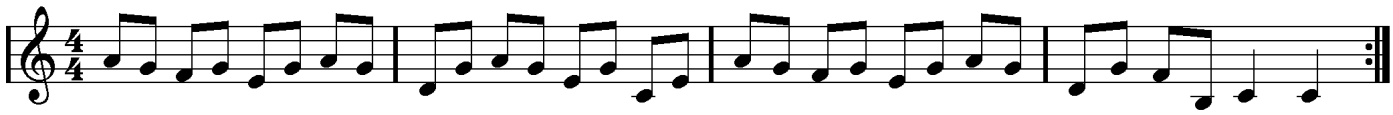

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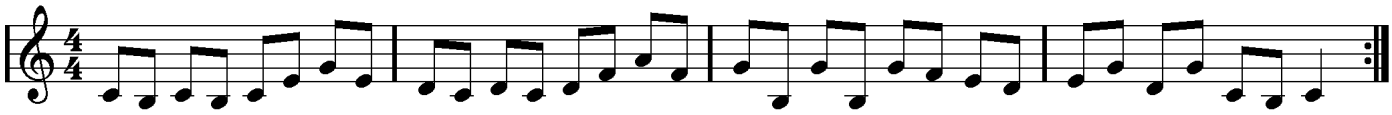

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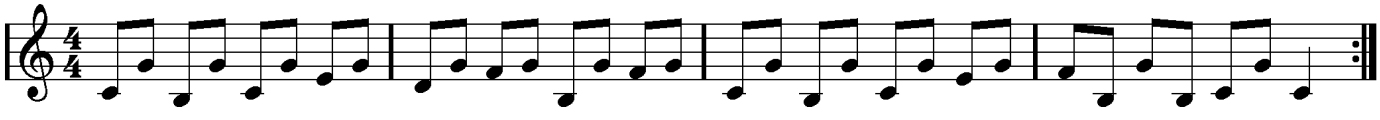

Erste Vorzeichen

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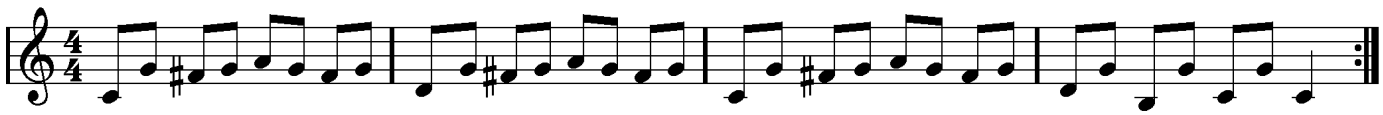

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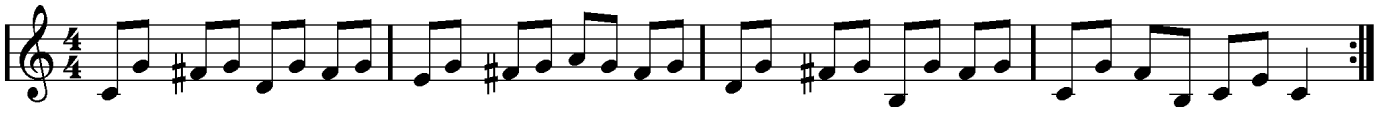

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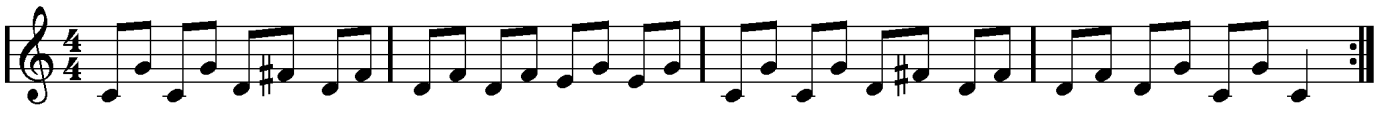

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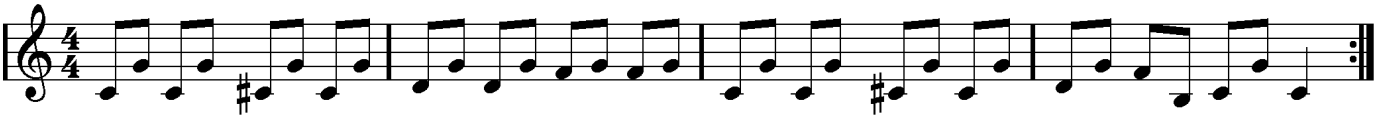

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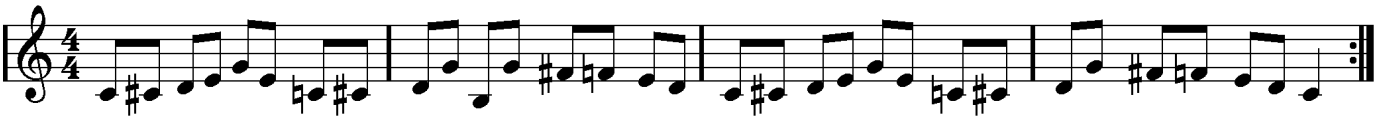

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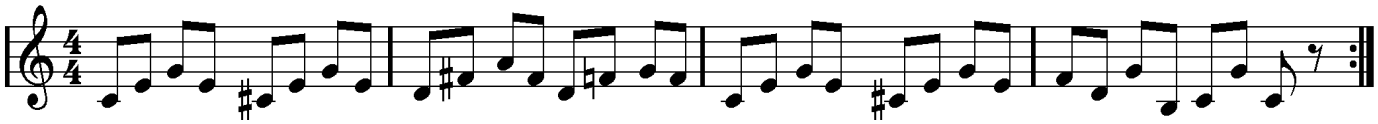

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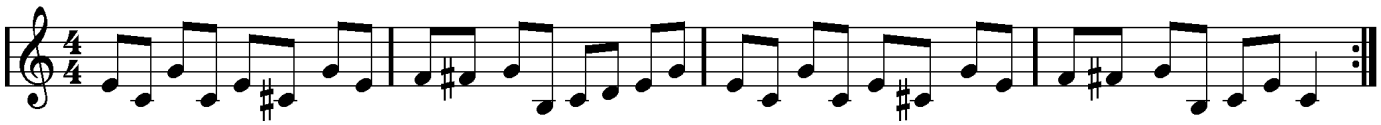

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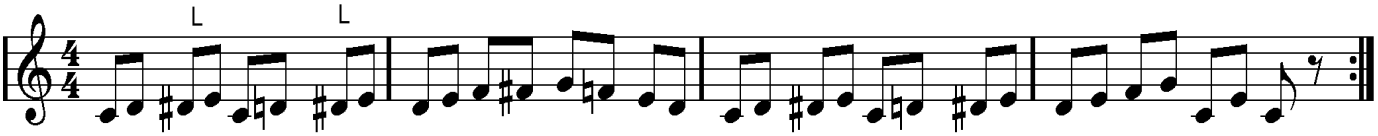

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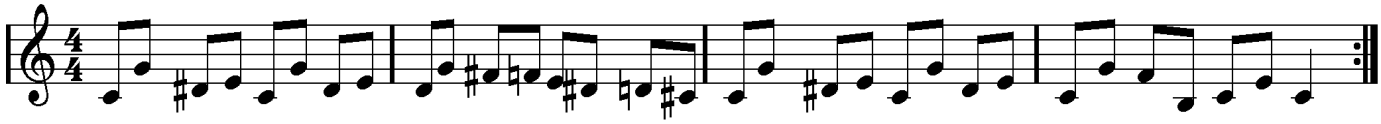

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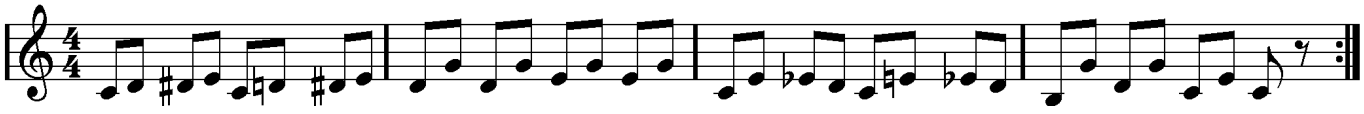

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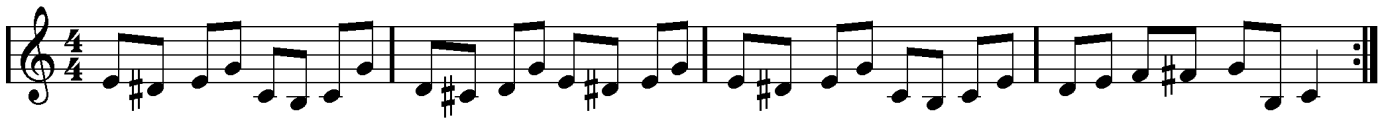

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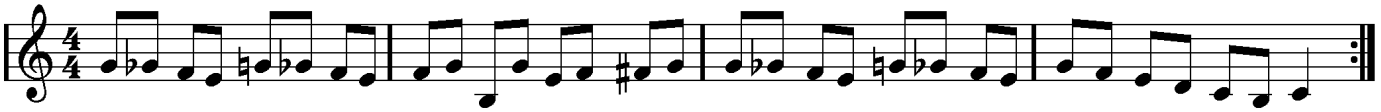

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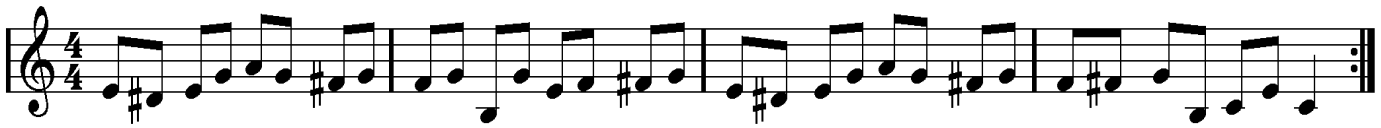

Nächste Tonraumerweiterung

A

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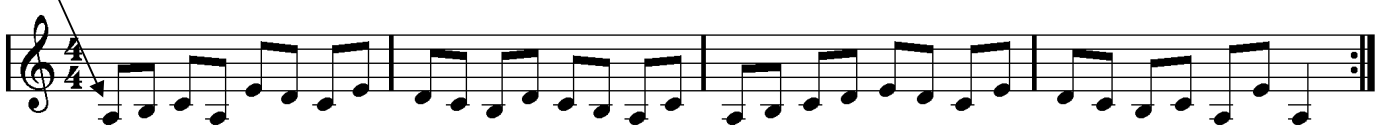

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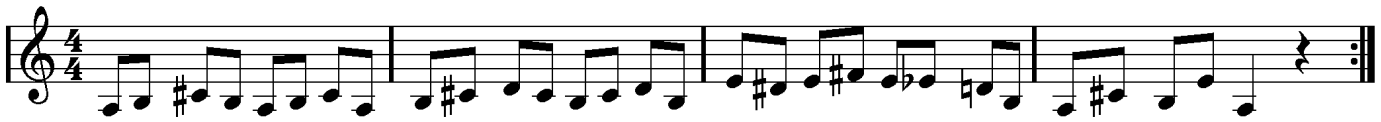

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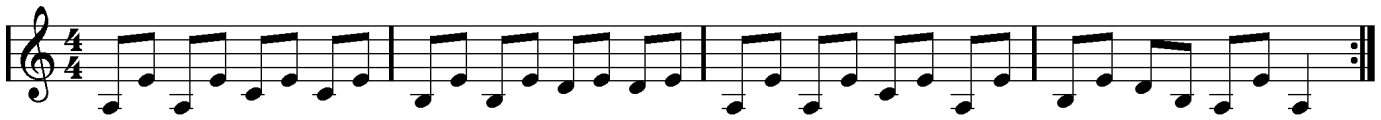

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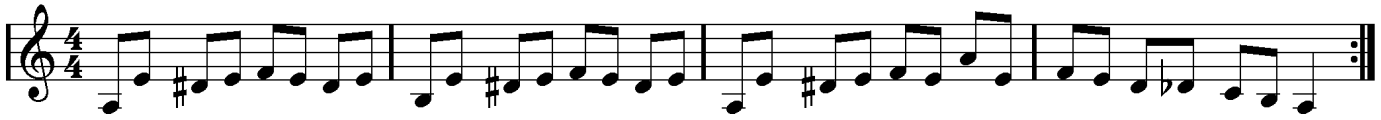

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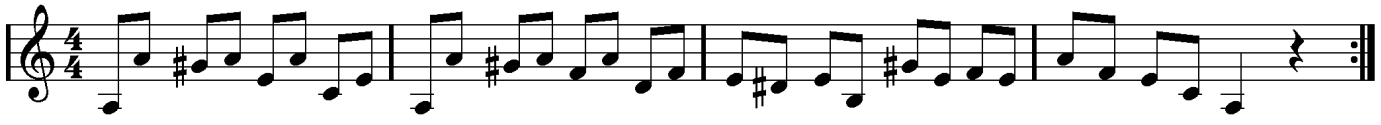

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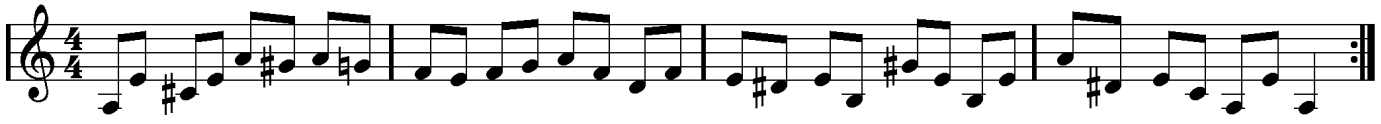

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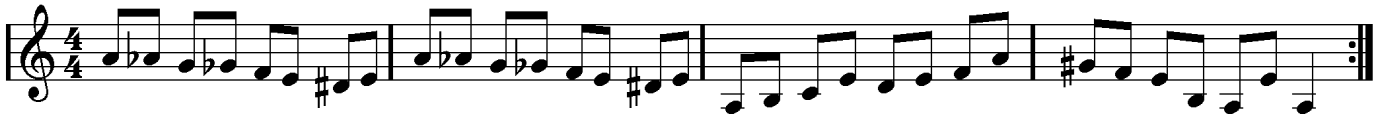

Erweiterung Tonumfang, neue Tonart

G

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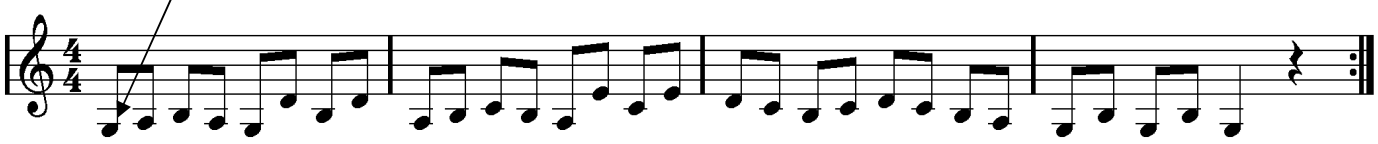

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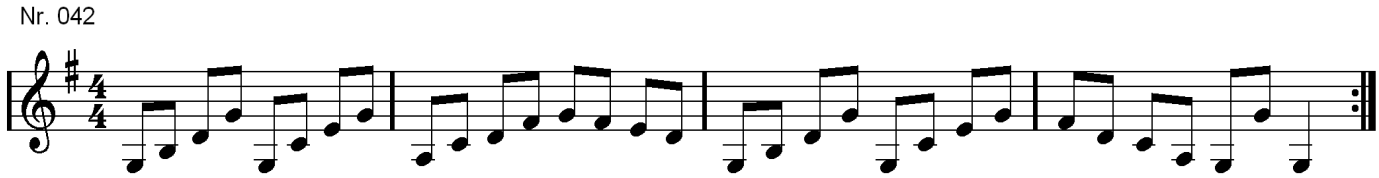

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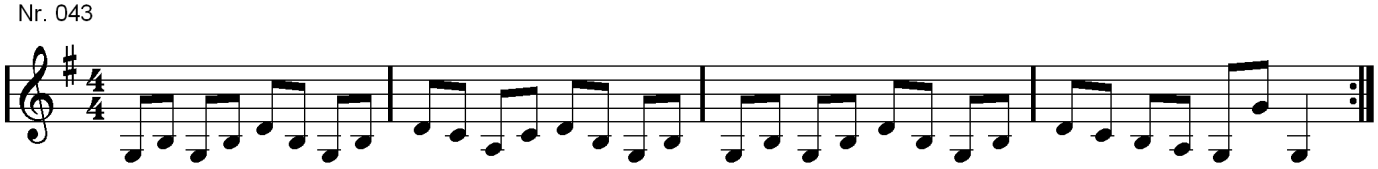

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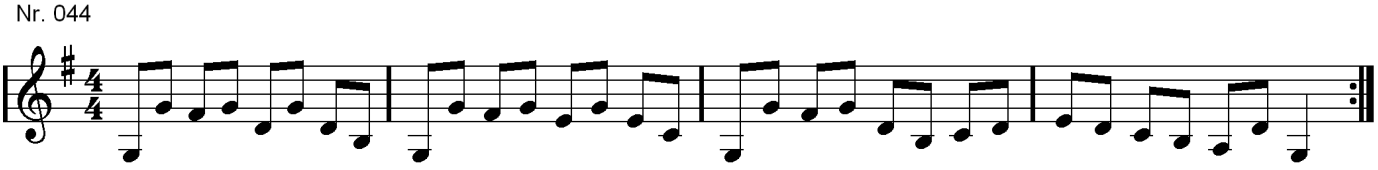

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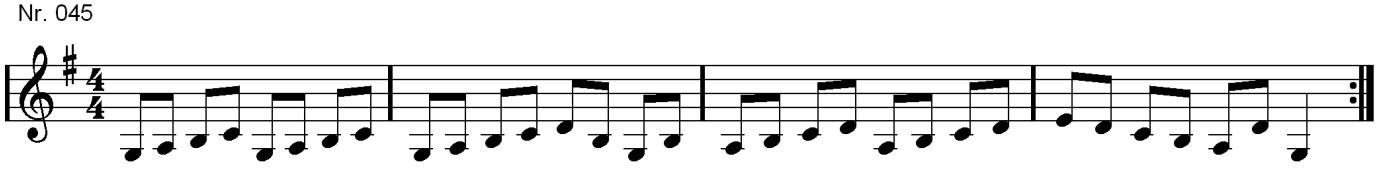

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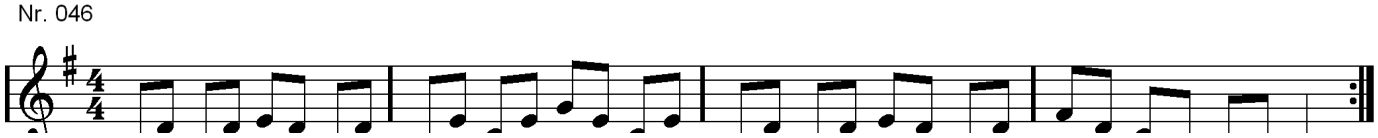

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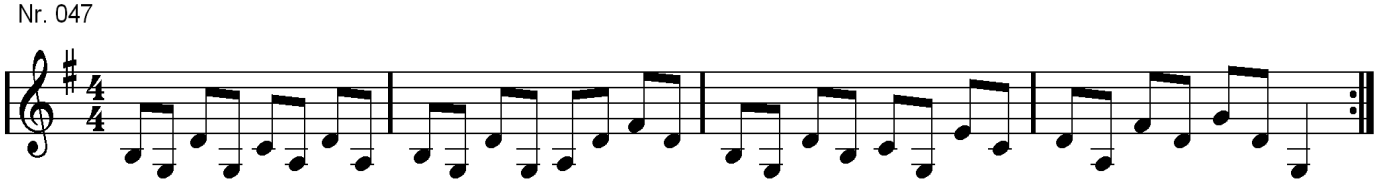

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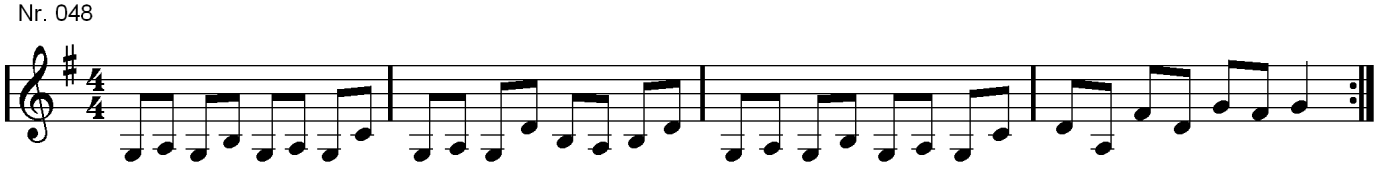

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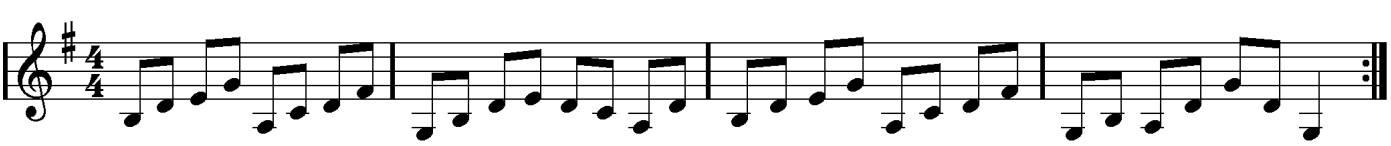

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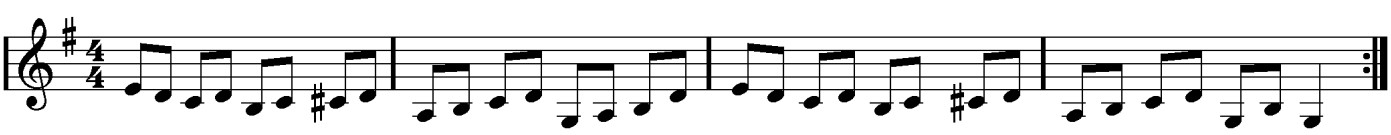

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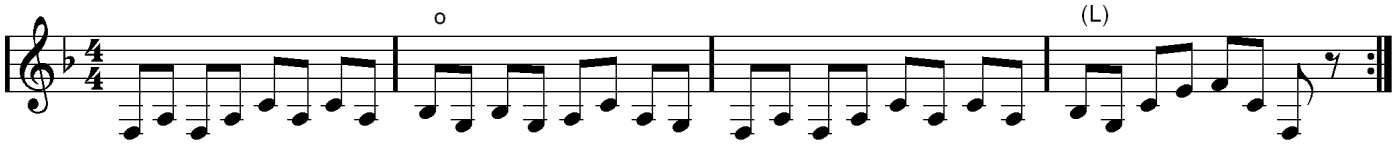

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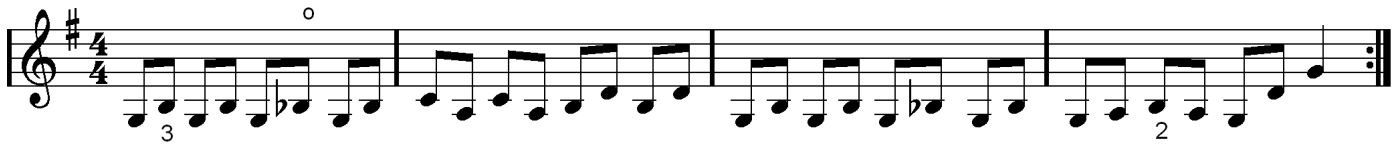

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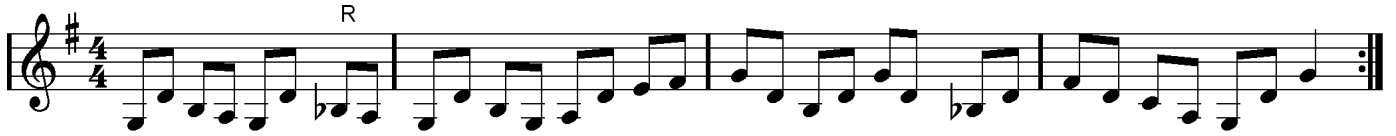

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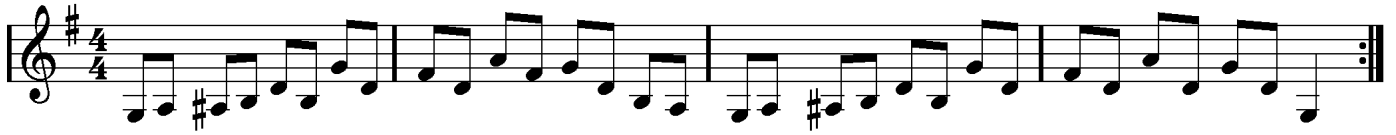

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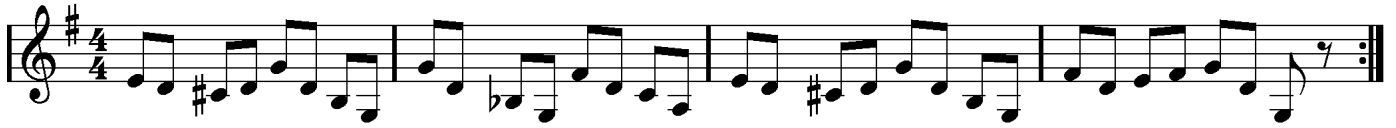

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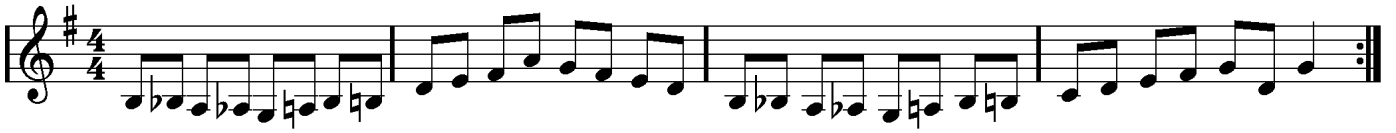

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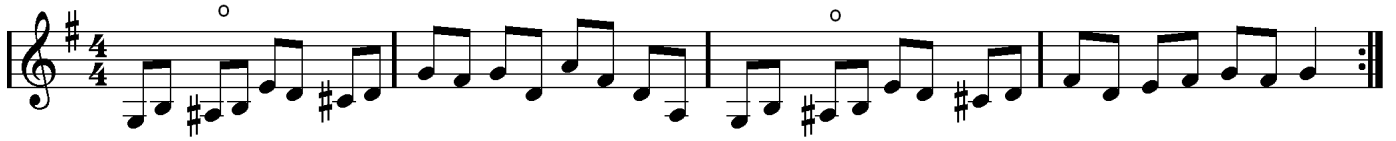

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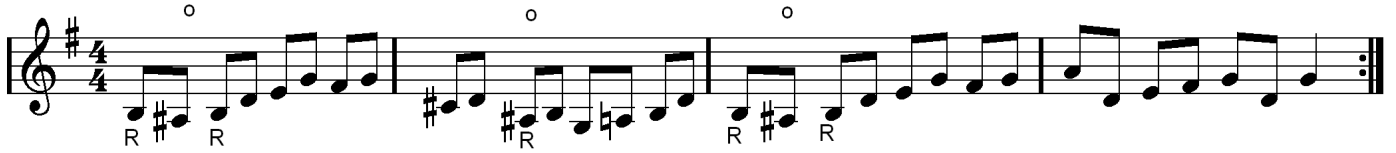

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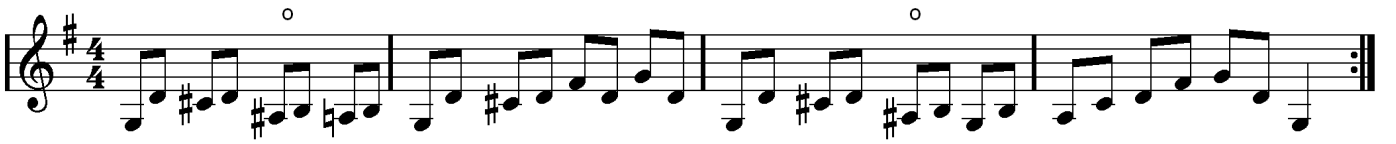

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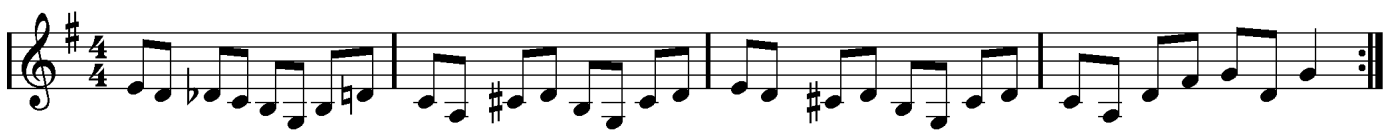

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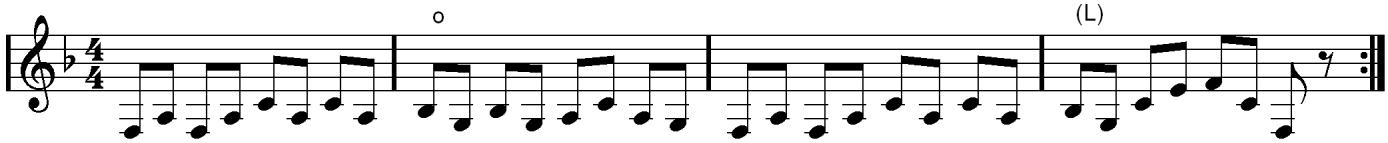

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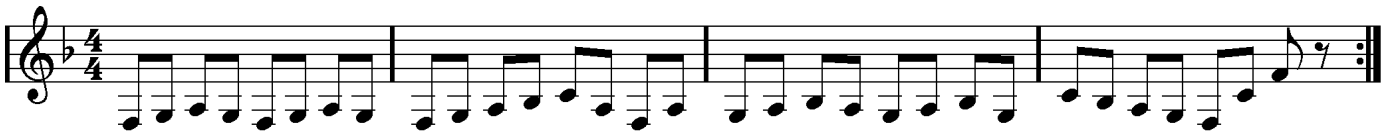

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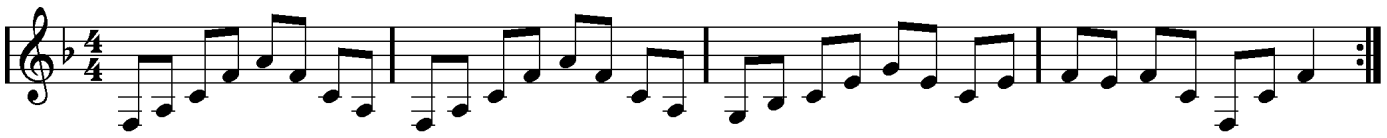

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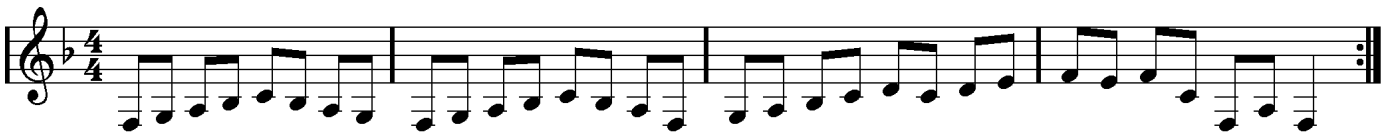

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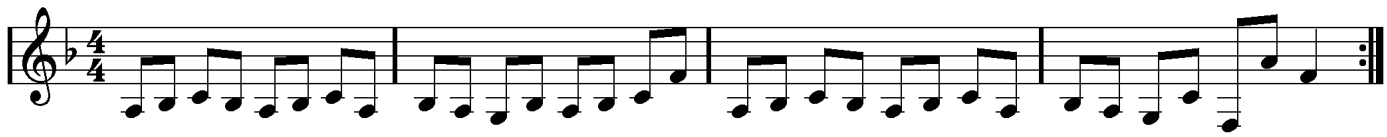

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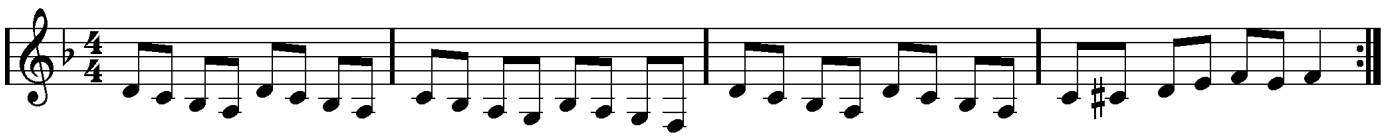

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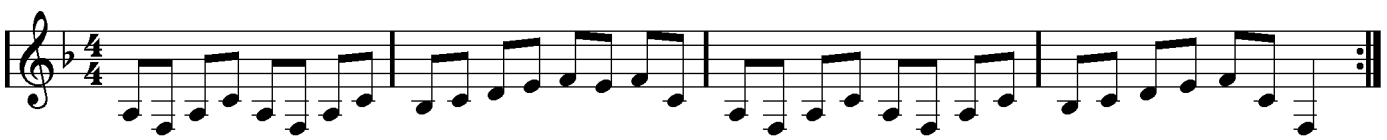

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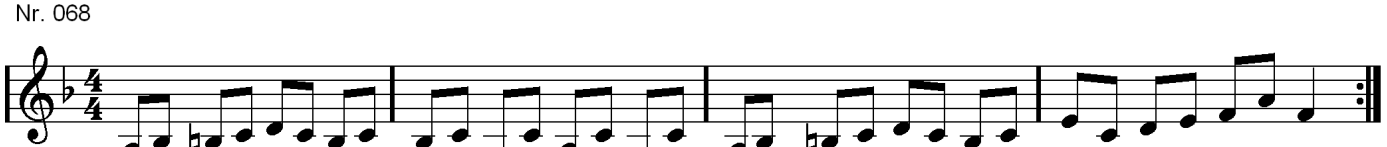

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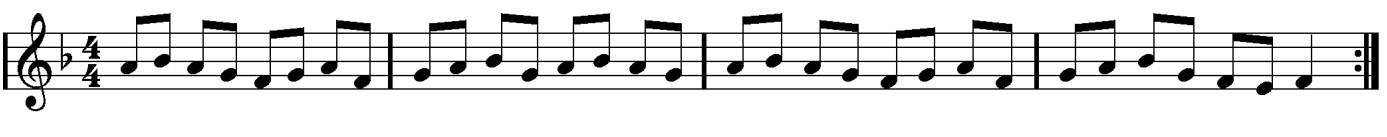

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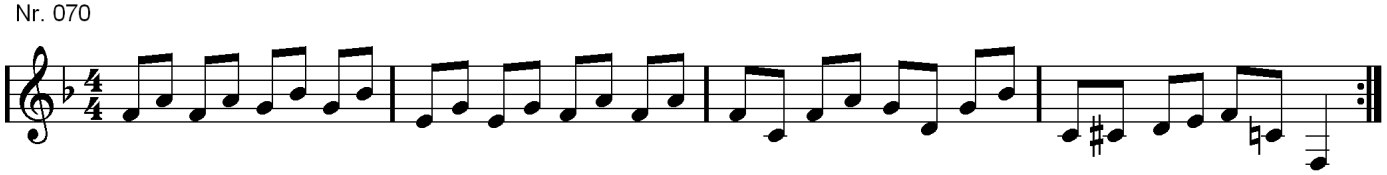

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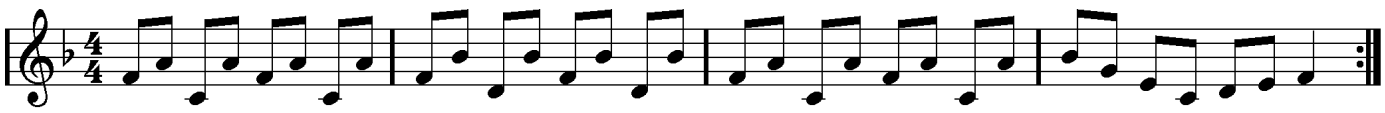

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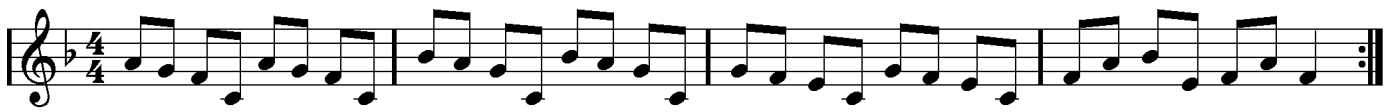

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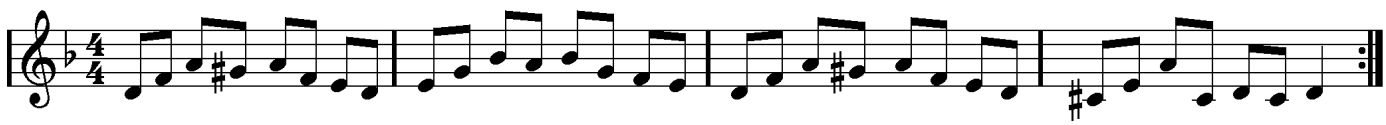

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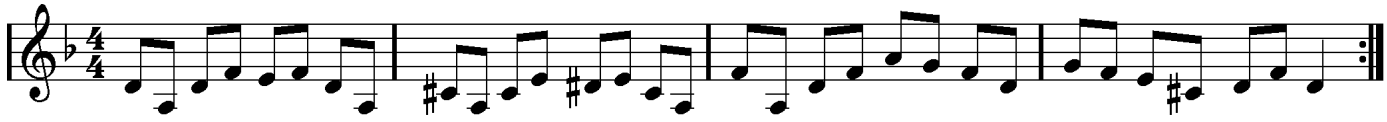

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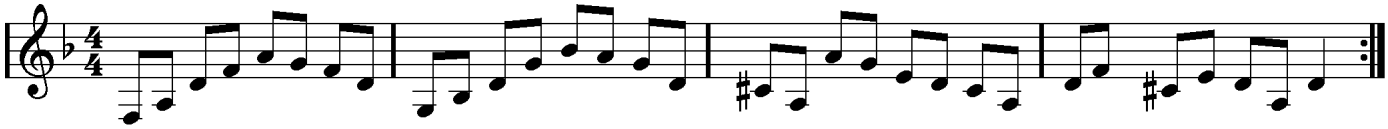

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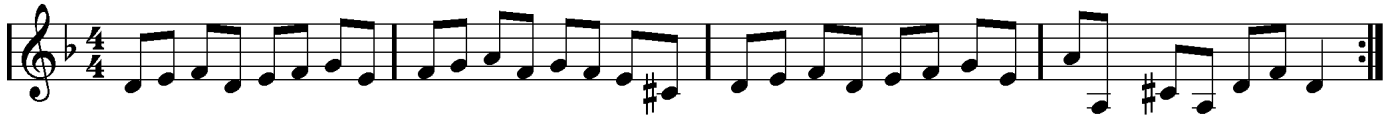

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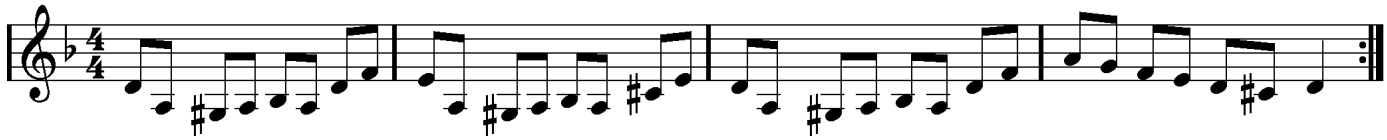

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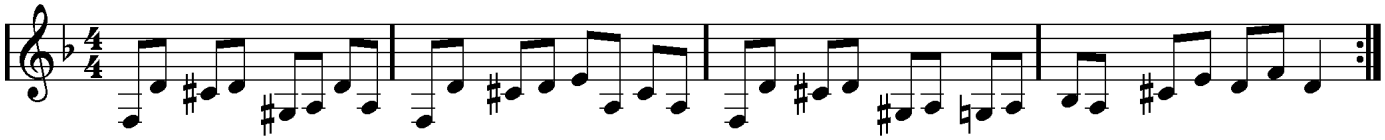

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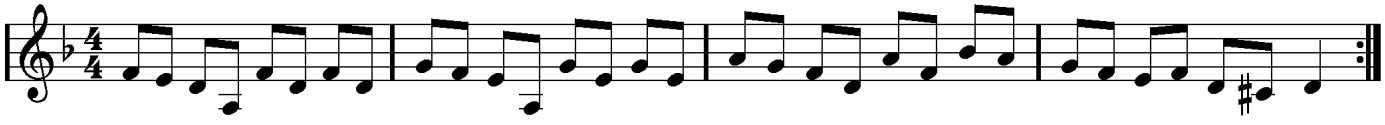

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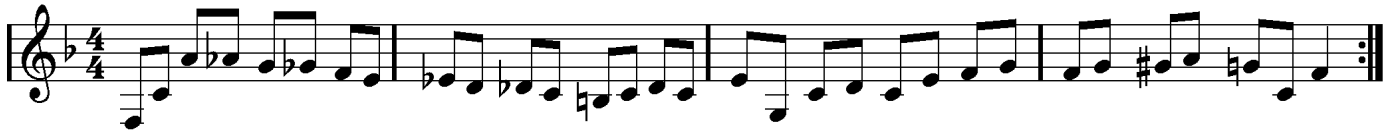

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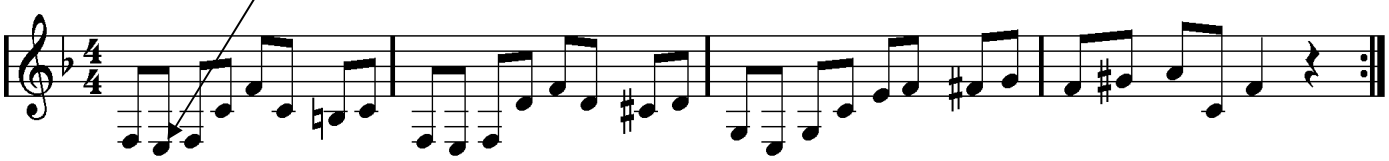

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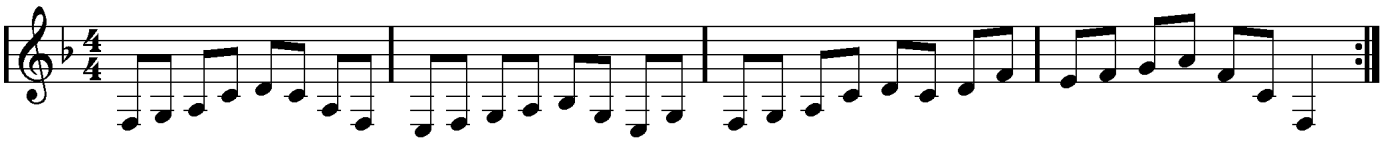

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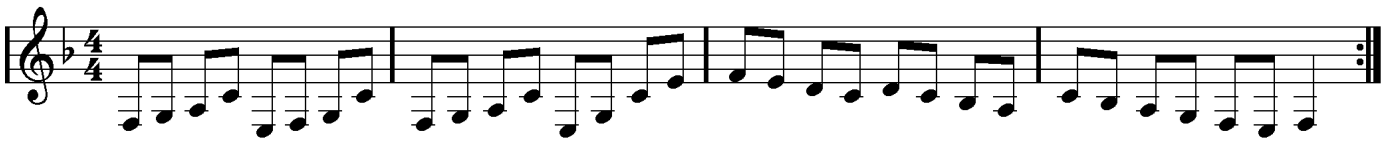

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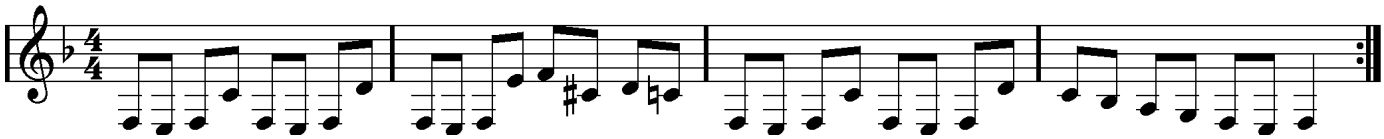

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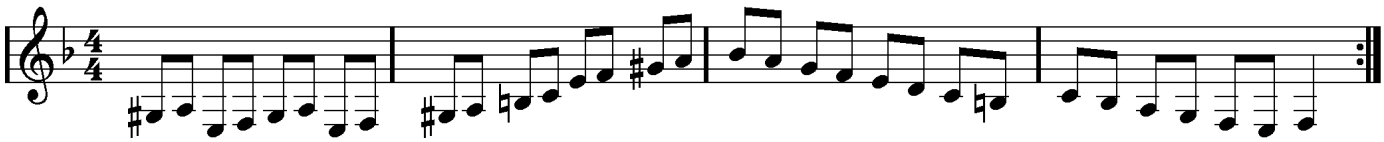

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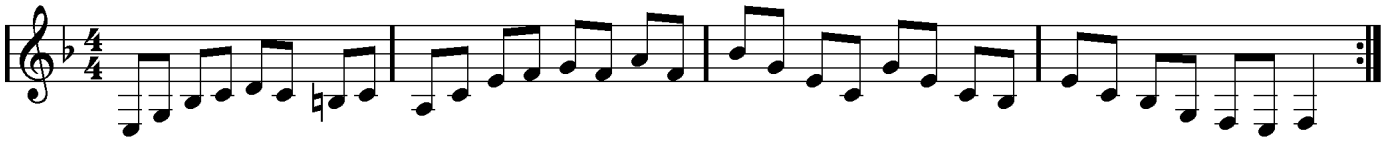

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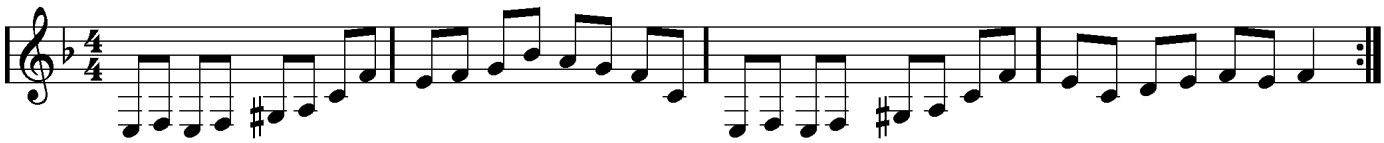

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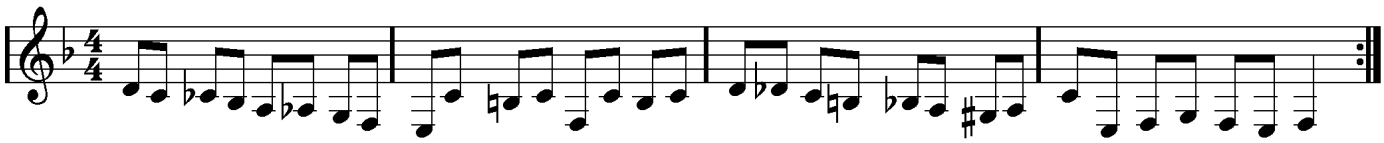

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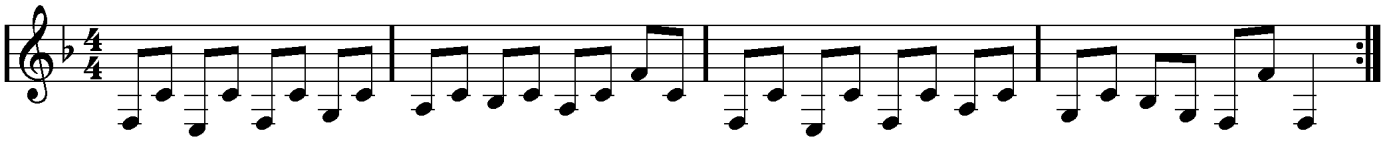

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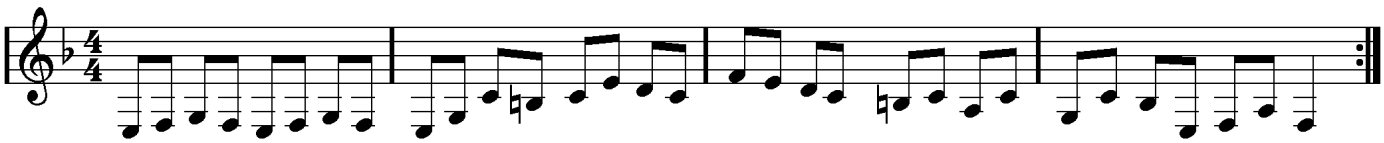

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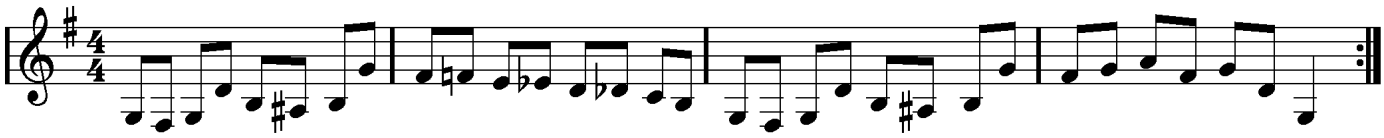

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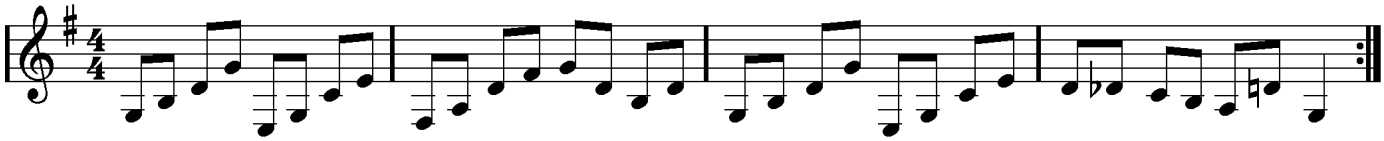

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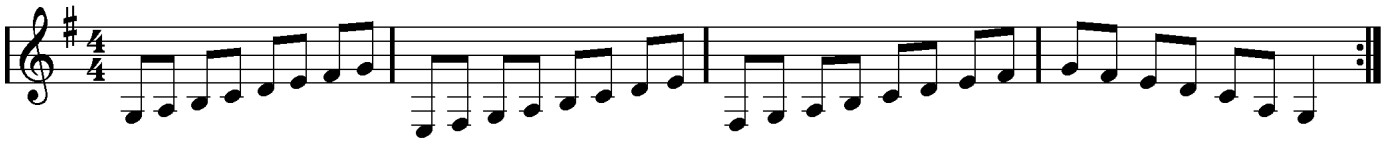

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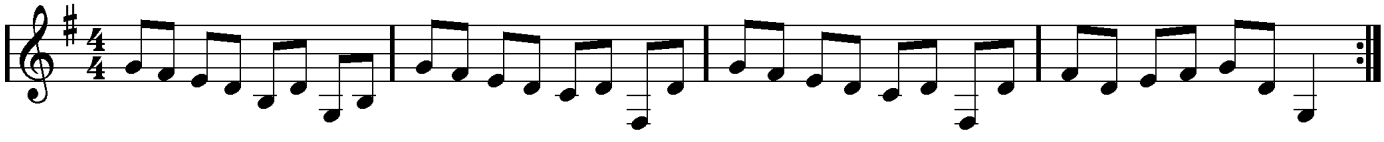

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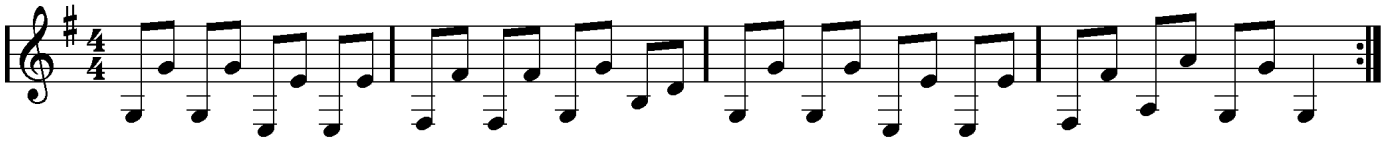

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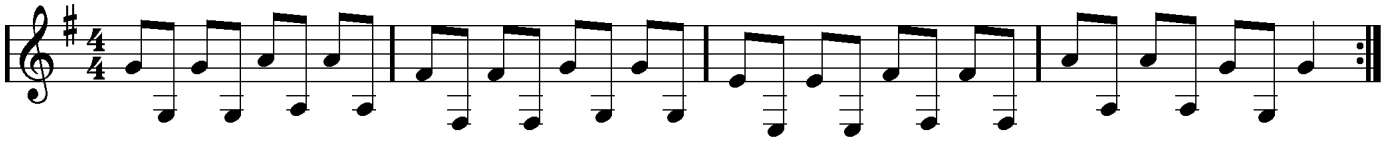

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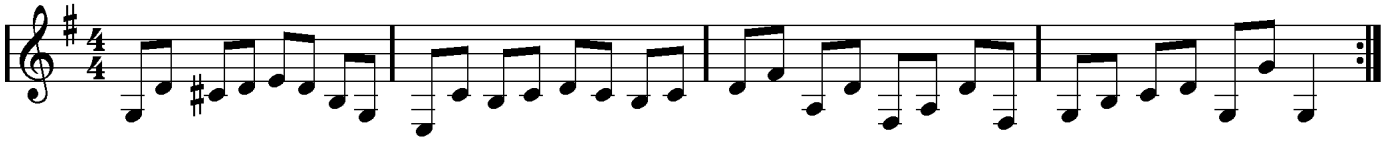

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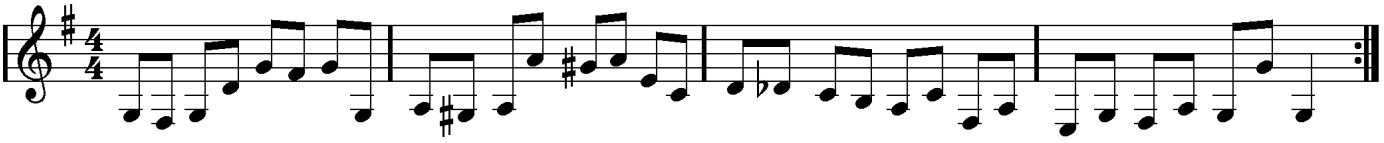

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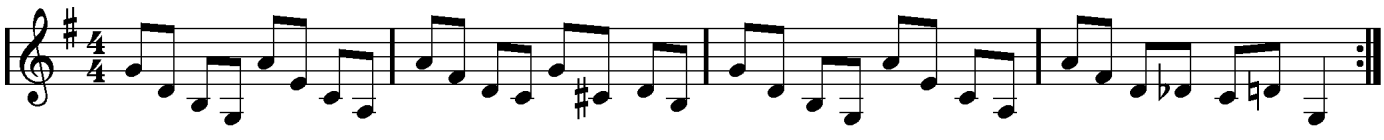

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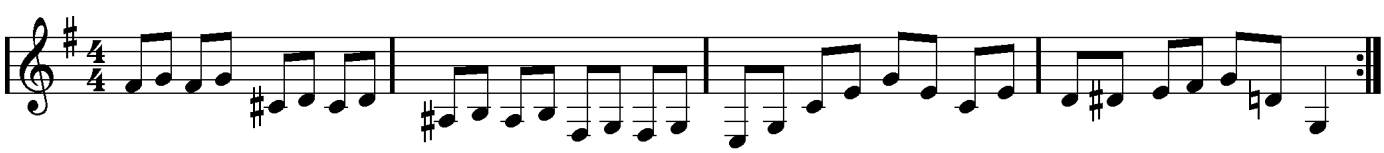

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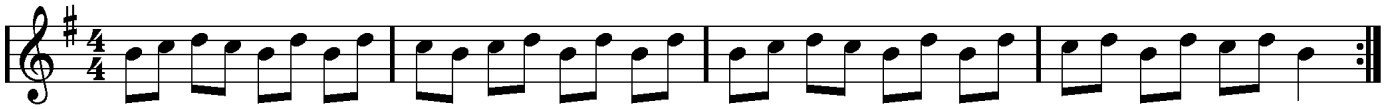
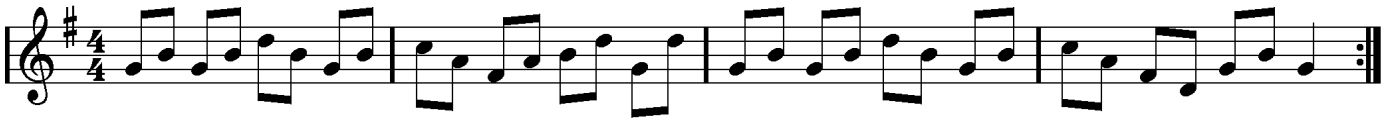
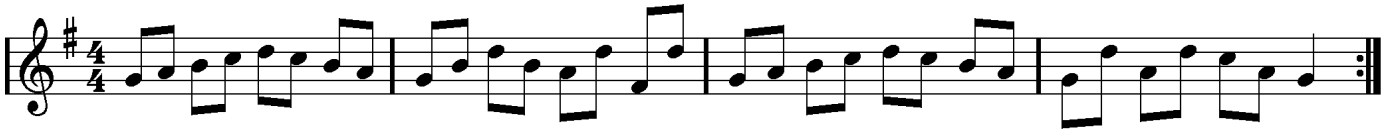
Nr. 101



Nr. 102



Nr. 103



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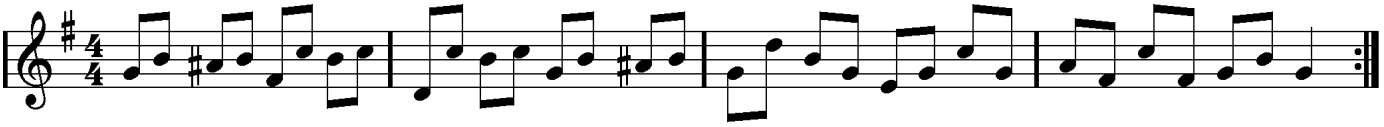

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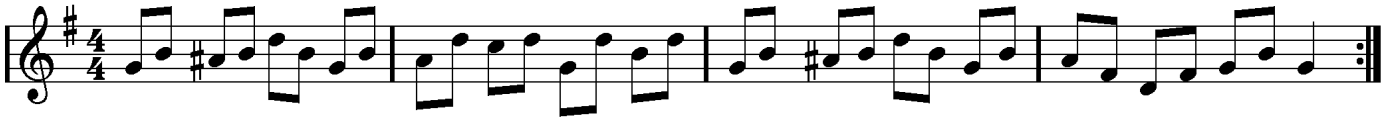

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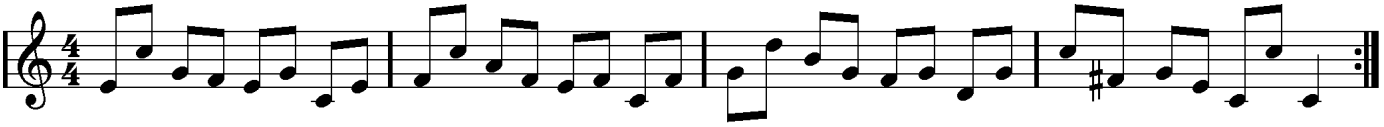

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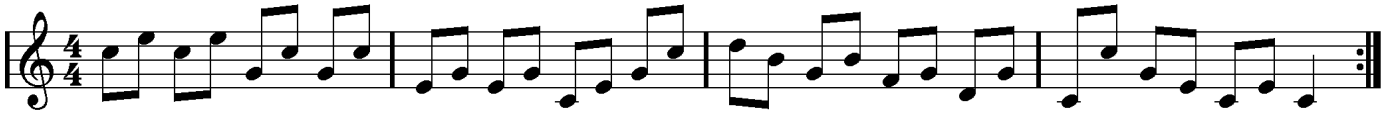

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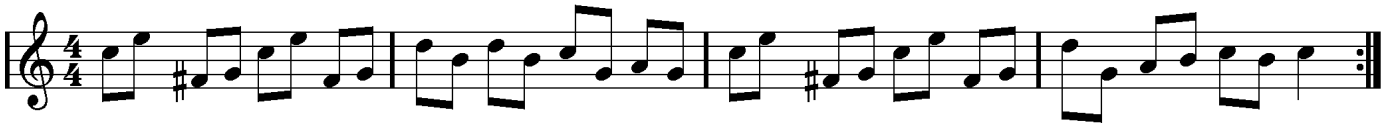

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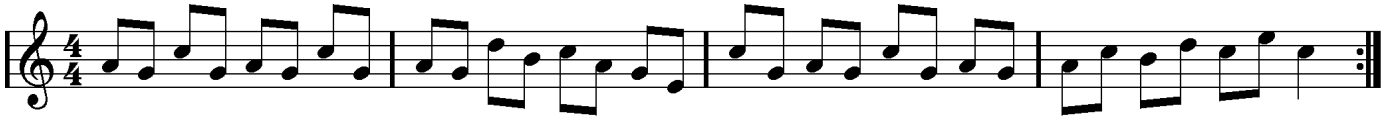

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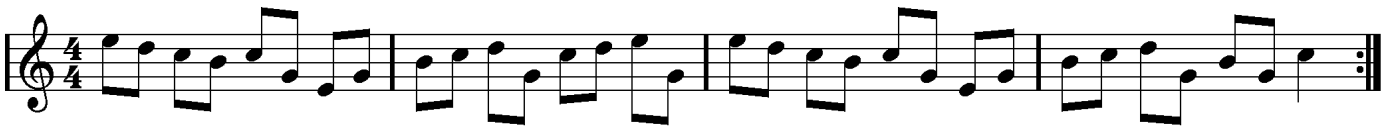

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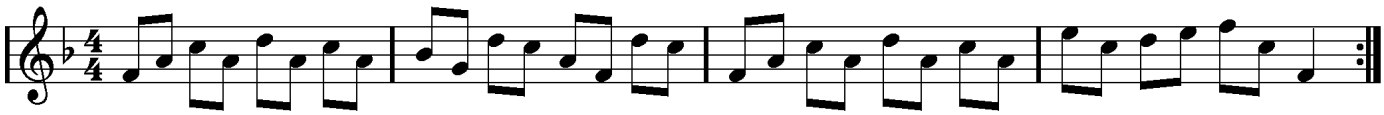

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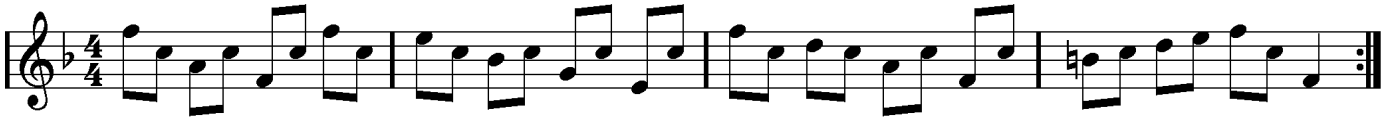

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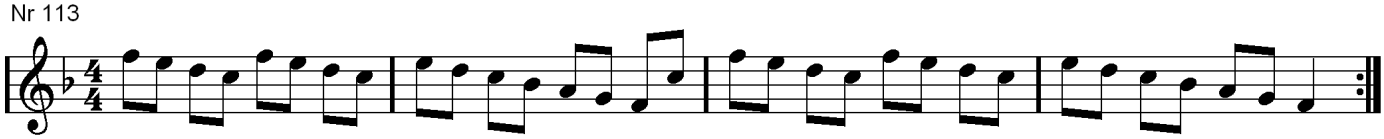

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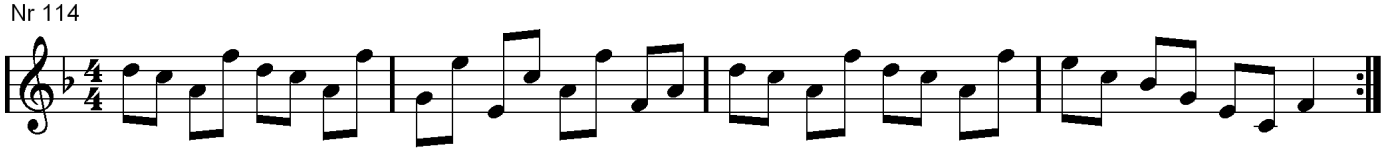

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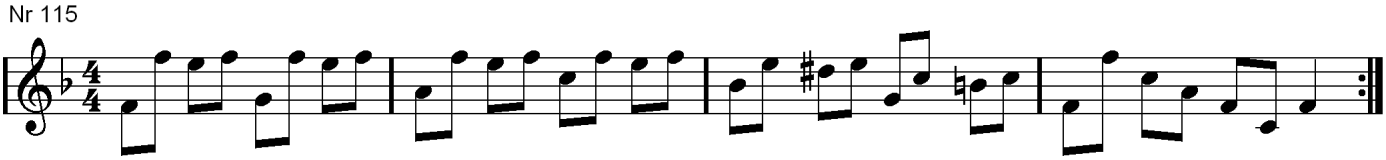

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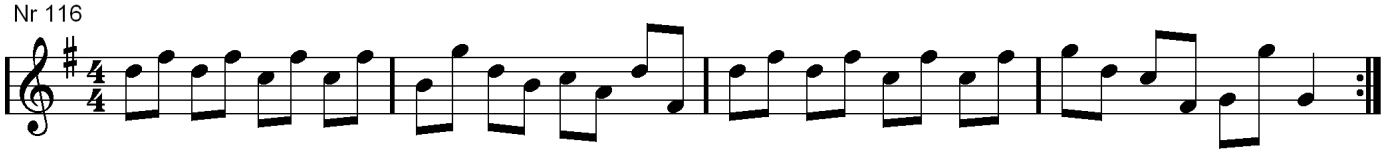

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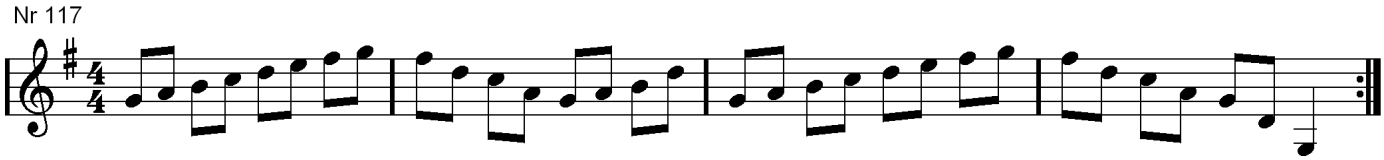

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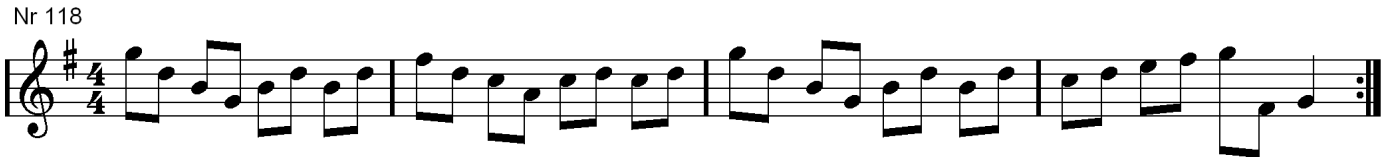

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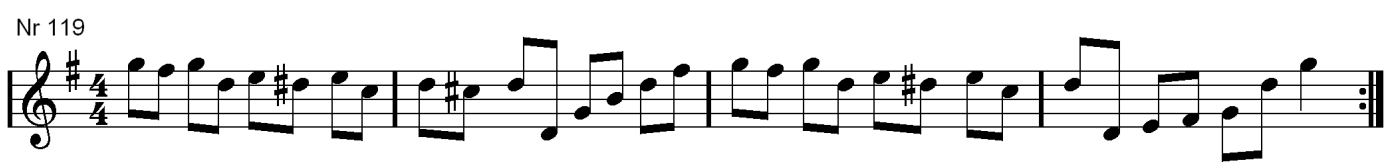

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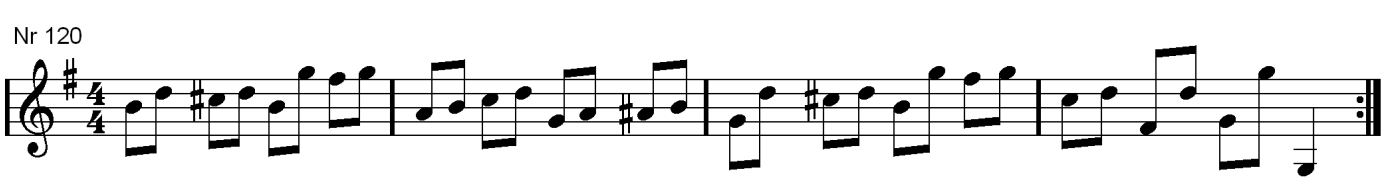

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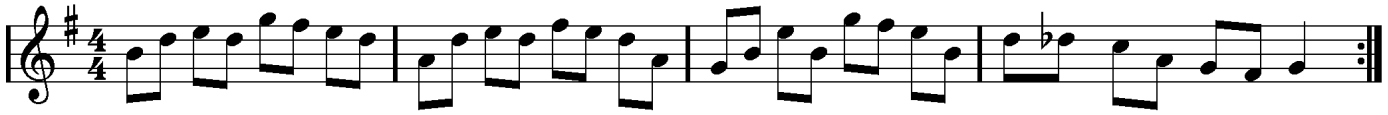

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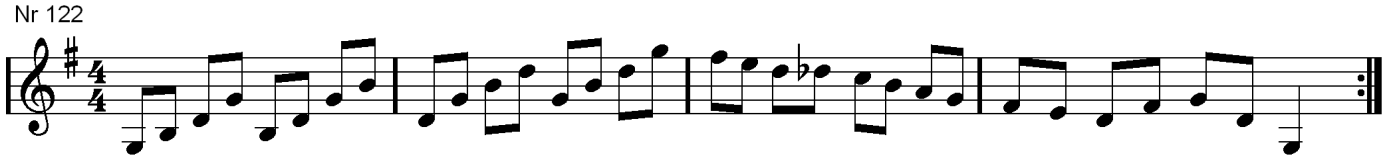

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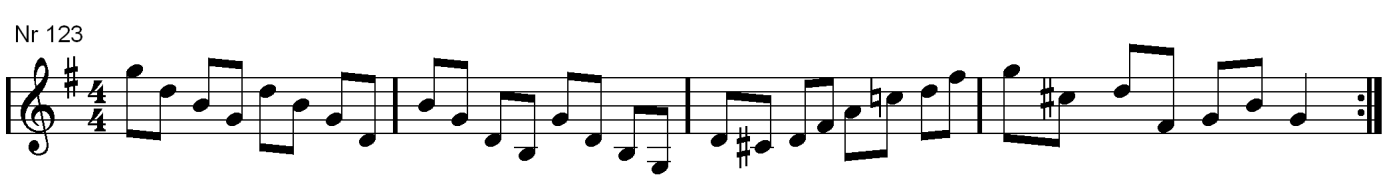

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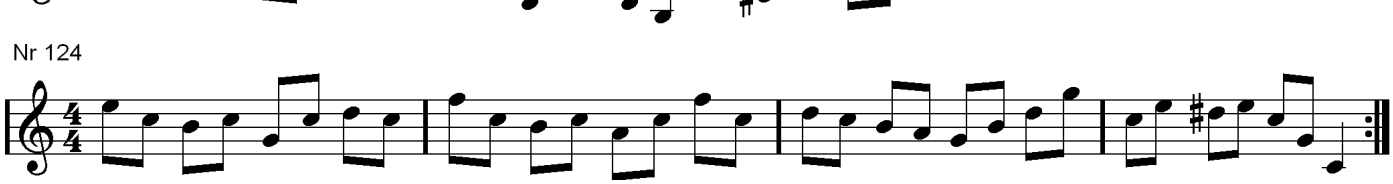

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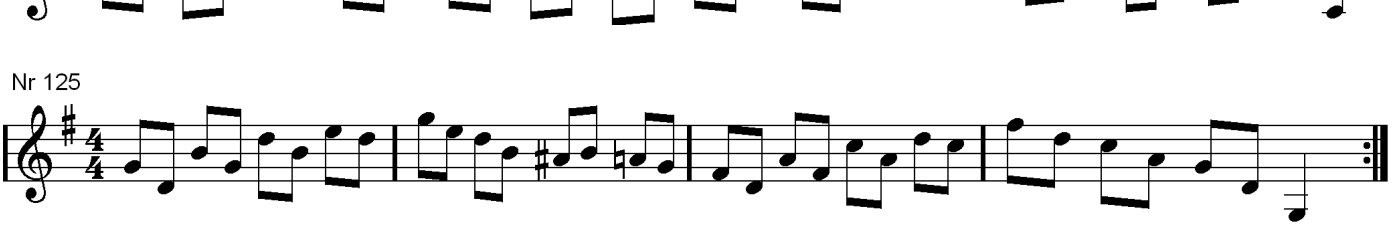

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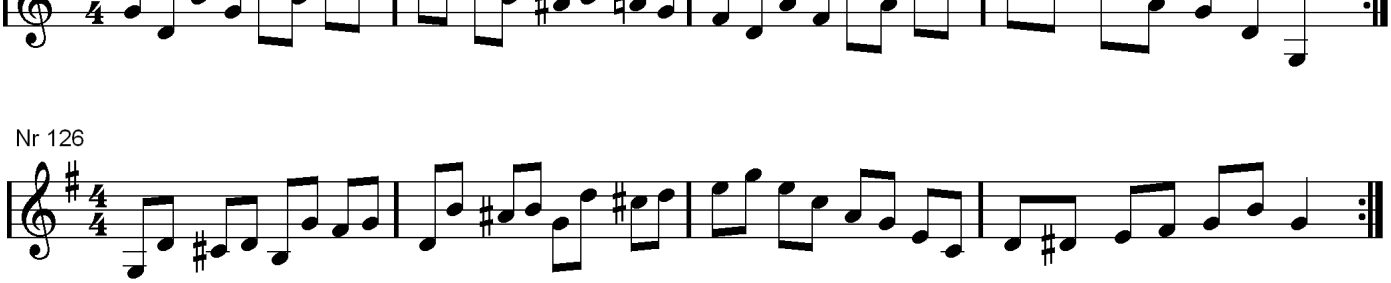

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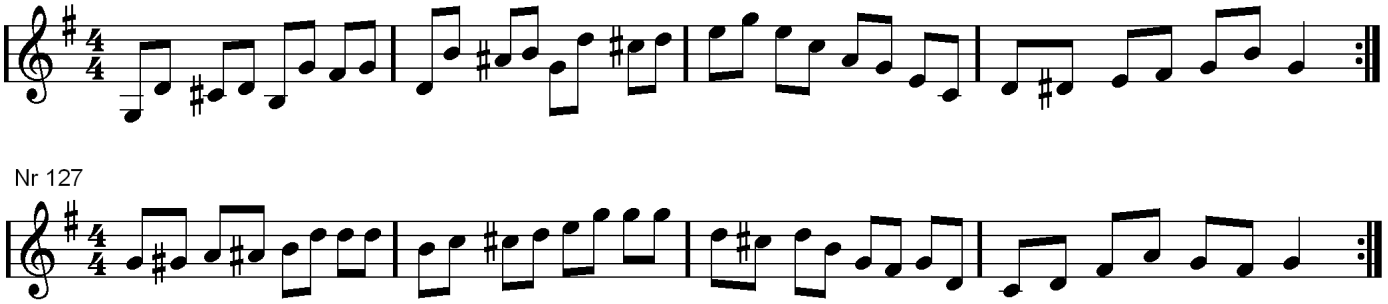

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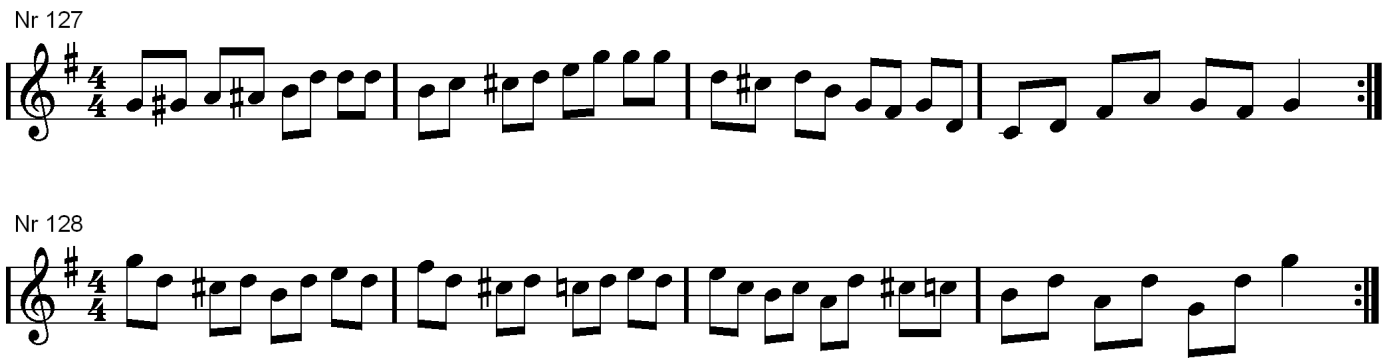

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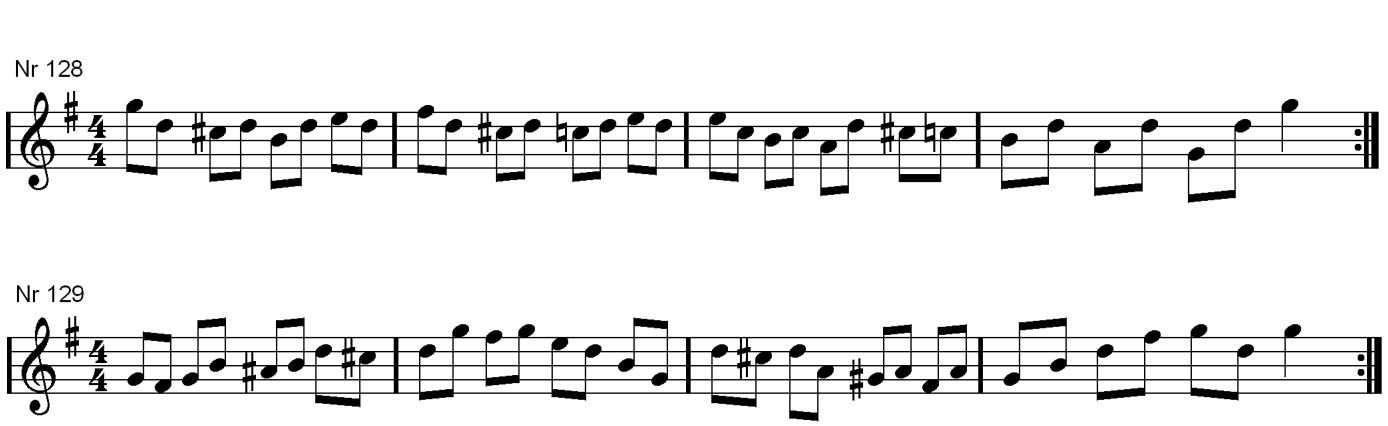
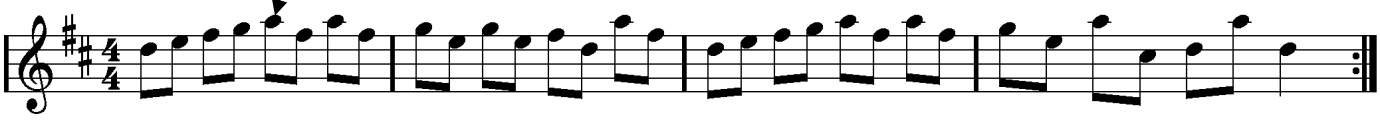


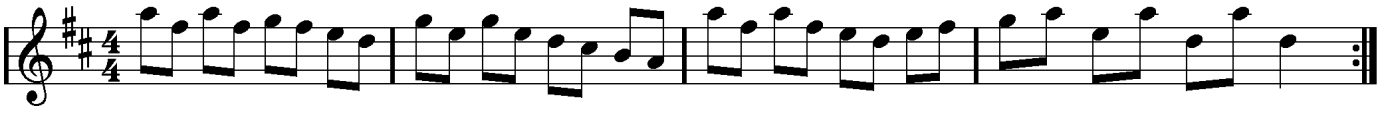
Nr 130

Tonraumerweiterung A

Nr 131



Nr 132



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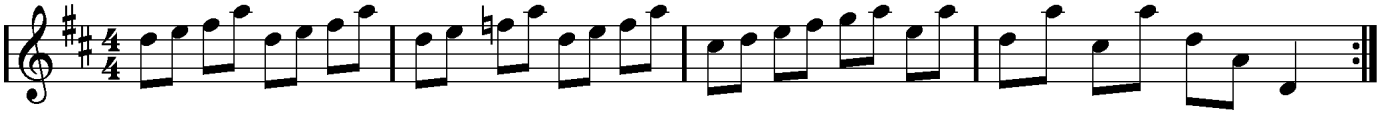

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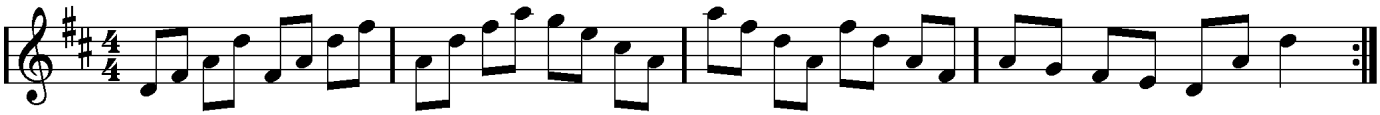

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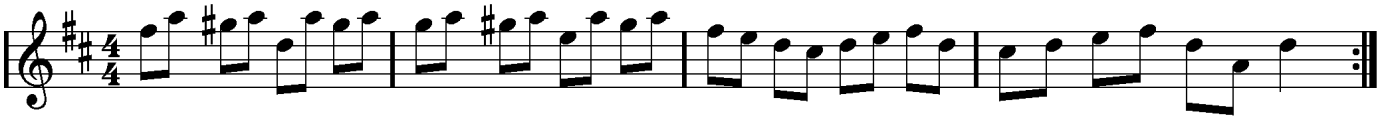

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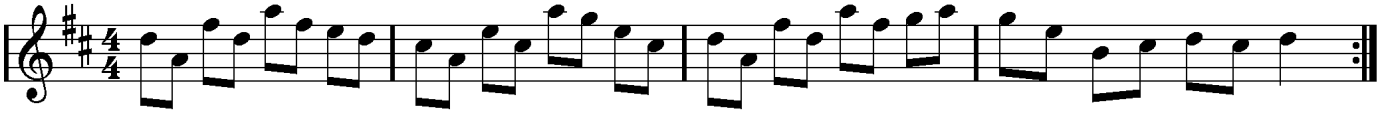
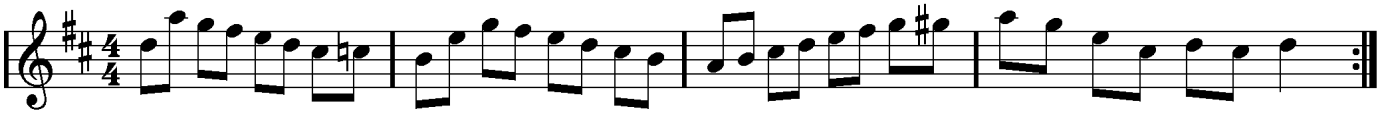


Nr 137



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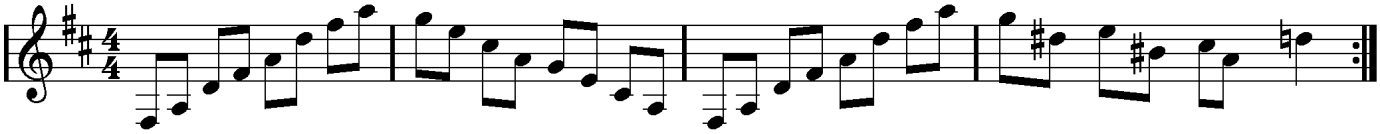

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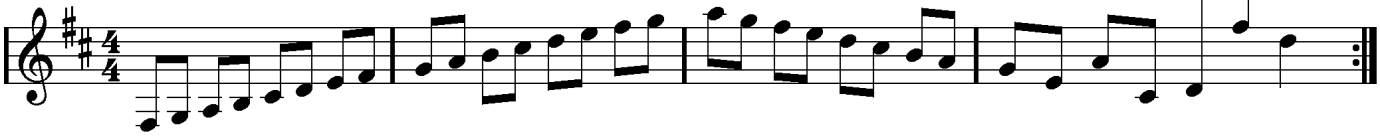

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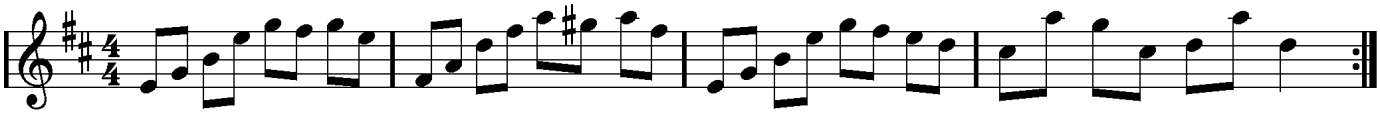

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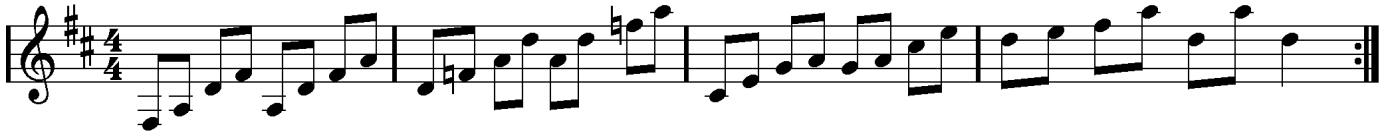
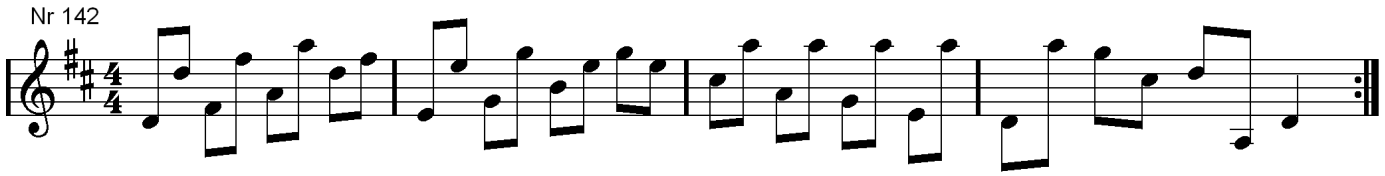


Nr 142



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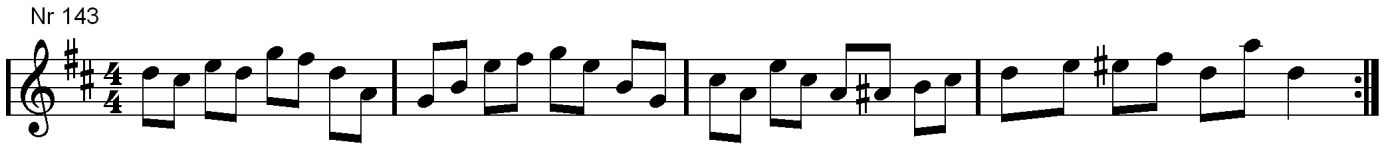
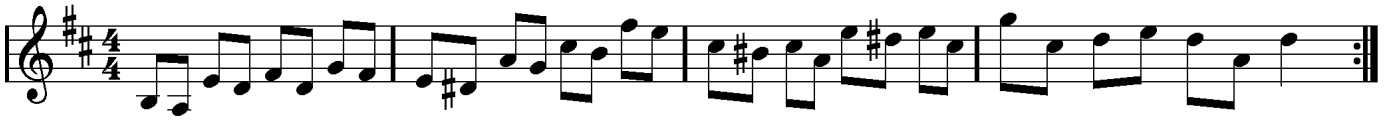


Nr 144



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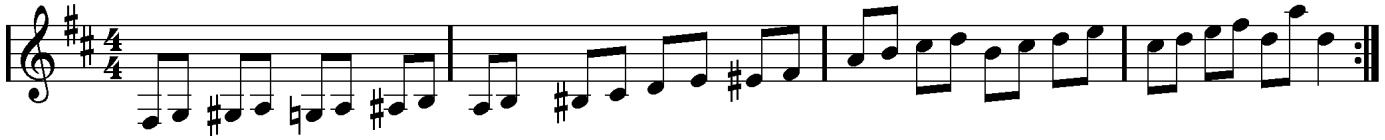

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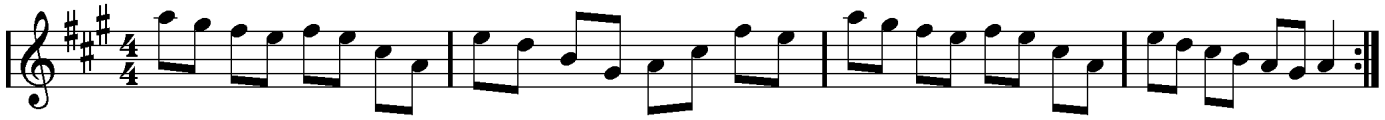

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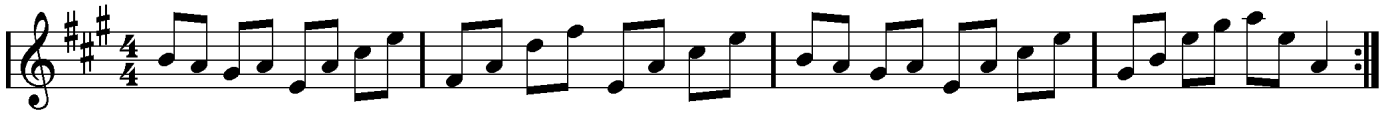

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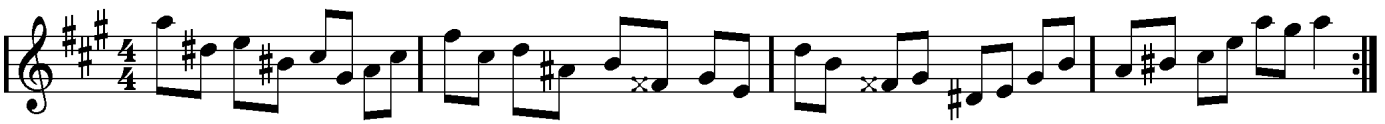

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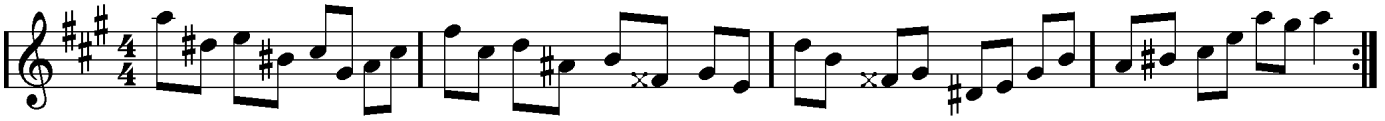

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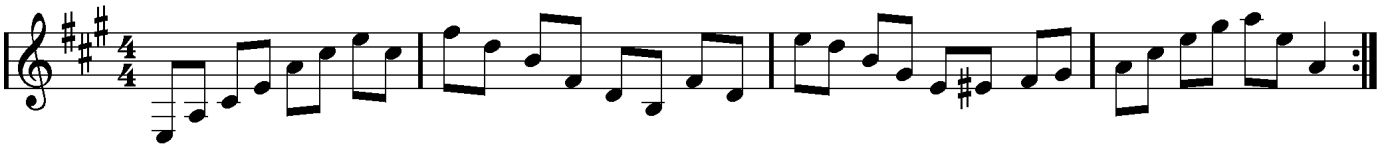
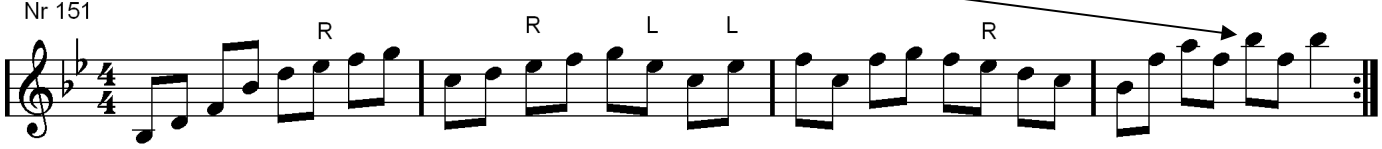


Tonraumerweiterung B

Nr 151



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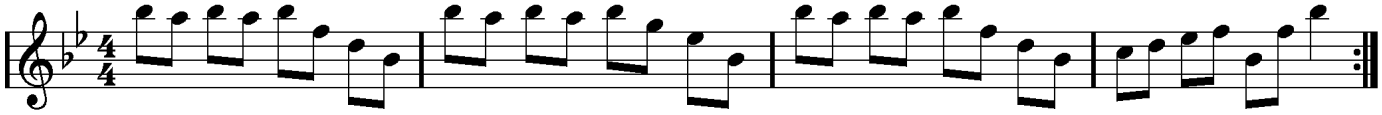

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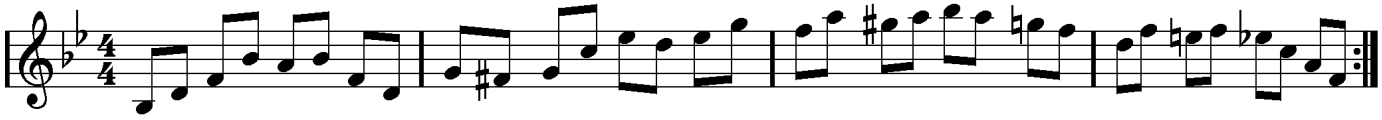

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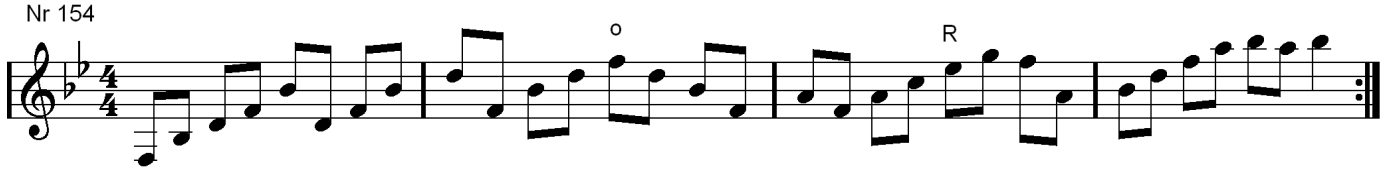

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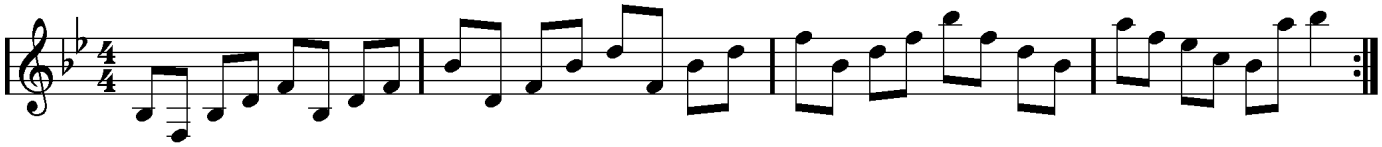

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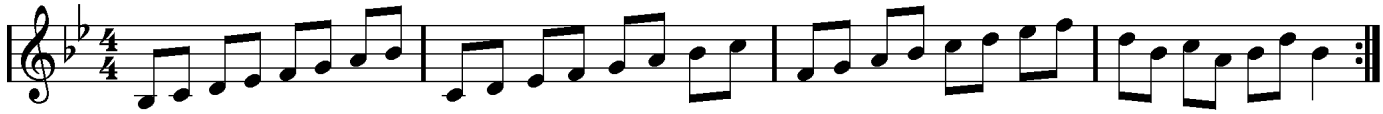

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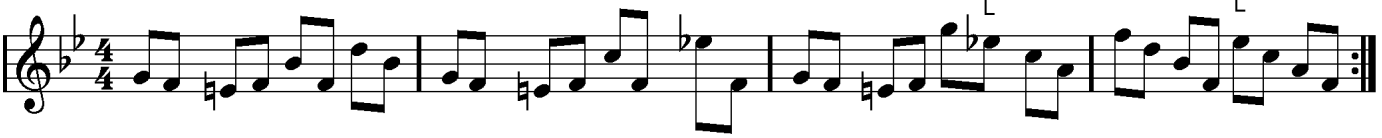
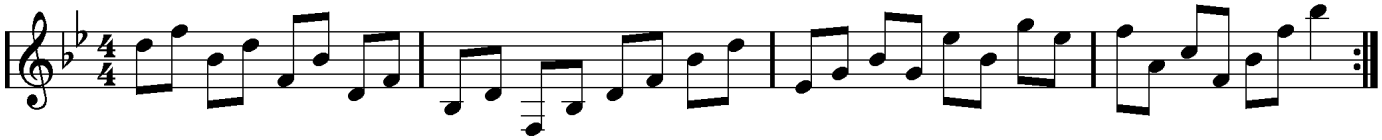


Nr 158



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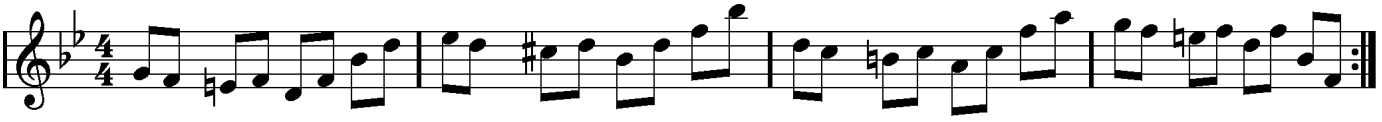

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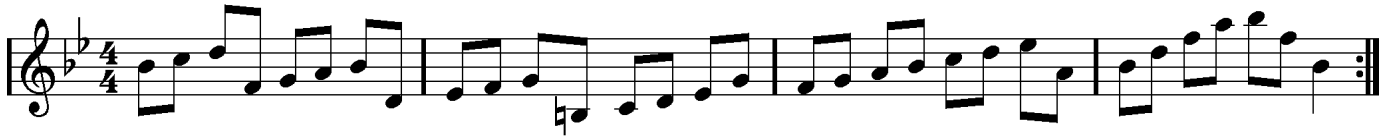

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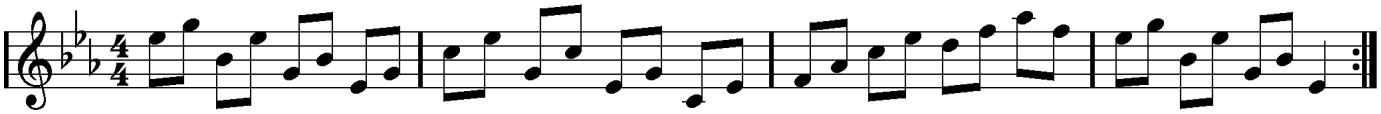

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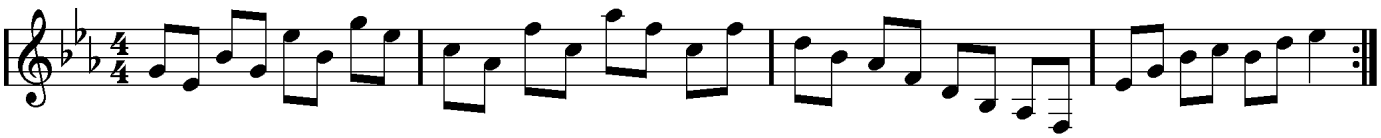

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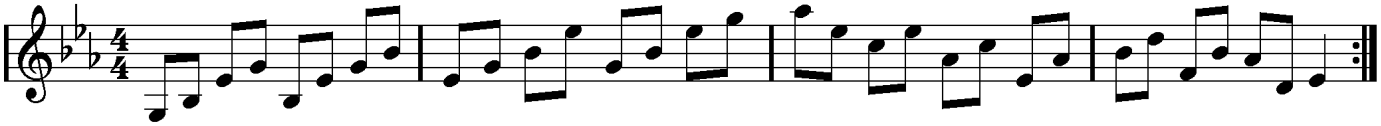

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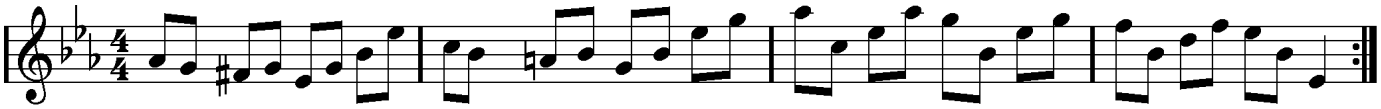

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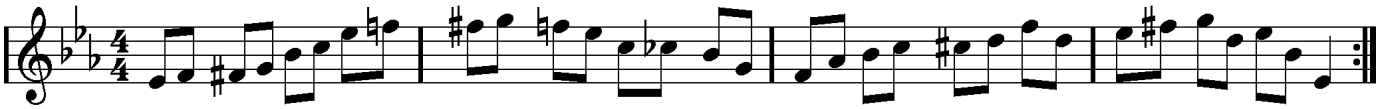

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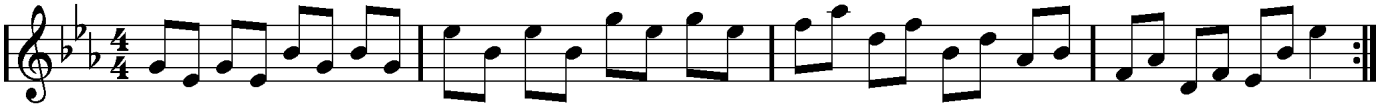

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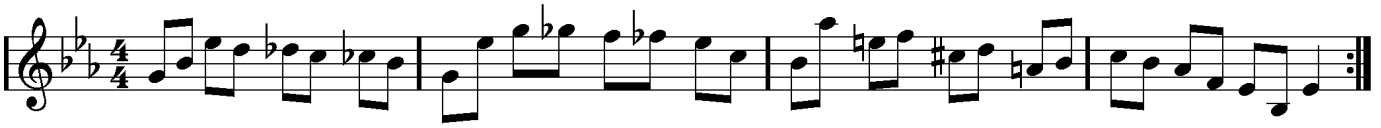

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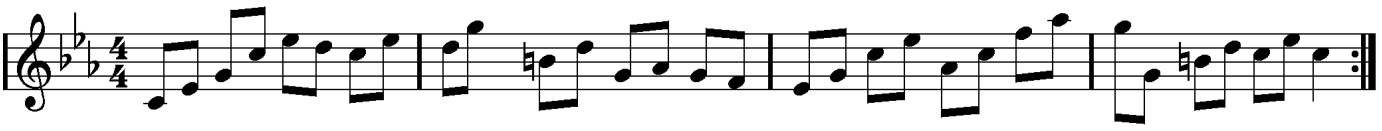

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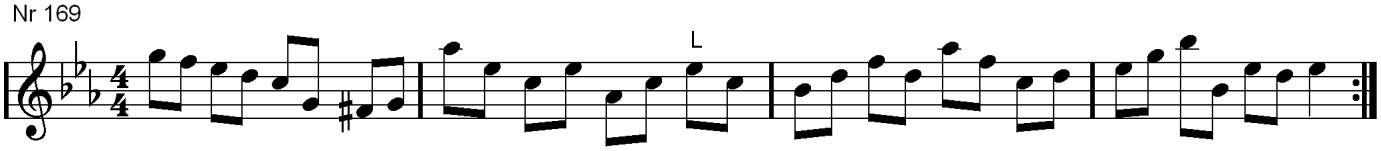

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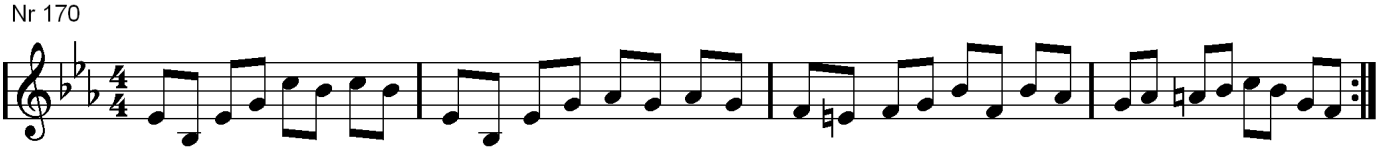

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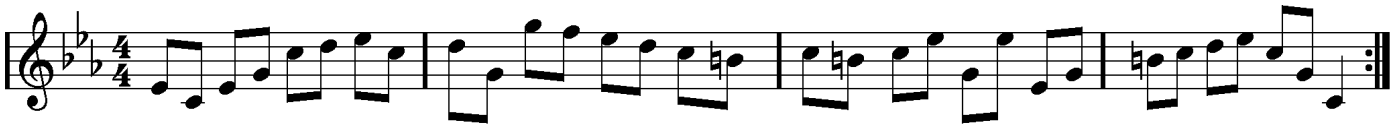

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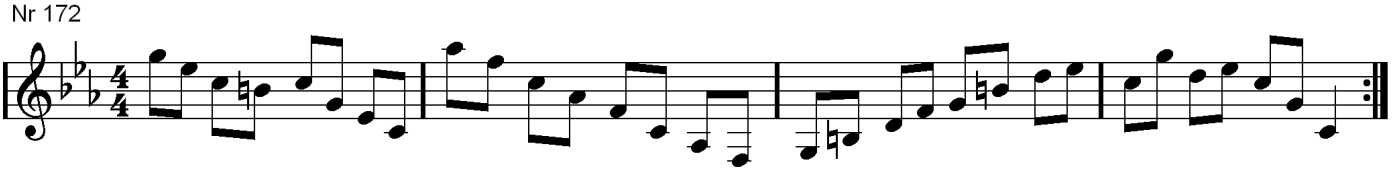

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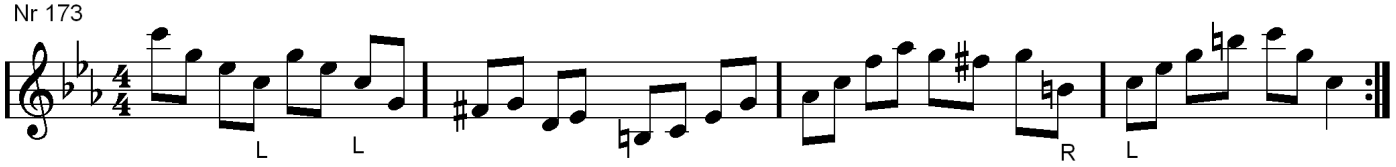

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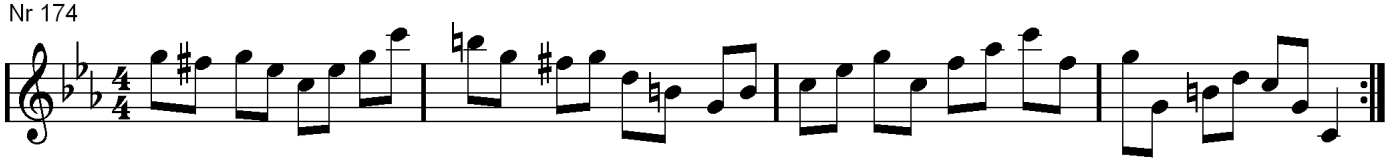

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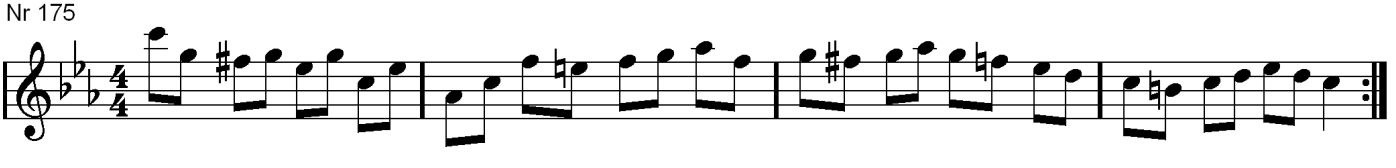

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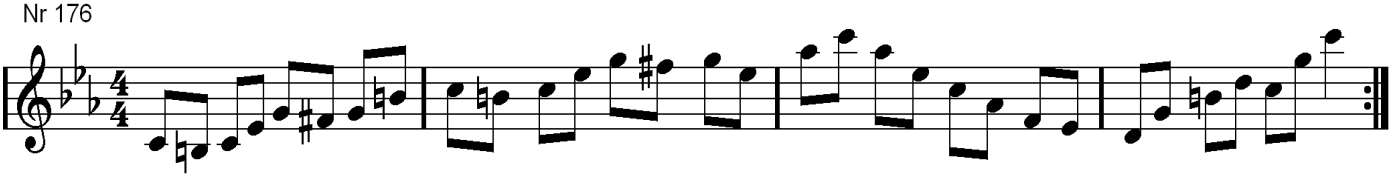

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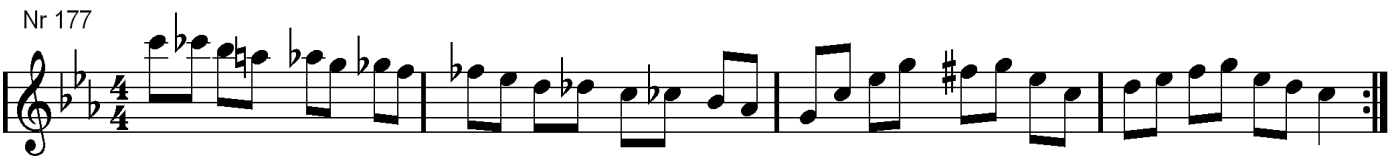

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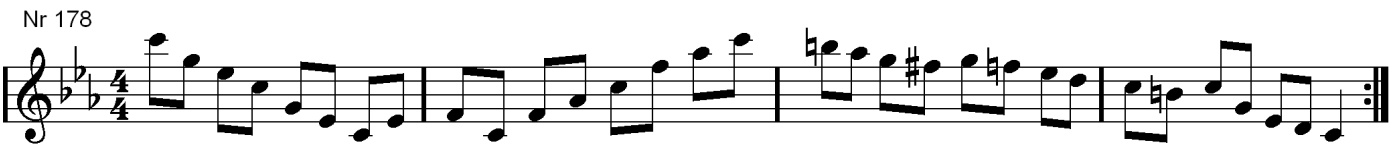

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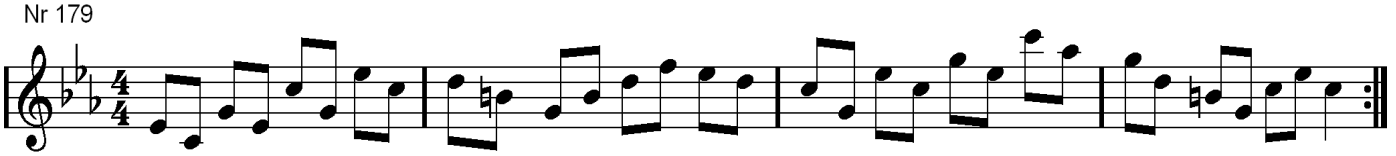

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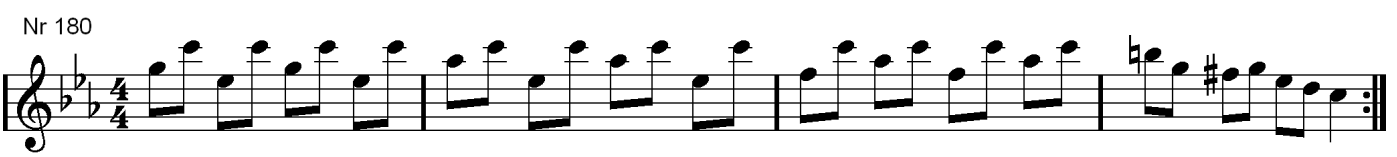

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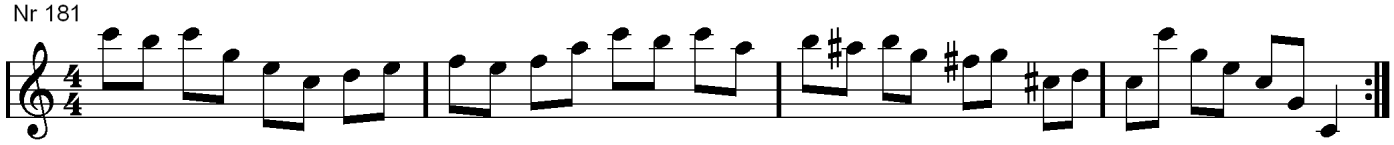

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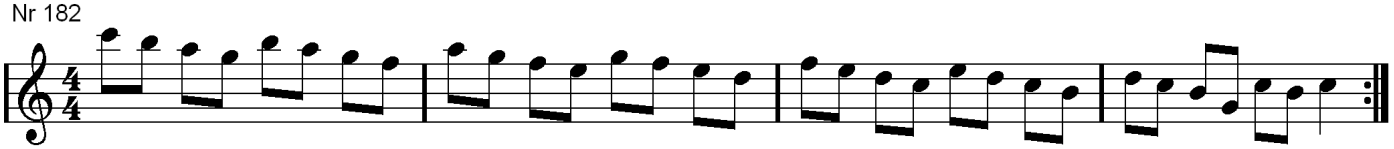

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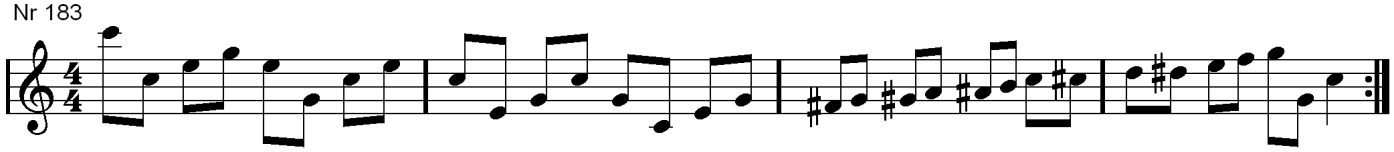

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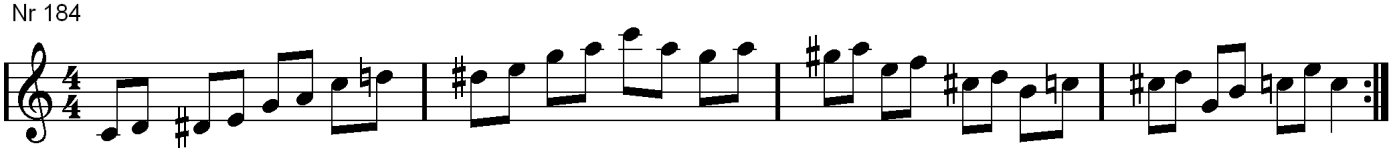

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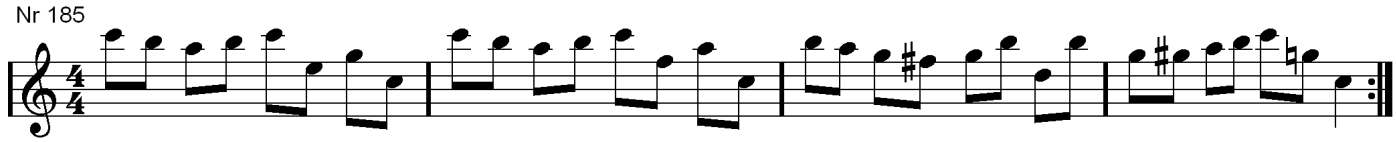

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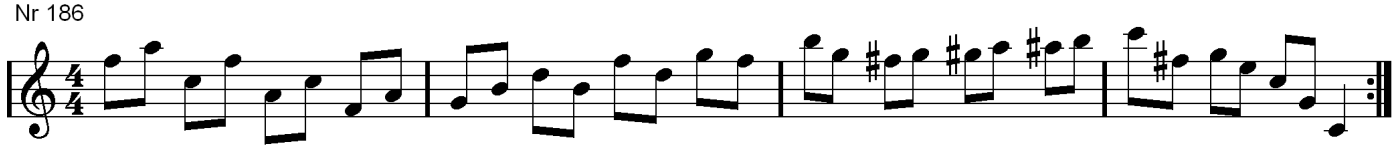

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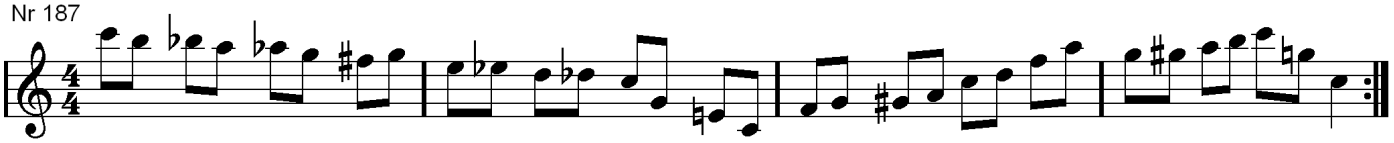

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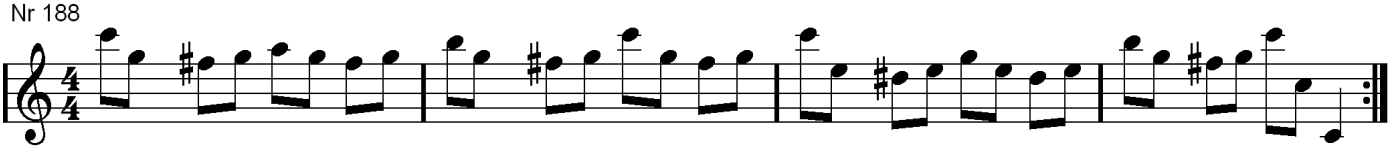

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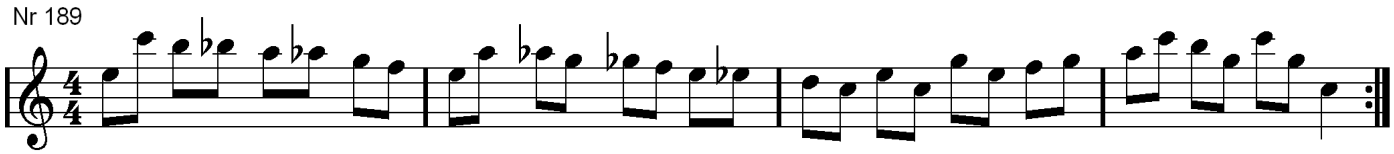

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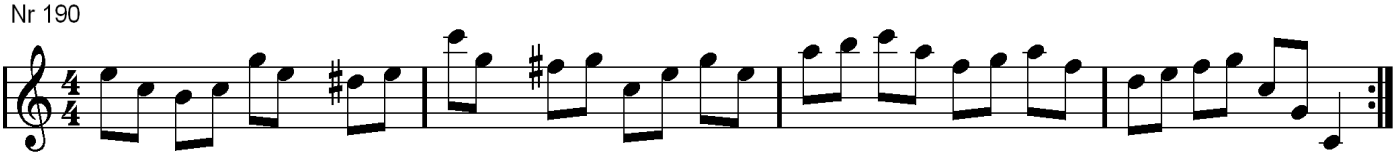

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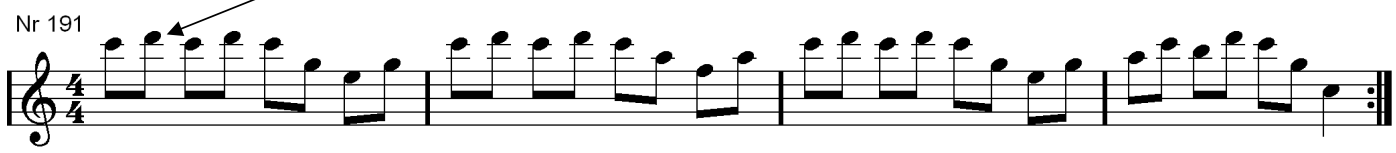
Nr 191



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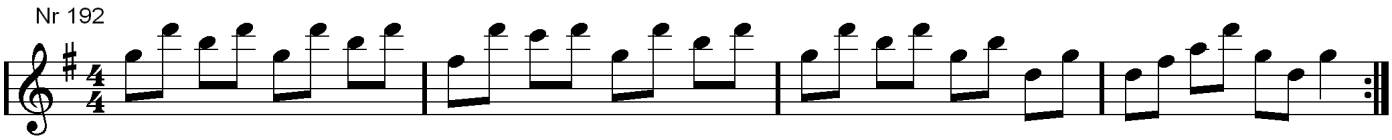

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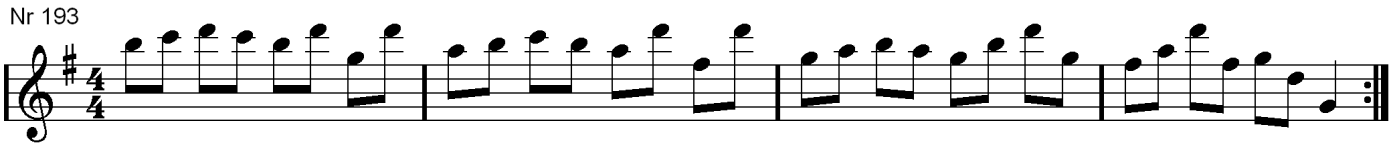

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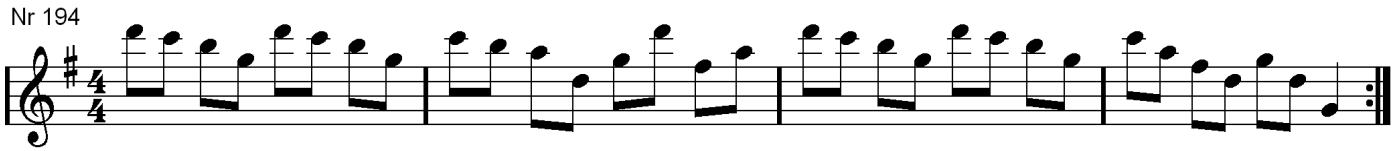

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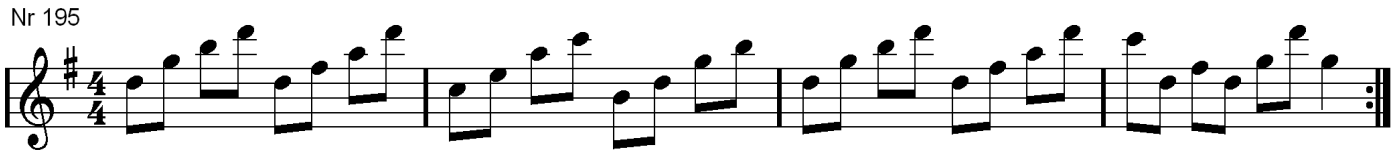

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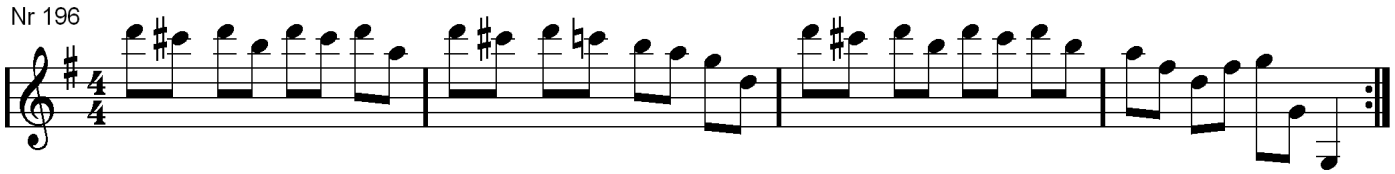

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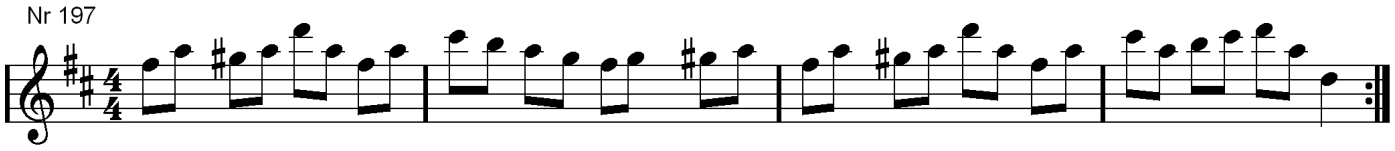

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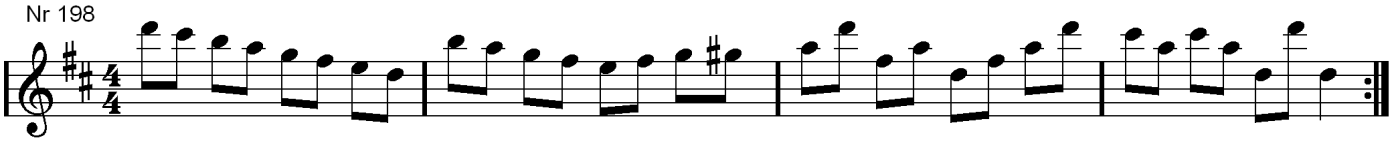

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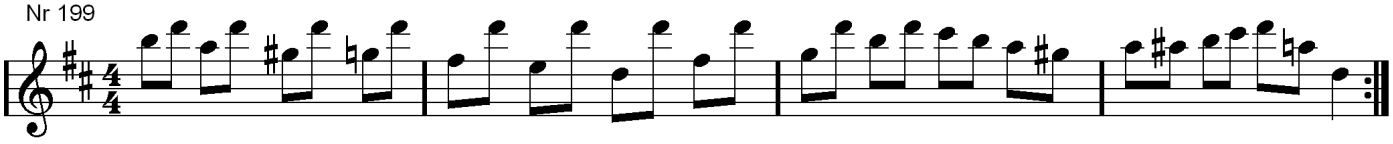

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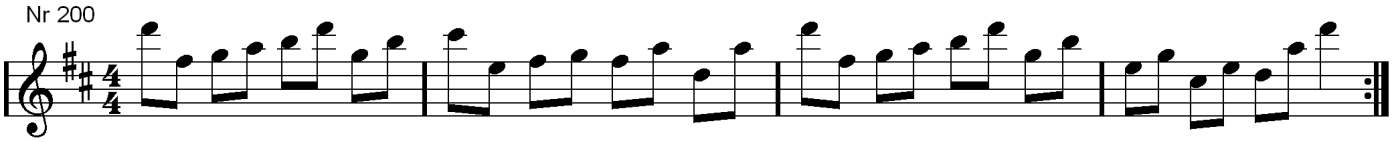

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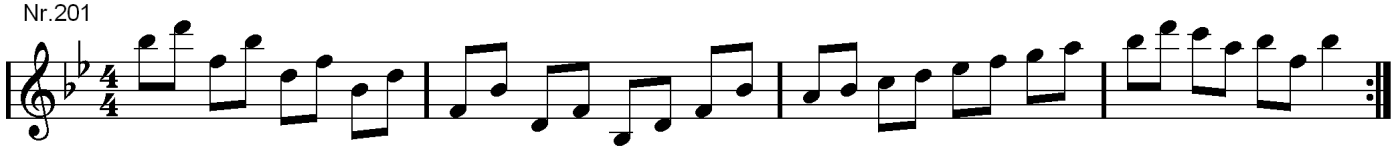

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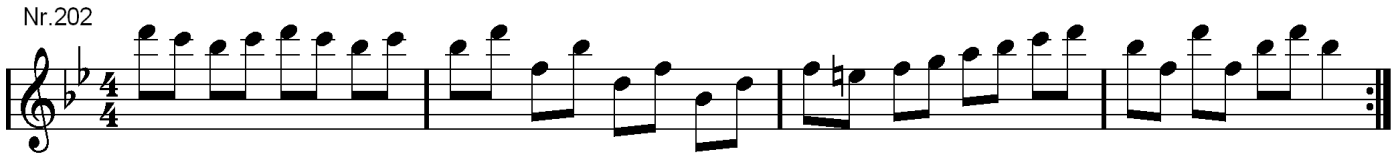

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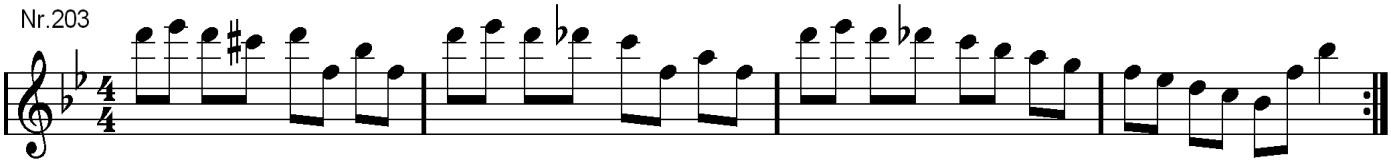

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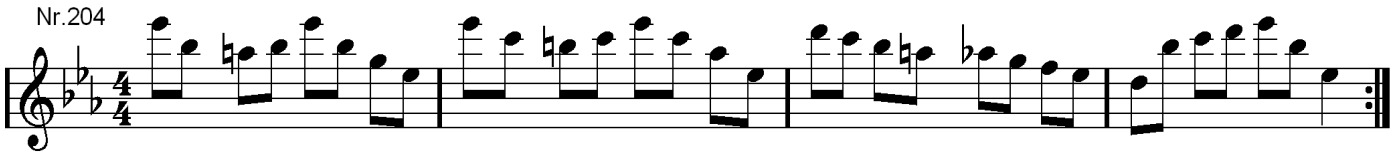

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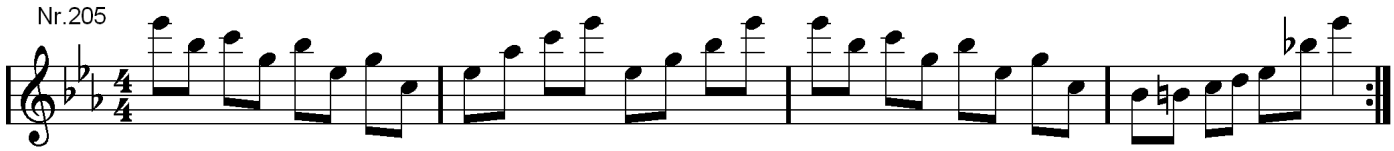

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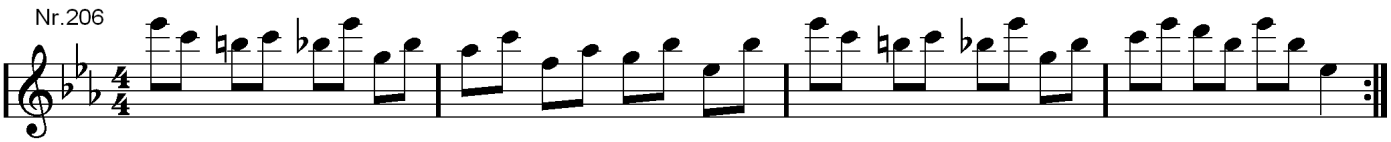

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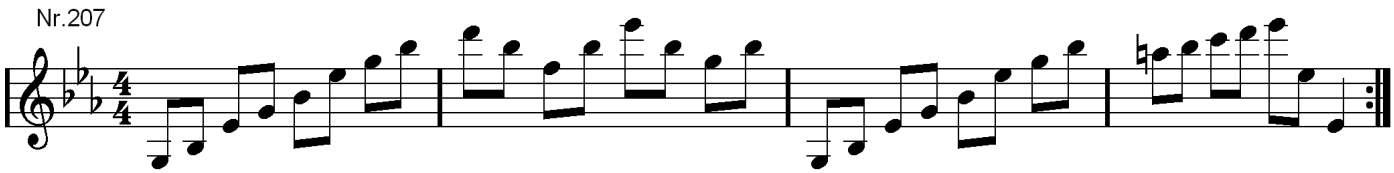

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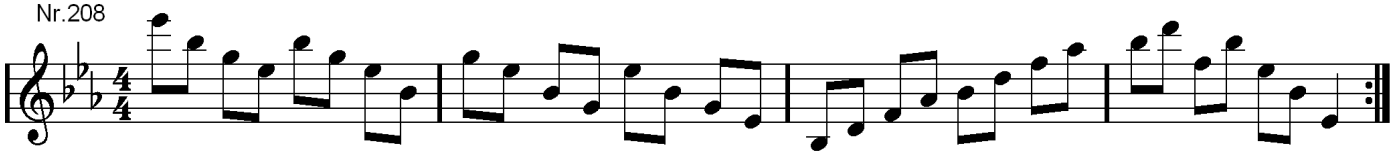

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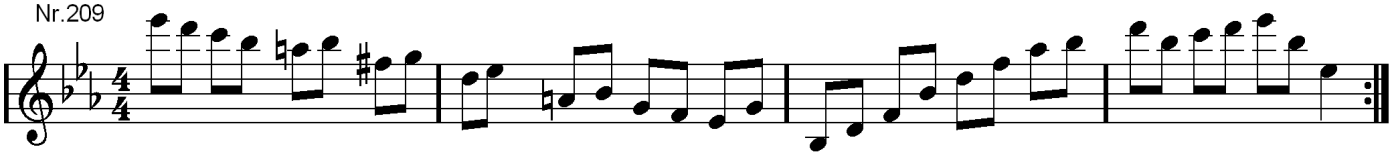

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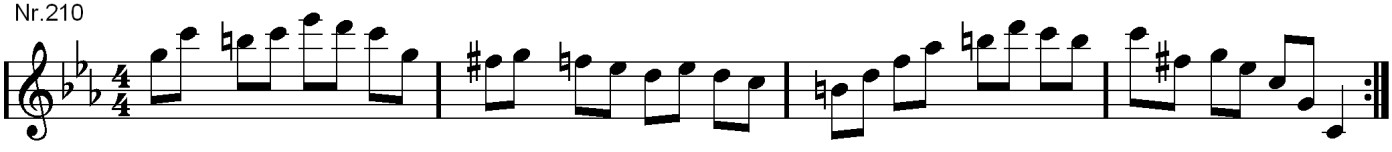

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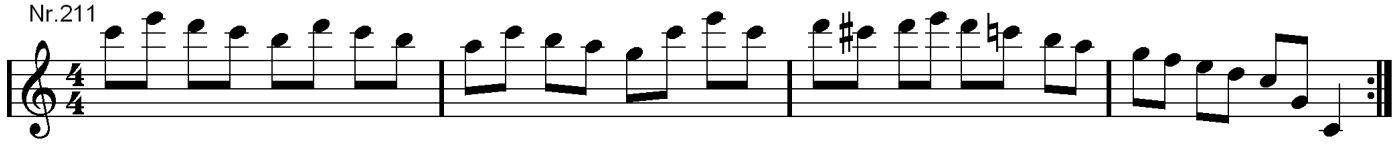
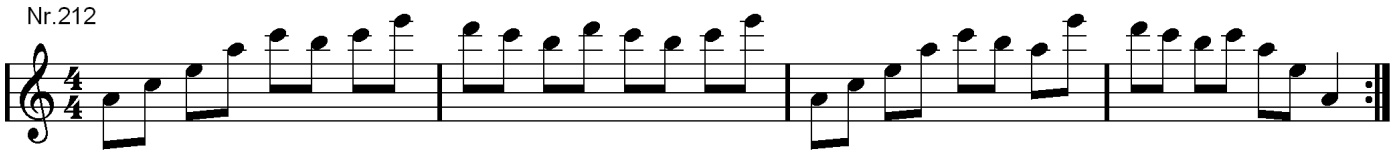
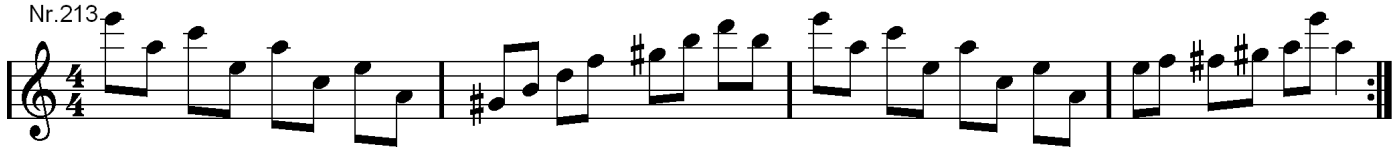


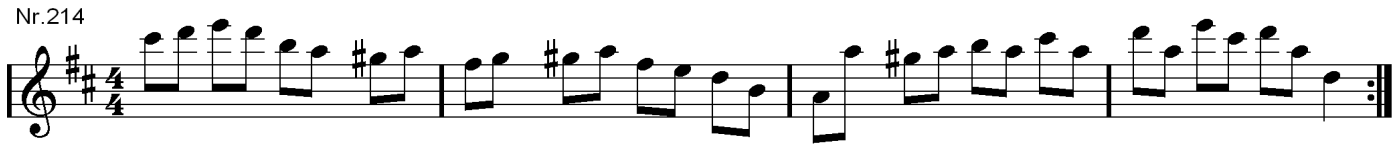
Nr.212



Nr.213



Nr.214



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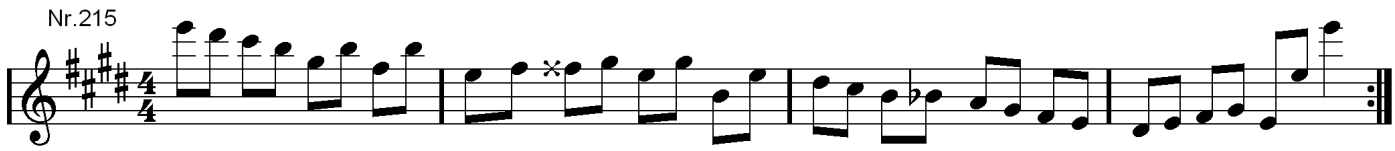

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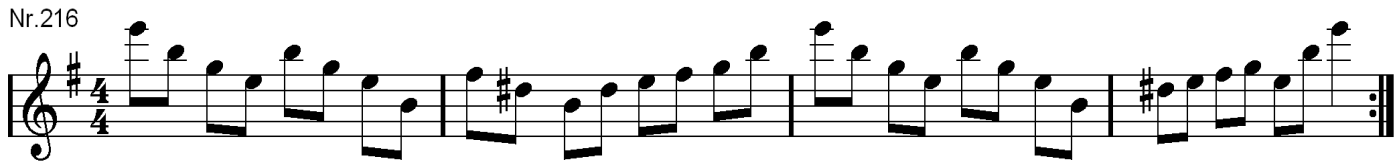

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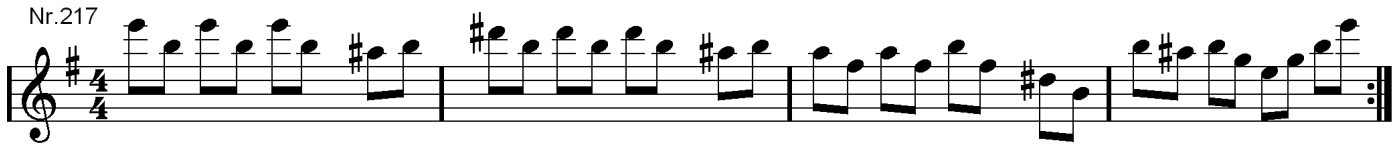

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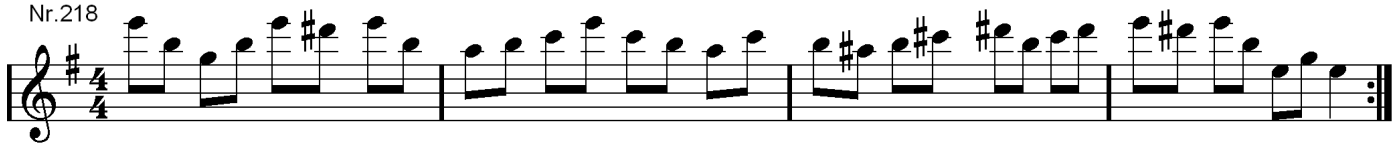

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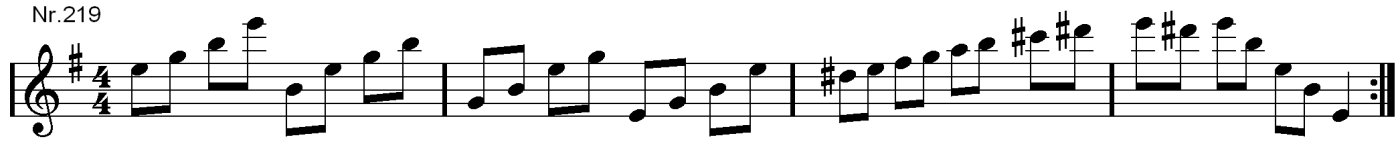

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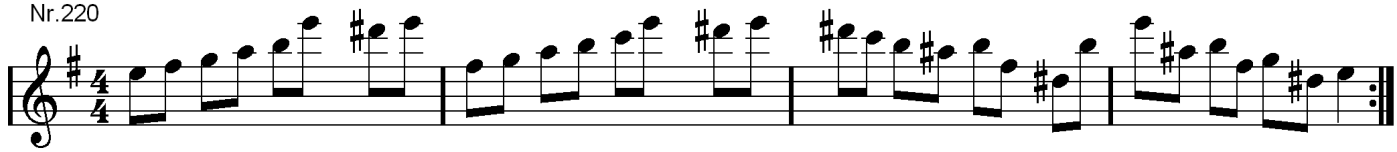
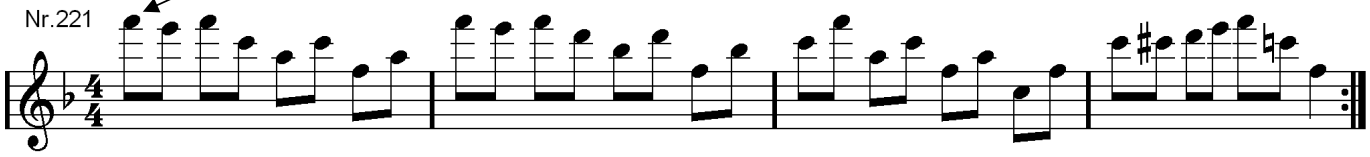
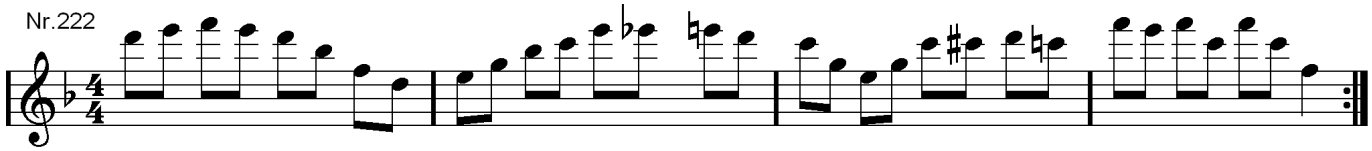


Tonraumerweiterung F

Nr.221



Nr.222



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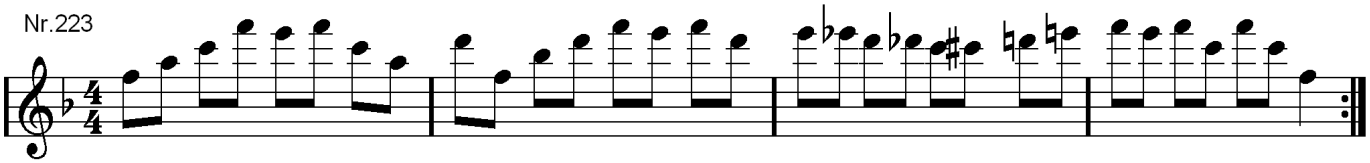

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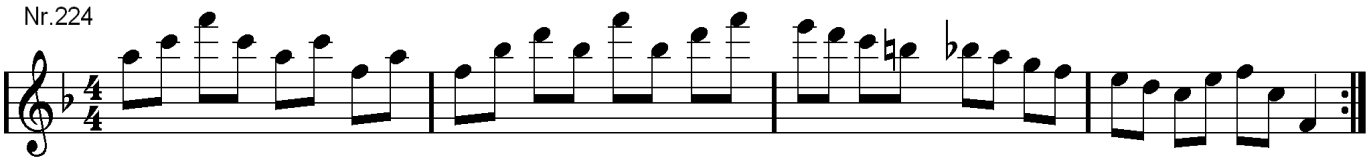

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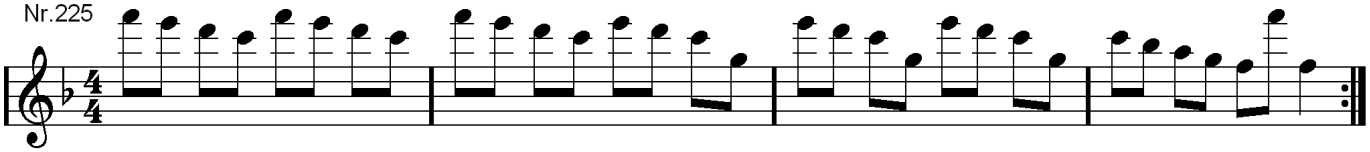

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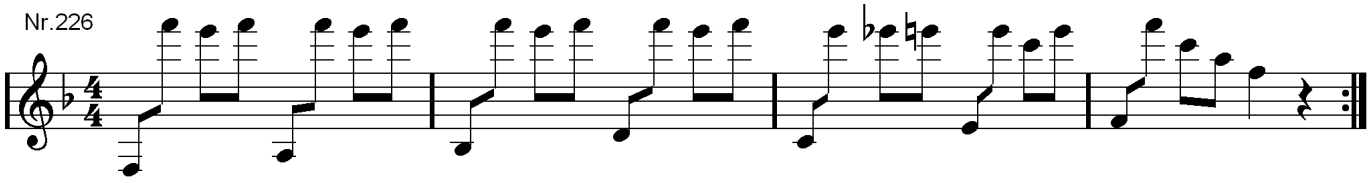

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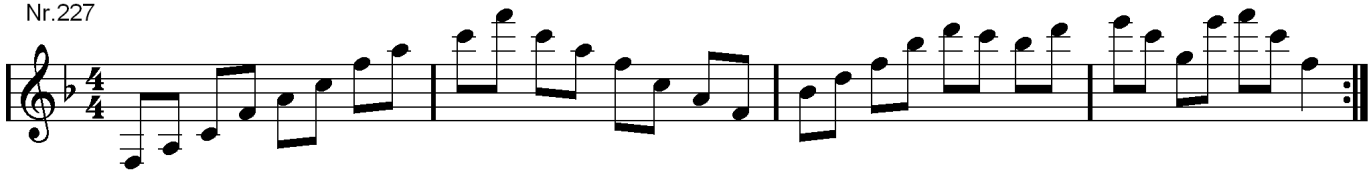

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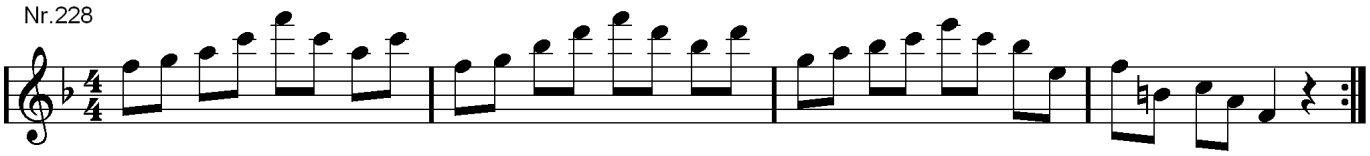

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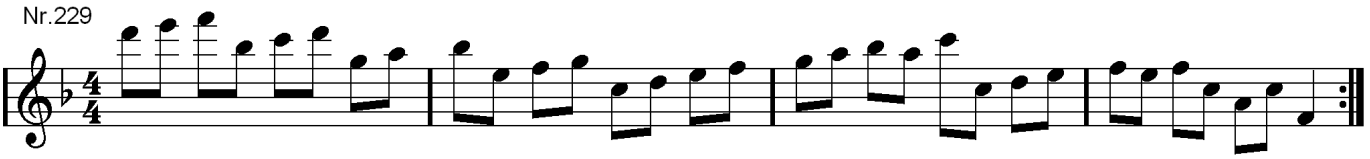

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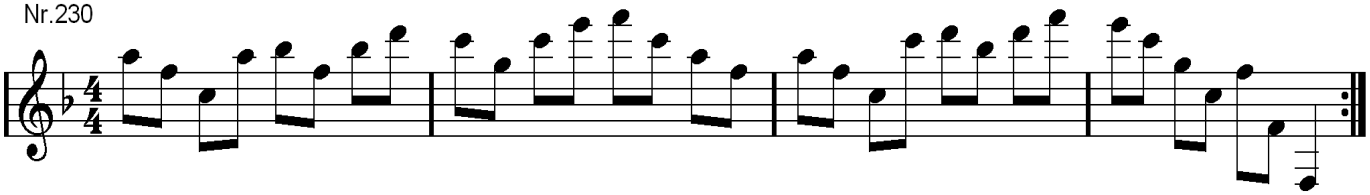

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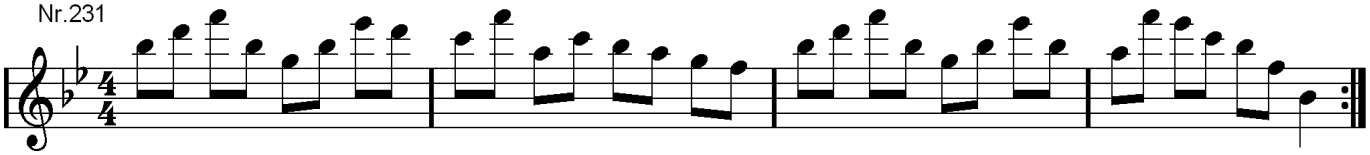

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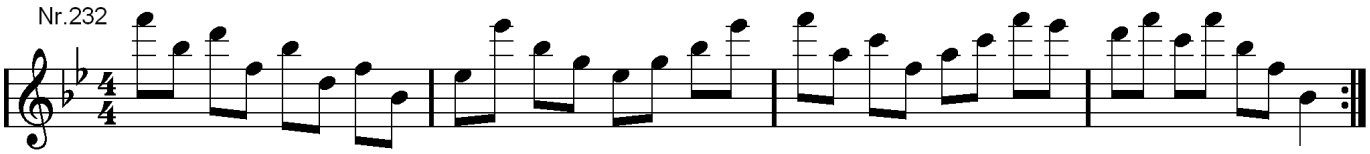

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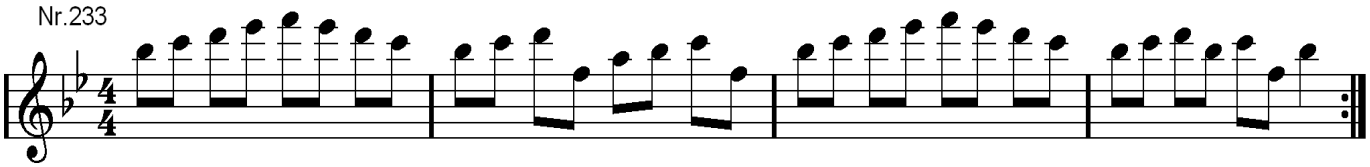

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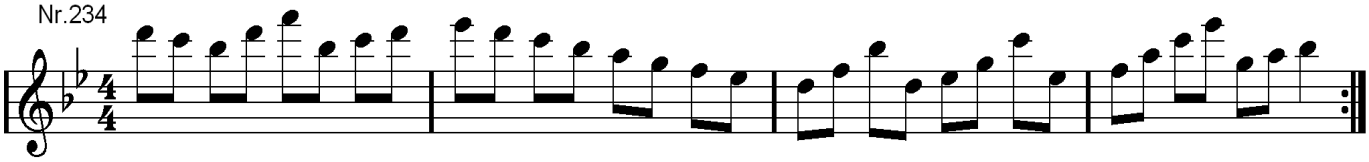

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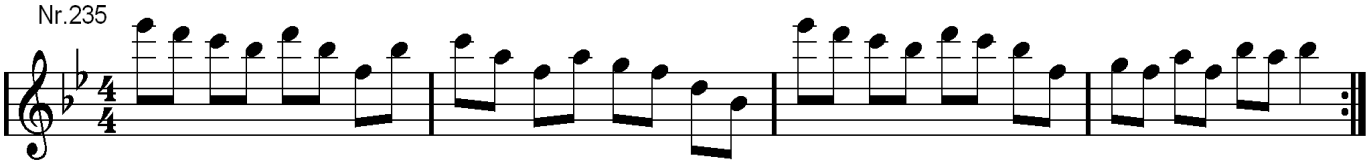

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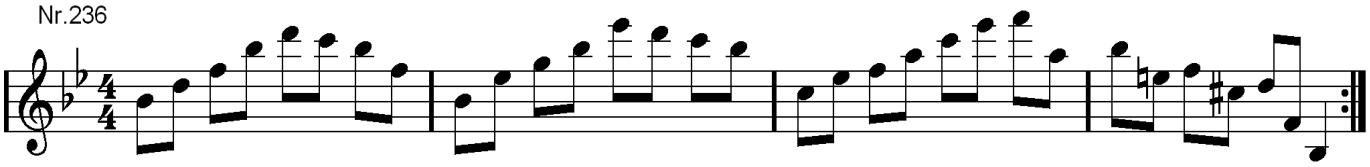

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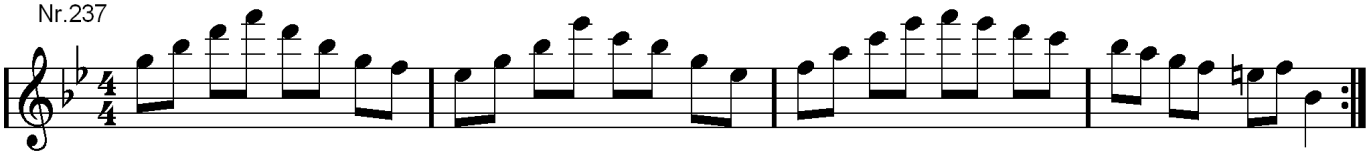

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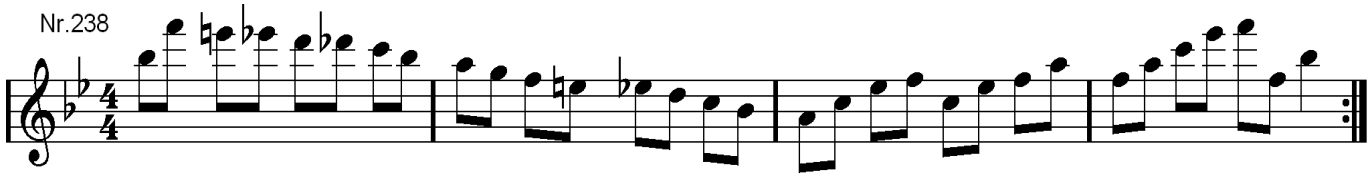

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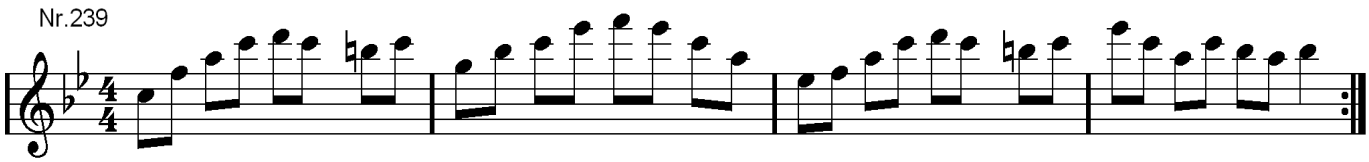

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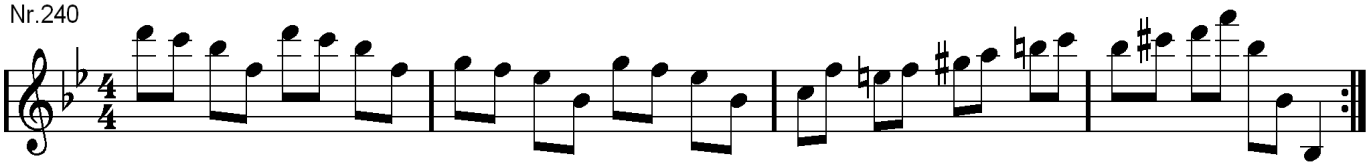
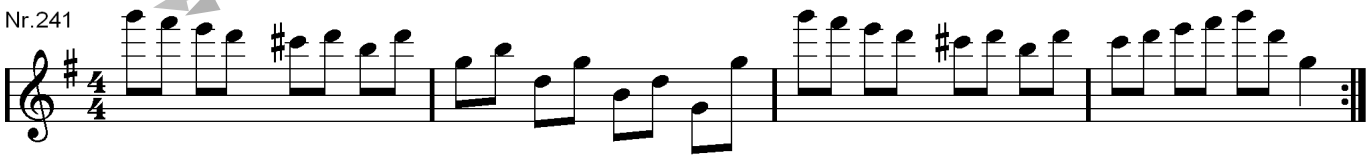


Tonraumerweiterung Fis und G

Nr.241



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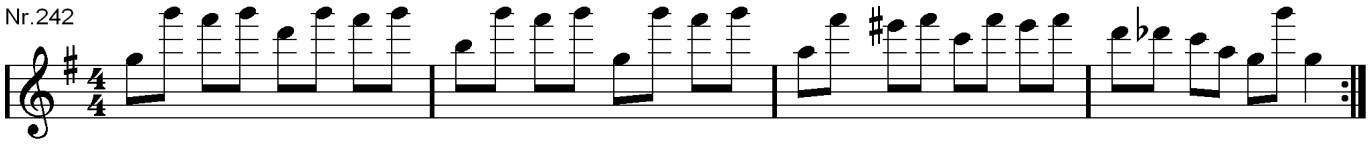

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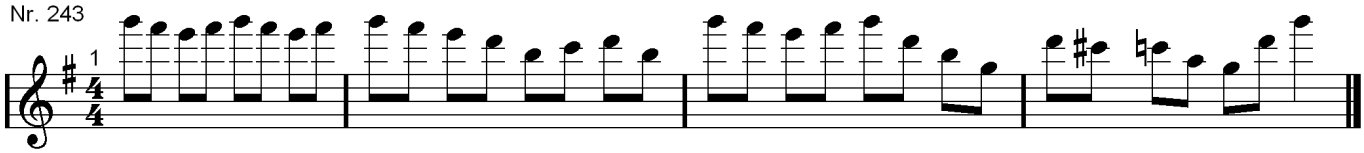

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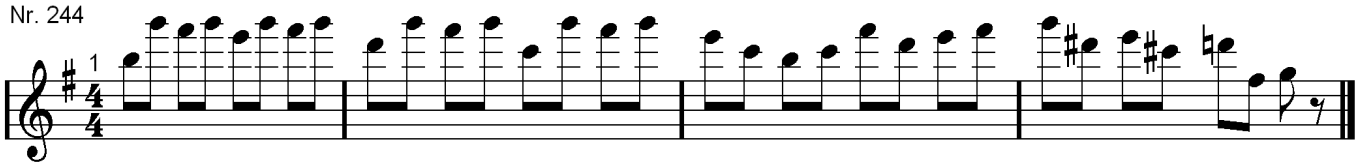

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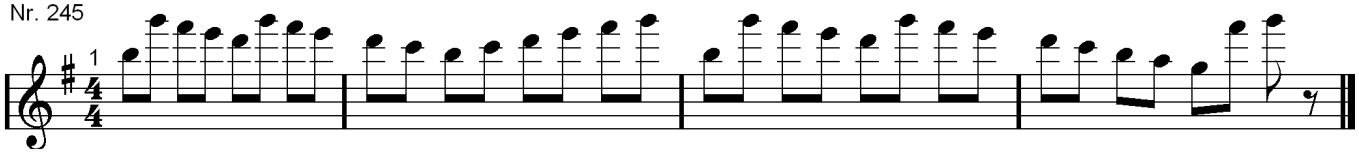

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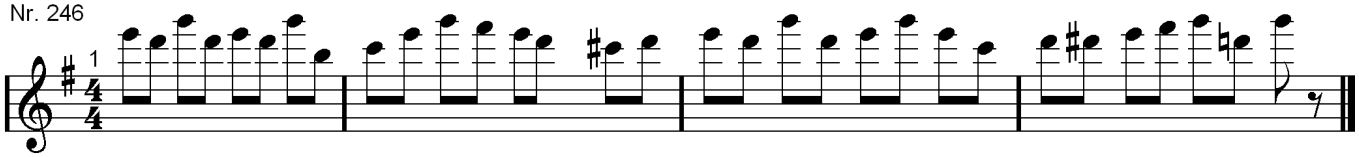

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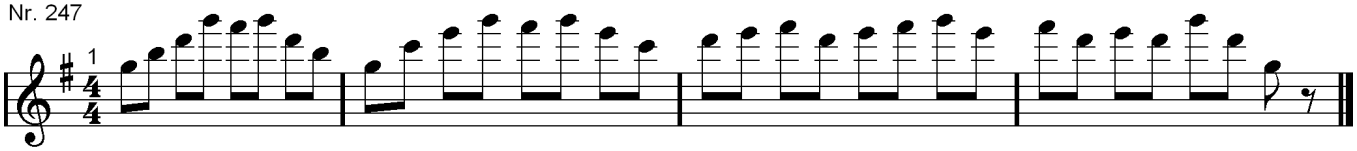

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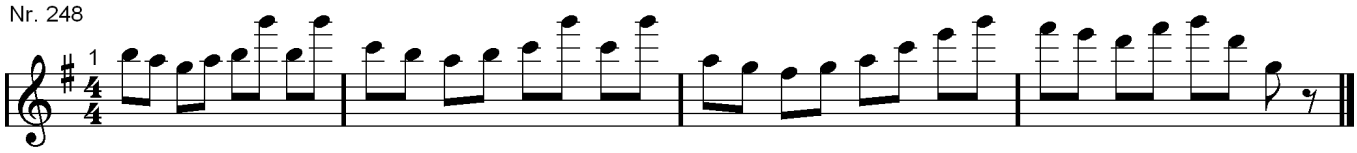

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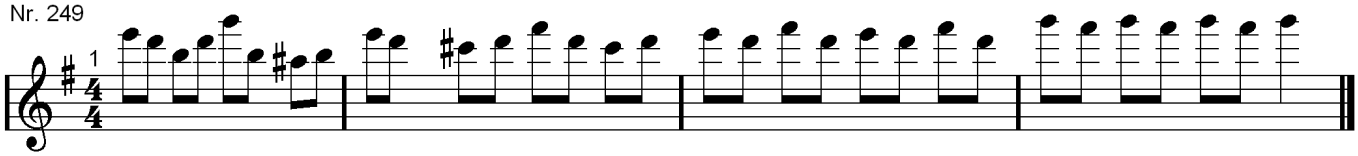

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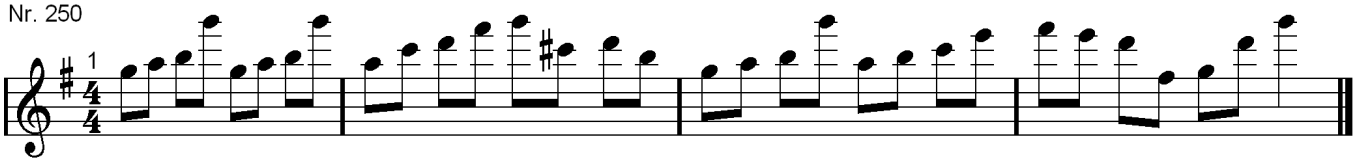

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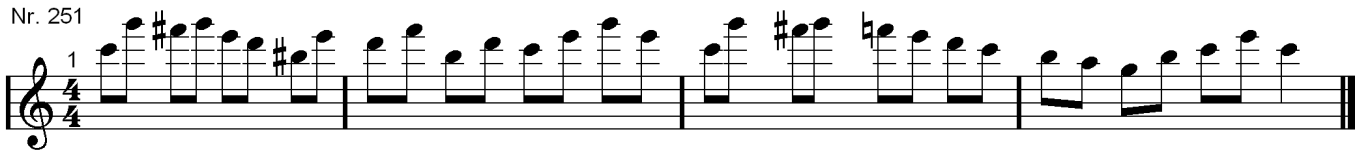

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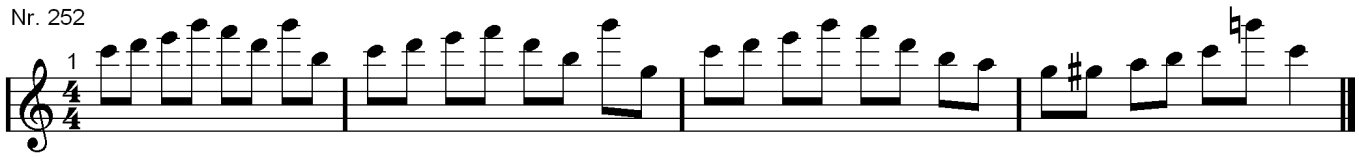

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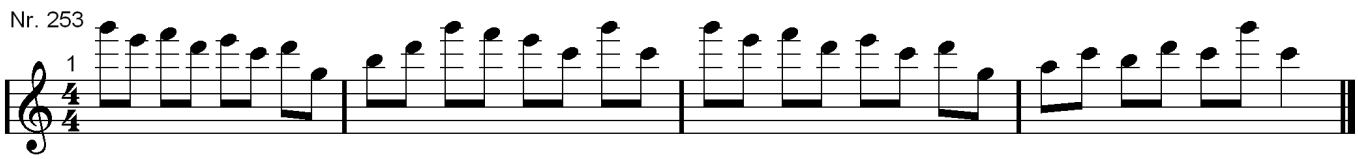

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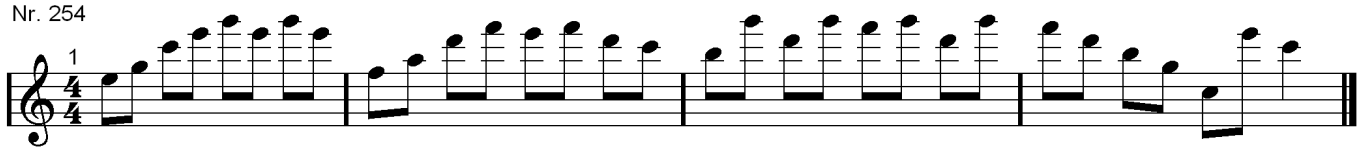

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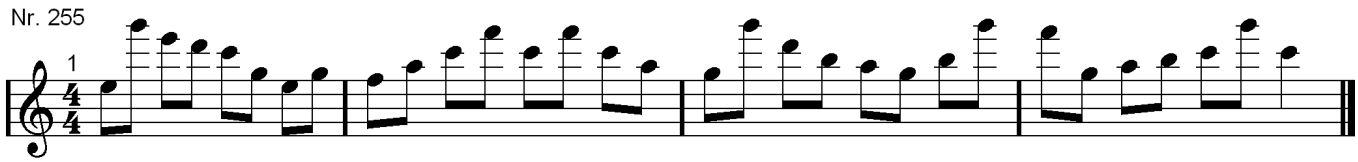

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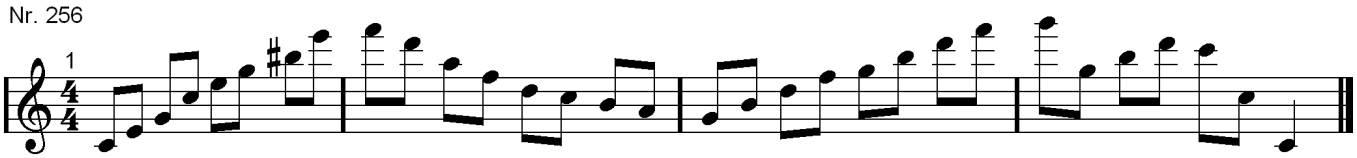

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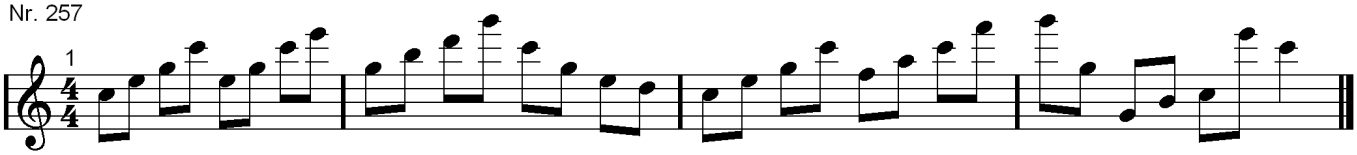

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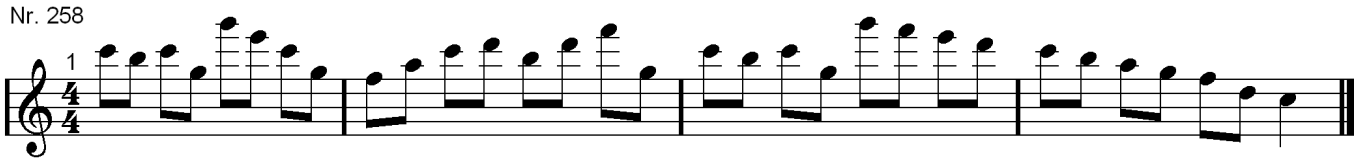

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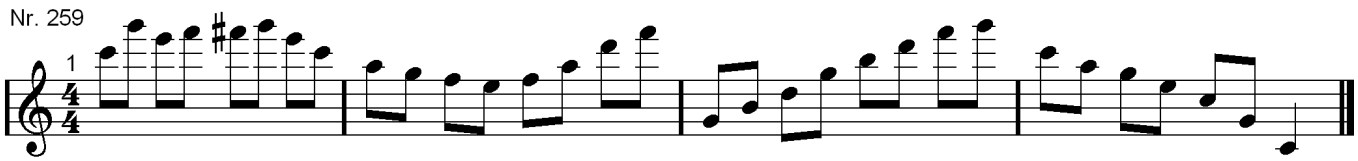

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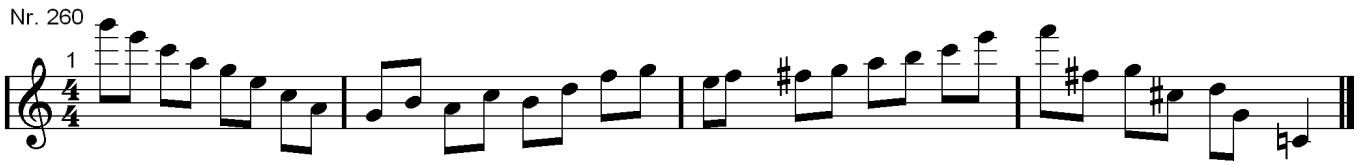

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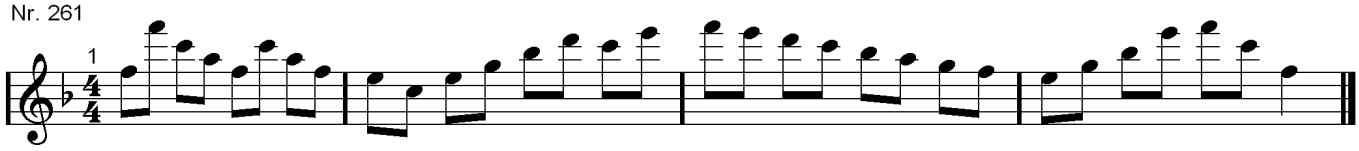

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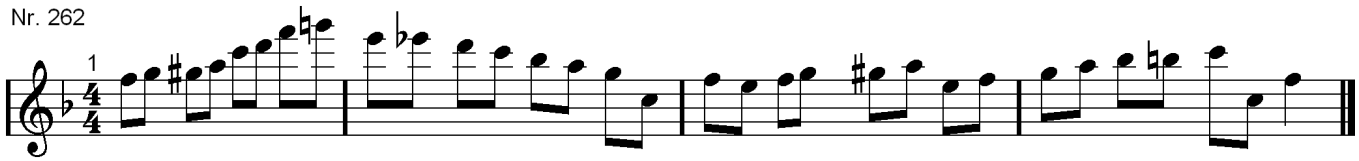

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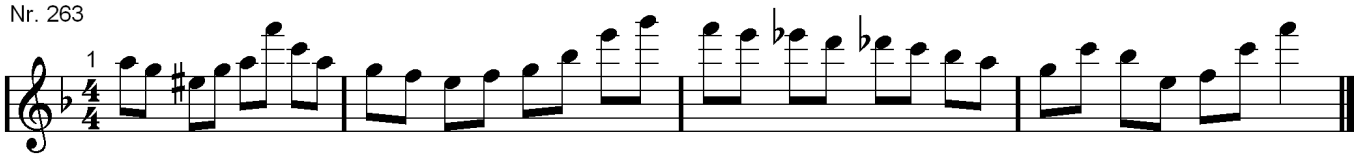

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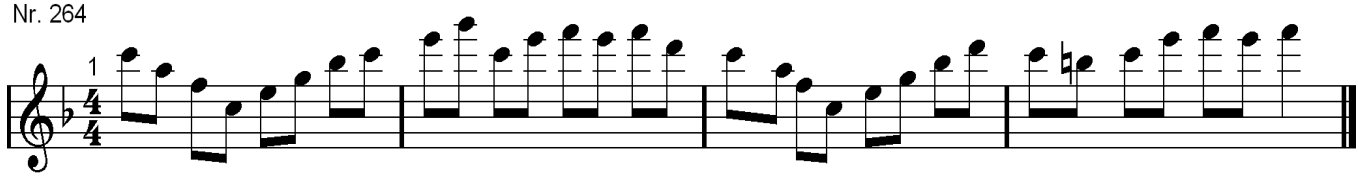

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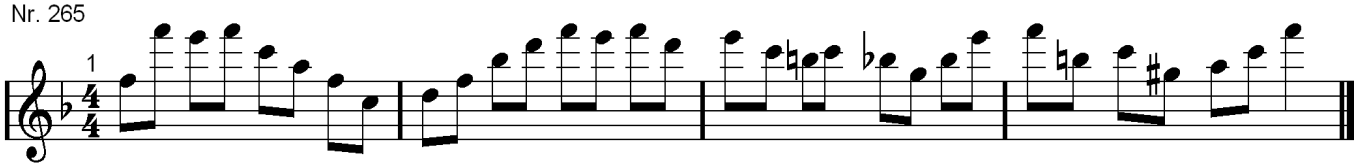
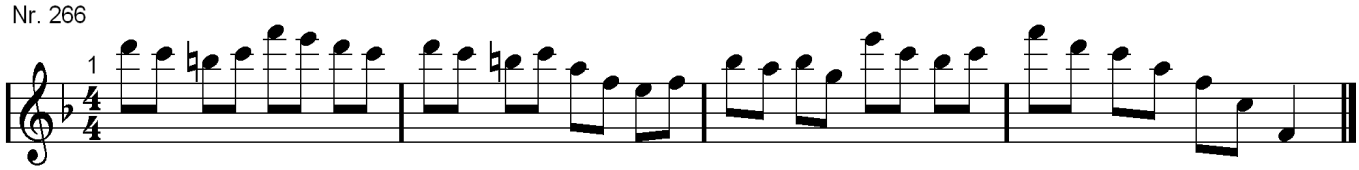


Nr. 266



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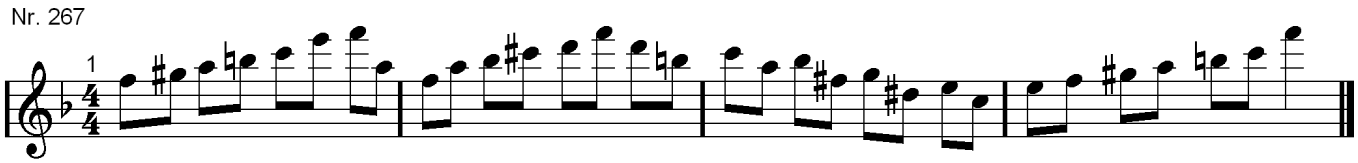

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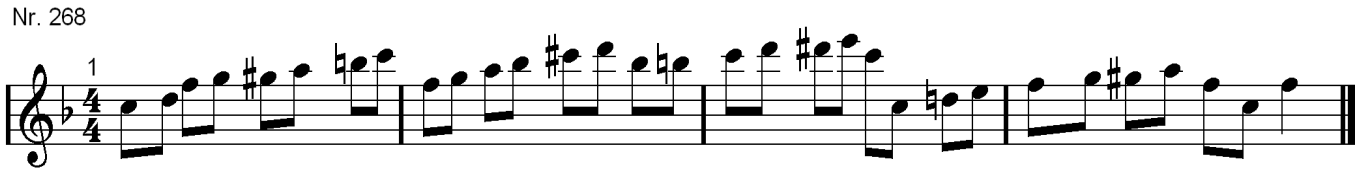

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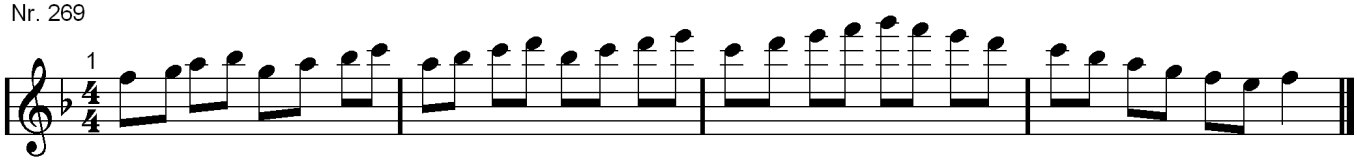

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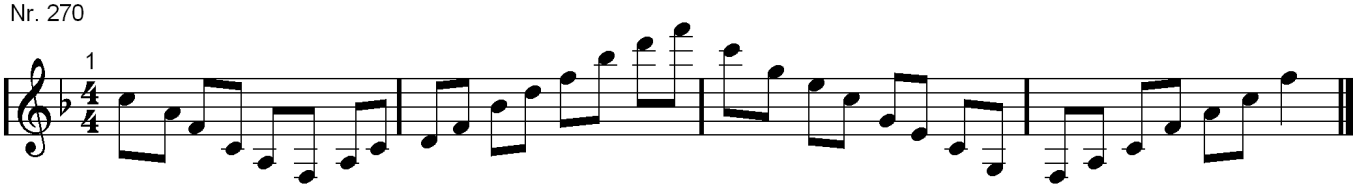

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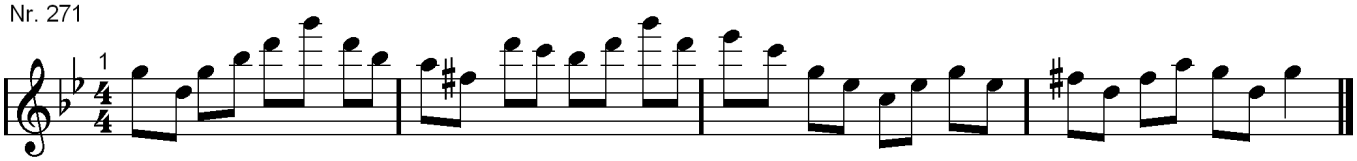

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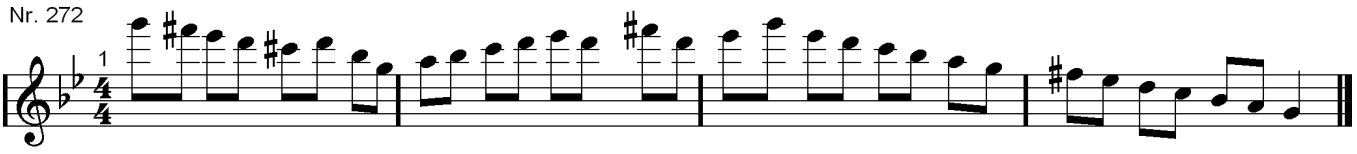

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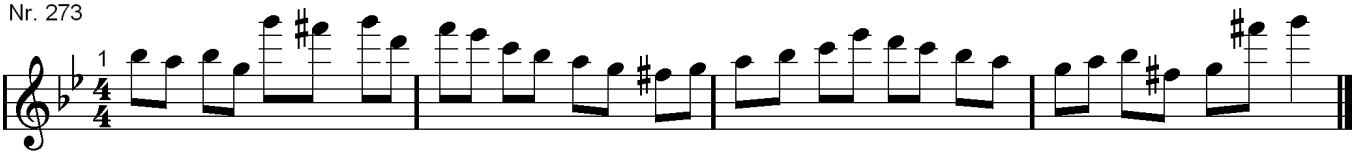

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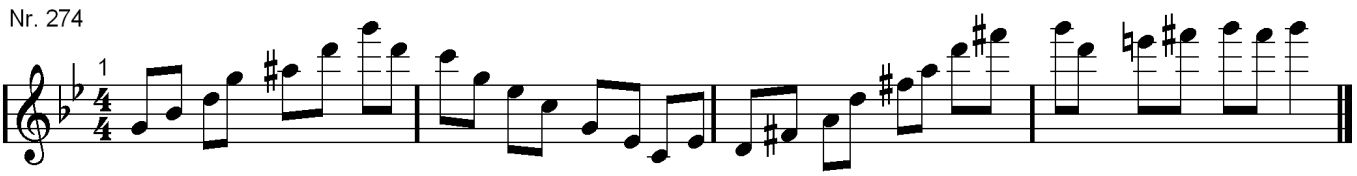

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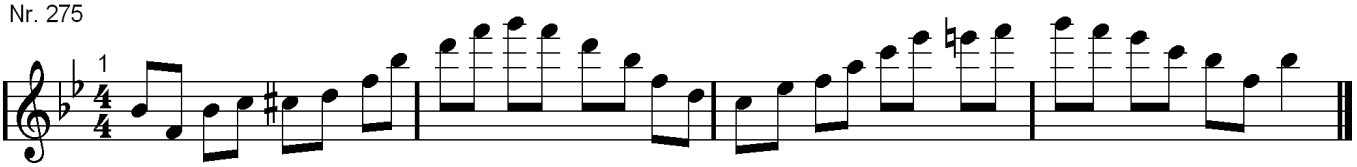

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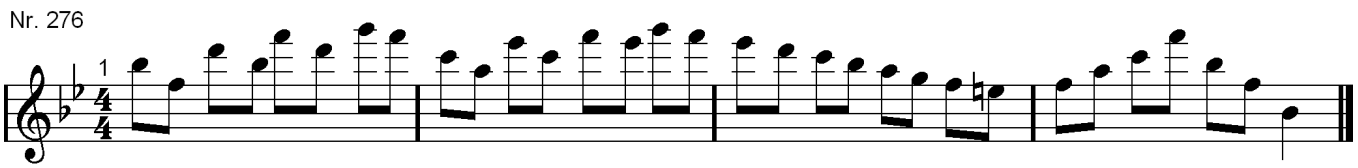

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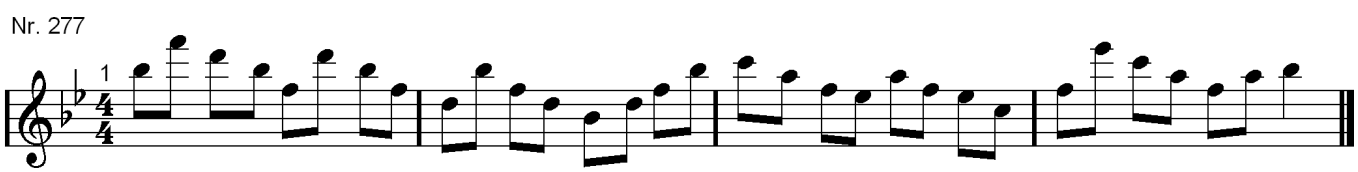

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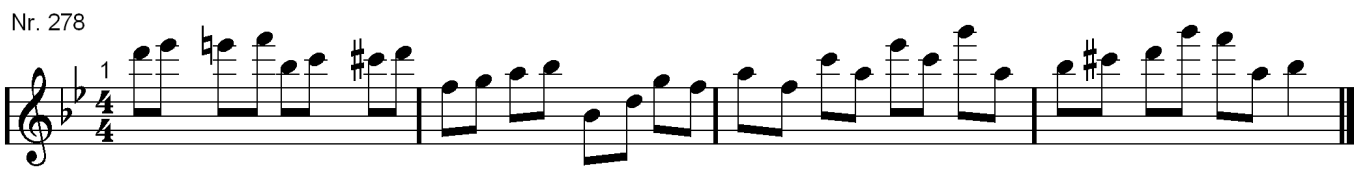

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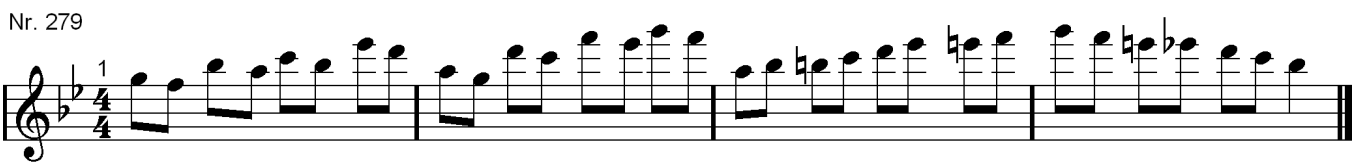

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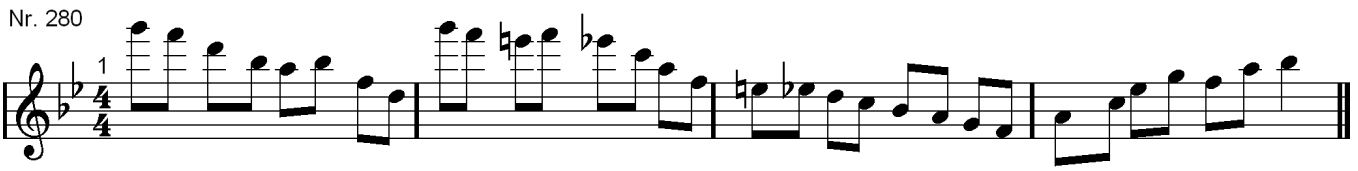

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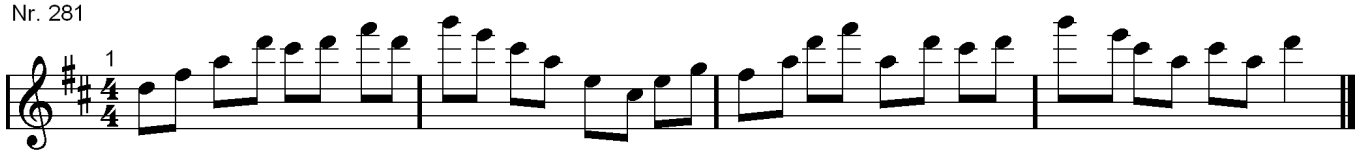

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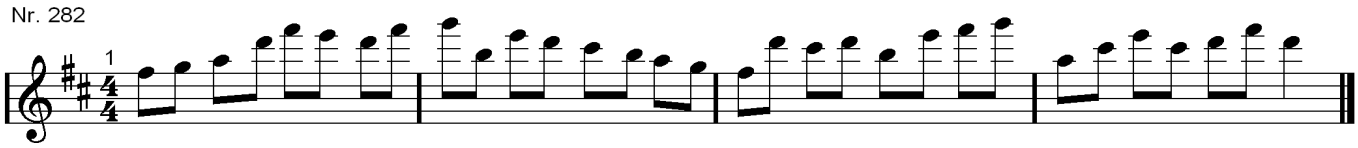

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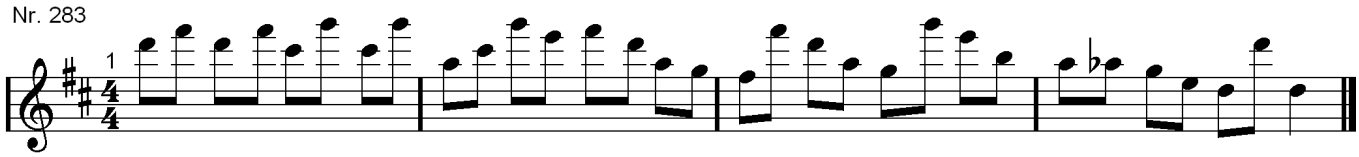

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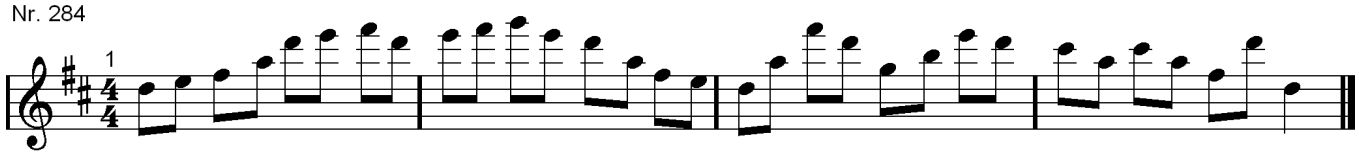

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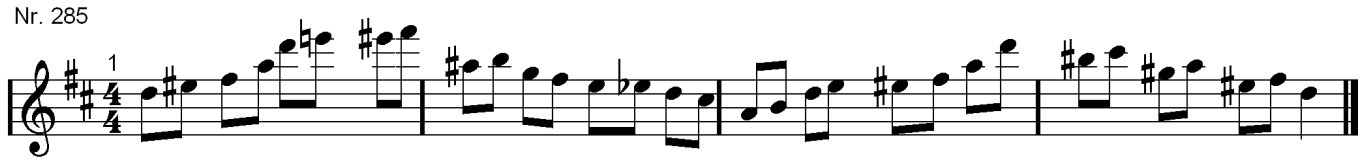

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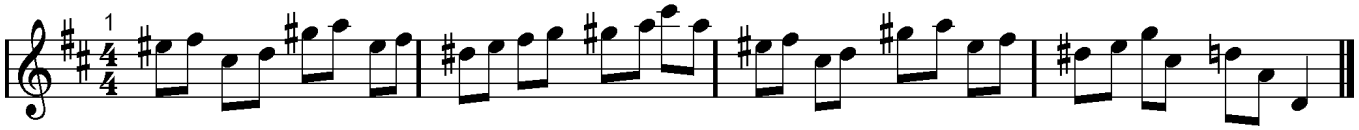

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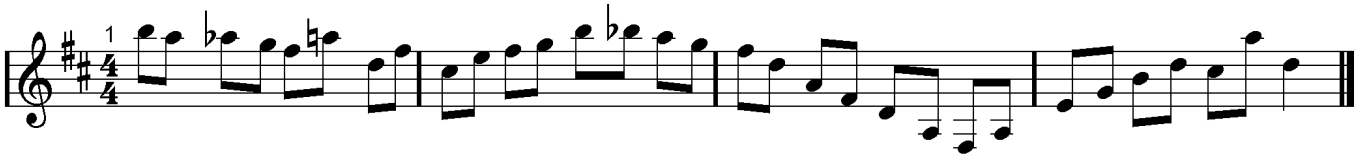

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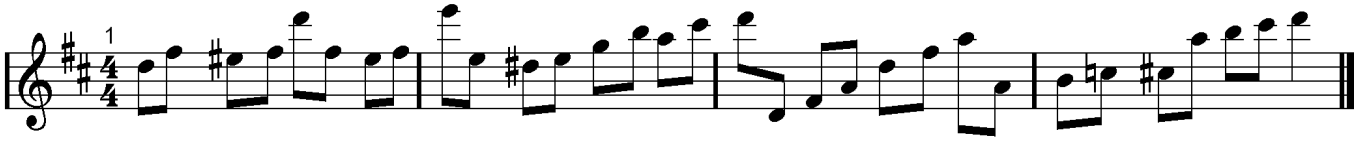

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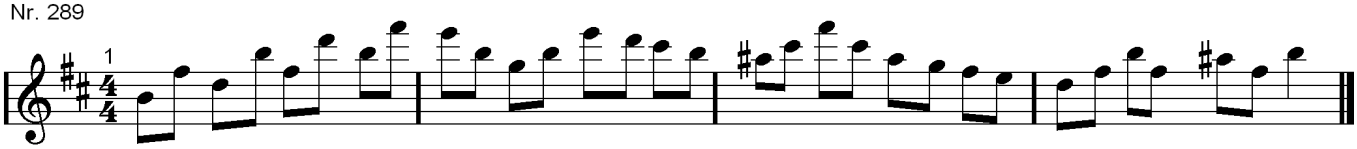

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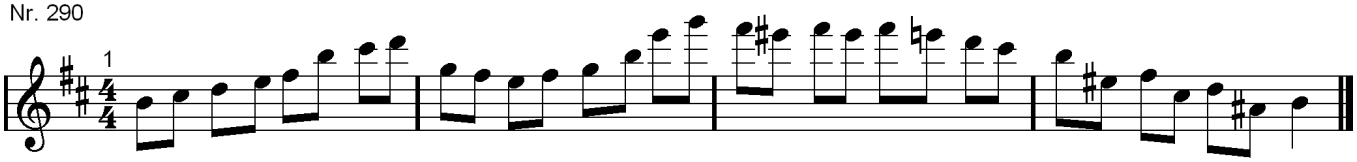

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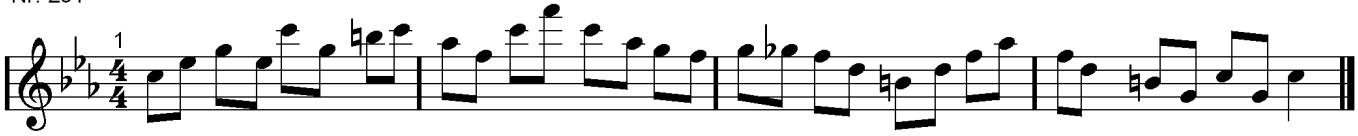

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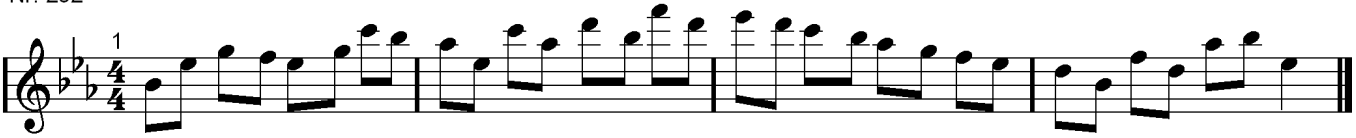

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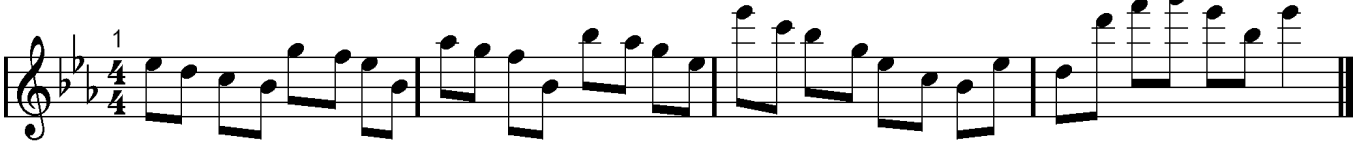

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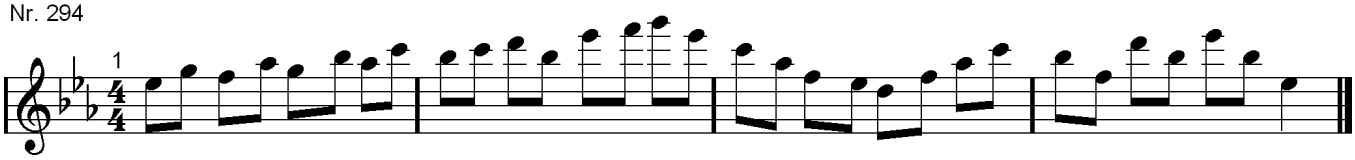

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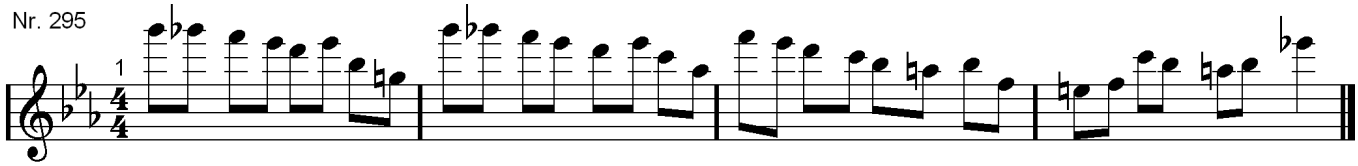

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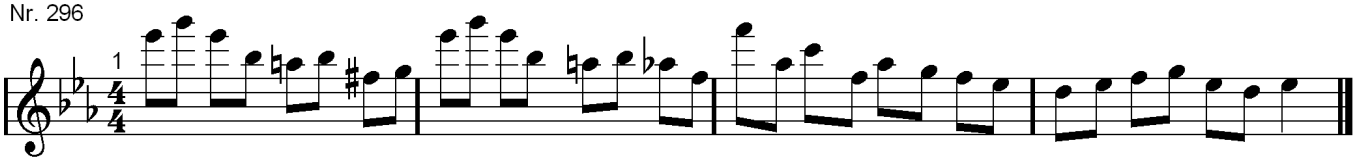

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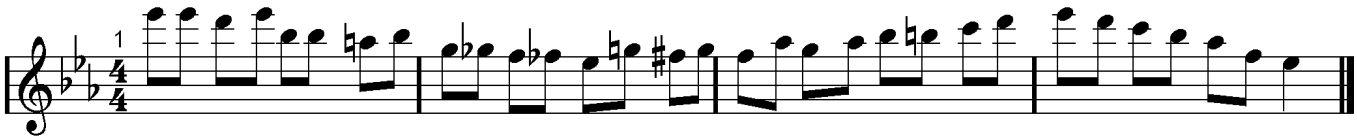
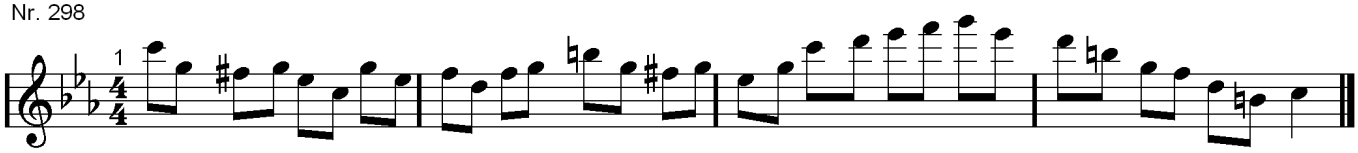


Nr. 298



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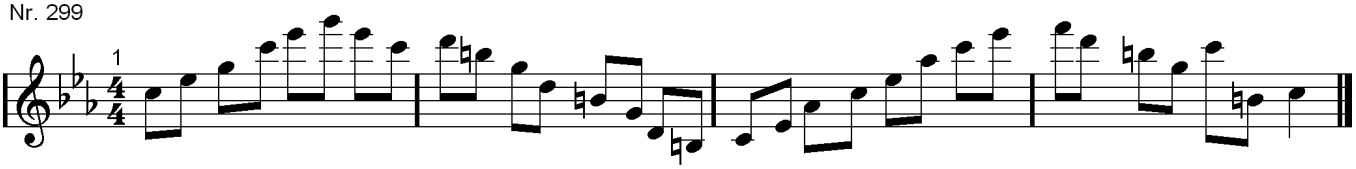

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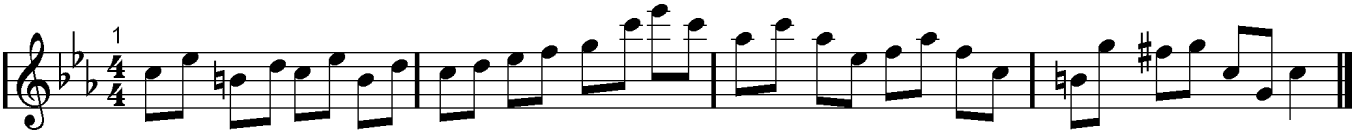
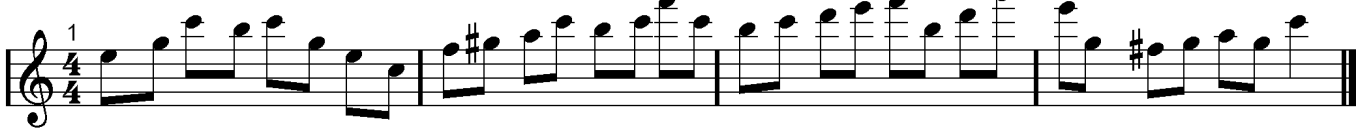


Ich habe immer wieder festgestellt, dass sich die Schüler in eine Tonart einspielen, und wenn eine andere plötzlich auftaucht Schwierigkeiten auftreten, diese schnell zu erfassen. Hier sollen die nächsten Übungen abhelfen. Jede ist in einer anderen Tonart geschrieben.

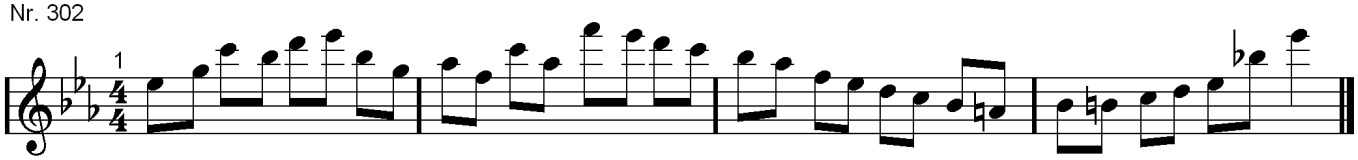
Die Übungen sollten, wenn die Figuren beherrscht werden ohne Wiederholungen hintereinander gespielt werden.

Ich habe bewusst auf musikalische Zusammenhänge oder Überleitungen zwischen den Übungen verzichtet damit man gewungen ist, jede Tonart neu zu erfassen.

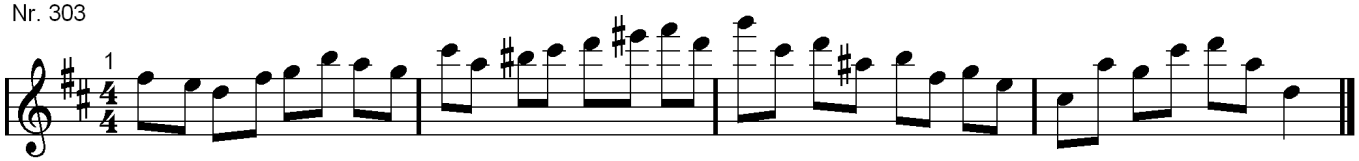
Nr. 301



Nr. 302



Nr. 303



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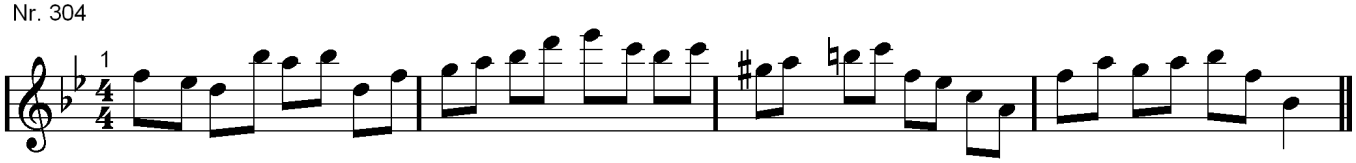

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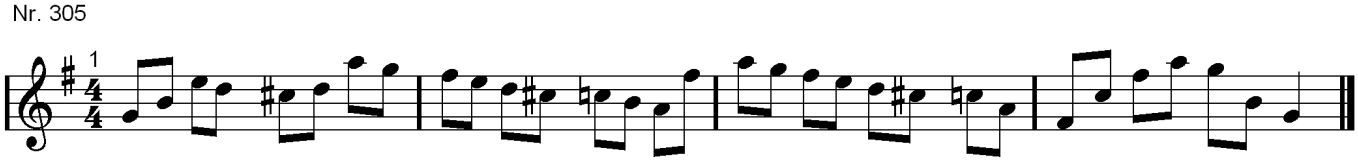

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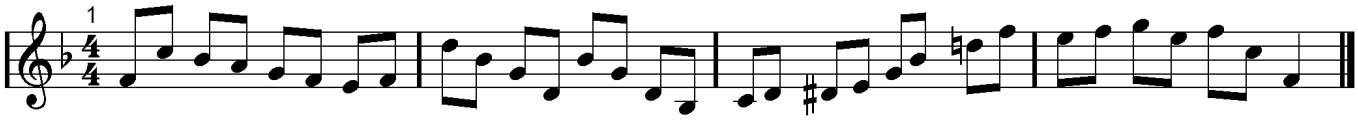
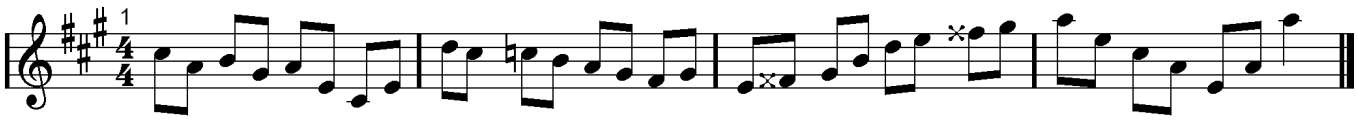
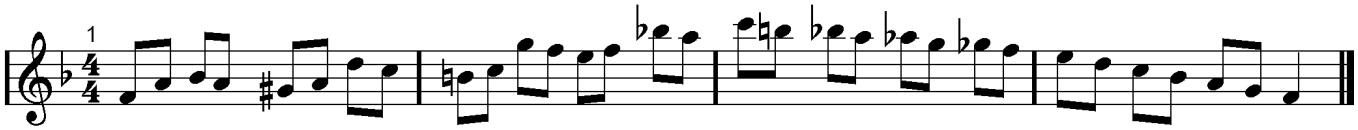


Nr. 307



Nr. 308



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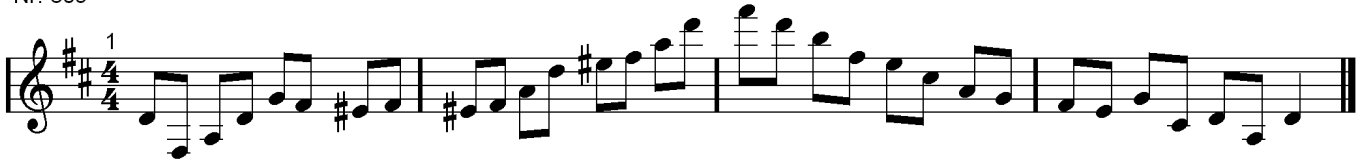

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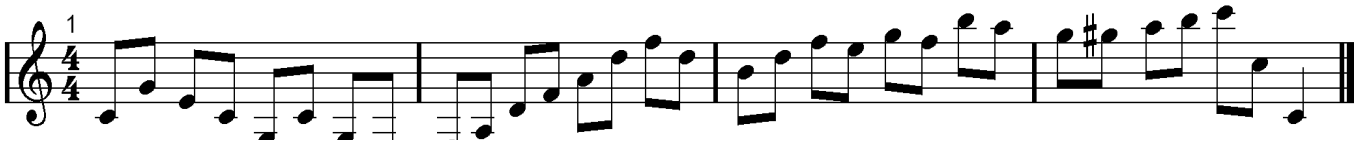
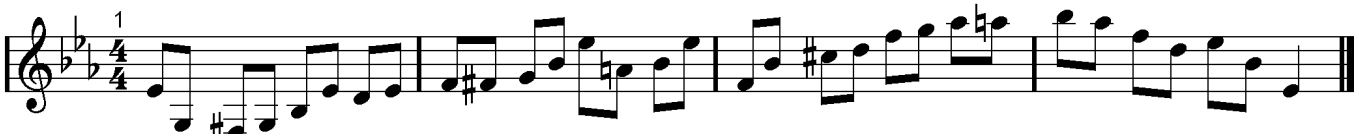


Nr. 311



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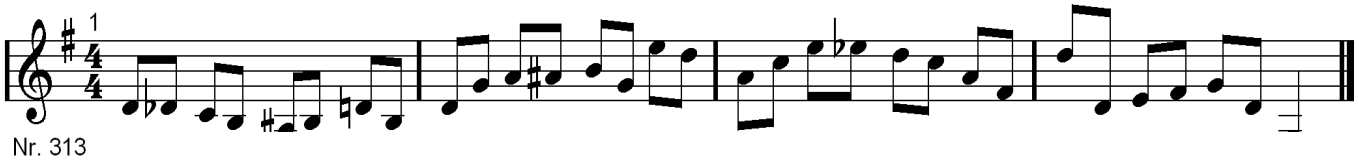
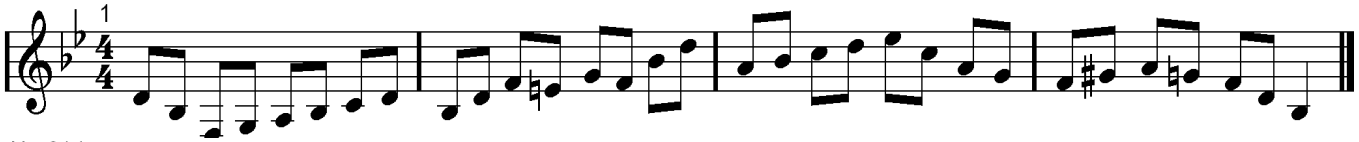


Nr. 313



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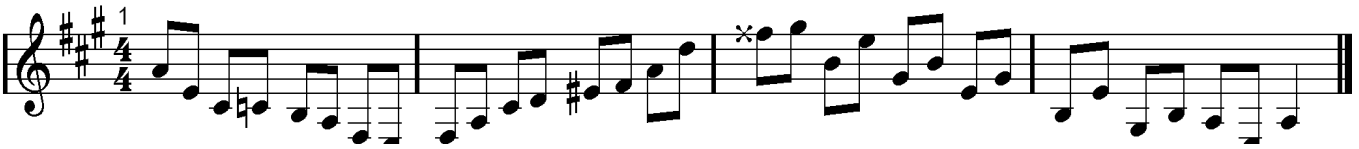

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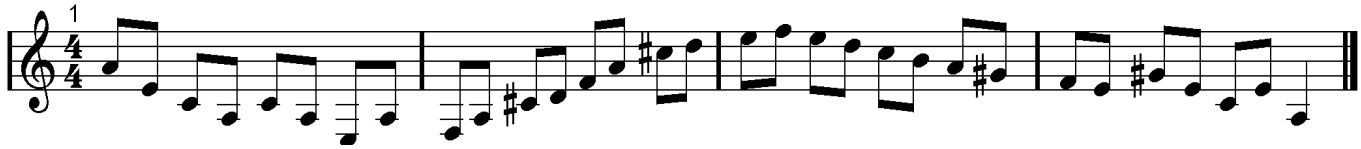

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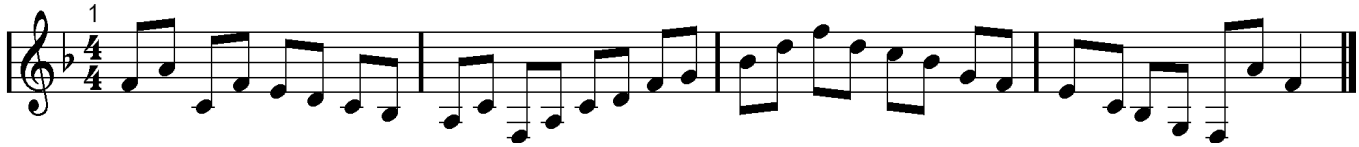

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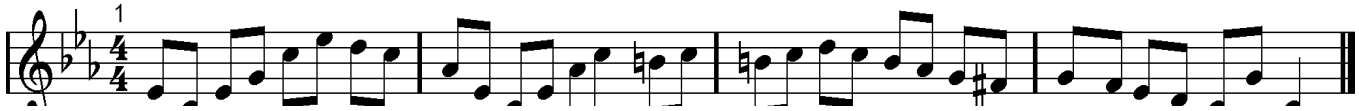

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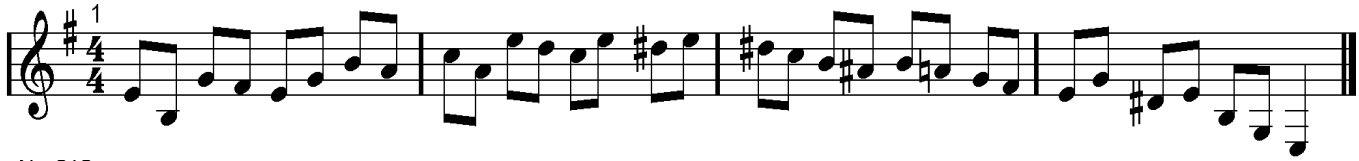
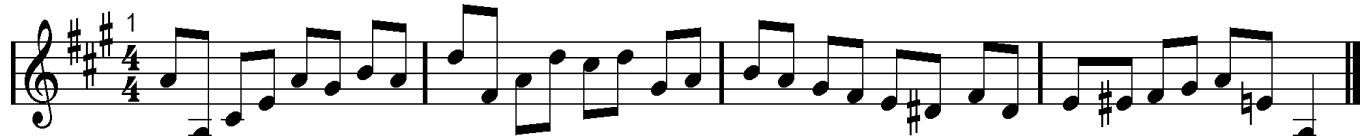
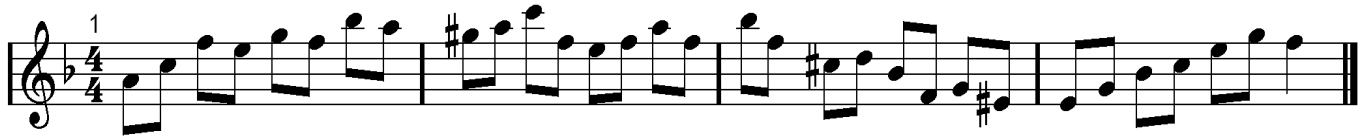


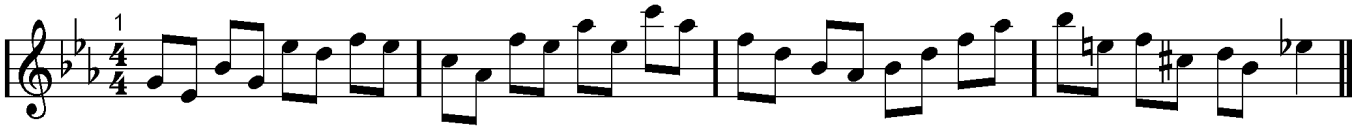
Nr. 319



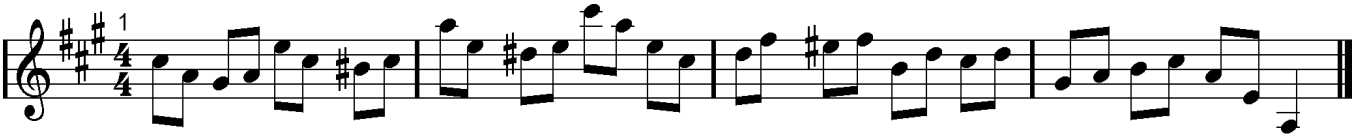
Nr. 320



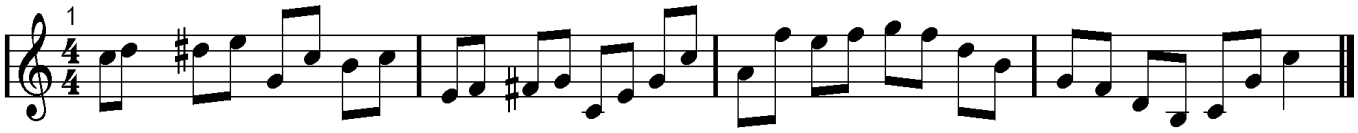
Nr. 321



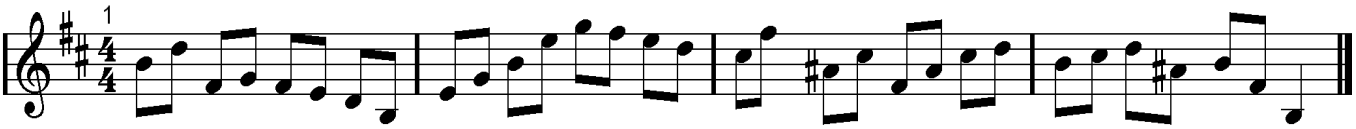
Nr. 322



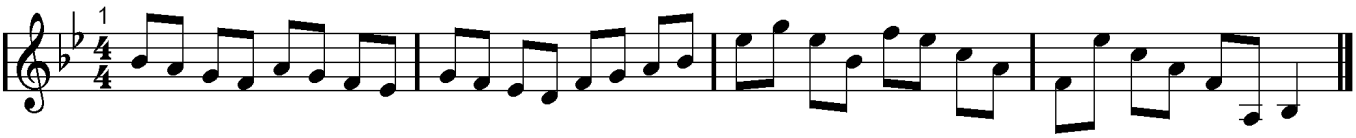
Nr. 323



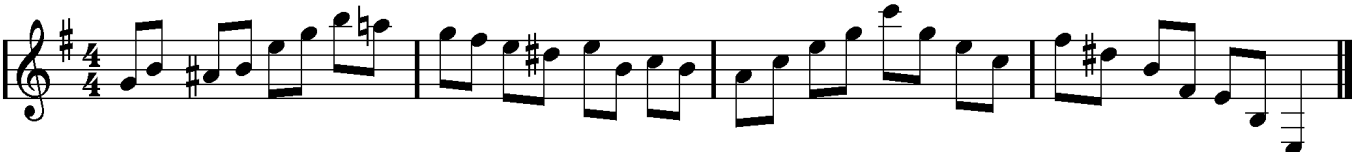
Nr. 324



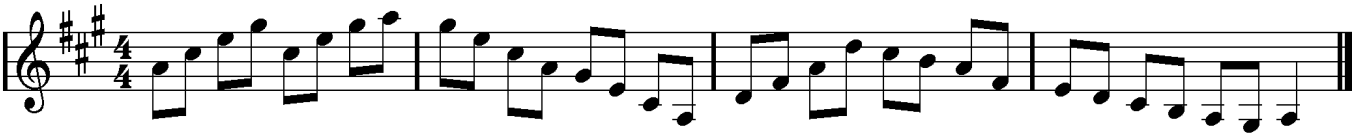
Nr. 325



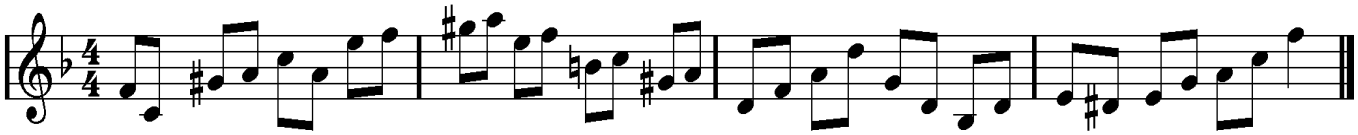
Nr. 326



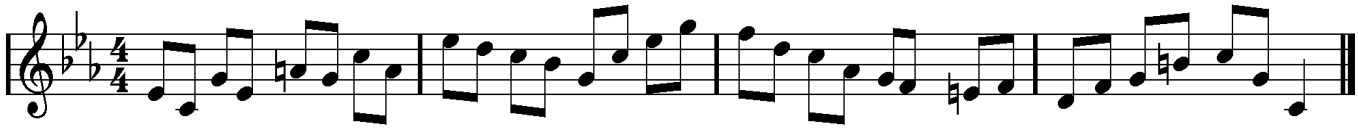
Nr. 327



Nr. 328



Nr. 329



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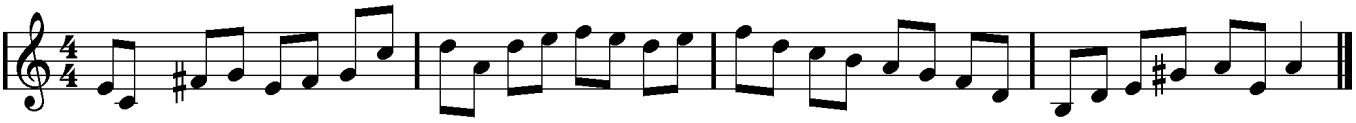
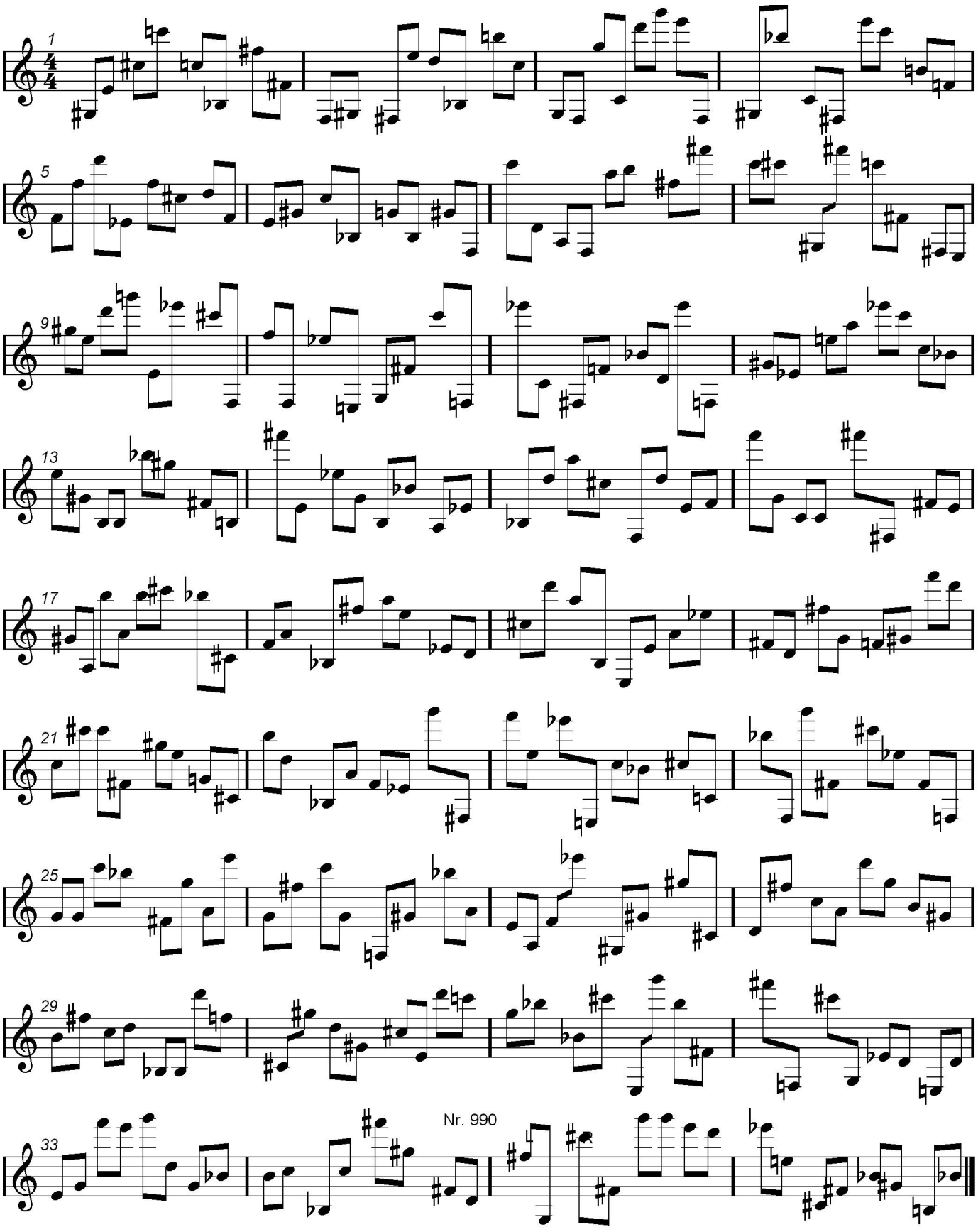
Die Nachfolgenden Übungen sind völlig unmusikalisch. Es geht nur darum, einzelne Noten schnell zu erfassen, und zu spielen. Die Noten wurden durch einen Zufallsgenerator erzeugt