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High Notes auf dem Saxophon

Keine Angst vor hohen Tönen

Generelle Tipps für die High Notes

Tipp 1: Ansatz

Korrektur Ansatz = Guter Klang = funktionierende High Notes

Der Ansatz ist bei den High Notes etwas fester als in den anderen Registern des Instruments. Schiebe den Kiefer ein wenig nach vorne (nicht das Mundstück weiter in den Mund nehmen).

Tipp 2: Luftdruck-, und Geschwindigkeit

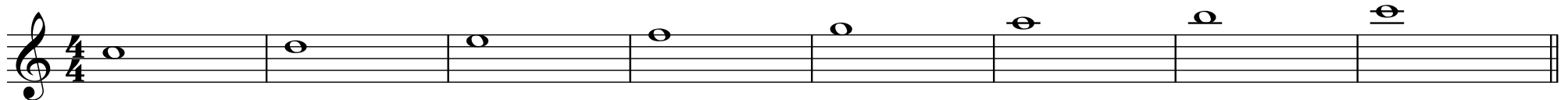
Der Luftdruck sollte so hoch wie möglich und die Luft sollte so schnell wie möglich sein. Kalte Luft VS warme Luft. Zunge hoch am Gaumen ("ih"). Gut stützen. Beispiel Wasserschlauch.

Test: Halte ein Blatt Papier mit ausgetreckten Armen vor dein Gesicht und puste. Das Blatt sollte durch den Luftstrahl möglichst Wagrecht sein.

Tipp 3: Griffe

Vergleiche verschiedene Griffweisen für die unterschiedlichen High Notes und entscheide dich anhand der Intonation, Klangfarbe und Ansprache für die Griffweise(n), die am besten für dich funktionieren.

zum Testen:



etc.

Generelle Tipps für die High Notes

Tipp 4: Intonation

Kontrolliere stets die Intonation mit einem Stimmgerät oder Referenztönen wie z.B. eine tiefere Oktave, ein Dreiklang oder Nachbartöne.

Tipp 5: Blattstärke

Mindestens Blattstärke 2,5. Ggf. das Blatt nach vorne verschieben, um das Blatt härter zu machen.

Tipp 6: Fingerposition

Die Finger möglichst nah am Instrument haben. Weich greifen. Immer vorrausdenken und vorrausgreifen, wenn möglich. Tonfolgen trocken am Instrument üben und sich selbst beobachten.

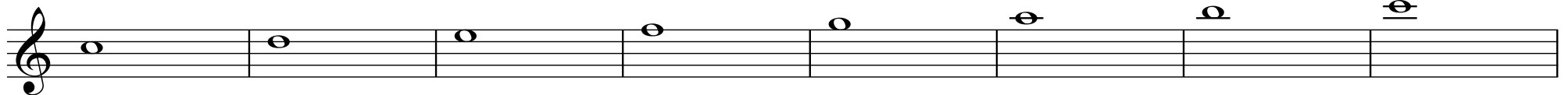
Tipp 7: Körperhaltung

Entspannte Körperhaltung hilft dabei, dass die Luft frei fließen kann - Grundvoraussetzung für einen guten Klang und funktionierende High Notes.

Tipp 8: Einstellung

Keine Angst haben. Entspannt bleiben. In Ruhe vorbereiten und üben. "Ich kann es nicht spielen, weil ich es bis jetzt noch nicht gelernt habe oder noch nicht genug Zeit investiert habe."

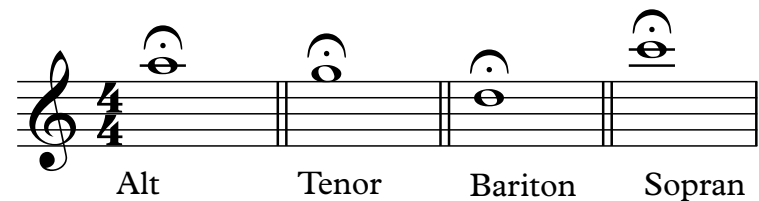
zum Testen:



etc.

Mundstück Ansatz Test

Spiel einen lauten Ton auf dem Mundstück (Zunge ist auf "ih" Position).
Klingt die notierte Note, ist der Ansatz korrekt.



Experimentiere mit der Festigkeit des Ansatzes und damit, wie weit das Mundstück im Mund ist.

Ist der Ton zu hoch: lenke den Luftstrom nach unten. Weniger fester Ansatz. Weniger Mundstück im Mund

Ist der Ton zu tief: lenke den Luftstrom nach oben. Festerer Ansatz. Mehr Mundstück im Mund.

Obertöne

Übung #1

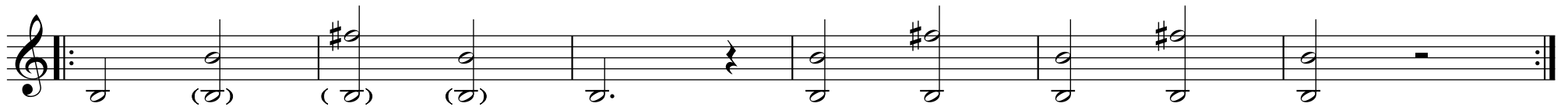
Staff 1: Treble clef, 4/4 time signature. Notes: G₂ (basso), G₃ (basso), G₄ (middle), B₄ (treble), B₄ (treble), B₄ (treble), G₅ (8va, treble), B₅ (8va, treble), G₅ (8va, treble).

Staff 2: Treble clef, 4/4 time signature. Notes: G₂ (basso), G₃ (basso), G₄ (middle), G₄ (sharp, treble), B₄ (treble), B₄ (sharp, treble), B₄ (sharp, treble), G₅ (8va, treble), B₅ (8va, treble), G₅ (8va, treble).

Staff 3: Treble clef, 4/4 time signature. Notes: G₂ (basso), G₃ (basso), G₄ (middle), G₄ (treble), G₄ (treble), G₄ (treble), G₅ (8va, treble), B₅ (flat, 8va, treble), G₅ (8va, treble).

Obertöne

Übung #2



Obertöne

Übung #3



Obertöne

Übung #4

Staff 1: Treble clef, 4/4 time signature. The staff contains a sequence of notes with various accidentals and dynamic markings. The notes are: G4 (flat), A4 (flat), B4 (flat), C5 (flat), D5 (flat), E5 (flat), F5 (flat), G5 (flat), A5 (flat), B5 (flat), C6 (flat). Dynamic markings include 'p' and 'f'.

Staff 2: Treble clef, 4/4 time signature. The staff contains a sequence of notes with various accidentals and dynamic markings. The notes are: G4 (flat), A4 (flat), B4 (flat), C5 (flat), D5 (flat), E5 (flat), F5 (flat), G5 (flat), A5 (flat), B5 (flat), C6 (flat). Dynamic markings include 'p' and 'f'.

Staff 3: Treble clef, 4/4 time signature. The staff contains a sequence of notes with various accidentals and dynamic markings. The notes are: G4 (flat), A4 (flat), B4 (flat), C5 (flat), D5 (flat), E5 (flat), F5 (flat), G5 (flat), A5 (flat), B5 (flat), C6 (flat). Dynamic markings include 'p' and 'f'.

Staff 4: Treble clef, 4/4 time signature. The staff contains a sequence of notes with various accidentals and dynamic markings. The notes are: G4 (flat), A4 (flat), B4 (flat), C5 (flat), D5 (flat), E5 (flat), F5 (flat), G5 (flat), A5 (flat), B5 (flat), C6 (flat). Dynamic markings include 'p' and 'f'.

Die hohe Lage vom Saxophon

Übung 1.1

The image shows a musical score for a saxophone exercise. It is written on a single staff in 4/4 time, indicated by the treble clef and the 4/4 time signature. The exercise consists of seven measures, each separated by a double bar line with repeat dots. Each measure contains a pair of eighth notes beamed together, with a slur over them and a fermata above the second note. The notes and their accidentals are as follows:

- Measure 1: G4 (natural) and A4 (natural)
- Measure 2: A4 (natural) and B4 (natural)
- Measure 3: B4 (natural) and C5 (natural)
- Measure 4: C5 (natural) and D5 (natural)
- Measure 5: D5 (natural) and E5 (natural)
- Measure 6: E5 (natural) and F#5 (sharp)
- Measure 7: F#5 (sharp) and G5 (natural)

Below each measure, there is a V-shaped fingering symbol, which is a common notation for saxophone fingering, indicating the finger used for each note.

Die hohe Lage vom Saxophon

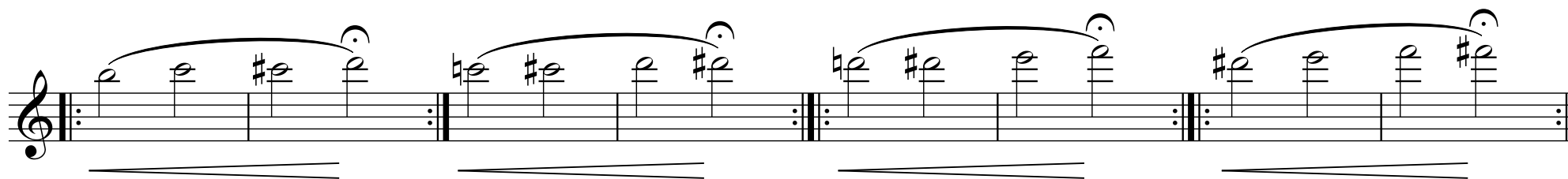
Übung 1.2

First staff of music, treble clef, C major. It contains three measures of quarter notes, each with a slur and a fingering number (1, 2, 3).
Measure 1: G4 (fingering 1), A4 (fingering 2), B4 (fingering 3).
Measure 2: A4 (fingering 2), B4 (fingering 3), C5 (fingering 1).
Measure 3: B4 (fingering 3), A4 (fingering 2), G4 (fingering 1).
Below the staff are three horizontal lines representing saxophone keys.

Second staff of music, treble clef, C major. It contains three measures of quarter notes, each with a slur and a fingering number (1, 2, 3).
Measure 1: G4 (fingering 1), A4 (fingering 2), B4 (fingering 3).
Measure 2: A4 (fingering 2), B4 (fingering 3), C5 (fingering 1).
Measure 3: B4 (fingering 3), A4 (fingering 2), G4 (fingering 1).
Below the staff are three horizontal lines representing saxophone keys.

Die hohe Lage vom Saxophon

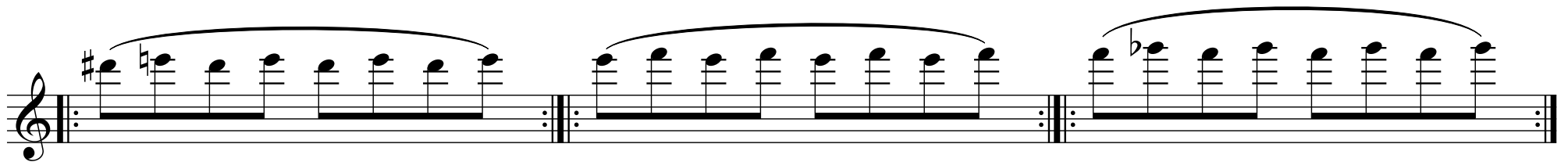
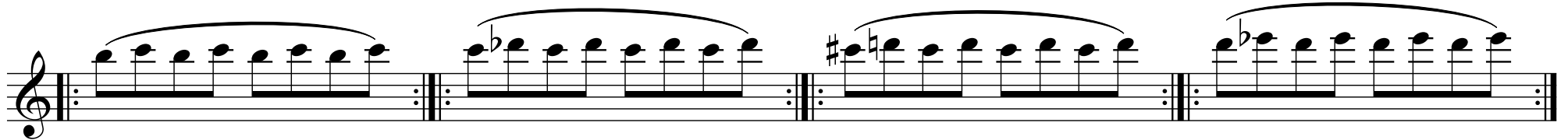
Übung 1.3



etc.

Die hohe Lage vom Saxophon

Übung 2.1



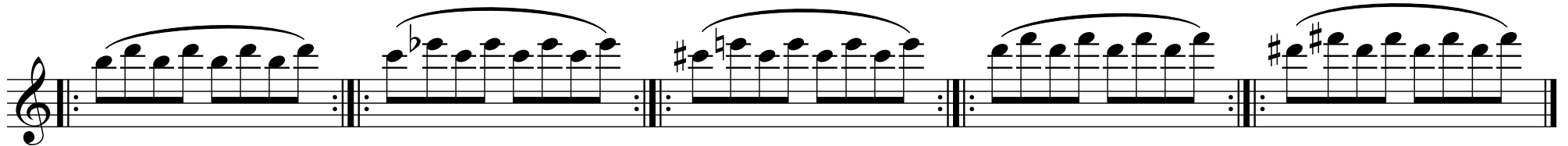
Die hohe Lage vom Saxophon

Übung 2.2



Die hohe Lage vom Saxophon

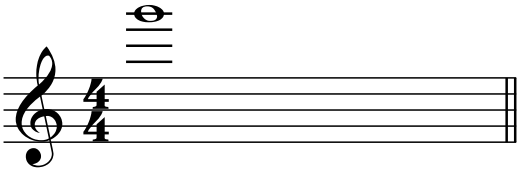
Übung 2.3



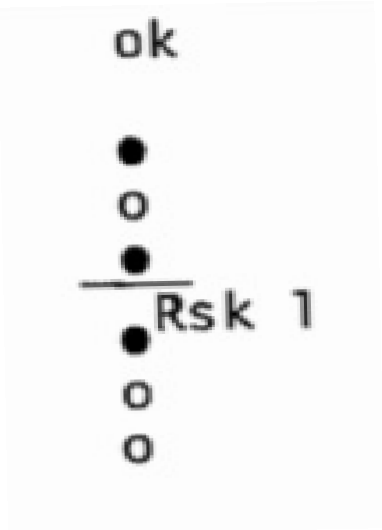
etc.

High Notes

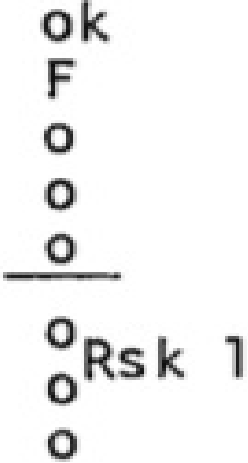
Hohes "G"



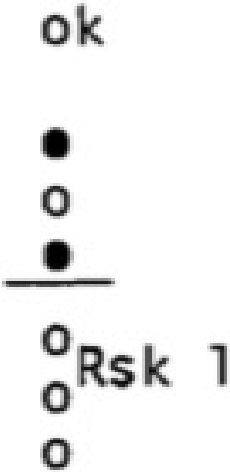
Alt / Sopran



Tenor

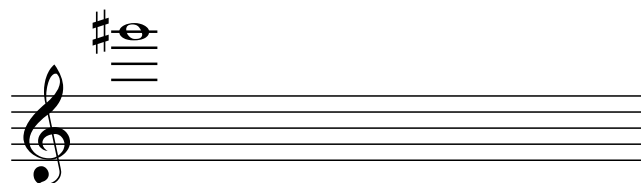


Bariton



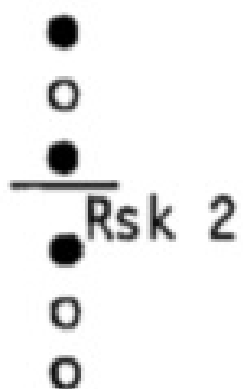
High Notes

Hohes "G#"



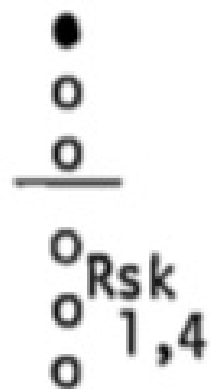
Alt / Tenor

ok



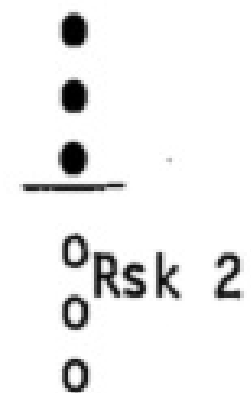
Sopran

ok



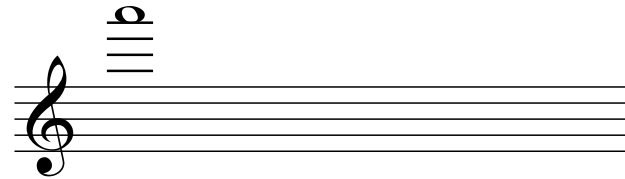
Bariton

ok



High Notes

Hohes "A"



Alt / Tenor

ok

o

●

●

●

●

●

Sopran

ok

o

o

o

●

o

o

Rs k 1

Bariton

ok

o

●

●

G#

o

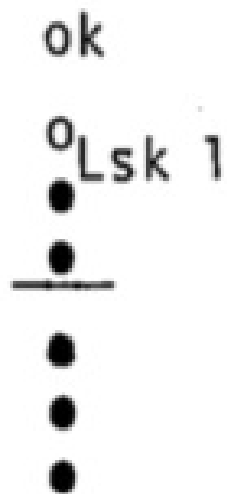
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o

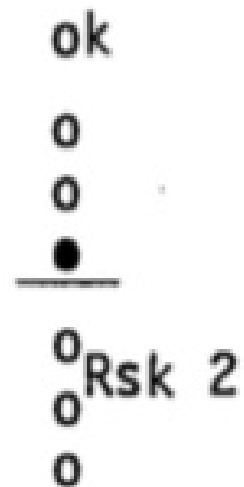
High Notes



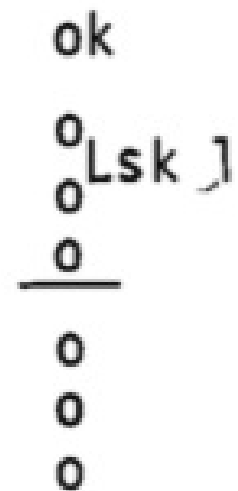
Alt / Tenor



Sopran

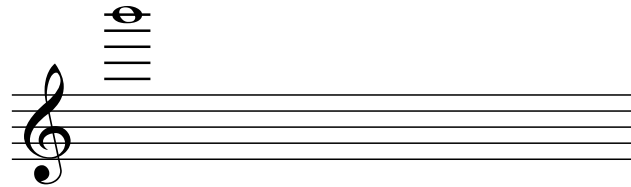


Bariton



High Notes

Hohes "H"



Alt / Tenor

ok
 0 Lsk 1
 0
 ●
 —
 0
 0
 0

Sopran

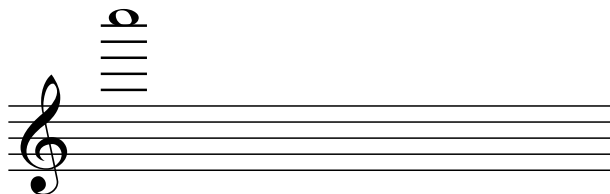
ok
 0 Lsk 1
 ●
 ●
 —
 ●
 0 Rsk 2
 0 Eb

Bariton

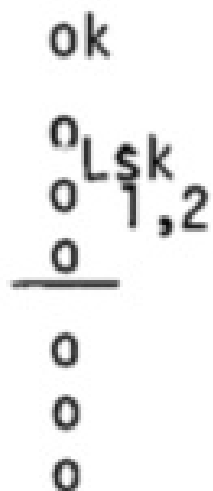
ok
 0 Lsk
 0 1,2
 0
 —
 0
 0
 0

High Notes

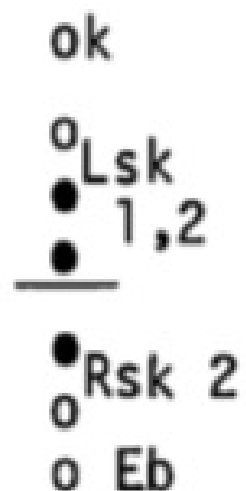
Hohes "C



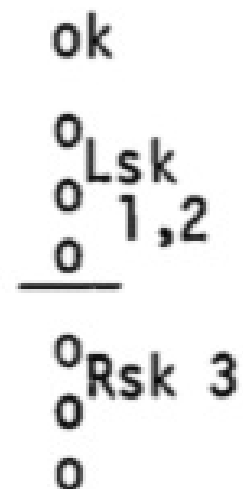
Alt / Tenor



Sopran



Bariton



High Tones Übersicht

	Alt	Tenor	Sopran	Bariton
G	<p>ok</p>	<p>ok</p> <p>F</p>	<p>ok</p>	<p>ok</p>
G#	<p>ok</p>	<p>ok</p>	<p>ok</p>	<p>ok</p>
A	<p>ok</p>	<p>ok</p>	<p>ok</p>	<p>ok</p>
Bb	<p>ok</p>	<p>ok</p>	<p>ok</p>	<p>ok</p>
H	<p>ok</p>	<p>ok</p>	<p>ok</p>	<p>ok</p>
C	<p>ok</p>	<p>ok</p>	<p>ok</p>	<p>ok</p>

Übungen High Notes auf dem Saxophon

Übung 1: Chromatische Tonleiter (auf Intonation und Klangfarbe achten)

The image displays two musical staves in 4/4 time, each containing a chromatic scale exercise. The first staff is an ascending scale starting on G4 (one ledger line below the staff) and ending on C5 (middle C, one ledger line below the staff). The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The second staff is a descending scale starting on C6 (one ledger line above the staff) and ending on G4 (one ledger line below the staff). The notes are: C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4. Each note is represented by a stem with a flag, and accidentals (sharps and flats) are used to indicate the correct pitch for each step of the scale.

Übungen High Notes auf dem Saxophon

Übung 2: Nachbartöne (auf Fingerposition achten)

The image displays a musical score for saxophone, consisting of two staves. The first staff contains six measures of music, each featuring a pair of notes (a natural and a sharp) with a slur and a fermata. The notes are: G4 (natural) and A4 (sharp), A4 (sharp) and B4 (natural), B4 (natural) and C5 (sharp), C5 (sharp) and D5 (natural), D5 (natural) and E5 (sharp), and E5 (sharp) and F5 (natural). The second staff contains six measures, with the first three measures continuing the sequence from the first staff (F5 (natural) and G5 (sharp), G5 (sharp) and A5 (natural), A5 (natural) and B5 (sharp)). The fourth measure is marked with an 8va sign and a dashed line, indicating an octave shift. The notes in this measure are G5 (natural) and A5 (sharp), followed by A5 (sharp) and B5 (natural) in the fifth measure, and B5 (natural) and C6 (sharp) in the sixth measure.

Übungen High Notes auf dem Saxophon

Übung 3: Oktaven (auf Intonation und Klangfarbe achten)

Übungen High Notes auf dem Saxophon

Übung 4: Dreiklänge (auf Intonation und Klangfarbe achten)

The musical notation for Exercise 4 is presented on two staves. The first staff is in 4/4 time, starting with a treble clef and a key signature of one flat (B-flat). It contains a sequence of notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, 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Übungen High Notes auf dem Saxophon

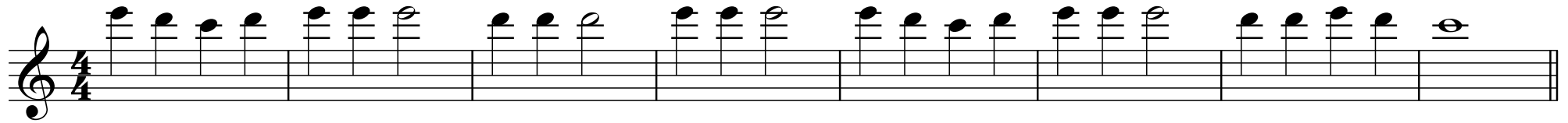
Übung 5: Tonleitern (auf Intonation, Klangfarbe und Tonübergänge achten)

The image displays two staves of musical notation for Exercise 5. The first staff contains two scales: a C major scale (C4 to C5) and a C minor scale (C4 to C5). The second staff contains two scales: a D major scale (D4 to D5) and a D minor scale (D4 to D5). Each scale is written in 4/4 time with a treble clef. The scales are divided into two parts by a double bar line. The first part of each scale is marked with a fermata and a double bar line. The second part is marked with a double bar line. The scales are written in a way that emphasizes the high notes, with the final note of each scale being a half note with a fermata.

etc.

Kinderlieder

Mary had a little lamb



Vielen Dank!

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Sie können Ihre Partituren auch kommentieren und ausdrucken sowie Loops bestimmter Passagen zum detaillierten Studium und üben erstellen.

<https://de.yamaha.com/de/products/contents/winds/tomplay/index.html>

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