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Tägliche Übungen zur Erweiterung des Vokabulars

Beta-Version 12/06

1

Exercise 1 is a single melodic line in treble clef, common time (C). It consists of five staves of music. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, with various accidentals (sharps, flats, naturals) and slurs. The second staff continues the melody with similar rhythmic patterns. The third staff features more complex rhythmic figures, including beamed eighth notes and sixteenth notes. The fourth staff continues with similar patterns, and the fifth staff concludes the exercise with a final note and a double bar line.

2

Exercise 2 is a single melodic line in treble clef, 2/4 time. It consists of four staves of music. The first staff begins with a treble clef and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with various accidentals and slurs. The second staff continues the melody with similar rhythmic patterns. The third staff features more complex rhythmic figures, including beamed eighth notes and sixteenth notes. The fourth staff concludes the exercise with a final note and a double bar line.

3 Zikaden

Musical score for 'Zikaden' in 4/4 time. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is characterized by a complex, rhythmic melody with many eighth and sixteenth notes, often beamed together. There are several accidentals (sharps and flats) throughout the piece. The second and third staves continue the intricate melodic line. The fourth staff shows a continuation of the pattern with some rests. The fifth staff concludes the piece with a final chord and a fermata over the last note.

4 Gégé

Musical score for 'Gégé' in 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is more rhythmic and repetitive than in 'Zikaden', featuring many eighth and sixteenth notes. A 'skl' marking is placed above the second measure of the first staff. The second and third staves continue the rhythmic pattern. The fourth staff concludes the piece with a final chord and a fermata over the last note.

5

This page of musical notation for guitar consists of ten staves. The music is written in a single system, with each staff containing two measures of music. The notation includes various chords, scales, and melodic lines, often connected by slurs. The key signature is one flat (B-flat), and the time signature is 4/4. The first staff begins with a treble clef and a key signature of one flat. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is clear and legible, with a focus on melodic and harmonic development.

6

Exercise 6 consists of three staves of music in treble clef with a common time signature (C). The first staff begins with a treble clef and a common time signature. The music features eighth and sixteenth notes, often beamed together, with various accidentals (sharps, flats, naturals). The second staff continues the melodic line with similar rhythmic patterns and includes repeat signs. The third staff concludes the exercise with a final cadence.

7

Exercise 7 consists of three staves of music in treble clef. The first staff starts with a repeat sign. The music is characterized by eighth and sixteenth notes, often beamed together, with various accidentals. The second staff continues the melodic line with similar rhythmic patterns and includes repeat signs. The third staff concludes the exercise with a final cadence.

8

Exercise 8 consists of three staves of music in treble clef. The first staff starts with a repeat sign. The music features eighth and sixteenth notes, often beamed together, with various accidentals. The second staff continues the melodic line with similar rhythmic patterns and includes repeat signs. The third staff concludes the exercise with a final cadence.

9

Spiele Übung 9, 10a und 11 wenn möglich auch 1 Oktave höher

Exercise 9 consists of three staves of music. The first staff has two measures of eighth-note patterns. The second staff has two measures of eighth-note patterns with slurs. The third staff has two measures of eighth-note patterns with slurs.

10

Exercise 10 consists of three staves of music. The first staff is labeled 'a' and contains two measures of eighth-note patterns. The second staff contains two measures of eighth-note patterns with slurs. The third staff is labeled 'b' and contains two measures of eighth-note patterns with slurs.

11

Exercise 11 consists of three staves of music. The first staff contains two measures of eighth-note patterns with slurs. The second staff contains two measures of eighth-note patterns with slurs. The third staff contains two measures of eighth-note patterns with slurs.

12

Musical score for exercise 12, consisting of seven staves of music. The notation includes various fingerings (5, 3, 3), slurs, and accents. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#).

13

Musical score for exercise 13, consisting of three staves of music. The notation includes slurs, accents, and dynamic markings. The key signature changes from one sharp (F#) to one flat (Bb).

Three staves of musical notation in G minor. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains eighth-note patterns with slurs. The second and third staves continue the melodic line with similar rhythmic and phrasing elements.

14

Eight staves of musical notation in G minor. The first staff starts with a treble clef, a key signature of two flats, and a common time signature. The piece features eighth-note patterns and phrasing slurs. The sixth staff includes first and second endings, marked with '1.' and '2.' respectively. The final staff concludes the piece with a double bar line and a final note.