Adrian Wehlte

Four dances for intonation training

with instructions of use on the last page

Branle gay

Flute 1 or Recorder 1

Flute 2 or Recorder 2

Combi-Bass
Das Erstellen der Arrangements und die Veröffentlichung im Internet ist mit Kosten verbunden. Sie bekommen die vollständigen und zum Druck freigegebenen Noten nach Bezahlung unter:

https://www.floetennoten.net

If you purchase the sheet music, you will get the complete and printable sheet music version at:

http://english.floetennoten.net
Minuet

Flute 1 or Recorder 1

Flute 2 or Recorder 2

Combi-Bass
Siciliana

Flute 1 or Recorder 1

Flute 2 or Recorder 2

Combi-Bass
How to play this duets

When two flute tones or two recorder tones are played simultaneously, a listener can perceive an additional tone, whose frequency is a difference of the two flute frequencies. This combination tone (also called difference tone or Tartini tone) exists, if the two flutes or the two recorders play together an interval less than an octave. This third tone is sounding in tune only if the interval of the original flute tones is absolutely perfect (Just Intonation). Otherwise the third tone sounds wrong, too deep or too high. In the present duets the combination tones add a bass part, which is written as «combi bass» in a smaller staff. You'll enjoy playing twosome trios!

Which intervals provide which bass tones?:
Here a short list with intervals and the according combination tones:
- Fifth: an octave below the deeper tone,
- Fourth: two octaves below the higher tone,
- Major third: two octaves below the deeper tone,
- Minor third: twelfth + octave below the higher tone.
There is a special feature of the sixths: you can hear two added tones, but rather quietly.

If the combination tone sounds higher as expected according to the «combi bass» part, the interval of the flute or the recorder ensemble playing is too wide. Otherwise the «combi bass» is too deep, if the flutes play the interval too narrow.

Following steps are recommended:
At first the hearing should be trained to perceive the „humming noise“; therefore two flutes play thirds in high register (D6 or higher). Then you try to sing the humming tone and identify its pitch. It will probably take some time until you will be successful. You have to spend time on practising. Don’t throw in the towel too soon!
To follow the combi bass part, you play the duets extremely slow. With justly tuned intervals the bass is both, harmonical perfect and rather loud. After practising several times, you can play faster, but you should always perceive the bass part. Otherwise you slow up again your tempo.

For getting louder combination tones, you can play the exercises with descant recorders and treble recorder fingerings or with piccolo. Another alternative would be to play the exercises with a real bass instrument in just intonation. Trios in exchange for duets are an interesting and beautiful sound experience.

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